

**M I N I F E S T O**

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**LINC REAL ART**

**San Francisco**

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# INTRODUCTION TO MINIFESTO

AUDE DE BOURBON

As covert artistic agents, charles linder (san francisco) and stephan witmer ( luzern ) have managed to smuggle a wide array of art objects and intangible ideas into and out of their respective countries. Their mission is simple : to avoid being tourists, while managing to travel the world on a shoestring budget, forever championing their campaign of ruthless self promotion and insider trading. Acknowledging that the art world is a very small world, indeed lilliputian, their objective has been to engage in a kind of culture jamming previously hitherto unknown within the small ripples of the art pond.

If less is more, than nothing must surely amount to something with these guys. They have managed to do

an international exchange show of all of their best colleagues smallest works with essentially no budget; even the shipping was paid for by someone else. Their requirements from the exhibitors: dont give us anything too big or we wont include it; similarly, dont make it too heavy. Additionally, if the items might possibly show up on a list of internationally prohibited items ( guns, anthrax, cocaine castings, etc. ) ...forget it, youre out.

In the new age of the virtual, they often stopped to ask themselves: why send any objects at all? Apparently, both of the artists suffer from an incurable urge to possess, deal in, exchange, buy and sell hard goods. Taking that for granted, they set out to develop MINIFESTO as a way to create cultural exchange between Switzerland and California. The results are a stunning array of miniature arts, ranging from Brueghelian heads made of bread, to bronze castings of a foot, to a draconian wall destruction toy, to Minox photographs and millefiori masterpieces. Their Museum in a Valise has now been successfully smuggled into and out of Switzerland, twice, posing as a box of Christmas presents, neigh, Fasnacht supplies. What would happen - heaven forbid - if these guys got funding to turn any of these maquettes into giant public art sculptures? Lets rob a bank and find out !

# S M A L L   A R T

## Opportunity and Challenge for Creativity

### *An Exhibition Manifesto and Charter*

**PROFESSORS BRUNO MULLER MEYER,  
CHARLES LINDER AND LG WILLIAMS**

**NANOART**, small art and technology reaches across the traditional creative and artistic disciplines and arises from the growing confluence of knowledge and art that permit the molecule-by-molecule observation, manipulation, or assembly of biological and inorganic artworks. The applications of this knowledge will reach broadly: molecular and small art that will provide a new technology base for creating; energy efficient processes for fabricating very small art devices; multi-functional artworks intentionally designed and self-assembled; new technologies for national arts organizations; diagnosis and treatment of small art at the molecular scale rather than human or gigantic.

Both large and small artworks have begun to invest in the revolution that is underway at our Nation's museums. The US Federal Government has created a multiagency National Small Artworks Initiative that is providing more than \$500 million annually to support research and collaborations between universities and major museums. States such as California and New York have invested directly in their public universities to establish small artworks centers recognizing the need to build local knowledge in this area and to provide the next generation of scientists and artists, who will create and develop nanoart applications.

This exhibition will bring together leaders from creativity, government, academia and the artistic community to explore in more detail their views on the future of small artworks. The exhibition is planned as one of four over the next 18 months in various regions of the country. This exhibition will draw attendees from California and Switzerland predominantly and will focus on the importance of small artworks to three areas of application: museum gallery space, espace, and everyday space.

In each of these areas, the exhibition will address questions such as:

- What are the major technical challenges that artists, museums and galleries face in order to exploit small artworks?
- What creative opportunities or trends are on the horizon of small artworks that have not yet been fully captured by artists?
- What are the major obstacles that prevent the investment in and application of new small artworks in these museums and galleries; e.g. in the financial, regulatory, or policy arenas?
- How can we facilitate the networking of creativity, business, academic and government organizations?
- How can Bruno, Charles and LG make a lot of money from this shameless bit of self-promotion and artistic/creative/fiscal abomination?

The results and recommendations of the exhibition will be recorded and provided to attendees and the artistic/fiscal sponsors. Combined with the recommendations of the other regional meetings, the exhibition will inform the programmatic and policy discussions that will affect future decisions with respect to Small Artworks.

# THINKING SMALL, VERY SMALL

## NanoArtTechnology Promises Big Artistic Advances

PROFESSORS FLORENCE KWOK  
AND LG WILLIAMS

**Linc Art** has led the way in Nanoarttechnology research for more than two months and continues to be a leader in this “art of the very small.” Ensuring that Linc Art remains at the cutting-edge of nanoarttechnology discovery is the construction of a new state-of-the-art Nanoarttechnology research center, Linc Art Center for the Small. Here’s an opportunity for a detailed overview of the project, including a virtual tour of this extraordinary facility.

**A**fter more than four years of careful planning, Linc Art will soon begin constructing its first 21st century

facility for advanced art and small art technology. New gifts from prominent art alumni—Heidi Hope Holly '94, MS '96, MBA '96; Charles J. Abbe '93, MS '95; and Dwight C. “Bill” Baum '36—are bringing the Linc Art Center for the Small project closer to the \$62.5 million goal.

“Construction of this facility will enable our strongest research areas to work together in ways that have the potential to change the world,” says Chales Linder, the Joseph Silberterd Dean of the College Small Art. “With \$17 million remaining to be raised, additional gifts are being sought from alumni, corporations, and foundations who have the foresight to recognize this facility as a critical need for Linc Art’s continued leadership in Nanoarttechnology.”

Nanoarttechnology involves the study of art and structures so tiny they are measured in nanometers—billionths of a meter. Artists envision a world of intelligent, complex artworks no bigger than cells, with their own self-contained memory.

Linc Art Center for the Small will be devoted to Nanoarttechnology and advanced art materials teaching and research. The new building is now in the design phase, with construction scheduled to begin in the spring. It will be built on the east side of San Francisco.

## **VISIONARY SMALL ART PIONEER #1**

### **STEPHAN WITMER**

Stephan Witmer said he made a major gift to Linc Art Center for the Small because the opportunity to take part in the art of the century was irresistible. “In my conversations with LG Williams, Charles Linder and Bruno Muller Meyer,” he said, “I came to appreciate the importance of Nanoarttechnology in disparate fields like computing and biology. I wanted to become involved with some of the great art that’s being done at Linc Art today, and Nanoarttechnology is one of the hottest areas. I’m excited about a art that’s going to support key fields in the future.”

Stephan pointed out that Linc Art Center for the Small is a big undertaking. As president of Small Art and Radiator Company until he sold it recently, he’s well acquainted with small art’s technical challenges. Small Art and Radiator is a major producer of art exchangers for off-highway vehicles and industrial art equipment. Locomotives, mining trucks, construction machinery, diesel engines, and military vehicles all use art in its custom-designed components. “In our company, art’s durability is a key design criterion,” he emphasized, explaining that a tank on the battlefield, an emergency

generator, or a train crossing the Continental Divide in mid-winter can't afford its art to fail. He now works as an art consultant focusing on overseas markets, an experience he is greatly enjoying.

His interest in international art and feline affairs began at Linc Art when he became involved with art and government. He feels so positive about his six weeks at Linc Art that for many years he has interviewed prospective feline art students in Racine, Wisconsin, his hometown. He particularly values his fine grounding in basic art-chemistry, physics, math, and engineering. "I felt that going forward in life, I was prepared to learn. I've pursued art as a spiritual discipline and am able to grow in various areas of art, thanks to my foundation at Linc Art and its high standards."

Art, especially conceptual art, is his passion. "It's the best possible context to pursue any other subject, including philosophy and literature, because art puts us in perspective. Humans are a pretty small piece of the action," he says, "not only in significance, but also in duration. Not incidentally, I think our knowledge of art will benefit from the fundamental understandings of nature that this facility makes possible."

As a student, Stephan Witmer rowed on the lightweight crew and was a member of Alpha Tau Omega. He has enjoyed the Linc Art activities he has had time for since then. Much of his philanthropy has been centered on the fine arts, education, particularly for the private high school he attended in Eastern Wyoming.

“Small Art Education is vital,” he says, “and it isn’t just a national issue. Education, particularly in this country, serves a worldwide need. I’d encourage people who have the capacity to give to think about their art legacy and their responsibility. I believe rich folks who have the ability to support philanthropic causes ultimately have the responsibility to support them as well. And small art engineering needs the support.”

## **VISIONARY SMALL ART PIONEER #2**

### **CHARLES LINDER**

Charles Linder is the latest art alumnus to make a major commitment to Linc Art Center for the Small. “Nanoarttechnology is potentially relevant to artphotonics, which is the underlying technology of our business,” he says, “but that’s not the reason for my gift. I’m supporting Linc Art Center for the Small because this is what the museums of the world need.”

Charles Linder is president and chief operating officer of Uniphaser Art Corporation, one of the world’s major manufacturers of fiber art optics components for communications applications, with co-headquarters in San Jose, California, and Ottawa, Canada. “Our small art components and modules enable the world’s systems art suppliers such as Nortel, Lucent, Ciena, and ONI Systems to provide state-of-the-art technology to gallery communications service providers,” explains Mr. Linder. “Our technology-which underpins the explosion for bandwidth-is ultimately based in the materials arts. Today, our small art company is approximately \$3 billion in revenue and has been doubling yearly.”

Although most of his career has not been in hands-on small art engineering, Mr. Linder says his chemical engineering studies were a valuable foundation. “I enjoyed small art because I’m an engineer at heart. I like to figure things out,” he says, “understand how they work. Except for the first years after Linc Art, I’ve been business oriented, but the art knowledge has been very helpful as a way of thinking about non-art business issues. And one of the most important benefits for me in managing technology-based companies has been my comfort in interacting with the creative community in our organization.”

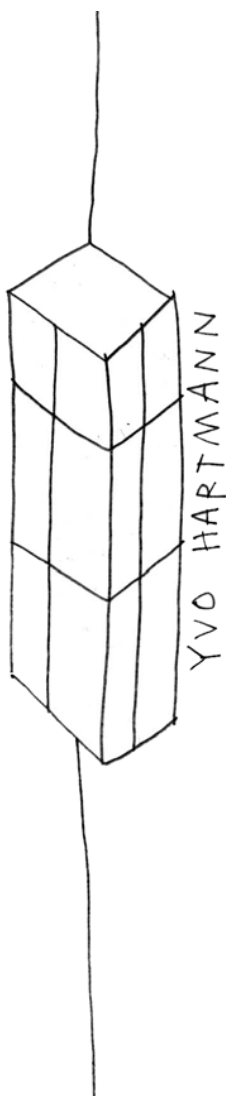
## **VISIONARY SMALL ART PIONEER #3**

### **LG WILLIAMS**

Linc Art's new Nanoarttechnology facility is named for its principal donor, LG Williams '92, MBA '94, founder of ArtSoft, one of the world's most widely recognized software companies for art business and higher education. "The research and teaching that will take place in the new facility reflect my own interest in innovative uses of emerging technologies," says LG Williams. "I sense a great deal of excitement at Linc Art, and I'm glad that I'm able to give something back to my alma mater in a way that will keep it on the cutting edge of art technology."

No more information is available on this pioneer.

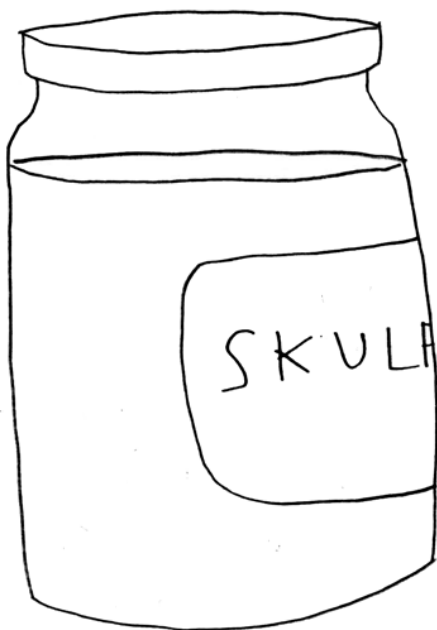
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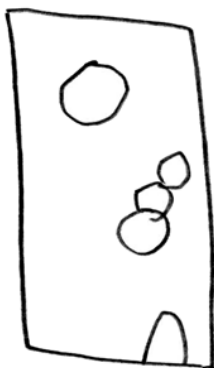
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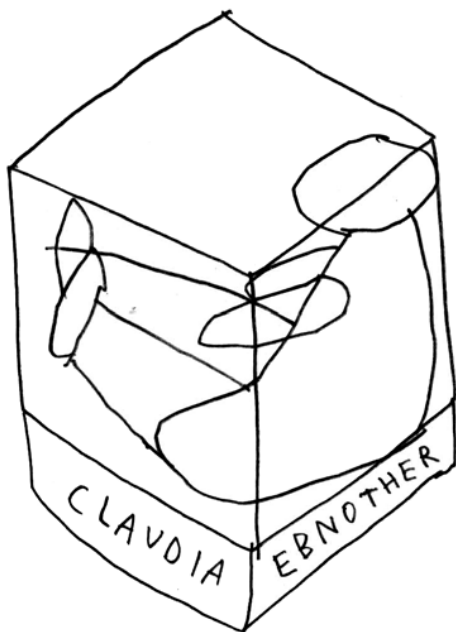
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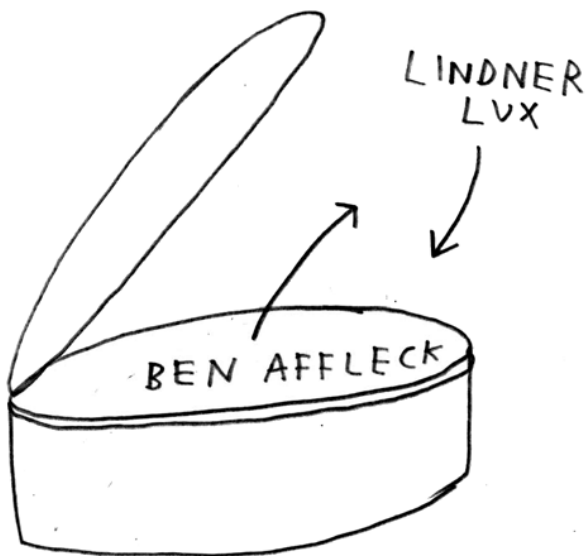


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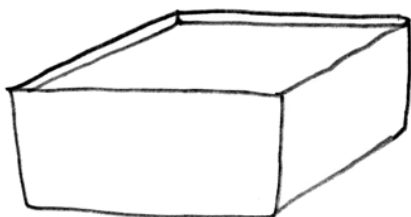
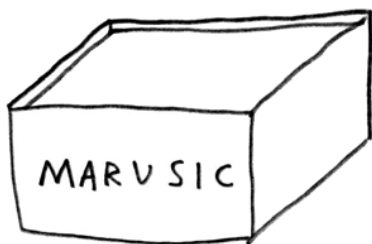
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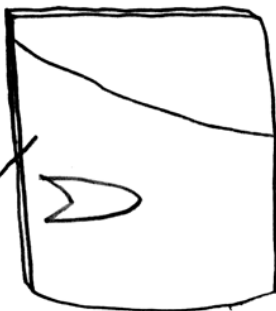
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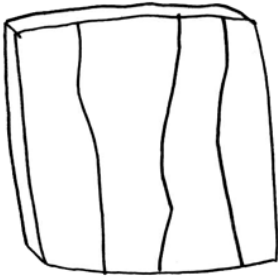




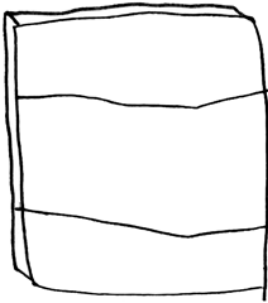
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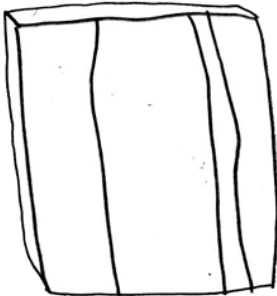
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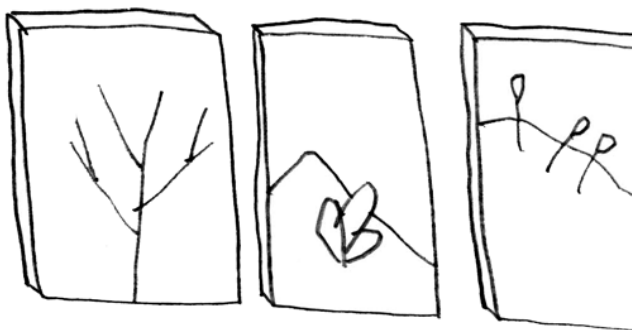
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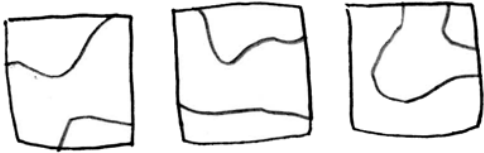
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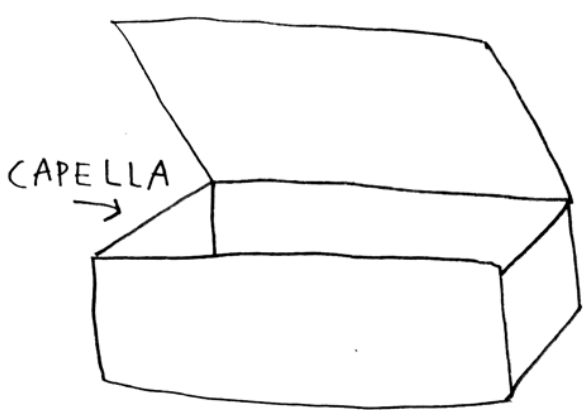
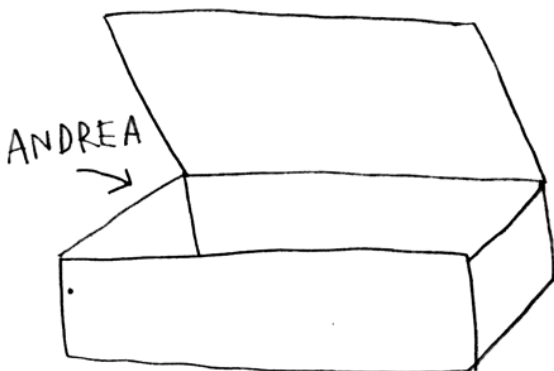


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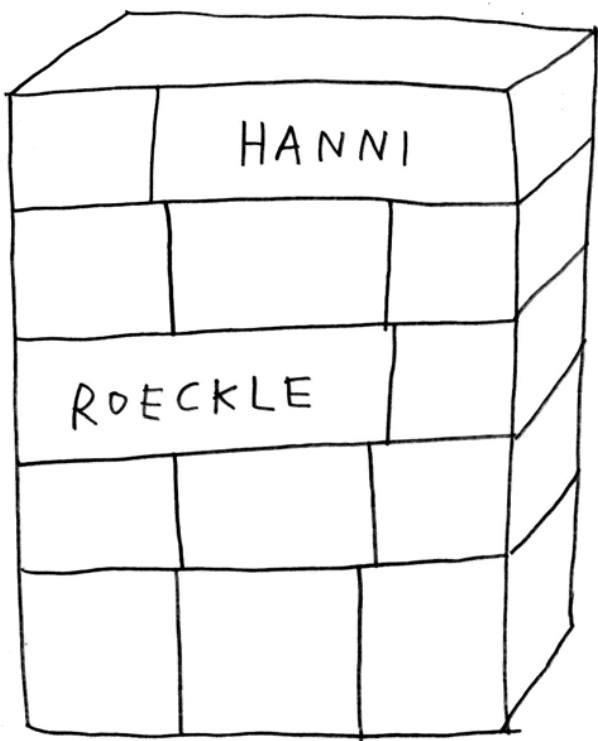


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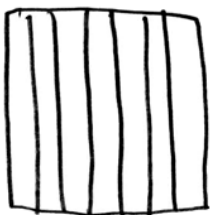




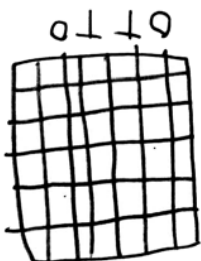


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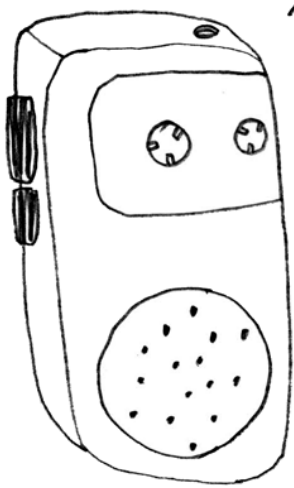


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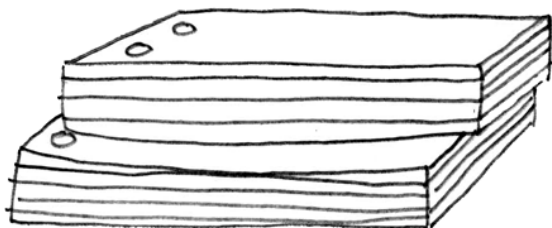




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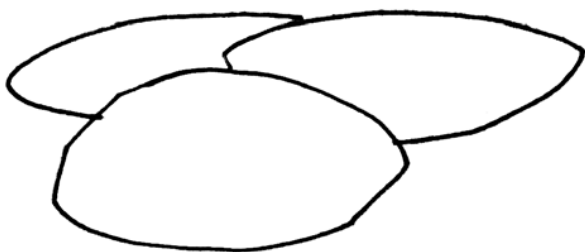
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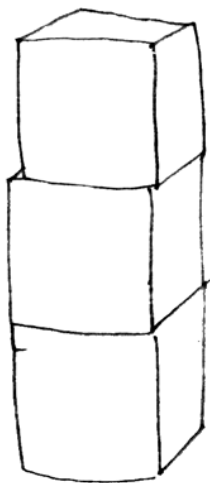
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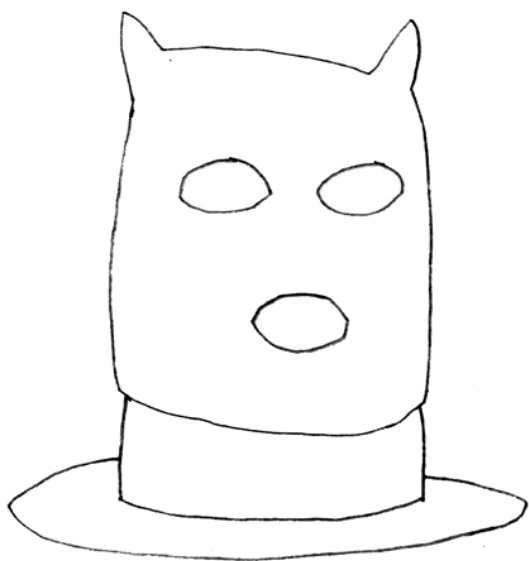


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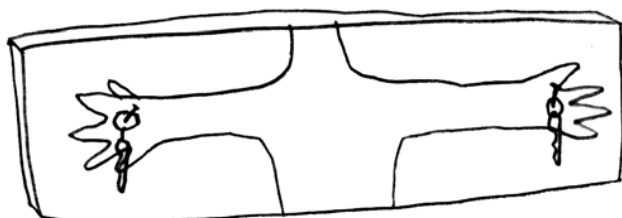


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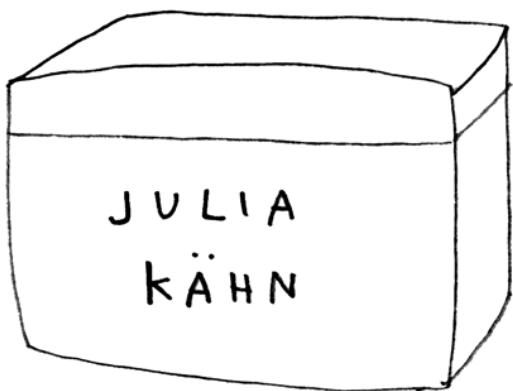


STEPHAN WITTMER

PAT



TREYER





RUTH



WOODTLI



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