



Experiments in Art and Technology

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Source: *Members Newsletter*, No. 3 (Jan. - Feb., 1969), pp. 4-7

Published by: The Museum of Modern Art

Stable URL: <http://www.jstor.org/stable/4380551>

Accessed: 24/08/2008 17:20

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Reflections in Rauschenberg's *Soundings* during Student Evening of November 8 (photo by Robert A. Proper)

## Student Evenings

*Eyeful—Four Special Evenings for College Students*, a pilot project sponsored by the Museum's Junior Council brought a total of 3,000 young people to the Museum for programs of films, mixed media presentations, poetry readings, and viewings of the permanent collection and special exhibitions. To give students in the metropolitan area a chance to explore the Museum at their leisure, the galleries were open from 7:30 to 11:00 p.m. four Friday evenings: October 25, November 8 and 22, and December 6.

Curatorial departments of the Museum made special contributions to these evenings. The Department of Film selected a group of experimental films and two classics of the silent era that have influenced young filmmakers. Buster Keaton's great comedy, *The General*, and Carl-Theodor Dreyer's moving tragedy, *The Passion of Joan of Arc*, were shown. The series of film programs was opened with the award-winning *David Holzman's Diary*; 25-year-old Jim McBride, who made the film, spoke with the students at the screening. The series concluded with six short films by West Coast moviemakers whose subjects ranged from radical satire (*Oh Dem Watermelons*) to surrealistic sexual fantasy (*The Bed*).

On each of these evenings, the Founders Room on the sixth floor was used for performances by people active in the new theater, dance, and music movement. On October 25, James Waring and John Herbert McDowell created a "Lecture-Demonstration," their term for a gentle happening that immersed the audience in a darkened environment filled with audio-visual surprises. On the evening of November 8, Tony Martin and Morton Subotnik combined elaborate light and music devices, and their performance evolved from the activation by the audience of wired elements such as screens and plexiglass poles. On November 22, the third Friday evening, Reverend Al Carmines and some members of the Judson Church Group presented a review of their repertoire of original drama, poetry, and music. For the final program, on

December 6, Gordon Mumma, Barbara Lloyd, and Trisha Brown Schlichter created an intricately choreographed environment of bodies, sound, and blinking lights.

Robert Rauschenberg's *Soundings*, on view at the Museum from October 22 to January 26, a large construction of plexiglass panels over whose surface repeated images of chairs tumble when a light source is activated by sounds the spectators make, proved to be a magnetic attraction. Rauschenberg himself was at the Museum on December 6 to talk about his work with the students. That same evening the Lower East Side Film Club, a project sponsored by the Young Filmmakers Foundation, filmed all the events that took place.

—Margery Aronson

Executive Secretary of the Junior Council

## Experiments in Art and Technology

It has become evident in the development of contemporary art over the last few years that many artists are extensively involved with the new materials and processes that have emerged through developments in science and technology. Even more, the artists of today want to create within the technological world to satisfy the traditional involvement of the artist with the relevant forces that shape society. The organization Experiments in Art and Technology was established to provide an active intermediary between the artist and the new technology located in industry. E.A.T. is concerned with the process of making art, not with the work of art as a final product. The primary aim of its activities is to develop the most effective means for providing the artist with access to new technology.

The decision to form Experiments in Art and Technology developed from the experience of producing the performance series, *9 Evenings: Theater and Engineering*, which was held at the 69th Regiment Armory in New York in October 1966. Forty engineers

and ten well-known, contemporary artists worked together to develop technical equipment which was used as an integral part of the theater, dance, and music works. During the preparation for *9 Evenings* it became clear that if continuing, and organic, artist-engineer relationships were to be achieved, a major, organized effort had to be made to set up the necessary physical and social conditions.

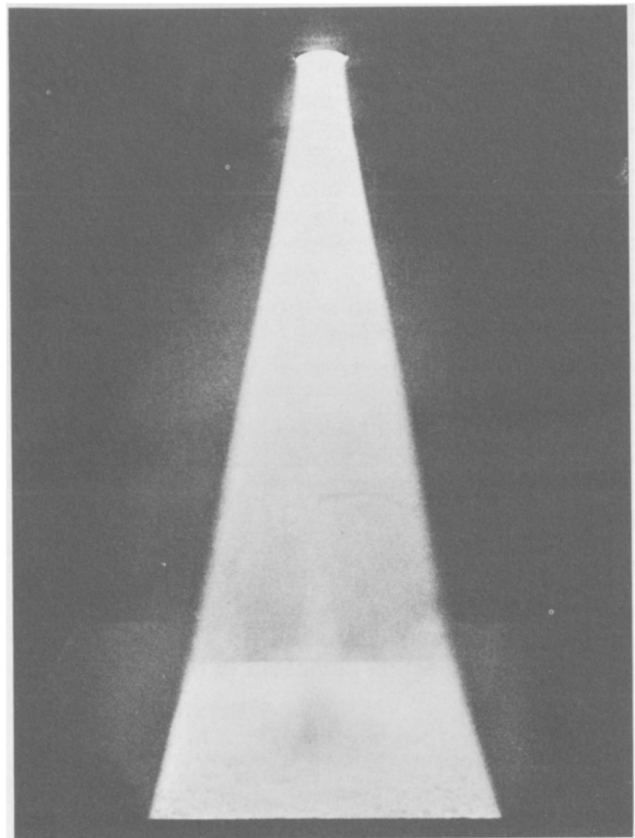
In November 1966 there was a meeting of artists in New York City to find out if E.A.T. as an organization could provide the artist with access to the technical world. Over 300 artists, engineers, and other interested people attended. Their reaction was positive. Billy Klüver, a physicist in laser research at Bell Telephone Laboratories, became president, and the artist Robert Rauschenberg, vice-president. Membership was opened to all artists and engineers.

E.A.T.'s membership of more than 4,000 artists and engineers are informed of the organization's direct services—such as, providing artists with technical information, directing artists to available computer and industrial facilities, etc.—in *E.A.T. Operations and Information*, a publication that is issued at various times during the year. E.A.T. also publishes *TECHNE*, a paper that reports on activities and projects of artists and engineers who are involved in using new technology. E.A.T. has also organized local groups in 34 locations in this country and Canada, as well as abroad, to enable artists and engineers to work with local technical and industrial resources.

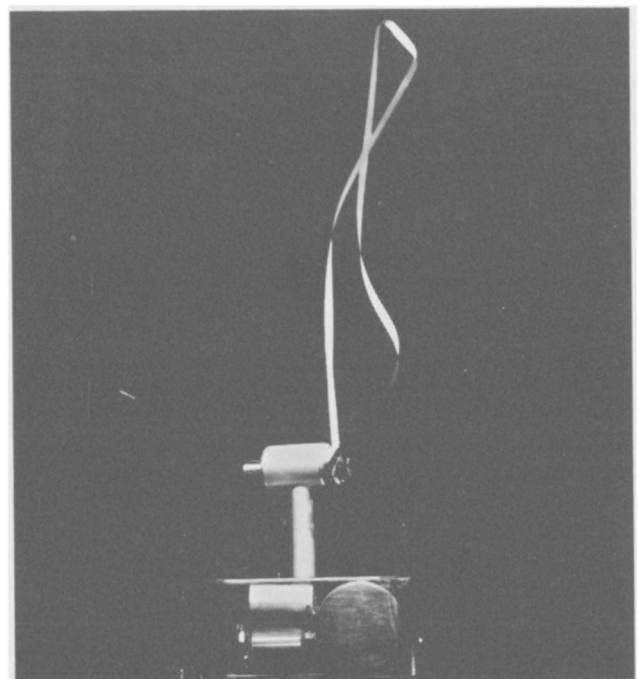
Soon after E.A.T. was organized it became increasingly clear that in order for the artist to be involved with the relevant forces that are shaping the technological world, he must have access to the people who are creating technology. Thus E.A.T. began to act as a matching agency, through which an artist with technical problems or a technologically complicated project could be put in touch with an engineer or scientist who could collaborate with him. Now E.A.T. not only matches artists and engineers to work on collaborative projects, but also works to secure industrial sponsorship for projects that result from the collaboration. To cut across traditional boundaries and facilitate the completion of projects resulting from the artist-engineer collaboration, E.A.T. tries to gain the interest and support of other groups as well: universities, foundations, labor, politics. So far 250 collaborations have been initiated through E.A.T.

E.A.T. also administers special projects involving numbers of artists and engineers. The projects—performances, exhibitions, large sculptures, etc.—provide situations for the artists to explore and experiment with new technology and to move outside his familiar art-gallery situation. Most recently E.A.T. co-ordinated the collaboration between several artists in planning an environmental situation for the Pepsi Cola Pavilion at the World's Fair that will take place in Osaka, Japan, in 1970.

E.A.T. has also established a Professional Exchange Program through which it administers projects suggested by institutions and industries which invite artists to work—in their professional capacities—within the institution in situations in which the artist's participation will not only benefit himself but will



Jean Dupuy (artist) and Ralph Martel (engineer). *Heart Beats Dust*. 1968. Wood, glass, Lithol Rubine, tape recorder, co-axial speaker, tungsten-halogen lamp, rubber. First prizewinner in the E.A.T. competition for The Museum of Modern Art exhibition, *The Machine as Seen at the End of the Mechanical Age*.



Lucy J. Young (artist) and Niels O. Young (engineer). *Fakir in 3/4 Time*. 1968. Textile tape, aluminum, plastic, variable speed motor. Second prizewinner in the E.A.T. competition for The Museum of Modern Art exhibition, *The Machine as Seen at the End of the Mechanical Age*.

also advance the interests of the institution. The first such program, The Quarry, is an experimental lithographic workshop in the modern facilities of Local One, Amalgamated Lithographers of America, in New York City. The second is an artist-in-residence program with The Singer Company, Central Research Laboratory, Denville, N.J. In addition, E.A.T. will administer an artist-in-residence program for which The CBS Foundation will provide funds to pay salaries for artists to work in co-operating industries. E.A.T. is also establishing a Safety Program in association with the American Association of Museums and the Art Dealers Association of America which will co-operate with governmental and industrial safety organizations in advising artists, engineers, galleries, and museums on how to insure the safety of both spectator and artist in dealing with new technical processes and equipment.

The exhibition *Some More Beginnings*, held at The Brooklyn Museum during November 1968–January 1969, was an outgrowth of yet another collaborative venture. The Museum of Modern Art asked E.A.T. to co-operate on a section dedicated to the new tech-

nology which would be an extension to its exhibition *The Machine as Seen at the End of Mechanical Age*. E.A.T. then announced a competition for engineers and artists in which the prizes to be awarded would go to the engineer for his contribution to a work of art produced in collaboration with an artist. This was accompanied by a request for submission of works involving new technology made by an artist alone, to be considered for inclusion in *The Machine* exhibition. Awards would be granted to the engineer on the basis of the most inventive use of new technology as it evolved through the collaboration of the artist and engineer. There were two criteria on which the work were to be judged by the jury: How inventive and imaginative is the use of technology? To what extent have the engineer and artist collaborated successfully

The three prize-winning works, plus six others, were included in *The Machine* exhibition at The Museum of Modern Art. In *Some More Beginnings* at The Brooklyn Museum, all the entries to the competition were shown.

E.A.T. feels that the competition revealed the interest of the engineer and scientist, and showed that

Wen-Ying Tsai (artist) and Frank T. Turner (engineer). *Cybernetic Sculpture*. 1968. Multiple stainless steel units, oscillator, stroboscopic lights, electronic equipment. Second prizewinner in the E.A.T. competition for The Museum of Modern Art exhibition, *The Machine as Seen at the End of the Mechanical Age*.



artists and engineers can collaborate successfully in making a work of art. The works themselves show a tremendous energy and direct use of material, which indicate the artist's desire to use the new technology as a material and through this to become involved in contemporary society. *Some More Beginnings* is then a beginning in a process of involvement which promises that industrially sponsored, effective working relationships between artists and engineers will lead to new possibilities that will benefit both the individual and society as a whole.

—Billy Klüver

President, Experiments in Art and Technology

## New Publications

**ART OF THE YOUNG CHILD: UNDERSTANDING AND ENCOURAGING CREATIVE GROWTH IN CHILDREN THREE TO FIVE.** By Jane Cooper Bland. Revised edition. 56 pages; 60 illustrations including 15 in color. Hard-bound \$3.95 (Members \$2.97); paperbound \$2.50 (Members \$1.88)

To the young child art is more than a matter of painting pictures or making objects. It is a means by which he expresses his individuality and communicates his ideas about himself and his world. The book, addressed to both parents and teachers, answers many of the questions adults ask about children's art and provides refreshing insights into the needs and abilities of the pre-school child. Originally published in 1957, and reprinted in 1960, the book has become a classic in the field of early childhood education. This edition contains the original text, with a new selection of illustrations showing works made by children in classes at the Museum's Art Center.

Mrs. Bland, an instructor at the Bank Street College of Education in New York, is an outstanding authority on art education, and for many years has been an instructor in classes for both children and adults at the Art Center of The Museum of Modern Art.

**THE MACHINE AS SEEN AT THE END OF THE MECHANICAL AGE.** K. G. Pontus Hultén. 216 pages; 200 black-and-white illustrations; bound in color-printed and embossed tin-can steel, hinged back and front. \$6.95 (Members \$5.21)

Catalogue of the exhibition discussed in the November-December *Newsletter*, on view at the Museum November-February 9. *To be distributed to Resident, Employee, Suburban, Non-Resident, Foreign, Student, and Family Members (with expiration dates of Dec. 31, 1968-Nov. 30, 1969) and all Contributing Members.*

We regret that the dock strike in New York City has delayed delivery of this catalogue.

**WORD AND IMAGE: POSTERS FROM THE COLLECTION OF THE MUSEUM OF MODERN ART.** Selected, edited, and with Introduction by Mildred Constantine, text by Alan M. Fern. 160 pages; 211 illustrations including 30 in color. \$12.50 (Members \$9.38)

During the past 100 years the poster has become an increasingly popular form of art that has interested professional enthusiasts and attracted the public at

large. The text by Alan M. Fern, Assistant Chief of the Reference Department, Prints and Photographs Division, Library of Congress, traces the development of the poster and considers it as an art form as well as a social document. The examples reproduced have been drawn from the Museum's collection of over 2,000 posters, which Miss Constantine, Special Assistant to the Director and Consultant to the Department of Architecture and Design, helped to assemble in her former position as Associate Curator of Graphic Design. The selection includes work ranging from the powerful lithographs of the turn of the century to the "psychedelic" brilliance and technical ingenuity of today, and is illustrated by the posters of such artists as Jules Chéret, Pierre Bonnard, Toulouse-Lautrec, Alphonse Mucha, Ludwig Hohlwein, Oskar Kokoschka, Jan Tschichold, Herbert Bayer, McKnight Kauffer, Cassandre, Picasso, Victor Moscoso, Peter Max, Peter Gee, Ben Shahn, Leo Lionni, Frank Stella, and others. *To be distributed to Contributing Members in Supporting (\$250), Sustaining (\$500), and Patron (\$1,000) categories.*

## Special Book Sale

Each year the Department of Publications holds a special sale at which selected Museum publications are sold to the staff at generous discounts. This year it was decided that the same opportunity should be offered to Members of the Museum also. Thus, a special book sale has been scheduled for March.

The discounts—ranging from 30 to 85 per cent—are special offerings for a fixed period of time and are not permanent markdowns. Once the sale is over, prices will return to their original listings. The sale will include such publications as *D. W. Griffith* by Iris Barry, *The Object Transformed* by Mildred Constantine and Arthur Drexler, *The Hampton Album* with introduction by Lincoln Kirstein, *Matisse* by Lawrence Gowing, *The Sculpture of Picasso* by Roland Penrose.

Books will be available at the Museum, but it will also be possible to order by mail. The March-April issue of the *Newsletter* will give the exact dates of the sale, and will contain a special order form with a complete listing for the use of both resident and out-of-town Members.

## Note from the Director

We have been delighted with the response to the first two issues of the Members *Newsletter* and believe that future issues will justify this enthusiasm. We have, however, decided that for the time being the *Newsletter* should appear every other month, although the *Calendar* will continue to be mailed monthly. The January-February issue of the *Newsletter* is arriving with the February *Calendar*. Thereafter the *Newsletters* will be sent according to the following schedule: the March-April issue will arrive with the March *Calendar*; the May-June issue, with the May *Calendar*, and so forth. We hope that both *Calendars* and *Newsletters* will continue to be of the greatest usefulness to Members of the Museum.

Bates Lowry