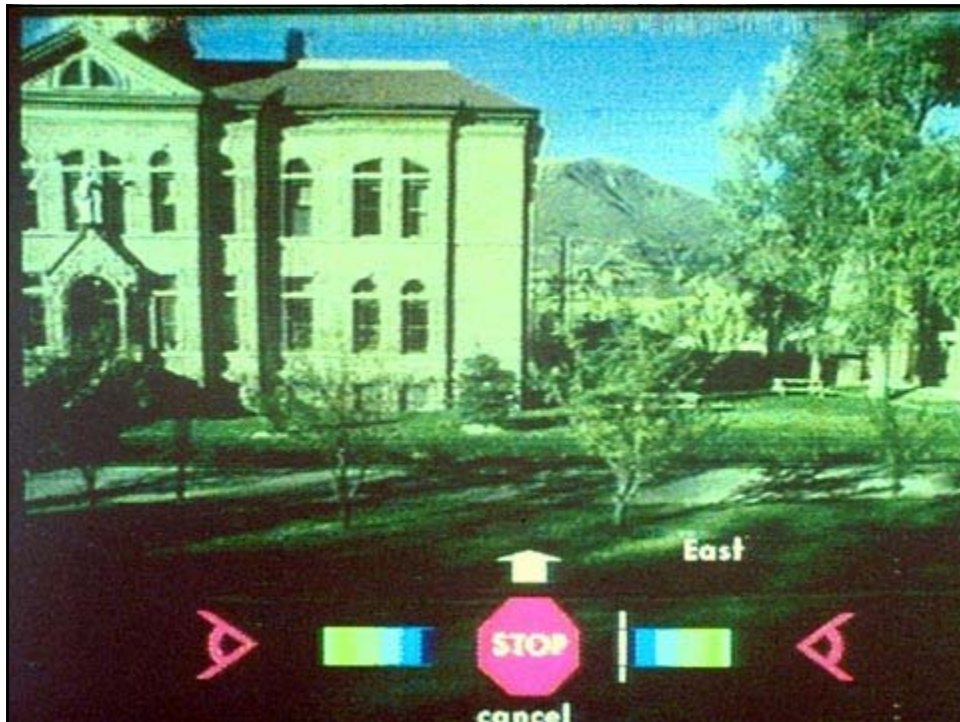




The Architecture Machine Group/MIT: Aspen Interactive Movie Map, 1978-1981. Stills.

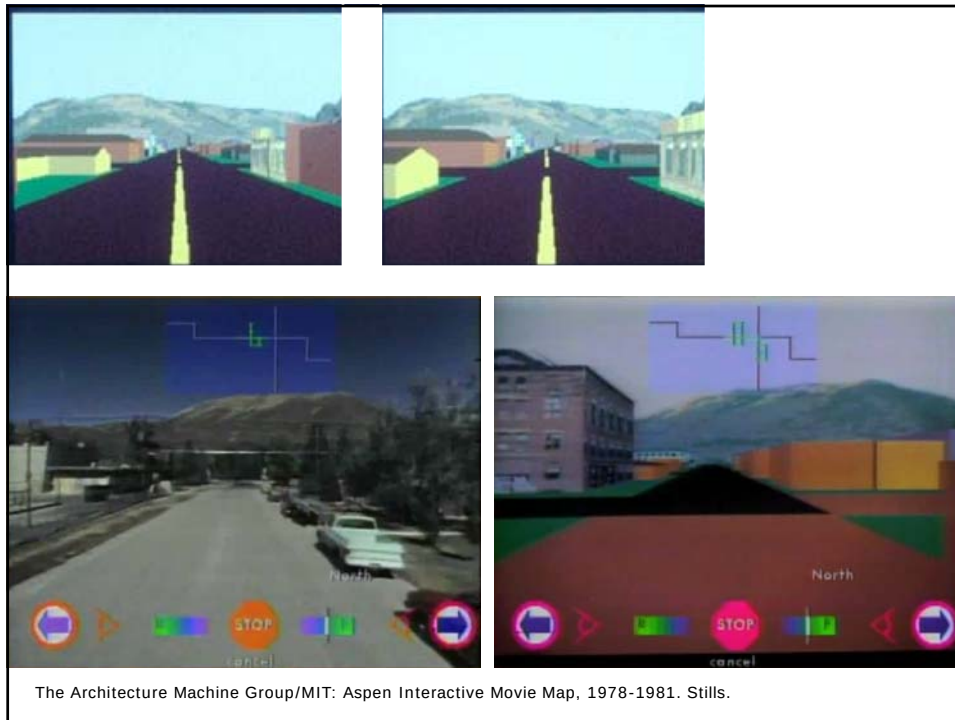




The Architecture Machine Group/MIT: Aspen Interactive Movie Map, 1978-1981. Installationsansicht.

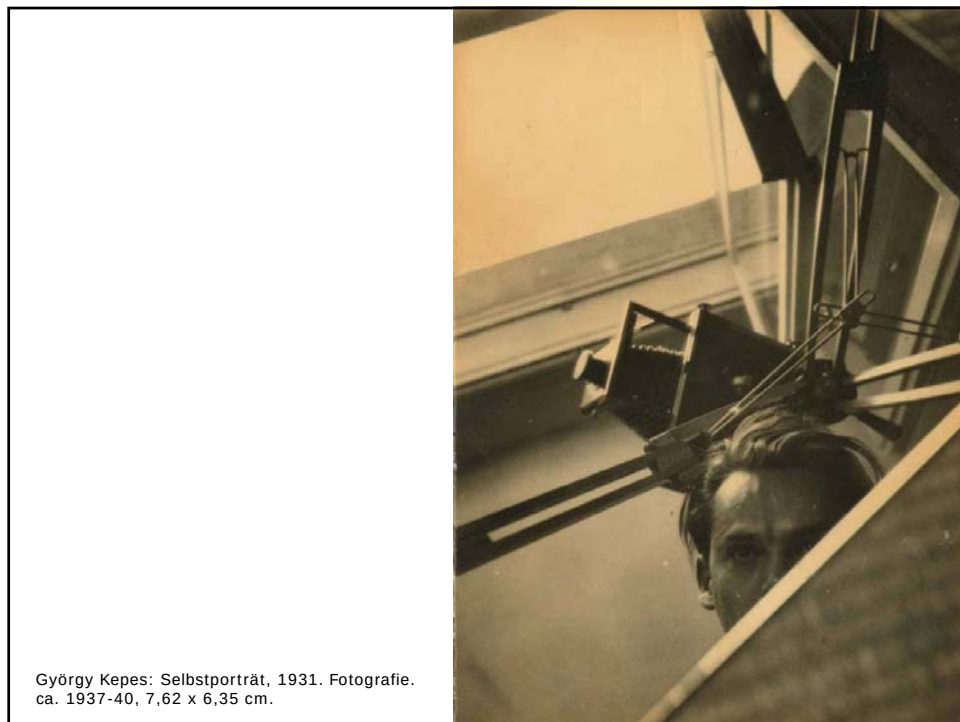


The Architecture Machine Group/MIT: Aspen Interactive Movie Map, 1978-1981. Stills.

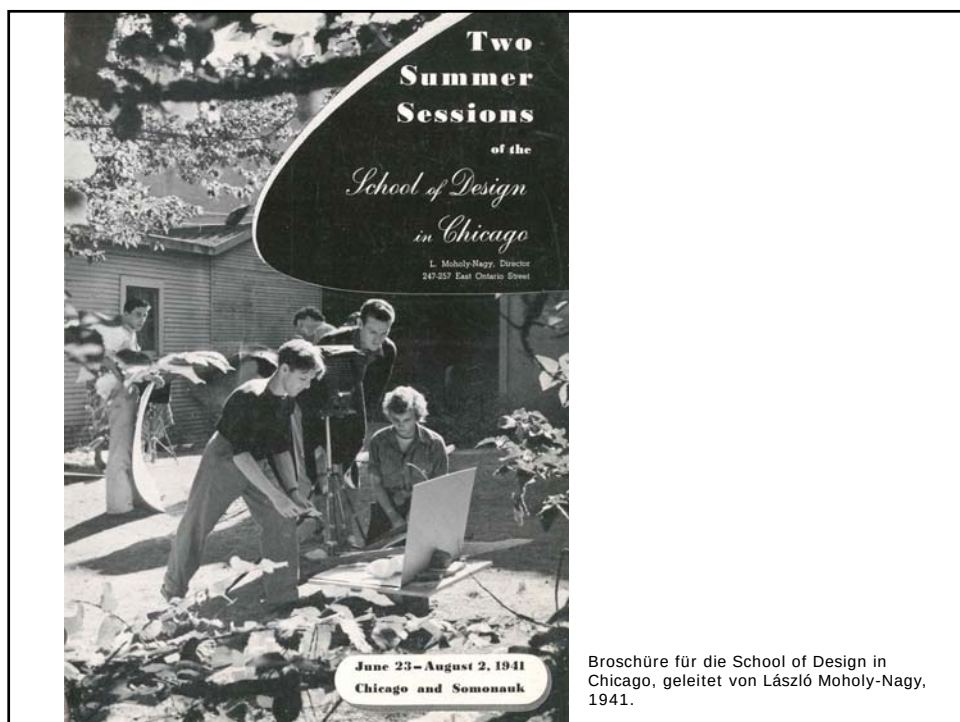


“DEMO OR DIE!”

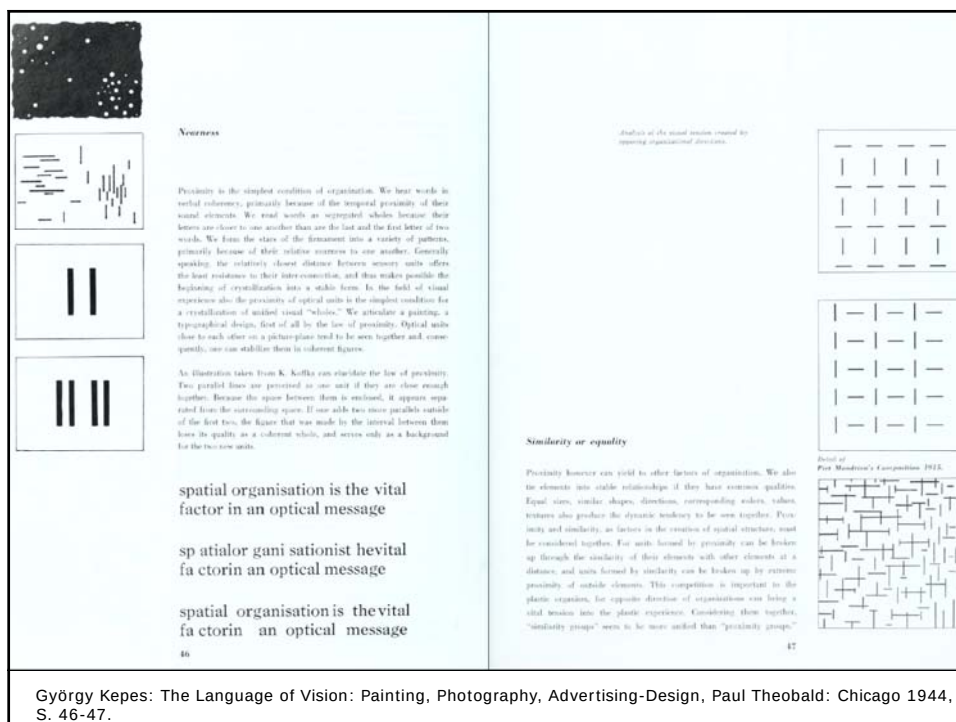
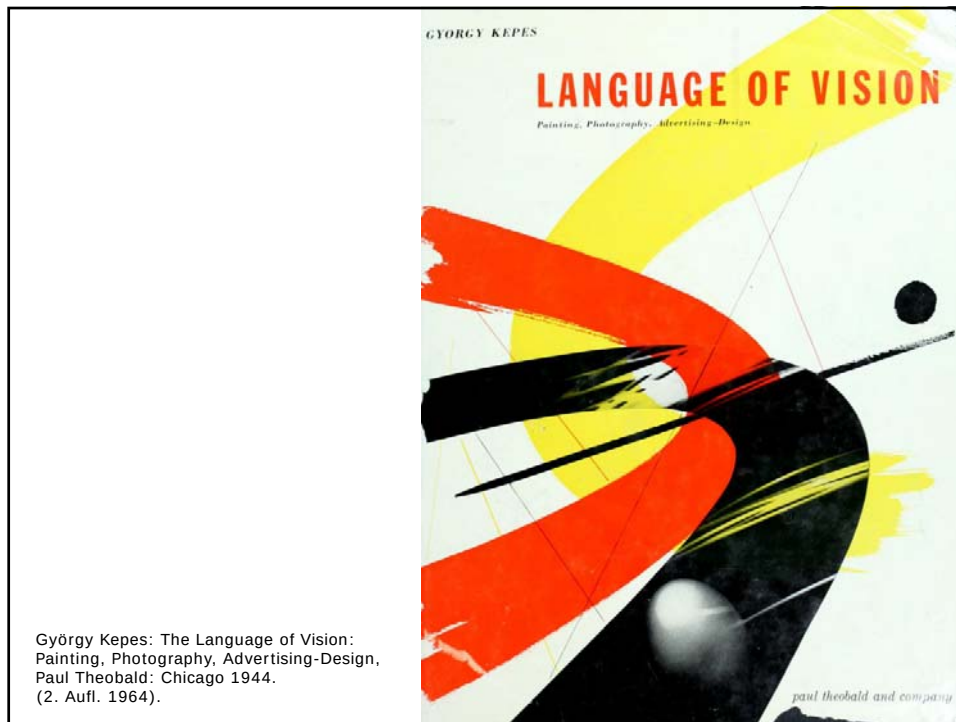
Source: This was the approach championed by **Nicholas Negroponte** which vaulted his **MIT Media Lab** to the forefront of IT-multimedia innovation. It was his successful alternative to the traditional MIT-academic *“publish or perish.”* Negroponte's rapid-prototyping version was emblematic of the times and the pace and the enormity of the opportunity. (*NYTimes*/0426.11)

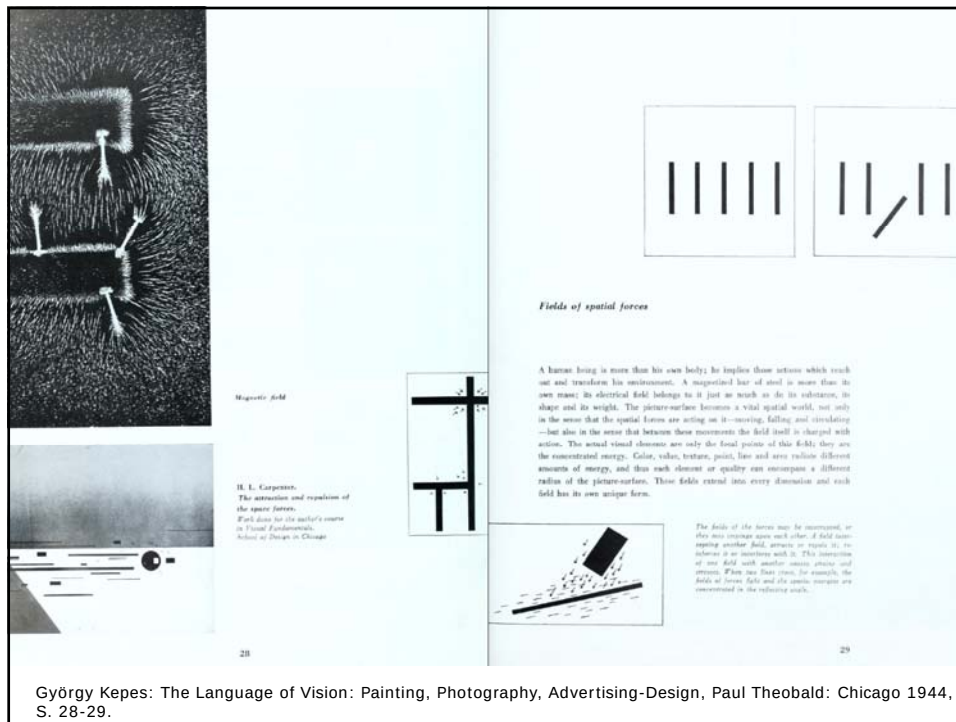


György Kepes: Selbstporträt, 1931. Fotografie.
ca. 1937-40, 7,62 x 6,35 cm.

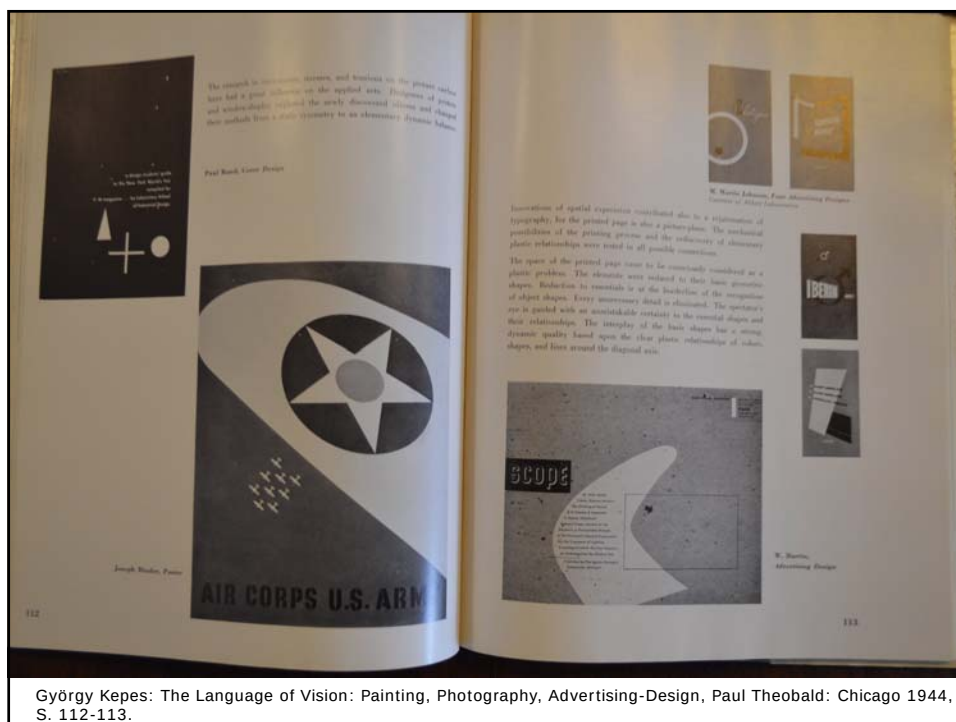


Broschüre für die School of Design in
Chicago, geleitet von László Moholy-Nagy,
1941.





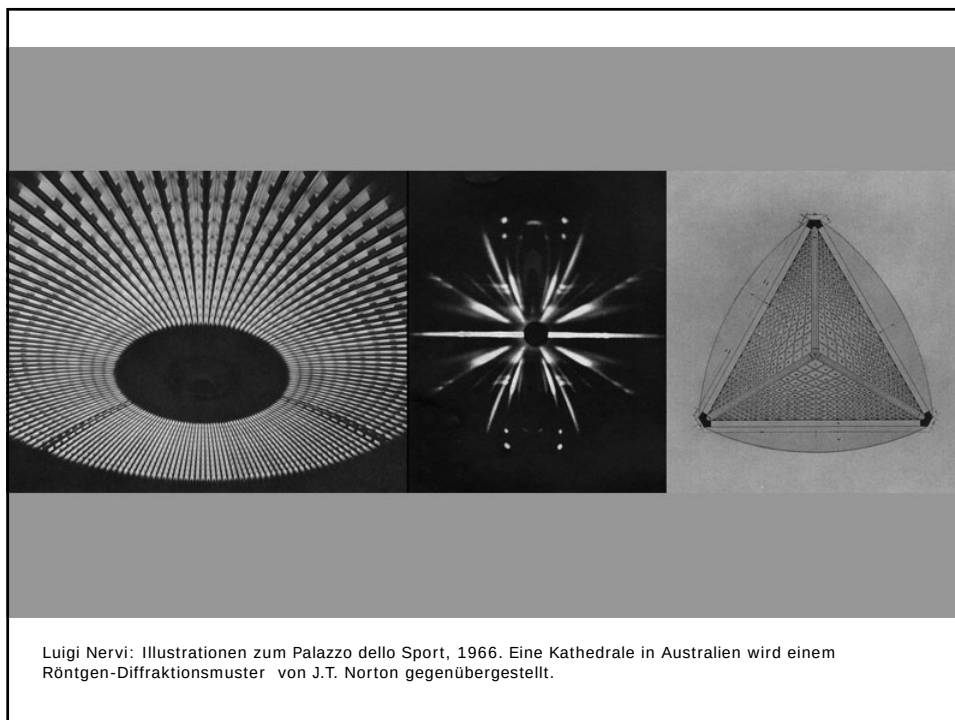
György Kepes: The Language of Vision: Painting, Photography, Advertising-Design, Paul Theobald: Chicago 1944, S. 28-29.



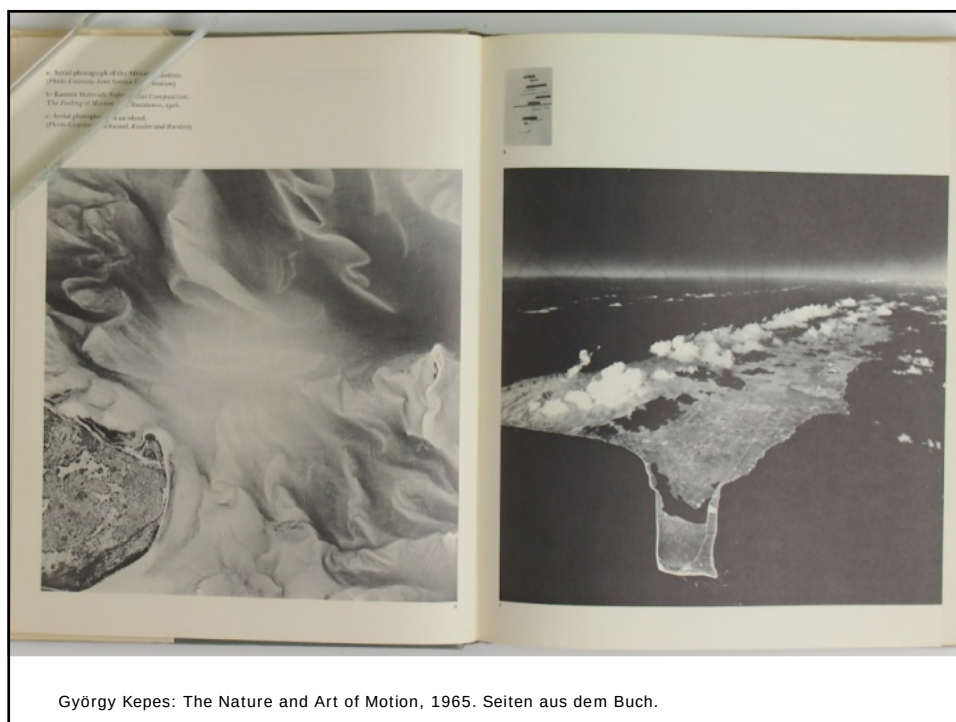
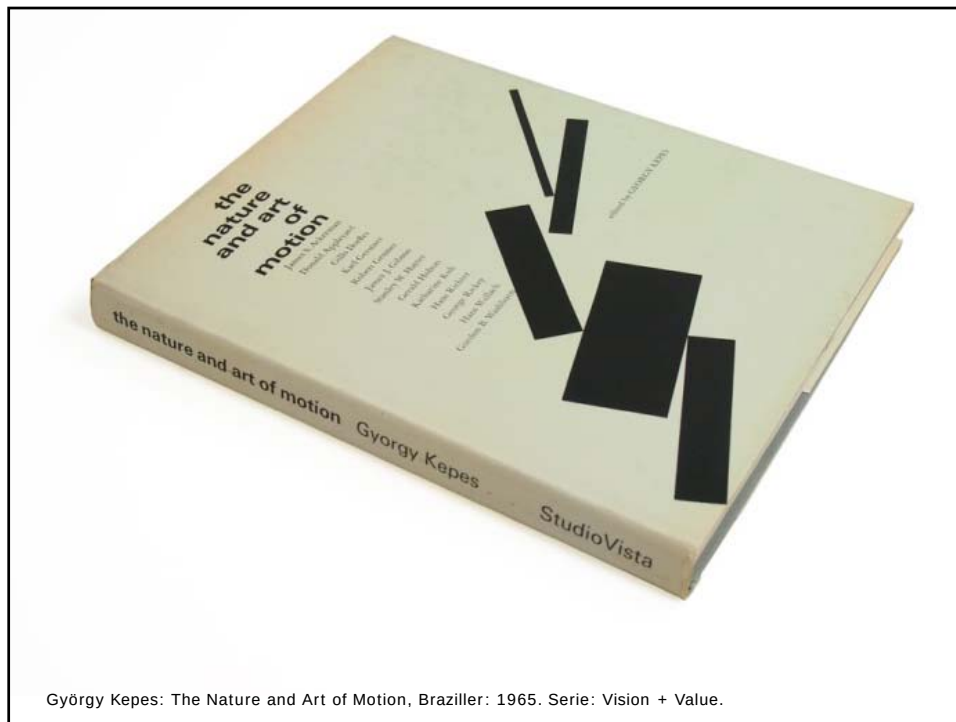
György Kepes: The Language of Vision: Painting, Photography, Advertising-Design, Paul Theobald: Chicago 1944, S. 112-113.

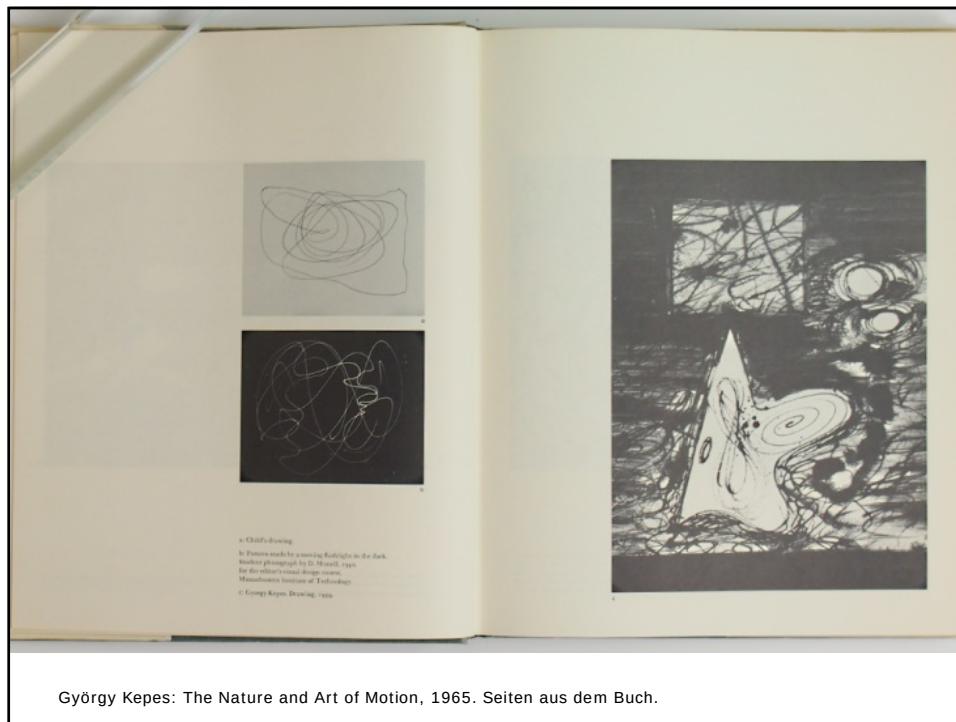


György Kepes: Vision + Value Buchserie, 7 Bände, 1965-1966.

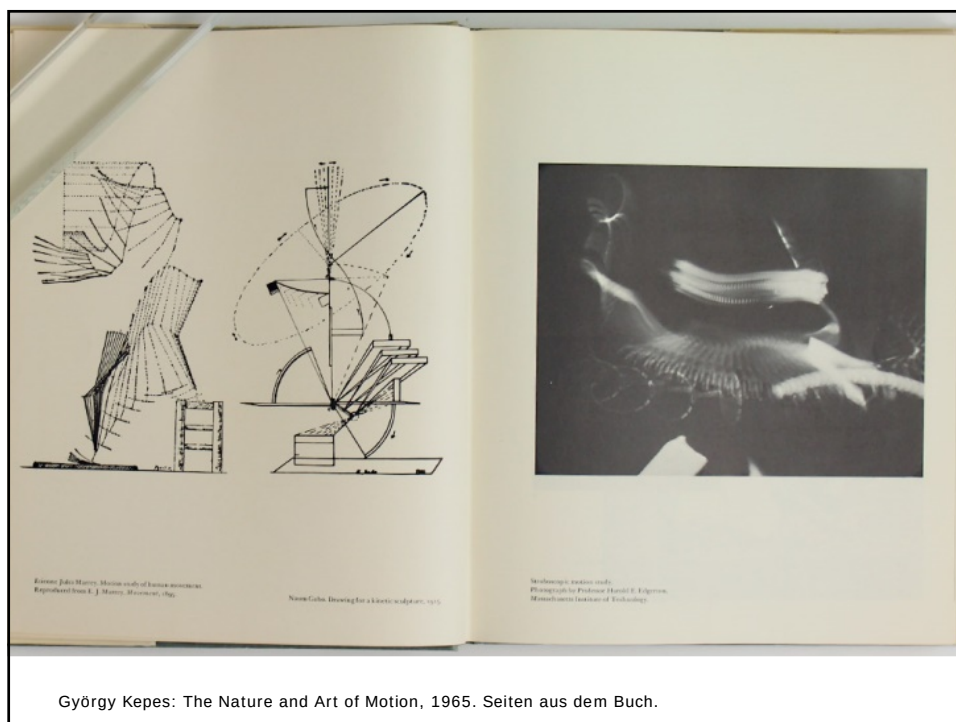


Luigi Nervi: Illustrationen zum Palazzo dello Sport, 1966. Eine Kathedrale in Australien wird einem Röntgen-Diffraktionsmuster von J.T. Norton gegenübergestellt.

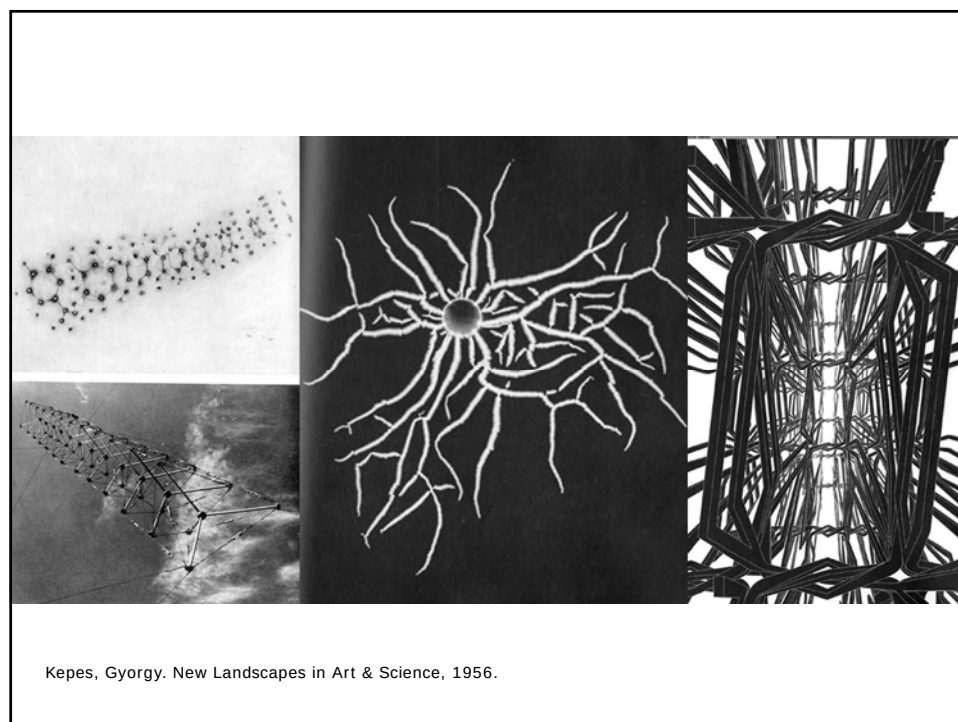




György Kepes: The Nature and Art of Motion, 1965. Seiten aus dem Buch.



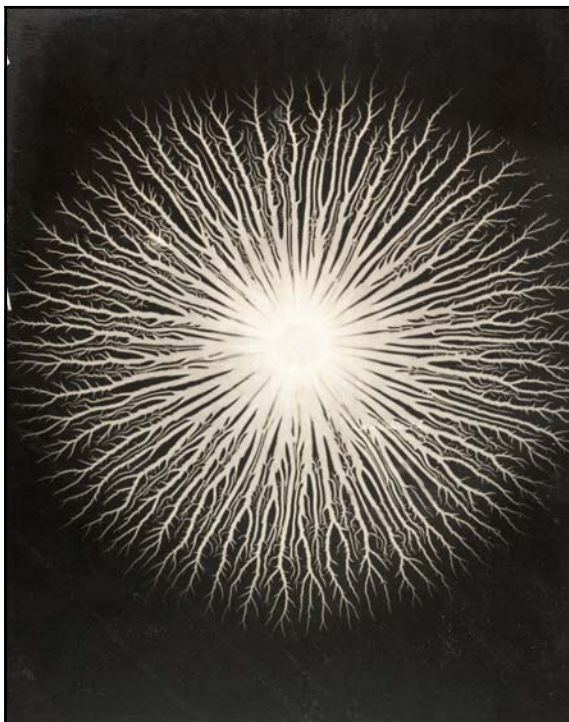
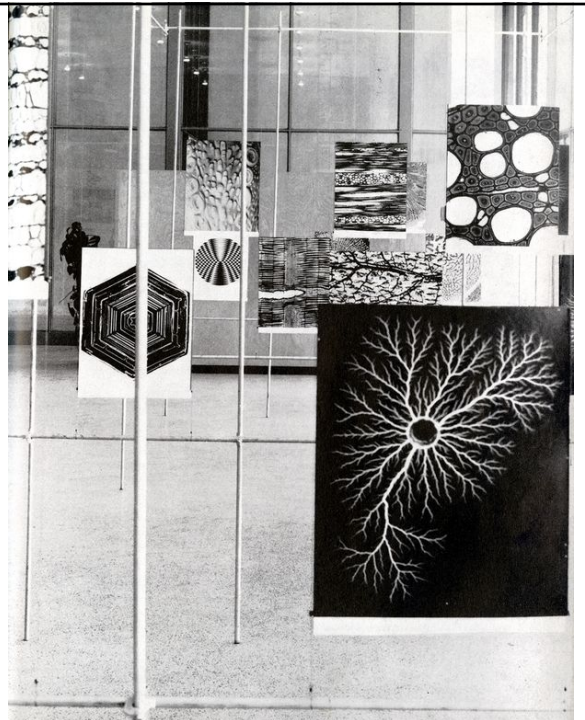
György Kepes: The Nature and Art of Motion, 1965. Seiten aus dem Buch.





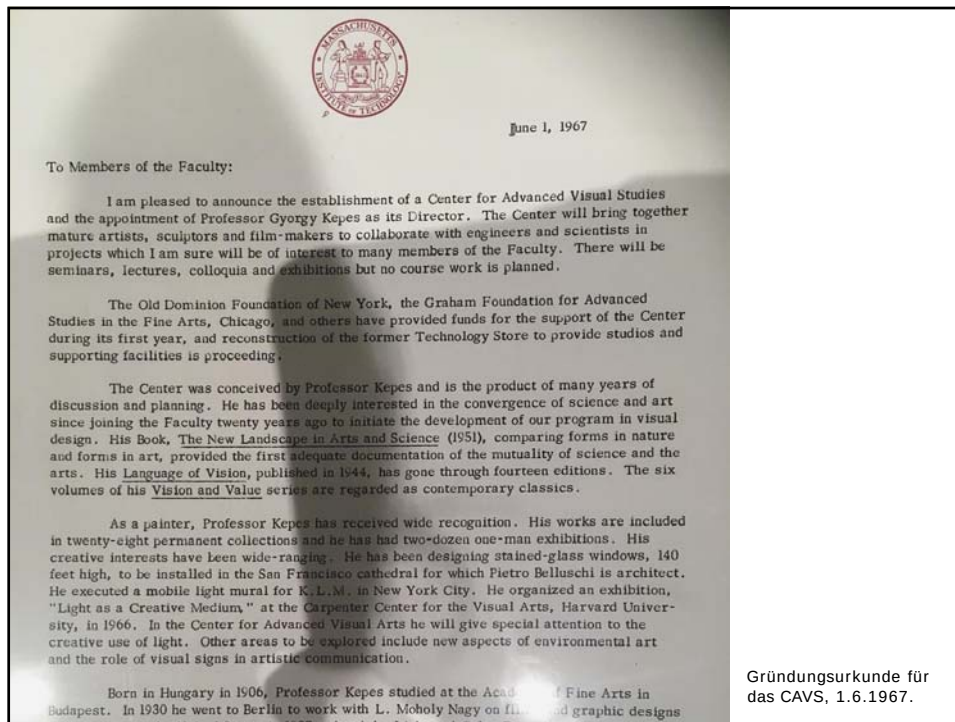
Transversaler Schnitt durch Holz,
Fotografische Vergrößerung durch das
Department of Special Collections,
Stanford University Libraries.

Gyorgy Kepes: The New Landscape,
1951. Ausstellung an der LJM School of
Art and Design on Duckinfield Street, bei
Brownlow Hill.



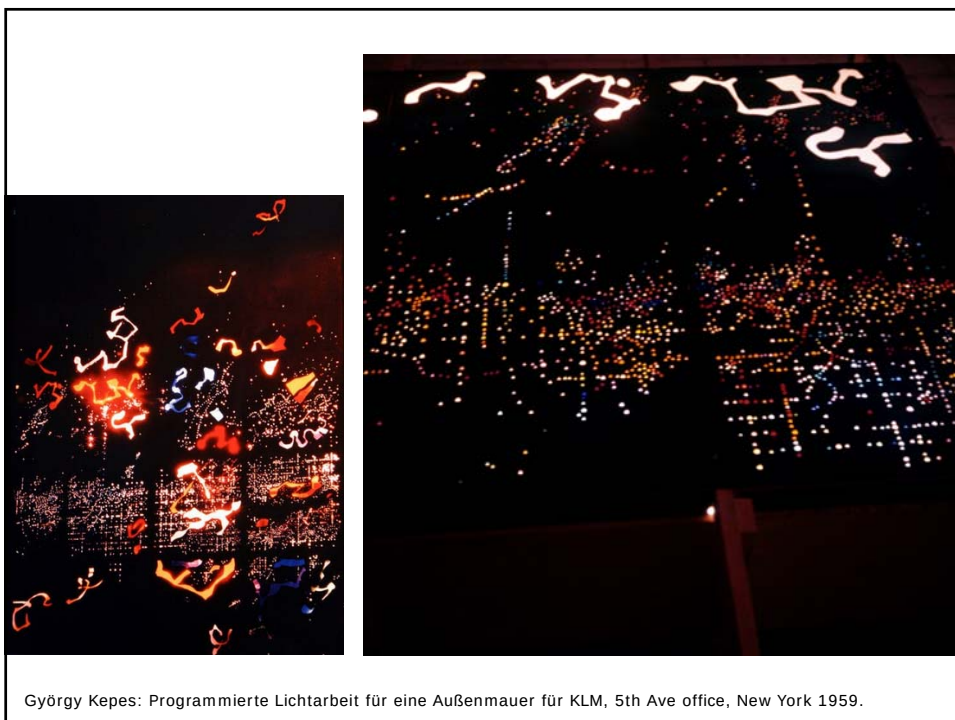
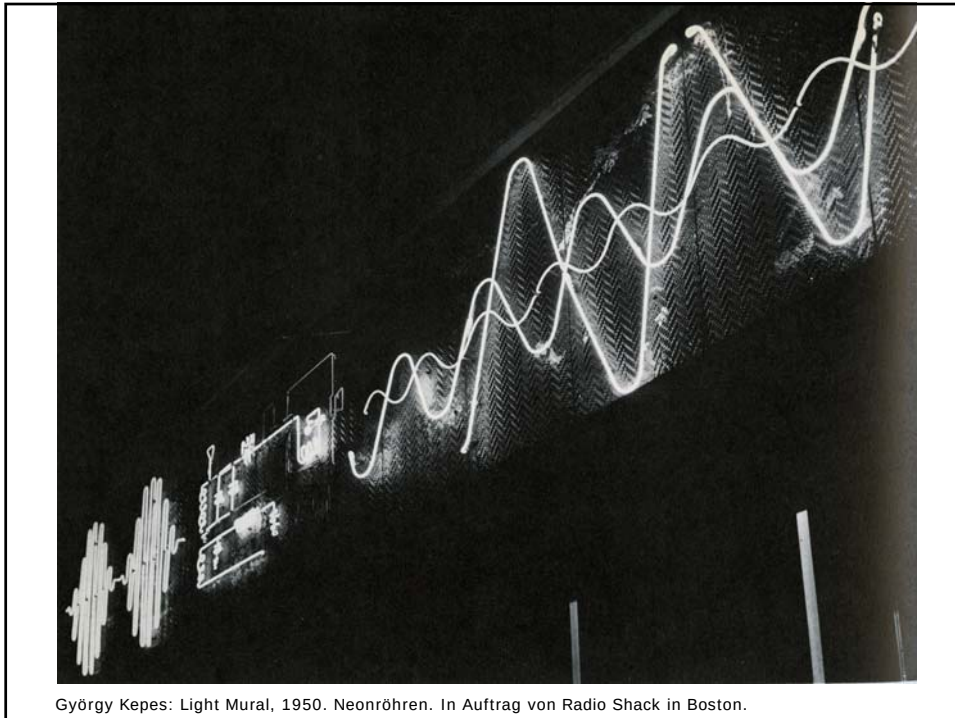
Cantor Museum auf dem Stanford Campus.

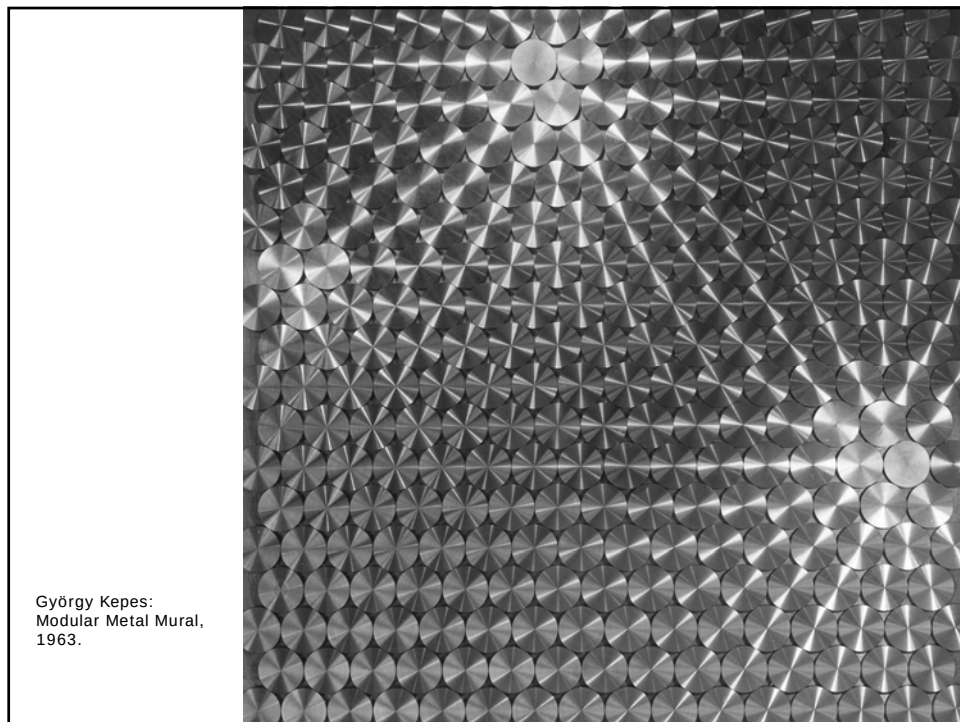
Gyorgy Kepes: Lichtenberg figures:
A. R. von Hippel (1951).



György Kepes: Photogram, 1939-1940.

György Kepes: Hand and Magnet
Photogram, ca. 1939-40.



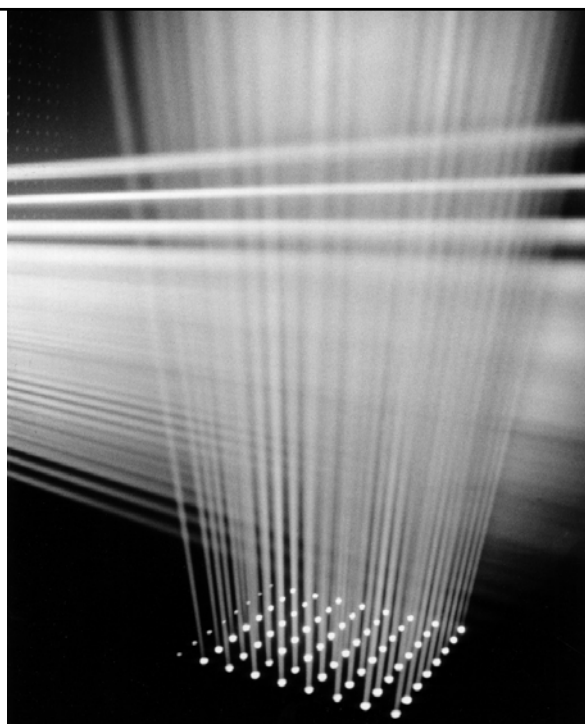


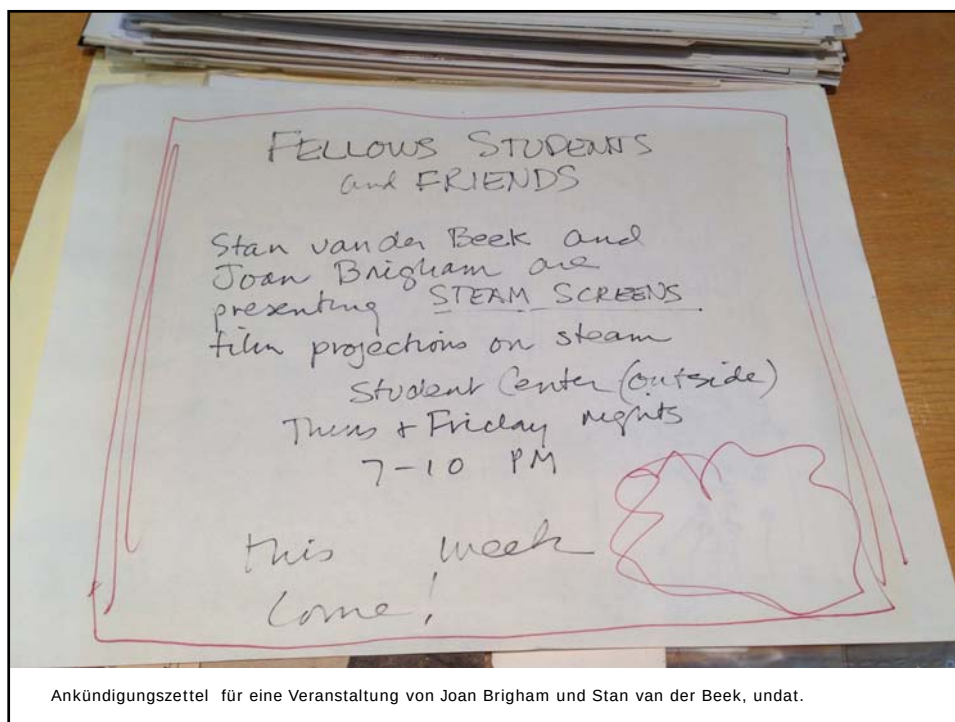
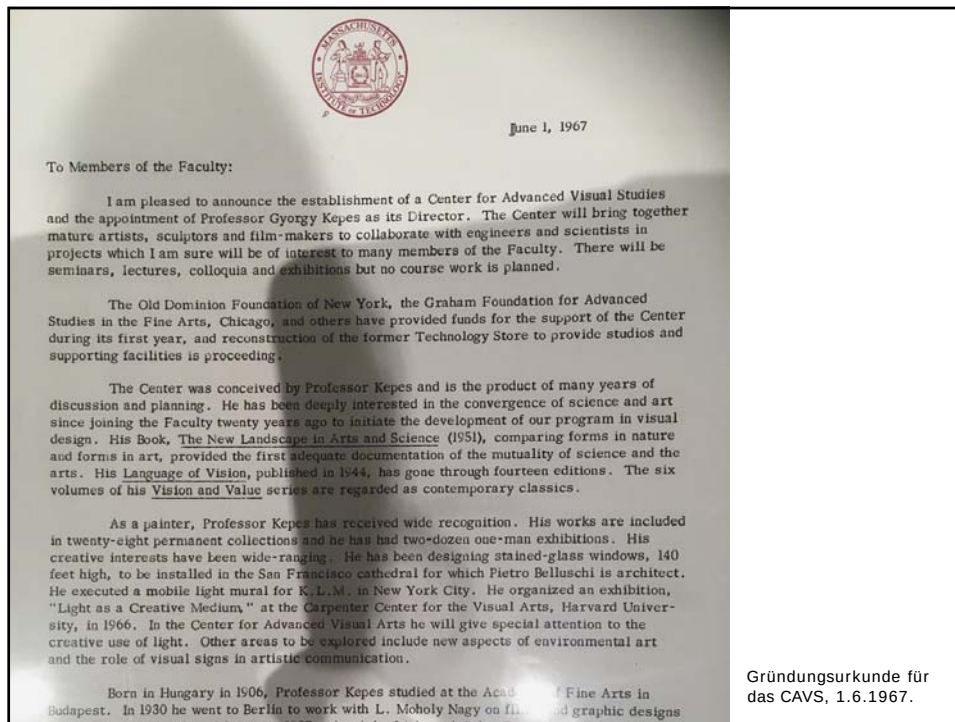
György Kepes:
Modular Metal Mural,
1963.

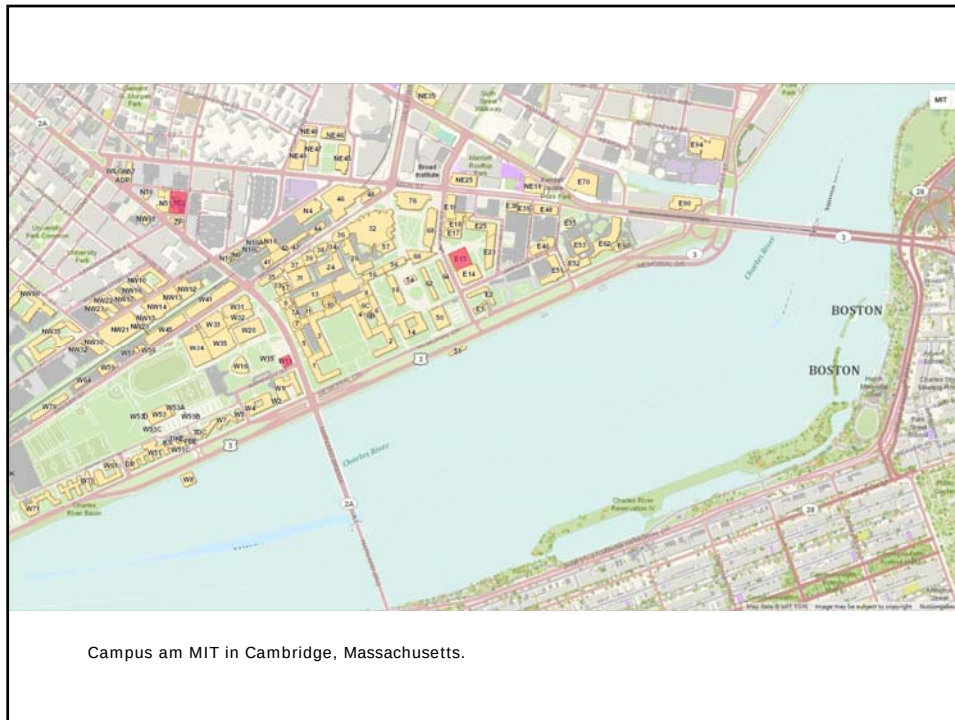


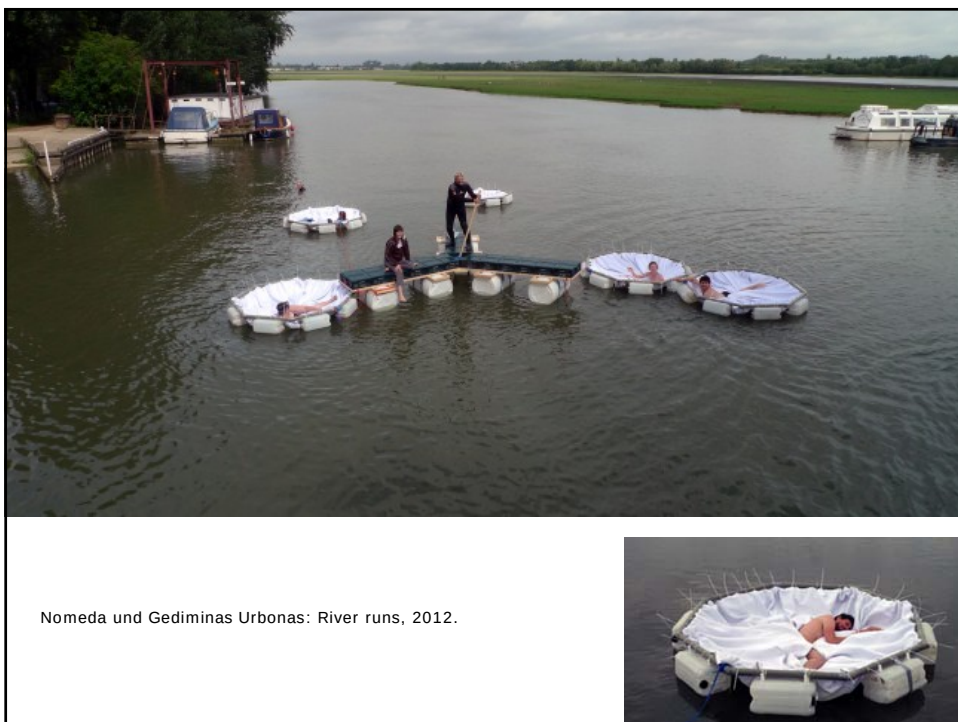
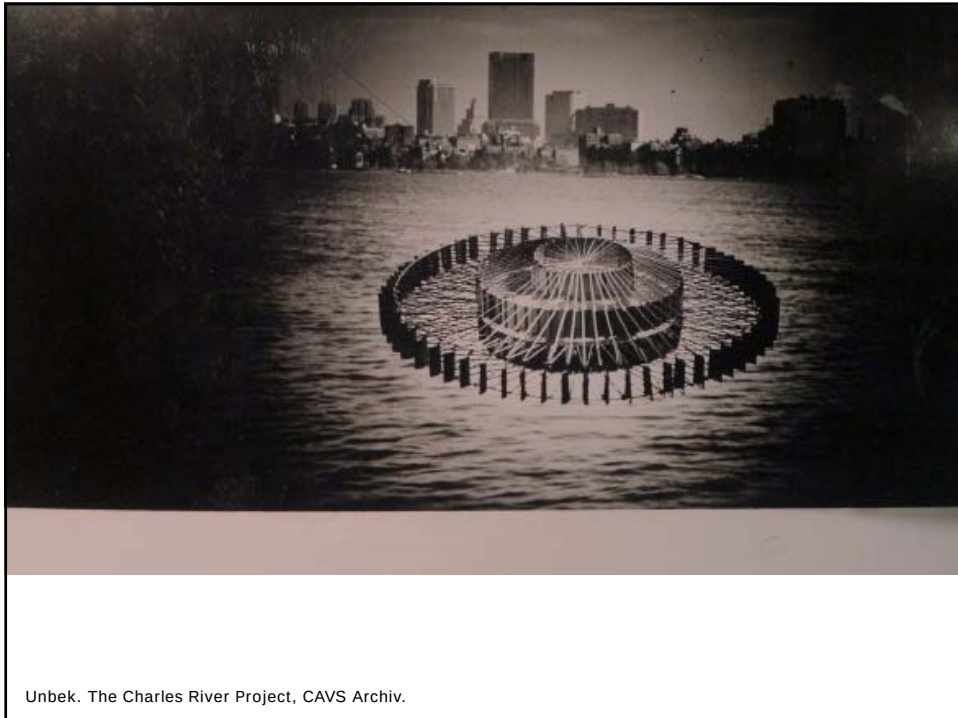
Installationsansicht der Ausstellung
"Exploration", 1970

György Kepes: Luminous wall for
Boston Harbor Bicentennial, 1964-65.
Modell für die Effekte einer
vorgeschlagenen beleuchteten Wand
von einer Meile Länge.







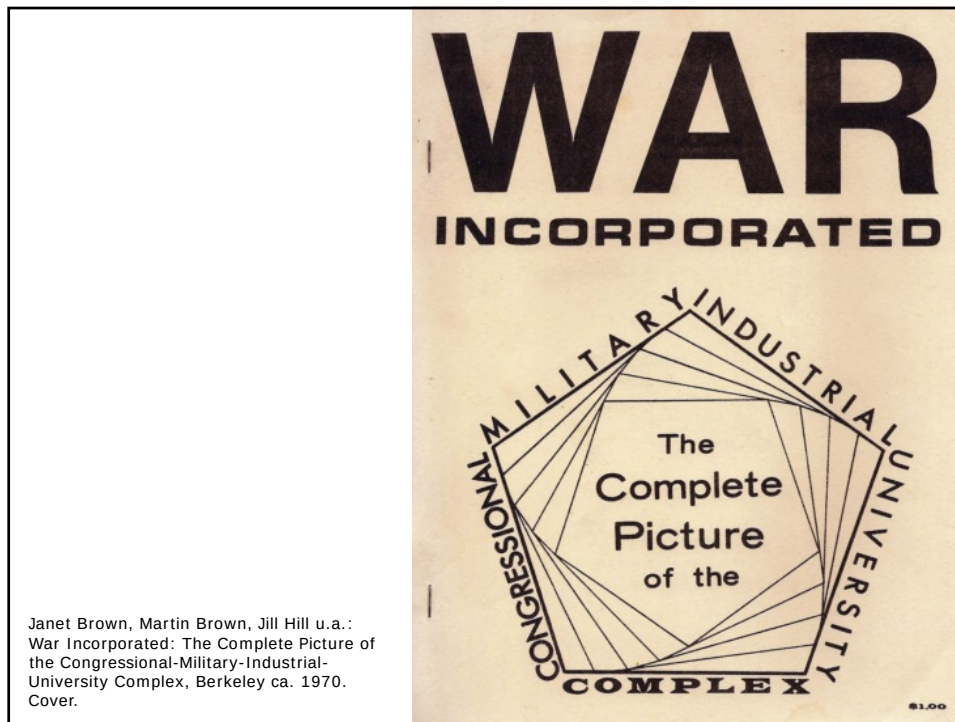




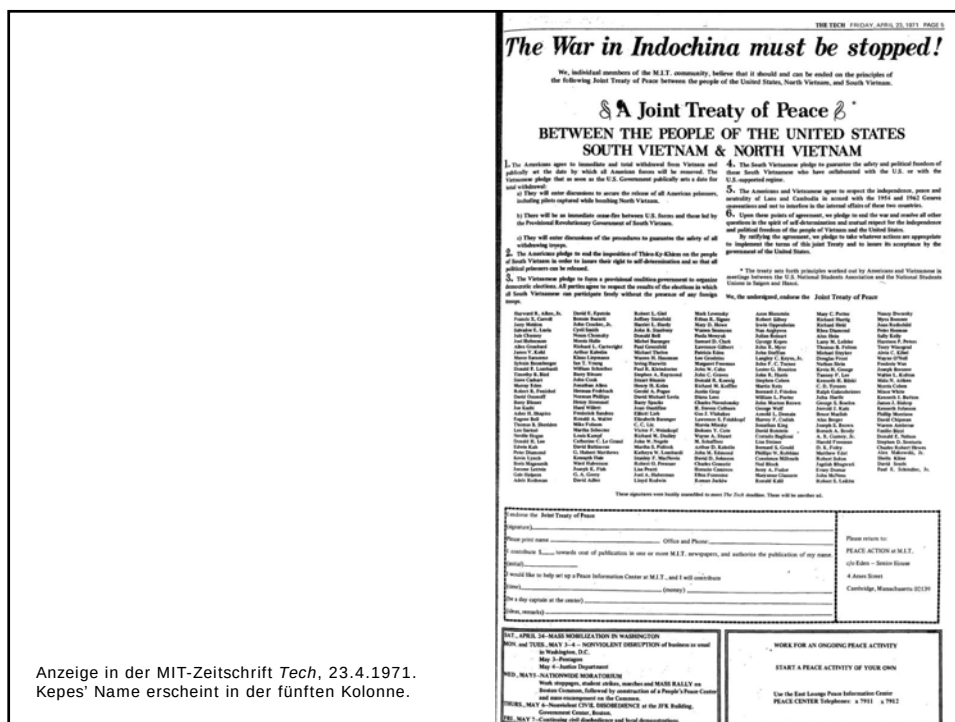
Campus am MIT in Cambridge, Massachusetts.



Protestmarsch über den Charles River unter Otto Pienes Sky Art während eines Moratoriums, den Krieg in Vietnam zu beenden, 15.10.1969. Wiederabgedruckt in: "Technique", vol. 86, MIT Class of 1970 Jahrbuch.



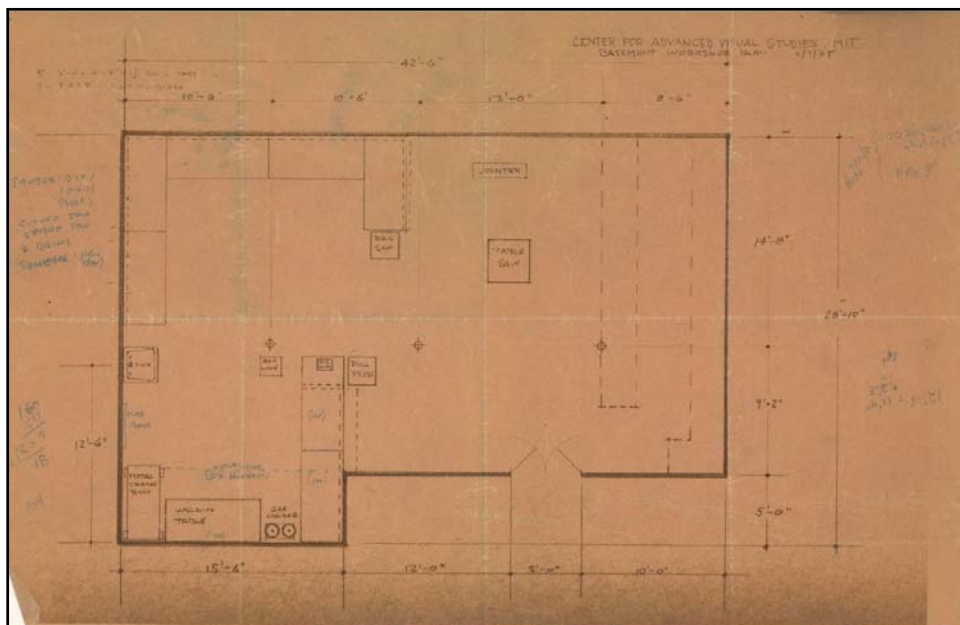
Janet Brown, Martin Brown, Jill Hill u.a.:
War Incorporated: The Complete Picture of
the Congressional-Military-Industrial-
University Complex, Berkeley ca. 1970.
Cover.



Anzeige in der MIT-Zeitschrift *Tech*, 23.4.1971.
Kepes' Name erscheint in der fünften Kolonne.



György Kepes' Büro am MIT 1967.



Grundriss der Werkstatt im Erdgeschoss des MIT Gebäude W11, das das CAVS 1968 bezog.



Ivan Massar: Porträt von György Kepes im CAVS am MIT, 1967.

Fellows von CAVS

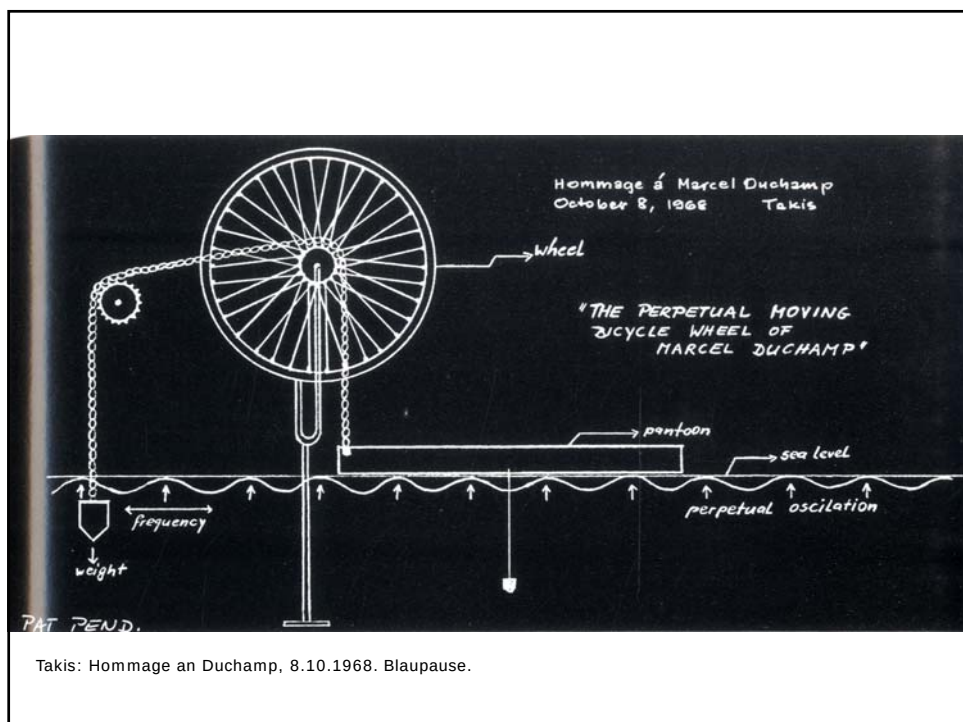
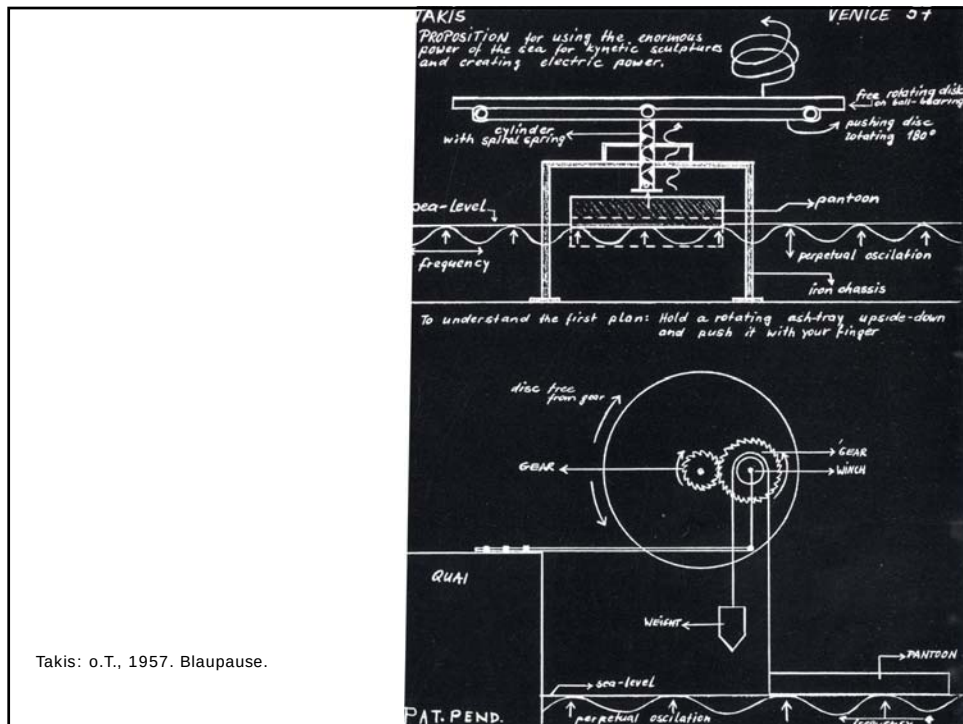
Otto Piene
Vassilakis Takis
Harold Tovish

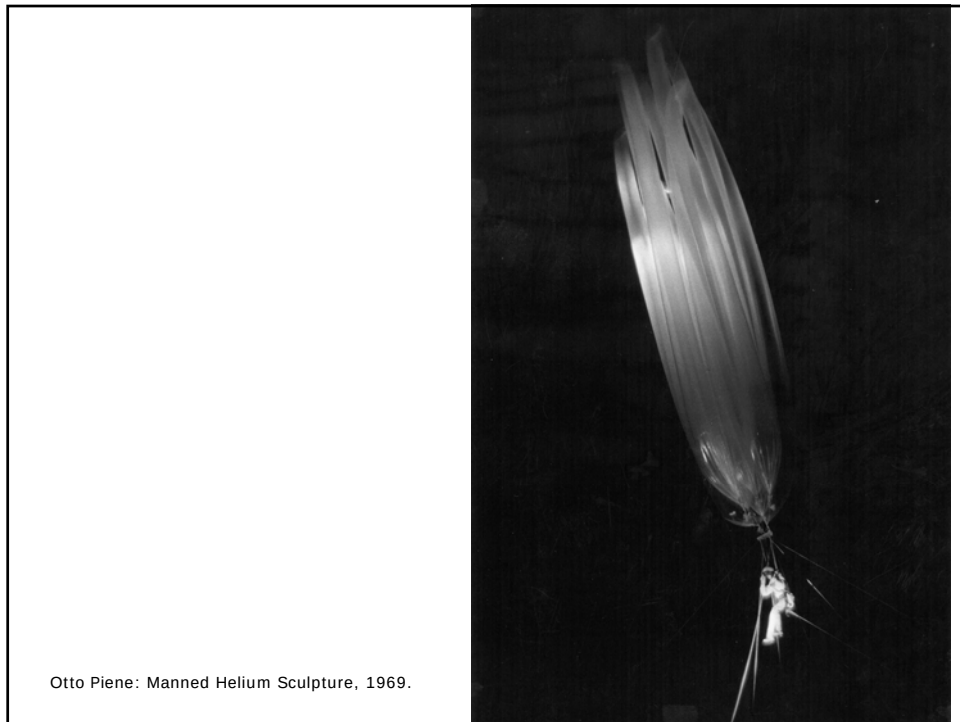
V.l.n.r.: Otto Piene, György Kepes und
Harold Tovish am MIT Center for
Advanced Visual Studies, Cambridge
1968.



Takis: Antigravity, 1968.
Elektromagnetische Skulptur.





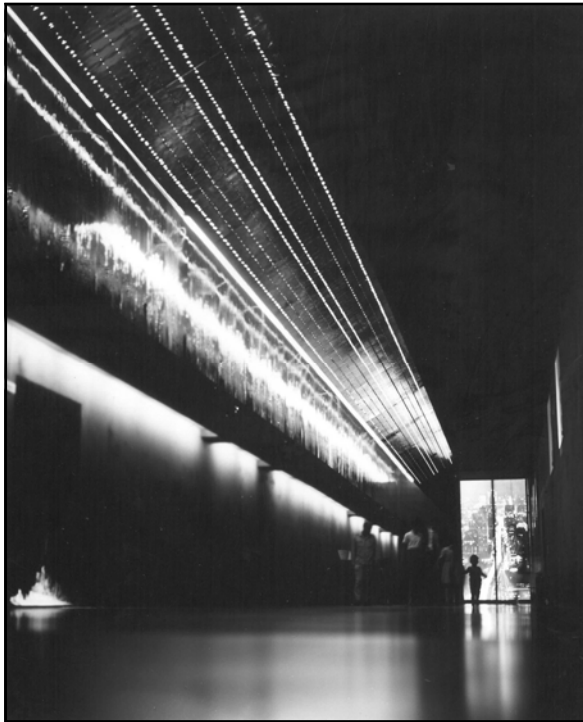


Otto Piene: Manned Helium Sculpture, 1969.

Fellows von CAVS

Otto Piene
Vassilakis Takis
Harold Tovish

Jack Burnham
Ted Kraynik
Wen-Ying Tsai
Stan VanDerBeek



György Kepes, Tom McNulty, O. Stevens:
The Nightscape of the City, 1967.
Lichtinstallation für die 14. Triennale di
Milano, 1967-68.

Fellows von CAVS

Otto Piene
Vassilakis Takis
Harold Tovish

Jack Burnham
Ted Kraynik
Wen-Ying Tsai
Stan VanDerBeek

Maryanne Amacher
Joan Brigham
Lowry Burgess
Peter Campus
Harriet Casdin-Silver
Muriel Cooper
Douglas Davis
Joe Davis
Juan Downey
Paul Earls
Luis Frangella
Elizabeth Goldring

Vin Grabill
Michio Ihara
Bernd Kracke
Piotr Kowalski
Shelley Lake
Charlotte Moorman
Antoni Muntadas
Juan Navarro Baldeweg
Keiko Prince
Yvonne Rainer
Friedrich St. Florian
Alejandro Sina
Alan Sonfist
Aldo Tambellini

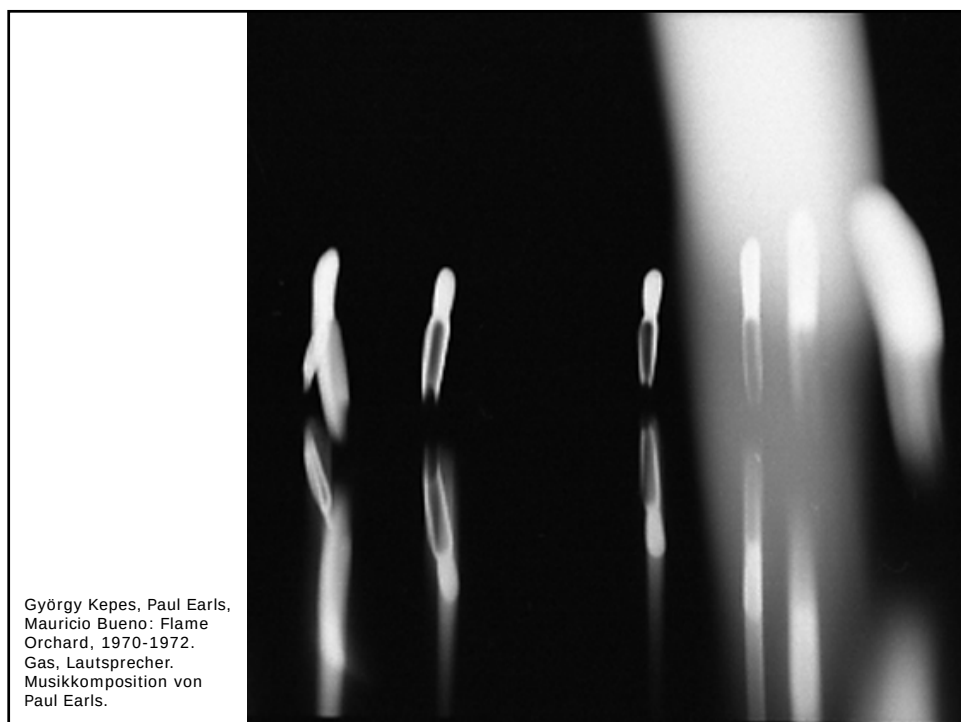
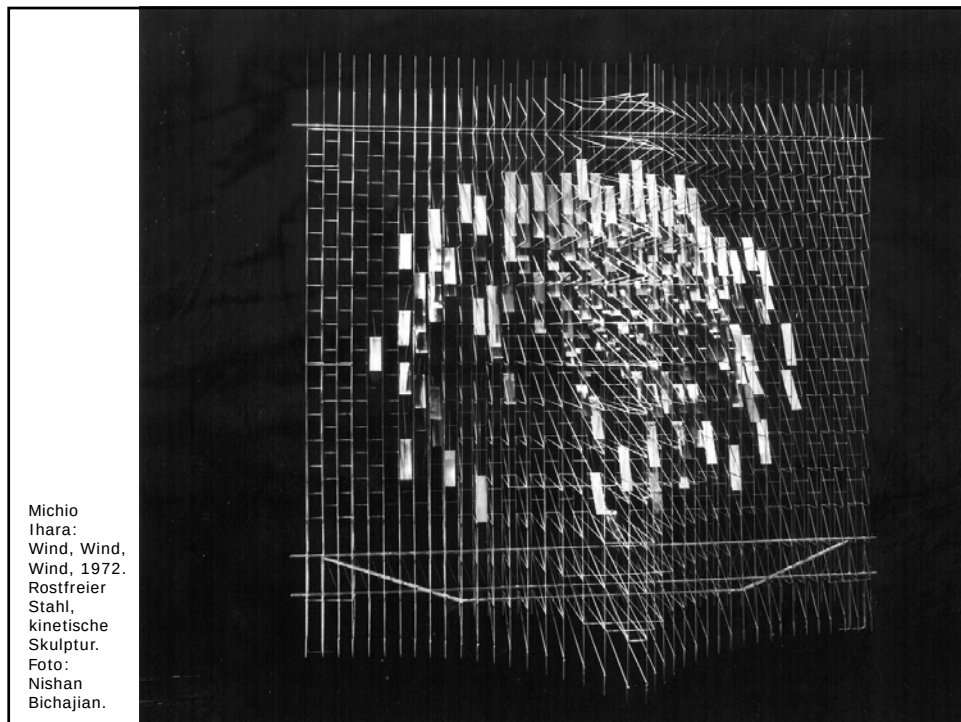
Krzysztof Wodiczko
Judith Barry
Damon Rich
John Malpede
Michael Smith
Fritz Haeg
Vito Acconci
Mel Chin
The Lost Highway Expedition
Bill Seaman
Tamiko Thiel
Don Ritter
Luc Courchesne
Bill Parker

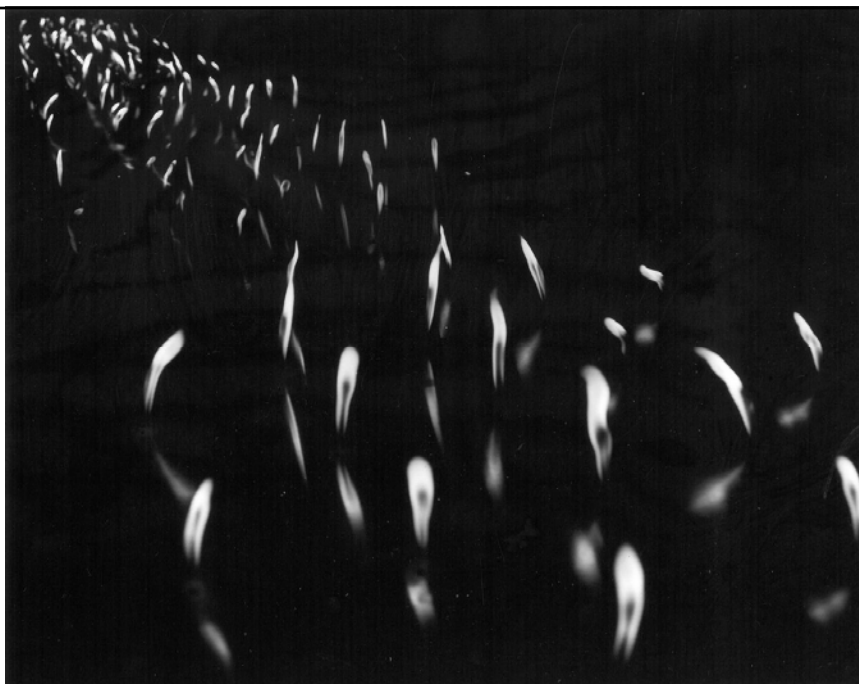


Maryanne Amacher, Luis Frangella, Keiko Prince / CAVS: Pigeon House, 1972. Fotomontage und Skizze der Umweltskulptur.

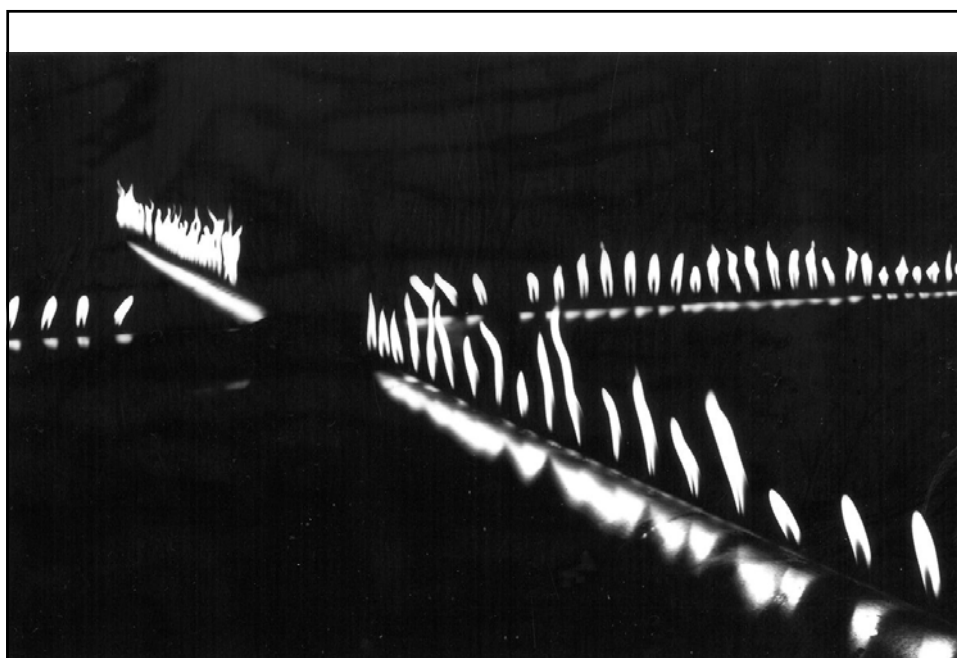


Kollaborative Installation in der Lobby 7, MIT. Arbeiten von György Kepes, Paul Earls und Michio Ihara, 1974. Foto: Calvin Campbell.

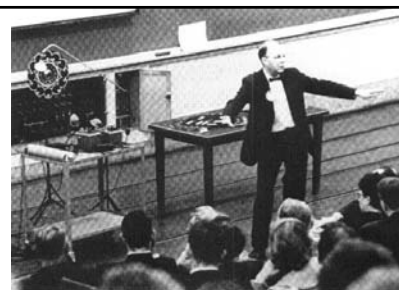
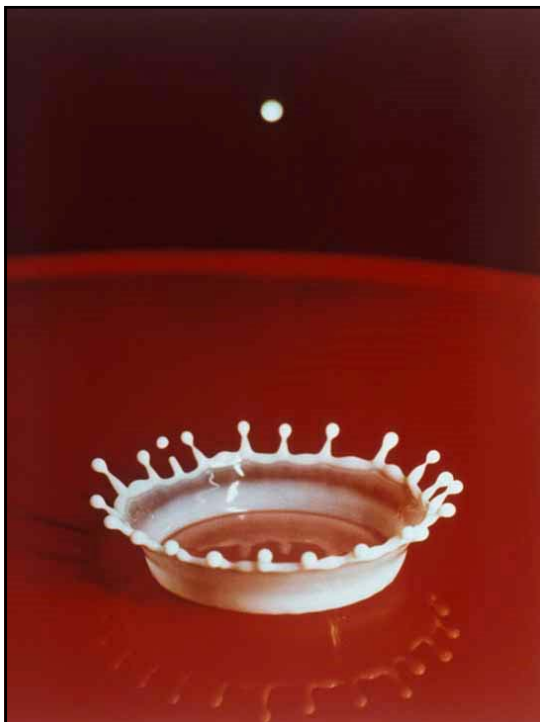




György Kepes, Paul Earls, Mauricio Bueno: Flame Orchard, 1970-1972.



György Kepes, Paul Earls, Mauricio Bueno: Flame Orchard, 1970-1972.



Edgerton beim Unterricht und im Studio.

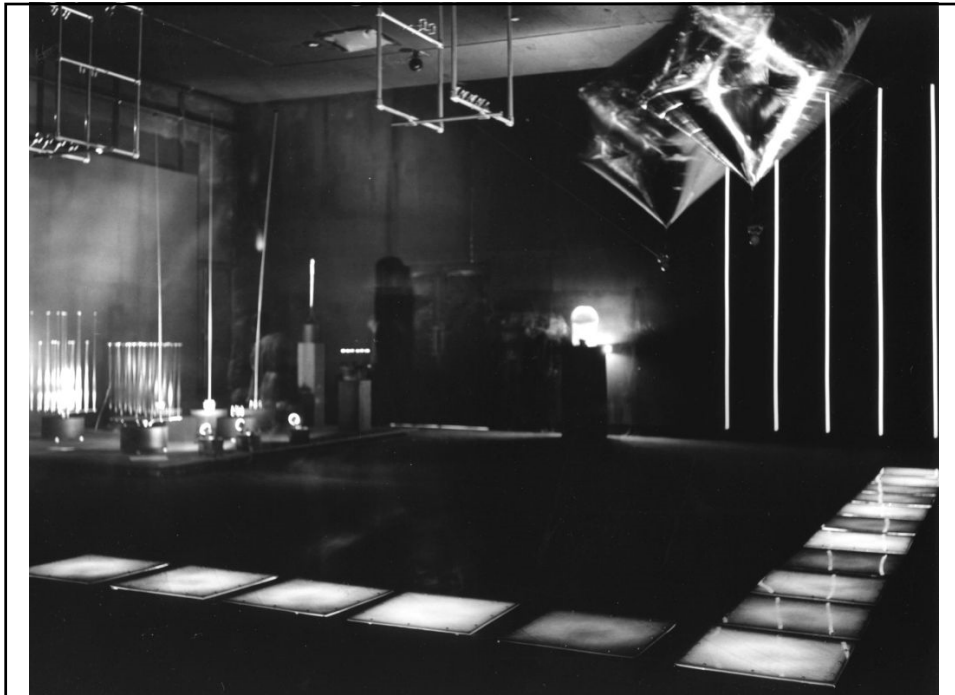
Harold Edgerton: Milk Drop Coronet, 1957.



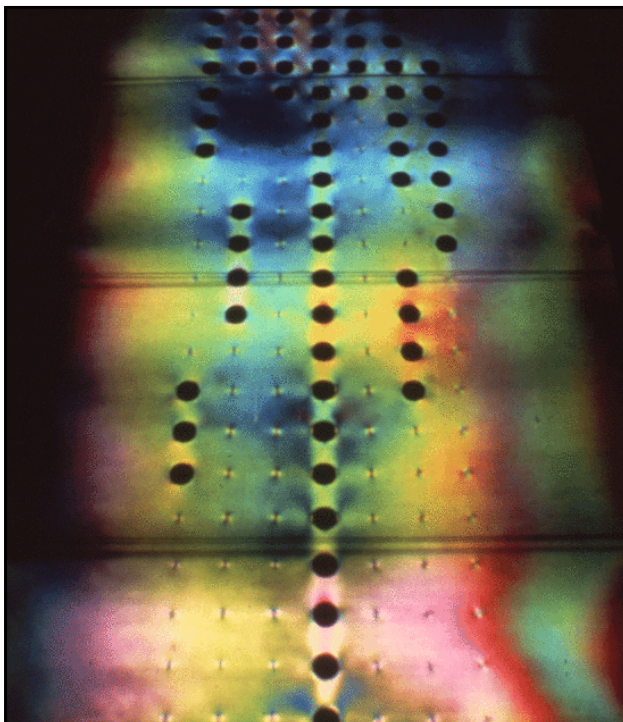
John Goodyear am MIT, 1971.



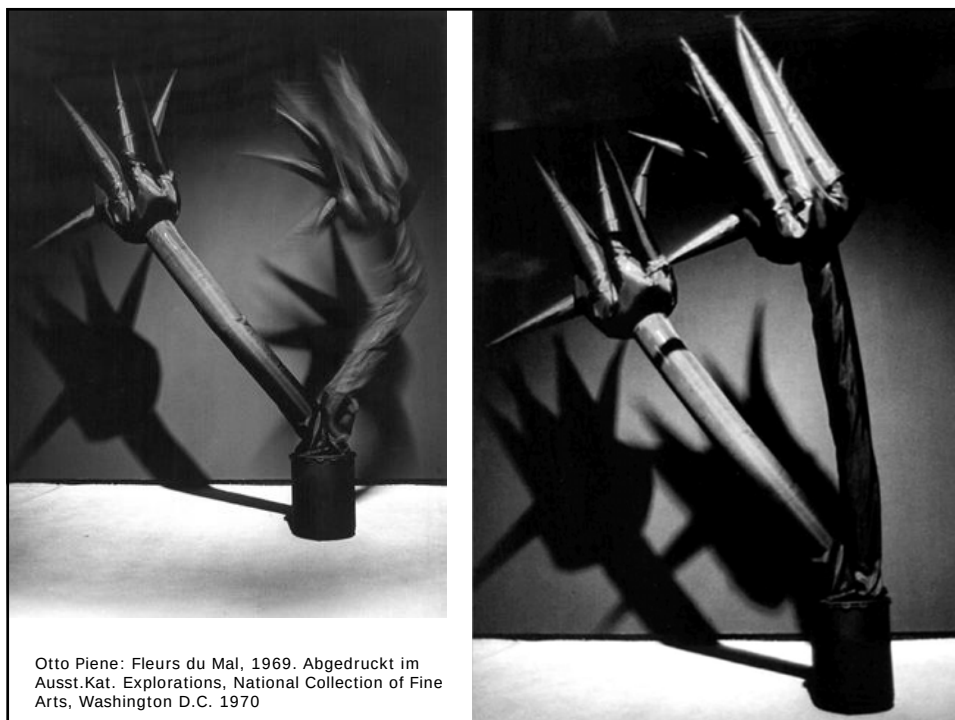
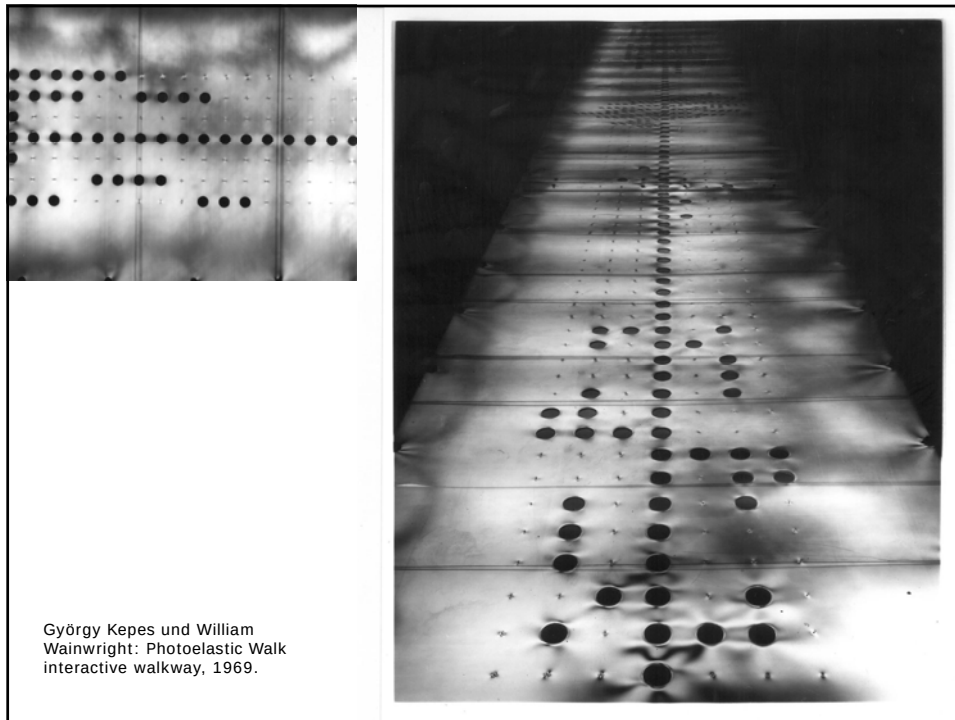
o.A.: Can Art, Technology Relate?, in: The State Journal, Lansing, 24.1.1971.

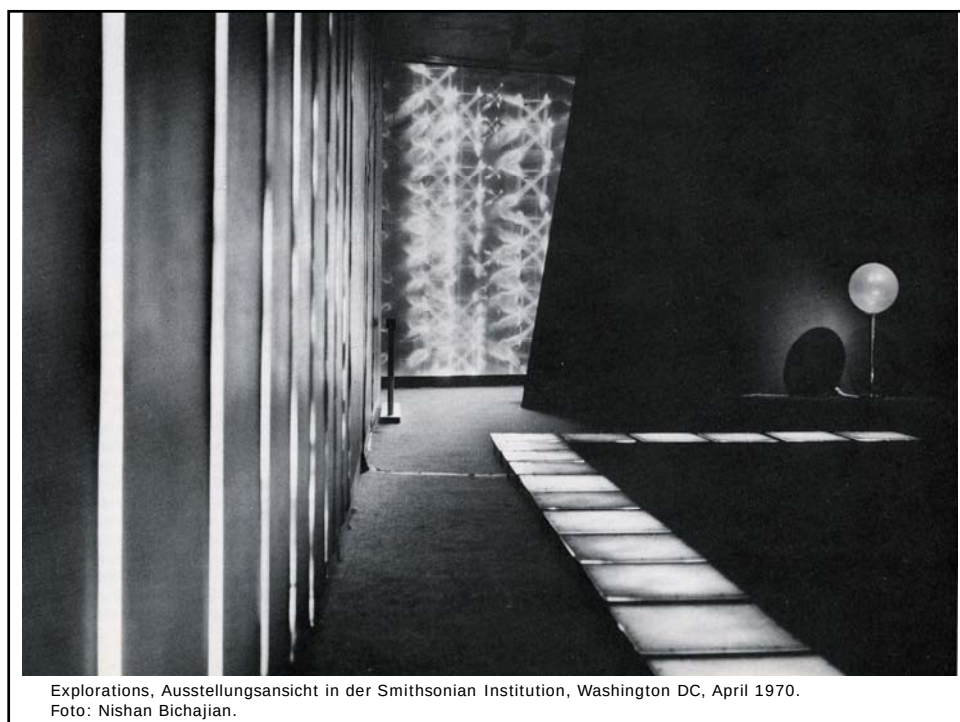
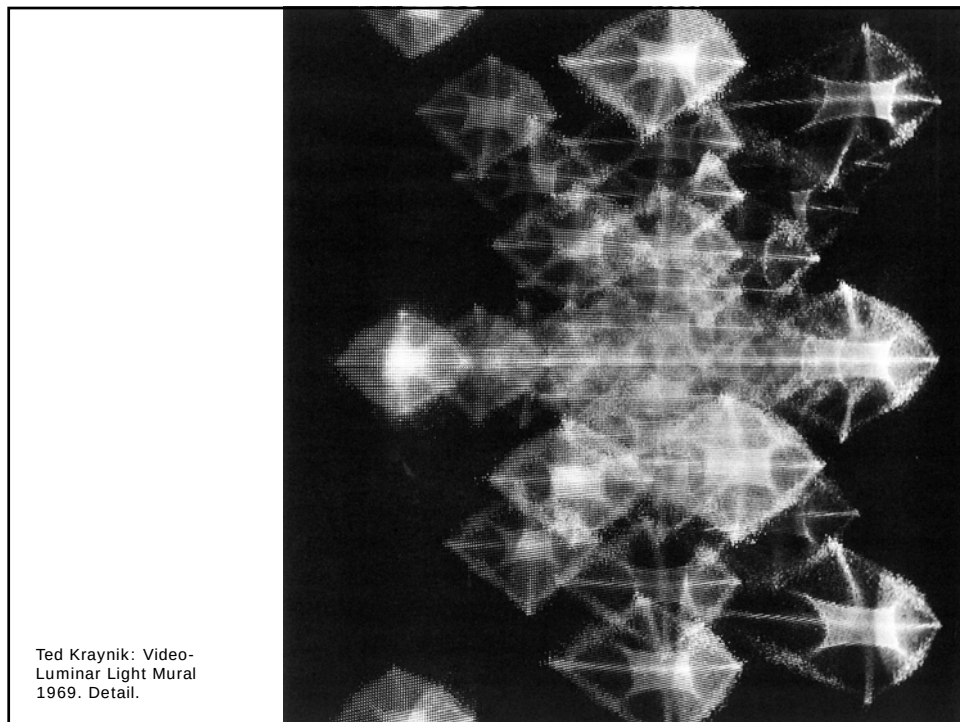


Installationsansicht von Exploration, Hayden Gallery, Massachusetts Institute of Technology, 1970.



György Kepes und William Wainwright: Photoelastic Walk interactive walkway, 1969. Photo: Nishan Bichajian.







Ausstellung "Explorations", Installationsansicht in der National Collection of Fine Arts, Washington, D.C., 1970.

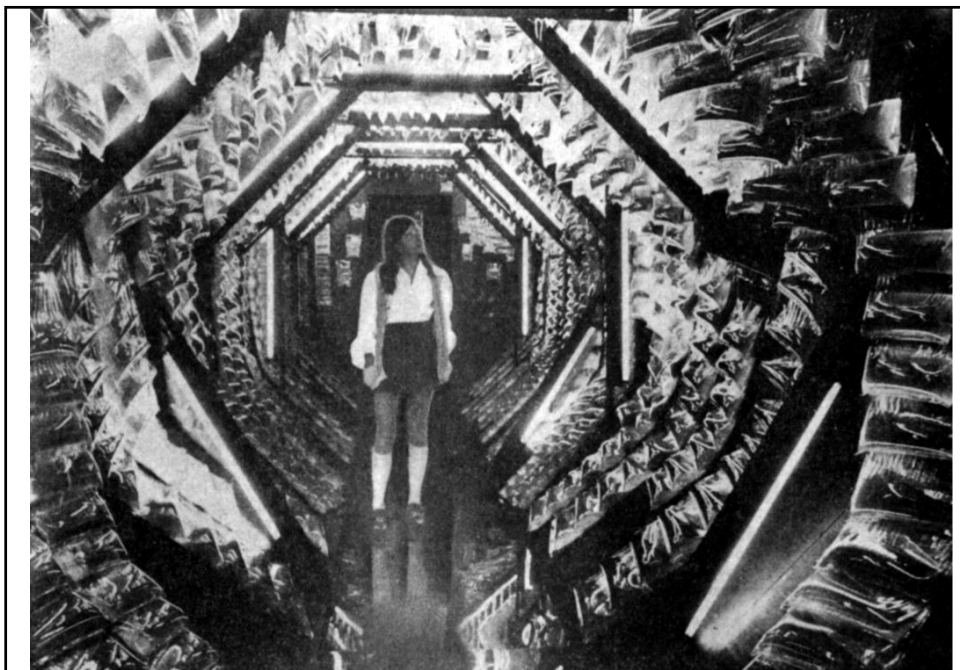


Wen Ying Tsai: Cybernetic Sculpture System kinetic sculpture CAVS Gruppenausstellung „Explorations“, 1970 in der MIT Hayden Gallery Cambridge.



Wen-Ying Tsai: Cybernetic Sculpture System No. 1, 1968.

Wen-Ying Tsai: Cybernetic Sculpture System, 1969. Abgedruckt in *Explorations*, Ausst.Kat., National Collection of Fine Arts, Washington D.C. 1970.



Lila Katzen: Liquid Environment, 1970. Abgedruckt im Ausst.Kat. "Exploration": Art Weds Technology', in: *Washington Post*, 4.4.1970.



György Kepes' Ausstellung "Works in Review," um Boston Museum of Science, 15.5.-12.9.1973.



György Kepes' Ausstellung "Works in Review," um Boston Museum of Science, 15.5.-12.9.1973.



György und Juliet Kepes: Kinderzimmerdesign, in Cambridge, Massachusetts, 1949.



György Kepes' Ausstellung "Works in Review," um Boston Museum of Science, 15.5.-12.9.1973.



György Kepes' Ausstellung "Works in Review," um Boston Museum of Science, 15.5.-12.9.1973.
"Glow Column," hängt von der Decke.
Foto: Nishan Bichajian.

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Kepes, György: *"The Lost Pageantry of Nature," Artscanada*, Vol. 25, Dezember 1968, S. 30.

Kepes, György: *"Center for Advanced Visual Studies," Report to the President*, 1967–68, S. 48.

Kepes, György: *The Language of Vision*, 1944.

Kepes, György: *The New Landscape in Art and Science*, 1956.

Kepes, György: *Vision and Value; 7 Bände*, 1965-1966.