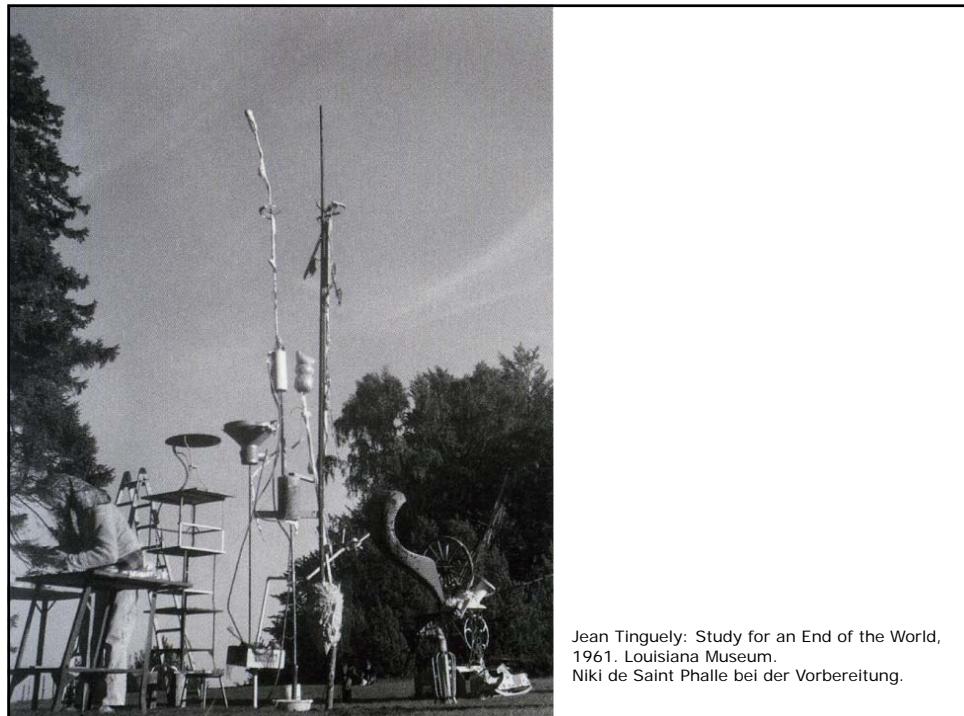




Inge Hinterwaldner

Art & Technology Bewegungen in Amerika

VL, Di. 23.10.2018: Experimentelles aus den Bell Telephone Laboratories



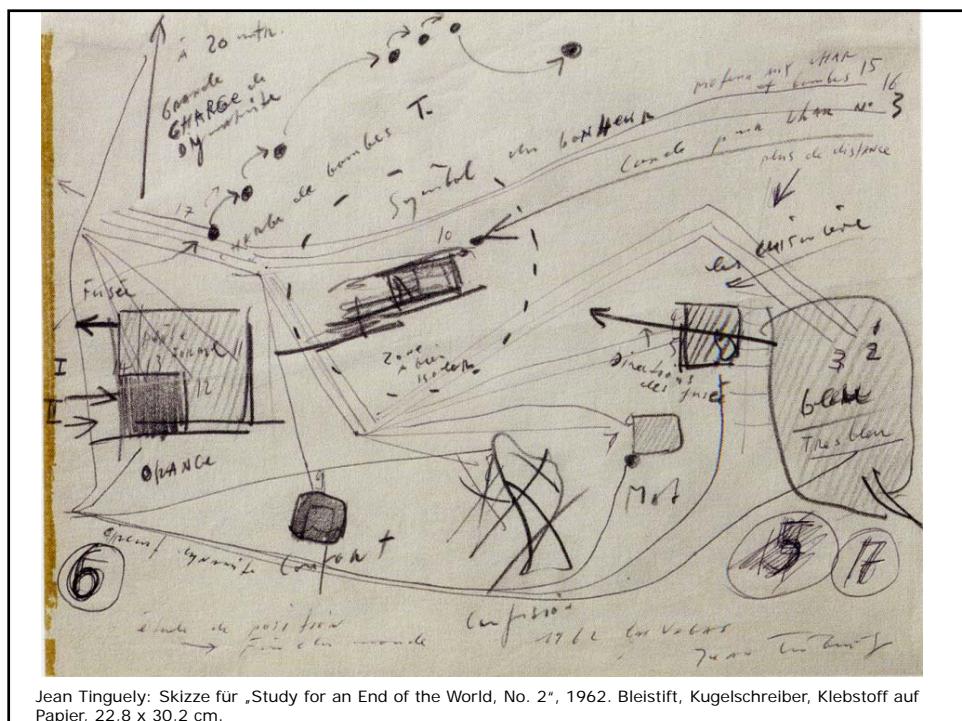
Jean Tinguely: Study for an End of the World,
1961. Louisiana Museum.
Niki de Saint Phalle bei der Vorbereitung.



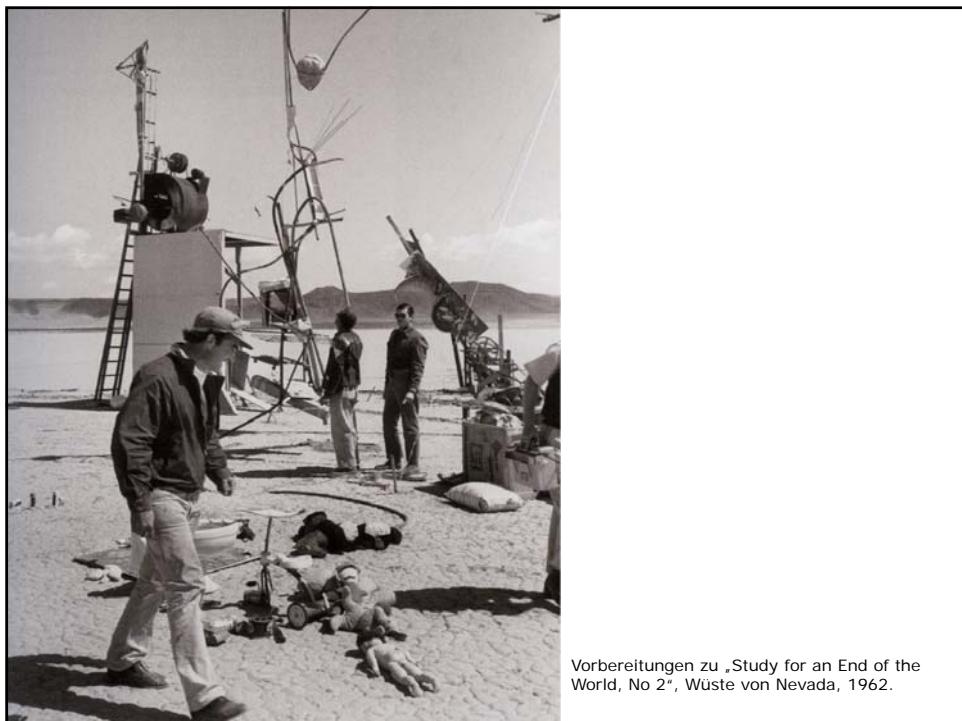
Jean Tinguely: Study for an End of the World, 22.9. 1961, mixed media und Sprengstoff, Louisiana Museum, Humlebaek. Foto: Jørn Freddie.

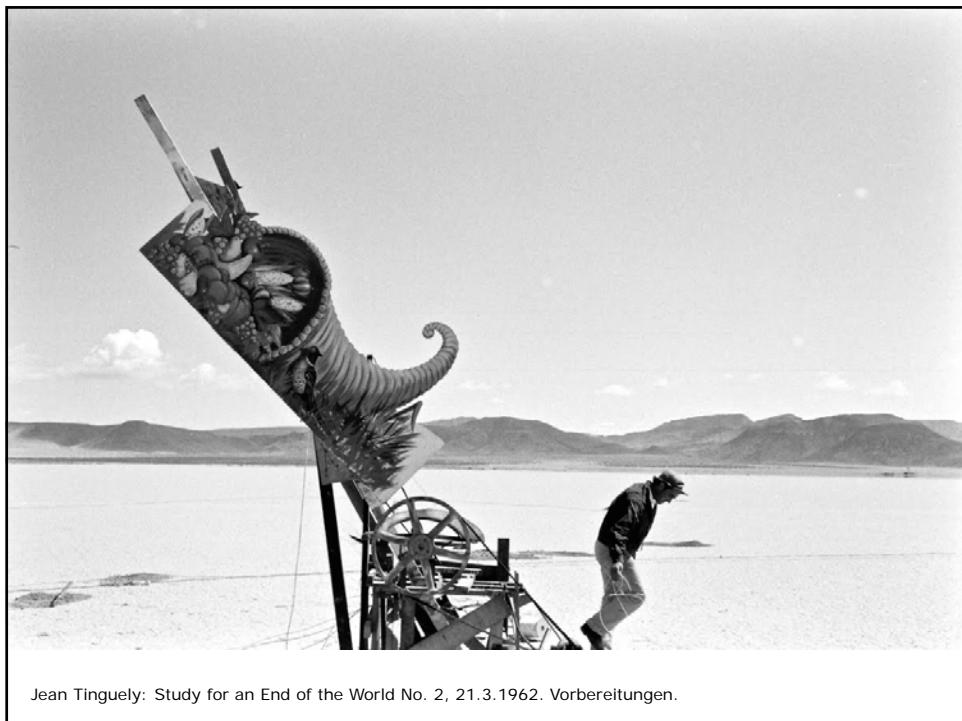


Jean Tinguely: Study for an End of the World, 22.9. 1961, mixed media und Sprengstoff, Louisiana Museum, Humlebaek.

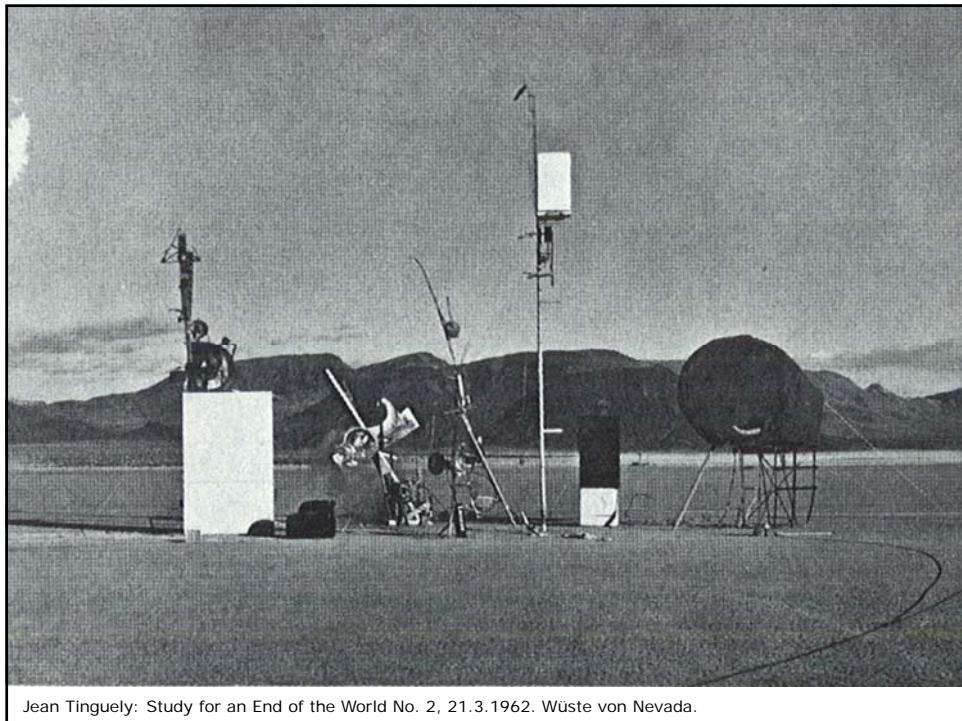


Jean Tinguely: Skizze für „Study for an End of the World, No. 2“, 1962. Bleistift, Kugelschreiber, Klebstoff auf Papier, 22,8 x 30,2 cm.

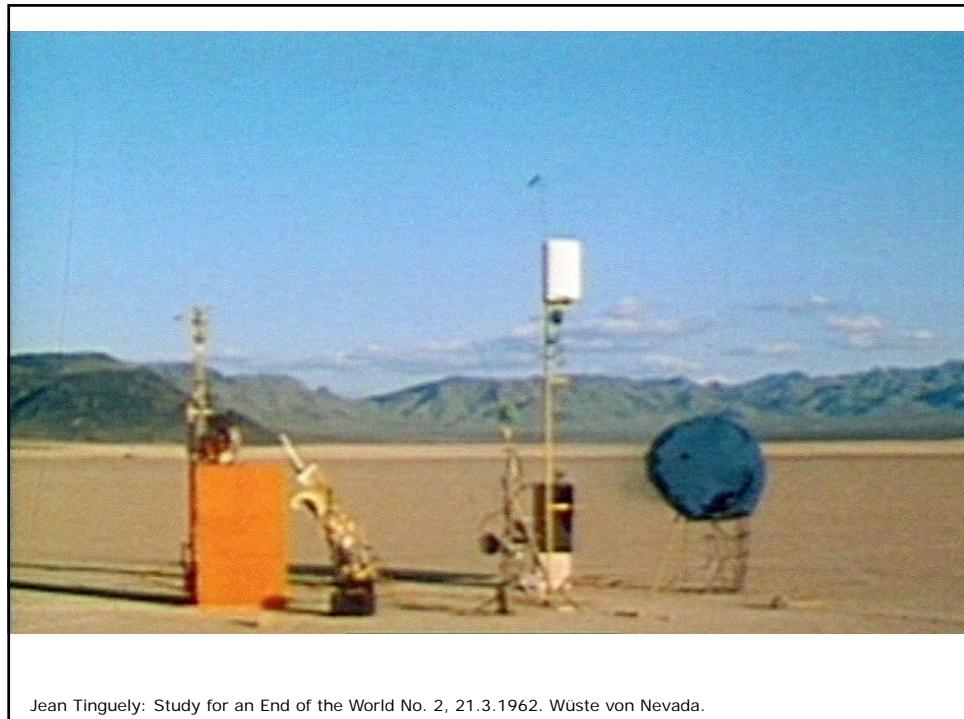




Jean Tinguely: Study for an End of the World No. 2, 21.3.1962. Vorbereitungen.

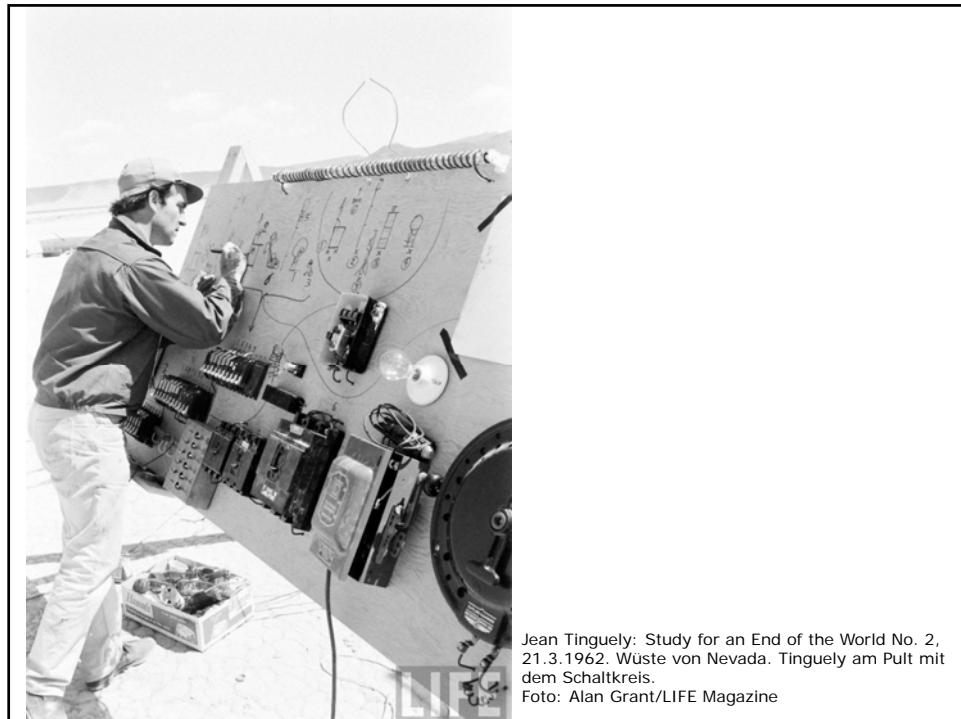


Jean Tinguely: Study for an End of the World No. 2, 21.3.1962. Wüste von Nevada.

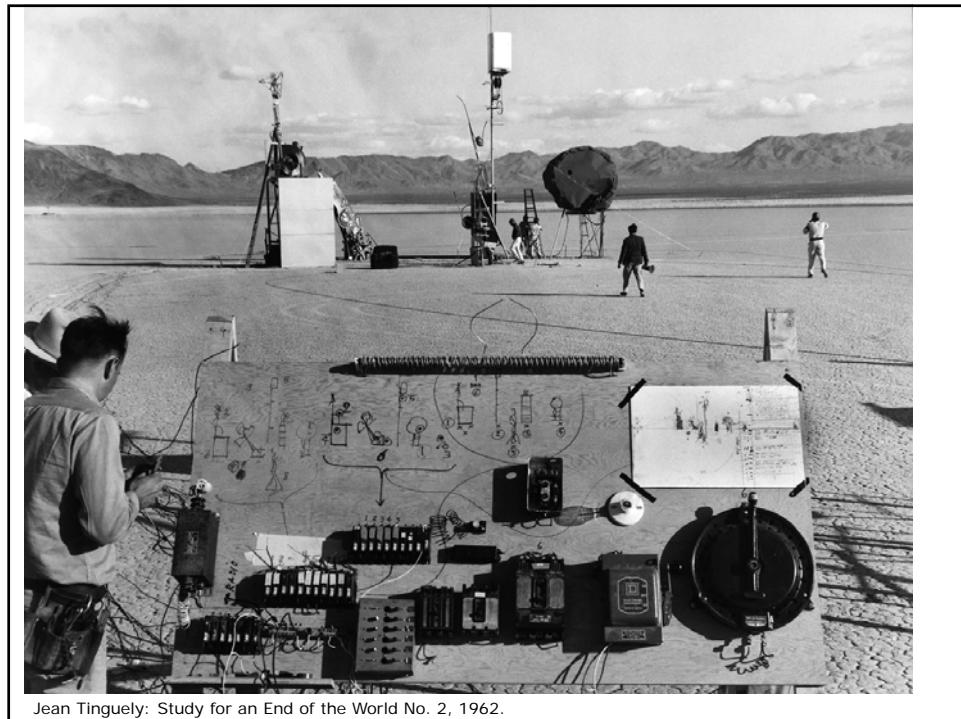


Jean Tinguely: Study for an End of the World No. 2, 21.3.1962. Wüste von Nevada.





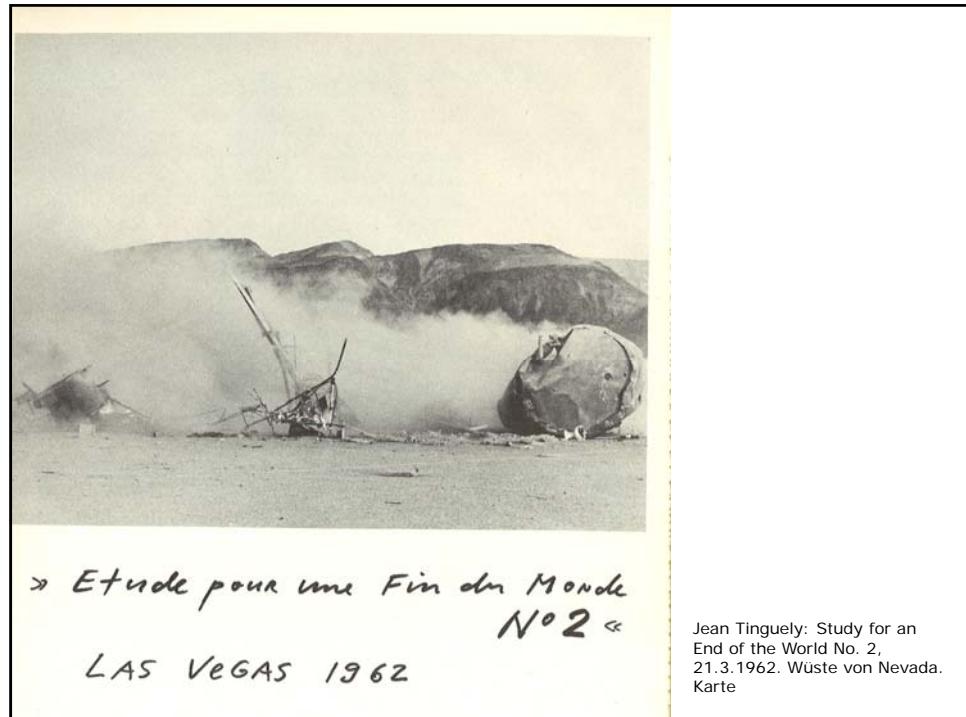
Jean Tinguely: Study for an End of the World No. 2,
21.3.1962. Wüste von Nevada. Tinguely am Pult mit
dem Schaltkreis.
Foto: Alan Grant/LIFE Magazine



Jean Tinguely: Study for an End of the World No. 2, 1962.



Jean Tinguely: Study for an End of the World No. 2, 21.3.1962. Wüste von Nevada.



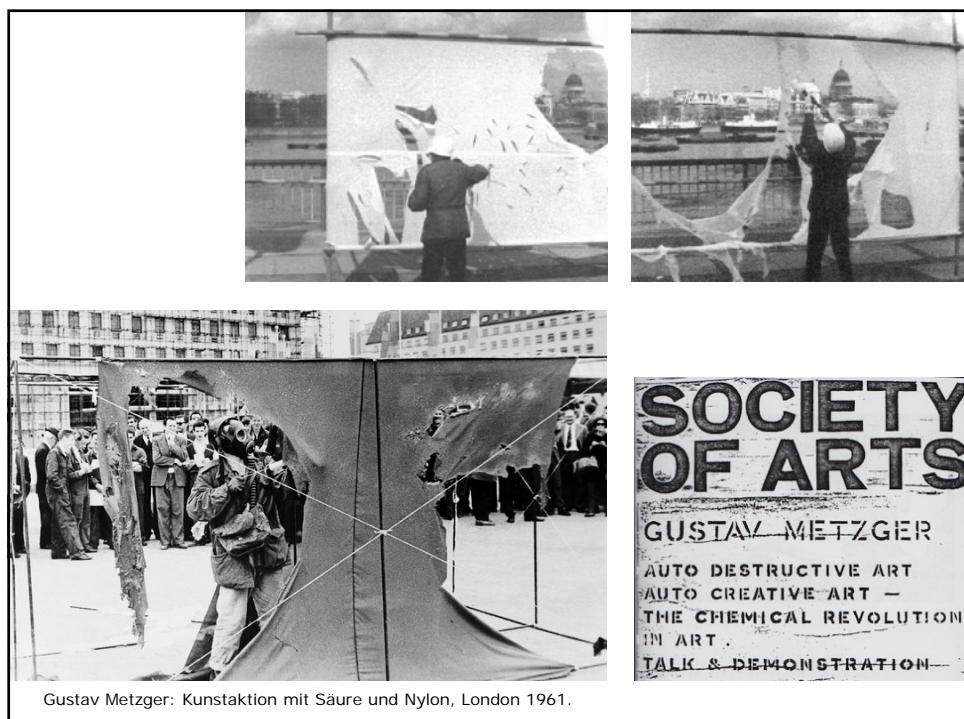
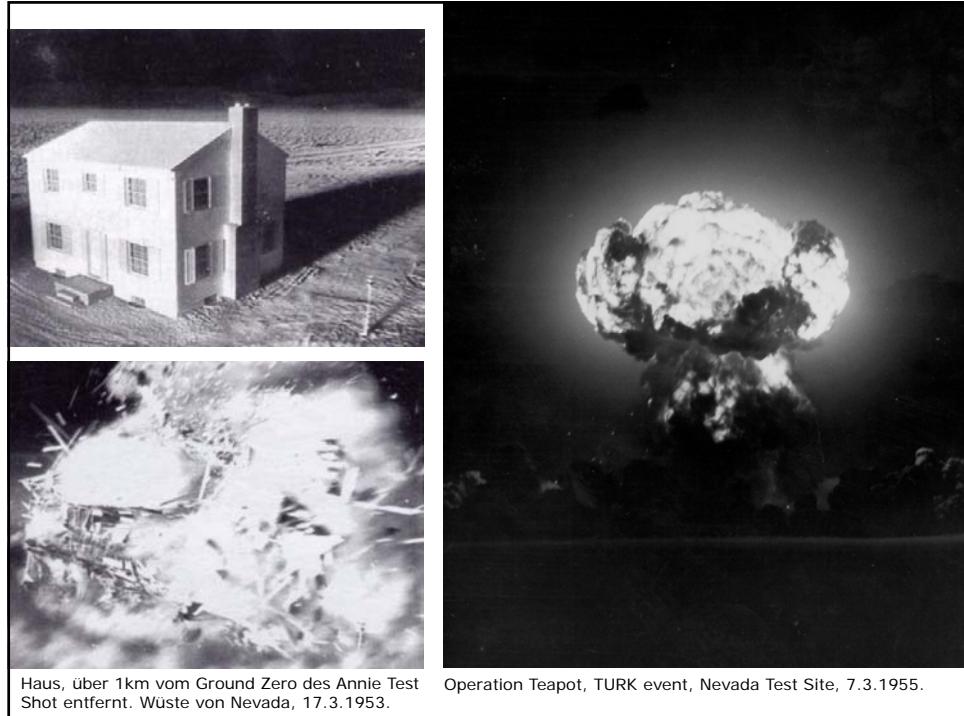




Jean Tinguely: Study for an End of the World No. 2, 21.3.1962. Wüste von Nevada. Tinguely inspiziert die Relikte nach dem Ereignis.



Jean Tinguely: Study for an End of the World No. 2, 21.3.1962. Wüste von Nevada. Tinguely inspiziert die Relikte nach dem Ereignis. Foto: Alan Grant/LIFE Magazine



AUTO-DESTRUCTIVE ART

Demonstration by G. Metzger

SOUTH BANK LONDON 3 JULY 1961 11:45 a.m.—12:15 p.m.

Acid action painting. Height 7 ft. Length 12 ft. Depth 6 ft. Materials: nylon, hydrochloric acid, metal. Technique: acid action painting. Two sheets of white bleached cotton are arranged behind each other, in this order. Acid is painted, flung and sprayed on to the nylon which contains a point of concentration.

Construction with glass. Height 13 ft. Width 9 ft. Materials: Glass, metal, adhesive tape. Technique: The glass sheets suspended by adhesive tape fall on to the concrete ground in a pre-arranged sequence.

AUTO-DESTRUCTIVE ART

Auto-destructive art is primarily a form of public art for industrial societies.

Self-destructive painting, sculpture and construction is to be carried out at site, form, colour, method and timing of the disintegrative process.

Auto-destructive art can be created with natural forces, traditional art techniques and technological techniques.

The amplified sound of the auto-destructive process can be an element of the total conception.

The artist may collaborate with scientists, engineers.

Self-destructive art can be machine produced and factory assembled.

Auto-destructive paintings, sculptures and constructions have a life time varying from a few months to twenty years. When the disintegrative process is completed the work is to be removed from the site and scrapped.

London, 4th November, 1959 G. METZGER

MANIFESTO AUTO-DESTRUCTIVE ART

Man in Regent Street is auto-destructive.

Rockets, nuclear weapons, are auto-destructive.

Auto-destructive art.

The dropping of H-bombs.

Not interested in ruins, (the picturesque)

Auto-destructive art re-enacts the obsession with destruction according to which individuals and masses are subjected.

Auto-destructive art demonstrates man's power to control the disintegrative processes of nature and to order them.

Auto-destructive art mirrors the compulsive perfectionism of arms manufacture—polishing to destruction.

Auto-destructive art is the transformation of technology

into public art. The immense productive capacity, the chaos of capitalism and of Soviet communism, the arms race, the atomic bomb, the threat of annihilation, stock-piling of nuclear weapons—more than enough to destroy technological societies; the disintegrative character of machinery and of life in vast built-up areas on the person...

Auto-destructive art is art which contains within itself an agent which automatically leads to its destruction during a period of time, not to exceed twenty years.

Other forms of auto-destructive art are manual manipulation. There are forms of auto-destructive art where the artist has a tight control over the structure and timing of the disintegrative process. There are other forms where the artist's control is slight.

Materials and techniques used in creating auto-destructive art are: Acid, Alkali, Fire, Heat, Light, Sound, Electricity, Pressure, Radiation, Sand, Solar Energy, Heat, Human Energy, Ice, Jet, Light, Loss, Mass Production, Metal, Motion Picture, Natural Forces, Plastics, Pressure, Radar, Radio, Sand, Solar Energy, Sound, Steam, Stress, Terra-cotta, Vibration, Water, Welding, Wire, Wood.

London, 10 March, 1960 G. METZGER

AUTO-DESTRUCTIVE ART MACHINE ART AUTO CREATIVE ART

Each visible fact absolutely expresses its reality.

Certain machine produced forms are the most perfect forms of our period.

In the evenings some of the finest works of art produced now are dumped on the streets of Soho.

Auto creative art is art of change, growth movement.

Auto-destructive art and auto creative art aim at the integration of art with the advances of science and technology. Their common objective is the creation, with the aid of computers, of works of art whose movements are programmed and include self destruction. The development of electronic devices can have a direct bearing on the action of these works.

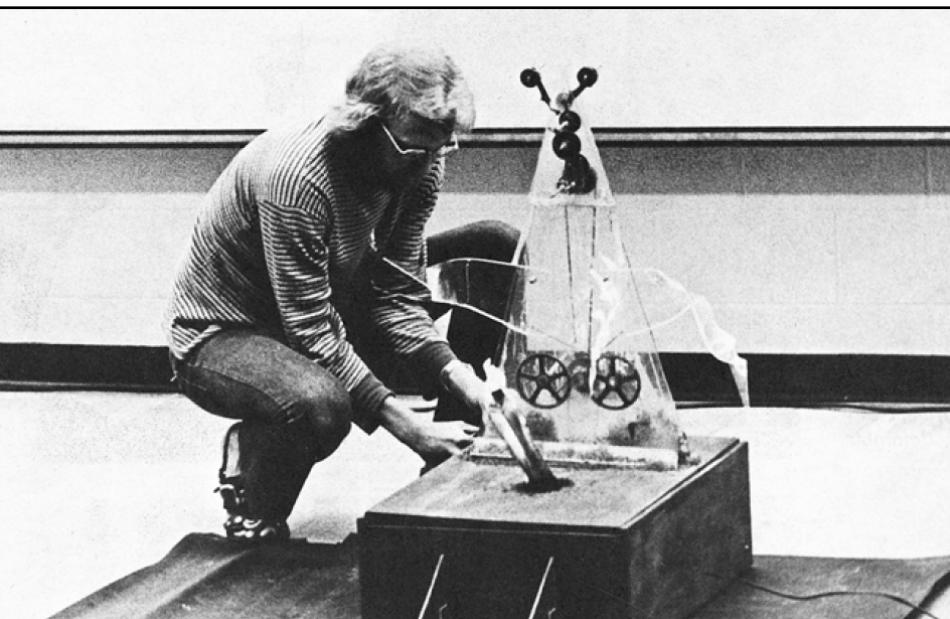
Auto-destructive art is an attack on capitalist values and the drive to nuclear annihilation.

23 June 1961 G. METZGER

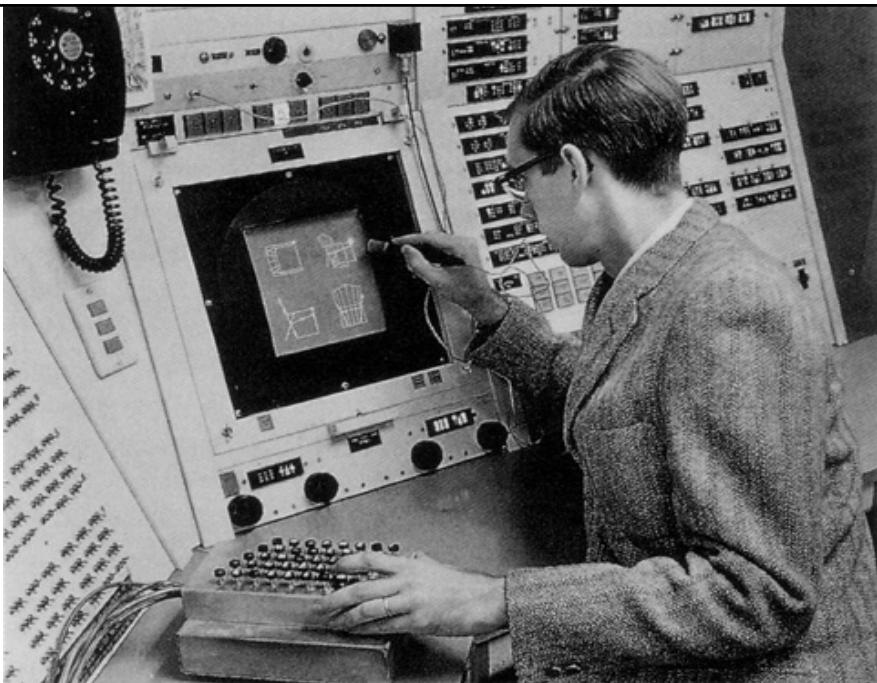
B.C.M. ZZZO London W.C.I.

Ankündigung von Demonstrationen zur Auto-Destructive Art, von Metzger, London 3.7.1961.

Printed by St. Martin's Printers (T) 86d, Little Road, London, S.W.6.



Mechanischer Mensch, ca. 1971. Studentisches Projekt an der University of Florida unter der Leitung von Gale Nevill Jr. und John O'Connor.



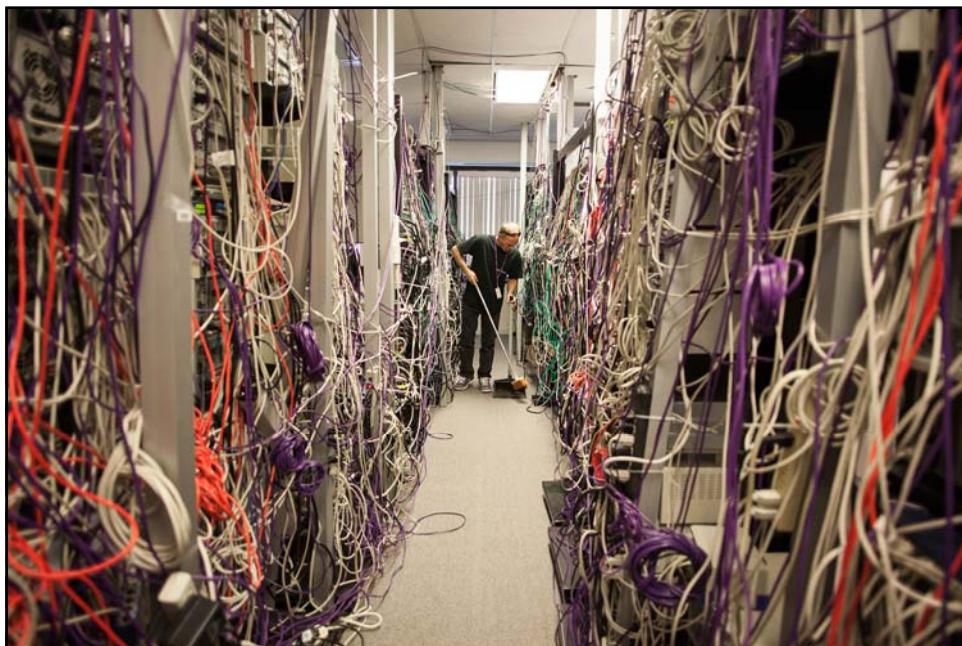
Ivan Sutherland am Sketchpad, 1963. MIT Cambridge.



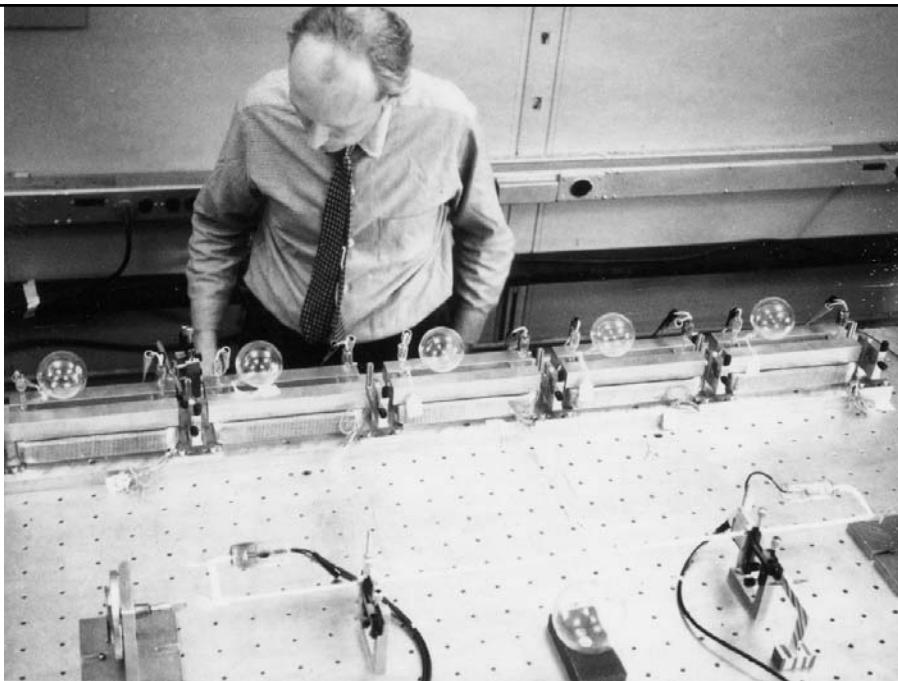
SAGE der US-Luftwaffe. Radarsystem, um Flugzeuge zu verfolgen (1958-1983); mit der Lichtpistole wählte man die Flugzeuge aus.



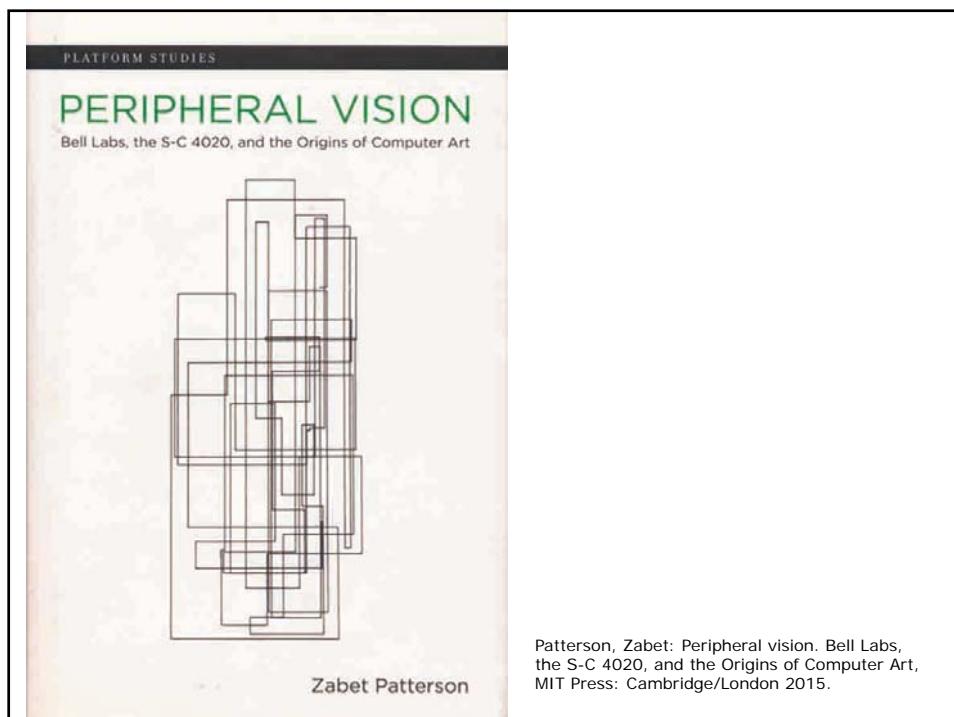
Bell Telephone Laboratories



Bell Telephone Laboratories

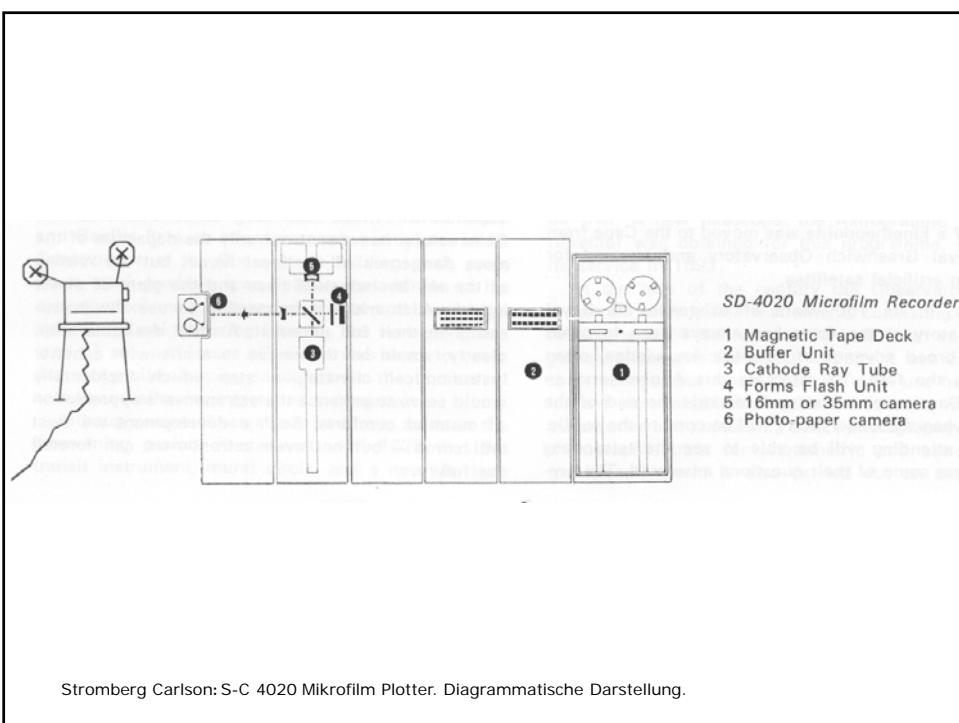


Billy Klüver beim Arbeiten.



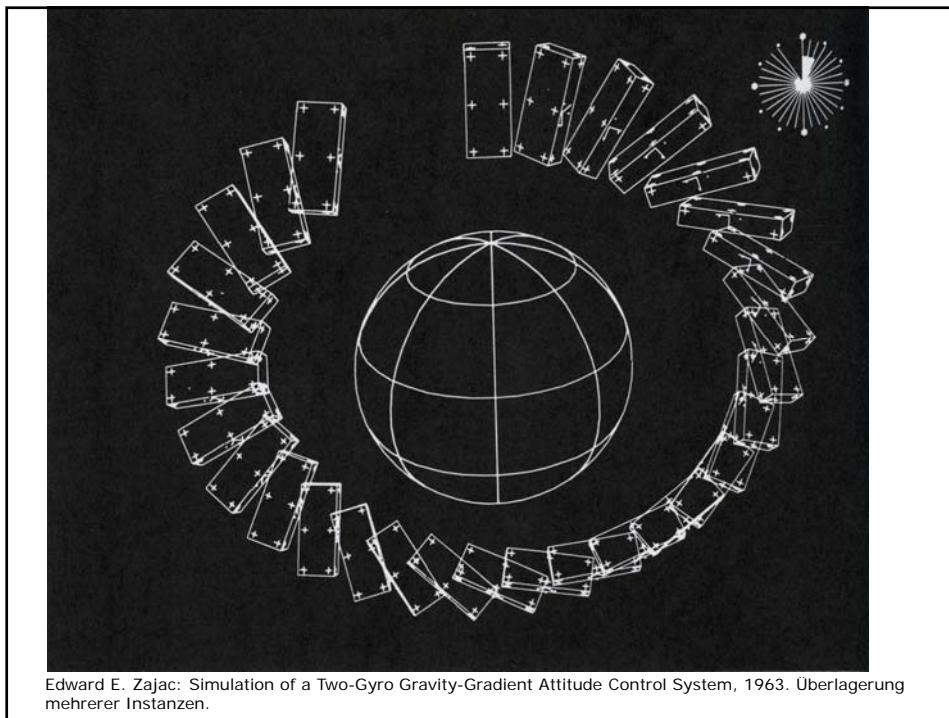


Stromberg Carlson: S-C 4020 Mikrofilm Plotter

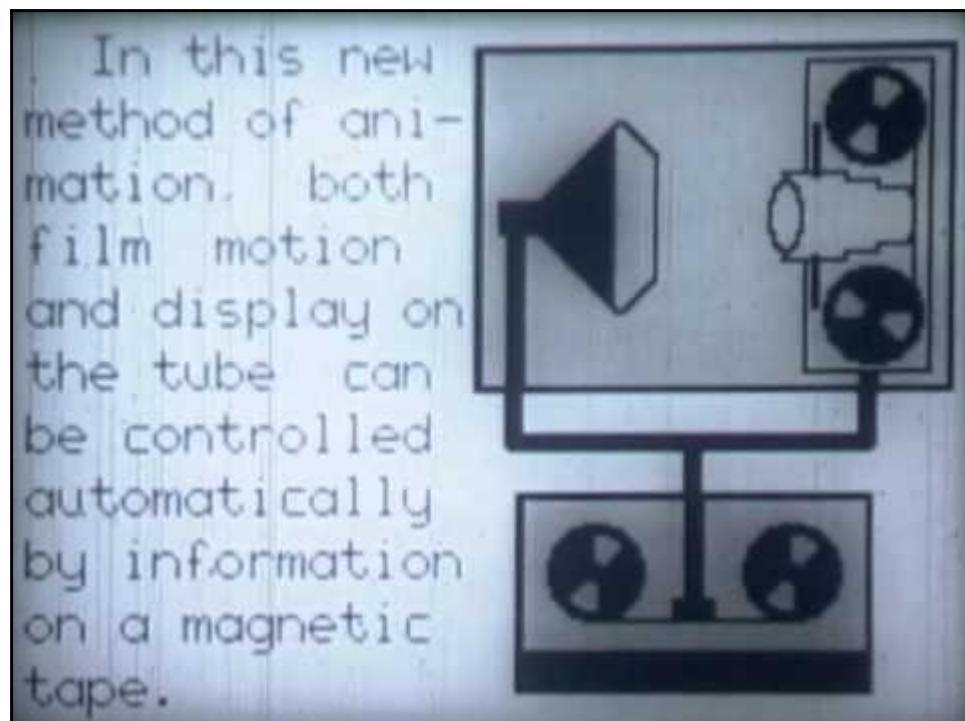
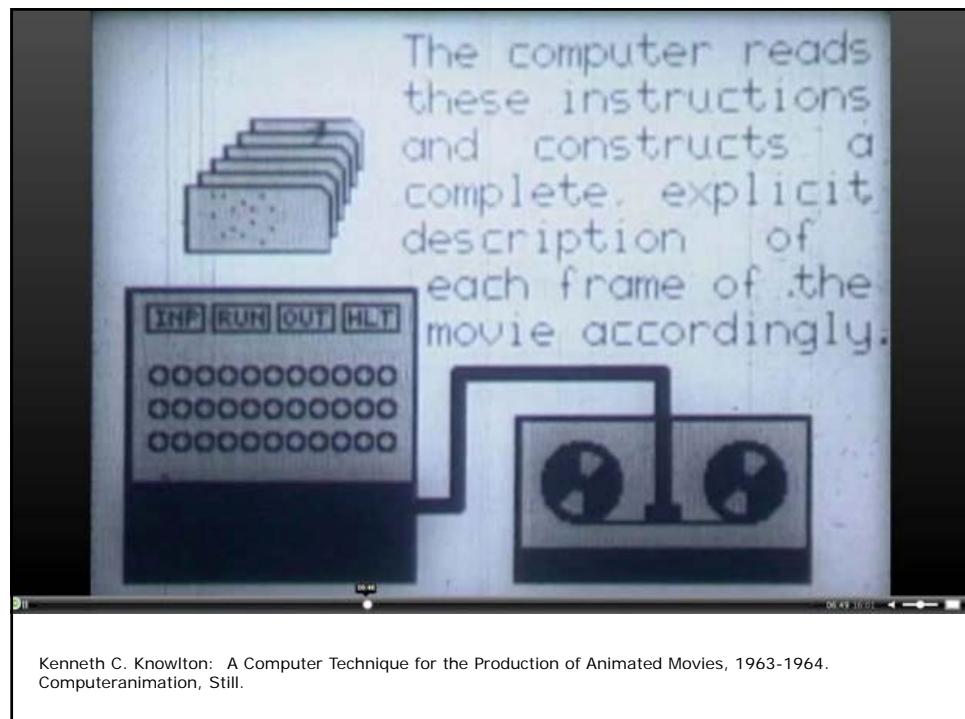


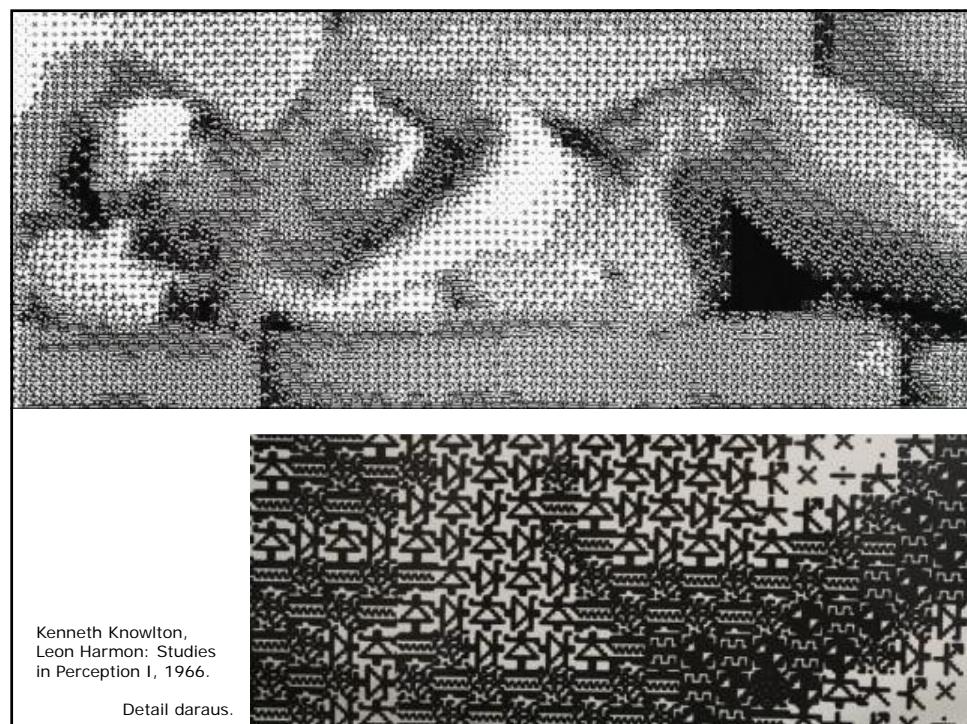
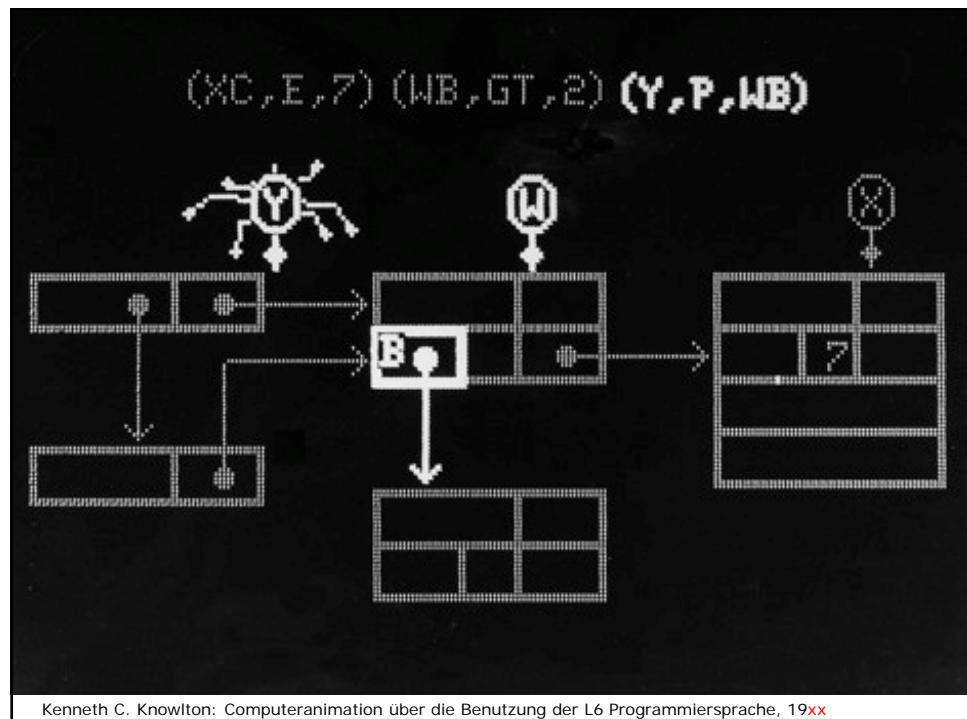


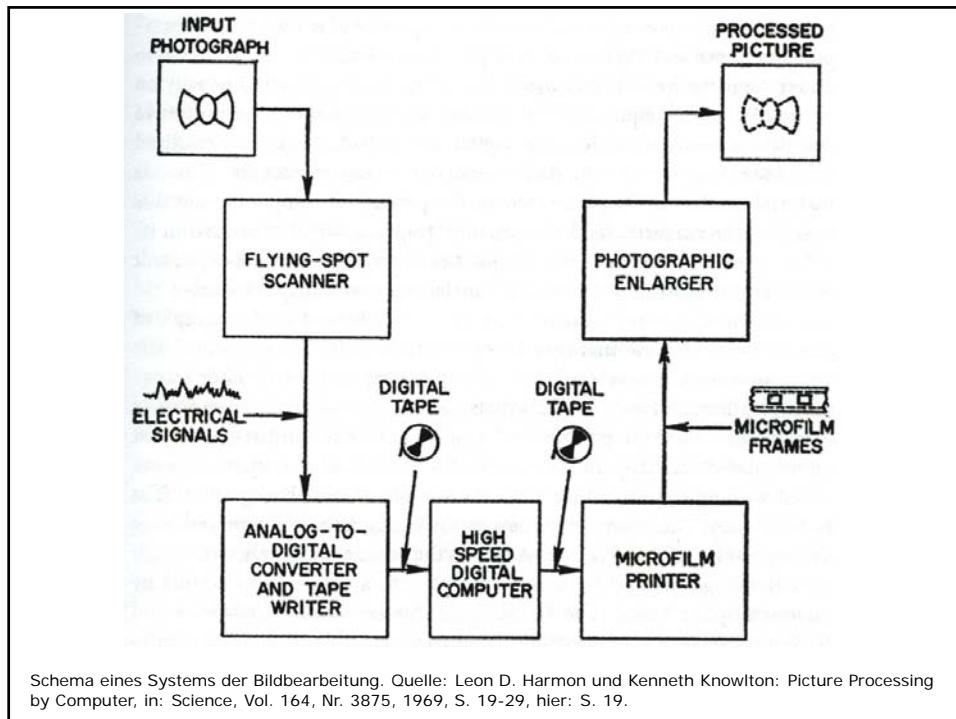
Edward E. Zajac: Simulation of a Two-Gyro Gravity-Gradient Attitude Control System, 1963.
Computeranimation, Still.



Edward E. Zajac: Simulation of a Two-Gyro Gravity-Gradient Attitude Control System, 1963. Überlagerung
mehrerer Instanzen.







Schema eines Systems der Bildbearbeitung. Quelle: Leon D. Harmon und Kenneth Knowlton: Picture Processing by Computer, in: Science, Vol. 164, Nr. 3875, 1969, S. 19-29, hier: S. 19.



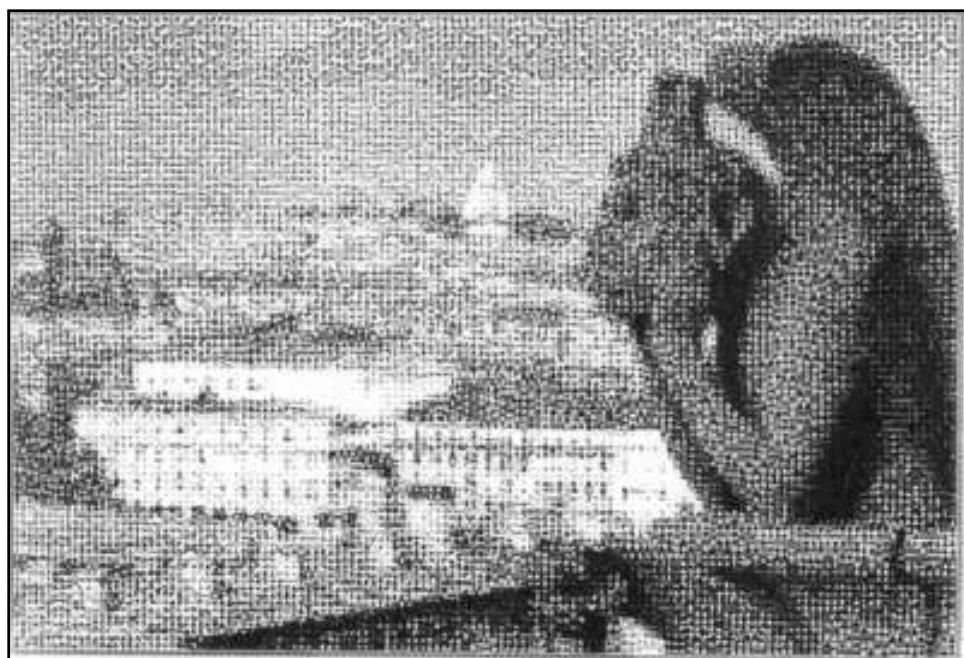
Leon D. Harmon und Kenneth Knowlton vor Studies in Perception I.

Lieberman, Henry R.: Art and Science Proclaim Alliance in Avant-Garde Loft, in: New York Times, 11.10.1967, S. 49.

Lieberman, Henry R.: Art and Science Proclaim Alliance in Avant-Garde Loft, in: New York Times, 11.10.1967, S. 49.



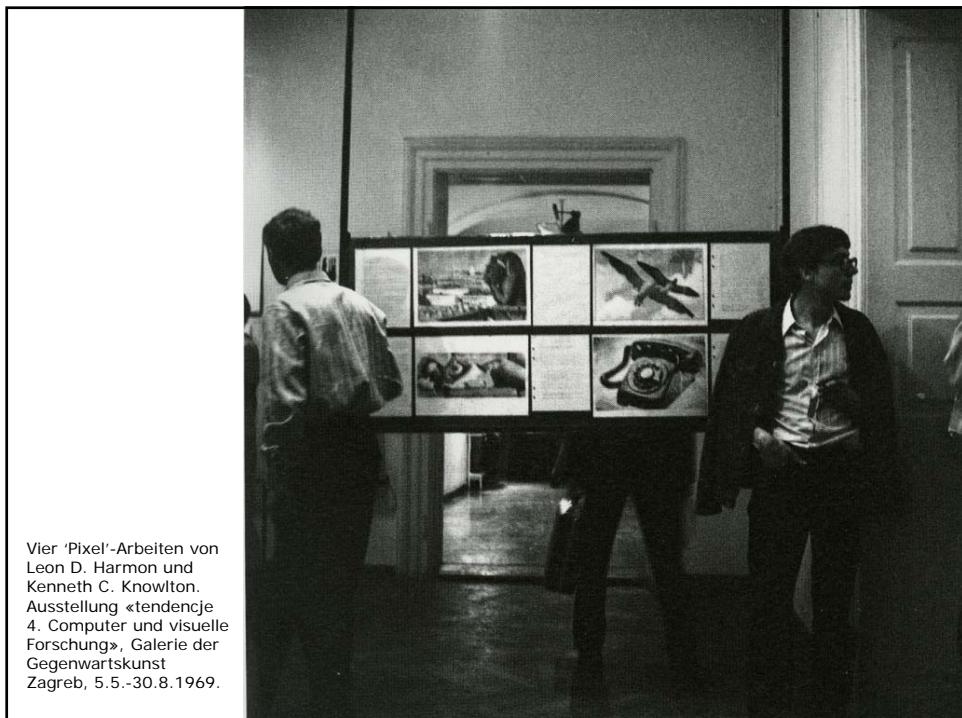
Leon Harmon/Kenneth Knowlton: Gargoyle, 1967.



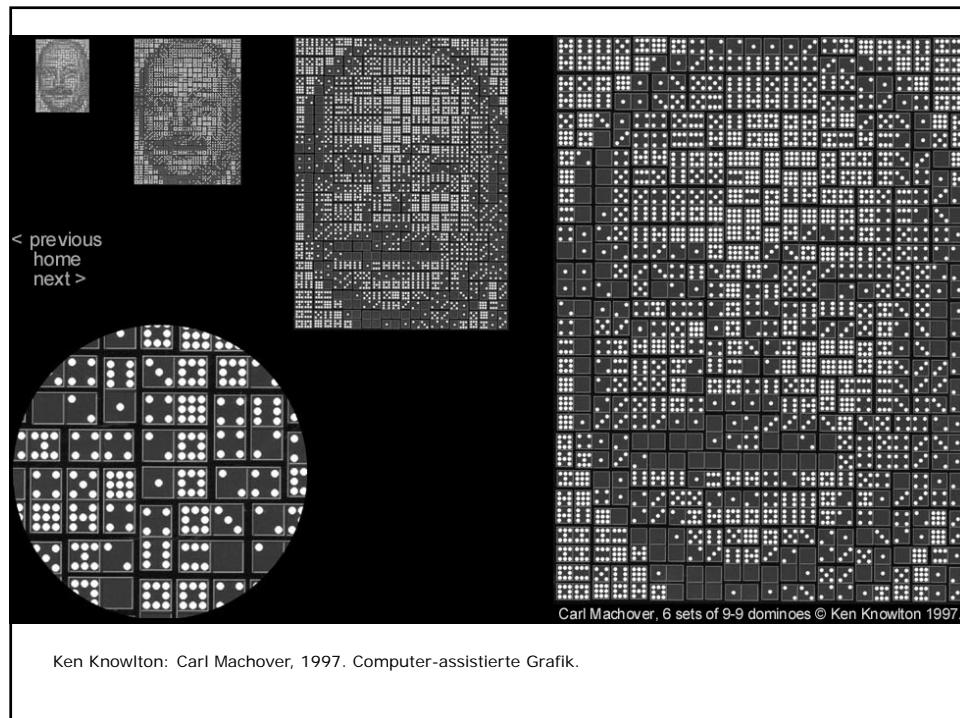
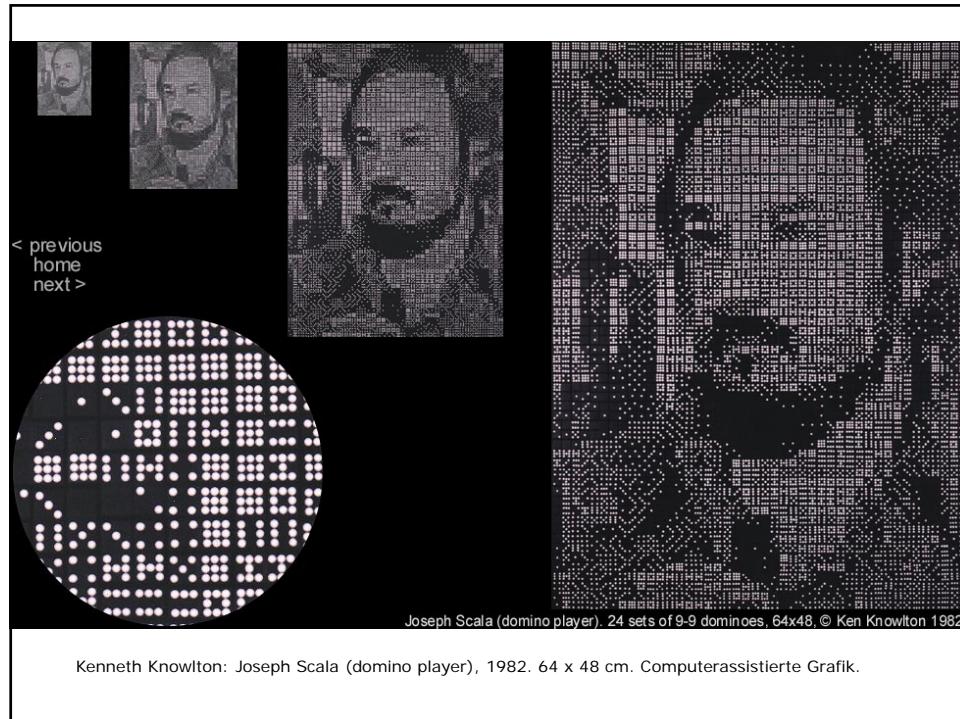
Kenneth C. Knowlton/Leon D. Harmon: Studies in Perception III – Gargoyle, 1967.

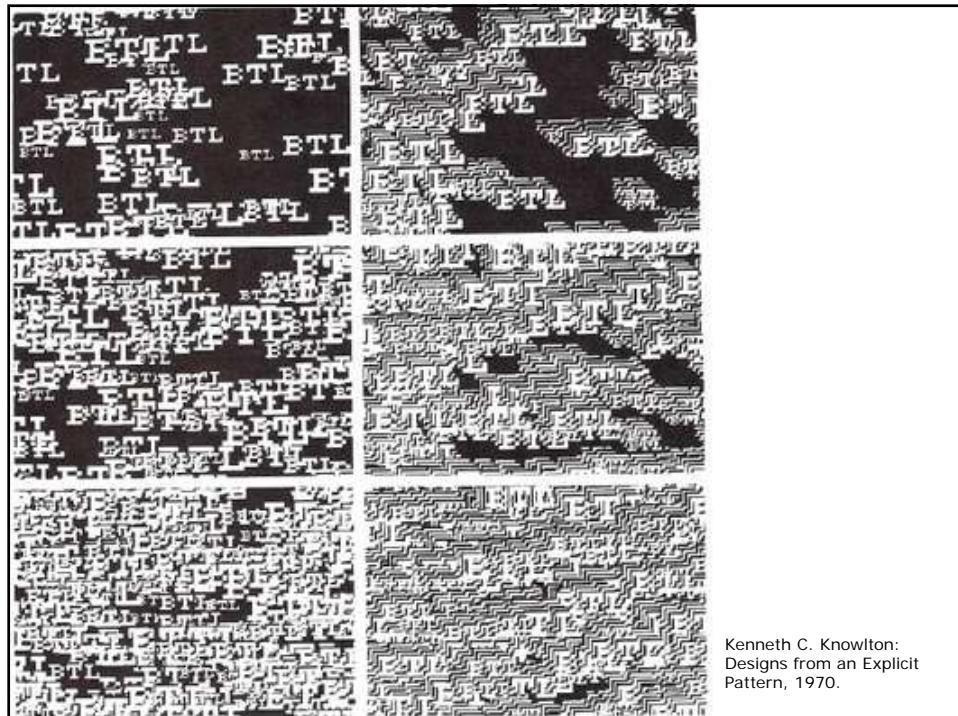
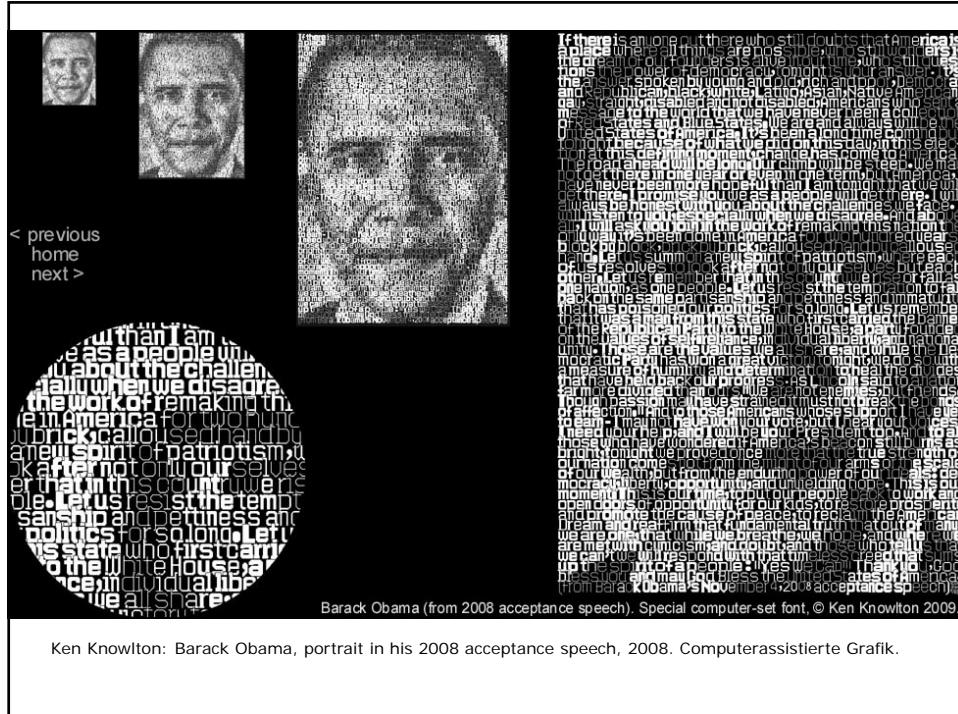


Kenneth C. Knowlton / Leon D. Harmon: Studies in Perception I – Telephone.



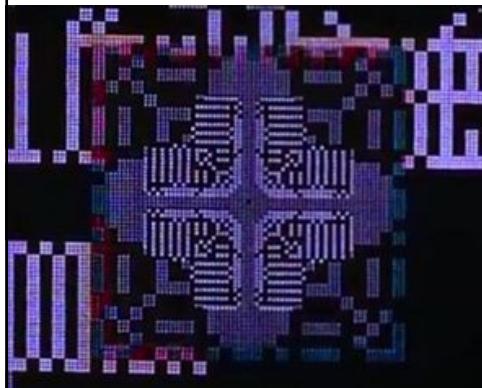
Vier 'Pixel'-Arbeiten von
Leon D. Harmon und
Kenneth C. Knowlton.
Ausstellung «tendencje
4. Computer und visuelle
Forschung», Galerie der
Gegenwartskunst
Zagreb, 5.5.-30.8.1969.





Stan VanDerBeek computerbasierte Filmographie:

PoemField No. 1 (1965 or 1967)
PoemField No. 2 (1966) (with a jazz soundtrack by Paul Motian)
PoemField No. 3 (1967)
PoemField No. 4 (no date)
PoemField No. 5 (1968) (computer-generated soundtrack)
PoemField No. 6 (no date)
PoemField No. 7 (1967-68) (with a soundtrack by John Cage)
PoemField No. 8 (no date)
Collide-Oscope (1966) (VanDerBeek, Knowlton, and Bosche)
Man and His World, 1967 (shown at Expo '67)



Kenneth Knowlton & Stan VanDerBeek: Poem Field No. 7, 1967-68. Animation, Still.



Kenneth Knowlton & Stan VanDerBeek: PoemField No. 5, 1968. Animation, Still.



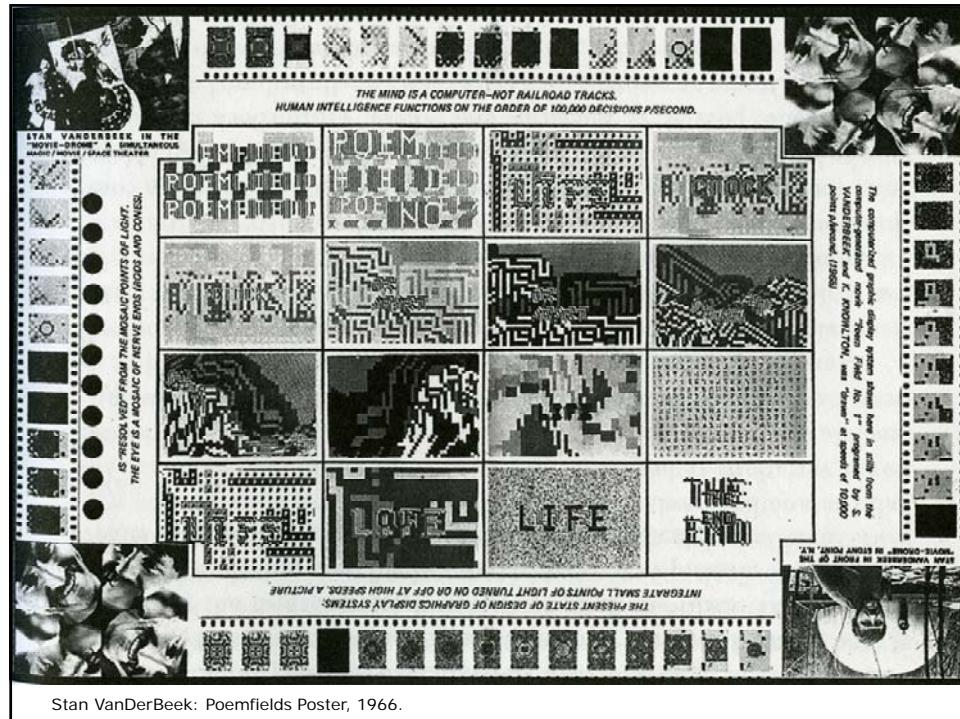
Kenneth Knowlton/Stan VanDerBeek: PoemField No. 2, 1971. Still.



Kenneth Knowlton/Stan VanDerBeek: PoemField No. 2, 1971. Still.
Online: <http://techchannel.att.com/play-video.cfm/2012/8/13/AT&T-Archives-Poem-Field-2>



Stan VanDerBeek: Movie-Drome, Stony Point, 1963-1966.



Stan VanDerBeek: Poemfields Poster, 1966.

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**Stan
VanDerBeek
The
Culture
Intercom**

Stan VanDerBeek: The Culture Intercom, hg. v. Contemporary Arts Museum Houston/MIT List Visual Arts Center: Cambridge 2011.

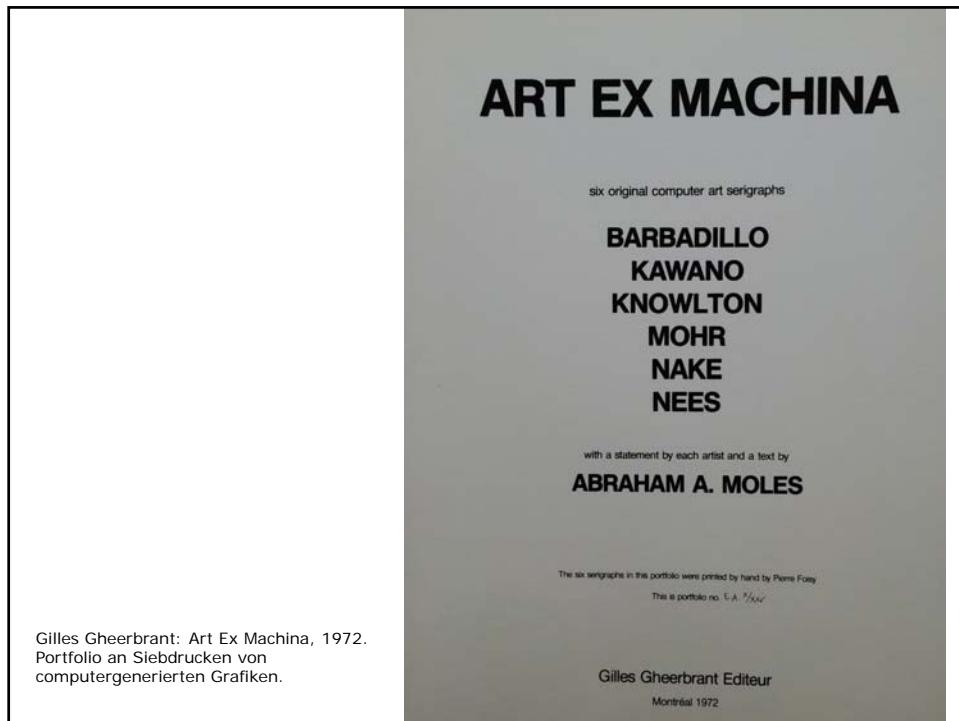
**"CULTURE: INTERCOM"
AND EXPANDED CINEMA**

**A Proposal
and Manifesto**

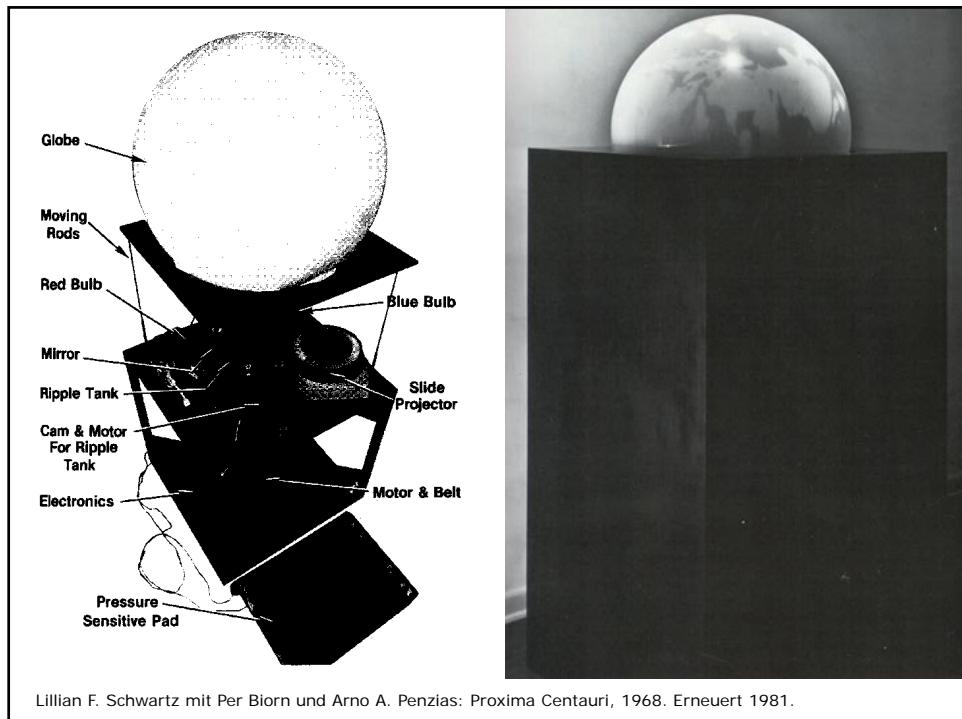
**STAN
VANDERBEEK**

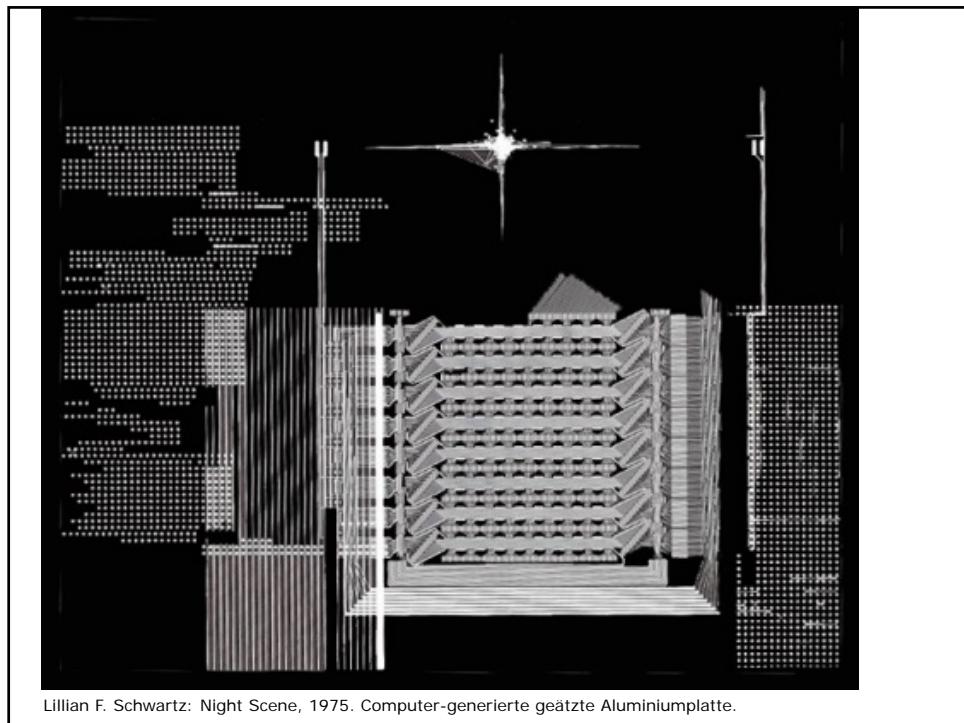
for this moment this world
and the idea of this world
curve together in the mind
representing each other ...
this cockleshellhouse ... starkplane and running man
and the man who runs away, virtuosity, age leg
image moves, motion itself is moving
if I can, I will take it from there ...

Stan VanDerBeek: Culture: Intercom, 1966.
Auszug.

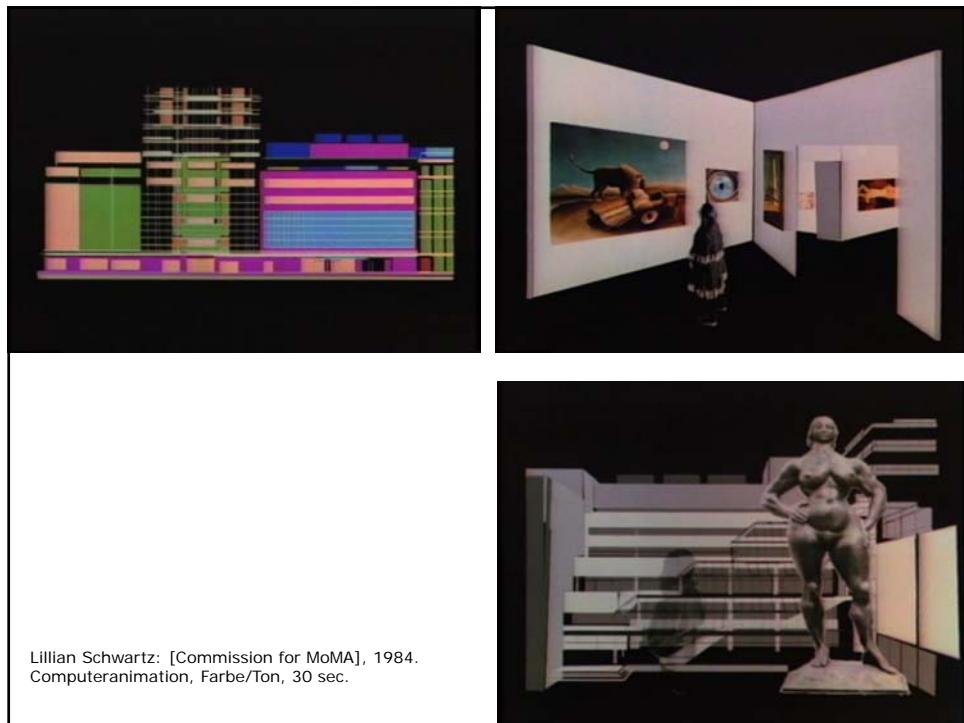


Kenneth Knowlton: o.T., 1972. Teil des Portfolios „Art ex Machina“.

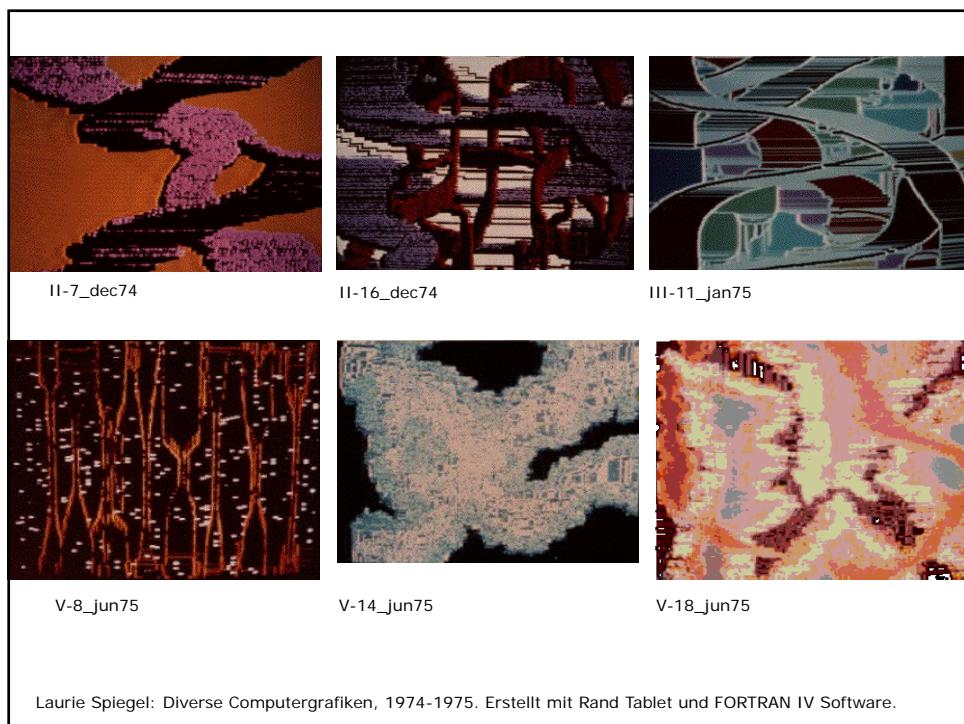


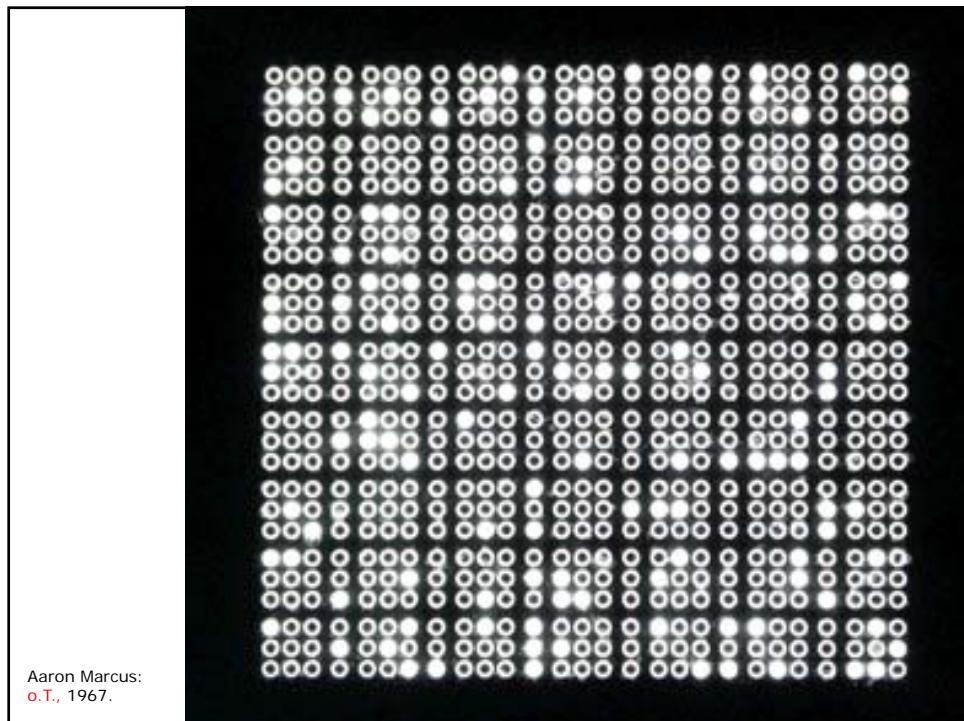
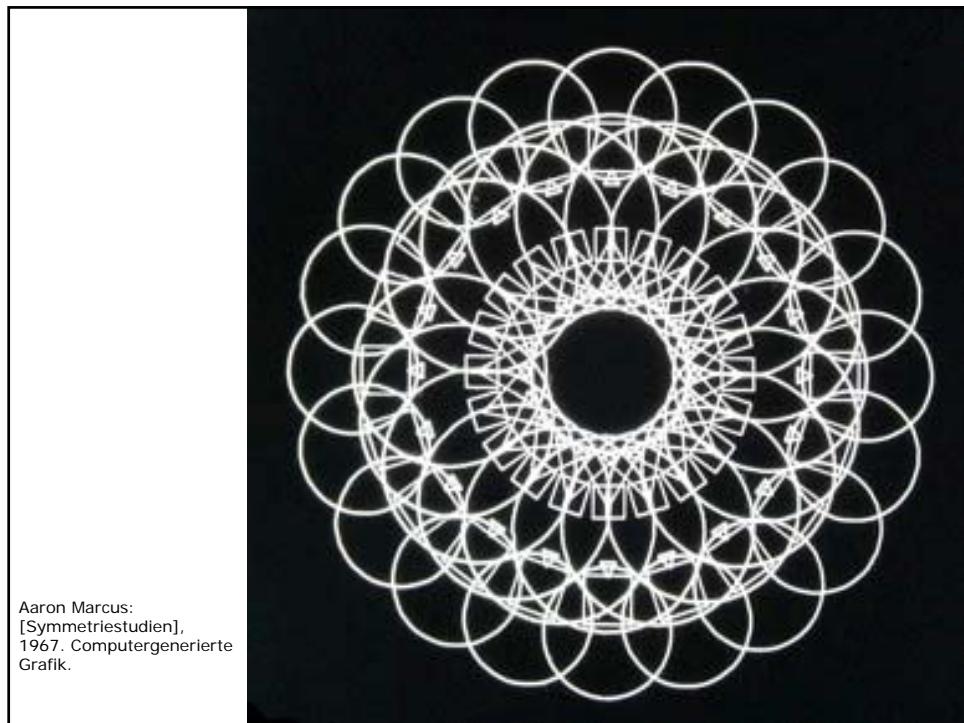


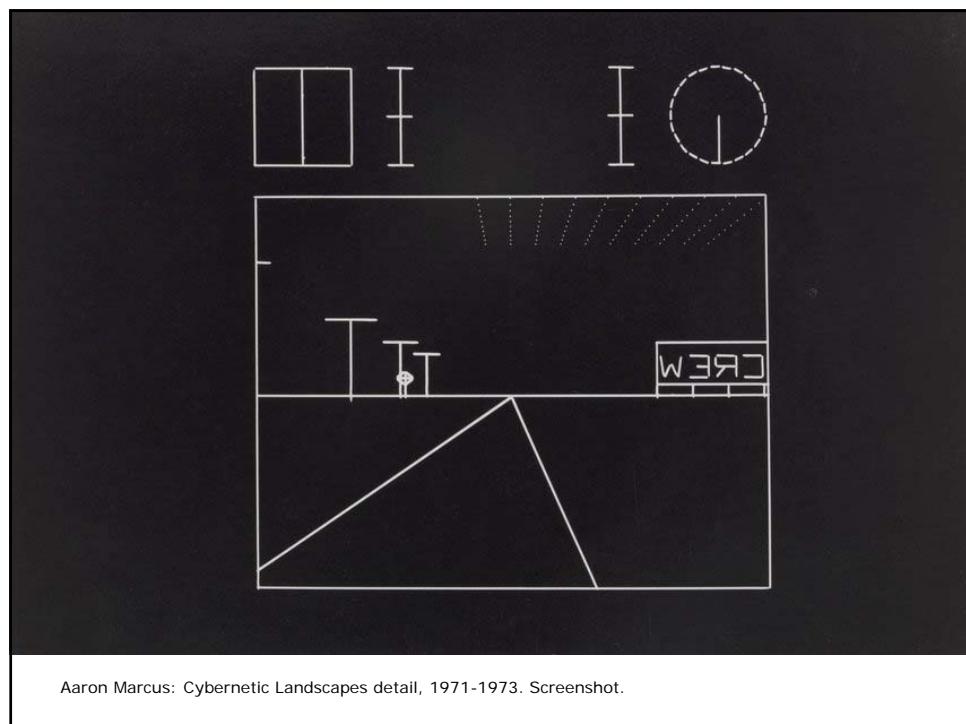
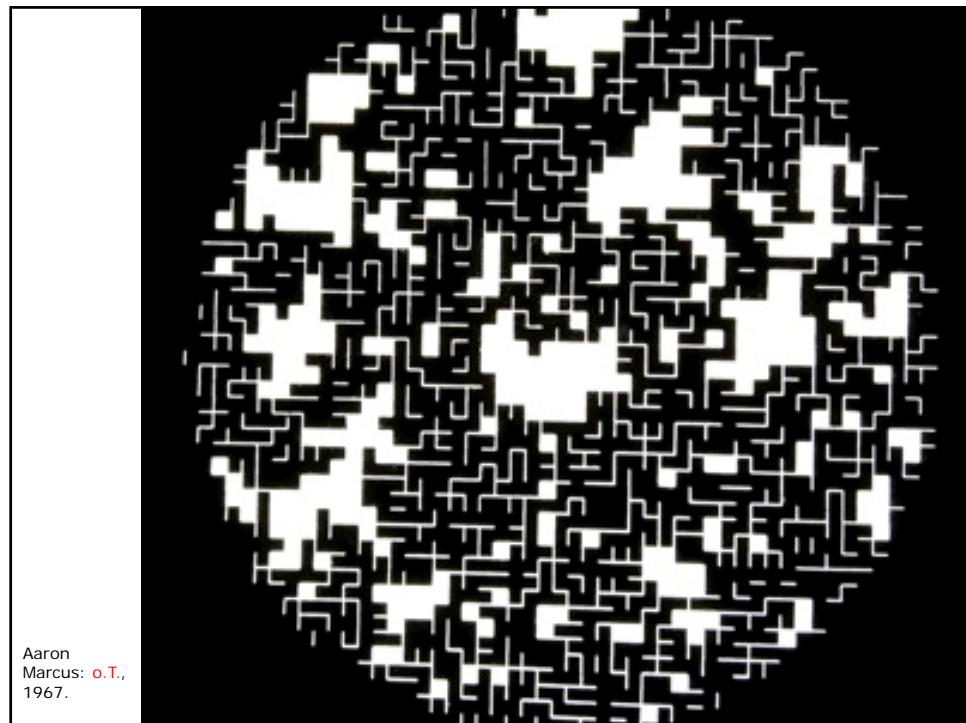
Lillian F. Schwartz: Night Scene, 1975. Computer-generierte geätzte Aluminiumplatte.

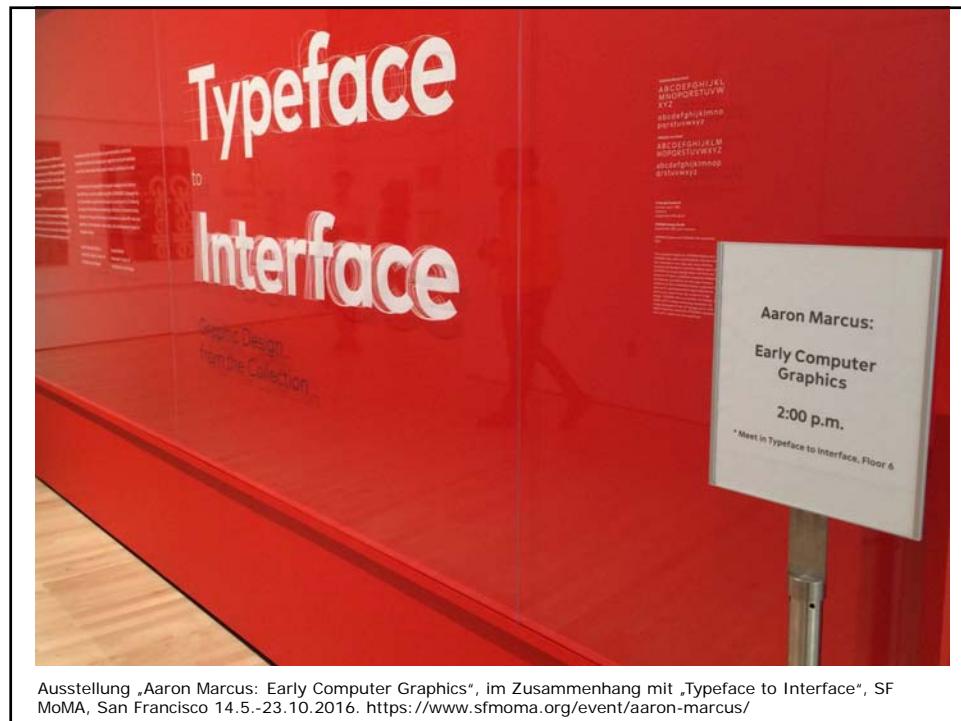
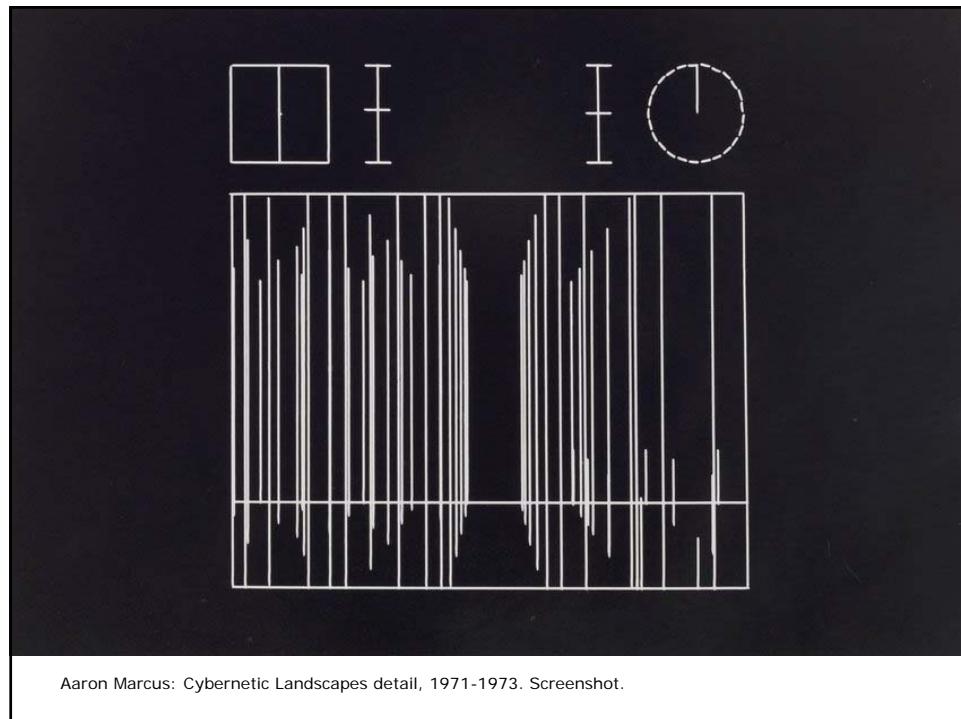


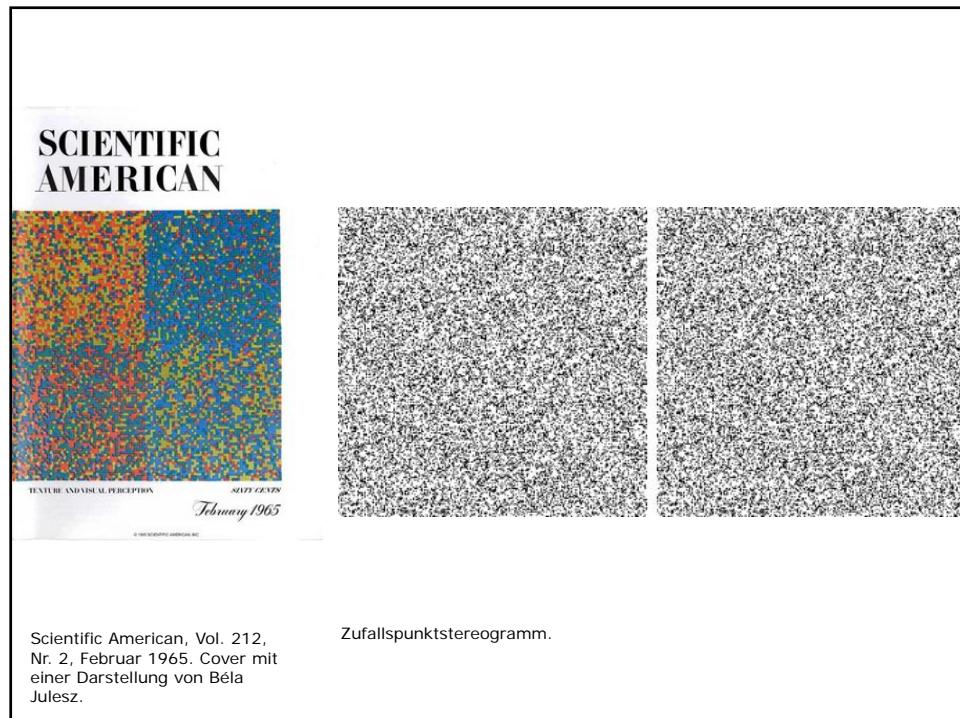
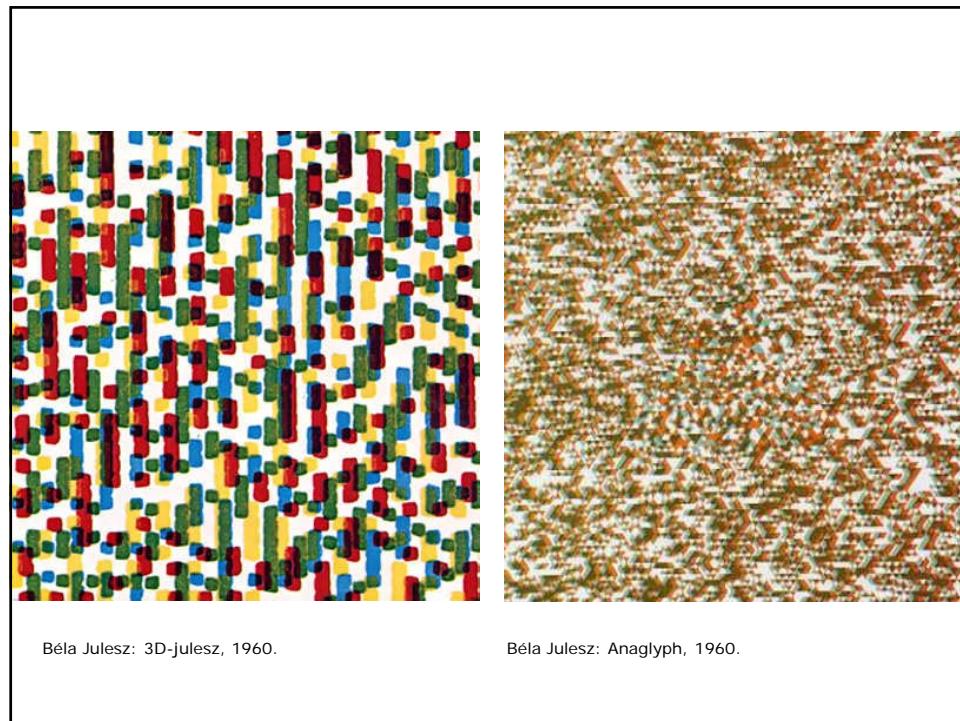
Lillian Schwartz: [Commission for MoMA], 1984.
Computeranimation, Farbe/Ton, 30 sec.

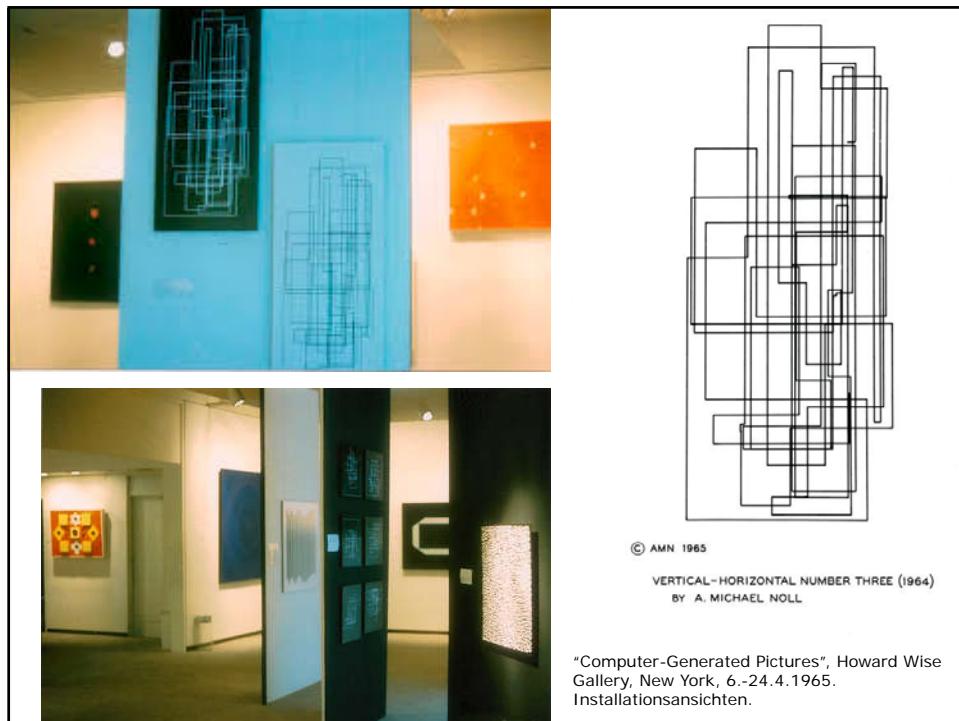


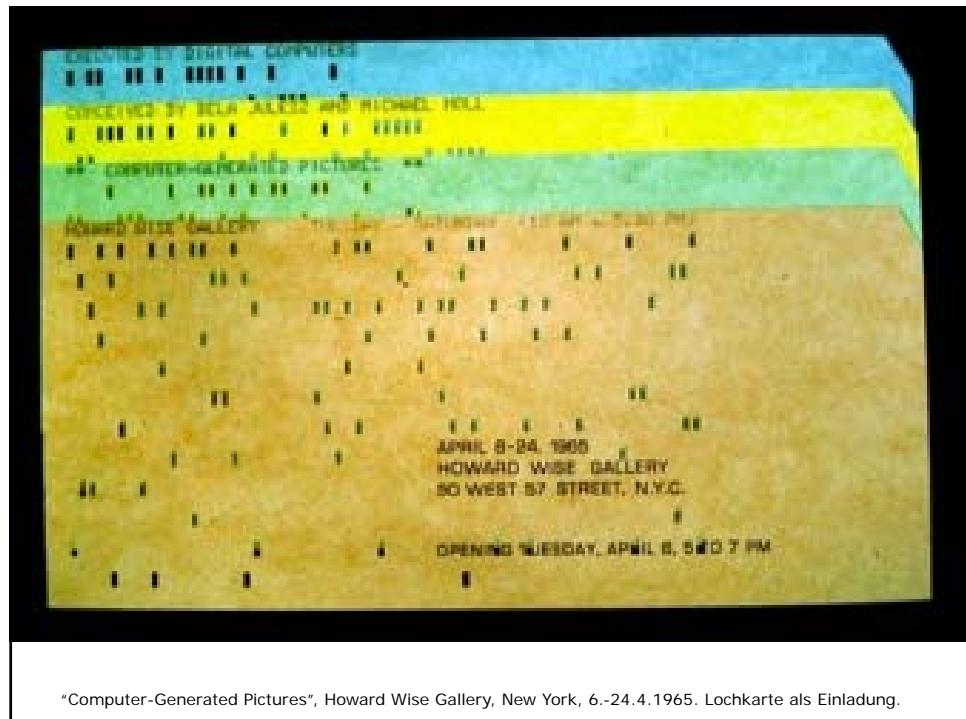




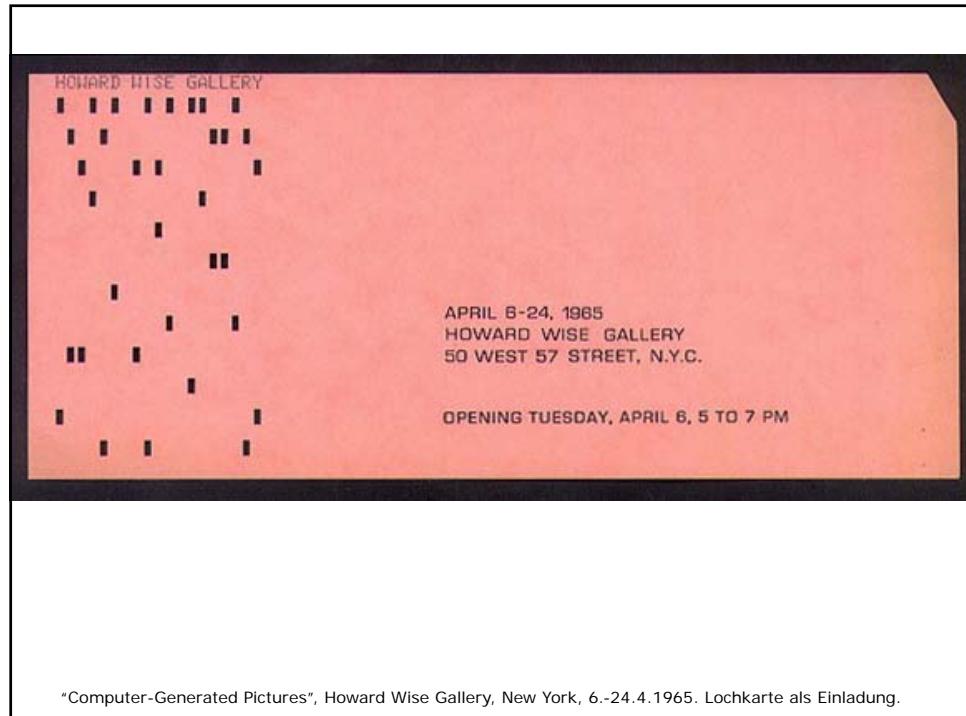








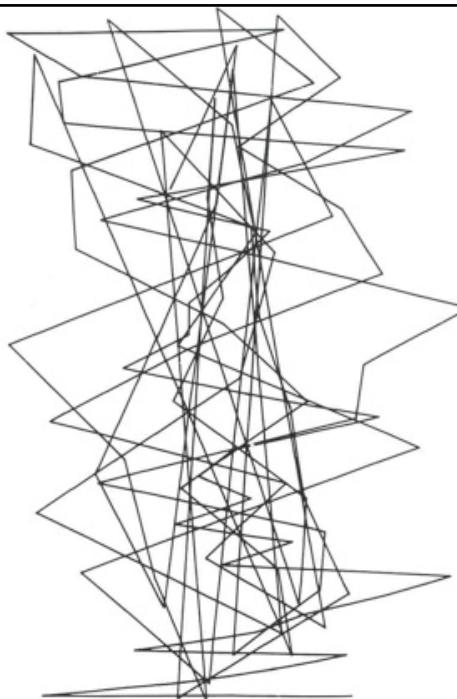
"Computer-Generated Pictures", Howard Wise Gallery, New York, 6.-24.4.1965. Lochkarte als Einladung.



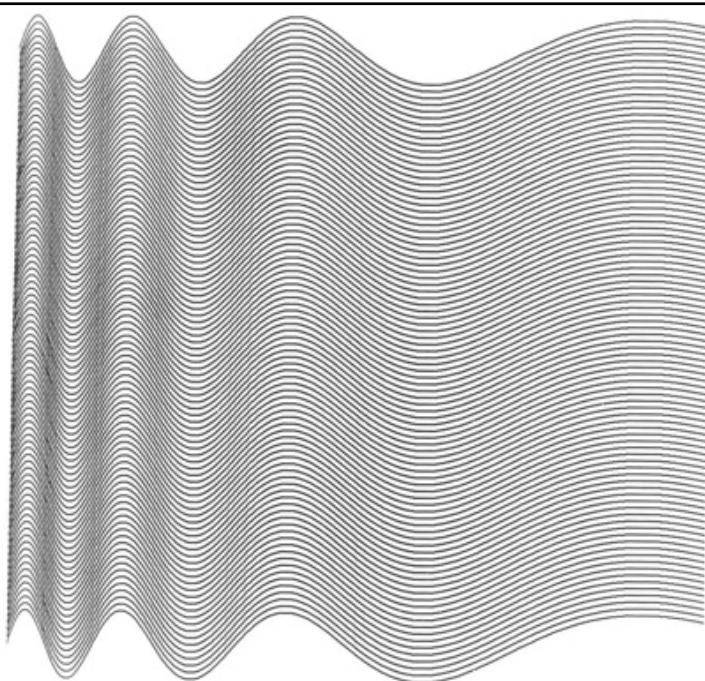
"Computer-Generated Pictures", Howard Wise Gallery, New York, 6.-24.4.1965. Lochkarte als Einladung.



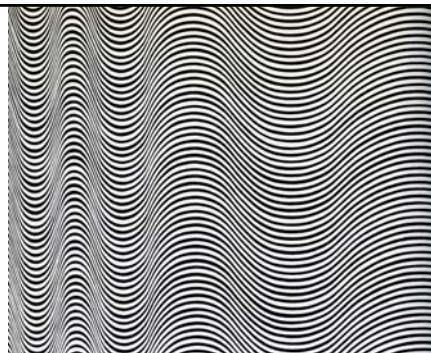
Pablo Picasso: Ma Jolie, 1911-1912.



A. Michael Noll: Gaussian-Quadratic, 1962-1963.
(Copyright: 1965)



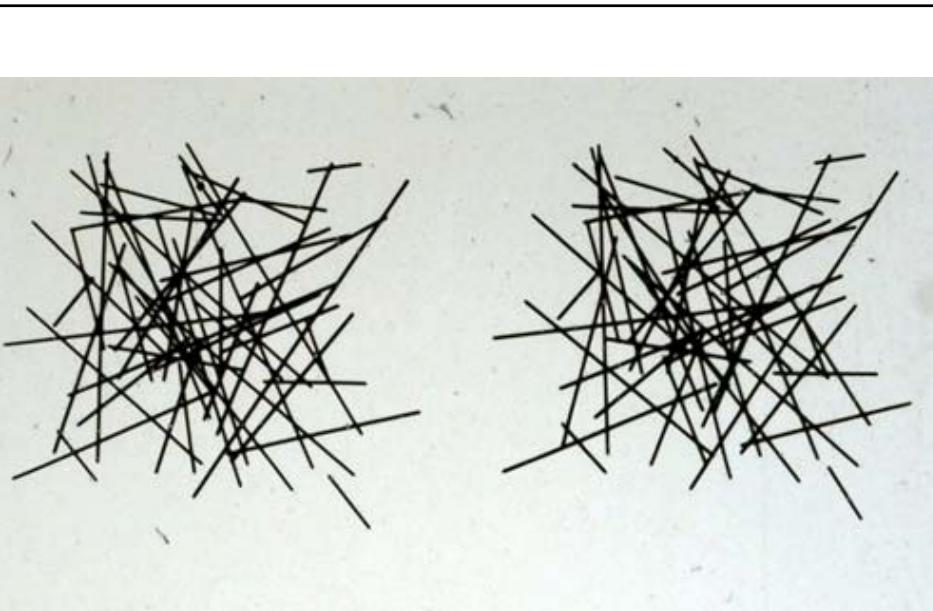
A. Michael Noll:
Ninety Parallel
Sinusoids, 1964.



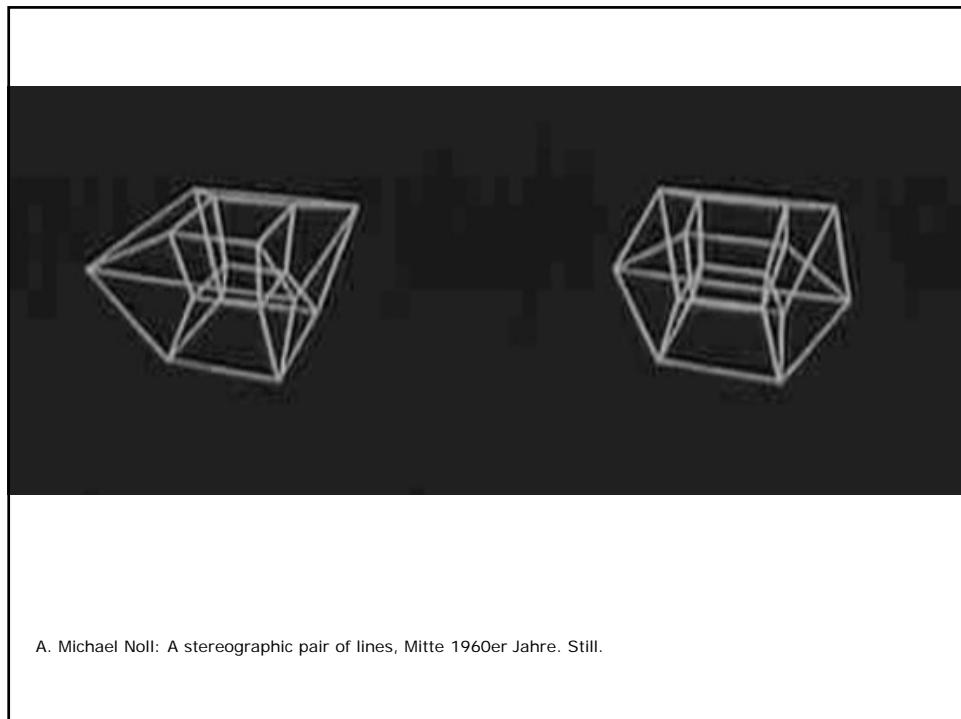
Bridget, Riley: Current, 1964. Gemälde, Detail.



A. Michael Noll: Ninety Parallel Sinusoids with Linearly Increasing Period, 1964. Computergeneriertes Design, Detail.



A. Michael Noll: A stereographic pair of lines, Mitte 1960er Jahre. Still.



A. Michael Noll: A stereographic pair of lines, Mitte 1960er Jahre. Still.

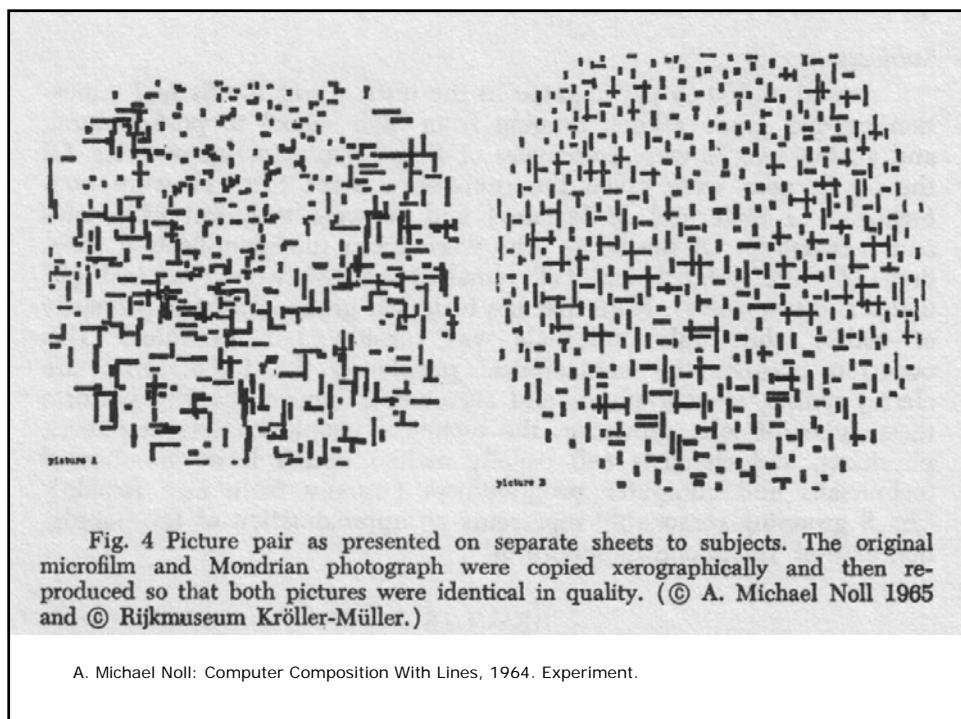
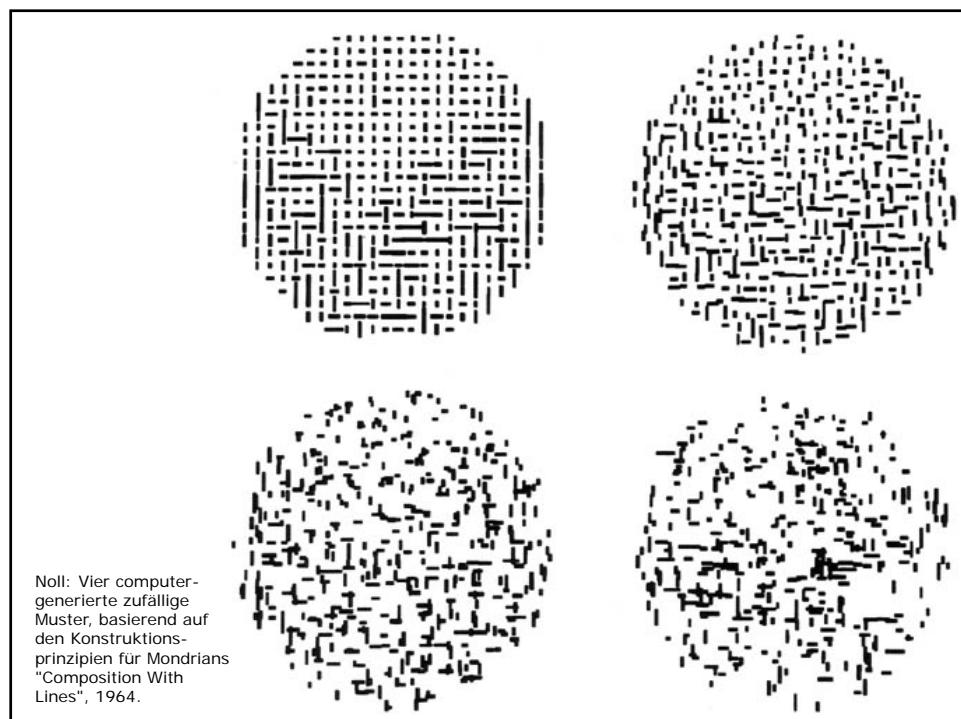
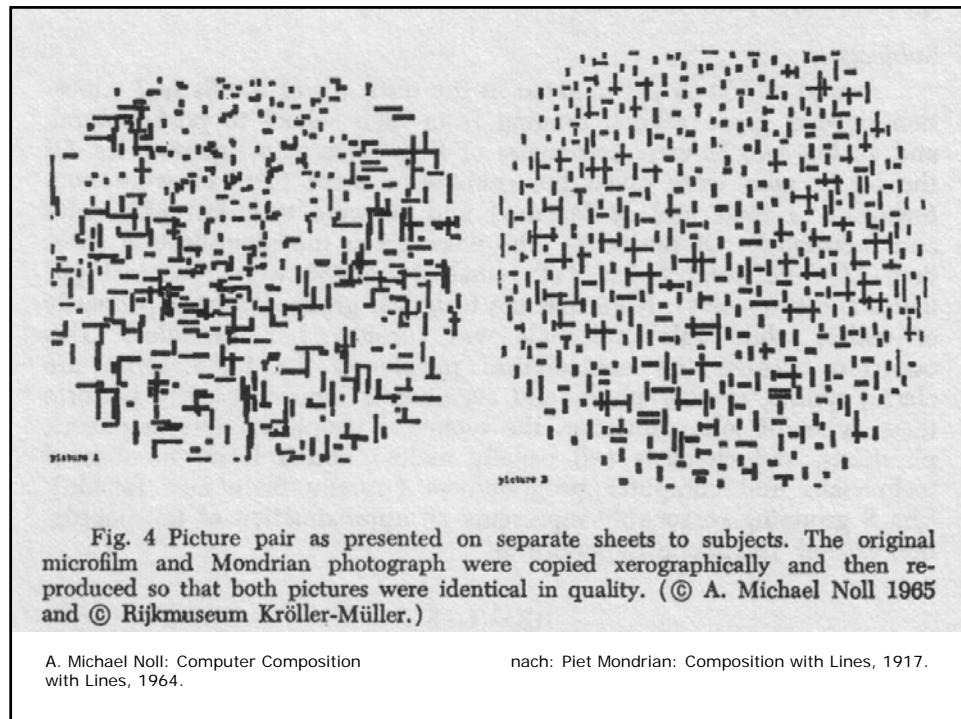
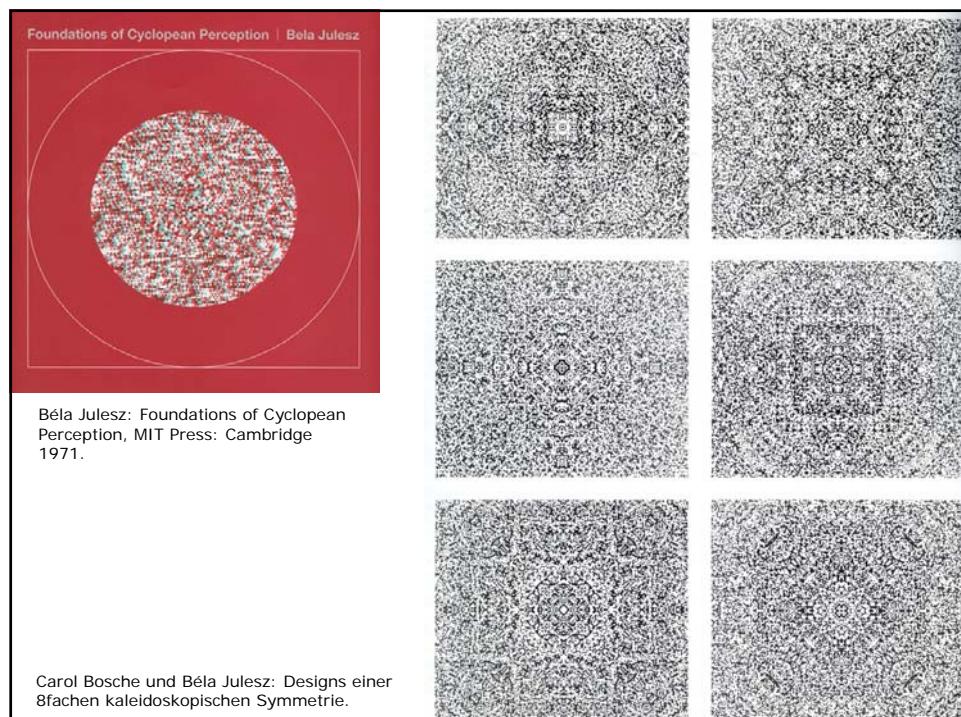
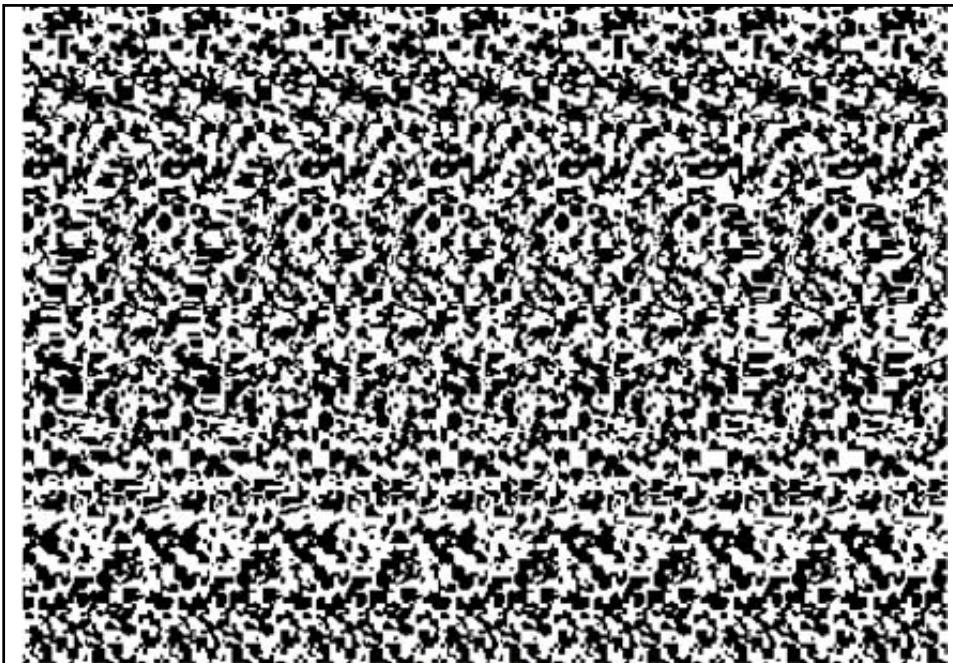


Fig. 4 Picture pair as presented on separate sheets to subjects. The original microfilm and Mondrian photograph were copied xerographically and then reproduced so that both pictures were identical in quality. (© A. Michael Noll 1965 and © Rijkmuseum Kröller-Müller.)

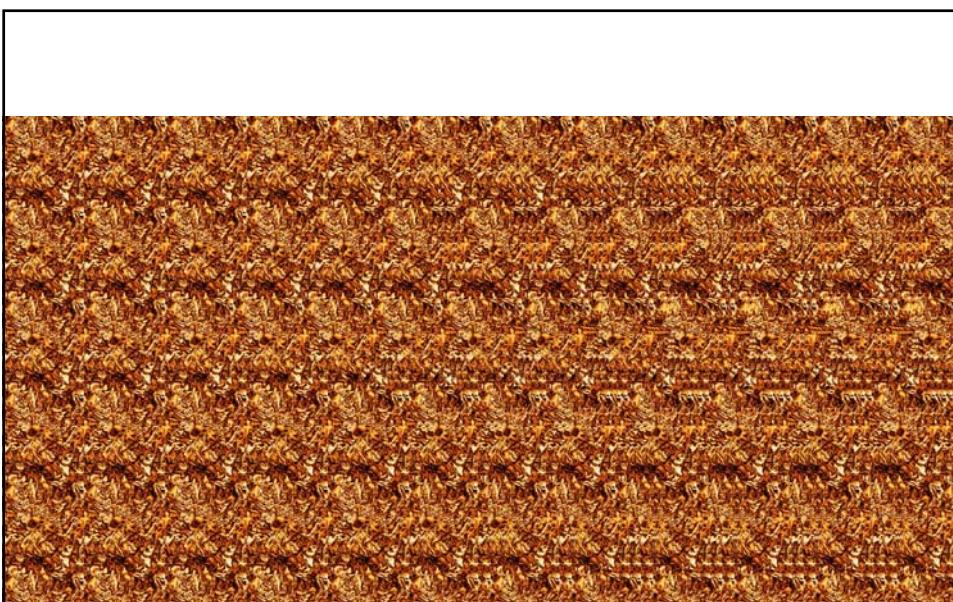
A. Michael Noll: Computer Composition With Lines, 1964. Experiment.







Christopher Tyler/Maureen Clarke: Offset Schema in einem einzigen Bild, 1979.



„Magic Eye“-Beispiel.

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