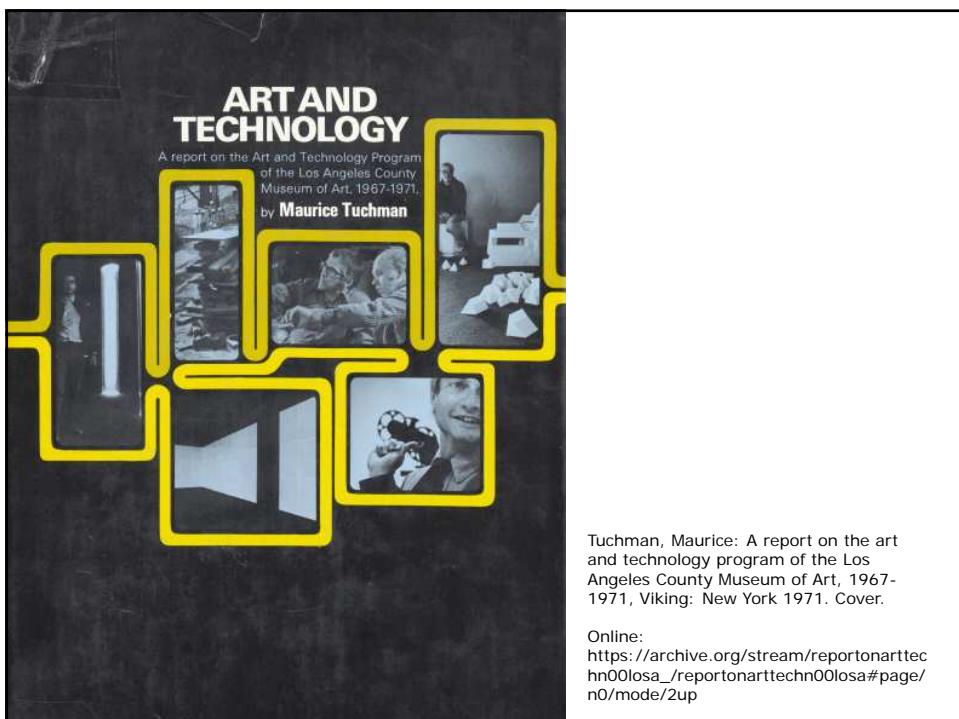
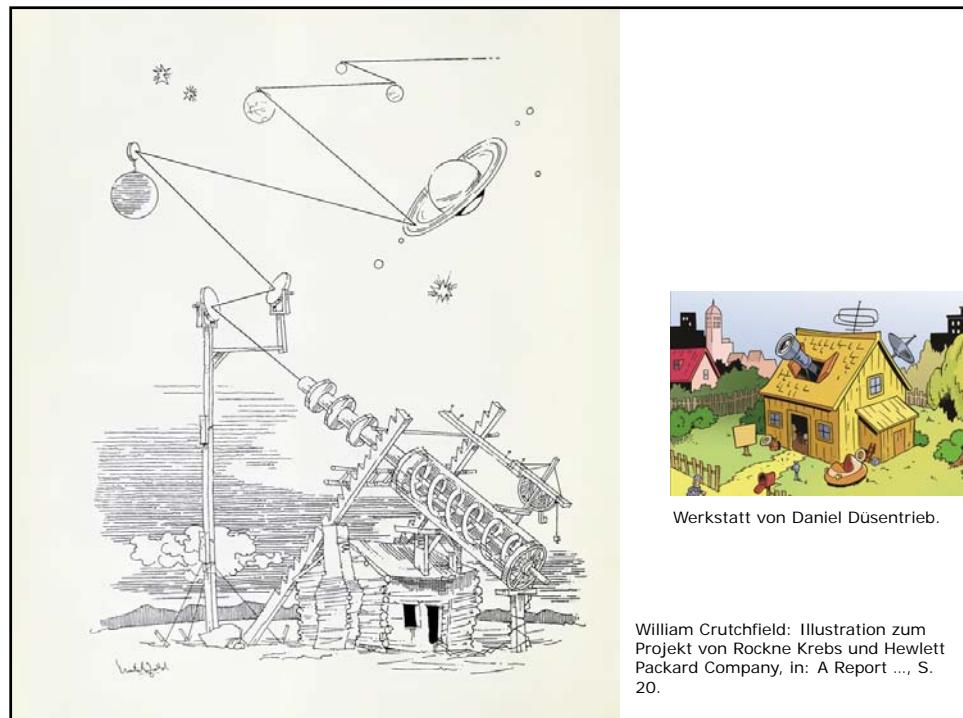
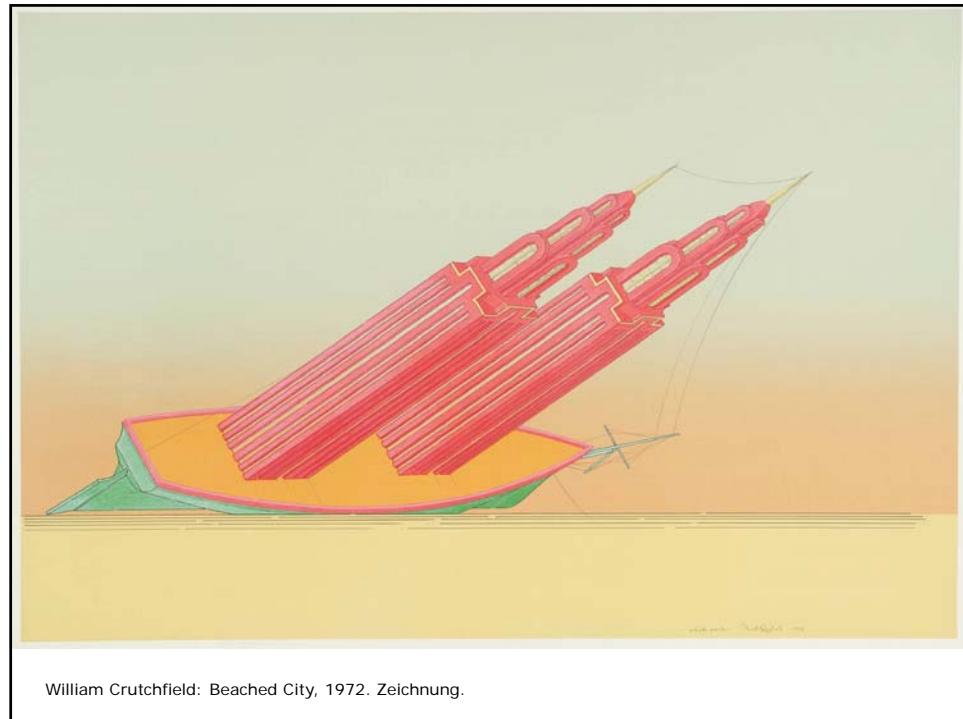


Maurice Tuchman und Henry Hopkins während des Aufbaus der Ausstellung *American Sculpture of the Sixties*, 1967, LACMA.



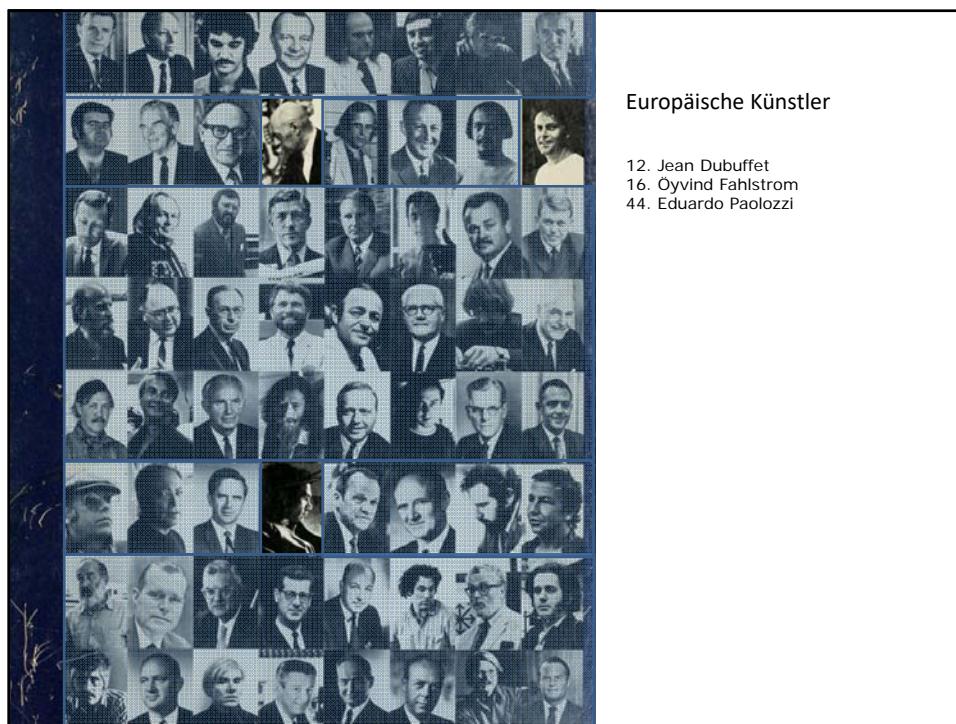


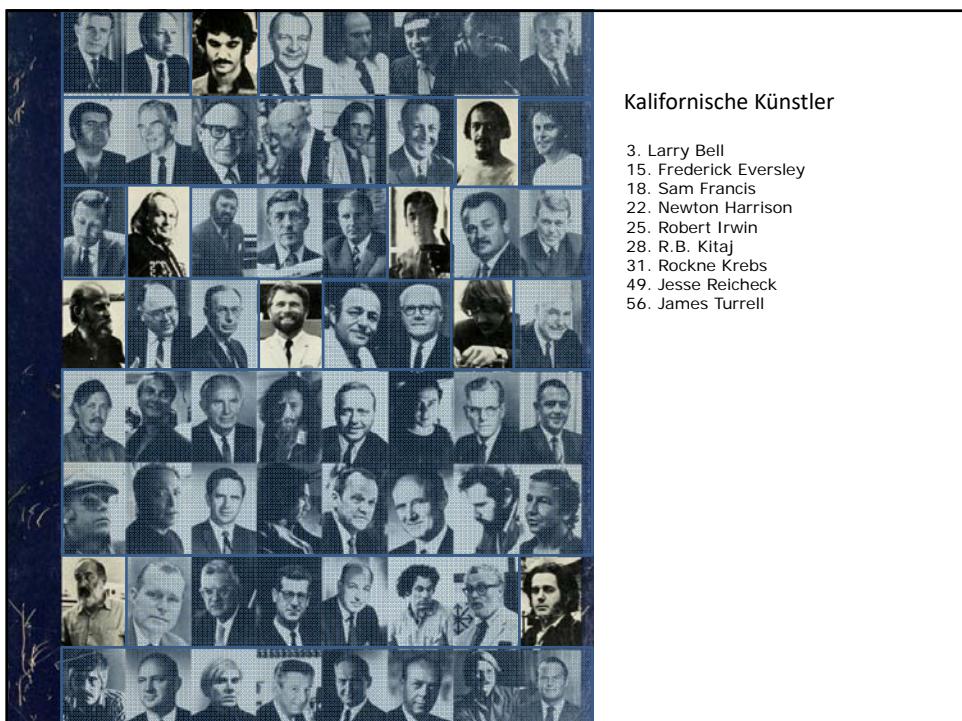
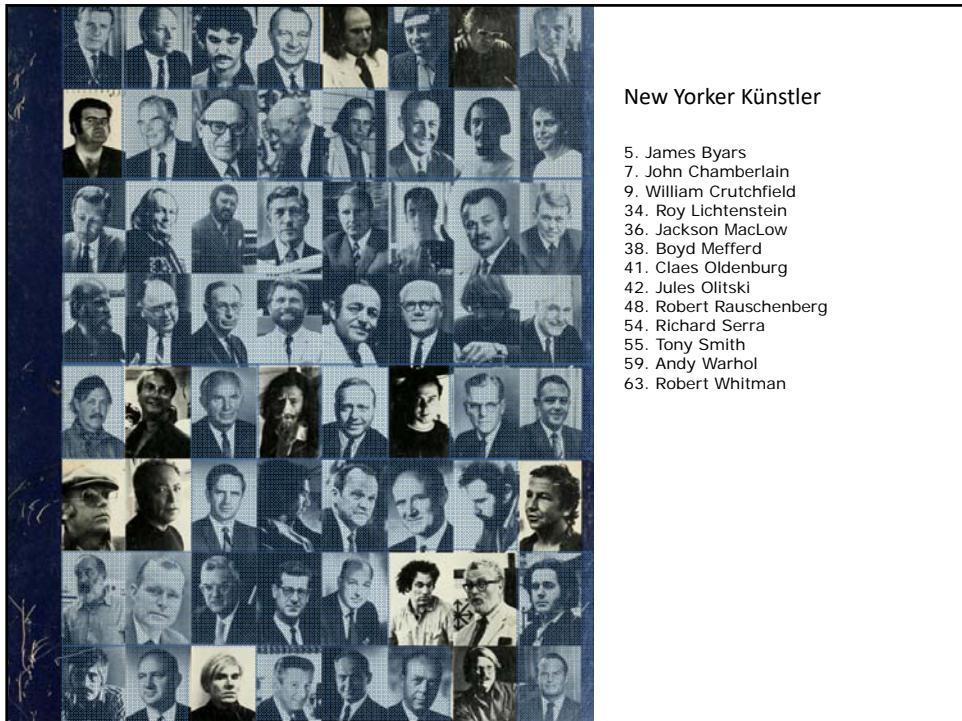
"Much of the most compelling art since 1910 has depended upon the materials and processes of technology, and has increasingly assimilated scientific and industrial advances. Nevertheless, only in isolated circumstances have artists been able to carry out their ideas or even initiate their projects due to the lack of an operative relationship with corporate facilities. Our objective now is to provide the necessary meeting ground for some eminent contemporary artists with sophisticated technological personnel and resources. Naturally we hope that this endeavor will result not only in significant works of art but in an ongoing union between the two forces. It is our conviction that the need for this alliance is one of the most pressing esthetic issues of our time."

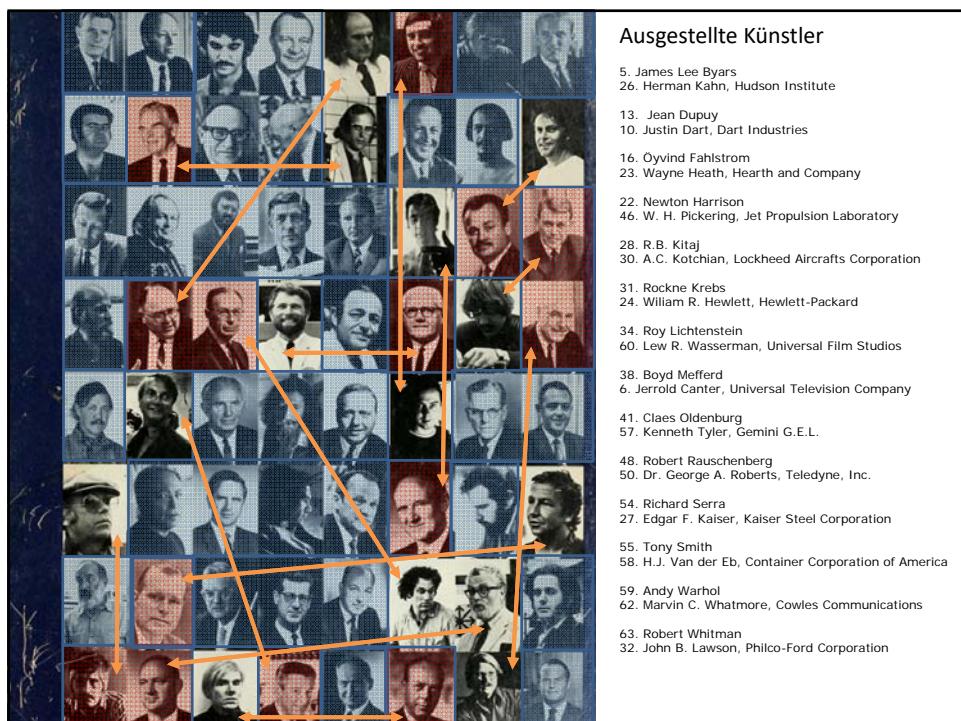
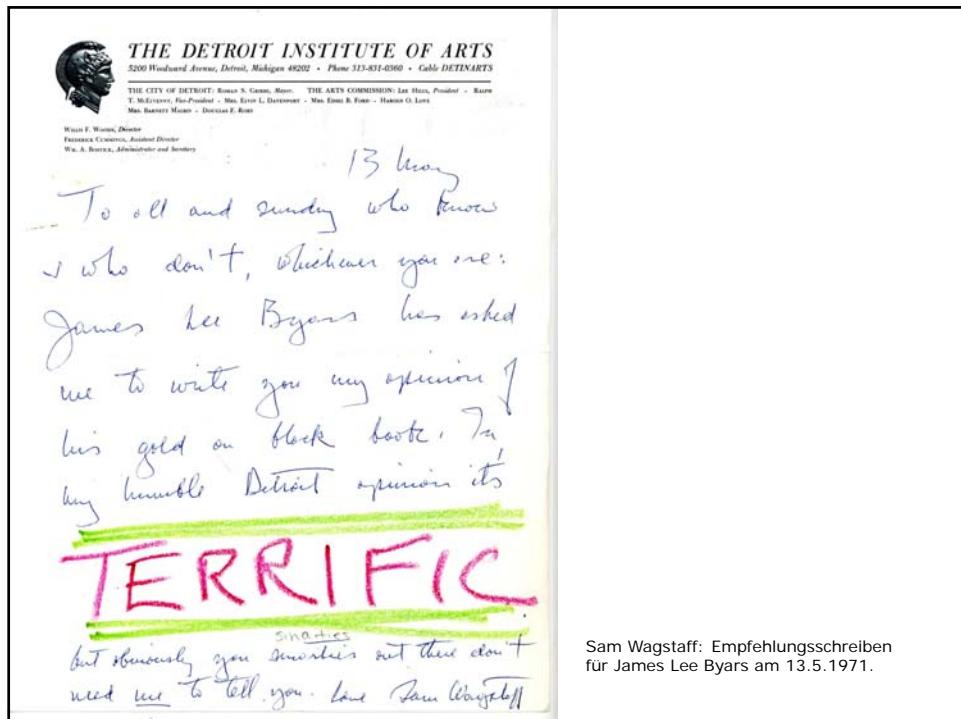
Maurice Tuchman, *A Report on the Art and Technology Program at the Los Angeles county Museum of Art 1967-1971* (Los Angeles, Los Angeles County Museum of Art), 1971, S. 11.

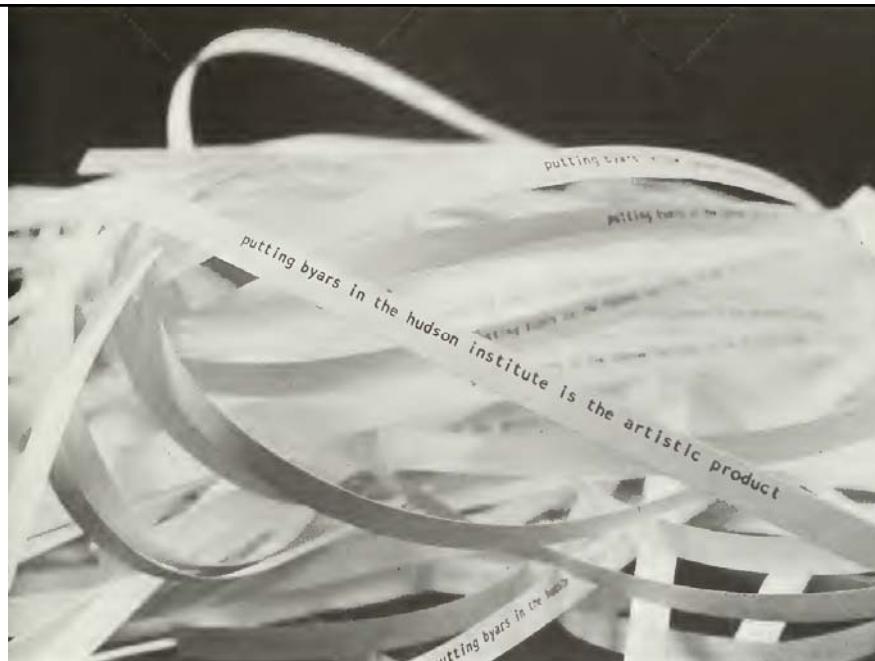


Unternehmen, die sich am A&T Programm des LACMA beteiligten.

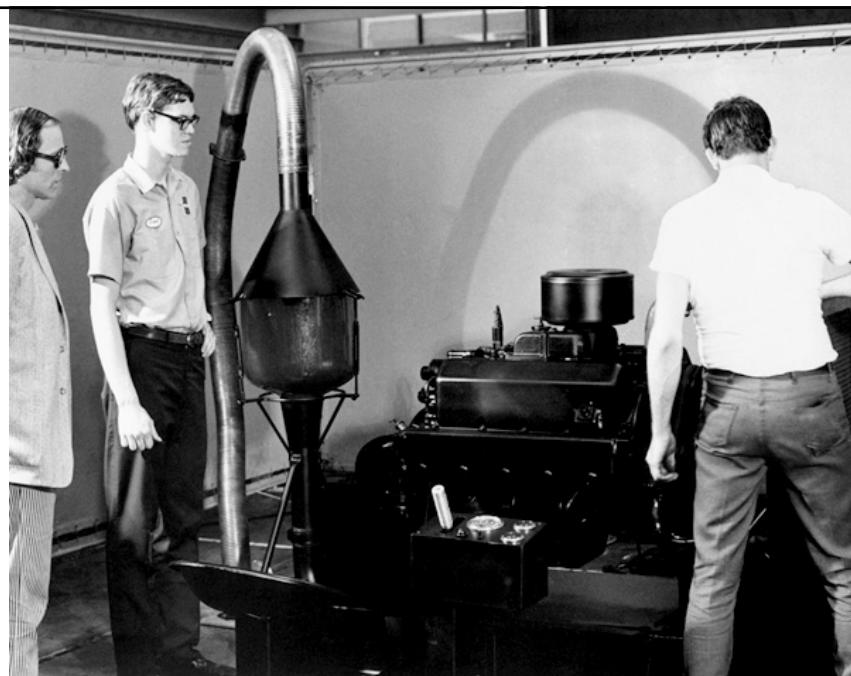








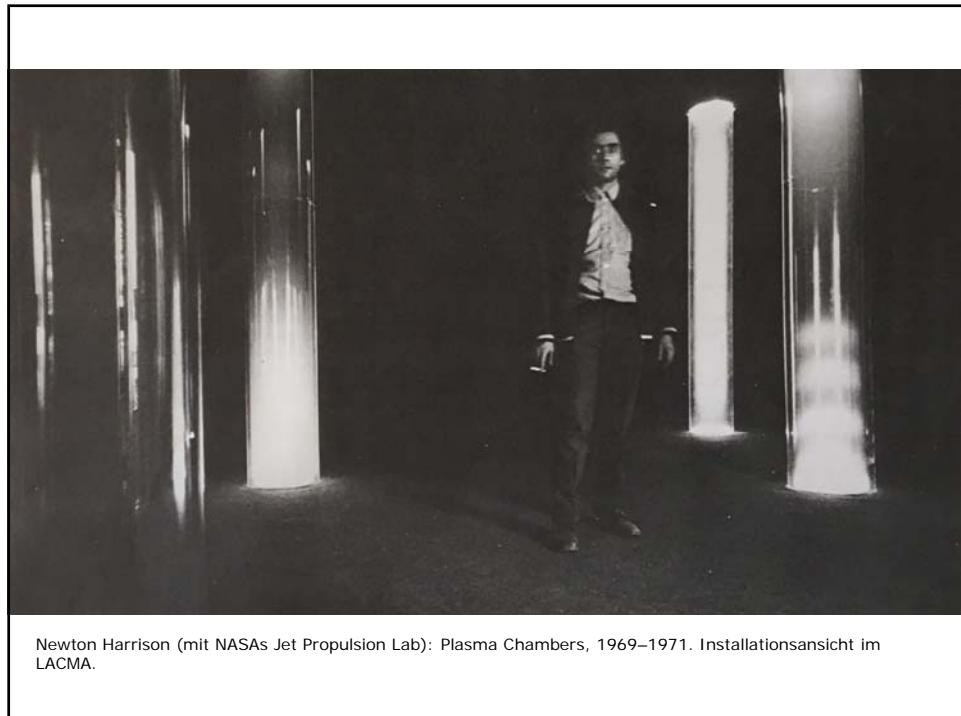
James Lee Byars (mit Photo Malcolm Lubliner)



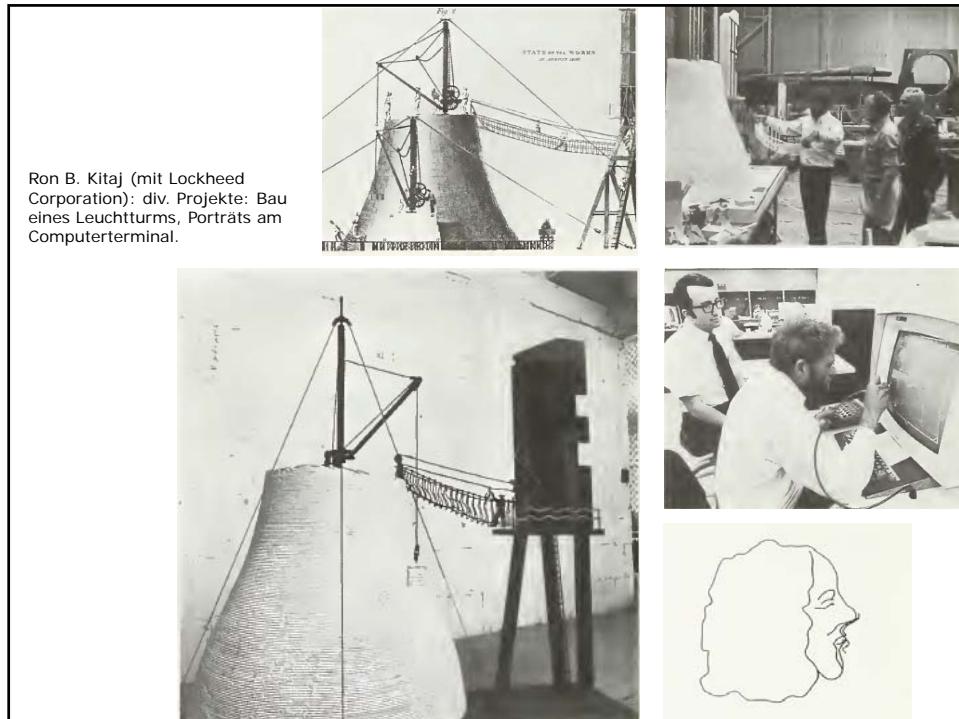
Jean Dupuy: Fewafuel, 1970. Beim Inspizieren der Maschine.



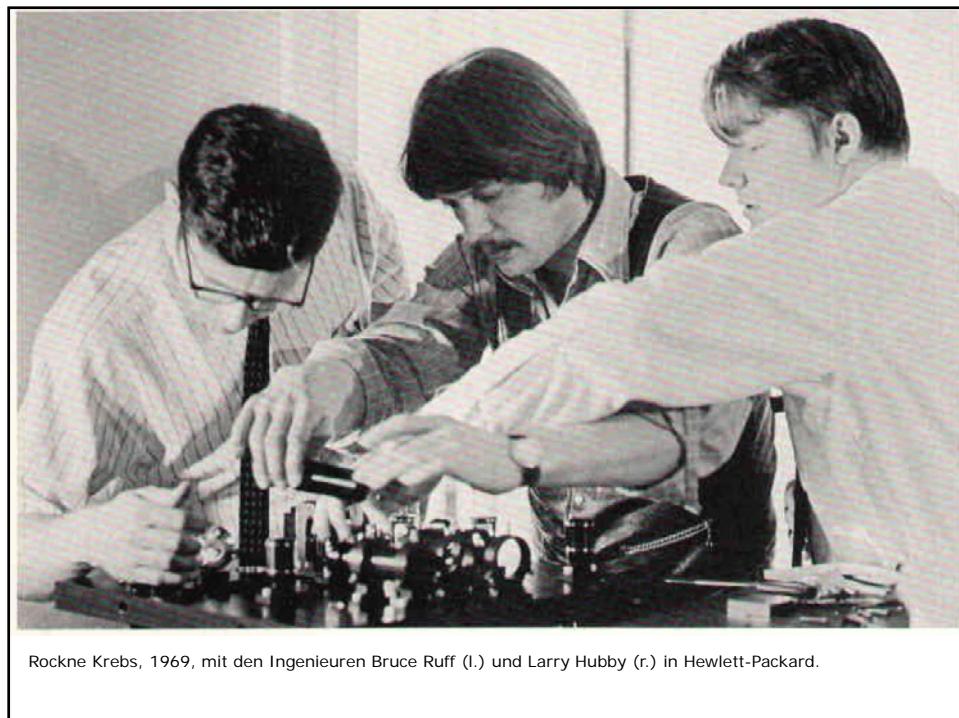
Öyvind Fahlström (mit Heath Company): Meatball Curtain (for R. Crumb), 1969.



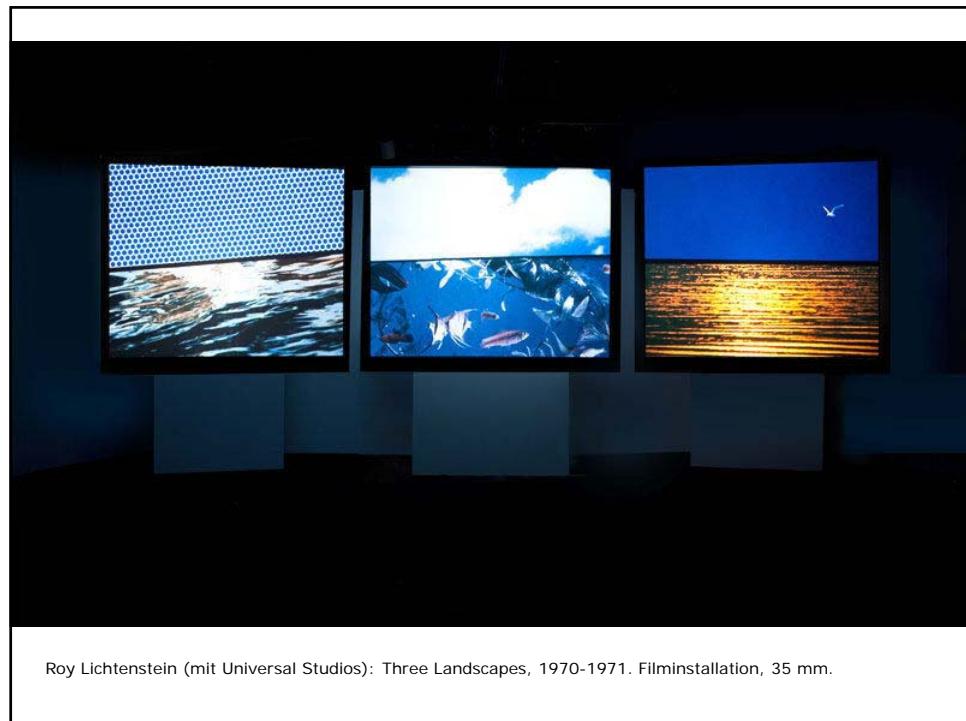
Newton Harrison (mit NASAs Jet Propulsion Lab): Plasma Chambers, 1969–1971. Installationsansicht im LACMA.



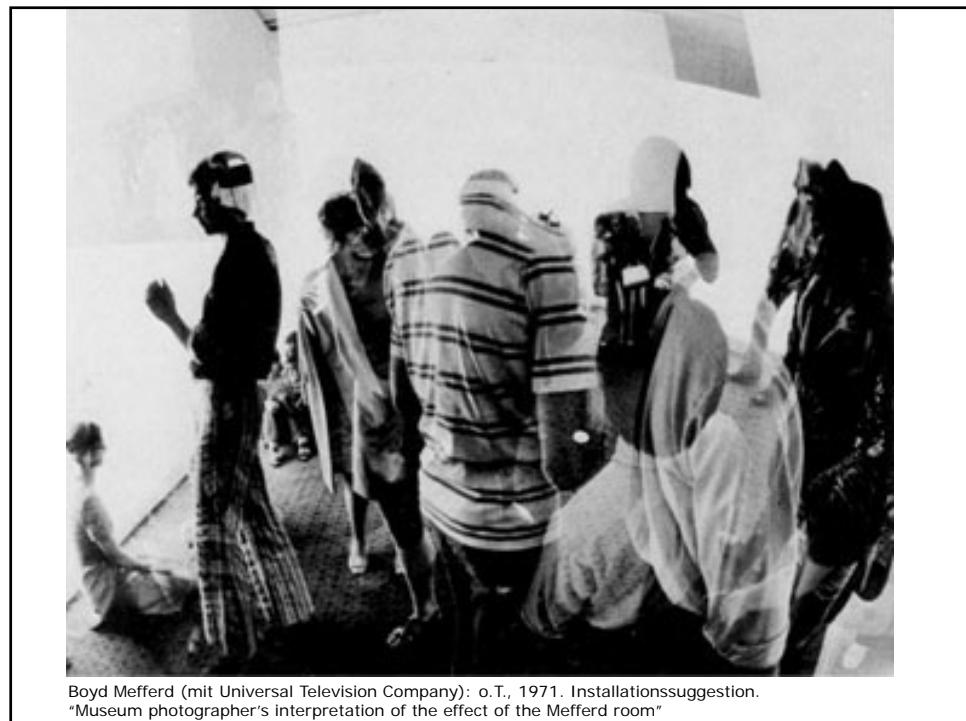
Ron B. Kitaj (mit Lockheed Corporation): div. Projekte: Bau eines Leuchtturms, Porträts am Computerterminal.



Rockne Krebs, 1969, mit den Ingenieuren Bruce Ruff (l.) und Larry Hubby (r.) in Hewlett-Packard.



Roy Lichtenstein (mit Universal Studios): Three Landscapes, 1970-1971. Filminstallation, 35 mm.



Boyd Mefford (mit Universal Television Company): o.T., 1971. Installationssuggestion.
"Museum photographer's interpretation of the effect of the Mefford room"



Claes Oldenburg (mit Disney und Gemini G.E.L.): Giant Ice Bag, 1969/1970.

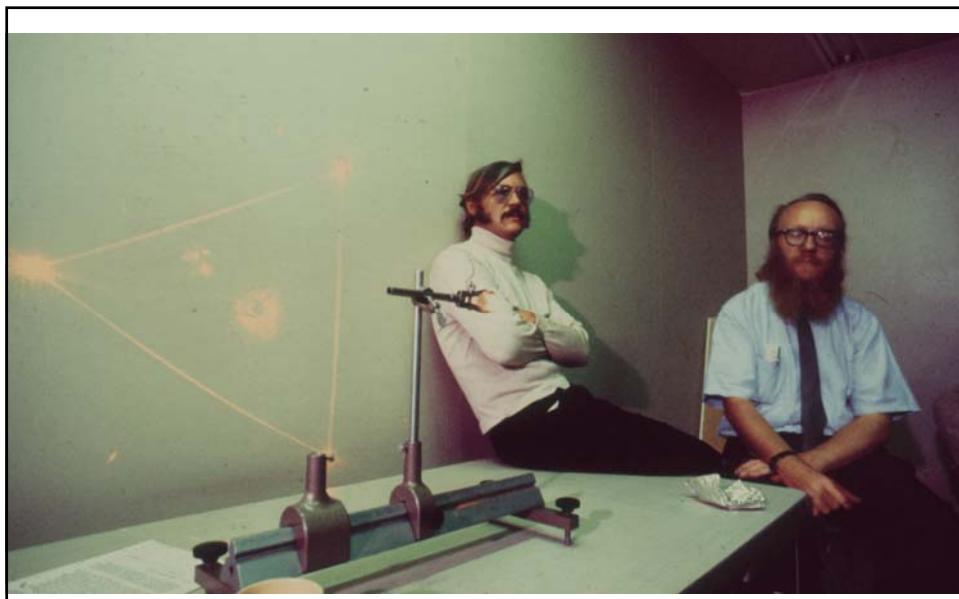


Robert Rauschenberg (mit Teledyne, Inc.): Mud Muse, 1968-1971. Beim Testen eines Prototypen.





Andy Warhol (mit Cowles Communication): Daisy Waterfall, 1971.



Robert Whitman (l.) mit dem Ingenieur John Forkner von der Philco-Ford Corporation, ca. 1969. (Kollaboration abgebrochen)

JACK BURNHAM
Art & Technology—Technology. But at what point does the working relationship between the artist and sophisticated technology preclude the synthesis of art? I suspect that the Los Angeles County Museum's recent four-year project, culminating with the May 10-August 29 "Art & Technology" exhibition, provides a variety of clues.

Although certainly a project of great interest, "Art & Technology" was without question the most important exhibition of its kind to date. The enormous amount of money and organizational effort poured into A&T dwarfs by several magnitudes the projects demanded for any art exhibition and traditional art within. This doesn't necessarily make it better; it does make A&T more confusing, because the preparation of a show became the art — and the art that can be shared more easily with the viewer. For instance, I remember being served cocktails as banks of helium balloons, each trailing a red plastic A or T, floated overhead while outside Rockwell's latest patented thousand-day day. I'm sure the last was meant to be art and the other, opening night decoration, but in the heady atmosphere of Los Angeles that evening, both seemed as a product of the same culture that produced local socialites, art freaks, and sundry museum members. It really didn't make any difference.

From the start there was something immensely interesting about the Art & Technology project. With varying financial support from 37 corporations, mostly situated in Southern California, Tuchman (LACM's Curator of Modern Art) invited artists from all over the world to submit proposals.

In the end, no Europeans, and few



Noschin Hamon, untitled, m.m., each tube 13 x 1 dia. 5 1/2 in. thick, 1971.

CORPORATE ART

set for three months—with options for renewal in both parties so desired. Contractually the corporations agreed to an initial \$7000 donation to the museum for planning, maintenance, and installations; artists received \$20 per diem and \$250 per week for travel. Upwards of \$14,000 went to each company on research materials, and fabrication of the artist's work. Arrangements were drawn up for subsequent ownership of the work, which was often seen as fair, since they were mainly to assuage the suspicions of artists who feared being ripped-off. Early on, Tuchman and his assistants realized the strong political implications of their underwriting of art satisfaction. How could artists be willing to work within the basins of Capitalism? Quite a few. But in his catalog introduction Tuchman notes: "However, I suspect that if there were no art market, there would be much less art." And so it was. In 1967, instead of in 1962, in a climate of increased polarization and organized determination to protest against the policies supported by so many Americans, there were more paintings, more art, devised by managements of the supporting corporations. Even after lengthy collaborations, some artists never exhibited either because working-related deteriorated or because no museum-oriented product was forthcoming.

What made A&T attractive originally was that each artist was given the opportunity to work with facilities and research assistance only out of his reach. The collaboration period was

presented with a Trojan Horse. In reality the majority of the work is a symbol of political ambiguity and independence, not basins.

By its nature, art depends upon social complicity and cooperation. Whether an artist uses the local museum or I.B.M., he is equally in the hands of the financial establishment — how far he goes is another story. It is just a matter of conscience and practicality.

A&T in Los Angeles has three interesting facets: 1) the marketing strategy, involving some trick sociopolitical operation, as in the catalog as the most revealing document yet published on the art and technology symbiosis; and 2) the exhibition itself, which even though an afterthought, is three years of intense public relations and volatile associations between artists, Big Business, and the Museums. Some of these associations have been mentioned, others have not appeared, although they are occasionally alluded to in the catalog. Generally, the catalog records a scrabbled collection of correspondence and recollections. In some instances the corporations appear as such, less often do they do the same. And while one may blame the museum for bad-mouthing, the degree of candiness is unusual for a museum document and is to the editors' credit. Yet in print Tuchman and the editors are free to say what they want and free from soul-searching, although from what I understand there were a certain number of rejected artists who, with no editor could control the use of their principles or compromised, in an entirely different slant on what went on behind the scenes in Los Angeles. One would therefore deduce that the museum is self-servicing unless it is mentioned in all directions.

On a subtler level, the entire A&T selection process represents an elaborate attempt to avoid appearing propagandized, their shrewd program of Art World PR. How could an artist be willing to work within the basins of Capitalism? Quite a few. But in his catalog introduction Tuchman notes: "However, I suspect that if there were no art market, there would be much less art." And so it was. In 1967, instead of in 1962, in a climate of increased polarization and organized determination to protest against the policies supported by so many Americans, there were more paintings, more art, devised by managements of the supporting corporations. Even after lengthy collaborations, some artists never exhibited either because no museum-oriented product was forthcoming."

Once committed to the A&T project, none of those participating artists had a problem of criticism for it, although I suspect that more than one or two wondered if they had, in fact,

66

Jack Burnham:
Corporate Art. The "Art and Technology"
Exhibition at the Los Angeles County Museum (Two Views), in:
ArtForum, Vol. 10, Nr. 2, Oktober 1971, S. 66-xx.

MAX KOZLOFF

A Report on the Art and Technology Program of the Los Angeles County Museum of Art reveals the underpinnings and negotiations for an exhibition (Summer, 1971), more completely than we have ever gleaned before, in a catalog or from interviews. It seems to allow us to glimpse what was to come, to a程度 that if it were sensitive material suddenly declassified. Readers are given to understand, quite correctly, that the deals, researches, and compromises of art, of what it means to be an artist, of what it means to show, and are now revealed, hold more importance than the art eventually displayed. They compromise the real subject and true interest of the exhibition.

The outstanding feature of the program was its experiment in patronage. How novel for a museum to have dispensed with the gallery system, to have become a storage depot and screening agency for new art. And just as unusual was the spectacle of a museum that became what it laterally designated as the patron of a giant American corporation — and the artist. Having secured the prior consent and funding of the patron, the museum directly controlled a number of areas of responsibility to create works with the resources and in the actual plants of industrial firms. Entirely new ground had to be explored in the area of contracts, production, and what allowances were to be made for this was an enterprise conducted in the spirit of research and development, whose guidelines ha-

sporadic courtship had never been consummated. The convenience of the partners was served at a distance. It was not so convincing that the museum was fulfilling its historical destiny that the most creative ideas might result, both in art and technology, that Maurice Tuchman, the museum's Curator of Modern Art, conceived of them. There was a legal reason for this occasion. It was he who engineered the meetings and coiffed the sensibilities of the artists and the executives. He, it was, who had to have the confidence of the corporation to secure the cooperation of trustees and board members of every imaginable persuasion. If advanced beyond and also for this one sustainable occasion, it could not be kept secret for each other, the old breach between them might be closed, and the progress which each represented might blend in an emboldened confidence of the corporation. It happened instead that everyone got screwed.

For the show to even have been imagined, there were three necessary preconditions: the existence of a capitalist culture, which has been called only recently, a "socialism for the rich"; replicated tax write-offs, a bull market; hyped-up consumerism, bailed-out cost overruns, limited credit, and so on. All of these other factors, that phase of capital accumulation which no longer exists any plausible relationship between profits and production, or clear distinction between big production, or small production, or state because capital accumulation has underwritten an increasingly inefficient business system. As described by Andrew Hacker,

wants. All these preconditions obtained in 1967, though somewhat less obviously than today. Back then, back then, certain factors, whether conscious or not, for Tuchman to have recognized them as the fair signals of go-ahead.

In short, industrial management and art had reached compatible stages of development. They had not yet reached the stage of art-as-propaganda; and they had converted the tolerance of laissez-faire into an apathy in which no project had to be justified if it made work, however unprofitable.

This is the meaning of the attempt to spur a corporate patronage of art. It is perfectly true that the realization of art is a superfluity, that art is not a commodity, that art is not a means to hold durable sway, one would be immersed in an era in which critical reconstruction counts for little, and few people effectively care. How to get away with it, to keep the art in the business, when the typical expedient by which the American members of its minorities is to give them jobs — or to comment on reports of the atmosphere, codes of conduct, and evasion of purpose do not make contact with real power, but rather

THE MULTIMILLION DOLLAR ART BOONDOGGLE

never been established, and whose results could not be predicted. It is impossible to imagine the affairs between any individual artist and collector to be as bizarre and protective as those at Los Angeles. The artist became a personal, if semidetached and temporary employee of a company. His status resembled that of an industrial intern. The museum assumed the staff role of the corporation, and the artist became a conservator of art. And the corporation had to think for some months that any of its precincts might be used as a studio for useless dreams. To be sure, the art was born in these circumstances! Since the mid-sixties, it had become evident that artists had more than flirted with business and government patronage, but that no real alliance had been forged between the two parties. A case could be made for the sense of the artists' work as a weird celebration of America: corporate activity, its effects and often enough, its processes. Yet, a piecemeal and

in *The End of the American Era*, it is a state of affairs in which any vestigial concept of the public interest subsides in the general momentum of industrialization. The most important precondition was the weakening of the radical morale as well as formal conscience of an artistic avant-garde that was becoming enticed by a feckless expansionism. Despite the war posture and peace activism, the social alienation in its social alienation was acute. Many artists did not understand that they had grown to be licentious at the cost of their independence. They wanted to be accepted to the party, of course, but they really to fall back on, exotic and costly technical systems, not realizing that the means of production — and hence, control — would forever remain in the hands of the ruling class. They owned them . . . and lastly, the third precondition, correlating with the first two, a psychological confusion about true priorities and needs that springs out of the national dedication to

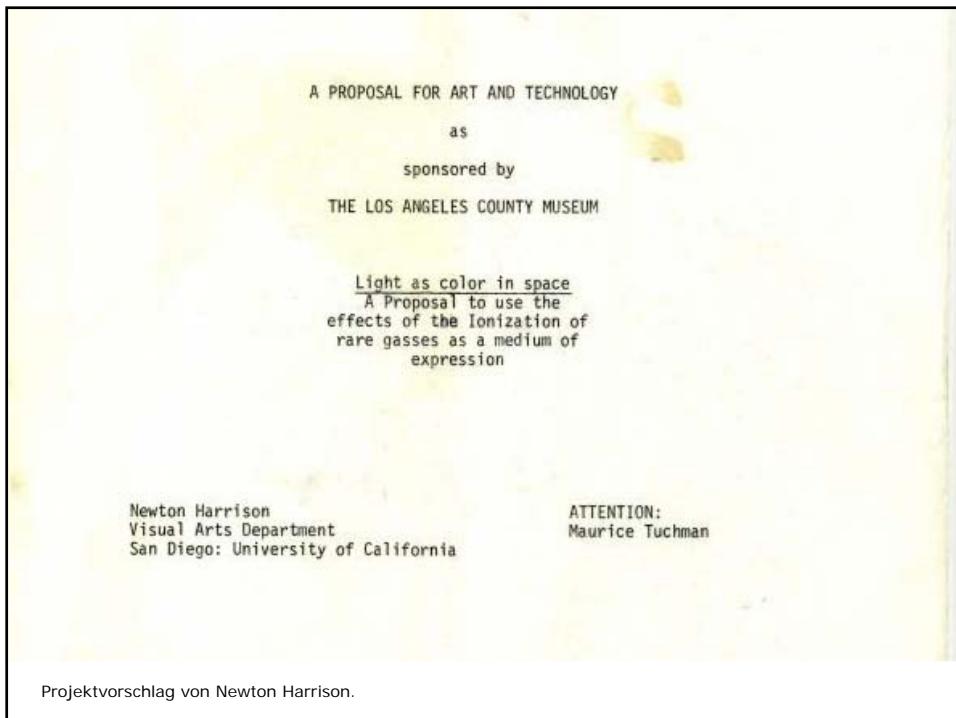
glance off each other in frustrated deflections because there is no longer any genuine center of response to social stimuli. Art can be accommodated, but it cannot penetrate society readily than in the past, and count for far less.

Under these circumstances, it was quite proper of the curator not to touch upon, or to touch only lightly, the historical precedents of his project. The art world was too preoccupied with it. The collectivist, synthetic, art-for-people-and-life positions of the Constructivists and the Bauhaus, with their assumptions about the welding of the economy to the arts, the production and the guiding procedures of the artist, could only have been maintained before the advent of a technology scaled large enough to realize the art world's dreams. The art world's education, and distributing systems were finally to emerge under political conditions blasting any hope that artists could restructure society by their own example. That hope was pitiful from

Max Kozloff: **The Multimillion Dollar Art Boondoggle, in:**
Artforum, Vol. 10, Nr. 2, Oktober 1971, S. 72-76.



Newton Harrison: Ionization Discharge/Plasma Chamber, 1969-1971. Installationsansicht.



Newton Harrison
VISUAL ARTS DEPARTMENT
SAN DIEGO: UNIVERSITY OF CALIFORNIA
LA JOLLA, CALIFORNIA 92093

PROPOSAL TO: Los Angeles County Museum
Art and Technology
Attn: Maurice Tuchman

I am working with the effects of glow discharges and plasmas that result from the ionization of rare gasses in vacuum chambers. Rare gasses in soft to hard vacuums may be excited into simple discharges, arcs, plasma fields, random patterns and combinations. There is considerable color range moving from opacity to translucence; the Intensity is variable.

In a prototype model I have produced an array of reactions that give the focus and force of a large event taking place in a small place.

With a neon-helium mix, moving from soft to hard vacuum, varying voltage, I am able to move multiple discharge to arc to plasma field, stabilizing the event at any point in the process.

For instance, a soft vacuum with a high voltage produces an impressive rain of light. The gasses are free to move over the chamber his own resistance interferes with the chamber and he is able to alter the situation by touch alone. At the same time he becomes intensely aware of his own electromagnetic presence.

At higher voltage but lower vacuum, a violet arc one inch in diameter and twenty inches long wanders through the field and stabilizes at the shortest distance between the anode and cathode.

As the vacuum hardens, the arc spreads into multiple clouds with dense orange red in the upper area, light cerulean green in the middle twenty inches, with a clear layer and then intense pink at the bottom.

At certain points the fields break down, random patterns appear. The randomness can be maintained. At certain other points the clouds break down into multiple layers as they attempt to join with one another.

It should be evident from the description, that the three variables:

1. Vacuum
2. Type and amount and mix of gas
3. Voltage and type of voltage

offer a significant palette of "spatio" color and form. (Photographs are being prepared and the first piece can be seen any time.)

The work described is one of seven (to be done this summer) called "Beacons" and to be placed either indoors or out of doors. In the original idea is a path as well as being a ground connection with "Plugs". Each would encounter one possibility and be stabilized there. What I have described so far is within the range of a well-equipped small lab and prelude to the project

which I am suggesting to the Museum now.

The sculpture for which I am requesting aid is development and execution is far more dramatic and ambitious and needs major facilities. This work is participatory in nature, and would require a vacuum chamber at least six feet in diameter and nine feet high. Larger if possible.

It would have a set of controls that could vary amount and kind of electricity, possibly an RF Generator, an electrostatic generator and unfiltered DC current could be used either together or separately. It would have vacuum control gas control and hopefully an invisible anode.

The viewer participants could then effect control of the fields themselves. I became convinced of the value of this procedure when people, upon casually entering my studio, became involved in an extremely focused and intense way with the prototype model for periods of up to two hours.

The implications of these works are extraordinary. First each event is a discrete entity, a single moment in time and space. Unlike most Tight structures, the discharges, both random arc and plasma, are lookable at indefinitely and therefore become objects of contemplation.

Our normal associations with light are that it defines or illuminates a pre-existing form by its presence or absence. This is true of conventional sculpture. It is also true of every light work I have ever seen. Even search light sculpture in defining giant space volumes must be considered as drawing on a grand scale.

In this work that I propose light as color is the form. It defines itself. It needs no object. A plasma is light unadulterated.

I submit that this work would have absolutely unique qualities and properties only generally able to be predicted. It might require the participation of a plasma physicist or diagnostician and surely a company involved in vacuum tubes and space research. Possibly NASA has surplus chambers.

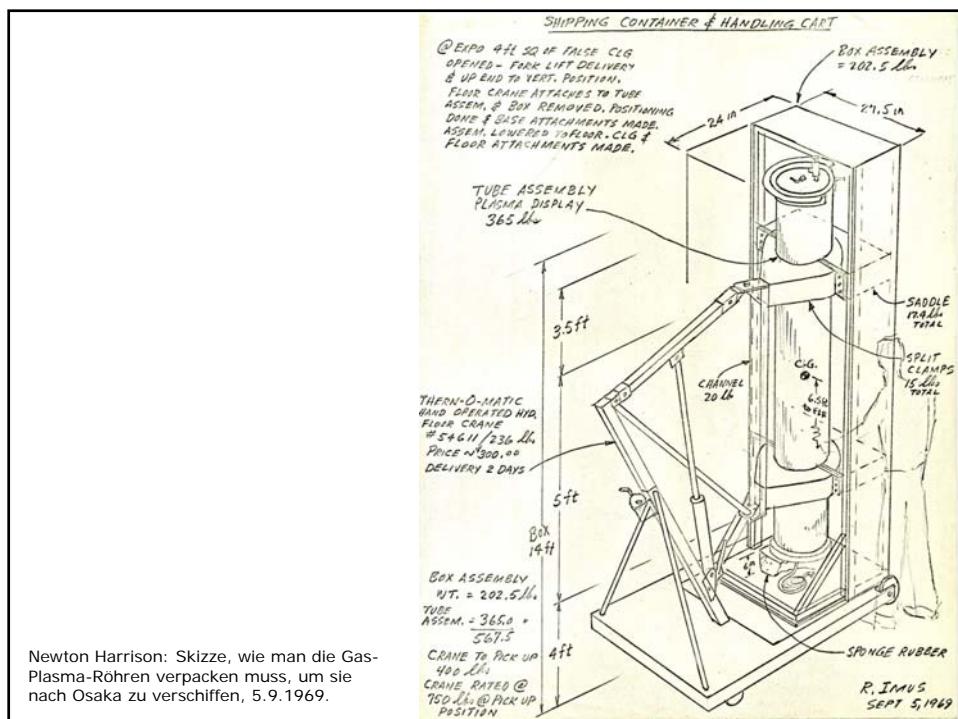
In conclusion I might add that the possibility of spin-offs for other works is very high. There are vacuum tubes of any length vacuums, elbows, spheres and the laser itself is a form of glow discharge. I cannot emphasize enough the potential of this piece of sculpture.

(Signature of Newton Harrison)

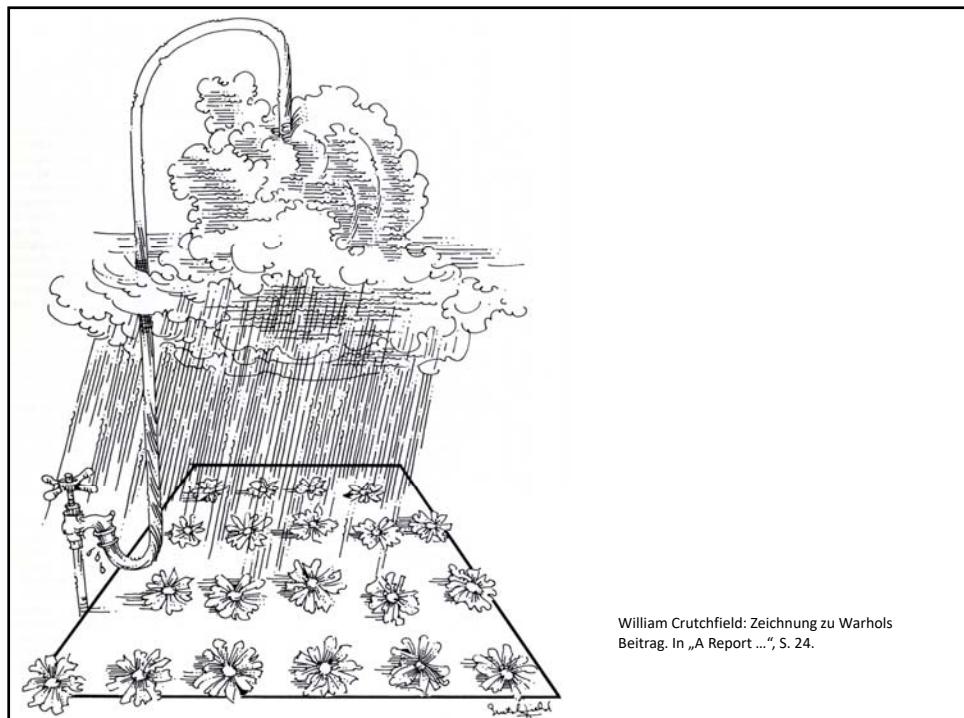
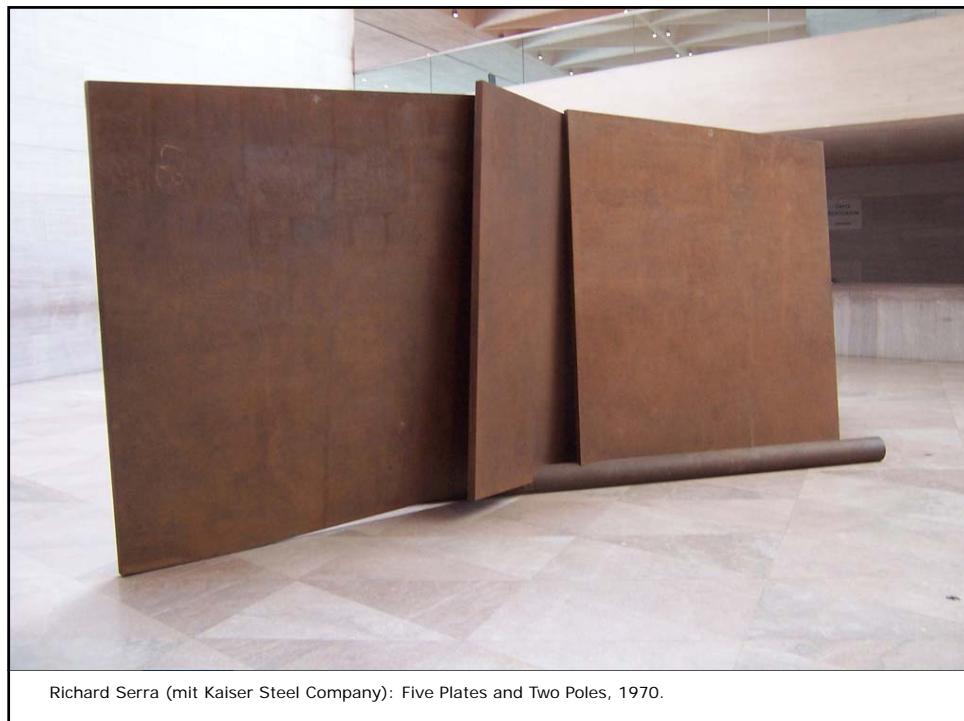
Newton Harrison
Visual Arts Department
University of California, San Diego

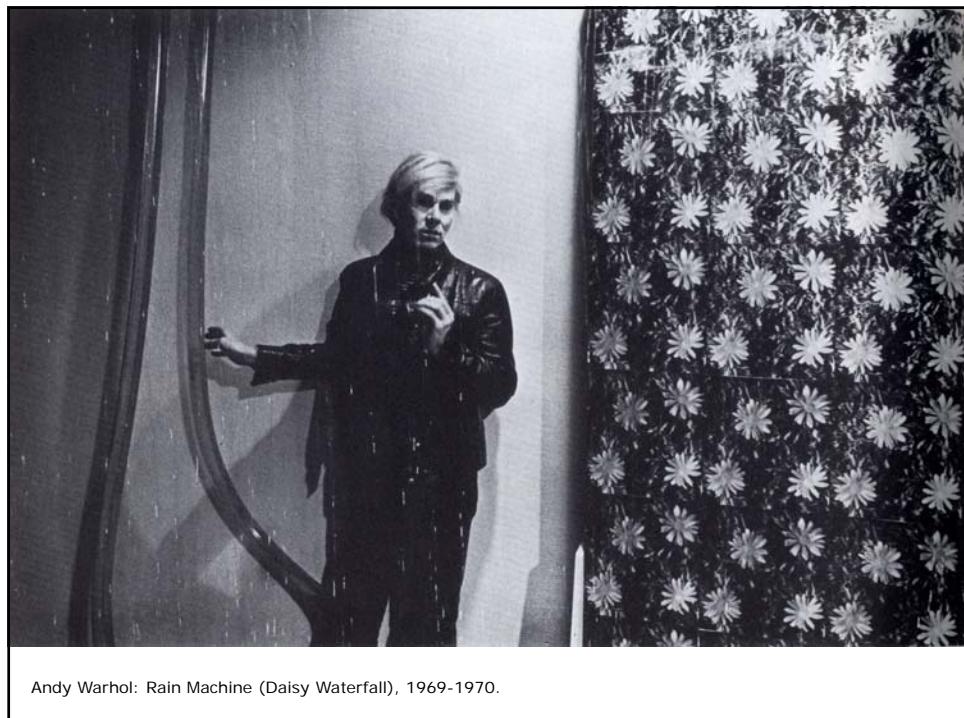
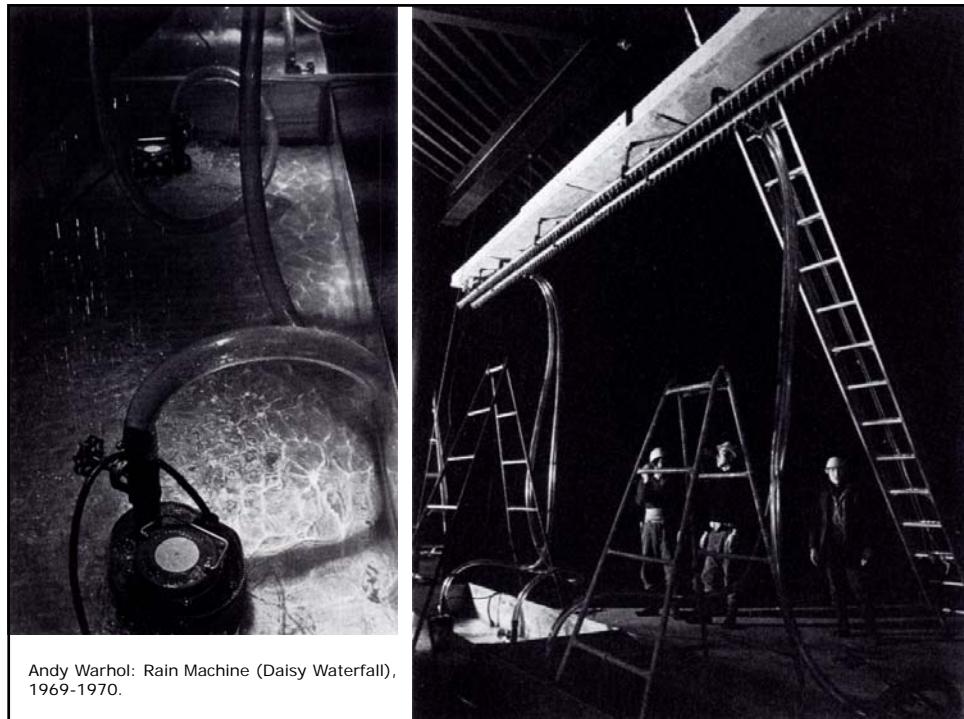
Projektvorschlag von Newton Harrison.

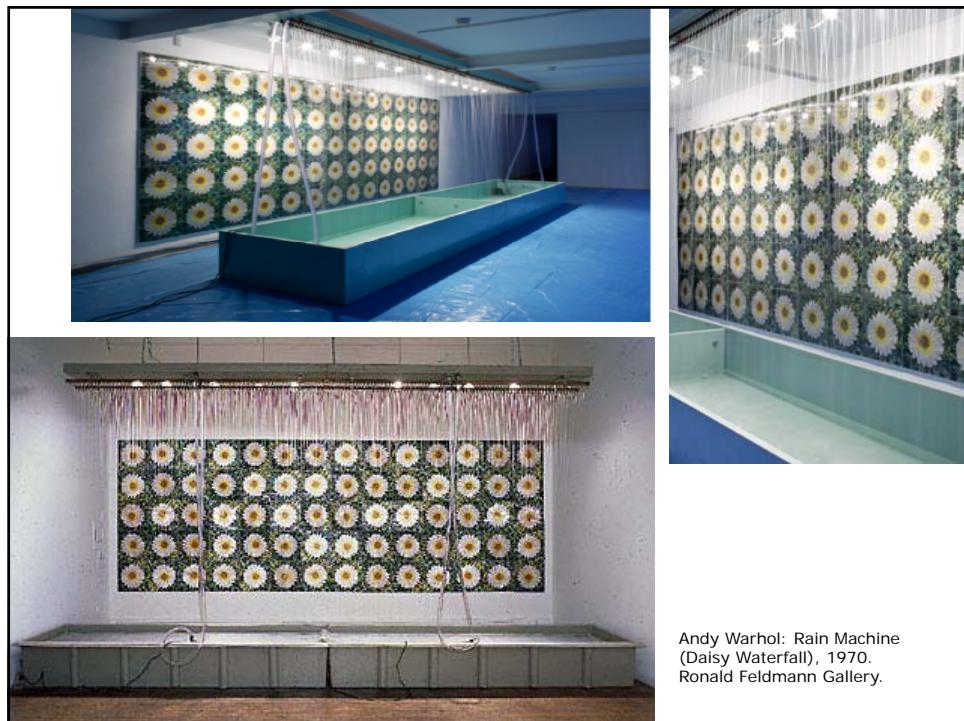




Newton Harrison: Skizze, wie man die Gas-Plasma-Röhren verpacken muss, um sie nach Osaka zu verschiffen, 5.9.1969.



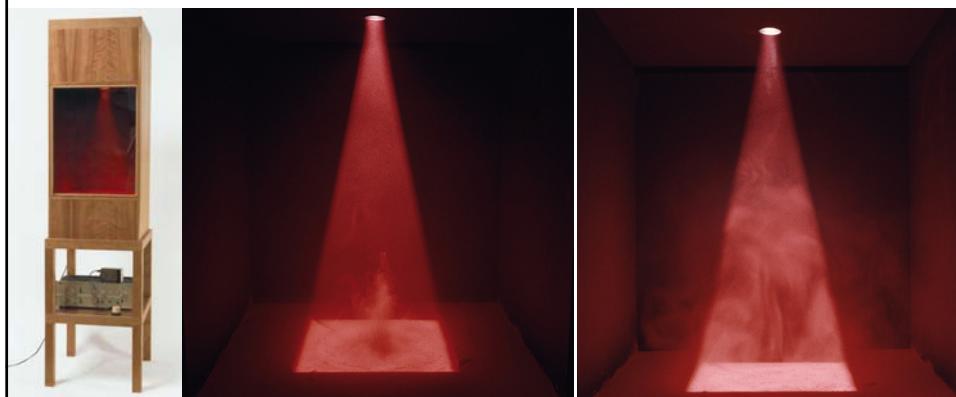






Dupuy mit Jean Tinguely und Alexander Calder.

Jean Dupuy/Ralph Martel: Heart Beats Dust, 1968.



97 AST

Jean Dupuy
1969

PROJECT SPARKS

Words spoken into a microphone are converted into electrical impulses, then amplified to a voltage strong enough to generate sparks upon a metal plaque (bursts variable according to the phonetic properties of the words).

Technology: Based upon the same principle as the color organ or the phonetic typewriter (I.B.M.) which will transcribe spoken words directly. Specific information results from conversation with Mr. Cecil Cole, Bell Labs, Summit, New Jersey.

I. Speech Recognition Ideas

- Pitch Detector

FREQ. RESPONSE → SQUARING CIRCUIT → INTEGRATING → ONE-PASS FILTER → HIGH PASS FILTER → GATE = SHOT → FREQ. RESPONSE
- Vowel-Sensitive Circuits

BAND-PASS FILTER (300-1000 Hz) → SQUARING AMPLIFIER → ONE-SHOT → LOW PASS → POSITION CONTROL → MODULATION → SAME AS ABOVE
- Voiced - Voiceless Decision (Differentiation of Consonants)

SPECIFICALLY FOR VOICED AND VOICELESS WORDS → GATE = SHOT → GATE → DIFFERENCE AMPLIFIER → COMPARATOR
- Narrow Band Filters (say 300 hz. wide) centered at various frequencies (300-500, 500-800, 1500-1800, etc.) → DETECTORS → COMPARISON NETWORKS

II. Spark Generation

- Tesla Coil -- Corona Discharge (especially corona discharge loudspeakers used in microphone calibration).
- Modulation of an Arc Welder
 - A-C Arc Welder with silicon controlled rectifiers (doubtful).
 - Modify the control circuits of a D-C arc welder; rapid on-off switching of welding machine controlled by SCR (silicon-cont. rect.).

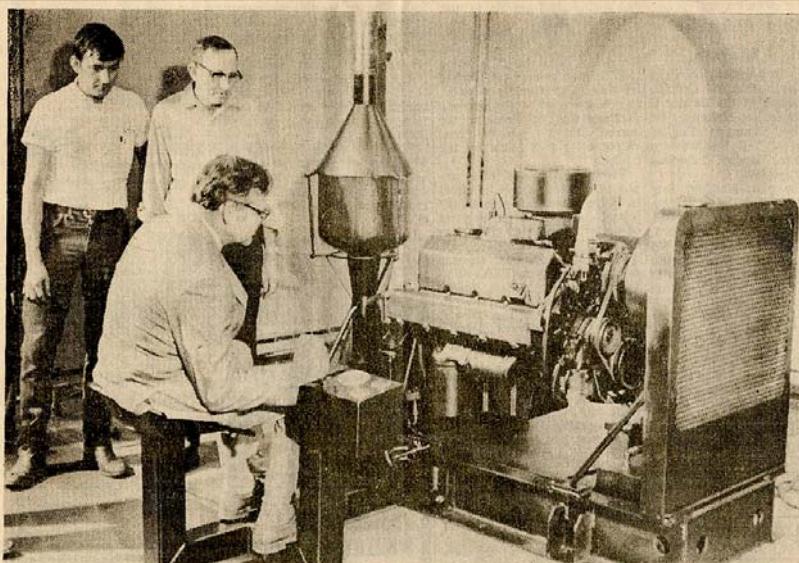
Participation of public!

- Properties of the spoken word (pitch, vowel- or consonant structure) translated into varying bursts of sparks.
- Possible manipulation of stylus which will provoke sparks.

Jean Dupuy: Projektbeschreibung SPARKS, 1969, in: „A Report ...“, S. 97.



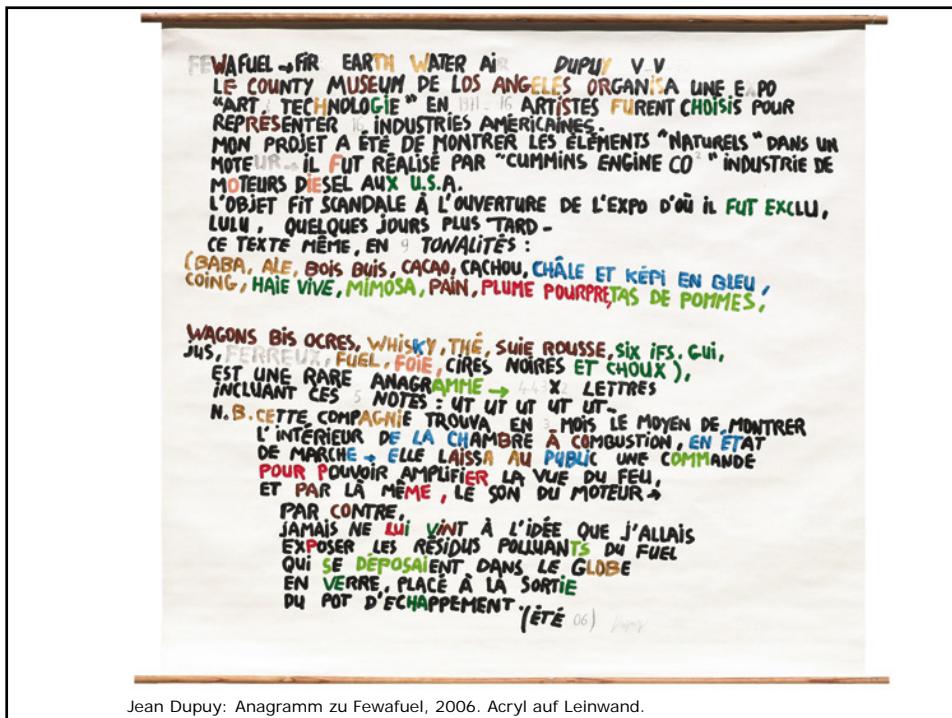
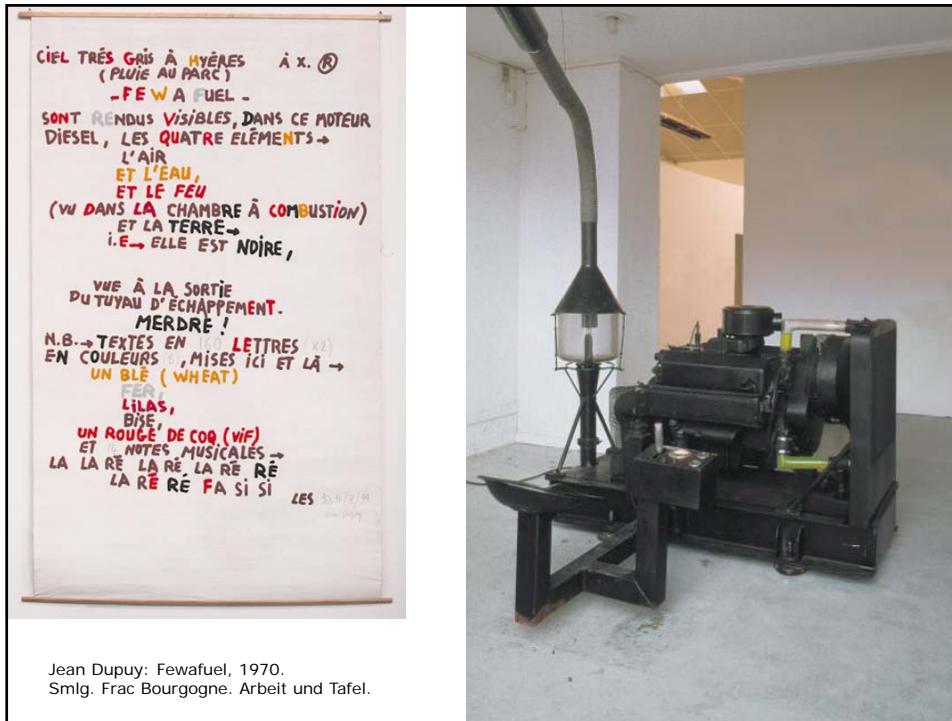
Jean Dupuy: Fewafuel, 1970. Besucherin beim Betätigen der Maschine.

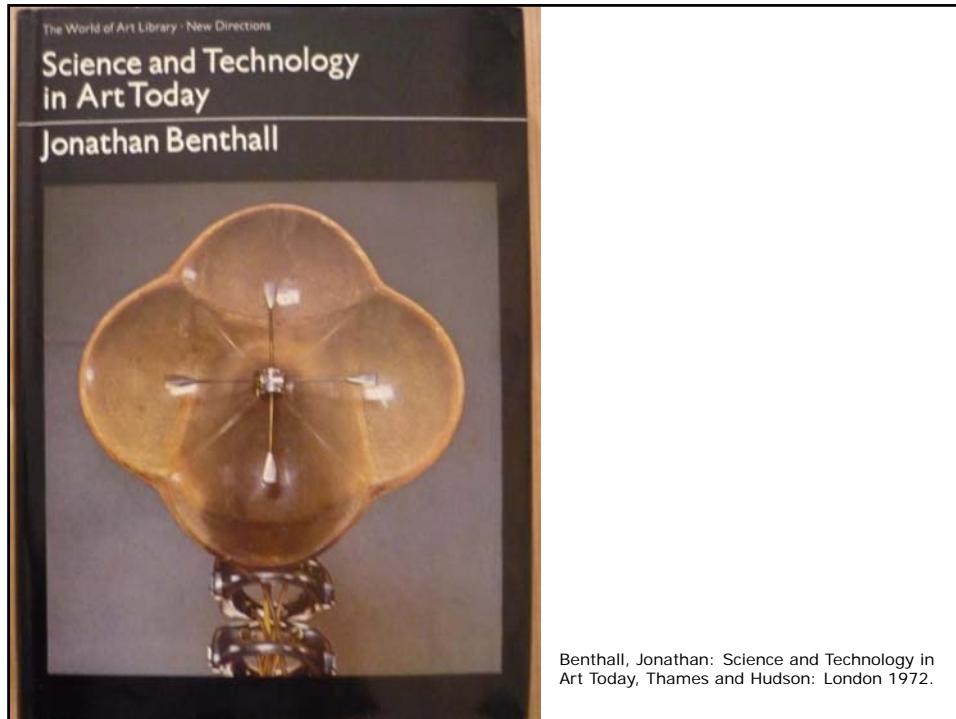


AT CONTROLS — Richard B. Stoner, executive vice-president of Cummins Engine company, operates the controls of "Fewafuel," contemporary piece of "machine art" created for Cummins Engine company by French Artist Jean Dupuy.

The customized diesel engine, to be exhibited in 1971 at an "Art and Technology" show at the Los Angeles County Museum of Art, was introduced locally at a reception Monday afternoon in the Research center.

Jean Dupuy: Fewafuel, 1970. Richard B. Stoner beim Betätigen der Maschine.

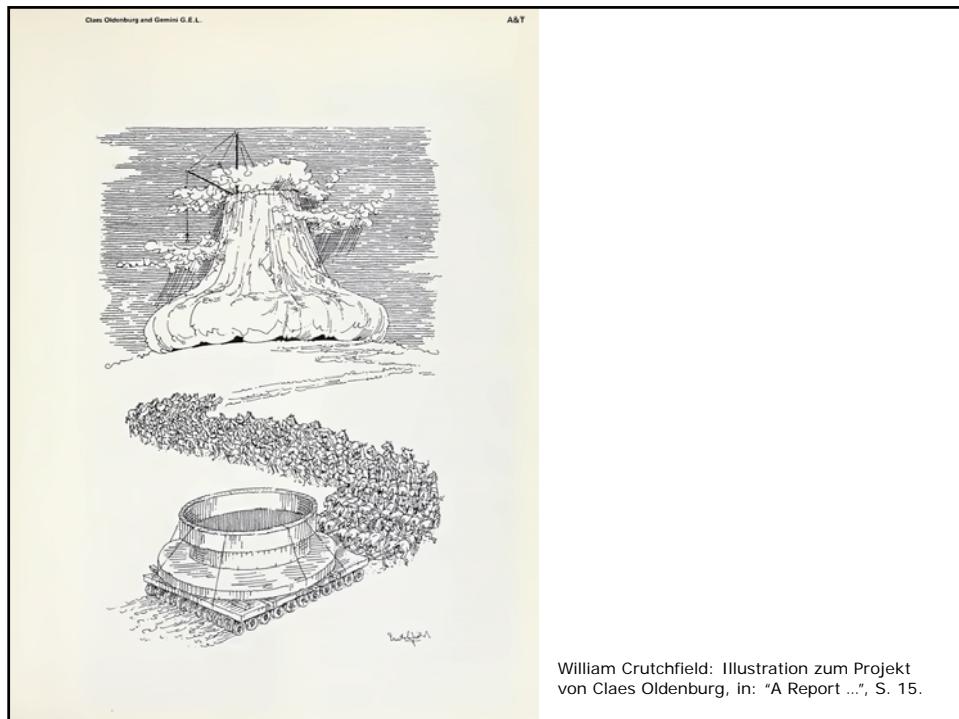




https://www.mat.ucsb.edu/~g... Suchen

Introduction	Maurice Tuchman: Senior project curator. Description of the project, artists working in corporate settings, contractual relationship between sponsor, artist, the museum as go-between; result in Osaka 1970 world fair p2-22
Commentaries	Jane Livingston: Curator's thoughts on the Art & Technology project, p42-47 Time (6.20.1971) Landor Foundation (1)
Michael Asher	2x40' holograph light, p52 Hughes
John Baldessari	Color plants, changing growth patterns, art by radiowaves, p53 Heath Co.
Iain Baxter	Remote control inflatable sculptures, p53 Garrett Corp
Larry Bell	Psychophysical experiments, p54 Kand
James Les Bury	Process of collaboration, p55-60 Hudson
Ron Cooper	Projecting light to define space, p70-79 General Electric
René Dourouc	World thru microphone to high voltage impulses, etc. p92-102 Ampex
Frederick Eversley	Liquid crystals, p101 Ampex
Oyvind Fahlstrom	Ultralight structures, p102
Hans Haacke	Aerodynamics, condensation cycles, transduction, info retrieval, p116-117 Ampex
Newton Harrison	Ionization discharge, p118-123 JPL
Robert Irwin, James Turrell	Alpha, psychophysical p127-129 p138 Garrett
R.B. Kitaj	Artist-fabrication process, p140 Lockheed
Edmund Krites	Laser projection, p145-173 HP
Les Levine	Produced disposable art p182 CCA
Robert Lichtenstein	Film in non-film way, p184-199 Universal
Len Lye	Metal sculpture, p200 Kaiser
Jackson Mac Low	Random computer poem/texts p201-206 InfoInternational
John McCracken	p222 Utzon
Glen MacIntire	Head Lights (Light show) p223 RCA
Robert Morris	Control systems, p238-240 LSI
Bruce Nauman	Holograms, p240
Class Oldenburg	Moving Iceberg, p241,244,252,265,268 Disney
Eduardo Paolozzi	Computer Imagery, p272,273 Wyle
Pulse	Input/Output Systems, p278
Jeff Raskin	Module sculpture, Artist/HCI, p276-278 Mattel
Robert Rauschenberg	Muse, p279-280,282-283 Teledyne
James Keischek	Compute design, p289-293 IBM
Richard Serra	Steel structure, p298 Kaiser Steel
Robert Smithson	Raw material dispersal, p322 American Cement
K. Stockhausen/Città Blanca	8 speaker ambient noise, p322-323 Ampex/JBLansing
Takao	Perpetual Sea movement, p324 Treadwell
Victor Vassarotti	\$2m large cybernetic screen, p327-328 IBM
Andy Warhol	Communication, 3D flower, p320-326 Converse Communication

Art & Technology Katalog online:
https://www.mat.ucsb.edu/~g.legrady/academic/courses/07f200a/A_T_LACMA.html



IDEAS—FLUID POWER

Simple Drive System Generates Complex Motion

Hydraulic, pneumatic, mechanical elements combine to raise, precess and tilt "icebag".

The diagram illustrates the mechanical components of the 'Icebag' sculpture. Labels include: CAP, HYD CYLINDER, LEFT CYLINDER, TUBE, MOTOR, and BASE. Below the diagram are two photographs showing the sculpture's base and a side view.

Background: At the 1970 Osaka World Exposition, the U.S. pavilion exhibits will be works from "Art and Technology", an ongoing modern art program of the Los Angeles County Museum of Art. Sculptor Claes Oldenburg designed an entrance piece for the U.S. pavilion—an everlasting giant icebag. It is being built by the studio G.E.L., a fiberglass workshop in Los Angeles. Engineering design and fabrication were performed by Kraft Engineering Co., Inc., North Hollywood.

Design Concept: Oldenburg's basic shape is an 18-ft dia saucer-like bag topped by a silver gray cap. According to his concept, the cap would rise from a 7-ft rest height in a length of 13 ft while performing a "wobbling motion. Near the top end of the cycle, the cap would stop, going the other way, to roll back to rest. The cycle then reverses downward, and is followed by a 12-minute rest period during which the vinyl bag exhibits a "breath."

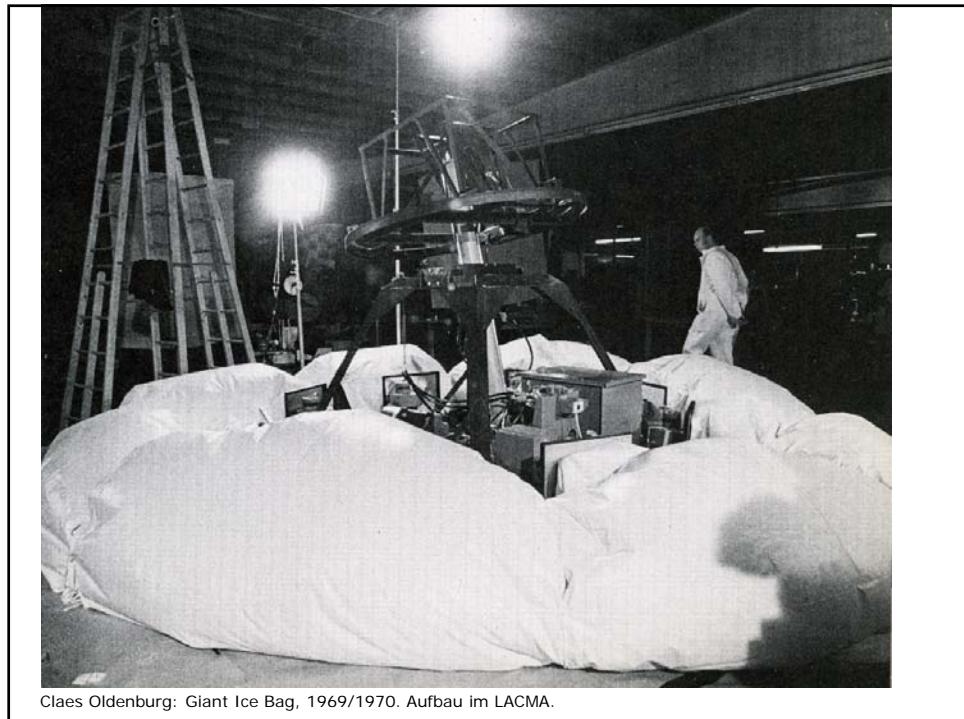
Design Implementation: The material for the icebag is ultrahomogeneous polyvinyl chloride, 2 mm thick. A plastic ring serves as perimeter ground anchor. A blower system maintains air pressure in the bag. As the cap rises, it carries a "breathing" appearance of the bag during rest periods.

The cap is supported on a hydraulic lift cylinder which passes through the center of a horizontal turntable and rests eccentrically on a baseplate containing a motor. The turntable also rotates the baseplate, the lift cylinder and cap move on a conical surface. This generates the precessing cap motion. The turntable and lift cylinder raise the cap from 7 ft to 16 ft elevation. An auxiliary hydraulic cylinder then independently tilts the cap relative to the lift cylinder axis.

To vote for this Design Idea, insert V911 on the Reader Service card.

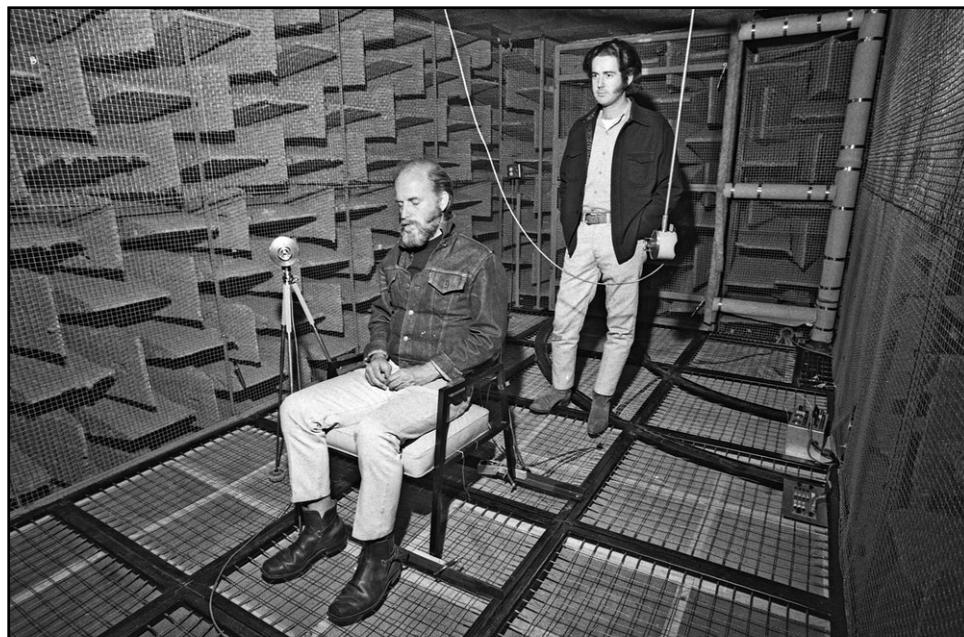
April 12, 1970 / 47

Claes Oldenburg:
Kurbeschreibung des
Projekts, in: Design News,
13.4.1970, S. 67.

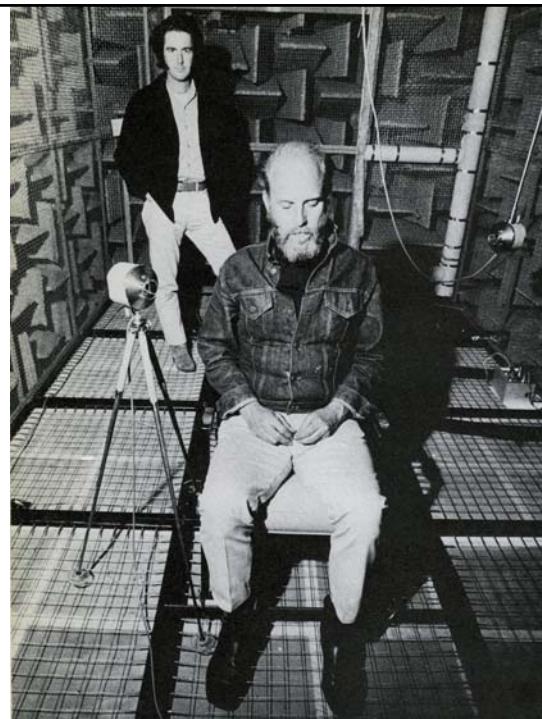




Robert Irwin und James Turrell bei Versuchen ihres Ganzfeld-Projekts mit der Garrett Corporation.



Robert Irwin (l.) und James Turrell (r.) in der echofreien Kammer der University of California, Los Angeles.



Robert Irwin und James Turrell in der echofreien Kammer der University of California, Los Angeles.



Bell Sound Lab, ca. 1947.

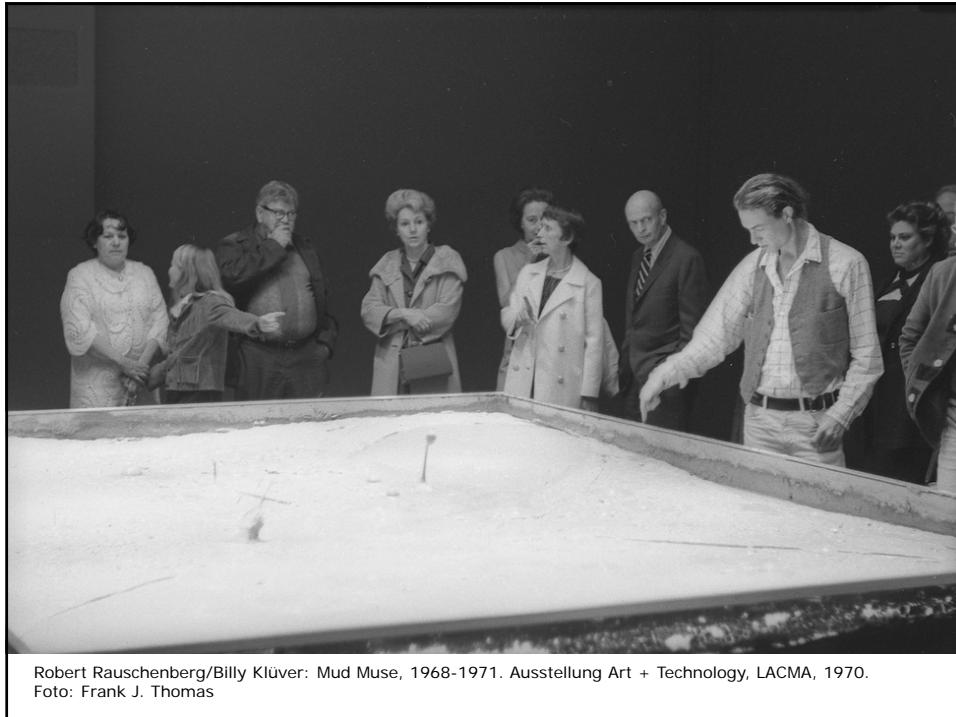
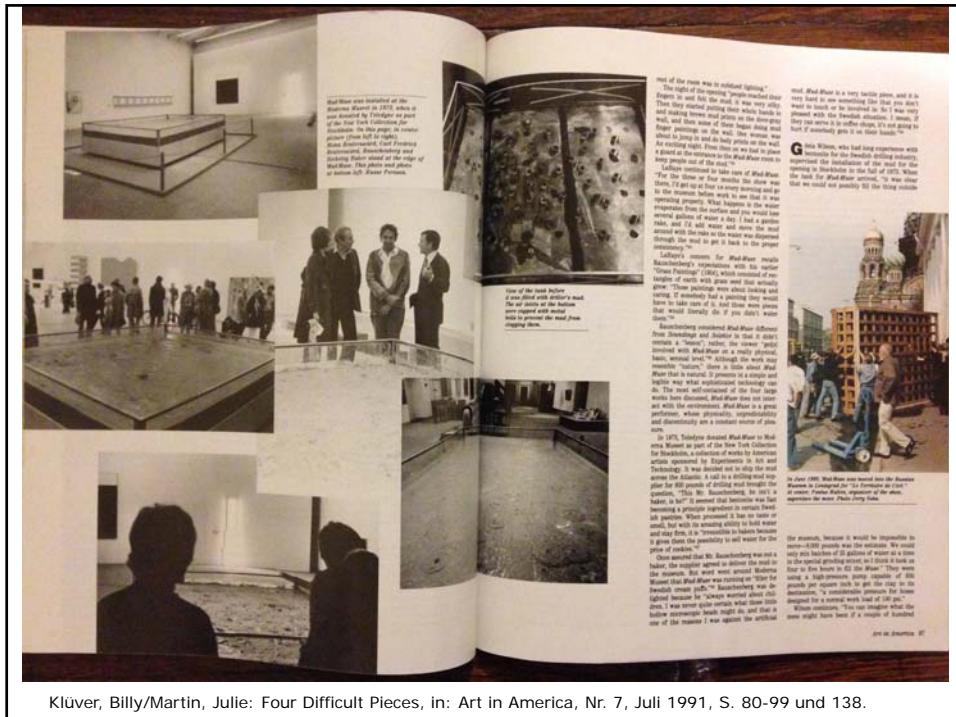


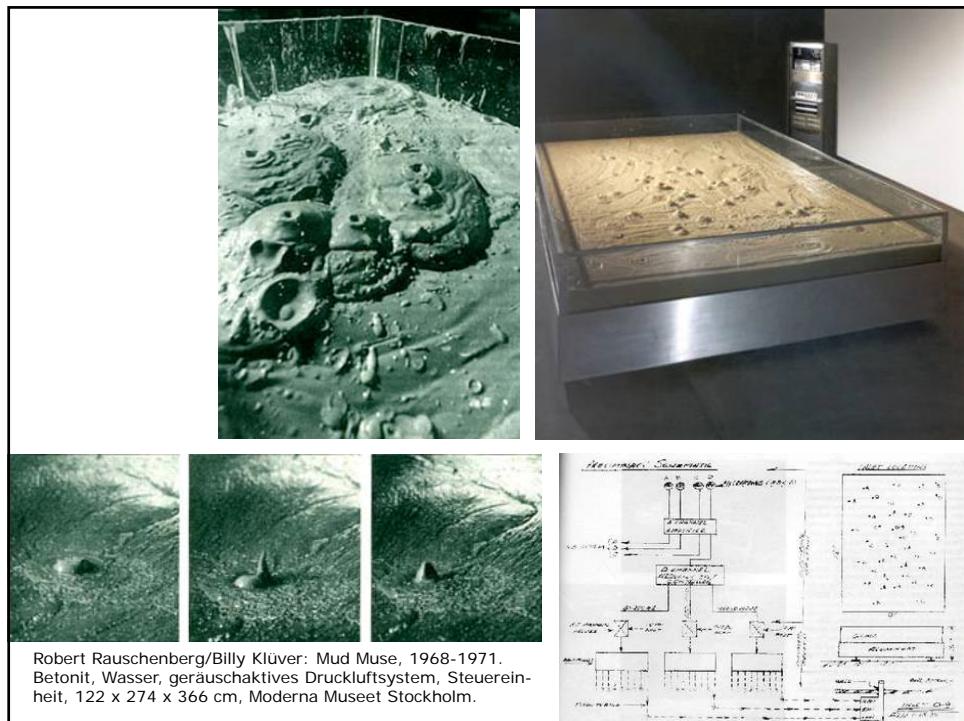
James Turrell und Robert Irwin mit dem Psychologen Ed Wortz der Garrett Corporation.



Former LACMA curators Jane Livingston and Maurice Tuchman with artist Robert Irwin and James Turrell. Photo © Malcolm Lubliner.

Jane Livingston und Maurice Tuchman mit Robert Irwin und James Turrell.





"people reached their fingers in and felt the mud; it was very silky.

(Frank LaHaye: Interview mit Klüver, 14.4.1991.)



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"people reached their fingers in and felt the mud; it was very silky.
Then they started putting their whole hands in
and making brown mud prints on the dove-gray wall, and then
some of them began doing mud finger paintings on the wall.

(Frank LaHaye: Interview mit
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(Frank LaHaye: Interview mit Klüver, 14.4.1991.)



Yves Klein: Anthropometrie-Performances, 1960.

VERORDNUNG (EU) Nr. 380/2012 DER KOMMISSION

vom 3. Mai 2012

zur Änderung von Anhang II der Verordnung (EG) Nr. 1333/2008 des Europäischen Parlaments und des Rates hinsichtlich der für aluminiumhaltige Lebensmittelzusatzstoffe geltenden Verwendungsbedingungen und -mengen

(Text von Bedeutung für den EWR)

DIE EUROPÄISCHE KOMMISSION —

gestützt auf den Vertrag über die Arbeitsweise der Europäischen Union,

gestützt auf die Verordnung (EG) Nr. 1333/2008 des Europäischen Parlaments und des Rates vom 16. Dezember 2008 über Lebensmittelzusatzstoffe (1), insbesondere auf Artikel 10 Absatz 3,

in Erwagung nachstehender Gründe:

(1) In Anhang II der Verordnung (EG) Nr. 1333/2008 ist für die Europäische Union eine Liste der für die Verwendung in Lebensmitteln zugelassenen Lebensmittelzusatzstoffe mit ihren Verwendungsbedingungen festgelegt.

(2) Die Europäische Behörde für Lebensmittelsicherheit (EFSA) hat in ihrem Gutachten vom 22. Mai 2008 (2) die Senkung der duldbaren wöchentlichen Aufnahme (TWI – Tolerable Weekly Intake) für Aluminium auf 1 mg/kg Körpergewicht/Woche empfohlen. Außerdem ist die EFSA der Auffassung, dass die geänderte TWI bei Verbrauchern, die größere Mengen verzehren, vor allem bei Kindern, in weiten Teilen der EU allgemein überschritten wird.

Lebensmittelzusatzstoffe ist die Verwendung einiger Farbstoffe, die Aluminium in Form von Lacken enthalten können, in einer großen Zahl von Lebensmitteln zulässig, im Allgemeinen ohne Angabe der Höchstkonzentration für Aluminium in den Lacken.

(6) Daher sollten die geltenden Verwendungsbedingungen geändert und die Verwendungsmengen für aluminiumhaltige Lebensmittelzusatzstoffe, einschließlich Aluminiumlacke, gesenkt werden, damit der geänderte TWI nicht überschritten wird.

(7) Da bei der Herstellung von Lebensmitteln seit Jahrzehnten größere Mengen an Zusatzstoffen verwendet werden, sollte ein Übergangszeitraum vorgesehen werden, damit sich die Lebensmittelunternehmer hinsichtlich der Verwendungszwecke anderer aluminiumhaltiger Lebensmittelzusatzstoffe als Lacke an die neuen Anforderungen der vorliegenden Verordnung anpassen können.

(8) Die Kennzeichnung des Aluminiumgehalts in Aluminiumlacken, die nicht zum Verkauf an die Endverbraucher bestimmt sind, ist derzeit fakultativ. Sie sollte innerhalb von 12 Monaten nach Inkrafttreten dieser Verordnung verbindlich werden, damit die Lebensmittelunternehmer, die Aluminiumlacke verwenden, sich an die vorgeschla-

www.lacma.org/art/exhibition/archives-art-and-technology-lacma-1967-1971

FROM THE ARCHIVES: ART AND TECHNOLOGY AT LACMA, 1967-1971

Ahmanson Building, Level 2
March 24, 2016–October 25, 2016

The Art and Technology Program of LACMA—or A&T as it came to be known—was a forward-thinking initiative run by The Museum’s Director, Maurice Tuchman, and Curator Maurice Tuchman. A&T paired artists with corporations in the areas of aerospace, scientific research, and entertainment. Although some of the matches (such as James Turrell and Robert Irwin's well-known collaboration with Avant Corporation) did not result in finished projects, others pushed the boundaries to ambitious projects that were exhibited at the 1970 World Exposition in Osaka, Japan, and at LACMA in 1971.

Among the artists who realized work through A&T were David Fahlberg, Newton Harrison, R.B. King, Rosalie Korn, Clark Oldenburg, Robert Rauschenberg, Richard Serra, Tony Smith, Andy Warhol, and Roster Whisman. This installation features photographs, correspondence, and ephemera documenting the original Art and Technology Program at LACMA.

Image: Arnie Houston Hamann (right) and Jet Propulsion Laboratory technician Ray Orinbeian examining a preliminary design for Hamann's Art & Technology installation of glass storage boxes, 1969. Photo: B. Marcure Lutman.

BUY TICKETS READ THE BOOK MODERN ART BECOME A MEMBER

CONFIRMED THE LACMA BLOG

Ausstellung über Art & Technology Ausstellung am LACMA, LACMA (März-Oktober 2015)
<http://www.lacma.org/art/exhibition/archives-art-and-technology-lacma-1967%20%931971>



KCETLink (US) | https://www.kcet.org/shows/artbound/lacmas-art-and-technology-pro... | ... | Suchen

KCET ARTBOUND LACMA's Art and Technology Program Returns

MULTI-DISCIPLINARY

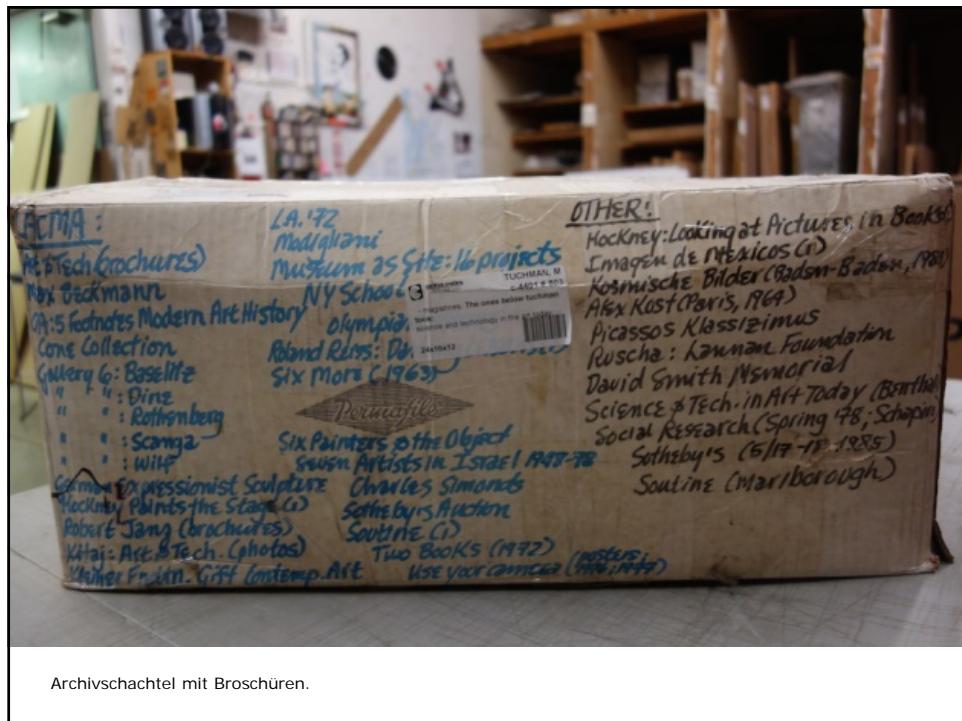
LACMA's Art and Technology Program Returns

Maxwell Williams | January 16, 2014

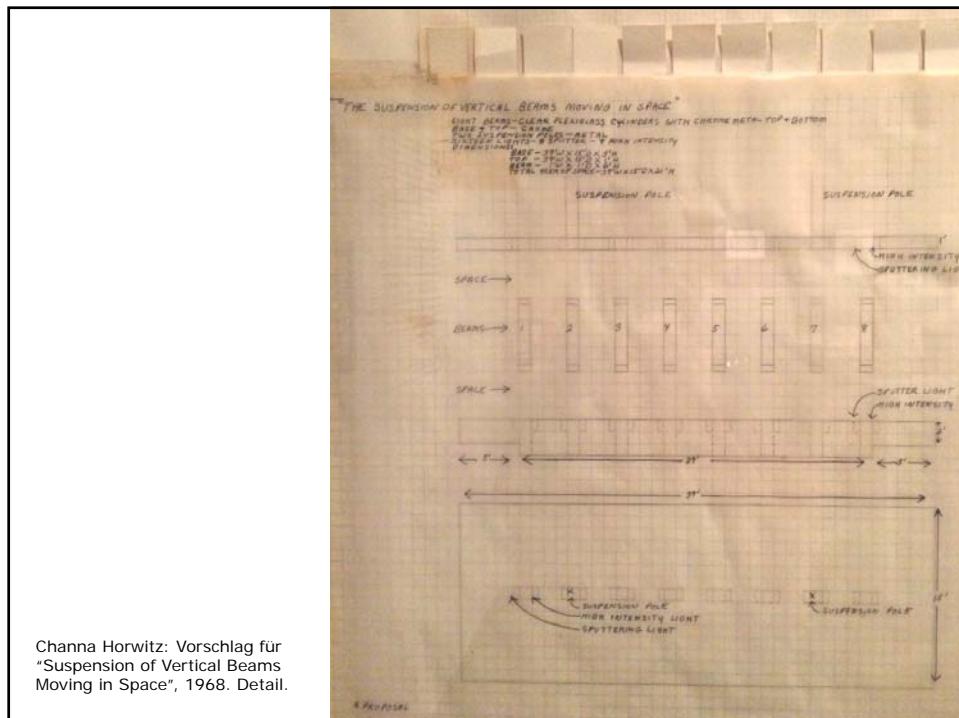
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Robert Irwin and James Turrell in the anechoic chamber at UCLA. Their collaborative iteration of the garnefield project with Garrett Corporation failed, but 40 years later, LACMA is hosting a major retrospective for James Turrell, featuring the execution of the ideas that stemmed from the pairing. [Photo: © Malcom Lubliner.]



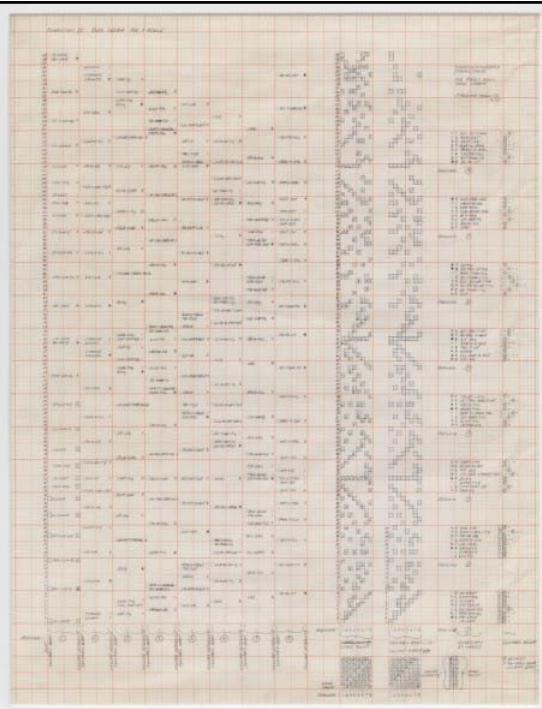




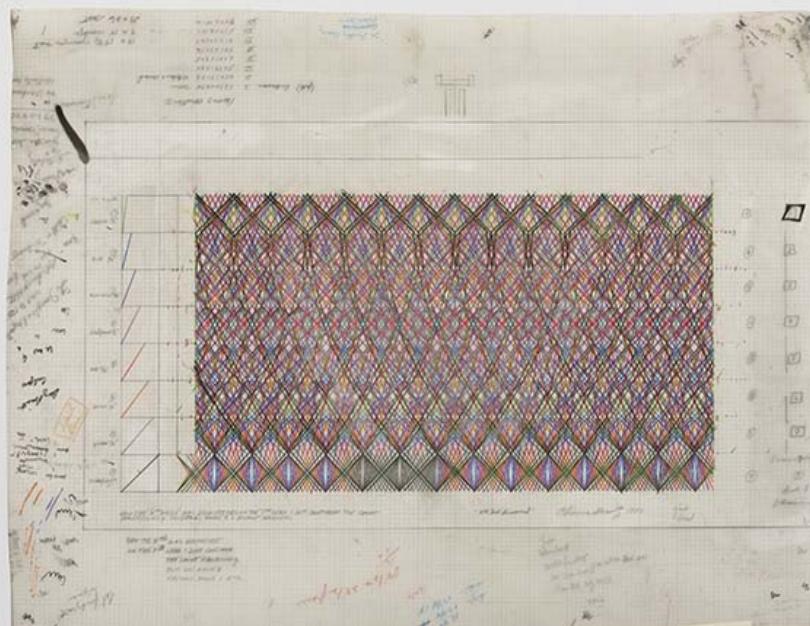




Channa Horwitz: Poem/Opera, The Divided Person, 1978. Performance, Bologna.



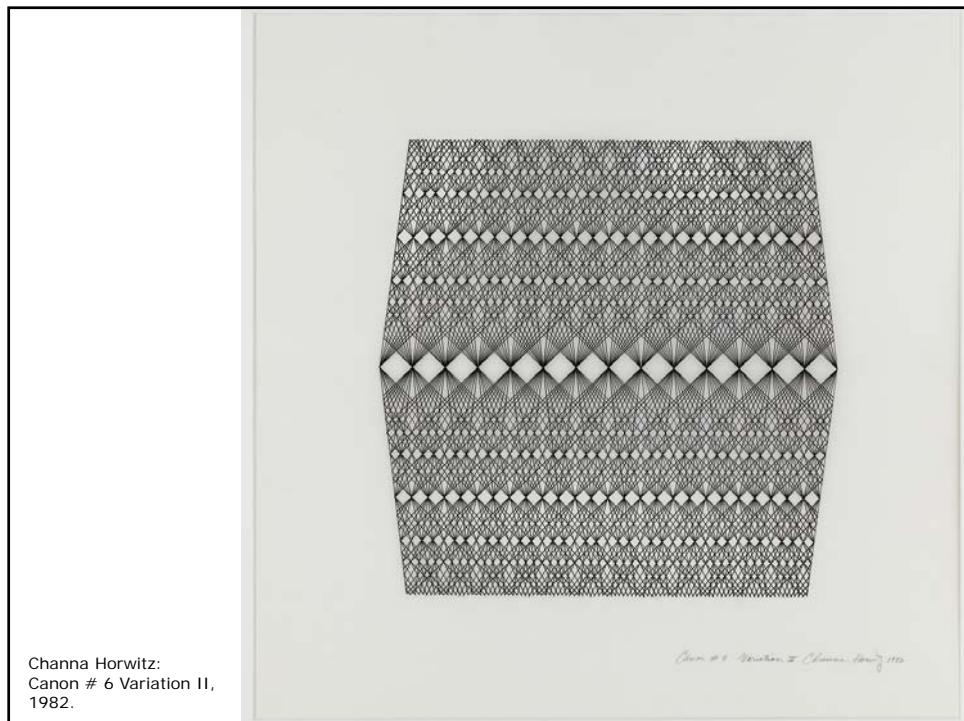
Channa Horwitz: Composition III: Poem Opera for Eight People, 1968.



Channa Horwitz: 8th Level Discovered, 1982.



Channa Horwitz: Canon, 1987. Detail.



Channa Horwitz:
Canon # 6 Variation II,
1982.

Canon # 6 Variation II Channa Horwitz 1982



Channa Horwitz: Poem/Opera, the Divided Person, 1978.

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