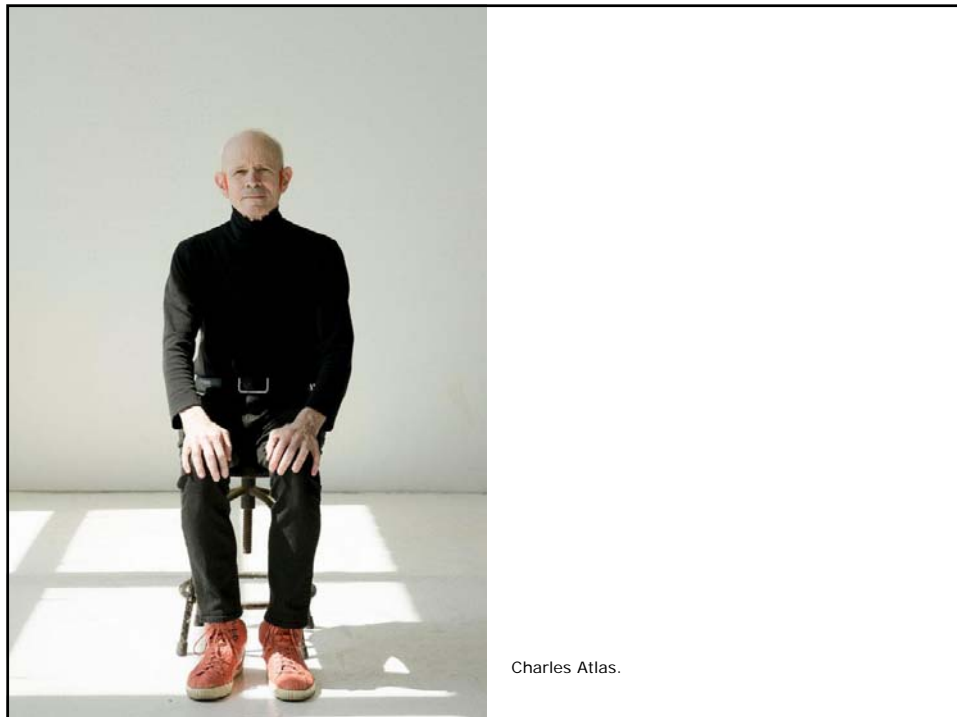




Barbro Schultz Lundestam und Julie Martin vor der Dokumentation von *E.A.T. Experiments in Art and Technology. 9 Evenings: Theatre and Engineering*, an der VARIATION ArtJaws media art fair in Paris, November 2017.



Charles Atlas.

Nine Evenings: First a Bore

By JOHN GRUEN

IT COULD have been an historic occasion—a trail-blazing event in which the miracles of engineering fused to the fertile, volatile minds of artists could have produced a theater of stunning, even shattering impact.

But last night, at the 25th St. Armory, the opening event of "9 Evenings: Theater and Engineering," proved a dismal, dimwitting affair.

This much heralded series, months in preparation, was embarked upon to open vast new areas of creative and technological possibilities. Some 30 Bell Laboratories engineers, headed by Billy Kliver, have been working with such avant-garde artists as Robert Rauschenberg, John Cage, Lucinda Childs and Yvonne Rainer, among others, in an attempt to widen the range of the creative act in both fields. Their aim is to shatter the audience's habitual responses and free themselves from the shackles of specialization. A splendid, deeply worthwhile enterprise.

Judging by last night's goings on, however, it was strictly amateur night at 78 cide electronic control board. For one thing, the evening began at long last. This gave everyone a chance to note that in fact New York was present. It also gave a number of restless types the opportunity to fix the worse before anything got started at all.

But the nastiest ones, seated on chairs arranged on one side of the armory, could muse on the elegant, blown-up plastic shapes billowing before them in the performance area. This was the set for the first work, "Physical Things" by dancer-choreographer Steve Paxton. Mr. Paxton, however, did not perform. Instead, a loudspeaker announcement bade the audience rise and participate in the work by walking through the plastic shapes.

This they did obediently. Walking like the proverbial cattle being led to slaughter, they formed a huge line, entering the tubular plastic environments. Never one to avoid getting his associations all shook up, yours truly was right in there with the rest of the "cattle" but, like them, he was soon making out that rather than throbbing to a new experience. There was nothing to throw over. One walked and talked and finally came to the end of the plastic tunnel. Once outside, one was handed a small transistor radio and asked to stand under some netting which caused the radio to emit a barrage of highly distressing static. So much for "Physical Things."

An intermission was announced during which the plastic jungle was dismantled, making way for work number two, "Grass Field" by Alex Hay. This sounded interesting. Eight small amplifiers were attached to Mr. Hay's body transmitting his internal body sounds as he moved around.

But total boredom ensued as Hay began to "artistically" place 100 six-foot square pieces of material on the floor, only to retrieve them, placing them back

in pre-arranged sequence. The idea was to hear, through amplification, his brain waves, muscle movement, and eye movement as he engaged in his tedious activity. They sounded awful—just awful.

One could not stay for work No. 3, "Solo" by dancer Deborah Hay. It was far too late and one just about had it.

The pity is that everyone seemed really excited about this event. But it was a flop and a farce. Perhaps tonight's Rauschenberg and David Tudor evening will prove less predictable.

Gruen, John: 9 Evenings: First a Bore, in: World Tribunal, 14.10.1966, S. 7.

THE NEW YORK TIMES, SATURDAY, OCTOBER 14, 1966

Dance or Something at the Armory

New Series Presents Rauschenberg Work

By CLIVE BARNES

LAST night's performance of "Theater and Engineering" at the 25th St. Armory proved, to my mind, one thing fairly conclusively: If the American engineers and technologists participating in this performance were typical of their profession, the Russians are sure to be first on the moon.

If the Robert Rauschenberg work, "Open Score," had been a big and glorious fracas—the kind of thing people write about in years to come rather than the next morning—it could have been a kind of little triumph. But in fact it was such a sad failure, such a limp disaster, more like an indiscretion than an offense.

The level of the technology was such that the performance started 40 minutes late, a 15-minute intermission lasted 35 minutes and even a loud-speaker announcement so indistinct on the apparently un-sound sound equipment that it became unintelligible. God bless American art, but God help American science.

Mr. Rauschenberg tried; he tried desperately hard. His theater piece, or dance, or whatever, opened with two tennis players playing tennis badly. Well, perhaps not badly, but when an audience and has paid \$2 to see something, they may not expect class but subconsciously they at least hope for mediocrity. A kind of modest club standard. However the rackets of these players were at least wired for sound, and played unattractively but electronically every time ball hit racket. This went on for a long time. So long in fact that even tennis lovers in the audience were getting a shock.

Then the lights went out, and the performance arena was filled with a dimly perceived crowd of about 500 human souls. Sheeplike children conforming sadly in what was probably meant to be a Stygian gloom, the effect was completed by a section of this crowd, lit by infrared lighting, having their misty images thrown upon three vast television screens. The proceedings were enlivened by milling shapes declaiming their names, dutifully symbolizing, one presumes, that pitiful 60's game that quests for identity.

In Mr. Rauschenberg's work could be discerned the shy glimmerings of a considerable artistic sensibility. The idea of a sort of improvised dance with its movement, or if you like, choreographic guidelines set by the chance operation of a tennis ball, is not on paper, uninteresting. The idea of movement electronically precluding its music is also appealing. Unfortunately it was viled by done.

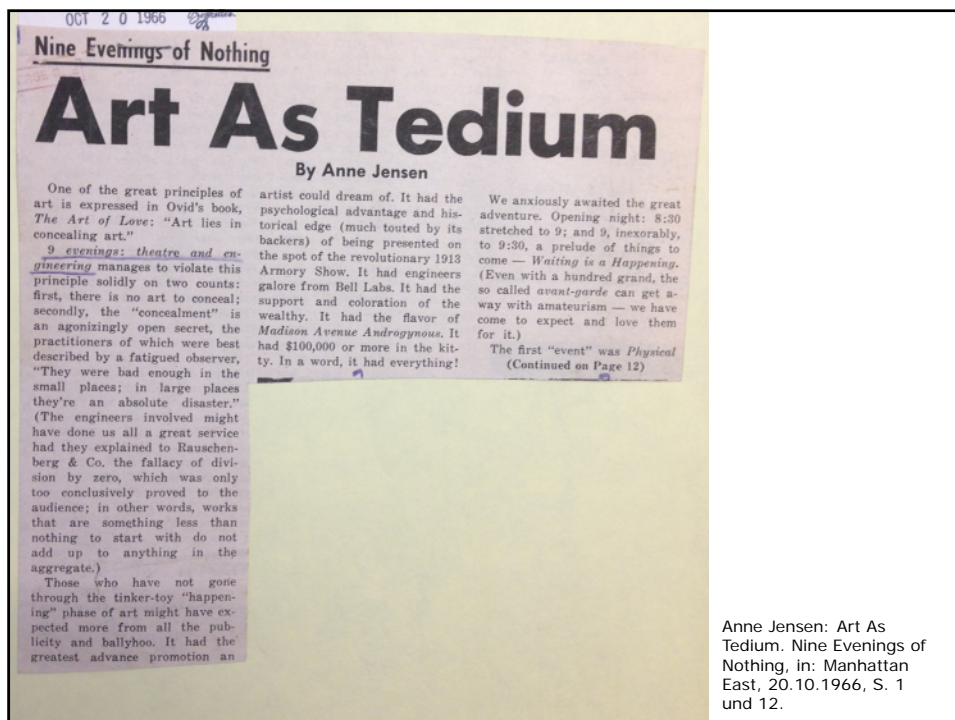
Amateurism is the new curse of the artistic classes, but it is a curse amateurism beloved of an audience far too many of whom find such campy a comfort and refuge for their own understandable insecurities. As a result, unless such performances can be handled with a greater degree of simple skill and forethought, they become experiments not in art or even science, but in sociology. The most interesting thing about this "Tennis Anyone" plus "favelas" addendum show" was that the audience endured it. And endured it not for what it wasn't (a failure that might have been a success) for then they would have shouted and ranted with some passion, but rather for what it was. Funny merely because it was so feeble—a thing more worthy of sympathy than spleen.

The show should have continued, and for all I know did continue, with David Tudor's "Bandman" which might have been a masterpiece. As the intermission showed signs of enveloping the weekend, and my deadline loomed, I had to leave before the technicians and mechanics and electronic musicians and lighting experts and the new performing aristocracy had been able to get it started. Anyway, I'll be back two or three times before the end of the season. Maybe by that time the new pioneers of American scientific art will have got all their nuts and bolts properly screwed up, or whatever it was that was causing the delay.

Even so make no mistake—this depressing spectacle is very probably a ramshackle sign post into a genuine artistic future. It is merely depressing to see such pioneering being done by what appear to be bumbling amateurs. Perhaps the other shows will be better—already they are sold out. Which ought to be a good omen for thought.



Barnes, Clive: Dance or Something at the Armory, in: the New York Times, 15.10.1966, S. 33.





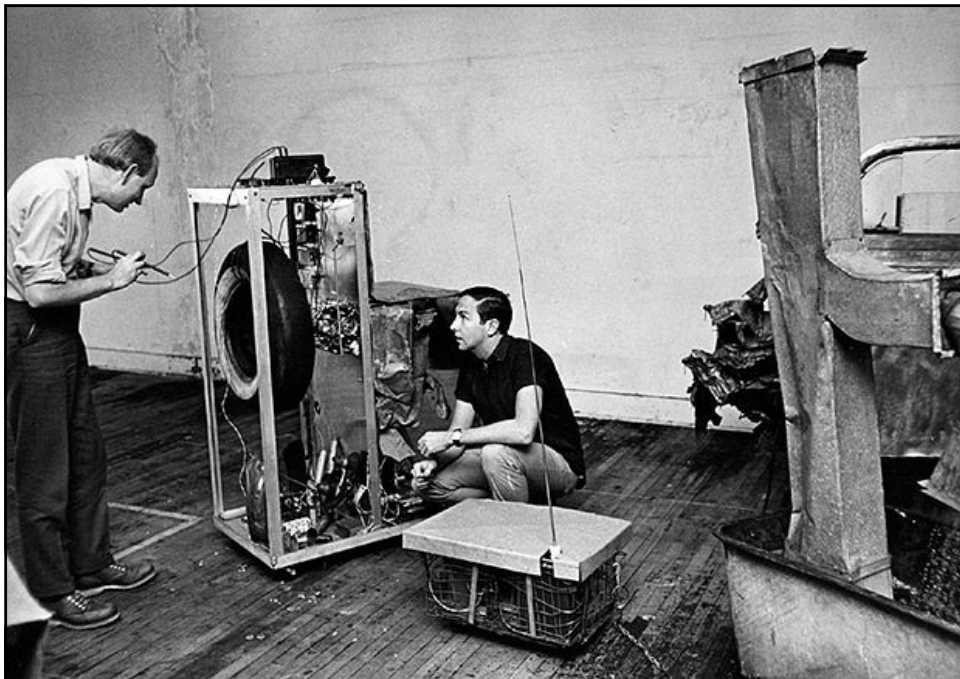
Billy Klüver mit „Oracle“ in Robert Rauschenbergs Studio, 1965.



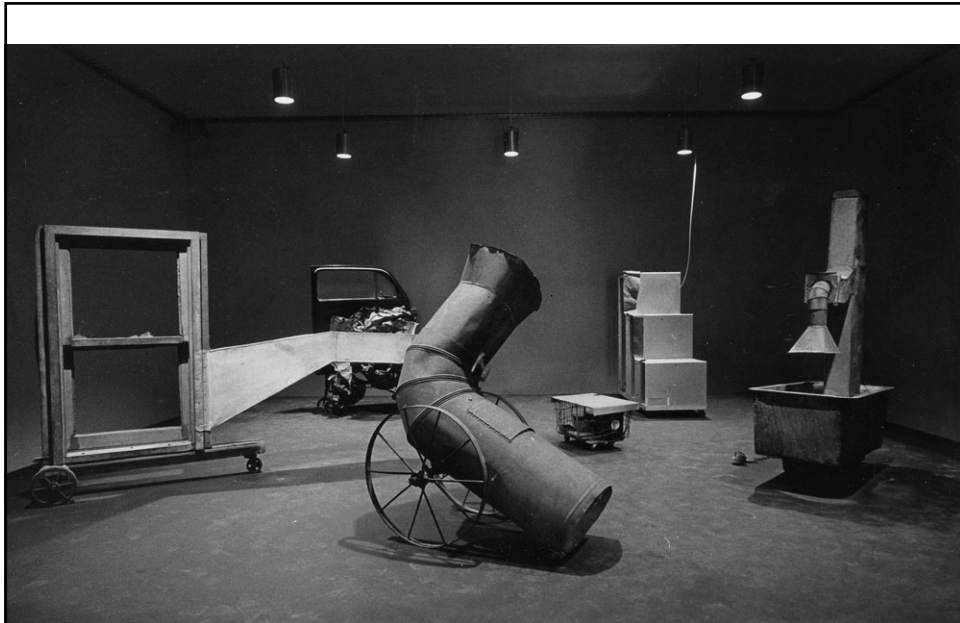
Billy Klüver und Rauschenberg beim Arbeiten an *Oracle* (1962–65) in Rauschenbergs Broadway Studio, New York, 1965. Foto: Larry Morris/The New York Times/Redux Pictures.



Billy Klüver und Robert Rauschenberg: Oracle, 1962–65.



Billy Klüver und Robert Rauschenberg: Oracle, 1962–65.



Billy Klüver, Toby Fitch, Robert Rauschenberg: Oracle, 1962-1965, Stedelijk Museum, Amsterdam, 1982



Billy Klüver, Toby Fitch, Robert Rauschenberg: Oracle, 1962-65.



Jasper Johns: Field Painting, 1964. Detail und mit Billy Klüver.



Andy Warhol:
Silver Clouds,
1966.

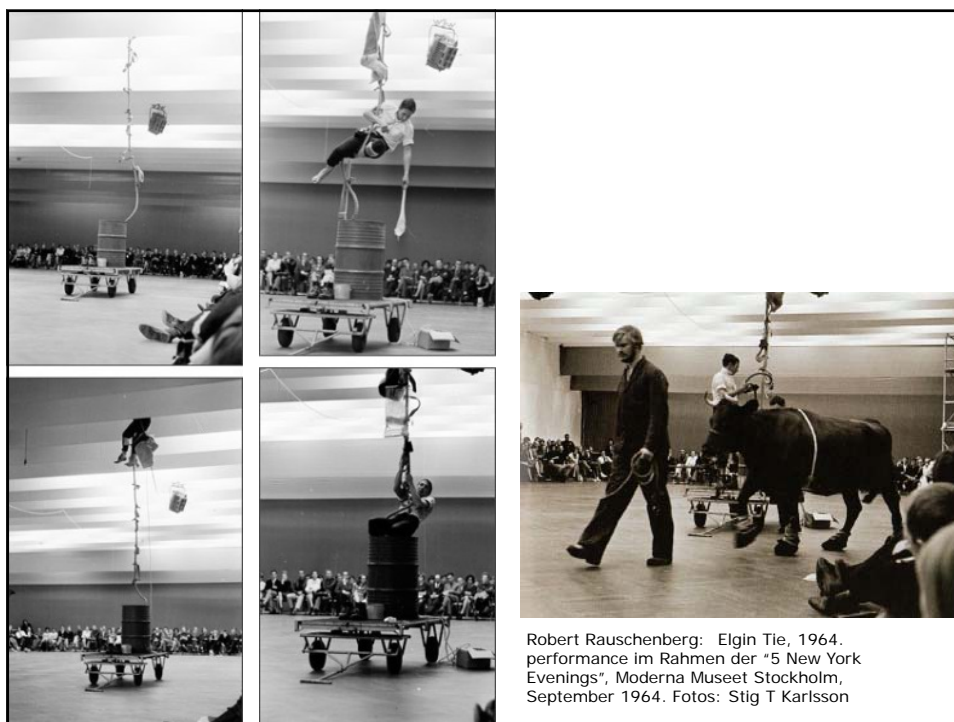
.....5.....**NEW YORK**..... **KVÄLLAR**.....

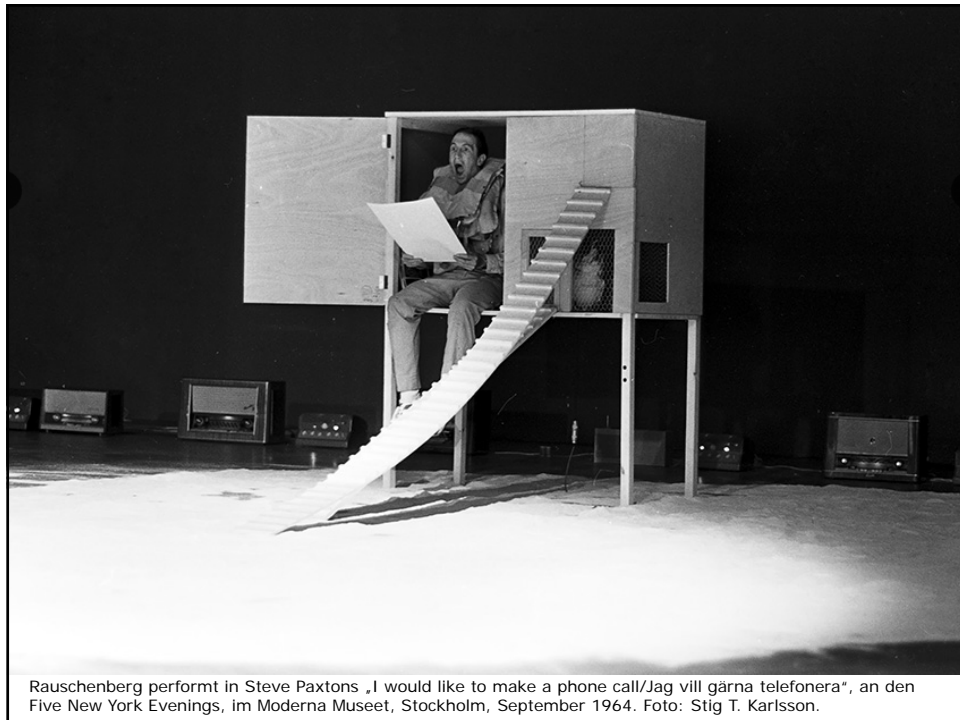
Under fem kvällar i september kommer några av USA:s ledande nyskapande konstnärer att framträda på Moderna Museet. De kommer att ge prov på den intensiva konstnärliga aktivitet som kännetecknat New York-miljön de senaste vintrarna. Biljetter kostar 10:- för enstaka föreställning, seriekort gällande för 4 kvällar 25:-. De finns att köpa på Moderna Museet och i depeschkontoren fr o m 1 september.

TORSDAGEN DEN 10 SEPTEMBER 1964 20.00
Dörrarna öppnas 19.00
DAVID TUDOR: Pianokonsert

DAVID TUDOR slog den avantgardistiska musikpubliken med häpnad då han i mitten av femtiotalet spelade de unga europeiska tonsättarnas "ospelbara" verk med en elegans och precision som föregått även tonsättarna ofattbar. Pianolitteraturen som syntes gå mot en allt mera tynande tillvaro i brist på kompetenta tolkare blomrade åter upp under inflytande av den geniförklarade David Tudors instrumentalt tekniska erövringar. David Tudor var den första stora av en ny typ av pianister. Andra har tillkommit, som Frederic Rzewsky och Yuji Takahashi. Den otroliga instrumentala virtuositeten och den genuina musikaliteten är inte det enda som dessa musiker har gemensamt. Alla avser sig den vanliga typen av pianist - karriär och ägnar sig i stället åt komposition och framförande av nyskapade verk. I David Tudors fall är hans insats som tonsättare vanligtvis inte uppmärksammas, men vad annat än som kompositionsarbete kan man beteckna hans mångåriga samarbete med John Cage som har resulterat i en typ av musik där det inte går att skilja mellan komposition och framförande?

Five New York Evenings, in: SoundArt database, in: <http://joy.nujus.net/SAET/index.php?page=1964evenings> (30.5.2018).



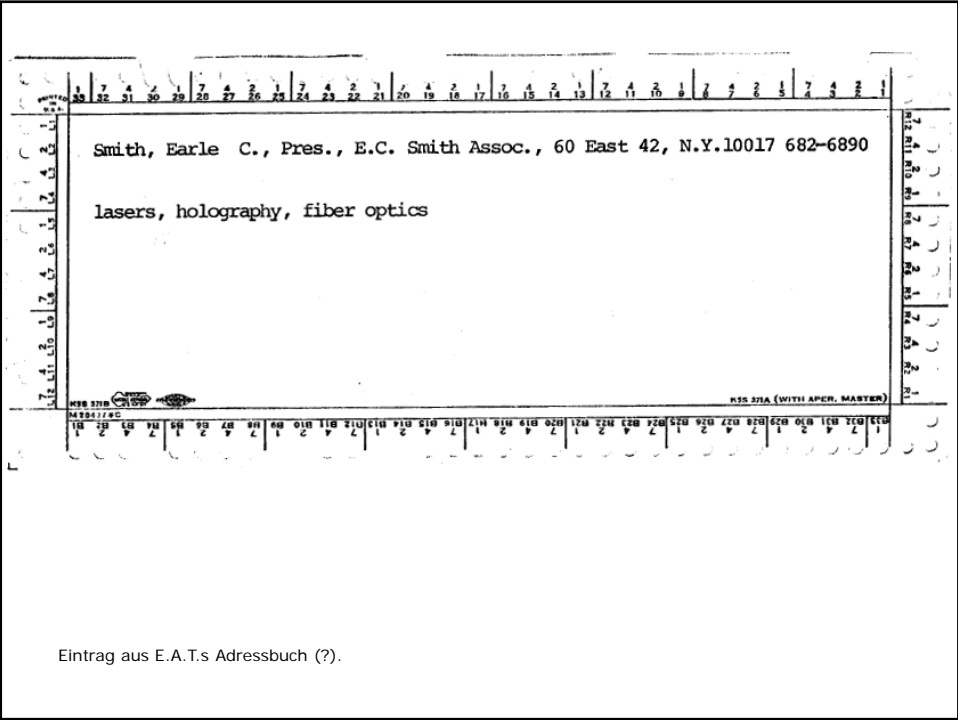


MAINTAIN A CONSTRUCTIVE CLIMATE FOR THE RECOGNITION OF THE NEW TECHNOLOGY AND THE ARTS BY A CIVILIZED COLLABORATION BETWEEN GROUPS UNREALISTICALLY DEVELOPING IN ISOLATION. ELIMINATE THE SEPARATION OF THE INDIVIDUAL FROM TECHNOLOGICAL CHANGE AND EXPAND AND ENRICH TECHNOLOGY TO GIVE THE INDIVIDUAL VARIETY, PLEASURE AND AVENUES FOR EXPLORATION AND INVOLVEMENT IN CONTEMPORARY LIFE. ENCOURAGE INDUSTRIAL INITIATIVE IN GENERATING ORIGINAL FORETHOUGHT, INSTEAD OF A COMPROMISE IN AFTERMATH, AND PRECIPITATE A MUTUAL AGREEMENT IN ORDER TO AVOID THE WASTE OF A CULTURAL REVOLUTION.

Experiments in Art and Technology.
A brief History and Summary of
Major Projects 1966-1998.
E.A.T. Programmatik.



Robert Whitman (r.) spricht mit Peter Poole und Robert Breer im E.A.T. Büro.



E.N.A.T.W.S

Volume 1, No. 1

January 15, 1967

E.A.T. NEWS is designed to reach everyone interested in the activities of Experiments in Art and Technology, Inc. (E.A.T.). As you probably know, E.A.T. was formed out of the collaborative effort between artists, engineers and sponsors that resulted in "9 Evenings of Theater and Engineering" at the Armory last October. During the work for the "9 Evenings" it became clear to everyone that if a useful artist - engineer relationship is to be achieved, a major effort must be made to set up the physical conditions for this to happen. The worlds of the artist and the engineer are simply too different for a working relationship to develop purely out of the artist's desire for contact. We also felt strongly that the collaboration can only be fruitful if the artist's environment is not drastically changed, if the contact with the engineers rapidly results in a practical working situation and if the possibility to work with a professional engineer is open to every artist who wishes to do so. This first issue of E.A.T. NEWS describes what we plan to do with E.A.T. and how we hope it will function. The setting up of a practical organization like E.A.T. will necessarily rely on the expe-

E.N.A.T.W.S

Volume 1, No. 2

June 1, 1967

Experiments in Art and Technology, Inc. 9 East 16th Street, N.Y., N.Y. 10003

The purpose of Experiments in Art and Technology, Inc. is to catalyze the inevitable active involvement of industry, technology, and the arts. E.A.T. has assumed the responsibility of developing an effective collaborative relationship between artists and engineers.

E.A.T. will guide the artist in achieving new art through new technology and work for the professional recognition of the engineer's technical contribution within the engineering community.

Engineers are becoming aware of their crucial role in changing the human environment. Engineers who have become involved with artist's projects have perceived how the artist's insight can influence his directions and give human scale to his work. The artist in turn desires to create within the technological world in order to satisfy the traditional involvement of the artist with the relevant forces shaping society. The collaboration of artist and engineer emerges as a revolutionary contemporary sociological process.

Initially, a successful working relationship between artists and engineers will require that each operate freely within his own environment. The function of E.A.T. is to create an intersection of these environments.

To ensure a continued fruitful interaction between a rapidly advancing technology and the arts, E.A.T. will work for a high standard of technical innovation in collaborative projects.

E.A.T. is founded on the strong belief that an industrially sponsored, effective working relationship between artists and engineers will lead to new possibilities which will benefit society as a whole.

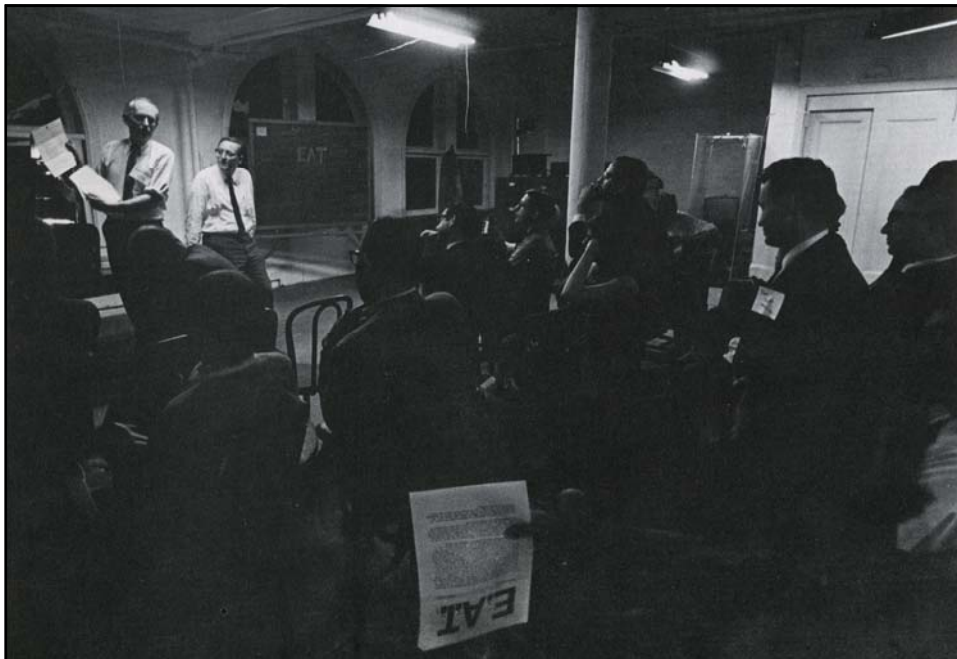
Billy Klüver

Robert Rauschenberg

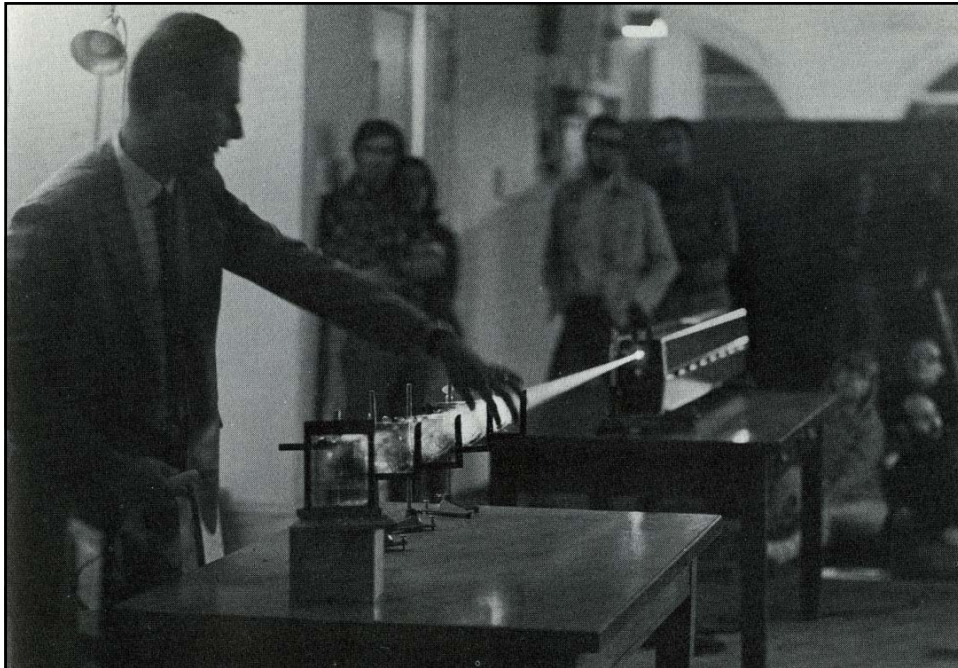
E.A.T. News, Vol. 1, Nr. 2, 1.6.1967, S. 1.



Stand am Treffen der Institute of Electrical and Electronics Engineers (IEEE), 1967.



Billy Klüver (links) bei einem der frühen Treffen von EAT, in New York 1967.



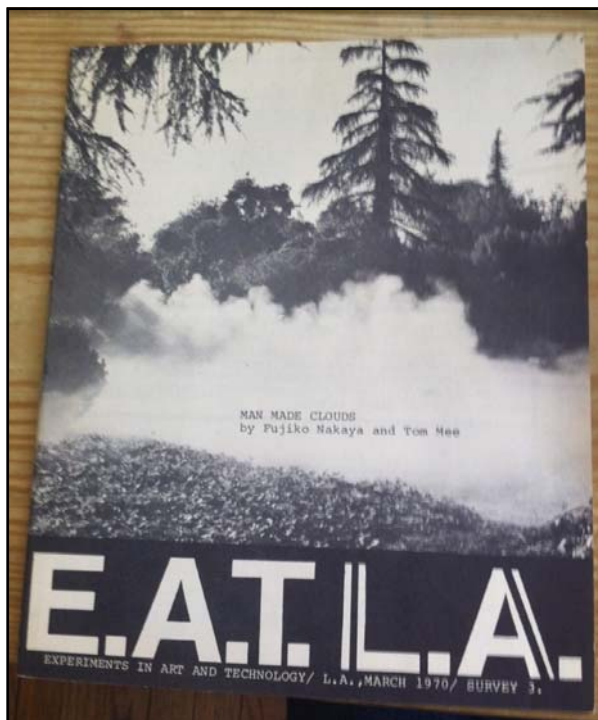
E.A.T.: Diffusion eines Laserstrahls als Teil der «9 Evenings» Präsentationen, New York 1967.



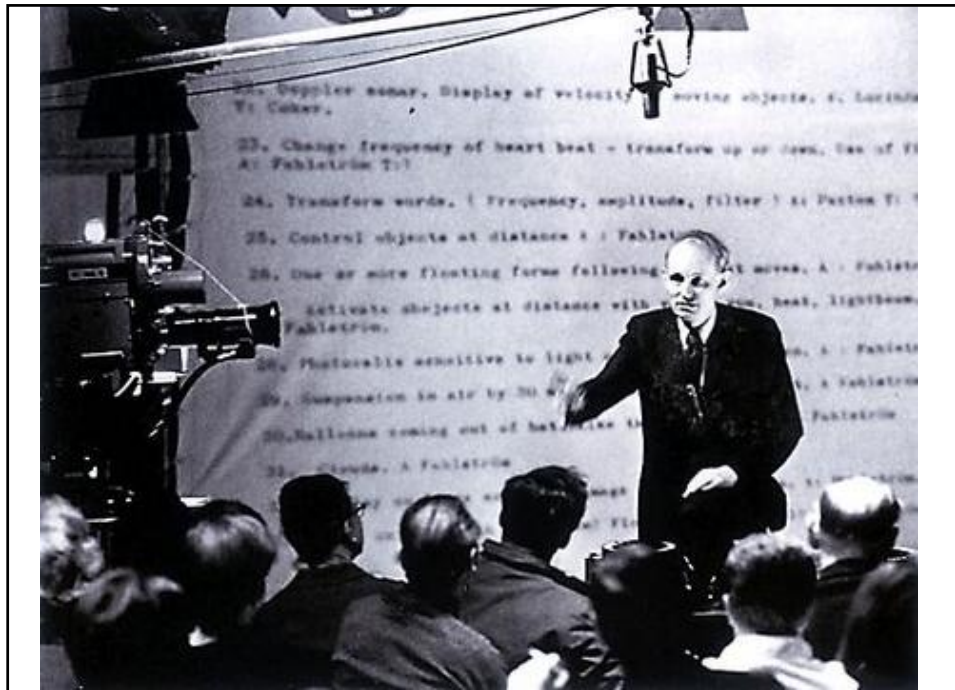
Einige der E.A.T. Mitarbeitenden: v.l.n.r.: Barbara Zakarian, Billy Klüver, Ralph Flynn, Rose Petrock, Francis Mason, Julie Martin, Susan Hartnett, Jean Erlichman, Barbara Levy.



E.A.T.: Diffusion eines Laserstrahls als Teil der «9 Evenings» Präsentationen, New York 1967.



EAT L.A. Survey 3. Hollywood, California: Experiments in Art and Technology, March 1970.



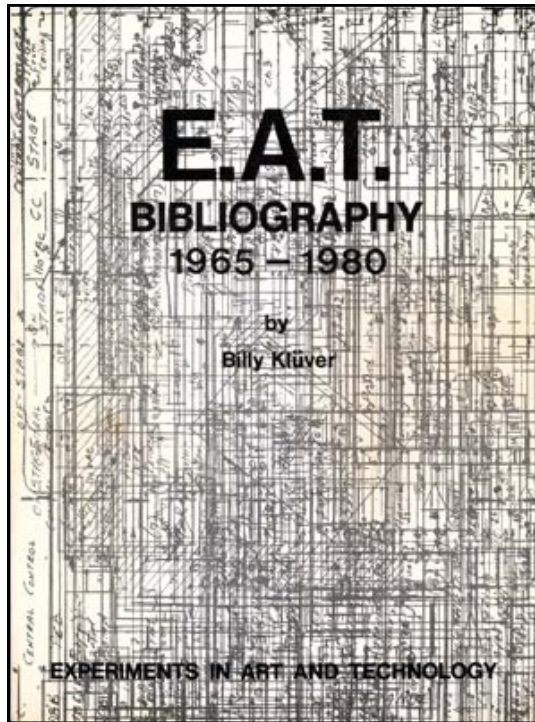
Billy Klüver trägt an E.A.T., Toronto vor, März 1968.

E.A.T. Gruppen (angeblich 28)

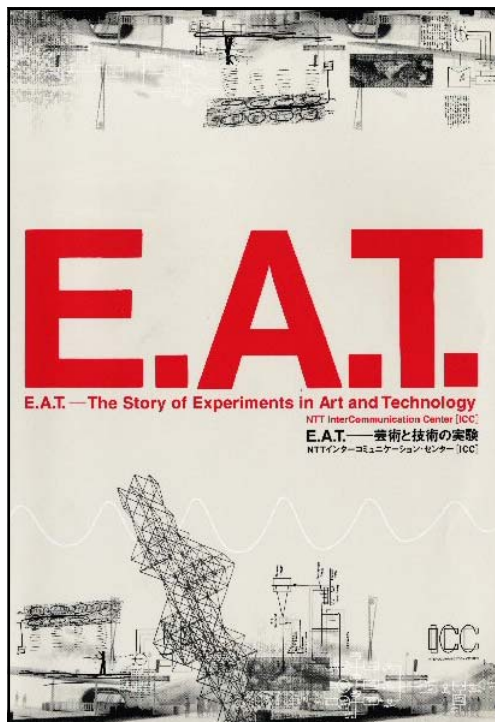
New York City (Billy Klüver, Robert Whitman, Robert Rauschenberg, Sept. 1966)
 Seattle (William Fetter, LaMar Harrington, Jun 1968)
 Portland (Jack Eyerly, Jun 1968)
 Toronto (??, war 1968 existent)
 Philadelphia (Carl ?? Taylor?, A K Newman?, 1967?)
 Los Angeles (Ardison Phillips und Ruth Baker, 1969-1975)
 Stockholm



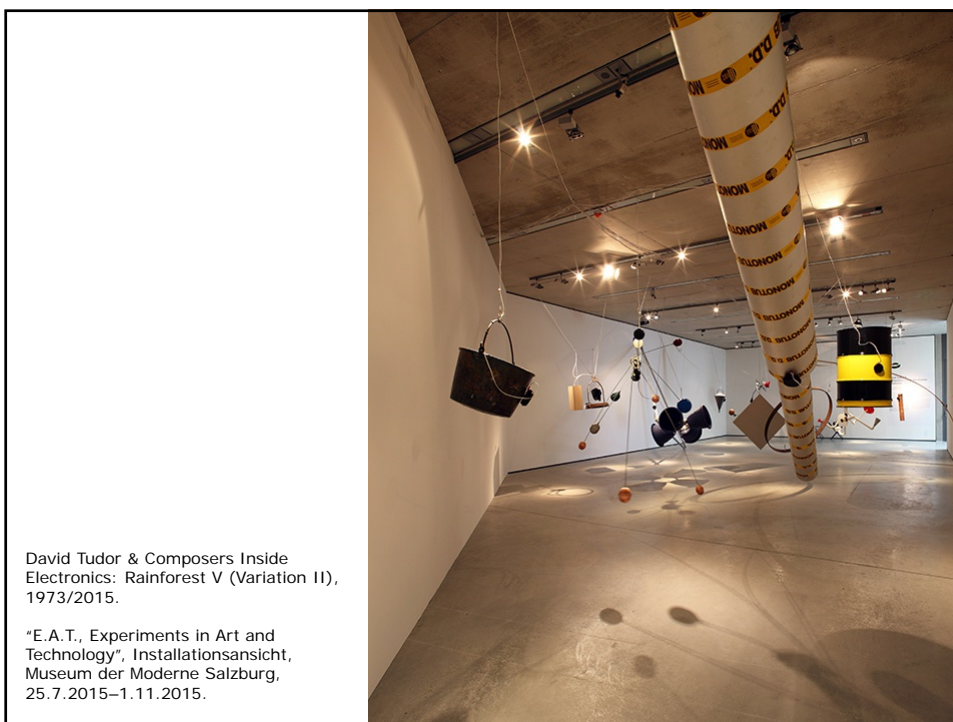
La Fondation Daniel
Langlois: E.A.T. Liste der
Initiativen: in:
[http://www.fondation-
langlois.org/html/e/page.p
hp?NumPage=306](http://www.fondation-langlois.org/html/e/page.php?NumPage=306)



Klüver, Billy: E.A.T. Bibliography 1965-1980, New York 1980.



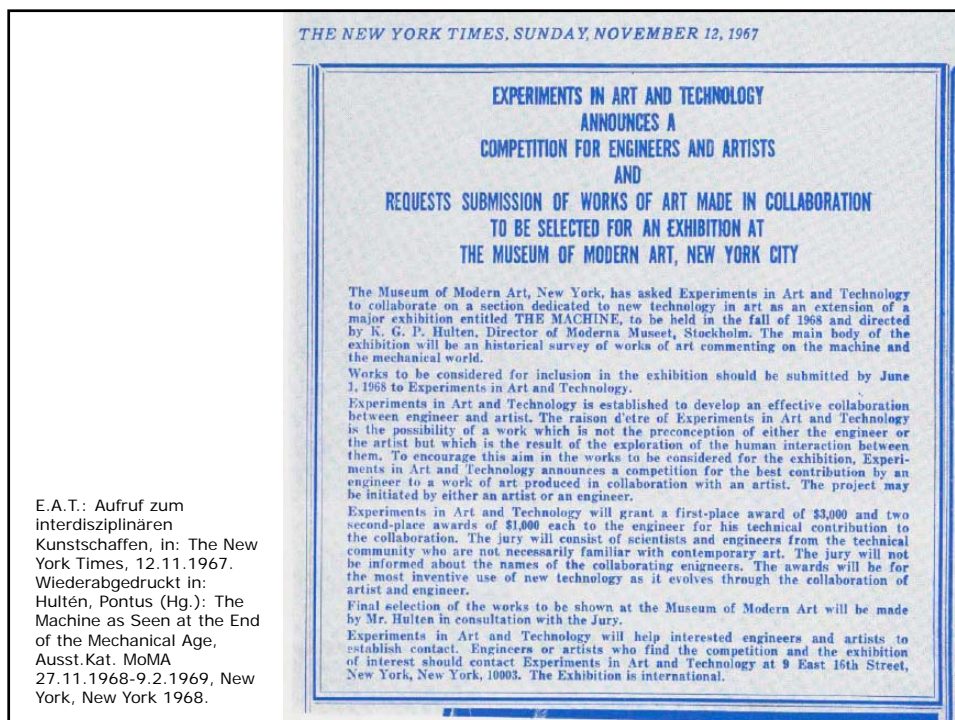
E.A.T. in ICC, Tokyo.



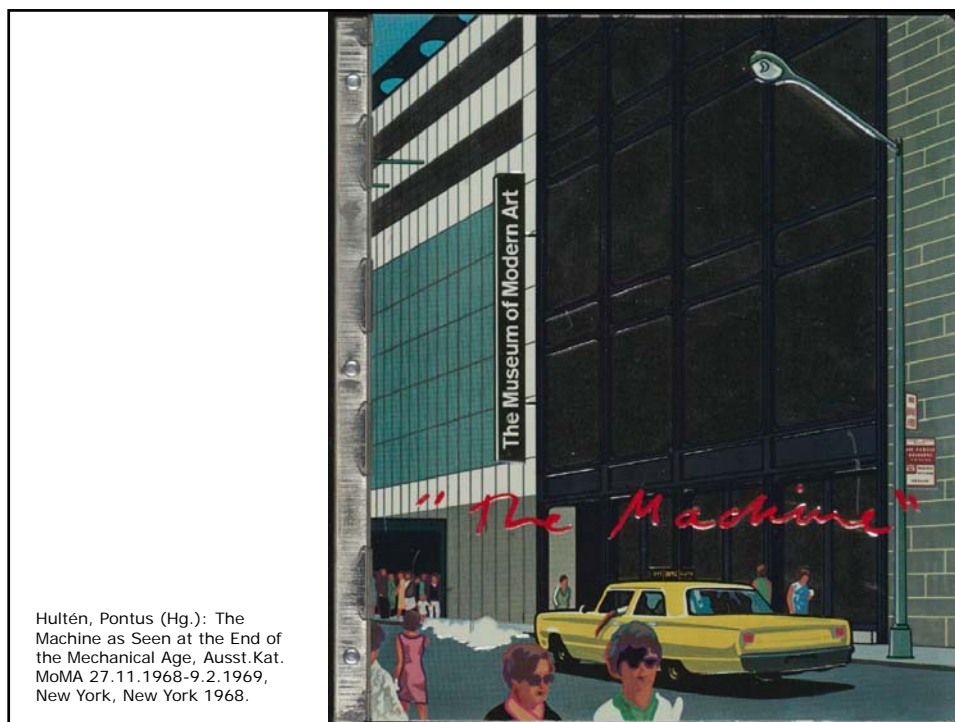


E.A.T.: ARTCASH, 1971/2013.

"E.A.T., Experiments in Art and Technology",
Installationsansicht, Museum der Moderne Salzburg,
25.7.2015–1.11.2015.



E.A.T.: Aufruf zum
interdisziplinären
Kunstschaffen, in: The New
York Times, 12.11.1967.
Wiederabgedruckt in:
Hultén, Pontus (Hg.): The
Machine as Seen at the End
of the Mechanical Age,
Ausst. Kat. MoMA
27.11.1968-9.2.1969, New
York, New York 1968.



Hultén, Pontus (Hg.): The Machine as Seen at the End of the Mechanical Age, Ausst. Kat. MoMA 27.11.1968-9.2.1969, New York, New York 1968.

Art and Technology

Technology now totally dominates every step of everyday life. The artist's creativity is only slowly reestablishing its prestige, after having been almost wholly eclipsed by science and technology during the nineteenth century. During that time, artists lost the tradition of an understanding of materials and their capacities. Art and science, emotion and reason, became divorced and developed independently.

To confront the men who are shaping the new technology with the sense of individual responsibility and freedom that reigns in art is an important task. What must be abolished is the determinist notion that technology develops independent of the people who work with it. Since technology is nothing but a tool, it is neutral. Those who work with it must learn from artists to take full responsibility for what they do.

The international organization Experiments in Art and Technology (E.A.T.) was founded to try to establish a better working relationship among artists, engineers, and industry. In line with that purpose, E.A.T. agreed to arrange a competition in connection with the exhibition "The Machine as Seen at the End of the Mechanical Age." In response to the announcement of this competition, reproduced on the preceding page, approximately two hundred works, using a wide variety of means, were submitted from nine countries.

The jurors were: James M. Brownlow, International Business Machines Research Laboratories; Michael D. Golder, Plastic Research and Development Center, Celanese Plastics Company; Cyril M. Harris, Professor of Electrical Engineering and Architecture, Columbia University; John W. Pan, Bell Telephone Laboratories; and William G. Rosen, Special Assistant to the Director, National Science Foundation, and Executive Secretary of the Committee on Academic Sciences and Engineering of the Federal Council for Science and Technology.

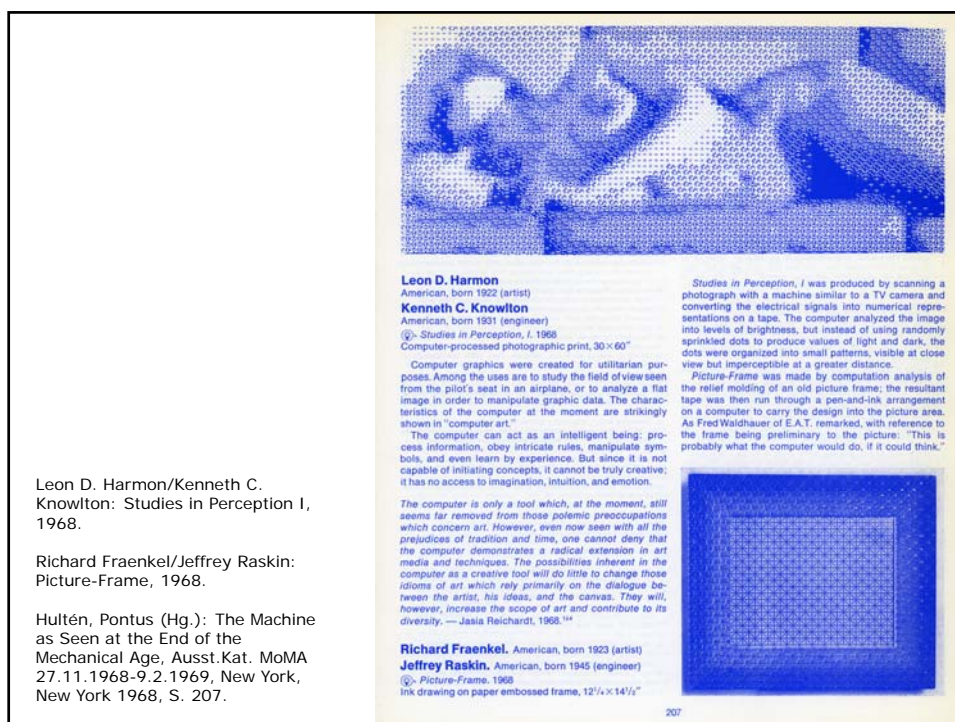
In making the awards for the most inventive use of new technology as it evolves through the collaboration of the artist and engineer, the jurors were asked to base their judgments on these criteria: First, how inventive and imaginative is the use of technology? Second, to what extent have the engineer and the artist collaborated successfully?

The prizes mentioned in the announcement were awarded to the following engineers for their technical contributions: Ralph Martel, first prize; Frank T. Turner, Niels O. Young, second prizes. In announcing their decision, the jurors issued the following statement:

In each of the winning entries a spectrum of technology was used with great impact on the art forms. Evident is the realization that neither the artist nor the engineer alone could have achieved the results. Interaction must have preceded innovation. Going beyond a demonstration of technical prowess or an intricate orchestration of art and technology, the engineer and artist together have created more than a well-executed realization of fantasy. The unexpected and extraordinary, which one experiences on viewing these pieces, result from inventiveness and imagination, stimulated not by the brute force of technical complexity but by probing into the workings of natural laws.

In advance of the jury's deliberation, the director of the exhibition had already made a preliminary selection of nine works from the competition; they are documented on the following pages. Some very interesting environmental works, including entire rooms, unfortunately had to be excluded from consideration because of their size and the limited space available. When the jurors' decision was announced, it was remarkable that their awards should have gone to three of the nine works already selected.

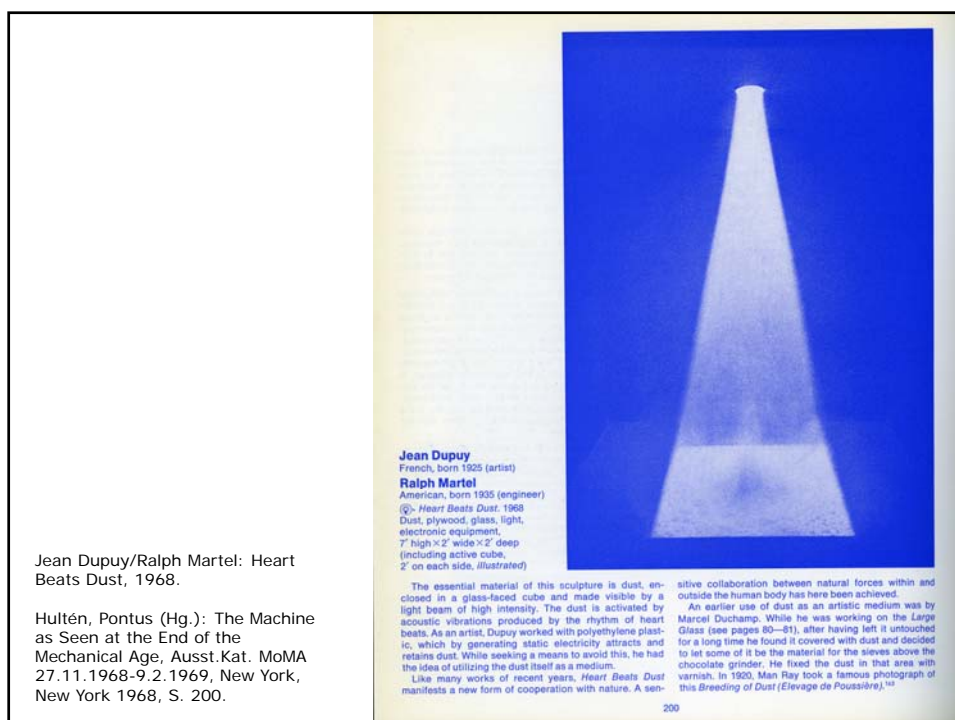
Aus dem Katalog: The Machine, S. 199.



Leon D. Harmon/Kenneth C. Knowlton: *Studies in Perception I*, 1968.

Richard Fraenkel/Jeffrey Raskin: *Picture-Frame*, 1968.

Hultén, Pontus (Hg.): *The Machine as Seen at the End of the Mechanical Age*, Ausst.Kat. MoMA 27.11.1968-9.2.1969, New York, New York 1968, S. 207.



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

Hultén, Pontus (Hg.): *The Machine as Seen at the End of the Mechanical Age*, Ausst.Kat. MoMA 27.11.1968-9.2.1969, New York, New York 1968, S. 200.



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



Skizze von Jean Dupuy.

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

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

THE MACHINE AND NATURE

JANUARY 15 AND 16, 1969

CHORUS FOR SIX HEARTS by Jean Dupuy

With: Charles Atlas, Claudio Badal, George Horiuchi, William Katz,
Jean Toche, Jim Walton

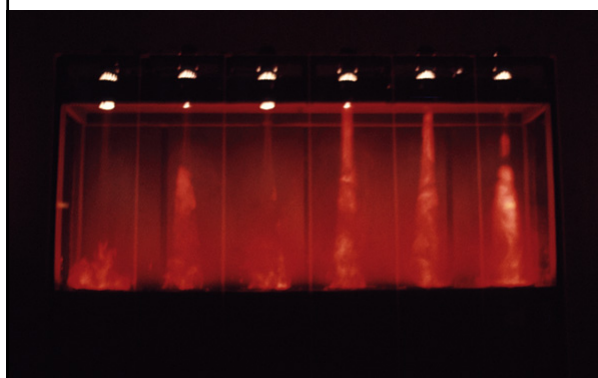
Pulsations, respirations and vibrations: Forehead, temples, mouth,
nose, cheeks, throat, neck, chest, heart.

Stage Manager: Anne Witten
Wood Crafts: Arturo Cuétara
Consultant: Jacques Bekaert

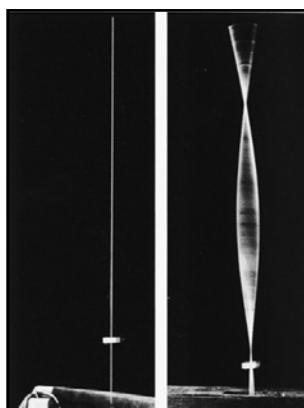
Made possible through a generous grant by the Celanese Corporation

Acknowledgements: Knoll Associates
Kliegl Brothers

Jean Dupuy: Chorus for six hearts (Chœur pour six cœurs), 1969.



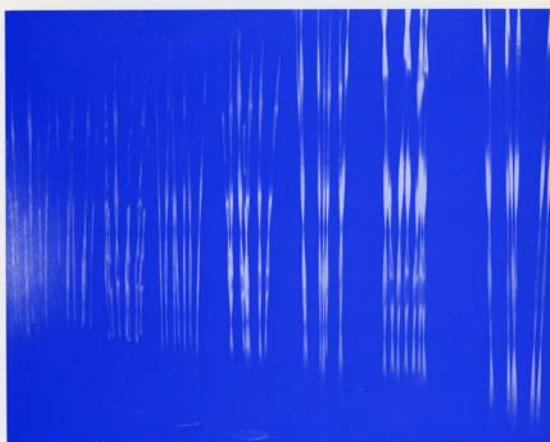
Jean Dupuy: Chorus for six hearts
(Chœur pour six cœurs), 1969-
1971.



Naum Gabo: Kinetic Construction (Standing Wave), 1919-1920.

Wen-Ying Tsai/Frank T. Turner: Cybernetic Sculpture, 1968.

Hultén, Pontus (Hg.): The Machine as Seen at the End of the Mechanical Age, Ausst. Kat. MoMA 27.11.1968-9.2.1969, New York, New York 1968, S. 201.



Wen-Ying Tsai. American, born China, 1928 (artist and engineer)

Frank T. Turner. American, born 1911 (engineer)

Ⓔ. Cybernetic Sculpture. 1968

Multiple stainless steel units, each 9'4" high x 20" diameter at base; oscillator, stroboscopic lights, electronic equipment

This sculpture is based on the principle of the harmonic motion in a "standing wave" produced by a vibrating rod — the same idea that Gabo explored earlier (see page 100). Here, several units are grouped together. Their visual effect when in motion is continually modulated by high-frequency stroboscopic lights. The lights react to sound, such as that of a voice or the clapping

of hands. The sense of contact with the sculpture that the viewer obtains is due to the subtlety of the work's reaction; the response of the trembling rods seems a direct translation of his voice.

The technical solution that produces this illusionistic feat is at once so discreet and so efficient that it strikes us as perfect.

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Indian rope trick

Hultén, Pontus (Hg.): The Machine as Seen at the End of the Mechanical Age, Ausst. Kat. MoMA 27.11.1968-9.2.1969, New York, New York 1968, S. 202.



Lucy Jackson Young. American, born 1930 (artist)

Niels O. Young. American, born 1930 (engineer)

Ⓔ. Fakir in 3/4 Time. 1968

Base: aluminum, plastic, and motors, approximately 30" high by 25" wide x 16" deep; fountain effect: textile cord or tape, adjusting from 4 to 40' above base

The creators of this mechanical fountain point out that it is the first machine to do the Indian rope trick. The basic principle by which a loop of otherwise limp cord could be coaxed into apparent rigidity and made to stand up was discovered only a couple of years ago. It is the same principle as that of the lariat, in which the

motion of a loop of cord along its own length causes it to become rigid. In *Fakir in 3/4 Time*, the cord, instead of being swung at the end of a tether, is gobbled in and spewed out again by means of an electric motor and sheave, at the rate of 100 miles per hour. Because of its speed, the stream of cord resists deflection until it reaches the end of its loop, when it has to turn about and return to the machine. The head operates by means of a vacuum capstan.

Fakir in 3/4 Time has the elegance of a very simple solution. The choreography of this mechanical fountain is manually adjustable, but theoretically it could be programmed in a way similar to *Arm* (opposite).

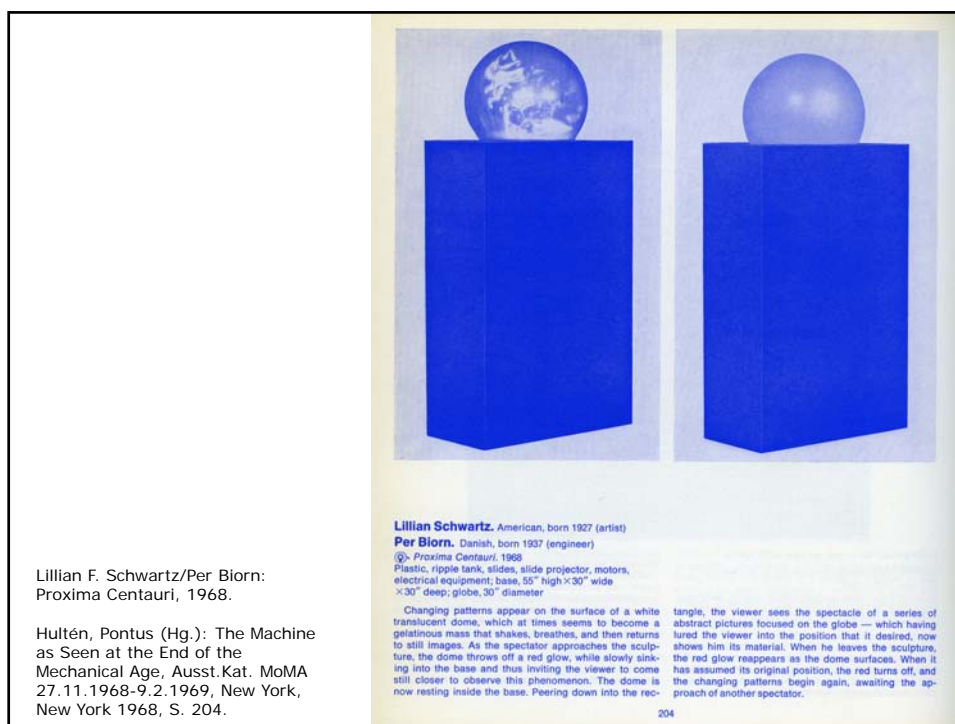
202



Lucy Jackson Young und Niels O. Young: Fakir in $\frac{3}{4}$ Time, 1968.

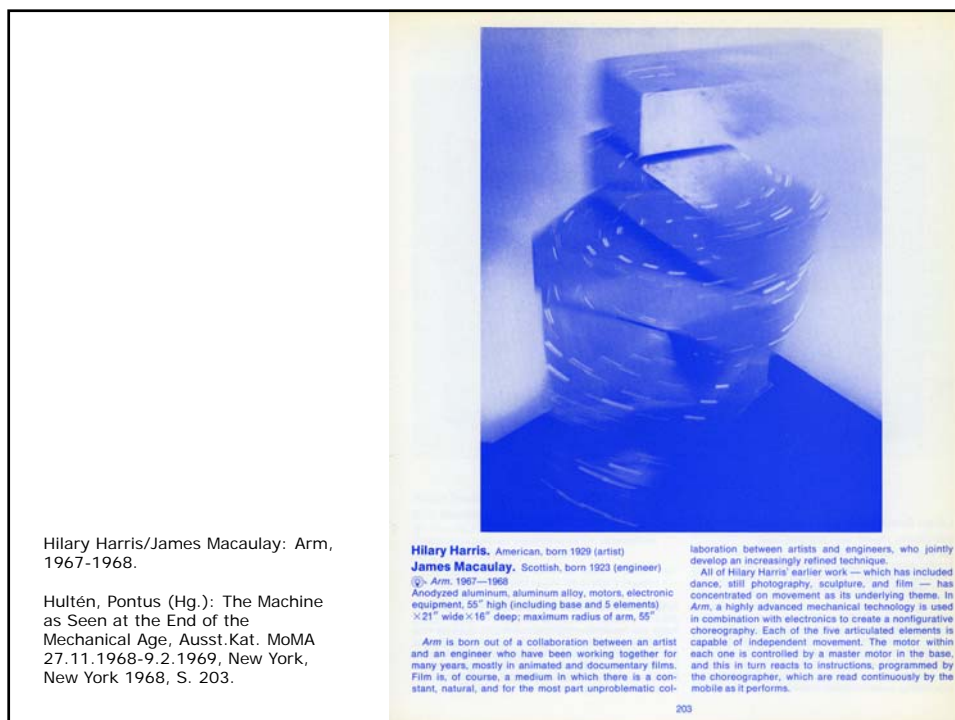


"E.A.T., Experiments in Art and Technology", Installationsansicht, Museum der Moderne Salzburg, 25.7.2015–1.11.2015.



Lillian F. Schwartz/Per Biørn:
 Proxima Centauri, 1968.

Hultén, Pontus (Hg.): The Machine
 as Seen at the End of the
 Mechanical Age, Ausst.Kat. MoMA
 27.11.1968-9.2.1969, New York,
 New York 1968, S. 204.



Hilary Harris/James Macaulay: Arm,
 1967-1968.

Hultén, Pontus (Hg.): The Machine
 as Seen at the End of the
 Mechanical Age, Ausst.Kat. MoMA
 27.11.1968-9.2.1969, New York,
 New York 1968, S. 203.

Robin Parkinson/Eric Martin: Toy-Pet Plexi-Ball, 1968.

Hultén, Pontus (Hg.): The Machine as Seen at the End of the Mechanical Age, Ausst. Kat. MoMA 27.11.1968-9.2.1969, New York, New York 1968, S. 205.



Robin Parkinson. American, born 1943 (artist)

Eric Martin. American, born 1943 (engineer)

© Toy-Pet Plexi-Ball, 1968

Plexiglass, electrical equipment, motor, microphone, synthetic fur bag; sphere, 11" diameter

The Toy-Pet Plexi-Ball has three "eyes" and one "ear" that respond to light and sound. Its creators explain:

If a person, in the same room with the sphere, makes a loud noise, such as clapping his hands, the sphere begins to roll. If, after five seconds, he makes no other loud noises, the sphere will stop. If he continues making noise for the five seconds, the sphere continues to roll for a longer period in the same direction. If the sphere has stopped and the person makes a noise a second time, the sphere rolls in another direction. If he directs

the sphere toward any other object, it eventually sees a reflection of its blinking and goes in either of two other directions. If he approaches the sphere and gets in front of the light source, the sphere sees him and begins to move in one of three directions. A controlled series of sounds can guide the sphere in the direction of another person or pursue him around the room.

The only override to the sphere's internal decision-making process consists of throwing a blanket over the sphere, or putting it in its special bag. The sphere then remains in a dormant state until released.

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John William Anthes/Tracy S. Kinsel: ELLI, 1968.

Hultén, Pontus (Hg.): The Machine as Seen at the End of the Mechanical Age, Ausst. Kat. MoMA 27.11.1968-9.2.1969, New York, New York 1968, S. 206.



John William Anthes. American, born 1946 (artist)

Tracy S. Kinsel. American, born 1930 (engineer)

© ELLI, 1968

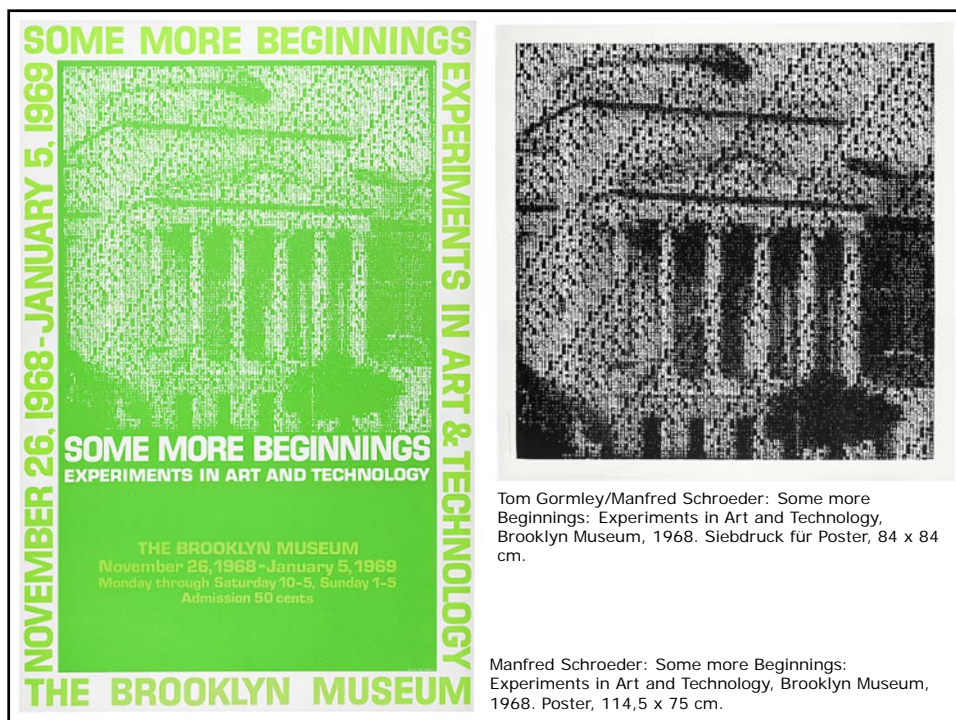
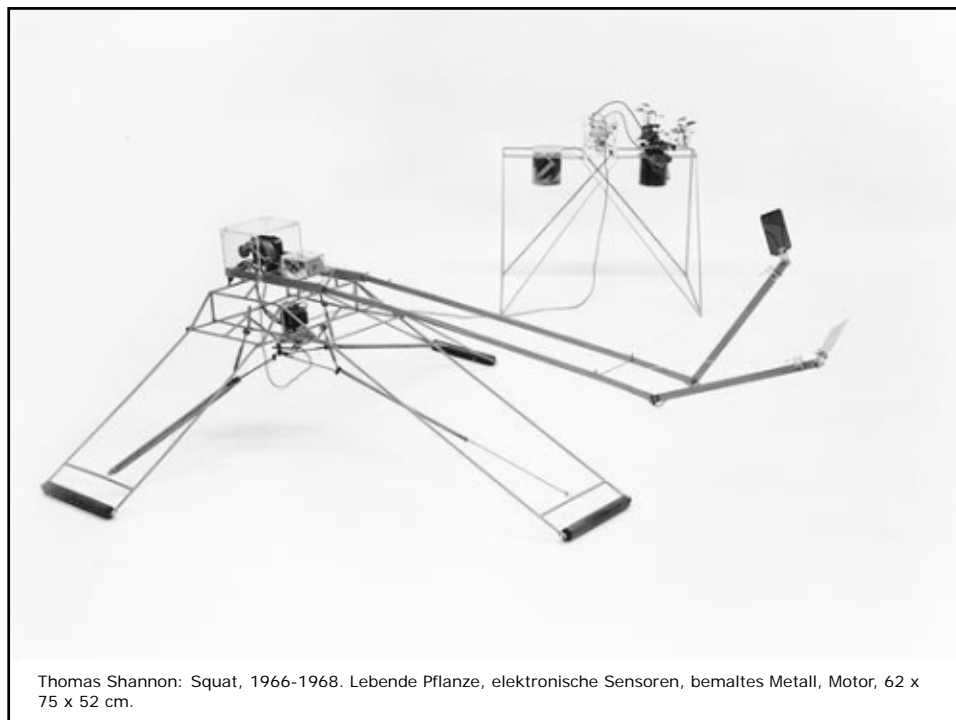
Helium-neon laser, mirrors, target, loudspeakers, electronic and electrical devices, 51" high x 26" wide x 26" deep

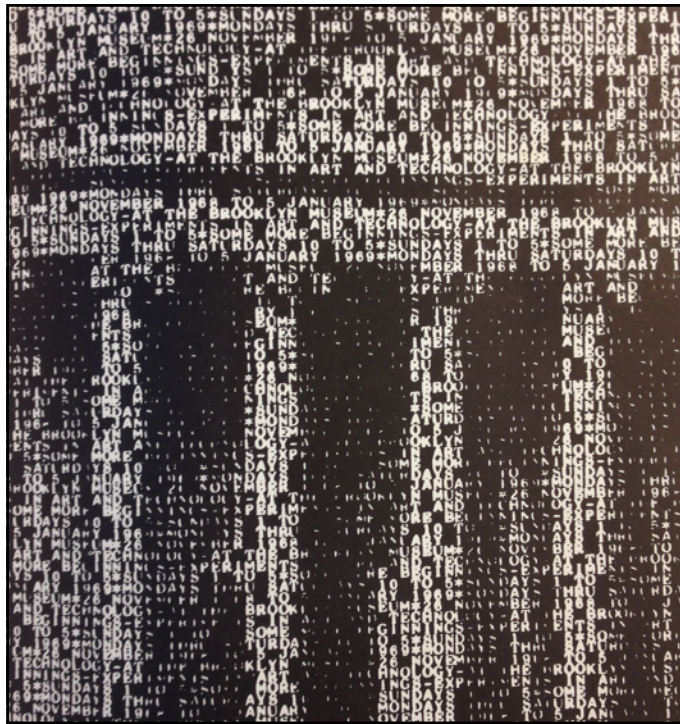
In recent years, there have been many projects that utilized laser light. The interest of ELLI (Electronic Laser Light Image) is that it presents a three-dimensional light image that responds to information given to it. "The viewer can have dialogue with image (extension of Eli's soul) . . . the image has dialogue with surroundings." There are alternative methods of operation. In one, the music from a magnetic tape generates the audio signals

that control the image; in the other, the observer controls the light images by depressing keys on the keyboard of an electronic organ. The images produced can be either stationary or in motion; by forming "chords," one can make them increasingly complex.

The completely dematerialized sculpture that Gabo predicted as a further step beyond his Standing Wave of 1920 has here been achieved.

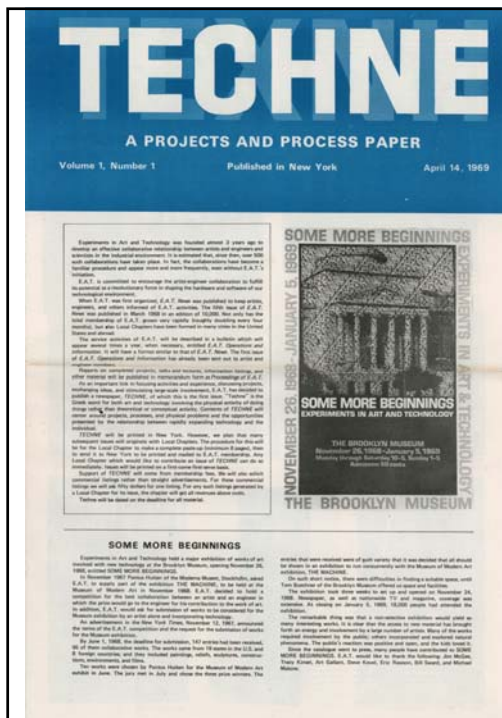
206





Brooklyn Museum of Art, New York City.

Tom Gormley/Manfred Schroeder: Some more Beginnings: Experiments in Art and Technology, Brooklyn Museum, 1968. Siebdruck für Poster, 84 x 84 cm. Detail.



E.A.T.: Techne. A Projects and Process Paper, Vol. 1, Nr. 1, 14.4.1969.



Ausstellungseröffnung von „Some More Beginnings“, 26.11.1968, Brooklyn Museum, New York.



Ausstellungseröffnung von „Some More Beginnings“, 26.11.1968, Brooklyn Museum, New York.



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Ausstellungseröffnung von „Some More Beginnings“, 26.11.1968, Brooklyn Museum, New York.

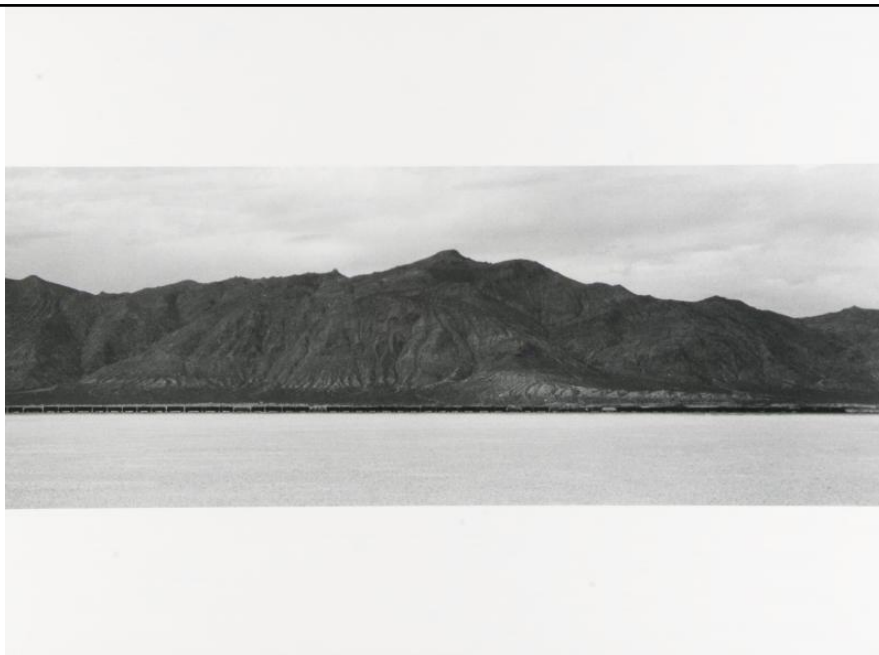


Installationsansicht in „Some More Beginnings“,
26.11.1968, Brooklyn Museum, New York.

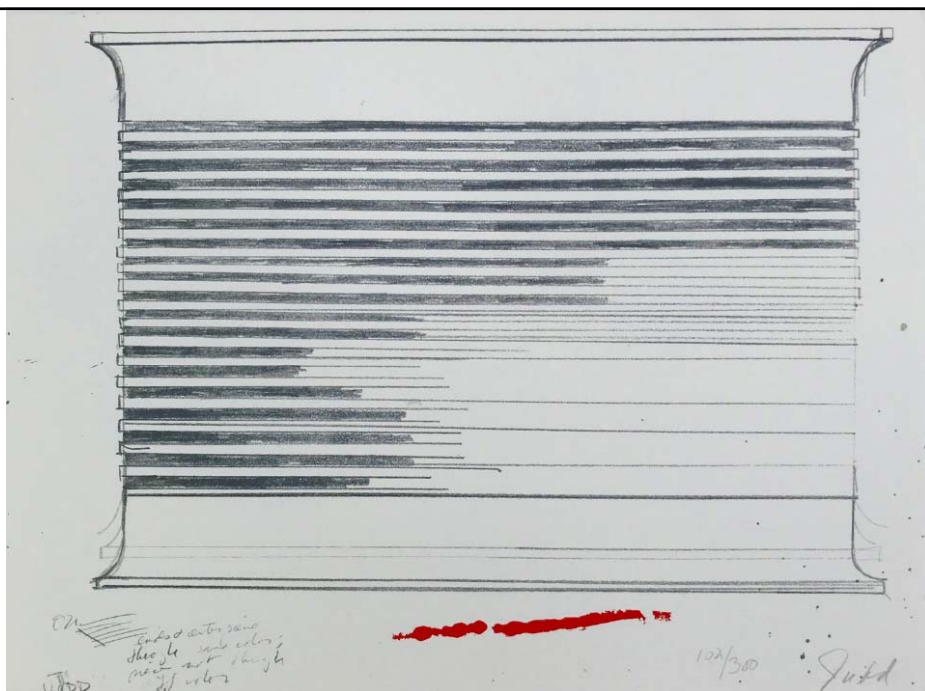


Some More Beginnings. Seite aus
dem Katalog.

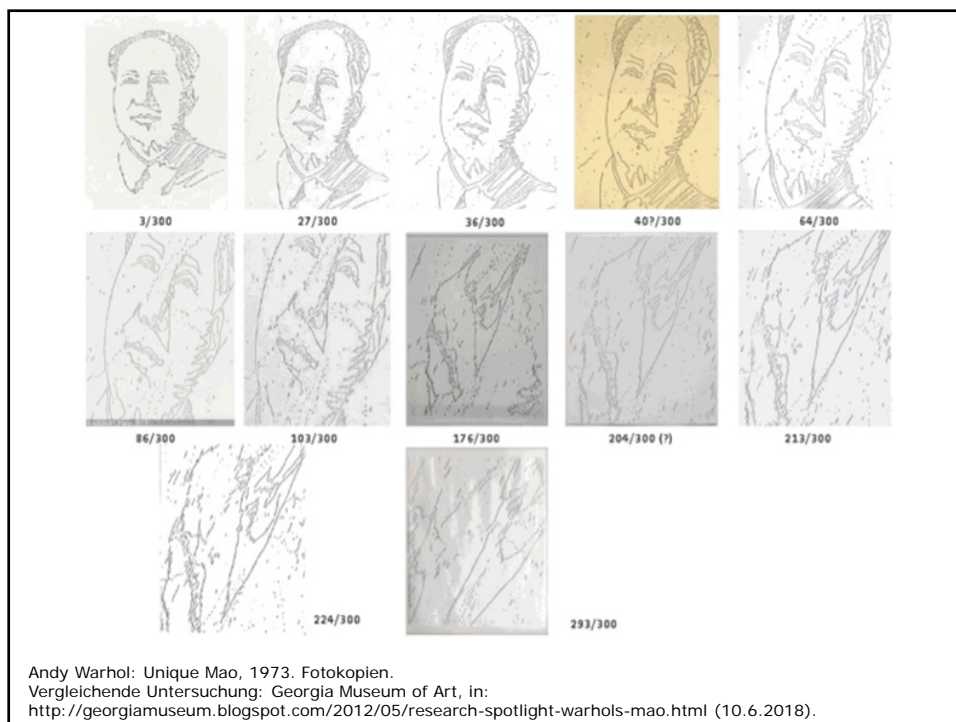
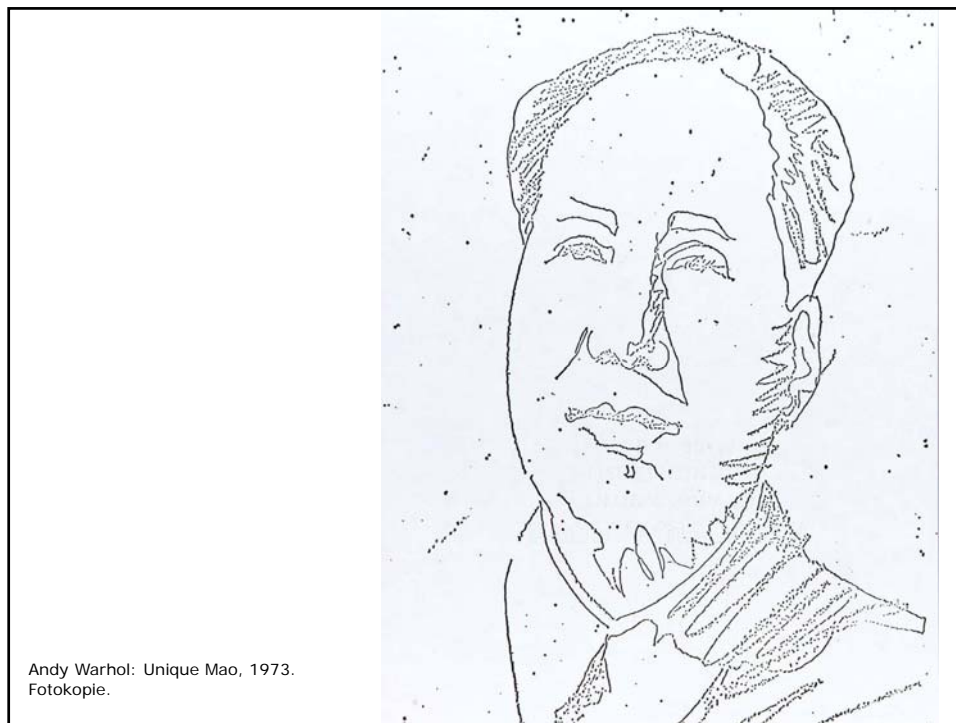


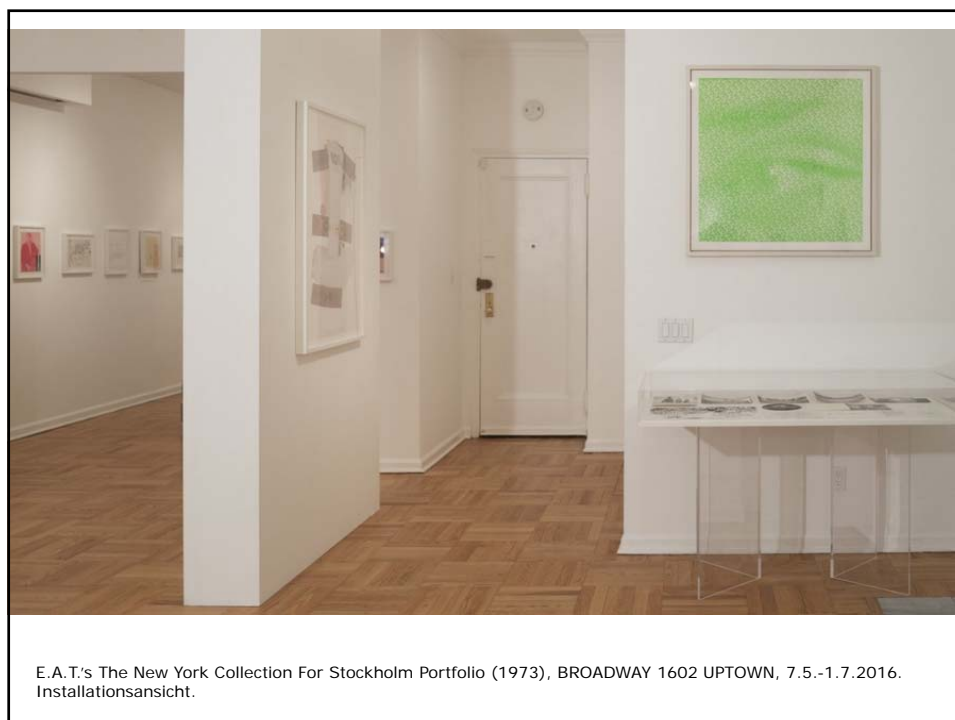
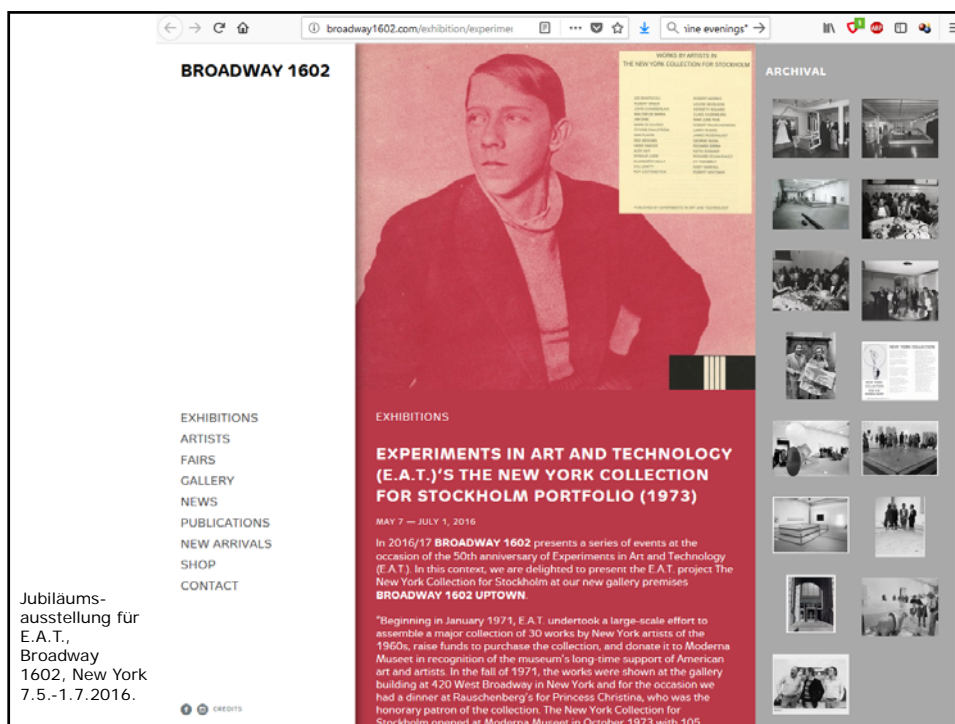


Walter De Maria: Untitled, from the portfolio The New York Collection for Stockholm, 1973.
Silbergelatinedruck.

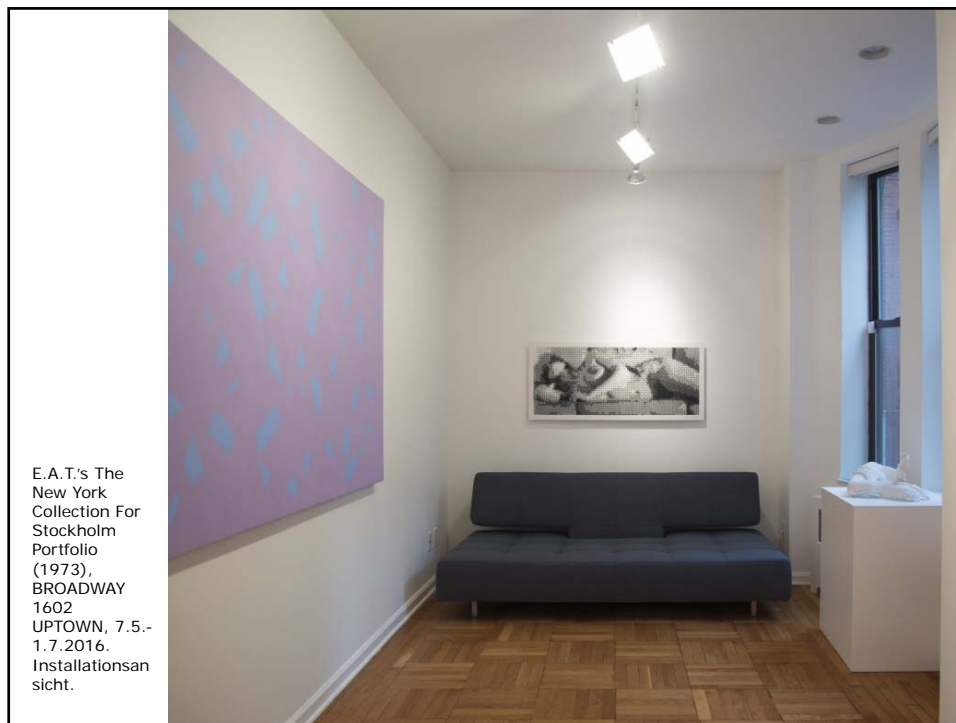


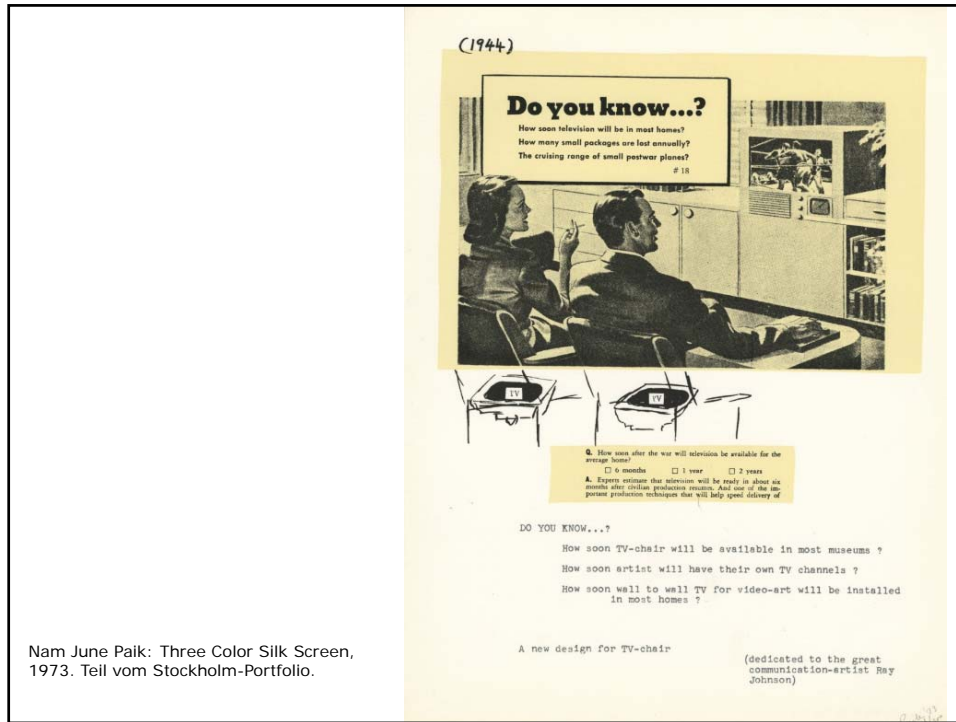
Donald Judd: Untitled, from the portfolio The New York Collection for Stockholm, 1973.





E.A.T.'s The New York Collection For Stockholm Portfolio (1973), BROADWAY 1602 UPTOWN, 7.5.-1.7.2016. Installationsansicht.

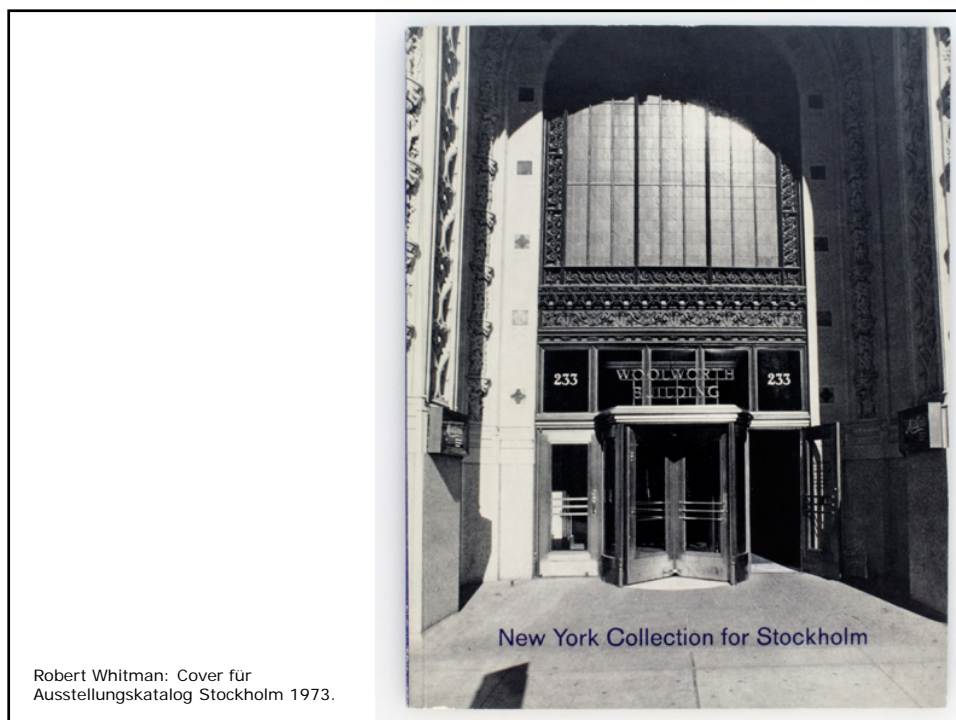
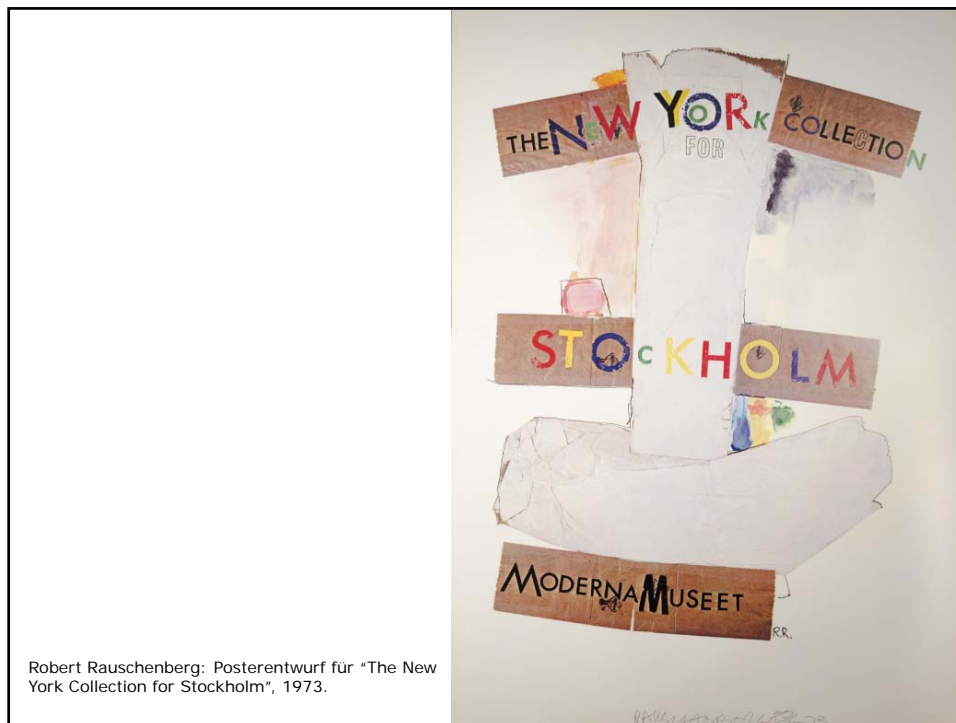


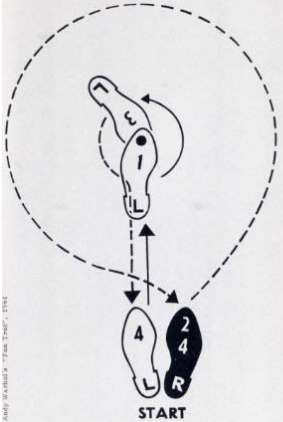


Nam June Paik: Three Color Silk Screen, 1973. Teil vom Stockholm-Portfolio.



Paul Richard: Flight to Sweden: Artful Defection, in: Washington Post, 28.10.1973, S. B1 und B3.





NEW YORK COLLECTION

27.10 - 9.12

MODERNA MUSEET

Moderna Museet Brochure unfolded 8 3/16 x 12"

NEW YORK COLLECTION

NEW YORK COLLECTION ÄR EN UTSTÄLLNING AV AMERIKANSK OCH EUROPEISK 60-TALSKONST SOM MODERNA MUSEET ANORDNAR MED ANLEDNING AV ATT 30 NYA VERK DONERATS TILL MUSEET.

NEW YORK COLLECTION ÄR ETT URVAL AV KONSTVERK UTFÖRDA AV AMERIKANSKA OCH EUROPEISKA KONSTNÄRE I NEW YORK UNDER 60-TALET.

INITIATIVET TILL INSAMLINGEN AV NEW YORK COLLECTION HAR TAGITS AV ORGANISATIONEN EAT (EXPERIMENTS IN ART AND TECHNOLOGY) FÖR ATT KOMPLETTERA MUSEETS TIDIGARE INNEHAV AV AMERIKANSK 60-TALSKONST.

MED DETTA TILLSKOTT BLIR MODERNA MUSEETS SAMLING AV AMERIKANSK OCH EUROPEISK KONST EN AV DE MEST BETYDANDE KOLLEKTIONERNA FRÅN DENNA VITALA PERIOD I KONSTEN.

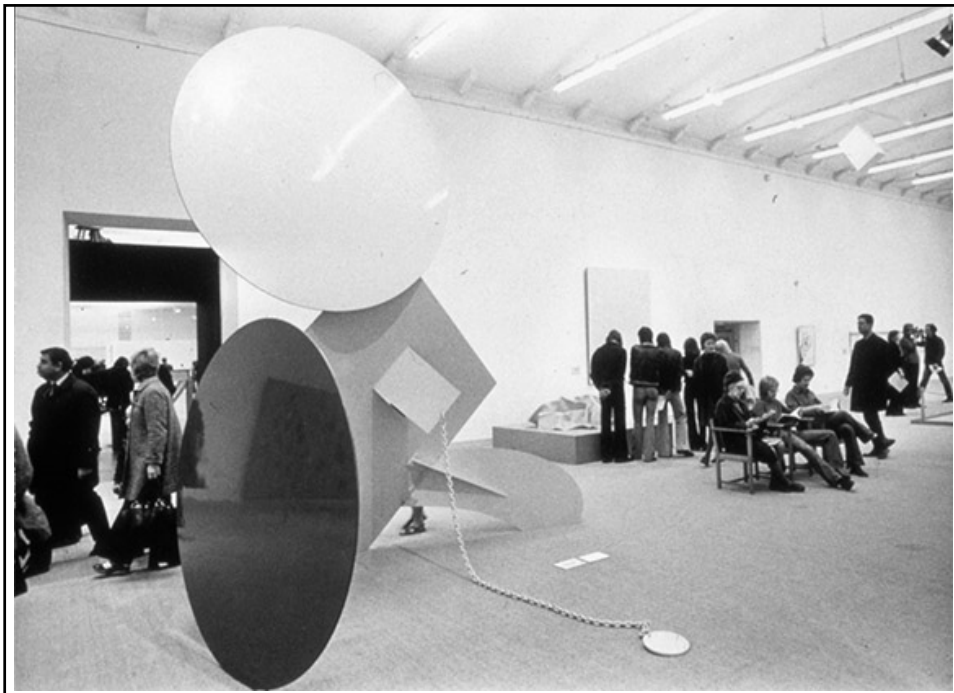
UTSTÄLLNINGEN ÄR ÖPPEN ALLA DAGAR KL 12-22
VISNINGAR TISDAG-FREDAG KL 13,
ONSDAG ÄVEN KL 19, 30

LEE BONTECOU, Utan titel, 1959
ROBERT BREER, Ryttsarflotte, 1972
JOHN CHAMBERLAIN, M.A.A.B., 1969
WALTER DE MARIA, Hård kärna, 1969
JIM DINE, Persikor, 1969
MARK DI SUVERO, Blå bäge för Matisse, 1962
ÖYVIND FAHLSTRÖM, Världsbanken, 1971
DAN FLAVIN, Monument 7 för V. Tatlin, 1964
RED GROOMS, Patrioternas parad, 1967
HANS HAACKE, Vandrande högsäpningsskridning, 1968
ALEX HAY, Diagrampapper, 1967
DON JUDD, Utan titel, 1970
ELLSWORTH KELLY, Vitt över svart, 1966
SOL LEWITT, 3C, Halv delad skulptur, 1969
ROY LICHTENSTEIN, Gesims nr 3, 1971
ROBERT MORRIS, Utan titel, 1970
LOUISE NEVELSON, Total- totalitet-allt, 1959-64
CLAES OLDENBURG, Geometrisk mus, 1969
NAM JUNE PAIK, TV-stol, 1968
ROBERT RAUSCHENBERG, Lermusan, 1971
LARRY RIVERS, Biografi, 1972
JAMES ROSENQUIST, Yrspanning, 1973
GEORGE SEGAL, Kemtvätten, 1964
RICHARD SERRA, Utan titel, 1972
KEITH SONNIE, Flockad, 1969
RICHARD STANKIEWICZ, 1971-10
FRANK STELLA, RAYY, 1970
CY TWOMBLY, Utan titel, 1971
ANDY WARHOL, Foxtrot, 1961
ROBERT WHITMAN, Matbord, 1963

Moderna Museet Broschüre für die The New York Collection for Stockholm, 1973.



The New York Collection, 1973. Moderna Museet, Stockholm. Installationsansicht.



Claes Oldenburg: Geometric Mouse, 1972.



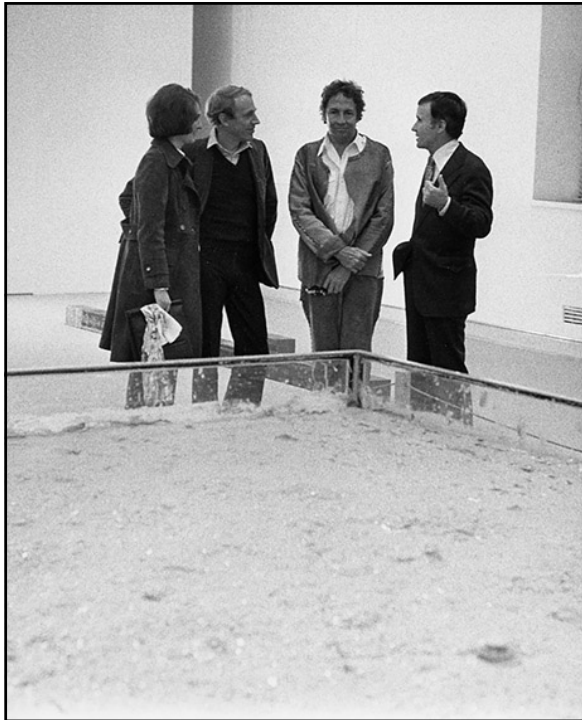
Robert Rauschenberg: Monogram, 19xx. Installationsansicht im Moderna Museet Stockholm, Oktober 1973.



Robert Rauschenberg: Mud Muse, 1968-1971. Installationsansicht im Moderna Museet, Stockholm, 1973.



Robert Rauschenberg: Mud Muse, 1968-1971.



Robert Rauschenberg: Mud Muse, 1968-1971. Installationsansicht im Moderna Museet, Stockholm, 1973.



Robert Rauschenberg und Prinzessin Christina während eines Besuchs im Königspalast, 1973.



V.l.n.r.: Pontus Hultén, Robert Whitman und Larry Rivers.



Der Schriftsteller Kenneth Koch wird verhaftet beim Marsch auf Washington, November 1969.



Szenenbilder aus "The Construction of Boston", Maidman Playhouse, New York 1962.

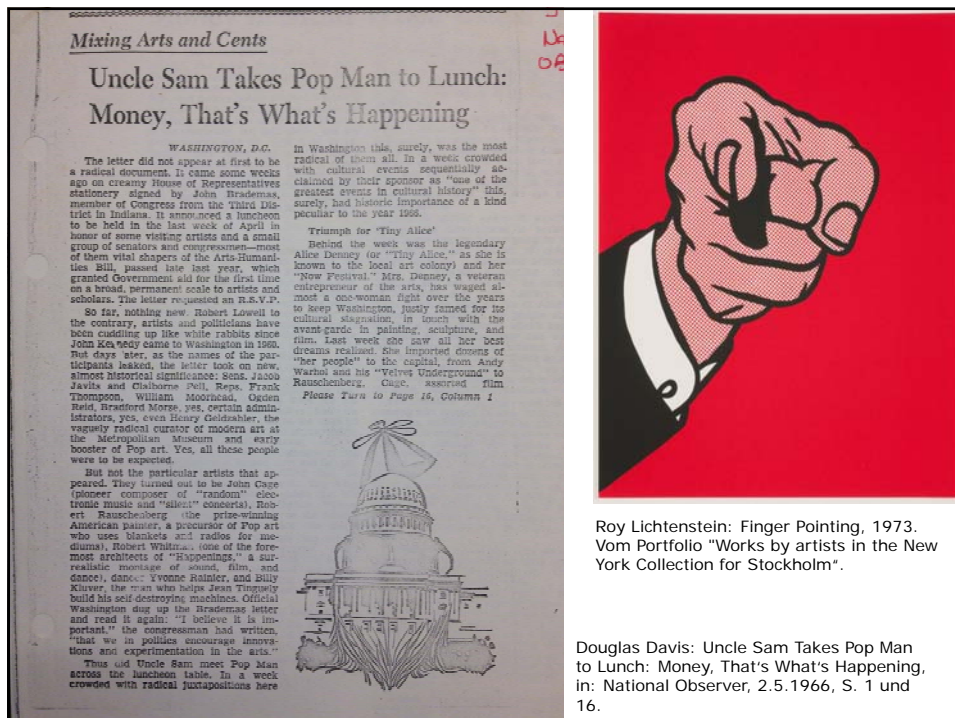


Das Ensemble von «The Construction of Boston», v.r.n.l.: Jean Tinguely, Niki de Saint Phalle, Robert Rauschenberg



Maxine Groffsky, Kenneth Koch, 3 Unbekannte, das Comedy Duo The Stewed Prunes in Hüten.

Maidman Playhouse, New York, 4.5.1962.



E.A.T.: projects outside art. — New York:
Experiments in Art and Technology.
8.12.1969.

E.A.T. PROJECTS OUTSIDE ART

December 8, 1969 235 Park Avenue South, New York, New York 10003

E.A.T. announces an exhibition, **PROJECTS OUTSIDE ART** — an exhibition of realizable projects in the environment — and requests submission of proposals.

Projects for the exhibition

- deal with such subjects as education, health, housing, concern for the natural environment, climate control, transportation, energy production and distribution, communication, food production and distribution, women's environment, cooking, entertainment, sports, etc.;
- use state-of-the-art technology;
- recognize, in particular, the scale adequate for the problem undertaken, social and ecological effects, organizational methods necessary for realizing the projects;
- apply to specific geographical environments.

The exhibition will present five projects, produced by five teams of artists, engineers, scientists, and other professionals working in collaboration.

Concurrently, a symposium and a conference will take place on the cultural relevance of the interaction between artists and engineers.

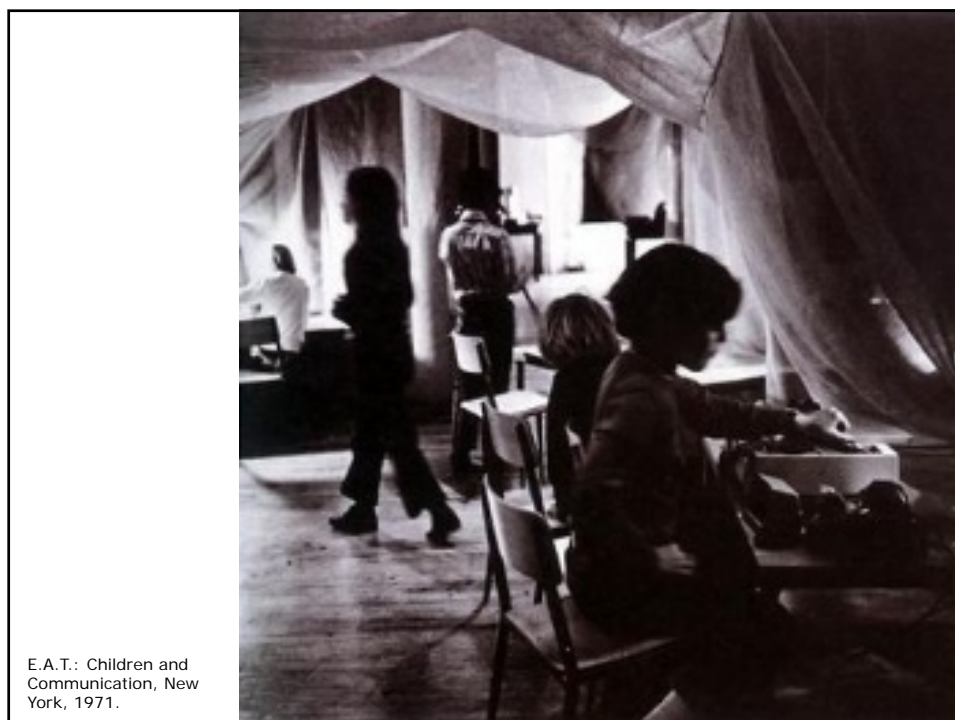
SELECTION PROCEDURES

Individuals will submit brief project proposals. On the basis of these proposals, a committee will assign selected individuals to the collaborative teams. The final form of each of the five projects will evolve as the members of the team work together. Fees and expenses will be paid to participants and funds will be provided for materials and equipment.

You are invited to submit proposals, ideas or already published articles relevant to the theme of the exhibition. Proposals should be no more than 1,000 words in length (except for published articles). Drawings may be included, but not films, photographs or tapes.

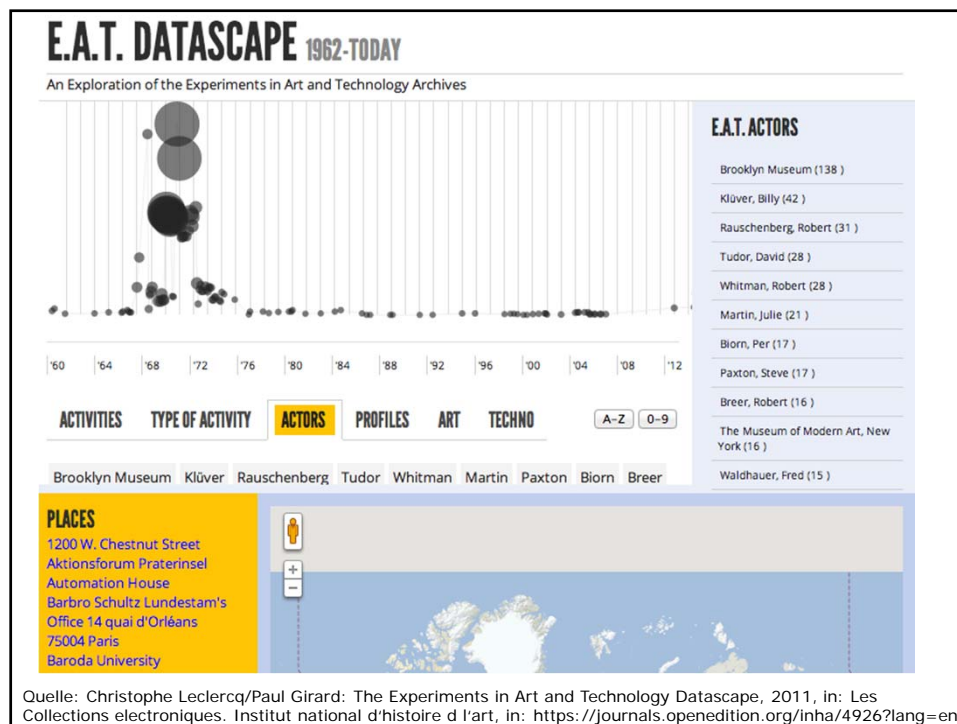
Proposals should be submitted to E.A.T. by April 1, 1970. The teams will be announced on May 15, 1970. The names of the members of the selection committee will be announced at this time.

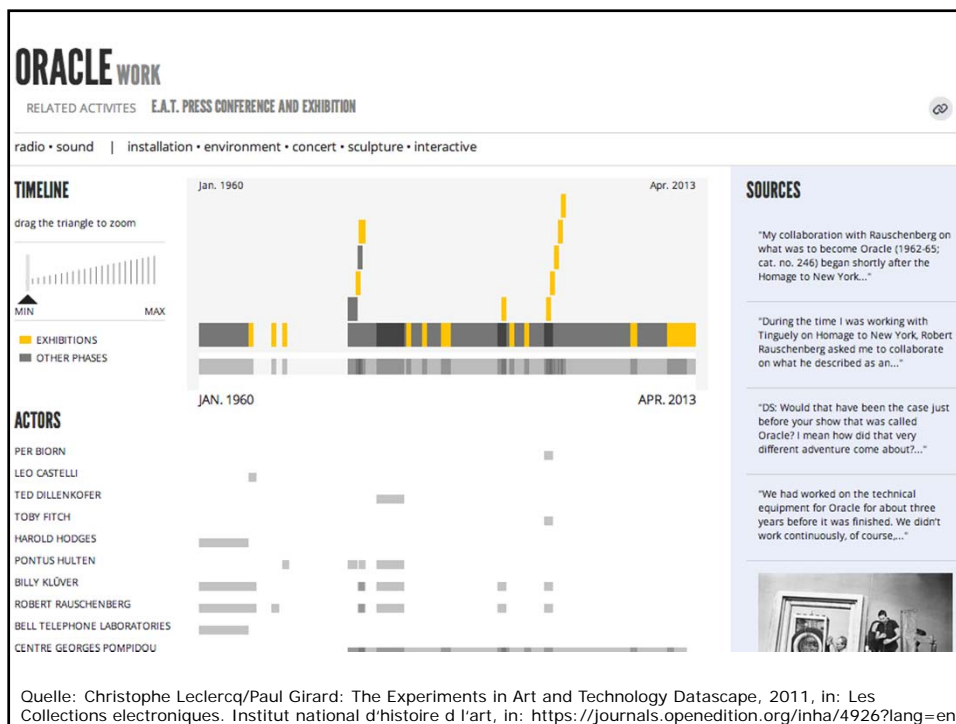
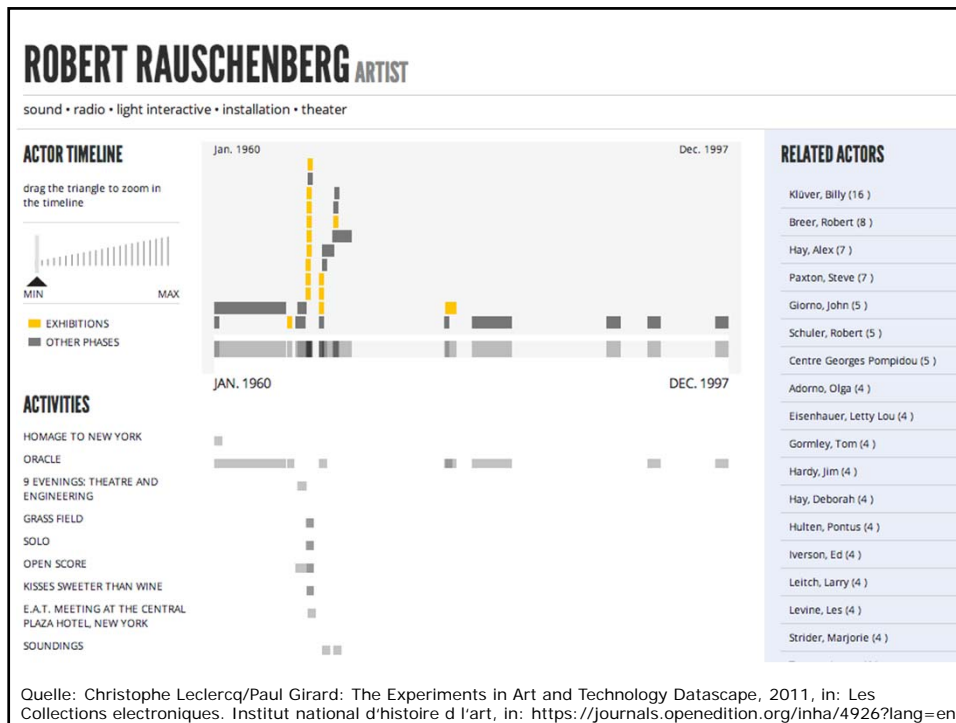
The exhibition and related activities will be held at Automation House (49 East 68th Street, New York City) in October 1970, with support from the National Endowment for the Arts, the American Foundation on Automation and Employment and other agencies to be announced.





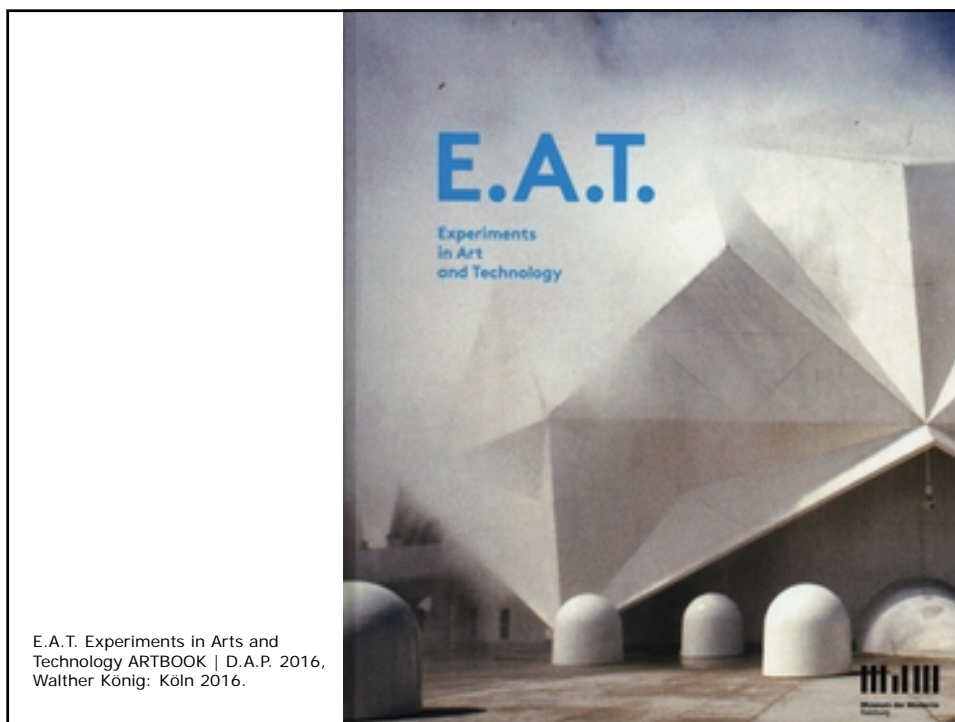
E.A.T.: Projects Outside Art: Children and Communications, 1971. Foto: Shunk-Kender.







E.A.T.'s The New York Collection For Stockholm Portfolio (1973), BROADWAY 1602 UPTOWN, 7.5.-1.7.2016.
Installationsansicht.



E.A.T. Experiments in Arts and Technology ARTBOOK | D.A.P. 2016,
Walther König: Köln 2016.

Literatur (Auswahl):

Five New York Evenings, in: SoundArt database, in:
<http://joy.nujus.net/SAET/index.php?page=1964evenings> (30.5.2018).

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Klüver, Billy/Martin, Julie: E.A.T. - The Story of E.A.T.: Experiments in Art and Technology 1960-2001, NTT InterCommunication Center: Tokyo 2003. (als Ausst.Kat für "The Story of Experiments in Art and Technology," NTT InterCommunication Center, 11.4.-29.6.2003 Tokyo.

Klüver, Billy, Robert Rauschenberg: Experiments in Art and Technology, in: E.A.T News, Vol. 1. Nr. 2, Juni 1967. <https://artsed4all.blog/2015/12/07/neat-new-experiments-in-art-and-technology/eat-news-volume-1-1967/>

Leclercq, Christophe/Girard, Paul: The Experiments in Art and Technology Datascape, 2011, in: Les Collections électroniques. Institut national d'histoire d l'art, in: <https://journals.openedition.org/inha/4926?lang=en>

Loewen, Norma: Experiments in Art and Technology: A Descriptive History of the Organization, Diss. New York University, New York 1975.

Martin, Julie: A Brief History of Experiments in Art and Technology, in: IEEE Potentials, Vol. 34, Nr. 6, Nov.-Dez. 2015, S. 13-19.

Reichardt, Jasia: E.A.T. and after, in: Studio International, Vol. 175, Nr. 900, Mai 1968, S. 236-237.

Some More Beginnings. Experiments in Art and Technology, Ausst.kat., Brooklyn Museum in New York City, 26.11.1968-5.1.1969.