

# SPACES

Jennifer Licht

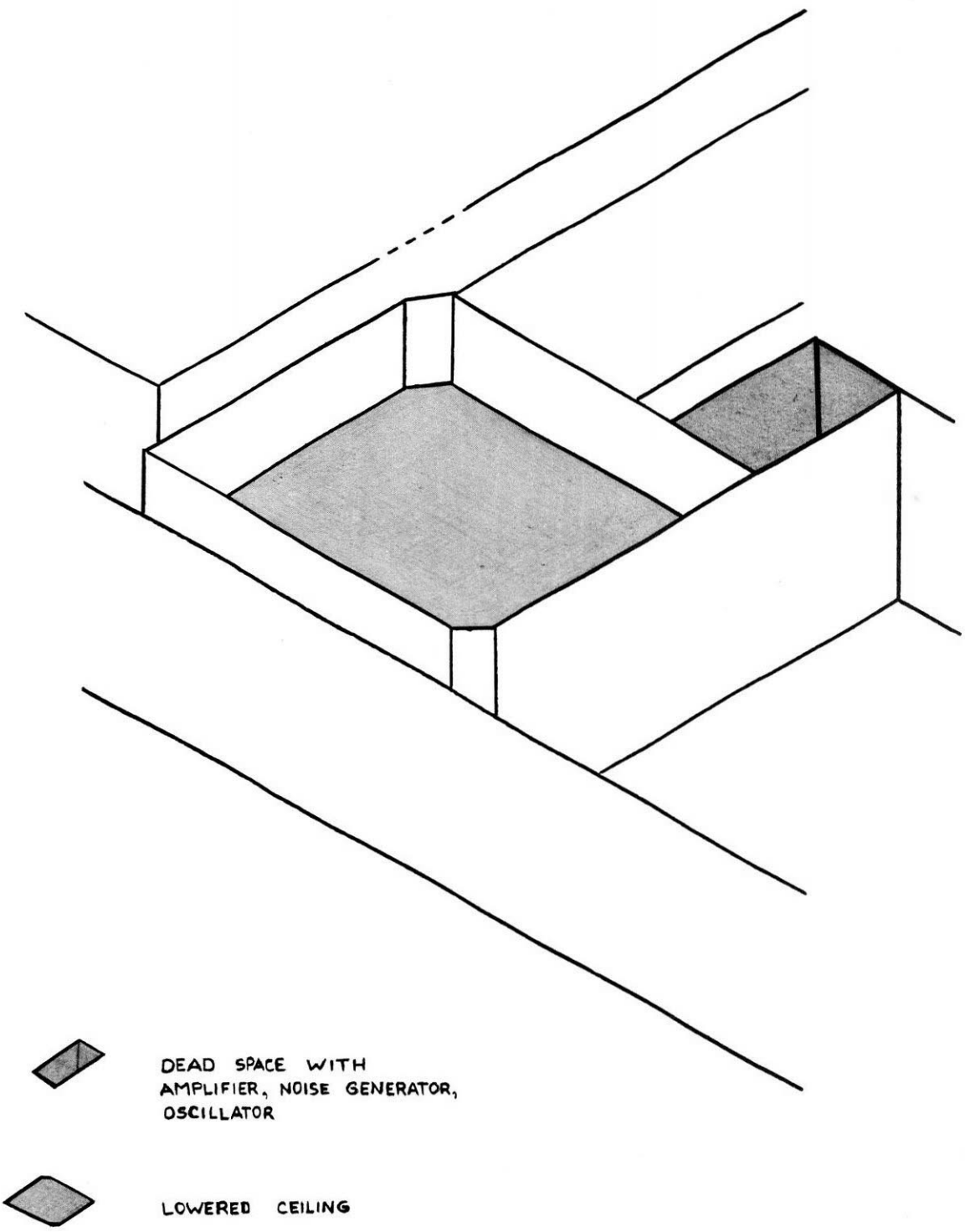
December 30, 1969 through March 1, 1970

The Museum of Modern Art, New York

Michael Asher

Untitled. 1969.  
wq. 1491  
Acoustical board, speakers, noise  
generator, oscillator. 8' high x 23' wide  
x 21' deep. 7' 5" h x 23' 6 1/2" w x 20' 6 1/4" d

Acoustical materials and consultation  
donated by Owens-Corning Fiberglas  
Corporation. Speakers lent by KLH  
Research and Development Corporation.



# Larry Bell

Untitled. 1969.

69. 1492

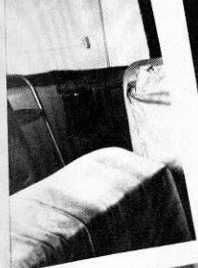
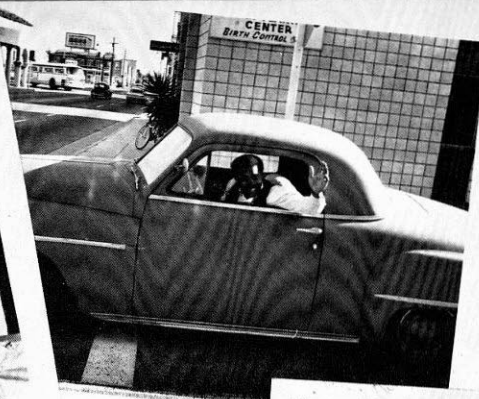
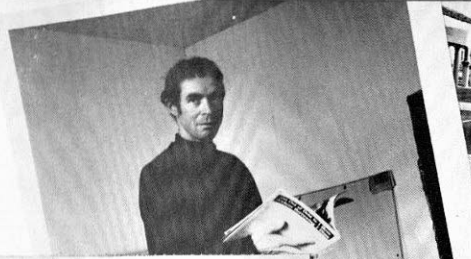
Vacuum-coated glass.

14' high x 17' 6" wide x 39' 6" deep.

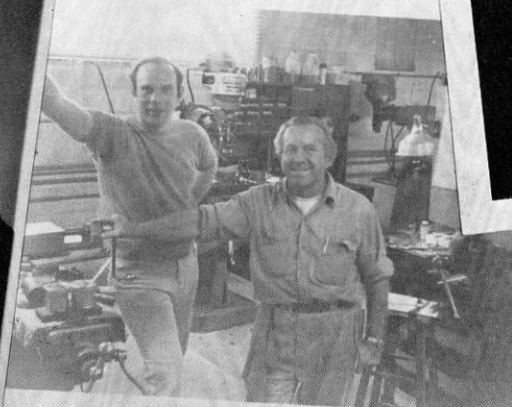
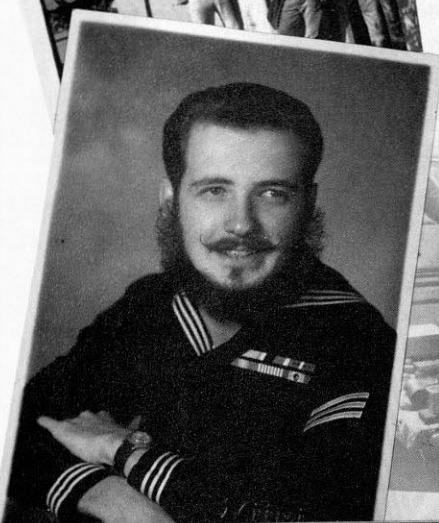
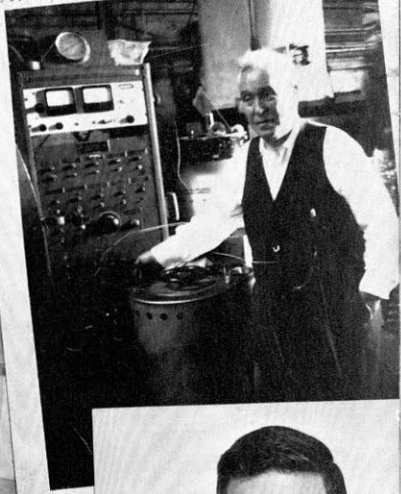
MoMA Ex 99170 Master Checklist

photo available:

Al Angel  
 Irving Blum  
 Martin and Herb Cohen  
 Fred Enss  
 Fred Engleberg  
 David Epner  
 Jordan Feldman  
 Philip Gargulio  
 Mike Gaudio  
 Mike Glicksman  
 Fred Gerlach  
 Martin Goodside  
 Sonny Kaye  
 Bruce Kearsley  
 Gordon Kiem  
 Bernard and Sarah Kletter  
 Edward Moses  
 George Schmidt  
 Ivana Sonnabend  
 Ralph Webster  
 Art Zaro



June 3, 1969 Ionic

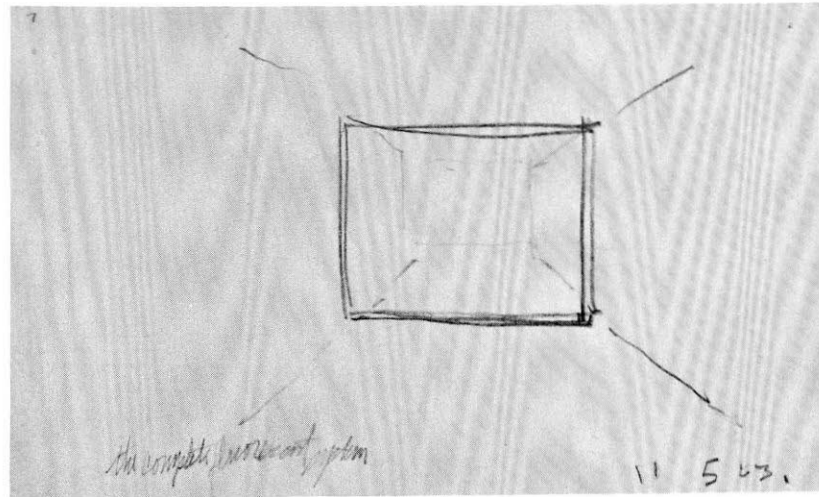


# Dan Flavin

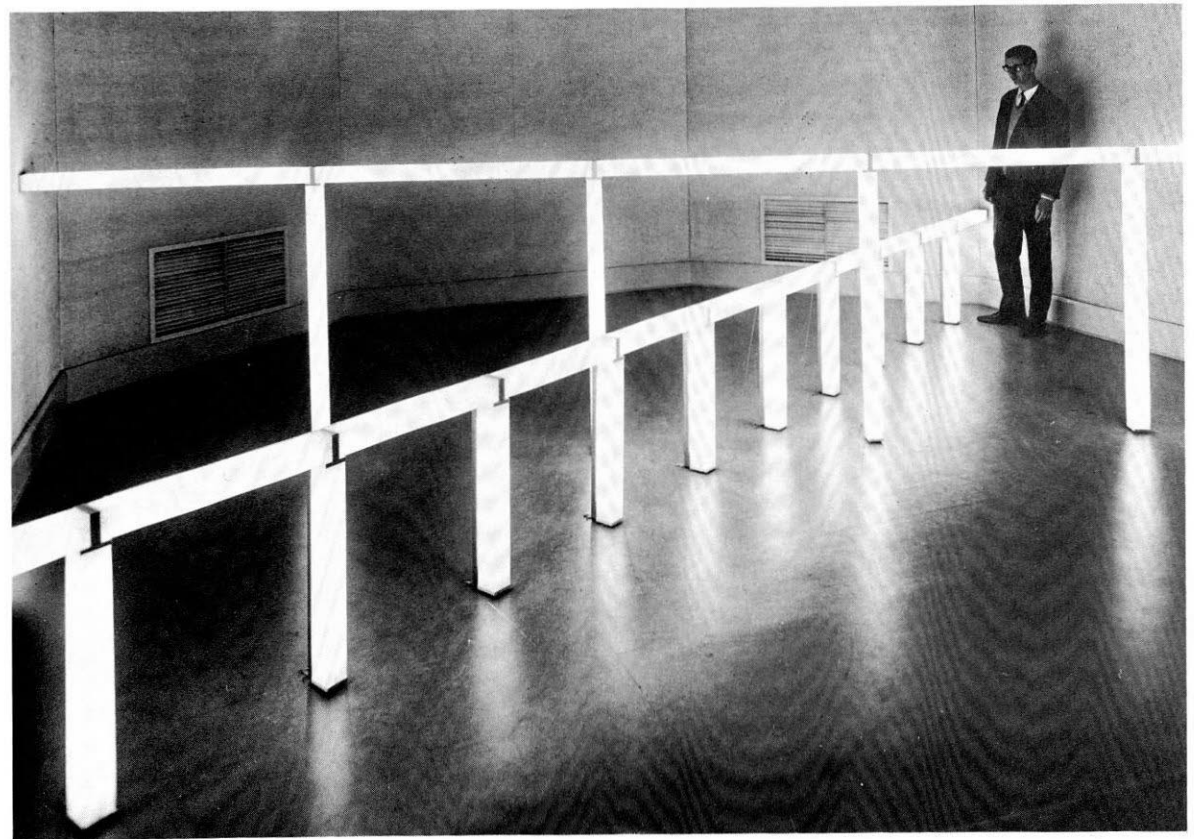
untitled (to Sonja). 1969.

69. 1493  
Yellow and green fluorescent light.  
14' high x 20' 6" wide x 33' 6" deep.  
33' 10 1/8" 59' 7 1/8"

Lights donated by General Electric,  
Large Lamp Division. Fixtures partially  
donated by Curtis-Electro Lighting  
Incorporated.



the complete fluorescent system. 1963. Pencil on paper, 3 x 5". Owned by the artist



greens crossing greens  
(to Piet Mondrian who lacked green). 1966.  
Translucent plastic covered green  
fluorescent light, approximately  
4' high x 20' wide x 22' long.  
Stedelijk van Abbemuseum, Eindhoven

# Robert Morris

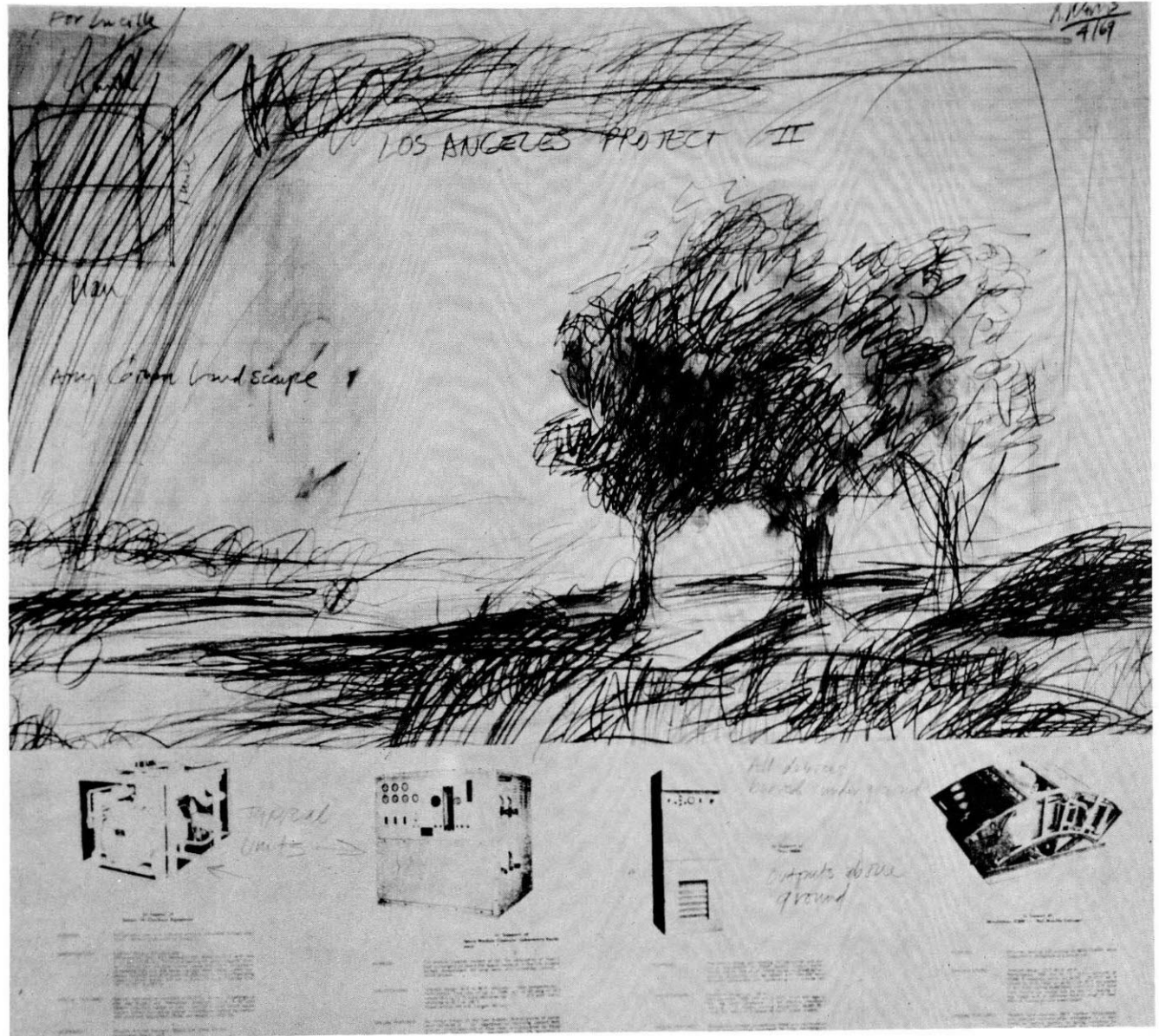
Untitled. 1969.

LA 1494

Trees, soil, wood, Cor-ten steel,  
fluorescent "grow" lights, refrigeration  
equipment.

14' high x 26' wide x 26' deep.

Trees donated by Lake Mary Nursery,  
Kimberly-Clark Corporation. Horticultural  
consultation donated by Manhattan  
Gardener Limited. Cor-ten steel donated  
by Joseph T. Ryerson & Son Incorporated.  
Consultation and Full Spectrum  
Vita-Lites donated by Duro-Test Light  
Bulb Center. Refrigeration equipment  
and installation partially donated  
by Tomlinson Refrigeration  
& Supply Company.



Proposal for Los Angeles Art and Technology project (not realized). 1969.  
Pencil and wash, with cut-and-pasted Xerox sheets.  
Collection Lucille Naimen, New York



# Pulsa

Untitled. 1969.

69. 1495  
Environmental sensors, voltage controlled sound and signal synthesizer, computer, teletype, high speed punch-paper tape reader, data-phone decoder, remote facilities, speakers, strobe lights, infrared heaters.

In the Sculpture Garden.

Computer, teletype, data-phone donated by Agrippa-Ord Corporation. Program by Robert Nagel. Transistors donated by Radio Corporation of America. Power conditioner lent by Ambac Industries. Speakers lent by Electro-Voice Incorporated and Bauer Electronics Incorporated. Amplifiers lent by Bogen Division, Lear-Siegler Incorporated. Microphones lent by Electro-Voice Incorporated. Wire donated by Whitney-Blake Corporation. Outdoor infrared heaters lent by Luminator Incorporated. Heater switches lent by General Electric. Large strobe lights donated by Berkey Technical. Bulbs donated by Sylvania Incorporated. Photoresistors donated by Clairex.

PROPOSAL (in a letter to Jennifer Licht, Oct. 2, 1969)

Our proposal for the sculpture garden is to place sixty strobe lights and approximately the same number of small speakers in clusters of varying densities on the ground, walls, and surfaces of the buildings that define the garden. The configuration will be established in a predominately east-west traverse of the space. The vertical expansion of the territory of the museum proper will include just those buildings occupying the same block as the museum, and we will use only lights at those positions. The sound activity from the speakers will occur within the garden and will be of low amplitude, at times dropping out and being masked by the sounds of the city.

At twelve locations within the garden people will activate directional, microphone/speaker feedback systems which will be responsive to their presence and movement as well as that of the wind, passing airplanes, and cars. We will also install twenty-seven outdoor infrared heaters, which will be operated by thermostats and our control system.

This piece will be characterized primarily by information taken directly from the environment, which is modified by a computer signal synthesizing system. There will be many levels of feedback loops and interaction, producing a kind of ecology amongst the several systems.

On an immediate level, information enriched through feedback will be exemplified by the real time interaction of viewers within fields of sonic response, and the thermostatic control of the infrared heaters, which will produce zones of radiant heat energy as well as waves of atmospheric distortion.

We also plan to use arrays of cadmium sulfide photoresistors in conjunction with two closed-circuit television cameras which will be placed atop the museum. By using wide angle lenses the two cameras will survey the entire garden. These sensors will receive and relay information regarding traffic flow between various zones of activity, and strobe light information. The sequencing and patterning of the light information can be related to densities of population within the garden.

Ideally we would like the system to be continuously activated for the duration of the show. The level of activity within the space will vary according to the processed input information. Perhaps a passing car late at night would activate a photoresistor and all fifty strobes would fire sequentially from east to west, or a particularly strong breeze would elicit a response from the microphone/speaker feedback circuit.

Because we plan our work for situations that allow free public access at all times, we should like to request that people be allowed to enter the Pulsa installation free of charge through the gate on 54th Street until 9:00 p.m.

Thank you for agreeing to our fee.

# Franz Erhard Walther

Instruments for Processes. 1962–69.

69.1496

Canvas, muslin, felt, foam rubber, wood, composition board, leather.

## FOR PROCESSES

Designation of the pieces and year of origin

to be thrown away  
four papers to be read  
smell  
piece for thinking #1

1962

for the forehead  
book  
piece for thinking #2

1963

for walking on  
to be lying in  
instrument identity  
eleven meter roll

1964

example  
nightpiece  
for hills and mountains  
score  
vest

1965

blindobjekt/to walk sightless  
for five (OBJECT) (every year another task...)  
for preparation  
for repairs  
for several people  
to forget  
for rain/while raining  
curtain  
for assembling or for lying on  
escaped 66

1966

piece to drop  
simultaneity-piece  
for business  
to obtain  
for balance  
instrument for the four seasons  
for musical processes  
for silence  
change  
for two  
just before dawn/dusk  
to understand brutality/proposition  
for having time  
keep on walking  
political  
instrument time  
frame  
for collection/consumption-object  
for sleep  
for strike

1967

instrument for competition  
instrument for the time being  
for hiking  
distances  
interchange  
for giving up

1968

standard object  
four  
instrument to improve  
proportion  
correlationpiece  
amplify  
positions  
for silence #2  
facinglines  
spots  
exercise-piece

1969

The pieces are to be used.

What does that mean among others?

...everybody has to make use of his own abilities, to experience his own possibilities...

Somebody has written:

Franz Erhard Walther calls for a new way of relating to (art) objects... what he clearly has in mind are not objects to be acquired and put on display but objects to be used for the purpose of gaining insight into one's own conduct. Thus Walther is not addressing the usual art public, which judges and selects according to aesthetic categories; he is speaking to anyone interested in employing this means of examining his own social behavior... this way of dealing with art objects is... new and unusual... if pursued with consistency it could lead to a breakthrough in the relations between art and society... art might thus come to be an active force in society...

## Michael Asher

Born Los Angeles, California, 1943. One-man exhibition: La Jolla Art Museum, California, 1969. Selected group exhibitions: *New Work—Southern California*, Art Gallery, University of California at San Diego, 1968; *West Coast Now*, Portland Art Museum, Oregon, 1968; *The Appearing—Disappearing Image*, Newport Harbor Art Museum, Newport Beach, California, 1969; *Anti-Illusion*, Whitney Museum of American Art, New York, 1969; 557087, Pavilion of the Seattle Art Museum, 1969. Lives in Venice, California.

## Larry Bell

Born Chicago, Illinois, 1939. One-man exhibitions: Ferus Gallery, Los Angeles, 1962, 1963, and 1965; Pace Gallery, New York, 1965 and 1967; Galerie Ileana Sonnabend, Paris, 1967; Stedelijk Museum, Amsterdam, 1967; *6 Artists: 6 Exhibitions*, Walker Art Center, Minneapolis, 1968. Selected group exhibitions: *The Responsive Eye*, Museum of Modern Art, New York, 1965; *Primary Structures*, Jewish Museum, New York, 1966; *The 1960s*, Museum of Modern Art, New York, 1967; *American Sculpture of the Sixties*, Los Angeles County Museum of Art, 1967; *Vth Guggenheim International Exhibition*, Solomon R. Guggenheim Museum, New York, 1967; *Documenta IV*, Kassel, 1968; *Kompass IV*, Stedelijk van Abbemuseum, Eindhoven, 1969. Lives in Venice, California. Represented by Pace Gallery, New York.

## Dan Flavin

Born New York City, 1933. One-man exhibitions: Judson Gallery, New York, 1961; Kaymar Gallery, New York, 1964; Green Gallery, New York, 1964; Ohio State University, Columbus, 1965; Galerie Rudolf Zwirner, Cologne, 1966; Nicholas Wilder Gallery, Los Angeles, 1966; Kornblee Gallery, New York, January and December 1967; The Museum of Contemporary Art, Chicago, 1967–68; Galleria Sperone, Turin, 1968; Galerie Heiner Friedrich, Munich, 1968; Pennsylvania State University, State College, 1968; Dwan Gallery, New York, 1968; Galerie Konrad Fischer, Düsseldorf, 1969; Irving Blum Gallery, Los Angeles, 1969; Galerie Bruno Bischofberger, Zurich, 1969; Retrospective Exhibition, The National Gallery of Canada, Ottawa, 1969. Selected group exhibitions: *Primary Structures*, Jewish Museum, New York, 1966; *Kunst Licht Kunst*, Stedelijk van Abbemuseum, Eindhoven, 1966; *The 1960s*, Museum of Modern Art, New York, 1967; *Kompass III*, Stedelijk van Abbemuseum, Eindhoven, 1967; *Plus by Minus*, Albright-Knox Art Gallery, Buffalo, 1968; *Minimal Art*, Gemeetmuseum, The Hague, 1968; *Documenta IV*, Kassel, 1968. Lives in Cold Spring, New York. Represented by Leo Castelli Gallery and Dwan Gallery, New York.

## Robert Morris

Born Kansas City, Missouri, 1931. One-man exhibitions: Dilexi Gallery, San Francisco, 1957 and 1958; Green Gallery, New York, 1963, 1964, and 1965; Galerie Schmela, Düsseldorf, 1964; Dwan Gallery, Los Angeles, 1966; Leo Castelli Gallery, New York, 1967, 1968, and 1969; Stedelijk van Abbemuseum, Eindhoven, 1968; Galerie Ileana Sonnabend, Paris, Spring and Fall 1968; Galleria Sperone, Turin, 1969; Irving Blum Gallery, Los Angeles, 1969; Corcoran Gallery of Art, Washington, D.C. 1969. Selected group exhibitions: *Primary Structures*, Jewish Museum, New York, 1966; *American Sculpture of the Sixties*, Los Angeles County Museum of Art, 1967; *International*, Instituto Torcuato di Tella, Buenos Aires, 1967; *Kompass III*, Stedelijk van Abbemuseum, Eindhoven, 1967; *Vth Guggenheim International Exhibition*, Solomon R. Guggenheim Museum, New York, 1967; *Art of the Real: USA 1948–1968*, Museum of Modern Art, New York, 1968; *When Attitudes Become Form*, Kunsthalle, Berne, 1969. Lives in New York City. Represented by Leo Castelli Gallery, New York.

## Pulsa

Group of 7 (originally 10) researchers in programmed environments, formed 1967. Present members: Michael Cain, born Boston, Massachusetts, 1941; Patrick Clancy, born Hornell, New York, 1941; William Crosby, born New Haven, Connecticut, 1939; William Duesing, born Detroit, Michigan, 1942; Paul Fuge, born Plainfield, New Jersey, 1946; Peter Kindlmann, born Vienna, Austria, 1939; David Rumsey, born New York, New York, 1944. Exhibitions: Experimentation and Public Showings in Loft, New Haven, 1967–68; Yale School of Art and Architecture, New Haven, 1968; Boston Public Garden, 1968; Yale Golf Course, New Haven, 1968–69; Louis Weiner Farm, Bethany, Connecticut, 1969; *Electric Ear*, Electric Circus, New York, 1969; Wadsworth Atheneum, Hartford, 1969. Live in Harmony Ranch, Oxford, Connecticut. Pulsa's research is sponsored by Yale University and The Graham Foundation for Advanced Studies in the Fine Arts.

## Franz Erhard Walther

Born Fulda, Germany, 1939. One-man exhibitions: Galerie Aachen, Aachen, 1966; Galerie Heiner Friedrich, Munich, 1967 and 1969; Kunstakademie, Düsseldorf, 1967; Galerie Rudolf Zwirner, Cologne, 1969; Galerie Neuendorf, Hamburg, 1969; Museum Haus Lange, Krefeld, 1969; Studio F. Ulm, 1969; Kunsthalle, Düsseldorf, 1969. Selected group exhibitions: Nationalgalerie, Berlin, 1969; *When Attitudes Become Form*, Kunsthalle, Berne, 1969. Lives in New York City. Represented by Galerie Heiner Friedrich, Munich.