

# The Museum of Modern Art

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## Advance Information on SPACES Exhibition

SPACES. Michael Asher, Larry Bell, Dan Flavin, Robert Morris, Franz Erhard Walther and the Pulsa group have created individual projects whose common interest lies in an encompassing spatial experience as the primary condition of the work of art.

Directed by Jennifer Licht, Associate Curator, Department of Painting and Sculpture.

December 30, 1969 through March 8, 1970.

Actual space is now being employed as an active ingredient, and the scope of the work of art has expanded to include the viewer. For this exhibition the gallery was divided into rooms. Each artist was provided with an enclosed area with which he was free to deal; the Sculpture Garden was put at the disposal of the Pulsa group.

Michael Asher. Born Los Angeles, Calif., 1943. Work has been exhibited in museums in San Francisco, San Diego, La Jolla, Seattle, and Portland; and the Whitney Museum of American Art in New York. Lives in Venice, California.

Asher has created perhaps the only quiet spot in New York - a space of perfect tranquility in which echoes and reverberations are eliminated. This dimly lit, low-ceiling, bare, white room (21' x 23') is lined with acoustical tile donated by Owens-Corning Fiberglas Corp. Speakers were donated by KLH, Cambridge, Massachusetts. All the electronic equipment will be installed behind the walls and not visible. "Walls, floor and ceiling should not distract or cause diversions from the perceptual experience," Asher says. "Due to the unassuming nature of the finished work, the viewer must happen upon it in complete innocence and without preconceived ideas. The demand on the viewer for this innocence and an unrestricted amount of time to perceive, seems to be a modest request but is important for all works of art. The experiencer cannot depend upon preconceived or past ideas of aesthetics, because they are not in the context of the work. The important thing is to experience what is taking place. Experience will very naturally explain the piece to you. There seems to be no need to impose structural guidelines upon the piece in order to understand it. Simply experience."

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Larry Bell.

Born Chicago, Ill., 1939. One man shows at Walker Art Center, Albright-Knox Gallery, Stedelijk Museum, Amsterdam. Group shows include The Responsive Eye, The Museum of Modern Art (1965), Primary Structures, The Jewish Museum (1966), American Sculpture of the Sixties, Los Angeles County Museum (1967), and Documenta IV Kassel, Germany (1968). His work is in many private and public collections including the Fort Worth Art Center and The Museum of Modern Art. Lives in Venice, California. Represented by Pace Gallery, New York.

Bell's work consists of two panels of vacuum-coated glass installed at one end of a narrow room bisected lengthwise by an interior wall. This is the first time he has used coated glass on a scale that dominates the observer. The walls and floor of the room itself are black and without lights. Light, directed from an exterior source, is reflected from a white wall outside the room. The space will change visually as the viewers enter, move about, and leave the room.

Dan Flavin.

Born New York City, 1933. Exhibitions since 1961 include a retrospective at the National Gallery of Canada (1969), and representation in such group shows as Kunst Licht Kunst, Stedelijk van Abbeuseum, Eindhoven (1966), Documenta IV, Kassel, Germany (1968), and New York Painting and Sculpture: 1940-1970, The Metropolitan Museum of Art (1969). His work is in numerous private and public collections including the Los Angeles County Museum, Pasadena Art Museum, Whitney Museum of American Art and The Museum of Modern Art. Lives in Cold Spring, N.Y. Represented by Castelli Gallery and Dwan Gallery, New York.

This work uses rectangular units of colored fluorescent tubes consisting of 32 eight-foot fixtures and 64 four-foot fixtures arranged in free-standing structures. These units form two interior 'barriers' that start in the corners of the entrance wall and converge at the far end of the room. The quality of the light creates a new space within the room. The fluorescent tubes have been donated by General Electric.

Robert Morris.

Born Kansas City, Mo., 1931. Exhibitions include one-man show at the Corcoran Gallery of Art, Washington (1969), and group shows such as Minimal Art, Gemeentemuseum, The Hague (1968). Art of the Real: USA 1948-1968, The Museum of Modern Art (1968). His work is in many private and public collections including Larry Aldrich Museum, Detroit Institute of Arts, The Solomon R. Guggenheim Museum and The Museum of Modern Art. Lives in New York City. Represented by Castelli Gallery, New York.

In Morris' work miniature groves of 144 Norway spruce trees planted in diminishing

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sizes create impressions of distant vistas, while a steel-faced, cruciform trench, through which the visitor walks, constricts his actions. The trees, donated by the Lake Mary Nursery, Loretto, Michigan, of the Kimberly-Clark Corporation, are white spruce transplants which have been in seed and transplant beds for four years. Newly developed Full Spectrum Vita-lites for the Morris room were donated by Duro-Test. The room is maintained at 50 degrees Fahrenheit with a humidity of 80 percent by a refrigeration system installed with the help of Tomlinson Refrigeration and Supply Co., Elizabeth, N.J.; and Ron Dean Taffel, the Manhattan Gardner Ltd., New York City, has donated his services to supervise the planting and conservation of the trees. Cor-ten steel donated by Joseph R. Tyerson and Son, Inc., Jersey City, New Jersey.

Pulsa.

A collaborative group of research associates in the arts formed in 1967 under the sponsorship of the Yale School of Art and Architecture and the Graham Foundation for the Advanced Studies in the Fine Arts. Present members are: Michael Cain, Patrick Clancy, William Crosby, William Duesing, Paul Fuge, Peter Kindlmann, and David Rumsey. Exhibitions include: Yale School of Art and Architecture, New Haven, Conn. (1968), Boston Public Garden (1968), Yale Golf Course, New Haven, Conn. (1968), and Wadsworth Atheneum, Hartford, Conn. (1969). Live in Oxford, Conn.

Pulsa has created a programmed environment involving sound, light and temperature control in the Sculpture Garden. Electronic equipment translates all movement in the Garden into sound and light patterns by means of a complex computer program. Television cameras - on the tower and outside the Garden cafeteria - record movements of people and trees in the Garden while directional microphones relate aural information. This material is transmitted to a control booth inside the Museum which can be observed by the public. There the information is analyzed and converted through a computer into sound and visual patterns which are transmitted throughout the Garden through speakers and strobe lights. The program will be continuous twenty-four hours a day, storing all the activity on tapes that can be replayed. Twenty-eight infra-red heaters placed in the Garden will create warm pathways and zones. A list of equipment indicates the complexity of the project:

Power Conditioner lent by Ambac Industries

Microphones and Musicaster outdoor speakers lent by Electro-Voice

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Mono amplifiers lent by Bogen Division/Lear-Siegler, Inc.

Polyplanar speakers lent by Bauer Electronics, Inc.

Large strobe lights lent by ASCOR, Division of Berkey Technical

Strobe light bulbs donated by Sylvania Electric Products, Inc.

Transistors donated by Radio Corporation of America

Electrical Wire donated by Whitney-Blake Co.

Infra-red heaters acquired with the help of Luminator, Division of Bulton Industries, Inc.

100 Photoresistors donated by Clairex Corporation

Time shared on a computer in process

Franz Erhard Walther. Born Germany, 1939. Studied in Germany 1957-1964. One-man exhibitions Galerie Aachen, Aachen (1966), Academy of Fine Arts, Dusseldorf (1967), Kunstmarkt, Kunsthalle, Cologne (1968), Galerie Heiner Friedrich, Munich (1969), Studio F, Ulm (1969), Kunsthalle Dusseldorf (1969). Group exhibitions Nationalgalerie, Berlin (1969), When Attitude Becomes Form, Kunsthalle, Berne, Museum Haus Lande, Krefeld, and I.C.A., London (1969). Represented by Heiner Friedrich Gallery, Munich.

Walther explores the psychology of personal space and activity. Under the supervision of the artist, visitors are invited to participate in the use of his 'instruments for processes.' They regulate the distance we maintain between ourselves and other people or objects, and disturb our control of our own movements. In this exhibit canvas will cover the floor and visitors will be able to put on, climb into and pick up the canvas objects Walther has made for the space. The artist and his wife will be present at stated hours to assist. At other times visitors will be able to look into the room. Simultaneously visitors in the gallery will see the "space" created by the artist against the background of a mid-Manhattan street scene, 54th Street, through the glass wall of the gallery.

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The Catalog will include an introduction by Jennifer Licht and sections by each of the artists. The six projects will be shown, under construction, in photographs by Claude Picasso. Acetate cover donated by the Celanese Corporation.

Because in some cases artists treat all six surfaces of the room, visitors will be asked to remove their shoes at the entrance to the exhibition where photo panels of the various stages of construction will be exhibited.

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Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York. 10019. (212) 956 - 7501.