

PROJECTS: SONIA LANDY SHERIDAN AND KEITH SMITH

Nine works, including three of monumental size, all produced collaboratively by Sonia Landy Sheridan and Keith Smith using the 3M Color-in-Color process, will be on view from June 5 through July 14, 1974, as part of The Museum of Modern Art's Projects series reporting on recent developments in art.

Both Sheridan and Smith live in Illinois and teach at the School of the Art Institute of Chicago. Their primary interest is in what they term "generative systems," defined as "the generation of ideas with the aid of current technology," including the use of copy machines as advanced photographic instruments.

All nine works in the Museum exhibition incorporate the image of a male nude printed on different materials -- cloth, plastic, mylar, paper and zinc. The largest of these, and the last in the artists' collaborative effort, extends 47 feet in length. The 3M Color-in-Color process is a completely dry 3-color optical system which allows the instantaneous reproduction and/or enlargement (depending on the system used) of color originals (either prints or slides and positive transparencies, again depending on the system).

To create the large nude figures, Sheridan and Smith first move the model's body across the image platen of the System I unit, thus producing a series of 8 1/2" x 11" prints. These one-to-one images are then cut up into smaller sections, converted to transparencies, and then enlarged into new color prints on the System II machine, which has enlargement capability. These prints are then heat-transferred rectangle-by-rectangle to cloth to yield the final image.

"In the past, the artist reacted to machines simply by making images of them," according to Sonia Landy Sheridan. "Today he uses machines to create new images. In the process, he is learning more about the basic nature of images, how they are formed and what they mean." Sheridan and Smith's use of the color copier involves a new technological process used to synthesize an image of the human figure in a

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novel way. An image of an entire figure is the end result but never is the whole figure photographed at one time; the result could not be generated (or experienced) without the color-in-color process.

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