

The Museum of Modern Art

No. 105
FOR RELEASE:
Tuesday, October 22, 1968

PRESS PREVIEW:
Monday, October 21, 1968
11 A.M. - 4 P.M.

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

Soundings is a 36 by 8 foot voice responsive object by Robert Rauschenberg.

Soundings will have its first public showing in the United States at The Museum of Modern Art from October 22 through January 26. It will be on view in the Paul J. Sachs Galleries for Drawings and Prints, accompanied by 16 lithographs by Rauschenberg recently acquired for the Museum's collection.

Soundings was made in New York last February for the Rauschenberg exhibition at the Stedelijk Museum, Amsterdam, where Bates Lowry, Director of The Museum of Modern Art and of the Museum's Department of Painting and Sculpture, saw it and arranged for this New York showing. The construction consists of nine eight-foot high units, three layers deep of plexiglass panels. The outer panels are silvered. When the observer enters the room in which the construction is installed, he sees his own reflection in the silvered panels. The work is electronically activated. What the viewer sees is dependent on his particular voice and the sounds he makes.

Rauschenberg's requirement that the viewer participate in the creation of the work of art is a radical departure from the traditional relation between artist and audience. In the past Rauschenberg created works that used parts of the viewer's real world, and works that required the viewer's participation. In Soundings, he insists that the viewer become his collaborator; without him the work does not exist.

Soundings was made in co-operation with a group of engineers and technicians associated with Experiments in Art and Technology (E.A.T.), an organization that Rauschenberg was instrumental in establishing. For him, to accept technology is to embrace the present; to merge art and technology is to confront the public with the present. Soundings continues to use the vocabulary of commonplace objects and to dissolve what he considers the needless separateness between man and technology.

(more)

Soundings has been lent by the Leo Castelli Gallery. Technical co-ordinator is L. J. Robinson; electronic design and construction by Ralph Flynn, Anthony Tadona, Logan Hargrave (consultant); mechanical design and construction by Per Biorn and L. J. Robinson (co-ordinators), Robert Coops, Richard Deaver, Edward Dziedzic, Lee Huber, and Mark Salas.

The lithographs range in date from 1964 to 1968. They include six postscripts to 34 Drawings for Dante's Inferno and Autobiography, a 1967 color offset in three parts. Booster, a six-foot high 1967 color lithograph, is shown with three studies. Gamble and Water Stop, both gifts of the Celeste and Armand Bartos Foundation, as well as many others in the exhibition, are the most recent works shown.

(Checklist attached)

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

The Museum of Modern Art

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

RAUSCHENBERG: "SOUNDINGS"

RECENT PRINT ACQUISITIONS

Soundings. 1968. Silk-screened and silvered plexiglass, lights, and microphones, 8' high x 36' long x 4' 6" deep. Leo Castelli Gallery, New York.

Break-through. 1964. Lithograph, 41 1/2 x 29 7/8". Gift of the Celeste and Armand Bartos Foundation.

Kip-up. 1964. Lithograph, 41 1/8 x 29 3/4". Gift of the Celeste and Armand Bartos Foundation.

Ark (postscript to 34 Drawings for Dante's Inferno). 1964. Lithograph, 14 x 16 1/8". Gift of the Celeste and Armand Bartos Foundation.

Kar (postscript to 34 Drawings for Dante's Inferno). 1964. Lithograph, 16 1/2 x 14". Gift of the Celeste and Armand Bartos Foundation.

Mark (postscript to 34 Drawings for Dante's Inferno). 1964. Lithograph, 14 x 16 1/4". Gift of the Celeste and Armand Bartos Foundation.

Plank (postscript to 34 Drawings for Dante's Inferno). 1964. Lithograph, 13 15/16 x 15 3/4". Gift of the Celeste and Armand Bartos Foundation.

Prize (postscript to 34 Drawings for Dante's Inferno). 1964. Lithograph, 14 x 16 1/8". Gift of the Celeste and Armand Bartos Foundation.

Rank (postscript to 34 Drawings for Dante's Inferno). 1964. Lithograph, 14 x 16". Gift of the Celeste and Armand Bartos Foundation.

Post Rally. 1965. Lithograph, 45 7/8 x 31 1/4". Gift of the Celeste and Armand Bartos Foundation.

Autobiography. (1967). Color offset lithograph in three parts, each 66 1/8 x 48 11/16". Gift of Arthur Ross.

Booster. 1967. Color lithograph, 71 9/16 x 35 1/8". John B. Turner Fund.

Skull (Booster Study III). 1967. Color lithograph, 21 9/16 x 28 9/16".

Blue Cloud (Booster Study VI). 1967. Color lithograph, 44 7/8 x 33 9/16". John B. Turner Fund.

Torso (Booster Study VII). 1967. Lithograph, 29 3/4 x 43 1/8" (irreg.). John B. Turner Fund.

Gamble. 1968. Color lithograph, 36 7/16 x 22 5/16". Gift of the Celeste and Armand Bartos Foundation.

Water Stop. 1968. Color lithograph, 52 1/4 x 29". Gift of the Celeste and Armand Bartos Foundation.