

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1023.7

chess space

DESIGNING PROGRAMS/PROGRAMMING DESIGNS

An exhibition by Karl Gerstner

have look

Native of a country of four tongues and one distinctive visual language, Karl Gerstner is an artist and a theorist, and a former graphic and typographic designer. All these activities are, in reality, however, simply different manifestations of a single approach to structural synthesis and visual rule making. Once wanting to become a chemist, and having finally turned into an optical experimenter, he is now, above all, a visual combinator.

The exhibition's title means: inventing rules for arrangement and is a didactic presentation of a mode of beholding and acting programmatically upon visual reality. It renews the author's programmatic claim, that rather than pursuing solutions to specific problems, he is seeking a general program valid for many solutions: a systematic approach for analyzing in design terms the conceptual and emotional aspects of form and color.

This claim is the methodological backbone of Gerstner's work. It represents a general method for questioning and structuring: a way of de-composing and combining. Convinced of its universality, the method takes a wager on reason, yet includes the notion of choice. Whether the method is used by the designer or the layman, it is only the complexity of the discourse which is modified; the structuring approach remains the same. The generative properties of the method do not change, it is the results which are as diverse as the players who give them form.

Emilio Ambasz
Curator of Design

have look

A companion publication to the exhibition, entitled "Think Program" is available at the Museum's Bookstores

The Museum of Modern Art is very grateful to the Pro Helvetia Stiftung for generously underwriting part of the exhibition's expenses. Special recognition is due to its Director Luc Boissannas, Zurich, for his fine comprehension of the meaning that this show has for Swiss culture, and to Dr. Hans Muller, of the Swiss Embassy in Washington, for his never-flagging enthusiasm for this project.

express particular gratitude to the Pro Helvetia Stiftung for
generously underwriting part of the exhibition's expenses. Special
recognition is due to its Director Luc Boissannas, Zürich, for his

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1023.7

Karl Gerstner
D-4000 Düsseldorf
Inselstr. 34

Emilio

Miss Linda Gordon
Public Information
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
USA

December 21, 1972
-/ma

Dear Miss Gordon:

I am in receipt of your telegram directed to Mr. Gerstner who is away from Düsseldorf until January 6, 1973. But I phoned him in order to get his final decision which is as follows:

I am sending you enclosed the revised version of the Preface (together with the Acknowledgement). As far as the text of the slide show and the film are concerned, Mr. Gerstner promised to let you have it until mid January, 1973. I hope this will do.

Yours sincerely,

Marlies Albrecht

Marlies Albrecht
- Secretary to Mr. Gerstner -

Encl.

~~express particular gratitude~~ to the Pro Helvetia Stiftung for
generously underwriting part of the exhibition's expenses. Special
recognition is due to its Director Luc Boissonnas, Zürich, for his

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1023.7

Designing Programs / ~~PROGRAMME~~
 an exhibition by Karl Gerstner

Native of a country of four tongues and one distinctive visual language, Karl Gerstner is an artist and a theorist, and a former graphic and typographic designer. All these activities are, in reality, however, simply different manifestations of a single approach to structural synthesis and visual rule making. Once wanting to become a chemist, and having finally turned into an optical experimenter, he is now, above all, a visual combinator.

The exhibition's title means: inventing rules for arrangement and is a didactic presentation of a mode of beholding and acting programmatically upon visual reality. It renews the author's programmatic claim, that rather than pursuing solutions to specific problems, he is seeking a general program valid for many solutions: a systematic approach for analyzing in design terms the conceptual and emotional aspects of form and color.

This claim is the methodological backbone of Gerstner's work. It represents a general method for questioning and structuring: a way of de-composing and combining. Convinced of its universality, the method takes a wager on reason, yet includes the notion of choice. Whether the method is used by the designer or the layman, it is only the complexity of the discourse which is modified; the structuring approach remains the same. The generative properties of the method do not change, it is the results which are as diverse as the players who give them form.

Emilio Ambasz

Curator of Design

A companion publication to the exhibition, entitled Think Programs is available at the Museum's Bookstore. (stu)

ACKNOWLEDGEMENT

On behalf of the Trustees of The Museum of Modern Art, I wish to ^{is very grateful} express particular gratitude to the Pro Helvetia Stiftung for generously underwriting part of the exhibition's expenses. Special recognition is due to its Director Luc Boissonnas, Zürich, for his fine comprehension of the meaning that this show has for Swiss culture, and to Dr. Hans Müller, of the Swiss Embassy in Washington, for his never-flagging enthusiasm for this project.