

## **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 They may not be published in print, posted on the internet, or exhibited.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 PS1	II. A. 618



## PRESS RELEASE

For immediate release

For more information,  
Contact Tom Finkelpearl  
212-233-1096

The Institute for  
Art and Urban Resources, Inc.  
The Clocktower  
108 Leonard Street  
New York, NY 10013  
212 233-1096

Alanna Heiss  
President and Executive Director

### THE CLOCKTOWER MAY 9 - JUNE 15

#### ENGAGING OBJECTS: The Participatory Art of Mirrors, Mechanisms and Shelters

VITO ACCONCI  
BILL and MARY BUCHEN  
MARILYN GOTTLIEB-ROBERTS  
WENDA HABENICHT  
MYRON KRUEGER  
PHILOMENA MARANO  
DEAN McNEIL  
GARY MARTIN  
NAM JUNE PAIK  
LIZ PHILLIPS  
AIMEE RANKIN  
HOWARD ROSENTHAL  
GAIL ROTHSCHILD  
DAVID SCHAFER  
BUKY SCHWARTZ  
JAMES SEAWRIGHT  
ROBERT SMITHSON  
ART SPELLINGS  
Curator: TOM FINKELPEARL

open studios:

STEPHEN BARRY  
KRISTIN JONES  
LADD KESSLER and PEGGY YUNQUE

Dean McNeil  
Gary Martin  
Nam June Paik

James Seawright  
Robert Smithson  
Art Spellings

Along with the exhibition, there will be three open studios:  
an installation by Ladd Kessler and Peggy Yunque, an installation by  
Kristin Jones and Andrew Ginzel, and a set of kinetic machines by Steve  
Barry. These studios will be open during gallery hours.

The Clocktower's facility is owned by the City of New York and  
its programs are supported in part with a grant from the New  
York City Department of Cultural Affairs. Funding for this exhibition  
was received from the David Bermant Foundation.

ices the opening  
s, Mechanisms,  
on will open  
m and will run  
er are Thursday-

ordinator, Tom  
ve participation  
er generated  
c through the  
work ranges  
ulpture, to  
all of the  
st participate

with photographs  
tists in the

al  
i

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 618



## PRESS RELEASE

For immediate release

For more information,  
Contact Tom Finkelpearl  
212-233-1096

PARTICIPATORY ART AT THE CLOCKTOWER MAY 9- JUNE 15.

The Institute for  
Art and Urban Resources, Inc.  
The Clocktower  
108 Leonard Street  
New York, NY 10013  
212 233-1096

Alanna Heiss  
President and Executive

The Clocktower is a project of  
The Institute for Art and Urban Resources, Inc.  
46-01 21st Street, Long Island City, NY 11101

### ENGAGING OBJECTS:

MAY 9-JUNE 15, 1986

OPENING: FRI MAY 9, 6-8PM

GALLERY HOURS: THURS-SUN 12-6PM

OPENING PERFORMANCE by  
MARILYN GOTTLIEB-ROBERTS

Non-Profit Org.  
U.S. Postage  
PAID  
New York, NY  
Permit No. 8585



THE CLOCKTOWER  
108 Leonard Street, 13th fl.  
New York, NY 10013  
212-233-1096

Five blocks south of Canal, between Broadway and Lafayette. Take elevator to 12th floor, walk up one flight.

The Clocktower's facility is owned by the City of New York and its programs are supported in part by generous contributions from The New York City Department of Cultural Affairs. The Clocktower, The Institute for Art and Urban Resources, Inc., is a non-profit center for contemporary art committed to the presentation of a broad range of artistic activities.

Myron Krueger  
Philomena Marano  
Dean McNeil  
Gary Martin  
Nam June Paik

David Schafer  
Buky Schwartz  
James Seawright  
Robert Smithson  
Art Spellings

Along with the exhibition, there will be three open studios:  
an installation by Ladd Kessler and Peggy Yunque, an installation by  
Kristin Jones and Andrew Ginzler, and a set of kinetic machines by Steve  
Barry. These studios will be open during gallery hours.

The Clocktower's facility is owned by the City of New York and  
its programs are supported in part with a grant from the New  
York City Department of Cultural Affairs. Funding for this exhibition  
was received from the David Berntson Foundation.

the opening  
mechanisms,  
1 open  
will run  
Thursday-

r, Tom  
icipation  
erated  
ugh the  
anges  
, to  
f the  
ticipate

photographs  
in the



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 618



## PRESS RELEASE

For immediate release

For more information,  
Contact Tom Finkelpearl  
212-233-1096

### PARTICIPATORY ART AT THE CLOCKTOWER MAY 9- JUNE 15.

The Institute for  
Art and Urban Resources, Inc  
The Clocktower  
108 Leonard Street  
New York, NY 10013  
212 233-1096

Alanna Heiss  
President and Executive Director

The Institute for Art and Urban Resources announces the opening of "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters" at the Clocktower Gallery. The exhibition will open with a public reception on Friday, May 9, 6:00-8:00 pm and will run through June 15, 1986. Gallery hours at the Clocktower are Thursday-Sunday, 12:00-6:00 pm. Admission is free.

"Engaging Objects," organized by Clocktower Coordinator, Tom Finkelpearl, is an exhibition that requires the active participation of the viewer. The audience will interact with computer generated video images, climb into a mirrored face, create music through the manipulation of a sonic pinball game, and so on. The work ranges in medium from mirrors, to video, to environmental sculpture, to mechanical art: from very high-tech to low tech. But all of the work shares one unusual characteristic: the viewer must participate in a very literal sense to complete the work.

Accompanying the exhibition will be a catalogue with photographs of each artist's work and an essay by the curator. Artists in the show are:

Vito Acconci	Liz Phillips
Bill and Mary Buchen	Aimee Rankin
Marylin Gottlieb-Roberts	Howard Rosenthal
Wenda Habenicht	Gail Rothschild
Myron Krueger	David Schafer
Philomena Marano	Buky Schwartz
Dean McNeil	James Seawright
Gary Martin	Robert Smithson
Nam June Paik	Art Spellings

Along with the exhibition, there will be three open studios: an installation by Ladd Kessler and Peggy Yunque, an installation by Kristin Jones and Andrew Ginzler, and a set of kinetic machines by Steve Barry. These studios will be open during gallery hours.

The Clocktower's facility is owned by the City of New York and its programs are supported in part with a grant from the New York City Department of Cultural Affairs. Funding for this exhibition was received from the David Berlant Foundation.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 618



## PRESS RELEASE

For immediate release

For more information,  
Contact Tom Finkelpearl  
212-233-1096

### PARTICIPATORY ART AT THE CLOCKTOWER MAY 9- JUNE 15.

The Institute for  
Art and Urban Resources, Inc  
The Clocktower  
108 Leonard Street  
New York, NY 10013  
212 233-1096

Alanna Heiss  
President and Executive Director

The Institute for Art and Urban Resources announces the opening of "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters" at the Clocktower Gallery. The exhibition will open with a public reception on Friday, May 9, 6:00-8:00 pm and will run through June 15, 1986. Gallery hours at the Clocktower are Thursday-Sunday, 12:00-6:00 pm. Admission is free.

"Engaging Objects," organized by Clocktower Coordinator, Tom Finkelpearl, is an exhibition that requires the active participation of the viewer. The audience will interact with computer generated video images, climb into a mirrored face, create music through the manipulation of a sonic pinball game, and so on. The work ranges in medium from mirrors, to video, to environmental sculpture, to mechanical art: from very high-tech to low tech. But all of the work shares one unusual characteristic: the viewer must participate in a very literal sense to complete the work.

Accompanying the exhibition will be a catalogue with photographs of each artist's work and an essay by the curator. Artists in the show are:

Vito Acconci	Liz Phillips
Bill and Mary Buchen	Aimee Rankin
Marylin Gottlieb-Roberts	Howard Rosenthal
Wenda Habenicht	Gail Rothschild
Myron Krueger	David Schafer
Philomena Marano	Buky Schwartz
Dean McNeil	James Seawright
Gary Martin	Robert Smithson
Nam June Paik	Art Spellings

Along with the exhibition, there will be three open studios: an installation by Ladd Kessler and Peggy Yunque, an installation by Kristin Jones and Andrew Ginzler, and a set of kinetic machines by Steve Barry. These studios will be open during gallery hours.

The Clocktower's facility is owned by the City of New York and its programs are supported in part with a grant from the New York City Department of Cultural Affairs. Funding for this exhibition was received from the David Berlant Foundation.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 618

By Karin Linson

Arc," the sculpture that stands just one block

# New York Newsday

EDITION

FRIDAY, MAY 9, 1986 • 25 CENTS

TA K I N G P A R T I N

D O W N T O W N A R T



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 618

### By Karin Lipson

Climb into a giant, mirrored mouth. Get seduced by a

Greek siren. Drive a vacuum cleaner crazy. Above all, *involve* yourself in art. That's the message from "Engaging Objects," running tonight through June 15 at the Clocktower Gallery in downtown Manhattan.

Clocktower coordinator Tom Finkelpearl has brought together work by 23 artists that requires our active participation. We can interact with computer-generated video images (including a multi-movement "critter" that makes Pac-Man look positively stodgy), create music on a sonic pinball game, activate an opera by the flick of a switch. We can swing, ring and teeter-totter. Selections run the gamut from high-tech electronics through low-tech mechanics to playground-tech seesaw, but they share one common denominator: us.

Despite its often playful tone, the show has been organized by Finkelpearl with an eye toward some serious — if hardly novel — concerns about art. (Although these aren't overtly addressed in the show, they are explored in the accompanying catalog.) Just how close should the relationship between art and the viewer be? How can art best involve us, break down our barriers of distance and misunderstanding?

Finkelpearl is especially concerned about art in public sites, such as Richard Serra's "Tilted

Arc," the sculpture that stands just one block south of the Clocktower and that has sparked some heated controversy. However controversy, Finkelpearl says, "is not the worst thing. The worst thing is indifference. And the works in this show guarantee a response."

Whether or not this show answers the knotty questions Finkelpearl raises, there's no doubt on one score: We can't walk through his show and remain indifferent.

We get right into the hot seat provided by artist Steve Barry, thereby setting off his seductive "The Sirens," inspired by Greek myth. As the seat rotates from side to side, we see two video screens, each filled with the image of a modern-day "siren" — one male, the other female, both movie-star (better yet, rock-star) beautiful — who sing to us, whisper, cajole and lure us, via twin speakers. There's a helpless feeling about being whisked back and forth between them, as they relentlessly continue their siren songs.

Barry will surely stir up mixed reactions with another piece that's even more explicit about seduction and loss of control. His "Circe" is a fibrous glass witch, sitting atop a tent-like structure made of steel pipes and clear vinyl. (Like all Barry's pieces, this one is made mostly of discarded objects picked up by the artist.) As we sit in front of this contraption, Circe's legs open wide, along with the vinyl sheath; we're confronted with a mirror, in which our face is quickly obliterated by the face of a pig.

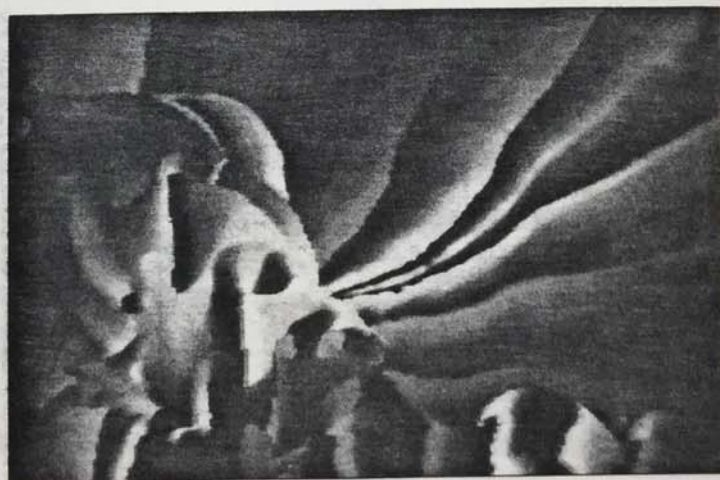
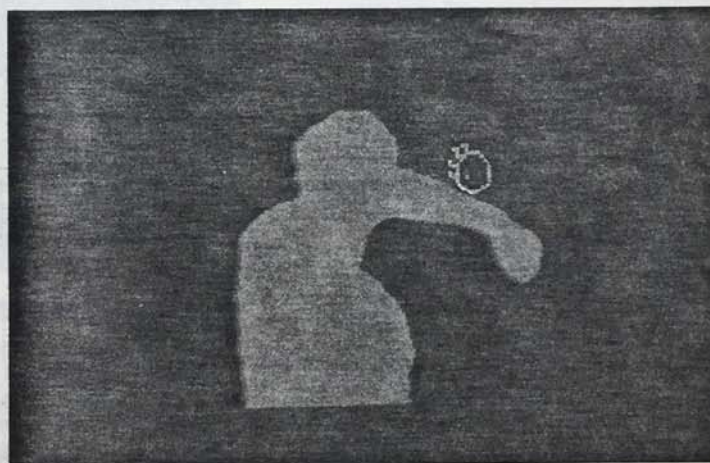
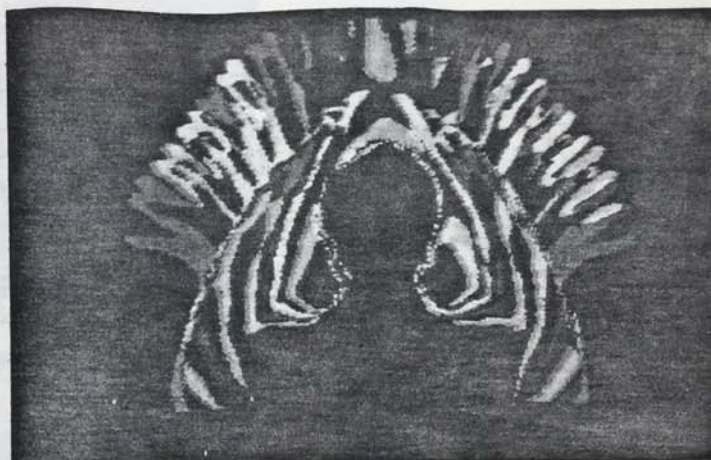
Indeed, mirrors figure prominently in the show.





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.618





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.618



Philomena Marano's 'Seawolf' is a takeoff on video games, in this case a submarine game whose frame is painted with kitschy marine creatures in a goofily attractive turquoise sea.

Vito Acconci, widely known for work that requires viewer participation, is represented here by an elegant, mirrored shelter called "Stretched Facade." Looking like an abstracted face, it has eyes and a mouth that invite the viewer to enter. (Note the comfortable padding inside.) With its undulating surface in which our reflection takes on crazy shapes, Acconci's piece manages to look at once like sleek sculpture and a carnival funhouse.

There's more carnival-type gadgetry here. Bill and Mary Buchen's "Sonic Maze" is a pinball machine on which, as its makers note, "you don't keep score, you play the score"; its components are miniature percussion instruments like xylophones, jingle bells, even a Cuisinart blade, which create musical sounds when hit by the pinball. (The "mu-

Vito Acconci's elegant, mirrored shelter, 'Stretched Facade,' left, resembles an abstracted face, with eyes and a mouth that invite the viewer to enter. It reminds one of both sleek sculpture and a carnival funhouse.

sic" can be rather tame if you don't exert just the right pressure to send the ball flying.)

And Philomena Marano's "Seawolf" is a takeoff on video games, in this case a submarine-type of game whose frame is painted with kitschy marine creatures in a turquoise sea. Though its surface is goofily attractive, an interior component, seen through the periscope, falls a bit flat.

Finkelparl is a fan of mechanical and electronic art, of which there's a good deal in this show. Watch out when you come in; walking into the main gallery, you may break a light beam, involuntarily activating two caged vacuum cleaners; thus goaded, they go into a frenzy of noise and activity, even writhing on the floor. Dean McNeil is the artist responsible for this episode of domestic dither.

Our voice patterns appear on TV as colored images in video artist Nam June Paik's "Participation T.V." And we show up on TV, moving in and out of a cube shape projected on the screen, in an intriguing installation by Buky Schwartz. Using the laws of perspective and a TV camera, Schwartz manages to transpose the lines and angles of large steel pipes into the projected image of the cube. As we see ourselves darting in and out of the TV cube, we become part of Schwartz' tantalizing bit of video trickery.

The most technically sophisticated of the video pieces is the "Interactive Environment" of Myron Krueger, an engineer whose work has been more recognized in the scientific community than in the art world. Here, we stand facing a video camera and a large-screen video monitor, which connect to a computer with several programs. As we move, our image creates a kaleidoscope of colors and patterns in some programs. In another, a video "critter" is born, a little blob of activity that can climb up our silhouetted arm, sit on our head or in our hand, occasionally falling off and "exploding" on the bottom of the screen.

Given all the sound and fury in the show, some of the quiet pieces come as a welcome respite. Notable is Gail Rothschild's construction of branches, twigs and rice paper, with its elements of Oriental contemplation, and David Schafer's pale pink 12-foot-high swing with a paddle-wheel. Ladd Kessler and Peggy Yunque have also created a soundless environment, a room converted to a mock-Gothic castle, complete with gargoyles. Aimee Rankin's mixed-media assemblage in a box includes lights, smells and sound; but since the sound is a scene from Puccini's "Madame Butterfly," we're not complaining.

"Engaging Objects: The Participatory Art of Mirrors, Mechanisms and Shelters" opens with a public reception tonight, 6 to 8 p.m., at the Clocktower Gallery, 108 Leonard St. (212) 233-1096. Regular gallery hours are Thursday through Sunday, noon to 6 p.m.

Country estate houses and castles of Britain are featured in "The Architect and the British Country House 1620-1920," a show of original drawings and watercolors at the National Academy of Design, today through June 29. Highlights include the influential 17th-Century Palladian buildings of Inigo Jones, the Restoration designs of Sir Christopher Wren, the neo-Classical designs of Robert Adam, and the great country houses designed by Sir Edwin Lutyens at the end of World War I.

The National Academy of Design is at 1083 Fifth Ave. For more information, call (212) 369-4880. ■

In Myron Krueger's 'Interactive Environment,' a screen shows images produced by a video camera and monitor connected to a computer. Movements of viewers create a kaleidoscope of patterns. Top, a program called 'Individual Medley.' Center, 'Critic' creates a video bug that can climb a viewer's silhouetted arm. Bottom, 'Body Surfacing.'

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A . 618

By Karin Lipson

Arc," the sculpture that stands just one block south of the Clocktower and that has sparked some heated controversy. However, controversy

# New York Newsday

EDITION

FRIDAY, MAY 9, 1986 • 25 CENTS

AKING PART IN

DOWNTOWN ART



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II . A . 618

## By Karin Lipson

Climb into a giant,  
mirrored mouth.  
Get seduced by a

Greek siren. Drive a vacuum cleaner crazy. Above all, *involve* yourself in art. That's the message from "Engaging Objects," running tonight through June 15 at the Clocktower Gallery in downtown Manhattan.

Clocktower coordinator Tom Finkelpearl has brought together work by 23 artists that requires our active participation. We can interact with computer-generated video images (including a multi-movement "critter" that makes Pac-Man look positively stodgy), create music on a sonic pinball game, activate an opera by the flick of a switch. We can swing, ring and teeter-totter. Selections run the gamut from high-tech electronics through low-tech mechanics to playground-tech seesaw, but they share one common denominator: us.

Despite its often playful tone, the show has been organized by Finkelpearl with an eye toward some serious — if hardly novel — concerns about art. (Although these aren't overtly addressed in the show, they are explored in the accompanying catalog.) Just how close should the relationship between art and the viewer be? How can art best involve us, break down our barriers of distance and misunderstanding?

Finkelpearl is especially concerned about art in public sites, such as Richard Serra's "Tilted

Arc," the sculpture that stands just one block south of the Clocktower and that has sparked some heated controversy. However controversial, Finkelpearl says, "is not the worst thing. The worst thing is indifference. And the works in this show guarantee a response."

Whether or not this show answers the knotty questions Finkelpearl raises, there's no doubt on one score: We can't walk through his show and remain indifferent.

We get right into the hot seat provided by artist Steve Barry, thereby setting off his seductive "The Sirens," inspired by Greek myth. As the seat rotates from side to side, we see two video screens, each filled with the image of a modern-day "siren" — one male, the other female, both movie-star (better yet, rock-star) beautiful — who sing to us, whisper, cajole and lure us, via twin speakers. There's a helpless feeling about being whisked back and forth between them, as they relentlessly continue their siren songs.

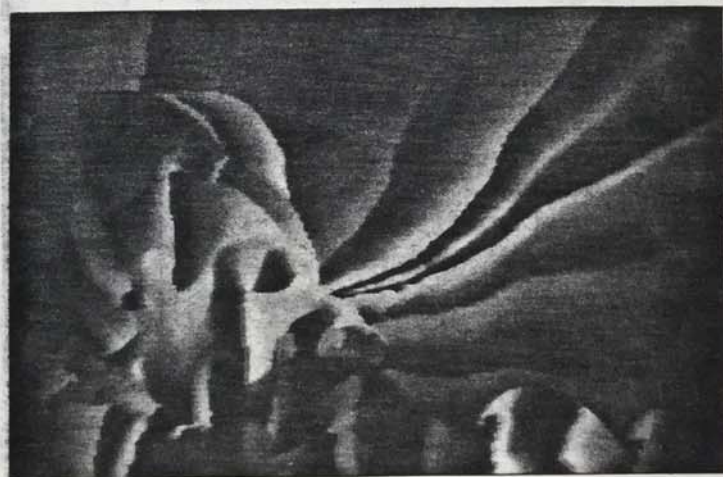
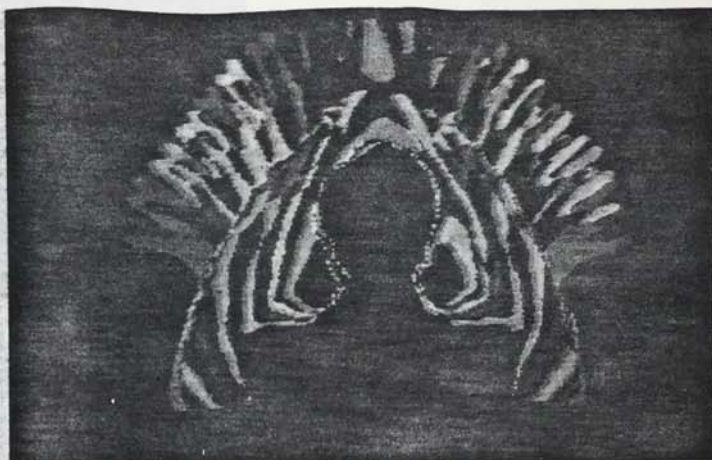
Barry will surely stir up mixed reactions with another piece that's even more explicit about seduction and loss of control. His "Circe" is a fibrous glass witch, sitting atop a tent-like structure made of steel pipes and clear vinyl. (Like all Barry's pieces, this one is made mostly of discarded objects picked up by the artist.) As we sit in front of this contraption, Circe's legs open wide, along with the vinyl sheath; we're confronted with a mirror, in which our face is quickly obliterated by the face of a pig.

Indeed, mirrors figure prominently in the show.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A . 618





The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 618



Philomena Marano's "Seawolf" is a takeoff on video games, in this case a submarine game whose frame is painted with kitschy marine creatures in a goofily attractive turquoise sea.

Vito Acconci, widely known for work that requires viewer participation, is represented here by an elegant, mirrored shelter called "Stretched Facade." Looking like an abstracted face, it has eyes and a mouth that invite the viewer to enter. (Note the comfortable padding inside.) With its undulating surface in which our reflection takes on crazy shapes, Acconci's piece manages to look at once like sleek sculpture and a carnival funhouse.

There's more carnival-type gadgetry here. Bill and Mary Buchen's "Sonic Maze" is a pinball machine on which, as its makers note, "you don't keep score, you play the score"; its components are miniature percussion instruments like xylophones, jingle bells, even a Cuisinart blade, which create musical sounds when hit by the pinball. (The "mu-

Vito Acconci's elegant, mirrored shelter, "Stretched Facade," left, resembles an abstracted face, with eyes and a mouth that invite the viewer to enter. It reminds one of both sleek sculpture and a carnival funhouse.

sic" can be rather tame if you don't exert just the right pressure to send the ball flying.)

And Philomena Marano's "Seawolf" is a takeoff on video games, in this case a submarine-type of game whose frame is painted with kitschy marine creatures in a turquoise sea. Though its surface is goofily attractive, an interior component, seen through the periscope, falls a bit flat.

Finkelpearl is a fan of mechanical and electronic art, of which there's a good deal in this show. Watch out when you come in; walking into the main gallery, you may break a light beam, involuntarily activating two caged vacuum cleaners; thus goaded, they go into a frenzy of noise and activity, even writhing on the floor. Dean McNeil is the artist responsible for this episode of domestic dither.

Our voice patterns appear on TV as colored images in video artist Nam June Paik's "Participation T. V." And we show up on TV, moving in and out of a cube shape projected on the screen, in an intriguing installation by Buky Schwartz. Using the laws of perspective and a TV camera, Schwartz manages to transpose the lines and angles of large steel pipes into the projected image of the cube. As we see ourselves darting in and out of the TV cube, we become part of Schwartz' tantalizing bit of video trickery.

The most technically sophisticated of the video pieces is the "Interactive Environment" of Myron Krueger, an engineer whose work has been more recognized in the scientific community than in the art world. Here, we stand facing a video camera and a large-screen video monitor, which connect to a computer with several programs. As we move, our image creates a kaleidoscope of colors and patterns in some programs. In another, a video "critter" is born, a little blob of activity that can climb up our silhouetted arm, sit on our head or in our hand, occasionally falling off and "exploding" on the bottom of the screen.

Given all the sound and fury in the show, some of the quiet pieces come as a welcome respite. Notable is Gail Rothschild's construction of branches, twigs and rice paper, with its elements of Oriental contemplation, and David Schafer's pale pink 12-foot-high swing with a paddle-wheel. Ladd Kessler and Peggy Yunque have also created a soundless environment, a room converted to a mock-Gothic castle, complete with gargoyles. Aimee Rankin's mixed-media assemblage in a box includes lights, smells and sound; but since the sound is a scene from Puccini's "Madame Butterfly," we're not complaining.

"Engaging Objects: The Participatory Art of Mirrors, Mechanisms and Shelters" opens with a public reception tonight, 6 to 8 p.m., at the Clocktower Gallery, 108 Leonard St. (212) 233-1096. Regular gallery hours are Thursday through Sunday, noon to 6 p.m.

Country estate houses and castles of Britain are featured in "The Architect and the British Country House 1620-1920," a show of original drawings and watercolors at the National Academy of Design, today through June 29. Highlights include the influential 17th-Century Palladian buildings of Inigo Jones, the Restoration designs of Sir Christopher Wren, the neo-Classical designs of Robert Adam, and the great country houses designed by Sir Edwin Lutyens at the end of World War I.

The National Academy of Design is at 1083 Fifth Ave. For more information, call (212) 369-4880. ■

In Myron Krueger's "Interactive Environment," a screen shows images produced by a video camera and monitor connected to a computer. Movements of viewers create a kaleidoscope of patterns. Top, a program called "Individual Medley." Center, "Critter" creates a video bug that can climb a viewer's silhouetted arm. Bottom, "Body Surfacing."



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 618

THE NEW YORK TIMES, FRIDAY, MAY 30, 1986

C26

## Art: 'Engaging Objects,' Audience Participation in Cultural Zoo

By MICHAEL BRENSON

**"ENGAGING OBJECTS:** The Participatory Art of Mirrors, Mechanisms and Shelters" is one of the more unusual shows of the season. The subject is what Tom Finkelpearl, the coordinator of the Clocktower Gallery and curator of the exhibition, calls "audience-activated" art. What this means is art that is set in motion by our physical presence or movement — like sitting on it, talking into it, rocking it or wearing it.

The show is like a cultural zoo. Dean McNeil's vacuum cleaners lie inside a cage writhing like snakes and grinding like a pneumatic drill. Turning the switch of Aimee Rankin's music box theater called "Bliss" is the signal for lights, smells and opera. Bill and Mary Buchen's "Sonic Maze" is a homemade pinball machine in which the ball bounces off xylophones and bells. Activating Nam June Paik's video screen means making noises into microphones. The exhibition definitely does not offer the hallowed silence of a museum.

One of the aims of the show is to suggest the number of artists interested in engaging the audience in what they see as a more direct and equal way than traditional painting and sculpture. "The invitation to participate," Finkelpearl writes in the catalogue, should make viewers

"more aware of the uniqueness and subjectivity of their response to the work."

"Within parameters set by the artist," he says, "the viewer becomes a creative force, discovering and inventing a work for himself."

There are 18 artists in all. Robert Smithson is represented by a 1964 kinetic piece. Vito Acconci's "Stretched Facade" — one of several works using mirrors — consists of a large face shaped like a funhouse boat with seats in the mouth and eyes. Accompanying the show, in an almost-adjacent gallery, there are works by Stephen Barry, one of Clocktower's studio residents. In his "Sirens" we whiz back and forth in a chair, overlooking a whirlpool-like maze, listening to siren-like sounds and looking at two modern-day sirens, a young man and woman, beckoning with their eyes and puckering their lips on screens in front of us.

The piece that Finkelpearl describes as the most "technically sophisticated" is Myron W. Krueger's "Interactive Environment." It is a computer-based work in which our image activates visual and audio programs on a screen and speakers. As we move our fingers through space, we create images and sounds. In one of the programs, called "Citter," a creaturely presence appears alongside us on the screen. We can move it about and make it jump, but we can not catch or control it.

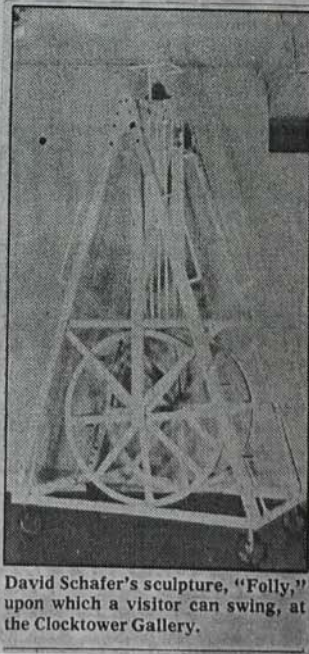
The problem with the show lies in the claims that are made for it. Before Modernism, and even in most modernist art apart from Minimalism and Formalism, artists worked with a sympathetic understanding of the needs of the public. From the beginning of the century many artists have been fascinated at one time or another by the idea of a more perfect union between art and viewer. To suggest that serious artistic consideration of the public is new, or to argue that physical participation can establish a relationship with the public that is more honest, more complete and more respectful of its "uniqueness and subjectivity" does not make a lot of sense.

What the show reveals is that art depending upon our physical participation in order to function tends to have little imaginative substance. As entertaining and clever as the objects in this exhibition are, they tend to stop the imagination, not inspire it. The most engaging objects are those that do not depend upon our physical involvement. Like some of Mark di Suvero's sculptures, Wenda Habicht's "Shy Man's Throne" and David Schafer's "Folly" are both sculptures on which we can swing. Both have a scale that makes us want to swing on them in the first place.

Liz Phillips's sound installation, "Sound Syzygy" — which with Buky Schwartz's video-and-sculpture installation called "Pink Roof" makes

the upstairs gallery the most effective corner of the show — fills up space like sculpture. It picks up sounds — all sounds — through sensors and turns them into beeps and pings and music. Because of the way it makes us aware of space, aware of our relation to a particular space and aware of sound as something that affects us whether or not we hear it, it is the most effective piece in the show.

The exhibition, sponsored in part by the David Berlant Foundation, is at the Clocktower, 108 Leonard Street, through June 15. Hours are Wednesday through Sunday, 12 to 6 P.M.



David Schafer's sculpture, "Folly," upon which a visitor can swing, at the Clocktower Gallery.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A . 618

# VOICE

the village

VOL. XXXI NO. 25 • THE WEEKLY NEWSPAPER OF NEW YORK • JUNE 24, 1986 • \$1.00

14133 • VV PUBLISHING CORPORATION



BY KIM LEVIN

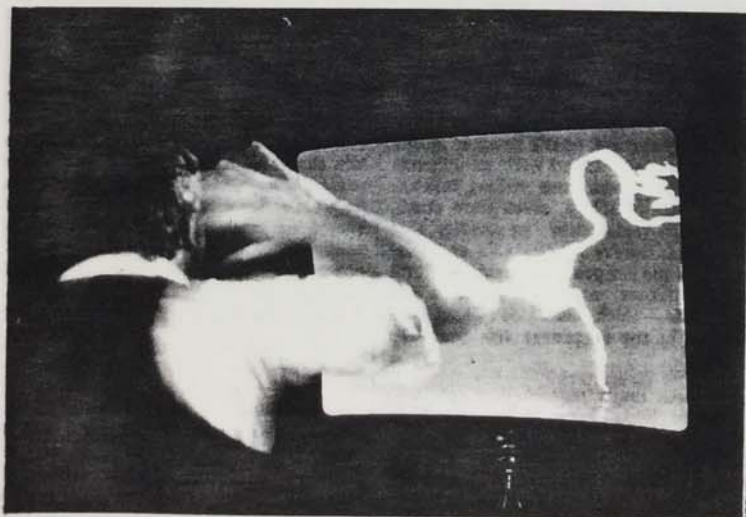
At the Clocktower (108 Leonard Street, closed) an unwieldy group show with the unwieldy title of **"Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters"** was as full of noise, activity, and distraction—and delight in technological feats both high and low—as Gormley's art is silent, concentrated, and resistant. "Discovering a new relationship with an alienated audience has been a major preoccupation in the art of the twentieth century," writes curator Tom Finkelpearl in the catalogue essay. He wants to contradict Huizinga, whom he quotes on the "dumb and immobile" quality of visual art. This is a show of "interactive" art that required viewers to participate: the art waits for you to complete it and give it life (speaking of phenomenology), and will try anything to get you involved.

Mere presence (and a photoelectric relay switch) activated Jones & Ginzel's quivering outer-space tableau out in the corridor, and also Dean McNeil's vacuum cleaners in a cage, which shook and growled when you got too near. Climbing into the seats of Vito Acconci's mirrored face/facade completed that relatively passive piece. A flick of the switch set Gary Martin's abstract sculptures spinning, creating illusory figural shapes. Buky Schwartz's open construction of steel rods played with optical tricks too: you could walk through but on the video monitors it locked you into a cubic illusion. Some works required two viewers: Wenda Habenicht's seesawing cabins;

## ART

James Seawright's *Dual Mirror*. Others involved sound. Bill and Mary Buchen's sonic pinball machine allowed you to make music while you played; Aimee Rankin's Madame Butterfly box, like a miniature opera, made music for you. And Nam June Paik's *Participation TV* from 1969 translated the sounds of your voice into visual patterns.

Myron Krueger's *Videoplace*, with a repertoire of 16 different computerized programs, was the showstopper. It let you enter and become part of a giant video game in which you—or rather your vivid video silhouette on a large screen monitor—could draw and erase green lines with a finger, or make echoing angel wings with an arm, or manipulate images in other ways. You could play with your own tiny bouncing silhouette or make tunes (each finger sounds a different note), or bounce a "kitter" back and forth like a ball as well as crush it between your hands. Every time you stepped offscreen, the program changed and so did the rules of the visual game. Exploding video kitters may not make you question the human condition, and I tend to agree with Alanna Heiss, who comments in her catalogue introduction, "art should not expect me to crank it up or ride it," but this show's crazy mixture of science museum and art arcade was pure end-of-the-season fun. ■



Myron Krueger (and collaborator): *Videoplace* (1972-86)

STEVEN RUBIN



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A . 618

# the village VOICE

VOL. XXXI NO. 25 • THE WEEKLY NEWSPAPER OF NEW YORK • JUNE 24, 1986 • \$1.00

14133 • VV PUBLISHING CORPORATION

BY KIM LEVIN

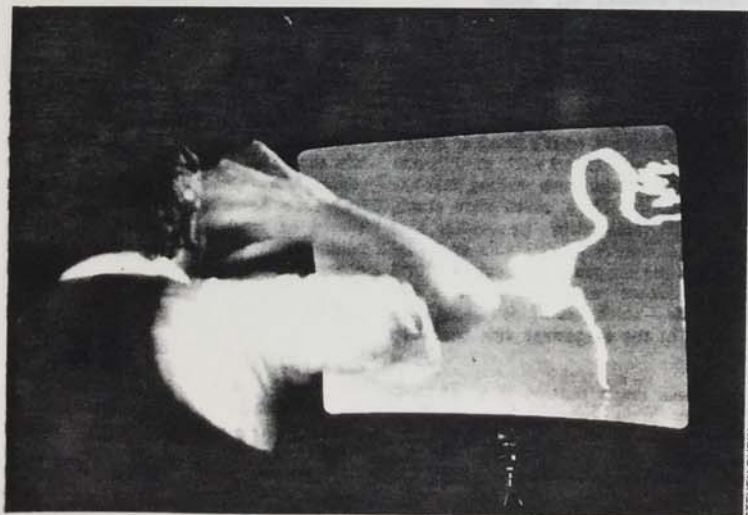
At the Clocktower (108 Leonard Street, closed) an unwieldy group show with the unwieldy title of "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters" was as full of noise, activity, and distraction—and delight in technological feats both high and low—as Gormley's art is silent, concentrated, and resistant. "Discovering a new relationship with an alienated audience has been a major preoccupation in the art of the twentieth century," writes curator Tom Finkelpearl in the catalogue essay. He wants to contradict Huizinga, whom he quotes on the "dumb and immobile" quality of visual art. This is a show of "interactive" art that required viewers to participate: the art waits for you to complete it and give it life (speaking of phenomenology), and will try anything to get you involved.

Mere presence (and a photoelectric relay switch) activated Jones & Ginzel's quivering outer-space tableau out in the corridor, and also Dean McNeil's vacuum cleaners in a cage, which shook and growled when you got too near. Climbing into the seats of Vito Acconci's mirrored face/facade completed that relatively passive piece. A flick of the switch set Gary Martin's abstract sculptures spinning, creating illusory figural shapes. Buky Schwartz's open construction of steel rods played with optical tricks too: you could walk through but on the video monitors it locked you into a cubic illusion. Some works required two viewers: Wenda Habenicht's seesawing cabins;

## ART

James Seawright's *Dual Mirror*. Others involved sound. Bill and Mary Buchen's sonic pinball machine allowed you to make music while you played; Aimee Rankin's *Madame Butterfly* box, like a miniature opera, made music for you. And Nam June Paik's *Participation TV* from 1969 translated the sounds of your voice into visual patterns.

Myron Krueger's *Videoplace*, with a repertoire of 16 different computerized programs, was the showstopper. It let you enter and become part of a giant video game in which you—or rather your vivid video silhouette on a large screen monitor—could draw and erase green lines with a finger, or make echoing angel wings with an arm, or manipulate images in other ways. You could play with your own tiny bouncing silhouette or make tunes (each finger sounds a different note), or bounce a "kritter" back and forth like a ball as well as crush it between your hands. Every time you stepped offscreen, the program changed and so did the rules of the visual game. Exploding video kritters may not make you question the human condition, and I tend to agree with Alanna Heiss, who comments in her catalogue introduction, "art should not expect me to crank it up or ride it," but this show's crazy mixture of science museum and art arcade was pure end-of-the-season fun. ■



Myron Krueger (and collaborator): *Videoplace* (1972-86)

STEVEN RUBIN



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A . 618



# the village VOICE

VOL. XXXI NO. 24 • THE WEEKLY NEWSPAPER OF NEW YORK • JUNE 17, 1986 • \$1.00

**'Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters':** This is a grab-bag of art objects that expect you to turn them on, crank them up, ride them, or otherwise enter into the process of completion. It ranges from an early Smithson with mirror and music maker and an early Paik television piece to Aimee Rankin's opera box and Myron Krueger's computer-programmed video game of life. Through June 15, the Clocktower, 108 Leonard Street, 233-1096. (Levin)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A . 618

# the village VOICE

VOL. XXXI NO. 24 • THE WEEKLY NEWSPAPER OF NEW YORK • JUNE 17, 1986 • \$1.00

**'Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters':** This is a grab-bag of art objects that expect you to turn them on, crank them up, ride them, or otherwise enter into the process of completion. It ranges from an early Smithsonian with mirror and music maker and an early Paik television piece to Aimee Rankin's opera box and Myron Krueger's computer-programmed video game of life. Through June 15, the Clocktower, 108 Leonard Street, 233-1096. (Levin)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A . 618

# the village VOICE

VOL. XXXI NO. 24 • THE WEEKLY NEWSPAPER OF NEW YORK • JUNE 17, 1986 • \$1.00

**'Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters':** This is a grab-bag of art objects that expect you to turn them on, crank them up, ride them, or otherwise enter into the process of completion. It ranges from an early Smithsonian with mirror and music maker and an early Paik television piece to Aimee Rankin's opera box and Myron Krueger's computer-programmed video game of life. Through June 15, the Clock-tower, 108 Leonard Street, 233-1096. (Levin)

The Museum of Modern Art Archives, NY

Collection:

MoMA PS1

Series.Folder:

II. A. 618

1 Zoo



Picture, "Folly,"  
r can swing, at  
ry.

C26

THE NEW YORK TIMES, FRIDAY, MAY 30, 1986

## Art: 'Engaging Objects,' Audience Participation in Cultural Zoo

By MICHAEL BRENSON

**E**NGAGING OBJECTS: The Participatory Art of Mirrors, Mechanisms and Shelters" is one of the more unusual shows of the season. The subject is what Tom Finkelpearl, the coordinator of the Clocktower Gallery and curator of the exhibition, calls "audience-activated" art. What this means is art that is set in motion by our physical presence or movement — like sitting on it, talking into it, rocking it or wearing it.

The show is like a cultural zoo. Dean McNeil's vacuum cleaners lie inside a cage writhing like snakes and grinding like a pneumatic drill. Turning the switch of Aimee Rankin's music box theater called "Bliss" is the signal for lights, smells and opera. Bill and Mary Buchen's "Sonic Maze" is a homemade pinball machine in which the ball bounces off xylophones and bells. Activating Nam June Paik's video screen means making noises into microphones. The exhibition definitely does not offer the hallowed silence of a museum.

One of the aims of the show is to suggest the number of artists interested in engaging the audience in what they see as a more direct and equal way than traditional painting and sculpture. "The invitation to participate," Finkelpearl writes in the catalogue, should make viewers

"more aware of the uniqueness and subjectivity of their response to the work."

"Within parameters set by the artist," he says, "the viewer becomes a creative force, discovering and inventing a work for himself."

There are 18 artists in all. Robert Smithson is represented by a 1964 kinetic piece. Vito Acconci's "Stretched Facade" — one of several works using mirrors — consists of a large face shaped like a funhouse boat with seats in the mouth and eyes. Accompanying the show, in an almost-adjacent gallery, there are works by Stephen Barry, one of Clocktower's studio residents. In his "Sirens" we whiz back and forth in a chair, overlooking a whirlpool-like maze, listening to siren-like sounds and looking at two modern-day sirens, a young man and woman, beckoning with their eyes and puckering their lips on screens in front of us.

The piece that Finkelpearl describes as the most "technically sophisticated" is Myron W. Krueger's "Interactive Environment." It is a computer-based work in which our image activates visual and audio programs on a screen and speakers. As we move our fingers through space, we create images and sounds. In one of the programs, called "Critic," a creature's presence appears alongside us on the screen. We can move it about and make it jump, but we can not catch or control it.

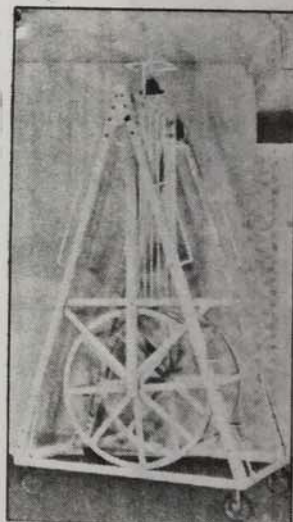
The problem with the show lies in the claims that are made for it. Before Modernism, and even in most modernist art apart from Minimalism and Formalism, artists worked with a sympathetic understanding of the needs of the public. From the beginning of the century many artists have been fascinated at one time or another by the idea of a more perfect union between art and viewer. To suggest that serious artistic consideration of the public is new, or to argue that physical participation can establish a relationship with the public that is more honest, more complete and more respectful of its "uniqueness and subjectivity" does not make a lot of sense.

What the show reveals is that art depending upon our physical participation in order to function tends to have little imaginative substance. As entertaining and clever as the objects in this exhibition are, they tend to stop the imagination, not inspire it. The most engaging objects are those that do not depend upon our physical involvement. Like some of Mark di Suvero's sculptures, Wenda Habicht's "Shy Man's Throne" and David Schafer's "Folly" are both sculptures on which we can swing. Both have a scale that makes us want to swing on them in the first place.

Liz Phillips's sound installation, "Sound Syzygy" — which with Buky Schwartz's video-and-sculpture installation called "Pink Roof" makes

the upstairs gallery the most effective corner of the show — fills up space like sculpture. It picks up sounds — all sounds — through sensors and turns them into beeps and pings and music. Because of the way it makes us aware of space, aware of our relation to a particular space and aware of sound as something that affects us whether or not we hear it, it is the most effective piece in the show.

The exhibition, sponsored in part by the David Bermant Foundation, is at the Clocktower, 108 Leonard Street, through June 15. Hours are Wednesday through Sunday, 12 to 6 P.M.



David Schafer's sculpture, "Folly," upon which a visitor can swing, at the Clocktower Gallery.

C26

Art: 'En

By MICHAEL BRE

**E**NGAGING OBJECTS: The Participatory Art of Mirrors, Mechanisms and Shelters" is one of the more unusual shows of the season.

The subject is what Tom Finkelpearl, the coordinator of the Clocktower Gallery and curator of the exhibition, calls "audience-activated" art. This means is art that is set in motion by our physical presence or movement — like sitting on it, talking into it, rocking it or wearing it. The show is like a cultural zoo. Dean McNeil's vacuum cleaners lie inside a cage writhing like snakes and grinding like a pneumatic drill. Turning the switch of Aimee Rankin's music box theater called "Bliss" is the signal for lights, smells and opera. Bill and Mary Buchen's "Sonic Maze" is a homemade pinball machine in which the ball bounces off xylophones and bells. Activating Nam June Paik's video screen means making noises into microphones. The exhibition definitely does not offer the hallowed silence of a museum.

One of the aims of the show is to suggest the number of artists interested in engaging the audience in what they see as a more direct and equal way than traditional painting and sculpture. "The invitation to participate," Finkelpearl writes in the catalogue, should make viewers



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 618

C26

THE NEW YORK TIMES, FRIDAY, MAY 30, 1986

# Art: 'Engaging Objects,' Audience Participation in Cultural Zoo

By MICHAEL BRENSON

**E**NGAGING OBJECTS: The Participatory Art of Mirrors, Mechanisms and Shelters" is one of the more unusual shows of the season. The subject is what Tom Finkelpearl, the coordinator of the Clocktower Gallery and curator of the exhibition, calls "audience-activated" art. What this means is art that is set in motion by our physical presence or movement — like sitting on it, talking into it, rocking it or wearing it.

The show is like a cultural zoo. Dean McNeil's vacuum cleaners lie inside a cage writhing like snakes and grinding like a pneumatic drill. Turning the switch of Aimee Rankin's music box theater called "Bliss" is the signal for lights, smells and opera. Bill and Mary Buchen's "Sonic Maze" is a homemade pinball machine in which the ball bounces off xylophones and bells. Activating Nam June Paik's video screen means making noises into microphones. The exhibition definitely does not offer the hallowed silence of a museum.

One of the aims of the show is to suggest the number of artists interested in engaging the audience in what they see as a more direct and equal way than traditional painting and sculpture. "The invitation to participate," Finkelpearl writes in the catalogue, should make viewers

"more aware of the uniqueness and subjectivity of their response to the work."

"Within parameters set by the artist," he says, "the viewer becomes a creative force, discovering and inventing a work for himself."

There are 18 artists in all. Robert Smithson is represented by a 1964 kinetic piece. Vito Acconci's "Stretched Facade" — one of several works using mirrors — consists of a large face shaped like a funhouse boat with seats in the mouth and eyes. Accompanying the show, in an almost-adjacent gallery, there are works by Stephen Barry, one of Clocktower's studio residents. In his "Sirens" we whiz back and forth in a chair, overlooking a whirlpool-like maze, listening to siren-like sounds and looking at two modern-day sirens, a young man and woman, beckoning with their eyes and puckering their lips on screens in front of us.

The piece that Finkelpearl describes as the most "technically sophisticated" is Myron W. Krueger's "Interactive Environment." It is a computer-based work in which our image activates visual and audio programs on a screen and speakers. As we move our fingers through space, we create images and sounds. In one of the programs, called "Critic," a creaturely presence appears alongside us on the screen. We can move it about and make it jump, but we can not catch or control it.

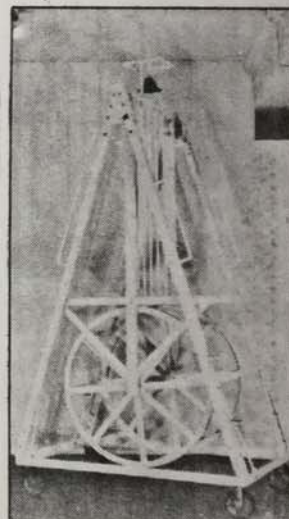
The problem with the show lies in the claims that are made for it. Before Modernism, and even in most modernist art apart from Minimalism and Formalism, artists worked with a sympathetic understanding of the needs of the public. From the beginning of the century many artists have been fascinated at one time or another by the idea of a more perfect union between art and viewer. To suggest that serious artistic consideration of the public is new, or to argue that physical participation can establish a relationship with the public that is more honest, more complete and more respectful of its "uniqueness and subjectivity" does not make a lot of sense.

What the show reveals is that art depending upon our physical participation in order to function tends to have little imaginative substance. As entertaining and clever as the objects in this exhibition are, they tend to stop the imagination, not inspire it. The most engaging objects are those that do not depend upon our physical involvement. Like some of Mark di Suvero's sculptures, Wenda Habernicht's "Shy Man's Throne" and David Schafer's "Folly" are both sculptures on which we can swing. Both have a scale that makes us want to swing on them in the first place.

Liz Phillips's sound installation, "Sound Syzygy" — which with Buky Schwartz's video-and-sculpture installation called "Pink Roof" makes

the upstairs gallery the most effective corner of the show — fills up space like sculpture. It picks up sounds — all sounds — through sensors and turns them into beeps and pings and music. Because of the way it makes us aware of space, aware of our relation to a particular space and aware of sound as something that affects us whether or not we hear it, it is the most effective piece in the show.

The exhibition, sponsored in part by the David Bermant Foundation, is at the Clocktower, 108 Leonard Street, through June 15. Hours are Wednesday through Sunday, 12 to 6 P.M.



David Schafer's sculpture, "Folly," upon which a visitor can swing, at the Clocktower Gallery.