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.


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 experience 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."

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.


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.


In Morris' work miniature groves of 144 Norway spruce trees planted in diminishing (more)
sizes create impressions of distant vistas, while a steel-faced, cruci-form 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. Corten steel donated by Joseph R. Tyerson and Son, Inc., Jersey City, New Jersey.


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 audial 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

(more)
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


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.
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.

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.