

The Museum of Modern Art

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CORPORATIONS CONTRIBUTE MATERIALS AND SERVICES TO

MUSEUM OF MODERN ART EXHIBITION

A complex assortment of sophisticated electronic equipment, 2000 square feet of acoustical paneling, 512 feet of fluorescent lights, large sheets of vacuum-coated glass and 144 white spruce trees are among the materials used instead of paint and canvas by five individual artists and a collaborative group to make an exhibition called SPACES on view at The Museum of Modern Art, New York, from December 30 through March 1.

Contributions of equipment, materials and services from more than 20 companies made it possible for the Museum to present this exhibition, directed by Jennifer Licht, Associate Curator of Painting and Sculpture. While corporations support the arts in a variety of ways, in this instance the Museum sought specific material requested by the artists as necessary for the creation of their work. The purpose of these artists, similar to that of many of their contemporaries, was to create situations or experiences that encompass or surround the viewer and involve sensory perception. Each artist was given an enclosed area, built to his specifications, his "space". The collaborative group, Pulsa, created a computer-programmed environment of light, sound and heat in the Museum's outdoor Sculpture Garden.

Owens-Corning Fiberglas donated 2000 square feet of acoustical paneling and 3500 square feet of fiberglas insulation for triple-thick walls needed by Michael Asher, 26-year-old artist from California, to make one of the most tranquil rooms in New York. Asher's plan called for a dimly lit, low-ceiling room in which nothing would distract from the experience of being in a place of complete quiet, i.e., acoustically dead. KHL Research and Development Corporation lent speakers which have been hidden in the ceiling to be used if necessary to cover outside sound.

General Electric Large Lamp Division donated 96 green and yellow fluorescent tubes which artist Dan Flavin arranged as free-standing structures or "barriers" in his gallery. These barriers, converging at the end of the gallery, create a new space within the architectural space of the room itself. The fixtures were partially donated by Curtis-Electro Lighting, Inc.

Kimberly-Clark Corporation donated 144 Norway spruce trees from their Lake Mary Nursery

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in Loretto, Michigan, which will not be turned into paper but are alive and well in the Museum gallery on five foot tall pedestals. Artist Robert Morris planted the trees, which range in size from six inches to two feet, in false perspective so that the visitors perceive distant vistas as they walk through the gallery.

Cor-ten steel, donated by Joseph T. Ryerson, and Son, Inc., lines the narrow trench-like passages between the tall pedestals and restricts the actions of the viewer. Through the help of the Tomlinson Refrigeration and Supply Company the room is maintained at a temperature of 50 degrees and humidity of 80 per cent, necessary for the trees' survival. Full Spectrum Vitalites installed in the ceiling were donated by The Duro-Test Light Bulb Center to help keep the trees alive, while actual planting and horticultural consultation services have been donated by Manhattan Gardner Limited.

Ten companies have contributed to the Pulsa group's program for the Museum's outdoor Sculpture Garden, which is created by environmental sensors, a voltage controlled sound and signal synthesizer, computer, teletype, high speed punch-paper tape reader, data-phone decoder, remote facilities, speakers, strobe lights and infra-red heaters.

Agrippa-Ord Corporation, international computer consultants who have worked closely with Pulsa, donated the computer, teletype, data-phone and programming by Dr. Robert Nagel. RCA donated the necessary transistors. Ambac Industries lent the power conditioner. Electro-Voice lent microphones, Musicaster lent outdoor speakers, Bauer Electronics, Inc. lent polyplanar speakers, and Bogen Division, Lear-Siegler, Inc. lent amplifiers. ASCOR lent strobe lights and Sylvania Electric Products, Inc. donated the strobe light bulbs. General Electric lent heater switches and Luminator, Inc. lent outdoor infra-red heaters. Wire for the complicated installation was donated by Whitney-Blake Corporation. Clairex Corporation donated photo resistors.

With this equipment the Pulsa group has transformed the Museum's world famous Sculpture Garden into a programmed environment of light and sound created by the activity -- movements and sound -- picked up in the Garden, transmitted to a control booth and programmed into a new pattern of light and sound. Current members of Pulsa are Michael Cain, Patrick Clancy, William Crosby, William Duesing, Paul Fuge, Peter Kindlmann and David Rumsey. Various members have received their degrees in different fields, including fine arts, architecture,

psychology and physics. The Pulsa group researches, begun in 1967, are sponsored by the Yale University's Department of Art and Architecture and the Graham Foundation for Advanced Studies in the Fine Arts.

Vacuum-coated glass is the main element in the space designed by West Coast artist Larry Bell. Two large panels of this glass are mounted at the far end of an entirely black gallery. Light from outside is bounced into the space which changes visually for each visitor according to the movements at the moment of people entering, moving about, and leaving.

The only artist in the show who uses a traditional material -- canvas -- is German-born Franz Erhard Walther, who now lives in New York City. Walther's way of using canvas is not traditional, however. He has covered the floor of his space with this material and has made objects covered with it, rather than covering the canvas with an object (paint). Visitors, with the assistance of the artist and his wife, are invited to climb into, pick up, move and play with these objects which he calls "Instruments of Processes." Walther's purpose is to explore the psychology of personal space and activity.

Because of the nature of the exhibition, visitors are asked to remove their shoes before entering. The shoe-changing room contains enlarged photographs taken by Claude Picasso of the "spaces" as they were being created. Mr. Picasso, son of the famous painter, has been in this country for two years working as a professional photographer. His photographs are reproduced in the catalogue for the show, which also includes statements by the artists and an introduction by Jennifer Licht. Celanese Corporation donated the blue acetate for the cover.

Additional information, catalogues, and photographs available from Joan Wiggins, Coordinator, Press Services, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York. 10019.
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