

E.A.T. Today

by

Billy Kluver

E.A.T. has essentially achieved its goal of fostering an environment in which the artist is able to incorporate new technology in his work. Thirty years ago the separation of art and technology seemed insurmountable. Today artists find themselves at ease with the incorporation of technology in their works. Of course, E.A.T. cannot take full credit for this, and some social problems remain to be dealt with in the art world. One of the problems is with the museums, which are unprepared, even today, to receive works involving technology. Curators tend to file away "difficult" works. If a visitor says, "I saw it, but it didn't work," the situation is not acceptable. A few museums, like the Centre George Pompidou, have attached engineers which service such works, and many of the younger curators have gotten the point. Some curators have the dangerous notion that every part of every work is an original and should be preserved. They are reluctant, for example, to replace a burnt-out transistor or diode. In most cases, the artist's original intentions are more important than the individual pieces of hardware he used to realize them. I hope that Z.K.M. will lead the way in establishing a standard of proper curatorial behavior in regard to this type of work.

Although the original difficulty in connecting art and technology has been lessened through the efforts of E.A.T. and others, we need to continue to develop the lines of communication between artists and scientists. When an artist who has a technical problem approaches me today, I find out which company would be able to solve his problem. Then I advise him to call the head of the engineering department that applies to his problem. Of course, if the head of the department isn't available, the artist should call the president. This approach works in 99 cases out of 100. Companies are friendly to artists if they are being approached cold. The artist usually calls in the belief that I, as a representative of E.A.T., would have better contacts or a better chance of finding help for him than he would himself. This is not so. Most industries are flattered to receive a call from an artist. I am pleased to see that Z.K.M. is following in this tradition by putting technology directly into the hands of the artist.

PROPOSALS AND E.A.T. MATERIALS AVAILABLE FOR ZKM HISTORY OF MEDIA ART EXHIBITION

DOCUMENTS AND PHYSICAL MATERIAL

Aims

Publications: E.A.T. News, TECHNE, E.A.T. Information and Operations, E.A.T. Proceedings, E.A.T. Clippings, Pavilion, etc.

Catalogues: 9 Evenings, The Machine as Seen At the End of the Mechanical Age, Some More Beginnings, New York Collection for Stockholm

Proposals and Project Reports

Material generated by some E.A.T. projects: Children and Communications, Telex:Q&A, American Artists in India, etc.

POSTERS and PRINTS

9 Evenings: Theatre and Engineering 1966, by Robert Rauschenberg

Some More Beginnings: Experiments in Art and Technology at the Brooklyn Museum 1968

Computer Nude, 4 ft and 6 ft. versions

ALA Local One Lithography Workshop poster by Robert Rauschenberg

Cover of E.A.T. Clippings by Robert Whitman

Portfolio of Highway Posters, joint project with Theodore Kheel, Automation House, posters by Robert Rauschenberg, Marjorie Strider, Alan Sonfist, Christo, Romare Bearden, Jed Bark, Michael Marton

Pavilion, photo by Harry Shunk

Projects Outside Art

American Artists in India

Moderna Museet poster for Utopia and Visions 1971-1981 which included Telex Q&A

ArtCash Benefit for Artists and Television Project: Posters and Bills by Andy Warhol, Robert Whitman, Robert Rauschenberg, Tom Gormely, Red Grooms, Marisol and Oyvind Fahlstrom

New York Collection for Stockholm by Robert Rauschenberg Special catalogue cover by Robert Whitman

New York Collection for Stockholm Portfolio: 30 prints by 30 New York Artists

Artists for New York, Xenon Benefit Poster by James Rosenquist

Poster for film of Oyvind Fahlstrom's 9 Evenings performance "Kisses Sweeter Than Wine"

Poster for film of Robert Rauschenberg's 9 Evenings performance "Open Score"

CONTEMPORARY DOCUMENTATION

CD-ROM in Production by Randall Packer

Virtual Pavilion: Virtual Reality project on Pepsi Pavilion in production by Randall Packer

SOME EXISTING ART WORKS in no particular order

Robert Whitman, Laser Environmental piece,

Pond mirror installation by Robert Whitman

Laser Deflection System: Lowell Cross and David Tudor used in Pepsi Pavilion 1970 and Xenon Benefit concert New York 1979

David Tudor a sound/performance sculpture made up of Table of electronic Collaboration between David Tudor and Jacqueline Matisse Monnier.

Robert Rauschenberg: Dry Cell, Oracle, Soundings, Solstice, Mud Muse, Revolvers, New Bilbao Piece

Jasper Johns: Field Painting with neon

Andy Warhol: Silver Clouds

Fujiko Nakaya Fog Installation first created for Pepsi Pavilion

PERFORMANCE WORKS

Series of 10 Documentary films on the ten artists' performances at 9 Evenings now underproduction by E.A.T.

Merce Cunningham/John Cage Variations V: film exists

Yvonne Rainer: In the House of My Body

Trisha Brown Light Towers as set and lighting for dance piece collaboration Robert Rauschenberg, Billy Kluver and Per Biorn

WEB SITES

Collecting memories: A web site that invites artists and engineers who had contact with and through E.A.T. to share their experience and post images of the art works created

A web site that acts as a matching service to put artists in touch with engineers who could collaborate with them.

DOCUMENTATION PROJECTS FOR THE EXHIBITION

In depth video interviews with Billy Kluver, Robert Whitman, and Robert Rauschenberg by Hans Peter Schwarz to document the unique philosophy and practice of E.A.T.

Document the Anand Project by interviewing members of the E.A.T. team and by going to India to interview participants and document how the proposals have been used in Indian educational television.

COMMISSION NEW COLLABORATIVE WORKS FOR THE EXHIBITION

Artists Robert Whitman, Robert Rauschenberg and Fujiko Nakaya and others would be invited to make new works especially for the exhibition

Large Scale E.A.T. project for exhibition:

THE WORLD PRESENTS:

Place uplink transmitting stations in 12 places around the globe. Local artists could be given cameras to provide material at each place. Obtain satellite time for repeaters around the world with one down link to the exhibition space. 12 monitors would show what goes on at that moment around the world. Through a simple editing machine, a visitor could edit his/her own video tape of what goes on all over the world at that instant.