

# 14. [Introduction]

## Four Selections by Experiments in Art and Technology

### From “The Garden Party”

### From *9 Evenings: Theatre & Engineering*

### [Press Release]

### The Pavilion

Experiments in Art and Technology (E.A.T.) has had a pivotal role in advancing the possibilities of technology and art since the 1960s. E.A.T. formulated what had been, before that group’s founding, haphazard: the artist-engineer relationship, and the potential for our culture of joining artistic and technical exploration. E.A.T. began its official life in the wake of an ambitious performance series; launched an organization and newsletter; sponsored exhibitions, competitions, and discussions; created the Pepsi pavilion for Expo ’70; and at its height boasted a membership of 4,000 evenly divided between artists and engineers.

E.A.T. was founded in 1966 by Billy Klüver, Robert Rauschenberg, Robert Whitman, and Fred Waldhauer, and was announced to the press in 1967, when the third selection in this chapter was handed out. E.A.T.’s story begins, however, in 1960, when Klüver, a research scientist at Bell Telephone Laboratories, made it technologically possible for Jean Tinguely to create “Homage to New York”—a sculpture that enacted its own destruction in a half-hour performance at New York’s Museum of Modern Art. E.A.T. is the Phoenix that rose from that sculpture’s remains. Robert Rauschenberg, who had contributed a money-throwing “mascot” to Homage, soon worked with Klüver on the technically-advanced sound/sculpture environment *Oracle*. This experience led them to formulate the model of artist and engineer as true collaborators (rather than the engineer as an artist’s assistant) which would become the foundation of E.A.T.

The next step toward E.A.T.’s creation came in the fall of 1965, when Klüver met Knut Wiggen, who came to visit him from Sweden. Wiggen was in the early stages of planning a Stockholm Festival of Art and Technology, and asked Klüver to organize U.S. participation. Klüver signed on to bring together a group of artist/engineer performances for the festival. Working with Rauschenberg, Klüver gathered influential artists, mainly from the group associated with the Judson Dance Theater (held at Judson Church in downtown New York), as well as engineers, many from Bell Labs. When the final plans for the Stockholm collaboration couldn’t be satisfactorily worked out, the group found a new home for their performances, one rich in history and challenges. As Norma Loewen wrote in her *Experiments in Art and Technology*, “During the beginning of August 1966 ... the group selected the 69th Regiment Armory at Twenty-fifth Street and Lexington Avenue. Those testing the properties of the space found the building’s steel structure ... [gave] a reverberation time of about six seconds duration ... the engineers thought they somehow could manage. The armory had housed ‘The International Exhibition of Modern Art’ in 1913, an event some have called a turning point in the history of modern American art” (64-65).

E.A.T.’s performance exhibition *9 Evenings: Theatre & Engineering* turned out to be another turning point, despite its uneven reception. The New York press, largely unfamiliar with downtown performance, was baffled by the program. Rather than decry the art, a potentially vulnerable

For some insight into what might have baffled the press, consider a few of the pieces from *9 Evenings* for which we have reproduced the program notes here. John Cage—experimental composer, Zen enthusiast, and convener of famous performance art courses at The New School—made indeterministic music using sounds from open telephone lines, household appliances, and other rather non-traditional sources. Yvonne Rainer—choreographer, performance artist, and founding member of the Judson Dance Theater—spontaneously choreographed performers via walkie-talkie while film, slide, and physical ‘events’, preprogrammed on ACTAN drum switches, were activated. Robert Rauschenberg—leading avant-garde painter and sculptor, famous for his collage techniques, who had worked as set creator for the Merce Cunningham Dance Company—presented tennis as formal dance improvisation, controlling the lights with the racquets, and eventually putting the lights out completely so that a stage full of people became invisible to the audience except via images from infrared television projectors.

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Mid-century avant-garde performances such as those described in the pages from *9 Evenings* that follow—performances with relatively traditional audiences, rather than participatory events—may seem difficult at first to consider in the context of more familiar new media examples. However, as Jim Rosenberg has pointed out on the ht-lit mailing list, there is actually a distinct similarity between the language used to describe these pieces and language now used to describe new media. The mid-century language to which Rosenberg is referring was that of the relationship between the author of the performance score and the performers (especially as it was formulated in the case of indeterminate music), rather than the relationship between the performers and the audience. In this language (and practice) of performance, the score provides a framework and setting for action, but with many interpretation options available at the time of performance. This experience was probably more genuinely interactive for the performers than those artist-lead Happenings that attempted participation were for many of their audience members. E.A.T.'s Pavilion took the next step, creating what Klüver called an experience of “choice, responsibility, freedom, and participation” for each visitor in a continually-recreated space.

E.A.T. continues its work today, with Klüver as the current President.

position, they chose to attack the technology. In fact, as Klüver wrote a few months later, “Critics and public had a field day at the engineers’ expense... Anything that was assumed to have gone wrong (whether it actually did or not) was attributed to technical malfunctions.” (414) Particularly attacked was the sound system used in the performances—which was at the very least a technical triumph, including such innovations as wireless microphones embedded in tennis racquets and rapid reconfiguration via a central patch station more advanced than anything previously used for theatrical purposes. Still, the accusations of poor sound quality were very difficult to counter until recently, now that E.A.T. has begun to edit and make available films of the actual performances. These show that the artists chose to *work with* the sound reverberation, letting the resonating amplified tone of a ball hitting a racquet ring like a new type of bell.

The debates on the accuracy of the *9 Evenings* reviews have taken on less urgency over the years. What has become clear is the importance of *9 Evenings* and of the activities of E.A.T. as an inspiration for the whole new media field. Particularly inspiring was the way these activities demonstrated the potential of artist-engineer collaboration. The exhibition at the Armory accomplished this most saliently for performance, while E.A.T.’s “Pavilion” for Expo 70 showed the potential in creating a full environment—from a pure water cloud sculpture enveloping the exterior to a large spherical mirror creating an interior environment of light, space, and reflection that made visitors aesthetically aware of their every movement. While the cutting-edge nature of the Pavilion’s planned live performances continued to baffle those in power (in this case, particularly Hijikata’s performance with wedding dresses and funeral music) E.A.T. deserves applause for never retreating to well-trodden artistic ground. The best work in art and technology today continues E.A.T.’s tradition of innovation and collaboration, while the worst uses gee-whiz technology to prop up art that takes no risks.

—NWF

### Further Reading

Davis, Douglas. *Art and the Future: A History/Prophecy of the Collaboration Between Science, Technology, and Art*. Praeger Publishers, 1973.

Klüver, Billy. “Theatre and Engineering—An Experiment: 2. Notes by an Engineer,” in *Artforum* 5(6):31-33. February 1967. Reprinted in Kristine Stiles and Peter Selz, ed., *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings*, 412–415. Berkeley: California: University of California Press, 1996.

Loewen, Norma. “Experiments in Art and Technology: A Descriptive History of the Organization.” Ph.D. thesis, New York University, 1975.

My Boyfriend Came Back From the War. <<http://myboyfriendcamebackfromth.ewar.ru/>>

Schechner, Richard. *Performance Theory* rev. and exp. ed., New York: Routledge, 1988. 1st Ed., *Essays on Performance Theory* by Ralph Pine, for Drama Book Specialists, 1977.

New media artists may also benefit by considering the performative/theatrical approach of mounting a show as a metaphor for the lifetime of their work and its possibilities for preservation. This suggestion is intended in contrast to the metaphors normally applied, in which new media is paralleled with literature and film. These well-established metaphors make new media works seem very short lived, and suggest that the best preservation strategy is to try to find ways to keep the work “readable” on legacy hardware or through emulation programs. Mounting a performance, in contrast, assumes that making a work available is a process of continual recreation from existing documentation and new interpretation. This, one could argue, is a potentially productive view to take when contemplating the dozens of influential Hypercard artworks that may soon become even harder to access and experience on current systems. If these performances are “closing” the artists may wish to schematically document them, and then seek appropriate models and tools for some of them to be “remounted” in new technical circumstances. One can imagine remountings undertaken either by the original performers or by others, and with an interpretation that hews close to the original or that deviates from it as radically as “The Gospel at Colonus” does from a performance in the time of Sophocles (or as JODI’s Wolfenstein version of “My Boyfriend Came Back From the War” does from Olia Lialina’s original html and frames artwork).

## Original Publications

Klüver, Billy. Excerpt from "The Garden Party." *The Machine as Seen at the End of the Mechanical Age*. New York: Museum of Modern Art, 1968. First published in *ZERO 1* (1961): 168–171.

E.A.T. *9 Evenings: Theatre and Engineering*. Program. October 1966.

E.A.T. Press release. (Untitled.) October 1967.

Klüver, Billy. "The Pavilion" in *Pavilion*, edited by Billy Klüver, Julie Martin, and Barbara Rose. New York: Dutton, 1972.

## From "The Garden Party"

### Billy Klüver

In the same way as a scientific experiment can never fail, this experiment in art could never fail. The machine was not a functional object and was never treated like one. The spectacle can therefore not be judged in terms of whether this or that thing did not work. During the construction of the machine, I was constantly amazed at Jean's disregard for the simplest rules of engineering. In one instant he would demand that something should function, and in the next he would violate his demand by the most trivial of actions. Jean worked as an artist. He chose his motors and put on his slings as an artist. He was interested only in functional operations that he could understand, so that he could reject or accept them as he pleased. But he was also inspired by possibilities of engineering and realized he could use them as long as he was in complete control of what he was doing. As an engineer, working with him, I was part of the machine. This new availability was largely responsible for the size and complexity of the machine.

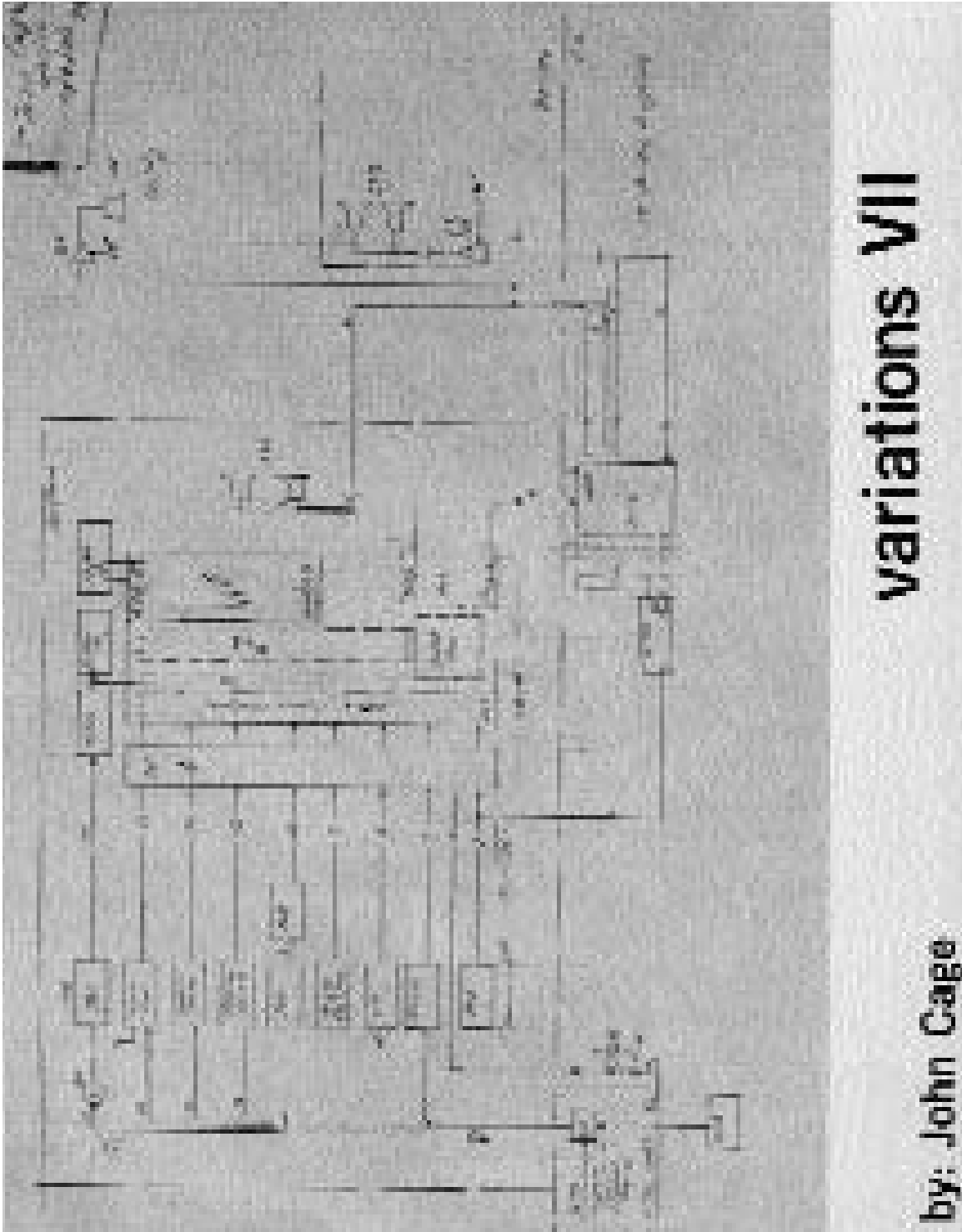
Jean's machine was conceived out of "total anarchy and freedom," as he put it. The free and chaotic circumstances under which it was built were a necessity and, in a way, a tremendous luxury. Jean supplied the energy to create the freedom and was ruler over the chaos. When the energy was released, everything that happened was related to some of Jean's decisions. No distinction can be made between the "random" elements, the accidents, or the controlled parts of the spectacle. It was created in its totality out of freedom and innocence. The bottles that did not fall, the paper roll that rotated in the wrong direction, the fireman and the audience

were all part of the same spectacle. There could exist no paradox, no question, no "nonsense," no a priori, and no chaos in this spectacle. It was a definite demonstration, made with love and humor, and not a philosophical problem.

I do not interpret the self-destruction of Jean's machine as an act of protest against the machine, or an expression of nihilism and despair, as some critics have suggested. The self-destruction or self-elimination of the machine is an ideal of good machines and human beings, this is an obvious truth. This idea has already been expressed by Claude Shannon in the "Little Black Box," in which, when you pull a switch, a lid opens and a hand emerges that throws the switch in the off position whereupon the lid closes again over the hand.

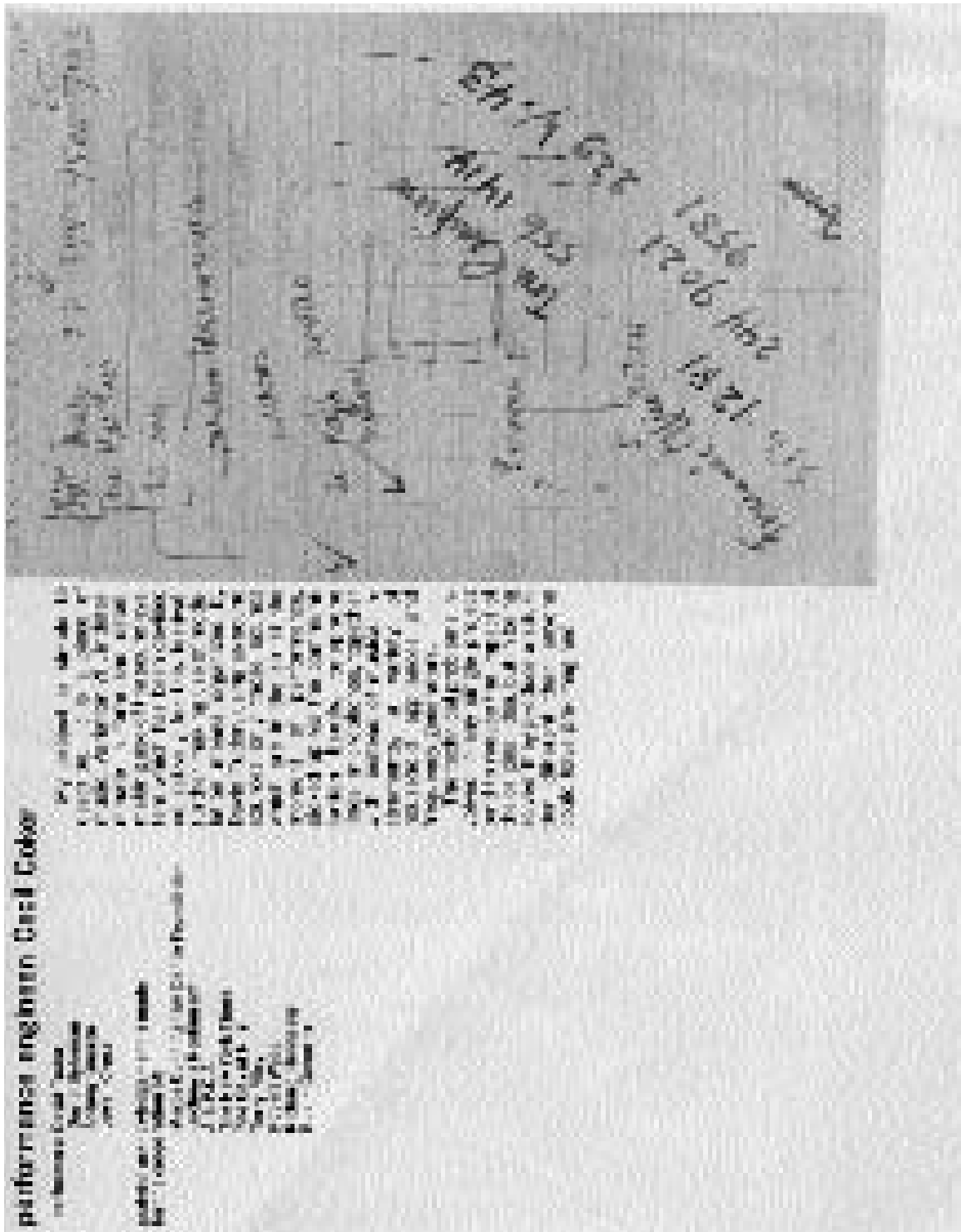
Just as in every moment we see and experience a new and changing world, Jean's machine created and destroyed itself as a representation of a moment in our lives. The art of the museum is related to a past time that we cannot see and feel again. The artist has already left his canvas behind. This art then becomes part of our inherited language, and thus has a relation to our world different than the reality of the immediate now. L'art éphémère, on the other hand, creates a direct connection between the creative act of the artist and the receptive act of the audience, between the construction and the destruction. It forces us out of the inherited image and into contact with ever-changing reality. It one of Jean's "manifestos," he says that we shall "be static with movement." We must be the creative masters of changing reality—which we are, by the definition of Man. The parts from which Jean's machine were built came from the chaos of the dump and were returned to the dump.

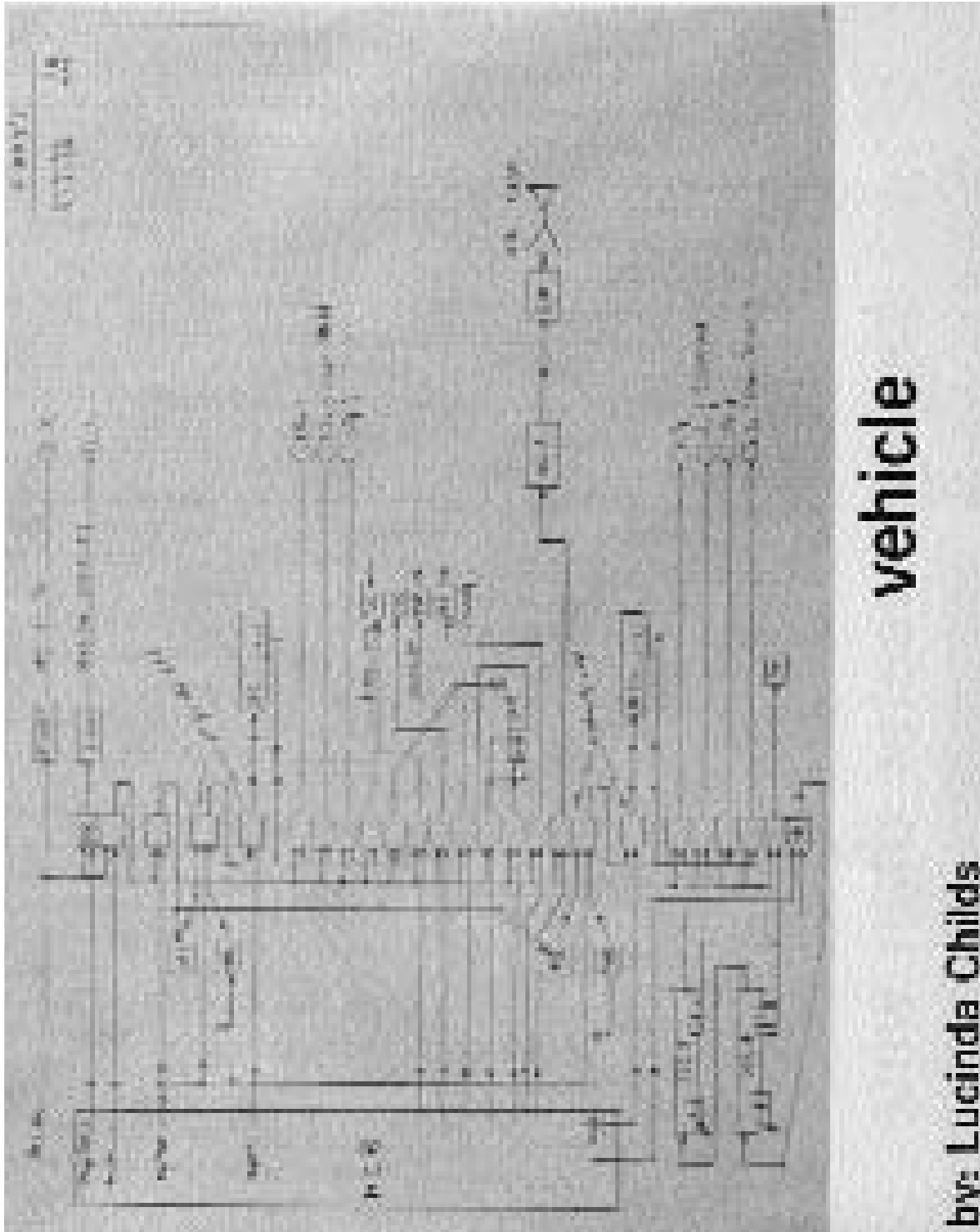
Jean kept saying that he was constantly thinking about New York as his machine took form. There are probably many connections, the most obvious being a machine that has rejected itself and become humor and poetry. New York has humor and poetry, in spite of the presence of the machine, whereas in a purely technocratic society the machine must always be a functional object. Failures of the machine can therefore never be allowed, because control is the necessary element of that society. It is when the machine must function at any cost that there can be no "Homage to New York."



**variations VII**

by: John Cage

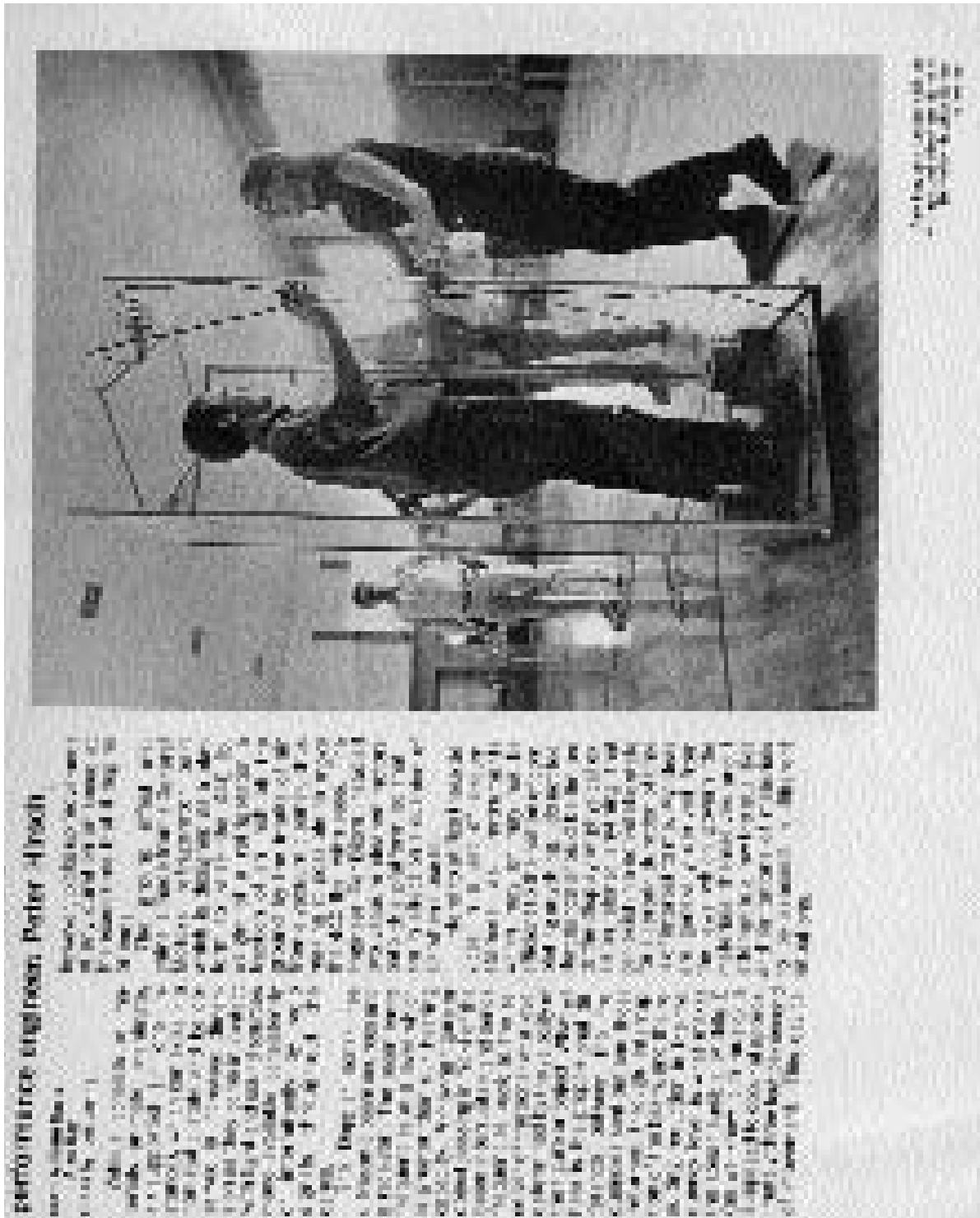




vehicle

by: Lucinda Childs

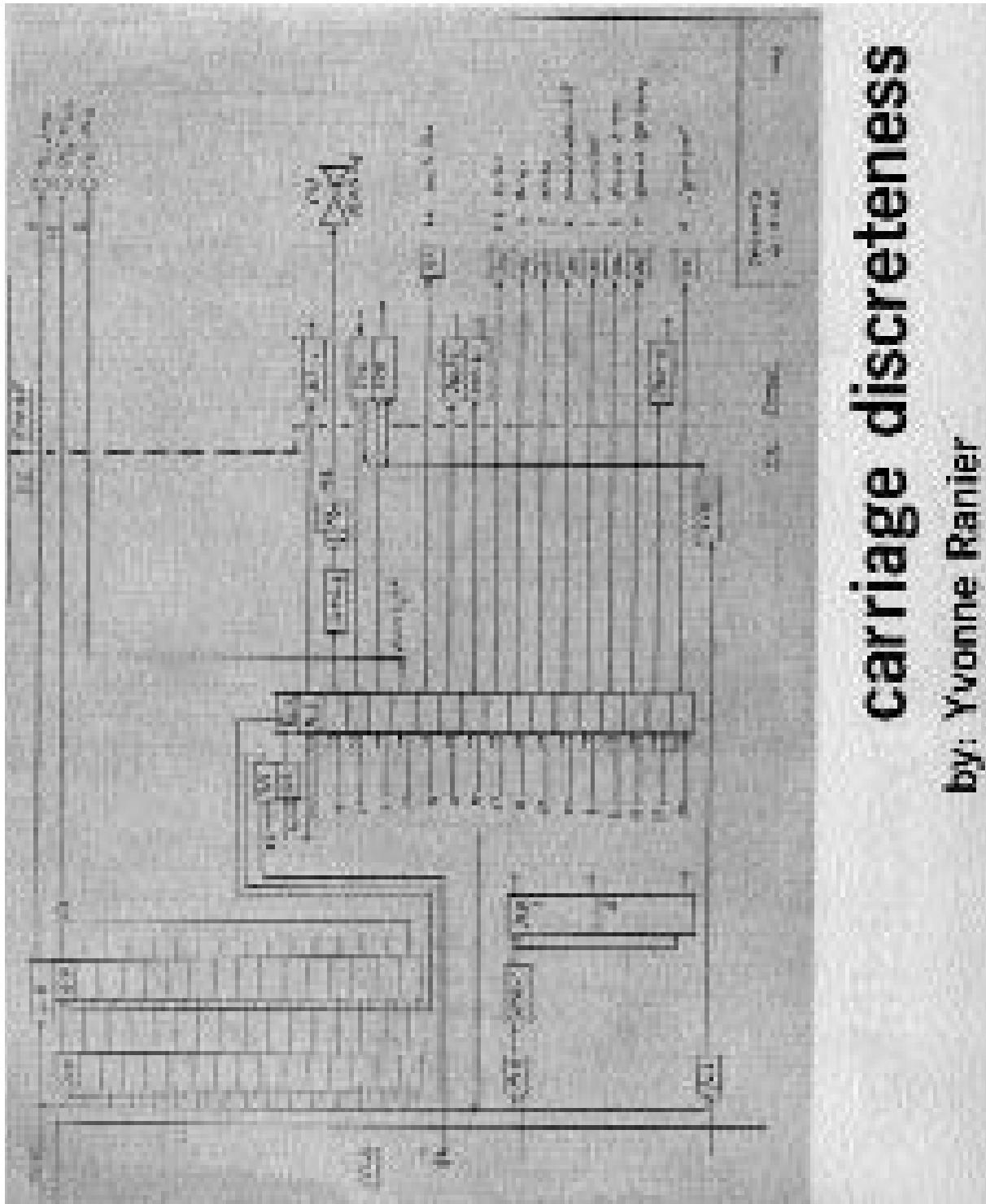
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**Marina Abramovic and Ulay, "Four by Experiments in Art and Technology," 1981**

Marina Abramovic and Ulay, "Four by Experiments in Art and Technology," 1981. The performance was held at the Museum of Modern Art in New York City. The two artists, dressed in dark, simple clothing, stood on a raised platform, holding hands. In front of them was a large, dark, rectangular frame. The background was a simple, industrial-looking space. The performance was a key work in the Fluxus movement, which emphasized the process of art-making over the final product. Abramovic and Ulay's work often explored the limits of the human body and the relationship between the artist and the audience.

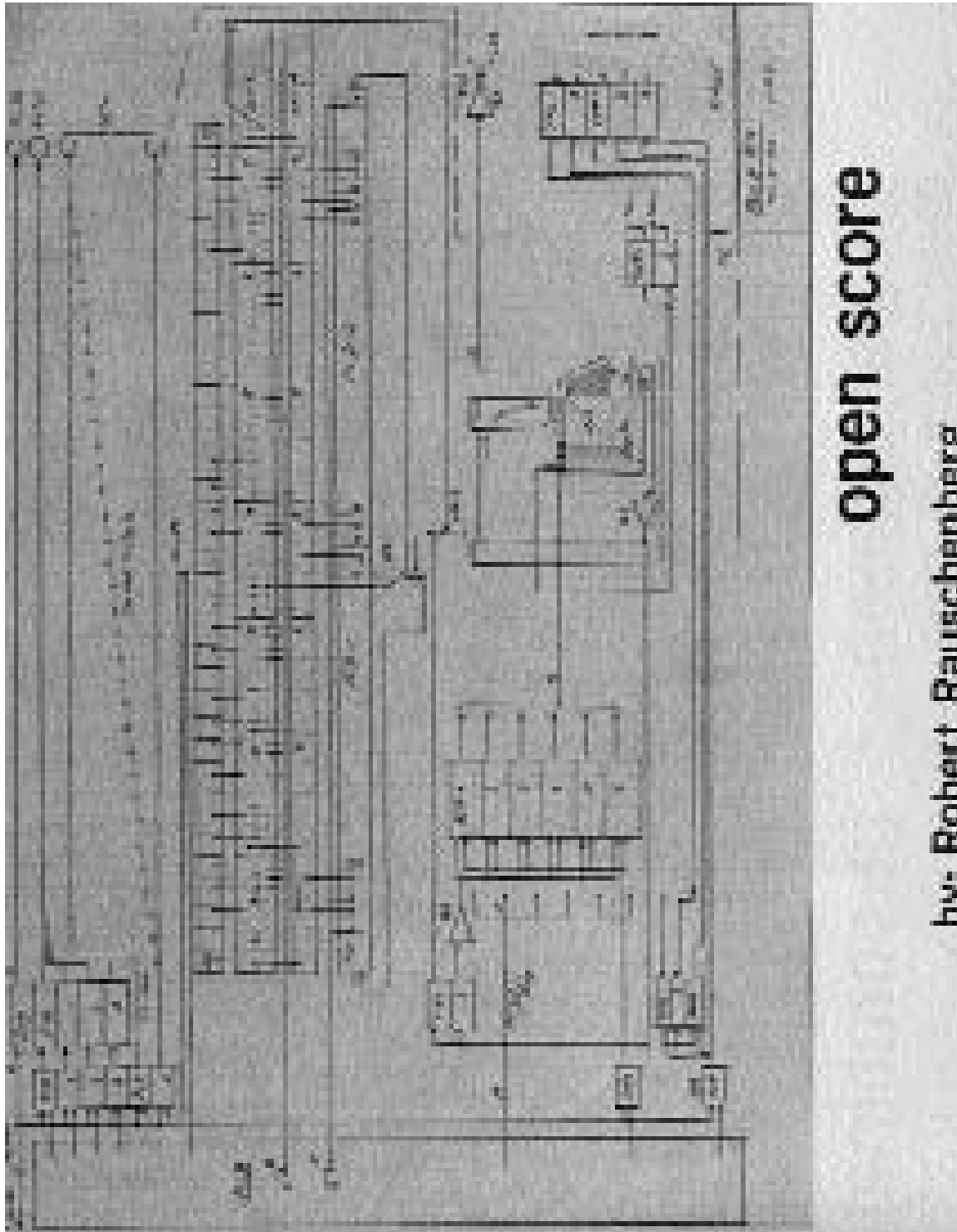
Artists Marina Abramovic and Ulay performing "Four by Experiments in Art and Technology" in 1981.



# carriage discreteness

by: Yvonne Ranier





**open score**

**by: Robert Rauschenberg**

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#### performance engineer: Jim McMan

with Frank Stella, Robert Rauschenberg, and George Segal

McMan's work is a blend of performance and engineering. He has been a member of the New York School of Performance since 1964. His work is a blend of performance and engineering. He has been a member of the New York School of Performance since 1964.



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MAINTAIN A CONSTRUCTIVE CLIMATE FOR THE RECOGNITION OF THE NEW TECHNOLOGY AND THE ARTS BY A CIVILIZED COLLABORATION BETWEEN GROUPS UNREALISTICALLY DEVELOPING IN ISOLATION. ELIMINATE THE SEPARATION OF THE INDIVIDUAL FROM TECHNOLOGICAL CHANGE AND EXPAND AND ENRICH TECHNOLOGY TO GIVE THE INDIVIDUAL VARIETY, PLEASURE AND AVENUES FOR EXPLORATION AND INVOLVEMENT IN CONTEMPORARY LIFE. ENCOURAGE INDUSTRIAL INITIATIVE IN GENERATING ORIGINAL FORETHOUGHT INSTEAD OF A COMPROMISE IN AFTERMATH, AND PRECIPITATE A MUTUAL AGREEMENT IN ORDER TO AVOID THE WASTE OF A CULTURAL REVOLUTION.

# The Pavilion

Billy Klüver

The initial concern of the artists who designed the Pavilion was that the quality of the experience of the visitor should involve choice, responsibility, freedom, and participation. The Pavilion would not tell a story or guide the visitor through a didactic, authoritarian experience. The visitor would be encouraged as an individual to explore the environment and compose his own experience. As a work of art, the Pavilion and its operation would be an open-ended situation, an experiment in the scientific sense of the word.

This idea for an exhibition space corresponded, we found out later, to the notions of the originators of Expo—Kenzo Tange, Arata Isozaki, Yoshiaki Tono, and others—whose objectives were to create a technologically advanced environment in which people could participate.

World exhibitions during the nineteenth century played a crucial role in letting people experience at firsthand a new machine or process. I am quoting from a pamphlet about the Paris Exposition of 1889:

In the Gallery of Machines are huge machines which make paper. Enormous crowds are drawn about these huge vats and smoking wheels. . . . These machines operate in front of visitors who cannot take their eyes off this fantastic machine, where one can see paper pulp arrive in a state of liquid form in two large vats and then leave at the opposite end of the machine in the form of a continuous roll of dry and sturdy paper. . . .<sup>1</sup>

In the twentieth century efficient means of spreading technical information have developed and now the emphasis is on the individual's relationship to the environment. This is a change in attitude away from concern for the object—its engineering, operation and function, and toward aesthetics—human motivation and involvement, pleasure, interest, excitement.

The artist is a positive force in perceiving how technology can be translated to new environments to serve needs and provide variety and enrichment of life. He may be the only one who can transcend cultural bias and deal with the individuals of a culture on their own terms. The direct, straight-ahead sensibility of the active artist is needed in these difficult problems. Based on this commitment to the

artist, one of E.A.T.'s objectives in relation to the Pavilion was to demonstrate physically the variety and multiplicity of experiences that the new technology can provide for the individual.

The Pavilion was a living responsive environment. The Fog surrounding the Pavilion responded to the meteorological conditions; the Suntrak sculpture was to follow the path of the sun; the moving floats reacted to physical contact. The inside of the Pavilion was an experiment in individual experience. It represented a new form of theatre space, which completely surrounded the audience and where every part of the space had the same theatrical intensity for the individual.

The space in the Mirror was gentle and poetic, rich and always changing. It was complex in spite of its simplicity. We discovered new and complicated relationships every day, optical effects that no one had described before. As theatre space it was unique. It was a tangible space; the effect was not psychological as in the case of someone witnessing a drama on stage. Instead, the visitor became part of the total theatre experience. Anything that one did in this environment was beautiful.

The sound system was constructed for automated control, which could be overridden by live manipulation. The system was designed for the spherical symmetry of the space and to preserve the basic concept of the visitor's free choice in the space. Sounds could be moved in patterns; but, for instance, it would be impossible to begin a sound at a given speaker, rotate it around the dome, and stop it exactly at the same speaker. Exact synchronization and time sequencing were impossible to accomplish. Instead the sound space was as open-ended and changing as the image space.

Traditionally, the artist assumes complete personal responsibility for his work. In the types of collaborations we set up, this approach was assumed. Most of the work on specific elements was done through collaborations that involved over seventy-five engineers and artists and industries in Japan and different parts of the United States. The people who were responsible for, and interested in, a particular aspect made the decisions. If a problem arose, it would go to the person concerned: the Fog, the Mirror, the lights, the shape of the entrance tunnel. In this way, all decisions had the same intensity.

If all the separate sections of a project are to be of the best quality, then they must develop independently. Interfacing of

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the various elements becomes the overriding problem and good communication between members of the project is necessary. This horizontal operating situation requires that each member of the group understand his responsibility as well as his limitations. Complications arose when engineering and aesthetic considerations became confused: when engineers wanted to be artists, when accountants wanted to be engineers, or when artists were intimidated by engineering. The artist had to express his aesthetic criteria in order to determine the scale, and so that the engineer would be aware of the boundary conditions.

To these internal complications were added difficulties of dealing with unfamiliar Japanese business practices, the unknowns of the Expo '70 situation, and the pressure of tight time schedules. In this context, of course, we made mistakes. We remained committed too long to "experiments" in Japan in making a hard mirror panel where the technology they were using was obviously inadequate. It was only when time schedules grew dangerously short and results were unacceptable that we switched to the negative-pressure, air-structure mirror.

Originally, we had believed that the traffic flow would present a problem since the visitor could stay as long as he wanted. We found that this was a complete misunderstanding of the effect of the Expo environment on the visitor who wanted to see as many pavilions as possible in one day. We found that an effort had to be made to attract his attention and then he would become involved in the space. Even a simple demonstration of the effects of the Mirror would make people walk around and explore their images.

Several systems required corrective measures after being installed on the site—particularly the fog system, the sound system, and the interior light system. We failed to realize the Suntrak sculpture. A weak joint buckled when it was assembled. The Suntrak was dismantled for the formal opening, with the understanding that it would be reconstructed. It was removed and never rebuilt.

As the Pavilion stood, it was surrounded by a magnificent Fog sculpture. The combination of the Clam Room and the Mirror Room represented an architectural space of great beauty. The moving sculptures outside the Pavilion created a macroscopic physical environment that changed continuously and that affected the movement of the people waiting in line outside the Pavilion. The ninety-foot diameter spherical Mirror and the sound system opened up the

possibility for performances that would be as integral to the space as in Shakespeare's Globe Theatre.

Both the Fog and the Mirror were "firsts" in terms of scale. In addition, their technology had further applications. The Fog surrounding the Pavilion was the largest water-vapor mass ever produced without the use of chemicals. The insistence on using pure water for the Fog led to a system that offered interesting possibilities for environmental irrigation systems, outdoor air conditioning, and protection of crops from frost. The Mirror was the largest spherical mirror ever made and was the first use of a Melinex, negative-pressure, air structure. It used the inside reflective surface of a sphere for the first time. It is conceivable that this method of making a concave reflective surface could be used in making various types of antennas.

Live programming was designed to use the space in an organic way. The hardware ideas were so rich in possibilities that the concept of a continuously changing environment developed organically. A changing group of four artists (composers, dancers, painters, or scientists) were to reside at the Pavilion at all times and determine the activities and programming. The sound and light systems, as well as the floor space, the hand-set system, and the Mirror were designed taking into account the demands of this continuously changing environment. The Pavilion became theatre conceived of as a total instrument, using every available technology in which the accumulated experience of all the programmers expanded and enriched the possibilities of the space. The programming and operations of the Pavilion were as important as the design of the hardware. Leading artists in Japan and the United States agreed to be resident programmers during Expo '70.

The following programs were presented: Harry Harper and Jacquelyn Farrell, representing Roger Payne of the Whale Fund, produced an underwater environment using recordings of humpback whales singing. The handsets gave information to the visitors about the brains, feeding habits, and communication of these near-extinct mammals.

David Tudor made nine programs using the unique properties of the sound-modification system that he had helped to design. Three of the programs were recorded by Sony. "Pepsillator" used the modification system to set up an oscillation that was switched from speaker to speaker at various rates and in different patterns. "Pepsibird" and "Anima Pepsi" both drew upon the sound library E.A.T. had

compiled, and used environmental and “microscopic” sounds such as a beetle walking, ultrasonic bat sounds, earth vibrations, and nerve impulses.

Takumi Hijikata provided a Japanese mime dancer who performed to the sounds of traditional funeral chants, a thunderstorm, and the cawing of a crow. Japanese wedding robes were hung at different heights, where they revolved in the Mirror dome.

Pauline Oliveros also composed music especially for the Pavilion. “Pep-Psi” was a recording of mantras by two Chinese girls singing and playing a cello and accordion. The hostesses were asked to sing with the mantras and to guide the visitors in exploring the sound-reflective qualities of the dome.

Rikuro Miyai’s two-part program was called “Shadows Left on the Moon.” In one part a juggler performed to the rhythms of traditional Japanese folk festival music. His tricks demonstrated many of the optical qualities of the dome. A white ball was thrown up and appeared to fall twice on the other side of the dome. The second part of the program used New Rock and dancers in fluorescent suits who left shadows of arms and hands on each other when the suits were flashed with a strobe.

Bob Whitman had prepared a program that used slides and Japanese and English words played in many ways on the sound system, but it was never performed.

The Pavilion was a work of art with its own unity and integrity, as well as a new unexplored theatre and concert space, a recording studio for multichannel compositions and a field laboratory for scientific experiments. Social scientists had already expressed an interest in making studies of how visitors reacted to various situations. Architects were interested in the free flow of people through the Pavilion. Scientific measurements of the Fog and its reaction to the weather were being made daily. Measurements of the optical properties of the Mirror, many of which had never been seen or explained before, were underway. During the month that we operated and programmed the Pavilion, it functioned on all these levels.

On April 25, at the request of Pepsi-Cola, E.A.T. turned over the programming, operations, and maintenance of the Pavilion to Pepsi-Cola, Japan.

—Billy Klüver  
August, 1970

### Postscript

The Pepsi-Cola project was remarkable in its attempt to involve contemporary artists in a nonart situation. This attempt raised a number of interesting questions particularly in the area of the relation of the artist to industry and the legal position of the artist in society, which were dramatized by the breakdown in our relationship with Pepsi over the programming of the Pavilion. The usual form of industrial support of the arts is patronage of existing art or art forms. In this project the artist was considered a resource in an actual physical situation with a functional end. The fact that there was no recognized definition of this role of the artist was at the root of the misunderstandings.

Traditionally, the artist operates in a legal, institutional, and value structure of his own, which is different from some standard practices in the rest of society, some of the peculiarities of which are recognized by law: works of art can be imported duty free, even if they are made of taxable materials; a serious work of art is not subject to the usual standards of obscenity laws. The artist does not copyright his work; he has no control over it after it is sold, except that it cannot be changed. Furthermore, the artist takes his material from his environment and is not required to get permission or pay for rights—Andy Warhol’s *Brillo Box* series is a famous example. Further, if the work of one artist is clearly derivative from the work of another, he is dismissed as a bad artist. Underlying this whole complex of values and practices there is the assumption of consistency and integrity of authorship. These operational, quasi-legal, and legal aspects of the artist’s activity must be taken into account if he is to be able to contribute effectively as a resource outside his own field.

In the specific case of the Pepsi-Cola Pavilion, I suggested the following solution to Donald Kendall, President of PepsiCo, Inc., in a letter, April 8, 1970:

... As you know, the Pavilion and the programming were designed through a collaboration of a large number of contemporary artists, engineers, scientists, and other professionals. The question that has arisen comes from the legal distinction between a work of fine art and a commercial product, or more specifically between the creative artist and the commercial artist or designer.

Our legal relationship to Pepsi-Cola has developed so that the artists are put in the category of commercial

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artists designing a commercial product. One consequence of this is that we must obtain rights from all artists and engineers and others involved, particularly with regard to use of the Pavilion after Expo '70. Of course, there is no question of Pepsi's ownership and right to use and exhibit the Pavilion during Expo '70. Our dilemma is whether the artists have created a work of fine art or a work of commercial art to which there are rights which must be guaranteed.

Traditionally, the artist claims no "rights" to his work: his commitment to originality is unquestioned and he contributes his work to the world when it is finished. It is created for the benefit of the individual who experiences it, and its benefits are free for everyone to use.

The Pepsi project was undertaken in this spirit; and it was this sense of commitment and energy among the artists and engineers that you commented on to me during your visit. The individuals participating in this project have created a large and complex work of art. To the Japanese and American art critics who have seen the Pavilion, the ability of the contemporary artist to participate in a project of this scale is an outstanding achievement and radically expands the social possibilities of art.

I am asking you to have Pepsi-Cola treat the Pavilion as a work of art.

.....

A decision to recognize the Pepsi Pavilion as a work of art and to treat it as such will set a much-needed precedent in this area. The project will be a model for future industrial participation in projects where the artist moves into society and involves increasing numbers of people in his work. Pepsi-Cola will be recognized and appreciated not only as a major art patron of our time, but more important, as an outstanding innovator in the contemporary arts. . . .

Although Pepsi-Cola was not willing to take this step, the existence of the Pavilion was a tribute to the possibilities inherent in a close working relationship between the artist and industry, which can and will develop in the future.  
—March, 1971

### Note

1. *Les Merveilles de l'Exposition de 1889: Histoire, Construction, Inauguration. Description Détaillée des Palais des Annexes et des Parcs . . . Rédigé par des Écrivains Spéciaux et des Ingénieurs* (Paris: À la Librairie Illustrée, 1889), p. 927.

### Acknowledgments

The achievement of the Pavilion Project was the unique way in which it successfully combined the talents of so many people. This is a list of those involved.

### Design and Construction

Initial Artists: Robert Breer, Forrest Myers, David Tudor, Robert Whitman

Executive Coordinator: Billy Klüver

Staff: Bruce Blugerman, Mimi Clementi, Harriet De Long, Kaaba Dijon, Tom Gormley, Terrie Holland, Elizabeth Joyce, Nancy Kahan, Penelope Kullaway, David MacDermott, Gloria Malerba, Ellen Marcus, Julie Martin, Ann Ohlmacher, Peter Poole, Mana Sarabhai, Jacquelyn Serwer, Merlin Stone, Robert Whitman

E.A.T. Consultants: George Edwards, Karl Erik Friberg, Rubin Gorewitz, Robert McFarland, Lys McLaughlin, Robert Mulreany, Simone Swan, David Woodbridge

Coordinator in Japan: Fujiko Nakaya

Coordinating Architect: John Pearce