

E.A.T. – Experiments in Art and Technology

Das Museum der Moderne Salzburg präsentiert die erste umfassende Rückschau auf die Aktivitäten von Experiments in Art and Technology (E.A.T.), einem einzigartigen Verbund von Ingenieuren, Künstlerinnen und Künstlern, der in den 1960er- und 1970er-Jahren Geschichte geschrieben hat. Künstler wie Robert Rauschenberg und Robert Whitman taten sich mit Billy Klüver, dem visionären Ingenieur der Bell Telephone Laboratories, sowie seinem Kollegen Fred Waldhauer zu dieser wegweisenden Initiative zusammen, um in einer beispiellosen Zusammenarbeit Kunstwerke zu realisieren.

Vor dem Hintergrund der sich rasant entwickelnden Technologien wurde das Ziel verfolgt, Kunstwerke zu realisieren, in denen die neuesten technischen Möglichkeiten zum Einsatz kamen. Die Begegnung zwischen Künstlerinnen, Künstlern und Ingenieuren, so hofften die Mitglieder von E.A.T., würde Kunstwerke hervorbringen, deren Entstehung ohne die Mitwirkung ausgebildeter Techniker mit ihrer besonderen Kompetenz nicht möglich wäre. Das wiederum sollte die Ingenieure dazu anregen, in neue Richtungen zu denken, und so die zukünftige technologische Entwicklung mitgestalten.

In *9 Evenings: Theatre & Engineering*, einer Reihe von multimedialen Performances, die in der gigantischen 69th Armory Regiment-Halle 1966 in New York stattfanden, und später mit dem *Pepsi Pavillon* auf der Expo '70 in Osaka, zogen die Aktivitäten von E.A.T. ein Massenpublikum an.

Namhafte Expertinnen und Experten sowie Protagonisten vermitteln im Symposium zur Ausstellung die Geschichte von E.A.T. und beleuchten Herausforderungen, Chancen und Nachwirkungen dieser außergewöhnlichen Initiative.

The Museum der Moderne Salzburg presents the first comprehensive retrospective of the activities of Experiments in Art and Technology (E.A.T.), a unique association of engineers and artists who made history in the 1960s and 1970s. Artists like Robert Rauschenberg and Robert Whitman teamed up with Billy Klüver, a visionary engineer at Bell Telephone Laboratories, and his colleague Fred Waldhauer to launch a groundbreaking initiative that would realize works of art in unprecedented collaborative ventures.

In light of the rapid technological developments of the period, the group aimed to put an art into practice that would employ cutting-edge technology. The meeting between artists and engineers, the members of E.A.T. hoped, would produce works that would not have been possible without the special expertise of trained technologists. The art would conversely also inspire the engineers to think in new directions and help shape the future evolution of technology.

In *9 Evenings: Theatre & Engineering*, a series of multimedia performances held at the gigantic 69th Armory Regiment in New York in 1966, and later with the *Pepsi Pavilion* at the Expo '70 in Osaka, E.A.T. has attracted a mass audience.

In this symposium, leading experts and scholars of E.A.T. and its current director will discuss the history of E.A.T. and shed light on the challenges, potentials and repercussions of this unparalleled initiative.

Speakers and Topics

Sabine Breitwieser

is Director of the Museum der Moderne Salzburg and initiated, conceived and directed the production of the exhibition on E.A.T. and the accompanying catalogue. Before her post in Salzburg, she served as the Chief Curator of Media and Performance Art at the Museum of Modern Art in New York and as Founding Director and Chief Curator of the Generali Foundation in Vienna. Recent exhibitions she has organized and catalogues she has authored are *Andrea Fraser, Simone Forti. Thinking with the Body*, *Art/Histories*, and *Isa Genzken: Retrospective*.

Kathy Battista

E.A.T.: The Spirit of Collaboration

This talk will explore the formation and major activities of the organization, which brought together artists as diverse as Robert Rauschenberg, Yvonne Rainer, Andy Warhol, Hans Haacke and Lucinda Childs. The utopian ethos of collaboration, a central tenet in E.A.T.'s own as well as outside projects. Can a utopian and anarchic spirit be sustained? How can collaboration create results that would not be possible within an individual practice?

Kathy Battista is Director of the MA program in Contemporary Art at Sotheby's Institute of Art, New York, and Senior Research Fellow of the Centre for Global Futures in Art, Design and Media at the Winchester School of Art, University of Southampton. She is author of *New York New Wave: The Legacy of Feminist Art in Emerging Practice* and *Re-negotiating the Body: Feminist Artists in 1970s London*. She has also contributed essays to collected volumes including *Drawings in the 21st Century: Papers on Contemporary Practice*; *Ladies and Gents: Public Toilets and Gender*; *Arcade: Artists and Placemaking*.

Catherine Morris

9 Evenings: Initiation Rites for a New Medium or Composition Socialized

The ten performances presented during the groundbreaking *9 Evenings: Theatre & Engineering* in New York City in October 1966 were developed in a series of remarkable collaborations between artists and engineers. Instigated by Billy Klüver and Robert Rauschenberg, the creative interactions of visual artists, composers and dancers including John Cage, Lucinda Childs, Öyvind Fahlström, Alex Hay, Deborah Hay, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, David Tudor and Robert Whitman with more than a dozen engineers was intense and fluid, demanding new approaches to working from everyone involved.

Catherine Morris, Sackler Family Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, New York, has curated numerous exhibitions including *Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art* (with Vincent Bonin), *Matthew Buckingham: The Spirit and the Letter*, and *Lorna Simpson: Gathered*. Her independent curatorial projects include *9 Evenings Reconsidered: Art, Theatre and Engineering, 1966* for the List Visual Arts Center, MIT, Boston.

Michelle Kuo

No Limits – Projects Outside Art

In 1970, the group Experiments in Art and Technology launched *Projects Outside Art*. The enormous scope of this endeavor was, true to its name, an attempt to go beyond the domain of “art” altogether. An ambitious slew of program proposals addressed environmental devastation, the limits of nonrenewable resources, monetary distribution, massive technological shifts, and exploding communications networks. But in going beyond art, these projects inevitably also went back to it. They registered the impact of technological, political, and ecological crises on individual perception and aesthetic experience—the fate of the subject in the age of risk.

Michelle Kuo is the Editor in Chief of *Artforum International*, New York. She is the author of scholarly essays on the work of Robert Rauschenberg and Jeff Koons, among others; contributes to publications such as *October* and *The Art Bulletin*; and has lectured widely, at institutions including the Centre Pompidou and the Central Academy of Fine Arts in Beijing. Kuo is also a Ph.D. candidate at Harvard University, completing a dissertation on Experiments in Art and Technology (E.A.T.).

Julie Martin

joined the staff of Experiments in Art and Technology (E.A.T.) in 1967 and is currently Director of the foundation. She is co-executive producer of the films on *9 Evenings: Theatre & Engineering*. She also works with Robert Whitman in producing his most recent theater performances: *Local Report*, *Passport*, *MoonRain*, and *Swim*.

July 26, 2015, 2.30–6 p.m.
Symposium

Mönchsberg Auditorium

2.30 p.m.

Welcome and introduction
Sabine Breitwieser
Exhibition Concept and Project Director,
Museum der Moderne Salzburg

2.45 p.m.

E.A.T.: The Spirit of Collaboration
Kathy Battista
Guest Curator, New York

3.15 p.m.

*9 Evenings: Initiation Rites for
a New Medium or Composition Socialized*
Catherine Morris
Elizabeth A. Sackler Curator, Brooklyn Museum, New York

Break

4 p.m.

No Limits – Projects Outside Art
Michelle Kuo
Editor in Chief, *Artforum International*, New York

4.30 p.m.

Julie Martin, Director, E.A.T., New York,
in conversation with Sabine Breitwieser

4.45 p.m.

Panel discussion with
Kathy Battista, Michelle Kuo and Catherine Morris
Moderated by Sabine Breitwieser

Break

5.30 p.m.

Microphone (1970) by David Tudor
Performed by Phil Edelstein and John Driscoll,
Composers Inside Electronics

Das Symposium wird in englischer Sprache abgehalten.
The Symposium will be held in English.

Beitrag Admission € 2

Aufgrund der begrenzten Plätze ersuchen
wir um vorherige Anmeldung unter:
Confirmed reservation due to
limited seats is recommended at:

www.museumdermoderne.at



E.A.T. – Experiments in Art and Technology

25. Juli – 1. November 2015 / July 25 – November 1, 2015

Exhibition conceived and directed by: Sabine Breitwieser,
Director, Museum der Moderne Salzburg
Advisory Board: Michelle Kuo, Julie Martin,
Catherine Morris
Guest Curator: Kathy Battista
Curatorial Assistant: Christina Penetsdorfer,
Museum der Moderne Salzburg
Exhibition Architecture: Kuehn Malvezzi
(Wilfried Kuehn, Samuel Korn)

Öffnungszeiten Hours

Di–So 10–18 Uhr
Mi 10–20 Uhr
Während der Festspiele:
zusätzlich Mo 10–18 Uhr
Tue–Sun 10 a.m.–6 p.m.
Wed 10 a.m.–8 p.m.
During the festival seasons
also Mon 10 a.m.–6 p.m.

Eintrittspreise Admission Fees

Museum der Moderne Salzburg

Regulär Regular € 12
Ermäßigt Reduced € 8
Familien Families € 16

Mönchsberg

Regulär Regular € 8
Ermäßigt Reduced € 6
Familien Families € 12
Gruppen Groups (10 pax) € 7
Tickets mit ermäßigtem
MönchsbergAufzug-Tarif
erhältlich in der Talstation.
Tickets with reduced fare
for the Mönchsberg elevator
available at the station.

Rupertinum

Regulär Regular € 6
Ermäßigt Reduced € 4
Familien Families € 8
Gruppen Groups (10 pax) € 5

Ermäßigungen Reduced

Kinder (6–16)
Jugendliche (16–18)

Impressum:
Museum der Moderne – Rupertinum
Betriebsgesellschaft mbH
Dr. Sabine Breitwieser, Geschäftsführung
5020 Salzburg

Senior_innen (ab 60/65)
Studierende (bis 26)
Children (6–16)
Teens (16–18)
Seniors (60/65 and over)
Students (26 and under)
Club Ö1, Der Standard-Abo,
SN-Card
Vorlage eines gültigen Ausweises
Valid ID required.



DER STANDARD



Jahreskarte Annual Ticket

Einzelperson Individual € 30
Familien Families € 50

Führungen Guided Tours

Mönchsberg & Rupertinum

Mi 18.30 Uhr kostenlos
Wed 6.30 p.m. no charge

Mönchsberg

So und Feiertag 15 Uhr € 2
Sun and Holiday 3 p.m. € 2

Museum der Moderne Salzburg

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www.museumdermoderne.at



**Museum der Moderne
Salzburg**

Ausstellung / Exhibition

25. Juli – 1. November 2015

July 25 – November 1, 2015

Symposium

Sonntag, 26. Juli 2015, 14.30–17.30 Uhr

Sunday, July 26, 2015, 2.30–5.30 p.m.

Performance

Sonntag, 26. Juli 2015, 17.30 Uhr

Sunday, July 26, 2015, 5.30 p.m.

***Microphone* (1970) by David Tudor**

Performed by Phil Edelstein and John Driscoll
Composers Inside Electronics

E.A.T.

Experiments in Art and Technology



**Museum der Moderne
Salzburg**