



[Alvin W. Boese Papers.](#)

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SAINT PAUL 19, MINNESOTA

A.W. BOESE

May 26, 1967

*misc  
ant*

AIR MAIL

Mr. Maurice Tuckman  
Los Angeles County Museum  
Los Angeles, California

Dear Maurice:

I am sorry for the delay in answering you.

I have pondered and discussed with others the possibility of an artist working within 3M Company as a combination of art and industry.

To date, I have not found a feasible way to accomplish this due to the complicated factors of our operations.

However, I have not given up but will attempt to find an area in which this can be accomplished.

Please accept my apologies again for not communicating with you earlier.

I hope we can at least keep in touch in the future as I enjoyed your company and your wife's when we met.

My best personal regards to your wife and yourself.

Sincerely,

ALVIN W. BOESE  
Project Manager  
Art and Education Products

AWB/saj

# 400-"28

MR MAURICE TUCKMAN  
C/O LOS ANGELES COUNTY MUSEUM  
LOS ANGELES CALIF

WILL NOT BE ABLE TO COME TO CALIF AS PLANNED LETTER TO FOLLOW

AL BOESE

3M CO

5-26



From  
NEWSDAY  
GARDEN CITY, N.Y.  
E-423,000

1980  
FEB 15 1969

# ON THE ARTS

EMILY GENAUER



## THE ARTISTIC SPIRIT IN LOS ANGELES

**"Y**OU are now leaving California. Resume normal behavior," read a highway billboard in a magazine cartoon a couple of years ago. I have just left California after a stay lengthened by New York's blizzard, not because the madness I found there was so seductive. I've come back uncertain what normal is—but that's a column for another day.

What I'd hoped to find were some answers to the big question of why the country's cultural explosion appears to be a bomb. New York's Lincoln Center is close to bankruptcy. Atlanta's 3-month-old cultural complex has already had to close its municipal theater. Washington, D.C.'s, John F. Kennedy Center for the Performing Arts is in dire trouble even before it opens. The famous old Newark Museum has just announced it may have to cease operating April 1.



Roy Lichtenstein, the artist-in-residence at Universal City Studios.





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But why Los Angeles, when its own Music Center is reported to be in crisis? Because reports of its illness are now said to be grossly exaggerated. All culture programs out there are responding, comes the word, to large doses of California's special triple-strength vitamin C—caution (indispensable), compromise (sometimes necessary), and Croesus (which, if handled properly, can be productive indefinitely).

Only Croesus, in Los Angeles, turns out not to be just a man of immense wealth, a type, predictably for Lot's-land, more capricious there than anywhere. The Los Angeles Museum, for instance, cherishes several of what are known as million-dollar patrons. A million-dollar patron is someone who stands ready to spend that much for a work of art. What kind of art? Any kind that will bring him as much publicity as that city's Norton Simon received last October when his foundation bagged a Renoir at a Parke-Bernet auction for \$1,550,000.

No, Los Angeles looks to industry, especially for support of its contemporary art and music. If tycoons as individuals are too egocentric to be dependable, government support is too hamstrung by limited funds and the exigencies of politics. Federal agencies, like the National Council on the Arts, hesitate to initiate constructive long-range programs. In California especially, they must step cautiously in endorsement of art that tends to be so far out as to reach beyond the experience of the average voter and taxpayer.

For instance, it would be asking too much of most congressmen that they understand and accept the curious logic

which marks even the wildest Los Angeles experiments. How explain to a politician that in New York, Paris or London, it's natural for an artist to address himself to his work, hoping that within its strict physical limitations, however unconventional they may turn out, he will be able to shut out the distracting vitality of his city, and somehow talk to its viewer in a way the viewer may hear and understand.

**I**N LOS ANGELES the artist is confronted not by distracting vitality but by paralyzing emptiness. Somehow he has to animate that vast, sprawling, shapeless vacuum. He has often taken to doing it with enormous constructions that, instead of talking to the viewer, zero in on him from all sides. How shall a congressman comprehend that, when even a critic has at intervals to sample the Los Angeles experience—not just to be able to accept such shapes intellectually and because They're There, but because only in this way can he understand how they came to be?

Certainly support of the arts by industry is no unique California flowering. It's the mainstay of most of the civic cultural complexes that are failing all over the country. It's also the program of the organization known as the Business Committee for the Arts, whose nationally prominent, civic-minded members hold that business corporations are foolish and shortsighted not to make their communities more attractive to employees by supporting local art programs with the five-per-cent tax

write-off the government allows them for philanthropy.

What, then, is the special answer we find in Los Angeles? A practical one, figured out by Maurice Tuchman, senior curator at the Los Angeles County Museum. He ducked the pious speeches that seem endemic to the Business Committee for the Arts. He avoided talk of abstract concepts of public responsibility with companies to whom deficit is a dirty word. He circumvented the need to explain and justify new conceits to patrons who, however advanced and imaginative their industrial and technological know-how, remain square where new aesthetic ideas are concerned.

Instead he went to 26 California corporations, among them some of the world's biggest, with specific proposals that will cost a given sum and yield a specific return regardless of whether they like or understand them. Programs and proposals are minimal. They offer no answers to the big problems of symphony orchestras, opera companies, theaters. They involve on a penny-ante basis corporations able to spend millions in support of the arts.

But they suggest a practical approach which is, apparently, the only one most companies are ready to accept. Arts management, instead of passing the hat for industry to fill, has got to dream up productive and concrete projects industry can underwrite (the way Olivetti picked up the \$100,000 tab for the Italian fresco exhibit at the Metropolitan Museum).

The sums involved are small—so small

—Continued on Following Page



Roy Lichtenstein, the artist-in-residence at Universal City Studios

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# ON THE ARTS

—Continued

that in the final analysis the individual artists will, in effect, have done the underwriting. For \$7,000, studio space, if it's available, and whatever materials and technical services he may require and the different companies' operations normally afford, an artist will work "in residence," as it were, for a 12-week period.

The money goes to the museum's special "Art and Technology" program for dispersal to the artist. Some sponsoring companies, like banks, can offer only money, not facilities. Others may contribute materials and labor that can bring the total to as much as \$15,000. The artist, regardless of how many works he makes, contributes one to the industrial patron, which agrees to lend it to an arts-and-technology exhibition at the museum next year, but retains its ownership. Ultimately the company may present the work as a tax-deductible gift to the museum or any other institution. Its value may also increase.

Everybody profits, even nationally and internationally famous artists, because the program is so open. Among those who will work as artists-in-residence are painter Victor Vasarely, with IBM; pop painter Claes Oldenburg, with Walt Disney Productions; Robert Rauschenberg, with

an electronics corporation; Robert Irwin, with Garrett Aerospace; Larry Bell, with the Rand Corp., and Roy Lichtenstein, with Universal City Studios.

The artists have complete freedom to work and to come and go as they please, to spend their time on the patrons' premises or check in only on occasion. Two of them, Lichtenstein and Irwin, have already begun their projects.

Lichtenstein said the other day that he finds the film men's skills so sophisticated as to make the technological experiments of artists seem child's play. He intends to experiment with rear-view cameras and the possible wiring of his work for sound.

Irwin, whose own constructions of large plastic disks seem to be the most private kind of expression, and to offer the most delicate and mystical sensations, sees himself participating with the physicists at Garrett Aerospace on a think-tank basis rather than dealing with technological problems.

Both artists are extremely modest about what the patrons' technicians will get from them on a project carefully planned as a two-way operation. One thing is certain. It will be, to paraphrase old Omar, incalculable times as precious as the stuff the patrons sell.

## ART TOPICS

### On Long Island

**ART GALLERY AT THE TOP OF THE STAIRS.** One-man show by George Gach: watercolors by Ruth Bademan. Through March. Beau Sejour Restaurant, Stewart Ave., Bethpage.

**ART IS FOREVER.** Marc Chagall's complete *Exodus Suite, Cote D'Azur, Sur la Terre de Dieu*. 1000 Broadway, Woodmere.

**ARTISTICA GALLERY.** Works by Irving Rosenzweig. 229 Merrick Rd., Rockville Centre.

**ART SHACK.** Watercolors by Gloria Schindler and graphics by Inter-imagery as a pictorial device. Through March 16. Prime Avenue, Huntington.

**ARTS INTERNATIONAL, LTD.** Exhibition of paintings by Hector Jose Salas Grecco. Through February. 1494 Northern Blvd., Manhasset.

**AVIS GALLERY.** Paintings and drawings by W. P. Jennerlahn. Through February. 900 Old Country Rd., Garden City.

**BAITER GALLERY.** One-man show by Katinka Mann featuring constructions, graphics and graphobles. Through February. 339 New York Ave., Huntington.

**BROWNELL GALLERY.** One-man show by Alfredo Santos featuring concepts in wood. Through March 2. 475 Old Country Rd., Westbury.

**CAPON GALLERY.** Oils by Carmelino, Hollander, Nesteruk, Robins and Russ Thompson; watercolors by Rosenthal, Feriola; mobiles and stabiles by De Simone; sculpture by Kingston and Weiss; graphics by Harry Hoehn. 778 New York Ave., Huntington.

**COUNTRY ART GALLERY.** First exhibition of works by Gertrude Gifford of Old Brookville. Feb. 18 through Feb. 28. Birch Hill Road, Locust Valley.

**CRANE KORCHIN GALLERIES.**

**GAYLORE ART GALLERY.** Oil paintings by Argentine artist Enrique Stordec. 134 Jericho Tpke., Mineola.

**GIGI GALLERY.** Original lithographs by Chagall, Filmus, Gat, Lebadang, Mott and Soyer. 1798 Merrick Rd., Merrick.

**GILLARY GALLERY.** A comprehensive collection of art works. Through the winter. 62 Malden Lane, Jericho.

**GUILD HALL.** One-man show by Harlan Jackson of East Hampton in celebration of American Negro History Week. Through March 1. East Hampton.

**HECKSCHER MUSEUM.** Exhibition of the works of 43 20th-Century artists who utilize distortion of visual imagery as a pictorial device. Through March 16. Prime Avenue, Huntington.

**HEMPSTEAD BANK.** The Suburban Art League is showing work by Lola Schnakenberg, Edna Steuber, Barbara Curtis and Eleanor Margolin. Through February. 18 Jackson Ave., Syosset.

**HOFSTRA UNIVERSITY.** Exhibition of Primitive Art. Through March 7. Emily Lowe Gallery on campus, Hempstead.

**HOUSE OF ART.** One-man show by Timothy Ruckel of London. Through February. 360 Larkfield Rd., East Northport.

**HYACINTHE ART GALLERY.** Paintings, portraits, lithographs by Hyacinthe Kuller. Through February. 9 Shore Rd., Port Washington.

**ISLAND ART GUILD.** Exhibition of paintings by Santelli, sculpture by Kingston, watercolors by Corriero. 116 W. Main St., Smithtown.

**LEAFHILL GALLERIES.** New gallery featuring unusual selection of oils and graphics. 129 North Broadway, Hicksville.

**LINDENHURST ART GALLERY.** Oils, watercolors, graphics by American and European artists; watercolors by Louise Schneider. 125 W. Hoffman Ave., Lindenhurst.

**MID-DAY GALLERY.** Graphics by Seymour Rosenthal, pre-Columbian

**ROCKVILLE GALLERIES.** One-man show by Charles Henry Miller. 57 Foxhurst Rd., Oceanside.

**SABRE GALLERY.** A group exhibition of graphics, paintings and sculpture by Susan Hersh, Selma Yarm, Muriel Laguna, Robert Shields, Reggie Fludd and others. 304A New York Ave., Huntington.

**SCHNEIDER GALLERIES.** American art of the 20th Century. Bierstadt, Brackman, Burluk, Davies, Gronper, Henri, Lawson, Myers, Potthast, Phillip, Soyer, Wilson and Purdy. Through March. 56 E. Old Country Rd., Mineola.

**SIRENA ART GALLERY.** Sirena marbleized work, plus gallery artists. Paternesi, Gargiulo, Gossi, Naffel. Through February. 1724 Hempstead Tpke., East Meadow.

**SOUTH NASSAU UNITARIAN CHURCH.** One-man show by Dorothy Stewart of Baldwin. Through February. 228 S. Ocean Ave., Freeport.

**ST. JAMES GALLERY.** Group show of American artists. Oils, watercolors, woodcuts and pottery. 483 Lake Ave., St. James.

**STUDIO B.** Sale of paintings, sculpture, graphics. Through the winter. Call B. Dauman. PY 8-3849. 124 Block Blvd., Massapequa Park.

**SUFFOLK MUSEUM AND CARRIAGE HOUSE.** Sculptured light exhibition compiled by June Blum. Includes works of 11 light artists. Through March 16. Stony Brook.

**SYOSSET ART CENTER AND GALLERY.** "Involvement," an art exhibit for the benefit of UNICEF. Paintings, metal and wood sculpture, watercolors, and graphics. Through March 2. 49 Ira Rd., Syosset.

**TREASURE ART GALLERY.** Works by Vickers, Montec, Kostel, Auttorino, L'opetique and others. 515 Old Country Rd., Plainville.

**UNITARIAN UNIVERSALIST CHURCH OF CENTRAL NASSAU.** Paintings by Mrs. Frances Kruszewski in the Mallette Room. Stewart Avenue, Garden City.



# LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036    telephone 937-4250

March 3, 1969

Mr. Al Boese  
3 M Company  
2501 Hudson Road  
St. Paul, Minnesota

Dear Al,

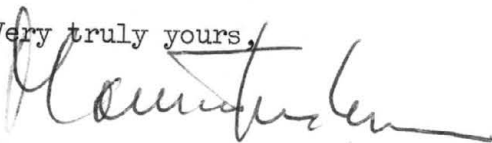
Since we discussed our ART AND TECHNOLOGY program with you many months ago, the project has grown so well and so far beyond my expectations, that I thought it advisable to send you materials on it, in the hope that you might reconsider the involvement of 3 M.

I feel that a collaboration between your company, with its truly extraordinary resources, and a special artist, would be of great consequence.

I hope to hear from you soon.

With best regards,

Very truly yours,

A handwritten signature in dark ink, appearing to read 'Maurice Tuchman', written over a horizontal line.

Maurice Tuchman  
Senior Curator

MT:fh  
Encs.



ART AND TECHNOLOGY is the working title of a major project now being planned at the Los Angeles County Museum of Art. The purpose of this enterprise is to place approximately twenty important artists "in residence" for up to a twelve week period within leading technological and industrial corporations in California. Works of art resulting from these cooperative endeavors will be exhibited at the Museum in the Spring of 1970. ■ International developments in art have provided the impetus for this project: much of the most compelling art since 1910 has depended upon the materials and processes of technology, and has increasingly assimilated scientific and industrial advances. Nevertheless, only in isolated circumstances have artists been able to carry out their ideas or even initiate projects due to the lack of an operative relationship with corporate facilities. Our objective now is to provide the necessary meeting ground for some eminent contemporary artists with sophisticated technological personnel and resources. Naturally we hope that this endeavor will result not only in significant works of art but in an ongoing union between the two forces. It is our conviction that the need for this alliance is one of the most pressing esthetic issues of our time. ■ During the past six months, we have made numerous preliminary contacts with corporation presidents in California. These discussions have served to corroborate our feeling that the advantages to participating corporate concerns are manifold. Since the project will be fully documented by CBS television for a network special, as well as being systematically publicized through other media,

promotional benefits to industries can be considerable. It is expected that collaborating technical personnel may gain experience directly valuable to the corporation, as indeed has already occurred in the plastics industry. All expenses, including corporation staff time and materials, are tax deductible; in addition, Patron Sponsors will have the option to receive a work of art issuing from this collaboration. In many cases, the art works will exceed in value the total expense of the corporation's contribution. ■ Corporations are asked to participate in one of five categories:

1. A PATRON SPONSOR CORPORATION takes an artist into twelve-week residence within one of its corporate facilities to work in a specific area with the corporation's personnel and materials. A Patron Sponsor Corporation also contributes \$7,000 to the Los Angeles County Museum of Art to help defray the extraordinary expenses of the project. As noted above, Patron Sponsor Corporations have the option to receive a work of art issuing from the collaboration.
2. A SPONSOR CORPORATION is a manufacturer who arranges to have an artist work within its plant, using specified personnel and materials, but makes a smaller contribution to the Museum's special fund for the project.
3. CONTRIBUTING SPONSORS donate materials and/or services to the Los Angeles County Museum of Art for this project but do not take an artist into residence.
4. SERVICE CORPORATIONS provide specialized services such as transportation, housing facilities for visiting artists and technical consultation.



5. **BENEFACTORS** are non-technical, non-manufacturing firms who donate \$7,000 to the Museum's special fund for "Art and Technology."

Industries located primarily in Southern California are now being approached for their cooperation. By May, 1968, a preliminary list of ten corporations should be made public. Beginning at this time and throughout 1968 and 1969, artists will be contacted by the Museum and asked to submit project proposals. Artists will be approached largely on the basis of the quality of their past work and expressed interest in specific technological processes. Projects to be implemented will be chosen by the Museum on the basis of both potential esthetic stature and practical feasibility. Corporations will be presented with an appropriate work proposal for their approval in principle; scheduling will then be arranged by the corporation, the artist and the Museum. The initial proposal submitted to corporations will be sufficiently clear to indicate the extent and nature of the corporation's involvement. It is understood that this preliminary plan may change considerably during the course of the collaboration between corporative personnel and artist. ■ Participating artists will sign a contract drawn up by the Museum setting forth rules and conditions. Non-local artists receive round-trip economy air fare plus \$20 per diem expenses and Honorarium of \$250 per week. Local artists receive the same Honorarium. ■ Corporations will enter into a written agreement with the Los Angeles County Museum of Art in advance of the scheduled residence periods.



# LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

February 20, 1970

Mr. A. W. Boese, Project Manager  
Art & Education Products  
3M Company  
Saint Paul, Minnesota

Dear Mr. Boese,

Some months ago we contacted you regarding the Los Angeles County Museum of Art's ART AND TECHNOLOGY exhibition for which we were asking your support. Since that time the program has made considerable progress, so much so that a selection of eight of the finished projects will constitute the New Arts section in the American Pavilion at Expo '70 in Osaka opening March 15, 1970. The entire exhibition will then be presented at the Museum beginning in June, 1971, and because of the extraordinary scope of the program and the size of most of the works, it will be necessary to have two separate showings. In order to see the exhibition through to completion, we are in critical need of an additional \$35,000.

As you might remember, there are several categories of sponsorship, including that of Benefactors who donate \$7,000.00 to the Museum and are then listed in all public relations involving the ART AND TECHNOLOGY exhibition. Companies who offer donations under \$7,000.00 are placed in the lesser category of Sponsor. Of course, any contribution you might make will be tax deductible, but beyond this the advantages to your company in terms of national publicity will be considerable.

ART AND TECHNOLOGY has already received extensive coverage in numerous major newspapers and magazines including "Business Week" the "New York Times", and the "Los Angeles Times". Numbered among our forty participating corporations are Ampex Corporation, Bank of America, Container Corporation of America, General Electric, IBM, Kaiser Steel Corporation, Litton Industries, RCA and Teledyne, Inc., and many others. We would like to expand this impressive roster of companies all of whom will benefit from the widespread attention focused on this endeavor.

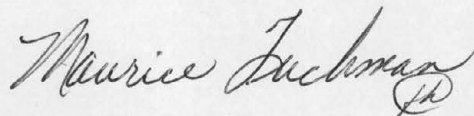
Mr. Boese

Page 2

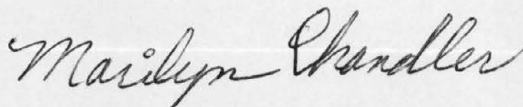
February 20, 1970

Since I am in Japan, supervising the installation of the eight pieces in the World's Fair, please do not hesitate to call Mrs. Chandler at 795-2038, if you would like to discuss this proposal further.

Very truly yours,

A handwritten signature in cursive script that reads "Maurice Tuchman". The signature is fluid and elegant, with a large, stylized "M" and a long, sweeping tail.

Maurice Tuchman

A handwritten signature in cursive script that reads "Mairlyn Chandler". The signature is fluid and elegant, with a large, stylized "M" and a long, sweeping tail.

Mrs. Otis Chandler

MT:OC:fh



# Artists use an industrial palette

Experiment by West Coast companies puts materials of technology at disposal of painters and sculptors—to see what happens

Art for art's sake is a concept as remote from cost analysis and the usual objectives of business management as one can imagine. Yet, some major corporations are embarked on just such a track, and for much the same reasons that they pour \$680-million a year into basic research—something useful might come of it.

Artists do not consider usefulness, in the business sense, when they set about to

initial resistance to A&T was due to the program's novelty. One executive, now committed to the program, admits, "when you first hear about A&T it sounds like a pretty scatterbrained idea. It takes a while to see the sense it makes." The program has brought such people as Ron Kitaj to Lockheed California Co., and Robert Rauschenberg to Teledyne.

At the Garrett Corp. painter Robert Ir-

been completed, there is no exact measure management can use to explain to skeptics what A&T is all about. As one businessman sees it: "Anything that might come out of electronics, technology, and art is something we ought to have a stake in." That is the opinion of Julius Haber, staff vice-president of RCA, who thinks artists and engineers can inspire one another to work in new materials and forms.

At Kaiser Industries, Senior Vice-President C. F. Borden sees the program as a way to explore new applications for a well-established product. He says: "We want to investigate steel's esthetic nature through its use as an artistic medium." Others talk about the catalytic effect engineers and artists have on each other's ideas.

And still another reason for joining the program is expressed by John B. Lawson, vice-president and general manager of the Aeronutronic Div. of Philco-Ford. He says it is a chance to show the public a new facet of modern industry. To that extent, public relations may be a principal consideration. But he goes on to say: "Too often we fail to recognize that today's industrial technology is an art form in itself. Art & Technology is an excellent means for conveying the excitement of engineering and scientific advances to the public."

**The costs.** Subscribing to A&T costs each company \$7,000 in the form of a contribution to the museum. But that is only the beginning. Some companies estimate that they have spent hundreds of thousands of dollars in time and materials catering to the needs of the artists. At one place, Walt Disney Productions, the costs were deemed too high, and pop artist Claes Oldenburg moved. The project reportedly involved a giant, moving icebag—big enough to soothe at least a hundred headaches. Disney rejected the proposal as being "too expensive and too expansive." Oldenburg has taken his project to Gemini, Ltd., a West Coast lithographer.

At Lockheed, President A. C. Kotchian thinks having Ron Kitaj in residence boosted morale. He views the project as "a broader and new approach." But he also says: "I really think corporate motivation for participating in it is basically the same as for any other cultural project. At times we like to think we're being helpful to the community."

The view of the artists themselves is generally a happy one. Some admit to being flabbergasted by the corporate resources at their disposal. At Lockheed, Ki-



Originator of Art & Technology program, Maurice Tuchman, worked three years, visiting 100 companies trying to convince industry the idea was more than a novelty.

do something. But, for many months now, sculptors and painters have been working comfortably under the roofs of aerospace manufacturers and cement makers in a program called Art & Technology, which draws on industry for materials, know-how, and inspiration.

The program is the brainchild of Maurice Tuchman, 32-year-old senior curator of modern art of the Los Angeles County Museum of Art. Three years ago, he began soliciting support and visited as many as 100 companies. Tuchman reports that in-

win and Dr. Edward Wortz, head of the company's Life Sciences Dept., are still experimenting with anechoic chambers, Ganz fields and Zen Buddhism—eight months after the contract has expired.

The gallery of 40 companies involved is as star-studded as the names of the various artists: Ampex Corp., Bank of America, Hewlett-Packard, Jet Propulsion Laboratories, Kaiser Steel Corp., TRW Systems, Litton Industries, and North American Rockwell Corp. are a sampling.

Even in companies where projects have



taj worked with four journeymen model makers for six weeks, and with a computer engineer part-time. "The company loyalty here amazes me," he remarked. "It was like having the power of the corporation standing back of my work."

Some of the artists worked with industry before joining Tuchman's program—but there was a big difference. Robert Irwin had worked with artisans such as pattern makers, metal fabricators, and glass shapers. "In many cases," he says, "I had to lie and say I was an advertising display man making prototypes. It had to be cash and carry. If they'd known I was an artist, they wouldn't have trusted me."

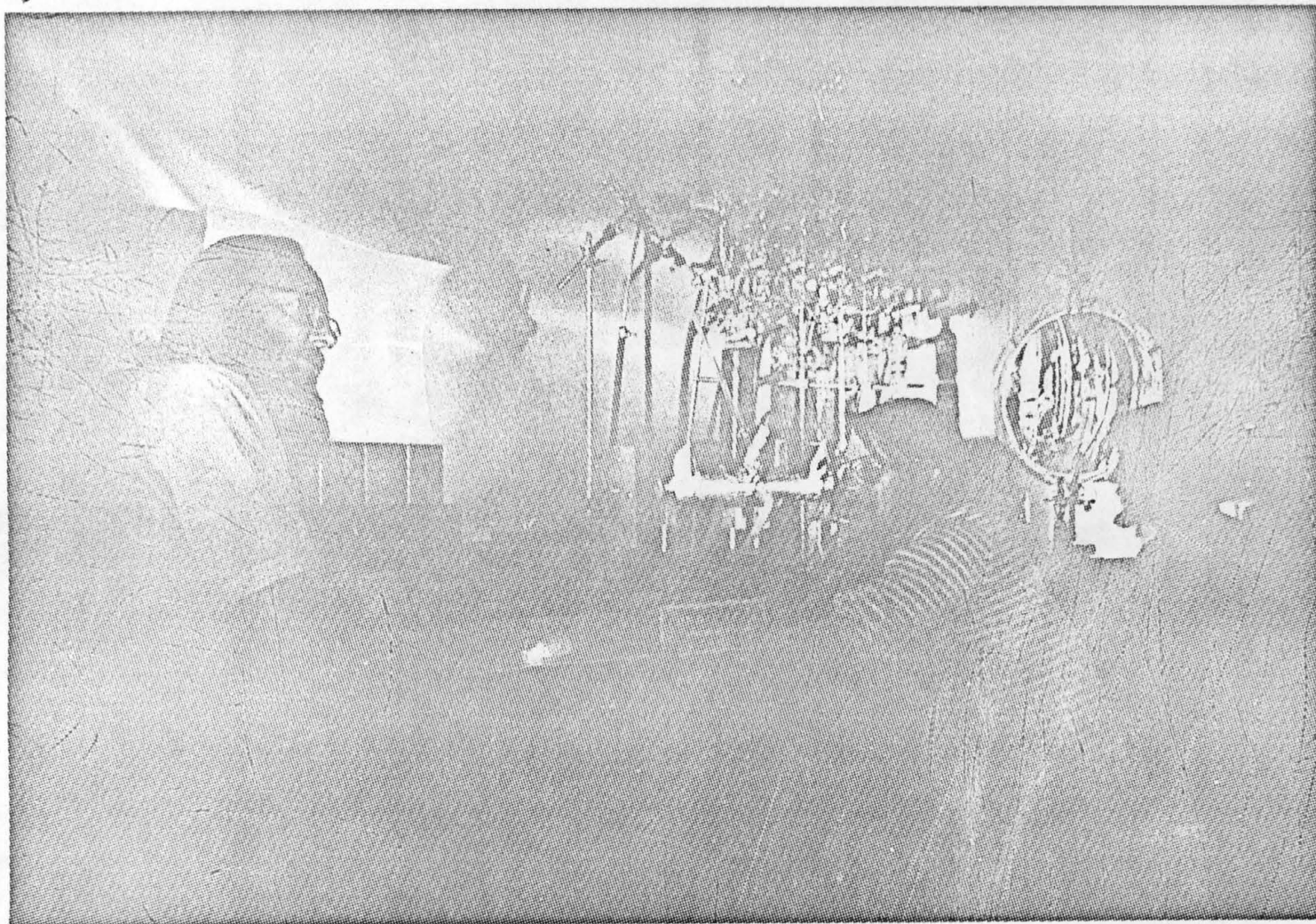
**Historical link.** Artist Bob Whitman sees A&T as a new opportunity. "This isn't oldtime patronage," he says. "It's like I'm a professional working here on a project." At Rand Corp., where sculptor John Chamberlain has been tinkering with think tank subjects, such as the answers to "the 100 most important questions of 1969," Brownlee Haydon, assistant to the president, agrees with Whitman. He says: "Probably for the first time, companies are actively participating in the art process. It's no longer passive patronage."

Collaboration between artists and technicians is not altogether new. Some art historians say that art and mechanics were one and the same discipline until well into the Renaissance. Then, they say, the two separated for about 200 years, mechanics linking with pure science, and art being enshrined as the apex of creativity. In the 1920s, the famous Bauhaus school in Germany sprang from an effort to reunite the two and to introduce esthetics to the technological achievements of the industrial revolution.

One of the principal designers at the Bauhaus, Laszlo Moholy-Nagy, carried its traditions and aims with him when he fled the Nazis and came to the U. S. Very interested in product design, he founded the Institute of Design in Chicago with the backing of Container Corp. of America chairman Walter Paepcke. It has since become affiliated with the Illinois Institute of Technology.

**Collaboration.** According to Dr. Billy Kluver, who heads another program aimed at matching arts and engineers, there was a revival of this kind of collaboration in the early 1960s. Artists became fascinated with computers and plastics, and turned to the technicians in industry for access to the materials and for assistance. Dr. Kluver's program in New York, called Experiments in Art & Technology, is now involved in a Japanese project, where artists and engineers will build a pavilion for PepsiCo, Inc., in Osaka.

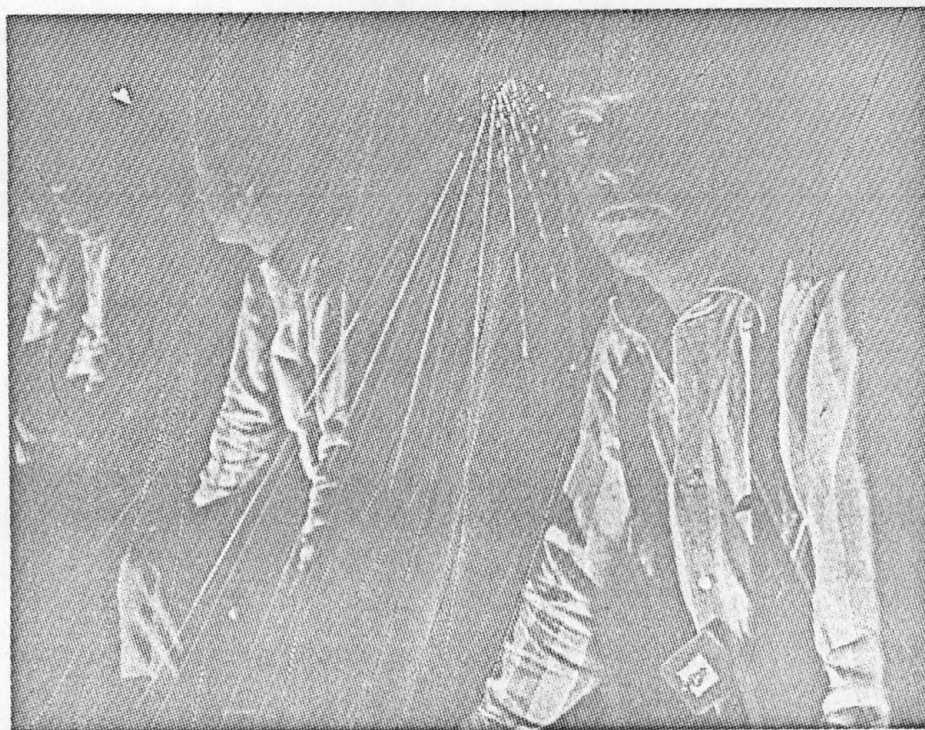
Just where all this collaboration will lead, no one is sure. But there is one sound business compensation for the companies who have taken artists into residence: They can keep the resulting work of art, and in some cases its ultimate value may exceed expenses. **End**



Light modulation has been the interest of artist Bob Whitman (center) and physicists John Forkner and Mike Doyle at Philco-Ford.



Wood models of a design get a going over by sculptor Ron Kitaj at Lockheed.



Laser beams are bounced about by Rockne Krebs at Hewlett-Packard in Palo Alto as he sought an effect by use of mirrors in closed space.



# Los Angeles Museum Plays Matchmaker

## Starts Program for Marriage of Art and Technology

By GRACE GLUECK

Claes Oldenburg, the pop artist noted for his "soft sculpture," is going to work with Walt Disney Productions. Victor Vasarely, the Hungarian-born "father" of op art is joining forces with the International Business Machines Corporation. The pop artist Roy Lichtenstein will explore the resources of Universal Films, and Jean Dubuffet, the French painter-sculptor, who works extensively in cement is collaborating on a project with the American Cement Corporation.

These four artists and luminaries, plus five others whose names were announced yesterday, are the first of 20 major European and American artists collaborating with industry in an art-technology program inaugurated by the Los Angeles County Museum of Art. The artists will work on projects of their choice with the aid of funds, materials and technical advice from 26 of the country's leading industrial concerns.

"We feel that if the best artists are exposed to the sophisticated techniques of industry, something will come out of it," says Maurice Tuchman, senior curator at the museum, who hatched the idea two years ago. "Both artists and corporations may gain something from each other. The most important result, we hope, will be the production of very good and original art."

### Other Artists Named

The five other artists announced yesterday are Robert Irwin, the painter, and James Turrell, the light artist, who will collaborate on an experimental project at the Life Sciences Division of the Garrett Corporation, an aerospace concern; the influential minimal sculptor Robert Morris, to start working early next year with a major aerospace company as yet unnamed; Robert Rauschenberg, the technologically oriented painter-sculptor who will begin collaborating this month with Teledyne, Inc., an electronic conglomerate, and Larry Bell, a young Los Angeles sculptor who will take up residence at the Rand Corporation, the think tank, where he will work on the orietal-artistic problems.

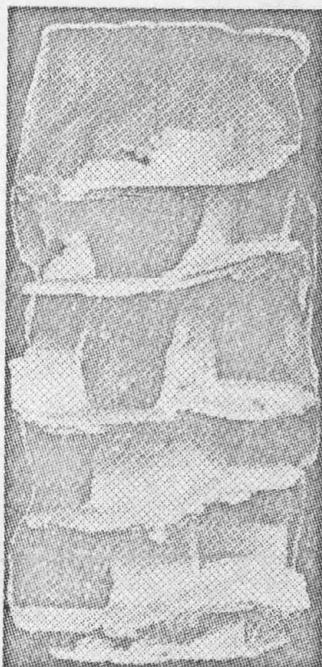
Mr. Oldenburg, who in the last few years has been producing giant, "soft" versions of familiar objects in canvas—bathroom fixtures, telephones, car parts—said yesterday that the project sounded "exciting." He noted that he had recently visited the Disney studios in Hollywood.

Mr. Oldenburg said that he had two ideas in mind. One would be the realization of



The Museum of Modern Art

The exterior of the Tour aux Figures, one of the cement structures created by Jean Dubuffet, a French sculptor.



A cross section showing one side of Tour aux Figures. Each side is different.



Mr. Dubuffet will create a 26-foot high tower for the American Cement Corp.

a full-sized "soft" auto, a project whose technical difficulties he has not yet solved.

"Another would be to construct a facsimile of my studio, on wheels so it could travel like a circus wagon or trailer," he said. "Since Disney always works with the idea of a spectator or participant in mind, this studio would be for spectators, so that people could go inside and look at it and get the suggestion of the artist's

presence, even without his being there."

John Hench, a vice president of the Disney organization, said that the studio looked forward to collaboration with the Swedish-born artist. He continued:

"You might say our technology is communicating with people. In fact, we're in show biz. I think show biz is a good thing for an artist to learn. It helps him to clarify his ideas—to make them more

## Participants Include Dubuffet, Vasarely and Lichtenstein

effective so people will know what he's driving at."

At the American Cement Corporation in Los Angeles, Jay Rowen, manager of corporate relations, said that he and other executives of the company had flown to Paris recently to discuss ideas with Mr. Dubuffet.

"We're wildly enthusiastic," he said. "We're impressed with his energy and his very scientific approach to problem solving. We feel he may give us insight into new ways of grappling with the problems we already have."

Mr. Dubuffet, who will start working in the company's Riverside, Calif., plant in February, could not be reached for comment.

Mr. Tuchman said yesterday that he got the idea for the program, which will result in a major exhibition at the museum in 1970, after a visit to the 1966 Venice Biennale, one of the major international surveys of current art.

"I was disturbed by the irrelevance of most of the art to American life," he said. "The fabric of 20th-century art is threaded with major artists who wanted to get involved with industry and technology. I thought, suppose 20 of the best artists in the world could have at their disposal the facilities of 20 great companies, I saw it as a challenge to get the companies to commit themselves."

At the beginning, Mr. Tuchman noted, it was difficult to get through to top corporation personnel, "although when I did their response was positive and encouraging." He said that Mrs. Otis Chandler, wife of the publisher of The Los Angeles Times, had then volunteered to help.

### Opening Doors

"We visited three dozen corporations up and down the state. She opened doors in two weeks that I couldn't have in two years."

To finance the project, the industries involved will contribute \$140,000. The County of Los Angeles will contribute \$75,000 toward exhibition expenses.

The bespectacled, 32-year-old museum curator conceded yesterday that there might be difficulties in the artist-industry collaboration, the first of such magnitude in history.

"But the truth will come out," he said. "If the imagination of corporation personnel can't co-exist with the artist's creativity and openness, then we'll learn that maybe artists should say in their own studios. At best, something will happen that no one foresees. It may mean corporation involvement in art that far transcends anything we've known."



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# Press Information

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## FIRST ARTISTS - NEW CORPORATIONS ANNOUNCED FOR MUSEUM'S ART AND TECHNOLOGY PROJECT

Maurice Tuchman, Senior Curator of the Los Angeles County Museum of Art, today announced that eight artists and six new corporations contracted to join the ART AND TECHNOLOGY program of the Museum. Tuchman is Director of the program, which will place twenty major artists in residence in some of the world's biggest and most advanced technological corporations. The result is to be an exhibition at the Museum in Spring 1970.

Leading Pop artist Claes Oldenburg will take up residence in Walt Disney Productions (WED) in February. The extraordinary facilities that produced Disneyland will be available to Oldenburg, whose radical soft sculptures have earned him a key position in the development of contemporary art.

Painter Robert Irwin and light artist James Turrell will collaborate on a highly experimental project at the Life Science Division of Garrett Aerospace. Both Los Angeles artists have been importantly involved in extending the limits of visual perception.

Victor Vasarely, whose pioneering "optical" paintings fathered a world-wide contemporary art movement, will come to the advanced operation in San Jose from his home in Annet-sur-Marne, near Paris, within the next three months.

Robert Morris has contracted with the Museum to take up residence in a major aerospace industry in the early part of next year. The corporation will be announced at a later date. Morris, the influential artist who founded Minimal Art, as well as the newer tendency toward highly cerebral or "impossible" art, is now concerned with environmental situations utilizing sophisticated heating devices.

Robert Rauschenberg, Venice Biennale Grand Prize winner in 1964 and generally regarded as a primary force in the development of American art in the 1960's, will take up residence in a Los Angeles electronics

corporation this month. Rauschenberg's most recent retrospective at the Paris Musee d'Art Moderne, along with other important exhibitions throughout Europe, testify to the extraordinary influence his work has had abroad as well as in the United States.

Roy Lichtenstein, renowned Pop painter, who will have a major retrospective at the Guggenheim Museum next year, has committed to work with Universal City Studios beginning in February. Lichtenstein has already come to Los Angeles to tour the wide-ranging studio facilities and gather information for one or more adventurous projects.

Larry Bell, distinguished young Los Angeles sculptor, will take up residence in The Rand Corporation early in 1969. One of the most interesting and radical sculptors to emerge in the 1960's, Bell will be concerned at Rand with the forms of decision-making and other theoretical artistic problems.

Legendary French artist Jean Dubuffet has been invited to take up residence in American Cement Company of Riverside, California. On visits made to the sixty-seven year old painter-sculptor by Tuchman, Irene Shapira, Coordinator, and American Cement executives and engineers, Dubuffet proposed to make an ambitious sculptural monument. This project would involve extraordinary architectural and engineering resources. It has been accepted with enthusiasm by American Cement. Dubuffet is expected to contract with the Museum shortly, and to come to Riverside for six weeks in February. The artist also hopes to make a second trip of similar duration later in the year.

Tuchman today also announced six new corporate contributors to ART AND TECHNOLOGY, including for the first time corporations outside the state of California. PATRON SPONSOR Container Corporation of America is the first such non-California corporation to be added. Other new corporations are PATRON SPONSOR Walt Disney Productions (WED); SPONSORS Jet Propulsion Laboratory and International Chemical and Nuclear Corporation, and BENEFACTORS Kleiner-Bell Foundation of Beverly Hills and the Times-Mirror Company of Los Angeles.

The total number of participating corporations is now twenty-six. Corporations already announced are PATRON SPONSORS American Cement Company; Ampex Corporation; IBM, Litton Industries; Lockheed Aircraft;



Teledyne, Incorporated; Universal City Studios; The Garrett Corporation; Wyle Laboratories; Kaiser Steel Corporation; SPONSORS Hall Incorporated Surgical Systems; Norris Industries; Philco-Ford Corporation; The Rand Corporation; TRW Systems; Hewlett-Packard Company; Eldon Industries, Incorporated; CONTRIBUTING SPONSOR Twentieth Century Fox and BENEFACTORS North American Rockwell Corporation and Bank of America.

PATRON SPONSOR CORPORATIONS will take an artist into residence and contribute funds to the Museum for ART AND TECHNOLOGY; SPONSOR CORPORATIONS take an artist into residence and make a smaller financial contribution; CONTRIBUTING SPONSOR corporations donate funds, materials or services but do not take an artist into residence; and BENEFACTORS give significant financial aid to the project.

Nina Kaiden, Director of Fine Arts, Ruder and Finn, New York, has agreed to serve as Consultant. James Monte, the Museum's Assistant Curator of Modern Art, will also be Consultant to the project when he assumes the position of Associate Curator at the Whitney Museum of American Art. Photographer Malcolm Lubliner of Los Angeles has been contracted to thoroughly document every stage of the program for the catalog. Coordinator Irene Shapira, Special Assistant Betty Asher, Assistant Curator Jane Livingston and Curatorial Assistant Gail Scott of the Museum's Modern Art Staff will continue to assist in the project. Physicist Dr. Richard Feynman of the California Institute of Technology is also serving as Consultant.

ART AND TECHNOLOGY began in September 1966 when Tuchman began approaching corporation executives about their potential interest in having an artist in residence. Tuchman comments, "At the beginning it was difficult to get through to top corporate personnel, although when I did, their response was positive and encouraging. The most important development before the end of the first year was the entrance of Mrs. Otis Chandler into the project. Mrs. Chandler and I personally visited almost three dozen corporations, up and down the state. It would have been impossible to obtain the support of twenty-six major corporations in such a short time without her dynamic presence."

Tuchman, thirty-two, was recently promoted to Senior Curator of the



Los Angeles County Museum of Art. He trained in art history with Professor Meyer Schapiro, receiving his M.A. at Columbia in 1959. Tuchman is generally regarded as a foremost authority on Chaim Soutine, the subject of his doctoral dissertation now in progress. He was on the staff of the Guggenheim Museum from 1962 until he became Curator of Modern Art at Los Angeles in 1964. Tuchman has organized several exhibitions that have gained the Museum international attention, including retrospectives of Edward Kienholz, H. C. Westermann, and Chaim Soutine, and historical presentations such as NEW YORK SCHOOL and AMERICAN SCULPTURE OF THE SIXTIES.

Tuchman's ART AND TECHNOLOGY program represents an unprecedented range of experimental possibilities both in the corporations involved and in the wide disparity of basic working methods, ages, and philosophies of the artists. Three distinct generations of artists will be working with technologies ranging from product materials such as cement and steel, to electronic systems, holography and experimental sonic devices. Tuchman has stated that the program was "not conceived as a display of technological fabrications nor merely as a compendium of new uses of materials and processes."

Kenneth Donahue, Museum Director, notes that "The two most important aspects of the program are first, its remarkable scale: never before in history have twenty corporations joined forces with a public art museum in a creative experiment of such magnitude. Second, the Museum, in becoming an active arbiter in the process and direction of making works of art, thus expands its base as a creative force in the community."

The 1970 exhibition will occupy all exhibition areas in the Special Exhibitions Gallery of the Museum and all outdoor sculpture exhibition areas.

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