List of Works

Works are listed thematically and in chronological order according to the history of E.A.T. Installation works and projects represented in the exhibition only as documentation are indicated with an asterisk (*) beside the title. Height proceeds width proceeds depth.

Early Collaborations (pre-E.A.T.) and Individual Works

Jean Tinguely
1925 Fribourg, CH—1991 Bern, CH

*Homage to New York*, 1960
Kinetic sculpture (mixed media) and performance

*Homage to New York*-relic (car fragment with horn)
Buggy wheels, iron scrap, electric horn, electric motor
18 7/8 × 27 1/2 × 25 5/8 in. (46 × 65 × 70 cm)
Museum Tinguely, Basel, CH

*Homage to New York*-relic (fan)
16 1/2 × 13 × 10 in. (41.9 × 33 × 25.4 cm)
Klüver/Martin Archive, Berkeley Heights, NJ, US

Documents and ephemera:
The Museum of Modern Art-Flyer, with texts by Peter Selz, Alfred Barr, Pontus Hultén, Dore Ashton, Richard Huelsenbeck und Marcel Duchamp (exhibition copy)
Operating plan, schedule, newspaper article (exhibition copies)

Robert Rauschenberg

*Money Thrower for Tinguely’s H.T.N.Y.*
(*Homage to New York*), 1960
Electric heater with gunpowder, metal springs, twine, and silver dollars
6 3/4 × 22 1/2 × 4 in. (17.1 × 57.2 × 10.2 cm)
Moderna Museet, Stockholm, SE
Donation 2005 from Pontus Hultén

D. A. Pennebaker
1925 Evanston, IL, US—New York, NY, US

*Breaking it up at the Museum*, 1960
Robert Breer

Homage to Jean Tinguely's Homage to New York, 1960
Film, 16mm (black-and-white, sound), transferred to digital video
9 Min.
Courtesy of gb agency, Paris, FR

Andy Warhol

$1.57 Giant Size (Red), 1963
Silkscreened print on coated record cover
12 3/8 × 12 3/8 in. (31.4 × 31.4 cm)
Long-playing record (33 rpm) with interviews conducted by Billy Klüver with the artists Jim Dine, George Brecht, Jasper Johns, Roy Lichtenstein, John Wesley, Robert Watts, Tom Wesselmann, Andy Warhol, Claes Oldenburg, James Rosenquist, Robert Rauschenberg
Produced in collaboration with Billy Klüver on the occasion of the exhibition Popular Images, Washington Gallery of Modern Art, 1963
Edition: 75

Robert Rauschenberg

Dry Cell, 1963
Engineers: Per Biorn, Harold Hodges
Silkscreened print and oil on acrylic glass, metal coat hanger, wire, string, sound transmitter, circuit board, battery-powered motor, metal folding stool
15 × 12 × 15 3/8 in. (38.1 × 30.5 × 39.1 cm)
Robert Rauschenberg Foundation, New York, NY, US

Revolver IV, 1965
Silkscreened print on five rotating acrylic glass discs, metal base, electric motor, control box
54 × 52 3/4 × 24 1/4 in. (137.2 × 134 × 61.6 cm)
Robert Rauschenberg Foundation, New York, NY, US

Audition (Carnal Clock), 1969
Mirrored acrylic glass and silkscreened print on acrylic glass, metal frame, concealed electric lights, timing mechanism
67 × 60 × 18 in. (150 × 150 × 17 cm)
Robert Rauschenberg Foundation, New York, NY, US

Film documentation of:
Soundings, 1968 (*)
Engineers: Billy Klüver, Robbie Robinson, Fred Waldhauer, Cecil Coker, Per Biorn, Ralph Flynn
Mirrored acrylic glass and silkscreen print on acrylic glass, concealed electric lights, electronic components
7 ft. 10 in. × 36 ft. × 4 ft. 6 in. (238.8 × 1,097.3 × 137.2 cm)
Museum Ludwig, Cologne, DE, Ludwig Donation

Solstice, 1968 (*)
Engineers: Robbie Robinson, Per Biorn, Tony Tedona, Ralph Flynn
Silkscreened print on acrylic glass, motorized doors, metal frame, platform, concealed electric lights, electronic components
10 ft. × 14 ft. × 14 ft. 4 in. (304.8 × 436.9 × 436.8 cm)
National Museum of Art, Osaka, JP

Yvonne Rainer

At My Body’s House, 1964
Engineers: Billy Klüver, Harold Hodges
Performed again in the Surplus Dance Theatre series, Stage 73, New York, NY, US, February 10th and 17th, March 2nd and 9th, 1964, organized by Steve Paxton
Documents:
Performance photography: Peter Moore, Courtesy Barbara Moore and Paula Copper Gallery, New York, NY, US
Notes by the artist, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)

5 New York Evenings
Performance series
Moderna Museet, Stockholm, SE, September 8 – 14, 1964
Performers and participants: John Cage, Merce Cunningham & Dance Company, Alex Hay, Robert Morris, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, David Tudor
Documents and ephemera:
Original collage for poster (designed by Robert Rauschenberg), photographies of the performances (digital projection), Moderna Museet, Stockholm, SE

Andy Warhol

Silver Clouds, 1966
Engineer: Billy Klüver
Polyethylene, helium
Dimensions and numbers variable
First exhibited in 1966 at the Leo Castelli Gallery, New York, NY, US

John Cage / Merce Cunningham
Variations V, 1966
Film, 16mm (black-and-white, sound), transferred to digital video
49:05 min.
Choreography: Merce Cunningham
Music: John Cage, Variations V
Visuals: Stan VanDerBeek, Nam June Paik
Engineers: Billy Klüver, Robert Moog
Performers: Merce Cunningham, Carolyn Brown, Barbara Lloyd, Sandra Neels, Albert Reid, Peter Saul, Gus Solomons Jr.
Sound: John Cage, David Tudor, Gordon Mumma
Director: Arne Arnbom
Produced by Studio Hamburg, Norddeutscher Rundfunk
Generali Foundation Collection—Permanent Loan at the Museum der Moderne Salzburg, Salzburg, AT
GF0002138.00.0-2000

Robert Whitman

Solid Red Line, 1967
Engineer: Billy Klüver
Installation
Laser and mechanics
9 min. revolution
Dimensions variable

9 Evenings: Theatre & Engineering
Performance series

Steve Paxton
1931 Phoenix, AZ, US—Newport, VT, US

Physical Things, 1966
Performance Engineer: Dick Wolff
Performers: Karen Bacon, Bill Finley, Sue Hartnett, Margaret Hecht, Michael Kirby, Ted Kirby, Clark Poling, Phyllis Santis, Elaine Sturtevant, David White, David Whitney
October 13th and 19th, 1966
Documents and ephemera:
Performance documentation, 16mm-film (black-and-white, sound) by Alfons Schilling, transferred to digital video, 8:46 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and Technology, 2008
Technical drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert Rauschenberg Foundation, New York, NY, US
Concept drawing by the artist, portable transistor radios, Klüver/Martin Archive, Berkeley Heights, NJ, US
Handwritten notes by the artist, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)
Alex Hay
1930 Valrico, FL, US—Bisbee, AZ, US

*Grass Field*, 1966
Performance engineer:
Robert V. Kieronski
Sound distributor: David Tudor
Performers: Alex Hay, Steve Paxton, Robert Rauschenberg
October 13th and 22nd, 1966
Documents and ephemera:
Performance documentation, 16mm-film (black-and-white, sound) by Alfons Schilling, transferred to
digital video, 11:15 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and
Technology, 2008
Engineer drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert
Rauschenberg Foundation, New York, NY, US

Deborah Hay
1941 New York, NY, US—Austin, TX, US

*Solo*, 1966
Performance engineers: Larry Heilos, Witt Wittnebert
Conductor: James Tenney
Platform controllers: Franny Breer, Jim Hardy, Michael Kirby, Larry Leitch, Fujiko Nakaya, Robert
Rauschenberg, Robert Schuler, Marjorie Strider
Dancers: Lucinda Childs, William Davis, Susanne de Maria, Letty Lou Eisenhauer, Walter Gelb, Alex Hay,
Deborah Hay, Margaret Hecht, Ed Iverson, Kathy Iverson, Julie Judd, Olga Klüver, Vernon Lobb, Steve
Paxton, Joe Schlichter, Carol Summers
Music: Toshi Ichiyanagi, *Funakakushi*, performed by David Tudor
October 13th and 23rd, 1966
Documents and ephemera:
Performance documentation, 16mm-film (black-and-white, sound) by Alfons Schilling, transferred to
digital video, 13:46 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and
Technology, 2008
Technical drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert
Rauschenberg Foundation, New York, NY, US
Notebook and manuscript by the artist, The Getty Research Institute, Los Angeles, CA, US (exhibition
copies)

Robert Rauschenberg

*Open Score*, 1966
Performance engineer: Jim McGee
Performers: Frank Stella, Mimi Kanarek, Christine Williams, Christopher Rauschenberg, Simone Whitman
[Forti], Robert Rauschenberg, 500 people
October 14th and 23rd, 1966
Documents and ephemera:
Performance documentation, 16mm-film (black-and-white, sound) by Alfons Schilling, transferred to
digital video, 12 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and
Technology, 1997
Engineer drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert
Rauschenberg Foundation, New York, NY, US
2 tennis rackets, equipped with electronic amplifiers (design by Fred Waldhauer and Jim McGee),
27 × 12 × 2 3/4 in. (68.6 × 30.5 × 7 cm), The Daniel Langlois Foundation Collection of the Cinematheque
Quebecoise, Montreal, CA
Notes by the artist, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)

David Tudor

Bandonen ! (a combine), 1966
Performance engineer: Fred Waldhauer
Performed by: David Tudor
October 14th and 18th, 1966
Documents and ephemera:
Performance documentation from 16mm-film (black-and-white, sound) by Alfons Schilling and 35mm-film
(color) by AT & T, transferred to digital video, 12 min., edited by Barbro Schultz Lundestam, Courtesy of
Experiments in Art and Technology, 2008
Engineer drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert
Rauschenberg Foundation
Vochrome and Switching Matrix, Robert V. Kieronski
Bandonen instrument, World Instrument Collection, Wesleyan University, Middleton, CT, US
Proportional Control Unit, The Daniel Langlois Foundation Collection of the Cinematheque Quebecoise,
Montreal, CA
Diagram, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)

Yvonne Rainer
1934 San Francisco, CA—New York, NY, US

Carriage Discreteness, 1966
Performance engineer: Per Biorn
Performers: Carl Andre, Becky Arnold, Rosemarie Castoro, William Davis, Letty Lou Eisenhauer, June
Ekman, Ed Iverson, Julie Judd, Michael Kirby, Alfred Kurchin, Benjamin Lloyd, Lewis Lloyd, Meredith
Monk, Steve Paxton, Carol Summers
Voices: Lucinda Childs, William Davis, W. C. Fields in Old-Fashioned Way, James Cagney in Come Fill
the Cup
October 15th and 21st, 1966
Documents and ephemera:
Performance documentation, 16mm-film (black-and-white, sound) by Alfons Schilling, transferred to
digital video, 12:57 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and
Technology, 2008
Technical drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert
Rauschenberg Foundation, New York, NY, US
Red rubber ball, Klüver/Martin Archive, Berkeley Heights, NJ, US
Notes by Herb Schneider, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)

John Cage

Variations VII, 1966
Performance engineer: Cecil Coker
Performers: David Tudor, David Behrman, Anthony Gnazzo, Lowell Cross
October 15th and 16th, 1966
Documents and ephemera:
Performance documentation, 16mm-film (black-and-white, sound) by Alfons Schilling, transferred to digital video, 16:50 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and Technology, 2008
Technical drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert Rauschenberg Foundation, New York, NY, US
Manuscript, list of sound sources, The Getty Research Institute, Los Angeles, CA, US (exhibition copies)

Lucinda Childs
1940 New York, NY, US—Paris, FR

Vehicle, 1966
Performance engineer: Peter Hirsch
Performers: Lucinda Childs, William Davis, Alex Hay
October 16th and 23rd, 1966
Documents and ephemera:
Performance documentation from 16mm-film (black-and-white, sound) by Alfons Schilling and 35mm-film (color) by AT & T, transferred to digital video, 10:12 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and Technology, 2008
Technical drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert Rauschenberg Foundation, New York, NY, US
Drawings and diagrams by the artist, Klüver/Martin Archive, Berkeley Heights, NJ, US

Robert Whitman
1935 New York, NY, US

Two Holes of Water—3, 1966
Performance engineer: Robbie Robinson
Performers: Trisha Brown, Jackie Leavitt, Les Levine, Susanne de Maria, Mimi Miller, Melynda Albrecht, Karin Bacon, Max Baker, Per Biorn, Robert Breer, Gloria Bryant, John Giorno, Alex Hay, Julie Judd, Jane Kramer, Vernon Lobb, Julie Martin, Gil Miller, Toby Mussman, Malinda Teel, Hala Piepkiewicz, Terry Riley, Bob Savage, Karl Schenzer, Elaine Sturtevant, Simone Whitman [Forti]
October 18th and 19th, 1966
Documents and ephemera:
Performance documentation, 16mm-film (black-and-white, sound) by Alfons Schilling and 35mm-film (color) by AT&T, transferred to digital video, 12:05 min., edited by Barbro Schultz Lundestam, Courtesy of Experiments in Art and Technology, 2008
Technical drawing by Herb Schneider, graphite on paper, 10 5/8 × 15 5/8 in. (27 × 38.7 cm), Robert Rauschenberg Foundation, New York, NY, US
Notebook, Klüver/Martin Archive, Berkeley Heights, NJ, US
Drawing by the artist, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)

Öyvind Fahlström
1928 Sao Paulo, BR—1976 Stockholm, SE

Kisses Sweeter than Wine, 1966
Performance engineer: Harold Hodges
Direction: Soren Brunes, Öyvind Fahlström
Production assistants: Letty Lou Eisenhauer, Barbro Fahlstrom, Ulla Lyttkens
Props: Alfons Schilling
Tapes: Bob Fass, Randolfe Hayden Wicker, Sveriges Radio, Stockholm, WBAI-NYC
Films: Creation of the Humanoids, courtesy Wesley E. Barry, Genie Productions, Inc. and Medallion Pictures; Acqua Sangemini, courtesy Ditta Agrippa, Rome; educational films courtesy of AT & T, New York, NY, US
Music: Billy Ward and his Dominoes, Ward Marks, The Bells; Grape Jam, Peter Lewis, Jerry Miller, James Mosley, Black Currant Jam; David Rose, David Rose Orchestra, Forbidden Planet; The New Christy Minstrels, Kisses Sweeter Than Wine; Iannis Xenakis, Metastasis
October 21st and 22nd, 1966
Documents and ephemera:
Technical drawing by Herb Schneider, graphite on paper, 10 5/8 x 15 5/8 in. (27 x 38.7 cm), Robert Rauschenberg Foundation, New York, NY, US
Manuscript, Klüver/Martin Archive, Berkeley Heights, NJ, US
Telegram from the artist to Billy Klüver, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)

All photographs of the performances by Peter Moore, Courtesy Barbara Moore and Paula Cooper Gallery, New York, NY, US and Franny Breer, Robert Rauschenberg Foundation Archives, New York, NY, US
Program brochure, poster (designed by Robert Rauschenberg), rehearsal schedule, performance schedule, Klüver/Martin Archive, Berkeley Heights, NJ, US
Alfons Schilling, 9 Evenings: Theatre and Engineering, 1967, 16mm-film (schwarz-weis, Ton), transferred to digital video, 20:23 min., The Daniel Langlois Foundation Collection of the Cinematheque Quebecoise, Montreal, CA

Consolidation of E.A.T. and Projects

Experiments in Art and Technology (E.A.T.)
Ken Knowlton / Leon Harmon
1922—1982

Computer Nude (L4), 1967
Silkscreen print, black-and-white, on paper
Paper: 34 x 72 in. (86.5 x 183 cm)
Motif: 28 1/2 x 70 1/8 in. (72.5 x 178 cm)
Klüver/Martin Archive, Berkeley Heights, NJ, US

Experiments in Art and Technology (E.A.T.)

One Picture is worth a Thousand Words,
1968
Silkscreen print on paper
33 1/8 x 33 1/8 in. (84 x 84 cm)
Edition: 1/4
Klüver/Martin Archive, Berkeley Heights, NJ, US
Experiments in Art and Technology (E.A.T.)

*Green Target*, 1968
Silkscreen print on paper
33 1/8 × 33 1/8 in. (84 × 84 cm)
Edition: 1/6
Klüver/Martin Archive, Berkeley Heights, NJ, US

John Chamberlain/Forrest Myers/David Novros/Claes Oldenburg/Robert Rauschenberg/Andy Warhol
1941 Los Angeles, CA, US—New York, NY, US
1929 Stockholm, SE—New York, NY, US

*Moon Museum*, 1969
Lithograph of tantalum nitride film on ceramic wafer
9/16 × 3/4 in. (1.4 × 1.9 cm)
Edition: 16
Forrest Myers

Documents and ephemera:
*E.A.T. News*, vol. 1, no. 1 – 4, 1967
*E.A.T. News*, vol. 2, no. 1 – 2, 1968
*TECHNE*, vol. 1, no. 1 – 2, 1969–1970
Automation House, brochure
All: Klüver/Martin Archive, Berkeley Heights, NJ, US

The Machine / Some More Beginnings

Jean Dupuy
1925 Moulins, France—Pierrefeu, FR

*Heart Beats Dust*, 1968
Engineer: Ralph Martel
Lithol rubine pigment, wood, glass, light, stethoscope, amplifier
78 × 22 1/2 × 22 1/2 in. (198 × 57 × 57 cm)
Collection FRAC Bourgogne, FR

Hans Haacke
1936 Cologne, DE—New York, NY, US

*Ice Table*, 1967
Refrigeration unit, stainless steel
18 × 36.5 × 26.25 in. (45.3 × 92 × 92 cm)
Hans Haacke/Paula Cooper Gallery, New York, NY, US
Lucy Young
1930 Boston, MA, US—2014 Lebanon, NH, US

_Fakir in 3/4 Time_, 1968
Engineer: Niels O. Young
Aluminum, plastic, motor, textile cord
30 × 25 × 16 in. (76.2 × 63.5 × 40.6 cm)
Thomas M. Young

Documents and ephemera:
Press review announcement card, exhibition poster _Some More Beginnings_ (designed by Manfred Schroeder), exhibition catalogues _The Machine_ and _Some More Beginnings_
All: Klüver/Martin Archive, Berkeley Heights, NJ, US
Project submissions for Jean Dupuy, Wen-Ying Tsai, Lucy Young, Hans Haacke, La Monte Young, Robert Whitman, Steve Paxton, The Getty Research Institute, Los Angeles, CA, US (exhibition copy)
Photographs installation views: Harry Shunk / Jean Kender, The Getty Research Institute, Los Angeles, CA, US (exhibition copies)

**Pepsi Pavilion, Expo ’70, Osaka, JP**

Robert Breer

_Float_, 1970/2000
Epoxy resin, acrylic paint, motor, batteries, metal frame
Height 70 7/8 in. (180 cm), diameter 70 7/8 in. (180 cm)
Collection FRAC Franche-Comte, Besancon, FR

_Float_, 1970/2000
Epoxy resin, acrylic paint, motor, batteries, metal frame
Height 70 7/8 in. (180 cm), diameter 70 7/8 in. (180 cm)
Collection Chaussinand et Lebrun, Marseille, FR

Eric Saarinen

_The Great Big Mirror Dome_, 1970
Film, 16mm (color, sound), transferred to digital video
18 min.
John Pearce Archive

**Tony Martin**

Drawings for Light Installation, 1970
6 sheets
Pencil on paper
Each 17 × 21 in. (43.2 × 53.3 cm)
Anthony Martin
Documents and ephemera:
John Pearce, architectural drawings
Robert Breer, renderings
Fujiku Nakaya, drawing
Photographs of the pavilion model
Photographs of the pavilion (digital slide show)
Photographs: Harry Shunk / Jean Kender
All: John Pearce Archive
6 booklets on the pavilion (ed. E.A.T.)
Postcard book, press pack
All: Klüver/Martin Archive, Berkeley Heights, NJ, US

Projects Outside Art, 1970 – 1971

City Agriculture
Project for urban greenhouses with closed environmental systems, New York, NY, US, 1970
Unrealized

Recreation and Play
Project for development of alternative recreation, Los Angeles, CA, US, 1970

Children and Communication
Concept and realization: Robert Whitman

Documents and ephemera:
Posters of further projects: Projects Outside Art, American Artists in India (designed by Tom Gormley, Harry Shunk/Jean Kender, Chandraleka), Telex Q & A, Utopier & Visioner: 1871–1981
Project description The Anand Project
All: Klüver/Martin Archive, Berkeley Heights, NJ, US
Photographs Children & Communication: Harry Shunk/Jean Kender, The Getty Research Institute, Los Angeles, CA, US (exhibition copies)

ARTCASH

Experiments in Art and Technology (E.A.T.)

ARTCASH, 1971/2013
Installation
Money pyramid, wall display, vitrine
Money pyramid:
119 ARTCASH bundles of 500 bills designed by Öyvind Fahlström, Tom Gormley, Red Grooms, Marisol, Robert Rauschenberg, Andy Warhol, Robert Whitman
21 × 46 × 24 in. (53.3 × 116.8 × 61 cm)
Wall display:
3 lithographs, 6 gelatin silver prints (vintage) Artists signing limited edition ARTCASH prints to benefit Experiments in Art and Technology (E.A.T.) by Harry Shunk and Jean Kender
Ephemera:
New York Collection for Stockholm

Experiments in Art and Technology (E.A.T.)

*New York Collection for Stockholm*, 1973
Portfolio with 30 lithographs and silkscreened prints
Publisher: Experiments in Art and Technology, New York, NY, US
Printer: Styria Studio, New York, NY, US
Edition: 33/300
Klüver/Martin Archive, Berkeley Heights, NJ, US

Lee Bontecou (1931 Providence, RI, US—Orbisonia, PA, US)
*Untitled*, 1973
Lithograph on paper, 9 × 12 in. (22.9 × 30.5 cm)

*Untitled*, 1973
Lithograph on paper, 9 × 12 in. (22.9 × 30.5 cm)

*Untitled*, 1973
Lithograph on acetate, 8 15/16 × 8 15/16 in. (22.7 × 22.7 cm)

*Hard Core*, 1973
Gelatin silver print, 8 13/16 × 11 7/8 in. (22.4 × 30.2 cm)

*Peaches, 1969*, 1973
Lithograph on paper, 9 × 12 in. (22.9 × 30.5 cm)

Mark di Suvero (1933 Shanghai, CN—New York, NY, US)
*Untitled*, 1973
Silkscreened print on paper, 9 × 12 in. (22.9 × 30.5 cm)

Öyvind Fahlström (1928 San Paolo, BR—1976 Stockholm, SE)
*Untitled*, 1973
Lithograph, 12 × 9 in. (30.48 × 22.86 cm)

*Untitled*, 1973
Silkscreened print on paper, 12 × 9 in. (30.5 × 22.9 cm)

*An Eat Expedition*, 1973
Silkscreened print on paper, 8 15/16 × 12 in. (22.7 × 30.5 cm)

Hans Haacke (1936 Cologne, DE—New York, NY, US)
*Untitled*, 1973
Lithograph on paper, 12 1/6 × 9 in. (30.6 × 22.9 cm)

Alex Hay (1930 Valrico, FL, US—Bisbee, AZ, US)
*Untitled*, 1973
Silkscreened print on paper, 12 × 8 15/16 in. (30.5 × 22.7 cm)
Donald Judd (1928 Excelsior Springs, MO, US—Marfa, TX, US)
Untitled, 1973
Lithograph and silkscreen print, 9 × 12 in. (22.9 × 30.5 cm)

Untitled, 1973
Silkscreened print on paper, 12 × 9 in. (30.5 × 22.9 cm)

Untitled, 1973
Silkscreened print on paper, 8 15/16 × 8 7/8 in. (22.7 × 22.5 cm)

Untitled (Finger Pointing), 1973
Silkscreened print on paper, 12 × 9 in. (30.5 × 22.9 cm)

Untitled, 1973
Lithograph on paper, 9 1/16 × 12 in. (23 × 30.5 cm)

Untitled, 1973
Lithograph and silkscreen print on paper, 11 15/16 × 9 in. (30.3 × 22.9 cm)

Kenneth Noland (1924 Asheville, NC, US—2010 Port Clyde, ME, US)
Untitled, 1973
Silkscreened print on paper, 9 1/16 × 12 in. (23 × 30.5 cm)

Claes Oldenburg (1929 Stockholm, SE—New York, NY, US)
Untitled, 1973
Lithograph on paper, 11 13/16 × 9 in. (30 × 22.9 cm)

Untitled, 1973
Silkscreened print on paper, 12 × 9 in. (30.48 × 22.86 cm)

Untitled, 1973
Lithograph and silkscreen print, 12 × 9 in. (30.48 × 22.86 cm)

Untitled, 1973
Lithograph and silkscreen print on paper, 9 × 11 7/8 in. (22.9 × 30.3 cm)

James Rosenquist (1933 Grand Forks, ND, US—n.a.)
Untitled, 1973
Silkscreened print on paper, 9 × 12 in. (22.9 × 30.48 cm)

Untitled, 1973
Record (45 rpm) with silkscreened print on cover 7 × 7 in. (17.78 × 17.78 cm)

Untitled, 1973
Lithograph on paper, 9 5/8 × 9 1/8 in. (24.4 × 23.2 cm)

Keith Sonnier (1941 Mamou, LA, US—New York, NY, US)
Untitled, 1973
Lithograph and silkscreened print, on paper
8 7/8 × 11 15/16 in. (22.5 × 30.3 cm)

Untitled, 1973
Lithograph on paper, 12 × 9 in. (30.48 × 22.9 cm)

Cy Twombly (1928 Lexington, VA, US—2011 Rome, IT)
Untitled, 1973
Silkscreened print and lithograph, 12 × 9 in. (30.48 × 22.9 cm)

Mao, 1973
Xerox print on paper, 12 × 9 in. (30.48 × 22.86 cm)

Untitled, 1973
Silkscreened print on paper, 12 × 18 in. (30.48 × 45.72 cm)

Film documentation of:
Robert Rauschenberg

Mud Muse, 1968 – 71 (*)
Engineers: Frank LaHaye, Lewis Ellmore, George Carr, Jim Wilkinson, Carl Adams
Bentonit mixed with water, aluminum and glass vat, sound-activated compressed-air system, control
console
2 ft. 9 in. × 9 ft. × 12 ft. (121.9 × 274.3 × 365.8 cm)
Moderna Museet, Stockholm, SE

Documents and ephemera:
Exhibition poster, catalogue, brochure, photographs of the collection’s presentation in New York and
Stockholm, menu card (designed by Red Grooms)
All: Klüver/Martin Archive, Berkeley Heights, NJ, US
Film documentation New York Collection for Stockholm, Moderna Museet, Stockholm: Larry Rivers, Larry
Rivers Papers, Courtesy of Fales Library & Special Collections, NYU, New York, NY, US

David Tudor & Composers Inside Electronics

Rainforest V, 1973/2015
(Variation 2)
Installation
Set of objects, sound library
Dimensions variable
David Tudor & Composers Inside Electronics Inc., Courtesy of BROADWAY 1602, New York, NY, US