

MATERIAL MEMORY, CAPTURED EXPERIENCE

David H. Katzive & Documentation of the MCA, 1968-70

Michelle Puetz





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"1968-1984 Machine"
by Siah Armajani
was turned on at 11:45 a.m.
September 13, 1968
It will light up in 140,000
hours or 16 years - on
September 13, 1984 at 11:45 a.m.

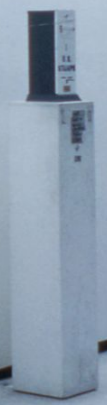
UNLIMITED CULTURE KING KOMERANG KANSALES LIMITED

250

ONLY

OUT

25









Catalog of the Exhibition

All dimensions are in inches, height precedes width precedes depth, unless otherwise indicated.
All lenders from New York City, unless otherwise indicated.

Yaacov Agam

- 1 *Sound Tactile Painting* 1964
wood and metal 31½ x 48
Lent by Mr. and Mrs. Gerald Gidwitz, Highland Park, Illinois
Sound accompanies motion of discs when touched.
- 2 *Living Star of David* 1968 Copyright 1968 by the artist
metal 12" high
Lent by Mr. and Mrs. Herman Spertus, Glencoe, Illinois
Variable sculpture, may be rearranged.
- 3 *Space-Light Painting: "... Let there be light..."* 1968
lamp, microphone and electronics 15' x 15'
Milwaukee Art Center Collection
Light responds to participant's voice in a non-object environment.

John Anderson

- 4 *Flying Machine* 1962-63
wood 78 x 72
Lent by Allan Stone Gallery
"Wings" move up and down when handle is turned.

Carl Andre

- 5 *144 Pieces of Zinc* 1967
zinc ¾" x 12' x 12'
Lent by Dwan Gallery
May be walked upon.

Arman

- 6 *Endless Variation #1* 1967-68
lacquered wood 24" variable cube
Courtesy Sidney Janis Gallery
Variable sculpture, may be rearranged.

Richard Artschwager

- 7 *Faceted Syndrome* 1967
formica on wood 71½" x 15'11" x 5"
Lent by Leo Castelli Gallery
End panels may be moved effecting variable image.
- 8 *Blips* 1968
wood 6¾ x 3¾, 12 x 3¾, 17 x 3¾
Lent by Leo Castelli Gallery
May be placed at random.

Ay-O

- 9 *Finger Box Set* 1968
leather attache case, wood and mixed media
12 x 17¾ x 3¾
Milwaukee Art Center Collection
Tactile sensation by placing finger in holes.

Francois and Bernard Baschet

- 10 *Musical Sculpture* 1966
steel, aluminum and plastic 25" high
Lent by Waddell Gallery
Movement of sculpture produces musical sound.
- 11 *Musical Sculpture* 1967
steel and aluminum 31" high
Lent by Waddell Gallery
Movement of sculpture produces musical sound.

Fletcher Benton

- 12 *Synchronetic C-2234-S* 1967
plexiglas, aluminum, formica, acrylic lacquer and light
27 x 27 x 5
Lent by Galeria Bonino
Changing color relationships activated by foot-pedal.

Harry Bertola

- 13 *Comet* 1968
stainless steel and steel wire 8' x 16" diameter
Lent by Staempfli Gallery
Motion and tonality of sound controlled by touch.
- 14 *Untitled* 1968
bronze alloy 49 x 10¾ x 10¾
Lent by Staempfli Gallery
Motion and tonality of sound controlled by touch.

Hans Breder

- 15 *#146* 1968
plastic and aluminum 15½ x 20½ x 56½
Lent by Richard Feigen Gallery, Chicago, Illinois
Participant may add his own order by rearrangement.

Jackie Cassen and Rudi Stern

- 16 *Sound Mobile* 1967
photoelectric cells, plexiglas, sound amplification system, projection and stroboscopic units 48" diameter
Lent by the artists
Pure tones orchestrated by adding external light.
- 17 *Theatre of Light* 1968
plastic, projection units and a panel control
30 x 48 x 14
Lent by the artists
Color patterns and rhythms controlled by the participant.

Enrique Castro-Cid

- 18 *Sensitive Sphere No. 2* 1967
mixed media and electronics 5 x 24 x 40
Lent by Richard Feigen Gallery, New York and Chicago
Sphere is activated by clapping hands over receiver.

Xavier Corbero

- 19 *Estructuras Continuas I* 1965
bronze 9 x 14½ x 15½
Lent by Staempfli Gallery
Positions of the four sections may be adjusted.

Francois Dallegret

- 20 *La Machine* 1966
anodized aluminum, photoelectric cells and electronics
7' x 30' x 3'
Lent by Waddell Gallery
Tones are produced by moving hands between the horizontal beams.

Gene Davis

- 21 *Micro-Paintings* 1966
acrylic on canvas sizes vary, ¾ x 1½ to 1½ x 2¾
Lent by Fischbach Gallery
Random placement on wall producing points of color.

Walter de Maria

- 22 *Boxes for Meaningless Work* 1960-61
wood 4 x 24 x 48
Lent by Noah Goldowsky Gallery
Blocks may be moved from one box to the other.

List of the pieces to be left out of the Chicago "Options" show

Yaacov Agam
Living Star of David

Jean Tinguely
Tricycle

John Anderson
Flying Machine

Robert Zakarian
Scale

Jackie Cassen and Rudi Stern
Theatre of Light

Xavier Corbero
Estructuras Continuas I

Tom Doyle
Over Owl's Creek

Peter Forakis
Hyperspace Cube

Peter Forakis
Innerspace Structure

Anne Helmann
Commensals #2

Hizer
Ground Sculpture

Irving Kriesberg
Marching On

Vernon Lobb
A Photo-Active Audio Environment

Marta Minujin
Minu-Phone

Aiko Miyawaki
Magic Box

Edward Samuels
Large Light Piano

Joop Sanders
Drawing for Vibrations

Joop Sanders
Vibrations

WHT
11/17
1/11
70
51

The Options show is the most successful art exhibit I have ever seen. The reason for this becomes quite obvious as soon as you enter the room, for everyone is involved and totally at ease. This is due, I think, to the fact that the people don't feel compelled to intellectualize their reactions to the works. They are too busy learning the parameters of each exhibit that interests them, and then extending it as far as it carries them, thus completing the relationship between the art and the people, and actually making an artist out of the viewer.

To do a straight documentary of the show, even with our own interpretations would be to deny the viewers of the movie the chance to participate in this series of interactions that take place within the show. To accomplish this we plan to first, make the audience relate directly to the film, and then to the people in the film, thereby making the people viewing the show ~~an exhibit~~ become exhibits themselves, which is what they really are anyway. To make the audience relate to the film, we plan to put the camera on a dolly from a fairly low angle, and then to push the dolly in and all around the crowd, with slightly slowed motion. This is actually just a method of introducing the two audiences to each other. Then, in order to make the audience of the show become exhibits themselves, we will place the camera in a small booth with a one way mirror installed in it. The people in the show, will think that it is another exhibit, and examine it thoroughly. These ideas will set the tone of the film and will be combined with our filming of the exhibits themselves, both with people using them and ~~people~~

Museum of Contemporary Art

237 east Ontario street, Chicago

Pictures
to be read



Poetry
to be seen

oct. 24-dec. 3 1967



WORDS-WORDS
WORDS-WORDS-WORDS
READ LISSEN LISSEN
ON RECORDS READ em
PLAY-PLAY-PLAY.

THEATER

MUSCLE
CLAP
PUMP KING RUMBLE
JOY NARROW
CULE CLASSIC
BLACK LINUS
BUSINESS CHEAT
ANACAPPA CATTLE
NO EX SEVEN
PANITKBITCH
GENTLE KINETIC
CAT GATE
LIVING WAVES
UNITED MNEMONIC
MENSUAL SHOOT
MENTAL CARRAMBA
ORNAL RINSE
ALCEILING MUSK
FURRY PA
ZOO

SUPPOSE
MY EYES
WHIFF OF TIME
ALAS SOON
THE ELEGY
SO SAD
MY HAIR
MOTHER DEAR
REMEMBERING
THE END?
SOFTLY SOTLY
WOW!
WHAT FROST
THE FAR AWAY
A SIMPLE AN
TOMORROW
WHAT? WAT?
WAY ABOVE
SURELY NOT

OF YPSY
EMPTY
HALF COURT
INTO THE ID
PACKED UP
ANAL; SOON
CANCY!
LOVET IT
WITH CARE
ALLEGRO
A GREY CAT
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STAPLE GUN
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MAKER!
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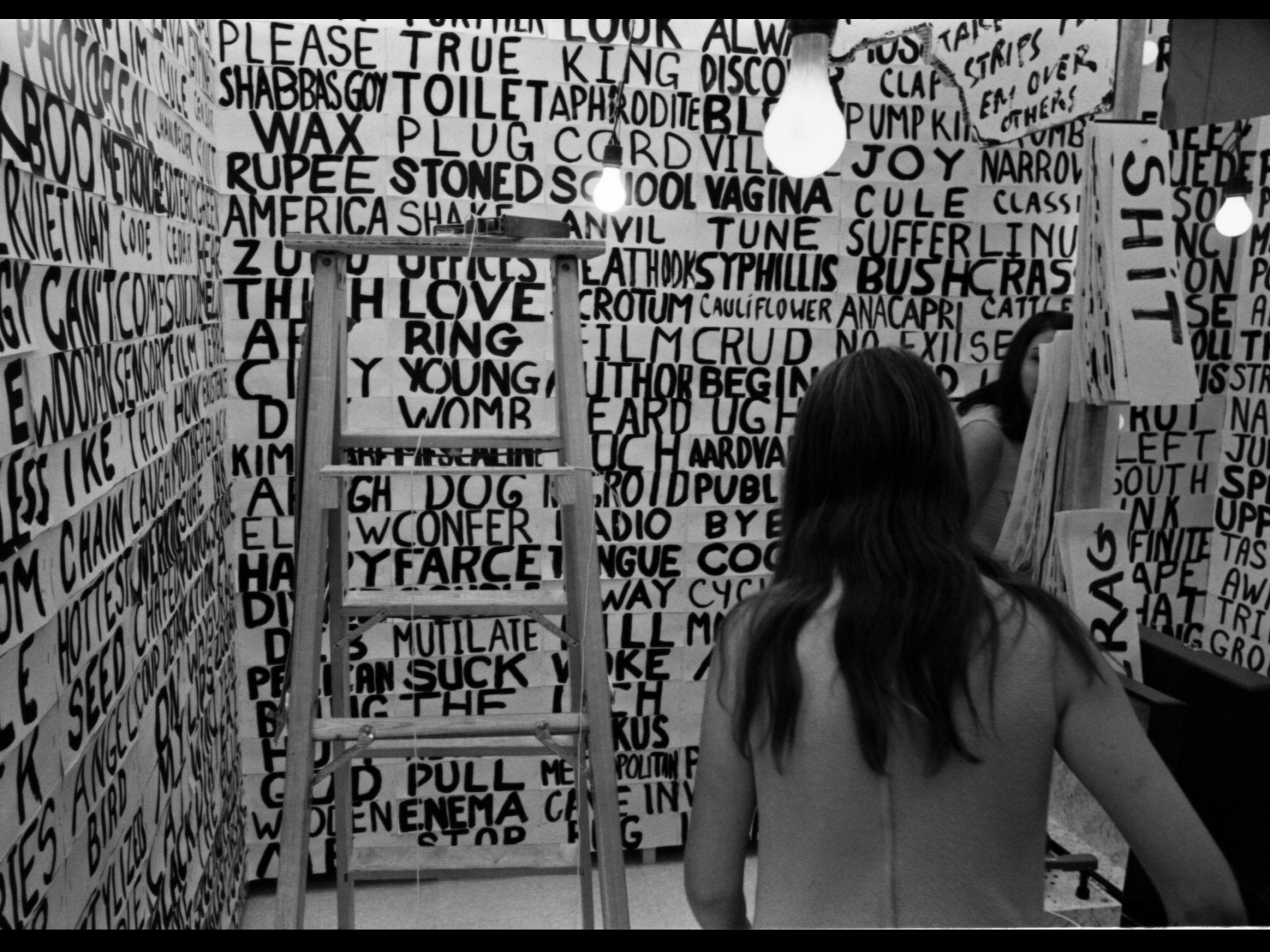
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THIS AREA (K.S.)

NOT AN
EXIT



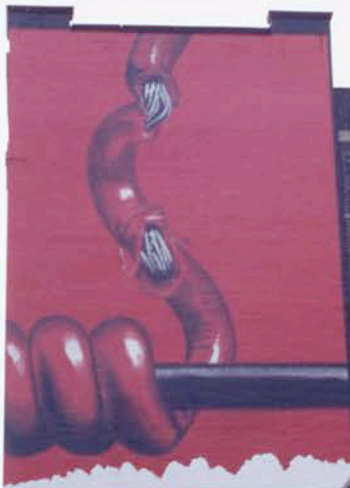




SUPPLIES BY CLASS OLSENBERG
PAINTED BY ARROW SIGN COMPANY
COURTESY J.H. SCHATZ
SPONSORED BY MUSEUM OF CONTEMPORARY ART

Museum of
Contemporary
Current Exhibition
Christo
Western
become a m

Contemporary Art



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COURTESY JAY A. SCHWARTZ
PRODUCED BY MUSEUM OF CONTEMPORARY ART

Museum of
Contemporary Art
Current Exhibitions
Franz Kline 1910-1969
Les Levine: Contact
become a member

CBS

THE ARTIST MUST HAVE AN OUTLET!

In Norway the sale of fish is handled exclusively by the cooperatives. In 1960 there were over one million members of farm cooperatives in Sweden. The world's first movie studio, the "black maria", was constructed near East Orange, New Jersey at a cost of \$637.37. In 1867 the National Grange was formed to bring producers and consumers, farmers and manufacturers, into the most direct and friendly relations possible.

CENTER CINEMA CO-OP PAYS FILMMAKERS FOUR TIMES PER YEAR!

Harmonie, Indiana was founded in 1814. Chicago film production began in 1894. Roosevelt University began to show experimental films in Chicago in about 1950. "The greatest and most beneficial effects of cooperation will be upon the moral character ... this is the final end and the consummation of the cause."

THE ARTIST MUST BE ABLE TO EXPOSE HIMSELF!

Sixteen millimeter film was invented in 1923 by the Eastman Kodak company. In 1968, while watching the live Maine lobsters at the Hyde Park Co-op, Ron Taylor had an idea.

Community does all possess
That can to man be given;
Community is happiness.
Community is heaven.



THE ARTIST MUST HAVE STIMULATION!

Thomas Edison patented his Kinetoscope on July 31, 1891. New Harmony, Indiana, was founded in 1825 by Robert Owen. Maya Deren lectured in Chicago in the early 1950's. Thomas Armat discovered the maltese cross movement in 1895.

CENTER CINEMA CO-OP IS STRAIGHT!

The Essanay company was founded in 1905 at 1345 Argyle Street by George K. Spoor and G.M. "Bronco Billy" Anderson. Midwest underground production was started in the 1930's by a Michigan farmer who made film records of carnival girls cavorting with his livestock.

CENTER CINEMA CO-OP ANSWERS ITS MAIL!

Cooperation in the United States dates back to the establishment of a short-lived boot and shoe factory by the Journeyman Cordwainer's Union of Baltimore in 1794. The earliest surviving underground film from the midwest is "The Great Depression", made in 1934.

"It gets cold in Chicago, Jebediah."

CENTER CINEMA IS A CONSPIRACY!

The Rochdale Society of Equitable Pioneers was founded in 1844 by a group of Owenites. Its principles were: open and voluntary membership, democratic control, limited interest, dividend on purchases, education, trade only in pure goods, true weight and measure, and religious and political neutrality.

CENTER CINEMA CO-OP'S PHONE NUMBER SPELLS O - H - I - O - T - A - G !

"Film is not literature; film is not poetry; film is not painting; film is not politics; film is not music; film is not theater; film is not commerce; film is not ballet; film is not even photography. Film is film."

-- John Heinz



BOARD OF DIRECTORS

1968-69

Tom Palazzolo
Lawrence Janiak
Ron Nameth
Ray Craig (Alt.)

1969-70

Lawrence Janiak
Joe Guzaitis
Sue Zinnegrabe
Tom Palazzolo (Alt.)



1970-71

Joe Guzaitis
Tom Deegan
Robert Stiegler
Louie Grenier (Alt.)

• JONES, ROBERT AND OSTROW, MARTIN

DELLA AND THE SNAKES

Black-and-white/Sound/10 minutes/\$10. The film attempts to paint, in broad strokes, a portrait of the life of Mrs. Della Fleming in and around Nashville, Tennessee. The film strives to relate the life of Mrs. Fleming to the overall condition of the Negro in America.

Robert Jones received his Master's Degree in Film Production at Boston University. Presently engaged in film production, Jones has produced a number of independent films as well as sponsored documentaries and commercials and a short dramatic film.

Martin Ostrow is currently a junior at Brandeis University, and is producing a film portrait of a professional beggar. He previously taught a film workshop at Fisk University with Robert Jones.

• JOST, JON

13 FRAGMENTS & 3 NARRATIVES FROM LIFE

Color/Sound/20 minutes/\$25. 13 Fragments is about everyday thoughts, as thought by a girl named Katya. Perhaps you won't like her or perhaps you will, though I would think it would be the former since the deck was stacked. "I was very impressed...It's a well-made, originally constructed personal short story. In all his films he seems preoccupied with the problems of narrative form, with the presentation of characters and is painfully involved in trying to solve formal problems of how to put on film, in narrative form, modern sensibilities." -- Jonas Mekas

"...a rare phenomenon among so-called 'underground' films: it is serious, subtle and deeply political in its intentions and objective style; eschewing the subjectivity and increasingly incestuous tendencies of most 'underground' films, this film shows its subject and narrates its themes with a unique self-consciousness of image and sound that reveals both technical finesse and critical reflection." -- Tom Luddy (Telegraph Repertory Theater, Berkeley).

PORTRAIT

Black-and-white-and-color/Silent/12 minutes/\$15. Impressionistic film portrait of a thirteen-year-old Italian schoolgirl. "Portrait is a very slow and sensitive camera study of an Italian school girl dressed in the traditional school smock. It is exactly what it claims to be, a portrait. I have often thought that films like this might someday replace those dreadfully spurious and posed studio shots we have taken to mark foundations." -- Roger Ebert, Chicago Sun-Times

CITY

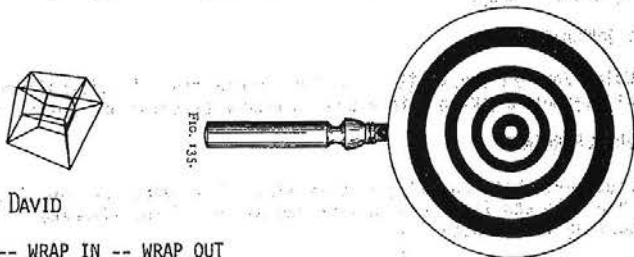
Black-and-white/Silent/15 minutes/\$20. A self portrait at the height of the filmmaker's paranoia; the pre-prison blues, the city as oppressive mind-fucker. Shortly after completing this film, your favorite fee-bees locked Mr. Jost up for 27 months. Power to the people. "Your best silent film." -- Kurt Heyl, in whose films I detect a lot of city-copping, like, look at My Neighborhood.

SUSANNAH'S FILM (1969)

Black-and-white/Sound/12 minutes/\$15. This film provides, in film form, the logic upon which the filmmaker has built his work. If there are any questions why the films come out the way they do, then perhaps this one provides the clue. "Zen Clean, saying it and doing it at the same time, slowly, boring..." -- Scott Bartlett, Film as Poetry/Film as Art category at the Fourth Annual Filmmaker's Competition.

TRAPS

Black-and-white/Sound/22 minutes/\$27. "A good example of taking a chance and making it. This film takes at least a couple of viewings to appreciate fully, though it has impact the first time. There were shouts of imitation Godard during the prescreening, however, the young lady facing the audience and speaking her mind worked excellently with what she was saying. The narrative voice at the beginning as the camera held still on the door and wall for an interminable period challenged one to really listen to the words -- words that almost began to have a mesmerizing effect similar to the beginning of The Last Year at Marienbad. I saw this film 3 times and each time it grew -- I had more conversations, discussions, arguments, about this picture than any of the other films. Some pictures are totally over when they finish -- this film keeps going and is still in mind. It must have hit each judge the same way. All had it high on their list. -- Eldon Dedini (Judge; Monterey Film Festival 1969).



• KATZIVE, DAVID

CHRISTO -- WRAP IN -- WRAP OUT

Black-and-white/Sound/3 minutes/\$10. In January of 1969, the artist Christo wrapped the museum of Contemporary Art in 10,000 square feet of canvas and tied up the package with 3000 feet of sisal rope. A very baroque event. The filmmaker is the curator of Chicago's Museum of Contemporary Art.

CONCRETE TRAFFIC BY WOLF VOSTELL

Color/Sound/4 minutes/\$10. In January 1970, the German Happening Artist Wolf Vostell sealed a Cadillac in 32,000 lbs. of concrete thereby rendering immobile one traffic snarling, air fouling, American behemoth. The car is presently enshrined in a parking lot on Ontario St. in Chicago. The filmmaker is curator of Chicago's Museum of Contemporary Art.

• KINNE, DAVID

THE EMPERORS PARADE (1968)

Black-and-white/Silent/3 minutes/\$2. Commissioned by Chicago Fine Arts Council for rear projection during live drama. "Real" Chicago as opposed to Mayor Daley's vision of Chicago.