Lee Bontecou (American, b. 1931)
Untitled, 1973
Screen print, 9 x 12"

Robert Breer (American, 1926–2011)
Untitled, 1973
Lithograph, 9 x 12"

John Chamberlain (American, 1927–2011)
Untitled, 1973
Lithograph, 9 x 12"

Walter De Maria (American, 1935–2013)
Untitled, 1973
Gelatin silver print, 8 1/2 x 12".

Jim Dine (American, b. 1935)
Untitled, 1973
Lithograph, 9 x 12"

Mark Di Suvero (American, b. 1933)
Untitled, 1973
Screen print, 9 x 12"

Öyvind Fahlström
(Swedish, 1928–1976)
Untitled, 1973
Lithograph, 12 x 9"

Dan Flavin
(American, 1933–1996)
Untitled, 1973
Screen print, 12 x 9"

Red Grooms
(American, b. 1937)
Untitled, 1973
Screen print, 9 x 12"

Alex Hay
(American, b. 1930)
Untitled, 1973
Screen print, 12 x 9"

Donald Judd
(American, 1928–1994)
Untitled, 1973
Lithograph and screen print, 9 x 12"

Ellsworth Kelly
(American, 1923–2015)
Untitled, 1973
Lithograph, 12 x 9"

Roy Lichtenstein
(American, 1923–1997)
Untitled, 1973
Screen print, 12 x 9"

Robert Morris
(American, b. 1931)
Untitled, 1973
Lithograph, 9 x 12"

Robert Rauschenberg
(American, 1925–2008)
Untitled, 1973
Lithograph and screen print, 12 x 9"

Andy Warhol
(American, 1928–1987)
Cow (MOO), 1973
Xerox print on typewriter paper, 11 x 8 1/2".

Richard Whitman
(American, 1935)
Untitled, 1973
Lithograph, 12 x 18".
IN THE EARLY 1970s the New York-based group Experiments in Art and Technology (E.A.T.) put together a collection of prints by some of the most important American artists of the 1960s, including Pop, Minimal, and conceptual practices, with the aim of donating it to a public museum. They chose thirty artists and thirty artists in a variety of mediums and selected the Moderna Museet in Stockholm as the recipient due to its strong history of support for American contemporary art. To help raise the funds necessary to build the collection, E.A.T. asked each of the selected artists to create a work as part of a portfolio consisting primarily of lithographs and screen prints. Thus The New York Collection for Stockholm portfolio was created. This exhibition presents all thirty prints from the portfolio.

E.A.T. was founded in 1966 by the engineers Billy Klüver and Fred Waldhauer along with the artists Robert Rauschenberg and Robert Whitman.

E.A.T. initiated projects that paired artists and engineers or scientists for one-to-one collaborations. The organization’s aims, as formulated by Klüver and Rauschenberg, were to:

- Maintain a constructive climate for the recognition of the new technology and the arts by a civilized collaboration between groups unrealistically developing in isolation.
- Eliminate the separation of the individual from technological change and expand and enrich technological knowledge.
- Encourage industrial initiative in generating original forethought, instead of a compromise in aftermath, and precipitate a mutual agreement in order to avoid the waste of a cultural revolution.

The catalyzing event for E.A.T. was an exhibition titled 9 Evenings: Theatre and Technology, which took place at the 69th Regiment Armory in New York City, the project brought together nearly forty engineers from the nearby Bell Laboratories and ten contemporary artists to create a series of performances. These cutting-edge collaborations involved rethinking the use of many of the technologies of the time, including radar, holography, and light sensors. Following this first large-scale experimentation, E.A.T. was officially formed.

E.A.T.’s grassroots effort and their dedication to productive partnerships offered a paradigm of collaboration that extended from the work of E.A.T. to the print shop. As an extraordinary object and a prescient time capsule of American art embodied in print, The New York Collection for Stockholm portfolio is as relevant today as ever.

Notes
