

**THE NEW YORK
COLLECTION FOR
STOCKHOLM, 1973**

Portfolio of 30 prints, 48 / 300

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New York

Gift of Arthur and
Sheila Prensky, 2004

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
Screen print on plastic, 9 x 9"

Walter De Maria
(American, 1935–2013)
Untitled, 1973
Gelatin silver print, 8⁷/₈ 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"

Hans Haacke
(German, active in the United
States, b. 1936)
Untitled, 1973
Screen print, 12 x 9"

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"

Sol LeWitt
(American, 1928–2007)
Untitled, 1973
Lithograph, 9 x 8⁷/₈"

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

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

Louise Nevelson
(American, b. Ukraine,
1899–1988)
Untitled, 1973
Screen print, 9¹/₈ x 9"

Kenneth Noland
(American, 1924–2010)
Untitled, 1973
Lithograph and screen print, 9 x 12"

Claes Oldenburg
(American, b. Sweden, 1929)
Untitled, 1973
Lithograph on black paper,
12 x 9"

Nam June Paik
(American, b. Korea,
1932–2006)
Untitled, 1973
Screen print, 12 x 9"

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

Larry Rivers
(American, 1923–2002)
Untitled, 1973
Lithograph and screen print, 9 x 12"

James Rosenquist
(American, 1933–2017)
Untitled, 1973
Color lithograph, 9 x 12"

George Segal
(American, 1924–2000)
Untitled, 1973
Lithograph and screen print on paper
sleeve containing vinyl record with
xerographed label, 7 x 7" (closed)

Richard Serra
(American, b. 1938)
Untitled, 1973
Lithograph, 9¹/₈ x 9"

Keith Sonnier
(American, b. 1941)
Untitled, 1973
Lithograph and screen print,
8⁷/₈ x 12"

Richard Stankiewicz
(American, 1922–1983)
Untitled, 1973
Lithograph, 12 x 9"

Cy Twombly
(American, 1928–2011)
Untitled, 1973
Screen print and lithograph, 12 x 9"

Andy Warhol
(American, 1928–1987)
Mao, 1973
Xerox print on typewriter paper,
11 x 8¹/₂"

Robert Whitman
(American, b. 1935)
Untitled, 1973
Lithograph, 12 x 18"

TEACHING GALLERY

Spring 2018

THE NEW YORK COLLECTION
FOR STOCKHOLM PORTFOLIO

LEE BONTECOU, ROBERT BREER, JOHN
CHAMBERLAIN, WALTER DE MARIA, JIM DINE,
MARK DI SUVERO, ÖYVIND FAHLSTRÖM, DAN
FLAVIN, RED GROOMS, HANS HAACKE, ALEX
HAY, DONALD JUDD, ELLSWORTH KELLY,
SOL LEWITT, ROY LICHTENSTEIN, ROBERT
MORRIS, LOUISE NEVELSON, KENNETH NOLAND,
CLAES OLDENBURG, NAM JUNE PAIK, ROBERT
RAUSCHENBERG, LARRY RIVERS, JAMES
ROSENQUIST, GEORGE SEGAL, RICHARD SERRA,
KEITH SONNIER, RICHARD STANKIEWICZ, CY
TWOMBLY, ANDY WARHOL, ROBERT WHITMAN

This Teaching Gallery exhibition is curated by Lisa Bulawsky, professor of art and director of Island Press, and Tom Reed, senior lecturer and master printer of Island Press, both in the Sam Fox School of Design & Visual Arts, in conjunction with the course taught by Reed titled "The Printed Image," offered in spring 2018.

MILDRED LANE KEMPER ART MUSEUM

IN THE EARLY 1970s the New York-based group Experiments in Art and Technology (E.A.T.) put together a collection of some of the most important American art of the 1960s, including Pop, Minimal, and conceptual practices, with the aim of donating it to a public museum. They chose thirty works by 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.¹ As a not-for-profit organization intended to promote technological advances in the arts, E.A.T. initiated programs and 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 technology to give the individual variety, pleasure and avenues for exploration and involvement in contemporary life.**
- **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.²

The catalyzing event for E.A.T. was an exhibition titled *9 Evenings: Theatre and Engineering*. Held in October 1966 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 radio control, doppler radar, and light sensors. Following this first large-scale experimentation, E.A.T. was officially formed.

To pursue their goal of donating a significant collection of contemporary art to a public museum, in the early 1970s E.A.T. approached Pontus Hultén, director of the Moderna Museet in Stockholm and a strong supporter of American art. E.A.T. had originally intended to assemble the collection using a grant from the United States Department of the Treasury and donate it to an American museum, but that plan fell through. Rather than let the project dissolve, they chose the Moderna Museet as the recipient. Klüver and Hultén, in consultation with dealers, art historians, and other museum professionals, selected thirty artists and artworks across mediums for what became a preeminent collection of American art by an illustrious roster of participants. Many of the artists and their dealers were generous in the outright donation of their works to the collection. The Swedish government also participated by contributing half of the money necessary to acquire the works. To help raise the remainder of the funds, each of the artists agreed to make a print for a portfolio that could be sold to support the project.

To realize this plan, E.A.T. enlisted the help of Adolph Rischner, the master printer at Styria Studio, and the master woodworker and sculptor Peter Ballantine. The prints were to be small in scale—nine by twelve inches—and “one strike,” meaning simple, single-run screen prints or lithographs, although many of the artists broke with these rules and created prints of greater complexity with multiple runs. The edition size for each of the hand-pulled prints was 300, an impressive feat for Styria Studio, and each portfolio was meant to be housed in a Honduran mahogany box built by Ballantine. In the end, however, only a few wooden boxed sets were made, as mahogany was added to the endangered species list and export was banned. The project was completed in 1973.

The 1970s are often considered the glory days of big print shops in the United States. Recently established print publishers such as Gemini G.E.L., U.L.A.E. (Universal Limited Art Editions), Crown Point Press, and Landfall Press were in full swing, each seemingly trying to outdo the others with feats of printing prowess. *The New York Collection for Stockholm* portfolio contains prints by several artists known for breaking new ground in printmaking at those shops, including Roy Lichtenstein, Robert Rauschenberg, and James Rosenquist.

Some of the prints in the portfolio feature images and content that relate directly to the artworks in the donated collection. Dan Flavin's print consists of a portrait of the Russian artist Vladimir Tatlin and a small image of one of Flavin's fluorescent sculptures from his *Monuments* series, created in homage to Tatlin's unfinished works, positioned in the bottom righthand corner. Robert Breer produced a lithograph that resembles a stencil version of one of his kinetic sculptures that were often seen wandering about at E.A.T.'s events.

With its variety of contributors known for their work across multiple mediums, the portfolio reflects the wide-ranging experimentation defining the New York art scene in the late 1960s and early 1970s. 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.

Lisa Bulawsky

Professor of art and director of Island Press
Sam Fox School of Design & Visual Arts

Tom Reed

Senior lecturer and master printer of Island Press
Sam Fox School of Design & Visual Arts

Notes

1. For more on the history of *The New York Collection for Stockholm* portfolio and E.A.T., see Julie Martin, “Experiments in Art and Technology (E.A.T.)’s *The New York Collection for Stockholm* Portfolio (1973),” (2016), <http://broadway1602.com/exhibition/experiments-art-technologys-new-york-collection-stockholm-1971-1973/>.
2. Billy Klüver and Robert Rauschenberg, “E.A.T.’s Statement of Purpose” (1967), Daniel Langlois Foundation Collection, <http://www.fondation-langlois.org/html/e/page.php?NumPage=237#n1>.