

Founded in 1951, with the nuclear shadows of Hiroshima and Nagasaki still looming and the Allied occupation and its attendant austerity measures just winding to a close, **Jikken Kobo** (or the Experimental Workshop) ushered in a new era of the Japanese avant-garde. Exerting an influence over the postwar Japanese cultural landscape, Jikken Kobo has been compared to Black Mountain College in the United States and the Independent Group in the United Kingdom. The group consisted of fourteen core members whose specialties were particularly wide-ranging, encompassing choreography, musical composition, lighting design, various fine art practices, poetry, engineering, and criticism. Although they were known for their experimental and collaborative approaches, the members of Jikken Kobo divided themselves into roughly two camps, both of which mixed Western influences with Japanese perspectives: the art section (which comprised Katsuhiro Yamaguchi, Shozo Kitadai, Hideko Fukushima, Hideo Yamazaki, Naoji Imai, Kiyoji Ohtsuji, and Tetsuro Komai), and the music section (which comprised Kuniharu Akiyama, Toru Takemitsu, Hiroyoshi Suzuki, Kazuo Fukushima, Joji Yuasa, Takahiro Sonoda, and Keijiro Sato).

Like the artists of the Bauhaus before them and groups like Experiments in Art and Technology (E.A.T) subsequently, the members of Jikken Kobo were invested in integrating new industrial technologies into their elaborate trans-disciplinary performances and events. For example, they experimented with new forms of electronic music and produced the world's first synchronized audio slideshow (with the help of technicians who would eventually incorporate under the name SONY). In 1955, a number of Jikken Kobo members participated in the production of the film *Ginrin* (*Silver Wheel*) as promotional material for the Japanese bicycle industry. *Ginrin*'s hypnotically spinning, disembodied bicycle wheels echo Marcel Duchamp's readymade *Bicycle Wheel* (1913) as well as the center of an eye, while gleaming handlebars hover and dance as if by magic. Both advertisement and reverie, the film embodies the technological and cultural optimism that accompanied the rapid expansion of the Japanese economy following the hardships of the Second World War and postwar occupation.

Larry Sultan and **Mike Mandel** met when they were both students at the San Francisco Art Institute in the early 1970s. Taking to heart the ironic, playful, and critical approaches of Los Angeles-based conceptualists like Ed Ruscha, John Baldessari, and the influential UCLA photography professor Robert Heinecken, Sultan and Mandel soon began producing collaborative projects that utilized appropriated imagery to make pointed and poetic comments about the world around them. The first of these projects, which they began in 1973 and continued until 1990, was a series of billboards that used strange and incongruous imagery (hands holding a flaming pile of oranges, a picture of a mushroom cloud emblazoned with the text “Ooh, la la!”) to unsettle our expectations of advertising. Their second project, completed in 1974, was a book of decontextualized images from adverts entitled *How to Read Music in One Evening*, which foregrounded the absurd, violent, and psychosexual aspects of marketing and consumer products.

Both conceptually and formally, *How to Read Music in One Evening* laid the groundwork for Sultan and Mandel’s most accomplished project, “Evidence” (1977). Funded by a grant from the National Endowment for the Arts in 1975, Sultan and Mandel culled images from the archives of a wide variety of governmental and scientific organizations—NASA, the Beverly Hills Police Department, the US Department of the Interior, and many others—to create an elliptical, allusive compendium that they exhibited at the San Francisco Museum of Modern Art and published, in truncated form, as an accompanying book. These odd and occasionally frightening images are haunted by a sense that humanity has unwittingly fallen victim to its own technological innovation, left alienated from both nature and the dizzyingly complex machines that supplanted it.

Over the course of his brief life, **Peter Roehr** produced a body of collaged film, photo, and audio works, as well as a collection of typographic experiments and works made with found computer punch cards. Utilizing repetition to often strange and sublime effect, all of his pieces are rigorously spare: solid blocks of type made of single letters or punctuation marks, words repeated until they were divested of sense, the same photograph repeated kaleidoscopically in a grid. In a number of his photographic and film works, these repetitive accumulations are also marked by the presence of images from advertisements, culled from materials gathered by Roehr's partner, Paul Maenz, who worked in the advertising industry. Although occasionally compared to Andy Warhol, Roehr was not pointedly mimicking the mass production techniques of his source materials, but rather sought to simply "change material by repeating it unchanged."

In this regard, each of his twenty-two film pieces is composed of short clips of appropriated film, which are repeated for durations as long as two minutes. The material is familiar—throng of automobiles driving on the highway, a woman washing her hair, a point-of-view shot of a car moving through a tunnel—but the effect is disorienting, even hypnotic. The generic snippets of advertising patter, meant to disappear in the blink of an eye, are transformed into bland mantras and visual flourishes—rehashed until they become nearly incomprehensible. As a result, the frenetic pace of the machine age and its Sisyphean cycles of desire are brought viscerally to the fore.

Born in San Francisco at the height of the city's cable car boom, **Rube Goldberg** became one of the foremost satirists of the machine age, the rapid and disorienting advances of which he experienced firsthand. After receiving a degree in Mining Engineering from the University of California, Berkeley, he worked for half a year mapping and drawing sewer pipe plans for San Francisco, before embarking on his lifelong career as a cartoonist. From the very beginning, Goldberg was concerned with the upheavals brought about by the technological advances of the early twentieth century (his first published cartoon, *Things Ain't What They Used to Be* [1904], depicted a bewildered old man being struck by a cable car). However, it wasn't until 1914, when he published the first of his wildly popular "Inventions" series, that he fully formed his satirical voice.

In syndication for nearly fifty years, the "Inventions" series chronicled the hilariously impractical machines designed by the cartoon's perennial protagonist, Professor Lucifer Gorgonzola Butts. A number of these machines, which are as familiar today as they were in 1931 when *Merriam-Webster* gave Goldberg's name adjectival status, provided Byzantine solutions to everyday problems caused by the mechanical age of which they were a part. Though undeniably tinged with affection, both for humanity's folly and its inventiveness, the cartoons also contained dark undertones that pointed to a world gone mad for machines—a topic not far from public consciousness during the cartoon's initial years of publication when the horrors of mechanized warfare were being ushered in by the First World War. These undertones were not lost on contemporary artists like Marcel Duchamp, who included a panel from a Rube Goldberg comic in the first volume of his journal *New York Dada* (1921).

Thomas Bayrle is best known for his distinctive “superforms.” These dizzyingly complex images appear to be rendered using computers but have all been primarily made by Bayrle’s own hand. Fascinated by the idea of the mass, Bayrle’s early works critiqued the Western-style consumerism that filled the vacuum of postwar privation as a result of the West German “Wirtschaftswunder” (economic miracle). Consequently, these paintings and collages often exhibited an aesthetic and political affinity for the Maoist regime in China. As his work developed over the course of the ’60s, however, Bayrle’s stance became more ambivalent, turning away from his former propagandistic bent towards a more nuanced allegorization of the rapid advances of (post-) modernity—whose common aesthetic denominator, the mass, created a situation where Communism and Capitalism became “optically the same.” In this regard, Bayrle’s work was astonishingly farsighted, not just as a prefiguration of the aesthetics of computer imaging, but also as a visual lodestone for the nascent forms of globalization.

His work *Madonna Mercedes* (1989) is part of a later elaboration of his superform aesthetic, which found him using a Xerox machine to distort and iterate photographs into the shape of larger images, often with distinct metaphorical associations. In this case, Bayrle has composed an image of the Madonna and Child from a picture of a Mercedes-Benz automobile, a gesture that wryly suggests the ascent of the car and its cultural trappings to become the spiritual essence of our age.

Patented by electrical and acoustical engineer Homer W. Dudley in 1939 while he was employed at Bell Labs, the Vocoder is a device that breaks down and encodes human speech, allowing it to be transmitted across vast distances using very little bandwidth. Updated versions of **Vocoder** technology are now used to transmit voice data between cellular phones. However, because of the rough nature of the original encoding process, the resultant “speech” was characteristically affectless and robotic, which initially proved disconcerting for those on the receiving end. In fact, when a variation on Vocoder technology—a manned speech-generating machine called the Voder (also designed by Dudley)—appeared at the 1939 World Fair in New York one newspaper, called it “The Terrifying Metal Man.”

With the onset of the Second World War, the Vocoder was employed as a part of the United States Army’s top-secret voice encryption system SIGSALY—developed by another Bell Labs engineer, A.B. Clark, with the assistance of British mathematician and cryptanalyst Alan Turing. The system, which was used for highest-level communications during the latter part of the war, involved shrouding Vocoder-encoded speech in a haze of random noise. After the war, Vocoder technology slowly made its way into civilian hands and, after a notable initial appearance on the soundtrack of Stanley Kubrick’s *A Clockwork Orange* (1971), it grew to become a mainstay of popular music. Renowned early uses of the technology in this context appeared in the music of the pioneering electronic group Kraftwerk and hip-hop originator Afrika Bambaataa (who was inspired by Kraftwerk’s sound). In their own way, both artists used the technology to embody their alienation—Kraftwerk amid the post-industrial landscape of their native Germany and Bambaataa amid the derelict landscape of the South Bronx.

Richard Hamilton was one of the core members of the Independent Group (IG), a collection of artists and theorists drawn together through periodic meetings at London's Institute of Contemporary Arts (ICA) between 1952 and 1955. Though their work was stylistically various, the IG's members were all engaged with the integration of popular imagery (particularly of the American variety) into the staid realms of British art—what the group's principle theorist, Lawrence Alloway, would come to call the “popular art/fine art continuum” or the “aesthetics of plenty.” The group's activities culminated in 1956 in the highly influential show “This is Tomorrow” at Whitechapel Gallery in London. For this exhibition, Hamilton designed a poster featuring what would become his most famous work—a collage entitled *Just What Is It That Makes Today's Homes So Different, So Appealing?* (1956). An eccentric revision of the type of advertising imagery that might have appeared in a lifestyle or home décor magazine, the collage featured a scantily-clad bodybuilder wielding an outsized, phallic lollipop emblazoned with the word “POP”—an inclusion that would earn Hamilton the moniker “the father of Pop Art.”

Hamilton's engagement with popular imagery was connected to his desire to create work that reflected the character of the postwar era—a desire that also extended to his interest in depicting motion, speed, and the rapidly advancing means of transport that were fundamentally altering humanity's perception of the world. He was particularly influenced by the photographic motion studies of Eadweard Muybridge and Étienne-Jules Marey as well as the work of the Futurists and, most importantly, Marcel Duchamp's *The Bride Stripped Bare By Her Bachelors, Even* (1915–23; Hamilton painstakingly reconstructed this piece in the mid-1960s by following the instructions laid out in Duchamp's *The Green Box* [1934]). Hamilton's most ambitious project, relating to our use of the machine to explore and conquer space, was his exhibition “Man, Machine and Motion” (1955), which he organized for the Hatton Gallery at Newcastle University. Designed as an all-encompassing environment that is at once an exhaustive history of transportation—from the bicycle to the jet-propelled space suit—and an evocation of what Hamilton referred to as our “dream-like life” with machines, the exhibition calls to mind both art historian Aby Warburg's didactic image-archive, the “Mnemosyne Atlas” (1925–29), and an internet image search extrapolated into real space.

“Man, Machine and Motion” was restaged the following year at the ICA in a slightly different arrangement of images and panels. Hamilton also undertook a partial reconstruction of the exhibition in 1991 for “The Independent Group: Modernism and Mass Culture in Britain, 1945-59” in Valencia, Spain. The current reconstruction of the exhibition was realized in collaboration with the Estate of Richard Hamilton and his studio, in particular his wife, Rita Donagh, and studio manager, Nigel McKernaghan. This installation uses the remaining original photos Hamilton saved and follows, as closely as possible, the original Hatton Gallery floor plan and layout.

Eduardo Paolozzi was a founding member of the Independent Group (IG), a group of artists, architects, writers, and critics whose interest in popular visual culture—particularly that produced in the United States—would establish them as the primary precursors of American Pop Art. The IG was originally formed in 1952, with the first of a series of meetings taking place at the Institute of Contemporary Arts (ICA) in London. In attendance at this inaugural meeting were artists Richard Hamilton, Toni del Renzio, William Turnbull, Nigel Henderson, and John McHale, architectural theorist Reyner Banham, critic and curator Lawrence Alloway, and Paolozzi himself. Later, the group would be joined by architects Alison and Peter Smithson, artist Magda Cordell McHale, and composer Frank Cordell.

During that first meeting, Paolozzi presented what would become some of the IG's defining documents—a series of collages composed of images from popular American magazines and comics that he grouped under the title “Bunk!” Paolozzi began these collages during his time in Paris from 1947–49, where he became associated with members of the Parisian avant-garde including Jean Arp, Tristan Tzara, and Fernand Léger. This period in Paris was formative for Paolozzi, who, despite his work later being categorized as Pop (his collage *I Was a Rich Man's Plaything* [1947] marks the first instance of the term “Pop” in a work of art), identified more closely with the legacy of Surrealism. In fact, Paolozzi referred to his work as “ordinary surrealism,” a designation that describes his efforts to bring an everyday strangeness into the viewer's visual environment.

His film *The History of Nothing* (1963) emphasizes this particular idea. Calling to mind the collage work of Max Ernst, the film is a montage of arresting collaged patterns that overlay machine parts onto ancient and modern architecture, conveying a world and its history that have been disjointed by the incursions of the machine. By the end of the film, the machine's takeover would seem to be complete: the mechanism invades the body and eventually supplants it, evoking pop science-fiction dreams that seem ever closer to reality.

J.G. Ballard was a novelist and short story writer whose dark, often apocalyptic, brand of science fiction dealt with the alienation, destruction, and psychosexual pathologies brought on by technological modernity. One of Ballard's touchstones was the image of the car and, particularly, the car crash. Ballard viewed both as a kind of unconscious wish-fulfillment that reflected the destructive drive at the heart of technological progress as well as an erotic event closely connected with our sexualization of automobiles and our tendency to fuse sex and death. Ballard's obsession with the car crash was most prominent in his 1973 novel *Crash* (later adapted into a film by director David Cronenberg) but also featured in his experimental collection of condensed novels, *The Atrocity Exhibition*, and the inflammatory exhibition of crashed cars that Ballard staged at London's New Arts Lab in 1970. Furthermore, in a 1971 short directed by Harley Cokeliss (also titled *Crash!*), Ballard acts as both narrator and protagonist—reciting passages from his writings over footage of him wending his way through an alienating automobile landscape, accompanied by a female companion.

Around the same period, Ballard also created a series of six enigmatic advertisements, called "Advertiser's Announcements" (1967–71), which he paid to publish in a number of magazines, including the literary journal *Ambit* where he was the prose editor. By turns tender, sexual, and grim, the ads served as "publicity" for Ballard's ideas, which, like much of his fiction, remain tantalizingly ambiguous. Despite their obscurity, the adverts point to some of Ballard's central concerns, specifically his interest in the permeable wall between the interior and exterior worlds, and highlight the way in which the world of things can be read as a manifestation of psychic states, and vice versa. Rather than explore the vast reaches of outer space, as was customary in other science-fiction novels, Ballard chose instead to plumb the depths of inner space through fantasy and metaphor.

In 1966, Robert Rauschenberg and Bell Labs engineer Billy Klüver facilitated an unprecedented collaboration between a group of ten artists (Alex Hay, David Tudor, Deborah Hay, John Cage, Lucinda Childs, Öyvind Fahlström, Robert Whitman, Steve Paxton, Yvonne Rainer, and Rauschenberg himself—most of whom were associated with the Judson Dance Group) and approximately thirty engineers, primarily from Bell Labs. After ten months, it culminated in a now-legendary series of performances held at the 69th Regiment Armory in New York. Grouped under the title “9 Evenings: Theater and Engineering,” the event saw the participating artists produce groundbreaking multimedia works that took advantage of a wide range of advanced technologies and techniques that would otherwise have remained out of their reach. During the run-up to the performances, Bell Labs engineer **Herb Schneider** served as an intermediary between his fellow engineers and the participating artists. A month before the performance, Schneider conducted extensive interviews with the artists to produce a series of schematic drawings, which were later reproduced in the event’s program. The drawings mapped the technical underpinnings in each piece and remain valuable resources for understanding the tremendous technical complexity of the event.

Following the success of “9 Evenings,” Rauschenberg, Whitman, Klüver, and another participating Bell Labs engineer, Fred Waldhauer, went on to found **Experiments in Art and Technology (E.A.T.)**—an organization that was designed to continue the facilitation of collaborations between artists and engineers in a more open-ended manner. Response to the program was enthusiastic from the outset and by 1969 E.A.T. boasted over 4,000 members, fairly evenly split between artists and engineers. The centerpiece of the organization was their Technical Services Program, which lasted from the organization’s founding in 1967 until 1973, and enabled the one-to-one pairing of artists with engineers or scientists to help realize artists’ specific projects. However, in addition to the Technical Services Program, E.A.T. also facilitated a number of projects, including the first international exhibition of art and technology, “Some More Beginnings,” which was held at the Brooklyn Museum in 1968. However, E.A.T.’s most high-profile project came in 1970 when they were commissioned to organize the Pepsi-Cola Pavilion for the International Exposition in Osaka, Japan, which stands as one of history’s most storied and elaborate immersive art environments.

Since the mid-1960s, **Channa Horwitz** has been making rigorous, colorful, graph-like works that deploy complex patterns. In addition to having a visual impact, these pieces are designed to function as scores for performances ranging across dance, music, light, and film. Her series of “Sonakinatographs,” for example, utilize solid blocks of color to represent the duration and character of the (often improvised) movements or sounds in the performances—like a computer punch card, they are schematics for programs waiting to be run. Of central importance to Horwitz’s work is her interest in structure and patterning, which she believes underlies all experience, even the most chaotic. “The theory behind my work,” she explained in an artist statement from 1964, “is that if structure plays out long enough, it will appear to be chance.”

In 1968, Horwitz submitted a proposal for what would become both a controversial and an influential exhibition—the 1971 show “Art and Technology” at the Los Angeles County Museum of Art (LACMA). Organized by curator Maurice Tuchman, the exhibition was the culmination of a four-year-long project that facilitated the collaboration of leading contemporary artists with corporations involved in southern California’s booming postwar aerospace, computing, telecommunications, and entertainment industries. Allowing artists access to cutting-edge technologies, materials, and expertise, the project was indicative of the optimistic technological outlook of the period and, as a result, a number of the works in the show were exhibited as part of the Pepsi-Cola Pavilion at the 1970 International Exposition in Osaka, Japan. However, once the exhibition was mounted at the museum, it almost immediately drew criticism for the fact that the artists included were exclusively white and male—a demographic slant made glaringly apparent by the cover of the show’s catalogue (featuring sixty-four portraits of the participating artists). Horwitz, whose proposal was included in the catalogue but whose work was never realized, was the only female artist associated with the exhibition.

In the early 1960s, **Claes Oldenburg** began to exhibit roughly rendered sculptural works of everyday objects that he expressionistically painted using impasto. This gesture served as both a challenge to the Abstract Expressionist rejection of representational imagery and a step towards the Pop Art aesthetics that would come to characterize the decade. Among Oldenburg's most important early projects was his 1961 installation-cum-retail space *The Store*. Renting out an empty shop on New York's Lower East Side, Oldenburg sold handmade versions of retail goods—a piece of cake, dresses, a shirt, and tie, amongst others—collapsing the already thin barrier between art and commodity. By 1962, Oldenburg began to move away from his painterly works and, inspired by the props that he produced for his Happenings, began creating what he called “soft sculpture”—slumping forms, rendered in sewn and stuffed canvas and vinyl, resembling industrial products such as light switches, fans, and toilets.

Some of the most complex soft sculptures that Oldenburg executed in the '60s came out of his fascination with the Chrysler Airflow—a commercially failed, yet highly innovative automobile produced between 1934 and 1937 (designed by Detroit-based engineer Carl Breer, father of one of Oldenburg's close friends, the animator and sculptor Robert Breer). Oldenburg's interest in the car, whose distinctive form was derived from pioneering aerodynamic research, began in 1965 and continued until the end of the decade. During this period, Oldenburg produced a wide array of soft sculptures, both of the car itself and its constituent parts, as well as drawings and a polyurethane relief edition, *Profile Airflow* (1969). When asked about his continued engagement with the vehicle, Oldenburg explained: “The Airflow is imagined as a place with many different sized objects inside it, like a gallery, a butcher shop, like *The Store*—and could be just as inexhaustible a subject.” However, like the rest of the mechanical objects that he rendered in soft materials, Oldenburg was undoubtedly also enamored with the Airflow's quasi-bodily qualities, derived from its aerodynamic, curvilinear forms. “My softening,” he observed, “is not a blurring (like the effect of atmosphere on hard forms) but *in fact* a softening, in a clear strong light. *A perception of mechanical nature as body.*”

Founded in 1925, Bell Labs was the research and development wing of AT&T. Set up as a resolutely interdisciplinary environment in which employees were given free range to explore and implement their ideas, the laboratory was responsible for a host of innovative developments, including the transistor, the vocoder, the silicon solar cell, the laser, the first communications satellites, the first cellular telephone systems, fiber-optic cable, and the computer programming languages C and UNIX. In the 1960s and '70s, mostly under the influence of engineers Billy Klüver and Max Mathews, Bell Labs also became a magnet for artistic experimentation in music, video, and a broad range of interdisciplinary practices. These formed under the umbrellas of the Acoustical and Behavioral Research Center, which Mathews directed from 1962 until 1985, and Klüver's Experiments in Art and Technology (E.A.T.).

Some of the most multilayered artistic innovations to come out of the Labs (located on a sprawling campus in Murray Hill, New Jersey) were the **computer films** produced by resident artists and scientists including Lillian Schwartz, Stan VanDerBeek, and Kenneth Knowlton. These films, which frequently featured electronic music soundtracks of the kind produced by Mathews and his collaborators, were characterized by wavering psychedelic patterning and stroboscopic optical effects that retain their mind-bending quality even today.

Other important pioneers in early computer film, although unaffiliated with the practitioners at Bell Labs, nevertheless shared their eye-popping visual sensibilities. Pierre Hébert, for example, deployed a full throttle Op art aesthetic for his film *Around Perception* (1968), which he made while employed by the National Film Board of Canada (NFB), although he cited the pioneering analog animators Len Lye and Norman McLaren as his influences (McLaren was also employed by the NFB). John Stehura's contemporaneous experiments in computer animation at UCLA resulted in his film *Cybernetik 5.3*, in which a progressively elaborate barrage of floating vector-clouds and explosive digital supernovas become intermingled with distorted photographic imagery, suggesting a technological world spinning out of control.

Almost a decade after these initial experiments, Larry Cuba produced his film *Two Space* (1979) on the heels of his landmark collaboration with computer animation pioneer John Whitney, Sr., which culminated in *Arabesque* (1975). Both films are notable for their deployment of mandala-like patterning and their use of music styles from the East (with music for the santur by Iranian-born Manoochehr Sadeghi in *Arabesque* and Javanese gamelan music in *Two Space*), adding an underlying sense of technological mysticism.

The psychiatrist and psychoanalyst **Wilhelm Reich** was one of the most influential and controversial disciples of Sigmund Freud. Early in his career, Reich produced a significant body of psychoanalytic theory that grew out of his desire to synthesize his Communist sympathies with his interest in Freud's work, developing a conception of psychopathology rooted in a matrix of forces that were not only sexual but also political and socioeconomic. Broadly speaking, these theories centered on the notion that the sexual repression endemic to early twentieth-century bourgeois society took both a negative psychic toll on the individual and laid the foundations for the acceptance of repressive forms of social control. Famously, Reich applied this theory to his analysis of Hitler's rise to power in his book *The Mass Psychology of Fascism* (1933) and asserted the liberatory social potential of sexual freedom in his later book *The Sexual Revolution* (1936).

Soon after Hitler's appointment as chancellor in 1933, Reich was publically denounced by the Nazis and fled to Scandinavia where he remained until 1939 (when he immigrated to New York and took a position at the New School). That year, Reich announced his discovery of "orgone energy," which he believed to be the universal force behind all life. In 1940, he began producing what he called "orgone accumulators": large wooden boxes lined with layers of sheet metal and steel wool designed to concentrate orgone energy and transmit it to those seated within it. Reich made large claims for the salutary effects of his orgone accumulators, asserting that they increased orgasmic potency, relieved pent-up psychic and physical tensions, promoted general health and vitality, and even played a role in curing cancer.

In 1941, Reich enthusiastically shared his discovery with Albert Einstein and asked him to independently verify the effectiveness of his machine. Einstein agreed, but after a short period of experimentation concluded that Reich's claims for his accumulator were groundless. Nevertheless, orgone accumulators became tremendously popular in countercultural circles and eventually came to be used and advocated for by a host of well-known figures including William S. Burroughs, Saul Bellow, Norman Mailer, and Sean Connery. However, in 1947 Reich's claims for his machines began to draw the ire and scrutiny of the FDA, who eventually succeeded in obtaining an injunction against the distribution of orgone accumulators and related literature in 1954. Two years later, Reich was arrested for violating this injunction and was sentenced to a short prison term. Soon after his incarceration, and following protestations from Reich's colleagues and the American Civil Liberties Union, the FDA burned six tons of Reich's papers, books, and journals. Reich died in prison, only days before he was up for parole.

In the late 1950s, artists began to consider television as a potential medium for artistic experimentation. The arrival of the Sony Portapak in the mid-1960s expanded the possibilities of video as a new creative tool. In the hands of artists like **Nam June Paik**, video became an essential outlet for explorations of both individual and social experience. Beginning in 1969, the public television station WGBH in Boston commissioned artists to create new works for broadcast over the airwaves. This installation includes a selection of four works from the landmark 1969 project “The Medium is the Medium,” in which six artists were commissioned to realize highly individualized video broadcasts.

Aldo Tambellini’s contribution to the project, *Black*, uses a variety of multimedia forms and includes interviews with children where they discuss ideas concerning racial identity. While not typically known as a video artist, **Allan Kaprow** uses the communicative potential of television to create one of his signature happenings. In *Hello?*, Kaprow had a number of collaborators, scattered throughout Boston, attempting to send out greetings to the others across a sea of video monitors. **Otto Piene**’s *Electronic Light Ballet* translates his iconic “Light Ballet” into a colorful, performative broadcast. And in Paik’s *Electronic Opera #1*, the artist applies his characteristic video distortion over footage of topless dancers, hippies, and Richard Nixon, while a voiceover directs the viewer to open and close their eyes, and eventually to switch off their TV set.

Jack Goldstein was among the first graduates of CalArts, where he studied with John Baldessari in the early 1970s. His work combines the mass cultural image-world envisioned by Stan VanDerBeek and Marshall McLuhan with post-studio Conceptual art practices. Goldstein is best known for his short films in which various animated figures enact simple, repetitive motions against monochrome backgrounds. Through continuous looping, Goldstein imparted a darkly obsessive mood to seemingly innocuous things, such as a dog barking or the Metro-Goldwyn-Mayer logo of a lion roaring. In 1977, he described this practice as “taking loaded images and reducing the symbolism. They all of a sudden take on a new meaning that lingers on at the back of your mind.”

In the 1980s, Goldstein turned to painting, with appropriated news photographs of nighttime firefights from the Second World War and scientific images of natural phenomena rendered in layers of sprayed-on paint. His untitled piece here depicts an atomic explosion and the lightning discharges that sometimes accompany such a blast. The result is a sublime image of destructive force embodying the artist’s observation that “an explosive is beauty before its consequences.” In his paintings, Goldstein sought to capture what he called the moment of the “spectacle” or “the spectacular instant,” using a process that references the slick, airbrushed surfaces of movies and television, and emphasizes their hyper-realistic effects.