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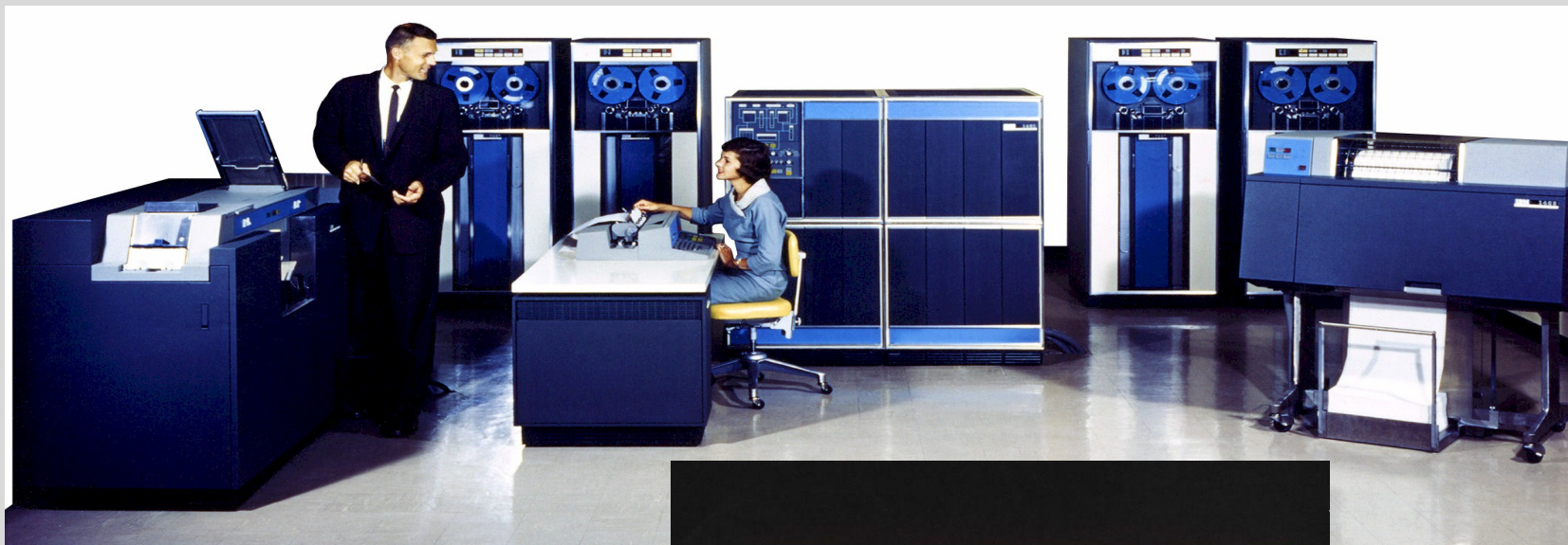
Art at the Dawn of the Computer Age, 1960-1980

Leslie Jones

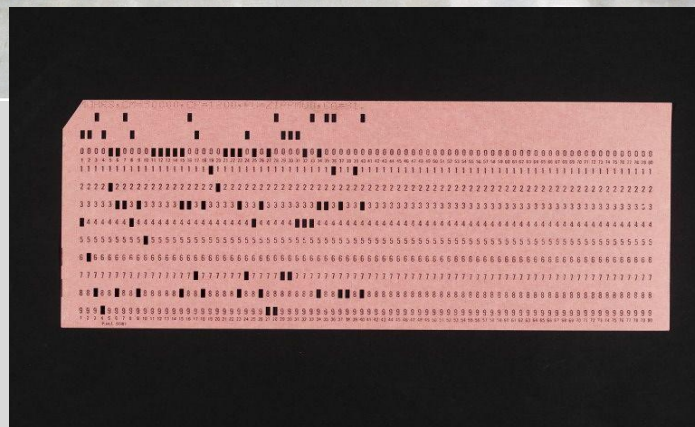
Curator, Prints and Drawings

Los Angeles County Museum of Art

Fall 2021

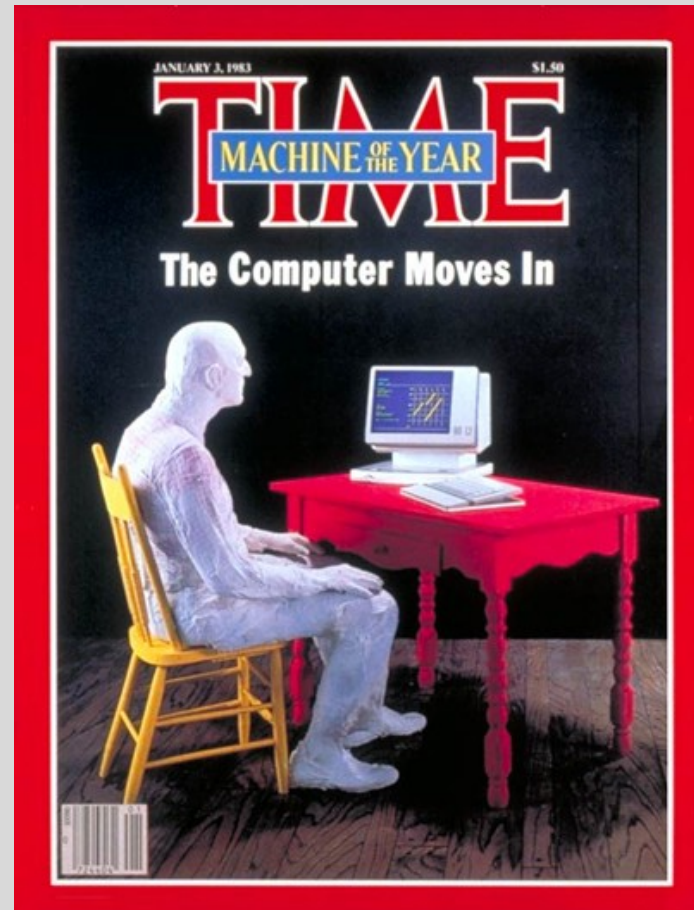


IBM 1401 mainframe computer in
production from 1959-1971



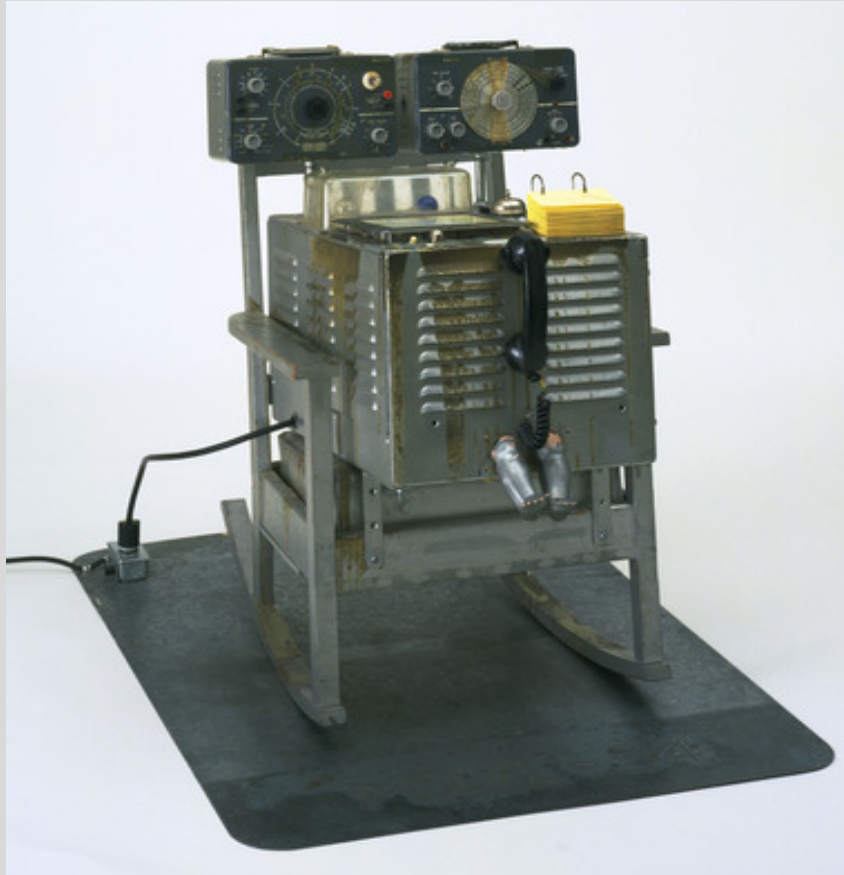


1965



1983

Computer and popular consciousness



Ed Kienholz

*The Friendly Grey Computer--Star Gauge
Model #54, 1965*

Aluminum painted rocking chair, metal case, instrument boxes with dials, plastic case containing yellow and blue lights, panel with numbers, bell, "rocker switch", pack of index cards, directions for operation, light switch, telephone receiver, motor, and doll's legs
40 x 39 1/8 x 24 1/2" (101.3 x 99.2 x 62.1 cm), on aluminum sheet 48 1/8 x 36" (122 x 91.5 cm)

MoMA, Gift of Jean and Howard Lipman
(605.1965.a-b)



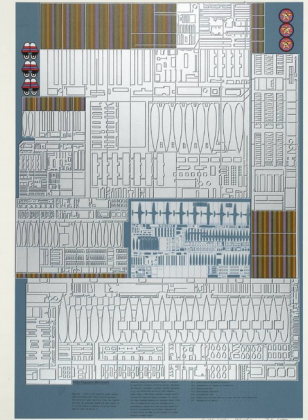
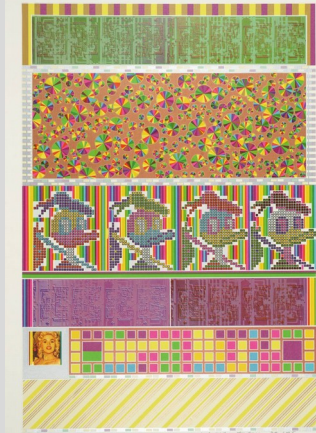
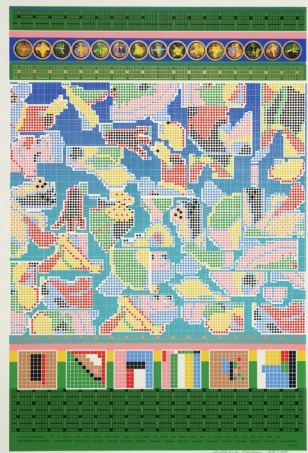
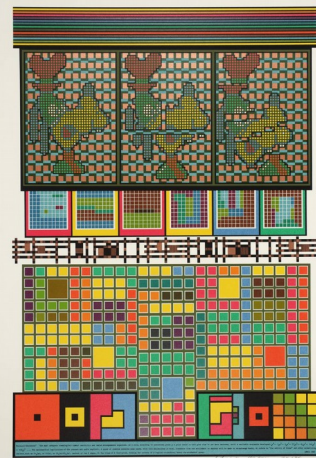
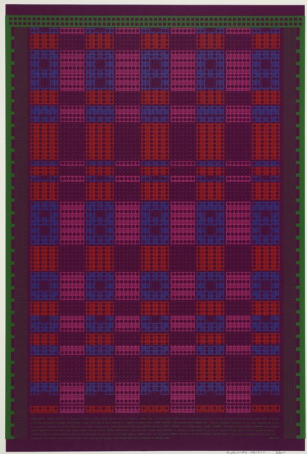
Thomas Chimes
IBM Box, 1965
 13 ½ x 8 in.
 Courtesy Locks
 Gallery, Philadelphia



Exhibition Calculator, 1969
 8 ½ x 10 ½ in.
 Courtesy Locks Gallery,
 Philadelphia



Signal Computer, 1970
 14 ½ x 11 ½ in.
 Courtesy Locks Gallery,
 Philadelphia



Eduardo Paolozzi, *Universal Electronic Vacuum*, 1967. 10 screenprints, each 36 x 24 in. Berkeley Art Museum and Pacific Film Archive

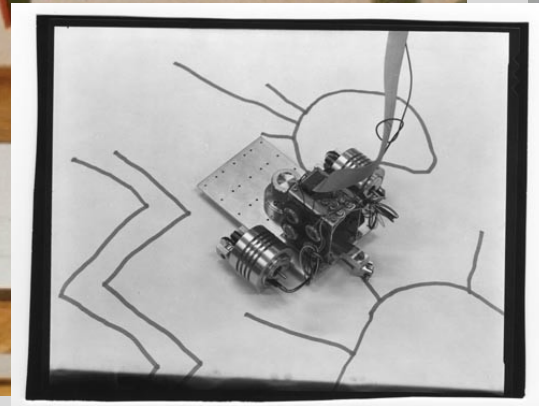


Desmond Paul Henry
 Untitled drawings, 1962
 Each, 24 x 19 in. (approx.) framed
 Collection of Anne and Michael Spalter,
 Providence, RI

*Machine as artist: automatism and
 drawing machines*



Jean Tinguely
Metamatic No. 9, 1958
 Round rubber belt, steel rods, painted sheet
 metal, wire wooden pulleys, two clothes pins,
 and electric motor
 35 ½ x 56 ⅝ x 14 ¼ in.
 MFA Houston



Harold Cohen's AARON program drawing at the San Francisco Museum of Modern Art in 1979.
 Documentary materials from SFMoMA and Museum of Computer History, Mountain View

Mathematical, Algorithmic and Systems-based work

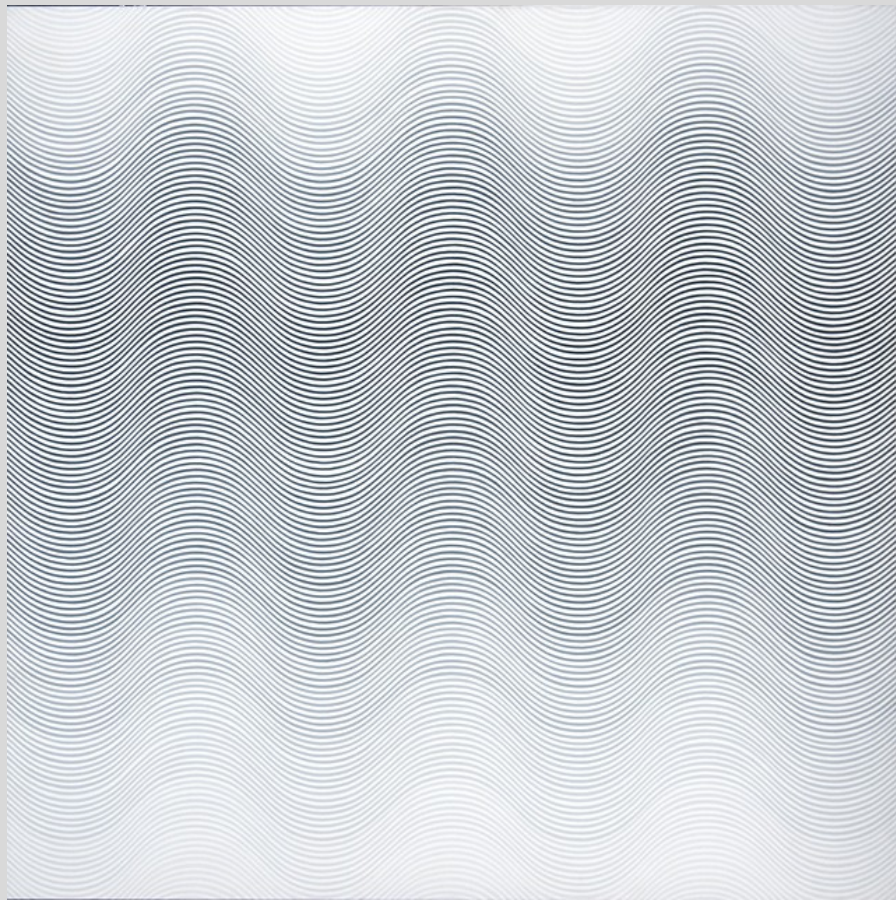


Ben Laposky

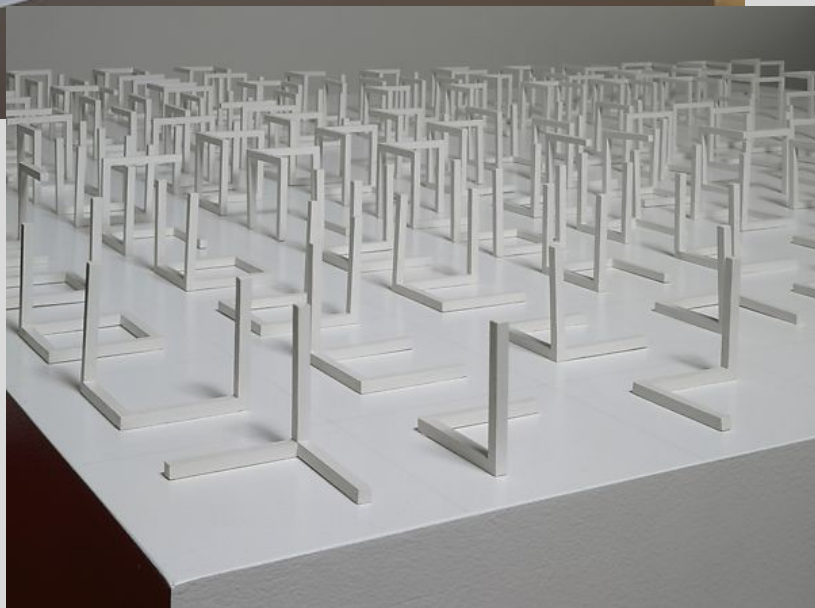
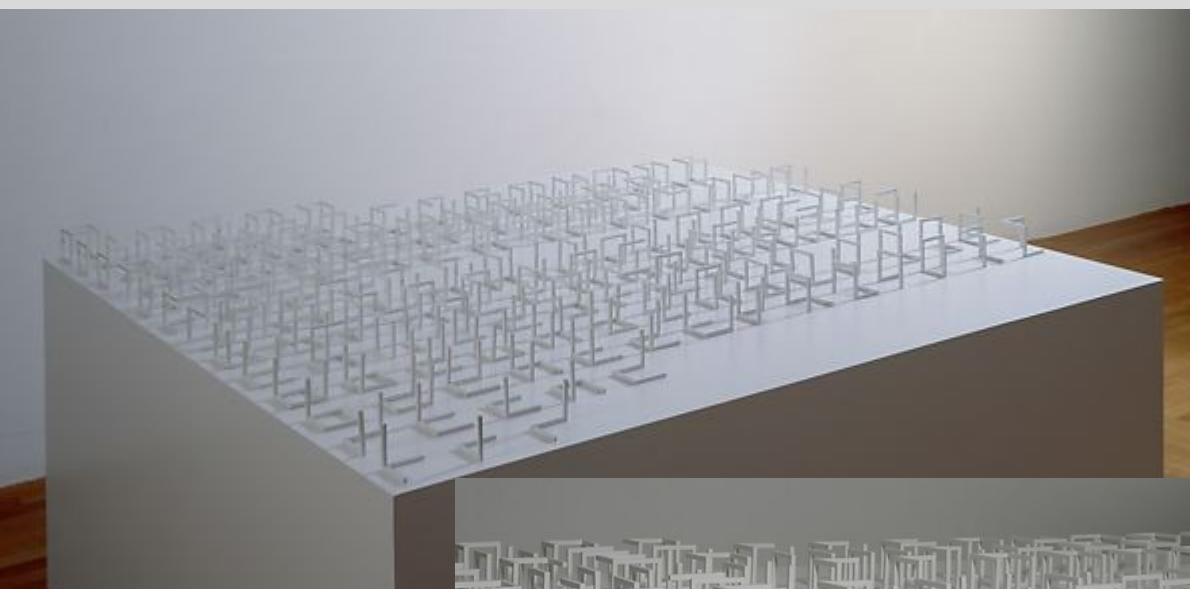
Electronic Abstractions (4, 52 and 27), 1952

13 x 16 in. approx. (framed)

Collection of Anne and Michael Spalter, Providence, RI



Bridget Riley
Polarity, 1964
Emulsion on canvas, 70 x 70 in.
LACMA, gift of Robert A. Rowan



Sol LeWitt

Incomplete Open Cubes, 1974/1982

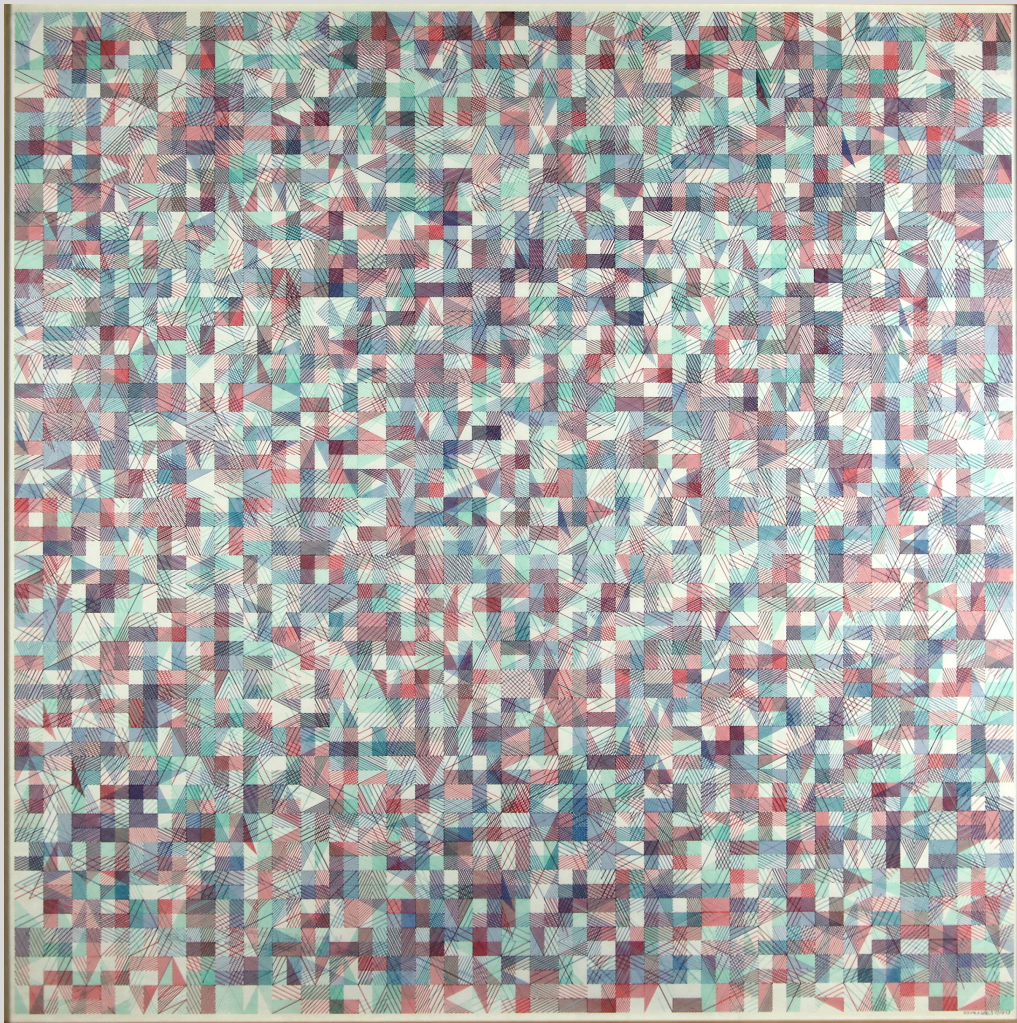
122 Painted wooden structures and
pencil on painted wooden base

Dimensions: 2 5/8 x 2 5/8 x 2 5/8

" each

Base: 29 x 70 x 65"

Wadsworth Atheneum Museum of Art,
Hartford, CT. The Douglas Tracy
Smith and Dorothy Potter Smith
Fund, and partial gift of Carol
and Sol LeWitt. In honor of
Nicholas C. Baume, Emily Hall
Tremaine Curator of Contemporary
Art, 1998-2003



Vera Molnar

A la recherche de Paul Klee, 1970

Original plotter printer drawing

29 ½ x 29 ½ inches

LACMA (potential acquisition)



Counting

Mel Bochner

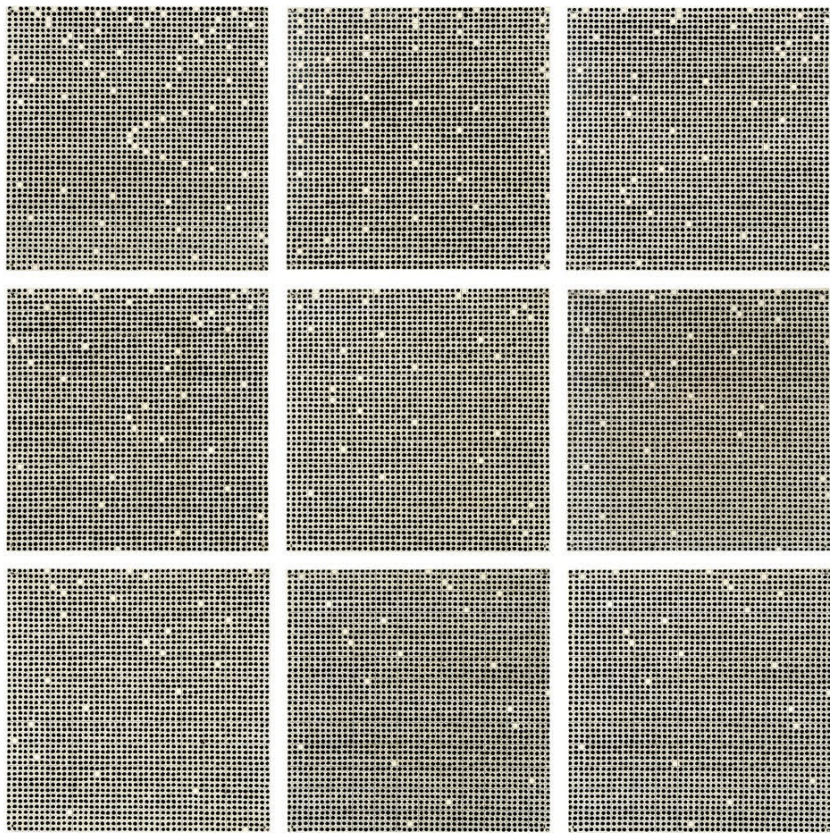
24 Reading Alternatives, 1971

24 sheets, 17 x 14 in., each

Centre Pompidou, Paris



42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26
43 124 123 122 121 120 119 118 117 116 115 114 113 112 111 110 25
44 125 141 140 139 138 137 136 135 134 133 132 131 130 129 128 24
45 126 142 141 140 139 138 137 136 135 134 133 132 131 130 129 23
46 127 143 142 141 140 139 138 137 136 135 134 133 132 131 130 22
47 128 144 143 142 141 140 139 138 137 136 135 134 133 132 131 21
48 129 145 144 143 142 141 140 139 138 137 136 135 134 133 132 20
49 130 146 145 144 143 142 141 140 139 138 137 136 135 134 133 19
50 131 147 146 145 144 143 142 141 140 139 138 137 136 135 134 18
51 132 148 147 146 145 144 143 142 141 140 139 138 137 136 135 17
52 133 149 148 147 146 145 144 143 142 141 140 139 138 137 136 16
53 134 150 149 148 147 146 145 144 143 142 141 140 139 138 137 15
54 135 151 150 149 148 147 146 145 144 143 142 141 140 139 138 14
55 136 152 151 150 149 148 147 146 145 144 143 142 141 140 139 13
56 137 153 152 151 150 149 148 147 146 145 144 143 142 141 140 12
57 138 154 153 152 151 150 149 148 147 146 145 144 143 142 141 11
58 139 155 154 153 152 151 150 149 148 147 146 145 144 143 142 10
59 140 156 155 154 153 152 151 150 149 148 147 146 145 144 143 9
60 141 157 156 155 154 153 152 151 150 149 148 147 146 145 144 8
61 142 158 157 156 155 154 153 152 151 150 149 148 147 146 145 7
62 143 159 158 157 156 155 154 153 152 151 150 149 148 147 146 6
63 144 160 159 158 157 156 155 154 153 152 151 150 149 148 147 5
64 145 161 160 159 158 157 156 155 154 153 152 151 150 149 148 4
65 146 162 161 160 159 158 157 156 155 154 153 152 151 150 149 3
66 147 163 162 161 160 159 158 157 156 155 154 153 152 151 150 2
67 148 164 163 162 161 160 159 158 157 156 155 154 153 152 151 1
68 149 165 164 163 162 161 160 159 158 157 156 155 154 153 152
69 150 166 165 164 163 162 161 160 159 158 157 156 155 154



Jennifer Bartlett

Count, 1972

Enamel over silkscreened grid on baked
enamel steel plates

38 x 38 in.

Private Collection, Los Angeles

Data base/Index/Information



Hans Haacke

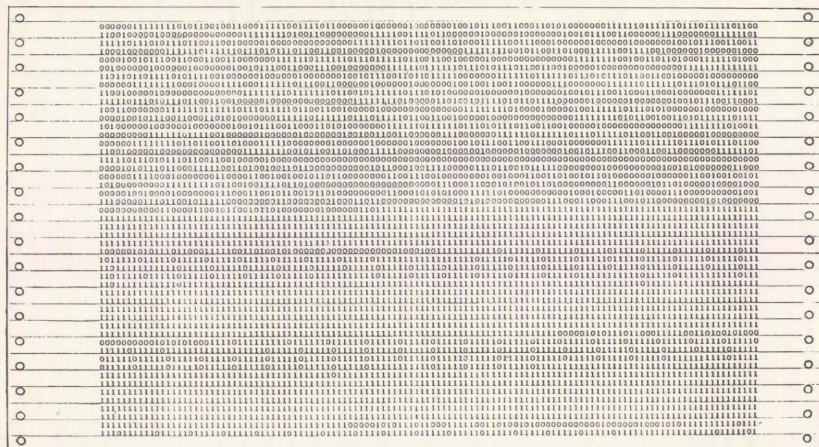
News, 1969

RSS newsfeed, paper, an printer

Dimensions variable

SFMOMA

Digitization



The first "snapshots" of Mars looked like this - because only "zeros" and "ones" could be transmitted to earth from Mariner IV. But IBM computers helped convert them into the close-up photographs you've seen - including the remarkable photographs of the Mars craters never before seen by man.

Nam June Paik
First "Snapshots" of Mars, 1966
 Offset print
 9 x 9 in.
 Getty Research Institute



Hiroshi Kawano
*Simulated Color
 Mosaic, 1969*
 Computer printout
 and colored pencil,
 dry-mounted on
 foamcore
 66 1/8 x 11 in.
 Private Collection,
 Chicago

Computer and loom technology

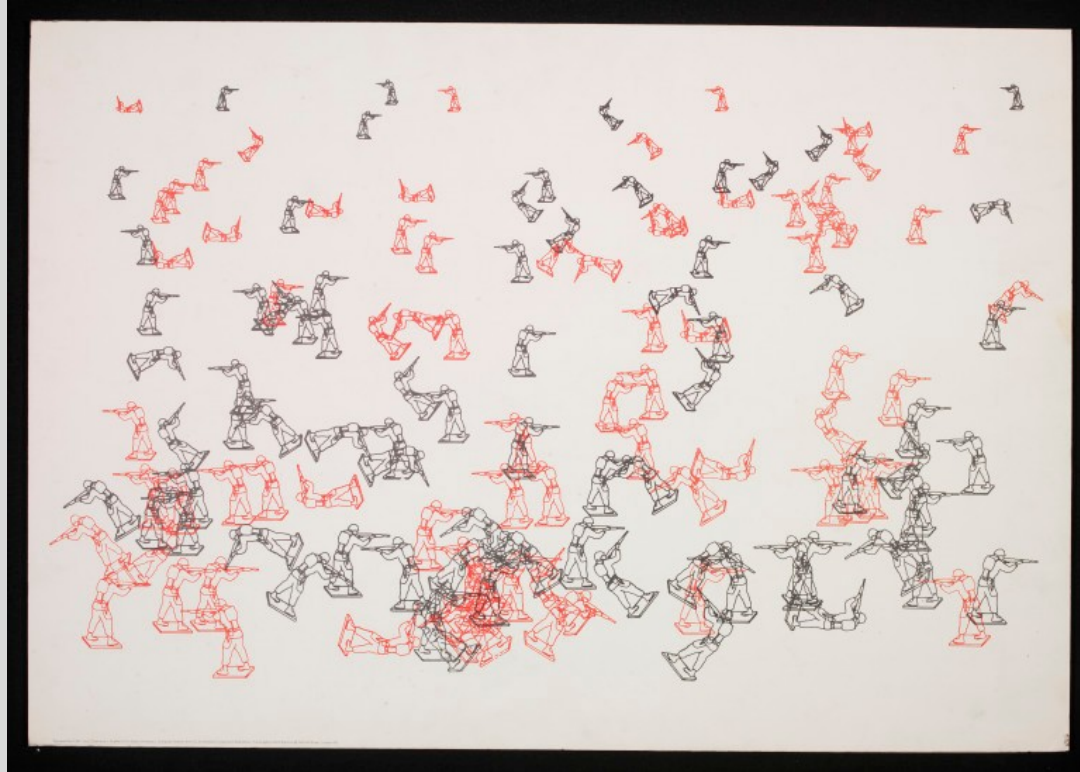


Anni Albers
Code, 1962
Cotton, hemp,
metallic
thread, and
wool
23 x 7 ¼ in.
The Josef and
Anni Albers
Foundation,
Bethany,
Connecticut



Joan Truckenbrod
*Electronic
Patchwork*, 1978
Color photocopy
of computer
monitor display
transferred to
polyester sheet,
84 x 60 in.
Block Museum of
Art, Evanston, IL

Social and political issues



Charles Csuri

Random War, 1967

From ICA portfolio

Computer processed drawing, silkscreen
after plotter drawing

20 x 27 ½ in.

Private Collection, Los Angeles

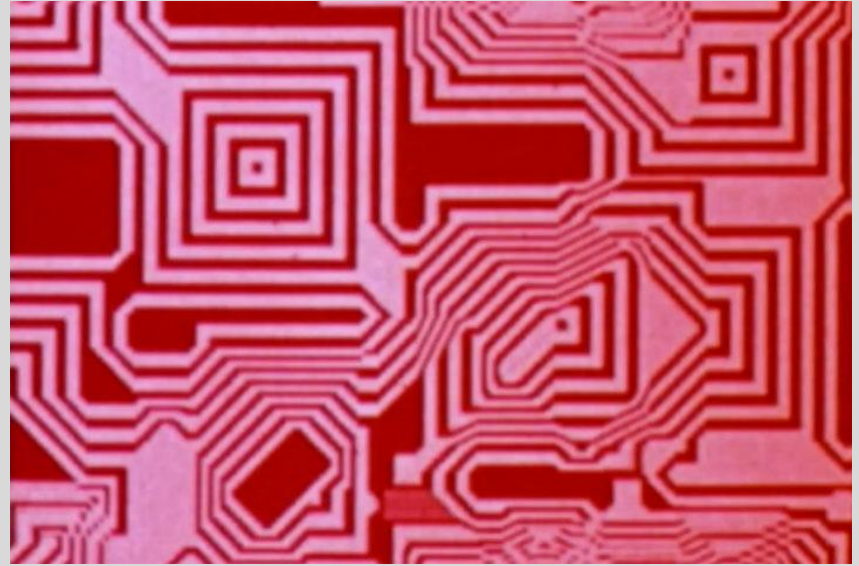


Wildman Lake Canyon

Film/Video



Stan Van Der Beek and Ken Knowlton
Poemfield No. 1 (Blue Version), 1967
16 mm. film transferred to video
LACMA



Lillian Schwartz (with Ken Knowlton)
Pixillation, 1970
4 min.

Text-based work

I AM THAT I AM
I THAT AM I AM
I AM I THAT AM
I I AM THAT AM
I THAT I AM AM
I I THAT AM AM
I AM THAT AM I
I THAT AM AM I
I AM AM THAT I
I AM AM THAT I
I THAT AM AM I
I AM THAT AM I
I AM I AM THAT
I I AM AM THAT

Brion Gysin

I Am That I Am, 1960

Publication and recording
Getty Research Institute
(for original publication,
1973)



Alison Knowles
A House of Dust, 1967
Printer and computer
printout, documentary
photographs
Collection of the
artist, New York

Dance and Music



Jeanne Beaman and Paul Le Vasseur, 1964
Documentary materials
New York Public Library, Jerome Robbins
Dance Division



John Cage and Lejaren Hiller
HPSCHD, 1969
LP (Nonesuch records) and computer
program printout, audio, documentary
photographs and program

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