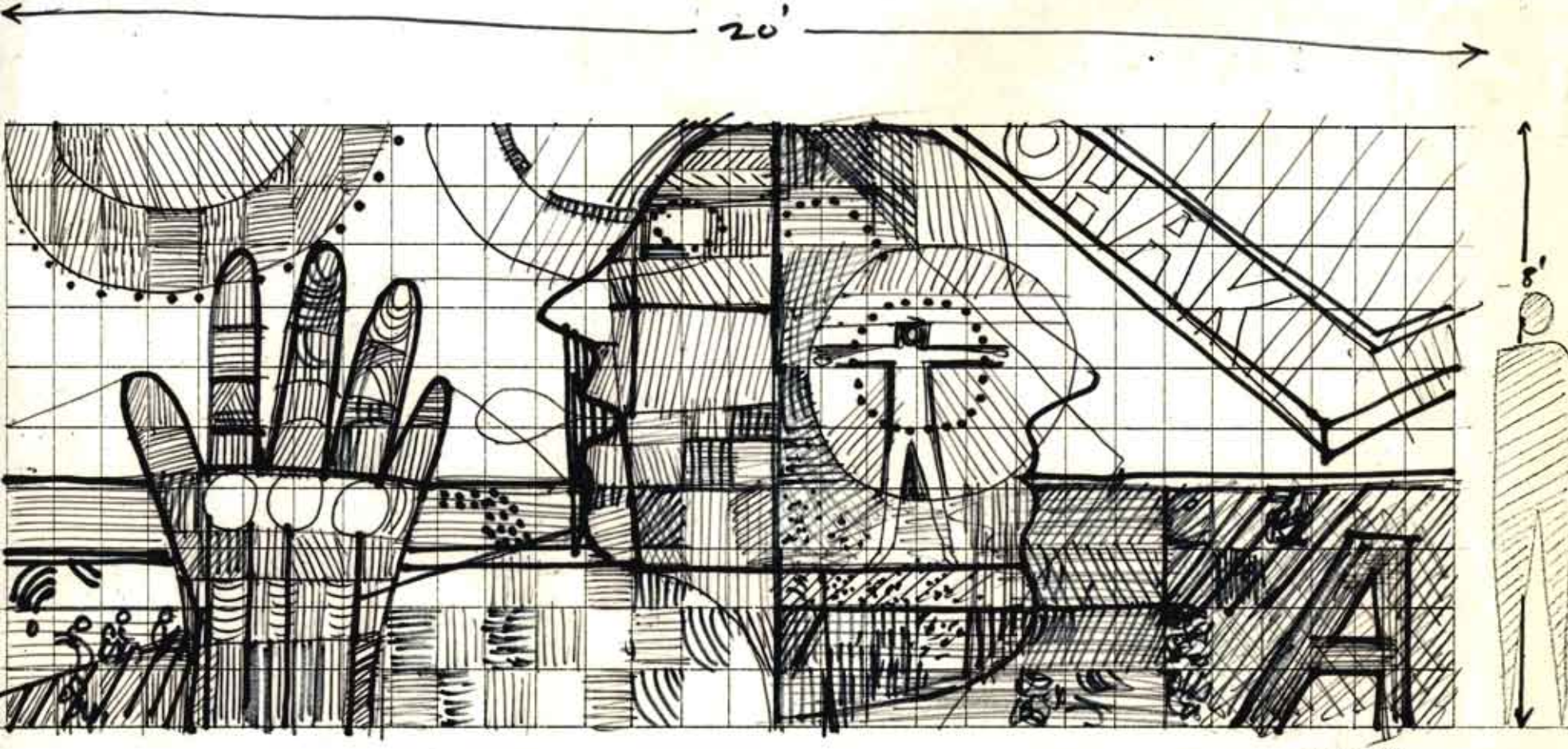
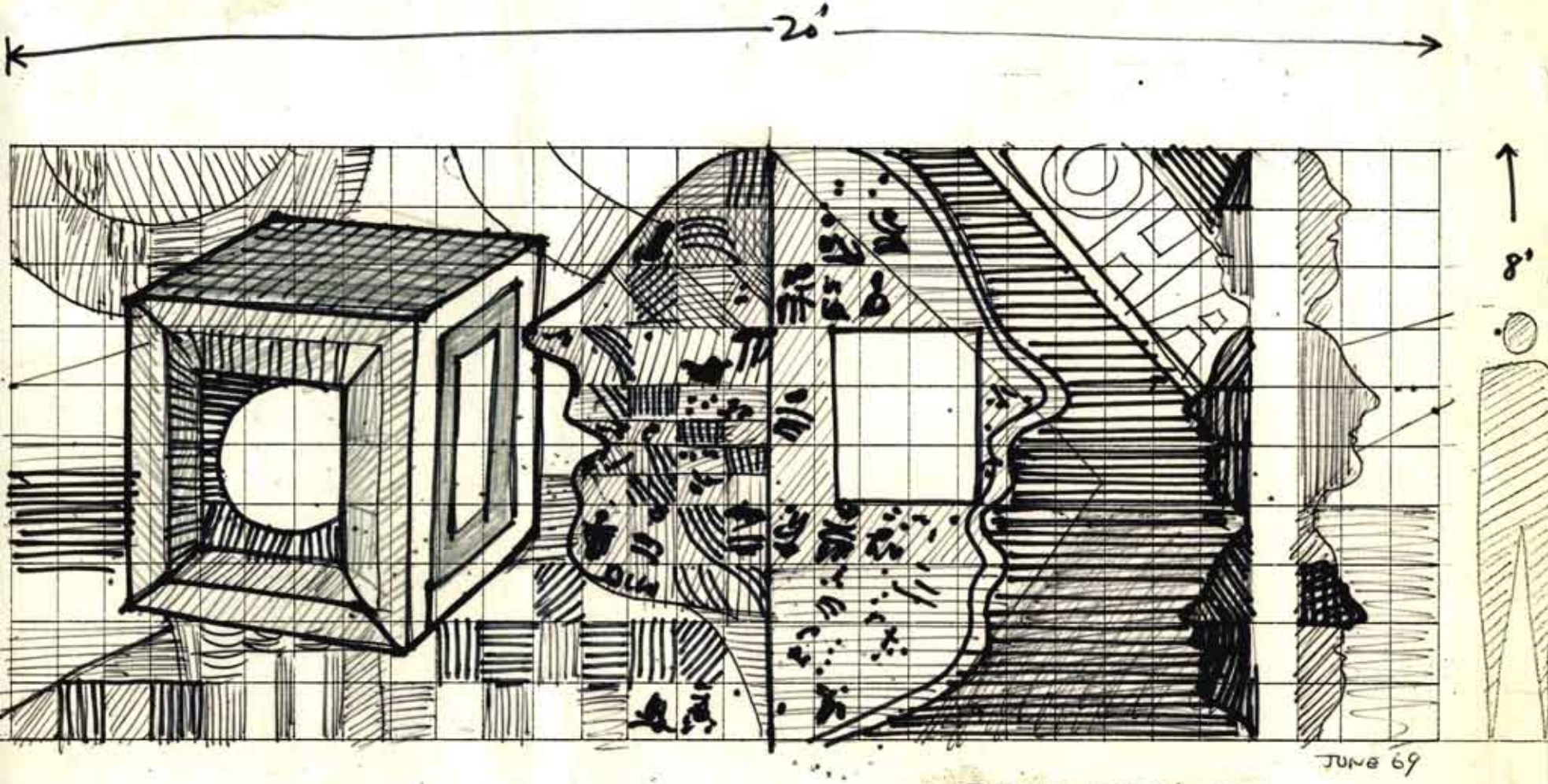

Panels for the Walls of the World

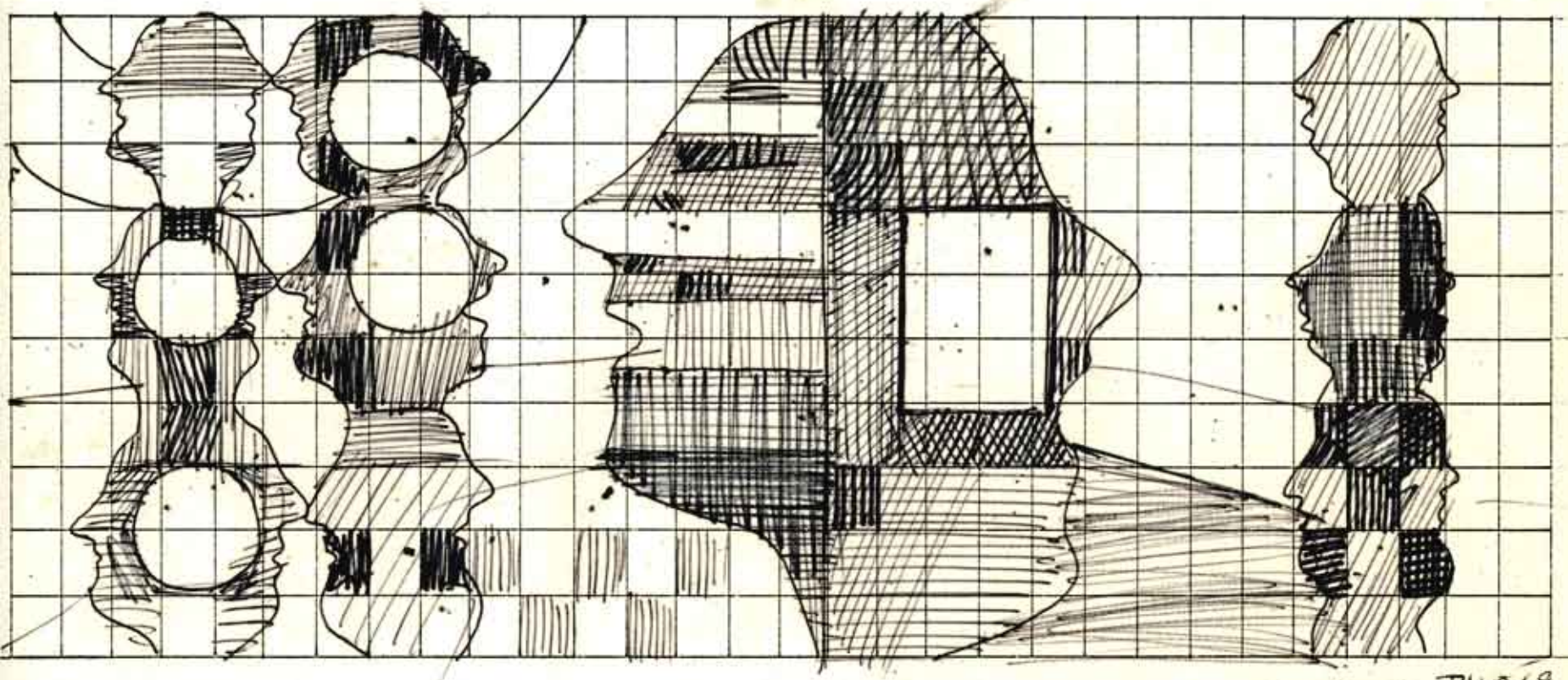


JUNE 69

TELEPHONE MURAL
BY S. VANDERBEEK. ½"=1"
STAGE 1....



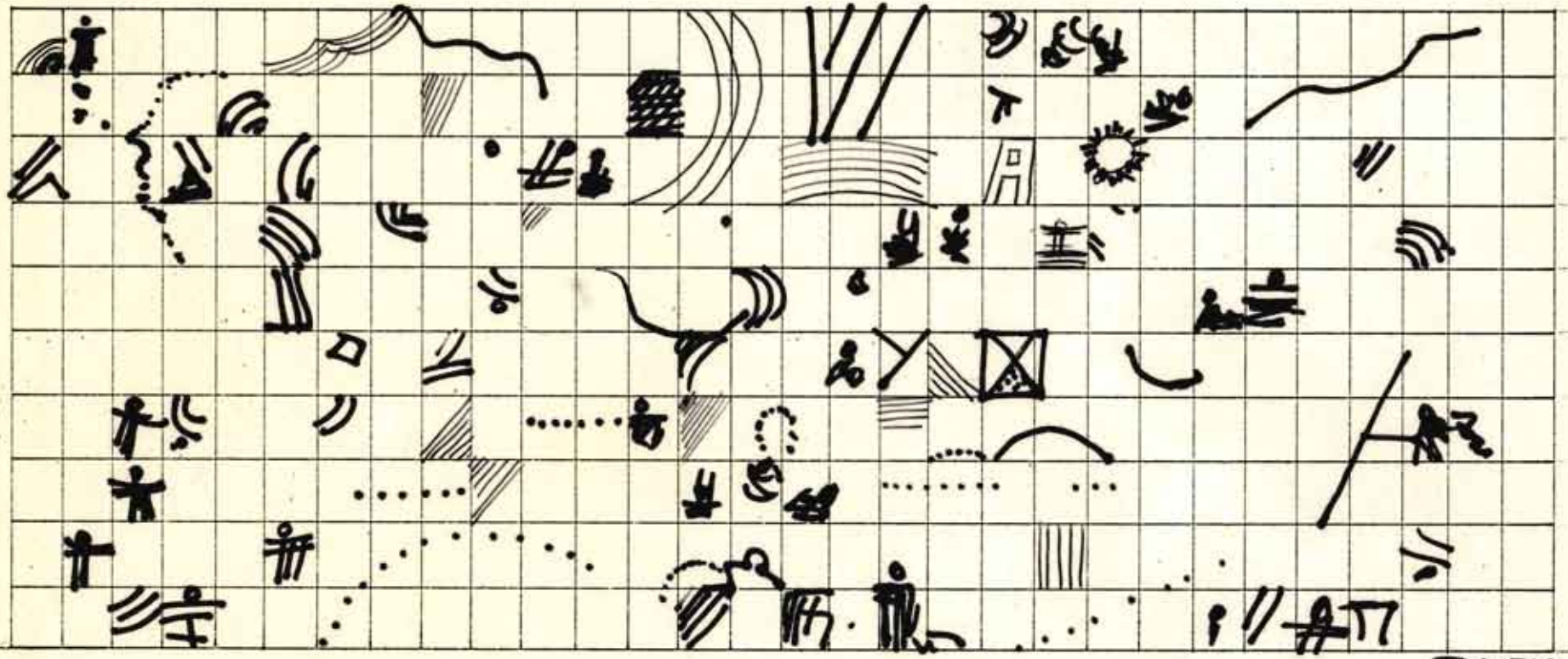
TELEPHONE MURAL
BY S. VANDERBEEK. ½" = 1'
STAGE 2



JUNE 69

TELEPHONE MURAL
By S. VANDERBEEK ½"=1'

STAGE 3



JUNE 69

TELEPHONE MURAL
BY S. VANDERBEEK. ½"-1'
STAGE 4

"Telephone Mural", transmitted from the Center for Visual Studies, M.I.T. to the Walker Art Center, Minneapolis, over a two week period by way of a Telecopier &phone titled "Panels for the Walls of the World", phase I, by S.VanDerBeek, April 1970....


Rhapsody
Joan of Arc
1810
Valencia
Prelude
Du Barry
Angelique

Ic,


That Is the War That Is

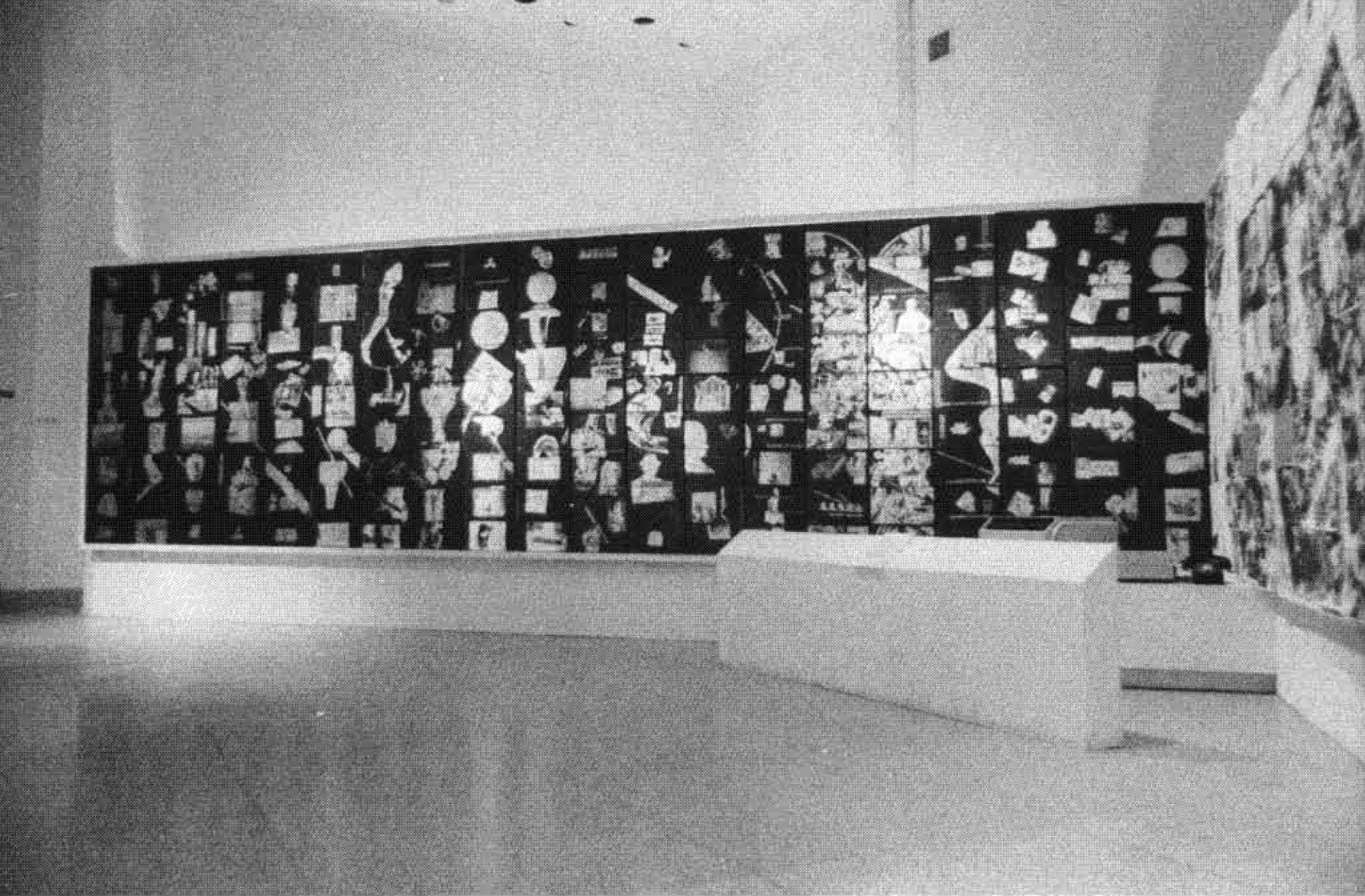
: ON A TREADMILL?

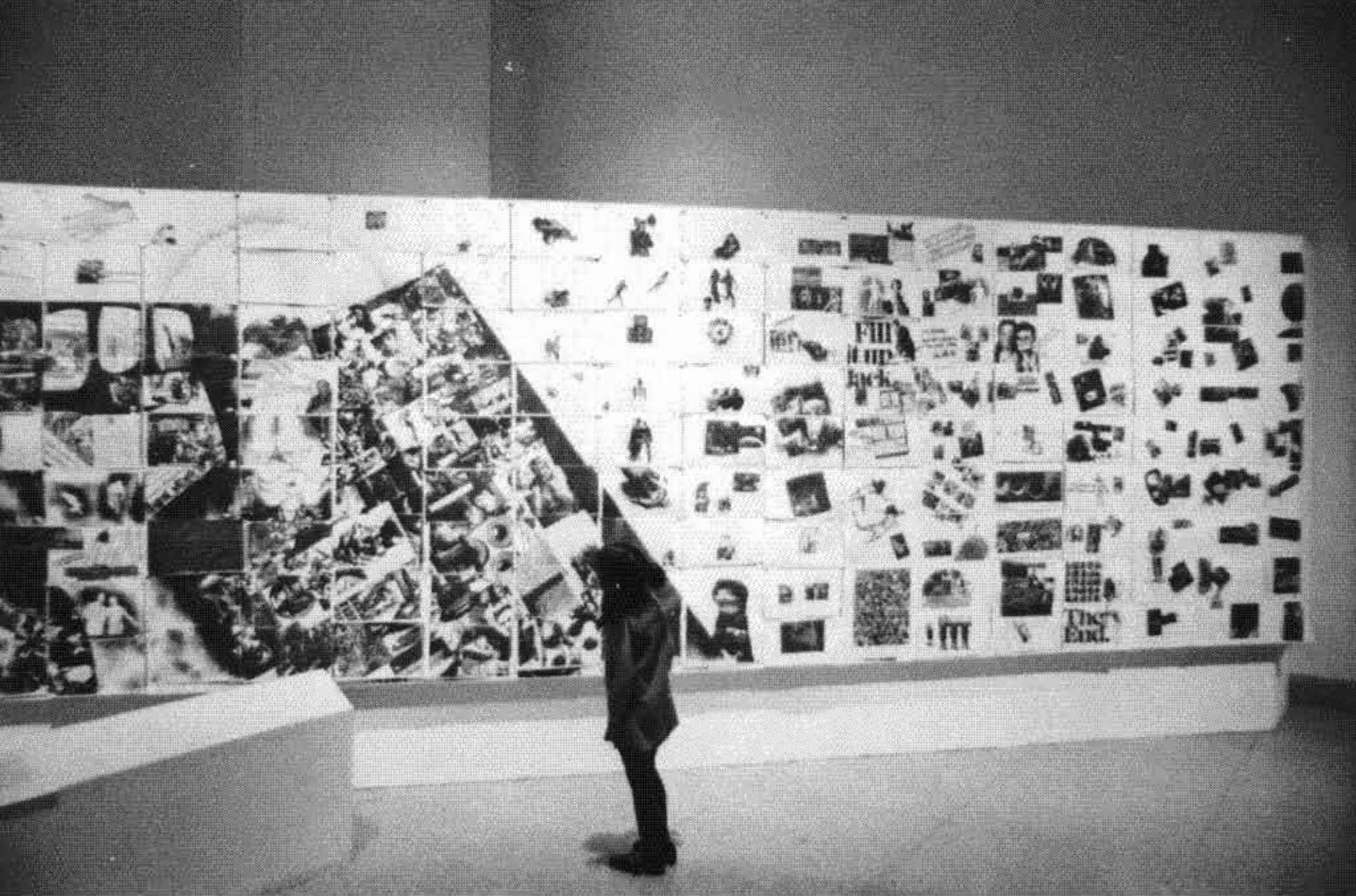
IG17

Fill it up

If no tyranny exists, invent one

IIE13




FIH
it up
fuck
First
Bird

"PANELS FOR THE WALLS OF THE WORLD" A TELEPHONE-MURAL "PROCESS-ART" EVENT

6' x 20' IS SENT UNIT BY UNIT PER DAY ROM MY STUDIO AT M.I.T. BY CONFERENCE-CALL PHONE HOOK-UP AND IS CONSTANTLY CHANGING THROUGHOUT THE EXHIBITION.

TAKING PLACE AT 5 LOCATIONS SIMULTANEOUSLY IN THE BOSTON AREA--THE MURAL

Institute of Contemporary Art

1175 Soldiers Field Road
Boston, Massachusetts 02134
617 254-2005

FOR IMMEDIATE RELEASE MARCH 4, 1970

Art by telephone? Stan VanDerBeek, an expanded cinema artist, has set up an experiment using a telephone to transmit images. Entitled "Telephone Mural", art is put into a Telecopier and via standard telephones (using a conference call hookup in five locations) the design is transmitted to similar equipment located in and around Boston. At each site is a blank wall on which the art received through the Telecopier will be displayed in the form of a mural.

The Institute of Contemporary Art arranged the locations: Boston City Hall, Childrens' Museum, DeCordova Museum and the Elma Lewis School of Fine Arts. The general public can participate in this continuous mural from 2 to 4 pm. at any of the above locations through March 29.

Stan VanDerBeek, now at the M.I.T. Center for Advanced Visual Studies and WGBH-TV, was a film artist in residence at the universities of Southern California, Illinois and Colgate, and has received grants for experimental films from the Rockefeller and Ford Foundations. The author of many film articles in national magazines, he has also participated in mixed media performances at Lincoln Center, the Museum of Modern Art, and in Vienna, Copenhagen, and Tokyo. One of his well known projects includes the construction of a "Movie-Drome"- an audio-visual laboratory for simultaneous projection of dance, magic theatre, sound and film.

"Telephone Mural" is part of a show at M.I.T.'s Hayden Gallery called "Exploration" - new ways in which art and the public can come together.

From the Office of Public Relations
Massachusetts Institute of Technology
Cambridge, Massachusetts 02139
Telephone: (617) 864-6900, Ext. 2701

FOR IMMEDIATE RELEASE

Concerned with "art for a new scale of environment," the Center for Advanced Visual Studies at the Massachusetts Institute of Technology is presenting an exhibition at M.I.T.'s Hayden Gallery, February 28 to March 29, entitled "Exploration."

Participants include Otto Piene, Takis, Harold Tovish, Tsai Wen-Ying, Stan VanDerBeek (Fellows and former Fellows of the Center), Ted Kraynik (Graham Fellow of the Center), Charles R. Frazier, Gary Thomas Rieveschl, Friedrich St. Florian, Vera Simons, William H. Wainwright (artists associated with the Center), Frank Carlton, John Goodyear, David Morris (affiliated with the Center), and Professor Gyorgy Kepes, director of the Center.

The exhibition represents the Center for Advanced Visual Studies' present exploration "into new ways in which the work of art and the public can come together." Professor Kepes says, "In this, any exhibition can only be a mere metaphor of the artist's aspirations to become again a potent force in shaping the quality of our environment. Meeting this challenge is long overdue in our present corroded, polluted, tortured environment, and it may only be realized if artistic sensibility and the new tools of technology can be brought into active collaboration."

"Exploration," at the Hayden Gallery, is sponsored by the M.I.T. Committee on the Visual Arts.

--30--

February 20, 1970

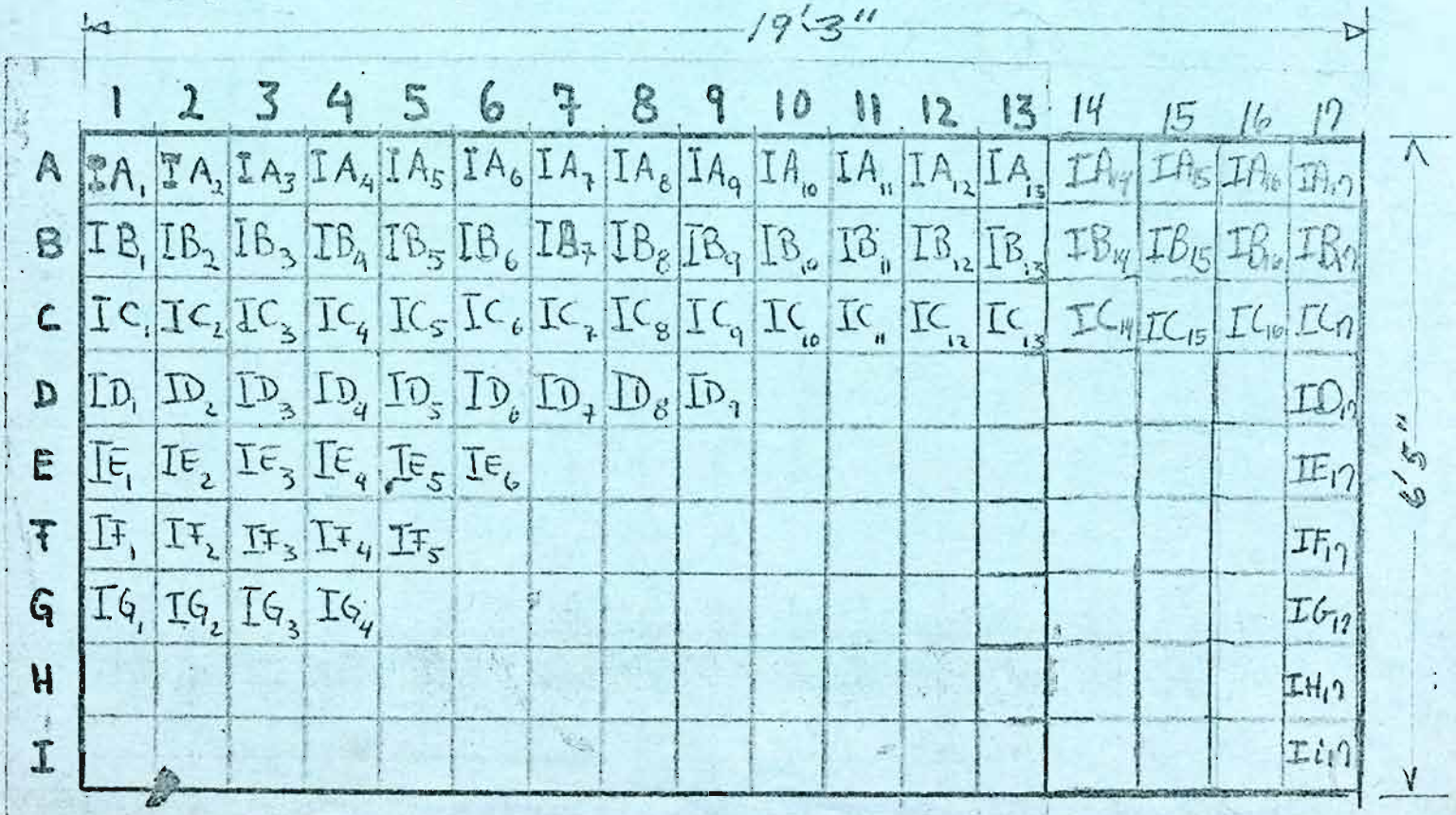
Massachusetts Institute of Technology Center for Advanced Visual Studies 40 Massachusetts Avenue Cambridge, Massachusetts 021

Telephone Mural Information

PANELS FOR THE WALLS OF THE WORLD. by Stan VanDerBeek

Telephone: 868-3800 ext. 7945, and 6849
491-5147

1. Make sure the machine is plugged into the wall socket.
2. Push the recieve button.
3. Open the door of the relecopier (the unmarked button.)
4. Place carbonpaper with the carbon facing the convex curve.
5. Be sure the paper is lined up on the inside edge of the silver stripe on the inside door of the Telecopier. Close the door of the Telecopier. Place phone in cradle, closing the cover on it.
6. The machine will start by itself and stop by itself.
7. Open the door and remove the copy.
8. Pick up the phone for voice contact.
9. Separate the carbon from the paper and save the carbon. Spray the paper with spray LAQUER .(NOTE: NOT FIXATIVE.)
10. Carefully staple or thumbtack paper into place on wall*(seechart below)
11. Place on the wall according to the Mural Plan Phases I through IV. Make sure the page is on the wall firmly with no bulges or gaps between segments.



Stan Vanderbeek: Technology's Migrant Fruitpicker

By Janet Vrchota

This innovative filmmaker has traveled far and wide for access to his favorite creative tool: the computer.

For nearly 20 years, filmmaker Stan Vanderbeek has been exploring ways to harness the technological means at the artist's disposal—photography, television, computers, videotape; he even speaks of making realistic three-dimensional films with lasers to create the illusion of form and mass. At the least, Vanderbeek has established that merely staying abreast of today's information tools and media can be a life's work in itself. At most, he has demonstrated that turning these tools and media into art involves much more than technical proficiency—that by adding emotional and expressive content, the artist can humanize the products of technology and infuse them with a creative potential that is circumscribed only by the limits of his imagination.

Always a very technically-oriented artist, Vanderbeek, after studying at Cooper Union and at Black Mountain College, N. C., in the early 1950s, was teaching himself to make movies by the mid-'50s. Movies, then, were still the province of Hollywood, and Vanderbeek was considered terribly avant garde because he was making films as a means of personal expression. Having studied graphics and painting, he became particularly absorbed with animation. Indeed, he virtually invented collage animation in 1957. Early films such as "A La Mode," 1958, a montage of women's appearances (Figs. 1, 2); "A Dam Rib Bed," 1959, which combined animation and trick photography on two screens (Fig. 4); and "Wheeels #2," 1959, a fantasy farce on the automotive mania (Fig. 3), display his technique of combining his own ink drawings with previously photographed pictures into visually surprising and delightfully effective animation. Perhaps the most graceful example of this technique is a 1962 film, "See Saw Seems" (Fig. 6), shown at both the 1967 London and Lincoln Center Film Festivals. Surrealistic transformation of a footbridge into an eye that opens to a path that leads to a glowing flower that becomes a body that becomes a landscape, have the effect, in Vanderbeek's words, of "an experiment in animation in which the eye of the viewer travels deeper and deeper into each scene, finding new relationships and visual metaphors in what appears, at first sight, a simple scene. . . . Juxtaposed with what we see is what we think we saw. . . . The memory of the dream is as real as the dream itself, but it is completely different from the dream."

Improvising on the technique of collage animation, Vanderbeek, in 1963, produced "Summit" (Fig. 5), which combined live actors with animation. The film depicts a comic shuffling of world leaders at the crossroads in their endless negotiations and re-negotiations to ban the bomb. Last year, Vanderbeek pursued this technique on a more technologically sophisticated level by combining videotaped dancers with computer animation. Yet another animation method developed by Vanderbeek was that of drawing films *right under the*

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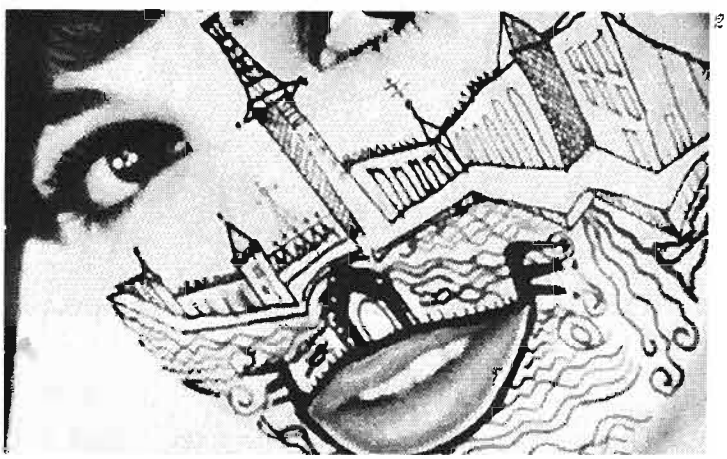


2.

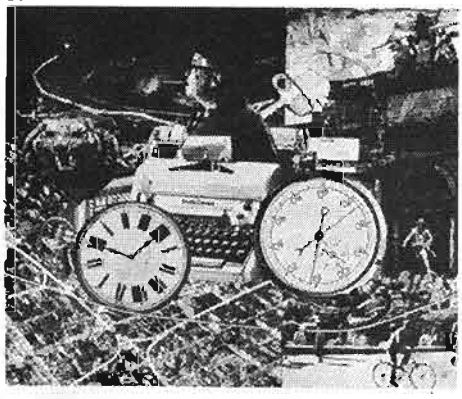
camera. Vanderbeek draws a bit, takes a picture, draws a bit more, takes another picture, and the film gradually shapes itself. "Mankinda," 1957, was painted under the camera utilizing this method (Fig. 10), as were "Days and Nights in Blacks and Whites," 1960 (Fig. 11), a film with limericks by Anita Steckel containing "images of landscapes that keep escaping, traces of faces, where everything is almost what it is but never stays that way"; "Night Eating," 1963, with drawings that evoke the illusion of endless space; and "One," 1958-59, a film combining drawn and animated graphics and live-action video graphics, with colors added to black-and-white film electronically—described by Vanderbeek as "a fusion of electric/collage graphics and the painted image."

Computers were added to Vanderbeek's technological arsenal when they developed the capacity for making graphics in 1963. A year later he began using them for his own filmmaking. Having determined that the computer was a tool he needed to say what he wanted to say, Vanderbeek has subsequently proven that so formidably expensive and complicated a tool can be obtained and used by someone who's not even particularly trained for it.

What, precisely, could computers offer a graphic/film artist? By 1970, three technical innovations had enabled the artist to produce in an hour computer-animated movies that previously would have taken weeks—even years—to produce, by a procedure Vanderbeek likens to "driving by looking in a mirror instead of at the road." One of these innovations was the electric microfilm recorder that, together with the computer that controls it, draws 100,000 points, lines or characters or several frames of simple line drawings per second (a million times faster than a human draftsman). Consisting of a display tube and a camera, the microfilm recorder understands simple instructions, e.g., for advancing film, displaying an alphabetic character at specified coordinates, or drawing a line from one point to another. A second technical innovation was an automation computer program developed by Ron Becker, of Lincoln Labs, that allows the artist to erase, add details, cull and move in on detail. And a third innovation was a special computer language called Beflix, developed by Ken Knowlton of Bell Telephone Laboratories; Vanderbeek produced nine computer-generated films between 1964-1970 using an IBM 7094 computer loaded with instructions written in Beflix.

In the January/February 1970 issue of Art in America, Vanderbeek suggests a way for the novice to visualize the entire process of making computer-animated films. "Imagine a mosaic-like screen with 252 by 184 points of light; each point of light can be turned on or off from instructions on the program. Pictures can be thought of as an array of spots of different shades of gray. The computer keeps a complete

3.



4.

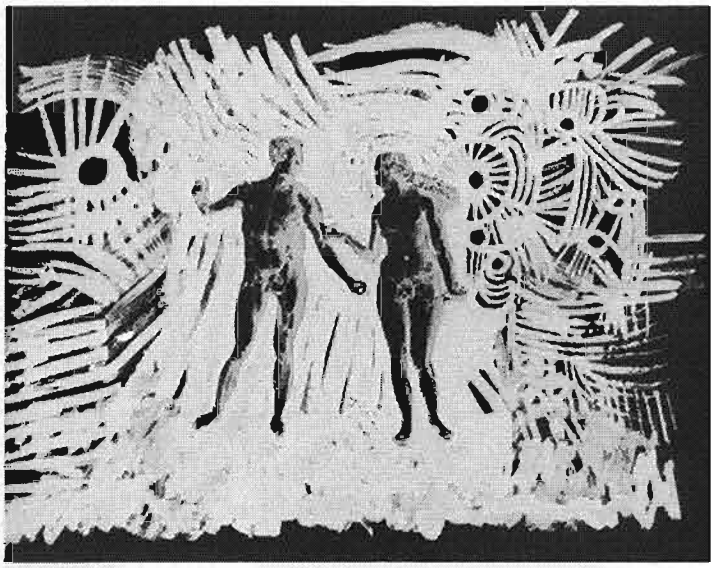
Shown on this and following spread are frames from Vanderbeek's earliest collage animation films.

1,2. Greek artifacts emerge from woman's head, and a woman's mouth is incorporated as a Venetian gondola in "A La Mode," 1958, a satire on women's attire.

3. Poking fun at Americans' mania for the automobile, "Wheeels," 1959, contains this image of a wind-up man driving a car of typewriters and pocketwatches across a tightrope.

4. "A Dam Rib Bed," 1959, a two-screen film combining animation and trick photography, contains this sexual dream-image of a tiger.

5.



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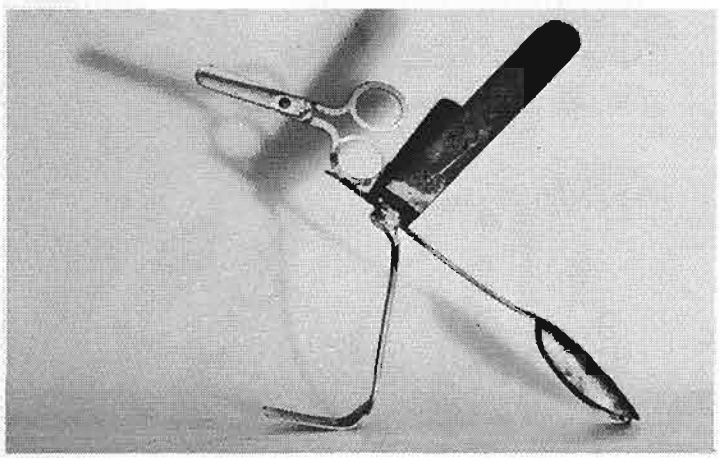

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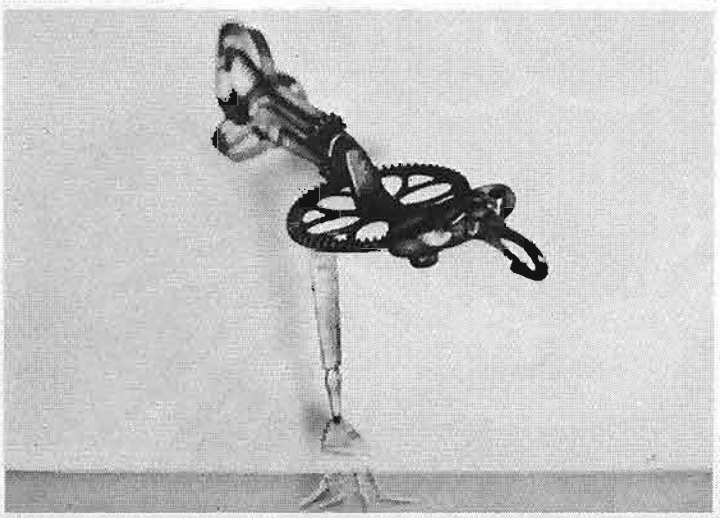


map of the picture as the spots are turned on and off. The programmer instructs the system to draw lines, arcs, lettering. He can also invoke operations on entire areas with instructions for copying, shifting, transliterating, zooming, and dissolving and filling areas. The coded tape is then put into another machine that reads the tape and instructs a graphic display device (a Stromberg-Carlson 4020), which is a sophisticated cathode-tube system similar to a TV picture tube. Each point of light turns on/off according to the computerized instructions on the tape. A camera over the tube, also instructed when to take a picture by information from the computer, then records on film that particular movie frame. After much trial and error—during which time the computer often informs you that you have not written your instructions properly—you have a black-and-white movie. This is edited in traditional movie techniques, and color is added by a special color-printing process developed by artists Bob Brown and Frank Olvey."

Vanderbeek produced his computer art series, "Poem:Fields" (Figs. 12, 15), by means of the above procedure. This group of eight computer-animated graphic films explores variations of abstract geometric forms and words—among them the mandala—and each is fast-moving and in color.

Since 1970, Vanderbeek has taken advantage of two more recent innovations to produce his latest films. "Symmetricks"

5. Kennedy and Khrushchev comically negotiate to ban the bomb in "Summit," 1963, a film that combines live actors with animation.

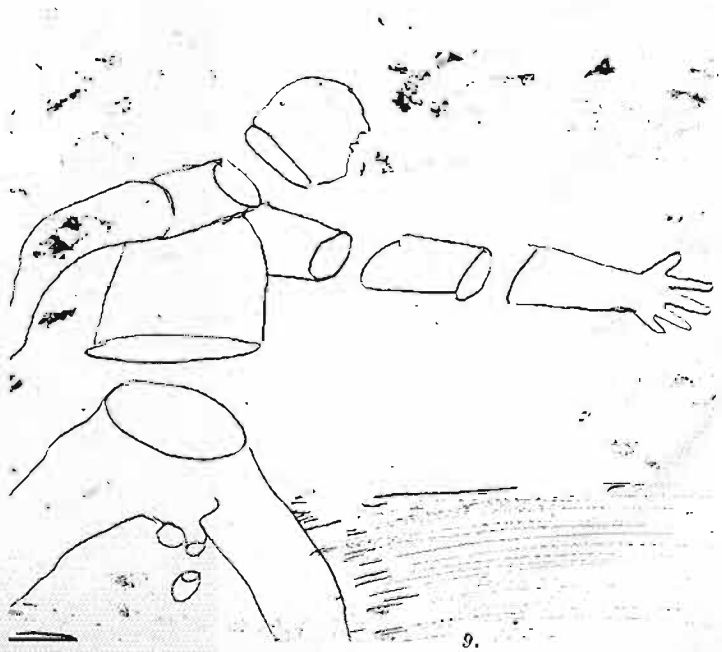
6. Adam and Eve emerge among the ink drawings and photos that lead the viewer's eye deeper and deeper into each visual metaphor of "See Saw Seems," 1962.

7,8. Eggbeaters, scissors, spoons and forks dance merrily in "Dance of the Looney Spoons," 1965, an animated fantasy for children.

9. This "etched" drawing on carbon paper is a frame from animated film, "You Do, I Do, We Do," 1971.

10. Vanderbeek did this ink drawing right under the camera for "Mankinda," 1957.

11. "Days and Nights in Blacks and Whites," 1960, a constant rhythmic changing of black-and-white images, was also drawn right under the camera.



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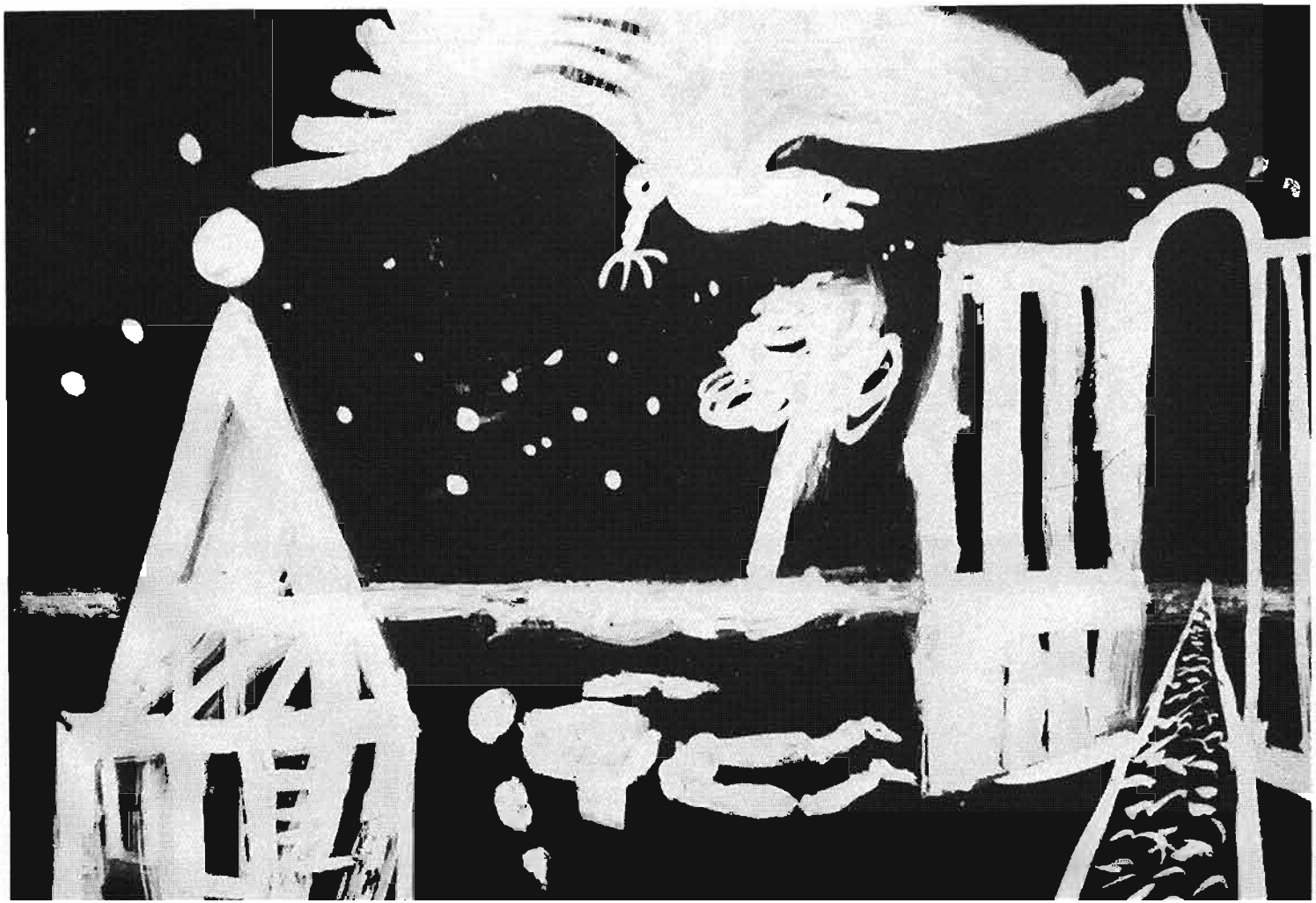


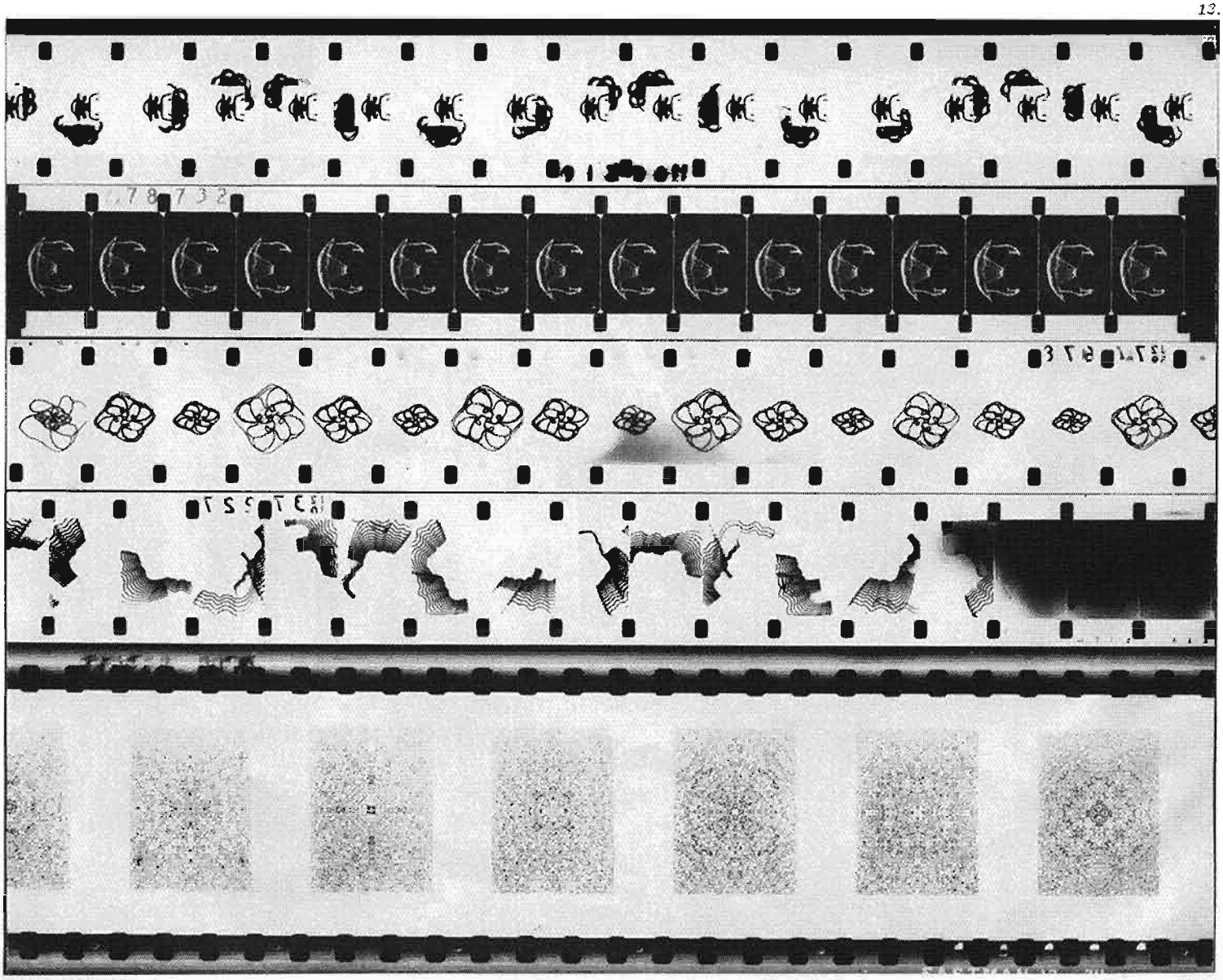
11.

(Fig. 12), symmetrical variations of infinite form, and "Ad-Infinitum" (Fig. 12), a three-screen, computer-animated visual environment produced at M.I.T. with the cooperation of programmer Wade Shaw, were made possible by the introduction of an electronic stylus drawing tablet similar to Becker's program, but with a faster response. Currently, in cooperation with Tom Walters and Jim Gunther in the computer department at the University of South Florida, Vanderbeek is using the high-speed plotter to make etchings and silk-screens from computer-driven programs.

Obviously, the requirement for making graphics with computers is not only an artist who can learn to work with such complex machines, but also physical proximity to the machine itself. It is this prerequisite that has earned Vanderbeek the designation (self-applied), "migrant fruitpicker of technology." Different parts of the world get interested in computer-generated experimental films at different times—and often with this interest comes an invitation or a grant for Stan Vanderbeek. As he still does not make and distribute his films commercially, these invitations and grants are Vanderbeek's means of survival. The "survival route" of this one-man film production migrant looks like this: Ford Foundation grant for experimental films, 1963-64; Rockefeller grant for experimental films and studies in non-verbal communication, 1967-68; associate professor in animation and film production at Columbia University, 1963-65; associate professor in film projects at New York State University at Stony Point, 1967-73; M.I.T. fellowship in the Center for Advanced Visual Studies, as artist/fellow with director Gyorgy Kepes, 1969-70; associate professor of filmmaking summer institute, University of Washington, Seattle, 1968. He has also been film artist-in-residence at University of Southern California, 1967; University of Illinois, 1967; Colgate University, 1968; M.I.T., 1969-70; California Institute of the Arts, 1971-72; and currently at University of South Florida, Tampa. Add to this an impressive listing of mixed-media performances, awards, published articles and guest lectures and screenings at colleges, and a video workshop at NET, New York City. He jokingly admits that he would like to be "artist-in-residence to the world," only he doesn't know where to apply.

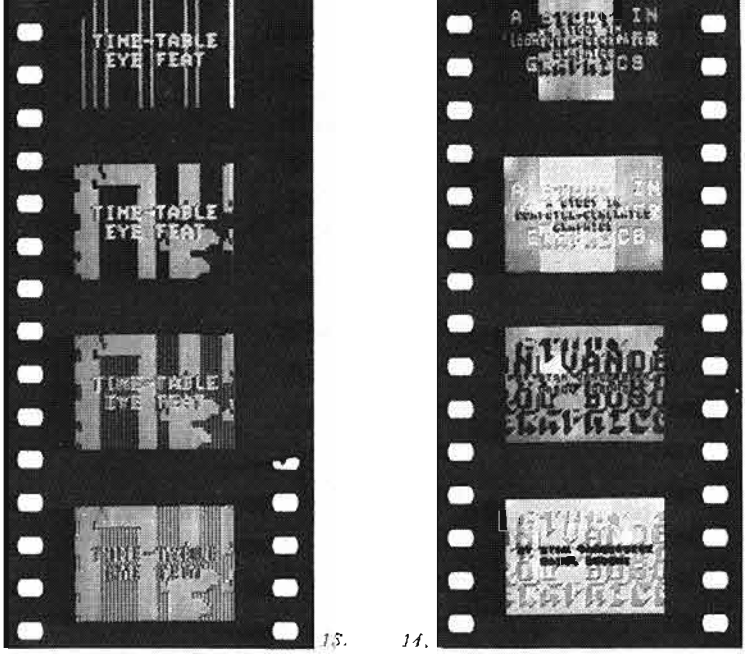
Even though personal filmmaking is no longer considered avant garde—16mm films are now routinely blown up to 35mm to go into the commercial circuit or on television—Vanderbeek still hasn't joined forces with the world of commercial filmmaking. He remains absorbed in exploring the computer as an amplifier of human imagination and responses—in exploring what possibilities, in the end, could produce the most imaginative relationship between computer and artist, and that could also result in artistic expression reaching masses of people. "For the artist, moving into the

13.



area of computers is extending his mind with a tool technically as responsive as himself," Vanderbeek says. "To think about his work is, for the artist, doing his work. An abstract notation system for making movies and image storage and retrieval systems open a door to a kind of mental attitude of movie-making—the artist is no longer restricted to the exact execution of the form; so long as he is clear in his mind as to what he wants, eventually he can realize his movie or work on some computer somewhere. Technology becomes the amplifier for the human imagination." With the computer, Vanderbeek is pursuing an early preoccupation with the idea of a river of images that never end: the computer offers the possibility of combining virtually unending combinations of images. Vanderbeek "keeps trying lots and lots of combinations, puttering with my computer (like a jazz musician jamming) until the right combination happens to come along, that 'exquisite moment when things get combined,'—and I have a movie."

Vanderbeek's "river of endless images" has demanded more and more screens until, now, he requires a hemisphere as the appropriate kinetic environment in which to create his mixed-media performances, with maximum use made of the information devices now available. Since these audio-visual systems and techniques really only count where they are finally applied, Vanderbeek used his 1967 Rockefeller grant for studies in non-verbal communication to erect a hemispheric

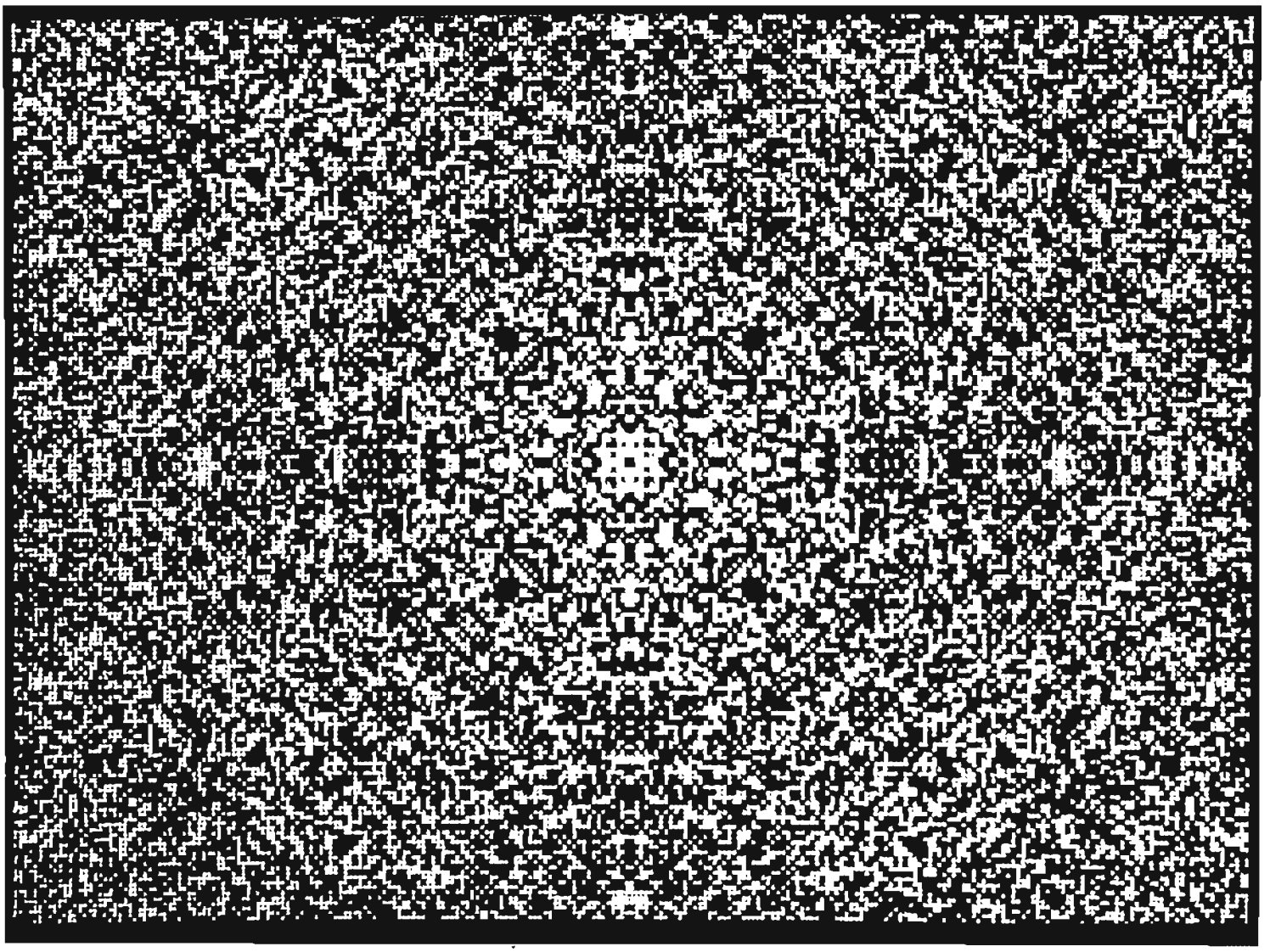


12. Clips from recent films. Top strip: "Symmetricks." Middle (three strips: "Ad-Infinitum." Bottom strip: "Poem: Field #7."

13,14. Frames from "Cellulo/oscope" (1966-69), studies in computer-generated graphics, done at Bell Labs, Murray Hill, N.J., in collaboration with Ken Knowlton.

15. A frame from one of eight short "Poem:Fields." These films of computer generated images combine text with fast-moving patterns.

16.



"Movie/Drome" at Stony Point, N.Y. This dome-shaped prototype theatre (a planetarium is also adequate for his purposes) is the medium on which he foresees combining audio-visual devices into an educational tool. By projecting simultaneous images (on such subjects as mathematics, geography, dance) on the entire dome-screen, "the resulting effect of image flow and density," says Vanderbeek, "is to penetrate toward the emotional denominator of all men." The audience lies down at the outer edge of the "Movie/Drome," feet toward the center; thus almost the complete field of view is taken up by the dome-screen. Thousands of images are projected on this screen in the form of a collage and the audience derives what it can or wants from the presentation.

In a similar project in February at University of South Florida's planetarium, Vanderbeek (with his associate Ruth Abraham) introduced "Cine Naps," a four-hour-long version of "Cine Dreams," a multimedia event which he calls "dream theater."* The audience, invited to watch and nap, was surrounded with an endless stream of visual and aural images created by computer-generated film, animated cinematography, quadrasonic tapes, lights and the planetarium's apparatus for projecting star images. Afterward, audience members called in on a special telephone line to record their dreams, to see if the experience stimulated any common dream content.

In the future, Vanderbeek says, a similar dome could receive its images by satellite from a worldwide library source, store them and program a feedback presentation to the local community. Dialogues with other centers would be likely, and instant reference material via transmission television and telephone could be called for and received at 186,000 miles per-second from anywhere in the world. (Vanderbeek and Ruth Abraham transmitted a six-by-twenty-foot mural from M.I.T. to six other locations in 1970, using a Xerox telecopier and a telephone conference hookup [see PRINT, January/February 1971]). Cinema could become an instant art-and-image library, with artists-in-residence orchestrating the image material at their disposal, integrating it with live actors and performers. This could lead to a new art-cinema form.

Technological imagination, says Vanderbeek, is still in its infancy, and he optimistically sees the possibility of "an entirely new graphic system with a very big future." But the interaction among people that these new technologies promise presents another imponderable. Humans started out talking one-to-one; technology then made a one-to-400 million talking ratio possible through the invention of TV media. According to Vanderbeek, sophisticated use of technologies that make new sensory discoveries in human cognition may well mean that this intervening third party—media—will disappear and we will be talking one-to-one to each other once again.

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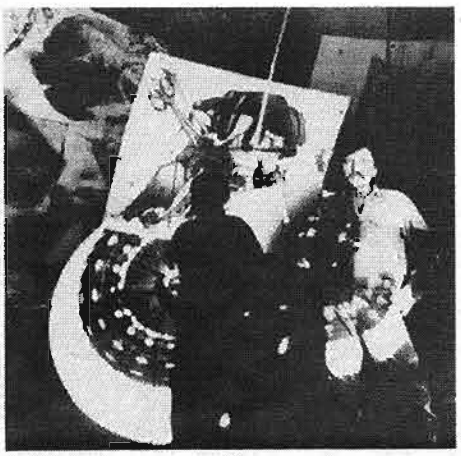

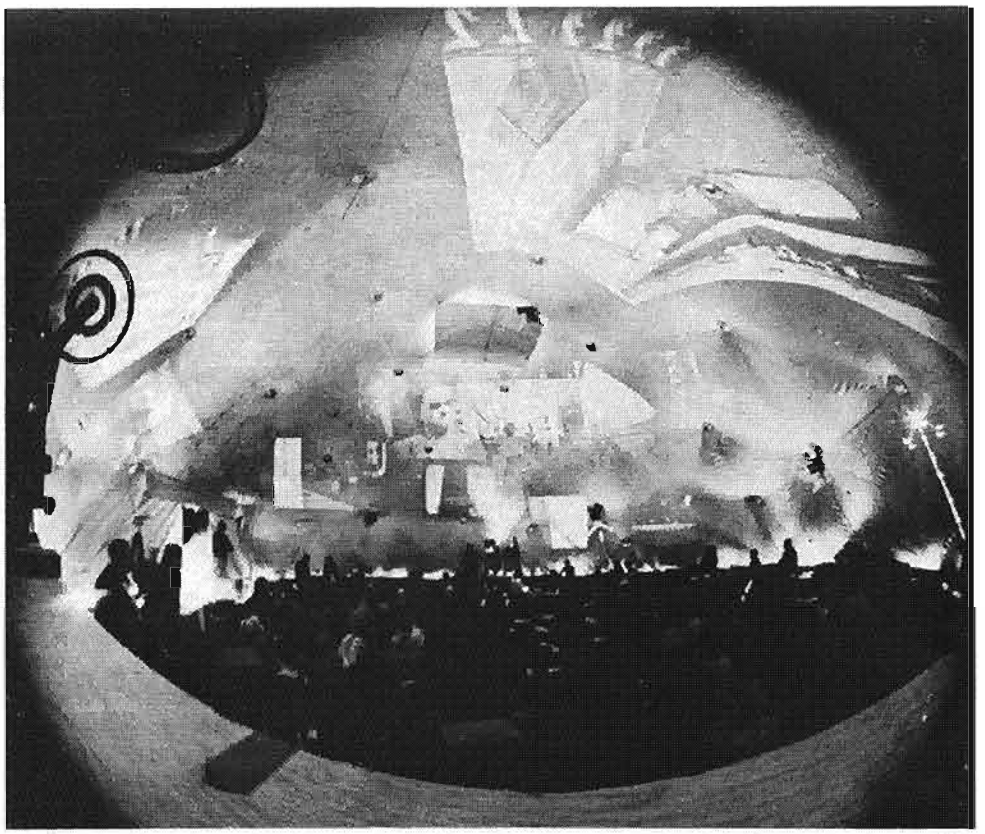

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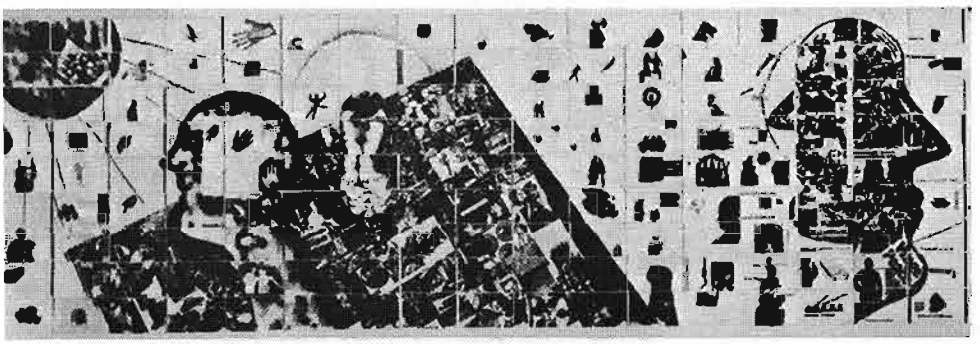

16. Vanderbeek in his "Movie/Drome," a bubble-shaped theater erected in 1967 at Stony Point, N.Y. Photo: R. Raderman.

17. Students, lying on the floor, watch a mixed-media performance of simultaneous images projected on the screen of Stony Point's "Movie/Drome."

18. "Panels for the Walls of the World," on display at Walker Art Center, Minneapolis, in 1970, was transmitted from M.I.T.'s Center for Advanced Visual Studies by telecopier and conference telephone hookup over a two-week period.

* "Cine Naps," "Cine Dreams," and "dream theater" are copyrighted terms.

Massachusetts Institute of Technology Center for Advanced Visual Studies 40 Massachusetts Avenue Cambridge, Massachusetts 0213

May, 1969

TELEPHONE MURAL

by Stan VanDerBeek

Concept

By means of standard telephones, images of high quality can be transmitted over long distances at relatively little expense with any one of several image transmission devices now available (i.e., Xerox or Graphic Sciences).

Proposal

I wish to execute and realize a mural approximately 8' high by 20' long using this concept.

The mural would be executed in "real time", and transmitted from the Center for Advanced Visual Studies at Massachusetts Institute of Technology, Cambridge, Massachusetts, to a number of museums and institutions around the country. By "real time" I mean the mural is executed as a process, and is worked and re-worked throughout the length of the exhibition, by image transmission and continuing collage. By taking a Polaroid of the work at the various locations around the country and transmitting it back to me, I will be able to correct and modify the work as it is called for.

A number of institutions across the country would simultaneously take part in the project (i.e., have the mural built); that is, it is perfectly possible to simultaneously erect the mural in Chicago, Washington, and New York. This concept of simultaneity, image dialogue, and the art work being electronically shipped to its environment, I feel, is of great importance.

Realization

A standard telephone and a telephone copier is required at the sending and receiving end (this distance can be transcontinental, and can conceivably be intercontinental). Standard voltage (110v 60 cycles) is required, although some variations can be tolerated. An operator is required

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May, 1969
TELEPHONE MURAL
by Stan VanDerBeek
(Continued)

at both ends to place the art work in the machine and to talk to the operator at the other end, who will remove it, and place it into position in the mural. Transmission time is six minutes for a page (8"x 10"). The mural would be made of modular units (8" x 10") and collaged to a wall board surface. Variations of structure and mounting are possible and are being considered (including sound sources as part of the wall, using telephones for music or messages that would be integrated into the mural's themes).

Massachusetts Institute of Technology Center for Advanced Visual Studies 40 Massachusetts Avenue Cambridge, Massachusetts 02139

December 9,1969

Dear Sirs,

Please excuse the fact that this is a form letter--due to the pressure of time.

This letter is to bring you up to date concerning the "Telephone Mural" project I am organizing. I contacted you in the early summer with the original proposal, here is how things stand.

Massachusetts Institute of Technology, Center for Advanced Visual Studies, under the direction of Gyorgy Kepes, is designing a large exhibit under the heading of Art and Technology (previously planned for the Sao Paulo Bienalli in Brazil) now for the Smithsonian Museum, called "Explorations", sponsored by National Collection of Art of the Smithsonian Institute and M.I.T. April 1, to May 10 1970...preview date March 31,1970. This is a large group show involving many artist. The theme of the exhibit is the intergration and interplay of art and technology in our lives and communities.

I have been asked to intergrate my "Telephone Mural" into this exhibit. It is my plan to simultaneously transmit the units of the

I have been asked to intergrate my "Telephone Mural" into this exhibit. It is my plan to simultaneously transmit the units of the

mosaic-mural by telephone using a device (the Xerox telecopier) to the Smithsonian exhibit and to as many museums and institutions a-r roundthe country as possible. (See separate proposal and notes). The point is to say that an artistic expression can, in our new uses of technology, literally go and be anywhere--all in the same time.. that our culture and the artist working in it must find new and responsive means to intergrate his feelings and beliefs. In this

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over any telephone to almost any other telephone in America.

To organize such a formidable undertaking I hope to know how many museums would be interested in taking part...at this point the Xerox Corperation and the A.T.&T. Corperation are both very interested and helpful, we are involved in detailed talks about the entire project.

The mural as it will be executed for the Smithsonian space is eighty feet long by six feet high (more details on request). It is made of the mosaic of images sent one at a time over the telecopier (each unit of the mosaic is the size of legal paper 8½"x 14" and takes approximately six minutes of transmission time from the origin point to receiver.

I plan to transmit from my studio, at M.I.T. in Boston, approximately ten such units of the mural a day for the length of the exhibit;the mural is constantly changing. It is evolving as you watch it...over a period of six weeks. A design consideration for the mural would be a vantage point where people could see it every day; the window wall of a museum; or outdoors near the front for the mural would be a vantage point where people could see it every day; the window wall of a museum; or outdoors near the front of the building,such an exterior form is possible if given cover and waterproofing.

Technical requirements of each local mural are:

1. a standard telephone.
2. a xerox "Telecopier" unit..(or its equivalent).
3. Approximately eighty feet of wall space, <u>or less</u>, window space,wall or free standing units..not necessarily con-

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4. A person, who will remove the transmitted imagesunits and tend the telecopier machine and phone for several hours a day for the length of the exhibit..this involves simple instructions a museum guard or student could do. They would remove the image from the machine and glue them down to the wall, according to written and spoken direction by me over the phone.
5. Expenses: I don't know exactlyxpenses, but it involves long distance phone calls; one person to mount the images; the rental of one xerox telecopier unit ($100.00 or less a month);and a commission fee to me for the sale of the mural.

I hope this project interests you and that I can explore it with you, please feel free to call to talk this over.

I can be reached at M.I.T. area code 617 UN4-6900-extan. 7945er if no answer exten. 6849.... or at my home studio-617 491-2989 and leave word.

My home address is;..... MIT address is:.. 491-2989 and leave word.

My home address is;

Stan Vanderbeek

66 Martin St.

Cambridge,Mass. 02138

MIT address is:

Stan Vanderbeek

Center for Advanced Visual Studies

40 Mass. Ave.

Cambridge, Mass. 02139

Stan VanderBeek

ENCLOSERS: Proposal Concept/ misc.

"Telephone Mural"

by

S.VanDerBeek Feb. 1970

Artist/Fellow Center for Visual Studies,

Massachusetts Institue for Technology.

Title for the Mural: "Panels for the Walls of the World"

The Mural is a form of "process art", that is, much of the "art" is in the act of doing it for both the artist and viewer. In this case ~~the~~ my ambition for the mural is to go through three phases, and in theory the work ~~should~~ would never be finished.

The telephone mural will originate in my studio at the Center for Visual Studies at Massachusetts Institute ~~for~~ of Technology in Cambridge Mass. It will be transmitted on standard telephones by the use of a Xerox device called a "Telecopier", to a receiving unit with a similar device at the Smithsonian telephones by the use of a Xerox device called a "Telecopier", to a receiving unit with a similar device at the Smithsonian Institute in Washington D.C. The mural will measure 6' x 55' (?), consisting of mosaic-like units (8½" x 14"), a number of which are transmitted throughout the show from my studio in Boston to Washington D.C. At the Smithsonian an operator takes them out of the machine after 10 min. transmission, and puts them on the wall. This process will continue for ~~three~~ 5 weeks, so that the mural will "grow" and be in "pr ocess" as it is exhibited.