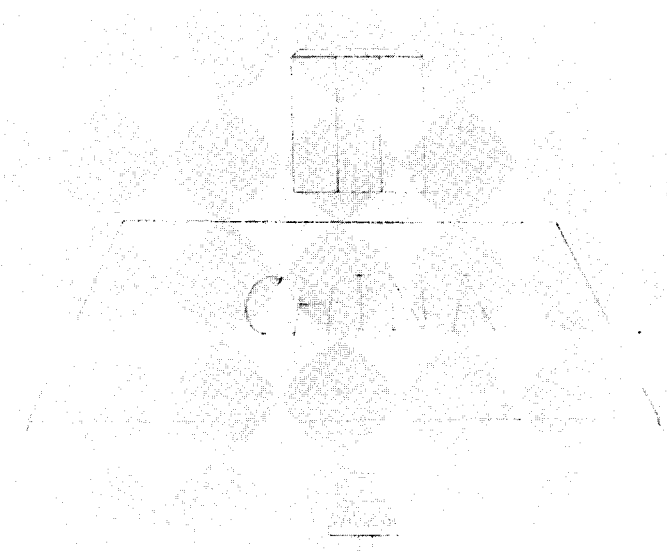
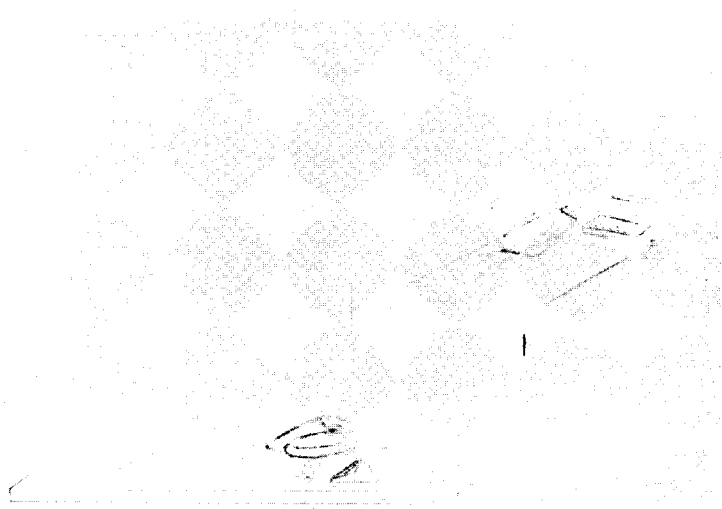
Ron Davis
Born Santa Monica, California, 1937
Resident Los Angeles

Ron Davis originally spoke with Hal Glicksman in the Spring of 1969 about doing a project for A & T. Davis was intrigued with the possibility of using computers to assist him in plotting complicated geometric figures, of the kind he has used for several years in his resin paintings. Largely because of Davis' interest in this project, we spent considerable time and effort negotiating with California Computer Products, Inc., in an attempt to solicit their participation. (Cal Comp had been visited in early April by Eduardo Paolozzi.) In May, HG arranged for the corporation to make for the artist a sample computer drawing of a complex geometric shape, identical to a configuration used in one of the artist's recent works, showing it in various positions, which demonstrated the principle Davis could employ in using computers himself. We were optimistic about consummating an agreement, but the corporation was reluctant to commit the extent of computer and programming time necessary for the artist's needs. In July, Davis visited the corporation's Anaheim facility and saw several demonstrations of computer graphic output. About a month after that meeting, when Cal Comp had still not signed a contract with us, we asked Jeff Raskin to consult with Davis and the Cal Comp people about the project. Raskin visited the company with the artist, and suggested that they make available to Davis a console which he could operate from his own studio. This suggestion was apparently not regarded as feasible by the corporation, and finally they indicated to us their decision to decline any commitment.

Walter De Maria
Born Albany, California, 1935
Resident New York City

In July, 1969, when Larry Bell's work at the Rand Corporation terminated unsuccessfully, Rand agreed to take on another artist. We invited Walter de Maria, among others, to submit some ideas for a project at this think tank, but he declined on the basis of other commitments. We saw him later in the Fall, mentioned several other A & T companies still available and asked if he had any further interest in developing a project proposal. His response was positive; specifically he wanted to see RCA. Thus far in the program three artists—Andy Warhol, James Rosenquist and Sam Francis—had toured RCA's Van Nuys electronic and computer division but no match had evolved; in addition we