

sible, into a natural environment and make them function and also conceal them.

How to get five or six cooling sources, as varied as possible, into a natural environment and make them function and also conceal them.

How to power these dozen devices, how to reduce the noise to almost zero, how to switch them off and on.

These are essentially the problems I presented to the several engineers I met out there. I realized that some authority had to come from the top for them to actually put in some time and solve the above problems. That is where we still are with the project—i.e., the same question exists: Will LSI provide the equipment, will the engineers solve the problem?

We called McKinney to forward Morris' message but were told that he was "unavailable"; successive attempts found him out of town or similarly unreachable. Mystified by this response we contacted George Moak in the head office. Several days later he called back to say that LSI wished to be dropped from Patron Sponsor participation, adding that McKinney had been assigned to some high priority engineering project and would not be able to assist the artist. He frankly admitted that there was no one else with sufficient "imagination" to carry on the collaboration. Obviously the project was verging on collapse, so we asked Moak to come to the Museum. At this meeting, it became apparent that LSI's main concern was the estimated costs for the project—including rental of a helicopter, cameras, film, installation of the equipment, etc. Further negotiations proved futile, and the collaboration ended precipitously.

In May of 1970, after Dan Flavin had ceased to work at General Electric, the company pressed us to find another artist; they were eager for concrete results from their participation in A & T. We contacted Morris to see if he was still interested in doing something in the program. He replied by suggesting that he and Craig Kauffman might tour G.E.'s Nela Park Laboratories in Ohio, and possibly collaborate on a project, but by October, 1970, when they were free to visit the company, G.E. maintained that they were no longer able to commit to an extensive collaboration.

Gail R. Scott

In March, 1968, after hearing about A & T from Ed Kienholz, Bruce Nauman wrote to us describing his interest in holograms:

I have made photographs and film loops of myself making faces and will do a set of 3-D pictures using the plastic lens material which I imagine you have seen as soon as Leo Castelli has enough money for an edition.

I would like also to do a similar set of holograms. I talked with TRW in Los Angeles and while they make a lot of the equipment and do a lot of the experimenting, they won't do outside work. They gave me Conductron in Michigan and they (Conductron) are supposed to make and reproduce holograms that can be viewed in white light so there is apparently not much display problem.

Basically what Nauman wanted to do at this point and when we later talked to him was to make holograms not only of his face, but also a set large enough to depict his entire body. He was able to accomplish both these goals without assistance from the Art and Technology program.