

Stedelijk van Abbeemuseum,
Bilderdijklaan 10, telephone 04900-12280, Eindhoven- Holland.

The Stedelijk van Abbeemuseum in Eindhoven shows on the occasion of the 75 years' jubilee of Philips Incandescent Lamps-Factories Ltd., an exhibition titled "KUNST-LICHT-KUNST" (art, created with artificial light as a new artistic tool).

This exhibition, to be seen till december 4th, shows works where the use of artificial light as a means of creative design is put centrally. It is the first exhibition that gives a survey about this subject. This exhibition is organised by the Stedelijk van Abbeemuseum (municipal museum) with support of Philips Ltd.

The use of artificial light as a creative means of expression is a rather new one. Light is the most impressive natural phenomenon perceptible by our human organs of sense. Light is experienced as the Source of all life. Daylight in plastic arts and architecture has always been playing an important part as a means for creative expression. The invention of artificial light gave larger possibilities and enabled artists to put it centrally in their work, even to use it as plain creative material. The first generation of artists who began to think about and to experiment with artificial light thought and foresaw much about the inventions of artificial light as it has become a reality now. There is a continuous enlarging of possibilities of artificial light. Light can be used burning, glowing, beaming, phosphorning, radiating, enlightening and reflecting. It can be applied in separate works and fix the whole space and to combine them to one "Ambiance". It can be an expression of energy, time and immateriality. The exhibition "artificial light as a new creative tool" in Eindhoven will give a survey of the use of these possibilities of artificial light as a creative means in art for the first time.

An historic department shows work of the first generation, who saw possibilities of artificial light for art in about 1925 and who began to make the most of it. Works are to be seen from Moholy-Nagy (Light-space-modulator), Man Ray, Baronoff-Rossiné and Wilfred. Attention is also paid to artists who after world war II, about in 1955, again started to apply the possibilities of artificial light as a means of creative expression. In this part of the exhibition works are shown from Agran, Livinus, Calos, Fontana, Healey, Kosice, Lassus, Malina, Palatnik, Schöffer, Takis. The most important accent of the exhibition is the present artificial light-art with works of individually working artists Albrecht, Antonakos, Apple, Berns, Boto, Chryssa, Crucent, Darie, Demarco, Flavin, von Graevenitz, Indiana, Kaufman, Mari, McClanahan, H.W. Müller, H. Peeters, Rabkin, RAYSSE, Salvadori, Soya, Tadlock, Vardanega, Willats, Willenbecher, and further with works of artists working in a cooperating group. The following groups were invited to take part in the exhibition: (DVI ZDJENJE of Moscow: Akulinin, V. Nusberg, Diodorov, Galkin, Infanté, Krivcikov, Iopakov, Sapgir-Janevskaja, Stepanov, Scerbakov). Equipo 57 of Paris: Duarte, J. Duarte A., Ibarrola, Serrano. Enne 65 of Padua: Biasi, Massironi, Landi. Groupe de Recherche d'Art Visuel of Paris: Bossi, Le Parc, Morellet, Sobrino, Stein, Yvaral. MID of Milan: Barrese, Grassi, Laminarca, Marangoni. T of Milan: Colombo, Anceschi, Boriani, de Vecchi, Varisco. USCO of the U.S.A.: Zero of Duesseldorf: Piene, Mack, Uecker.

Paul B.M. Panhuysen,

Chief Educational Service.