

Marylin McCray, Electroworks, International Museum of Photography & Film, George Eastman House Publisher, Rochester N.Y., 1979

Bruno Munari was born in 1907 in Milan, Italy, where he now lives. He began his career as a self-taught artist; today, his work is largely in industrial design, advertising, and visual design research. He has also written innovative books for children. Munari has been instrumental in popularizing the copier of himself as an artist who uses photographic materials, and during his exhibitions he uses a Rank Xerox copier to create art that he then displays to the public¹.

On show 9 *Xerografie originali* di Bruno Munari:

1. op. n. 19. *Original Xerograph*, 1978, Xerox 6500 Color Copier print, Lent by the artist through Rank Xerox, Milan;
2. op. n. 20. *Original Xerograph*, 1978, Xerox 6500 Color Copier print, Lent by the artist through Rank Xerox, Milan;
3. op. n. 21. *Original Xerograph*, 1970, Rank Xerox 914 print, Lent by the artist through Rank Xerox, Milan;
4. op. n. 22. *Original Xerograph*, 1966, Rank Xerox 914 print, Lent by the Museum of Modern Art, NY;
5. op. n. 23. *Original Xerograph*, 1966, Rank Xerox 914 print, Lent by the Museum of Modern Art, NY;
6. op. n. 24. *Original Xerograph*, 1966, Rank Xerox 914 print, Lent by the Museum of Modern Art, NY;
7. op. n. 25. *Original Xerograph*, 1966, Rank Xerox 914 print, Lent by the Museum of Modern Art, NY;
8. op. n. 26. *Original Xerograph*, 1966, Rank Xerox 914 print, Lent by the Museum of Modern Art, NY²;
9. op. n. 27. *Original Xerograph*, 1977, Xerox 6500 Color Copier print, Lent by the artist through Rank Xerox, Milan (published in the catalogue page 10).

[...] System designed to reproduce line copy or typed characters produce only a ghostly halo effect in solid areas. Bruno Munari, the Italian artist and designer, favor this effect in many of his prints done on the Xerox 914 copier. Continuous-tone processes produce images that look different than the gelatin-silver photographic print. The images are higher in contrast and have the distinctive surface texture that results from the patterns formed by static electricity and the evenly distributed toner. Coated paper copier yield yet another surface texture, which is velvety³. [...]

[...] Generation One artists approached copiers in order to define the art-making potential inherent in the various systems and processes. No previously defined genres of subject matter or methods of working existed and these artists sought to develop personal concepts by investigating the functions and properties of each machine. Through experiments and empirical visual research each artist began to define a body of work peculiar to copiers. Italian artist and industrial designer Bruno

1 Marylin McCray (a cura di), *Biographies*, in catalogo mostra *Electroworks*, pag. 68, International Museum of Photography at George Eastman House and Marilyn McCray; Printed in U.S.A., 1979.

2 Una delle Xerografie originali datate 1966 è pubblicata erroneamente in catalogo a pag. 19 con la dicitura 21. Bruno Munari, *Original Xerograph, 1970*, nell'immagine pubblicata la Xerografia originale riporta in fondo a sinistra: *Original Xerograph MUNARI NY 66*.

3 Marylin McCray (a cura di), *Introduction – The Artist and the Machine*, in catalogo mostra *Electroworks*, pag. 8, International Museum of Photography at George Eastman House and Marilyn McCray; Printed in U.S.A., 1979.

Munari discovered that he could use the machine like a pencil for a new type of drawing. He found that slit scan shutter in automated copiers like the Xerox 914 could produce a predictable kind of distortion when the original on the platen glass was moved during the printing cycle. He used the slit shutter distortions to provide the illusion of speed for images of motorcycles and racing cars⁴.
[...]

⁴ Marilyn McCray (a cura di), *First Generation*, in catalogo mostra *Electroworks*, pag. 11, International Museum of Photography at George Eastman House and Marilyn McCray; Printed in U.S.A., 1979.