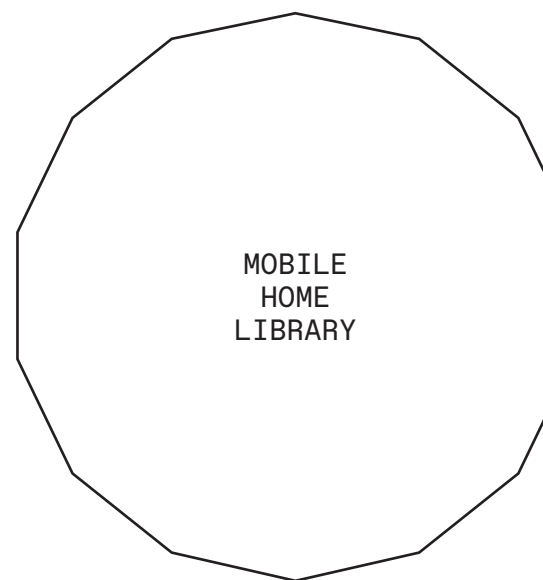


FREDERICK  
KIESLER

VISION  
MACHINES



MOBILE  
HOME  
LIBRARY

SCREEN

SCREEN

2-9



1

ELEVATOR

ELEVATOR

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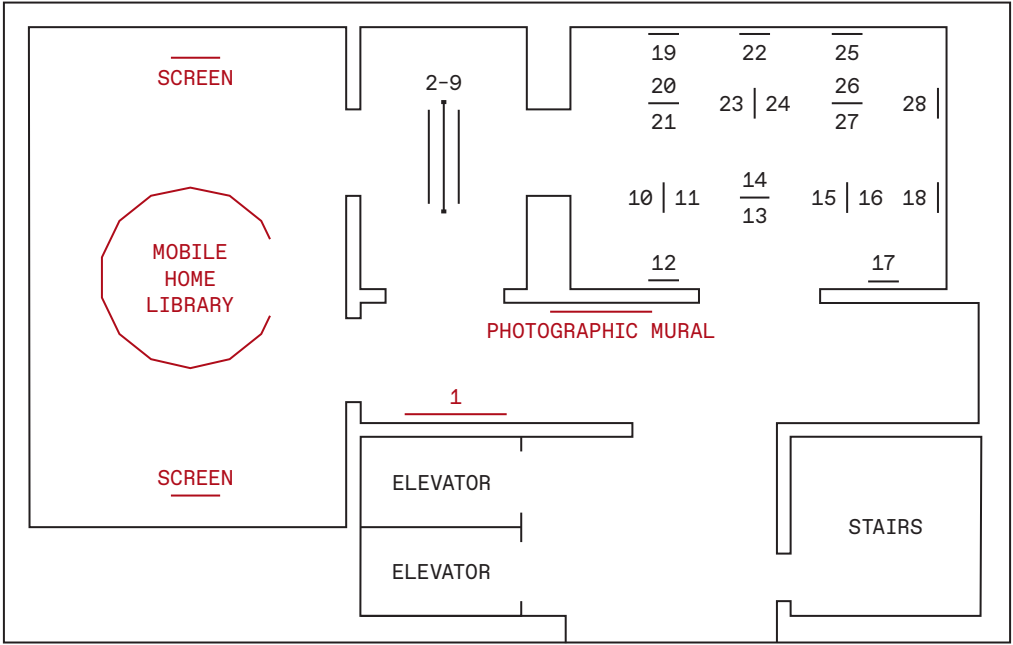
12

17

PHOTOGRAPHIC MURAL

STAIRS

Unless otherwise noted, all works of art in this exhibition are by Frederick Kiesler (American, born in Austria-Hungary, 1890, died in 1965) and in the collection of the Austrian Frederick and Lillian Kiesler Private Foundation, Vienna.



PHOTOGRAPHIC MURAL

Frederick Kiesler with his cat Sing-Sing and the Metabolism Chart of the Mobile Home Library, 1947  
Original photograph by Ben Schnall  
Image provided by the Austrian Frederick and Lillian Kiesler Private Foundation, Vienna

VITRINE 1

- A. Stage design for Karel Capek’s R.U.R (Rossum’s Universal Robots), Berlin, 1923  
Kiesler’s set design for Karel Capek’s *R.U.R. (Rossum’s Universal Robots)*, the first instance of the word “robot,” incorporated movie projections and a mechanical backdrop.
- B. Space Stage (Raumbühne), International Exhibition of New Theater Techniques, Vienna, 1924  
Kiesler’s *Space Stage (Raumbühne)* was dynamic with a spiral ramp and a circular stage where actors and viewers actively intersected and overlapped, always in motion.
- C. Window displays, Saks Fifth Avenue, New York, 1928  
Photographs by Lorrell  
In the late 1920s the Saks Fifth Avenue department store in New York City commissioned Kiesler to design their store windows, including the examples shown here. He was deeply invested in store window design, publishing

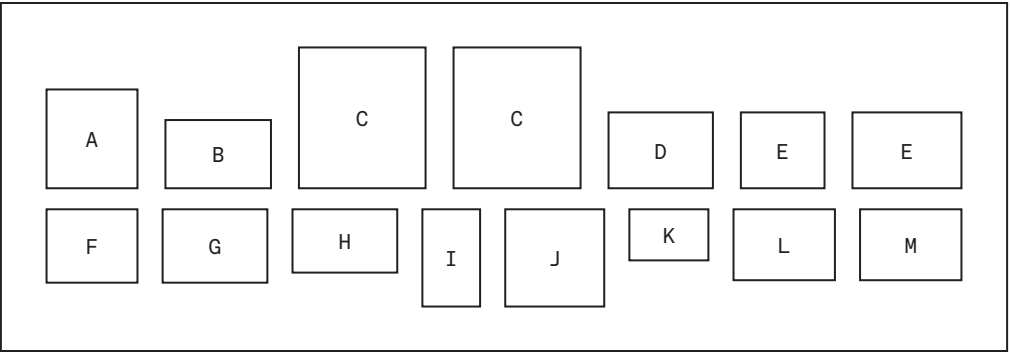
*Contemporary Art Applied to the Store and Its Display* in 1930, a book that argued that art and commercial display should be integrated, combining moving images, television, and store windows.

D. Exterior of the Film Guild Cinema, New York, 1929  
Photograph by Emil C. Lucks  
Kiesler’s 1929 design of the Film Guild Cinema building included his “Screen-O-Scope,” an aperture that could transform and expand the projection screen.

E. Views of the “Screen-O-Scope,” the Film Guild Cinema’s variable-sized screen, New York, 1929  
Photo collage and photograph by Ruth Bernhard

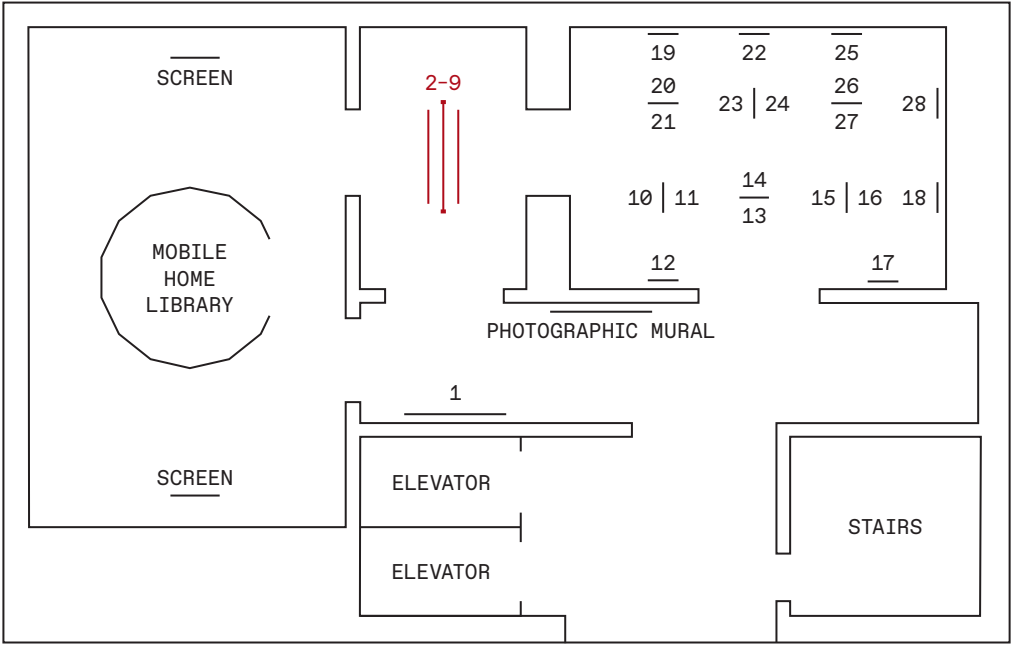
F. Model with site plan for the Space Theatre for Woodstock, New York, 1931  
Exhibition print  
Original photograph by Studio Anton and Martin Bruehl

G. Exterior of the Space House, showroom of Modernage Furniture Company, New York, 1933  
Photograph by Fay S. Lincoln  
The *Space House* was a full-scale model of a single-family home made for the window of the Modernage Furniture Store in New York.



- H. Stage set for the production *Helen Retires*, Julliard School of Music, New York, 1934  
Juilliard School Library and Archives, New York  
In 1933 Kiesler began his work at the Juilliard School of Music with a series of striking set designs, including for *Helen Retires*, shown here.
- I. Side view of a shelving unit from the Mobile Home Library, 1938-39  
Exhibition print  
Original photograph by Ben Schnall
- J. Kiesler at the lighting board during a production of *Don Pasquale*, Julliard School of Music, New York, 1944  
Photograph by Paul Parker  
Juilliard School Library and Archives, New York
- K. Farewell dinner for André Breton, New York, 1945  
With his design for Peggy Guggenheim’s Art of This Century gallery in 1942, shown later in this exhibition, Kiesler befriended members of the New York émigré art scene. He is shown here in 1945 with the French artist André Breton and others in New York.
- L. Model of the Endless House, 1958  
In the early 1950s Kiesler began work on the egg-shaped *Endless House*, which eschewed rectilinear structure in favor of biomorphic curves. The design was first shown at the Kootz Gallery in New York City and developed through many iterations, including as a life-size model shown at the Museum of Modern Art in 1958.

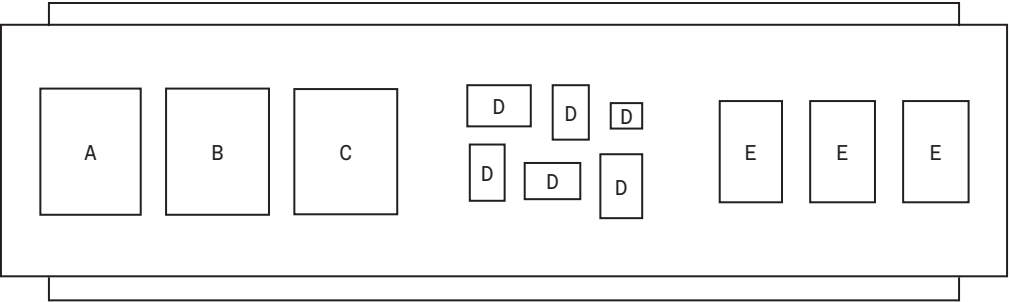
- M. Frederick Kiesler  
Armand Bartos  
American, born in 1910, died in 2005  
**Exterior of the Shrine of the Book at the Israel Museum, Jerusalem, completed 1965**  
Photograph by Alfred Bernheim  
Partnering with Armand Bartos, Kiesler designed the Shrine of the Book, which houses and displays the Dead Sea Scrolls at the Israel Museum in Jerusalem. The wing of the museum opened in 1965, the same year Kiesler died.
- IN THE CENTER OF THE ROOM  
Mobile Home Library, 2024, based on designs from 1939  
Powder-coated metal, acrylic, 3-D prints, aluminum rod, and electric motors  
Fabricated by Powerhouse Arts Makers



VITRINE 2

- A. Mobile Home Library, 1938-39  
Photographic collage with pen  
Based on photographs by Ezra Stoller
- B. Announcement for Furniture Design for Contemporary Living course at Columbia University, 1937
- C. Frederick Kiesler, c. 1938  
Facsimile  
Columbia University Faculty Photographs Collection, University Archives, Rare Book and Manuscripts Library, Columbia University Libraries, New York

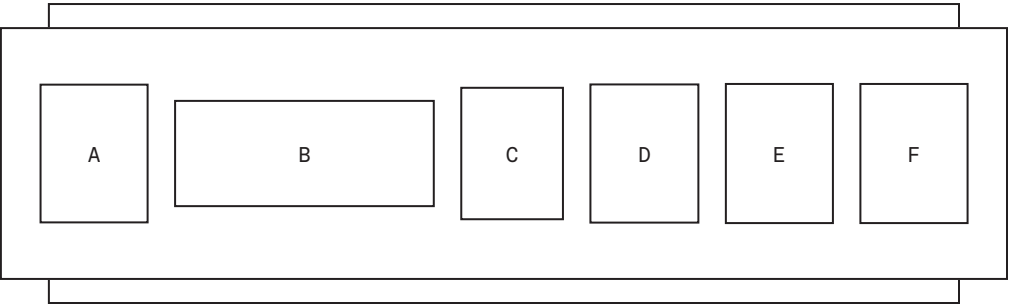
- D. Letter from Lydia Bond Powel, then at Columbia University's Teachers College's Institute of Educational Research, to the Carnegie Corporation describing Kiesler's work at the university, 1938  
Facsimile  
Rare Book and Manuscript Library, Carnegie Corporation of New York Records, Columbia University, New York
- E. Laboratory of Design Correlation course description from the catalogue of Columbia University's School of Architecture, 1938-39  
Typewriting on paper
- F. Mobile Home Library for the Architectural Record, Avery Hall, Columbia University, New York, 1941, printed 2024  
Exhibition prints  
Photographs by Ezra Stoller  
Esto, New York



VITRINE 3

- A. Detail of a shelving unit from the Mobile Home Library, 1938-39  
Photograph by Ben Schnall
- B. Side view of a shelving unit from the Mobile Home Library, 1938-39  
Photograph by Ben Schnall

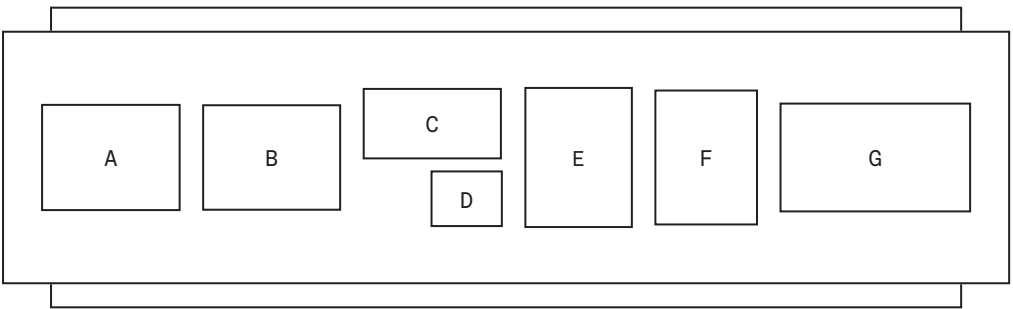
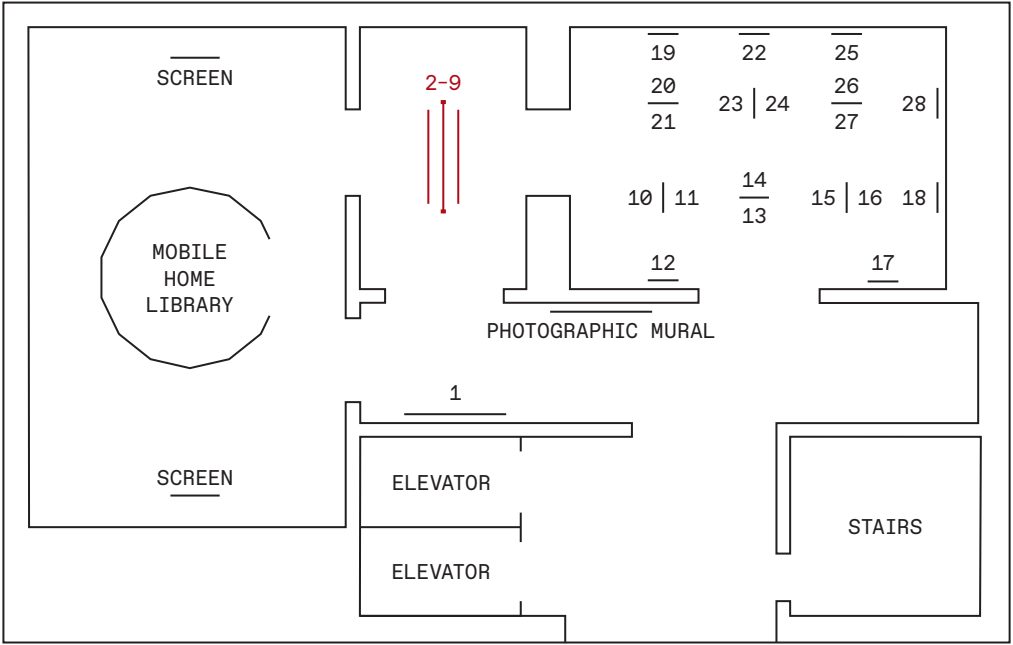
- C. Side view of a shelving unit from the Mobile Home Library, 1938-39  
Photograph by Ben Schnall
- D. Production of the Mobile Home Library, 1938-39
- E. Hinges from the Mobile Home Library, 1938



VITRINE 4

- A. Report on Contact Cycle Study, Laboratory of Design Correlation research material, 1938  
Typewriting on paper
- B. Diagram of fatigue reduction provisions for the Mobile Home Library, 1937-38  
Pencil on paper
- C. Correlation of Principles, 11 Parameters for Book Storage at Home, 1938  
Pencil, typewriting, and oil crayon on paper

- D. Notes on Energy Saving for the Mobile Home Library, 1938  
Pencil on paper
- E. Study for the Mobile Home Library, 1938  
Pencil on paper
- F. Four-Dimensional Display, study for the Mobile Home Library, 1938  
Pencil on paper



VITRINE 5

- A. Respirator, Laboratory of Design  
Correlation research material, 1938  
Photostat on paper

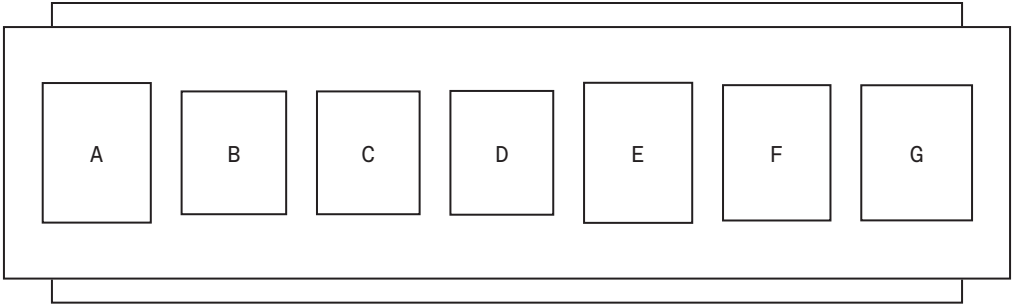
B. Fatigue Measurement, Bioelectric Methods:  
Morphology, Laboratory of Design  
Correlation research material, 1938  
Photostat on paper

C. Untitled, Bioelectric Research  
Experiment at the University of  
Chicago, 1928, Laboratory of Design  
Correlation presentation board, 1938  
Photograph mounted on card

D. A Woman Being Examined for Muscle  
Tone, Laboratory of Design Correlation  
research material, 1938  
Facsimile
- E. Francis Gano Benedict's Respiratory  
Calorimeter, 1905, Laboratory of Design  
Correlation research material, 1938

F. Letter from Frederick Kiesler to  
Dr. J. W. Forbes, Psychiatric Hospital,  
New York, explaining his interest  
in using a Polyelectrophysiograph at  
the Laboratory of Design Correlation  
to study fatigue and physical and  
psychological human states, 1938

G. Promotional Brochure for Junior Garceau  
Electroencephalography, Laboratory of  
Design Correlation research material, 1938



VITRINE 6

- A. Snead Book Conveyor, information storage  
study from the Laboratory of Design  
Correlation presentation boards for the  
Book Storage Teaching Project, 1938  
Collage and pencil on card

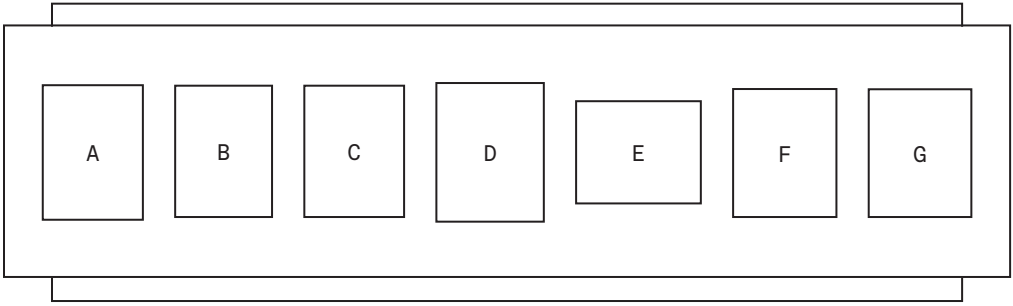
B. Roller Shelves, information storage  
study from the Laboratory of Design  
Correlation presentation boards for the  
Book Storage Teaching Project, 1938  
Collage and pencil on card

C. Wydesteel Busses, information storage  
study from the Laboratory of Design  
Correlation presentation boards for the  
Book Storage Teaching Project, 1938  
Collage and pencil on card

D. Catalogue Binders, information storage  
study from the Laboratory of Design
- E. Snead Carrel, information storage  
study from the Laboratory for Design  
Correlation presentation boards of the  
Library Teaching Project, 1938  
Collage and pencil on card

F. GF Steel Shelving, information storage  
study from the Laboratory of Design  
Correlation presentation boards for the  
Book Storage Teaching Project, 1938  
Pencil on newspaper clipping and cardboard

G. Snead and Co., information storage  
study from the Laboratory of Design  
Correlation presentation boards for  
the Book Storage Teaching Project, 1938  
Colored pencil and pencil on newspaper  
clippings and cardboard



VITRINE 7

- A. Mirror, 1937-41  
Ink on paper

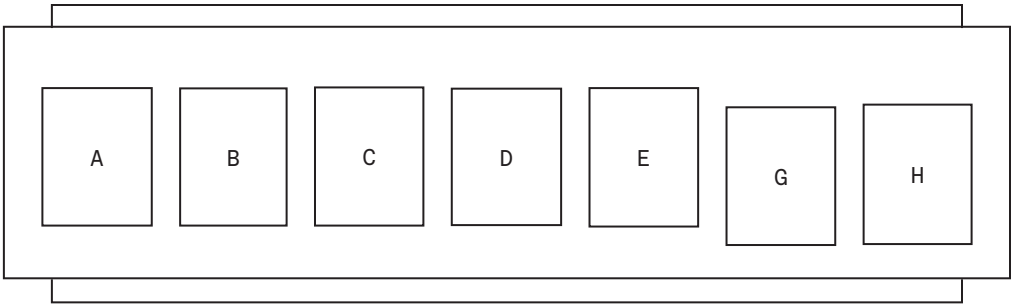
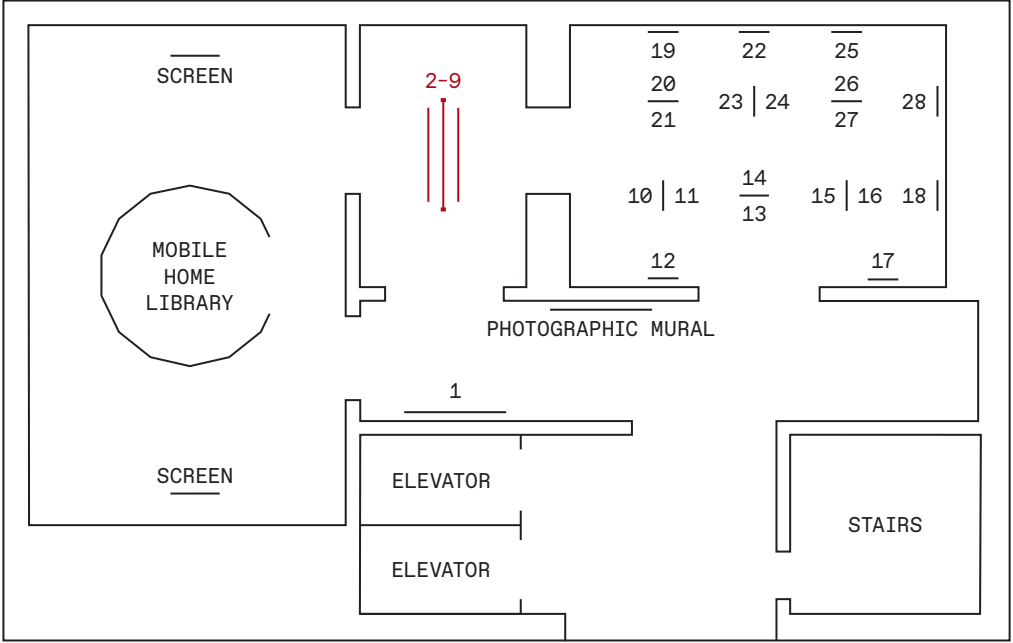
B. Seating with Lectern (Height), 1937-41  
Ink on paper

C. Mirror Picture, Radio and Television,  
1937-41  
Ink on paper

D. Seating with Projector and Projection  
Surface (Screen), 1937  
Pencil and ink on paper
- E. Person Viewing a Newspaper Using a  
Microfilm Reading Machine, Laboratory  
of Design Correlation research  
material, 1938

F. Person Operating a Repro-machine for  
Photographing Rare Books, Laboratory  
of Design Correlation research  
material, 1938

G. Brochure with a Person Operating a  
Typewriter-Module of the Kodak Recordak  
Microform Machine, Laboratory of Design  
Correlation research material, 1938



VITRINE 8

- A. Cylinder Bookcase, library study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1938  
Pencil on paper

B. Energy and Time-Saving, Harvard Law School [Boston], library study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1938  
Pencil on paper

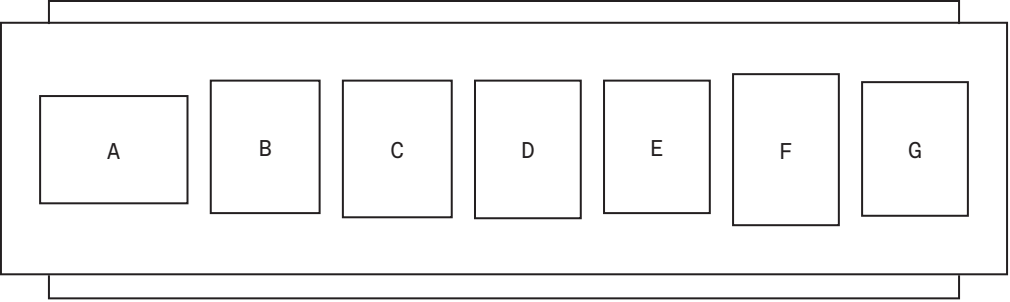
C. J. H. Assoc., library study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1938  
Pencil on paper

D. Library study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1938  
Pencil on paper

E. Physiotechnic, Psychotechnic, Laboratory of Design Correlation study of the Library of Saint Jerome by Carpaccio, 1938  
Pencil and ink on paper  
Drawing by Alden Thompson

F. The architects Richard Neutra and Peter Pfisterer, Landfair Apartments [Los Angeles], library study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41  
Pencil on paper and cardboard

G. Bibliothèque Nationale [Paris], library study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41  
Pencil on paper and cardboard



VITRINE 9

- A. F. J. Kiesler's Ventilator, Laboratory of Design Correlation studies on book storage, 1937-41

B. Sliding door system, published in Das Möbel als Gebrauchsgegenstand [Furniture as a Commodity], 1937, study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41

C. F. J. Kiesler's Swinging Bookcase, shelf and desk study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41

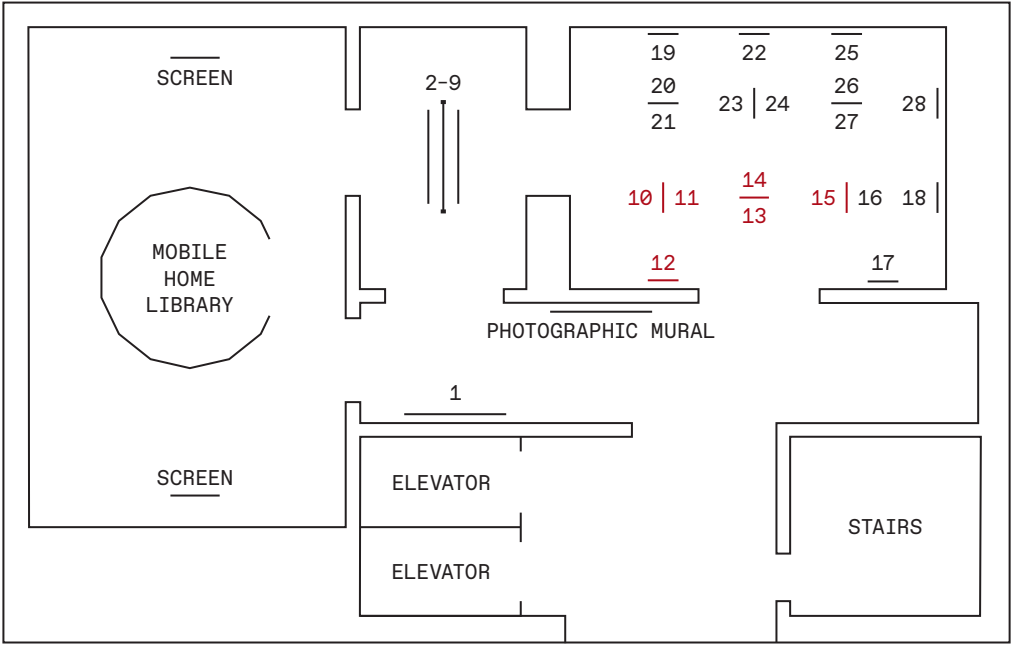
D. Reader Surrounded by Books, shelf and desk study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41

E. Retractable Wheels, shelf and desk study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41

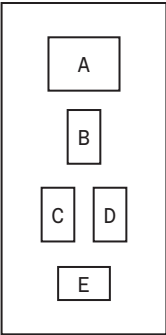
F. Active Reference, shelf and desk study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41

G. Swing Shelf, shelf and desk study from the Laboratory for Design Correlation presentation boards for the Book Storage Teaching Project, 1937-41
- All pencil on paper



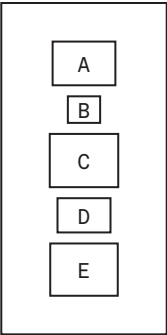


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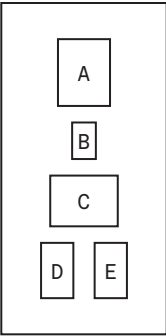
- VITRINE 10**
- A. Study for the Vision Machine, 1937-38  
Ink on paper
  - B. Dream Image, study for the Vision Machine, 1937-41  
Pencil on paper
  - C. Forebrain, Central, Cortex, study for the Vision Machine, 1937-41  
Pencil on a Ferro Enameling Corporation printed calendar
  - D. Genero-active Osmosis, study for the Vision Machine, 1938-42  
Pencil on a Ferro Enameling Corporation printed calendar
  - E. Study for the Vision Machine, 1938-41  
Ink on paper

11



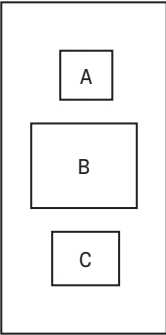
- VITRINE 11**
- A. Psychophysigraph, Correalistic diagram for the Vision Machine, 1930-40  
Ink on paper
  - B. Wavelength, study for the Vision Machine, 1938-41  
Ink on paper
  - C. Tubes, Biolite, study for the Vision Machine, 1938  
Pencil on paper
  - D. Transformer, study for the Vision Machine, 1938  
Pencil on paper
  - E. Study for the Vision Machine, 1938  
Pencil on paper

12



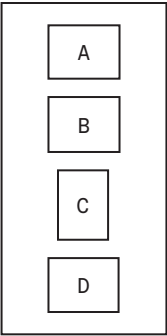
- VITRINE 12**
- A. Stimulus, Integration, Projection, study for the Vision Machine, 1938-41  
Pencil on paper
  - B. Graphics on Different Levels of Consciousness, study for the Vision Machine, 1938-41  
Ink on paper
  - C. Vision, Consciousness diagram, 1938-41  
Pencil on paper
  - D. Freud's Invention, dream vision of the Mutation of Vision into Sound, 1938-41  
Pencil on paper
  - E. Automatic Recording of Dreams, dream vision of the Mutation of Vision into Sound, 1938-41  
Pencil on paper

14



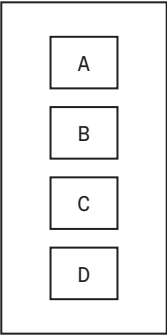
- VITRINE 14**
- A. Tubes, Biolite, study for the Vision Machine, 1938  
Pencil on paper
  - B. Plan for installing the Vision Machine, 1941  
Pencil on tracing paper
  - C. Tubes, Biolite, study for the Vision Machine, 1938  
Pencil on paper

13

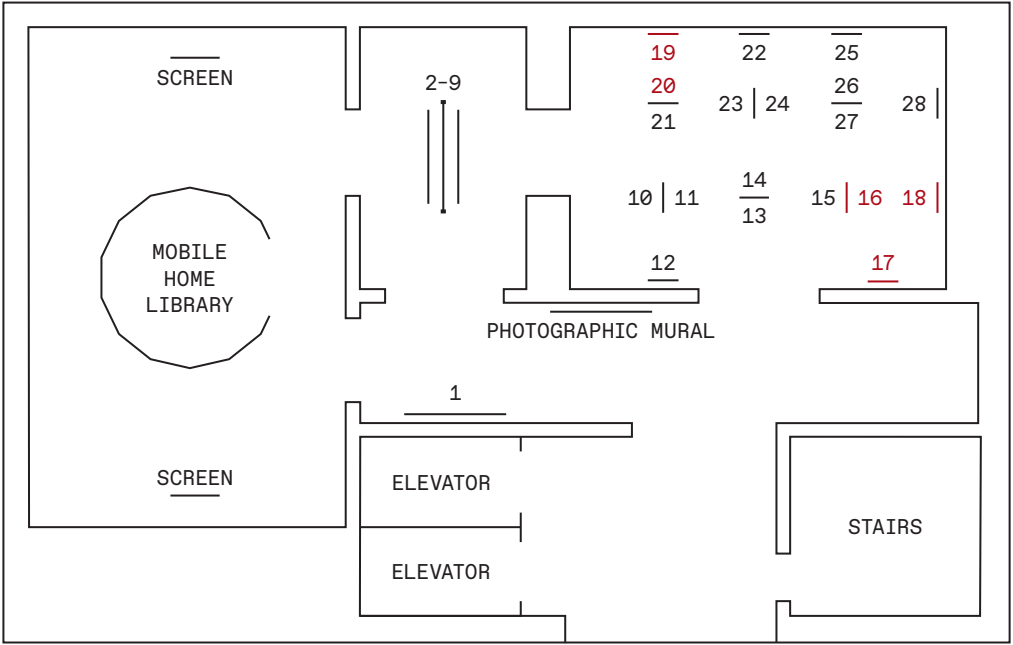


- VITRINE 13**
- A. Do We See in a Two-Way System?, study of human cognition for the Vision Machine, 1938
  - B. The Shortcomings of Human Sight, study for the Vision Machine, 1938
  - C. Human Eye, X-ray, Television, study for the Vision Machine, 1937-38
  - D. The Shortcomings of Human Sight, study for the Vision Machine, 1938  
All ink on paper

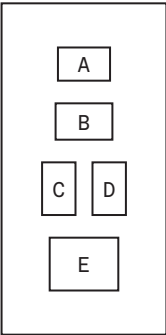
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- VITRINE 15**
- A. Tubes, study for the Vision Machine, 1938
  - B. Glass Filled with Gas, study for the Vision Machine, 1938
  - C. Tubes, Biolite, study for the Vision Machine, 1938
  - D. Tubes, Waterbubble, Gas, Sparkball, study for the Vision Machine, 1938  
All pencil on paper

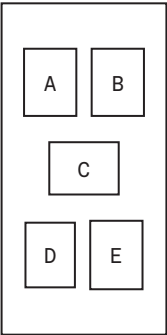


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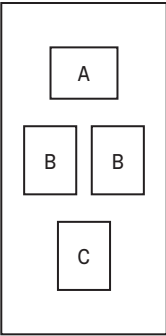
- VITRINE 16**
- A. Study on perception, 1938-41  
Ink on paper
  - B. Study on perception, 1938-41  
Ink on paper
  - C. Human Cognition (Shortest-Longest), study for the Vision Machine, 1938-41  
Ink on paper
  - D. All Physical Radiation . . . , 1938-41  
Ink on paper
  - E. Energy Vision, study for the Vision Machine, 1938-41  
Pencil on paper

17



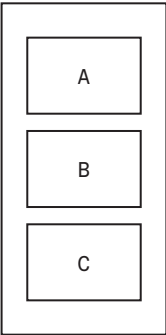
- VITRINE 17**
- A. Tables for the Vision Machine, 1938-41  
Pencil and typewriting on paper
  - B. Vision Machine Proposal, 1938  
Typewriting on paper
  - C. Diagram of Brass Balls for Vision Machine, as suggested by Professor Fink, 1938  
Ink and pencil on paper
  - D. Vision Machine Field Trip Report, 1938  
Typewriting on paper
  - E. Diagram for the Field of Dreams, Imagerie [Imagery], 1938-41  
Ink and pencil on paper  
Illustration after Wilhelm Wundt

18



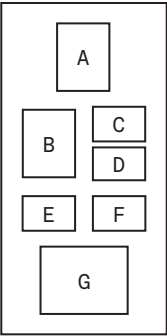
- VITRINE 18**
- A. Seated Figure with Viewing Apparatus, detail study for the Vision Machine, 1938-41  
Pencil on paper
  - B. Brief Descriptions of the Vision Machine, 1938  
Typewriting on paper
  - C. Lists of the various images (e.g., image of hypnosis, image of hallucination, etc.), 1938  
Typewriting and pencil on paper

20



- VITRINE 20**
- A. Opening spread from Kiesler's essay "On Correalism and Biotechnique: Definition and Test of a New Approach to Building Design," published in the Architectural Record, 1939
  - B. Spread from "On Correalism and Biotechnique," describing the biotechnical features of the Mobile Home Library
  - C. Spread from "On Correalism and Biotechnique," with the collage of the Mobile Home Library based on Ezra Stoller's photographs of the test unit

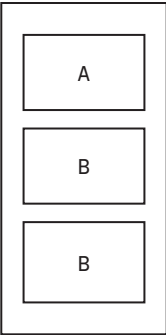
19



- VITRINE 19**
- A. We Live through Correalism, 1937-41  
Ink and typewriting on paper
  - B. Metabolism Chart of the House, 1933  
Ink and typewriting on paper
  - C. Window-Fan, from Vision Machine, Correalism, Biotechnique, 1935-40  
Ink on paper
  - D. Window-Fan, from Vision Machine, Correalism, Biotechnique, 1935-40  
Ink on paper
  - E. The Human-A Terrestrial Spectra, from Vision Machine, Correalism, Biotechnique, 1935-40  
Ink on paper
  - F. Artificial Growth of the Sense of Seeing, from Vision Machine, Correalism, Biotechnique, 1935-40  
Ink on paper
  - G. Study of the development diagram from the Correalism Manifesto, 1947-49  
Ink on paper



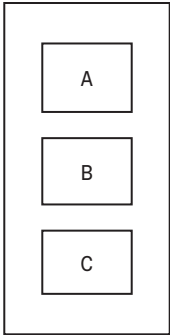
21



VITRINE 21

- A. Correalism Manifesto, published in French by the journal L’ Architecture d’Aujourd’hui (The Architecture of Today), 1949
- B. Spreads from the Correalism Manifesto, 1949

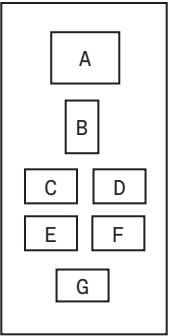
22



VITRINE 22

- A. Study for the presentation of works in object boxes for the Art of This Century gallery, New York, 1942  
Ink and gouache on paper
- B. Study for a viewing apparatus for the Art of This Century gallery, New York, 1942  
Pencil on paper
- C. Study of image perception for the Art of This Century gallery, New York, 1942  
Ink and gouache on paper

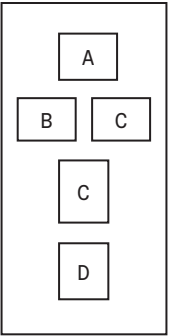
23



VITRINE 23

- A. Study for a viewing apparatus for the Art of This Century gallery, New York, 1942  
Pencil on paper
- B. Design Study for Viewing Art for the Art of This Century gallery, New York, 1942  
Ink on paper
- C. Study for a paternoster for displaying pieces by Paul Klee for the Art of This Century gallery, New York, 1942  
Pencil on paper
- D. Sketch for viewing the works of Paul Klee for the Art of This Century gallery, New York, 1942  
Pencil on paper
- E. Design study for a showcase for the Art of This Century gallery, New York, 1942  
Pencil on paper
- F. Study for picture staging for the Art of This Century gallery, New York, 1942  
Pencil on paper
- G. Study for a mechanism to view artworks for the Art of This Century gallery, New York, 1942  
Pencil on paper

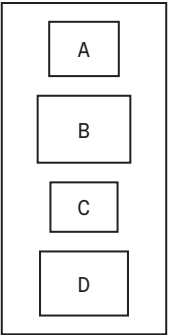
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VITRINE 24

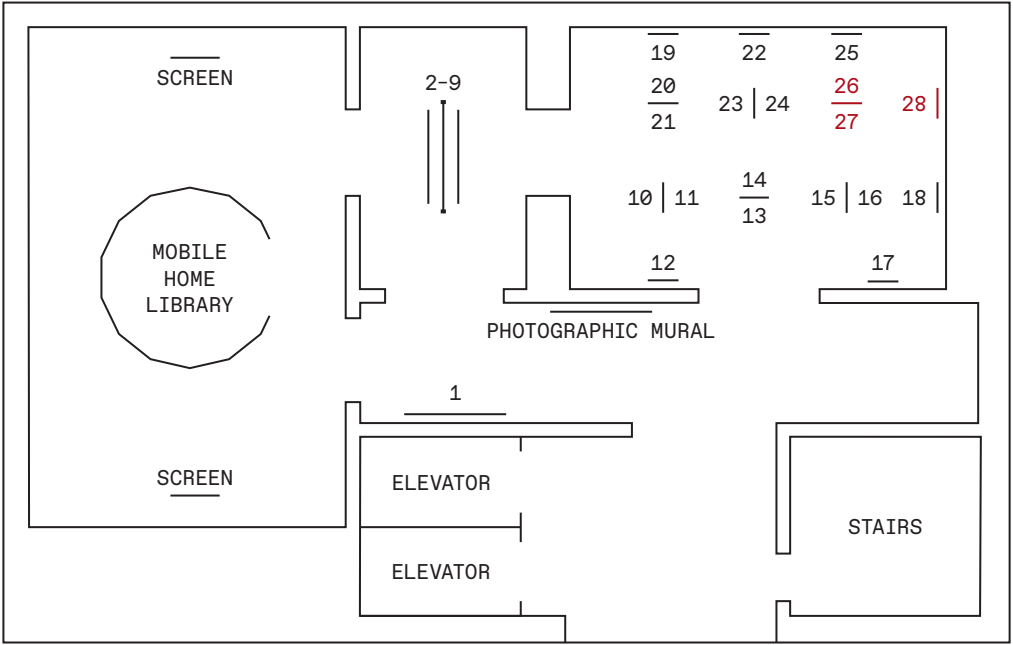
- A. Shadow box for the Art of This Century gallery, New York, 1942  
[Photograph by Berenice Abbott](#)
- B. Abstract gallery of the Art of This Century gallery, New York, 1942  
[Photograph by Berenice Abbott](#)
- C. Abstract gallery of the Art of This Century gallery, New York, 1942
- D. Viewing mechanisme for Duchamp’s Box in a Valise for the Kinetic gallery of the Art of This Century gallery, New York, 1942  
[Photograph by Berenice Abbott](#)

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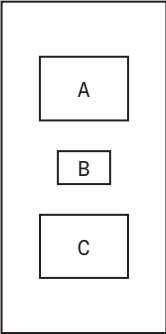


VITRINE 25

- A. Study on a display structure with a pull-out drawer system for the Art of This Century gallery, New York, 1942  
Ink on paper
- B. Study for a viewing apparatus for the Art of This Century gallery, New York, 1942  
Ink and gouache on paper
- C. Study for a viewing device for the Art of This Century gallery, New York, 1942  
Ink and gouache on paper
- D. Study for painting display and lighting for the Art of This Century gallery, New York, 1942  
Ink on paper



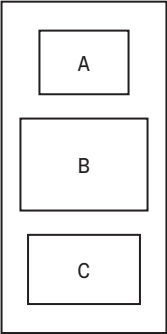
26



VITRINE 26

- A. Study for display structure for the exhibition Bloodflames 1947, Hugo Gallery, New York  
Ink and gouache on paper
- B. Design study for exhibition hanging system for the exhibition Bloodflames 1947, Hugo Gallery, New York  
Ink on paper
- C. Study for display structure and color scheme for the exhibition Bloodflames 1947, Hugo Gallery, New York  
Ink and gouache on paper

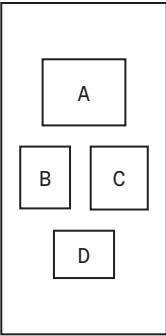
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VITRINE 27

- A. Study for the Hall of Superstitions for the International Exposition of Surrealism, Galerie Maeght, Paris, 1947  
Ink on paper
- B. Study for “The Moon Eye” in the Hall of Superstitions for the International Exposition of Surrealism, Galerie Maeght, Paris, 1947  
Ink and gouache on paper
- C. Adaptation of the shadow box from the article “Design-Correlation as an Approach to Architectural Planning,” published in VVV Magazine, 1943  
Offset printing on paper

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VITRINE 28

- A. Vogue photo shoot at the exhibition Bloodflames 1947, Hugo Gallery, New York  
Photograph by [Constantin Joffé](#)
- B. Kiesler behind a curtain in the exhibition Bloodflames 1947, Hugo Gallery, New York  
Photograph by [Gordon Bernie Kaufmann](#)
- C. Hall of Superstitions for the International Exposition of Surrealism, Galerie Maeght, Paris, 1947  
Photograph by [William Maywald](#)
- D. Installation view of the exhibition Bloodflames 1947, Hugo Gallery, New York

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