

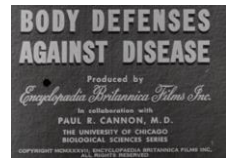

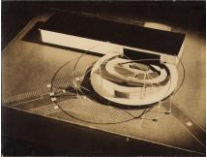







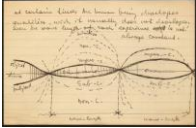

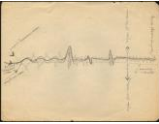




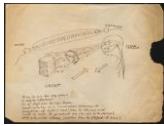



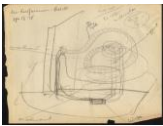
IMAGE	TOMBSTONE	LENDER	LOCATION
	Mobile Home Library, 2024, based on designs from 1939 Powder-coated metal, acrylic, 3-D prints, aluminum rod, and electric motors Fabricated by Powerhouse Arts Makers		IN THE CENTER OF THE ROOM
	Movement of Rotating Library Units, 2024 ~4 min. Produced and provided by Farah Alkhoury, Tigran Konstandyan, Mark Wasuta		ON THE SCREENS
	The Frog, 1931 9 min., 53 sec. 16mm transfered to video, black and white with sound Originally shown by Frederick Kiesler at the Laboratory of Design Correlation, Columbia University, New York Produced by Encyclopaedia Britannica, Inc. Films provided by Indiana University Libraries Moving Image Archive, Bloomington	Indiana University Libraries Moving Image Archive, Bloomington	ON THE SCREENS
	Electrons, 1937 10 min., 59 sec. 16mm transfered to video, black and white with sound Originally shown by Frederick Kiesler at the Laboratory of Design Correlation, Columbia University, New York Produced by Encyclopaedia Britannica, Inc. Films provided by Indiana University Libraries Moving Image Archive, Bloomington	Indiana University Libraries Moving Image Archive, Bloomington	ON THE SCREENS
	Body Defenses against Disease, 1937 10 min., 27 sec. 16mm transfered to video, black and white with sound Originally shown by Frederick Kiesler at the Laboratory of Design Correlation, Columbia University, New York Produced by Encyclopaedia Britannica, Inc. Films provided by Indiana University Libraries Moving Image Archive, Bloomington	Indiana University Libraries Moving Image Archive, Bloomington	ON THE SCREENS
	The Nervous System, 1937 9 min., 47 sec. 16mm transfered to video, black and white with sound Originally shown by Frederick Kiesler at the Laboratory of Design Correlation, Columbia University, New York Produced by Encyclopaedia Britannica, Inc. Films provided by Indiana University Libraries Moving Image Archive, Bloomington	Indiana University Libraries Moving Image Archive, Bloomington	ON THE SCREENS
	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	PHOTOGRAPHIC MURAL

	<p>Stage design for Karel Capek's R.U.R (Rossum's Universal Robots), Berlin, 1923</p> <p>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.</p>	<p>Austrian Frederick and Lillian Kiesler</p> <p>Private Foundation, Vienna</p>	VITRINE 1 - A
	<p>Space Stage (Raumbühne), International Exhibition of New Theater Techniques, Vienna, 1924</p> <p>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.</p>	<p>Austrian Frederick and Lillian Kiesler</p> <p>Private Foundation, Vienna</p>	VITRINE 1 - B
	<p>Window displays, Saks Fifth Avenue, New York, 1928</p> <p>Photographs by Lorrell</p> <p>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.</p>	<p>Austrian Frederick and Lillian Kiesler</p> <p>Private Foundation, Vienna</p>	VITRINE 1 - C
	<p>Exterior of the Film Guild Cinema, New York, 1929</p> <p>Photograph by Emil C. Lucks</p> <p>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.</p>	<p>Austrian Frederick and Lillian Kiesler</p> <p>Private Foundation, Vienna</p>	VITRINE 1 - D
	<p>Views of the "Screen-O-Scope," the Film Guild Cinema's variable-sized screen, New York, 1929</p> <p>Photo collage and photograph by Ruth Bernhard</p>	<p>Austrian Frederick and Lillian Kiesler</p> <p>Private Foundation, Vienna</p>	VITRINE 1 - E
	<p>Views of the "Screen-O-Scope," the Film Guild Cinema's variable-sized screen, New York, 1929</p> <p>Photo collage and photograph by Ruth Bernhard</p>	<p>Austrian Frederick and Lillian Kiesler</p> <p>Private Foundation, Vienna</p>	VITRINE 1 - E
	<p>Views of the "Screen-O-Scope," the Film Guild Cinema's variable-sized screen, New York, 1929</p> <p>Photo collage and photograph by Ruth Bernhard</p>	<p>Austrian Frederick and Lillian Kiesler</p> <p>Private Foundation, Vienna</p>	VITRINE 1 - E







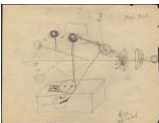
	<p>Model with site plan for the Space Theatre for Woodstock, New York, 1931 Exhibition print Original photograph by Studio Anton and Martin Bruehl</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 1 - F
	<p>Exterior of the Space House, showroom of Modernage Furniture 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.</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 1 - G
	<p>Stage set for the production Helen Retires, Juilliard 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.</p>	<p>Juilliard School Library and Archives, New York</p>	VITRINE 1 - H
	<p>Side view of a shelving unit from the Mobile Home Library, 1938-39 Exhibition print Original photograph by Ben Schnall</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 1 - I
	<p>Kiesler at the lighting board during a production of Don Pasquale, Juilliard School of Music, New York, 1944 Photograph by Paul Parker Juilliard School Library and Archives, New York</p>	<p>Juilliard School Library and Archives, New York</p>	VITRINE 1 - J
	<p>Farewell dinner for André Breton, New York, 1945 Facsimile 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.</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 1 - K
	<p>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.</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 1 - L


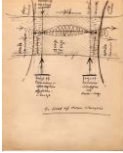





	<p>Frederick Kiesler Armand Bartos American, born in 1910, died in 2005 Exterior of the Shrine of the Book at the Israel Museum, Jerusalem, completed 1965 Photograph by Alfred Bernheim Partnering with Armand Bartos, Kiesler designed the Shrine of the Book, which houses and displays the Dead Sea Scrolls at the Israel Museum in Jerusalem. The wing of the museum opened in 1965, the same year Kiesler died.</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 1 - M</p>
	<p>Study for the Vision Machine, 1937-38 Ink on paper</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 10 - A</p>
	<p>Dream Image, study for the Vision Machine, 1937-41 Pencil on paper</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 10 - B</p>
	<p>Forebrain, Central, Cortex, study for the Vision Machine, 1937-41 Pencil on a Ferro Enameling Corporation printed calendar</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 10 - C</p>
	<p>Genero-active Osmosis, study for the Vision Machine, 1938-42 Pencil on a Ferro Enameling Corporation printed calendar</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 10 - D</p>
	<p>Study for the Vision Machine, 1938-41</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 10 - E</p>
	<p>Psychophysigraph, Correalistic diagram for the Vision Machine, 1930-40 Ink on paper</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 11 - A</p>


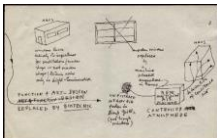

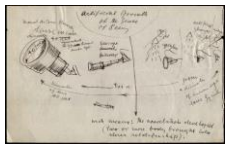
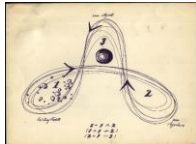


	Wavelength, study for the Vision Machine, 1938–41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 11 - B
	Tubes, Biolite, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 11 - C
	Transformer, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 11 - D
	Study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 11 - E
	Stimulus, Integration, Projection, study for the Vision Machine, 1938–41 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 12 - A
	Graphics on Different Levels of Consciousness, study for the Vision Machine, 1938–41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 12 - B
	Vision, Consciousness diagram, 1938–41 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 12 - C


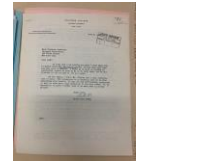
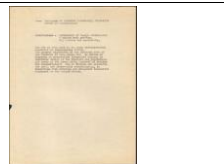




	Freud's Invention, dream vision of the Mutation of Vision into Sound, 1938–41 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 12 - D
	Automatic Recording of Dreams, dream vision of the Mutation of Vision into Sound, 1938–41 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 12 - E
	Do We See in a Two-Way System?, study of human cognition for the Vision Machine, 1938 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 13 - A
	The Shortcomings of Human Sight, study for the Vision Machine, 1938 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 13 - B
	Human Eye, X-ray, Television, study for the Vision Machine, 1937–38 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 13 - C
	The Shortcomings of Human Sight, study for the Vision Machine, 1938 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 13 - D
	Tubes, Biotite, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 14 - A





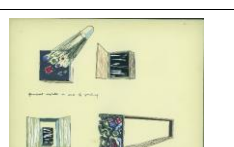
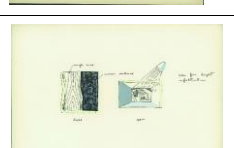

	Plan for installing the Vision Machine, 1941 Pencil on tracing paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 14 - B
	Tubes, Biotte, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 14 - C
	Tubes, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 15 - A
	Glass Filled with Gas, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 15 - B
	Tubes, Biotte, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 15 - C
	Tubes, Waterbubble, Gas, Sparkball, study for the Vision Machine, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 15 - D
	Study on perception, 1938-41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 16 - A



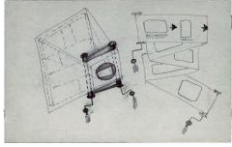
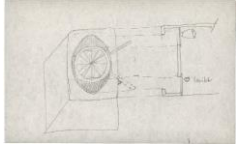
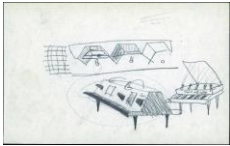


	Study on perception, 1938–41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 16 - B
	Human Cognition (Shortest–Longest), study for the Vision Machine, 1938–41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 16 - C
	All Physical Radiation . . . , 1938–41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 16 - D
	Energy Vision, study for the Vision Machine, 1938–41 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 16 - E
	Tables for the Vision Machine, 1938–41 Pencil and typewriting on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 17 - A
	Vision Machine Proposal, 1938 Typewriting on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 17 - B
	Diagram of Brass Balls for Vision Machine, as suggested by Professor Fink, 1938 Ink and pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 17 - C

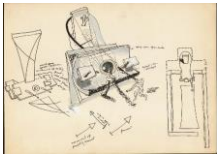
	Vision Machine Field Trip Report, 1938 Typewriting on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 17 - D
	Diagram for the Field of Dreams, Imagerie [Imagery], 1938-41 Ink and pencil on paper Illustration after Wilhelm Wundt	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 17 - E
	Seated Figure with Viewing Apparatus, detail study for the Vision Machine, 1938-41 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 18 - A
	Brief Descriptions of the Vision Machine, 1938 Typewriting on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 18 - B
	Lists of the various images (e.g., image of hypnosis, image of hallucination, etc.), 1938 Typewriting and pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 18 - C
	We Live through Correalism, 1937-41 Ink and typewriting on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 19 - A
	Metabolism Chart of the House, 1933 Ink and typewriting on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 19 - B

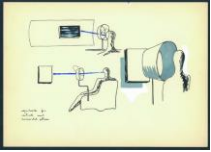
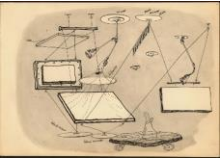

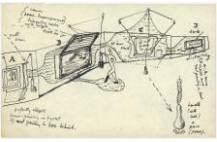


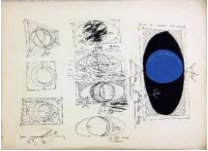
	Window-Fan, from Vision Machine, Correalism, Biotechnique, 1935–40 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 19 - C
	Window-Fan, from Vision Machine, Correalism, Biotechnique, 1935–40 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 19 - D
	The Human--A Terrestrial Spectra, from Vision Machine, Correalism, Biotechnique, 1935–40 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 19 - E
	Artificial Growth of the Sense of Seeing, from Vision Machine, Correalism, Biotechnique, 1935–40 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 19 - F
	Study of the development diagram from the Correalism Manifesto, 1947–49 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 19 - G
	Mobile Home Library, 1938–39 Photographic collage with pen Based on photographs by Ezra Stoller	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 2 - A
	Announcement for Furniture Design for Contemporary Living course at Columbia University, 1937	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 2 - B








	<p>Frederick Kiesler, c. 1938 Facsimile Columbia University Faculty Photographs Collection, University Archives, Rare Book and Manuscripts Library, Columbia University Libraries, New York</p>	<p>Columbia University Faculty Photographs Collection, University Archives, Rare Book and Manuscripts Library, Columbia University Libraries, New York</p>	VITRINE 2 - C
	<p>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</p>	<p>Rare Book and Manuscript Library, Carnegie Corporation of New York Records, Columbia University, New York</p>	VITRINE 2 - D
	<p>E. Laboratory of Design Correlation course description from the catalogue of Columbia University's School of Architecture, 1938-39 Typewriting on paper</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 2 - E
	<p>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</p>	<p>Esto, New York</p>	VITRINE 2 - F
	<p>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</p>	<p>Esto, New York</p>	VITRINE 2 - F
	<p>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</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 20 - A
	<p>Spread from "On Correalism and Biotechnique," describing the biotechnical features of the Mobile Home Library</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	VITRINE 20 - B


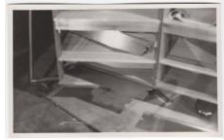





	Spread from "On Correalism and Biotechnique," with the collage of the Mobile Home Library based on Ezra Stoller's photographs of the test unit	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 20 - C
	Correalism Manifesto, published in French by the journal L' Architecture d'Aujourd'hui (The Architecture of Today), 1949	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 21 - A
	Spreads from the Correalism Manifesto, 1949	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 21 - B
	Spreads from the Correalism Manifesto, 1949	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 21 - B
	Study for the presentation of works in object boxes for the Art of This Century gallery, New York, 1942 Ink and gouache on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 22 - A
	Study for a viewing apparatus for the Art of This Century gallery, New York, 1942 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 22 - B
	Study of image perception for the Art of This Century gallery, New York, 1942 Ink and gouache on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 22 - C








	Study for a viewing apparatus for the Art of This Century gallery, New York, 1942 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 23 - A
	Design Study for Viewing Art for the Art of This Century gallery, New York, 1942 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 23 - B
	Study for a paternoster for displaying pieces by Paul Klee for the Art of This Century gallery, New York, 1942 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 23 - C
	Sketch for viewing the works of Paul Klee for the Art of This Century gallery, New York, 1942 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 23 - D
	Design study for a showcase for the Art of This Century gallery, New York, 1942 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 23 - E
	Study for picture staging for the Art of This Century gallery, New York, 1942 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 23 - F
	Study for a mechanism to view artworks for the Art of This Century gallery, New York, 1942 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 23 - G

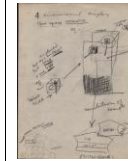

	Shadow box for the Art of This Century gallery, New York, 1942 Photograph by Berenice Abbott	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 24 - A
	Abstract gallery of the Art of This Century gallery, New York, 1942	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 24 - C
	Abstract gallery of the Art of This Century gallery, New York, 1942	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 24 - C
	Viewing mechanism 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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 24 - D
	Abstract gallery of the Art of This Century gallery, New York, 1942 Photograph by Berenice Abbott	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 24 - B
	Study on a display structure with a pull-out drawer system for the Art of This Century gallery, New York, 1942 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 25 - A
	Study for a viewing apparatus for the Art of This Century gallery, New York, 1942 Ink and gouache on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 25 - B








	Study for a viewing device for the Art of This Century gallery, New York, 1942 Ink and gouache on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 25 - C
	Study for painting display and lighting for the Art of This Century gallery, New York, 1942 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 25 - D
	Study for display structure for the exhibition Bloodflames 1947, Hugo Gallery, New York Ink and gouache on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 26 - A
	Design study for exhibition hanging system for the exhibition Bloodflames 1947, Hugo Gallery, New York Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 26 - B
	Study for display structure and color scheme for the exhibition Bloodflames 1947, Hugo Gallery, New York Ink and gouache on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 26 - C
	Study for the Hall of Superstitions for the International Exposition of Surrealism, Galerie Maeght, Paris, 1947 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 27 - A
	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 27 - B








	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 27 - C
	Vogue photo shoot at the exhibition Bloodflames 1947, Hugo Gallery, New York Photograph by Constantin Joffé	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 28 - A
	Kiesler behind a curtain in the exhibition Bloodflames 1947, Hugo Gallery, New York Photograph by Gordon Bernie Kaufmann	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 28 - B
	Hall of Superstitions for the International Exposition of Surrealism, Galerie Maeght, Paris, 1947 Photograph by William Maywald	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 28 - C
	Installation view of the exhibition Bloodflames 1947, Hugo Gallery, New York	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 28 - D
	Detail of a shelving unit from the Mobile Home Library, 1938-39 Photograph by Ben Schnall	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - A
	Side view of a shelving unit from the Mobile Home Library, 1938-39 Photograph by Ben Schnall	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - B




	Side view of a shelving unit from the Mobile Home Library, 1938-39 Photograph by Ben Schnall	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - C
	Production of the Mobile Home Library, 1938-39	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - D
	Production of the Mobile Home Library, 1938-39	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - D
	Production of the Mobile Home Library, 1938-39	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - D
	Production of the Mobile Home Library, 1938-39	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - D
	Production of the Mobile Home Library, 1938-39	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - D
	Production of the Mobile Home Library, 1938-39	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - D

	Hinges from the Mobile Home Library, 1938	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - E
	Hinges from the Mobile Home Library, 1938	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - E
	Hinges from the Mobile Home Library, 1938	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 3 - E
	Report on Contact Cycle Study, Laboratory of Design Correlation research material, 1938 Typewriting on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 4 - A
	Diagram of fatigue reduction provisions for the Mobile Home Library, 1937-38 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 4 - B
	Correlation of Principles, 11 Parameters for Book Storage at Home, 1938 Pencil, typewriting, and oil crayon on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 4 - C
	Notes on Energy Saving for the Mobile Home Library, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 4 - D

		Study for the Mobile Home Library, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 4 - E
		Four-Dimensional Display, study for the Mobile Home Library, 1938 Pencil on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 4 - F
		Respirator, Laboratory of Design Correlation research material, 1938 Photostat on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 5 - A
		Fatigue Measurement, Bioelectric Methods: Morphology, Laboratory of Design Correlation research material, 1938 Photostat on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 5 - B
		Untitled, Bioelectric Research Experiment at the University of Chicago, 1928, Laboratory of Design Correlation presentation board, 1938 Photograph mounted on card	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 5 - C
		A Woman Being Examined for Muscle Tone, Laboratory of Design Correlation research material, 1938 Facsimile	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 5 - D
		Francis Gano Benedict's Respiratory Calorimeter, 1905, Laboratory of Design Correlation research material, 1938	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 5 - E

	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 5 - F
	Promotional Brochure for Junior Garceau Electroencephalography, Laboratory of Design Correlation research material, 1938	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 5 - G
	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 6 - A
	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 6 - B
	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 6 - C
	Catalogue Binders, information storage study from the Laboratory of Design Correlation presentation boards of the Book Storage Teaching Project, 1938 Collage and pencil on card	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 6 - D
	Snead Carrei, information storage study from the Laboratory for Design Correlation presentation boards of the Library Teaching Project, 1938 Collage and pencil on card	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 6 - E

	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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 6 - F
	Sneed 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	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 6 - G
	Mirror, 1937-41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 7 - A
	Seating with Lectern (Height), 1937-41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 7 - B
	Mirror Picture, Radio and Television, 1937-41 Ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 7 - C
	Seating with Projector and Projection Surface (Screen), 1937 Pencil and ink on paper	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 7 - D
	Person Viewing a Newspaper Using a Microfilm Reading Machine, Laboratory of Design Correlation research material, 1938	Austrian Frederick and Lillian Kiesler Private Foundation, Vienna	VITRINE 7 - E

	<p>Person Operating a Repro-machine for Photographing Rare Books, Laboratory of Design Correlation research material, 1938</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 7 - F</p>
	<p>Brochure with a Person Operating a Typewriter-Module of the Kodak Recordak Microform Machine, Laboratory of Design Correlation research material, 1938</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 7 - G</p>
	<p>Cylinder Bookcase, library study from the Laboratory of Design Correlation presentation boards for the Book Storage Teaching Project, 1938 Pencil on paper</p>	<p>Austrian Frederick and Lillian Kiesler Private Foundation, Vienna</p>	<p>VITRINE 8 - A</p>