



"TERNARY TRANSFIGURAT" Juan Downey. Titi video-performs at 405 E. 13th St., New York, May, 1973.

"COMMUNICATION" by Juan Downey. Phone calls and mailed posters inviting hundreds of people to participate in this event.

For one night, a communication center is established.

The audience is provided with walkie-talkies, closed-circuit TV, telegraphs, intercom radio system, paper and pencils.

A tape is played, for the public to take notes. Then they leave the building; travel, by any means, as far as they can and communicate back to the center whatever they understood of the tape.

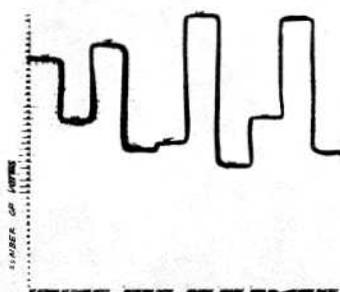
At the center, while a live rock-band plays during the night, messages are received, typed and placed over a large map of the area.

Once their messages have been delivered, the audience gradually returns to the center. Near dawn, the original tape is played again. This time, the participants are outside around the pile of burning messages and map. In silence, they listen and look until there is no sound or light.

Smithsonian Institution, Washington D.C. 1968.



"LIFE CYCLE" by Juan Downey. Soil + Water + Air + Light = Flowers. Flowers + Bees = Honey. C.C.T.V. environment. Electric Gallery Toronto, Canada, 1971
 Everson Museum of Art Syracuse, N.Y., 1971



QUESTION: "WHOM WOULD YOU GIVE MORE POWER TO IN THE ART MUSEUM STRUCTURES?"

"RESEARCH ON THE ART WORLD" by Juan Downey. On January 1970, seven hundred questionnaires were mailed to artists, collectors, and critics. Their answers were computed, rendered into graphics and displayed by electronic means. Howard Wise Gallery, N.Y. Lunn Gallery, Wash. D.C., Electric Gallery, Toronto, Canada.



"INVISIBLE ENERGY DICTATES A DANCE CONCERT" by Juan Downey. Cinemateque, New York, 1970.
 Dancer Graciela Figueroa stores combinations of habitual movements dictated to her through a C.C.T.V. monitor by six other performers. The performers move in response to the level of radiation, heat, humidity, radio-waves, and light imminent in the environment.