

Information

Edited by Kynaston L. McShine

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1970

Publisher

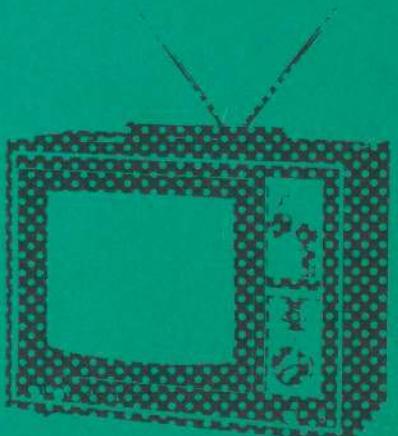
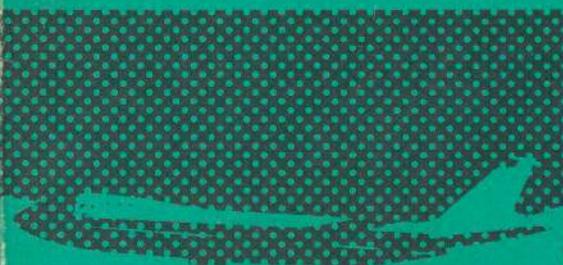
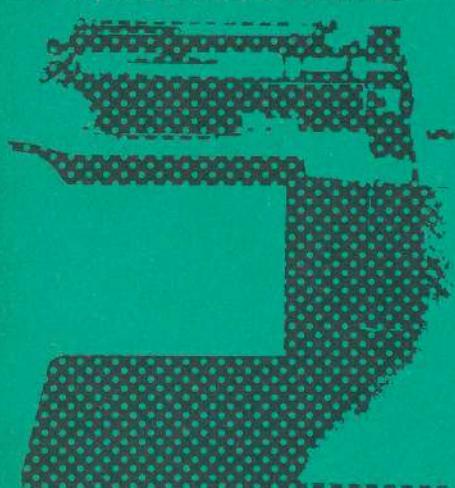
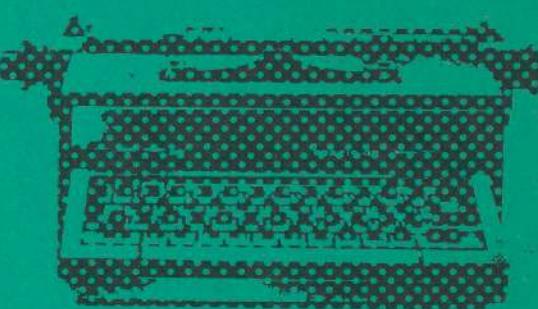
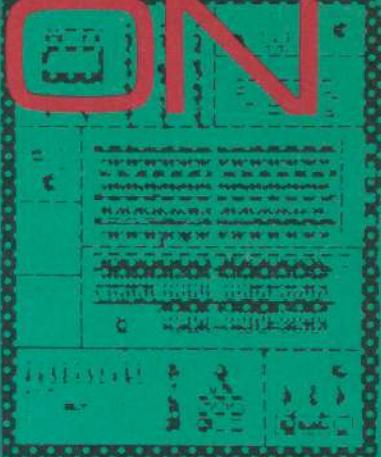
The Museum of Modern Art

Exhibition URL

www.moma.org/calendar/exhibitions/2686

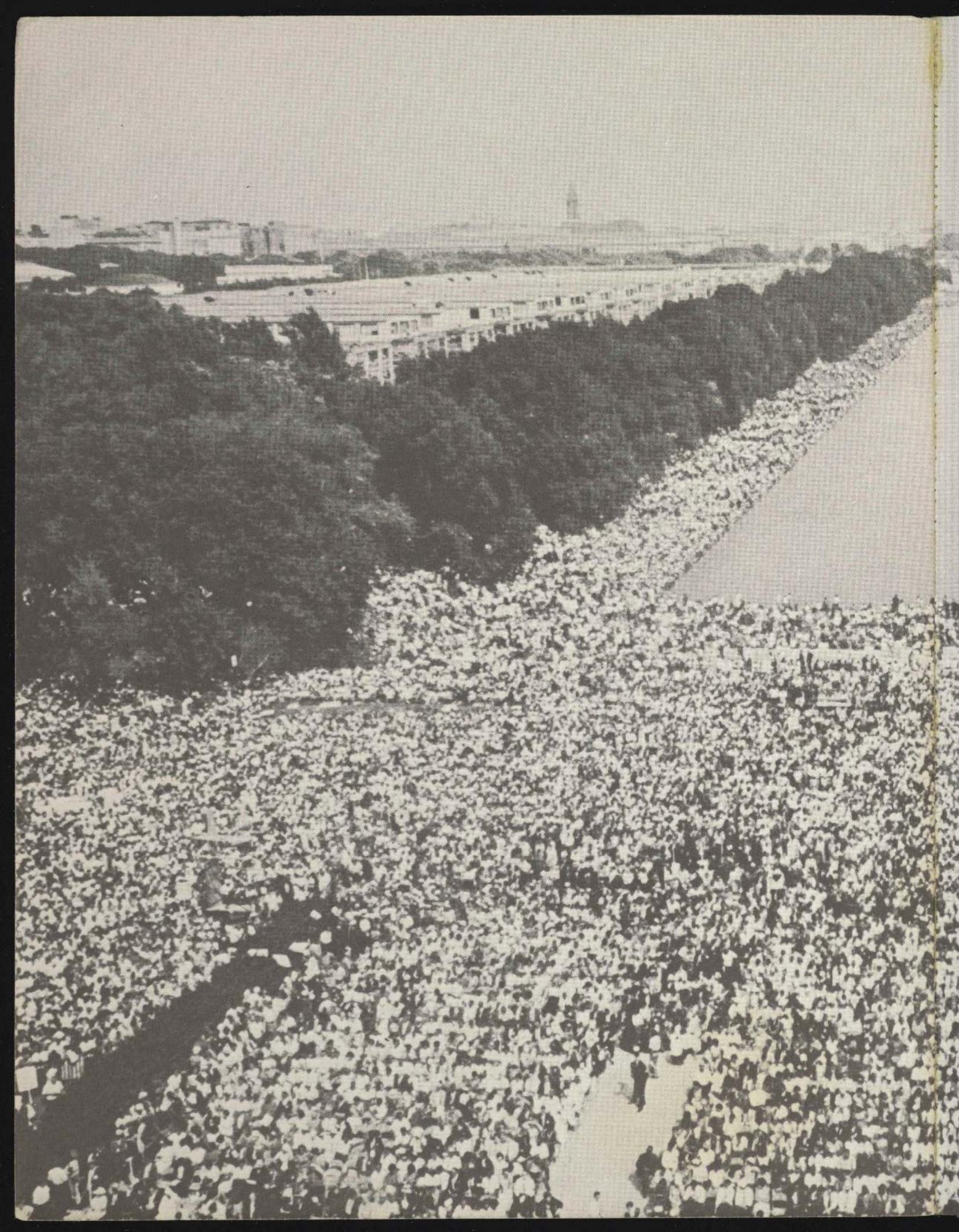
The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

INFORMATION



SUMMER 1970

THE MUSEUM OF MODERN ART
NEW YORK





ARTISTS

Vito Acconci
Carl Andre
Siah Armajani
Keith Arnatt
Art & Language Press
Art & Project
Richard Artschwager
David Askevold
Terry Atkinson
David Bainbridge
John Baldessari
Michael Baldwin
Barrio
Robert Barry
Frederick Barthelme
Bernhard and Hilla Becher
Joseph Beuys
Mel Bochner
Bill Bollinger
George Brecht
Stig Broegger
Stanley Brouwn
Daniel Buren
Victor Burgin
Donald Burgy
Ian Burn and Mel Ramsden
James Lee Byars
Jorge Luis Carballa
Christopher Cook
Roger Cutforth
Carlos D'Alessio
Hanne Darboven
Walter de Maria
Jan Dibbets
Gerald Ferguson
Rafael Ferrer
Barry Flanagan
Group Frontera
Hamish Fulton
Gilbert and George
Giorno Poetry Systems
Dan Graham
Hans Haacke
Ira Joel Haber
Randy Hardy
Michael Heizer
Hans Hollein
Douglas Huebler
Robert Huot
Peter Hutchinson
Richards Jarden
Stephen Kaltenbach
On Kawara
Joseph Kosuth
Christine Kozlov
John Latham
Barry Le Va
Sol LeWitt
Lucy R. Lippard
Richard Long
Bruce McLean
Cildo Campos Meirelles
Marta Minujin
Robert Morris
N. E. Thing Co. Ltd.
Bruce Nauman
New York Graphic Workshop
Newspaper
Group Oho
Helio Oiticica
Yoko Ono
Dennis Oppenheim
Panamarenko
Giulio Paolini
Paul Pechter
Giuseppe Penone
Adrian Piper
Michelangelo Pistoletto
Emilio Prini
Alejandro Puente
Markus Raetz
Yvonne Rainer
Klaus Rinke
Edward Ruscha
J. M. Sanejouand
Richard Sladden
Robert Smithson
Keith Sonnier
Ettore Sottsass jr.
Erik Thygesen
John Van Saun
Guilherme Magalhães Vaz
Bernar Venet
Jeffrey Wall
Lawrence Weiner
Ian Wilson

INFORMATION

Edited by Kynaston L. McShine

July 2 - September 20, 1970

The Museum of Modern Art, New York

Under the auspices of The International Council of The Museum of Modern Art

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When The Museum of Modern Art first suggested in the spring of last year that this exhibition be "an international report" of the activity of younger artists, the task seemed formidable and impossible. To demonstrate in any one exhibition the varied and valuable work of so many artists from so many countries becomes Herculean. Exclusions are always a disappointment.

The choice had to be narrowed down to what seemed to be the strongest "style" or international movement of the last three years. While much of the work is already well known in Europe, it is still generally unfamiliar to the American public. One of the privileges of presenting this exhibition is also to be able to introduce, among others, some very important artists from Argentina, Brazil, Canada, and Yugoslavia.

Those represented are part of a culture that has been considerably altered by communications systems such as television and film, and by increased mobility. Therefore, photographs, documents, films, and ideas, which are rapidly transmitted, have become an important part of this new work. This has led to an intellectual exchange and an international community of artists.

INFORMATION has purposely been made broad and informal. It is an introduction to work from which many of the aesthetic concerns of the seventies will probably emerge. There has been no attempt to strictly impose a definition of an aesthetic, nor to present a complete historical survey. The assembling of works by so many artists will allow various evaluations, interpretations, and considerations, but it is only a beginning.

I sincerely hope that both the exhibition and this book will be provocative, illuminating, and informative. It is essential for a museum of modern art to deal with the artists who are broadening artistic definitions and challenging our preconceptions. We can only begin to renew our thinking about art by showing and publishing work that generates pertinent issues.

I wish to express my gratitude for the kind cooperation and generous assistance I have received from many people and institutions in the preparation of this exhibition.

On behalf of the Trustees of The Museum of Modern Art I particularly want to thank the artists. They have made INFORMATION available.

I am most grateful to The International Council of The Museum of Modern Art for its support which has made possible the very essential film section of the exhibition. Without the Council's extraordinary generosity, the cost of prints to be shown continuously in the galleries would have been prohibitive. Because of the Council's vision, we can also look forward to many of the films becoming a unique archive in the Museum at the end of the exhibition.

An undertaking like this transcends all departmental boundaries of the Museum. Without the general enthusiasm of my colleagues, INFORMATION could not have been realized. I am especially grateful to them.

In the preparation of INFORMATION, Cintra Lofting, Curatorial Assistant, has participated with untiring thoroughness and interest in every phase. I am immeasurably indebted to her.

Richard Palmer, Assistant Director of the Exhibition Program, has helped with all the difficult administrative problems with his customary patience. April Kingsley, Curatorial Assistant, has given unstinting attention to the innumerable technical details involved in organizing the actual exhibition and the artists section of the book. Charles Froom, Production Manager, has been of crucial value in the installation of the exhibition. I wish to thank them.

I especially wish to acknowledge the "presence" in this book of the "critic" Lucy R. Lippard, who also made available to me her "information" on so many of the people represented here.

Jane Necol, Curatorial Assistant, has prepared the important, unorthodox, and necessarily incomplete reading list. She has also, with great ingenuity, carried out the search for many of the photographs in this book. She has my gratitude.

I should like to express my deep appreciation to Nadia Hermos, who has expertly and patiently edited this complicated book, and to Michael Lauretano, who has designed it.

Pierre Apraxine and Cintra Lofting have handled all the complex details of the organization of the film section of the exhibition, and they both have assisted in the research and evaluation. The Museum's Department of Film has been more than cooperative, and for their assistance I wish particularly to thank Willard Van Dyke, Adrienne Mancia, Margareta Akermark, Melinda Ward, Regina Cornwell, and Angelis Alexandris.

The voluminous correspondence involved in preparing the exhibition has been dealt with by Nora Licht, and Nancy Sage, Senior Cataloguer, has been responsible for the complex and unique arrangements necessary for the assembly and insuring of the "objects" in the exhibition. Judy Bloomgarden, Gay Detlefsen, Judy Ann Goldman, Judith Holmes, and Bettina Raphael, of the Library staff, swiftly played the game devised by Lucy Lippard.

Among many other members of the Museum staff who have helped me in various ways, I should like to thank: Emilio Ambasz, Jack Doenias, Arthur Drexler, Helen Franc, Richard Franklin, Patricia Freeman, Wilder Green, Charles Hesse, John Hightower, Bernard Karpel, Richard Koch, Jennifer Licht, William Lieberman, Richard Oldenburg, Waldo Rasmussen, William Rubin, Peter Schwartz, Elizabeth Shaw, John Szarkowski, and Susana Torre.

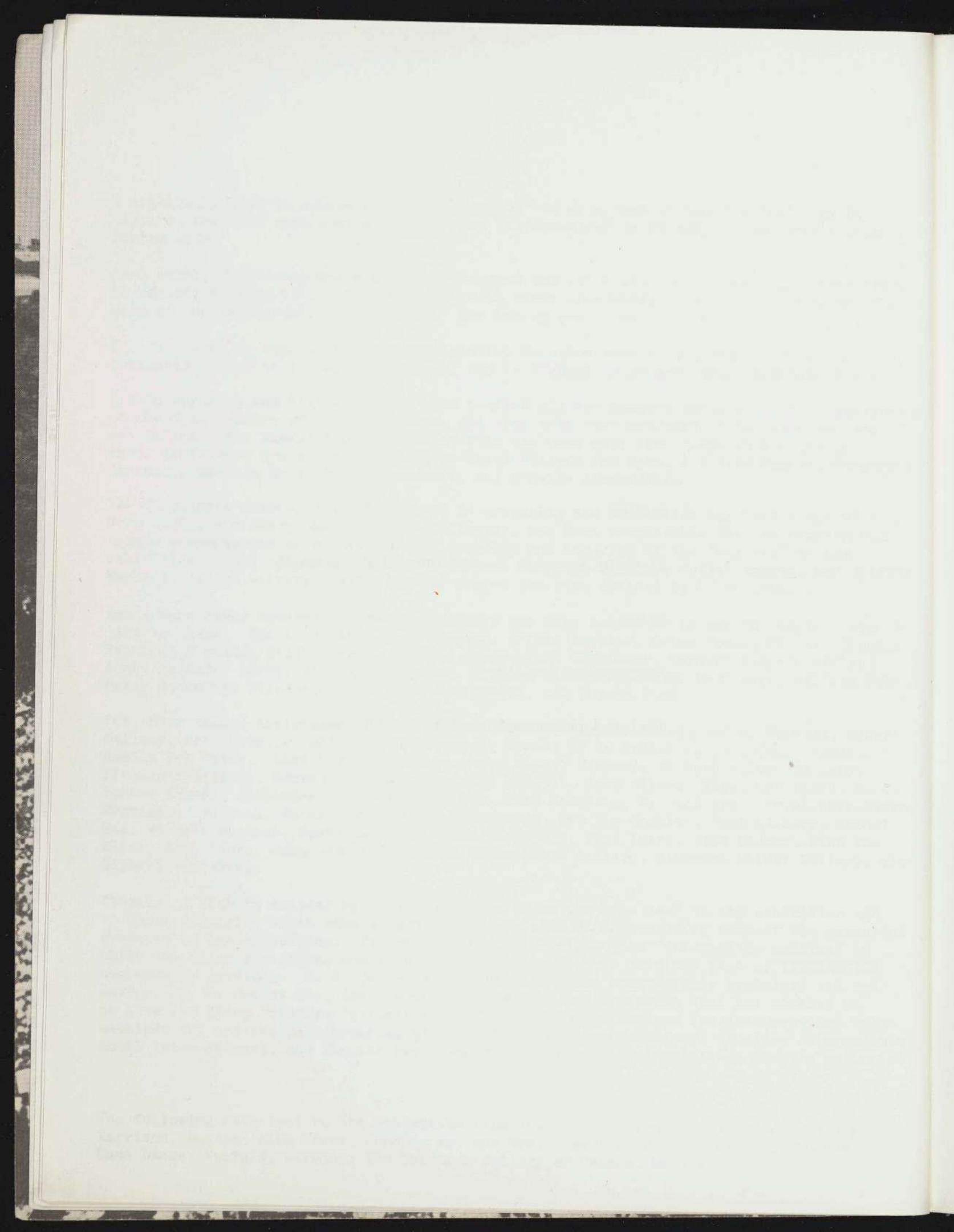
For their valued assistance, I also wish to thank: Claudio Badal, Walter Bareiss, Bykert Gallery, Leo Castelli Gallery, Paula Cooper, Horace de la Soliette, Luca Dosi Delfini, Amalia Del Ponte, Clara Diament de Sujo, Mrs. Marcel Duchamp, Richard Feigen Gallery, Fischbach Gallery, Konrad Fischer, Gianluigi Gabetti, John Gibson, Nigel Greenwood, K. G. Pontus Hultén, Alexander Iolas Gallery, Mrs. John Jakobson, Mr. and Mrs. Christopher Laird, Francesco Leonetti, Bates Lowry, Helen McEachrane, Eva Tom Moehler, Pace Gallery, Samuel Paz, Michael Portman, Marta Sählberg, Seth Siegelaub, Fred Tuten, Taja Vidmar, Hans von Klier, John Weber, Anna-Lena Wibom, Wide White Space Gallery, Nicholas Wilder Gallery, and Gilbert Wintering.

Finally, I wish to express my appreciation to those who have lent to the exhibition and to those companies which have so generously assisted us in realizing many of the essential concepts of the exhibition. Ettore Sottsass jr. designed the "information machine" in which the films are shown, and with Olivetti has made this original part of INFORMATION technically possible. E. J. Barnes & Co. has also given considerable technical aid and advice. J. C. Penney Co., Inc., provided expertise and equipment that has enabled us to have the Group Frontera "situation." ITT World Communications Inc. has provided telex machines for artists participating with international transmissions. Atelier International, Knoll International, and Zanotta have generously contributed furnishings for the galleries.

K. L. McS.

The following have lent to the exhibition from their collections: Charles and Sandra Harrison, London; Alan Power, London; Mr. and Mrs. Robert C. Scull, New York; Museum Haus Lange, Krefeld, Germany; The National Gallery of Canada, Ottawa

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Vito ACCONCI
Born 1940, New York
Lives in New York

SERVICE AREA

1. Since I am in a show at the museum, I can use that show, as a service. My space in the museum functions as a 'post-office box': during the exhibition, my mail is forwarded by the post office to the museum.
2. Because the mail is at the museum, on exhibit, the museum guard's normal services are used to guard against a 'federal offense': his function shifts to that of a mail guard.
3. The piece is performed (unawares) by the postal service, as the mail travels to the museum, and by the senders of the mail, wherever they happen to be. I perform the piece actively by going to the museum to pick up my mail.

Notes on and around some uses of SERVICE AREA

- In going to the museum, I am performing in a different style my ordinary role of going down to get my mail.
Learning to 'get on the track.' Learning to make equivalent 'going to the museum' and 'going for my mail.'
(A performance piece consisting of 1: a tape of a walk, specified number of steps, and 2: a live performer running in place, the same number of steps, trying to outrun the tape.)
(A performance piece in which a phrase of a song, on record, is played over and over again until I can sing it, fairly exactly, along with the original singer: going on to the phrase.)
- My performing here means reacting to stimuli (wanting or needing mail, fearing that mail might be stolen).
Performing the piece means going against a form (the materials decrease as I pick up the mail). If I do not perform, the materials build up (the mail increases) while I am at rest. Left alone, the mail seeks equilibrium, which would be reached at the end of the exhibition (all the mail together in one place: saturation).
Living on the land. (Farmers.)
Living off the land. (Nomads.) (Skimming; scanning.)

Carl ANDRE

Born 1935, Quincy, Massachusetts
Lives in New York

ah
all
arms
alert
ascent
battles
audacity
daughters
assistance
confinement
comulsion
gentleman
boldness
courage
defeat
death
gold
cry
go
god
food
night
dagger
justice
nonsense
montezuma
chieftains
huidobro
sacrifice
ornaments
mischief
dollars
mexico
power
ears
hut
no
man
rags
stone
sierra
shelter
stallion
squadrone
protection
opportunity
tlaixcallans
suffering
soldiers
voyages
strike
words
year
war
so

ambassadors
accomplish
affection
brothers
anxiety
bishop
anger
city
but
be
bad
duty
cloth
cortes
husband
dishonor
montezuma
face
expedition
exterminate
encounters
ignorance
creation
parrots
mother
maize
gift
men
it
pay
gums
rites
pardon
monarchs
opponent
monarchs
themselves
crossbowmen
punishment
romanticity
shot
shoulder
revings
silver
truth
sign
sea
no
whole
range
passages
pillars
reflections
children
sun
mountains
ships
towers
winds
seas
warfare
warriors
surrender
weakness
opportunity

an
add
army
beads
attack
cavalry
disaster
ancestors
astonished
foolishness
confidence
chieftain
fortress
emperor
devils
cross
feathers
gatherers
curse
danger
kinmen
cross
feathers
garrison
infante
mantles
horsemen
necessity
fortresses
improvement
moderation
knowledge
magician
majesty
rainbow
padre
more
eye
on
rom
shot
spain
palace
traitor
religion
prisoners
stratagems
no
soothsayers
war
town
strength
seas
valence
towers
wound
wood
yet
we

ayagualiles
accordance
artillery
artifice
cadique
christ
brand
fear
dog
evil
curse
danger
kinmen
cross
feathers
gatherers
curse
distinction
friendship
lightning
garrison
infante
mantles
horsemen
plume
kill
not
me
law
lady
merry
fright
sierras
treasure
sacrifice
pestilence
malefactors
reputation
obedience
password
sunrise
speech
valor
stab
tax
or
obligation
password
sunrise
speech
valer
stab
tax
or
way
tongue
cone
sense
sensations
force
floor
hue
lines
sky
air
city
end
form
judgment
men
sea
lines
sky
power
sea
eyes
colonnade
sense
rays
blow
falsity
air
arguments
air
sky
roof
ears
walls
bodies
way
something
sail
light
itself
cold
square
hills
light
itself
cold
impressions
sun
air
sea
thought
hues
things
course
sight
roof
town
all
power
touch
light
angles
horse
cone
tongue
itself
journey
truth
end
certainty
sense
stream
force
sense
ears
power

CONQUEST DISPLAY OCTOBER 1965 ANDRE

touch power evidence mind fashion bodies sky sense power taste impressions
eyes certainty parallel current daylight siege lathes torrent ears nose time smells
reason waves temples way breadth streets eyes haste court force experience
mind nothing columns images javelin flight beasts mouth eyes taste way tongue
notion whole things reflection whirl fire steed cone sense sensations
sailors range pillars tower blows force floor hue sounds
building wind shadows sun mountains ships words trust sight end form judgment
sun objects vision children sea being air city lines sky power
outline ocean length bit isle philosophers sense sun men sea touch
sky heights bodies foundation precipice sky round sense sun men sea touch
distance plains trust fail hand grasp fail sea eyes colonnade sense
hand pool tower fail square shape violate lines rays blow falsity
eye light passage reasoning things faith fly fact land battlements evidence
pupils stones middle hands life fall cause poverty arguments air roof ears
air tribes vault chasm man air dare evidence store walls bodies way something
earth moon level ranks itself will doubt square hills light itself cold
light shores anchor whole ship reasoning straightway sound sun air sea impressions
lines games sky stars place sense vault course sight roof thought hues things
side height finger objects form mountains foundations puddle town all power touch
wave sides eyes siege house arrow light angles horse cone tongue itself
men temple things things eyes passages images journey truth end certainty sense
sense apex river piles stone towers clouds buffettings stream force sense ears power
pass support sight horse heads objects

Siah ARMAJANI
Born 1939, Iran (Persia)
Lives in Minneapolis, Minnesota

A NUMBER BETWEEN ZERO AND ONE

OR 10 -205,714,079

OR 205,714,080 ZEROS

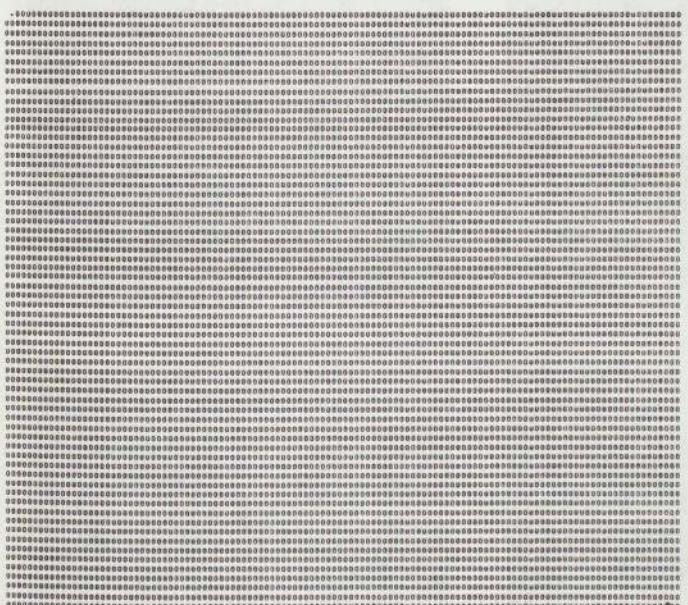
OR 1,714,284 LINES

OR 25, 974 PAGES

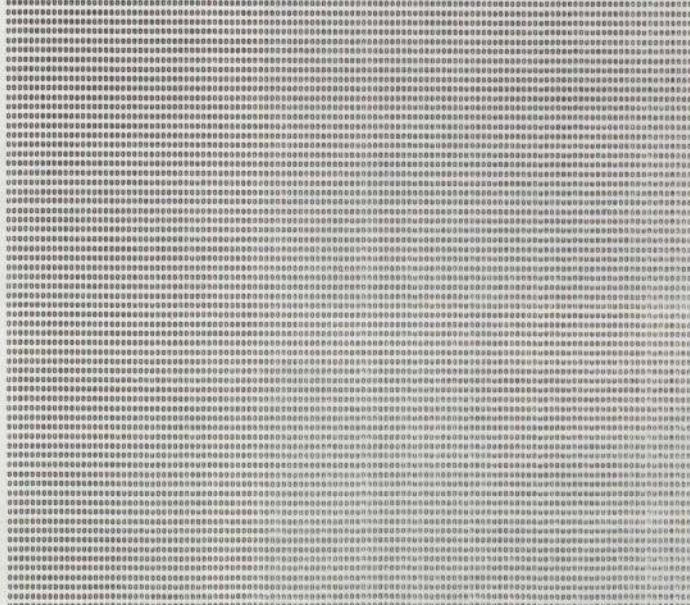
OR 365 MILES OF DIGITS

OR 9.7' OF STACKED PAGES

OR 28.5714 HOURS OF PRINT-OUT TIME (1,000 LINES PER MINUTE)



The first page

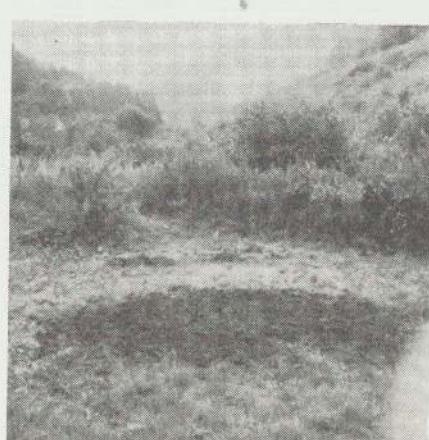
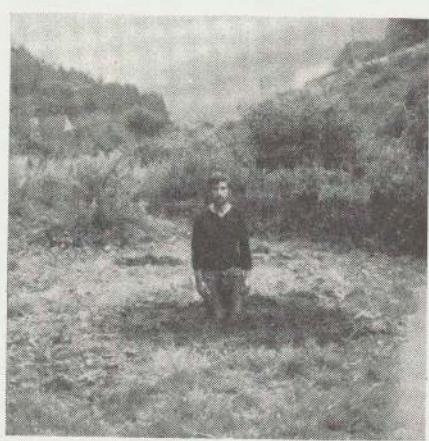
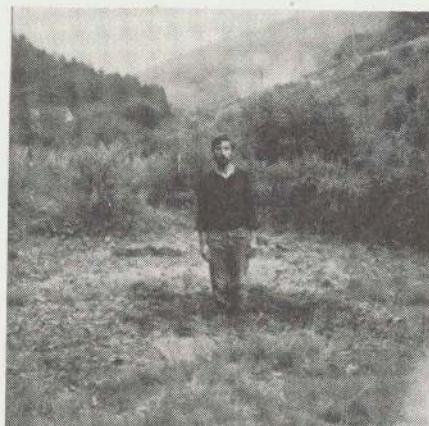


25,974th page

Keith ARNATT

Born 1930, Oxford, England

Lives in Tintern, Chepstow, Monmouthshire, England



THE CONTENT OF MY WORK IS THE STRATEGY EMPLOYED TO ENSURE THAT THERE IS NO
CONTENT OTHER THAN THE STRATEGY.

VOLUME 1 NUMBER 2

FEBRUARY 1970

Art-Language

Edited by Terry Atkinson, David Bainbridge,
 Michael Baldwin, Harold Hurrell
 American Editor Joseph Kosuth

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Terry ATKINSON

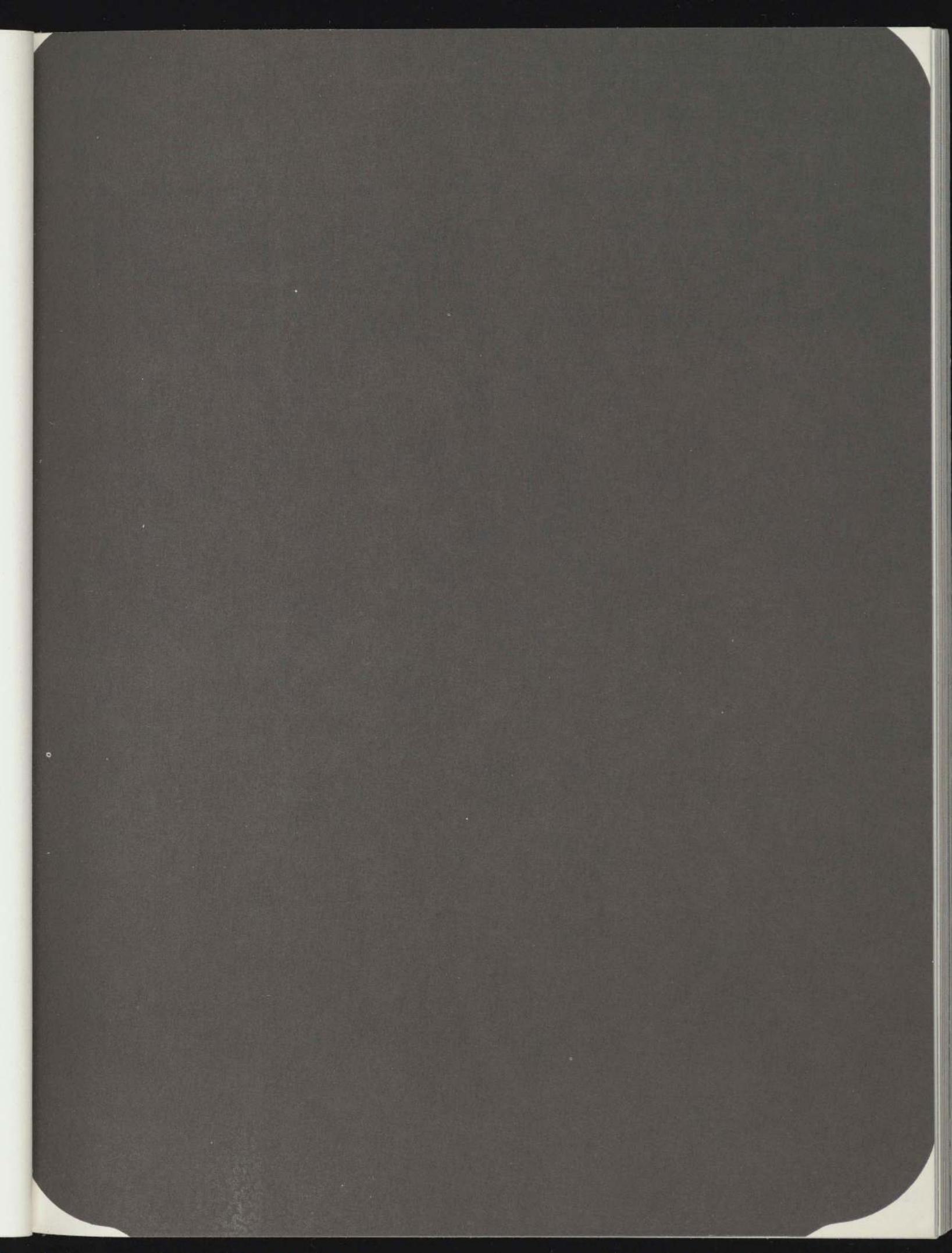
David BAINBRIDGE

"SCULPTURE ETC."

THEORETICAL FRAGMENTS

"THE ART OF DAVID BAINBRIDGE"

Richard ARTSCHWAGER
Born 1924, Washington, D.C.
Lives in New York



art & project

adriaan van ravesteijn
geert van beijeren bergen en henegouwen

amsterdam 9
richard wagnerstraat 8
(020) 720425

bulletin 21

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printed matter

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4.2 - 2.4.1970:
tokyo japan
14-28, 3-chome, hiroo
shibuya-ku

松澤 宥

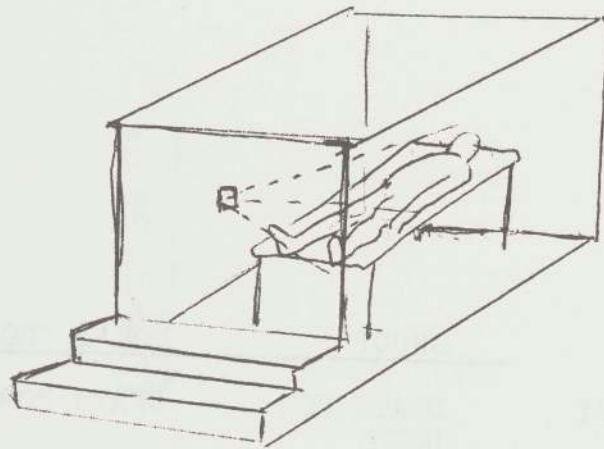
yutaka matsuzawa

David M. ASKEVOLD
Born 1940, Conrad, Montana
Lives in Halifax, Nova Scotia, Canada

	<u>SHOOT</u>	<u>DON'T SHOOT</u>
<u>SHOOT</u>	DEATH FOR BOTH	DEATH FOR ONE
<u>DON'T SHOOT</u>	DEATH FOR ONE	LIFE FOR BOTH

John BALDESSARI
Born 1931, National City, California
Lives in National City

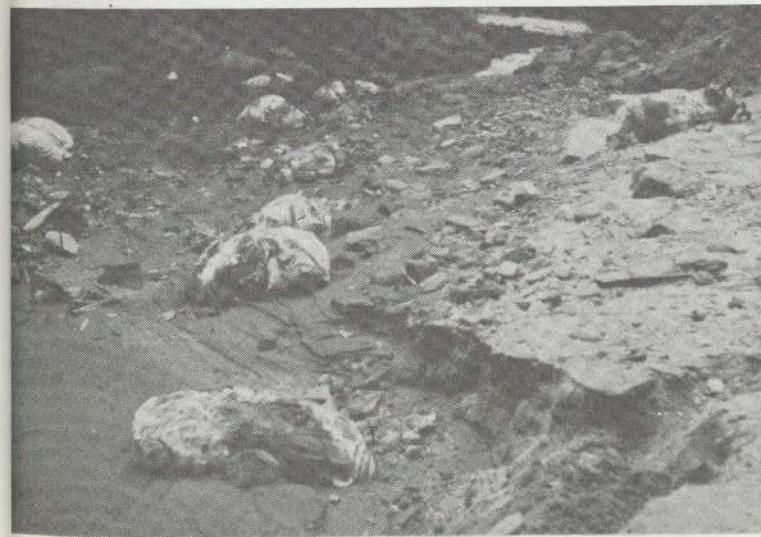
PROPOSAL: Possibly an impossible project. The idea is to exhibit a cadaver, rather than a facsimile person. What is intended is a double play of sorts. One would possibly be appalled at seeing the corpse, i.e., the factor of aesthetic distance would be broken down; but by controlling the lighting, staging, etc., so that it approximates Andrea Mantegna's Dead Christ (making it look like art, refer to what is established as art), the shock would be cancelled and one might be able to look at the tableau with little or no discomfort. The subject is not the cadaver. The subject is rather the issue of breaking and mending aesthetic distance.



Special room would be built with a glass peephole. Rheostat lighting, refrigeration unit would be concealed.



BARRIO
Born 1945, Porto, Portugal
Lives in Rio de Janeiro, Brazil



Work realized in Belo Horizonte, Minas Gerais, Brazil, April 20, 1970

Robert BARRY
Born 1936, New York
Lives in New York

ART WORK, 1970

It is always changing.

It has order.

It doesn't have a specific place.

Its boundaries are not fixed.

It affects other things.

It may be accessible but go unnoticed.

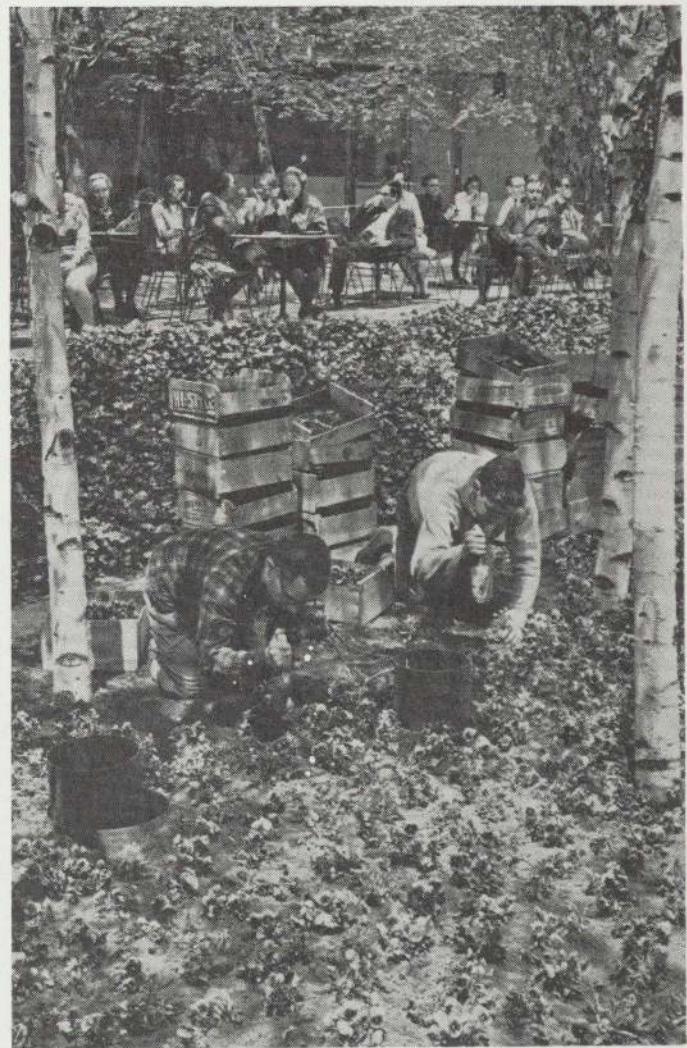
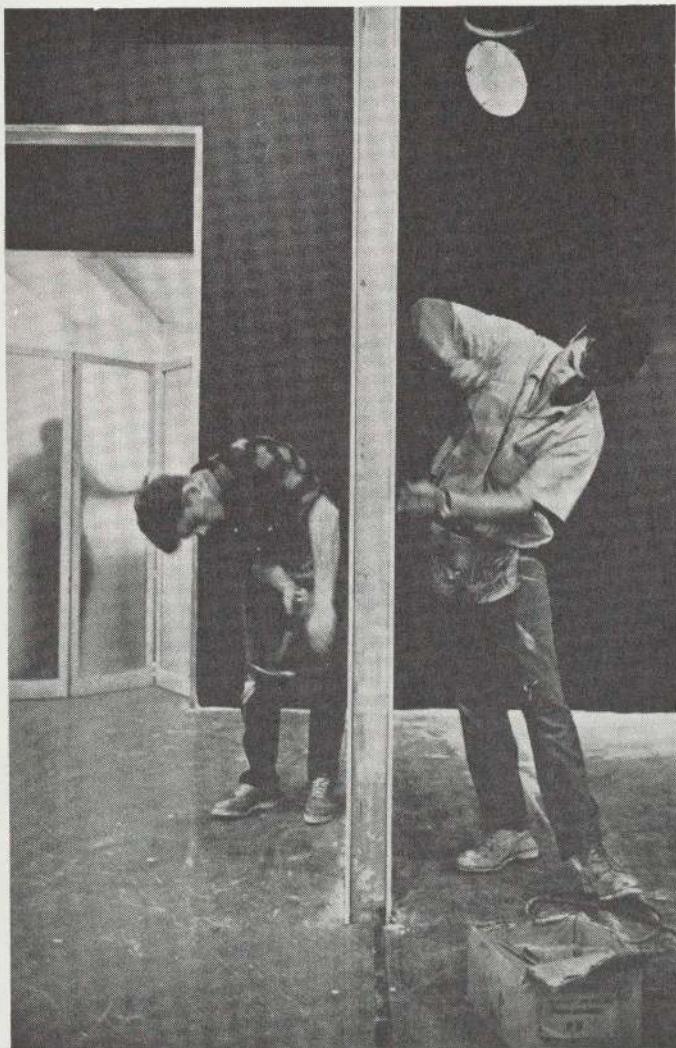
Part of it may also be part of something else.

Some of it is familiar.

Some of it is strange.

Knowing of it changes it.

Frederick BARTHELME
Born 1943, Houston, Texas
Lives in New York



Bernhard and Hilla BECHER

Bernhard Becher born 1931, Siegen, Germany

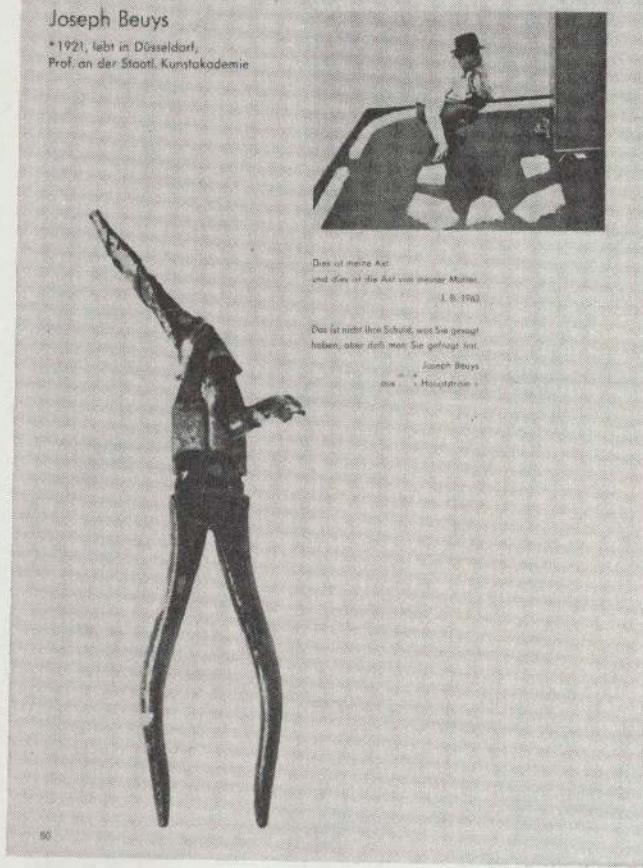
Hilla Becher born 1934, Potsdam, Germany

Live in Düsseldorf, Germany



Siehe auf Seite 200 der Sammlung von Dr. Roger Sommerling zur Ausstellung "1910-1917 - Art, Mu. 1917" (Rauch Galerie, Berlin) die Abbildungen von Auguste Rodin, Auguste Herbin, Georges Braque und Georges Rouault.

Joseph Beuys
*1921, lebt in Düsseldorf,
Prof. an der Staatl. Kunsthakademie



Dates of inmate Act
and date of the Act was inmate Muster
J. S. 196

Das ist nicht Ihre Schuld, was Sie gezeigt haben; aber stellt man Sie gefragt mit

Dass ist nicht Ihren Schatz, wie Sie gesagt.

haben, aber stellt man Sie gefragt mit

Joseph B.

John • Hoogstraten

Bei „Geburtsstunde“ Wissenschafts zu 1988 – Eröffnung der größten Kongresshalle des Landes am 1.10.1988

Bühnenstück II (1961)

Dies ist der Dumme Hammer
der Dumme Hammer
tritt auf

ZUM ZEITENR. DES
GÖTTSCHEERLANDS

第六節 俗文化研究的問題

HILFT IHR MUSIK DER

VORGÄNGE BEI DER ZITAT-LEKTÜRE?

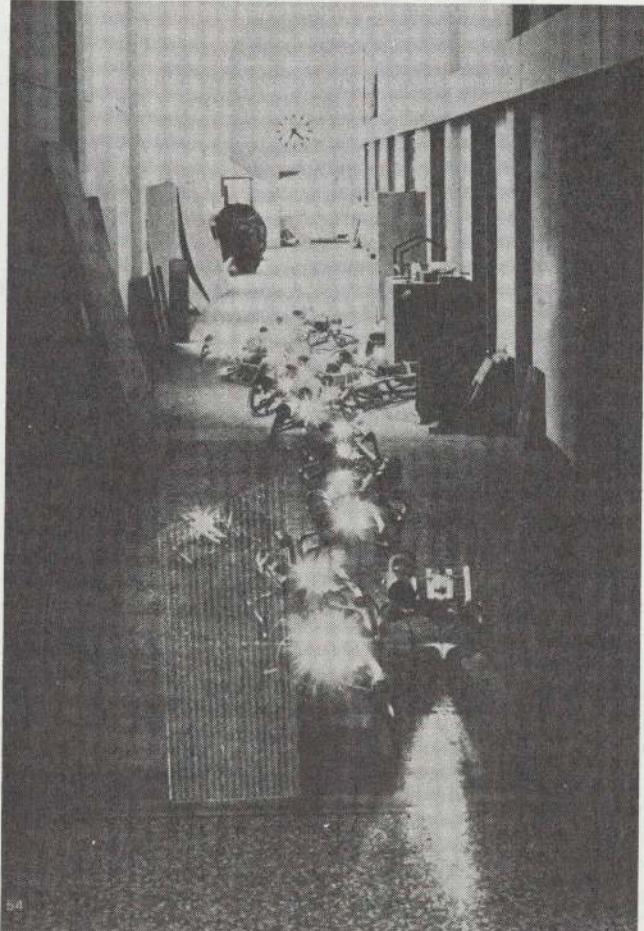
李平芳？？

DAS LEIDEN

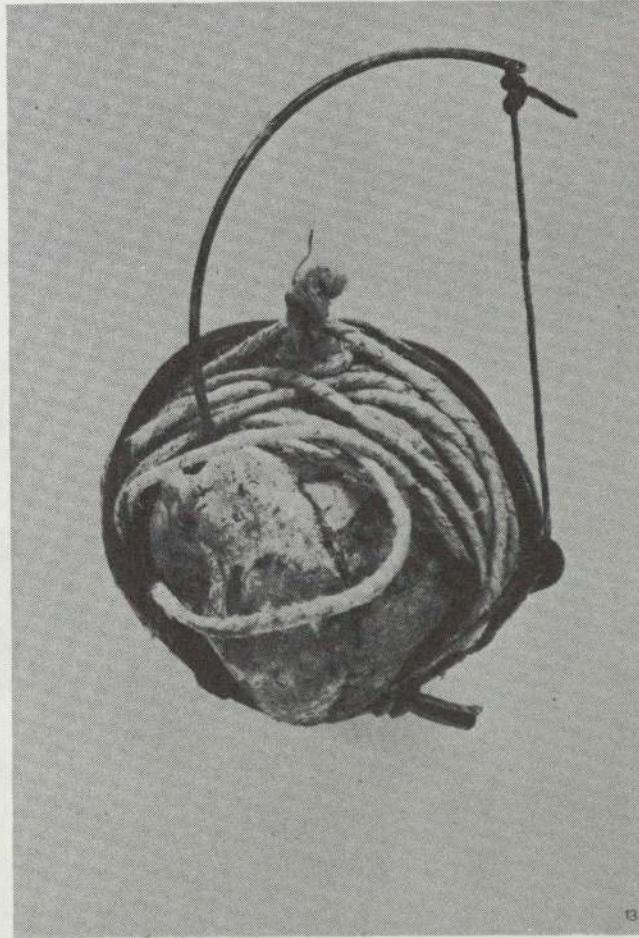
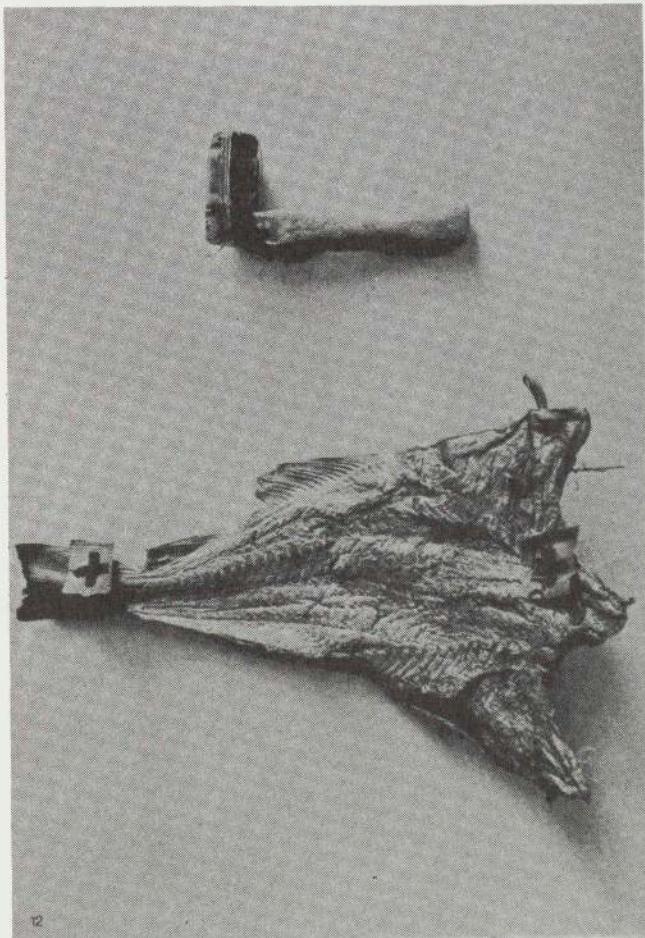
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DKR KLANG

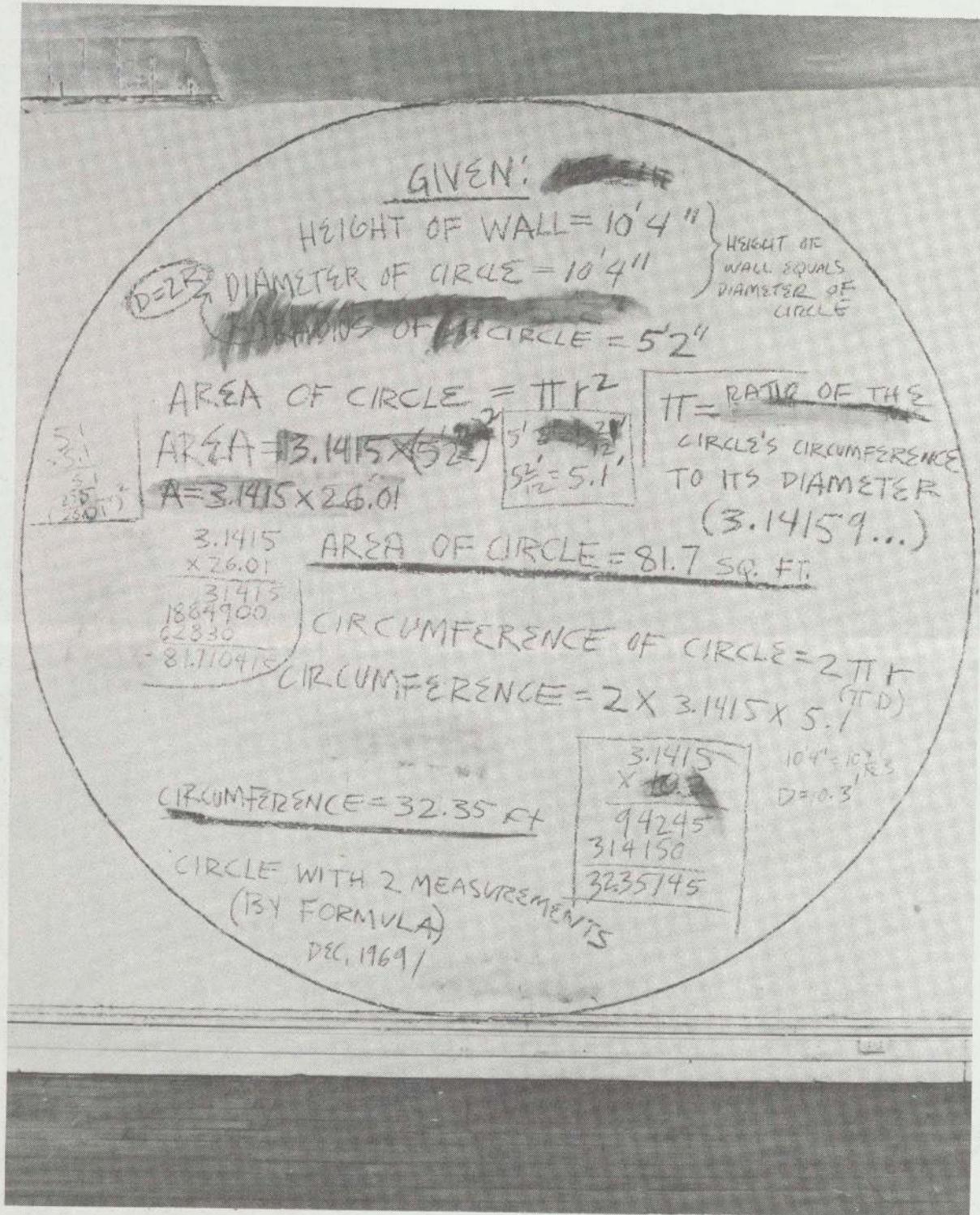
DIE PLASTIZITÄT



1

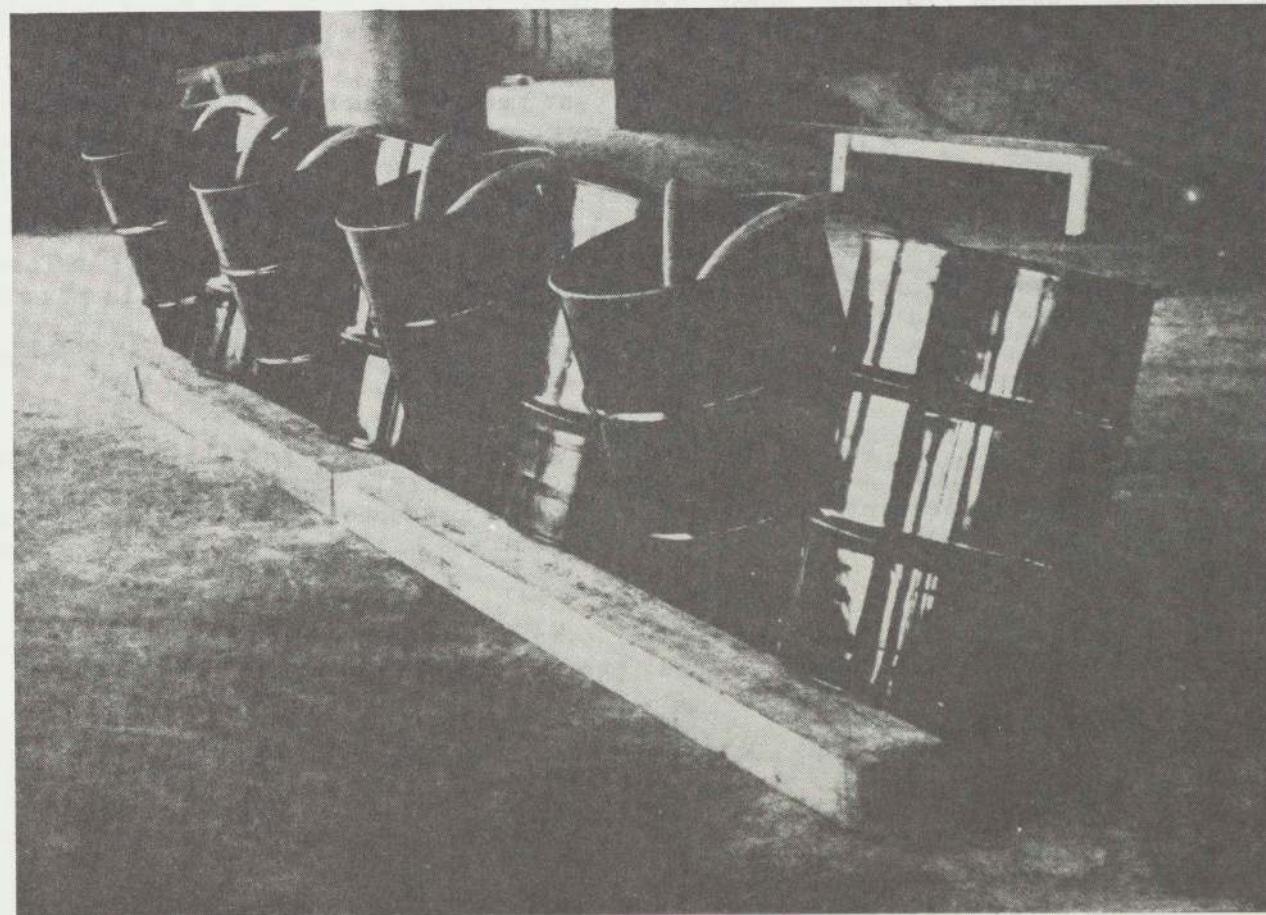
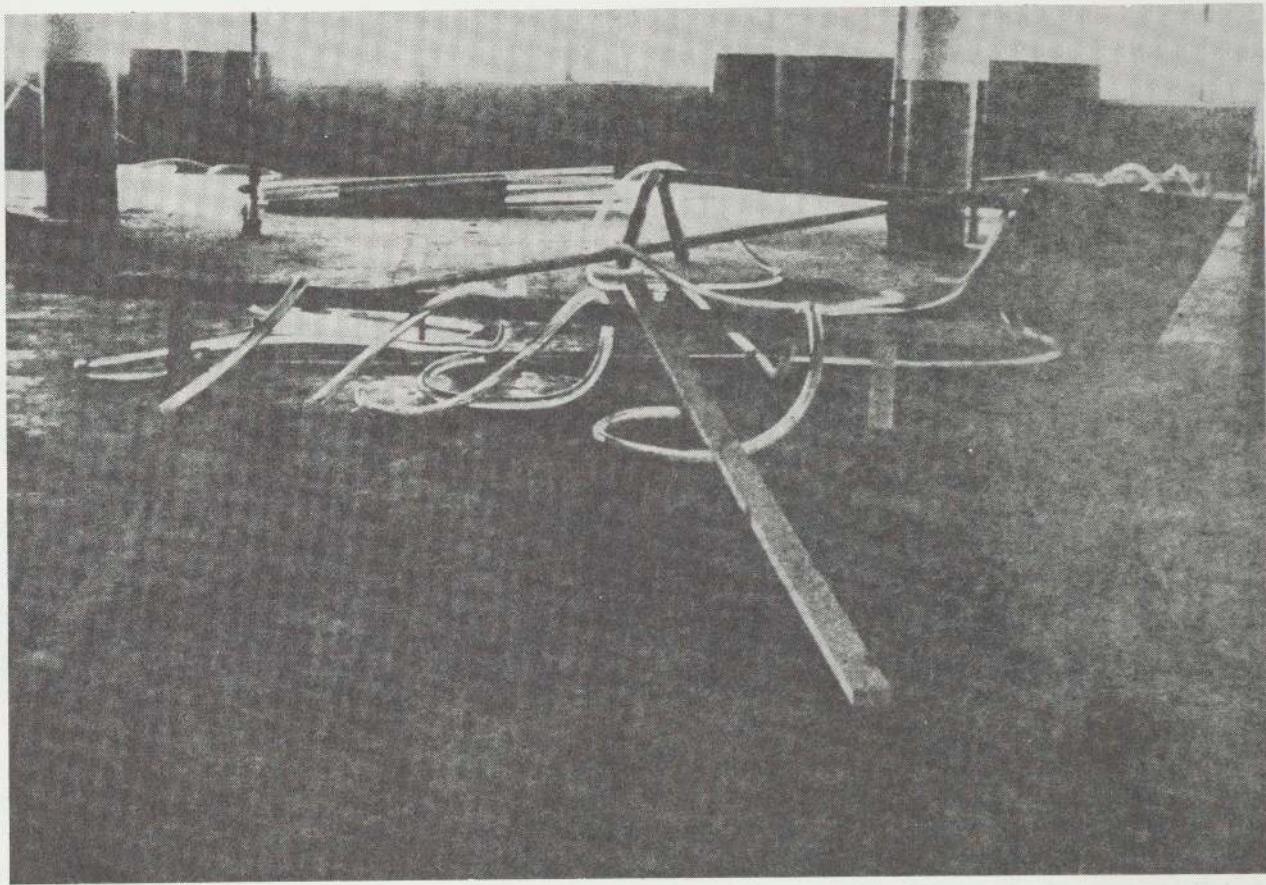


Mel BOCHNER
Born Pittsburgh, Pennsylvania
Lives in New York

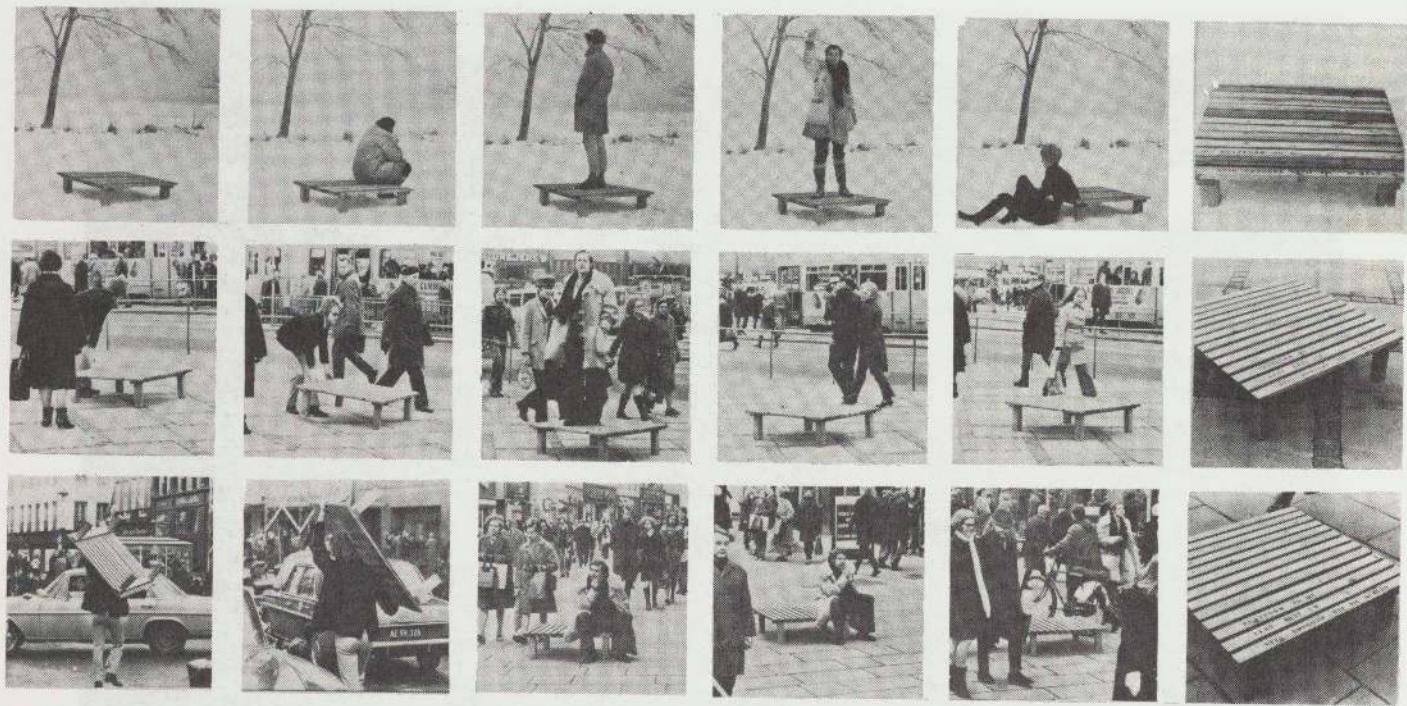


MEASUREMENT SERIES: BY FORMULA (CIRCLE)
Size: Determined by installation
Medium: Black chalk on wall

Bill BOLLINGER
Born 1939, New York
Lives in New York



Stig BROEGGER
Born 1941, Denmark
Lives in Copenhagen, Denmark



PLACING PLATFORMS

Platform I was placed at Ore Beach near Stubbekoebing, Denmark, on March 8th, 1970. Platform II in front of the City Hall of Copenhagen, March 21st, 1970. Platform III in Stroeget (a pedestrian street), Copenhagen, March 21st, 1970. Platform IV in front of Aarhus Artmuseum, Aarhus, Denmark, March 21st, 1970. Platform V in Jysk Kunst Galerie (an art gallery), Copenhagen, March 21st, 1970.

All platforms are identical at 102 x 102 x 31 centimeters. Each platform carries my name, a number, the date it was placed, altitude of platform-top. None of the platforms was kept under observation. A few pictures were taken during and immediately after the placing of the platforms. A short film was made. After which the platforms were left alone.

A certain number of platforms will be placed in and around New York immediately before or during the time of the exhibition. Dates and locations will not be revealed in advance. The platforms will be placed without any preceding permission being obtained from any authority. Locations will be chosen according to social differences and the platforms will be placed by an ordinary truck company. The platforms will be built in New York.

Information on when and where platforms have been placed will be transmitted to the museum. Some of the platforms will be kept under observation at certain times of individually varying time schedules. Possible documentation will be presented at the museum (photos, film, videotape, taped interviews). Some of the platforms will just be placed and then left alone.

Some of the material collected might at a later time be presented as a book, possibly with a text (background-information, speculations, etc.). This of course will be a matter of economics.

During the exhibition a platform will be placed on the sidewalk outside the museum as well as inside the museum.

The project in general:

FIELD OF FUNCTION - open, works at any type of interaction
value - varying
significance - varying

Stanley BROUWN
Born 1935, Paramaribo, Surinam
Lives in Amsterdam, the Netherlands

stanley brouwn
willem de zwijgerlaan 60
amsterdam
holland
phone: 020- 165406

Victor BURGIN
Born 1941, Sheffield, England
Lives in London

0
ANY MOMENT PREVIOUS TO
THE PRESENT MOMENT

1
THE PRESENT MOMENT AND
ONLY THE PRESENT MOMENT

2
ALL APPARENTLY INDIVIDUAL
OBJECTS DIRECTLY EXPERIENCED
BY YOU AT 1

3
ALL OF YOUR RECOLLECTION AT 1
OF APPARENTLY INDIVIDUAL OBJECTS
DIRECTLY EXPERIENCED BY YOU AT
0 AND KNOWN TO BE IDENTICAL
WITH 2

4
ALL CRITERIA BY WHICH YOU MIGHT
DISTINGUISH BETWEEN MEMBERS OF 3
AND 2

5
ALL OF YOUR EXTRAPOLATION FROM
2 AND 3 CONCERNING THE DISPOSITION
OF 2 AT 0

6
ALL ASPECTS OF THE DISPOSITION
OF YOUR OWN BODY AT 1 WHICH
YOU CONSIDER IN WHOLE OR IN
PART STRUCTURALLY ANALOGOUS
WITH THE DISPOSITION OF 2

7
ALL OF YOUR INTENTIONAL BODILY
ACTS PERFORMED UPON ANY MEMBER
OF 2

8
ALL OF YOUR BODILY SENSATIONS
WHICH YOU CONSIDER CONTINGENT
UPON YOUR BODILY CONTACT WITH
ANY MEMBER OF 2

9
ALL EMOTIONS DIRECTLY EXPERIENCED
BY YOU AT 1

10
ALL OF YOUR BODILY SENSATIONS
WHICH YOU CONSIDER CONTINGENT
UPON ANY MEMBER OF 9

11
ALL CRITERIA BY WHICH YOU MIGHT
DISTINGUISH BETWEEN MEMBERS OF
10 AND OF 8

12
ALL OF YOUR RECOLLECTION AT 1
OTHER THAN 3

13
ALL ASPECTS OF 12 UPON WHICH
YOU CONSIDER ANY MEMBER OF 9
TO BE CONTINGENT

Greenwich	London, Eng.	51.28N 0.00	Cheder	U.S.S.R	51.28N 94.45E
Blackheath	London, Eng.	51.28N 0.01E	Murino	U.S.S.R	51.28N 104.25E
Kidbrooke	London, Eng.	51.28N 0.02E	Zhipkhegon	U.S.S.R	51.28N 110.09E
Shooters Hill	London, Eng.	51.28N 0.04E	De Kastri	U.S.S.R	51.28N 140.46E
Tilbury	Essex, Eng.	51.28N 0.23E	Crossfield	Alberta	51.28N 114.01W
Cliffe	Kent, Eng.	51.28N 0.30E	Drumheller	Alberta	51.28N 112.40W
Grain, & I. of	Kent, Eng.	51.28N 0.43E	Beadle	Saskatchewan	51.28N 109.00W
West-Souburg	Netherlands	51.28N 3.35E	D'Arcy Station	Saskatchewan	51.28N 108.32W
Oost-Souburg	Netherlands	51.28N 3.36E	Simpson	Saskatchewan	51.28N 105.28W
Oudedorp	Netherlands	51.28N 3.40E	Crookhaven	Cork, Ire.	51.28N 9.43W
Nieuwdorp	Netherlands	51.28N 3.45E	Sherkin I.	Cork, Ire.	51.28N 9.25W
Heinkenszand	Netherlands	51.28N 3.49E	Southerndown	Glamorgan, Wales	51.28N 3.36W
's Heer-Abtskerke	Netherlands	51.28N 3.53E	Nash	Glamorgan, Wales	51.28N 3.30W
Sinoutskerke	Netherlands	51.28N 3.53E	Cowbridge	Glamorgan, Wales	51.28N 3.27W
's Gravenpolder	Netherlands	51.28N 3.54E	Bonvilston	Glamorgan, Wales	51.28N 3.23W
Biezelinge	Netherlands	51.28N 3.56E	St. Nicholas	Glamorgan, Wales	51.28N 3.20W
Schore	Netherlands	51.28N 4.00E	Cold Ashton	Glos, Eng.	51.28N 2.22W
Pindorp	Netherlands	51.28N 4.23E	Marshfield	Glos, Eng.	51.28N 2.19W
Essen	Belgium	51.28N 4.28E	Chippenham	Wilts, Eng.	51.28N 2.07W
Zundert	Netherlands	51.28N 4.40E	Welford	Berks, Eng.	51.28N 1.25W
Alphen	Netherlands	51.28N 4.23E	Bradfield	Berks, Eng.	51.28N 1.08W
Esbeek	Netherlands	51.28N 4.57E	Reading	Berks, Eng.	51.28N 0.59W
Diessen	Netherlands	51.28N 5.11E	Heathrow	Middx, Eng.	51.28N 0.27W
Middelbeers	Netherlands	51.28N 5.15E	Isleworth, bor	Middx, Eng.	51.28N 0.20W
Oostelbeers	Netherlands	51.28N 5.16E	Richmond, bor	Middx, Eng.	51.28N 0.19W
Acht	Netherlands	51.28N 5.25E	Richmond	Middx, Eng.	51.28N 0.18W
Woensel	Netherlands	51.28N 5.28E	Mortlake	Surrey, Eng.	51.28N 0.16W
Nuenen	Netherlands	51.28N 5.33E	Barnes, bor	Surrey, Eng.	51.28N 0.15W
Helmond	Netherlands	51.28N 5.40E	Putney	London, Eng.	51.28N 0.14W
Deurne	Netherlands	51.28N 5.47E	Battersea, bor	London, Eng.	51.28N 0.10W
Meterik	Netherlands	51.28N 6.02E	Brixton	London, Eng.	51.28N 0.06W
Oostenrijk	Netherlands	51.28N 6.03E	Camberwell, bor	London, Eng.	51.28N 0.05W
Lottum	Netherlands	51.28N 6.10E	Greenwich.	London, Eng.	51.28N 0.00
Arcen	Netherlands	51.28N 6.11E			
Nieukerk	W. Germany	51.28N 6.22E			
Bochum	W. Germany	51.28N 7.11E			
Langendreer	W. Germany	51.28N 7.18E			
Stockum	W. Germany	51.28N 7.20E			
Fröndenberg	W. Germany	51.28N 7.46E			
Möhne Talsperre, lake	W. Germany	51.28N 8.06E			
Belecke	W. Germany	51.28N 8.20E			
Nieder Marsberg	W. Germany	51.28N 8.52E			
Rhoden	W. Germany	51.28N 9.01E			
Warburg	W. Germany	51.28N 9.10E			
Reinhausen	W. Germany	51.28N 9.59E			
Beinrode	W. Germany	51.28N 10.07E			
Rossla	E. Germany	51.28N 11.06E			
Wallhausen	E. Germany	51.28N 11.15E			
Rotheneschirnbach	E. Germany	51.28N 11.33E			
Ober Röblingen	E. Germany	51.28N 11.40E			
Halle	E. Germany	51.28N 11.58E			
Hohenleina	E. Germany	51.28N 12.28E			
Eilenburg	E. Germany	51.28N 12.38E			
Kültzscha	E. Germany	51.28N 12.41E			
Schildau	E. Germany	51.28N 12.57E			
Sitzenroda	E. Germany	51.28N 12.59E			
Belgern	E. Germany	51.28N 13.08E			
Burxdorf	E. Germany	51.28N 13.17E			
Vlandirirets	Ukraine	51.28N 26.03E			
Yastrebovka	U.S.S.R	51.28N 37.38E			
Bol'shaya Gribanovka	U.S.S.R	51.28N 41.59E			
Dubenskiy	U.S.S.R	51.28N 56.43E			
Anikhovka	U.S.S.R	51.28N 60.15E			
Zhanaaul	U.S.S.R	51.28N 74.44E			
Maykain, Kazakhstan	U.S.S.R	51.28N 75.46E			
Sug-Aksy	U.S.S.R	51.28N 91.15E			

Data extracted from The Times Atlas of the World, Mid-Century Edition, London, The Times Publishing Company, Ltd., 1955

Daniel BUREN
Born 1938, Boulogne, Seine, France
Lives in Paris

V
B
L



The only possible information about my work is to really see it. Because every picture is illusion/transformation/reduction. Any information on my work is just a deformation of it. The photograph above is taken in Monthelon Square, Paris. It is given as information about my work rather than as a photograph of my work itself.

Donald BURGY
Born 1937, New York
Lives in Bradford, Massachusetts



Documentation of the
pregnancy of Mrs. Geoffrey Moran
on 3/1/69 and the
birth of Sean Moran
on 3/11/69.

Contents

- Birth photographs
- Body measurements
- Body photographs
- Delivery room records
- Labor room records

Donald Burgy
March, 1969

Ian BURN
Born 1939, Australia
Lives in New York

Mel RAMSDEN
Born 1944, Nottingham, England
Lives in New York

PROCEEDINGS

Formal reasoning argues for the distinction of the grammatical features of a proposition as separate from the facts represented. This may lead to antinomy between grammatical and factual questions, although if the factual traits of the format OBJECT OF ART are admitted, we can in effect foresee such a difficulty. Admitting such acquaintance with the customary applications (ie. instances of use of the proposition) means that any analysis presupposes that "art-object" is existent and a given entity. The short-comings of this view are obvious; however, we contend that, since "art-object" is being credited with some measure of ontological status, we are not involved, on this level at least, in any existential assertions. However this again allows undue emphasis to be awarded to the subject of the proposition, ie. the objects about which "of art" is being predicated. (It is essential to point out here that, in using the term "object", anything which can satisfy the syntax of its place within the proposition is implied.)

Propositional formats, which have been argued previously (Proceedings, Feb. 1970), may be seen as entailing an application, so there is a long history of spuriously material ".....of art" linked directly with experience. A historical residue of applications or objects (asserted as "as art") might mislead one into regarding these applications as non-syntactical, that is, as somehow "given" rather than as a component term within a necessary line of argument (syntax). Within the proposition, "object", or rather the sign ".....", is merely syntactical and is not contingent upon particular external materials etc. Richard Von Mises (cf. his "Positivism") has remarked that "apparently material assertions, if studied more thoroughly, often prove to be syntactical sentences", and revealing them to be such has been described (cf. Carnap) as a translation from the "material" mode to the "formal" mode.

Thus, in the formal mode, it would be misleading to uphold "....." as entailed by and contingent upon the appearance and presence of any material facts. "..... of art" cannot be manipulated as if it were a fact and not an assertion. Indeed, an object phase of the "....." has to be based within the propositional format to be within a necessary part of the argument; so this syntax precedes the conditions of such apparent assertions.

Acknowledging such application of propositional argument stresses that argument's material ramifications; however, it is being maintained in these proceedings that such ramifications are insignificant, or, at least, that it is insignificant to uphold such ramifications when faced with the more radical formal mode. Material maneuvers cannot contradict formal rules. If the propositional argument entails an application within the material mode, then admittedly an anomaly of a kind is being put forward. Assuming that, with the present proposition in mind, one wanted to keep as close to the formal argument as possible, then one has either to "reduce" application to a strictly functional condition, or, completely disregard both the formal and functional mode (and these could

be related in this instance) and remain along the material stratum. The latter would permit the arranging of applications and the consideration of the respective merits of various objects as "as art" despite this entailing the functioning conditions and constancy of the proposition as a prerequisite.

Now a proposition such as "..... of art" could be seen as sharing, along with the propositions of formal logic, a disinterest in the eventual meaning or material-subject-matter of its propositions. It is here that one must decide on priorities: whether to comprehend a necessary and formal argument, or, to delimit the province of significant assertions to an ostensible material mode. Isolation and analysis of possible syntaxes ought to be made prior to prescription of material formats. It is one distinct standpoint to apprehend "..... of art" by recognizing material characteristics but quite another to comprehend that the "....." ought to function cognizably as a formal argument!

To repeat, we should acknowledge that stylistic shifts presuppose the constancy and support of the formal propositional function, although these shifts cannot contradict nor effect this function.

It might be possible now to consider briefly conditions under which the present propositional format may appear as necessary. For example, it could be assumed: if "....." can be asserted, and if "of art" is an assertion, then "....." can be asserted as "of art". The conclusion may appear as necessary but only by maintaining the conditional statements. Admittedly there is little advantage in such a breakdown other than to individuate the terms of the argument. The proposition might also appear as necessary if the difference between stating the proposition as "object of art" and "..... of art" is studied. Then "object" can be seen as referential and standing as the subject within a normal subject-predicate syntax, whereas "....." stands only for the syntactical place in this same syntax. It might be conceivable within these conditions to allow, by some extension, that "..... of art" is formally necessary.

Further alternatives would eventually make it necessary to ask whether this syntax is the only one that is devisable, or whether a proposition is required at all! (Existential considerations of "art" are illusory, it's always of "of art".)

If it is granted: it is not "what" one says with the language but the language one uses to say it, then this touches upon a fundamental and problematic tenet of so-called "analytic" or "pure" conceptual art which deserves not to be completely neglected in these proceedings. It is assumed that in discussion of "works of art" the functioning of these works is implied and not the subject-material or embellishment. It is postulated that function is determined within the formal mode (the importance of this mode is along a syntactical "where" level, in the sense of uncovering possible formal strata).

As has been stated, the distinction between the formal and the material mode is upheld strongly because the formal mode predetermines the "working"

of the material mode. In fact, the stance taken against the object-as-art by a number of the "analytic" artists has occurred in part because material embellishment and maneuvers are so ineffectual in determining a function. Its function is predetermined once it is realized as an object. A related analogy was made (cf. M.Ramsden, "Notes on Genealogies") between the function and embellishment of a chair. (Of course, this distinction is clearer in the instance of a chair than it is with the apparently "useless" functioning of "..... of art".)

Continuing analysis of the current propositional format is likely to provoke at least a revision of these conditions. It is not inconsistent therefore to begin formulation of terms for conditions apart from the current ones. This is, as Terry Atkinson has remarked, a fundamental tenet of conceptual art.

Possible formal appraisal might involve a sort of "stepping back" from the presently prescribed structuring. (It becomes insufficient to merely fulfill all the moves and roles which define the "institution's" structure.) Initially this renders redundant the role of artist-as-supplier-of-objects-arranged-according-to-taste, while at the same time compelling the adoption of what might be assumed as a meta-language. But to speak of a meta-language suggests that there is a stratum of central concern which is the language. The concept of strict boundaries counts mainly in the case of material categories and is not as important in formal analysis.

In the material mode the assertion and syntax of "..... of art" has to be taken for granted. This kind of stratification rules out the material mode as a province of significant assertions. Material assertions are in the main part irrelevant, if not directly misleading, considering that "....." is syntactical and is not dependant on the possession of certain material characteristics.

As far as categorization of the subject-material in an ostensibly material "....." is concerned, one may propose the relational method: (for instance) for A to be an X, it must depend on A exhibiting some features of an R, which is already known to be an X. However, this kind of categorization is restricted to the material mode, ie. it is the morphology of a class which is being maintained and graded. Now, in contrast, the "declarative" method reduces any possible subject-material to a place in the propositional format; "....." is propositionally included because it is syntactically required to assume this position. As far as classification goes, its material appearance, contrary to the former method, is now irrelevant.

It is more significant syntactically "where" the assertion is going to be made rather than from "what" it is going to be made. In this sense, there is no need to individuate between "The Hay-Wain" and Duchamp's "Urinal". (And it does not seem a determining factor here that both can be identified, since both have been asserted, within the so-called "art-context". This much-promoted context, if it is seen as galleries, museums, magazines etc. seems to be a haphazard conglomerate-framework derived from what has been most suitable for prior applications.)

For procedures to be maintained outside of application, it cannot simply be a curtailing of specific material results (for example, by the de-materialization of one's subjects). The assertive or declarative method remains dealing with the "....." as a subject-material which prevents syntactical analysis along the formal stratum. Though material assertions have been an adequate province of investigation, this is not of issue now; such assertions are revealed as resting on formal assumptions. It is still hypothetical whether propositions can be developed which are necessary and in which obviously factual constituents would no longer count.

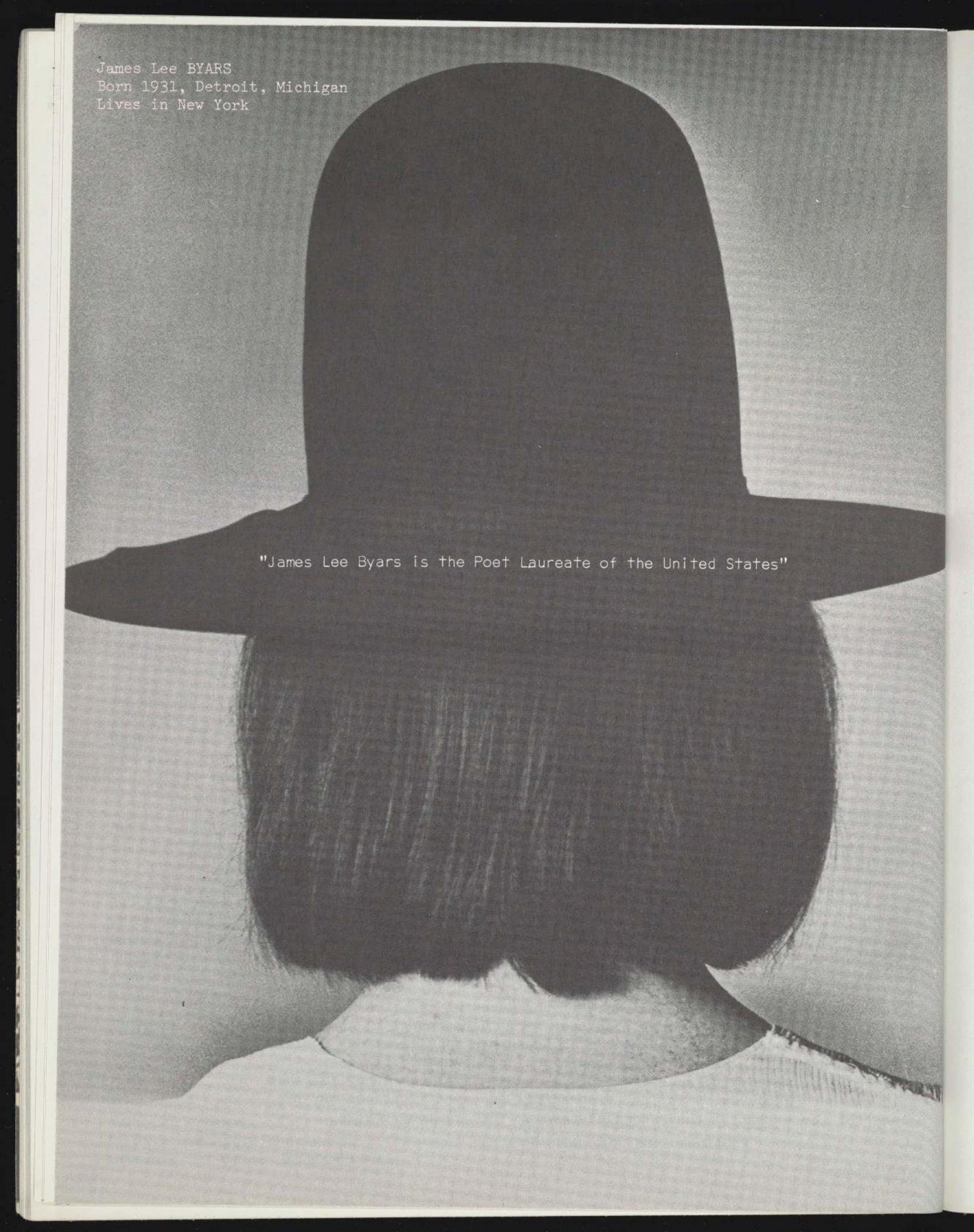
Syntactically anything will operate in the "....." and it would be reasonable to assert (say) Sixth Avenue as "as art". But it is only reasonable as long as Sixth Avenue remains a component term (ie. remains as a subject) of the propositional conditions. One might dispute this particular assertion only within a material mode (which does not count) and on such basis as it is not the subject to be given prominence according to one's taste etc. One cannot oppose Sixth Avenue on syntactical grounds.

With the above in mind something can be mentioned about possibilities of definition and exemplary definition. It appears that these can only be made in the material mode and are usually restricted to a particular subject-language. In this sense, Sixth Avenue could not exemplify unless a "language" is derived for "....." consisting entirely of the various avenues, Fifth, Lexington, etc. of Manhattan. Only then might Sixth be judged the best etc. So exemplary features remain in the subjects and cannot be upgraded to an ingredient of "of art". (Exemplification has to be made non-syntactically, that is, in the material mode; a strong case could also be made for its being synthetic. In fact, analytic propositions have been designated as linguistic and synthetic ones as factual.)

With a proposition of the sort "art entails application", it is tempting to visualize application; this is not easy to avoid. The establishing of an alternate set of conditions eschews such applications. Regarding such an activity, P.W. Bridgman has pointed out that "things" should be considered in terms of "doings" and "happenings", that component parts of an activity must be performed in a specified order, and that for complete specification the performer must also be specified (on the specification of a performer, see "the alien" in D. Bainbridge's "Notes on M1").

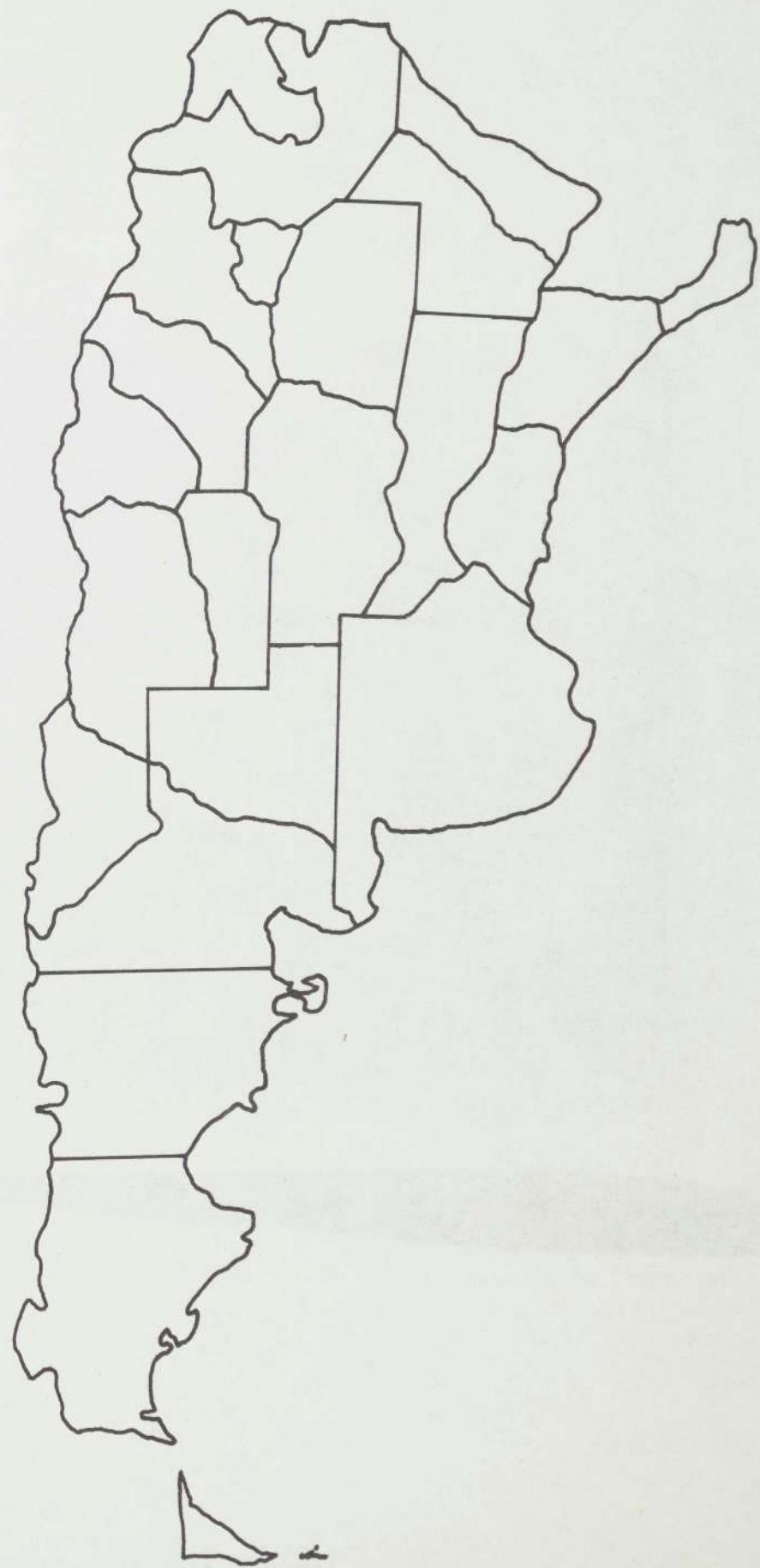
So PROPOSITIONAL ARGUMENTS have priority over material constituents (after analysis has taken place through induction from the material to the formal mode). It is hypothetical just how much "complete specification" would involve; the expounding of alternate conditions could enter a regress (with specifications supporting specifications!) and it is arguable how far this would extend. However, planning, proceedings and specifications may be valued for the extent of their completeness. The argument counts.

James Lee BYARS
Born 1931, Detroit, Michigan
Lives in New York



"James Lee Byars is the Poet Laureate of the United States"

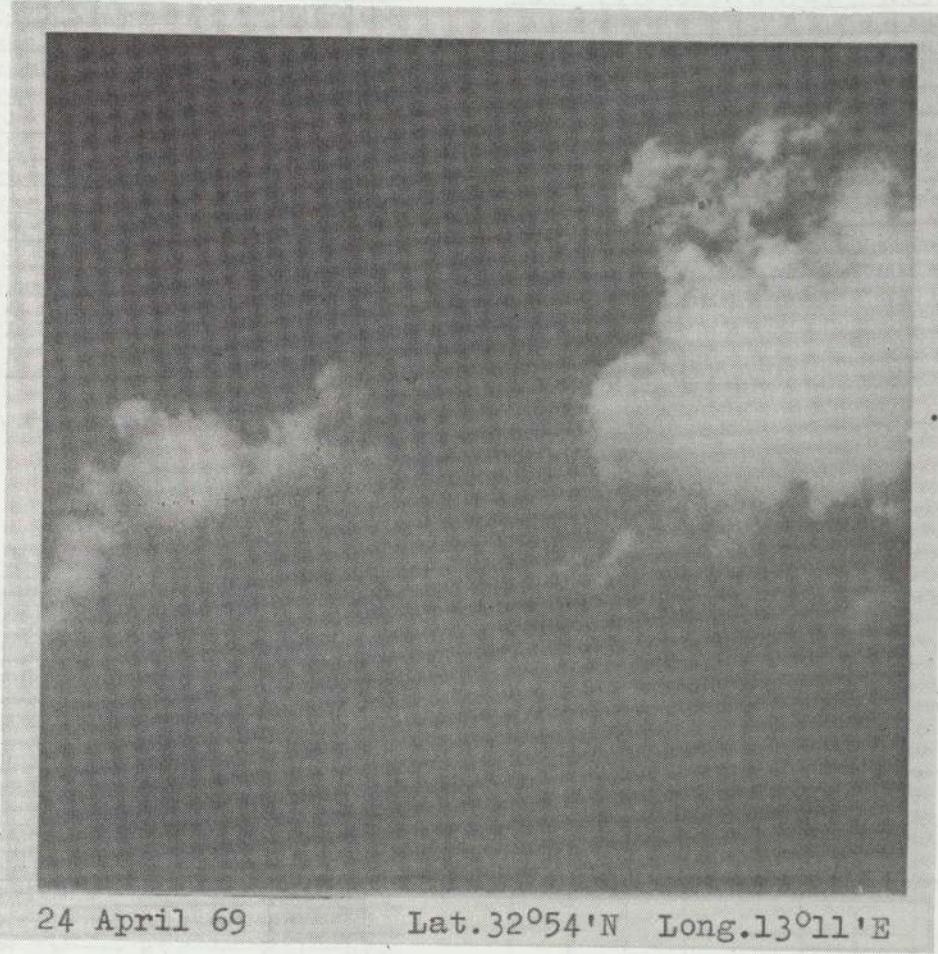
Jorge Luis CARBALLA
Born 1937, Buenos Aires, Argentina
Lives in Buenos Aires



Christopher COOK
Born 1932, Boston, Massachusetts
Lives in Andover, Massachusetts

POSSIBLES

Roger CUTFORTH
Born 1944, Lincolnshire, England
Lives in New York



Photograph of NOON TIME-PIECE 3 in collaboration with George Willcox

NOON TIME-PIECE. April 1969

Calendar of 30 days recorded.

Reading of place.

Photographs at 12:00 noon each day.

Hanne DARBOVEN
Born 1941, Munich, Germany
Lives in Hamburg, Germany

00	→ 99	100'
1,1	- 2K → 43K - 42K-drawings-00	
2,1	- 3K → 44K - 42K-drawings-01	
3,1	- 4K → 45K - 42K-drawings-02	
4,1	- 5K → 46K - 42K-drawings-03	
5,1	- 6K → 47K - 42K-drawings-04	
6,1	- 7K → 48K - 42K-drawings-05	
7,1	- 8K → 49K - 42K-drawings-06	
8,1	- 9K → 50K - 42K-drawings-07	
9,1	- 10K → 51K - 42K-drawings-08	
10,1	- 11K → 52K - 42K-drawings-09	
11,1	- 3K → 44K - 42K-drawings-10	
12,1	- 4K → 45K - 42K-drawings-11	
13,1	- 5K → 46K - 42K-drawings-12	
14,1	- 6K → 47K - 42K-drawings-13	
15,1	- 7K → 48K - 42K-drawings-14	
16,1	- 8K → 49K - 42K-drawings-15	
17,1	- 9K → 50K - 42K-drawings-16	
18,1	- 10K → 51K - 42K-drawings-17	
19,1	- 11K → 52K - 42K-drawings-18	
20,1	- 12K → 53K - 42K-drawings-19	
21,1	- 4K → 45K - 42K-drawings-20	
22,1	- 5K → 46K - 42K-drawings-21	
23,1	- 6K → 47K - 42K-drawings-22	
24,1	- 7K → 48K - 42K-drawings-23	
25,1	- 8K → 49K - 42K-drawings-24	

Indices: 00 → 24 / 25 Books
1,1 à 42 pages

00	→ 99	100'
26,1	- 9K → 50K - 42K-drawings-25	
27,1	- 10K → 51K - 42K-drawings-26	
28,1	- 11K → 52K - 42K-drawings-27	
29,1	- 12K → 53K - 42K-drawings-28	
30,1	- 13K → 54K - 42K-drawings-29	
31,1	- 5K → 46K - 42K-drawings-30	
32,1	- 6K → 47K - 42K-drawings-31	
33,1	- 7K → 48K - 42K-drawings-32	
34,1	- 8K → 49K - 42K-drawings-33	
35,1	- 9K → 50K - 42K-drawings-34	
36,1	- 10K → 51K - 42K-drawings-35	
37,1	- 11K → 52K - 42K-drawings-36	
38,1	- 12K → 53K - 42K-drawings-37	
39,1	- 13K → 54K - 42K-drawings-38	
40,1	- 14K → 55K - 42K-drawings-39	
41,1	- 6K → 47K - 42K-drawings-40	
42,1	- 7K → 48K - 42K-drawings-41	
43,1	- 8K → 49K - 42K-drawings-42	
44,1	- 9K → 50K - 42K-drawings-43	
45,1	- 10K → 51K - 42K-drawings-44	
46,1	- 11K → 52K - 42K-drawings-45	
47,1	- 12K → 53K - 42K-drawings-46	
48,1	- 13K → 54K - 42K-drawings-47	
49,1	- 14K → 55K - 42K-drawings-48	
50,1	- 15K → 56K - 42K-drawings-49	

Indices: 25 → 49 / 25 Books
2,1 à 42 pages

00	→ 99	100'
51,1	- 7K → 48K - 42K-drawings-50	
52,1	- 8K → 49K - 42K-drawings-51	
53,1	- 9K → 50K - 42K-drawings-52	
54,1	- 10K → 51K - 42K-drawings-53	
55,1	- 11K → 52K - 42K-drawings-54	
56,1	- 12K → 53K - 42K-drawings-55	
57,1	- 13K → 54K - 42K-drawings-56	
58,1	- 14K → 55K - 42K-drawings-57	
59,1	- 15K → 56K - 42K-drawings-58	
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61,1	- 8K → 49K - 42K-drawings-60	
62,1	- 9K → 50K - 42K-drawings-61	
63,1	- 10K → 51K - 42K-drawings-62	
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69,1	- 16K → 57K - 42K-drawings-68	
70,1	- 17K → 58K - 42K-drawings-69	
71,1	- 9K → 50K - 42K-drawings-70	
72,1	- 10K → 51K - 42K-drawings-71	
73,1	- 11K → 52K - 42K-drawings-72	
74,1	- 12K → 53K - 42K-drawings-73	
75,1	- 13K → 54K - 42K-drawings-74	

Indices: 50 → 74 / 25 Books
3,1 à 42 pages

Help Hand to God

I am not able to do much more at the moment.

Christopher Marlowe is a good play.

I am not able to do much more at the moment.

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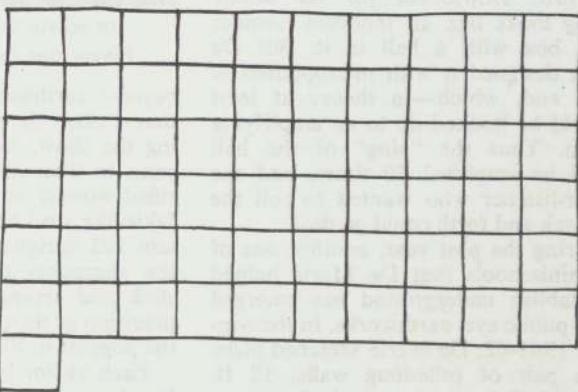
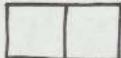
I am not able to do much more at the moment.

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76	—	14K	→ 55K	— 42 K-drawings-75
77	—	15K	→ 56K	— 42 K-drawings-76
78	—	16K	→ 57K	— 42 K-drawings-77
79	—	17K	→ 58K	— 42 K-drawings-78
80	—	18K	→ 59K	— 42 K-drawings-79
81	—	19K	→ 51K	— 42 K-drawings-80
82	—	20K	→ 52K	— 42 K-drawings-81
83	—	21K	→ 53K	— 42 K-drawings-82
84	—	22K	→ 54K	— 42 K-drawings-83
85	—	23K	→ 55K	— 42 K-drawings-84
86	—	24K	→ 56K	— 42 K-drawings-85
87	—	25K	→ 57K	— 42 K-drawings-86
88	—	26K	→ 58K	— 42 K-drawings-87
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91	—	29K	→ 52K	— 42 K-drawings-90
92	—	30K	→ 53K	— 42 K-drawings-91
93	—	31K	→ 54K	— 42 K-drawings-92
94	—	32K	→ 55K	— 42 K-drawings-93
95	—	33K	→ 56K	— 42 K-drawings-94
96	—	34K	→ 57K	— 42 K-drawings-95
97	—	35K	→ 58K	— 42 K-drawings-96
98	—	36K	→ 59K	— 42 K-drawings-97
99	—	37K	→ 60K	— 42 K-drawings-98
100	—	38K	→ 61K	— 42 K-drawings-99

Indices: 75 → 99 / 25 Books

4, à 42 pages

00-99 / 100 Books à 42 pages / 2K-61K



2K-61K

Index: 00 — 99 / 100 Books
à 42 pages

5,

Some drawings are missing

and some are not complete

and some are not complete

and some are not complete

ART

SCULPTURE

High Priest of Danger

Since he first came East in 1960, a Californian named Walter de Maria has established himself as a kind of high priest of Manhattan's artistic underground. His ideas are outrageous, as he apparently intends them to be. De Maria aims not to please but to force the viewer into studying his work and puzzling out its meanings. If the effort is infuriating more often than not, that makes no difference in De Maria's view.

His basic approach is a tantalizing simplicity—a column of polished steel, a square sheet of blank paper with a single word such as "Sky" lettered on it, a wooden booth with a small plaque in it labeled "Suicide." Each is intended to convey or stimulate some arcane, fey or fiendish compulsion or conceit.

This approach has made him, among other things, a founding father of that singularly obdurate style of sculpture known as Minimal art. In 1961, when De Maria was still a neophyte artist, he built two plain wood boxes. They differed from later Minimal artists' boxes primarily by being open and filled with wood blocks. De Maria intended the spectator to wonder obscurely whether or not he ought to shift the blocks from one box to the other.

Diabolical Ping. This fondness for movable sculpture qualified De Maria as a progenitor of the busy school of "Optional art," whose practitioners invite viewers to play a sort of game by rearranging various objects in a composition to suit their own tastes. Avant-garde collectors began to buy De Maria's work. He was soon able to have them made up in steel rather than wood, and the games became more diabolical. His 1965 *Instrument for La Monte Young* looks like an innocent, slender metal box with a ball in it. But De Maria designed it with microphones at either end, which—in theory at least—could be hooked up to an amplifying system. Thus the "ping" of the ball would be amplified 50 times, and the viewer-listener who wanted to roll the ball back and forth could go deaf.

During the past year, another one of the minischools that De Maria helped to establish underground has emerged in the public eye: earthworks. In the winter of 1961-62, De Maria sketched plans for a pair of mile-long walls, 12 ft. high and 12 ft. apart, to be built "somewhere in the Western United States." Though no collector could afford the \$500,000 needed to build it, De Maria and a fellow worker flew out to the Mojave Desert and chalked two half-mile-long lines on its surface. They photographed each other standing, or lying between the oppressively inward-pressing parallel lines. As De Maria points out, "There is a terrific double energy yielded by the tightness of geometric

form combined with the feeling of infinite space." His current "Three Continents" project will superimpose marks carved on the surfaces of deserts in Africa, India and North America onto a triple-exposure aerial photograph. Seems like a lot of trouble, not counting the cost of the airplane, but De Maria spent two weeks in January bulldozing stripes in the Sahara and has pictures to show for it.

Beyond Earthworks. The triumph of helping to prophesy into existence three lively minischools of art might make a lesser high priest rest on his oracles. Not De Maria, whose spring exhibition at Manhattan's Dwan Gallery takes him



DE MARIA WITH "BED OF SPIKES"
Never one to rest on his oracles.

beyond earthworks into a new idiom that is easily the most alarming yet. During the show, more than 2,500 visitors came to titter nervously or gaze in horrified wonder at De Maria's five Indian fakir-like steel beds. Together they contain 153 upright 11-in. spikes, honed to the sharpness of a Viet Cong punji stick and arranged with the geometric precision of the crosses that stand among the poppies in Flanders field.

Each visitor had to sign a release before he entered the room, exempting the gallery and De Maria in legal terms from any responsibility for accidents. The release served to emphasize what the show was about—"The danger that exists in the world today." Says De Maria: "It's a fact that within one hour 100 million people could be killed."

Still, the most distressing aspect of *The Beds of Spikes* lies not in the abstract danger that they symbolize but in their creator's evident delight in en-

dowing them with all the murderous loveliness of a well-made gun, knife or racing car. "When danger and beauty are mixed," he maintains, "the result is a heightened beauty that surpasses so-called normal beauty." If De Maria's latest ritual objects prove as seductive as his previous ones, Manhattan's with-it galleries will soon be showing a large and loathsome selection of even more horrific art.

GRAPHICS

Unknown Masters in Wood

Just as U.S. servicemen and college students tack pictures of Raquel Welch or travel posters on their walls, so merchants and tradesmen in 18th and 19th century Japan delighted in cheap, mass-produced wood-block prints, or *hanga*. These genre pictures showed well-known actors or courtesans of the day, picturesque views of Mount Fuji and picturesque travel scenes. They were known as *ukiyo-e*, literally "pictures of the floating world," because to devout Buddhists everyday existence was a transient stage in man's journey to nirvana. Yet the lasting charm and skill with which the Japanese craftsmen imbued their images have influenced Western artists from Constable onward.

Currently, Los Angeles' U.C.L.A. art gallery is displaying 163 Japanese *ukiyo-e hanga*, perhaps one of the most comprehensive exhibitions ever. Its genesis was the acquisition by U.C.L.A.'s Grunwald Arts Foundation of some 650 prints from the estate of Frank Lloyd Wright. With this as a nucleus, U.C.L.A. commissioned Orientalist Harold P. Stern, assistant director of Washington's Freer Gallery of Art, to assemble a comprehensive survey of Japanese master prints and to write an accompanying book.

Simple but Soul. Wright was one of the floating world's most fervent admirers. He first saw prints at the home of another architect in the 1880s while still an apprentice, eventually amassed 5,000 prints. They were the only decorative art—aside from his own ornamentation—that he proposed for his buildings; even his architectural renderings have an Oriental look. The *ukiyo-e* "intrigued me and taught me much," he once said. "A Japanese may tell you what he knows in a single drawing, but never will he attempt to tell you all he knows. He is content to lay stress upon a simple element, insignificant enough perhaps, until he has handled it; then the slight means employed touch the soul of the subject so surely that while less would have failed of the intended effect, more would have been profane. The gospel of the elimination of the insignificant preached by the print came home to me in architecture."

Japanese printmakers eliminated the insignificant partly as a matter of economic necessity. The making of a *hanga* was a laborious process. First, the artist brushed his design onto mulberry pa-

Jan DIBBETS
Born 1941, Weert, the Netherlands
Lives in Amsterdam, the Netherlands

How do you want to be represented in the catalogue? A page is the size of this sheet and each artist will have one page.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

BY this paper.

6 April 1970
Date

Signature

Jan Dibbets

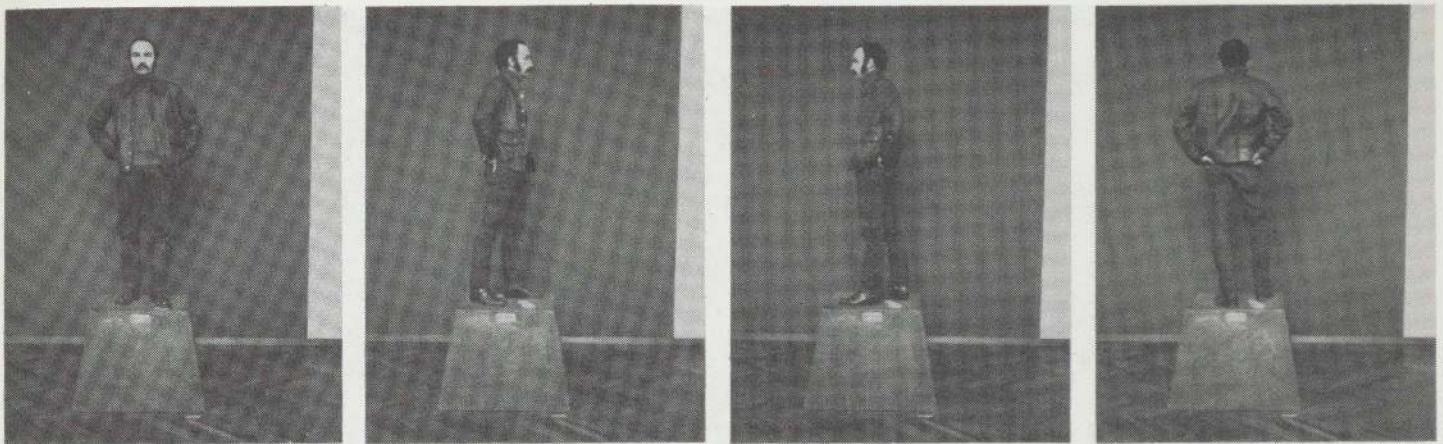
Gerald FERGUSON
Born 1937, Cincinnati, Ohio
Lives in Halifax, Nova Scotia, Canada



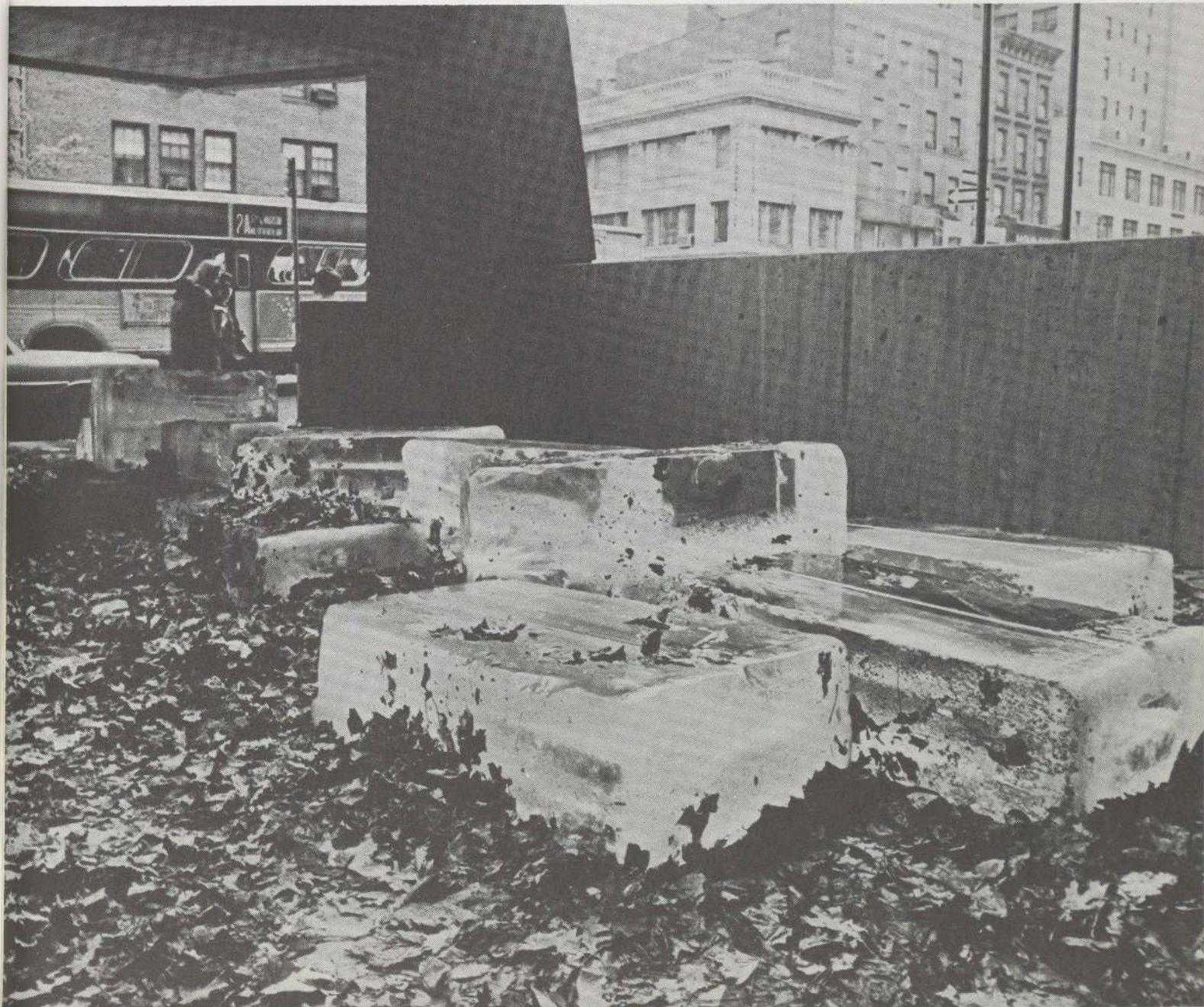
PORTRAITURE

Garry Kennedy
November 11, 1969 5:20 PM AST
French Village, Nova Scotia, Canada
Sprayed canvas
36 x 36 inches

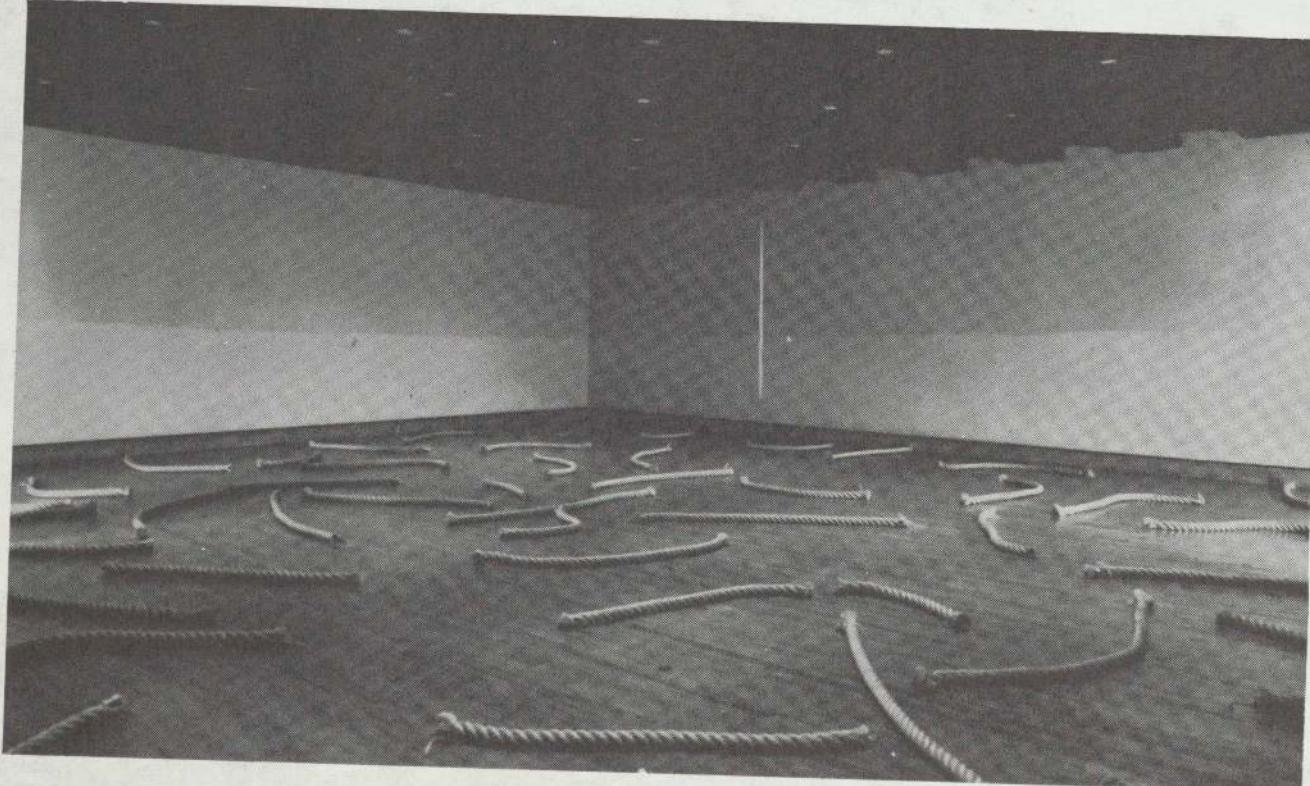
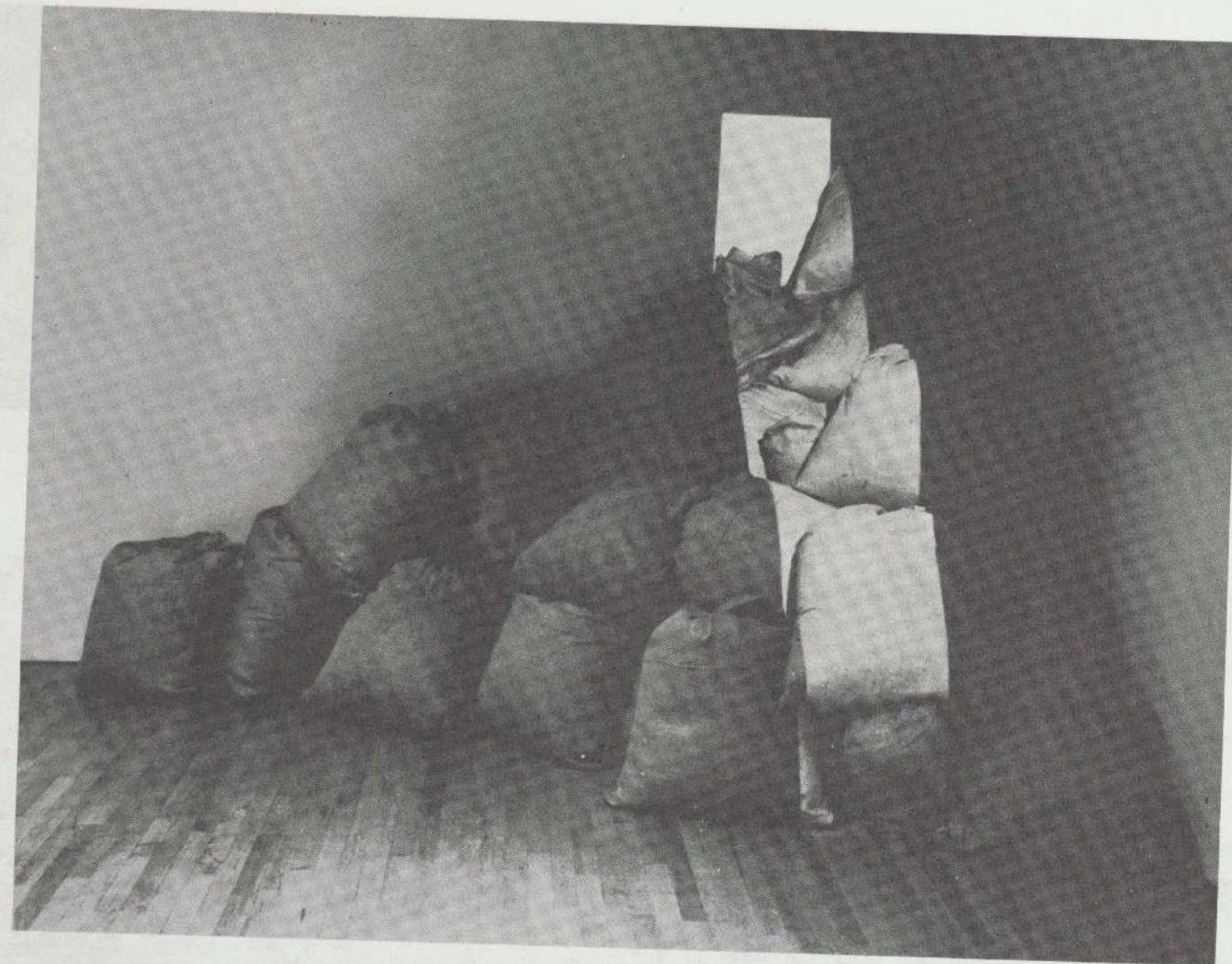
Rafael FERRER
Born 1933, San Juan, Puerto Rico
Lives in Philadelphia, Pennsylvania



HOMAGE TO MANZONI: BASE MAGICA



Barry FLANAGAN
Born 1941, Prestatyn, Wales
Lives in London



Group FRONTERA
Buenos Aires, Argentina

Adolfo BRONOWSKI
Carlos ESPARTACO
Mercedes ESTEVES
Ines GROSS

INFORMATION AND CULTURE

TV (used by us on the instrumental level) is a technical system that distributes cultural items: decidedly (new) informations. It is, at the same time, a very important means of mass communication. As for the word "information," it is necessary to place it in a pluralistic situation in order to differentiate (and separate) it from mathematical measurement of the originality of a message. "Informations" are new facts of transitory character. Culture, on the other hand, is destined to "furnish" the minds of the receivers.

One fundamental problem posed by TV is the role its programing plays in the construction of the culture of a society.

Does TV now know how to package and condition the message? A formula occurs to us: "viewers per hour" distributed in a given area for a certain fee. (This problem is completely foreign to us.)

How do we carry out our TV? How is a television network realized? The object of our work: to formulate a theory of the role of mass media in identifying a culture.

Culture is the furnishings of individual minds. Everyone has his own culture, but we can still speak of the culture of a certain society - the over-all image of the style of the individual furnishings - of which a catalog is made by the institutions of social memory: libraries, record libraries, museums, collections, etc. These present to us a qualitative aspect of the knowledge of elements; that is, a cultural concretion. How is this culture established in society?

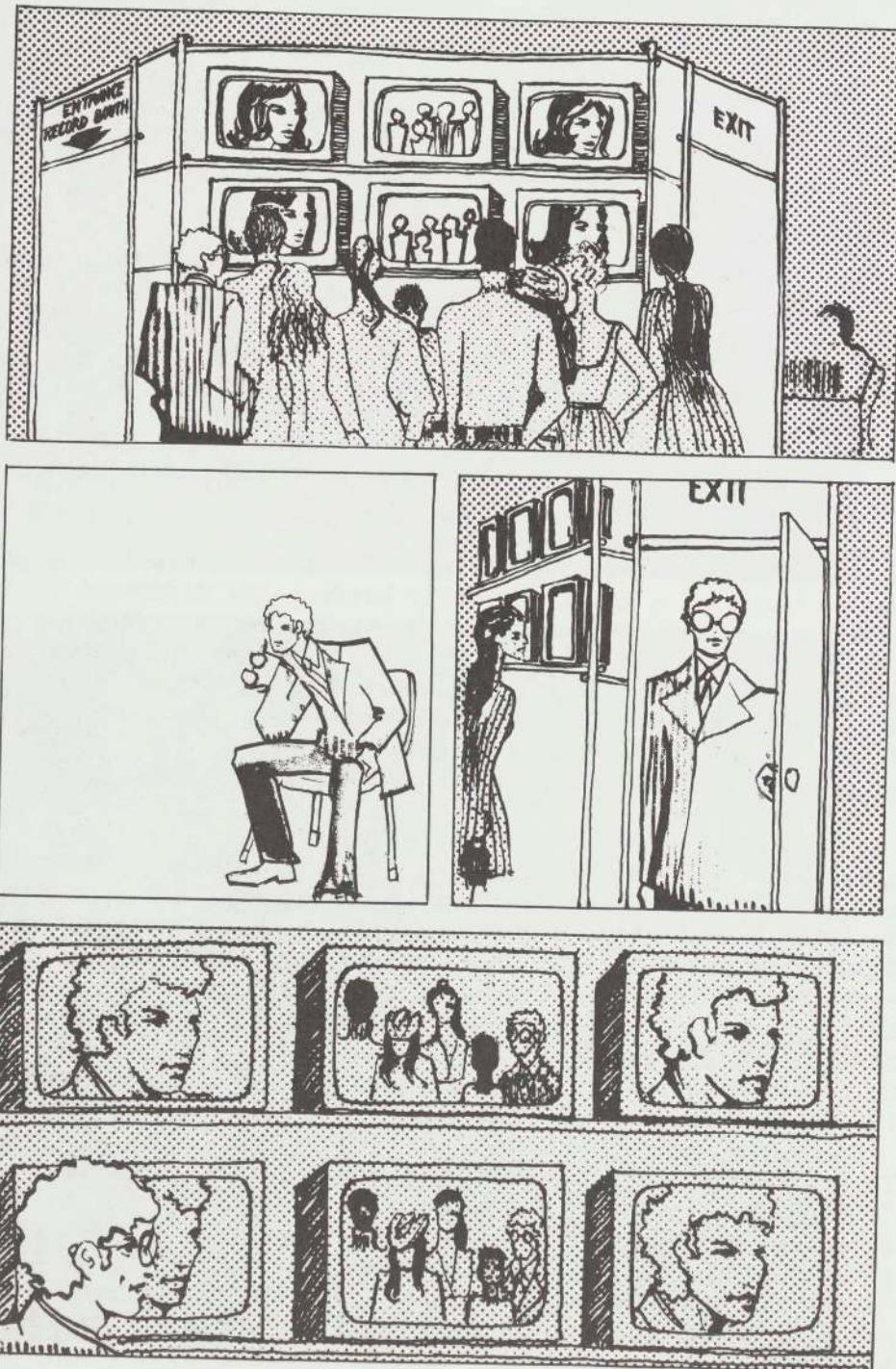
1) The old culture, whose image underlies humanistic thought, was established essentially on the basis of a great disparity between the different social levels. It suggests the idea of a cultural pyramid, which, theoretically, finds its fundamental source in education. To develop the image, we shall say that the perceptions proposed to us by the phenomena of the outside world are projected by our conscience on a "reference screen," which is culture. What we know is *a priori*: the traditional image is constituted, in principle, of a regular, orderly, hierarchical network, a little like a code of routes containing main roads, secondary roads, and crossroads.

2) The (new) culture is essentially different; we'll call it a "mosaic." It is based on the idea of the existence of two social levels. One is the masses, fed by mass media, submerged in the continual flux of messages of all kinds, swallowing without effort or duration widely disparate fragments of knowledge, perpetually condemned to oblivion. Culture takes on a statistical and passive character; it retains few elements of knowledge - the mosaic fragments that we shall call "culturemes." The other level, "the intellectual society" of creators (in the most prosaic sense of the word), is also submerged in the culture "mosaic," but acts in a different way: it absorbs the elements proposed to it in order to deliver a series of more or less original messages that will be sent out through the mass media.

In other words, the mass media - press, radio, and television, above all - are the "connection" between the intellectual society and the masses. All of the messages received by the masses are disparate, disjointed, often contradictory; they will haphazardly remain fixed in the individual's mind, serving as his "reference screen" of "culture." As opposed to the old culture, there are no orientation points, no orderly network, no real way; only probabilities, elements more frequent than others, fragments of knowledge, results without foundations and general ideas without application, key-words and outstanding points in the cultural landscape.

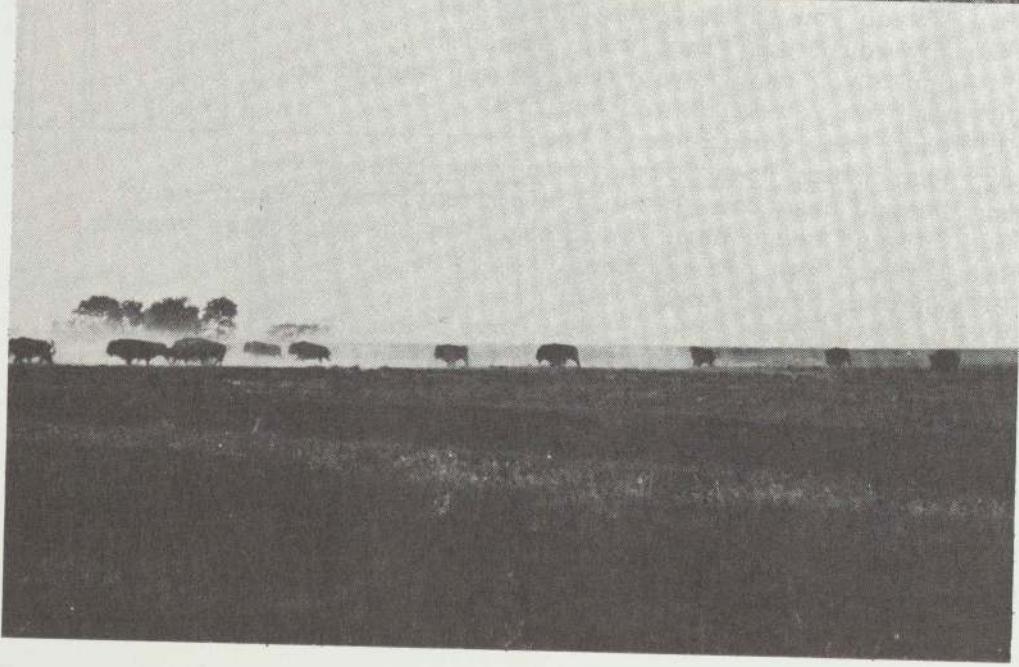
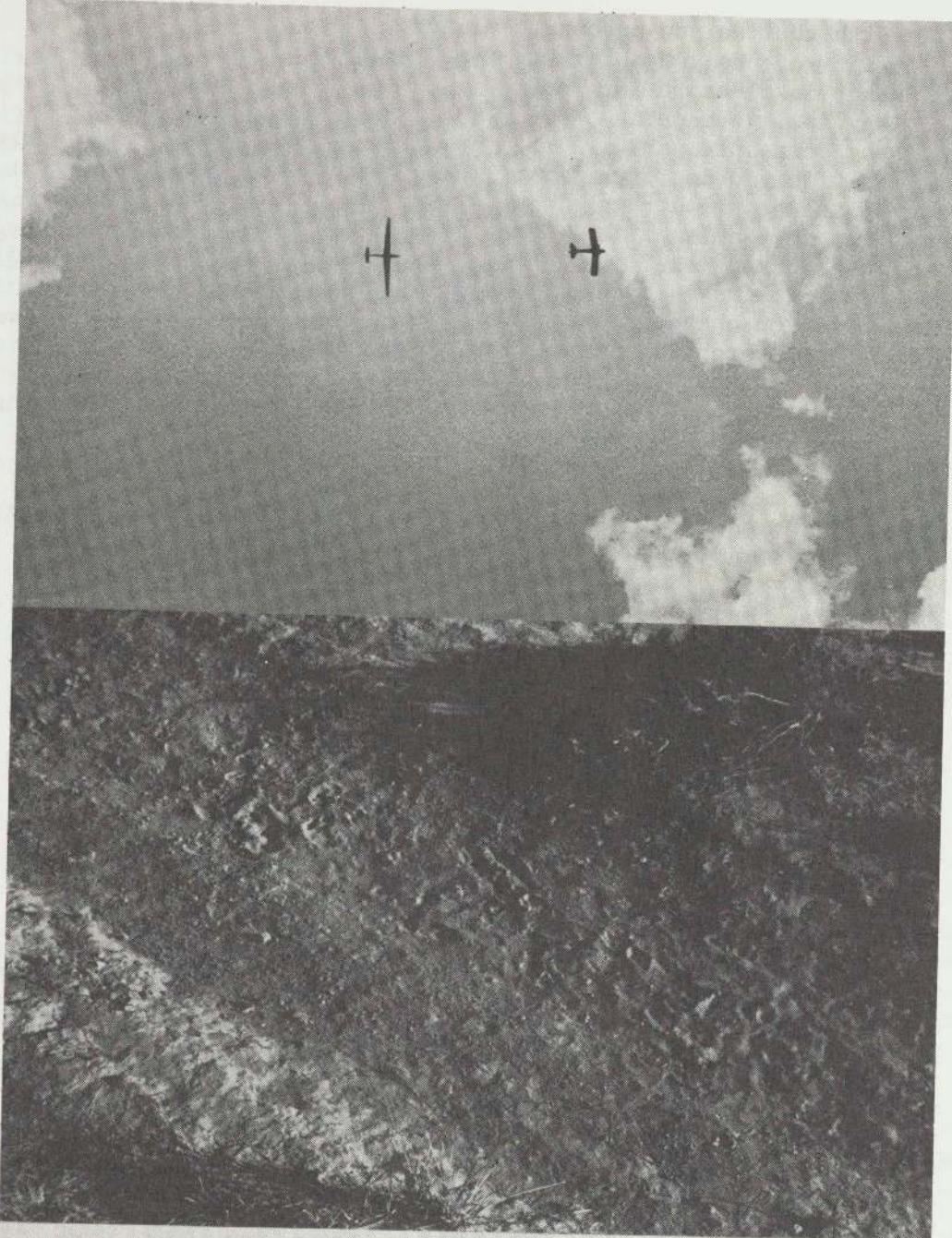
This is the civilization in which we live, in which TV is one of the fundamental elements, indeed the most complete, the most modern, and the most influential of mass-communication systems. It is TV that contributes largely to furnishing the mind with each one of the fragments of knowledge, of the mosaic, providing the ingredients for our associations of ideas and eventually building up our intellectual constructions. New ideas are based on old, forming an original mosaic composed of banal elements. Those conventionally called "creators," "geniuses," "artists," "cooks," or "great criminals" are distinguished from the masses only by their active attitude and their potential for novelty. Genius is nothing more than exceptional aptitude in a particular domain of the spirit, and creative genius is, above all, a fecundity of cultureme associations in operation. The very notion of creation as a factor in increasing and renovating culture is therefore banal. All individuals are creators, but what they create is not necessarily forcefully incorporated into the cultural framework. The introduction of a micro-medium into the mass media is necessary.

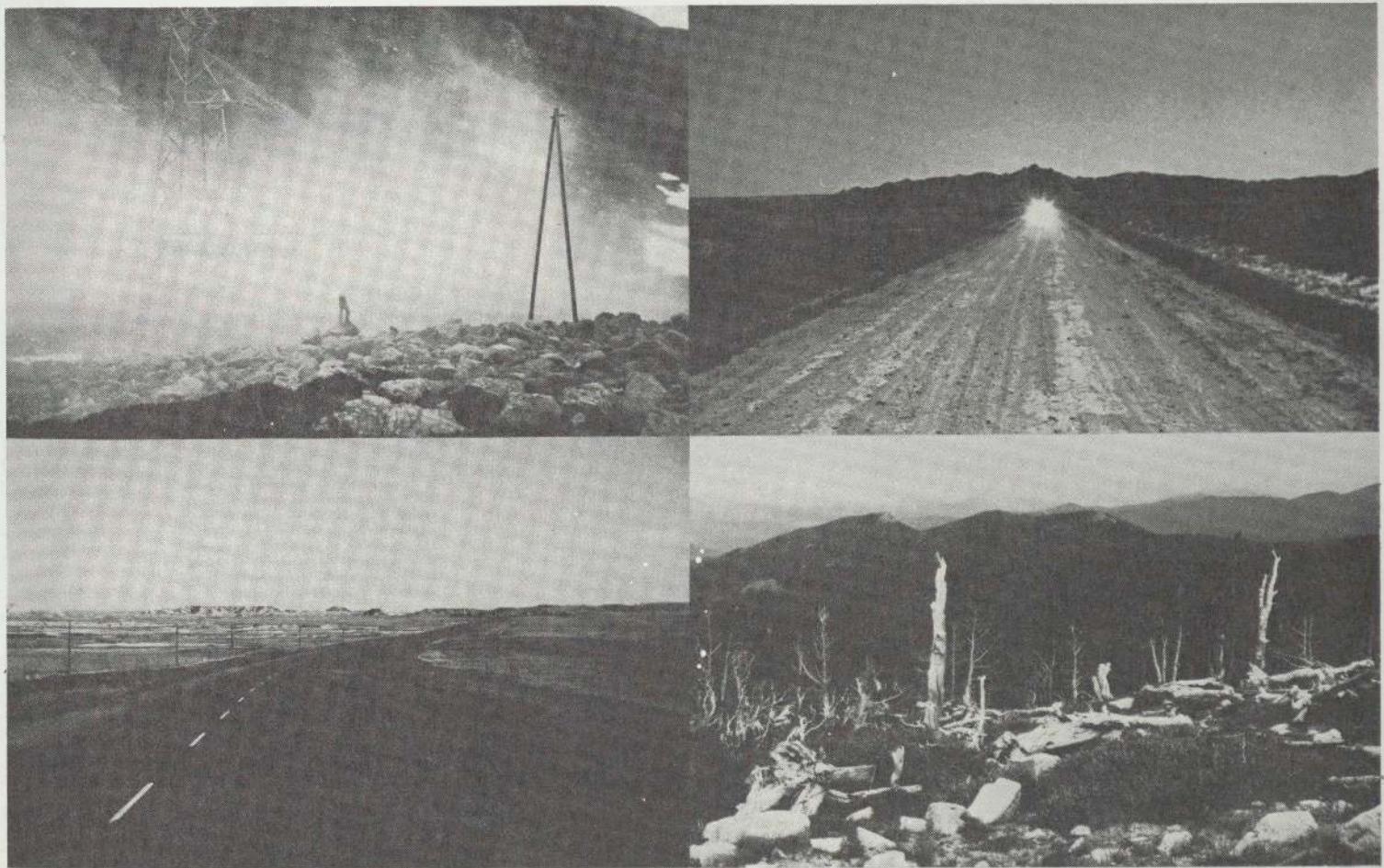
ITINERARY OF EXPERIENCE



1. Exterior view of the recording booth
2. Person entering the booth
3. Person listening to a question and preparing to answer
4. Person leaving the booth and approaching the playback TV mechanism
5. Person watching playback of tape

1. With what do you associate blood?
2. What role do you think the family plays?
3. What is pleasure for you?
4. Why is love made?
5. Why do people eat?
6. What do you do for a living?
7. Why do people struggle?
8. What do people eat?
9. When do you joke? Why?
10. Would you make love in public?
11. Would you change your sex?
12. Do you search for new ways of making love?
13. Would you strip in public? Why?
14. Is the shape of things important to you?
15. How do you define power?
16. Do you accept pornography?
17. Do you make love as many times as you would like to?
18. Why do you dress?
19. What do you dress up for?
20. Have you ever thought of being a bum?
21. Do you depend on anything in particular?
22. What do you do to imagine things?
23. Do you repeat an action daily? Why?
24. Are you obedient? To what?
25. What does the word "order" suggest to you?
26. Would you steal? Why?
27. What belongs to you the most?
28. Are you an organized person? What for?
29. What does the word "organization" suggest to you?
30. Is there anything more important than sexual intercourse?
31. What do you admire in a child?
32. When do you look at the sun?
33. What is important in the difference between the sexes?
34. Is it important for you to prove the existence of God? Why?
35. Would you like to know yourself?
36. What does the word "comfort" suggest to you?
37. What is perversion for you?
38. How do you explain injustice?
39. What role does money play in your life?
40. Why do you live in the city?
41. Why would you lie?
42. Would you accept suicide?
43. How do you think death should be?
44. Why would you fight with someone?
45. Could you change yourself if you wanted to?
46. When do you think you conform?
47. What does work mean to you?
48. What place does God have in your life?
49. Do you consider yourself a conventional person? Why?
50. In what sense have you changed in the past five years?
51. Explain why you are here.
52. What is happiness?
53. Describe your mate or your love relationship.
54. Could you be friends with a homosexual? Why?
55. What is prostitution?
56. Do you consider yourself a healthy person? Why?
57. Do you work in what you like the most?
58. What do you do when you've got nothing to do?
59. If you could choose again, would you be what you are now?
60. How do you think you make choices?
61. Do you think of your future? How?
62. What is your opinion of marriage?





GILBERT and GEORGE
THE SCULPTORS
present.

UNDERNEATH THE ARCHES

(The most intelligent fascinating serious and beautiful art piece you have ever seen)

I Gilbert was born in a small Dolomite village in September of 1943. I am the son of a shoemaker and I began sculpting at the age of eight. There I have a wife, a mother, 3 sisters and one brother that I like very much.
I George was born in Devon in 1942. My father is, I believe, a carpenter; I met him for the 1st time in 1966 and I have not seen him since. My Mother married now for the third time lives still in Devon, also my brother Alice, who is an evangelist.

We sent a book to you.

We began to dream of a world of beauty and happiness of great riches and pleasures new of joy and laughter of children and sweets of the music of colour and the sweetness of shape, a world of feeling and meaning a never better world, a world of delicious disasters of heartrending sorrow, of loathing and dread a world complete, all the world an art gallery.

THE LAWS OF SCULPTORS

- 1 Always be smartly dressed, well groomed relaxed friendly polite and in complete control
- 2 Make the world to believe in you and to pay heavily for this privilege
- 3 Never worry assess discuss or criticize but remain quiet respectful and calm
- 4 The lord chisels still, so dont leave your bench for long



THE RITZ WE NEVER SIGH FOR, THE CARLTON THEY CAN KEEP, THERE'S ONLY ONE PLACE THAT WE KNOW AND THAT IS WHERE WE SLEEP. UNDERNEATH THE ARCHES WE DREAM OUR DREAMS AWAY, UNDERNEATH THE ARCHES ON COBBLESTONES WE LAY. EVERY NIGHT YOU'LL FIND US TIRED OUT AND WORN, HAPPY WHEN THE DAY-BREAK COMES CREEPING HERALDING THE DAWN. SLEEPING WHEN IT'S RAINING AND SLEEPING WHEN IT'S FINE, WE HEAR TRAINS RATTLING BY ABOVE. PAVEMENT IS OUR PILLOW NO MATTER WHERE WE STRAY, UNDERNEATH THE ARCHES WE DREAM OUR DREAMS AWAY.

Best Wishes from

"ART FOR ALL"

12 FOURNIER STREET, LONDON E1, ENGLAND, TEL. 01-247 0161



This sculpture view is George and Gilbert's most important view, it brings to them rich impressions of london life, its skys clouds and multi-coloured sunsets the houses of parliament big ben old father thames, this view stands for Gilbert and George's sculpture

Yours sincerely, *Gilbert and George*

'Art for All,' 12 Fournier Street, London, E.1, England Tel. 01 247 0161



Relaxing sculpture took place on a Soho roof-top the sun shone down upon the two relaxed sculptors, relaxation (the material) plays an increasingly sculptured role in Gilbert and George's art, we would like to recommend the strength of the word relax, with art-relaxing art comes to you with a greater simplicity clearness beauty reality feelingness and life

Yours sincerely, *George and Gilbert*

'Art for All,' 12 Fournier Street, London, E.1, England Tel. 01 247 0161



May we describe to you with picture and words a sculpture which began on the last Saturday in November of '69 we had just made some coffee when it began to snow so we positioned ourselves at the window as we began to look we felt ourselves taken into a sculpture of overwhelming purity life and peace a rare and new art-piece we thank you for being with us for these few moments

Yours sincerely, *Gilbert and George*

'Art for All,' 12 Fournier Street, London, E.1, England

one



*We would honestly like to
say how happy we are
to be sculptors.*

Gilbert and George

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161

two



*It is our intention to bring to
everyone a realisation of the
beauty and necessity of our sculpture.*

Gilbert and George

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161

three



*It is important for new sculptors to
come to terms with the modern
limitations of sculpture, apparent
only through the feeling of the eye.*

Gilbert and George

four



*With the tears streaming down our
faces we appeal to you to rejoice
in the life of the world of art.*

Gilbert and George

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161

SEALE
SEALE
SEALE
WAS BROUGHT
BACK
WAS BROUGHT BACK
WITH ADHESIVE
TAPE
WITH ADHESIVE TAPE
OVER THE CLOTH
GAG
OVER THE CLOTH GAG
AND AGAIN
MANACLED
AND AGAIN MANACLED
AND AGAIN MANACLED
TO THE CHAIR
TO THE CHAIR.

GIORNO POETRY SYSTEMS

MORE
THAN
MORE THAN
SIX
MILLION
SIX MILLION
BEEF
CATTLE
BEEF CATTLE
ARE WAITING
ARE WAITING
ON THE NATION'S
RANCHES
ON THE NATION'S RANCHES
AND IN THE FEED
LOTS
AND IN THE FEED LOTS
TO BE TURNED
TO BE TURNED
INTO STEAKS
AND HAMBURGERS
INTO STEAKS
AND HAMBURGERS.

Dan GRAHAM
Born 1942, Urbana, Illinois
Lives in New York

"March 31, 1966"

1,000,000,000,000,000,000,000.0000000 miles to edge of known universe
100,000,000,000,000,000,000.0000000 miles to edge of galaxy (Milky Way)
3,573,000,000.0000000 miles to edge of solar system (Pluto)
205.0000000 miles to Washington, D.C.
2.8500000 miles to Times Square, New York City
.3860000 miles to Union Square subway stop
.1182000 miles to corner 14th St. and First Ave.
.00367000 miles to front door, Apart. 1D, 153 1st Ave.
.00021600 miles to typewriter paper page
.00000700 miles to lens of glasses
.00000098 miles to cornea from retinal wall

Hans HAACKE
Born 1936, Cologne, Germany
Lives in New York

Proposal

POLL OF MOMA VISITORS

Two transparent ballot boxes are positioned in the exhibition, one for each answer to an either-or question referring to a current socio-political issue. The question is posted with the ballot boxes. The ballots cast in each box are counted photo-electrically and the state of the poll at any given time during the exhibition is available in absolute figures.

Visitors of the museum are given one ballot each with the purchase of an entrance ticket. Holders of membership cards and courtesy passes receive a ballot from the guards at the entrance. Their passes are to be marked so as to prevent the receipt of more than one ballot. The guards also hand out one ballot to each visitor on days when the museum entry is free. All ballots are numbered consecutively.

The number of ballots handed out, the number of tickets sold, the number of free pass entries and the number of free day visitors are entered into a chart with the ballot boxes every day. The museum instructs its personnel to make sure that no interference with the polling process occurs and that no more than one ballot will be cast by each visitor. The personnel and the visitors are requested to report any irregularities to Hans Haacke, c/o Howard Wise Gallery, 50 W 57 St., New York, N.Y. immediately.

Sample of chart:

Date: _____

Tickets sold: _____

Entries with artist,
membership, courtesy
pass, opening guests: _____

Entries on free day: _____

Total entries: _____

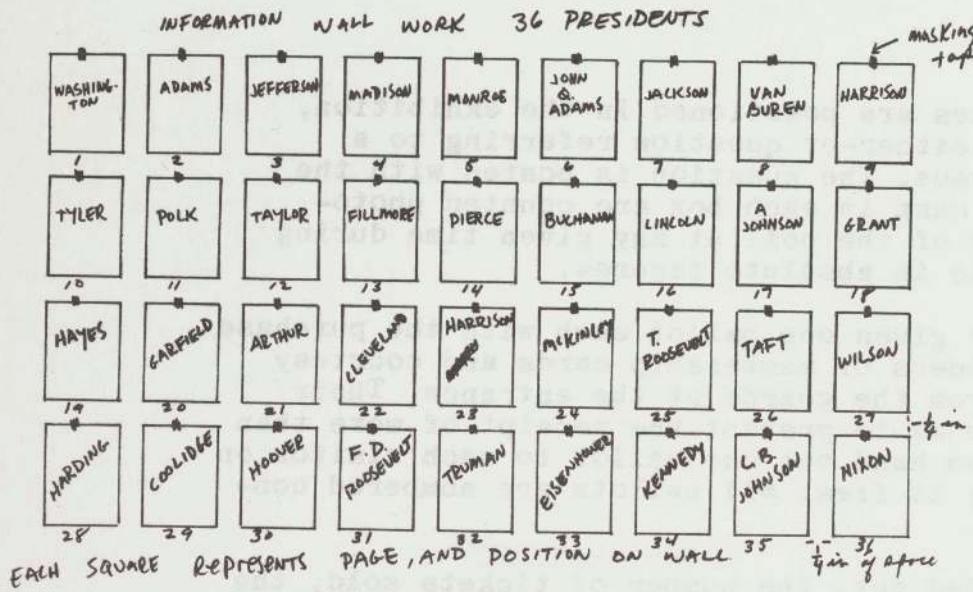
Ballots handed out: _____

Ballots in box 1: _____

Ballots in box 2: _____

Certifying accuracy of figures for MOMA:
.....

Ira Joel HABER
Born 1947, New York
Lives in New York



$\frac{1}{4}$ inch of space between each page
and each row.

4 rows of 9 pages
arranged on the wall. *in your book 1970*

STATEMENT FOR INFORMATION WALL WORK

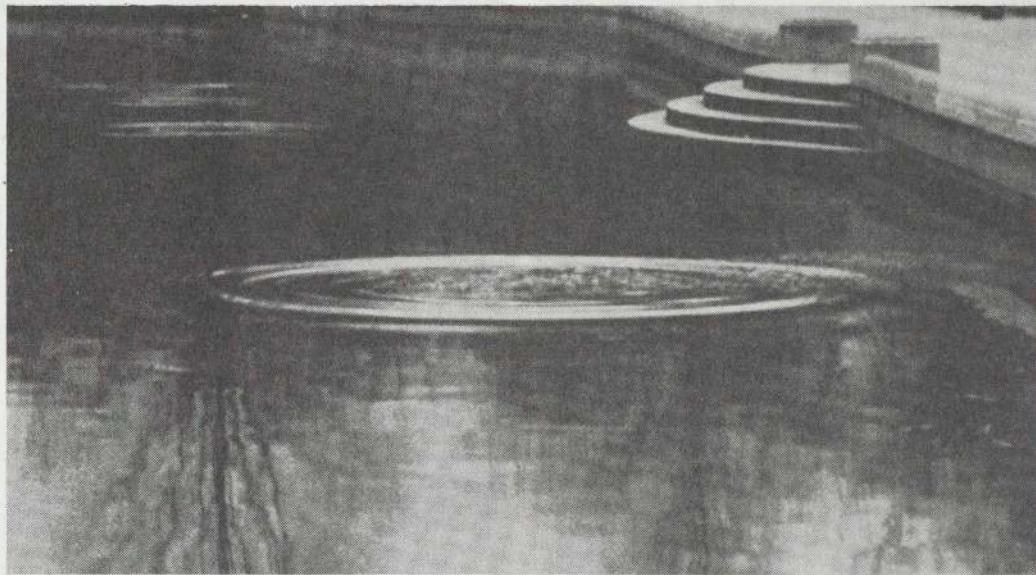
I will exhibit pages from a booklet called "Presidents of the United States." This booklet is published by The American Corporation, publishers of the Encyclopedia Americana, as a public service. The cost of the booklet is ten cents. I sent for it, and received it by mail. This booklet is one example of information the public can obtain inexpensively. There are thirty-six pages to this wall work; each page measures seven and three quarter inches by four and one half inches. These pages should be attached to a wall in the museum in the following way: Four rows of nine pages each. The pages should be attached to the wall by small pieces of masking tape at the top of each page. There should be one quarter inch of space between each page, and each row. The pages should be mounted from left to right in the correct chronological order of the presidents, beginning with George Washington, and ending with Richard M. Nixon.

I am interested in booklets, pamphlets, and other forms of inexpensive publications as an information device. The reason I chose to convey information about the presidents of the United States is because of my own personal interest in American History, and my interest in acknowledged sequences of facts. The present arrangement is arbitrary, and personal. Other arrangements could be:
one row of thirty-six pages,
two rows of eighteen pages,
three rows of twelve pages,
six rows of six pages,
nine rows of four pages.

If this work is to be repeated after Richard Nixon leaves office, then the only possible arrangement would be one row of thirty-seven pages.

March 28, 1970

Randy HARDY
Born 1944, Bryn Mawr, Pennsylvania
Lives in New York



The tool must fit in hand.

The tool must have those qualities which permit it to "bounce" over water.

The pond must have a surface diameter of at least 150 feet.

The pond is still -- like a piece of uncut wood.

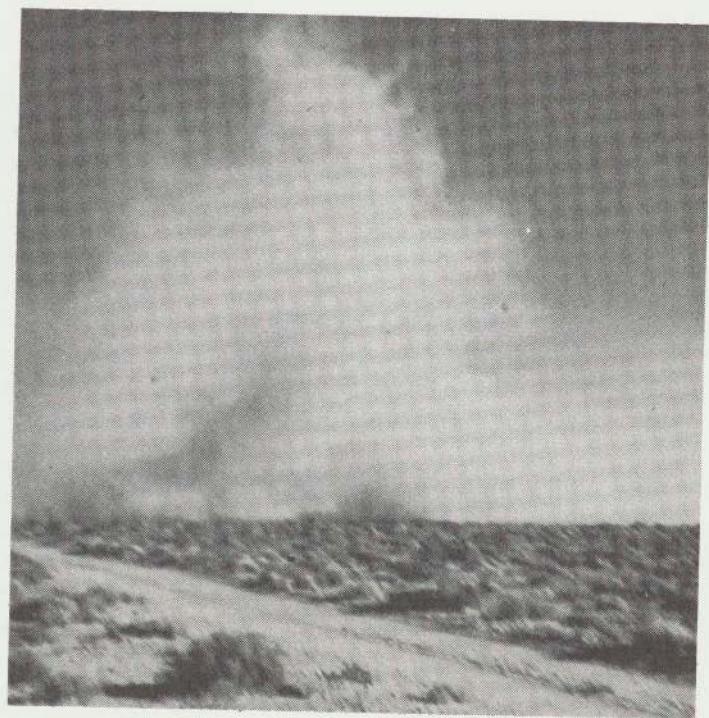
The tool is active -- like a chisel.

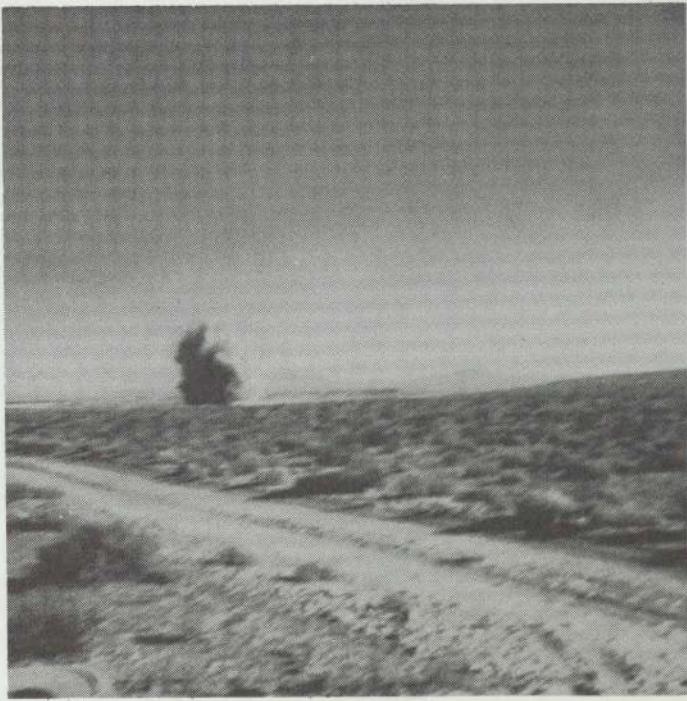
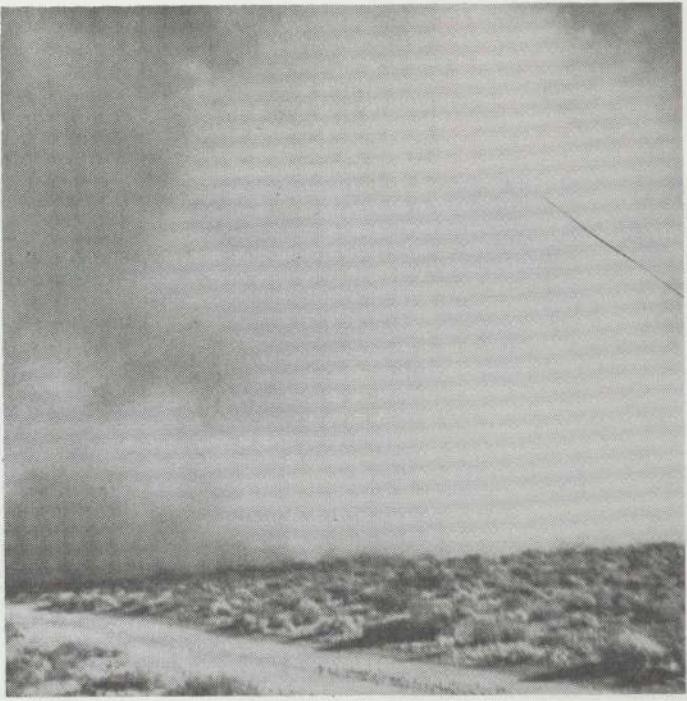
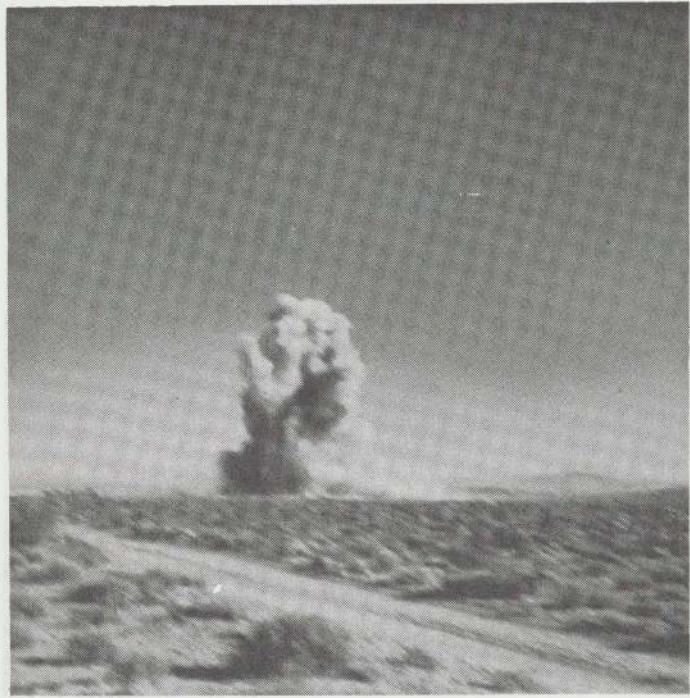
The tool's path merges with the pond's surface.

The tool cuts the pond.

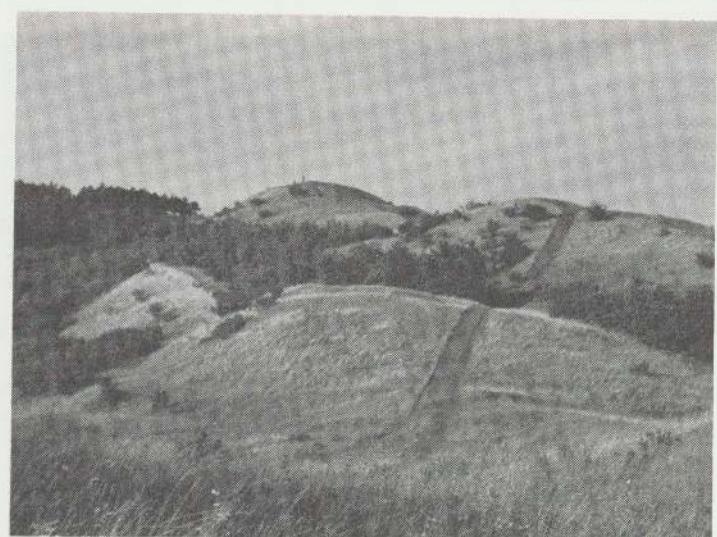
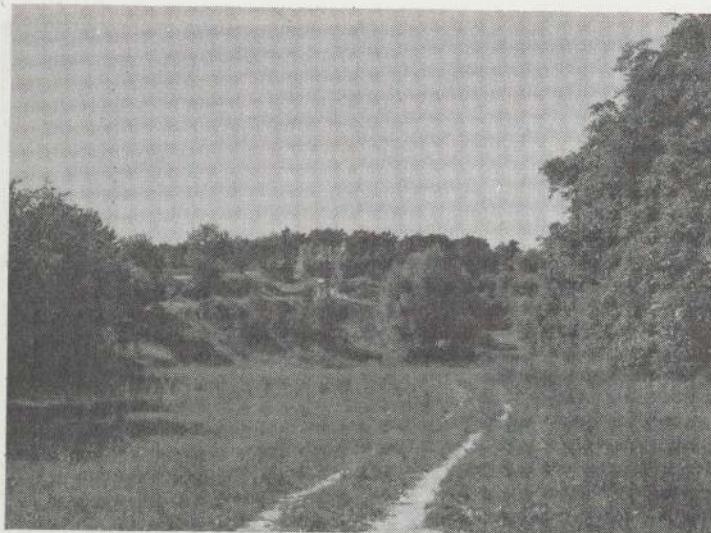
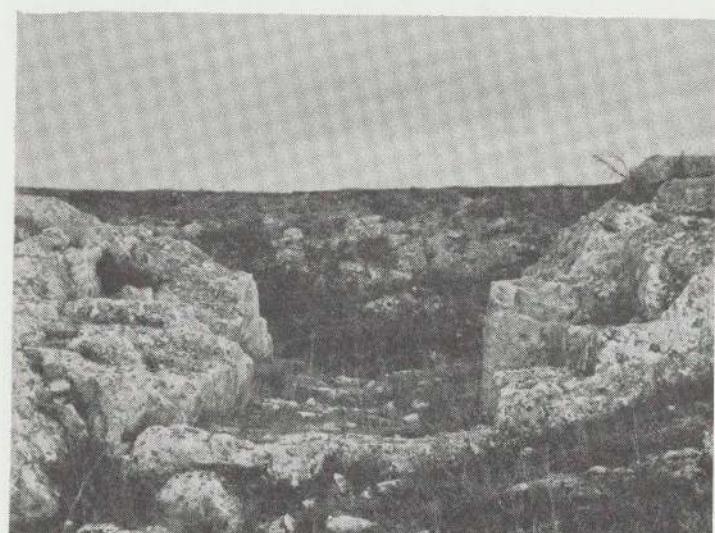
The tool sinks to the bottom of the pond.

Michael HEIZER
Born 1944, Berkeley, California
Lives in New York





Hans HOLLEIN
Born 1934, Vienna, Austria
Lives in Vienna



SITES. 1964

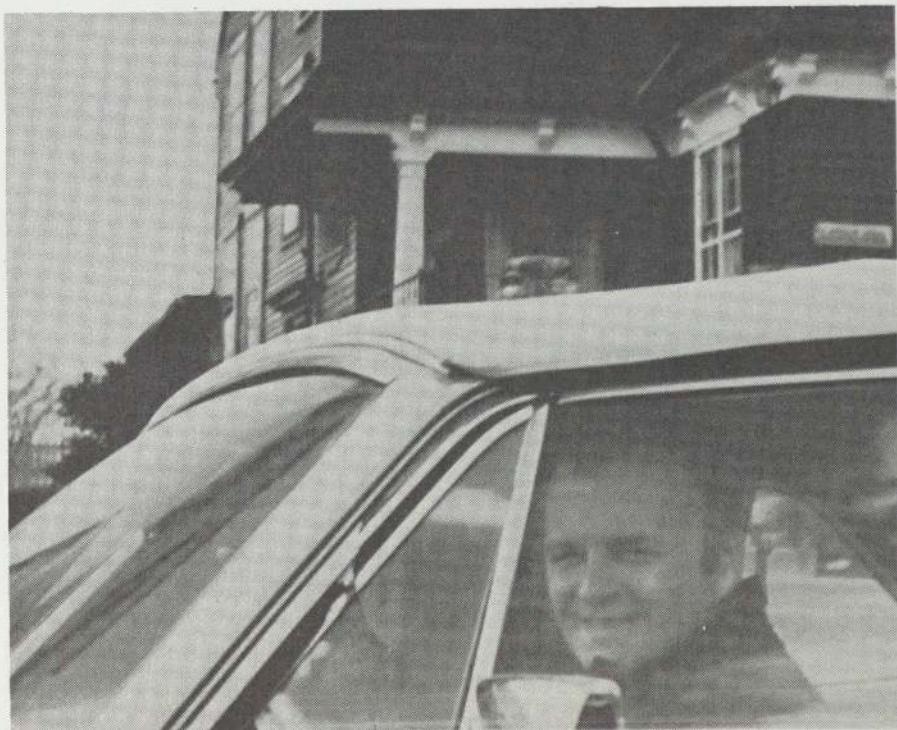
Various locations have been selected, photographed, and declared as sites for non-buildings, subterranean buildings, or slight modifications of the surface.

Douglas HUEBLER
Born 1942, Ann Arbor, Michigan
Lives in Bradford, Massachusetts

LOCATION PIECE #28. New England, December 1969

On December 11, 1969, a photograph was made of the driver of an automobile or truck who looked at the occupants of the car that was, at that moment passing his, or her, vehicle. The camera was located in the "passing car." The "moments" represent the following rates of speed: 5; 10; 15; 20; 25; 30; 35; 40; 45; 50; 55; 60; 65; 70; 75 miles per hour.

Fifteen photographs, none "keyed" to a specific rate of speed, join with this statement to constitute the form of this piece.

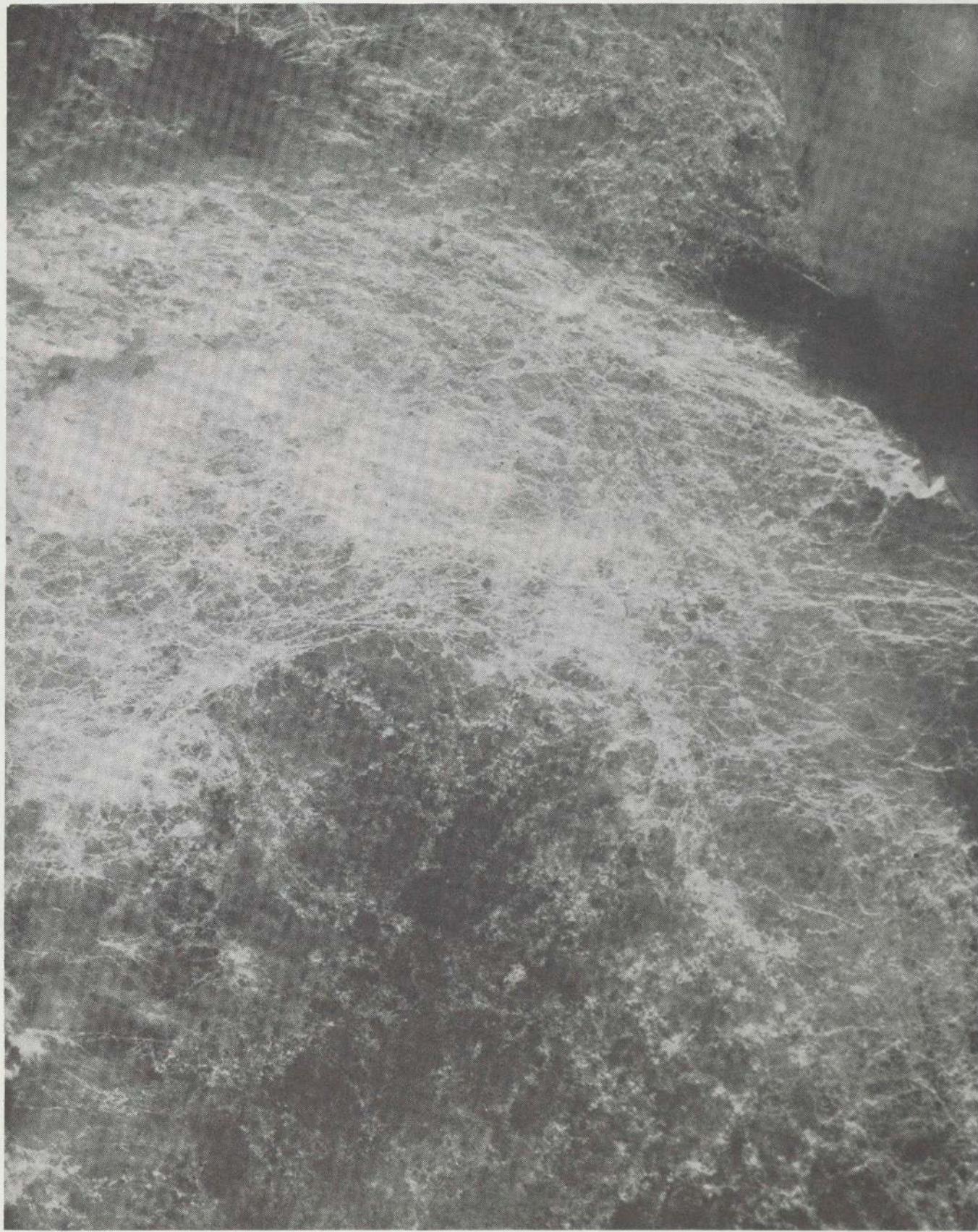


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62

Peter HUTCHINSON
Born 1930, London
Lives in New York



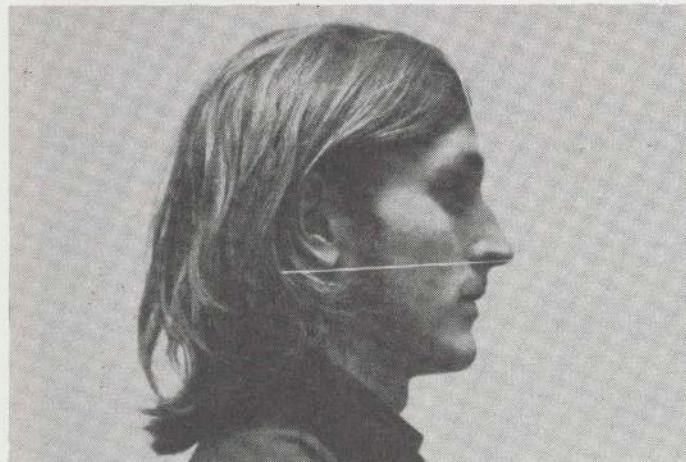
MOLD PIECE

Blowup of red bread mold from Peter Hutchinson's Parícutin Project (a 250-foot-long strip of bread and mold at crater's edge produced by volcanic steam - January 1970). This photo is a third-generation mold brought back from Parícutin by the artist, regrown and photographed in New York.

Richards JARDEN
Born 1947, Philadelphia, Pennsylvania
Lives in Halifax, Nova Scotia, Canada

"ANGLE, FACIAL. The angle formed on the face by two straight lines drawn from the base of the nose, the one to the base of the ear, the other to the most projecting point on the forehead. In antique statues the facial angle is generally 90° . As a general principle it may be said that intelligence is proportional to the facial angle. It is at any rate an incontestable fact that the lower one descends in the human race, the more the facial angle diminishes."

Jules Adeline, The Adeline Art Dictionary, New York, Frederick Ungar, 1966,
p. 15



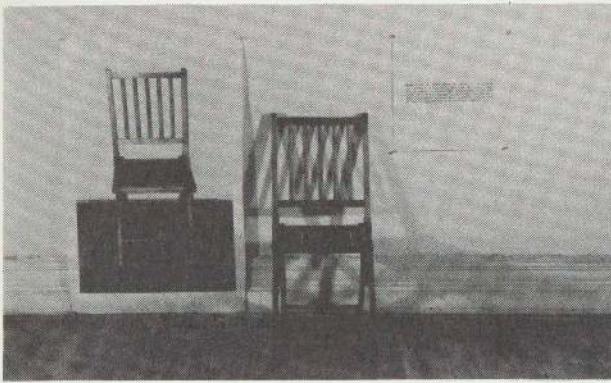
Stephen KALTENBACH
Born 1940, Battlecreek, Michigan
Lives in New York

EXPOSE YOUR SELF

On KAWARA
13,703 days

"ONE MILLION YEARS"

All the Information of Mankind on the Earth



Joseph KOSUTH
Born USA
Lives in New York

ONE AND THREE CHAIRS. 1965

At its most strict and radical extreme the art I call conceptual is such because it is based on an inquiry into the nature of art. Thus, it is not just the activity of constructing art propositions, but a working out, a thinking out, of all the implications of all aspects of the concept "art." Because of the implied duality of perception and conception in earlier art a middle-man (critic) appeared useful. This art both annexes the functions of the critic, and makes a middleman unnecessary. The other system: artist-critic-audience existed because the visual elements of the "how" construction gave art an aspect of entertainment, thus it had an audience. The audience of conceptual art is composed primarily of artists - which is to say that an audience separate from the participants doesn't exist. In a sense then art becomes as "serious" as science or philosophy, which don't have "audiences" either. It is interesting or it isn't, just as one is informed or isn't. Previously, the artist's "special" status merely relegated him into being a high priest (or witch doctor) of show business.

This conceptual art, then, is an inquiry by artists that understand that artistic activity is not solely limited to the framing of art propositions, but further, the investigation of the function, meaning, and use of any and all (art) propositions, and their consideration within the concept of the general term "art." And as well, that an artist's dependence on the critic or writer on art to cultivate the conceptual implications of his art propositions, and argue their explication, is either intellectual irresponsibility or the naivest kind of mysticism.

Fundamental to this idea of art is the understanding of the linguistic nature of all art propositions, be they past or present, and regardless of the elements used in their construction.

This concept of American "conceptual" art is, I admit, here defined by my own characterization, and understandably, is one that is related to my own work of the past few years.

My activity as an artist should be considered as one which is separate from the "construction" of significant individual "works." My activities, since 1965, have consisted of a series of investigations which are comprised of propositions on/about/of "art." "Masterpieces" imply "heroes" and I believe in neither.

Every unit of an (art) proposition is only that which is functioning with a larger framework (the proposition) and every proposition is only a unit which is functioning within a larger framework (the investigation) and every investigation is only a unit which is functioning within a larger framework (my art) and my art is only a unit which is functioning within a larger framework (the concept "art") and the concept art is a concept which has a particular meaning at a particular time but which exists only as an idea used by living artists and which ultimately exists only as information.

To attempt an "iconic" grasp of only a part or unit of the above paragraph (which means to consider one action a potential "masterpiece") is to separate the art's "language" from its "meaning" or "use." The art is the "whole" not "part." And the "whole" only exists conceptually.

Christine KOZLOV
Born 1945, New York
Lives in New York



Telegram

(504).

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KYNASTON MCSHINE

THE MUSEUM OF MODERN ART 21 WEST 53 ST NYK

PARTICULARS RELATED TO THE INFORMATION NOT CONTAINED HEREIN
CONSTITUTE THE FORM OF THIS ACTION

C KOZLOV.

SF-1201 (R5-69)

(1) TELEGRAM CONTAINING NO INFORMATION. (2) PRESENTATION/NON-PRESENTATION-
REPRODUCTION FROM ART NEWS AT THE N. Y. CULTURAL CENTER. (3) INFOR-
MATION: NO THEORY- LOOP TAPE ONLY ON RECORD. NEW INFORMATION ERASES
OLD INFORMATION. PROOF OF THE EXISTENCE OF THE INFORMATION DOES IN
FACT NOT EXIST IN ACTUALITY, BUT IS BASED ON PROBABILITY. (4) A
SERIES OF CARLES SENT DURING THE EXHIBITION SUPPLYING INFORMATION
ABOUT THE AMOUNT OF CONCEPTS REJECTED DURING THAT TIME. (5) FIGURA-
TIVE WORK WHICH IS A LISTING OF EVERYTHING EATEN FOR A PERIOS OF SIX
MONTHS. (6) 271 BLANK SHEETS OF PAPER CORRESPONDING TO 271 DAYS OF
CONCEPTS REJECTED. (7) RECORDED SOUND OF BELL TELEPHONE OPERATOR
STATING TIME (DURATION 24 HOURS). (8) INFORMATION DRIFT: COMBINED
RECORDINGS OF NEWS BULLETINS OF THE SHOOTINGS OF ANDY WARHOL AND
ROBERT KENNEDY. (9) FILM NO. 2 WHITE LEDER-16 MM-100 FEET. (10) FILM
NO. 1 ALL BLACK (EXPOSED) 8MM-100 FEET. (11) PRACTICE PROJECT, LEARN-
ING HOW TO TYPE AND ENDING WITH NON-PROSE NON-POEM LANGUAGE, SYSTEM/
STRUCTURE: CONTEXT OF LEARNING HOW TO TYPE, ACCOMPLISHMENT: 1. LEARNED
HOW TO TYPE, 2. CONCEPTUAL NON-CONCEPTUAL 'ART'. (12) COMPOSITIONS FOR
AUDIO STRUCTURE- A CODING SYSTEM FOR SOUND.

John Latham
Born 1921, Africa
Lives in London

.hiss

Barry LE VA
Born 1941, Long Beach, California
Lives in Minneapolis, Minnesota

NOTES FOR POSSIBLE PIECES

THE EQUAL ALL-SIDED PRESSURE
IN THE CRUST OF THE EARTH DUE
TO THE WEIGHT OF THE OVERLYING
ROCKS.

A ROLLING MASS OF PARTLY
CONDENSED WATER VAPOR, DUST,
AND ASH, HIGHLY CHARGED WITH
ELECTRICITY.

A BED WHICH, BECAUSE IT LACKS
STRENGTH OR COHESIVENESS, IS
UNABLE TO LIFT ITS OWN OR THE
WEIGHT ABOVE IT WITHOUT
BREAKING.

SAND BLOWN OFF A MESA TOP INTO
A VALLEY OR CANYON MAY FORM A
SOLID WALL, SLOPING AT THE
ANGLE OF REST OF DRY SAND OR A
FAN EXTENDING DOWNWARD FROM A
RE-ENTRANT IN THE MESA WALL.

RESIDUAL ACCUMULATIONS OF
COARSER PARTICLES FROM WHICH
THE FINER MATERIAL HAS BLOWN
AWAY.

Sol LE WITT
Born 1928, Hartford, Connecticut
Lives in New York

PROPOSAL FOR WALL DRAWING, INFORMATION SHOW

Within four adjacent squares,
each 4' by 4',
four draftsmen will be employed
at \$4.00/hour
for four hours a day
and for four days to draw straight lines
4 inches long
using four different colored pencils;
9H black, red, yellow and blue.
Each draftsmen will use the same color throughout
the four day period,
working on a different square each day.

Lucy R. LIPPARD
Lives in New York

A₁ B₂ S₁₉ E₅ N₁₄ T₂₀ E₅ E₅ I₉ N₁₄ F₆ O₁₅ R₁₈ M₁₃ A₁ T₂₀ I₉ O₁₅ N₁₄

A₁ N₁₄ D₄ O₁₅ R₁₈ C₃ R₁₈ I₉ T₂₀ I₉ C₃ I₉ S₁₉ M₁₃*

ABSENCE: 1) withdrawal, nonexistence, nonresidence, nonpresence, nonattendance, disappearance, dispersion. 2) emptiness, void, vacuum, vacuity, vacancy, depletion, exhaustion, exemption, blank, clean slate, tabula rasa. 3) absentee, truant. 4) nobody, no body, nobody present, nobody on earth, not a soul, nary a soul, nobody under the sun, nary one, no one, no man, never a one.

Be absent, absent oneself, go away, stay away, keep away, keep out of the way, slip away, slip off, slip out, hold aloof, vacate. Colloq. hooky, cut, not show up, not show, French Leave, Spanish Pox, make oneself scarce. Slang, go A.W.O.L., jump, skip.

1) absent, away, missing, missing in action, lost, wanting, omitted, nowhere to be found, out of sight, gone, lacking, away from home. Absent Without Official Leave, abroad, overseas, overlooked, overseen, on vacation. Colloq. minus. 2) empty, vacant, void, vacuous, untenanted, unoccupied, uninhabited, uninhabited, tenantless, deserted, abandoned, devoid, forsaken, bare, hollow, blank, clear, dry, free from, drained. Colloq. Godforsaken.

Nowhere, elsewhere, neither here nor there, somewhere else, not here. Dial. nowheres. Without, wanting, lacking, less minus, sans.

SEE ALSO PRESENCE

*

Games are situations contrived to permit simultaneous participation of many people in some significant pattern of their own corporate lives.

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PART I

A. For each artist in the exhibition whose name begins with a vowel, proceed as follows: go to the Museum of Modern Art Library and look under the artist's name in the general card catalogue. From the first book or article entered under his last name (whether or not it is his own name), transcribe the 24th sentence ($2+9+6+1+6+0=24$). If there is nothing under that name, take the first name occurring in the catalogue that begins the same way and has the most beginning letters in common with the artist's name (e.g. for

*The following instructions were sent to Kynaston McShine in lieu of an Index to the INFORMATION catalogue, for which the necessary information did not arrive in time. When I realized it would not, I decided to substitute some absentee information arrived at by chance. I opened a paperback edition of Roget's Thesaurus to ABSENCE, hoping to get some ideas. The book had been given to me, second-hand, by a friend in December 1969; I had not opened it until this point (Wednesday, April 15, 1970, 3:30 PM, in Carboneras, Spain). When I did so, I found not only the entry above (now cut and revised) but two red tickets, unused, inscribed as follows: Museum of Modern Art, FILM RESERVATION Wednesday Afternoon 3:00 PM Showing NOT FOR SALE Keller Printing Co. New York; the numbers on them were 296160 and 296159. These tickets determined the initial framework for the following situation/text. Quotations from and debts or references to the works of the following persons are included in it: Art Workers Coalition, Gaston Bachelard, Robert Barry, Frederick Barthelme, D.E. Berlyne, Mel Bochner, John Cage, Marcel Duchamp, Dan Graham, Latvan Greene, Douglas Huebler, William James, On Kawara, Joseph Kosuth, R.D. Laing, Sol LeWitt, Marshall McLuhan, Ad Reinhardt, Saint-Beuve. L.R.L.

Barthelme: Barthelm, Barthel, Barthe, Barth, Bart, Bar, Ba, B, in that order).

For each artist in the exhibition whose name begins with a consonant, follow the same procedure taking the 32nd sentence ($2+9+6+1+5+9=32$) of the first book or article occurring in the most recent full volume of the Art Index. If in any case there is no text, or no 24th or 32nd sentence, reproduce in its place the 8th picture or the picture on page 8 or the picture 1/8 of the way through the reference (8=common denominator of 24/32).

B. Make an alphabetical list of these artists, each name followed by the quotation arrived at above, with full bibliographical source in parentheses after it (i.e. author, title of book, publisher, place published, date, page no.; or, in the case of an article: author, title, magazine, vol. no., date, page no.).

ACCONCI, VITO. see: ACCARDI, CARLA.

"Die erste Einzelausstellung in Deutschland findet im September 1966 in der Galerie M.E. Thelen in Essen statt."

(Galerie M.E. Thelen, Essen. Carla Accardi. [Essen, The Gallery, 1966,] p. [3].)

ANDRE, CARL.

"An astronaut who slips out of his capsule in space has lost his environment, any living organism has an environment."

(The Hague, Gemeentemuseum. Carl Andre. [The Hague, The Museum, 1969,] p. 5.)

ARAJANI, SIAH. see: ARMAN.

"Thus, for example, round objects will by their nature make curved marks when dipped in colour and rolled across a surface."

(Jones, Peter. "Arman and the Magic Power of Objects." Art International, v. VII, no. 3, March 25, 1963, p. 41.)

ARNATT, KEITH. see: ARNATT, RAY.

"It is rather like the poet and the sunset."

(Arnatt, Ray. "A View of Opposites." Ark, no. 28, December 1960, p. 31.)

ART & PROJECT. see: ARTARIA, PAUL.

"Ein richtig gebautes Holzhaus ist im Sommer kühl, im Winter wird es rasch warm und hält auch die Wärme."

(Artaria, Paul. Schweizer Holzhäuser aus den Jahren 1920-1940. Basel, B. Wepf, 1942, p. II.)

ARTSCHWAGER, RICHARD. see: ARUP, OVE.

"In another way his achievement is built on a broad basis: he is not just an engineer, or an architect, or a contractor and constructor, but all three rolled into one."

(Arup, Ove. Foreword to Faber, Colin, Candela/The Shell Builder. New York, Reinhold, [c1968,] p. 7.)

ASKEVOOLD, DAVID. see: ASKELAND, JAN.

"I Paris suget han til seg av de mørkeriske nyvinninger de franske malerne hadde frembragt, i Tyskland synes det derimot først og fremst å være de filosofisklitterære ideene som fanget hans interesse."

(Askeland, Jan. Profilen I. Norsk Grafikk... Oslo, Dreyers Forlag, [1958,] p. 8.)

ATKINSON, TERRY. see: ATKINSON, TRACY.

"A variety of this substance later became the "celluloid" now little used but well-known to our grandfathers in forms as diverse as billiard-balls and shirt collars."

(Atkinson, Tracy. Introduction to Milwaukee, Art Center. A Plastic Presence. Milwaukee, [The Center,] 1969, p. 5.)

BAINBRIDGE, DAVID. see: BAINES, GEORGE GRENFELL.

"As primary and secondary school costs are partly met out of local authority rates, a second interest in maintaining ceiling levels is created, though it does seem that final costs which are known to the local authority are not as well known in the Ministry unless a flagrant breach occurs."

(Baines, George Grenfell. "Cost ceilings - curse or blessing?" Journal of the Royal Institute of British Architects, vol. 76, no. 4, April 1969, p. 160.)

BALDESSARI, JOHN.

See illustration.

(Balddessari, John. "Solving Each Problem". Art News, vol. 67, no. 8, p. 7, December 1968.)

BALDWIN, MICHAEL. see: BALDWIN, ARTHUR MERVYN.

"Neben Diversion und Grundlastigkeit, als Prinzipien der New Sculpture, tritt damit die Gesetzmäßigkeit der 'Syntax': der Bezug zwischen den formalen Setzungen ist wichtiger als ihre monolithische Einzelpräsenz."

(Kudielka, Robert. "New English sculpture - Abschied vom Objekt." Kunstwerk, v. 22, no. 1-2, Oct.-Nov. 1968, p. 19.)

BARRIO. see: BARRIOS, GREGG.

"A menacing young bitch uses a sharp knife to cut a defenseless victim's jeans."

(Barrios, Gregg. "Naming names: the films of Carl Linder." Film Quarterly, v. 22, no. 1, Fall 1968, p. 42.)

BARRY, ROBERT.

"Also in the show will be a room filled with ultrasonic sound."

(Rose, Arthur. "Four interviews with Barry, Huebler, Kosuth and Weiner." Arts, v. 43, no. 4, February 1969, p. 22.)

BARTHELME, FREDERICK. see: BARTH, BRADI.

See illustration.

(Arts, v. 43, no. 2, November 1968, p. 8.)

BECHER, BERNHARD and HILLA. see: BECHTEL, EDWIN DE TURCK.

"They illustrate."

(Bechtel, Edwin De Turck. "Illustrated books of the sixties: a reminder of a great period in illustration." Print, v. 23, no. 3, May 1969, p. 21.)

BEUYS, JOSEPH.

"Richard Serra se souvient de Pollock, et même de Motherwell; mais où son originalité éclate, non sans quelque afféterie, c'est lorsque, alignant sur un mur neuf harnais de caoutchouc découpés en lanières aux belles inflexions décoratives, il souligne le mouvement de l'un d'entre eux d'une nonchalante arabesque de néon."

(Pierre, José. "Les grandes vacances de l'art moderne." L'Oeil, no. 173, May 1969, p. 13.)

BOCHNER, MEL. see: BOERS, DIETER.

"Die künstlerische Arbeit erweist sich am überzeugendsten dort, wo entgegen aller Irritation trotzdem eine autonome ästhetische Gestalt gefunden wird."

(Boers, Dieter. "Deutsche Kunst: eine neue Generation II". Kunstwerk, v. 22, no. 9-10, June-July 1969, p. 4.)

BOLLINGER, BILL.

"Now the dross is almost all gone, for the natural history and the techni-poetry was returned to Europe on his recent trip there."

(Brunelle, Al. "Bill Bollinger." *Art News*, v. 67, no. 9, January 1969, p. 17.)

BROEGGER, STIG. see: BROEK, JOHANNES H. VAN DEN, AND BAKEMA, J.B.

"L'ensemble repose sur quatre piliers implantés dans une pièce d'eau."

(-----, "Pavillon Néerlandais: Van Den Broek et Bakema C. Weeber, ingénieur." *L'Architecture d'Aujourd'hui*, no. 143, April-May 1969, p. 15.)

BROWN, STANLEY. see: BROWN, BILL.

"You might just be right about the corn pone but, then, you're probably not."

(Williams, Jonathan. "Of Brown and Penland." *Craft Horizons*, v. 29, no. 3, May-June 1969, p. 47.)

BUREN, DANIEL.

"The beholder will have had no more than the illusion of communication."

(Clauda, M. "Paris commentary." *Studio*, v. 177, no. 907, January 1969, p. 47.)

BURGIN, VICTOR.

"Cage is hopeful in claiming, 'We are getting rid of ownership, substituting use,'³ attitudes towards materials in art are still informed largely by the laws of conspicuous consumption, and aesthetic commodity hardware continues to pile while utilitarian objects, whose beauty might once have been taken as conclusive proof of the existence of God, spill in inconceivable profusion from the cybernetic cornucopias of industry."

(Burgin, Victor. "Situational aesthetics." *Studio*, no. 178, October 1969, p. 119.)

BURGY, DONALD.

"Thus the art system has maintained its vitality by constantly reaching outside of itself for data."

(Burnham, Jack. "Real time systems." *Artforum*, v. 8, no. 1, September 1969, p. 50.)

BURN, IAN and RAMSDEN, MEL. see: BURNETT, CALVIN.

"Adele Serronde, who channeled city 'Summerthing Project' funds into scaffolding, paint and fees of \$500 per mural, stresses the impact of these two artists as role-models: 'The main thing is to get the younger boys interested', she says, 'to have them see somebody as an artist who isn't feminine, who's virile and, well, strident.'"

(Kay, Jane Holtz. "Artists as social reformers." *Art in America*, v. 57, no. 1, January 1969, p. 45.)

BYARS, JAMES LEE.

"This theory diminishes the value of further verbal communication between people which presumably only distorts the reality of the original meeting."

(Barnitz, Jacqueline. "Six one word plays." *Arts*, v. 43, no. 1, Sept./Oct. 1968, p. 19.)

CARBALLA, JORGE. see: CABIANCA, VINCENZO.

"Non è quindi possibile, di fatto associare in una stessa riunione le centinaia di invenzioni feconde del mondo dell'architettura cariche spesso di indicazioni di stupendi e validi traguardi con le pochissime opere che tale validità riescono a mantenere sino al livello attuativo dopo essersi misurate e scontrate con le difficoltà del sistema."

(Cabianca, Vincenzo. "I premi nazionali e regionali IN/ARCH 1966." *Architettura*, v. 13, no. 157, November 1968, p. 499.)

COOK, CHRISTOPHER. see: COOK, BRIAN F.

"Its right arm is missing from just above the elbow, and in the left hand is an object of irregular shape that appears to be a liver."

(Cook, Brian F. "Two Etruscan bronze statuettes." *Metropolitan Museum Journal*, v. 1, 1968, p. 170.)

CUTFORTH, ROGER. see: CUTLER, ANTHONY.

"The martyr's face has ears set almost at right angles to his head, like the saint in the north soffit of the Garda arch, and the contours of his face are defined by similar contrasts between highlight and shadow."

(Cutler, Anthony. "Garda, Källunge, and the Byzantine tradition on Gotland." *The Art Bulletin*, v. 51, no. 3, September 1969, p. 258.)

DARBOVEN, HANNE. see: DARBOURNE and DARKE.

See Illustration.

(-----, "Housing, Pimlico London." *Architectural Review*, v. 145, no. 866, April 1969, p. 286.)

DE MARIA, WALTER.

"They saw nature as a protective refuge against the dehumanizing industrial age."

(Shirey, David L. "Impossible art - what it is: earthworks." *Art in America*, v. 57, no. 3, May-June 1969, p. 34.)

DIBBETS, JAN.

"Vieles von dieser Gesellschafts-Anti-Form, auf der einen Seite der Hang zur Kontemplation und anderseits die von der Verherrlichung des physischen und schöpferischen Ichs getragene Aktion, ist in diese neue Kunst eingeflossen."

(Ammann, Jean-Christophe. "Schweizer Brief." *Art International*, v. 13, no. 5, May 20, 1969, p. 48.)

FERGUSON, GERALD.

"In a world of rapid change and new invention, radical departures have come to be expected."

(Ferguson, Gerald. "Jim Leedy." Anna Leonowens Gallery. Nova Scotia College of Art, February, 1969." *Artscanada*, v. XXVI, no. 2, April 1969, p. 45.)

FERRER, RAFAEL.

"The organizers of the show, Marcia Tucker and James Monte, had arranged things such that this splendid desecration was the first thing one saw upon entering the exhibition area."

(Schjeldahl, Peter. "New York letter." *Art International*, v. 13, no. 7, Sept. 1969, p. 70.)

FLANAGAN, BARRY.

"Kandinsky worked in total isolation at Neuilly, fired by the hope that he might live on into a brighter future."

(Glueck, Grace. "Open season. New York gallery notes." *Art in America*, v. 57, no. 5, Sept./Oct. 1969, p. 117.)

GROUP FRONTERA. see: FROST ASSOCIATES.

"An inventive scheme breaks out of the traditional city-block, link-fenced playground mold, and steps clustered units across the hilly, irregular terrain."

(-----. "P.S. 36 is scaled for very small pupils--and a highly urban setting." *Architectural Record*, v. 144, no. 5, Nov. 1968, p. 152.)

FULTON, HAMISH. see: FULLER, RICHARD BUCKMINSTER.

"L'intellect aussi dépend de ce principe des contraires: il aspire à la métaphysique, mais rompt le désordre à l'ordre; il développe des idées de complexité croissante, mais simplifie les moyens d'expression."

(Ryser, Judith. "RIBA '68: Londres. Remise de la médaille d'or royale d'architecture à Richard Buckminster Fuller." *Werk*, v. 55, no. 9, September 1968, p. 624.)

GILBERT and GEORGE. see: GILBERT, GERRY.

"Unidentified flying objects are unidentified falling objects."

(Gilbert, Gerry. "1000 words on Lee-Nova." *Artscanada*, v. XXVI, no. 2, April 1969, p. 15.)

GIORNO POETRY SYSTEMS.

"Reason: too much taped obscenity."

("Telephone's hot breath: poet Giorno's Dial-a-poem." *The Architectural Forum*, v. 131, no. 1, July/August 1969, p. 43 +.)

GRAHAM, DAN. see: GRAHAM, ROBERT.

"Most of them are sprawled, sound asleep, on diminutive beds."

(Graham, Robert. "In the galleries." *Arts Magazine*, v. 43, no. 7, May 1969, p. 64.)

HAACKE, HANS.

"Our age - it is one of science, mechanism, of power and death."

(Glueck, Grace. "'Tis the month before Christmas.... New York gallery notes." *Art in America*, v. 57, no. 6, Nov./Dec. 1969, p. 154.)

HABER, IRA JOEL. see: HAAS, FELIX.

"Younger architects like Rosselli, 4 (house at Lake Maggiore, 1958), Ungers, 5 (Students' Hostel at Lindenthal, near Cologne, 1958), and Chasmann, 6 (model of house at Tzaala, near Tel-Aviv, 1965), build to strike hard, to shock - in short to do what the dadaists did."

(Haas, Felix. "Dada and architecture." *The Architectural Review*, v. 145, no. 866, April 1969, p. 288.)

HARDY, RANDY. see: HARDY, HUGH.

"It requires that the performer move to be understood, and it emphasizes the actions of his body."

(Hardy, Hugh. "An architecture of awareness for the performing arts." *Architectural Record*, v. 145, no. 3, March 1969, p. 118.)

HEIZER, MICHAEL.

"The Downs are hills covered with a natural lawn."

(Hutchinson, Peter. "Earth in upheaval. Earth works and landscapes." *Arts Magazine*, v. 43, no. 2, November 1968, p. 19.)

HOLLEIN, HANS.

See illustration.

(*L'Architecture d'Aujourd'hui*, no. 140, October 1968, p. xxiii.)

HUEBLER, DOUGLAS.

"Barry."

(Rose, Arthur R. "Four interviews with Barry, Huebler, Kosuth, Weiner." *Arts Magazine*, v. 43, no. 4, February 1969, p. 22.)

HUOT, ROBERT.

"Stella, Noland, & Olitski" sounds like the name of a slightly seedy law firm but is, of course, the still-reigning triumvirate of what Clement Greenberg dubbed Post-Painterly Abstraction."

(Schjeldahl, Peter. "New York letter." *Art International*, v. 13, no. 6, Summer 1969, p. 64.)

HUTCHINSON, PETER.

"The Downs are hills covered with a natural lawn."

(Hutchinson, Peter. "Earth in upheaval. Earth works and landscapes." *Arts Magazine*, v. 43, no. 2, November 1968, p. 19.)

JARDEN, RICHARDS. see: JARAY, TESS.

"The observer can detect the subliminally enclosed nature of the work only by productively associating in the artistic process."

(Kudielka, Robert. "Tess Jaray: New paintings." *Art International*, v. 13, no. 6, Summer 1969, p. 41.)

KALTENBACH, STEPHEN.

"In another work, he seems to prop a lead picture rectangle against the wall by means of a pipe wedged diagonally from the floor."

(Kozloff, Max. "9 in a warehouse. An attack on the status of the object." *Artforum*, v. 7, no. 6, February 1969, p. 41.)

KAWARA, ON. see: KAWASHIMA.

"These are subtle and intense paintings that somehow achieve serenity and energy at the same time."

("Reviews and previews." *Art News*, v. 68, no. 6, October 1969, p. 13.)

KOSUTH, JOSEPH.

"Barry."

(Rose, Arthur R. "Four interviews with Barry, Huebler, Kosuth, Weiner." *Arts Magazine*, v. 43, no. 4, February 1969, p. 22.)

KOZLOV, CHRISTINE. see: KOZLOFF, MAX.

"As for those spectators who have preferred the beauty of that splendid car, the Bugatti Royale, to any of the mere works of art in the show, this is as literalistic a mistake as preferring a beautiful woman to the incomparably different beauty of the object which is her portrait."

(Kozloff, Max. "...art negotiates with the machine as the central and most unavoidable presence of its time." *Artforum*, v. 7, no. 6, February 1969, p. 23.)

LATHAM, JOHN.

See illustration.

(Harrison, Charles. "Against precedents." *Studio International*, v. 178, no. 914, September 1969, p. 90.)

LE VA, BARRY.

"By spring, there were only a few stakes with bags of hardened grey powder and a few thin crusts of cement to remind us of the distribution."

(Rosing, Larry. "Barry Le Va and the non-descript distribution." *Art News*, v. 68, September 1969, p. 52.)

LEWITT, SOL.

"Nevertheless, his paintings and drawings can easily be broken down to their art-historical components - Art Nouveau, Surrealism, and Informal."

(Sommer, Ed. "Prospect 68 and Kunstmarkt 68." *Art International*, v. 13, no. 2, February 20, 1969, p. 32.)

LONG, RICHARD. see: LONGHI, PIETRO.

"Later, with the exception of L'Elefante (Salam Collection), an animal which had been seen in Venice in 1774, the Contadini Che Giocano A Carte of 1775 (Pavlucci Collection), the mention of a Confessione exhibited at the Fiera della Senza by Longhi in 1779, the only references are to portraits."

(Cailleux, Jean. "The literature of art. The art of Pietro Longhi." *Burlington Magazine*, v. III, no. 798, September 1969, p. 567-568.)

MCLEAN, BRUCE.

"The sculpture department at St. Martin's has never accepted a *status quo*; deep commitment to the possibilities of sculpture and to the need for development has ensured a constant questioning of ideas which are in danger of hardening into attitudes."

(Harrison, C. "Some recent sculpture in Britain." *Studio*, no. 177, January 1969, p. 27.)

MEIRELLES, CILDO. see: MEISEL, ALAN R.

"Surely there is no other place in the U.S. with as many shops selling local crafts as Santa Fe, and time was available for browsing and purchasing Indian rugs, jewelry, pottery, basketry, and kachina dolls."

(Meisel, Alan R. "U.S.A.: focus on Albuquerque." *Craft Horizons*, no. 29, September 1969, p. 47.)

MINUJIN, MARTA.

"And when the object is precious, ownership becomes a responsibility that is more important than the experience of the object."

(Margolies, J.S. "TV - the new medium." *Art in America*, no. 57, September 1969, p. 50.)

MORRIS, ROBERT.

"One of Edward Kienholz's Tableaus entitled 'After the Ball' contains the following first-novel prose: 'In the kitchen, sitting at a table, under an unshaded light bulb is the father, tired, rigid, menacing.'

(Plagens, P. "557.087 at the Seattle Art Museum." *Artforum*, no. 8, November 1969, p. 66.)

NAUMAN, BRUCE.

"X's legacy to posterity will consist largely of some legends, a mass of photographic documentation, a few items little more than souvenirs, and a handful of traumatized first-class critical minds."

(Schjeldahl, P. "Anti-illusion: procedures/material." *Art International*, no. 13, September 1969, p. 70.)

NEW YORK GRAPHIC STUDIO WORKSHOP. see: GRAPHICS, STUDIOGRAPHIC.

"In principle, no doubt, purpose and beauty walk hand in hand."

(Banks, C. and J. Miles. *Studio*, no. 175, April 1968, p. 215.)

NEWSPAPER. see: NEWMAN, ROBERT.

"In fact, these prints were neckties, works of art staking out a strong position in still rather alien territory."

(Newman, Robert. "Exhibition at Gain Ground Gallery." *Art News*, no. 67, September 1969, p. 18.)

GROUP OHO. see: OHQUIST, JOHANNES.

Er malt die 'Alte Frau mit dem Korbe' (Bild S. 50), den Fischer 'Auf dem Meere' (Bild S. 52), die grosse Kinderszene 'Im Luxemburggarten' (Bild S. 51) und die 'Bauerinnen vor der Kirchhofmauer in Ruokolaks' (Bild S. 54) mit einer Leuchtkraft der Farbe und einer Schärfe der Charakteristik, die damals verblüffend wirkten."

(Ohquist, Johannes. *Neuere Bildende Kunst in Finnland*. Helsinki, Akademische Buchhandlung, 1930, p. 5.)

OITICICA, HELIO. see: OKA, HIDEYUKI.

"This is indeed regrettable, for it seems to me that we are thereby losing one of the simpler amenities of life, but I see no way of reversing the trend without a deliberate effort to preserve what now amounts to a dying art."

(Oka, Hideyuki. *How to Wrap Five Eggs. Japanese Design in Traditional Packaging*. New York, Harper & Row, c1967, p. 10.)

ONO, YOKO.

"Place the canvas where the west light comes in."

(Cox, Anthony. "Instructive Auto-Destruction." *Art and Artists*, vol. 1, no. 5, August 1966, p. 17.)

OPPENHEIM, DENNIS. see: OPPENHEIM, MERET.

"Meret Oppenheim. T.V. Form med hjælm. Gipsrelief. 1954."

(Thollander, Leif. "Meret Oppenheim." *KONSTrevy*, vol. XXXVI, no. 2, March-April 1960, p. 77.)

PANAMARENKO.

"The spacecraft would continue in flight for four years or be stopped in several hours; thus even the exploration of certain stars would become a possibility."

(Exhibition at Gibson Gallery. *Arts*, no. 43, May 1969, p. 67.)

PAOLINI, GIULIO. see: PAOLO DI GIOVANNI FEI.

"In both these paintings the Virgin is frontal, an unusually severe pose when one recalls the numerous Trecento Sienese paintings in which the Madonna fondly and wistfully inclines her head toward the Child."

(Mallory, M. "Lost Madonna del Latte by Ambrogio Lorenzetti." *Art Bulletin*, no. 51, March 1969, p. 42.)

PECHTER, PAUL. see: PECHSTEIN, MAX.

"'It's a Hopper,' Hirshhorn said."

(Jacobs, J. "Collector: Joseph H. Hirshhorn." *Art in America*, no. 57, July 1969, p. 69.)

PENONE, GIUSEPPE. see: PENNI, LUCA.

"Dans un milieu extrêmement fécond où l'on voit plusieurs graveurs travailler de manières très voisines, les chances d'erreur sont élevées."

(Zerner, H. "Les eaux-fortes de Jean Mignon." *L'Oeil*, no. 171, March 1969, p. 9.)

PIPER, ADRIAN. see: PIPER, DAVID WARREN.

"Since World War II, demand for handcrafts has been given a new lease on life."

(Piper, David Warren. "Canada: dimensions 1969." *Craft Horizons*, no. 29, September 1969, p. 71.)

PISTOLETTO, MICHELANGELO.

"Any other choice would have been as good or bad; 'not to saw at all does not solve anything either, and besides, Engels likes sawing.'"

(Blok, C. "Letter from Holland." *Art International*, no. 13, May 1969, p. 51.)

PRINI, EMILIO.

"Se, infatti, alcune di queste operazioni (come quelle di Zorio, di Anselmo, di Merz, di Pistoletto) riescono o sono riuscite, altrettanto non si può dire per molte altre."

(Dorfles, G. "Arte concettuale o arte povera?" *Art International*, no. 13, March 1969, p. 37.)

PUENTE, ALEJANDRO.

"Sobre una mesa de enorme tamaño, colocó una serie de espejos rectangulares, pertenecientes a celdas penitenciarias."

(Whitelow, G. "Carta de Buenos Aires." *Art International*, no. 13, May 1969, p. 28.)

RAETZ, MARKUS.

"Vieles von dieser Gesellschafts-Anti-Form, auf der einen Seite der Hang zur Kontemplation und anderseits die von der Verherrlichung des physischen und schöpferischen Ichs getragene Aktion, ist in diese neue Kunst eingeflossen."

(Ammann, J.C. "Schweizer brief." *Art International*, no. 13, May 1969, p. 48.)

RAINER, YVONNE. see: RAINER, ARNULF.

See illustration.

(Sotriffer, K. "Ausstellung, Museum des 20. Jahrhunderts." *Kunstwerk*, no. 22, February 1969, p. 8.)

RINKE, KLAUS.

"Its 'art' is depersonalized, calculable, multiplyable, transformable, very close to industrial design, a grammar of form that can be technologically applied towards shaping one's environment."

(Bonin, W. von. "Baden-Baden: a new method of exhibiting." *Arts*, no. 44, September 1969, p. 53.)

RUSCHA, EDWARD.

See illustration.

(*Art News*, No. 68, October 1969, p. 9.)

SANEJOUAND, J.M. see: SANDLE, MICHAEL.

"In der Referenz vor Phillip King (geb. 1934) aber ist man sich allgemein einig: ob bereits äußerlich die bekannten Lehnformen ('L-shapes') seinen Einfluss ausweisen, wie bei Tony Benjamin und Derrick Woodham, oder eine prinzipielle Gemeinsamkeit vorliegt (Evans, Hall) - die Renaissance der grundlegenden Plastik durch King ist die wirkungsträchtigste Tat in der Geschichte dieser Bewegung gewesen."

(Kudielka, R. "New English sculpture, Abschied vom Objekt." *Kunstwerk*, no. 22, October 1968, p. 19.)

SLADDEN, RICHARD. see: SLADE, ROY.

"Many salaries are low, particularly outside richer universities."

(Slade, R. "Up the American vanishing point." *Studio*, no. 176, November 1968, p. 174.)

SMITHSON, ROBERT.

"The thousand-square-foot expanse was 'salt of the earth' triumphing over the new technologies."

("Earthworks." *Art in America*, no. 57, May 1969, p. 34.)

SONNIER, KEITH.

"As had been the case with each successive wave of new sensibility, especially since the triumph of Rauschenberg in 1963, the more daring German dealers have endorsed young American artists by creating platforms for them, often long before their being widely shown in this country."

(Pincus-Witten, Robert. "Keith Sonnier." *Artforum*, v. VIII, no. 2, October 1969, p. 40.)

SOTTASS, ETTORE, JR. see: SOTO, JESUS RAPHAEL.

"Its ceaseless visual whirring concentrates the mind and eye in a curious way."

(Peppiatt, Michael. "Paris Letter." *Art International*, v.13, no. 7, September 1969, p. 75.)

THYGESEN, ERIK. see: THORNTON, RICHARDS.

"He also learns the 51 katakana and 51 hiragana characters, plus the 26 Roman letters and the Arabic numbers."

(Thornton, Richard S. "Japanese Design Education." *Graphis*, v. 24, no. 138/139, 1968, p. 320.)

VAN SAUN, JOHN.

"A good glass of beer is better than a good piece of sculpture."

(Sharp, Willoughby. "Place and Process." *Artforum*, v. 8, no. 3, November 1969, p. 48.)

VAZ, GUILHERME MAGALHÃES. see: VASS, GENE.

"but the principal motifs were geometric circles and squares."

(Mellow, James R. "New York Letter." *Art International*, v. 13, no. 2, February 20, 1969, p. 46.)

VENET, BERNAR. see: VENETIEN, JEAN.

"Wang, a Zen calligrapher and teacher at the University of Massachusetts, uses tongue-in-cheek titles to underscore this disparity."

("Reviews and Previews." *Art News*, v. 68, no. 1, March 1969, p. 71.)

WALL, JEFFREY. see: WALLACH, ALAN.

"It was this dialectic between theory and first-hand experience that drove his art forward."

(Wallach, Alan. "Thomas Cole." *Artforum*, v. 8, no. 2, October 1969, p. 47.)

WEINER, LAWRENCE.

"WEINER. Materials."

(Rose, Arthur R. "Four Interviews with Barry, Huebler, Kosuth, Weiner." *Arts Magazine*, v. 43, no. 4, February 1969, p. 23.)

WILSON, IAN. see: WILSON, WILLIAM.

"If at any point a Kienholz is resold or given away for tax deduction, a percentage of the then current market value of the piece reverts to the artist or his heirs."

(Wilson, William, with Peter Selz. "Los Angeles--A View from the Studios." *Art in America*, v. 57, no. 6, November-December 1969, p. 146.)

ADDENDA

BRECHT, GEORGE. see BREEZE, CLAUDE.

"Breeze's heartless examination of the conflict between the sexes is forcefully scientific, actual, physical."

(Simmins, Richard, "Claude Breeze: Recent Paintings and Drawings," Arts Canada, v. XXVI, no. 128/129, February 1969, p.37.)

D'ALESSIO, CARLOS. see DALEY, WILLIAM.

"These are not cups as such but are about cups: the spirit of cups, cups reincarnated, cups purified by removal of function."

(---, "Exhibitions," Craft Horizons, v. XXIX, no. 2, Mar./Apr. 1969, p.43.)

LIPPARD, LUCY.

"Perhaps there is some not merely personal significance in the fact that they all deal with landscape or with implications of an extensive space."

(Lippard, Lucy, "Notes in Review of Canadian Artists '68," Arts Canada, v. XXVI, no. 128/129, February 1969, p. 25.)

N.E. THING CO. see: NEUBURG, HANS.

"The world's first great poster museum in the Polish capital bears witness to this fact."

(Neuburg, Hans, "Second International Poster Biennale in Warsaw," Graphis, v. 24, no. 137, 1968, p. 242.)

McSHINE, KYNASTON. see MAC TAGGART, WILLIAM.

"These portraits are really the beginning of his emergence from the cave."

(---, "Recent Museum Acquisitions," The Burlington Magazine, v. CXL, no. 790, January 1969, p.32.)

PART II

A. If it is true that the artist possesses the means of anticipating and avoiding the consequences of technological trauma, what then are we to think of the world and bureaucracy of "art appreciation"? Would it not seem suddenly to be a conspiracy to make the artist a frill, a fribble, or a Miltown?

13312218114 171914

...The logic of the photograph is neither verbal nor syntactical, a condition which renders literary culture quite helpless to cope with the photograph....For most people, their own ego image seems to have been typographically conditioned, so that the electric age with its return to inclusive experience threatens their idea of self.

9294

For art as either action or idea, memory, or the absorption of some referent to an art work or an art idea into the observer's consciousness, is instrumental. By memory, I mean less the retentive, the fact-storage faculty, than the associative faculty. From the arts we are learning to make connections, jumps, through cues and clues that come to us in fragments.

1212022114 71855145

It is not so much for you, my friend, who never saw this place, and had you visited it, could not now feel the impressions and colors I feel, that I have gone over it in such detail, for which I must excuse myself. Nor should you try to see it as a result of what I have said; let the image float inside you; pass lightly; the slightest idea of it will suffice for you.

19191420-2521225

A good third of our psychic life consists of these rapid premonitory perspective views of schemes of thought not yet articulate.

23912129113 10113519

Philosophy makes us ripen quickly, and crystallizes us in a state of maturity. How, then, without 'dephilosophizing' ourselves, may we hope to experience new images, shocks which are always the phenomena of youthful being?

* 7119201514 21385121184

Fragmentation can be a highly effective artistic or critical approach to much new art. It is closer to direct communication than the traditionally unified or literary approach, in which all sorts of superfluous transitional materials are introduced. Interpretation, analysis, anecdote, judgment, tend to clog the processes of mental or physiological reaction with irrelevant information, rather than allowing a direct response to the basic information.

71855145, 1516. 3920

We think we want creative children, but what do we want them to create?

18.4. 1219147

No one will take No for an answer.

14 1159148118420

Chance brings us closer to nature in her manner of operation.

1015814 3175

It is, in fact, quite possible that before the next one hundred years are up our thought processes will have led to our extinction, in a way that would be quite impossible for lower animals that are incapable of thinking.

4.5. 25181225145

B. Provide errata sheets in the exhibition space where visitors can correct any inaccurate information, spelling, etc. in the material on view or in the catalogue. Edit out facetious comments and publish as a review of the exhibition in an art magazine.

*

Emile Durkheim long ago expressed the idea that the specialized task always escaped the action of the social conscience.

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PART III

A. Match the name of each artist in the exhibition who is or will be in New York or environs with that of a Trustee of the Museum of Modern Art whose last name begins with the same letter (use procedure similar to that in Part I/A, going to the next letter in the alphabet if still incomplete); ask each trustee to spend at least 8 hours talking to that artist about art, artist's rights, the relationship of the museum to society at large, or any other subject agreed upon by the two of them. This should be executed within 6 months of the opening of the exhibition and can be applied to foreign artists if individual travel plans are known far enough in advance.

B. On the first afternoon after the opening of the exhibition (preferably a Wednesday) that this is statistically possible, give the holders of film tickets numbered 296160 and 296159 lifetime free-admission passes to the Museum (valid any day of the week). If the holder is Black, Puerto Rican, Female, or a working artist without a gallery affiliation, give him/her in addition a free xerox copy of any piece or pieces in the INFORMATION exhibition utilizing Roget's Thesaurus; if there aren't any, or if the artist refuses, give a free copy of the catalogue of the Museum's permanent collection.

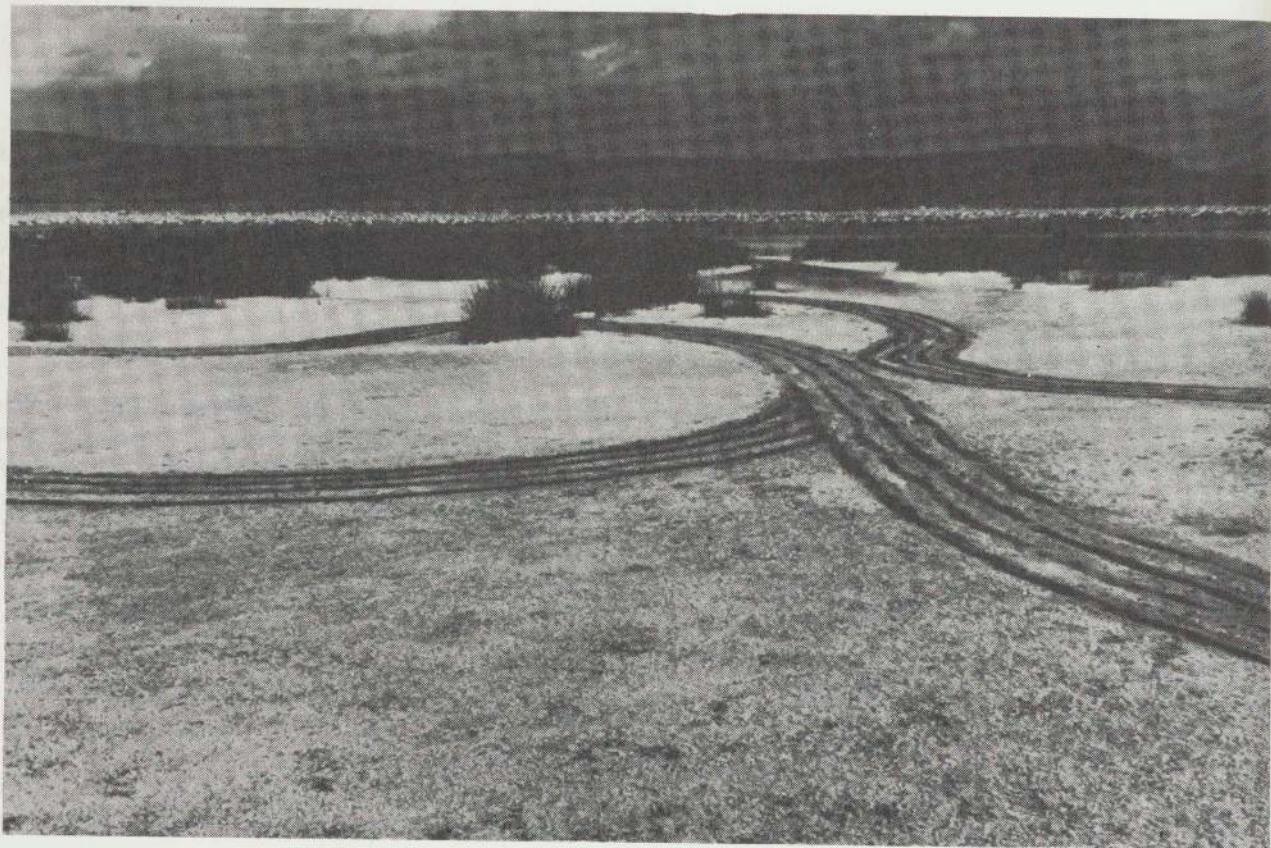
C. Show no films glorifying war.

Ask the American artists in the exhibition to join those willing on the Museum staff in compiling and signing a letter that states the necessity to go A.W.O.L. from the unconstitutional war in Vietnam and Cambodia; send it to 592,319 (296160+296159) men at armed forces based in each state of the USA. (If this is impossible, to 56 major newspapers.)

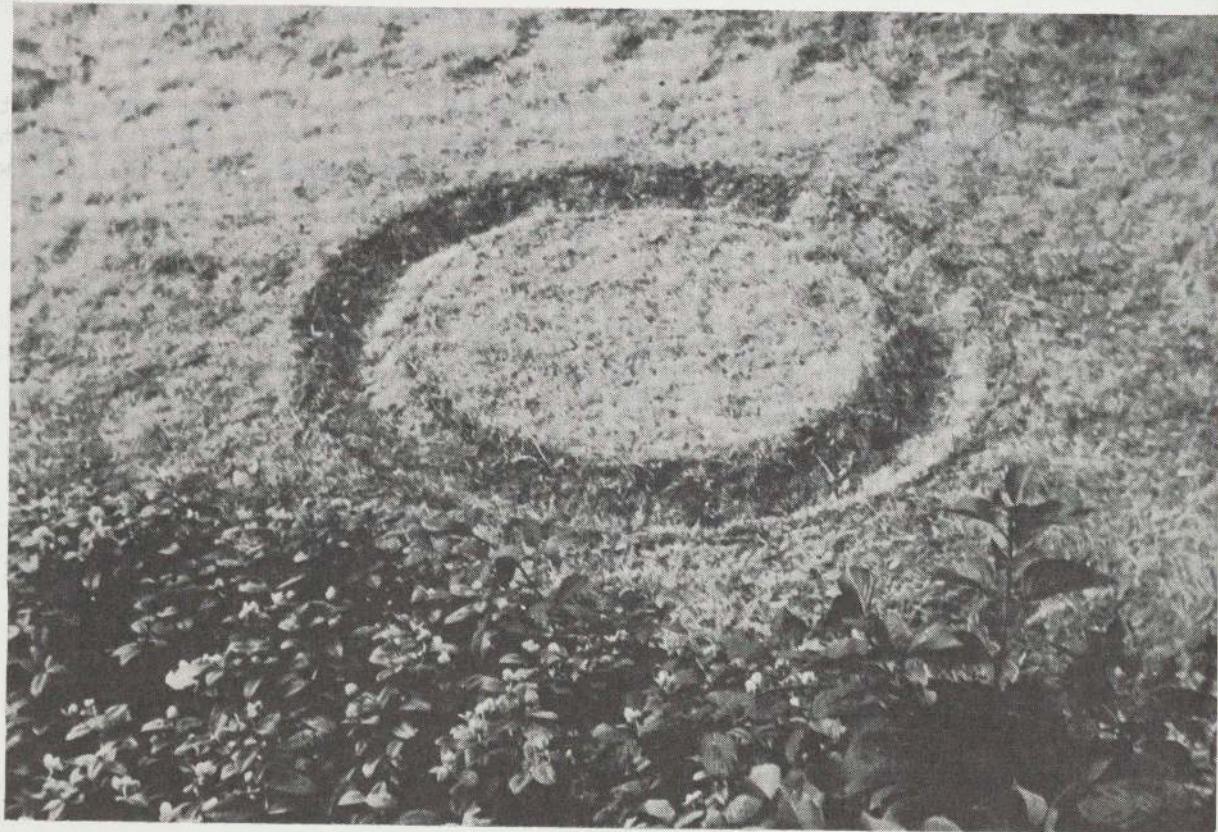
D. Purchase one work by those artists in the exhibition whose names appear first, second, fifth, sixth, ninth, nineteenth, and sixtieth (if it goes that far) in the alphabetical list of exhibitors; donate one each to seven (or six) independent museums all over the world which are located in low-income areas, outside of major cities.

E. Xerox and publish as an insert to the catalogue of the INFORMATION exhibition, all available information on any extant proposed reforms concerning artist's rights, such as rental fees, contracts, profit-sharing, artists' control over works sold, shown, etc.

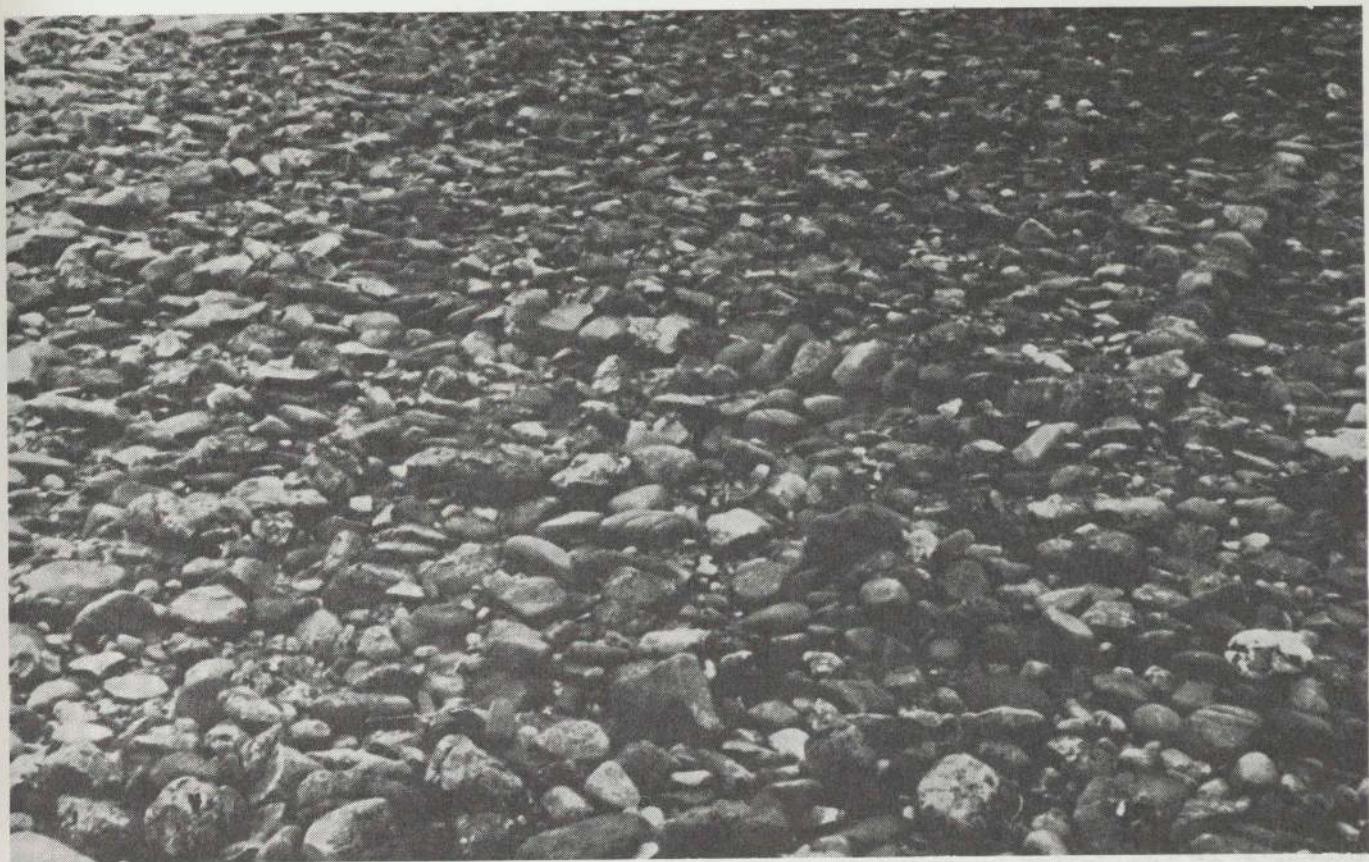
Richard LONG
Born 1945, Bristol, England
Lives in Bristol



SCULPTURE ON SODA WITH FLAMINGOS FEEDING IN THE BACKGROUND, AFRICA. August 1969



COUNTY CORK, IRELAND. 1967. Earth and grass, 8 feet in diameter



REDCLIFF BAY, SOMERSET. 1968. Rocks, 14 feet square



BOWLING GREEN, BATTERY PARK, NEW YORK. 1969. Turf, 20 X 40 X 4 feet

Bruce McLEAN
Born 1944, Glasgow, Scotland
Lives in London

FIFTY PIECES FROM 'KING FOR A DAY' AND 999 OTHER PIECES/WORKS/THINGS ETC.
Proposal for a retrospective at the Hayward Gallery, London

431. Walking man with head missing, piece.
432. Walking man with head and 1 arm missing, piece.
433. Walking man with head and 1 arm and $\frac{1}{2}$ leg missing piece.
434. Walking man with head, arm & $\frac{1}{2}$ a leg and section of the torso. (piece).
435. Seated torso piece.
436. Seated torso with separate head on same plinth piece.
437. Three forms abstract piece.
438. My brother paints bridges piece.
439. Drapery work (for interior installations).
440. Mixed multi media piece.
441. Terracotta work, (little brown nude) 1st version.
442. Big still-life work.
443. Larger than life, still-life work.
444. The biggest larger, still-life, than life, still-life in the world (piece).
445. The smallest still-life in London (work).
446. Big brown landscape piece.
447. Another look at Henry Moore (piece) 3rd version.
448. Early one morning, after 'Caro'. work.
449. Tra. la la la and the Xmas pudding piece after 'King' Piece.
450. Song, dance tra. la, la, la cough smile. piece. 12th version.
451. Calling in on Nigel piece. (joke) with undertones, work.
452. Portrait of the artist as portrait as portrait, piece.
453. Goodbye baby blue, work/thing. piece.
454. Its all over now, baby blue, work/piece/thing.
455. Homage to baby blue, piece.
456. Baby blue meets the little blue nude piece.
457. Baby blue goes grey over you, work/thing/piece.
458. Jump in piece.
459. Jump out piece.
460. Jump all over piece.
461. Heh there you with the art in your eyes piece.
462. She makes art when she walks piece/work/thing.
463. Piece within a piece, piece.
464. Piece without a piece, piece.
465. The artists as your friendly bore, piece.
466. Concealed art as hidden as art, piece.
467. Installation for interiors of soft furniture piece/thing/work.
468. Multi media piece for doors (interiors) piece.
469. Heavy rock soft roll and Bruce McLean package work second stage. (piece)
470. Homage to heavy rocks & soft rolly polly art.
- 471.. Homage homage homage piece. part 1 second phase. Piece/work.
472. Hallo young sculptors your under arrest, piece.
473. Waiter Waiter, there's a sculpture in my soup. Piece.
474. I say I say a funny sculpture happened on my way to the retro. piece.
475. Little blue nude No. 50. 10th series. piece.
476. Happy sculpture is here again, work/piece/thing.
477. A new and long hard look at sculpture in the fifties piece incorporating the Ken Armitage show featuring Lynn Chadwick.
478. Sad art, a precis, piece.
479. Art as issue as issue, work/piece.
480. Terracotta turd, piece No. 2.
481. Sculptor as a superman? piece.

I am here, in this exhibition, to defend neither a career nor any nationality.

I would rather speak about a region which does not appear on official maps, a region called the SOUTHERN CROSS. Its original inhabitants never divided it. Others came, however, who for some reason did it. Such a division remains to this day.

I believe every region to have its boundary lines, imaginary or not. The line I am referring to is called Tordesilhas. Its Eastern side you know rather well through post cards, pictures, descriptions and books.

I would like, however, to speak from the other side of this border, with my head under the Equator line, hot and buried in the ground, the very opposite of skyscrapers, their roots in the ground, about all constellations. The wild side. The jungle in the head, deprived of the brilliancy of intelligence and brains. About this people, about the heads of these people, they who searched, or were forced, to bury their heads in the ground or in the mud. In the jungle. Therefore, their heads within their very own heads.

A circus: ways of thinking, capabilities, specializations, styles, all ends. What remains is what always existed: the ground. The dance to be performed begging for rain. And the swamp. And from the swamp worms will be born, and again life. Another thing: always believe in rumors. In the jungle there are no lies, only very private truths.

The precursors. But who dared to intuit, West of Tordesilhas, other than its own inhabitants? Hard luck on the hippies and their sterilized beaches, their disinfected lands, their plastics, their emasculated cults and their hysterical intelligence. Hard luck on the East. Hard luck on those who compromise: willfully or not, they take the side of the weak ones. Worse for them. For the jungle will grow and spread out to cover their sterilized beaches, their disinfected lands, their lazy sexes, their buildings, their roads, their earth-works, think-works, nihil-works, water-works, conceptual-works and so on, East of Tordesilhas and in each and every East of no matter what region. The jungle will go on spreading itself over the East of no matter what region. The jungle will go on spreading itself over the East and over those who compromise, until all those who have forgotten, or no longer know, how to breathe oxygen will die, infected with health. Cat bed.

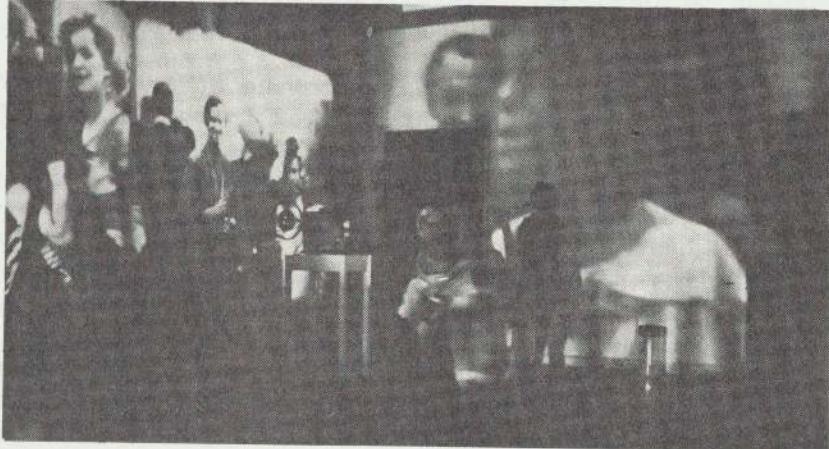
Within its womb it still bears the shy end of the metaphor: since metaphors have no intrinsic value West of Tordesilhas. It is not that I myself am not fond of metaphors: I want someday all works to be looked at as hallmarks, as remembrances and evocations or real and visible conquests. And whenever listening to the History of this West, people will be listening to fantastic legends and fables and allegories. For a people who can transform its History into fantastic legends and fables and allegories, that people has a real existence.

April 1970

Marta MINUJIN
Born Buenos Aires, Argentina
Lives in Buenos Aires



MINUPHONE, Howard Wise Gallery,
New York, 1967



MINUCODE, Center for Inter-American Relations, New York, 1968

Robert MORRIS
Born 1931, Kansas City, Missouri
Lives in New York

A METHOD FOR SORTING COWS

It is essential to have a long corridor or alley with a large room or pen off to one side and approximately halfway between the ends of the corridor. Naturally the more cows being sorted the longer the corridor and the larger the pen. Two men are required to sort cows in the method presented here - it can be done by one man but the effort required - the running, the stumbling, the falling, the sweating, the panic of the animals - all of these things make it impractical. Essentially, the 2-man method is as follows. The cows are driven into the corridor past the gate of the room or pen. The gate to the room or pen must swing open toward that end of the corridor where all of the cows are crowded. The first man continues with cows past the gate. The second man stops at the gate; he is the gate man. The other man is the head man and makes all the decisions. When sorting cows the gate man's subordinate station should be well understood. He must, for the sake of efficiency and safety, never question the head man's decisions. Now imagine that the head man is down by the cows at the end of the corridor, always keeping himself between the gate man and the cows and keeping the cows crowded up against the far end of the corridor. He can do this easily by making fidgeting gestures. This keeps the necessary level of nervousness up among the cows - so long as the cows are milling around the head man can tell that he has them in the palm of his hand so to speak. When ready to sort the head man brings the cows to attention by suddenly raising both arms straight out, bending both knees slightly into a kind of *ply*, dropping the upper part of his body and at the same time jumping with the lower. The head man should practise this motion until it is a smooth movement, yet one which transforms his entire being into a state of absolute alertness, potentiality and authority. A good head man will transfix upwards of 30 cows with such a motion. After the ready-to-sort movement is made and the cows are stock still, nearly hypnotized, the gate man should place his feet well apart and get a good grip on his gate. He should be slightly crouched and concentrating on the head man. Slowly the head man will straighten up and walk toward the cows, keeping just to right of center, if the gate is on the left.

The cows will inch toward the left side as he inches toward the right. A crowding will occur in the left corner until one cow will bolt out and down the left side of the corridor past the head man. But this is exactly what the head man wants. He knows just what to do with this cow: as it bolts he screams "by" or "in." If it is the former the gate man flattens himself against the gate and attempts to become part of the wall; if it is the latter, he immediately springs out into the corridor pulling the gate open at about a 60-degree angle. The cow will dart into the pen and he slams the gate and freezes to immobility and intense concentration on the head man. The inching toward the right on the part of the head man, a cow bolting, the in or by scream, the immobility or action on the part of the gate man - so it goes until all the cows except the last have made their exit from the end of the corridor. The last cow is approached by the head man in a more lyrical and less tense way; usually the last cow is also somewhat more relaxed and knows what is expected of him. One might say that the last cow is "shooed" since the expert timing of the head man is now not required. This cow will usually trot rather than bolt down the corridor to its destined in or by place. The head man must then turn to his gate man and say, "That's the one we're looking for."

N. E. THING CO. LTD.

Name registered, Vancouver, British Columbia, Canada, 1966

Incorporated, Victoria, British Columbia, Canada, 1969

TERRITORIAL CLAIM - URINATION. September 27, 1969

Claimed by Iain Baxter, President, N. E. Thing Co. Ltd., at Inuvik, Northwest Territories, inside Arctic Circle, Canada. One of series of Territorial Claims on global scale. Done as part of N. E. Thing Co. Ltd. Arctic-VSI Project to go inside the Arctic Circle, September 25-27, 1969.



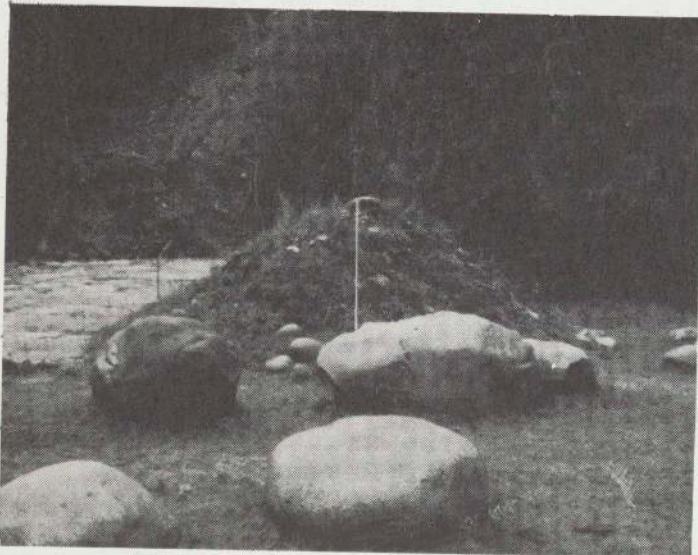
President, urinating



Urination mark on ice inside Arctic Circle at Inuvik, N.W.T., Canada

PHOTO-VSI (FRONTAL VIEW AND 90° VIEW). 1969

VSI - Visual Sensitivity Information, N. E. Thing Co. Ltd. Terminology



Frontal view of PHOTO-VSI



90° view of PHOTO-VSI

THINKING RE: CONCEPTS, ART (IF THAT'S THE PROPER WORD), COMMUNICATIONS, MEDIA, ANYTHING

Definitions:

1. c o n c e p t
concept on new causes effecting perceptual thinking

* We have developed a new system at NETCO for defining words (see above). This system accepts the word as a complete concept in itself and that its component parts (each letter) can and should describe the meaning. It provides some very profound ways of defining with many times some new insights into the way a word works. We would like to publish a DICTIONARY which defines words in this manner.

- It should be remembered that you can come up with a number of combinations, sometimes all can be put down, - some usually feel better than others.

2. c o n c e p t a r t
coming on new causes effecting perceptual thinking and recording them

3. N. E. THING CO. NOMENCLATURE

ACT - Aesthetically Claimed Thing

ART - Aesthetically Rejected Thing

VSI - Visual Sensitivity Information (term NETCO uses instead of "art")

SI - Sensitivity Information (all cultural information)

SSI - Sound Sensitivity Information (music, poetry read, singing, oratory, etc.)

MSI - Moving Sensitivity Information (movies, dance, mountain climbing, track, etc.)

ESI - Experiential Sensitivity Information (theatre, etc.)

** - It should be recognized that there are categories where certain types of sensitivity information are combined with others to provide their form, but for the most part the categories above have been established because the "arts" tend to have a particular emphasis on one kind of information characteristic.

- We find that by setting up a new set of definitions like this that people are better able to see the cross-relationship between the "arts" and in so doing can become much more involved and supportive of the new types of "arts activity" - Sensitivity Information - SI - that are going on.

- The idea of comprehending "all arts as information handled sensitively" breaks the historical chains that keep them apart from each other and grossly misunderstood.

Expanded definitions:

VSI - Visual Sensitivity Information

A term developed and used by the N. E. Thing Co. to denote more appropriately the meaning of the traditional words "art" and "fine art" or "visual art." Refers to the handling of visual information in a sensitive manner. Also refers to the "artist" as a VISUAL INFORMER, as someone who knows how to handle visual information sensitively.

SI - Sensitivity Information

A term developed by NETCO to denote all forms of cultural activities, i.e. dance, music, theatre, film, fine art, poetry, novels, etc. It is based on the theory that there are all types of INFORMATION around in the world. INFORMATION is usually, or tends to be, confronted with and dealt with in either a practical or sensitive manner. Thus INFORMATION which is handled in this pure or sensitive way culminates in SI (Sensitivity Information) in general context, and eventually leaves its mark on our life as culture. The divisions within SI are based on the dominant characteristic of that particular area of information, for example: Vision - VSI - Visual Sensitivity Information (painting, sculpture, architecture, books, etc.)

or Sound - SSI - Sound Sensitivity Information (music, singing, poetry, etc.), or Motion - MSI - Moving Sensitivity Information (film, dance, some forms of mountain climbing, some areas of track and field), or Experience - ESI - Experiential Sensitivity Information (theatre, some movies based more on life experiences per se than on strictly visual, or especially areas or events which include some of all the other information concentrations).

SID - Sensitivity Information Dynamics

A NETCO term to denote the cultural activity and climate of the times.

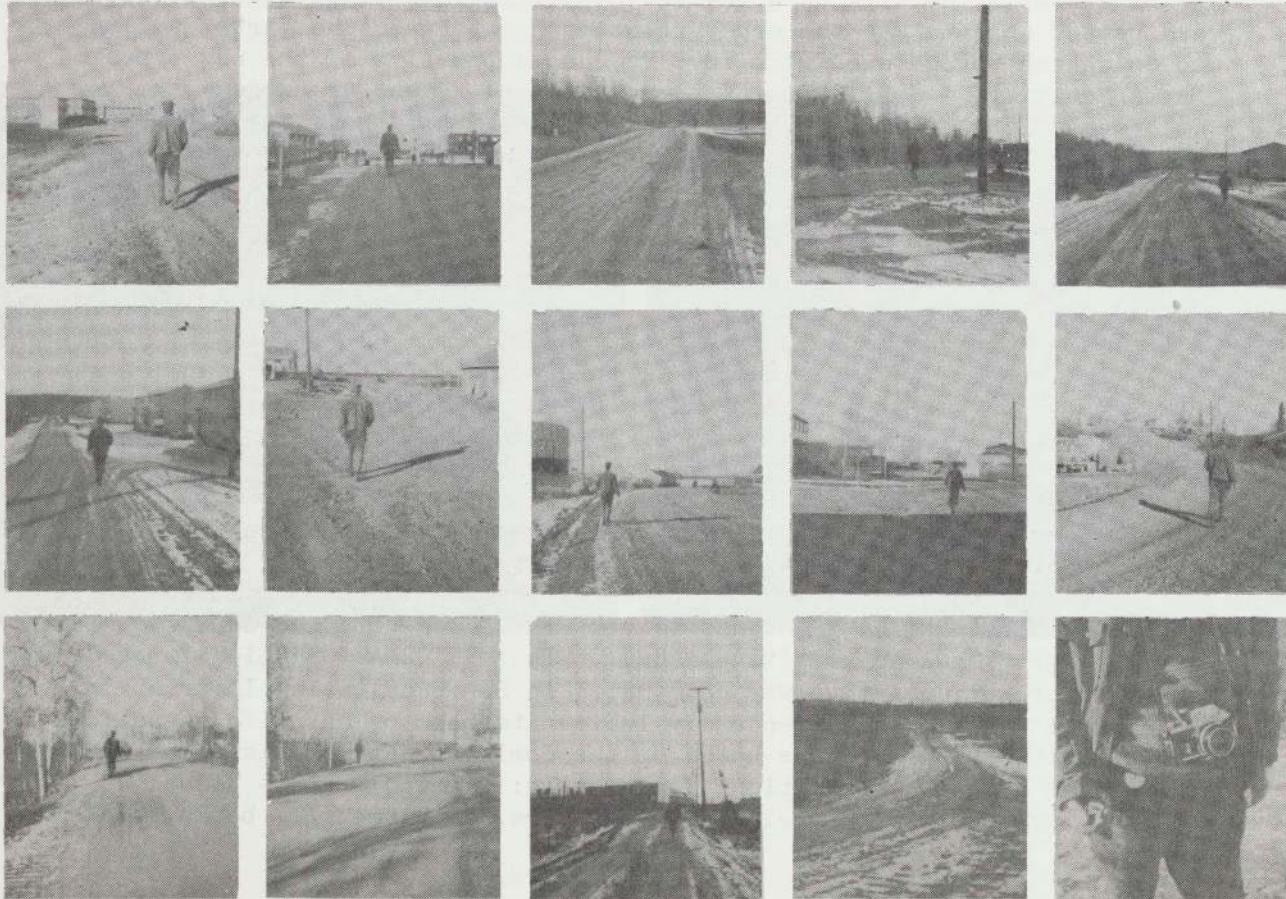
TRANS-VSI - Transmission of Visual Sensitivity Information

Term to denote the flow of Visual Sensitivity Information from place of transmission to place of reception - via any communications medium - like, telecopier, telex, phone, telegram, letter, videophone, conversation, Telestar, television, etc. A number of these transmission devices embody the possibilities relay, cognizance and interplay. This is at the moment bringing into play the cultural impact situation we are experiencing and will experience more so when this flow of SI develops universal and provincial overtones. We shall then be experiencing global SI or "culture" through the ends of all our highly developed senses and along the lines and at the receptors of our electric systems.

TRANS-SI - generally speaking the same as above, only think of it in the broader sense.

CIRCULAR WALK INSIDE ARCTIC CIRCLE AROUND INUVIK, N.W.T., CANADA. September 26, 1969
Two presidents of N. E. Thing Co. Ltd. walked in circular fashion around the outside perimeter of the town of Inuvik, N.W.T., Canada, inside the Arctic Circle. (140 photos were taken of one of the presidents walking by the other president. Total distance of the circular walk was 3 1/2 miles, measured by pedometer, and total number of steps necessary to accomplish the walk was 10,314.)

Photos picked at random from the 140 showing various locations around the circular walk. September 26, 1969



Pedometer,
counting device, and camera

50,000-MILE TRANSMISSION WITHIN 3 MINUTES. December 1969

President of N. E. Thing Co. Ltd. at telex carrying out 50,000-mile transmission from North Vancouver, B.C., to Joy Manufacturing, Newfoundland, Canada.



President seated at telex carrying out 50,000-mile transmission

Via WUI
Via WUI
Via WUI
Via WUI
Via WUI
Via WUI
Via WUI

MODERNART NYK
FTX130 717P EST APR 21 70 Y Y083(1625)

N E THING VCR
VANCOUVER BC CANADA APRIL 20 1970
KYNASTON MCSHINE
ASSOC CURATOR OF MODERN ART
MUSEUM OF MODERN ART
11 WEST 53RD STREET NEW YORK NY

IAN BAXTER, PRESIDENT, N.E. THING CO. LTD.
TELEVED SELF PORTRAIT FROM MEMORY - 1969
FRONT SIDE: COURSE BROWN HAIR SLIGHTLY BALDING AT TEMPLES AND SLIGHTLY OVER EARS WIDTH OF NOSE NORMAL AVERAGE LIPS SIDE BURNS TO BOTTOM OF EARS FAIR COMPLEXION HAZEL EYES LONG EYELASHES BLACK NON-PROTRUDING CHIN ADAMS APPLE GOLD CAP ON FRONT RIGHT TOOTH SPACE BETWEEN EYES SHORT DISTANCE NAVY BLUE

TURTLE NECK SWEATER

LEFT SIDE : COURSE BROWN HAIR SLIGHTLY OVER EARS NORMAL SHAPED NOSE AVERAGE LIPS SIDE BURNS TO BOTTOM OF EARS FAIR COMPLLLLLL LONG BLACK EYE LASHES NON-PROTRUDING CHIN ADAMS APPLE NON-PROTRUDING CHEEK BONES COURSE RED-BROWNISH EYE BROWS
RIGHT SIDE: SAME AS LEFT SIDE ONLY IT IS THE RIGHT SIDE
BACK SIDE : COURSE BROWN HAIR TO SLIGHTLY OVER COLLAR OF NAVY BLUE TURTLE NECK SWEATER HAIR COVERS MOST OF EARS EXCEPT FOR BOTTOM LOBE AREA FAIR COMPLEXION
TOP SIDE : COURSE BROWN HAIR FRONT AREA SLIGHTLY THINNED OUTNORMAL PROTRUSION OF NOSE AND CHIN AND CHEEK BONES FAIR COMPLEXION SHOULDERS FAIRLY BROAD
N. E. THING CO LTD
1419 RIVERSIDE DRIVE N VANCOUVER BC CANADA

PHONE(604)929-3662, TELEX NBR 04-507802, CABLE ANYTHING VANCOUVER

N E THING VCR

4 M THEORY

M M m m <---VSI---> m m M M

MATERIAL MAXIMUM mental minimum <---VSI---> minimum material MAXIMUM MENTAL

Note:

4 M THEORY - explains the differences in emphasis of VSI (Visual Sensitivity Information) before (past history of "art") and now (onward)

Double arrow <---VSI---> - denotes a constant flow between the two attitudes
VSI - always the result (painting, sculpture, idea, statement, pottery, concept, etc.) regardless of attitude

Bruce NAUMAN
Born 1941, Fort Wayne, Indiana
Lives in Pasadena, California

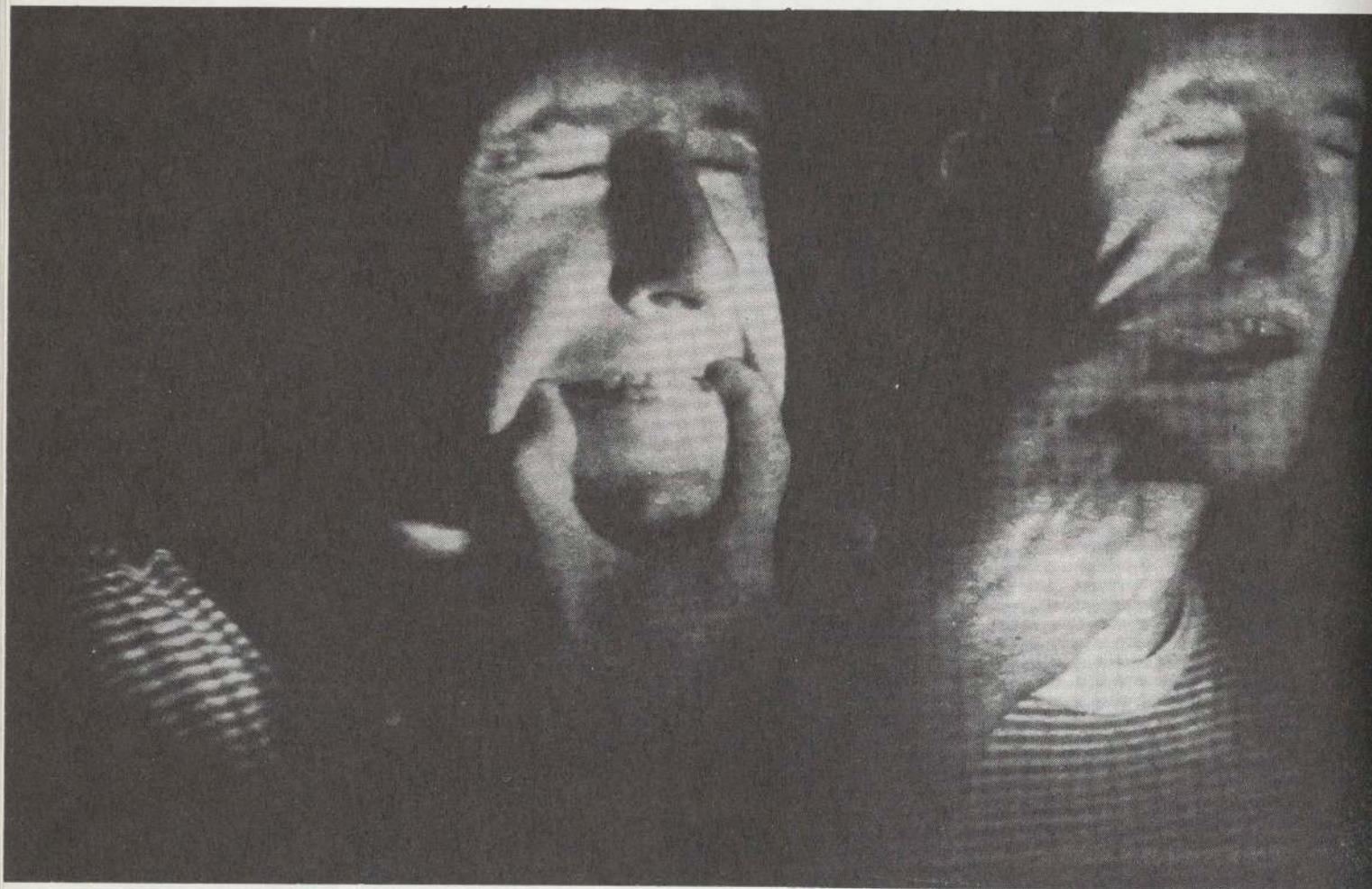


FIG.

HOLOGRAMS (MAKING FACES). 1968. Photographic image on glass, 8 x 10 inches

The New York Graphic Workshop

announces its

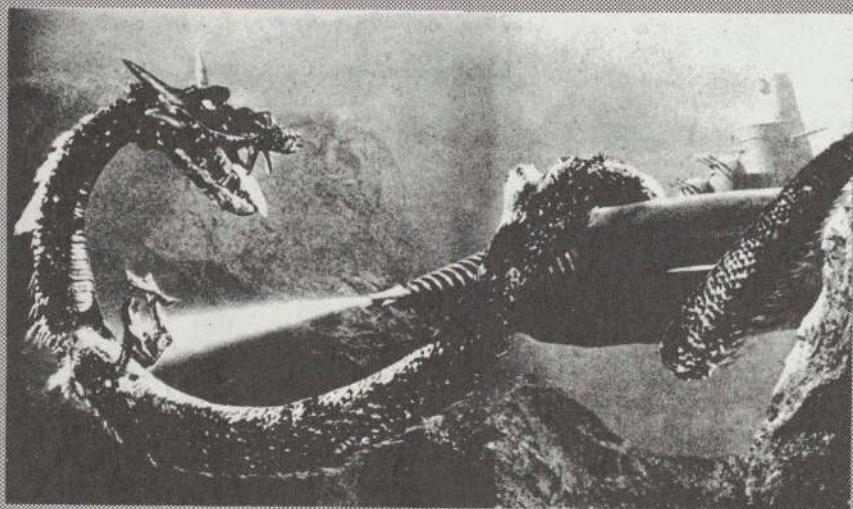
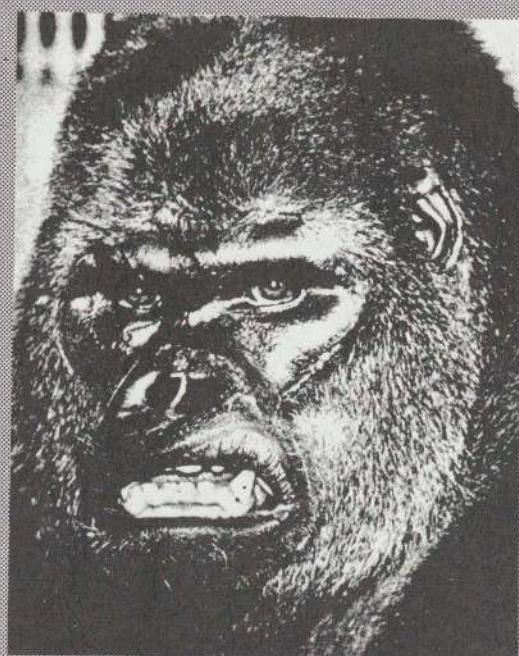
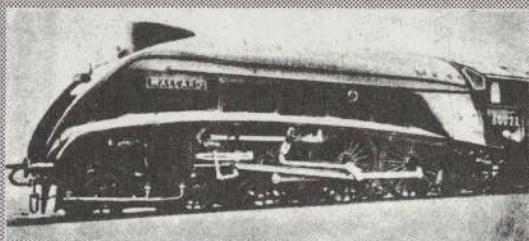
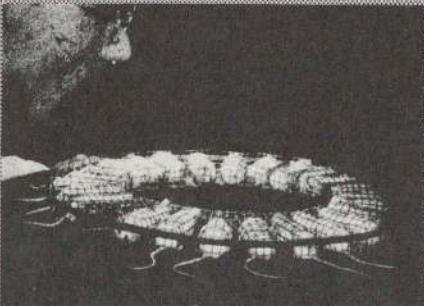
FIRST CLASS MAIL EXHIBITION #14

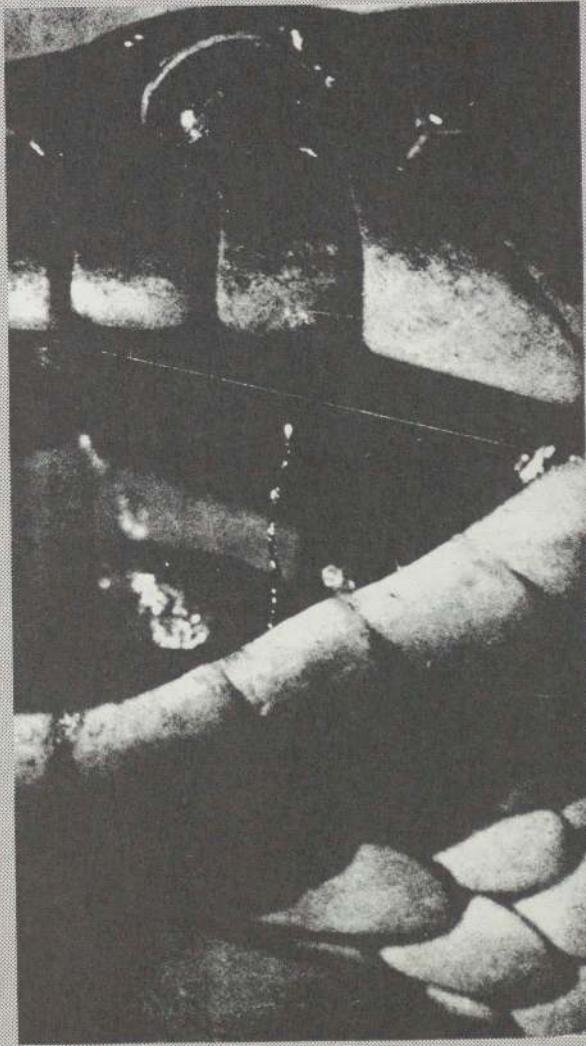
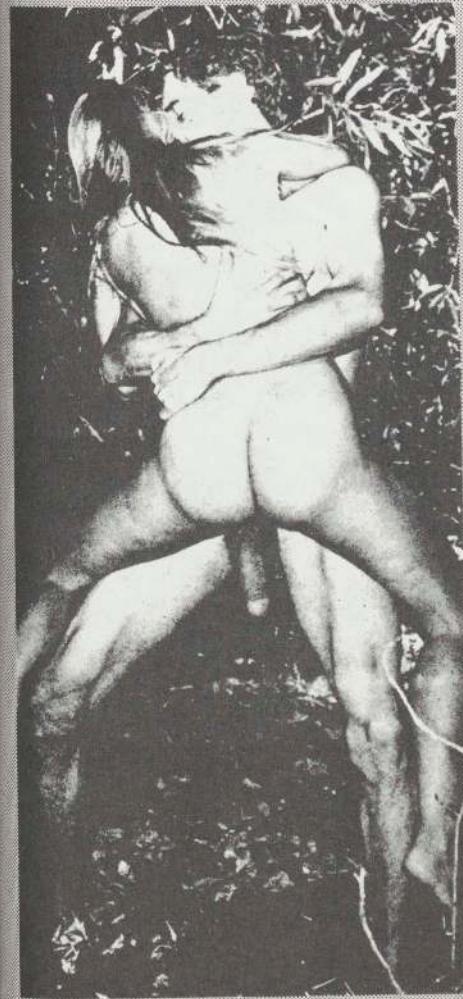
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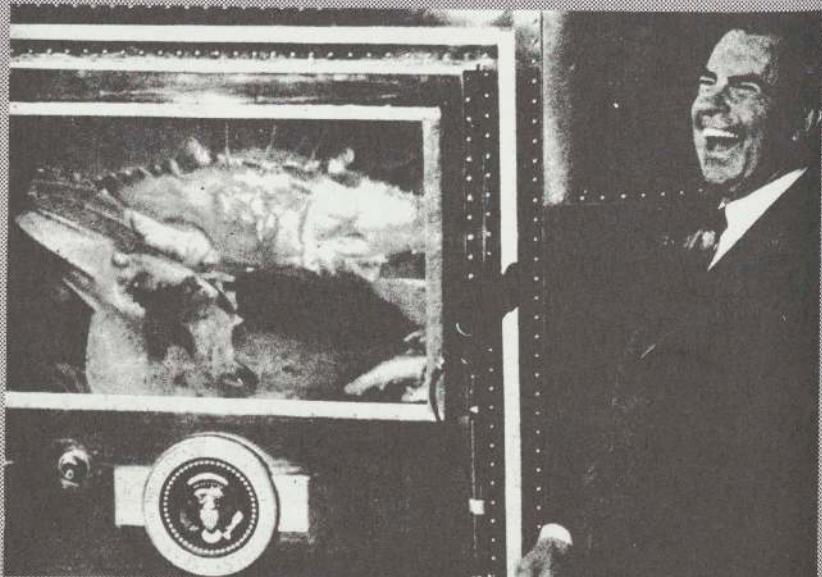
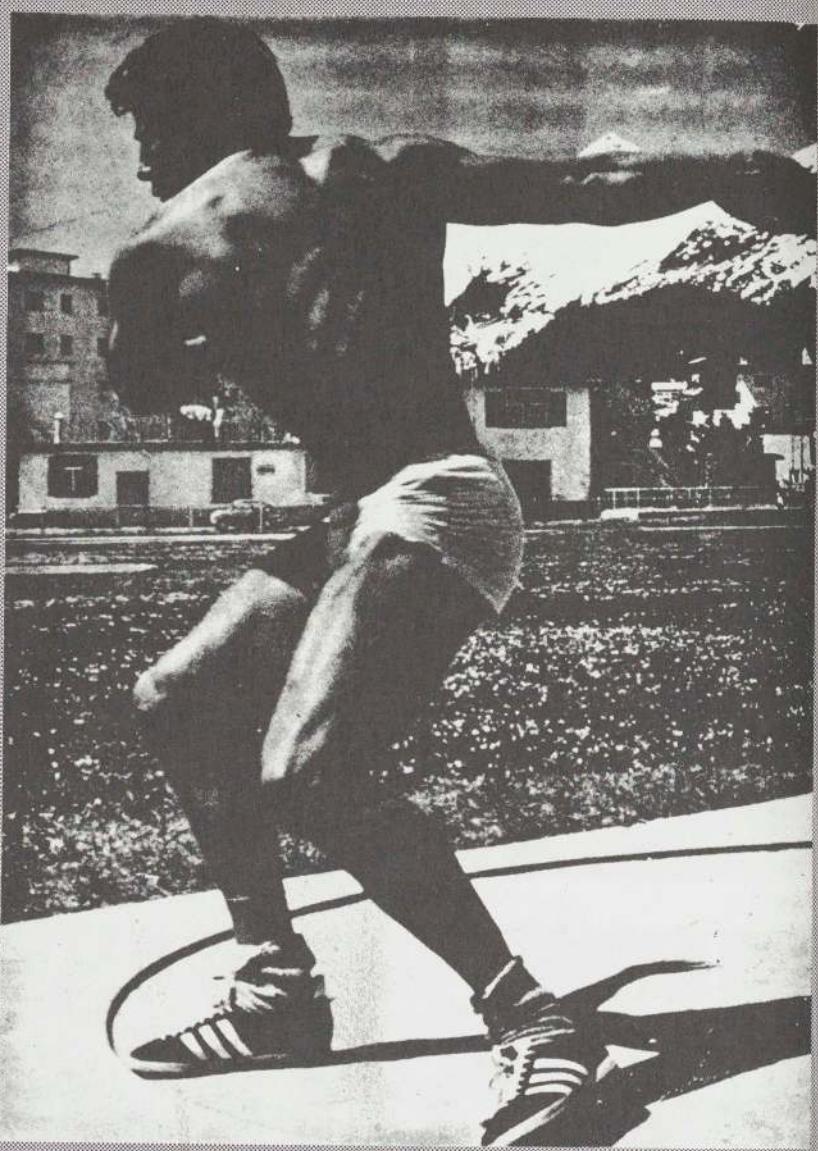
The Museum of Modern Art

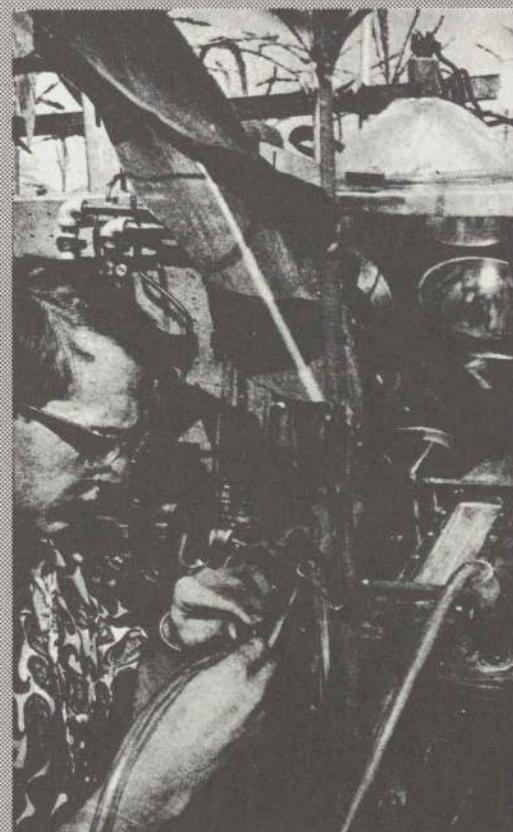
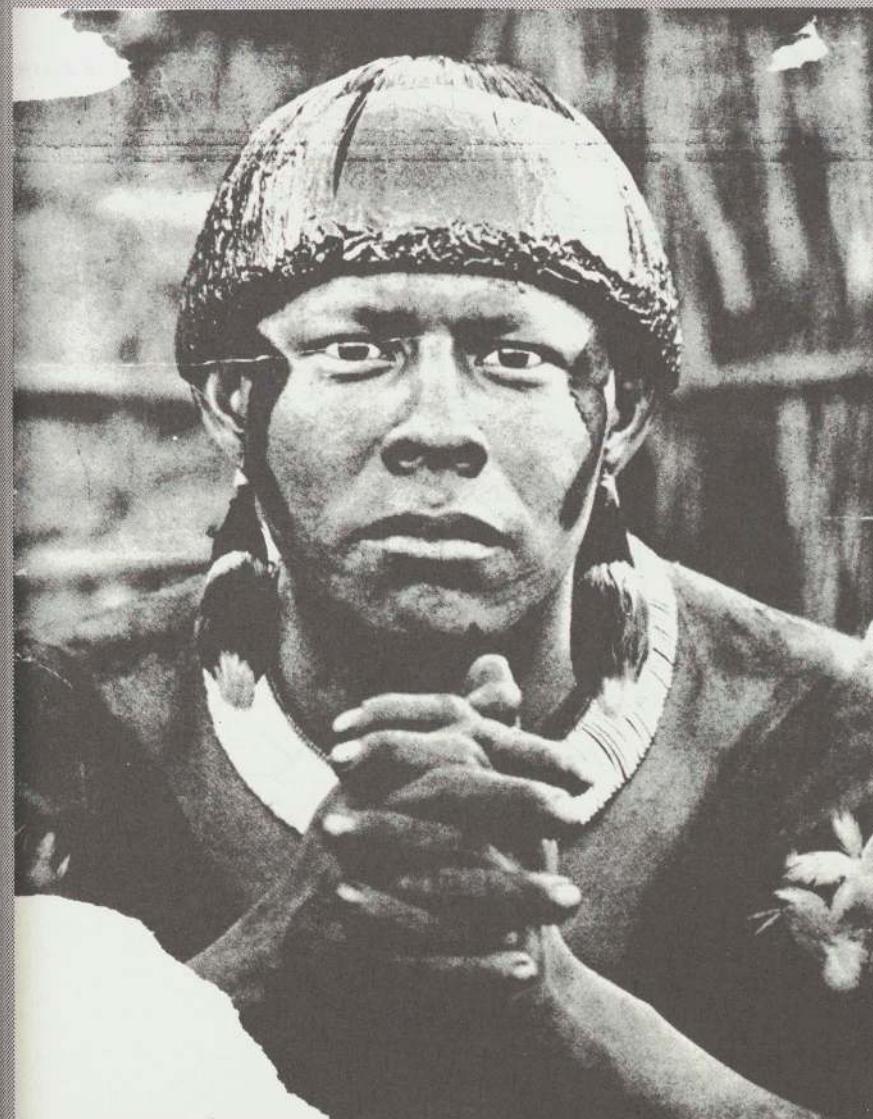
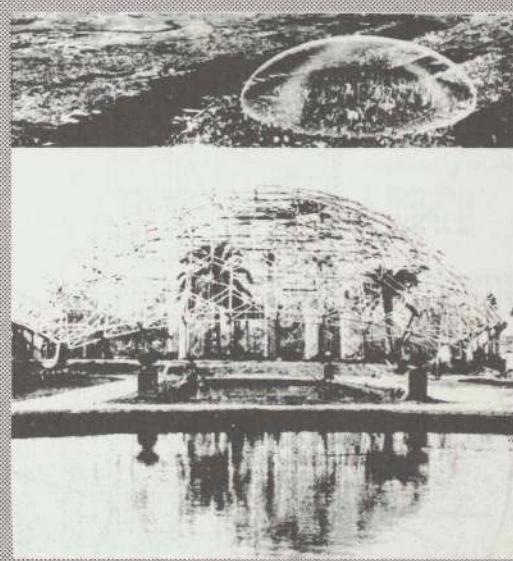
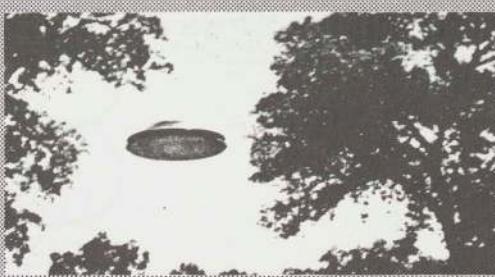
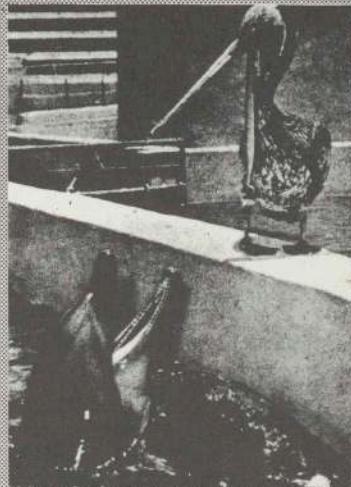
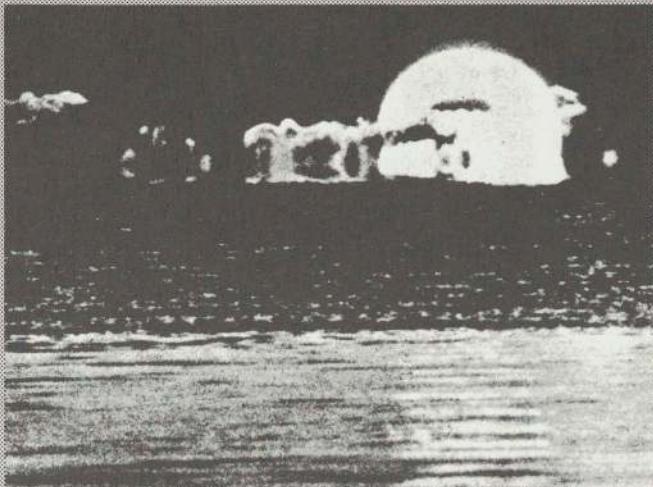
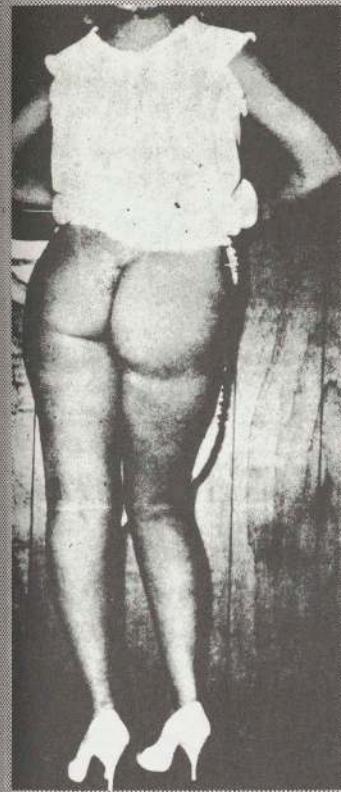
Summer 1970

LUIS CAMNITZER, JOSÉ GUILLERMO CASTILLO, LILIANA PORTER



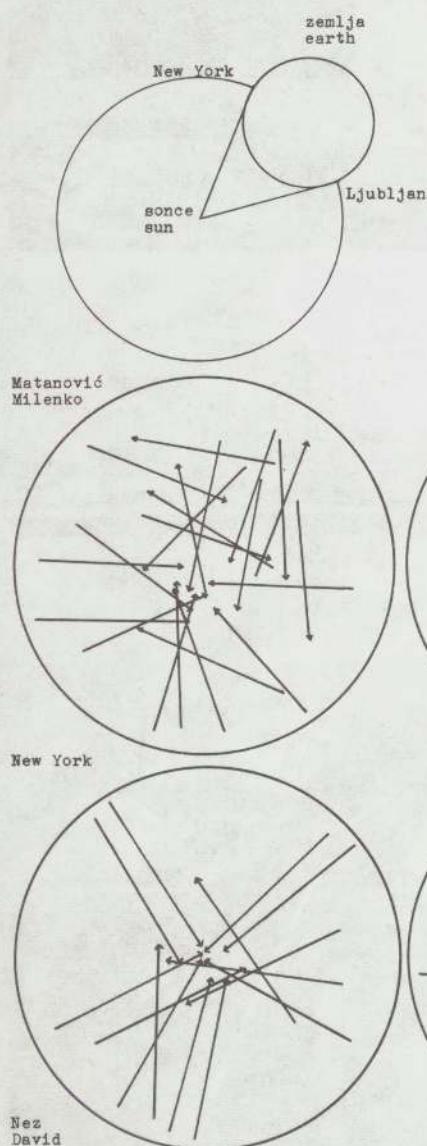




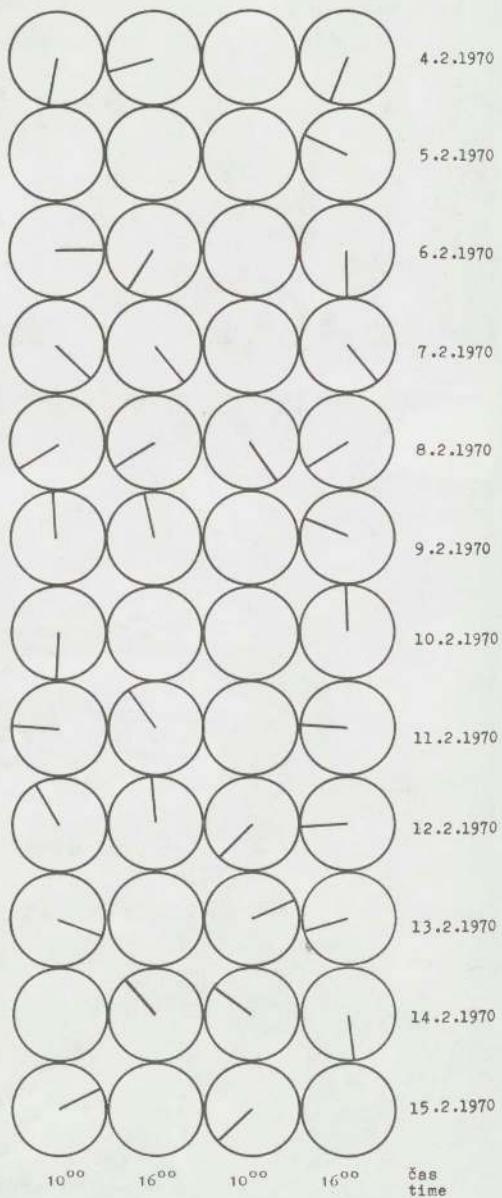


Group OHO
Formed 1966, Ljubljana, Yugoslavia

Milenko MATANOVIC
Born 1947, Ljubljana, Yugoslavia
Lives in Ljubljana



1.	2.	3.	4.	
Milenko	Marko	David	Andraž	datum
Matanović	Pogačnik	Nez	Šalamun	
New York	Ljubljana	New York	Ljubljana	
USA	Jugosla-	USA	Jugosla-	vija



DAVID N
time -
object
časovne
program

a grid
units /
identical
raster
časovne
predstav

1 unit
a square
a,b,c,d
sides:

each po
a direc
movemen

each si
a direct
movement
vertica

1 unit
1 square
4 secti

unit A
eno A

unit C
enota C

Group OH

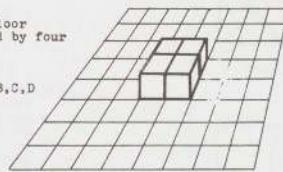
David George NEZ

Born 1949, Cambridge, Massachusetts
Lives in Ljubljana, Yugoslavia

DAVID NEZ, 1970

time - structures, to be documented on 8 mm. film (1 position=1 frame, 16 frames per second)
objekt - program
časovne strukture, ki se dokumentirajo na 8 mm film (ipozicija=1 sličica, 16 sličic na sekundo)
program za objekt

a grid marked off on floor
units A,B,C,D presented by four
identical cubes
raster narisen na tla
štiri identične kocke
predstavljajo enote A,B,C,D



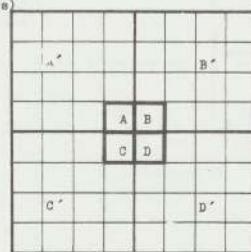
1 unit,
a square with points
a,b,c,d.
sides: ab,ac,bd,cd



each point selects
a direction of
movement (diagonal)



1 unit = 1 square
1 square X 16 = 1 section
4 sections = total grid
(64 squares)



unit A in section A'
enota A v sekciiji A'

1 enota, kvadrat
s točkami a,b,c,d in
stranicami ab,ac,bd,cd

vseka točka selektira
smer gibanja (diagonalo)

1 enota = 1 kvadrat
1 kvadrat x 16 = 1 sekciija
4 sekocije = celotni raster
(64 kvadratov)

enota B v sekciiji B'
unit B in section B'

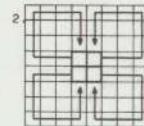
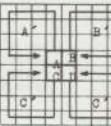
unit C in section C'
enota C v sekciiji C'

unit D in section D'
enota D v sekciiji D'

group grupa

1. the two basic circuits

- A. ab,ac,cd,bd
- B. ab,bd,cd,ac
- C. cd,ac,ab,bd
- D. cd,bc,ab,sc



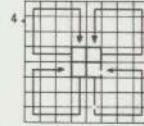
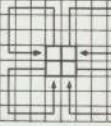
DAVID NEZ / 2

obe bazični cirkulaciji

- A. ac,ab,bd,cd
- B. bd,ab,ec,cd
- C. ac,cd,bd,ab
- D. bd,cd,sc,ab

horizontal selection

- A. ab,ac,ed,bd
- B. ab,bd,cd,ac
- C. ac,cd,bd,ab
- D. bd,cd,ac,ab

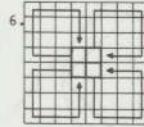
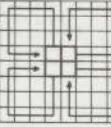


horizontalna selekcija

- A. sc,ab,bc,cd
- B. bd,ab,sc,cd
- C. cd,sc,ab,bd
- D. cd,bd,ab,sc

vertical selection

- A. ab,ac,cd,bd
- B. bd,ab,ac,cd
- C. cd,sc,eb,bd
- D. bd,cd,ec,ab

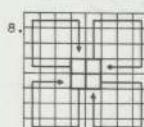
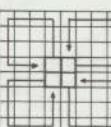


vertikalna selekcija

- A. sc,ab,bd,cd
- B. ab,bd,cd,ac
- C. ac,cd,bd,ab
- D. cd,bd,ab,sc

diagonal selection

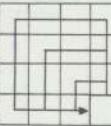
- A. ab,ac,cd,bd
- B. bd,ab,ac,cd
- C. ac,cd,bd,ab
- D. cd,bd,ab,sc



diagonalna selekcija

- A. sc,ab,bd,cd
- B. ab,bd,cd,ac
- C. cd,sc,ab,bd
- D. bd,cd,sc,ab

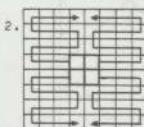
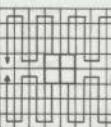
1.A'



group grupa

the two basic circuits

- A. ab,ac,cd,ac,ab,ac,cd
- B. ab,bd,cd,bd,ab,bd,cd
- C. cd,ac,cb,ac,cd,ac,ab
- D. cd,bd,ab,bd,cd,bd,ab

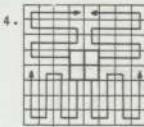
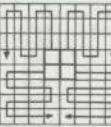


obe bazični cirkulaciji

- A. ac,ab,bd,ab,ac,ab,cd
- B. bd,ab,ac,ab,bd,ab,ac
- C. ac,cd,bd,cd,ac,cd,bd
- D. bd,cd,sc,cd,bd,ac

horizontal selection

- A. ab,ac,cd,ec,ab,ac,cd
- B. ab,bd,cd,bd,ab,bd,cd
- C. ac,cdbd,cd,ac,cd,bd
- D. bd,cd,sc,cd,bd,cd,sc



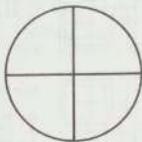
horizontalna selekcija

- A. A.,ab,bd,ab,ac,ab,cd
- B. bd,ab,ac,ab,bd,ab,ac
- C. cd,ac,ab,ac,cd,ac,ab
- D. cd,bd,ab,bd,cd,bd,ab

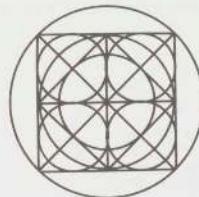
Group OH0

Marko POGAČNIK
Born 1944, Kranj, Yugoslavia
Lives in Kranj

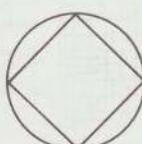
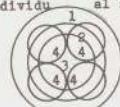
MARKO POGAČNIK, 1970
project: group OHO
projekt: grupa OHO



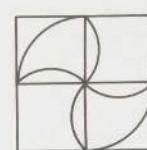
5.1-3. tehnična relacija (kako) (2)
 technical relation (how)
 2-4. materialna relacija (kaj)
 material relation (what)



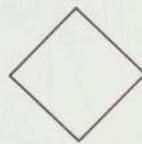
10.1.izvensvetna sféra
out-of-world sphere
2.svetna sféra
world sphere
3.grupna sféra
group sphere
4.individualna sféra
individual sphere



6.1.sistematično
systematic
2.racionalno
rational
3.senzibilno
sensitive
4.intuitivno
intuitive

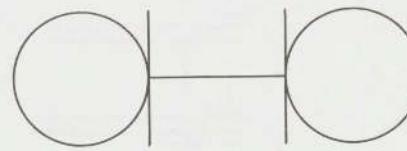
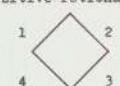


- 1.1.1. sistematično-racionalna vloga
systematic-rational role
2. sistematično-intuitivna vloga
systematic-intuitive role
3. senzibilno-intuitivna vloga
sensitive-intuitive role
4. senzibilno-racionalna vloga
sensitive-rational role

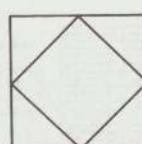
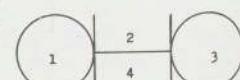


3

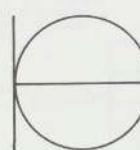
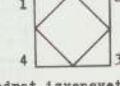
- 7.1.sistematično-racionalna selekcija
systematic-rational selection
- 2.sistematično-intuitivna selekcija
systematic-intuitive selection
- 3.senzibilno-intuitivna selekcija
sensitive-intuitive selection
- 4.senzibilno-racionalna selekcija
sensitive-rational selection



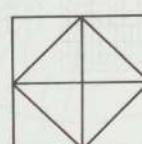
12.1. Marko Pogačnik
2. David Nez
3. Andraž Salamun
4. Milenko Matanović



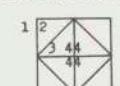
8.1.prva smer koncentracije
 first direction of concentration
 2.druga smer koncentracije
 second direction of concentration
 3.tretja smer koncentracije
 third direction of concentration
 4.četrta smer koncentracije
 fourth direction of concentration



13.1. splošni del (1.-6.)
 general part (1.-6.)
 2. projekt:grupa OHO (13.)
 project:group OHO (13.)
 3. posebni del (6.-12.)
 particular part (6.-12.)



9.1.kvadrat izvensvetne koncentracije
 out-of-world concentration quadrat
 2.kvadrat svetne koncentracije
 world concentration quadrat
 3.kvadrat grupne koncentracije
 group concentration quadrat
 4.kvadrat individualne koncentracije
 individual concentration quadrat

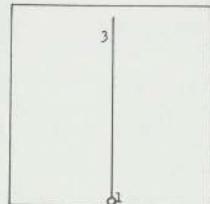
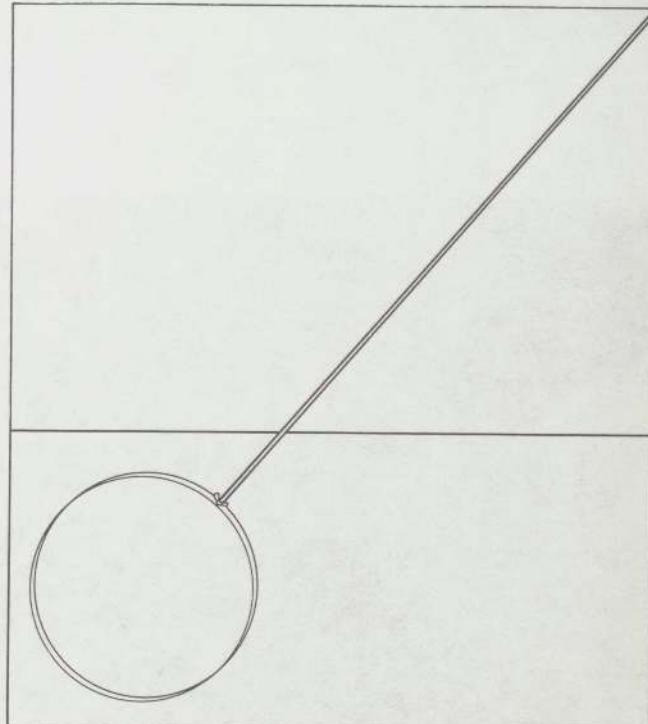
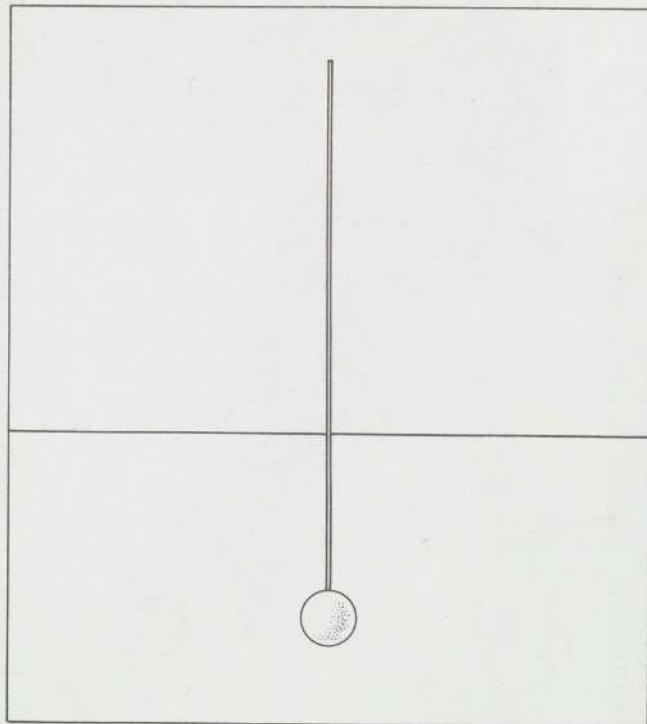


Group OH0

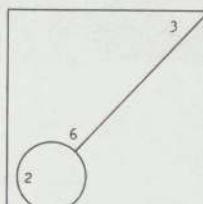
Andraž SALAMUN

Born 1947, Ljubljana, Yugoslavia
Lives in Ljubljana

(3)



ANDRAŽ SALAMUN, 1970
1. železna krogla, 3 kg
iron ball, 3 kg
3. aluminijasta cev
aluminium pipe



ANDRAŽ SALAMUN, 1970
2. medeninast obroč
brazillery ring
3. železna cev
iron pipe
6. vijak
screw

Group OHO

Tomaž ŠALAMUN

Born 1941, Zagreb, Yugoslavia

Lives in Ljubljana, Yugoslavia



SCULPTURE 117° C I. 1969



SCULPTURE 117° C II. 1969

the first statement is about the accidentality of the world

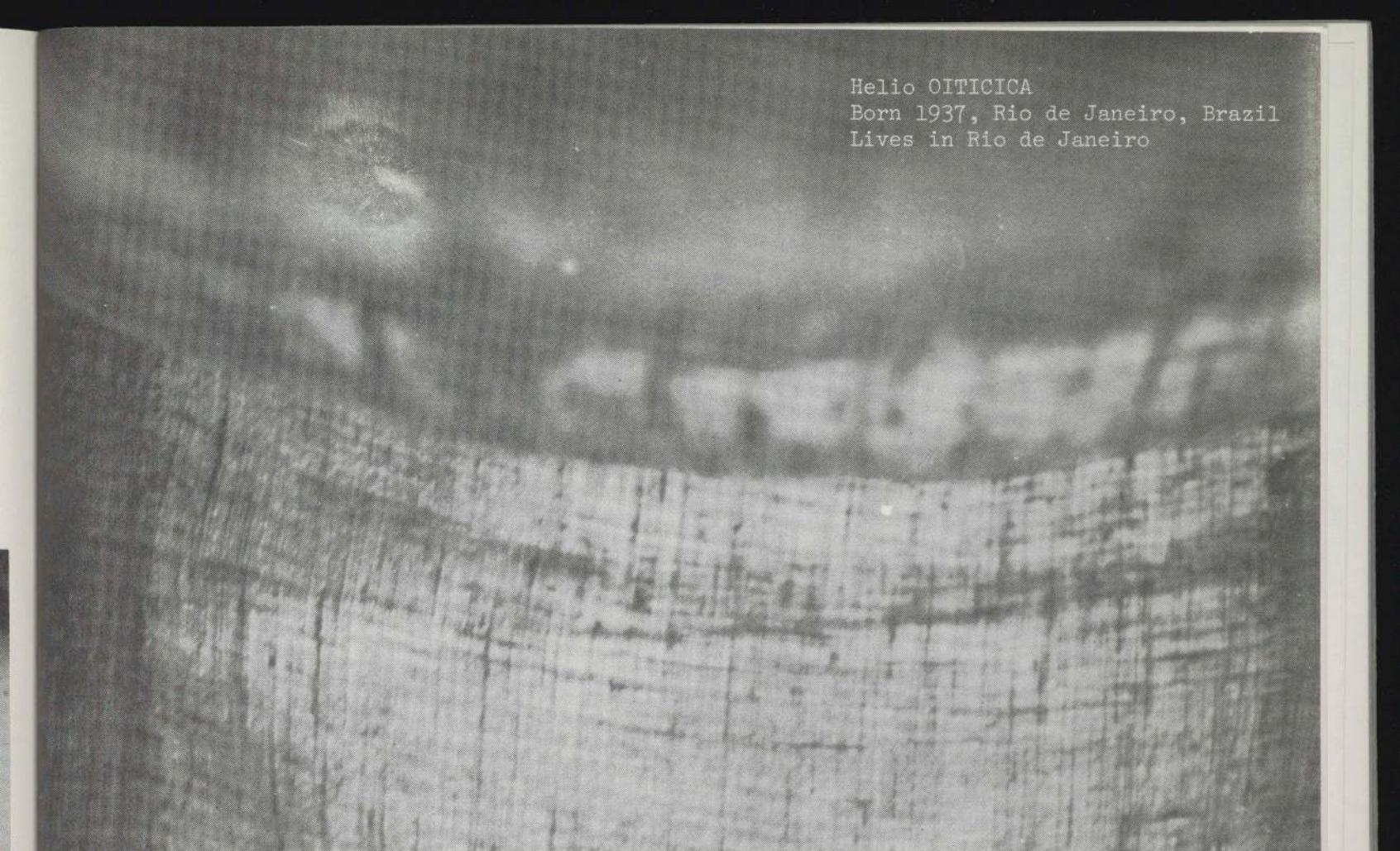
the second statement is about the first condition

the third statement is about a nod of the head

the fourth statement is about a briefcase

the fifth statement is about a method of distinguishing

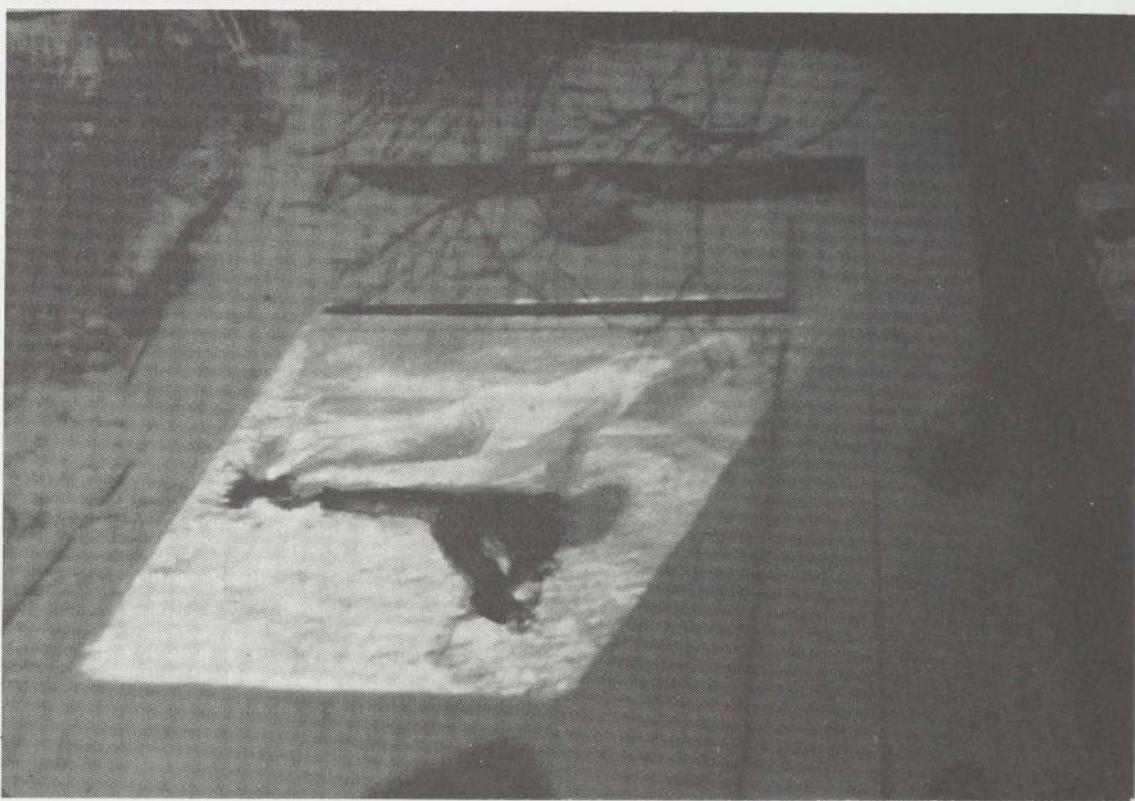
Helio OITICICA
Born 1937, Rio de Janeiro, Brazil
Lives in Rio de Janeiro



i am not here representing brazil; or representing anythingelse : the ideas of representing-representation-etc. are over; tropicália was a tentative to create a synthetic face-brazil : the image taken to a dimension "more than that of representation" : but i am not interested in that anymore → the achievements of tropicália have been individual ones; dissolution and distortion have taken over : brazilian reactionary-brainwashed state of things acts as a reverse lens towards tropicália : conservative principles and ideas are imposed, disguised as "tropicalism" (the idea of a new "ism" is already a distortion; tropicália wasn't supposed to be a new "art movement" , but the denial of such concepts as "art-isms" — it is important to have an activity that cannot limit itself to "art"!); and to survive brazil : exportation and the take-over of an universal face that can be the possible brazil, the country that simply doesn't exist — i propose a possibility : for a behavior also : an open-behavior; life-acts (not a way of life); there's no safeguard (idealism) against life; no supreme object; objects (?); maybe; i really don't want to make formulas : this & that ; act; it's important that the ideas of environment , participation, sensorial experiments,etc., be not limited to objectal solutions : they should propose a development of life-acts and not a representation more (the idea of "art") : new forms of communication; the propositions for a new unconditioned behavior — my work led me to use forms of accidental leisure as direct elements for this approach to a new opening : from the accidental use of the act (a whole physical, psychical,etc.) of "lying down" , for instance , internal questions-situations can arise; possibilities of relating to unconditioned situations-behavior — of course these are still introductory propositions for a much wider aim : the total communal-cell activity — what happens is that these leisure-form propositions can concentrate immediately on individual situations : they are universal (wholly experimental) and this matters a lot concerning brazilian activity (the country where all free wills seem to be repressed or castrated by one of the most brainwashed societies of all time): they can be exported and act intensely with different forces in brazil and other places : they can be given : they do not exist as an isolated object : they exist as a plan for a practice : it is what i call-propose as SUBTERRANIA : an open plan that can be expanded , gr o o o ow .

Dennis OPPENHEIM
Born 1938, Mason City, Washington
Lives in New York





GROUND LEVEL - (PUSH-UPS ON MUD) - A SLIDE PRESENTATION WITH SOUND. 6 MINUTES

Energy in the form of ground pressure expended for its own sake.
Photographic residue returned to exact location via slide projection on snow.
Artist re-enters.

CLOUD PIECE

Imagine the clouds dripping.
Dig a hole in your garden to
put them in.

1963 spring

MAP PIECE

Draw an imaginary map.
Put a goal mark on the map where you
want to go.
Go walking on an actual street according
to your map.
If there is no street where it should be
according to the map, make one by putting
the obstacles aside.
When you reach the goal, ask the name of
the city and give flowers to the first
person you meet.
The map must be followed exactly, or the
event has to be dropped altogether.

Ask your friends to write maps.
Give your friends maps.

1962 summer

WEARING-OUT MACHINE

Ask a man to wear out various things
before you use them.
Such as:
Women
Clothes
Books
Apartments
Pianos
Typewriters

1964 spring

FALLING PIECE

Go outside of you.
Look at yourself walking down the street.
Make yourself tumble on a stone and fall.
Watch it.
Watch other people looking.
Observe carefully how you fall.
How long it takes and in what rhythm you fall.
Observe as seeing a slow motion film.

1964 spring

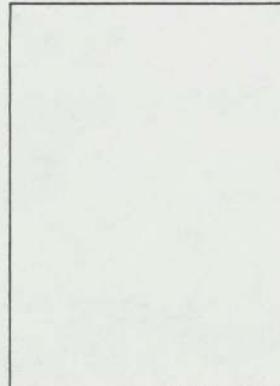
Name:
Age: Sex: Male Female
Occupation:

Please check the following
data:

- 1) I like to draw circles.
- 2) I have always drawn circles well.
- 3) I am a better circle-drawer in the past. when I was (age).

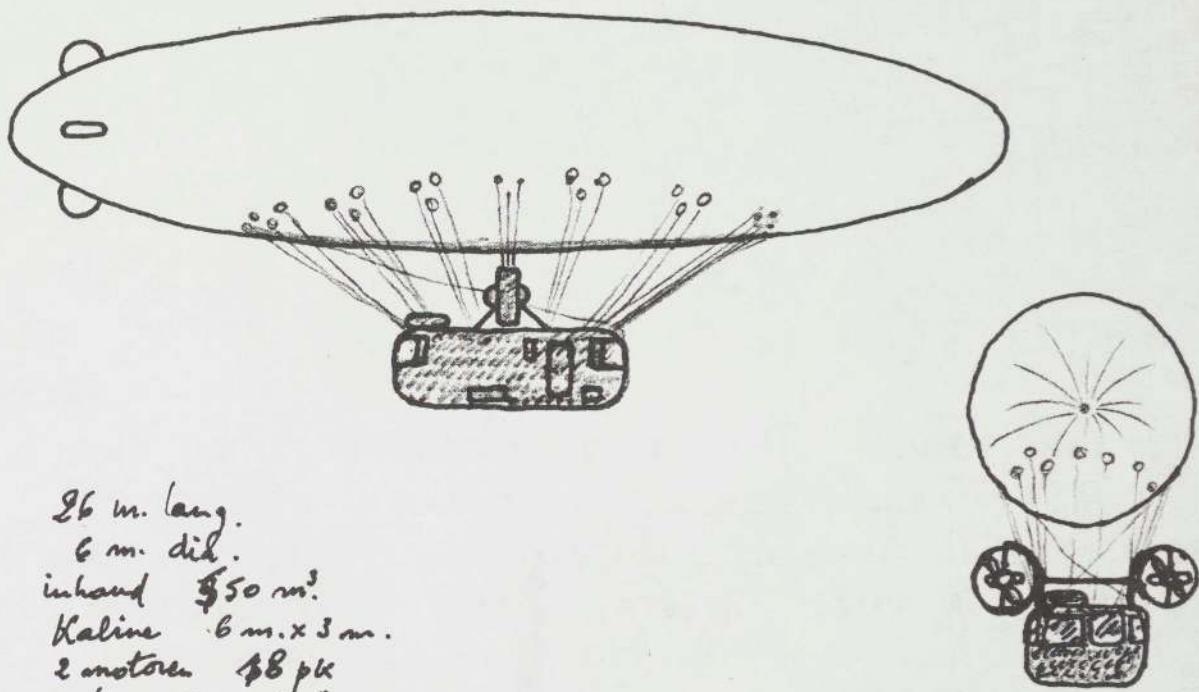
Other comments regarding your
circle experience:

DRAW CIRCLE 



put
stamp
here

Send to:
YOKO ONO
EMPIRE STATE BLDG.
N. Y. C. 1, N. Y.



26 m. lang.

6 m. dik.

inhoud 350 m³.

Kaline 6 m. x 3 m.

2 motoren 38 pk

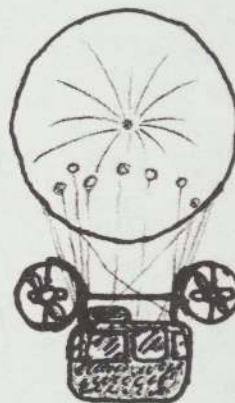
schroeven met kraans.

snelheid, 80 km/u.

inhoud benzinetank 100 l. min. tot 200 liter. max.

automatisch bewegende ballast kamers.

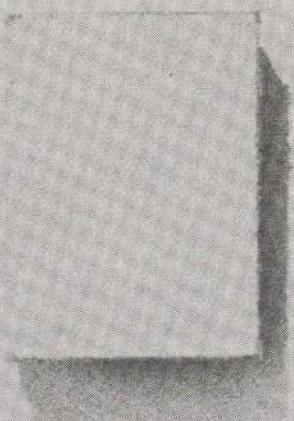
verdraaibare motoren alle richtingen (keerdams)



THIS AIRSHIP IS NEARLY MADE
IT WILL HAVE FOUR ELECTRIC MOTORS (EACH 3000W.)
AND WILL BE 30 M. LONG 7 M. THICK.
THE CABIN IS IN PALANGBANG - ROTAN
(6M X 3) 2M. HIGH. IT LOOKS FANTASTIC!

Panamarenko

Giulio PAOLINI
Born 1940, Genoa, Italy
Lives in Turin, Italy



RAPHAEL URBINAS MDIIII

Photographic reproduction
in actual size
of the light in the doorway of the temple
painted by Raphael in
The Marriage of the Virgin
1 7/8 x 1 3/8 inches

1968

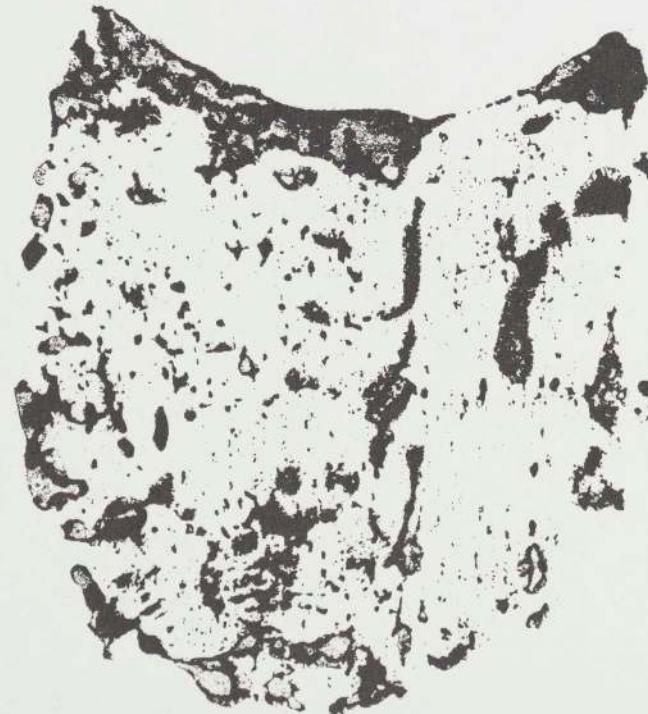
ART DEVICE NO. 8

PAUL PECHTER '70

THE ARTIST REPRESENTED BY THIS DEVICE HAS SYNTHESIZED A NUMBER OF RELATED WORKS OVER A PERIOD OF THE LAST 18 MONTHS. TO RECEIVE MORE SPECIFIC REFERENTIAL MATERIAL SEND A STAMPED SELF-ADDRESSED ENVELOPE TO :

PAUL PECHTER
196 E. 3 ST.
NYC 10009

Giuseppe PENONE
Born 1947, Garessio, Italy
Lives in Garessio



Three Models of Art Production Systems

Key

(I) - any sensory, intellectual, or otherwise experiential information input

(C) - any active consciousness which discriminates, qualifies, adds to, interprets, alters, and utilizes (I).

(P) - the product (e.g. thought, action, idea, object, event, etc.) of (I) \rightarrow (C). An art product (P_a) is defined as any product (P) which is presented in an art context.

\rightarrow - is transformed into

System I

(I) \rightarrow (C) \rightarrow (P_a)

(P_a) is a separate and final stage in the production process. (P_a) has a physical and/or temporal existence which is qualified by but external to (I) \rightarrow (C).

System II

(I) \rightarrow (C; P_a) \leftarrow

(P_a) is a final stage within the domain of (C). (P_a) properly has internal existence only, which is conveyed through external communication forms, e.g. language, plans, photos, etc.

System III

(I; P_a) \leftrightarrow (C)

(P_a) is any particular (I) condition. (P_a) has a physical and/or temporal existence, which is unqualified but recognized and distinguished by (C).

In each of the above systems, (I) \rightarrow (C) is antecedent, (P) or (P_a) a transitive consequent. Other models may be constructed using the same four components in varying functional positions.

This exposition uses System II.

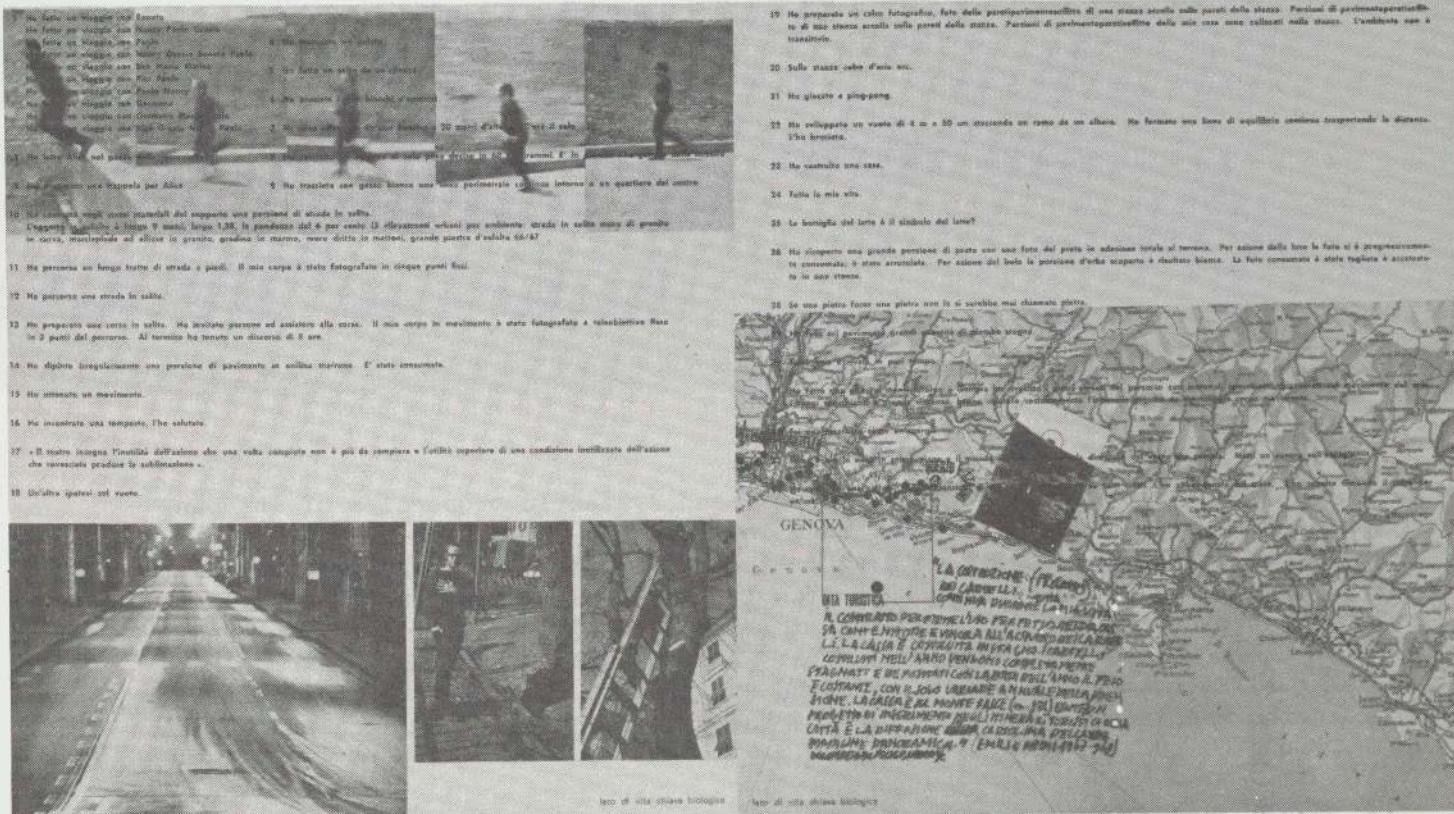
Michelangelo PISTOLETTO
Born 1933, Biella, Italy
Lives in Turin, Italy

PISTOLETTO

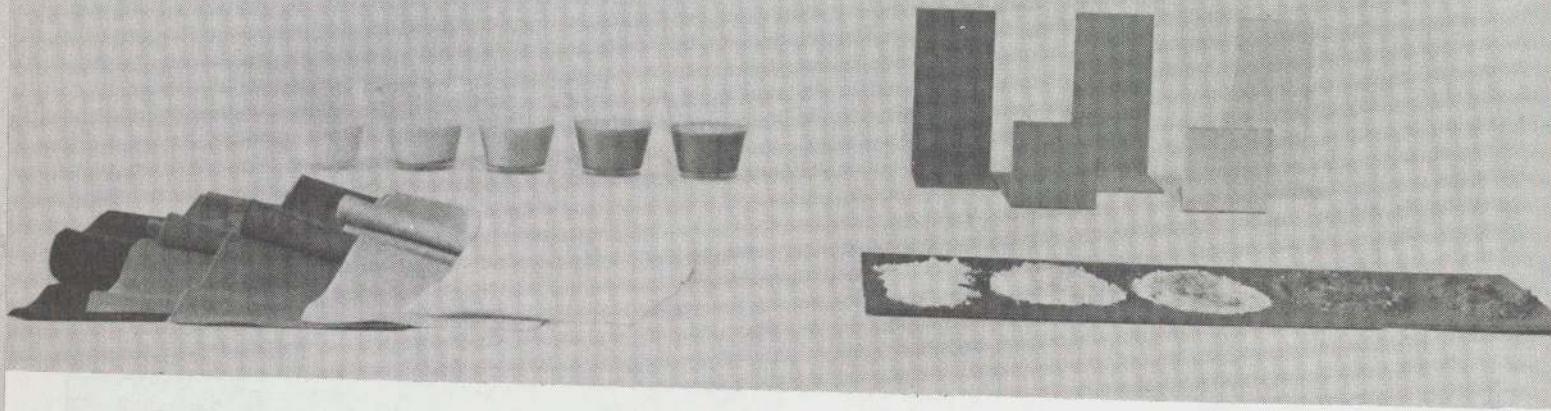
**LE ULTIME PAROLE
FAMOSE**

1967

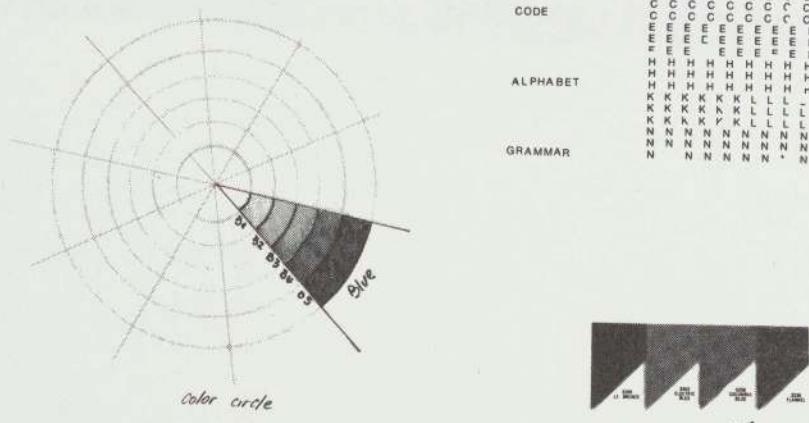
Emilio PRINI
Born 1943, Stresa, Italy
Lives in Genoa, Italy



M Alejandro PUENTE
Born 1933, La Plata, Buenos Aires, Argentina
B Lives in New York
L

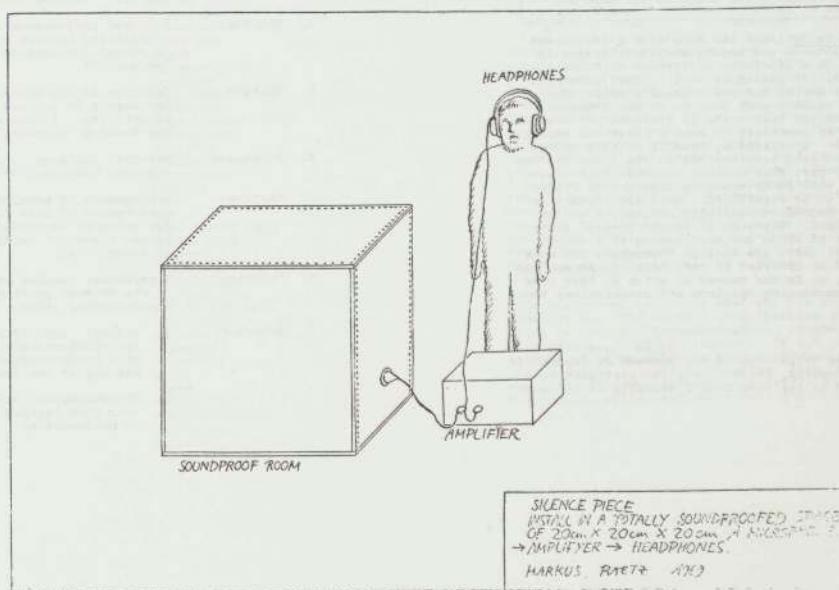
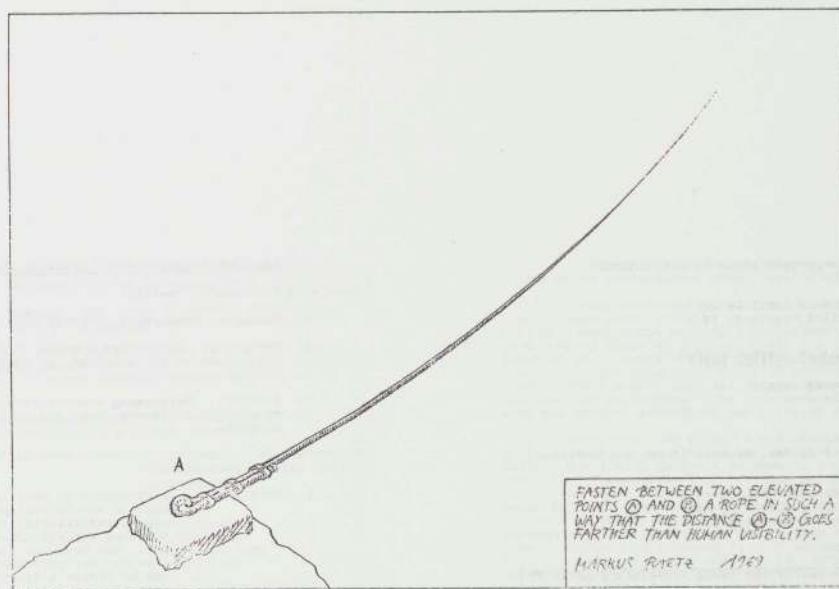
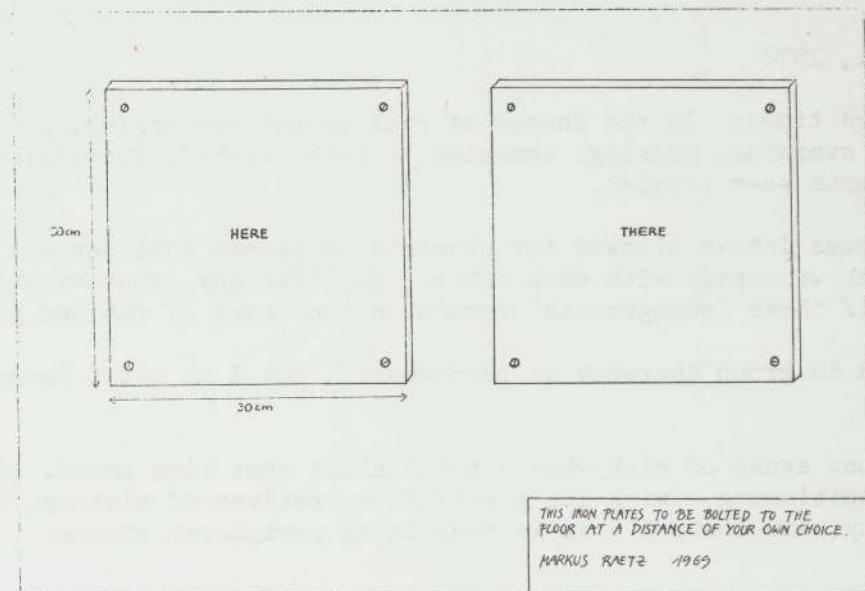


Color is the only element that has a grammar and syntactic properties of its own. In that sense, we can speak of color as a language and analyze or present it according to its particular structural rules. When color rules are provided, we should speak of color as code, rather than language. The piece is related to the manipulation of these individual syntactic elements and systems for its materialization. The physical medium becomes then: unimportant (because of its too general qualifications; color can be found everywhere) and specific (because depending on the intrinsic "qualities" of the physical media, different information can be found or proposed).



TODO VALE 1968

Markus RAETZ
Born 1941, Berne, Switzerland
Lives in Amsterdam, the Netherlands



STATEMENT ON MAY 11, 1970

I am going thru hard times: In the shadow of real recent converging, passing, pressing, milling, swarming, pulsing, changing in this country, formalized choreographic gestures seem trivial.

In recent performances I have allowed for elements to emerge that pertain to actual ways in which we engage with each other. But like any group we will lose our vitality if these "engagements" remain on the level of fun and games.

I am not interested in group thereapy as performance, but I am still interested in performance.

I experience a strong sense of risk when I think about what lies ahead. I never did before. My conditioning - with its powerful imperatives of history, ambition, imagination, quality, and control - lurks ever in my peripheral vision.

Maybe fuck it.

It is not necessary to read this program prior to performance.

WHITNEY MUSEUM OF AMERICAN ART
March 31, April 1, April 2, 1970

CONTINUOUS PROJECT-ALTERED DAILY
BY YVONNE RAINER

Performed by

Becky Arnold, Douglas Dunn, David Gordon, Barbara Lloyd, Steve Paxton,
Yvonne Rainer and others.

Objects and "body adjuncts" by Deborah Hollingsworth
Films by Jack Arnold (The Incredible Shrinking Man)
Michael Fajans (Connecticut Rehearsal)
Phill Niblock (Line)
Sound supervision by Gordon Mumma

THE AUDIENCE IS INVITED TO GO TO ANY OF THE THREE PERFORMANCE AREAS AT ANY TIME. HOWEVER, PLEASE DO NOT WALK ACROSS THE MAIN PERFORMING AREA, BUT PROCEED AROUND THE PERIPHERY OR ALONG THE WALLS TO GET FROM ONE PLACE TO ANOTHER.

Continuous Project-Altered Daily takes its name from a sculptural work by Robert Morris. It has altered and accumulated very gradually since its original presentation as a 30-minute collection of material at Pratt Institute in March 1969. It was there that I first attempted to invent and teach new material during the performance itself. What ensued was an ongoing effort to examine what goes on in the rehearsal - or working-out and refining - process that normally precedes performance, and a growing skepticism about the necessity to make a clear-cut separation between these two phenomena. A curious by-product of this change has been the blurring of the working interactions in the group and the beginning of a realization on my part that various controls that I have clung to are becoming obsolete: such as determining sequence of events and the precise manner in which to do everything. Most significant is the fact that my decisions have become increasingly influenced by the responses of the individual performers. Although it cannot be said that Continuous Project is the result of group decision-making as a whole, it is important to point out that there are details throughout the work too numerous to list that should be credited to individual responses and assertiveness other than my own, or to the manner in which we have come to work together, i.e., freely exchanging opinions and associations about the work as it develops.

I gratefully acknowledge the assistance of the John Simon Guggenheim Foundation in the form of a fellowship, which during the past year has permitted me to work unharrassed by the fact that I normally do not make a living at what I do.

2.
Rudimentary Notes Toward A Changing View of Performance

Levels of Performance Reality:

- A. Primary: Performing original material in a personal style.
- B. Secondary: Performing someone else's material in a style approximating the original, or working in a known style or "genre".
- C. Tertiary: Performing someone else's material in a style completely different from, and/or inappropriate to, the original.

Elements used in Continuous Project (not all of the following occur during any one performance):

- 1. Rehearsal: Performance of previously learned material that is not in polished condition (i.e., has been insufficiently rehearsed), thereby necessitating verbalizations, repeats, arguments, etc. The material itself may be re-learned (having been performed at an earlier date) or may be having a first performance, in which case all the "kinks" may not have been worked out (cf. "working out").
- 2. Run-thru: Polished performance of material. May involve verbalizing because of pre-arranged "signals" or actual response during performance. (See "Behavior").
- 3. Working out: Creation of new material in performance. It may result in intense response-behavior kind of activity. It can resemble "rehearsal" and may involve "teaching".
- 4. Surprises: Material (objects, activity) introduced without previous knowledge of all the performers.
- 5. Marking: Performance of previously learned material in the absence of some of the conditions necessary for polished performance, such as adequate space, proper number of performers, proper expenditure of energy, etc.
- 6. Teaching: A performer teaches previously learned material to one or more performers who do not know it, or choreographer invents new material.
- 7. Behavior:
 - a. Actual: individual gestural and verbal activity spontaneously occurring in performance of a predetermined situation. Can occur during any of the above or in "b".
 - b. Choreographed: behavior that has been observed, then learned, edited, or stylized prior to performance.

*c. Professional: the range of gesture and deportment visible in experienced performers.

*d. Amateur: the range of gesture and deportment visible in inexperienced performers.

*The distinction between these two categories is becoming rapidly more blurred as seasoned performers begin to relinquish their traditional controls and so-called amateurs become more expert in the new dance modes.

A selection of roles and metamuscular conditions affecting (though not always visible during) the execution of physical feats.

adolescent	peer
angel	redhead
athlete	Richard Forman
autistic child	sick person
angry child	swimmer
Annette Michelson	short woman
bird	schizophrenic
Barbra Streisand	senile old lady
Buster Keaton	tired person
brother	tall girl
Betty Blythe	12-year old ballerina
black militant	weight lifter
confidante	W. C. Fields
Carrie Oyama	young woman
competitor	young man
energized dancer	anger
Edward Siomon	convalescence
enemy	celibacy
follower	constipation
Fidel Castro	catatonia
friend	drug-induced state
feminist	discipline
George Sugarman	diarrhea
girl with hare lip	exhilaration
head	equanimity
husband	fatigue
hard drinker	fear
Hollis Frampton	gas
hunch back	good muscle tone
leader	in the pink
Louise Brooks	impotence
lover	large bone structure
Lucinda Childs	malnutrition
middle aged fat man	menstruation
male nude	not in the pink
mother	overweight
Martha Graham	puberty
macrobiotic foodist	pleasure
Michael Keith	pregnancy
Norma Fire	pain
old person	power
out-of-shape dancer	relaxation
old teacher	responsibility
playing child	senescence
pregnant woman	sciatica
pompous nobody	terminal cancer

Excerpts from correspondence with group 11-69, 1-70
(following performances at University of Missouri & Amherst College)

"...I am ready to accept total freedom of 'response'. At this moment I have trepidations about allowing people to 'alter' my material or introduce their own, BUT (concurrent with my trepidations) I give permission to you all to do either of these *at your own risk*: i.e., you will risk incurring the veto power of me or other members of the group *in performance* (I do not want to know about such intentions prior to performance). In short, I reserve the right - and I confer upon all of you the same right - to be true to my/your responses in performance - be they enthusiastic or negative - bearing in mind the natural precedence and priority of my material."

"...re 'doing your own thing' - one chance per person per performance. I'm still fooling around with spoken material. I don't think that reading... works. Now I have narrowed it down to commenting directly on the action (instructions, comparison with previous performances) or reciting learned material... The Lenny Bruce idea still lurks in my head. Real performance bits: stand-up comic, reminiscing actress or actor; quotes about performance. But it can't be improvisational - 'in the style of': it must be a performance of someone else's material at a remove from the original or implied performance... Primary performance is what we are already doing - original material... I want the spoken stuff to be tertiary - someone else's material, or material that has actually previously been brought into existence (via media, or live), performed as though it is one's own, but in a style completely different from or inappropriate to the known original. The degree to which it can be established that the material is being quoted rather than imitated will save it from 'bad' performance. (Of my hitherto unsuccessful monologues: I have neither the skills nor the familiarity to do 'good' secondary performances, like sportscaster or comic, and at this point I haven't the foggiest notion how to establish that I want to do 'Bad Secondary Performance'.) This will happen through clues in the material itself - references to actual dates, events, people, etc., obviously not connected to the current performers (or 'tertiary performers!'). At one point I really wanted to do a secondary Lenny Bruce - imitate him or find someone who could. I think my ultimate decision was much more interesting....The ambiguities and cross-purposes of live presence vs. apparent behavior vs. implied intention conveyed by specific source material vs. unconvincing performance: It all adds up to a kind of irony that has always fascinated me. When I say 'How am I like Martha Graham' I imagine that my presence is immediately thrust into a new performance 'warp' (in the minds of the spectators). From that moment on people are forced to deal with me as a certain kind of performer, someone who is simultaneously real and fictitious, rather than taking me for granted as a conveyor of information (simply because I'm talking half-way rationally)...Similarly I feel that the tension that is produced from not knowing whether someone is reciting or saying something - pushes a performance back and forth 'in and out of warp'."

"The phenomenal aspect of what you did also characterized the whole experience for me. The words I keep thinking of to describe it come perilously close to current psychotherapeutic clichés: reality of encounter, responsible interaction, truthful response. To put it in a more personal way: I got a glimpse of human behavior that my dreams for a better life are based on - real, complex, constantly in flux, rich, concrete, funny, focused, immediate, specific, intense, serious at times to the point of religiosity, light, diaphanous, silly, and many-leveled at any particular moment."

Klaus RINKE
Born 1939, Wattenscheid, Germany
Lives in Düsseldorf, Germany



Operation - Poseidon

From OPERATION POSEIDON -

The sun awakes sensual yearnings

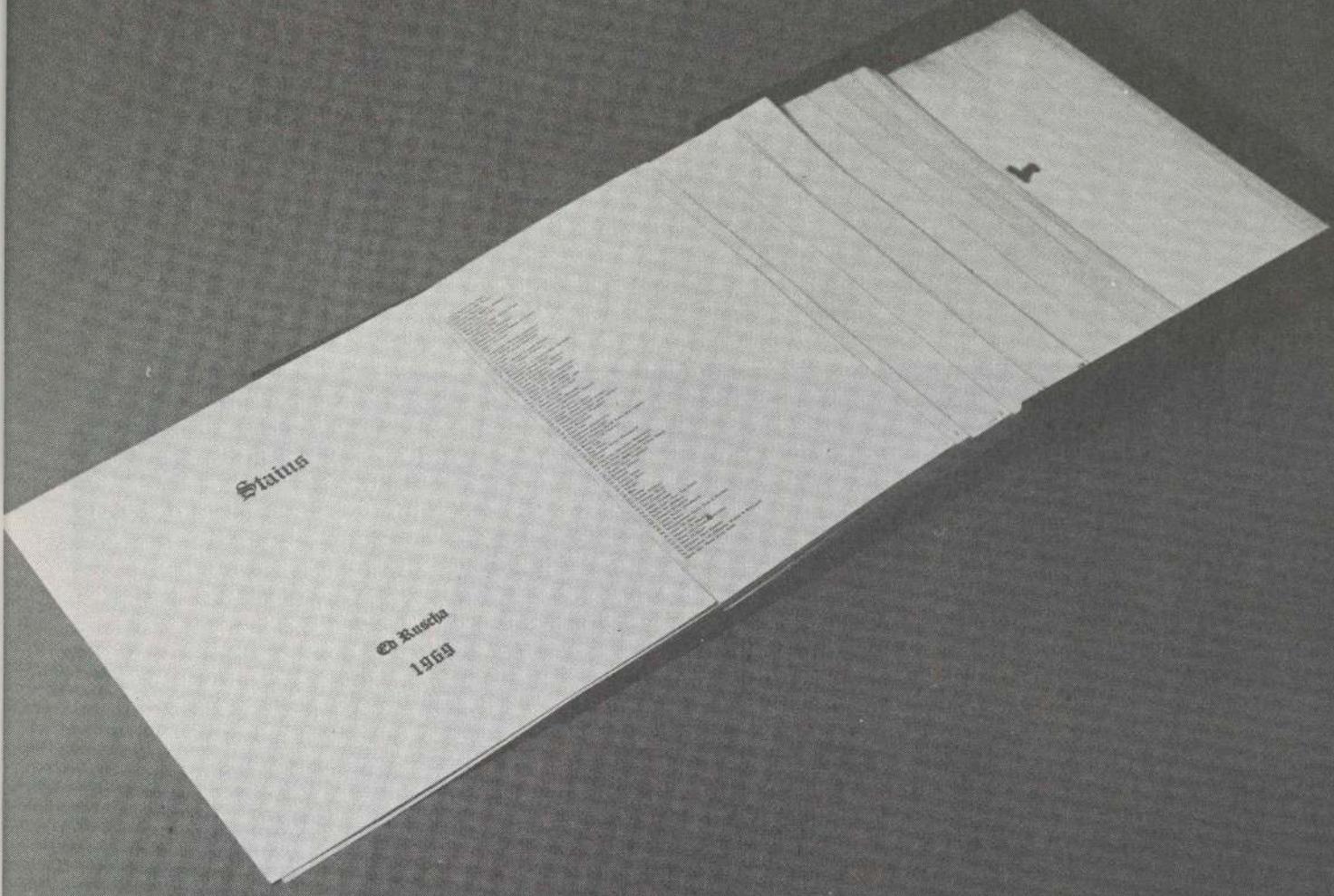
Summer thunder storms bouncing between the Ruhr and the canal

The trembling of light and heat

A handful of sand thrown in the moon

That which is above and below water

Edward RUSCHA
Born 1937, Omaha, Nebraska
Lives in Hollywood, California

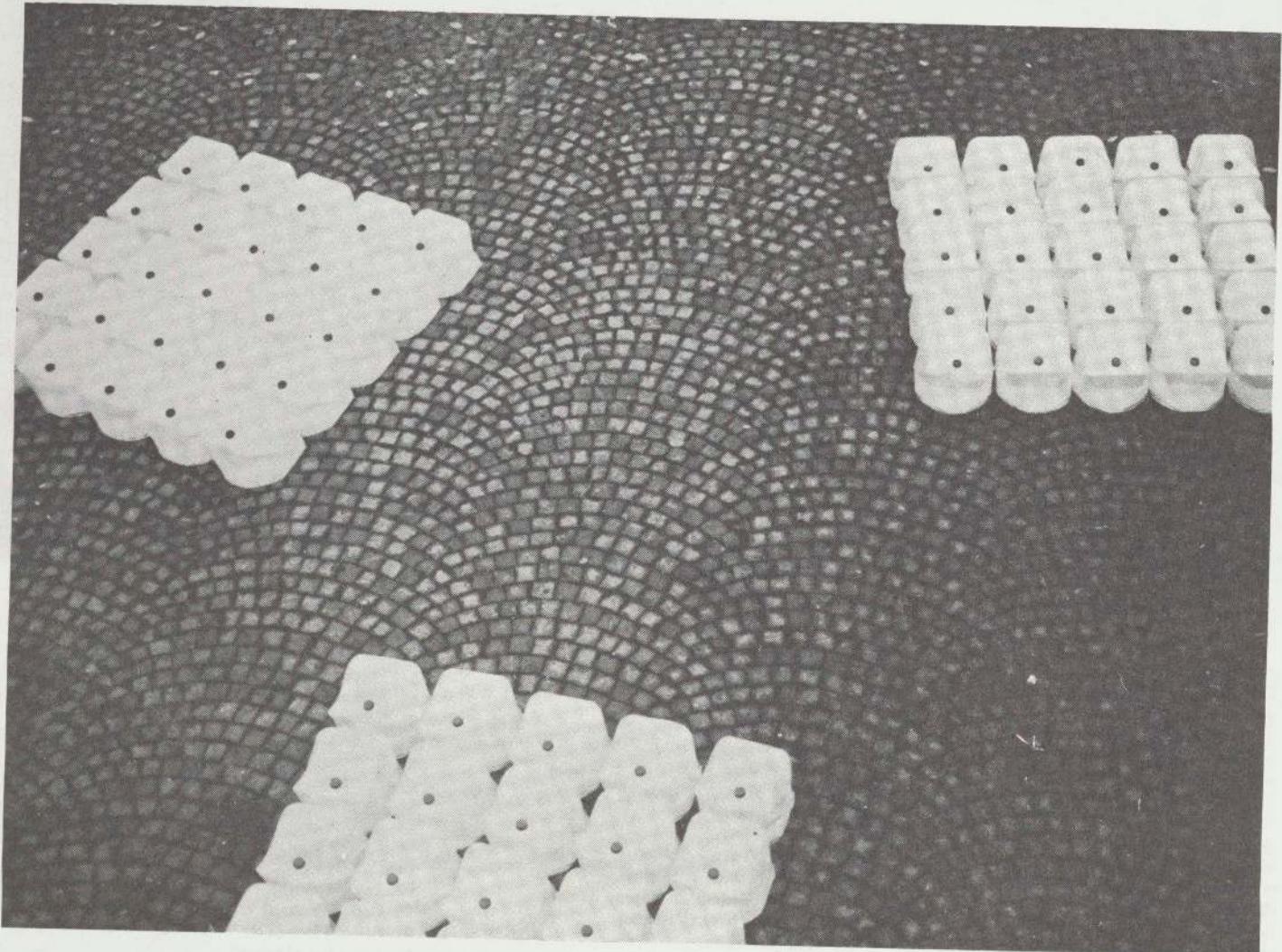


STAINS. 1969. Boxed portfolio of an edition of 70.

- | | | |
|--|---|--|
| 1. Los Angeles Tap Water | 26. Glacial Acetic Acid (Robinson) | 51. Oil Paint (Bellini Cad. Yellow Deep) |
| 2. Pacific Ocean Salt Water | 27. Sulfuric Acid (Mallinckrodt) | 52. Pepper Sauce (Tabasco) |
| 3. Eyewash (Murine) | 28. Butch Wax with Lanolin | 53. Ketchup (Heinz) |
| 4. Witch Hazel (Borbro distilled) | 29. Wine (Chateau Latour 1962) | 54. Spinach |
| 5. Acetone (Gray Cross) | 30. Glue (Wilhold Glu-bird) | 55. Green Onion |
| 6. Bleach (Clorox) | 31. Bacon Grease | 56. Radish (Red) |
| 7. Hydrogen Peroxide (Gray Cross) | 32. Leather Dye (Shinola) | 57. Parsley |
| 8. Candlewax (Halo) | 33. Tincture Merthiolate (Norco) | 58. Beet |
| 9. Spot Remover (Energine) | 34. Urine (Human) | 59. Turnip |
| 10. Antiseptic (Listerine) | 35. Lacquer (Pactra clear) | 60. Pepper (Yellow) |
| 11. Turpentine (T&R Factors of Texas) | 36. Shellac (Master Mixed orange) | 61. Cabbage (Red) |
| 12. Sperm (Human) | 37. Varnish (Grumbacher spray damar) | 62. Tea (Lipton's) |
| 13. Ant | 38. Petroleum Jelly (Vaseline) | 63. Coffee (Yuban) |
| 14. Gunpowder (DuPont superfine) | 39. Milk (Knudsen) | 64. Apple Juice (Tree Top Pure) |
| 15. Rust Solvent (Liquid Wrench) | 40. Coca Cola | 65. India Ink (Pelikan) |
| 16. Lacquer Thinner (Sinclairs) | 41. Ammonia (Goodwin's) | 66. Mustard (French's) |
| 17. Topsoil | 42. Tobacco (Gauloise) | 67. Cocoa Butter (Hershey's) |
| 18. Drain Cleaner (Liquid Drano) | 43. Salad Dressing (Kraft Roka blue cheese) | 68. Dairy Butter |
| 19. Eau de Cologne (Partner) | 44. Bourbon (Old Charter) | 69. Worcestershire Sauce (Lea & Perrins) |
| 20. Beer (Coors) | 45. Egg Yolk | 70. Olive Oil (Star) |
| 21. Nail Enamel (L'Oreal Coffee Caramel) | 46. Egg White | 71. Mineral Oil (Squibb) |
| 22. Gasoline (Mobil Ethyl) | 47. Chocolate Syrup (Hershey's) | 72. Motor Oil (Texaco 30W-HD) |
| 23. Spirits of Peppermint (Borbro) | 48. Grass | 73. Meat (T-Bone) |
| 24. Oil of Wintergreen (Borbro) | 49. Glycerine (Alvarado Pharmacy) | 74. Molasses (Brer Rabbit) |
| 25. Castor Oil (Borbro) | 50. Rose Petal (American Beauty) | 75. Cinnamon Oil (Magnus, Mabee & Reynard)
Inside Silk: Blood of the Artist |

Twenty-six gasoline stations, various small fires, some Los Angeles apartments, every building on the Sunset Strip, thirty-four parking lots, Royal road test, business cards, nine swimming pools, crackers, stains, baby cakes, real estate opportunities

J. M. SANEJOUAND
Born 1934, Lyons, France
Lives in Paris



ORGANIZATION OF THE COURTYARD SPACE OF THE LUNDS KONSTHALL, SWEDEN. October 1967

Richard SLADDEN
Born 1933, Somerset, England
Lives in Richmond, Surrey, England

Via WJI

WULD67 ZL TD RICHMOND SURREY VIA WJI DIAL14 15 21 1258

MODERNART NYK

SCULPTURE STOP FOR STOP BY STOP END OF TRANSMISSION

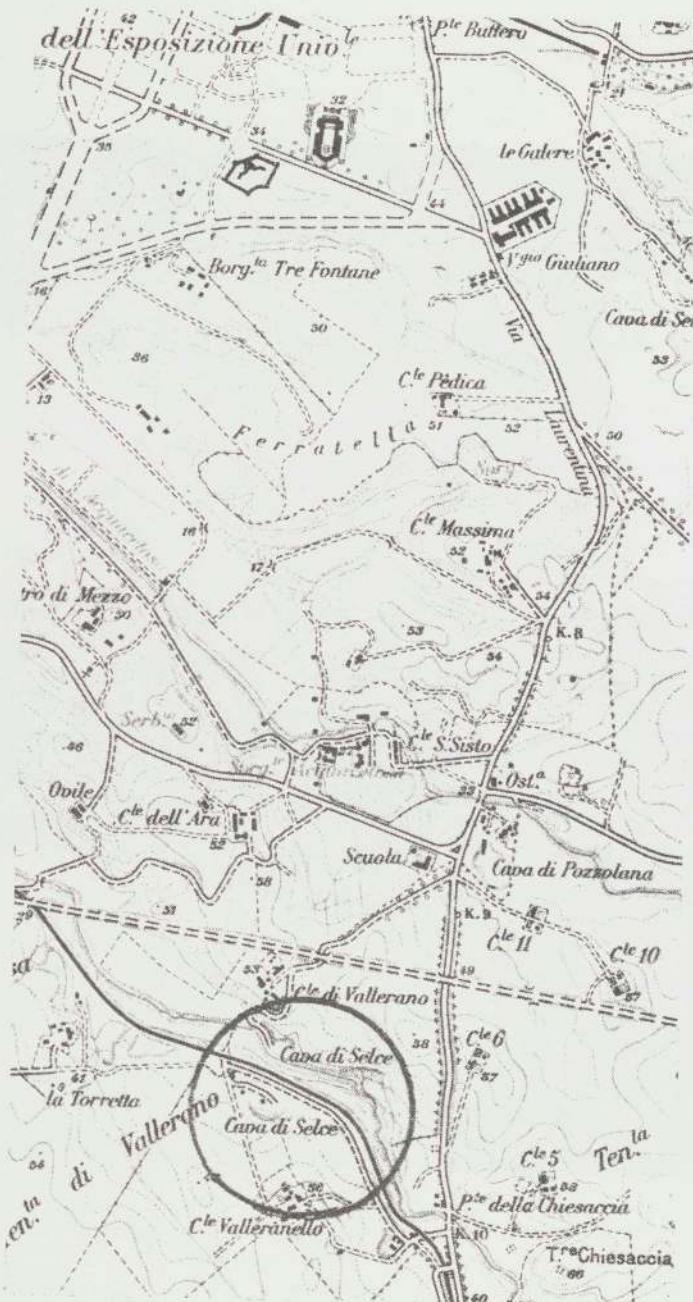
RICHARD FLADDEN

WJI LD MSG1 4+

MODERNART NYK

Via WJI

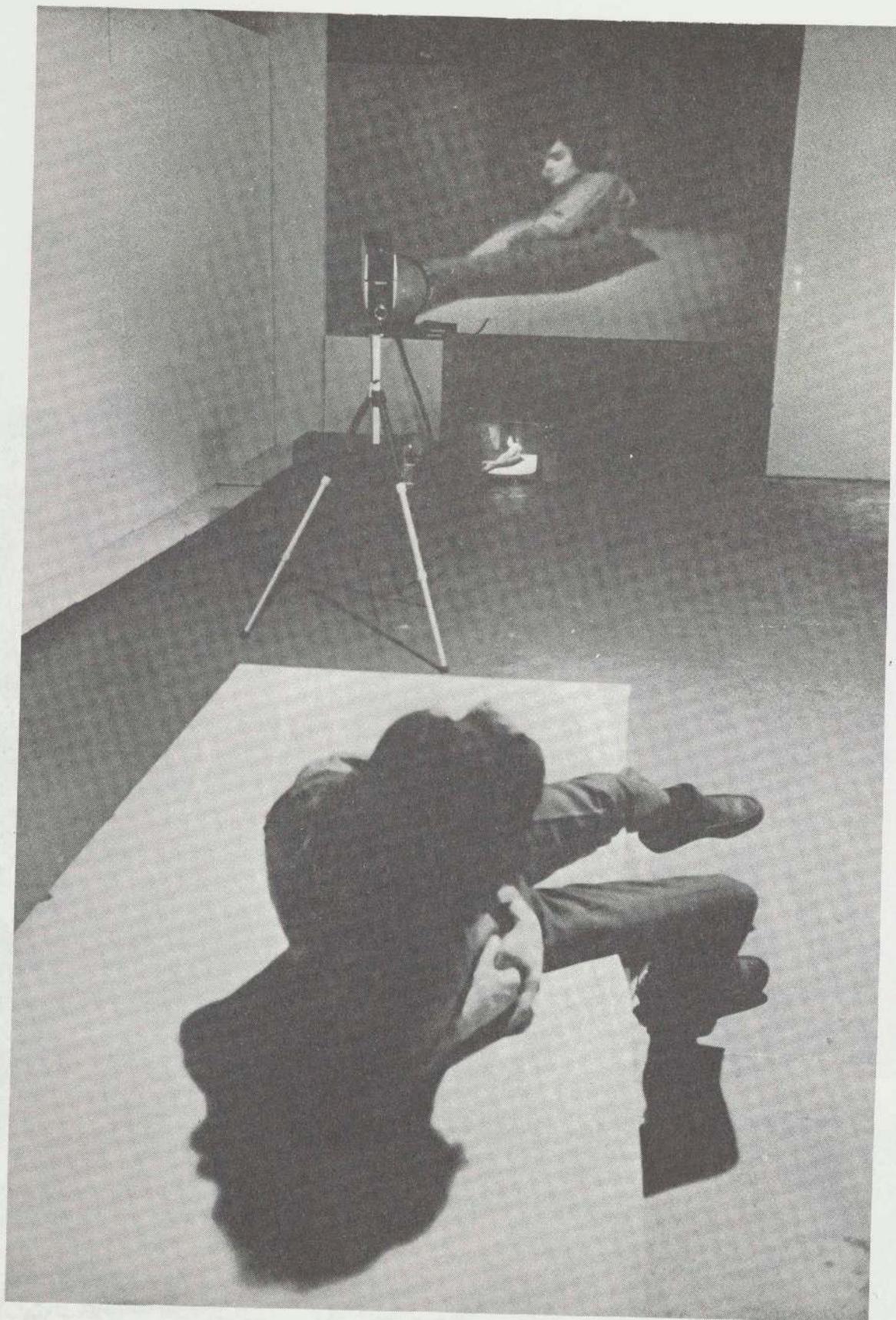
Robert SMITHSON
Born 1938, Passaic, New Jersey
Lives in New York



SITE OF ASPHALT RUN DOWN (CAVA DI SELCE)



Keith SONNIER
Born 1941, Mamou, Louisiana
Lives in New York



VIDEO WALL PROJECTION. 1970. Foam rubber, 16 x 90 x 38 inches, TV projector and camera, two video-tapes

Ettore SOTTSASS jr.
Born 1917, Innsbruck, Austria
Lives in Milan, Italy

- 3. Ānanda-vāra
- 4. Dīrgha
- 5. Vṛitāyāla
- 6. Śambukākṛta
- 7. Śakaśikṣṭa
- 8. Akiśikṣṭa
- 9. Bhagākṛta
- 10. Ādarśikṛta
- 11. Kanthākṛta
- 12. Chinniakṛta
- 13. Vikṛta
- 14. Śahkhābhā
- 15. Kṣurasamnibha
- 16. Śaktiānana
- 17. Kārmapṛiṣṭha
- 18. Sadamīkṛta

- 22. Svastikākṛta
- 23. Mṛdaṅgopama
Papavop
- 24. Viśarkara
- 25. Kabandhābhā
- 26. Yava-madhyass
- 27. Utsaṅgilbha
- 28. Gejadantibha
- 29. Paraśusannibha
- 30. Viśrīvita
- 31. Śvabhāra
- 32. Pralamba or yu
- 33. Vivīhika
- 34. Trikuṣṭa
- 35. Pañcakuṣṭa
- 36. Paricchinna
- 37. Dikṣavastikābhā
- 38. Śrīvṛkṣa
- 39. Vardhamānasā
- 40. Epiṣpada
- 41. Narapada

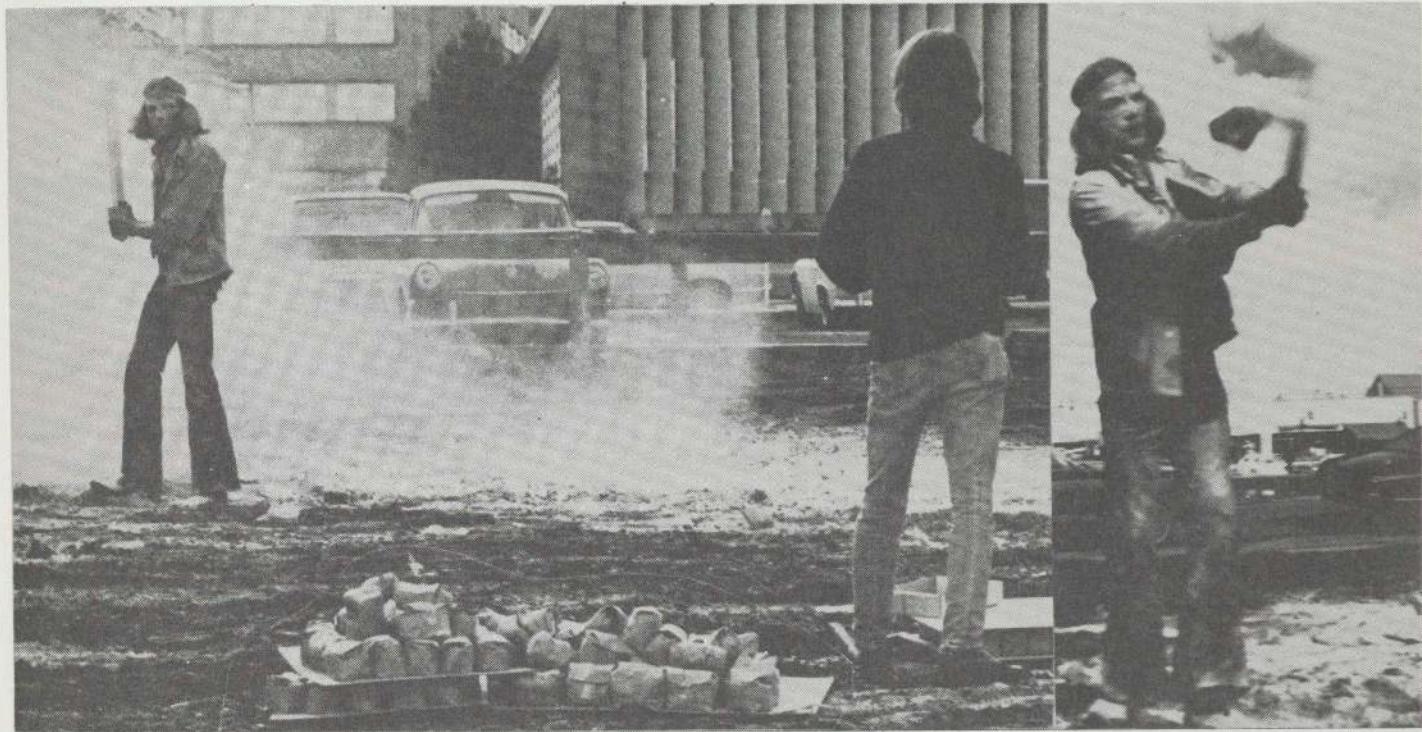


A READY-MADE OBJECT TO BE USED
AS AN ENVIRONMENT AND AS A TOMB
FOR THE LIFE AND DEATH OF THE
BODY OF MYSELF ETTORE, AND THAT OF
MY WIFE NANDA AND MY 1000000000
FRIENDS.

Erik THYGESEN
Born 1941, Nyborg, Denmark
Lives in Copenhagen, Denmark



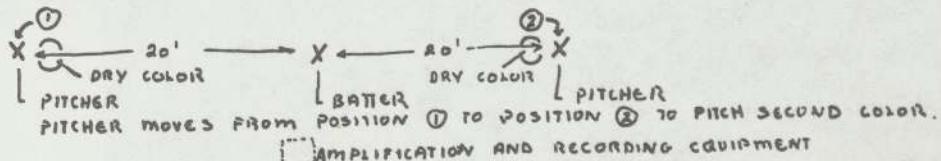
John VAN SAUN
Born 1939, Denver, Colorado
Lives in New York



BAT MICROPHONE
FEET (2) MICROPHONES (1 EACH)
MOUTH MICROPHONE

- FEET (2) MICROPHONES (1 EACH)
- HANDS (2) MICROPHONES (1 EACH)
- MOUTH MICROPHONE

VOLUME UP AS LOUD AS POSSIBLE ON ALL 9 MICROPHONES FOR PERFORMANCE AND TAPE OF WORK.
COMPONENTS OF WORK : BATTER, PITCHER, RED AND BLUE DRY COLOR (25 BAGS OF COLOR) RED AND
BLUE CLOTHING FOR BATTER AND PITCHER - TO BE WORN ACCORDING TO COLOR BEING USED (WHEN RED
COLOR IS USED BLUE CLOTHING IS WORN, WHEN BLUE COLOR IS USED RED COLOR IS WORN).



PHOTOS: WILL LOUGHBY SHARP

THERE IS A LITTLE OF EVERYTHING IN EVERYTHING - EVEN IF YOU LOOK CLOSELY YOU WILL FIND NOTHING - SO THE BEAUTY OF THE WORK LIES IN THE JOKE - AND DON'T LET THIS MUSEUM SITUATION FOOL YOU. IF YOU ARE BLIND SPEAK TO THE DEAF AND YOU WILL SEE MORE

Guilherme Magalhães VAZ
Born 1948, Araguari, Minas Gerais, Brazil
Lives in Brasilia, Brazil



Bernar VENET
Born 1941, Nice, France
Lives in New York

the Close-up on page A-40. (Rerun; 90 min.)

11 FASHIONS IN SEWING (C)

11 SESAME STREET—Children (C)

See Thurs. 9 A.M. Ch. 11. (60 min.)

11 JACK LaLANNE—Exercise (C)

11 20 NEWS—Dickerson (C)

2 BEVERLY HILLBILLIES (C)

A business boom for the Clampetts. Jed: Buddy Ebsen. Granny: Irene Ryan. Jethro: Max Baer. Elly May: Donna Douglas.

9 20 CONCENTRATION (C)

9 JOE FRANKLIN (C)

11 EVERYWOMAN (C)

11 NEWS (C)

2 ANDY GRIFFITH (C)

Warren tries to reform tippler Otis.

4 20 SALE OF THE CENTURY (C)

5 MOVIE—Musical Biography (C)

"So This Is Love." (1953) Preparing for her debut at the Metropolitan Opera, Grace Moore reminiscences about her life. Kathryn Grayson, Merv Griffin, Joan Weldon, Walter Abel, Rosemary De Camp, Jeff Donnell, Marie Windsor, Ann Doran, Douglas Dick. (2 hrs.)

7 BEWITCHED (C)

Sam's in a soap box derby.

11 GOURMET—David Wade (C)

11 FRONTLINE, NYC (C)

Welfare commissioner Jack Goldberg talks with Dr. David Farahel about his child welfare research program at Columbia. (Live; 60 min.)

2 3 LOVE OF LIFE—Serial (C)

4 20 HOLLYWOOD SQUARES (C)

Guests: Jim Backus, Bob Cummings, Paul Lynde, Raymond St. Jacques, Lily Tomlin, Shani Wallis.

7 8 THAT GIRL (C)

Ann's toe is stuck in a bowling ball.

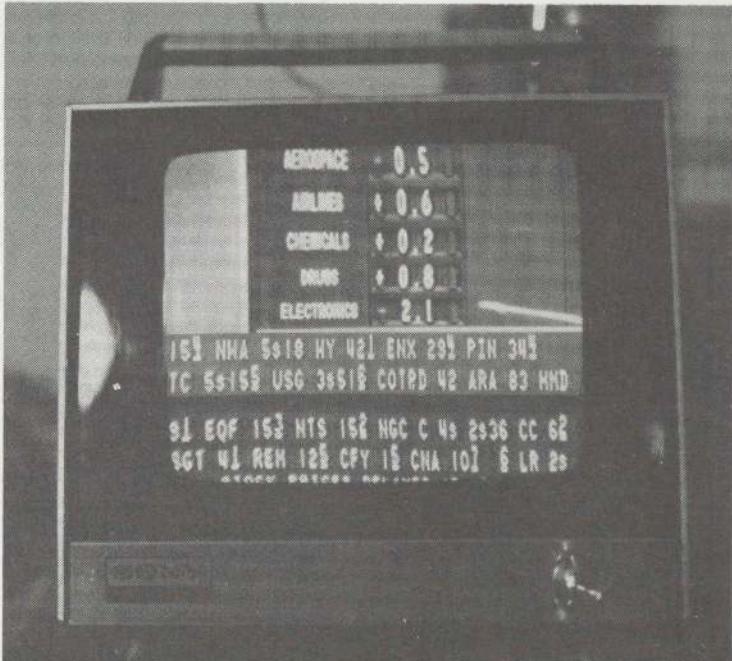
3 LORETTA YOUNG—Drama

Joe Martin learns that his meeting with Millie Shelby was no accident.

Joe: Ralph Meeker. Millie: Christine White. Grace Summers: Mae Clarke.

AFTERNOON

- 12:00 **2 WHERE THE HEART IS** (C)
3 NEWS—Dick Bartel, (C)
4 20 JEOPARDY—Game (C)
5 BEST OF EVERYTHING (C)
6 NEWS AND WEATHER (C)
7 JOURNEY TO ADVENTURE (C)
 A look at life in Louisiana. Gunther Less is the host.
11 UNDERDOG—Children (C)
11 NET FESTIVAL—Concert (C)
 Last of three programs on the 1969 festival of music, dance drama and opera at Dubrovnik, Yugoslavia. Highlights: 1. Violinist Isaac Stern playing Haydn's "Adagio," 2. Russian cellist Mstislav Rostropovic performing Bach's "Scrabande," 3. Soprano Galina Vishneskaya sings "Why?" by Tchaikovsky. 4. Pianist Claudio Arrau playing Chopin's Ballade No. 3 in A Flat Major. 5. The Amherst (Mass.) College Glee Club singing the Yugoslav and U.S. national anthems. (Rerun; 60 min.)
 12:25 **2 3 NEWS**—Edwards (C)
 12:30 **2 3 SEARCH FOR TOMORROW**
 —Serial (C)
4 WHO, WHAT OR WHERE (C)
5 WORLD APART—Serial (C)
6 STOCK MARKET (C)
11 ROCKY—Children (C)
13 CLASSROOM—Education (C)
23 DRUGS—Documentary (C)
 Drug abuse is discussed by a panel of parents and teen-agers.
12:50 11 FASHIONS IN SEWING (C)
 12:55 **4 20 NEWS**—Floyd Kalber (C)
2 GALLOPING GOURMET (C)
3 GIRL TALK—Discussion (C)
4 IT'S YOUR BET—Game (C)
 Guests are George Carlin and his wife Brenda and Peter Lawford and his date Geri Crane. Tom Kennedy is host.
5 MOVIE—Drama (C)
 "Sincerely Yours." (1955) Liberace stars in this sentimental story of a



During the exhibition a TV set in the gallery will be turned on whenever Stock Market and classroom programs are presented. The rest of the time the TV will be turned off.

Jeffrey WALL
Born 1946, Vancouver, British Columbia, Canada
Lives in Ruislip, Middlesex, England

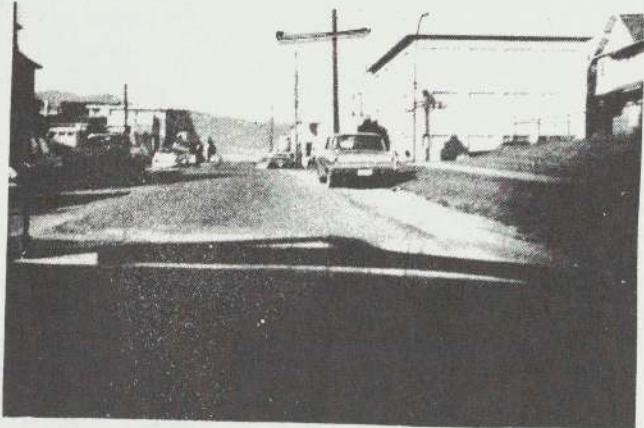


photo: Weight of sun [redacted] in a sidestreet
- light - - -

LANDSCAPE MANUAL

1969 - 1970

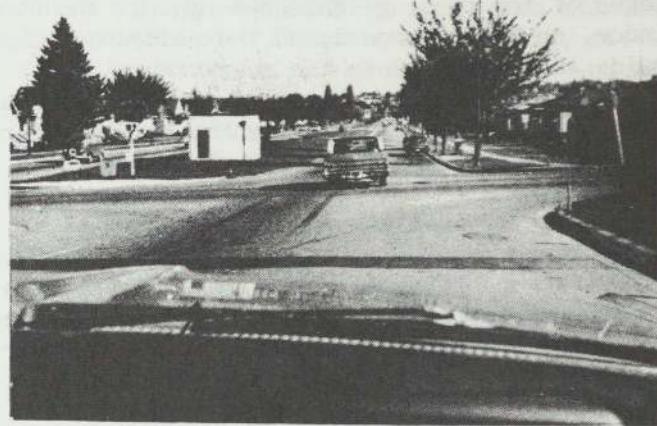
J. WALL

AVAILABLE FOR \$1.00 (includes postage) FROM:

J. WALL,
5 DELL FARM ROAD,
RUISLIP,
MIDDLESEX,
ENGLAND

56 PAGES · LIMITED EDITION · 137 PHOTOS

oleum floor, the waitresses making their rounds of the tables, etc.—maybe other people at other tables especially over Diane's shoulder. Occasionally, Bonnie passes the camera to Diane and Diane takes pictures, possibly including some of the same articles in her photos of Bonnie. At another time, Bonnie and Diane are in a restaurant---it might be the same restaurant, it might be a different one. There is no tape recorder; there is no camera in its leather case. Instead, on the table between them, along with the coffee-cups, the piece of peach pie with ice cream and the ash tray, is a stack of photographs or printed photo-cards. The pictures represent Bonnie and Diane in a restaurant, sitting at a table talking, and many include view of the room of the restaurant, the



curbs, trees, blockhouse, etc.

Note—reflection of blockhouse in shiny blue hood of car



rutted road edges

doors to the kitchen, other people at other tables eating, waiters or waitresses at their tasks etc. Also among these pictures piled up on the table might be photographs not taken in a restaurant at all, but instead in a bathroom cubicle. The sequence is not distinguishable in any very useful terms. There might be photographs # taken from a moving car, showing a long curving road, patched in places, and bounded on each side by thick trees and bush; showing a street corner with a low, light-colored bungalow set well

back on a large lawn, a gravel-covered path sidewalk, a concrete curb, a sewer grating etc.; a wide sloping boulevard, bright autumn sunlight, a curbstone to the right, #### an intersection with a metallic-colored station wagon positioned (moving) in it, a wide grassy median, a low concrete, cream-colored blockhouse structure set on the grassy median, low trees along the curbs, the edge of the hefty silver and blue dashboard, etc.

As we ride in this moving car, I flip through a stack of photographs which is lying on my lap. I witness a black-and-white grey landscape proceeding without transition factors from one indistinguishable position to the next. As well, there might be images which I cannot seem to relate to the experience of the car-ride landscape vision: images and visions of sex ## acts carried out in semi-public places, of trucks and machinery in an unpaved parking lot, of a particular telephone booth standing empty.

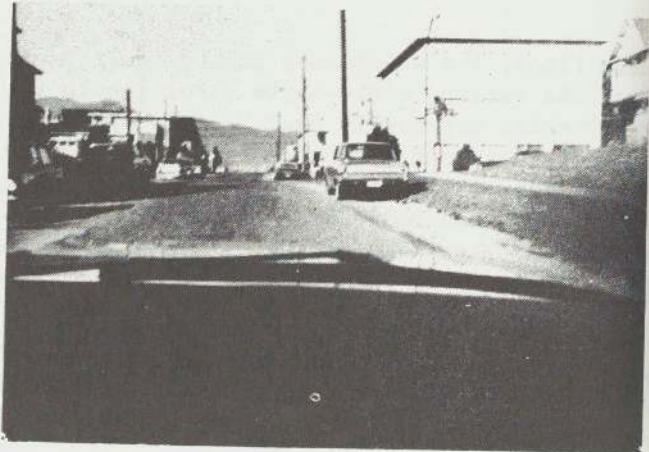
lost detective mag.

DREARY CHEMISTRY PROCEDURE

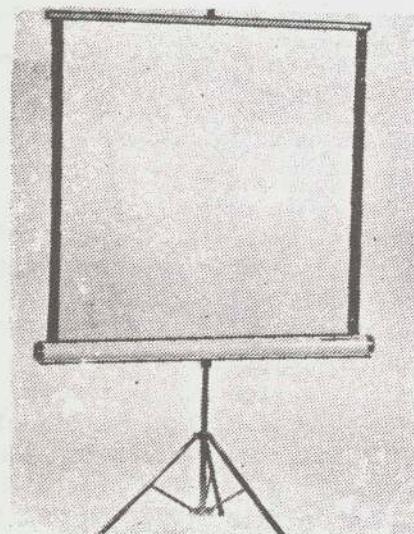
Someone is standing in a bathroom cubicle in a movie theatre lobby. In her hands she holds a small portable slide projector. On the door of the cubicle are projected images of overt sexual acts carried out in a cubicle identical or similar to this one.

On the street outside, a car passes. On the seat beside the driver a slide projector throws images of the passing landscape against the side window, on the dashboard, on the padded ceiling inside the car, or into the rear-view mirror. Interspersed with these landscapes might be images of meals eaten in restaurants, sex acts carried out in cars similar or identical to this one, etc.

Photo-card theatre projects are handled as well through the public mails, on television, in the movies and newsreel films, on the radio, in the newspapers, streets, rooms, hallways, elevators, stairwells, linoleum corners, etc. of our experience---i.e. maybe vacuum areas of low definition, in the blur of our systems & hearts. It has been said many times before [redacted] but never-



vacuum area----low definition



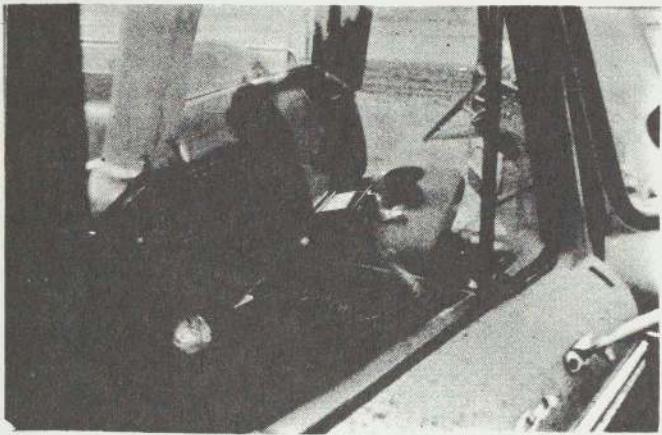
PORTABLE SCREEN



theless it is true---a common dialogue for all blue cars with shiny silvery-blue leatherette seats, red trucks w/grey (striped with red and some green) seats, white Chevrolets with grey-green seats, beige-coloured Chevrolets with grey-brown seats---all this a "common language". Who should I speak through all the slide shows, the interminable shuffling through stacks of cards bleak and dreary, never leading anywhere but to more rolls of film shot in more accidental places---stacks of ice cream sandwiches behind the window, the black and white police car pulling # away from the stop light---all heavy pulsing heart-

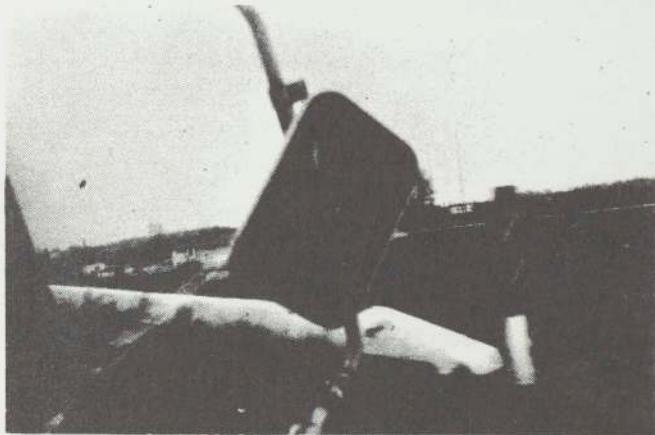


COMPLEX SIMULTANEITY



2nd photo # truck seats

what is to be learned from riding, sitting, flipping through grey photographs of unremarkable quality? [REDACTED] Men and women standing in busses under fluorescent lighting, sitting in restaurants, lobbies, standing—on sidewalks and elevators, sitting in living rooms watching television—have anything to learn? Themselves defeatured—photos of themselves—like photos of myself—produce virtually no emotive reaction. The mirror and the photo do nothing yet cannot be eliminated nor distinguished from the [REDACTED] illusory "activities" of "real life", wherever that is to be found. A photograph showing a long gently curving boulevard, neat small houses lined up along either side, a grassed strip between the two halves of the road (also low white concrete



mirror-frame registers highway curb, posts etc. — see also photo p. 14 — taken 10 sec. up the highway (see position of short white marker post)

MOVING PHOTO-SEQUENCES

Have someone take you on a car ride somewhere—the route is not important. Buy some photo-cards from an artist of this theatrical school (maybe make up your own cards) and take them along. You should never bother to go if your intention is to find out something about the car # rides and the photos and the manipulated—for better or worse—sequences—

highway curb streaming past the car window—short white post with diagonal yellow and black striped marker, the standard mirror frame: inside it—rushing gravel shoulder with the single short white highway post distance marker.)—we see it every time we pass by that way in the car, every time we drive ourselves by that way. Should I, as I passed this particular section this # particular curving boulevard or curving highway, empty from its brown manila envelope a series of

Lawrence WEINER
Born 1940, New York
Lives in New York

1. The artist may construct the piece
2. The piece may be fabricated
3. The piece need not be built

Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership

Tried and True

- as to
- 1968 New York Times, June 16
 - 1969 Seth Siegelaub, 'March 31'
 - 1969 'When Attitudes Become Form,' Kunsthalle, Berne, Switzerland
 - 1970 'Information,' Museum of Modern Art, June

Carlos D'ALESSIO
Born 1935, Buenos Aires, Argentina
Lives in Argentina

PROJECT FOR A CONCERT OF ELECTRONIC MUSIC

This project consists of an open musical work whose object is to receive and incorporate other languages into its original language, thus creating another concert within the concert at the same time that the first is being performed. To achieve this objective, an environmental piece of electronic music will be taken as the base or structure.

This will be performed in a loft where the audience will participate in a cocktail party. This participation, which will be heightened by the sounds of transistor radios operated by the audience, will provide the new material that will be incorporated into the tapes. For this, six tape recorders will be placed around the room, which will in turn perform the concert itself, and simultaneously tape the sounds produced by the social gathering and selected by the composer. The result will be that the members of the audience will not only fulfill their function as receivers of sound messages, but at the same time will be the creators, performers, and content of a new musical piece which will be the result of the incorporation of all this new material into the original structure.

The complete performance of this new concert will take place at the end of one hour, when the sounds of the audience will no longer be recorded, and the now-completed tapes are played back. (This part will be an acoustical re-creation of the previous hour.)

The next step in the creation of this open musical work will take place a week later. All the members of the audience who want to participate in it will be able to do so by making a phone call (the phone number and date will be given during the performance) and recording whatever sound or opinion they wish to.

DIAL-A-POEM during the exhibition

Arranged by Giorno Poetry Systems

Vito Acconci
John Ashbery
Bill Berkson
Ted Berrigan
Joe Brainard
Michael Brownstein
William Burroughs
John Cage
Jim Carroll
Joe Ceravolo
Eldridge Cleaver
Kathleen Cleaver
Clark Coolidge
Diane Di Prima
Kenward Elmslie
Larry Fagin
Dick Gallup
Allen Ginsberg
Giorno Poetry Systems
Barbara Guest
Brion Gysin
David Henderson
Abbie Hoffman
Lenore Kandel

Kenneth Koch
Jackson MacLow
Gerard Malanga
Bernadette Mayer
Taylor Mead
Frank O'Hara
Joel Oppenheim
Ron Padgett
Lennox Raphael
Jerry Rothenberg
Aram Saroyan
Peter Schjeldahl
Bobby Seale
John Sinclair
Gary Snyder
Tony Towle
Tom Veitch
Diane Wakoski
Anne Waldman
Lewis Warsh
John Wieners
Emmett Williams
and other poets

Call 956-7032

Program changed daily

Each artist was invited to create his own contribution to this book, a situation which meant that the material presented would be either directly related to the actual work in the show, or independent of it. Therefore, this book is essentially an anthology and considered a necessary adjunct to the exhibition. Contrary to the McLuhan thesis, books are still a major communication system, and perhaps becoming even more important, given "the global village" that the world has become. After all Time magazine is available almost everywhere on Wednesday mornings.

The material presented by the artists is considerably varied, and also spirited, if not rebellious - which is not very surprising, considering the general social, political, and economic crises that are almost universal phenomena of 1970. If you are an artist in Brazil, you know of at least one friend who is being tortured; if you are one in Argentina, you probably have had a neighbor who has been in jail for having long hair, or for not being "dressed" properly; and if you are living in the United States, you may fear that you will be shot at, either in the universities, in your bed, or more formally in Indochina. It may seem too inappropriate, if not absurd, to get up in the morning, walk into a room, and apply dabs of paint from a little tube to a square of canvas. What can you as a young artist do that seems relevant and meaningful?

One necessity is, therefore, at least to move with the cultural stresses and pre-occupations (as if you had a choice), particularly with the obvious changes in life style. The art cannot afford to be provincial, or to exist only within its own history, or to continue to be, perhaps, only a commentary on art. An alternative has been to extend the idea of art, to renew the definition, and to think beyond the traditional categories - painting, sculpture, drawing, printmaking, photography, film, theater, music, dance, and poetry. Such distinctions have become increasingly blurred.

Many of the highly intellectual and serious young artists represented here have addressed themselves to the question of how to create an art that reaches out to an audience larger than that which has been interested in contemporary art in the last few decades. Their attempt to be poetic and imaginative, without being either aloof or condescending has led them into the communications areas that INFORMATION reflects.

Superficially considered, some might seem to be directly involved with dandyism and the "gesture," and while some are, others use these as approaches to more subtle, sophisticated, and profound ends. The activity of these artists is to think of concepts that are broader and more cerebral than the expected "product" of the studio. With the sense of mobility and change that pervades their time, they are interested in ways of rapidly exchanging ideas, rather than embalming the idea in an "object." However, the idea may reside on paper or film. The public is constantly bombarded with strong visual imagery, be it in the newspapers or periodicals, on television or in the cinema. An artist certainly cannot compete with a man on the moon in the living room. This has therefore created an ambiguous and ironic position for the artist, a dilemma as to what he can do with contemporary media that reach many more people than the art gallery.

In the reevaluation of their situation, some artists have attempted to extend themselves into their environment and to work with its problems and events. Some have become aware of their own bodies, in a way that has nothing to do with the accepted idea of the self-portrait, but more with the questioning and observing of sensations. Others have embraced natural phenomena in ways that are at times romantic and at times bordering on scientific.

An intellectual climate that embraces Marcel Duchamp, Ad Reinhardt, Buckminster Fuller, Marshall McLuhan, the I Ching, the Beatles, Claude Lévi-Strauss, John Cage,

Yves Klein, Herbert Marcuse, Ludwig Wittgenstein and theories of information and leisure inevitably adds to the already complex situation. It is even more enriched by the implications, for example, of Dada, and more recently happenings and Pop and "minimal" art.

With an art world that knows more readily about current work, through reproductions and the wide dissemination of information via periodicals, and that has been altered by television, films, and satellites, as well as the "jet", it is now possible for artists to be truly international; exchange with their peers is now comparatively simple. The art historian's problem of who did what first is almost getting to the point of having to date by the hour. Increasingly artists use the mail, telegrams, telex machines, etc., for transmission of works themselves - photographs, films, documents - or of information about their activity. For both artists and their public it is a stimulating and open situation, and certainly less parochial than even five years ago. It is no longer imperative for an artist to be in Paris or New York. Those far from the "art centers" contribute more easily, without the often artificial protocol that at one time seemed essential for recognition.

Inevitably for art film and videotape are growing in importance. It is quite obvious that at this point they are major mass media. Their influence has meant that the general audience is beginning to be unwilling to give the delicate responses needed for looking at a painting. Artists are beginning to use this to their advantage. They hope to introduce a large public to more refined aesthetic experiences.

The films and videotapes in this exhibition and listed in this book have often been described as "minimally structured," which means that the content is non-narrative and that the style, while being almost an extension of *cinéma vérité*, is like so much

of the other work in the show, simply a method of distributing the visual information that interests the artist.

The general attitude of the artists in this exhibition is certainly not hostile. It is straightforward, friendly, coolly involved, and allows experiences which are refreshing. It enables us to participate, quite often as in a game; at other times it seems almost therapeutic, making us question ourselves and our responses to unfamiliar stimuli. The constant demand is a more aware relation to our natural and artificial environments. There is always the sense of communication. These artists are questioning our prejudices, asking us to renounce our inhibitions, and if they are reevaluating the nature of art, they are also asking that we reassess what we have always taken for granted as our accepted and culturally conditioned aesthetic response to art.

It is only too obvious that there are unpredictable implications for the established systems. For example, the whole nature of collecting is perhaps becoming obsolete, and what is the traditional museum going to do about work at the bottom of the Sargasso Sea, or in the Kalahari desert, or in the Antarctic, or at the bottom of a volcano? How is the museum going to deal with the introduction of the new technology as an everyday part of its curatorial concerns?

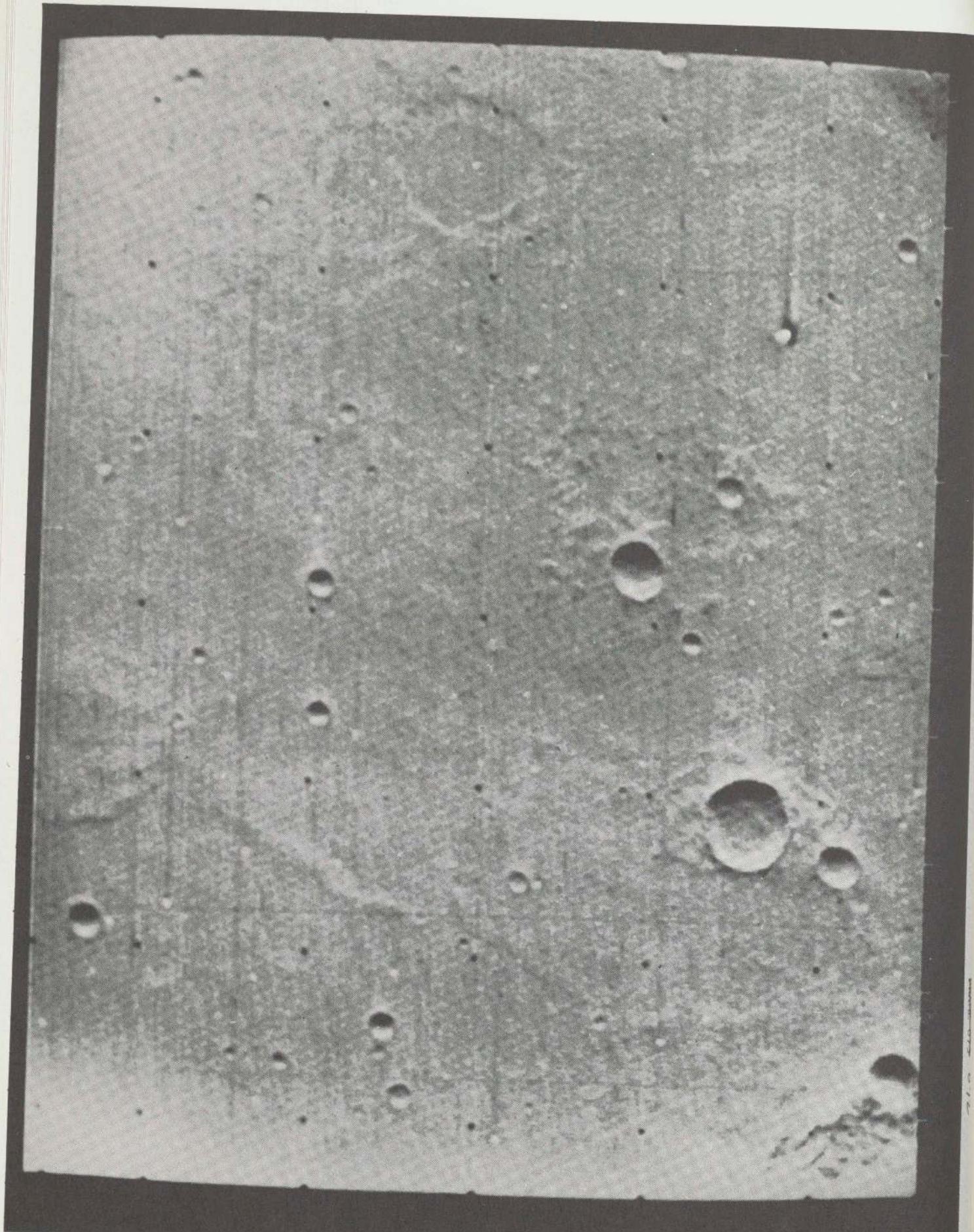
I have purposely made this text short and very general. INFORMATION will allow for a more careful and thorough analysis of all the aesthetic and social implications of the work. My essay is really in the galleries and in the whole of this volume.

Kynaston L. McShine

Associate Curator of Painting and Sculpture

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PLEASE PROVIDE YOUR OWN TEXT OR IMAGES

In the future everybody in the world will be world famous for fifteen minutes.- Andy Warhol



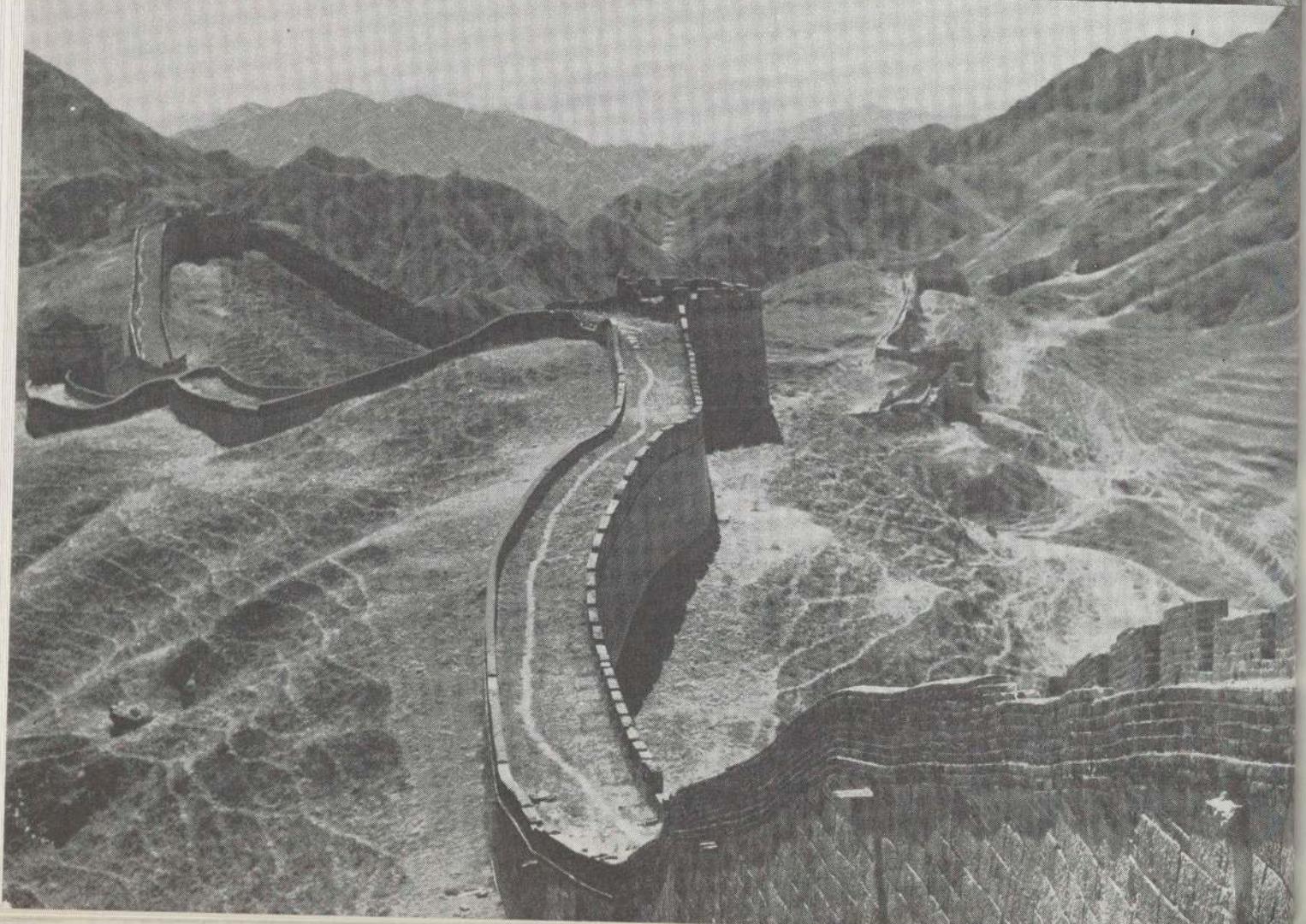
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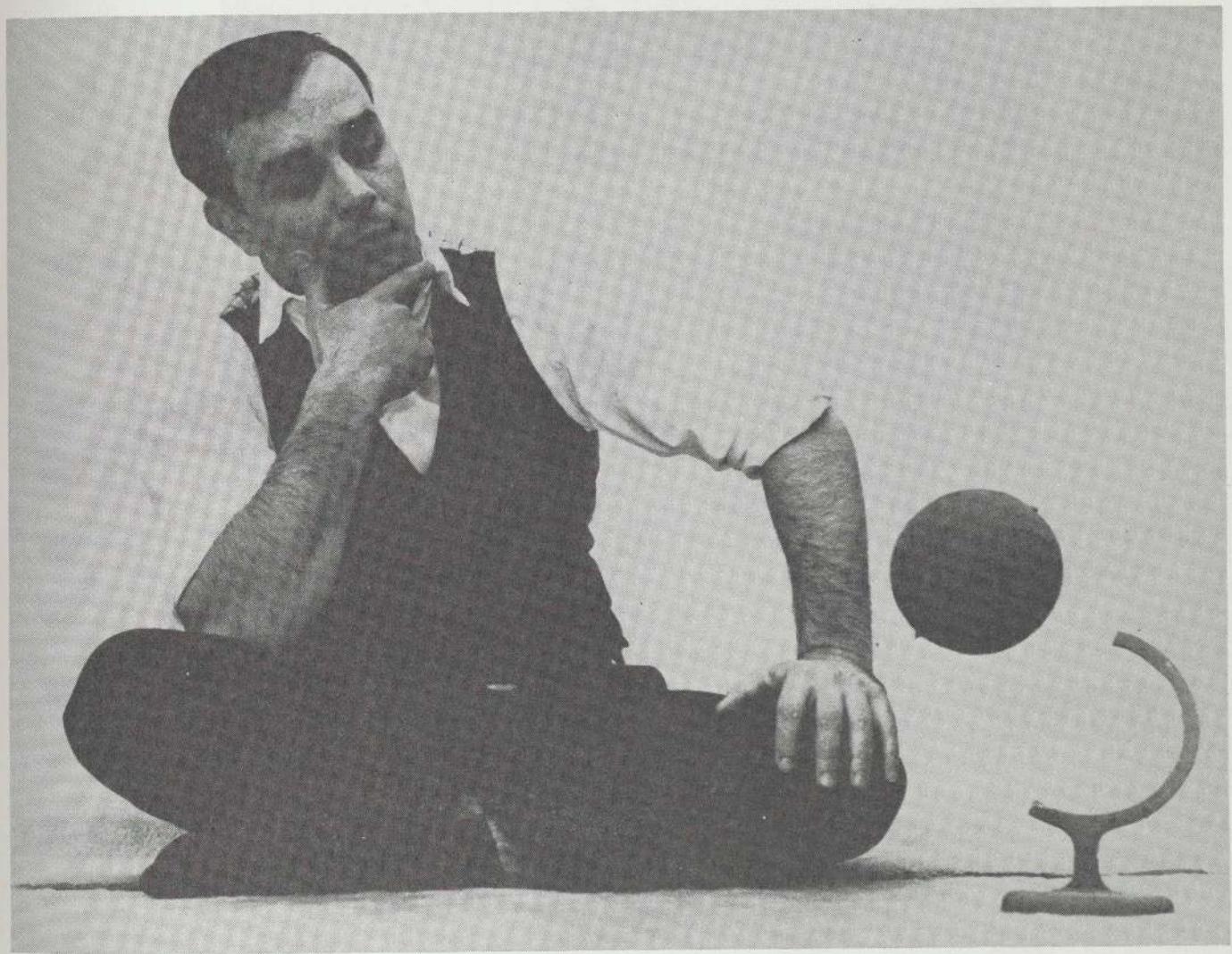
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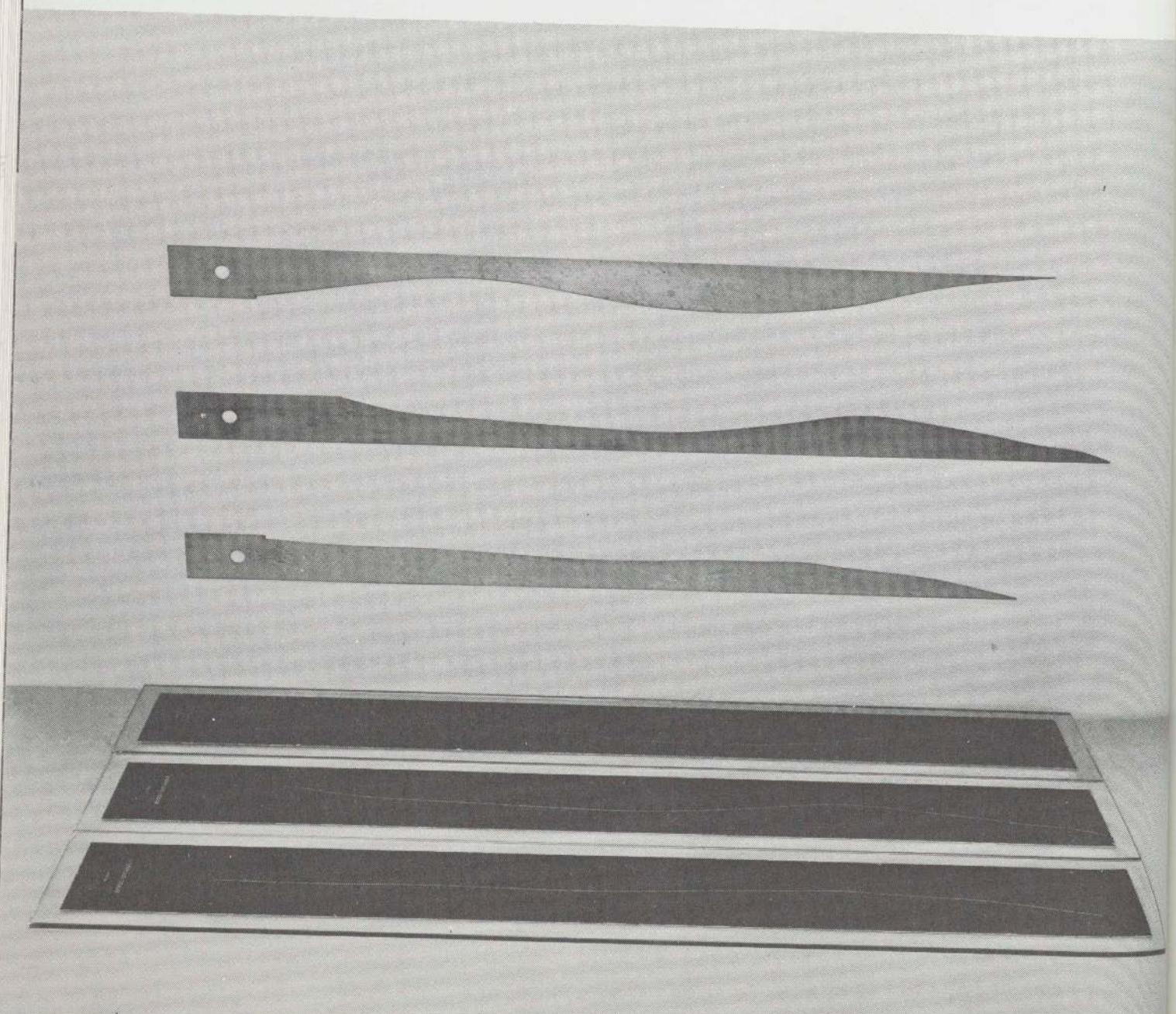
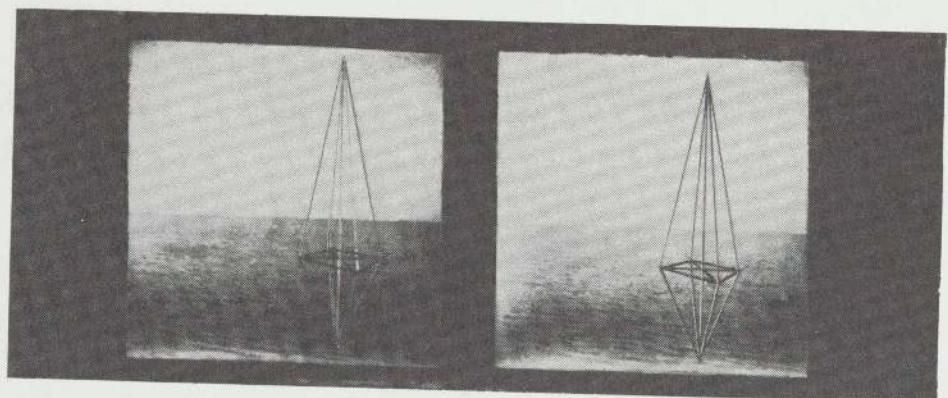
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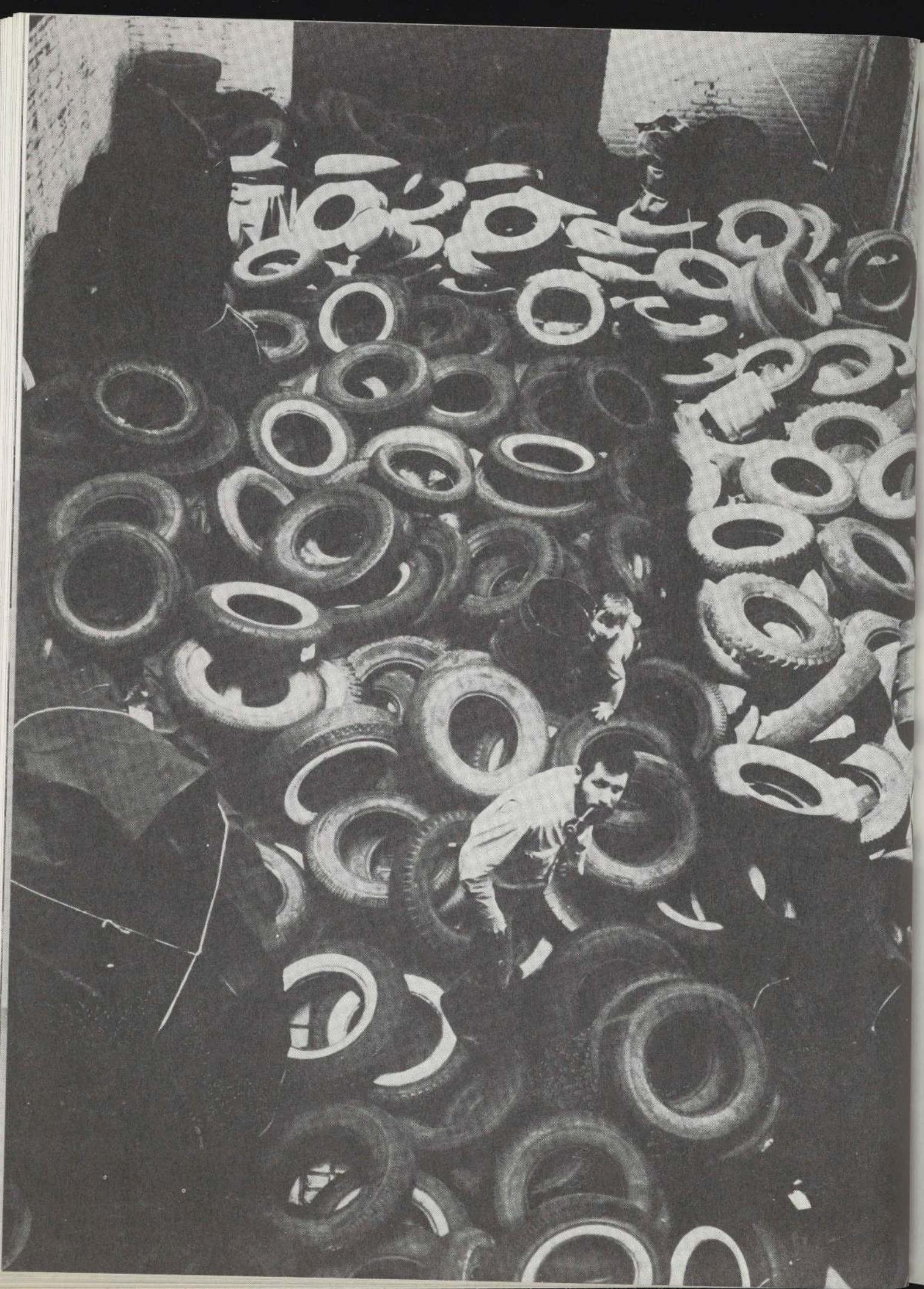


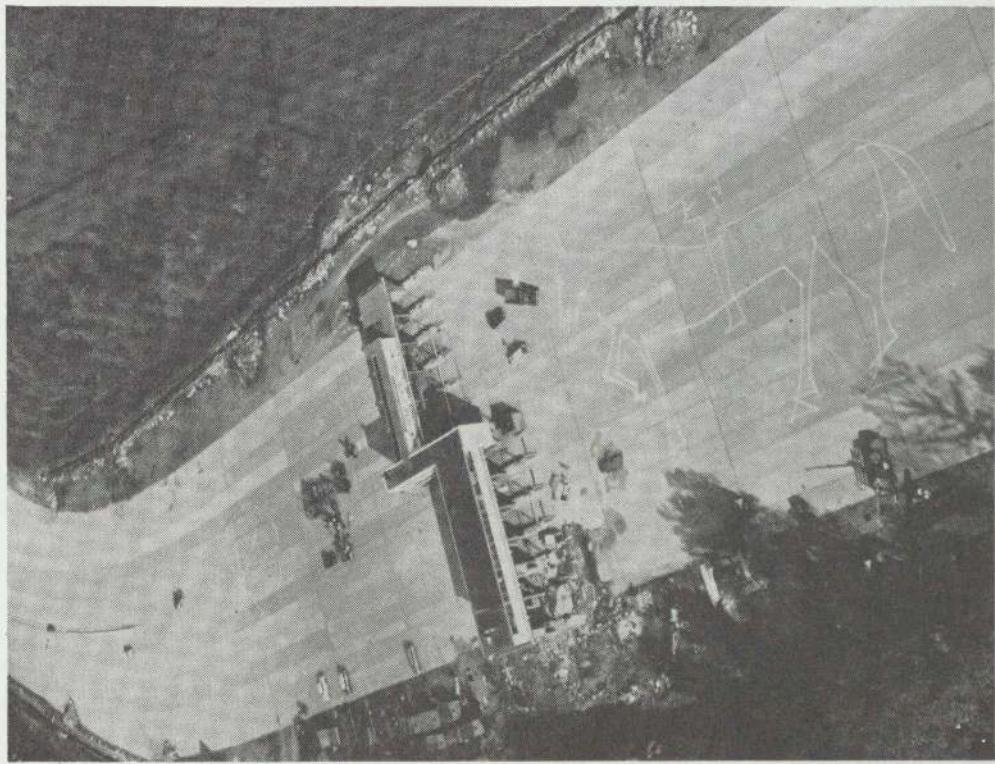
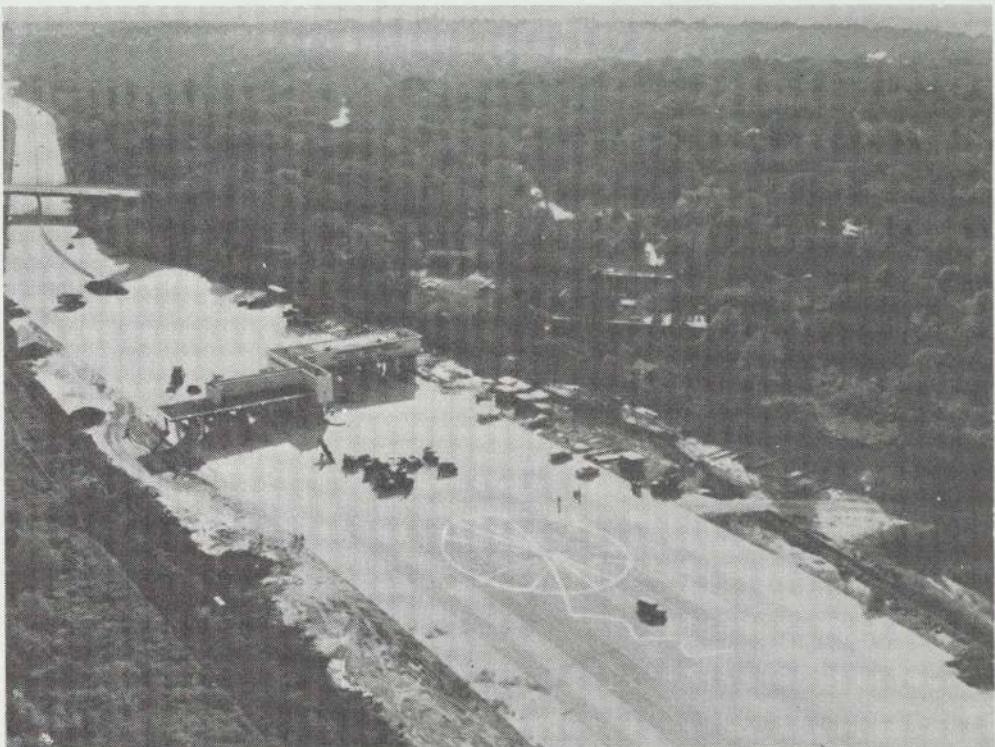




WHRU1000ZD 6/26/69--OMAHA, Neb.--Members of the local Black Panther group displayed some weapons Wednesday night during racial disturbances generated by the slaying of a young Negro girl by police patrolman James Loder, adopted son of screen actress Hedy Lamarr. UPI TELEPHOTO



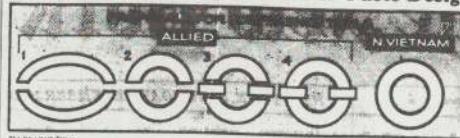








U.S. and Hanoi Delegates Debate Table Design



The New York Times

Dec. 14, 1968

By PAUL HOFMANN

Special to The New York Times

PARIS, Dec. 13—United States and North Vietnamese officials sat at their tables three hours tonight and considered variants of curved tables for the proposed broadened peace talks.

The American delegates insisted on devices in the prospective conference furniture that would indicate the existence of two sides of belligerents.

This was done mainly at the urging of the delegation of the Saigon regime, which was not directly represented at today's confidential session.

However, the United States, wants the seating arrangements in the proposed four-way talks to reflect the fact that there are two sides in the war.

These are Hanoi and the Vietcong on one side and the United States, its South Vietnamese allies, and other allied troops on the other side. Washington and Saigon consider the National Liberation Front of South Vietnam, the political superstructure of the Vietcong, to be a third party in the military force of the Hanoi regime.

Front Wants Separate Status

Hanoi and the Vietcong continue today to demand separate seating arrangements that would give them a visibly separate status.

However, some progress was seen tonight in the fact that Hanoi's delegation dropped its demands that the United States and Hanoi were grouped

Vance Offers 4 Variations
in a Private Meeting —
No Progress Reported

proposed a plain round table.

"We would take two qualities segments of the table, one quarter and one-half of a circle, geometrically both 180 degrees, we evidently made to form a half-circle," said Mr. Vance, adding that he accepted the Saigon's contention that while there were two distinct forces, the Saigon regime was a "partner."

During today's meeting held as usual in an undisclosed location, the capital diplomats crudely scrawled new furniture plans on white pads.

Effort to Compromise Sees

Nothing was decided. An American delegation source pointed out afterwards that the Communist side had not accepted any of the United States proposals; it had not rejected them either. The South Vietnamese allies also were said to continue considering various solutions.

The American delegation previewed late tonight that the representatives from the United States and Hanoi were grouping

opposite number. Each was accompanied by his aides.

As related by an American official afterwards, Mr. Vance started the discussions by proposing three seating arrangements not previously proposed.

The first was described as an arrangement of two half-circles, each placed against each other to form a larger oval.

The second American proposal called for two half-circle tables, each placed side-by-side.

The third proposal made by Mr. Vance would have the two half-circle tables separated from each other, with two rectangular tables for secretaries and tape recorders between them.

Colonel Lau rejected that his delegation rejected the "concept of two sides," and went on to propose a table in the shape of a complete, unbroken circle.

Mr. Vance, in a rejoinder, made a further proposal. He called for half-circles that could be pushed together to adjoin the proposed secretarial tables between them. However, the American insisted that the secretarial tables must fit out "several centimeters" from the curved tables between which they were to be inserted. A centimeter is about two-fifths of an inch.

The American official who gave an account of today's discussion explained that the United States insistence on distinctive secretarial tables

the earliest possible negotiation of a cease-fire and creation of a neutral zone that would facilitate self-determination for the South Vietnamese.

BRITON DETAINED IN CHINA

WASHINGTON, Dec. 26—The

National Committee for a Safe

Return welcomed "sub-

NORWICH, England, Dec. 26—(Reuters)—Anthony Grey, the American member of South Vietnamese as

Reuters correspondent held in solitary confinement in Peking since November, has been released.

This is a shift from the position taken by the organization's mother today that he was being held incommunicado in a secret prison.

On Dec. 12, Mrs. Agnes Grey, a widow, received a telegram from her son, Mr. Grey, who is 30 years old, was confined to his home in Norwich for the entire last year of Chinese Communists involved in riots in Hong Kong.

The message was received at his home.

Previously the group supported negotiations withdrawal of foreign troops from South

Vietnam at the end of hostilities, rather than a unilateral American initiative.

It greatly irritated the new position of its national conference in New York earlier this month. Its directors also urged

the group to do so.

Mr. Grey, who is 30 years old, was confined to his home in Norwich for the entire last year of Chinese Communists involved in riots in Hong Kong.

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IN TODAY'S ISSUE: ANNUAL BUSINESS AND FINANCIAL REVIEW OF ASIA

"All the News
That's Fit to Print"

The New York Times

VOL. CXVIII No. 40,536

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NEW YORK, FRIDAY, JANUARY 17, 1969

10 CENTS

JOHNSON OFFERS PLANS TO CHECK INFLATION IN 1969

ASKS 'COOLING OFF' IS BACKED BY C.A.B.

But Economic Report Still Sees a 'Highly Prosperous Year'

Text of President's message appears on Pages 14 and 15.

By EDWIN L. DALE Jr.

Special to The New York Times

WASHINGTON, Jan. 16.—President Johnson laid out before Congress today an economic strategy for 1969 involving both less boom and less inflation than last year—a strategy known to be endorsed in all its essentials by the independent Council of Economic Advisors.

Its main elements are a small surplus in the budget and a monetary policy by the Federal Reserve Board allowing money and credit to expand, but at a much lower rate than in the inflationary year.

Mr. Johnson, in his annual Economic Report to Congress, cautioned that restraint on expansion of the economy should not be pushed to the point of bringing on a recession. He said that his strategy involved a "cooling off" of the economy and a weaning off of inflationary forces, "but it still foresees," he said, "a highly prosperous year."

Name Team Agrees

His Council of Economic Advisors, in their companion and lengthier report, forecast that "the unemployment rate should remain below 4 per cent" if the labor force this year despite the projected inflation according to the forecast, should drop from a rate of more than 4 per cent to "little more than 3 per cent."

To some extent, private economic prediction even goes further. Senator Albert Gore raised yesterday the question of whether confirmation of the Nixon Cabinet by objecting that David M. Kennedy would have a conflict of interest as Secretary of the Treasury.

In a move that caught his colleagues by surprise, Mr. Gore declined to name any individuals or groups connected with the charges and countercharges of racism and anti-Semitism that has marked the school crisis.

Instead, it recommended that a long-range inquiry into the charge of racism, rather than the charges and countercharges of racism and anti-Semitism, be entrusted to a permanent committee of representatives from the city's private religious, human relations and civil-rights agencies.

The panel carefully avoided taking sides in the school dispute, threatening to block his confirmation.

The Secretary-designate has proposed placing his substantial holdings of Continental Illinois stock in a trust, to be administered by the bank, but Senate

Continued on Page 15, Column 1

SENATE DEFEATS FILIBUSTER CURB

Reverses Humphrey, 53-45, on Ruling Aiding Liberals

By WARREN WEAVER Jr.

Special to The New York Times

WASHINGTON, Jan. 16.—The latest attempt to curb Senate Democrats failed today when two Democrats and four Republicans defected from the antifilibuster cause on the second of two critical test votes.

Opponents of the filibuster were able to muster a bare majority, 51 to 47, on a motion to end off debate, relying on a two-day-old ruling by Vice President Hubert H. Humphrey that he would not require a third reading of bills for this purpose.

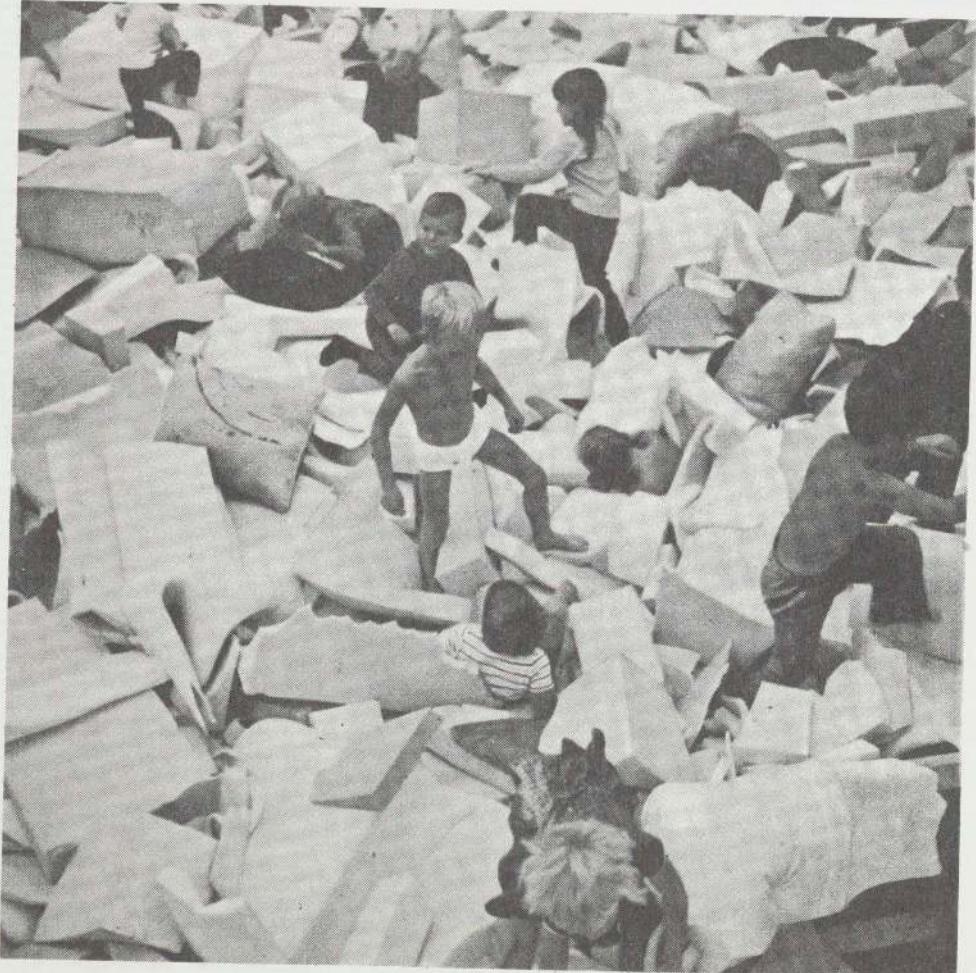
But then the Humphrey ruling itself was challenged, and a coalition of Southern Democrats and conservative Republicans voted the Vice President down, 53 to 45.

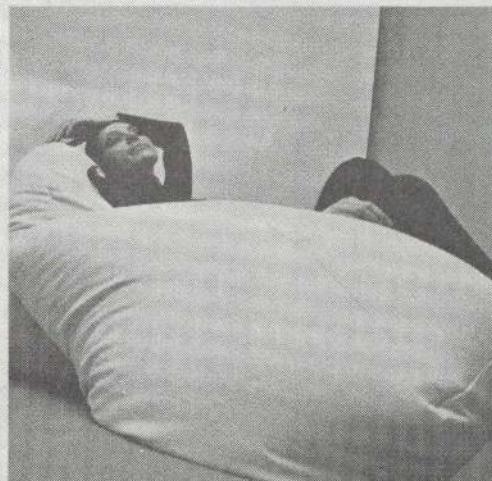
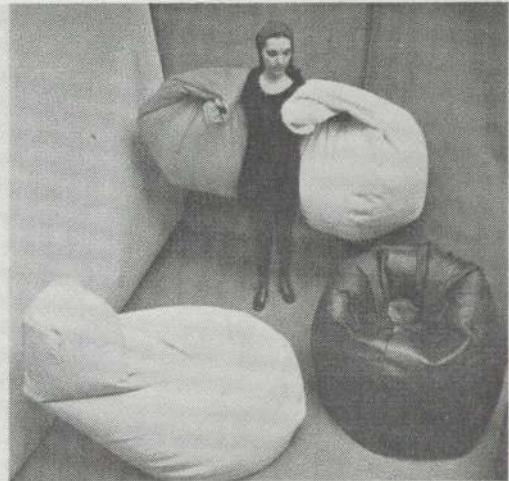
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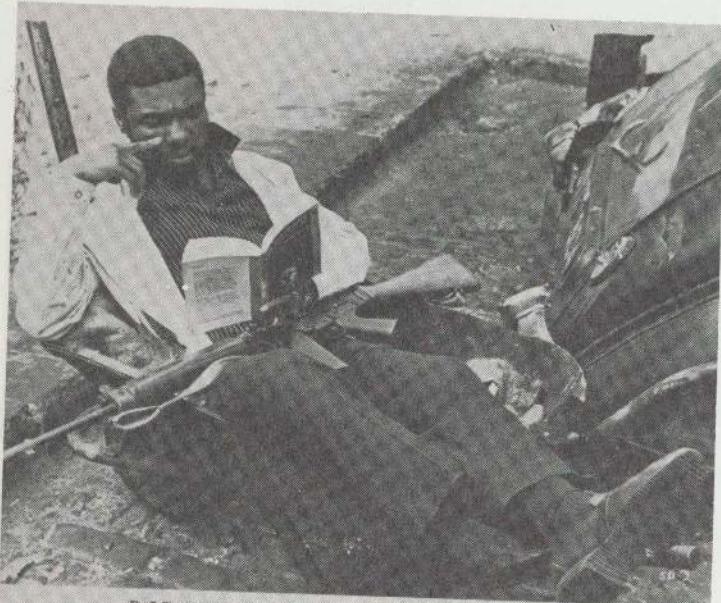
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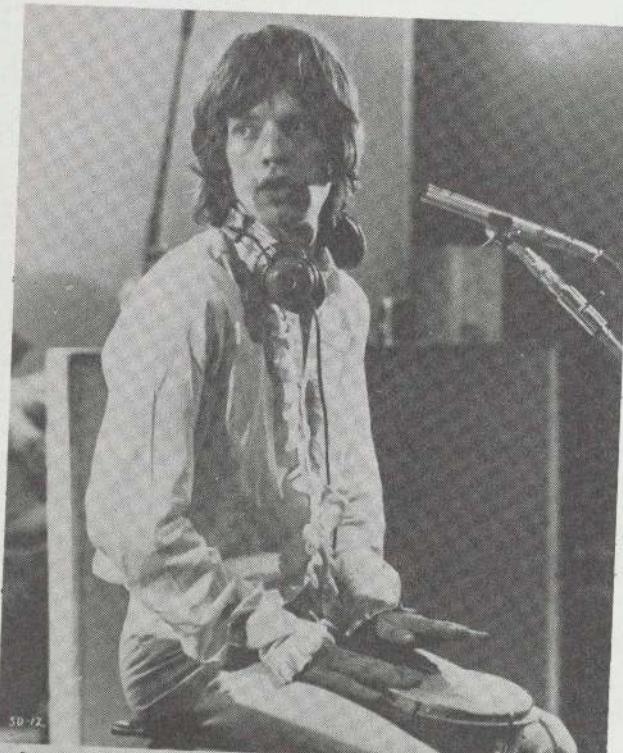




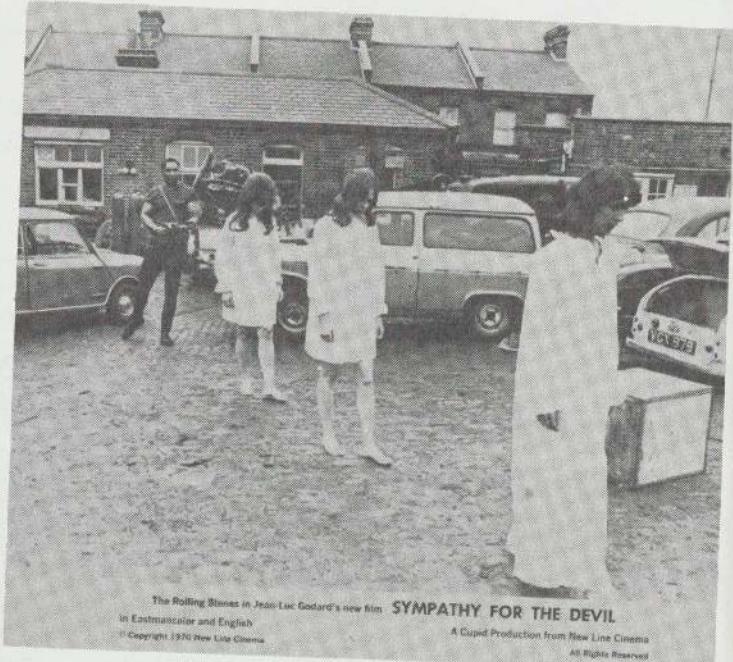
The Rolling Stones in Jean-Luc Godard's new film **SYMPATHY FOR THE DEVIL**
in Eastmancolor and English
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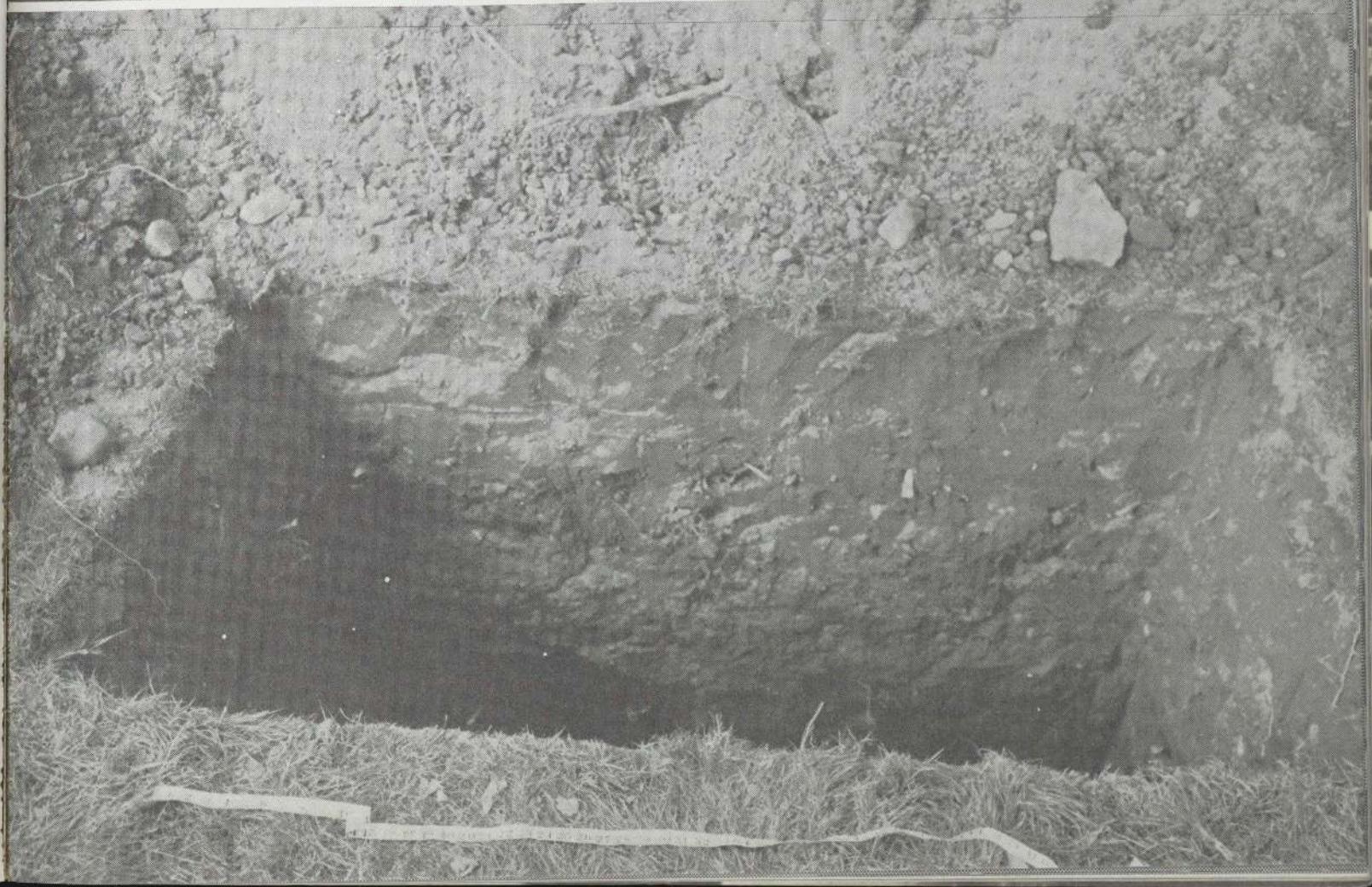
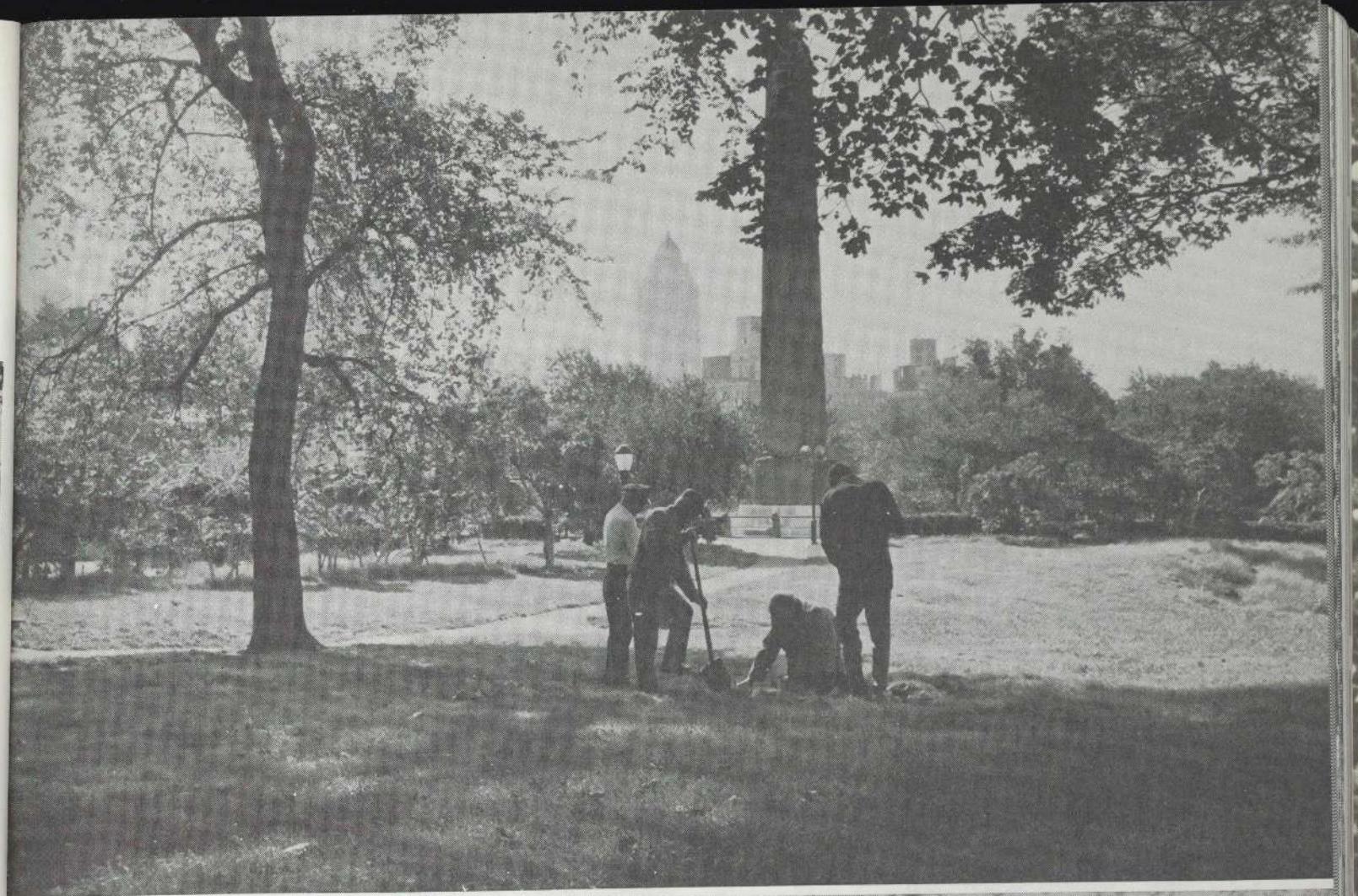
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Eastmancolor

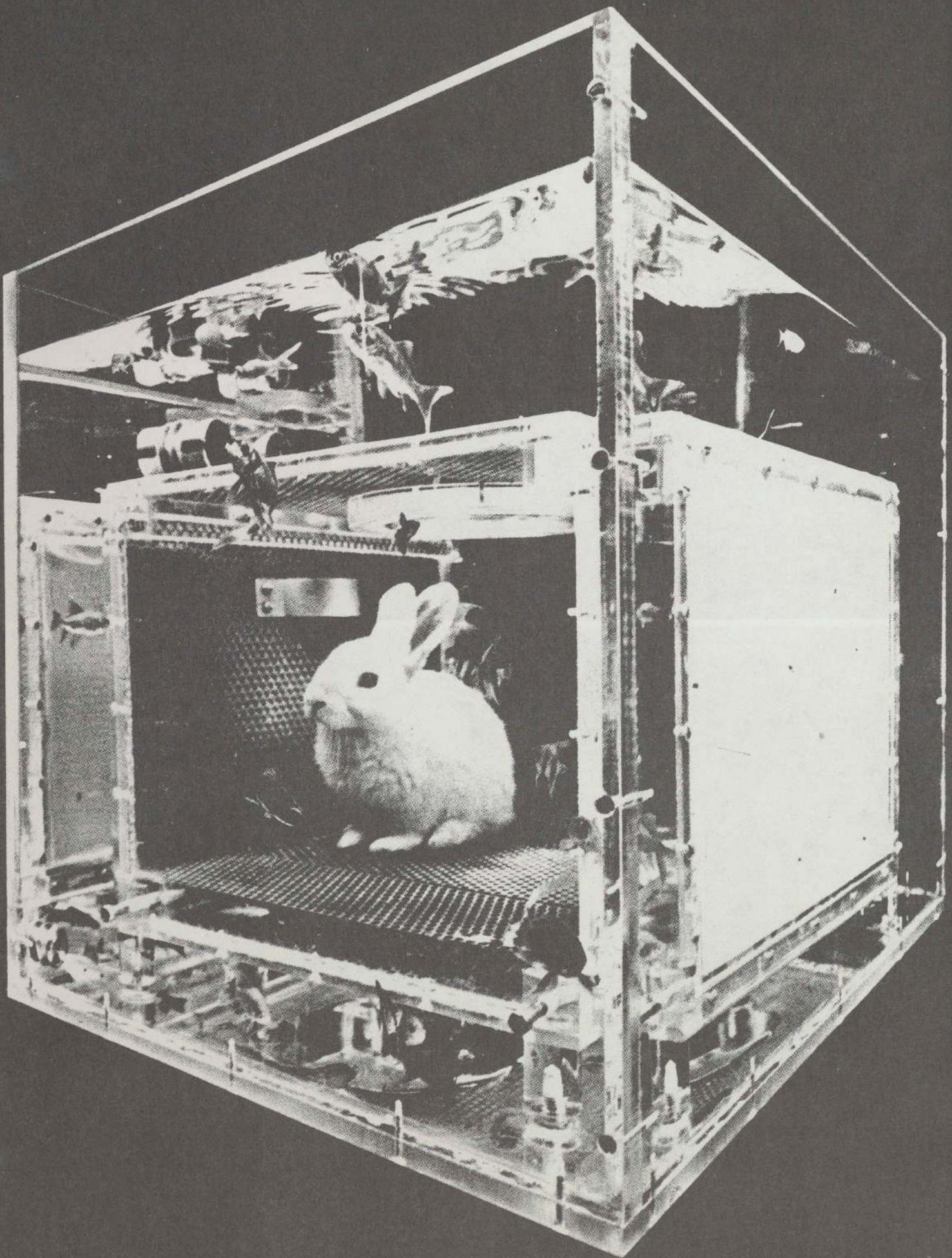


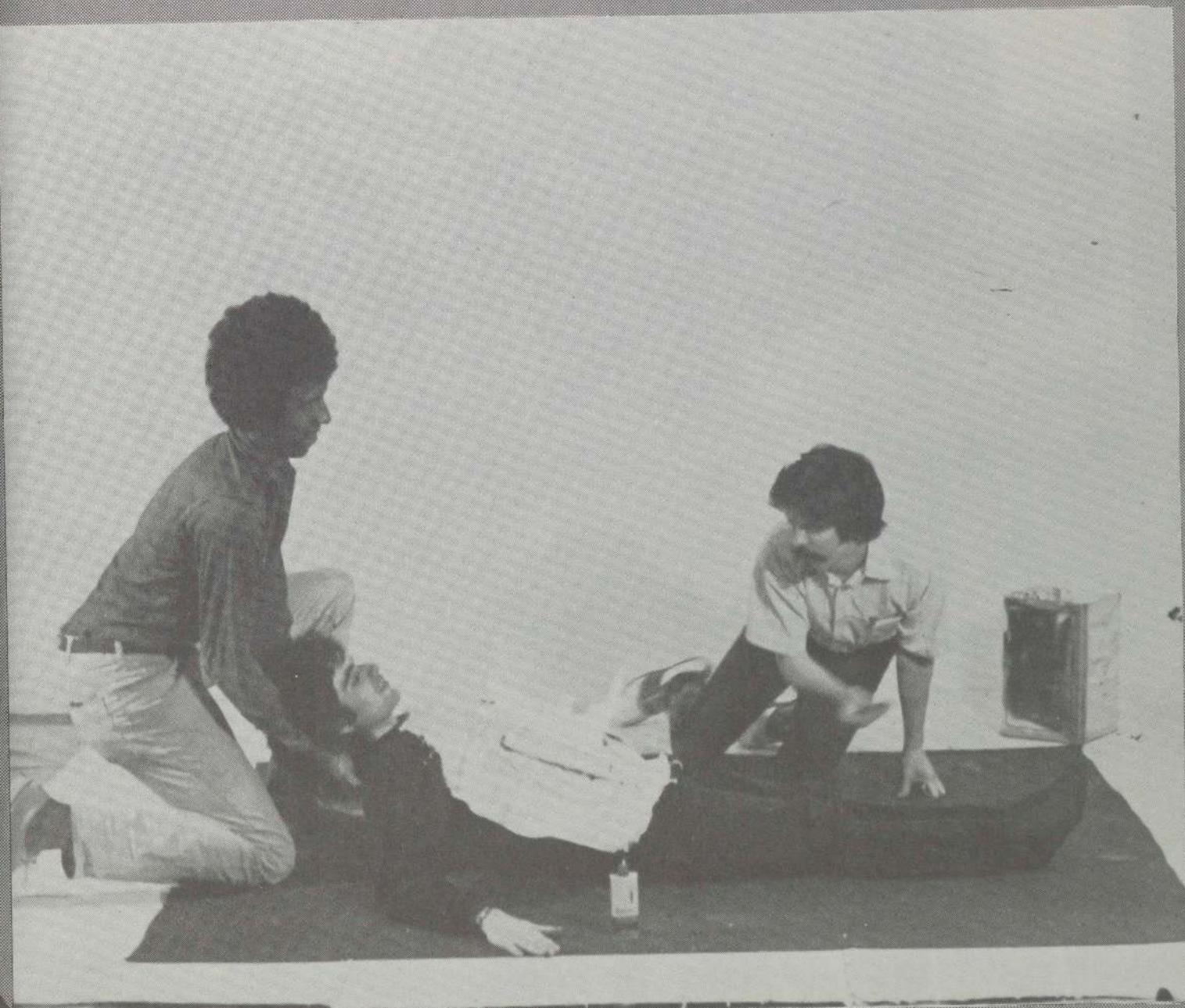
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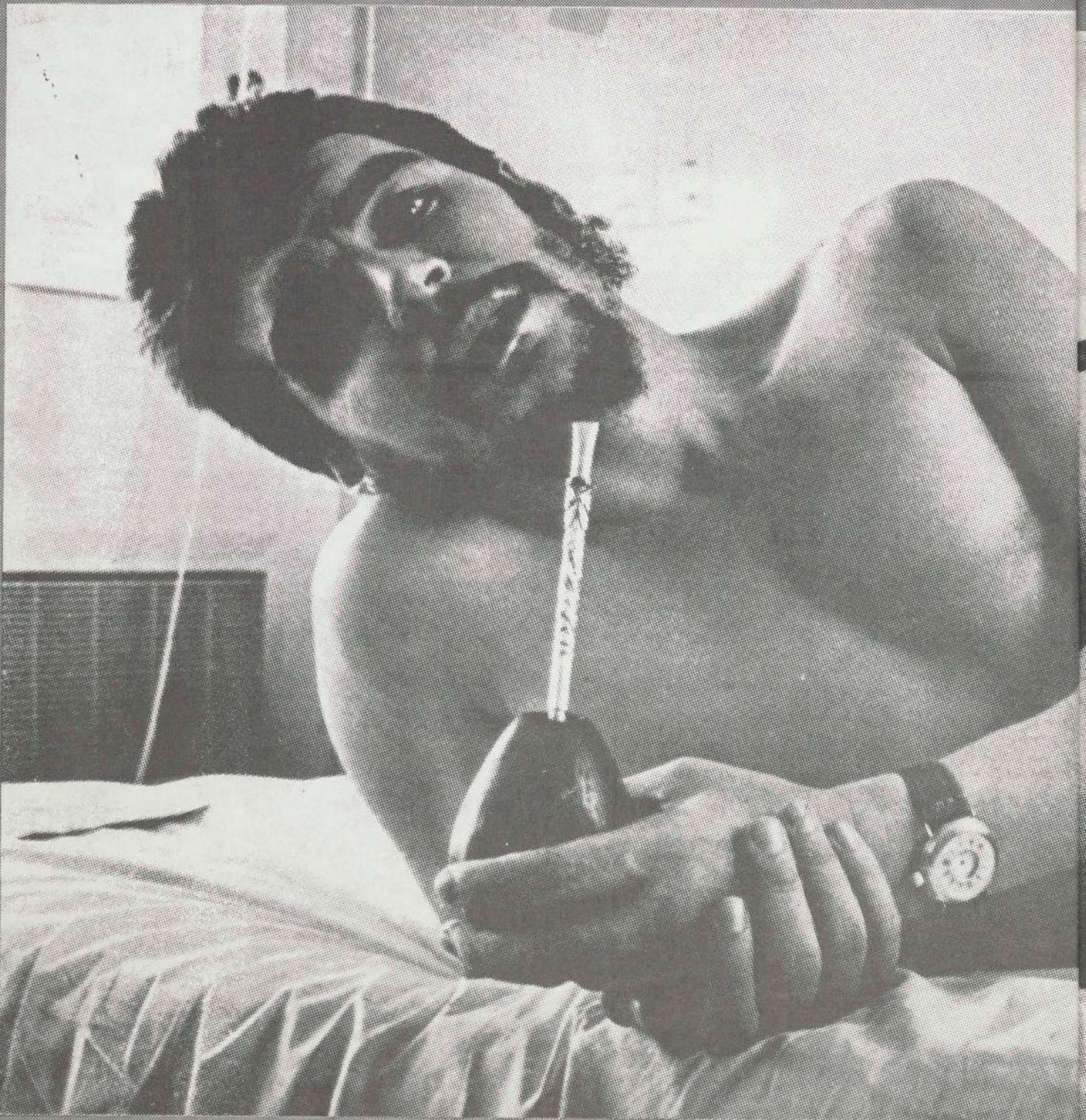


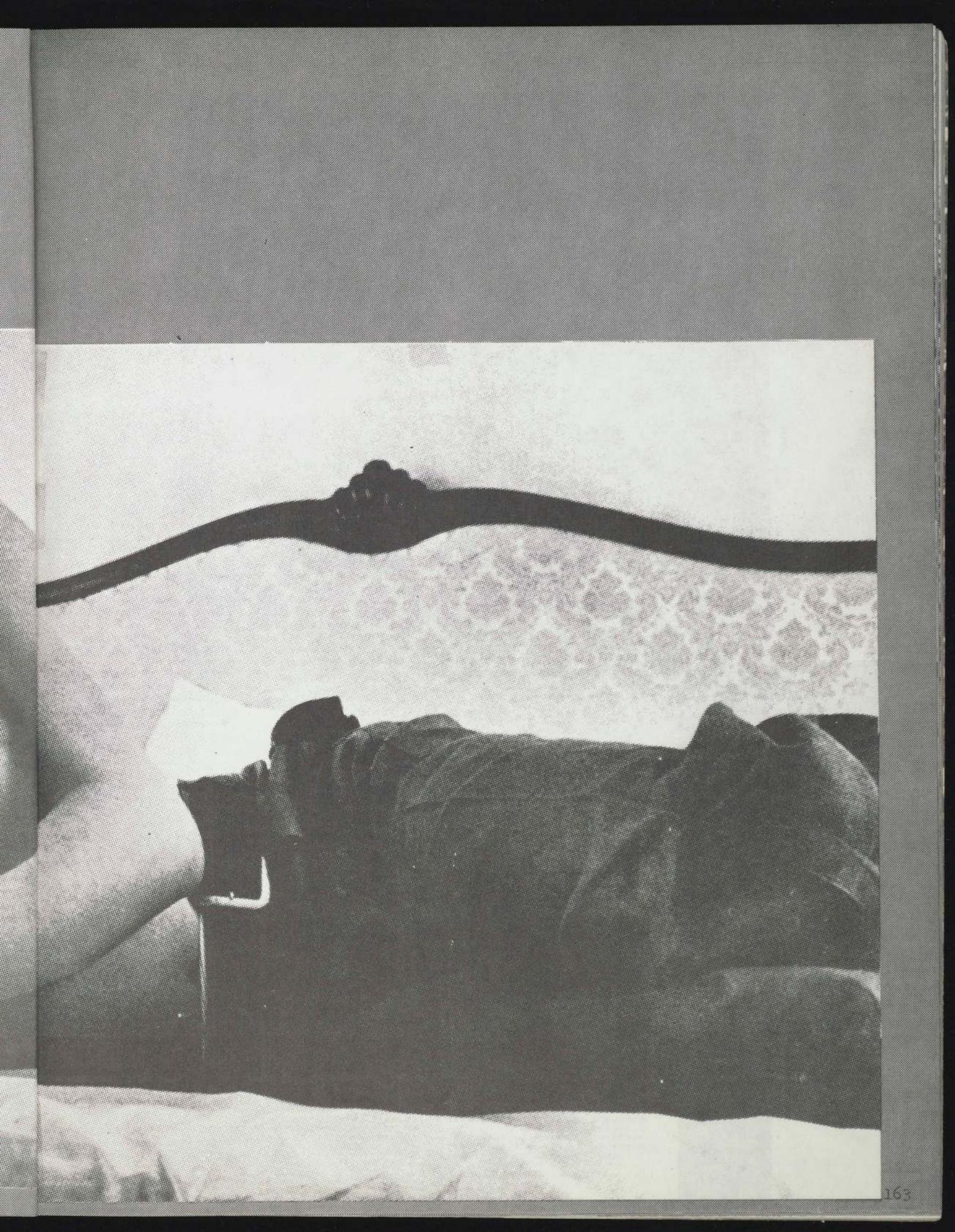
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美術とは地面の穴なり

具体要を取材した Stars & Stripes の記事は外人の眼を説いてみた点興味深いものがありましたから掲載しました。

By M/Sgt. I. G. Edmonds



こう云うと変に聞えるかも知れないがグレイ (具体) 美術グループと音には異なりこれは存在しているのである。このグループはどんな著述家でも想像することが出来ない様な聞こえをやつしている。グレイとは即ち「embodiment」(形成)であると言つてもその意味がはばかりならあなたはその意味をほつきり告げることが出来ないこのグループの人たちよりも、もつてスマートである。

「具体」たちの基礎的哲学と言ふのはこうである。即ち誰やパレットやキャンバス等はただの廢物であるにすぎない。モルヒート、トーナビズム、シールレアリズム、いや皆さん、これは種からトレドの醜陋トヨロヨシだよ。1955年の新しい美術は地面に穴をあける事だ。若し穴をあける事が嫌ならゼンザンの跡をイクの中心へつけてカンバスに殴り打てるだけじゃんかだ。ドッケモそばらしいハックチリの画が出来ること受合だ。

(一寸づけ加えておく
が一「私は美術なんて
チツともからんけれど
自分の好みなど
はちやんと分つてい
るよ」と云う繩お
方にだつてさつとよく
見えますよ)

東京の原会館で公開された一五〇の出品作品で見分けられた要つたものの中には是で描いた絵や内臓に下げて頭が吹くと満喫的な些が出来る云う精市。またベンキで赤く塗つて床の上に美術的に並べられたブリキカン、そしてそのセコボコの板の上に歩かせてヨロヨロぐらついたために全身でもって作者の美術的意図を感じさせるものと云つて理論的なものもある。美術家の招きに応えて我々もそれをやつてるのである。その感じはうまくとれた。明白なる穴空きのものである。

およそ開会式と云うものは甚重なる大仕事である。故に美術家たちはまじめくさついて威厳正しいのである。而し「具体」派観客では誰もがニヨニヨしているのである。にぎやかな会話が交され、愉快な笑声がきこえるのである。美術家達もそして観客者もみんな本当にたのしそうに見える。美術と呼ばうが呼ぶまいが、とにかく面白いものだ。

具体美術グループは吉原勝良氏はじめとする大阪方面の若い美術家たちの集団である。この新しい仕事を見たあとでわかつたをいつも電線でつながり、泥の中をはい縛つたりするのはた

だ、世の中に有るものはすべて個人なものにでも玄関的な美点があることはあるけれども大部分の人たちは、又いかゆる学究的な抽象派の派を汲む者たちである。

しかし何はとなく彼らはその具体作品なるものに於て彼ら自身の感情を自由に表現し主張しているのである。石膏、ブリキ缶、岩塊、それにオオサカタの袋などを利用したり、また(丁度イギリスの一人が美術的な水商りを造るためにするように)呼鉢であるものであるが六ヶ車を示すための彼らの手段はすばらしいのである。

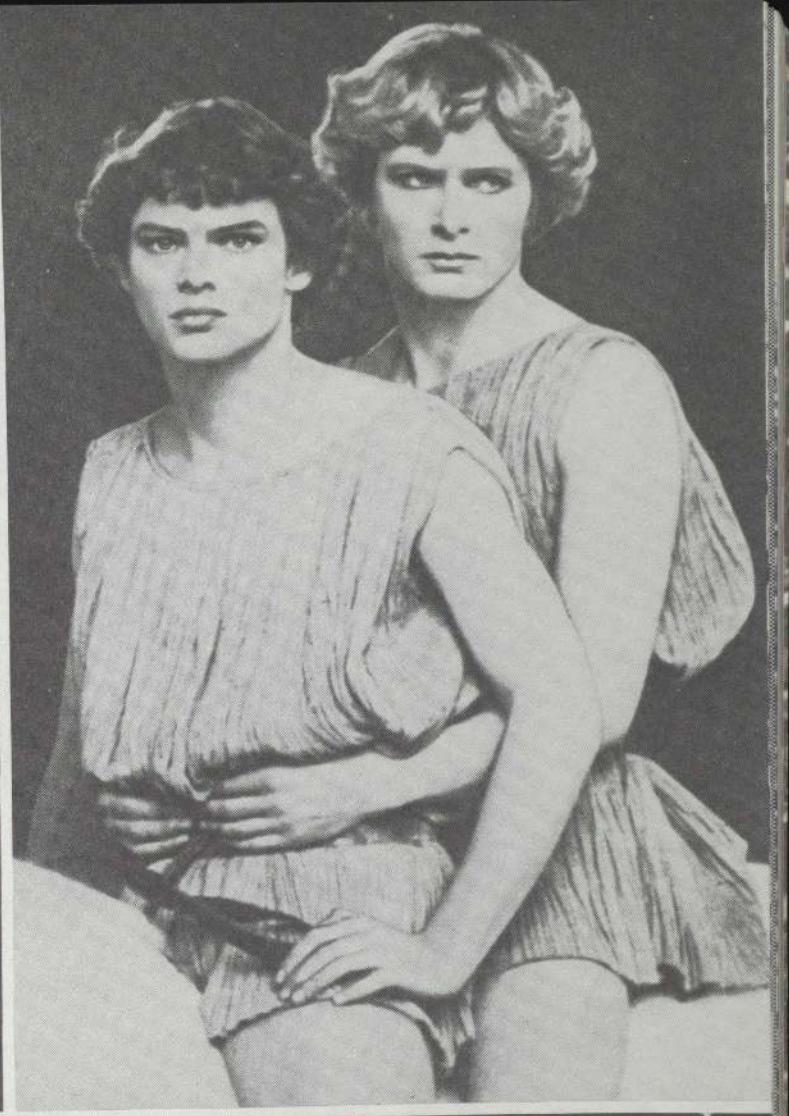
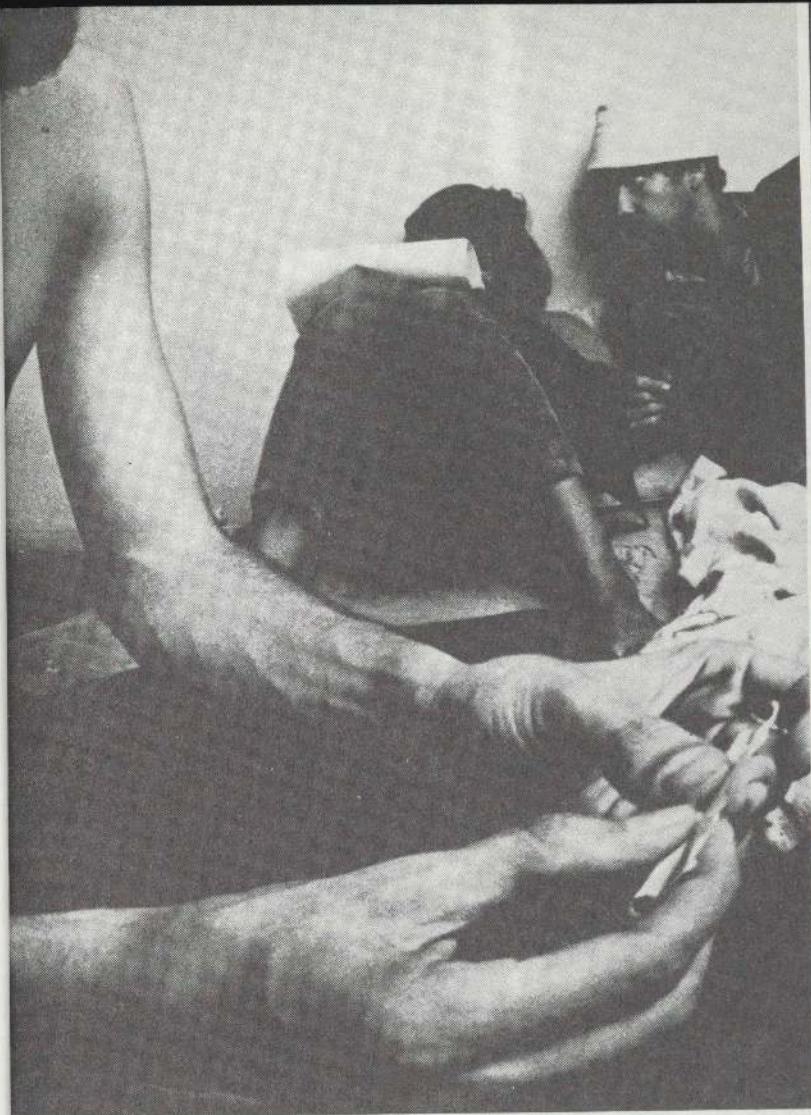
彼らの創作の多くは甚だ泊を外れているかに見えるがしかし驚く程に良い作品たくさんあるのである。元永定正氏の作品で幾つかのアラカタ袋にいろいろ色のマリした液体を入れて火井からがら下げるものがある。

最初アラカタ見たときにもなかなか良いがそれの袋が日光に照らされ漏に漏らされて走る度に光を反射して絶えずいろいろと色の配合を変えているのである。

もうひとつ非常に日本づけ仕事はカンバスにローリングの鐵を撒らしたものであつた。その他のにはハイブリスター(既成品)でかい船や、カンバスの上に石膏をより上げたもの。そしてまた丁度子供が椅子を指でつづいて破りてあけたもの等がある。この美術家村上三郎氏は指で破るだけでは満足するばかりでなく自分の身体ごと飛込んでその紙通りぬけたりするのである。若しあなたが破裂した紙を美術的なものに見る想像力を持ち合せているなら——おまえそういう事は有り得ないだろうが——あなたはおそらくびつりするでしょう。若し、そうでないのならこの開会式は「高等精神鑑定」である内診療室」のようだと云つた戒馬字新聞の批評家にあなたは同意されるのかとも知れません。

一体「具体人」たちは何を示そうとしているのだろうか? 我等に示せねば出相する限りのすべての方法を追究する事によつて美を探究するのをやうである。其の学説に依る世の中にあるものにはすべて有ると言ふのである。即ちアーティストにも飛込合にも電気炉窯にも、そして泥土の山や削れた板張りにびつて。そうです、地面の穴にさえ!!

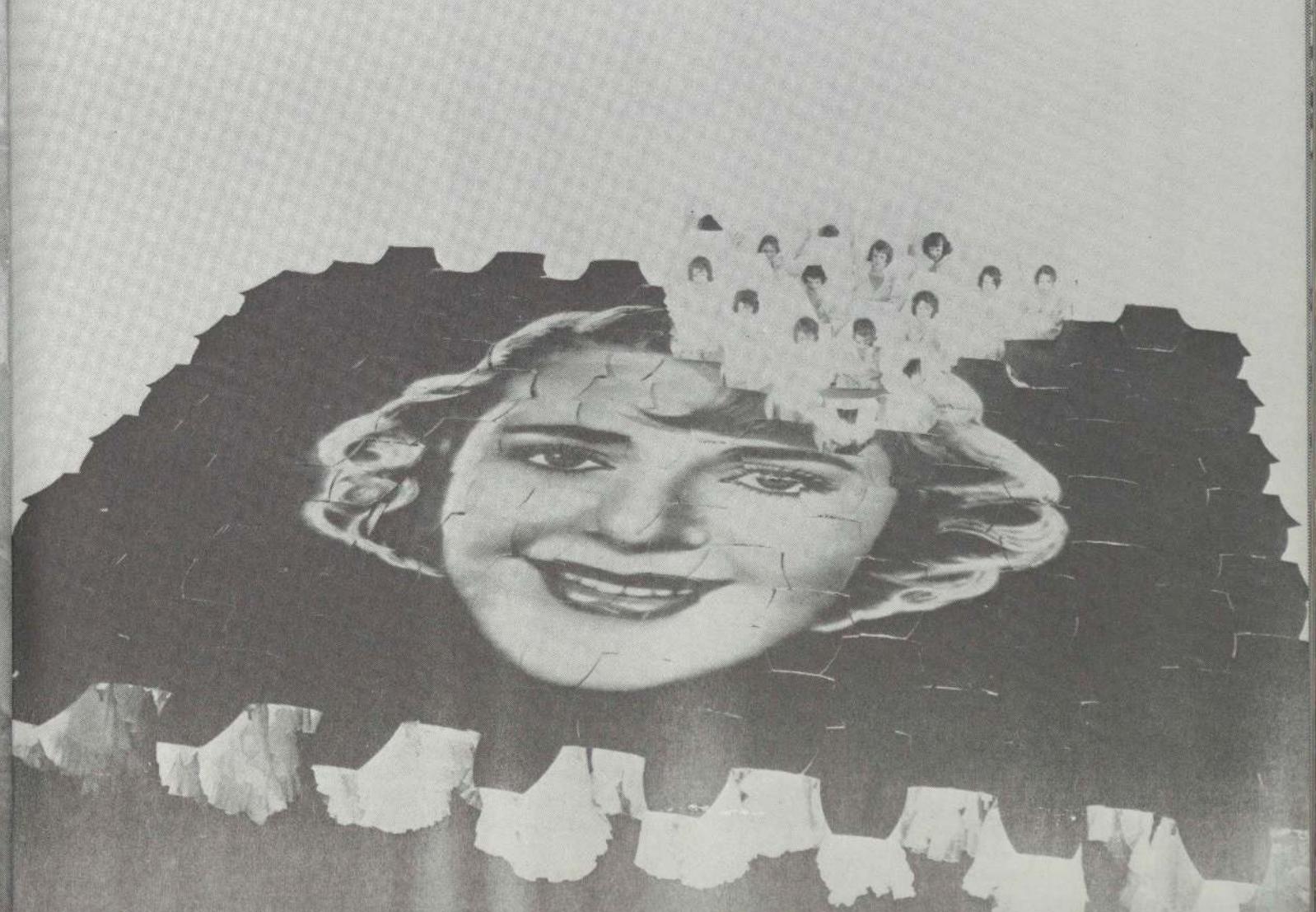




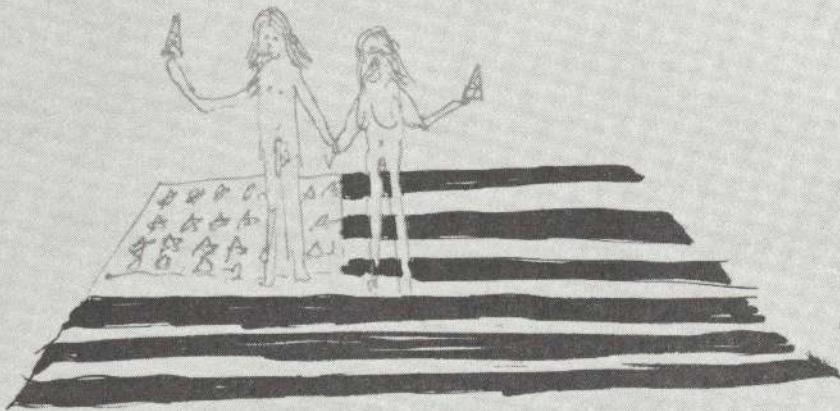
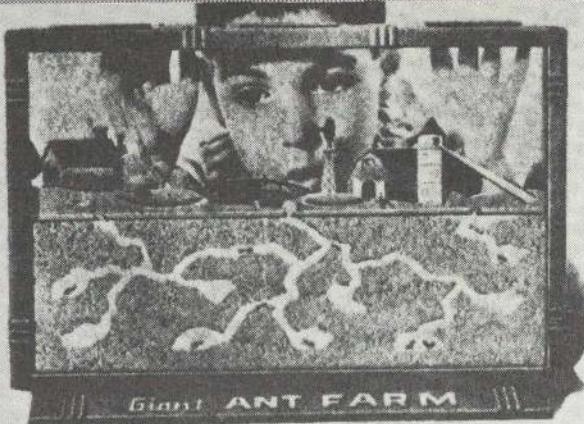








ANT FARM



ANT FARM SUBMISSION TO SIXTH PARIS BIENNALE
SPONSORED BY EXPERIMENTS IN ART AND TECHNOLOGY, NEW YORK
A "MODEL" PACKAGED MICRO-REALITY SLICE, HOUSTON TEXAS
CYCLOPS/AUDIO-VISUAL IMAGE EXPLOSION

the electronic oasis
transcends conventional time/place
realities. like the printed circuit,
it is invisible.
here today/gone tomorrow.now you see it/
now you don't.
global consciousness diagrams are idea shows
you can't build a model of them.
invisibility is a prime objective/an intricate
presentation technique.
the electronic oasis is best exposed/selected
by electrovideographic images/100 per second/
viewed while floating thru a time:tunnel
at the sound of light.
the electronic oasis is a process
a life art process.

ANT FARM ENVIROIMAGE FUTURE
PEACE/MODELS FOR FUTURE LIFESTYLE ON PLANET EARTH
ILLUSIONARY ARCHITECTURE
MOBILE NOMADIC LIFESTYLE PROJECTION

ANT FARM LIFESTYLE
YOU'VE GOT TO LIVE IT EVERYDAY/THE COSMIC MIND
NOMADIC EXCURSIONS CONDUCTED BETWEEN SPRING EQUINOX
AND SUMMER SOLSTICE, SOUTHCOAST OF TEXAS

ANT FARM MEDIA PERFORMANCE
A TOTAL EXPERIENCE LIFEART THEATRE
ELECTRONIC RESOURCES IN EVERYDAY WORK/THINK/PLAY ENVIRONMENTS
THEATER, HOUSTON TEXAS, SEPTEMBER 26, 1969

ALLEY THEATER

S P A C E C O W B O Y S

OFFICIAL PARTS INVENTORY
MODEL OF "THE ELECTRONIC OASIS"
1969 PARIS BIENNALE

DO IT
4 gulf lunar module (am) kits
1 3d space scape constructokit
1 mothermania best of the mothers
1 fly the flag bumper sticker
1 fly your flag plas stickit
2 our flag puzzles
1 confederate flag
1 apollo lunar spacecraft kit
1 texas cowboy hat
1 texas license plate 1942 #627 706
1 texas license plate d*o*u*g
1 texas license plate c*h*i*p
5 usa flag decals
1 apollo lunar module kit
1 book 'revolution for the hell of it'
5 minature scale plastic cowboys
10 zig zag papers
1 ant farm
1 vertabrea texas longhorn steer
1 space atlas
400 shares stock
1 talking trip to the moon
5 post cards texas state flag
1 set apollo color slides
1 portable laser unit

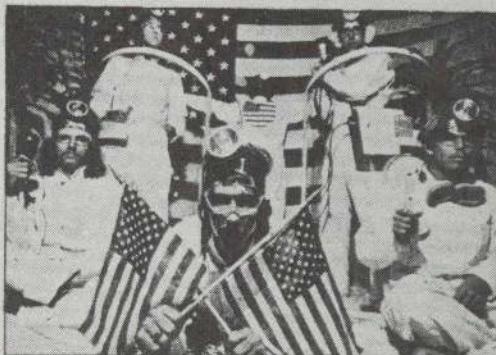


DO IT
LOST IN A PARACHUTE CLOUD
SEVERAL HOURS STOP TIME
ONLY TO FEEL THE STRENGTH OF THE WIND
LIKE GOD
USING JUST ENOUGH TENSION TO HOLD
I MAKE ENVIRONMENTS FOR PEOPLE
LIKE MAKING LOVE TO THEM IN THE PARACHUTE
STONED TOGETHER/ALWAYS ALONE
THE SUN MOVES ACROSS THE SKY
FILLING Voids IN TIME LOST
NOMADIC TRIP MAY 18, 1969

E&O
ANT FARM LIFEART THEATRE
RESOURCES: 3 TELEVISION CAMERAS
2 SONY 600 RECORDERS
2 TELEVISION MONITORS
3 SETS AUDIO HEADPHONES
3 AUDIO PORTABLE RECORDERS
2 PLASTIC MEDIA CANOPIES

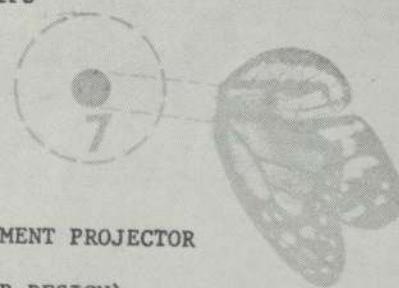
1 CLOUD PARACHUTE
1 LAND BLANKET PARACHUTE
1 AMERICAN FLAG 9X12
1 AMERICAN FLAG CAKE
1 PLASTIC BUSINESS MANEQUIN
UNIFORMS: 6 WHITE WORKMANS COVERALLS
6 HEADLIGHTS
6 MOTORCYCLE GOGGLES
6 AMERICAN FLAG MEDALLIONS

TOTAL EXPERIENCE ENVIRONMENT ASSAULTS ALL THE SENSES
INVOLVING AUDIENCE IN QUASI REAL LIFE/SENSORY OVERLOAD
A MEDIA PERFORMANCE IN 8 PARTS
ALLEY THEATER SEPTEMBER 26 1969/UNIVERSITY OF HOUSTON
COLLEGE OF ARCHITECTURE SEPTEMBER 27, 1969



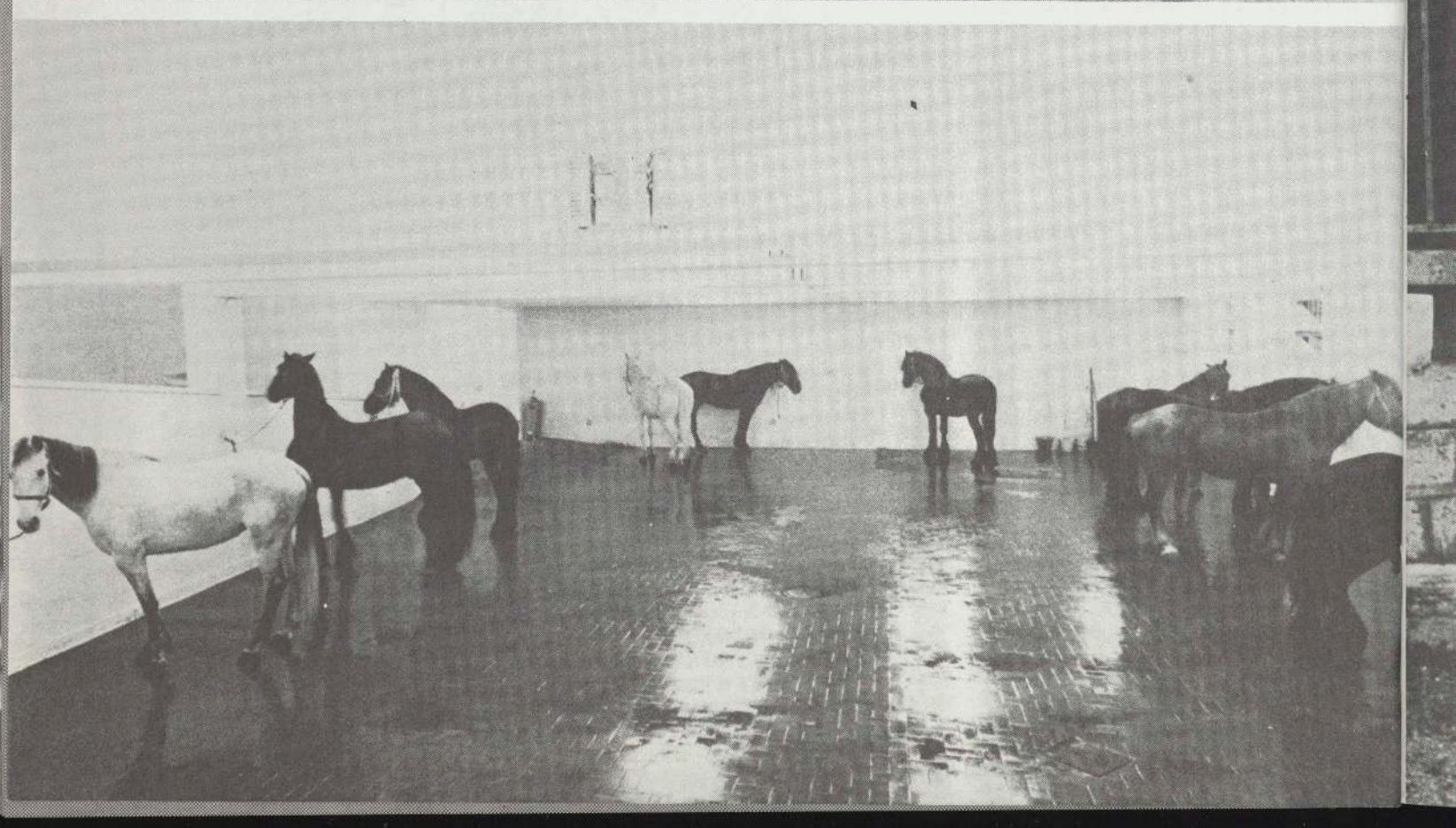
DO IT
STEPPING INTO THE FUTURE
THE GLOBAL, MOBILE LEISURE FUTURE, WHERE CITIES
SIT AS MONUMENTS TO THE PAST
LIFE GOES ON IN GREENER PASTURES, AND IN THE MIDST
OCCURS THE OASIS, A PLACE WHERE PEOPLE GATHER TO
INTERACT/PLAY/EXCHANGE
INFORMATION
THE ELECTRONIC OASIS, CHANGING AS MEDIA NOMADS STOP
TO ESTABLISH MEDIA NODES/PLEASURE EXCHANGE
THE MOBILE, COLLAPSIBLE, FANTASY ENVIROWORLD
FREE AT YOUR FINGERTIPS

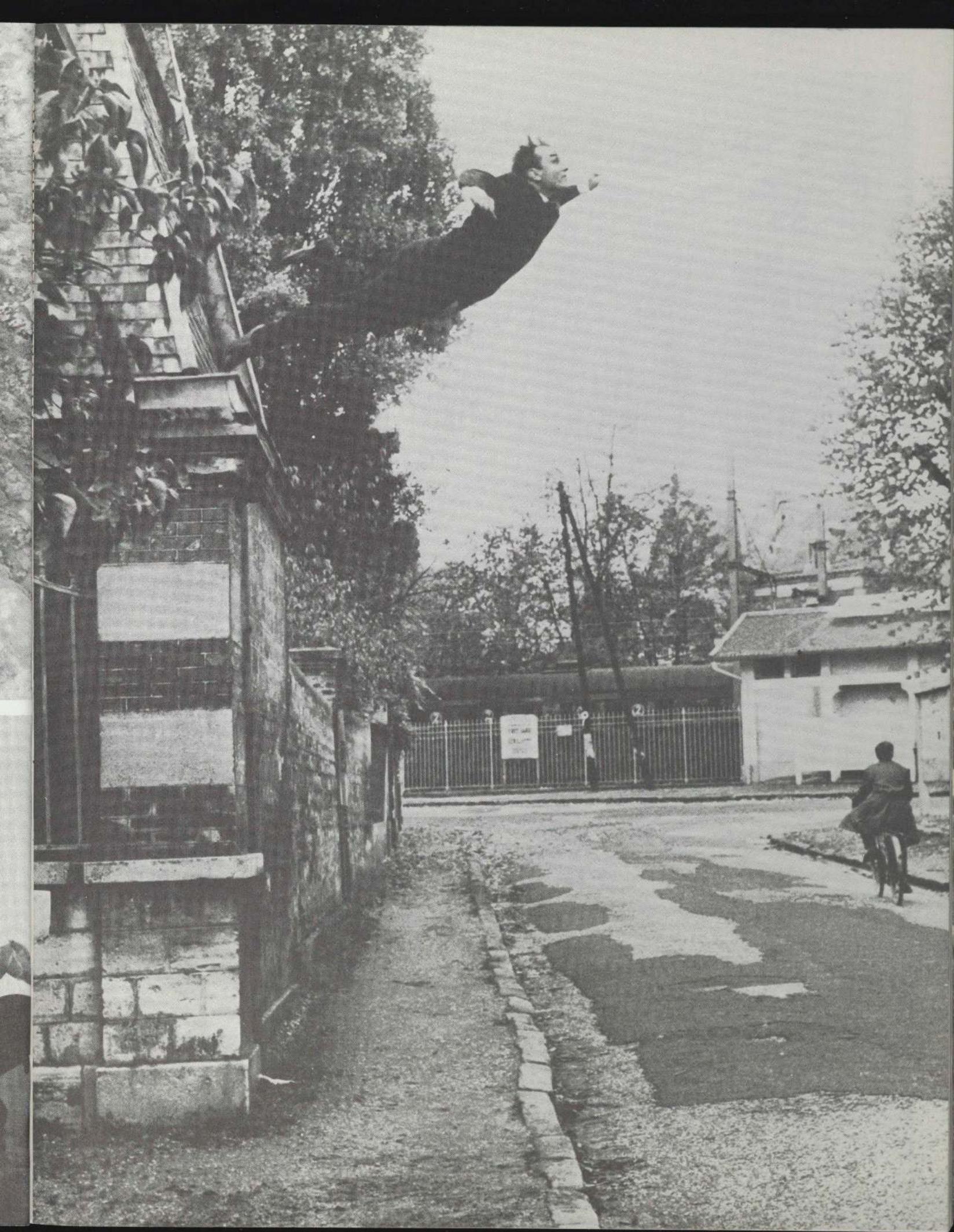
PLAN NO SCALE
1 STATIC MATRIX
2 MEDIA TRUCK
3 CHUCK WAGON
4 SHOWER DOME
5 PNEUMATIC PILLOW
6 DREAMCLOUD
7 HOLOGRAPHIC ENVIRONMENT PROJECTOR
8 ONE MAN LIVING PAK
9 MAX BRA (HAUS RUCKER DESIGN)
10 STRAWBERRY PALACE
11 ENVIRO/TRIP UNIT



ONE TOKE FOR MAN

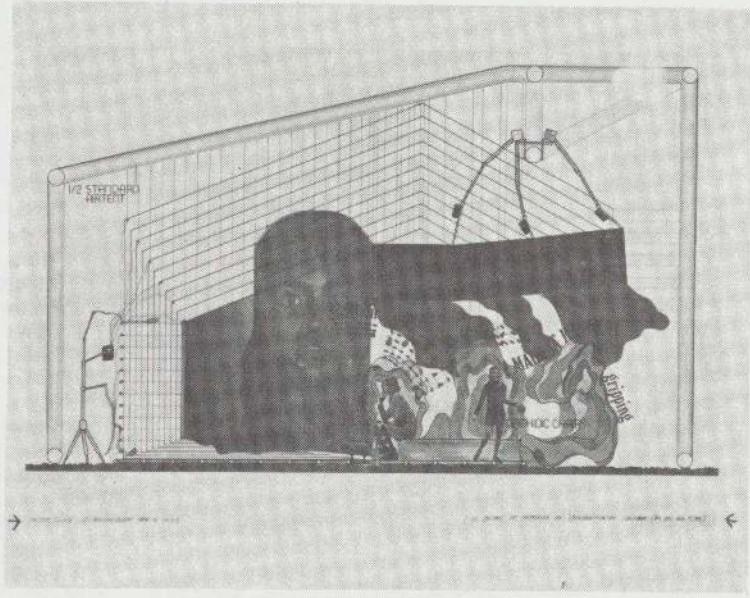
ONE GIANT HIGH FOR MANKIND

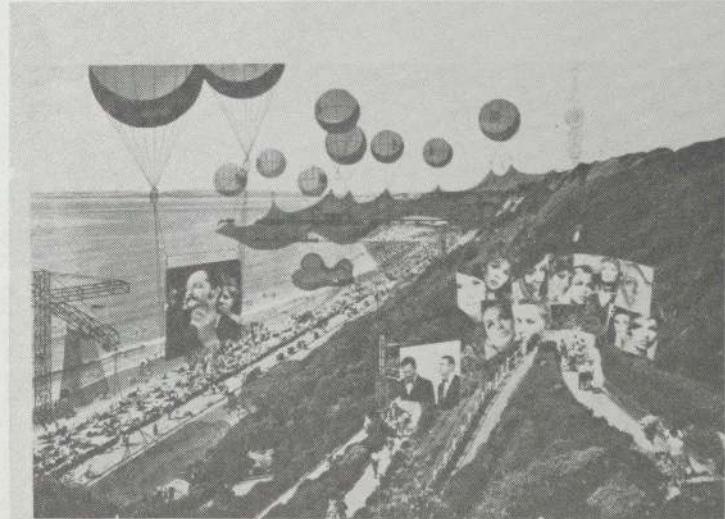
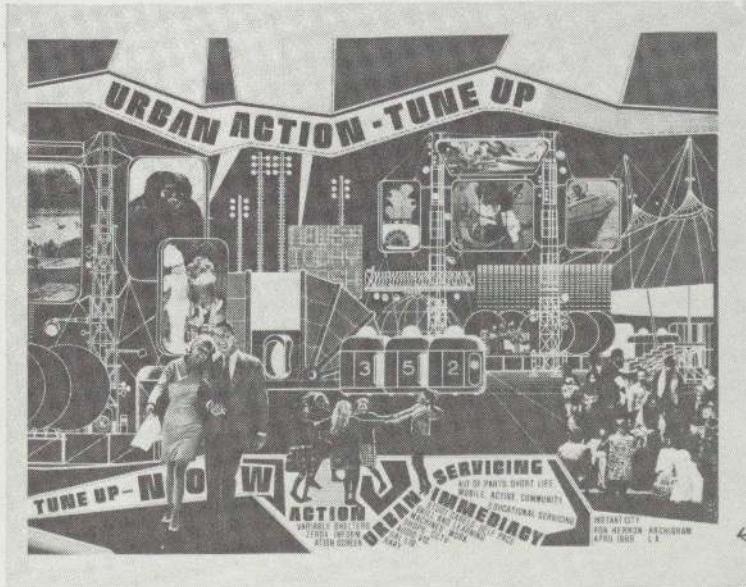
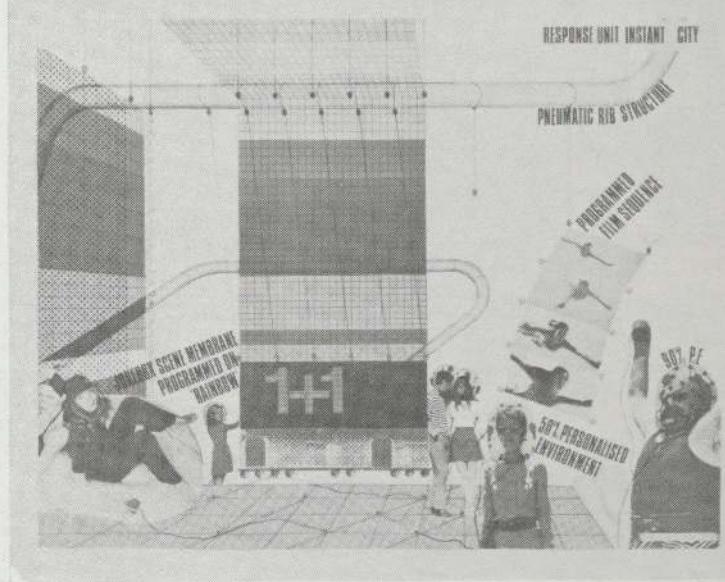
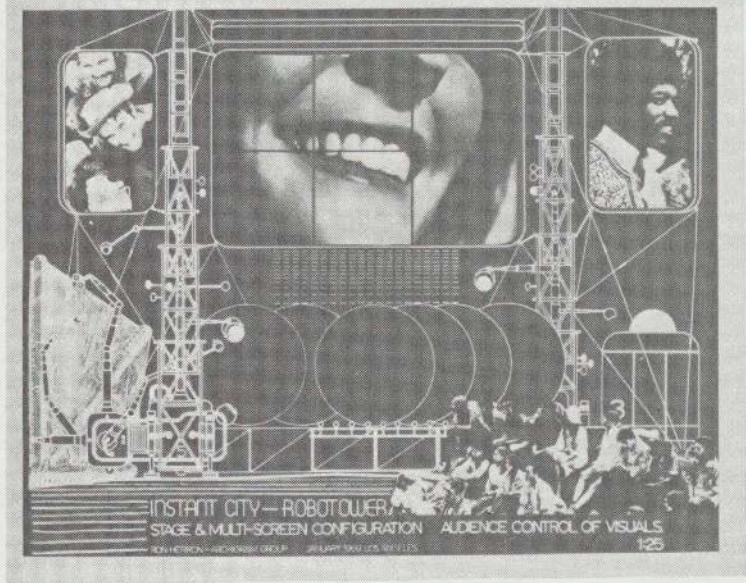




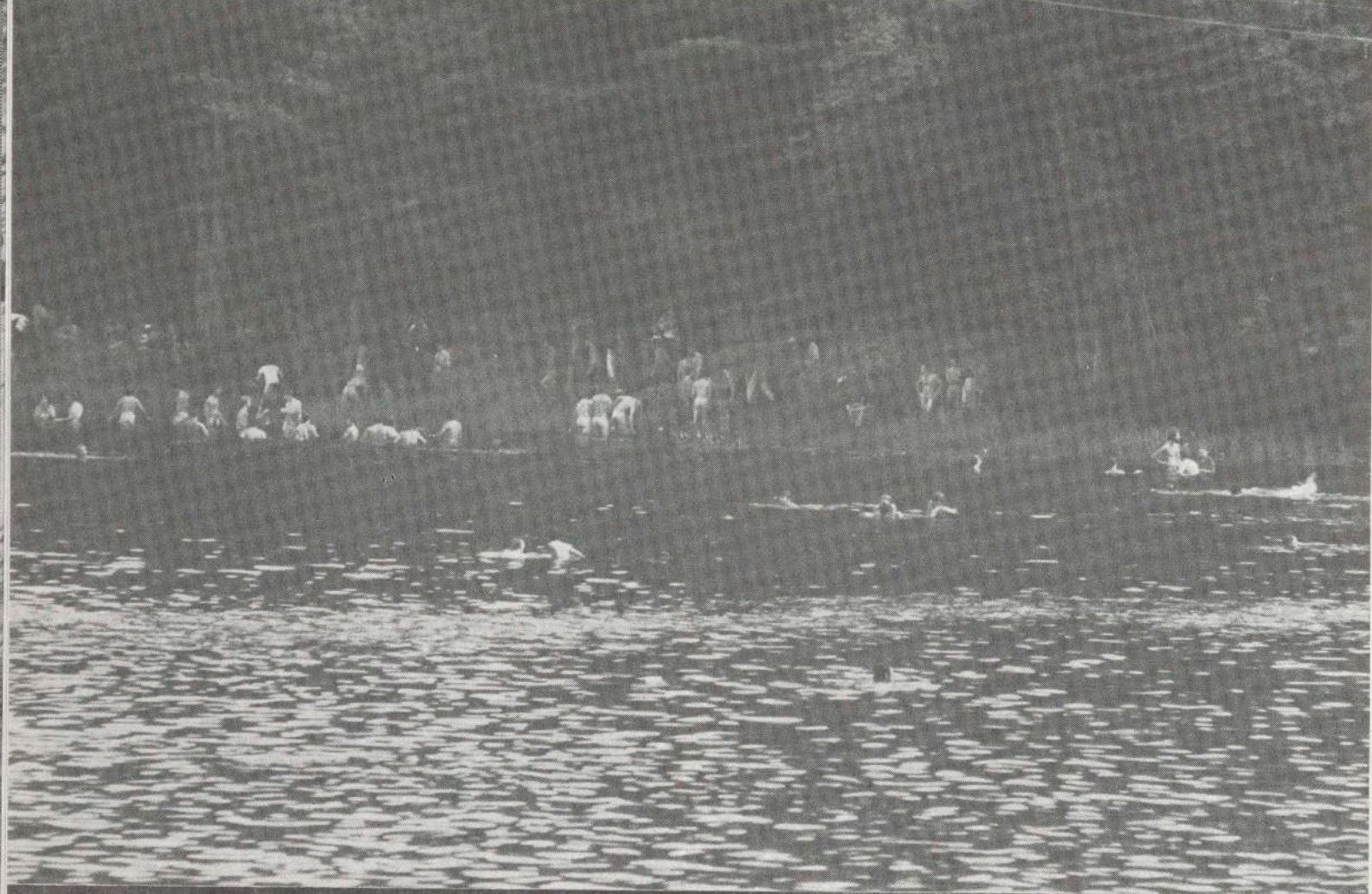




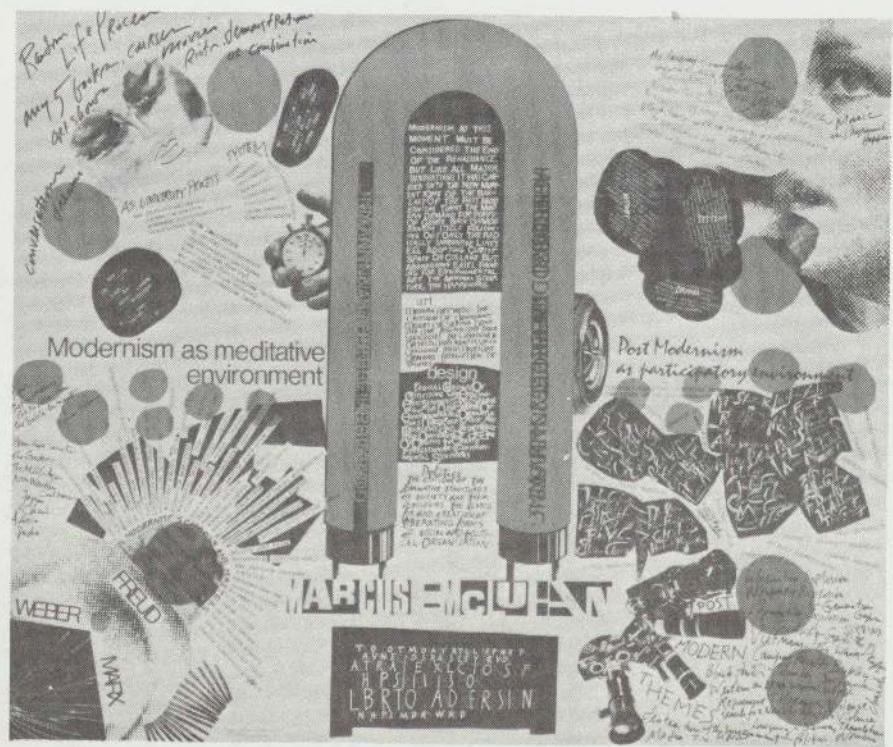
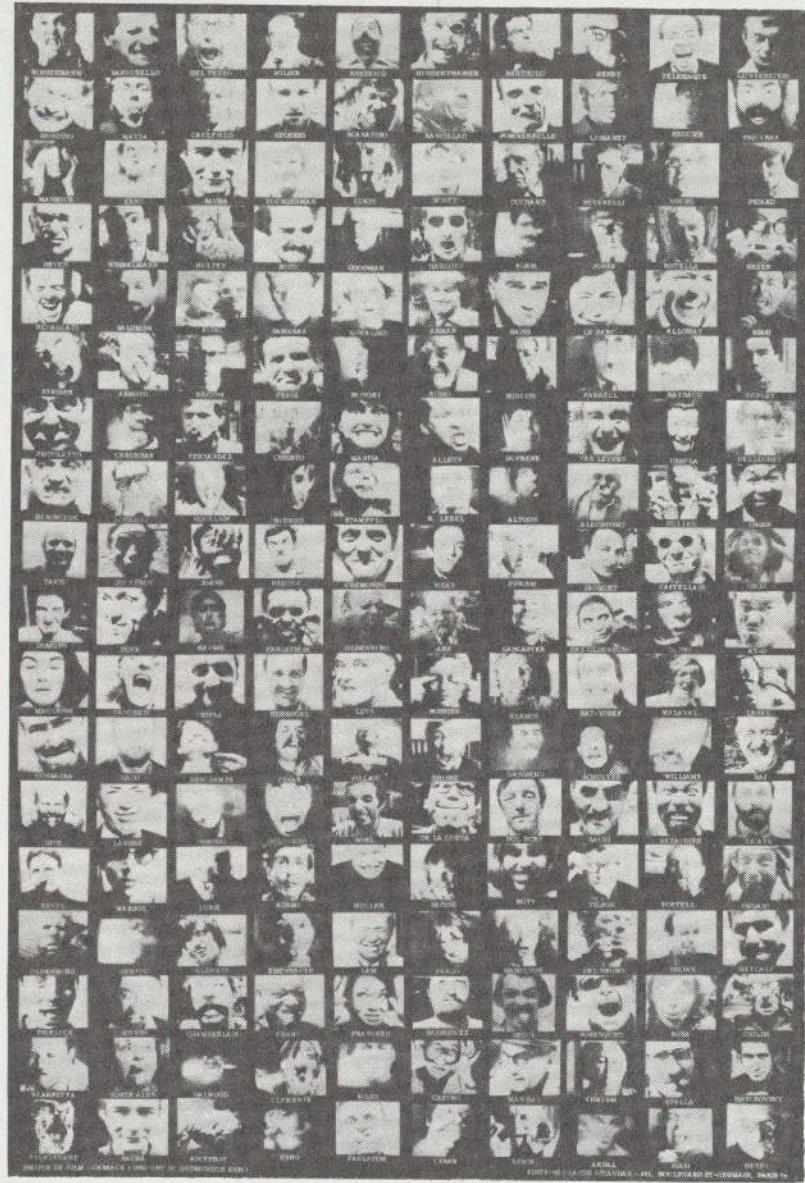


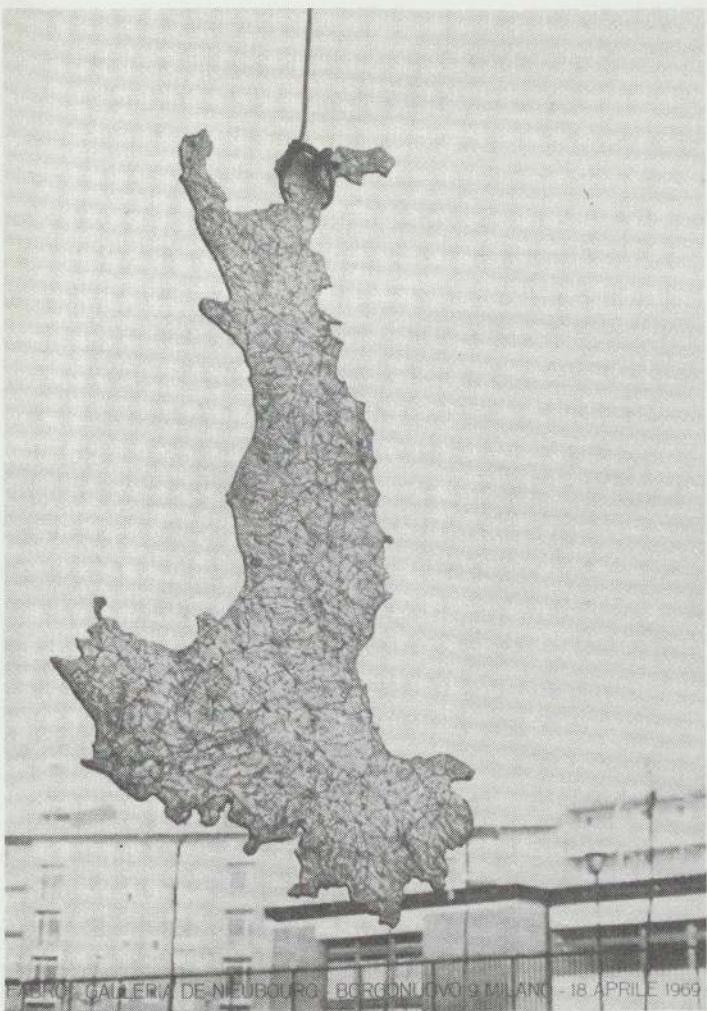


Instant City at Bournemouth.
Peter Cook 1969.

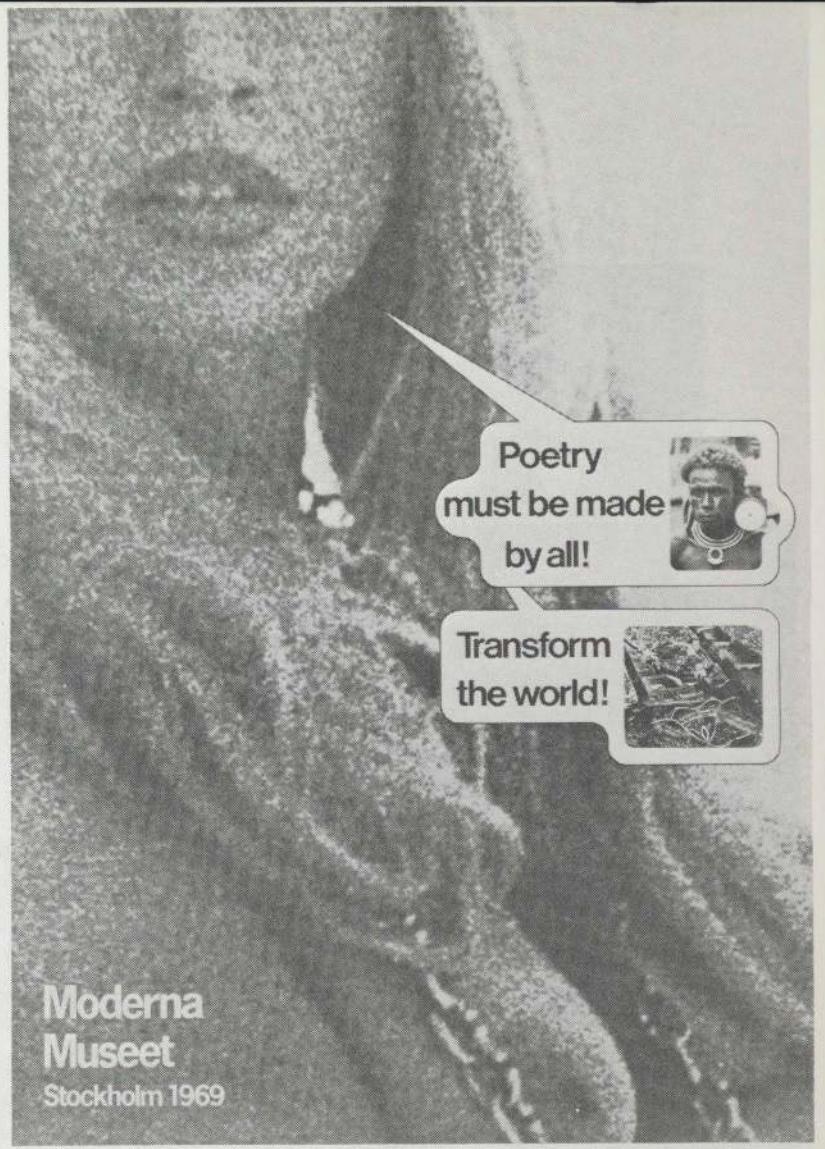




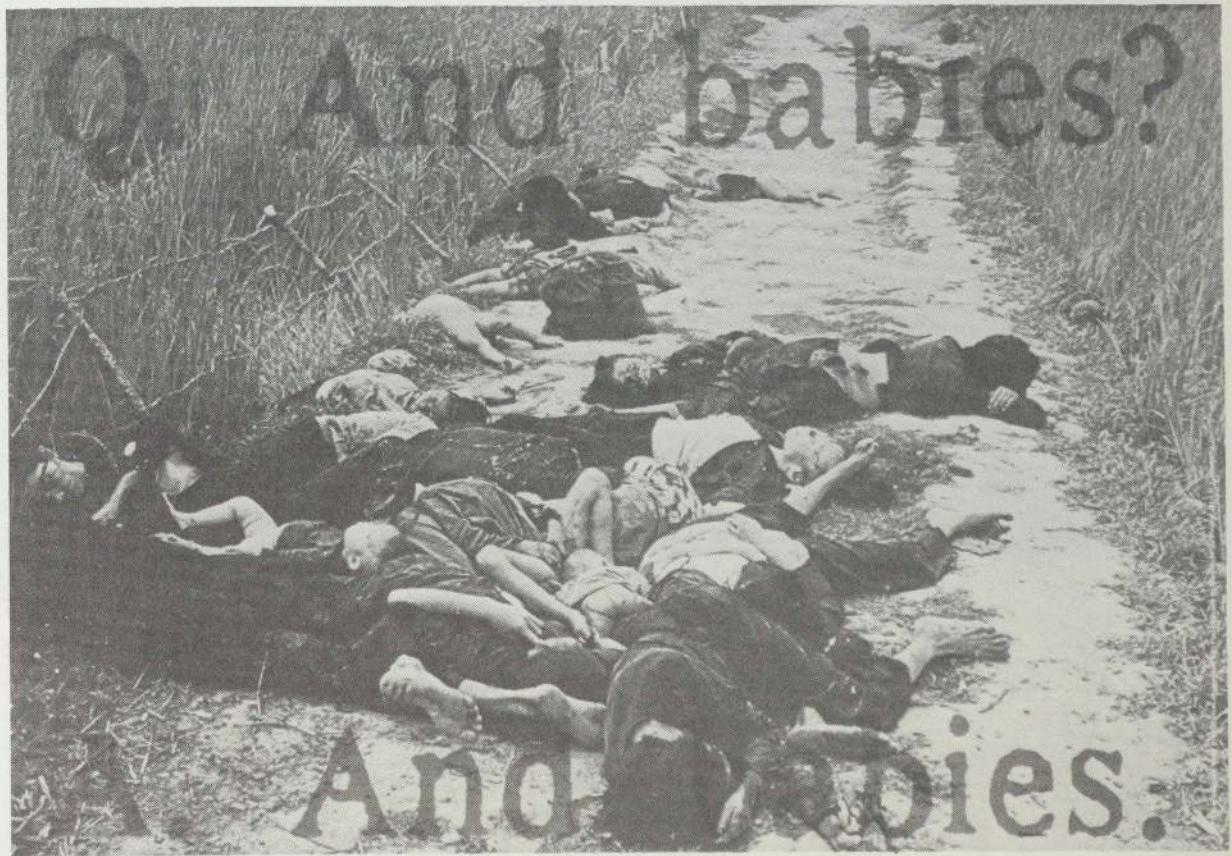




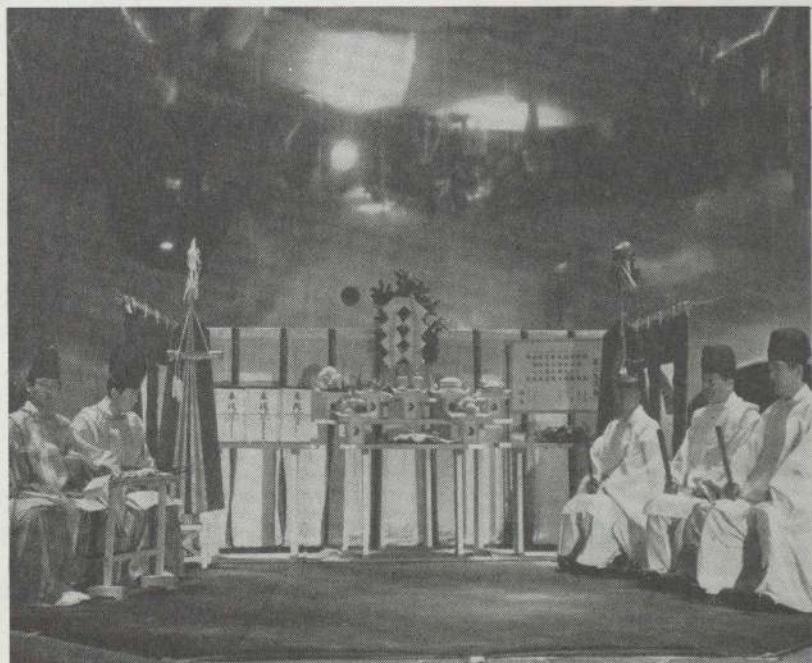
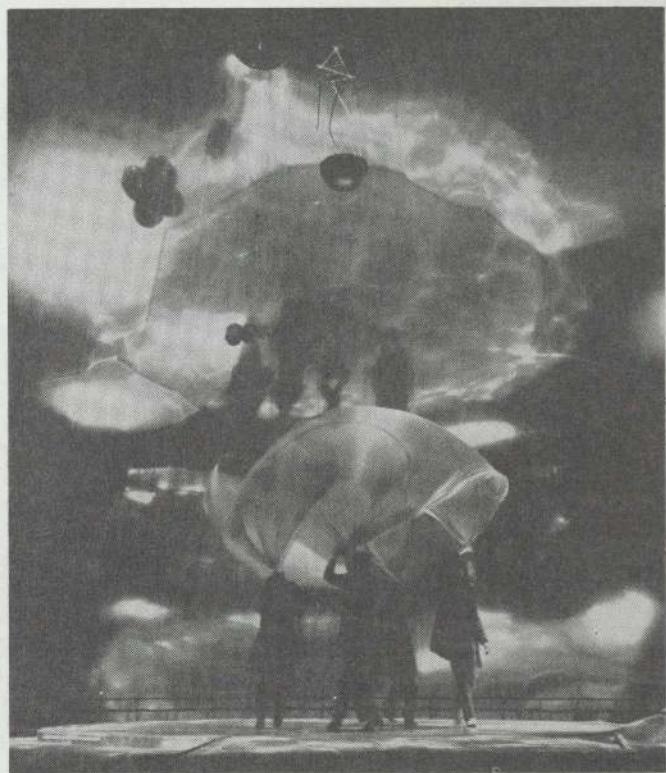
FAROU GALLERIA DE NIEUBOURG BORGNUOVO 9 MILANO - 18 APRILE 1969

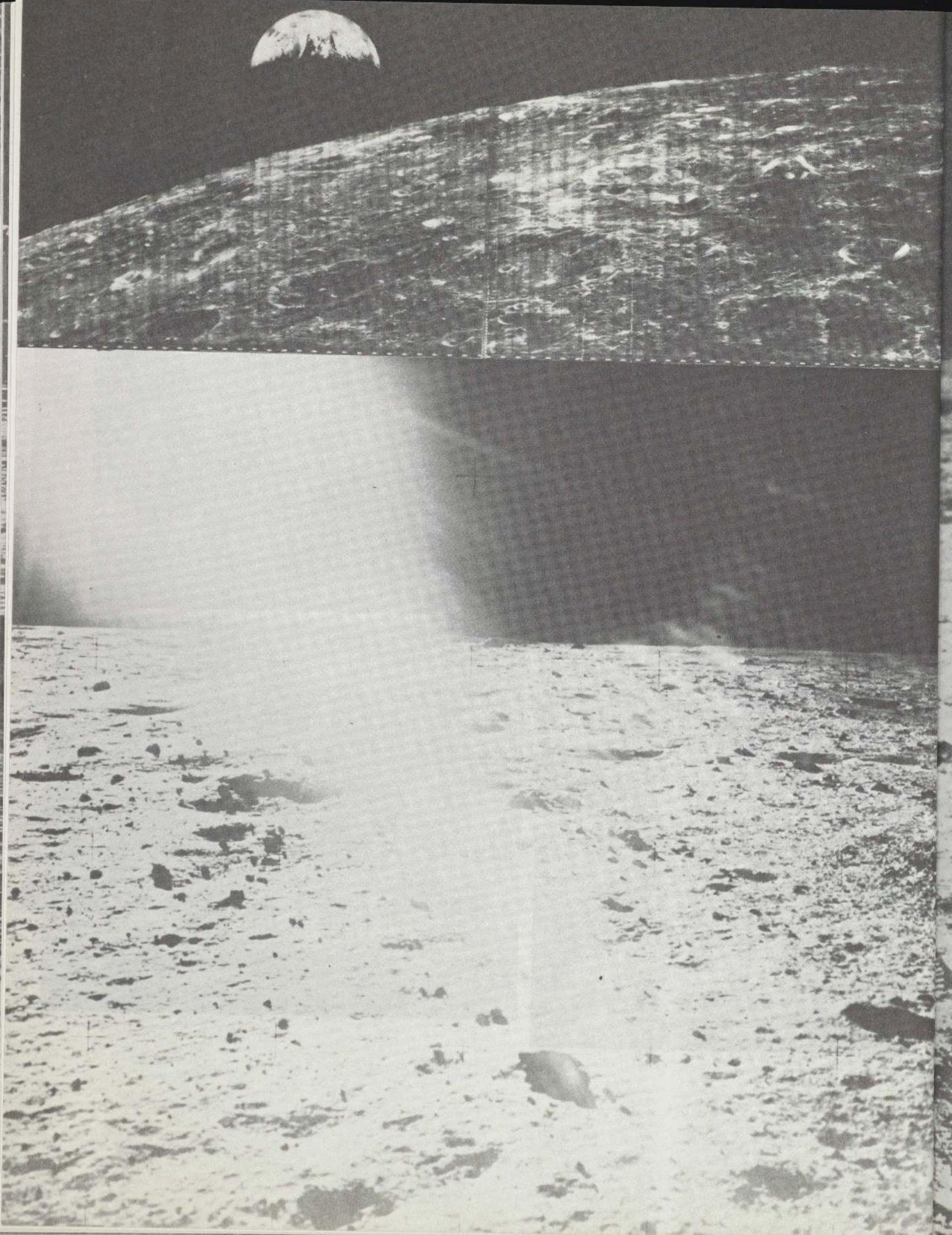


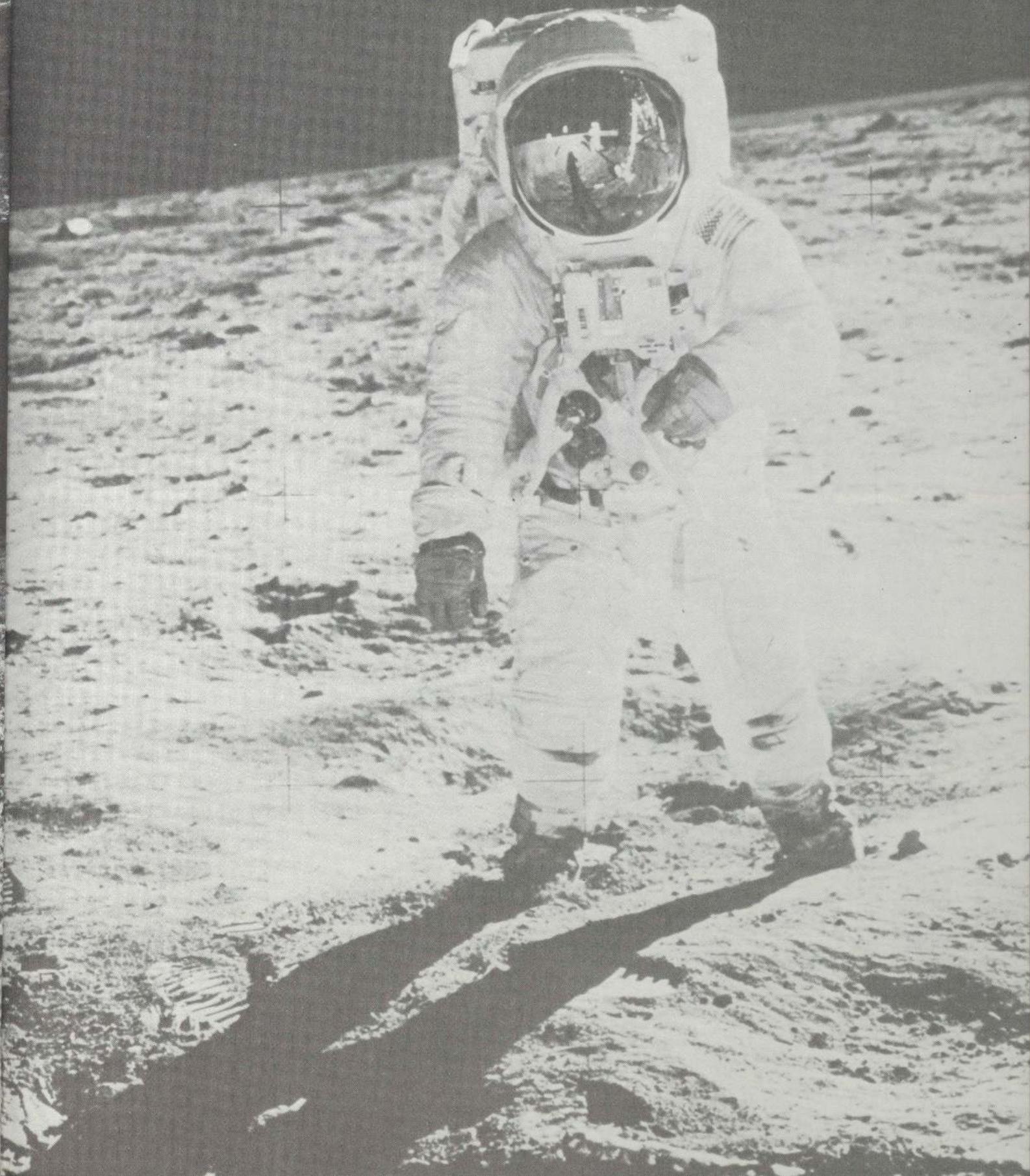
Moderna
Museet
Stockholm 1969

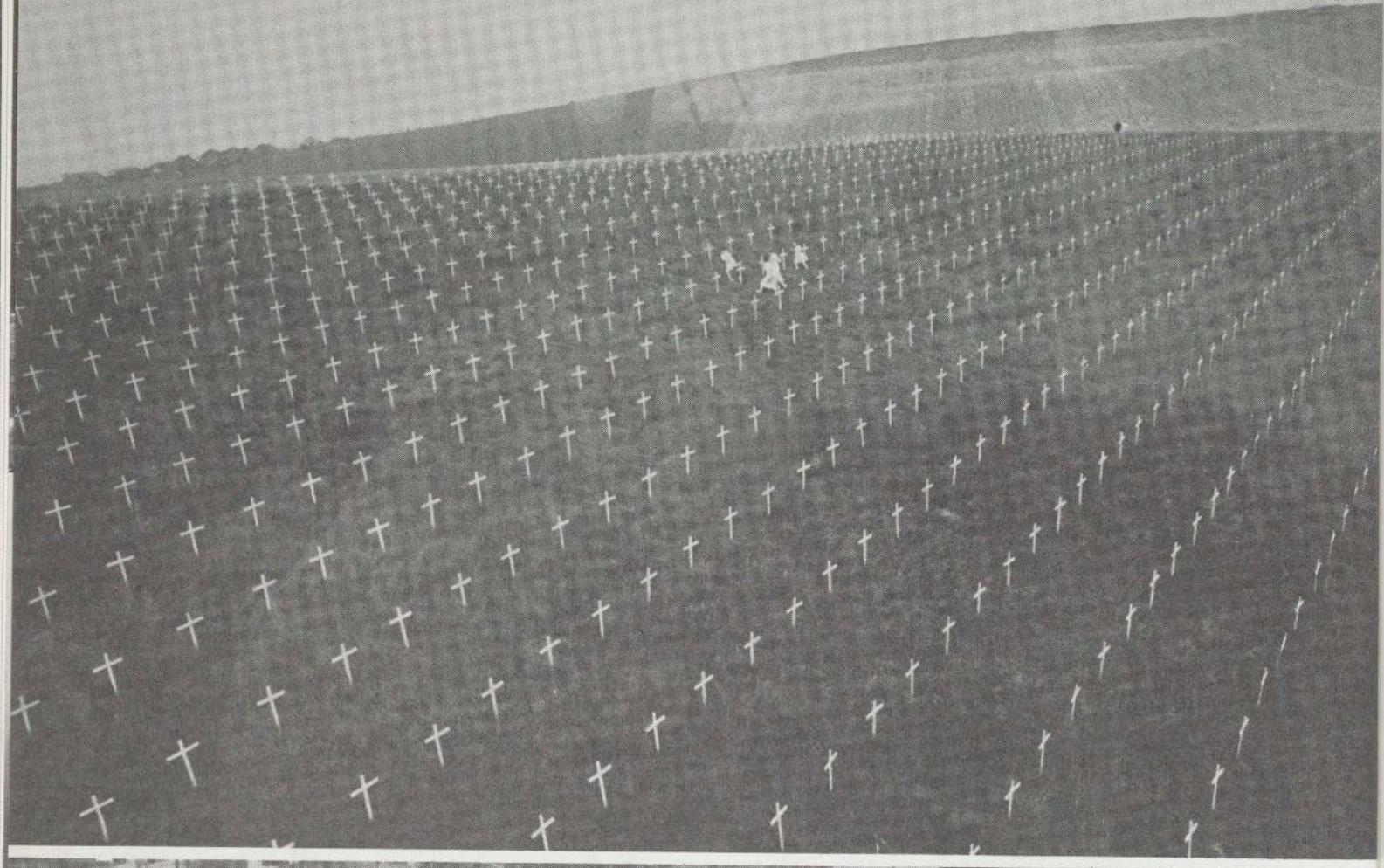


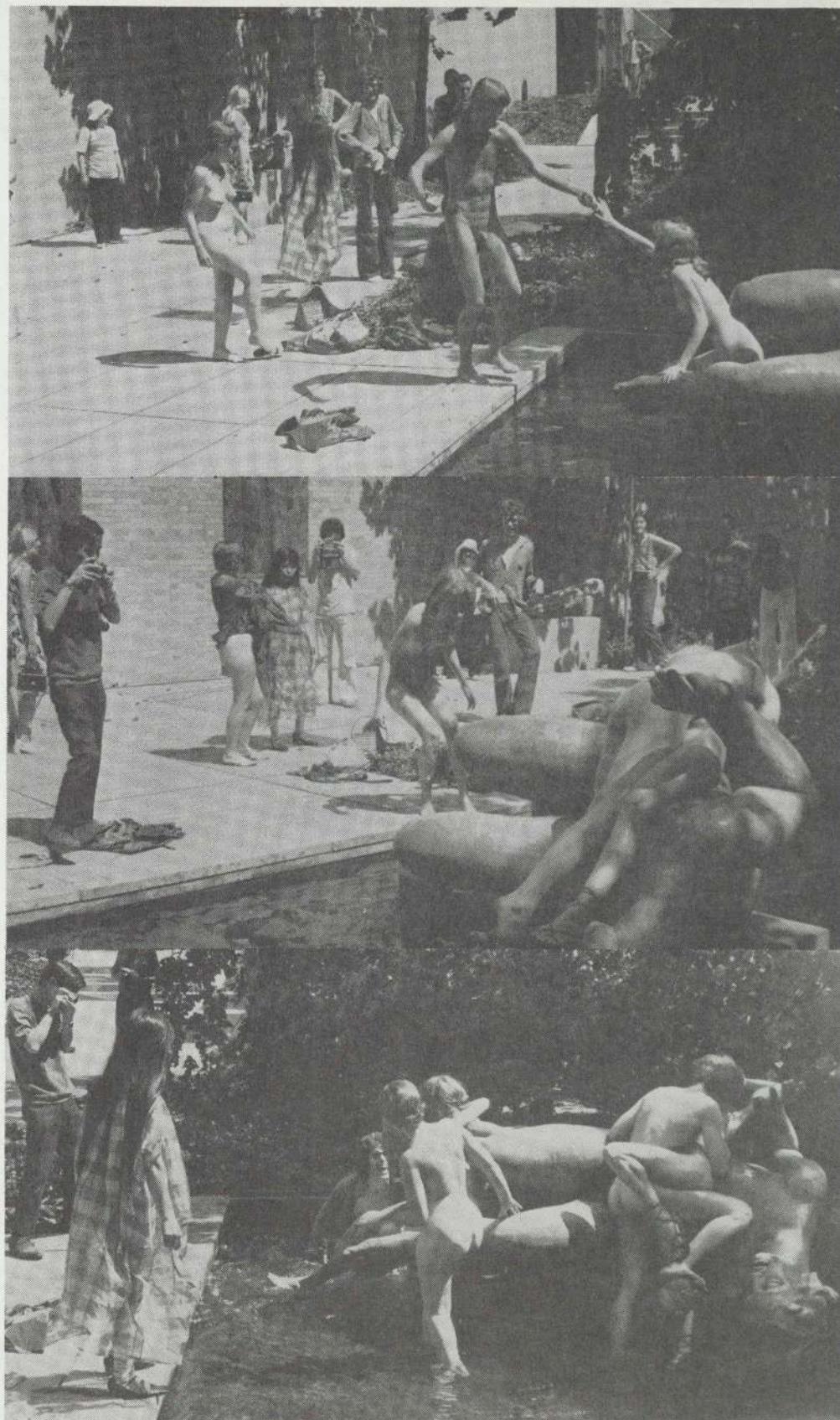












LIVING NUDES TAKE OVER MUSEUM

NEW YORK, May:

THE NUDES at the Museum of Modern Art yesterday were not just paintings and statues. Six young women and two men shed their clothes and frolicked in the sunny Museum garden and reflecting pool amid larger-than-life nude statues.

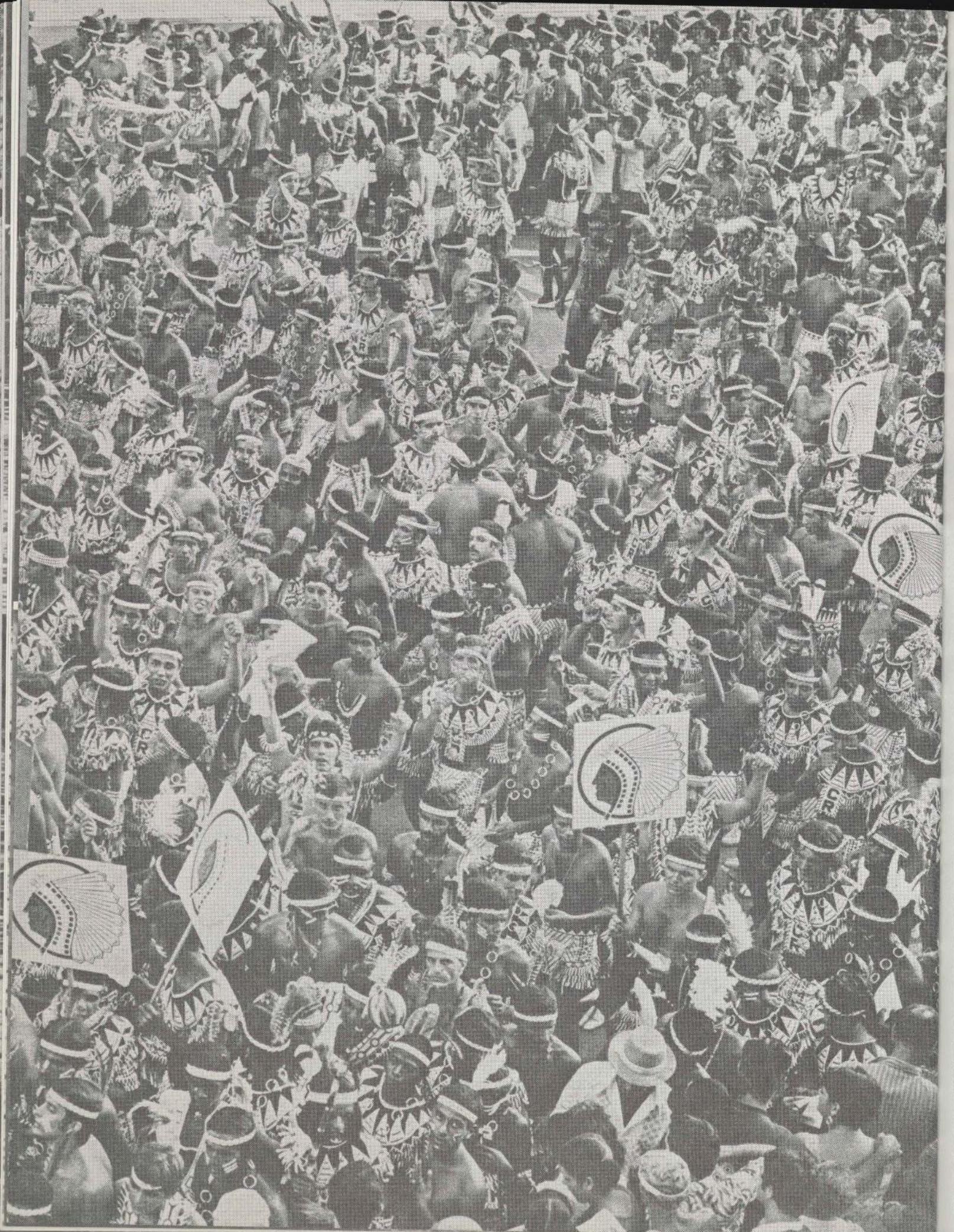
The bare romp, staged by Kayoi Kuasama, a 26-year-old Japanese sculptress, took Museum officials by surprise. Miss Kuasama, who previously staged nude "happenings" on Wall Street and near the United Nations, said the Museum was a place where "you can take off your clothes in good company."

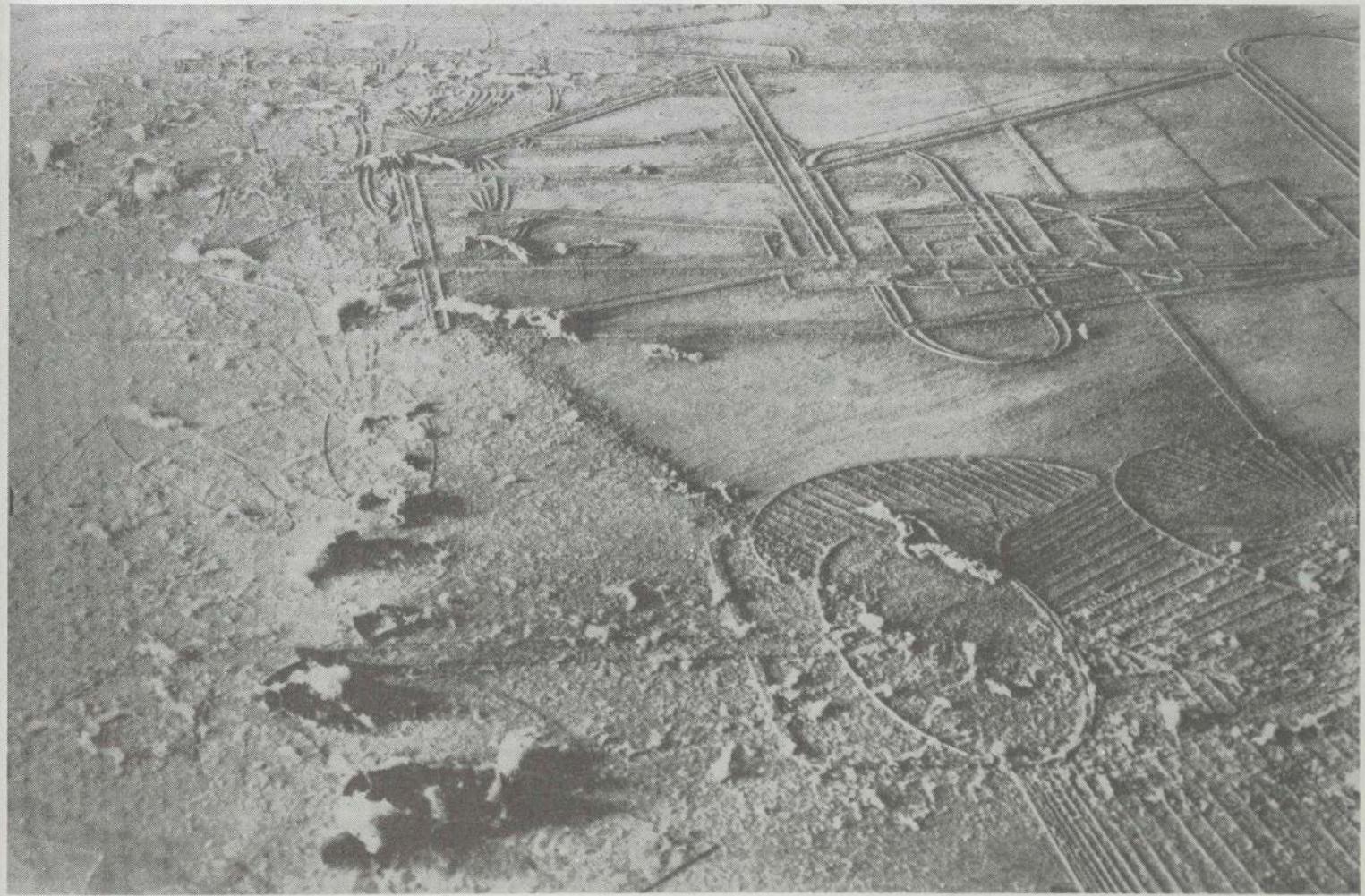
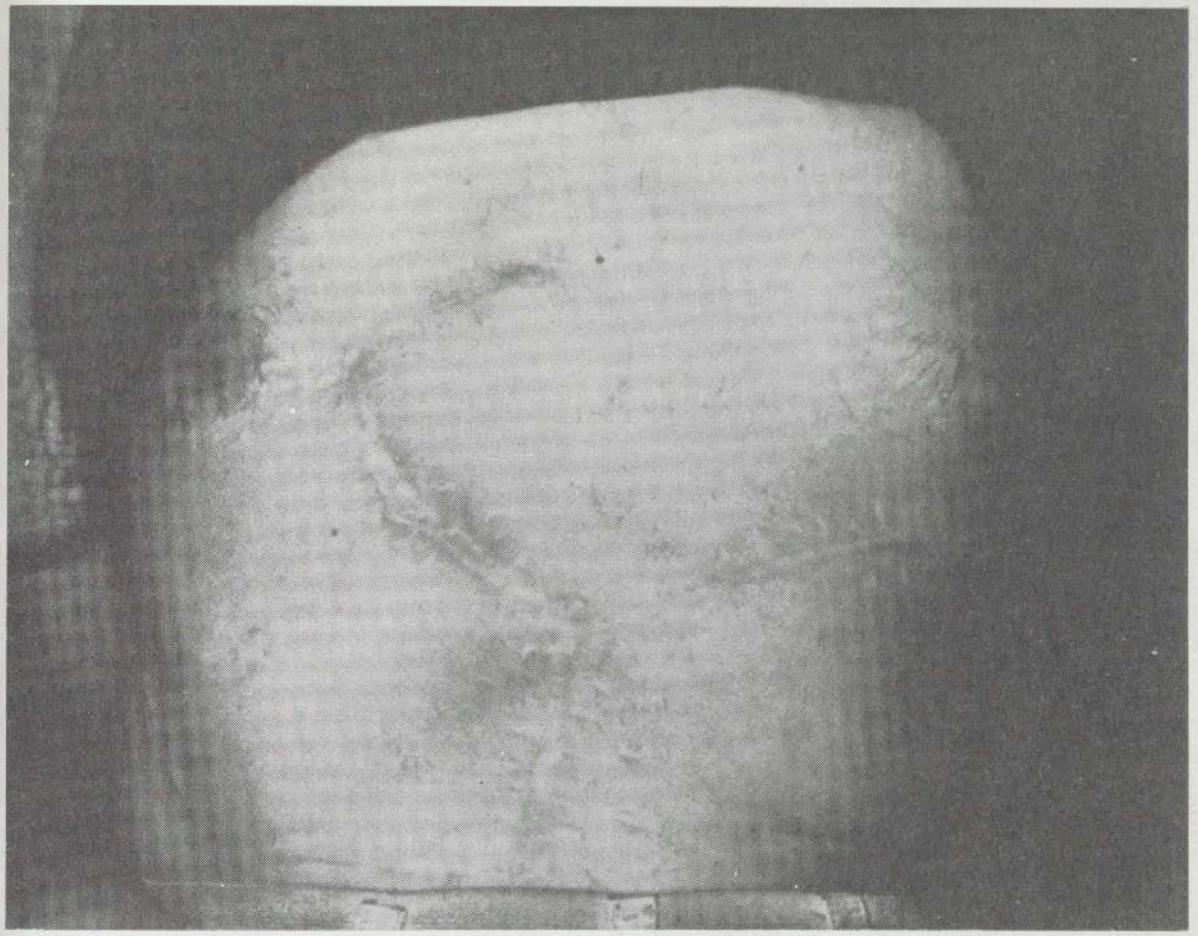
And so her accomplices did, as 200 visitors and an astonished security guard looked on in apparent shock.

As the eight nudes stood in the pool and mimicked their stone and metal companions, Chief Security Officer Roy Williams pleaded with them to get dressed. But the young people held their poses.

Miss Kuasama, who called the museum's lack of modernity. She called it a "museum of modern art."

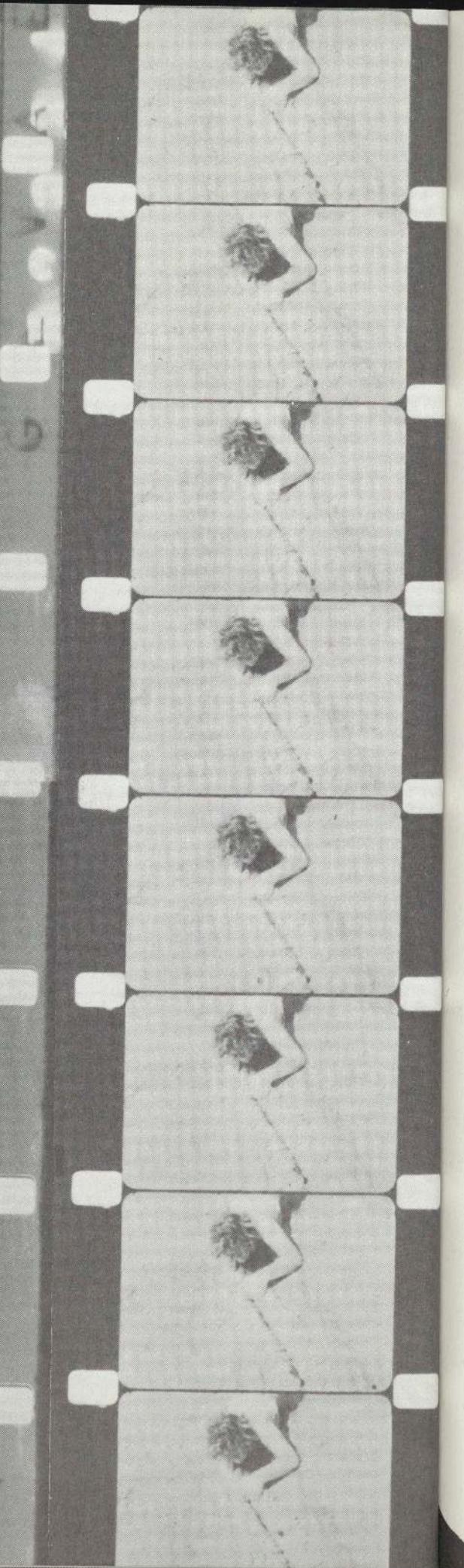
Williams, after 20 minutes, convinced the nudes to dress and leave. As he escorted them from the enclosed garden on West 54th Street, he warned them never to return. (AP)





• Collection 11/61

A S T R A N



This is a partial but representative list of films that reflect many of the concerns and attitudes of the artists represented in the exhibition. Most of the films will be shown in the galleries in the "information machine" during the exhibition, and, for a more careful viewing, in the auditorium. Unfortunately some of the films listed were unavailable because of technical limitations.

Vito Acconci. USA

START. KEEPING UP. CIRCLE. JUMPS. PUSH. FILLING A SPACE. 1969-70. Super 8/silent/color, 3 minutes each

Marc Adrian. West Germany

BLACK MOVIE. 1957-63. Color/3 minutes 18 seconds

Raymundo Amado. Brazil

APOCALIPOPOTESE (GUERRA E PAZ). 1968. Photography and production: Leonardo Bartucci; Music: Caetano Veloso; Dancer: Mangueira. 35mm/sound/color/10 minutes

Siah Armajani. USA

TO PERCEIVE 10,000 DIFFERENT SQUARES IN 15 MINUTES. 1970. 16mm/silent/color/15 minutes

John Baldessari. USA

VIEWPOINT. 16mm/film loop

Barrio. Brazil

Two 16mm films

Robert Barry. USA

SCENES. 1967. 16mm/silent/color and black and white/7 minutes

Gianfranco Baruchello. Italy

COSTRETTO A SCOMPARIRE. 1968. 16mm/sound/color/15 minutes

Joseph Beuys, West Germany. Henning Christiansen, Denmark

EURASIENSTAB. 1968. Producer: Wide White Space Gallery, Antwerp. 16mm/sound/black and white/20 minutes

Mel Bochner. USA

WALKING A STRAIGHT LINE THROUGH GRAND CENTRAL STATION. 1965. Made with Robert Moskowitz. 16mm/silent/black and white/72 seconds

N.Y. WINDOWS. 1965-66. Made with Robert Moskowitz. 16mm/silent/black and white/9 minutes

DOROTHEA IN FIFTEEN POSITIONS. STASIS. 360° x 3. 1970. Super 8/silent/color/3½ minutes each

Robert Breer. USA

66. 1966. 16mm/sound/color/5 minutes

69. 1968. 16mm/sound/color/6 minutes

K. P. Brehmer. West Germany

MADAME BUTTERFLY. 1968. 16mm/silent/black and white/2 minutes

WALKINGS. 1968-70. 16mm/silent/black and white/c. 30 minutes

Marcel Broodthaers. Belgium

LE CORBEAU ET LE RENARD. 1967. Producer: Wide White Space Gallery, Antwerp. 16mm/silent/color (special screen)/6 minutes

Stanley Brouwn. The Netherlands

WALKING IN DIRECTION OF SEOUL. 1970. 8mm/silent/color/3 minutes

Christo. USA

WRAPPED COAST, ONE MILLION SQ. FT., LITTLE BAY - 1969, NEW SOUTH WALES, AUSTRALIA.

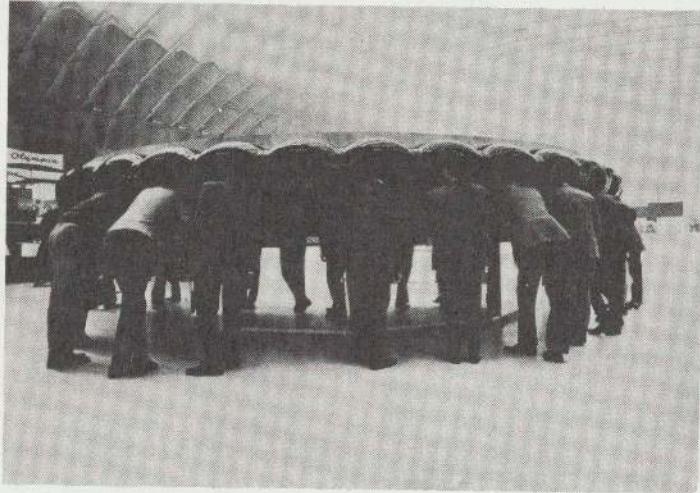
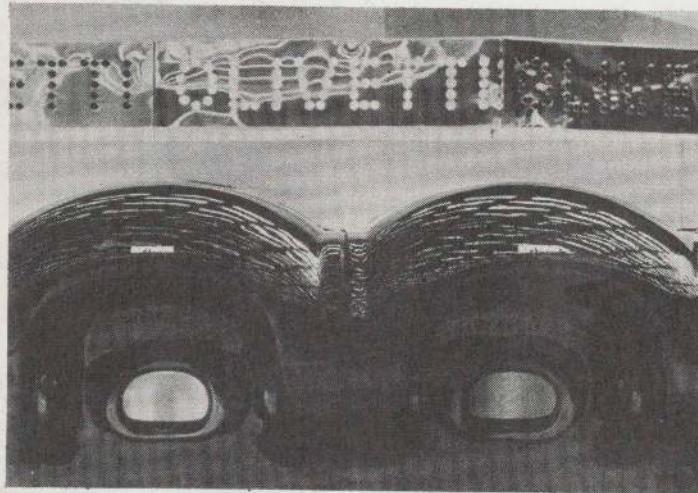
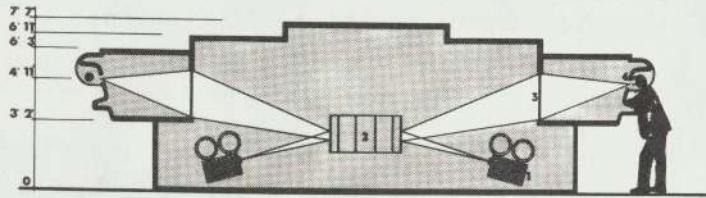
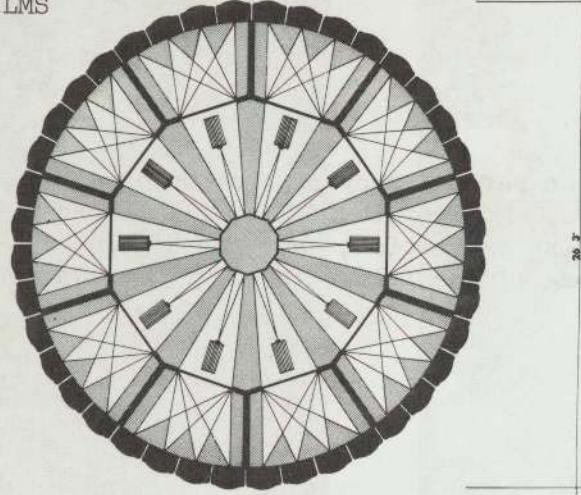
1969. Producers and filmmakers: Michael and Christian Blackwood. 16mm/sound/color

Bruce Conner. USA

REPORT. 1965. 16mm/13 minutes

Hanne Darboven. West Germany

6 BOOKS, 68' - 6 FILMS, 68'



The "information machine" or "visual jukebox" designed by Ettore Sottsass jr.

Walter de Maria. USA

BEDS OF SPIKES. 1969. 16mm/sound/color/9 minutes

HARD CORE. 1969. 16mm/sound/color/28 minutes

François de Menil. USA

THE TITLE. 1970. 16mm/sound/color/15 minutes - 21,600 frames

Erro. Iceland

GRIMACES. 16mm/silent/black and white/45 minutes

Fernsehgalerie Gerry Schum. West Germany

LAND ART. 1969. Objects by: Richard Long, Barry Flanagan, Dennis Oppenheim, Robert Smithson, Jan Dibbets, Marinus Boezen, Walter de Maria, Michael Heizer. 16mm/sound/black and white/38 minutes

Rafael Ferrer. USA

TIMBALES. ICE. BUCKETS. TWIN LINE. CONGA. ROAD STAIN. 1970. Super 8/silent/color/3 minutes each

Robert Fiore. USA

See: Graves, Oppenheim, Sharp

Morgan Fisher. USA

THE DIRECTOR AND HIS ACTOR LOOK AT FOOTAGE SHOWING PREPARATION OF AN UNMADE FILM. 1968. 16mm/sound/black and white/15 minutes

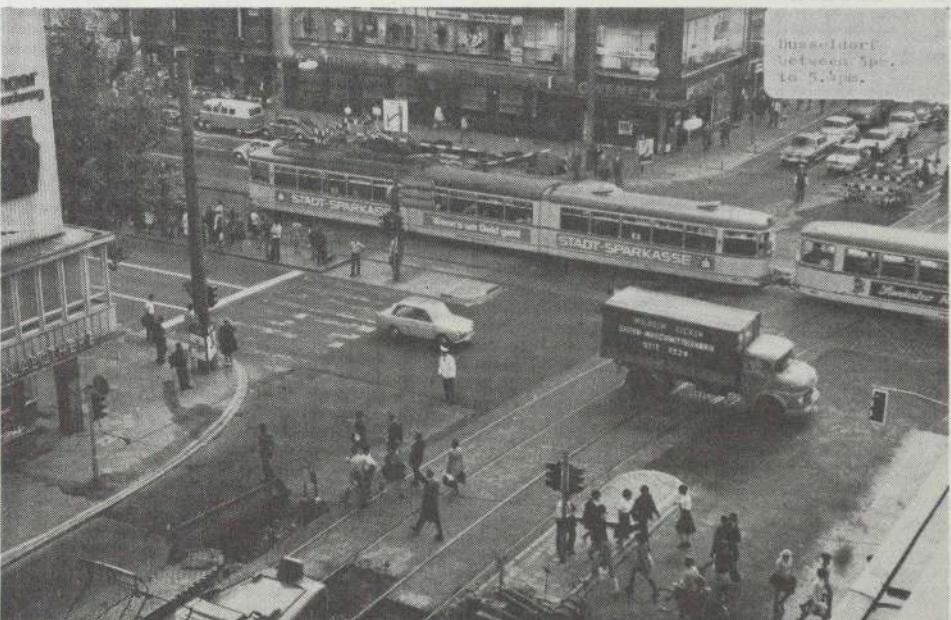
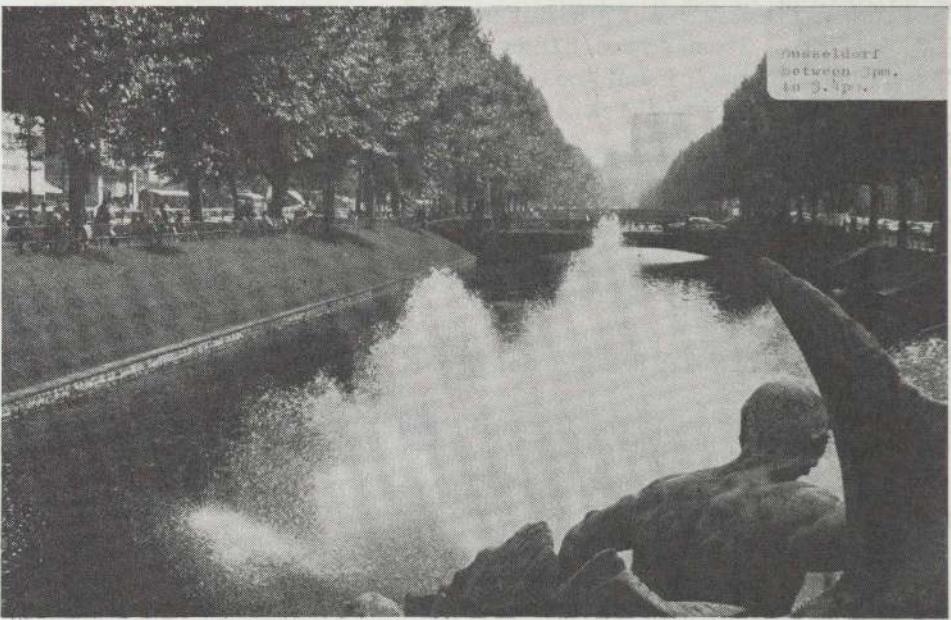
PRODUCTION STILLS. 1970. 16mm/sound/color/11 minutes

Barry Flanagan. England

THE WORKS. 1969. 16mm/silent/black and white/c. 26 minutes

Antonio Carlos Fontoura. Brazil

VER OUVIR. 1967. Photography: David Drew Zingg. 16mm/sound/color/20 minutes



- Hollis Frampton. USA
 SURFACE TENSION. 1968. 16mm/sound/color/10 minutes
 ARTIFICIAL LIGHT. 1969. 16mm/silent/color/25 minutes
 CARROTS AND PEAS. 1969. 16mm/sound/color/5½ minutes
 LEMON. 1969. 16mm/silent/color/8 minutes
 PALINDRONE. 1969. 16mm/sound/color/22 minutes
 ZORNS LEMMA. 1970. 16mm/sound/color/60 minutes
- Ernie Gehr. USA
 WAIT. 1968. 16mm/silent/color/7 minutes
 REVERBERATION. 1969. 16mm/sound/black and white/25 minutes
 TRANSPARENCY. 1969. 16mm/silent/color/11 minutes
 HISTORY. 1970. 16mm/silent/black and white/36 minutes
- Dan Graham. USA
 FROM SUNSET TO SUNRISE. 1969. Photography: Richards Jarden. 16mm/silent/color/c. 4½ minutes
- Nancy Graves. USA
 GOULIMINE. 1970. Photography: Robert Fiore. 16mm/sound/color/10 minutes
 200 FRAMES AT 2½ SECONDS. 1970. Editor: Linda Leeds. 16mm/silent/color/4 minutes
- Ira Joel Haber. USA
 UNTITLED FOR A FEATURE-LENGTH FILM. Super 8 (shown in slow motion)
- Jan Hafström. Sweden
 LE GENIE CIVIL. 1967. Made with Claes P. Soderquist. 16mm/sound/black and white/12 minutes
 ORIENTEN. 1969. 16mm/sound/black and white/18 minutes
- Ken Jacobs. USA
 AIRSHAFT. 1968. 16mm/silent/color/4 minutes
 SOFT RAIN. 1969. 12 minutes
- Erling Johansson. Sweden
 ANIMA MUNDI. 16mm/sound/black and white/15 minutes
- Shelby Kennedy and Donald Whitaker. USA
 THE BRUCE NAUMAN STORY. 16mm/sound/black and white/10 minutes
- David Lamelas. Argentina
 TIME AS ACTIVITY. 1969. 16mm/black and white/12 minutes
- George Landow. USA
 THE FILM THAT RISES TO THE SURFACE AS CLARIFIED BUTTER. 1968. 16mm/9½ minutes
- Standish Lawder. USA
 NECROLOGY. 1969. 16mm/sound/black and white/14 minutes
 11 HORSES. 1970. 16mm/sound/black and white/4 minutes
- Paul Lawrence. USA
 STREET PART B. 1969. 16mm/sound/black and white/2 minutes and 40 seconds
- Alfred Leslie. USA
 LAST CLEAN SHIRT. 1964. Made in collaboration with Frank O'Hara. 16mm/sound/black and white/c. 45 minutes
- Les Levine. Canada
 CRITIC. 1966. 16mm/sound/black and white/30 minutes
 WHITE NOISE. 1967. 16mm/sound/color/14 minutes
 THE LES LEVINE MOVIE. 1968. Photography: Van Schley. 16mm/sound/color/22 minutes
 PAINT. 1969. Super 8/silent/color/7 minutes

Gregory J. Markopoulos. Greece
GALAXIE. 1966. 16mm/sound/color/90 minutes

Paulo Roberto Martins and Jorge Sírito de Vives. Brazil
ARTE PUBLICA. 1968. Script: Pedro Escosteguy; Director of Photography: Affonso Beato; Music: Paulo Machado de Barros; Producer: Totem Filmes. 16mm/sound/color/14 minutes

Tony Morgan. England
MUNICH PEOPLE. 1969. 16mm/sound/black and white/30 minutes

Bruce Nauman. USA
BLACK BALLS. GAUZE. 1969. 16mm/silent/black and white/c. 9 minutes each
BOUNCING BALLS. 1969. 16mm/silent/black and white/c. 11½ minutes
PULLING MOUTH. 1969. 16mm/silent/black and white/c. 10 minutes
Videotapes with sound, 1969: BOUNCING IN THE CORNER. REVOLVING UPSIDE DOWN.
VIOLIN TURNED D.E.A.D. SIP SINC. PACING UPSIDE DOWN. WALK WITH CONTRAPOSTO

Robert Nelson. USA
OH DEM WATERMELONS. 1965. 16mm/sound/color/12 minutes

Group Oho (Milenko Matanović, David Nez, Marko Pogačnik, Andraž Šalamun). Yugoslavia
PROJECTS. 1969-70. Photography: Nasko Kriznar. 8 mm/silent/color and black and white/c. 45 minutes

Yoko Ono. England
BOTTOMS. A BURNING MATCH. A RAPPING EVENT

Dennis Oppenheim. USA
ARM AND ASPHALT. ARM AND WIRE. 1969. Photography: Robert Fiore. 16mm/silent/black and white/6 minutes each
BACK TRACK. 1969. Photography: Anita Thatcher. 16mm/silent/black and white/7 minutes
WRIST. 1969. Photography: Robert Fiore. 16mm/silent/black and white/10 minutes
ARM WRESTLE. MARBLE GAME. 1970. Photography: Steve Griffin. 8mm/silent/6 minutes each
WHITEWATER PROJECTS. 1970. Photography: Steve Griffin. 8mm/silent/color/20 minutes

Luca Patella. Italy
SKMP2. 1968. Featuring Jannis Kounellis, Eliseo Mattiacci, Pino Pascali, Luca and Rosa Patella. Producer: Galleria l'Attico. 16mm/sound/color and black and white/30 minutes

Martial Raysse. France
HOMERO PRESTO. 1967. 16mm/color/10 minutes
JESUS COLA. 1967. 20 minutes
CAMEMBERT. 1970. 16mm

Klaus Rinke. Germany
OPERATION POSEIDON. 1969

Edward Ruscha. USA
BOOKS. 1970. 16mm/sound/color/40 minutes

Lucas Samaras. USA
SELF. 1969. 16mm/sound/color/23 minutes

Van Schley. USA
TRIP. 1966. 16mm/silent (to be accompanied by BEACH BOYS CONCERT)/color and black and white/40 minutes
TAKIS AT THE MODERN, JANUARY 3, 1969. 16mm/silent/black and white/3 minutes
See also: Les Levine, THE LES LEVINE MOVIE; Willoughby Sharp, EARTH and PLACE AND PROCESS

John Schofill. USA
XFILM. 1968. Soundtrack by William Maraldo. 16mm/sound/color/14 minutes

Richard Serra. USA
TINA TURNING and three untitled films. 1969. 16mm/black and white/3 minutes each
UNTITLED. 1969. 16mm/black and white/5½ minutes
UNTITLED. 1969. 16mm/black and white/25 minutes

Paul J. Sharits. USA
RAY GUN VIRUS. 1966. 16mm/sound/color/15 minutes
N:O:T:H:I:N:G. 1968. 16mm/color/35 minutes
TOUCHING. 1969. 16mm/12 minutes

FILMS

Willoughby Sharp. USA

EARTH. 1969. Director: Willoughby Sharp; Photography: Van Schley; Sound: Cimeon-The Silver Apples; Post-production: Martin Andrews and Larry Johnson. 16mm/sound/black and white/10 minutes

ELEMENTAL EVENTS. 1969. Featuring John Van Saun. Super 8/silent/color/30 minutes

PLACE AND PROCESS. 1969. Producer: Van Schley; Director: Willoughby Sharp; Photography: Robert Fiore. Featuring Iain Baxter, Les Levine, Dennis Oppenheim, John Van Saun. 16mm/sound/color/30 minutes

Michael Snow. Canada

WAVELENGTH. 1966-67. 16mm/sound/color/45 minutes

↔ . 1968-69. 16mm/sound/color/50 minutes

Irm + Ed Sommer. West Germany

AMICOTHEK. 1969. 16mm/sound/black and white/10 minutes

Günter Uecker. West Germany

DIE ECKE. 1969. 30 minutes

NAGELFELDZUG. 1969. 30 minutes

Wim van der Linden and Wim Schippers. Belgium

TULIPS. 16mm/color/3½ minutes

John Van Saun. USA

NEW NEW YORK ART. 1968. Made for German Television. 16mm/sound/black and white

See also Willoughby Sharp, ELEMENTAL EVENTS and PLACE AND PROCESS

Andy Warhol. USA

SLEEP. 1963-64. 16mm/silent/black and white/6½ hours

EMPIRE. 1964. 16mm/silent/black and white/8 hours

Robert Watts. USA

89 MOVIES (UNFINISHED). 1965 to the present. 16mm/silent/color and black and white/c. 25 minutes

Joyce Wieland. Canada

LA RAISON AVANT LA PASSION. 1969. 16mm/sound/color/90 minutes

GROUP FILMS

Arte Povera. Italy

Videotape/1½ hours. 1970. Contributors: Anselmo, Boetti, Calzolari, Ceroli, Cintoli, Colombo, de Dominicis, Fabro, Kounellis, Mattiacci, Merz (Marisa and Mario), Penone, Pistoletto, Prini, Simonetti, Zorio

Fluxus. USA

FLUXFILM PROGRAM - SUMMER, 1966 VERSION. 16mm/silent/color and black and white/93 minutes

Week of the Angry Arts against the War in Vietnam. USA

FOR LIFE, AGAINST THE WAR. 1967. Selections from the original three-hour version. Among the contributors: Robert Breer, Hilary Harris, Storm De Hirsch, Leo Hurwitz, Richard Preston, Lee Savage, Stan Vanderbeek. 16mm/silent and sound/color and black and white/38 minutes

Yippies. USA

YIPPIE! MOVIE. 1968. 16mm/sound/black and white/c. 15 minutes

Youth Film Distribution Center. USA

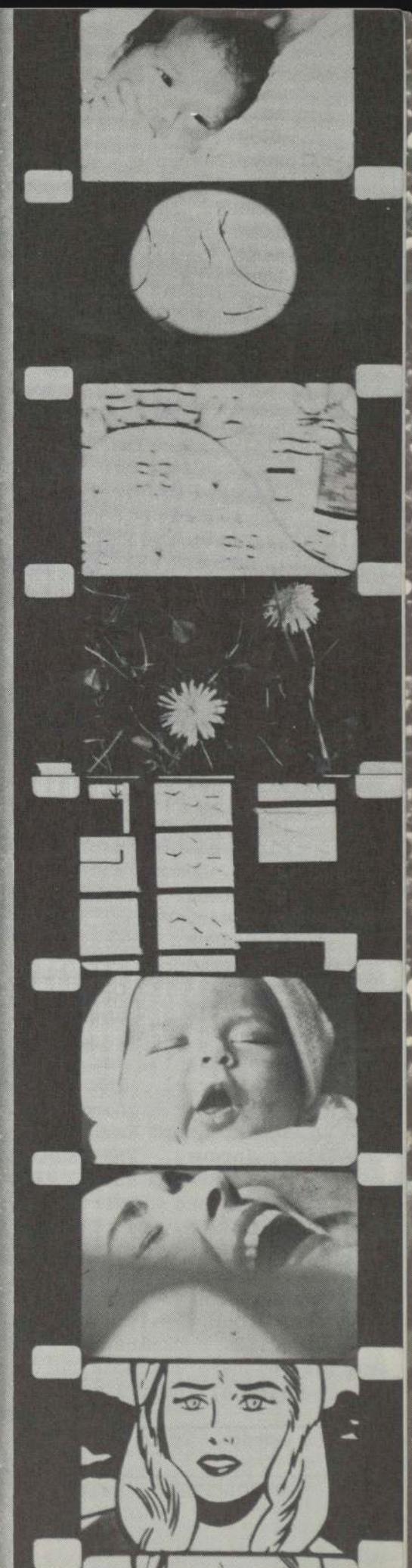
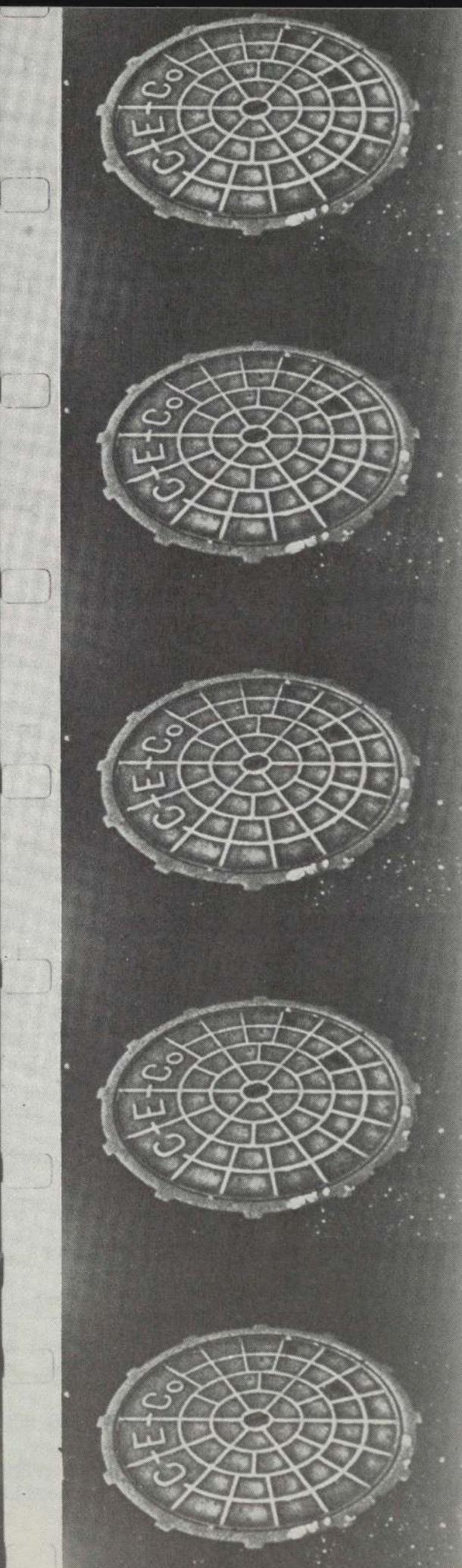
THE MUSEUM HERO. Filmmaker: Alfonso Sanchez. 16mm/12 minutes

YOUNG FILMMAKERS LOOK AT THEMSELVES. Three shorts. Filmmakers: Ira Fabricant, Judith Kurtz, John MacFadden. 16mm/27 minutes

YOUNG FILMMAKERS TALK ABOUT DRUGS. Four shorts. Filmmakers: Raphael Colon, Alfonso Pagan-Cruz and Luis Vale, Alfonso Sanchez, Edgar Sanchez. 16mm/28 minutes

YOUNG FILMMAKERS LOOK AT THEIR WORLD. Four shorts. Filmmakers: Group Effort, Andy Gurian, Eliot Rodriguez, Alfonso Sanchez. 16mm/26 minutes

YOUNG FILMMAKERS EXPERIMENT. Four shorts. Filmmakers: Jose Colon, Josue Hernandez, Paul Tepper, Susan Whyne. 16mm/29 minutes



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A detailed list of articles is available in the Museum Library.

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This reading list is necessarily incomplete. It would be impossible to list all the material that relates to INFORMATION. An equally long list could be prepared for each person mentioned in this book but we recommend most of these publications as essential and important clues to the artists' thinking.

Acknowledgment is herewith made to the following sources for text and material reproduced on the pages indicated. Photographs by the artists, or supplied by them with no other source, are not listed.

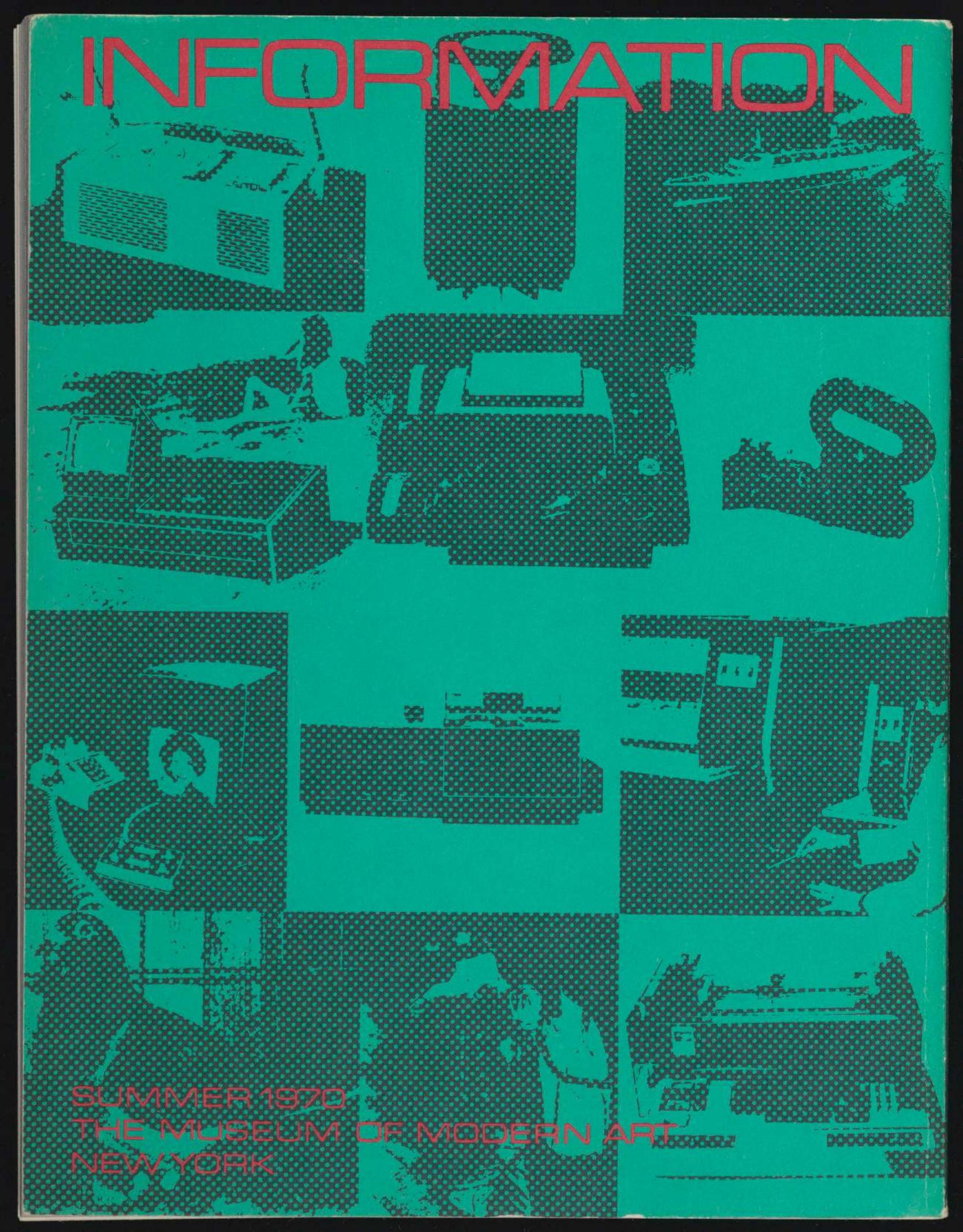
- front endpaper: United Press International Photo
p. 6 Robert Mates and Paul Katz
p. 17 Cesar Carneiro
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