

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 69

FOR RELEASE:

Thursday, July 2, 1970

INFORMATION, an international report on recent activity of young artists, will be on view at The Museum of Modern Art from July 2 through September 20. Selected by Kynaston Mc Shine, Associate Curator, Department of Painting and Sculpture, the exhibition and catalog contain work by more than 150 men and women from 15 countries including artists from Argentina, Brazil, Canada, and Yugoslavia, being shown in this country for the first time.

"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," Mr. Mc Shine says. "Their attempt to be poetic and imaginative, without being either aloof or condescending, has led them into the communications areas that INFORMATION reflects." The only common denominator is that all are trying to extend the idea of art beyond traditional categories.

Several pieces in the exhibition can only be realized with the active participation of people either in or outside the Museum. Stig Broegger (Denmark) has placed low wooden platforms around the galleries and in other parts of the city and metropolitan area; the exhibition will include photographs of people's reactions to these objects -- using them or watching others use them.

Group Frontera (Argentina) has set up a television tape recording booth in the Museum; visitors answer questions and not only become the subject of TV video tape recording, but also watch themselves live and on delayed tape on TV screens in the galleries. "The object of our work is to formulate a theory of the role of mass media in the identification of a society's culture," the Group says. Poems, selected by Giorno, have been recorded and can be heard on phones in the galleries or by calling (212) 956-7032 from anywhere. Hans Haacke will poll Museum visitors. He has provided two voting boxes with photo-electric counters, ballots for each visitor to answer either/or questions referring to a current

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and a chart recording results.
socio-political issue/ Oiticica (Brazil) has constructed a 12-foot high "nest" structure on, and in which, he invites the public to climb, rest, sit. "You can say it is a 'leisure proposition' using different sorts of materials which are not important as such... but in the way they can be used during the exhibition."

Other works consist of documentation -- in the form of photographs, photostats, drawings, or written instructions -- of works that have or have not taken place. Robert Barry describes an event which occurred March 4 when a liter of argon was returned to the atmosphere. For the catalog, he contributes 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."

George Brecht's unrealized proposals, drawn in ink on printed maps, are to move mountains and islands. Displaced - Replaced Mass (1969 Nevada), earth works by Michael Heizer, is projected on the gallery walls at large scale. Part of Walter de Maria's representation is an article on him in Time Magazine (May 2, 1969), "High Priest of Danger," blown up to the scale of one foot to one inch. Hans Hollein has selected various locations (shown in photographs) which he declares as sites for non-building, subterranean buildings, or modifications of the surface.

"The general attitude of the artists in this exhibition," Mr. Mc Shine comments, "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 reaction to our natural and artificial environments... These artists are questioning our prejudices, asking us to renounce our inhibitions and if they

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are reevaluating the nature of art, they are also asking that we reassess what we have always taken for granted as our accepted and cultural conditioned aesthetic response to art. 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 Levi-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."

Joseph Kosuth's One and Three Chairs consists of a photographic enlargement of the chair, a photographic enlargement of the dictionary definition of the word chair, and the actual chair. He says:

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 understood 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."

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.

Randy Hardy presents the elements and results of skipping objects on a pool: photograph of the pool, the actual objects, and a drawing showing the path the objects would

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take. "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 path merges with the pond's surface. The tool cuts the pond. The tool sinks to the bottom of the pond."

Keith Arnatt's nine photographs of himself sinking into the earth ("Self-Burial") were planned to be interspersed in a TV program. "The content of my work is the strategy employed to insure that there is no content other than the strategy," he says. John Latham distilled "Art and Culture," by Clement Greenberg, into a small vial of liquid, which he shows along with letters and other documentation.

"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," Mr. Mc Shine says.

The increasing use of the mail, telegrams, and telex machines for transmission of works themselves and of ideas is represented in the work of many artists in the exhibition. Christine Koslov shows only a telegram; N. E. Thing, Co., Ltd., (Ian Baxter, President), is transmitting images from Canada by telex and telecopier into the galleries during the run of the show, as well as exhibiting 27 photographs of ART (aesthetically rejected thing) and ACT (aesthetically claimed thing).

Art and Project, founded in Amsterdam in 1968, is represented entirely by copies of the Bulletin they publish. Vito Acconci has set up a post office box for all his mail in the galleries which he calls "Service Area." The artist says, "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." New York Graphics Workshop urges visitors to send a self-addressed

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stamped envelope if they wish to receive "something" at the close of the exhibition. Paul Pechter is distributing handbills stating that anyone wishing to locate his contribution -- randomly placed, unlabelled devices -- may receive exact information on their whereabouts by sending him a stamped, self-addressed envelope.

Other artists offer more tangible, but still provocative, objects; Christopher Cook has printed the time and date of different events on nine sheets of paper which have been hung throughout the galleries; Mel Bochner drew a circle in black chalk on a gallery wall and filled it with words and numerals describing its dimensions; Siah Armajani has made visible one computer activity by stacking the total printout of all the digits between zero and one into a 500 pound 9 1/2 foot tall column of 25,974 pages, representing 28,5714 hours of printout time.

More than 40 films, ranging in length from three minutes to eight hours, are shown on Olivetti's "information machine" or "visual jukebox" in the galleries. Under this umbrella-like structure, people stand and watch 40 individual screens. Many of the films will also be shown in the Museum auditorium at noon on Wednesdays throughout the course of the show.

"The films and video tapes in the exhibition are often described as 'minimally structured' which means that the content is non-narrative and that the style, while almost an extension of *cinéma vérité*, is like so much of the other works in the show, simply a method of distributing the visual information that interests the artist," Mr. Mc Shine says.

Among the filmmakers whose works are shown who are not otherwise represented in the exhibition are Amado (Brazil), Baruchello (Italy), Robert Breer, Christo, Bruce Conner, Hollis Frampton, Les Levine, Standish Lawder, Willoughby Sharp (USA).

Each artist was invited to create his own contribution to the catalog. Some, including the critic Lucy Lippard, Art & Language Press, Ian Burn and Mel Ramsden, Yoko Ono, Yvonne Rainer, and Ian Wilson, are represented only in the catalog and not in the show itself.

The International Council of The Museum of Modern Art made the film section of the INFORMATION show possible, while Olivetti lent the machine for the gallery screenings.

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... E. J. Barnes and Co., provided technical aid and advice, J. C. Penney, Co., Inc., provided ...
... expertise and equipment, ITT World Communications provided Telex machines, Xerox Corpora-
... tion, Stamford, Connecticut, provided a telecopier. The New York City Transi

Authority provided space outside the Museum for Daniel Buren's wordless posters.

Additional information available from Elizabeth Shaw, Director, Department of Public In-
formation, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Tele-
phone (212) 956-7501.

... and one hour a 300 pound 9 1/2 inch tall column of 12,375 steel, representing 11 1/2 hours
of painting time.

More than 40 films, ranging in length from three minutes to 15 minutes, will be shown in
Olivetti's "Information Machine" or "Visual jukebox" in the galleries.

Many of the films will also
be shown in a special room on Wednesday throughout the course of the show.

The films in the exhibition are often described as "visually stimu-
lated" and are non-narrative and that the style will remain an

extended visual variety, is like so much of the other works in the show, simply
because the visual information that interests the artist, Mr. Olivetti

is shown whose works are shown who are not otherwise represented in the
exhibition (Canada (Basel), Garbaccio (Italy), Robert Rauschenberg, Jasper Johns)

Wittgenstein (USA).

... was invited to create his own contribution to the catalog. Some films
... Art Language Press, Ian Burn and Mel Ramo, York and London

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... of The Museum of Modern Art would be the first
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INFORMATION

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DEFLECTED FOUNTAIN 1970, for Marcel Duchamp

The aim of this piece is to deflect the stream of water from its vertical path into a trajectory of approximately 45 degrees. The fountain chosen is singularly appropriate because of its simplicity, location, and design. Various solutions to the problem of deflection were considered. A plate of steel to lean over the lip of the octagon, a long I beam with a tripod support, and finally, a rig inside the bronze drum that would control the water flow at its source, all of these were considered and discarded. The use of a rig to deflect water at its source remained the most interesting solution since it eliminated references to the apparatus as SCULPTURE and in turn focused on the task to be performed: how to best deflect the water.

As measurements were taken a better acquaintance with the reality of the fountain was taking place. An important measurement was overlooked and this forced my entering the fountain when the water was turned on at full power. I was accompanied by Dan Schneps. We became interested in testing the pressure of the water and the force needed to change its path. It was possible to deflect the water by joining one's hands together to form an angle, and then by pressing with full strength against the stream of water. We did this many times successfully. Danny suggested an alternate method of deflection which was easier and could be carried out for an indefinite period of time. This method involved sitting on the rim of the nozzle with the left buttock. Very simple, direct, and efficient. That evening I decided after a long conversation with Don Gill to carry out the piece in this most direct manner.

The problem: to deflect the fountain. The materials: my body and the stream of water. The logistics were then quite simple. I would deflect the fountain prior to the show and document it thoroughly with all possible means. Movies, slides, still shots, and sound recordings. This material or parts of it would be available inside the museum.

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I will deflect the fountain on Tuesdays and Thursdays at 1:00 P.M.
for the duration of the exhibition.

With this piece I have reduced the elements involved to a minimum.
It is the simple execution of a task.

Rafael Ferrer
May 14, 1970
Philadelphia Museum of Art

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One-second Drawings

At certain moments in a person's history there may arrive on the scene a piece of information that does something for him as radical as brain surgery, only in reverse. Outside of any foreseen possibility, or of any control one might attempt to apply, this experience may be described as having taken no time, and to have been quite autonomous.

But afterwards there is a new scene, inevitably, bringing a range and relevance and reorganizing strength that informs ensuing activity to such an extent one wonders what it could have been like before.

One of my experiences of this kind was the idea of the spray-gun idiom itself (why did no one see it before?) and another the relevance of books to that idiom 4 years later. Lately, an exact definition of 'least' has given off a stream of semantic definitives and equations that can only be described as a chemical chain-reaction .. science, art, epistemology - they can never be what they were. The Oxford English Dictionary is already obsolete.

The one-second drawings are there to say this, and to pose the questions again.

One of the inferences formed slowly out of the work was the very extensive parts that TIME plays in all this; that they are the only essential element; - how they are misconstrued and how being misconstrued an endless chain of verbal compensations has come about; how artists have come to face these verbal traps where nobody else, commentators included, has been able to do so.

This view may be called 'personal' only in the sense that this is how it first became both obvious and communicable. The idea of Structure in Events, as a total concept, is opposed today only by the habits which language has imposed.

Each drawing is accompanied by a number which signifies an order in which the importance of the various possible 'meanings' of the drawing are designated.

So, if the number 1 stands first, it signifies that the making end of the work, as opposed to the spectator's reception of it, is the main point. If 2, it is the spectator seeing event that it's about. 1 & 2 may have no connection as events, neither is more 'art' than the other, and we accept that both are present in any art work, in some degree, as are the others. 3 signifies the priority of the material, the surface presented, its high-frequency eventstructure, usually 'color', 'texture', 'tone', but here its white/black resonance; and this in the same way may have nothing to do with 4, the change-of-state or movement which is what most people think of by the term event. (one of the misconstructions above). These 'time-signatures' cover the categories of disparate events that are all 'present' simultaneously in a work. There is a fifth one, - 5: The event that is referred to in a work but isn't part of the body of the work's constituents. As 'literary' 5 is loaded with vices and contingent virtues, and it may be qualified with many more sub-categories. But its development here would mean writing a book.

John Latham

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Lawrence Weiner

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

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THE WORLD HAS TOO MUCH ART - I HAVE MADE TOO MANY OBJECTS - WHAT TO DO?

Burn all my paintings, etc., done in past ten years. Have them cremated in a mortuary. Pay all fees, receive all documents. Have event recorded at County Recorder's. Send out announcements? Or should it be a private affair? Keep ashes in urn.

I am a vast cosmos in a tiny dot. Photo all my works with micro-dot process. Place a dot under postage stamps on letters mailed out to friends.

Disassemble all paintings, works, etc. Pulverize, atomize, make into palatable material and mix into food, cookies, etc. Feed to guests at an art event. Recycled art.

What is the smallest space all my works can occupy by the process of pulverization, atomization? Investigate entropy involved. It is lost art energy. Can atomized art be recycled into other artist's works?

ART IDEAS IMPLANTED

Have a hypnotist randomly select an art idea. Be hypnotized. Idea will be implanted and activated by post-hypnotic suggestion and terminated after a pre-established interval. Does art endure by object, by idea? Then ideas can be given pre-determined life. Expendable art ideas.

An artist could be made to do a work by post-hypnotic suggestion. Implant art-ideas by mass-hypnotic on gallery-opening visitors.

Radio-zeitgeist. Have the spirit of the times truly in the air. Broadcast art-ideas internationally. Mail out call numbers and times when on air. Possibly messages could be coded. Or an art T.V. program. There is financial news and sports news, why not art news? Call it ART ROUND-UP. T.V. for content and ideas not media message.

SOME RANDOM IDEAS

Collect old 45 rpm records of pop tunes with a color in the title, i.e. Blue Velvet, Mellow-Yellow, Deep Purple, etc. Arrange chromatically on a juke box. One can choose his own colors, composition, etc.

Describe the contour of a mountain range or group of hills by neon. That is, actually follow the contour so that it can be seen in the landscape.

Paint a landscape (the actual landscape) to look like a painting of a landscape. Paint a mountain or hill to look like Cezanne. Possibly a large clustering of jagged boulders.

BALDESSARI

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exhibition for one room

contain a glass or plastic flask which has been evacuated as totally as possible within a larger flask which has also been evacuated.

place this situation on display with documentation:

'LEAST EVENT AS A HABIT'

documentation:

Eddington: Fundamental Theory

Gregory & Kohsen: The O-Structure (I.S.M.I.1959)

Facsimile, 'earliest known drawing of living memory' (1960)

Paper: The impossibility of setting up an initial situation.

(JL NOIT series)

Sealed books - standard work on physics
standard work on psychology

Slide projector

Photograph of empty space 15" x 12"

Cine equipment and loop.

John Latham

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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.

Ira Joel Haber

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DIAL-A-POEM

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 Primi
Kenward Elmslie
Larry Fagin
Dick Gallup
Allen Ginsberg
Giorno Poetry Systems
Barbara Guest
Brion Gysin
David Henderson
Abbie Hoffman
Lenore Kendel

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

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Time - Information Idea #5

The total state of our physical and cultural context is causal for our present ideas.

If you wish to participate in focusing ideas from this context, select any one of your present ideas.

Record the idea on an information card and put it in the information storage area.

All the ideas on the accumulated information cards will compose this work.

At the end of the exhibition, the artist will de-compose this work by thinking each idea and reducing it until only one general idea remains.

The artist will complete the reduction by recording the final idea and then forgetting it.

The total state of our physical and cultural context will be causal for our subsequent ideas.

Burgy

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INFORMATION

Checklist* (not including films)

Vito ACCONCI. Born 1940, New York. Lives in New York.

SERVICE AREA. 1970. A table, mail, a statement & 4 calendars.

The concept is to use the museum as a post-office box, his mail being forwarded to the museum for him to pick up.

"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 coming to the Museum to pick up my mail."

Carl ANDRE. Born 1935, Quincy, Massachusetts. Lives in New York.

Eight books.

Siah ARMAJANI. Born 1939, Teheran, Persia. Lives in Minneapolis, Minnesota.

NORTH DAKOTA PROJECT. 1969. Photograph and photostats (6 pieces).

Documents of artist's proposal for a tower to be built on the eastern border of North Dakota which will be high enough to cast a shadow across the entire length of the state to its western border.

NUMBER BETWEEN 0 AND 1. 1969. Paper print-out with metal support, 9'7" high x 11" long. Approximate weight 500 lbs. 3 documentary photographs.

Consists of the computer print-out of all the digits between zero and one.

Keith ARNATT. Born 1930, Oxford, England. Lives in Tintern, England.

TV INTERFERENCE PROJECT (SELF-BURIAL). 1969. 9 photographs.

"The individual photographic frames of the self-burial were inserted (in sequence) into the normal running television programmes over a period of one week. Each 'insertion' constituted a four second visual interference (the sound track of the interrupted programme was always continued."

"The idea may be thought of as 'the introduction or overlay of a new (foreign) pattern of behavior into an existing (normal) pattern of behavior."

LIVERPOOL BEACH BURIAL. 1968. 1 photograph.

"One hundred and twenty participants were buried up to their necks, in a straight line, at six foot intervals, below the high tide line facing out to sea."

SELF-BURIAL WITH MIRROR. 1969. 1 photograph.

MIRROR LINED PIT. (grass bottom). 1968 (first executed June, 1969).
1 photograph

"An invisible hole revealed by my own shadow."

MIRROR LINED PIT (earth bottom). 1968 (first executed June, 1969).
1 photograph

MIRROR-PLUG. 1968. 1 photograph.

"The positive, earth filled mirror-lined case, can be dropped into the negative mirror-lined hole. The work may be thought of as a double disappearing act."

ART & LANGUAGE PRESS.

Catalogue only.

ART & PROJECT. Founded 1968. Located in Amsterdam, The Netherlands.

ART & PROJECT BULLETINS (numbers 1 - 23) plus those published during the exhibition - about 27 bulletins in all - on a poster rack.

"Art & Project presents every 4 weeks - by mail - a bulletin-project by a particular artist to about 500 people around the world (selected by the artists and Art & Project)."

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

Painted wood "bips" placed throughout the exhibition in positions related to the occurrence of "bips" in the catalogue.

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

Untitled. November 1969 - March 1970. 2 photographs, and metallic plaque, 3" high x 13 1/4" long.

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Terry ATKINSON.

Catalogue only.

David BAINBRIDGE.

THE LECHER SYSTEM.

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

FIVE SNOW JOBS. 1969. Paper proposal, enlarged and mounted.

CORPUS WAFERS. 1969. Cookies in a cookie jar, recipe, 2 text panels.

"The world has too much art - I have made too many objects - what to do."

"Burn all my paintings, etc. done in the past ten years. Have them cremated in a mortuary."

"...make into palatable material and mix into food, cookies, etc. Feed to guests at an art event. Recycled art."

Michael BALDWIN.

Catalogue only.

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

Work realized in Belo Horizonte, Minas Gerais, Brazil, April 20, 1970. 8 color photographs.

The materials used in the realization of this work are cloth, rope, meat, bone, blood, sanitary paper, dirt, etc.

Robert BARRY. Born 1936, New York. Lives in New York.

INERT GAS SERIES: FROM A MEASURED VOLUME TO INDEFINITE EXPANSION. 1969. Paper.

Description of an event which occurred March 4, 1969, when a liter of Argon was returned to the atmosphere.

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

In accordance with the wishes of the artist, who feels that "intellectual and sensorial decoration seem particularly fatuous at this time" his space (a table) will be used for informative literature of various kinds.

(over)

Bernhard and Hilla BECHER. Bernhard Becher born 1931, Siegen, Germany; Hilla Becher born 1934, Potsdam, Germany. Live in Dusseldorf, Germany.

ANONYMOUS SCULPTURE, COOLING TOWERS. 1961-1970. 30 photographs, 1 photograph of a drawing, 1 text panel.

A series of photographs of comparable utilitarian structures showing great variety of shape and configuration.

Joseph BEUYS.

Catalogue only.

Mel BOCHNER. Born 1940, Pittsburgh, Pennsylvania. Lives in New York.

MEASUREMENT SERIES: BY FORMULA (CIRCLE). 1970. Black chalk on wall.

The size of the circle is determined by the height of the ceiling. Contents of the circle (words and numbers) determined by its various measurements.

Bill BOLLINGER.

Catalogue only.

George BRECHT. Born 1926, New York. Lives in London.

TWO TRANSLOCATION PROJECTS (for the physical world map). 1969-1970. Printed map with ink and wash, 45 5/8 x 73 1/8".

Proposals to interchange the Arctic ice pack with the Antarctic, and to move England closer to the equator.

IRRIGATION OF THE DESERTS WITH ICEBERGS. 1969-1970. Printed map with ink and wash, 41 7/8 x 62 1/2".

TRANSLOCATION OF THE ISLE OF WIGHT ON THE SEABED. 1969-1970. Printed map with ink, 28 x 39 7/8".

Project to move the Isle of Wight westward.

SECTIONING AND TRANSLOCATION OF THE MATTERHORN. 1970. Printed map with ink and wash, 22 3/8 x 30 1/2".

Project to stratify the Matterhorn in order to simplify walking to the top and to provide glacier transport toward Zermatt.

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Stig BROEGGER. Born 1941, Denmark. Lives in Copenhagen, Denmark.

PLACING PLATFORMS. 1970. 8 wooden platforms, photographic documentation of the placement of the platforms to be made.

The artist will place his platforms, similar to our 'skids' in appearance, in various places around the museum and the city. He will then photograph the reactions of the public to the platforms and the uses made of them. This photographic documentation will then be exhibited.

Stanley BROUWN. Born 1935, Paramaribo, Surinam. Lives in Amsterdam, The Netherlands.

Untitled. 1970. 1 card, 4 x 6".

The card has printed on it the following information: the artist's name, address and telephone number. The artist feels that "this project is the potential bearer of millions of other projects: they can write me or phone me; or they might think of writing or phoning me; or they might note my address and send me something, etc."

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

Paper printed at the artist's request, in striped patterns will be seen in place of advertising on the exteriors of New York City Buses in the boroughs of Queens, Brooklyn, Bronx, and Staten Island, through the courtesy of Metro-Transit Sales and the New York City Metropolitan Transit Authority.

Victor BURGIN. Born 1941, Sheffield, England. Lives in London.

"25 ft./2 hours". 1969. 8" x 5" file-card container, 25 index cards, 25 photographs (8" x 5"). Collection Charles and Sandra Harrison, London.

The file-card container was moved in a straight line, a foot at a time, for 25 feet. It was photographed in each of the 25 positions, with an index card from the box placed in front of it. The alphabetical sequence of the cards corresponds to the serial order of the movement. The photographs were then filed alphabetically in the file-card box.

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

TIME-INFORMATION IDEA #5. 1970. Printed paper statement, 15,000 printed index cards, 4 x 6".

(over)

Donald BURGY. (Continued)

The artist feels that "the total state of our physical and cultural context is causal for our present ideas" and therefore requests that the public put any one of their present ideas on record on an index card which is available. He will then collect the cards. At the end of the exhibition the artist will reduce them to only one general idea, which he will then forget.

Ian BURN and Mel RAMSDEN.

Catalogue only.

James Lee BYARS. Born 1932, Detroit, Michigan. Lives in New York.

"JAMES LEE BYARS IS THE POET LAUREATE OF THE UNITED STATES". 1970. Gold leaf stenciled on wall.

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

Untitled. 1970. Drawing and photographs.

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

ASSASSINATION TIMES. November, 1969. 9 sheets paper, located at random through the gallery.

Each sheet of paper (with the exception of the title page) gives the month, day, year and time of an assassination between 1935 and 1968.

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

NOON-TIME PIECE. April 1969. (one work in three parts). 30 color photographs, 5 x 5", calendar, 11 x 14", reading of place, 8 x 10".

A photograph of the sky was taken at noon each day in April 1969. The artist states "A photograph is a 'picture' of the world. A series of photographs is a 'logical-picture' of the world."

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

SOUNDS FROM THE GARDENS OF THE MUSEUM OF MODERN ART. 1970. 4 photographs and a statement.

(more)

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

CENTURY BOOK 00 - 99. 1969. 1 loose-leaf book containing photocopied images on paper, 5 drawings.

Walter DE MARIA. Born 1935, Albany, California. Lives in New York.

Untitled. 1970. Photographic enlargement of page 54 of Time, May 2,

This page contains an article on de Maria entitled "High Priest of Danger."

THE COLOR MEN CHOOSE WHEN THEY ATTACK THE EARTH. 1968. Oil on canvas with metal plaque, 7' x 20'. Collection Mr. and Mrs. Robert C. Scull, New York.

Jan DIBBETS. Born 1941, Weert, The Netherlands. Lives in Amsterdam.

ROBIN REDBREAST TERRITORY. 1969. Ink drawing and small photographs on paper, 39" x 59". Lent by Kaiser Wilhelm Museum, Krefeld, Germany. Collection Walther and Helga Lauffs.

Book documenting the work also shown.

SHADOW PIECE. (THE SHADOWS IN MY STUDIO AS THEY WERE AT 27-7-69 FROM 8:40 - 14:10 PHOTOGRAPHED EVERY 10 MINUTES). 1969. 34 photographs. Collection Alan Power, Richmond, Surrey, England.

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

LAND-SEASCAPE. 1969. Paper, photograph, bracket and sheet metal.

Consists of a statement, a map with an arrow pointing to the spot from which the 'land-seascape' was made, a photograph of the site, and the sheet metal hung at right angle to the wall directly to the right of these parts of the piece.

LANDSCAPE. 1970. 1 statement, 1 photocopy of a map of Nova Scotia with arrow, 1 photograph, 1 sprayed ink drawing.

In this piece the sprayed ink drawing is an abstraction from the landscape.

PORTRAITURE. 1970. 1 statement, 1 photocopy of a personnel form on the subject, 1 photograph of the subject, 1 sprayed ink drawing.

Here the sprayed ink drawing is the abstract portrait.

(over)

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

MOMA ICE PIECE. 1970. 8 tons of ice in blocks.

The Museum Garden easternmost pool will be filled with his largest ice piece to date. It will be photographed periodically during the evening of June 30th. These photographs will then be on view in the gallery as well as a film made at the same time.

DEFLECTED FOUNTAIN 1970, FOR MARCEL DUCHAMP. 1970. 8 photographs.

Photographic documentation of a piece executed by the artist on May 14, 1970, in the fountain of the Philadelphia Museum of Art courtyard, the aim of which was to deflect the vertical flow of water into a path of approximately 45 degrees by the simplest possible means.

Barry FLANAGAN. Born 1941, Prestatyn, Wales. Lives in London.

RING N '66. 1 photograph.

LIGHT CORNER PIECE. Projector, lighting a corner.

Group FRONTERA. Adolfo Bronowski, Carlos Espartaco, Mercedes Esteves and Ines Gross.

"The object of our work is to formulate a theory of the role of mass media in the identification of a society's culture."

To this end Group Frontera has set up a participational situation in which the public becomes the subject of television used on an instrumental level. After being televised alone in a room, answering personal questions put to him automatically, the subject becomes the viewer or himself on a television outside the recording room in the gallery.

Hamish FULTON. Born 1946, London. Lives in Canterbury, Kent, England.

Untitled. 1969. 4 photograph panels.

Gilbert and George. Born in England, 1943 and 1942, respectively. Live in London.

UNDERNEATH THE ARCHES. 1969-1970. Paper (2 sheets).

Contains their biographies and rules for sculptors.

YOURS SINCERELY... 1969-1970. Paper (3 sheets).

Little vignettes from their daily lives.

(more)

Gilbert and George (Continued)

G & G 1969-1970. Paper (4 sheets).

Statements.

All these are published by "Art for All".

GIORNO POETRY SYSTEMS.

4 SILKSCREEN POEMS. 1970. Ink on paper.

DIAL-A-POEM. 1970. 12 Centrex lines, 12 automatic answering sets, 12 jack connectors, 4 telephones installed in the gallery.

The artist will change the poems daily. The public may call (212) 956-7032 and hear a poem, or may pick up one of the four telephones in the gallery and hear a poem.

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

POEM. Schema (1966); Variants to date (1966-1969). Collection of the readers of Aspen, extensions, art and language, Leverkusen catalogue - Konzeption-Conception and End Moments.

The poem consists of the schema and variations on it for an investigation of the number of letters, adjectives, verbs, lines, etc. it contains in the context of the specific page size and paper weight margins and layout it receives in the various publications which print it.

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

POLL OF MOMA VISITORS. 1970. 2 transparent ballot boxes, ballots for each visitor, photo-electric cell and counting device, either-or question referring to a current socio-political issue, chart recording results.

In accordance with the desire of the artist to obtain as accurate a vote as possible the Museum will endeavor to see that each visitor receives only one ballot upon entrance, and none upon reentrance.

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

INFORMATION WALL WORK - 36 PRESIDENTS. 1970. 36 printed papers, and one statement.

"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."

(over)

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

EIGHT POINTS. 1970. Display case with 2 objects (1 wood disc, 1 lead and plastic disc), 1 statement, 1 drawing, 1 photograph.

Concerns the materials for, the process of, and the results of skipping objects on a pool of water.

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

Wall-size projection of DISPLACED-REPLACED MASS. 1970. Walls 14' x 14', 14' x 15', 14' x 14', photograph, and text panels.

Chronology of Displaced-Replaced Mass; 1969. Silver Springs, Nevada.

Three granite masses in cement depressions.

Photographic abstractions of Displaced-Replaced Mass showing five periods from 1969-1970. Complete earth replacement expected 1973.

Surface, depth measurements:

- #1 15' x 5' x 4 1/2' mass
23' x 6' x 5' depression
- #2 18' x 15' x 11' x 4' mass
51' x 16' x 9 1/2' depression
- #3 22' x 11' x 4' mass
42' x 11' x 13' depression

Greatest replacements to surface level:

- #1 30 ton granite fragment
15,000 gallons water
935 tons earth
- #2 52 ton granite fragment
30,000 gallons water
1,875 tons earth
- #3 68 ton granite fragment
55,000 gallons water
3,200 tons earth

(more)

Hans HOLLEIN. Born 1934, Vienna, Austria. Lives in Vienna.

SITES. 1964 4 photographs.

"All the ... photographs were done in 1964 with the purpose to declare them as potential "sites" - either to be left alone as they are (in some instances the "tracks" are from moto-cross racing) or to be slightly modified, transformed by digging trenches, markings of linear nature similiar to the moto-cross tracks or extensions of features (as the rectilinear hole) by accentuating it through additional subterranean and above earth "building"."

Douglas HUEBLER. Born 1924, Ann Arbor, Michigan. Lives in Bradford, Massachusetts.

LOCATION PIECE #28 - New England. 1969. 1 statement, 15 photographs.

LOCATION PIECE # 6 - National. 1970. 1-3 page statement, 15 photographs.

"I might say here that I think my work....if it does set the conceptual models that I intend shifts the 'image' away from 'objecthood' making the 'percipient' the subject of the work."

Location Piece # 6 specifically involves the transfer of the "location" or context of the material as it involves photographs taken by local photographers in various small towns across the country which have been "transferred" to an altogether other location than the small town newspaper for which they were taken - namely, the walls of The Museum of Modern Art.

Robert Huot.

ANONYMOUS WORK. 1970.

Peter HUTCHINSON. Born 1930, London. Lives in New York.

FOUR STAGES AND LOCATIONS OF BREAD MOLD. 1970. Enlarged color photographs, 40 x 50" (in 4 parts).

UL: Test of bread mold after 6 weeks.
UR: 30" x 40" mold growing in studio, photographed after 5 days.
LL: At location near Palisades, New Jersey.
LR: In leaves near Palisades, New Jersey.

PARICUTIN PROJECT. 1970. Enlarged color photograph, 40 x 50".

250' of bread mold at Paricutin volcano, Mexico. The mold was grown under plastic with the use of heat and steam from the volcanic vents. Photograph after 6 days.

(over)

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

FACIAL ANGLE. 1969. Statement and 10 photographs.

Photographs document various facial angles. "As a general principle it may be said that intelligence is proportional to the facial angle."

FALLING. 1970. 6 photographs

A photographic demonstration of a particular kind of motion.

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

EXPOSE YOUR SELF. 1970. Black paint stenciled on wall.

On KAWARA. Born 1933, Aichi-ken, Japan. Lives in New York.

I MET. 1968-1970. 5 books.

A series of books concerning people whom the artist has met during this period of time.

I GOT UP. 1968. Post cards. Collection Konrad Fischer, Dusseldorf, Germany.

Each post card is a different scene of New York, and the time of getting up each day.

Joseph KOSUTH. Born in the United States. Lives in New York

ONE AND THREE CHAIRS. 1965. 1 photograph enlargement of the chair, 1 photograph enlargement of the dictionary definition - chair, 1 chair.

ART AS IDEA AS IDEA. 1966-68. 4 photo-enlarged text panels, 4 small documents, one for each panel.

The texts are 4 dictionary definitions: water, the N object, meaning, and radical.

THE SYNOPSIS OF CATEGORIES (ART AS IDEA AS IDEA). 1968.

THE SECOND INVESTIGATION, CLASS THREE: Physics, V. Mechanics.

FORM OF PRESENTATION: The New York Daily News, The New York Times, The Long Island Star Journal etc.

The following is the text of an advertisement placed by the artist in various non-art publications anonymously, without any additional information:

V. MECHANICS

346. MECHANICS

347. TOOLS AND MACHINERY

348. AUTOMATION

349. FRICTION

(more)

Joseph KOSUTH. (Continued)

THE SIXTH INVESTIGATION (ART AS IDEA AS IDEA). 1969-1970. Proposition Two. Photo-copied pages from a booklet.

Christine KOZLOV. Born 1945, New York. Lives in New York.

Untitled. 1970. 1 telegram.

The telegram, from the artist to the curator of the exhibition, contains no information.

John LATHAM. Born 1921, Africa. Lives in London.

ONE - SECOND DRAWINGS. 1970. 5 sprayed-ink drawings on paper, 1 explanatory text panel.

"Each drawing is accompanied by a number which signifies an order in which the importance of the various possible 'meanings' of the drawing are designated.

LEAST EVENT AS HABIT. 1970. 1 text panel, 1 page of installation instructions.

ART & CULTURE. 1967. Mixed-media. Book distilled to liquid.

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

Untitled. 1970. 6 statements.

Sol LEWITT. Born 1928, Hartford, Connecticut. Lives in New York.

WALL DRAWING, INFORMATION SHOW. 1970. Colored pencil on wall, 4' high x 16' wide.

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

(over)

Richard LONG. Born 1945, Bristol, England. Lives in Bristol.

INFORMATION ABOUT A SCULPTURE IN ENGLAND, Summer, 1970. Photographs.

Bruce MCLEAN. Born 1944, Glasgow, Scotland. Lives in London.

Cildo Campos MEIRELLES. Born 1948, Rio de Janeiro, Brazil. Lives in Rio de Janeiro.

Marta MINUJIN.

Catalogue only.

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

N.E. THING CO. LTD. Formed and named in 1966. Incorporated in 1969.
Six Art and Act works loaned by the National Gallery of Canada, Ottawa.
Eighteen Art and Act works loaned by the N.E. THING CO. LTD. Vancouver,
B.C., Canada.

Transmissions from Vancouver received on telex and telecopier machines situated in the gallery. The Telecopier was loaned by the Xerox Corporation, Stamford, Connecticut.

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

4 Holograms.

NEW YORK GRAPHIC WORKSHOP.

FIRST CLASS MAIL EXHIBITION # 14. 1970. 1 photograph enlargement, 9,000 business envelopes.

The Museum visitors are invited by the wall panel to address on the envelopes available if they wish to receive something from the New York Graphic Workshop at the close of the exhibition.

(more)

NEWSPAPER. Edited by Stephen Lawrence. Printed in New York.

A special issue for the exhibition. One copy will be exhibited, others will be on sale in the museum bookstore.

Group OHO. Formed in 1966. Located in Ljubljana, Yugoslavia.

*

Milenko MATANOVIC. Born 1947, Ljubljana. Lives in Ljubljana.

Untitled. 1970. 2 photographs, 1 drawing.

*

David NEZ. Born 1949, Cambridge, Massachusetts. Lives in Ljubljana.

POINT-LINE/DROPPING A FLARE FROM A HIGH PLACE - 5 SECOND PHOTO EXPOSURE. 1970.

*

Marko POGACNIK. Born 1944, Kranj, Yugoslavia. Lives in Kranj.

Untitled. 1970. 1 drawing.

*

Andraz SALAMUN. Born 1947, Ljubljana. Lives in Ljubljana.

FLAMING ARROWS/NIGHT COMMUNICATION. 1970. 1 photograph.

*

Tomaz SALAMUN. Born 1941, Zagreb, Yugoslavia. Lives in Ljubljana.

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

BARRACAO EXPERIMENT 2. 1970. Wood, burlap, branches, foam mattresses, pillows, silver foil, lights, etc., 12' high x 16 1/2' wide x 21' deep.

This construction relates to some former experiments made by the artist with the design of "nests" and to his BARRACAO EXPERIMENT 1 in Sussex University, England, 1969.

"You can say it is a 'leisure proposition' using different sorts of materials which are not important as such...but in the way they can be used during the exhibition."

Yoko ONO.

Catalogue only.

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

SUNBURN PIECE. 4' x 4'.

PARALLEL STRESS. 4' x 4'.

HAIR PIECE. 4' x 4'.

These works consist of photograph enlargements and documentation and are concerned with various aspects of the human body.

PANAMARENKO. Born 1940, Antwerp, Belgium. Lives in Antwerp.

PROPULLERS FOR PORTABLE AIR TRANSPORT. 1969. 5 drawings.

"The idea, to construct a very small airplane that looks like a portable tape recorder, flies for a couple of hours and weighs around 10 kilograms is now, after a prototype experiment, in a stadium of realization."

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

RAPHAEL URBINAS MDIIII. 1968. Canvas on wood, 2" high x 1 1/4" wide.

Actual size reproduction of the light in the doorway of the temple painted by Raphael in the "Marriage of the Virgin".

Paul PECHTER. Born 1941. Lives in New York.

ART DEVICE NO. 4. 1970. 15,000 handbills describing the device, 3/8" lead plugs in randomly made holes, 1 black rubber floor runner, 3' wide x 7' long.

"An already initiated device which extends so as to include participation in any desired situation."

The handbill states that anyone wishing to locate the randomly placed, unlabelled devices may receive exact information on their whereabouts by sending the artist a stamped, self-addressed envelope.

Giuseppe PENONE. Born 1947, Garessio, Italy. Lives in Garessio.

Adrian PIPER. Born 1948, New York. Lives in New York.

CONTEXT # 7. March 1970. Black notebook with attached pen, text panel inviting anyone to indicate their response to this situation in the pages of the black notebook.

(more)

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

THE LAST FAMOUS WORDS. 1970. Photo-enlarged replica of his book entitled Le Ultime Parole Famose, 1967.

The book is in Italian and English and will be exhibited so that visitors to the exhibition may read it.

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

Alejandro PUENTE. Born 1933, Buenos Aires, Argentina. Lives in New York.

Untitled. 1969. Wood, fabric, pigment powder, liquid paint, paper and plastic.

"Color is the only visual element that has a grammar and syntactic properties of its own. In that sense, we can speak of color as language and analyze or present it according to its particular structure rules. When color rules are given previously (like in color swatchbooks provided by a certain manufacturer) then we should speak of color as code, rather than language.

My work is related to the manipulation of these individual syntactic elements and their materialization. The physical media then becomes unimportant and very specific and relevant at the same time. Unimportant because of its too general qualifications (color can be found everywhere) and relevant because, depending on the specific 'qualities' of the physical materializations, different language combinations can be 'found' or proposed."

Markus RAETZ. Born 1941, Berne, Switzerland. Lives in Amsterdam.

Untitled. 1968-1970. 53 photo-copied drawings of possible projects.

It was the artist's intention that these drawings be available to the public for photo-copying. Unfortunately we were unable to obtain the necessary equipment for realizing this part of the work.

Yvonne RAINER.

Catalogue only.

Klaus RINKE. Born 1939, Wattenscheid, Germany. Lives in Dusseldorf, Germany.

12 CONTAINERS OF WATER LADLED FROM THE RHEIN. 1969. 12 zinc containers, each filled with 60 liters of water from the Rhine, 1 ladle, 1 poster with the names of the cities from which water was taken, 14 photographs documenting the acquisition of the water.

Shipped from Dusseldorf by boat at the artist's request. "I especially like the idea of shipping the Rhine across the Atlantic Ocean on a boat."

(over)

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

EVERY BUILDING ON THE SUNSET STRIP. 1966. Accordion-fold book which opens to 27'. Book of photographs of all the buildings on Sunset Strip.

THIRTY-FOUR PARKING LOTS. 1967. Book with 31 aerial photographs.

ROYAL ROAD TEST. 1967. 62 page book with 36 photographs.

STAINS. 1969. Boxed portfolio of 75 different stains on paper.

REAL ESTATE OPPORTUNITIES. 1970. 21 page book with 25 photographs.

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

PLAN. 1969-1970. 3 drawings, paper on wood.

These drawings constitute a plan "for the organization of outside spaces".

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

UNDERWATER.SOUTH. 1970. A work in 4 parts:

- a) UNDERWATER NATIONAL SECTION. Card file box, 143 index cards with cut-outs, 4 folded drawings in ink, crayon and wash, 1 folded chart in ink and crayon.
- b) TIDE PREDICTION JULY 1970. 21 ink, crayon, paper-cut-out index cards in a plexiglas box.
- c) UNDERWATER SCULPTURE. Crayon and ink on cut-up charts and 102 post cards in plexiglas box.
- d) LOUISIANA BAY. Tinted photographs on canvas, folded.

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

THE SPIRAL JETTY, Great Salt Lake, Box Elder County, Utah. 1970. Black rock, earth salt crystals, red water (algae) and light reflections of sun, length of coil ca. 1500', 15' wide.

8 photo-panels (P: Gianfranco Gorgoni)

Keith SONNIER. Born 1941, Mamon, Louisiana. Lives in New York.

1 video-tape.

(more)

Ettore SOTTASS, JR. Born 1917, Innsbruck, Austria. Lives in Milan, Italy.

Designer of the Olivetti Visual Jukebox or 'Information' machine which is in operation in this exhibition.

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

TO ERIK THYGESEN WITH EVERY GOOD WISH FROM RICHARD NIXON. 1970. 39 photostats and 1 framed photograph.

Title is based on the photograph which is so signed.

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

Untitled. 1970.

Guiherme Magalhaes VAZ. Born 1948, Minas Gerais, Brazil. Lives in Rio de Janeiro, Brazil.

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

Untitled. 1970. 1 television set to be turned on to stock market programs and mathematics classroom programs only.

Jeffrey WALL. Born 1946, Vancouver, B.C., Canada. Lives in Ruislip, Middlesex, England.

LANDSCAPE MANUAL. 1970. Booklet.

Lawrence WEINER. Born 1940, New York. Lives in New York.

TRIED AND TRUE. 1 statement.

The statement is as follows:

- 1) The artist may construct the piece
- 2) The piece may be fabricated
- 3) The piece need not to 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.

3 Booklets.

Ian WILSON.

Catalogue only.