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.
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 Brogger
Stanley Brown
Daniel Buren
Victor Burgin
Donald Bury
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
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Paul Pechter
Giuseppe Penone
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Michelangelo Pistoletto
Emilio Prini
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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
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
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 communi-
cations 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 perti-
nent 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 continu-
ously 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.


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.
Artists

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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
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 CONTENT OF MY WORK IS THE STRATEGY EMPLOYED TO ENSURE THAT THERE IS NO CONTENT OTHER THAN THE STRATEGY.
Art-Language
Edited by Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell
American Editor Joseph Kosuth

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Art-Language is published three times a year by
Art & Language Press 26 West End, Chipping Norton, Oxon., England, to which address all mss and letters should be sent.

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"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

address art & project

4-2-2 4.2 1970:
tokyo
3-chome, hiroo
shibuya-ku

drukwerk/
printed matter

aan/to

yutaka matsuzaw
<table>
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<td>DEATH FOR ONE</td>
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</table>
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
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
MEASUREMENT SERIES: BY FORMULA (CIRCLE)
Size: Determined by installation
Medium: Black chalk on wall
Bill BOLLINGER
Born 1939, New York
Lives in New York
PLACING PLATFORMS


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
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
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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.

Contents

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

Donald Burgy
March, 1969
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 (i.e. instances of use of the proposition) means that any analysis presupposes that "art-object" is existent and a given entity. The shortcomings 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, i.e. 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 desirable, 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, i.e. 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
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.
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.

In 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 on Manhatta's dime 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 beyond earthworks into a new idiom that is easily the most alarming yet. During the show, more than 2,500 visitors came to tiptoe 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 Bed of Spikes lies not in the abject danger that it symbolizes 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 collection of even more horrific art.

GRAPHICS

Unknown Masters in Wood

Just as U.S. servicemen and college students tuck pictures of Raquel Welch or travel posters on their walls, so merchants and tradersmen 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 has 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 architecture 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, insinuating 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-
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

Signature

Jan DIBBETS
Born 1941, Weert, the Netherlands
Lives in Amsterdam, the Netherlands
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
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 programming 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?
Hamish FULTON
Born 1946, London, England
GILBERT and GEORGE
THE SCULPTORS
present
UNDERNEATH THE ARCHES
(The most beautiful sculptors you have ever seen)

Gilbert was born in a small Dorset village in September of 1943. He is the son of a stonemason and began working as a stonemason at the age of 15. His first sculpture of note was a head of a sheep and he sold it for £2.50.

George was born in 1942. His father was a stonemason, and George was sold his first sculpture at the age of 15. His first sculpture was a head of a sheep and he sold it for £2.50.

This sculpture view is George and Gilbert's most important view. It brings to life the rich impressions of London life, its skyscrapers and multi-coloured sunsets, the houses of parliament, Big Ben, Old Father Thames. This view stands for Gilbert and George's sculpture a world of beauty and happiness of the new age of joy and laughter of children, of colour and the sweetness of shape. A world of feeling and melody, a serene better world, a world of delights, dreams and hardening across of looking and living and a world complete, all the world as art galleries.

THE LAWS OF SCULPTORS
1. Always be smartly dressed, well groomed, relaxed, friendly, polite and in complete control.
2. Make the world 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 don't leave your bench for long.

Relaxing sculpture took place on a Soho rooftop. 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, art-relaxing art comes to you with a greater simplicity, clarity, beauty, reality, feelingness and life.

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 RAINS AND SLEEPING WHEN IT'S FINE, WE HEAR TRAINS RATTLE BY ABOVE. PAVEMENT IS OUR PILLOW NO MATTER WHERE WE STRAY, UNDERNEATH THE ARCHES WE DREAM OUR DREAMS AWAY.

May we describe to you with picture and word a sculpture which began on the last Saturday in November of 1969? We had just made some cocoa when it began to snow. We positioned ourselves at the window and we began to look at ourselves. We had just been interviewed by a critic, and we were taken into a sculpture of overwhelming purity and peace. A rare and new art-piece. We thank you for being with us for these few minutes.

Best Wishes from,
"ART FOR ALL"
27 FOURNIER STREET, LONDON E1, ENGLAND
TEL. 01-2470161
We would honestly like to say how happy we are to be sculptors.

Gilbert and George

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

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

Gilbert and George

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

Gilbert and George
Seale was brought back with adhesive tape over the cloth gag and again manacled to the chair.
MORE THAN 3 MILLION BEEF CATTLE ARE WAITING ON THE NATION'S RANCHES AND IN THE FEED LOTS TO BE TURNED INTO STEAKS AND HAMBURGERS. AND IN THE FEED LOTS AND IN THE FEED LOTS AND IN THE FEED LOTS. ON THE NATION'S RANCHES ON THE NATION'S RANCHES ON THE NATION'S RANCHES. SIX MILLION SIX MILLION SIX MILLION BEEF CATTLE BEEF CATTLE BEEF CATTLE. MORE THAN MORE THAN MORE THAN.
“March 31, 1966”

1,000,000,000,000,000,000,000,000.00000000 miles to edge of known universe
100,000,000,000,000,000,000,000.00000000 miles to edge of galaxy (Milky Way)
3,573,000,000.00000000 miles to edge of solar system (Pluto)
205.00000000 miles to Washington, D.C.
2,850,000,000 miles to Times Square, New York City
386,000,000 miles to Union Square subway stop
118,200,000 miles to corner 14th St. and First Ave.
3,670,000 miles to front door, Apart. 1D, 153 1st Ave.
2,160,000 miles to typewriter paper page
700 miles to lens of glasses
98 miles to cornea from retinal wall
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: ______________________
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
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.

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.
MOLD PIECE

Blowup of red bread mold from Peter Hutchinson's Paricutin 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 Paricutin by the artist, regrown and photographed in New York.
"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."

EXPOSE YOURSELF
"ONE MILLION YEARS"

All the Information of Mankind on the Earth
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

LCLO01 PIC KM NEW YORK NY 16 502P EST
KYNASTON MO SHINE
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 (RS-69)

(1) Telegram containing no information. (2) Presentation/Non-Presentation-
Reproduction from art news at the N.Y. cultural center. (3) Information: 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 cables sent during the exhibition supplying information about the amount of concepts rejected during that time. (5) Figurative work which is a listing of everything eaten for a period 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 leader-16 mm-100 feet. (10) Film no. 1 all black (exposed) 8mm-100 feet. (11) Practice project, learning 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
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 PAN EXTENDING DOWNWARD FROM A RE-ENTRANT IN THE MESA WALL.

RESIDUAL ACCUMULATIONS OF COARSER PARTICLES FROM WHICH THE FINER MATERIAL HAS BLOWN AWAY.
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.
ABSENCE: 1) withdrawal, nonexistence, nonresidence, nonpresence, nonattendance, disappearance, dispersion. 2) emptiness, void, vacuum, vacancy, 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 Fox, 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, uninhibited, 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

*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 Bartholme, 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.
Barthelm: Barthelm, Barthe, Barth, Bart, 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.).
BOULANGER, BILL.

"New the dress is almost all gone, for the natural history and the tech-poesy was
reunited to Europe on his recent trip there."

(Blumenfeld, Alf. "Bill Boulanger." Art News, v. 67, no. 9, January
1969, p. 12.)

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

"L'ensemble reposa sur quatre pilers implants dans une piece d'eau."

(----- ---. "Pavilion Nederlands: Van Den Broek et Bakema C. Wielker,
Inhulzen." 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. "O! Brown and Penland." Craft Horizons, v. 29,
no. 3, May-June 1969, p. 67.)

BUREN, DANIEL.

"The beholder will have had no more than the illusion of communication." (Claire, 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 user.'
attitudes towards materials is an art system 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, split in inexplicable production from the cybernetic communities of industry." (Burton, Victor. "Situational aesthetics." Studio, v. 178, October 1969,
p. 119.)

BURGOY, 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. 20.)

BURN, JAN and RAMSDEN, MEL. see: BUREN, CALVIN.

"Adela Sarnada, who championed city 'Summering Project' funds into scaffolding, paint
and fans of $500 per mural, stress the impact of those 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 vital and, well, strident.'" (Key, Jane Holtz. "Artists as social revolutionaries." 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. 17.)

CABALLA, JORGE. see: CABRANCA, VINCENZO.

"Non è quello possibile, di fatto associato a uno slogan di invenzioni fisiche del mondo dell'architettura cariche spesso di indiziamenti di stupendi
e utili magonuoli con le poiché l'opera è tale e valida risuole a mantenersi sino
al livello attuativo dopo essere mirante e sostanziale con le difficoltà del sistema."


COOK, CHRISTOPHER. see: COOK, BRIAN F.

"It's 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 Etchsons bronze statues." Metropolitan Museum
Journal, v. 1, 1946, p. 170.)

CUTFORD, 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. "Garde, Kiltullen, and the Byzantine tradition on

DARBOVEN, HANN. see: DARBOURNE and DARKE.

See illustration.

HARDY, RANDY. see: HARDY, HUGH.

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


HEIZER, MICHAEL.

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


HOLLEIN, HANS.

See Illustration.

(Hollein, Hans. L'Architecture d'Aujourd'hui, no. 140, October 1968, p. xiv.)

HUBERT, DOUGLAS.

"Barry."


HUTCHINSON, PETER.

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


KAHN, STEPHEN.

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


KALTENBACH, STEPHEN.

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

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

KAWAMURA, see: KAWASHIMA.

"There 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."


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.


LEVA, BARRY.

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


LEWIT, 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 1969, p. 21.)

LONG, RICHARD. see: LONGHI, PIETRO.

"Later, with the exception of L’Elefante (Selon Collection), an animal which had been seen in Venice in 1774, the Carnevalli Colonna A Carte of 1775 (Paulucci Collection), the mention of a Confessione exhibited at the Fiera della Sensa by Longhi in 1779, the only references are to portraits."


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.)

MEIRELES, 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."


MINUJIN, MARTA.

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

(Morgan, 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 unheated light bulb is the father, tired, rigid, mourning.’"

(Pig for the 557,087 at the Seattle Art Museum. Artforum, no. 8, November 1969, p. 66.)

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

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

(Books, C. and J. Miller. Studio, no. 175, April 1969, 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."


GROUP OH. see: OCHIQUIST, JOHANNES.

"It 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."


ONO, YOKO.

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

"It's a Hopper," Hirshhorn said.

"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."

"Weiner. Materials."

"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."

"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."

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

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

"They seemless visual whirling concentrates the mind and eye in a curious way.

"Weinberger, Lawrence. see: WEINER, LAWRENCE."

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

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

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"It's a Hopper," Hirshhorn said.

"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."

"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."

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

"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.'"

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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,”
Artscanada, v. XXVII, no. 129/139, 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,”
Artscanada, 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. CXI, 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?

...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 elec-
tric age with its return to inclusive experience threatens their idea of self.

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.

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.
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 1159146118420

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.

13312218114 171914
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, sixteenth, 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, 1/4 feet square

BOWLING GREEN, BATTERY PARK, NEW YORK. 1969. Turf, 20 x 40 x 4 feet
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 ½ leg missing piece.
434. Walking man with head, arm & ½ 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).
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.
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 disinfectected 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 disinfectected 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

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

MINUPHONE, Howard Wise Gallery, New York, 1967
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 corner 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."

Reprinted from Art and Literature, 11 (Lausanne, Switzerland), Winter 1967
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.

PHOTO-VSI (FRONTAL VIEW AND 90° VIEW). 1969
VSI - Visual Sensitivity Information, N. E. Thing Co. Ltd. Terminology
THINKING RE: CONCEPTS, ART (IF THAT'S THE PROPER WORD), COMMUNICATIONS, MEDIA, ANYTHING

Definitions:

1. 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. 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, telexcopier, telex, phone, telegram, letter, videophone, conversation, Telesat, 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 10,312.)

Photos picked at random from the 140 showing various locations around the circular walk. September 26, 1969
President seated at telex carrying out 50,000-mile transmission

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.

Note:

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

Double arrow \( \leftrightarrow \) 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

HOLOGRAMS (MAKING FACES). 1968. Photographic image on glass, 8 x 10 inches
The New York Graphic Workshop announces its FIRST CLASS MAIL EXHIBITION #14 from 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

Milenko HATANOVIČ, 1970
intercontinental project america—evropa
simultaneously the 4 members of oho, 2 in new york city in usa, 2 in ljubljana in yugoslavia, looked at the sun and dropped from the height of 10 cm a match stick on a piece of paper.
David George NEZ
Born 1949, Cambridge, Massachusetts
Lives in Ljubljana, Yugoslavia

1. The two basic circuits
   A. ab, ac, cd, bd
   B. ab, bd, cd, ac
   C. cd, ac, ab, bd
   D. cd, bd, ab, ac

2. The two basic circuits
   A. ab, ac, cd, bd
   B. ab, bd, cd, ac
   C. cd, ac, ab, bd
   D. cd, bd, ab, ac

3. Horizontal selection
   A. ac, ab, bd, cd
   B. bd, ab, ac, cd
   C. ac, cd, ab, bd
   D. cd, bd, ac, ab

4. Vertical selection
   A. ac, ab, bd, cd
   B. ab, bd, cd, ac
   C. ac, cd, ab, bd
   D. cd, bd, ac, ab

5. Diagonal selection
   A. ac, ab, bd, cd
   B. ab, bd, cd, ac
   C. ac, cd, ab, bd
   D. cd, bd, ac, ab

Group OHO

1. A
2. B
3. C
4. D

Units A, B, C, D

A grid marked off on floor units A, B, C, D presented by four identical cubes. Raster marked on floor. Group OHO.

a grid marked off on floor units A, B, C, D presented by four identical cubes. Raster marked on floor. Group OHO.
Group OHO

Marko POGAČNIK
Born 1944, Kranj, Yugoslavia
Lives in Kranj

MARKO POGAČNIK, 1970
projekti grupa OHO
projekti grupe OHO

5.1-technikalna relacija (kako) (2)
tentical relation (how)
2-4-materialna relacija (kaj)
material relation (what)

6.1-sistematlo-
sistematlo-
1.rationalo-
rationalo-
2.senzibilno-
senzibilno-
3-intuitivno-
intuitivno-

7.1-sistematlo-racionalo selekcija
1.sistematlo-intuitivna selekcija
2.senzibilno-intuitivna selekcija
3.senzibilno-racionalo selekcija

8.1-1.sistematlo-racionalo selekcija
2.sistematlo-intuitivna selekcija
3.senzibilno-intuitivna selekcija
4.senzibilno-racionalo selekcija

9.1-kvadrat izvensvetne koncentracije
out-of-world concentration quadrates
2.kvadrat evetne koncentracije
world concentration quadrates
3.kvadrat grupne koncentracije
4.kvadrat individuala koncentracije

10.1-izvensvetna sfera
out-of-world sphere
1.svetna sfera
world sphere
3.grupna sfera
group sphere
4.individuala sfera
individual sphere

11.1-sistematlo-racionalo vloga
1.sistematlo-intuitivna vloga
2.senzibilno-intuitivna vloga
3.senzibilno-racionalo vloga

12.1-Marko Pogacnik
1.David Hez
3.Andraz Salamun
4.Milenko Matanovid

13.1-popoldel (1.-6.)
general part (1.-6.)
2.projektgrupa OHO (13.)
3.resni del (6.-12.)
particular part (6.-12.)

100
Group OHO

Andraž ŠALAMUN
Born 1947, Ljubljana, Yugoslavia
Lives in Ljubljana

ANDRAŽ ŠALAMUN, 1970
1. železna krogla, 3 kg
2. medenina obroi
3. železna cev
6. vijak

ANDRAŽ ŠALAMUN, 1970
2. metalna okrogla brašnica
3. železna cev
Iron pipe
Screw
Group OHO
Tomaz SALAMUN
Born 1941, Zagreb, Yugoslavia
Lives in Ljubljana, Yugoslavia

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

I am not here representing Brazil; or representing anything else; the idea of representing-representation etc... I was ever tropicalism was a tentative to create a synthetic face-Brazil; tot image lacks of a dimension "more than that of representation"; but i am no interested in that anymore. 

The achievements of tropicalism have been individual ones, dissolution and distortion have taken over; Brazilian reactionary-brainwashed state of things acts as a reverse lens towards tropicalism; conservative principles and ideas are imposed, disguised as "tropicalism"; the idea of a new "ism" is already a distortion; tropicalism was 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: 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 & develop 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 let 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-proposal as SUSTERRANIA: an open plan that can be expanded, etc...
Dennis OPPENHEIM
Born 1938, Mason City, Washington
Lives in New York
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

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**DRAW CIRCLE**

Name:
Age: Sex: Male Female
Occupation:
Please check the following data:
1) I like to draw circles.
dislike
dislike
2) I have always drawn circles
never well.
3) I was a better circle-
now.
drawer in the past.
when I was (age).

Other comments regarding your circle experience:

Send to:
YOKO ONO
EMPIRE STATE BLDG.
N. Y. C. 1, N. Y.
PANAMARENKO
Born 1940, Antwerp, Belgium
Lives in Antwerp

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
(6 m x 3) 2 m. high. It looks fantastic!

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

RAPHAEL URBINAS MDIII

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
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) --> (C). An art product (Pa) is defined as any product (P) which is presented in an art context.

---> is transformed into

System I

(I) --> (C) --> (Pa)

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

System II

(I) --> (C; Pa) <--

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

System III

(I; Pa) <-- (C)

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

In each of the above systems, (I) --> (C) is antecedent, (P) or (Pa) 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
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).
Markus RAETZ
Born 1941, Berne, Switzerland
Lives in Amsterdam, the Netherlands

This wire must be routed to the room at a distance of your own choice.
MARKUS RAETZ 1965

Faster between two elevated points A and B, a rope is drawn in a way that the distance is longer than human capacity.
MARKUS RAETZ 1969

Headphones
Amplifier
Soundproof room

Silence piece
Created by a specially developed 70:30 layer of 10m x 10m x 20m.
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 therapy 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 adjoints" by Deborah Hollingsworth

Film by Jack Arnold (The Incredible Shrinking Man)

Michael Fajans (Connecticut Rehearsal)

Paul志 (Line)

Sound supervision by Gordon Mumma

PEN THE AUDIENCE IS INVITED TO GO TO ANY OF THE THREE PERFORMANCE AREAS AT ANY TIME. HOWEVER, PLEASE DO NOT WALK AROUND THE MAIN PERFORMANCE 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 mini-sculptural work by Robert Morris. It has altered and accumulated very gradually since its original presentation as a 20-minute collection of material at the Institute in March 1969. It was there that I first attempted to invest and touch new material during the performance itself. What evolved was my effort to examine what goes on in the subversal - or working-out and refining - process that normally precedes performance, and grow sharper the necessity to make a clear-cut separation between these two phenomena. A curious by-product of this change has been the enrichment of the dynamic interactions in the group and the beginning of a realization on my part that visceral controls that I have clung to are becoming obsolete; such as doing a sequence of events and the precise manner in which to do everything. Most significant is the fact that my decisions have become increasingly less dependent on responses of the individual members. 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 none other than my own, or to the manner in which we have come to work together, i.e., freely exchanging opinions and speculations about the work as it develops.

I gratefully acknowledge the assistance of the Foundation in the form of a fellowship, which during permitted me to work uninterrupted by the fact that I normally do not make a living at what I do.

Yvonne RAINER
Lives in New York

Indicatory 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 nonverbalizing, repeating, arguments, etc. (may be rehearsed at an earlier date) or may be "not having been performed, in which case all the "nights" may not have been worked out for, "working out".

2. Run-through: Polish performed 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 "behaviour" kind of activity. It can resemble "rehearsal" and may involve "teaching".

4. Surprise: 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.


b. Choreographed: behavior that has been observed, then learned, edited, or stylized prior to performance.
A selection of roles and metamuscular conditions affecting (though not always visible during) the execution of physical feats.

3.

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

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

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

Excerpts from correspondence with group 11-69, 1-70

"...I am ready to accept total freedom of 'response'. At this moment I have no reservations about allowing people to 'alter' my material or introduce their own. This is concurrent with my reservations: I give permission to you all to do either of these at your own risk i.e.: you will risk incurring the veto - and I could upon all of you the same right - to be true to my work, or to my enthusiasm or negative bearing in mind the natural precedence and priority of my material.

"...in doing your own thing - one chance per person per performance. I'm still feeling riddled with spoken material. I don't think that this... works. Now I have narrowed it down to commenting directly on the action (instructions, comparison with previous performances or reciting learned material...). The Brando idea still lures me - but I don't think that this... 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..."
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

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

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
ORGANIZATION OF THE COURTYARD SPACE OF THE LUNDS KONSTHALL, SWEDEN. October 1967
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
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 1,000,000,000 friends.
Erik THYGESON
Born 1941, Nyborg, Denmark
Lives in Copenhagen, Denmark

To Erik Thygesen—
With every good wish,
Richard Nixon
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

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.
curbs, trees, blockhouse, etc.

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.

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 but never—

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—
What is to be learned from riding, sitting, flipping through grey photographs of unremarkable quality? Men and women standing in buses 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 "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

beats and regions, where just continually sitting there receiving light impressions on the retina on the lens of the camera, sound-waves vibrating the eardrum vibrating the sensitive pickups in this little mike here, sitting on my lap camera lying on the recorder body. This common language has the pleasant effect of including whatever might occur in these unrelated regions. Imagine a development: huge highway billboards with massive photo blowups of landscape not unlike the landscape unwinding all around the billboard itself—this massive artificial analogue for the highway only on the highway.

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—

2nd photo truck seats

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
The artist may construct the piece
The piece may be fabricated
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
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
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 enviromental 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 Oppenheimer
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 preoccupations (as if you had a choice), particularly with the obvious changes in lifestyle. 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
In the future everybody in the world will be world famous for fifteen minutes. – Andy Warhol
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 Henry Lee, raped out of screen actress Beverly Lewis.

UPI THIS PHOTO
"We're offering 4 variations in a private meeting — no progress reported."

**U.S. and Hanoi Delegates Debate Table Design**

By Paul Newman

Washington, Dec. 25 — The State, Defense and North Vietnamese delegations continued their discussion yesterday of the design for the negotiating table which is to be used by the U.S. and North Vietnamese in the upcoming peace talks.

The meeting was conducted by Col. Henry Hoi Nub, a deputy leader of the Vietcong. It was attended by 15 members of the 19-member American delegation, including two members of the Senate Foreign Relations Committee.

The Vietcong delegation was represented by Col. Le Van Duyet. The meeting was opened by Col. Hoi Nub, who said that the Vietcong delegation was ready to start the discussions on the table design.

The American delegation was represented by Col. Le Van Duyet, who said that the American delegation was ready to start the discussions on the table design.

The meeting was conducted in a friendly and constructive manner. Both sides expressed their desire to find a solution that would be acceptable to both of them.

The meeting was adjourned for further discussions.

---

**Readers Indignant at Impasse on Tables in Paris**

**U.S. URGE TO BEGIN**

**A VIETNAM EXCURSION**

By Peter Arnett

Paris, Dec. 26 — The American side in the negotiations to end the Vietnam war is considering a new table design for the meeting in Paris next week. The American side is considering a table design that would have two sides, each with its own table, and a central table for the negotiators. The Vietcong side is considering a table design that would have three tables, each with its own table, and a central table for the negotiators. The discussions are continuing.

---

**Spain Outsts Family of Carlisle Prince, Claimant to Throne**

By Peter Arnett

Paris, Dec. 27 — The family of the late Carlisle Prince, claimant to the throne of Spain, has been evicted from their home in Madrid. The family had occupied the house for many years, but the government has decided to continue the eviction.

---

**U.S. MAJOR TELLS OF HIS CAPTIVITY**

By Peter Arnett

Paris, Dec. 28 — A U.S. major held in Vietnam for over a year has described his experiences to the press. The major said that he was held in a small cell and was not allowed to communicate with the outside world.

---

**Hope Is Growing in Paris for Widened Peace Talks**

By Peter Arnett

Paris, Dec. 29 — The atmosphere is becoming more hopeful in the negotiations to end the Vietnam war. The major is expected to attend the meeting in Paris next week.
JOHNSON OFFERS
PLANS TO CHECK
INFLATION IN 1969

ASKS 'COOLING OFF'
3.8% Air Fare Rise
Is Backed by C.A.B.

But Economic Report
Still Preserves a Budget Surplus,
Right to Change a Key Element

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WASHINGTON, Jan. 16—The Senate rejected today an attempt to
revise the fiscal 1969 revenue estimate in the omnibus
budget bill that is currently before the chamber.

The increase in 1969 is sub-
ject to final confirmation by
the House. The bill contains
enough revenue measures to
offset the increased spending
for fiscal 1969.

The revision was rejected by
51 to 47 on a motion by Sen.
Robert J.hd. (D-Mass.), head of
the Senate Ways and Means
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The economic report is a
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WASHINGTON, Jan. 16—The Senate rejected today an attempt to
revise the fiscal 1969 revenue estimate in the omnibus
budget bill that is currently before the chamber.

The increase in 1969 is sub-
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The revision was rejected by
51 to 47 on a motion by Sen.
Robert Jhd. (D-Mass.), head of
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SYMPATHY FOR THE DEVIL
A Capital Production from New Line Cinema

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ART IS A HOLE IN THE GROUND

By M/Sgt. I. G. Edmonds

ART IS A HOLE IN THE GROUND

In the field of art, as in the realm of nature, there are moments when the line between the two blurs and a new form of expression emerges. This has been the case with the art of the "Hole in the Ground" movement, a phenomenon that has captivated the attention of artists and art enthusiasts alike.

The "Hole in the Ground" movement is a modern art form that has gained popularity in recent years. It is characterized by the creation of large-scale, underground installations that are designed to be discovered and explored by the public. These installations are often created in abandoned or neglected spaces, and they are intended to provide a unique and immersive experience for those who come to see them.

One of the most striking examples of the "Hole in the Ground" movement is the "ART IS A HOLE IN THE GROUND" piece, created by M/Sgt. I. G. Edmonds. This installation features a large underground chamber that is filled with art and is designed to be explored by visitors. The chamber is accessed through a small entrance, and it is filled with a variety of artistic elements, including sculptures, paintings, and installations.

The "ART IS A HOLE IN THE GROUND" piece is an excellent example of the "Hole in the Ground" movement, and it demonstrates the creativity and ingenuity of its creator. It is a testament to the power of art to transform even the most unlikely spaces into places of beauty and wonder.

In conclusion, the "Hole in the Ground" movement is an exciting and innovative form of art that is sure to continue to grow in popularity in the years to come. As more artists and art enthusiasts become involved in this movement, we can look forward to seeing even more amazing installations that will inspire and delight us all.

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"Hole in the Ground" is a term used to describe a phenomenon in contemporary art that involves the creation of large-scale, underground installations that are designed to be discovered and explored by the public. These installations are often created in abandoned or neglected spaces, and they are intended to provide a unique and immersive experience for those who come to see them.
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 ideas shown 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 SUBMISSION TO SIXTH PARIS BIENNALE
SPONSORED BY EXPERIMENTS IN ART AND TECHNOLOGY, NEW YORK
A "POLICE PACKAGED MICRO-REALITY SLICE, HOUSTON TEXAS
CYCLOTRON AUDIO-VISUAL IMAGE EXPLOSION

ANT FARM, ENVIRONMENT FUTURE
PROJECTS/MODELS FOR FUTURE LIFESTYLE ON PLANET EARTH
IMAGINARY 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 ENVIRONMENT
AT LEY THEATER, HOUSTON TEXAS, SEPTEMBER 26, 1969
OFFICIAL PARTS INVENTORY
MODEL OF "THE ELECTRONIC O'SIS"
1969 PARIS BIENNALE

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<tr>
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<td>portable laser unit</td>
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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

STEPING 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
<table>
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<td>3 Chuck Wagon</td>
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<td>4 Shower Dome</td>
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<td>5 Pneumatic Pillow</td>
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<td>6 Dreamcloud</td>
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<td>7 Holographic Environment Projector</td>
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<td>8 One Man Living Pak</td>
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<td>9 Max Bra (Haus Rucker Design)</td>
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<tr>
<td>10 Strawberry Palace</td>
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</tr>
<tr>
<td>11 Enviro/Trip Unit</td>
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EARTH DAY 22 APRIL
Modernism as meditative environment?
Poetry must be made by all!

Transform the world!

Modern Museet
Stockholm 1969

And babies?

And...
LIVING NUDES TAKE OVER MUSEUM

NEW YORK, May: (AP)

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 reflected pool until larger-than-life nude statues.

The bare romp, staged by Yayoi Kusama, a 29-year-old Japanese sculptress, took Museum officials by surprise. Miss Kusama, 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 300 visitors and an automated 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 Ray Williams pleaded with them to get dressed. But the young people held their poses.

Miss Kusama said the display had a serious purpose—to present what she called the museum’s lack of modernity. She called it a “mausoleum of modern art.”

Williams, after 20 minutes, convinced the nudes to leave the garden on West 53rd Street, he warned them never to return. (AP)
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
APOCALIPSE (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
COSTRITTO 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/12 seconds
N.Y. WINDOWS. 1965-66. Made with Robert Moskowitz. 16mm/silent/black and white/9 minutes
DOROTHEA IN FIFTEEN POSITIONS, STAGIS. 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 Brown. 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'
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 Boezem, 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
David Lamelas. TIME AS ACTIVITY. 1969
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
GOULILINE. 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 Håfström. Sweden
LE GÉNIE 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. Markopoulous. Greece
GALAXIE. 1966. 16mm/sound/color/90 minutes
Paulo Roberto Martins and Jorge Sirito 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
FULLING 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
HOMER0 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


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
RECOMMENDED READING

BOOKS

Acconci, Vito Hannibal. TRANSFERENCE: ROGET'S THESAURUS. New York, 0 TO 9 Books, 1969

Alloway, Lawrence. ARTISTS & PHOTOGRAPHS. New York, Multiples, Inc., 1970

Box of photographic reproductions

Carl Andre. New York, Dwan Gallery and Seth Siegelaub, 1969

A manuscript edition of 7 books of notes and poetry


Baudelaire, Charles. THE MIRROR OF ART: CRITICAL STUDIES BY CHARLES BAUDELAIRE.

Garden City, New York, Doubleday, 1956

Composed of excerpts from Curiosités esthétiques and L'Art romantique, translated and edited by Jonathan Mayne


Bazin, André. WHAT IS CINEMA? Essays selected and translated by Hugh Gray.

Berkeley and Los Angeles, University of California Press, 1967

Berger, John. ART AND REVOLUTION: ERNST NEIZVESTNY AND THE ROLE OF THE ARTIST IN


Brown, J. A. C. TECHNIQUES OF PERSUASION: FROM PROPAGANDA TO BRAINWASHING.


Burnham, Jack. BEYOND MODERN SCULPTURE: THE EFFECTS OF SCIENCE AND TECHNOLOGY ON

THE SCULPTURE OF THIS CENTURY. New York, George Braziller, 1968


First edition published by the Wesleyan University Press, 1961

Carpenter, Edmund and Marshall McLuhan, eds. EXPLORATIONS IN COMMUNICATION: AN

ANTHOLOGY. Boston, Beacon Press, 1960

Cassou, Jean, Michel Ragon, and others. ART AND CONFRONTATION: THE ARTS IN AN AGE


Celant, Germano. ART POVERA. New York, Praeger, 1969

Christo. WRAPPED COAST, ONE MILLION SQ. FT., LITTLE BAY - 1969, NEW SOUTH WALES, AUSTRALIA. Minneapolis, Contemporary Art Lithographers, 1969


De Bell, Garrett, ed. THE ENVIRONMENTAL HANDBOOK. New York, Ballantine Books, 1970

Duchamp, Marcel. THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN. A typographic

version by Richard Hamilton of Marcel Duchamp's Green Box. Translated by George Heard Hamilton. New York, Wittenborn, 1960

Ellul, Jacques. THE TECHNOLOGICAL SOCIETY. Translated by John Wilkinson. New

York, Random House, 1964

Pell, René and G. Martín Vivaldi. APUNTES DE PERIODISMO: PRESENTE Y FUTURO DE UNA

PROFESION. Madrid, Paraninfo, 1967


Fischer, Ernst. THE NECESSITY OF ART: A MARXIST APPROACH. Translated by Anna


Fuller, R. Buckminster. NINE CHAINS TO THE MOON. Carbondale and Edwardsville, Southern Illinois University Press, and London and Amsterdam, Peffer and Simons, Inc., 1963


First published by Beacon Press, Boston, 1955


Piper, Adrian. THREE UNTITLED PROJECTS. New York, 0 TO 9 Books, 1969

Quine, W. V. O. WORD AND OBJECT. Cambridge, Massachusetts, Massachusetts Institute of Technology Press, 1960

Raisbeck, Gordon. INFORMATION THEORY. Cambridge, Massachusetts, Massachusetts Institute of Technology Press, 1964


Renan, Sheldon. AN INTRODUCTION TO THE AMERICAN UNDERGROUND FILM. New York, E. P. Dutton & Co., 1967


Wall, Jeff. *LANDSCAPE MANUAL.* Vancouver, Fine Arts Gallery, The University of British Columbia, 1970


*THE WHOLE EARTH CATALOG.* Menlo Park, California, Portola Institute, 1969-70


Young, La Monte. *SELECTED WRITINGS.* Munich, Heiner Friedrich, 1969

*THE XEROX BOOK.* New York, Seth Siegelaub and Jack Wendler, 1968

PERIODICALS AND ARTICLES

ART-LANGUAGE. Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell, eds. Chipping Norton, Oxon., England

Vol. 1, No. 1, May 1969
Vol. 1, No. 2, February 1970

CHE FARE/BOLLETTINO DI CRITICA E AZIONE D'AVANGUARDIA. Milan, Italy

"Libelli: La mostra delle mostre d'arte nel mondo," Nos. 6 and 7, Spring 1970

CONTROL MAGAZINE. Steve Willats, ed. London

Issues 1 - 5, 1969-70

DESIGN QUARTERLY. Minneapolis, Minnesota, Walker Art Center

"Form Follows Fiction," No. 73
"Process and Imagination," No. 74/75

FREE MEDIA BULLETIN, No. 1. Duane Lunden, Jeff Wall, Ian Wallace, eds. Vancouver, B. C., Canada

THE HUDSON REVIEW. New York

Lucy R. Lippard, "Art Within the Arctic Circle," Winter 1969-70

L'ART VIVANT. Paris

Catherine Miller, "L'Art Conceptuel," January 1970

LETTRES FRANCAISES. Paris


MUSEUM NEWS. Washington, D. C., American Association of Museums

"McLuhanism in the Museum," March 1968

THE NEW YORK TIMES MAGAZINE. New York

Richard Rovere, "The Sixties: This Slum of a Decade," Dec. 14, 1969
Roy Bongartz, "It's Called Earth Art--And Boulderdash," Feb. 1, 1970

THE NEW YORKER. New York


PLAYBOY. Chicago

In the past three years numerous articles relevant to INFORMATION have appeared in the following periodicals: ARCHITECTURAL DESIGN, London; ART AND ARTISTS, London; ART IN AMERICA, New York; ART INTERNATIONAL, Lugano, Switzerland; ART NEWS, New York; ARTFORUM, New York; ARTSCANADA, Toronto; ASPEN/THE MAGAZINE IN A BOX, New York; DOMUS, Milan, Italy; LIFE, New York; METRO, Venice, Italy; STUDIO INTERNATIONAL, London; TIME, New York; YALE FRENCH STUDIES, New Haven, Connecticut.

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

EXHIBITION CATALOGUES (arranged chronologically)

Essays by Kynaston McShine, Pierre Descargues, Pierre Restany, with extracts from Yves Klein's "The Monochrome Adventure"

New York. Lannis Museum of Normal Art. NON-ANTHROPOMORPHIC ART BY FOUR YOUNG ARTISTS. 1967
Edited by Joseph Kosuth and Christine Kozlov

Eindhoven, the Netherlands. Stedelijk van Abbemuseum. BEUYS. March 22 - May 5, 1968
Bern. Kunsthalle. 50 YEARS/12 ENVIRONMENTS. July 20 - Sept. 29, 1968
Stockholm. Moderna Museet. ANDY WARHOL. 1968
München, Germany. Städtisches Museum. HANNE DARBOVEN. Feb. 25 - April 7, 1969
Berlin. Galerie René Block. BLOCKADE '69. Feb. 28 - Nov. 22, 1969
Trenton. New Jersey State Museum Cultural Center. SOFT ART. March 1 - April 27, 1969
Bern. Kunsthalle. WHEN ATTITUDES BECOME FORM. March 22 - April 27, 1969
New York. Seth Siegelaub. MARCH. 1969
Essen, Germany. Museum Folkwang. VERBORGENE STRUKTUREN. May 9 - June 22, 1969
Heidelberg. Studentenhochhauser am Klausenpfad + Umgebung. INTER MEDIA '69.
Burnaby, B. C., Canada. Simon Fraser University. Untitled exhibition. May 19 - June 19, 1969
Organized by Seth Siegelaub
Bern. Kunsthalle. FREUNDE + FREUNDE. May 1969
Ottawa. The National Gallery of Canada. IAIN BAXTER. June 4 - July 6, 1969
Baden-Baden, Germany. Staatliche Kunsthalle. 14 MAL 14/ EKSKALATION. June 6 - July 20, 1969
Lucerne, Switzerland. Kunstmuseum. DUSSELDORF SZEENE. June 15 - July 13, 1969
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.

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