

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

STREET WORKS

March 15, 1969
April 18, 1969
May 25, 1969

O TO 9 No. 6
(supplement)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

A situation using streets, walking, running

General circumstances: Street Works II; April 18, 1969; 5 to 6 PM; 13 St. to 14 St., Fifth Ave. to the Ave. of the Americas.

Particular circumstances: I stood on a corner, picked out (mentally) a person walking from that corner to the next, noted the time, ran from that corner to the next, noted when I reached the second corner, waited, noted when the person walking reached the second corner (or noted that he did not reach it if a certain time elapsed -- 5 minutes for north-south blocks, 10 for east-west blocks -- without his arrival. The action was performed six times.

Two particular instances: 1) 14 St.(N) & 6th Ave. -- A woman in a green coat walking toward 5th Ave. -- Starting time, 5:24 -- My arrival at 5th Ave., 5:25 & 5 seconds -- The woman's arrival, 5:28 & 7 seconds; 2) 14 St.(S) & 6th Ave. -- A man in a blue & white T-shirt walking toward 5th Ave. -- Starting time, 5:44 & 30 seconds -- My arrival at 5th Ave., 5:45 & 33 seconds -- At 5:54 & 30 seconds, the man had not yet arrived.

1. When I choose the person walking, and know that I will reach the second corner before him, "I am beginning to shift the first corner," which he marks, to the second corner; until: when he moves ahead of me, as I stand timing him, "he is beginning to shift the first corner," which I mark; until: as I pass alongside him, and our lines of moving meet, "we are repeating the corner"; until: as I start to run ahead of him, "I am shifting the shift."
2. Corner: I cornu horn, end, point. Street: I, fem. of stratus, past part. of sternere to spread out, throw down.
"Corner" as a revised version, a summary, of "street": the street brought to a point.
Street too large to be directly perceived: "street" as the result of a generalizing mental operation.
Place: specific locality / an indefinite region or expanse.
To place: to cause to rest or lie.
"Lying low."
3. Place: a step in a sequence; an empty or vacated position.
4. "Watch" is activated as I look at my watch to time his starting point; the watch goes on to time each point he gets to while I am occupied lifting my notebook, writing the number down, etc.
Time: a point when something occurs; an interval comprising a limited and continuous action, condition, or state of being; a reality that is an absolute flowing apart from the events filling it.
5. When I pull ahead of the person walking, "I lose touch," "he loses ground."
6. Touch: VI toccare to knock, strike, strike a bell, touch.
Strike: to achieve by or as if by computation or calculation; to succeed in reaching; to come upon in the course of drilling or prospecting.
No clear signal; no "clear as a bell." (No "point"; nothing is "driven into a corner.")
Mark; marksmanship; lose aim; marching; murk.
"Street": (slang) release from confinement. (I am freed of him.)
7. When I get so far ahead of the person walking that he is no longer in sight, he is walking indeterminately; for all I know, "he may not be walking at all."
My running is after the fact of his walking.
Watch: a period of duty; shift; a portion of time during which a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

- part of a ship's company is required to be on deck ready for duty. Each of us is "on his own time."
- "In line of duty": each is on his own line. "Off duty": each is off the other's.
- "Shift for himself." "Shifting gears."
- "As time goes by": his time system falls away from mine.
8. Move: Gk amynein to ward off.
 "It's my move." My run pushes aside, is pushed aside from, his walk. "Walk-up." "Rundown."
 One event "evens out" into two.
9. Even: being without break, indentation, roughness, or other irregularity; being in equilibrium; as likely as not; used as an intensive serving to indicate an extreme, hypothetical, or unlikely case or instance of something; to come up to, match.
 "No moves" (maneuvers).
10. Drift: to wander or stray lightly, gently, effortlessly, offering no resistance as if suspended and floating in the air and usually seeming to leave the choice of direction to the drift of air; to pass without contributory effort or serious resistance or become borne slowly by imperceptible degrees toward or away from an association or into or out of some state; to retain momentum for a time after shutoff of power.
 (Since I overtake him immediately, "there is no reason to keep running.")
 "On the street": idle, homeless, out of a job.
11. When I can no longer watch him, I have to "watch for" the next corner, "watch it," "watch my step" (to make sure that I adhere to the scheme decided upon).
 The decision is the subject (reason, motive, cause; doer of the action) of the situation. The decision is the object of the situation. (The situation is perceived only after the decisions involved in it are discussed, after the act.)
12. Will: desire; intention. My will to adhere to the scheme keeps my actions on the level of intention, steps to be carried out.
 "Go the distance." "Off in the distance."
13. The marker of this will is the effort required to run the length of an east-west block.
 Exhaust: to draw off or let out wholly; to transfer (a dye) completely from a dye bath onto a fabric.
 (The first corner has been drawn off, transferred to the second corner; the "place" of running" has been drawn away from the "place" of walking; "physical action" has been drawn into "intention"; the boundaries and shape established by the will are threatened with being "let out" (street: sternere: spread out).
14. Since I began my action by shifting the location that the other person marked, I reach the second corner as his representative. Since I reach the corner before he does, "he reaches the corner before he reaches the corner"; later, "now that he is at the corner, he has already reached the corner"; if he does not reach the corner, "he has reached the corner while (even though) he has not reached the corner."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

pearance; to place by transporting; to put in motion; to put a fine edge on (a cutting blade) by grinding or honing.

- Vito Acconci

A situation using streets, labels, buses

General circumstances: Street Works I; March 15, 1969; 42 St. to 52 St., Madison Ave. to the Ave. of the Americas.

Particular circumstances: A label attached to the side of a bus; the label noting the time and place of the bus when the label was attached.

Four buses; four stopping places, on Fifth Avenue; four times; four gummed labels, 1x3", contents not recorded.

Developments: transitive verb; intransitive verb; copulative verb; active voice; passive voice; present tense; past tense; future tense; present perfect tense; past perfect tense; future perfect tense; progressive present tense; imperfect tense; historical present tense; indicative mood; subjunctive mood; imperative mood; participle; gerund; infinitive; adverb; prepositional phrase; conjunction.

- Vito Acconci

A situation using streets, a clock, darkness, time lag

General circumstances: Street Works III; Sunday, May 25, 1969; 9 PM to 12 midnight; Prince Street to Grand Street, Wooster Street to Greene Street.

Particular circumstances: An alarm clock placed, out of sight, under a platform, near a warehouse doorway; the alarm set for 8 o'clock the following morning.

Language: timepiece; time piece; less time; timeless; timetable; time table; time clock; time lock; on time; time on; for the time being; being for the time; timesaving; timeserving

- Vito Acconci

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

Four situations using streets and identification

1. General circumstances: Street Works II; April 18, 1969; 5 to 6 PM; 13 St. to 14 St., Fifth Ave. to the Ave. of the Americas
Particular circumstances: Definitions of specific objects (litter basket, brick...) in the area.
 The paper containing each definition attached to another object near the defined object.
 Beneath the definition, a note directing the reader to an example, in physical space, of the object defined on paper ("See illustration, left...right...above...below...rear...")
 2. General circumstances: Street Works I; March 15, 1969; 42 St. to 52 St., Madison Ave, to the Ave. of the Americas.
Particular circumstances: Gummed labels, 1" by 3", attached to various objects in the area and connecting these objects to similar objects in other area of the city.
 - a. General designation ("This structure...") and specific designation ("This mailbox...This traffic light...").
 - b. Interior placement ("This _____ is an example of a _____ on (street borough)") and exterior placement ("This _____ is a reference to a _____ on (street, borough)").
 3. General circumstances: Street Works II; April 18, 1969; 5 to 6 PM; 13 St. to 14 St., Fifth Ave. to the Ave. of the Americas.
Particular circumstances: Postcards sent to fifty residents (chosen at random) of 13 St. apartments.
 Near the bottom of the postcard, a horizontal line; at the left of the line, "Ave. of the Americas"; at the right, "Fifth Ave."; a line perpendicular to the horizontal line, and centered on it; at the top of the vertical line, "14 St."
 4. General circumstances: Street Works II; April 18, 1969; 5 to 6 PM; 13 St. to 14 St., Fifth Ave. to the Ave. of the Americas.
Particular circumstances: An 8½x11" sheet of white paper; at the bottom, a note reading: This 8½x11" area is the location of a page of talk during and about / Street Works II (Friday, April 18, 1969, 5 to 6 PM, from 13th Street to / 14th Street, between the Avenue of the Americas and Fifth Avenue.
 One hundred copies of this page were sent out, to people in all locations, on Thursday, April 17, 1969.
1. edge: the line or point where a material object or area begins or ends; a dividing line or line of transition from one state or condition to another; advantage; force.
 2. print: a line, character, figure, or impression made by the pressure of one thing on another; vestige.
 3. prop: something on which one leans or depends for support or strength; an article, object, or device used to provide or aid in creating a realistic effect.
 4. set: to put or stay in place; to cause to assume a specified position or posture; to fix as a distinguishing imprint, sign, or ap-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

A situation using streets, walking, glancing

General situation: Street Works I; March 15, 1969; 42 St. to 52 St., Fifth Ave. to the Ave. of the Americas.

Particular situation: Fifth Avenue, East, from 49th Street, South, to 51st Street, North.

2 PM to 5 PM.

A continuous walk, roughly in the shape of a rectangle (straight line along the outside (street side) of the sidewalk, straight line at each corner (from outside of the street to inside), straight line along the inside (building side) of the sidewalk).

1. A moving point on the boundary of a rectangle that does not exist unless each point at which I was is remembered and connected.
2. Points of view.
3. Point: an instrument used in etching and engraving; a particular narrowly limited part of a surface or of space that is singled out as occupying a usually precisely indicated spot and that has usually minimum extension or no relevant extension; a particular narrowly limited step, stage, or degree in the condition or development of something that is typically singled out as critical or decisive or as otherwise highly significant or important; a distinguishing trait or feature, individuating mark.
4. Possibility of recognition (A person seeing me, walking by once, as he goes into a store; the person seeing me, walking by again, as he comes out of the store; the person wondering whether or not he has already seen me).
5. Recognize: to take notice of; to make out or perceive to be something previously known; to acknowledge the de facto existence of (as a government in a state); to acknowledge the independence of (as a community or body that has thrown off the sovereignty of a state to which it was subject) and treat as independent or otherwise effective.
6. Separate: to make a distinction between; to disperse in space or time.
7. Pass: to proceed along a specified route; to serve as a substitute; to move or be transferred from one place to another.
8. Place; replace; in place; out of place.
9. Instance; substance.
10. There; thereabouts; therefore; theretofore.
11. Already; all ready.
12. Information: knowledge communicated by others or obtained from investigation, study, or instruction; a numerical quantity that measures the uncertainty in the outcome of an experiment to be performed.
13. Walk: to move along on foot; to accompany on foot; obs: to circulate, spread.
14. "A region is called 'connected' if every point of it can be connected with every other point of it by a path which lies entirely within the region." (Kurt Lewin, Principles of Topological Psychology)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

TRASH POEM

Stage directions for "Trash Poem": I walked around the block handing out a prepared sheet of paper to anyone who would receive it. On the sheet was written one word in large letters of either red or blue magic marker, with a short description printed in the very center explaining the method of composition.

The sheets were prepared from a list of fifty words which were chosen at random. There was a total of 300 sheets of paper, broken down into the following sets: 150 red words, composed of the original list repeated three times, and 150 blue words, similarly composed. Thus, each word appeared a total of six times. The following explanation was printed on each sheet of paper:

"The 'Trash Poem' is composed of all words/phrases which appear face up on the sidewalk--to be read in the order encountered, with no established beginning or end--a circular, changeable, perishable poem."

The original poem, of course, has perished, but the following is offered as an artifact to satisfy some of the demands of traditional poetry. On the opposite page is an example of one of the original sheets--"Exhibit A."

LONG
TIRE
HER TONGUE
RUNNING
TIRE
DOWN
TIRE
FOREIGN
THIS ONE
LONG
STARVE
TIRE
HELD
PLAY
LOUDLY
TIRE
IN
WITHOUT

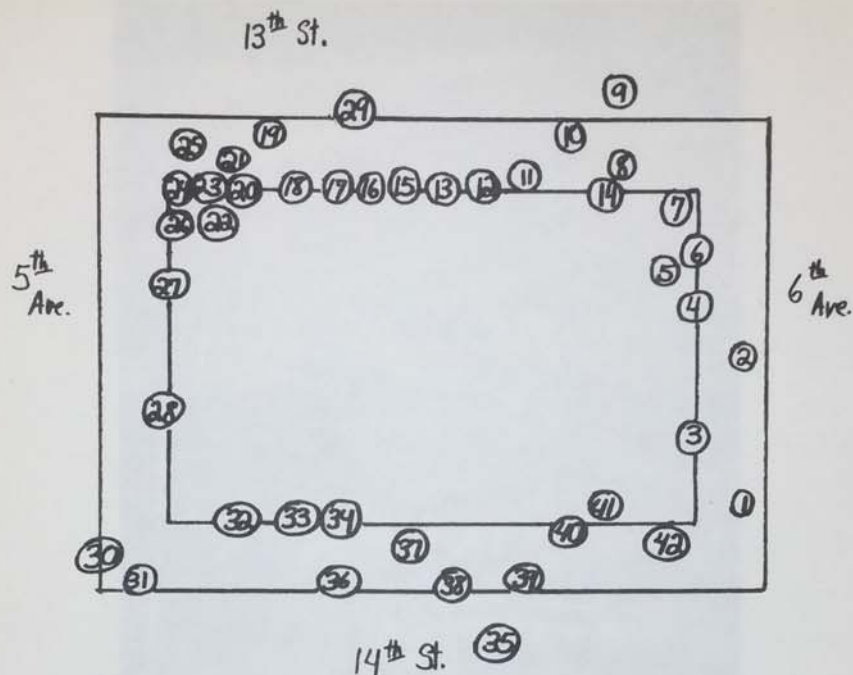
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

S
I
M
P
L
E

"Sidewalk Poem" is composed
of all words/phrases which ap-
pear face up on the sidewalk--
to be read in the order en-
countered, with no established
changeable, perishable poem.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Burton	II. 13



GUIDE TO A METROPOLITAN MUSEUM OF MODERN ART

1. Mailboxes, 2. U.S. Post Office Dept. Ca. 1966. Metal plates, curved & molded metal plates, rivets; red, white & blue.
2. Subway grids. NYC Transit Auth. Undated. Steel. In 3 sections; total number, 32.
3. Window. Anon. Undated. Grey stone & glass; semi-circular. Location: approx. 30' above sidewalk.
4. Hanging cable. Metal-shielded electrical wire; free-form.
5. Floor collage. Anon. wrecking crew. Plasterboard & tile. After Robert Morris.
6. Slatted wooden door. Wood & metal; painted grey.
7. Street scene, viewed through 2 plate-glass windows. Glass, metal, concrete; occasional cloth and human beings.
8. Man-hole cover. Flat, circular with raised pattern. Inscribed "DPW." Cast iron.
9. Protective plate in street. Square. Inscribed "HPES." Cast iron. Location: several feet S of curb.
10. Fire hydrant. NYC Fire Dept. Cast iron, link chain; partially painted silver. Water within.
11. Siamese standpipe. Cast iron painted green. Water within.
12. Building wall. Textured marble surface.
13. Gate & door. Steel bars & hinges, corrugated steel panel.
14. Pipes set at angle, 2. Molded metal.
15. "69." Numerals on concrete (69 W. 13)
16. Burglar alarm. Glass & electrical strip in thunderbird pattern.
17. Panel of wall with door raised above street. Concrete, metal.
18. Warning lights. Red & white plastic, metal, electrical wiring.
19. Bricks with waste paper. (Set into sidewalk.)
20. Brick wall with lighted windows. Brick, glass, electrical apparatus.
21. Railing. Shaped aluminum.
22. Sky framed by buildings. (3 W. 13) Air, light, dust, concrete & steel.
23. Air ducts, 2. Shaped aluminum.
24. Door bar. (1 W. 13) Brass.
25. Hinges, 2. Polished brass set into sidewalk.
26. Steel plates with rivets.
27. Black edifice. (72 Fifth) Polished marble (?)
28. "80." (80 Fifth) Shaped metal.
29. Curb edging. Steel (13 St.)
30. Street light with 2 lamps. Metal painted silver, glass, electrical wiring.
31. Traffic light. Metal, painted yellow; plastic, red, yellow & green; electrical wiring. Showing the words "Walk" & "Don't Walk."
32. Curved plate glass windows. (4 W. 14). Plate glass.
33. Four mirrors. ("Gorman's Fresh Fruit Drinks.")
34. Doors for deliveries, 2. Metal, painted orange.
35. Broken white line. Paint on asphalt. (14 th St.)
36. Pattern in cement. (On sidewalk, below 2nd meter W of phone booth.)

36 through 42 to be created by you.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

Photos: S.R. Gins



A DIAGRAM OF A HOUSE PAINTED ON A PLASTIC SHEET WAS PLACED NEAR THE CORNER OF FOURTEENTH STREET AND FIFTH AVENUE.

SRGins

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

THREE STREET WORKS Scott Burton

(for J. P.)

I. "On the corner of Fifth Avenue and 49th Street I met Joe Kosuth and two friends who had come to look for Street Works. He had just met writer Scott Burton who had asked him to select a piece of paper from the street. Burton then placed the paper in a plastic Baggie along with a slip of paper marked 'Schwitters.' This was his Schwitters piece." ¹

II. "Perhaps the most invisible and most sensational work was 'performed' by Scott Burton. The ghost of Rose [sic] Selavy made her appearance. Burton walked the area in disguise and went completely unnoticed. He wore pink octagonal glasses with blue frames, a green floral-print jersey slip-over with a large cowl (worn down), uneuffed navy blue elephant bells, a beige coat, low-heeled shoes with matching gloves. He also wore a short brown wig, pink-orange lipstick, Guerlain perfume, and carried a plastic, flower-printed shopping bag and an umbrella decorated with white daisies. He was completely invisible." ²

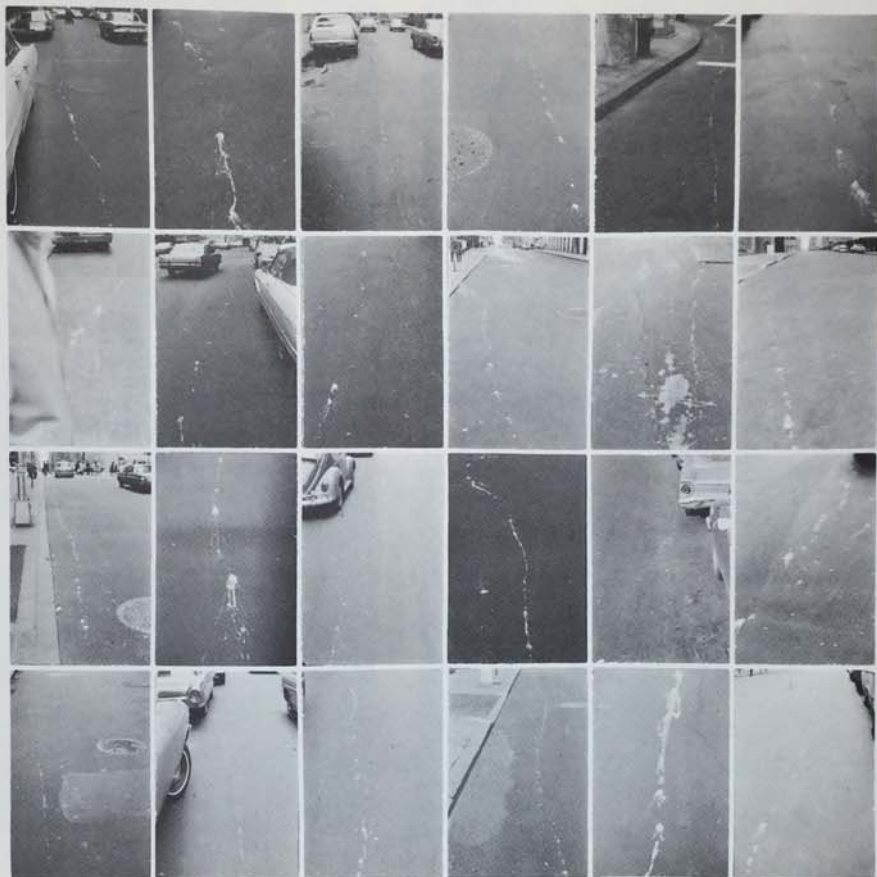
III. "Scott Burton walked around with his ears plugged up so that he could not hear." ³

¹ John Perreault, "Art," The Village Voice (New York), March 27, 1969, pp. 17-18.

² John Perreault, "Art," The Village Voice (New York), May 1, 1969, pp. 14-15.

³ John Perreault, "Art," The Village Voice (New York), June 5, 1969, pp. 16-18.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13



March 21, 1969

I have recently been making art outside of my studio.

On March 15, 1969, at midnight, I rode my bicycle up to 52nd Street and Fifth Avenue from my studio at Spring Street, carrying four gallons of white enamel paint.

I punched a hole in one gallon, put it on its side in the back fender basket and pedalled my bicycle up the down streets and down the up streets until the gallons were empty.

R. Castoro

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13



Photos: W. Dawes

April 18, 1969

How to make an atoll out of Manhattan Island:

1. Place underfoot the start of a $\frac{1}{4}$ " wide aluminum tape.
2. Unroll to out-stretched arms
3. Lift knee
4. Extend foot to touch outer face of tape
5. Fall forward keeping foot in contact with tape
6. Loosen enough of the block to allow it to fall or rise depending upon what is under street level.

R. Castoro

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

PLEASE FINISH THESE SENTENCES AND RETURN THIS PAPER TO:
MADELINE GINS, P.O. BOX 299, CANAL ST. STATION, NEW YORK,
N.Y. 10013. EVERYTHING I RECEIVE WILL BECOME PART OF A
NOVEL (MY PUBLISHER HAS EXPRESSED INTEREST IN THIS PROJECT)
THE LENGTH OF WHICH WILL BE DETERMINED BY THE NUMBER OF
REPLIES SENT. IF YOU WISH TO ADD PAGES (ANYTHING) PLEASE
DO, I WILL GIVE YOU CREDIT FOR ANYTHING OF YOURS I USE. THIS
IS A GROUP NOVEL, AN HISTORICAL NOVEL, AN EXPORATION OF
THE NATURE OF CONSCIOUSNESS.

My name, _____, belongs to _____
_____. I am _____ old and I have _____ more years
to live. Another name for me might be _____.

As I walked down _____ I was _____ from my
address. In front of me, I particularly noticed _____
_____ in back of me was _____ on my left side
_____ on the right _____.

I _____ heard _____. I knew my left side
from my right by _____
_____. I was _____
_____.

I move according to _____
_____. I am composed of _____
and _____. This falls into _____ parts. The
heaviest part to move is _____.

I felt my thoughts to physically be in(out) _____
_____. (Be Specific)
_____. The material of which they
are made is _____ which operates _____
_____.

_____. In front of these is _____ in back _____
_____. I walk in _____
_____.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

I _____

_____ said something extraordinary: "

(Choose a Quote)

_____ "

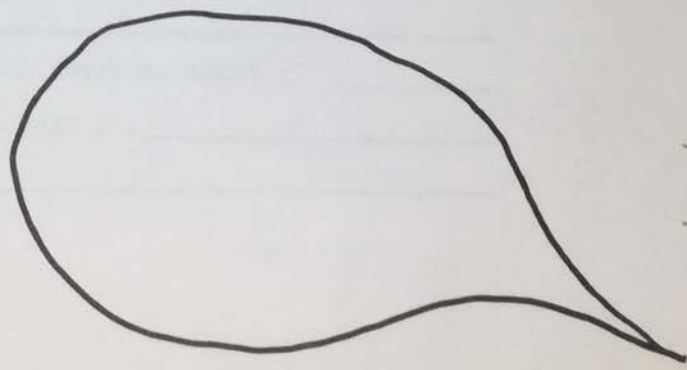
Memory is _____
" _____ ?" I asked.

IT'S FINE TO LEAVE BLANKS IF YOU MUST

POSSIBLE ADDITIONS AFTER THE 'FACT':

_____ if _____

_____ but _____



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

1,500 copies of 2 poems from THE KAMA SUTRA OF JOHN GIORNO were handed out by 7 people in 10 minutes. This is how it was:

There was one really insane old man who couldn't believe what I had just handed him: "Hey girlie, this is pornography! Y'know that!.. Did you write this stuff, huh? Huh?.. Hey, you know you're handing out pretty racy stuff, lady!.. Is this your phone number?.. Can I call you for dinner sometime, huh?" And then the nuns, they didn't say anything.

Joy Bang

At about 4:30, Joy and I went to John's and smoked, then caught a cab to 14th Street and 5th Avenue. Joy wore maroon pants and an embroidered jacket. John wore a rhinestone pin, levis' and boots. I wore a yellow rain slicker. We passed out pornographic poems printed on yellow, orange, red, blue and green papers to all kinds of people.

Michael McClanathan

All things becoming innocent in the hands of children: I first gave children a paper full of words, rather than a 'pornographic poem', clearing me completely of any felony. Then adults became anxious for the gifts meant for children, and requested the same. Upon delivery I pass on leaving the children satisfied and the adults wondering if they have receive a paper full of words or a pornographic poem (either way they are better off for it).

James Maya

Arrive street level that pedestrian habitat for cube children and other reduced items, everything marked down for clearance. There are so many of these, take one everyday for three days then stick, roll-on, or cream, you have come so far, respond.

Arthur Shafransky

After arriving at 14th and Fifth John handed me some pink and orange dirty poems which along with Michael and Joy and Arthur and other people I handed out along 14th Street. Some people would grab for them but most people would frown. Those that took them would either put them in their pockets and rush on, or would ask what it was and when told a poem, would shrug. After we ran out of poems we walked around the block to see the other events. I really liked all of them. There was a fun together spirit generated around the block. It produced for me a happy, nice feeling, fuck all spirit.

Frank Meyer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

EXHIBITIONIST	EXHIBITIONIST
EXHIBITIONIST,,	EXHIBITIONIST,
male,	male,
27	27
male, 27,	male, 27,
handsome	handsome
handsome,	handsome,
loves	loves
nakesness	nakedness
loves nakedness,	loves nakedness,
long	long
hair	hair
long hair,	long hair,
good	good
ass	ass
good ass,	good ass,
eight	eight
inches	inches
with foreskin	with foreskin
eight inches	eight inches
with foreskin.	with foreskin.
Will	Will
take it	take it
off	off
Will take it	Will take it
off	off
anywhere	anywhere.
anywhere,	anywhere,
anytime	anytime
anytime,	anytime,
with anything	with anything
with anything	with anything
or anyone	or anyone
or anyone,	or anyone,
for public	for public
sex	sex
for public sex,	for public sex,
photography	photography
photography,	photography,
pornography	pornography,
pornography	pornography
and performing	and performing
and performing	and performing
you name it	you name it
you name it!	you name it!
JU-2-4127	JU-2-4127
JU-2-4127	JU-2-4127

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

I was late getting to 14th Street. John (Giorno) had asked me to distribute his poem to the commuters Friday afternoon as part of a street works program. When I arrived I immediately began to hand out the poem to those who looked curious. I was swamped by hands and passed out poems as fast as I could. I had not read the poem. Most people took the sheet of paper, folded it, and kept walking as the crowd was moving rapidly. A few did stop to read it and asked who the poet was and why these things (other street works) were happening. I still had not read the poem. Suddenly a very angry man with poem in hand approached me and asked if I was handing out 'this junk'.

"What is this anyway?"

"It's a poem by John Giorno."

"This stuff's not poetry."

"What is poetry?"

"It certainly isn't this crap!"

I thought he was going to hit me, but instead he crumpled the poem, threw it at me and walked away. Soon after, Keith arrived and since there were no more poems left, I gave him the few I had left to pass out. I walked down the street looking at other street works, bumped into someone handing out John Giorno's poem, and read it.

Deborah Hollingworth

I distributed John Giorno's poem
I distributed John Giorno's poe
I distributed John Giorno's po
I distributed John Giorno's p
I distributed John Giorno's
I distributed John Giorno
I distributed John Giorn
I distributed John Gior
I distributed John Gio
I distributed John Gi
I distributed John G
I distributed John
I distributed Joh
I distributed Jo
I distributed J
I distributed
I distribute
I distribut
I distribu
I distrib
I distri
I distr
I dist
I dis
I di
I d
I

Keith Hollingworth

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

His fingers	His fingers
slowly	slowly
spread	spread
His fingers	His fingers
slowly spread	slowly spread
the fleshy	the fleshy
hair-lined	hair-lined
pussy-lips	pussy-lips
the fleshy hair-lined	the fleshy hair-lined
pussy-lips	pussy-lips
apart	apart
apart,	apart,
and his middle	and his middle
finger	finger
entered	entered
her cunt	her cunt
and his middle finger	and his middle finger
entered her cunt	entered her cunt
and started	and started
to explore	to explore
the moist	the moist
heat	heat
and started to explore	and started to explore
the moist heat	the moist heat
of the interior	of the interior
of her womb	of her womb
of the interior	of the interior
of her womb.	of her womb.

from THE KAMA SUTRA OF JOHN GIORNO

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

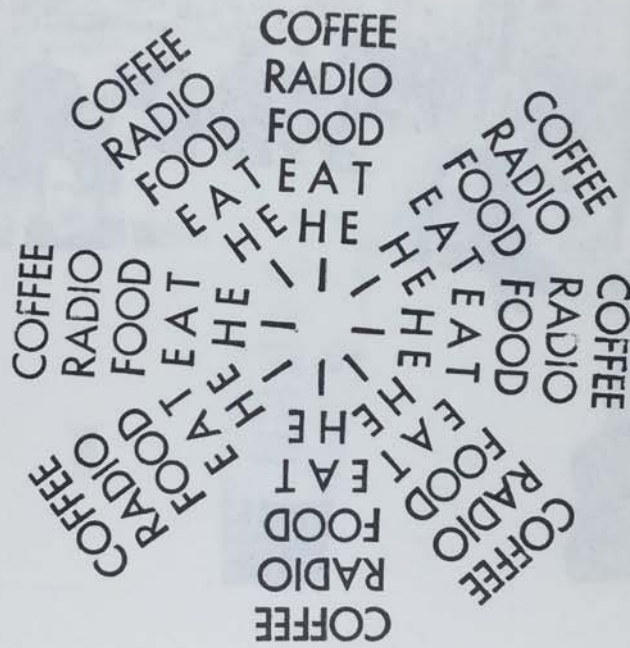
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13



Street Work by Bobbi Gormley
Photo by Matthew Klein

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13



Bobbi Gormley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

sweep broome street

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

Abraham Lubelski street work II 3'x9' strip of grass (sod*) growing on the sidewalk in front of the First National City Bank on 13th Street
 Street work III A warehouse and its products on exhibition the removal storage and packaging of rags and paper Royal Waste Removal Corporation 101 Greene street New York open 6:00 am - 7:00 pm Monday thru Saturday
 This paper contributed by Royal Waste Removal Corporation
 * In collection of L Balzan Long Beach Long Island

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

Street Work

7 West 14th St. moved to 8 West 14th St. moved to line one.
 7 West 14th St. moved to 12 West 14th St. moved to line two.
 17 West 14th St. moved to 16 West 14th St. moved to line three.
 21 West 14th St. moved to 18-20 West 14th St. moved to line four.
 21 West 14th St. moved to 18-20 West 14th St.* moved to line five.
 25 West 14th St. moved to 22 West 14th St. moved to line six.
 25 West 14th St. moved to 24 West 14th St. moved to line seven.
 27 West 14th St. moved to 26 West 14th St. moved to line eight.
 33 West 14th St. moved to 34 West 14th St. moved to line nine.
 33 West 14th St. moved to 34 West 14th St.* moved to line ten.
 35 West 14th St. moved to 34 West 14th St.* moved to line eleven.
 37-43 West 14th St. moved to 40 West 14th St. moved to line twelve.
 37-43 West 14th St. moved to 44 West 14th St. moved to line thirteen.
 45 West 14th St. moved to 48 West 14th St. moved to line fourteen.
 47 West 14th St. moved to 48 West 14th St.* moved to line fifteen.
 51 West 14th St. moved to 52 West 14th St. moved to line sixteen.
 55 West 14th St. moved to 54 West 14th St. moved to line seventeen.
 55 West 14th St. moved to 60 West 14th St. moved to line eighteen.
 59 West 14th St. moved to 60 West 14th St.* moved to line nineteen.
 69 West 14th St. moved to 60 West 14th St.* moved to line twenty.
 63 West 14th St. moved to 62 West 14th St. moved to line twenty-one.
 4 West 14th St. moved to 7 West 14th St. to line twenty-two.
 4 West 14th St. moved to 7 West 14th St.* to line twenty-three.
 8 West 14th St. moved to 7 West 14th St.* to line twenty-four.
 12 West 14th St. moved to 17 West 14th St. to line twenty-five.
 16 West 14th St. moved to 17 West 14th St.* to line twenty-six.
 18-20 West 14th St. moved to 21 West 14th St. to line twenty-seven.
 22 West 14th St. moved to 21 West 14th St.* to line twenty-eight.
 24 West 14th St. moved to 25 West 14th St. to line twenty-nine.
 26 West 14th St. moved to 27 West 14th St. to line thirty.
 34 West 14th St. moved to 33 West 14th St. to line thirty-one.
 40 West 14th St. moved to 37-43 West 14th St. to line thirty-two.
 44 West 14th St. moved to 37-43 West 14th St.* to line thirty-three.
 48 West 14th St. moved to 45 West 14th St. to line thirty-four.
 52 West 14th St. moved to 47 West 14th St. to line thirty-five.
 54 West 14th St. moved to 51 West 15th St. to line thirty-six.
 54 West 14th St. moved to 51 West 14th St.* to line thirty-seven.
 56 West 14th St. moved to 55 West 14th St. to line thirty-eight.
 60 West 14th St. moved to 55 West 14th St.* to line thirty-nine.
 62 West 14th St. moved to 59 West 14th St. to line forty.
 525 Sixth Ave. moved to 522 Sixth Ave. to line forty-one.
 523 Sixth Ave. moved to 522 Sixth Ave. to line forty-two.
 519-25 Sixth Ave. moved to 510 Sixth Ave. to line forty-three.
 517 Sixth Ave. moved to 510 Sixth Ave.* to line forty-four.
 515 Sixth Ave. moved to 510 Sixth Ave.* to line forty-five.
 513A Sixth Ave. moved to 510 Sixth Ave.* to line forty-six.
 511 Sixth Ave. moved to 510 Sixth Ave.* to line forty-seven.
 509 Sixth Ave. moved to 510 Sixth Ave.* to line forty-eight.
 522 Sixth Ave. moved to 525 Sixth Ave. to line forty-nine.
 510 Sixth Ave. moved to 519-25 Sixth Ave. to line fifty.
 70 West 13th St. moved to 69 West 13th St. to line fifty-one.
 68 West 13th St. moved to 67 West 13th St. to line fifty-two.
 60 West 13th St. moved to 55 West 13th St. to line fifty-three.
 54 West 13th St. moved to 55 West 13th St.* to line fifty-four.
 54 West 13th St. moved to 43-45 West 13th St. to line fifty-five.
 50 West 13th St. moved to 43-45 West 13th St.* to line fifty-six.
 42 West 13th St. moved to 43-45 West 13th St.* to line fifty-seven.
 40 West 13th St. moved to 39 West 13th St. to line fifty-eight.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

- 34 West 13th St. moved to 39 West 13th St.* to line fifty-nine.
- 30-32 West 13th St. moved to 33 West 13th St. to line sixty.
- 22 West 13th St. moved to 25 West 13th St. to line sixty-one.
- 20 West 13th St. moved to 13 West 13th St. to line sixty-two.
- 10 West 13th St. moved to 11 West 13th St. to line sixth-three.
- 8 West 13th St. moved to 11 West 13th St.* to line sixty-four.
- 6 West 13th St. moved to 3 West 13th St. to line sixty-five.
- 2 West 13th St. moved to 1 West 13th St. to line sixty-six.
- 69 West 13th St. moved to 70 West 13th St. to line sixty-seven.
- 67 West 13th St. moved to 68 West 13th St. to line sixty-eight.
- 55 West 13th St. moved to 60 West 13th St. to line sixty-nine.
- 43-45 West 13th St. moved to 42 West 13th St. to line seventy.
- 39 West 13th St. moved to 34 West 13th St. to line seventy-one.
- 33 West 13th St. moved to 30-32 West 13th St. to line seventy-two.
- 25 West 13th St. moved to 22 West 13th St. to line seventy-three.
- 13 West 13th St. moved to 20 West 13th St. to line seventy-four.
- 11 West 13th St. moved to 10 West 13th St. to line seventy-five.
- 3 West 13th St. moved to 6 West 13th St. to line seventy-six.
- 1 West 13th St. moved to 2 West 13th St. to line seventy-seven.
- 72 Fifth Ave. moved to unnumbered building across Fifth Ave. to line seventy-nine.
- 74 Fifth Ave. moved to unnumbered building across Fifth Ave. to line eighty-one.
- 74 Fifth Ave. moved to unnumbered building across Fifth Ave. to line eighty-three.
- 78 Fifth Ave. moved to unnumbered building across Fifth Ave. to line eighty-five.
- 80 Fifth Ave. moved to unnumbered building across Fifth Ave. to line eighty-seven.

Rosemary Mayer

* indicates more than one address transferred to the same building.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

STREET MUSIC

On the Ideas of March (Saturday, March 15, 1969), as one of the twenty participants in Street Works I, in an area from 42nd St. to 52nd St. between Madison Ave. and Sixth Ave., in New York City, from one o'clock in the afternoon until ten minutes after three, beginning at 42nd St. and Madison Ave., criss-crossing back and forth between Madison and Sixth, all the way up to 52nd St., I executed my work called Street Music which is, I guess, my first music piece. I made telephone calls from one telephone booth to another, letting the phone ring three times each time. The work was invisible and for the most part inaudible. Also, it cost no money since every time I hung up I got my dime back. Only once did someone answer, but three or four telephone booths later I got two dimes back instead of one. In fact, for a change I came out ahead and made a profit since in one of the telephone booths I found two cartons of cigarettes.

The first page that follows this page contains a reproduction of the announcement for Street Works. The lines in the map are a record of the telephone calls I made. I designed and made the announcement. There are several mistakes. Meredith Monk's first name is misspelled "Meridith." John Giorno's name is not in alphabetical order. But the most important "mistake" is that the map convention of making north the top of the page is flagrantly violates

The second page is again a map of the area with a record of the telephone calls. All other information has been removed.

The third page is a "map" of Street Music II which I executed for Street Works II, Friday, May 18, 1969, between five and six o'clock, from a telephone booth located on 14th Street between Fifth and Sixth Avenues in New York City. I made telephone calls to all the telephone booths I had used in Street Music I, retracing my route by telephone. As in Street Music I, I let each telephone ring three times and then hung up.

Street Music III was also done on the same day. There are two sets of telephone booths on 14th Street between Sixth and Fifth Avenues. I made telephone calls from one booth to anothers. From telephone booth A to telephone booth D and from telephone booth C to telephone booth B, leaving the receivers off their hooks so that the telephones rang continuously. Hardly anyone noticed. Total cost: 20¢

This is a list of all the telephone numbers I collected during Street Music I and re-used for Street Music II:

687-9449	687-9492
687-9477	659-9179
695-8930	687-9738
695-9887	687-9747
687-9448	687-9626
687-9988	687-8585
582-9462	582-8595
838-9795	838-9854
582-8783	582-8785
838-9820	838-9766
754-9415	

Street Music IV consists of the following: from your own home telephone call allof the above telephone numbers, letting the telephone ring three times.

John Perreault 6/10/69

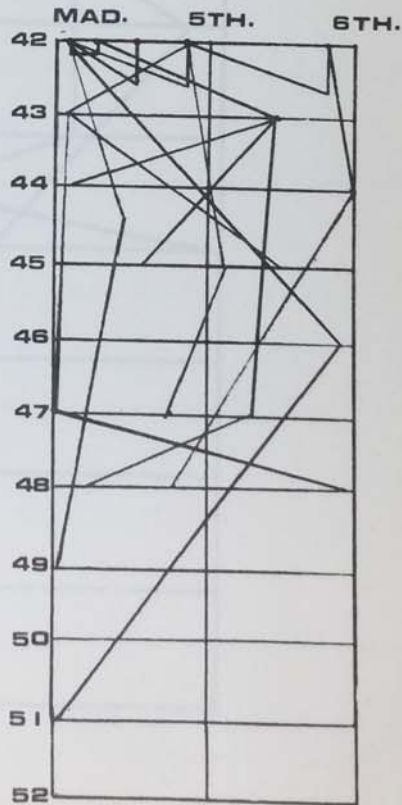
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

STREET WORKS

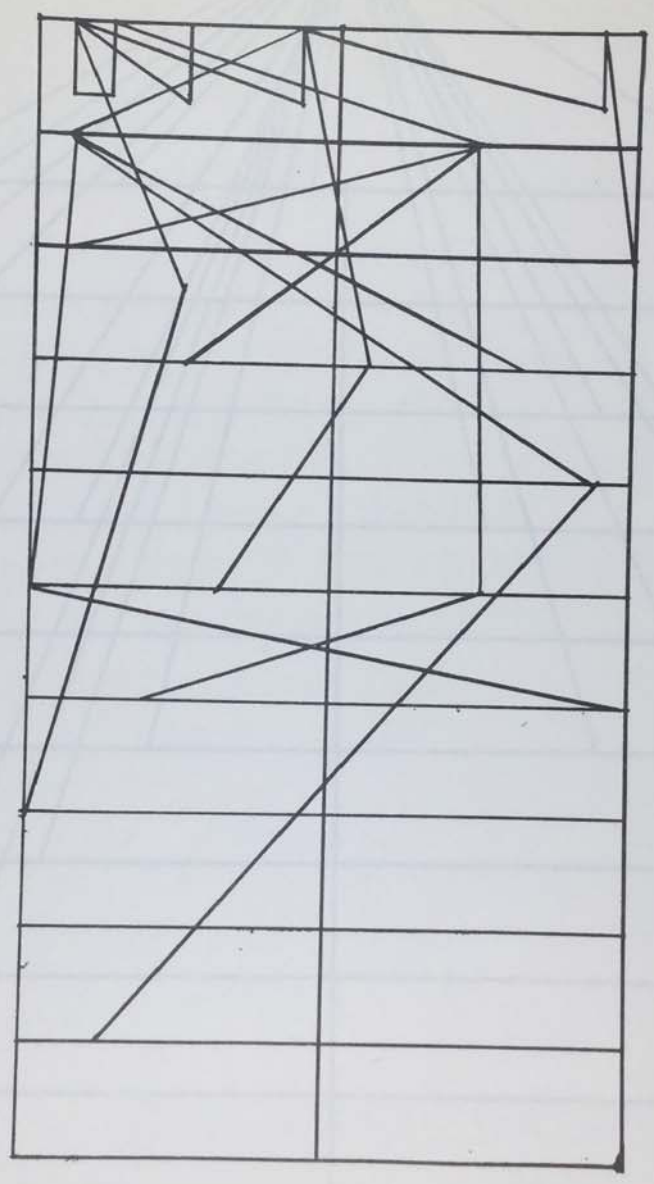
Saturday, March 15, 1969 (24 hours)

VITO HANNIBAL ACCONCI
ARAKAWA
GREGORY BATTCKOCK
SCOTT BURTON
JAMES LEE BYARS
ROSEMARIE CASTORO
EDUARDO COSTA
JOHN GIORNO
BILL CRESTON
STEPHEN KALTENBACH
LES LEVINE
LUCY LIPPARD
BERNADETTE MAYER
MERIDITH MONK
BEN PATTERSON
JOHN PERREAULT
MARJORIE STRIDER
MR. T.
ANNE WALDMAN
HANNAH WEINER



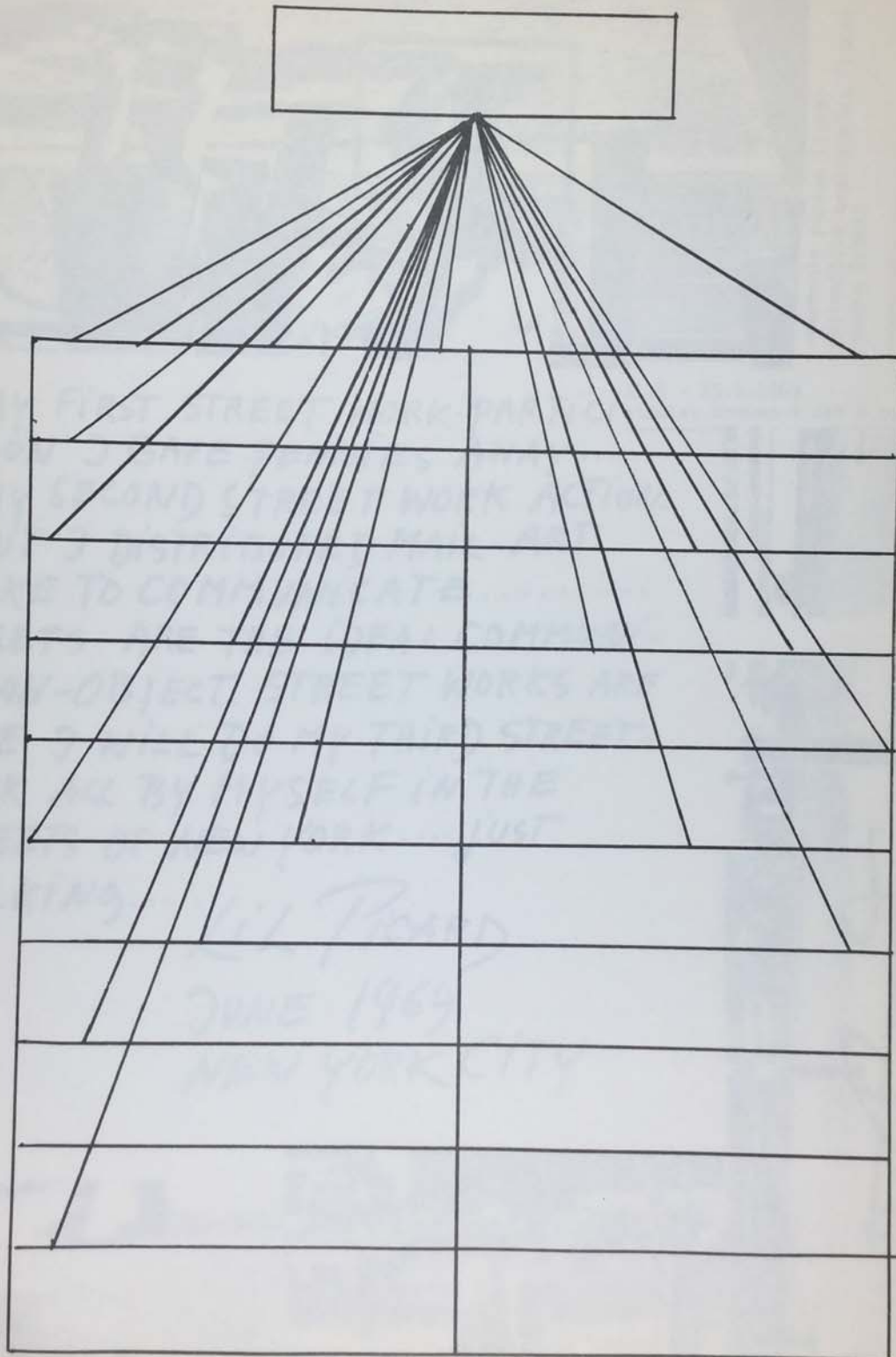
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13



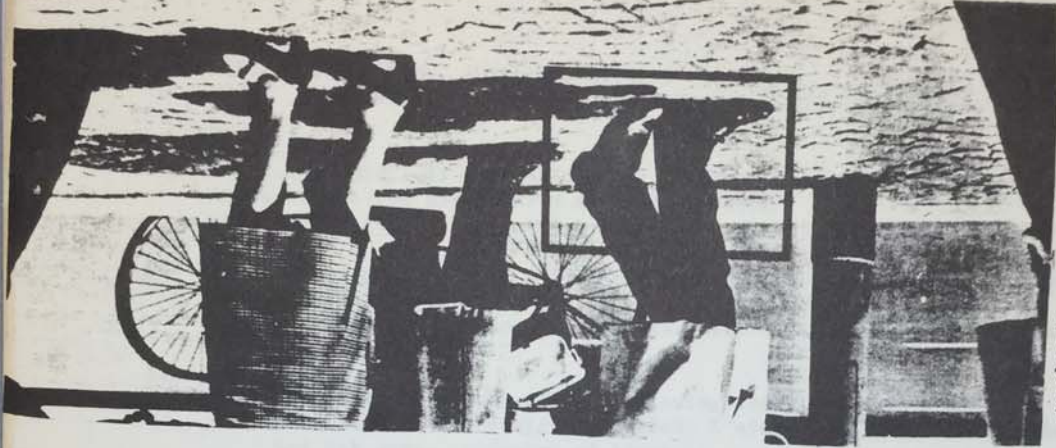
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13



-markante punten (1968)
 -potentiële beginpunten (1966)
 -paden (1964)

art & project

IN MY FIRST STREET WORK PARTICI-
 PATION I GAVE PENNIES AWAY.....
 IN MY SECOND STREET WORK ACTION.
 EVENT I DISTRIBUTED MAIL-ART.
 I LIKE TO COMMUNICATE.....
 STREETS ARE THE IDEAL COMMUNI-
 CATION-OBJECT. STREET WORKS ARE
 FREE. I WILL DO MY THIRD STREET-
 WORK ALL BY MYSELF IN THE
 STREETS OF NEW YORK.... JUST
 WALKING.....

31.5 - 25.6.1969
 stanley brouwn & art & project



LIL PICARD
 JUNE 1969
 NEW YORK CITY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

Street Works II: Friday, April 18, 1969, 5 - 6 PM
designated block: 13th - 14th Sts./5th - 6th Aves.

**Proposal #1

1. On Friday, April 11 from 4:30 to 6:30 PM, walk around outer sidewalk boundaries across the street from designated block.
Record 1200 ft. of tape at 1 7/8 IPS (two hours) of undifferentiated noise.
2. On Friday, April 18 from 5 to 6 PM, walk around inner sidewalk boundaries on designated block.
Play back previously-recorded undifferentiated noise at 3 3/4 IPS (one hour).

Proposal #2

1. Take one photo from each of the following locations with a polaroid camera:
 - #1 - four blocks N of designated block: S side of W. 18th St. between 5th and 6th Aves., midpoint of block.
 - #2 - four blocks E of designated block: W side of 3rd Ave. between E. 13th and 14th Sts., midpoint of block.
 - #3 - four blocks S of designated block: N side of W. 9th St. between 5th and 6th Aves., midpoint of block.
 - #4 - four blocks W of designated block: E side of Washington St. between E. 13th and 14th Sts., midpoint of block.
2. On Friday, April 18, at 5 PM, attach
 - photo #1 to S side W. 14th St. between 5th and 6th Aves. at midpoint of block.
 - " #2 to W side 5th Ave. between W. 13th and 14th Sts. " " " "
 - " #3 to N side W. 13th St. between 5th and 6th Aves. " " " "
 - " #4 to E side 6th Ave. between W. 13th and 14th St. " " " "

Proposal #3 (for nine participants)

- | | |
|-----------------|--|
| participant #1: | Bike around designated block from 5 to 6 PM. |
| " #2: | Run " " " " " " " " " " |
| " #3: | Walk " " " " " " " " " " |
| " #4: | Bike " " " " " 5:15 to 5:45 PM. |
| " #5: | Run " " " " " " " " " " |
| " #6: | Walk " " " " " " " " " " |
| " #7: | Bike " " " " " 5:22 to 5:38 PM. |
| " #8: | Run " " " " " " " " " " |
| " #9: | Walk " " " " " " " " " " |

**Proposal #4

Distribute this page on 14th St. between 5th and 6th Aves. from 5 to 6 PM.

**Proposal #5

Locate designated block on a New York City streetmap. Divide block cross-wise into four equal sections. Extend perpendicular lines to edges of map. Using lines as guide, cut map into four unequal rectangles. Each rectangle will contain one corner of designated block.

Indicate corner of block on each section of map. Identify each section of map by the location of that corner in space (NW, NE, SW, SE). Attach each section to corresponding corner of actual block.

Aaria Piper

**carried out

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13



Fifteen picture frames were placed in the environment of fourteenth st, on walls, telephone booths, vendors stalls, etc.

Marjorie Strider
April 18th, 1969

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

* STREET WORKS # 2 *

On Friday, April 18 at 5 PM I arrived at 5th Avenue + 14th Street and began walking around (down 14th down 6th up 13th up 5th) The designated area with my poem-sandwich board. My poem KIND DAYS (see photo by S.B. Zamochnick) on the front of the board - poems BORING THINGS + DISTRACTIONS FROM BOREDOM on the back - I also handed out hundreds of little pink slips of paper saying

Happy Weekend folks!

People were terrifically friendly! They kept asking me to stop so they could read all the words on my sandwich board (they were written in pink + purple). The Good Humor man on the corner of 5th + 14th asked me for a date but I didn't accept. A cop told me to "move on" at one point + I think that's when I bit my lip and gave hostile look (see photo).

Anne Waldman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

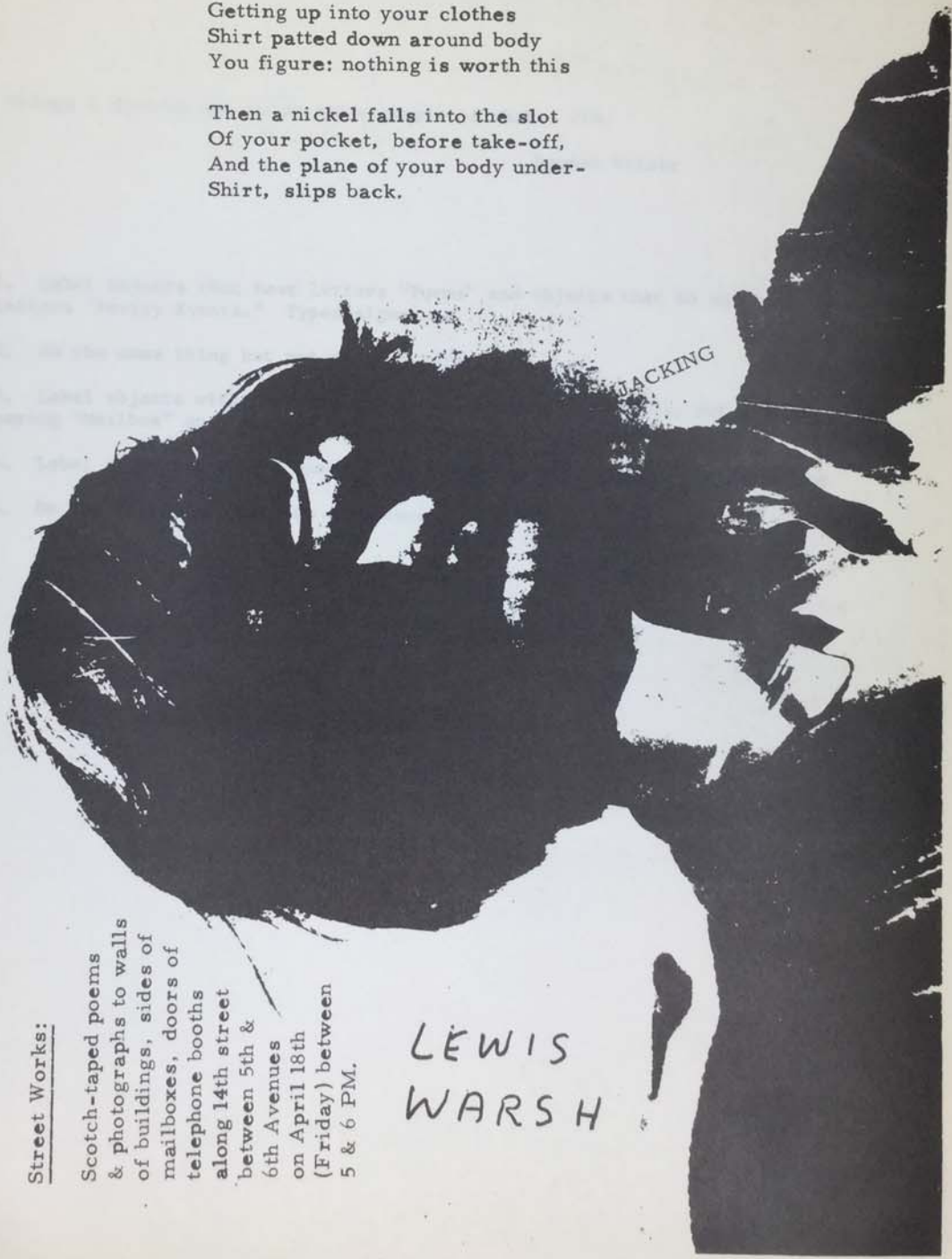
8 AM

Getting up into your clothes
Shirt patted down around body
You figure: nothing is worth this

Then a nickel falls into the slot
Of your pocket, before take-off,
And the plane of your body under-
Shirt, slips back.

for Philip Whalen

5/19/69



Street Works:

Scotch-taped poems
& photographs to walls
of buildings, sides of
mailboxes, doors of
telephone booths
along 14th street
between 5th &
6th Avenues
on April 18th
(Friday) between
5 & 6 PM.

LEWIS
WARSH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

STREET WORKS I

Things I decided not to do and a sample of what I did.

Hannah Weiner

1. Label objects that have letters "Poems" and objects that do not have letters "Poetry Events." Typed signature.
2. Do the same thing but put no signature.
3. Label objects with the name of the object itself, that is, put a label saying "Mailbox" on a mailbox. No signature.
4. Label objects with the name "Label" typed on every label. No signature.
5. Do the following, with no signature:



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 13

STREET WORKS III

In the late spring of 1968, in the course of my job as a ladies underwear designer, The Malabe Co., Inc., 129 West 29 St., showed me some sample trims. One was a cloth tape printed with four flags from the International Code of Signals, which I had been using for poems and poetry events for 2 years. I looked up the flags: M Z W T which read: MIKE ZULU WHISKY TANGO or: SECURED, HAS, HAVE, ING DO NOT PASS AHEAD OF ME.

I bought 3 spools (about 600 yards) at 13¢ a yard with the intention of tying up a city block at a Street Event, July 1968, but didn't. In August, 1968 I used a few inches for a headband for a picture for Central Park Poetry Events. I made up 2 ladies pettipants to sell for \$1.00 but my boss rejected them for the line.

In November, 1968, I used the tape in Tiny Events at the Longview Country Club, Park Ave. South and 19th St. (now Levine's Restaurant). 3 friends tied up the audience with the tape while Mike Tomlin and Geri Lawrence drank whisky and danced the Tango.

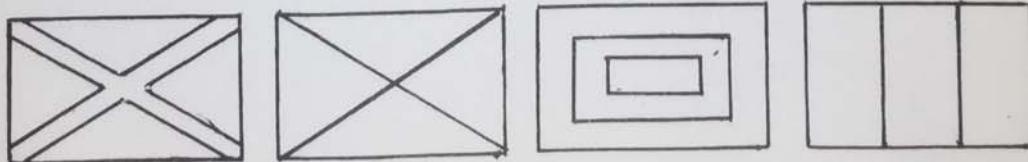
For STREET WORKS III, I decided to tie up a city block, but the block was so large I was able to tie up only half: the west side of Greene St. from Spring to Broome and the north side of Broome St. from Greene to Wooster. At that corner I had six feet left and tied up the mailbox with a bow. I then went back to the beginning and cut off enough for a headband for Abe Lubelski's little girl (he had helped me tie up the block) and took the same amount for myself for a document (souvenir).

About ½ hour later the police came and tore down the tape.

Kathy and Terry Anderson have the piece that tied up the mailbox, Arakawa has some. So do others, but I don't know who they are. At 12 midnight there was a long piece lying in the street.

The tape is still available from The Malabe Co., Inc. but the price has gone up to 14¢ a yard.

Hannah Weiner



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

- I'm collecting questions. Please list yours and send to Byars (Temp. Art. in Res.) Hud. Inst. Croton, N.Y. 10520 *
- 1.
 - 2.
 - 3.
 - 4.
 - 5.
 - 6.
 - 7.
 - 8.
 - 9.
 - 10.
 - 11.
 - 12.
 - 13.
 - 14.
 - 15.
 - 16.
 - 17.
 - 18.
 - 19.
 - 20.
 - 21.
 - 22.
 - 23.
 - 24.
 - 25.
 - 26.
 - 27.
 - 28.
 - 29.
 - 30.
 - 31.
 - 32.
 - 33.
 - 34.
 - 35.
 - 36.
 - 37.
 - 38.
 - 39.
 - 40.
 - 41.
 - 42.
 - 43.
 - 44.
 - 45.
 - 46.
 - 47.
 - 48.
 - 49.
 - 50.
 - 51.
 - 52.
 - 53.
 - 54.
 - 55.
 - 56.
 - 57.
 - 58.
 - 59.
 - 60.
 - 61.
 - 62.
 - 63.
 - 64.
 - 65.
 - 66.
 - 67.
 - 68.
 - 69.
 - 70.
 - 71.
 - 72.
 - 73.
 - 74.
 - 75.
 - 76.
 - 77.
 - 78.
 - 79.
 - 80.
 - 81.
 - 82.
 - 83.
 - 84.
 - 85.
 - 86.
 - 87.
 - 88.
 - 89.
 - 90.
 - 91.
 - 92.
 - 93.
 - 94.
 - 95.
 - 96.
 - 97.
 - 98.
 - 99.
 - 100.