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	KM	V.D.50

re: LEAST EVENT AS A HABIT

initial premise, and inference of structure in events

A least conceivable 'something' in any world identified by the senses could not be a permanent entity, because its duration would be more than least. An event is more minimal than an entity and an entity is a function of a minimal event that occurs more than once. A least event could be defined (but not re-enacted) as the incidence of not-nothing on nothing, for a least period.

This 'minimal' limit is a province of art and of physics, and there is not the slightest chance of 'proof', only a resonance with experience - for the one in himself, behaving, and for the other in micro-events, behaving. In the latter, the time co-ordinates have such mathematical regularity that predictability gives rise to an illusion of knowledge.

As for the least event - if it happened once only there would be no universe - even if it occurred at random intervals. But we are faced with it happening, insistently, in the same pattern, and in relatively the same position, and there is a world of entities. We can say that we have, primarily, an event-structured world in which there is no basic difference between the insistence in any of the forms - they are simply stable (or less stable) event-patterns. The degree of insistence involved in many of them is available to detection through interruption, and is known as 'energy'.

A common basis for observation of behavior of any kind could therefore be in terms of habit, and this is the proposal for a single system and principle to be adopted for general purposes where at present there are currently in use only specialist terms, (a multiplicity).

The inference, or interference, of a long-term structure on an entity or habit may result in a change-of-state in the entity, or a breaking of the habit into a new pattern. There are two functions that concern us here. One is the identification and preservation of the stable habit - a function associated mainly with 'science' and conservation. The other is the facilitation of the change and discovery of difference - a function associated with 'art' and changes of state.

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Complete

Keyman born for bed
 you relax wasn't functioning
 here is what was sent
 out to date (July 7-8)
 suggest you put up in
 conjunction with other culture
 but as 3 separate works
 following it.

John

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Complete

John Latham

Born in 1921

Lives in London

LATHAM

(he really wants this on a blank page)

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Reply via RCA: call 363-4141

Reply via RCA: call 363-4141

Reply via

Global Telegram

Global Telegram

NNNN

ZCZC RGB0108 BRB9999 UXS108

URRG BN URBR

BRB0076 UXS108 TLB1690

LONDONLB TF 36 6 1530

LT

MCSHINE MODERNART WEST23STREET

NEWYORK10019 (TRY 11 W 53 ST)

YOU CAN HAVE ART AND CULTURE IF AVAILABLE FROM CURRENT
PROGRAM OTHERWISE AS IN LETTER FOLLOWING STOP YOURS ARRIVED
DEADLINE PLUS ONE SUGGEST BLANK PAGE TITLED LATHAM FOR
CATALOGUE STOP

LATHAM

LATHAM, DAN
orig: Reg
cc: April
Pub
file

APR 7 1994

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LATHAM, JOHN

orig: reg
cc: April
file
KM

Curriculum Vitae John Latham

Born in Africa 1921, parents English.

1930 - 1940 College in England (Winchester)

*1940 - 1946 R.N., commanded H.M. ship latterly.

1946 - College of Art (Chelsea)

1948 and 1951 *Kingly Gallery London and also ran market and assisted with invention of canal weedcutting craft.

1954 Founder member of the Institute for the Study of Mental Images, Crookham, Hants, following discovery of an idiom based on a minimal event. I.S.M.I. for 10 years developed a theory of Psychophysical Cosmology under professor Gregory and Anita Kohsen.

1955 and 1957 *Obelisk Gallery, London.

1958 Discovery of 'hybrid' idiom using books as integral form. (Primarily this worked as the basis of a white/black notion of structure that developed into the semantic synthesis that its action suggested visually) In being openly 'literary' and 'anti-literary' at the same time it was the occasion for a complete break with current artists preoccupation.

1959 Galerie del'Ariete, Milan "Venti Quadri". This new idiom shown under auspices of Herbert Read.

1960 I.C.A. London, Lawrence Alloway organised this show with Peter Blake as a start to the 1960s.

*Galerie Schmela, Dusseldorf.

'New Forms New Media', Martha Jackson Gallery, New York. This show introduced 'happenings'

First film made, an extension of the book idiom.

Emphasis on time as the key element in any 'art' activity, and invention of a term - NOIT - to signify the new definitive activity, (deriv: the suffix -tion)

1961 *Alan Gallery, New York.

Assemblage a large exhibition at the Museum of Modern Art, New York, also at Dallas and San Francisco, included large piece 'Shem' (1958) which hangs in the MoMA permanent collection (next to Rauschenberg, Johns, Warhol) Joven Escultura Inglesa, Madrid

1962 New Realist exhibition, Sidney Janis Gallery, New York (introduced american pop)

*Galerie Internationale d'Art Moderne, Paris

Second film made. Work in New York, Sept. - Dec.

1963 *Bear Lane Gallery Oxford, *Kasmin Gallery London, *Alan Gallery New York.

Film "Talk" made

1964 Gulbenkian 'Painting and Sculpture of a Decade', Tate Gallery. 'The Object transformed' - Museum of Modern Art, New York

Started S.A.C.H. R. 1964

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- 1965 *Bangor City Art Gallery with Harry Planaen, including
 *Skeeb Tower. ICA gallery 'between poetry and painting'.
 began series of paintings on rollers, to hang face to wall
 and showing a 'specious present' relative to an event pattern
 as a whole as the paint surface rolled off the roller facing
 a spectator.
 began to investigate with Barbara Latham the possibilities
 in relationship between artist and industry.
- 1966 Teaching at St. Martins School of Art, part time.
 At DIAS symposium conducted Skeeb Tower Ceremony at
 British Museum / University College site, and the
 wordless play titled 'FILM' at Mercury Theatre, London.
 *Galerie Aachen and Galerie Schmela, Dusseldorf, episodes.
 Event at Portland Rd., to chew ART & CULTURE by Clement
 Greenberg.
 Series of Jig-saw books made.
 APG formed.
- 1967 Book Plumbing at Better Books, Charing Cross Rd, with
 Jeffrey Shaw.
 Completion of ART & CULTURE distillation and termination
 of appointment with St. Martins.
 MoMA New York: 'The 1960s'
 Theory of EVENTSTRUCTURE integrated. NOIT chair of nonentity
 founded.
 'ROSC' international Dublin - 50 world's artists
 Made film 'SPEAK'
- 1968 INDUSTRIAL NEGATIVE SYMPOSIUM, Mermaid Theatre London,
 organised by APG. Distinguished Art and Economics as
 apg's relevance compared to Art & Technology (USA)
 Finch College Museum, New York, showed 'ART & CULTURE'
 Various events in London.
- 1969 Chairman of apg artists panel
 Seattle World Fair exhibition showed 'ART & CULTURE',
 voted world art c ritics' favourite piece there (Lippard)
 Also shown Paula Cooper Gallery, New York.
 Devised dialectic and strategy for INN.O, the 2-year
 exhibition of artists relative to industry to end at the
 Hayward Gallery December 1971.

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The Museum of Modern Art

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

I N F O R M A T I O N

PROPOSALS

How will you be represented in the show?

LATHAM, JOHN
orig: Rfg
cc: C. Paul
Pub
file
KM
Somewhat as suggested
in enclosures

Describe its components, medium or is it printed matter or is it on paper?

Installation: Are there any special instruction on how the piece is to be shown?

if Art + Culture as
for a do-it-yourself
stand.

If there are any other instructions that are best described by a diagram please send it. Please make sure that the Museum's role in the execution of the piece is made clear.

Insurance value:

If your piece, or any part of it, must be shipped (or collected from a lender) please indicate all details here and we will instruct you further. Please send at your own risk any material you can entrust to the regular mail.

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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,

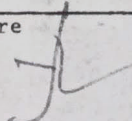
By a statement?

In any other way?

For my page, which I suggested
should be blank it would be better if you
could arrange to have the typed word —

.hiss

7-4
Date

as on enclosed ~~art~~ - common
paper
Signature 

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john latham

london 1966 - 70

art & economics

'persuade industrialists to take into their
organisations and pay them .. as opposition
to dictatorship by dollar (or unit of
currency) .. autonomous singles'

(This is the apg proposition. an artist who
can be regarded as engineer of conceptual
material,)

LATHAM, JOHN

orig: Reg

cc: AK

put

file

KM

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ært and ECONOMICS

7th. April 1970

Dear Mr. McShine -

I hope you collected my cable. It would also be a pleasure to be represented in your show, apart from the Art & Culture, which for the moment is out of my immediate control.

Here are some details about more recent work, of which apg is possibly relevant as a U K thing. The Least Event as a Habit would be good if you could get the flasks made. Review of a Dictionary is in many forms, I am currently seeing IBM with a view to putting it into their memory - see what then. Eventstructure (noit) is to semantics what Laser is to physics.

Here is also a print from our art magazine Studio International it is a format devised to carry the incidence of art on industry as programmed by apg - its base is the TIMES Business News. For a statement in accountants terms of the apg position look at U K C on second page.

Enough, here. I will see how possible these things are when I hear back from you and from the west coast organisation.

Mails OK now so I hear.

Best,

Kynaston McShine
Museum of Modern Art,
New York, 10019

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ært

and

ECONOMICS

22 Portland Rd. London W.11. 8th. April

Dear Mr. McShine

Since writing last it has occurred to me that as in a previous instance of the Museum showing a work from me, it might like to buy the piece. It would simplify the question of handling considerably, if you decided you wanted the ART & CULTURE, if this were the case. Time could be saved if you would let me know the possibilities soonest and whether you would be in a position to make me an offer.

I look back on the record since 1962 when SHEM was bought and realise that the Museum has been a particularly good friend to me, so you may be glad to hear that some very fine material has been arrived at lately that you might well be pleased to document.

with best wishes,
sincerely -

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ært

22 Portland Rd., and
London W.11

ECONOMICS

24th. April 70

Dear Mr. McShine,

I sent you a telegram and a letter recently after receiving your notice of the forthcoming show, then a second letter.

Its about 3 weeks since and I write to ask whether you received the letters. It is very important to get the Least Event set up, and I am sending you herewith another description of the work for your further considering.

Our probes into the art/economics area are intensely interesting but very few people so far can see beyond the simple and obvious point. There isn't an overspill of curiosity locally but see Studio International, April - INN₇₀, if you get a moment.

with best wishes and hope to be hearing more -

John Latham

ært

Latham

rig:Reg
cc AR

Pub

KM'S

File

the hiss

SUPPORT

apq

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ært

and

ECONOMICS

(~~exhibition for one room~~)

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

place this situation on display with documentation:

'LEAST EVENT AS A HABIT'

documentation :

Eddington: Fundamental Theory

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

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

Paper: The impossibility of setting up an initial situation.
(JL NOTE series)

2 Sealed books - standard work on physics
standard work on psychology

? web books

Slide projector

Photograph of empty space 15" x 12"

Cine equipment and loop.

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ært

and

ECONOMICS *Latter*

re: LEAST EVENT AS A HABIT

initial premise, and inference of structure in events

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ært

and

ECONOMICS

LATHAM, JOHN

orig: Reg

cc: AK✓

pub

file

KM

exhibition for one room

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

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Slide projector

Photograph of empty space 15" x 12"

Cine equipment and loop.

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W.R.
CWB



CHICAGO, ILL.
TRIBUNE
D.832, 146-S.1, 158,975
Chicago Met. Area

JUL 2 1967.

ARTIST, GUESTS DEVOUR BOOK BY DETRACTOR

LONDON, July 1 [Reuters]
—An artist whose work is currently showing at London's Tate gallery and New York's Museum of Modern Art took drastic action when a book by an American critic, Clement Greenberg, attacked his work.

He ate the book at a party he gave for 60 guests. Then about half the guests nibbled at the remaining pages to show their disapproval of the critic's remarks.

The artist, John Latham, has now been dismissed from his visiting lecturer's job at St. Martin's School of Art, London, for persuading his guests to eat the pocketbook edition of Art and Culture by Greenberg. He had taken the book from the library before the party.

Ptg + 5c
Please circulate
HMF

W.S.R.
Sara M ✓
D.D.
J Licht

Kynaston - In going through old files I found
this

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By Whom Taken	Date	Number
John Latham -		
The "Exhibition for		
One Room" conceptual		
'piece' in the form of		
a foamcore wall		
text panel.		

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By Whom Taken	Date	Number
John Kathan		
Left panel on foam core		
which was the		
exhibition "piece" for		
"Least Event As		
Habit"		

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INFOMOMA

A AND T PHASE (3) FOR
ART AND PSEPHOLOGY

.. CALCULATE THE ODDS IN TEN TO THE POWER NINE

YEARS OF EDWARD HEATH BE^ATING HAROLD WILSON AT

A POLL THERE ..

JOHN

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INFOMOMA

ART AND TECHNOLOGY (2)
FOR NAS~~A~~

.. PUT THE LESS AMOUNT INTO A POSITION NOT
LESS THAN FOUR LIGHT YEARS FROM ANY STELLAR
BODY AND LEAVE IN ISOLATION THERE ..

JOHN

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INFOMOMA

FOR ART AND ECONOMICS

PERSUADE INDUSTRIALISTS TO TAKE INTO THEIR
ORGANISATIONS AND PAY THEM AS REPRESENTATIVES
OF A TOTAL AS OPPOSED TO A PURELY FINANCIAL
ECONOMY . . ARTISTS . .

LATHAM

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INFOMOMA ART AND ECONOMICS , NOTE

THE DISTINCTION BETWEEN A TOTAL ECONOMY AND A
FINANCIAL ONE A MATTER OF UNIT OF VALUE USED
STOP ARTIST MEASURE APPROXIMATES TO THE UNIT
OF ATTENTION .. WHICH IS EXPLOITED AT ALL
LEVELS BY A LESSER ECONOMIC PRINCIPLE

JOHN

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INFOMOMA

ART AND LANGUAGE

.. motivation and structure being
one and the same rewrite dictionary ..

john

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INFOMOMA for art and language

here is an item of news the principle of structure in
events distilled and identified is a least private
view of the total event and will restructure outlook
as surely as from photographic evidence stop there
is now no alternative seen stop john

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INFOMOMA ART AND TECHNOLOGY (†)

MAKE A DEVICE WHICH DOES LESS THAN

ANY KNOWN AMOUNT

JOHN

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Information Exhibition Papers 6.160
John Latham

Latham