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Information Exhibition Papers 7.181  
Adrian Piper

INFORMATION - ARTISTS  
Adrian Piper

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0 TO 9 Books  
102 Christopher Street  
New York, N.Y. 10014

(C) 1969 by Adrian Piper

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Identifying information concerning the following four pages:

- p.1: A four-square/inch graphed area measuring  $8\frac{1}{2} \times 11"$ .
- p.2: A four-square/inch graphed area measuring  $8\frac{1}{2} \times 11"$  centered on a  $12\frac{3}{4} \times 14"$  similarly-graphed area which has then been reduced to  $8\frac{1}{2} \times 11"$ .
- p.3: A four-square/inch graphed area measuring  $8\frac{1}{2} \times 11"$  centered on a  $17 \times 22"$  similarly-graphed area which has then been reduced to  $8\frac{1}{2} \times 11"$ .
- p.4: A four-square/inch graphed area measuring  $8\frac{1}{2} \times 11"$  centered on a  $21\frac{1}{2} \times 27\frac{1}{2}"$  similarly-graphed area which has then been reduced to  $8\frac{1}{2} \times 11"$ .

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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

### ARTIST'S BIOGRAPHY

Name (in full): **Adrian Piper**

If your professional name is not your full name, please give professional name:

Date of birth (month, day, year): **September 20, 1948**

Place of birth: **New York City**

Present address(es): **117 Hester St., New York City 10002**

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

Study (places and dates):

School of Visual Arts, N.Y.C. 1966 - 1969

City College of New York, N.Y.C. 1966 - present

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist? **Age four**

If your work is related to experiences (in background, education, travel, etc.) that you feel are important to its documentation, please explain.

Place and date work first publicly shown: **Three Untitled Projects, distributed through mail (March, 1969)**

One man shows:

**Three Untitled Projects, above;**  
(published by O TO 9 Press)

Important group shows:

**Street Works II, N.Y.C.**

**April, 1969**

**Number 7, Paula Cooper Gallery,**  
**N.Y.C.**

**May, 1969**

**Language III, Dwan Gallery,**  
**N.Y.C.**

**May, 1969**

**557.087, Seattle Art Museum,**  
**Seattle, Wash.**

**Sept., 1969**

**Concept Art, Leverkusen Museum,**  
**Leverkusen, Germany**

**Oct., 1969**

(over)

*PIPER, ADRIAN*  
*orig: Reg*  
*cc: AK*  
*pub*  
*file*  
*KH*



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Groups, School of Visual Arts Gallery, N.Y.C. November, 1969  
Art After Plans, Kunsthalle Bern, Switzerland November, 1969  
Conceptual Art & Conceptual Aspects,  
 N.Y. Cultural Center, N.Y.C. April, 1970  
Art in the Mind, Allen Museum, Oberlin, Ohio May, 1970  
 Media in which you have worked (painting, sculpture, photography, films, etc.):  
 painting, steel, wood, layout plans, tapes, telephone, maps, photography, movement, language

Have you worked in fields other than the visual arts?  
 music, dance, writing

Writings, published and unpublished:  
 "Form, Idea, & Context" (July, 1969)  
 "Hypothesis" (September, 1969)  
 "Three Models of Art Production Systems" (March, 1970)

Bibliography (include documentary films and TV tapes):

Work published:

O TO 9 Magazine, No. 5, December, 1968  
 " " " " No. 6, July, 1969  
Street Works II (O TO 9 Press), July, 1969  
Untitled Magazine (Art Press), No. 1, August, 1969  
Art-Language Magazine, No. 2, 6 ? , 1970

Articles:

The Village Voice, March 27, 1969. "Art", p.17  
 " " " " May 1, 1969. " " p.15  
 " " " " June 5, 1969. " " p.18  
 " " " " Nov. 20, 1969. " " p.34  
Artforum, November, 1969. "557,087", p.67  
Studio International, November, 1969.  
 "Art After Philosophy II", p.161  
Studio International, March, 1970. "Groups",  
 p.95

If there is any further information that you think might be valuable or interesting, or if you care to make a general statement, we should appreciate it.

I recently decided to return to college full-time as a philosophy major. The reasons for this decision concern certain directions my work seems to be taking:

- 1) Its artistic form has negligible importance; content is increasingly dominant. The academic situation offers certain formalized areas of content not readily available in most art or everyday life situations.
- 2) Its content is increasingly concerned with the problematical nature of life conditions and situations within various possible interpretations of reality. It seems necessary to be fully acquainted with all previously-suggested solutions or interpretations, in the interest of either utilizing these solutions or avoiding redundancy in my own work.
- 3) All areas of content are potential components of the art process, and are continually being absorbed by me as sensory or intellectual information. The academic environment offers a systematized way of absorbing some of this information.

April 8, 1970

Date

Signature

*Adrian Piper*



|                                       |             |                |
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# The Museum of Modern Art

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

## INFORMATION

### PROPOSALS

How will you be represented in the show?

By our piece

CONTEXT #7: AN ART PRODUCTION USING SYSTEM III

~~Describe its components, medium or is it printed matter or is it on paper?~~ CCF. CATALOGUE, "THREE MODELS OF ART PRODUCTION SYSTEM III"

(1) TYPED PAGE, FRAMED & MOUNTED ON WALL.

(1) 8 1/2 x 11" BLACK VINYL 3-RING NOTEBOOK WITH APPROXIMATELY 300 BLANK PAGES IN IT.

(1) BALL POINT PEN ATTACHED BY CHAIN TO NOTEBOOK.

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

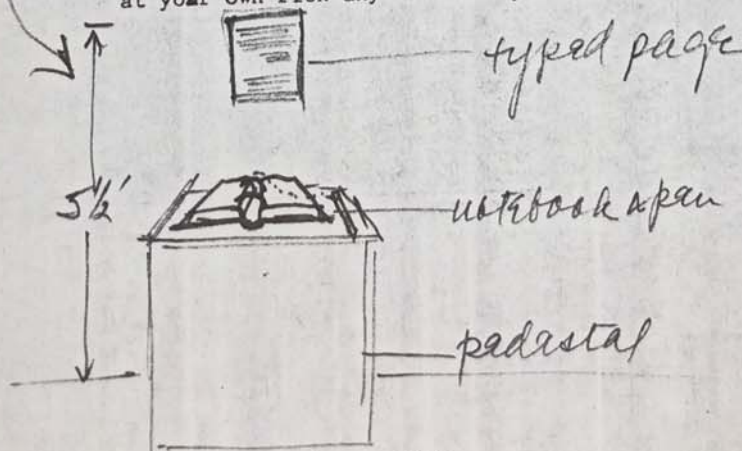
NOTEBOOK SHOULD BE ON A PEDESTAL ABOUT TABLE OR DESK HEIGHT.

TYPED PAGE SHOULD BE HUNG AT EYE LEVEL DIRECTLY ABOVE IT.

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: \$ 400.00

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.



INSTALLATION DIAGRAM

I WILL MAKE ARRANGEMENTS TO BRING THE PIECE DIRECTLY TO THE MUSEUM.

orig: Reg  
de: Apr  
file  
KMV

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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?

*See attached page,  
Three Models of Art Production System*

3/28/70  
Date

Adrian Piper  
Signature



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Adrian Piper  
117 Hester Street  
New York, N. Y. 10013



Kynaston Meshine  
432 Lafayette St.  
NYC 10003

791 Bury

10013

|                                       |             |                |
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# HYPOTHESIS:

Sensory consciousness is of essentially undifferentiated sensory information. The primary ordering of sensory information is into space and time continuums. The secondary ordering further differentiates it into segments along the continuums: specific space and time conditions (see second part of essay). The resulting consciousness is of an indeterminate number of points or instants at which the space and time continuums intersect. Any combination of space and time conditions on the continuums may intersect to form one or a series of points or instants. Space and time conditions may be combined in any one of the following ways:

1. One definition of an instant is the case in which space and time conditions are both constant. There is neither variation (progression) in time nor in space. The scope, duration, and depth of an instant is subjectively determined; an instant of sensory consciousness may be objectively measured in hours or seconds, environments or objects, depending on the particular experience.\*
2. When the space condition remains constant while the time condition varies (progresses), the perceiver and/or spatial object of perception is motionless.
3. When the space condition varies while the time condition remains constant, the situation may either be that of a self- or environmentally-induced expansion of sensory consciousness, or sensory consciousness that is undifferentiated. Either would permit the registering of a number of different space conditions.
4. When the space conditions vary as the time condition varies (progresses), the perceiver and/or spatial object of perception is in motion.

The points or instants connect to form a span of consciousness of the designated space-time situation. Intervals between connected instants may signify temporary intrusions by a) external space and/or time conditions; b) absent-mindedness; c) that state of consciousness in which neither space nor time continuums exist. These possibilities do not break the span of consciousness of the designated situation: a span is determined as the sequence formed by the points at which consciousness of the situation is experienced.

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\* The possibility of perceptual hallucination is not considered here.



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The conditions discussed below refer to the most differentiated and standardized forms of sensory consciousness. They are significations of more inclusive and indefinite kinds of experience.

Some space conditions available as objects of sensory consciousness at a given instant:

1. Unbounded environments (e.g. outdoor locations)
2. Bounded environments (e.g. indoor locations)
3. Composite masses: independent single objects, conglomerations of dependent objects (e.g. table: with asatray, salt and pepper shakers, newspaper, etc.)
4. Dependent single objects: parts of composite masses (e.g. newspaper on table)
5. Details of any of the above not existing independently (e.g. fine print in newspaper)
6. A combination of any of the above

Some time conditions available as objects of sensory consciousness at a given instant:

1. Days
2. Hours
3. Half hours, quarter hours
4. Minutes
5. Seconds
6. A combination of any of the above

Both continuums are open-ended. They may be indefinitely extended by adding increasingly inclusive or exclusive conditions.

When used in a specific situation, a condition may be isolated from its identifying context (location, date).

Since the space and time continuums are in constant flux, any work (sensory consciousness situation) entered under this hypothesis cannot be repeated. Charts and photographs are intrinsically able to record intersections of the space and time continuums. They are therefore used to record the occurrence of each situation.

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Three Models of Art Production Systems

Key

- (I) - any sensory, intellectual, or otherwise experiential information input
- (C) - any active consciousness which discriminates, qualifies, adds to, interprets, alters, and utilizes (I).
- (P) - the product (e.g. thought, action, idea, object, event, etc.) of (I)  $\rightarrow$  (C). An art product ( $P_a$ ) is defined as any product (P) which is presented in an art context.

$\rightarrow$  - is transformed into

System I

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

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

System II

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

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

System III

(I;  $P_a$ )  $\leftrightarrow$  (C)

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

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

This exposition uses System II.

3/70

3/70

Adrian Piper

Adrian Piper



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PIPER, ADRIAN  
orig. Rec.  
cc. Arch.  
file  
KM

Dear Mr. Melnick -

Sorry I was unable to deliver due  
work sooner. If there are any questions,  
please contact me.

Adrian Piper  
966-3859

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**Loan Agreement The Museum of Modern Art**

11 West 53 Street, New York, N.Y. 10019

White copy to be retained by lender

EXHIBITION:

I N F O R M A T I O N

The Museum of Modern Art, New York. - June 30 through September 20, 1970

LENDER: Miss Adrian Piper

ADDRESS: 117 Hester Street, New York, NY 10002  
~~102 Christopher Street, New York, New York~~

Exact form of lender's name for exhibition label and catalog: ADRIAN PIPER

NAME OF ARTIST: Adrian Piper

TITLE OF WORK: CONTEXT #1

MEDIUM OR MATERIALS: 8 1/2 x 11" TYPED PAGE, 9 x 12 x 1 1/2" BLACK NOTEBOOK, PEN

DATE OF WORK: MARCH 1970 Does date appear on work? NO Where?

SIGNATURE: Is the work signed? NO Where?

SIZE: Painting, drawing, etc. (without frame or mat): Height PAGE Width 8 1/2 x 11"  
Sculpture (without pedestal): Height 9 x 12 x 1 1/2" Length NOTEBOOK Approximate weight 4 LBS

FRAMING: Is the work framed? NO If necessary for the exhibition, may we reframe or remat your work? TYPED PAGE PLEASE DO  
May we substitute plexiglas for glass? YES

(All works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Museum in writing.)

CATALOG AND PUBLICITY: Where can the Museum obtain photographs of this work for catalog reproduction and publicity? (If known, please indicate photograph and negative number)

May the Museum reproduce this work in its publications and for publicity purposes in connection with this exhibition? YES

May this work be used for telecasts for publicity or educational purposes? YES May slides of it be made and distributed by the Museum and its designees for educational use? YES

INSURANCE (See conditions on reverse of this loan agreement): Insurance value of work (U.S. currency): \$ 300.00

(Insurance value cannot exceed selling price, if any).

Do you elect to maintain your own insurance? NO If so, what is estimated cost of insurance premium?

SELLING PRICE (U.S. currency): \$ 300.00 (See conditions regarding handling charges on reverse of this loan agreement.)

SHIPPING: Recommended procedure: Please do let us know your arrangements for getting the work to the museum or, if you prefer, our Registrar's office can take care of picking it up and getting it here. If this is more convenient contact us immediately. I'll bring it to the museum Tuesday, June 2. Will call WIR.

Return - await your instructions. McSHINE'S SECRETARY

(Unless the Museum is notified to the contrary in writing before the close of the exhibition, the work will be returned to the lender's address given above.)

SIGNED: Adrian Piper  
(Name of lender or authorized agent)

Date: May 28, 1970



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Context #2

You (the viewer) are requested to write, draw, or otherwise indicate any response suggested by this situation (this statement, the blank notebook and pen, the museum context, your immediate state of mind, etc.) in the pages of the notebook beneath this sign.

The information entered in the notebook will not be altered or utilized in any way.