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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Please return to me

Information/ Acconci

102 Christopher Street
New York, New York 10014
May 28, 1970

The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Kynaston:

The appearance of SERVICE AREA, my piece for the "Information" show, has been changed slightly.

There will be only one table; this table will hold the mail as it comes in. (There will not be a table with maps and diagrams; that would shift the direction of the piece.)

The table for the mail should be about 12 inches by 12 inches -- the size doesn't matter much. (I can be available during the installation.)

On the wall there will be an 8 1/2 x 11" title ^{- and - explanation} ~~explanatory~~ sheet; also, on the wall, there will be calendars of the exhibition months, to denote times of pick-up.

I will send this material, or bring it down to you, by the middle of next week.

Thank you.

Sincerely,

Vito
Vito Acconci

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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? By a piece entitled
SERVICE AREA.
(See enclosed sheet #1.)

Describe its components, medium or is it printed matter or is it on paper?
Tables, mail, maps, diagram, printed statement, calendars,
museum guard.
(See enclosed sheets #2 and #3.)

Installation: Are there any special instruction on how the piece is to be shown?
The instructions appear on the enclosed sheets, #2 and #3.
I will be available to help install the piece.

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:
none

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.

I will bring ~~them~~ personally the maps, diagram, statement,
and calendars.

If possible, I would like the museum to provide tables.

ACCONCI, VITO
orig: Reg
cc: April
pub
file
Kynaston

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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?

Please see enclosed sheet #4

In any other way?

April 6, 1970
Date

Vito Acconci
Signature

On enclosed sheet #5, I have descriptions of some of my short films. Perhaps a film or two might be included in the 'visual juke box.'

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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): Vito Acconci

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

Date of birth (month, day, year): January 24, 1940

Place of birth: Bronx, New York

Present address(es): 102 Christopher Street
New York, New York 10014

242-7040

Citizenship (and date of naturalization, if appropriate): U.S.

Places and dates of former permanent residences: 383 Broome Street, NYC (1967-1968); 102 Bowery, NYC (1966-1967)

Study (places and dates):

Holy Cross College (Worcester, Mass.); 1958-1962
University of Iowa (Iowa City); 1962-1964

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist?

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: ~~1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025~~

Performances: Central Park, 1968; Pieces: Gain Ground Gallery (NYC, 1969)
One man shows: Important group shows:

Gain Ground Gallery (NYC, 1970)

One-man performances:

Rhode Island School of Design, 1969.
Wesleyan University, 1970.

Dwan Gallery (Language III, 1969)
Art of the Mind (Oberlin College, 1970)
Software (Jewish Museum, 1970)
557,087 & 955,000 (Seattle & Vancouver, 1969 & 1970)
Street Works (Architectural League, 1969)

Performances: Paula Cooper Gallery, NYU, Wadsworth Atheneum, YM-YWHA

Information/ ACCONCI VITO
orig: Reg
cc: April
pub
file
Kynaston

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Media in which you have worked (painting, sculpture, photography, films, etc.):

performances, activities, writing, room situations, films, photographs

Have you worked in fields other than the visual arts? see above

Writings, published and unpublished: Editor, O TO 9 magazine.

~~Editor, O TO 9 magazine. Editor, O TO 9 magazine.~~

Notes on performances, activities, and room situations. (Possibly to be published by Follett Publishing Company)

Bibliography (include documentary films and TV tapes): Critical mention in:
Arts (Schuldt, Summer 1969; John Perreault, December-January 1970).
Village Voice (John Perreault: March, April, October 1969; January 1970)
Penthouse (John Wilcock, Summer 1970)

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.

April 6, 1970
Date

Vito Acuna
Signature

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

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 being 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 coming to the museum to pick up my mail.

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Realization of SERVICE AREA

1. A small table (about 25"x25" and of ordinary height; the size is not important.
My mail, as it comes into the museum, is placed on the table.
The table should have, at its edge, a label: "Mail Table."
2. A second table, about the same size as the first and placed about one or two inches apart.
Three maps and one diagram are placed on this table.
 - a. In the upper left-hand corner, a map of the world.
This will define the route of each letter from outside the city. A line will be drawn from the source (the place the letter was mailed) to the destination (the museum, NYC); I can draw the lines when I come to the museum to pick up the mail.
Beneath the map there will be a label: "Map of Mail Routes (#1)."
 - b. In the upper right-hand corner, a map of New York City.
This will define the route of each letter from within the city. As on the map of the world, a line will be drawn from the source of each letter to its destination.
Beneath the map there will be a label: "Map of Mail Routes (#2)."
 - c. In the lower left-hand corner, a map of Manhattan.
This will define the route I follow when I come to the museum to pick up my mail. A line will be drawn from my starting point (home or elsewhere) to the place of pick-up (the museum).
Beneath the map there will be a label: "Map of Pick-up Routes."
 - d. In the lower right-hand corner, a diagram of the room in which the piece is placed.
This will define the movement of the guard around the room. Since his movements are indeterminate, the arrows will be general, following the edges of the outlines of the room; the arrows will each point in both directions. Label: "Diagram of the Guard's Walking Area (Indeterminate)."
Note: I will attempt to get maps of fairly uniform size.

see diagram, sheet #3

3. Wall.
A statement of the project (page 1 of the enclosed sheets) will appear on the wall, above the first table.
Next to the statement will appear calendars of the exhibition months. On the calendars I will mark the dates and times I come to the museum to pick up mail.

Note: The second table, with its documentation, functions to clarify the movement and circulation that the piece involves.
If I decide that the second table could get too much focus, I might decide to leave it out and have only the first table.
In that case, the materials of the piece would be: Table, mail, printed statement, calendars, museum guard.

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Installation instructions for SERVICE AREA

1. The mail table doesn't have to be very large: ~~12x~~ 12"x12", 12"x15" -- whatever is easily available. (The height should be normal table height.) (Table should be against a wall.)
2. The two statement sheets and the four calendars should be hung on the wall, above the table.
 - a. The sheet describing the project (the sheet with the heading "Vito Acconci / SERVICE AREA) should be hung at a height that allows easy reading -- six or seven feet, perhaps, from the floor.
 - b. The sheet providing the note~~xxx~~ ("Note to SERVICE AREA) should be hung under the first statement sheet -- perhaps an inch below.
 - c. The four calendars should be hung beside the first statement sheet -- about an inch away.
June calendar -- one inch space -- July calendar.
About one inch below:
August calendar -- one inch space -- September calendar.
3. The space beneath the calendars and next to the second statement sheet should be left open.
During the exhibition, this space will be occupied by statement sheets describing different performances of SERVICE AREA (as described on the "note" sheet).

The Museum of Modern Art Archives, NY

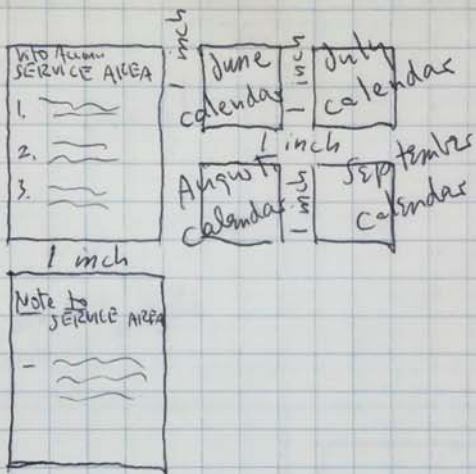
Collection:
MoMA Exhs.

Series.Folder:

934.2

WALL

approximately 6 or 7 feet



FLOOR

The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

Series/Folder:

934.2

SERVICE AREA

Wall

statement of the
pieces
↓

calendar of
exhibition months
↓

mail

MAIL TABLE

Map of Mail
Routes (#1)

Map of Mail
Routes (#2)

Map of
pick-up
Routes

Diagram
of the
Guard's Working
Area (Under-
termined)

floor

3

← guard →

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Information /

Armajani
orig. Rep
cc file
April
MCS

May 23, 1970.

Mr. Kynaston L. McShine
Associate Curator
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019.

Dear Mr. McShine,

Thank you very much for your letter of May 19. I would like you to know that all the materials that you need will be on the way to you by May 27 via AIR with no problem at all.

In answer to your specific questions:

1. I will be sure to send you the NORTH DAKOTA project.
2. Concerning the film: I will furnish you with two prints to satisfy your need. Regarding information for the catalog on the film:

TITLE: TO PERCEIVE 10,000 DIFFERENT SQUARES IN 15 MINUTES

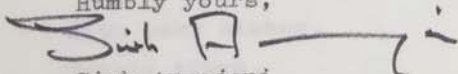
DATE: 1970 RUNNING TIME: 15 minutes

color, 16mm, with no sound.

3. Concerning display of NUMBER BETWEEN 0 and 1 : I am sending you four photos. #1-information on the project. #2-photo of 9'7" stack of printout. #3-photo of first page. #4-photo of last page. Display could be sequential order. If you would like me to send the actual NUMBER(a column that weighs 500 pounds, and measures 11" x 14" x 9'7" high) please advise me.

I await your further instructions. I wish you success in this endeavor.

Humbly yours,



Siah Armajani
400 Groveland Avenue
Minneapolis, Minnesota. 55403

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ARMAJANI, SIAH
orig. Reg
cc April
file
RM

June 3, 1970.

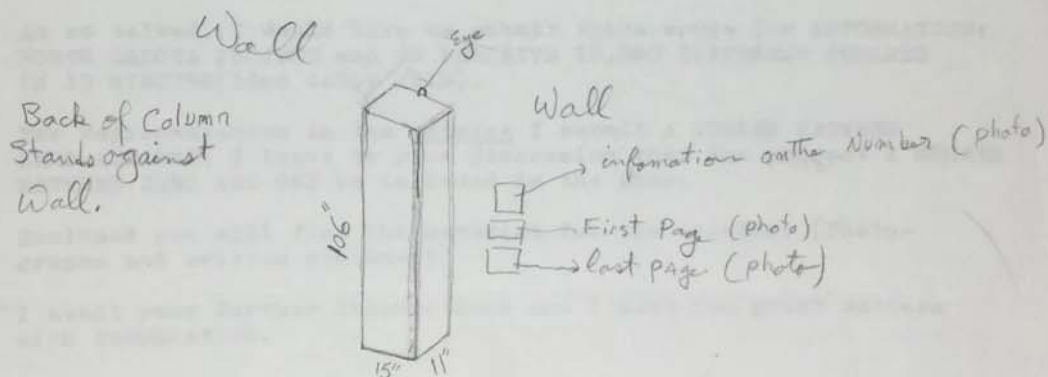
Mr. Kynaston L. McShine
Associate Curator
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. McShine,

Thank you very much for your letter of May 28. As you have instructed, I am sending NUMBER BETWEEN 0 AND 1 via Railway Express (air freight). It will arrive no later than Monday, June 8.

I hope that you already have received the films, NORTH DAKOTA PROJECT, and other written materials.

Below I have drawn a display suggestion for NUMBER BETWEEN 0 AND 1, incorporating the column of print-out with a page of information, and pictures of the first and last page, which I've already sent you.



For added security, the column has an "eye hook" on the top, to be fastened to the wall.

With best wishes,

Humbly yours,

Siah Armajani
Siah Armajani

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information/Armagani

*cc. Art
Publ
file*

April 1, 1970

Mr. Kynaston McShine
Associate Curator
Department of Painting and Sculpture
11 West 53 Street
New York, N. Y. 10019

Dear Mr. McShine,

It was indeed a pleasure to meet you and have time to talk to you. I only wish you could have come to Minneapolis for a more leisurly visit.

I would like at this time, to thank you again very much for your invitation to participate in INFORMATION. I hope I am worthy of your consideration.

As we talked, I would like to submit these works for INFORMATION: NORTH DAKOTA PROJECT and TO PERCEIVE 10,000 DIFFERENT SQUARES IN 15 MINUTES(16mm color film).

For representation in the catelog I submit A NUMBER BETWEEN ZERO AND ONE. I leave to your discesion that the project A NUMBER BETWEEN ZERO AND ONE be included in the show.

Enclosed you will find the material for the catelog. (Photographs and written statement)

I await your further instructions and I wish you great success with INFORMATION.

Humbly yours,

Siah Armajani

Siah Armajani
400 Groveland Avenue
Minneapolis, Minnesota. 55403

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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): Siah Armajani

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

Date of birth (month, day, year): 7-10-39

Place of birth: Teheran, Persia

Present address(es): 400 Groveland Avenue; Minneapolis, Minnesota. 55403

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences: Teheran until 1960; Minneapolis since 1960.

Study (places and dates):

University of Teheran - Philosophy
Macalester College, St Paul

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist? ?

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:

One man shows:

The last one man show:
WALKER ART CENTER, MPLS, 1967

~~_____~~
~~_____~~
Important group shows: The last two
group shows: ART BY TELEPHONE,
MUSEUM OF CONTEMPORARY ART, CHICAGO,
1969. TOWERS, FINCH COLLEGE MUSEUM OF
ART, 1970.

Information / ARMAJANI, SIAH

orig. Reg
cc: April
Reg
Pub
file
Kynaston

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Media in which you have worked (painting, sculpture, photography, films, etc.):
computer, holography, films, video tape.

Have you worked in fields other than the visual arts? I am designing a 21st
century community in Jackson, Minnesota.

Writings, published and unpublished: Unpublished: "The Actual Entity" 1969
"Interpretation of Art History
according to Paul Tillich." 1969

Bibliography (include documentary films and TV tapes):

~~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.~~

For my biography, I would very much appreciate if you only use my
name, date and place of birth, and where I live.

April 2, 1970.

Date

Siah Armajani

Signature

Siah Armajani

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Siah Armajani

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?

1. NORTH DAKOTA SHADOW
2. TO PERCEIVE 10,000 DIFFERENT SQUARES IN 15 MINUTES (16mm color film)
Describe its components, medium or is it printed matter or is it on paper?
 1. NORTH DAKOTA: photostat, photograph
 2. TO PERCEIVE..... : film(16mm color)

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

no

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:

1. NORTH DAKOTA \$100
2. Film \$150

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.

I will ship works upon your request via 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.

I want to be represented by: A NUMBER BETWEEN ZERO AND ONE (enclosed)

Photographs of the piece in the show?

Photographs of a previous piece?


Other photographs,

By a statement?

In any other way? I want to be represented on my page by a paragraph of written information and two photographs. The paragraph of information(enclosure # 1) appears first, at the top of the page, followed by photographs (enclosures #2 and then # 3.) Each of these are identified on back side. The captions that must appear under each photograph are written out on back side of each photograph.

THE SIZE OF THE WRITTEN MATERIAL AND PHOTOGRAPHS IS
ABSOLUTELY UP TO YOU

April 1, 1970
Date


Signature

Siah Armajani
400 Groveland Avenue
Minneapolis, Minn. 55403

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I N F O R M A T I O N

ARTIST'S BIOGRAPHY

Name (in full): ~~Richard~~ Artschwager

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

Date of birth (month, day, year): December 26, 1924

Place of birth: Washington, D.C.

Present address(es): 20 East Broadway, New York City

Citizenship (and date of naturalization, if appropriate): US

Places and dates of former permanent residences:

Study (places and dates): A.B. Cornell University 1948

Studied with Amedee Ozenfant,
1951.

Travel (places and dates):

Europe 1933
1946/47
1968
1969

Prizes, grants, etc.: Cassandra Foundation 1969

When did you first begin work as an artist? Serious work started around 1960

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

Please refer to my biography which you have on file.

Place and date work first publicly shown: Dwan Box show (L.A.) 1963-64

One man shows:

Castelli, N.Y. 1965
Castelli, N.Y. 1967
K. Fischer, Duesseldorf 1968
Ricke, Cologne 1969
Butler, Los Angeles 1970
Onnasch, Berlin 1970

Important group shows: Plastics, Albright-Knox

Box Show, Dwan, 64 /64
Primary Structures, Jewish, 1966
Ten Years, Leo Castelli 1967
Ptg & Scpt of 60's, MOMA 1967
Documenta 4, Kassel 68
Whitney Annuals, 66, 68
When Attitudes Become Form, Kunsthalle,
Bern, ICA London, 1969

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Media in which you have worked (painting, sculpture, photography, films, etc.):

All of the above

Have you worked in fields other than the visual arts?

Yes Manufacturing and teaching

Writings, published and unpublished:

The Hydraulic Door Check, Arts Magazine Nov. 687

Bibliography (include documentary films and TV tapes):

A's Mental Furniture , Elizabeth Baker, Art News Feb '68

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.

Date

4/6/70

Signature

R. R. R. R. R.

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The Museum of Modern Art

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I N F O R M A T I O N

PROPOSALS

How will you be represented in the show?

By "blps" through the show

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

painted wood

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

Artist will install.

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:

none

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.

ARTSCHWAGER
orig: Reg
cc: April
Aut
File

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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.

By b/p on artist page

Throughout catalog on every pth or every 10th

Photographs of the piece in the show?

Photographs of a previous piece?

Artist will provide drawings

Other photographs,

By a statement?

In any other way?

Date

Signature

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I N F O R M A T I O N

Name (in :

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When did

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Place and

One man s

Information /
6 Apr '70

Bochner
orig. Rec
cc. April
Puff
file
mes

Dear Kynaston,
Thought I'd send you an
extra photo of the piece
in case you can use it for
any purpose.

Best regards,
Mel

SE
SHEET
MATION.

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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): **MEL BOCHNER**

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

Date of birth (month, day, year):

Place of birth:

Present address(es): **NEW YORK CITY**

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

Study (places and dates):

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist?

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:

One man shows:

Important group shows:

PLEASE USE
ATTACHED SHEET
FOR INFORMATION.

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Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

Writings, published and unpublished:

Bibliography (include documentary films and TV tapes):

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.

Date

6 Apr '70

Signature

Neil Borker

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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? WALL PIECE —
MEASUREMENT SERIES: BY FORMULA (CIRCLE)

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

BLACK CHALK ON WALL
SIZE DECIDED BY INSTALLATION

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

ARTIST WILL INSTALL

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: INAPPLICABLE... IF PIECE SHOULD BE DAMAGED
(GRAFFITI OR SMUDGING) MUSEUM SHOULD PAY FOR TIME FOR REPAIR.

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? PLEASE PRINT THE PHOTO WHICH MR. McSHINE ALREADY HAS IN HIS POSSESSION OF THE CIRCLE INSTALLATION AT MY STUDIO.
Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

6 APR '70

Date

Mel Bochner

Signature

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

Visual Arts

POST OFFICE BOX 109
LA JOLLA, CALIFORNIA 92037

June 2, 1970

Kynaston L. McShine
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Kynaston:

Use the film loop if you wish. Simply cut the film at the splice -- it may need some leader but do whatever is necessary -- I don't understand your projection machine. About the slides I don't know. I don't really flip for the projector (it sure isn't a media message as is a holograph) but I do like the images, i.e., they could exist as photos or something else.

Let me explain the cookies. This project relates to a piece I'm doing for the Software show and one at the Museum of Modern Art at Turin. The original idea is outlined in the Leverkusen catalog. All my paintings up to about 1968 are being cremated in a mortuary -- an alter ego of my own body. It is also a recycling piece and a reductive piece. Will I arise Phoenix-like from the ashes? It is an important act for me with many implications, that is, by losing my life, will I save it? Please excuse the canalbalistic overtones in that I invite anyone who wishes to sample the cookies. That is where the recycling part comes in; will the paintings eventually again become art say, be returning to the earth become burnt umber and so on? Art ceremonial wafers. Use your own judgement about when and how many wafers should be eaten -- some should be left for the exhibit. Perhaps after show? I include the recipe. An interesting way to compose into a homogenous gestalt.

I was just in town for a week and had hoped to see you around somewhere. I'll be back at the end of Summer to see Show; perhaps I'll see you then.

My best regards,

John
John Baldessari

P.S. Grass brownies on way post haste.

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Information / Balden

DEAR KYNASTON -

MY HELPER FORGOT TO PACK
SAMPLE SPECIMIN BOTTLE
THAT I MENTIONED AS A
POSSIBILITY FOR DISPLAYING
COOKIES.

BEST

John Baldessari

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Information / Baldernan

KYNASTON -

GOT BACK WED. MR. 25 BVT
TOOK ILL. I'LL PHONE 90V
TOMORROW MR. 30 BVT THOUGHT
I SHOULD GET THE BID. PORTION
IN MAIL.

John Baldernan

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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): JOHN BALDESSARI

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

Date of birth (month, day, year): JUNE 17, 1931

Place of birth: NATIONAL CITY, CALIF.

Present address(es):

1120 E. FIRST ST., NATIONAL CITY, CALIF.

Citizenship (and date of naturalization, if appropriate): U.S.A.

Places and dates of former permanent residences:

LOS ANGELES 57-59
BERKELEY 1954-55

Study (places and dates):

SAN DIEGO STATE COLLEGE 49-54
UNIV. CALIF., BERKELEY 54-55
LOS ANGELES COUNTY ART INSTITUTE 57-59
UNIV. CALIF., LOS ANGELES 54
CHADWINARD, LOS ANGELES, 59

Travel (places and dates):

EUROPE, 1953

Prizes, grants, etc.:

NONE

When did you first begin work as an artist? 1936? I HAVE DRAWINGS FROM THAT DATE.

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: SEE BIO.

One man shows:

SEE BIO.

Important group shows:

SEE BIO.

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Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

NO

Writings, published and unpublished:

NONE

Bibliography (include documentary films and TV tapes):

SEE BIO.

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 THINK MOMA SHOULD GET THE BIRTHDATES OF ALL ARTISTS AND SEND EACH A BIRTHDAY CARD ON HIS BIRTHDAY. THE WHITNEY COULD DO CHRISTMAS CARDS, GUGGENHEIM DO VALENTINES DAY, AND SO ON. THERE WOULD POSSIBLY BE HAPPIER ARTISTS AS A RESULT AND MAYBE FEWER SUICIDES.

Date

MR. 27, 70

Signature

John Bulkerson

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received. May, 1970

LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Mr. John Baldessari
1120 E. First Street
National City, California

for Exhibition - INFORMATION
(The Museum of Modern Art, NY: June 30 through Sept. 20, 1970)

Registrar David Vance EBR

Museum Number	Description	Insurance Value
70.467	BALDESSARI: <u>Corpus Wafers</u> . 1969. Cookies in a cookie jar, recipe.	None
Please note: Work will not be returned to you unless requested.		
I'D LIKE ALL WORKS RETURNED:		
1. COOKIES and JAR		
2. 16 MM FILM		
3. ENLARGED PAGE OF PROPOSITIONS.		
THANKS - John Baldessari -		

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CONDITIONS GOVERNING LOANS

1. The Museum of Modern Art will exercise the same care in respect to loans as it does in the safekeeping of comparable property of its own.
2. Loans shall remain in the possession of The Museum of Modern Art and/or other museums participating in the exhibition in question for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the director or trustees of any such museum.

3. Unless the lender expressly elects to maintain his own insurance coverage, The Museum of Modern Art will insure this loan wall-to-wall under its fine-arts policy, for the amount indicated on the face of this receipt, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as gradual deterioration, inherent vice, war, invasion, hostilities, insurrection, confiscation by order of any government or public authority, risks of contraband or illegal transportation and/or trade.

If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming The Museum of Modern Art as additional assured or waiving subrogation against The Museum of Modern Art. Otherwise, the loan agreement covering this loan shall constitute a release of the Museum from any liability in connection with the loaned property. The Museum can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

4. If the loan listed on the face of this receipt is for sale, it is understood that the selling price shall include a handling charge as follows:

On sales up to \$10,000.	10%
On the next \$15,000.	7½%
On everything over \$25,000.	5%

5. Unless The Museum of Modern Art is notified in writing to the contrary, it is understood that it may photograph and reproduce loans in its publications and for publicity purposes, and that slides thereof may be made and distributed by The Museum of Modern Art and its designees for educational use.
6. Unless other arrangements have been approved by the Director of Administration at The Museum of Modern Art, loans will be returned only to the owner or lender at the address stated on the face of this receipt.

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I N F O R M A T I O N

ARTIST'S BIOGRAPHY

Name (in full): HANNE DARBOVEN

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

Date of birth (month, day, year): 29.4.41

Place of birth: Munich

Present address(es):

21 Hamburg 40 / am Burgberg 26

Citizenship (and date of naturalization, if appropriate): German

Places and dates of former permanent residences: NYC

Study (places and dates): Hamburg Travel (places and dates): U.S. 1966-68
1966-68 New York 1964

Prizes, grants, etc.: —

When did you first begin work as an artist? —

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:

One man shows:

Important group shows:

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Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

Writings, published and unpublished:

Bibliography (include documentary films and TV tapes):

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.

5. 4. 70
Date

Harriet Danks
Signature

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I N F O R M A T I O N

PROPOSALS

How will you be represented in the show?

let you know / soon

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?

*let you know / soon
by a letter*

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.

?

*DARBOVEN, HANNE
orig: Reg
cc: April
file
Kynaston*

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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?

5. 4. 70
Date

Harold Panko
Signature

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6.5.70
21 hainberg 90
am bergberg 26

dear Mr. McShine
thank you for your letter
you are asking for my films
those films are about
my 6 Books, 68' - 6 films, 68' -
→ my Museum show München Gladbach

Karl Ströher bought all my
stuff - films + books + drawings
so if you are interested
please ask Karl Ströher
I can't do anything in
this case
his address:

61 DARMSTADT
Hau bachweg 6

you will get my book: 00 - 99 ^{century}
so far / once again thank you

P.S. Hannu Darbown x
you got my pages for your catalogue?
the price of my century-book: 2,500 Dollar
x 5 Index drawings x

MA 3120

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orig. Reg
as file
April
1973

Information / Darboven

19. 5. 70
21 Haunberg 90
am Burgberg 26

Dear Mr. McShill,
Received the letter
oh ja! sure - you are right
: insurance value: 2,500 ff
[it was a mistake —]
thank you

my book: 00-99 is not a
reproduction, there is no
duplication -
just as an information
in the letter I read:
— printed matter —

so far I hope all is clear
now

greetings
Hanne Darboven

MA 3121

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.2
---------------------------------------	---------------------------	-------------------------

for

example: $5 + 4 + 70 + - 16$ —————→

21 + Hamburg 90

am Bursberg 26

5 / 4 / 70

Dear Mr. Mc Shine,

Thank you for your letter
which I received this dayI will participate in your
showHere with I send you the
indices of my work:

100 Books à 42 pages

(~~100~~) or 19 books à 42 pages

dealing with a century

600 —→ 99 =

2K —→ 61K >>

+ 60 drawings - a cross-out of my work!

4 pages writing indices

all descriptions so far -

+ 1 page index - drawings
for the catalogueplease mention the arrangement
of the pages 1, 2, 3, 4, 5, 6

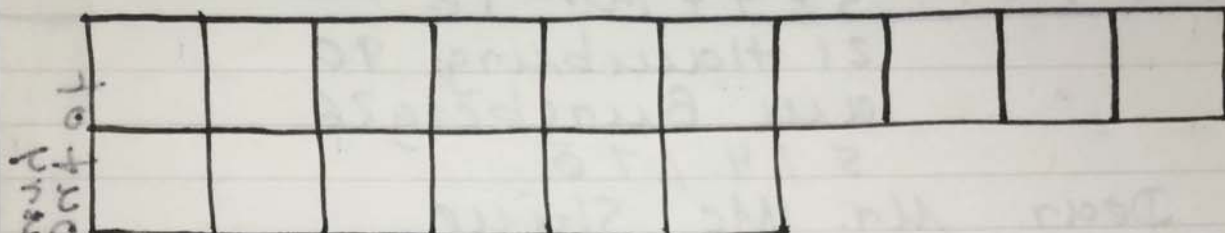
The end of the work

with greetings
Hanne Parboreu

10 to 100 - 100 means a cross-out of my work

recto MA 3119.1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2



To 100-22070 to 210000 No. 100

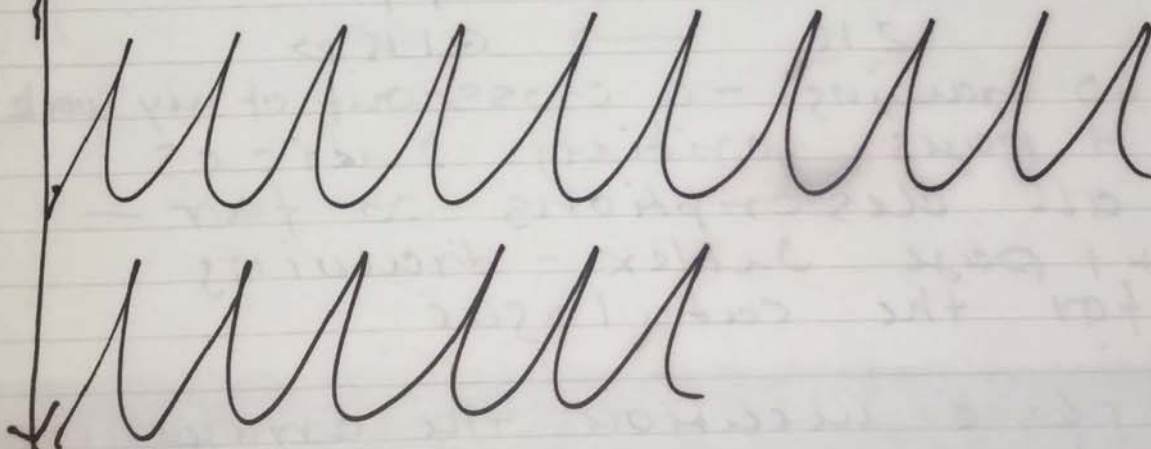
16 K

Hanne Parboreu

$$\begin{aligned} (1 + 1 + 0 + 0 &= 2 - 2K \\ 1 + 12 + 9 + 9 &= 61 - 61K) \end{aligned}$$

OK

210000 SP 6 210000 PI TO ~~210000~~



16

Hanne Parboreu

recto MA 3119.1

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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):

Jan Dibbets

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

Date of birth (month, day, year): *May 9 1941*

Place of birth:

WEERT (Holland)

Present address(es):

*HASEBROEKSTR. 20
AMSTERDAM.*

Citizenship (and date of naturalization, if appropriate): *DUTCH*

Places and dates of former permanent residences:

Study (places and dates):

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist?

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:

One man shows:

Important group shows:

See Included paper

*Dibbets, Jan
orig: Reg
cc: April
pub
file
Kynaston*

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Media in which you have worked (painting, sculpture, photography, films, etc.):

Painting sculpture, photography films etc

Have you worked in fields other than the visual arts?

auditive

Writings, published and unpublished:

*← Redbst Robin territory / sculpture 1969
König / Siegelbaum / studio international*

Bibliography (include documentary films and TV tapes):

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.

Date

6 April 1970

Signature

Jan Dibbets

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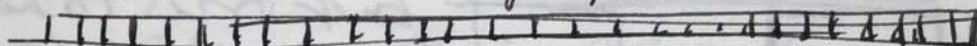
Please return to us

Info / Dibbets

Dear Kynmarion.

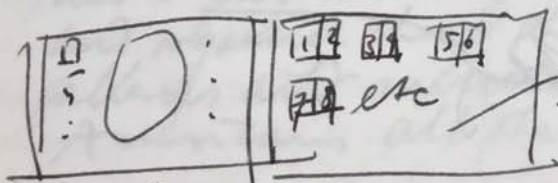
Thank you for your telegram.

Fischer is sending you the shadow
 piece. hang it in a straight row.
 with double sticking tape at the wall



I called P. Wember from the
 Krefeld museum and he told me
 they already send you the drawing
 of the red-brest robin piece.

The piece is not complete because they
 didn't make blow ups from all the
 photographs. But as a next please
 use the two books I send you.



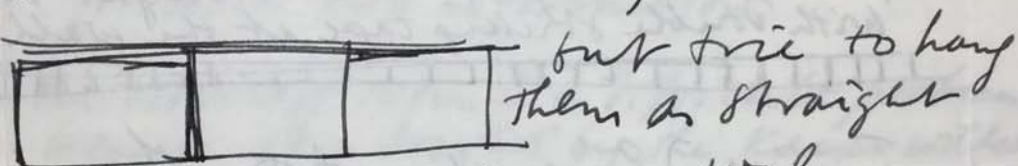
Drawing

pages of the book

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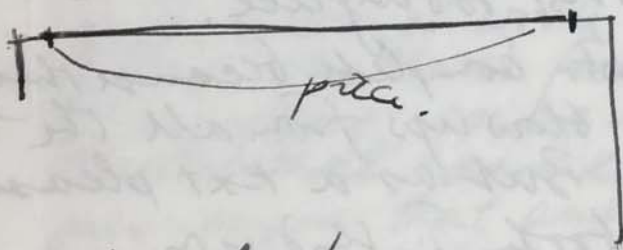
because the book in fact is the piece
itself. It's all documentation.

The photographs of the shadowpiece
are not all exact 90°



as you can. at one wall.

from about 12 meters.
at least (minimal)



all the best

Tom Hobbs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Information / Debets

7 april 1970 Amsterdam
 Dear Kynaston Mc.Shine,

Thank you very much for your very very late letter. You give me a quite complicated problem at the last moment. Did you order a catalogue in Krefeld, Kaiser Wilhelm museum. When you didn't please do for your own information.

The red breast robin is a difficult problem because it is bought by the Kaiser Wilhelm museum in Krefeld. So you have to lend it. The book will be appear in about 14 days. I'm just at the point not to know what to send to you. I've done such a lot of work the last year that I have the tired feeling that I didn't do anything, going nowhere.

Besides that, dear Kynaston, it makes me angry that American museums never pay a ticket for an European artist and organize cheap shows, and that European galleries and museums pay tickets for Americans all the day. (having less money)

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I'm not withdrawing from your show because I like you and I know your intentions. But the Americans should get more understanding for the European artists.

It really is so far now that the artists all over the world have a fantastic understanding for each other. But museums and galleries it's all the same shit. They always get involved when the problems are solved. I don't know what to send you for this moment?

The last problems I'm involved in are tight-time problems (1 1/2 year now) and I can't send them over. (The only possible piece is 34 photographs with the light moving in my studio) but the piece belongs to Alan Power in London. You could ask Konrad for it
Fischer, Düsseldorf.

or my art + project piece (main piece) it belongs to a Dutch collector. (ask art + project)

It is quite a big thing (200 letters and 4 maps) I hope this is enough as a first information. Excuse for sending so late but it's not my mistake. / Let me know which choice you made in the frame of this show. all the best. Jan Dibbets

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Information / Dibbels, Jan
 Reg. cc: April
 file KM

A memorandum 1970. Ray

Dear Kyraston L. McShine

Thank you very much for your letter and your patience. I asked Konrad Fischer to send you the piece (shadow-piece) which belongs to Alan Power.

The redbreast robin book is ready now. I send you two copies. For more you should contact:

Buchhandlung W. König
 Breitestrasse 93

5 Köln (W. Germany)

he is the editor so you can contact him about selling. I called him already about it.

Maybe you can show the pages of the book as a piece. The Krefeld Museum only owns the original work - map and small photographs. I included also a catalogue of my Krefeld show. Part I and part II

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The tape on the wall is a shadow piece.
all shadows as I discovered on ~~the~~ 6 of
Dec. are marked off by Tape.
I liked the piece the best.

I hope you will have enough information
now. I payed the catalogue myself.
But treat me on a hamburger for it
when I will be over in the States again.
October 1970. All the best with
The Show. + you

Jan Dibbets

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Information / Gilbert & George

GEORGE



GILBERT

art for all

12 FOURNIER STREET, LONDON, E.1, ENGLAND Tel. 01-247 0161

June 9th 1970

Dear Kynaston Mc Shine ,

We had intended to make a Sculpture for
your exhibition . This has not been possible because
we have been very busy with shows on the continent .
We are sorry . Under the circumstances please feel
to exhibit the 2 colour photograph portraits together
with the other original catalogue material we sent to you .

Very Best Wishes to YOU from

Gilbert and George

"Art for All" London 1970 .



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Information / leWitt

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): SOL LEWITT

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

Date of birth (month, day, year): 9/9/28

Place of birth: HARTFORD, CONN.

Present address(es): 117 HESTER ST.
NYC 10002

Citizenship (and date of naturalization, if appropriate): US

Places and dates of former permanent residences:

Study (places and dates):

SYRACUSE UNIV. 1945-49

Travel (places and dates): EUROPE 1950, 67-69

FAR EAST (1951-52)

SOUTH AMERICA - 1967

N. AFRICA 1968, 69

Prizes, grants, etc.:

When did you first begin work as an artist?

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: NOT SHOWN

One man shows:

Important group shows:

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Media in which you have worked (painting[✓], sculpture[✓], photography[✓], ~~films~~, etc.):

Have you worked in fields other than the visual arts? *NO*

Writings, published and unpublished:

Paragraphs on Conceptual Art, Artforum June 1967
Sentences on Conceptual Art, Art/Language Press 1969
Wall Drawings, Arts, April 1970

Bibliography (include documentary films and TV tapes):

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.

Date

March 25, 1970

Signature

Jeff LeWitt

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I N F O R M A T I O N

PROPOSALS

How will you be represented in the show?

Wall Drawing

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

Colored pencil on Wall

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

See attached sheet

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.

The proposal to be printed in the catalog

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

no.

March 25 1970
Date

[Signature]
Signature

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I N F O R M A T I O N

ARTIST'S BIOGRAPHY

Name (in full): EDWARD RUSCHA

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

Date of birth (month, day, year): DEC. 16, 1937

Place of birth: OMAHA, NEBRASKA

Present address(es): 1024 ³/₄ N. WESTERN AVE.
HOLLYWOOD, CALIFORNIA

Citizenship (and date of naturalization, if appropriate): U.S.A.

Places and dates of former permanent residences:

Study (places and dates):

CHOVINARD ART INSTITUTE
1957-60

Travel (places and dates):

NONE

Prizes, grants, etc.:

When did you first begin work as an artist?

1961

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

"THE DATING GAME"

Place and date work first publicly shown:

One man shows:

FERUS GALLERY
1963

Important group shows:

Information / Ruscha
orig: Reg
Art
Pub
file
KMS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

Writings, published and unpublished:

no
see attached catalog
of books published -

Bibliography (include documentary films and TV tapes):

bio enclosed

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.

Date

APRIL 4, 1970

Signature

Edward Ruscha

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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?

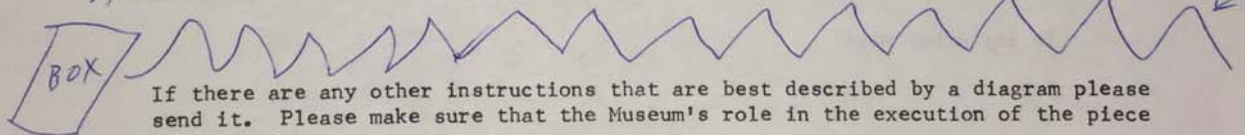
"STAINS" "34 PARKING LOTS" "SUNSET STRIP"
"ROYAL ROAD TEST"

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

See attached catalog

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

"SUNSET STRIP" BOOK SHOULD BE SHOWN OPEN
ACCORDIAN FOLD LIKE THIS =



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?

see enclosed 8x10 photo
and use it full page bleed

In any other way?

April 4 '20
Date

Ed Ruscha
Signature

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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SMITHSON

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): ROBERT SMITHSON

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

Date of birth (month, day, year): JAN 2 1938

Place of birth: PASSAIC N.J.

Present address(es): 799 GREENWICH ST.
N.Y.C.

Citizenship (and date of naturalization, if appropriate): U.S.A.

Places and dates of former permanent residences:

Study (places and dates):

Travel (places and dates):

Prizes, grants, etc.:

SEE GALLERY
BIBLIOGRAPHY

When did you first begin work as an artist?

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:

One man shows:

Important group shows:

OVER

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Media in which you have worked (painting, sculpture, photography, films, etc.):

YES

Have you worked in fields other than the visual arts?

YES

Writings, published and unpublished:

YES

Bibliography (include documentary films and TV tapes):

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.

title: The Spiral Jetty, GREAT SALT LAKE
BOX ELDER COUNTY UTAH 1970
Medium: BLACK ROCK, EARTH, SALT CRYSTALS, RED
WATER (ALGAE) + LIGHT REFLECTIONS OF SUN.
SIZE: Length of coil 1500' approx., 15' wide
Photo credit: GIANFRANCO GORGONI

Date

June 5

Signature

Robert Smithson

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The Museum of Modern Art

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I N F O R M A T I O N

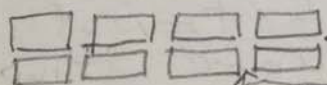
PROPOSALS

How will you be represented in the show?

8 Photographs 49" X 30 1/2"
of THE SPIRAL JETTY GREAT SALT LAKE UTAH.
Describe its components, medium or is it printed matter or is it on paper?

Printed matter on cardboard
Black + White Photo blowups

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



← 2" between each photo
mounted directly on wall. Flat, after exhibition photos are to come off wall intact *

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: 20002

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.

WILL BE DELIVERED

* USE "VELCRO"
MOUNTING TAPE
MAHARAM FABRIC
180 W 46th
582-3500

I WILL DELIVER SOME TAPE

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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?

Yes

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

June 5
Date

Robert Smithson
Signature

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Information/Scull over info/De Maria
 GALERIE HEINER FRIEDRICH MÜNCHEN

Aug. 24, 1970

Dear Cintia & Kynaston:

I RECEIVED your telegram in Köln
 Telling of Scotts withdrawal of
 the "LARGE" Colon Men choose...

Needless to say it disturbed me. —
 for several reasons. —

AT this moment in N.Y.'s life
 I wish it was up. —

To be seen — no "label" — even
 my name. —

The nature of the exhibit was
 to be different from the
MUSEUM SHOW OF ART

I wouldn't comment further —
 Sorry that Cintia had to bear this
 alone.

Sincerely —

Walter De Maria

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Reg.
INFORMATION FILE

Info / s
AGGREGATE,
not Register
L. McShine
April
circulating

August 3, 1970

December 1, 1970

Mr. Vito Accorci
102 Christopher Street
New York, New York 10014

Mr. Vito Accorci
Dear 102 Christopher Street
New York, New York 10014

In Kyngaston L. McShine's absence on a short vacation, I am writing to you. Dear Vito: The films which are still here in the office. It doesn't appear that we are going to be able to work anything out. I am enclosing our receipt of delivery for Service Area. Could you please sign and return it to us.

On behalf of the Trustees of the Museum may I thank you for your participation and contribution to INFORMATION.

With my best wishes,

Sincerely yours,

Yours sincerely,

Kyngaston L. McShine
Associate Curator

Kyngaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

INFORMATION-Film

Super 8; 1 minute film

Information/

ACCONCI, Vito
cc: Registrar
K. McShine
April
circulating

1. HAND AND MOUTH PIECE

Still camera.

The performer stuffs his hand into his mouth, as far as he can, until he begins choking and is forced to release his hand. He continues the action for the duration of the film.

Performer: Vito Acconci.

Black-and-white film.

August 5, 1970

2. EYES AND SOAP PIECE

Still camera.

Mr. Vito Acconci stares at the camera.

102 Christopher Street, he throws soapy water into his eyes.

New York, New York 10014 work the soap out.

He tries to stare at the camera again.

Dear Vito Acconci:

Color film.

In Mynaston McShine's absence on a short vacation, I am writing to you about your 8mm films which are still here in the office.

3. It doesn't appear that we are going to be able to work anything out for the 8mm films we have and therefore you might as well take them with you one time when you come into the Museum to pick-up your mail. There is no rush on this.

After a few seconds, they begin pushing each other.

Perhaps we will see you soon, the other out of the frame.

Performers: Vito Acconci, Stephen Kaltenbach.

Color film.

Sincerely yours,

4. HITTING WITH BALLS PIECE

Cindra Lofting
Curatorial Assistant

Still camera.

The performer is blindfolded.

From behind the camera, a rubber ball is repeatedly thrown at him.

He attempts to catch it as it hits him. (He tries to anticipate when it will be thrown again.)

Performer: Vito Acconci

Black-and-white film

5. GRASS AND MOUTH PIECE

Still camera.

The performer sits in a field of grass.

He stuffs pieces of grass into his mouth, until he is so stuffed that he spits the grass out.

He repeats the action for the duration of the film.

Performer: Vito Acconci

Color film.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Info/ Acconci

Kodak Instamatic Super 8; 3 minute films.

1. HAND AND MOUTH PIECE

Still camera.

The performer stuffs his hand into his mouth, as far as he can, until he begins choking and is forced to release his hand. He continues the action for the duration of the film.

Performer: Vito Acconci.

Black-and-white film.

2. EYES AND SOAP PIECE

Still camera.

The performer stares at the camera.

After about 20 seconds, he throws soapy water into his eyes.

He blinks and tries to work the soap out.

He tries to stare at the camera again.

Performer: Vito Acconci.

Color film.

3. PUSHING PIECE

Still camera.

The two performers face the camera.

After a few seconds, they begin pushing each other.

Each attempts to push the other out of the frame.

Performers: Vito Acconci, Stephen Kaltenbach.

Color film.

4. HITTING WITH BALLS PIECE

Still camera.

The performer is blindfolded.

From behind the camera, a rubber ball is repeatedly thrown at him.

He attempts to catch it as it hits him. (He tries to anticipate when it will be thrown again.)

Performer: Vito Acconci

Black-and-white film.

5. GRASS AND MOUTH PIECE

Still camera.

The performer sits in a field of grass.

He stuffs pieces of grass into his mouth, until his mouth is so stuffed that he spits the grass out.

He repeats the action for the duration of the film.

Performer: Vito Acconci

Color film.

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Info/Access

June 4

Kynaston:

I have enclosed two films.

Five others will be available; copies are being made at the moment -- I hope they will be ready next week.

Vib Access

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Information/Access

102 Christopher Street
New York, New York 10014
May 28, 1970

The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Kynaston:

The appearance of SERVICE AREA, my piece for the "Information" show, has been changed slightly.

There will be only one table; this table will hold the mail as it comes in. (There will not be a table with maps and diagrams; that would shift the direction of the piece.)

The table for the mail should be about 12 inches by 12 inches -- the size doesn't matter much. (I can be available during the installation.)

On the wall there will be an 8¹/₂ x 11" title ^{-and-explanation} ~~explanatory~~ sheet; also, on the wall, there will be calendars of the exhibition months, to denote times of pick-up.

I will send this material, or bring it down to you, by the middle of next week.

Thank you.

Sincerely,

Vito

Vito Acconci

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Informat. / Acconci

INSTALLATION INSTRUCTIONS FOR SERVICE **ACCONCI, Vito**
(USA)

cc:Registrar
Publications

circulating file

1. The material should not have to be very large: 12x12", 12x15" -- whatever is easily available. (The height should be normal table height.) (Table should be against a wall.)

2. The two statement sheets and the four calendars should be hung on the wall, above the table.

March 22, 1970

a. The sheet describing the project (the sheet with the heading "Vito Acconci / SERVICE AREA") should be hung at a height that allows easy reading -- six or seven feet, perhaps, from the floor.

b. The sheet describing the notes ("Note to SERVICE AREA") should be hung under the first statement sheet -- perhaps at the floor level.

c. The four calendars should be hung beside the first statement sheet -- about an inch away.

June calendar -- one inch space -- July calendar.

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

3. The space beneath the calendars and next to the statement sheet should be left open.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. A general letter but perhaps you would like to have something in the catalogue or on the walls. Eventually there may be events.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Installation instructions for SERVICE AREA

1. The mail table doesn't have to be very large: ~~12x~~ 12"x12", 12"x15" -- whatever is easily available. (The height should be normal table height.) (Table should be against a wall.)
2. The two statement sheets and the four calendars should be hung on the wall, above the table.
 - a. The sheet describing the project (the sheet with the heading "Vito Acconci / SERVICE AREA") should be hung at a height that allows easy reading -- six or seven feet, perhaps, from the floor.
 - b. The sheet providing the note~~xxx~~ ("Note to SERVICE AREA") should be hung under the first statement sheet -- perhaps an inch below.
 - c. The four calendars should be hung beside the first statement sheet -- about an inch away.
June calendar -- one inch space -- July calendar.
About one inch below:
August calendar -- one inch space -- September calendar.
3. The space beneath the calendars and next to the second statement sheet should be left open.
During the exhibition, this space will be occupied by statement sheets describing different performances of SERVICE AREA (as described on the "note" sheet).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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$\frac{7}{\sqrt{3}} < n \leq \frac{\sqrt{3}+1}{2}$

mail
~~Mail~~ Table

• Flour

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Information/ ACCONCI VITO

orig: Reg
cc: April
pub
file
Kynaston

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): Vito Acconci

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

Date of birth (month, day, year): January 24, 1940

Place of birth: Bronx, New York

Present address(es): 102 Christopher Street
New York, New York 10014

242-7040

Citizenship (and date of naturalization, if appropriate): U.S.

Places and dates of former permanent residences: 383 Broome Street, NYC (1961-
1963); 102 Bowery, NYC (1966-1967)

Study (places and dates):

Travel (places and dates):

Holy Cross College (Worcester, Mass.); 1958-1962
University of Iowa (Iowa City); 1962-1964

Prizes, grants, etc.:

When did you first begin work as an artist?

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: ~~1968; Central Park, NYC~~

Performances: Central Park, 1968; Pieces: Gain Ground Gallery (NYC, 1969)
One man shows: Important group shows:

Gain Ground Gallery (NYC, 1970)

One-man performances:

Rhode Island School of Design, 1969.
Wesleyan University, 1970.

Dwan Gallery (Language III, 1969)
Art of the Mind (Oberlin College, 1970)
Software (Jewish Museum, 1970)
557,087 & 955,000 (Seattle & Vancouver, 1969 & 1970)
Street Works (Architectural League, 1969)

Performances: Paula Cooper Gallery, NYU, Wadsworth Atheneum, YM-YWHA

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Media in which you have worked (painting, sculpture, photography, films, etc.):

performances, activities, writing, room situations, films, photographs

Have you worked in fields other than the visual arts? see above

Writings, published and unpublished: Editor, O TO 9 magazine.

~~Editor, O TO 9 magazine.~~

Notes on performances, activities, and room situations. (Possibly to be published by Follett Publishing Company)

Bibliography (include documentary films and TV tapes): ~~Arts~~ Critical mention in:
Arts (Schuldt, Summer 1969; John Perreault, December-January 1970).
Village Voice (John Perreault: March, April, October 1969; January 1970)
Penthouse (John Wilcock, Summer 1970)

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.

April 6, 1970
Date

Vito Acunzi
Signature

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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? By a piece entitled
SERVICE AREA.
(See enclosed sheet #1.)

Describe its components, medium or is it printed matter or is it on paper?
Tables, mail, maps, diagram, printed statement, calendars,
museum guard.
(See enclosed sheets #2 and #3.)

Installation: Are there any special instruction on how the piece is to be shown?
The instructions appear on the enclosed sheets, #2 and #3.
I will be available to help install the piece.

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: none

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.

I will bring ~~some~~ personally the maps, diagram, statement,
and calendars.
If possible, I would like the museum to provide tables.

ACCONCI, VITO
orig: Reg
cc: April
pub
file
Kynaston

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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?

Please see enclosed sheet #4

In any other way?

April 6, 1970
Date

Vito Acconci
Signature

On enclosed sheet #5, I have descriptions of some of my short films. Perhaps a film or two might be included in the 'visual juke box.'

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Vito Acconci

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 being 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 coming to the museum to pick up my mail.

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Realization of SERVICE AREA

1. A small table (about 25"x25" and of ordinary height; the size is not important.
My mail, as it comes into the museum, is placed on the table.
The table should have, at its edge, a label: "Mail Table."
2. A second table, about the same size as the first and placed about one or two inches apart.
Three maps and one diagram are placed on this table.
 - a. In the upper left-hand corner, a map of the world.
This will define the route of each letter from outside the city. A line will be drawn from the source (the place the letter was mailed) to the destination (the museum, NYC); I can draw the lines when I come to the museum to pick up the mail.
Beneath the map there will be a label: "Map of Mail Routes (#1)."
 - b. In the upper right-hand corner, a map of New York City.
This will define the route of each letter from within the city. As on the map of the world, a line will be drawn from the source of each letter to its destination.
Beneath the map there will be a label: "Map of Mail Routes (#2)."
 - c. In the lower left-hand corner, a map of Manhattan.
This will define the route I follow when I come to the museum to pick up my mail. A line will be drawn from my starting point (home or elsewhere) to the place of pick-up (the museum).
Beneath the map there will be a label: "Map of Pick-up Routes."
 - d. In the lower right-hand corner, a diagram of the room in which the piece is placed.
This will define the movement of the guard around the room. Since his movements are indeterminate, the arrows will be general, following the edges of the outlines of the room; the arrows will each point in both directions. Label: "Diagram of the Guard's Walking Area (Indeterminate)."
Note: I will attempt to get maps of fairly uniform size.
3. Wall.
A statement of the project (page 1 of the enclosed sheets) will appear on the wall, above the first table.
Next to the statement will appear calendars of the exhibition months. On the calendars I will mark the dates and times I come to the museum to pick up mail.

see diagram, sheet #3

Note: The second table, with its documentation, functions to clarify the movement and circulation that the piece involves.
If I decide that the second table could get too much focus, I might decide to leave it out and have only the first table.
In that case, the materials of the piece would be: Table, mail, printed statement, calendars, museum guard.

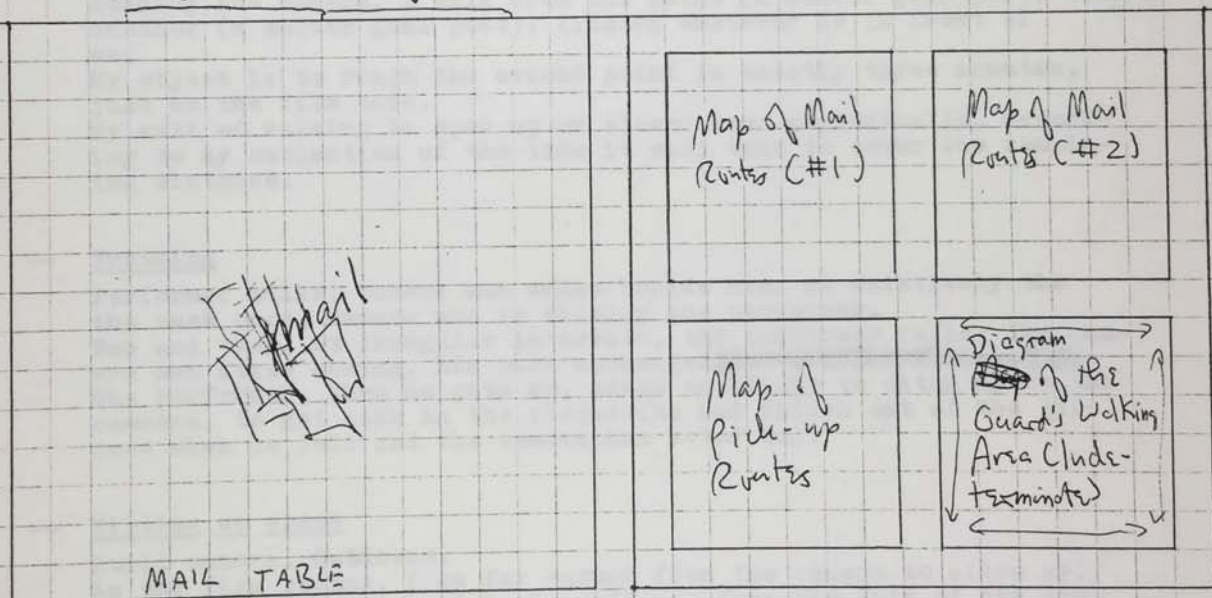
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SERVICE AREA

Wall

statement of the
pieces
↓

calendar of
exhibition months
↓



floor

3

← guard →

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ACCONCI, VITO

Films: Kodak Instamatic movie camera; color; 3 minutes each.
The titles are temporary titles, used to separate one film from the other.

-- Jumping in

Still camera. Outdoors.

When the film begins, there is no one in view.

After a few seconds, I am seen jumping from the outside of the picture, at the left, into the inside.

After the jump, I walk off, to the left, and jump again; etc.

Each time I jump, I land in a slightly different place. There are no visible marks on the ground to note each landing spot; the viewer has to depend on memory to mark each previous landing spot.

-- Timing

Holding the camera, I walk from one point (a soccer goal post) toward another (a soccer goal post); filming whatever is in front of me.

My object is to reach the second point in exactly three minutes, just as the film ends.

My rate of walking is sped up or slowed down periodically, according to my estimation of the time it will take to cover the remaining distance.

-- Tracking

Performer walks; camera man walks beside him, at relatively the same pace; camera man is filming the performer.

Now and then, at irregular intervals, the performer falls; the camera man keeps moving, his pace unchanged.

The performer, when he gets up, makes an effort to catch up to the camera, to get back in the picture (he had fallen out of the picture when he fell and the camera man moved on).

-- Filling up space

Still camera. Outdoors.

As the film begins, I am far enough from the camera to allow my whole body to be seen. I begin walking, from the left of the picture, in a straight line to the right. I walk by placing one foot directly in front of the other and flush against it.

When I go out of the picture, at the right, I turn around and head back toward the left, walking in the same manner. This time I am walking in a line just in front of the previous line.

The process is continued, from left to right, and then from right to left, etc; each line in front of the one before.

By the time the film ends, the line I follow is close to the camera.

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INFORMATION: FILM

Information/Adrian
cc: Reg
April
file

April 9, 1970

Mr. Marc Adrian
Karlheinz Hein P.A.F.
8 Munchen 50
West Germany

Dear Marc Adrian:

I am writing to you with reference to your film entitled Black Movie. I am in the process of organizing an exhibition called INFORMATION which will take place at this Museum from June 30 through September 20, 1970, a large section of which will be devoted to films. A description of the exhibition is enclosed.

I should like very much to screen your film, or any other recent films you have done which you feel are applicable to this exhibition, and was wondering if you would be kind enough to send me prints as soon as possible as well as filling in the attached sheet. Since I plan to show the films that I will select for the exhibition repeatedly, I will need to know the cost of a print, so could you please indicate this on the form as well as any other details you think I should know.

All film shipments are to be consigned to our broker and marked for my attention in the following manner:

Nehls & O'Connor
27 Park Place
New York, New York 10007
ATTENTION: Kynaston L. McShine, Dept.
of Paintings and Sculpture, The Museum
of Modern Art

Since as usual I am late with the final selection, I hope to hear from you soon, and will appreciate anything you are able to do.

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / Amado

Rio de Janeiro, May 12, 1970

Dear Machine,

I received your request for my film from Rio's Museum of Modern Art only today; first of all I want to say that I am the author of Apoclipopótese, which is the same thing as Guerra e Paz (a subtitle for it), so they are not two but one film; I am very glad to have had it chosen by you for this important show, and I expect to be able to send it.

1) The original film is in 35 mm., but I am able to make a 16 mm. copy — it has a 10 min. duration — color — the problem of transforming it from 35 mm. to 16 mm. makes the copy a little more expensive — besides that, I have to make the advertisements in the beginning, for it still lacks them — I have calculated all costs at about 400 dollars (Brazilian prices for developing, film, mount, etc.) — unless I could make here another 35 mm. copy and have it sent to you for the transformation (it could be cheaper, in the end) — I hope it's alright with you, and I am waiting your answer about that, and how to proceed.

My name and address : Raimundo Amado - travessa Santa Leocádia ,
60 / apt. 104 - Copacabana - Rio de Janeiro - Brazil.

Waiting to hear from you soon,

Sincerely yours,

Raimundo Amado

Raimundo Amado

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Name of filmmaker (in full): RAYMUNDO ALFREDO ARADO GONÇALVES DA SILVA

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

RAYMUNDO ARADO

Present address and telephone number: TR. SANTA LEOCÁDIA, 60 / apt. 104,
CASA CARANA, RIO DE JANEIRO, BRAZIL.

Title of film: APOCALIPÓCISE (SUSURRO E 122)

Date of film: 1968

Running time of film: 10 mms.

Please give other credits you want listed in catalogue (name of anyone who collaborated directly in making of the film): photography: Leonardo Artucci (and produc-
tion); music: Cassiano Veloso; dancers: Languedina

Please circle the appropriate information:

Black and white

Color

Silent

Sound

8 mm

Super 8

to be reduced to → 16 mm

PLEASE FILL IN THIS FORM AND RETURN AT YOUR EARLIEST CONVENIENCE

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	MoMA Exhs.	934.2

Name of filmmaker (in full): RAYMUNDO ALFREDO ARADO GONÇALVES DA SILVA

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

RAYMUNDO ARADO

Present address and telephone number: TR. SANTA LUCÁZIA , 60 / apt.104,
COPACABANA , RIO DE JANEIRO, BRASIL.

Title of film: APOCALIPÓCALIS (GURUA E FILA)

Date of film: 1968

Running time of film: 10 min.

Please give other credits you want listed in catalogue (name of anyone who collaborated directly in making of the film): photography : Leonardo Larducci (and produc-
tion); Music : Castano Veloso ; dancers: Margieira

Please circle the appropriate information:

Black and white

Color

Silent

Sound

8 mm

Super 8

to be reduced to → 16 mm

PLEASE FILL IN THIS FORM AND RETURN AT YOUR EARLIEST CONVENIENCE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

cc: April
Reg
file

Information/Andie

June 15, 1970

Mr. Carl Andre
Paris Hotel
West End Avenue at 97th St.
New York, New York

Dear Carl,

Here is the usual loan form. Please complete, sign, and return the green copy. The white copy is for your own records.

I like the idea of the eighth AWC book. There are many other "surprises" in the show which I hope will please you -- as you say, I too am an "art worker" and am taking it seriously.

See you the thirtieth,

Peace,

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Info / Armajani
cc: Reg
April
file

May 28, 1970

May 28, 1970

Mr. Siah Armajani
400 Groveland Avenue
Minneapolis, Minnesota 55403

Mr. Siah Armajani
400 Groveland Avenue
Minneapolis, Minnesota 55403

Dear Siah Armajani:

Thank you so much for your letter which I just received today. I would like very much to include the column, Number, and have included a loan agreement form for this piece. Please complete, sign, and return the green copy as soon as possible.

You will note that we ask that you have the work packed at our expense and shipped either by Scott Air Freight or Railway Express collect to the Museum of Modern Art, 21 West 54th Street (please note this address for the receiving platform; it is different from the regular mailing address). Do not declare a value to the carrier as our insurance will be in effect from wall-to-wall.

Once again, my thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Could you tell me the cost of printing the film? We will need an invoice.

With many thanks and best wishes,

Feeds,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

001 INFORMATION
Registrar
File

cc: Reg^t
file
April

Information Amyane
ARMA JANI

May 19, 1970

Mr. Siah Armajani
400 Groveland Avenue
Minneapolis, Minnesota 55403

December 11, 1970

Dear Siah Armajani:

Time is getting short. I urgently need your material for the exhibition and the film. Please do not forget to send the North Dakota project. I also need very much to know how to display the Number between 0 and 1. We have already had to begin making installation plans, so this is most urgent.

As far as the film is concerned, I don't know if I told you that it is necessary for us to have our own prints of all of the films because I plan to show them a lot during the course of the exhibition and they will receive a great deal of wear. In fact, our technical advisor suggests that we have two prints of each film in order to insure maximum quality throughout the run of the show. However, we can arrange to have the second print made here. I should appreciate your writing and telling me what the cost of a print of To Perceive 10,000 Different Squares in 15 Minutes will cost. For the catalogue I also need to know the date, running time, and whether or not there is sound. Please do get back to me soon about all of this and I will contact you about shipping instructions, etc. I have enclosed a return envelope for your use.

Kynaston L. McShine
Associate Curator

Enclosed also you will find a loan agreement form. I should appreciate your completing, signing and returning the green copy as soon as possible. The white copy is for your own records. If it is agreeable to you, I would be grateful if you would send your material by air mail at your earliest convenience. If this is not alright, please let me know immediately and we will make other arrangements. I need to have all the work for the exhibition by the first week in June. Our insurance goes into effect as soon as it arrives here at the Museum.

With many thanks and best wishes,

Peace,

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

RECEIVING TAG 021	PART OF DONOR'S BOOK	1 1/2	MR. SIAH ARMATANI 400 GROVELAND AVE MINNEAPOLIS, MINN.	DATE 12/11/70
ADDRESS MUSEUM OF MODERN ART 20 WEST 54 th ST. NEW YORK, N.Y.	CITY NEW YORK, N.Y.	STATE N.Y.	ZIP CODE 10019	RECEIVED 12/11/70
NO. PIECES 437	DESCRIPTION OF PIECES AND CONTENTS EXHIBITION MATERIAL	42961	DATE 12/11/70	RECEIVED 12/11/70
Mr. Siah Armatani 400 Groveland Avenue Minneapolis, Minnesota 55403	16" x 19" x 15" 19 1/2" x 2 1/2"	42961	DATE 12/11/70	RECEIVED 12/11/70

Dear Shah Armanjani:

I am enclosing our receipt of delivery for North Dakota Project
and Number Between 0 and 1. Could you please sign and return it
to us.

On behalf of the Trustees of the Museum may I thank you for your participation and contribution to INFORMATION.

With my best wishes,

Yours sincerely,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

cc: Reg
April

Information/Arman

NOVO AIRFREIGHT CORP.
A SUBSIDIARY OF NOVO CORPORATION

P.O. BOX 7037 BLVD. STATION
PHILADELPHIA, PA. 19149

MOMA
SECURITY

SHIPPER'S COPY

• NON-NEGOTIABLE AIRBILL •
Terms and Conditions on Reverse Side

Information/Arman

OCT 23

12/28/70
10/23/70

FREIGHT TERMS	
<input checked="" type="checkbox"/> PREPAID	<input type="checkbox"/> COLLECT
<input type="checkbox"/> C.O.D.	<input checked="" type="checkbox"/> 3D PARTY

NOVO NO.
6 515584

BILLING NO.	SALES NO.	NOVO SHIPPER NO.	RECEIVED	(3) CONSIGNEE	DOOR TO DOOR	RATE	CHARGES
	021			MR SIAH ARMAJANI			
(2) SHIPPER	ADDRESS			ADDRESS	AIRPORT TO AIRPORT		
F	MUSEUM OF MODERN ART			400 GROVELAND AVE			
R	20. WEST 54 TH ST.			CITY STATE ZIP CODE	PICKUP CHARGE		
O	NEW YORK, N.Y.			MINNEAPOLIS, MINN	DELIVERY CHARGE		
M	CITY STATE ZIP CODE			ATTENTION			
				ABOVE			
(4)	NO. PIECES	WEIGHT	DESCRIPTION OF PIECES AND CONTENTS		SHIPPER'S REFERENCE NO.	EXCESS VALUE	
	(2)	637	EXHIBITION MATERIAL		4296		
			110" X 19" X 15"				
			61 1/2" X 19 3/4" X 2 1/2"				
			DIM. WT. LENGTH WIDTH DEPTH				
			CU. IN.				
IF FREIGHT TERMS OTHER THAN PREPAID OR COLLECT: ENTER BILLING NAME AND ADDRESS BELOW.							
(5)	SPECIAL INSTRUCTIONS			EXECUTED BY SHIPPER		EXECUTED BY NOVO	
				PER: Bill FARNIE		PER: Joe (2)	
				TIME		TOTAL \$	
				<input type="checkbox"/> A.M. <input checked="" type="checkbox"/> P.M.		CHARGES	
						C.A.B. Requires Payment Within 7 Days	

FO

you four photos. #1-information on the project. #2-photo of 9'7" stack of printout. #3-photo of first page. #4-photo of last page. Display could be sequential order. If you would like me to send the actual NUMBER (a column that weighs 500 pounds, and measures 13" x 14" x 9'7" high) please advise me.

I await your further instructions. I wish you success in this endeavor.

Humbly yours,

Siah Arman
400 Groveland Avenue
Minneapolis, Minnesota. 55403

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

cc: Reg
April
file

Information / Arman

WHL
MCS

May 23, 1970.

Mr. Kynaston L. McShine
Associate Curator
Museum of Modern Art
11 West June 9, 1970
New York, N.Y. 10019.

Dear Mr. McShine,

Mr. Siah Armanjani
400 Groveland Avenue
Minneapolis, Minnesota 55403
Thank you for your letter of May 19. I would like to help that you need will be on the way to you by May 27 via air with no problem at all.

Dear Siah Armanjani:

In answer to your specific questions:

1. I will send the actual NUMBER (column) perhaps air freight collect.
2. I will furnish you with two prints to

With best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

3. I am sending you four photos. #1-information on the project. #2-photo of 9" x 7" stack of prints. #3-photo of first page. #4-photo of last page. They could be sequential order. If you would like me to send the actual NUMBER (a column that weighs 900 pounds, and measures 12" x 14" x 9" high) please advise me.

I await your further instructions. I wish you success in this endeavor.

Respectfully yours,

Siah Armanjani
400 Groveland Avenue
Minneapolis, Minnesota. 55403

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / Original
one 30
cc 20
will
MCS

May 23, 1970.

Mr. Kynaston L. McShine
Associate Curator
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019.

Dear Mr. McShine,

Thank you very much for your letter of May 19. I would like you to know that all the materials that you need will be on the way to you by May 27 via AIR with no problem at all.

In answer to your specific questions:

1. I will be sure to send you the NORTH DAKOTA project.
2. Concerning the film: I will furnish you with two prints to satisfy your need. Regarding information for the catalog on the film:

TITLE: TO PERCEIVE 10,000 DIFFERENT SQUARES IN 15 MINUTES

DATE: 1970 RUNNING TIME: 15 minutes

color, 16mm, with no sound.

3. Concerning display of NUMBER BETWEEN 0 and 1 : I am sending you four photos. #1-information on the project. #2-photo of 9'7" stack of printout. #3-photo of first page. #4-photo of last page. Display could be sequential order. If you would like me to send the actual NUMBER (a column that weighs 500 pounds, and measures 11" x 14" x 9'7" high) please advise me.

I await your further instructions. I wish you success in this endeavor.

Humbly yours,

Siah A. —

Siah Armajani
400 Groveland Avenue
Minneapolis, Minnesota. 55403

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The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	934.2

June 3, 1970.

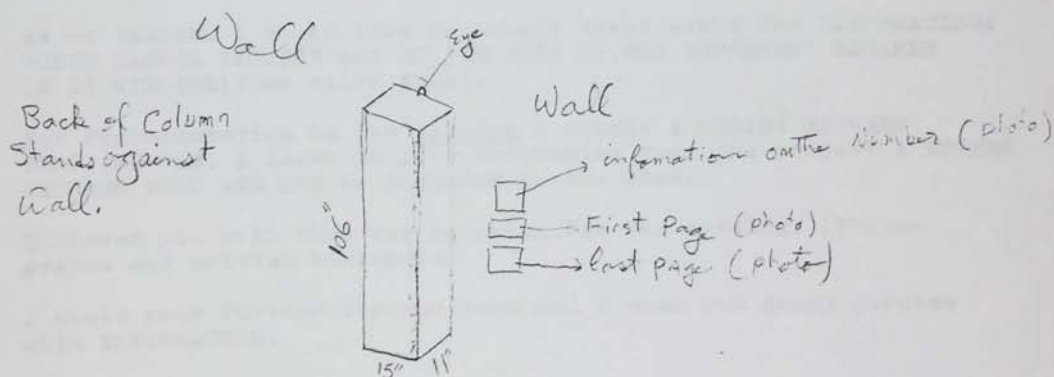
Mr. Kynaston L. McShine
Associate Curator
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. McShine,

Thank you very much for your letter of May 28. As you have instructed, I am sending NUMBER BETWEEN 0 AND 1 via Railway Express (air freight). It will arrive no later than Monday, June 8.

I hope that you already have received the films, NORTH DAKOTA PROJECT, and other written materials.

Below I have drawn a display suggestion for NUMBER BETWEEN 0 AND 1, incorporating the column of print-out with a page of information, and pictures of the first and last page, which I've already sent you.



For added security, the column has an "eye hook" on the top, to be fastened to the wall.

With best wishes,

Humbly yours,

Siah Armajani

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Information/Armajani

*Art
Pills
file*

April 1, 1970

Mr. Kynaston McShine
Associate Curator
Department of Painting and Sculpture
11 West 53 Street
New York, N. Y. 10019

Dear Mr. McShine,

It was indeed a pleasure to meet you and have time to talk to you. I only wish you could have come to Minneapolis for a more leisurly visit.

I would like at this time, to thank you again very much for your invitation to participate in INFORMATION. I hope I am worthy of your consideration.

As we talked, I would like to submit these works for INFORMATION: NORTH DAKOTA PROJECT and TO PERCEIVE 10,000 DIFFERENT SQUARES IN 15 MINUTES(16mm color film).

For representation in the catelog I submit A NUMBER BETWEEN ZERO AND ONE. I leave to your discrecion that the project A NUMBER BETWEEN ZERO AND ONE be included in the show.

Enclosed you will find the material for the catelog. (Photographs and written statement)

I await your further instructions and I wish you great success with INFORMATION.

Humbly yours,

Siah Armajani

Siah Armajani
400 Groveland Avenue
Minneapolis, Minnesota. 55403

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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.

I want to be represented by: A NUMBER BETWEEN ZERO AND ONE (enclosed)

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way? I want to be represented on my page by a paragraph of written information and two photographs. The paragraph of information(enclosure # 1) appears first, at the top of the page, followed by photographs (enclosures #2 and then # 3.) Each of these are identified on back side. The captions that must appear under each photograph are written out on back side of each photograph.

THE SIZE OF THE WRITTEN MATERIAL AND PHOTOGRAPHS IS
ABSOLUTELY UP TO YOU

April 1, 1970
Date

Signature

Siah Armajani
400 Groveland Avenue
Minneapolis, Minn. 55403

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Information / ARMAJANI, SIAH

orig: Reg
cc: Agul
Reg
Pub
file
Kynoston

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): Siah Armajani

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

Date of birth (month, day, year): 7-10-39

Place of birth: Teheran, Persia

Present address(es): 400 Groveland Avenue; Minneapolis, Minnesota. 55403

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences: Teheran until 1960; Minneapolis since 1960.

Study (places and dates):

University of Teheran - Philosophy
Macalester College, St Paul

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist? ?

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:

One man shows:

The last one man show:
WALKER ART CENTER, MPLS, 1967

~~_____~~
Important group shows: The last two
group shows: ART BY TELEPHONE,
MUSEUM OF CONTEMPORARY ART, CHICAGO,
1969. TOWERS, FINCH COLLEGE MUSEUM OF
ART, 1970.

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Media in which you have worked (painting, sculpture, photography, films, etc.):
computer, holography, films, video tape.

Have you worked in fields other than the visual arts? I am designing a 21st
century community in Jackson, Minnesota.

Writings, published and unpublished: Unpublished: "The Actual Entity" 1969
"Interpretation of Art History
according to Paul Tillich." 1969

Bibliography (include documentary films and TV tapes):

~~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.~~

For my biography, I would very much appreciate if you only use my
name, date and place of birth, and where I live.

April 2, 1970.

Date

Siah Armajani

Signature

Siah Armajani

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INFORMATION

cc:Registrar
Publications
circulating file

informat. / ARMAJANI, SIA
(PERSIA)

March 22, 1970

Mr. Sia Armajani
c/o David Ryan, Curator
Minneapolis Institute of Art
201 East 24th Street
Minneapolis, Minnesota

Dear Sia Armajani:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Perhaps your project for North Dakota, or you may have another idea. Please call me if there are any questions.

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	MoMA Exhs.	934.2

Information / Arnatt

cc: CL
AK
✓ Registrar
KMCS
file
extra

May 18, 1970

Mr. Keith Arnatt
Furness Cottage
Tintern, Chepstow
England

Dear Mr. Arnatt:

Just a note to thank you for sending the material for the catalogue and exhibition. All the deadlines are now upon me. If there is a possibility, I would like to try to get the television station to do the self-burial piece during the summer.

With best wishes,

PEACE

Sincerely yours,

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / Arnatt

Furness Cottage

Tintern

Chepstow

Monmouthshire

14th. April

Dear Mr. McShine,

I'm not quite sure how the postal strike stands at present, but I hope that you have received my last letter containing the blue and grey forms - it was sent by registered mail.

I enclose the complete documentation of the TV project, 'SELF-BURIAL' along with the nine photographs. These are the only prints I have. Westdeutsches TV, Channel 111, who own the copyright on the project, would possibly let you have the original negatives if you find you need them.

Also included are notes on how the project might be exhibited.

The other material I promised to send, the sound projects etc., I will post on as soon as possible.

Best wishes,

Keith Arnatt

Keith Arnatt

P.S. I have seen photographic enlargements of the 'SELF-BURIAL' prints, shown in Cologne - I thought they were quite effective.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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For the 'INFORMATION' show the TV SELF-BURIAL PROJECT might be exhibited in the following way :-

The written documentation (3 sheets) might be displayed on a wall space along with a 'block' of the nine relevant photographs.

An alternative method of displaying the photographic sequence could be to arrange them in a continuous line (with spaces between).

(the enclosed photographic prints could be shown considerably enlarged)

I have also included a set of colour transparencies of the 'SELF-BURIAL'.

These could be back-projected by automatic slide projector.

For the catalogue entry, assuming it is not too late, I suggest the 'block' of SELF-BURIAL photographs. A title or text need not accompany the photographs (I think they can exist in their own right).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Info / ARNATT, KENNETH

A recent work, to be realised shortly at ART & PROJECT, Amsterdam, is '1209600 - 0000000'.

This project will consist of a wall mounted digital count-down system installed in an otherwise empty gallery. The counter is a simple box-type unit (about 12 inches long) with seven digital apertures giving 'read-out'.

The counter will 'count-down' the entire duration of the exhibition until the 'read-out' is '0000000'. This counter state terminates the exhibition. (1209600 represents the duration, which is two weeks, in seconds)

The exhibition is simply, 'AN EXHIBITION OF THE DURATION OF THE EXHIBITION'.

I will also send information and details of other projects - these will include one or two of the sound pieces you mentioned in your letter.

I should like to be represented in the show by documentation of the TV. Project (SELF-BURIAL). This may be done by exhibiting the written material along with the photographic sequence.

Any of the other material I send, that you feel relevant to 'INFORMATION', you are welcome to use.

Also, if you were interested in carrying out a sound piece for the show, I will provide details of execution and installation.

For the catalogue entry, I would suggest the block of photographs (3 x 3) of the TV. Project (SELF-BURIAL).

If my material does not reach you in time for the printer's deadline, because of postal strike, then I suggest that my catalogue entry is simply the following statement :-

'THE CONTENT OF MY WORK IS THE STRATEGY EMPLOYED TO ENSURE THAT THERE IS NO CONTENT OTHER THAN THE STRATEGY'.

KA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

(info / ARNATT, KEITH

I will send, as soon as possible, a full description of my TV. INTERFERENCE PROJECT (SELF-BURIAL) along with the nine photographs used.

In the meanwhile, a brief account of the idea is as follows :-

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

Two 'insertions' were made each evening at peak viewing hours.

No warning or previous explanation of the project was given.

What initially appeared to be a recurring technical error was soon recognised to be a regular 'pattern' with an implied outcome. Owing to the visual nature of the photographic sequence, the 'outcome' was probably not guessed at until the series was well under way - the image value becomes more 'remarkable' as the series progresses.

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

No 'film' of this project exists other than the complete record of the week's television programmes into which my nine photographs were inserted.

If you are interested in showing this work I suggest that the complete documentation along with a display of the nine photographs might be exhibited.

A possible alternative might be to exhibit a TV. set and do some sort of reconstruction of the project (video-tape?).

In my cable I mentioned the copyright of the TV. PROJECT. This is owned by, wdr/Westdeutsches Fernsehen, channel 111, Cologne. The negatives of the nine photographs are held by them, however, I will send my prints along with complete documentation.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information/ ARNATT, KEITH
orig: Reg
cc: April
Pub
file

NNNN

ZCZC THE MUSEUM OF MODERN ART

11 WEST 53RD ST

NYC 10019

FOR IMMEDIATE SERVICE

TELEPHONE YOUR REPLY
OR FOR MESSENGER CALL
CI 7-5525

APR 7 - 1970

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LT

MODERNART NEWYORK

KYNASTON L MCSHINE ACCEPT GRATEFULLY INVITATION TO PARTICIPATE
IN INFORMATION SHOW WILL SEND INFORMATION BY POST ONLY IF NOT
POSSIBLE BY OTHER MEANS TV INTERFERENCE PROJECT (SELF BURIAL)
COPYRITE OWNED BY W D R WESTDUTCHES FERNSEHEN (111) COLOGNE
CAN YOU WRITE FOR PERMISSION TO USE I WILL SEND DESCRIPTION
OF THIS PROJECT

KEITH ARNATT FURNESS COTTAGE TINTERN CHEPSTOW MON
TELEPHONE TINTERN 412

COL 111 412

JA: call 363-4141

Reply via RCA: call 363-4141

Reply via RCA: call 363-4141

Reply via

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Tel. Tintern 412

Furness Cottage

Tintern

Chepstow

Monmouthshire

7th. April 70

Dear Mr. McShine,

Thank-you very much indeed for inviting me to participate in the forthcoming 'INFORMATION' exhibition. I trust that you have received my cable of acceptance.

I have enclosed biographical notes and also some indication of how I would like to be represented, both in the show and in the catalogue.

I will send on my material as quickly as possible - I need to get some new prints made and to collect some of the work together (notice was understandably short).

The show sounds very exciting and I wish you every success with it.

I look forward to hearing further from you.

Sincerely,

Keith Arnatt

Keith Arnatt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Tel. Tintern 412

Furness Cottage

Tintern

Chepstow

Monmouthshire

7th. April 70

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I look forward to hearing further from you.

Sincerely,

Keith Arnatt.

Keith Arnatt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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): Keith Arnatt

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

Date of birth (month, day, year): April 3, 1930

Place of birth: Oxford, England

Present address(es): Furness Cottage, Tintern, Chepstow, Monmouthshire, England
Telephone Tintern 412

Citizenship (and date of naturalization, if appropriate): British

Places and dates of former permanent residences: London, Liverpool & Yorkshire (at various times).

Study (places and dates):

Travel (places and dates):

Oxford School of Art, 1951-55.

Europe only.

Royal Academy Schools, London 1955-57.

Prizes, grants, etc.:

When did you first begin work as an artist? When I first became involved with teaching (1960).

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: London, 1958, at the now defunct New Vision Gallery.

One man shows:

Important group shows:

1209600-0000000 (COUNT-DOWN)

CONCEPTION, Leverkusen, organised by Konrad Fischer

'AN EXHIBITION OF THE DURATION OF THE

Nov. 69.

EXHIBITION' To be held at ART & PROJECT,

557, 087,

Seattle, organised by Lucy Lippard,

Amsterdam (30.5 - 13.6.1970)

*

Sept. 69.

955, 000,

Vancouver, Jan. 70.

ARNATT, KEITH

orig: Reg
cc: April
Pub
file
Kynaston

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

Painting and sculpture mainly up to 67.

Have you worked in fields other than the visual arts?

Engineering (draughtsman)

Writings, published and unpublished:

—

Bibliography (include documentary films and TV tapes):

T.V. PROJECT, SELF-BURIAL, publication no. 10, edited by FERNSEHGALERIE GERRY SCHUM.

forthcoming :

An article on my work , with photographs, drawings and specifications of projects carried out since 67 will appear in INTERFUNKTIONEN 4, published by F. Heubach, Merheimer Str. 422, Cologne 5, Germany

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.

My interest in 'art' behaviour generally might be expressed by the following statement :-

THE CONTENT OF MY WORK IS THE STRATEGY EMPLOYED TO ENSURE THAT
THERE IS NO CONTENT OTHER THAN THE STRATEGY.

7th. April 1970

Date

Keith Arnatt.
Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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?

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 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.

see attached sheets

*Information / ARNATT KEITH
orig: Reg
cc: April
Pub
file
Kynaston*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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?

This information given on attached sheets.

Date

Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

I will send, as soon as possible, a full description of my TV. INTERFERENCE PROJECT (SELF-BURIAL) along with the nine photographs used.

In the meanwhile, a brief account of the idea is as follows :-

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

Two 'insertions' were made each evening at peak viewing hours.

No warning or previous explanation of the project was given.

What initially appeared to be a recurring technical error was soon recognised to be a regular 'pattern' with an implied outcome. Owing to the visual nature of the photographic sequence, the 'outcome' was probably not guessed at until the series was well under way - the image value becomes more 'remarkable' as the series progresses.

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

No 'film' of this project exists other than the complete record of the week's television programmes into which my nine photographs were inserted.

If you are interested in showing this work I suggest that the complete documentation along with a display of the nine photographs might be exhibited.

A possible alternative might be to exhibit a TV. set and do some sort of reconstruction of the project (video-tape?).

In my cable I mentioned the copyright of the TV. PROJECT. This is owned by, wdr/Westdeutches Fernsehen, channel 111, Cologne. The negatives of the nine photographs are held by them, however, I will send my prints along with complete documentation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

ARNAB, PEIN

A recent work, to be realised shortly at ART & PROJECT, Amsterdam,
is '1209600 - 0000000'.

This project will consist of a wall mounted digital count-down system
installed in an otherwise empty gallery. The counter is a simple box-
type unit (about 12 inches long) with seven digital apertures giving
'read-out'.

The counter will 'count-down' the entire duration of the exhibition
until the 'read-out' is '0000000'. This counter state terminates the
exhibition. (1209600 represents the duration, which is two weeks,
in seconds)

The exhibition is simply, 'AN EXHIBITION OF THE DURATION OF THE EXHIBITION'.

I will also send information and details of other projects - these will
include one or two of the sound pieces you mentioned in your letter.

I should like to be represented in the show by documentation of the
TV. Project (SELF-BURIAL). This may be done by exhibiting the written
material along with the photographic sequence.

Any of the other material I send, that you feel relevant to 'INFORMATION',
you are welcome to use.

Also, if you were interested in carrying out a sound piece for the show,
I will provide details of execution and installation.

For the catalogue entry, I would suggest the block of photographs (3 x 3)
of the TV. Project (SELF-BURIAL).

If my material does not reach you in time for the printer's deadline,
because of postal strike, then I suggest that my catalogue entry is simply
the following statement :-

'THE CONTENT OF MY WORK IS THE STRATEGY EMPLOYED TO ENSURE THAT THERE IS
NO CONTENT OTHER THAN THE STRATEGY'.

1/A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information/Arnatt
Art & Language Press
26 West End
Chipping Norton
Oxon
England

cc: Registrar
Publications
Circulating

Dear Kynaston McShine,

March 21, 1970

I hope you received the material O.K. We enclose
extra copy of freight bill, which we have paid, we expect the Museum of
Modern Art to pay to Art & Language Press.
Keep us interested in selling Art & Language publications
at your Museum; we enclose a list of publications. The
next Art-Language will be out shortly we will mail you one as immediately
this happens. Thanks again for the invitation. I hope to meet you sometime,
if you

Owing to the mail strike here, it is impossible for me to write you a
long letter at this time but, fortunately, a friend who is going to
Italy today kindly offered to mail my European letters.

I think the enclosed information is self-explanatory. I very much
want you to participate in the exhibition. Please give thought to
your representation both in the show and the catalogue. We are
naturally very late and, though asking the impossible, would be happy
to have the blue and grey forms returned by April 6 because of the
printer's deadline for the catalogue. While the strike is still on,
I would be very grateful if you could send the material by any other
means besides the mail that you can think of. Please cable your
acceptance to participate in the exhibition. Your contribution is
most important for the success of this show.

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. I like Self-Burial very much and Liverpool Beach Burial
a bit less. Also, is there any possibility that we can have the
TV film of Self-Burial? I would also like to have a full descrip-
tion of how it was shown on TV. Unfortunately for the time being
the Museum does not have the facilities for the urination etc.
pieces. What are the sound pieces? We are trying to stick to
paper goods, but can make a few exceptions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Kynaston McShine,
Museum of Modern Art,
11 West 53 Street,
New York City 10019.

Info/ Art + Language
Art & Language Press
26 West End
Chipping Norton
Oxon
England

19/6/70.

Dear Kynaston McShine,

I hope you received the material O.K. We enclose xerox copy of freight bill, which we have paid, we expect the Museum of Modern Art to refund this fee to Art & Language Press. Keep us in touch. Are you interested in selling Art & Language publications at your bookstore in the Museum; we enclose a list of publications. The next Art-Language will be out shortly we will mail you one on immediately this happens. Thanks again for the invitation. I hope to meet you sometime, if you are ever in England then look us up if you have time.

Regards

Terry Atkinson

Terry Atkinson,

pp. Art & Language Press.

p.s. all the publications would, of course, be signed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information/ cc: Art & Project
file KM
art & project

kynaston meshine

the museum of modern art

new york(ny)10019, 11 west 53 street

June 2, 1970

Art & Project

Amsterdam 9

Richard Wagnerstraat 8

Holland

Dear Art & Project:
amsterdam, richard wagnerstraat 8 / 17.6.1970

dear kynaston meshine,

i hope you received via luca dosi delfini the 'two fresh copies' of our
bulletin 23. (re: letter nora licht date 2.6.1970)

early next week i will send to you (express) the numbers 25 and 26 (2x).

for a particular reason (!) bulletin 24 never will be published, so

expose number 25 directly after number 23.

best regards,

adi ravesteijn

adriaan van ravesteijn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Kynaston L. McShine,
Associate Curator,
The Museum of Modern Art,
11 West 53 Street,
New York,
N.Y. 10019.

cc: Reg
April
file

Information / Art +
Project
Norton
Oxon
England

June 2, 1970

26/6/70.

Art & Project
Amsterdam 9
Dear Mr. Richard Wagnerstraat 8
Holland

We enclose an invoice for a subscription to Art-Language
for 89-1970 Nos. 1 and 2; no. 3 is due out shortly. We're

Dear Art & Project:
Would you be so good as to send us two fresh copies
of your "Bulletin 23" for use in the exhibition?

From the publishers and will send you one on immediately.
Thanking you in advance, I am,

Sincerely yours,

Yours faithfully,

Terry Atkinson.

Nora Licht
Secretary to Kynaston L. McShine

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Kynaston L. McShine,
Associate Curator,
The Museum of Modern Art,
11 West 53 Street,
New York,
N.Y. 10013.

Info / Art & Lang.
Art & Language Press
26 West End
Chipping Norton
Oxon
England
*Reply
at this
File*

14/4/70.

Dear Mr. McShine,

We enclose an invoice for a subscription to Art-Language
for 69-70, and also enclose Nos. 1 and 2; no. 3 is due out shortly. We are
now awaiting Frameworks (which includes Air-conditioning and Air Show)
from the publishers and will send you one on immediately.

Yours faithfully,

Terry Atkinson

Terry Atkinson.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2



T/X "ХАБАРОВСК"
M/S "KHABAROVSK"

СССР ДАЛЬНЕВОСТОЧНОЕ МОРСКОЕ ПАРОХОДСТВО
USSR FAR-EASTERN STEAMSHIP COMPANY

Information / Art Project
orig

cc: April
put
file
KM

4.4.1970

dear Kquastor meshine,
I hope you received already the blue
& gray forms.
because of my leaving Japan they were
filled in a little absent-minded and
in a big hurry!
nevertheless art & project is very pleased
to participate in the 'information' - exhibition!
after I have met art & project's other
half: Gerrit van Beijeren I will
send to you soon more details about
our presentation in the catalogue.
kindest regards,
y, adr. v. ravesteijn.

I am afraid this letter will be on trip
for a long time!

... this line presents the trembling of the ship.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

NY Phone Serv:Telegr.79

NY Phone Serv:Telegr.797-3311/Msgr.7522/Infor.7550/Telex-7580

C.

INFO

Information

Art + Project

orig Reg
cc April
Circulating
P+S file

1970 MAR 31 PM 6 19

ZCZC RBA425 VIA ITT #32689

UHA113

UINY CO HHMU 010

HONOLULU 10 31 1317 VIA ITT

MODERNART

NEWYORKNY

FOR MCSHINE

ART AND PROJECT WILL PARTICIPATE

VANRAZESTEYN

NNNN

When did you have...

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:

One man shows:

Important group shows:

INFORMATION/the museum of modern art
new york

ITT World Communications Inc.

ITT World Commu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / Art + Project

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): adriaan van ravesteijn/geert van Beijeren bergen en henegouwen

If your professional name is not your full name, please give professional name: art & project

Date of birth (month, day, year): april 2/1938 / november 30/1933

Place of birth: amsterdam/leeuwarden

Present address(es): amsterdam, richard wagnerstraat 8 (since 1.7.1968)

Citizenship (and date of naturalization, if appropriate): dutch/dutch

Places and dates of former permanent residences: 4.2 - 2.4.1970: tokyo, 14-28, 3-chome, hiroo, shibuya-ku

Study (places and dates): ////

Travel (places and dates): ////

Prizes, grants, etc.: ////

When did you first begin work as an artist? art & project founded 1.7.1968

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:

One man shows:

Important group shows:

INFORMATION/the museum of modern art
new york

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

printed matter send by post

Have you worked in fields other than the visual arts?

////

Writings, published and unpublished:

////

Bibliography (include documentary films and TV tapes):

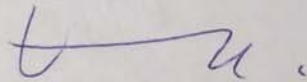
////

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.

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

tokyo, 1.4.1970

Date



Signature

adriaan van ravesteijn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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? we like to exhibit all the bulletins you received already by our mailing-system (no 1-21) and you still must have somewhere in your library! ')+ the bulletins published until june 30
+ the bulletins published during the exhibition (there must be a →

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

ca 27 bulletins (each bulletin 29,7 x 42 cm) printed matter on paper

→ possibility to add these bulletins during the exhibition.
') please write us which numbers are missing, so we can complete the series by sending you other copies.

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

if possible each bulletin framed in a double-glassed frame
and all the frames together you must turn over (like pages of a book)



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:

no

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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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.

in the catalogue we like to give more information (via letters/ photographs/plans) how a particular bulletin came to his final stade. ➡
f.e. no 21: matsuzawa.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

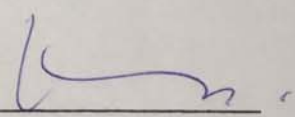
By a statement?

➡ according this proposal we need for every artist two pages.
however I can't give you our final proposal before I have met
geert van Beijeren in amsterdam (april 12)

In any other way?

tokyo, 1.4.1970
Date

Signature


adriaan van ravesteijn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / ART & PROJECT
(Dutch-International)

INFORMATION

CC: Registrar
Publications
Circulating

(sent the 3 forms)

INFORMATION

PROPOSALS

March 21, 1970

How will you be represented in the show?

By "blps" through the show
Art & Project
Wde Zwiijgerlaan 60
Amsterdam
The Netherlands

Dear Art & Project, components, medium or is it printed matter or is it on paper?

Dear Art & Project:

Owing to the mail strike here, it is impossible for me to write you a long letter at this time but, fortunately, a friend who is going to Italy today kindly offered to mail my overseas letters.

I think the enclosed information is self-explanatory. I very much want you to participate in the exhibition. Please give thought to your representation both in the show and the catalogue. We are naturally very late and, though asking the impossible, would be happy to have the blue and grey forms returned by April 6 because of the printer's deadline for the catalogue. While the strike is still on, I would be very grateful if you could send the material by any other means besides the mail that you can think of. Please cable your acceptance to participate in the exhibition. Your contribution is most important for the success of this show.

With kindest regards, and many thanks,

Sincerely yours,

If your piece is not ready to 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.

Kynaston L. McShine
Associate Curator

P.S. I thought that you might like to have 2 to 4 pages in the catalogue. I have asked Stanley Brown, Jan Dibbets to participate but perhaps you can do something with some others, for example, IMI.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

The Museum of Modern Art

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

ARTSCHWAGER
orig: Reg
cc: April
Pub
File

I N F O R M A T I O N

PROPOSALS

How will you be represented in the show?

By "blps"

through the show

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

painted wood

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

Artist will install.

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:

none

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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	MoMA Exhs.	934.2

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.

By b/p on artist page

Throughout catalog on every 2nd or every 10th

Photographs of the piece in the show?

Photographs of a previous piece?

Artist will provide drawing

Other photographs,

By a statement?

In any other way?

Date

Signature

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information / Artschwager, Richard
orig: Reg
cc: April
Pub.
file

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): Richard Artschwager

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

Date of birth (month, day, year): December 26, 1924

Place of birth: Washington, D.C.

Present address(es): 20 East Broadway, New York City

Citizenship (and date of naturalization, if appropriate): US

Places and dates of former permanent residences:

Study (places and dates): A.B. Cornell University 1948

Studied with Amedee Ozenfant,
1951.

Travel (places and dates):

Europe 1933
1946/47
1968
1969

Prizes, grants, etc.: Cassandra Foundation 1969

When did you first begin work as an artist? Serious work started around 1960

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

Please refer to my biography which you have on file.

Place and date work first publicly shown: Dwan Box show(L.A.) 1963-64

One man shows:

Castelli, N.Y. 1965
Castelli, N.Y. 1967
K. Fischer, Duesseldorf 1968
Ricke, Cologne 1969
Butler, Los Angeles 1970
Onnasch, Berlin 1970

Important group shows: Plastics, Albright-Kno

Box Show, Dwan, 64 /64
Primary Structures, Jewish, 1966
Ten Years, Leo Castelli 1967
Ptg & Scpt of 60's, MOMA 1967
Documenta 4, Kassel 68
Whitney Annuals, 66, 68
When Attitudes Become Form, Kunsthalle
Bern, ICA London, 1969

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

All of the above

Have you worked in fields other than the visual arts?

Yes Manufacturing and teaching

Writings, published and unpublished:

The Hydraulic Door Check, Arts Magazine Nov. 67

Bibliography (include documentary films and TV tapes):

A's Mental Furniture , Elizabeth Baker, Art News Feb '68

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.

4/6 /70

Date

P. McKenney

Signature

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

INFORMATION

cc:Registrar
Publications
circulating file

Informatory ARTSCHWAGER, RICHARD
(USA)

March 22, 1970

Mr. Richard Artschwager
c/o Leo Castelli Gallery

December 11, 1970

Dear Dick:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. What about some blps for MOMA? Or do you have another idea?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

cc: INFORMATION/lender

Registrar

File

Circulation

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cc: Registrar

Circulation

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December 11, 1970

Mr. David Askevold
Nova Scotia College of Art
6152 Coburg Road
Halifax, Nova Scotia
Canada

Dear David Askevold:

Dear David:

By now you have my telegram. I am anxious to have all the material in as soon as possible because I am beginning to work on the installation plan. I am enclosing our receipt of delivery for your loan to the Information exhibition. Could you please sign and return it to us.

Please find enclosed a loan agreement form which I should appreciate your completing and returning the green copy. The white copy is for the Trustees of the Museum may I thank you and of the for your participation and contribution to INFORMATION.

With my best wishes,

I hope you will be able to come to the opening of the exhibition; it is shaping up well. You will be receiving an invitation soon.

Yours sincerely,

Many thanks for all your cooperation, and I look forward to having your work soon.

Sincerely yours,

Kynaston L. McShine
Associate Curator

Kynaston L. McShine
Associate Curator

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Telephone 202 479 1400

cc: Registrar
Circulation
File

6152 Coburg Road

Nova Scotia

April 16, 1970

Nova Scotia College

Information / Askevold

Kynaston L. McShine
Associate Curator
The Museum of Modern Art
11 West 53 St.
New York City, N.Y. 10019
May 14, 1970

Dear Mr. McShine:

Mr. David Askevold
6152 Coburg Road
Halifax, Nova Scotia
Canada
for printing deadlines on the catalogue for the
'Inform' show, I would prefer to have the enclosed statement

Dear David Askevold: Like the earlier one I sent. Thank You.

By now you have my telegram. I am anxious to have all the material in as soon as possible because I am beginning to work on the installation plan and need to have a clear idea of the work I must deal with.

Please find enclosed a loan agreement form which I should appreciate your completing, signing and returning the green copy. The white copy is for your own records. Should we return the photographs at the end of the show?

I hope you will be able to come to the opening of the exhibition; it is shaping up well. You will be receiving an invitation soon.

Many thanks for all your cooperation, and I look forward to having your work soon.

Sincerely yours,

Kynaston L. McShine
Associate Curator

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Telephone 902 429 1600

6152 Coburg Road
Halifax
Nova Scotia

Information
Nova Scotia College of Art and Design

April 16, 1970

RECEIVED
Orig. Reg.
CC. OK
RACS
File
Pulse

Kynaston L. McShine
Associate Curator
The Museum of Modern Art
11 West 53 St.
New York City, N.Y. 10019

Dear Mr. Mc

If it isn't

'Information

in the cat

for the

ement

You.

Registered article, (1)
Envoi recommandé

Parcel insured for
Colis avec valeur déclarée de \$ 91.7

Mailed at the post office of
Déposé au bureau de poste d

on 19 under No. 2752401
le sous le No.

Address of the addressee
Adresse du destinataire
MR DAVID E ASKEVOLD
(Name or firm) (Nom ou raison sociale)
1652 COBURG ROAD
(Street and number) (Rue et numéro)
HALIFAX NOVA SCOTIA CANADA
(Place of destination) (Country of destination)
(Lieu de destination) (Pays de destination)

The undersigned declares that the article mentioned above was duly delivered
Le soussigné déclare que l'envoi mentionné ci-dessus a été dûment livré

Postmark of the office of destination
Timbre du bureau de destination

Signature of the addressee:
Signature du destinataire: [Signature]

Signature of the agent of the office of destination:
Signature de l'agent du bureau de destination: [Signature]

To be completed at destination
A compléter à destination

Cross out what does not apply. Biffer ce qui ne convient pas.
Indiquer dans la parenthèse la nature de l'envoi (lettre, carte postale, imprimé, etc.) s'il y a lieu.
This receipt must be signed by the addressee or by a person authorized to do so by virtue of the regulations of the country of destination, or, if those regulations so provide, by the agent of the office of destination, and returned by the first mail directly to the sender. Cet avis doit être signé par le destinataire ou par une personne y autorisée en vertu des règles en vigueur dans le pays de destination, ou, si ces règlements le comportent, par l'agent du bureau de destination, et renvoyé par le premier courrier directement à l'expéditeur.

☆ GPO : 1966-O-222-816

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Telephone 902 429 1600

6152 Coburg Road
Halifax
Nova Scotia

Information / RECEIVED
Nova Scotia College of Art and Design
cc. OK
RMCS
File
Pulse

April 16, 1970

Kynaston L. McShine
Associate Curator
The Museum of Modern Art
11 West 53 St.
New York City, N.Y. 10019

Dear Mr. McShine:

If it isn't
'Information
in the cata

POST OFFICE DEPARTMENT
UNITED STATES OF AMERICA
Administration des Postes des
Etats-Unis d'Amérique

POSTAL SERVICE
Service des postes

RETURN TO:
Renvoyez à:

(Name or firm) (Nom ou raison sociale)
"MUSEUM OF MODERN ART"
(Street and number) (Rue et numéro)
11 W. 53RD STREET
at (à)
(City, State, and ZIP Code) (Localité)
NEW YORK, N. Y. 10019

UNITED STATES OF AMERICA
Etats-Unis d'Amérique

IF AIR MAIL
AIR MAIL

RETURN RECEIPT
Avis de réception

Postmark of the office
returning the receipt
Timbre du bureau
renvoyant l'avis

POD Form 2865, June 1966

for the
ement
You.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Telephone 902 429 1600

6152 Coburg Road
Halifax
Nova Scotia

April 16, 1970

Information
Nova Scotia College of Art and Design

RECEIVED
Dep. Reg.
CC. OK
RMCS
File
Pulse

Kynaston L. McShine
Associate Curator
The Museum of Modern Art
11 West 53 St.
New York City, N.Y. 10019

Dear Mr. McShine:

If it isn't too late for printing deadlines on the catalogue for the
'Information' show, I would prefer to have the enclosed statement
in the catalogue rather than the earlier one I sent. Thank You.

Sincerely,

DAVID ASKEVOLD

David Askevold

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / Askevold

Information / ASKEVOLD, DAVID

orig: Reg

cc: April

pub

APR 7 file -
Kynaston

(04)MA248 FDD326

CN HXB424 CNT FD HALIFAX NS 7 204P AST

KYNASTON L. MCSHINE ASSOCIATE CURATOR THE MUSEUM OF MODERN ART

11 WEST 53RD ST NYK 10019 (PHONE 956-6100)

JUST RECEIVED LETTER OF REQUEST FOR "INFORMATION" JCNE THIRTIETH

TO SEPTEMBER TWENTIETH STOP I WILL PARTICIPATE STOP WILL SEND

SPECIFIC INFORMATION REQUESTED BY MAIL STOP NOTE SPELLING

OF NAME DAVID ASKEVOLD NOT ASKERVILLE

DAVID ASKEVOLD

(09).

Telegram

western union

Telegram

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information / Askevold

David Askevold
c/o Nova Scotia College of
Art and Design
6152 Coburg Road
Halifax, Nova Scotia
Canada.

April 8, 1970

Kynaston L. McShine
Assistant Curator
Museum of Modern Art
11 W. 53rd St.,
New York 11019
New York, U.S.A.

Dear Mr. McShine,

Thank you for the invitation to show in your information
show this summer. I hope the enclosed information arrives in
time. I expect to hear from you concerning the deadline date
for sending my other material.

Sincerely,

DAVID ASKEVOLD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Let A, B and C be the three alternatives, and 1, 2 and 3 the three individuals. Suppose individual 1 prefers A to B and B to C (and therefore A to C), and individual 2 prefers B to C and C to A (and therefore B to A), and individual 3 prefers C to A and A to B (and therefore C to B). Then a majority prefers A to B, and a majority prefers B to C. If the community is to be regarded as behaving rationally, we are forced to say that A is preferred to C. But in fact a majority of the community prefers C to A.¹

¹ Kenneth J. Arrow, "Political and Economic Choice", Game Theory and Related Approaches to Social Behavior, Martin Shubik, ed. (New York: John Wiley and Sons, Inc., 1964), p. 137.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

all of the above

Have you worked in fields other than the visual arts?

yes Anthropology

Writings, published and unpublished:

Bibliography (include documentary films and TV tapes):

C B C Gazette 12 min.

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.

Date

APRIL 7 1970

Signature

DAVID ASKEW

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Informal

ASKERVILLE, David
(Canada)

INFORMATION
cc: Registrar
Publications
Circulating
(sent 3 forms)

March 21, 1970

Mr. David Askerville
c/o Nova Scotia School of Art
Coburg Road
Halifax, Nova Scotia
Canada

Dear David Askerville:

Owing to the mail strike here, it is impossible for me to write you a long letter at this time but, fortunately, a friend who is going to Italy today kindly offered to mail my overseas letters.

I think the enclosed information is self-explanatory. I very much want you to participate in the exhibition. Please give thought to your representation both in the show and the catalogue. We are naturally very late and, though asking the impossible, would be happy to have the blue and grey forms returned by April 6 because of the printer's deadline for the catalogue. While the strike is still on, I would be very grateful if you could send the material by any other means besides the mail that you can think of. Please cable your acceptance to participate in the exhibition. Your contribution is most important for the success of this show.

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Lucy Lippard suggested that I ask you. I trust her and the show is open!

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

WOMEN
WOMEN
WOMEN

(inverted)

ATKINSON

See Baldwin

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Registrar
Info | Bainbridge
JUN 12 1970

ZCIC RGB0271 RMX1339 IWS482 BND587 F357 July 31, 1970

URRG HL GBBM 021

COVENTRY Mr. David Bainbridge
Coventry College of Art
Gosford Street
Coventry, Warwickshire, ENGLAND

Dear David Bainbridge:

LT Please forgive the lateness of this but as you might understand
KYNASTON I am now beginning to emerge from the many problems of the
exhibition.

LIVE STS Unfortunately the Lecher System arrived after the opening and
became even further delayed by Customs. This, alas, has meant
that the installation did not allow for it to go on view. I
deeply regret this and hope that I can show it at another time.

With best wishes,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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JUN 12 1970

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URRG HL GBBM 021

COVENTRY 21 11 1610

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KYNASTON MCSHINE MUSEUM OF MODERN ART

11WEST53RDSTREET NEWYORKCITYNEWYORK10018

REF LECHER SYSTEM PLACE POLYTHENE ENVELOPE

OVER TUNING LOOP TO RENDER SAFE

COL 11WEST53RDSTREET 10018

Reply via RCA: call 363-4141

Reply via RCA: call 363-4141

Re

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

RCA Glo

RCA Global Telegram

RCA Global Telegram

NNNN

ZCZC THE MUSEUM OF MODERN ART

11 WEST 53RD ST

NYC 10019

RGB 0183 RML4557 UWS361 BMC665 T78

URRG CO GBBM 017

COVENTRY 17 7 1205

MCSHINE MODERNART NEWYORKNYUSA

ATKINSON BALDWIN ETC WILL PARTICIPATE

NB ADDRESS 26 WEST END CHIPPING NORTON

OXON ENGLAND

COL NB 26

Information/ ATKINSON + BALDWIN
orig: Reg
cc: April
Put
file

Reply via RCA: call 363-4141

Reply via RCA: call 363-4141

Re

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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UINY HL GBLB 038

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MC SHINE MODERNART

NEWYORKNY

BALDWIN REPRESENTED BY THE ART OF DAVID BAINBRIDGE
IN QUOTES THEORETICAL FRAGMENTS ARE
PRINTED YOU GET THESE ATKINSON
AND BAINBRIDGE BY SCULPTOR ETC IN QUOTES
YOU GET PRINTED NO BIOGRAPHY
NO CATALOGUE STATEMENTS
BALDWIN

COL MC SHINE IN QUOTES THEORETICAL BALDWIN

One man shows:

Important group shows:

Information

BALDWIN MICHAEL

AS

orig: reg

cc: April

pub

file

KM

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1970 APR 20 PM 12 04

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RB

Communications Inc.

NY Phone Serv: Telgr. 797-3311 / Msggr. 7522 / Infor. 7550 / Telex 7590

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NY Phone Serv: Telgr. 797-3311 / Msggr. 7522 / Infor. 7550 / Telex 7590

NY Phone Serv: Telgr. 797-3311 / Msggr. 7522 / Infor. 7550 / Telex 7590

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

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): MICHAEL BALDWIN (ART + LANGUAGE PRESS)

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

Date of birth (month, day, year):

Place of birth:

Present address(es):

26 WEST END
CHIPPING NORTON, OXON. ENGLAND.

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

Study (places and dates):

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist?

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:

One man shows:

Important group shows:

Baldwin
orig Rec
cd AR
KW'S
File
Pub

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

Writings, published and unpublished:

Bibliography (include documentary films and TV tapes):

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.

31 4 70
Date

Michael Baedri
Signature

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full):

DAVID BAINBRIDGE . 'ART - LANGUAGE'

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

Date of birth (month, day, year):

Place of birth:

Present address(es):

47 ELMWOOD COURT
PERSHORE ROAD BIRMINGHAM 5, ENGLAND

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

Study (places and dates):

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist?

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:

One man shows:

Important group shows:

(Affiliated Baldwin) Bainbridge
orig Reg
Exh Reg
File
Reg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

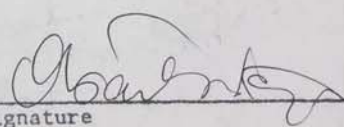
Have you worked in fields other than the visual arts?

Writings, published and unpublished:

Bibliography (include documentary films and TV tapes):

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.

31 4 70
Date


Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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?

LECHER SYSTEM. (SCULPTURE)

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

((ELECTRIC)) (RADIO FREQUENCY))
+ SUPPORTING STRUCTURE.

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

SEE DIAGRAMS ETC.

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: \$ 200

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.

AIR FREIGHT
(INSTRUCTIONS LATER)

Baumgardner
orig Rec
I AR
KMS
File
Rec

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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?

JUST BASIC DETAILS AS PER
OTHER FORM.

31 4 70
Date

Robert Rauschenberg
Signature

11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

INFORMATION

cc: Registrar
Publications
Circulating
(sent 3 forms)

information ATKINSON, Terry
(Eng)

March 21, 1970

Mr. Terry Atkinson
Coventry College of Art
Gosford Street
Coventry
Warwickshire, England

Dear Terry Atkinson:

Owing to the mail strike here, it is impossible for me to write you a long letter at this time but, fortunately, a friend who is going to Italy today kindly offered to mail my overseas letters.

I think the enclosed information is self-explanatory. I very much want you to participate in the exhibition. Please give thought to your representation both in the show and the catalogue. We are naturally very late and, though asking the impossible, would be happy to have the blue and grey forms returned by April 6 because of the printer's deadline for the catalogue. While the strike is still on, I would be very grateful if you could send the material by any other means besides the mail that you can think of. Please cable your acceptance to participate in the exhibition. Your contribution is most important for the success of this show.

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

INFORMATIONcc: Registrar
Publications
Circulating

(sent 3 forms)

baldwin,m

Informal
BALDWIN, Michael
(Eng)

March 21, 1

March 21, 1970

December 11, 1970

Mr. Michael Baldwin
Hunt's Cottage
Great Rollright
Chipping Norton
Oxon, England
National City, California

Dear Michael Baldwin:

Owing to the mail strike here, it is impossible for me to write you a long letter at this time but, fortunately, a friend who is going to Italy today kindly offered to mail my overseas letters.

I think the enclosed information is self-explanatory. I very much want you to participate in the exhibition. Please give thought to your representation both in the show and the catalogue. We are naturally very late and, though asking the impossible, would be happy to have the blue and grey forms returned by April 6 because of the printer's deadline for the catalogue. While the strike is still on, I would be very grateful if you could send the material by any other means besides the mail that you can think of. Please cable your acceptance to participate in the exhibition. Your contribution is most important for the success of this show.

Kynaston L. McShine

With kindest regards, and many thanks, Associate Curator

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

cc: INFORMATION/lender
Registrar
File

INFORMATION Office

Info/Baldessari

information/ BALDESSARI, John
cc: Registrar
L. McShine
April
circulating

June 7, 1970

August 6, 1970

December 11, 1970

Mr. John Baldessari
1120 East First Street
National City, California

Dear Mr. Baldessari:

Dear John:

I am pleased to work with you on behalf of Synanon. Nothing was
in error. I am enclosing our receipt of delivery for Corpus Wafers.
return. Could you please sign and return it to us.

On behalf of the Trustees of the Museum may I thank you
for your participation and contribution to INFORMATION.
very well and we have seen it in a lot of ways.

With my best wishes,

Be let us know your instructions with regard to returning this
material, and hope that they are not of yours sincerely,

Sincerely yours,

Kynaston L. McShine
Associate Curator
Commercial Assistant

Both the films and the slides are in Jane's office on the shelves in the back (taped
together) If they are sent, make sure that they are wrapped properly and are insured
for the right amount -- see his original proposal form.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

INFORMATION Qfilm

Information

BALDESSARI, John
cc: Registrar
K. McShine
April
circulating

June 8, 1970

August 6, 1970

Mr. John Baldessari
Mr. John Baldessari
1120 East First Street
National City, California

Dear Mr. Baldessari:

As I told you, we will not be able to show Viewpoint
I am getting in touch with you on behalf of Kynaston McShine who
is away on a short vacation. The reason I am writing is about the
return of your slides (in the carousel) and the film loop. We
need to know if you want them shipped to you there or would you
prefer that we send them some other place or what. As you know, we
did have the film loop printed as straight 16mm film; it works
very well and we have used it a lot. We will do so we can proceed.

Do let us know your instructions with regard to returning this
material, and hope that they are not all action before the show
opens.

Sincerely yours,

Best,

Kynaston L. McShine
Associate Curator

Cindra Lofting
Curatorial Assistant

Both the films and the slides are in Jane's office on the shelves in the back (taped
together) if they are sent, make sure that they are wrapped properly and are insured
for the right amount -- see his original proposal form.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

CORPUS WAFERS

1/2 cup butter	1 1/3 cups ashes
1/4 cup shortening	1/2 teaspoon soda
1 egg	juice of 1 small lemon
1 cup white sugar	1 teaspoon vanilla
1 cup flour	

Cream butter and sugar. Add egg and beat well. Add lemon juice and vanilla and beat. Add flour mixed with soda and beat slightly. Add ashes and stir lightly. Drop by spoonful onto greased cookie sheets and place in freezer for 5 minutes. Bake in preheated oven at 425 degrees for 8 to 10 minutes.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Info/Baldessari

UNIVERSITY OF CALIFORNIA, SAN DIEGO

BALDESSARI

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

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

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

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

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

ART IDEAS IMPLANTED

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

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

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

SOME RANDOM IDEAS

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

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

Paint a landscape (the actual landscape) to look like a painting of a landscape.

Paint a mountain or hill to look like Cezanne. Possibly a large clustering of jagged boulders.

ES GIBT ZU
WAS BLEIBT

Alle meine
im Kremator:
ter zu den
privaten Kre

Ich bin ein
film aufnehm
senden.

Alle Bilder,
kendes Mater
Kunstereigni
Kunst.

Wie groß ist
rung, Atomisi
dies verlorer
dere Arbeiter

Über die Eing
eine Kunstide
durch posthyp
gelöscht. Übe
minierten Leb

Ein Künstler
zustellen.
Pflanzen Sie

Radio-Zeitgei
ternational a
kannt. Die Bo
Börsenbericht
ROUND-UP. Fer

Einige zufäll
Sammeln Sie a
Blue Velvet,
Musikbox an.

Beschreiben S
man folgt der

Machen Sie ein
Landschaft aus

Malen Sie eine
zackter Findl

LEVERKUSEN CATALOG

John Baldessari

P.S. Grass brownies on way post haste.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

UNIVERSITY OF CALIFORNIA, SAN DIEGO

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

Visual Arts

POST OFFICE BOX 109
LA JOLLA, CALIFORNIA 92037

June 2, 1970

Kynaston L. McShine
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Kynaston:

Use the film loop if you wish. Simply cut the film at the splice -- it may need some leader but do whatever is necessary -- I don't understand your projection machine. About the slides I don't know. I don't really flip for the projector (it sure isn't a media message as is a holograph) but I do like the images, i.e., they could exist as photos or something else.

Let me explain the cookies. This project relates to a piece I'm doing for the Software show and one at the Museum of Modern Art at Turin. The original idea is outlined in the Leverkusen catalog. All my paintings up to about 1968 are being cremated in a mortuary -- an alter ego of my own body. It is also a recycling piece and a reductive piece. Will I arise Phoenix-like from the ashes? It is an important act for me with many implications, that is, by losing my life, will I save it? Please excuse the canalbalistic overtones in that I invite anyone who wishes to sample the cookies. That is where the recycling part comes in; will the paintings eventually again become art say, be returning to the earth become burnt umber and so on? Art ceremonial wafers. Use your own judgement about when and how many wafers should be eaten -- some should be left for the exhibit. Perhaps after show? I include the recipe. An interesting way to compose into a homogenous gestalt.

I was just in town for a week and had hoped to see you around somewhere. I'll be back at the end of Summer to see Show; perhaps I'll see you then.

My best regards,

John
John Baldessari

P.S. Grass brownies on way post haste.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information 102

DEAR KYNASTON -

MY HELPER FORGOT TO PACK
SAMPLE SPECIMEN BOTTLE
THAT I MENTIONED AS A
POSSIBILITY FOR DISPLAYING
COOKIES.

BEST

John Baldessani

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information/Balderson

KYNASTON -

GOT BACK WED. MR. 25 BVT
 TOOK ILL. I'LL PHONE 90V
 TOMORROW MR. 30 BVT THOUGHT
 I SHOULD GET THE BID. PORTION
 IN MAIL.

John Balderson

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

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): JOHN BALDESSARI

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

Date of birth (month, day, year): JUNE 17, 1931

Place of birth: NATIONAL CITY, CALIF.

Present address(es):

1120 E. FIRST ST., NATIONAL CITY, CALIF.

Citizenship (and date of naturalization, if appropriate): U.S.A.

Places and dates of former permanent residences:

LOS ANGELES 57-59

BERKELEY 1954-55

Study (places and dates):

SAN DIEGO STATE COLLEGE 49-54

UNIV. CALIF., BERKELEY 54-55

LOS ANGELES COUNTY ART INSTITUTE 57-59

UNIV. CALIF., LOS ANGELES 54

CHADWINARD, LOS ANGELES, 59

Prizes, grants, etc.:

NONE

Travel (places and dates):

EUROPE, 1953

When did you first begin work as an artist? 1936? I HAVE DRAWINGS FROM THAT DATE.

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: SEE BIO.

One man shows:

SEE BIO.

Important group shows:

SEE BIO.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

NO

Writings, published and unpublished:

NONE

Bibliography (include documentary films and TV tapes):

SEE BIO.

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 THINK MOMA SHOULD GET THE BIRTHDATES OF ALL ARTISTS AND SEND EACH A BIRTHDAY CARD ON HIS BIRTHDAY. THE WHITNEY COULD DO CHRISTMAS CARDS, GUGGENHEIM DO VALENTINES DAY, AND SO ON. THERE WOULD POSSIBLY BE HAPPIER ARTISTS AS A RESULT AND MAYBE FEWER SUICIDES.

MR. 27, 70
Date

John Burkson
Signature

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	MoMA Exhs.	934.2

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... May, 1970

LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Mr. John Baldessari
1120 E. First Street
National City, California

for Exhibition - INFORMATION
(The Museum of Modern Art, NY: June 30 through Sept. 20, 1970)

Registrar David Vance

EBR

Museum Number	Description	Insurance Value
70.467	BALDESSARI: <u>Corpus Wafers</u> . 1969. Cookies in a cookie jar, recipe.	None
Please note: Work will not be returned to you unless requested.		
I'D LIKE ALL WORKS RETURNED:		
1. COOKIES and JAR		
2. 16 MM FILM		
3. ENLARGED DATE OF PROPOSITIONS.		
THANKS -		
John Baldessari -		

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

INFORMATION

cc:Registrar
Publications
circulating file

Informal / BALDESSARI, John
(USA)

March 22, 1970

Mr. John Baldessari
c/o Michael Findlay
Richard Feigen Gallery
27 East 79th Street
New York, New York 10021

Dear John:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. You know what I have in mind, so am expecting your stuff soonest.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information / E.J. Barnes

cc: Security
Registrar
Richard Palmer
Charles Froom
Circulating file
INFORMATION file (CL)

TWO BLADE
SHUTTERS

July 2, 1970

Mr. Jack Schaffer
E.J. Barnes & Company
630 Ninth Avenue
New York, New York 10036

Dear Mr. Schaffer:

First, I would like to thank you for all your help and patience during the last week. The pressures were enormous and I appreciate all you did.

As far as the maintenance of the projectors is concerned, I think it is best if we schedule the weekly check and cleaning for Mondays because the Museum does not open until late that day. It can start at 9:00a.m. or whenever is convenient for you but please do let me know so I can notify the appropriate people. I would be grateful if whoever did this job could instruct the boys that are taking care of the projectors during the day so that in case of an emergency, they would know how to clean them.

Once again, many thanks for everything,

filmosound
specialist

Sincerely yours,

Kynaston L. McShine
Associate Curator

MODEL 552T

automatic
threading

SPECIAL

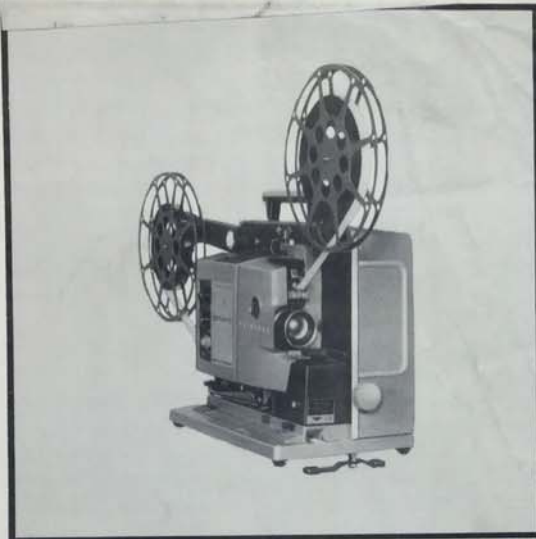


BELL & HOWELL

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

TWO BLADE
SHUTTERS



filmosound
specialist

MODEL 552T

automatic
threading

SPECIAL



BELL & HOWELL

P-786

<p>Received by consignee on the property described herein.</p> <p>Per (The signature of amount prepaid or Collect) <i>Amelia</i></p> <p>Charges Advanced.</p>		<p>Shipper's imprint in lieu of stamp, not a part of bill of lading, to be removed by the Interstate Commerce Commission.</p>
0139172	0139173	<p>NOTE: The bill of lading is used for the shipment of bulk goods in the box maker's certificate, and all other requirements of the Consolidated Freight Classification.</p> <p>*This is to certify that the above named articles are properly classified, described, packaged, marked and labeled, and are in conformity with the requirements of the Department of Transportation.</p>
0139170	0139169	
<p>If the shipment moves between two ports by a carrier by water, the law requires that the bill of lading shall state whether it is <i>gross weight</i> or <i>net weight</i>.</p> <p>NOTE: Where the rate is dependent on value, shippers are required to state specifically in writing the agreed or declared value of the property.</p> <p>The agreed or declared value of the property is hereby specifically stated by the shipper to be not exceeding _____ per _____</p>		<p>Agent, Per _____</p> <p>Shipper, Per _____</p> <p>E. J. BARNES & COMPANY, INC.</p> <p>630 9th Avenue, New York, New York 10036</p> <p>Permanent post-office address of shipper, _____</p> <p>8L-874</p>

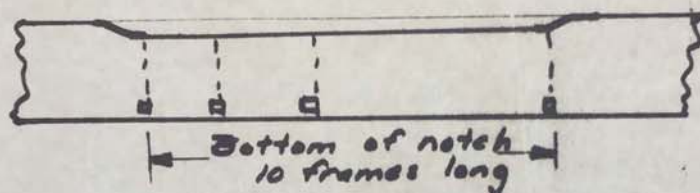
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

CONSIGNEE COPY		ONEIDA		MOTOR FREIGHT, INC. CARLSTADT, N.J.		PRO. NO. 6-121443	
DATE:	6 9 70 SW	MUSEUM OF		11 W 53RD ST NEW YORK NY		C	
CONSIGNEE:	XXXXXX XXXXXXXX MODERN ART						
SHIPPER:	CDA WESTINGHOUSE CO LTD BRANTFORD ONT		SN. 866142		AT:		
EX CONSOL. TRUCK LINES							
NO. PCS.	DESCRIPTION AND MARKS	WEIGHT	RATE	PREPAID	COLLECT		
7	TV	525					
7	STANDS	70					
14	TTL	595	814	48.43			
		S/C	4%	1.94			
				50.37			
CLEARED US CUSTOMS							
CJ TOWER & SONS							
CONN. LINE	3	O.M.F.	FIRM-	TIME IN	TIME OUT		
			BY	DRIVER SIGNATURE			
			SIGN FIRM NAME COMPLETE—FULL NAME ONLY				

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Film notch must be full depth of sound track, tapered at each end, and 10 frames long at bottom.



Machine will not run unless film is in place & snug on take-up reel. Film notch will cut off machine when it reaches the micro switch below the lamp house. To restart machine, press "Relay Reset" button. Machine shuts off when film breaks or runs out.

Rewind Switch

Press "up" for rewinding

When not rewinding, switch must be down. Automatic film cut off switch will not operate unless Rewind Switch is down.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / Barnes

The Museum of Modern Art

To Nancy Sage
From Cintra Lofting
Date June 9, 1970
Re delivery of 12 projectors from E. J. Barnes

The projectors will be arriving at the end of this week, I think, (but do remind me to call tomorrow to make sure or you can call -- Mr. Jack Schaffer at E.J. Barnes, PL2-6600).

According to Eric, they are to be stored in the ~~saxa~~ storage slot on ²3₁ (I think).

Many thanks

11,328
each one
20" x 15" x 15"
12 cartons

12

20 West 54

attn Bill Farnie

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

CC: Reg.
April
file

Info/Barrio

June 8, 1970

Mr. Artur Alipio Barrio
Av. Prado Junior
186/602
Copacabana ZC-07
Rio de Janeiro G.B.
Brazil

Dear Barrio:

On May 11 I wrote you a letter about two 16mm films you mentioned that you had done. I didn't receive an answer and only hope that you got the letter. I have had to go ahead with my commitments ~~for~~ the film section of the show and consequently have very little money left for anything else, but I really would like to know how much a print of your films would cost and ask that you cable me collect. If it is not at all possible for me to have them, I will cable you immediately and you could give the material to Helio Oiticica who will be coming to New York very soon so we must act quickly.

Many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

INFO: FILM

Information / Barros
cc: Reg
April
file

May 11, 1970

Mr. Artur Alipio Barrio
Av. Prado Junior
186/602
Copacabana ZC-07
Rio de Janeiro G B, Brazil

Dear Barrio:

Thank you so much for your reply to my letter about the exhibition entitled INFORMATION.

I do hope that you are able to send us the films you speak about in your letter. There will be a section of the catalogue devoted to the films in which I will list all the films I would like to include in the exhibition. My final selection will be drawn from that list. Because of technical and financial limitations, I doubt if I will be able to include all the films listed. Since I do plan to show the films quite frequently, we will need our own print which will be kept here at the close of the exhibition. My technical advisor suggests that I have two prints of each film since the wear and tear will be so great, but if it is more convenient, I think I can arrange to have the second print made here. All of this depends, of course, on the cost of a print.

I am enclosing a form which I am asking all the filmmakers to complete and return which will give me all the necessary information for the catalogue listing. Since the deadline for this is very soon I ask that you fill them in and return them immediately. You can indicate somewhere on the form the cost of a print. As soon as I hear from you, and if the cost is not prohibitive, I will get back to you giving shipping instructions etc.

Looking forward to hearing from you soon, and once again, many thanks and best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

BARRIO
AV. PRADO JÚNIOR - 186/602
COPACABANA - ZC-07.
RIO DE JANEIRO - G.B. BRASIL

Rio - 1-5-70

Information / Barrio
orig Reg
cc AR
LMCS
File
Pohl

DEAR KINASTON MCSHINE

ABOUT MY REPRESENTATION IN THE EXPOSITION, I CAN'T SEND THE PIECES, BECAUSE THE MATERIAL USED DOESN'T WORKS IN CLOSED PLACES THIS IS: CLOTH, ROPE, MEAT, BONE, BLOOD, SANITARY PAPER, DIRT, ETC.. SO. I WILL SEND YOU SLIDES (RELATIVE) TO WORKS REALISED THIS MONTH, I INCLUDE EIGHT (8) IN THIS LETTER TO IMAGINED THE ACTUAL WORK. THIS SLIDES WILL CAN BE PROJECTED DURING THE SIGN AND USED IN THE CATALOGUE, OF THE RELATIVE PAGE, EVEN I CAN SEND MORE PHOTOGRAPHIC MATERIAL IN BLACK AND WHITE, AND MAYBE TWO 16 mm FILMS. (WHAT I ASK YOU IS THAT THE PHOTOGRAPH NAME WAS CITED IN THE CATALOGUE, THIS NAME IS CÉSAR CARNEIRO).

IN LAST CASE I WOULD CAN REALISE THE WORK IN N.Y. DURING THE SIGN.

WAITING YOUR ANSWER.

Barrio

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

THE MUSEUM OF MODERN ART
11 West 53 Street, New York, N.Y. 10019
Tel.: 956-6100 - Cable: MODERNART

Barrio
orig Rec
cc of
KMS
file
Pulse

ARTIST'S BIOGRAPHY

NAME (in full) : **Artur Alípio Barrio de Sousa Lopes**

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

Date of birth(month,day,year) : **1/2/45**

PLACE OF BIRTH: **Porto / Portugal**

Present Address(es) : **Av. Prado Júnior - 186 apt.602 -Copacabana
-20-07 - Rio de Janeiro- GB- Brasil -**

Citizenship (and date of naturalization,if appropriate): **Portuguese**

Places and dates of former permanent residences:

1945/1955 - OPORTO- Portugal - 1955/1970 - Rio de Janeiro -Brasil

Study(Places And Dates) : **Cnofre Penteado -atelier - 1967-Rio -**

Prizes, grants, etc. : -----

When did you first begin work as an artist? : **1967**

If your work is related to experiences (in background-education - travel -etc.) that you feel are important to its documentation please explain : **Note: these works has^a proper structure that will not admit
(first/will) any type of retulation.**

Place and date work first publicly shown: **1967 -gemini gallery -**

One man shows:-----/ Important Group Shows:

- 1969 - Brazilian representation Bie-**
- nal Paris/censured/MAM-Rio**
- 1969- Salão da Bússola - MAM - Rio**
- 1970 - Salão de Verão - MAM -Rio**
- 1970 - Do Corpo à Terra -manifestation**
- Belo Horizonte-Minas Gerais**

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	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films):
painting, sculpture, photography, films.

Have you worked in fields other than the visual arts?: NO

Writings, published and / unpublished :

Bibliography (include documentary films and tv tapes):

Newspapers : Jornal do Brasil- Walmir Ayala
Diário de Notícias- Frederico de Moraes
Última Hora -Luís Carlos Maciel
Correio Da Manhã -Jaime Maurício
Tribuna Da Imprensa- Jacob Klintowitz
O Commercio - Thomas Khon
O Jornal - Campo Fiorito
ETC. - Etc.

Revistas : Fatos e Fotos

Films/Tv tapes : Reporter ESSO (film /)
And others

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 . : -----

Rio - 1-5-70
Date

Barrio
Signature

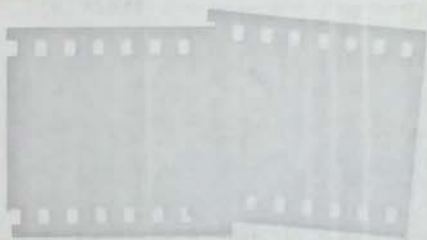
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

WORK REALIZED IN

20/4/70 - BELO-HORIZONTE
MINAS GERAIS
BRASIL

8
(sides)
film bits) to
fabl.



Barrio

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

INFORMATION

cc: Registrar
Publications
Circulating
(sent 3 forms)

Informant BARRIO
(Brazil)

March 21, 1970

Sr. Barrio
Av. Prado Junior 186/60
Copacabana-ZC-07
Rio de Janeiro GB
Brazil

Dear Barrio:

Owing to the mail strike here, it is impossible for me to write you a long letter at this time but, fortunately, a friend who is going to Italy today kindly offered to mail my overseas letters.

I think the enclosed information is self-explanatory. I very much want you to participate in the exhibition. Please give thought to your representation both in the show and the catalogue. We are naturally very late and, though asking the impossible, would be happy to have the blue and grey forms returned by April 6 because of the printer's deadline for the catalogue. While the strike is still on, I would be very grateful if you could send the material by any other means besides the mail that you can think of. Please cable your acceptance to participate in the exhibition. Your contribution is most important for the success of this show.

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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): ROBERT BARRY

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

Date of birth (month, day, year): 9 MAR 36

Place of birth: NYC

Present address(es): 2566 MARION AVE
BRONX, N.Y.
10458
212-733-5320

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

Study (places and dates):

HUNTER COLLEGE BFA '57, MA '63

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist? _____

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: OCT 1964, "8 YOUNG ARTISTS" ORG. BY E.C. GROSSER,
HUDSON RIVER MUSEUM.

One man shows:

APRIL 1969 - MORT GAS SERIES, SETH SIEGELMAN,
LOS ANGELES, CALIF.

GALLERY CLOSINGS:

DEC 17-31, '69, ART PROJECT, AMSTERDAM, HOLLAND.

DEC 30, '69 - JAN 8, '70; GALLERIA SPERONE, TURIN
ITALY

MAR 10-21, '70; EUGENIA BUTLER GALLERY, LOS
ANGELES, CALIF.

Important group shows:

"JANUARY 5-31, 1969, SETH SIEGELMAN, NYC.

"WHEN ATTITUDES BECOME FORM..." KUNSTHALLE, BERN, SWITZERLAND.

"PROSPECT 89" DUSSELDORF, GERMANY.

"JULY, AUGUST, SEPT. 1969" SETH SIEGELMAN.

"557, 087" + "955, 000", VANCOUVER AND SEATTLE ART MUSEUMS,
ORG. BY L. UPWARD.

"CONCEPTUAL ART AND CONCEPTUAL ASPECTS" NEW YORK CULTURAL CENTER.

"ANTI-MATERIALISM" LA JOLLA MUSEUM OF ART, LA JOLLA, CALIF.

"NOV 5 - JULY 5, '70"

Information / BARRY, ROBERT

orig: Reg

cc: April

put
file

Kynaston

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	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

WHAT I DO NOW IS "OTHER THAN VISUAL ARTS"!

Writings, published and unpublished:

GIANN ENZO SPERONE, OF TURIN ITALY, IS PRINTING A PIECE WHICH IS IN THE FORM OF A "BOOK". — IT HAS NO TITLE.

Bibliography (include documentary films and TV tapes):

- 1) ARTHUR ROSE "FOUR INTERVIEWS" ARTS MAGAZINE, FEB 1969, PP22.
- 2) GERMAUD CELANT "ART DOVERA" P. 115-119. PRAGER PUBLISHERS INC.
- 3) JACK BURNHAM, "SLICES HEAD: REFLECTION ON CONCEPTUAL ART", ART FORUM, FEB 1970, PP37-43.
- 4) CATALOGUE "PROSPECT 69" INTERVIEW, P. 26.
- 5) CATALOGUE "CONCEPTION" LEVERKUSEN, GERMANY
- 6) CATALOGUE "WHEN ATTITUDES BECOME FORM"

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.

2 APR 70
Date

ROBERT SARRY
Signature

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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?

- ① SEE BELOW
- ② SEE ON BACK
- ③ A FILM "SCENES"

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

SEE BELOW

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

SEE BELOW

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:

NONE

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.

PRINT THE FOLLOWING ON A LABEL AND PLACE ON A GALLERY WALL:

INERT GAS SERIES : FROM A MEASURED VOLUME TO INDEFINITE
EXPANSION.
4 MAR 1969, ON A BEACH IN SANTA MONICA, CALIFORNIA,
1 LITER OF ARGON, A COLORLESS, ODORLESS INERT
GAS WAS RETURNED TO THE ATMOSPHERE.
ROBERT BARRY

BARRY, ROBERT
orig: Reg
cc: April
put
file
Kynaston

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	MoMA Exhs.	934.2

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.

SEE BELOW

~~Photographs of the piece in the show?~~

~~Photographs of a previous piece?~~

PRINT THE FOLLOWING:

~~Other photographs,~~

ART WORK, 1970. ROBERT BARRY

IT IS ALWAYS CHANGING.

IT HAS ORDER.

IT DOESN'T HAVE A SPECIFIC PLACE.

ITS BOUNDARIES ARE NOT FIXED.

IT AFFECTS OTHER THINGS.

IT IS AFFECTED BY 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.

~~In any other way?~~

2 APR 70

Date

ROBERT BARRY

Signature

P.S. ILL BRING IN "SCENES" PERSONALLY — WHEN I GET IT BACK.

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	MoMA Exhs.	934.2

INFORMATION

cc:Registrar
Publications
circulating file

Information

BARRY, ROBERT
(USA)

Information/Barry
March 22, 1970

Mr. Robert Barry
2566 Marion Avenue
Bronx, New York

Dear Robert Barry:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Do you want to be only in the catalogue or also up on the wall?

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April 8, 1970

Information/Barthelme

Kynaston L. McShine
MOMA
11 West 53
NYC 10019

Kynaston:

Here are (I hope) all of the appropriate materials. Is it the case that each artist will have a page in addition to the page of catalogue listings and biography, or just one page period? If the former is the case I would like that page for a photograph of the Miscellaneous (2) piece (any general photograph taken within the museum). If the latter is the case I would like the page only for the listings and biography.

I would like to do two pieces in the show, the Miscellaneous (2), June 30, 1970 - September 20, 1970 piece which requires only listing in the exhibition catalogue; and another piece to be physically present in the museum. How much time do I have before telling you about that second piece?

I hope this is clear enough.

Sincerely,

F. Barthelme
Frederick Barthelme

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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): **FREDERICK BARTHELME**

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

Date of birth (month, day, year): **OCTOBER 10, 1943**

Place of birth: **HOUSTON, TEXAS**

Present address(es): **1065 MADISON, NYC 10028**

Citizenship (and date of naturalization, if appropriate): **US**

Places and dates of former permanent residences:

Study (places and dates):	Travel (places and dates):	USA, MEXICO, CANADA
TULANE UNIVERSITY, NEW ORLEANS	61 - 62	
UNIVERSITY OF HOUSTON, HOUSTON	62 - 65, 66 - 67	
MUSEUM OF FINE ARTS, HOUSTON	65 - 66	

Prizes, grants, etc.:

When did you first begin work as an artist? **64**

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: **65, Louisiana Gallery, Houston**

One man shows:

Important group shows:

see attached

BARTHELME, FREDERICK

*orig: Reg
cc: April
Sub
file
KM*

938-5733

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

PAINTING, SCULPTURE, PHOTOGRAPHY, FILM, MUSIC,
WRITING (FICTION)

Have you worked in fields other than the visual arts?

YES

Writings, published and unpublished:

SEE ATTACHED SHEET

Bibliography (include documentary films and TV tapes):

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.

April 8 1970
Date

AB
Signature

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

orig: Reg
cc: April
Pub
file
KM

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?

By two works:

1. Miscellaneous (2), June 30, 1970 - September 20, 1970.
2. (One work which will require either wall or floor space in the museum.)

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 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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	MoMA Exhs.	934.2

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?

Photograph of Miscellaneous (2), i.e. any general photograph taken within the museum.

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

June 4 1978
Date

AB
Signature

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Frederick Barthelme

BIOGRAPHY

Born: 1943 in Houston, Texas. Lives in New York.

Education: Tulane University, New Orleans, La.
University of Houston, Houston, Texas.

Group

Exhibitions: Nine Situations, Louisiana Gallery, Houston 1965
(with Joel McGlasson)
Normal Art, Museum of Normal Art, NY 1967
1000 Post Cards, (World Show : 1) 1967
March 1969, Seth Siegelaub, NY 1969
Paula Cooper Gallery, (org. L. Lippard) 1969
Language III, Dwan Gallery 1969
557.087, Seattle Art Museum 1969
Photo, Sub Art Gallery, Vancouver 1969
995.000, Vancouver Art Gallery 1970
~~XXXXXXXX~~: Allen Art Museum, Oberlin, Ohio 1970
Additionally, World Show : 3, Wharton, Texas system involving an 1970

By the Artist:

The Parable of Arable Land, (long playing record),
March 1967, IALP 2, International Artists Producing
Corp., (with Mayo Thompson & Steven Cunningham).

Forthcoming: Rangoon, 206 p., illust. by Mayo Thompson, Winter
House Ltd., NY, September 1970.

Everyday Aphasia, ca. 200 p., illust., Doubleday
& Co., NY, September 1970.

Instead of A to B, the communication must travel A to A, when
A to B. Even
:: Conceptual Art, Conceptual Aspects, New York 1970
Cultural Center
:: Protetch-Rivkin Gallery, Washington D.C. 1970
:: Art-Language, Vol. 1, No. 2, February 1970
:: Studio International, Summer 1970

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

BARTHELME, Fred

To outline the present situation in art we must first agree that the bulk of substantial information in and about the modern world is commonly held by all. We must also agree that in any sub-system (e.g. art, law, finance), the bulk of relevant information in and about that system is commonly held by those persons participating in it. In this situation what the artist has in mind is never very foreign to any audience member, and as a result virtually every presentation is rhetorical. The tendency of recent art toward the elimination of unwanted meanings, toward the imposition of an intentional, "real" meaning on an audience member, makes little sense in view of this new situation. If the audience member already knows in substance what the artist is trying to "tell" him (either as experience or idea), then the artist's effort is superfluous.

Additionally, the conventional communication system involving an object or object-substitute is uncomfortably clumsy. Although it may be the case that one cannot communicate without communicating about something (just as one cannot think without thinking of something), it must be possible to economize the mechanics of the process. In art the communication is further compromised by being forced through a physical object or its substitute. Instead of A to B, the communication must travel A to A', then A' to B. Even this tiny complication plays havoc with the precision of the communication.

In order to avoid this object constriction, and the problem of isolated meanings, most of my work locates the presentation/perception process in the individual audience member. He must

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

-2-

BARTHELME, Frederick

present the art to himself, and perceive it for himself. But so that there is nothing left of my action to act as an ^{art} object (e.g. an instruction, a document), it is necessary to break apart the communication of the art and the art itself. The presentations of the "being" pieces describe the art in conventional literary terms. As a result of this descriptive function the presented information specifically rejects the role of art-object-substitute ^{relation} (by defining its role in ~~xxxxxx~~ to the art, the information avoids being confused with the art). The conditions described by the presented information are intrinsic to the potential experience, but they are not necessarily its essence.

My role is that of a person nudging a friend in mutual recognition of some peculiar roadside sight, as distinguished from trying to describe the same sight to the same friend some time later over the telephone. The "art" or "meaning" of the work does not come directly from the presented information (the nudge), but must be inferred individually by each audience member (the friend) from his experience of the described conditions. In these works I am not interested in presenting anything for people to see, experience or think about. I am interested in suggesting conditions which, defining an art context, allow the inference of any meaning.

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INFORMATION

Information BARTHELEME, B Frederick
(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

Mr. Frederick Barthelema
1065 Madison Avenue
New York, New York 10028

Dear Rick:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Do you want to be only in the catalogue? Or would you also like the walls? Can we have some Xeroxes of your recent writings and photography piece (seen at Lucy Lippard's).

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Rome June 2 - 70 / info / Baruchello

Dear Mr. Baruchello,

Thank you for your letter.
 Cortesio a comparison is available
 in 16 mm (optic sound) -

The price of one copy (Ektachrome)
 is 200^{us} dollars -

There are also 8 mm copies
 with magnetic sound but the
 quality is not so good -
 especially for such a program
 like yours -

Give me instructions -
 Hoping to hear from you soon

Sincerely
 BARUCHELLO

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	MoMA Exhs.	934.2

INFORMATION: FILM

b

cc: April
Reg
pub
file

Information / Baruchello
BAXTER, Inc.

See NE THING CO.

April 13, 1970

Mr. Gianfranco Baruchello
Via Monte Senario 23
00141 Rome, Italy

Dear Mr. Baruchello:

My apologies for not getting back to you sooner but as you know, we have been tied up with various strikes. Pierre Apraxine, who contacted you initially, was here on a Fulbright fellowship and has since returned to Brussels. He was helping me organize material for a large exhibition I am putting together (enclosed you will find a description), a section of which will be devoted to films.

I have gone over the material you submitted and am very interested to see your film entitled Costretto a Scomparire. Since I plan to use the films I select for the exhibition a lot, we will have to have our own prints, so cost becomes an immediate issue. As you can well imagine, my funds are very limited. As I think Pierre told you, we ask that all film shipments be addressed in the following manner:

Nehls & O'Connor
27 Park Place
New York, New York 10007
ATTENTION: Kynaston L. McShine, Dept.
of Painting and Sculpture, Museum of
Modern Art

Hoping to hear from you soon,

Best regards,

Kynaston L. McShine
Associate Curator

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BAXTER, Ian

See NE THING CO.

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	MoMA Exhs.	934.2

Information / Becher

BERNHARD UND HILLA BECHER
4 DUSSELDORF/WITTLAER
AM MOHLENKAMP 16

*orig: Reg
cc: April
file
KM*

MR. KYNASTON L. McSHINE
ASSOCIATE CURATOR
DEP. OF PAINTING + SCULPTURE
THE MUSEUM OF MODERN ART
NEW YORK N Y 10019
11 WEST 53 STREET

DÜSSELDORF 20.5.70

DEAR MR. MC SHINE,

MANY THANKS FOR YOUR KIND LETTER.
THE PHOTOGRAPHS WENT OF THE 16.5. BY AIR MAIL, PRINTED MATTER,
AND AT THE SAME TIME A LETTER WITH A DESCRIPTION.
IN THE MEANTIME IT MIGHT BE ARRIVED, A SHORT NOTE WOULD BE
FINE.

MANY THANKS ALSO FOR THE COMPLEMENTARY PASS. OF COURSE WE
ARE VERY INTERESTED TO COME TO THE OPENING, BUT WE CAN'T
AFFORD SUCH A TRIP. AT THE MOMENT WE DON'T EVEN KNOW HOW
TO CONTINUE WORK FOR THE NEXT MONTHS.

HOPING THE MATERIAL WILL ARRIVE SOON AND SAFELY,
WITH KIND REGARDS YOURS

*Bernhard Becher
Hilla Becher*

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	MoMA Exhs.	934.2

cc:

Reg.

April

file

Information / Becher

Mr. KYNASTON L. MC SHINE
ASSOCIATE CURATOR
DEPARTMENT OF PAINTING + SCULPTURE

THE MUSEUM OF MODERN ART
May 20, 1970
11 WEST 53 STREET
NEW YORK N Y 10019

Mr. and Mrs. Bernhard Becher
4 Dusseldorf-Wittlaer
Am Muchlenkamp 16
West Germany

DUSSELDORF 15.5.70

Dear Hilla and Bernhard Becher:

Thank you for sending the photographs -- they will
be a very important piece in the exhibition.

I hope that it will be possible for you to see the
show.

DEAR MR. MC SHINE,

With best wishes,

WITH SEPARATE MAIL (AIR) WE HAVE SENT 30 PHOTOGRAPHS
Sincerely yours,
AND A PLAN HOW TO PUT THEM.

THE DESCRIPTION OF THE FUNCTION AND A TECHNICAL DRAWING

KYNASTON L. McShine THE PHOTOS SHOULD BE HUNG BESIDES THE
Associate Curator

WITH MANY THANKS, GOOD WISHES AND KIND REGARDS

YOURS

H. Becher
Bernhard Becher

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BERNHARD UND HILLA BECHER
4 DÜSSELDORF/WITTLAER
AM MOHLENKAMP 16

MR. KYNASTON L. MC SHINE
ASSOCIATE CURATOR
DEPARTMENT OF PAINTING + SCULPTURE
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK N Y 10019

DÜSSELDORF 15.5.70

EXHIBITION "INFORMATION"

DEAR MR. MC SHINE,

WITH SEPARATE MAIL (AIR) WE HAVE SENT 30 PHOTOGRAPHS
AND A PLAN HOW TO PUT THEM.
THE DESCRIPTION OF THE FUNCTION AND A TECHNICAL DRAWING
WHICH GOES WITH THE PHOTOS SHOULD BE HUNG BESIDES THE
GROUP.

WITH MANY THANKS, GOOD WISHES AND KIND REGARDS

YOURS

H. Becher
Bernhard und Hilla Becher

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Information / Reg. Becker
April
file

Dear Mr. and Mrs. Becher:

Many thanks for your cable.

May 15, 1970

We are very glad of your invitation

Mr. and Mrs. Bernhard Becher
4 Dusseldorf-Wittlaer
Am Muchlenkamp 16
West Germany

Dear Mr. and Mrs. Becher:

By now I hope you have received my cable. I am anxious to have all the material for the exhibition as soon as possible because I am beginning to work on the installation plans and need to have a clear idea of the work I must deal with. I must have everything by the first week in June.

Please find enclosed a loan agreement form. I would appreciate your completing, signing, and returning the green form at your earliest convenience. The white copy is for your own records. If it is convenient for you, I should appreciate your sending this work off to me very soon by air mail. I should be grateful if you kept the insurance as low as possible so that the package does not get held by Customs. Our insurance will not be in effect until the work is at the Museum. If this is not agreeable, please cable us immediately so we can make other arrangements.

I do hope there is a chance that you will get to see the exhibition, or better yet, come to the opening. Your invitation will be arriving soon, and I am enclosing a complimentary year pass to the Museum. The exhibition is shaping up well and I think it will be exciting..

Many thanks for your cooperation; I look forward to having your work here.

Sincerely yours,

Kynaston L. McShine
Associate Curator

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	MoMA Exhs.	934.2

Information

BERNHARD UND HILLA BECHER
4 DUSSELDORF/WITTLAER
AM MOHLENKAMP 16
Tel. 401847

1.4.70

Dear Mr. McShine,
Many thanks for your kind letter.
We are very glad about your invitation
to participate in this interesting exhibition.
The cooking-towers, we thought are the best
comparable objects, and we can choose
from a great variety. The series of
pot-head-gears could be nice as well
to be shown in this way. With the
high-tension-pylons we started last year,
and there are many important shapes
missing yet.

With kind regards and many thanks
yours

Hilla Becher
Bernhard Becher

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	MoMA Exhs.	934.2

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): BERNHARD AND HILLA BECHER

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

Date of birth (month, day, year): 20.8.31 2.9.34Place of birth: SIEGEN POTSDAMPresent address(es): 4) DÜSSELDORF - WITTLAER
AM MÜHLENKAMP 16
GERMANYCitizenship (and date of naturalization, if appropriate): GERMAN

Places and dates of former permanent residences:

Study (places and dates):

BERNHARD: 1953-1955 ACADEMIE OF ARTS
STUTTGART
1957-1960 DÜSSELDORF
HILLA: 1958-1960 ACADEMIE OF ARTS
DÜSSELDORF

Travel (places and dates):

MANY TRAVELS IN WEST EUROPE
(1968 USA) TO INDUSTRIAL
DISTRICTS

Prizes, grants, etc.:

THE BRITISH COUNCIL, 6 MONTH STAY IN BRITAIN FOR BOTH

When did you first begin work as an artist? BERNHARD: SINCE 1950 DRAWINGS, ETCHINGS
AND PAINTINGS OF INDUSTRIAL BUILDINGS,
SINCE 1957 PHOTOGRAPHS, SINCE 1959 TOGETHER WITH HILLA

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

One-man-Exhibitions:

- 1963 Ruth Nohl Gallery, Siegen
- 1965 Gallery Pro, Bad Godesberg
- 1966 Art Academy, Düsseldorf
- 1967 "Neue Sammlung" State Museum for Applied Art, Munich
- Technical College Karlsruhe
- Museum of Mining, Bochum
- Art Academy Copenhagen
- 1968 Institute of Prof. K. Wachsmann, U.S.C. Los Angeles
- Goethe Center, San Francisco
- Stedelijk van Abbe Museum, Eindhoven
- Ruth Nohl Gallery, Siegen
- Städtisches Museum, Mönchengladbach
- 1969 Kunsthalle Düsseldorf

1970 KUNSTHALLE ULM
GALERIE KONRAD FISCHER
DÜSSELDORF

shown:

Important group shows:

~~BECHER~~ 1967 1969 KUNSTHALLE DÜSSELDORF
"PROSPECT 69"

1969 MUSEUM LEVERKUSEN
"CONCEPTION"

BECHER, BERNHARD
HILLA

orig: Reg
cc: April
Pub
file
KM

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	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts? *NO*

Writings, published and unpublished:

- 1.) "FÖRDERTÜRME, WASSERTÜRME"
PRESTEL-VERLAG, MÜNCHEN
1970
- 2.) "ANONYME SCULPTUREN"
ART-PRESS VERLAGS G.m.b.H.
DÜSSELDORF 1970

Bibliography (include documentary films and TV tapes):

Katalogs: "Neue SAMMLUNG", MÜNCHEN "INDUSTRIEBAUTEN"
KUNST HALLE, DÜSSELDORF, "ANONYME SCULPTUREN"

KUNSTZEITUNG - "ANONYME SCULPTUREN" by ART-PRESS
VERLAGS G.M.B.H.
and ARTICLES IN SEVERAL MAGAZINES

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.

Date

1. 4. 70

Signature

Brankard Becker

H. Cla. Debus

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

Information / Becher
 BERNHARD UND HILLA BECHER
 4 DUSSELDORF/WITTLAER
 AM MOHLENKAMP 16

ANONYME SKULPTUREN

SERIE KÜHLTÜRME

DIE FUNKTION

KÜHLTÜRME HABEN DEN ZWECK, GEBRAUCHTES ALSO ERWÄRMTES KÜHLWASSER WIEDER VERWENDBAR ZU MACHEN. KÜHLWASSER WIRD GEBRAUCHT, UM FLÜSSIGKEITEN ODER GASE AUF NIEDRIGERE TEMPERATUREN ZU BRINGEN, ODER UM AUS WASSERDAMPF NACH DER ENERGIEABNAHME WIEDER WASSER ZU MACHEN.

KRAFTWERKE HABEN EINEN DURCHSCHNITTlichen WASSERBEDARF VON 100 000 CBM PRO STUNDE.

ES IST IN WENIGEN FÄLLEN MÖGLICH, SO GROSSE WASSERMENGEN AUS FLÜSSEN ODER SEEN ZU BEZIEHEN, OHNE DEREN BIOLOGISCHE STRUKTUR ZU ZERSTÖREN. LEITUNGSWASSER IST ENTWEDER NICHT GENÜGENDE ZU HABEN ODER ZU KOSTSPIELIG.

DAS PROBLEM WIRD AUF EINE RELATIV EINFACHE, MECHANISCHE WEISE GELÖST: HAT DAS WASSER SEINE KÜHLAUFGABE ERFÜLLT, UND SICH DABEI UM EINIGE GRADE ERWÄRMT, WIRD ES IN DEN UNTEREN TEIL DES KÜHLTURMES GELEITET UND DORT DURCH EIN RINNENSYSTEM GLEICHMÄSSIG ÜBER DEN GANZEN QUERSCHNITT VERTEILT.

UNTER DEN VERTEILERRINNEN BEFINDLICHE SPITZTELLER ZERLEGEN DAS WASSER IN FEINE TROPFEN, DIE DANN ÜBER EIN MEHRSTÖCKIGES LATTENSYSYSTEM HERABRIESELN. DURCH DIE VERZÖGERUNG DES FREIEN FALLES WIRD DAS WASSER MÖGLICHST LANGE MIT MÖGLICHST VIEL OBERFLÄCHE DER UMGEBENDEN LUFT AUSGESETZT.

ES SPIELEN SICH NACHEINANDER DREI VORGÄNGE AB:

1. DAS WASSER GIBT EINEN TEIL SEINER WÄRME AN DIE LUFT AB.
2. DIE ERWÄRMTE LUFT BINDET WASSER, ES ENTSTEHT VERDUNSTUNGSKÄLTE.
3. DAS AUFSTEIGENDE WARME LUFT-WASSER GEMISCH SAUGT VON UNTEN ERNEUT KALTE LUFT AN.

DAS GEKÜHLTE WASSER WIRD IN EINEM BETONBECKEN UNTERHALB DES TURMES GESAMMELT UND VON DA WIEDER ENTNOMMEN.

The function

The function of cooling-towers is to cool off the cooling-water which has become warm in the progress of work. Cooling-water is used to bring down the temperature of liquids or gases or regain water otherwise lost through condensation.

Modern power-stations have an average hourly water consumption of 100,000 cubic meters. Nowadays it is seldom possible to extract such huge water supplies from rivers or lakes without disturbing their biological structure. Mainly water is either insufficient or too expensive. The problem is solved relatively simply:

As soon as the water has completed the job of cooling (during which its temperature has risen a few degrees)

it is piped into the lower part of the cooling-tower and, by means of a canal system, is distributed evenly over the complete bisection.

Spray-plates built into the bases of the distributing-canals spray the water in fine drops which then drop through several layers of lattices. By checking the fall of the water-drops the water is exposed as long as possible on as many surfaces as possible to the surrounding atmosphere.

Three processes take place successively:

- 1.) The water extracts some of its heat into the air.
- 2.) The warm air fuses the water and causes condensation-coldness.
- 3.) The rising warm air and water mixture draws up cold air from below.

collected in a concrete basin beneath

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

INFORMATION

cc:Registrar
Publications
circulating file

Information

BECHERS, BERHARD
(Germany)

March 22, 1970

Mr. and Mrs. Berhard Becher
c/o Conrad Fischer
Neubruckstr. 12
Dusseldorf, Germany

Dear Mr. and Mrs. Becher:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. I think one series of photographs would be marvellous, for example, the high tension pylons or ones like those in the center of the booklet ANONYME SKULPTUREN. Please let me know what size they should be and how to frame them.

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	MoMA Exhs.	934.2

INFORMATION

4/31/70

cc: Mr. Bareiss

Registrar

Circulating file

INFO. exh. file

x

Information/ BEUYS, Joseph
(Germany)

Registration
cc: K. Bareiss
C. Lottung
information

March 14, 1970



western union

Telegram

NG057 (27)RTB034 NBA031 LSYE013 PA130 AA139

A CDU207 DP4711A904 15 PD INTL FR CD HILLESHEIM EIFEL

VIA WUI 28 1026

KYNASTON MOSHINE

11 WEST 53 ST MODERNART NEWYORK (NY)

PARTICIPATION IMPOSSIBLE THANKS AND FRIENDLY
BEUYS

11 53 BEUYS.

011 a Reg
cc: Bareiss
circulating
P.S. file
2 28

12

8F-1201 (RS-80)

with the natural and artificial environment and more with sit-
uations than with objects.

I do feel that this is the strongest style or international
art movement. One section of the exhibition will be devoted
to the documentation of ecological work, renderings for imagin-
ary and "impossible" projects, for example, "earthworks." Also
included is a series of photographs which record ideas through
the visual facts, for example, the work of the Dechere and Ed
Ruscha. Many of the films made recently by the artists will be
shown, for example, your Landscape. The exhibition will also

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	MoMA Exhs.	934.2

INFORMATION

4/31/70

cc: Mr. Bareiss

Registrar

Circulating file

INFO. exh. file

x

Information/ BEUYS, Joseph
(Germany)

*Re: Beuys
cc: K. B. ...
C. ...
Information*

March 14, 1970

THE MUSEUM OF MODERN ART

Professor Joseph Beuys
PROFESSOR JOSEPH BEUYS
4 DUSSELDORF-OBERKASSEL
DRAKEPLATZ 4
GERMANY

Dear Professor Beuys:
SHOCKED PARTICIPATION ESSENTIAL TO EXHIBITION BEG YOU TO RECONSIDER
it was a pleasure to meet you last summer and to see your work. It was a wonderful opportunity
to become more familiar with your work. After Dusseldorf, I
was extremely fortunate to see your drawing exhibition in Basel.
IMPORTANT FOR OTHER ARTISTS TO SEE YOUR WORK IN NEW YORK THANKS
KIND REGARDS

I do hope that you received my invitation to participate in a
large exhibition at the MUSEUM OF MODERN ART during this summer from June 30
to the end of September. Unfortunately, I was ill for the great-
er part of February, so that this letter is a bit late. How-
ever, the Museum would be honored if you would participate by
way of an artistic environment. We feel very strongly that your
work is very important to many of the artists in the exhibition.
and also to the public.
Reply, prepaid 15 words
Charge: 600-625-151

The Museum would be pleased to provide the air fare and a per
diem for not more than two weeks if you did consent to partici-
pate. I am enclosing a small plan of the Galleries on which I
have indicated the space I have in mind for your piece. It is
self-contained and separate from the rest of the show.

The exhibition, which I am calling INFORMATION, is devoted to
work that is more conceptual than objective in the traditional
sense of making specific objects. It will take a look at the
various activities of artists who are more directly involved
with the natural and artificial environment and more with sit-
uations than with objects.

I do feel that this is the strongest style or international
art movement. One section of the exhibition will be devoted
to the demonstration of ecological work, renderings for imagin-
ary and "impossible" projects, for example, "earthworks." Also
included is a series of photographs which record ideas through
the visual facts, for example, the work of the Bechers and Ed
Ruscha. Many of the films made recently by the artists will be
shown, for example, your Luzienstad. The exhibition will also

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information / Beuys

Repstrack
cc: R. Palmer
C. Lotting ✓
Information

March 14, 1970

Professor Joseph Beuys
4 Dusseldorf-Oberkassel
Drakeplatz 4
Germany

Dear Professor Beuys:

It was a pleasure to meet you last summer and to go through your photographs, etc. For me it was a wonderful opportunity to become more familiar with your work. After Dusseldorf, I was extremely fortunate to see your drawing exhibition in Basel.

I do hope that you remember my invitation to participate in a large exhibition at the Museum during this summer from June 30 to the end of September. Unfortunately, I was ill for the greater part of February, so that this letter is a bit late. However, the Museum would be honored if you would participate by way of creating an environment. We feel very strongly that your work is very important to many of the artists in the exhibition, and also to the public.

The Museum would be pleased to provide the air fare and a per diem for not more than two weeks if you did consent to participate. I am enclosing a small plan of the Galleries on which I have indicated the space I have in mind for your piece. It is self-contained and separate from the rest of the show.

The exhibition, which I am calling INFORMATION, is devoted to work that is more conceptual than objective in the traditional sense of making specific objects. It will take a look at the various activities of artists who are more directly involved with the natural and artificial environment and more with situations than with objects.

I do feel that this is the strongest style or international art movement. One section of the exhibition will be devoted to the documentation of ecological work, renderings for imaginary and "impossible" projects, for example, "earthworks." Also included is a series of photographs which record ideas through the visual facts, for example, the work of the Bechers and Ed Ruche. Many of the films made recently by the artists will be shown, for example, your Eurasienstab. The exhibition will also

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

have a series of events which will take place both in the Museum and around New York, and I'm also hoping that you may also agree to do something, perhaps in the Garden. There will be a catalogue which will be a record of the projects and proposals, for which I shall write a short text.

It would be very helpful of you, if you agree to participate, to let us have a description of the physical components and materials, and what is required for the installation of your piece, e.g. would anything be needed to be shipped from Europe?

Please let me know as soon as possible by cabée, whether you are willing to participate. Also, as soon as possible, please send details of what you might like to do.

We look forward very much to having you in New York and to your participation in what I hope will be both a stimulating and important exhibition.

With best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Information / Beuys

Edition
René Block
Galerie
Galerie
René Block

November 24, 1969

Professor Joseph Beuys
4 Dusseldorf-Oberkassel
Drakeplatz 4
Germany

Dear Professor Beuys:

It was a pleasure to meet you in Dusseldorf this summer and at this point the show seems to be happening and is scheduled to open on June 29th and close on September 21, 1970. At the moment I do not have a complete list of the artists participating but as I had mentioned there will be alot of films done by painters and sculptors. I plan to demonstrate the intense international activity in art at the moment.

I hope very much that you will participate and as I had mentioned, we would be honored if you would consent to come and do a "room" for the exhibition. I would be grateful if you will give it some thought and let me know at your convenience what you might have in mind for such a room. For example, would you need objects from the Ströher collection or other works of yours in other collections.

Looking forward to hearing from you,

Most sincerely,

Kynaston L. McShine
Associate Curator

[Handwritten signature]

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	MoMA Exhs.	934.2

Information / Block

The Museum of Modern Art
Kynaston L. McShine

11 West 53 Street
New York, N. Y. 10019
U. S. A.

Edition
René Block
Galerie
René Block

Ihr Brief vom 13.4.70

Ihr Zeichen

1 Berlin, am 6.5.70

Dear Mr. McShine,

thank you very much for your inquiry about
the films "Walkings" and "Ideal Film of Love"
and others.

"Walkings" ca. 250 mtr. black/white, 16 mm
without sound, DM 750,00

This film has been produced especially with
english intervall-titles, because they are
absolutely necessary for the understanding
of the film.

The "Ideal Film of Love" isn't yet ready - I am
sorry about it, but I can offer you two other
shortfilms, you might take as compensation:
"Die geschiedene Frau" (The divorced woman)
30 mtr. without sound, 16 mm, DM 100,00
and

"Madame Butterfly", 60 mtr. without sound,
16 mm, DM 170,00.

Both films are in black and white.

We do send you those films now. We enclose a
list of all films of our edition which are
available.

Best greetings, yours

René Block

Galerie René Block

1 Berlin 15

Schaperstraße 11

Telefon 2113145

Konten:

Berliner Bank Nr. 00/27103/nnn

Postcheck Berlin West 11326

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information/Bochner

INFORMATION
CC: REG
April
Publications

BOCHNER, Mel
(USA)

Interview with KMcS 4/4/70

PROPOSAL FOR THE CATALOGUE

He did not send in his forms so far so I guess we have to gather the bio material.

There is to be a reproduction of the attached photograph which is also the project he will do for the show.

PROPOSAL FOR THE EXHIBITION

The artist will come in and do a circle like the one photographed in charcoal right on the wall. If it suffers from the public he will redo it in the course of the show. Inside the circle will be written all the mathematical information.

31415
x 26.01
1884700
62330
81710415

AREA OF CIRCLE = 81.7 SQ. FT.

CIRCUMFERENCE OF CIRCLE = $2\pi r$
CIRCUMFERENCE = $2 \times 3.1415 \times 5.1$

CIRCUMFERENCE = 32.35 FT

CIRCLE WITH 2 MEASUREMENTS
(BY FORMULA)
DEC. 1969

3.1415
x 5.1
161215
314150
161215
3235145

10'4" = 10.33'
D = 10.33'

GIVEN:

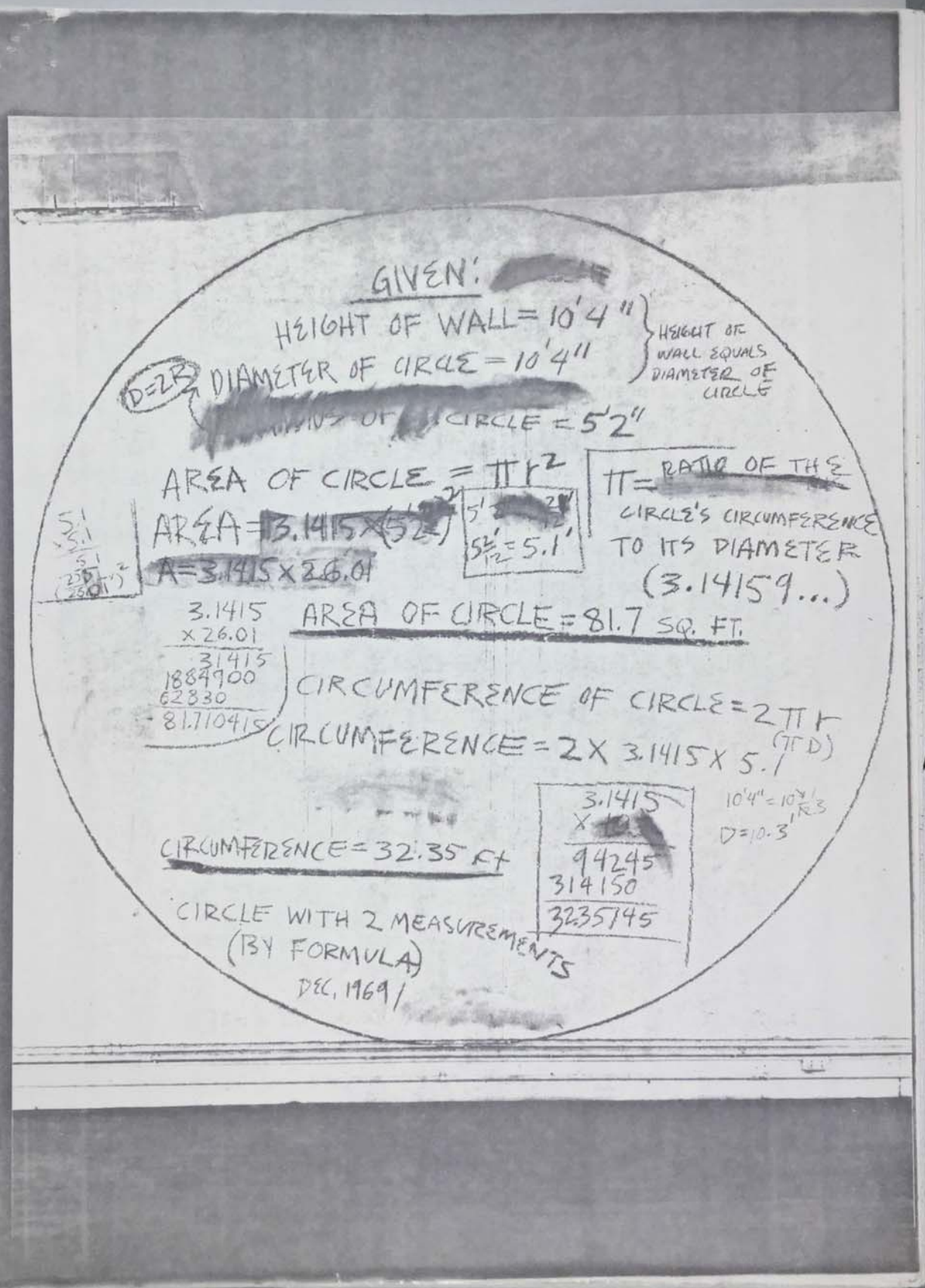
HEIGHT OF WALL = 10'4"

HEIGHT OF
WALL EQUALS
CIRCLE

π = RATIO OF THE
CIRCLE'S CIRCUMFERENCE
DIAMETER

(3.14159...)

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	MoMA Exhs.	934.2



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information /
6 Apr '10

Bedrock
orig. for
cc April
Pam
file
mcs

Dear Kyraston,

Thought I'd send you an
extra photo of the piece
in case you can use it for
any purpose.

Best regards,
Mel

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

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): **MEL BOCHNER**

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

Date of birth (month, day, year):

Place of birth:

Present address(es): **NEW YORK CITY**

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

Study (places and dates):

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist?

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:

One man shows:

Important group shows:

PLEASE USE
ATTACHED SHEET
FOR INFORMATION

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Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

Writings, published and unpublished:

Bibliography (include documentary films and TV tapes):

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.

6 Apr '70
Date

mel Bochner
Signature

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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?

WALL PIECE —
MEASUREMENT SERIES: BY FORMULA (CIRCLE)

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

BLACK CHALK ON WALL
SIZE DECIDED BY INSTALLATION

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

ARTIST WILL INSTALL

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: INAPPLICABLE... IF PIECE SHOULD BE DAMAGED
(GRAFFITI OR SMUDGING) MUSEUM SHOULD PAY FOR TIME FOR REPAIR.

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? **PLEASE PRINT THE PHOTO WHICH MR. MCSHINE ALREADY HAS IN HIS POSSESSION OF THE CIRCLE INSTALLATION AT MY STUDIO.**
Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

6 APR '70

Date

Mel Bochner

Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

PUBLICATIONS

BY THE ARTIST:

- 1966; WORKING DRAWINGS AND OTHER VISIBLE THINGS ON PAPER, FOUR ZEROX BOOKS, SCHOOL OF VISUAL ARTS (PUB.)
- " PRIMARY STRUCTURES " , ARTS MAG., JUNE
- " LESS IS LESS (FOR DAN FLAVIN) " , ART & ARTIST MAG, LONDON, DEC.
- 1967; " THE BEACH BOYS - 100% " , ARTS MAG., MARCH
- " THE SERIAL ATTITUDE " , ARTFORUM, DEC.
- 1968; " ALPEAVILLE, GODARD'S APOCALYPSE " , ARTS MAG, MAY
- " SERIAL ART;SYSTEMS;SOLIPSISM " , MINIMAL ART ANTHOLOGY, DUTTON (PUBLISHER), N.Y.
- " SEVEN DISCRETE TIERS " , ASPEN MAG., JUNE
- " THE SINGER NOTES " , FOUR ZEROX BOOKS, PUBLISHED BY THE ARTIST
- EIGHT TIMES EIGHT TIMES EIGHT , A BOOK OF OZALID DRAWINGS, PUBLISHED BY THE ARTIST
- 1969; " BACK-GROUND IS NOT THE MARGIN... " , CATALOG STATEMENT, FINCH COLLEGE MUSEUM
- 1970; TEN MISUNDERSTANDINGS (A THEORY OF PHOTOGRAPHY), MULTIPLES (PUB.)

FIILMS

- 1965; A STRAIGHT LINE THROUGH GRAND CENTRAL STATION, (WITH ROBERT MOSKOWITZ) SEVENTY-TWO SECONDS
- 1966; NEW YORK WINDOWS, (WITH ROBERT MOSKOWITZ) , TEN MINUTES
- 1969; TEN SLIDES / ONE FILM , TEN MINUTES, (NOW DESTROYED)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.2

ROCHNER, MRL

NO BIOGRAPHICAL DATA

BIBLIOGRAPHY

ONE MAN EXHIBITIONS:

- 1966; "WORKING DRAWINGS AND OTHER VISIBLE THINGS ON PAPER",
(A BOOK EXHIBITION), VISUAL ARTS GALLERY, N.Y.
- 1969; "MEASUREMENTS", GALERIE HEINER FRIEDRICH, MUNICH, GERMANY
- "48 INCH LONGITUDINAL PROJECTION", KONRAD FISCHER GALLERY,
DUSSELDORF, GERMANY
- "ORIENTATION:COMPASS", ACE GALLERY, LOS ANGELES

GROUP EXHIBITIONS:

- 1967; "SCALE MODELS AND DRAWINGS", DWAN GALLERY
- "MONUMENTS", MUSEUM OF CONTEMPORARY CRAFTS
- "SERIAL ART", FINCH COLLEGE MUSEUM
- 1968; "REJECTIVE ART", AMERICAN FEDERATION OF ART
- "LANGUAGE 2", DWAN GALLERY
- 1969; "WHEN ATTITUDE BECOMES FORM", KUNSTHALLE, BERN SWITZERLAND
- "CONCEPTION / PERCEPTION", EUGENIA BUTLER, LOS ANGELES
- "ART BY TELEPHONE", MUSEUM OF CONTEMPORARY ART, CHICAGO
- "557,087", SEATTLE MUSEUM, WASHINGTON
- "CONCEPTION", MUSEUM LEVERKUSEN, GERMANY
- "PLANS AND PROJECTS", KUNSTHALLE, BERN SWITZERLAND
- "ART IN PROCESS 4", FINCH COLLEGE MUSEUM
- 1970; "ARTISTS AND PHOTOGRAPHS", MULTIPLES GALLERY
- "AMERICAN DRAWINGS", GALERIE YVON LAMBERT, PARIS
- "ART IN THE MIND", ALLEN MEMORIAL MUSEUM, OBERLIN, OHIO
- "USING WALLS", JEWISH MUSEUM
- "CONCEPTUAL ART", N.Y. CULTURAL CENTER

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INFORMATION

cc:Registrar
Publications
circulating file

Inform
BOCHNER, Mel
(USA)

March 22, 1970

August 6, 1970

Mr. Mel Bochner
126 Chambers Street
New York, New York

Dear Mel:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. We will work it out..

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	MoMA Exhs.	934.2

INFORMATION-film

Information/

BOLLINGER, Bill
cc: Registrar
K. McShine
April
circulating

New 13, 1970

August 6, 1970

Mr. William Bollinger
Box 111
Hillside, New York 12529

Dear Mr. Bollinger:

On behalf of Kynaston McShine, who is away on a short vacation, I am writing you about the 8 mm print of MOVIE. As you know, we had it an enlargement (to 16mm) made which is being shown in the Olivetti visual jukebox. Therefore we can return your print to you. I should appreciate your dropping us a note telling us whether you want us to ship the film to you or if you prefer to pick it up sometime when you are in the vicinity.

Looking forward to hearing from you,

Sincerely yours,

Cintra Lofting
Curatorial Assistant

This film is in Jae's office on the shelf in the back. (in manilla envelope)

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

cc: Registrar
Cintra Lofting
File

Information / Bollinger

June 23, 1970

Mr. Bill Bollinger
Box 111
Hillsdale, New York 12529

Dear Bill:

Thanks for the film. Because of the imminence of the 30th, I sent it off for its conversion but will screen it as soon as it returns.

I had thought you might like to show photographs of all the Starrett-Lehigh energy but am happy about your participation.

Envy you in the country. My best wishes for the summer.

Sincerely,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Information/Bollinger

cc: April
Reg.
file

The Museum of Modern Art

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full):

BILL BOLLINGER

May 20, 1970

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

Date of birth (month, day, year):

JULY 15 1939

Place of birth:

**Mr. Bill Bollinger
324 West 15th Street
New York, New York**

Present address(es):

Dear Bill,

Citizenship (s):

Sorry I have not been more in touch with you but catalogue and other deadlines have made life impossible. The show is avoiding specific objects as much as possible, so please let me know if you have had any more thoughts on your representation in the exhibition.

Places and dates:

336 CAN

3 CROSS

Study (places and dates):

Best,

Peace,

Prizes, grants, etc.:

**Kynaston L. McShine
Associate Curator**

When did you first begin work as an artist?

1961

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:

NELSON GALLERY, KANSAS CITY

One can show:

BIANCINI 1966

BYWERT 1967

RICKE (CAGNET) 1968

BYWERT 1969

C. 1968

BYWERT 1970

BYWERT 1970

Important group shown:

History will read Geography

STREET-LEIGH

B. 1970 (2000)

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Information/Bollinger
reg. Reg
ce AC
Pul
KMS
File

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): **BILL BOLLINGER**

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

Date of birth (month, day, year): **JULY 15 1939**

Place of birth: **BROOKLYN**

Present address(es): **324 W 15 ST**

NYC

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

336 CANAL ST 1962-63 225 25 ST BKLYN 1967-69
3 CROSBY ST 1963-67

Study (places and dates):

Brown Univ
1961

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist? **1961**

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: **NELSON GALLERY, KANSAS CITY**

One man shows:

BIANCINI 1966
BYKERT 1967
RICKE (COLOGNE) 1968
BYKERT 1969
RICKE 1969
ERNST (HANNOVER) 1970
SPERONE (TURIN) 1970

Important group shows:

Gallery will send biography

STARRETT-LEHIGH
BLDG 1970 (BYKERT)

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	MoMA Exhs.	934.2

Media in which you have worked (painting, sculpture, photography, films, etc.):

Have you worked in fields other than the visual arts?

no

Writings, published and unpublished:

none

Bibliography (include documentary films and TV tapes):

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.

march 24, 1970
Date

Ries Bollinger
Signature

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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?

SCULPTURE

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

MATERIAL - don't know what until decide on piece.

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

*can put work inside, outside, or in water.
according to opportunity.*

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.

I will make the piece on location

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?

*one of these, would
prefer to decide later
if possible.*

mar 24, 1970
Date

Bill Bollinger
Signature

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INFORMATION

cc:Registrar
Publications
circulating file

Information
BOLLINGER, BILL
(USA)

March 22, 1970

Mr. Bill Bollinger
324 West 15th Street
New York, New York

Dear Bill:

This is regrettably very late in getting to you. The enclosed information is self-explanatory and naturally had to be generalised. I very much want you to participate in the exhibition.

Please give thought to your representation both in the show and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice if the blue and grey forms were returned by April 6 but press for catalogue information specifically.

With the mail strike on I would be grateful if you could send the material by any other means besides the mail that you can think of. Please telephone your acceptance to participate in the exhibition.

Your contribution is most important for the success of what I hope will be an important exhibition, particularly since the public is so unfamiliar with the work.

With kindest regards and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. A rather general letter, so do call me if you have any questions.

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	MoMA Exhs.	934.2

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

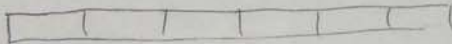
How will you be represented in the show?

6 3 1/2" X 5" matt photos

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?

Horizontal row (order indicated on back of photos)



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:

25.00

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.

ASKEVOLD, DAVID

orig: Reg

cc: April

pub

file

Kynaston

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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?

Yes (enclosed)

In any other way?

APRIL 2 1970
Date

DAVID SKEWEN
Signature

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

ai

Atelier International, Ltd.

100 West 37th Street, New York, N.Y. 10022
Telephone 875 / 421-4607

cc: Mr. Ambasz
Mr. Palmer
Mr. From
Miss Lofting
Miss Kingsley
Registrar
file
extra

Info/Atelier Intl.

This Shipping Order must be tightly filled in, in ink, in legible pencil, or in indelible ink, and retained by the Agent.

May 21, 1970
Company Agent's Office

ATTEL INTERNATIONAL LTD. 5-25 19
11 WASHINGTON ST. NEW YORK, N.Y.

Mr. Steve Kiviat
Atelier International Ltd.
139 East 57th Street
New York, New York 10021

Consigned to: KISS
NEW YORK, NEW YORK 10015

Destination: NEW YORK, NEW YORK 10015
Dear Mr. Kiviat:
ATTENTION: EUGEN L. MC SHINE

Thank you for the discount on the Castiglioni Toio lamps. They will be a useful addition to the lighting of the exhibition. I would appreciate having six of them at the price of \$74.25 each. Please send the bill to my attention. We would appreciate delivery, also to my attention, any time before the end of May.

Again, on behalf of the Museum, may I say how grateful we are,

With best wishes and many thanks,

Yours sincerely,

Kynaston L. McShine
Associate Curator

P.S. On your invoice pls. refer to our P.O. # 15071 Thank you.

5678

ATTEL INTERNATIONAL LTD. 100 WEST 37TH STREET, N.Y.C. 10022

55 446

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Atelier International, Ltd.

139 east 57th street, new york, n.y. 10022
telephone 212 / 421-4840

(Uniform Domestic Straight Bill of Lading, Adopted by Carriers in Official, Southern, Western and Illinois Classification Territories, March 15, 1922, as amended August 1, 1930 and June 15, 1941)
This Shipping Order Must be legibly filled in, in Ink, in Indelible Pencil, or in Carbon, and retained by the Agent. *516* Shipper's No. *5364*

ATELIER INTERNATIONAL, LTD. C/O ERB STRAPPING

Company

Agent's No.

RECEIVE, subject to the classifications and tariffs in effect on the date of the issue of this Shipping Order.

at **311 WASHINGTON ST., JERSEY CITY, N. J.** **5-25** 19 **70** from **ATELIER INTERNATIONAL, LTD.**
the property described below, in apparent good order, except as noted (contents and condition of contents of packages unknown), packed, consigned, and delivered as indicated below, which said company (the word company being understood throughout this contract as meaning any person or corporation in possession of the property under the contract) agrees to carry to its usual place of delivery at said destination, if on its own road or its own water line, otherwise to deliver to another carrier on the route to said destination. It is mutually agreed, as to each carrier of all or any of said property over all or any portion of said route to destination, and as to each party at any time interested in all or any of said property, that every service to be performed hereunder shall be subject to all the conditions not prohibited by law, whether printed or written, herein contained, including the conditions on back hereof, which are hereby agreed to by the shipper and accepted for himself and his assigns.
(Mail or street address of consignee—For purposes of notification only.)

Consigned to **MUSEUM OF MODERN ART**
11 WEST 53RD STREET
Destination **NEW YORK, NEW YORK 10019** State of _____ County of _____

Route **ATTENTION: KYNASTON L. MC SHINE**

Delivering Carrier _____ Car Initial _____ Car No. _____

No. Packages	Description of Articles, Special Marks, and Exceptions	*Weight (Sub. to Car)	Class or Rate	Check Column	
	LOT NO. F-47 CTN. NO. 315-320				Subject to Section 7 of conditions, if this shipment is to be delivered to the consignee without recourse on the consignor, the consignor shall sign the following statement: The carrier shall not make delivery of this shipment without payment of freight and all other lawful charges.
6	CONT. ONE EACH TOIO LAMPS F-47	156			
					(Signature of Consignor)
					If charges are to be prepaid, write or stamp here, "To be Prepaid."
					PREPAID
					Received \$ _____ to apply in prepayment of the charges on the property described hereon.
					Agent or Cashier

*If the shipment moves between two ports by a carrier by water, the law requires that the bill of lading shall state whether it is "carrier's or shipper's weight."

NOTE—Where the rate is dependent on value, shippers are required to state specifically in writing the agreed or declared value of the property. The agreed or declared value of the property is hereby specifically stated by the shipper to be not exceeding _____ per _____

*The fibre boxes used for this shipment conform to the specifications set forth in the box maker's certificate thereon, and all other requirements of Uniform Freight Classification.
Shipper's imprint in lieu of stamp; not a part of bill of lading approved by the Interstate Commerce Commission.

5679

Per _____
(The signature here acknowledges only the amount prepaid.)

Charges Advanced:

\$ _____

ATELIER INTERNATIONAL, LTD. Shipper, Per **M. SESSA**

Permanent post-office address of shipper.

139 EAST 57th STREET, N. Y. C. 10022

Rediform®

65 686

Agent must detach and retain this Shipping Order and must sign the Original Bill of Lading.

2

all merchandise is shipped at purchaser's risk / purchaser must examine merchandise upon receipt and note any damage on carrier's delivery receipt / no return shipments will be accepted unless specifically authorized by us in writing / refer to our price list for further terms and conditions of sale.

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ai

Atelier International, Ltd.

139 east 57th street, new york, n.y. 10022
telephone 212 / 421-4840

packing list

sold to:

05375-1

ship to:

SAME

MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, NEW YORK 10019
ATTENTION: KYNASTON L. MC SHINE

sales invoice number

5679

salesman

date

MAY 26, 1979

order confirmation no.

your order number

15071

mark for

goods sold: F.O.B. New York City
terms

quantity	catalog no.	description	unit price	extension
6	F-47	TOID LAMPS		
		SPECIAL DISCOUNT FOR MUSEUM EXHIBITION.		
107L 5306		LOT NO. F-47 315-320		
ctn # wght.		freight <input checked="" type="checkbox"/> ppd <input type="checkbox"/> coll	subtotal sales tax total	
		deposit received		
		balance due		

all merchandise is shipped at purchaser's risk / purchaser must examine merchandise upon receipt and note any damage on carrier's delivery receipt / no return shipments will be accepted unless specifically authorized by us in writing / refer to our price list for further terms and conditions of sale.

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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?

THEORETICAL FRAGMENTS
'THE ART OF DAVID BAINBRIDGE'

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

ASSUMING THAT CATALOG ETC.
IS CONFINED TO FIRST-ORDER DISCOURSE:
PRINTED SHEETS.

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

NO. 'THE PIECE' SUPPORTS
ALTERNATIVE ONTOLOGIES.
PUBLIC REMARKS SHOULD BE CONFINED TO (SHEETS)

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: \$500

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?

LIKE THIS:

MICHAEL BALDWIN (ART + LANGER.)
THEORETICAL FRAGMENTS
THE ARTS OF DAVID BAINBRIDGE

31.470
Date

Michael Baldwin
Signature

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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?

- 1- 1 page (proposition) in catalog
- 2- 1 film loop
- 3- 1 carousel load of slides
- 4- 1 page of propositions (photoenlarged)

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

- 1- page to be only in catalog
- 2- shown as you wish
- 3- to go continuously, quickly timed as possible
- 4- photo enlarge page to easily read dimensions

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

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:

- 1- -----
- 2- \$200.00
- 3- \$250.00
- 4- -----

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.

I have all pieces and will ship whenever you wish.

Information /

BALDESSARI

orig: Reg

cc: April

Pub

file

Kyriakos

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	MoMA Exhs.	934.2

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.

Reproduce PERSPECTIVE DEATH proposal.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

Date

Signature

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CC: Mr. Palmer
Miss Sage ✓
Barrio/INFORMATION

Information/Barrio

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 (at 57th Street)

152 280 11 33

INTERNAL

How will you be represented in the show?

November 24, 1970

Barrio: The information, which is in a printed notice to all sales agents

Barrio
Av. Prado Junior - 186/602
Copacabana - ZC-07
Rio de Janeiro, Brazil

Dear Barrio:

Sorry to be so long in answering your last letter but I have been away from the Museum for awhile.

In my letter of July 29, I wrote that we would be glad to pay for the print costs of the films you sent us. From your previous letter I did not anticipate that the cost of reprinting would be \$700 and in fact I am budgeted to pay a maximum of \$150 for print costs. Best described by a diagram please send it. Please make sure that the person's role in the execution of the print is made.

I am very sorry for the confusion and hope that you will understand.

Enclosure: 1

Best wishes,

If your plans, or the person who will be in charge of the print, please indicate all details here and we will instruct you further. Please send it at your own risk and without any cost to the regular mail.

Kynaston L. McShine
Associate Curator
(dictated by Mr. McShine;
signed in his absence)

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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?

WITH A SERIES OF PHOTOGRAPHS.
DIFFERENT SHAPES OF COOLINGTOWERS

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

30 PHOTOGR. PRINTS OF THE SAME SIZE (30/40 cm.)

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

(ENCLOSED) EACH PHOTO HAS TO BE STICKED
ON A WHITE BACKGROUND. IF POSSIBLE WITH
RUBBER-CEMENT, ~~NOT~~ CARTBOARD

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: 50 \$ p. PHOTO

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.

REGULAR MAIL, JUST PHOTOS (NOT MOUNTED)

BECHER, BERNHARD • HLLA
orig: Reg
cc: April
Pub
file
KM

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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, 1 PHOTO (GASHOLDER) FULL PAGE

By a statement?

In any other way?

1.4 70
Date

Bonnie A. Sloan
HLLG Becher
Signature

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cc: WSL, KMcS, Registrar
file: INFORMATION

*Info / Berkeley -
Univ. of Calif.*

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

September 9, 1970

SEP 11 1970

Mr. Wilder Green
Director of the Exhibition Program
The Museum of Modern Art
11 W. 53rd Street
New York, N. Y. 10019

Dear Wilder:

Thank you for your letter of September 3 offering us the INFORMATION exhibition. I know that this is an excellent show and I regret very much indeed that we won't be able to accomodate it. As you see from the enclosed news release, our new space into which we are just about to move is already pretty well booked up. But do keep us informed of any important shows that you have to offer, and if any of ours, such as the one-man shows of Harold Paris and William Wiley or the large Hodler retrospective which we are now preparing should interest you, we would be delighted to work with you.

With best regards,

Sincerely yours,

Pie
Peter Selz
Director

PS:kr

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	MoMA Exhs.	934.2

Information/Berkeley -
Univ Art
Museum

cc: Kynaston McShine
Registrar
INFORMATION
green

Mr. Peter Selz

Until we have determined the extent of interest in the show, we cannot quote an exact participating fee. We expect the range would be somewhere between \$5,000 - \$8,000; this would depend on whether there might be as many as five other participants or as few as three. Transportation costs would be in addition and would be provided.

Although this is again a matter which would be clarified when we have heard from prospective exhibitors, we would plan to ask the artists included on the list to keep their work for an additional year. The exhibition would be available from sometime late this year until late 1971.

September 3, 1970

I look forward to hearing from you about the exhibition.

Mr. Peter Selz
Director
University Art Museum
University of California
Berkeley, California, 94720

Wilder Gunnarson
Director of the Exhibition Program
Dear Peter:

We have decided to explore the possibility of circulating a reduced version of the INFORMATION exhibition which is presently on view in our major temporary galleries. As you know, it is directed by Kynaston McShine, Associate Curator of Painting and Sculpture at the Museum. INFORMATION ranges over the activity of an international group of younger artists most of whom have departed from conventional means of artistic expression in order to reach a larger audience and deal with current sociological and technological developments.

I am enclosing a copy of the catalogue in case you have not yet received it. Also enclosed are three photographs of our installation of the show which will illustrate the straightforward way we dealt with the material, most of which is simply mounted on large sheets of foamcore and screwed to the wall back of large plexiglas sheets. Our press release provides additional details about the contents of the exhibition.

Because of great technical difficulties, none of the environmental sections of the exhibition, nor the special film section, can travel. We could, however, make suggestions should individual exhibitors wish to add a participatory section to their showings since, by making special arrangements, DIAL A POEM and a telex to receive N.E. THING COMPANY transmissions, among others, could be adapted to local situations. Other artists could be invited to create special situations for the show.

In the event you may not have seen them, I am also enclosing copies of some recent magazine and newspaper comments about the exhibition.

I realize the offer of the exhibition comes to you very late but, since the showing here closes on September 20, I hope if you are interested in participating in the tour that you might telephone me within the next week or so since we would need to make many special advance arrangements for preparing the show if it travels.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.2

Mr. Peter Selz

-2-

September 3, 1970

THE MUSEUM OF MODERN ART

Until we have determined the extent of interest in the show, we cannot quote an exact participating fee. We expect the range would be somewhere between \$5,500. - \$9,000; this would depend on whether there might be as many as five other participants or as few as three. Transportation costs would be in addition and would be pro-rated.

Although this is again a matter which would be clarified after we have heard from prospective exhibitors, we would plan to ask the artists included to permit us to keep their work for an additional year. The exhibition would therefore be available from sometime late this year until late 1971.

I look forward to hearing from you about the exhibition.

Sincerely,

Wilder Green
Director of the Exhibition Program

the following exclusion is hereby made a part of this policy.

Enclosures: policy does not insure against loss caused by
INFORMATION catalogue electrical breakdown or loss or damage
3 Installation Photographs caused by electricity other
Press Release lightning unless fire ensues and then only for
10 Clippings or damage caused by such ensuing fire.

This endorsement shall remain in effect until 10/30/70.

COMPANY AND POLICY NUMBER	PERCENTAGE INSURANCE	SIGNATURE FOR COVERAGE
Large Insurance Co. Policy No. 123456	100	<i>Wilder Green</i>
Insurance Co. of State Capital Policy No. 789012	100	<i>Wilder Green</i>
Maritime Fire Insurance Co. Policy No. 345678	100	<i>Wilder Green</i>
Maritime General Co. Policy No. 901234	100	<i>Wilder Green</i>
Marine Insurance & Surety Co. Policy No. 567890	100	<i>Wilder Green</i>
Marine & General Co. Policy No. 234567	100	<i>Wilder Green</i>

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Information / Block
Original - DV
cc RRP
RHK
April Kingsley

INSURED: THE MUSEUM OF MODERN ART

POLICY: MUSEUM COLLECTION AND LOAN COLLECTION POLICY

AGENT: HUNTINGTON T. BLOCK INSURANCE, WASHINGTON, D. C.

ENDORSEMENT #14 Effective 6/30/70

IMPORTANT!

This Endorsement forms a part of your Policy and should be attached to the same. Please **DO NOT FAIL** to have this done.

IT IS UNDERSTOOD AND AGREED that with respect to the exhibition "INFORMATION", the following exclusion is hereby made a part of this policy.

This policy does not insure against loss caused by mechanical or electrical breakdown or loss or damage to electrical apparatus caused by electricity other than lightning unless fire ensues and then only for loss or damage caused by such ensuing fire.

This endorsement shall remain in effect until 10/30/70.

<u>COMPANY AND POLICY NUMBER</u>	<u>PERCENTAGE UNDERWRITTEN</u>	<u>SIGNATURE FOR COMPANY</u>
Aetna Insurance Co. IMF 66 45 32	15%	HUNTINGTON T. BLOCK, INSURANCE BY <u>Paul B. Craig</u>
Insurance Co. of North America Policy No. FA 46775	10%	HUNTINGTON T. BLOCK, INSURANCE BY <u>Paul B. Craig</u>
Hartford Fire Insurance Co. Policy No. 42CM 102927	10%	HUNTINGTON T. BLOCK, INSURANCE BY <u>Paul B. Craig</u>
Maryland Casualty Co. Policy No. 73 017314	10%	THE McLAUGHLIN COMPANY HUNTINGTON T. BLOCK, INSURANCE BY <u>Paul B. Craig</u>
Aetna Casualty & Surety Co. Policy No. 53IMSK6931	5%	HUNTINGTON T. BLOCK, INSURANCE BY <u>Paul B. Craig</u>
Lloyds & London Cos. Policy No. 3A91600/01	50%	HUNTINGTON T. BLOCK, INSURANCE BY <u>Paul B. Craig</u>

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	MoMA Exhs.	934.2

Information / Block
Wt
Nancy Sage

HUNTINGTON T. BLOCK
INSURANCE

1100 CONNECTICUT AVENUE, N. W.
WASHINGTON, D. C. 20036

June 29, 1970

LLOYD'S OF LONDON
FACILITIES

TELEPHONE: (202) 223-0673
CABLES: HUNTBLOCK

Richard H. Koch, Esq.
Director of Administration
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Re: "Information" Exhibition

Dear Mr. Koch:

We are writing to advise you that an endorsement is being issued to the Museum's Fine Arts Policy to include the following exclusion effective June 30, 1970 to apply to the "Information" Exhibition:

"Mechanical or Electrical breakdown or loss or damage to electrical apparatus caused by electricity other than lightning unless fire ensues and then only for loss or damage by such ensuing fire."

The Insurance Company of North America advised us that their engineer in New York would telephone you today for an appointment to check this show from a liability standpoint.

Please let us know if you have any questions.

Sincerely yours,

HUNTINGTON T. BLOCK INSURANCE

Lois B. Craig
(Miss) Lois B. Craig

lc