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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): JOSEPH KOSUTH

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

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

Place of birth: UNITED STATES

Present address(es): SIXTY GRAND STREET, NEW YORK CITY

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

Places and dates of former permanent residences: -

Study (places and dates):

VARIOUS UNIVERSITIES, ART SCHOOLS
AS PART OF SELF EDUCATION

Travel (places and dates):

EUROPE, GREECE, NORTH AFRICA, BRITISH ISLES,
MEXICO (SINCE 1963)

Prizes, grants, etc.:

CASSANDRA FOUNDATION \$2,000 (1969)

When did you first begin work as an artist? AS A KID

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 BIOGRAPHY & BIBLIOGRAPHY ATTACHED

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

THOSE MENTIONED AND OTHERS.

Have you worked in fields other than the visual arts?

YES.

Writings, published and unpublished:

SEE BIBLIO ATTACHED

Bibliography (include documentary films and TV tapes):

ETC.

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 2 1970

Date

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?

MUSEUM: THE SIXTH INVESTIGATION, USES LABELS ON WALLS (30' IF POSSIBLE) AND NEWSPAPER ADVERTISEMENTS (INFORMATIONAL COMPONENTS OF THE COMPLETE PROPOSITION).

CATALOGUE: A STATEMENT MAKING MY INTENTIONS AND ACTIVITIES CLEARER.

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

LABELS WILL BE PROFESSIONALLY PRINTED ON A STIFF SELF-ADHESIVE PAPER.

THE ADVERTISEMENTS WILL BE 'STANDARD' ADS APPEARING IN THE NEW YORK TIMES.

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

I WOULD PREFER TO INSTALL THE WORK MYSELF. THE LABELS GO IN A STRAIGHT LINE AT EYE LEVEL. THEY ARE DIVIDED INTO GROUPS OR 'SETS' OF INFORMATION. ABOUT 30' WOULD BE NECESSARY FOR THIS PROPOSITION.

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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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.

YES. I WILL MAKE A STATEMENT.

Photographs of the piece in the show?

YES. AFTER THE INSTALLATION, HOWEVER. (THIS MAY BE IMPOSSIBLE)

Photographs of a previous piece?

POSSIBLY, IF THE ABOVE IS NOT POSSIBLE.

Other photographs,

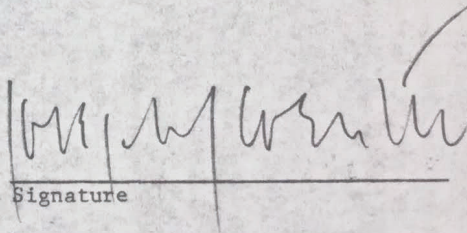
By a statement?

YES.

In any other way?

APRIL 2 1970

Date


Signature

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JOSEPH KOSUTH/ BIOGRAPHY

LIVES IN NEW YORK CITY
FACULTY MEMBER, THE SCHOOL OF VISUAL ARTS
AMERICAN EDITOR, ART & LANGUAGE PRESS, ENGLAND,
(PUBLISHERS OF ART-LANGUAGE, A JOURNAL)

JOSEPH KOSUTH / BIOGRAPHY

EXHIBITIONS

GROUP:

- 1967 LANNIS GALLERY, NEW YORK CITY, "NON-ANTHROPOMORPHIC ART"
- 1967 THE MUSEUM OF NORMAL ART, NEW YORK CITY, "NORMAL ART"

- 1968 GOUCHER COLLEGE, MARYLAND, "CREACT"
- 1968 ROCHESTER UNIVERSITY, NEW YORK, "NEW YORK ART" (ORG. BY IVAN KARP)
- 1968 PROJECT FOR S.M.S. (LETTER EDGED IN BLACK PRESS)
- 1968 AMERICAN FEDERATION OF ARTS, TRAVELLING SHOW: "THE SQUARE IN ART"
- 1968 DWAN GALLERY, NEW YORK CITY, "LANGUAGE II"
- 1968 "THE XEROX BOOK", NEW YORK CITY, (WITH ANDRE, BARRY, HUEBLER, LEWITT, MORRIS, AND WEINER) PUBLISHED BY SETH SIEGELAUB AND JACK WENDLER

- 1969 SETH SIEGELAUB, NEW YORK CITY, "JANUARY 5-31, 1969", (WITH BARRY, HUEBLER AND WEINER)
- 1969 UNIVERSITY OF CALIFORNIA, LOS ANGELES, AND THE PHOENIX ART MUSEUM, "ELECTRIC ART"
- 1969 SETH SIEGELAUB, NEW YORK CITY, "MARCH", (31 ARTISTS, A CATALOGUE EXHIBITION)
- 1969 KUNSTHALLE BERNE, SWITZERLAND, "WHEN ATTITUDES BECOME FORM"
- 1969 STEDELIJK MUSEUM, AMSTERDAM, "OP LOSSE SCHROEVEN"
- 1969 SAN FRANCISCO ART INSTITUTE, SAN FRANCISCO, GROUP EXHIBITION
- 1969 SIMON FRASER UNIVERSITY, BRITISH COLUMBIA, CANADA, GROUP EXHIBITION
- 1969 PAULA COOPER GALLERY, NEW YORK CITY, (GROUP EXHIBITION ORG. BY LUCY LIPPARD)
- 1969 DWAN GALLERY, NEW YORK CITY, "LANGUAGE III"
- 1969 EUGENIA BUTLER GALLERY, LOS ANGELES, "CONCEPTION/PERCEPTION"
- 1969 "SUMMER EXHIBITION" (ORG. BY SETH SIEGELAUB) CATALOGUE AND WORLD EXHIBITION (J.K.'S CONTRIBUTION EXECUTED IN PORTALES, NEW MEXICO, BY EASTERN NEW MEXICO UNIV.
- 1969 SEATTLE MUSEUM OF ART, SEATTLE, WASHINGTON, "557,087" (ORG. BY LUCY LIPPARD)
- 1969 ART GALLERY OF VANCOUVER, B.C. "955,000" (ORG. BY LUCY LIPPARD)
- 1969 KUNSTHALLE DUSSELDORF, GERMANY, "PROSPECT 69"
- 1969 STADISCHES LEVERKUSEN, GERMANY, "KONZEPTION/CONCEPTION"
- 1969 INSTITUTE OF CONTEMPORARY ART, LONDON, "WHEN ATTITUDES BECOME FORM"
- 1969/70 THE WHITNEY MUSEUM OF AMERICAN ART, "ANNUAL EXHIBITION" (CATALOGUE/STATEMENT)
- 1970 THE NEW YORK CULTURAL CENTER, NEW YORK CITY, "CONCEPTUAL ART AND CONCEPTUAL ASPECTS"
- 1970 "23 PARIS IV 70", PARIS, FRANCE, (ORG. BY MICHEL CLAURA)
- 1970 PROTETCH-RIVKIN GALLERY, WASHINGTON, D.C., "CONCEPTUAL ART" (GROUP EXHIBITION)
- 1970 ALLEN MEMORIAL ART MUSEUM, OBERLIN, OHIO, "ART IN THE MIND" (CATALOGUE EXHIBITION)
- ~~1970 [REDACTED]~~
- 1970 THE MODERN ART MUSEUM OF TURIN, ITALY, "ART POVERA/CONCEPTUAL ART" (SUMMER)

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JOSEPH KOSUTH / BIOGRAPHY (CONT.)

EXHIBITIONS

ONE-MAN:

- 1967 THE MUSEUM OF NORMAL ART, NEW YORK CITY, "15 PEOPLE PRESENT THEIR FAVORITE BOOK"
- 1968 GALLERY 669, LOS ANGELES, "NOTHING"
- 1968 BRADFORD JUNIOR COLLEGE, MASS., (2 MAN EXHIBITION WITH ROBERT MORRIS)
- 1969 DOUGLAS GALLERY, VANCOUVER, B.C. (OCT. 4 TO NOV. 4)
- 1969 INSTITUTO TORCUATO DI TELLA, BUENOS AIRES, ARGENTINA (OCT. 28 TO NOV. 8)
- 1969 NOVA SCOTIA COLLEGE OF ART, NOVA SCOTIA (OCT. 25 TO NOV. 9)
- 1969 ST. MARTIN'S SCHOOL OF ART, LONDON, ENGLAND (OCT. 30 TO NOV. 6)
- 1969 MUSEUM OF CONTEMPORARY ART, CHICAGO (IN ASSOCIATION WITH "ART BY TELEPHONE") (NOV.)
- 1969 ART & PROJECT, AMSTERDAM (NOV.)
- 1969 COVENTRY COLLEGE OF ART, COVENTRY, ENGLAND (NOV. 10 TO NOV. 25)
- 1969 OXFORD UNIVERSITY, OXFORD, ENGLAND (IN ASSOCIATION WITH "OXFORD PROJECT") (OCT.)
- 1969 GALLERIA SPERONE, TORINO, ITALY (NOV.)
- 1969 A-37 '90-89, ANTWERPEN, BELGIUM (OCT. 31 TO NOV. 29)
- 1969 KUNSTHALLE BERNE, SWITZERLAND (IN ASSOCIATION WITH "ART BY PLANS") (NOV.)
- 1969 PINACOTHECA, ST. KILDA, VICTORIA, AUSTRALIA (OCT. 31 TO NOV. 14)
- 1969 LEO CASTELLI GALLERY, NEW YORK CITY (NOV. 22 TO DEC. 20)
- 1969-70 THE ART GALLERY OF ONTARIO, TORONTO, CANADA (DEC. 29 TO JAN. 10)
- 1970 THE PASADENA ART MUSEUM, PASADENA, CALIFORNIA (JAN. 25 TO MAR. 1)
- 1970 GALLERIA SPERONE, TURINO, ITALY (SUMMER)

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JOSEPH KOSUTH / BIBLIOGRAPHY

(BY)

- 1967 "NON-ANTHROPOMORPHIC ART" CATALOGUE NOTES AND STATEMENT, LANNIS GALLERY NEW YORK CITY
- 1969 "JANUARY 5-31, 1969" CATALOGUE STATEMENT, SETH SIEGELAUB, NEW YORK CITY
- 1969 "INTERVIEW BY ARTHUR R. ROSE" ARTS MAGAZINE, FEB. 1969 (PHOTOGRAPH)
- 1969 INTERVIEW, BROADCAST FEB. 1969, WITH JEANNE SIEGEL (INCL. SIEGELAUB, RARRY HUEBLER, AND WEINER) WBAI FM
- 1969 INTERVIEW, BROADCAST DEC. 1969, "CRITIC ON THE AIR" CBC (COAST TO COAST) (BY TELEPHONE, VANCOUVER TO NEW YORK CITY)
- 1969 "ART AFTER PHILOSOPHY", STUDIO INTERNATIONAL (PART ONE: OCTOBER; PART TWO: NOVEMBER; PART THREE: DECEMBER)
- 1970 "INTRODUCTION BY THE AMERICAN EDITOR" ART-LANGUAGE VOL. 1, NO. 2., FEBRUARY
- 1970 JEANNE SIEGEL, INTERVIEW; BROADCAST, APRIL 7, WBAI FM
- 1969 PROSPECT, KUNSTHALLE DUSSELDORF, GERMANY, CATALOGUE "INTERVIEW"
- 1970 FUNCTIONS, (BOOK), EDITIONS SPERONE, TURINO, ITALY; SERIES ED. BY GERMANO CELANT.
- 1969/70 "WHITNEY ANNUAL", CATALOGUE, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK (STATEM.)

(ON)

- 1968 ART INTERNATIONAL, FEB., "DE-MATERIALIZATION OF ART" BY LUCY LIPPARD AND JOHN CHANDLER (PHOTOGRAPH)
- 1968 MINIMAL ART, A CRITICAL ANTHOLOGY, BY GREGORY BATTCKOCK, A DUTTON PAPERBACK, (PHOTOGRAPH)
- 1968 TIME MAGAZINE, JUNE 29, PG. 63, "ART"
- 1968 NEWSWEEK MAGAZINE, JULY 29, PGS. 56-63, "THE NEW ART: IT'S WAY, WAY OUT" BY HOWARD JUNKER (COLOR PHOTOGRAPH)
- 1968 ARTFORUM, NOV., "REVIEWS", BY J. LIVINGSTON
- 1968 ART INTERNATIONAL, NOV., "THE LAST WORD IN ART", BY JOHN CHANDLER
- 1968 ARTS MAGAZINE, SEPT./OCT., "THE DE-MATERIALIZATION OF THE OBJECT" BY GORDON BROWN (PHOTOGRAPH)
- 1969 "JANUARY 5-31, 1969", SETH SIEGELAUB, (PHOTOGRAPHS), NEW YORK CITY
- 1969 NEW YORK FREE PRESS, JAN. 23, PG. 7, "PAINTING IS OBSOLETE", BY GREGORY BATTCKOCK
- 1969 THE VILLAGE VOICE, NEW YORK CITY, PGS. 14, 18, "ART: DISTURBANCES" BY JOHN PERREAULT
- 1969 NEW YORK MAGAZINE, MARCH 10, PG. 49, "THE NEW ART: BIG IDEAS FOR SALE" BY ROSALAND CONSTABLE
- 1969 STUDIO INTERNATIONAL, MARCH, PG. 135, "N.Y. COMMENTARY" BY DORE ASHTON
- 1969 ART IN AMERICA, MAY/JUNE, "IMPOSSIBLE ART" BY DAVID SHIREY, PGS. 39, 41, (PHOTOGRAPH)
- 1969 ARTFORUM, MAY, PG. 46, "PROBLEMS OF CRITICISM, THE POLITICS OF ART" PART III, BY BARBARA ROSE
- 1969 ARTFORUM, APRIL, PG. 54, "NOTES ON SCULPTURE, PART IV: BEYOND OBJECTS" BY ROBERT MORRIS
- 1969 ART INTERNATIONAL, PG. 51-53, MAY, "LETTER FROM HOLLAND" BY CL. BLOK
- 1969 NEWSWEEK, "IDEA ART" BY HOWARD JUNKER, AUG. 11.
- 1969 MADEMOISELLE, JUNE, PG. 117, "EXPORT-IMPORT" BY LEO LERMAN
- 1969 ARTFORUM, OCT., "THE POSSIBILITIES OF DRAWING" BY PETER PLAGENS

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JOSEPH KOSUTH / BIBLIOGRAPHY (CONT.)

- 1969 LETTRES FRANCAISE, SEPT./OCT. PGS. 26-27, "EXTREMISME ET RUPTURE" I & II BY MICHEL CLAURA
- 1969 ARTFORUM, SEPT., "REAL TIME SYSTEMS", BY JACK BURNHAM, (PHOTO)
- 1969 ART POVERA, PRAEGER BOOKS, BY GERMANO CELANT, (PHOTOS AND STATEMENT)
- 1969 STUDIO INTERNATIONAL, "AGAINST PRECEDENTS", BY CHARLES HARRISON (PHOTO) SEPT.
- 1969 ART INTERNATIONAL, "TIME: A PANEL DISCUSSION", BY LUCY LIPPARD, NOV.
- 1969 DOMUS, "AMERICA ANTI-FORM", BY ACHILLE BONITO OLIVA, SEPT.
- 1969 ARTFORUM, "557,087: SEATTLE", BY PETER PLAGENS, NOV.
- 1970 ARTFORUM, "ALICE'S HEAD: REFLECTIONS ON CONCEPTUAL ART", BY JACK BURNHAM (PHOTOS) FEB.
- 1970 OPUS INTERNATIONALE, "CONCEPTUAL ART", BY CATHERINE MILLET, FEB.
- 1970 STUDIO INTERNATIONAL, "ON EXHIBITIONS AND THE WORLD AT LARGE", SETH SIEGELAUB IN CONVERSATION WITH CHARLES HARRISON, DEC.
- 1970 STUDIO INTERNATIONAL, "NOTES TOWARD ART WORK", BY CHARLES HARRISON, FEB.
- 1970 ARTISTS AND PHOTOGRAPHS, A CATALOGUE, "NOTEBOOK ON WATER: 1965/66", MULTIPLES, N.Y. MAR
- 1970 CONCEPTUAL ART AND CONCEPTUAL ASPECTS, EXHIBITION CATALOGUE, N.Y. CULTURAL CENTER
- 1970 ART IN THE MIND, CATALOGUE EXHIBITION, ALLEN MEMORIAL ART MUSEUM, OBERLIN OHIO, EDITED BY ATHENA SPEAR
- 1970 ART = ANTI-ART, DUTTON PAPERBACK, BY URSULA MEYER AND AL BRUNELLE, (PHOTOS)
- 1970 ART POVERA/CONCEPTUAL ART, EXHIBITION CATALOGUE, THE MODERN ART MUSEUM OF TURIN, EDITED BY GERMANO CELANT (PHOTOS)
- 1970 ART POVERA/CONCEPTUAL ART ARCHIVES, BOOK, BY GERMANO CELANT (PHOTOS AND WRITINGS)
- 1970 CONCEPT ART, BY KLAUS GROH, INTERNAT. EDS. (BOOK) (PHOTOS AND WRITINGS)
- 1970 SOFTWARE, EXHIBITION CATALOGUE, BY J. BURNHAM, THE JEWISH MUSEUM, NEW YORK CITY, SEPT.
- 1970 STUDIO INTERNATIONAL, "STATUS & PRIORITY", BY ATKINSON, BALDWIN, BAINBRIDGE, AND HURRELL, JAN.

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KYNASTON:

THOUGH NOT WANTING TO APPEAR LEAN AND HUNGRY, I LEAVE FOR SOME SHOWS IN EUROPE
IN ABOUT A WEEK AND A HALF....IF I COULD GET THIS CHECK IN SUFFICIENT TIME IT
WOULD BE VERY USEFUL.

CAN YOU MOVE THEM ON THIS?

I'D APPRECIATE IT.

(HAVE ONE OF YOUR WOMEN THERE CALL ME AND TELL ME MY PROSPECTS.)

Joseph

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SIXTY GRAND NEW YORK CITY 10013 USA

THE MUSEUM OF MODERN ART
THE DEPARTMENT OF PAINTING AND SCULPTURE
11 WEST 53RD STREET
NEW YORK CITY

20 OCTOBER 1970

INVOICE

TITLE: "ONE AND THREE CHAIRS" 1965

PRICE: \$1,000.00

INSTRUCTIONS: THE CHAIR SHOULD BE PLACED DIRECTLY ON THE FLOOR, WITH NO SPECIAL DEVICES INCLUDED IN ORDER TO PREVENT ITS USE. THE BACK OF THE CHAIR SHOULD BE TOUCHING THE WALL. THE PHOTO AND PHOTOSTAT SHOULD BE FASTENED DIRECTLY TO THE WALL WITH "L" SCREWS OR SOME SIMILAR DEVICE NOT INCLUDING FRAMING, COVERING WITH PLEXIGLASS, ETC.

WHILE THE PHOTO OF THE CHAIR WHICH IS INCLUDED WITH THE WORK CAN BE KEPT AS PART OF THE PIECE, ITS CORRECT INSTALLATION AT THE MUSEUM (OR ELSEWHERE WHERE THE FLOOR AND/OR WALL APPEAR DIFFERENT THAN WHAT CAN BE SEEN IN THE PHOTO) SHOULD INCLUDE THE REPLACEMENT OF THE PHOTO OF THE CHAIR ON LOCATION IN MY STUDIO (WOODEN FLOORS, ETC.) WITH A PHOTOGRAPH OF THE SAME SIZE AND PROPORTION OF THE CHAIR AGAINST THE WALL AND ON THE FLOOR ON LOCATION AT THE MUSEUM (OR ELSEWHERE) OR AN AREA WHICH APPEARS TO BE THE SAME.

WITH THESE INSTRUCTIONS STATED I SELL THIS WORK TO THE MUSEUM OF MODERN ART IN GOOD FAITH.

JK
JOSEPH KOSUTH

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Joseph Kosuth

cc: April
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you forgot this.
10/1/74

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Art after philosophy: part 3

Joseph Kosuth

Joseph Kosuth

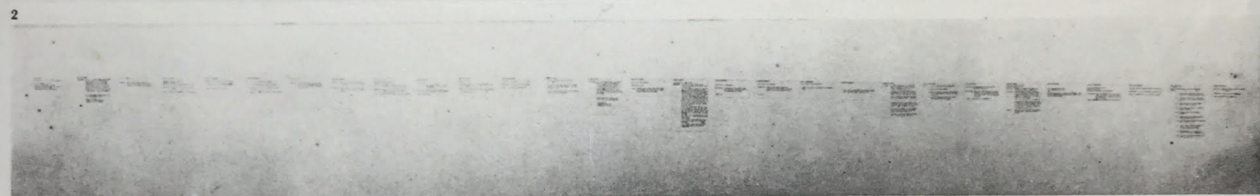
¹ Photograph of presentation for *One and three chairs* 1965.
Form of presentation: chair and photostats.

² Photograph of presentation for *Investigation 5*,
four concerns: conceptual, informational, visual, chance.
Form of presentation: labels.

³ Photograph of presentation for *Space (art as idea as idea)*
1968 (from 'When Attitudes Become Form', Kunsthalle Bern, March 1969)
Form of presentation: newspapers.

⁴ Photograph of presentation for *Universal (art as idea as idea)*
1967 Form of presentation: mounted photostat.

2



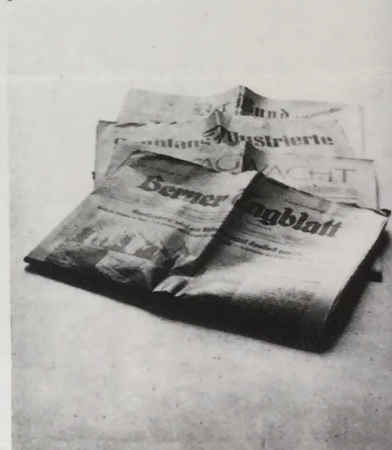
I suppose my first 'conceptual' work was the *Leaning Glass* from 1965. It consists of any five foot square sheet of glass to be leaned against any wall. It was shortly after this that I got interested in water because of its formless, colourless quality. I used water in every way I could imagine—blocks of ice, radiator steam, maps with areas of water used in a system, picture postcard collections of bodies of water, and so on until 1966 when I had a photostat made of the dictionary definition of the word water, which for me at that time was a way of just presenting the *idea* of water. I used a dictionary definition once before that, in late 1965, in a piece which consisted of a chair, a slightly smaller photographic blow-up of the chair—which I mounted to the wall next to the chair, and a definition of the word chair, which I mounted to the wall next to that. About the same time I did a series of works which were concerned with the relationship between words and objects (concepts and what they refer to.) And as well a series of works which only existed as 'models': simple shapes—such as a five-foot square—with information that it should be thought of as a one-foot square; and other simple attempts to 'de-objectify' the object.

With the aid of Christine Kozlov and a couple of others I founded The Museum of Normal Art in 1967. It was an 'exhibition' area run for and by artists. It only lasted a few months. One of the exhibitions there was my only 'one-man show' in New York and I presented it as a secret, titled *15 People Present their Favorite Book*. And the show was exactly what its title

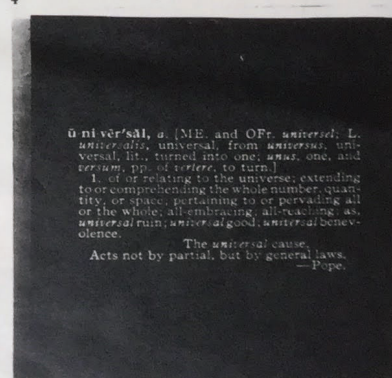
states. Some of the 'contributors' included Morris, Reinhardt, Smithson, LeWitt, as well as myself. Also related to this 'show' I did a series which consisted of quotations by artists, about their work, or art in general; these 'statements' were done in 1968.

I have subtitled all of my work beginning with the first 'water' definition, *Art as Idea as Idea*. I always considered the photostat the work's form of presentation (or media); but I never wanted anyone to think that I was presenting a photostat as a work of art—that's why I made that separation and subtitled them as I did. The dictionary works went from abstractions of particulars (like *Water*) to abstractions of abstractions (like *Meaning*). I stopped the dictionary series in 1968. The only 'exhibition' I ever had of them was last year in Los Angeles at Gallery 669. (Now defunct) The show consisted of the word 'nothing' from a dozen different dictionaries. In the beginning the photostats were obviously photostats, but as time went on they became confused for paintings, so the 'endless series' stopped. The idea with the photostat was that they could be thrown away and then re-made—if need be—as part of an irrelevant procedure connected with the form of presentation, but not with the 'art'. Since the dictionary series stopped I began one series (or 'investigations', as I prefer to call them) using the categories from the *Thesaurus*, presenting the information through general advertising media. (This makes clearer in my work the separation of the art from its form of presentation.) Currently I am working on a new investigation which deals with 'games'. □

3



4



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Joseph Kosuth

cc April
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OKM

At its most strict and radical extreme the art I call conceptual is such because it is based on an inquiry into the nature of art. Thus, it is not just the activity of constructing art propositions, but a working out, a thinking out, of all the implications of all aspects of the concept 'art'. Because of the implied duality of perception and conception in earlier art a middle-man (critic) appeared useful. This art both annexes the functions of the critic, and makes a middleman unnecessary. The other system: artist-critic-audience existed because the visual elements of the 'how' construction gave art an aspect of entertainment, thus it had an audience. The audience of conceptual art is composed primarily of artists -- which is to say that an audience separate from the participants doesn't exist. In a sense then art becomes as 'serious' as science or philosophy which don't have 'audiences' either. It is interesting or it isn't, just as one is informed or isn't. Previously, the artist's 'special' status merely relegated him into being a high priest (or witch doctor) of show business.

This conceptual art then, is an inquiry by artists that understand that artistic activity is not solely limited to the framing of art propositions, but further, the investigation of the function, meaning, and use of any and all (art) propositions, and their consideration within the general term 'art'. And as well, that an artist's dependence on the critic or writer on art to cultivate the conceptual implications of his art propositions, and argue their explication, is either intellectual irresponsibility or the naivest kind of mysticism.

Fundamental to this idea of art is the understanding of the linguistic nature of all art propositions, be they past or present, and regardless of the elements used in their construction.

This concept of American 'conceptual' art is, I admit, here defined by my own characterisation, and understandably, is one that is related to my own work of the past few years.

- - -

My activity as an artist should be considered as one which is separate from the 'construction' of significant individual 'works'. My activities, since 1965, have consisted of a series of investigations which are comprised of propositions on/about/of 'art'. 'Masterpieces' imply 'heroes' and I believe in neither.

Every unit of an (art) proposition is only that which is functioning within a larger framework (the proposition) and every proposition is only a unit which is functioning within a larger framework (the investigation) and every investigation is only a unit which is functioning within a larger framework (my art) and my art is only a unit which is functioning within a larger framework (the concept 'art') and the concept art is

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Joseph Kosuth

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is a concept which has a particular meaning at a particular time but which exists only as an idea used by living artists and which ultimately exists only as information.

To attempt an 'iconic' grasp of only a part or unit of the above paragraph (which means to consider one action a potential 'masterpiece') is to separate the art's 'language' from its 'meaning' or 'use.' The art is the 'whole' not 'part'. And the 'whole' exists conceptually.

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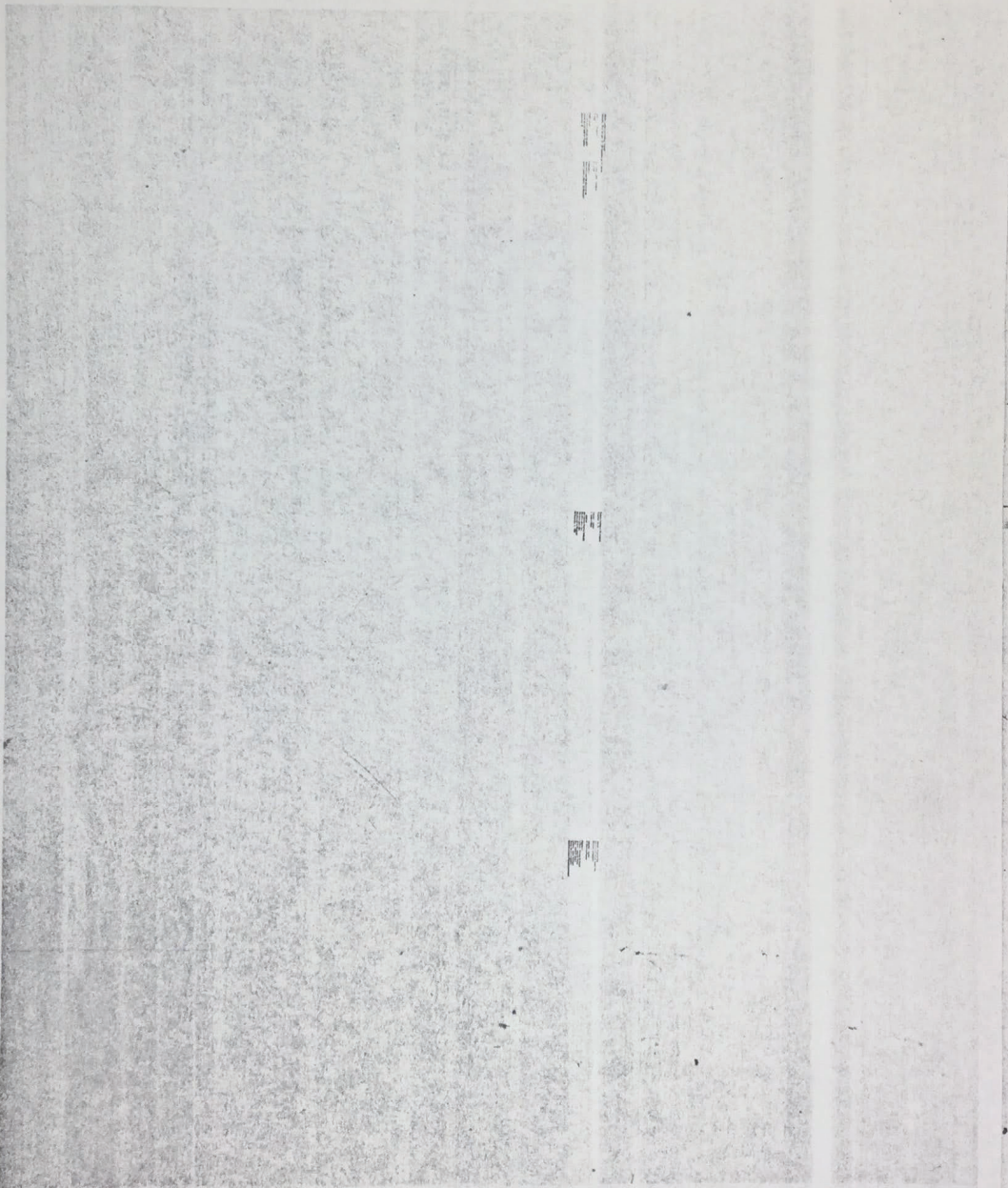
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LEO CASTELLI GALLERY
4 E. 77th St. New York
ARTIST *Joseph Kosuth*
TITLE *View of Exhibition Nov.-Dec., 1969*
DATE _____
MEDIUM _____
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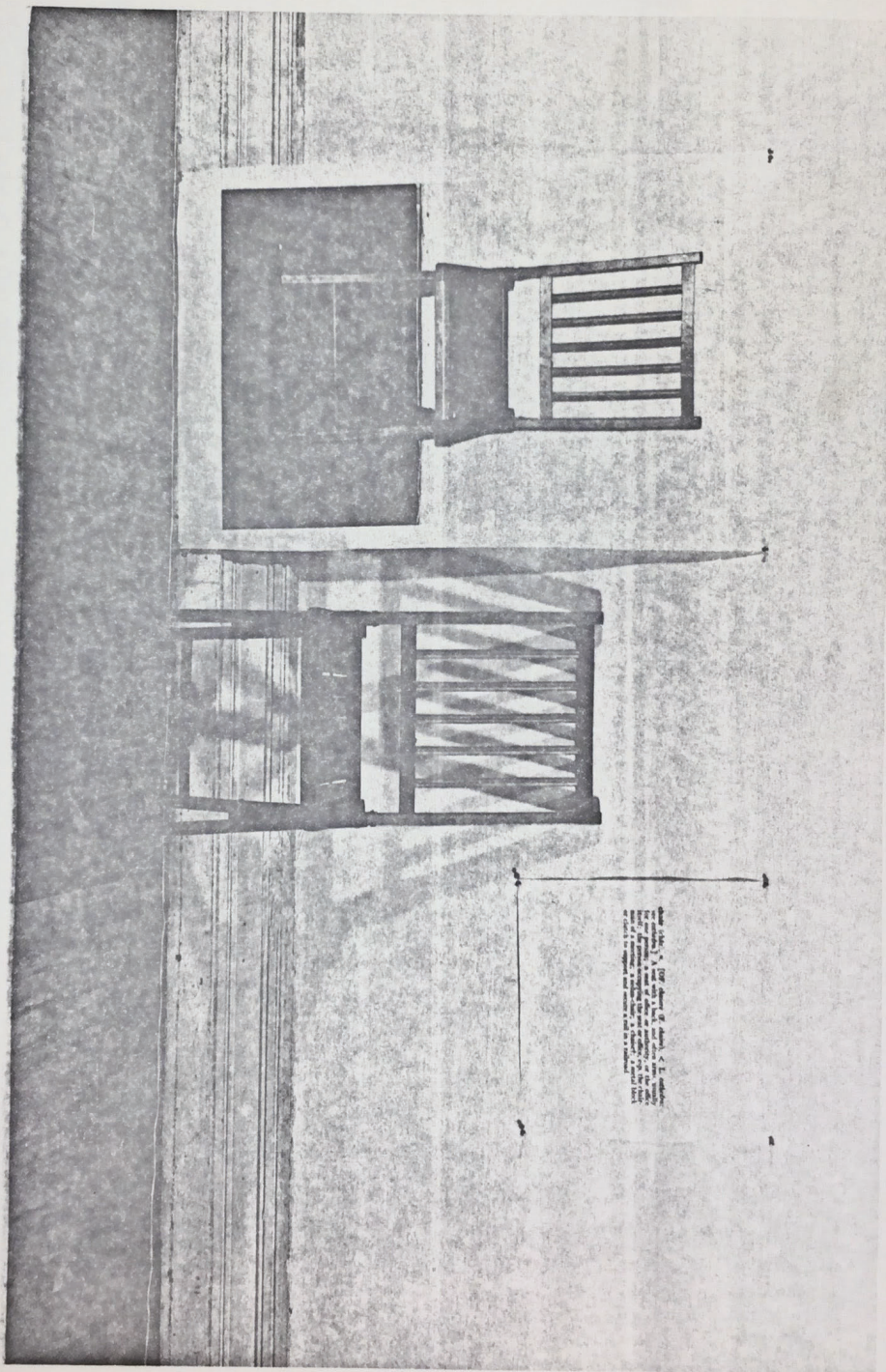
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Joseph Kosuth

Born in the United States
Lives in New York City

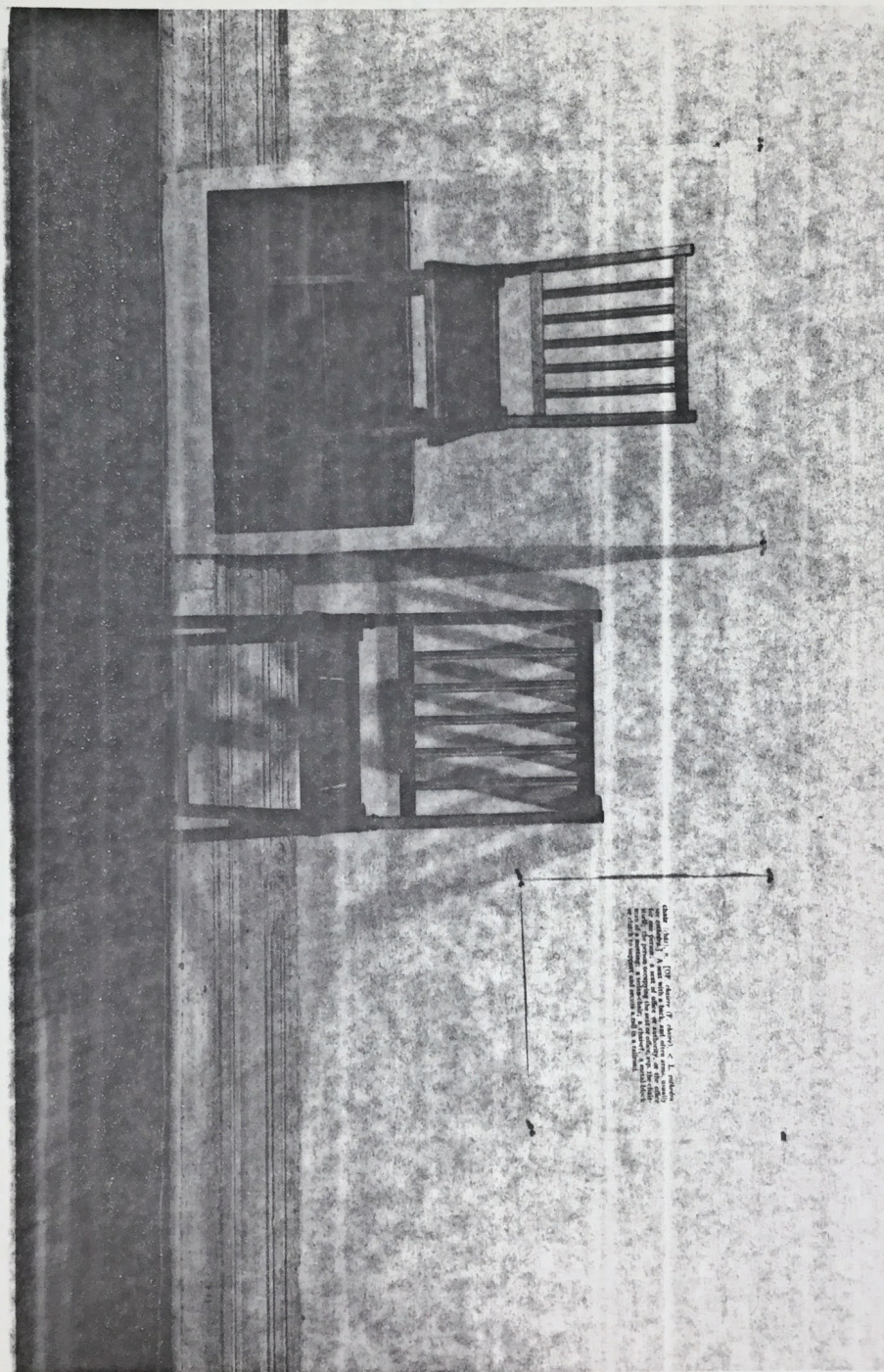
One and Three Chairs. 1965.

(Photograph)

Photo: Jay Cantor

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MODERNART

NEWYORKCITY

SORRY KYNASTON EXPRESS LETTER ON ITS WAY

REGARDS JOSEPH KOSUTH

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Kosuth
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or: 7550 / telex 7590

ITT World Communications Inc.

by Kosuth
May '70

MAGAZINE, ART PRESS, NEW YORK, JULY.

"SCIENCE-SCIENCE," NATION (AUSTRALIA), AUGUST.

REFERENCE BOOK, ART PRESS.

"JAN GIBBETS," KREATIEF.

CATALOGue LAND ART.

"KOSUTH AND EARTH," NEWSWEEK, MARCH.

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Information

Reg. B. H. F. HANTZEMA, "DISCRETS (27): VOOR BEELDGEDE KUNST MOET JE KUNNEN PUBLICATIONS," MUSEUMJOURNAAL 13/4, AMSTERDAM, SEPTEMBER.

1968 ROBERT SMITHSON, "A SEDIMENTATION OF THE MIND": EARTH PROJECTS, ARTFORUM, SEPTEMBER.

FOR THE CATALOGUE

1968 JUNIOR COLLEGE, MASSACHUSETTS, CATALOGUE OF EXHIBITION (TWO-MAN EXHIBITION WITH KOSUTH, MORRIS).

Attached is the photograph to be reproduced in the catalogue. Kosuth will bring in a list of books for us to go over for the catalogue. GALLERY, NEW YORK,

JANUARY 27-FEBRUARY 17. There will also be a statement in the catalogue which he is sending in.

1968 HOWARD JUNKER, "DIRT ART," SATURDAY EVENING POST, OCTOBER.

FOR THE EXHIBITION

1968 PARD AND JOHN CHANDLER, "DE-MATERIALIZATION OF ART," ART INTERNATIONAL, FEBRUARY. Kynaston will probably be in touch with him soon to zero in on the '30 running feet of wall space since this is too much unless he will go in the corridor or on the glass or something.

1968 HOWARD JUNKER, "THE NEW ART: IT'S WAY, WAY OUT," NEWSWEEK, JULY 29.

1968 JOHN CHANDLER, "THE LAST WORD IN ART," ART INTERNATIONAL, NOVEMBER.

1968 GORDON BROWN, "THE DE-MATERIALIZATION OF THE OBJECT," ARTS MAGAZINE, SEPTEMBER/OCTOBER.

* Photo passed on to April to give to publications

1968 PETER HOSCHKINSON, "EARTH IN UPHEAVAL," ARTS MAGAZINE, NOVEMBER.

1968, "EARTHWORK AND THE NEW PICTURESQUE," ARTFORUM, NOVEMBER.

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1968, VISUAL ARTS GALLERY, NEW YORK CITY, "GROUPS" (ORGANIZED BY LUCY

1968, "INVISIBLE PAINTING AND SCULPTURE," INTRODUCTION FOR APRIL 24-JUNE 1, RICHMOND ART CENTER, RICHMOND, CALIFORNIA.

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1968, "DOWN TO EARTH," NEWSWEEK, MARCH.

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INIS GALLERY, NEW YORK CITY.
- OOK" (ANDRE, BARRY, HUEBLER, KOSUTH, LEWITT, MORRIS, WEINER),
SETH SIEGELAUB AND JACK WENDLER, NEW YORK CITY.
- ITZEMA, "DIBBETS (27): VOOR BEELDENDE KUNST MOET JE KUNNEN
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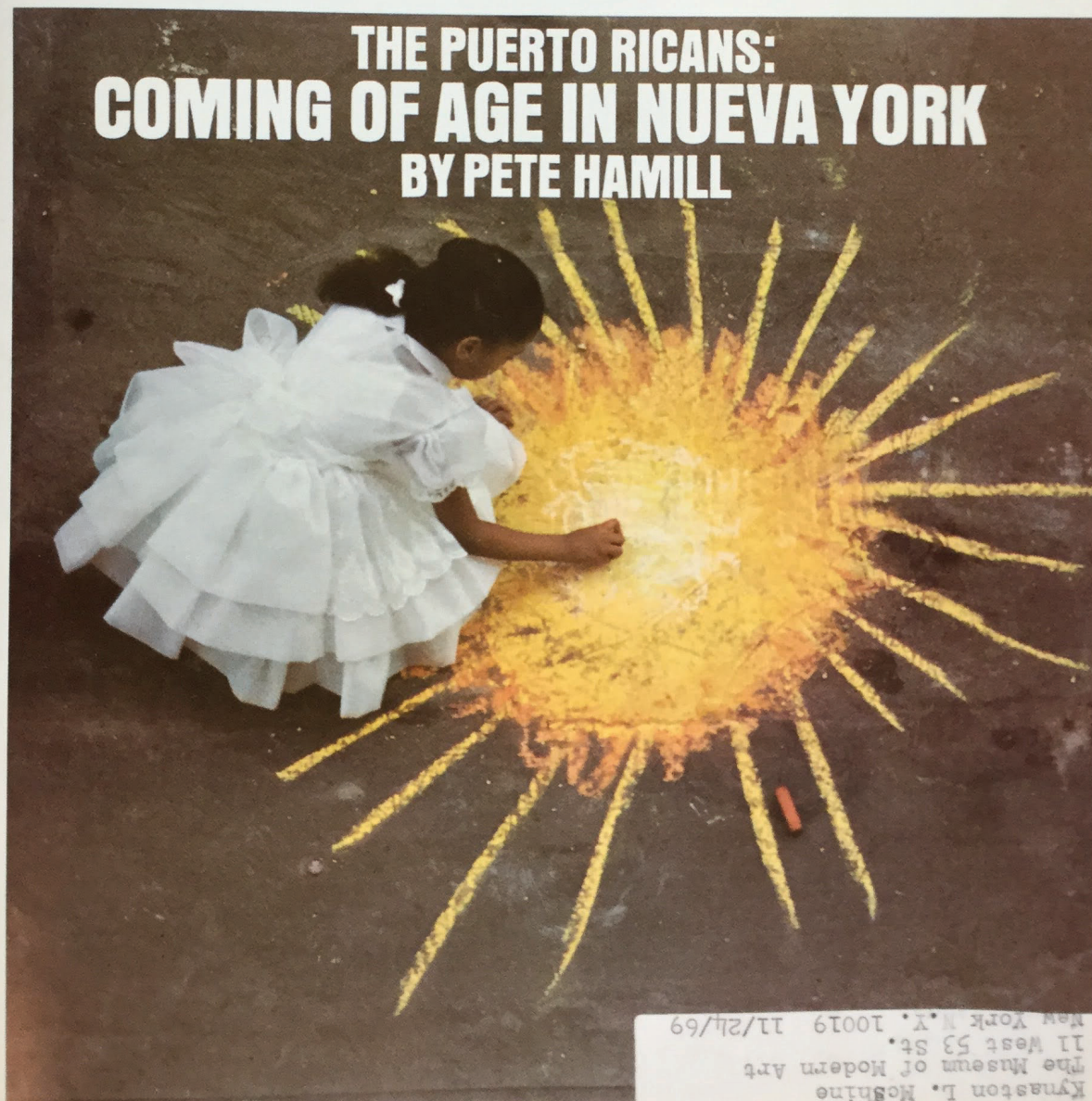
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NOVEMBER 24, 1969

NEW YORK

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Coming of Age in Nueva York

By Pete Hamill

It is now nearly a quarter-century since the start of a substantial Puerto Rican migration to New York. Today, Puerto Ricans account for 11 per cent of the city's population, and constitute its most stable minority. From beginnings in poverty and privation, the Puerto Ricans have put down roots; some have prospered, although many are still grappling with a city that has not always treated them well. But through grief and work and endurance, they have come of age, and their problems, though terrible, are being overcome.



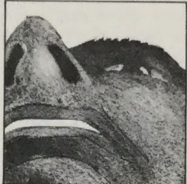
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Kid Sally Makes His Move

By Jimmy Breslin

In last week's episode we met the lovable members of The Gang That Couldn't Shoot Straight, especially Papa Baccala, the aging head of the Baccala Family of the Brooklyn Mafia, and Kid Sally Palumbo, the young upstart who wanted to take over the family himself. As we join the family circle for the concluding episode, the Kid has gotten somewhat big in the organization—but not yet, for his tastes, big enough. Where will he go from here?



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Following the Latin Beat

By Joan Buck

The Latin nightclubs are spread around the city in great profusion. Their music is basically Cuban, but the Puerto Ricans here have shaped and developed it into a distinctive new style. The city's Latin population spends much of its time at these clubs, whose sap and heat is now reaching beyond ethnic barriers.



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THE LIVELY ARTS

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Rigor Mortis

By Alan Rich

Even if the Metropolitan Opera were to solve its present labor problems, a prospect not very likely at this moment, the ills that have brought about these problems are likely to remain.



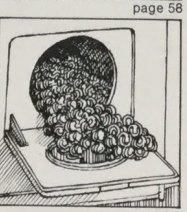
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Soapsuds Cinema for Stupids

By Judith Crist

Elia Kazan has brought his novel *The Arrangement* to the screen in all its glutinous glory.



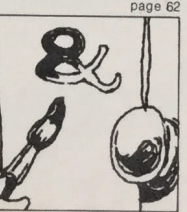
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Themes and Variations

By John Gruen

The art of Constantin Brancusi rings numerous changes on few subjects.



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Less Class Than Ick

By John Simon

A guided tour through the treacle of Saroyan's "classic" *The Time of Your Life* at Lincoln Center.

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By Fred Ferretti

The former Bronx borough president bides his time, deciding which political race he wants to run.

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The Passionate Shopper: Adventures in the Skin Trade

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Beauty may be more than skin deep, but a beautiful exterior is a start. Here is a guide to the many kinds of exterior decoration available in town.

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The Underground Gourmet: Ponce De Leon

By Jerome Snyder and Milton Glaser

Puerto Rican cooking is hearty, plentiful and reasonable, to the budget diner's delight.

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New York Magazine Competition

By Mary Ann Madden

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World's Most Challenging CrosswordFrom *The Sunday Times of London*

Cover: Puerto Rican child, chalking in the sun. Photographed by Harold Krieger.

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Next Week: The Master Plan for the Future of New York

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Española is principally a vegetable stew composed of chickpeas, cabbage, and a tropical vegetable mixed with a modest addition of chunks of beef. A formidable portion is only \$1.80. Carne guisada is a straightforward, manly beef stew for \$1.90. All these luncheon offerings (the choice of four varies daily) are complemented by a huge mound of white or yellow rice and a dish of fried green bananas that are called plátanos or tostones. If all that is not enough, these dishes (except the cocido) are preceded by a full bowl of soup. The soup of the day on our last visit was the sopa de cocida, a beige chickpea-laden potage. The quantity of food, as we've tried to indicate, is truly incredible. What is more incredible, the service is very good—even elegant.

The dinner menu is entirely à la carte, and while it does not represent the overwhelming value to be found on the luncheon, the prices are more than fair. The selection is imaginative and wide-ranging. It stretches from grilled turtle steak (\$2.95) to a warm "Cuban" sandwich of ham, roast pork, cheese and pickle (\$1.35). The house singles out for special mention its paella prepared in the Ponce De Leon Style. It contains lobster, shrimp, scallops, clams, mussels, Spanish sausage, pig meat (*sic*), ham, chicken, and Valencian rice with saffron (allow 40 minutes for preparation). The price is \$7.50 for two. Paella aficionados will know that that price is difficult to beat. Samplings from the menu include arroz con pollo (chicken with soft, thickened yellow rice, \$2.75), red or black bean soup (75 cents), grilled red snapper (\$2.25), red snapper filleted with a green sauce (\$2.75), codfish with the same sauce (\$2.50), peixada escabeche (a dish of Portuguese origin), cold fish in a vinegar sauce (\$2.20). Strongly Puerto Rican are the picadillo criollo (a spicy minced beef, home-style, \$2), ropa vieja (shredded beef) at the same price, and chicharrones de pollo (cubes of toasted and fried chicken, \$2.35). Six Puerto Rican ("Boricua-style") stews made with either crabmeat, shrimp, lobster, mixed sea food, chicken or black chickpeas range in price from \$2.35 to \$3.50. With the exception of rice dishes or stews, entrees come with two vegetables, and in the rice category there are many combinations. Our favorite is the one with pigeon peas and pork (\$2.50).

One of the world's truly exotic sandwiches is mofongo, an extraordinary combination of crushed and ground plantains, spices and fried pork skins with a sauce (\$1.85: expensive for a sandwich, but not for an adventure). Finally, for those who simply want a steak (bistec) Puerto Rican style, a spe-

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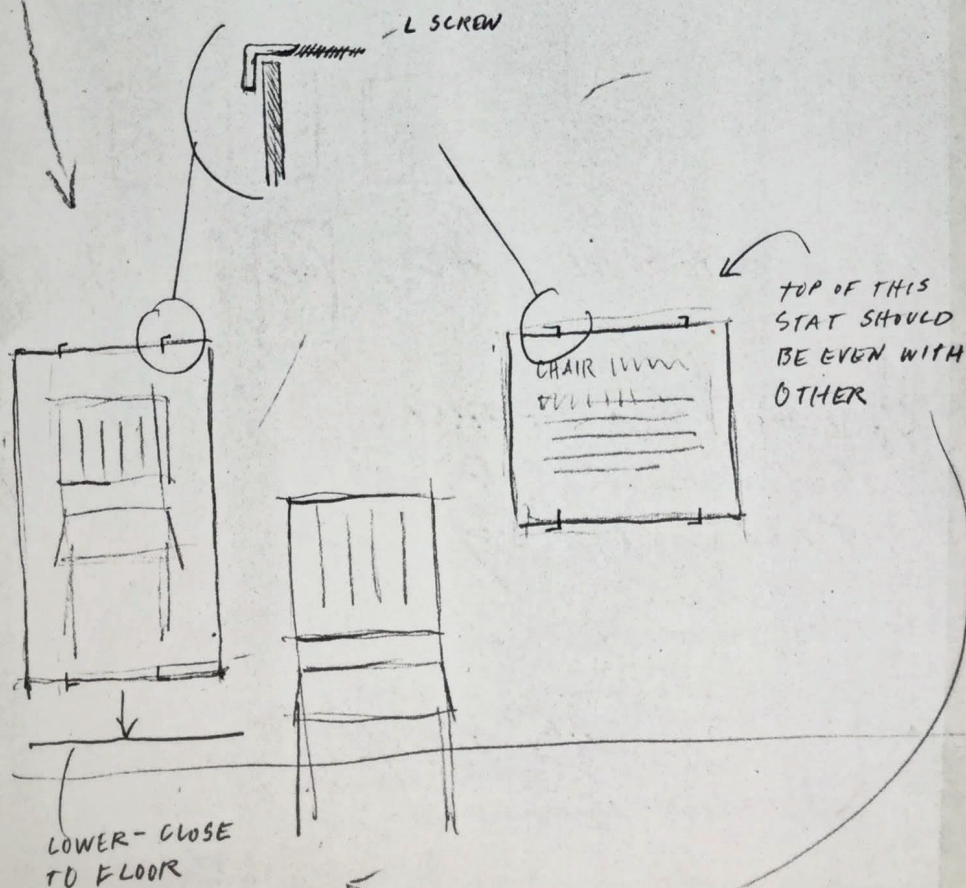
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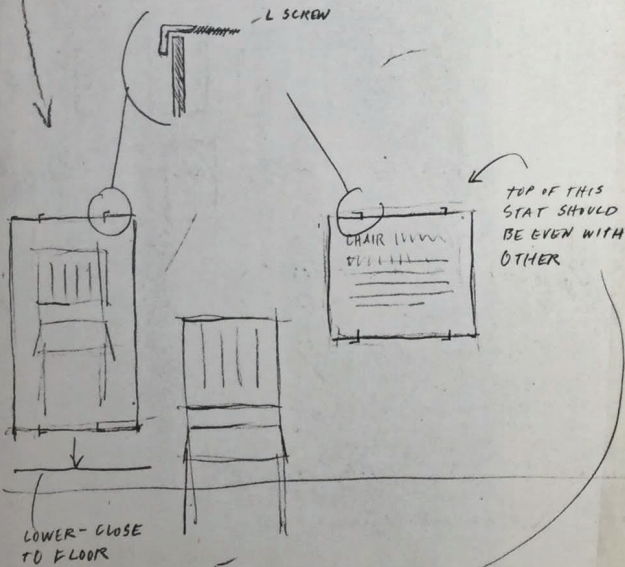
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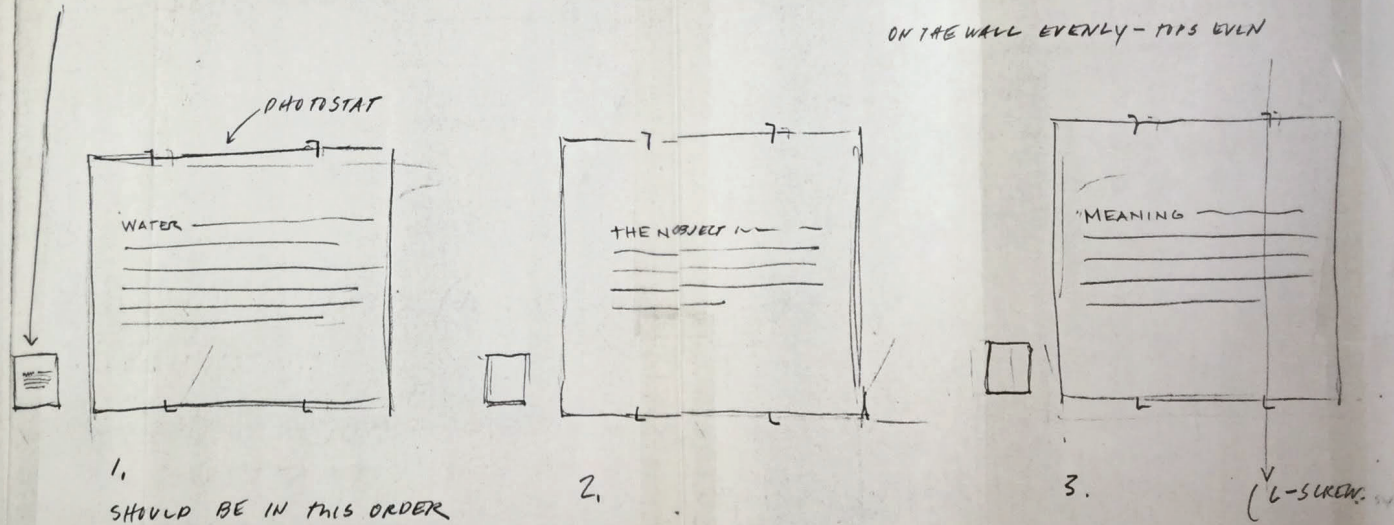
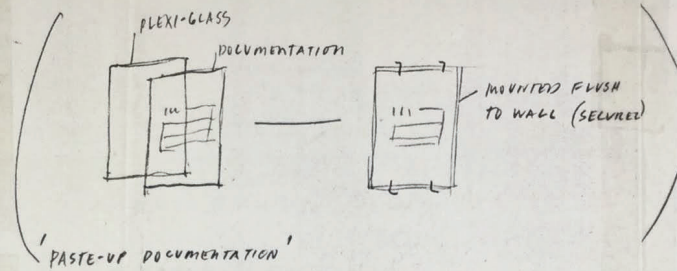
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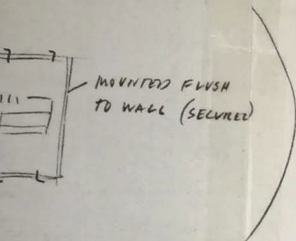


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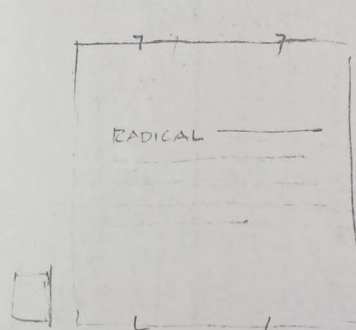
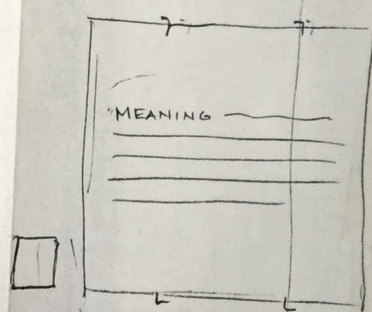
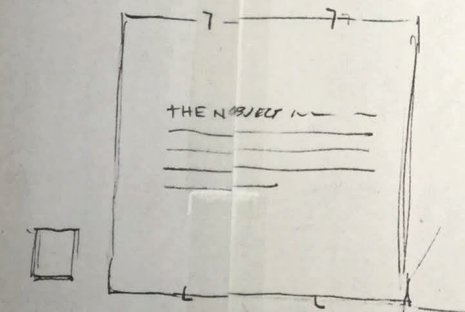
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