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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / KALTENBACH, Stephen
orig: Reg
cc: April
Pub
file
K11

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): *Stephen Kaltenbach*

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

Date of birth (month, day, year): *5/5/40*

Place of birth: *Battlecreek, Michigan*

Present address(es): *81 Greene St. New York, N.Y. 10012*

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

Places and dates of former permanent residences: *Calif. 1948-1967*
Oregon 1946-1948
Mich 1940-1946

Study (places and dates):

U.C. Davis, Davis, Calif.

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist? *1948*

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: *Coffee Horse, Santa Rosa, Calif. 1960*

One man shows:

San Francisco Museum 1967
Whitney Museum 1969
Reese Palley Gallery 1970

Important group shows:

Streetworks I-IV
When Attitudes become
Form - Kunsthalle Bern
Tokyo Biennale 1970
Studio International
(Summer 1970)

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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Writings, published and unpublished:

See Bio-bibliography

Bibliography (include documentary films and TV tapes):

see inclosure

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 2, 1970

Signature

Stephen Kaltenbach

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

*three words stenciled
on the wall: EXPOSE YOUR self.*

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

*Use stencil enclosed or one like it. Stencil
message on wall in black paint 5 1/2 feet above
the floor.*

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

*out 10 stencils. Obtain 5 black Attache cases and 5 beige
or brown ones. In each case put one stencil wrapped in
plastic; one aerosol can of black paint; one can of solvent
and a cloth. Select 10 museum employees (5 men + 5 women)
for courage and stealth. ~~Several~~ Several days before the
opening of the show the men are given the black cases*

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.

*→ and the women are given the beige or brown ones.
At 10:00 AM. They are sent out into Manhattan to
stencil the message, EXPOSE your self, on the
walls of as many public restrooms as is
possible before 4:30 PM. One half hour for lunch.*

*Stephen Kaltenbach
1970*

*KALTENBACH, Stephen
orig: Reg
cl: April
pub
file
KM*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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?

Date

Signature

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	MoMA Exhs.	934.6

INFORMATION

KALTENBACH, STEPHEN
(USA)

cc:Registrar
Publications
circulating file

May 13, March 22, 1970

Mr. Peter Kase
Director
Mr. Stephen Kaltenbach
81 Greene Street
New York, New York
New York, New York

Dear Stephen Kaltenbach:

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 consider.

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,

I hope very much that you will be able to help us with this project. We would, of course, be willing to cover the shipping and print costs. It is very important to have the

Sincerely yours,

Look Clean Shirt soon for a program I am organizing and also for our archives. Recently there has been an increasing demand for it. I assure you that you are doing a great favor if you can cooperate.

Kynaston L. McShine
Associate Curator

P.S. This is a very general letter but looking forward to hearing from you. Please call me if there are any questions.

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

11 Information / Kass
INFORMATION: FILM

cc: Alfred Leslie
Reg
file
April

Representation --- On Kawara

"I met" series --- 5 books --- to be displayed on 6 foot table
coming in ten days

May 13, 1970

Wall piece --- I got up" series from Konrad Fischer ---

Mr. Peter Kass
Director
Theatre Program
New York University School of the Arts
111 Second Avenue
New York, New York

Dear Mr. Kass:

For several days now my assistant has been trying to get in touch with by telephone on my behalf, but without success. A rather complicated problem has come up which I should like you to seriously consider .

I am very anxious to get a hold of a film made by Alfred Leslie in collaboration with Frank O'Hara, a member of the staff of this museum before he died. The title of the film is The Last Clean Shirt. Mr. Leslie lost many of his negatives as well as prints and other of his work in a fire in his loft a few years ago. One of the prints that was lost is a complete version of this film. The only one that is extant is in the archives of the Bergamo film festival. I wrote to Nina Zucchelli, director of that program, and asked that he send us that print or a copy of it. In his reply he said that he would do it only if we were able to get hold of a print of your The Time of the Heathen and then he would make a direct trade with us. I gather you won an award one year in Bergamo but that they were never able to obtain a print.

I hope very much that you will be able to help us with this project. We would, of course, be willing to arrange for shipping and print costs. It is very important to have The Last Clean Shirt soon for a program I am organizing and also for our archives. Recently there has been an increasing demand for it. I assure you that you will be doing us a great favor if you can cooperate in any way.

Looking forward to hearing from you soon, I am,

Yours sincerely,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

cc: Reg ✓
April
file

info/Kawara

Representation -- On Kawara

"I met" series -- 5 books -- to be displayed on 6 foot table
coming in ten days

Wall piece -- "I got up" series from Konrad Fischer --
Dusseldorf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

cc: Reg
April
file
(MCA)

Info Kawara
cc: Reg
April
file

Mr. On Kawara

Mr. On Kawara
340 East 13th Street
New York, New York 10003

March 23, 1970

May 22, 1970
June 12, 1970

Mr. On Kawara
340 East 13th Street
New York, New York 10003

Dear On Kawara:

How are we to install "One Million Years"? Time is drawing near and we have to plan the installation of the galleries.

A great deal of paperwork has prevented me from contributing to "I met" up to now, but I hope to soon, Best, work here to the Museum as soon as possible -- early next week as we need it for installation.

With many thanks and best wishes,

Kynaston L. McShine
Associate Curator

Kynaston L. McShine is most important for the success of what I Associate Curator 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information/Kawara

cc: Reg
April
file
KAWARA, ON
(USA)

INFORMATION

cc:Registrar
Publications
circulating file

March 22, 1970

June 12, 1970

Mr. On Kawara
340 East 13th Street
New York, New York 10003

Dear On Kawara:

This is regrettably very late in getting to you. The enclosed Please find enclosed a loan agreement form for your "I met" series. I very much want you to participate in the exhibition.

Please complete, sign, and return the green copy; the white copy is for your own records. Our Registrar's office will be in touch with you to arrange getting the work here to the Museum as soon as possible -- early next week as we need it for installation.

With many thanks and best wishes,

Sincerely yours,

Kynaston L. McShine is most important for the success of what I Associate Curator 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 one of your books? Or the series "I got up at . . ." or "I met" or "I went"? Hope to meet you soon. Also suggestions for installation needed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

INFORMATION

KAWARA, ON
(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

Mr. On Kawara
340 East 13th Street
New York, New York

Dear On Kawara:

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 one of your books? Or the series "I got up at . . ." or "I Met" or "I went"? Hope to meet you soon. Also suggestions for installation needed.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / Kawara
orig: Reg
a file
HK
Pub
KMS

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

April 9, 1970

Dear Mr. McShine:

I thank you for inviting me to participate in your exhibition "INFORMATION" and I would be very glad if I could do something for your show.

Unfortunately, since the beginning of last February, my 12 books including the one that you suggested I exhibit ("I GOT UP") have been exhibited in "Conceptual Art and Conceptual Aspects", opening tomorrow at The New York Cultural Center. I would agree to show 2 copies of the same book in 2 public places in New York if that is what you would like. But I would rather exhibit my new work, "ONE MILLION YEARS", which might mean ALL THE INFORMATION OF MANKIND ON THE EARTH. This work will consist of 2,000 pages and will be bound as 10 books. However, I have just begun work on this and it may take more than 50 days from now to complete. Therefore, if I haven't finished by the time the show opens you could present only the concept of "ONE MILLION YEARS" in the catalogue, or some of the books and I will continue making the rest of the work during the period of the exhibition.

I am enclosing my biography for the catalogue (if you need officially my reply on those colored papers as the data for an exhibition, I will send you them back). In the catalogue you may simply print ON KAWARA, 13,703 DAYS as my biography and "ONE MILLION YEARS" as the title of my work.

I am still in the process of making "I MET" and I would like to meet you soon. Please give me a ring sometime and let's get together to talk or for dinner. My phone number is 777-8343. I usually get up around 1 P.M.

Sincerely yours,

On Kawara
On Kawara

P.S. 13,703rd day is on June 30, 1970

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Info/Kennedy + Whitaker

cc: Peter Schwartz
Cliffing
Green
Kistner (Maga)
File
extra

May 28, 1970

Mr. Shelby Kennedy
Mr. Donald Whitaker
c/o Edith Kramer
Canyon Cooperative
Industrial Center Building
Room 220
Sausalito, California 94965

Dear Shelby Kennedy and Donald Whitaker:

I am in the process of organizing a large exhibition which will open here on June 30 entitled INFORMATION. Enclosed you will find a description. As you can see, a large section of the show will be devoted to films. Because it was only recently that I got the go ahead for this project, and because my catalogue deadline was pressing, it was necessary for me to submit a large list of films for the catalogue from which the final selection for the exhibition will be drawn. I took the liberty of including in that list your film, The Bruce Nauman Story (for which I do not have the date).

It is my hope to show the films a lot in a visual "juke-box" which has been generously provided by Olivetti. It is a carousel type housing which will allow us to show ten films at a time, four people being able to see any one film at once. Because the films will obviously receive an enormous amount of wear, it is necessary for us to buy our own prints. We did finally get a limited budget for this and I should appreciate your letting me know as soon as possible the cost of prints. Unfortunately, I am not able to give a final order until I know the cost so I would be grateful if you would telegram or call collect my assistant, Cintra Lofting, (956-7045) to give her this information. As soon as I juggle all the films I would like to have and their costs, stretching the funds as far as possible, I will get back to you.

With many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

Enc.

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	MoMA Exhs.	934.6

A Division of Knoll International Corporation
220 Park Avenue, New York 10022

Knoll International

Information / Knoll Int.

OUR ORDER NO. & DATE K4291 6/17/70		YOUR ORDER NO. WE 102 6/19/70		MURRAY HILL 6-7800		cc: Peter Schwartz CLOffing CFroom Registrar (NSage) ✓ file extra	
KNOLL INTERNATIONAL ATTN: TIM MAUR 320 PARK AVENUE NEW YORK, N.Y.		CODE 2-1045-1301		SPECIAL INSTRUCTIONS CONSIGNMENT CC: INV. LUDWIG			
TERMS: NET 15 DAYS		PACKING CHARGES		SHIPPING CHARGES		SALES TAX	

BILL TO IF DIFFERENT: MUSEUM OF MODERN ART 20 WEST 57 NEW YORK, N.Y. ATTN: BILL		BILL TO IF DIFFERENT: Miss Christine Roe Knoll International 320 Park Avenue New York, New York 10022		WRAP		SHIPMENT NO. 5 1530 SHIPMENT DATE 6/23/70	
---	--	---	--	------	--	--	--

Dear Miss Roe:

I was extremely happy to hear of the generosity of Knoll in providing me with the Matta sofa 57-110 which will be used in the exhibition galleries of INFORMATION. We think that the blue/gold would be the one most suitable and hope that we can have that. Our Registrar will be in touch with you to make the necessary arrangements for its collection.

I do hope you will get an opportunity to see the exhibition. I think it promises to be quite exciting.

With many thanks and best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY

Series.Folder:

934.6

Knoll International

Information Knoll

OUR ORDER NO. & DATE	YOUR ORDER NO.	SHIPPING	CODE
K6391 6/17/70		WK. END. 6/19/70	2-1045-130(N.Y.)

SPECIAL INSTRUCTIONS

CC: INV. LUDWIG

TERMS: NET 15 DAYS

PACKING CHARGES

BILL TO (IF DIFFERENT)

SHIPPING CHARGES

SALES TAX

5 1530

SHIPMENT NO.

5 1530

SHIPMENT DATE

62310

UNSHIPPED BALANCE

OLD	NEW
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0

[illegible]

FORM NO. 402

SHIPPER'S REPORT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

cc: INFORMATION/lender
Registrar✓
File

Info/Kosuth
KOSUTH

December 11, 1970

Mr. Joseph Kosuth
60 Grand Street
New York, New York
Mr. Joseph Kosuth
60 Grand Street
New York, New York

Dear Joseph: We are enclosing our form agreement forms for the 1970
and three other donations. Please fill out, sign and return the green copy. Keeping

I am enclosing our receipt of delivery for your Art as Idea as Idea.
Could you please sign and return it to us.

Our Registrar will be in touch with you to have that

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

I hope the New York Times doesn't go on strike -- I am
With my best wishes, and language -- theoretically both
are too fragmented.

Yours sincerely,

Teane, 24 1038

Kynaston L. McShine
Associate Curator

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

May 22, 1970

Mr. Joseph Kosuth
60 Grand Street
New York, New York

Dear Joseph,

We are enclosing our loan agreement forms for the One and Three Chairs and three other dictionary definitions. Please fill out, sign and return the green copy, keeping the white one for your own records.

Our Registrar will be in touch with you to have them picked up next week.

I hope the New York Times doesn't go on strike -- I am giving up on both Art and Language -- theoretically both are too fragmented.

Peace,

Kynaston L. McShine
Associate Curator

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	MoMA Exhs.	934.6

NY Phone Serv. Teleg. 797-3311 / Msgr. -7522 / Infor. -7550 / Telex -7590

Infor. -7550 / Telex -7590

ZCZC RBA745 VIA ITT XRI538

UIRB CN UINY

FT0249 KNB071

UINY CO DKCN 013

KOEBENHAVN 13 24 1638

MCSHINE

MODERNART

NEWYORKCITY

SORRY KYNASTON EXPRESS LETTER ON ITS WAY

REGARDS JOSEPH KOSUTH

NNNN

Information / Kosuth
orig. leg
cl. AK
MCS
File
Publ

170 APR 24 PM 12 49

YG

or -7550 / Telex -7590

ITT World Communications Inc.

JOSEPH KOSUTH FOUNDATION 17,000 (1969)

When did you first begin work as an artist?

AS A KID

What work is related to experiences (in background, education, travel, etc.) that you
find important to its documentation, please explain.

When did your work first publicly shown?

?

When was shown?

Important group shown:

Large photographs & bibliography attached

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	MoMA Exhs.	934.6

Information / Kosuth
76.462

The Museum of Modern Art

INFORMATION

cc: April

Reg.

Publications

11 West 53 Street, New York, N.Y. 10019 Tel. 966-6100 Cat. 1000000000

KOSUTH, Joseph

INFORMATION

ARTIST'S BIOGRAPHY

See forms:

FOR THE CATALOGUE

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

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.

There will also be a statement in the catalogue which he is sending in.

FOR THE EXHIBITION

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.

Places and dates of former permanent residences:

Study (places and dates):

Travel (places and dates):

* Photo passed on to April to give to publications
VARIOUS UNIVERSITIES, ART SCHOOLS, NORTH AFRICA, BRITISH ISLES,
AS PART OF SELF EDUCATION MEXICO (SINCE 1963)

Grants, grants, etc.:

SARASOTA FOUNDATION (\$2,000 (1969))

When did you first begin work as an artist?

AS A KID

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

When did your work first publicly shown:

?

What was shown:

Important group shows:

NOTE: DESCRIPTION & DESCRIPTION ATTACHED

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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. Rep
ec. Rep
Publications
file

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

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. THE 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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,

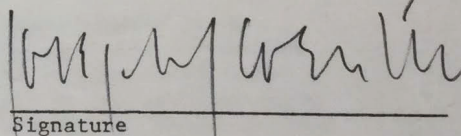
By a statement?

YES.

In any other way?

APRIL 2 1970

Date


Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

INFORMATION

KOSUTH, JOSEPH
(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

Mr. Joseph Kosuth
60 Grand Street
New York, New York

Dear Joseph:

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,

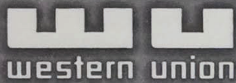
Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. DON't be impossible! This is a very general letter, looking forward to hearing from you. Please call if you have any questions, but you know what I have in mind. Don't forget I would like to have ART/Language. Do you have any extra copies of Straight April 1968? Was it the only issue? Xeroxes of your recent articles will also be appreciated.

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	MoMA Exhs.	934.6



Telegram

1970 APR 16 PM 5 06 (504).

LCL001 PIC KM NEW YORK NY 16 502P EST

KYNASTON MSHINE

THE MUSEUM OF MODERN ART 21 WEST 53 ST NYK

PARTICULARS RELATED TO THE INFORMATION NOT CONTAINED HEREIN

CONSTITUTE THE FORM OF THIS ACTION

C KOZLOV.

SF-1201 (R5-69)

C. Kozlov
Reg
Reg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

(1) TELEGRAM CONTAINING NO INFORMATION. (2) PRESENTATION/NON-PRESENTATION-REPRODUCTION FROM ART NEWS AT THE N. Y. CULTURAL CENTER. (3) INFORMATION: NO THEORY- LOOP TAPE ONLY ON RECORD. NEW INFORMATION EPASES OLD INFORMATION. PROOF OF THE EXISTENCE OF THE INFORMATION DOES IN FACT NOT EXIST IN ACTUALITY, BUT IS BASED ON PROBABILITY. (4) A SERIES OF CABLES SENT DURING THE EXHIBITION SUPPLYING INFORMATION ABOUT THE AMOUNT OF CONCEPTS REJECTED DURING THAT TIME. (5) FIGURATIVE WORK WHICH IS A LISTING OF EVERYTHING EATEN FOR A PERIOD OF SIX MONTHS. (6) 271 BLANK SHEETS OF PAPER CORRESPONDING TO 271 DAYS OF CONCEPTS REJECTED. (7) RECORDED SOUND OF BELL TELEPHONE OPERATOR STATING TIME (DURATION 24 HOURS). (8) INFORMATION DRIFT: COMBINED RECORDINGS OF NEWS BULLETINS OF THE SHOOTINGS OF ANDY WARHOL AND ROBERT KENNEDY. (9) FILM NO. 2 WHITE LEADER-16 MM-100 FEET. (10) FILM NO. 1 ALL BLACK (EXPOSED) 8MM-100 FEET. (11) PRACTICE PROJECT, LEARNING HOW TO TYPE AND ENDING WITH NON-PROSE NON-POEM LANGUAGE, SYSTEM/STRUCTURE: CONTEXT OF LEARNING HOW TO TYPE, ACCOMPLISHMENT: 1. LEARNED HOW TO TYPE, 2. CONCEPTUAL NON-CONCEPTUAL 'ART'. (12) COMPOSITIONS FOR AUDIO STRUCTURE- A CODING SYSTEM FOR SOUND.

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	MoMA Exhs.	934.6

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): CHRISTINE KOZLOV

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

Date of birth (month, day, year): 12/6/45

Place of birth: NEW YORK

Present address(es): 60 GRAND STREET/ NEW YORK CITY/ 10013

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: MUSEUM OF NORMAL ART/ FEBRUARY 1967

One man shows:

Important group shows:

Information / KOZLOV, Christine
orig: Reg
cc: April
pub
file
Kynaston

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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.

4/6/70

Date

W. H. S. M. W. L. O. V.

Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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?

TELEGRAM WHICH WILL BE SENT TO THE MUSEUM

(TELEGRAM SENT 4/7/70)

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?

THE TELEGRAM IS PLACED BEHIND A CLEAR SHEET OF PLASTIC.
THE PLASTIC IS SECURED BY NAILING IT DIRECTLY INTO THE WALL THROUGH 4 SMALL
DRILL HOLES- ONE IN EACH CORNER. THERE SHOULD BE NO OTHER BACKING AND NO
THICKNESS OTHER THAN THAT OF THE PLASTIC.

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.

KOZLOV
orig: Reg
cc: April
pub
file
Kynaston

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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?

ONE PHOTOGRAPH OF THE PIECE IN THE SHOW. THE PHOTOGRAPH SHOULD BE LEGIBLE.

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

4/6/70
Date

MUSMUTION
Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

INFORMATION

KREFELD (Wilhelm Museum)
Kozlov, Christine
(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

Miss Christine Kozlov
c/o Joseph Kosuth
60 Grand Street
New York, New York

Dear Christine Kozlov:

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

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	MoMA Exhs.	934.6

KREFELD (Wilhelm Museum)

(Also see DIBBETS, Jan)

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	MoMA Exhs.	934.6

cc: INFORMATION/lender
Registrar
File

Info/Krefeld - Kaiser Wilhelm
KREFELD

K A I S E R
W I L H E L M
M U S E U M
632269
MUSEUM HAUS LANGE KREFELD Karlsplatz 28 - Verwaltung - Fernruf 28151
Wilhelmstraße 91 Krefeld, 20. 11. 1970

December 10, 1970

The Museum of Modern Art

11 West 53 Street
Dr. Paul Wember
New York Kaiser Wilhelm Museum
U.S.A. Karlsplatz 35
Krefeld 415, Germany

Dear Dr. Wember:

I am enclosing our receipt of delivery for your Dibbets.
Could you please sign and return it to us.

Sehr geehrte Herren,
On behalf of the Trustees of the Museum may I thank you
for your participation and contribution to INFORMATION.
wir erlauben uns Ihnen hierdurch mitzuteilen, dass die für
Ihre Ausstellung gezeichnete Skizze von Jan Dibbets "Robin
Red Breast Verwilt" bei uns in einer der wohlbehalten
eingetroffen ist.
Yours sincerely,

Mit freundlichen Grüßen

Kynaston L. McShine
Associate Curator

McShine

(Stadtangestellte)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

*Information/Krefeld -
Kaiser
Wilhelmshof.*

K A I S E R

W I L H E L M

M U S E U M

632269

M U S E U M H A U S L A N G E K R E F E L D

Karlsplatz 35 · Verwaltung · Fernruf 28151

Wilhelmshofallee 91

Krefeld, 20. 11. 1970

The Museum of Modern Art

11 West, 53 Street
New York, N.Y. 10019
U.S.A.

Sehr geehrte Herren,

wir erlauben uns, Ihnen hierdurch mitzuteilen, dass die für
Ihre Ausstellung entliehene Skizze von Jan Dibbets "Robin
Red Breast Territory" bei uns inzwischen wieder wohlbehalten
eingetroffen ist.

Mit freundlichen Grüßen
i.A.

Hiel

(Stadtangestellte)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

info/Krefeld-Kaiser
 cc: Reg.
 April
 file
 Wilhelm Mrs.

June 2, 1970

June 4, 1970

Dr. Paul Wember
 Director
 Kaiser Wilhelm Museum
 Karlsplatz 35
 Krefeld, Germany

Dear Dr. Wember: for writing you at such a late date, but the artist Jan Dibbets has just decided to own of his, Robin Redbreast Territory, is most important for his representation

Thank you for your letter. The Museum is delighted that you are able to lend us the Dibbets Robin Redbreast Territory for the INFORMATION exhibition.

I hope that you received our loan agreement form and we shall certainly take great care with the piece. If there is any special arrangement different from that in the little publication, please let me know. If you would please us, collect, your reply.

With my thanks and best wishes,
 In the hope that you will be willing to lend it to us,
 Sincerely yours,

Kynaston L. McShine
 Associate Curator
 work shipped, consigned to our broker here in New York, W. B. Keating, 90 Broadway, New York, New York, so that it will arrive during the second week in June. Of course, we shall be responsible for any packing costs which may be incurred and ask that you send us an invoice.

The exhibition promises to be an exciting one, and I would be happy if you choose to agree to this late request particularly since Jan Dibbets is one of the most important artists represented.

With many thanks and best wishes,

Very sincerely yours,

Kynaston L. McShine
 Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

cc: Reg.
Cintra
file

*Info/Krefeld-Museum
Haus Lange*

n

June 2, 1970

Dr. Paul Wember
Museum Haus Lange
Wilhelmshofaltes 91
Krefeld, Germany

June 12, 1970

Dear Dr. Wember:

Mr. Roy Task

Please forgive me for writing you at such a late date, but the artist Jan Dibbets has just decided that the piece you own of his, Robin Red Breast Territory, is most important for his representation in the exhibition, INFORMATION which I'm organizing for this summer. I attach a description of the show.

There is a film by Marshall Raynes entitled CUBES/1967 which I

I'm very anxious to include it because I think it is an important contribution to the exhibition and I deeply hope that you will give this request your serious consideration. As I am terribly pressed for time, I would greatly appreciate it if you would cable us, collect, your reply.

Once again, my thanks,

In the hope that you will be willing to lend it to us, I am enclosing a loan agreement form. I should appreciate your completing, signing, and returning the green copy at your earliest convenience. The white copy is for your own records. Should you agree to cooperate, I would be grateful if you could arrange to have the work shipped, consigned to our broker here in New York, W. R. Keating, 90 Broadway, New York, New York, so that it will arrive during the second week in June. Of course, we shall be responsible for any packing costs which may be incurred and ask that you send us an invoice.

The exhibition promises to be an exciting one, and I would be happy if you choose to agree to this late request particularly since Jan Dibbets is one of the most important artists represented.

With many thanks and best wishes,

Very sincerely yours,

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Info/Lab-TV

June 12, 1970

June 11, 1970

Mr. Roy Fast
Lab TV
723 Seventh Avenue
New York, New York

Dear Mr. Fast

Here is a film by Martial Raysse entitled CAMEMBERT which I should appreciate your making a copy of and returning the copy as well as the original to me. It is 16 mm color and optical sound. I have been told that the color is not that good since it has been transferred from videotape.. This will be covered by Purchase Order # 17506.

Once again, my thanks,

Sincerely yours,

Cintra Lofting
Curatorial Assistant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Info / Lab TV

cc: Reg.
April
file

May 27, 1970

June 11, 1970

Dear Synnott McKinn,
Mr. David LaBelan
42 Russell Road
London W. 14, England
Mr. Roy Fast
Lab TV
723 Seventh Avenue
New York, New York
Letter of May 22. I have received
TIME AS ACTIVITY from Wide White Space Gallery but have
Dear Mr. Fast: no screen it yet. I am still working on
last minute catalogue details but early next week I hope
Today a young filmmaker, Robert Polidori, brought a film to you
to be printed up for us. The title of the film is 18 TRAFFIC LIGHT
CHANGES and I should appreciate your making one copy. This will
be covered by P. O. # 17505. Unfortunately, I already
have an enormous space problem and really am unable to
Thank you very much, also, I think it is cutting it short
time-wise because I will begin the actual installation
during the first week in June. Sincerely yours,

Again, many thanks for your cooperation and best wishes.

Sincerely yours,

Cintra Lofting
Curatorial Assistant

Synnott L. McKinn
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

cc: Reg.
Aptil
file

Information / Lamelas

David Lamelas
42 Russell Road
London W14
22-3-70

May 27, 1970

Dear Kynaston McShine,

Mr. David Lamelas
42 Russell Road
London W. 14, England

Dear David Lamelas:

Thank you for your letter of May 22. I have received
TIME AS ACTIVITY from Wide White Space Gallery but have
not had time to screen it yet. I am still working on
last minute catalogue details but early next week I hope
to get back to the film business part of the show.

I would like to be able to add your piece that is now
on view at Yvon Lambert but unfortunately, I already
have an enormous space problem and really am unable to
add anything else. Also, I think it is cutting it short
time-wise because I will begin the actual installation
during the first week in June.

Again, many thanks for your cooperation and best wishes,

Sincerely yours,

David Lambert

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information/Lamelas

orig. Bp

David Lamelas
42 Russell Road
London W14
22-5-70

Dear Kynaston McShine,

I am wondering if you received the information
I sent you in time for publication.

Have you received the Dusseldorf film from Wide
White Space Gallery, Antwerp yet? I did send
them all the details for mailing this film.

I have at the moment a show at Yvon Lambert
Gallery in Paris, and am very happy with the
piece. I would like to add this piece to your
show. The piece includes sound film, ten photos
and printed text. If you would like this piece
Yvon Lambert can send it to you immediately
after the close of the show on the 27th of May.

Looking forward to hearing from you about this,

Yours,

David Lamelas

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / Lamelas
orig: Rec
cc: AK
KM's
File

TIME AS ACTIVITY

The work is divided into three different parts.

I. DUSSELDORF BETWEEN 11.25am. TO 11.28am.

II. DUSSELDORF BETWEEN 3pm. TO 3.4pm.

III. DUSSELDORF BETWEEN 5pm. TO 5.4pm.

For this film, I selected three different places in Dusseldorf city where the activities show how people use the city.

1. around the Städtische Kunsthalle building.
2. a view of Königsallee from Th. Körner Str.
3. an aerial view of the commercial centre of the city.

What occurs on the screen has no aesthetic meaning. The projections show just time in the city where Prospect takes place.

12 minutes were selected from the 24 hours of activities in the city routine.

This routine is composed of a series of actions which take place at the same time, conditioned and limited by the boundaries of the city.

DAVID LAMELAS September 59.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / lamelas

DEAR KYNASTON MCSHINE,
THIS IS THE TEXT ABOUT THE
FILM "TIME AS ACTIVITY", TO
BE PUBLISHED IN THE CATALOGUE
WHICH I HAVE NOT SENT IN MY
LAST LETTER.

The wo

I. DU

II. BU

YOURS, DAVID LAMELAS.

III. DUSSELDORF BETWEEN 5pm. TO 5.4pm.

For this film, I selected three different places in Dusseldorf city where the activities show how people use the city.

1. around the Städtische Kunsthalle building.
2. a view of Königsallee from Th. Körner Str.
3. an aerial view of the commercial centre of the city.

What occurs on the screen has no aesthetic meaning. The projections show just time in the city where Prospect takes place.

12 minutes were selected from the 24 hours of activities in the city routine.

This routine is composed of a series of actions which take place at the same time, conditioned and limited by the boundaries of the

DEAR KYNASTON MCSHINE,
THIS IS THE TEXT ABOUT THE
FILM "TIME AS ACTIVITY", TO
BE PUBLISHED IN THE CATALOGUE
WHICH I HAVE NOT SENT IN MY
LAST LETTER.

DAVID LAMELAS September 39.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / lamelas

TIME AS ACTIVITY

The work is divided into three different parts.

- I. DUSSELDORF BETWEEN 11.25am. TO 11.28am.
- II. DUSSELDORF BETWEEN 3pm. TO 3.4pm.
- III. DUSSELDORF BETWEEN 5pm. TO 5.4pm.

For this film, I selected three different places in Dusseldorf city where the activities show how people use the city.

1. around the Städtische Kunsthalle building.
2. a view of Königsallee from Th. Körner Str.
3. an aerial view of the commercial centre of the city.

What occurs on the screen has no aesthetic meaning. The projections show just time in the city where Prospect takes place.

12 minutes were selected from the 24 hours of activities in the city routine.

This routine is composed of a series of actions which take place at the same time, conditioned and limited by the boundaries of the

DEAR KYNASTON MCSHINE,
THIS IS THE TEXT ABOUT THE
FILM "TIME AS ACTIVITY", TO
BE PUBLISHED IN THE CATALOGUE
WHICH I HAVE NOT SENT IN MY
LAST LETTER.

DAVID LAMELAS September 39.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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 the film "Time as activity".

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

film of 13 minutes, black and white, 16mm.

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

The film should be shown on a continuous loop attach to the projector.

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.

Information / LAMELAS, DAVID
orig: Reg
cc: April
Pub
file
KM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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 would like to publish in the catalogue the three photos about the Dusseldorf film "Time as activity" which I sent you last november, plus the text that I am attaching to this grey form.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

Date

David Laundy
Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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): DAVID LAMELAS

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

Date of birth (month, day, year): 12. 12. 1944

Place of birth: Buenos Aires Argentine

Present address(es): 45b Redington Road London N.W.3 England

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

Places and dates of former permanent residences:

Study (places and dates):

Fine Arts Academy, Buenos Aires 1959-1964.
Saint Martins School of Art. London 1968.

Travel (places and dates):

1967 Brazil
1968 Italy, France, Germany, England.

Prizes, grants, etc.:

1967 Prize Biennale of Sao Paulo; Brazil. Prize Instituto Di Tella 66, Buenos Aires. British Council Scholarship, 1968-1969.

When did you first begin work as an artist? 1964. Buenos Aires

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: 1964 Buenos Aires

One man shows:

1964 Galeria Lirolay, Buenos Aires
1965 Galeria Lirolay, Buenos Aires
1970 Wide White Space Gallery, Antwerp, Belgium.
1970 Galerie Lambert, Milan, Italy.
1970 Yvon Lambert Galerie, Paris.

Important group shows: 1964; 1965. Museum of Modern Art, Galeria Lirolay, Inst. Di Tella. Buenos Aires.

1966 Galery Lambert. M. Modern Art. M. Fine Arts. Instituto Di Tella, Buenos Aires.
1967 Mas alla de la geometria, Inst. Di Tella.
Experiencias Visuales, Inst. Di Tella.
Sao Paulo Biennale, Brazil.

LAMELAS, DAVID
orig: Reg
cc: Agul
Pub
file
KIT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

1968 Experiencias Visuales, Inst.Di Tella. Venice Biennale, Italy. Prospect 68; Dusseldorf. Wide White Space Gallery, Antwerp, Belgium.
1969 Camdem Art Center, London. Prospect 69, Dusseldorf. Conception, Stadtischen Museum, Leverkusen, Germany.
1970 18 Paris IV 70, France. organised by Michel Claura.

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

Painting, sculpture, photography, films, mass-media, T.V.

Have you worked in fields other than the visual arts? no.

Writings, published and unpublished:

Self awareness. Art and Artists, July 1969 London.
Time as activity published by Wide White Space Gallery, Antwerp.
VH 101 number 1 Editions Essellier, Temps Comme Activite. Paris

Bibliography (include documentary films and TV tapes):

1966 catalogue Inst. Di Tella National Prize; 1967 Mas alla de la geometria, catalogue Inst. Di Tella. 1968 catalogue Beyond Geometry, Center for InterAmerican Relashions New York. catalogue Vennice Biennale. 1969 catalogue Conception, Museum Leverkusen. Catherine Millet, Prospect 69 Les lettres Francaises, September.
1970 Catherine Millet, Conceptual ART, Opus International, february, Paris.
VH 101 number 1 Temps comme activite, Paris. Alain Jouffroy Opus International May, Paris. caralogue 18 Paris 1V 70.

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

David Landis
Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

INFORMATION

cc: Registrar
Publications
Circulating
(sent all three forms)

LAMELAS, David
Argentina

May 28, 1970

March 21, 1970

Mr. George Landow
221 Boulder
Berkeley City, California 94709

Mr. David Lamelas
45b Redington Road

London N.W. 3
Dear David: I was only recently that I got the go ahead for this project, and because my catalogue deadline was pressing, it was necessary 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. Enclosed you will find a description of the show which will open in England. As you can see, a large section of the show will be devoted to the project, and because my catalogue deadline was pressing, it was necessary 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 a bit 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 printers' deadline for the catalogue. While the strike is still on, I would be very grateful if you sent this material by letter any means that you can think of other than the mail. 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, I will get back to you.

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. As you can see from the enclosed description, there will be a film section in the exhibition and I was wondering if you have any recent work that you feel is applicable. If you do, I should deeply appreciate your sending it to me to screen and give all the vital details (namely, cost of a print). Please send any film shipment to:

Nehls & O'Connor
27 Park Place
New York, New York 10007

FOR THE ACCOUNT OF: Kynaston L. McShine, Dept. of
Painting and Sculpture, The Museum of Modern Art

P.P.S. I like the idea of Dusseldorf film.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.6

INFORMATION/lander
Registrar
File

Info/Landow
LATIM

May 28, 1970

Mr. George Landow
221 Boulder
Nevada City, California 95959

December 11, 1970

Dear George Landow:

I am in the process of organizing a large exhibition which will open here on June 30 entitled INFORMATION. Enclosed you will find a description. As you can see, a large section of the show will be devoted to films. Because it was only recently that I got the go ahead for this project, and because my catalogue deadline was pressing, it was necessary for me to submit a large list of films for the catalogue from which the final selection for the exhibition will be drawn. I took the liberty of including in that list your film, The Film That Rises to the Surface of Clarified Butter.

It is my hope to show the films a lot in a visual "juke-box" which has been generously provided by Olivetti. It is a carousel type housing which will allow us to show ten films at a time, four people being able to see any one film at once. Because the films will obviously receive an enormous amount of wear, it is necessary for us to buy our own prints. We did finally get a limited budget for this and I should appreciate your letting me know as soon as possible the cost of prints. Unfortunately, I am not able to give a final order until I know the cost so I would be grateful if you would telegram or call collect my assistant, Cintra Lofting, (956-7045) to give her this information. As soon as I juggle all the films I would like to have and their costs, stretching the funds as far as possible, I will get back to you.

With many thanks,

Kynaston L. McShine
Associate Curator

Sincerely yours,

Kynaston L. McShine
Associate Curator

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

cc:

INFORMATION/lender
Registrar
File

Info/Latham
LATHAM

December 11, 1970

Mr. John Latham
22 Portland Road
London W.11, England

Dear John:

I am enclosing our receiptsof delivery for Art and Culture
and One-Second Drawings. Could you please sign and return
them 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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	MoMA Exhs.	934.6

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE 797-3311

MAY 28 1970

ZCZC RBA802 VIA ITT CTB1771 TLB1131

UINY HL GBLB 020

LONDONLBTF 20 28 1147

LT

MESHINE MODERMART 11WESTFIFTYTHIRDSTREETNEWYORK

PLEASE CABLE DECISION WHETHER TO HAVE LEASE EVENT OR CULTURE

STOP HAVE TO ASSEMBLE DETAILS

LATHAM

COL 11

NNNN

Enclosed also an authority for Art & Culture -
if you know where to find it after the Vancouver show.

SUPPORT

apg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

ært

and

Info / Latham
ECONOMICS

22 Portland Rd, W.11

Dear Kynaston McShine - today June 5th,

I have your letter. I do understand the state of mind. I do have something uncomplicated for you to put in.

I am therefore sending you:

5 One-second drawings + introductory page.

Please would you :

Have the drawings mounted, between glass ?

Show the instruction page to LEAST EVENT AS A HABIT as well ?

Have the introductory page inserted some way in the catalogue?

If this is all too late would you send it to Lucy Lippard who would also know how to find the Art & Culture.

Hope this is a solution and good luck for sanity

John Latham
John Latham

Enclosed also an authority for Art & Culture - if you know where to find it after the Vancouver show.

the hiss

SUPPORT

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	MoMA Exhs.	934.6

Infor.-755

Info. / LATHAM, JOHN
orig: Reg
cc: Appl
Reg
file

5 AM 7 07

DELY

Would you please let Kynaston McShine
of M.O.M.A. New York have
ART & CULTURE - if available from
exhibition.

John Latham
John Latham.

World Communications Inc.

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

ITT World

Kynaston L. McShine
Associate Curator

apg

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	MoMA Exhs.	934.6

NNNN

ZCZC FT 05 95 CTB34 05 TLB806

UINY HL GBLB 013

LONDONLB TF 13 6 1155

LT

MESHINE MODERNART 11 WEST53RD ST

NEWYORK

ART AND CULTURE EX VANCOUVER AUTHORITY AND ONE SECOND
DRAWINGS FOLLOW AIRMAIL

LATHAM

COL 11 53RD

Kynaston L. McShine
Associate Curator

Info. / LATHAM, JOHN
orig: Reg
cc: Appl
Reg
file

1970 JUN 5 AM 7 07

DEL

RB

World Communications Inc.

NY Phone Serv: 797-3311 / Msgr: 7522 / Infor: 7550 / Telex: 7590

ITT Wo

NY Phone Serv: 797-3311 / Msgr: 7522 / Infor: 7550

ITT World Communications Inc.

7550 / Telex: 7590

apg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

ært

and

ECONOMICS

*Info/Latham
cc: Reg
April
file*

22 Portland Rd, London W.11, 6th, April

Dear Mr. McShine

May 22, 1970

Mr. John Latham
22 Portland Road
London W. 11
England

Dear John Latham:

Given the collapse of civilization I would not be surprised if you have not received my last letter. Anyway, time is running out on me and I am beginning to face the exhibition problems -- finishing the catalogue, etc. -- it has all become immensely complicated.

Re: "Least Event as Habit":

I do not have the space to give you one room, unfortunately. The slide projectors and cine equipment and loop are also a problem because of budgetary limitations. Where would I get the other documentation?

Re: "Art and Culture":

Given the current state of the Museum's finances -- we do not have funds for any acquisitions at the moment, nor could I promise purchase of it ahead of time.

So, as you can see, your research in art and economics is relevant.

I am sorry about the negative tone ~~about~~ seems to have, but I am sure you will understand the difficulties involved. In any event, I am anxious to have you represented in the exhibition, and as it's not too far away, can't you think of something that is not too complicated for the moment?

Trying to preserve my sanity amidst all these practical details and theoretical, aesthetic and economic problems, and also trying to have a controversial exhibition.

Kindest regards,

Peace,

Kynaston L. McShine
Associate Curator

apg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

ært and ECONOMICS

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

Dear Mr. McShine

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

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

with best wishes,
sincerely -

John Latham

If you can settle for the Least Event as Habit
I will send you the documentation if you can
get the flasks made. Remember, Art
& Culture has been shown in New York - in
1968, Finch, & 1969 Paula Cooper.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

ært

and

ECONOMICS

7th. April 1970

Dear Mr. McShine -

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

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

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

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

Mails OK now so I hear.

Best,

John Latnam

Kynaston McShine
Museum of Modern Art,
New York, 10019

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Reply via RCA: call 363-4141

Reply via RCA: call 363-4141

Reply via

Information / LATHAM, DAN
orig: Reg
cc: April
Pub
file

NNNN

ZCZC RGB 0108 BRB9999 UXS108

URRG BN URBR

BRB 0076 UXS108 TLB1890

LONDONLB TF 36 6 1530

LT

MCSHINE MODERNART WEST23STREET

NEWYORK10019 (TRY 11 W 53 ST)

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

LATHAM

and conservation.
discovery of difference - a function associated with
changes of state.

RCA Global Telegram

Global Telegram

SUPPORT

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	MoMA Exhs.	934.6

ært and ECONOMICS

re: LEAST EVENT AS A HABIT

initial premise, and inference of structure in events

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

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

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

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

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

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	MoMA Exhs.	934.6

ært

and

ECONOMICS

(~~exhibition for one room~~)

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

place this situation on display with documentation:

'LEAST EVENT AS A HABIT'

documentation :

Eddington: Fundamental Theory

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

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

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

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

? wet books

Slide projector

Photograph of empty space 15" x 12"

Cine equipment and loop.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Return to HS
ært

22 Portland Rd., ^{and} London W.11

24th. April 70

Dear Mr. McShine,

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

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

Our probes into the art/economics area are intensely interesting but very few people so far can see beyond the simple and obvious point. There isn't an overspill of curiosity locally but see Studio International, April - INN₇Q, if you get a moment.

with best wishes and hope to be hearing more -

John Latham
ærth

Latham
rig:Reg
cc AK
Pub
KM'S
File

SUPPORT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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 LATHAM

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):

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:

Information/ LATHAM, JOHN
orig: Reg
cc: April
Pub
file
KM

See papers

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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

Signature

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	MoMA Exhs.	934.6

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?

*Somehow as suggested
on enclosures*

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

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

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

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

Insurance value:

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

How do you want to be represented in the catalogue? A page is the size of this sheet and each artist will have one page.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

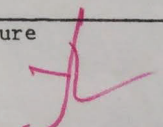
By a statement?

In any other way?

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

.hiss

7-4
Date

as on enclosed ~~art~~ + economics
paper
Signature 

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

LATHAM, JOHN
(Eng)

INFORMATION

cc: Registrar
publications
Circulating
(sent 3 forms)

March 21, 1970

Mr. John Latham
22 Portland Road
London W.11
England

Dear John Latham:

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

Kynaston L. McShine
Associate Curator

P.S. I am naturally thinking of the Art & Culture piece and its related documents. I think it is very important.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

INFORMATION: FILM, Standish Lawder

Yale University

Info / Lawder

June 10, 1970

April 30, 1970

Mr. Standish D. Lawder
147 Armory Street
New Haven, Connecticut 06511

Dear Stan:

Finally I am getting back to you with my official "order" for your two films, Necrology and 11 Horses. I would appreciate very much if you could have two prints Schach made up and sent in as soon as possible. Have your lab bill us direct, if that is easiest, and mark it for my attention.

Best,

The exhibition is going very well and except for my constant fear of meeting deadlines, I really think it will be exciting. The filmmakers have been fantastic and I am particularly excited about this project.

I hope you will be able to make it to the opening on June 30.

Best,

Kynaston L. McShine
Associate Curator

Informally,

Don Lawder

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Yale University
New Haven, Connecticut 06520

Information / Lawder

cc: Reg. ☒
file

DEPARTMENT OF THE HISTORY OF ART

Box 2009, 36 High Street Tel: 436-8853

Dear Kenniston -

April 30, 1970

Mr. Standish D. Lawder
147 Armory Street
New Haven, Connecticut 06511

Dear Stan:

Thanks for getting the film stills from Necrology to me.

I have not set up this section of the catalogue, but I know that I will be using them.

Best,

Kynaston

P.S. I like the greeting "Informationally!" Will use it.

since the image would be illegible if made much smaller. As you like.

Informationally,

Don Lawder

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Yale University *New Haven, Connecticut 06520*

DEPARTMENT OF THE HISTORY OF ART

Box 2009, 56 High Street, Tel.:—203-436:8853

Dear Kenniston -

Here's a still(s) from
Necology. Sorry for this
monster size, but it's all I have
from this film. You may
slice it up if you like - this
might be better than reducing it
since the image would be illegible if
made much smaller. As you like.

Informationally,

Don Lawder

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / Lawder

Name of filmmaker (in full):

Standish D. Lawder

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

Present address and telephone number:

*147 Armory St.
New Haven, Conn. 06511
(203) 562-4648*

Title of film:

NECROLOGY

Date of film:

1969

Running time of film:

14 min.

Please give other credits you want listed in catalogue (name of anyone who collaborated directly in making of the film):

Please circle the appropriate information:

☒ Black and white

☐ Color

☐ Silent

☒ Sound

☐ 8 mm

☐ Super 8

☒ 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.	934.6

Information/Lawder

Name of filmmaker (in full): *Standish D. Lawder*

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

Present address and telephone number:

*147 Armory St.
New Haven, Conn. 06511*

Title of film:

ELEVEN DIFFERENT HORSES

Date of film:

1970

Running time of film: *4 min.*

Please give other credits you want listed in catalogue (name of anyone who collaborated directly in making of the film):

Shot in 1950, the film stars my brother, Douglass, and a horse whose name I've forgotten.

Please circle the appropriate information:

Black and white

☒ Color

Silent

☒ Sound

8 mm

Super 8

☒ 16 mm

PLEASE FILL IN THIS FORM AND RETURN AT YOUR EARLIEST CONVENIENCE

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	MoMA Exhs.	934.6

ccl Registrar
62 Kingsley
File

info / Lawrence

May 22, 1970

Mr. Steve Lawrence
Newspaper
188 Second Avenue
New York, New York

Dear Steve:

Do not forget I need to see the special issue of Newspaper before it is printed. The Museum does demand this and to avoid any embarrassment for either of us I must see the layout or it can even be a legal problem.

Would you want one issue displayed in the galleries? What about the film? Are you still out of town or non-focusing?

Many deadlines etc. upon me and innumerable details so please make life simple.

Peace,

Kynaston L. McShine
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / LAWRENCE, STEPHEN

orig: reg
cb: April
pub
file
reg

22 April 1970

Kynaston,

Here is the information.

The pages Andy brought up friday should be included in the catalog in any order.

I would like to see all four pages printed, but understand the space problems.

I am making a sixteen millimeter film of the museum issue of the newspaper and would like to present this film in place of the fourteen piles idea.

The film will simply be the entire newspaper front to back, full frame, with an occasional arm reaching in to turn the pages (a few seconds pause on each page)

I would like to sell issues in the bookstore, but have decided against giving away any free issues.

I will be out of town Thursday through Monday. It would
(town) night

be good to talk to you on Tuesday. I will have some more information. Thanks. Steve

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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): STEPHEN H LAWRENCE

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

Date of birth (month, day, year): 25 JULY 45

Place of birth: WICHITA FALLS, TEXAS

Present address(es): 188 SECOND AVE NYC

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

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: FALL 68 ON 500 NEWSTANDS IN

One man shows:

Important group shows:

NEW YORK
SAN FRANCISCO
LOS ANGELES

LAWRENCE, STEPHEN
orig: reg
cc: April
pub
file
KM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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

Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

INFORMATION

LAWRENCE, STEVE
(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

June 10, 1970

Mr. Steve Lawrence
c/o NEWSPAPER
188 Second Avenue
New York, New York 10003

Dear Steve:

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.

The exhibition comes on June 30 and I would like to be able to give you thought to your representation both in the show itself and the catalogue. The Museum is asking the impossible and because of printer's schedules we need, and would rejoice in, if the blue and grey forms were returned by April 6 but well, 27 press for catalogue information specifically. It is my attention.

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 you can select some photographs for the catalogue (for about 4 pages not more, and not necessarily one to a page). Do you want to be up on the walls?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Inform/info/Lawrence

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

May 11, 1970

Dear Mr. McShine:

June 10, 1970

Thank you for your letter of May 7, 1970.

The film to which you refer is entitled, Street Part B. It has a running time of 2min. 40sec. (approximately) and sells for \$42.50. Delivery time is about a week and a half.

Mr. Paul Lawrence

c/o Mrs. Lee Lawrence

4617 Degovia Avenue

Woodland Hills, California 91364

I lived on Columbus Street for about a year before I made the lapse of a Sunday on the street. It starts at about 10:00 AM and runs untill sunset. The sound is a boom boom beat which changes mood with the picture. I made the film to show what I find it like to live in the City.

Dear Mr. Lawrence:

Thank you for your letter of June 5. I too am sorry that you were unable to come to New York because I am very interested in seeing your film, STREET PART B.

The exhibition opens on June 30 and I would like to be able to see this film as soon as possible since deadlines are so obviously tight. Therefore, could you send a print to me immediately and you as soon as I have seen it I will get back to you with my decision. Please consign the shipment to our broker, Nehls & O'Connell, 27 Park Place, New York, New York 10007 and mark it to my attention, Department of Painting and Sculpture, The Museum of Modern Art. Further assistance.

Please do rush this. I look forward to seeing your film and from what you say about it, I can almost say with certainty that I will want to include it.

Paul Lawrence

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information/Lawrence

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

May 11, 1970

Dear Mr. McShine:

Thank you for your letter of May 7, 1970.

The film to which you refer is entitled, Street Part B. It has a running time of 2min. 40sec. (approximately) and sells for \$42.50. Delivery time is about a week and a half.

I lived in an apartment on Columbus Street for about a year before I made this film. The film is a time lapse of a Sunday on the street. It starts at about 10:00 AM and runs untill sunset. The sound is a looped drum beat which changes mood with the picture. I made the film to show what I find it like to live in the City.

Discriptions of films are at best poor. If it were possible for me to put in writing what I put into my films I would not need to make films.

I will be in New York, with my films from June 8th to June 16th. If you would like to view them I will be happy to meet with you at your convenience durring this time.

I have filled out the form you inclosed and am returning it with this letter. Please feel free to contact me if I may be of further assistance.

Yours truly,

Paul Lawrence
Paul Lawrence

5/10/70

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Name of filmmaker (in full): Paul Michael Lawrence

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

Paul Lawrence

Present address and telephone number:

1417 Kearny St.
San Francisco, Calif. 94133
397-6143 (Area 415)

Title of film:

Street Part B

Date of film:

Fall 1969

Running time of film: 2 min. 40 sec.

Please give other credits you want listed in catalogue (name of anyone who collaborated directly in making of the film):

Please circle the appropriate information:

☒ Black and white

☐ Color

☐ Silent

☒ Sound

☐ 8 mm

☐ Super 8

☒ 16 mm

PLEASE FILL IN THIS FORM AND RETURN AT YOUR EARLIEST CONVENIENCE

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Information / Lawrence

INFORMATION:MFILM

cc: Reg. ☒
Cintra
file

May 7, 1970

Mr. Paul Lawrence
1417 Kearney
San Francisco, California

Dear Mr. Lawrence:

At this time I am organizing a large exhibition entitled INFORMATION which will take place this summer. I enclose a description of this show.

As you can see, there will be a film section in the exhibition. In talking with the people in the film department here, I have discovered that you have done work which is applicable to this project. In particular, I understand that you have done a film about streets. For this exhibition we will need to have our own prints of the films we will be showing which will remain here at the close of the exhibition. We will be showing the films a lot and consequently they will receive much wear and tear. Please do let me know the cost of a print.

Because I am still not sure of my technical limitations, as well as my financial limitations, and because my catalogue deadline is very soon, I have decided to have a long list of films printed in the catalogue from which will be drawn my final selection for inclusion in the show. Therefore, I was wondering if you could fill in the enclosed forms asking for the necessary details and return it at your earliest convenience. I enclose an envelope for your use. Could you also indicate the price of the print somewhere on the form as well as give a brief description of the film.

I apologize for not getting to you sooner but it is only recently that I have gotten the go-ahead for this project. As soon as I know more, I will be in touch with you again. Please do get back to me soon.

Sincerely yours,

Kynaston L. McShine
Associate Curator

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	MoMA Exhs.	934.6

cc: Reg
April
file

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (last first): **BARRY Le Va**

May 22, 1970

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

Date of birth (month day year): **DEC. 28, 1941**
Place of birth: **100 East 25th Street
Minneapolis, Minnesota**

Address: **25th St.**

Dear Barry Le Va:

Thank you for getting your work to me. I am glad to have it because I have begun work on the installation plans.

For insurance reasons, I am enclosing a loan agreement form. I should appreciate your completing, signing and returning the green form at your earliest convenience. The white copy is for your own records.

The show is taking shape and I think it will be exciting and controversial. I hope that you will be able to see it, or better yet, come to the opening. Your invitation will be arriving soon, and I enclose a complimentary pass to the Museum for your use.

Once again, many thanks for your cooperation,

Sincerely yours,

When did you first begin work as an artist?

If your work is related to experience (exhibitions, education, travel, etc.) that you feel are important, please explain.
Kynaston L. McShine
Associate Curator

Place and date work first publicly shown:

One day shown:

**1967 MINNEAPOLIS INSTITUTE
OF ARTS.**

**WISCONSIN STATE UNIV. AT
MENDOTA, WIS.**

**OHIO STATE UNIVERSITY, Columbus
GALLERY RICKS, COLUMBUS, OHIO**

Important group shown:

**NEW YORK, PROCESSION &
MATERIALS**

BRITNEY MUSEUM

657087

SEATTLE ART MUSEUM

955000

VANCOUVER ART GAL. LAB.

ART IN THE MUSEUM

ART IN THE MUSEUM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information/LE VA, BARRY

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

ARTIST'S BIOGRAPHY

Name (in full): **BARRY Le Va**

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

Date of birth (month, day, year): **DEC. 28, 1941**Place of birth: **LONG BEACH, CALIF.**Present address(es): **200 E. 25th ST.
Mpls. MINNESOTA.**Citizenship (and date of naturalization, if appropriate): **U.S. A**Places and dates of former permanent residences: **LOS ANGELES - 1963-1968**

Study (places and dates):

**LONG BEACH STATE COLLEGE - '61-'63
LOS ANGELES ART CENTER SCHOOL - '64
OTIS ART INST. LOS ANGELES '64-'67**

Travel (places and dates):

Prizes, grants, etc.:

**NEW TALENT GRANT - GIVEN BY LOS ANGELES
1968 COUNTY MUSEUM**

When did you first begin work as an artist?

1966

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: **MY STUDIO - 1966**

One man shows:

**1969 - MINNEAPOLIS INSTITUTE
OF ARTS.
WISCONSIN STATE UNIV. AT
MENDOTA.
OHIO STATE UNIVERSITY, COLUMBUS
GALERIE RICKE, COLOGNE, GER.**

Important group shows:

**ANTI-ILLUSION. PROCEDURE &
MATERIALS
WHITNEY MUSEUM****"5570BT"
SEATTLE ART MUSEUM****'955000'
VANCOUVER ART GAL. CAN.****'ART IN THE MIND'
ALIEN ART MUSEUM - OBERLIN, OHIO**

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

~~Written, published and unpublished:~~

~~SOUND~~ TAPES RECORDERS
SOUND

Bibliography (include documentary films and TV tapes):

MARCH-1968 - SOME LOS ANGELES ARTISTS
ARTFORUM, EUGEN DANIELI
MARCH-1968 - GALLERY WITHOUT WALLS
ART IN AMER. BARBARA ROSE
NOV. 1968 - BARRY LEVA
ARTFORUM - JANE LIVINGSTONE
April 1969 - NOTES ON SCULPT.
ARTFORUM - ROBERT MORRIS
MAY 1969 - POLITICS ON ART
ARTFORUM - BARBARA ROSE
SEPT. 1969. BARRY LEVA
ART NEWS, - LARRY ROSING

DESIGN QUARTERLY 74/75 - PROCESS & IMAGINATION
CHRISTOPHER FINCH

Date

April 2, 1970

Signature

Barry E. Leva

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	MoMA Exhs.	934.6

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.

will send above
information at later date

LE VA, BARRY
orig: Reg
cc: April
Pub
file
K51

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

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?

Sheet enclosed
for Catalogue.

In any other way?

April 2, 1970
Date

Barry E. Lella
Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lewitt
Alan Williams notes
and others

Information / Lewitt

get Bob Fosdick
is 4th

same wall surface -
corridor
paint dead white

to start on June 15th
for 4 days.

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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 Drawing, 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

Sam LeWitt

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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 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

SoL Lema
Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PROPOSAL FOR WALL DRAWING, INFORMATION SHOW

Within four adjacent squares,
each 4' by 4',
four draftsmen will be employed
at \$4.00/hour
for four hours a day
and for four days to draw straight lines
4 inches long
using four different colored pencils;
9H black, red, yellow and blue.
Each draftsmen will use the same color throughout the
the four day period,
working on a different square each day.

Sol LeWitt

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	MoMA Exhs.	934.6

a
INFORMATION

~~KME~~ LEWITT, SOL
(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

Mr. Sol Lewitt
117 Hester Street
New York, New York

Dear Sol:

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. This is a very general letter. Could you do a wall drawing based on different time lengths or do you have another idea? Let me know.

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INFORMATION-film

Information/

LEVINE, Les
cc; Registrar
K. McShine
April
circulating

August 6, 1970

Mr. Les Levine
119 Bowery Street
New York, New York 10002

Dear Mr. Levine:

On behalf of Mr. Kynaston McShine, who is at the moment away on a short vacation, I am writing to you about your films which we have here in the office. As you know, we are using the LES LEVINE MOVIE -- we bought our own print. Therefore we can return the four films you brought in any time. We can either have them delivered by messenger or you can pick them up sometime when you are in the vicinity. Please do let us know what you prefer.

Looking forward to hearing from you soon,

Sincerely yours,

Cintra Lofting
Curatorial Assistant

These films are taped together in a bundle and on the shelf in the back of Jane's office. They are temporarily insured so notify Nancy Sage when they go out.

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Information / Lippard

Lippard

cc:

Reg ✓
April
Pub
fileA₁B₂S₁₉E₅N₁₄T₂₀E₅E₅ I₉N₁₄F₆O₁₅R₁₈M₁₃A₁T₂₀I₉O₁₅N₁₄A₁N₁₄D₄ O₁₅R₁₈ C₃R₁₈I₉T₂₀I₉C₃I₉S₁₉M₁₃ *

ABSENCE: 1) withdrawal, nonexistence, nonresidence, nonpresence, nonattendance, disappearance, dispersion. 2) emptiness, void, vacuum, vacuity, vacancy, depletion, exhaustion, exemption, blank, clean slate, tabula rasa. 3) absentee, truant. 4) nobody, no body, nobody present, nobody on earth, not a soul, nary a soul, nobody under the sun, nary one, no one, no man, never a one.

Be absent, absent oneself, go away, stay away, keep away, keep out of the way, slip away, slip off, slip out, hold aloof, vacate.

Colloq hooky, cut, not show up, not show, French Leave, Spanish

Pox, make oneself scarce. Slang, go A.W.O.L., jump, skip.

1) absent, away, missing, missing in action, lost, wanting, omitted, nowhere to be found, out of sight, gone, lacking, away from home.

Absent Without Official Leave, abroad, overseas, overlooked, over-
seen, on vacation. Colloq. minus. 2) empty, vacant, void, vacuous,

untenanted, unoccupied, uninhabited, uninhibited, tenantless, deserted, abandoned, devoid, forsaken, bare, hollow, blank, clear,

dry, free from, drained. Colloq. Godforsaken.

Nowhere, elsewhere, neither here nor there, somewhere else, not here. Dial. nowheres.

Without, wanting, lacking, less minus, sans.

SEE ALSO PRESENCE

*

Games are situations contrived to permit simultaneous participation of many people in some significant pattern of their own corporate lives.

1311819811212 13312218114

*The following instructions were sent to Kynaston McShine in lieu of an Index to the INFORMATION catalogue, for which the necessary information did not arrive in time. When I realized it would not, I decided to substitute some absentee information arrived at by chance. I opened a paperback edition of Roget's Thesaurus to ABSENCE, hoping to get some ideas. The book had been given to me, second-hand, by a friend in December 1969; I had not opened it until this point (Wednesday, April 15, 1970, 3:30 PM, in Carboneras, Spain). When I did so, I found not only the entry below (now cut and revised) but two red tickets, unused, inscribed as follows: Museum of Modern Art, FILM RESERVATION Wednesday Afternoon 3:00 PM Showing NOT FOR SALE Keller Printing Co. New York; the numbers on them were 296160 and 296159. These tickets determined the initial framework for the following situation text. Quotations from and debts or references to the works of the following persons are included in it it: Art Workers Coalition, Gaston Bachelard, Robert Barry, Frederick Barthelme, D.E. Berlyne, Mel Bochner, John Cage, Marcel Duchamp, Dan Graham, Latvian Greene, Douglas Huebler, William James, On Kawara, Joseph Kosuth, R.D. Laing, Sol LeWitt, Marshall McLuhan, Ad Rainhardt, Saint-Beuve. L.R.L.

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PART I.

A. For each artist in the exhibition whose name begins with a vowel, proceed as follows: go to the Museum of Modern Art Library and look under the artist's name in the general card catalogue. From the first book or article entered under his last name (whether or not it is his own name), transcribe the 24th sentence ($2+9+6+1+6+0=24$). If there is nothing under that name, take the first name occurring in the catalogue that begins the same way and has the most beginning letters in common with the artist's name (e.g. for Barthelme: Barthelm, Barthel, Barthe, Barth, Bart, Bar, Ba, B, in that order).

For each artist in the exhibition whose name begins with a consonant, follow the same procedure taking the 32nd sentence ($2+9+6+1+5+9=32$) of the first book or article occurring in the most recent full volume of the Art Index. If in any case there is no text, or no 24th or 32nd sentence, reproduce in its place the 8th picture or the picture on page 8 or the picture 1/8 of the way through the reference ($8=\text{common denominator of } 24/32$).

B. Make an alphabetical list of these artists, each name followed by the quotation arrived at above, with full bibliographical source in parentheses after it (i.e. author, title of book, publisher, place published, date, page no.; or, in the case of an article: author, title, magazine, vol. no., date, page no.) Insert the completed list here:

etc.

*

PART II.

A. If it is true that the artist possesses the means of anticipating and avoiding the consequences of technological trauma, what then are we to think of the world and bureaucracy of 'art appreciation'? Would it not seem suddenly

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lippard - 3

to be a conspiracy to make the artist a frill, a fribble, or a Milltown?

13312218114 171914

...The logic of the photograph is neither verbal nor syntactical, a condition which renders literary culture quite helpless to cope with the photograph....For most people, their own ego image seems to have been typographically conditioned, so that the electric age with its return to inclusive experience threatens their idea of self.

9294

For art as either action or idea, memory, or the absorption of some referent to an art work or an art idea into the observer's consciousness, is instrumental. By memory, I mean less the retentive faculty, the fact-storage faculty, than the associative faculty. From the arts we are learning to make connections, jumps, through cues and clues that come to us in fragments.

1212022114 71855145

It is not so much for you, my friend, who never saw this place, and had you visited it, could not now feel the impressions and colors I feel, that I have gone over it in such detail, for which I must excuse myself. Nor should you try to see it as a result of what I have said; let the image float inside you; pass lightly; the slightest idea of it will suffice for you.

19191420-2521225

A good third of our psychic life consists in these rapid premonitory perspective views of schemes of thought not yet articulate.

23912129113 10113519

Philosophy makes us ripen quickly, and crystallizes us in a state of maturity. How, then, without 'dephilosophizing' ourselves, may we hope to experience new images, shocks which are always the phenomena of youthful being?

7119201514 21385121184

Fragmentation can be a highly effective artistic or critical approach to much

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Lippard - 4

new art. It is closer to direct communication than the traditionally unified or literary approach, in which all sorts of superfluous transitional materials are introduced. Interpretation, analysis, anecdote, judgement, tend to clog the processes of mental or physiological reaction with irrelevant information, rather than allowing a direct response to the basic information.

71855145, 1516. 3920

We think we want creative children, but what do we want them to create?

18.4. 1219147

No one will take No for an answer.

14 1159148118420

Chance brings us closer to nature in her manner of operation.

1015814 3175

It is, in fact, quite possible that before the next one hundred years are up our thought processes will have led to our extinction, in a way that would be quite impossible for lower animals that are incapable of thinking.

4.5. 25181225145

B. Provide errata sheets in the exhibition space where visitors can correct any inaccurate information, spelling, etc. in the material on view or in the catalogue. Edit out facetious comments and publish as a review of the exhibition in an art magazine.

*

Emile Durkheim long ago expressed the idea that the specialized task always escaped the action of the social conscience.

13312218114 171914

PART. III.

A. Match the name of each artist in the exhibition who is or will be in New York or environs with that of a Trustee of the Museum of Modern Art whose last name begins with the same letter (use procedure similar to that in Part I/A, going to the next letter in the alphabet if still incomplete); ask each trustee to spend at least 8 hours talking to that artist about art, artists' rights,

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Lippard - 5

the relationship of the museum to society at large, or any other subject agreed upon by the two of them. This should be executed within 6 months of the opening of the exhibition and can be applied to foreign artists if individual travel plans are known far enough in advance.

B. On the first afternoon after the opening of the exhibition (preferably a Wednesday) that this is statistically possible, give the holders of film tickets numbered 296160 and 296159 lifetime free-admission passes to the Museum (valid any day of the week). If the holder is Black, Puerto Rican, Female, or a working artist without a gallery affiliation, give him/her in addition a free xerox copy of any piece or pieces in the INFORMATION exhibition utilizing Roget's Thesaurus; if there aren't any, or if the artist refuses, give a free copy of the catalogue of the Museum's permanent collection.

C. Show no films glorifying war.

Ask the American artists in the exhibition to join those willing on the Museum staff in compiling and signing a letter that states the necessity to go A.W.O.L. from the unconstitutional war in Vietnam; send it to 592,519 (296160+296159) men at armed forces bases in each state of the USA. (If this is impossible, to 56 major newspapers.)

D. Purchase one work by those artists in the exhibition whose names appear first, second, fifth, sixth, ninth, nineteenth and sixtieth (if it goes that far) in the alphabetical list of exhibitors; donate one each to seven (or six) independent museums all over the world which are located in low-income areas, outside of major cities.

E. Xerox and publish as an insert to the catalogue of the INFORMATION exhibition, all available information on any extant proposed reforms concerning artists' rights, such as rental fees, contracts, profit-sharing, artists' control over works sold, shown, etc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

cc: Reg ✓
April
file

Information / Long

Info / Long

JUN - 5 1970

Global Telegram

Global Telegram

NNNN

ZCZC RGB0420 RMX5285 UWS885 BDD682 TBD014

URRG HL GBB0 021

ALNMOUTH ALNWICK 21 4 0955

LT

MR MCSHINE MUSEUM OF MODERN ART 11

WEST 53 STREET

NEWYORK10019

WILL TAKE PART PLEASE AWAIT MY INFORMATION

RICHARD LONG

COL 11 53 NEWYORK10019

Reply via RCA: call 363-4141

Reply via RCA: call 363-4141

Reply via

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	MoMA Exhs.	934.6

cc: Reg ✓
April
file

Information/Long

The Museum of Modern Art

125 West 53 Street, New York, N.Y. 10019 Tel. (212) 869-2400

12123471122

June 11, 1970

Mr. Richard Long
129 a Hotwell Road
Bristol 8
England

Dear Richard Long,

Since it was impossible to get hold of you I did have to go ahead with the catalogue layout. Both the book and the exhibition are very "open-ended" and informal. I took the liberty of using four photographs:

- 1) Radcliff Bay, Somerset
- 2) Sculpture on soda with flamingos feeding in background (African)
- 3) County Cork, Ireland
- 4) Bowling Green, Battery Park, New York

They have been laid out with great care and I honestly hope that you will like it. Quite often I have even reproduced pages from other catalogues.

Unfortunately, it is now too late to change this as I am doing the "impossible" which is the catalog which will be here in time for the exhibition, June 30.

I am looking forward to the information of the piece done in England for the show. Please send it as soon as possible so that we can install at least by June 22.

We are also showing the "Land Art" film.

With best wishes 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.	934.6

Info / LONG, RICHARD
orig: Reg
129A Hotwell Rd cc. AB
Bristol & England file
June 8. Kof

RICHARD
orig: Reg
cc. Appl
file
Kof

Dear Mr. McShine,

Thank you for your two letters. I have been away from Bristol and have just got round to answering them.

I regret that the layout of my catalogue page has already been undertaken without my knowledge or consent. I would appreciate it if you could inform me of its contents by return, and whether it is not too late to supply my own with regard to the work I am sending you. (e.g. is it a loose leaf catalogue?)

For the show I am sending you information of a piece to be done in England around mid-June and I will

Name (in full):

If your profession:

Date of birth (month and year):

Place of birth:

Present address:

Citizenship (and previous):

Places and dates of study:

Study (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:

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send you the work about this
sculpture straight after.
Installation on a wall should be
easy.

Thank you,

Richard Long

RICHARD
ig: Reg
cc: April
file
Kof

Name (in full):

If your professional

Date of birth (month

Place of birth:

Present address(es)

Citizenship (and date

Places and dates of

Study (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:

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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): RICHARD LONG

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

Date of birth (month, day, year): 2-6-45

Place of birth: ENGLAND

Present address(es): 129A HOTWELL ROAD BRISTOL 8 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:

LONG, RICHARD
orig: Reg
Ec. April
file
Koy

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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

June 8 1970

Signature

Richard Long

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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?

*information about a sculpture in England,
Summer 1970.*

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

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.

*LONG, RICHARD
orig: Reg
cc: Copul
file
K17*

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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?

Date

Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

DWAN GALLERY 29 West 57 Street, New York, New York 10019

RICHARD LONG BIOGRAPHY

Information Long orig. items & OK Rep. File Pub

Born:	Bristol, England	1945
Education:	St.Martin's School of Art	1966-68
One-Man Shows:	Middlesex, England Oxfordshire, England Buckinghamshire, England Bedfordshire, England Northamptonshire, England Leicestershire, England Cambridgeshire, England Suffolk, England Essex, England Konrad Fischer Gallery, Dusseldorf, Germany John Gibson Gallery, New York Konrad Fischer Gallery, Dusseldorf, Germany	1968 1969

DWAN GALLERY 29 West 57 Street, New York, New York 10019

RICHARD LONG BIOGRAPHY (cont.)

Group Exhibitions:	Bethnal Green Institute, London	1967
	Gallerie Loehr, Frankfurt	1967
	Young Contemporaries, London	1968
	Amalfi, Italy	1968
	EARTH ART, The White Art Museum, Cornell University, Ithaca, New York	1969
	T.V. Film, 'Land Art', Fernsehgalerie Gerry Schum, Berlin	1969
	Number 7, Paula Cooper Gallery, New York	1969
	Seth Seiglaub, July, August, September	1969
	OP LOSSE SCHROEVEN, Stedelijk, Amsterdam	1969
	WHEN ATTITUDES BECOME FORM, Kunsthaller, Bern, Switzerland	1969
	LONG BEACH ISLAND, New Jersey, group exhibition with Mike Heizer, Sol Lewitt, Robert Smithson	1969

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LONG, Richard

(Eng)

INFORMATION

cc: Registrar
Publications
Circulating
(sent 3 forms)

Richard, Los Angeles, California 90036

Telephone 937-4250

September 9, 1970

March 21, 1970

Mr. Richard Long
51 Fournier Street
London E.1 of Modern Art
England 53rd Street
New York, New York 10019
Dear Richard Long:

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,

Director

Sincerely yours,

cc: Maurice Tuchman

Kynaston L. McShine
Associate Curator

P.S. Can we have "Kilimanjaro"? Dartmoor? - What about film on the walk, December 1968, 10 mile line in S.W. England? Saw your piece in Krefeld -- terrific. Do you want to do something in our garden?

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WSL, KMcS, Registrar
e: INFORMATION

Information/Los Angeles Co.
Mus.

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

Office of the Director

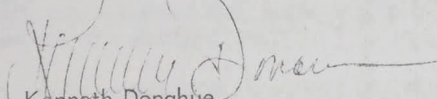
September 9, 1970

Mr. Wilder Green
Director, Exhibition Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Green:

I am very grateful to you for offering us the opportunity of showing INFORMATION at the Los Angeles County Museum of Art. Unfortunately, our exhibition schedule for 1970-1971 is so completely filled that I don't see how we shall be able to accept your offer. I am, however, turning the material you sent me over to Maurice Tuchman, our Curator of Modern Art. If he should have any suggestions concerning other places in California where the exhibition might be presented, I am sure he will telephone you.

Yours most sincerely,


Kenneth Donahue
Director

cc: Maurice Tuchman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.6

Information / Los Angeles -
County Mus.

Page 2
September 3, 1970

bcc: Kynaston McShine
Registrar
INFORMATION
green

Until we have determined the extent of interest in the show, we cannot quote September 3, 1970. We expect the range would be somewhere between \$5,500 - \$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 addi-

Mr. Kenneth Donahue, Director
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036
matter which would be clarified after we have heard
would plan to ask the artists included to permit
us to keep their work for an additional year. The exhibition would therefore be
Dear Mr. Donahue: ending late this year until late 1971.

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.	934.6

Page 2

September 3, 1970

March 21, 1970

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

Enclosures: INFORMATION Catalogue
3 Installation Photographs
Press Release
10 Clippings

Respectfully yours,
Jonathan L. Munn
Associate Curator

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LUNDEN
~~LONDON~~, Duane
(Canada)

INFORMATION

cc: Registrar
Publications
Circulating
(sent 3 forms)

March 21, 1970

Lunden
Mr. Duane London
c/o Nova Scotia School of Art
Coburg Road
Halifax, Nova Scotia
Canada

c/o New Media Bulletin

Dear Duane London:

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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	MoMA Exhs.	934.6

info / Kosuth

The Museum of Modern Art

To

Kynaston McShine

From

Nancy Sage

Date

Re June 9, 1970

KOSUTH Insurance Values

For your information I question the insurance value of \$3,000 for each of the p 4 photographic blow-ups of dictionary definitions. The total insurance comes to \$15,000, which includes \$3,000. for the chair piece.

P E A C E

Sorry to bother you with this minor detail and thanking you in advance,

Sincerely yours,

Cintra Lofting
Curatorial Assistant

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Information on Kawara

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK, N.Y. 10019

TRANSPORTATION ORDER

L 3305

MEMORANDUM TO RECEIVING AND SHIPPING ROOM

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR
RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN
BELOW AND RETURN TO THE REGISTRAR.

July 31, 1970

DATE RECEIVED
OR SHIPPED

Mr. On Kawara
340 East 13th Street
New York, New York 10003

Dear Mr. Kawara:

On behalf of Mr. Kynaston McShine, who is away on vacation at this time,
I am writing to you about the loan agreement form you signed and return
to us.

Our Registrar's office needs to have the individual values for each work,
I Met, I Got Up and Confirmation Series, itemized. You put one value for
\$5000 on the loan form and we assume that this is for all three. Could you
please just drop a note, addressed to Mr. McShine, giving the individual
values.

Sorry to bother you with this minor detail and thanking you in advance,

Sincerely yours,

Cintra Lofting
Curatorial Assistant

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	MoMA Exhs.	934.6

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK, N. Y. 10019

Information / Lebron
TRANSPORTATION ORDER L 3305

DATE Aug. 7, 1970

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

James Lebron 11311

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR
RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN
BELOW AND RETURN TO THE REGISTRAR.

57-19 32nd Avenue

Woodside, L.I., New York

DATE RECEIVED
OR SHIPPED

Dismantling, folding and returning the following painting
from the Museum to Mr. Robert C. Scull's storage at Ehn
Brothers' warehouse. The dismantling to be done between
9 a.m. and 1 p.m. on Monday Aug. 10, 1970.

107 1/2 ST. Warehouse

70.500 de Maria: THE COLOR MEN CHOOSE WHEN THEY ATTACK
THE EARTH, oil on canvas with metal plaque

PURPOSE Early return to lender.

ORDERED BY RP 600-620-151
p

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	MoMA Exhs.	934.6

PROPERTY SERVICE
SPECIAL ORDERS

Lebron Bros., Inc. Information / *hebron*

57-19 32nd AVENUE • WOODSIDE, N.Y. 11377

cc: Accounts Payable
Mr. McShine
Mr. Vance ✓
The Museum of Modern Art
11 West 53 St.
New York, N.Y.

July 9, 1970

Mr. James LeBron
Lebron Brothers, Inc.
57-19 32nd Avenue
Woodside, N.Y. 11377

DATE July 3, 1970

QUANTITY	DESCRIPTION	
	June 18, 1970 Provided Van and two men, picked up Plaque from Mr. Scull's Home. Went to Dawn Gallery c/o Hague Ware- Dear Jim: and picked up one rolled Painting with its stretcher. Delivered to the Museum.	\$30.00
	To confirm your conversation with Nancy Sage, the Museum will pay \$130 of your charges on Transportation Order #L 2490. You will re-bill the other \$88 (for cutting down and re-stretching the work) to the Sculls. A copy of the bill, marked to show the distribution of charges, is attached. Stretcher picked up and brought to shop to be repaired.	75.00
	Yours sincerely, June 19, 1970 Stretcher dismantled cut down, refitted and reassembled.	38.00
	Delivered stretcher and equipment to the Museum. Set up horses, assembled stretcher, Painting unrolled and stretched. Edges taped as requested. Installed Plaque as requested.	50.00
	Paid to restorer for installing Bolts on Plaque.	25.00
		\$218.00 \$130 to be paid by the Museum.

\$88 to be
billed to the
Sculls.

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	MoMA Exhs.	934.6

DELIVERY SERVICE
SPECIAL ORDERS

Phone 274-0532

Lebron Bros., Inc.

57-19 32nd AVENUE • WOODSIDE, N.Y. 11377

The Museum Of Modern Art
11 West 53 St.
New York, N.Y.

DATE July 3, 1970

QUANTITY	DESCRIPTION		
	<p>June 18, 1970 <i>T.O. # L 2490</i> Provided Van and two men, picked up Plaque from Mr. Scull's Home. Went to Dawn Gallery c/o Hague Warehouse and picked up one rolled Painting with its stretcher. Delivered to the Museum.</p> <p>Three men delivered equipment. Set up horses, assembled stretcher, unrolled Painting, and attempted to stretch. Painting could not be stretched. Stretcher was too large. Painting unstretched and rerolled. Stretcher picked up and brought to shop to be repaired.</p>	<p>\$30.00</p> <p>75.00</p>	
	<p>June 19, 1970 Stretcher dismantled cut down, refitted and reassembled.</p> <p>Delivered stretcher and equipment to the Museum. Set up horses, assembled stretcher, Painting unrolled and stretched. Edges taped as requested. Installed Plaque as requested.</p>	<p>38.00</p> <p>50.00</p>	<p>\$88 to be billed to the Sculls.</p>
	Paid to restorer for installing Bolts on Plaque.	25.00	<p>\$218.00 \$130 to be paid by the Museum.</p>

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	MoMA Exhs.	934.6

ERY SERVICE
AL ORDERS

Lebron Bros., Inc.

Phone 274-0532

Information / Lebron

57-19 32nd AVENUE • WOODSIDE, N.Y. 11377

The Museum Of Modern Art
11 West 53 St.
New York, N.Y.

DATE July 3, 1970

ENTITY	DESCRIPTION		
	<p>June 18, 1970 <i>T.O. # L 2490</i> Provided Van and two men, picked up Plaque from Mr. Scull's Home. Went to Dawn Gallery c/o Mague Warehouse and picked up one rolled Painting with its stretcher. Delivered to the Museum.</p>	\$30.00	
	<p>Three men delivered equipment. Set up horses, assembled stretcher, unrolled Painting, and attempted to stretch. Painting could not be stretched. Stretcher was too large. Painting unstretched and rerolled. Stretcher picked up and brought to shop to be repaired.</p>	75.00	
	<p>June 19, 1970 Stretcher dismantled cut down, refitted and reassembled.</p>	38.00	to be billed to the Sculls; \$88. \$218.00 \$130 to be payed by the Museum
	<p>Delivered stretcher and equipment to the Museum. Set up horses, assembled stretcher, Painting unrolled and stretched. Edges taped as requested. Installed Plaque as requested.</p>	50.00	
	<p>Paid to restorer for installing Bolts on Plaque.</p>	25.00	

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Information/Lebron

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK, N.Y. 10019

TRANSPORTATION ORDER L 2490

DATE June 16, 1970

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

Mr. Jim Lebron

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR
RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN
BELOW AND RETURN TO THE REGISTRAR.

57-19 32nd Avenue

Hoodside, Long Island, New York 11337

DATE RECEIVED
OR SHIPPED

On Thursday, June 18, please pick up at Dean Gallery storage a rolled
painting: THE COLOR MEN CHOOSE WHEN THEY ATTACK THE EARTH by Walter de
Maria (owner, Mr. and Mrs. Robert C. Scull), 20" long and 1 metal plaque
and directions from Mr. Scull.

DELIVER TO: Museum of Modern Art, 20 West 54 St., (Attn.: Bill Farnie,
Nancy Sage) Painting is to be stretched in East Gallery (gallery with
blue ceiling) and metal plaque inserted. Painting to remain in gallery,
protected with plicofila.

REC

*est
4/00
6-18-70*

PURPOSE for Information Exhibition

ORDERED BY