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	MoMA Exhs.	934.8

Information/Oiticica

Rio de Janeiro, April 27th 1970

Dear McShine,

I am sending here the new plans; I hope you dig them; this is a development of the "nests" idea and the Sussex University experiment; it is of easy construction as you can see by the plans, but with lots of details; I propose to get people who can improvise ideas on the main total thing: about materials, nesting elements, etc.; this acts really as a synthesis of my work during these past 10 years; it is the complete transformation of the object-environment into the exploration of leisure-behavior #structures.

1) I am sending the catalogue text and the photo that should be printed on the whole of the catalogue page; the text will be printed over it, in white types.

2) also the papers with answered questions; do you have the Whitechapel catalogue ? if not ask Rubens Gerchman for it; I am expecting to receive the copies I have (50) but my baggage hasn't arrived yet from London.

3) I am proposing on one of the formulas, for you to get hold of the BBC film made on the opening of that show last year; it is great if you could do it (see day and details in the formulas.)

4) I am able to go on the last two weeks of June; the filming (shooting) will be on July, so please send me the answer if that's ok; that means I will be able to be there to take care of the putting on of the plan; I hope we will be able to do it with the Museum staff (carpenters, etc.)

I am glad you didn't want the film, and I am sure I'll be much more what my work has been with this built leisure-structure.

I hope the delay is not too much; but I simply couldn't rush more than I did; now I am rushing also on the things here, so I can go on June.

Please acknowledge as soon as you receive these things; I am very worried with post office delays and losses. Ok ?

Looking forward to hearing from you as soon as possible.

My best wishes,

Yours

Hélio Oiticica

PS : I am sending later this week some photos of the Sussex experiment, so you can have an idea; it worked out fantastically there ; the photos are being made(copies).

HO

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Info / Oiticica

June 8, 1970

Mr. Helio Oiticica
R. Eng. Alfredo Duarte 391
ZC 20
Rio de Janeiro, Brazil

Dear Helio:

I hope by now you have received my cable saying that there is a roundtrip excursion (open) ticket waiting for you at the Varig Office. If you haven't, I am sure the people at Varig have contacted to you.

I have finally figured out the film business and have wired all the filmmakers to get their material to you. But just to be safe, I will list it all below:

One print of VER OUVIR - Antonio Carlos Fontoura
AV.Visconde de Piraja 233 C-02
Ipanema, Rio de Janeiro GB
Brazil

Two prints of APOCALIPOPTESE - Raimundo Amado
Travessa Santa Leocadia
60/Apt. 104
Copacabana
Rio de Janeiro, Brazil

Two ppints of ARTE PUBLICA - Paulo Roberto Martins
Av. Atlantica 2736
Apt. 1202
Rio de Janeiro, Brazil

I list the addresses I sent the cables to in case any of them are wrong; if they happen to be (or should Fontoura be on location) could you please relay my order for the prints. I had written Fontoura asking to see if there was any possible way we could cut down on the expense of VER OUVIR but received no reply. I do want it though so please do bring it even if he is not able to reduce the price.

Barrio also mentioned in a letter that he had done two 16 mm films but gave me no information on them. I wrote and asked him about them and what they would cost but again have received no answer. I am running out of funds for this project so I don't want to get involved if they are too expensive. I am just sending off another letter today to him telling him to get in touch with you about this.

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 June 8, 1970

I hope you have no problems with U.S. Customs. You will have to assure them that there is no sex, "exposing" of various bits of anatomy that, according to them, should be covered etc. Do everything in your power to get them through without having to have them inspected just because this takes such a long time.

Do keep track of the overweight charges which we will reimburse you for when you get here. I really appreciate all of this especially since the mails make me so nervous and I must have this material.

Also, if there are any good new records you think I should have, please do bring them.

Looking forward to your arrival and good luck and many thanks,

Sincerely,

Kynaston L. McShine
Associate Curator

P.S. I do not have the BBC film on you. Wherever possible, I am trying to avoid the purely "educational" or "documentation" type film.

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 June 8, 1970

I hope you have no problems with U.S. Customs. You will have to assure them that there is no sex, "exposing" of various bits of anatomy that, according to them, should be covered etc. Do everything in your power to get them through without having to have them inspected just because this takes such a long time.

Do keep track of the overweight charges which we will reimburse you for when you get here. I really appreciate all of this especially since the mails make me so nervous and I must have this material.

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Looking forward to your arrival and good luck and many thanks,

Sincerely,

Kynaston L. McShine
Associate Curator

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Information/Oiticica

CC: Reg
April
file
cintra
Dick Palmer

May 18, 1970

Mr. Helio Oiticica
R. Eng. Alfredo Duarte 391
ZC 20
Rio de Janeiro, Brazil

Dear Helio:

I am writing to ask that you be kind enough to assist with some Brazilian problems. The mail from South America seems to take a pecularliarly long time to get up here and since you will be coming in good time,,I was wondering if you would be willing to bring some material up with you. Needless to say, if there are any overweight charges involved we can make some arrangement when you get here.

One of the big concerns is the films I am hoping to be able to get. They are Raymundo Amado's GUERRA E PAZ, Paulo Martin's ARTE PUBLICA, and Antonio Carlos Fontoura's VER OUVRIR. (Please see enclosed letter). No final decision has been made on whether I will be able to include any or all of these films because, unfortunately, a big consideration is the budget. If the films are too expensive, I will not be able to have them. I must have my own print of every film that will be in the show since I plan to show them a lot and they will be fairly worn by the end. In other words, I might like you to bring these with you.

Also, I still need material from two artists, Barrio and Meirelles. Already I am beginning to work on the installation plans and I must have all the exhibition material here as soon as possible to know exactly what I am working with visually. Do let mw know if there are any problems. Any help you can provide will be deeply appreciated.

As far as your project is concerned, construction will begin the first week of June and will take about one week to complete. Some modifications (eg. railings on second level roofs) may have to be made to insure the public safety. We will probably construct it out of wood, but are also investigating the possibilites of tubular metal and wood construction.

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We will be sending you the airline ticket very soon and will provide the per diem on your arrival.

With best wishes,

Sincerely yours,

Nynaston L. McShine
Associate Curator

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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?

I am sending a plan for the construction of the "Barracão Experiment 2" that consists on the building of leisure sites, related to some former experiments made with "nests" and Barracão Exp. 1 in Sussex University.

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

SEE PLAN : drawings and explanation of how it should be constructed and used.

You can say it is a "leisure proposition" using different sort of materials which are important not as such (the quality of the material) but in the way it can be used during the exhibition's permanence.

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

SEE PLAN : drawings and explanations.

Definitely I can say here that this room I am occupying should be transformed (according to plans) in a leisure place; there should be a specific way of approaching it. If anything missing on plans please notify me.

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.

NO

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

I am sending a statement and probably images related to it. I will make a fac-simile of how the page should come out; ok? this size and all.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

April 21, 1970
Date

Signature

HELIO OITICICA

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Information / Oiticica
orig Reg
cc AK
Pub
File
Kmcs

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): HELIO OITICICA

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

Date of birth (month, day, year): JULY 26, 1937

Place of birth: RIO DE JANEIRO

Present address(es):
RUA ENGENHEIRO ALFREDO DUARTE 391 - ZC 20 - RIO DE JANEIRO, BRAZIL

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

Places and dates of former permanent residences:

Study (places and dates):
Museum of Modern Art of Rio, with Ivan Serpa : 1954/56

Prizes, grants, etc.:

Travel (places and dates):
London : Dec. 68/April 69; Paris : May 69 London : June 69; Los Angeles : July 69 New York : July 69; London : Aug./Sept. 69; University of Sussex, Brighton :Oct./Dec. 69 ; Rio de Janeiro : Jan. 70.

When did you first begin work as an artist?
since my beginning in 1954

If your work is related to experiences (in background, education, travel, etc.) that you feel are important to its documentation, please explain.
The important thing was the immediate contact with avant-garde Rio groups : Frente, in 1955/57 and Neoconcrete 1959/61; plus the São Paulo Concrete Group general influences.

Place and date work first publicly shown:
Museum of Modern Art of Rio, July 1955, Grupo Frente Exhibition.

One man shows:
RIO DE JANEIRO : Galeria G4, Environmental Manifestation 1, June/Aug. 1966
LONDON : Whitechapel Gallery Experiment, Febr./April 1969 .

Important group shows:
RIO DE JANEIRO : Neoconcrete Group ,1960
Opinião 65 : Rios MAM ; Opinião 66,MAM; New Objectivity, Rio's MAM; outdoors group manifestations, with public participation : Collective Parangolé, July 65, May 67 and Apocalipopotesis Aug.68, all in the Aterro Park in Rio.
LONDON: Signals Gallery group shows,66.

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	MoMA Exhs.	934.8

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

Painting till 1959, when the limits of canvas became monochromic and I jumped to the 3D space; the first environmental structures were then directly linked to color(-painting); various media have been used in my works since then.

Have you worked in fields other than the visual arts?

I write; poems, lyrics, texts concerning art problems (my experiences)

Writings, published and unpublished:

Catalogue of Whitechapel Experiment, Whitechapel Gallery,London; "The discovery of Creleisure":Art&Artists,April 69; to come out : text in Studio International "The senses pointing towards a new transformation",written for the "touch art" symposium in L.A. July 1969; many texts in Brazilian magazines and periodicals.

Bibliography (include documentary films and TV tapes):

TV TAPE : London BBC, made on the opening of Whitechapel show, February 24, 1969 and was transmitted on February 26, 69 in "Late Night Line Up" - I want to suggest here the acqusition of this tape for the show, because I think it is a quite good document that would interest as INFORMATION.
FILMS: Apocalipopotesis, by Raimundo Amado; copy in Rio ; Arte Publica (detail).
BOOKS: KineticArt by Guy Brett (Studio Vista); Signals Gallery Bulletins (edited by Paul Keeler and David Medalla 65/66, London);
PERIODICALS : several Rio and Sao Paulo suplements, etc.; Studio International, March 1969, interview with Guy Brett; Art & Artists, April 1969, a text by me and one about me by Charles Spencer.

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.

SEE enclosed card (of Sussex University documentary exhibition) for other infs. I stayed as an artist in residence from Oct. to Dec. 1969 in the University of Sussex; built Barracão Experiment 1 : an environment-leisure for the use of students : boxes to "live in", on the main common room in university (I'll be sending photos; it relates a lot to the environment I propose for this INFORMATION exhb.); also in Sussex the "built on the body capes" experiment : students making , with pieces of cloth, "body structures" on themselves.

April 1970
Date

hélio oiticica
Signature

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Information/Office Reg.
Zerr of Material
Sent to Pubs.

this text for the catalogue is to be printed over the photo of girl lying inside the box — the types should be printed in white —

So the page (my page in the catalogue) will be a whole photo-page with text in white over it —

please, for printing of text:

— maintain the small letters with no capitals;

— look out for bars of
two spaces
four spaces
and the ~~common~~ usual dashes
of one space

and differentiate them accordingly

thx.
MO

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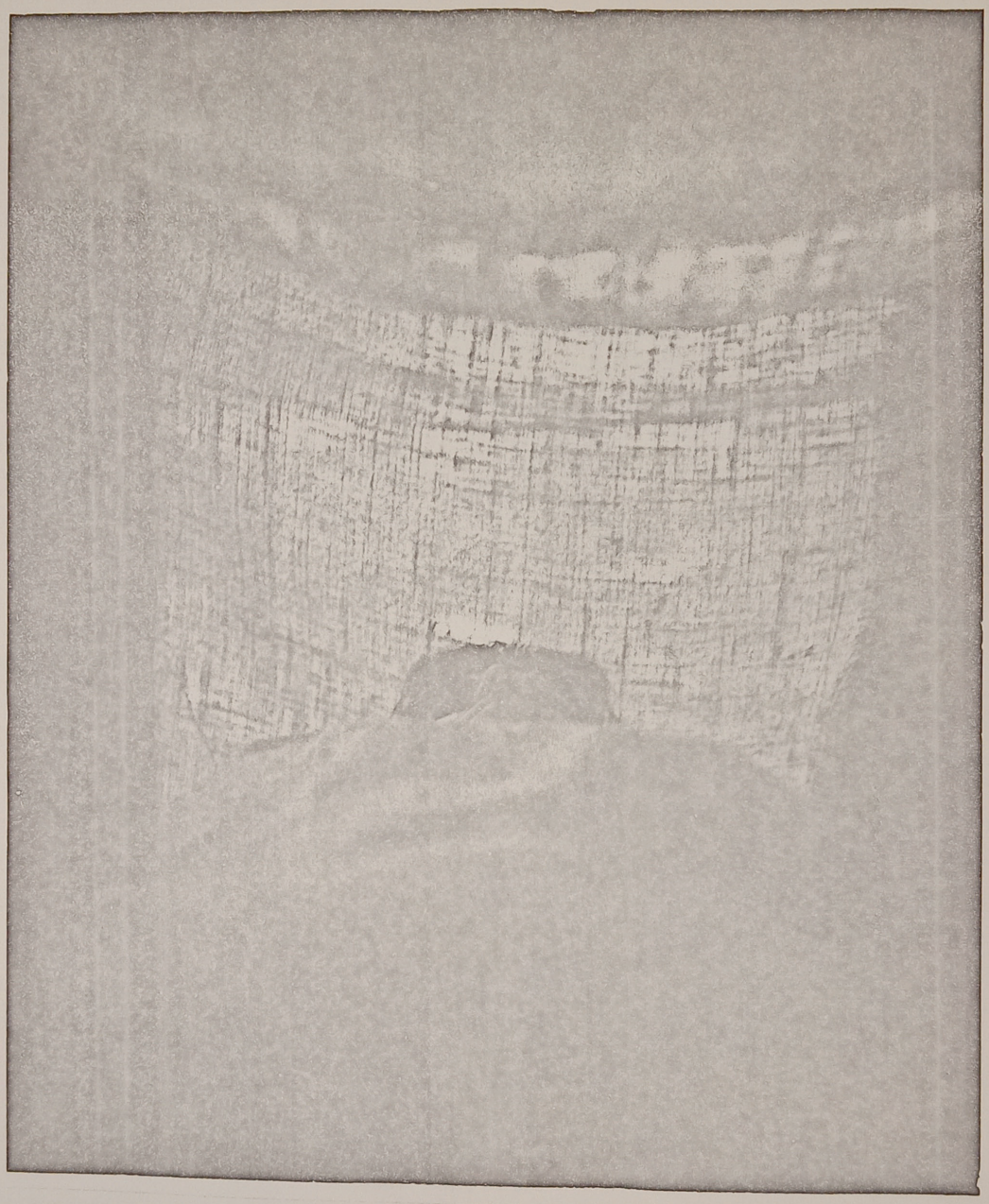

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INFORMATION
exh. catalogue
NYK MMA
helio oiticica
april 1970

i am not here representing brazil; or representing anythingelse : the ideas of representing-representation-etc. are over; tropicália was a tentative to create a synthetic face-brazil : the image taken to a dimension "more than that of representation" : but i am not interested in that anymore ⟶ the achievements of tropicália have been individual ones; dissolution and distortion have taken over : brazilian reactionary-brainwashed state of things acts as a reverse lens towards tropicália : conservative principles and ideas are imposed, disguised as "tropicalism" (the idea of a new "ism" is already a distortion; tropicália wasn't supposed to be a new "art movement" , but the denial of such concepts as "art-isms" — it is important to have an activity that cannot limit itself to "art"!); and to survive brazil : exportation and the take-over of an universal face that can be the possible brazil, the country that simply doesn't exist —— i propose a possibility : for a behavior also : an open-behavior; life-acts (not a way of life); there's no safeguard (idealism) against life; no supreme object; objects (?); maybe; i really don't want to make formulas : this & that ; act; it's important that the ideas of environment , participation, sensorial experiments,etc., be not limited to objectal solutions : they should propose a development of life-acts and not a representation more (the idea of "art") : new forms of communication; the propositions for a new unconditioned behavior —— my work led me to use forms of accidental leisure as direct elements for this approach to a new opening : from the accidental use of the act (a whole physical, psychical,etc.) of "lying down" , for instance , internal questions-situations can arise; possibilities of relating to unconditioned situations-behavior — of course these are still introductory propositions for a much wider aim : the total communal-cell activity — what happens is that these leisure-form propositions can concentrate immediately on individual situations : they are universal (wholly experimental) and this matters a lot concerning brazilian activity (the country where all free wills seem to be repressed or castrated by one of the most brainwashed societies of all time): they can be exported and act intensely with different forces in brazil and other places : they can be given : they do not exist as an isolated object : they exist as a plan for a practice : it is what i call-propose as SUBTERRANIA : an open plan that can be expanded , gr o o o ow .

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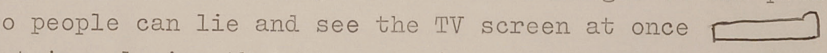
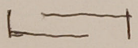
Information / Oiticica

Rio de Janeiro, April 4, 1970

Dear MC SHINE,
I am sending this letter through a messenger - she will be coming back in 10 days, so maybe you can send the answer through her - the mail is getting 10 days to arrive here.
I received your letter and the prospects, forwarded by Guy Brett, and they answer many questions I sent before in another letter last week.
I want to tell you here some of the new idea-plans I have for this show : (please disregard any plan of getting assistant for the construction of things; I am sure you will be able to see for these ones, which are much simpler)
1- I would like to know about the possibility of making a video-tape here and if the Museum is willing to pay for the making of it; it would be a one hour one; I am trying to get the facilities here, but someone has to pay for the tape, at least; I am sure it is quite unexpensive; I am about to see in one of our TV stations, and I would plan with them to give us the material through an order from you (I would see who is able to give it and then write you about sending the order to make it) ; I am making it with an artist with whom I have close affinities, Lee Jaffe; he is American, living here now, and we are planning this together; we want to make something as a direct, dry, instant alive information : not about anyones works etc., but a "state of being" in itself ; the room you marked in the plan, would be the set where the TV receptor would be placed:
2- a video-tape receptor (TV screen) ; mats to be spread on the floor(see drawing) or a whole one ; they should have a height at the position of heads, so people can lie and see the TV screen at once  ; black curtains closing the entrances in a way people could flow easily :  ; the tape would be a one hour re-repeated continuously.

3- in the prospects you mention events inside and outside (around in New York) the Museum; I am interested in making something outdoors, but I would have to have some contact with people like the Street Works ones; I have written Perreault before, and I am planning to do it again telling him of my presence there then in the beginning of July, and propose to have some event on Central Park, maybe.
4- concerning printed material (catalogue, or printed texts, etc.) - a document - which ones are you planning to have made ? ; it should be important to have something like that also.

I hope you dig the plan; I like the way it can be as a meta-language, in the idea of an Information show, the INFORMATION itself, with no esthetic manneirisms : the room is transformed into the site for the spectator as spectator, to watch the TV screen reception : the intentional opened visual-spectator act: the height of visuality on a non-visual proposition.
I am then waiting for you answer and taking steps about what I am proposing here.

With best wishes, yours

Hélio Oiticica

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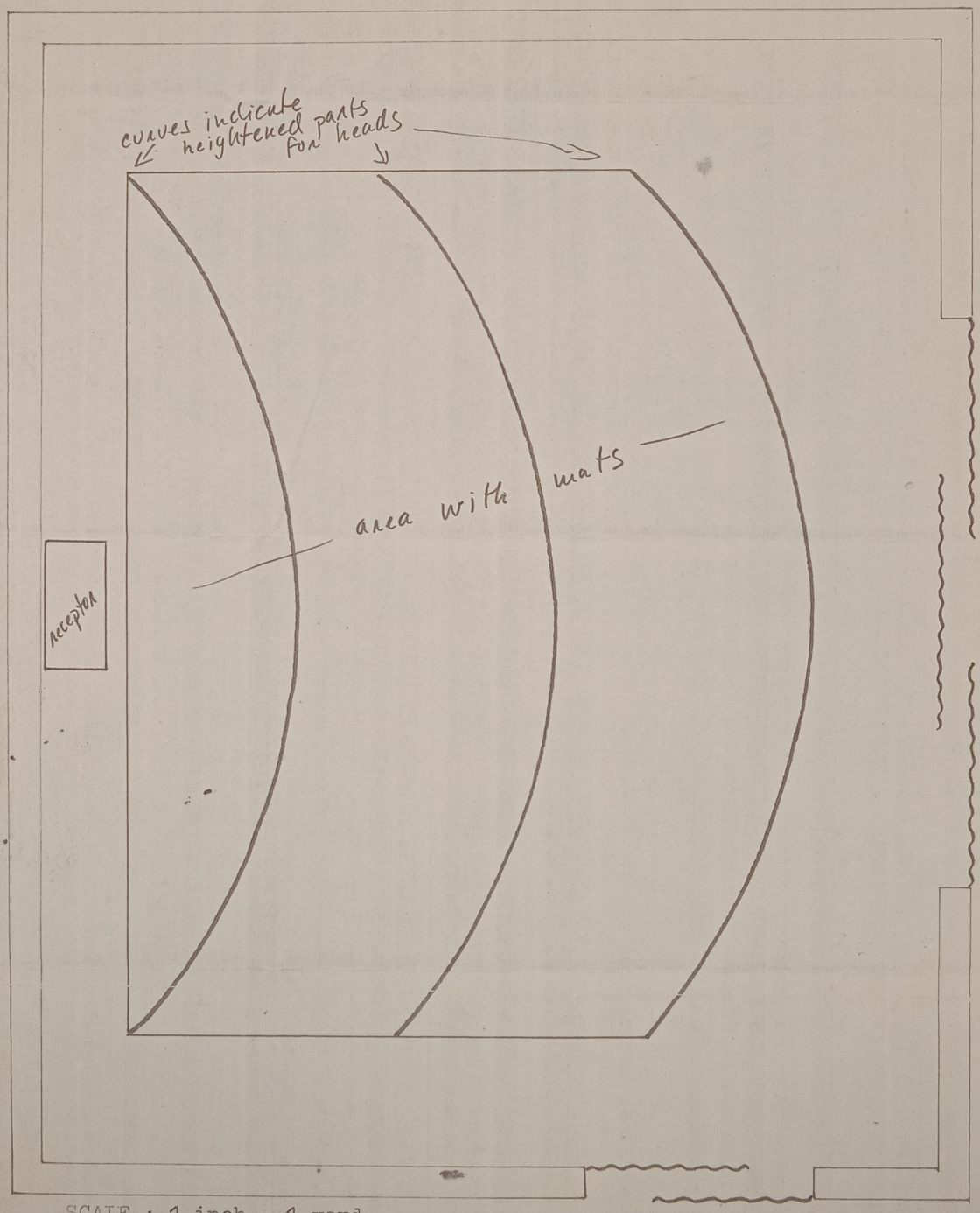
GENERAL SKETCH for the display of mats and TV receptor in the room.
The entrances would be closed with black curtains. Any needed information, should be placed outside doors. People can leave their shoes, if they want, alongside the circulating areas around the mats. No need to, The mats have a heightened part indicated by curves here, so people can lay their heads, when lying completely down, although many will be sitting, etc.



SCALE : 1 inch = 1 yard
Please send further suggestions, if transformations are wanted; for instance if it can be changed the other way : receptor on the smaller side with audience longways, etc. The receptor is for internal video-tape (see letter)

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information

OITICICA, Helio
Brazil

INFORMATION
CC: Registrar
P &S file
circulating file

March 30, 1970

Mr. Helio Oiticica
R. Eng. Alfredo Duarte 391
ZC 20
Rio de Janeiro, Brazil

Dear Mr. Oiticica:

On behalf of Kynaston McShine, who is out of town for the day, many thanks for your letter. I called him and read your answer to him and, needless to say, he is delighted by your willingness to cooperate.

I am sending you copies of the original letter he wrote you in England as well as the forms we are sending to each artist who will participate in the exhibition. Kynaston will be in touch with you himself the moment he returns.

We are under enormous pressure to get the catalogue material in as soon as possible and therefore I beg you to return the filled-out blue and grey forms at your earliest convenience.

Once again, on behalf of all of us working on the exhibition, deepest gratitude for your continued help,

Sincerely yours,

Cintra Lofting
Curatorial Assistant

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Information / Oiticica

Info / Oiticica

Rio de Janeiro , May 26th, 1970

Dear McShine

I received your letter concerning my assistance on some of the problems you have, transportation of works, etc. I am contacting the artists about it. Are things settled with them ? I am sure it is much better for me to take the things; it's really impossible to trust mail here. I am sure most of the works are conceptual ones, therefore, easy to take (probably mostly indications, etc.), and not at all a bore; I am taking almost nothing personal when I go.

I am also trying to get informed about the proceedings concerning films, etc., with customs, to avoid last minute surprises.

I am sure things'll be ok.

For me it is very important that Raimundo's and Fontoura's films go; the other one is not so important, but it can be information for sure. What about the BBC film (see my indications) , did you manage to get it ? It is the greatest document on me.

I also want to know when am I supposed to go. I am working on Fontoura's new film. The shooting is going to start in the middle of July, and I should be back by then. But before I go, I have things to do, including a week in Brasilia for scenario locations, etc.; so I have to know the dates with precision. I am expecting it to be on the second half of June. Am I right ?

With best wishes

Sincerely,

Hélio Oiticica

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Information / Oiticica

Informat / OITICICA

Rio de Janeiro, orig: Rep
March 25th , 1970 cc: Asst. Publication file

Dear Mc Shine,

I just received your cable forwarded by Guy Brett from London; thanks. I decided to write back for I have some problems and things I need to know before assuming a definite appointment with you.

1) As the cable says, this exhibition opens on the 30th of June; and also that I would have tickets two way for two weeks; I would like to know how long before this opening I should go; I have a compromise with a film production, for scenography, costumes, etc., and the film starts shooting on the last week of May; so, as you see (I have to be present during the shooting, but I am arranging to be dismissed two weeks before it ends, so I can go to New York) , the things to be made for the show, would be made without my presence there, through plans I would send beforehand . (??)

2) I need to know details of what I have exactly to do; of course, the plans I have already in mind, and I could make them out and send; but, concerning the building (on site) of them, is the problem; are you counting on the staff of the Museum or are you expecting to hire carpenter, etc., whoever we would need for it ? I should say they are perfectly possible , concerning construction, and easy stuff to be put together; I was wondering if there should be someone acquainted with my work present, and that would, of course, be Rubens Gerchman, to direct this construction business; he has done it before (Bahia Biennal) ; provided of course he would be paid something to do it. Please, think about this and write me.

3) About informations on me, if anything needed; what exhibition is it and whoelse is participating, etc.

Thanks for the slides; I received them back while still in Sussex.
My address here is : HELIO OITICICA , R. ENG. ALFRÊDO DUARTE 391 , ZC 20 , RIO DE JANEIRO, BRAZIL .
Waiting anxiously for your answer, and virtually accepting your invitation, I look forward to hear from you

best wishes,

Helio Oiticica

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	MoMA Exhs.	934.8

Information / Oiticica

cc: Registrar
Cintra Lofting ✓
Dick Palmer
Information

March 14, 1970

Mr. Helio Oiticica
7 Ormond Mansions
Southampton Row
London W.C. 1
England

Dear Helio:

I do hope that the slides did finally turn up. The trip to South America was quite informative and I was very pleased to discover many young promising artists in Rio, and naturally became very intrigued with the idea of "Tropicalia."

This letter is a bit late because of my being ill most of February, but my exhibition INFORMATION for the summer is now carefully defined, if that is at all possible, and I am writing to say that the Museum would be honored to have you participate by providing one of the "environments." The only two other situations on this scale would be Joseph Beuys of Germany and the Group Frontera of Argentina.

The Museum would provide you with round-trip air fare and a per diem for not more than two weeks for you to assist with the installation if your project is feasible. The exhibition will be from June 30 to September 27, and I am attaching a description of the show which I hope will clarify what I have in mind. I am also enclosing a small plan of the galleries indicating the possible space you might have. I must remind you that on occasion the Museum's attendance is quite large so that there must be an easy flow of people through the room.

Please let me have as soon as possible a description of the physical components and materials needed and any diagrams, instructions, etc. so that we may have a clear idea of the cost. I need not tell you that, like all museums at the moment, we have great financial problems, so please don't suggest a new Garden of Eden.

Please cable a reply as to whether you are willing to participate.

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The Museum looks forward very much to having you in New York, and I personally feel that your participation is crucial to what I hope will be both a stimulating and important exhibition.

With best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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Newsweek photos by Robert R. McElroy



'Information': Olivetti jukebox (left) and John Van Saun's wall

Information Please

The artists whose works are now assembled at New York's Museum of Modern Art under the enigmatic title "Information" see a world girdled, crowded and crossed with telephone wires, television signals and telex machines—the media of communication. They see vendors hawking newspapers, mailboxes stuffed with magazines and letters, libraries jammed with books, all bearing information to influence crucial decisions made by individuals, by corporations, by entire sociocultural systems, including their own art world. They see computers, too, fed information both by men and by other computers, influencing decisions that reach further and further into our lives. It is the network of messages that this art celebrates—and uses.

The cryptic word "Information" is short and to the point. So are the blown-up photographs, newspaper articles and telegrams that festoon MOMA's walls; and the telecopiers, the dial-a-poem telephones and the giant visual jukebox constructed by the Olivetti Corp., with 40 peepholes through which bits and pieces of 83 films can be watched by spectators. "This exhibition doesn't have the same visual impact as one devoted to abstract expressionism," admits curator Kynaston McShine, who organized "Information." "A main point is to inform both the public and other artists about what's going on. The show is more literary than most art exhibits. It's also more participative. The visitors do enjoy themselves, but it's a very serious exhibit at the same time."

Mail: Very serious and very playful. There are two Plexiglas boxes by Hans Haacke, into which visitors may drop "yes" or "no" answers to pressing political questions, which are changed daily. John Van Saun supplies a broken cardboard wall and photographs of him breaking it. Argentina's Group Frontera has erected a videotape booth, in which the public can record itself live, then watch the results on delayed replay. Paul Pechter distributes handbills that invite questions by mail about the exact location of his works—innocuous, unlabeled objects scattered about the museum. Vito Aconci's contribution is a mailbox, or "Service Area," where he comes each day to pick up his mail, forwarded by the post office. "The piece is performed," he writes, "by the postal service ... and by the senders of the mail, wherever they happen to be."

If all this sounds like the happenings of the late 1950s and street works of the late 1960s, with their emphasis on activity, fun and participation rather than the creation of objects—like paintings or works of sculpture—it should. "Information" gleefully mixes together products and processes drawn from almost every avant-garde movement launched in the last decade. The visual jukebox is loaded with old and new underground films, one of them Andy Warhol's "Empire State," which focuses for six and a half hours upon that building. Michael Heizer documents a magnificent desert explosion, "Displaced—Replaced Mass," through photographs—a familiar tactic of earth art, which uses the land as a matrix into which new forms can be etched. Naturally "Information" is saturated with the products of conceptual art, which communicates through written and recorded verbal messages rather than conventional works of art.

Wires: It is a gleeful mix, yes, but thoroughly confusing to the layman, who meets this rich assemblage of wires and machines for the first time in the context of art. "Information" is no model of conceptual clarity, and the work it parades now before the public cries out for better packaging. On the deepest level, however, there is a coherent link between all the artists on display at MOMA, no matter how conflicting their methods and materials. Each man reflects a determination to turn the communications media, new or old, to his own ends—precisely as his colleagues in painting and sculpture have manipulated pigment, marble and, more recently, light and sound.

Walter De Maria's contribution—a magazine article about his work, enlarged to wall size—is a choice metaphor for "Information," confronting us with a crucial fact about art now. For better or worse, it reaches its largest audience not through the traditional gallery or museum but through articles, reproductions, television and more—through those girdling belts of communication. Face this fact, "Information" is saying, don't ignore it. In a world structured by a network of messages, the artist must send along that system as well as receive.

—DOUGLAS DAVIS

Death of an Artist

The death of Barnett Newman at the age of 65 brings the most uncompromising career in American painting to an end. Part of a generation that dared everything, that approached the art of applying pigment to canvas as though it had never existed before, Newman dared the most. A friend, contemporary and early champion of Willem de Kooning, Jackson Pollock, Adolph Gottlieb and Clyfford Still, he began where they did, with the notion that painting had to be about its own physical properties—color, form and texture.

But Newman pressed on beyond, into a flat, smoothly brushed field of color divided usually by a solitary vertical stripe, like a streak of light. Here were abstractions seemingly devoid of conventional composition, of the internal relationships between parts evident even in Pollock's busy, active surfaces or Mark Rothko's floating rectangles. Newman produced these "field paintings" in huge scale, extending one memorably in 1956 to 18 feet in width. He paid dearly for

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INFORMATION/
OLIVETTI

cc: Mr. Froom
Mr. McShine
Mr. Vance

July 8, 1970

Mr. Richard Pavia
Olivetti Underwood Corp.
1 Park Avenue
New York City, N.Y.

Dear Dick:

Enclosed is Mr. Rosso's folder of plans and papers about the Information Machine. The Department of Painting and Sculpture will send you some catalogs of the exhibition within the next few days.

If I can be of further assistance, please don't hesitate to ask.

Yours sincerely,

Eric B. Rowlison
Associate Registrar

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Via WUI Via WUI Via WUI

MMM+

MODERNART NYK

Info / OLIVETTI
INFO MACHINE
cc: C. Froom
April
file
KJ
R. Palmer

WUI NY MSG1

COR537 RWU185 MILANO 57/55 26 1130

K.L. MCSHINE

MUSEUM OF MODERN ART

11 WEST53STREET NYK

ELECTRICAL EEQUIPMENT FOR INFORMATION MACHINE IS A CURRENT LINE WITH TENSION 110 VOLT 50 CYCLES MAXIMUM LOAD 20 K/WATT ILLUMINATION AND PROJECTROS INCLUDED AND CONSIDERATING LOAD OF 1 K/WATT EACH PROJEC -TOR STOP BREAKER PANEL ALREADY INCLUDED IN MACHINE STRUCTURE AND GENERAL SWITCH CONNECT REGARDS

VONKLIER

CFM 11 110 50 20 1

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20121 MILANO - VIA CLERICI, 4/6 - TEL. 8836 - INDIRIZZO TELEGRAFICO: OLICOM - MILANO
via Borgonuovo 9

R Palmer
Froom
Green
Kingsley
Lofting
Sage
file

VS. RIF. NS. RIF.

MILANO, May 29th, 1970

Mr. Kynaston L. McShine

Department of Painting and Sculpture
THE MUSEUM OF MODER ART
11 West 53 Street
NEW YORK, N.Y. 10019

Dear Mr. McShine,

we asked the right "information machine" builder's office to send you the detailed plant of the jukebox.

The sending of the "machine" has been provided from Olivetti Italy to Olivetti Corporation America, which will carry out all custom clearances.

Moreover, we want to assure you that everything is going well in accordance with the consignment terms we planned, and these are in general line

sending of the "machine"	1st June
arriving in New York	15-18th June
general assembling (five days)	18-23rd June
installation of the projectors (2-3 days)	23-25th June
final test	26th June

Mr. Rosso, the technician charged with the assembling operations will arrive in New York on June 18 or 19th.

As already written to Mr. Wintering, Mr. Rosso needs the help of two carpenters, one electrician, two workers for the unpacking of the cases and transport.

With best wishes,

Sincerely yours,

p Olivetti, Corporate Image
Bam Zver

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Information/Olivetti

olivetti esportazione

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Capitale L. 60.000.000.000 - Tel. 5 25 - C. M. 810759
C.C.I.A. 27115 - C.C.P. 2-14964 Telegr.: Icolivetti-Ivrea

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IVREA, 27th May 1970 ez

a - à - to
OLIVETTI CORP. OF AMERICA
NEW YORK

a mezzo - par - by
Giglio Genova

Peso netto - poids net Kg. 2638.==
Peso netto legale - p. net. légal »
Peso lordo - poids brut 4578.==
Cubatura - cubage m³ 46,814

Paese di destinazione - pays de destination country of destination
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P31084/6204
add. 8311 C

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			Legno	Mark:	OLIVETTI CORP. OF AMERICA NEW YORK MADE IN ITALY
			12890/1/14		MATERIALS FOR EXBITION PE/60304
143 ==		310 ==	/1	8	Polyester-resin Moulded components
				2	Stainless-stec covered plywood
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143.==		310.==	/3	8	Polyester-resin Moulded components
				2	panels stainless-stec covered plywood panels
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				2	panels stainless-stec covered plywood panels
143.==		310.==	/5	8	Polyester-resin Moulded components REC'D w. 1 HOLE
				2	Panels stainless-stec covered plywood panels
78.==		210.==	/6	2	Plywood semicircular

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La merchandise voyage aux risques et périls du client. Les réclamations éventuelles doivent être faites dans les huit jours suivants la ré[illegible] de la marchandise. Pour toute contestation seule l'Autorité judiciaire d'Ivrea (Italie) est reconnue compétente. On ne peut suspendre la Société en justice sans être pourvu d'une délégation.

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	Paese di destinazione - pays de destination country of destination	su v/ordine - suivant v/ordre - your order

Peso netto Kg. poids net net weight	Peso netto legale Kg. poids net légal net legal weight	Peso lordo Kg. poids brut gross weight	N. delle casse n. des caisses cases numbers	Quantità quantités quantity	Descrizione description
255.==		422.==	/7	5	Woodem frame with peripex screen for silma projection
				5	Wooden floor conponents
				5	Plywood semicircular fromes
				10	Wooden panel
255.==		422.==	/8	5	Wooden frome with peripex screen for silma projection
				5	wooden floor conponents
				10	Wooden panels
305.==		382.==	/9	40	Black enamelled iron fromes
305.==		477==	/10	20	Black enamelled iron fromes
67.==		142.==	/11	10	Wooden panels
				20	iron fromes structures
				1	electric switch board
				1	Tool-case containg screws and bolks
150.==		258.==	/12	10	Plastic moldel semicircular components
170.==		662.==	/13	30	Wooden panels REC'D W. 1 HOLE
38.==		53.==	/14	10	film-projection mirrors HELD BY CUSTOMS 1-23-70
2638.==		4578.==			

"Goods of Italian origin"

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Goods travel at customer's risk and peril. Any claims must be advanced within eight days [illegible] Autorità giudiziaria d'Ivrea (Italia) [illegible] Società in justice sans être pourvu d'une délégation.

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SPEDIZIONE N. 12890/3
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	Paese di destinazione - pays de destination country of destination	su v/ordine - suivant v/ordre - your order

Peso netto Kg. poids net net weight	Peso netto legale Kg. poids net légal net legal weight	Peso lordo Kg. poids brut gross weight	N. delle casse n. des caisses cases numbers	Quantità quantités quantity	Descrizione description
					Measurement of the case:
					12890/1/5 = 260X115X150 = 4,485
					12890/6 = 300X160X40 = 1,920
					12890/7/8= 190X135X176= 4,514
					12890/9 = 230X86X59 = 1,167
					12890/10 = 240X240X60 = 3,456
					12890/11/= 100X100X70 = 0,700
					12890/12 = 254X78X130 = 2,575
					12890/13 = 235X290X80 = 5,452
					12890/14 = 52X70X25 = 0,091

10 - 95 x 94 x 23
7 53 x 73 1/2 x 69
8 75 x 68 1/4 x 53

Approx. Inch equivalents of box sizes

1-5	103 x 114 x 59"
6	118 x 63 x 16"
7-8	75 x 53 x 69"
9	90½ x 34 x 23¼
10	95 x 95 x 24"
11	39 x 39 x 28"
12	100 x 31 x 51"
13	93 x 114 x 32"
14	21 x 28 x 10"

rp 6/9

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W. wing passage 111 h

Restaurant garden doors 100 h

E wing doors 118+ h

Narrow garden doors 41" w.

Wide garden doors 102" h

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Information/Olivetti

GALLERY JACK 6148

OLIVETTI PEOPLE - 679-3400

MR. WINTERING - X 210 (P.R.)

PAT O'BRIEN (IMPORTS)

RAY SIMON (P.R. - WILL BE WORKING ON MACHINE)

RICHARD PAVIA (INTERPRETOR FOR MR. ROSSO)

MR. ROSSO (ASSEMBLE MACHINE - WALDORF ASTORIA)

MISS FALKMAN (MR. O'BRIEN'S ASSISTANT)

SANTINI PEOPLE

BEN KATZENSTEIN 293-7000

MR. MACHO EM 6-8700

JOHN LATTIWICH "

MOTH PEOPLE

FROOM 7542

PALMER 2635

KINGSLEY 7042

MC SHINE 2655

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From **Olivetti Underwood Corp.**
At **Glendale 27, New York** June 26 1970 BY DESIGNATE WITH AN (X) TRUCK ☐ FREIGHT ☐ Shipper's No. 101537

By Moralson Company Agent's No.

(Mail or street address of consignee—for purpose of notification only.)

Consigned to MUSEUM OF MODERN ART 20 W. 54 St.
Destination N. Y. State N. Y.
Route ATTN: Mr. Rowlinson

NO. PACKAGES	DESCRIPTION OF ARTICLES, SPECIAL MARKS AND EXCEPTIONS	*WEIGHT (SUBJECT TO CORR.)	CLASS OR RATE	CHECK COLUMN
	Boxes typewriters or parts			
	Boxes adding or computing machines or parts			
	Boxes bookkeeping machines			
	Displays store or window, paper or paperboard K.D. Flat N.O.I.B.N.			
	Advertising matter paper or paperboard N.O.I.B.N.			
	Paper forms printed & other articles R.S. or L.			
	Carrying cases N.O.I.B.N.			
	Printed matter paper or paperboard N.O.I.B.N.			
	Machines copying, duplicating or Reproducing N.O.I.B.N.			
	Ribbons inked			
	Ink materials N.O.I.B.N. in inner containers other than metal tubes			
1	BOX OF MIRRORS	115-LBS		
	Carbon Paper			
	Computing machine paper – not printed			
	Paper, printing, other than Newsprint or carbonized print			
	Lamps, electric NOI (20 lbs. per cu. ft.)			
	Typewriters & bookkeeping machines combined			
	Books NOI			
TOTAL PIECES				

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The carrier shall not make delivery of this shipment without payment of freight and all other lawful charges.

Per _____ (Signature of Consignor.)

If charges are to be prepaid write or stamp here, "To be Prepaid."

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Received $_____ to apply in prepayment of the charges on the property described hereon.

Agent or Cashier.

Per _____ (The signature here acknowledges only the amount prepaid.)

Mail Freight Bills to: Chase Manhattan Bank, Freight Payment Division, New York, N.Y. 10015

Charges advanced:

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*If the shipment moves between two ports by a carrier by water, the law requires that the bill of lading shall state whether it is carrier's or shipper's weight.

†Shipper's imprints in lieu of stamp; not a part of Bill of Lading approved by the Interstate Commerce Commission.

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The agreed or declared value of the property is hereby specifically stated by the shipper to be not exceeding _____

C. O. D. SHIPMENT
C. O. D. Amt. _____
Collection Fee _____
Total Charges _____

THIS SHIPMENT IS CORRECTLY DESCRIBED.

CORRECT WEIGHT IS _____ LBS.

PER _____ SHIPPER

Olivetti Underwood Corp. Shipper, Per _____ Agent, Per _____

Permanent post office address of shipper **1 Park Avenue, New York, N.Y. 10016**

Form 5650 – Rev. 2
30m – 6/67

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cc Rep
file
~~cc~~ D. Palmer

Information/Olivetti

May 11, 1970

Olivetti Underwood
One Park Avenue
New York, N.Y.

June 25, 1970

Attn: Gil Wintering,

Dear Mr. Wintering,

Mr. Gilbert Wintering
Director of Advertising
Olivetti Underwood Corporation
1 Park Avenue
New York, New York

Dear Mr. Wintering:

The "juke-box" is well on its way to being assembled and looks fantastic. The Olivetti people have been enormously helpful and cooperative.

Enclosed is a loan agreement form for the projectors which I think is self-explanatory. Please fill in the green copy and return it to us; the white copy is for your own records.

Once again, many thanks for all your help,

Yours sincerely,

Kynaston L. McShine
Associate Curator

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Informatif / Olivette Machine
Fig Reg
cc AK
PS
KMcS

May 11, 1970

Olivetti Underwood
One Park Avenue
New York, N.Y.

Attn: Gil Wintering,

Dear Mr. Wintering,

As per your request at our meeting in the Museum Of Modern Art Building this is the equipment I recommend for your special project.

12 - Model 552 Bell & Howell 16mm Sound Projectors with these modifications.

1 - Special Shutter to give 30 to 40% more light than the standard shutter, and 1200 Watt lamp

2 - Remote relay system with micro switch and override control to stop at end of each sequence automaticly, to stop in case of film breakage - and to stop at end of reel. Control button for starting again after each sequence.

3 - High Speed projection lens for 3 ft. picture at short projection distance.

We can promise delivery with all modifications in a 30 day period if order is given by May 15, 1970.

The cost with all listed modifications will be $944.00 each. Total $11,328.00
Payment will have to be made as follows - 1/3 of total cost with order 1/3 upon delivery and balance on acceptance of equipment.

You will note that the projector modified will give you 30 to 40 percent more light without any extra cost, and a special 1.4-1" lens. By doing this we can assure you that you will have enough light to give you a very satisfactory picture without going to the high intensity projector.

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I hope this will meet with your approval and that we shall have the opportunity of serving you.

Cordially,

E.J. BARNES & COMPANY, INC.

Jack Schaffer

Jack Schaffer
Sales Engineer

JS/ga

P.S. Of cause you will need spare projection lamps, sound lamps and a weekly service on the projectors for cleaning and lubricating them.

Spare projection lamps would be 100 per month of the 1000 Watt - CTS - good for 20 hours.

Spare Sound lamps 10 per month - weekly service on all ten projectors $100.00.

Copy to Mr. Kynaston Mc Shine
Museum Of Modern Art
21 West 53rd Street
New York, N.Y.

Miss Cintra Lofting
Museum Of Modern Art
21 West 53rd Street
New York, N.Y.

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Information / Olivetti orig Reg
cc D. Palmer
W. Green
April
file
MCS

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20121 MILANO - VIA CLERICI, 4/6 - TEL. 8836 - INDIRIZZO TELEGRAFICO: OLICOM-MILANO
Borgonuovo 9

Mr. Kynaston L. McShine
Associate Curator
The Museum of Modern Art
11 West 53 Street
NEW YORK , N.Y. 10019

VS. RIF. NS. RIF.

MILANO, April 15th, 1970

smallest breakdown unit 30 x 60 x 15 cm
largest " unit 230 x 230 x 6
weight 2,500 Kg

Dear Mr. McShine,

hereby we enclose the loan agreement for the information machine.

What concerning the shipping questions, Olivetti will provide the forwarding of the juke box at your agents' adress in New York and carry out all custom clearances as well as its payment.

In your last letter you asked us to know the number of crates in which the machine will be packed: at the moment we are studying the possibility of sending the machine in an only container.

Actually we cannot confirm you the precise delivery date of the machine, but we engage to consign the juke box in time for installation. Usually the period necessary for assembling is at about 5 to 7 days, and four more days for the installation of the projectors. (Considerating the work of 4 or 5 men).

Mr. Hans von Klier set out on a work journey to Japan and U.S.A. We think he will arrive in New York against the end of this month and will have the pleasure to meet you.

By separate mail we send you a few black and white pictures of the juke box for eventual catalog reproduction or publicity purposes.

Moreover, as soon as ready we will let you have a scheme of the disposition of the projectors, a list of required accessories and specifications.

With best wishes, sincerely yours

Olivetti Corporate Image

P Bampfer

Call Keating re this

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Information/Olivetti

April 2, 1970

Mr. Hans von Klier
Olivetti Corporate Image
Ing. C. Olivetti & C., S. p. A. - IVREA
Via Borgonuovo 9
Milano, Italia 20121

Dear Mr. von Klier:

Thank you for your letter of March 16 and for the specific answers to our questions about the "Information Machine" which you are making available for use in our forthcoming INFORMATION exhibition. We are all delighted to have formal approval of the arrangement since the machine and the films we will show in it will be an extremely important part of the exhibition.

As for the actual shipment of the machine, there are several points which must be clarified. I had understood from my earlier conversations with Ettore Sottsass that Olivetti would be willing to underwrite the costs of shipping the machine to New York and of its return transport to whatever destination you designate. Our budget for the exhibition is extremely limited and, since the machine is rather large, the transportation expenses would be a major problem for us if you are of another mind about this point. Owing to the relatively limited time before our opening, I would be most grateful if you could cable me about this point.

We will also need to know the number of crates in which the machine will be packed and, if possible, the approximate dimensions and weights of each case.

We have been advised by U.S. Customs that the shipment will be classified for customs purposes as photo display control equipment which can be brought in under permanent exhibition bond, providing the machine will be returned to you in Italy at the close of the exhibition. We would ask that the ship-

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	MoMA Exhs.	934.8

ment be consigned to our agents, W. R. Keating and Company, Inc., 90 Broad Street, New York, New York, for customs clearance and delivery to us.

We can arrange for transit insurance coverage at our expense at the value you specify. In this regard, could you kindly complete and return to me the enclosed Loan Agreement form, being especially sure to enter the insurance value. The duplicate white copy should be retained for your records.

If possible, we should like to have the shipping agreements made so that the machine will arrive here on or about June 8. This will enable us to take the cases directly to the exhibition gallery where it will be installed, thereby eliminating the necessity of having to sotre them elsewhere temporarily. This will also give us three full weeks to unpack and install the machine before the opening of the exhibition on June 29.

We were very pleased to know that you would be able to send one of your technicians here to New York to instruct us in the assembly of the machine. Do you expect that he would need to be here when the cases were unpacked, or only later when we are actually ready to begin assembly?

I shall have to send you separately more deatils about the projectors which will be used in the machine as we are hoping we may be able to secure them as either a loan or gift from an American firm. I realize these deatils are important to you and will forward them at the earlies possible moment.

I look forward to hearing from you about the shipping question and want to thank you again for your willingness to make the machine available.

With best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

cc: Mr. Palmer
Mr. Green
Miss Kingsley
Miss Lofting
Circulation
INFORMATION
Mr. Froom
Registrar

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Information / Olivetti

CC: Mr. Palmer
Mr. Green
Mr. Lieberman
Reg. ✓

March 19, 1970

Mr. Hans Von Klier
c/o Ing. C. Olivetti & Co. S. p. A.
Via Clerici 4 - 6
Milan, Italy

Dear Mr. Von Klier:

I telephoned Ettore Sottsass today who informed me that we shall be able to have the "visual juke box" for the exhibition INFORMATION at the Museum from June to September 1970. I am extremely delighted at the news -- it is essential for the exhibition, and the Museum of Modern Art is most grateful for your generosity. I am enclosing a description of the exhibition and also a list of questions which the pertain to information that the technical staff of the Museum must have.

Ettore mentioned that you had probably written to me so I hope that the questions are not a repetition of what is already on the way.

Again, with many thanks,

Yours sincerely,

Kynaston L. McShine
Associate Curator

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Information / Olivetti

ING. C. OLIVETTI & C., S.p.A. - IVREA DIREZIONE RELAZIONI CULTURALI DISEGNO INDUSTRIALE PUBBLICITÀ
20121 MILANO - VIA ~~GERICAULT~~ Borgonuovo 9 - TEL. 8836 - INDIRIZZO TELEGRAFICO: OLICOM-MILANO

cc: W Lieberman
D Palmer
A. Kingsley
Rabinow

VS. RIF. NS. RIF.

MILANO, March 16th, 1970

Mr. Kynaston L. McShine
Associate Curator
THE MUSEUM OF MODERN ART
11 West 53 Street
NEW YORK, N.Y.10019

Dear Mr. McShine,

with the present letter we formally accord you to present in your New York exhibition our "Information machine".

Hereby we list the specifications concerning the visual jukebox as required in your letter of February 7th :

1 the smallest breakdown unit is a ventilation piece that measures 60 cm x 30 cm (height) x 15 cm (thickness)

the largest breakdown unit is 230 cm x 230 cm x 6 cm

weight of the entire machine when set up at about 2500 kg (projectors, mirrors etc. included)

weight of smallest unit 1,50 kg

2 we think that your organization should provide the loan of ten projectors during the exhibition period; that would help your preference for 8 or 16 mm projectors. Anyway, we ask you to inform us as soon as possible of your choice as to enable us the correct disposition of reflection mirrors and screens.

4 one gets into the machine through en entrance made of a sector of the wall you can open like a door.

5 specific materials: ground surface in panforte, main housing in metal and wood, structural supports in aluminium and iron frame.

6 in due time a technician will come to New York and, with the help of some of your workers, give operating directions for the assembly of the machine.

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ING. C. OLIVETTI & C., S.p.A. - IVREA DIREZIONE RELAZIONI CULTURALI DISEGNO INDUSTRIALE PUBBLICITÀ
20121 MILANO - VIA ~~CLERICI, 4/6~~ - TEL. 8836 - INDIRIZZO TELEGRAFICO: OLICOM-MILANO

VS. RIF. NS. RIF.

MILANO

following, 2

7 regarding the supply of ten projectors, see point 2. A specialized technician has to look after the running of the projectors.

8 total dimensions, outside diameter maximum 8 m, total height 2,50 m A space of at about double dimensions of the machine is required for unpacking operations.

9 no special acoustical treatment required, as information will be given through a special rubber opening (10 cm ∅) on each side of the viewer.

Looking forward to hear from you soon, we remain

very truly,

Hans von Klier
Olivetti Corporate Image

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.8

architetto Ettore Sottsass jr. Information / Sottsass

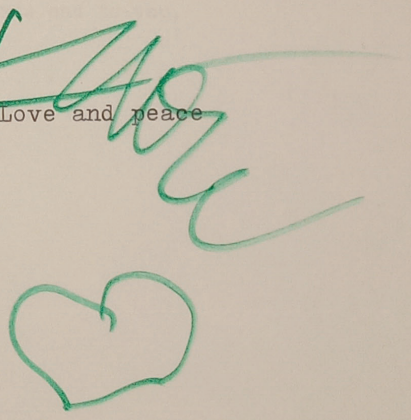
Milan, April 4th, 1970

Dear Kynaston,

thank you for everything. I am always submerged by programs, but surviving.
I am sending you the "forms" hoping that's the way they should be.
I will prepare the pages for the catalogue, but when is it the last deadline?
I am leaving Milano for a week but when I will be back I will write you again.

Ciao, dear!

Love and peace



Mr. Kynaston McShine
Associate Curator
THE MUSEUM OF MODERN ART
11 West 53 Street
NEW YORK, N.Y. 10019

20121 Milano 14 via Manzoni telefoni 700228 - 700135

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Information/Sottsass

The Museum of Modern Art

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

Department of Painting and Sculpture

cc: C. Lofting
J. Necol
K. McShine
Reg ✓
A. Kingsley

March 17, 1970

Architetto Ettore Sottsass, Jr.
14 via Manzoni
20121 Milano
Italy

Dear Ettore:

You are wondeful! Thanks for everything. Your participation is to send me photographs for two catalogue pages -- (it can be more than two photographs). I am asking a number of people just to add photographic material to the catalogue, whose size is the size of this sheet of typewritten paper.

Again, thanks and love to Fernanda and to you,

Peace and a good spring,

Kynaston

Kynaston

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Sottsass, Ettore
orig: Reg
cc: Aprd
pub
file
Kynaston

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): Ettore Sottsass jr.

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

Date of birth (month, day, year): September 14th, 1917

Place of birth: Innsbruck,(Austria)

Present address(es): 14, Via Manzoni, MILANO (Italy)

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

Places and dates of former permanent residences: Innsbruck, Trento (Italy), 8 years of a damned war in Europe (Cerna Gora, Yugoslavia), prison etc., from 1947 in Milano.

Study (places and dates): Architectural Degree in Turin, 1939

Travel (places and dates): Europe, U.S., Japan, New Guinea, India, Cambodja, Thailand, Nepal, Syria and many others

Prizes, grants, etc.: Some, I don't remember

When did you first begin work as an artist? At the age of five

If your work is related to experiences (in background, education, travel, etc.) that you feel are important to its documentation, please explain.
First, the modern Movement in Architecture, Bauhaus, Constructivism, The Stijl, mixed with memories of Jugendstil and German Expressionism, then India, Zen and the thoughts of the Ginsberg era. I don't know.

Place and date work first publicly shown: 1936

One man shows: 1954 - 1964 - 1965 - 1969

Important group shows: participation to many Triennales of Milan

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

Have you worked in fields other than the visual arts?
Interior decoration, Industrial Design and Architecture

Writings, published and unpublished:
many articles, published mostly in Domus Magazine

Bibliography (include documentary films and TV tapes):
I don't have a record

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

6.4.1970
Date

Signature

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Sottsass, Ettore
orig: Reg
cc: April
Pub
file
Kynaston

The Museum of Modern Art

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

I N F O R M A T I O N

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.

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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? NO

Photographs of a previous piece? NO

Other photographs, yes, the photograph of a night sky on two pages.

By a statement? yes

In any other way? NO

6.4.1970
Date

Signature

Sol Lewis.

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SOTTSASS, Ettore
(Italy)

INFORMATION
CC: Registrar
Publications
circulating file

March 22, 1970

Architetto Ettore Sottsass, Jr.
14 via Manzoni
20121 Milano
Italy

Dear Ettore:

As you well know, we are paralyzed by this mail strike. Everytime I can find someone going to Europe or to somewhere in this country that the strike has not affected, I send off a bundle of mail. It is the breakdown of information.

Please find enclosed the forms I have sent to all the artists who will be participating in the exhibition. Please fill in the sections of the forms that are applicable to your project for the catalogue, and, if it is at all possible, please give them to someone at Olivetti who will be coming over to New York and we will pick them up. There is always someway to beat the system and pass information.

My best to you,

Kynaston L. McShine
Associate Curator

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INFORMATION
Film

Information / Sottsass
Olivetti-Visual Juke Box

cc: Registrar, Chuck Froom

SPECIFICATIONS NEEDED WITH REFERENCE TO THE OLIVETTI VISUAL JUKEBOX

sent to Sottsass 2/7/70

1. What is the smallest breakdown unit
   a. measurements
   b. weight (of smallest unit and of the entire machine when set up)

2. Projectors:
   a. Do the ten projectors come with the machine (if so, what type of transformer is needed)? Are they for continuous showing of a film?
   b. Can other than 16 mm projectors be used (namely 8 mm)?

3. Electrical requirements:
   a. Where should the main source be for the projectors (electrical source)?
   b. What is the total electrical load requirement for all the projectors?
   c. " " " " " " " " the entire machine (jukebox)?

4. How does one get into the machine to change the films or do any necessary maintenance?

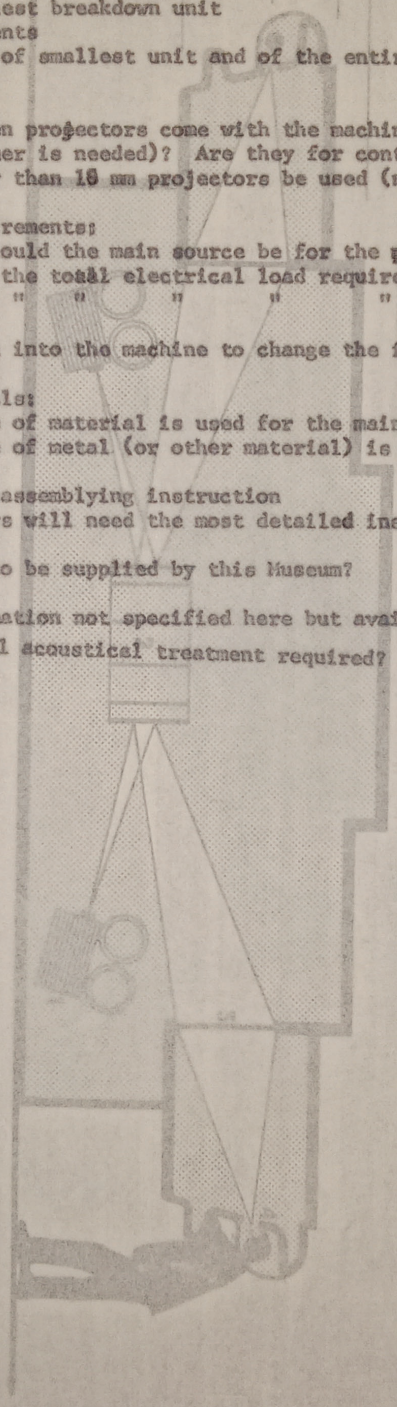
5. Specific materials:
   a. What type of material is used for the main housing?
   b. What type of metal (or other material) is used in the structural supports?

6. Assembly and disassemblying instruction
   The engineers will need the most detailed instructions available for this.

7. What will have to be supplied by this Museum?

8. Any other information not specified here but available would be deeply appreciated.

9. Is ther a special acoustical treatment required?



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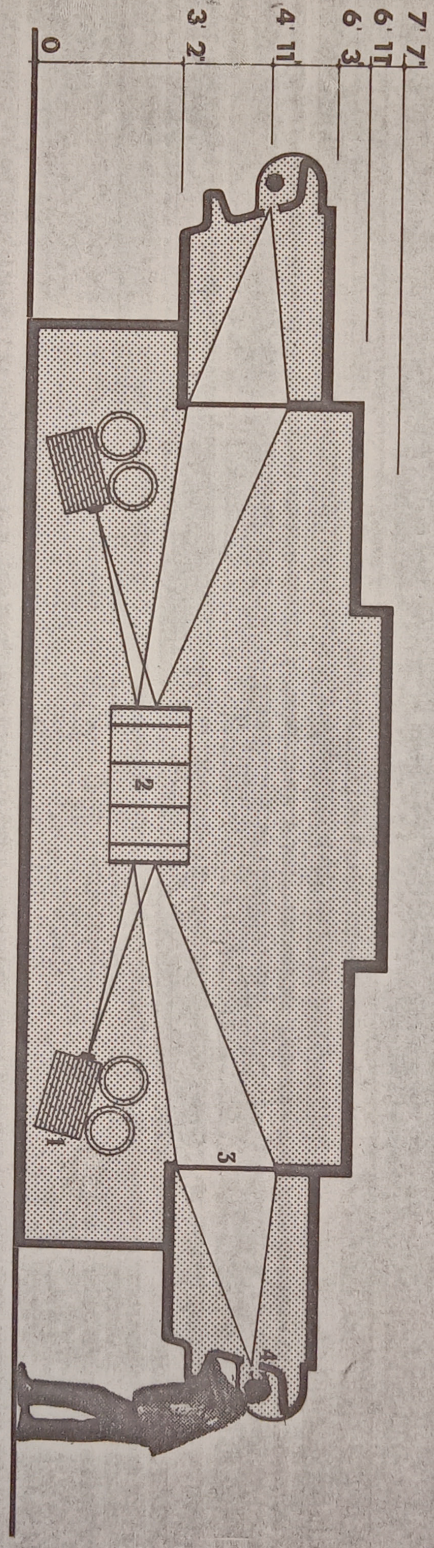

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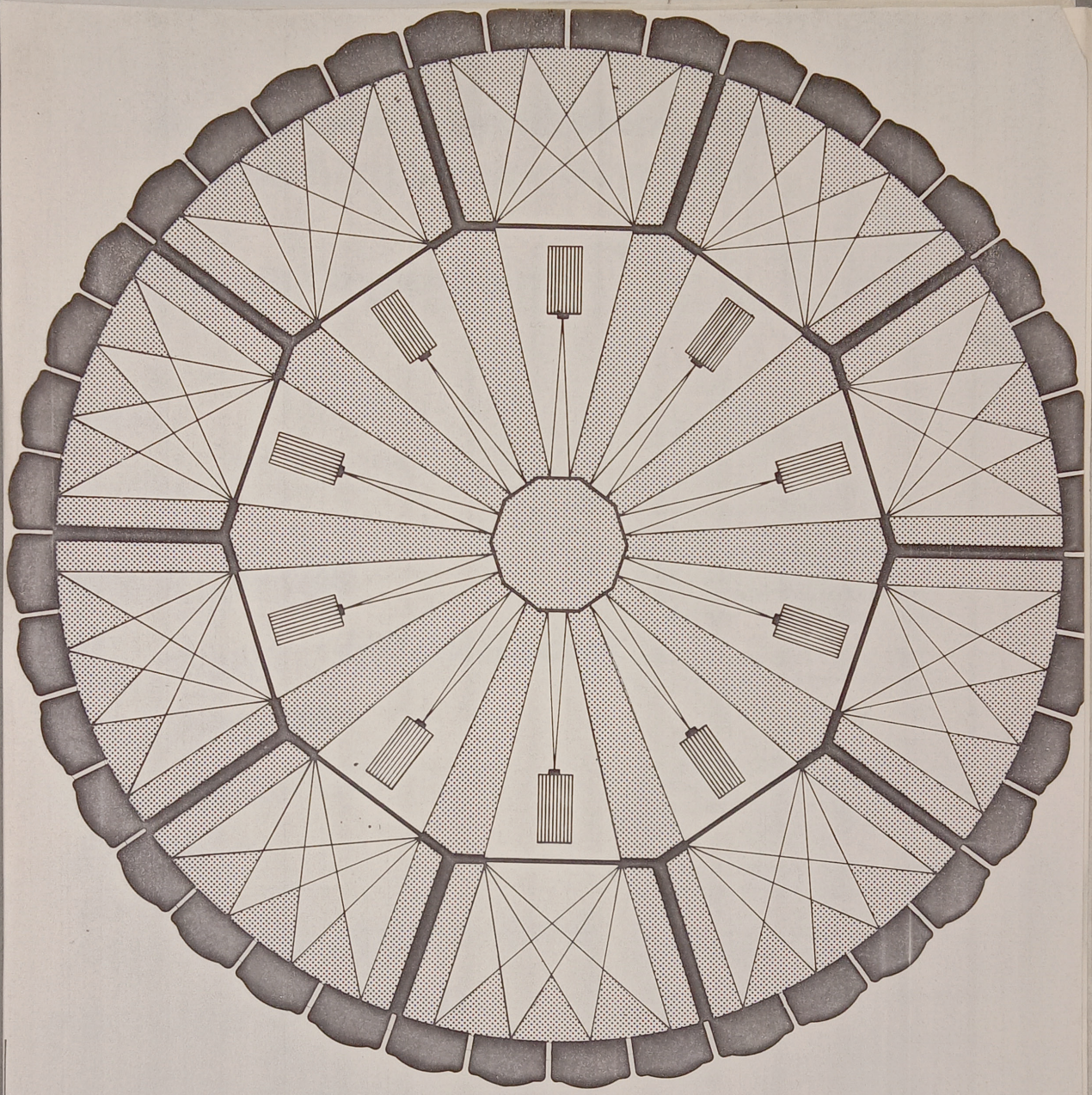
	MoMA Exhs.	934.8



26' 3"

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Info/Oppenheim

John Gibson Commissions, Inc.
27 East 67th Street, New York

Dennis Oppenheim

Part I: April 11-25
Part II: April 28-May 9
Part III: May 12-30

EXTENDED

Part I: April 11-25

From the desk of

D. A. OPPENHEIM

Information / Oppenheim Orig Reg cc AK KMcS File

DEAR KYNASTON.

THIS NOTE IS TO ACKNOWLEDGE THE TRANSFER OF:

SUN BURN (2) 70.504

STRESS - 70.517

HAIR - 70.516

MATERIAL INTERCHANGE 70.529

TO: JOHN VANCO.

OR.

JOHN GIBSON.

Have Miss Hughes call him To arrange Time on tues

27 E. 67
UN 1-3445

Best

Dennis Oppenheim

Sept 30. 70

Bob Fiore 1969
penheim, Bob Fiore 1969
heim, Bob Fiore 1969
heim, Steve Griffin 1970
heim, Anita Thatcher 1969
) Dennis Oppenheim, Steve

heim, Steve Griffin 1970

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de presentation with sound
pressure expended for it's
ed to exact location via
nters. Photos: Phyllis

n. Photographic document-
slide down 45° gravel mound.

enetration. Documentation.
12' of water. Whitewater,

ct dealing with transference
)
graphs of the artist jumping
the Hop-Step-and Jump. The
ondensed into the gallery

A selection from 300 photo-
ially designed soles and
)
f a guarded land mass project,

, Branding Iron. 1969

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

John Gibson Commissions, Inc.
27 East 67th Street, New York

Dennis Oppenheim

Part I: April 11-25
Part II: April 28-May 9
Part III: May 12-30

EXTENDED

Part I: April 11-25

Films (Shown daily, 1-5 p.m.)

Wrist--10 min. (16mm) Dennis Oppenheim, Bob Fiore 1969
Arm & Asphalt--6 min. (16mm) Dennis Oppenheim, Bob Fiore 1969
Arm & Wire--6 min. (16mm) Dennis Oppenheim, Bob Fiore 1969
Arm Wrestle--6 min. (8mm) Dennis Oppenheim, Steve Griffin 1970
Back Track--7 min. (16mm) Dennis Oppenheim, Anita Thatcher 1969
Whitewater Projects--20 min. (8mm/color) Dennis Oppenheim, Steve Griffin 1970
Marble Game--6 min. (8mm) Dennis Oppenheim, Steve Griffin 1970

Projects

1. Ground Level--push-ups on mud--A slide presentation with sound --6 min. Energy in the form of ground pressure expended for it's own sake. Photographic residue returned to exact location via slide projection on snow. Artist re-enters. Photos: Phyllis Oppenheim 1970
2. Preliminary test for 35' penetration. Photographic documentation. Artist subjecting body to 35' slide down 45° gravel mound. Whitewater, Wisc. 1970
3. Preliminary test for 15' vertical penetration. Documentation. Artist diving from 3 meter board into 12' of water. Whitewater, Wisc. 1970
4. Wounds 1&2. Documentation of project dealing with transference of information from skin to land. 1970
5. Condensed Hop-Step-and Jump. Photographs of the artist jumping 28'8" (best distance of 15 trials) at the Hop-Step-and Jump. The foot prints were cast in plaster and condensed into the gallery space. 1969
6. Ground Maneuvers. Documentation. A selection from 300 photographic records of the imprint of specially designed soles and heels on various ground surfaces. 1969
7. Land Surveillance. Documentation of a guarded land mass project, Whitewater, Wisc. 1970
8. Branded Mountain, Branded Cow Skins, Branding Iron. 1969

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Part II: April 28-May 9

1. Walworth County Project. Documentation of proposal for Walworth County, Wisc. Image of cell from saliva sample taken from artisand projected onto snow with carbon-arc projectors. 1970
2. Concentration Pit. New Orleans, La. 50 x 100' clearing next to landing strip--New Orleans Municipal Airport. Visable only from left hand side of approaching aircraft. Material: Cypress trees. 1970
3. Energy Displacement--Approaching theatricality. Whitewater, Wisc. Photo finish of a swimming race by artists transfered to a theatre seating diagram in Manhattan. Tickets were purchased corresponding to diagram of finish in race. 1970
4. Sound Enclosed Land Area. Milano, Italy. Artist walking around particular section of Milano. Sound piece. 1/2 hour. 1969
5. Residue Collection. Photographic documentation. Car Wash project--New Jersey. Microscopic blow-up of matter collected on surface of car after one day journey through particular section of New Jersey. 1969
6. Energy Displacement. Boise, Idaho/Whitewater, Wisc. Best distance from 30 trials of the running broad jump performed at Whitewater, Wisc., transfered and plotted in lime--Lucky Peak, Itaho. 1970
7. Matched Hybrid. Three color photos. Red zone/Brooklyn, yellow zone/Queens, orange zone/Manhattan. Installed with deposits of fruit juices. 1970
8. Running Broad Jump. Color photo. Combined distances of three best jumps plotted on angled hillside in lime--Dead Dog Creek, Idaho. 1970

Part III: May 12-30

1. Maze. Whitewater, Wisc. Hay, corn, straw, & cattle. 600 x 1000' Schema taken from laboratory maze enlarged and transfered to a seeded alfalfa field and constructed with hay and straw. Cattle were stampeded through the structure to the food deposits (corn). Concern is given here to the flow of moving bodies through an imposed structure, and the transference of material from external areas (food deposits) to the digestive tracts of animals. The site was selected for its particular surface characteristics which were similar to the spotted hides of the cattle. 1970
2. Selection of slides prepared by the artist to be viewed under a microscope. 1970
3. Reverse Processing. Cement Plant, East River, New York City. End product (cement) returned to location of a preliminary processing stage in the form of six 75' x's. Full size 75 x 250'. Material barges, sand, gravel, and cement. 1970
4. Marching Diagrams. Stony Brook, N. Y. 1970
5. Remainder of the show will be outside. Location of projects on request.

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Info / Oppenheim

cc: Reg
April
file

INFORMATION

cc:Registrar
Publications
circulating file

OPPENHEIM, DENNIS
(USA)

March 22, 1970

May 25, 1970

Mr. Dennis Oppenheim
64 Berkeley Place
Brooklyn, New York 11217

Dear Dennis,

It is now time to know exactly what you are doing for the show. Installation plans have to be made, etc. This is one occasion I cannot afford the genius Oppenheim eleventh hour arrival.

Enclosed is a loan form for your work. Please complete, sign and return the green copy. The white one is for your own records.

I am very pressed for time, and feel I am drowning in detail, so please assist.

Peace,

Kynaston L. McShine
Associate Curator

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Naturally films, what else do you have in mind? Please call me and let's talk about it, particularly if you have some questions.

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INFORMATION

Information

OPPENHEIM, DENNIS
(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

Mr. Dennis Oppenheim
64 Berkeley Place
Brooklyn, New York 11217

Dear Dennis:

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. Naturally films, what else do you have in mind? Please call me and let's talk about it, particularly if you have some questions.

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	MoMA Exhs.	934.8

Rlg.

Info/Ontario- Ntl. Gal. of Canada

The National Gallery of Canada, Ottawa

Date October 15,1970

The department of Curatorial Services

December 10, 1970

has received from The Museum of Modern Art, 11 West 53 Street, New York,N.Y. 10019

the objects listed below which are here for

(a) consideration for purchase
(b) consideration as a gift
(c) loan return
(d) examination
(e) other

Mr. Brydon Smith
The National Gallery of Canada
Lorne Building
Ottawa 4
Ontario, Canada

Dear Brydon:

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

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

With my best wishes,

Yours sincerely,

Signed [signature]
Registrar

Kynaston L. McShine
Associate Curator

The National Gallery will give objects deposited with it the same care as if they were its own property but it can assume no responsibility unless under specific agreement.

This Receipt to be issued by department receiving material

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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/Info/Ottawa - Ntl. Gallery

cc: Reg
April
file

The National Gallery of Canada, Ottawa

Information/Ottawa - Ntl. Gal. of Canada

Date October 15,1970

The department of Curatorial Services

has received from The Museum of Modern Art, 11 West 53 Street, New York,N.Y. 10019

the objects listed below which are here for

(a) consideration for purchase
(b) consideration as a gift
(c) loan return X
(d) examination
(e) other

N.E. THING works
from INFORMATION Exhibition at
Museum of Modern Art, New York June 30 through September 20, 1970

The National Gallery will give objects deposited with it the same care as if they were its own property but it can assume no responsibility unless under specific agreement.

Signed [signature]
Registrar

This Receipt to be issued by department receiving material

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

/Info/ Ottawa - Ntl. Gallery

cc: Reg
April
file

The National Gallery of Canada
La Galerie nationale du Canada
Ottawa 4
National Museums of Canada
Musées Nationaux du Canada

May 26, 1970.

June 8, 1970

Photograph Librarian
The National Gallery of Canada
Ottawa 4
Canada

Kynaston L. McShine,
ociate Curator,
The Museum of Modern Art,
st 53 Street,
New York, N.Y. 10019.

Dear Sir:

For an exhibition entitled INFORMATION which I am organizing and which will open on June 30, I urgently need 2 photographs of each of the works listed below. They are six Art and Act works owned by your institution, and created by the N. E. Thiing Company:

ACT No. 56
ACT No. 49
ACT and ART No. 19
ACT No. 107
ACT No. 77
ACT No. 16

Please ship them air express and bill us.

Thanking you in advance for your cooperation, I am,

Sincerely yours,

Nora Licht
Secretary to Kynaston L. McShine

Encl.

In reply to your letter of April 30th

Please find enclosed the signed loan form for the six ACT and ART works by the N.E. Thing Co. which are owned by the National Gallery of Canada. The six objects that we own are ACT No. 56, ACT No. 49, ACT and ART No. 19, ACT No. 107, ACT No. 77, and ART No. 16.

The other works which were part of the Sao Paulo exhibition are owned by the N.E. Thing Co. of North Vancouver. I have filled the loan agreement sheet for the six works that we own and I understand that the other works will be catalogued being owned by the N.E. Thing Co.

Miss Coates, our Registrar, will make the shipping arrangements.

Sincerely,

Pierre Théberge,
Assistant Curator of Canadian Art.

cc--Miss Coates,
Registrar.

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	MoMA Exhs.	934.8

Info / Ottawa - National Gal
orig: Reg
cc: April
file
KM

The National Gallery of Canada

La Galerie nationale du Canada

Ottawa 4

National Museums of Canada

Musées Nationaux du Canada

May 26, 1970.

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

Dear Mr. McShine:

Please excuse my late reply to your letter of April 30th 1970.

Please find enclosed the signed loan form for the six ACT and ART works by the N.E. Thing Co. which are owned by the National Gallery of Canada. The six objects that we own are ACT No. 56, ACT No. 49, ACT and ART No. 19, ACT No. 107, ACT No. 77, and ART No. 16.

The eighteen other works which were part of the Sao Paulo exhibition are owned by the N.E. Thing Co. of North Vancouver. I have filled the loan agreement sheet for the six works that we own and I understand that the other works will be catalogued as being owned by the N.E. Thing Co.

Miss Coates, our Registrar, will make the shipping arrangements.

Sincerely,

Pierre Théberge,
Assistant Curator of Canadian Art.

PT/lt

Encl.

cc--Miss Coates,
Registrar.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information/Ottawa - National Gal. of Canada

INFORMATION

cc: Reg.
April
file

April 30, 1970

Mr. Pierre Theberg
Curator of Canadian Art
National Gallery of Canada
Ottawa, Canada

Dear Mr. Theberg:

As you may know, I am organizing a large exhibition for this summer entitled INFORMATION. I am attaching a copy of the description.

Each artist was asked to propose what he would like in the exhibition and when I contacted Iain Baxter he expressed his wish to have the ARTS and ACTS project as part of his representation. I saw this in Sao Paolo and totally agree that it is an important work and consequently I hope that you will give this request serious consideration and allow the work to come.

In the hope that you will grant this request, I am enclosing a loan agreement form for the work which I should appreciate your completing, signing and returning. Please keep the white copy for your own records. As you can see from the form, we asked that you arrange for the packing and sending of the piece, making sure that it is consigned to our broker here in New York: W. R. Keating, 90 Broad Street, (marked to the attention of William Breiner). Of course, we will be responsible for any packing costs incurred.

Looking forward to hearing from you soon and asking that you agree to cooperate with us in what I am convinced is going to be a very important exhibition, I am,

Very sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

cc: Registrar
exhibition
circulation

Information / Ottawa Nat. Gal. Of Canada

February 9, 1970

Miss Joanna Woods Marsden
Commissioner for International Exhibitions
The National Gallery of Canada
Lorne Building
Elgin Street
Ottawa, Ontario
Canada

Dear Miss Marsden:

In connection with the research I am doing for an exhibition I am organizing, I should very much like to have a copy of the calendar-catalogue done by Iain Baxter and the N. E. Thing Company for the Canadian section of the Bienale last year in Sao Paolo. I would appreciate your having one sent to me at your earliest convenience to the above address.

Thanking you in advance for anything you are able to do, 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.	934.8

Information / Panamerenko

cc: Reg
April
file
Anny de Decker

May 15, 1970

Mr. Henri Panamerenko
Offerandestraat 50
Antwerpen. Belgium

Information / Panamerenko

PANAMARENKO
NAILATI EFIL

VAN PANAMARENKO 22/Mei/70

OFFERANDESTRAAT 50 ANTWERPEN

Kynaston Mr. Stein
moden art Museum

Dear. Sir.

Thank you for your invitation to the opening. I would naturely like to come, but than you have to send me a round trip ticket. I also could take an object with me with otherwise was diffucult to transport.
I have send you 5 photo grafs of dararings wieths have to be framed. Thank you

cincerely, Panamarenko

TEL. 33 31 59 (3 lijnen) ANTW.

I am anxious
on as soon as
n the installa-
of the work I
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the package does
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ion is going very

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information / Panamerenko

cc: Reg
April
file
Anny de Decker

May 15, 1970

Mr. Henri Panamerenko
Offerandestraat 50
Antwerpen, Belgium

Dear Panamerenko:

By now I hope you have received my cable. I am anxious to have all the material for the exhibition as soon as possible because I am beginning to work on the installation plans and need to have a clear idea of the work I must deal with. I must have everything by the first week in June.

Please find enclosed a loan agreement form. I should appreciate your completing, signing, and returning the green copy at your earliest convenience, The white copy is for your own records. If it is convenient for you, I should appreciate your sending this work off to me immediately by air mail. I should appreciate it also if you kept the insurance as low as possible so that the package does not get tied up in customs. Our insurance will not be effective until the work is at the Museum. If this is not agreeable, please cable us immediately so that we can make other arrangements.

I do hope there is a chance that you will get to see the exhibition, or better yet, come to the opening; your invitation should be arriving soon. Enclosed is a complimentary pass to the Museum. The exhibition is going very well and I think it will be exciting.

Many thanks for your cooperation,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

INFORMATION.
MUSEUM OF MODERN ART N.Y.
LENDER M. PANAMARENKO

SIZE OF THE PHOTO'S DRAWINGS IN CM.

1. ~~WITH~~ PROPELLERS FOR PORTABLE AIR. TRANSPORT.
33,5 cm. High
49 cm Width

2. BALLOON WITH BASKET.
37,5 cm high
29 cm width

3. mankracht vliegtuig. nr 2.
30 cm ~~high~~ width
39,5 cm high.

4. LONG BALLOON.
40 cm width
27,5 cm ~~bar~~ high

5 black. accellerator drawing.
45 cm high
60,5 cm width

FRAME WITH ALLUMINIUM (SMALL) AND MOUND ON CARDBOARD AND PLEXI ON FRONT.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.8

Information/PANAMARENKO
orig: Reg
cc: April
Pat
file
KM

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): HENRI FREDERIC FELIX VAN HERWEGEN

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

Date of birth (month, day, year): FEBRUARI 5, 1940

Place of birth: ANTWERPEN

Present address(es): OFFERANDESTR. 50 ANTWERPEN
BEELDHOUWERSTR. 46 ANTWERPEN

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

Places and dates of former permanent residences: 1968 HOLLAND AMSTERDAM
FRANCE PARIS 1968
BOSTON 1969

Study (places and dates): ART ACADEMY, ANTWERP. 1960)

Travel (places and dates): NEW-YORK 1969 U.S.A
DENMARK 1970 KOPENHAGEN
GERMANY, DÜSSELDORF, KÖLN
BERLIN, HAMBURG, 1968, 1969
ITALY 1969 MILAAN, JAPAN
TOKIO 1970

Prizes, grants, etc.:

When did you first begin work as an artist? 4 YEARS AGO

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

MY WORK IS RELATED IN BACKGROUND FROM STUDIES IN FYSICS MECHANICS (LIBRARY ANTWERP) AND ART SCHOOL.

Place and date work first publicly shown: WHITE WIDE SPACE 1966 ANTWERP

One man shows:

1966 WIDE WHITE SPACE ANTWERP
1967 GALERY OREZ DEN HAAG
1967 WIDE WHITE SPACE ANTWERP
1968 ART ACADEMY DUSSELDORF
1969 GIBSON NEW-YORK
1969 GALERY RENÉ BLOCK BERLIN
1969 STÄDTISCHES MUSEUM MÜNCHEN GLADBACH
1969 KONRAD FISCHER DUSSELDORF
1969 WIDE WIDE SPACE ANTWERP
1970 EINDHOVEN VAN ABBE MUSEUM

Important group shows:

1968 THREE BLIND MICE VAN ABBE MUSEUM
1968 PROSPECT 68 KUNSTHALLE DUSSELDORF
1968 JOHN GIBSON ANGIFORM NEW-YORK
1969 OPLOSSE SCHROEVEN STEDELYK MUSEUM AMSTERDAM
1969 WHEN ATTITUDES BECOME FORM KUNSTHALLE BERN
1970 DENMARK LOUISIANA
HUMBLEBAEK

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.8

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

AIRCRAFT, SHIPS, MOTORS, SCULPTURE.

Have you worked in fields other than the visual arts?

ELEMENTARY FYSICS AND THEORETICAL MECHANICS.

Writings, published and unpublished:

1961 6 BOOKS PRINTED COLLAGES. PUBLISHED 20.000 EX.
1970 ROTATION IN ACCELERATION 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.

I HAVE NEARLY FINISH AN AIRSHIP 30 M. x 7 Ø dia.
I WOULD LIKE TO MAKE NOW A FLYING SAUCER SPACECRAF. (WORKING) WITH AN HOMOGEN REAKTOR AND CLOSED PROPULSION PLANT.

Date 1970 10 APRIL

Signature DR. ANDREANO

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.8

INFORMATION / PANAMARENKO (Belgian)

INFORMATION
cc: Registrar
Publications
Circulating

(sent 3 forms)

March 21, 1970

Panamarenko
Offerandestraat 50
Antwerpen
Belgium

Dear Panamarenko:

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

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

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Some of your marvellous drawings would be terrific.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Info / Paolini

cc: Ref.
April
file

May 25, 1970

Mr. Giulio Paolini
Via Giolitti 19
Torino, Italy

Dear Paoloini,

Please send the work and I shall make sure that it is displayed as best as possible.

The plans for the exhibition are now being made, so I would appreciate having it.

Many thanks and best wishes,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Info / Paolini
Orig. Reg
cc April
file
KM

Turin 16/5/1970

Dear Sir,

I receive your telegram now. If it's impossible for you to build the space I suggested in my project, it will be enough to place the piece in the middle of a completely free wall.

I'm waiting for directions for sending my work (air mail?).

Tanks, yours truly

Giulio Paolini

Giulio Paolini

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

HAVE YOU CL... Information / ...

Via WUI Via WUI Via WUI

Information / Paolini

Paolini, orig. Rep. cc April Publications file

WUINY MSG 3+

MODERNART NYK

COR690 RWU41 CD NAPOLI 10 3 1740

MCSHINE MODERNART

NEWYORK

HAPPY TO PARTICIPATE INFORMATION EXHIBITION THANKS

PAOLINI

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

La visita ad alcuni musei, monumenti e località (tra cui, certamente, la Moschea di Cordoba e i giardini di Versailles).

Place and date work first publicly shown: XII Premio internazionale Lissone 1961

One man shows: Gall. La Salita, Roma '64, Gall. Notizie, Torino '65 '68 '70, Gall. dell'Ariete, Milano '66, Gall. del Leone, Venezia '67,'69, Gall. La Tartaruga, Roma 1969, Gall. De Nieubourg, Milano '69, ~~Qui arte~~ Qui arte contemporanea, Roma '70

Important group shows: VI Biennale dei giovani (Museo d'arte moderna, Parigi 1969) XXXV Biennale intern. d'arte (Venezia 1970) Giovani artisti italiani (Kunstmuseum, Lucerna 1970)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information / PAOLINI, GIULIO
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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): Giulio Paolini

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

Date of birth (month, day, year): novembre 5 1940

Place of birth: Genova (Italia)

Present address(es): via Giolitti 19, 10123 Torino (Italia)

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

Places and dates of former permanent residences:

-

Study (places and dates):

Istituto di arti grafiche (Torino 1954-1959)

Travel (places and dates):

in Europa (Francia, Olanda, Belgio, Germania, Spagna ecc.)

negli Stati Uniti (New York, 1969)

Prizes, grants, etc.:

-

When did you first begin work as an artist? nel 1958

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

La visita ad alcuni musei, monumenti e località (tra cui, certamente, la Moschea di Cordoba e i giardini di Versailles).

Place and date work first publicly shown: XII Premio internazionale Lissone 1961

One man shows: Gall. La Salita, Roma '64, Gall. Notizie, Torino '65 '68 '70, Gall. dell'Ariete, Milano '66, Gall. del Leone, Venezia '67,'69, Gall. La Tartaruga, Roma 1969, Gall. De Nieubourg, Milano '69, ~~Qui arte~~ Qui arte contemporanea, Roma '70

Important group shows: VI Biennale dei giovani (Museo d'arte moderna, Parigi 1969) XXXV Biennale intern. d'arte (Venezia 1970) Giovani artisti italiani (Kunstmuseum, Lucerna 1970)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Media in which you have worked (painting, sculpture, photography, films, etc.): Tecniche e materiali di volta in volta diversi(pittura, scultura, fotografia, ecc.)

Have you worked in fields other than the visual arts?

Soluzioni sceniche per il teatro e la televisione

Writings, published and unpublished: "Una lettera sul tempo" (~~Gall.Notizie~~ 1968) "Ciò che non ha limiti e che per la sua stessa natura non ammette limitazioni di sorta" (1968) Happening (1969) 2121969 (1969) Vedo (1970)

Bibliography (include documentary films and TV tapes):

Scritti di: Carla Lonzi, Germano Celant, Marisa Volpi Orlandini, Giorgio De Marchis, Maurizio Calvesi, Lea Vergine, Tommaso Trini, Mirella Bandini, Alberto Boatto, Gualtiero Schonenberger, Achille Bonito Oliva, Tullio Catalano, Paolo Fossati, Aldo Passoni, Gillo Dorfles, ecc.

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.

Parafrasando lo scritto introduttivo alla mia ultima mostra, dirò: "Non posso affermare che la mia ricerca è dedicata al vero (al visibile) così come, forse, non si può affermare che l'arte astratta è nata, nel 1810, con gli errori di Ingres. Due giorni a Montauban invitano a possedere la scoperta; un minuto, in seguito, basta ad estenderla (e a ridurla) al flusso inesauribile delle emozioni. Unica storia delle mie opere è l'assoluta dedizione al fenomeno, antico, di vedere".

Torino 18/4/1970
Date

Giulio Paolini
Signature

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	MoMA Exhs.	934.8

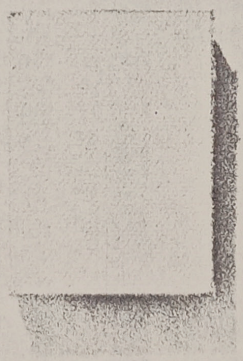

Photo 12" x 9½

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Giulio Paolini

RAPHAEL URBINAS MDIIII

riproduzione fotografica
in grandezza naturale
della luce nel portale del tempio
dipinto da Raffaello ne
«Lo sposalizio della Vergine»
cm 3,4×4,8

1968

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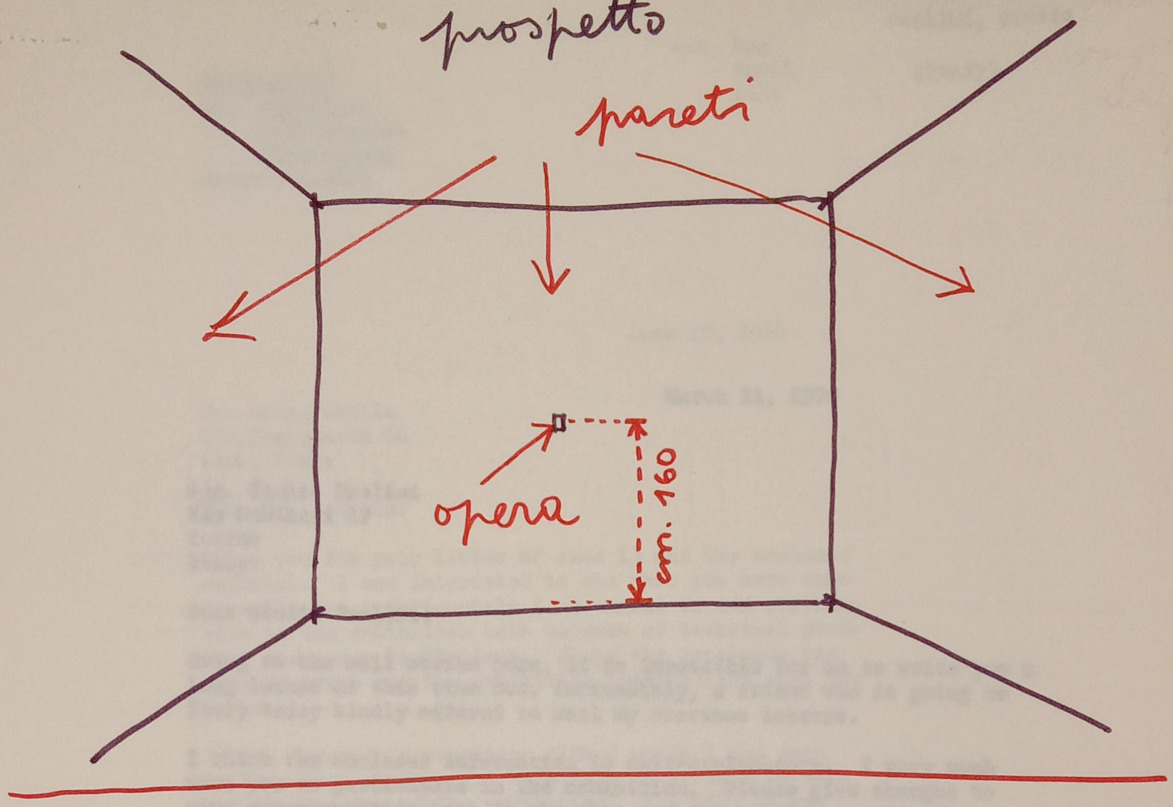
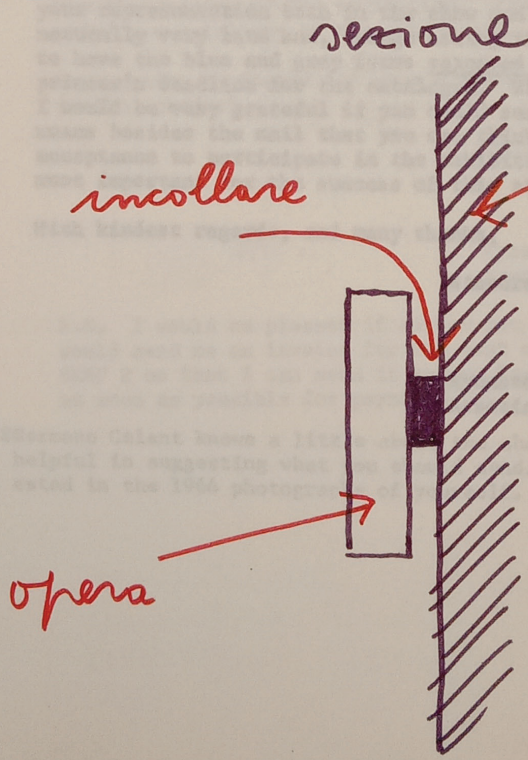
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8





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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

PAOLINI, Giulio

(Italy)

INFORMATION
CC: Registrar
Publications
Circulating
(sent 3 forms)

March 21, 1970

Sig. Giulio Paolini
Via Giolitti 19
Torino
Italy

Dear Giulio Paolini:

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

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

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

p.s. P.S. Germano Celant knows a little about the show and perhaps he can be helpful in suggesting what you should send. I am particularly interes ested in the 1964 photographs of yourself.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information/Patella

cc: Reg
April
file

June 17, 1970

Mr. Luca Patella
Via Panisperna 66
Rome, Italy

Dear Mr. Patella:

Thank you for your letter of June 13 and the enclosed material. I was interested to see what you have done recently but unfortunately I am unable to add anything else to the exhibition both because of technical problems and space limitations. Also, the catalogue has gone to press and the exhibition opens inless than two weeks.

I look forward to receiving SKMP 2 which I had seen in Rome last summer, and hope that it arrives in time for the opening of the exhibition. You will be receiving a catalogue of the exhibition.

Once again, my thankd for your willingness to cooperate in this project.

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. I would be pleased if either you or Mr. Sargentini would send me an invoice for the cost of the print of SKMP 2 so that I can send it to our Treasurer's office as soon as possible for payment.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information/Patella

Name of filmmaker (in full): LUCA PATELLA

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

Present address and telephone number: VIA PANISPERNA, 66
ROMA (ITALY) - tel: 474387

Title of film: "SKMP2"

Date of film: 1968

Running time of film: ~ 30'

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 & VIRAGE)
Silent
(Sound) (optical)
8 mm
Super 8
(16 mm)

PLEASE FILL IN THIS FORM AND RETURN AT YOUR EARLIEST CONVENIENCE

Luca Patella

(*) with: Jannis Kounellis, Eliseo Mattiacci, Pino Pascali, Luca e Rosa Patella -
production: "Galleria l'"Attico" -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Roma, 18 maggio 1970

Dear Mr. McShine,

I got your letter of 11 May. It is true that I produced the film SKMP2 by Luca Patella in the summer 1968. I called the artist yesterday and we both should be very happy to show the movie in your next exhibition "Information". You mention the problem of two prints of the film. I think it would be better to get them ready here in Rome under the artist's control. The film is both black and white, and colour, and also some parts are with "colour virage". This last has to be printed with the artist supervision.

The whole price of the two prints for the Museum is $ 650. It is not expensive, considering the cost of the printing, which is high enough.

I include the form filled by the artist with some details on the movie. Luca Patella will send you more information about this film and generally his work.

Please answer me as soon as possible your decision in order to have time to print the film and send it to you. Many thanks

Friendly yours

(Fabio Sargentini)

Mr. Kynaston L. McShine
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Info / Pechter
cc: Reg
Paul
file

ART DEVICE NO. 8 PAUL PECHTER '70

May 22, 1970

Mr. Paul Pechter
196 East 3rd Street
New York, New York

Dear Paul,

I have not succeeded in reaching by phone, and because of both exhibition and catalogue deadlines I have not been easily accessible myself.

Thank you for your recent proposals but unfortunately it is too late for me to add video tape equipment because of budget limitations.

I am trying to have a video tape playback monitor but I cannot promise it.

To be frank, at this point the budget is hardly a lavish one. I find that I have had to cut the expenses of the show drastically and am also now having space limitations so I would be happy if you could cooperate by having a brilliant art device that does not necessitate much money or space.

So many details and complexities are beginning to tire me but I lokk forward to the show and your contribution.

Hoping to hear from you this week,

Many thanks and best wishes,

Peace,

Kynaston L. McShine
Associate Curator

THE ARTIST REPRESENTED BY THIS DEVICE HAS SYNTHESIZED A NUMBER OF RELATED WORKS OVER A PERIOD OF THE LAST 18 MONTHS. TO RECEIVE MORE SPECIFIC RESPECTIVE MATERIAL SEND A STAMPED SELF ADDRESSED ENVELOPE TO:

PAUL PECHTER
196 E. 3 ST.
NYC 10009

Zerox of orig material sent to Publ for cat.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

ART DEVICE NO. 8 PAUL PECHTER '70

THE ARTIST REPRESENTED BY THIS DEVICE HAS SYNTHESIZED A NUMBER OF RELATED WORKS OVER A PERIOD OF THE LAST 18 MONTHS. TO RECEIVE MORE SPECIFIC REFERENTIAL MATERIAL SEND A STAMPED SELF-ADDRESSED ENVELOPE TO :

PAUL PECHTER
196 E. 3 ST.
NYC 10009

Zerox of
orig material
sent to Publ
forcat.

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	MoMA Exhs.	934.8

Please return to KJ Information / PECHTER, PAUL
orig: Reg
cc: April
Pub
file
KJ

MAY 19 1970

KYNASTON L. McSHINE
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NYC 10019

DEAR KYNASTON

ENCLOSED YOU WILL FIND PROPOSALS FOR THREE WORKS WHICH I WOULD LIKE TO BE REPRESENTED BY IN THE ' INFORMATION SHOW '. FOR THEM TO BE REALIZED THE MUSEUM MUST PROVIDE:

1) VIDEO TAPE RECORDING EQUIPMENT SO THAT I MAY SHOOT AND CONSTRUCT THE TAPE LOOP
2) VIDEO TAPE PLAYBACK EQUIPMENT FOR THE EXHIBITION ITSELF
3) CAROUSEL PROJECTOR WITH INTERNAL SCREEN
4) FINANCING FOR THE PRINTING OF 15,000 HANDBILLS FOR ART DEVICE NO. 4

I AM ANXIOUS TO PROCEED WITH THESE WORKS AND HOPE TO DISCUSS WITH YOU VERY SOON THE DETAILS INVOLVED.

THANK YOU.

SINCERLY YOURS
Paul Pechter
PAUL PECHTER

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	MoMA Exhs.	934.8

Information / Pechter
rec: Reg
cc: AH
KMcS
Pub
File

APRIL 23 1970

KYNASTON L. McSHINE
MUSEUM OF MODERN ART
11 W 53 ST.
NYC 10019

DEAR KYNASTON McSHINE

I WOULD VERY MUCH LIKE TO BE REPRESENTED IN THE UPCOMIN G SHOW. ENCLOSED YOU WILL FIND A COPY OF WHAT I WISH TO BE INSERTED IN THE CATALOG. AS FOR THE SHOW ITSELF I HAVE SOME WORK IN MIND AND WOULD WISH TO TALK TO YOU. WHEN WOULD A MEETING BE CONVIENENT ?

SINCERLY

PAUL PECHTER

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	MoMA Exhs.	934.8

PECHTER, PAUL
orig. Reg
cc: April
Pub
file
KO

DISCRIMINATIONS PAUL PECHTER 1970

THIS DEVICE IS COMPOSED OF MANY INDIVIDUAL WORKS; THE ONE PROPOSED HERE WAS CONCEIVED FOR THE M.O.M.A. SHOW ENTITLED ' INFORMATION '.

ONE CAROUSEL TYPE SLIDE PROJECTOR WITH INTERNAL SCREEN (SCREEN ATTACHED TO PROJECTOR), PLACED ON A SHELF OR STAND AND CONTINUOUSLY PROJECTING A PARTICULAR SERIES OF SLIDES. EACH COMPARTMENT OF THE CAROUSEL CONTAINS A SLIDE WHOSE COPY READS:

one slide duplicated as many
times as there are compartments
in this carousel carriage

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

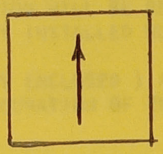
PECHTER, PAUL
orig: Reg
cc: Appl
Pub
file
KM

DISCRIMINATIONS

PAUL PECHTER 1970

THIS DEVICE IS COMPOSED OF MANY INDIVIDUAL WORKS; THE ONE PROPOSED HERE WAS CONCEIVED FOR THE M.O.M.A. SHOW ENTITLED 'INFORMATION'.

ONE VIDEO TAPE MONITOR, PLACED ON A SHELF OR STAND, CONTINUOUSLY PLAYING BACK A PRE-RECORDED TAPE LOOP IMAGE OF A STABLE, CENTERED VERTICAL ARROWHEAD:



THE VERTICAL CONTROL ON THE MONITOR IS ADJUSTED SO THAT THE PLAYBACK IMAGE FLIPS UPWARD. THE RATE AT WHICH THE IMAGE FLIPS IS TO BE PROPER SO THAT THE IMAGE RETAINS ITS COHERENCE.

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	MoMA Exhs.	934.8

PECHTER, PAUL
orig: Reg
cc: April
Pub
file
KRJ

ART DEVICE NO. 4 PAUL PECHTER 1970

AN ALREADY INITIATED DEVICE WHICH EXTENDS SO AS TO INCLUDE PARTICIPATION IN ANY DESIRED SITUATION.

SOMEWHERE IN THE M.O.M.A. A 3/8 OF AN INCH HOLE WILL BE DRILLED AND INTO IT WILL BE FORCED AN APPROPIATELY SIZED LEAD PLUG OF A SPECIFIC WEIGHT. ITS EXACT LOCATION WILL BE RECORDED IN A MANNER THAT ENABLES THIS PERMANENTLY INSTALLED WORK TO BE LOCATED BY ANYONE SO INFORMED.

_____ HANDBILLS (COPY ENCLOSED) ARE TO BE DISTRIBUTED DAILY, AT THE MUSEUM, FOR THE DURATION OF THE SHOW.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

ART DEVICE NO. 4 PAUL PECHTER 1970

THIS PARTICULAR DEVICE IS COMPOSED OF MANY INDIVIDUAL WORKS EACH PERMANENTLY INSTALLED AT A DISTINCT LOCATION AND EACH INTENDED TO HAVE AN AUDIENCE. THE INSTALLATIONS ARE DONE PERIODICALLY AND LOCATIONS RECORDED CUMULATIVELY. FOR CURRENT AND EXACT LOCATIONS SEND A STAMPED SELF-ADDRESSED ENVELOPE TO :

PAUL PECHTER
196 E. 3 ST.
NYC 10009

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	MoMA Exhs.	934.8

Information/J.C. Penney

INFORMATION - equipment

J.C. Penney
(Group Frontera)
cc: Dick Palmer
Registrar
Treasurer's Office
Peter Schwarz

August 17, 1970

Mr. L. E. Waddington
J. C. Penney Company
1301 Avenue of the Americas
New York, New York

Dear Mr. Waddington:

I have just returned from a brief vacation and have discovered that during my absence one of the lenses from the cameras lent to us by you for the Group Frontera project was stolen. Needless to say, I was distressed by this news and we have now taken security measures which will hopefully prevent this kind of thing happening again.

I have discussed the matter of reimbursing you for this loss with the people in our Registrar's office. Since the amount is less than $200 it is not covered by our regular insurance policy so I have asked our Treasurer's office to issue a check to you in the amount of $74.50, the value of the lense. You should be receiving this soon.

Once again, with regrets that this happened and renewed thanks for your continued cooperation,

Sincerely yours,

Kynaston L. McShine
Associate Curator

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Information/ J.C. Penney

The Museum of Modern Art

To Peter Schwarz, Development Office

From Cintra Lofting, Curatorial Assistant, Department of Painting and Sculpture

Date May 25, 1970

Re Equipment being lent by J. C. Penney Company

Please find attached a loan agreement form for the equipment being lent by J. C. Penney Company to us for the exhibition, INFORMATION. This form is for insurance purposes and we should very much appreciate it if it could be completed, signed and returned at their earliest convenience. The green copy is to be returned; the white one is for their own records. I have attached a breakdown list in duplicate; one copy to be returned to us and the other for their own files.

Please explain that, as well as having to know the insurance valuation, we also must know as soon as possible the amps required by each unit because our Productions Department will very soon begin to work on wiring the galleries.

Many thanks.

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	MoMA Exhs.	934.8

EQUIPMENT TO BE LENT TO THE MUSEUM OF MODERN ART FOR EXHIBITION ENTITLED
INFORMATION - June 30 through September 20, 1970

Type of equipment	Make and model # & valuation per unit	Amps required by each unit
3 Video-tape recorders		
3 Video-tape cameras		
7 Video-tape monitors		
1 Video-tape monito for control area		
1 Video-tape switching device		
1 Video-tape Sync generator		
1 Video-tape distributor		
1 Video-tape amplifier		
1 dictaphone		
1 micraphone		
1 amplifier		
1 recorder		
2 speakers		

Date: _____ SIGNED: _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information / J.C. Penney

The Museum of Modern Art

cc: April Kingsley
Peter Schwartz

To Cintra Lofting

From Nancy Sage

Date May 25, 1970

Re Equipment J.C. Penney Company lending MOMA for INFORMATION

Peter Schwartz tells me he is meeting with someone from J. C. Penney tomorrow re equipment they are going to loan us. Sorry to bother you with this but as April will not be here this week would you please make out a loan form and attach a sheet or whatever listing equipment (I got the following list from Chuck Froom over the phone so probably not accurate, but you should have a copy). Please give loan agreement form to Peter so he can get insurance values, etc. from them, if not tomorrow, at least before the equipment arrives. There is a possibility they will insure themselves. I trust this procedure will be done for any other loans of equipment. THANKS

3 Video-tape Recorders
3 " " Cameras
7 " " Monitors
1 " " Monitor for control area
1 " " Switching device
1 " " Sync Generator
1 " " Distributor
1 " " Amplifier
1 Dictaphone
1 Micraphone
1 Amplifier
1 Recorder
2 Speakers

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.8

cc: Reg
April
file

Information/Pistoi

June 15, 1970

Mr. Luciano Pistoi
NOTIZIE
Via Assietta 17
10128 Torino, Italy

Dear Mr. Pistoi:

Once again I am writing to you about Manzoni. Recently I heard about a film that was done about him and I wrote to the Contessa Manzoni to inquire about it. She advised that I get in touch with you.

As you know, I am organizing an exhibition entitled INFORMATION in which there will be a large film section. If such a film does indeed exist, and if it is 16mm with optical sound, I am very anxious to have it. Since I will be showing the films a lot, I will need to have my own print and therefore, before I can give the final go ahead, I need to know the cost.

I very much hope that you will be able to help me. Please cable me collect with the information. Needless to say, time is really short and I would really appreciate knowing as soon as possible.

Manythanks for anything you are able to do,

Sincerely yours,

Kynaston L. McShine
Associate Curator

RCA Global Telegram

Reply via RCA: call 363-4141

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PENONE, GIUSEPPE
orig: reg
cc: Apul
pub
file
KM

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Information / PENONE & PRINI
orig: Reg
cc: Apul
pub
file
Kynaston

141

ZCZC THE MUSEUM OF MODERN ART
11 WEST 53RD ST
NYC 10019

RGB371 RMXS478 MIT706 LTM022
USNY CC ITTO 013
TORINO 13600 13 8 1651

MR MCSHINE MODERNART
NEWYORK

WILL PARTECIPATE WITH PLEASURE INFORMATION EXHIBITION
PENONE AND PRINI

RCA Global Telegram
RCA Global Telegram
gram
Reply via RCA: call 363-4141
Reply via RCA: call 363-4141

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.8

Information/ RENONE, GIUSEPPE
orig: Reg
cc: AK
pub
file
KM

RENONE, GIUSEPPE
orig: reg
cc: April
pub
file
KM

Dear Mr Shine,

(1) I am enclosing the printed form that I have compiled.

(2) My foot-print will be printed in a normal size on the page that will be dedicated to me in the catalogue.

(3) I am enclosing a drawing collage for you to give you an idea of how my work should be placed.

In any case, after the Tokio biennale I shall come to N.Y. to discuss my entrance with you. If you want to tell me anything I will be in Turin until the 5th May

nal name:

(CUNEO)

ANA

es): TUTTO

el, etc.) that you

Place and date work first publicly shown:

One man shows:

1968 DEPOSITO D'ARTE PRESENTE, TORINO
1969 GALLERIA SPERONE, TORINO
1970 AKTIONSRAUM, MÜNCHEN
1970 GALLERIA TOSELLI, MILANO

Important group shows:

1969 PROSPECT '69 - KUNSTHALLE, DÜSSELDORF
1969 CONCEPTUAL ART - KUNSTMUSEUM, LEVERKUSEN
1969 1ª BIENNALE DELLE GALLERIE ITALIANE DI TENDENZA, MODENA
1970 "GENNAIO '70" - MUSEO CIVICO, BOLOGNA
1970 BIENNALE DI TOKYO, TOKYO

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	MoMA Exhs.	934.8

Best wishes

Giuseppe Penone

translation from Italian into English by Cesare Scaglia

...IONE, GIUSEPPE
orig: reg
cc: April
pub
file
KM

...nal name:

...) (CUNEO)

...IANA

...es): ~~TUTTO~~ ——

...el, etc.) that you

Place and date work first publicly shown:

One man shows:

1968 DEPOSITO D'ARTE PRESENTE, TORINO
1969 GALLERIA SPERONE, TORINO
1970 AKTIONSRAUM, MÜNCHEN
1970 GALLERIA TOSELLI, MILANO

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1969 CONCEPTUAL ART - KUNSTMUSEUM, LEVERKUSEN
1969 1ª BIENNALE DELLE GALLERIE ITALIANE DI TENDENZA, MODENA
1970 "GENNAIO '70" - MUSEO CIVICO, BOLOGNA
1970 BIENNALE DI TOKYO, TOKYO

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	MoMA Exhs.	934.8

PENONE, GIUSEPPE
orig: reg
cc: Dpul
Dpub
file
KM

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): GIUSEPPE PENONE

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

Date of birth (month, day, year): 4/3/1947

Place of birth: GARESSIO

Present address(es): Via A. DIAZ N° 62 GARESSIO (CUNEO)

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

Places and dates of former permanent residences: ———

Study (places and dates): ACCADEMIA DI BELLE ARTI - TORINO 1966 - 1970

Travel (places and dates): ~~TUTTO~~ ———
ITALIAN BEACH

Prizes, grants, etc.: ———

When did you first begin work as an artist? 4/3/1947

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:

1968 DEPOSITO D'ARTE PRESENTE, TORINO
1969 GALLERIA SPERONE, TORINO
1970 AKTIONSRAUM, MÜNCHEN
1970 GALLERIA TOSELLI, MILANO

Important group shows:

1969 PROSPECT '69 - KUNSTHALLE, DÜSSELDORF
1969 CONCEPTUAL ART - KUNSTMUSEUM, LEVERKUSEN
1969 1ª BIENNALE DELLE GALLERIE ITALIANE DI TENDENZA, MODENA
1970 "GENNAIO '70" - MUSEO CIVICO, BOLOGNA
1970 BIENNALE DI TOKYO, TOKYO

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Media in which you have worked (painting, sculpture, photography, films, etc.):
TREES AIR WIND GROUND STREET FIELDS ROOMS LIGHT HOUSES

Have you worked in fields other than the visual arts?
I SELECTED CHESTNUTS AND I WENT MUSHROOMINGS (1955-1967)

Writings, published and unpublished:
"POSSIBILITA' DI ESISTENZA" 1969 (UNPUBLISHED)

Bibliography (include documentary films and TV tapes):
GERMANO CELANT - "ARTE POVERA" MAZZOTTA EDITORE, MILANO 1969
STUDIO WASMUTH, TUBINGEN
PRAEGER, NEW YORK

MAURIZIO CALVESI, RENATO BARILLI, TOMMASO TRINI SU CATALOGO "GENNAIO '70" MUSEO CIVICO, BOLOGNA

GERMANO CELANT, "TOWARDS AN ACRITICAL CRITICISM" CASABELLA N°343, DECEMBER 1969

3 UNTITLED FILMS WITH OTHERS ARTIST

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.

8046 GIORNI NEL CIELO
(8046 DAYS IN THE SKY)

10 - APRILE 1970
Date

Giuseppe Penone
Signature

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PENONE, GIUSEPPE
orig: reg
cc: Dpt
pub
file
KM

The Museum of Modern Art

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

INFORMATION

PROPOSALS

How will you be represented in the show?

DEMAGNETIZA~~TED~~ TED [redacted] FLOOR OF A ROOM

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

THREE STRIPS OF ~~GLASS~~ MIRROR (1½" WIDE AND 19 FEET LONG)

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

THE STRIPS WILL BE ATTACHED AS FOLLOWS:

1) m.1 WILL BE PLACED ON A WALL WITH LONG EDGE TOUCHING THE FLOOR
2) m.2 WILL BE PLACED HORIZONTAL ON THE OPPOSITE WALL HALFWAY BETWEEN THE CEILING AND THE FLOOR
3) m.3 WILL BE PLACED ON THE FIRST MENTIONED WALL WITH THE LONG EDGE TOUCHING THE CEILING

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:

NOTHING

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.

SEE THE ENCLOSED DRAWING

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

10-APRILE 1970
Date

Signature

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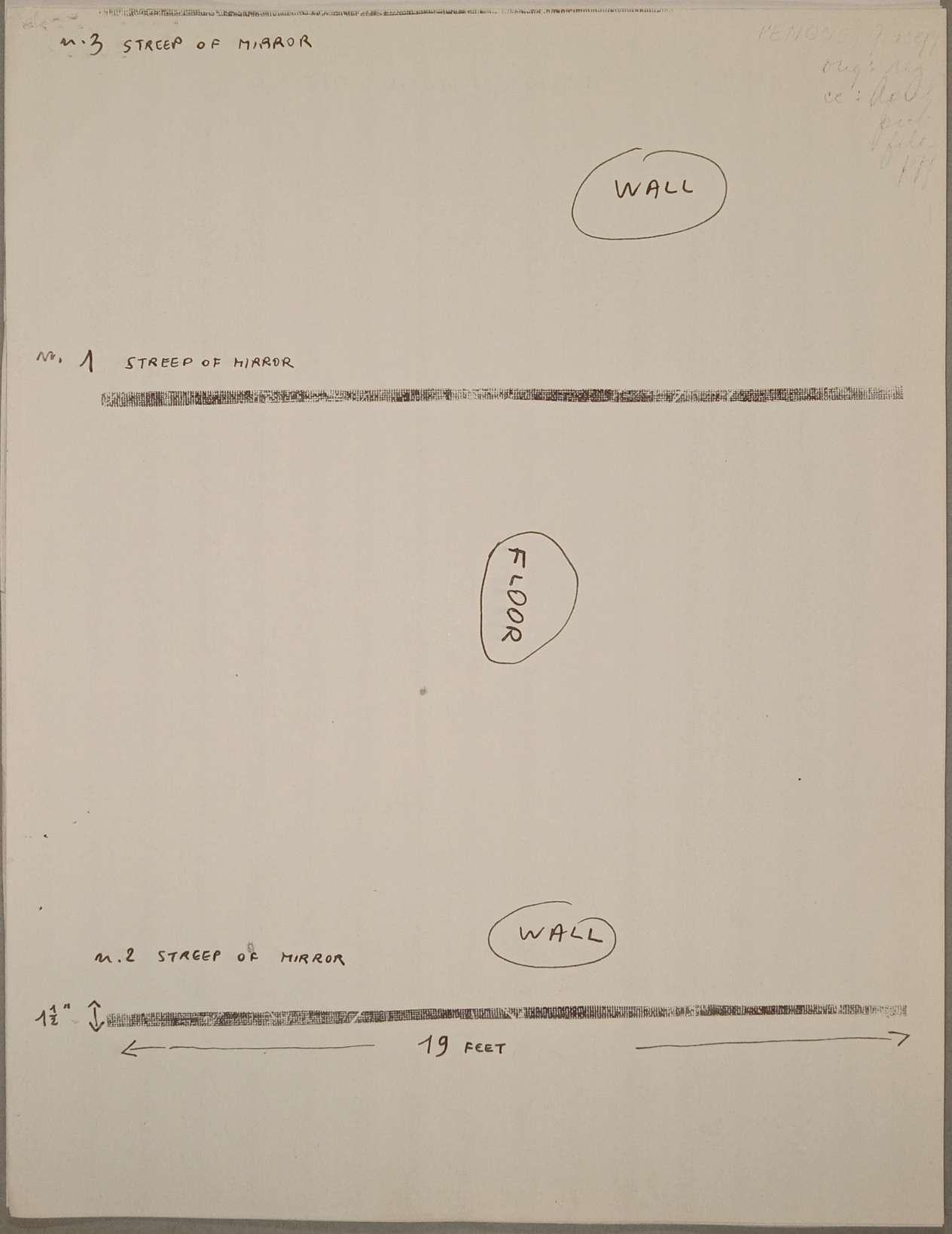
	MoMA Exhs.	934.8



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PLEASE OPEN LEAVING THE ENDS UP.

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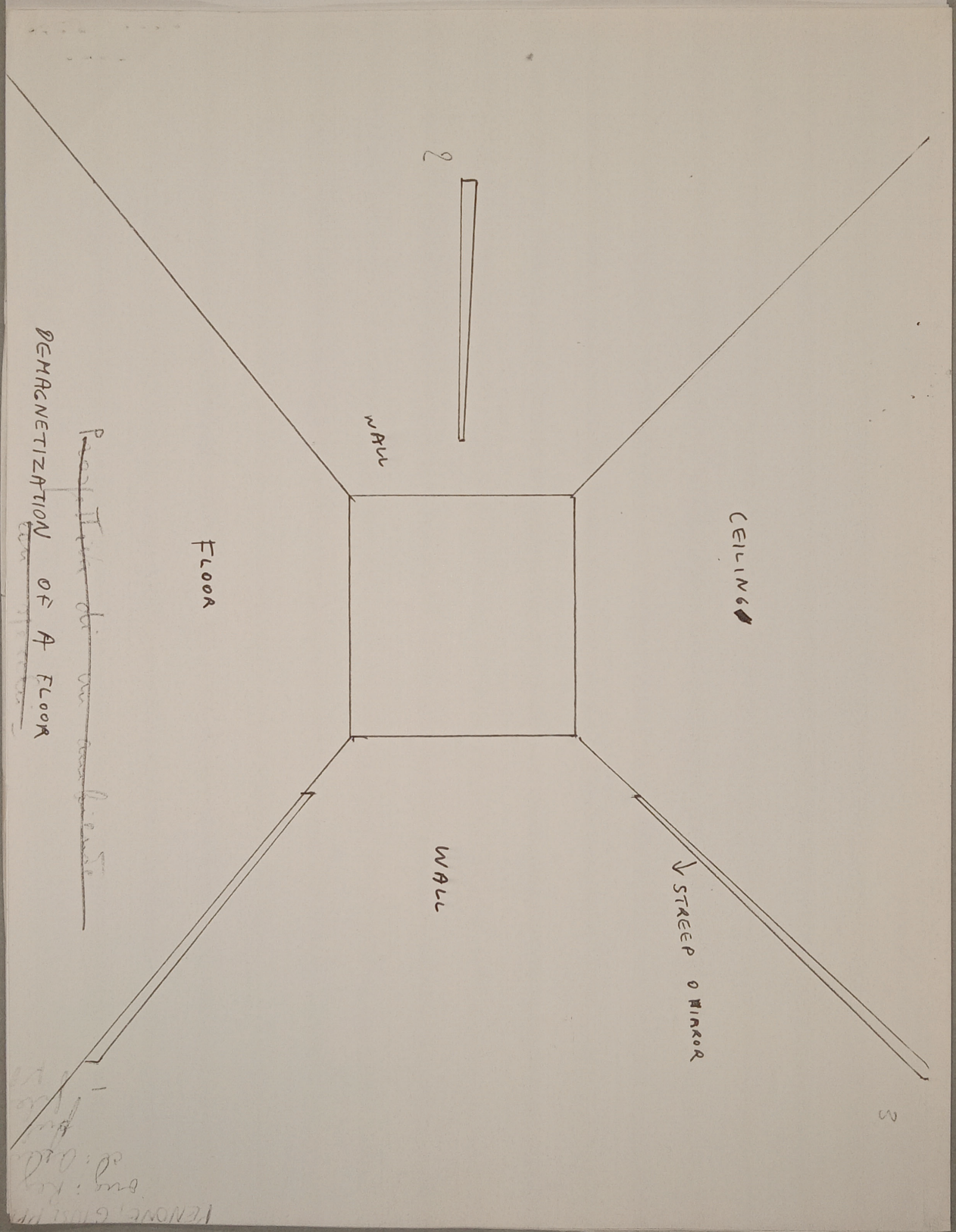

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	MoMA Exhs.	934.8

PENONE, Giuseppe
(Italy)

INFORMATION
CCcc: Registrar
Publications
Circulating

(sent 3 forms)

March 21, 1970

INFORMATION

Sig. Giuseppe Penone
Via A. Diaz 62
GaressEo, Imperia
Italgy

Dear Giuseppe Penone:

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

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

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Germano Celant knows a little about the show and perhaps he can be helpful in suggesting what you should send. We want the show to be primarily paper.

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	MoMA Exhs.	934.8

Info / PIPER, ADRIAN
orig: Reg
cc: April
file
+ VJ

Dear Mr. Meshine -

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

Adrian Piper
966-3859

d to
teful

se

Enc.

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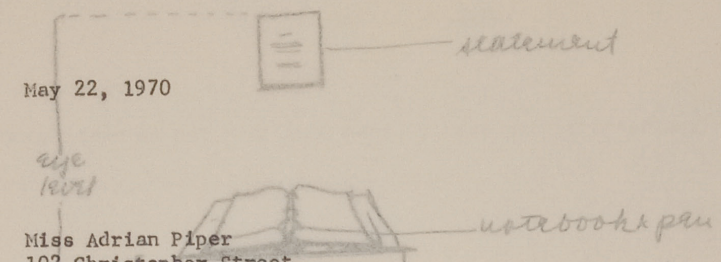
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Info / Piper

cc: REgistrar
C. Lofting
A. Ringsley
File

The Museum of Modern Art

Installation Diagram:



May 22, 1970

Miss Adrian Piper
102 Christopher Street
New York, New York

Dear Adrian Piper:

Thanks for the catalogue contribution.

I am enclosing a loan form. Please complete, sign and return the green copy. The white copy is for your records.

Do we have to get the notebook? Is the typed page already framed?

As we are beginning to think of the exhibition installation, I need to have all details and pieces in by the end of May, so I would be grateful if everything is in by then.

The complexity and logistics are beginning to overwhelm me so please assist.

With best wishes.

Sincerely yours,

Kynaston L. McShine
Associate Curator

Enc.

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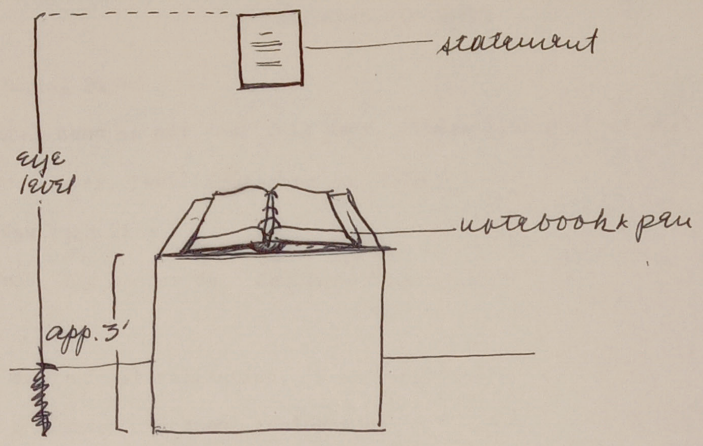
	MoMA Exhs.	934.8

Information / Piper

The Museum of Modern Art

Installation Diagram:



Special Instructions:

If ballpoint pen or paper supply runs out, please replace them.

Adrian Piper

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information/Piper

The Museum of Modern Art

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

I N F O R M A T I O N

ARTIST'S BIOGRAPHY

Name (in full): Adrian Piper

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

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

Place of birth: New York City

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

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:

Study (places and dates):
School of Visual Arts, N.Y.C. 1966 - 1969
City College of New York, N.Y.C. 1966 - present

Travel (places and dates):

Prizes, grants, etc.:

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

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

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

One man shows:
Three Untitled Projects, above; (published by 0 TO 9 Press)

Important group shows:

Street Works II, N.Y.C.	April, 1969
Number 7, Paula Cooper Gallery, N.Y.C.	May, 1969
Language III, Dwan Gallery, N.Y.C.	May, 1969
557,087, Seattle Art Museum, Seattle, Wash.	Sept., 1969
Concept Art, Leverkusen Museum, Leverkusen, Germany	Oct., 1969

(over)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Groups, School of Visual Arts Gallery, N.Y.C. November, 1969
Art After Plans, Kunsthalle Bern, Switzerland November, 1969
Conceptual Art & Conceptual Aspects,
N.Y. Cultural Center, N.Y.C. April, 1970
Art in the Mind, Allen Museum, Oberlin, Ohio May, 1970

Media in which you have worked (painting, sculpture, photography, films, etc.):
painting, steel, wood, layout plans, tapes, telephone, maps, photography, movement, language

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

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

Bibliography (include documentary films and TV tapes):

Work published:
0 TO 9 Magazine, No. 5, December, 1968
" " , No. 6, July, 1969
Street Works II (0 TO 9 Press), July, 1969
Untitled Magazine (Art Press), No. 1, August, 1969
Art-Language Magazine, No. 2, ? , 1970

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

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

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

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

April 8, 1970
Date

Adrian Piper
Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

INFORMATION

PIPER, ADRIAN

(USA)

cc:Registrar
Publications
circulating file

March 22, 1970

Mr. Adrian Piper
102 Christopher Street
New York, New York

Dear Adrian Piper:

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. Something for the catalogue? O -G ? A group event?

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 934.8

PIPER, ADRIAN
org: Reg
d: April
pub
file

The Museum of Modern Art

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

INFORMATION

PROPOSALS

How will you be represented in the show? By one piece

CONTEXT #7: AN ART PRODUCTION USING SYSTEM III

~~(C.C.F. CATALOGUE)~~ C.C.F. CATALOGUE, "THREE MODELS OF ART PRODUCTION SYSTEMS")

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

(1) TYPED PAGE, FRAMED & MOUNTED ON WALL.
(1) 8½ x 11" BLACK VINYL 3-RING NOTEBOOK WITH APPROXIMATELY 300 BLANK PAGES IN IT.
(1) BALL POINT PEN ATTACHED BY CHAIN TO NOTEBOOK.

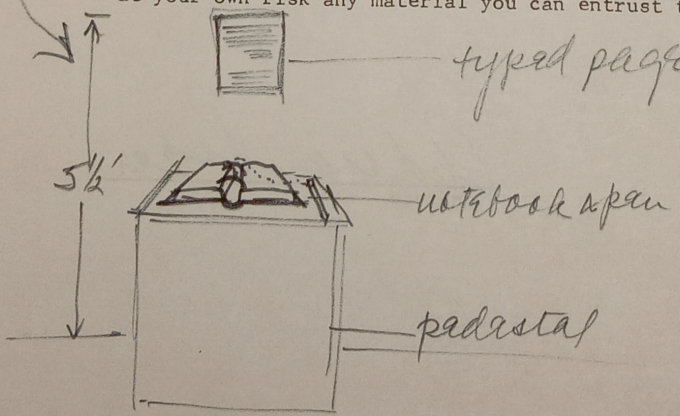
Installation: Are there any special instruction on how the piece is to be shown?

NOTEBOOK SHOULD BE ON A PEDESTAL ABOUT TABLE OR DESK HEIGHT.
TYPED PAGE SHOULD BE HUNG AT EYE LEVEL DIRECTLY ABOVE IT.

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

Insurance value: $400.00

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



INSTALLATION DIAGRAM

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

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

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

See attached page,
Three Models of Art Production Systems

3/28/70
Date

Adrian Piper
Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Info/Pistoletto
cc: Reg
April
file

May 22, 1970

Mr. Michelangelo Pistolettp
Via Fieschi 104
19010 Corniglia
La Spezia
Italy

Dear Michelangelo:

We need a couple more copies of your book. Could you send them as soon as possible?

I can make the large reproduction but cannot give it a room by itself; I am sure that is agreeable to you. Space is very limited, as I'm sure you can imagine. Is the Biennale going to open? I am beginning to k think that Venice is in New York given the thousands of details for this show.

Please do me the favor of sending me the Germano Celant catalogue of the Torino show as I am very curious to see what he is doing and anxious to hear opinions about it.

Perhaps I may see you in July if I come to Europe. As you can imagine it is also a difficult moment politically here,

Best,

Peace,

Kynaston L. McShine
Associate Curator

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Information / Pistoletto

Information/ PISTOLETTO, Michelangelo
org: Reg
cc: April
Pub
file

RCA Global Telegram

ZCZC THE MUSEUM OF MODERN ART

11 WEST 53RD ST

NYC 10019

RGB 0133 RML3812 ITC451 MCL994 GLL907

URRG CO ITMI 011

MILANO 2607 11 6 1810

MCSHINE MODERNART

NEWYORK

ACCEPTING YOUR INVITATION AIRMAILED BLUE PRINTY THANKS

PISTOLETTO

COL MCSHINE

RCA Global Telegram

Reply via RCA:call 363-4141

Reply via RCA:call 363-4141

Reply via RCA:call 363-4141

VIA S. ANDREA 5 - 20121 MILANO - TELEF. 709944

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	MoMA Exhs.	934.8

Information / Pistoletto
orig Reg
cc AR
Gice
Pub
FMES



GALLERIA DELL'ARIETE

Caro KYNASTON,
Ti ringrazio molto per l'invito, il mio lavoro dovrebbe essere un BLOW UP fotografico del libro che ti mando in grandissime dimensioni e messo nel mezzo di una stanza vuota, con copertina di cartone grigio con sopra il nome, il titolo e la data. A invitazione dell'originale.
Gradirei ricevere una foto della stanza col libro sul pavimento, quando sarà realizzata la mostra.
Ti saluto con amicizia
Michelangelo.

VIA S. ANDREA 5 - 20121 MILANO - TELEF. 709944

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Rough translation of letter from Pistolletto

Dear Kynaston:

Many thanks for your invitation and ~~xxx~~ my work should be a photographic

blow up of the book I am sending you. This blow up should be in very large dimensions and put in the middle of an empty room with a cover of grey cardboard with above it the name and title and date in an immitation of the original cover. I would like to receive a photograph of the room with the book on the floor when the show is realized.

/signed/
Michelangelo

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	MoMA Exhs.	934.8

PISTOLETTO, MICHELANGELO
orig: Reg
cc: April
Butler
file
KM

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): MICHELANGELO PISTOLETTO

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

Date of birth (month, day, year): June 25, 1933

Place of birth: BIELLA - ITALY

Present address(es): VIA CARLO REYMOND 13
10126 TORINO

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

Places and dates of former permanent residences:

Study (places and dates): MITOLOGY AT HOME

Travel (places and dates): HOME

Prizes, grants, etc.: HARF!

When did you first begin work as an artist? SEE DATE OF BIRTH

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

Place and date work first publicly shown: FREE GALLERY, FREEDOM SQ., FREE TOWN. FREE LAND

One man shows:

Important group shows: THE SPACE IS NOT SUFFICIENT.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

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

HO!

Have you worked in fields other than the visual arts?

IN FIELDS

Writings, published and unpublished:

PUB.

Bibliography (include documentary films and TV tapes):

PAPER

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.

PAPER

PAPER

Date

PAPER
6. APRIL, 1970

Signature

Pistoletto

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

PISTOLETTO, MICHELANGELO
orig: Reg
cc: April
Reg
file
KM

The Museum of Modern Art

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

INFORMATION

PROPOSALS

How will you be represented in the show?

YES, I WOULD LIKE VERY MUCH

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

IT IS A BOOK
"THE LAST FAMOUS WORDS" 1967

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

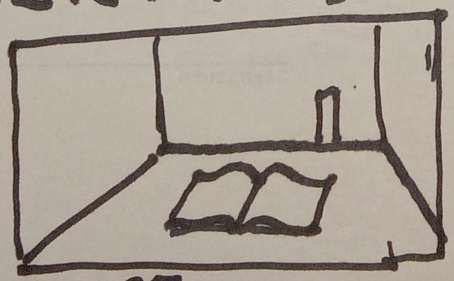
REPRODUCED IN BIG SISE END SHOW ON THE FLOOR WITH LARGE SPACE AROUND, POSSIBE A EMPTY ROOM.

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.

I INCLUDE THE BOOK IN THIS LETTER. IT IS MAI WORK.



6, APRIL, 1970

Pistoletto

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Pistoletto

cc: Registrar
Publications
Circulating

March 21, 1970

Sig. Michelangelo Pistoletto
Via Reymond 13
Torino
ITALY

Dear Michelangelo:

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

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

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Perhaps your group can do something, particularly since it's international, but the Museum has no money. Should we have photographs of your group in the catalogue? Anyway, the show concentrates on works on paper and not objectsto any great extent, so think about it. Probably we will meet this summer.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information / Ponte
cc Reg
April
file

June 23, 1970

Miss Amalia del Ponte
Corso XXII Marzo, 39
Milan, Italy

Dear Amalia,

My thanks for all your efforts on behalf of the exhibition INFORMATION. I regret the inconvenience and the complications. Unfortunately, the Museum has too many curators, but that is also what makes us function, I think.

We hope the American filling will work. I shall send you a catalogue as soon as it is published.

Leisure enters the Museum galleries; I am sure the Sacco will help make the show a comfortable place to be.

Again, my gratitude. Perhaps I will see you soon - either here or in Milano.

Sincerely yours,

Kynaston L. McShine
Associate Curators

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	MoMA Exhs.	934.8

POWER, Alan

(Also see DIBBETS, Jan)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

December 10, 1970

Mr. Alan P. Power
28 Sheen Common Drive
Richmond
Surrey, England

Dear Mr. Power:

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

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

With my best wishes,

Yours sincerely,

Kynaston L. McShine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information / Power

Orig. Reg. cc bill April MS

Information / Power
28 Sheen Common Drive
Richmond
Surrey
U.K.

21 May '70

Dear Mr. McShine,

Thank you for your letter about your request for the Jan Dibbetts piece, 34 photographs. Provided the piece is returned in its immaculate condition (for otherwise I shall have to hold you liable for up to the full insurance cover), you certainly have my permission to borrow it for your M.O.M.A show — but not to travel further.

The rub is, however, that I have not yet received it from Conrad Fischer — I believe there was delay because it was required for another European show. Perhaps you had better urge him to send it to you directly.

Yours sincerely, Alan Power

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Information / Power

cc: CL
AK
KMcS
Registrar
file
extra

May 18, 1970

Mr. Alan P. Power
28 Sheen Common Drive
Richmond, Surrey
England

Dear Mr. Power:

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, 34 photographs, is most important for his representation in the exhibition INFORMATION which I'm organizing for this summer. I attach a description of the show.

I'm very anxious to include it because I think it is an important contribution to the exhibition and I deeply hope that you can give this request your serious consideration. In the hope that you will be willing to lend it to us, I am enclosing a loan agreement form which I should appreciate your completing, signing, and returning the green copy to us at your earliest convenience; the white copy is for your own records. Our Registrar's office will be contacting our agent, Bolton and Fairhead, who will be in touch with you soon to arrange collecting, packing and shipping.

The exhibition promises to be an exciting and important one and I hope that 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

Enclosures: Description of the exhibition INFORMATION
Loan Agreement form

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	MoMA Exhs.	934.8

PRINI, Emilio

(Italy)

INFORMATION
CC Registrar
Publications
Circulating
(sent 3 forms)

March 21
March 21, 1970
March 21

March 21, 1970

Sig. Emilio Prini
Vico Chiossone 8/6
Genova
Italy

Dear Emilio Prini:

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

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

With kindest regards, and many thanks,

Sincerely yours,

Kynaston L. McShine
Associate Curator

P.S. Germano Celant mentioned your bird projects. They sound quite marvellous and perhaps would make a good representation.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

cc: INFORMATION/lender
Registrar
File

December 1, 1970

Mr. Alejandro Puente
46 Grand Street
New York, New York

Dear Alejandro:

I am enclosing our receipt of delivery for your loan to the Information exhibition. Would you please sign and return it to us.

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

With my best wishes,

Yours sincerely,

Kynaston L. McShine
Associate Curator

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	MoMA Exhs.	934.8

Information/ Puente

January 13, 1970

Mr. Alejandro Puente
46 Grand Street
New York, N.Y.

Dear Mr. Puente:

We have tried on many occasions to reach you but to no avail.

It seems that, due to an oversight on our part, a portion of your work is still with us here at the museum. We would very much like to hear from you so that we might arrange a time for the return of these pieces.

Hoping to hear from you soon.

Sincerely,

Gylbert Abrams
Assistant to the Registrar

(Telephone: 956-7222)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

Info / Puente
cc: Reg
Acq
file

May 22, 1970

Mr. Alejandro Puente
46 Grand Street
New York, New York

Dear Alejandro,

I am sorry I was in such a hurry the other day and hope that you understand that the limitations of space make it impossible to do what you asked. However, I am quite sure that the piece will work very well on a table as well as with the information on the wall.

Enclosed is our loan agreement form. Please complete, sign, and return the green copy. The white copy is for our records. Our Registrar will call so that it can be collected towards the end of next week. We also must know if there is any framing that has to be done and whether there are any specific installation probelems since I am beginning to plan the exhibition.

Every deadline and detail is now overwhelming so please reply as soon as possible.

With best wishes,

Peace,

Kynaston L. McShine
Associate Curator

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	MoMA Exhs.	934.8

Information/ PUENTE, ALEJANDRO
70.461
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): Alejandro Puente

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

Date of birth (month, day, year): May 1st., 1933

Place of birth: La Plata, Buenos Aires, Argentina

Present address(es): 46 Grand Street, New York, N.Y. 10013

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

Places and dates of former permanent residences: 13 # 838, La Plata, Argentina

Study (places and dates): School of Fine Arts, Buenos Aires, Argentina(1958-1961)

Travel (places and dates): Peru (1961)
Brazil, Mexico, U.S.A, Canada (1967)
France, Italy, Spain (1968)

Prizes, grants, etc.: Annual Mar del Plata, Museo Provincial de Bellas Artes, Argentina (1964)
Guggenheim Fellowship (1967)
NewMaterials, New Expressions, Museo Nacional de Bellas Artes, B.A., Argentina (1968)

When did you first begin work as an artist? 1960

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

Readings on structuralism, linguistics, anthropology, general theory of systems, communications, theory of information, color structure.

Place and date work first publicly shown: Museum of Fine Arts, La Plata, Argentina (1960)

One man shows:
1963- Rioboo Gallery, B.A.
1964- Lirolay Gallery, B.A.
1965- CPLC Gallery, B.A.
1966- Bonino Gallery, B.A.
1967- Asterisco Gallery, La Plata
-El Taller Gallery, B.A.
1970- BID Gallery, Washington D.C.

Important group shows:
1961- Museum of Modern Art, B.A.
1962- New Talents- USA Embassy, B.A.
1963- Mar del Plata Annual, Ver y Estimar, Geoges Braque Prize
1964- Latin american Art, Museum of Modern Art, B.A.
1966- Geometry 13, Lambert Gallery, B.A.
Instituto Di Tella Annaal; Bonino Gallery
1967- Beyond Geometry, Inst. Di Tella, B.A.
1968- Paula Cooper Gallery; Beyond Geometry, Center for Interamerican relations, N.Y.
Latin American Art, Delaware Art Center
New Material, new expressions, Museum of Fine Arts, B.A.
1969- Cali Biennale, Colombia; Drawings, Paula Cooper
Groups by Lucy Lippard, School of Visual Arts

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	MoMA Exhs.	934.8

Media in which you have worked (painting, sculpture, photography, films, etc.):
painting, sculpture, photography, ~~[illegible]~~, mixed media, drawing

Have you worked in fields other than the visual arts? theatre, arqhitecture

Writings, published and unpublished: Various lectures on contemporary and current art
Unpublished manuscripts on color language and objects and systems

Bibliography (include documentary films and TV tapes):

Nuevo Arte en Argentina (translated into english) by Aldo Pellegrini
Analisis, September 1967, by Jorge Glusberg
Criterio
Art in America, June 1966, "The Cordoba Biennale" by Sam Hunter
Art International, September 1969, by William Whitelock
Civilta delle Macchine, 1966 by Aldo Pellegrini
Studio International, April 1970, "Groups" by Lucy Lippard

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.

Color is the only visual element that has a grammar and sintactic properties of its own. In that sense, we can speak of color as a language and analyze or present it according to its particular structural rules. When color rules are given previously like in color swatchbooks provided by a certain manufacturer) then we should speak of color as code, rather than language.
My work is related to the manipulation of this individual sintactic elements and their materialization. The physical media then becomes unimportant and very specific and relevant at the same time. Unimportant because of its too general qualifications (color can be found everywhere) and relevant because, depending on the specific "qualities" of the physical materializations, different language combinations can be "found" or proposed.

Date April 2nd, 1970

Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

PUENTE, ALEJANDRO
orig: Reg
cc: Prod
Pub
file
KM

The Museum of Modern Art

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

I N F O R M A T I O N

PROPOSALS

How will you be represented in the show? see diagram

Describe its components, medium or is it printed matter or is it on paper?
modular units (fiberglass)
containers with colored water
plastic bags with pigments
pieces of cloth
information papers

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

see diagram

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.	934.8

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

Photographs of the piece in the show? yes

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way? diagrams

April 2nd., 1970
Date

Signature

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

PUENTE, Alejandro
(USA)

INFORMATION

cc:Registrar
Publications
circulating file

March 22, 1970

Mr. Alejandro Puente
46 Grand Street
New York, New York

Dear Alejandro:

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. Ithink you know the piece I very much want to have.
Do call me if you have any questions.

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Information/ OPPENHEIM, DENNIS
org: Reg
cc: Apul
pub
file
KM

The Museum of Modern Art

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

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): Dennis A. Oppenheim

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

Date of birth (month, day, year): September 6, 1938

Place of birth: Mason City, Washington

Present address(es): 64 Berkeley Place
Brooklyn, New York 11217

Citizenship (and date of naturalization, if appropriate):

Places and dates of former permanent residences:
Honolulu, Hawaii 1959-1962
Oakland, California 1962-1966

Study (places and dates):
California College of Arts and Crafts
1962-1965
University of California at Berkeley
1964
Stanford University 1965-1966

Travel (places and dates):
Mexico, Canada, throughout USA
1950-present
Europe (Netherlands, Germany, France
Switzerland, Austria, Italy)
1969

Prizes, grants, etc.:

the usual

When did you first begin work as an artist?
1946

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:
1958 Marin County, California

One man shows:

Richmond Art Center	1965	Cal.
Comara Gallery	1967	L.A., Cal.
John Gibson		
Yvon Lambert	1969	Paris
Lambert	1969-70	Milan

Important group shows:
"Earthworks" Dwan Gallery 1968
"Live in your Head" Kunsthalle Bern, Switz.
"Op Losse Shroeven" Stedelijk Amsterdam8
"Prospect" Stadtische Kunsthalle
Dusseldorf, Germany 1969
"A Report - Two Ocean Projects" MOMA 1969
"Evidence on the flight of six fugitives"
Museum of Contemporary Art Chicago 1970

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

All of above

Have you worked in fields other than the visual arts?

Yes

Writings, published and unpublished:

Aspen Magazine (Next issue) 1970
Land Art. Gerry Schum
Art Povera Praeger by Germano Celant

Bibliography (include documentary films and TV tapes):

Eccentric Abstraction" L.Lippard Art International November 1966
Artforum Jack burnham "Real Time Systems" Sept 1969
Art forum Jean-Louis Bourgeois. "Dennis Oppenheim a presence in the countryside"
"The New Art" Newsweek Howard Junker July 1968
"Dirt Art" Saturday Evening Post Howard Junker 1968
" Earthworks and the New Picturesque" Sidney Tillim Nov 1968
Impossible Art, Art in America David Schire 1969
"Scuba Sculpture" Art News William Johnson 1969
"Earth Projects" Nation Max Kosloff March 1969
"Exercises in Anti-style" Arts Magazine Dore Ashton 1969
"Art Now- New York" Volume 1 Jan 1969
"What on Earth" Life David Bourdon April 1969

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

6-1970
Date

Dennis Oppenheim
Signature

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OPPENHEIM, DENNIS
orig: Reg
cc: Apul
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The Museum of Modern Art

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

INFORMATION

PROPOSALS

How will you be represented in the show?

WOUND 1948-1970 40"x40" Photographic documentation
WOUND 1954-1970 40"X40" Photographic Documentation
Wound 1952-1970 40"X40" Photographic Documentation

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

Both.

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

No.

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

Insurance value:

1,000 each

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

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	MoMA Exhs.	934.8

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

Photographs of the piece in the show?

Yes.

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

MARCH 6/1970
Date

Dennis Oppenheim
Signature

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Info / Ottawa-Ntl. Gal.
orig: Reg
cc: April
file
KM

The National Gallery of Canada

La Galerie nationale du Canada

Ottawa 4

National Museums of Canada

Musées Nationaux du Canada

June 4, 1970.

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

Dear Mr. McShine:

I have just realized that I have inadvertently indicated an insurance value of $300.00 for the 24 ACT and ART photographs which you are borrowing.

Could you please correct this on the loan forms as being $300.00 for each of the ACT and ART photographs making a total insurance value of $1,800.00 for the works which are part of the collection of the National Gallery of Canada and $5,400.00 for the works which are in the collection of the N.E. Thing Co. of North Vancouver.

Sincerely,

PT/lt

Pierre Théberge,

Assistant Curator of Canadian Art.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PANAMERENKO
orig: Reg
cc: Capul
Pub
file
KM

The Museum of Modern Art

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

INFORMATION

PROPOSALS

How will you be represented in the show?

5 PIECES WITH PHOTOGRAFS AND DRAWINGS

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

FOTO'S AND PAPER WITH DRAWINGS

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

I WOULD LIKE THE FOTO'S AND DRAWINGS BEHIND GLASS AND A LITTLE ALUMINIUM FRAME.

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:

1500 DOLLAR

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

I WILL SEND IT BY MAIL

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

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.

~~SINCE TEXT IS ON THE DRAWINGS AND FOTO'S~~

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

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

BY A DRAWING WHICH I SEND YOU WITH THIS.

PLEASE SEND THAT DRAWING BACK

Date 10 APRIL 1980

Signature PANAMARENKO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.8

PAOLINI, GIULIO
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

INFORMATION

PROPOSALS

How will you be represented in the show? con l'opera intitolata:

"RAPHAEL URBINAS MDIIII"

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

riproduzione fotografica in grandezza naturale della luce nel portale del tempio dipinto da Raffaello ne "Lo sposalizio della Vergine" (cm 3,4 x 4,8) 1968

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

al centro della parete di un vano a sé stante, in cui non interferiscano altre opere (vedi schema allegato).

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: 1000 dollari

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.

Invierò, in seguito, l'opera che per le sue piccolissime dimensioni potrà anche essere affidata a persona di fiducia diretta a New York.

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	MoMA Exhs.	934.8

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.

Con la fotografia a piena pagina dell'opera esposta e didascalie come dal campione allegato (l'esempio è indicativo).

Photographs of the piece in the show?

Sì (vedi sopra)

Photographs of a previous piece?

-

Other photographs,

-

By a statement?

Sì, se pubblicata nella sezione dedicata ai dati biografici.

In any other way?

-

Torino 18/4/1970

Date

Giulio Paolini

Signature

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Reg
Translation of Proposal page

① Photographic reproduction in Paolini actual size of the light in the doorway of the temple painted by Raphael in the "Wedding of the Virgin."

② In the center of the wall of a void, (empty room), in which there are no other works to interfere (See attached diagram).

③ Insurance value: 1000 dollars

④ I will send, following this, the work, which ~~for~~ by reason of its tiny dimensions, can be entrusted to a trustworthy person going to N.Y.

⑤ With a full page photo of the work to be exhibited with footnotes, like the attached sample.

⑥ Yes, see above

⑦ Yes, if published in the section dedicated to biographical data.

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	MoMA Exhs.	934.8

Information / Pasadena - Art Mus.

bcc: Kynaston McShine
Registrar
INFORMTION
green

September 3, 1970

Mr. Thomas G. Terbell
Director
Pasadena Art Museum
Colorado & Orange Grove Blvds.
Pasadena, California 91101

Dear Tom:

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.

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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