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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.72

western union **Telegram**

NHC 180 CDV 146
XP T0844 14 PD INTL FR CD PARIS VIA FRENCH 31 1356 1969 OCT 31 PM 8 0
SIEGELAUB
1100 MADISONAVE NYK
DON T WORRY I LET YOU AWARE LETTER TOMORROW
CLAURA

1100.

SF-1201 (R5-69)

Please check this information in the letter attached x IMMEDIATELY AND REPLY!!!!!!

Thank you,

SETH SIEGELAUB, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.72

1100 Madison Avenue, New York 10028/ 212 288 5031/ 28 Oct 69

Dear Michel,

Received the attached letter in the mail today.

What is it about?

Is it like what we have planned for April?

Who is in the show?

Who is Frank Popper and Germaine Viatte?

If it is like what we have planned we may have to change our programme.

What is their plan? A catalogue? Work in the City? Just a gallery?

It is very important that we (I) know all about this show - because we (I) do not want to do the same thing.

Please check this information in the letter attached x IMMEDIATELY AND REPLY!!!!!!

Thank you,

SETH SIEGELAUB, N.Y.

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MINISTÈRE DES

Affaires Culturelles

Centre National
d'Art contemporain

11, rue Berryer - Paris 5e
Tél. 622.36-02

GV/FT N° 2075

23 OCT. 1969

Cher Monsieur,

Le Centre National d'Art Contemporain organise avec Frank POPPER une exposition de type doucmentaire sur l'intervention artistique dans la rue, exposition qui aura lieu au Siège du Centre, rue Berryer, du 15 décembre 1969 au 12 janvier 1970. A l'occasion de la réalisation d'un environnement luminocinétique sur la Place du Châtelet, d'une manifestation Christo aux Champs Elysées, et d'autres réalisations urbaines (Montreuil ARC,etc...) cette exposition voudrait faire le point des diverses actions menées par les artistes dans la rue depuis quelques années.

Le Musée des Arts Décoratifs prépare par ailleurs pour 1970, dans le cadre des Halles de Baltard, plusieurs manifestations d'artistes et une exposition sur le mobilier urbain.

Sachant combien vous vous êtes intéressé, depuis longtemps déjà, à ces problèmes, nous avons pensé que vous pourriez nous aider à compléter notre documentation en nous indiquant quelles furent à votre avis les manifestations les plus intéressantes dans ce sens et éventuellement comment nous procurer des documents à leur sujet. Nous pensons notamment aux manifestations de Hübler et de Kossouth. Ont-elles été photographiées ou filmées ?

Nous préparons également un dossier documentaire sur ce problème et serions très heureux d'y publier éventuellement outre ces documents, votre propre sentiment sur la question qu'il soit déjà publié ou inédit.

En vous remerciant par avance de votre collaboration et en me permettant d'insister sur l'urgence de cette requête, je vous prie d'agréer, Cher Monsieur, l'expression de mes sentiments distingués.

Monsieur Seth SIEGELLAUB
1100 Madison
NEW-YORK N.Y.
U.S.A.

Germain VIATTE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.72

Michel Claura
6, rue Paul-Escudier
Paris- 9ème

Paris, le 28 octobre 1969

Seth Siegelaub
1100 Madison Avenue
New-York - 10028

Dear Seth,

thank you for your letter of the 20th., which I was very pleased to receive.

I shall not be able to give you answers for all the questions you pointed out. First, I should have next week the cost for the catalog, from the printer I asked, as well as the cost for putting up legally the affiches (the price for legal glue !). Second, I hope to soon make up my mind in order to be able to send you the list of the artists and my opinion about the general conception of the catalog.
Concerning these two problems, the situation is ;

1) The list you sent me (and which we figured out together in Paris) includes people that I will certainly invite. Except : I am not yet sure to take Beuys and the 4 Bossots. Then, Toroni is missing in the list. And my problem will be to find out some more people, but I will solve it ; I have already got some ideas.

2) Including essays by people out of the artistic field in the catalog would certainly be a good idea. But I think I could find people more adequate than the ones we already thought about. I shall let you know, soon.

3) In one or two weeks, I start to contact the artists.

4) The new format of the catalog is o.K. I only hope that when you say 8½"x13", you mean inches and not centimeters (it would be an underground ticket' catalog).

Now, let us make some remarks about the "projected cost".

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.72

Room 901/ 113 West 42 Street/ New York 10036/ tel: 212, 564 3250

The attached 2 pages relate to an exhibition being presented in Paris, in April 1970, titled "20 Paris LV 70", under the direction of Michel Claura.

I am seeking the financial support for the exhibition from independent collectors in the community, in the form of loans (in units of US $1,000.) against the proceeds from the sale of the catalogue being printed for the exhibition.

The exhibition is budgeted at $6,000.

There will be printed 5,000 catalogues for retail sale at $3.50 (19,25 F.F.) each, providing a potential revenue of $17,500. 50 - 55% of this sum will be for the distribution of the catalogues. The balance will be used to repay the loans. I will receive the difference between the amount of the loans and the catalogue proceeds.

The following 2 pages sets forth a general summary of the anticipated expenses and other more specific information.

Seth Siegelaub
8 December 1969

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Title: 20 PARIS IV.70

Location: Paris

Date: April 1970

Organizer: Michel Claura

Artists: Carl Andre, Terry Atkinson & Michael Baldwin, Robert Barry, Joseph Bueys, Stanley Brouwn, Daniel Buren, Marcel Broodthaers, Hanne Darboven, Jan Dibbets, George & Gilbert, Joseph Kosuth, On Kawara, Douglas Huebler, Sol LeWitt, David Lamellas, Richard Long, Edward Ruscha, Robert Ryman, Niele Toroni, Lawrence Weiner and Ian Wilson.

Situation: An interior space in Paris of 300 sqm - will depend on the work submitted by the artists.

General: The exhibition willbe announced with posters in Paris and mailed throughout the world.

A 64 page catalogue will be published, with extensive photographs and related information for all the work in the exhibition, with the possibility of essays by French and English art critics and wirters and philosophers.

The catalogue willbe published under the "Seth Siegelaub" imp imprimatur.

The poster and catalogue will be in 3 languages, Enlish, Frnch and German.

Michel Claura is responsible the for selection of the artists and their works, catalogue material, design of the catalogue, essay selection and the exhibition installation.

Seth Siegelaub is responsible for the financial, organizational business aspects, and for the publication and distribution of the catalogue.

Cost:

The Art: 20 (1 work 3 artist) x $75.	1,500.00
The Exhibition: rental of building, clean-up etc	600.00
Michel Claura: organization fee	250.00
General organization: before Paris, April 70	150.00
General organization: Paris, March/April 70 (mailing etc)	300.00
Posters: 2' x 3', 1000 copies	200.00
Catalogue:	
3 essays (each at $100.00) - NOT DEFINITE	300.00
preparation (translation, type, layout)	400.00
printing (64 pages, 8"x10" format, 5000 copies, in soft and hard covers editions - .40 each)	2000.00
Reserve fund	300.00
Total:	$6,000.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1100 Madison Avenue, New York 10028/ 212 288 5031/

Dear Michel,

Thank you and Daniel for the fine time i had on my Last (first) visit to Paris.

I was (am) very happy to be able to work with you in organizing your show for Paris this coming April 1970.

As I mentioned I am attaching a list of the various aspects of the show, and I would appreciate your finding out the infomation that has been omitted and noted with a "___?___"

Also please get the cost on printing the catalog in a hardcover edition (see attached lists).

Also note the slight change in the catalog format to 8"x12" - is this O.K?

As Daniel may have mentioned to you, we spoken about the possibility of including writing in the catalog -other than yourself- such as Robbe-Grillet, Levi-Straus, Barthes and a young French critic -René?/ What would this cost? I have figured $100. per writer. But all of this is up to you entirely!!!

Also I think that the affiche and catalog must be in 3 languages -French, English and German- despite the nationalistic differences between France and Germany - Art (and Art communications) should transcend these differences.

I await your reply with the financial information("___?___") and any further thoughts for the exhibition(artists, catalog etc.)

I particularly need the information about costs before I can raise the money.

We should also plans to meet in mid-February in Europe (A'dam?)

Do the projects costs look O.K? Did I miss anything?

Seth, N.Y., 20 Oct. 69, 1500 hours.

Hello to Daniel, Chantal, Brigette, Cafe de la Cliche(?)

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

Title: 19 (the artists). PARIS. IV. 70

Location: Paris

Date: April 1970

Organizer: Michel Claura (in association with Seth Siegelaub)

Artists: NOT YET DEFINITELY KNOWN, but tentatively:

Daniel Buren, Sol LeWitt, Robert Barry, Jan Dibbets, Hanne Darboven, Richard Long, Douglas Huebler, Joseph Bueys, David Lemellas, Carl Andre, 4 Bossots, Lawrence Weiner, On Kawara, Joseph Kosuth.....

Situation: An interior space of 500 sqm (to be rented in Paris) And the exterior spaces throughout Paris.

General: The exhibition will be annonced with affiches put up in Paris, and mailed throughout the world.

A 48 - 64 page catalog will be printed, with extensive photographs and related for all the work in the exhibition, with the possibility of essays by Michel Claura and A. Robbe-Grillet, C. Levi-Straus and a young French critic. The catalog will be printed under the "Seth Siegelaub" imprimatur.

Both the affiche and the catalog will be in 3 languages (French, English and German).

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SETH SIEGELAUB

PROJECTED COST FOR "19. PARIS. IV.70"

(in U.S. $, U.S. $ x 5.5 = French Francs)

The Art:	20 artists (1 work from each) x $100.(transportation, realization, installation of each work)	$2,000.
The exhibition:		
	1. Cost of 1 month rental of a building	400.
	2. Clean up of building (painting, etc., by students)	200.
	3. Operation of building during exhibition (part-time secretary, telephone, electricity)	200.
	4. Cost for use of exterior spaces in Paris	none
Organization Fee:		
	To Michel Claura	250.
General Organizational expenses - Before April 70 in Paris:		
	(mailing, telephone, petty cash)	150.
Miscellaneous Expenses - During March/April 70 in Paris:		
	(mailing posters and catalogs, installation, photos in Paris for catalog)	300.
Publicity:	Cost to rent space to put up the affiche(-if necessary)	?
Essays for catalog:		
	A fee of $100. for each essay (*not definite) x 3	300.
Printed Matter:		
	1. General Preparation (for affiche and catalog)	
	a. Translation (French to English - by M.C. + S.S.)	none
	b. Translation (French, English to German)	100.
	c. Typesetting (French, English, German)	200.
	d. Materials to make mechanicals	100.
	e. Layout of mechanicals (by S.S.)	none

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SETH SIEGELAUB

Printed Matter (continued):

2. Printing Specifications

a. Affiche: Format: 60 x 90 cm. (or nearest standard size)
Design: Dark blue type on white paper
Amount: 1000, with 500 flat and 500 folded
Cost: .1..... ?

b. Catalog: Size; 48 pages + separate cover
Content: 28 pages of photos ("halftones")
20 pages of text ("line")
Format: 8" wide x 12" high
Binding: 2 staples (like Time Magazine)
Paper: (like my Summer Show)
Cover: soft (like Studio International) and Hard-cover
Amount: 5000, as follows;
2500 in soft-cover (cost per cata. ?)
2500 in hard-cover (cost per cata. ?)
Cost: ..... ?

Total cost for the entire exhibition..... ?

Division of Responsiblity between Michel Claura and Seth Siegelaub:

1. Michel Claura will be responsilbe for all the "aethetics" of the exhibition, and particularly:
   a. Selection of the artists and the specific work
   b. Selection of the material for the catalog (essays, etc.)
   c. Overall design and conception of the catalog.
   d. Details of the installation of the works.

2. Seth Siegelaub will be responsible for the business and coordination of the exhibition, and particularly:
   a. The financing of the exhibition
   b. The layout of the affiche and the catalog
   c. The rental of the exhibition space
   d. The publication and distribution of the catalog

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	Siegelaub	I.A.72

SETH SIEGELAUB Room 901/ 113 West 42 Street/ New York 10036/ tel: 212, 564 3250

The attached page relates to an exhibition presently being organized by Michel Claura in Paris, for April 1970, entitled "20 PARIS IV.70".

I am seeking the financial support for the exhibition from independent patrons in the community, in the form of loans (in units of (US) $1,000.00) against the proceeds from the sale of the catalogue being published for the exhibition.

The exhibition is being budgeted at $7,000.00.

There will be printed 5,000 catalogues for retail sale at $3.50 (19.25 F.F.) each, providing a potential revenue of $17,500.00. 50 to 55 percent of this sum will be needed for the distribution of the catalogues. The balance will be used to repay the loans. I will receive the difference -if any- between the amount of the loans and the catalogue revenues.

Thank you.

SETH SIEGELAUB, 12 December 1969, New York

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	Siegelaub	I.A.72

SETH SIEGELAUB attachment, 12 December 1969, N.Y.

Title: 20 PARIS IV.70

Location: Paris

Date: April 1970

Organizer: Michel Claura

Artists: Carl Andre, Terry Atkinson & Micheal Baldwin, Robert Barry, Joseph Bueys, Stanley Brouwn, Daniel Buren, Marcel Broodthaers, Hanne Darboven, Jan Dibbets, Gilbert & George, Joseph Kosuth, On Kawara, Douglas Huebler, Sol LeWitt, David Lamellas, Richard Long, Edward Ruscha, Robert Ryman, Niele Toroni, Lawrence Weiner and Ian Wilson.

Situation: An interior space in Paris (the size will depend on the work submitted by the artists) and the exterior spaces throughout Paris.

General: The exhibition will be announced with posters in Paris and mailed throughout the world.

A 64-page catalogue will be published, with extensive photographs and related information for all the work in the exhibition, with possible essays by French art critics, writers and philospohers.

The catalogue will be published under the "Seth Siegelaub" imprimatur.

The poster and catalogue will be published in 3 languages; English, French and German.

Michel Claura is responsible for the selection of the artists and their work, essay selection, catalogue material, design of the catalogue and the exhibition installation.

Seth Siegelaub is responsible for the financial, organizational business aspects and the publication and distribution of the catalogue.

Cost:

The Art (1 work @ artist) x $100	$2,000.00
The exhibition: rental of building, clean-up etc.	600.00
Michel Claura: organization fee	250.00
General Organization: before Paris, April '70	150.00
General Organization: in Paris, March/April '70 (mailing..)	400.00
Posters: printing, 2' x 3', 1000 copies	200.00
Catalogue:	
3 essays (each at $100.) NOT DEFINITE	300.00
preparation (translation, type, layout)	500.00
printing (64 pages, 8" x 10" format, 5000 copies, in soft and hard cover editions - .45 per copy)	2,250.00
Reserve fund	350.00
TOTAL:	$7,000.00

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	Siegelaub	I.A.72

Michel Claura
6, rue Paul-Escudier
Paris - 9ème

Paris, le 3 novembre 1969

Seth Siegelaub
1100 Madison Avenue
New-York.

Dear Seth,

just some information about the show you were contacted for.

1°- Frank Popper is the leader critic of kinetic' art. Germain Viatte is a kind of official in charge of the Centre National d'Art Contemporain (C.N.A.C.), which is a governmental organization. A sample of people and system Daniel fighted against about Sao Paulo.

2°- The show from 12/1969 to 1/1970.
Place du Chatelet : a light show by Kowalski (you saw some of his work at the Galerie Givaudan). Champs-Elysées : some packing up by Christo.
Rue Berryer (C.N.A.C. gallery) :first room : kinetic works plus all the projects received for Place du Chatelet. Second room : documents about happenings, including Kaprow, Klein, Tinguely, Arman. Third room : 3 films of action in the street, one about Jean-Pierre Raynaud, one Roelof Louw, and the third one about Buren. The last one, I was told ; I asked Daniel, he has not been yet contacted (strange organisation!). Provincial show...

3°- In 1970, the Musée des Arts Décoratifs will organize a show (with the C.N.A.C.), about design and designers, outdoor design such as Guimard (tube entry), Mercedes (cars) etc...

4°- In the Halles (also for 70'), the project is not yet exactly worked out. At the moment, it seems we shall have a document show. Perhaps, they especially need your participation for this one. To-day, I just can tell you that this kind of show is typically french, this desire to make museography, "burial show". I know the people, and I guess they only will be able to do this kind of work, documentation for a nice culture about what "has been".

5°- I was also told that Szeeman was to organize a

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show in the Halles, in 1970, but I don't know exactly when. I am not afraid, because I don't work on the same way, anyway. Also because this show would also be about urbanism, architectural design etc...
Another project for Szeeman is to have a retrospective show of his work for ten years (he being the artist, in fact), at the ... Galerie Givaudan !

Now, you are aware of what is going to be done in Paris. No works in the city (except those I told you). The only catalog would be a retrospective one.
I told you all I know at the moment, and I think nobody knows more in Paris, even people organizing it.

You just do what you want. My opinion is that, as an organizer of "past" shows, you could take part in their document show, but I think there is much more to do with alive shows than with what has been done. I personnaly don't like archeologists.

Anyway, I can assure you that all this stuff has nothing to do with our show.

Just a few words about our show. In three days, I send you my definitive idea. I already can tell you what it is : I invite between 17 and 30 people to send me projects for december. I send them back the projects of each one of the others. For february, they should send me a second project, or the same, or nothing. The catalog would be : first part, the first projects ; second part, the second projects. The exhibition will be the realization of the definitive projects. With such a procedure, there will be much to say, including the possibility of including texts about individuality/collectivity, transformation, evolution, repetition etc... This project is, at the moment, absolutely SECRETE between you and me. I send you the definitive project ~~in~~ within two days, and I would ask you to answer quite rapidly.

For to-day, I say good bye. April show is on the right way to be as good as successful.

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Telephone: 212, 564-3250

Michel Claura
6, rue Paul Escudier
Paris 9, France

Dear Michel,

I have moved - please send all letters to the above adress.

I have received your letters of 28 Oct and 2 Nov, and the telegram of 31 Oct.

In reply to your letter of 28 Oct 69:

The choice of artist is up to you -sorry to omit Toboni.

I mean about 8"x 12", not centimeters.

The cost for essays can wait, until you approach specific write

"Materials to make mechanicals", are for making the orginal catalogue art for the printer - things like glue, ink, paper and general stationery - I know this is very expensive. Don't give it any thought.

Please get a price on 5000 catalogues (2500 hard and 2500 soft) and also 3000 (1500 hard and 1500 soft)
I would like to have a 3 language poster in Paris, but this is not a problem now - we can discuss in Feb., March '70.

In reply to your letter of 2 Nov:

Very authoritative research. Thank you. I feel that your (our?) show will be quite different..

Your ideas about your show sound good, but not very clear;
?Would you send back to each artist the project of another artist or would you send the project of each artist back to the same artist?

?What do you mean by "the exhibition will be the realization of the definitive projects?

I await your more detailed discussion of the show.

Thank you for the general information about the "art" activity in Paris. Sorry to hear that Szeemann will show at Givaudan. You will receive a Seattle Catalogue soon.....

Hello to Daniàà, Brigette, etccccccccc.....

Seth
12 November 1969, N.Y., 2146 hours EST.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Michel Claura
6, rue Paul-Escudier
Paris - 9ème

Paris, le 6 novembre 69

Seth Siegelaub
1100 Madison avenue
New-York 10028

Dear Seth,

as promised, now I can give you the figures for the catalog and the posters.

Catalog : size ..... 21x31cm.
pages 48
cost ..... for 3000 ; F. 16.500 + taxes (23,456%)
the copy ; F. 6,80 (taxes included)
..... for 5000 ; F. 20.500 + taxes (idem)
the copy ; F. 5,05 (taxes included)

pages ..... 64 (62 is not a standard number).
cost ..... for 3000 ; F. 20.500 + taxes (idem)
the copy ; F. 8,45 (taxes included)
..... for 5000 ; F. 25.500 + taxes (idem)
the copy ; F. 6,30 (taxes included)

Affiches : for 1000 : F.1.500
for 1000 more : F.400 more etc...

Concerning the catalog, I guess a 64 pages one will be necessary. If you think it is too much expensive, the solution could be to have a cheeper quality of paper. One question : when I told the printer we wanted half in soft-cover and the other half in Hard-cover, he showed me a very slight difference. Could you tell me exactly what you mean by hard and soft ?

Concerning the posters, I only know one price for gluing up them officialy : in the underground. For 1x0,60m. size, it is F.2.000 a week for 110 stations.

In my last letter, I told you my project. To-day, I send you the letter I plan to send to the artists. Please, let me know your remarks as soon as possible, because if you agree with this project, I send the letters the 15th the latest.

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".... I am organizing a show in Paris for april 1970, in association with Seth Siegelaub, and I would ~~ɛɛkɛ~~ be very pleased to have you participating.

" The plans for this exhibition are the following :

" 1) I would like you to send me a project as soon as possible, 20th december latest date. Don't send materials but only the description of your project.

" 2) On 2nd january, I send you the projects I shall have received from the other artists invited for the show.

" 3) Up to 1st march, latest date, you would send me a second project, or the first one again, or whatever could be your definitive project. This definitive project will be realized and exhibited. Whether or not you send materials, the realization of the project will be done in any case in Paris.

" We shall have a location for the exhibition, so the work can be thought as an indoor one as well as an outdoor one.

" An amount of $100 will be reserved for each artist. The work will remain your property. We would prefer to avoid shipments.

" A catalog will be published (english, german, french), including the first projects as well as the definitive ones.

" I hope very much to have you in this show. Please, pay attention to the dates for sending me your projects.

" The same letter has been sent to undermentioned people.

Here you have got the project.

Artists would be : Atkinson & Baldwin, André, Barry, Broodthaers, Buren, Darboven, Dibbets, George & Gilbert, On Kawara, Huebler, Lewitt, Lamelas, Long, Toroni, Ruscha, Weiner.

+, may be, 2 or 3 more I should have to find within a few days, <u>or people you would like</u> to have in that show.

Please, send me your remarks about the project, the letter, the list as soon as possible. I hope you are happy with them !

Bye Bye

Michel

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Michel Claura
6, rue Paul-Escudier
Paris, 9, France

Telephone (212) 654-3250

Dear Michel,

Note my neww address - it is a mailing address - I pickup th mail about 3 times each week.

Recieved your letter of 6 November.

In reply to your letter:

1. The price for the catalogs is quite expensive...more than New York. I may have to have them printed in Germany, Holl or Switzerland. I will take care of this.

   ? Do we have to pay the taxes?
   Hard-cover = means the cover found on most library books - are made of thick cardboard.
   Soft-cover = like my Summer show catalog.

2. The cost of putting up posters legally in the underground i much too expensive, we will have to do it another way -illeg ly.

3. Your project is good. Very clearly written.

   Additional artists for your consideration:

   Kosuth - Did you read his article in Oct. Studio Internation
   Lucys - Drakerplatz 4, Düsseldorf. Tel: 571404
   An Italian - Prini? - talk to Germano Celant, 11/12 Salita Oregina, 16134 Genoa, Italy Tel:
   Telephone: (010) 63680.
   Ian Wilson -(Oral Communication)/ 93 Crosby St, N.Y.

Altogether the exhibition sounds very good.

Hello to everyone...

Seth, 14 November 69, N.Y. 1209 hours EST.

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	Siegelaub	I.A.72

Michel Claura
6, rue Paul-Escudier
Paris - 9ème.

Paris, le 17 novembre

Seth Siegelaub
Room 801
113 West 42 Street
New-York 10036

Dear Seth,

I sent you a telegram on saturday, because I was anxious about your answer. But, to-day I received 2 letters from you and ... the telegram back, since I had sent it to Madison avenue.

So, now, everything is o.k.

I send invitations to-morrow. I don't change the text of my letter, except that I shall ask the second projects for the beginning of February.

O;k. for Kossuth, but I don't agree with his text in Studio. I was yesterday and the day before in London to see Peter Townsend and he proposed me to write just a short letter to "criticise" Kossuth's statements ; if I am courageous enough, I shall do it.
O;k. for Wilson too. More problem for an Italian.

I am looking for other printers in Paris, to see if they can do the catalog cheeper. For the half in hardcover, I guess it is not possible to have a simply binding with 2 staples.

As I told you, I saW Peter ToWnsend. I have some projects with him. Aside of your own project (the kind of special issue you plan to have with Studio), Peter is prepared to give me some pages for the april show(1) I don't know yet how to use them, but I think it is a very good thing to have this possibility.
Some more projects for 3 french revieWs, including les Lettres françaises. A lot of work in perspective.

As usually, I shall keep you aWare of everything.
Bye bye...

(1) I mean for the april issue, in connection with the show.

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MICHEL CLAURA
PARIS

Paris, le 20 novembre

Seth Siegelaub
Room 901
113 West 42 Street
New-York 10036

Dear Seth,

you will find enclosed an invitation for Ed Ruscha. He is the only artist I did not get the adress. So, please, find it out and send him the letter. Thank you.

Sent Ruscha address

All other letters have been sent to-day. So, I am just following the program I figured out. Only the italian artist you wish is missing at the moment. So, he will not appear in the list I sent to other contributors (see, for instance, the letter to Ruscha), but that is not important at this step. I hesitate between Prini, Calzolari and another one I was told, which is unknown. [redacted]

In a few days, I shall send you some extra copies of the invitation. So, if you hear from any invited artist visiting you that he has not got my letter, you would give him another copy.

Write you soon again. Most friendly,

M.C.

6, rue Paul-Escudier
Paris 9ème.

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MICHEL CLAURA
PARIS

21st of November.

Dear Seth,

you will find enclosed an "anonymous" copy of the invitation for the show. You would just do some photocopies of it, in order to be able to give one to any people invited you could meet who would not have received the original -as I told you in my letter of yesterday-.

For instance, I was told that Hanne Darboven is presently in the States ; since I sent her the letter to Germany, you should ask her whether or not she has got the invitation.

As I told you, at this step I still can add some more artists. So, for instance, you will notice that Beuys is in the list I send you to-day, but was not in the yesterday's one. "Your" Italian artist is still missing, but I shall choose him very soon. I am also thinking in a quite unknown french artist, may be two. I know I still have one week to finally make up my mind on these problems. So, don't worry.

I would like to point out two financial problems :

1) The figure for mailing cost will certainly be underestimated. Because of the project, I shall have to send much more letters than firstly thought, and more heavy (twenty projects inclosed).

2) I guess -I am afraid-, that a 64 pages catalogue will be too small. Actually, we are going to have at least 20 artists, may be more. With 2 projects published for each of them -and we don't know how long will be these projects, and they will be published in three languages- plus, without doubt, some "extra" texts, just figuring the cost of a 64 pages catalogue would be short. Don't you think so ?

If you think that the cost of this show is going to result too high, I could look after some other financial support than yours But that is just up to you, because I don't want to interfer into your "responsabilities", as we firstly stated.

There is really a lot of work to do, but I am very happy to do it. So, good bye

Michel

6, rue Paul-Escudier Paris-9ème.

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MICHEL CLAURA
PARIS

Dear

I am organizing a show in Paris for April 1970, in association with Seth Siegelaub, and I would be very pleased to have you participating.

The plans for this exhibition are the following :

1) I would like you to send me a project as soon as possible, 15th December latest date. Do not send materials but only the description of your project.

2) On 30th December I send you the projects I shall have received from the other artists invited for the show.

3) Up to 1st February -latest date- you would send me a second project, or the first one again, or whatever will be your definitive project. This definitive project will be realized and exhibited. Whether or no you send materials, the realization will be done in Paris, in any case.

We shall have a location for the exhibition, so the work can be thought as an indoor one as well as an outdoor one.

An amount of $100 will be reserved for each artist. The work will remain your property. We would prefer to avoid shipments.

A catalogue will be published (in English, German and French) including the first projects as well as the definitive ones.

I hope very much to have you in this show. Please, pay attention to the dates for sending me your projects.

Looking forward to hearing from you soon on this matter,
I remain yours sincerely

Michel Claura

P.S. The same letter has been sent to undermentioned people :

Carl André, Terry Atkinson & Michael Baldwin, Robert Barry, Joseph Beuys, Stanley Brouwn, Dabiel Buren, Marcel Broodthaers, Hanne Darboven, Jan Dibbets, George and Gilbert, Joseph Kosuth, On Kawara, Douglas Huebler, Sol Lewitt, David Lamelas, Richard Long, Edward Ruscha, Niele Toroni, Lawrence Weiner, Ian Wilson.

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/ Room 901/ 113 West 42 St./ New York 10036/ 212, 564 3250

Mr. Michel Claura
6, rue Paul-Escudier
Paris 9, France

Dear Michel,

Received your letter of 17 November 1969.

In reference to the Kosuth article in Studio, it would be both healthy and nice to "critisize" Kosuth, you should do it.

You (noticeably) didn't mention Bueys. Good luck on finding an Italian.

If you wrote to Hanne Darboven in Hamburg, Germany, you will have to wait; she is in New York for another 2 weeks.

Do not spend too much time looking for a cheap printer in Paris. I will take care of this when I am in Europe.

The April Paris Catalog: Please keep in mind that we are working with a 48 to 64 page catalog (with 3 languages), as you receive material from the artists - Are you figuring 1 page for each project from each Artist? - Note: If all the artists summit both a 1st and 2nd (definitive Project) we would need 40 pages just for the artists, not including essays, table of contents, etc. - keep this in mind for the sake of money.

You should definitely use some pages in the April Studio International for the April show - it is a good opportunity. Perhaps someone else in Paris could write about your show.

The project I do for the July/August Studio International will include you. I have not yet brought it to your attention because it is not yet clear to me exactly what I want to do, and also you have enough problems with April in Paris - it can wait.

Everything is O.K.

Please keep me advised of progress,

Hello to Daniel, etc.....

Seth Siegelaub

SETH SIEGELAUB, N.Y. 25 November 1969

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MICHEL CLAURA
PARIS

2 December

Dear Seth,

Within two days, I am going to send a "reminder" to all invited artists. At last, the list includes some more people : Beuys (who formerly I forgot), Ryman and two unknown french artists, whose names are Jean-Pierre Djian and Guinochet. I must apologize about Italy. I should have gone over there, seeking someone. But I could not and all possible names were not exciting at all. I hope you will estimate that my list ~~#######~~ anyway "covers" enough countries.

When I received your letter with its "Warning" about the number of pages, I had already sent you my letter pointing out that we maybe were going to be a bit short of pages. The problem is : 23 artists are finally invited. Some of them will certainly miss, at last. But, on the other hand, I cannot tell you if each participant will need, for his two projects, two pages or more. Then, we shall possibly have some texts. At the moment, I only see two solutions : 1- Either all the material collected can fit in a 64 pages catalog, and everything is all right, 2- Or we get too much stuff ; if so, it would be possible to have an "artistic" catalog and a "literary" catalog ; both would be sold together, but a) the literary catalog could be printed on a cheeper paper and b) we could find another kind of "sponsers" for the literary one.. I just suggest this solution, but the problem will be cleared out in February, When we know exactly how many artists and how many extra-texts we have.

Just let me know what you think about it.

I received a letter from Carl André. The letter was very nice, but his participation seems to be quite doubtful. Since I need Carl for this show, could you explore a bit more what is in his mind ?

That is all for to-day. Sciao

Michel

6, rue Paul-Escudier
Paris 9ème.

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MICHEL CLAURA
PARIS

6th December

Dear Seth,

You will find enclosed a copy of the letter I sent yesterday to all the invited artists who have not yet answered. I would like you to forward it to Ruscha, since he is the only one I don't know the adress.

I mailed to Dec 69

Till now, I received projects from Weiner and Dibbets. I also received the letter I told you from Carl, but that is not a project. Hanne Darboven dropped me a line to tell me that she will send me something in time. This morning, I received a telegram from On Kawara, which says : "I am not going to commit suicide. Don't worry". Is that his project, or does it mean I am going to receive something else ? Wait and see ...

Since November 20, when I sent the letters, I think it is good to already have received the above-mentioned letters. Within a fortnight, we shall certainly have a good deal of projects.

Bye. Your friend

Michel

6, rue Paul-Escudier Paris 9ème.

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Room 901/ 113 W. 42 Str./ New York 10036/ tel: 212, 564 3250

Dear Michel,

Received your letters of 20 and 21 November. They crossed with my letter of 25 Nov 69.

The schedule:
You must receive the 2nd proposals from all the artists by the middle of February 1970 at the ~~latest~~ latest. I will need about 2 or 3 weeks to get it ready for the printer (without the Paris building address, this will come later) and because it looks liek the catalog will have to be printed in Holland, England or Germany. I will have to take it to the printer myself. It would be good if I could do the translations and typesetting and layout in Amsterdam - perhaps you could bring it to A'dam in Mid-Feb. Then I would come to Paris about 8 March.

Money;
I think will have be have a 64-page catalog (at 8"x12") because a larger one gets too expensive.

When you write the aritsts - tryp not to give them the impression that the $100.00 is for them - in some cases they may have to have it- but it is primerily for realization, transportation etc. I would prefer not to spend $2,000 (20 artistsx $100.).

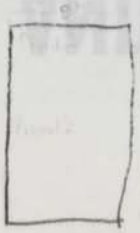
Alxo remember that each artist adds $100. approximately to the cost. Try to keep it at the 20 artists, as we discussed.

I have figured that the total cost of the show to be ~~about~~ maximum $8,000 (38,500 francs)- I would like to keep it that way. If, as you mentioned in your letter, you could look for other financial support, just mention it to whoever you have in mind-very informally and notify me, and I will write to them about the business aspects of the exhibition.

3 8.5 1 38,500

The figure for the mailing costs for the preparation of the show was figured at $150. (825 francs), this I think should be enough to cover the cost of your communications with just the artists and myself. This money is not for mailing catalogs, postefs etc. Please keep records and bills on your expenses.

The catalog:
The catalog, as of this moment, is being figured at 64 pages at at size of 8" x 12" high. It looks like this:



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pg. 2, Claura, 8 Dec 69.

Possibly your could get 2 projects of each artist on 1 page. What happens if most artists do not send in 2 different projects, but just 1?

Another possiblity: more pages (64, 72?) at a smaller size (6" x 8" or 5"x 7"?). I will check on this.

Any further developments about the essays? Who? How many? Any?

General:
Please keep me advised of artists who are not answering promptly. I can follow them up in the U.S.

I understand that you invited Bob Ryman. Yes?

I spoke to Hanne Darboven, she received your letter, she will write to you.

I will speak to U.S. art magazines about an article on your show. They would have to have it by early or mid-February. for publication in an April issue - this may not be possible - perhaps an essay that is being written for the catalog? - I will write to you about this.

Other business:
Did you spend any time with Weiner? I expect R. Barry and Doug Huebler to follow within a few weeks.

I am also enclosing a copy of the letter for the Studio International project of July/August 1970. Please give this a little thought.

You must be very busy...

Sent your letter to Ed Ruscha (address: 1024 3/4 N. Western Ave. Hollywood, California 90029)

Hello to Daniel, Chantal, Bridget ..

SETH SIEGELAUB, N.Y. 8 December 1969.

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Room 901/ 113 W. 42 Str./ New York 10036/ tel: 212, 864 3250/ 10 Dec 69

Mr. Michel Claura
6, rue Paul-Escudier
Paris 9, France

Dear Michel,

Received your letters of 2 and 6 December. It crossed with my letter of December 8th.

I mailed your "reminder" to Edward Ruscha. You now have his address.

The final amount of artists is 23. This is O.K.

The catalogue:

See my letter of 8 December., about some other possibilities.

The idea of 2 separate catalogues is good - but not very practical in view of the (little) time we have to print it and also money (it would probably be more expensive).

As you said in your letter, this will have to be settled in February - there are just too many variables.

Also, I will speak to Carl Andre about his participation. (It is Carl Andre not André.)

Please keep me advised of progress.

SETH SIEGELAUB, N.Y.

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MICHEL CLAURA
PARIS

14 December 1969

Dear Seth,

Received your letters of 8 and 10 December.

Last week, Lawrence was here. I was very glad to talk with him.

I think that things like Leverkusen show and Kosuth's text have been of a great discredit for so-called conceptual art, among the artists, among conceptual artists themselves. A lot of them are afraid of being understood as conceptual artists, certainly because of Leverkusen, which was a trap (only some real conceptual and Daniel could avoid it), and also after Kosuth's text, since concept' looks like a non-sense in it and Kosuth is supposed to be the only conceptual artist ! Weiner was saying that the nicest thing among contemporary artists was that there was no more competition. That is why he was very upset with Kosuth. I agree. Leverkusen show, with its pretentious title, and Kosuth, with his text as stupid as dishonest, have re-introduced a competition which spoils a former "good mood". Among the answers I got till to-day, the both refusals I had are relevant to what I above stated ; if Carl Andre does not seem to be prepared to participate, it is certainly because too many invited artists have already been "registered" as "conceptual" (see Leverkusen), and also, less important, because of the participation of Kosuth he hates ; and Carl does not want to confuse his work with all this. That is my feeling. I also got a refusal from Atkinson and Baldwin, and they explain why :"we think there is quite a gap which is appearing beetwen interests of "Art & Language press" and those of some other artists of the concept' art" (this is a translation, they wrote me in French). That is quite clear, is not it ?

I was aware of these possible difficulties, I had the intuition. That is why I proposed a quite new way of exhibition, wanting to make possible a confrontation and not a competition. Then, I must explain more precisely to Atk. & Bald. that, in my list, they will hardly find more than seven conceptual artists, the others having been confused by the fault of exhibition like Leverkusen and text like Kosuth's one.

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MICHEL CLAURA
PARIS

The purpose of the exhibition is quite different than to make a kind of concept show. People like Weiner, Lewitt already have understood. I hope more will soon understand, especially Carl and Atkinson & Baldwin.

As of to-day, I received projects from Weiner, Dibbets, On Kawara (three telegrams), Toroni, Lewitt, Kosuth, Ian Wilson (since you told me that he never answers, I think it is a success to have him participating). That is good.

If I do not receive more than 12 answers for the "first projects", I shall find a solution to make the others explain their silence. In any case, I think that things are going well. I only would like the artists to understand that this show, the "conception" of this show is a good opportunity for them to point out the right questions about the art they are making, whatever it could be.

Do you remember the invitation you received from the Centre National d'Art Contemporain ? At that time, I told you that I knew that Daniel was invited but he did not know. Daniel finally got his invitation. He refused it. He got an answer saying "We understand your position etc... but, even if you don't agree, we will put you into this exhibition". Two days ago, I found posters with the name of Buren as a participant to the exhibition. Since then, things went very fast. The opening is on Tuesday but... on Monday, the case will be pleaded in court and we ask for the seizure (execution) of all the posters, the film (because they made a film of somebody puting up papers on the walls, saying it is Buren), the booklets (where appears a sentence signed Buren, which he never wrote). We are sure to obtain everything. Now, you can estimate the advise I gave you concerning this people ; it is pure fascism. I think Daniel is quite right acting like that. He had to attack this kind of dictatorship of organizers.

We have some more pending problems, you and me. For instance, I am thinking about your invitation for the special issue of Studio, and I thank you very much. About our catalog, I definitely think that we shall not be able to have a precise idea of what it is going to be (and how to cost) before February. Don't forget to advise me as soon as possible if there is something to prepare for an American magazine, because I must have a quite precise planning if I want to be able to do everything properly.

I thank you for the pleasure I have to work with you,

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MICHEL CLAURA
PARIS

19th December

Dear Seth,

just a few lines to indicate to you that the only people I did not get answer from are:
Richard Long (that's surprising)
Robert Ryman (also surprising)
Joseph Beys.

I got 2 refusals:
Carl Andre (that's upsetting)
Atkinson and Baldwin (I got from them a very good letter, good but wrong; I answered and hope to take convinced them).

That means I have got 18 projects. I think that is quite a success. I will act in order to keep it as successful till ... at least the end of April.

I write you soon.

Yours "aesthetic" responsible

m. cl.

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Room 901/ 113 West 42 Street/ New York 10036/ tel: 212, 5643250/ 21 Dec 69

Michel Claura
6, rue Paul-Escudier
Paris 9, France

Dear Michel,

Received your letter of ~~12~~ 14 Dec 69.

Do not be discouraged by artists not answering, I takes time and letters to get them to reply. Also do not be upset about artists not participating; keep in mind that it is their decision. Your feelings about Carl Andre are probably correct, about his desire to separate himself from the ~~so~~ so-called conceptual art bullshit. You should write him about your feelings about your show and explain.

You must tell me about your plans for the catalogue essays.. Who? When? Because, if American art magazines want an article about your show - as I mentioned in my letter of 8 Dec - ~~you would~~ they would need it (with photos) in New York by early February 70. You will have to use essays being planned already for the catalogue.

I am enclosing a xerox copy of my letter to the patrons for the money for the exhibition. It is for you only - do not show it to anyone else.

Remember our deadline for final catalogue information - to me in Amsterdam - 15 February 1970!!!!!!!!!!

Good luck on your court case against the Centre National D'Art Contemporain.

I met Mr. Tarica in N.Y. - quite a wheeler-dealer.

Hello to everybody.

SETH SIEGELAUB

PS: Dibbets is coming to N.Y. tommorrow (22 Dec - 8 Jan 70).

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Paris, 23th December

Dear Seth,

since my last letter, I have got answers from Richard Long and Robert Ryman, and they will participate. So, the only one who did not answer at all is, at last, Beuys.

I am now working very hard to find out the writers to include in the catalog. I have listed nine names famous or unknown, including me, but I still have no idea whether or not I shall get (and use) texts from them. In any case, I think that 3 different texts will be a maximum, inside the catalog. But if I get more texts, I shall try to have them published in various reviews, alltogether for April.

I am rather optimistic about the show, since I feel the artists are very interested in it, and that is enough to make a good show. I regret that Carl did not send a project, because, even if he finally takes part in the exhibition, he will have "missed" something, not having sent a first project.

3 Jan 70 - Wrote Post Card - told him I will send $100 in 10 days. Asked name of essays? Meet him in Aden in mid-Feb.

THe mailing of all the projects to every artist, the Xerox of all the projects will, I am afraid, cost a lot of money (about $100). If you already have collected money, I would be very glad to receive such an amount, to afford the coming disbursments.

Our planning is very well followed, till now. The 2nd of January, all the projects will be mailed for each artist, and they will have about 20days to make up their mind.

When I find some extra-financial support (as I proposed you), I shall inform you ; I am looking after, at the moment.

Merry new year and happy christmas, as gentlemen say. Best wishes for everything. Hello.

Michel

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MICHEL CLAURA
PARIS

8th January 1970

Dear Seth,

you will find enclosed all the projects received just like all the artists got them.

Some copies are not very good quality, but I think that is not important ; they are readable. It resulted cheeper to have a secretary to type them than to make Xerox for all of them.

I would say that I would never have thought to get so many answers. As I already told you, I have the feeling that the artists have been very interested by the exhibition, even if they were a bit embarrassed.

The problem with the essays is not solved yet. People contacted are ; Roger Munier, Roland Barthes, Maurice Blanchot. If I can get texts from them, that will be fantastic. Wait and see. Some more people have been contacted anyway, that is to say ; René Denizot plus two other young unknown writers, who are quite able to do a very good job. Plus me, we are four. My plan would be to use texts of Munier, Barthes and Blanchot for the catalogue, and to use the other texts for reviews (Opus, Studio, the one you would indicate to me in the States, Lettres Françaises too). That would be a very good deal, indeed. But my politics is flexible, and the only problem is to get as many good texts as possible. I must add that none of those texts will be "about" the exhibition, but they will indicate a coherence of various "thoughts", alltogether coherent with the show. Is that clear ? It is, for me, in French, but I don't know if I explain it well in English. Let's say that "coherence" would mean "on the same way to, through different ways".

I insisted, in my letter to the artists, on the 1st of February as the absolute deadline for me to get the answers. Since all of them were already in time for the step, we can hope to be successfull this time again. For example, as I sent the projects on Monday, on Tuesday I already had two answers (from Wilson and On Kawara). As you see, things are going fast !

Best wishes, from your friend

Michel

6, rue Paul-Escudier Paris 9ème.

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The only project you don't get is Jorge & Jack's one:
they sent a set of envelops with one for each artist (+ one for me). All the envelops are supposed to contain the same card text of which is: "All my life I give you nothing and still you ask for more".

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David Lamelas.

PROJECT

Robert Barry.

Annex 1 : Carl Andre did answer to the invitation, but to say that he refused it.
Terry Atkinson and Michael Baldwin also refused the invitation. They sent aletter to explain their reasons. They accept this letter to be communicate or published. I cannot send it to you, because it arrived too late to be retyped. I shall send it to you, if you ask for. The letter will be probably published later.
Joseph Beuys did not answer at all.

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David Lamelas.

PROJECT

Robert Barry.

It seems to have these qualities :

It cannot show itself.

It cannot be defined, but its presence can be felt.

It works upon me and my world.

It exists because of me, but its nature is unknown to me...

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David Lamelas.

PROJECT

Ian Wilson.

Ian Wilson will come to Paris, April 1970, and make clear the idea of oral communication as artform.

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David Lamelas.

PROJECT

Robert Ryman.

Robert Ryman will send a painting for the show but does not know yet what it will be.

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David Lamelas.

PROJECT

Marcel Broodthaers.

1) Reminder of what was the Museum of Modern Art (mine, that is to say a décor made of packing-cases, post-cards and inscriptions), XIXth and XVIIth centuries departments, based on simple documents, photos and letters. This reminder is to be in the catalogue.

2) Projection of a 16mm. film. Subject : Museum and discussion. Duration : 12 minutes. Special screen made of a map of the world.

3) Printing of a letter comprising either a text or an image, intended for most readers possible (depending on money available). This text or image will have reference to the same "Museum" theme.

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David Lamelas.

PROJECT

Lawrence Weiner.

RUPTURED

(There is no correct or incorrect way to construct the piece. As the work is concerned with the idea of ruptured in all of its ramifications ; whatever implications the exhibition sees fit to construe is fine.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.72

David Lamelas.

PROJECT

Edward Ruscha.

"Every building on the Sunset Strip" : accordian fold book opened completely out with a pastry (French) at the end of it. (27 feet).

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David Lamelas.

PROJECT

Nicola Toroni

François Guinochet.

"To do something with a view to any artistic event could only be for me of money interest. Living by my wits (making series of works of art for tourists) I conceive, in the extreme, not to participate in this exhibition but through this communication."

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David Lamelas.

PROJECT

Niele Toroni.

During the exhibition, will be visible in Paris :

prints of a nº50 paint-brush repeated at regular distances (30cm.).

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David Lamelas.

PROJECT

Joseph Kosuth.

To a twenty running feet of wall space (interior), a text (in English, French, German), printed on to self-adhesive white paper, will be adhered in a straight line.

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David Lamelas.

PROJECT

Daniel Buren.

Sol Lewitt.

On a wall (smooth and white if possible) a draftsman draws 500 yellow, 500 gray, 500 red, 500 blue lines, within an area of 1 square meter. All lines must be between 10cm. and 20cm. long, and straight.

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David Lamelas.

PROJECT

Daniel Buren.

My first project is :
TO MAKE THE CRITICISM (e.i., to clear out in their own originality)
or
and/or TO REALIZE (e.i., to impersonalize, as far as possible)

ALL THE FIRST PROJECTS.

December 1969.

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David Lamelas.

PROJECT

On Kawara.

Three telegrams :

1) I am not going to commit suicide dont worry. (Dec. 5)

2) I am not going to commit suicide worry. (Dec. 8)

3) I am going to sleep forget it. (Dec. 11)

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David Lamelas.

PROJECT

a street, 1000.02 lightyears long

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David Lamelas.

PROJECT

a street, 1000.01 lightyears long

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

PROJECT

Stanley Brouwn.

a street, 1000 lightyears long

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

PROJECT

a street, 1000.03 lightyears long

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David Lamelas.

PROJECT

a street, 1000.04 lightyears long

laid out with plaster or dust of white marble.

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David Lamelas.

PROJECT

Jean-Pierre Djian.

The first project consists of a middle part comprising 4 surfaces of hardboard (0,60m.X0,73m.) placed side by side to compose a rectangle of 1,20m. by 1,46m.
Each panel is gummed on its smooth side and painted over with white Flash.
On this white bottom, a red crown appears, painted with Flash, 0,11m. wide. The inside radius is 0,13m.. 8squares (0,09m.) located at equal distance, are inscribed on the width of the crown.
This middle part is imbedded into the ground, the depth, depending on the ground, varying between 0,05m. and 0,10m.
Around this whole, 4 piles of plaster (if not, dust of white marble, rubbish of white marble, crushed marble, or finest white sand) are relieved, outside of each of the 4 sides.
4 irregular polygons are placed in front of the tops, at approximatively 0,60m. (but not on the axis of the diagonals, in order to create a slight a-symmetry. A 5th polygon could be considered to emphasize this last).
They are 0,02m. thick and covered with red nylon, glued on to.
They are put flat on the ground.
A 0,05m. wide border at 0,40m. from the edges of the polygons is laid out with plaster or dust of white marble.

1)

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David Lamelas.

PROJECT

Amsterdam, Paris, London, Buenos Aires, Zurich.

1
Amsterdam
Three minute film taken in a certain place in Amsterdam city, between 10am. to 10.03am.

2
Paris
Three minute film taken in a certain place in Paris city, between 10.50am. to 10.53am.

3
London
Three minute film taken in a certain place in London city, between 11.30am. to 11.33am.

4
Buenos Aires
Three minute film taken in a certain place in Buenos Aires city, between 12pm. to 12.03pm.

5
Zurich
Three minute film taken in a certain place in Zurich city, between 12.45pm. to 12.48pm.

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Geneva, Mexico, Tokio, Antwerp, Moscow.

6
Geneva
Three minute film taken in a certain place in Geneva city, between 1.20pm. to 1.23pm.

7
Mexico
Three minute film taken in a certain place in Mexico city, between 2.15pm. to 2.18pm.

8
Tokyo
Three minute film taken in a certain place in Tokyo city, between 2.30pm. to 2.33pm.

9
Antwerp
Three minute film taken in a certain place in Antwerp city, between 3pm. to 3.03pm.

10
Moscow
Three minute film taken in a certain place in Moscow city, between 3.14pm. to 3.17pm.

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Madras, Prague, La Paz, Teheran, Madrid.

11
Madras
Three minute film taken in a certain place in Madras city, between 3.40pm. to 3.43pm.

12
Prague
Three minute film taken in a certain place in Prague city, between 4.03pm. to 4.06pm.

13
La Paz
Three minute film taken in a certain place in La Paz city, between 4.20pm. to 4.23pm.

14
Teheran
Three minute film taken in a certain place in Teheran city, between 4.45pm. to 4.48pm.

15
Madrid
Three minute film taken in a certain place in Madrid city, between 4.48pm. to 4.51pm.

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Sydney, Los Angeles, Caracas, Montreal, Brasilia.

16
Sydney
Three minute film taken in a certain place in Sydney city between 5.05pm. to 5.08pm.

17
Los Angeles
Three minute film taken in a certain place in Los Angeles city between 6pm. to 6.03pm.

18
Caracas
Three minute film taken in a certain place in Caracas city between 6.32pm. to 6.35pm.

19
Montreal
Three minute film taken in a certain place in Montreal city between 7.06 to 7.09pm.

20
Brasilia
Three minute film taken in a certain place in Brasilia city, between 7.35pm. to 7.38pm.

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	Siegelaub	I.A.72

Delhi, Melbourne, Brussels, Pekin, Santiago.

21
Thr Delhi
Three minute film taken in a certain place in Delhi city, between 8.05pm. to 8.08pm.

22
Melbourne
Three minute film taken in a certain place in Melbourne city, between 8.34pm. to 8.37pm.

23
Brussels
Three minute film taken in a certain place in Brussels city, between 9.05 to 9.08pm

---

24
Pekin
Three minute film taken in a certain place in Pekin city, between 9.32pm. to 9.35pm.

25
Santiago
Three minute film taken in a certain place in Santiago city, between 10.52pm. to 10.55pm.

---

1).

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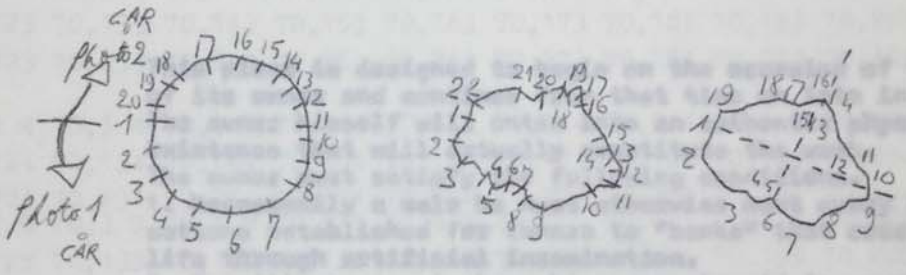
Jan Dibbets.

PARIS.



20 points on the mainroad around Paris.

Drive by car / place taperecorder in the car during the trip.
Speak loudly : start point 1, point 2, point 3 etc... Point 20, stop.

So you get the sound of the driving car and a voice counting the different bends.

In the show there will be :

1) a map of Paris with the 20 points
2) a taperecorder with the sound on a continuous loupe
3) 2 photographs enlarged as big as the map / one from the departing car seen at the back and one of the returning car (seen in the front), both photographs are taken from exactly the same place.

Paris	Start	Return
MAP	1 photo	2 photo

taperecorder.

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Douglas Huebler.

Duration Piece # 16

Global

This piece is designed to begin on the occasion of the death of its owner and continue from that time on into infinity. The owner himself will enter into an authentic physical existence that will actually constitute the work. The owner must satisfy the following conditions.

1. Necessarily a male he must otherwise meet every qualifications established for donors to "banks" that create human life through artificial insemination.
2. He will arrange to have his spermatozoid in an amount sufficient to successfully inseminate ten willing young women as soon as possible after his mortal existence ceases.
3. He must establish an estate whose executor will administer the selection of the mothers and payment, from an appropriate trust fund, of $2,500 a year to each for 21 years at which time the entire principle remaining in trust will be divided equally between each offspring.

This statement constitutes the form of this piece from this time until the death of the owner.

December, 1969.

1)

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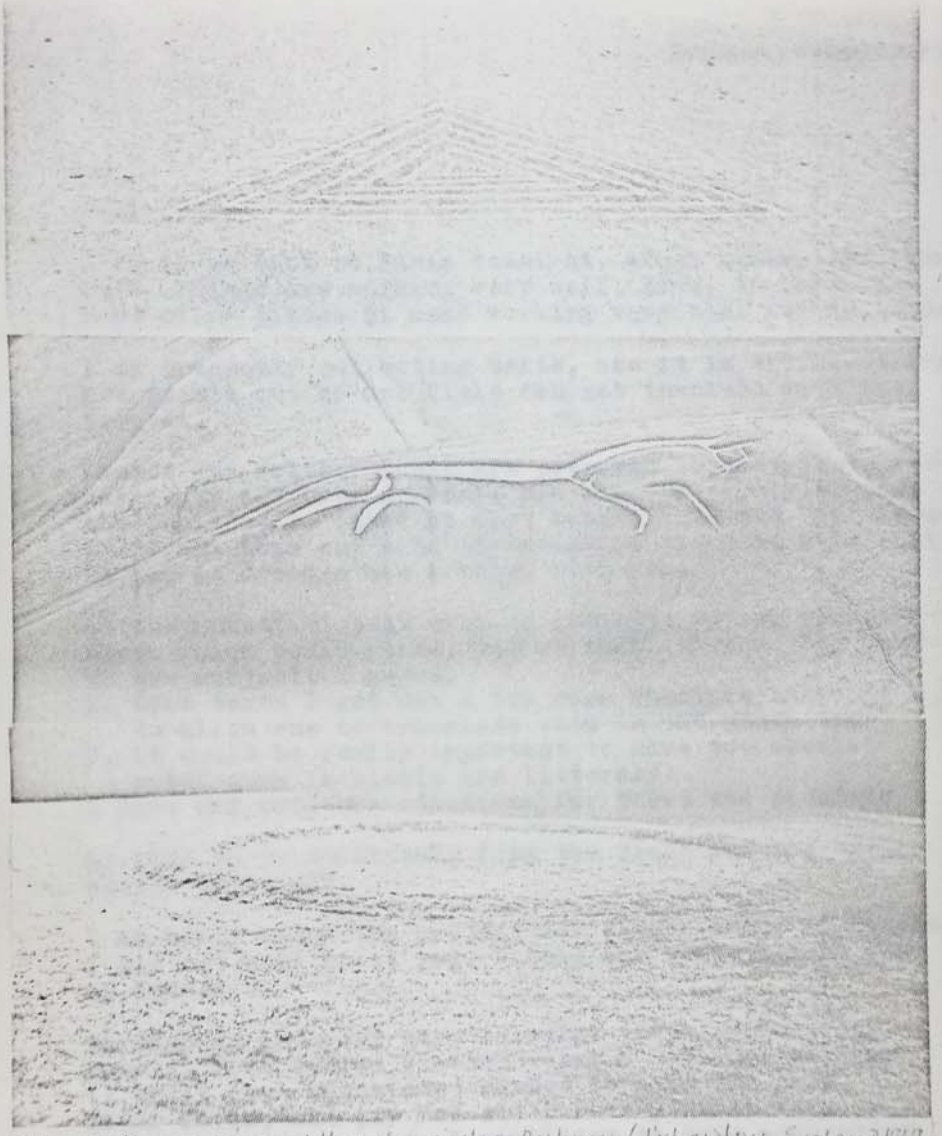

A runway through rain and through a river on Baltimore / Pulaski Expressway 1969

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MICHEL CLAURA
PARIS

London, January 25

Dear Seth,

I shall be back to Paris tonight, after a week-end over here. Things are working very well, here, in Paris and some other places (I mean working very well for us, indeed).

I am presently collecting texts, and it is extraordinary how people out of art field can get involved with the project.

Kasper and Walther Konig are prepared to distribute the catalogue all over Germany, and also to partly support the publication (that is what Kasper told me). Of course, I did not take any kind of decision, and just said that he had to discuss the problem with you.

At the moment, I just want to indicate to you some problems which could raise, but we shall have a long talk on the subject, I guess.
1. Some texts I got use a too much specific language to allow one to translate them in one month time.
2. It would be really important to have two special catalogues (artistic and litterary).

I have got possible solutions for these two problems.

My plan is to definitely find the place for the exhibition this week.

I am sorry about the project for summer issue of Studio. I did not work on it yet. Within one week, I send you my answer.

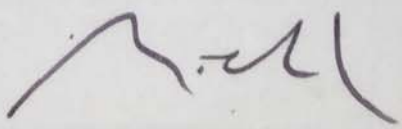
Through an indirect way, I learnt (from Daniel, who knew it from Konrad Fischer) that a Berliner gallery (I don't know which one) wanted to have the show after Paris, and pay for it. I really don't know if that is anything good. I shall try to know more about it. My opinion, at this moment, is that this looks like a tentative of recuperation.

I think I allready can wish you a good trip to Amsterdam. Now, we shall meet soon.

I thank you a lot for the check.

Yes, I met Huebler as well as Weiner, Barry and now Wilson. I do like all of them.

See you soon



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Dear Michel –

Received your letter of 8 Jan 70, with the projects - everything looks quite good.

Enclosed is my check for $100 for general expenses.

Just returned from a short trip to California.

Will leave for Amsterdam in 2 weeks.

Liked your ideas + plans for the essays.

See you in one month - will at catalogue information - in Amsterdam - Yes?

Hello to Daniel, Bridgette,

D.A. you see Huebler?

Seth, 16 Jan 70, NY.

P.S. Please send to me your list of artists for the Studio Intern. Summer issue project, thanks.

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Paris - Keeple for $ -

Mary - Cooper
Dear Power -

As I ~~may have~~ mentioned to you a while ago, I am working with Michel Claura to organize an Exhibition for Paris in April. My responsibility is to raise the money for the exhibition. I am doing this in the form of $1000. loans against the sale of the Catalogue for the Exhibition. At present I have $4,000. and still need $3,000 to realize the budget. - see attachment.

Could you be interested? If so please address me in N.Y. until 30 Jan 70 and

Noutmankade 35
Amsterdam, Holland
tel: (020) 243 492

anticipated not interested, please destroy the attached

Thank You

8 Dec 69

Seth Siegelaub
8 ~~December~~ 1969

Cooper - Brazil — N.Mex., N.M.
Power - London — Parma, Milan
Gruen - L.A. — Lyman, L.I.
Green - L.A. — Mulay N.Y.
Weiple - N.Y. — Ordover N.Y.
Dorfs - N.Y. — Powers, N.Y.
Greer - — Rhodes N.Y.
De Menil - — Edwards, N.Y.
Lowman - — Topol. N.Y.S.
Gerber - Stoller — Visser, Rotterdam

Total cost per cat (7,000 ÷ 5,000) = $1.40

Paris
Tanica + Chile

$1.40 | 16/5 = $8,000
5 | 7.0

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Room 901/ 113 West 42 Str./ New York 10036/ tel: (212) 5643250

20 January 1970

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

Dear Alan,

As I mentioned at our last conversation when I was in London, I am working with Michel Claura to organize an exhibition for Paris in April 70. My responsibility is to raise the money for the exhibition. I am doing this in the form of $1,000.00 loans against the sale of the catalogue for the exhibition.

At present, I have $4,000. and still need $3,000. to realize the cost of the budget. SEE ATTACHMENTS.

Could you be interested? If so, please address me in New York until 30 January 1970, and afterwards at:

Seth Siegelaub
Houtmankade 35
Amsterdam, Holland
tel: (020) 243 492

If you are not interested, please destroy the attached (2) letters.

Thank you, and in any case I will look forward to seeing you soon,

SETH SIEGELAUB, N.Y., 20 Jan 70

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Houtmankade 35, Amsterdam, Holland/ telefoon (020) 243492

12 February 1970

Mr. H. Smeets
Wilhelminastraat 31
WEERT (L), Holland

Dear Mr. Smeets,

I am an organizer of art exhibitions and publisher of art books and catalogues, from New York, presently living in Amsterdam for six months.

I am working on an exhibition, presently being organized by the French critic, Michel Claura, for Paris in April 1970.

I will be publishing the catalogue for the exhibition.

I would like to see you, at your convenience, about this project sometime around the 1st of March.

Would this be possible?

Thank you,

SETH SIEGELAUB, 12 Feb 70, Amsterdam, 11.34 uurs.

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SETH SIEGELAUB Room 901/ 113 West 42 Street/ New York 10036/ tel: 212, 564 3250

The attached page relates to an exhibition presently being organized by Michel Claura in Paris, for April 1970, entitled "20 PARIS IV.70".

I am seeking the financial support for the exhibition from independent patrons in the community, in the form of loans (in units of (US) $1,000.00) against the proceeds from the sale of the catalogue being published for the exhibition.

The exhibition is being budgeted at $7,000.00.

There will be printed 5,000 catalogues for retail sale at $3.50 (19.25 F.F.) each, providing a potential revenue of $17,500.00. 50 to 55 percent of this sum will be needed for the distribution of the catalogues. The balance will be used to repay the loans. I will receive the difference -if any- between the amount of the loans and the catalogue revenues.

Thank you.

SETH SIEGELAUB, 12 December 1969, New York

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SETH SIEGELAUB attachment, 12 December 1969, N.Y.

Title: 20 PARIS IV.70

Location: Paris

Date: April 1970

Organizer: Michel Claura

Artists: Carl Andre, Terry Atkinson & Micheal Baldwin, Robert Barry, Joseph Bueys, Stanley Brouwn, Daniel Buren, Marcel Broodthaers, Hanne Darboven, Jan Dibbets, Gilbert & George, Joseph Kosuth, On Kawara, Douglas Huebler, Sol LeWitt, David Lamellas, Richard Long, Edward Ruscha, Robert Ryman, Niele Toroni, Lawrence Weiner and Ian Wilson.

Situation: An interior space in Paris (the size will depend on the work submitted by the artists) and the exterior spaces throughout Paris.

General: The exhibition will be announced with posters in Paris and mailed throughout the world.

A 64-page catalogue will be published, with extensive photographs and related information for all the work in the exhibition, with possible essays by French art critics, writers and philospohers.

The catalogue will be published under the "Seth Siegelaub" imprimatur.

The poster and catalogue will be published in 3 languages; English, French and German.

Michel Claura is responsible for the selection of the artists and their work, essay selection, catalogue material, design of the catalogue and the exhibition installation.

Seth Siegelaub is responsible for the financial, organizational business aspects and the publication and distribution of the catalogue.

Cost:

The Art (1 work @ artist) x $100	$2,000.00
The exhibition: rental of building, clean-up etc.	600.00
Michel Claura: organization fee	250.00
General Organization: before Paris, April '70	150.00
General Organization: in Paris, March/April '70 (mailing..)	400.00
Posters: printing, 2' x 3', 1000 copies	200.00
Catalogue:	
3 essays (each at $100.) NOT DEFINITE	300.00
preparation (translation, type, layout)	500.00
printing (64 pages, 8" x 10" format, 5000 copies, in soft and hard cover editions - .45 per copy)	2,250.00
Reserve fund	350.00
TOTAL:	$7,000.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.72

SETH SIEGELAUB Room 901/ 113 West 42 Street/ New York 10036/ tel: 212, 564 3250

The attached page relates to an exhibition presently being organized by Michel Claura in Paris, for April 1970, entitled "20 PARIS IV.70".

I am seeking the financial support for the exhibition from independent patrons in the community, in the form of loans (in units of (US) $1,000.00) against the proceeds from the sale of the catalogue being published for the exhibition.

The exhibition is being budgeted at $7,000.00.

There will be printed 5,000 catalogues for retail sale at $3.50 (19.25 F.F.) each, providing a potential revenue of $17,500.00. 50 to 55 percent of this sum will be needed for the distribution of the catalogues. The balance will be used to repay the loans. I will receive the difference -if any- between the amount of the loans and the catalogue revenues.

Thank you.

SETH SIEGELAUB, 12 December 1969, New York

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	Siegelaub	I.A.72

SETH SIEGELAUB attachment, 12 December 1969, N.Y.

Title: 20 PARIS IV.70

Location: Paris

Date: April 1970

Organizer: Michel Claura

Artists: Carl Andre, Terry Atkinson & Micheal Baldwin, Robert Barry, Joseph Bueys, Stanley Brouwn, Daniel Buren, Marcel Broodthaers, Hanne Darboven, Jan Dibbets, Gilbert & George, Joseph Kosuth, On Kawara, Douglas Huebler, Sol LeWitt, David Lamellas, Richard Long, Edward Ruscha, Robert Ryman, Miele Toroni, Lawrence Weiner and Ian Wilson.

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SETH SIEGELAUB

Title: 19 (the artists). PARIS. IV. 70

Location: Paris

Date: April 1970

Organizer: Michel Claura (in association with Seth Siegelaub)

Artists: NOT YET DEFINITELY KNOWN, but tentatively:

Daniel Buren, Sol LeWitt, Robert Barry, Jan Dibbets, Hanne Darboven, Richard Long, Douglas Huebler, Joseph Bueys, David Lemellas, Carl Andre, 4 Bessets, Lawrence Weiner, On Kawara, Joseph Kosuth.....

Situation: An interior space of 500 sqm (to be rented in Paris)
And the exterior spaces throughout Paris.

General: The exhibition will be annonced with affiches put up in Paris, and mailed throughout the world.

A 48 - 64 page catalog will be printed, with extensive photographs and related for all the work in the exhibition, with the possibility of essays by Michel Claura and A. Robbe-Grillet, C. Levi-Straus and a young French critic. The catalog will be printed under the "Seth Siegelaub" imprimatur.

Both the affiche and the catalog will be in 3 languages (French, English and German).

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SETH SIEGELAUB

PROJECTED COST FOR "19. PARIS. IV.70"

(in U.S. $, U.S. $ x 5.5 = French Francs)

The Art:	20 artists (1 work from each) x $100.(transportation, realization, installation of each work)	$2,000.
The exhibition:		
	1. Cost of 1 month rental of a building	400.
	2. Clean up of building (painting, etc., by students)	200.
	3. Operation of building during exhibition (part-time secretary, telephone, electricity)	200.
	4. Cost for use of exterior spaces in Paris	none
Organization Fee:		
	To Michel Claura	250.
General Organizational expenses - Before April 70 in Paris:		
	(mailing, telephone, petty cash)	150.
Miscellaneous Expenses - During March/April 70 in Paris:		
	(mailing posters and catalogs, installation, photos in Paris for catalog)	300.
Publicity:	Cost to rent space to put up the affiche(-if necessary)	?
Essays for catalog:		
	A fee of $100. for each essay (not definite) x 3	300.
Printed Matter:		
	1. General Preparation (for affiche and catalog)	
	a. Translation (French to English - by M.C. + S.S.)	none
	b. Translation (French, English to German)	100.
	c. Typesetting (French, English, German)	200.
	d. Materials to make mechanicals	100.
	e. Layout of mechanicals (by S.S.)	none

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Printed Matter (continued):

2. Printing Specifications

a. Affiche: Format: 60 x 90 cm. (or nearest standard size)
Design: Dark blue type on white paper
Amount: 1000, with 500 flat and 500 folded
Cost: .1..... ?

b. Catalog: Size: 48 pages + separate cover
Content: 28 pages of photos ("halftones")
20 pages of text ("line")
Format: 8" wide x 12" high
Binding: 2 staples (like Time Magazine)
Paper: (like my Summer Show)
Cover: soft (like Studio International) and Hard-cover
Amount: 5000, as follows;
2500 in soft-cover (cost per cata. ?)
2500 in hard-cover (cost per cata. ?)
Cost: ..... ?

Total cost for the entire exhibition..... ?

Division of Responsiblity between Michel Claura and Seth Siegelaub:

1. Michel Claura will be responsilbe for all the "aethetics" of the exhibition, and particularly:
   a. Selection of the artists and the specific work
   b. Selection of the material for the catalog (essays, etc.)
   c. Overall design and conception of the catalog.
   d. Details of the installation of the works.

2. Seth Siegelaub will be responsible for the business and coordination of the exhibition, and particularly:
   a. The financing of the exhibition
   b. The layout of the affiche and the catalog
   c. The rental of the exhibition space
   d. The publication and distribution of the catalog

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20 Lines

pag. ogni 6 pt.

2 Work per dossier ideen klopboom

12pt IAN WILSON

I

My project will be to visit you in Paris, April 1970 and there make clear the idea of oral communication as artform.

Mon projet est de venir vous voir à Paris en Avril 1970 et rendre claire l'idée de la communication orale en tant que forme d'art.

Mein Plan ist, Sie im April 1970 in Paris zu besuchen und die Idee der oralen Kommunikation als Kunstform klar zu machen.

20 8/9

2 12pt II

Ian Wilson came to Paris in January 1970 and talked about the idea of oral communication as artform.

8/9 morgen

Ian Wilson est venu à Paris en Janvier 1970 et a parlé à propos de l'idée de la communication orale en tant que forme d'art.

Ian Wilson ist im Januar 1970 nach Paris gekommen und hat über die Idee der oralen Kommunikation als Kunstform gesprochen.

12pt LAWRENCE WEINER

I

8/9 RUPTURED , 1969

ROMPU , 1969

GEBROCHEN, 1969

There is no correct or incorrect way to construct the piece. As the work is concerned with the idea of ruptured in all of its ramifications, whatever implications the exhibition sees fit to construe is fine.

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(2)

Il n'y a pas de façon correcte ou incorrecte de construire la pièce. Dans la mesure où le travail est concerné par l'idée de rompu dans toutes ses ramifications, quelque interprétation qu'il semble convenable d'en donner dans cette exposition sera bonne.

Es gibt keinen falschen oder richtigen Weg, das Stück anzufertigen. Soweit die Arbeit von der Idee " gebrochen " in all ihren Verzweigungen betroffen ist, wird jede Interpretation, die ihr in dieser Ausstellung gegeben werden mag, gut sein.

II

RUPTURED

ROMPU

GEBROCHEN

1. The artist may construct the piece
2. The piece may be fabricated
3. The piece need not to be built

Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership.

1. L'artiste peut réaliser la pièce
2. La pièce peut être réalisée par quelqu'un d'autre
3. La pièce ne doit pas être nécessairement réalisée

Chacune de ces possibilités a la même valeur et correspond chaque fois à l'intention de l'artiste. Il appartient à l'acquéreur éventuel de préciser les conditions de réalisation de l'oeuvre.

1. Der Künstler kann die Arbeit realisieren
2. Die Arbeit kann von einer anderen Person ausgeführt werden
3. Es ist nicht notwendig, die Arbeit zu realisieren

Jede dieser Möglichkeiten hat denselben Wert und jede entspricht der Absicht des Künstlers. Über die Ausführung der Arbeit wird der eventuelle Besitzer entscheiden.

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NIELE TORONI

I

Pendant la durée de l'exposition que vous organisez seront visibles à Paris:

Des empreintes de pinceau n° 50 répétées à intervalles réguliers (30 cm)

Imprints of a n° 50 brush repeated at regular distances (30 cm) will be visible in Paris during the exhibition

Pinzelabdrücke N° 50, wiederholt in regelmaessigen Abständen von 30 cm, werden während der Dauer der Ausstellung in Paris zu sehen sein.

3-1-1967 Paris (Musée d'art moderne)
étaient visibles: des empreintes de pinceau n° 50 répétées à intervalles réguliers (30 cm)

3-1-1967 Paris (Museum of Modern Art)
were visible: imprints of a n° 50 brush repeated at regular distances (30 cm)

3-1-1967 Paris (Museum für Moderne Kunst)
es waren zu sehen: Pinzelabdrücke N° 50, wiederholt in regelmässigen Abständen von 30 cm.

16-2-1967 15-1-1968 Lugano (Buren ou Toroni ou n'importe qui)
étaient visibles des empreintes de pinceau n° 50 répétées à intervalles réguliers (30 cm)

16-2-1967 15-1-1968 Lugano (Buren or Toroni or no matter who)
were visible: imprints of a n° 50 brush repeated at regular distances (30 cm)

16-2-1967 15-1-1968 Lugano (Buren oder Toroni oder irgendwer)
es waren zu sehen: Pinzelabdrücke N° 50, wiederholt in regelmässigen Abständen von 30 cm.

4-6-1969 Paris (16 rue Castagnary)
étaient visibles: des empreintes de pinceau n° 50 répétées à intervalles réguliers (30 cm)

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4

4-6-1969 Paris (16 rue Castagnary)
were visible: imprints of a n° 50 brush repeated at regular distances (30 cm)

4-6-1969 Paris (16 rue Castagnary)
es waren zu sehen: Pinzelabdrücke N° 50, wiederholt in regelmässigen Abständen von 30 cm.

II

Pendant la durée de l'exposition seront visibles à Paris:
des empreintes de pinceau n° 50 répétées à intervalles réguliers (30 cm)

During the exhibition will be visible in Paris:
imprints of a n° 50 brush repeated at regular distances (30 cm)

Während der Dauer der Ausstellung werden in Paris zu sehen sein:
Pinzelabdrücke N° 50, wiederholt in regelmaessigen Abständen von 30 cm.

ROBERT RYMAN

1

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5

12* EDWARD RUSCHA

I

8/9 "Every Building on the Sunset Strip": an accordian fold book opened completely out with a (French) pastry at the end of it. (27 feet)

"Every Building on the Sunset Strip": un livre-accordéon complètement déplié, avec un gateau (français) au bout. (8.20 m de long)

"Every Building on the Sunset Strip": ein Buch in Akkordeon-form vollkommen geöffnet mit einem (französischem) Kuchen am Ende (8.20 m lang)

~~Caption~~ 6/6 "Every Building on the Sunset Strip"

12* II

8/9 Idem

12* RICHARD LONG

I

6/6 A journey through rain and through a circle on Dartmoor/ Richard Long, England 1969

Un trajet sous la pluie et en forme de cercle dans le Dartmoor/ Richard Long, Angleterre 1969

Eine Strecke im Regen und in Kreisform im Dartmoor/ Richard Long, England 1969

12* II

8/9 Idem

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12 8+

SOL LEWITT

I

8/9

On a wall (smooth and white if possible) a draftsman draws 500 yellow, 500 gray, 500 red and 500 blue lines, within an area of 1 square meter. All lines must be between 10 cm and 20 cm long and straight.

Sur un mur (lisse et blanc si possible) un dessinateur tracera 500 lignes jaunes, 500 grises, 500 rouges et 500 bleues, dans un espace de 1 mètre carré. Toutes les lignes doivent avoir entre 10 cm et 20 cm de long et être droites.

Auf eine (wenn möglich glatte und weisse Wand) zieht ein Zeichner 500 gelbe, 500 graue, 500 rote und 500 blaue Lineien innerhalb einer Fläche von 1 Quadratmeter. All diese Linien müssen zwsichen 10 cm und 20 cm lang und gerade sein.

12,+

II

8/9

Delete the first project

Effacer le premier projet

Das erste Projekt ist zu streichen

12 8+

DAVID LAMELAS

I

8/9

A three minute film taken in a certain place in the following cities:

Amsterdam (between 10 am to 10.03 am)
Paris (10.50 am - 10.53 am)
London (11.30 am - 11.33 am)
Buenos Aires (12. pm - 12.03 pm)
Zurich (12.45 pm - 12.48 pm.)
Geneva (2.10 pm - 2.13 pm)
Mexico (2.15 pm - 2.18 pm)
Tokyo (2.30 pm - 2.33 pm)
Antwerp (3.00 pm - 3.03 pm)
Moscow (3.14 pm - 3.17 pm)
Madras (3.40 pm - 3.43 pm)
Prague (4.05 pm - 4.08 pm)
La Paz (4.20 pm - 4.23 pm)
Teheran (4.45 pm - 4.48 pm)
Madrid (4.48 pm - 4.51 pm
Sydney (5.05 pm - 5.08 pm)

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3

8/9

Los Angeles	(6.00 pm - 6.03 pm)
Caracas	(6.32 pm - 6.35 pm)
Montreal	(7.06 pm - 7.09 pm)
Brasilia	(7.35 pm - 7.38 pm)
Delhi	(8.05 pm - 8.08 pm)
Melbourne	(8.34 pm - 8.37 pm)
Brussels	(9.05 pm - 9.08 pm)
Pekin	(9.32 pm - 9.35 pm)
Santiago	(10.52 pm -10.55 pm)

8/9

Un film de trois minutes pris à un certain endroit dans les villes suivantes:

Amsterdam	(entre 10h00 et 10h03)
Paris	(10h50 - 10h53)
Londres	(11h30 - 11h33)
Buenos Aires	(12h00 - 12h03)
Zurich	(12h45 - 12h48)
Genève	(13h20 - 13h23)
Mexico	(14h15 - 14h18)
Tokyo	(14h30 - 14h33)
Anvers	(15h00 - 15h03)
Moscou	(15h14 - 15h17)
Madras	(15h40 - 15h43)
Prague	(16h05 - 16h08)
La Paz	(16h20 - 16h23)
Téhéran	(16h45 - 16h48)
Madrid	(16h48 - 16h51)
Sydney	(17h05 - 17h08)
Los Angeles	(18h00 - 18h03)
Caracas	(18h32 - 18h35
Montreal	(19h06 - 19h09)
Brasilia	(19h35 - 19h38)
Delhi	(20h05 - 20h08)
Melbourne	(20h34 - 20h37)
Bruxelles	(21h05 - 21h08)
Pekin	(21h32 - 21h 35)
Santiago	(22h52 - 22h55)

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EIN DREI-MINUTEN FILM AN EINER BESTIMMTEN STELLE IN DEN FOLGENDEN STÄDTEN AUFGENOMMEN.

8/9

Amsterdam	(zwischen 10h und 10h03)
Paris	(10h50 - 10h53)
London	(11h30 - 11h33)
Buenos Aires	(12h00 - 12h03)
Zurich	(12h45 - 12h48)
Genf	(13h20 - 13h23)
Mexico	(14h15 - 14h18)
Tokio	(14h30 - 14h33)
Antwerpen	(15h00 - 15h03)
Moskau	(15h14 - 15h17)
Madras	(15h40 - 15h43)
Prag	(16h05 - 16h08)
La Paz	(16h20 - 16h23)
Teheran	(16h45 - 16h48)
Madrid	(16h48 - 16h51)
Sidney	(17h05 - 17h08)
Los Angeles	(18h00 - 18h03)
Caracas	(18h32 - 18h35)
Montreal	(19h06 - 19h09)
Brasilia	(19h35 - 19h38)
Delhi	(20h05 - 20h08)
Melbourne	(20h34 - 20h37)
Brüssel	(21h05 - 21h08)
Peking	(21h32 - 21h35)
Santiago	(22h52 - 22h55)

12+

II

FILM

16 mm, black and white film of 9 minutes.

8/9

The cameraman is going to follow the indications of Daniel Buren, Raul Escari and Pierre Grimberg who will give the starting time when the film should be taken.
After 3 minutes, the person being filmed will tell the cameraman the time. The cameraman will then stop taking film.
The camera should be static, filming these three persons anywhere in Paris city.

1. Daniel Buren - Three minutes
2. Raul Escari - Three minutes
3. Pierre Grimberg - Three minutes

28.1.1970

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9

FILM

Un film 16 mm, noir et blanc, de 9 minutes.

Le caméraman suit les instructions de Daniel Buren, Raul Escari et Pierre Grimberg, qui donneront l'heure au moment où le film doit être pris.

3 minutes plus tard, la personne filmée dira l'heure au caméraman. Le caméraman arrêtera alors de prendre le film. La caméra doit être statique, et filmer les trois personnes n'importe où dans Paris.

1. Daniel Buren - 3 minutes
2. Raul Escari - 3 minutes
3. Pierre Grimberg - 3 minutes

le 28 Janvier 1970

FILM

Ein 16 mm Film, schwarz und weiss, 9 Minuten lang.

Der Kameramann folgt den Anweisungen von Daniel Buren, Raul Escari und Pierre Grimberg, die im Moment der Filmaufnahme die Uhrzeit geben.

Drei Minuten später gibt die gefilmte Person dem Kameramann die Uhrzeit. In diesem Moment hört der Kameramann auf zu filmen. Die Kamera muss statisch sein und die drei Personnen irgendwo in Paris filmen.

1. Daniel Buren - drei Minuten
2. Raul Escari - drei Minuten
3. Pierre Grimberg - drei Minuten

28. Januar 1970

Photograph of film n° 1

Photographie du film n° 1

Photographie von Film n° 1

Photograph of film n° 2

Photographie du film n° 2

Photographie von Film n° 2

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6/6

Photograph of film n° 3

Photographie du film n° 3

Photographie von Film n° 3

12pt.

ON KAWARA

I

6/6

Text of telegram: I am not going to commit suicide - Don't worry.
Date: 5th December 1969.

Texte du télégramme: Je ne vais pas me suicider - Ne vous inquiétez pas.
Date: 5 décembre 1969.

Text des Telegramms: Ich werde nicht Selbstmord begehen - Beunruhigen Sie sich nicht.
Datum: 5. Dezember 1969.

Text of telegram: I am not going to commit suicide - Worry
Date: 8th December 1969.

Texte du télégramme: Je ne vais pas me suicider - Inquiétez-vous
Date: 8 décembre 1969.

Text des Telegramms: Ich werde nicht Selbstmord begehen - Beunruhigen Sie sich.
Datum: 8. Dezember 1969.

Text of telegram: I am going to sleep - Forget it.
Date: 11th december 1969.

Texte du télégramme: Je vais dormir - N'y pensez plus.
Date: 11 décembre 1969.

Text des Telegramms: Ich werde schlafen - Denken Sie nicht mehr daran
Datum: 11. Dezember 1969.

12pt.

II

8/9

One post-card sent each day since January 1rst 1970

Une carte postale envoyée chaquejour depuis le 1er Janvier 1970

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8/9 (Seit dem 1. Januar 1970 wurde jeden Tag eine Ansichtskarte gesandt.

I got up at 2.47 P.M. Date: 4th January 1970.
Je me suis levé à 14h47. Date: 4 janvier 1970
Ich bin aufgestanden um 14h47. Datum: 4 Januar 1970

I got up at 8.59 A.M. Date: 16th January 1970
Je me suis levé à 8h59. Date: 16 janvier 1970
6/6 Ich bin aufgestanden um 8h59. Datum: 16 Januar 1970

I got up at 12.40 P.M. Date: 28th January 1970
Je me suis levé à 12h40. Date: 28 janvier 1970
Ich bin aufgestanden um 12h40. Datum: 28 Januar 1970

I got up at 2.59 P.M. Date: 9th February 1970
Je me suis levé à 14h59. Date: 9 février 1970
Ich bin aufgestanden um 14h59. Datum: 9 Februar 1970

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12pt

DOUGLAS HUEBLER

I

Duration Piece ≠ 16

Global

8/9

This piece is designed to begin on the occasion of the death of its owner and continue from that time on into infinity. The owner himself will enter into an authentic physical existence that will actually constitute the work. The owner must satisfy the following conditions.

1. Necessarily a male he must otherwise meet every qualification established for donors to "banks" that create human life through artificial insemination.
2. He will arrange to have his spermatozoid in an amount sufficient to successfully inseminate ten willing young women as soon as possible after his mortal existence ceases.
3. He must establish an estate whose executor will administer the selection of the mothers and payment, from an appropriate trust fund, of $2.500 a year to each for 21 years at which time the entire principle remaining in trust will be divided equally between each offspring.

This statement constitutes the form of this piece from this time until the death of the owner.

December 1969.

Pièce de Durée ≠ 16

Global

8/9

Cette pièce est destinée à commencer à l'occasion de la mort de son propriétaire et à continuer depuis lors jusqu'à la fin des temps. Le propriétaire lui-même entrera dans une existence physique authentique qui constituera réellement le travail.
Le propriétaire doit satisfaire les conditions suivantes :

1. Nécessairement un mâle, il doit en outre répondre aux qualifications exigées des donneurs dans les "banques" de semence humaine, dont le rôle est de créer la vie humaine par insémination artificielle.
2. Il faudra qu'il agisse de manière à avoir une quantité suffisante de spermatozoïdes pour inséminer avec succès dix jeunes femmes qui le désireront, aussitôt que possible après que son existence mortelle ait pris fin.
3. Il doit rédiger un testament dont l'exécuteur aura pour tâche de choisir les mères et de payer, en prenant les fonds d'un trust approprié, $2.500 par an à chacune, pendant 21 ans, à quelle époque les fonds qui resteront

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dans le trust seront divisés également entre chaque descendant.

Cet exposé constitue la forme de cette pièce depuis aujourd'hui jusqu'au jour de la mort de son propriétaire.

Décembre 1969.

Zeitwerk # 16

Global

Dieses Stück soll beim Tode seines Besitzers seinen Anfang nehmen und von diesem Zeitpunkt an bis in die Unendlichkeit dauern. Der Besitzer selbst wird in eine authentische, physische Existenz treten, die die eigentliche Arbeit bilden wird. Der Besitzer muss folgende Bedingungen erfüllen:

8/9

I. Er muss männlichen Geschlechtes sein und ausserdem alle Fähigkeiten haben, die von den Spendern an "Banken" , die durch künstliche Befruchtung menschliches Leben erzeugen , gefordert werden.

2. Er muss eine gewisse Menge von Spermatozoiden zur Verfügung haben, die ausreicht, um damit erfolgreich zehn bereitwillige junge Frauen so bald wie möglich nach seinem Tode zu befruchten.

3. Er muss ein Testament niederschreiben, dessen Vollstrecker mit der Auswahl der Mütter und deren Bezahlung beauftragt ist, welche aus einem geeigneten Trust zu nehmen und in Höhe von 2.500 Dollar pro Jahr an jede einzelne für eine Dauer von 2I Jahren zu leisten ist. Nach dieser Periode ist der restliche Geldbestand gleichmässig unter die Abkömmlinge zu verteilen.

Diese Darstellung bildet die Form des Werkes von heute an bis zum Tode seines Besitzers.

Dezember I969

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12pt II

Duration Piece ## 16

Global

This piece is designed to begin on the occasion of the death of its owner and to continue from that time into infinity.

By satisfying the conditions described below the owner will guarantee his transcendence into an immortal physical existence that will actually constitute the true form of this work.

8/9

I. Necessarily a male he must otherwise meet every qualification established for donors to "banks" that create human life through artificial insemination.

II. He will arrange for the storage of his spermatozoid in an amount sufficient to successfully impregnate ten willing young women as soon as possible after his mortal existence ceases.

III. He will provide for his issue by establishing a trust fund whose executor will administer the selection of the mothers and the payment, to each, of 10.000 Dollars a year after which time the entire principal remaining in the fund will be divided equally between the surviving offspring.

This statement will constitute the only form of this piece until the death of the owner.

January 1970

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Pièce de Durée ≠ 16

Global

Cette pièce est destinée à commencer à l'occasion de la mort de son propriétaire et à continuer depuis lors jusqu'à la fin des temps.

En satisfaisant aux conditions décrites ci-dessous le propriétaire assurera une existence physique immortelle à sa transcendance, ce qui, en fait, constituera la véritable forme de ce travail.

8/9

I. Nécessairement un mâle, il doit en outre répondre aux qualifications exigées des donneurs dans les "banques" de semence humaine, dont le rôle est de créer la vie humaine par insémination artificielle.

II. Il devra agir de façon à ce que le stock de ses spermatozoïdes soit d'un montant suffisant pour féconder avec succès dix jeunes femmes qui le désireront aussitôt que possible après que son existence mortelle ait pris fin.

III. Il pourvoiera aux besoins de sa progéniture en instituant un fonds de réserve dont l'exécuteur aura pour tâche la sélection des mères et le versement, à chacune d'une somme de $10.000 par an pendant 21 ans, à quelle époque l'intégralité du capital restant sera divisé en parts égales entre les descendants survivants.

Cet exposé constituera la seule forme de cette pièce jusqu'à la mort de son propriétaire .

Janvier 1970.

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Zeitwerk ## 16

Global

Dieses Werk soll beim Tode seines Besitzers seinen Anfang nehmen und von diesem Zeitpunkt an bis in die Unendlichkeit dauern.

Wenn der Besitzer die untenstehenden Bedingungen erfüllt garantiert er seine Transzendenz in eine physische, unsterbliche Existenz, die die eigentliche Form dieser Arbeit bildet.

I. Er muss männlichen Geschlechtes sein und alle Fähigkeiten haben, die von Spendern an "Banken", welche durch künstliche Befruchtung menschliches Leben erzeugen, gefordert werden.

II. Er muss einen gewissen Vorrat von Spermatozoiden zur Verfügung haben, der ausreicht, um erfolgreich zehn bereitwillige junge Frauen so bald wie möglich nach seinem Tode zu befruchten.

III. Er wird für seine Nachkommenschaft vorsorgen, indem er einen Bestand von Mündelgeldern einrichtet, dessen Verwalter mit der Auswahl der Mütter und deren Bezahlung , - an jede 10.000 Dollars pro Jahr für eine Dauer von 21 Jahren beauftragt ist. Der nach dieser Periode bleibende Geldbestand wird gleichmaessig an die überlebenden Nachkommen verteilt.

Diese Darstellung bildet die einzige Form der Arbeit bis zum Tode seines Besitzers.

Januar 1970

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FRANÇOIS GUINOCHET

I

Faire quelque chose en vue d'une manifestation artistique n'aurait pour moi qu'un intérêt pécuniaire. Vivant d'expédients (fabrication en série d'oeuvres d'Art pour touristes) je conçois à l'extrême, ne participer à cette manifestation que par cette communication.

Paris, décembre 1969.

Money would be the only reason to do something for any art exhibition. Living by my wits (making series of works of art for tourists) I conceive, in the extreme, not to participate in this exhibition but through this communication.

Paris, December 1969.

Die Teilnahme an einer Kunstausstellung waere fuer mich nur von pekuniärem Interesse. Da ich mich mehr oder weniger durch's Leben schlage (z.B. Serienanfertigung von Touristenkunstwerken) beabsichtige ich an dieser Ausstellung nur mit dieser Mitteilung teilzunehmen.

Paris, Dezember 1969.

II

L'avant-garde artistique ne nous proposant jamais qu'un changement formel, ne se différencie des autres tendances que par la nouveauté esthétique qu'elle érige en mythe.

Sur la division de la société en classes, se fonde la division de la vie elle-même en secteurs indépendants : social, politique, artistique. Séparé de la vie, notamment politique, l'art devient fin en soi, objet aliénant de jouissance, que peuvent goûter les seuls détenteurs du savoir.

A l'art, produit de consommation, activité parcellaire, nous opposons une culture totale, attitude et non plus domaine, une restructuration des rapports humains. Ce qui nous importe, c'est de créer notre propre vie et les formes de celle-ci. Marx nous a appris que les rapports humains sont déterminés par les rapports de production.

Qu'il soit d'avant-garde ou pas, engagé ou non, l'art est impuissant en lui-même à détruire les rapports de production capitaliste ; et l'artiste, fût-il engagé, par son désir d'appartenir au monde artistique et de faire de l'art, est réactionnaire. L'engagement artistique ne peut être qu'attitude devant l'art.

Janvier 1970.

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independent 18

The artistic avant-garde, which never proposes us anything but a formal change, is only different from other tendencies by the aesthetic innovation which it sets up as a myth.

Upon the division of society into classes, the division of life itself into independant sectors is built : social, political, artistic. Separated from life, especially from political life, art becomes a selfish end, alienating object of enjoyment, that the only holders of the knowledge can appreciate.

To art, product of consumption, untied activity, we oppose a total culture, attitude and no longer domain, a restructuration of human relationship. What matters us is to create our own life and its forms. Marx learnt us that human relationship is determined by rates of production.

Art, being of avant-garde or not, committed or not, is impotent in itself to destroy the capitalistic rates of production ; and the artist, however committed he is, by his desire for taking part in the artistic world and for doing art, is reactionary. The artistic engagement can only be attitude in front of art.

January 1970.

Da uns die künstlerische Avant-garde nie etwas anderes als eine Veränderung der Form vorschlägt unterscheidet sie sich von den anderen Tendenzen lediglich durch die aesthetischen Neuheiten, die sie mit einem Mythus umgibt.

Auf die Klassenaufteilung der Gesellschaft stützt sich die Aufteilung des Lebens selbst in unabhängige Sektoren: sozial, politisch, künstlerisch.

Vom Leben, besonders vom politischen Leben, getrennt wird die Kunst zum Selbstzweck, alienierendes Genussobjekt, das nur von den Kulturinhabern geschätzt werden Kann.

Der Kunst, Konsumtionsprodukt, bornierte Aktivität, stellen wir eine totale Kultur gegenüber, Attitüde und nicht mehr Domäne, eine Restrukturation der menschlichen Beziehungen. Das Wesentliche ist, dass wir unser eigenes Leben bilden und seine Formen. Marx hat uns gelernt, dass dass die menschlichen Verhältnisse von den Produktionsverhältnissen bestimmt werden.

Die Kunst , ob avantgardistisch oder nicht, engagiert oder nicht, ist ohnmächtig in sich selbst die kapitalistischen Produktionsverhältnisse zu zerstören vernichten; und der Künstler, so stark er auch engagiert sein mag, durch seinen Wunsch zur Künstlerwelt zu gehören und Kunst zu machen, ist reaktionär.
Das künstlerische Engagement kann nichts sein als Attitüde

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8/9

vor der Kunst.

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12pt GILBERT & GEORGE

I

Caption 6/6 " All my life I give you nothing
and still you ask for more".

" De toute ma vie je ne vous donne rien
et cependant vous en demandez encore davantage".

"Mein Leben lang gebe ich dir nichts
und du fragst immer nach mehr".

8/9 The above card was sent in a separate envelope to all the invited artists in the exhibition.

La carte ci-dessus a été envoyée sous enveloppe séparée à tous les artistes invités à l'exposition.

Die oben genannte Karte wurde in getrenntem Umschlag an alle zur Ausstellung eingeladenen Künstler gesandt.

12pt II

12pt JEAN-PIERRE DJIAN

I

8/9 Le premier projet se compose d'une partie centrale constituée par 4 surfaces d'isorel de 0,60m.x0,73m. juxtaposées formant rectangle de 1,20m.x1,46m.
Chaque panneau est gommé sur le plan lisse et enduit de Flash blanche pour le fond. Sur ce fond blanc vient s'inscrire une couronne rouge peinte à la Flash, large de 0,11m. Le rayon intérieur est de 0,13m. 8 carrés blancs de 0,09m. situés à égale distance sont inscrits dans la largeur de la couronne.
Cette partie centrale est encastrée dans le sol à une profondeur variant de 0,05m. à 0,10m. suivant terrain. Autour de cet ensemble, 4 tas de plâtre (ou bien poussière de marbre blanc, grouillon de marbre blanc, marbre concassé, sable blanc très fin) sont délestés à l'extérieur de chacun des 4 côtés.
4 polygones irréguliers sont placés en regard des sommets à environ 0,60m. (mais non dans l'axe des diagonales de façon à provoquer une légère assymétrie. On peut envisager un 5ème pour accuser celle-ci). Ils ont une épaisseur de 0,02m. et sont recouverts de nylon rouge encollé. Ils sont posés à plat sur le sol.

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Une bordure de 0,05m. de large située à 0,40m. des bords des polygones est tracée avec du plâtre blanc ou de la poussière de marbre blanc.

The first project consists of a middle part comprising 4 surfaces of hardboard (0,60m.x0,73m.) placed side by side to compose a rectangle of 1,20m. by 1,46m.
Each panel is gummed on its smooth side and painted over with white Flash. On this white bottom, a red crown appears, painted with Flash, 0,11m. wide. The inside radius is 0,13m. 8 squares (0,09m.) located at equal distances, are inscribed on the width of the crown.
This middle part is imbedded into the ground, the depth, depending on the ground, varying between 0,05m. and 0,10m.
Around this whole, 4 piles of plaster (if not, dust of white marble, rubbish of white marble, crushed marble, or finest white sand) are relieved, outside of each of the 4 sides.
4 irregular polygons are placed in front of the tops, at approximatively 0,60m. (but not on the axis of the diagonals, in order to create a slight a-symetry. A 5th polygon could be considered to emphasize this last).
They are 0,02m. thick and covered with red nylon, glued on to. They are put flat on the ground.
A 0,05m. wide border at 0,40m. from the edges of the polygons is laid out with plaster or dust of white marble.

Das erste Projekt besteht aus einem Mittelstück, welches sich aus den Oberflächen von vier zu einem Rechteck (1.20m.x1.46m.) angeordneten Hartfaserplatten (jeweils 0.60m.x0.73m.) zusammensetzt. Jede Platte wird auf ihrer glatten Seite gummiert und mit weissem Flash übermalt. Auf diese weisse Fläche wird eine rote Krone, 0.11m. breit, mit Flash gemalt. Der innere Radius entspricht 0.13m. Acht weisse Quadrate von 0.09m. -untereinander jeweils mit dem gleichen Abstand angeordnet - werden in die Breite der Krone gezeichnet.
Dieses Mittelstück wird gemaess der Beschaffenjeit des Grundstückes zwischen 0.5m. -0.10m. tief in den Boden eingelassen. Vier Gipshaufen (oder wenn Gips nicht vorhanden weisser Marmorstaub, Abfall von weissem Marmor, zerkleinerter weisser Marmor oder weisser, sehr feiner Sand) werden um das Mittelstück herumjeweils ausserhalb der vier Seiten, aus denen es sich zusammensetzt, geschüttet. Vier unregelmaessige Vielecke werden vor den Winkeln des Rechteckes in etwa 0.60m. Entfernung angebracht (jedoch nicht in der Diagonalachse, um eine Assymetrik entstehen zu lassen. Ein fünftes Vieleck könnte hinzugefügt werden, um diese Assymetrik zu betonen.
Die einzelnen Teile der Vielecke haben einen Durchmesser von 0.02m. und werden mit rotem Nylon beklebt. Die Polygone werden flach auf den Boden gelegt und mit einem Abstand von 0.40m. mit einer 0.05m. breiten Borde, die aus Gips oder weissem Marmorstaub besteht, umrandet.

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12 pt

II

Des carrés de couleur répétés à intervalles réguliers.
L'espacement entre chacun sera égal à leur côté (0.18).

8/9

Coloured squares repeated at regular distances. The distances between each of them will be equal to their side (0.18)

Farbige Quadrate in regelmaessigen Abstaenden wiederholt.
Der Abstand zwischen jedem Quadrateentspricht seiner Seitenlänge.
(0.18)

12 pt.

JAN DIBBETS

I

PARIS

20 points on the mainroad around Paris.

Drive by car/ place taperecorder in the car during the trip.
Speak loudly: start point 1, point 2, point 3, etc... Point 20.

stop.

So you get the sound of the driving car and a voice counting the different bends.

In the show there will be:
1) a map of Paris with the 20 points
2) a taperecorder with the sound on a continuous loop
3) 2 photographs enlarged as big as the map/ one from the departing car seen at the back and one of the returning car (seen in the front), both photographs are taken from exactly the same place.

6/6

PARIS

20 points sur la grand'route autour de Paris.

Conduire en voiture/ placer un magnétophone dans la voiture pendant le trajet. Parler fortement: commencer au point 1, point 2, point 3 etc.... point 20, arrêter.

De cette façon on obtient le bruit de la voiture en marche et la voix comptant les différents jalons.

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Dans l'exposition il y aura:

1) une carte de Paris avec les 20 points
2) un magnétophone avec l'enregistrement passant en continu.
3) 2 photographies agrandies aux mêmes dimensions que la carte /une de la voiture démarrant, vue de l'arrière et une de la voiture revenant (vue de face), les deux photographies sont prises exactement du même endroit.

PARIS

20 Punkte auf der Umgehungsstrasse um Paris.

Fahren Sie im Auto/ Stellen Sie ein Tonband in das Auto während der Fahrt. Sprechen Sie deutlich : Beginn Punkt 1, Punkt 2, Punkt 3 etc... Punkt 20. Stop.

So bekommen Sie den Ton des fahrenden Autos und die Stimme, die die verschiedenen Haltepunkte zählt.

In der Ausstellung werden sein :

1) eine Karte von Paris mit den 20 Punkten
2) ein Tonband mit Ton auf Dauerband.
3) 2 Photographien im Format der Karte vergroessert.
   Eine vom abfahrenden Auto, von hinten gesehen, eine vom zurueckkommoden Auto (von vorne gesehen) beide Photos sind von genau demselben Ort aufgenommen.

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128 (

II

Paris Metro piece / Photos and sound

You need two people, a photographer and a man who takes care for the sound (casette-tape-recorder)

Take a metro train. Preferably a line with many stations not too far from each other. The photographer takes place in the back (or in the front) of one of the carriages and installs his camera. (The best is to use a tripod). The soundman installs his casette-tape-recorder and takes place in the same wagon, near of one of the doors, not too far from the photographer.

8/9

The piece starts at the first stop right after installation is ready. When the train stops the soundman starts his tape-recorder and says in the microphone "Stop one" (in French). From now the tape-recorder is not stopped anymore during the time of the trip (12 - 15 minutes).At every station he counts the stop, stop 2, stop 3 etc.. The people enter and the doors close. Right after the doors are closed the photographer makes his first photograph. He does that always immediately after the doors are closed at different stations during the time of ± 15 minutes (not longer for a continuous loop is 16 minutes long.)

You get then a series of photographs and the sound of the stopping and driving train and the voice counting every stop loudly and clear. The photographs have to be identical(interior of the train.) Only the people are changing all the time.

Presentation: Make blow ups, glued on cardboard from the photographs from about ± 40 x 50 cm (all the same size) and hang them in a row (sticked on the wall)

Map of Paris showing clearly spots where the stations were and number them in right top corner. Map same size as photos and glued on cardboard. Bring cassette-sound over on a continuous loop and place the tape-recorder under the row of photos on the floor.

Amsterdam, 12th January 1970

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Paris - Pièce dans le Métro / Photos et son.

Vous aurez besoin de deux personnes, un photographe et un preneur de son (magnétophone à cassette). Prendre le métro. De préférence une ligne avec de nombreuses stations pas trop éloignées les unes des autres.
Le photographe prend place en queue (ou en tête) d'un wagon et installe son appareil (le mieux serait d'utiliser un trépied).
Le preneur de son installe son magnétophone et prend place dans le même wagon, près d'une porte, pas trop loin du photographe.

8/9

La pièce commence au premier arrêt après que l'installation soit prête. Quand le métro s'arrête, le preneur de son met le magnétophone en route et dit dans micro "Première station" (en Français). A partir de là, le magnétophone continue de prendre jusqu'à la fin (12 - 15 minutes) A chaque arrêt, il compte: 2ème station, 3ème station etc.. Les gens entrent et les portes se ferment. Aussitôt après la fermeture des portes le photographe prend sa première photo. Il le fera aussi autant de fois que les portes seront fermées aux différentes stations pendant ± 15 minutes (pas plus longtemps parce qu'une bande en continue dure 15 minutes).

On obtient de cette façon une série de photos et le bruit du train s'arrêtant et en marche et la voix comptant chaque station fortement et clairement. Les photos doivent être identiques (intérieur du train). Seuls les gens changent tout le temps.

Présentation: faire des agrandissements des photos, les coller sur carton, toutes de même taille ± 40 x 50 cm et les accorder en ligne fixées sur mur.
Carte de Paris montrant clairement les points des arrêts et le numéro de ceux-ci dans le coin droit en haut. La carte est de même taille que les photos et collée sur carton.
Mettre la band en continue et placer le magnétophone sous la ligne des photos, sur le sol.

Amsterdam , 12 Janvier 1970

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Paris - Metro Stück / Fotos und Ton

Sie benötigen zwei Personnen, einen Photographen und eine Person, die den Ton aufnimmt (Kassetten-Tonband) Nehmen Sie die Untergrundbahn, vorzugsweise eine Linie mit vielen Haltestellen, die nicht zu weit voneinander entfernt sind.

Der Photograph befindet sich am hinteren (oder am vorderen) Ende des Wagon-Abteils und installiert seine Kamera (am besten wäre, ein Stativ zu benützen). Der Tonaufnehmer installiert das Tonband und nimmt im selben Abteil, in der Nähe einer Tür und nicht zu weit vom Photographen entfernt, Platz.
Das Stück beginnt bei der ersten Haltestelle, sobald alles installiert ist. Wenn die Untergrundbahn hält, lässt der Tonaufnehmer das Band laufen und spricht ins Mikrophon "Erste Haltestelle" (in Französisch). Von diesem Moment an läuft das Band ohne Unterbrechung während der ganzen Fahrt (12 - 15 Minuten) Jede Station, an der der Zug hält wird gezählt, erste Haltestelle, zweite Haltestelle, dritte Haltestelle etc... Leute steigen ein und die Türen schliessen sich. Sobald die Türen geschlossen sind macht der Photograph seine erste Aufnahme. Das macht er immer sofort nachdem sich die Türen an den verschiedenen Haltestellen geschlossen haben während ± 15 Minuten (nicht länger, da ein normales Dauerband 16 Minuten lang ist)

Somit erhalten Sie eine Serie von Photographien und den Ton des anhaltenden und fahrenden Zuges und die Stimme, die jede Haltestelle laut und deutlich zählt. Die Photos müssen identisch sein (im Inneren des Wagons). Nur die Leute wechseln die ganze Zeit.

Presentation: Vergrösserungen sind zu machen und auf Karton zu kleben ± 40 x 50 cm (alle Fotos von derselben Grösse) und in einer Reihe an der Wand zu befestigen. Karte von Paris, die deutlich die Anhaltspunkte zeigt, welche in der oberen rechten Ecke mit Nummern versehen, anzubringen sind. Die Karte hat dieselben Masse wie die Fotos und ist auf Karton geklebt. Der Kassette-Ton ist auf ein Dauerband zu bringen und das Tonband auf den Boden , unterhalb der Photoreihe zu stellen.

Amsterdam, 12. Januar 1970

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DANIEL BUREN

I

MON PREMIER PROJET EST:
DE FAIRE LA CRITIQUE (c'est-à-dire, éclairer dans leur originalité propre)

ET/OU DE REALISER (c'est-à-dire, dans la mesure du possible, dépersonnaliser)

TOUS LES PREMIER PROJETS
Décembre 1969

MY FIRST PROJECT IS:
TO MAKE THE CRITICISM (i.e. to clear up in their own originality)

AND/OR TO REALIZE (i.e. to depersonalize, as far as possible)

ALL THE FIRST PROJECTS
December 1969

MEIN ERSTES PROJEKT IST:
DIE KRITIK VORZUNEHMEN (d.h. in ihrer eigenen Originalität zu erhellen)

UND/ODER ZU REALISIEREN (d.h. zu depersonalisieren, soweit es möglich ist)

ALLE ERSTEN PROJEKTE
Dezember 1969

II

MON SECOND PROJET EST LA REALISATION LITTERALE DE MON PREMIER PROJET, c'est-à-dire:
des bandes verticales bleues et blanches ont été visibles, en dehors des limites de cette exposition, du 25 Mars au 31 Mars inclus, dans 110 stations de métro.

MY SECOND PROJECT IS THE LITERAL REALIZATION OF MY FIRST PROJECT, i.e. blue and white vertical stripes have been visible, out of the limits of this exhibition, from March 25 to March 31 included, in 110 under-

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8/9

ground stations.

MEIN ZWEITES PROJEKT IST DIE BUCHSTAEBLICHE REALISIERUNG MEINES ERSTEN PROJEKTES, d.h.

Blaue und weisse vertikale Streifen waren ausserhalb der Grenzen dieser Ausstellung vom 25. März bis zum 31.März inbegriffen, in 110 Untergrundstationen zu sehen.

12pt.

STANLEY BROUWN

I

8/9

A street,1000 lightyears long

Une rue longue de 1000 années lumière

Eine Strasse 1000 Lichtjahre lang

A street,1000.01 lighyears long

Une rue longue de 1000.01 années lumiere

Eine Strasse 1000.01 Lichtjahre lang

A street,1000.02 lightyears long

Une rue longue de 1000.02 années lumiere

Eine Strasse 1000.02 Lichtjahre lang

A street, 1000.03 lightyears long

Une rue longue de 1000.03 années lumière

Eine Strasse 1000.03 Lichtjahre lang

A street, 1000.04 lightyears long

Une rue longue de 1000.04 années lumière

Eine Strasse 1000.04 Lichtjahre lang

12pt

II

8

Idem

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29

12pt

MARCEL BROODTHAERS

I

1- Rappel de ce que fut le Musée d'Art Moderne (le mien, à savoir un décor composé de caisses d'emballage, de cartes postales et d'inscriptions) sections XIX et XVIIème siècles, sur la base de documents simples, photos et lettres. Ce rappel allant dans le catalogue.
2- Projection d'un film 16mm. Sujet : le Musée et la Discussion. Durée : 12'. Ecran spécial constitué par une carte du monde.
3- Impression d'une lettre comportant soit un texte, soit une image, destinée au plus grand nombre de lecteurs possible (sur la base de l'argent disponible). Ce texte ou cette image se rapportant au même thème "Musée".

8/9

1- Reminder of what was the Museum of Modern Art (mine, that is to say a décor made of packing-cases, post-cards and inscriptions), XIXth and XVIIth centuries departments, based on simple documents, photos and letters. This reminder is to be in the catalogue.
2- Projection of a 16mm. film. Subject : Museum and Discussion. Duration : 12'. Special screen made of a map of the world.
3- Printing of a letter comprising either a text or an image, intended for most readers possible (depending on money available). This text or image will have reference to the same "Museum" theme.

1- Rekapitulation dessen, was das Museum für Moderne Kunst gewesen ist (das meine, nämlich ein Dekor von Kisten, Postkarten und Inskriptionen), Sektoren 17.und 19. Jahrhundert basierend auf Dokumenten, Fotos und Briefen. Diese Rekapitulation soll im Brief erscheinen.
2- Projektion eines 16mm. Filmes. Thema : Museum und Diskussion. Dauer des Filmes : 12'. Speziale Leinwand, aus einer Landkarte angefertigt.
3- Druck eines Briefes, entweder mit einem Text oder einem Bild versehen, der für ein Maximum von Lesern bestimmt ist (was von dem zur Verfügung stehenden Geld abhängt) Dieser Text oder dieses Bild stehen in Verbindung mit demselben "Museums" Thema.

~~Photos du film intitulé " Le Musée et la Discussion "~~

Photos of the film entitled " Museum and Discussion"

6 pts.

Photographien des Filmes " Museum und Diskussion"

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II

Cher Monsieur, 20-1-1970

D'abord mon vif plaisir d'avoir reçu en communication les projets de mes collègues. Vous tenez parole, vous faites des artistes des êtres différents en les liant dans une clarté que seuls, jusqu'à présent, connaissaient les organisateurs de manifestations artistiques.

En fonction de cette information, j'ai le désir de transformer, voire de changer radicalement mon premier projet. Cela en restera à l'état de désir.

Le certificat médical ci-joint vous fera comprendre la cause de ce non-faire.

Recevez, cher Monsieur, en attendant ma visite à votre exposition que je visiterai avec une curiosité attentive, mes salutations distinguées.

Marcel Broodthaers
30, rue de la Pépinière
Bruxelles

Bien entendu, vous disposez du premier projet à votre guise.

Dear Sir 20th January 1970

First of all, I must express you my keen pleasure for having received communication of the projects of my colleagues. You kept your promise, you make different beings out of artists, binding them into a clearness that till now, the only organizers of art exhibitions had known.

Consequently to this information, I have the desire for transforming and even for radically changing my first project.

This will remain as a desire.

The enclosed medical certificate will make you understand the cause of this no-doing.

Looking forward to visiting this exhibition, which I shall visit with an attentive curiosity, I remain, Dear Sir,

Yours sincerely
Marcel Broodthaers
30, rue de la Pépinière
Bruxelles

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Of course, you may dispose of my first project as you please.

Lieber Herr, 20.1.1970

Zuerst meine grosse Freude, dass ich die Projekte meiner Kollegen erhalten habe. Sie halten Ihr Wort und machen aus Künstlern voneinander unterschiedliche Wesen, indem Sie sie in einer Klarheit binden, die bisher nur die Organisatoren von Kunstausstellungen kannten.

Auf Grund dieser Information habe ich den Wunsch, mein erstes Projekt abzuändern, ja, selbst, radikal zu verändern. Dies bleibt wie ein Wunsch.

Das beiliegende ärztliche Attest wird Ihnen den Grund dieses Unterlassens verständlich machen.

Seien Sie, lieber Herr, bis zum Besuch der Ausstellung, die ich mit grosser Neugierde besuchen werde, vielmals gegrüsst.

Marcel Broodthaers
30, rue de la Pépinière
Bruxelles

Über mein erstes Projekt können Sie selbstverständlich verfügen wie Sie wollen.

Je soussigné, docteur en médecine, certifie que l'état de santé de Monsieur Broodthaers Marcel ne nécessite pas de soins particuliers et qu'il peut reprendre normalement le travail.

Bruxelles, le 15/1/1970 Dr. A. Renard

I, undersigned, doctor of medicine, certify that the actual health of Mr. Broodthaers Marcel does not require any special medical aid and that he can start again taking a normal job.

Brussels, 15/1/1970 Dr. A. Renard

Ich, Unterzeichneter, Doktor der Medizin, bestätige hiermit, dass Herr Broodthaers Marcel sich in einem Gesundheitszustand befindet, der keine besondere Pflege benötigt und dass er eine normale Tätigkeit wieder aufnehmen kann.

Brüssel, 15.1.1970 Dr. A. Renard

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ROBERT BARRY

I

It seems to have these qualities:
It cannot show itself
It cannot be defined, but its presence can be felt
It works upon me and my world
It exists because of me, but its nature is unknown to me...

Il semble avoir ces qualités:
Il ne peut pas se montrer
Il ne peut pas être délimité, mais sa présence peut être sentie
Il agit sur moi et mon monde
Il existe à cause de moi, mais sa nature m'est inconnue...

Es scheint diese Eigenschaften zu haben:
Es kann sich nicht zeigen
Es kann nicht definiert werden, aber seine Gegenwart ist fühlbar
Es wirkt auf mich und meine Welt ein
Es existiert meinetwegen, aber seine Natur ist mir unbekannt...

II

It seems to have these qualities:
It cannot show itself
It cannot be defined, but its presence can be felt
It works upon me and my world
It exists because of me, but its nature is unknown to me...

December 1969

Cancel: ... But its nature is unknown to me...

Add: It is always revealing more of itself
It has no specific place
It will continue to change as long as I think about it...

January 1970

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Il semble avoir ces qualités:
Il ne peut pas se montrer
Il ne peut pas être délimité, mais sa présence peut être sentie
Il agit sur moi et mon monde
Il existe à cause de moi, mais sa nature m'est inconnue...

Décembre 1969

Annuler:... mais sa nature m'est inconnue...

Ajouter:.. Il révèle toujours plus de lui même
Il n'a pas de lieu spécifique
Il continuera de changer aussi longtemps que je penserai à lui...

Janvier 1970

8/9

Es scheint diese Eigenschaften zu haben:
Es kann sich nicht zeigen
Es kann nicht definiert werden, aber seine Gegenwart ist fühlbar
Es wirkt auf mich und meine Welt ein
Es existiert meinetwegen, aber seine Natur ist mir unbekannt...

Dezember 1969

Streichen:... aber seine Natur ist mir unbekannt...

Hinzufügen: Es zeigt immer mehr von sich selbst
Es hat keinen speziellen Platz
Es wird sich weiterhin verändern solange ich darüber nachdenke...

Januar 1970

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ROBERT RYMAN

I

Painting
Date: Paris, November 1969.
Size: seven separate parts, each 63 cm. by 63 cm.
Material: liquitex on mylar.
Courtesy of Yvon Lambert (Paris-Milan)

Peinture
Date: Paris, novembre 1969.
Dimensions: sept parties séparées, de 63cm. par 63cm. chacune.
Composition: liquitex sur mylar.
Par courtoisie de Yvon Lambert (Paris-Milan)

Gemälde
Datum: Paris, November 1969.
Grösse: sieben getrennte Teile von jeweils 63cm. x 63cm.
Material: Liquitex auf Mylar.
Mit der freundlichen Genehmigung von Yvon Lambert (Paris-Mailand)

II
Idem.

Photograph of "Painting"
Photographie de "Peinture"
Photographie von "Gemälde"

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Catalogue / Katalog: 18 PARIS IV.70 -

18 PARIS IV.70

Une exposition organisée par Michel Claura à Paris en avril 1970.
Ce catalogue comprend les travaux, ou la description des travaux, des dix-huit artistes participant.

An exhibition organized by Michel Claura in Paris in April 1970.
This catalogue contains the works, or the description of the works, of the eighteen participating artists.

Eine Ausstellung, organisiert von Michel Claura in Paris im April 1970.
Dieser Katalog enthält die Arbeiten oder die Beschreibung der Arbeiten der achtzehn teilnehmenden Künstler.

SETH SIEGELAUB

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The first project consists of :
1) A middle part comprising 4 surfaces of hardboard (0,60m.x0,73m.) placed side by side to compose a rectangle of 1,20m. by 1,46m. Each panel is gummed on its smooth side and painted over with white Flash. On this bottom, a crown is drawn, painted with red Flash, 0,11m. wide. The inside radius is 0,13m. 8 squares (0,09m.) located at equal distances, are inscribed on the width of the crown. This middle part is imbedded into the ground, the depth, depending on the ground, varying between 0,05m. and 0,10m.
2) Around this whole, 4 piles of plaster (if not, dust of white marble, rubbish of white marble, crushed marble, or finest white sand) are relieved, outside of each of the 4 sides (of the rectangle).
3) 4 irregular polygons are placed in front of the tops (of the rectangle), at approximately 0,60m. (but not on the axis of the diagonals, in order to create a slight a-symetry. A 5th polygon could be considered to emphasize this last). They are 0,02m. thick and covered with red nylon, glued on . They are put flat on the ground.
4) A 0,05m. wide border at 0,40m. from the edges of the polygons is laid out with plaster or dust of white marble.

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I would like to thank all the artists for their participation and cooperation, particularly during the extensive correspondence, in making the exhibition possible.

(38

MY FIRST PROJECT IS :

TO MAKE A CRITIQUE (that is to say to reveal the particular originality of)

AND/OR TO REALISE (that is to say to depersonalize, so far as possible)

ALL THE FIRST PROJECTS.

durch deren finanzielle Mithilfe die Ausstellung zustandekommen konnte.

Sowie all denen, die mir bei der so vielseitigen Vorbereitung der Ausstellung Hilfe geleistet haben: Pierre Grimberg, Jean-Pierre und Liliane Guillaumat-Tailliet, Michel Cenet , Elizabeth Moulinier und René Denizot (Paris).

Michel Claura, 28-2-70 →

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I would like to thank all the artists for their participation and cooperation, particularly during the extensive correspondence, in making the exhibition possible.

And Seth Siegelaub, who supplied the encouragement, the organizational and business experience, and took responsibility for the publication and distribution of the catalog.

Thanks are due to Mr. Raymond L. Dirks (New York), Mr. and Mrs. Stanley Grinstein (Los Angeles), Mr. Mrs. John W Wendler (New York) and Mr. X (Paris) for their financial assistance in underwriting the exhibition.

And also all the people who assisted me in the many details which arose while preparing the exhibition: Pierre Grimberg, Jean-Pierre and Liliane Guillaumat-Tailliet, Michel Cenet , Elizabeth Moulinier, René Denizot (Paris).

Ich möchte allen Künstlern danken, die durch ihre Teilnahme und Mitarbeit, besonders während der langen Vorbereitungskorrespondenz, das Zustandekommen dieser Ausstellung möglich machten.

Und Seth Siegelaub, der seinen Beistand und seine Erfahrung als technischer und finanzieller Organisator geliefert hat und die Verantwortung für die Veröffentlichung und die Distribution des Kataloges übernommen hat.

Meinen Dank möchte ich auch aussprechen an Herr Raymond L. Dirks (New York), Herr und Frau Stanley Grinstein (Los Angeles), Herr und Frau John W. Wendler (New York) und Herr X (Paris) durch deren finanzielle Mithilfe die Ausstellung zustandekommen konnte.

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Michel Claura. 28-2-70 →

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~~POST FACE~~

~~POSTFACE~~

Une critique des travaux présentés pourra être faite. Il est inutile, par contre, de critiquer le choix qui a été fait des artistes invités, car il est évident que vingt fois vingt autres noms auraient pu être choisis ; il serait donc mesquin de dire que tel ou tel artiste manque, et déplorable de dire que tel ou tel artiste est ~~de~~ trop.

Quant à la critique possible des travaux présentés, elle relève d'un genre connu ; l'analyse fragmentaire fondée sur une foi aveugle en l'art. Il est même ~~à craindre~~ probable que cette exposition ne ~~rende~~ rendra pas la foi plus honteuse qu'auparavant.

L'art existe où existe l'artiste. Un artiste fait l'art ou un autre le dit, et cela suffit pour constituer l'art. Nous vivons dans cette habitude. L'artiste, tout d'abord, qui fait de cette habitude son occupation principale. Le public habituel de l'art ensuite.

L'exposition est le lieu habituel où, par habitude, l'artiste se manifeste.

Ce qui a été tenté ici, c'est de créer une situation rendant possible un lieu-exposition qui soit un accueil révélant et non plus un réceptacle valorisant.

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Disons tout de suite que cette exposition n'a pas de but mais seulement diverses raisons d'être.

Le réceptacle valorisant, c'est l'exposition dans laquelle on trouve, par principe, des artistes représentés par un certain travail. Chacun tenu dans l'ignorance des autres, une tierce personne se charge de compiler de façon agréable pour xxxx que tous profitent de la fête. L'exposition est un endroit confortable où il est important, pour l'artiste, de se trouver.

Ce qui ici était proposé à chaque artiste, en lui communiquant les projets de tous les autres et l'invitant à envoyer une seconde proposition, c'était d'agir réellement sur l'exposition, de ne pas se contenter de sa participation de principe.

Cette proposition une fois faite, l'exposition devenait nécessairement révélante, quitte à n'être pas du tout spectaculaire. Elle aurait été paradoxalement spectaculaire, et tout autant révélante, si, tous les artistes invités refusant d'y participer, elle n'avait été qu'une absence générale.

L'artiste, pris dans son habitude de l'exposition, habitude de l'art, a, dans la majorité des cas, ignoré, dans les faits, l'exposition telle qu'elle lui était proposée. Il est resté extérieur à celle-ci. Il est resté

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spectateur. ~~xxxxxxxxxxxx~~Il a refusé, pour des raisons diverses, d'être acteur. Mais sa participation n'est pourtant pas aussi confortable qu'à l'ordinaire. Sa participation "habituelle" est en effet ici révélatrice de sa propre habitude de l'art. Lié par celle-ci, il n'a pas le loisir de s'arrêter et voir. Il continue, comme à jamais.

Une des raisons qui font que la plupart des artistes ici réunis sont restés extérieurs à l'exposition, n'y participant que comme spectateurs, est que l'art n'est pas pour eux une question ; l'art est pour eux une réponse à donner.

Il ne s'agit pas d'une critique mais d'une constatation.

D'autres, au contraire -la minorité-, ont agi sur l'exposition. A des niveaux dont la diversité est visible, ils révèlent une question, qui est celle de l'exposition, qui est celle de l'art.

On pourra évidemment dire que l'art, à quelque niveau que ce soit, n'est pas une question d'intérêt. C'est néanmoins la seule question qui doive apparaître dans sa nécessité pour ceux qui s'intéressent à l'art.

Disons, pour finir, qu'un tel type d'exposition pourrait être multiplié, et être ouvert à tout artiste, sans liste limitative.

Nous avons ici privilégié une certaine avant-garde, parce

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qu'elle est l'exemple privilégié de l'art, d'hier aussi.

Michel Claura.

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Postword

It will be possible to criticise the works presented. It would be vain, at the same time, to criticise the selection of the xxxxxxx invited artists, for it is obvious that twenty times twenty other names could have been choosed ; so, it would be niggardly to say that such or such artist is missing, and deplorable to say that such or such artist is unwelcome.

As regards the possible criticism of the works presented, this xxxxxx will belong to a famous manner ; the fragmentary analysis based on a blind faith in art. It is even likely that this exhibition will not even make this faith more ashamed than before.

Art exists where artist exists. An artist makes art or another one says it, and that is enough to constitute art. We are living within this habit. The artist, first, who makes his main occupation of this habit. Second, the regular public of art.

An exhibition is the usual place where, as an habit, the artist shows himself.

What was attempted here was to create a situation making possible an exhibition that would be a disclosing

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shelter and not a valorizing receptacle any longer.

-Let us say, to be clear, that this exhibition has no target, but only different reasons to be-.

The valorizing receptacle is the exhibition in which one will find, on principle, some artists represented by a certain work. Each one being ~~duly~~ kept in the ignorance of the others, a third person is in charge of agreeably compiling in order to make everyone happy with the entertainment. The exhibition is a comfortable place where it is important, for an artist, to be represented.

What was, in our case, proposed to each artist, by communicating to him the projects of all the others and inviting him to send a second proposition, was to really act upon the exhibition, not to be satisfied with his participation as-a-rule.

Once this proposal was made, the exhibition became necessarily disclosing, even if it entailed that it would not be spectacular. ~~XXXXXXXXXXX~~ Paradoxically, it would have been spectacular, and disclosing all the same, if, all the invited artists refusing to take part ~~XXXX~~ in it, it would have only been a general absence.

The artist, caught by the habit of exhibition, habit of art, did actually ignore, in most of the cases, the exhibition as it was proposed. He stayed on the out-

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side of the latter. He stayed as a spectator. He refused for different reasons to be an actor. However, his participation is not as comfortable as usually. His "usual" participation here is, in fact, revealing his particular habit of art. Bound as by it, he has no time to stop and see. He does continue, as forever.

One of the reasons ~~which make~~ that most of the artists here got together, but stayed on the outside of the exhibition, only participating as spectator, is that art, for them, is not a question ; for them, art is an answer to give.

This is not a critique but only noted as a fact.

On the contrary, some others -the minority-, acted upon the exhibition. At different visible levels, they disclosed a question, which is the one of the exhibition, which is the one of art.

One could obviously say that art, whatever would be the level, is never a question of interest.

It is, nevertheless, the only question that must appear in its necessity for all who are interested in art.

To end, we shall say that such a type of exhibition could be multiplied, and be opened for every artist,

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without any restrictive list.

We here gave a privilege to a certain avant-garde, because it is the privileged example of art, of yesterday too.

Michel Claura.

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Nachwort

Eine Kritik der vorgelegten Arbeiten kann gemacht werden. Es ist hingegen unnötig die Wahl der eingeladenen Künstler zu kritisieren, denn es ist klar, dass zwanzigmal zwanzig andere Namen hätten gewählt werden können; es wäre also kleinlich, zu sagen, dass der oder der Künstler fehle und dass dieser oder jener zuviel sei.

Was die mögliche Kritik der vorgelegten Arbeiten betrifft, so gehört sie zu einer bekannten Gattung: die fragmentarische Analyse, die sich auf auf einen blinden Glauben in die Kunst stützt. Es ist unwahrscheinlich, dass diese Ausstellung den Glauben beschämter macht als vorher.

Die Kunst ist da, wo der Künstler ist. Ein Künstler macht die Kunst oder ein anderer spricht sie aus und das genügt, um die Kunst ins Leben zu berufen. Wir leben in dieser Gewohnheit. Zu allererst der Künstler, der aus dieser Gewohnheit seine Hauptbeschäftigung macht. Dann das Gewohnheitspublikum der Kunst. Die Ausstellung ist der gewöhnliche Ort, wo sich der Künstler aus Gewohnheit ausdrückt.

Hier wurde versucht, eine Situation zu schaffen, die es ermöglicht, dass eine Ausstellung ein aufschluss-

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gebender Empfang ist und nicht mehr ein wert-
gebender Sammelpunkt.

Sagen wir sofort, dass diese Ausstellung kein Ziel, sondern nur verschiedene Daseinsgründe hat.

Der wertgebende Sammelpunkt ist die Ausstellung, in der man im Prinzip Künstler findet, die durch eine gewisse Arbeit vertreten sind. Jeder wird in Unkenntnis über die anderen gelassen, eine dritte Person übernimmt die Kompilation in angenehmer Weise, damit jeder mit dem Fest zufrieden ist. Die Ausstellung ist ein behaglicher Ort, für den Künstler wichtig, dort zu finden zu sein.

Was hier dem Künstler vorgeschlagen wurde, als ihm die Projekte ~~xxx~~ aller anderen mitgeteilt wurden und er eingeladen war, einen zweiten Vorschlag zu senden, war, auf die Ausstellung einzuwirken, sich nicht mit seiner prinzipiellen Teilnahme zu begnügen.

Als dieser Vorschlag gemacht war, wurde die Ausstellung gezwungenermassen aufschlussgebend, auf die Gefahr hin, nicht spektakulär zu sein. Sie wäre paradoxerweise spektakulär gewesen und im selben Masse aufschlussgebend, wenn - indem alle eingeladenen Künstler die Teilnahme verweigert hätten,- sie eine allgemeine Abwesenheit gewesen wäre.

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Der Künstler, gefangen in seiner Gewohnheit der Ausstellung, Gewohnheit der Kunst, hat in den meisten Fällen die Ausstellung, so wie sie ihm vorgeschlagen war, ignoriert. Er ist ausserhalb von ihr geblieben. Er ist Zuschauer geblieben. Er hat aus verschiedenen Gründen verweigert, der Handelnde zu sein. Aber seine Teilnahme ist trotzdem nicht so komfortabel wie gewöhnlich. Seine "gewöhnliche" Teilnahme ist hier tatsächlich aufschlussgebend über seine eigene Gewohnheit der Kunst. Durch diese gebunden, hat er nicht die Zeit stehen zu bleiben und zu sehen. Er macht weiter, wie ~~für~~ auf immer.

Einer der Gründe, aus denen die meisten der hier vereinten Künstler ausserhalb der Ausstellung geblieben sind, und nur als Zuschauer teilnehmen, ist, dass für sie Kunst nicht eine Frage ist; Kunst ist für sie eine Antwort, die zu geben ist.

Es handelt sich nicht um eine Kritik, sondern um eine Feststellung.

Andere jedoch, die Minderheit, haben auf die Ausstellung eingewirkt. Auf Ebenen, deren Unterschiedlichkeit sichtbar ist, enthüllen sie eine Frage, die der Ausstellung, die der Kunst.

Man kann natürlich sagen, dass die Kunst, auf welchem Niveau sie auch sein mag, nicht eine Frage von Interesse ist. Sie ist trotzdem die einzige Frage, die in

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ihrer Notwendigkeit erscheinen muss für diejenigen, die sich ~~an~~ für die Kunst interessieren.

Sagen wir zum Schluss, dass eine solche Art von Ausstellung vervielfacht und jedem Künstler offenstehen könnte, ohne begrenzende Liste.

Wir haben hier * (eine gewisse) ~~die~~ Avant-garde privilegiert, weil sie das privilegierte Beispiel der Kunst ist, von gestern auch.

Michel Claura

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9/10 Postface
Postword
Nachwort

12pt Postface
Postword
Nachwort

8pt Strip' dass

8pt consumption taught Französischen Linien Drei Film Stelle Stadten

l'oeuvre gleichmässig 21 years, cette oeuvre der des Werkes

9/10 Serienan fertigung Polygone dans le ainsi accoler bande Kassetten

PREMIERS enthüllen,

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~~PRESENTATION~~

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Le présent catalogue a , en fait, commencé d'être constitué à la fin du mois de novembre 1969. Il est indispensable de retracer ici les étapes successives qui ont amené jusqu'à l'exposition 18 Paris IV 70, afin de comprendre le catalogue et aussi l'exposition elle-même.

Le 20 novembre, vingt-deux artistes ont été invités à participer à l'exposition. Il leur était demandé d'envoyer un projet pour le 15 décembre. Dès cette première lettre, les artistes invités étaient informés des étapes qui allaient suivre.

Le 15 décembre, dix-neuf projet étaient parvenus.

Le 2 janvier, tous les projets reçus étaient retournés à chacun des artistes invités. Il était demandé à ceux-ci de renvoyer ce qui constituerait leur participation définitive à l'exposition pour le 1er février (c'est-à-dire de nouveau leur premier projet, ou avec modifications, ou un tout autre etc...).

Le 1er février, dix-huit participations définitives étaient enregistrées.

Quatre artistes invités sont donc finalement absents de l'exposition. Joseph Beuys n'a jamais répondu.

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Terry Atkinson et Michael Baldwin ont exprimé leur refus en une longue explication qui, si nous l'avions publiée serait certainement passée pour une participation de fait. Carl André a également donné les raisons de son refus, mais il ne peut être question de publier ce qui constitue une correspondance personnelle. Hanne Darboven a tout d'abord envoyé un premier projet, qui a été, comme tous les autres, donné en communication à tous les artistes invités, puis a exprimé le désir de ne plus apparaitre dans l'exposition, et de même voir retirer son premier travail. Cela a été fait.

Il doit être clair que le mot "projet", tel qu'employé plusieurs fois ci-dessus, n'est pas restrictif, et qu'il ne s'est jamais agi de proposer une exposition de projets. Ce mot englobe aussi bien peinture, sculpture, concept, idée, que projet même. Ce qui était demandé aux artistes, surtout dans le cadre de leur premier envoi, c'était de faire, pour le moins, une description communicable de ce qui constituerait leur possible participation définitive à l'exposition.

Ci-après, pour chaque artiste participant, on trouvera sous "I" ce que nous avons appelé le "premier projet" et sous "II" le travail ou la description du travail qui constitue la participation définitive à l'exposition.

M.C.

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~~INTRODUCTION~~

The present catalog began, in fact, to be constituted at the end of November 1969. For the understanding of this catalog and the exhibition itself it is necessary to retrace here the successive steps which were leading to the exhibition 18 Paris IV 70.

On November 20th twenty-two artists were invited to participate in the exhibition. They were asked to send a project for December 15th.

In this first letter the invited artists were informed about the forthcoming steps.

On December 15th nineteen projects had been received.

On January 2nd all the projects received were sent to each of the invited artists, who were asked to send back up to February 1st what would be their definitive participation in the exhibition (that is to say, their first project again, or with modifications, or something completely different etc...).

On February 1st eighteen definitive participations were registered.

There are so four invited artists which are finally not in the exhibition. Joseph Beuys never answered. Terry Atkinson and Michael Baldwin expressed their refusal in a long explanation which, being published, certainly would

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have been considered as an actual participation. Carl Andre also gave the reasons for his refusal, but it cannot be question of having private correspondence published. Hanne Darboven sent a first project which was, like each other, communicated to all invited artists and she expressed then the desire for not appearing in the exhibition and even having her first work withdrawn. This has been done.

It must be clear that the word "project" as it is applied several times here-above, is not restrictive and that the purpose has never been to propose an exhibition of projects. This word comprises painting, sculpture, concept, idea, as well as project ~~painting~~, too. What the artists were asked for, and above all concerning their first forwarding, was a description communicable of what could be their possible definitive participation in the exhibition.

Here-below, for each participating artist, we shall find under "I" what we have called the first project and under "II" the work or the description of the work which constitutes the definitive participation in the exhibition.

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~~EINFÜHRUNG~~

Der vorliegende Katalog begann im November 1969 gemacht zu werden. Um ihn und die Ausstellung selbst zu verstehen ist es unerlässlich hier die aufeinanderfolgenden Stufen, die zu der Ausstellung 18 Paris IV 70 geführt haben, vor Augen zu führen.

Am 20. November wurden 22 Künstler eingeladen an der Ausstellung teilzunehmen. Sie waren gebeten bis zum 15. Dezember ein Projekt zu senden.

In diesem ersten Brief wurden die eingeladenen Künstler über alle nachfolgenden Stufen informiert.

Am 15. Dezember waren neunzehn Projekte eingetroffen.

Am 2. Januar waren alle erhaltenen Projekte an jeden einzelnen der Künstler abgesandt. Diese waren gebeten bis zum 1. Februar zurückzuschicken was ihre definitive Teilnahme an der Ausstellung bilden würde, (d.h. entweder wieder ihr erstes Projekt, oder dieses mit Abänderungen, oder ein vollkommen anderes etc...).

Am 1. Februar waren achtzehn definitive Teilnahmen registriert.

Vier eingeladene Künstler sind somit bei der Ausstellung nicht gegenwärtig. Joseph Beuys hat niemals geantwortet. Terry Atkinson und Michael Baldwin haben ihre Verweigerung in einer langen Erklärung zum Ausdruck gebracht, die, würde sie veröffentlicht sein, sicher als eigentliche Teilnahme erscheinen würde.

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Carl Andre hat ebenfalls die Gründe für seine Verweigerung genannt, aber die Veröffentlichung eines privaten Briefwechsels kann nicht in Frage kommen. Hanne Darboven hat anfangs ein erstes Projekt eingesandt, welches, wie alle anderen, an alle eingeladenen Künstler mitgeteilt wurde und hat dann den Wunsch ausgedrückt, in der Ausstellung nicht mehr zu erscheinen und selbst ihr erstes Projekt gestrichen zu haben. Dies wurde gemacht.

Es muss klar sein, dass das Wort "Projekt", wie es öfters obenstehend angewandt ist, nicht restriktiv ist und dass es niemals darum ging, eine Ausstellung von Projekten vorzuschlagen. Dieses Wort versteht Gemälde, Skulptur, Konzept, Idee, wie auch Projekt. Worum die Künstler, vor allem im Rahmen der ersten Sendung gebeten waren, war eine mitteilbare Beschreibung dessen, was ihre eventuelle definitive Teilnahme an der Ausstellung bilden würde.

Untenstehend finden wir für jeden teilnehmenden Künstler unter "I" was wir sein erstes Projekt genannt haben und unter "II" die Arbeit oder die Beschreibung der Arbeit, die seine definitive Teilnahme an der Ausstellung bildet.

M.C.

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25 Feb - Bienca Call Printer - he will send -

1) Figure ~~80~~ or 96 pages
2) Will make Dummys with covers + spine
   1) in ~~80~~ 96 (or ~~80~~) page
   2) with thicker paper
3) will send sample cover - colors
4) Will send Price -
5) I will ~~go~~ to have ~~for~~ 9 March - in ½-size
   1) Poster - ready 16 Mar -
   2) Catalog (1000) ready in Paris - 30 March -

Will receive 5 March ?
Over night 6 March:

DM 1.186 5000 = 5900 DM (÷3.7) = $1594 - Cat
± 500 DM (÷3.7) = 135 - Poster

Artists (0 x _) =

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P$

		paid to date	in Bank
		~~116.00~~	800. -
General (before Paris) -	116.00	435.00 Claims Misc	1000 - Gunter
Art - to make	- 500.00		1000 - Winder
Books	- 500.		1000 + Mallonee
Gallery - security	200.		1000 R - Dunevich
Mailing Cat + Posters	100.		
~~Model~~	—		
Setup - Misc	150	62.	
Putting up posters	75		
Posters - print	100		
Catalog	1500		
Translation	$100.		
Misc	300		
	3641		
Michel	250		
~~Artists 10 x ~~	~~250~~	100. Wilson	
		600.	
type -	222	222	
	~~413~~		
	4113		

cat

$3 \times 4,500$	13,500
$1.2 \times 4,500 =$	5,400
$.60 \times$ " =	2,700
$1.20 \times$ " =	5,400

Artists (0 x _) =

7 Apr 70

See bookstores
1) Maspero
2) Librairie

Send me- (
1) Haan -
2) London

Peter Russell b
Telephone at
Try to have plates ma
Posters in neighbor
Landers address -
~~Take cat~~ $150 -

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recorder + projector on.
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150

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1) envelopes

Konig - 16

k Paley

Take to P.O. VI

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For M

See bookstores
1) Maspero
2) Librairie

Send me I
1) Haan
2) London

Peter Ruscha b
Telephone at
Try to have photos made of gallery installation
Posters in neighbor restaurants
Landers address –
~~Take cat~~ $54 - 300FF

Give Michel $1000.00 FF

For

his previous	350.00
~~Rent~~	200.
Affiche putup	18.
Insurance	40.
Help - Paris	75.
Copains	5.50
	$688.50

$ Seth (in FF) $3150 = 17325 FF

dgette 7 Dec 70

renning
Telegrams
and on staircase,
recorder + projector on.
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12-7
Interactions (General.
r bus work –

140
150

in Koln

~~Mail P-cat + poster~~
1) envelopes

Konig - 16 deal / P-cat.

{ cardboard
pickup – cat at Printer
Buy – mailing envelopes
Work at Home
1) Fold posters
2) Put on labels
3) Put on stamps
Take to P.O.

Charge $
Printing Mailing Mailing

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For Michel

See bookstores
1) Maspero
2) Librairie St. Michel

Send me 1 original copy of each publicity - by express to:
1) Milan - to 20 April
2) London % SI - 20 April to mid-May

Peter Russell book to me in London (% SI)
Telephone at Gallery.
Try to have photos made of gallery installation
Posters in neighbor restaurants
Landers address -
~~Take cat~~ $459 - 300FF

for Bridgette 7 April 70

1. Clean each morning
2. Touch up the catalogues
3. When first hear sound on staircase, put lights, tape recorder + projector on.
4. Keep careful records
5. Hours. ~~11-16~~ 12-7
6. If calls Gerd Interactive (General
7. If people want to buy work -

140
150

in Koln

~~Mail P-cat + posters~~
1) envelopes
Konig - 16 deal / P-cat.

{ cartons
picking — cart at Printer
Bug — make envelops
Work at Home
1) Fold posters
2) Put on labels
3) Put on stamps
Take to P.O.

Charles $
Printing Walk Marks

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Fo

1) Charge
2) Put
3) Dja
4) Arra
5) Reg
6) Pete
7) Pan
8) Lig
9) Clea
10) Rusch
11) Clean
12) Paint
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4 Ash
1 Gat
Pork &
Gate
Dolus B

PARIS 5 April

with Michel -
Figure has money - Projector recorder
Cats. given out
~~Return Diana $~~ APEC
150
Distribute Cats (+ posts) to Bookstores
1) Clean up edges
~~(no Dogs)~~
~~In Köln mail out catalogues + posters (100 to US)~~
Take 25 to Adam, poster
Procedures for Gallery - 1) Catalogues, -
figure all Money - + forthcoming -
Give Michel all papers -
get my rescala book back
leave poster - Paris -
Open gallery to 6 PM
Refund Dore
Telephone

8 April

General

hange $, cash check,
ve out Cats to Bookstores (100 qty)
n up edge of Cat. -
Set + Drive
el - How much money, rema

Return

ke scotch masking tape -
Paint Arches

- with Michel at Londo

PM

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For 4 April 1970

8 April

1) ~~Charge Dibbits tapercorder - etc?~~
2) ~~Put up Dibbets photos + Map~~
3) Dijan -
4) ~~Arrangement to see catalogue -~~
5) ~~Ryman~~
6) ~~Peter~~ directions at Bldg -
7) ~~Paint wooden box + screws~~
8) Lights -
9) ~~Clean desk~~ -
10) Russels + ~~Barbara~~ -
11) ~~Clean floor + wood~~
12) Paint wall -
13) ~~Labels~~ -

~~4 Ashtrays~~ -
1 ~~Garage~~ Car -
Park Lansdown ~~south~~
~~Gateau~~
~~Dolores Park~~

General

Change $, cash checks, - Sean + Dara
Give out Cats to Bookstores (100 ea.)
- Clean up edge of Cat. -
Dinner
Michel - How much money, round

Hardware

Double sided masking tape -
White Paint Brushes

$ - with Michel at Lunch

APEC -
Dinner -
Buses -

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1 Apr

~~Tariff info~~

~~V. Howto write receipts~~

~~Cost N.Y - $, Must have $750 More dollars~~

Return Dibbitypaper - Michel - hold rooms at Villeda

2 April

take
Posters
~~P. Posters, tape, dummy etc -~~
~~Order book~~
~~P. General Info~~

AE - $400 in D Marks -

10[15] - to Köln (with David)

1) Stay at Kennards - P. Cats? (if possible Delivery)

2) Konig - P. Cats? + Rosche books (if not - Call Wewers)

5[15] - 3) Printer - 1000 Cats - 555. 500 500

a) Give check $500 + 250 in D-mark - get receipt for [illegible] -

b) ~~get TS form~~, and a separate bill for ~~1000~~ 500 cat for $ ____. (in D Marks)

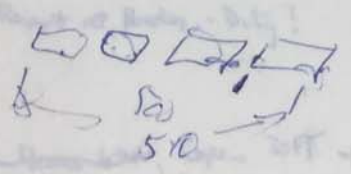
c) Picking "Art"

4) P. posts. + display

1) Belgo - France border - pay 7½% tariff / Custom Tariff # 4911
TS Form

3 April

Deliver cats to Bookstore + poster (+ possible bookstore) - get receipts -



2775. 5550

225 550 DM

337 500

337 500 1850 500 2350 27

5550 2350 3200

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The Museum of Modern Art Archives, NY	Collection: Siegelaub	Series.Folder: I.A.72

27 Mar 70

Schedule - todo - #

28/29 - Sell Cat in Europe - Fischer, König, Sperone, Friedrich, ~~Konrad~~, Lichtenstein, ~~X One~~, Several (~~Ileana~~)

Mail out Mexc posters - Litsy, Cinema

Affiche - 250-300 - (100 FF)

1) Walls
2) Shops - Cafe - Opera, St. Germ, St. Michel, ~~Etc~~, Montparnasse, de Bac, Raspail, Vr. Right Bank (Flammarion & Hermès) Made in
3) Bookshops →

Call La Hune + other bookseller - to sell Cat

1) Visit.

Marspero, Buenaventura, Minotaure, La Proche, Gallimard (ask Ben Friedl), Librairie de Paris, L'Or du Temps, Calligrin, Sous La Lampe - rue d'Université (7e) - Library wholesalers.

Secy for gallery - Project #

Work for Exhibition

On Kawara - cards - (Köln) -

Dibbets Map of Metro -

" tape recorder (contin. loop) (80 FF)

Insurance

~~Broodthaers~~

Lamelas - 1-16mm sound projector - 500 FF - ~~APEC, ask Lenzing~~ 400 DM

~~Gerdt Lotte~~

Russia - copy of book (~~Kosta, Friedrich, Idelson~~) or Lawler

Call N.Y. - $

Ryman - at gallery -

Bravin - ?.

Dibbets - ?.

Info ~~to~~ Affiche to APEC. - (Duty, Hours, Opening, Model & Size to),

2 Dyn (Tue) - to Köln - 1000 Cat.

1) Payment at Border. - Duty?

Use ~~over Brown 63rd~~, Copies 30 FF +

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25 ~~28~~ March 70

Building

Newspapers - Copains ANI 5398
Pelse -
~~Rollens - 033523+~~

1) Address, telephone? Key, access,
2) 1 rm (Films) + 30 ramp meters
3) Approx. 100 m²

Exhibition

Ryman - 7 pieces, paper between panels, eye level
insurance - @ 500 x 7 = 3,500/4000.
pickup on 3 Apr (Fri) at - Galerie Jean Chauvelin
4 r. de Forstenberg 6e - DAN 1789
put on wall with 2 sided - masking tape -
Mon 25 - 26 April.

1
Dubbeds Tape -

Space

Other

Clean up space
print poster ~~Hoe pasted~~
1) Type
2) Printer
Work for Art in Exh. { oil Kawara, Dubbeds tape Metric 50x40 cm. Dubbeds Tape, 1-16 mm, sound projector, ~~1 boom stand projector~~, 1 Typewriter, Gindet Letter, copy of Ruscha book
Cat. corrections?

Mailing

Opening ~~April~~ 4 April.
M.X - $, deal, his printer -
$, expenses, loans -
Cat - Monteaux Lithe, ~~Labor $ to~~

- Mailing - todo - Misc - French Litsy, LL, IG,
1) Mail - 1st posts (Paris + Europe) - 1st Class (500)
1) "1er Classe" cliche?
2) M.L. to Literary + Cinema List. Avion
mail campaign - 2) Mail Special (Posts + Cat) - (20)
" " - 3) Mail US, Europe (Poste + Cat) - (150) Impress
" " - 4) IG - (read letter etc.)

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6 April 70

#	FF
to 29 ~~April~~ - $1125	
by Seth (to 9 Apr) $13.50	
3.10	
5	
18	
3	
10	
635	
58	
5	
1875.60	
by Michel (to 5 Apr.) 350,00 X — Pd	

Paid

To Come

Gruneten 1000.
Wendler 1000. (in Dem → 332)
2000.
Catalys —

Gallery
Sperone
Fischer
Konig

Bank Acct

loan to 6 April - 625
possible loans 1375
" board - 1000
375.

Bureau (Misc + Breakdowns)	45.00 X	~~250.~~	— Pd.
Building + coil + bulbs	400.	+ 2200. +	200 Pd
Secy	200,00		
Cat. babe	865.00 -		
Michel	250.00		
Affiche putup	18.00 X	~~100.~~ —	Pd.
Insurance	40.00 X	~~200 +~~ —	Pd
Hdp in Paris	150.00		$75 Pd
Mails (in Köln)	~~50.00~~ X		25 Pd
Tape Transcription (), Hts	—	—	
Seth (Hotel, Trans.)	100.00	50.	(50. Pd 12 3. "
Broadthaer (9% 150+100)	54.00	300.	
Copies	5.00 X	~~30.~~ —	Pd.
	2527.00	—	

Interest on loan —

Cat Sale:

Gallery (100%) — 20% (.50) IG - .50 (Hts, Sf) - Seth (200)
50% - .60 IG -
40% -

All money from Sale of Cat goes to Seth + IG, ~~to the Artist~~ until the advance at the back of 3000 copies then 70% IG + 1.20 Bookseller + 1 commission + .50 artists
(total 900. + — + 3000. + 1500.

Re "(parenthesis) X" - 400 FF - ($72.00)

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	Siegelaub	I. A. 72

OTHER 5 April 70

Write + $ - Lucie -

775
18 84
6200
178
13750

17 May 70

ule

Cards - Europe + Paris

$ - Michel

Dimes 775, 75 Idho 300 or 500 Deposit

Hardware	18 65
"	40.30
"	19.10
Tapes	8.00
"	7.50
"	10.00
Tape Recorder + projector	700.00
	11.15
mis	180.00
misc	17.05
to Sell	50.00
to seth	100.00 — (K Wem)
	1938.50
	100
	155080
	19385
	~~348300~~ 350.

20 19 18. Mar 70

)pening? - 1 or 4 (Sat) April

43 rue de Colisée -

Ir. X - $1 printer - 16 pages - Colisée - 6.15

hings to do for space

Things to do for exhibition

ost -

ing Papers - Copans - Michel tel. BAL 8810 ?

home TRI 7158 (12.30 2.5)

Coming bills

Bure - 150 FF		mainly $50.00	
building - 2200 FF + cards + bulbs		tape transporter contacts	
Jcig - $150 + 50		Seth hotel, train	350 FF
Cat - $865		Hirst on loan	
Michel - $250.		Broadhaers	350 FF
Affiche - 100 FF		Copans	30 FF
Insurance - 200 FF +			
5 peoples wages $150.			

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	Siegelaub	I. A. 72

17 Mar 70

Location

Newspaper - Figaro
Les Echos

Leonel Bloom - 156 rue Ste. Denis
cinema studios - GUT 2285

Le Halle - ~~city~~ ~~antiquet~~ antique - sublease
200 + 180 m² - 100-2 rue St Denis DAT 7558
Girl Fr/Eng -
Call Rollins, ~~Peste, Alc~~ 0335231
Peste -
Mickey - 6334230
Brownstein (Musee d'Art Contr.) -
~~Hanging~~

Schedule

1) Typesetting
2) Print Card -
3) Mail Cards - Europe + Paris
4)

20 ~~19~~ 18 Mar 70

1) 1 room films - Lenzlinger, Broodthaers
30 running meters -
3 - Toronto (6 Ryman) 3 - Kawara, 1 Gerlach,
2 - G+G, 7 - Dibbets,
Floor - 9 - Rusha
Ceiling - ? - Bian

2) 1 small room (films)
1 large room (5) to total ± 10 x 10 cm

Opening? - 1 or 4 (Sat) April
Ill. X - #1 printer - 43 rue du Colisée - 16 pages - Colisée - 6.15
Things to do for space
Things to do for exhibition
Cost -
Buy Papers - Copans - Michel tel. BAL 8810 ?
home TRI 7158 (12.30 2.15)

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Spent to Date (29 Mr 70)

26 Mar 70

1125.

In

1000 - RLD

72 - X

6 Comm

1000 (Dwt.) 1400

1000 Grimst

~~428 X~~

~~972~~

2000

+ 1500 from sale of Cat.

3500

2000

Coming

Budget 400.00 + bulbs

to Make Art 150.00

Seq-gall. 150.00

~~Mat ew — 40.00 7.50~~

~~" postage 40.00 - 15.00~~

Seth (Misc) 50.00

Cat 1500.00

Michil 250.00

Potty up others 50.00 + Misc 50 (Kids Tix) 100.-

~~Bal~~ 1100.00

~~Cat~~ 1500.00

2600.00

Artists 5 x 50 = 900

3500.00

~~For~~ 5 people who helped

needed by Opening

5 Mar 70

150. 150

150. -

50.

50. 1

750 750

150

6 x 25 150

1500

150.

1650.

Saturday dinner 100. 100

Insurance 25

catalogue Sale

~~Q25 - A+P -~~

700 - Fisher - ~~150~~ /

100 LaHuse -

~~300~~ Konig

~~200~~ Sperone

~~1500 x 1.50 = 750.~~

cat 50% (Net 1.50 x 40 x 1500 = ~~750~~ 600.
15
Exh 1.40 x 1500 = ~~1500~~ = 1650.

at 40% (16 .60 x 3000 = 1800.
Exh 1.20 x 3000 = 3600.

Cat Business

1. at 300 - Retail (4500)

2. 180 (1.20) - Bkseller
60 - IG

3. ~~100 - Inv (1.4,000) = 4500~~ or
or
70 - Inv (if 3000) = 3000 ±

4. ~~20 - Artist (if 4500) = 900~~ or
or " (if 3000) = 2200.
50

4500
1000
500

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Paris ~~Ex~~ Expenses

15 March 70

Paid to Date

17 March 70

To Michel	100.00	
	135.00	
1)	200.00	(100.00 - Translation) (100.00 - ? Art) 55.00 Misc
to Fanny Wilson	100.00	
Seth - Misc	29.00	
	5.00	
	4,00	
	2.50	
	3,00	
	15.00	
	3.50	
Merchandise Cat	2.00	
	2.00	
	2.00	
	2.00	
	1.50	
	1.00	
	16,20	
	2.50	
Typesetting	222.00	
	858.20 + 55.00 =	913.00

700 + 150 = 850; 550 + 300 = 55

Investors Pd

1000.00 R.D.

Inv. Due

1000.00 ?
1000.00 X
1000.00 Gunta
1000.00 JWW

1400 / 40 / 70

Cat

4,500 x 3.50 (retail)
" x 1.75 (Bookstore 50%) =
" x .50 (14-20) =
" x 1.10 (Inventory) =
" x .20 (Artists -)

4,500 x 3.50 (retail) = 15750.
" x 140 / 157 (Bookstore 40-45%) = 6,300/ —
" x 70 / 53 (14-20 15%) = 3150/ —
" x 1,10 (Inventory) = 5,000.
" x .30 (Artists 85%) = 1,350.

3.00
(1.20)
.60
1.20

Coming Bills

To Make Art	300,00 ?	150.00
Buying + Cleaning	500.00	
Gallery secy	200.00 ?	
Mailing	50.00	
Catalogue	1500.00	
Seth Misc (Trans. Paris)	75.00	
Poster/Postcard printing	100.00	
Putting up posters	50.00	
Michel	250.00	
Misc	~~1500.00~~	
Artists (50 x —)	3275.00	

1.11500

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17 RL 70

Artist Fee

General - $116,50

Art - 4.00
50,00
5.
8
163.00

projects? ___ - 50

toperecords 45.00 25

30,00

30, 50

projector ___

Bldg rental 400,00
2) Clamps 150,00

Claeys fee 250.00

Gallery secretary 200.00

Furniture + supplies 50.00

Making Poster + catalog 150.00

Sem - misc 150.00

Vernissage ?

Putting up Posters 75.00

Posters - Printing 150.00

Catalog - Printing 2000,00

Translations 100.00

Type and layout 300.00

Catalog - shipping & Price 50.00
Taxes (6000 x 25%) 1500

2576,00 + 2125,00 + 900.

~~Artist fee (18x~~ Total ± $6,000.

18 x 50 = 900
18 x 60 = 1080 (x Lambda)

Cats - 5,000
500 - grabs
4,500

1,40 - retail wrest
40 - to IG

Total	Invest	IG	Dealer
4,500	4,500	4,500	4,500
3.5	$1.40	$.70	1.40
~~Gerrit by~~ 15,750 = 6300,00		3,150	6300.00

1/4

45 60

8835037

Outfish

$1500 - for 714 cats (can be sold for $3.50 ($2500))
300 copies for Michael
— for Berlin calendar (16 pages)
— cost of new pieces, if any.

We will write the artists with his name as patron and also that the works in the exhibits will be shown in Berlin.

Michael C. will write the artists and ask them if they want the same work shown, and take cost of making the projects.

18 Berlin III. 70 will be the title of the new exhibitions, with his name as publisher on the addenda

Writers fee -

1/6 7
4500 (1.40) 6000 | + 333
Berlin .500 ~~+666~~ +500 5333
714 4,000 (1.4 ~~+500~~ 0

714 3.5 2.10
1428 3570 800
1500 2509.0 1680,00

1.40 - 40%
50 - 20%
40
200 +140
40% 3.50

45 | 60.0

1.75
1.4
700
475
665.0
332
997.0

4,500
1.4
180
45
6,30 237
475 x 35 = $700.

2 4.5
3.5
225
135
15,75

3 4,5
.7
31.5

2,10 | 100000.
840
1600
1470
1300

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16 Feb 73

cat

4,500 - 6,000

715 - 1000 + 16,500

Berlin

~~15,785~~ ~~5,000~~

- 475 - 1000
- 475 - 1000
- 475 - 1000
- 475 - 1000
- 475 - 1000
1,410 29

715
5
3575

475
4
1900
950

475
5
2375

3785
2375
1410

1410
21
1410
2820
29610

1410
.70
98700

3785
1.4
15140
3785
5299.0

43
40
0
0

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16 Feb 70

Expenses — Paul by M.C. — Paul by S.S.

Letters to artists - $44.00 — 44.00
Secretary - adm - $34.50 — 34.50
Lunches - M.C. 34.00 — 34.00

The works of Art

Wilson - $400 + $100 (fee) ... — 4.00 — 100.00
Wenn - + ___ (fee) ...
Toroni - $50 (materials) + ___ (fee)
Ryman $5 (photo) + ___ (fee)
Rinaldo $8 (book) ___ (fee)
Long ___ (fee)
Lewitt ___ (fee)
Lamellas ~~Film~~ $83 (Film) + ___ (fee) ... — 78.00
(projector 1 month) 163
Oppenheim ___ (Free)
Huebler ___ (fee)
Gnocchi ___ (fee)
G+G (trip to Rome) ___ (fee)
Dibbets $15 (transl) + ___ (fee) ... — 11.00
+30 (plates)
___ (tape recorder 1 mo)
Buren 30 (Assistance) + ___ (fee)
Broodthaers ~~10~~ traces
10 Film copy
10 Misc
___ (projection) + ___ (fee)
Barry ___ (fee)

Rental - 30 sm² $400
Cleaning - taken + paid - $150
Claim fee - 250
Gallery secretary 200
Curation ~~free~~ 50
Mailing posts + catalogs 150
Seth. 100
Vernissage - visiting
Posters - putting up 300 - 75.

235.50
100
135.50 - paid ck #153

Printing Posters - 1000 - 100cm x 60cm = 150
Cats - Translations —
- printing + shipping
$100 / Typesetting —
materials for layout -

43
(.5 of 240
220
20

30 10
4 5 33
BR 83
4
6 1/4
50
33
83

30 Sand Track
30 Background
20 (1/3 Time)
163 -

2 33
3 4
3 6
6 5
11 30
78

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Per Second Cat

pg

- 25 - page # "1" ~~#~~ missing ✓
- 30 - ~~photo - bottom chips at top~~ not straight ✓
- 32 - ~~photo - poor quality at top~~
- 34 - photo - left edge spotty, not straight ✓
- 36 - ~~photo - left bottom drops out~~
- ~~43 - top photo - Top drops out.~~
- ~~44 - photo - top right drops out~~
- 45 - ~~photo~~ - "1" (project no) is missing ✓
- ~~photo - bottom line not straight level.~~
- ~~47 photo - poor quality - (like pgs 46)~~
- ~~48 2 photos - poor quality - (should have screen) poorer quality between the two~~
- 49 - page # "25" not clear ✓
- 58 - photo - line on top + bottom ✓ ~~poor quality (should have screen)~~
- ~~60 - photo - top drops out~~
- ~~64 - photo - poor quality (should have screen)~~
- ~~69 - 2 photos - top of each drops out~~
- 76 - page no. "52" is missing ✓
- 79 - ~~bottom Photo - drops out at top left.~~ clean between photos ✓ / he numbers page as '55', should be '79' ✓
- ~~82 - photos - positive (black right + left)~~
- ~~71 - missing 3 lines~~
- 35 - page no "11" - move to other corner ✓

General

✓ Equal Margins
✓ The spine -
Clean photos.
✓ I will pickup cat - late Thurs - 2 Apr. 1000
at night: until 10 AM.
✓ black + white, not grey.
~~$~~500.00.
~~Inc~~

4750.
500 Paris
500 Koln
100 Italy
100 England
1500 US
1000 Paris

150

1
18 PARIS IV 70 - make s

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8 Mar 70

Printer

in Koln - 9 Mar - 11:11.
To Kong - someone Ger/Eng.
To Printer [8 flats, 25 photos, dummy, extra Type his dummy -

II $ - 1,18 × 5000 = 5900 (37) = $1594.
1,32 × 5000 = 6600 (37) = $1783.

Should be: (17 blank pages + cover)
1 × 5000 = 5000 (37) = $1405.
Immediate - Total within 1 week - Check OR Cash.

II a. Sticker cover - Cheese color - Black
b Printed spine - " " White - black type
c. Paper stock - see reproduction with 150gm -
Need blueprint
Return of Art: Kawara, —, —,

III Go over mechanicals.
1. Check sequence ✓
2. Thin black line around photos - No - leave
3. Cut lines to dropout, + blue lines -
4. Alignment

IV Delivery of 1000 in Paris - who, $, ?
Ready 30 Mar - I will pick up

Make Xerox of Broodthaers letter

Dummy to come thurs -
16 Mar - return to see blueprint

1) Check blueprint - cut lines, photos, Alignment, sequence
2) Take dummy, blueprint, Art, — UO
3) Get Broodthaers letter back.
I will receive blueprint thurs at Hotel Villado

Typesetter

Poster: 1. Address -
2. Change "opening" - text
3. "18 PARIS Type
4. Layout
5. Make ½-size negative

Corrections

Re-check everything
~~PERIODS...~~
~~Dubbats photo - $ 4, $ 1~~
~~Intra-f-demande - 2~~

recept
in

5500 DM.
2750 - $ - check
2750 - DM Cash

1690 -
~~+6~~

6
3.7 | 6250.
37
255
222
330
3

1500
3.7
10500
4500
5550.

15
37
185
37
5550

1.32
5
6600

Push printer for Cut ready - mail from Koln - 25 March!

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	Siegelaub	I.A.72

To do

Clean + correct 2 flats

Photos · black tape ok

number pages -

Call Köln - ~~#~~ re Figure price
i) receipt ii) no receipt

Köln - Krone · need translator -

Recheck everything

Train schedule - Monday -
8⁰³ - 11¹⁴ - 1497 ³⁰
10⁵² - 2³⁰

Prepare Printer w/o
#- color color
paper stock

Need blueprint -

Return art of Kawara, ——, ——.

check sequence
blacken and photos
cut lines on reprint by

Typesetter

~~Catalogue~~ ...

address (Mon morning OK)

Poster - they will give me 1/2-size negatives

~~Seattle #232 Pict~~

Printer

~~Dummy to come~~

~~Intro 4 pp~~

Ack - F - ~~Frankreich~~
4 - ~~Reihen~~

Postscript - ~~Adres wurde~~
~~Dreizig bezahlt~~

Intro - F ~~nicht eine Keine~~
~~elle - même~~
~~pas~~
~~projets~~
?- demandé

Corrections

PERIODS

Haeble - II French -
~~Lettre~~
~~ouvrier~~
~~il y a~~ ~~der~~

[2 flats] - michel to call

Dibbets photo - Station 1
Station 2

~~Grimm~~ -

NIELLE ICRONI
1) ~~Content~~
2) ~~Back~~
3) ~~Page E~~

~~Space tape~~

~~Cover II 6~~ - ~~remove~~

Gowdet -
~~Open II 4 - dies~~
~~respectable~~

Dibbets II 6 - des
II 4 - ~~Personen~~
~~Erste~~

~~Präsentation~~
~~des~~

Broodthaers ~~Attest~~
~~Statement~~
~~Kat~~

que Donna et presse !

Michel - Mark Malkasi - # + when
~~Correction of~~
Adams

40

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	Siegelaub	I.A.72

(P) Catalogue

= March 70

Still needed for Typesetting

Poster - address, ~~translation~~
Contents - "Essay"
~~Bibliographic Text~~
~~Introduction - Text~~
~~"Essay" Text~~
~~Bureau~~
~~Dissemination~~ rewrite

Art needed

~~Bibliography~~ - 3 plates
Dibbets 2 plates

Supplies Needed (9 March)

3 rolls black 1/16" tape

> Catalogue

Misc

Change Contents Nos.

From Typesetting

Final Corrections

~~French~~ ~~Eng~~

~~Fo~~ ~~I Eng~~

~~Add~~ Periods. PERIODS!

~~Rueche I Eng~~ "Stop"

~~Gundlach II Eng~~ ~~Consumption~~ taught

~~Rueche I Ger~~
~~Frau zerschneiden~~

~~Lohse I Ger~~ Linien

~~Lamelles I Ger~~
~~Drei~~ ~~Film~~ ~~Stelle~~
~~Stadtein~~

~~II Ger~~ -

~~Huebler I Fr~~ - l'oeuvre
~~II Ger~~ - gleichmässig
~~II Eng~~ - 21 years,
~~II Fr~~ - cette ~~oeuvre~~
~~II Ger~~ - der ~~des Werkes~~

~~Gundlach I Ger~~ Serienanfertigung
II Fr.

~~Pfau I Ger~~ Polygone

~~Dibbets II Fr~~ ~~danse~~
~~ajuste~~ ~~aussi~~
~~accepter~~
~~bande~~
~~II Ger~~ - ~~kassetten~~

~~Buren I Fr~~ - PREMIERS
[Ger - enthüllen]
~~II Eng~~ - ~~EXECUTION~~

~~Boetticher II~~ - dass [opt.]

3 March 70

Schedule - Type

Wed midday - All type in (except address Poster), proof
afternoon - take out, ~~book~~ - proof, ~~read~~

Thursday mid - take out, proof
Fri " after - " "
Fri mid - FINAL (address in!!)
after - all Final material out

schedule - Layout

ed mtg - Front contents, page #, changes
con after mtg -

K, Sol - Tape photos, organize, make dummy poster

Mon - to Köln

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Type to typesetter — Needed for Paris — Art from Paris

Changes in last 33 pages
Proof-reading
All Poster info ..... Translations
Addenda + text.

~~Ad, 1-60 (2 sets 8 pt)~~ ~~Contents~~
~~Nos. 1-60 (1 set 6 pt)~~ ~~page Nos~~
~~Spine~~ Translations
~~18 PARIS IV 70~~
~~An exhibition organized by Marcel...~~ Translation
~~SEVEN SHEETS 2 Add~~
~~Distributed exclusively...~~ Translation
~~Printed in Holland Printed in West Germany~~
Contents (2 Introductions, Essay in rear) Translation
Acknowledgements - Text Original + translation
Introduction - Text Original + Translation
Misc type (location, Berlin note) Translation
~~Ryman info (+ caption)~~ ~~original + Translation~~

Essay (~~Text~~) - Text

Présentation

~~Ryman photo~~
Lamelas - 3 photos
Dibbets - 2 photos
~~Broodthaers + letter~~

For Typesetter

All Poster info (address — retranslation of Dan + Buren)
Contents ("Essay")
Acknowledgement text
Introduction text.
"Essay" text
Misc type (Berlin note?)

2 Feb
Art needed
Lamelas - 3 photos
Dibbets - 2 photos

FRIDAY MORNING - Picking some, proofreading
" afternoon - pickup balance - proofread.
MONDAY MORNING - Final run, return proofs of 1st signature
TUESDAY - picking corrected last 33 pages.

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Originals to be changed - English

~~Torosi I~~	~~Musée d'Art Moderne~~ OK
Rymenta Gmz	
~~Gomringer II~~	~~3 paragraph added change slightly~~ OK
Dijan I	Complete rewrite
~~Diblets I~~	~~but [in the Road]~~
~~"~~ II	~~Slight grammar changes~~ OK
Buren I	Rewrite.
~~Brotherus II~~	~~Slight changes~~ OK
~~Roy II~~	~~... but ...~~ wit But OK
~~Vieira II~~	~~... need not to be built~~
Lamelas	
Huebler	
Kawara	

regelmäßigen

~~Beschaffenheit~~

check - I - Gr

I Gemeinschaften?

I Fr - Spermatozoïdes

III - Gr - Ansichtskarte

Introduction -

All info Monday

Rena, - introductory text by Lucrezia

Michel Fenet
Elisa Moulinier

Gr: Monsieur et Madame
Herr und Frau
und

not ouverture but Premier jour: 1 April

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Grafische Werkstätten
Grafische Werkstätten HENRY DECKNER
Grafische Werkstätten

5 Köln Trajanstraße 12 · Telefon 312383 · Bankverbindung Kölner Bank von 1867 Konto Nr. 68353 · Postsch.-Konto Köln Nr. 110948

Herrn
Sechsiegelaub
Houcmankade 35

NL-Amsterdamm/Holland

Köln, den 6.3.197o

Sehr geehrter Herr Sechsiegelaub !

Vielen Dank für Ihre Anfrage. Auf Grund unseres Hochwassers in Köln war unser Betrieb ca. 1o Tage arbeitsunfähig und wir bitten um Entschuldigung wegen der Verzögerung. Ab sofort aber sind wir wieder voll einsatzfähig.
Anbei erhalten Sie ein Blindmuster, was für Ausführung gedacht ist und zwei Papiermuster, die wir vorschlagen. Bei 96 Seiten und 5.ooo Büchern würde bei Offs. Papier das Stück DM 1,18 und bei Kunstdruckpapier DM 1,32 kosten. Vorsatz, Rücken und Bezug des Umschlages können in der Farbe nach Ihrer Wahl gestaltet werden.
Wir sichern Ihnen einwandfreie Arbeit zu und erwarten gern Ihre Antwort.

Mit freundlichen Grüßen
GRAFISCHE WERKSTÄTTEN

H. Deckner

Henry Deckner

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1 April 70

Art + Literature - 120 Bd. Montparnasse - 326370 - Thurs/Fri - (1) — 13

(5) Breteau's — 37 rue d'Opéra - 073 6004 — (2)

(3) Caffin — 80 rue St Lazare — 8742313 - Hotspot — (3)

(2) Contacts — 24 rue de Colisée — 256 1771

La Joie de Lire — 40 rue St Severin — 033 6802 (Maguy)? Ask Wed — X — 4

(9) Librairie de Palinigre — 47 rue Bonaparte → 20 r. Dauphine — 633 0521 / 326 7374 — (10)

(6) Gallimard — rue Bonaparte — Ritz tuesday — (3) — 7

(8) La Hune — 170 Bl. St. Germain — LIT 3585 — Wed 5-6 — (15) — 8

(4) Weil — 60 rue Caumartin — 8740416

Le Terrain Vague — 222 2167 (Erik Losfeld)?

(7) Minotaure — 2 rue de Beaux Arts — OR 0337302 — (5) — 6

(1) Librairie de Paris — Place Clichy — " " — —

(10) L'or du Temps — — — (5) — X — 14

(11) La Proclade — Blvd St Germain — —

Sous La Lampe (Bibliothèque) — rue d'Université — — Call — (1) — W

(12) Librairie du Globe — 2 rue de Buci — — (2) — X — 5

Librairie Tschann — 84 Bd. de Montparnasse — DAN 74-57 — (10) — X — 12

Les Alisciens lib. — 57 rue de Rennes — 548 7382 — (10) — X — 11

Lib. St Germain des Prés — 184 Blvd St Germain — 548 6985 — (20) — X — 9

Soupes (M. Cazes) — 49 rue de Seine — DAN 4519 — 29

L'escalier Librairie — 12 rue M. Le Prince — ODE 39-89 — (5) — X — 11

Nouveau Quartier Latin — 78 Bd St. Michel — ODE 7646 — (5) — X

• Librairie St. Michel (M. Peletier) — 49 Bd. St. Michel — ODE 3691 — Fri - 10[00]/12 — (1) — 2

Charny, Librairie (M. Gibert) — 142 Bl. St Germain — — Thurs/Fri

• Librairie Allemande — r. de Dragon — — Tomm, 5-8 Wednesday — 10

- Librairie "Actualités" — 38 r. Dauphine — — (10) — X — 3

100

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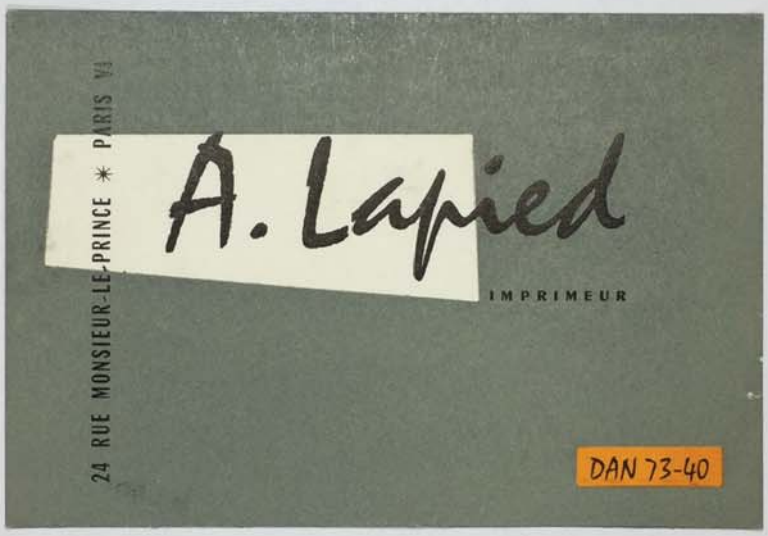

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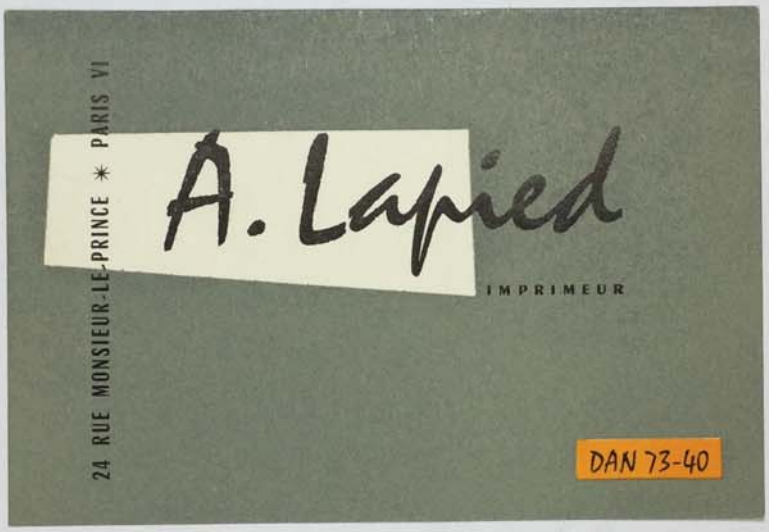

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J. VAN DER MOLEN
MALUSLAAN 30 AMSTELVEEN
TELEFOON ~~02964-13229~~
020 - 413229

MACHINALE LETTERZETTERIJ
SPUISTRAAT 258 AMSTERDAM
TELEFOON 020-234358

H. WEEBER

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Extra + Misc type, to be translated

POSTER

An exhibition in Paris, April 1970

At

Opening: ~~April~~ 1 April, Wednesday, ~~the~~ 11:00 ~~a.m.~~ - 17:00

Catalogue

... April 1970 at

~~The works in the exhibition will~~

Sept Nov

The works in the exhibition, depending on the artist's decision, will be shown in Berlin in ____ 1970.

[illegible]

I

Information forthcoming - General

Acknowledgements, catalog, ~~front~~ -

Introduction, catalog & front + Rear essay -

~~X Acknowledgements, essays~~

~~X Forward, essays~~

~~X All essays into English, German~~

Martin-Malaurel - $, and his name.

Building address.

Schedule

4 March - Final date for Paris address

4 March - " " " all Translated information for catalog + poster (in Amsterdam)

16 March - Posters mailed from N'dam

16/17 " - Seth in Paris (with posters)

30 " - 1000 catalogs in Paris

---

info needed

address, telephone #

address

for Talk / Critics: ~~my~~ name title, magazine, issue, city, page of the 3 essays.

for ~~acknowledgements~~ forward: if Berlin takes the show. Date

Ryman, title, date, size, material, ownership of ____, + Photo + caption

Ryman - 1 photo

3 Lavelles - 3 photos

D'Ibbets - 2 photos (with inserts)

Brother - prompter

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Paris schedule - (P)

before leaving

Paris – 1) Translations - also mise + possible
20 Feb - 2) Michel - $, SI press, lawyer
3) ~~La Hune - distributor~~
4) Berlin decision - see Fischer first
5)

30

21 Feb - Köln - Konig - catalog
22 Feb - Düs - Fischer - Brh, catalog
23 Feb Brest - Check printer for cost - Harriet - Then Typesetty
Collect $ from people
Buy draft materials
Also Poster printer + type - ready by 15 March, mail to Adam - send Michel proofs
1) need address before -
by 4 March - must have Paris address, set type on poster, - to printer
by 6 March - cut all type set, ready for printer.
dep, 9

by 16 March - poster ready, fold + mailed from Amsterdam (or Köln)
16 March - Seth to Paris (with 150 posters)

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874
0933 - 1 - ~~TR~~ 7158 - Claus

5 Feb 70

(1)

Meeting -

Cat -

Posters

Address -

$

Poster?

15 Feb ~~70~~

Find space -
Cat -

21 Feb
7 Mar - Printer
1 April - Catalog -

1) Lit - 3 essays -
2) Art -

Cat -
1) Translation
2) Typesetter + layout
3) Printing

The Building - address -

[Posters - address -

The

[See about $] -

Cat

Landshoff -

H. Smeets - printer 04950-2880
Wilhelmina str 31
Weert (L), Holland
Hamnet - Standard size - Winter
Someone to check translations

McKay -

Konig - distribution

Trini-Printer -

Lahme - distribute

Berlin -

15 Feb 70 -
To see bldgs - who - where? - Ins, Fire exits, bathroom, Mon - Sat
People with $ -
Info for men with - ~~prepare acknowledgments~~
Lambert - Dibbets, photo Figure (w Fischer)
Dibbets - ~~Show scores, enlarge~~
17 Feb
Figure $ - 1

3 Text -
2
1

~~Grey $~~

~~Power $~~

Smeets $

Paris $ Martin - ~~write~~ to Malbouet

also

Legal -

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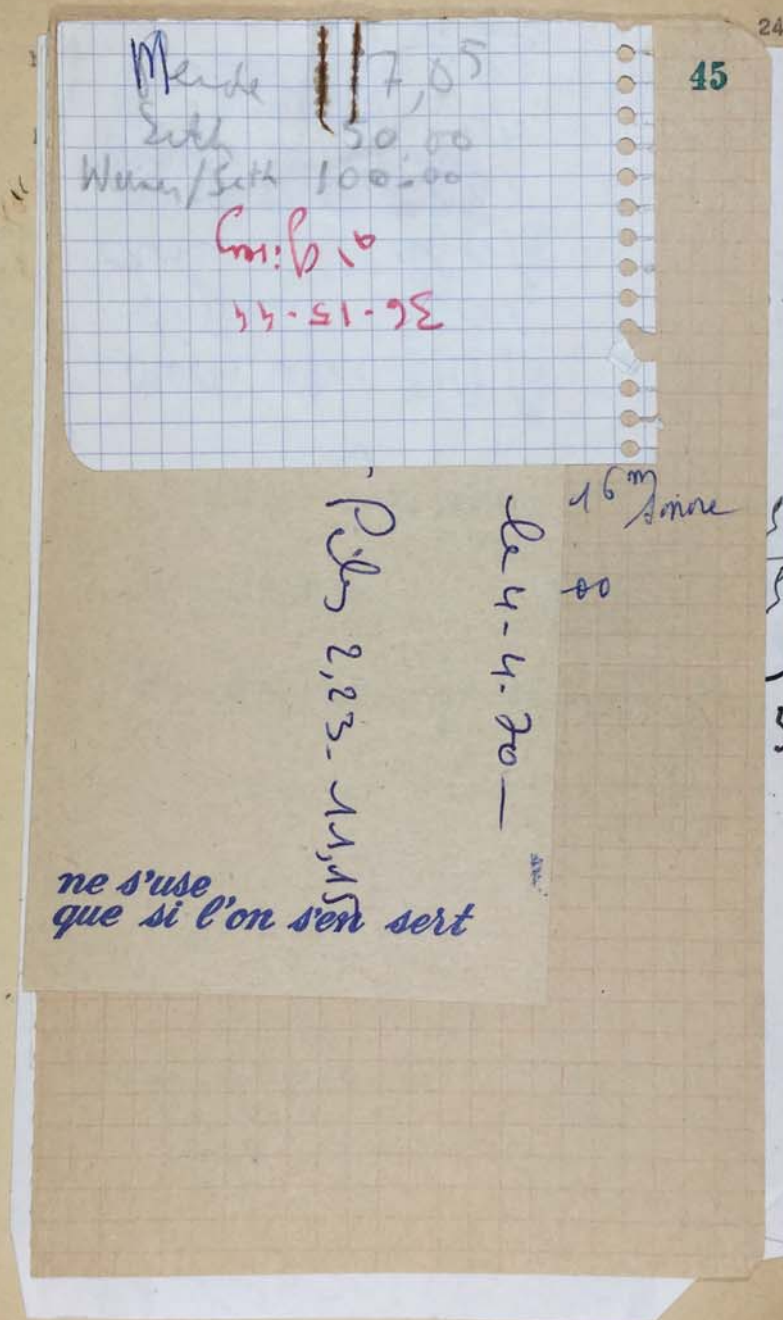

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Wenn/Seth 100,00

Cmi:b 10
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Le 4-4-70—

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Pbs 2,23-11,15

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Omnia apéo	10 f.
déjeuner	50 f.
dîner	60 f.
Lith	20 f.
Vol	10 f.
déjeuner	30 f.
	180

Suite

le 4-4-70

Pds 2,23 - 11,15

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PILE
WONDER

Lucien GASTON
RADIO
Rue du Pont-de-
PARIS (5e)

le 4-4-70

16 mars

5 Pièces 2,23 - 11,15

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SCHAFFAR
PHOTO - CINÉMA
47, Rue d'Amsterdam - PARIS-8e
874.24.08 - N° Ent. 767.75.108.0445

3. avril 1970

Location projecteur 16mm sonore
Magnétophone - 700
Tarif TVA 23% : 161

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Sté. JEANNE-d'ARC d'EXPLOITATION
3, Villa Sainte-Elisabeth
PARIS-13e
Tél. : 535 91-04

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TAXIS

TARIF 1, de 6 h 30 à 23 heures

Prise en charge pour 224 mètres	2,50 F
Chute tous les 434 mètres	0,30 F
	(le km à 0,690 F)
Heure d'attente	18 F

TARIF 2, de 23 h à 6 h 30

Prise en charge pour 147 mètres	2,50 F
Chute tous les 290 mètres (le km à 1,035 F)	0,30 F
Heure d'attente	18 F

Lorsqu'une voiture est occupée à l'heure où le tarif change (23 heures ou 6 h 30), le conducteur est tenu d'aviser le voyageur, et de faire apparaître sur le compteur l'indication du nouveau tarif (1 ou 2).

Les transports de nuit ne sont pas obligatoires, l'été à partir de minuit, l'hiver à partir de 22 heures, dans les Bois de Boulogne et de Vincennes et au-delà de 1.600 mètres des boulevards des Maréchaux.

INDEMNITES DE RETOUR

1) De 6 h 30 à 20 heures. Cette indemnité est calculée, à partir de la dernière commune pour laquelle aucune indemnité n'existe, d'après le nombre de zones de 1 km portées sur la carte poinçonnée (**0,690** F par zone). Elle est perçue dans les communes suivantes : Antony, Bonneuil-sur-Marne, Bry-sur-Marne, Champigny-sur-Marne, Châtenay-Malabry, Chevilly-Larue, Choisy-le-Roi, Créteil, Dugny, Epinay-sur-Seine, Fresnes, Orly, Pavillons-sous-Bois, Le Perreux, Pierrefitte, Rungis, Saint-Maur-des-Fossés, Stains, Thiais, Villemomble, Villetaneuse.

2) De 20 heures à 6 h 30, l'indemnité sera perçue pour les parcours au-delà de 1.600 mètres à partir des boulevards des Maréchaux et calculée par zone comme ci-dessus (**0,690** F **tarif 1, 1,035** F **tarif 2**).

La zone des 1.600 mètres est portée jusqu'à la Seine (rive droite du bras du fleuve le plus éloigné de Paris) pour les communes de Boulogne-Billancourt, Neuilly, Levallois-Perret, Clichy.

INDEMNITES DE RETOUR FORFAITAIRES

Bois de Boulogne et de Vincennes : **0,90 F.**

Hippodromes : Auteuil **1,40** F, Longchamp **2,65** F, Vincennes **2** F, Saint-Cloud **3,10** F, Enghien **4,40** F, Maisons-Laffitte **5,90** F.

Stades : Parc des Princes **1** F, Stade de Colombes **3** F.

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TAXIS

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Stades : Parc des Princes 1 F, Stade de Colombes 3 F.

I.C.L. - 25, rue Collange, Levallois-Perret. PER. 04-29

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j. damours
12, rue d'ulm
paris-5e
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6 bts scotch
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3 Dr Scotch Flam 1 3.00

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	Siegelaub	I.A.72

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Samedi 4 - Avril 1970

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Apéritif.

3 Vin

110.75

750.75

15

775.75

RESTAURANT
ROUGEOT S.A.
59, Boul^d du Montparnasse, 59
PARIS-6^e

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houtmankade 35, amsterdam, holland telefoon: 020, 243 492

Mr. and Mrs. Stanley Grinstein
441 N. Rockingham
Los Angeles, California 90049

Dear Stanley and Elyse,

Working very hard. Just returned from a 2 day trip to London (where I saw Ed Ruscha) and in 2 days I go to Köln, and then to Paris for 2 weeks.

The Paris show is going very well -Michel Claura is doing a fine job. I have been busy handling the catalog prepation and printing (which is being done in Köln), and will be 96 pages in hard cover, in English, French and German. The title for the show is "18 PARIS IV. 70". The show opens on 1st April, at a as yet undetermined address in Paris. I will airmail you a catalog when it is ready, about 1 April.

Now that we are down to the wire on the exhibition, the need for money becomes very real. Could you send your $1,000.00 to my New York address (Room 901, 113 West 42 Street, New York 10036) as soon as possible, so I can write checks against it in Paris, for the show. I would be much obliged.

I also plan to see Lucy Lippard in Paris next week (she is on her way to Spain for 2½ months, to write).

If you want to address me directly between 16 March and 2 April, please do so c/o Michel Claura, 6 rue Paul-Escudier, Paris 9, France; I return to Amsterdam about 4 April, for a while.

Thank you, and my best to all in sunny L.A.,

SETH SIEGELAUB, 13 March 1970, Amsterdam, 13.13 hours.

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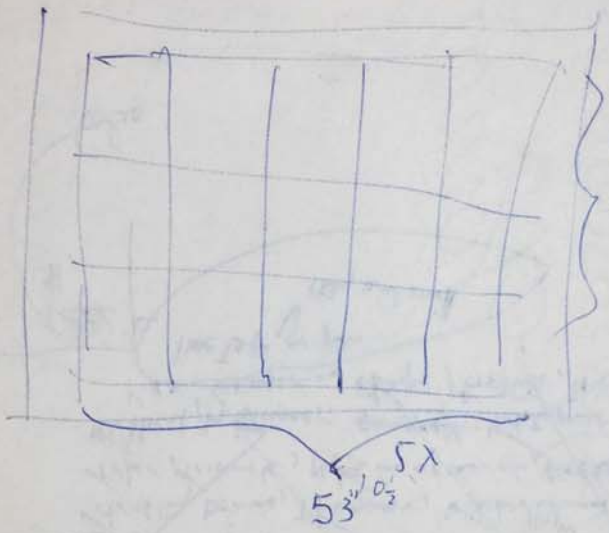

paper

3X	cm		sheets	
51 cm	52x58	(3x5) 15	X 9	= 135
	35x58	(2x5) 10	X 12	= 120
	52x44	(3x4) 12	X 10	= 120

50 x 65 - 15 sheets

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20 dec 70

Catalog

~~Order~~

Format: 10,4 × 16,4 cm

pages: 180 ±

½ tones: 15 each

line shots: 10

Covers:

binding: hard cover, with printed cloth spine

edition: 5000

6

11
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Supplies - ~~paper clips~~, ~~rubber bands~~, file folders, drafting boards, T-square, ~~rubber~~ cement, ruler, triangle, ~~paper~~ for mechanicals, ~~tracing paper~~, ~~Wite-Out~~ Liquid thinner, ~~ein graph~~, white paint-, ~~eraser~~, tape, ~~stapler~~, pencil

for photographs

Van Beele N.V.
Shadhoudersstraat 63-4

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Mr. Van der Molen -

Please make corrections (note also correct type size - where noted).
I will be by to you at 12:30, To see about the poster.
~~Please look it~~
Thank you,
Seth Siegelaub

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18 PARIS IV 70)– 28pt
Folio medium

~~18 Paris~~

ROBERT RYMAN

I
Painting
Date: Paris, November 1969.
Size: seven separate parts, each 63 cm. by 63 cm.
Material: liquitex on mylar.
Courtesy of Yvon Lambert (Paris-Milan)
Peinture
Date: Paris, novembre 1969.
Dimensions: sept parties séparées, de 63 cm. par 63 cm. chacune.
Composition: liquitex sur mylar.
Par courtoisie de Yvon Lambert (Paris-Milan)
Gemälde
Datum: Paris, November 1969.
Grösse: sieben getrennte Teile von jeweils 63 cm. x 63 cm.
Material: Liquitex auf Mylar.
Mit der freundlichen Genehmigung von Yvon Lambert (Paris-Mailand)

II
Idem) in 8pt
Photograph of „Painting"
Photographie de „Peinture") in 6pt.
Photographie von „Gemälde"

Cataloque / Katalog: 18 PARIS IV.70 in 10pt. Helv Text
Cataloque / Katalog: 18 PARIS IV.70
Une exposition organisée par Michel Claura à Paris en avril 1970. Ce catalogue comprend les travaux, ou la description des travaux, des dix-huit artistes participant.
An exhibition organized by Michel Claura in Paris in April 1970. This catalogue contains the works, or the description of the works, of the eighteen participating artists.
Eine Ausstellung, organisiert von Michel Claura in Paris im April 1970. Dieser Katalog enthält die Arbeiten oder die Beschreibung der Arbeiten der achtzehn teilnehmenden Künstler.

SETH SIEGELAUB
SETH SIEGELAUB ~~[illegible]~~
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in 6 pt.

The first project consists of:

1) A middle part comprising 4 surfaces of hardboard (0,60 m. x 0,73 m.) placed side by side to compose a rectangle of 1,20 m. by 1,46 m. Each panel is gummed on its smooth side and painted over with white Flash. On this bottom, a crown is drawn, painted with red Flash, 0,11 m. wide. The inside radius is 0,13 m. 8 squares (0,09 m.) located at equal distances, are inscribed on the width of the crown. This middle part is imbedded into the ground, the depth, depending on the ground, varying between 0,05 m. and 0,10 m.

2) Around this whole, 4 piles of plaster (if not, dust of white marble, rubbish of white marble, crushed marble, or finest white sand) are relieved, outside of each of the 4 sides (of the rectangle).

3) 4 irregular polygons are placed in front of the tops (of the rectangle), at approximately 0,60 m. (but not on the axis of the diagonals, in order to create a slight a-symmetry. A 5th polygon could be considered to emphasize this last). They are 0,02 m. thick and covered with red nylon, glued on. They are put flat on the ground.

4) A 0,05 m. wide border at 0,40 m. from the edges of the polygons is laid out with plaster or dust of white marble.

MY FIRST PROJECT IS:
TO MAKE A CRITIQUE (that is to say to reveal the particular originality of)
AND/OR TO REALISE (that is to say to depersonalize, so far as possible)
ALL THE FIRST PROJECTS.

Je remercie tous les artistes pour leur participation et coopération à la réalisation de cette exposition, et notamment pendant la longue correspondance préparatoire.
Et Seth Siegelaub, qui a apporté ses encouragements, son expérience dans le domaine de l'organisation technique et matérielle, et assumé la responsabilité de la publication et de la distribution du catalogue.
Des remerciements sont également dûs à Monsieur Raymond L. Dirks (New York), Monsieur et Madame Stanley Grinstein (Los Angeles), Monsieur et Madame John W. Wendler (New York) et Monsieur X (Paris) pour leur aide financiere qui a assuré l'exposition.
De même, toutes les personnes qui m'ont assisté dans la complexité des problèmes posés par la préparation de l'exposition: Pierre Grimberg, Jean-Pierre et Liliane Guillaumat-Tailliet, Michel Cenet, Elizabeth Moulinier et René Denizot (Paris).
I would like to thank all the artists for their participation and cooperation, patricularly during the extensive correspondence, in making the exhibition possible.
And Seth Siegelaub, who supplied the encouragement, the organizational and business experience, and took responsibility for the publication and distribution of the catalog.
Thanks are due to Mr. Raymond L. Dirks (New York), Mr. and Mrs. Stanley Grinstein (Los Angeles), Mr. and Mrs. John W. Wendler (New York) and Mr. X (Paris) for their financial assistance in underwriting the exhibition.
And also all the people who assisted me in the many details which arose while preparing the exhibition: Pierre Grimberg, Jean-Pierre and Liliane Guillaumat-Tailliet, Michel Cenet, Elizabeth Moulinier and René Denizot (Paris).
Ich möchte allen Künstlern danken, die durch ihre Teilnahme und Mitarbeit, besonders während der langen Vorbereitungskorrespondenz, das Zustandekommen dieser Ausstellung möglich machten.
Und Seth Siegelaub, der seinen Beistand und seine Erfahrung als technischer und finanzieller Organisator geliefert hat und die Verantwortung für die Veröffentlichung und die Distribution des Kataloges übernommen hat.
Meinen Dank möchte ich auch aussprechen an Herr Raymond L. Dirks (New York), Herr und Frau Stanley Grinstein (Los Angeles), Herr und Frau John W. Wendler (New York) und Herr X (Paris) durch deren finanzielle Mithilfe die Ausstellung zustandekommen konnte.
Sowie all denen, die mir bei der so vielseitigen Vorbereitung der Ausstellung Hilfe geleistet haben: Pierre Grimberg, Jean-Pierre und Liliane Guillaumat-Tailliet, Michel Cenet, Elizabeth Moulinier und René Denizot (Paris).

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Michel Claura, 28-2-70

Une critique des travaux présentés pourra être faite. Il est inutile, par contre, de critiquer le choix qui a été fait des artistes invités, car il est évident que vingt fois vingt autres noms auraient pu être choisis; il serait donc mesquin de dire que tel ou tel artiste manque, et déplorable de dire que tel ou tel artiste est de trop.

Quant à la critique possible des travaux présentés, elle relève d'un genre connu; l'analyse fragmentaire fondée sur une foi aveugle en l'art. Il est même probable que cette exposition ne rendra pas la foi plus honteuse qu'auparavant.

L'art existe où existe l'artiste. Un artiste fait l'art ou un autre le dit, et cela suffit pour constituer l'art. Nous vivons dans cette habitude. L'artiste, tout d'abord, qui fait de cette habitude son occupation principale. Le public habituel de l'art ensuite.

L'exposition est le lieu habituel où, par habitude, l'artiste se manifeste.

Ce qui a été tenté ici, c'est de créer une situation rendant possible un lieu-exposition qui soit un accueil révélant et non plus un réceptacle valorisant.

Disons tout de suite que cette exposition n'a pas de but mais seulement diverses raisons d'être.

Le réceptacle valorisant, c'est l'exposition dans laquelle on trouve, par principe, des artistes représentés par un certain travail. Chacun tenu dans l'ignorance des autres, une tierce personne se charge de compiler de façon agréable pour que tous profitent de la fête. L'exposition est un endroit confortable où il est important, pour l'artiste, de se trouver.

Ce qui ici était proposé à chaque artiste, en lui communiquant les projets de tous les autres et l'invitant à envoyer une seconde proposition, c'était d'agir réellement sur l'exposition, de ne pas se contenter de sa participation de principe.

Cette proposition une fois faite, l'exposition devenait nécessairement révélante, quitte à n'être pas du tout spectaculaire. Elle aurait été paradoxalement spectaculaire, et tout autant révélante, si, tous les artistes invités refusant d'y participer, elle n'avait été qu'une absence générale.

L'artiste, pris dans son habitude de l'exposition, habitude de l'art, a, dans la majorité des cas, ignoré, dans les faits, l'exposition telle qu'elle lui était proposée. Il est resté extérieur à celle-ci. Il est resté spectateur. Il a refusé, pour des raisons diverses, d'être acteur. Mais sa participation n'est pourtant pas aussi confortable qu'à l'ordinaire. Sa participation "habituelle" est en effet ici révélatrice de sa propre habitude de l'art. Lié par celle-ci, il n'a pas le loisir de s'arrêter et voir. Il continue, comme à jamais.

Une des raisons qui font que la plupart des artistes ici réunis sont restés extérieurs à l'exposition, n'y participant que comme spectateurs, est que l'art n'est pas pour eux une question; l'art est pour eux une réponse à donner.

Il ne s'agit pas d'une critique mais d'une constatation.

D'autres, au contraire — la minorité —, ont agi sur l'exposition. A des niveaux dont la diversité est visible, ils révèlent une question, qui est celle de l'exposition, qui est celle de l'art.

On pourra évidemment dire que l'art, à quelque niveau que ce soit, n'est pas une question d'intérêt. C'est néanmoins la seule question qui doive apparaître dans sa nécessité pour ceux qui s'intéressent à l'art.

Disons, pour finir, qu'un tel type d'exposition pourrait être multiplié, et être ouvert à tout artiste, sans liste limitative. Nous avons ici privilégié une certaine avant-garde, parce qu'elle est l'exemple privilégié de l'art, d'hier aussi.

Michel Claura.

It will be possible to criticise the works presented. It would be vain, at the same time, to criticise the selection of the invited artists, for it is obvious that twenty times twenty other names could have been choosed; so, it would be niggardly to say that such or such artist is missing, and deplorable to say that such or such artist is unwelcome.

As regards the possible criticism of the works presented, this will belong to a famous manner; the fragmentary analysis based on a blind faith in art. It is even likely that this exhibition will not even make this faith more ashamed than before.

Art exists where artist exists. An artiet makes art or another one says it, and that is enough to constitute art. We are living within this habit. The artist, first, who makes his main occupation of this habit. Second, the regular public of art. An exhibition is the usual place where, as an habit, the artist shows himself.

What was attempted here was to create a situation making possible an exhibition that would be a disclosing shelter and not a valorizing receptacle any longer.

— Let us say, to be clear, that this exhibition has no target, but only different reasons to be —.

The valorizing receptacle is the exhibition in which one will find, on principle, some artists represented by a certain work. Each one being kept in the ignorance of the others, a third person is in charge of agreably compiling in order to make everyone happy with the entertainment. The exhibition is a comfortable place where it is important, for an artist, to be represented.

What was, in our case, proposed to each artist, by communicating to him the projects of all the others and inviting him to send a second proposition, was to really act upon the exhibition, not to be satisfied with his participation as-a-rule.

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Once this proposal was made, the exhibition became necessarily disclosing, even if it entailed that it would not be spectacular. Paradoxically, it would have been spectacular, and disclosing all the same, if, all the invited artists refusing to take part in it, it would have only been a general absence.
The artist, caught by the habit of exhibition, habit of art, did actually ignore, in most of the cases, the exhibition as it was proposed. He stayed on the outside, ~~of the latter.~~ He stayed as a spectator. He refused for different reasons to be an actor. However, his participation is not as comfortable as usually. His "usual" participation here is, in fact, revealing his particular habit of art. Bound as by it, he has no time to stop and see. He does continue, as forever.
One of the reasons that most of the artists here got together, but stayed on the outside of the exhibition, only participating as spectator, is that art, for them, is not a question; for them, art is an answer to give.
This is not a critique but only noted as a fact.
On the contrary, some others — the minority —, acted upon the exhibition. At different visible levels, they disclosed a question, which is the one of the exhibition, which is the one of art.
One could obviously say that art, whatever would be the level, is never a question of interest.
It is, nevrtheless, the only question that **must** appear in its necessity for all who are interested in art.
To end, we shall say that such a type of exhibition could be multiplied, and be opened for every artist, without any restrictive list.
We here gave a privilege to a certain avant-garde, because it is the privileged example of art, of yesterday too.

Michel Claura.

Eine Kritik der vorgelegten Arbeiten kann gemacht werden. Es ist hingegen unnötig die Wahl der eingeladenen Künstler zu kritisieren, denn es ist klar, dass zwanzigmal zwanzig andere Namen hätten gewählt werden können; es wäre also kleinlich, zu sagen, dass der oder der Künstler fehle und dass dieser oder jener zuviel sei.
Was der mögliche Kritik der vorgelegten Arbeiten betrifft, so gehört sie zu einer bekannten Gattung: die fragmentarische Analyse, die sich auf auf einen blinden Glauben in die Kunst stützt. Es ist unwahrscheinlich, dass diese Ausstellung den Glauben beschämter macht als vorher.
Die Kunst ist da, wo der Künstler ist. Ein Künstler macht die Kunst oder ein anderer spricht sie aus und das genügt, um die Kunst ins Leben zu berufen. Wir leben in dieser Gewohnheit. Zu allererst der Künstler, der aus dieser Gewohnheit seine Hauptbeschäftigung macht. Dann das Gewohnheitspublikum der Kunst. Die Ausstellung ist der gewöhnliche Ort, wo sich der Künstler aus Gewohnheit ausdrückt.
Hierwurde versucht, eine Situation zu scheffen, die es ermöglicht, dass eine Ausstellung ein aufschlussgebender Empfang ist und nicht mehr ein wertgebender Sammelpunkt. Sagen wir sofort, dass diese Ausstellung kein Ziel, sondern nur verschiedene Daseinsgründe hat.
Der wetgebende Sammelpunkt ist die Ausstellung, in der man in Prinzip Künstler findet, die durch eine gewisse Arbeit vertreten sind. Jeder wird in Unkenntnis über die anderen gelassen, eine dritte Person übernimmt die Kompilation in angenehmer Weise, damit jeder mit dem Fest zufrieden ist. Die Ausstellung ist ein behaglicher Ort, für den Künstler wichtig, dort zu finden zu sein.
Was hier dem Künstler vorgeschlagen wurde, als ihm die Projekte aller anderen mitgeteilt wurden und er eingeladen war, einen zweiten Vorschlag zu senden, war, auf die Ausstellung einzuwirken, sich nicht mit seiner prinzipiellen Teilnahme zu begnügen.
Als dieser Vorschlag gemacht war, wurde die Ausstellung gezwungenermassen aufschlussgebend, auf die Gefahr hin, nicht spektakulär zu sein. Sie wäre paradoxerweise spektakulär gewesen und im selben Masse aufschlussgebend, wenn — indem alle eingeladenen Künstler die Teilnahme verweigert hätten, — sie eine allgemeine Abwesenheit gewesen wäre.
Der Künstler, gefangen in seiner Gewohnheit der Ausstellung, Gewohnheit der Kunst, hat in den meisten Fällen die Ausstellung, so wie sie ihm vorgeschlagen war, ignoriert. Er ist ausserhalb von ihr geblieben. Er ist Zuchauer geblieben. Er hat aus verschiedenen Gründen verweigert, der Handelnde zu sein. Aber seine Teilnahme ist trotzdem nicht so komfortabel wie gewöhnlich. Seine „gewöhnliche" Teilnahme ist hier tatsächlich aufschlussgebend über seine eigene Gewohnheit der Kunst. Durch diese gebunden, hat er nicht die Zeit stehen zu bleiben und zu sehen. Er macht weiter, wie auf immer.
Einer der Gründe, aus denen die meisten der hier vereinten Künstler ausserhalb der Ausstellung geblieben sind und nur als Zuschauer teilnehmen, ist, dass für sie Kunst nicht eine Frage ist; Kunst ist für sie eine Antwort, die zu geben ist. Es handelt sich nicht um eine Kritik, sondern um eine Feststellung.
Andere jedoch, die Minderheit, haben auf die Ausstellung eingewirkt. Auf Ebenen, deren Unterschiedlichkeit sichtbar ist, enthüllen sie eine Frage, die der Ausstellung, die der Kunst.
Man kann natürlich sagen, dass die Kunst, auf welchem Niveau sie auch sein mag, nicht eine Frage von Interesse ist. Sie ist trotzdem die einzige Frage, die in ihrer Notwendigkeit erscheinen **muss** für diejenigen, die sich für die Kunst interessieren.

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Sagen wir zum Schluss, dass eine solche Art von Ausstellung vervielfacht und jedem Künstler offenstehen könnte, ohne begrenzende Liste.
Wir haben hier eine gewisse Avant-garde privilegiert, weil sie das privilegierte Beispiel der Kunst ist, von gestern auch.

Michel Claura.

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consumption taught Französischen Linien Drei Film Stelle Stadten l'oeuvre gleichmässig 21 years, cette oeuvre der des Werkes Serienanfertigung Polygone dans le ainsi accoler bande Kassetten PREMIERS enthüllen.

Le présent catalogue a, en fait, commencé d'être constitué à la fin du mois de novembre 1969. Il est indispensable de retracer ici les étapes successives qui ont amené jusqu'à l'exposition 18 Paris IV 70, afin de comprendre le catalogue et aussi l'exposition ellemême.

Le 20 novembre, vingt-deux artistes ont été invités à participer à l'exposition. Il leur était demandé d'envoyer un projet pour le 15 decembre. Des cette première lettre, les artistes invités étaient informés des étapes qui allaient suivre.

Le 15 décembre, dix-neuf projet étaient parvenus.

Le 21 janvier, tous les projets reçus étaient retournés à chacun des artistes invités. Il était demande à ceux-ci de renvoyer ce qui constituerait leur participation définitive à l'exposition pour le 1er février (c'est-à-dire de nouveau leur premier projet, ou avec modifications, ou un tout autre etc . . .).

Le 1er février, dix-huit participations définitives étaient enregistrées.

Quatre artistes invités sont donc finalement absents de l'exposition. Joseph Beuys n'a jamais répondu.

Terry Atkinson et Michael Baldwin ont exprimé leur refus en une longue explication qui, si nous l'avions publiée serait certainement passée pour une participation de fait. Carl André a également donné les raisons de son refus, mais il ne peut être question de publier ce qui constitue une correspondance personnelle. Hanne Darboven a tout d'abord envoyé un premier projet, qui a été, comme tous les autres, donné en communication à tous les artistes invités, puis a exprimé le désir de ne plus apparaitre dans l'exposition, et de même voir retirer son premier travail. Cela a été fait.

Il doit être clair que le mot „projet", tel qu'employé plusieurs fois ci-dessus, n'est pas restrictif, et qu'il ne s'est jamais agi de proposer une exposition de projets. Ce mot englobe aussi bien peinture, sculpture, concept, idée, que projet même. Ce qui était demandé aux artistes, surtout dans le cadre de leur premier envoi, c'était de faire, pour le moins, une description communicable de ce qui constituerait leur

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possible participation définitive à l'exposition.
Ci-après, pour chaque artiste participant, on trouvera sous "I" ce que nous avons appelé le "premier projet" et sous "II" le travail ou la description du travail qui constitue la participation définitive à l'exposition. M. C.

The present catalog began, in fact, to be constituted at the end of November 1969. For a understanding of this catalog and the exhibition itself it is necessary to retrace here the successive steps which were leading to the exhibition 18 Paris IV.70.

On November 20th, twenty-two artists were invited to participate in the exhibition. They were asked to send a project for December 15th.

In this first letter the invited artists were informed about the forthcoming steps.

On December 15th, nineteen projects had been received.

On January 2nd all the projects received were sent to each of the invited artists, who were asked to send back, up to February 1st, what would be their definitive participation in the exhibition (that is to say, their first project again, or with modifications, or something completely different etc ...).

On February 1st, eighteen definitive participations were registered.

There are four invited artists which are finally not in the exhibition. Joseph Beuys never answered. Terry Atkinson and Michael Baldwin expressed their refusal in a long explanation which, being published, certainly would have been considered as an actual participation. Carl Andre also gave the reasons for his refusal, but it cannot be question of having private correspondence published. Hanne Darboven sent a first project which was, like each other, communicated to all invited artists and she expressed then the desire for not appearing in the exhibition and even having her first work withdrawn. This has been done.

It must be clear that the word "project" as it is applied several times here-above, is not restrictive and that the purpose has never been to propose an exhibition of projects. This word comprises painting, sculpture, concept, idea, as well as project, too. What the artists were asked for, and above all concerning their first forwarding, was a description communicable of what could be their possible definitive participation in the exhibition.

Here-below, for each participating artist, we shall find under "I" what we have called the first project and under "II" the work or the description of the work which constitutes the definitive participation in the exhibition.

Der vorliegende Katalog begann im November 1969 gemacht zu werden. Um ihn und die Ausstellung selbst zu verstehen ist es unerlässlich hier die aufeinanderfolgenden Stufen, die zu der Ausstellung 18 Paris IV.70 geführt haben, vor Augen zu führen.

Am 20. November wurden 22 Künstler eingeladen an der Ausstellung teilzunehmen. Sie waren gebeten bis zum 15. Dezember ein Projekt zu senden.

In diesem ersten Brief wurden die eingeladenen Künstler über alle nachfolgenden Stufen informiert.

Am 15. Dezember waren neunzehn Projekte eingetroffen.

Am 2. Januar waren alle erhaltenen Projekte an jeden einzelnen der Künstler abgesandt. Diese waren gebeten bis zum 1. Februar zurückzuschicken was ihre definitive Teilnahme an der Ausstellung bilden würde, (d.h. entweder wieder ihr erstes Projekt, oder dieses mit Abänderungen, oder ein vollkommen anderes etc. ...).

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Am 1. Februar waren achtzehn definitive Teilnahmen registriert.)
Vier eingeladene Künstler sind somit bei der Ausstellung nicht gegenwärtig. Joseph Beuys hat niemals geantwortet. Terry Atkinson und Michael Baldwin haben ihre Verweigerung in einer langen Erklärung zum Ausdruck gebracht, die, würde sie veröffentlicht sein, sicher als eigentliche Teilnahme erscheinen würde.
Carl Andre hat ebenfalls die Gründe für seine Verweigerung genannt, aber die Veröffentlichung eines privaten Briefwechsels kann nicht in Frage kommen. Hanne Darboven hat anfangs ein erstes Projekt eingesandt, welches, wie alle anderen, an alle eingeladenen Künstler mitgeteilt wurde und hat dann den Wunsch ausgedrückt, in der Ausstellung nicht mehr zu erscheinen und selbst ihr erstes Projekt gestrichen zu haben. Dies wurde gemacht.
Es muss klar sein, dass Wort "Projekt", wie es öfters obenstehend angewandt ist, nicht restriktiv ist und dass es niemals darum ging, eine Ausstellung von Projekten vorzuschlagen. Dieses Wort versteht Gemälde, Skulptur, Konzept, Idee, wie auch Projekt. Worum die Künstler, vor allem im Rahmen der ersten Sendung gebeten waren, war eine mitteilbare Beschreibung dessen, was ihre eventuelle definitive Teilnahme an der Ausstellung bilden würde.
Untenstehend finden wir für jeden teilnehmenden Künstler unter "I" was wir sein erstes Projekt genannt haben und unter "II" die Arbeit oder die Beschreibung der Arbeit, die seine definitive Teilnahme an der Ausstellung bildet.

M. C.

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Art for Reproduction

1) Black line -

20 / 9 = 26.5

width / height

9/20 = 11.5/26.5

9/13.5 = 5.7/8.5+ ×4

9/20.7 = 5.85/13.5 ×3

9/18 = 7.5/15

9/14 = 8.2/12.75

9/20.75 = 6.5/14.5

9/15 = 12.6+/21

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9/15 = 6.5+/11

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9/19 = 11.4/24

9/13 = 7.25/10.5

9/16 = 6.75/12

9/18.5 = 6.3+/13

= 12.6+/14

Dibbets letter (1) ✓

Kawara cards (4) ✓

Kawara telegrams (3) ✓

Toroni (#1) ✓

Toroni (#2) — (3) ✓

Toroni (#3) ✓

Long (1) ✓

Ruscha (1) ✓

Broodthaers (2) ✓

G+G - card (1) ✓

" photo #1 (1) ✓

" photo #2 (1) ✓

Dibbets photos (2) ✓

Rynen - photo (1) ✓

Lamelas - 3 photos (3) ✓

Broodthaers - letter (1)

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8 1/4 × 6 1/4

12 5/8 × 12 1/2

13 5/8 × 12 1/2

11 3/8 × 12 1/2

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Title: 19 (avant of artists). Paris. IV. '70

All 8 6 pt. type in
Folio light extended

All 28 12 10 pt type in
Folio medium extended

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organizer: Miche

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Catalogue / Katalog: 19 PARIS IV. 70 plus essays / plus essays

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19 PARIS IV. 70 + ~~BERLIN~~

~~An~~ FR

~~The Exhibition organized by Michel Claura in Paris for April 1970. In addition to the work of the 19 artists, this catalogue also contains essays by — , — , — , — , — .~~

10pt

GER.

An exhibition organized by Michel Claura in Paris in April 1970. This catalogue contains the works, or the description of the works, of the 19 participating artists. ~~Plus essays by — , — , — , — , — .~~

Seth Siegelaub 12pt

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LUDWIG FACE WEILER

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~~ARTISTS~~

123

14pt

~~Table~~ de matières, Essais:
Table of Contents, Essays:

~~Acknowledgements~~ / ~~Advertissement~~ / ~~Foreword~~ — ~~by~~ — ~~Michael Compton~~ 1
Avertissement / Foreword by — Lucy R. Lippard 2
Lestos Alexos
Roger Mühler
Pierre Verstraeten
René Derycot
Patrick

See also
~~Artist~~ Name, title, mag, issue, ~~city~~, state, ~~country~~, pages ~~etc~~

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Catalogue
Catalogue
Katalog

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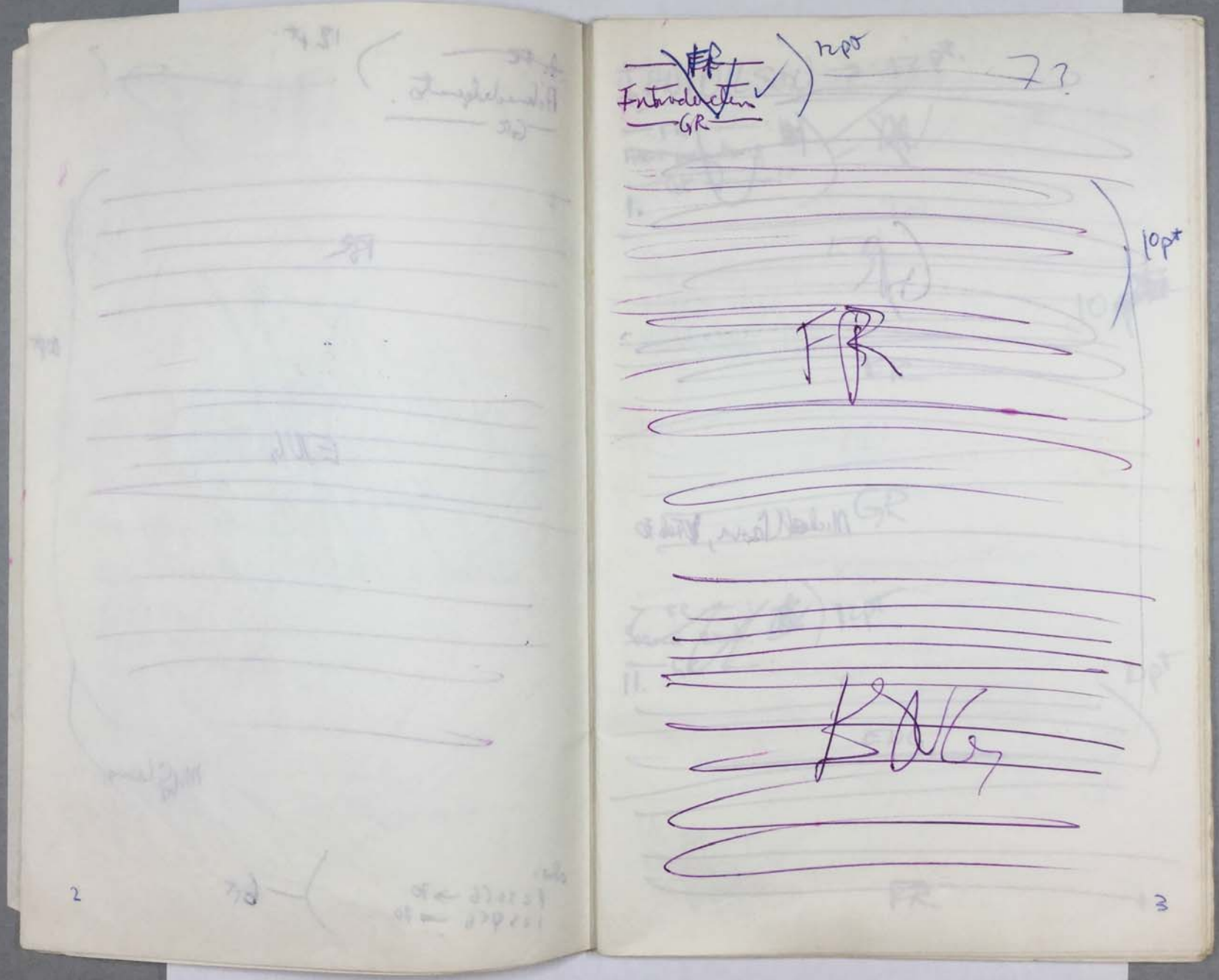

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Michael Sara, Toronto

4

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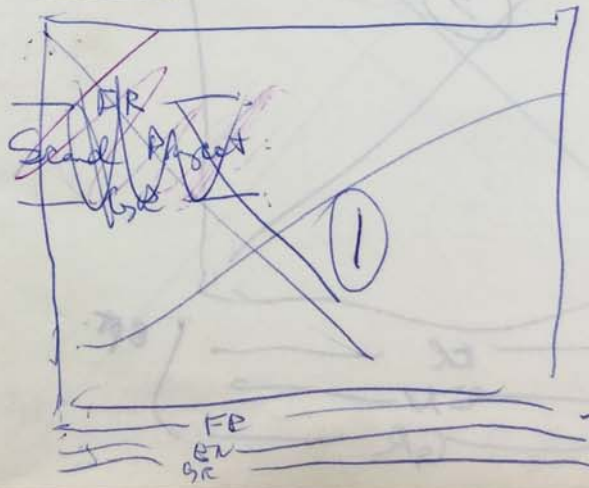

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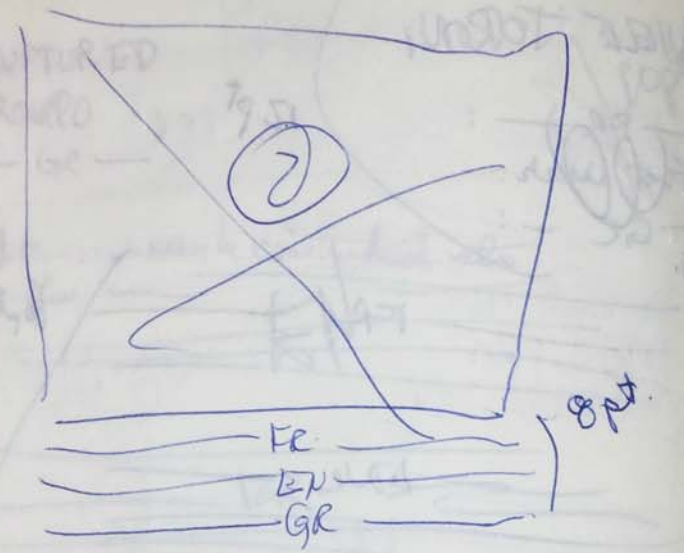

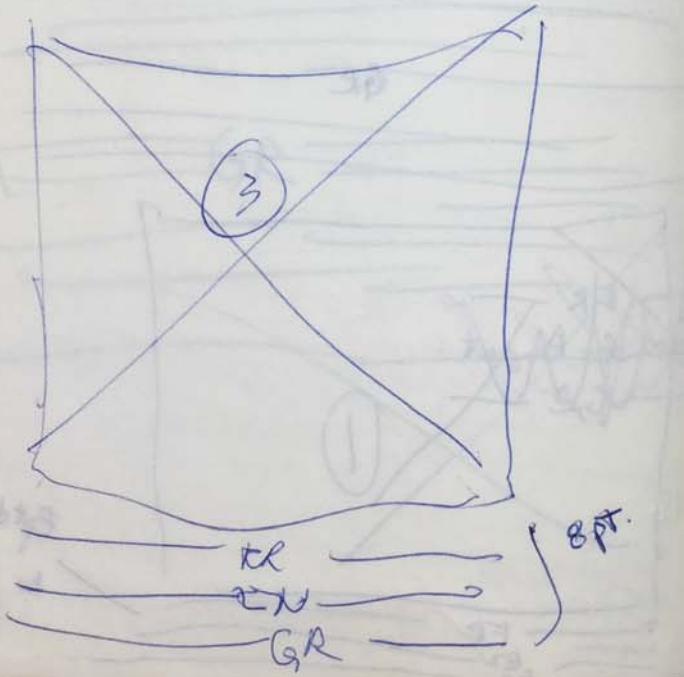

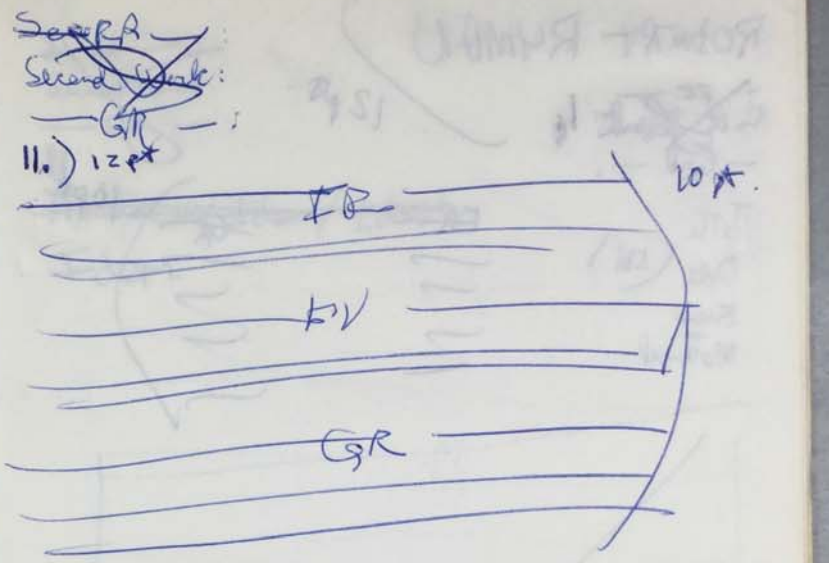

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ROBERT RYMAN

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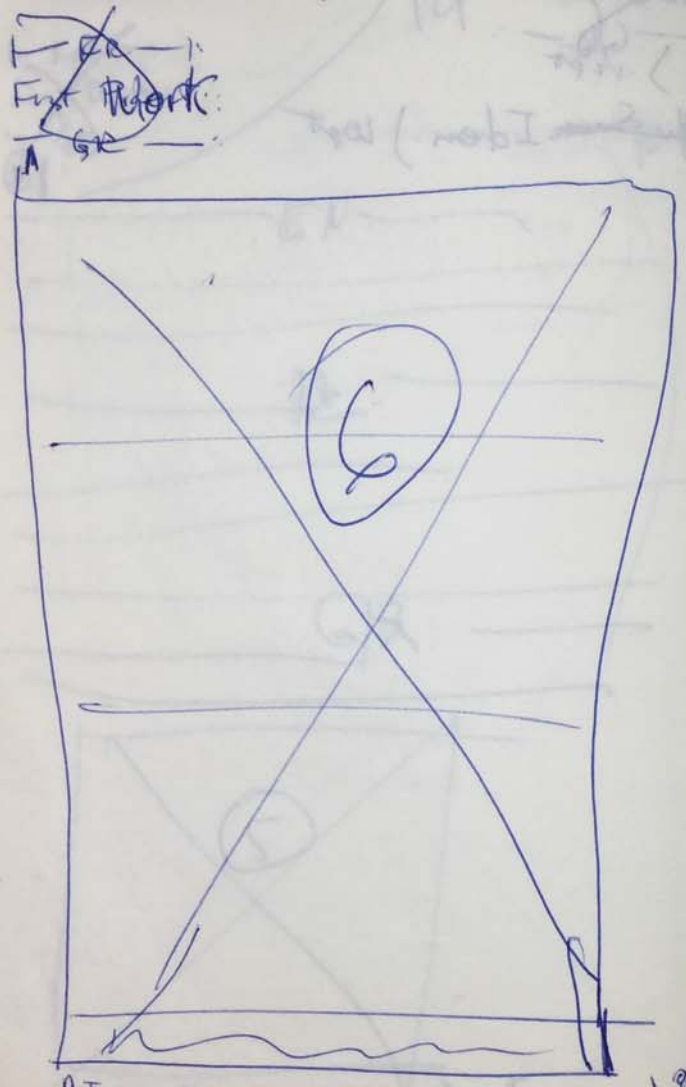
RICHARD LONG



A Journey Thru Rain and Mud
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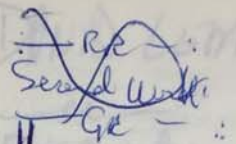

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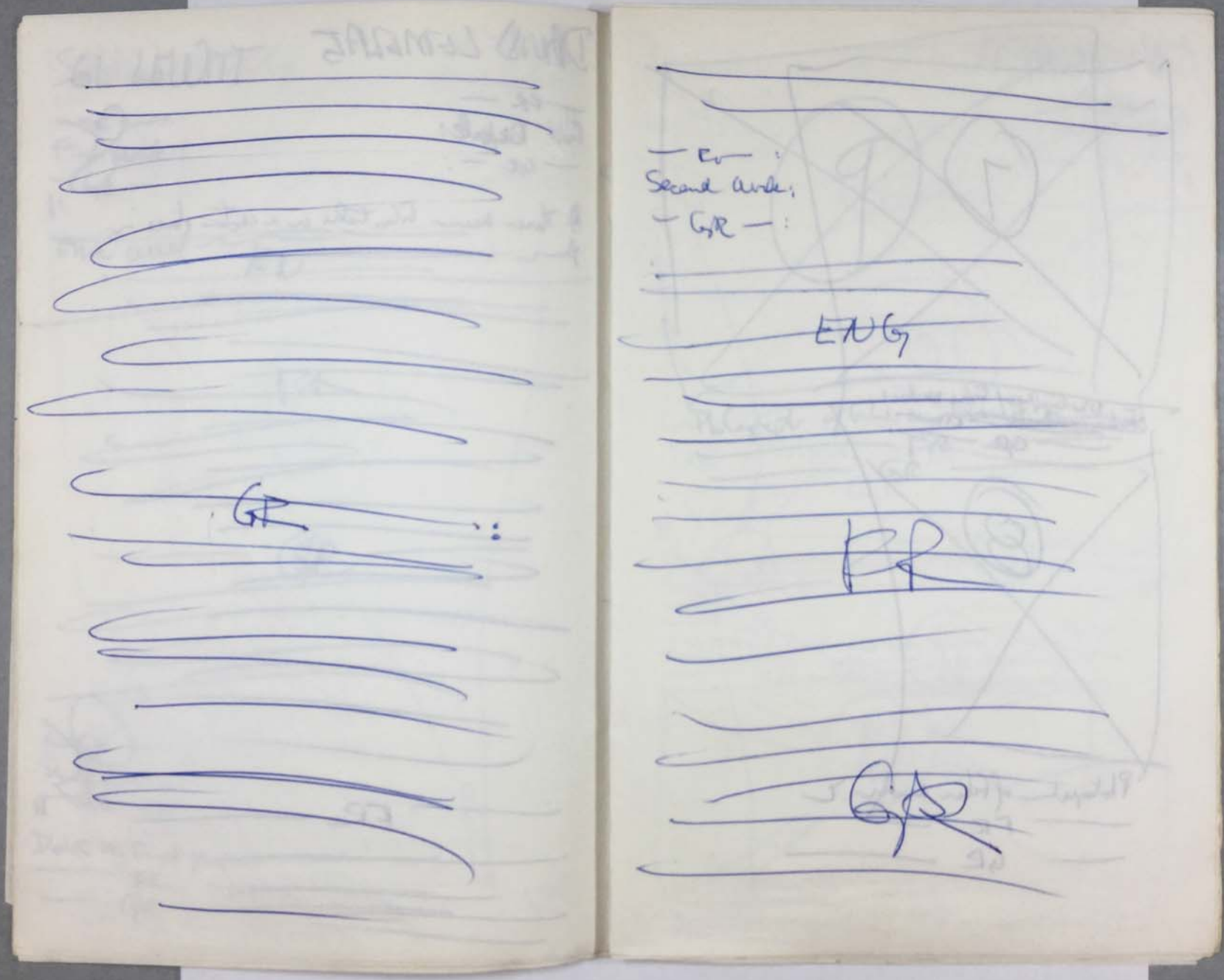

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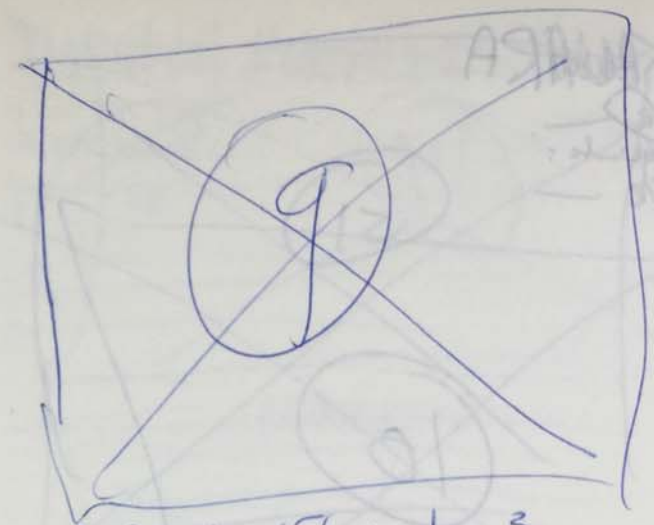

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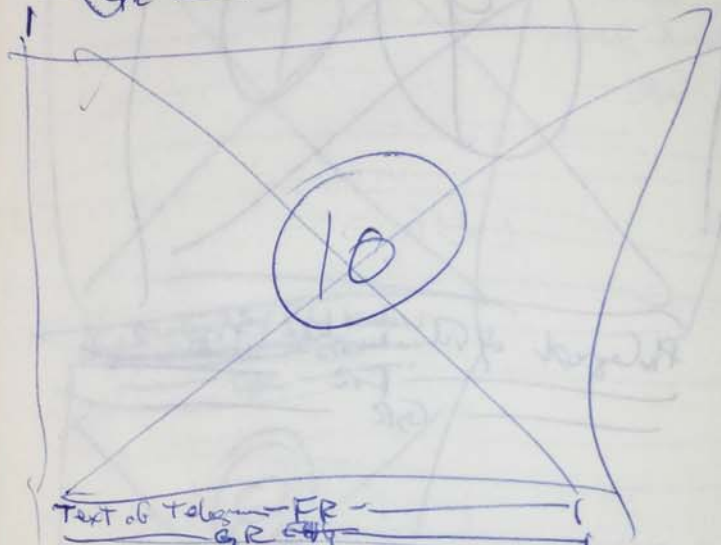

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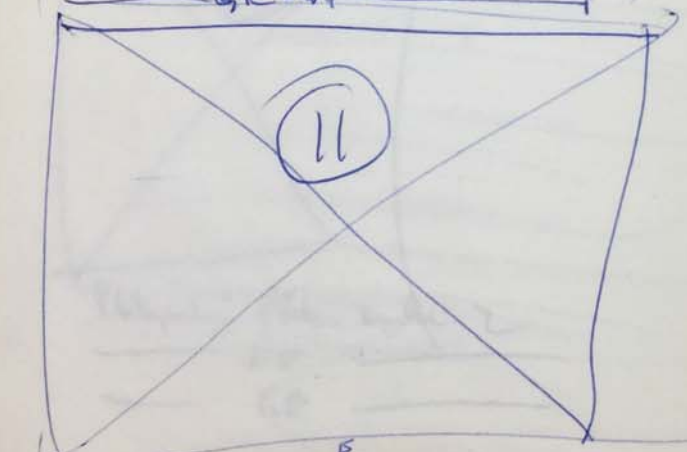

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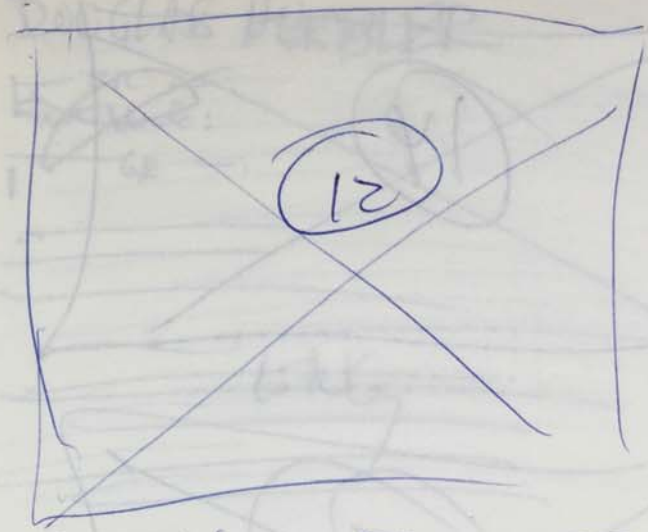

Text of Telegram — FR

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One postcard sent each day since 1 January 1970

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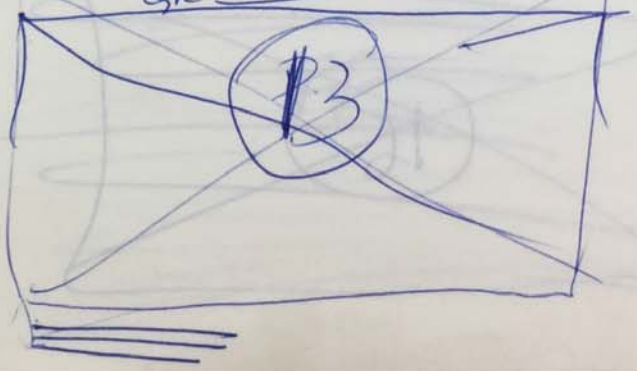

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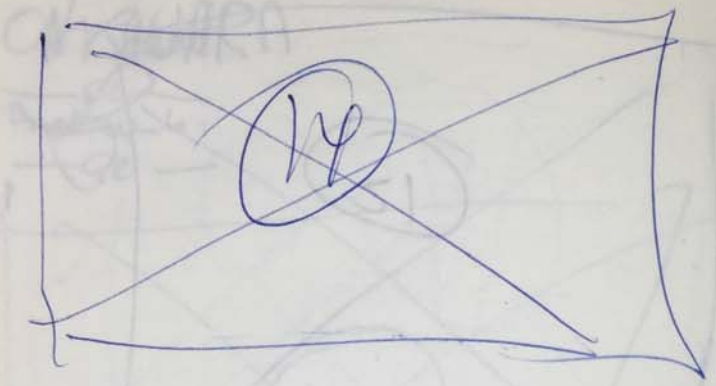

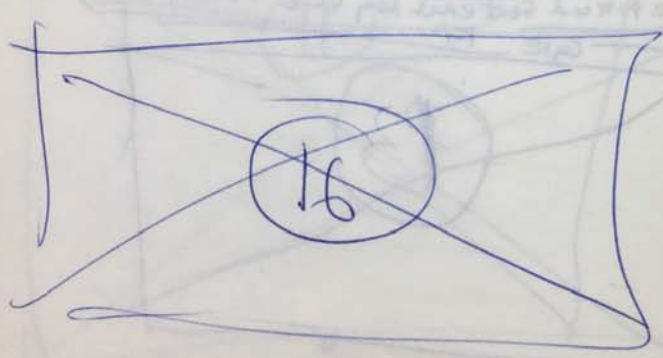

DOUGLAS HUEBLER

FR

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FRANÇOIS GUINOCHET

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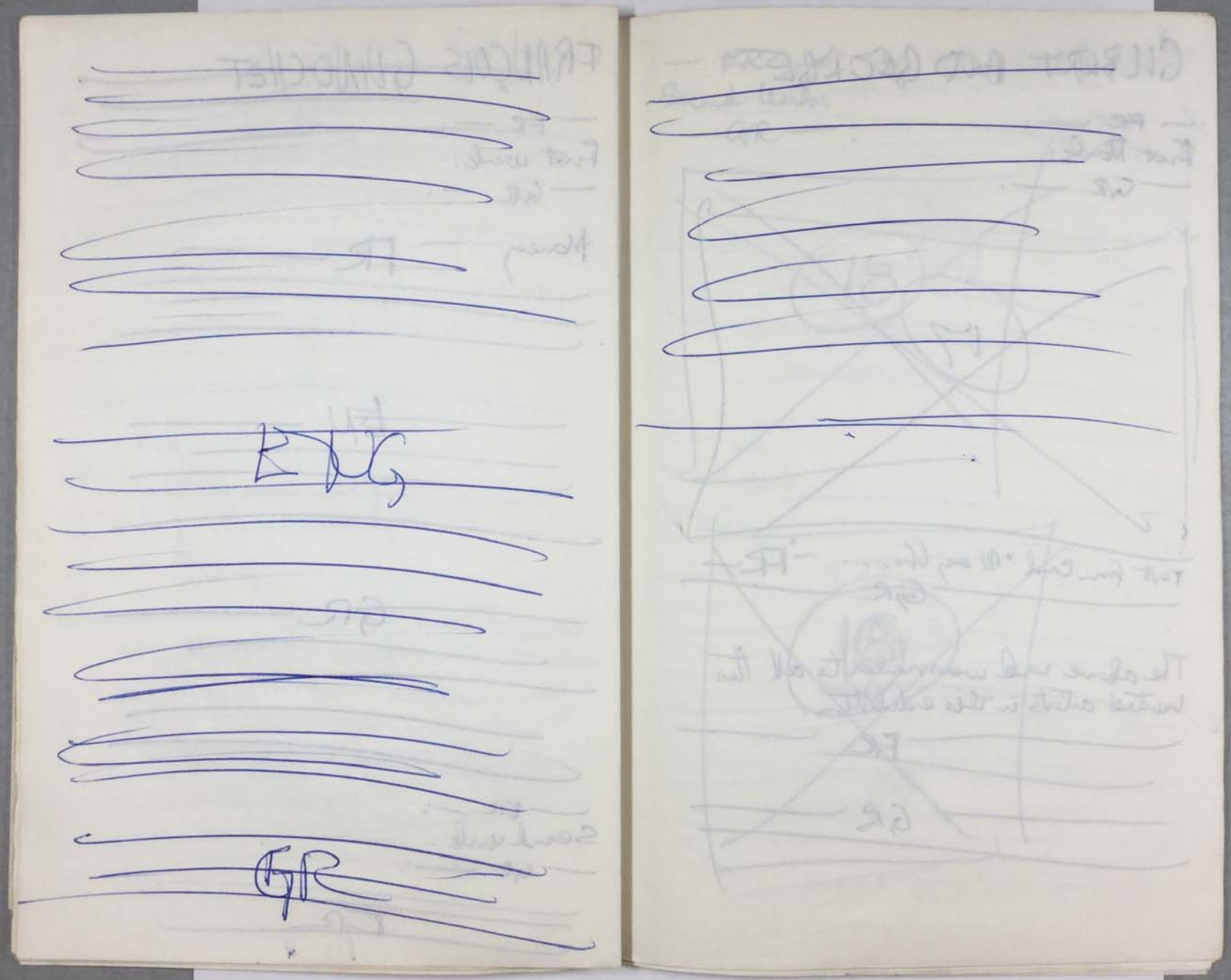

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GILBERT AND GEORGE

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Text from Card "All my life....." — FR —
— GR —

The above work was mailed to all the invited artists in this exhibition.

— FR —

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— FR —:
Second Work:
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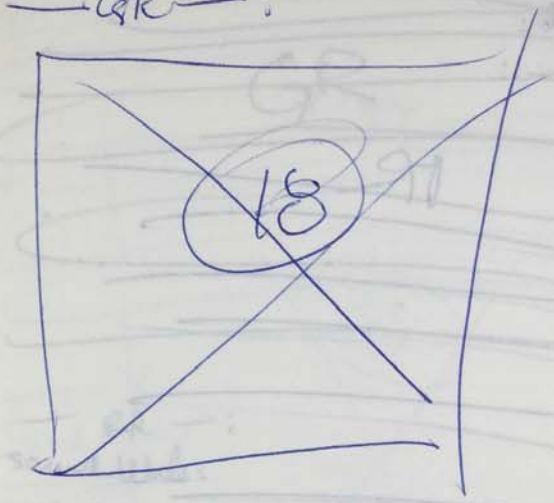

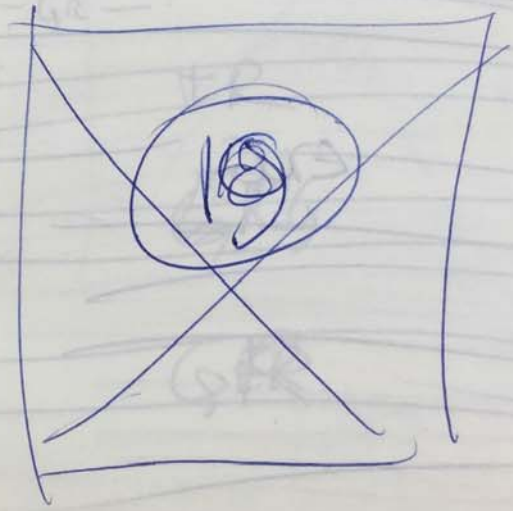

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JEAN-PIERRE DIAN

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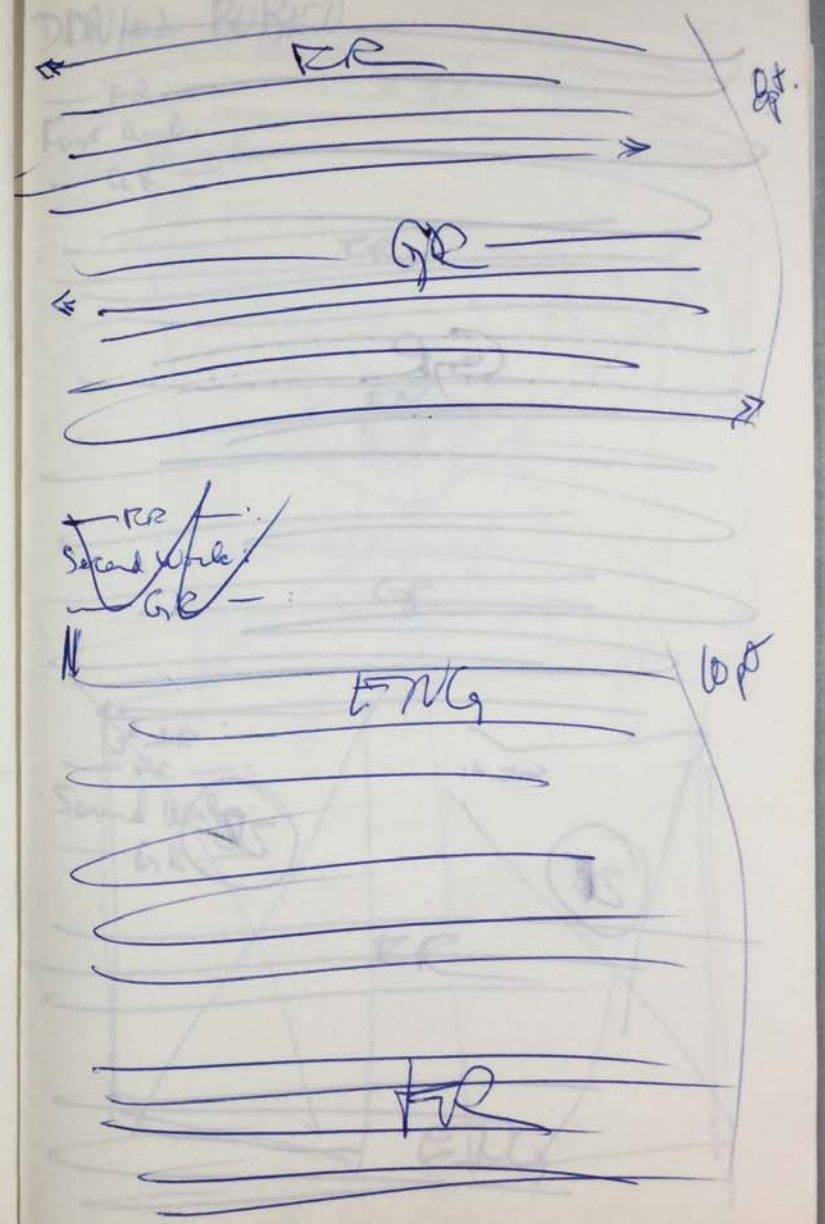
JAN DIBBETS



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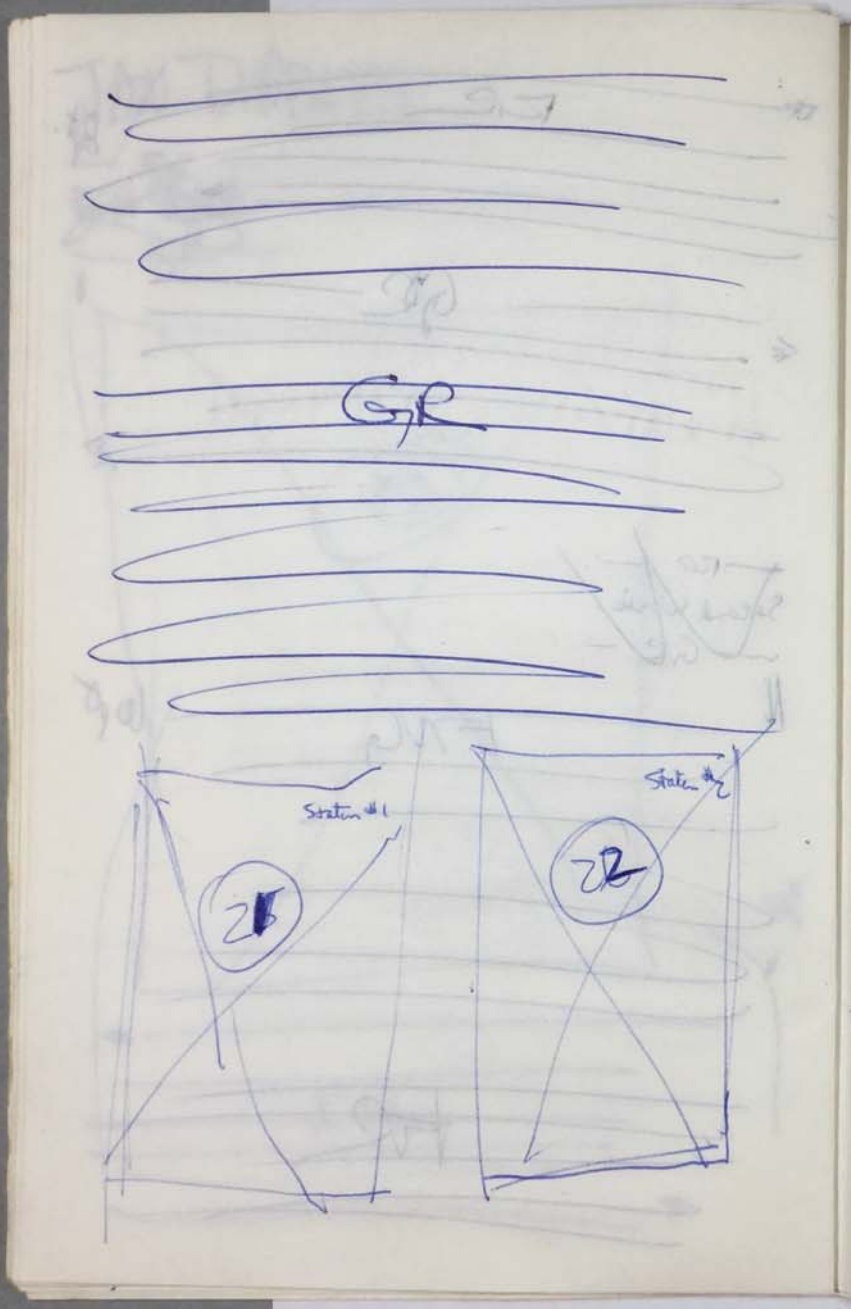

DOUG BUREN

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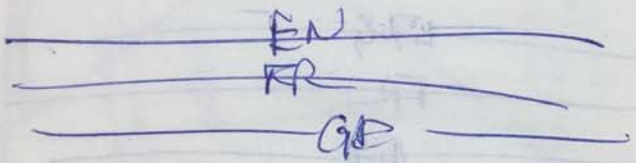

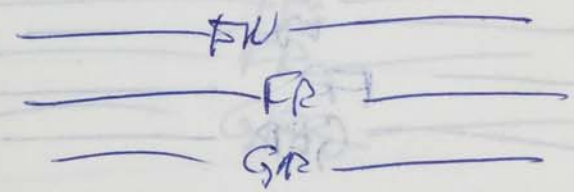

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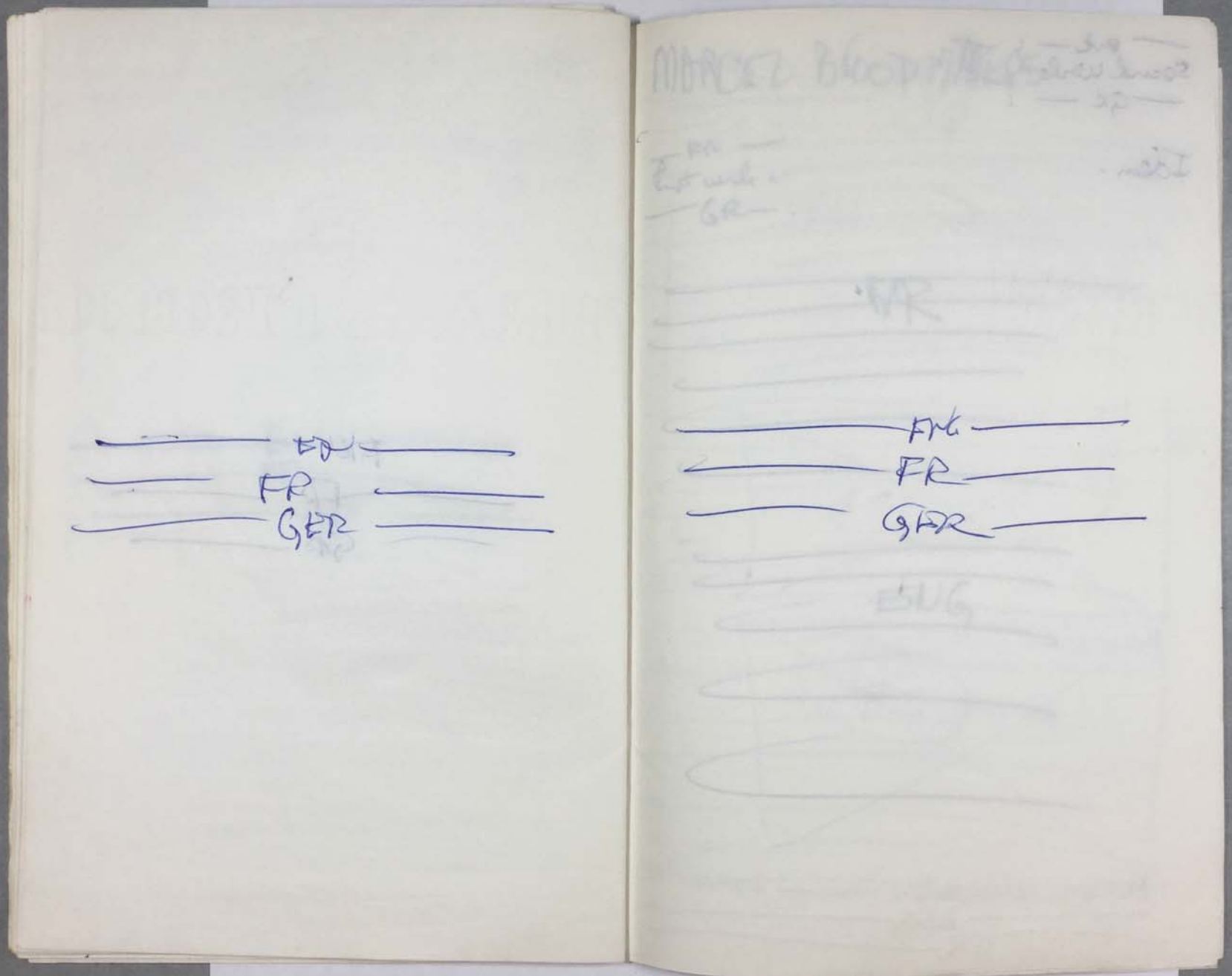

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Idem.

MARCEL BROODTHAERS

— FR — :
First work :
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ENG

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FR —:
Second Work:
GR —:

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Photographs of fiche entitled "Museum and discussion" FR
ENG
GR

FR —:
Second Work:
GR —:

FR

ENG

GR

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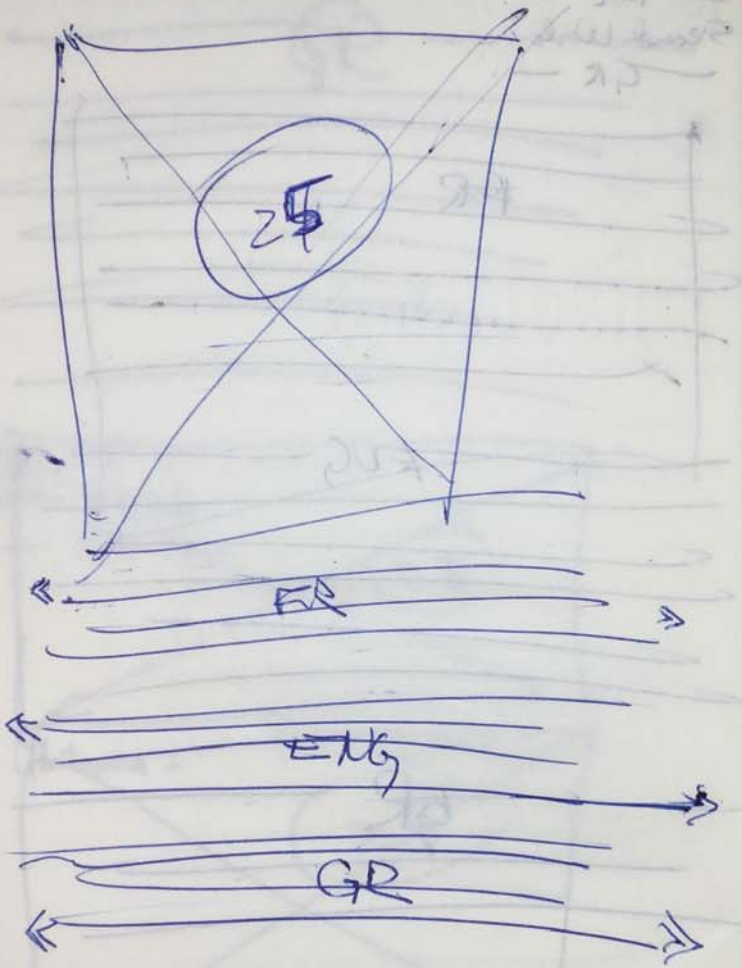
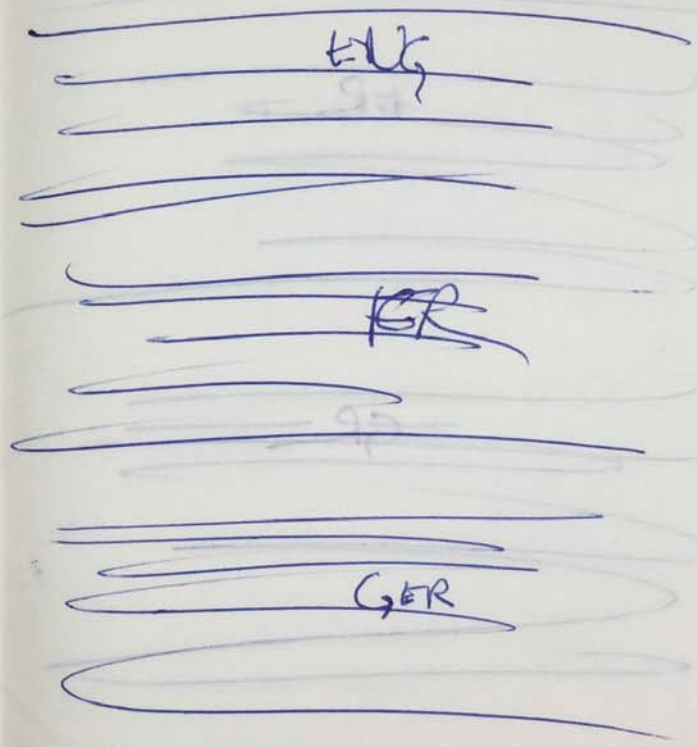


ROBERT BARRY

— RE —:
First Work:
— GE —:



— FR —:
Second Work:
— GR —:

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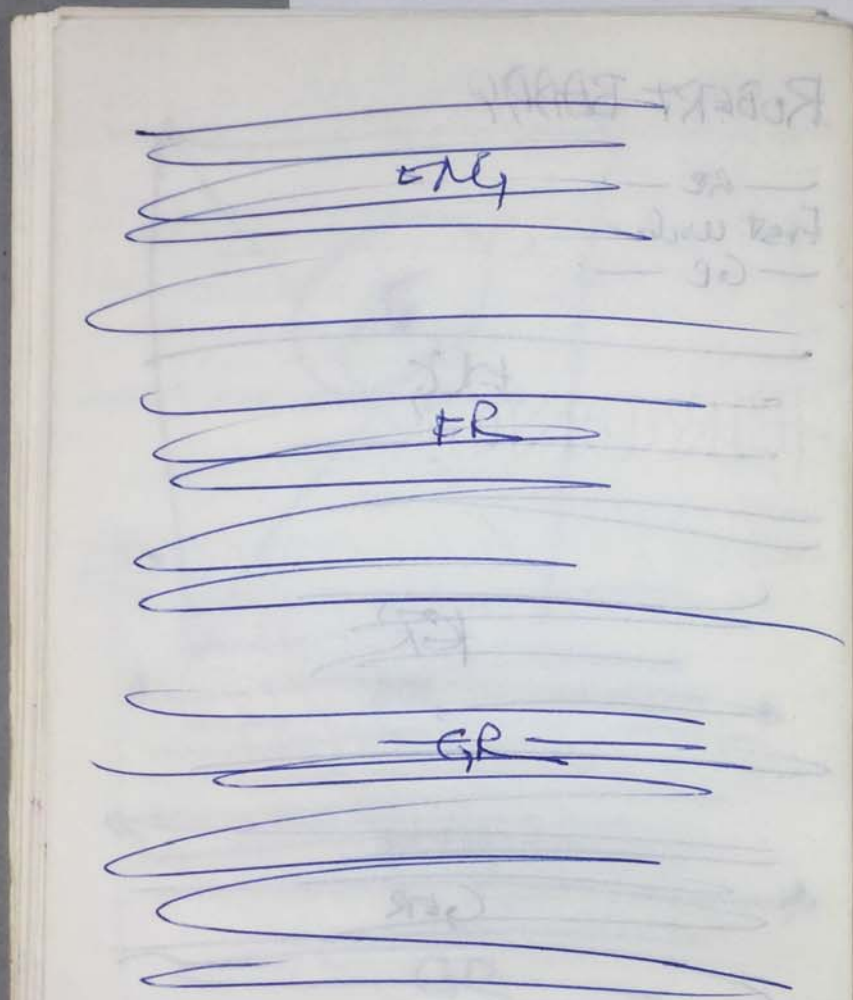

63
62

ESSAYS

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ESSAYS

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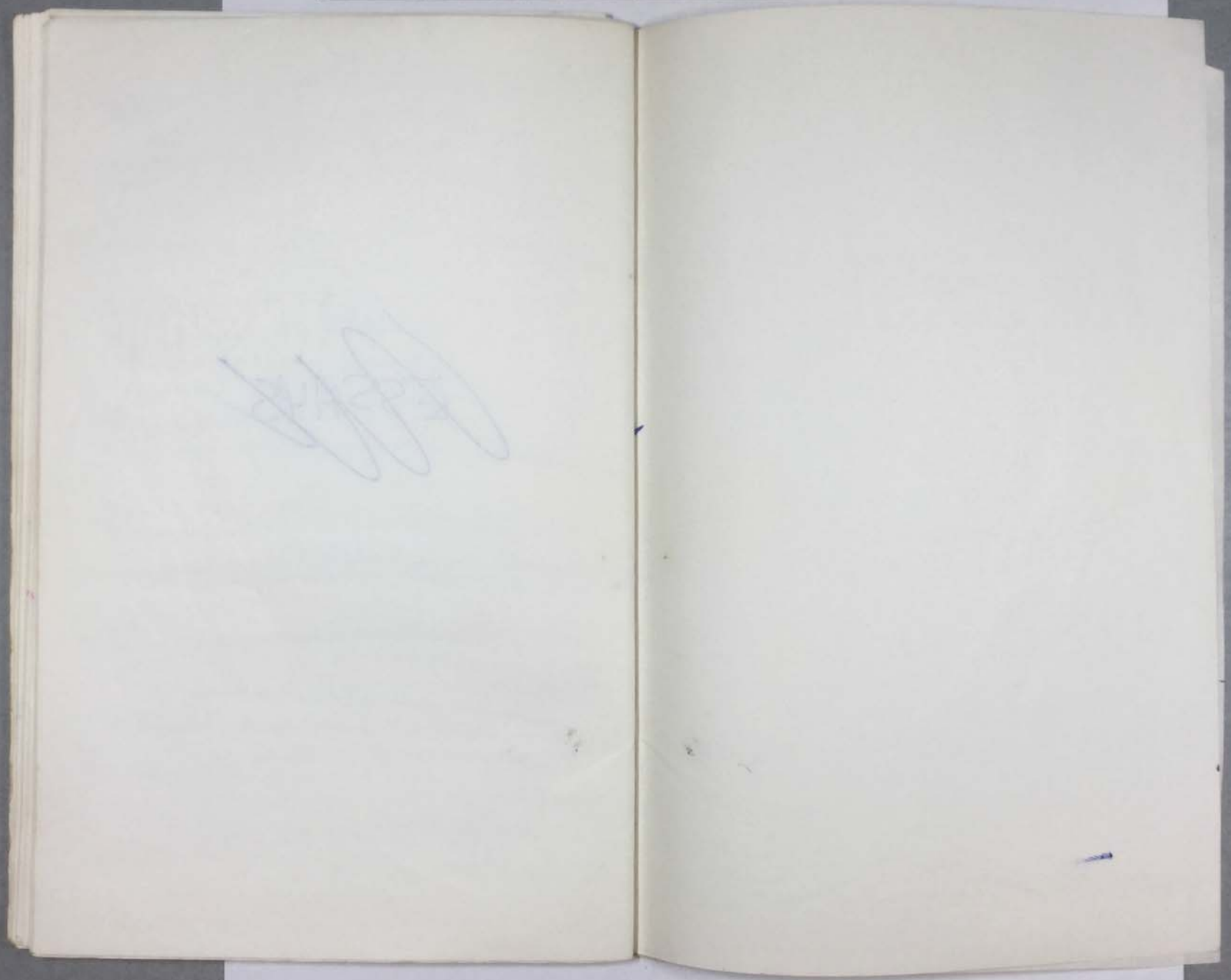

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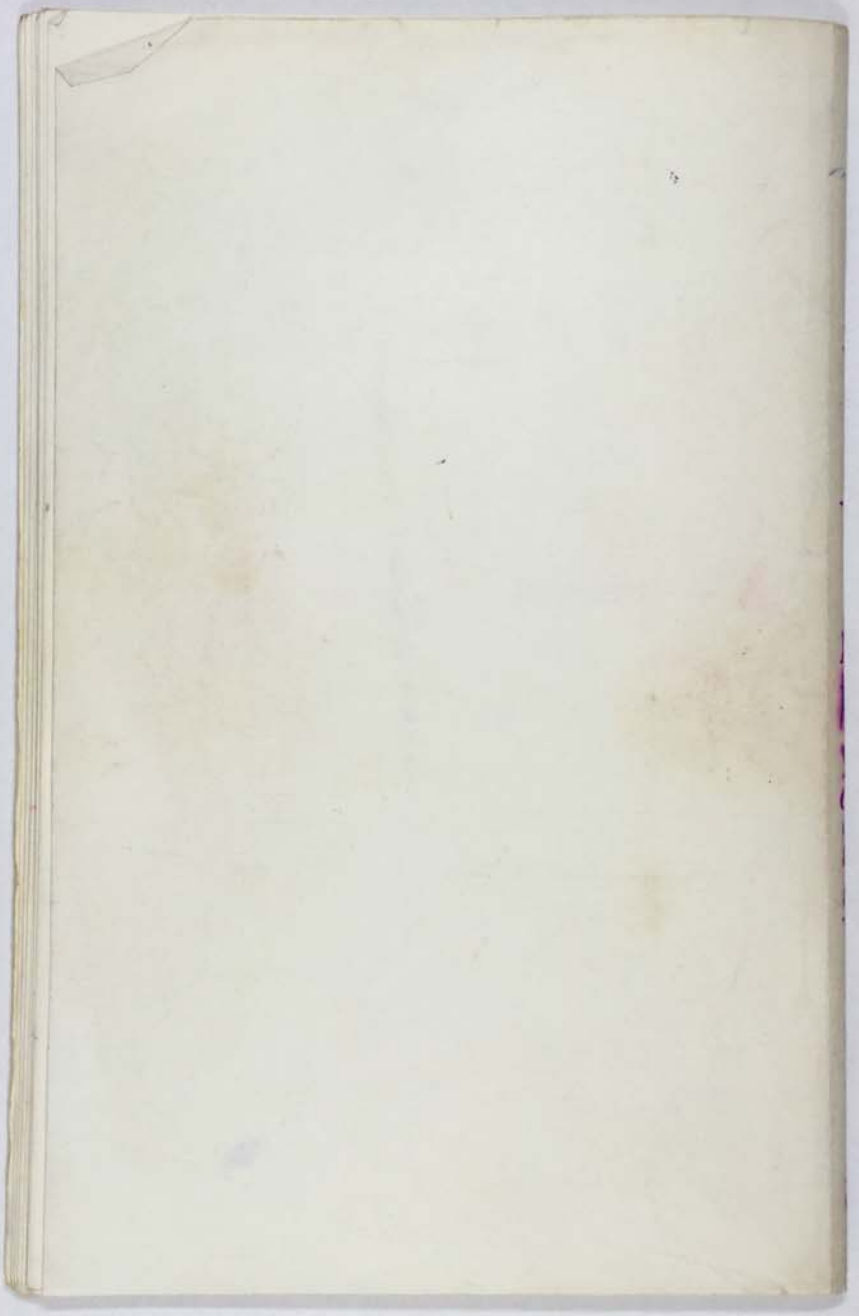

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How
who what when where why How

Title: 19 (smart of artists). Paris. IV. 70

Location: Paris

date: April 1970

organizer: Michel Claura (with assistance from Seth Siegelaub)

artists: (not yet definitely known)
Boren, LeWitt, Barry, Dibbets, Danboven, Long, Huebler, Buergs, LeMettas, Kosuth, Wheke, Weiner, Oh Kawara, 4 Bossotti,

Situation: A interior space of about 500 + sq meters. (to be rented - old Factory etc)
Catalog: And the exterior space throughout the city of Paris

General
Cost
- The exhibition will be announced with affiches put up throughout Paris, and mailed throughout the world.
- A ~~50~~ 48-64 pages catalog, with extensive photographs and related informations for the work in the exhibition, with the possibility of written ~~texts~~ essays by M. Claura and A. Robbe-Grillet, C. Levi-Strauss and a ~~French~~ foreign French Critic. The catalog would be printed ~~in~~ in the "SS" typewriter). ~~All printed matter~~ will be in 3 languages (French, English, German)
- Both the Affiches + Catalog

Projected Budget

Division of labor between M.C + SS.

Time Schedule

this is the first of six ziddelferent types of g

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~~Budget~~:

All money U.S. dollars -
(US $ x 5.5 = French Francs)

Projected Costs for "10. Paris. IV. 70"

(1) The Art
(The Exhibition)
(2) Situation

1. Cost of 1 month rental of a building (a warehouse, etc.) = 400.00
   Renovation of rented building (paintings, cleaning, labor to be provided by Students) = 200.00
   ~~Renovation~~ Cost of operation of building during Exhibition (utilities, security, tele, electricity) 200.00
2. Cost for use of exterior spaces. none

(4) — General Organization expenses (Before April 70 - Rosa Organizer
(5) See other page — " Miscellaneous expenses (Paris, New - April 70 in Paris -) 150.00
(3) Organization fee to Michel Claura 300.00
(5a) ~~Cost for~~ ~~make up of~~ ~~Fractions~~ 1) ~~Rental of~~ spaces (if necessary?) 250.00
~~(5b)~~ ~~Cost~~ 2) ~~Labor~~ ?

(5b) - Fee for writing essays for catalog @ $100 (x 3) 300.00

(6.) Printed Matter: Preparation

~~I.~~ ~~Affiche~~ General (for Affiche + Catalog)

a) Translation (~~French~~ to English - by Claura + SS.) none
b) Translation (French, English to German -) 100.00
c) Typesetting (~~French~~, English, German) 200.00
d) Material to make mechanicals, 100.00
e) Layouts of ~~Affiche~~ (by S.S.) none

II Printing Specifications

1) Affiche: a) Format ~~1000~~ size.) approximately 60cm x 90cm (or nearest standard
b) Dark blue type on white paper

c) Amount: 1000 — 500 flat
500 folded (to be mailed) → ?

~~Mailing Cost (500 x 10)~~ 50.00 →

Bitzette

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Secretary for gallery -
Lights gallery -

II Printing Specifications (continued)

2) Catalog (~~if possible~~)

a. size: 48 ~~pages~~ + separate cover

~~28~~ 28 pages of ~~photographs~~ ("Half-tones")
20 pages of texts ("line")

b. ~~Free~~ format: 8" wide x 12" high -

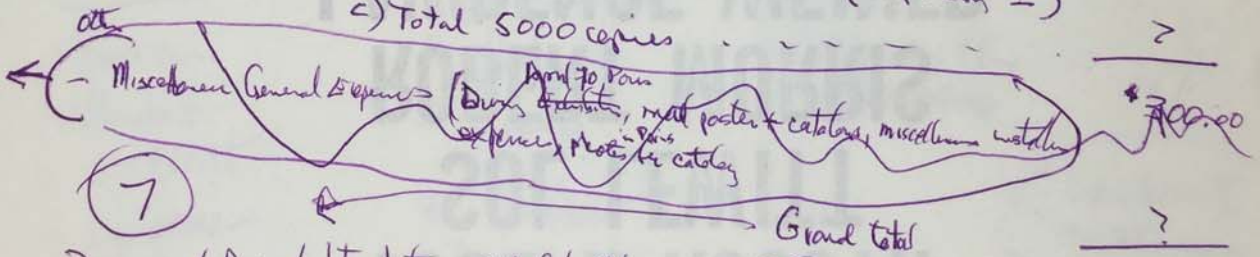
c. Binding: 2 staples - (like Time Magazine)
~~Be "perfect"~~

d. Paper quality - (like my Summer Show - glossy paper)
~~between big Summer Show + Fr~~

e. Cover: soft cover (like Studio International) + hard cover

f. Amount: ~~5000 copies~~:

a) 2500 copies in soft cover (cost per catalog ?)
b) 2,500 copies in hard cover (cost per catalog ?)
c) Total 5000 copies



?
$ 300.00
?

(7)

Division of Responsibilities between Michel Claura + S.S.

Michel Claura ~~will be responsible for~~:
- Selection of all the artists and the specific works
- Selection of all material for the Catalog (essays, etc)
- Overall design + concept of the Catalog.
- Details of the installation of the works.
- Responsibility for ~~the~~ all the aesthetic ~~decisions~~ of the exhibition.

S.S: Will be responsible for the Business, and ~~logistics~~ coordination of the exhibitions.
- The financing of the exhibition
- The layout of the catalog + artwork
- The rental of the exhibition space
- The publication and distribution of the catalog

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≦ ≧ ≒ ∧ " ⟷ " : Film $ - " $5000

Title: 'R

Date: N

Location: in

oc

Work: I wa

Secretys: who

Affiche: 1)

2)

catalog: $50 -

S

10F

500

20 - half-time + 30 / two pages

separate cover -

— paper?

Buren (Show Seattle Cast & Model)
4 Bassots - Japan
Buren II
Buren I don't know YET
Buran . . . . only if nice with me

1 Buren
2 ~~Andre~~
3 LeWitt
4 Wiener
5 Barry
6 Dibbets
7 Atkinson
~~Ben~~
? Rusche
Italians

? On Kawara
7 Darboven
8 Long
9 Huelsker
? Kosuth
? Wilson
? Boeys
? Toroni
? Le Mellas
1 French Artists
? Browne

Mailing List
Paris

13
24
15
26
31.2

List of artists I am interested in

3000
3
$ 9000

Claura - my interview
↓
Ben show text

Writers

Claura
D'annuzio
Robbe-Grillet
C Levi-Strauss
Roland Barthes

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≦ ≧ ≒ ∧ " ⟷ " : C/m $ - " $5000

Title: ~~"Paris"~~ "19. PARIS. III. 70" ∞ = Art

Date: April 1970

Location: inside – 25 x 20 = 500 sqm. = 2000 F = $400

outside – no cost

officials - information

Clavura 200
Expenses 100
cleanup 200

Mailing List
Paris

Work: 1 work @ artist - $100 x 20 - $2000

Secretary: who? ~~Klaus~~ How much 500 - stapling, stapling 200 Legal
500 Folder - mail.

Affiche: 1) amount: 1000 — 60 x 90 cm - cheap (see below)
2) advertising space

catalog: ~~50~~ + page, like Rohlbo 13" x 10" = 31.2 cm x 24 cm ~~38 x 24 cm~~

stapled, black binding edge -

10 F = $2.00 / 15 F - $3.00

5000 catalogs!

20 - half tone + 30 line pages

separate cover -

— paper?

13
24
12
26
31.2

List of artists I am interested in

3000
3
$ 9000

Clavura - my interview

Bern show text

Writers

Clavura
D'annuzio
Robbe-Grillet
C Levi-Strauss
Roland Barthes

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Feb, March, April, May, June — Fund Money —

for April - 1 month -

20 Artists -

Indoors + outdoors -

Title

Seth	Michel
1-4 March, 15-30 May	with Artist
b) Find Space →	
2) Printing - affiche catalogs	write Essay

Paris / April 70

~~Paris Artist~~

~~10~~

General — Specifics — Business

Specifics:
address -
catalog info
affiche

Optn critics to write - D'Armarzody, Robbe-Grillet

① artist will be asked 1 question.

5:30 lunch
6:15 Orly
7:00 Flight

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~~20. Paris. IV. 70~~

20. Paris. * IV. 70

Exposition de [illegible]

merde

A Paris 10ème, [illegible]
et ~~environs~~, du 1er au 30 Avril 1970.

[illegible] - IN GERMAN [illegible]

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IAN WILSON, LAWRENCE WEINER, NIELE TORONI,
ROBERT RYMAN, EDWARD RUSCHA,
RICHARD LONG, SOL LEWITT, DAVID LAMELAS,
ON KAWARA, DOUGLAS HUEBLER,
FRANÇOIS GUINOCHET, GILBERT & GEORGE,
JEAN-PIERRE DJIAN, JAN DIBBETS,
DANIEL BUREN, STANLEY BROUWN,
MARCEL BROODTHAERS, ROBERT BARRY.

18 PARIS IV.70

Exposition à Paris, Avril 1970. An exhibition in Paris, April 1970. Eine Ausstellung in Paris, April 1970.

66, rue Mouffetard - Paris 5e

Tél. : 707.05.94

Métro : Place Monge

Premier jour : Samedi 4 Avril, 11 h - 17 h 30

Opening : 4 April, Saturday, 11:00 - 5:30

Eröffnung : Samstag, 4 April, 11.00 h - 17.30 h

IMP. A. LAPIED, 24, R. MONSIEUR-LE-PRINCE, PARIS-6e

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To Come - names

Cinema + Lit. List
Misc Seth, Michel

Cat Distribution

Mailed anyth except IG! 9 April

To Do

Mail cinema, Lit'y + Misc - Poster
~~Del~~ Special - Patin, Artist + others - Dir - Poste + Cat "*"
Cat to Paris + Europe "2"
Poste + Cat to U.S. - "3"
IG - (with letter) - "3 a/o IG"
also IG, NY office -

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Braylet - To Broken

Dan Lauterbach ICA
THE - Boxplet
Kosmo
Power
U. Greenaed
Long
Hamison
2. G+G
Peter T -
Helene Wiener - Whitechapel
Glaetzmeff -
Nikos Stangos - Pegasus
Athos + Baldwin

Envelope
140 -

Post
- Druckwerk to US
- Air Druckwerke (US + Eng
- Druckwerk - Europe

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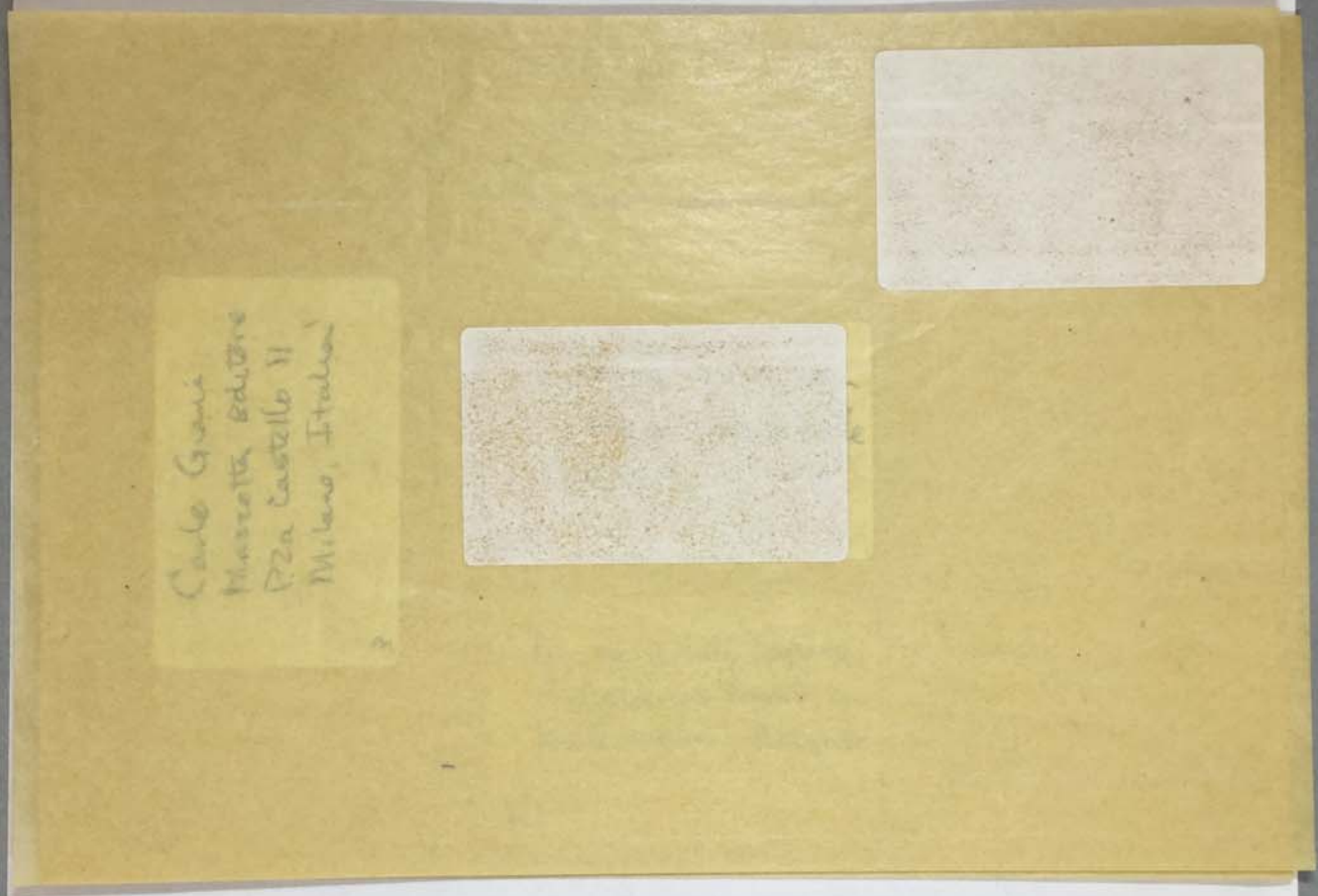

Carlo Grassi
Nuova Editrice
P.za Castello 11
Milano, Italia

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Carlo Grande
Mazzotta Editore
P.za Castello 11
Milano, Italia

3

Claude Givaudan
16 Place Longemalle
Geneve, Suisse

16

Wide White Space
Schildersstraat 2
Antwerpen, Belgie

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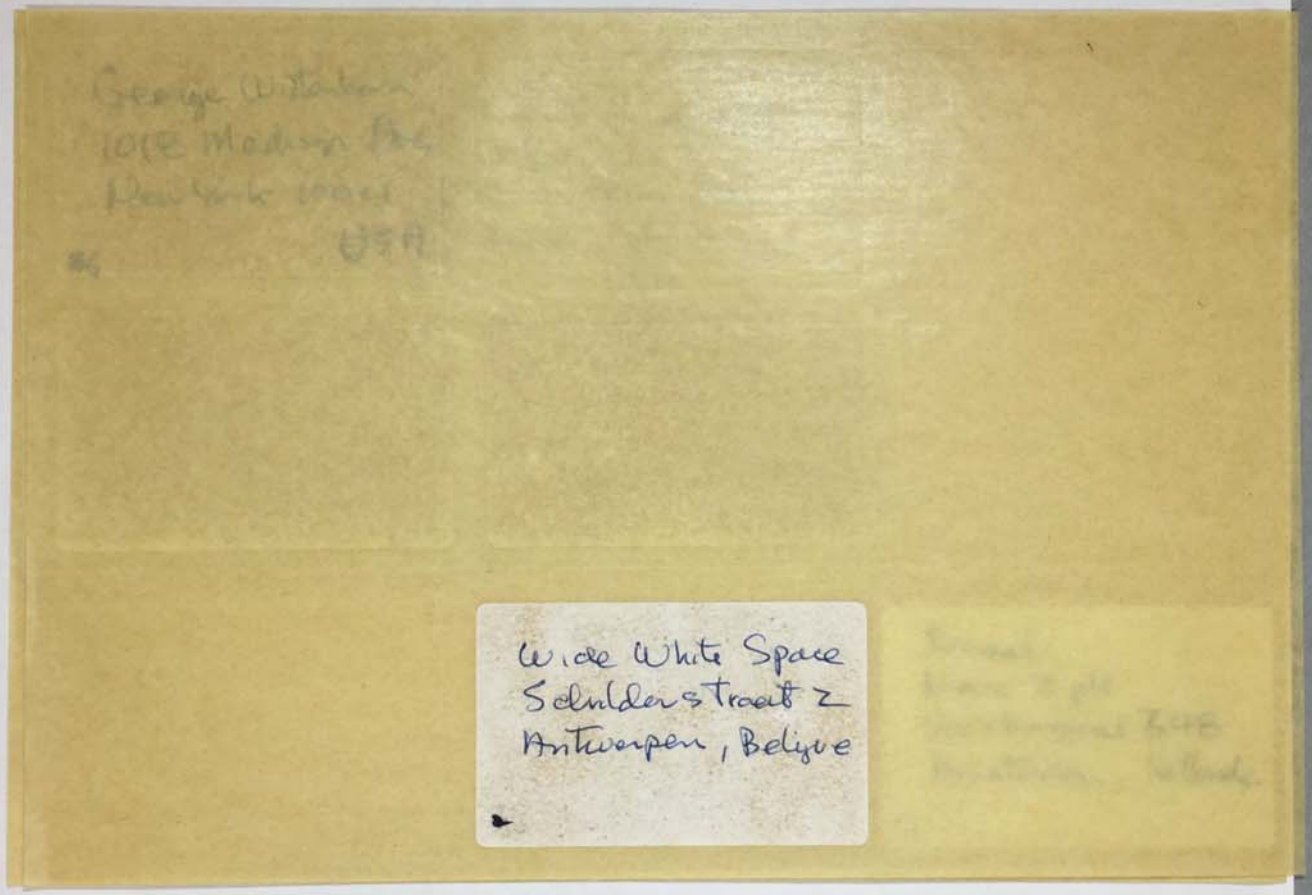

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George Wittenborn
1018 Madison Ave
New York 10021
USA

Seriaal
Nieuw Z.yds
Voorburgwal 348
Amsterdam, Holland

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L.A County Museum of Art
Bookshop
5905 Wilshire Blvd
Los Angeles, Calif 90036
USA

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Nieuw Z.yds
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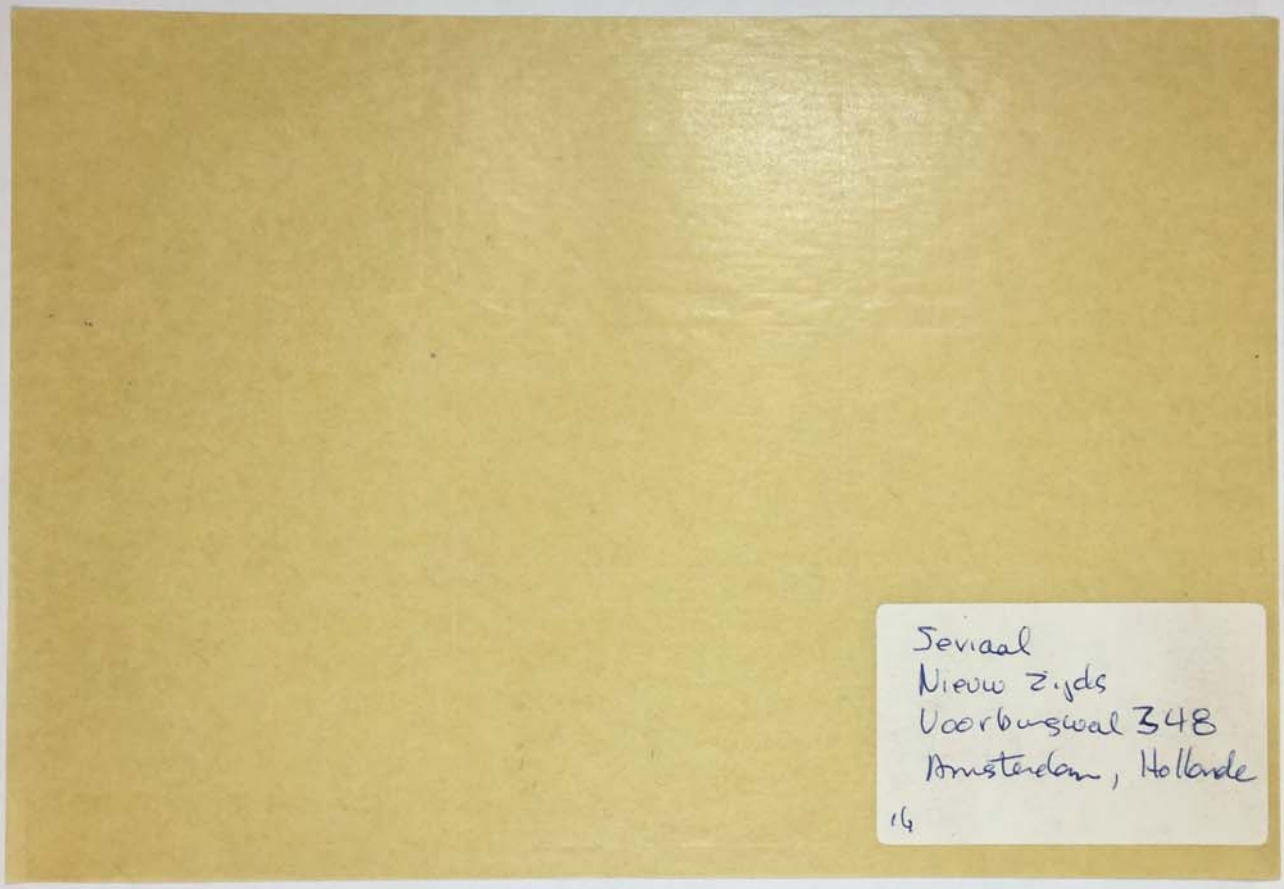

Seriaal
Nieuw Zijds
Voorburgwal 348
Amsterdam, Holland
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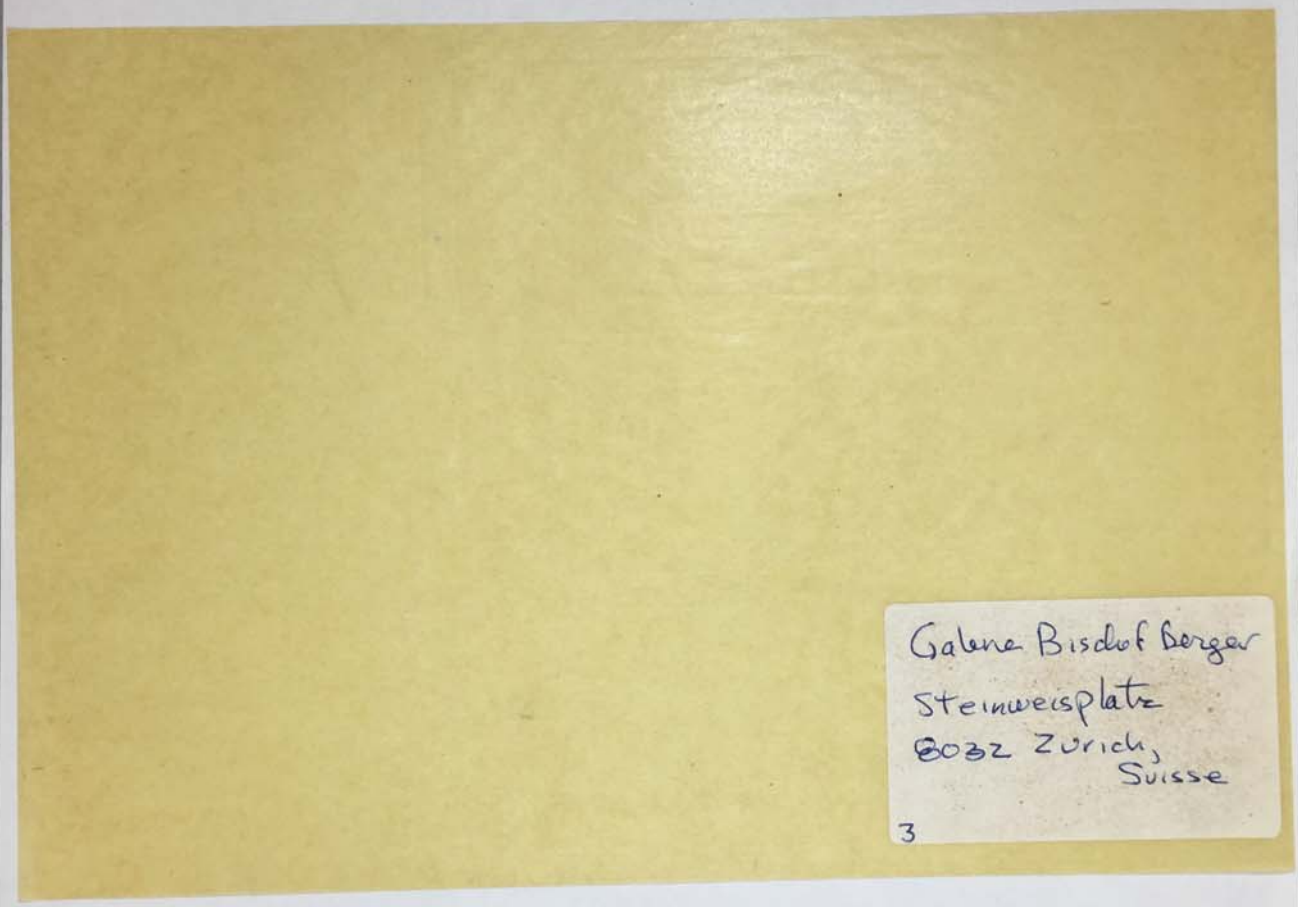

Galerie Bischof Berger
Steinwiesplatz
8032 Zürich,
Suisse

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