STÄDTISCHES MUSEUM LEVERKUSEN SCHLOSS MORSBROICH

We/Jä

22.4.1970

Herrn
Seth SIEGELAUB

Houtmankade 35

Amsterdam / Holland

5-9-71

Seth,

Received Contracts & forwarded one to Moses. Thanks very much.

I am doing things now with Robert & Dan Dewar - call themselves we Dewars. They are super-fine. Bob sent an "Art Piece" to Projansky which is related to Contract. I hope you can check it out. The ARK Contract will be a major catalect to the travel show. I sent you another poster & I'll see Helene ~~tomorrow~~ ~~tonight~~ at the A&T thing.

Keep trucking & write.

Frank

16 May 71 - Sent p-card.

Sehr

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zunäc sagen zu
könne hen Wege
zurüc naus werden
im Au on Keating
in Ne des Materials
exped
Ich wi fenden
Künstl mich auf
dem La ollten.

Mit freundlichen Grüßen
Ihr

Rolf Wedewer

TELEFON: 52150

STÄDTISCHES MUSEUM LEVERKUSEN SCHLOSS MORSBROICH

We/Jä

22.4.1970

Herrn
Seth SIEGELAUB

Houtmankade 35

Amsterdam / Holland

5187 O'Sullivan Dr.
Los Angeles, 90032

5c U.S. POSTAGE

Seth Siegelaub
138 Prince St.
New York, N.Y.
10012

Sehr g

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Künstl mich auf
dem Laufenden, wenn die Sachen in der Zwischenzeit eingetroffen sein sollten.

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Rolf Wedewer

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STÄDTISCHES MUSEUM LEVERKUSEN SCHLOSS MORSBROICH

We/Jä

22.4.1970

Herrn
Seth SIEGELAUB

Houtmankade 35

Amsterdam / Holland

Sehr geehrter Herr Siegelaub,

entschuldigen Sie, daß ich erst jetzt auf Ihren Brief antworte, aber ich hatte zunächst Nachforschungen anstellen wollen, um Ihnen sogleich etwas dazu sagen zu können. Demnach ist das infrage stehende Material von uns auf dem gleichen Wege zurückgegangen, auf dem es uns erreicht hat. Über diese Feststellung hinaus werden im Augenblick Recherchen bei der Post angestellt, ebenso bei der Spedition Keating in New York, die, wie Sie sicherlich wissen, ja auch einen großen Teil des Materials expediert haben.

Ich wäre Ihnen in diesem Zusammenhang sehr dankbar, wenn Sie die betreffenden Künstler in diesem Sinne informieren würden. Halten Sie doch bitte auch mich auf dem Laufenden, wenn die Sachen in der Zwischenzeit eingetroffen sein sollten.

Mit freundlichen Grüßen

Ihr

Rolf Wedewer

TELEFON: 52150

To: David L. Shirey
From: Seth Siegelaub

Re: "Impossible Art"

Joseph Kosuth:

It is impossible for Joseph Kosuth's Art to be seen. What is seen is the presentation of the information; with the Art only existing as an invisible, ethereal Idea.

Douglas Huebler:

The ... of Douglas Huebler is known only thru the docu ... tality thru ... chart- In t ... re" ed f ... nced at piec ... nse of one ... longer a wo ... one exis ... mark ... ause The ... ntent you ... ls." with ...

GOLDEN SPIKE COUNTRY

Lawr ... tatement The ... physical- of ... one can ly ... mak ... due to

It is impossible to own (or make) a ... due to the standardization of all the elements of the work.

Robert Barry:

"Robert Barry proposes to use the Carrier Wave of a New York radio station as the medium for a work of Art."

In the work of Robert Barry, the invisibility of the Carrier Waves make it impossible to percieve his Art.

Huebler - 3 Xerox (letters) + Original (9x17 docum) - for 42 Parallel-
Kosuth - 2 Studio photos
Wenn - Border Piece Statement "Original Art"
~~Barry - Studio photo~~

To: David L. Shirey
From: Seth Siegelaub

Re: "Impossible Art"

Joseph Kosuth:

It is impossible for Joseph Kosuth's Art to be seen. What is seen is the presentation of the information; with the Art only existing as an invisible, ethereal Idea.

Douglas Huebler:

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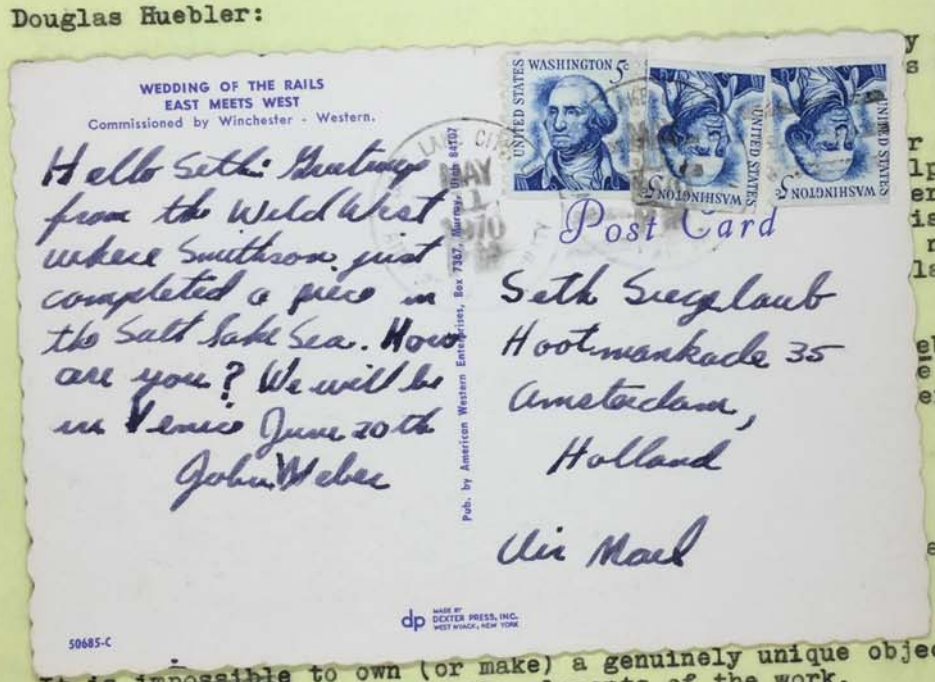


It is impossible to own (or make) a genuinely unique object, due to the standardization of all the elements of the work.

Robert Barry:

"Robert Barry proposes to use the Carrier Wave of a New York radio station as the medium for a work of Art."

In the work of Robert Barry, the invisibility of the Carrier Waves make it impossible to percieve his Art.

Huebler - 3 Xerox (letters) + Original (9x17 drawing) - for 42 Parallel -
Kosuth - 2 Studio photos
Weiner - Border Piece Statement "Original Art"
~~Barry - Studio photo~~

To: David L. Shirey
From: Seth Siegelaub

Re: "Impossible Art"

Joseph Kosuth:

It is impossible for Joseph Kosuth's Art to be seen. What is seen is the presentation of the information; with the Art only existing as an invisible, ethereal Idea.

Douglas Huebler:

The existence of the work of Douglas Huebler is known only thru the documentation. The awareness of a work is perceived in its totality thru the documentation.

In the (a) Duration Pieces, where the "life" of the marker is charted for a specific period of time, or in the (b) "site sculpture" pieces, where all the elements of the piece cannot be experienced at one time, it is impossible to be aware of the material existense of a work (in a traditional sense) because in (a) the marker no longer exists or in (b) the markers need the documentation to relate one marker to another.

The further possilbe of "owning" a work is made impossible because you can never own the "materials" of the work, but must be content with just the information about the existence of the "materials."

Lawrence Weiner:

The Receiver (collector) of Lawrence Weiner work receives a statement of the pieces and they maintain the option to have the piece physically realized or not. If they choose to have the work made, anyone can make the piece.

It is ~~impossible~~ to own (or make) a genuinely unique object, due to the ~~standardization~~ of all the elements of the work.

Robert Barry:

"Robert Barry proposes to use the Carrier Wave of a New York radio station as the medium for a work of Art."

In the work of Robert Barry, the invisibility of the Carrier Waves make it impossible to percieve his Art.

Huebler - 3 Xerox (letters) + Original (9x17 drawing) - for 42 Parallel -
Kosuth - 2 Studio photos
Weiner - Border Piece Statement + "original Art"
~~Barry - Studio photo~~

"Impossible Art" = Huebler, Weiner, Barry

SETH SIEGELAUB

Dear Parents,

Received your letter of 3 June 7o. Thank you for the photo of Yves, which I keep with me always, in my wallet.

When you receive this letter I will have left London (16 June) on my way thru Amsterdam, Dusseldorf-Koln and eventually to Italy for one month.

To date I have not heard anything from Lucie.

I, in a prevuous letter to her offerred to pay for Yves transportation to Europe, if she was planning to come to Europe. Your suggestion that I offer to pay for ½ her transportation is not possible. I have very little money, and cannot afford to pay for her also. Presently I have quite a few debts which have to be cleared up. Further, if Yves was to come to Europe, it would be impossible to travel from one country to another with him, because his last name is different from mine, and this would be impossible at borders.

I will be sending Her June and July support money within a few days, when I get money from Studio International.

In light of the fact that Yves will not be coming to Europe, my plans are to stay in Europe (Italy) until late July and then return to New York in early August. I expect to stay in NY for 6,7 weeks.

When I return to NY I will take Yves for a month. Also at that time I will re-organize International General.

My next mailing address, from 25 June, will be:

c/o Sperone Galeria Tele: 80220
C.S. Maurizio 27
10124 Turin, Italy

Your letters have been sounding very happy and good, I hope that you had (have) a good time in Canada, and please pass my best to J, Harold, Loren, Lucie and Yves, Ann and Pyhllis.

seth siegelaub, 15 June 1970, London.

SETH SIEGELAUB C/O

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Dear Parents,

Received your letter of 9/10 May 70.

Been working on the summer issue of =Studio. My time in London has been one of quiet and introspection. The project for Studio is giving me some trouble, but fortunately it is the same problems I have always had while doing my previous exhibitions, so I know it will pass.

As yO know I will be "retiring" from the artworld after the "Halifax Conference" in Canada in October, and so my concerns for the future are not yet clear. It is a very hazardous business leaving a "business" after I have been "successful" (by my standards at least) in it, and the transition to a different sphere of involvement is a very difficult, though necessary reality. I really do not know what I will be doing comes November, though whatever it is I know it will be engaging.

In the course of trying to "find myself" (once again), my thoughts invariably center kon (or return to) Yves. It is very comforting and satisfying knowing that he is growing up and making all the people around him happy. He is even doing this to me, 4000 miles away. I have been writing Lucie (and sending her and Yves money) regularly, but I have not yet had a letter from her. I know Yves is OK from your letters, but I would like to know her plans, particularly if and when they plan to come to Europe. I have offerred to pay for Yves expenses, if they do come. I am vaguely hoping to spend at least a month with Yves this summer, whether it is in NY or Europe. Do you know if she has done anything concerning Yves' last name - I had said to Lucie that I would like hims thex to have the name "Leblanc-Siegelaub", though obviously this is not within my control.

Without knowing Lucie's plans about Yves, my plans are to be in London to about 5 June, then quick stops to Amsterdam, Dusseldorf, Köln (to finish up outstanding business) and then to Italy (Turin) for 1 month for rest and rehabilitation.

Trusting everything is OK; J's new car, Ann's baby, your country, etc, your son,

seth siegelaub, 15 May 70, London.

houtmankade 35, amsterdam, holland.

Dear Parents,

Received your letter of "16-27 March", with the photos of Yves. It was brought to me in Paris by Larry Weiner, when he came for the opening of the "18 Paris IV.70" show on 4 April.

The show has been very suddessful (I will porbably return to Paris towards the end of the show) A large amount of people are going to see it. Many art magazines will have a major article about it. 20 bookstores are selling the catalogue. I hope that about 2,000 will go to see the show. Michel Claura has done a very good job. One minor problem was that the French collector who was to give $1,000. to the exhibition, did not, and I have had to wheel anddeal to get money and watch my cash-flow, But everything is now OK. I have sent you by air, a poster and catalogue.

After my return trip to Paris, I go directly to London to edit the July-August issue of Studio International (J has the address).

Also, I definitely will organize an international artists' conference in Halifax, Canada in early October.

Presently planning to return to the US a August, tho this i not definite.

Fantastically busy,

love,

srth, 13 april, amsterdam.

9 July 1970

Dear Seth:

Sorry for not keeping more current. I have been very busy with work (exciting) and outside studies/endeavors. [I am apply to a doctoral program at Antioch: do-you-own-thing, independent, non-resident study program. It seems to fit in very well with my mode of life at this time.]

Studio International check has not yet arrived. Nor has Amsterdam pkge. Will advise when either comes.

Rec'd MOMA tickets, and went with Loren (Phyllis was working late). We both enjoyed it immensely: it felt as though your January, March and July-Aug-Sept shows were expanded to "museum"-size. Obviously there is a basic contradiction in a museum show. But it was nice seeing your people represented. We ran into Lucy Lippard, and we were very glad to see her (and she, us). She noted how she had constantly just missed you. She mentioned that you are into many new things: I am very much looking forward to sharing them with you when you return.

(over)

Recent mail:

1) Visual show from "M. diancono & navajo indian tribe" "photos by barry spindlo
"JCT 2*" Berkeley": this is return address,

2) BankAmericard is ready to sue for your small overdue bill.

3) Many promo, etc from Museum of Contemp Art, Chicago. (they certainly are prolific

4) Chem Bank o/s balance = 55.43

checks =	.75	- monthly serv. chg
	26.76	- loan repayment
	200.	- check (Deckner)
	.10	- check serv. chg
	227.61	
from	283.04	

→ the next payment of $31.68 was deducted from ck acct on 6/25/70. Adjust your balance accordingly

Note: Just rec'd check from Art & Project for US $53.10. Will deposit 10 July 70.

Love,
Jay (& Phyllis)

Mr. J. W. Siegelaub

Dear J,

Received your letter of 3 June 70 in London. Thanks.

By the end of June you will receive a check from Studio International for £250.00. Please deposit in Chemical Account (it will take about 10 - 14 days to clear). Please notify me when it has arrived and has been deposited.

Also, please find enclosed invitations for the Museum of Modern Art opening on 30 June. You will have to reply to get extra tickets. (the 6:30-8:30 preview is the more select one - free drinks and food usually). Use them if you wish, if not, ask Mom and Dad, Lucie, Harold or Loren. When you reply ask for more tickets. Feel free to use my name.

I am presently traveling in Europe, and can be reached, after the 25 June at:

c/o Galeria Sperone
C. S. Maurizio 27
10124 Turin, Italy

I will be in Italy until late July, and will return to New York in the beginning of August.

My best to Phyllis, Lucie, Loren, Harold, Parents ....

seth siegelaub, 19 June 70, europe.

3 June 1970

Dear Seth-

Not much exciting happening here on the home front. The mail is rather standard:

1) Chem Bank Balance = $283.04

Checks -	2 Apr - Grafiscle	$500.
	6 Apr - Claura	1000.
	13 Apr - First Nat'l city	20.
	13 Apr - Lucie	70.
	20 Apr - Cash	200.
	27 Apr - Cash	250.
	27 Apr - Claura	283.
	27 Apr - Nigel	200.

On overchecking -

a minimum payment of $26.76 is due (or was due the end of May)

→ according to their form, it will be deducted from the checking acct. So I guess you should enter it in your checkbook

2) You still have $53.87 due to BankAmericard...

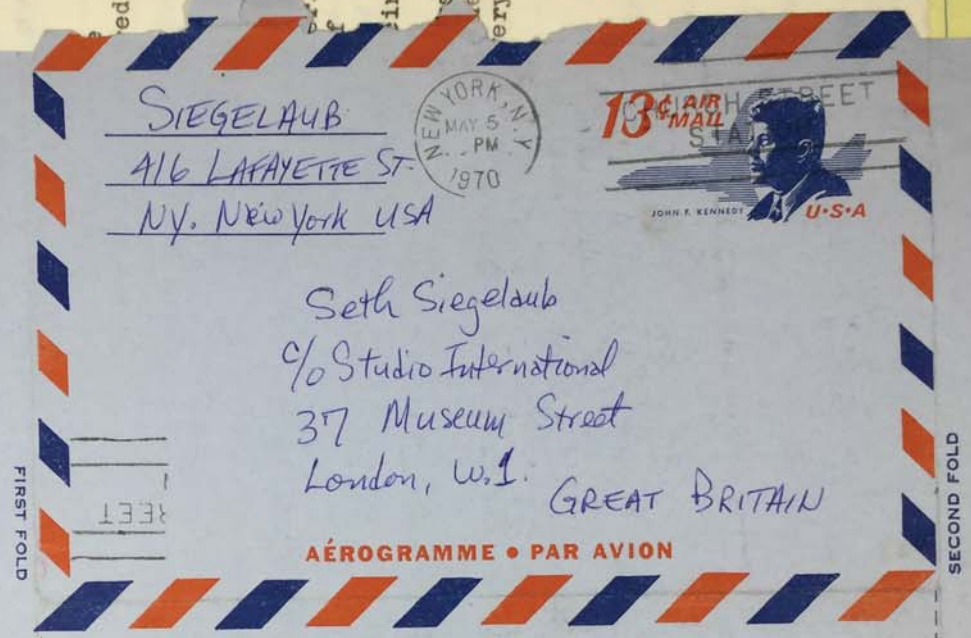
3) Hardt says you still owe him on American Express ...

4) Various gallery bulletins, advertising from Gemini, etc. Nothing that appears to me ~~of~~ especially exciting.

Phyllis and I are plugging along.

Keep me up-to-date on your itinerary ~~so~~ I can forward mail properly.

Jay



O SEAL

4 May 1970

Dear Seth, –

As of today, I transferred $600.00 to our Chemical account, through overchecking. You should enter the "six-hundred" as a deposit. Interest rate is 1% per month, and a minimum of 1/20 of total outstanding is due each month (can be taken from checking account).

Things are going very well at IBM. I am establishing great contacts in the "Organization Development" business. Several of these people say I sound like I have been actively consulting for several years. What an ego trip!

We bought a Volkswagen squareback in white. Its great.

Jay

June – P. card to advise about my being in London to 15 June

EN FLAP WELL AND APPLY PRESSURE T

Jay

c/o Studio International, 37 Museum Street, London W1.

Dear J.,

Received your letter of 28 April here in sunny London.

Thank you for the Catalogue and bank statement etc.

I am aware of the debt to brother Harold. I will take care of this in about 2 weeks (I will be picking up a few hundred quid here in London, for the project I am doing). Ask him to please hang on. I will pay the interest charges, if he has already paid American Express.

Important: Based on your previous letters, I have had to overdraw, as of this moment, on my (our) account at Chemical to the tune of US $320.00. In a few days, I will have to overdraw another check for $250.00 (making a total overdraft of ~~XX~~$570.00). It is of utmost importance that the line of credit you spoke of will take this overdraft, without bouncing the checks. It would be quite a problem for me, if they do bounce. Please check with the Bank to see it they (the checks) will go thru. If it is not possible for me to overdraw on the account in the future, please advise me, via special Delivery here in London.

Did you receive a Paris catalogue?

My best to Phyllis, and everyone else,

seth siegelaub, 1 May 70, London.

ps: When you speak to "S" tell them that I received their letter here in London. Thanks again.

Jay

28 April 1970

Dear Seth

1- you owe Harold $289.85 on Amer Exp. I told him I could not write a check on our account. When do you plan on taking care of this?

2 - Enclosing work from David Askeland - Nova Scotia College of A&D. I hope transit delays don't screw him up.

3 - Also enclosing Xerox of bank statement. I think I am the one who has to activate the line of credit. But it seems we will not need it.

4 - Rec'd tickets to Guggenheim opening on Thurs, 30 April. But it is black tie & I don't have one. And the people who do (Dad, Harold) are not especially interested in openings. Hélas.

5 - various brochures from Art & Project, Gemini products, Castelli, et al. Nothing especially exciting (to me).

6 - the end.

Jay

IN ACCOUNT WITH

Chemical Bank

NEW YORK

J.MICHAEL SIEGELAUB &-OR
SETH SIEGELAUB
113 W 42ND ST,RM 901
NEW YORK,NY 10036

ACCOUNT NUMBER: PC 019 533350

CHECKS AMOUNT	CHECKS NUMBER	DEPOSITS AMOUNT	DEPOSITS NUMBER	CLOSING DATE
523.05	3	2,333.33	1	04-16-70

DATE FORWARDED 03-19-70 BALANCE FORWARDED 397.31

DATE	CHECKS	DEPOSITS	BALANCE
20	.75SC		396.56
25	20.00 — First Nat'l City [13 March]		376.56
03	202.00 - Cash [26 March]		174.56
09		2,333.33	2,507.89
13	300.00 - Cash [2 April]		2,207.89
16	.30SC		2,207.59

CC — CERTIFIED CHECK
CM — CREDIT MEMORANDUM
DM — DEBIT MEMORANDUM
EC — ERROR CORRECTED
LI — LOAN INTEREST

LP — LOAN PROCEEDS
LR — LOAN REPAYMENT
LS — PACKAGE LISTING
MC — MAILING CHARGE
RT — RETURNED ITEM

SC — SERVICE CHARGE
SV — AUTOMATIC SAVINGS
TP — TRUST PROCEEDS
TR — TRUST REMITTANCE

LAST AMOUNT IN THIS COLUMN IS THE CLOSING BALANCE OF THIS STATEMENT. PLEASE EXAMINE AT ONCE — THE ACCOUNT WILL BE CONSIDERED CORRECT IF NO REPORT IS RECEIVED IN TEN DAYS.

BK 914 (1-69) (12-69) 109 039

houtmankade 35, amsterdam, holland. telefoon; 020, 243492

Dear J -

Received your letters of 31 March and 9 April. Thanks, I think that this concludes my money crisiseses.

I just returned from Paris and Köln last nite. I will stay in A'dam for about 10 days and then return to Paris for a week and then to London (c/O Studio International, 37 Museum Street, London WC1) from 28 April thru late May. Please address me accordingly.

The Paris show has been very successful (I sent you a catalogue from Köln, via air) But it has already taken too much of my time (and money).

The London project should be easier (editing the July-Agust issue of the magazine), at least I do not have to pay for it.

It is good to know about the $2,000. line of credit. I hope I do not have to use it. I will take care of the Bankaamericard soon. The bill from Xerox is not correct - but it makes no difference, just hold on to it. I will take care of it when I return to the US (in August?).

I am organizing a international artists conference in Halifax, Canada in early October. More about this as it developes.

Gald to hear of your success in dealing with I,B.M.

How is everyone? Phyllis, Lucie+Yves, Harold (I owe him American Express $), and Loren (I received a card from here, when she was in Spain) and our parents. Please advise them of my schedlue, if they want to write me.

I have never been so busy,

Thank you for everything,

seth, 13 april 70, amsterdam.

9 April

Seth -

Received the two checks today and deposited them -

Grinstein = $1,000.00
Dwan = 1,333.33

Total —— $2,333.33

And, of course, we still have our $2,000 line of credit.

Hope these funds serve you well.

- I gave your revised itinerary to Deborah Hickox.

Jay.

31 March 1970

Dear Seth-

Sorry for not having written for a while, what with the mail strike, and waiting for your checks (which haven't yet come).

(1) I got a $2,000— line of credit on our account at Chemical. You can activate it by writing a check for larger than your balance. (currently $397.31)

(2) You have an outstanding balance with your BankAmericard of $52.29
The check should be made out to "BT credit corp inc"
Send it to me and I will send it in.

(3) I get a letter re: your outstanding bill to Xerox Corp in amt of $1,254.75. What do you plan on doing with this??

(4) Rec'd checks back #134 = $100
#145 = 666.67
151 = 70
153 = 135.50
154 = 200
155 = 222
156 = 60
157 = 200
+ 754 service chg (20 Feb)
+ 80¢ SC (19 Mar)

orig balance $2,053.03
current bal = $397.31

(5) IBM - great deal: they hired me back, after I quit, to set up an Organization Psychology consulting program (service) to sell to our customers. I will set it up, define the philosophy, and implement it. A fantastic opportunity. It all worked out well.

Things are going very well for Phyllis & myself, and both our schools are well. We get to see each other during our free time.

Jay.

8 March 1970

(Sent p-card 13 Mar 70.)

Dear Seth

– we didn't get to Yves birthday party (we were down in Washington, DC visiting Phyllis' sister).

– [illegible] of you – check [illegible]

J. M. SIEGELAUB
416 LAFAYETTE ST.
NEW YORK, NEW YORK, USA

NEW YORK, N.Y. APR 1 PM 1970

AMERICAN CANCER SOCIETY

13 AIR MAIL

JOHN F. KENNEDY U·S·A

SETH SIEGELAUB
HOUTMANKADE 35
AMSTERDAM, HOLLAND

FIRST FOLD

SECOND FOLD

AÉROGRAMME • PAR AVION

– various NY galery ads : Castelli

Also, I don't think I mentioned it, but I ran into an old friend of yours – Elias Rivera. He is still painting; and married to one of Phyllis' fellow students. He says hello. He also gave me two sketches he made of you many years ago. (over)

8 March 1970 (Sent p-card 13 Mar 70.)

Dear Seth

- we didn't get to Yves birthday party (we were down in Washington, DC visiting Phyllis' sister).
- neither of your checks have come in. (Nothing to be done!)
- enclosed is your new BankAmericard.
- you rec'd an invitation to become a member of the Graphics Arts council of the LA County Art Museum. ...?
- you rec'd a book from Franco Vaccari called "Strip Street". It contains poems/photos. It's in italiano, so I'm not too good on telling what is in it. I'll hold it here unless you tell otherwise.
- Rec'd ChemBank statement as of 2/19/70 –

closing balance = $2,053.03 deposits = $1209.50 checks = $1631.40

rec'd checks # 124, 135–144, 146–150, 152

$ amounts (in order): 124 = $105.
135 = $24
$200
21 88
20
333.
120.
100.
290.
50.
144 = 71.

146 = $50.
100.
51 50.
60 57.
150 = 12.
152 = 20

note: a deposited check from $11.00 Canada for $11.00 was credited to your acct as $9.50

(easier than Xerox statement) will hold onto checks/statement.

- Announcement from Alain Kirili – closing his galeries opening centers of information
also catalog "Information on the Activities of Alain Kirili" } his address = 5 rue Gutenberg Paris, France
- Laser show – Matt Glavin – U. of Penn – March.
- various NY galery ads: Castelli

Also, I don't think I mentioned it, but I ran into an old friend of yours – Elias Rivera. He is still painting, and married to one of Phyllis' fellow students. He says hello. He also gave me two sketches he made of you many years ago. (over)

By the time you get this letter I will have quit my job at IBM. I am going to spend several weeks catching up on school, thinking, writing, and looking for a job in the manpower development/ job re-structuring area. I have one possibility lined up (with my former teacher), but the job will depend on receiving a Federal grant. But the situation (with free time!) looks promising. I will keep you in touch & up-to-date.

J.

houtmankade 35, amsterdam, holland telefoon: 020 243 492

Dear J,

How is everything going? Did you go to Yves' birthday party?

1. I am still expecting the 2 checks (one for $1,000. and the other for $1,332.). Please advise me immediately when they come in (and have been deposited), I need this money for the paris show.
2. I am also expecting a new Bankamericard (my present one expired). Send it.
3. Please advise Harold (to allay his fears)that:
   I used the American Express for 2 thing-

27 Jan 70	Airfare for Europe	$270.00
2 Feb 70	Baggage overweight	19.85
	total:	289.85

   and I will pay it as soon as the above mentioned moneys come in.
4. My schedule:
   I will be in Amsterdam until 14 March, then
   Paris (c/o Michel Claura) until 2 April, then
   back to Amsterdam.
   Please address me according to this schedule.

I have been very busy, with short trips to Germany, and to London, and everything looks O.K.

Hello to Phyllis, and family,

Seth, 4 March 70, Amsterdam, 11.04 hours.

Received your letter of ?

When you received this letter prepare a shipping order for the warehouse. Include for everything we have inventory the 3 orders below. Please send me ~~the budget~~ a copy of the shipping order, after the warehouse returns it to you with the postage disbursements

In your 11th send we had new orders for "1 each 55,000,000, crackers & condiments, everybody, 3¼ perfume lots, Royal Wedding goods" - FROM WHOM?
I will take care of the "[illegible] code"
Send the next bills through the end of March. (Note - all bills to Europe should be sent air mail).
We now have all Rivoli books in the warehouse (R1, R2, R3, R4, R5, R6). Process any orders we have received for them.
Also, on 28 Jan 70, I deposited in N.Y. at Bank for Nova Scotia, it was in Canadian dollars, and we should have been credited with $73.60 in U.S. dollars. Where are?
Send me the "something" from the IRS.
After this order, you may need the warehouse to make avail. exp. (3¼(4)) - ~~the~~ so - order then in lots of 50 from M+G Rubinsky (Mary Ruth) 661 6th Ave, (255 1441)
Have you had any petty cash expenses - please advise me.
~~Have~~ we incurred any bank charges?

I will be in Holland to 16 March. Then Paris - (% Michel Claura) until April 2. Then back to N.Y.
~~Holland is cold and lonely, but I am very unhappy that you "hate" New York.~~

Houtmankade 35, amsterdam, Holland/ telefoon: 020, 243492

23 Feb 1970

Dear J.,

Received your letters of 13 and 20 Feb. Thank you.

I am signing the enclosed loan forms as you requested. Though apparently I was refused the line of credit, not because of bad credit, but because I have not had enough credit experience. But your idea is a good one.

Thank you for the telephone messages and the letters. You hold on to the "Highway" catalogue.

I have just returned from a 1 week trip to Paris, Köln and Dusseldorf, primarily for the Paris exhibition in April, which is looking very good. I will send you the catalogue by air, as soon as it is ready.

Now I have much work to do, and consequently I am happy.

Loren, I understand is having a birthday party for Yves on 1 March, will you be there?

Also, I am still expecting the 2 checks (1 for $1,000, and the other for $1,333), when you receive them please deposit them in our acct. and advise me immediately.

Thank you, and hello to Phyllis, and everyone else,

SETH SIEGELAUB, 23 Feb 70, A'dam, 12.04 hours.

20 Feb 70

Seth:

Enclosed is some mail.

Hope you rec'd my prev. letter, and will send back loan application.

I have been covering your phone calls:

Heine Frederich: he called, but I could not get in touch.

Gordon Washburn: sends his regards (had wanted to have lunch with you)

Susan Goodman (Jewish Mus.): trying to get in touch w/ her.

Your article in Art Forum is big, and very good. ("Siegelaub says...")

Jay

13 Feb. 1970

has come in. Most important—
at chemical was turned down
). Here is an alternative:
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in my name (me as primary obligator),
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"Highway". There is a piece
but not in the catalog. It
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are well. I am selling
a big question in my mind.
r card. Take care.

Jay

13 Feb. 1970

Dear Seth-,

Not much mail has come in. Most important - your privilege checking at Chemical was turned down (inadequate credit experience). Here is an alternative: Since you & I are joint tenants in the account, we can get the credit in my name (me as primary obligator), and then you will be able to use it in the account. This seems like the only way to go to get this. I am enclosing the papers you have to sign: just sign & return them to me soon. I don't think we'll have much trouble because my credit is pretty good.

You rec'd a catalog from U of Penn Institute of Contemporary Arts - called "Highway". There is a piece by Douglas in the show, but not in the catalog. If you want I will send it.

otherwise, things are well. I am selling computers.... ? (It's still a big question in my mind.

We rec'd your card. Take care.

Jay

DISCLOSURE STATEMENT
Federal Consumer Credit
Protection Act

Control No. 19 PC 780 New York, N.Y., 2 · 2, 1970

The Privilege Checking agreement you will sign contains the following matters which must be disclosed to you under Federal Law.

CONDITIONS UNDER WHICH A FINANCE CHARGE MAY BE IMPOSED, BALANCE. A finance charge is imposed daily on any balances owed the bank. Advances to you and payments by you are recorded immediately.

METHOD OF DETERMINING THE AMOUNT OF THE FINANCE CHARGE. A charge is imposed on the average daily balance of the account during the billing cycle at the rate of 1/30% per day. This charge is multiplied by the number of days in the billing cycle to determine the finance charge for that billing cycle.

The agreement provides that the bank may make a charge of 25 cents for each advance, whether by check or otherwise. The agreement also provides that the bank may charge the actual cost of life insurance which is furnished to the Obligor covering the unpaid balance of the account. Neither of these charges will be imposed in the foreseeable future and, then only after 30 days notice and disclosure in writing as provided by the Federal Consumer Credit Protection Act.

ANNUAL PERCENTAGE RATE IS 12.17%

DELINQUENCY CHARGES. If any instalment of any unpaid balance of your account, the maturity of which has not been accelerated as provided in the agreement, shall become due and remain unpaid for a period in excess of ten days thereafter, you shall pay to the bank a delinquency charge of 4 cents per dollar on each such unpaid instalment, provided that no such charge shall exceed $5. The aggregate of such charges payable shall not exceed $15 during any calendar year.

ATTORNEY'S FEES AND COSTS. If the bank institutes action to enforce and collect the unpaid balance of your account or other amounts due thereunder for non-payment at maturity, expressed or declared, the actual expenditures for such action, including an attorney's fee of 15% thereof, shall be added thereto and must be paid by you.

MINIMUM PERIODIC PAYMENT. The greater of 1/24th of the "Last Unpaid Balance", as defined in the agreement, or $20.

CHEMICAL BANK
INSTALMENT LOAN DEPARTMENT
770 Broadway
New York City, 10003

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E (First) TH (Middle) (Last) SIEGELAUB DATE OF BIRTH 26 Sept 41 SPOUSE (First Name)

RESS (Street) m 901 (City) 113 W. 42 Street, (State and Zip Code) New York 10036 ☒ SINGLE ☐ MARRIED ☐ WIDOWED ☐ DIVORCED

4 3250 YEARS AT PRESENT ADDRESS 1 ☐ OWN HOME ☒ RENT NO. OF DEPENDENTS none SOC. SEC. NO. OR FED. ID. NO.

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E OR EMPLOYER INTERNATIONAL GEN'L ~~Same as above~~ TELEPHONE 349-5700 NATURE OF BUSINESS art consultant

(Street) 7 DEY ST. (City) N.Y. (State and Zip Code) YEARS THERE 8 POSITION owner

ARY ,000. OTHER INCOME $ SOURCE OF OTHER INCOME

ADDRESS OF PREVIOUS EMPLOYER (If Above is Less than Two Years)

MPLOYER YEARS THERE

MONTHLY EARNINGS $ YEARS THERE

CHASE PRICE ORIGINAL MORTGAGE $ UNPAID MORTGAGE $ MONTHLY RENT OR MORTGAGE PAYMENT $

HELD BY ACCOUNT NUMBER

DEBTS AS BORROWER, CO-BORROWER, GUARANTOR OR OTHERWISE. STATE "NONE."	ORIGINAL AMOUNT	UNPAID BALANCE	MONTHLY PAYMENT
T Nat'l City Bank	$480.00	$280.00	$20.00

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kamericard - #250 131 533 326

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ATURE OF INDIVIDUAL APPLICANT (Ink Only) DATE

ATURE OF SUPPLEMENTARY APPLICANT) RELATIONSHIP PRINT NAME (First) (Middle) (Last)

ATURE OF SUPPLEMENTARY APPLICANT) RELATIONSHIP PRINT NAME (First) (Middle) (Last)

ICAL NEW YORK (FOR BANK USE ONLY) AMEXCO BANK NO. 900129

IT LINE LOAN ACCOUNT NO. RECOMMENDED BY DATE OPENED

K AUTHORIZATION (Signature) (Title) (Date) ☐ APPROVED ☐ DECLINED

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THAT WORKS HARDEST FOR YOU . . . ON BOTH SIDES

on the American Express side

Here are some of the important benefits you'll enjoy with the world's leading travel and entertainment card.

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2. CHARGE TRAVEL AND ENTERTAINMENT EXPENSES. The Chemical New York American Express Card is honored wherever you go around the globe. It's the world's leading travel and entertainment card . . . the only one you'll ever need.

You'll get these valuable benefits, and more with this side of your American Express Credit Card:

Charge Plane Tickets
Charge Vacation Tours
Automatic Liability Protection
The Most Welcomed Card
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Charge Car Rentals, Gas and Oil
Charge Railroad and Bus Tickets
Charge Flowers
Charge Telegrams and Cables
Charge At Specialty Shops
Single Bill Simplicity
Charge Hotel and Motel Rooms

IMPORTANT: Are you now an American Express Credit Card holder? If so, we suggest you complete this application to take advantage of the extra benefits Chemical New York "EXECUTIVE CREDIT" offers. Doesn't cost you a penny more.

ADV—162

THE "EXTRA CREDIT CREDIT CARD"
THAT WORKS HARDEST FOR YOU . . . ON BOTH SIDES

on the Chemical New York side

Chemical New York "Executive Credit" brings you unequalled ease in managing your personal finances

1. YOU GET CASH WHEN YOU NEED IT MOST. Chemical New York "Executive Credit" helps you pay large bills easily. Lets you take advantage of sudden, unexpected opportunities. For example: that vacation you thought you could not afford . . . a chance to keep abreast or ahead of your hobby . . . to enjoy any one of the personal well-earned luxuries you've always felt a bit beyond your immediate means.

   Or perhaps sudden unfortunate illness strikes your family . . . the orthodontist's bill arrives . . . there's a hard-to-fit-in increase in your college tuition or school expenses.

   When any of these situations face you, pleasant or less so — and you have "Executive Credit" in the background — just write a check. The money you need will be there to meet your needs.
2. ACTUALLY, WITH CHEMICAL NEW YORK "EXECUTIVE CREDIT" YOU CAN EVEN PAY YOUR ROUTINE AMERICAN EXPRESS BILLS AT YOUR CONVENIENCE. Any current American Express statement over $100 can be converted to monthly payments simply by using your automatic line of bank credit.
3. ALL YOU NEED DO IS OPEN A CHECKING ACCOUNT WITH US (it's easy — the balance can be small, or maybe you already have one) and, if you qualify for Chemical New York Executive Credit, you receive an automatic cash reserve. A minimum of $2000, and up to $5000, that you can draw against at any time . . . for any purpose. This means you can overdraw your checking account — accidentally or on purpose — in amounts up to your line of credit.

   Then you make up only for what you actually owe, conveniently, in easy-to-meet monthly payments . . . sooner if you wish . . . at an interest rate of 1% per month. (And the overdraft balance is covered by life insurance, at no extra cost.)
4. In addition, you get this important Chemical New York exclusive: MORE PLACES TO CASH YOUR CHECKS NEAR YOUR HOME OR OFFICE. We have over 135 offices in the five boroughs of New York, as well as Westchester and Nassau. You can cash your check for up to $1000 at any of them.

   Reasons enough, we'd say, to fill in and return the application form. Even if no occasion exists now — wouldn't it be reassuring to know you have a considerable amount of extra cash in reserve — just in case?

   Apply now for "EXECUTIVE CREDIT". Simply complete the attached application and mail or give it to a bank representative at any of the more than 135 offices of Chemical New York in the New York metropolitan area.

P.S. Even if you don't qualify for Executive Credit, you may still qualify for a Chemical New York Privilege Checking Account, with overdraft allowance of $500 or more.

Chemical New York
CHEMICAL BANK NEW YORK TRUST COMPANY

Over 135 offices all around New York

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Permit No. 9196
New York, N. Y.

INSIDE
YOUR APPLICATION
FOR

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TO BRING YOU
UNEQUALLED EASE IN
MANAGING YOUR
PERSONAL FINANCES

CHEMICAL NEW YORK AMERICAN EXPRESS "Executive Credit"

houtmankade 35, amsterdam, holland. telefoon: 020, 243492

Mr. John Weber
Dwan Gallery
29 W. 57 Str.
New York

Dear John,

Recently noted that the check I mailed to you on 30 January 70 for Carl Andre (representing his 1/3 interest in the sale of a brick piece to S. Grinstein) has not yet been deposited.

Also, you had said that "P.W." had agreed to purchase 2 Andre brick pieces for $3,000.00 each and that I was due 1/3 ($2,000.). I have not heard anything from my NY office (Room 901, 113 W. 42 Str., NY 10036) about receipt of the check, or anything else, for that matter.

I missed you in Paris a few weeks ago.

I go to Paris tommorrow for 2 weeks, until the Paris exhibition opens. (c/o Michel Claura). Then return to Amsterdam.

Could you please see about the above business?

Thank you, and my best to Anina,

seth siegelaub, 15 march 70, amsterdam, holland.

Room 901/ 113 W. 42 Street/ New York 10036

30 January 1970

Mr. John Weber
Dwan Gallery
29 W. 57 Str.
New York

Dear John,

Enclosed please find check for $666.67 to the order of Carl Andre for the sale of the brick piece to Stanley Grinstein.

You had mentioned that you had sold 2 other brick pieces, and that I was due $2,000.00.

When you receive payment for the 2 other brick pieces, could you deduct the $666.67 that I owe Dwan for the Grinstein brick piece, from the $2,000.00 and remit a check to me (at the above address) for the difference, $1,332.33? This would be OK.

Also I still owe Dwan for my brick piece.

My address in Europe: Houtmankade 35
Amsterdam, Holland

tel: (020) 243 492

Thank you, and I hope to see Anina and you shortly,

SETH SIEGELAUB, N.Y.

DWAN GALLERY 29 W. 57 STREET N.Y.C. 10019 PL 8-4970

INVOICE

July 2, 1969

Seth Siegelaub
1100 Madison Avenue
New York City

ARTIST Carl Andre
TITLE 122 pieces of brick 1/2
YEAR 1969
MEDIUM brick
INV. # 3135

PRICE		$1500
	Less 33 1/3%	500
	TOTAL DUE	$1,000

SCIOPERO GENERALE AZIONE POLITICA RELATIVA PROCLAMATA
GENERAL STRIKE POLITICAL ACTION RELATIVE PROCLAMED

RELATIVAMENTE ALL'ARTE

MARIO MERZ
FRANÇOISE LAMBERT
VIA BORGONUOVO 2, MILANO
TELEFONO 639472
GIOVEDI 1 OTTOBRE 1970
ALLE ORE 19

SCIOPERO GENERALE AZIONE POLITICA RELATIVA PROCLAMATA
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THIS WORK ITS PUBLISCHED IN GALERIE
THIS WORK ITS FOR RELATION
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RELATIVAMENTE ALL'ARTE
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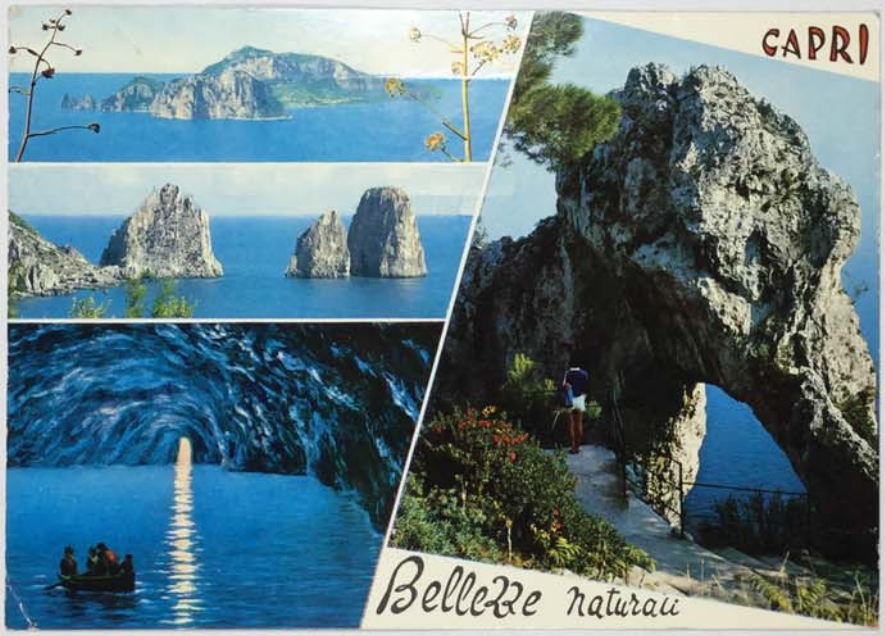
LAMBERT IN MILANO IN
THIS DAYS

Merz, 14 oct 1970. in N.Y.



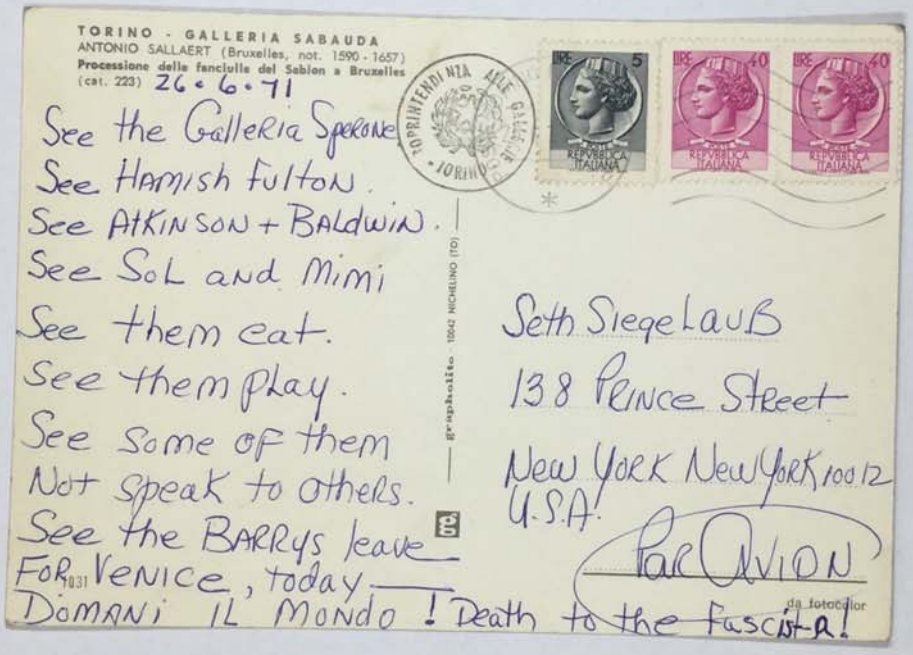
POSTA AEREA
AIR MAIL

Sett. Siegelaub
138 Prince street
N.Y.C. NEW-YORK
(U.S.A.)

6 - agosto - 71.
6 - Agust - 71.

Bay - Bay.
Beatriz
Mario
Marisa -

Fotoedizioni Bruner & C., Como — Riproduzione vietata
A 31
21-099 da fotocolor



TORINO - GALLERIA SABAUDA
ANTONIO SALLAERT (Bruxelles, not. 1590 - 1657)
Processione delle fanciulle del Sablon a Bruxelles
(cat. 223) 26 • 6 • 71

See the Galleria Sperone
See Hamish Fulton.
See Atkinson + Baldwin.
See Sol and Mimi
See them eat.
See them play.
See some of them
Not speak to others.
See the Barrys leave
For Venice, today
Domani il mondo! Death to the Fascist-a!

Seth Siegelaub
138 Prince Street
New York New York 10012
U.S.A.

Par Avion

TORINO
SOPRINTENDENZA ALLE GALLERIE
TORINO

REPUBBLICA ITALIANA
5
40
40

Grafiche - 10042 NICHELINO (TO)

da fotocolor

Dear Jack -

I have been in Amsterdam and Dusseldorf - Köln, Things are very active and busy. I will be in Paris from the 18-24 October (% Michel Claura), then Monte Carlo (newspaper & business), Italy, Belgium (lectures about contract) and then London.

My plans have slightly changed: I expect to be in London about the 4-10 November.

I gave your name to a Berlin dealer, Folker Skulima (he has shown Weiner, Buren) and suggested he see you. He said he will be in London in early November. He seems to be quite interesting.

Much art politics in Germany, but I have made arrangements for the German translation, printing + distribution of the Contract (also a Dutch translation in Holland). Konrad Fischer has been active in trying to be the European "Castelli", and has offended many dealers + artists with his ego - power trip. I will explain further when I see you.

In general, things are going well for the Contract, the VSSF art collection and the newspaper.

Hello to Nell, Noah, Luke and your valet-housekeeper-horseman (if you have one yet).

Peace,

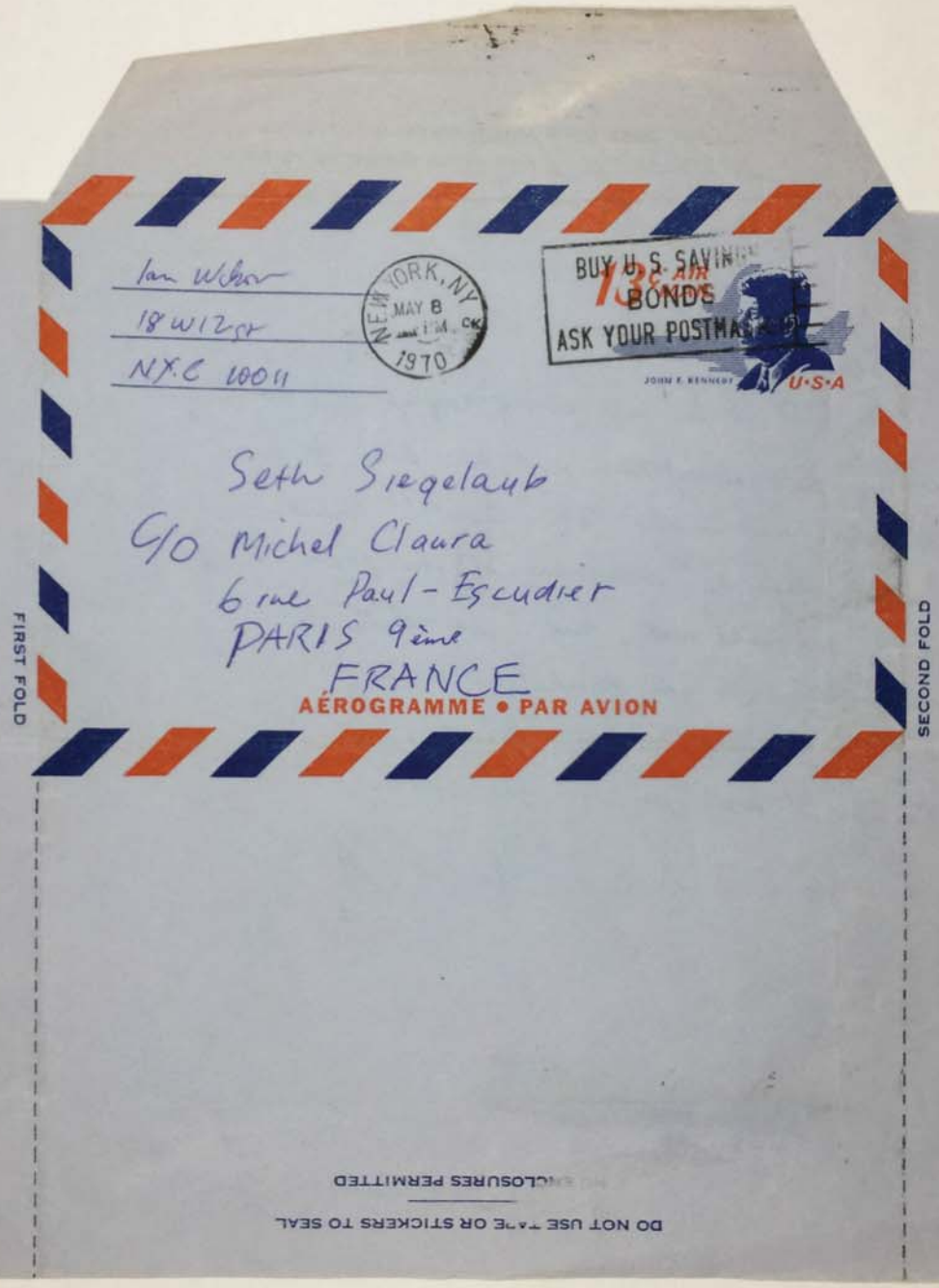
Seth, 14 October 71, Frankfort, W.G.

Seth

I saw Celant over the weekend he was in N.Y! so everything is patched up. Say hello to Barry for me

Jan.

P.S. what I mean is that it is settled. I will be in his summer catalogue.



FOLD SIDES OVER AND THEN FOLD BOTTOM UP
MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

Dear Seth

Is it too late to apologize to Celant for my last abruptness and ask him if he still wants me in the Twin show? About 2 months ago, he called me on the phone to ask if we could meet, and I was shitty to him. What do you think? Maybe he didn't call about a show at all.

Anyway, I hope your in good spirits.

Jan

2/6/70

Dear Seth

I am trying to get enough money together to make a trip to London, Amsterdam, Dusseldorf Paris & Italy in July of this summer and have enclosed my entry in the Dwan 'Language IV' and Museum of Modern Art 'Information' shows with the hope it will stir you to aid me in the venture.

I am asking you because the money situation at 18 W 12 St is tight. Lucies parents have sent her & our son's flight fare so that they can visit her relatives in France this summer. As for myself, I don't stand a chance. If I cannot get the necessary money together I will have to stay in N.Y. If you can help you may be assured I will use the opportunity for no other but the expressed purpose of lengthening the enclosed list.

I hope you are in good spirits and if Lucy is with you I send you both my best wishes.

I await your reply. Jan.

P.T.O.

P.S. If it is possible, I would appreciate any advice about who to write to before hand.

My entry in the 'Dwan' and 'Information' Shows is a listing of 'shows' in which only my name was used.

2/6/70

IAN WILSON

1968 New York Times, Advertisement, June 16th
1969 'March' 31 Artists, Seth Siegelaub, New York City
1969 Paula Cooper Gallery, New York City (organized by Lucy Lippard)
1969 Germano Celant 'Art Povera' (invitation)
1970 'Art in the Mind', Allen ~~[illegible]~~ memorial Art museum, Oberlin
1970 Germano Celant 'Art Povera' (summer) (invitation)
1970 'Information' Museum of Modern Art, New York City
1970 'Language IV', Dwan Gallery, New York City.

2/6/70

Dear Seth,

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I hope you are in good spirits and if Lucy is with you I send you both my best wishes.

I await your reply. Ian.

P.S. If it is possible, I would appreciate any advice as to who to write to before hand.

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My entry in the Dwan and Information shows (shown on the second page of this letter) is a listing of 'shows' in which only my name was used.

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1968 New York Times, Advertisement, June 16th
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1969 Germano Celant, 'Art Povera' (invitation)
1970 'Art in the Mind', Allen Memorial Art Museum, Oberlin
1970 Germano Celant, 'Art Povera' (Summer) (invitation)
1970 'Information', Museum of Modern Art, New York City
1970 'Language IV', Dwan Gallery, New York City.

Seth,

What are my chances of getting some money together to make a trip to Europe this summer?

Jan 26/5/70

13 Bleecker Str. New York 10012 N.Y. 6 Feb. 1970

My dear Seth

I have seen the Feb. ArtForum and it is quite well-- as soon as I can get one I shall send it off Air Mail

I have settled with Lambert for a show the Mid March
I arrive a bit before with Alice and Kirsten!!!

Please ask around for me for a sub-let or any cheap place for them, I hope to make the show for Lambert ++++ return to Holland then return to Paris for the Claura Show then off to recoup and work for two or three months in Holland--- I shall talk when you see me

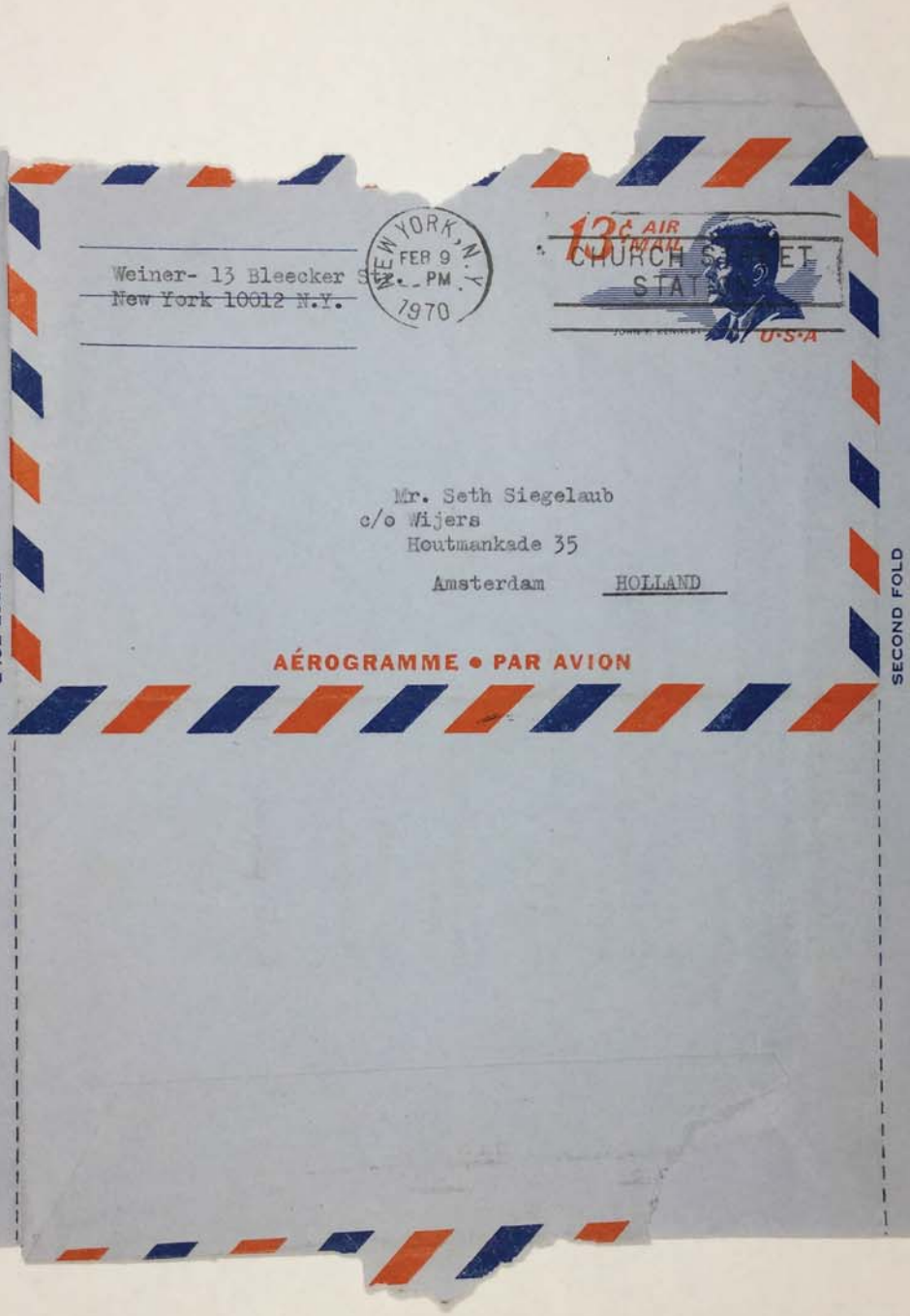
I have written the same request to everyone we know in Amsterdam But please ask around so that there is a place for Alice/ If you do find anything write and I shall immediately send off the 2 months rent

Am sorry to trouble you with this but I believe I am doing the right thing

The place should be for at least 6 mo. or a year and cheap as possible

Best regards
Lawrence.

Write postcard 11 Feb 70



13 Bleecker Str. New York 10012 N.Y. 20 February 1970

My dear Seth

It seems I shall not see you until the middle of March instead of the beginning/ Received a phone call from Sperone he sold some more work to Panza di Biumo and shall arrive in N.Y. 8 March++++ Of course I shall wait for him!!!!!

All here goes quietly nothing of any import that cannot wait the 3 or 4 wks. until I see you, much in my head is calm and look for wards to working and traveling much soon

Here are the pieces I shall be showing at Lambert:
There is no need to remind you not to show them around !

1. SOMETHING OLD SOMETHING NEW SOMETHING BORROWED SOMETHING ~~BLEX~~ BLUE

2. LEAD TIN AND MERCURY ROASTED TILL READY

3. EARTH TO EARTH ASHES TO ASHES DUST TO DUST

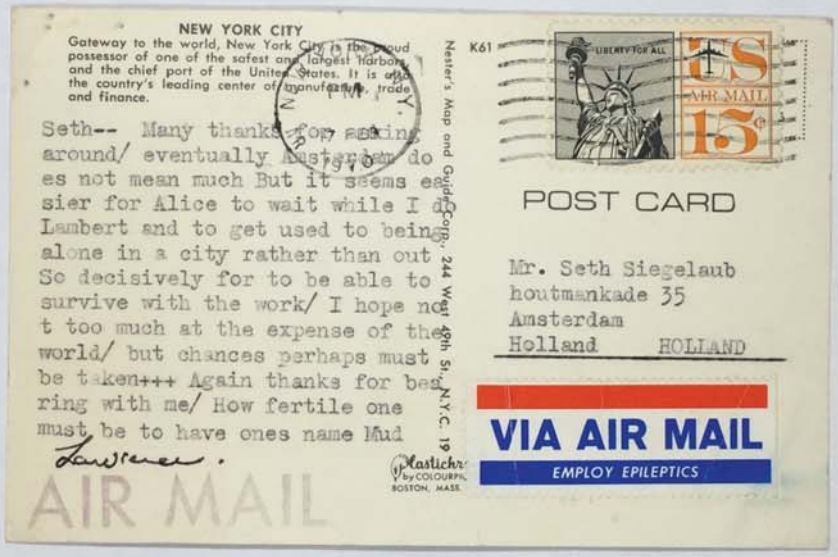
4. A STONE LEFT UNTURNED

5. THE PEACE OF THE PYRENEES OVER AND OUT
   collection - Public Freehold

Hoping all is going well with the Michel Claura show I remain

Lawrence

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.27



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Nester's Map and Guide Corp., 244 West 49th St., N.Y.C. 19

K61

Seth-- Many thanks for asking around/ eventually Amsterdam does not mean much But it seems easier for Alice to wait while I do Lambert and to get used to being alone in a city rather than out So decisively for to be able to survive with the work/ I hope not too much at the expense of the world/ but chances perhaps must be taken+++ Again thanks for bearing with me/ How fertile one must be to have ones name Mud

Lawrence.

AIR MAIL

Plastichr by COLOURPH, BOSTON, MASS.

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U.S. AIR MAIL 15¢

POST CARD

Mr. Seth Siegelaub
houtmankade 35
Amsterdam
Holland HOLLAND

VIA AIR MAIL
EMPLOY EPILEPTICS

MILANO - CORSO DI PORTA ROMANA, 78/1
TELEF. 576-495

Milano - 6-1-1970

Dear Mr. Seth Siegelaub,

I rieived your card of the November 29. with great pleasure.
I have purchased several works from Sperone by Douglas Huebler, Robert Barry, Lawrenie Winer and I hope to buy some Kosuth in the near future.
I am very interested to this artists, and I would like to have more works from them. I would be very gratefull if you can help me in finding new works from this artists and if you can send me reproductions or catalogues of his works in order to know them later.

Very Truly yours
Giuseppe Panza

MILANO - CORSO DI PORTA ROMANA, 78/1
TELEF. 576-495

Milano - 19 - 11 - 65

Dear Mr. John Siegelaub,

I was in New York a week ago, but I had not the possibility to see you.
I am very interested to your artists and I would like to ~~ka~~ have information about his ideas and the possibility to buy something.

Very truly yours
Giuseppe Panza

Nov. 12, 1969

Dear Seth:

Please, send me your catalogue of Andre, Barry, Bonev ece., July - Sept. 69, and Robert Morris on Fraser catalogue June 19. Can you? Also, long essay on Kaufman - Kosuth, It will be published next January. Are you preparing something new?

Love Mario

New York/ 9 May 1969

To: John W. Weber

Some names (you may or may not be aware of) for consideration for your "Language III" exhibition:

Terry Aktinson and Michael Baldwin
Robert Barry
Rick Barthelme
Iain Baxter
Henne Darboven
Jan Dibbets
Barry Flanagan
Dan Graham
Douglas Huebler
Stephen Kaltenbach
On Kawara
Joseph Kosuth
Cristine Kozlov
Richard Long
Lawrence Weiner

Nov. 12, 1969

Dear Seth:

Please, send me your catalogue of Andre, Barry, Buren, ecc., July - Sept. 69, and the Simon Fraser catalogue of June 19. Can you?

I wrote a long essay on Serra - Nauman - Kosuth, it will be published next January. Are you preparing something new?

Love

Mario

mailed 18 Dec 69

DÜSSELDORF
MY DEAR SETH—
BY THE TIME THIS NOTE REACHES YOU · YOU SHOULD HAVE ALREADY SEEN SPERONE + CO.
I TRUST THE ARRANGEMENTS SUITED YOU?
THE SELLING PRICE NOW IN EUROPE IS $800 FIRM — THEY BOUGHT SOME WORK + SHALL THEY SAY SEND IT TO AMERIKA!!! THE $

SPOKE WITH KÖNIG + HE SAYS HE STILL WANTS TO DO THE BOOK ... TRIED FOR 2 DAYS BUT HAVE NOT YET REACHED TOWNSEND.

SPERONE IS DOING "TRACES"

MOST OF THIS YOU KNOW ... BUT STILL!

I HAVE HEARD PART OF THE KOSUTH ARTICLE + ALTHOUGH TO CONDEMN WITHOUT READING THE WHOLE IS NOT FAIR JOSEPH IS FINISHED IN MY BOOK AS JOSEPH ...
WHEN THE INSANE BECOMES THE INNANE I LEAVE —

I WAS WITH THE SPERONE SHOW VERY PLEASED —

ALL IN NEW YORK I HOPE IS GOING WELL?

I PERSONALLY AM HAVING MUCH TROUBLE WITH THE WHOLE IDEA OF SELLING WORK ETC. DO NOT QUITE KNOW WHAT TO DO.... SHALL HAVE MUCH TO SPEAK OF UPON MY RETURN.

BOETTI IS WRITING TO YOU ABOUT A PROJECT WHICH ON THE FACE OF IT IS INTERESTING - ABOUT COMING TO N.Y. FOR 10 DAYS TO SELL HIS OLIVE OIL...
HE WANTS FROM YOU ENCOURAGEMENT NOT MONEY!

AGAIN WITH MANY THANKS FOR MAKING AS USUAL POSSIBLE WHAT IS POSSIBLE +

LOVE
L.

HIS WIFE MAKES A SMALL FORTUNE EACH YEAR...

1) Letter to Buren
2) Reply to Buren [illegible]
3) Summary - Adre books - pick up at Dean

~~Lugano. Get addres~~ -

Oppenheim / Kaltenbach — not Serra Sarat.

Storie (ask Morris)

April. "Four Men" — Kasel $

Huebler hold off. . call —

Send Electric Cat.

"Ruppertsberg - March"

April - S.F. Art Institute.

Walk

I 23 Jan 69 (send copy to my address)

1) Letter to Buergs
2) Reply from Buergs. a) Money b) date c) misc.
3) Speak to SUA-
   a) Space
   b) Money
4) Art from Hans Artale - Feb.
5) Buergs
6) Catala work.

1) Letter to Beuys
2) Reply from Beuys. a) Money b) date c) misc.
after yes 3) Speak to SUA-
a) Space
b) Money
4) Artform Hans Artale - Feb,
5) Beuys in N.Y. - makes work
6)

DEAR SETH -
SPERONE BRINGS YOU THE MONEY 6 DEC. HE CLAIMS IT TAKES TOO LONG BY THE BANK + CANNOT SEND A MONEY ORDER (?) - HE SWEARS HE BRINGS IT! THE SHOW OPENS 3 DEC... THAT PART IS WELL CELANT + HE SHALL PUBLISH "TRACES" in ENG. + ITALIAN I HAVE MADE A DEAL SO AS HE PAYS YOU All 378 — HE ARRIVES IN N.Y. 6 DEC. + SAYS HE WILL CONTACT YOU AS TO HOTEL ETC. / GERMANO SAYS IT IS OK. I DO NOT KNOW - HOPE SO. LOVE L.

PAR AVION

TORINO FERR. CENTRO
1894/6 -2 12 88 -3

VIA AREA

MR. SETH SIEGELAUB
Room 901
113 West 42nd ST.
New York - New York
U.S.A.

AIR MAIL

1) Letter to Beuys
2) Reply from Beuys. a) Money b) date c) misc.
3) Speak to SUA-
   a) Space
   b) Money
4) Artform Hans Artale - Feb,
5) Beuys in N.Y. - makes work
6) Catalog, Hans text (Ger & English) + photos old work.

New York, 24. Oktober 1969

Lieber Herr Beuys,

wir sind zu der Überzeugung gekommen, daß Sie in der nächsten Zeit eine Ausstellung in den USA haben sollten. Die Idee ist nicht neu, und wir glauben, einigermaßen Ihren bisherigen Standpunkt bezüglich einer Ausstellung hier zu kennen. Aber wir sind der Meinung, daß es doch eine Möglichkeit gibt, die Sie vielleicht interessiert. Kommt hinzu, daß wir immer wieder nach Ihnen und Ihrer Arbeit gefragt werden, besonders in Zusammenhang mit der Robert-Morris-Retrospektive im Whitney-Museum, die jetzt vorbereitet wird und im Frühjahr 1970 stattfinden soll.

Unsere Vorschläge für eine Ausstellung:

Zeit: Eröffnung zwischen Mitte Januar und Anfang Februar 1970

Ort: Ausstellungsräume einer Akademie oder Kunstschule in New York City

Sie würden Anfang Januar 1970 nach New York kommen und evtl. die Arbeit oder Arbeiten hier realisieren.

Es würden Ihnen der Flug, Quartier und Geld für Arbeitsmaterial innerhalb einer noch zu bestimmenden Grenze zur Verfügung gestellt werden.

Sie hätten die Möglichkeit (nur wenn Sie wollen), zwei Wochen zu unterrichten oder Diskussionen, Gespräche oder Vorträge zu halten.

Ein Katalog mit 8 bis 12 Seiten würde in Englisch und Deutsch publiziert werden. Der Katalog würde von Hans Strelow geschrieben werden, Seth Siegelaub würde für die Organisation der Ausstellung verantwortlich sein.

Das Ganze ist von unserer Seite ein reines Non-Profit-Unternehmen. Wir möchten lediglich eine Information in den USA über Sie geben, weil wir das und zu diesem Zeitpunkt für wichtig halten. Falls Sie es wünschen, brauchten auch die Arbeiten nicht verkäuflich zu sein.

Könnten Sie uns bitte bald Ihre Ansicht zu diesem Vorschlag mitteilen. Falls Ihre Antwort positiv ist, bitte schicken Sie uns eine Liste von allem, was Sie hier brauchen, finanziell und persönlich. Wir müssen uns beeilen, alles vorzubereiten, wenn Sie mit dem Termin einverstanden sein sollten. Vielleicht ist es gut, zu diesem Zeitpunkt das Vorhaben unter uns dreien absolut vertraulich zu behandeln.

Herzliche Grüße, auch an Ihre Frau,

Sw

Seth Siegelaub

Hans Strelow

412 East 55th Street
New York, N.Y. 10022

Memos
School
Feb -
Notes for Sale

We -

We are interested in having your work seen in the U.S.
Being somewhat aware of your position regarding this possibility,
We feel that there exists a situation that could conceivably
interest you. Viele Leute fragen uns nach Ihnen,
besonders in Zusammenhang mit der Arbeit, die
Hans - Retrospektive in Whitney - Museum
~~It follows:~~
The Proposal:

- Time: Feb 1-28, 1970 Opening Date - January 1, February 1
- Location: A SCHOOL in New York City
- You would come to New York in early January 1970 and make the work for the exhibition.
- You would be given the airfare, living quarters, and money for materials.
- Possibility of teaching for 2 weeks or lectures 8-12 pages
- A small catalog would be published (in Germany - England) with Hans writing. ~~This~~ Seth would be responsible for organization of the exhibition
- This is not a business deal - ~~we do it as a public service to the United States.~~ ~~If you~~ If you wanted, no work would be for Sale.

~~You may be interested to know that you are the only thing we agree on.~~

~~You could also lecture the students if you ~~Hed~~ wanted to.~~

- Could you please give this your prompt consideration and tell us your ~~reply~~ opinion. If it is positive, please include a list of your (~~financial~~) requirements (financial + personal). We have alot of work to do,

Note: the neww mailing address and telephone

17 Nov 69

Dear Bob and Doug,

The following is the list of people you should see in Europe:

Amsterdam:
1. Jan Dibbets, Hasebroek Straat 20, tel: 127498
2. Stanley Brouwn, Willem de Zwiggerlaan 60, tel: 165406
3, Art + Project, Richard Wagnerstraat 8, tel: 720425,792835/ Adriaan, Geert
4. Stedelijk Mus; Wim Beeren, Coosje Kapteyn, Paulus Potterstr.13, tel:73216
Antwerp:
5.Anny de Decter, Wide White Space, Schilderstr.2, tel: 381355
6. Kasper König, "A 379089", Beeldhouwersstr. 46, tel: 379089
Nearby:
7. Jean Leering, Stedelijk van Abbe Mus., Bilderdijklaan 10, Eindhoven, Hollan tel: 12280
8. Enno Develing, Gemente Mus., Stadhouderslaan 41, Den Haag, tel:514181, home tel: 245158
Köln, Düsseldorf:
9. Jurgen Harten, Kunsthalle Stadtisches, Grabbeplatz 4, Dusseldorf, tel: 17083
10.Joseph Bueys, Drakerplatz 4, Duss., tel: 571404
11.Konrad Fischer, gallery: Nuebruckstr 12, Duss., tel: 321464
home: Prinz Georg Str. 47, Duss, tel: 485815
Germany:
12.Hanne Darboven, Am Burgberg 26, 21 Hamburg 90, W.G.,
13.Heiner Friedrich, Maximilianstr. 15, München, W.G., tel: 295021
Switzerland:
14:Dr. Harald Szeemann, Muenstergasse 48, Bern, Tel: 226788
Italy:
15. Germano Celant, 11/12 Salita Oregina, 16134 Genova, tel: 63680
16. Mario Merz, via Santa Guilia 67, Turino tel: ?
17, Sperone, Via Cesare Battisti 15, 10123 Turino, tel: 547621
18. Tommasso Trini, Foro Buonopark 52, 20121 Milano, tel: 803319
19. Carlo Giani, Mazzotta Editore, P2a Castello 11, Milano, tel: 895803
20. Alighiero Boetti, Corso Vittorio Emanuele 83, 10128 Turino, tel: 511670
21. (Francoise) Lambert, ____?____, Milano, (her Husband has Gall. in Paris)
England:
22. Alan Power, home: Sheen Common Dr., Richmond, Surrey, tel: PRO 3637
apt: 37 Ennismore Gardens, Knightsbridge, tel: 584 2859
off: tel: 940 4871
23.Charles Harrison, 2 Milner Pl, Islington, London N.I. tel: 2260875
24. Peter Townsend, Studio Int., 37 Museum St, London WC 1, tel:HOL 3956
25. Barry Flanagan, Terry Atkinson, Barbara Reise(London,7947336), Richard Long, Bruce Melean, David Lemellas: Harrison will give you information.
France:
26:Michel Claura, 6 rue Paul-Escudier, Paris 9, tel: TRI 7158
27,Daniel Buren, 21 rue de Navarin, Paris 9 tel: TRU 2393
28, Yvon Lambert, 15 rue de L'echaude, Paris 6 tel: 633 4230
29.Jean Clay, 54 Avenue du Maine, Paris, (friend of LRL)
Other:
30. Gerry Schum, Kolberger Str. 23, 1 Berlin 65, W.G. tel: 2801
31. Pontius Hulten, Moderna Musset, 9 Blasicholmshammen, Stockholm, Sweden

I will explain the list (and the polities) with you before you leave.

SETH
Note: the neww mailing address and telephone

Sperone

12 Dec 69

- $3~~8~~00 Wenn Airfare
- ~~Copies of books for Sperone · book section - pay~~
  ~~Trini - Bologna "Bonds"~~

~~March 1969. Dibbets, Bary L.A., Rosell/Morris, SFO, Hubler,~~
~~Wiener, Sussman, Jan, Wittkin, Bradford, Keany~~
~~Standing order for coming books.~~

- How to make a book (show Dibbets) + old mechanical
- Bary
- Hubler -
- Trini - name of Milan Printer? We write 30 150
  ~~Take Books to Coleghon? 100.~~

~~Release - picking 3 summer + mail Book Series~~
~~30 to LPL~~

art & project

architectural research

amsterdam 9
richard wagnerstraat 8
(020) 720425

seth siegelaub

new york(ny)10028 usa
1100 madison ave.

amsterdam, 21.9.1969

dear seth siegelaub,

art & project should like to receive a few copies of the simon-fraser-university-exhibition-catalogue.

we are highly interested in your activities and we should be very pleased to represent you in holland (if at all possible). jan dibbets (who will realize a project at ours in the near future) supports this request!

hope hearing soon your remarks.

with kind greetings,

Ravesteijn.

art & project/adriaan van ravesteijn
geert van beijeren bergen en henegouwen

GALLERIA SPERONE - CORSO SAN MAURIZIO 27 - TORINO ITALY

Mr. Seth Siegelaub
416 La Fayette Street
NEW YORK, N.Y. 10003
U.S.A.

November 27 , 1969

Dear Seth,

I have red once more and better your letter sent to Giani for me. I understand that Barry and Huebler will arrive in Turin within December and this is very complicated for me, because I have already booked some exhibitions for this month. Then I beg you to tell them that I would like to do their shows sometime later on (I cannot tell you now the days exactly) and, as I told you in my yesterday letter, we will descuss all that together in New York the 7th of December.
I couldn't arrange to be in New York the 3d or 4th of December as I said in the other letter; will you, please, inform about that Kossuth too? Thank you.

Sincerely

GianEnzo Sperone
fian tuno

Torino 25/10/969

Dear Seth ,

thank you for your letters.
J will arrive to New York at 3 ou 4 december
and we decide the dates of Weiner, Huebler,
Barry, shows in this season.

Ciau
(Gian Enzo Sperone)

excuse the shortness of this letter.
my english is too bad.
But I ~~love~~ love you

from Turin

I'am receiving now the letter you sent to Giani, where you say that Weiner will arrive in Torino the 27th ! (but I had told Weiner that I will make his show after the 15th of December).
About Barry and Huebler the dates you suggested are not O.K. for me, because I'm already engaged in those days.
Anyway we will descuss all that together in N.Y.

Signor Sperone
Via Cesare Battisti 15
10123 Turino, Italia

Signor Sperone,

I have moved - please send all mail to the address above.

Did you receive my letter of 24 Oct 69?

The following is the information for the shows of Weiner, Barry and Huebler:

	in Turino	Exhibition Dates	Exhibition Information
Weiner	Nov 27	Dec 1 - 8	He has laready written you.
Barry	Dec 21	Dec 24 - 31	The show will involve closing the gallery and mailing out your announcement.
Huebler	Dec 29	Jan 3 -10	The show will involve using the gallery as the focus for either photo or verbal documentation in the city of Turino. Plus your usual announcement.

Could you please send me a map of Turino (for Huebler)?

Please write immediately if problems (MONEY?)....

I have also written to Germano, liked his book very much...

Ciao,

Seth, N.Y. 12 Nov 69, 2147 hours EST

P.S. I ~~gaixx~~ gave Carlo Ganni a copy of this letter to give to you personally. He will call you when he returns to Milano.

Siegelaub/Wendler..... New York, N. Y.

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First Edition
1000
December 1968

c/o J.M. Siegelaub/ 416 Lafayette St./N.Y. 10003/11 Nov 69

Signor Sperone
Via Cesare Battisti 15
10123 Turinn, Italia

Signor Sperone,

Did you recieved my letter of 24 Oct 69?

The following is the information for the shows of Weiner, Barry and Huebler:

	in Turin	Exhibition Dates	Exhibition information
Weiner:	Nov 27	Dec 1 - 6	He has already written you.
Barry	Dec 21	Dec 24 - 31	The show will involve closing the gallery, and [illegible] out an announce-[illegible].
Huebler:	Dec 29	Jan 3 - 10, 1970	The show would involve [illegible]ing the gallery as the [illegible]us for either photo or [illegible]bal documentation in the city of Turino. Plus your usual announcement.

Could you please send send me a map of Turino (for Huebler)?

Please write immediately if any problems...

Hello to Germano...

I ha[illegible] just seen Carlo [illegible]...

Caio,

Seth

CARL ANDRE
ROBERT BARRY
DOUGLAS HUEBLER
JOSEPH KOSUTH
SOL LEWITT
ROBERT MORRIS
LAWRENCE WEINER

2 Dec 69

	Turin		Dusseldorf			
Doug	Dec 28 - Jan 4	Pom 5, 6	Jan 7 - 12	Munich, 13, 14,	London 15, 17 -	
Barry	~~Dec 5-10~~ ~~Dec 20~~ Dec 20 - 23	~~Dec 2, 3~~ Dec 24, 25,	~~Dec 20 - 4~~ Dec 26 - Jan 1 ~~Dusseldorf~~ 26 - 30	Dec 24, 25 ~~Dec 1~~ - 3	~~Dec 20, 21, 22~~ London Jan 4 - 5	

List of People

	Turin ~~Dusseldorf~~ in	show	Dusseldorf ~~Turin~~ in	Show	Amsterdam in	Show
Bob	Dec 20-24	Dec 24 - Jan 1, 2	Dec 26-31	Dec 28 - Jan 6	Jan 2, 3	~~Dec~~ Dec 16-31
Doug	Dec 28 - Jan 3	Jan 3 - Jan 10, 11	Jan 7-11	Jan 11 - 18, 19	Jan 13, 14	?

Turin - Bob - The show will involve along the gallery a printed announcement that you especially invited, will be mail out. ~~And also~~

= Doug - He would involve using the gallery as a forum for (either photo or language) documentation in the city of Turin.
Plus you need announcement.
Could you send a map of Turin?

Werner - He has already written you -

1100 Madison Avenue, New York 10028/ 212 288 5031/24 Oct 69

Signor Sperone
Gallery Sperone
Via Cesare Battisti 15
10123 Turino, Italia

Dear Signor Sperone,

It was very good to see you at Prospect 69.

I have sent the 3 Xerox books, they will arrive in 1 month.

By this time you have already heard from Kosuth and Weiner. I have spoken to Weiner, and he would like to have his show with you in Early December 1969. Is this good?

Robert Barry and Douglas Huebler are having separate one-man shows at Konrad Fischer sometime between the 15 December 1969 and the 15 January 1970.

Barry and Huebler would have their shows with you during that same time. Is this O.K?

Are you planning to come to New York in November?

How is Germano Celant?

I await your reply, and plans for these shows.

Thank you, Ciao,

SETH SIEGELAUB, 24 Oct 69, N.Y., 1538 hours EST.

CARL ANDRE
ROBERT BARRY
DOUGLAS HUEBLER
JOSEPH KOSUTH
SOL LEWITT
ROBERT MORRIS
LAWRENCE WEINER

First Edition
1000
December 1968

Siegelaub/Wendler. . . . . New York, N. Y.

Amsterdam 21 Dec.

22 DEC. AMSTERDAM

DEAR SETH -

ENCLOSED IS A LETTER MORE OR LESS MAKING IT POSSIBLE FOR YOU TO SELL THE WORK.

AM RIGHT NOW IN THE MIDST OF TRYING TO PUT TOGETHER THE PIECES OF TRAVELING ETC. SHALL WRITE MUCH OF WHAT I AM THINKING & DOING SOMETIME NEXT WEEK.

AM QUITE PLEASED BY THE CONCEPT OF A DAILY PAPER. . . .

AS FOR CASTELLI / PERFECTLY RIGHT! THE MOVES ARE UP TO HIM & HIM ALONE — WOULD OF COURSE BE NICE BUT REALLY THAT IS ALL I CAN SAY ABOUT IT /

REGARDS FROM ALICE
&
LOVE FROM BOTH TO LUCY.

SPENT SOME TIME TALKING WITH PERSONS IN EAST BERLIN, (2 DAYS) & MUCH TIME TALKING WITH US, ENG. & FRENCH SOLDIERS IN W BERLIN & SHALL NEXT WEEK VERY MUCH WRITE AS NOW I CAN SETTLE IN MY HEAD WHAT I BE THINKING

LAWRENCE.

Amsterdam 21 Dec.

29

DE

6 Dec. 1971

My dear Seth - As from your notes and the notes of others I see all with you is rather exciting if not at least well.. Did you get my letter of the piece transfer ? It was the best thing to do, as am now involved in making new work, and the time lag would have been quite long...

As for buisness trips that part of the endeavor has been allright/ The show at Skulima was sold completely to Herman Daled (Brussels) who flew in for the night to personally buy it.. plus a few other pieces TO OTHERS

All is well with Alice, and Kirsten is developing into a real charmer. We spent some time in London at Charles, and Orlando and Kirsten were constantly found kissing and hugging/ When she discovers that there are little boys who are not blond Yves shall not be safe in the same room... I fully realise that you want better for Yves than an artist' daughter or son so I shall explain early to Kirsten about class stratifications.

Spoke with Sperone about the Castelli thing and I should of course like to do something. I shall send him a note telling him I return to NY 1 March and all other data etc. as Gian Enzo has asked me to(must first get Castellis' address for I have no copies of art magazineshere..) very amusing situation.

Heard from Bob that all is well with him on that score. How is the fund going ?

Spoke with many East German Soldiers when I was there, and perhaps what they had to say will upon my return interest you.. The soldiers are drafted much like in US/ but spend their time it seems trying to prove to the population that they are not political police... How true or not the likes of us shall never I fear know... Reading again with much pleasure Chomsky.

Am rather glad the I Ching is in"Abayance" for a time as I find myself over my head with work.. and things to read/ Am feeling quite well about the work itself but rather upset by the culture it seems to be entering.. What is the content of the " very heavy artists legal-economic-contract project"?

(UH 101) → Got a copy of the french review with the Conceopt crap article in it and notwithstanding paranioa don't understand how people can be so blatent.. They reproduced

Amsterdam 21 Dec.

29
DE.
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1

The french text from my show at Lambert and went to quite a bit of trouble to insert one word in the 1, 2, 3 which makes it ridiculous and then proceeds to explain that is why Joseph is great and I am not... It really slurrs both Doug and Bob.. The problem is that wherever Joseph goes it becomes a cess-pool

I know I vacilate on the subject but as of today I want that egotistical bag of pus dead.. I absolutely refuse to spend my life in a used car salesman mentality just because of people like him.....

Enough of the above.. please keep me posted on how things are doing etc.. and more information on your activities (If there is any help you need feel free to ask)

Much Love and soon to hear from you. (drop me a card if you have received the transfer)
Love from Alice

LAWRENCE.

12 Jan 71 - Sent Pcard about artist contract.

LOVE TO LUCY & A PAT ON THE HEAD FOR ETHAN
L.

Amsterdam 21 Dec.

29 July 1971 - AMSTERDAM

1.

DEAR SETH — LOOK FORWARD TO SEEING THE SERVICEMANS' FUND THING — AM STILL WORKING ON WAYS TO UTILISE THE CONTRACT WITHOUT FUCKING UP THE WORK (THE SITUATION HAS NOT YET ARISEN AS ALL THE WORK DONE THIS SUMMER FOR CONSUMATION HAS BEEN PUBLIC FREEHOLD) IF THINGS START UP WELL, I HOPE TO BE IN NY THE END OF SEPT & DO THE THING FOR CASTELLI MID-OCT. AM IN THE PROCESS OF TRYING TO BRING ALICE OVER FOR 2 MO'S. BUT AS HAVE BEEN ALL SUMMER PLAGUED BY MONEY PROBLEMS - ALICE & KIRSTEN ARE FINE [WITH ALICE SENDING LOVE] THE BOAT IS OK & THE PORSCHE IS HOLDING UP WELL — WAS POSSIBLE WITH IT TO SPEND 2½ WKS. IN FRANCE FINISHING UP WORK ETC. IT SEEMS TO BE A GOOD BUY / IRONICALLY THE ONLY OTHER CAR AS CHEAP WAS A CITROEN 2CV WHICH IS TOO SLOW. SPENT A WEEK WITH HERMAN DALED IN THE FRENCH PYRENÉES, SAW DANIEL ETC. / THE ONLY PERSON I SAW THIS SUMMER WHO TURNED OUT TO BE A SURPRISE WAS MORRIS, PERHAPS BECAUSE OF POPPY OR FOR SOME OTHER REASONS MUCH PLEASANT TO SPEAK WITH — HAVEN'T SEEN DIBBETS SINCE BOB BARRY WAS HERE; BUT SHALL DELIVER THE CONTRACT TO HIM ... (STILL SEEMS TO BE TROUBLE OVER MY BEING HERE; WHICH IS NOT PARANOIA AS MY COMMAND OF DUTCH MAY NOT BE GOOD MY COMPREHENSION IS RATHER OK. ENOUGH OF ALL THAT SHIT!

HAVE MORE & MORE BEEN FINDING THE WORLD & MY THOUGHTS ON THE WORK LEADING ME MORE OFTEN THAN NOT RATHER ESTRANGED FROM WHAT SEEMS TO BE A HARDENING OF ATTITUDES IN WORK WHICH FORMERLY WAS FIRE BUT INEVITABLY

Amsterdam 21 Dec.

2.

HAS BECOME FORMAL & SELF-PROTECTIVE.
PERHAPS MOST OF THESE FEELINGS ARE JUST THE RESULT
OF OVERWORK & MONEY WORRIES
HAVE YOU SEEN SUSANN AROUND / CAN'T TELL A THING FROM
HER LETTERS - IS SHE WELL?
HOPEFULLY YOU SHALL HAVE RETURNED FROM EUROPE
BEFORE I LEAVE FOR EUROPE & WE SHALL BE ABLE
TO SPEAK
THE BREVITY OF THIS NOTE DESERVES AN APOLOGY WHICH
MY PRESENT STATE ALLOWS NOT FOR SO WITH
ONLY FOND REGARDS & & KEEP YOU WELL
SHALL WRITE A BIT LATER.
L.

Amsterdam 21 Dec. 71

Dear Seth-

Good to hear from you, even if as you say it comes from the addition of heat to your existance. As to the studio- is fine with me.
I received your note after returning from Paris, so I shall must wait until Rosalind to New York visits/ I did though see furtive fotos of her in Bruxelles at the house of Daled.... Please excuse the typing but Kirsten is having a fit, and Alice is out trying to beg a reservation on the ferry to London(we leave for there this evening) So again in reply I have not as yet reached either London or Italy---- but you seem to have left behind a a good feeling with the persons of Düsseldorf, Pafis, Antwerpen, Bruxelles etc. and the happy burghers of A'dam.. All I seem to be up to is working against deadlines.. I just completed the show for Italy and am now in the process of trying finish up the show for Leo. Have spent many days with Daniel and am beginning to beleive that he is fast becoming one of the only people who seem to realise the state things are in... ..

Hope things work a bit better as to heart- for despite all romantic feelings ~~XXXXX~~ Home is where the Heat is.
~~Sani~~ SHALL stay in England some 10 days and then here for 4-5 days then Milano for some 10 days then NY.
Am beginning to feel the strain now so do not know at what state I shall arrive in NY.....
Love from Alice ,
And from I a warm embrace

Larry

.... SHALL MORE WRITE FROM LONDON.

Tel: 925-2113

onversation,
rt" remains to

et, but could

on ~~xx~~ develop-
ttention (at the
nto initial

end of January
er January, I
r.
erning the use

ay working on
and I have
ay at

eturned in Late
n you return

t my friend
te January).

AEROGRAMME

LUCHTPOSTBLAD

Seth Siegelaub
138 Prince Street
New York, NY 10012
USA

PAR AVION / PER LUCHTPOST

EXPÉDITEUR/AFZENDER

Weiner De Boot Joma Postbus 427
Amsterdam/Nederland

NIETS INSLUITEN!

GEEN ADRESSTROKEN, SLUITZEGELS, PLAKBAND, ENZ. GEBRUIKEN.

OUVRIR ICI / HIER OPENEN

el: 925-2113

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Larry — Sent postcard - 22 July 71:

Working very hard on the K, (did you get the 4 XI sent?), the Seminar Fund (catalog ready in a few days - I will send) and the daily newspaper, which is moving along slowly but surely.

How is Alice + Kirsten? The Porsche? The K? Boat?

I plan to be in Europe (to talk about the K, the newspaper etc) from early Oct thru late Oct. I will be at Dangast + Köln Kunstverein (about 5 Oct) and in Berlin probably 3, 4 Oct.

What are your plans? Larry Lip is in Maine, I have been up there once.

Could you give Dibbets a call? He asked you to come in a letter.

come to an agreeable working arrangement for me to stay at Bleecker Street.

Is this O.K. with you? I would be out when you returned in Late January. Also, we can straighten out the rent when you return to New York.

What have you been up about?

If you get to Paris, I would like you to meet my friend Rosalind (she probably will visit NY sometime in late January). Michel or Daniel knows her address.

The USSF party was nice and noisy.

How was London and Italy?

My love to Alice and Kirsten,

Peace,

SETH, 16 December 1971, N.Y.

SETH SIEGELAUB, 138 Prince Street, New York 10012. Tel: 925-2113

Lawrence Weiner

Dear Larry,

As you probably assumed from our last ~~telephone~~ conversation, Lucy and I are going to be living apart. "How Apart" remains to be seen.

At the moment the heat is not on at Prince Street, but could very well arise at any moment.

Meanwhile, I am preoccupied and working very hard on developing the newspaper, giving it most of my time and attention (at the expense of Lucy). I presently anticipate it going into initial operation at the end of January.

It is possible (likely?) that between now and the end of January I will temporary need a place to work and stay. After January, I expect to have an office-apartment for the newspaper.

All this thinking has lead me to address you concerning the use of your Bleecker Street studio for this period.

I have spoken to Peter Downsborough, who is busy working on his new loft (at 216 Center Street) about this and he and I have come to an agreeable working arrangement for me to stay at Bleecker Street.

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Peace,

SETH, 16 December 1971, N.Y.

10FEL
DEAR

138 Prince Street, New York 10012, USA. tel: 2120 925 2113

Lawrence Weiner
the Boat Joma
Post Box 427
Amsterdam, Holland

Dear Larry,

Greetings of the season to you and your family from me and mine.

I have been very busy with International General, the US Servicemen's Fund Collection, a very heavy artists-legal-economic-contract project and the newservice and newspaper thing. Feeling great.

Lucy the Lip is presently visiting her parents in New Haven for 2 days for the holiday and I have been very busy working.

CONFIDENTIAL:

Remember when you spoke to me about hearing that Castelli was interested in showing you. Apparently it is true. Sperone has made 2 trips to New York to see him within the last 4 weeks and has been pushing hij to show you (and Barry and Huebler). Barry and Huebler each have already spoken to Castelli and each is planning to have oneman shows with him this spring. Castelli wants to meet you and also make some arrangements. All this has been set up by Sperone. I had a very good lunch with Castelli and he is very open and interested - though I personally didn't push any one of the (4) men - I want to keep a distance from the hard-core Sperone-Castelli- artworld promotional politics. Speak to Sperone about this for more specific details.

We have been receiving announcements from your shows (business trips?).

Saw Baldessari, and he said he has a show at Lambert (I told him it was your doing).

Hello to Jan, Daniel, Michel, Konrad etc..

When do you come the New York?

Write,

SETH SIEGELAUB, 25 December 1970, N.Y.

10FEB90 PO BOX 1001 NY NY 10276 USA
DEAR SETH → DID YOU SEE JK'S
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7. AUG. 1970

DEAR SETH -

NOT MUCH TO REALLY SAY OTHER THAN Hello — HEARD FROM FERGUSON THAT PHILLIP MORRIS SHALL FOOT THE BILL FOR CANADA, REALLY AM AMUSED —

SAW THE BOB BARRY + IAN WILSON PIECE + liked it —

WE PICKED UP A 2nd HAND CAR + HAVE JUST TODAY RETURNED FROM DENMARK —

SHALL PROBABLY AT THIS POINT MEET DANIEL IN BRITTANY FOR SOME DAYS BEFORE TO N.Y. RETURNING

ALL I HAVE TO SAY SHALL EASILY HOLD UNTIL I RETURN AT THE BE-GINNING OF SEPT —

LOVE FROM ALICE
+
ALL FROM ME
LAWRENCE.

10FEB90
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P.S: GET A NOTE FROM JW SAYING HE CONSIGNED YOUR 7 BOOKS TO SWF, INC. @

3

SETH SIEGELAUB
HERENSTR 1A
1015 BX
AMSTERDAM
HOLLAND

I WAS THERE WHEN IT HAPPENED BUT I WAS NOT A PERPETRATOR. ART IS ONE OF THE FEW WAYS WE HAVE OF GETTING OUT OF OUR HEADS IT IS THROUGH & BY LANGUAGE THAT CAPITALISM CONQUERS THE WORLD.
PAX, @

SETH SIEGELAUB
HERENSTR 1A
1015 BX
AMSTERDAM
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10FEB90 PO BOX 1001 NY NY 10276 USA
DEAR SETH → DID YOU SEE JK'S
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AMSTERDAM
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AEROGRAMME
LUCHTPOSTBLAD

NEW YORK, NY AUG 13 1 PM 1970

U.S. NAVY
POSTZEGEL
5TH ARRIVE
NUCLEAR PROPULSION
45C NEDERLAND

MR. SETH
c/o. LUCY R. LIPPARD
138 PRINCE STR.
NEW YORK, NEW YORK
U.S.A.
(AMERIKA)

PAR AVION / PER LUCHTPOST

EXPÉDITEUR/AFZENDER

WEINER - DE BOOT JOMA - POSTBUS 427
AMSTERDAM / NEDERLAND

NIETS INSLUITEN!
GEEN ADRESSTROKEN, SLUITZEGELS, PLAKBAND, ENZ. GEBRUIKEN.

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3

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SETH SIEGELAUB
HERENSTR 1A
1015 BX
AMSTERDAM
HOLLAND

10FEB90 PO BOX 1001 NY NY 10276 USA
DEAR SETH → DID YOU SEE JK'S WTTGNSTN IN BRSSLS? IF KOSUTH HAD ANY COURAGE HE WOULD HAVE SCRIBBLED ON THE WORKS OF ART, NOT BEHIND THEM. MARX REMARKED THAT ART AROSE REGARDLESS OF THE ORG. OF THE MEANS OF PROD. JK'S SHOW DEMONSTRATES THAT OUR SYST. OF PROD. & DISTR. TENDS TO DESTROY THE POSSIBILITY OF EXPERIENCING ART. IT IS NO ACCIDENT THAT COLLECTORS NO LONGER BUY NAMES BUT NOW BUY PRICES. "IT IS THE GENIUS OF THE BRGOISIE TO BE ABLE TO BUY ANYTHING." ADVANCED CPTLSM TURNS ALL RELATIONS INTO PAPER: FIRST THE MONEY, THEN THE ART. NOW EVEN THE PAPER IS BEING TURNED INTO PHOTONS ROAMING THE EARTH AT THE SPEED OF LIGHT. "LET THEM EAT PRINTOUT!"
LVX @

SETH SIEGELAUB
HERENSTR 1A
1015 BX
AMSTERDAM
HOLLAND

2

10FEB90 PO BOX 1001 NY NY 10276 USA
DEAR SETH → BY NO MEANS DO I BELIEVE THAT I AM EXEMPT FROM OR SUPERIOR TO THE CONDITIONS OF OUR TIME. IF I HAVE NOT SUNK INTO RUTHLESS & RELENTLESS DECOR LIKE BUREN & FLAVIN IT IS PROBABLY ONLY BECAUSE I HAVE NOT BEEN CLEVER ENOUGH TO ATTRACT THE OPPORTUNITIES. K FISCHER SAID ABOUT BUREN IN 1968: "IF HE SUCCEEDS AS AN ARTIST, HE WILL FAIL IN WHAT HE SAYS HE'S TRYING TO DO." KOSUTH (WHO IS TRULY A CHARACTER WORTHY OF ATTENTION) DECONSTRUCTS AN ART WHICH I SUSPECT HE HAS ALWAYS BEEN INCAPABLE OF EXPERIENCING. ART IS A SYSTEM OF PLEASURE BUT WE LIVE IN A CULTURE THAT TURNS ALL OF OUR PLEASURES INTO COMMODITIES. WE NO LONGER PAY THE WHORE TO COME TO US. WE PAY HER TO GO AWAY. HAPPY TRAILS! @
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SETH SIEGELAUB
HERENSTR 1A
1015 BX
AMSTERDAM
HOLLAND

3

9FEB90 PO BOX 1001 NY NY 10276
DEAR SETH: IT WAS VERY GOOD TO GET TOGETHER. A CERT FOR EQUIV V IS NO PROBLEM BUT I WILL HAVE TO TRACK DOWN A COPY OF ONE OF THE OTHER EQUIV CERTS TO ASSURE CONFORMITY. 7 BOOKS HAVE NOT BEEN IN MY CARE. ABOUT CNCPTL ART: MY POETRY IS NOT, IS POETRY; MY SCULPTURE IS NOT, IS SCULPTURE. I WAS THERE WHEN IT HAPPENED BUT I WAS NOT A PERPETRATOR. ART IS ONE OF THE FEW WAYS WE HAVE OF GETTING OUT OF OUR HEADS. IT IS THROUGH & BY LANGUAGE THAT CAPITALISM CONQUERS THE WORLD.
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SETH SIEGELAUB
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1015 BX
AMSTERDAM
HOLLAND

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.27

10FEB90 PO BOX 1001 NYNY10276 USA
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SETH SIEGELAUB
HERENSTR 1A
1015 BX
AMSTERDAM
HOLLAND

2

airmail PAR AVION FIRST, FAST AND RELIABLE

22 USA

Buffalo Bill Cody
USA 5

"It seems they broke the window with this diamond tiara, then got away with the bricks!"

10FEB90 PO BOX 1001 NY NY 10276 USA

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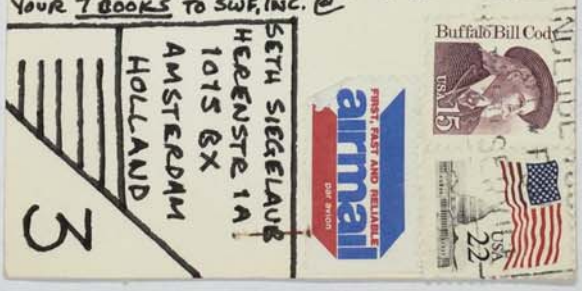

THE TOMB OF THE GOLDEN GENDERERS FORMARGARET AND GEORGEANDREMARRIED 22 MAY 1926

3/10

3/10

3/10

from Italy

Started Monday - Jan 16th
Cont'd Friday " 27th
(off the strike)

Dear Seth - We were very pleased to get your card and that your work is progressing - we know that you are wise enough to get a little of the enjoyment ~~under~~ ~~your~~ even though you are involved with all your gargantuan tasks - (just received another card from you today - your date is March) - the mail strike here has left us frustrated - and for the last 3 days there has been an air strike - so there was and is a great deal of uncertainty in the air - but - nevertheless we continue to function and surprisingly well - Dad is very busy and involved with B accounts but the tone will soon be ending and we look forward to warmth by May 1st. We go up Sat afternoon to Sunday late - but it is very well the trip even for one day - I see the baby every Sat - and am thrilled with him and his progress - he take him to the park - One week Loren was with me - last week Phyllis helped - (Loren is in Spain for 2 weeks) and believe me I wouldn't miss

Sent p-card - E Mendelsohn

a new ~~the~~ artist. I know that you'll achieve commendable results. Dad.

those two horses worth him for all the Mafaga johns Rubies or other jewels He is a jewel - Very ~~little progress~~ in words but he is progressing in personal matters (toilet training) and he is an absolute joy to be with. Enclosed are some recent photos - most of the forty are in Hal's camera and we haven't seen him since 3/1 - Ann is looking very pregnant and I think this her last day at school as she is now in her 6th month. Would you drop a card to my mother at 49 West 225 St. Bronx. It would cheer her up - When we are finished work for reason I will take Ann & my mother to Warwick for one week - and then again later on. I am working one or 2 day weekly with the Real Estate people and enjoy it immensely - and hope to continue.

The weather has sprung in the air and us natives are restless for the fresh clean air - but each in its time.

Keep up posted -

Much much love

Mom + Dad

Sent p-card - E Manchester

a new ... the artist. I know that you'll be delighted
Commendable results. Dad.

(sent p-card - 15 March)
Monday, Mar 9th, 1970

Dear Seth -

We had thought we would wait until we got the pictures of Yves' party - but there is a delay and we will send them with our next letter. We are having a marvellous time with your young delightful son - and the rest of our family - all is well here. Ann's mother had a serious operation but is on the road to recovery. Ann is puffing now and in maternity clothes - My mother is getting around, and comes down regularly to see me - when I take her to lunch, theatre etc. I am only working on Tuesday + Thursdays as a book keeper - a choice setup for

222 Feb 70.

Dear S and Mr

I am writing going "home",
having been a 15 Feb).
The trip was about $2,000.
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for the show lers for $1,000.
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Also, I maybe adian Govern-
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Paris is unbe s trip are
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and everythi ns (1 April).
When I was in l about you'll
and Yves. I h

I sent Louie

Traveling in ase of movement
xxxxthat I di uction; here,
you pack a br

How is Lucie

I understand issue of
Artforum, you

24 Feb 70

Received your letter of ~~12~~ 17 Feb 70.

The party that Loren is planning for Yves' 2nd birthday sounds very nice, I hope everyone has a good time. Kindly take a picture of Yves and send it (them) to me.

Thanks for the address of the restaurant on the Prinsengracht, I may even go there.

Why did you put 22¢ worth of postage on the aérogramme, isn't that too much. ?

Now is the time to return to work,

Love to everyone,

SETH SIEGELAUB, 24 Feb 70, Amsterdam, 13.02 hours.

Sent p-card - 8 March 70

a new ... artist. I know that you'll be have commendable results - Dad.

houtmankade 35, Amsterdam, Holland-/ telefoon: 020, 243492

-2-

me - with a realty company on West End + 77th Street the pay is excellent, which gives me the opportunity of enjoying the other days in our metropolis. I gather from Luci that you do not write (she got your money) - but you should try to send a card or note to the baby + his mother, if you have some time. It would keep the relationship between (or among) the 3 of you at a much evener level - think about it.

We are indeed thrilled at your continued shows and successes. We are constantly reading your spots in the magazines with great love, particularly the last one in Art Forum. We have been unsuccessful to date trying to get

-3-

Art in America, but we are still trying. Keep it posted on the articles.

Dad is still with Klempner + Pierce on 46th St. and slowly but surely the tax season is closing in on us -

Lorna leaves for Spain on March 15th, Sunday - for a deluxe trip of Madrid, Torremolinos + Sevilla, Toledo + Palma for 2 weeks - ah - Spain that is the place to be and for me - but alas - this spring we will spend our time at home - and are contemplating having the concrete house finished with bath etc, so it will be a happy spring.

However, keep us posted where you will be in case we should get restless and run across for

Now is the time to return to work,

Love to everyone,

SETH SIEGELAUB, 24 Feb 70, Amsterdam, 13.02 hours.

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houtmankade 35, Amsterdam, Holland-/ telefoon; 020, 243492

222 Feb 70.

Dear S and Mrs.

I am writing yo
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2 or 3 weeks - Doubtful - however
Jay met a friend who spent the
Summer with you at Dean House,
Nahofer Ny - (abt 9 or 10 years ago) an
Artist and he sent us 2 sketches
he had of you - small world, no?
Jerry Silberman - is the name.
Love Mom -

P.S. Terry Morton's coming to Amst in abt
a month, and wants your address. Pls.
advise - He is in Harpers Bazaar
this mo. & is now considered an up and
coming designer -

Warwick is simply beautiful.
We went there Saturday nite &
returned Sunday evening. We have
quite some work to do clearing away
the limbs and branches of trees
that were damaged in January ice storm
My tractor and bulldozer are
working well. Believe me the
snow is still on our property - but very
little in the surrounding area.
Mother & I are very happy to hear
of your doings on the continent.
Love Dad.

Sent p-card - 8 March 70

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commendable results. Dad.

houtmankade 35, Amsterdam, Holland-/ telefoon; 020, 243492

22 Feb 70.

Dear S and Mrs. S (mum + dad),

I am writing you from the train from Dusseldorf to A'dam. It feels like I am going "home", having been away from A'dam in Paris, Köln and Dusseldorf since last Sunday (15 Feb).
The trip was successful from a personal and business point of view. I raised about $2,000. for the Paris show, which will have a tri-lingual 96 pages catalog, a tentative commitment for the show to go to Berlin, and talked to some booksellers and received orders for $1,000. worth of books and catalogues for International Gnereal, and most important met some new people and things.
Also, I maybe organizing a large, international artist conference for the Canadian Government in Sept-Oct, when I return to th North American, but this is not yet definite.
Paris is unbelievably expensive, but fortunately, my travel expenses for this trip are coming from the Paris exhibition budget.
As my first 10 days in A'dam were quiet and uneventful, the following days will be the exact opposite - I have to prepare the 96 pages catalog, plus the poster for the Paris show, for the Printer (either in W. Germany or Holland). This means setting type, translations, design and everything by 6 March. Then I go to Paris on 17 March until the show opens (1 April).
When I was in Paris I stayed at the Villedo - they remembered me and asked all about you'll and Yves. I had a small room for 12 F. I will stay there again in March.

I sent Louie and Yves $70.000 on 13 Feb 70. Did they get it?

Traveling in Europe is quite strange. I get a good feeling of moliblity and ease of movement that I did not have in NY (US); there, every time I left NY it was a production; here, you pack a briefcase and you are off...

How is Lucie and Yves?

I understand that therei is an article on the 4 artists and myself in the Feb issue of Artforum, you may want to see it.

24 Feb 70

Received your letter of 17 Feb 70.

The party that Loren is planning for Yves' 2nd birthday sounds very nice, I hope everyone has a good time. Kindly take a picture of Yves and send it (them) to me.

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Love to everyone,

SETH SIEGELAUB, 24 Feb 70, Amsterdam, 13.02 hours.

Sent p-card - 8 March 70

a new artist. I know that you'll achieve commendable results. Dad.

2/17/70

Dearest Seth - and so here it is the 17th of Feb. and most of the winter behind us - the weather in Ny has been quite cold but we are enjoying Ny & Warwick. We had Yolo last week-end and he is a joy to have. He is saying more words and progressing very well. We make arrangements to have him for the 27th & 28th of Feb and on the 1st of March will bring him to Loren's apt where she is planning a 2nd birthday party for the Claw + Luci from 3-5 P.M.

I am working on a daily basis and enjoying the arrangement - and Dad is now on full time at Tax Work with enough work to keep him busy make until May 1st.

Your letter to us from Amsterdam seems full of progress and hope - but of course there are always little inconveniences which we can always overcome particularly when we have long range project in view and an ultimate goal - How I envy your enjoyment of your work and the fulfillment of a dream.

Needless to say - living on 58th Street near Ny makes life very pleasantable - Dad's work on 46th St and I invariably get a nice assignment in Midtown - right now I am doing bookkeeping at a rate of abt $30 a day - but only days - Do you find Amsterdam a safe place? - I look forward to coming back some day - - Keep writing - and if any thing we can do please let us know.

Love Mom + Dad

Dear Seth

When you wrote that your apt overlooked a canal, I immediately (+automatically) thought of our Hotel (HUIZ DE MOOR) overlooking the Prinsengracht. Incidently that restaurant which is open from 5 to 7 PM is at 997 Prinsengracht. It is interesting to hear that you are exploring a new facet of the art-world - that of protecting the artist. I know that you'll achieve commendable results. Dad.

S. SIEGELAUB
Continental Road
Warwick, N. Y. 10990

the 4th of July - 1970
U.S.A.

Dear Seth -

We know that you will work out a proper solution to your satisfaction - and we are pleased that you can have the opportunity to relax and think it out.

Your son is in good hands again this week-end. We picked him up on Wed. and will return him to Lucie on Monday P.M. Brandon is also here with us for the week.

Lucie & Yves came to our anniversary party on Friday the 26th at Hal & Anne and he was the joy of the party. Lucie asks for little and is very appreciative

The weather this week-end has been unusually foggy and rainy and we have not been able to use the small pool we bought Yves. About 2 P.M. we got out and took a ride and when we returned the air had cleared a bit, Sun came out

so we filled up the plastic pool with the hose and he splashed and really had it. this place is so conducive to good living. If you should desire it, you are welcome to use our guest house (for quiet and the work) for the month you would like to take Yves and eat your meals on the house. We are buying a double bed, and have some chairs, lamps so the room should be very comfortable.

Yesterday we were very surprised to have a visit from Abe + Estelle, and spent a delightful hour with them.

Loren + Jan went to the opening of the Museum on Tuesday and met Lucy Lippard. She claims she missed you all over Europe. There were about 7 references to Seth Siegelaub in the catalogue + abe at the exhibit. I hope to see the show sometime next week. I have to get a new card as the old one expired on 6/30th.

Loren is spending the 4th weekend at the Concord at the fascination of Dad and will get the details from her tomorrow. She was very apprehensive about going, but agreed to try it. We will hear from her on Monday.

Sunday - the 5th

Another glorious day with Yves. He lies in bed (he shares the room with Grandma on the twin beds) and talks and sings until we

Came in about 8:30 then took a ride with Dad to Greenwood Lake for the paper. — then he had pancakes with Syrup for break fast and Then to the wood to chop trees. He now makes on the potty — and if taken on schedule he is clean. He still does not say sentences, but is doing much better. He sits and watches Sesame St. on TV. and counts + says his ABC's with them.

The weather today is cool but Clear and we are enjoying our leisure.

Grandma + Dad
Send all their love
As do Yours and
of course —
Your loving Mother
as always

S. SIEGELAUB
Continental Road
Warwick, N. Y. 10990

24/June 1970

Dearest Seth-

We have returned from a short trip to Burlington, Vt; Montreal, "Man + his World" and Quebec City, and it was a delightful interlude in our lives - Needless to say we were very happy to get back to our beautiful home and mountain top.

We had Yves and my mother for the week-end before we left and as usual were reluctant to give him back. Loren tells us that she went to Brighton Beach with Luci + Yves last Saturday 20th of June and had a most marvellous day with them both. Luci is a very patient and good mother and Yves is developing beautifully. He obeys - and is constantly happy -

You could hardly expect Luci to write to you with the relationship between you when you left. - however she knows that we send you progress reports about your son - (She did not ask me for money for the trip - that was my idea) She has no plans to go to Europe this year and she has no funds and at present has no air-conditioning in her apt. as the unit would cost about $50- to repair.

Dad is not working at present and I would like him to at least take off July + August and just pitter around. — Jerry had a heart attack about three weeks ago, but it fortunately was

like Dad's and except for his depression his health is good and recovering well.

Anne is now in her 9th month and we showed he having good news. We are all prepared — and expect to spend some of our leisure this summer at their apartment.

Friday is our 32nd anniversary and they are having all the family at their apt. for the evening and hope Lucie + Yves can make it. We are looking forward to this special nite.

Dad + I are taking advantage of the culture in Ny — We saw Lauren Bacall in "Applause" Have 3 sets of tickets to Ballet. + Moiseyev Ballet (with Lorin on July 21st her birthday) and hope to see the Opera + Philharmonic in Sheep Meadow on at least a few occasions.

We know that you are pleased with your progress as we are always. However, if you are temporarily in financial straits, please do not hesitate to let us know and we will do what we can.

We miss you, but the time passes very quickly and we all must do what must be done. We are pleased to hear from you so often. Love as ever

Mom + Dad

3 June 1970

B. SIEGELAUB
Continental Road
Warwick, N. Y. 10990

Dear Seth -

Received your card of 27th of May and all continues to go well on this side of the Atlantic.

We have your son for Mon, Tues + Wed. and will return him home on Thurs. A.M. - Luci is very tired as Yves has been teething badly and she has not had any sleep for about 10 days - and of course we are enjoying him and - "TO Yves"

" He romps, he rolls, he plays a tune.
It may be dismal - as sprinkling rain - but he is bright like a day in June
We feast ourselves with his image - and yet when the day is done
Exhausted, we await the joyous following me - (Gus)

You can gather from the above that I am writing poetry - and of course

Jones has inspired me – To date I have written 8 poems – and titled the book (prematurely) "the Jane of Warwick" — So I am fulfilling some of my desires –

We have purchased a small organ – Magnus make – for Dad and he is relishing it. the tone is good and has 18 Chords, so the sound is excellent. The keys are numbered + correspond with the books and Dad is finding it comparatively easy. We let Jonee play a little – He really has a ball coming to his country house.

the guest house is coming along slowly and the side casement windows should be going in this week – and hope the country contractor will finish our work this summer, – but we are not ruining our life and am enjoying every moment of it. When you return to the states, you are welcome to move into the guest house (if you so desire) –

Anne is progressing well – and still 6 weeks to go – Harold's business is progressing even better. He finished his 1st year with a bang.

Dad is working 10 or 2 days a week – and we are managing on whatever he earns – If all goes according to plan, we

3 June 1970

S. SIEGELAUB
Continental Road
Warwick, N. Y. 10990

Dear Seth -

Received your card of 27th of May and all continues to go well on this side of the Atlantic.

We have your son for Mon, Tues + Wed. and will return him home on Thurs. A.M. - Lucy is very tired as Yves has been teething badly and she has not had any sleep for about 10 days - and of course we are enjoying him and - "TO Yves"

" He romps, he rolls, he plays a tune.
It may be dismal - or sprinkling rain - but he is bright like a day in June
We feast ourselves with his image - and yet when the day is done
Exhausted, we await the joyous following one - (GMS)

You can gather from the above that I am writing poetry - and of course

(Sent P-card 27 May 70 with schedule in Lindin To Tuna B)

May 20, 1970

S. SIEGELAUB
Continental Road
Warwick, N. Y. 10990

Dear Seth:

We have just concluded a very happy week-end with your family - and ours at "Warwickshire" — Despite rainy weather the days passed too quickly - Friday we took the baby in to Lomant and had him checked and brought him up to date on his inoculations - and then Dad took his semi-annual check-up (which was ok) — picked up Loren + Grandma and spent the week-end together. (Harald + Anne come up for dinner Sat. nite)

Yves is progressing slowly but he is saying words and is

Struffles – and then my weekly visit to the museum of Modern Art. I have been attending the Japanese Film festival for the past month & am thrilled with their endeavors –

Did you know there is a Conceptual art exhibit at the Cultural Center at 2 Col. Circle — the article says that Joseph Kosuth & Doug Huebler are on exhibit there. We will visit it before it expires and report on its findings.

Luci has not said anything to us about your letters – but our relations are excellent & of

bright, alert and enjoyable as a child can be. Grandma helped a lot and is quite content to be with us and the family.

Monday – (the 18th) we brought them all back – and Dad worked for the day – We spent the evening at Loren's. I went to Lincoln Center and got 2 sets of Ballet tickets; 1 set for the Promenades with Andre Kostelanetz and 1 set of the Moiseyev Ballet at the Met. so we are culturally set until July – (Next week on May 27th we will see Lauren Bacall in Applause.) We slept at Loren's Monday and on Tuesday I spent the day with Tanya – lunch at

there is anything you want us to discuss with her for you we would be most happy to do so — today (Wed) we are planting + transplanting at Warwick + relaxing under most happy circumstances. Sat + Sun we are spending the week-end at Doris + Jerry + Jay + Phyllis will be here — enough of this chit-chat —

— but life is simple

— Dad works but one or 2 day a week — enough + enjoys the rest.

— We expect to take the baby for 4 or 5 days in about 3 or 4 weeks — until then expect mail — Love — Mom + Dad

Seth

Warwick, N. Y. 10990

lously proud
of y ... at 28 - at
the ... osing. I
know that in the 1970 you
will embark upon another
career - also one, which you
will find challenging and
enjoyable.

Yves is most enjoyable
and extremely bright. He definitely
has your fine dexterity (manual)
and your fine brain. I see
you as a youth again when
I am with him. He is an
extremely happy and friendly
child: we showed Yves a
group of pictures and asked
him to pick out his daddy -

Seth - 5/20/70 Wed.

I am tremendously proud of you - a success at 28 - at the work of your choosing. I know that in how 1970 you will embark upon another career - also one, which you will find challenging and enjoyable.

Yves is most enjoyable and extremely bright. He definitely has your fine dexterity (manual) and your fine brain. I see you as a youth again when I am with him. He is an extremely happy and friendly child: we showed Yves a group of pictures and asked him to pick out his daddy -

Sure enough he picked your picture the first time after looking over the others! He did this once for me and much later for Grandma Porter. While he may not speak many words, he unquestionably understands everything that is said to him. Dr Lomant said for us not to concern ourselves about his non-speaking, there is no problem.

Love

Dad.

Dear Seth = W/E of May 9/10th

We have moved back home & the weather is unbelievable - 90°. for the past 3 days - and we are enjoying our luxury of our home and no work. Yesterday being Mother Day in USA - Jay, Lucia Phyllis & my mother came up and spent the day with us (in Jay's new car - a new Volks similar to your late car - but new) and we had an enjoyable day - Early in the day Lucie called me and wished me a very happy Mother's Day - and I was thrilled - and how pleased she is with us (She thinks we are spoiling Yves 18 by giving him an extra pair of pants & a new shirt -) and when we moved out of the hotel we

brought our TV to her - and just in time - Our old Zenith just fell apart and you could not watch Sesame St - (which is a children's program - daily on Channel #13) You could hardly believe how he sits and watches and learns - Counting, words -

It is very difficult for us to comprehend your progression, but as long as you know you are forging ahead and happy - and keeping your head above water -

— what else is there - but happiness

— I for one have retired permanently from the business world and am turning to the arts + writing. when I am in the city I go weekly to the Museum of Mod Art At present they have the Japanese film festival which I find delightful -

— I feel there is so much more to life than making money - and as long as we can manage + have a few luxuries - why not enjoy the

features of life now that we can. Dad is working only on Tues + Wed - for the remainder of the year - and spend Tues nite at the Park Walk Hotel - where they are giving us a transient room until next Jan., so all in all - we are content - (Dad + I love the 58th location)

Anne is progressing well - and Harold is busy with his contacts -

We hope and pray the war will be over soon + peace be with us -

Love
Mom + Dad

Dearest Seth. Mom 4/27/70 (Sent P-card - 5 May 70 from London)

After such a happy week-end with your son Yves, I had to take time out to write what pleasure we are getting from these week-ends.

It is difficult to put in words the experiences we are having — but would like to share them with you.

① He is growing up so fast. He is starting to say more words but more important is his intelligent nature — and unusual dexterity. He is still as chubby as ever with his fat little legs — but

she keeps busy - We have progressed to the point where she speaks to 1/ones of us as Grandpere & Grandmere - (and of course she has thrilled us) and I say she is doing a marvellous job taking care of the child. He is well mannered obedient and has an unusual pleasant disposition.

— So I guess I said most of it —

— I hope that you still are doing well - and content with your progress

that doesn't stop him from getting around.

We have to be very careful now ie - he can climb out of our small crib and have to make sure to lock the basement door & out side screen door as he is very quick - We do nothing the time he is here - but his inquisitive nature is faster than our movements, so we are taking all necessary precautions to keep him safe.

Luci is well and has a few students - so

I doubt if we will get to England – as they are starting on the guest house* this week and expect the work to take about 2 – 3 weeks –

Keep us posted – as we will you –

and with this fact goes all our love and we taking good care of the home front for you + us

Love
Mom
+ Dad

* Concrete house in back

Dear Seth. Wed. Earth Day
April 22, 1970

Our thoughts are constantly of you and by spending so much time with your precocious son, we are enjoying you the second time around through Yves.

Dad has finished his tax chores 4/15 and now he is taking it easy - doing some finish up accounts - and we expect to move back home on May 7th - so there is where you write from now on - We are having the concrete house in the rear finished - ceiling - windows floor + glass front - and expect it to be used as a guest house for our family and new additions. Dad bought a ~~fo~~ re-circulating fountain (such as we saw on Europe) and

I know he will be happy putting it together, as a sculptured piece. We have to get up rocks & design & know it will be a stimulating project.

We had a small seder planned for Monday eve, and we picked up Yves & enjoyed his company - However Loren got ill; Harold & Anne went to her sister in N. J. so we relaxed with Joy, Phyllis Dad & I and of course "Too Much" our pride and joy.

Tomorrow, Thurs we will pick up Yves and take him to Hammitt for a 3 day week-end. Friday we will go to Playtogs in Middletown to look for a Jungle Gym (such as we had in Tonkers Lake) so that Yves can enjoy the slides & swings on our property. We will put it in the back enclosure, which will be designated "Child's Haven"

— How about today Earth's Day. Fifth Ave & Union Square was closed to Vehicular traffic - 5th from 12 Noon to 2 PM - & Union Square all day — and what a sensation wal Kering in the streets on 5th Avenue - like living in another world.

We are always thrilled to see & read of your continued progress & happiness — and wish we could come to England

just to see + talk to you
for a few hours or a day -
but there is much to be
done at Warwick +
beautiful weather to be
enjoyed at home this time
of the year -

My mother got your
card and we especially
thrilled - we took her to Asbury
Park for the 8 days of Passover
+ hope she is enjoying her
stay -

I am enjoying living
in Key immensely - but look
forward to going home.

Keep us posted.
+ Keep happy

Love
Mom + Dad

Continental Road, Warwick 10990, NY.

PARIS
193 - La Tour Eiffel

PAR AVION

DEAR SETH - IT SEEMS AS IF WE SHALL SEE EACH OTHER SOON - THE GUGGENHEIM HAS (IS GOING TO) A TICKET - SERV. - UNTIL 9-10 FEBRUARY. BEST TO LUCY -
LAWRENCE.

Editions GREFF, 74, rue de

Collectionnez les Cartes Postales !

MEXICHROME

SETH SIEGELAUB
138 PRINCE ST
NEW YORK 10012, N.Y.
U.S.A.

PAR AVION

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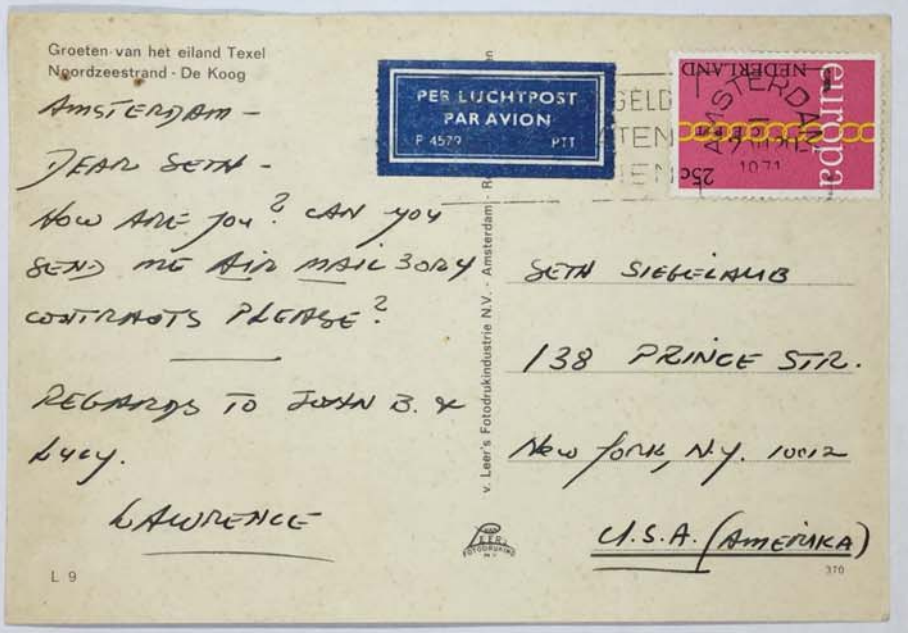

Groeten van het eiland Texel
Noordzeestrand - De Koog

AMSTERDAM -

DEAR SETH -

HOW ARE YOU? CAN YOU SEND ME AIR MAIL 3 OR 4 CONTRACTS PLEASE?

REGARDS TO JOHN B. & LUCY.

LAWRENCE

PER LUCHTPOST
PAR AVION
P 4579 PTT

AMSTERDAM 1071 NEDERLAND
250
europa

SETH SIEGELAUB

138 PRINCE STR.

NEW YORK, N.Y. 10012

U.S.A. (AMERIKA)

v. Leer's Fotodrukindustrie N.V. - Amsterdam

L 9

370

10FEB90 PO BOX 1001 NY NY 10276USA
DEAR SETH → TO EXPAND ON MY
CARD OF YSTRDY: K FISCHER MADE
THE FIRST MUSEUM SHOW OF CNCPT
ART AT LEVERKÜSEN. HE WAS VERY
ANNOYED WHEN I REFUSED TO BE IN
IT, AS HE WAS WHEN I REFUSED TO
BE IN THE "IDEA" SECTION OF DCMNTA
(72?). LANGUAGE & IDEAS ARE
EXACTLY WHAT I HAVE WORKED FOR
OVER 25 YEARS TO PURGE FROM MY
ART. THERE IS NO VIRTUE IN DOING
THAT. I DID IT & CONTINUE TO DO IT
BECAUSE MY WORK IS ABOUT THE
UNIVERSALITY OF MATTER. IF YOU
HAVE TO TRANSLATE IT, IT MAY BE
LITERATURE BUT (FOR ME & ME ALONE)
IT CANNOT BE ART. WE ALL KNOW HOW
TO READ. PRACTICALLY NO ONE KNOWS
HOW TO LOOK AT THE PICTURES. PAX @

SETH SIEGELAUB
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DEAR SETH -
MANY THANKS FOR THE FORMS - STILL HAVE MUCH PROBLEMS WITH THEM.
STILL AWAIT TO HEAR HOW PERHAPS YOU ARE.
LOVE TO LUCY, REGARDS TO JOHN B. —
LARRY

Collectionnez les Cartes Postales !

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133 PRINCE STR.
NEW YORK, N.Y. 10012
U.S.A.

PER LUCHTPOST
PAR AVION
P 4579 PTT

MINA

TORINO -
DEAR SETH.
NOT TOO MUCH TO TELL / MADE A SHOW FOR FISCHER, NOW SPERONE, THEN IT SEEMS FROM HERE BERLIN - SHALL BE A BIT LATE WITH THE SCENARIO, SORRY -
GIAN ENZO I CANNOT UNDERSTAND ABOUT CASTELLI & YOU - PLEASE WRITE TO AMST.
WHAT IS GOING ON. - REGARDS TO NOY.
LUCIANO.

PER VIA AEREA
PAR AVION
Mod. 24-R

100 LIRE
REPUBBLICA ITALIANA

Riproduzione Vietata — Stampato in Italia - Imprimée en Italie - Prin

Seth Siegelaub
138 PRINCE STR.
NEW YORK, NEW YORK.
U.S.A.

16 Dec. Sat P.card

SILVERCART - MILANO L. 50

Georgetown, Maine

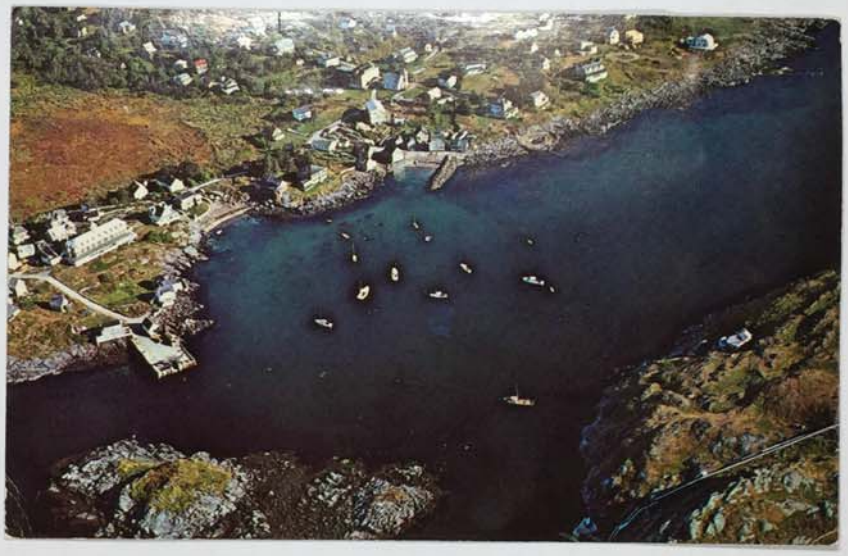
POST CARD

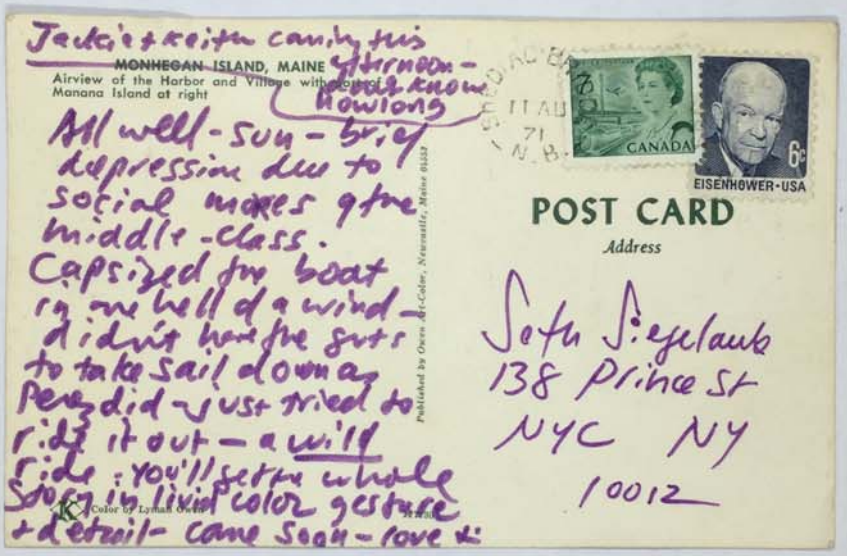
Now I have 2 copies of USSF cat. + 2 packages of Mokie's delight. Please send one of you up.
Last night Mars was closest to earth it has been for 317 years - lots of shooting stars. We celebrated with Indian pudding. Brenda has full of news. Helene comes Monday. E. can swim 12 strokes. I can make my favorite -
Love — J.

GEORGETOWN
AUG 16 1971 P.M.
04 43

Seth Siegelaub
138 Prince
NYC, NY
10012

Card No. 22 © 1966
Sagamore Publishing Company
West Roxbury, Massachusetts





Jackie & Keith coming this afternoon - don't know how long

MONHEGAN ISLAND, MAINE
Airview of the Harbor and Village with Lowell's Island
Manana Island at right

Published by Owen Art-Color, Newcastle, Maine 04553

All well - sun - brief depression due to social mores of the middle-class. Capsized the boat in the well of a wind - didn't have the guts to take sail down as Perez did - just tried to ride it out - a wild ride: you'll see the whole story in livid color gesture & detail - come soon - love ✌

CANADA

EISENHOWER-USA

POST CARD

Address

Seth Siegelaub
138 Prince St
NYC NY
10012

Dusseldorf - July 27
Dear SS
So! we tracked down
The book of The West
To KFb, also The NY Times
Book. You are not as
much a sneak as
I once thought. The
Studio Int issue came
out OK. No complaints
Hope Lucy got catalogue
of my show. Dorothy
Fischer is in hospital
may have pre-mature
baby. Will keep you informed
SOL - MIMI

hifi'70
Internationale Ausstellung
mit Festival
Düsseldorf 21. bis 30.9.

DUSSELDORF
27. 7. 70

Deutsche Bundespost
50
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SETH SIEGELAUB
c/o LUCY LIPPARD
138 PRINCE ST
NEW YORK CITY
10013
USA

Lawrence Weiner

1971 Los Angeles, California, U S A
Los Angeles, Kalifornien, U S A

1971 Berlin/East, The German Democratic Republic
Ostberlin, Deutsche Demokratische Republik

1971 Frankfurt Art Union, Frankfurt, West Germany
Frankfurter Kunstverein, Frankfurt, BRD

Broken off
Abgebrochen

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Öffentliches Eigentum

Absender:
Frankfurter Kunstverein
6 Frankfurt/Main
Markt 44

Postkarte

Seth I. Siegelaub
138 Prince Street
New York, New York
USA (AMERIKA)

LAWRENCE WEINER

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BROKEN OFF
ABGEBROCHEN

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ÖFFENTLICHES EIGENTUM

LAWRENCE WEINER

1971 MARCH

CALIFORNIA, USA.

BROKEN OFF

COLLECTION PUBLIC FREEHOLD

LAWRENCE WEINER

1971 July / Juillet

Boule d'Amont, France

undertown and / or overtown

submergé et / ou émergé

COLLECTION PUBLIC FREEHOLD

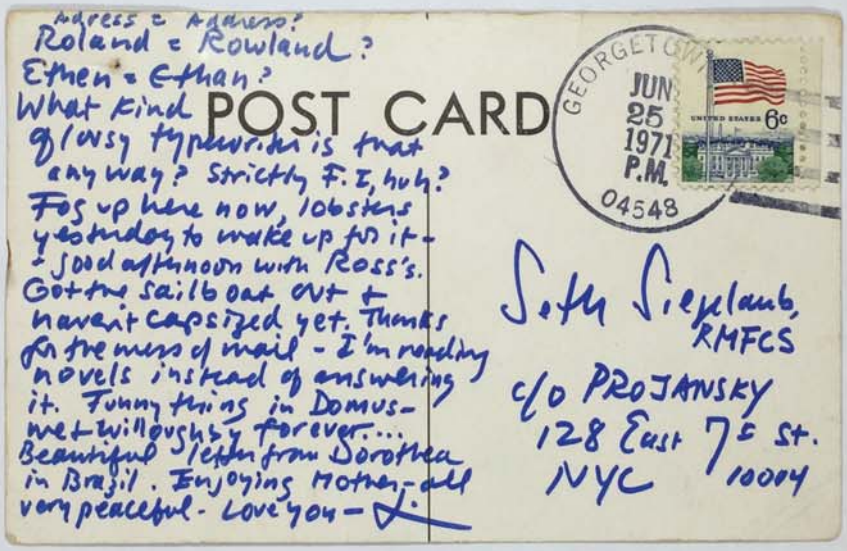
COLLECTION DOMAINE PUBLIC

courtesy the Grinstein Familly

Card No. 14

MacMahan Island
Sheepscot River, Maine

Sagadahoc Publishing Co.
West Roxbury, Mass.



POST CARD

Adress = Address?
Roland = Rowland?
Ethen = Ethan?
What kind of lousy typewriter is that anyway? Strictly F.I, huh?
Fog up here now, lobsters yesterday to make up for it - good afternoon with Ross's. Got the sailboat out + haven't capsized yet. Thanks for the mess of mail - I'm reading novels instead of answering it. Funny thing in Domus - met Willoughby forever... Beautiful letter from Dorothea in Brazil. Enjoying Mother - all very peaceful - Love you - L.

GEORGETOWN
JUN 25 1971 P.M.
04548

UNITED STATES 6c

Seth Siegelaub,
RMFCS
c/o PROJANSKY
128 East 7th St.
NYC 10004

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	Siegelaub	I.D.27

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.27

Amsterdam 4 Sept.
Dear Seth - Received the Aroguine "Issue" - Excellent!
I think we return to NY. about
20 Sept - so shall hopefully
be able to talk to you about
Newspaper before your departure.
Love to Lucy - A kiss to the
Frontk.

Lawrence.

PER LUCHTPOST
PAR AVION
P 4579 PTT

Gebr. Spaniersberg N.V., Rot

NEDERLAND

BRIEVEN MET GELD
STEEDS LATEN
AANTEKENEN

15 NEDERLAND 15

AMSTERDAM
6 IX 1971

MR. SETH SIEGELAUB
138 PRINCE STREET
New York, N.Y. 10012
U.S.A.

Städtische Kunsthalle
Düsseldorf

4 Düsseldorf 1
Grabbeplatz 4
Postfach 1120

Mr. Seth Siegelaub
1100 Madison Avenue
New York, N. Y. 10028
USA

August 18, 1970

Dear Seth,

In addition to my letter of August 14 I am sending you the copy of a letter to Studio International since the copyright question of Studio International August 1970 does concern you, too. Please do answer soon, the publishing company wants Mr. Harten's manuscript.

With best wishes

i. A.:

i.A.:
Renata Sharp

29 Sept 70 - Sent Postcard - OK with me, but check with Peter.

Telefon 170 83 und 899 4131 | Fernschreiber 8 587315 skd d | Konten der Stadthauptkasse bei Sparkassen und Banken in Düsseldorf | Postscheckkonten der Stadthauptkasse Essen 3269 Köln 3269

Gilbert and George, Stanley Brouwn, Robert Barry, On Kawara, Richard Long, Lawrence Weiner, Jan Wilson

1969 March 1969

Robert Barry

Douglas Huebler

Documentation, Site Sculpture Project 42° Parallel

January 5 - 31, 1969

Douglas Huebler

Telefon 170 83 und 899 4131 | Fernschreiber 8 587315 skd d | Konten der Stadthauptkasse bei Sparkassen und Banken in Düsseldorf | Postscheckkonten der Stadthauptkasse Essen 3269 Köln 3269

Städtische Kunsthalle
Düsseldorf

4 Düsseldorf 1
Grabbeplatz 4
Postfach 1120

Mr. Seth Siegelaub
1100 Madison Avenue
New York, N. Y. 10028

August 14, 1970

Hi Seth,
How are you?
I am writing to you on behalf of Mr. Harten who is gone on vacation a couple of days ago.
Mr. Harten has written an essay for this year's ART BOOK ANNUAL (Kunstjahrbuch) which will be published at the end of 1970 at the Fackelträger-Verlag, Hannover. Editors are: Ruhrberg, de la Motte, Schmied, Schmeller (Wien), Althaus (Basel), Harten. In his text, there are no illustrations, Mr. Harten uses artists' statements of some of your publications and would like to get from you printing permission. I think it best to give you a list of references:

July, August, September 1969
Douglas Huebler, page 9
Daniel Buren, page 5

18 Paris IV.70
Gilbert and George, Stanley Brouwn, Robert Barry, On Kawara, Richard Long, Lawrence Weiner, Jan Wilson

1969 March 1969
Robert Barry

Douglas Huebler
Documentation, Site Sculpture Project 42° Parallel

January 5 - 31, 1969
Douglas Huebler

Telefon 17083 und 899 4131
Fernschreiber 8587315 skd d
Konten der Stadthauptkasse bei Sparkassen und Banken in Düsseldorf
Postscheckkonten der Stadthauptkasse Essen 3269 Köln 3269

Please let us know as soon as possible if you agree.

With kind regards

Sincerely Yours

i. A. Renata Sharp

i. A. Renata Sharp

Studio International
Mr. Peter Townsend
37 Museum Street
London WC1 / England

August 14, 1970

Dear Mr. Townsend,
Mr. Jürgen Harten, Kunsthalle Düsseldorf, has written an essay for this year's ART BOOK ANNUAL (Kunstjahrbuch) which will be published at the end of 1970 at the Fackelträger-Verlag, Hannover. Editors are: Director Ruhrberg (Kunsthalle Düsseldorf), de la Motte (Hannover,) Schmied (Hannover), Schmeller (Wien), Althaus (Basel), Harten.
In his text, there are no illustrations, Mr. Harten uses artists' statements, some of Studio International.
Here is the list of reference:

STUDIO INTERNATIONAL
1969, Sol LeWitt
drawings 1,2,3,4 and their combinations 12, 13, 14, 23, 24, 34, 123, 124, 134, 234, 1234
STUDIO INTERNATIONAL
1970 July/August, Douglas Huebler, page 38 and 42
" " Mario Merz, page,12

We would appreciate you informing us if you agree.
With kind regards
Sincerely Yours

i. A. Renate Sharp

P.S.: A copy of this letter should be sent to W.& J. Mackay & Co Ltd, the address of which is unknown to me. Could Studio International forward the enclosed copy?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.27

20 Nov '70

Dear Seth,

Re Conference low - after considering alternative, I would prefer a high.

Thing book will be along soon. Int. Gen. money should arrive soon from NSCAD.

Other relevancies - I have compiled a dictionary arranged by word length and alphabeticized in each word length section. Its an edited version of a computer printout from the Standard Corpus of Present Day American English Language Usage, edited by me, no definitions. (50,000 entries). What publishers do you think might be interested?

Jerry

Canada 10

AVOID THE RUSH
VOTRE COLIS
DANS LES SACS DE POSTE
POSTEZ TÔT

Seth Siegelaub
138 Prince Street
New York, New York 10012
U.S.A.

par avion
air mail

- 30 Nov - Sent P-card - about Chris Cook at Holden wants to co-publish books

24 Aug 1970

Dear Seth

I had such a good holiday after a rapid & colorless trip to Arizona to shake off out of my father's estate). Hitchhiked "as crew" on a yacht from Korfu to Poros (South of Athens), then 10 days here — where I actually (believe it or not Ripley) fell into love, was adopted by a Greek family, got a real suntan & lost 15 pounds. Hope all is well. With you & all — love, Barbara

ΑΘΗΝΑΙ - Ἄποψις Ἀκροπόλεως.
ATHENS - View of the Acropolis.
ATHENES - Vue de l'Acropole.
ATHEN - Blick auf die Acropolis.

AIR MAIL
ΑΕΡΟΠΟΡΙΚΩΣ

Seth Siegelaub
Room 901
113 West 42nd St
New York City
10036
U.S.A.

11 August 1970

EXPOSITION HENRI MATISSE
GRAND PALAIS - PARIS 1970
Polynésie, La Mer
Tapisserie Beauvais
Collection du Mobilier National

Dear Seth –

Sorry I couldn't contact you on my one N.Y. day last week. (All a rush trip.)

Jerry Ozdover said you shaved all your head hair.

Daniel Buren (at dinner last night here) said it's a work whether you think/say so or not cause everybody's talkin' bout it. (OR maybe it was David Askevold – whom I met & really liked in London).

Am headed for non-tourist (& non cops I hope) N. Greece for 2 wks SUN, Love, B.

PAR AVION

T 30 to

Seth Siegelaub
Room 901
113 West 42nd St
New York City
10036
U.S.A.

Printed in Italy by Istituto Poligrafico dello Stato

division of christian life and mission

national council of the churches of christ in the u.s.a.

475 riverside drive, new york, n.y. 10027 telephone: (212) 870-2286

mrs. theodore o. wedel, president r. h. edwin espy, general secretary

rev. jon l. regier
associate general secretary

November 19, 1970

Mr. Seth Siegelaub
138 Prince St.
New York, N.Y. 10012

Dear Seth:

Yep - I didn't think I would beat your postcard - but I have been thinking about it:

Some names that pop into my mind, most of whom I think are worth involving in your network:

Thomas J.J.Altizer (The "Death of God" guy - latest book - Descent into Hell)
Professor of English at Stony Brook

Rabbi Richard L. Rubenstein
B'nai B'rith Hilell Foundation, University of Pittsburgh

Harvey C. Cox (last book: Feast of Fools)
The Divinity School, Harvard University

Rosemary Reuther (best among the women)
Howard University, Washington, D.C.

Cecil Williams (black, militant, preacher)
Glide Memorial United Methodist Church, San Francisco, Calif.

Eugene Fontinell (Roman Catholic)
Queens College
or
Gregory Baum (Roman Catholic)
New School

Is this enough to get going on?

Let's keep in touch.

As ever,

Sincerely,

Roger

Roger Ortmayer, Executive Director
Department of Church and Culture

RO:lk (Signed in Dr.Ortmayer's absence by secretary)

ORDOVER, ROSENBERGER & ROSEN
ATTORNEYS AT LAW
ONE LIBERTY STREET
NEW YORK, N.Y. 10005

BERNARD ROSEN
ERNST H. ROSENBERGER
JERALD ORDOVER
ROBERT PROJANSKY

(212) HANOVER 5-7520
CABLES:
ADVOCATORR, NEWYORK

December 1, 1970

Friend:

I understand that you have expressed a wish to join with Jon Hendricks, Faith Ringgold and Jean Toche as a plaintiff in the forthcoming lawsuit in the United States District Court to test the constitutionality of Section 136 of New York State's General Business Law - the flag desecration statute - and to enjoin its enforcement.

Enclosed is a copy of the statute; subsection (d) is the one under which the Judson Three are being prosecuted, but the entire statute is obviously and grossly restrictive of freedom of expression.

Please be so kind as to send me a short statement (to be attached to our complaint as an exhibit or affidavit) in which you set forth <u>your</u> reasons for

a) feeling that the statute oppresses or restricts you and

b) wanting the court to declare the statute unconstitutional and enjoin its enforcement.

I would appreciate it if you would hold your statement down to a page or two of double-spaced typescript. As little as a paragraph will do. Please forgive me if your statement is edited, but I promise that it will not be substantially altered without consultation with you.

Please send your statement to: Bob Projansky
128 East 7th Street
New York, N.Y. 10009

<u>as soon as possible</u>.

Thanks for your support.

Peace,

Bob Projansky

23 March — [illegible] postcard - written by [illegible]

POMONA COLLEGE *Claremont, California*

upon complaint of "The Society of the War of 1812". Society of War of 1812 v. Society of War of 1812 in the State of New York, 1900, 46 App.Div. 568, 62 N.Y.S. 355.

§ 136. Exhibition or display of the flag

Any person who: a. In any manner, for exhibition or display, shall place or cause to be placed, any word, figure, mark, picture, design, drawing, or any advertisement, of any nature upon any flag, standard, color, shield or ensign of the United States of America, or the state of New York, or shall expose or cause to be exposed to public view any such flag, standard, color, shield or ensign, upon which after the first day of September, nineteen hundred and five, shall have been printed, painted or otherwise placed, or to which shall be attached, appended, affixed or annexed, any word, figure, mark, picture, design, or drawing, or any advertisement of any nature, or

b. Shall expose to public view, manufacture, sell, expose for sale, give away, or have in possession for sale, or to give away, or for use for any purpose, any article, or substance, being an article of merchandise, or a receptacle of merchandise or article or thing for carrying or transporting merchandise, upon which after the first day of September, nineteen hundred five, shall have been printed, painted, attached, or otherwise placed, a representation of any such flag, standard, color, shield or ensign, to advertise, call attention to, decorate, mark, or distinguish, the article or substance on which so placed, or

c. Shall print, engrave, or otherwise place or cause to be printed, engraved or otherwise placed on any blank check, bill head, letter head, envelope or other business stationery, a representation of any such flag, standard, color, shield or ensign, or shall use any such blank check, bill head, letter head, envelope or other stationery for business purposes or correspondence, or

d. Shall publicly mutilate, deface, defile, or defy, trample upon, or cast contempt upon either by words or act, or

e. Shall raffle or place in pawn any such flag, standard, color, shield or ensign, or

f. Shall publicly carry or display any emblem, placard or flag which casts contempt, either by word or act, upon the flag of the United States of America, or

g. Shall publicly use or cause any such flag, standard, color, shield or ensign, to be publicly used as a receptacle for the placing, depositing or collecting of money or any other article or thing,

Shall be guilty of a misdemeanor.

The words flag, standard, color, shield or ensign, as used in this section, shall include any flag, standard, color, shield or ensign, or any picture or representation, of either thereof, made of any substance, or represented on any substance, and of any size, evidently purporting to be, either of, said flag, standard, color, shield or ensign, of the United States of America, or of the state of New York, or a picture or a representation, of either thereof, upon which shall be shown the colors, the stars, and the stripes, in any number of either thereof, or by which the person seeing the same, without deliberation may believe the same to represent the flag, colors, standard, shield or ensign of the United States of America or of the state of New York.

This section shall not apply to any act expressly permitted by the statutes of the United States of America, or by the United States army and navy regulations, nor shall it be construed to apply to a certificate, diploma, warrant, or commission of appointment to office, ornamental picture, article of jewelry, stationery for use in private correspondence, or newspaper or periodical, on any of which shall be printed, painted or placed, said flag, standard, color, shield or ensign disconnected and apart from any advertisement.

The possession by any person, other than a public officer, as such, of any such flag, standard, color, shield or ensign, on which shall be anything made unlawful at any time by this section, or of any article or substance or thing on which shall be anything made unlawful at any time by this section shall be presumptive evidence that the same is in violation of this section, and was made, done or created after the first day of September, nineteen hundred five, and that such flag, standard, color, shield or ensign, or article, substance, or thing, did not exist on the first day of September, nineteen hundred and five. Added L.1965, c. 1031, § 52, eff. Sept. 1, 1967.

Historical Note

L.1965, c. 1031, § 52, omitted provisions relating to forfeiture of fifty dollar penalty, recovery thereof, and payment of penalty into state treasury.

Derivation. Penal Law of 1909 § 1425(16); amended L.1917, cc. 54, 779; L.1921, c. 428; L.1922, c. 270; L.1924, c. 376; L.1931, c. 392; repealed Penal Law of 1965 § 500.05, eff. Sept. 1, 1967.

Said section derived from Penal Code § 640, L.1881, c. 676; amended L.1888, c. 491, § 1; L.1889, c. 497, §

as to open tonight, after a
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ion of fury, hate and also a bit
of a fool for trusting him knowing what a maniac he is.. well i

23 March —
Seth p-card - with my
arrival time (29 Mar at 8 PM)

POMONA COLLEGE *Claremont, California*
ART DEPARTMENT

Thursday Mar. 18

Dear Seth

it's wonderful that you are coming to L.A., it will be good to
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Re. lecture/speaking thing, I've not managed so far to arrange anything definitely, but I can gaurantee one atleast. Are you interested in maybe speaking to collector types if possible about what you are doing, rather than a univ.? bring your dark business suit.

let me know flight info., i would be happy to greet you at the airport. it's beautifully warm here, slow and lethargic like we all love it. Willoughby the great bastard has not so far delivered our ex. which was to open tonight, after a weeks delay, because i didn't believe he would get it here, and now it still isn't and i feel a combination of fury, hate and also a bit of a fool for trusting him knowing what a maniac he is.. well i

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POMONA COLLEGE *Claremont, California*
ART DEPARTMENT

Thursday Mar. 18

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Jan. 4-20
Dear Seth:
It was really fine to see you a few weeks ago. Your art became very clarified for me as I thought about you while getting high at Lee's a few hours later.
Hope to see you as often as possible this year.
Dave Nevill
(Any word from Lucy about Jim Elles? might she have his address?)

HALIFAX
SEP 21 1971

NATURAL Color Post Card
Indian Chief and Squaw
3116G
P.O. Box 67, Station A, Berkeley 2, Calif.

NEPTUNE THEATRE
IS SOMETHING ELS
LE THEATRE NEPTUN
SORT DE L'ORDINAIRE

POSTES POSTAGE 6 CANADA

Seth Siegelaub
138 Prince St.
New York, New York
U.S.A.

Re. lecture/speaking thing, I've not managed so far to arrange anything definitely, but I can gaurantee one atleast. Are you interested in maybe speaking to collector types if possible about what you are doing, rather than a univ.? bring your dark business suit.

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POMONA COLLEGE *Claremont, California*
ART DEPARTMENT

23 March —
Sep p-card - written on
arrival time (29 Mar at 8 PM)

Thursday Mar. 18

Dear Seth

it's wonderful that you are coming to L.A., it will be good to see you. i hope that you will have some ... ns and Fore ... inspect ... sorry tha ... but it s ... vements, opinions ... workable ... to imple ... ult agreemen ... paper co ... of a pro ... have hea ... you are here.

H. Winer
2266½ Ronda Vista Dr.
LA 90027
Calif.

LOS ANGELES, CALIF. 12B
17 OCT 1971

THOMAS JEFFERSON UNITED STATES 1¢
8¢ U.S. AIR MAIL

Seth Siegelaub
138 Prince St
New York, New York 10012

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POMONA COLLEGE *Claremont, California*
ART DEPARTMENT

Thursday Mar. 18

Dear Seth

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Dear Seth, (Ha.)
No word since you were here. Summer in Eur. was a mistake but not catastrophic. Finally have found a place to live and got pots dishes etc in determination to est. some kind of normal routine - we'll see. so far I'm greatly relieved to have privacy & comfort etc. getting tots done. Will likely be in NY Christmas - hope you'll be around then. Please send your list of catalogues, etc - we'll take the lot I think.
Love Helene

Re. lecture/speaking thing, I've not managed so far to arrange anything definitely, but I can gaurantee one atleast. Are you interested in maybe speaking to collector types if possible about what you are doing, rather than a univ.? bring your dark business suit.

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23 March —
Seth p-card - with my
arrival time (29 Mar at 8 pm)

POMONA COLLEGE *Claremont, California*
ART DEPARTMENT

Thursday Mar. 18

Dear Seth

it's wonderful that you are coming to L.A., it will be good to see you. i hope that you will have some time to see afew missions and Forest Lawn, etc. I'm been feeling the desire of late to inspect my own environs.

sorry that i haven't written, esp. regarding your contract involvements, but it seems as if everything has gone well - I'll give you my opinions, pro and con, when you are here. theoretically it is workable, in reality i would think that it would be very difficult to implement, but i have great faith in the worth of contractual agreements and the adoption of any new and possibly annoying paper complication would always be fought or atleast seem more of a problem than it would actually be..... anyway I'm sure you have heard it all, I'll elaborate or something if you like when you are here.

Re. lecture/speaking thing, I've not managed so far to arrange anything definitely, but I can gaurantee one atleast. Are you interested in maybe speaking to collector types if possible about what you are doing, rather than a univ.? bring your dark business suit.

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won't go on about that, i'm sure the desire to inflict some kind of damage will subsiden. so far he has failed to let me know that it is late, but since it ain't here, that is pretty obvious. I'mm showing Smithson's "spiral Jetty" to entertain the people that come to the opening that i couldn't reach.....

enough

love,

Telone

138 Prince Street, New York 10012. USA. Telephone: 212 925-2113

Dear Helene,

Enclosed find a copy of the ARTIST'S AGREEMENT business - I was sorry not to have had your opinion before we re-wrote it. More to follow when I am in L.A.

In Any Case, I will definitely be coming to L.A. from about the 28th of March to 15 April, 1971.

John Baldessari has arranged for me to do a lecture number at CIA and also at San Diego.

Do you have any suggestions where I also could do other lecture numbers? If so, please advise me.

Just saw Eddie Russia who said he had just seen you.

Just saw Jack Wendler who said he had not just seen you.

Boy, you really get around.

Are you working hard? Understand you are doing a show avec Mr. Sharp - involving a pier in N.Y. and documentation - it sounds quite interesting.

Also saw Alan Ruppersberg who said he had just seen you. Also John Chamberlain. And Jim Brodie.

Working my ass off, in case you maybe interested to know.

Love,

SETH, 9 March 1971, N.Y.

138 Prince Street, New York 10012. USA. Telephone: 212- 925 2113

Dear Helene,

Received your letter of 5 January along with catalogues.

Sorry I didn't answer sooner, but, but now you should have received a copy of the (9 page) information about the ARTIST'S RESERVED RIGHTS SALE AGREEMENT.

Kindly, if possible, make xerox copies of these pages I send you and give them to any art people who you think sould have a copy.

Also, I want - need- your opinion about this pressing business, if you have some time to think about it.

This project has been, and will be for the next 1½ months, taking up all of my time - along with most of my money.

It was very good to hear about what, how and where you are doing (it) - but I would also perfer to hear about WHY you are doing it. Baldessari spoke well of what you are doing: I beleive that what people (particularly artists) say about you is more important than what they say to you. This may be the definition of "reputation. (A perfect idea to be embrodered into a Sampler).

I expect to be ("would like to") coming out to Los Angeles in late March, early April for about 2 weeks, and I need all the lecturing jobs I can get to pay my way out. I usually talk about art politics. Please give this some thought.

Please excuse this short, fact-filled, no-nonsense, hard-ass, sans bullshit, ex small info letter.

See you soon,

Love,

SETH, 4 February 1971, N.Y.

POMONA COLLEGE *Claremont, California*
ART DEPARTMENT

5 Jan 1971

dear Seth,

so, things have finally become very busy and slightly more complex for me here - an unusual enough thought for L.A. and especially surprising when thinking of Claremont. Just accomplished my first opening which came off in fair style and elicited a very positive response - enough so to verify some choices that I've made about who and how to show. essentially it's nothing very radical but L.A. succeeds in being more provincial than seems possible. I had great curiosity about who would appear at the opening - all artists, which certainly made the whole thing a more tolerable occassion but it would have been good to see afew of the fat, complacent members of the art commun. a plus was the absence of any Univ. faculty/admin. sorts or the lovely members of the Rembrandt Club - i assume that I can safely eliminate them from any considerations now. I'm also trying to promote(not quite the right word) a sort of artists cooperative exhbition space in L.A. - the time is right and there's a definite need - besides that I would enjoy having some of my activities based in L.A. rather than off in some desert. It seems that there are a fair number of people doing interesting work, and they are, of course, the most isolated, I seem to be finding them in slow fashion. There is a more noticable group doing lessor and slicker work, who are most phenomonallly on the make that it's hard to decide whether their constant personality-plus presence is revolting or so clever that it's art of a sort.... but you asked me not to speak of art things, I think.
Baldessari, on returning from N.Y. talked of you and something of what you have in mind - sounds worthwhile and important if it can be done. i felt some pangs of envy when John and other returning souls spoke of life, times, and thoughts in the big city - it's hard not to live in a fantasy world out here, there of course is some concern and understanding of all the ills, but the reality of it and direct effects seem alittle muted. I think this was the first time that i sincerely felt that being in N.Y. made some sense for me - i find that I'm not quite as low-keyed as i always claim.
I have just unburied your letter, so I'll do an orderly answering of questions. 1. Pomona is 40 miles from where i sit, along a mighty freeway and at the foot of snow capped (an actual inspiring sight i tell myself to make the drive seem of some value) mountains - 15 mins. to skiing - not that i have ventured up there but a charming thought anyway. 2. I'm the Gallery Director (three decent rooms, largish), but also my titles include, Curator of the Collection(all stored in a much avoided room, from what i can tell there are about a dozen items of interest and then alot of weird bequests, i.e. Chinese mirrors, tapestries, and some undefinables), and Asst. Prof. of Art (this year that entails 3 weeks at the end of the year on 20th c. sculpture- not too overwhelming a load i think). 4. It's pomade i think thats the name of a hairdressing, not Pomona which is better known for it's smog and happy(I've heard them singing) migrant field workers or fruit pickers, also a a mess of repugnant conservatisism - i drive alongside of flag stickered autos containing undoubtedly evil types; also we have all these peaceful little idyllic colleges with names like Spitzer, Harvey Mudd, Scripps (some long dead academic's dream come true) lots of trees and not too many students. - we had a faculty meeting to discuss the students and no one could think of any students, when the dept. chairman found a list somewhere afew of the faculty

recognized a name or two, but had no idea what they were doing. i was fascinated by the absurdity of the whole thing, but no else seemed the least bit alarmed.

5. i see Ron Cooper, yes, he is putting together an ex. for Ace Gallery
6. thnx for Ed Ruschas' phone # but I've know him for years and years
7. happy to have you give my number to visiting persons of your approval - i miss the sort of constant traffic that was one of the positive aspects of London.

I'm enclosing my little cats. with some trepidation - you are one of the few people that brings out my embarrassment over my own bullshit, but since i do do it, i suppose i have to be willing to own up to it??

do please keep in communication . I'm afraid that i'm not so good at communicating my thoughts thru letters, esp. in relation to what I'm attempting to do with the gallery and extensions thereof - so, — light and trite - mainly, at this point i feel like patting myself on the back, which would be pretty unacceptable stuff in a letter humble litttle thing that i am

or something

love,
Helene

p.s.
the usual apology for bad typing and spelling
(I compulsively put that in all letters so you'll know that i know)

138 Prince Street, New York 10012, USA. 212- 925 2113

Dear Helene,

Was pleased to hear from you so soon, and would like to know a little more details what you have in mind.

For me "political activity" maybe a cop-in-out. I am beginning to spend some time working with a GI rights group. "International political communication" means the way mass media effects our view of life and what I can do to increase the activity between the different radical (underground?) communities around the world. Very complicated and unclear at this time.

Interested to hear about Pomona-Cucumonga-Rembrandt situation. It sounds cushy. (Incidently, I would and have fucked with all sorts of un-necessary fat-cat types - though not a many as I would have liked - but, alas, it was (is?) all in a day's work). Just try to get away with the barest minimum. I didn't even know there was an unbelieveable country club in Cucumonga.

What is, where is Pomona? Are you a curator, director, janitor? what (who) are you exhibiting? Not yourself, I hope - A joke that was - no?

If you get any more threatening phone calls again tell the caller "if this happens again, you'll have to mess with Siegelaub". That should keep your (incoming) obscene-type phone calls to a minimumimumuimiumimum.

I am off to Chicago (with Lucy) to attend an open Peace conference, which will decide strategy for the Spring 71 anti-war activities. Also, a art-politics-type lecture at Northwestern Univ. Will return to NY about 9 Dec.

Isn't Pomona the name of a hairdressing?

Love,

SETH, 3 Dec 70, N.Y.

PS: In your next letter please don't go into L.A. art news.

I did not seriously propose for you find me a lecture number in LA. I expect something will turn up when I am ready.

This moment does not seem the time for specific actions (& letters), but it would be very nice to keep up a regular writing number, just for the pleasure of hearing from you and your head.

This letter will be meaningless if you did not keep a carbon of your previous letter.

How is Ron Cooper? If you see him, tell him I talk to people about him, who couldn't care less.

Meet Ed Ruscha (463 7057), Tell him I said it (you) would be good for him to meet.

Lastly, I gave your address to Diane Waldman (Guggenheim). Also to Wim Beeren (Stedelijk, A'dam). For when they are in LA. Hope you do not mind.

26 Nov. 70

I was surprised to hear from you so soon, but it was good to know something of what you have been doing and thinking of doing. I would of course love to know in alittle more detail what you have in mind as far as politcal activity, international political communications? whatever, it has to be more meaningful at this point than art, which seems more and more a selfindulgent luxury. Strnage to say since i am more thoroughly involved than ever and i am trying to maintain some legitimate committment.. There are masses of young artists doing semi-interesting things, super-serious and intense and I suppose potentially more than just that. It is somewhat tempting since there is such an obvious need for an entrepeneur and if this soft gallery thing hadn't come up I may have become involved in the hustling end of things.
The gallery situation is pretty workable, fair ex. space, reasonable budget, absolutely no interference from anyone. There is the inevitable set of negatives tho. this time, a ladies group called the Rembrandt club, they have monthly meetings and guest lecturers (of the watercolour demonstration variety) - I'm intent on keeping our contact at a minimum. I did have lunch with Mrs. Pres. and Vice Pres. at an unbelievable country club in Cucamonga (a place which I was never before sure really existed). I have only included that bit of stuff because I know that you would never allow yourself to be in any situation that would involve such activities. These ladies contribute minute sums of $ toward the Colleges permanent collection - which is pathetic to say the least and the most boring aspect of my job. I feel pretty good about the ex. schedule for this year, which i had to throw together quickly and i hope to print some decent catalogues and do abit of writing. Summers off, paid - which is dumbly the thing that makes it really attractive. I knew that i shouldn't have been bothering with all this and have been a schoolteacher from the beginning.
this seems not a very meaty letter, sorry. some indignous lethargic mood or something. I could go into the L.A. art world news, but I can't seem t work up the sense of humor that that would require... i do actually enjoy the absurdity of the really lame little power games, so far i haven't been able to discern the stakes or the opposition or the reality of it. I even was honored with a 'threatening' phone call, advising me of what my course should be?? that was the first time i felt they had some potential worth as anything, sources of amusement. It's nice to think that what i do in Pomona has such affect.
I think that's more or less it for now. Life here remains to my liking. automobiles apparantly my teddy bear/security blanket, no wonder i couldn't survive in Eng. does all this sound hopeless to you.
What are you off to Detroit-Chi. for?

Does this rate a letter in answer....or phone

love, Helene

telephone # 933 7620
here is gift of a free legitimate credit card # (it may have already, or will expire soon)
S177_14_38159

p.s. have not had the opportunity, but will inquire about possible willingness to fly you here to lecture 'or something'

21 NOV 70

Was very good to receive your P. card, and find out your address; that things are usually active in L A and that you have no regrets about Play Lon. The answer to your question whether I write letters is no, - I write P. cards usually - sometimes letters

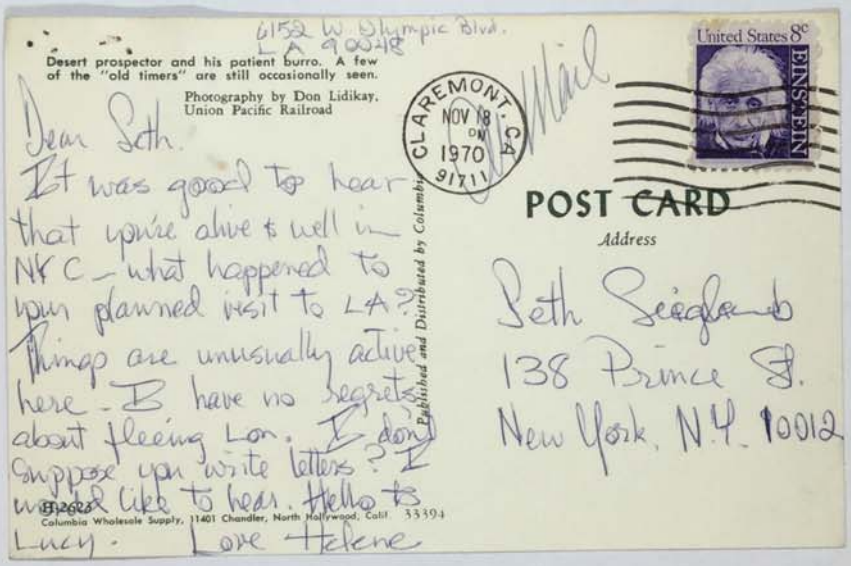
I returned to N.Y. in mid-July. Worked at the Hartford Conference and now I am looking around for a new world to get involved with. Politics (not Dem - Rep type) is occupying my mind. Also intellectual political communication.

I do not plan to be in L.A. unless some one out there sends money to come for a lecture or so.

I'll go to Chicago + Detroit, → Dec 4-8.

What specifically are you on about? Send telephone #.

Lucy says Hello



6152 W. Olympic Blvd.
LA 90048

Desert prospector and his patient burro. A few of the "old timers" are still occasionally seen.

Photography by Don Lidikay, Union Pacific Railroad

Published and Distributed by Columbia Wholesale Supply, 11401 Chandler, North Hollywood, Calif. 33394

Dear Seth.
It was good to hear that you're alive & well in NYC – what happened to your planned visit to LA? Things are unusually active here – I have no secrets about fleeing Lon. I don't suppose you write letters? I would like to hear. Hello to Lucy. Love Helene

CLAREMONT CA
NOV 18 PM 1970
91711

United States 8c
EINSTEIN

POST CARD

Address

Seth Siegelaub
138 Prince St.
New York, N.Y. 10012

Humanic Designs Corporation

A Prospectus for True Social Change

J.M. Siegelaub
15 January 1971

Let us not forget the dangers of trying to understand another person: the effort invites disproof of one's views and questioning of one's beliefs. The thoughtful person who is content to teach by the example of his own conduct must always be ready to acknowledge error and to change his ways. But this is not what the (social scientist) wants: he does not want to change his ways, but those of others.

Thomas Szasz, M.D.
Ideology and Insanity

I. THE SOCIETY TODAY, AND THE SOCIAL SCIENTIST

Our society is in the middle of a period of intensive change. The significance of this change, as compared to other upheavals, is in the emphasis on relationships between: relationships between individuals, groups, sub-cultures, societies. Any organization that wishes to be a constructive part of this change will have to come to grips with this as being the central geist (life force).

"Relationships between" means that what we do for another person/group/culture is not as important as how we do it. The process of the doing is probably more loaded with meaning than the actual data or materials that are transmitted (sent across). The process of relating betrays more about what we think of others than the words we use. In working with a minority group, such as the Puerto Rican population in Newark, we and the Model Cities program may claim that that population is to be considered in the planning of all program relevant to them. When they are not included, they know that they have been "sweet-talked" again. Excuses of "administrative reality", "political reality", "efficiency in the planning process" only reinforce the lack of concern for and lack of involvement with that community. When the action of a non-inclusion and words of participation are at odds, our actions always always relay our true attitudes towards the other person. Our actions say "we must take care of you", "we are going to

work with the people who control you; we are not going to work with you -- you are not important enough", "we have to go where the money and power are".

Educators have learned that the classroom is a destroyer -- almost irrespective of the material being taught. It is because of the way the teachers relate to the students. Rosenthal and Jacobson's study, Pygmalion in the Classroom, shows the effect of unacknowledged pre-conceptions on the teaching process. Other studies in education, including those by Herbert Kohl and George Dennison, give some idea of the effects that different teaching styles have on the ability of a child to learn and grow. Similar studies have been made in business ("Pygmalion in Business") and other fields. The thrust is unmistakable: we walk into situations with many levels of pre-conceived attitudes; we inject these attitudes constantly into our work and relationships; we either help or hinder people through these attitudes.

Paulo Freire goes even one step further in his analysis of this phenomenon: he defines it as highly political. In his terms, we either free people or enslave them. The choice is that clear for him. The social and behavioral "sciences" are not, for him, the objective, scientific fields that we thought they were: they are loaded with objective data collected through our subjective perceptions!

An argument often countered at this point is that social scientists have examined themselves and have derived an objective perception base. However, when this argument is offered to the people who are being "studied" or "helped" (Blacks, women, Puerto Ricans, etc.), the reaction is one of rejection of those scientific observations. These groups do not accept the analyses of their lives as made by these "objective" people. Their perceptions of themselves differ tremendously from those "objective" observations. The social scientist is then faced with a choice: either he is objective (by his argument) or he is subjective (by the arguments of his cases/patients/study population.

Almost invariably the social scientist will deny the validity of the studied group's responses.

"We know better than they what is going on."

"We see why they are confused: They don't have the same depth of perception or background that we have".

"What are they getting angry about -- we understand them and are trying to help them."

Not only does he reject their responses, but he also criticizes the ways in which they want to deal with their own lives. As a social scientist (and here read social worker, psychiatrist, and all other social "helping"

professionals) he feels that he is the only one qualified to comment on the social process. Many groups -- the Lords, Panthers, women -- have deliberately segregated themselves in order to get rid of "those helpful outsiders" who know exactly what is good for them. Their anger and exclusion is justified: the social scientist pretends he is all scientist, and forgets that he, too, is a full social animal caught up in society's ethics and regulations. The social scientist is blind to his own lack of objectivity, and when confronted with this lack, he will put the onus of blindness on the other. "The Blacks are defeating their whole purpose";

> "You women will not succeed with other women if you insist on the Lesbian issue"; etc.

When this is happening, the social scientist must seriously consider whether he is involved with people, or whether, in 19th century noblesse oblige, he is just doing things for people.

There are two steps that have to be followed to deal with the above situation, and they will be expanded further in Part II. The first involves self-examination of goals, ideals and attitudes. The second involves getting together with the groups with whom we wish to work, to test the reality of our new self-perceptions, to let the other side know who we are, and to set mutual goals, if possible.

This pulling back for examination is not an idle contemplation of ourselves, devoid of action. The action -- in discrimination, poverty, all human rights -- is all too clear. When we act without constant self-examination, we end up as constantly inflicting our prejudices on those people we claim to be helping. All the prejudices cannot be eliminated, but neither can they be dealt with at all if we always call for "action".

The implication of this for the social change process is that unless we take full cognizance of the importance of relationships and their processes, we are working against the change to maintain the status quo. If we examine our own behavior and see that we are not engaged in examination on all social levels, then we must very seriously reconsider how we fit into the total change process.

The method we have now of working with government grants (not working with people) is a totally ineffectual way of reaching people. Firstly, being dependent on the government we are forced foremost, to please the Department of Labor (all the way up to the President) in order to be sure of the flow of funds. Secondly, we must not offend a host company in order to avoid being thrown out of their premises.

We are obliged not to disrupt their efficient conduct of business.

Thirdly, we are dependent on the staff people from the host company for their support in allowing us to work with their subordinates. It is well-known that absence of cooperation from first- and second-line managers can destroy a project. Lastly, we reach the disadvantaged non-white or non-male employee. We are not even really involved with this person -- he is the object of our study. If we have any energy left after going through the first three steps above, then the minority employee would get it. But there is scarcely any energy left. We have spent all our time loosening up those three levels -- be they called Department of Labor or AT&T or Hoboken Model Cities or Columbus -- so that nothing filters down to the bottom. Again the disadvantagedperson has been forgotten and it is because of OUR method of dealing with the situation.

What if we had worked directly with these disadvantaged people and taught them how to negotiate the system that we had been dealing with for them? They could probably do it themselves, and attain that knowledge of negotiation at the same time. Why not get government money to organize the underemployed to fight for growth position? Why not put the knowledge directly in their hands?

II. CONSEQUENCES OF THE ABOVE, AND DIRECTIVES.

The above analysis contains very serious implications for any individual or group involved in the change process.

A. Firstly, we must develop amongst ourselves a working, creative alternative social environment for the examination of our prejudices. We cannot jump to solving the world's problems until we have come to terms with ourselves; we cannot develop specifics on what we are to do together, until we know who we are together. Our prejudices and attitudes towards each other will give us some idea (though not a complete one) of how we relate to people outside our organization. Ignoring the effects of our lives on each other means that we will inevitably transplant our internal conflicts onto any and all situations with which we work.

We cannot ignore the inconsistencies of how we deal with other people. Many groups are looking at the ways in which they relate to other groups, in addition to the ways others relate to them. To eliminate one's own being discriminated against in order to be able to discriminate against others is no change at all. The oppressed has become the oppressor.

In order to get to know what we are together, we should bring the organization into a regularly planned T-group type of program, with either an outside consultant/trainer, or in a leaderless format, (though preferably with a trainer). The unusual opportunity to get an entire organization (or at least the "professional" staff) involved in such a program should not be missed. The usual circumstances have a sub-group which is "turned-on", but within an inert organization. It may be felt that a small organization does not need a T-group: yet it is such organizations which do need it and can benefit from it the most through its all-inclusive nature.

B. Secondly, we should being exploring relationships with other groups which are equally interested in the changing of our society. (See Appendix B for a sample list.) We should enter into negotiating-exploring situations with them. We know, to the limit of our experience and self-image, what we have to offer and and what we need. Other groups know these things from their own point of view. Negotiation can and will often bring about a synergistic result: one that

neither of the parties had in mind. It is possible for us, alone, to take some stock of what we believe we can offer -- we should not, however, assume that such a list limits us.

C. We should, whenever possible, incorporate our knowledge of human interactions in our work. When working with other groups on diverse projects we should realize that the ways in which we work out conflict and differences will be more integral to our success than the actual details developed as a result of the negotiation. Noting this, we should teach understanding of interaction process as an integral part of any contract we execute, in addition to learning these processes ourselves.

D. We should gear our work towards helping people to free themselves. We should <u>not</u> be doing things for people -- "doing <u>for</u>" only reinforces dependence. We should either do things <u>with</u> people, or not do them at all. Of course we have to define the "people" with whom we want to do things. The groups <u>for</u> whom we have been advocating in the past are the groups we should be involved <u>with</u> now. Of necessity our

relationship with them must change (from "doing for" to "doing with").

If we claim that no one group can speak for an entire community and thus do not enter into a dialogue, then in effect we are deciding that we shall speak for the whole community without even communicating with that community!

E. We should be overt in what we are fighting for. A "hidden agenda" is a creator of mistrust, and makes it impossible to have real negotiations. The other can only respond to what we have presented. If we have presented two distinct things that are in conflict in the other's mind (a hidden agenda and an open agenda) then their response will be muddled, then ours in turn, until there is no clear honest actions left. It is far better to be overt: it is hard enough defining yourself when you have acknowledged what you are doing; it is almost impossible when there are mixed agendas in your own mind.

In numerous training projects we have entered corporations with two agendas. To the companies we have claimed that we are developing people for upgrading, in a manner that is economically worthwhile.

These people, the company expects, will remain within the firm, and will adjust to their world of work. Parts of the upgrading program, such as human relations training, are sold as "socialization" processes.

To the trainees, however, we claim to be offering a different face: that of giving them an opportunity to break their deadly cycles. For them our human relations training is supposed to give them a sense of freedom with themselves. How successful can we allow ourselves to be, when we know that we do not want them to leave the companies? How can we limit the amount of knowledge and self-understanding that we give them? We expect them to appreciate our bind -- yet to them, we are still acting primarily for the company and the DOL, and secondarily for them.

F. We should feel free to enter into undefined areas and be in the true avant-garde. Ralph Nader, for example, created the trend of corporate responsibility to consumers. We can, consistent with the above philosophy, create a force to push business into change. The EEOC proposal is very much in line with this item, especially since it works in directly with our historical area of expertise. Along with item

IIB above, though, we should not limite ourselves to where we believe our abilities lie. Many groups of lawyers, community people, consumers, labor people, etc., can help us to define these avant-garde areas and help us move in that direction.

Saul Alinsky can also serve as a model for reaching directly to people to help themselves.

G. We should be willing to take risks in new areas of the behavioral and social sciences (with the understanding that tracking and data will be maintained wherever practical). Change cannot be held back because of the "absence of any hard data validating that particular strategy". Hard data scarcely exists in the "soft" sciences: and we have to help find and define that data.

H. Feelings, though unquantifiable, are to be considered as highly significant input data. When "hard data" from the behavioral and social sciences comes into conflict with people's needs, the data should not necessarily be discarded: but it should be carefully examined to determine the cause of conflict. Primary validity must be assigned to people's feelings and reactions, not to scientific theory.

I. HDC should, whenever sufficient funds are available include the training of minority group people as part of its executed program. We should take on members of these groups as apprentices in our particular roles so that these people could continue in the same jobs that we are doing, after we leave. This moves towards our getting minority groups fully involved in programs that are of benefit to, and directly related to them.

J. We should never allow ourselves to become an agent of the state or of a corporation.

Tom Szasz, in Ideology and Insanity, discusses the relationship of the psychiatrist to the state: the psychiatrist often claims to be acting in his patient's behalf while, in fact, acting as a protector and defender of public mores. The social scientist, too, is often caught in that same role. We have to remember that, as "scientists", humanists, helping people, our clients are the people themselves.

Theoretically, of course, the government is an agent of the people, and as such its action could be taken for those of the people it represents. In actuality, however, the bureaucrats often represent

only themselves or specialized interests (especially corporations, interest groups such as AMA, NRA).

Funding through the government is only possible, then, when the funds are specifically directed towards purposes that meet the above-discussed values.

The case of migrant laborers can serve to illustrate this point. Often the government is called in for inspecting or regulating the farming industry. The historical reality of the migrant workers is that anyone coming in from government is not acting directly to protect them. The government agents are protecting "the people" in general, but not usually the migrant worker people.

We should only enter into this situation through direct relationship with the migrant workers themselves. The government funding should come through them to us, and <u>not</u> directly from the government. Our prime responsibility can then be to the migrant workers, where it belongs, than to the government.

Appendix A:

Bibliography

Dennison, George, The Lives of Children
(education using gestalt therapy knowledge)

Fanon, Frantz, The Wretched of the Earth

Freire, Paulo, Pedagogy of the Oppressed
(education as necessarily political)

Illich, Iran, Celebration of Awareness
(a call to institutional revolution)

Kohl, Herbert, The Open Classroom

Teaching the Unteachable

Perls, Fritz, Gestalt Therapy Verbatim

Rogers, Carl, Client-Centered Therapy

Rosenthal & Jacobson, Pygmalion in the Classroom

Szasz, Thomas, M.D., Ideology and Insanity

Appendix B

Sample of groups with whom we should get involved.
(See II, B and F, above)

National Welfare Rigts Organization (NWRO)

United Farm Workers Organizing Committee (UFWOC)

Ecology groups (Sierra Club, etc.)

Consumer protection groups

Neighborhood groups

National Lawyers Guild

Campaign GM (Committee for Corporate Responsibility)

138 Prince Street, New York 10012. 4 March 1971

Bill to:

Mr. Howard Weaver
School of Art and Architecture
Chapel and High Street
New Haven, Conn.

18 February 1971 - Transportation to New Haven for Lecture from New York, and return

$9.00

YALE UNIVERSITY
TREASURER'S OFFICE
NEW HAVEN, CONNECTICUT
THE ACCOMPANYING CHECK IS IN FULL SETTLEMENT OF THE ACCOUNT AS STATED HEREON.
NO RECEIPT IS REQUIRED.

CHECK NUMBER	INVOICE DATE	GROSS AMOUNT	DISCOUNT	NET AMOUNT
230000051	2/10/71	200.00		200.00
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		send Travel expenses		
				(over)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. D. 27

Tuchman
Seth
Diane Waldman
Al Held
Barry
Weiner
AL Kahn
Larry Rivers
Paul Morrisey
Stewart
Tyler

May 2, 1971

The bars are a behavioral sink
There is plenty of food + drink
Over crowding leads one
To find a new house
Bringing back the missing
link.

R.

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Art show coming up? How large? . . . two judge, three judge size?
WHOEVER will arrange the best judges for your means and media.

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INQUIRE ABOUT OTHER WHOEVER SERVICES:

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Prices listed are limited to Southern California. 20% additional for Northern California Area. 20% plus travel expenses outside of California.
Offer void where prohibited by law.

- cut -

Rush Order To: WHOEVER, 5187 O'Sullivan Drive, Los Angeles, Ca.

Orgainzation _____
Your Name _____
Address _____
City _____
State _____ Zip _____
Telephone _____

Date of Event _____
Request:
Judge
Director
Catering
Other

WHOEVER, 5187 O'Sullivan Drive, Los Angeles, California, 90032

Seth,

Hope to see you on your turf.

I'll be staying at my folks place: 459 No. 11th St.
Newark, N.J.
485-8920

I'll call or write when I get in.

Frank

WHOEVER IT'S WHEREVER REPORT NO. 1

12/17/71

Hi Seth,

Been busy doing shit. The catalog will be ready soon.

Hope the newspaper is working out.

Have a hell-of-a holiday

Best Wishes

Frank

138 Prince Street

Dear Frank,

Received your pos
Museum. I have ne
Please send me en
contract.

Enclosed is a con
envelop xxxxxxxx
Please seal, addr
read it, if you l

What else have ye
again?

Keep on truckin',

SETH, 7 May 71½ N

WHOEVER II'S WHEREVER REPORT NO. 1

138 Prince Street, New York 10012. USA. Tel: 212-9252113

Dear Frank,

Received your postcard of 4 May. Have a good time at Museum. I have not received a copy of your poster. Please send me one. I am glad that you mentioned the contract.

Enclosed is a contract for you AND also a stamped envelop ~~xxxxxxxx~~ for R. Moses of the Univ. of Ill. Please seal, address and mail it to him ± You should read it, if you like.

What else have you been up to? Have you seen Helene again?

Keep on truckin', fuckin', and organizing,

SETH, 7 May 71~~k~~ N.Y.

FOR THE

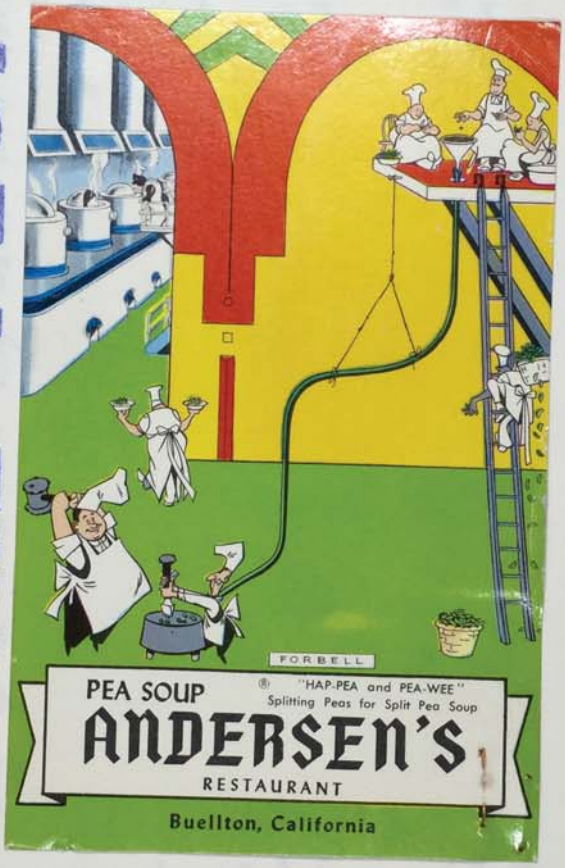
IN

TRAVELIN

WHOEVER IT'S WHERE

FOR THE PEOPLE

, U.S.A.



WHOEVER II'S WHEREVER REPORT

NO. 1

FOR THE PEOPLE

TRAVELING TOWN, U.S.A.

WHOEVER IS WHEREVER REPORT NO. 1

Carefully selected peas for ANDERSEN'S famed Pea Soup are split personally by chefs "Hap" Pea" and "Pea-Wee". The delicious soup is a specialty of Pea Soup ANDERSEN'S Restaurants, Buellton, California, 43 miles north of Santa Barbara on U. S. Highway 101.

P.S. ANDERSEN Soups are now available in cans . . . Ask your grocer.

MAY 13 1971

FOR PEACE

UNITED STATES 6c

POST·CARD

Seth Siegelaub
138 Prince St.
New York, N.Y.
10012

5/13

Seth,
went to A+T show - it was very strong - I was greatly impressed although, I feel there was an overall lacking. The works still had that gallery smell, the only difference was they were big. Was invited to a conference with the artist along with about 200 others sometime in the future. Don't know if it will come off. I missed seeing Helene.
Frank

17 May 71 Set p. card.

FOR THE PEOPLE

TRAVELING DOWN, U.S.A.

WHOEVER II'S WHEREVER REPORT NO. 1

Seth, 4/26

Just back from S.F. - talked to Helen Winer - Fine Person. I can't locate Tom Marioni - Do you have an address for him in S.F.? I'm sending you some posters of new Exhibit. I also talked to many friends about the H.R.R. Contract & so far they dig it. Did Catalog get there?

28 Apr 71 - rec'd -

Frank

FOR THE PEOPLE

TRAVELLING DOWN, U.S.A.

NO. 1

WHOEVER IT'S WHEREVER REPORT

c/o HOEVER
5187 O'Sullivan Dr.
L.A. 90032

LOS ANGELES, CA 128
AM
27 APR

NATIONAL CARDIAC
ASTHMA WEEK
MAY 1-7
5¢
U.S. POSTAGE

Seth Siegelaub
138 Prince St.
New York, N.Y.
10012

FOR THE PEOPLE

TOWN, U.S.A.

TRAVIT

WHOEVER II'S WHEREVER REPORT NO. 1

5/4

Beth,

Yes, got the L.A. county invo + will give you a rundown when I go. Got a card from Carl A about posters - How about you? Did you read the Sales, Rentals, Giveaway section? I mentioned the A.R.R.A. thing because I hope it will at least make some people wonder about it. Got a card from R. Moses U. of Ill. - said he's printing up A.R.R. contracts for Locals.

Keep Truckin

Frank

FOR THE PEOPLE

TRAVELOWN, U.S.A.

WHOEVER II'S WHEREVER REPORT NO. 1

LOS ANGELES, CALIF. 28
PM
4 MAY
197

5¢
U.S. POSTAGE

Seth Siegelaub
138 Prince St.
New York, N.Y. 10012

FOR THE PEOPLE

IN SMALL TOWN, U.S.A.

TRAVELING EXHIBIT

WHOEVER II'S WHEREVER REPORT NO. 1

5187 G
Los Ang

June 14, 1971

The FOR THE PEOPLE TRAVELING ART SHOW HAS BEGUN! Our first stop is Mammoth Lakes, California — then Yerington Nevada. After that we play by ear to Seattle — maybe Vancourver, B.C. We'll start heading east in about eight! days and want to spend about two weeks in Montana, Wyoming and the Dakotas. Then we will work down to Southern Illinoise and Indiana; east from there thru Ohio, Northern Dennsylvania, New York state and wind up in New York City where we'll recoup our engines, analyse our actions and plan our trip back. Of course, this is what we anticipate and it's difficult to pinpoint our procedures.

The Whoever II address (5187 O'Sullivan Dr., Los Angeles, Cal. 90032) is still active and will serve as headquarters throughout the trip. All correspondence should be sent there and it will be forwarded to the "workers" along the route.

We have decided to continue accepting works for the show. They can be sent to headquarters or given to us on the road. We have plenty of room left in the truck since we now have two trucks.

Thank you friends, participants, advisers and well wishers. The FOR THE PEOPLE Exhibits are going to be pretty good. This is your show! Whoever is strictly an art movement.

Whoever II

5187 O
Los Ang

Seth,

[illegible]

5/22/71

5187 O'Sullivan Dr.
Los Angeles, Cal. 90032

MONTEREY PARK, CALIF.
MAY 13 PM
1971

MONTEREY PARK, CALIF.

Seth Siegelaub
138 Prince St.
New York, N.Y.
10012

ENTER

FOR THE PEOPLE

IN SMALL TOWN, U.S.A.

TRAVELING EXHIBIT

ELIGIBILITY: Anyone

FEES: No entry fees

JURY: My friends; mostly working artists. Whoever II isconcerned only with fitting everything in the truck. My friends may have their own reasons.

SALES, RENTALS, GIVEAWAYS: If you want us to act as agents you must provide whatever contracts are necessary. We encourage the use of the Artist's Reserved Rights Agreement.

RECORDS: We suggest a vitae sheet along with information about yourself so that people seeing the work can know more about you if they wish.

CATALOG: Whoever II will document works entered, judging, the trip and whatever. We will put together something at the end which will be made available to all participants. Whoever II assumes the right to publish pictures of works entered.

SHIPPING: Works will be received prepaid only. Please include return postage also. Pack in reusable containers. Send works to: Whoever II, 5187 O' Sullivan Drive, Los Angeles, California 90032.

INSURANCE: Whoever II is not insured. We will use extreme care in handling work, but cannot be held responsible for damages, especially with an unpredictable venture like this. We are working on a shoestring, but will keep searching for an insurer.

AWARDS: We are seeking donations from many sources. Awards, if any, will be given as they come in and all will be listed in the catalog.

DEADLINE: Works must be received by May, 28, 1971.

NOTE: Please include with works your phone number and a signed statement that you read this poster and understand the conditions. Whoever II cannot afford a legal hassle.

On approximately June 9th. Whoever II will start on a trip across the country with a truckfull of art. We will stop along the way at small towns, campsites, rest areas, and whatever, and set up an art gallery on the spot. Our intention is to bring your works to the people where they can deal with it on their level. Our stops will be mostly spontaneous, wherever we can find space and people.

Since this is an experimental venture we have no idea what to expect and we invite any recommendations or criticisms. For example, what do you think of this exhibit idea? Also, if there's someplace you'd suggest we stop, let us know- we'll try our best. This is not a traveling art and craft sale type thing. The exhibits will be free and we hope to show only top quality recent works. Conceptual works should be entered early to avoid last minute problems. Sculptures should not be too large or heavy. Two dimensional artists remember walls may not be available at all sites.

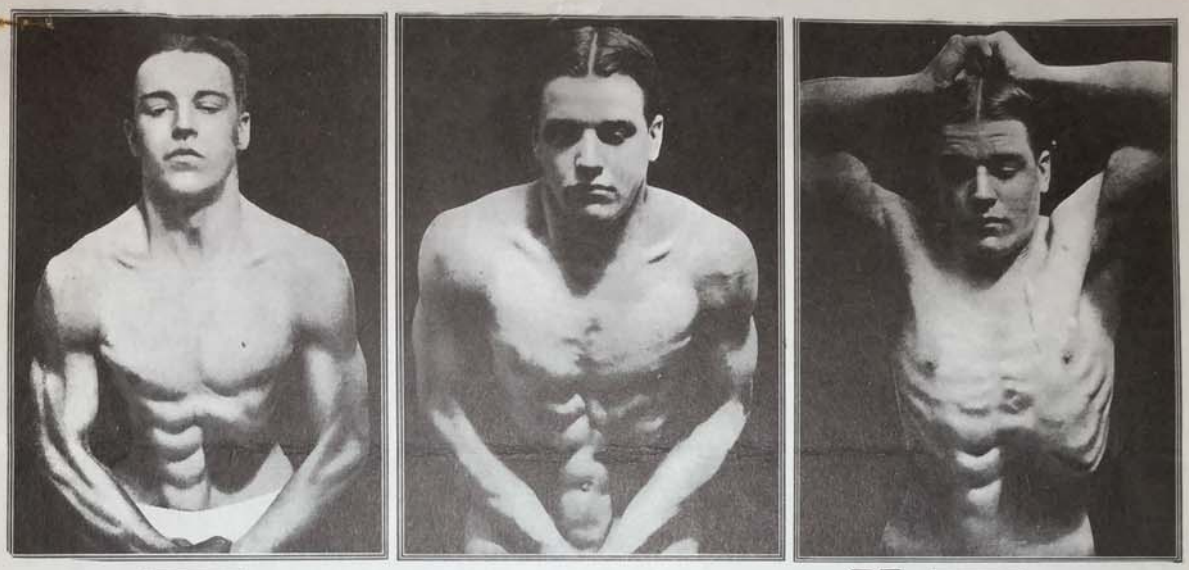
16'

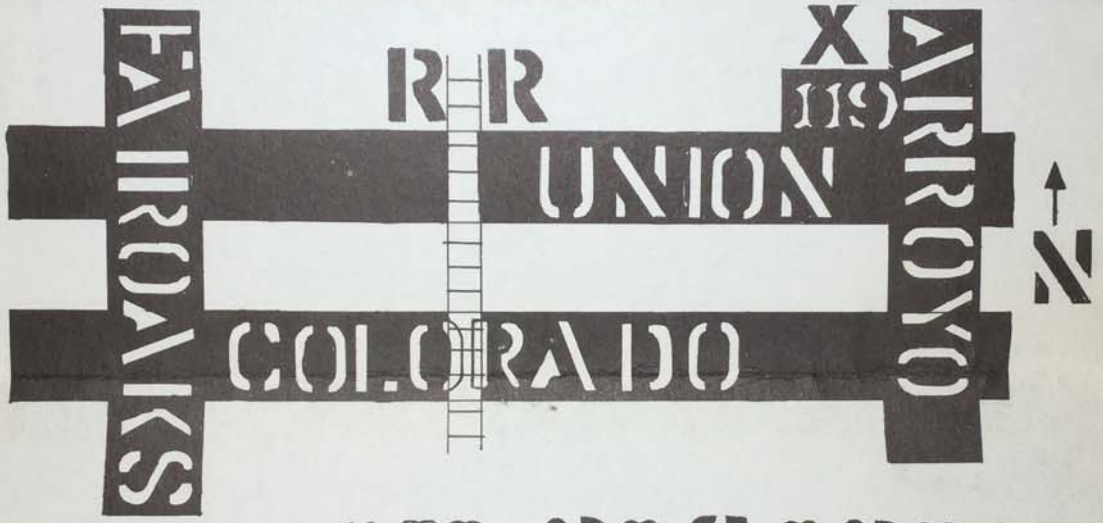
Whoever II is strictly an art movement.

5/22/71

Seth,

You got the worst handwriting.
I sent her one of these Posters &
I sent ~~one to~~ both to Stanley Grunstein
It was hard to understand the C.I. Group thing
Haven't been able to find any Contract reprints in
the magazines yet.
Bob Dawar told me he sent you a telegram.
His problem was that he didn't read the contract before
he sent Polansky the letter - he only read the Newsweek
report. He's getting it together now.
Still tracking
Frank





119 UNION PASADENA

MAY 2ii 8–12 P.M.

NEW WORK BY:

DUNLAP SHAW
HARRIS FLEMING
PASADENA ROTHROCK
BOND MCCAFFERTY
SHERMAN CORNELIUS
THOMAS MCINTOSH
KNIGHT WIDEWER 2

5187 O'Sullivan Dr.
Los Angeles, 90032

Seth Siegelaub
138 Prince St.
New York, N.Y. 10012

Hey
-S

12 August 1971

Dear Seth -

I have just spoken to John in Ausedonia. He told me that you would be coming to Italy for the conference in Capri on September 1. (or whenever).

There is a favor I would like you to do for us, if you can. In the British Avant Garde show at the NY Cultural Center, there are three pieces by Richard Long. Excluding the "Reflections in the Little Pidgeon River", could you bring the other two.

One piece is made of small sticks, and therefore the measurements and configuration (so it can be re-installed) have to be taken. The other piece, I believe is a small map; if I remember, it is call "Dartmoor Wall Piece". In any case they are both small - and I hope it wouldn't inconvenience you too much to bring them over with you, and give them to John in Capri.

I have asked Jeff Lew to take some slides of the pieces, and, if they are ready, can you bring them as well.

Should I come back to NY before the show closes, I shall go and measure the pieces and arrange for their consignment out of the museum. But as I am still unsure of when I will

return, ~~and~~ I hope you do not mind doing this.

If I don't see you before you leave, have a good trip.

Regards,
Paul Tower.

Got the keys
for Jack —
they're in my desk
center drawer (if you
see him, tell him — in
present semi-chaos I
forget where I put)
Hope you get good
sleep after good
trip — Love, B.

Note New Address

Barbara M. Reise
30 Alma Street
London NW5 3DH
England

~~10/13/Brochure~~

9 Dec 71
Sent March Cat, P, D
Eng. AR, 16 Booklet.

Dear Mr Siegelaub,

AR + 16

Far from being permanent our contact with the events - you are so much linked with - has been / is hindered through print-filter [Studio International, V.H. 101, Domus]. Even photography would give the impression of just reproducing a print-form-event, if we can get the whole range of prints-photographs. In fact this last case is the only case where we could say there is an inclusion in the events.

Your involvement and responsability in these situations stands as our motives for writing the letter. We think that you might be able to create a situations that would favor our direct seeing of America's conceptual art (or enable us to get art).

We keep in mind your cooperation with Joseph Kosuth, Dibbets, Wiener, De Maria, and other real direct-artists,

and for these reasons we think you could send us relevant xeroxed-info as well as xeroxed-media-connected with art. We would feel more than obliged to receive whatever you consider as worth communicating/proliferating in order to create direct/first hand art situations/realities. Whatever we already have is second-question-far-from-the-site/photographs that stands as a wall against involvement and art-context-existence.

If you would be so kind as to consider communication worthwhile our address is:

BOGDAN POPESCU/EMILIAN
STR. CPT. GH. DEMETRIADE 12
SECTOR I
BUCAREST- ROMANIA
EUROPE.

or our father's address:

GHEORGHE POPESCU
B.P. 1435 - Ambassade de Roumanie
BANGUI - REP. CENTRAFRICAINE/Africa

We hope to hear from you soon.
If there is anything related to financial problems, please contact our parents (BANGWI).

Sincerely believing in inter-continental contacts.
We remain yours truly
Bogdan & Emilian
Topraca

138 prince street, new york 10012. tel: (212)925-2113

Barbara Smith

Dear Barbara,

Received your letter, information and art.

Sorry to repay so late.

I have been very busy, mostly with the contract (meetings, foriegn language translation, reprintings and planning to go to Europe in the fall to explain and push it), a fund raising art collection for the United States Servicemen's Fund (does work for GI coffeehouses, newspapers, Jane Fondas and GI legal defense) and the beginnings of the formation of a N.Y. radical newspaper to be published daily.

I expect to be in and around N.Y. for the summer, though Lucy has left for Maine (she is doing her important thing, writing her book in peace and quiet).

Your letter sounded full of introspection. It would seem that your art should take precedence ofer the other things (family and women's lib), but as we all know, they all have too many things in common to be dealt with separately. What can I say? I, too, face similar crisises (is this good english?) of my energies. I suspect that you have a greater sense of purpose.

(I haven't seen THX1133 yet either).

How was your June 10th thing?

Thank you for all the material you sent.

Keep in touch,

Peace,

SETH SIEGELAUB, 18 Juen 1971, NY

Dear Seth: Here is a bunch of stuff I'm at last getting out to you for want you to have — In trade & thanks for the things you gave me & for the help in N.Y.C. — I came home here to the Judd opening at the P.A.M & the Art & Technology opening at ~~At~~ the L.A. County — & then back to complete work on the "giant" grass sculpture indoors. I found my electricity had been shut off in my absence because a late payment went to the wrong office & I had a wrig. covered with green fuz! — & other heavy decisions re: a job at Fresno State & the women's lib program that Judy is carrying on & I'd inherit & the degree of pchism they have committed themselves to — & whether I can or want to now — ie. I've struggled for so long to get this far — & I am only barely above ground

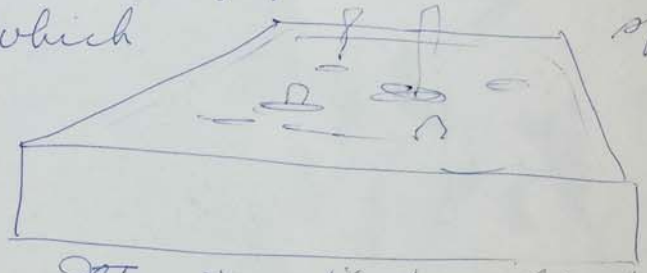
after really huge conflicts & almost want to hole up & lick my wounds — I can hardly handle a cause now even one I believe in — So facing a completion of a major piece by June 10 — & hairy confrontations with my ex husband re: my girls & the thing in Fresno I'm finding myself absolutely drained. It's really too bad! and yet perhaps what I'm doing is as important as policy statement et al re: women's lib — ie maybe I'll come off as providing an image for my children they can respect & admire — & maybe that's enough. (A rationale to rest!) — Yet I need the job, the money! — God — I can't even really consider it until my major drain is finished — the sculpture —

Anyway — enough of That.

THX — ?? is here & I haven't yet seen it —

Jim Byars Pc. in the A & T. is good

as is — Rockne Krebbs pc - Rauschenberg's & etc. gave others. It is - I think - a ~~fr~~ whole lot better than anticipated & certainly was worth doing:
Krebbs piece ~~was~~ is the best laser piece I've seen - well thought out, complex & beyond technology per se - — Rauschenberg's - is a completely novel thing for him - a mud box which spurts mud into the air at intervals — It's "neat"! The best P.C. is a strobe light room w/ mirrored or frosted? glass walls - - dark until the strobes flash & the vesicul is all after image - etc. The artist's name escapes me now & I'm too tired to look it up.



Anyway I'm really tense & fatigued since I returned - hopeful & some ~~[illegible]~~ peace after "graduation" — & apprehensive about the future. But I wanted to say thanks & keep up a communication

3.

(These pgs. are from the Rosa Book —)

Tell Lucy — hi — &

if there are any women's lib articles etc she'd like to pass on — to send same —

Got a note of thanks from my note to the Guinsteins but haven't seen them — yet — &

That's all —

Carly you're in Lot A —

Barb —

P.S. I went to the Corcoran a — the last Sat. in N.Y. Saw Walter — lovely museum —

If you know anyone who'd like to be in + can afford to be in this piece let me know _____ or a contributor directly.

EXPLORATION AND OBSERVATION PIECE FOR EIGHT PEOPLE

PLAN: To travel with eight persons thru several Western States in a large van. In various towns we will disembark and one to four of us will disguise ourselves entirely in white (jacket, pants, shoes, head cover). One half of our faces will be body-painted red, the other half white with colored stripes down the center. Our blood pressure, pulse, and other means of measuring our anxiety level will be recorded by the others who will also make appropriate photos, films, and tapes. Then we will visit unannounced movies, drug stores, libraries, restaurants, parks, ordinary people, famous people, city council meetings, and the like. After each encounter more documenting and recordings of effects will occur and we will eventually compile a catalogue of these procedures.

ROUTE: Los Angeles, to Phoenix, to Albuquerque, Taos, and Sante Fe. Frome there to Pueblo, Colorado Springs, Denver and Salt Lake City. If there is time we will head for Vancouver thru Boise, Walla Walla, and Seattle, if not we will go to San Francisco and then home.

DATES: August 1 to August 22.

WHO: Any interested 15 to 18 year old is invited to participate. Exceptions would be made if there is a deep or special interest.

AND WHY: I enjoy working with this age group. They are old enough to be responsible and contribute to the piece. In their terms the project is to be considered an advanced participation in an art project where they will learn first hand the problems of doing "theater pieces" of this type, how to operate the equipment and have an opportunity to initiate some of their own ideas. They will also compile and publish the catalogue with me as time permits later.

COST: The cost is $500.00 per person to cover all expenses except publication of the catalogue. $25.00 mailed to me now will confirm a place in the group.

EQUIPMENT: Bring sleeping bag, duffle bag and clothing for simple, to rough living.

If you have children or know any young adults who would enjoy this experience please have them contact me as soon as possible. I want to know by June 20th who is going. We will have two planning meetings before we leave. Send checks to: BARBARA SMITH
817 W. 17th St. #12
Costa Mesa, Calif. 92627

This will be an exciting adventure including a series of confrontations with unknown possibilities. We will witness equally our own responses to such events as anonymous "beings" and those of others to us. Conversations afterwards should reveal many insights with the people we meet. And our catalogue will be attrip in itself. I hope ~~many~~ one of you will want to join me!

Barbara Smith

TWO WORKS OF ART NOW AVAILABLE FROM BARBARA T. SMITH

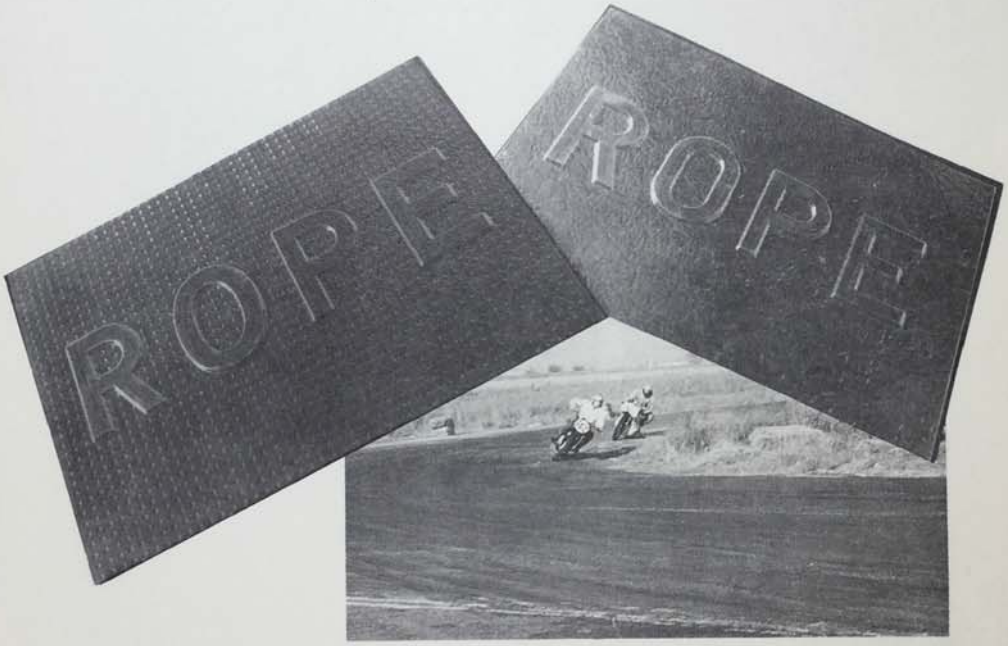
ROPE A spiral bound book written and photographed by Barbara Smith.

A motorcycle race, its preparation, beginning and ending are documented by photographs, and fragmented poetry in a handsomely produced book, resembling an old fashioned scrapbook, with the word "Rope" vacuum formed on both transparent covers. Forty photographic reproductions have been hand tipped onto almost twenty different textures and colors of paper. The artist has described the book as "a scrapbook on many personal levels – a rope woven of many strands".

This book, measuring 9¾ x 12-7/8 and almost an inch in thickness is limited to 300 copies, 10 artists proofs all signed and numbered by the artist.

ROPE A vacuum formed print designed to be displayed in various configurations.

After the book ROPE was published, Miss Smith produced a print based on the textured, vacuum formed cover of her book. The word "Rope" has been heavily embossed on a clear plastic sheet 9¾ x 12¾ in size. Designed to be fastened directly on the wall or arranged on any flat surface, the prints reflect the lights and colors within the environment. Impressions may be spread out in modular fashion or piled one on top of the other in dense layers. The artist recommends that at least six impressions be used to make up a set.



. . . last turn before . . .

Barbara T. Smith is a California artist whose work is now beginning to receive wide recognition. She is a graduate of Pomona College, Chouinard Art Institute and the University of California at Irvine. She has been known for her multimedia theater pieces and "ritual meals". She was one of the first artists to use the Xerox Copier for the production of works of art. Her Xerox Books were made in very limited numbers during the mid sixties and are now eagerly sought by collectors. She is currently completing work on a fiberglass sculpture of enormous scale of nearly ten thousand cubic feet which will be exhibited in Los Angeles in late 1971.

To order the Rope book or print please fill out and return the form below

---

CLIP THIS COUPON AND MAIL TO: BARBARA T. SMITH, 817 W. 17th Street #12, Costa Mesa, California 92627

ROPE — A BOOK $13.95 each

ROPE — A PRINT $1.00 each
2.75 for three
5.00 for six
7.00 for ten

(Please add .50 for shipping. California residents add 5% sales tax)

ENCLOSED IS A CHECK (made payable to B.T. Smith) for _____ books _____ prints

MAIL TO:

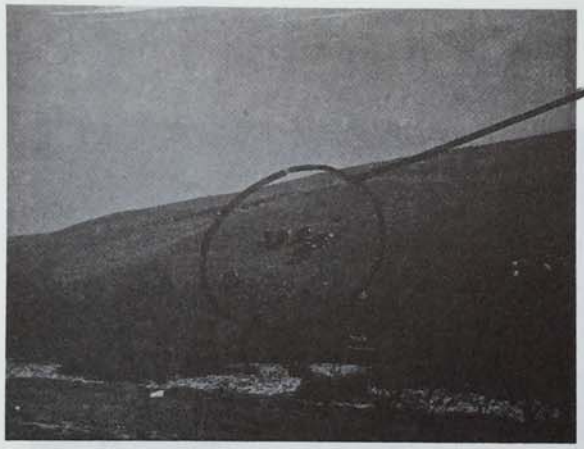
Name: _____
Address: _____
City & State: _____
Zip _____ Dlr? _____

Standard trade discount to dealers.

LOOK, SETH,
LOOK!

go look at cows.

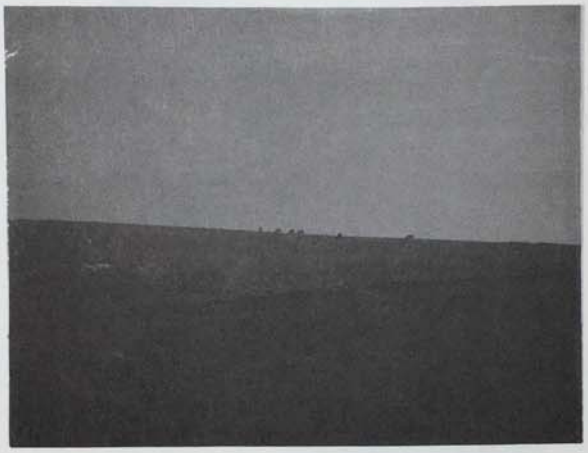
* go look at cows.



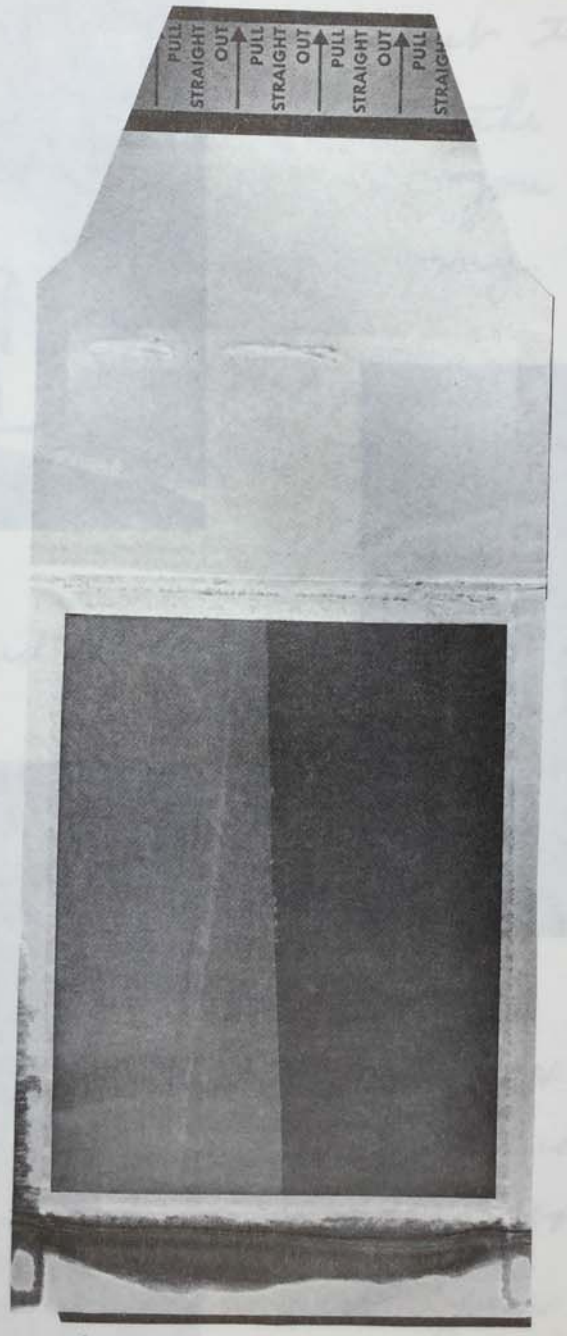
go look at

COWS.

go look AT cows.



COWS.



200

for Seth
Barbara Smith.

It was with some regret that I painted out the marks you made on my studio

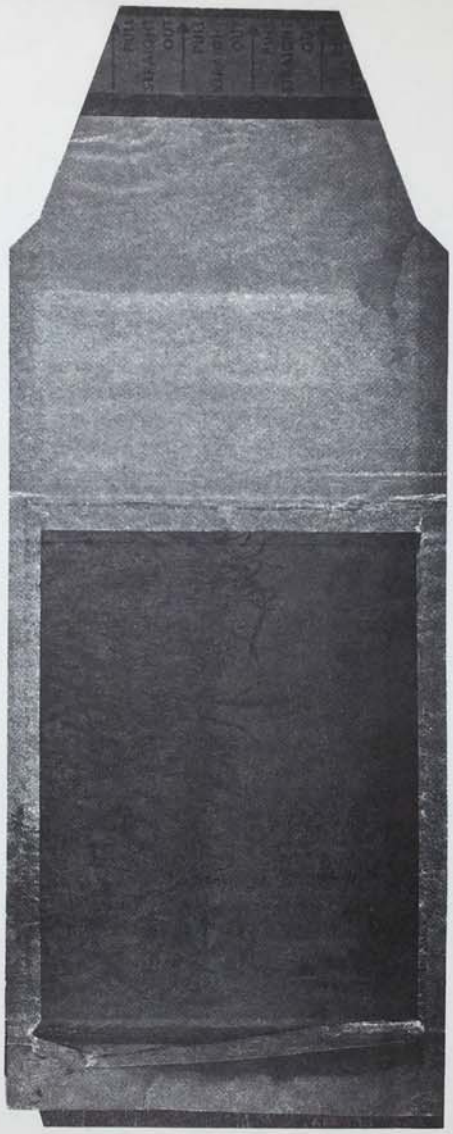
walls and floor.

I saw & read the passion with which each of you carried out your strongly felt part.

Inside the body of the piece this carcass remained and the life was gone. So forced by the future to erase the past, mingled still with the uncommonly thick, grey, dumb smell of cold fat and old paint, broken shards of fourescing plastic piled on the floor; the obvious trash was removed.

Sounds, remarks, and after-thoughts remain in my head — wild, excessive, enormous, trite, carefree, dangerous, snobbish, lonely, joyous, wasteful & bound — The affluence of choice without direction — No ring-master — no tour guide. Wither goest Thou? Are you really as you were Then that night?

Plots



B. Smith

125 EQUITY CORP

MEMORANDUM

9 Dec 71 –
Sent p. card.

Date

To Seth

From Barb

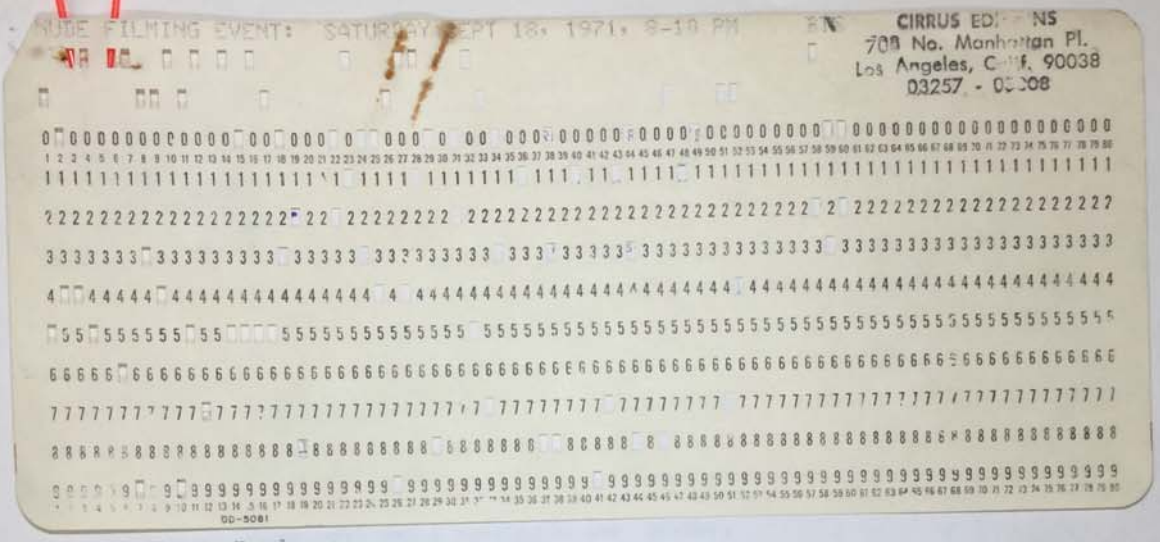
Subject

Just when I want to write you – I read
find your last letter to me – Anyway –
I'm enclosing a picture ~~of~~ or 2 of the
3 yr – mammoth "sculpture" I finally
completed + "shewed" at Carries Gal.
Warehouse here. The gallery space was great –
+ the guy – John Weiant – who runs a
print workshop there too – computative with the
Gemini – is a beautiful person –
I did a nude film thing in the
sculpt – which is the best way to go
thru it – – hence the computer card –
It's big – 20 x 24 x 10' + people walk
around + turn on lights + sound

as / a computer program. Sure glad it's done! but now the seemingly endless task of arranging the future shows, repair, + improving it — "P.R." — I want to get rid of it — i.e. locate it on a hilltop at U.C. Irvine eventually — by six months (or destroy it! its too big!) + so I have to plot that! — If any letter you might write to me regarding how great that would be — would help — do it!! (I'm sending Lucy Lippard separately — to that effect too.) —

And mainly I want to do other things! — go to N.Y. in a yr. to live? + I need a job! — + ~~dislik~~ dislike that idea very much. but it's necessary. — I have used your contract once now — It's got to get to be a habit —

Some artists out here are considering removing their work — for the same reasons. Are you only coming out? Did you see Shirley in N.Y. recently?



Dear Barbara:

Just had a letter from Seth and, to prove the point that American technology (the xerox machine,* carbon paper, the screw-on soda bottle top) has reduced the size of letters and saves enough time from letter-writing so that one has time to collate the enclosures,-- I enclose a copy of his letter. I shall send him a copy of this letter by way of acknowledging his letter and would enclose extra copies for him to give to Larry Weiner if he weren't leaving for London.

Next- Would you please enter a subscription to Studio International and let me know the cost or have them bill me. I never passed Wittenborn's, except in a hurry, on foot late on Saturdays or in the car on Sundays and it's ridiculous that when a client wants me to send a summons, threatening cable or letter, etc., to your Editor, I have to take his copy of the magazine away with me.

Would you also send me the issues containing Kosuth's articles and bill me for those also, if necessary. And I don't want to have to take Seth's copy of the Summer issue to see what he has done.

I leave now for a week in Florida, a belated Winter vacation, visit to ailing parents and celebration of my son's Spring recess. I leave behind a City slowly coming into Spring, a new artist's bar on Waverly Place, Susan Weiner, Phil Leider, artist's problems with dealers, dealers problems with artists, everybody's problems with collectors and credit and lots of paper.

I hope I come back to a letter from you too.

*Did not know the Xerox wasn't working well today.

JO:aw
Encl.
cc. Mr. Seth Siegelaub

Copy

JERALD ORDOVER
ATTORNEY AT LAW
ONE LIBERTY STREET
NEW YORK 5, N.Y.
HANOVER 5-7520

April 17, 1970

Miss Barbara Reise
10 Eton Garages
Eton Avenue
London NW. 3,
England

Dear Barbara:

Just had a letter from Seth and, to prove the point that American technology (the xerox machine,* carbon paper, the screw-on soda bottle top) has reduced the size of letters and saves enough time from letter-writing so that one has time to collate the enclosures,-- I enclose a copy of his letter. I shall send him a copy of this letter by way of acknowledging his letter and would enclose extra copies for him to give to Larry Weiner if he weren't leaving for London.

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JO:aw
Encl.
cc. Mr. Seth Siegelaub

*Did not know the Xerox wasn't working well today.

houtmankade 35, amsterdam, holland. telefoon: 020, 243492

Dear Jerald (d/b/a jerry, gerald, jerold, etc.....)

Received your letter of March 17, with copy of Multiple contract.

Thank you for your attempt regardin the "Multiples" business.

everything is fantastic busy in Europe. Just returned to Amsterdam from a 1 month stay in Paris, setting up the Paris "18 Paris IV.70" exhibition of Michel Claura. It is very good, and many people in Paris are coming to see it. I have sent you a catalogue and poster.

Larry Weiner has bought a 80 foot, 130 ton boat in A'dam and is living on it with Alice and the babbe.

Also saw Lucy Lippard in Paris, she was on her way to Spain.

I go to London, in 10 days, for one month (c/o Studio International) to edit the July-August issue of the magazine.

After that, some rest.

Saw Barbara Reise in Paris early this month and, I said heelo to her for you, and she asked me to say hello to you for her, and I said heelo to Barbara for me, and she said hello to me for you, and I said hello for you from me, and then I said goodby from she to you and then She said goodby from her to me and (naturally) I said goodby from you and me to her, and she replied that she shoud say goodby to me for both you and she and so it continues,, ...

Best to all our friends in common (Mickey,...etc....)

seth, 13 april 70, amsterdam,

ORDOVER, ROSENBERGER & ROSEN
ATTORNEYS AT LAW
ONE LIBERTY STREET
NEW YORK, N.Y. 10005

BERNARD ROSEN
ERNST H. ROSENBERGER
JERALD ORDOVER
ROBERT PHOJANSKY

(212) HANOVER 5-7520
CABLES:
ADVOCATORR, NEWYORK

March 17, 1970

Mr. Seth Siegelaub
Houtmankade 35
Amsterdam, Holland

Dear Seth:

While I didn't answer your letter about the Multiples show, I did contact Lucy and Joe Kosuth immediately, with basically negative results. The point is that of all the artists you li sted, Joe is the only one I knew well enough to approach without breaching legal ethics against soliciting business.

Joe told me that he had already complained to Marian Goodman about the first contract and that she has promised to send him a revised one; at the time time, he did not wish to be the only one to complain. Lucy and Joe spoke to Doug at different times, but while he originally was interested in trying to improve the contract, he later signed send in the revised agreement.

Joe sent me his copy of the revised agreement (copy enclosed), but I never saw the first version. This one is bad enough. However, Joe said that since Doug had signed the contract and no one else he had talked to was inclined to protest, he thought he might as well sign it too. so I did nothing but make a few comments on its defects & mailed it back to him.

Lucy had also spoken to Sol LeWitt and his answer was that no lawyer who represented Jack Klein could possibly be for the artists and he wanted no part of me.

There is also a strong possibility that Marian Goodman's statement is correct in her claim to Joe that it is going to be a very expensive project which will not net very large profits.

END OF THE DOWN PART.

Anyway, I enjoyed hearing from you. Your name comes up pretty often and I hope you are well and happy. If you get to London, please send my regards to Barbara Reise; she says nobody ever does. If you get to Vancouver, send me the O pages from the Vancouver and British Columbia telephone directories; nobody ever does.

Love,

Jerry

JO:aw

MULTIPLES, INC.

CONTRACT

February 14, 1970

to: Joseph Kosuth

re: "Artists and Photographs"

Dear Sir:

As you know, we have arranged an exhibition called "Artists and Photographs" in which 19-20 works by 19-20 different artists including yourself will be exhibited. In connection with the exhibition we have prepared a "box catalogue" consisting of one (1) entry by each artist which will be offered for sale. You have furnished to us the materials to be used in connection with your entry in the box catalogue.

By signing in the space provided below you agree that you have transferred to us copyrights for the material you submitted for your entry to the box catalogue. In consideration thereof we will furnish to you free of charge one (1) complete box catalogue and 50 copies of your entry. It is the present intention of the undersigned to publish the box catalogue in an edition of 1200 copies. If the undersigned at any time decides to increase the size of the edition or to publish a new edition containing your entry, you will be consulted and further compensation will be agreed upon by you and the undersigned at that time.

Very truly yours,

MULTIPLES, INC.

by Marian Goodman
Marian Goodman

Agreed:

_____
artist

929 MADISON AVENUE • NEW YORK, NY 10021 • TELEPHONE 249-3250

Mr. Jerold Ordover
1 Liberty Str
N.Y. 10005

Jerry (Jerold?),

Recently became aware of the situation described below.

Multiples, N.Y. is organizing a show "Artists and Photographs", which will consist of a "physical" exhibition plus a box (to be sold in an edition of 1200 copies) in which will be reproductions of the documentation from the 19 or 20 invited artists.

Multiples, in a contract sent to the artists, dated 20 Jan 70, requests (among other things) that "in consideration of $100.00, you have transferred to us [Multiples] all rights including copyright for the material you have sent to us."

I have advised some of the artists not to sign the contract — THIS IS PURE BULLSHIT!!!!

The artists invited include, Jan Dibbets, Douglas Huebler, Dan Graham, Sol LeWitt, Joseph Kosuth, Robt. Smithson. (You can get their telephone numbers and some help from Lucy Lippard 966-2994). Multiples has the complete list of artists.

I think you should represent the business interests of these artists for a percentage (or whatever?). Perhaps you can negociate with Multiples, to arrange for all the artists to get a fee plus a percentage of the profits (net).

As I have figured, with 1200 boxes each sold for $25.00 ($50.00), Multiples stands to gross $30,000. ($60,000.).

(OVER)

Thus for an investment of $2,000 (20 artists x $100), plus production costs, Multiples is looking forward to a very nice return on its investment.

I want to stop this crap.

Can you represent the artists in ~~Artist~~ their dealing with Multiples?

Amsterdam is beautiful.

Thank you,

Seth Siegelaub, 5 Febr. 70, Amsterdam, 1700 hours.

P.S. I do not have a typewriter yet.

GRAND C

32

SIEGELAUB

32

On May 9 (friday), May 12 (monday) and May 30 (friday) 1969 at 3:00 Greenwich Mean Time (9:00 EST) Jan Dibbets will make the gesture indicated on the verso at the place marked "X" in Amsterdam, Holland.

Much regards

Lawrence

Le 9 May (vendredi), le 12 May (lundi), le 30 May (vendredi) 1969 à 3:00 heures di l'aprés-midi GMT, Jan Dibbets fera le geste comme indiqué à ce verso à l'endroit marqué "X" à Amsterdam, Pays Bas.

Am 9 Mai (Freitag), 12 Mai (Montag) und 30 Mai (Freitag) 1969 um 3:00 Nachmittags (GMT), Jan Dibbets wird das Gebärde wie am anderen Seite machen auf der mit einem "X" bezeichneten Stelle in Amsterdam, Holland.

Op 9 mei (vrijdag), 12 mei (maandag) en 30 mei (vrijdag) 1969 om 3:00 uur 's middags (GMT), zal Jan Dibbets het gebaar, zoals op de andere kant van deze kaart, maken op de met een "X" gemarkeerde plek in Amsterdam, Nederland.

SETH SIEGELAUB NEW YORK

AIR MAIL

Mr. Seth Siegelaub

Houtmankade 35
Amsterdam

HOLLAND

AIR MAIL

SIEGELAUB

OBELISK GALLERY

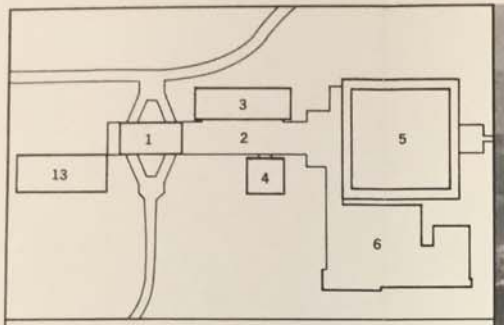
130 Newbury Street, Boston, Massachusetts 02116, (617) 536-5432

SIEGELAUB

NEW YORK
PM
25 JUN
'58

GRAND C

Mr + Mrs S.R. Siegelaub
1777 Grand Concourse
Bronx, N.Y.



1. Transportation Centre
2. The Mall
3. Library (including Admin.)
4. Theatre
5. Academic Quadrangle
6. Science Complex
7. Road leading to Water Tower
8. Water Tower and B.C. Hydro Control Centre
9. President's Residence
10. "C" Parking Lot
11. "B" Parking Lot
12. Parking
13. Physical Development Centre (with gymnasium and swimming pools)
14. Service Station
15. Madge Hogarth House (Women's Residence)
16. Men's Residence
17. Track and Playing Fields

TERRY ATKINSON
MICHAEL BALDWIN
ROBERT BARRY
N. E. THING COMPANY
JAN DIBBETS
DOUGLAS HUEBLER
STEPHEN KALTENBACH
JOSEPH KOSUTH
SOL LEWITT
LAWRENCE WEINER

MAY 19 - JUNE 19, 1969

SIMON FRASER UNIVERSITY, BRITISH COLUMBIA, CANADA

OBELISK GALLERY

130 Newbury Street, Boston, Massachusetts 02116, (617) 536-5432

Mr. Seth Siegelaub
1100 Madison Avenue
New York, New York

March 2, 1967

Dear Seth,

Thanks for the photographs. They were helpful. Enclosed is our check.

The show is going well, a little slowly, but well. The weather has been miserable and too many people are on winter vacation.

There have been two reviews. Iam enclosing one. The second was devestating and stupid.

Tried reaching you when last in New York, but got a busy signal.

Look forward to seeing you next time I am in the city.

Best regards

Phyllis R

Phyllis Rosen
PR/eik

xxxxxxxxxxxxxxxxxx
1100 Madison Avenue
xxxxxxxxxxxxxxx
28
xxxxxxxxx
Bu8-5031

Mrs. Phyllis Rosen
Obelisk Gallery
130 Newbury Street
Boston, Mass.

Phyllis,

Enclosed please find 2 installation shots of the Huebler exhibition, in which the large sculpture may be seen. I have additional shots of the gallery if you need them subsequently. These photos I have had to rush thru the lab.

When you are in New York again call and we can get together, possibly to visit some studios.

Good luck on the piece.

Sincerely,

Seth Siegelaub

P.S. The bill is $10.00.

Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

May 8, 1967

Mr. Seth Siegelaub
SETH SIEGELAUB GALLERY
16 West 56 Street
New York, N.Y.

Dear Seth:

Charles S. Dewey, chairman of the Board of Trustees, the committee for Long Island Painters exhibition, and I express deep appreciation to you for serving on the jury for the exhibition.

You were indeed conscientious and all of us felt your choice of paintings was catholic -- and full of interesting surprises for both the artists and the gallery goers.

We realize how much time you gave to making the long trip out here. You were most generous to give your time and talents to the Guild Hall cause. Incidentally, any out-of-pocket expenditures connected with your trip out here are considered tax-deductible.

The exhibition looks great - and attendance is excellent.

I hope to have the pleasure of seeing you again in East Hampton.

Sincerely,

Enez Whipple
Director

■ Dilexi Gallery

May 21, 1966

Mr. Seth Siegelaub
16 West 56th Street
New York 19, N. Y.

Dear Mr. Siegelaub:

Thanks for your letter. Of course, I will be happy to see you out here on your trip to the West Coast. We will be in Europe throughout the month of June, returning on the 1st of July.

Please call me when you arrive, after the 1st.

Sincerely,

L. James Newman

631 Clay Street · San Francisco, California · 94111 · Phone 433-4260

show in 1964 you
interest in his

w here from April
id in seeing the
shown publicly in
unity to bring you

from the 1964 show
e recent work.

is letter.

16 March 1966.

Mr. A.A. Wyn
69 Shore Dr.
Larchmont, N.Y.

Dear Mr. Wyn:

On the occasion of PIERRE CLERK's show in 1964 you had stopped in and expressed some interest in his work.

Mr. Clerk will be having his 2nd show here from April 5-30 (1966). If you would be interested in seeing the recent work in his studio before it is shown publicly in the gallery, I would welcome the opportunity to bring you directly to the studio.

I am enclosing some printed matter from the 1964 show along with 2 - 8x10 photographs of the recent work.

I look forward to your response to this letter.

Thank you

Seth Siegelaub

16 March 1966.

Mr. William Walters
245 E. 63 ST

Dear Mr Walters -

You were in to see the Pierre Clerk show at my gallery about 1½ months ago, and at that time you left a rather enigmatic note in the guest book "I am interested". I subsequently spoke to on the phone and you said that you would be needing some paintings for your new apartment.

If you are seriously interested in purchasing work of art (not "pretty" pictures) you would be wise to seek counsel from a dealer in painting (not a "decorator"). This costs no more.

When you are ready to look at work please call.

Enclosed find some catalogues from my gallery.

Sincerely,
Seth Siegelaub

17 May 1966

1100 Madison Ave.
xxxxxxxxxxxxxxxx
28
xxxxxxxxx
Bu8 -5031
L04 -3250

Mr. Gordon Bailey Washburn
Asia House
112 East 64 Street
New York City

Dear Mr. Washburn,

Kindly note my change of address to 1100 Madison Ave. (82nd St.). With the change of address goes a change in status fspm public gallery to private dealer.

I have been purchasing more books to add to the collection I had previousl loaned to you and perhaps one day in the near future I will stop by with the new books and join you for lunch.

In the meanwhile kindly keep me posted regarding the Society's activites.

Sincerely yours,

SETH SIEGELAUB

31 October 1966

1100 Madison Avenue
xxxxxxxxxxxxxxx
28
xxxxxxxxxx
Bu8-5031
Lo4-3250

Director
Art Gallery
Oakland University
Rochester, Michigan

Gentlemen:

I understand that you are preparing an exhibition of the collection of Richard Brown Baker. Could I please be sent a copy of the catalogue, and also be placed on your mailing list.

I am a private dealer working with contemporary American painting and sculpture.

Thank you.

Sincerely yours,

SETH SIEGELAUB

23 November 1966

1100 Madison Avenue
xxxxxxxxxxxxxxx
28
xxxxxxxxx
Bu8 -5031
Lo4 -3250

Mr. Hermann Warner Williams, Jr.
Corcoran Gallery of Art
17th Street and East Street N.W.
Washington, D. C. 20006

Dear Mr. Williams:

On the occasion of your past Biennial of American Painting (29th) I had spoken to you, when you were in New York, regarding the painters I represent. Unfortunately I had reached you too late.

Anticipating the forthcoming 30th Biennial, I am writing to inquire when you plan to be in New York selecting work, so at that time I can show you my painters.

I shall send you photographs under separate cover.

Thank you.

Sincerely yours,

SETH SIEGELAUB

(#L) 31 October
1966

GUY ROBERT
directeur
MUSÉE D'ART CONTEMPORAIN
4040 est, rue Sherbrooke Montréal Canada

19 Mar 66

[illegible] of PIERRE CLERK in [illegible] I would like to place some of his work back into Canada. Mr. Clerk is Canadian (see attached information), but unfortunately his work has not be seen there often enough.

> I would welcome the opportunity to speak to you about showing Mr. Clerk's work in Canada - with possible relevance to your forthcoming "Expo 67"

> Mr. Clerk will be having a show with me in N.Y. in April (5th-30th) 1966, which you may be interested in seeing. I am enclosing some printed matter from Clerk's 1964 show along with 8x10 photographs of his more recent work.

> Please feel free to call me in N.Y. (kindly reverse) to discuss this matter, or anything else you may feel to be of mutual interest.

Note: Enclosed please find poster from my present show.

19 Nov 66

Clarke - Robert -

I represent the work of PIERRE CLERK in N.Y. and as his dealer I would like to place some of his work back into Canada. Mr. Clarke is Canadian (see attached information), but unfortunately his work has not be seen there often enough.

> I would welcome the opportunity to speak to you about showing Mr. Clarke's work in Canada - both possible revelavance to your forthcoming "Expo 67"

> Mr. Clarke will be having a show with me in N.Y. in April (5th-30th) 1966, which you may be interested in seeing. I am enclosing some printed matter from Clarke 1964 show along with 8x10 photographs of his more recent work.

> Please feel free to call me in N.Y. (kindly reverse) to discuss this matter, or anything else you may feel to be of mutual interest.

Note: Enclosed please find poster from my present show.

Howard Sloane INTERIORS

43 WATSON AVENUE, ELIZABETH, NEW JERSEY

~~460 EAST 79TH STREET, NEW YORK CITY~~

April
20th
1966

Mr. Seth Siegelaub
C/o Seth Siegelaub Galleries
16 West 56th Street
New York, New York

Dear Seth:

Please disregard all rumors of death .... t'aint true. It's just that I've been more active than I have ever been before, and when I finally collapse .... I do just that. So please forgive me for not being in touch with you sooner.

I am writing this letter to you because I am very excited after seeing a group of paintings in a friends' home. This is the story. My dear friends, Mr. and Mrs. John Collette, 39 Watson Avenue, Elizabeth, New Jersey (201-352-0314) have in their home several works of Mr. Tom Sallak, a brilliant young artist from Davenport, Iowa ... who, I feel sincerely, if given the opportunity to have a one-man showing (in your gallery, of course) would create a notable place for himself in the Art World.

If you will contact Mr. Collette, I know that he'll be very glad to give you any and all information you desire.

Always with warm personal regards, I am

Fondly yours,

Howard

HOWARD SLOANE
FRED TWIST, N.S.I.D.

P.S. I will not mail the $15.00 ... but will make it my business to stop by and present it and myself in person. Thanks!

Designed by Fred Twist N.S.I.D.

File

Franklin Sohn -

Enclosed please find an announcement from the Michael Eastman Exhibition, along with some other notes from my other ~~other people~~ shows

A while back you had contacted Mr. Eastman and were interested in his work. (Who was not following them) I have since taken on Mr. Eastman and I am interested in ~~developing~~ pursuing it further

This past season has been my first, and after a year I am now interested in establishing contact with the more respected galleries around the country, with whom I share some rapport. I know that there are many possibilities and economies that can be realized thru our mutual co-operation (trading shows; joint publicity catalogue and advertising, and shipping)

If any of the people I represent are of interest to you ~~(and conversely)~~, I would welcome hearing from you either in person (when you are in N.Y.) or by letter.

Sam

File

Waddington - 27 May 66

1) Enclosed please find an announcement from the Edward Whitemore show held during Feb 1965.

Mr. Whitemore had shown at your gallery after he was in England in 1961

I will be giving him his 2nd one-man show in January 1966, and I am interested in having the show in London either before or after January.

Two examples of Whitemore's recent work are in the announcement and can be seen in the ARTS mag (Apr, 1965) page 63, and in the Catalogue for American Drawing show at the University of Michigan (selected by Dore Ashton).

As you know Mr. Whitemore's work small and light - which would facilitate shipping -

If you are interested in showing the work, I could send you more information (and photographs), and possibilities for joint cooperation on catalogue, publicity and advertising

G

facilitate

24 March 65

Dear Miss Willard:

Thank you for the editorial coverage you gave the Edward Whiteman show held at my gallery in February.

I recently came back to N.Y. and spoke to Mr. Whiteman and he said that your analysis of his work was the most perceptive he has ever read.

Thank you once again,

Very Truly yours,

Seth Siegelaub

ART IN AMERICA
635 MADISON AVENUE
NEW YORK 22, N.Y.

MURRAY HILL 8-7500

September 14, 1965

Mr. Seth Siegelaub
16 West 56th Street
New York, New York

Dear Mr. Siegelaub:

Thanks very much for the look at the material.

It was interesting to learn about your gallery artists.

Sincerely,

Nan R. Piene

N. R. Piene
Associate Editor

Nr/jmd

Encl.

WSMR RADIO • 36 FIELDMERE AVENUE • GLEN ROCK, N. J.

June 25, 1965

Mr. Seth Siegelaub
16 West 56th Street
New York 19, New York

Dear Sir:

Thanks very much for your hospitality of this morning, and the best of luck in the future.

Please inform me of your whereabouts from time to time, as the show devoted to art in New York will be aired late in August.

Have a nice vacation, and thanks again.

Cordially yours,

Steve Rathe

Steve Rathe, WSMR

SAR:kj

WARD WISE GALLERY 50 WEST 57TH STREET NEW YORK 19 NEW YORK COLUMBUS 5 0465

December 15, 1964

Mr. Siegelaub
16 West 56th St.
New York, N.Y.

Dear Mr. Siegelaub:

Following our phone conversation the other day, I am enclosing two photographs of works by Nathan Raisen.

I spoke to him and he would be pleased to consider an architectural commission.

I look forward to hearing from you further.

Yours truly,

Howard Wise

HW:ah
cc: Mr. Nathan Raisen

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA

Department of Art

November 24, 1964

Seth Siegelaub
16 West 56th Street
New York 19, New York

Dear Mr. Siegelaub:

I thank you for the notices of your shows of Weiner and Clerk. We would be very pleased indeed to be placed on your list for future notices.

Of possible interest to you is an exhibition, Vintage Moderns which was staged some time ago, which I am sending under separate cover.

Sincerely,

Frank Seiberling

Frank Seiberling
Director, School of Art

FS:rt

107 Vesta Dr.,
Toronto, Ont.,
October 30, 1964.

Dear Seth, -

Congratulations and best wishes on the establishing of your new gallery.

Most galleries I imagine are booked a year ahead if I'm to judge by David (my son who opened just over a year ago)

It's been a busy time for me this past year being closely associated with theatre. Am just returning to the studio.

I am not in a position to recommend any galleries because I do not know their policies, etc, - but if you are interested in showing your artists in Canada the best way to make the proper contacts would be to make a field trip to Toronto and Montreal and size the galleries up. I know this is what David did in New York and it is the only way to become familiar with the scene. Then you can send slides etc. to the ones you care about. I hope this makes sense to you, and that you meet with great success.

Sincerely,

Anne Mirvish

I wonder what became of Katie.

TEMPLETON 8-9320

Rudin Management Co., Inc.

415 MADISON AVENUE...NEW YORK 17, N. Y.

November 10, 1964

Mr. Seth Siegelaub
16 West 56th Street
New York 19
New York

Dear Seth:

I have your letter of November 5 with your suggestion for exhibiting paintings during the renting season.

This idea has been suggested before but would not work for us because we complete our lobbies by the time the first tenants move in.

Thank you for your interest.

Sincerely yours,

RUDIN MANAGEMENT CO., INC.

Jack Rudin

JR:tf

ÖSTERREICHISCHES KULTURINSTITUT
AUSTRIAN INSTITUTE

Please address all correspondence to Austrian Institute

Please quote our reference:

11 East 52nd Street
New York, 10022
Tel.: PL-9-5165

November 3, 1964

Seht Siegelaub
16 West 56th Street
New York, N.Y.

Gentlemen:

The Austrian Institute in New York, a non-profit and non-commercial Austrian government agency, promotes cultural exchanges between the United States and Austria. Among other things, it endeavors to introduce contemporary Austrian artists to America. For this purpose, it occasionally arranges exhibits which are shown at the Institute itself and later on are offered to institutions of higher learning as well as to art galleries throughout the country.

Since such exhibitions are usually limited to a few individuals, and since the Institute does not engage in the sale of works of art, many Austrian artists wish to be represented by an American gallery.

If you should be interested in including Austrians among the artists represented by you, please let us know. We would be happy to give you information about the contemporary art scene in Austria and assist you in establishing contacts with the artists of your choice.

Sincerely yours,

Wilhelm Schlag

Wilhelm Schlag, Dir.

THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD · Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 · Telephone REGent 1719

30th October, 1964.

Seth Siegelaub, Esq.,
16 West 56th Street,
New York 19,
New York.

Dear Mr. Siegelaub,

Thank you for your letter, I am afraid I would not be interested in handling Mr. Whiteman's work in London but thank you for having offered ~~me~~ us the opportunity.

Best wishes.

Yours sincerely,

Leslie Waddington

Sincerly yours,

Seth Siegelaub

16 June 1964

Mr. Sy Wittlin
198 South State Road
Briarcliff Manor, New York

Dear Mr. Wittlin;

I am sending you this letter as a personal invitation for you to visit me at my new Art Gallery at 56th Street and 5th Avenue. The gallery will be opened to the public, effective 23 June (Tuesday), through the summer from

Tuesday thru Saturday
10:30 to 6:00 P.M.

or by appointment.

I am representing a group of artists, some of whom have not been seen in New York before, and I feel that much of the work will be of interest to you.

Please feel free to stop in and say hello.

Sincerly yours,

Seth Siegelaub

16 June 1964

Mr. Donald Ross
Architectural Interiors
160 East 56 Street
New York City

Dear Mr. Ross;

I am sending you this letter as a personal invitation for you to visit me at my new Art Gallery at 56th Street and 5th Avenue. The gallery will be opened to the public, effective 23 June (Tuesday), through the summer from

Tuesday thru Saturday
10:30 to 6:00 P.M.

or by appointment.

I am representing a group of artists, some of whom have not been seen in New York before, and I feel that much of the work will be of interest to you.

Please feel free to stop in and say hello.

Sincerly yours,

Seth Siegelaub

18 June 1964

Gentlemen:

I have appraised the following work of Norman Pomerantz and find that the prices of the work reflect their true value.

1 -	The Green Dome	30x 50	500.00
2 -	Central Park Autumn	24 x 36	350.00
3 -	The Rubber Plant	24 x 36	350.00
4 -	Anton Checkhov	24 x 36	350.00
5 -	Summer Salad	24 x 36	350.00
6 -	Cental Park	24 x 36	350.00
7 -	The Sun Hat	24 x 36	350.00
8 -	Park Path	16 x 20	200.00
9 -	Marigold	18 x 24	250.00
10-	Mother and Child	18 x 24	250.00
11-	The Hostess	24 x 36	350.00
12-	Geranium	18 x 24	250.00
13-	The Rambles	16 x 20	200.00
14-	The Blue Bridge	12 x 16	100.00
15-	The Tall Vase	18 x 24	250.00
16-	Old Stone Bridge	18 x 24	250.00
17-	The Forest	18 x 24	225.00
18-	The Jonquila	12 x 16	125.00
19-	Opulence	16 x 20	150.00
20-	High Boots	18 x 24	275.00
21-	Central Park Lake	18 x 24	200.00
22-	Venetian Cafe	18 x 24	175.00
23-	Park Lakeside I	20 x 30	275.00
24-	Park Lakeside	18 x 24	250.00
25-	Autumn	18 x 24	250.00
26-	Trees	18 x 24	250.00
27-	The Riveria	16 x 20	200.00
28-	Pom Poms	12 x 16	100.00
29-	Nostalgia	12 x 18	125.00
30-	Dry Magnolia	24 x 36	350.00
31-	Debutants	16 x 20	200.00
32-	Bouquet	11 x 15	100.00

Sincerly yours,

Seth Siege

23 June 1964

Mr. and Mrs. S. Pinkowitz
5 Metropolitan Oval
Bronx 62, New York

Dear Mr. and Mrs. Pinkowitz;

I am sending you this letter as a personal invitation for you to visit me at my new Art Gallery at 56th Street and 5th Avenue. The gallery will be opened to the public, through the summer from

Tuesday thru Saturday
10:30 to 6:00 P.M.

or by appointment.

I am representing a group of very interesting artists, and I think that you will enjoy seeing the work.

Please feel free to stop in and say hello.

Sincerly yours,

Seth Siegelaub

29 June 1964

Mr. Karl Methfessel
22 Hudson Place
Hoboken, N.J.

Dear Mr. Methfessel;

I have recently opened an art gallery in New York to handle the work of contemporary artists, and I am now in the process of assembling my stable.

Your name was referred to me by Pierre Clerk (who I am now representing), and I would be interested in seeing what you are doing.

If you are interested please phone me (at the above number) from Tuesday thru Saturday, 10:30 to 6:00, and we can make further arrangements.

Sincerly yours,

Seth Siegelaub

21 July 1964

Mr. Marshall Matusow
New York Arts Calender
Box 369
Cathedral Station 25, N.Y.

Dear Mr. Matusow;

As per our conversation of 21 July, I am setting forth the following information for inclusion in your annual "Collector's Guide"

Name: SETH SIEGELAUB

Address: 16 West 56 Street Telephone: PLaza7-0565

Hours: Tuesday thru Saturday, 10:30 to 6:00

Director: Seth Siegelaub

Blurb: A gallery representing the contemporary Fine Arts exclusively.

Forthcoming Shows: Group; 15 Sept. - 10 Oct. 1964

Pierre Clerk; 13 Oct. - 7 Nov. 1964

Thank you for your interest.

Sincerly yours,

Seth Siegelaub

encl: One business card.

22 September 1964

Miss Nan Rosenthal
ART IN AMERICA
635 Madison Avenue
New York City

Dear Miss Rosenthal:

Enclosed please find photographs of the work of Pierre Clerk and Lawrence Weiner.

Both of these artists will be having one-man shows at my gallery this fall:

PIERRE CLERK - 13 October - 7 November

LAWRENCE WEINER - 10 November - 5 December

and I would like to receive editorial coverage from your magazine - to coincide ~~th~~ with the exhibitions, if possible.

The enclosed photographs may be retained for your use, and I can forward immediately any additional information you may request.

Thank you for your consideration.

Very truly yours,

SETH SIEGELAUB

SETH SIEGELAUB
349 EAST 149TH STREET
NEW YORK 51, NEW YORK

MOTTHAVEN 5-2220

8 October 1964

PICTURES ON EXHIBIT
Editorial Dept.
30 East 60 St.
NYC 22.

Gentlemen:

The following 2 exhibitions are available for listing in your November issue:

PIERRE CLERK - paintings - thru 7 November 1964

LAWRENCE WEINER - paintings - 10 November - 5 December 1964

Thank you.

Very truly yours,

SETH SIEGELAUB

23 October 1964

Mr. Stuart Preston
the NEW YORK TIMES
229 West 43 St.
NYC

Dear Mr. Preston:

Enclosed please find the catalogue for the PIERRE CLERK exhibition which is being held at my gallery and is scheduled to run for only 2 more weeks. You had previously reviewed an exhibition of his work in 1956 (at the old 'New Gallery'), and I think his recent work will be of interest to you.

Hope you can get in before it closes. Thank you.

Very truly yours,

SETH SIEGELAUB

Example of
history schedule
sent to magazines
for
December

theARTgallery

23 October 1964
New York

Mr. Leslie Waddington
WADDINGTON GALLERY
2 Cork Street
W.1, London
Great Britain

re: EDWARD WHITEMAN

Dear Mr. Waddington:

I am writing you this letter to introduce you to my gallery in New York and to advise you that I am the exclusive agent for the work of Edward Whiteman.

Mr. Whiteman was handled by your gallery for a period of time during 1960 - 1, when he was living in England. He has since been actively working and successfully exhibiting in the United States (see attached photograph for recent example of his work).

I am presently preparing a one-man exhibition of his work to be seen in New York during February (2 thru27) 1965, at my gallery, and afterwards I would like to send a show of his work to London for you to exhibit.

Would you be interested in presenting an exhibition of his work sometime after his show? I am open to discussion regarding arrangements for such a show and will look forward to nearing from you. Thank you.

Very truly yours,

SETH SIEGELAUB

FIRST CLASS MAIL

PLACE FIVE CENT STAMP HERE

Sample of listing schedule sent to magazines for December

theARTgallery
HOLLYCROFT
IVORYTON
CONNECTICUT

Dear Sir:

The following shows are planned for my gallery during the month of December. Please include this information in your listings for your December issue.

to December 5 — LAWRENCE WEINER — Paintings

8 Dec. - 2 Jan 1965 GROUP

22 Dec. - 25 Dec. ARNI HENDIN - "an examination of Social Reaction"
Begins at 8 P.M. nightly

Thank you.

Seth Siegelaub

Very truly yours,

SETH SIEGELAUB

theARTgallery AMERICA'S ART EXHIBITION MAGAZINE

Deadline is the 1st of the month preceding Issue

Gallery Name SETH SIEGELAUB Hours: 10:30 - 6:00 Tues - Sat.

Address 16 West 56 St. Zip Code 19 Phone PL7 -0565

List Your Exhibitions with Complete Dates for DEC 1964 (PLEASE TYPE)

We cannot be responsible for errors when this listing is not typewritten. Listings are limited to 5 lines, with no more than 5 artists names per show.

LAWRENCE WEINER Paintings to 5 December

GROUP Pierre Clerk, James Doolin, Michael Eastman, Herbert Livesey and Edward Whiteman

8 Dec To 2 Jan 1965

Arni Hendin - "an examination of Social Reaction".

Begins at 8 P.M. nightly 22-25 Dec

YOU WILL BE BILLED OUR USUAL SERVICE CHARGE

Brevity makes the directory more useful, we reserve the right to edit when necessary. Invoice to be sent at the end of the month.

Signed

Dear Sir:

The following shows are planned for my gallery during the month of December. Please include this information in your listings for your December issue.

to December 5 - LAWRENCE WEINER - Paintings

8 Dec. - 2 Jan 1965 GROUP

22 Dec. - 25 Dec. ARNI HENDIN - "an examination of Social Reaction"
Begins at 8 P.M. nightly

Thank you.

Seth Siegelaub

Very truly yours,

SETH SIEGELAUB

29 October 1964

Editorial Dept.
PICTURES ON EXHIBIT
30 East 60 St.
NYC

Dear Sir:

The following shows are planned for my gallery during the month of December. Please include this information in your listings for your December issue.

to December 5 — LAWRENCE WEINER - Paintings

8 Dec. - 2 Jan 1965 GROUP

22 Dec. - 25 Dec. ARNI HENDIN - "an examination of Social Reaction"
Begins at 8 P.M. nightly

Thank you.

Seth Siegelaub

Very truly yours,

SETH SIEGELAUB

29 October 1964

Editorial Dept.
ART VOICES
200 East 72 st.
NYC

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The following shows are planned for my gallery during the month of December. Please include this information in your listing for your December issue.

to 5 December	LAWRENCE WEINER	Paintings
8 Dec. - 2 Jan 1965	GROUP	
22 - 22 Dec. - 25 Dec.	ARNI HENDIN	"an examination of Social Reaction" Begins at 8 P.M. nightly

Thank you.

Very truly yours,

SETH SIEGELAUB

29 October 1964

Editorial Dept.
ARTS
12 East 46 St.
NYC

Dear Sir:

The following shows are planned for my gallery during the month of December. Please include this information in your listings for your December issue.

to 5 December 1964	LAWRENCE WEINER	Paintings
8 Dec - 2 Jan 1965	GROUP	
22 Dec - 25 Dec	ARNI HENDIN	"an examination of Social Reaction" Begins at 8 P.M. nightly

Thank you.

Very truly yours,

SETH SIEGELAUB
Seth Siegelaub

The Museum of Modern Art

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

29 August 1969

Mr. Seth Siegelaub
1100 Madison Avenue
New York, New York

Dear Mr. Siegelaub:

THE ART OF THE REAL: U.S.A. 1948-1968 has been a most significant exhibition for The Museum of Modern Art and the International Council, and I am writing to express our appreciation for your generosity in lending to it. The exhibition evoked widespread interest and controversy, as you will read in the attached summary of press clippings, and we were particularly pleased by the large and [illegible] attendance in both the New York and European exhibitions.

Following its showing at the Museum from June 30 to September 15, 1968, the exhibition traveled to Paris, where it was shown at the Grand Palais from [illegible] December [illegible] in that great hall, and the first large scale retrospective of avant-garde American painting in [illegible] International Council organized THE NEW AMERICAN PAINTING, seen at the Musee National d'Art Moderne in January 1959. The Zurich showing, January 7 through February [illegible] sive avant-garde American [illegible] its installation was supervised by Jennifer Licht, Associate Curator in our Department of Painting and Sculpture, and S. Bradley Gillaugh, former Assembly Coordinator for the Department [illegible] Exhibitions. Eugene Goossen, Director of THE ART OF THE REAL, collaborated on the exhibition's installation in Paris and again in London. The London showing, at the Tate Gallery from April 24 through June 1, was presented [illegible] the auspices of The Arts Council of Great Britain.

Enclosed is our Receipt of Delivery which we ask you to sign and date and return in the envelope provided.

Once again, allow me to thank you for permitting us to include your loan in this exhibition, and convey, on behalf of The Museum and the International Council, our gratitude for your generous participation.

Sincerely,

Waldo Rasmussen
Director
International Program

29 October 1969

Editorial Dept.
Arts Digest
116 East 59 Street
NYC

Dear Sir:

The following information is for listing in your December issue of Arts Digest Magazine:

to 5 December LAWRENCE WEINER Paintings

8 Dec. - 2 Jan 1965 Group

22 Dec - 25 Dec ARNI HENDIN "an examination of Social Reaction"
Begins at 8 P.M. nightly

Thank you.

Very Truly Yours,

SETH SIEGELAUB

The following shows are planned for my gallery during Dec. Please include this ~~following~~ info in your listings for your December issue

The Museum of Modern Art

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

29 August 1969

Mr. Seth Siegelaub
1100 Madison Avenue
New York, New York

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Following its showing at the Museum from June 30 to September 15, 1968, the exhibition traveled to Paris, where it was shown at the Grand Palais from November 14 through December 28. This was our first exhibition in that great hall, and the first large scale retrospective of avant-garde American painting in Paris since the International Council organized THE NEW AMERICAN PAINTING, seen at the Musee National d'Art Moderne in January 1959. The Zurich showing, January 17 through February 23 at the Kunsthaus, was also their first extensive avant-garde American exhibition in many years. Its installation was supervised by Jennifer Licht, Associate Curator in our Department of Painting and Sculpture, and S. Bradley Gillaugh, former Assembly Coordinator for the Department of Circulating Exhibitions. Eugene Goossen, Director of THE ART OF THE REAL, collaborated on the exhibition's installation in Paris and again in London. The London showing, at the Tate Gallery from April 24 through June 1, was presented under the auspices of The Arts Council of Great Britain.

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Sincerely,

Waldo Rasmussen

Waldo Rasmussen
Director
International Program

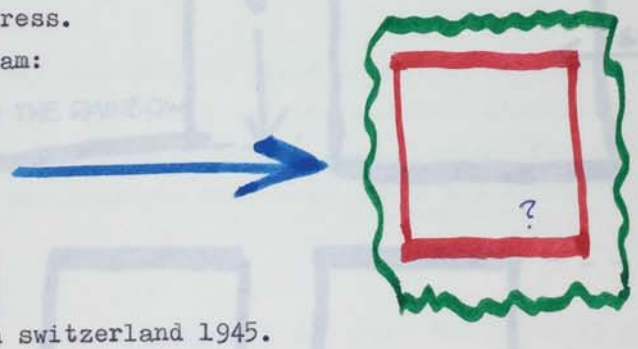
jean a. p f a f f / 33a bow street / somerville o2143 mass. /

art - gallery
s. siegelaub
1100 madison av.
28 new york

boston, august 1st 1969

dear sir,

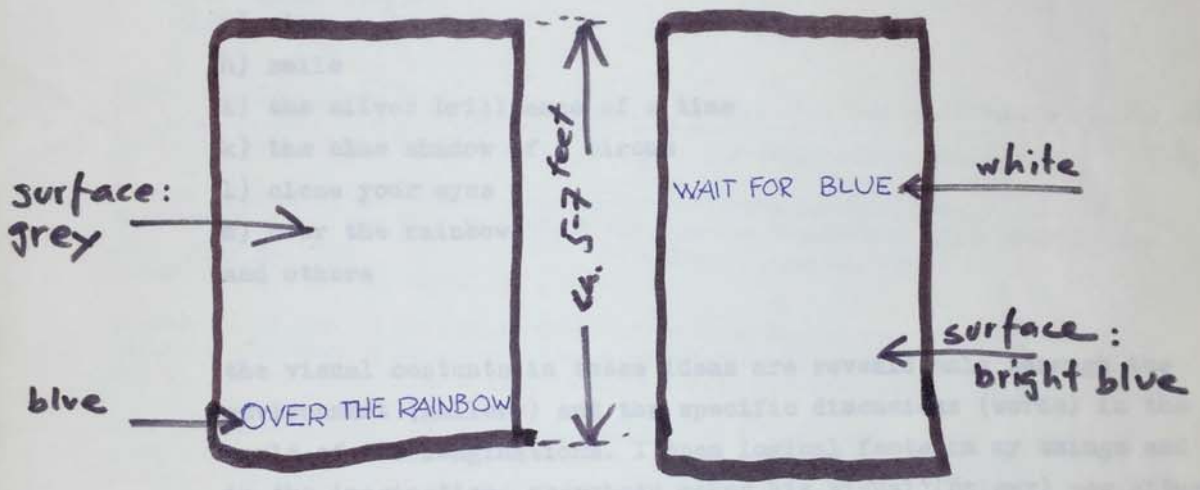
now, the "art in america" (mai - june 1969) is 90 days old - I say old and a hundred days ago, I arrived in the usa (arizona).
I saw the "impossibles" - the "thinkworks" - your name - and found your adress.
here I am:

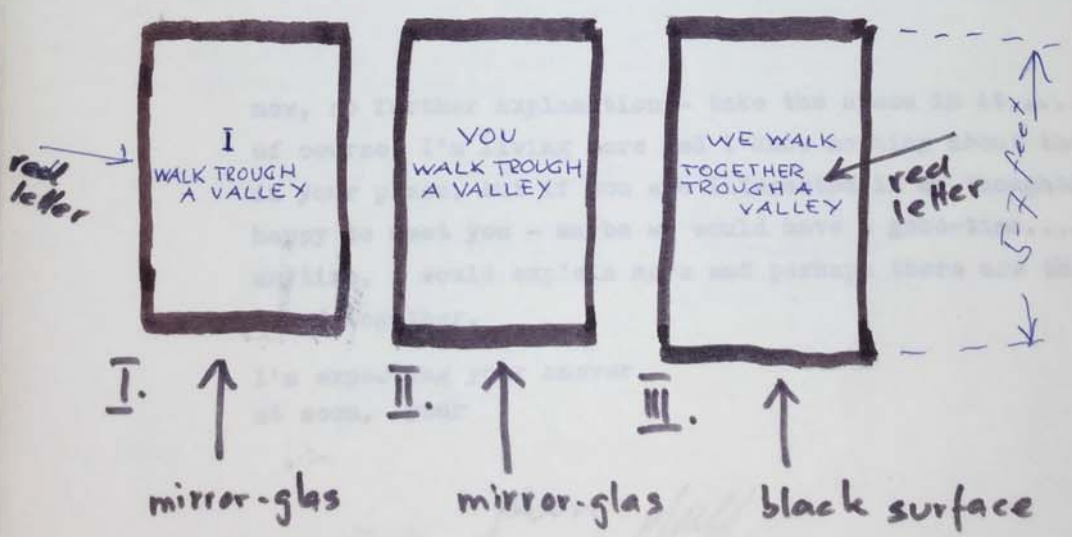


born in switzerland 1945.

once:	3 years of school for structural engineering in Basel.
1965 - 67	art-school in munich - germany.
1967	art-school in hamburg - germany.
1968	national-art-pricing in switzerland.
till 68	several expositions in germany and switzerland.
1968 - 69	travelling through south-america, center-america, mexico and usa.

Why getting in touch with you now?
I did my first thinkworks one year ago in europe, but it was really too impossible.....
I see!
At this time I'm doing some thinkw. and I want to show you a few:





I'm working with conceptions only, conceptions like:

a) yes
b) interval
c) right
d) sky
e) red
f) menthol
g) nice
h) smile
i) the silver brilliance of a time
k) the blue shadow of a circus
l) close your eyes
m) over the rainbow
and others

the visual contents in these ideas are reveald only through the environment (gallery) and the specific dimensions (words) in the world of the imaginations. I open logical facts in my things and in the imaginations everybody makes his visual (colour) new situation.

now, no further explanation - take the space in it.....
of course, I'm living here and I know nothing about the conditions in your place, but if you are interested in my thoughts, I'll be happy to meet you - maybe we would have a good-time.....
anytime, I would explain more and perhaps there are things to be found together.

I'm expecting your answer.
at soon, your

jean plaff

The City of New York

HOUSING AND DEVELOPMENT ADMINISTRATION
DEPARTMENT OF RENT AND HOUSING MAINTENANCE
DISTRICT RENT OFFICE
2 LAFAYETTE STREET, NEW YORK, NEW YORK 10007
Telephone: 566-7970

FREDERIC S. BERMAN, *Commissioner*
ELI SHUB, *District Director (Acting)*

June 20, 1969

Seth Siegelaub, 5L
1100 Madison Avenue
New York, N. Y. 10028

Re: 1100 Madison Avenue
Apartment 5L

Dear Mr. Siegelaub:

This will acknowledge receipt of your request for registration information.

Please be advised that the subject accommodation was decontrolled pursuant to Section 11 of the New York State Rent and Eviction Regulations by an order issued on June 30, 1953 effective June 30, 1953 under docket number D 4324.

Section 11 of the New York State Rent and Eviction Regulations provided for the issuance of Orders of Decontrol where a structural change was made on or after May 1, 1950 to alter housing units into a greater number of self-contained units.

Under the present Rent, Eviction and Rehabilitation Regulations, such accommodations shall remain decontrolled only so long as the housing accommodations are not occupied for other than single family occupancy; and that any such housing accommodations shall become subject to control, if while in such decontrolled status it is certified by a City agency having jurisdiction to be a fire hazard or in a continued dangerous condition or detrimental to life or health, and once subject to control, it shall continue to be subject to control, notwithstanding the subsequent removal of the conditions on which such certification was based.

Very truly yours,

Eli Shub per ssm
Acting District Rent
Director

L-15

The City of New York

HOUSING AND DEVELOPMENT ADMINISTRATION
DEPARTMENT OF RENT AND HOUSING MAINTENANCE
DISTRICT RENT OFFICE
2 LAFAYETTE STREET, NEW YORK, NEW YORK 10007
Telephone: 566-7970

FREDERIC S. BERMAN, *Commissioner*
ELI SHUB, *District Director (Acting)*

June 20, 1969

Seth Siegelaub, 5L
1100 Madison Avenue
New York, N. Y. 10028

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Very truly yours,

Eli Shub per KOW
Acting District Rent
Director

L-15

1100 Madison Avenue, New York 10028/ 212 288 5031/ 11 June 69

Mr. Pierre Theberge
NATIONAL GALLERY OF CANADA
Elgin Street
Ottawa 4, Ontario
CANADA

Dear Pierre,

The following is the list of expneses incurred by Lucy R. Lippard and myself on the occasion of our visit to the National Gallery on 8,9 June, to attend the N.E. Thing Co. Ltd. conference:

Taxis (to and from airports)	(US)$26.00
Meals	11.00
Total	37.00

Thank you for the courtesy shown us, and we wish you and Iain the best on the exhibition.

WHEEEEEEEEEEEEE EEEEEEEEEEEEE!!!!!!!!!!!!!!!

Sincerely,

SETH SIEGELAUB, New York, 20;20 hours

1100 Madison Avenue, New York 10028/ 212 288 5031/ 11 June 69

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NATIONAL GALLERY OF CANADA
Elgin Street
Ottawa 4, Ontario
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The Museum of Modern Art

1100 Madison Avenue, New York 10028/ 212 288 5031/ 11 June 69

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Sincerely,

Seth Siegelaub, New York

1100 Madison Avenue, New York 10028/ 212 288 5031/ 11 June 69

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CANADA

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Total:	37.00

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WHEEEEEEEEEEEEEEEEEEEEEEEEEEEE!!!!!!!!!!!!!!!!

Sincerely,

SETH SIEGELAUB, New York, 20;20 hours

The Museum of Modern Art

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

19 May 1969

Dear Mr. Siegelaub:

The exhibition ART OF THE REAL closes in London June 1, and although we do not anticipate returning loans until mid-summer due to shipping, customs, etc., we anticipate that many people will be away, and are trying to complete all arrangements now. I would appreciate your indicating on the enclosed post card the exact address to which you wish Robert Huot's Two Suits delivered.

Thank you so much.

Yours sincerely,

Lynn H. Schafran (Mrs.)
Circulating Exhibitions

Mr. Seth Siegelaub
1100 Madison Avenue
New York City

MILWAUKEE ART CENTER • 750 N. LINCOLN MEMORIAL DRIVE • MILWAUKEE, WISCONSIN 53202 • 271-9508

March 25, 1969

AIR MAIL

Mr. Seth Siegelaub
1100 Madison Avenue
New York, New York 10028

Dear Seth:

Enclosed is our Library purchase order for the March exhibition and for the other exhibition, the title of which I can not remember.

I enjoyed very much our discussions in Los Angeles, and will definitely get together with you again when I'm in the City next month.

Best wishes,

John Lloyd Taylor
Assistant Director
Exhibitions Director

JLT:EMH

Dear Eugene -

Seth

1105 Madison Avenue
New York, New York
10028
[illegible]

1. [illegible] 0.00
2. [illegible] 0.00
3. [illegible] 0.00
4. [illegible] 0.00
5. [illegible] 0.00
6. [illegible] 0.00
7. Martin Maloney " 9½"x2'5½" Mixed(wood, canvas, sheet metal) [illegible]

TOTAL $[illegible]

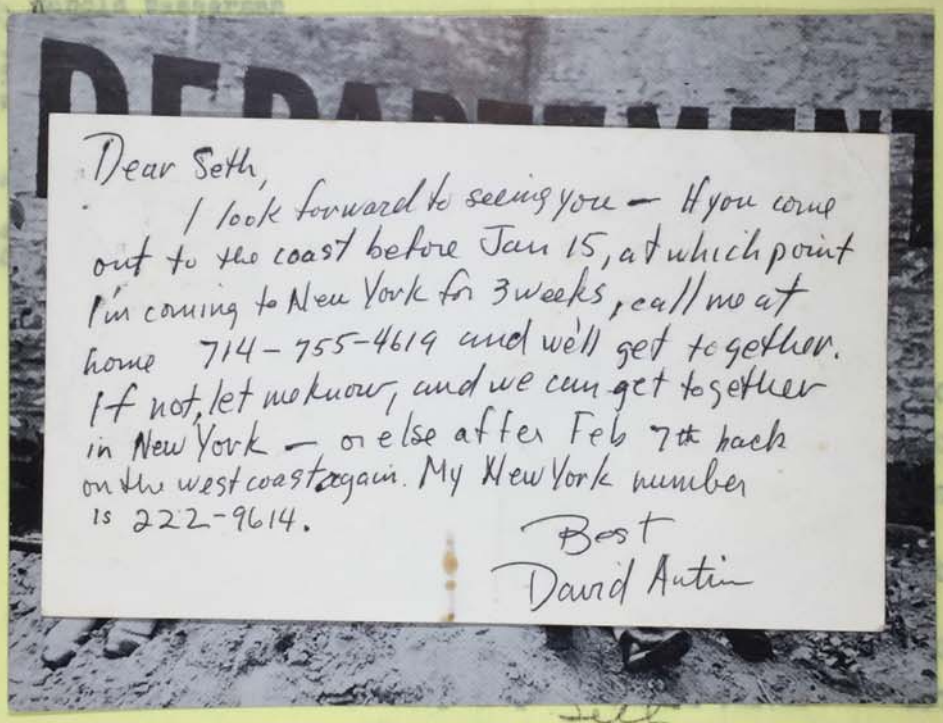
[illegible] day of April 1969.

Sincerely,

Seth Siegelaub 12 September 1967

10 Feb 69

Dear Eugenia -



Seth

7. Martin Maloney " 9½"x2'5½" Mixed(wood, canvas, sheet metal) 150.00

TOTAL $1,600.00

the 10th day of April 1969.

Sincerely,

Seth Siegelaub 12 September 1967

10 Feb 69

Dear Eugenia -

Seth

1.
2.
3.
4.
5.
6.
7. Martin Maloney " 9½"x2'5½" Mixed(wood, canvas, sheet metal) 150.00

TOTAL

Sincerely,

Seth Siegelaub 12 September 1967

10 Feb 69

1105 Madison Avenue
New York, New York
10028
[illegible]

Dear Eugenia -

Mr. Donald Rosenquist
[illegible]

Best wishes!
1970
W.W.S.
Bernd + Anny
Yonas and Stella

Photo M. Gilissen
Musée d'Art Moderne
Département des Aigles

1				200.00
2				200.00
3				400.00
4				400.00
5				200.00
6				250.00
7. Martin Maloney	"	9½"x2'5½"	Mixed(wood, canvas, sheet metal)	150.00
			TOTAL	$1,800.00

[illegible] 15th day of April 1969.

Sincerely,

Seth Siegelaub

12 September 1967

10 Feb 69

1105 Madison Avenue
New York, New York
10028
Rhinelander 4-2031

Dear Eugenia -

Mr. Donald Judd
Mr. Seth Siegelaub
Mr. Mark Wasserman
225 East 63 Street, 60 Grand Street
New York City

DEAR SETH

PLEASE SEND ME
THE KRAUT REPLICAS.

RON

1.					$200.00
2.					200.00
3.					400.00
4.					400.00
5.	Lee Weiner	Untitled	7½"x7½"	Gouache	200.00
6.	"	"	10½"x10½"	Silkscreen Canvas	250.00
7.	Martin Maloney	"	9½"x2'5½"	Mixed(wood, canvas, sheet metal)	150.00
				TOTAL	$1,600.00

Seth

Sincerely,

Seth Siegelaub

12 September 1967

10 Feb 69

1100 Madison Avenue
New York, New York
NY
Rhinelander
8-2031

Dear Eugenia -

Mr. Donald Judd
Mr. Seth Siegelaub
Mr. Mark Rosenman
225 East 63 Street, 60 Grand St. N.Y. 10013
New York City

SANTA MONICA CA 90401 PROMENADE
PM
AUG 1969

5¢
U.S. POSTAGE

SETH SIEGELAUB
1100 MADISON AVE
NY 10028 NY

Dear

The [illegible] owes
addr[illegible]

J[illegible]

1. E[illegible]					$200.00
2. S[illegible]					200.00
3. [illegible]					400.00
4.					400.00
5. Lawrence Weiner	Untitled	7½"x7½"	Gouache		200.00
6. "	"	10½"x10½"	[illegible] on Canvas		250.00
7. Martin Kolonay	"	9½"x2'5½"	Mixed(wood, canvas, sheet metal)		[illegible]
			TOTAL		$1,600.00

[illegible] 19th day of April 1969.

Sincerely,

Seth Siegelaub

12 September 1967

1c Feb 69

Dear Eugenia -

Addresses:

Joseph Kosuth, 60 Grand St, N.Y. 10013
Robert Barry 2566 Marion Ave, Bronx NY
Lawrence Weiner 13 Bleecker St, N.Y 10012

I plan to be in California around the 26 Feb, but this is tentative

Send Ruppersberg info for my March show to arrive here by 15 Feb.

Seth

10 Feb 69

1100 Madison Avenue
~~xxxxxxxxxxxxxx~~
28
~~xxxxxxxxx~~
BU8-5031

Mr. Harold Wasserman
Mr. Harold Siegelaub
Mr. Mark Wasserman
225 East 63 Street
New York City

Dear Gentlemen:

The following collection of paintings, now housed at the above address, are hereby evaluated for their fair market value:

	Artist	Title	Size	Media	Price
1.	E.F. Hebner	Ali Baby (A)	6'8"x1'1"	Oil on Board	$200.00
2.	"	" (B)	"	"	200.00
3.	"	"	6'8"x3'3"	"	400.00
4.	"	if, lower case, a dream	6'2x3'7"	"	400.00
5.	Lawrence Weiner	Untitled	7½"x7½"	Gouache	200.00
6.	"	"	10½"x10½"	Oil on Canvas	250.00
7.	Martin Maloney	"	9½"x2'5½"	Mixed(wood, canvas, sheet metal)	150.00
				TOTAL	$1800.00

Sincerely,

Seth Siegelaub

12 September 1967

LESTER MORSE COMPANY, INC.

REAL ESTATE-MORTGAGES

April 8, 1968

Mr. Lester S. Morse Jr.
LESTER MORSE COMPANY, INC.
60 East 42nd Street
New York City, 10017

Mr. Seth Siegelaub
1100 Madison Avenue
N.Y.

Dear Lester,

Thank you for sending along the booklet on Art and the Bar. It was most lucid and informative.

Enclosed is a copy of the brochure which I mentioned to you Saturday night. I think you

Perhaps one of these days, when you and your wife are in New York, you could stop by and say hello.

Until then,

Sincerely,

Sincerely,

LESTER S. MORSE, Jr.

the 18th day of April 1968.

Encl.
LSM:jb

LESTER MORSE COMPANY, INC.

REAL ESTATE-MORTGAGES

LESTER S. MORSE, JR.
PRESIDENT
SYDNEY MICHAEL ROGERS, JR.
VICE PRESIDENT

LINCOLN BUILDING
60 EAST 42ND STREET
NEW YORK, N.Y. 10017

MURRAY HILL 7-2140

April 8, 1968

Mr. Seth Siegelaub
1100 Madison Avenue
New York, N.Y.

Dear Seth:

Enclosed is a copy of the brochure which I mentioned to you Saturday night. I think you will find it of interest.

Sincerely,

LESTER S. MORSE, Jr.

Encl.
LSM:jb

New York

Mr. Spencer
Berel Corp.
8 E. 48 St.
NYC 10017

1100 Madison Ave.
New York 10021

Dear Mr. Spencer,

As we discussed on the phone this morning, I have decided to vacate my apartment 5L at 1100 Madison Avenue.

Kindly apply my security for the rent for October 1969.

You may have possession of the apartment from 12:01 AM on 1 November 1969 (saturday).

Thank you....

SETH SIEGELAUB, New York

GEREL CORPORATION
8 EAST 48TH STREET
NEW YORK, N. Y. 10017
TELEPHONE: ELDORADO 5-0340

/ 212 288 5031/ 27 Oct 69

April 1.1969

Seth Siegelaub
1100 Madison Ave.
New York 28, N. Y.

Re: Apt. 5 L

regarding people and things:

dford, Mass. 01830/ (617)-

London collection of B.P.
tly.
using the highway - I have
show) and a Mr R.D. Dirks,
8), but speak to Huebler

, N.Y. 10012/ 212 GR7-4113
e highway. The one you
ntine, in Venice Calif.

225.00

Amsterdam, Holland/(020)-

ck's "Telephone" show at the
w onaLllinios highway. This
u can use the piece after-

ghway; with photos, a tape
oving car and a map.
Holland on a highway along

Pres), 1419 Riverside Dr,
04) 929 3662
sing the highway, one in
iming the landscape to be
ART. Write or call him for other pieces.

If I have other suggestions I will write - please keep me advise of the great Amerhhan endless-highway-landscape....

Seth Siegelaub, N.Y.

1100 Madison Avenue, New York 10028/ 212 288 5031/ 27 Oct 69

Mr. Stephen Prokopoff
The Institute of Contemporary Art
The Univ. of Penna.
Philadelphia, Pa. 19104

Dear Stephen,

Received your letter of 16 Oct 69.

The show sounds O.K.

The following are some suggestions regarding people and things:

1. Douglas Huebler, 6 So. Park, Bradford, Mass. 01830/ (617)-372-3282.
   The 42' Parallel piece is in the London collection of E.P. Power, it has been shown frequently.
   He has a number of other pieces using the highway - I have one (from the January 1969 cat.-show) and a Mr R.D. Dirks, N.Y., has one (November cat, 1968), but speak to Huebler directly.
2. Lawrence Weiner, 13 Bleecker St., N.Y. 10012/ 212 GR7-4113
   He too has a few pieces using the highway. The one you refer to is owned by DeWain Valentine, in Venice Calif. Speak to him directly.
3. Jan Dibbets, Jasebroekstraat 20, Amsterdam, Holland/(020)-127498.
   He has a piece in J. van der Marck's "Telephone" show at the ICA in Chicago, made for the show onaLllinios highway. This show is before yours, perhaps you can use the piece afterwards.
   The piece is a trip along the highway; with photos, a tape recording of the sounds of the moving car and a map.
   He has a similar piece made in Holland on a highway along the Zuider Zee.
4. N.E. Thing Co. Ltd (Iain Baxter, Pres), 1419 Riverside Dr, North Vancouver, B.C.,Canda / (604) 929 3662
   He has done a number of pieces using the highway, one in which were placed road signs claiming the landscape to be ART. Write or call him for other pieces.

If I have other suggestions I will write - please keep me advise of the great American endless-highway-landscape....

Seth Siegelaub, N.Y.

THE INSTITUTE OF CONTEMPORARY ART THE UNIVERSITY OF PENNSYLVANIA PHILADELPHIA 19104

16 October 1969

Mr. Seth Siegelaub
1100 Madison Avenue
New York, New York 10028

Dear Seth:

We are preparing an exhibition entitled The Highway, to open here in mid-January. The show will then travel to Houston and one or possibly two additional showings.

The exhibition will deal with various aspects of the highway in American art, both as symbol and object. An extensive catalog will be prepared containing essays by John McCoubrey and Robert Venturi.

I would very much like to include Huebler's piece, 40th Parallel, in the show. And I understand Lawrence Weiner did something called "papers on highway/driveway line" in a publication of yours called Statements by L. Weiner. Can you tell me something about this piece? And perhaps there are other works by your people that we should consider for this show--the first ever to treat this theme, by the way.

Best regards,

Stephen Prokopoff
Director

SP:rlw

Dibbets
Huebler
Weiner
Baxter

Postcard to Theberge, re: Check -)

Received your check in the mail today - returned from my lost European mail -

Please disregard my letter of a few days ago - I will deposit the check I (now) have

Thank you

29 Nov 69

SETH SIEGELAUB, N.Y., 25 November 1969

encl: 1 Requistion for Cheque, dated 17 Sept. 69

Lawrence Weiner
Born: Bronx, New York
Lives and works in New York

BREACHED
1969

SETH SIEGELAUB, N.Y., 25 November 1969

encl: 1 Requistion for Cheque, dated 17 Sept. 69

Mr. Pierre Theberge
NATIONAL GALLERY OF CANADA
Ottawa 4, Ontario
Canada

Dear Pierre,

On 17 September 1969, the enclosed form was sent to me along with a check for (Canadain) $39.96.

Unfortunately the check was mailed to me in Europe and was lost in transit.

Could you please cancel this check and re-mail to me another one.

Please note the new address above.

Sorry for the inconvenience.

Thank you,

SETH SIEGELAUB, N.Y., 25 November 1969

encl: 1 Requistion for Cheque, dated 17 Sept. 69

SETH SIEGELAUB1100 Madison Avenue, New York 10028/ 212 288 5031/ 11 June 69

Mr. Pierre Theberge
NATIONAL GALLERY OF CANADA
Elgin Street
Ottawa 4, Ontario
CANADA

Dear Pierre,

The following is the list of expneses incurred by Lucy R. Lippard and myself on the occasion of our visit to the National Gallery on 8,9 June, to attend the N.E. Thing Co. Ltd. conference:

Taxis (to and from airports)	(US)$26.00
Meals	11.00
Total:	37.00

Thank you for the courtesy shown us, and we wish you and Iain the best on the exhibition.

WHEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE!!!!!!!!!!!!!!!!

Sincerely,

Seth

SETH SIEGELAUB, New York, 22;20 hours,

Pierre Theberge -

Sept 17/69 Sept check with Requisition Form - check last is my mail to Europe.

25 Nov 69 - Returned Form ~~and~~

5 November 1964

Mr. Jack Rudin
RUDIN MANAGEMENT Co.
415 Madison Avenue
New York City

Dear Jack,

As you can probably tell from the many catalogues I have sent you, I have been very busy presenting my shows for the 1964 - 65 season. I hope that you have been noting them carefully.

Recently I had a thought, germane to your business (and mine), I feel would be of interest to you. It is as follows:

When you put up a building there is a certain period before reaching 100% occupancy called renting. If during this renting period, you were to put on a large exhibition of paintings(with the attendant publicity and exposure) you would

1. Attract more attention to be building
2. Bring in a renting type of person, and
3. Increase your public image.

This idea could easily be tied in with your other buildings.

I am in a position to handle such an exhibition(s), with [redacted]tle cost to you, and a minimun effort [redacted].part.

I am looking forward to your response to this idea, I am

Very truly yours,

SETH SIEGELAUB

4 November 1964

Mr. Max Simon
Art Committee
JEWISH COMMUNITY OF HARRISON
Union Avenue
Harrison, New York

Dear Mr. Simon;

Enclosed please find a group of catalogues from the shows I have presented at my gallery during my 1964-5 season.

As a former resident of Harrison and member of the Jewish Center, I remember that the Temple is a large and beautiful building, quite suitable for the exhibition of Contemporary Art. I do not know if you have any plans to purchase or exhibit the work of contemporary artists, but with a building as spacious as yours, I would think that you could present a program of exhibitions or acquisitions that could make for a very interesting series of events.

If such a program, of changing exhibitions, would be of interest to you and the Temple, I would like to have the opportunity to speak to you further about it.

Thank you for your interest in this matter.

Very truly yours,

SETH SIEGELAUB

11 November 1964

16 November 1964

Mr. William C. Seitz
MUSEUM OF MODERN ART
11 West 53 Street
New York City

Dear Mr. Seitz;

Enclosed please find four (4) slides of the work of JAMES DOOLIN, one of the artists I represent, for consideration for your show of optical painting, "the Responsive Eye", to be held at the museum in early 1965.

Mr. Doolin's work is available at my gallery during regular gallery hours or at any other time convenient for you.

Thank you for your attention to Mr. Doolin's work, I am,

Very truly yours,

SETH SIEGELAUB

16 November 1964

NATIONAL GALLERY OF CANADA
255 Metcalf Street
Ottawa, Ontario
Canada

Att; Director
CANADIAN BEINNALE

Dear Sir;

Enclosed please find the catalogues and biographical data for the PIERRE CLERK exhibition, recently held at my gallery in New York.

Mr. Clerk is a Canadian artist (note Biography), whose work I would like you to see for consideration for your forthcoming Canadian Biennale.

The work is presently available in New York at my gallery and can be seen when you are in New York, or I can forward to you any additional photographs or information that you may need.

Thank you for your consideration of Mr. Clerk's work, and I will look forward to hearing from you in the near future.

Very truly yours,

SETH SIEGELAUB

17 November 1964

Mr. Campbell Wylly
MUSEUM OF MODERN ART
11 West 53 Street
New York City

Dear Mr. Wylly;

Enclosed please find 2 catalogues from the shows I have recently held at my gallery since the season began.

I would like you to stop in to see the gallery so I can show the work that I represent, much of which you didn't see at your last visit, and if you are interested you could borrow some for your art lending service.

Thank you.

Very truly yours,

SETH SIEGELAUB

8 December 1964

Mr. John Ross
SCHIFF TERHUNE INC.
125 Maiden Lane
New York 38, N.Y.

Dear Mr. Ross:

Enclosed please find a copy of your bill submitted to me for premium payments for the 2 following policies:

Switzerland General SPF48283 Fine Art Dealers

Sun Insurance Binder " Fine Art Dealers

Due to a re-evaluationof my needs at this time, I have found it neccessary to cancel these policies, effective on receipt of this letter.

8 December 1964

Mr. John Ross
SCHIFF TERHUNE INC.
125 Maiden Lane
New York 38, N.Y.

Dear Mr. Ross:

Enclosed please find a copy of your bill submitted to me for premium payments for the 2 following policies:

Switzerland General SPF48283 " Fine Art Dealers

Sun Insurance Binder " "

Due to a re-evaluation of my needs at this time, I have found it necessary to cancel these policies, effective on receipt of this letter.

Kindly pro rate these policies and submit the balance due.

Thank you for your attention.

Very truly yours,

SETH SIEGELAUB

The Saturn - Nat Simon - Harrison
- Eric Meyer - 100 Park
Sarnoff -
Don Ross - Architectural Interiors - 160 E 56 St
- Don Deven - 179 E 70 St
- Mr & Mrs Kash - 920 Park
- Dr & Mrs Irving Klompas - 227 W. End Ave No Plainfield
- Dr. Richard Rothschild - 900 WEA
- Mr + Mrs A.E. Freeman - 150 E 61
- Mr & Mrs Herbert Ferleger - 615 Stetson Rd Elkins Park 17, Pa
- Mr Jerome Gordon - 470 Highview Rd Englewood N.J.
- Mr + Mr Conrad Schreyer - 215 E 68
- Dr Joseph Singer - 200 Lakeview Ave, E Brightwaters L.I.
- Mrs Mary Gardner Bremenger - 155 E 72
Mr Harold Schwartz -
- Mr George C. Peer - 26 Canoe Hill New Canaan
Mr Louis J. Robbins - 64 Riverside Dr.
- Mr Albert Foster - Foster + Co - 103 Elm Newark N.J.
- Mrs Matthew Hutton - 911 Park.
Mrs. Bernard Kwasney - 1 Lakin Rd Scarsdale, N.Y.
- Mr Wm A. Marstetter - 1060 5th
- Mrs Sherle Wagner - 1050 5th
- Mr & Mrs S. A. Seaver 715 Park.
Mr August Heckscher - 91 E 70 St. NYC

13 November 1964

Mr. and Mrs. S. A. Seaver
715 Park Avenue
New York City

Dear Mr. and Mrs. Seaver;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

Mr. Weiner's work itself is very distinctive, and the unusual hanging of the paintings (many of which are small) in the gallery (which is l large) reinforces their power.

It would be a pleasure to talk to you once again, as we did when I was associated with the Sculpture Center, and to introduce to you the work I now represent.

I am looking forward to seeing you again.

Very truly yours,

SETH SIEGELAUB

13 November 1964

Mrs. Sherle Wagner
1050 Fifth Avenue
New York City

Dear Mrs. Wagner;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Mr. William A. Marsteller
1060 Fifth Avenue
New York City

Dear Mr. Marstellar;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Mrs. Matthew Huttner
911 Park Avenue
New York City

Dear Mrs. Huttner;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Mr. Albert Foster
Foster and Co.
103 Elm
Newark, N.J.

Dear Mr. Foster;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Mr. George S. Peer
25 Canoe Hill
New Canaan, Conn.

Dear Mr. Peer;

Please accept the letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

Mr. Weiner's work itself is very distinctive, and the unusual hanging of the paintings (many of which are small) in the gallery (which is large) reinforces their power.

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SETH SIEGELAUB

13 November 1964

Miss Mary Gardiner Preminger
155 East 76 Street
New York City

Dear Miss Preminger;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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I am looking forward to seeing you again.

Very truly yours,

SETH SIEGELAUB

13 November 1964

Dr. Joseph Singer
200 Lakeview Avenue
East brightwaters, L.I.

Dear Dr. Singer;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Mr. and Mrs. Conrad Kluger
215 East 68 Street
New York City

Dear Mr. and Mrs. Kluger;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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SETH SIEGELAUB

13 November 1964

Mr. Jerome Gordon
470 Highview Road
Engelwood, N.J.

Dear Mr. Gordon;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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13 November 1964

Mr. and Mrs. Herbert Ferleger
615 Stetson Road
Elkins Park 17, Pa.

Dear Mr. and Mrs. Ferleger;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

Mr. Weiner's work itself is very distinctive, and the unusual hanging of the paintings (many of which are small) in the gallery (which is large) reinforces their power.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Mrs. Ernestine Meyer
1100 Park Avenue
New York City

Dear Mrs. Meyer;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Mr. and Mrs. A. E. Freeman;
150 East 61 Street
New York City

Dear Mr. and Mrs. Freeman;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Dr. Richard Rothschild
400 West End Avenue
New York City

Dear Dr. Rothschild;

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Very truly yours,

SETH SIEGELAUB

13 November 1964

Dr. and Mrs. Irving Klompus
227 West End Ave.
North Plainfield, N.J.

Dear Dr. and Mrs. Klompus;

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery.

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