

**ARTISTS' PAGES: THE ACCESSIBILITY OF ART THROUGH
THE PRINTED PAGE 1966 – 1973**

**VOLUME TWO
APPENDICES**

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NOTE TO VOLUME TWO

This thesis is presented as two intersecting and complementary volumes. Volume two of this thesis comprises reproductions of selected pages that artists contributed to group exhibition catalogues in the early conceptual era (1966 – 1973). The pages are presented in the same sequence as they are discussed in volume one, and are indicated in the main text of the thesis through the use of bold square brackets, for example **[v.2, pp. 74 – 75]**. As much as is possible, the pages included here are presented according to their original scale, sequence and specifications, reflecting the attitudes of artists, organisers and critics working in the early conceptual era who advocated unmediated and first-hand access to information. Accordingly, this volume is held up to promote a direct *quasi*-primary encounter with artists' ideas, as opposed to secondary information *about* those ideas. Volumes one and two are intended to be read side by side, but may also be consulted independently of one another.

The way in which information is presented and received changes with each new reproduction; the edited selection of pages in this current volume undoubtedly re-frames the individual pages and forges new associations with those bound alongside them. Presented as reproductions, the artists' pages considered in this thesis continue to extend beyond the time-frame in which they were initially produced. Each reader who comes to these pages will bring their individual prior knowledge, experience and interpretation to the pages, meaning that the ideas presented will continue to be reconfigured in a multitude of forms.

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SELECTED ARTISTS' PAGES

CHAPTER 1: THE ROLE OF THE PAGE IN CHALLENGING THE CONCEPTUAL: ARTISTS AND READERS

- Daniel Buren, *Mise En Garde (Beware)* in *Konzeption / Conception: Dokumentation einer Heutigen Kunstrichtung / Documentation of Today's Art Tendency*, exhibition catalogue, 24 October – 23 November 1969, Städtisches Museum, Leverkusen, organised by Konrad Fischer, n.p. 8 - 16
Scan courtesy of The Henry Moore Institute Library and Special Collection, Leeds
- Mario Merz, *Sixth Guggenheim International Exhibition*, exhibition catalogue, 12 February – 25 April 1971, Solomon R. Guggenheim Museum, New York, organised by Diane Waldman n.p. 18 - 25
- Carl Andre, *Three Vector Model*, *Sixth Guggenheim International Exhibition*, exhibition catalogue, 12 February – 25 April 1971, Solomon R. Guggenheim Museum, New York, organised by Diane Waldman, n.p. 27
- Carl Andre, *Sonsbeek 71 (volume 1)*, exhibition catalogue, 19 June – 15 August 1971, Sonsbeek Park, Arnhem, organised by Wim Beeren and Geert van Beijeren, p. 35 29
- Bruce McLean, *King for a Day* in *Information (1970)* exhibition catalogue, 2 July - 20 September 1970, Museum of Modern Art, New York, organised by Kynaston McShine 30
- Robert Barry, *Art Work, 1970* in *Projections: Anti-Materialism*, exhibition catalogue, 15 May - 5 July 1970, La Jolla Museum of Art, La Jolla, organised by Lawrence Urrutia, n.p. 31
- Gilbert and George, *To be with art is all we ask (1970)* in *Situation Concepts*, exhibition catalogue, 9 February - 4 March 1971, Galerie ImTaxis Palais, Innsbruck, organised by Peter Weiermair, n.p. 32 - 39
- Victor Burgin, *Idea Structures: Survey '70*, exhibition catalogue, 24 June - 19 July 1970, Camden Arts Centre, London, organised by Charles Harrison, n.p. 41 - 47

- Joseph Kosuth, *The Fifth Investigation* (1969) in *Konzeption / Conception: Dokumentation einer Heutigen Kunstrichtung / Documentation of Today's Art Tendency*, exhibition catalogue, 24 October – 23 November 1969, Städtisches Museum, Leverkusen, organised by Konrad Fischer n.p. 49 - 57
- The Art & Language Press, *Notes on Substance Concepts (Art Objects)*, *368 Year Old Spectator, Notes: Harold Hurrell and Sunnybank (Text Only)* in *Conceptual Art and Conceptual Aspects*, exhibition catalogue, 10 April – 25 August 1970, New York Cultural Center, New York, organised by Donald Karshan, pp. 10 - 20 58 - 68

MISE EN GARDE

Le concept peut être compris comme étant "le représentation mentale générale et abstraite d'un objet" (Cf. Dictionnaire le petit Robert). Bien que ce mot soit matière à discussion philosophique, son sens est tout de même cerné d'assez près, et concept n'a jamais voulu dire cheval. Or, à voir le succès que ce mot connaît dans le monde de l'art, à voir ce que est et sera regroupé sous ce mot, il semble nécessaire de commencer par dire ici ce que l'on entend par "concept" dans le langage para-artistique.

Nous pouvons distinguer trois sens différents que nous trouverons dans les diverses manifestations "conceptuelles" dont nous tirerons immédiatement trois réflexions que seront une mise en garde.

1. Concept = projet. Des travaux, qui jusqu'à présent n'étaient considérés que comme des esquisses ou plans devant être réalisés à une autre échelle, seront dorénavant élevée au rang de "concepts". Ce qui n'était qu'un moyen, par le miracle d'un mot, devient une fin. Il ne s'agit absolument pas d'un concept quelconque, mais tout simplement d'un objet qui ne peut être réalisé grandeur nature par manque de moyens techniques ou financiers.
2. Concept = Maniérisme. Sous prétexte de "concept", l'anecdotique va reflourir et avec lui l'art académique. Il ne s'agira plus de représenter à un près le nombre de boutons dorés sur le tunique d'un soldat, ni de faire sentir le frémissement d'un sous-bois, bien sur, mais de nous entretenir sur le nombre de pas qu'il faut pour faire un kilomètre, les vacances de M.X. sur le Popocæpetl ou de la température relevée à tel endroit. Les peintres "réalistes", qu'il s'agisse de Bouguereau, des peintres du réalisme socialiste ou des artistes du Pop, n'ont pas egi autrement sous prétexte de s'attacher à la réalité. C'est une façon - une de plus - pour l'artiste de faire montre de ses dons d'illusioniste. Le champ des possibilités est dans cette attitude, quasi illimité. En quelque sorte, le concept vague du mot "concept" lui-même nous vaut un retour du Romantisme.
3. Concept = Idée = Art. Enfin plus d'un sera séduit par la tentation de prendre une idée, d'en faire de l'art et de l'appeler "concept". C'est cette démarche qui nous semble la plus dangereuse, car plus difficile à débusquer, parce que très séduisante, pour ça qu'elle soulève un problème actuel: comment se débarrasser de l'objet? La suite de cet exposé tentera d'éclaircir cette notion d'objet. Indiquons seulement dès à présent qu'il nous semble qu'exposer (1) un concept est pour le moins faire un contre sans fondamental dès le départ, qui peut, si l'on n'y prend garde, nous entraîner dans une succession de raisonnements faux. Exposez un "concept" ou entendre le mot concept comme art, revient à mettre au niveau de l'objet le concept lui-même. Exposez un "concept", revient à dire qu'il s'agit alors d'un "concept-objet", ce qui est aberrant. (2)

Cette mise en garde nous semble nécessaire, parce que si l'on peut admettre que ces interprétations ne sont pas les buts recherchés par les promoteurs de l'exposition, nous pouvons dès à présent affirmer qu'au moins 9/10èmes des travaux réunis pour cette manifestation (ou ses semblables), relèveront de l'un des trois points soulevés ci-dessus, ou même, pour certains, participeront subtilement des trois à la fois, et relèveront de l'art traditionnel et "toujours nouveau" ou si l'on préfère, de l'idéalisme ou de l'utopie, tares originelles dont l'art n'arrive pas à se défaire. (3). Nous savons d'expérience que lors d'une manifestation de ce genre, on a vite fait de poser sur n'importe lequel des travaux présentés, le masque de la majorité. En l'occurrence, ce masque sera, à peu près, celui décrit ci-dessus, c'est-à-dire celui de la nouvelle avant-garde devenue "conceptuelle". Ce n'est rien d'autre que la mise en lumière, sous une forme plus ou moins nouvelle de l'idéologie dominante. Aussi tenons-nous, dès à présent, et bien que concernés par certains problèmes en présence, à prendre nos distances par rapport à la façon dont, dans la majorité des cas, ils sont abordés ou résolus. Notre travail n'est d'ailleurs pas de résoudre quelque énigme que ce soit, mais bien d'essayer de comprendre/connaitre les problèmes qui se posent. Il s'agit bien plus d'une méthode de travail que de la proposition d'un nouveau gadget intellectuel.

II

QUEL EST CE TRAVAIL?

Sont présentés des papiers rayés verticalement, dont les bandes ont 8,7 cms. de large chacune, blanc et coloré, recouvrant (collés) des surfaces intérieures ou extérieures: murs, palissades, vitrines, etc. ou/et des tissus/toile/support, rayés verticalement, de bandes blanches et colorées de 8,7 cms chacune et dont les deux extrêmes sont recouverts de peinture blanc mat.

Je constate que ceci est mon travail depuis quatre années, sans aucune évolution, ni échappatoire. Ceci est le passé, il n'implique, ni qu'il en soit de même pendant dix ou quinze années encore, ni que cela s'arrête demain.

Le recul que nous commençons à avoir grâce à ces quatre années écoulées permet quelques réflexions sur les conséquences directes et indirectes que cela implique sur la conception même de l'art. Cet arrêt apparent (non recherche, ni évolution formelles depuis quatre ans) offre une plateforme que nous situerons au niveau zéro, d'où les observations tant internes (transformation conceptuelle par rapport à l'action/praxis d'une même forme) qu'externes (travail/production présenté par les autres) sont nombreuses et rendues d'autant plus aisées qu'elles ne participent pas aux mouvements divers environnements, mais sont plutôt faites de leur absence.

Tout acte est politique et, que l'on en soit conscient ou non, le fait de présenter son travail/production, n'échappe pas à cette règle. Toute production, toute oeuvre d'art est sociale, a une signification politique. Quant à l'aspect sociologique de la proposition que nous allons aborder, il ne sera volontairement pas étudié à cause de la place qui nous est ici impartie et qui nous commande un choix dans les questions à analyser.

Les points ci-dessous examinés le sont de façon signalétique, c'est-à-dire que chacun d'eux demandera à être étudié plus longuement et séparément ultérieurement.

a) - L'objet-, le Réel, l'Illusion. Toute art tante de décrypter le monde, de visualiser une émotion, la nature, le subconscient, etc. Peut-on posez une question au lieu de répondre toujours à sess propres fantasmes? Cette question serait: peut-on créer une chose réelle/non illusion? Donc, ne pas créer un objet d'art. On peut répondre - cela est tentant pour une artiste - d'une façon immédiate et primaire à cette question et tomber immédiatement dans l'un des pièges soulevés au § 1, et croire le problème résolu, parce que soulevé et ne présenter aucun objet, mais une concept (sic). C'est aller vite en besogne, c'est prendre un désir pour une réalité, c'est être un artiste. En effet, au lieu de questionner ou de connaître le problème posé, on lui donne une solution, et quelle solution! On l'escamote définitivement et l'on passe à autre chose. Ainsi, l'art évolust-il de forme en forme, de problèmes soulevés en problèmes résolus, les uns masquant les autres et ainsi de suite. Abolir l'objet en tant qu'illusion - problème réel - par son remplacement par un "concept" - réponse utopique ou idéale - c'est prendre des vessies pour des lanternes et réussir l'un de ces tours de passe dont l'art du XXème siècle est si friand. On peut d'ailleurs affirmer, sans trop de risques, que du moment qu'un concept est annoncé, et surtout "exposé en tant qu'art, sous la volonté d'abolir l'objet, on le remplace en fait, le "concept" exposé devient objet-idéal, ce qui nous reporte une fois de plus dans l'art tel qu'il est, c'est-à-dire l'illusion de quelque chose et non cette chose. De même que l'écriture est de moins en moins transcription de la parole, la peinture ne devrait plus être la vision/illusion quelconque même mentale d'un phénomène (nature, subconscient, géométrie..) mais VISUALITÉ de la peinture elle-même. On en vient à une notion qui s'apparente alors plus à une méthode et non à une quelconque inspiration, méthode et non à une quelconque inspiration, méthode qui voudrait, afin d'attaquer de front les problèmes de l'objet proprement dit, que la peinture crée elle-même un mode, un système spécifique, que ne dicterait plus le regard, mais qui soit "produit pour le regard".

b) - La Forme. Quant à la structure interne de la proposition, les contradictions en sont ôtées; il ne se passe aucun "drame" sur la surface de lecture, - aucune ligne horizontale, par exemple, ne vient coupez une ligne verticale, seule la ligne horizontale imaginaire de délimitation de l'oeuvre en haut et en bas "existe", mais de la même façon qu'elle n'"existe" que par reconstruction mentale, elle se déconstruit aussitôt mentalement également, car l'on sait que la taille extérieure n'est pas fixe, ce que nous expliquons plus loin.

La succession des bandes verticales se fait également sans aucun accident, toujours identiquement (1,2,1,2,1,2,1,2,1, etc..) ne créant ainsi aucune composition à l'intérieurs de la surface à regarder, ou, si l'on préfère, une composition minimum ou zéro ou neutre. Ces notions sont entendues par rapport à l'oeuvre artistique en général et non en soi. Cette peinture neutre n'en est pas pour autant désengagée, mais bien au contraire, grâce à sa neutralité ou absence de style. extrêmement riche en explications sur elle-

même (sa position exacte par rapport au reste) et surtout sur les autres productions, laissant grâce au manque ou absence de problème formel, toute sa vigueur à la pensée. On peut dire également que cette peinture n'a plus de caractère plastique, mais qu'elle est indicative ou critique. Entre autres, indicative/critique de son propre processus. Ce degré zéro/neutralité de la forme est engagé en ce sens que l'absence totale de conflit élimine tout abri (toute mythification ou secret) et par suite amène le silence. Par peinture neutre, il ne faut pas entendre peinture indifférente.

Enfin, cette neutralité formelle ne le serait point si la structure interne dont nous venons de parler (bandes verticales blanches et colorées) était liés à la forme extérieure (taille de la surface donnée au regard). La structure interne étant immuable, si la forme extérieure l'était également, on en arriverait assez vite à la création d'un archétype quasi-religieux, qui, au lieu d'être neutre, se chargerait d'un coup de tout un poids de significations dont l'une, et non le moindre, serait de devenir l'image idéalisée de la neutralité. Par contre, la variation continue de la forme extérieure nous fait découvrir qu'elle n'a aucune incidence sur la structure interne qui reste la même dans tous les cas. La structure interne reste sans conflit/non composée. Si la forme extérieure ne variait pas, au contraire, un conflit se créerait immédiatement, ce serait la création d'une combinaison ou d'un rapport fixe entre la taille respective des bandes, leur espacement (structure interne) et la taille générale de l'oeuvre. Ce genre de rapport serait en contradiction avec l'ambition de ne créer aucune illusion, car nous aurions l'image figée d'un problème, ici celui de la neutralité au degré zéro et non plus la chose elle-même posant sa propre question.

Nous pensons enfin que s'il doit bien y avoir un support/oeuvre questionnant sa propre existence, produit pour le regard, support que nous venons d'analyser de façon clinique, cette forme n'a en fait aucune importance; elle est au niveau zéro, niveau minimum mais essentiel. Nous verrons plus loin quelle pratique nous utilisons pour effacer au maximum cette forme elle-même. Autrement dit, il est temps d'affirmer que les problèmes formels ont cessé de nous intéresser. Cette affirmation est la conséquence logique d'un travail réel produit depuis quatre ans où le problème formel doit disparaître/a disparu, en tant que pôle d'intérêt.

L'art étant la forme qu'il prend, celle-ci doit sans cesse se renouveler, afin de donner ce qu'on appelle un art nouveau. On a tant et tant de fois parlé d'art nouveau, parce que la forme changeait, qu'on peut penser que dans l'esprit du plus grand nombre - récepteurs et critiques - le fond et la forme étaient/sont liés. Or, si l'un part du principe qu'en fait d'art nouveau - donc littéralement autre - il s'agit en fait toujours de la même chose, mais affublé d'un autre masque, alors le problème du fond se pose. Et ne plus rechercher à tout prix une forme nouvelle, c'est tenter d'abandonner l'histoire de l'art telle que nous la savons, c'est passer du Mythique à l'Historique, de l'Illusion au Réel.

c) - La Couleur. De la même façon que le travail que nous proposons ne saurait être l'image de quelque chose (excepté la sienne propre bien sûr), et ne saurait pour les raisons définies plus haut, avoir une forme extérieure définie une fois pour toutes, il ne peut avoir une seule et définitive couleur. La couleur, si elle était fixe, mythifierait la proposition et deviendrait, le couleur X degré zéro, comme il y a le bleu marine, le vert émeraude, ou le jaune canari.

Une couleur et une seule répétée indéfiniment ou du moins un grand nombre de fois se chargerait alors de significations multiples et incongrues (4). Toutes les couleurs sont donc utilisées simultanément, sans ordre préférentiel, mais systématiquement.

Ceci dit, nous constatons que si le problème de la forme s'est dissout de lui-même en tant que pôle d'intérêt, celui de la couleur, par contre, considéré comme subalterne ou allant de soi au début du travail et par l'emploi que en est fait, afin de lui ôter toute signification d'ordre émotionnel ou anecdotique, se révèle être très important.

Nous ne développerons pas plus ici cette question, du fait qu'elle se pose récemment et que nous manquons d'éléments et de recul pour une analyse sérieuse. Du moins, nous en signalons l'existence et son intérêt certain. Nous pouvons simplement dire qu'à chaque fois que la proposition est donnée au regard, une seule couleur (répétée une bande sur deux, l'autre étant blanche) est visible et qu'elle et sans rapport avec la structure interne ou la forme extérieure qui la supporte et que, par conséquent, il est posé à priori que: blanc = rouge = noir = bleu = jaune = vert = violet, etc...

d) - Le répétition. L'application, c'est-à-dire le donné au regard en des lieux et temps différents, ainsi que le travail personnel, depuis quatre années, nous forcent à constater une répétition visuelle évidente au premier regard. Nous disons au "premier regard", car les § b) et c) nous ont déjà appris qu'il existait des différences d'une oeuvre à l'autre. Cependant l'essentiel, c'est-à-dire la structure interne reste immuable. On peut donc, en prenant certaines précautions, parler de répétition. Cette répétition nous conduit à deux réflexions apparemment contradictoires: d'une part, la réalité d'une certaine forme (décrite plus haut), d'autre part, son effacement par visions successives et identique brisant elles-mêmes ce que cette forme, malgré le systématisme du travail, pourrait avoir d'original. On sait qu'un seul et unique tableau comme décrit plus haut, bien que neutre, par son unicité même se chargerait d'une force symbolique qui viendrait détruire sa vocation de neutralité. De même, la répétition d'une forme identique, de couleur identique, tomberait dans les pièges signalés aux § b) et c), et se chargerait en plus de toute une tension religieuse si l'attitude se chargerait d'idéaliser une telle proposition ou prendrait l'intérêt anecdotique d'un tour de force relevant d'un défi à la suite d'un pari stupide, ces deux interprétations n'en faisant peut-être qu'une seule d'ailleurs.

Il ne reste qu'une seule possibilité: la répétition de cette forme neutre, avec les différentes que nous avons déjà signalées. Cette répétition, ainsi conçue a pour effet de dissoudre au maximum l'efficacité, même faible, de la forme proposée en tant que telle, de révéler que la forme extérieure (mobile) n'a aucune incidence sur la structure interne (répétition alternée des bandes) et de faire apparaître le problème posé par la couleur en

soi. Cette répétition révèle également dans les faits qu'il n'y a visuellement aucune évolution formelle - bien qu'il y ait changement - et que, de la même façon qu'aucun "drame" ou composition, ou tension n'est à voir dans le cadre défini de l'oeuvre proposée au regard, aucun drame, ni tension n'est perceptible quant à la création proprement dite. Les tensions abolies dans la surface même du "tableau" l'ont été également - jusqu'à présent - dans l'espace temps de cette production. La répétition est le moyen inéluctable de la lisibilité de la proposition elle-même.

C'est pourquoi, si certaines formes artistiques isolées ont posé le problème de la neutralité, elles n'ont jamais été poussées jusqu'au bout de leur propre sens et en restant "uniques", ont perdu la neutralité que nous croyons y déceler, (Nous pensons, entre autres, à certaines toiles de Cézanne, Mondrian, Pollock, Newmann, Stella).

La répétition nous apprend également qu'il n'y a pas de perfectibilité possible. Un travail est au niveau zéro ou ne l'est pas. S'en rapprocher ne veut rien dire. Dans ce sens, les quelques toiles des artistes auxquels nous faisons allusion il y a un instant, ne peuvent être considérées que comme des approches empiriques du problème et à cause même de leur empirisme n'ont pu infléchir le courant de l'"histoire" de l'art, mais bien plutôt renforcer son ensemble en tant qu'idéalisme.

e) La Différence. Nous pouvons considérer à la suite du § précédent que la répétition serait la ou l'une des façons adéquates pour proposer notre travail dans le logique interne de sa propre démarche. La répétition, en dehors des révélations que son application nous a soulignées serait, en fait, à envisager comme une Méthode et non comme une fin. Méthode qui rejette, comme nous l'avons vu, définitivement toute répétition de type mécaniste, c'est-à-dire la répétition d'une même chose (couleur + forme) géométrique (superposable en tout point, couleur comprise). Répéter dans ce sens serait prouver qu'un seul exemplaire possède déjà une charge qui l'exclut de toute neutralité, et la répétition n'y pourrait rien changer.

Un lapin répété 10.000 fois ne donnera aucune notion de neutralité ou degré zéro, mais éventuellement l'image 10.000 fois identique du même lapin. La répétition que nous intéresse est donc fondamentalement la présentation de la même chose, mais sous un aspect objectivement différent. Pour nous résumer, il est évident qu'il nous semble d'aucun intérêt de montrer toujours identiquement la même chose et d'en déduire qu'il y a répétition. La répétition qui nous intéresse est une méthode et non un tic; est une répétition avec différences. L'on peut même dire que ce sont ces différences qui font la répétition et qu'il ne s'agit pas de faire le même pour dire qu'il est identique au précédent, ce qui est une tautologie, mais plutôt une répétition de différences en vue d'un même.

f) L'Anonymat. Des cinq § qui précédent, apparaît un rapport qui, lui aussi, amène à quelques considérations; c'est le rapport qui peut exister entre le "créateur" et cette proposition que nous tentons de définir. Première constatation, il n'est plus propriétaire de son travail. Ce n'est pas son travail d'ailleurs, mais un travail. La neutralité du propos - "la peinture comme sujet de la peinture" - d'où l'absence de style nous pousse à constater un certain anonymat. Il ne s'agit évidemment pas de l'anonymat de ce lui qui

propose ce travail, ce qui serait, une fois de plus, résoudre un problème en le faussant- que nous importe le nom de celui qui fit la Pista d'Avignon - mais de l'anonymat du travail présenté lui-même. Ce travail étant considéré comme un fonds commun, il ne peut s'agir d'en revendiquer la paternité, de la façon possessive selon laquelle il existe des peintures authentiques de Courbet et des faux qui n'ont aucune valeur. Comme dans notre propos la projection de l'individu est nulle, on ne voit pas comment il pourrait revendiquer son travail comme lui appartenant. De la même façon, nous avançons que la même proposition par X. ou Y. est identique à celle faite par la main de celui qui signe ce texte. Si l'on préfère, l'étude du travail écoulé nous force de constater qu'il n'y a plus, quant à la forme définie plus haut - celle-ci présentée - de vrai ni de faux quant à la signification classique que recouvrent ces deux termes au sujet d'une oeuvre d'art (5). On peut dire également que l'oeuvre dont nous parlons, parce que neutre-/anonyme, est bien le fait de quelqu'un, mais que ce quelqu'un n'a aucune importance, ou si l'on préfère l'importance qu'il peut avoir est totalement archaïque. Qu'il signe ou non "son" oeuvre, elle n'en reste pas moins anonyme.

g) La point de vue - le lieu. Enfin, l'une des conséquences extérieures de notre proposition est le problème posé par le lieu où le travail est montré. En effet, l'oeuvre elle-même se présentant sans composition, le regard n'étant divertie par aucun accident, c'est l'oeuvre en entier qui devient l'accident par rapport au lieu où elle est présentée. La mise en accusation de toute forme en tant que telle, comme les § précédents nous ont amenés à en faire le constat. Nous conduit à questionner l'espace fini dans lequel cette forme est vue.

On constate que la proposition, dans quelque lieu qu'elle soit présentée, ne "trouble" ledit lieu. Le lieu en question apparaît tel quel. Est vu réellement. Ce phénomène est dû en partie au fait que la proposition n'est pas distractive. En outre, n'étant que son propre propos, son lieu propre est la proposition elle-même. Ce qui permet de dire paradoxalement: la proposition en question "n'a pas de lieu propre" (6).

D'une certaine façon, une des caractéristique de la proposition est de révéler le "contenant" qui lui sert d'abri. On prend conscience également de ce que l'influence du lieu joue aussi peu quant à la signification de l'oeuvre que le contraire.

Cette réflexion, en cours de travail, nous a amené à présenter en une nombre d'endroits extrêmement variés la proposition. Si, il est possible d'imaginer un rapport constant entre le contenant (lieu) et le contenu (proposition en entier), ce rapport est toujours annulé ou remis en cause par la présentation suivante. Cette relation amène alors à deux problèmes indissolubles bien qu'apparemment contradictoires:

- 1) - révélation du lieu lui-même comme nouvel espace à décrypter.
- 2) - mise en question de la proposition elle-même, dans la mesure où répétition (cf. § d et e) en des "contextes" différents, visible de points de vues différents, nous remène au propos essentiel: qu'est-ce qui est donné au regard? Quelle en est sa nature?

La multiplicité des lieux où la proposition est visible permet de constater la persistance hors d'atteinte dont elle fait preuve dans le moment même où son aspect a-style la dissout avec son support.

Il est très important de montrer que tout en restant dans un champ culturel très précis - comment faire autrement d'ailleurs? - il est possible de sortir du lieu culturel au sens primaire (la Galerie, la Musée, le catalogue...) sans que la proposition en tant que telle s'écroule immédiatement (7). Cela renforce notre conviction que le travail proposé soulève en problème nouveau, dans la mesure où chacun pense qu'il va de soi, c'est-à-dire celui du point de vue.

Nous ne pouvons nous apesantir sur les implications que cette notion révèle; mentionnons à titre indicatif que toutes les oeuvres qui prétendant abolir l'objet (conceptuelles ou autres) sont particulièrement tributaires du point de vue unique depuis lequel elles sont "visibles", considéré comme a priori (ou pas considéré du tout d'ailleurs) inéluctable. Un nombre considérable d'oeuvres d'art (les plus exclusivement idéalistes, cf. ready made de toutes sortes, par exemple) "n'existent" que parce que le lieu où elles sont vues est sous-entendu. comme allant de soi.

De cette façon, le lieu prend une importance considérable par sa fixité, son inévitabilité, il devient le "cadre" (et le confort qu'il suppose) au moment même où l'on veut nous faire croire que ce qui se passe à l'intérieur fait éclater tous les "cadres" (carcans) existance pour atteindre à la pure "liberté". Un oeil lucide sait ce qu'il en est de la liberté en art, mais un oeil un peu moins éduqué verra mieux de quoi il s'agit quand il aura fait sien la notion suivants: que le lieu (extérieur ou intérieur) où est vue une oeuvre en est le cadre (la limite).

III

THEORIE - PRATIQUE - RUPTURE

On peut se demander pourquoi il faut prendre tant de précautions au lieu de se laisser aller à présenter son oeuvre normalement, sans commentaires, laissant ce son aux "critiques" et autres échetiers professionnels? Cela est très simple, parce que seule une rupture complète avec l'art - tel-qu'on-l'envisage, tel-qu'om-le-connaît, tel-qu'on-le-pratique, est devenue la question possible, la voix irréversible où la pensée doit s'engager, et que ceci demande quelques explications. Cette rupture implique comme tâche première et essentielle de revoir l'Histoire de l'art que l'on connaît, ou si l'on préfère de la déconstruire radicalement et, si on retrouve quelques points forts ou essentiels, ne point s'en servir comme acquits à initier ou à sublimer, mais comme une "vérité" qui sera à redire. En fait, une "vérité", qui, bien que déjà "trouvée", sera à questionner, donc à créer. Car l'on peut avancer qu'à l'heure actuelle, toutes les "vérités" qui ont pu nous être signalées ou ont été reconnues, ne sont pas CONNUES. Reconnaître l'existence d'un problème n'est certes pas le connaître. Si certains problèmes ont bien été empiriquement résolus, nous ne pouvons pas dire que nous les connaissons pour autant, car l'empirisme même qui préside à ce genre de découverte noie la solution dans un dédale d'énigmes soigneusement préservées.

Mais parallèlement, par le travail/production artistique même, nous avons, tout au long de l'art, le signalement de l'existence de certains problèmes. Cette reconnaissance de leur existence peut être appelée la pratique. La connaissance exacts de ces problèmes sera apelée la théorie. (à ne pas confondre avec toutes les "théories", esthétiques que l'histoire de l'art nous a léguées).

C'est cette connaissance ou théorie qui est maintenant indispensable quant à la perspective d'une rupture; - rupture passant alors dans les faits- nous ne pouvons nous suffire de la seule reconnaissance de l'existence des problèmes qui se posent.

On peut affirmer que tout l'art jusqu'à nos jours n'a été crée qu'empiriquement d'une part et sur une pensée idéaliste d'autre part. S'il se peut repenser ou penser et créer théoretiquement/scientifiquement, la rupture sera consommée et par la même le mot art aura perdu les significations - nombreuses et divergentes - qui s'attachent à lui jusqu'à présent. Nous pouvons dire de ce qui précède que la rupture, si rupture il y a. ne peut/ne pourra être qu'épistémologique. Cette rupture est/sera la résultante logique d'un travail théorique du moment où l'histoire de l'art (qui est à faire) et sa pratique sont/seront envisagées théoriquement: la théorie et elle seule, en effet, peut permettre une pratique révolutionnaire comme nous le savons. D'autre part, non seulement la théorie est/sera indissociable de sa propre pratique, mais encore peut/pourre susciter d'autres pratiques originales.

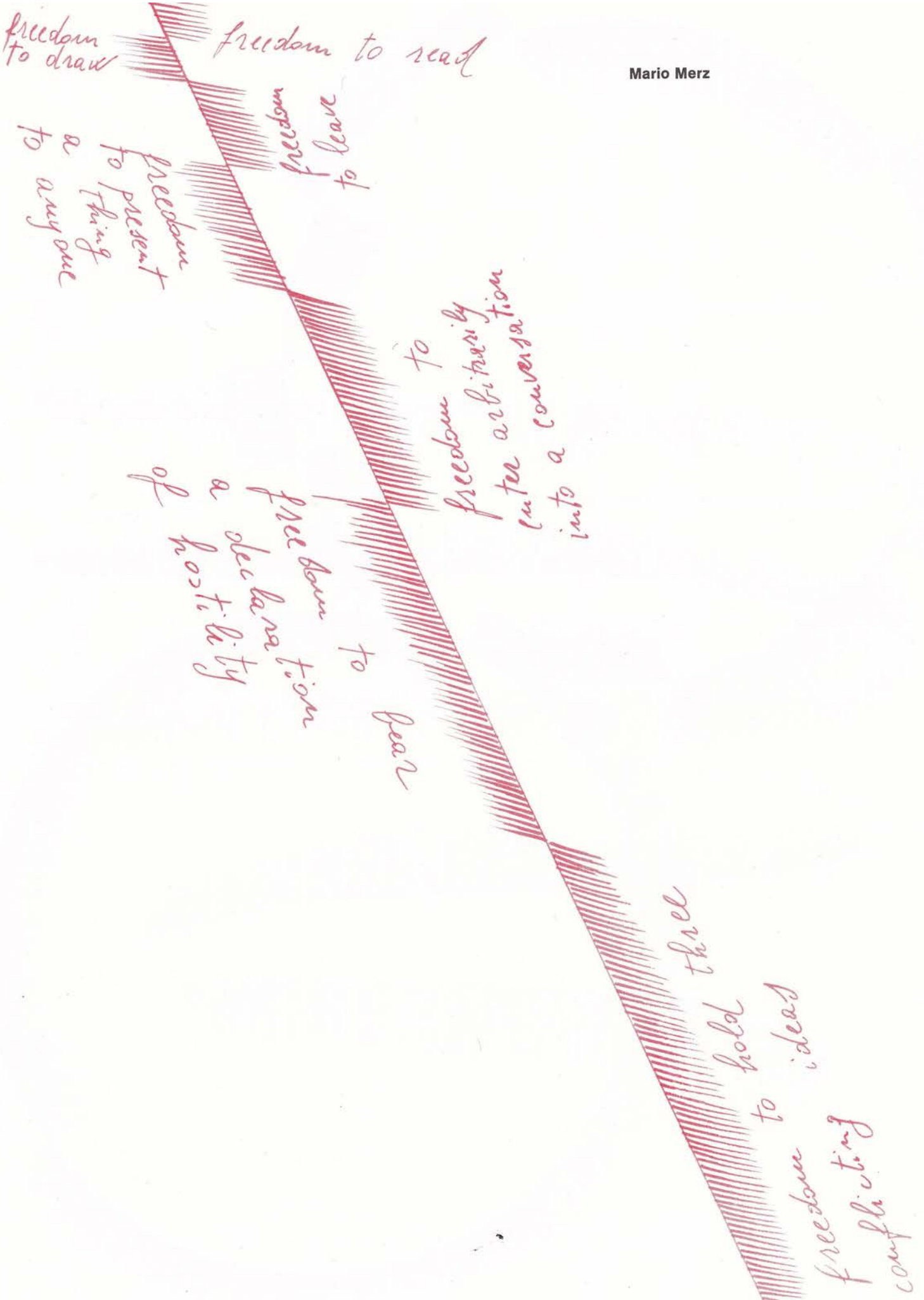
En ce qui nous concerne enfin, il faut bien entendre que par théorie, en tant que producteur, seul le résultat présenté/peinture est théorie ou pratique théorique.ou, comme le définit Althusser: "Théorie: une forme spécifique de la pratique".

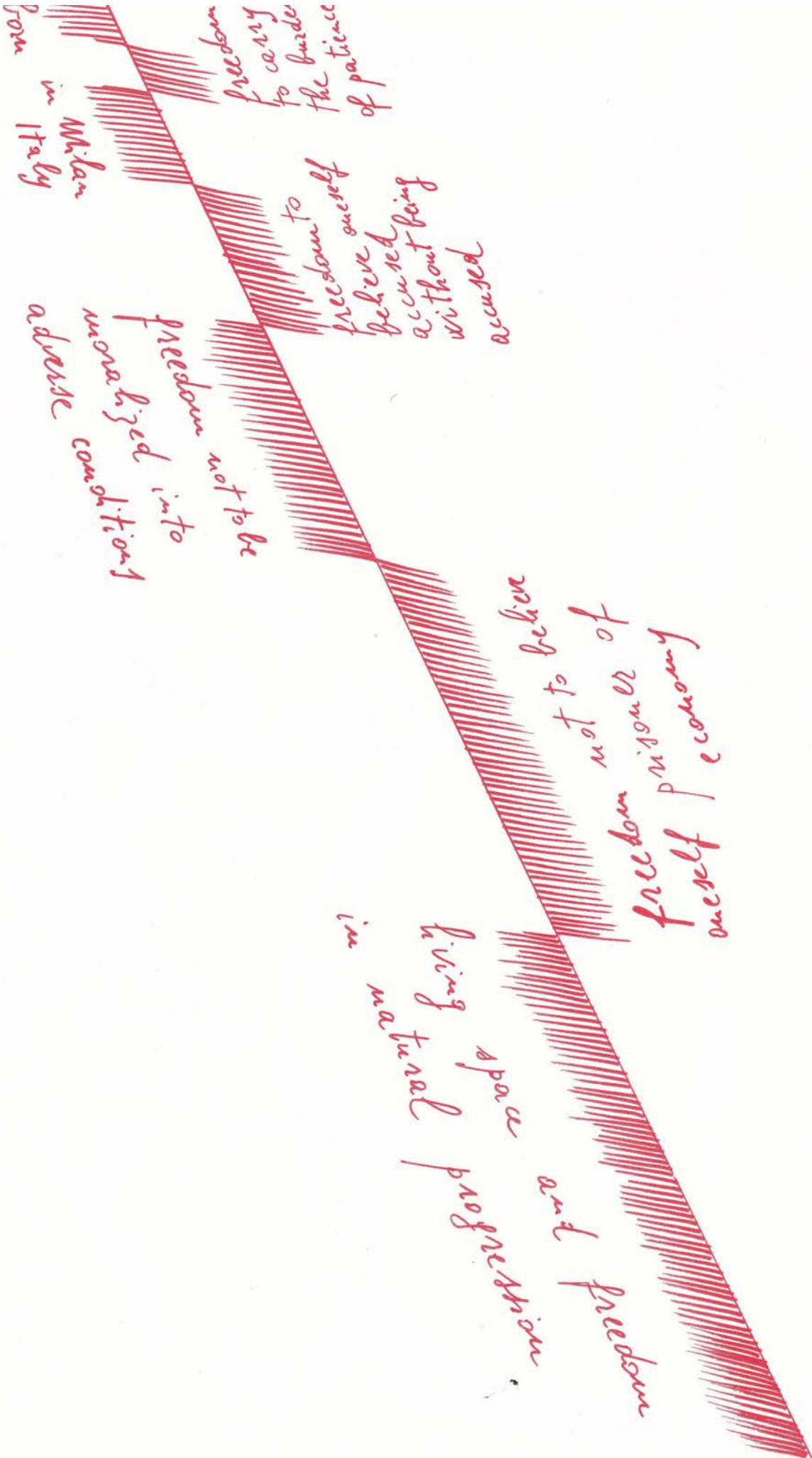
Nous sommes conscients de ce que cet exposé peut avoir de didactique, nous pensons néanmoins qu'il est indispensable de procéder ainsi à l'heure actuelle.

Daniel Büren

Juillet/Août 1969

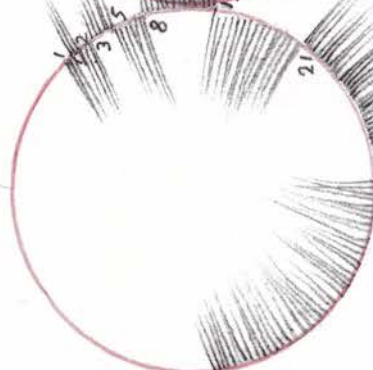
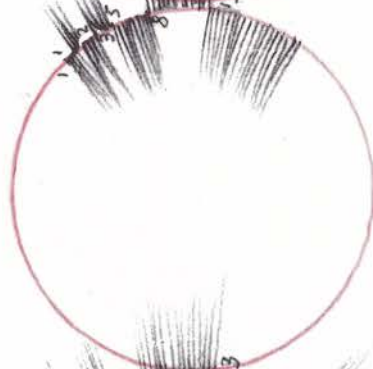
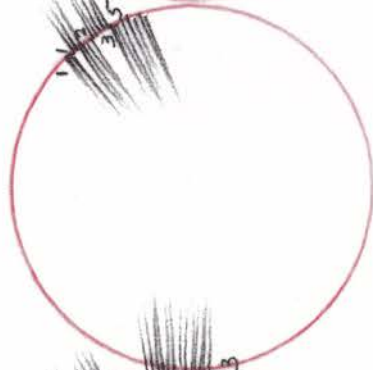
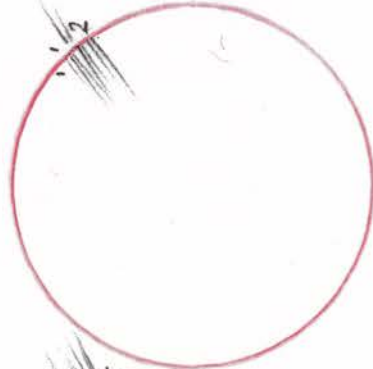
- (1) - qu'il y ait ou non objet matériel, du moment qu'une chose, une idée ou un "concept" est sorti de son "contexte", il s'agit bien de son exposition, au sens traditionnel de ce terme.
- (2) - ca rapprochement est non seulement aberrant (non sens) mais typiquement régressif, étant donné que les concepts même d'art, d'oeuvre d'art ... sont en train de se dissoudre.
- (3) - S'en déferait-il que dans le même moment toutes les notions que sous-tend le mot art s'écrouleraient immédiatement.
- (4) - Sifnalons à cette occasion le faux problème soulevé/résolu par le monochrome ... "la toile monochrome comme tableau de genre renvoie et ne renvois finalement qu'à ce fond métaphysique sur lequel se détachent les figures de la peinture dite réaliste et qui n'est fait qu'illusionniste", Marcelin Pleynet, les Lettres Francaises, n° 1177.
- (5) - cf. "Buren ou Toroni ou n'importe qui", manifestation Lugano décembre 1967.
- (6) - cf. Michel Claura: Les Lettres Francaises, n° 1277.
- (7) - A titre d'exemple et par comparaison: que devient l'urinoir de Duchamp, remis dans les pissotières publiques?



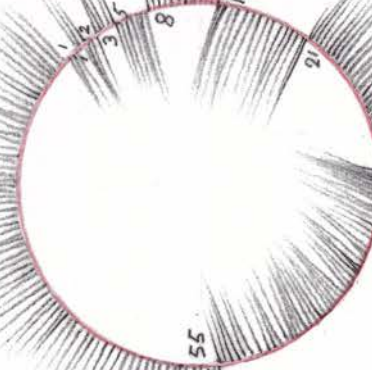
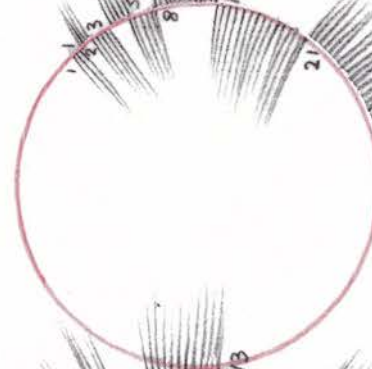
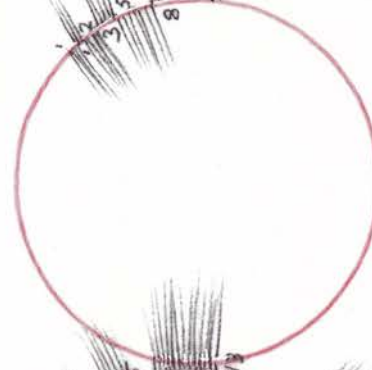
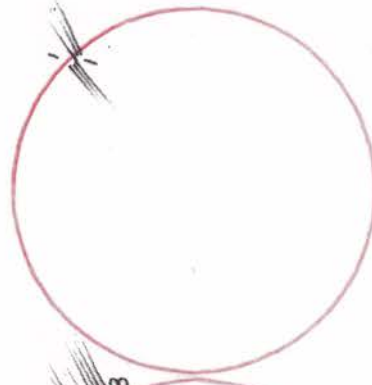


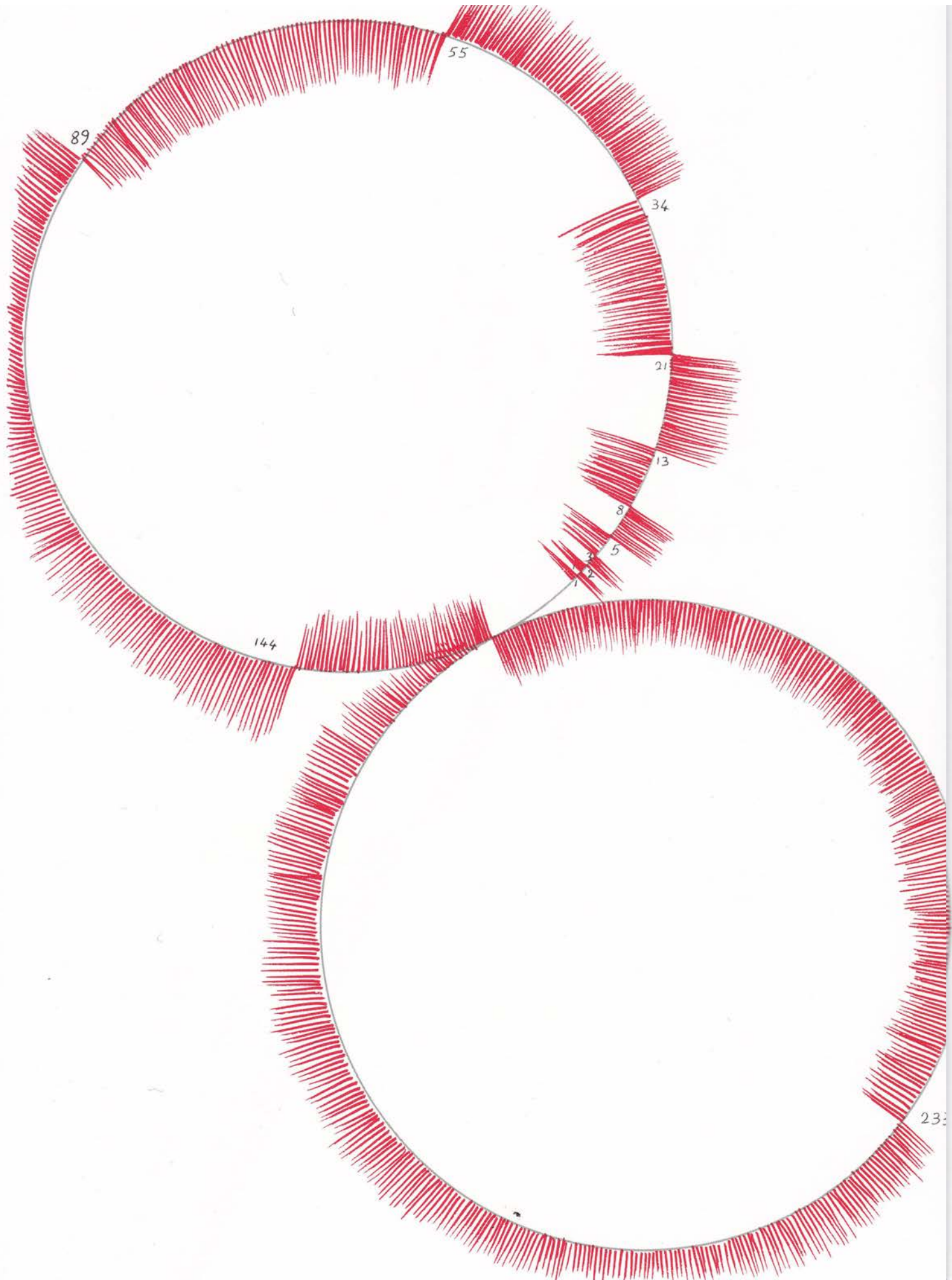
the abandonment of a practical space
for a theoretical space
to set free the space, from architectural
and aesthetic interpretations
the primordial space and the abstract
space are not to be saturated
the space in which we live is saturated
to set free the space from its saturation
the space is decomposed
to think of the space as abstract is to free
the space of the unavailability
of decomposition

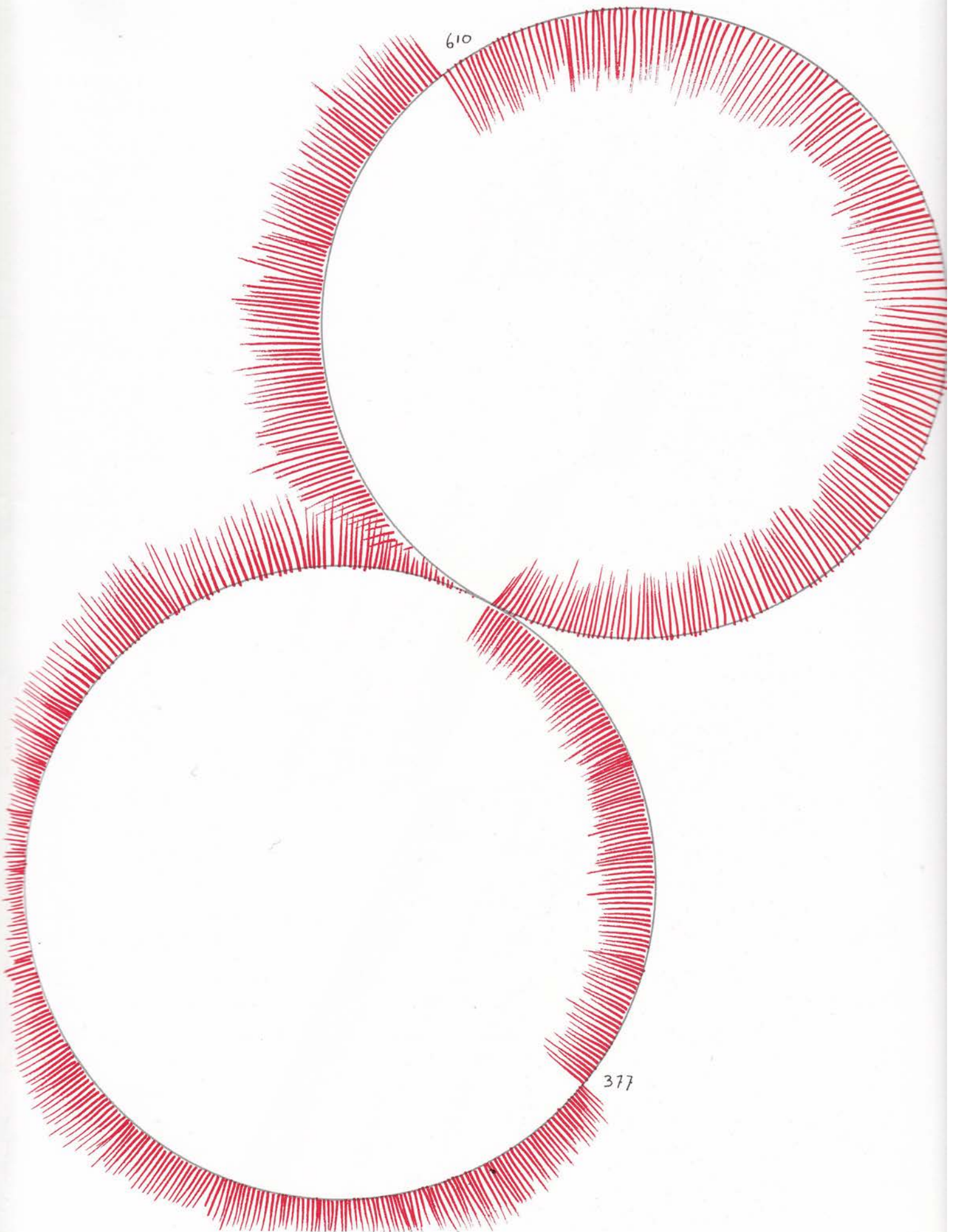
man seeks a free space in the
decomposed space
the economy strikes the space
ties up the space
decomposes the space
with appearance of freeing man with space
man is not able to live freely in a
decomposed space
the abstract space is a defense of hits
imprisonment in the practical space
the free space and the abstract space
coincide against a situation
of decomposition

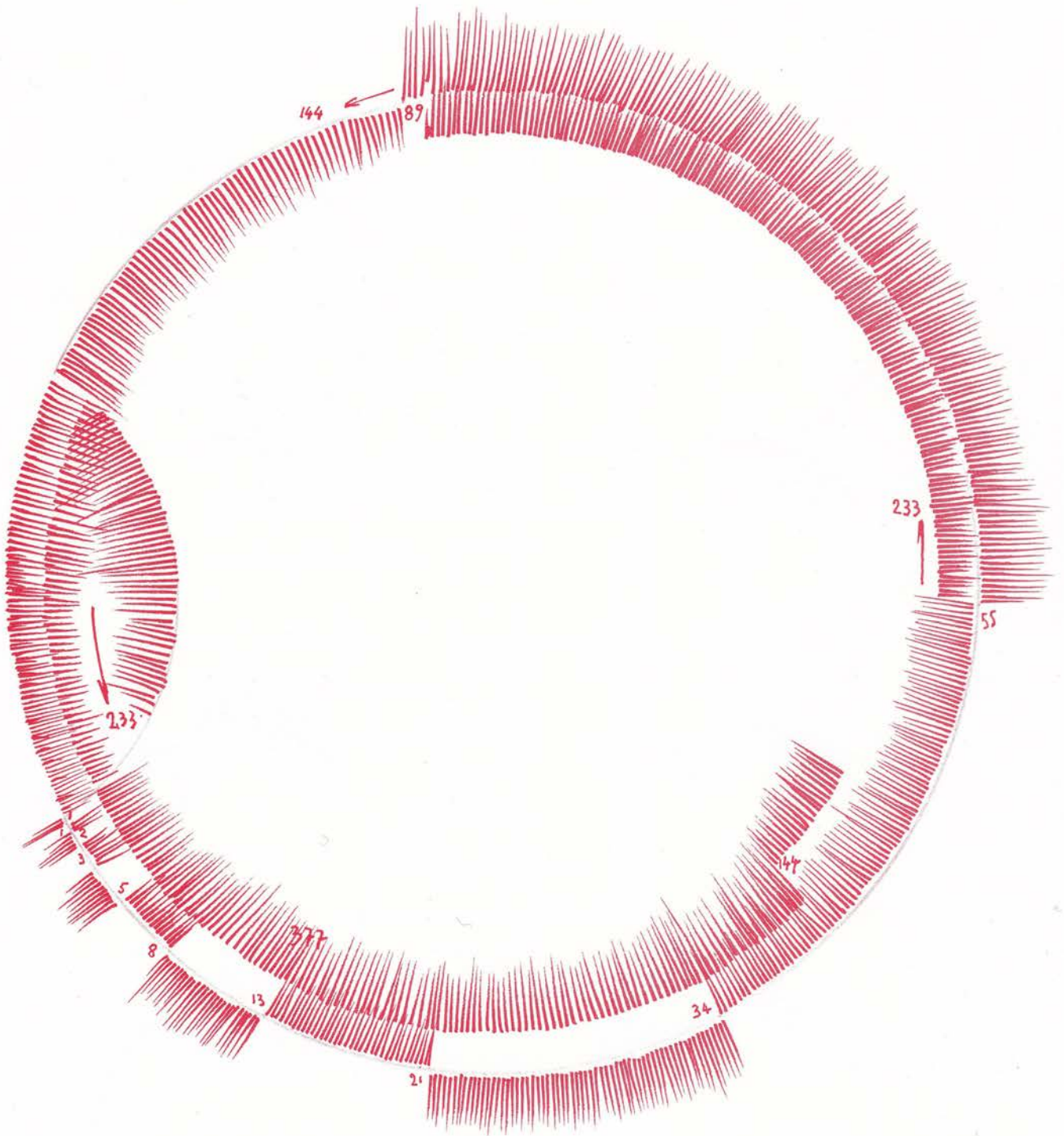


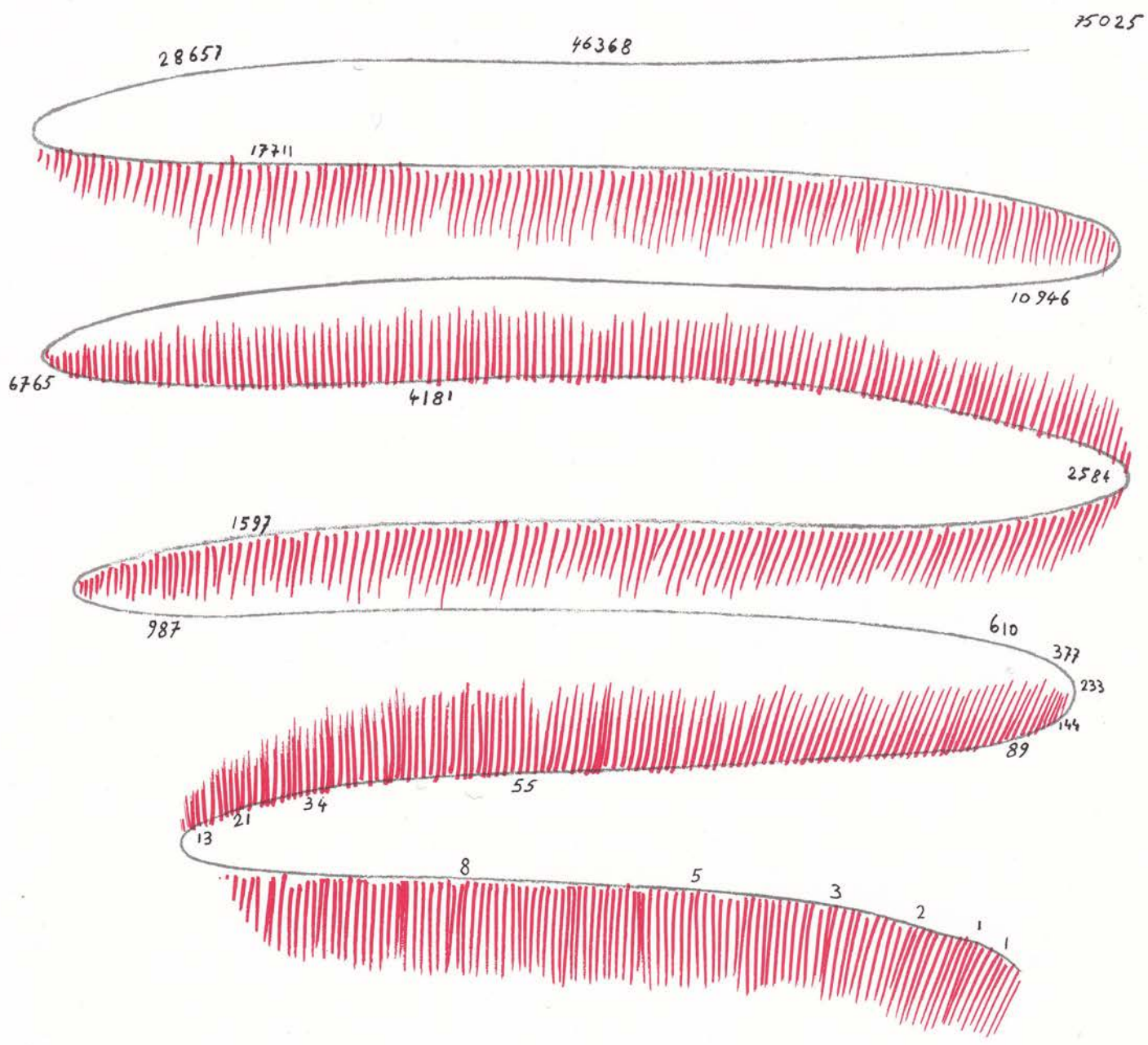
- 1
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- 2584
- 4181
- 6765
- 10946
- 17711
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- 46368
- 75025
- 121393
- 196418
- 317811
- 514229
- 832040
- 1346269
- 2178309
- 3524578
- 5702887
- 9227465
- 14930352
- 24157817
- 39088169
- 63245986
- 102334155
- 16558141
- 267914296
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- 7778742049
- 12586269025



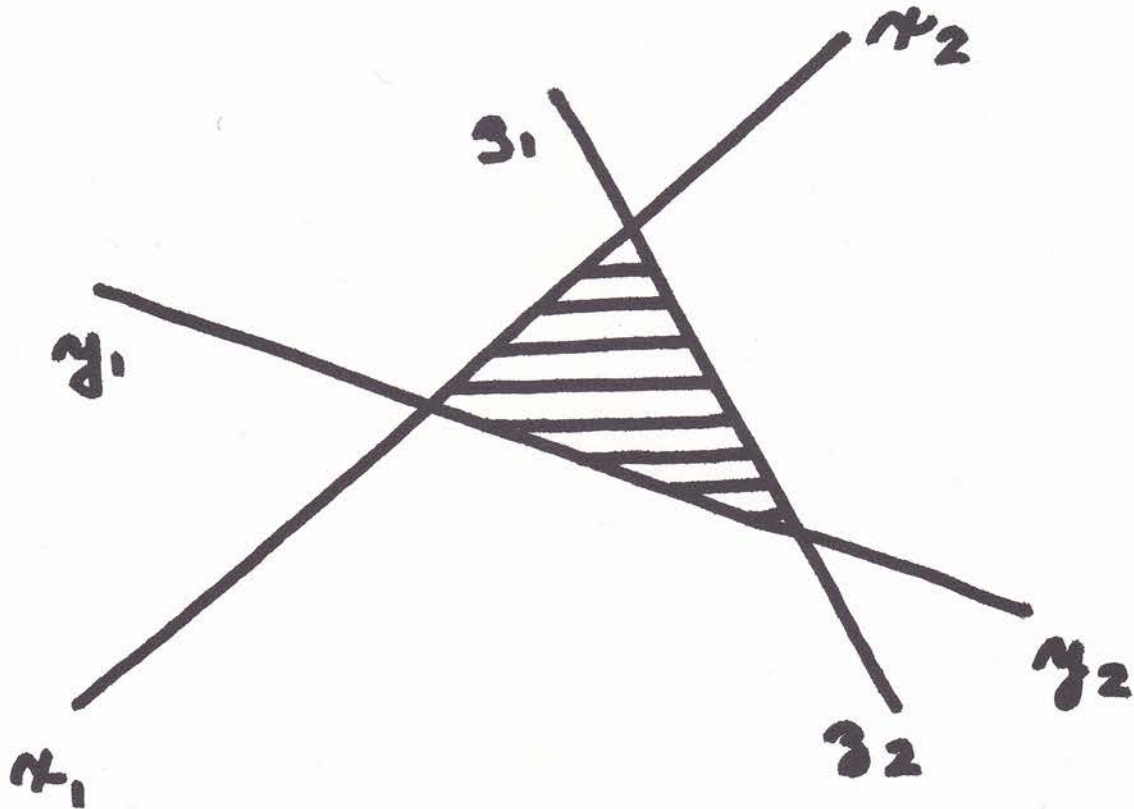








THREE VECTOR MODEL *



$x_1 \dots x_2$ = OBJECTIVE VECTOR
(PROPERTIES OF MATTER)

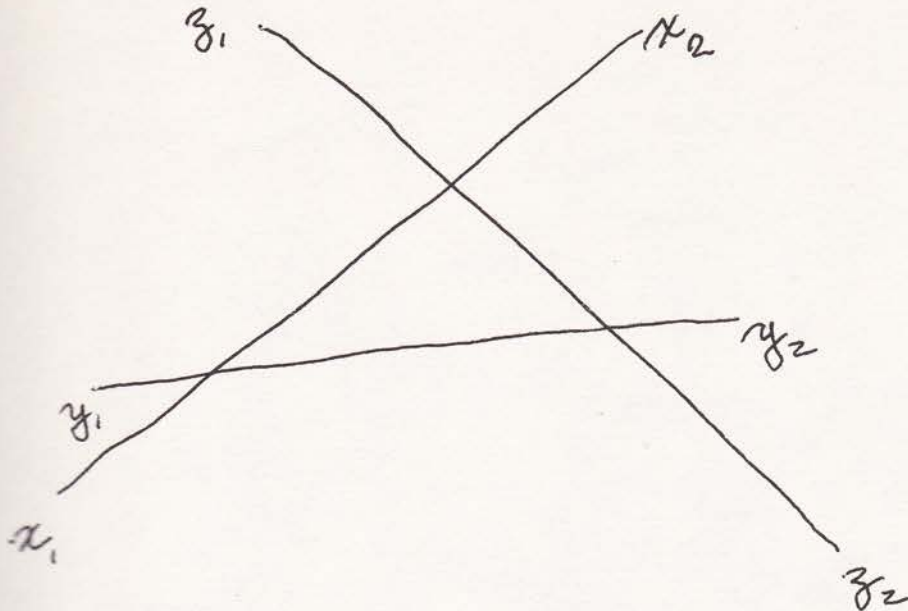
$y_1 \dots y_2$ = SUBJECTIVE VECTOR
(CAPABILITIES OF ARTIST)

$z_1 \dots z_2$ = ECONOMIC VECTOR
(RESOURCES AVAILABLE)

CLOSURE INDICATES POSSIBILITY OF ART
12-8-70 @

Andre, Carl

SINCE ARTISTS WORK ^{BY} ONE ANOTHER'S LIGHT WHY
IS IT SURPRISING WHEN ARTISTS REFLECT & FORESHADOW
EACH OTHER



x_1, \dots, x_2 = subjective vector
 y_1, \dots, y_2 = objective vector
 z_1, \dots, z_2 = economic vector

CLOSURE OF THREE VECTORS INDICATES POSSIBILITY
OF ART WORK

Omdat kunstenaars in elkaars licht werken mag het geen verwondering
wekken dat kunstenaars elkaar weerspiegelen en dat zij voorboden
zijn van elkaar.

x^1 x^2 subjectieve vector
 y^1 y^2 objectieve vector
 z^1 z^2 economische vector

Het sluiten van drie vectoren duidt op de mogelijkheid van
kunstwerken.

Bruce McLEAN
Born 1944, Glasgow, Scotland
Lives in London

FIFTY PIECES FROM 'KING FOR A DAY' AND 999 OTHER PIECES/WORKS/THINGS ETC.
Proposal for a retrospective at the Hayward Gallery, London

431. Walking man with head missing, piece.
432. Walking man with head and 1 arm missing, piece.
433. Walking man with head and 1 arm and $\frac{1}{2}$ leg missing piece.
434. Walking man with head, arm & $\frac{1}{2}$ a leg and section of the torso. (piece).
435. Seated torso piece.
436. Seated torso with separate head on same plinth piece.
437. Three forms abstract piece.
438. My brother paints bridges piece.
439. Drapery work (for interior installations).
440. Mixed multi media piece.
441. Terracotta work, (little brown nude) 1st version.
442. Big still-life work.
443. Larger than life, still-life work.
444. The biggest larger, still-life, than life, still-life in the world (piece).
445. The smallest still-life in London (work).
446. Big brown landscape piece.
447. Another look at Henry Moore (piece) 3rd version.
448. Early one morning, after 'Caro'. work.
449. Tra. la la la and the Xmas pudding piece after 'King' Piece.
450. Song, dance tra. la, la, la cough smile. piece. 12th version.
451. Calling in on Nigel piece. (joke) with undertones, work.
452. Portrait of the artist as portrait as portrait, piece.
453. Goodbye baby blue, work/thing. piece.
454. Its all over now, baby blue, work/piece/thing.
455. Homage to baby blue, piece.
456. Baby blue meets the little blue nude piece.
457. Baby blue goes grey over you, work/thing/piece.
458. Jump in piece.
459. Jump out piece.
460. Jump all over piece.
461. Heh there you with the art in your eyes piece.
462. She makes art when she walks piece/work/thing.
463. Piece within a piece, piece.
464. Piece without a piece, piece.
465. The artists as your friendly bore, piece.
466. Concealed art as hidden as art, piece.
467. Installation for interiors of soft furniture piece/thing/work.
468. Multi media piece for doors (interiors) piece.
469. Heavy rock soft roll and Bruce McLean package work second stage. (piece)
470. Homage to heavy rocks & soft roolly polly art.
471. Homage homage homage piece. part 1 second phase. Piece/work.
472. Hallo young sculptors your under arrest, piece.
473. Waiter Waiter, there's a sculpture in my soup. Piece.
474. I say I say a funny sculpture happened on my way to the retro. piece.
475. Little blue nude No. 50. 10th series. piece.
476. Happy sculpture is here again, work/piece/thing.
477. A new and long hard look at sculpture in the fifties piece incorporating the Ken Armitage show featuring Lynn Chadwick.
478. Sad art, a precis, piece.
479. Art as issue as issue, work/piece.
480. Terracotta turd, piece No. 2.
481. Sculptor as a superman? piece.

ART WORK, 1970

ROBERT BARRY

IT IS ALWAYS CHANGING.

IT HAS ORDER.

IT DOESN'T HAVE A SPECIFIC PLACE.

ITS BOUNDARIES ARE NOT FIXED.

IT AFFECTS OTHER THINGS.

IT IS AFFECTED BY OTHER THINGS.

IT MAY BE ACCESSIBLE BUT GO UNNOTICED.

PART OF IT MAY ALSO BE PART OF SOMETHING ELSE.

SOME OF IT IS FAMILIAR.

SOME OF IT IS STRANGE.

KNOWING OF IT CHANGES IT.

george & gilbert



to be
with art
is all we ask

GILBERT and GEORGE
the human sculptors

1970

'Art for All,' 12 Fournier Street, London, E.1, England
Tel. 01 247 0161

*This booklet
illustrates with words and one plate
our feelings as sculptors on
the subject of Art*

*When we did it
we felt very light and we hope
that you read it in the same light*



H ART, what are you? You are so strong and powerful, so beautiful and moving. You make us walk around and around, pacing the city at all hours, in and out of our Art for All room. We really do love you and we really do hate you. Why do you have so many faces and voices? You make us thirst for you and then to run from you escaping completely into a normal life—: getting up, having breakfast, going to the work-shop and being sure of putting our mind and energy into the making of a door or maybe a simple table and chair. The whole life would surely be so easy, so drunk with the normality of work and the simple pleasures of loving and hanging around for our lifetime. Oh Art where did you come from, who mothered such a strange being. For what kind of people are you—: are for the feeble-of-

art for all

mind, are you for the poor-at-heart, are for those with no soul. Are you a branch of nature's fantastic network or are you an invention of some ambitious man? Do you come from a long line of arts? For every artist is born in the usual way and we have never seen a young artist. Is to become an artist to be reborn, or is it a condition of life? Coming slowly over a person like the daybreak. It brings the art-ability to do this funny thing and shows you new possibilities for feeling and scratching at oneself and surroundings, setting standards, making you go into every scene and every contact, every touching nerve and all your senses. And Art we are driven by you at incredible speed, ignorant of the danger you are pushing and dragging us into. And yet Art, there is no going back, all roads go only on and on. We are happy for the

art for all

good times that you give us and we work and wait only for these titbits from your table. If you only knew how much these mean to us, transporting from the depths of tragedy and black despair to a beautiful life of happiness, taking us where the good times are. When this happens we are able to walk again with our heads held high. We artists need only to see a little light through the trees of the forest, to be happy and working and back into gear again. And yet, we don't forget you. Art, we continue to dedicate our artists-art to you alone, for you and your pleasure, for Art's-sake. We would honestly like to say to you, Art, how happy we are to be your sculptors. We think about you all the time and feel very sentimental about you. We do realise that you are what we really crave for, and many times we meet you in our dreams. We have

art for all

glimpsed you through the abstract world and have tasted of your reality. One day we thought we saw you in a crowded street, you were dressed in a light brown suit, white shirt and a curious blue tie, you looked very smart but there was about your dress a curious wornness and dryness. You were walking alone, light of step and in a very controlled sense. We were fascinated by the lightness of your face, your almost colourless eyes and your dusty-blond hair. We approached you nervously and then just as we neared you you went out of sight for a second and then we could not find you again. We felt sad and unlucky and at the same time happy and hopeful to have seen your reality. We now feel very familiar with you, Art. We have learned from you many of the ways of life. In our work of drawings, sculptures, living-pieces,

art for all

photo-messages, written and spoken pieces we are always to be seen, frozen into a gazing for you. You will never find us working physically or with our nerves and yet we shall not cease to pose for you, Art. Many times we would like to know what you would like of us, your messages to us are not always easily understood. We realize that it cannot be too simple because of your great-complexity and all-meaning. If at times we do not measure up or fulfil your wishes you must believe that it is not because we are unserious but only because we are artists. We ask always for your help, Art, for we need much strength in this modern time, to be only artists of a life-time. We know that you are above the people of our artist-world but we feel that we should tell you of the ordinariness and struggling that abounds and we ask you if this must be.

art for all

Is it right that artists should only be able to work for you for only the days when they are new, fresh and crisp. Why can't you let them pay homage to you for all their days, growing strong in your company and coming to know you better. Oh Art, please let us all relax with you. Recently Art, we thought to set ourselves the task of painting a large set of narrative views descriptive of our looking for you. We like very much to look forward to doing it and we are sure that they are really right for you.

TO BE WITH ART IS ALL WE ASK.



art for all

VICTOR BURGIN

1

ALL CRITERIA BY WHICH YOU MIGHT DECIDE THAT ANY SERIES OF BODILY ACTS, DIRECTLY KNOWN TO YOU AT ANY MOMENT PREVIOUS TO THE PRESENT MOMENT, CONSTITUTES A DISCRETE EVENT

2

ALL CRITERIA BY WHICH YOU MIGHT ASSESS THE SIMILARITY OF ANY ONE EVENT TO ANY OTHER EVENT

3

ANY SERIES OF SIMILAR EVENTS DIRECTLY KNOWN TO YOU PREVIOUSLY TO THE PRESENT
MOMENT

4

ANY OBJECT WITHIN 3 WHICH YOU KNOW TO BE THE SAME INDIVIDUAL THROUGHOUT 3 AND
TOWARDS WHICH ANY BODILY ACTS WERE DIRECTED

5

ALL CRITERIA BY WHICH YOU MIGHT ASCRIBE INDIVIDUALITY TO THINGS OTHER THAN
OBJECTS

6

ALL INDIVIDUALS WITHIN 3 OTHER THAN OBJECTS

7

A HYPOTHETICAL EVENT IN SERIES WITH 3 OCCURRING LATER THAN THE PRESENT MOMENT

8

AN OBJECT WITHIN 7 WHICH IS THE SAME INDIVIDUAL AS 4

9

ALL HYPOTHETICAL INDIVIDUALS WITHIN 7 OTHER THAN OBJECTS

10

ALL INDIVIDUALS WHICH ARE BOTH MEMBERS OF 9 AND OF 6

11

ANY OBJECT DIRECTLY KNOWN TO YOU AT THE PRESENT MOMENT TOWARDS WHICH ANY
BODILY ACT IS DIRECTED

12

ALL INDIVIDUALS DIRECTLY KNOWN TO YOU AT THE PRESENT MOMENT OTHER THAN
OBJECTS

13

THE SUBSTITUTION OF 11 FOR 8 AND FOR 4

14

THE SUBSTITUTION OF 12 FOR 9 AND FOR 6

JOSEPH KOSUTH, New York City

The fifth investigation, 1969

(The concerns listed below relate to a series, begun in 1965, subtitled 'art as idea as idea')

- A. concept as art (as idea)
- B. Information as art (as idea)
- C. visual experience as art (as idea)
- D. Investigation of chance for non-compositional presentation

'concept-context / context concept'

The work in this exhibition is related to 'concern A.'

Joseph Kosuth, New York City,

Die fünfte Untersuchung, 1969

(Die Bezugssätze unten beziehen sich auf eine Serie, die 1965 begonnen wurde und den Untertitel "Kunst als Idee als Idee" trägt)

- A. Konzeption als Kunst (als Idee)
- B. Information als Kunst (als Idee)
- C. Visuelle Erfahrung als Kunst (als Idee)
- D. Untersuchung der Möglichkeiten für nicht-kompositionelle Präsentation.

"Konzeption-Kontext / Kontext-Konzeption"

Die Arbeit in dieser Ausstellung ist auf "Bezugssatz A) bezogen.

KOSUTH

1.
 - A. In a certain bank the positions cashier, manager, and teller are held by Brown, Jones and Smith, though not necessarily respectively.
The teller, who was an only child, earns the least. Smith who married Brown's sister, earns more than the manager.
 - B. What position does man fill?

2.
 - A. Clark, Daw and Fuller make their living as carpenter, painter and plumber, though not necessarily respectively. The painter recently tried to get the carpenter to do some for him, but was told that the carpenter was out doing some remodeling for the plumber. The plumber makes more money than the painter, Daw makes more money than Clark. Fuller has never heard of Daw.
 - B. What is each man's occupation?

3. If Tom is twice as old as Howard will be when Jack is as old as Tom is now, who is the oldest. The next oldest, and the youngest?

4. With how few bearers can an explorer make a six-day march across an absolutely Barren desert if he and the available bearers can each carry only enough food and water to last one man four days?

5. Ed. Frank, George, and Harry Took their wives to the country club dance one Saturday night, at one time as a result of exchanging dances Betty was dancing with Ed, Alice was dancing with Carol's Husband, Dorothy was dancing with Alice's Husband, Frank was dancing with George's wife, and George was dancing with Ed's wife.
What was the name of each Man's wife, and with whom was each man dancing?

6. Four black cows and three brown cows give as much milk in five days as three black cows and five brown cows and five brown cows give in four days.
Which kind of cow is the better milker, black or brown?

7.
 - A. Al, Dick, Jack and Tom were counting up the results of a day's fishing: Tom had caught more than Jack, between them Al and Dick had caught just as many as Jack and Tom. Al and Tom had not caught as many as Dick and Jack.
 - B. Who had caught the most, second most, third most and least?

1.
 - A. In einer Bank haben Brown, Jones and Smith die Positionen des Buchhalters, Managers und Kassierers inne. Der Kassierer, der ein Einzelkind war, verdient am wenigsten. Smith, der Brown's Schwester geheiratet hat, verdient mehr als der Manager.
 - B. Welche Positionen haben die einzelnen inne?

2.
 - A. Clark, Daw und Fuller sind Zimmermann, Maler und Klempner. Der Maler versuchte unlängst, den Zimmermann mit einer Arbeit zu beauftragen, bekam aber gesagt, dieser sei fort und mache einen Umbau für den Klempner. Der Klempner verdient mehr als der Maler. Daw verdient mehr als Clark.
 - B. Wer hat welchen Beruf.

3. Wenn Tom doppelt so alt ist wie Howard sein wird, wenn Jack so alt ist wie Tom jetzt ist, wer ist da der Älteste, Nächstälteste und der Jüngste?

4. Mit wie wenigen Trägern kann ein Forscher einen Sechstagemarsch durch eine völlig trockene Wüste unternehmen, wenn er und die verfügbaren Träger jeder nur genug Proviant und Wasser für vier Tage für einen Mann tragen können?

5. Ed, Frank, George und Harry gingen eines Samstagabends mit ihren Frauen in den Country Club tanzen. Einmal tanzte infolge Partnerwechsels Betty mit Ed, Alice mit Carol's Ehemann, Dorothy mit Alices Ehemann und Georhe tanzte mit Eds Frau. Wie hießen die Frauen der einzelnen Männer und mit wem tanzten die einzelnen Männer?

6. Vier schwarze und drei braune Kühe geben in fünf Tagen soviel Milch wie drei schwarze und fünf braune Kühe in vier Tagen. Welche Art Kühe geben mehr Milch, die schwarzen oder die braunen?

7.
 - A. Al, Dick, Jack und Tom zählten die Fische, die jeder an diesem Tage gefangen hatte: Tom hatte mehr als Jack gefangen. Al und Dick hatten soviele wie Jack und Tom gefangen. Al und Tom hatten nicht so viele Fische gefangen wie Dick und Jack.
 - B. Wer hatte die meisten Fische gefangen (zweitmeisten, zweitwenigsten und wenigsten)?

KOSUTH

1.
 - A. Among one hundred applicants for a certain techcal position it was discovered that ten had never taken a course in chemistry or in physics. Seventy-five had taken at least one course in chemistry. Eighty-three had taken at least one course in physics.
 - B. The answer is sixty-eight. What is the question?

2.
 - A. If it takes twice as long for a passenger train to pass a freight train after it first obertakes it as it takes the two trains to pass when going in opposite directions.
 - B. What would be the question and what would be the answer?

3.
 - A. A group of man discussing their fraternal affiliations found the following facts to be true: Each man belonged to exactly two looges. Each looge was represented in the group by exactly three men. Every possible pair of looges had exactly one member of the group in common.
 - B. If there were six men representing the four looges, what is the question?

4.
 - A. Three men named Lewis, Miller and Nelson fill the positions of accountant, cashier, and clerk in the leading department store in Centerburg. If Nelson is the cashier, Miller is the clerk. If Nelson is clerk, Miller is the accountant. If Miller is not the cashier, Lewis is the clerk. If Lewis is the accountant, Nelson is the clerk.
 - B. If Lewis is the clerk, Miller is the cashier, and Nelson is the accountant. What is the question?

5.
 - A. Four men, one of whom was known to have committed a certain crime, made the following statements when questioned by the police. Archie: Dave did it. Dave: Tony did it. Gus: I dn't do it. Tony: Dave lied when he said I did it.
 - B. If the answers are A. Gus B. Dave, what are the two questions?

6.
 - A. Bill, Hank, Larry, and Thom were amusing themselves one day by playing tug-og-war. Although it was hard, Hank could just outpull Bill and Joe together. Hank and Bill together could just hold Tom and Larry, neither pair being able to rudge the other, however if Larry and Bill changed places, then Tom and Bill won rather easely.
 - B. If the answer is Hank, what is the question?

7. Mr. and Mrs. Smith and their two children form a typical american family. According to one of their more talkative neighbors, George and Dorothy are blood relatives. Howard is older than George. Virginia is younger than Howard. Virginia is older then Dorothy. If two and only two of these statements are true and Dorothy is the child, what is the question?

1.
 - A. Unter hundert Bewerbern für eine bestimmte technische Position hatten nachweislich zehn nie einen Lehrgang in Chemie oder Physik absolviert. Fünfundsiebzig hatten einen Chemiekurs genommen. Dreiundachtzig hatten an einem Physikkursus teilgenommen.
 - B. Die Antwort lautet 68. Wie lautet die Frage?

2.
 - A. Wenn es doppelt solange dauert, bis ein Personenzug an einem Güterzug vorbeigefahren ist, wenn er ihn überholt, als es dauert, bis die beiden Züge in entgegengesetzter Richtung aneinander vorbeigefahren sind.
 - B. Was ist die Frage und was die Antwort?

3.
 - A. Einige Männer erörtern ihre Vereinszugehörigkeiten und finden folgendes heraus: jeder von ihnen gehörte zwei Vereinen an; jeder Verein war in der Gruppe durch drei Männer vertreten. Jedes mögliche Paar Vereine hatte einen der Männer als gemeinsames Mitglied.
 - B. Wenn sechs Männer die vier Vereine repräsentieren, wie lautet die Frage?

4.
 - A. Drei Männer, Lewis, Miller und Nelson, sind alle Buchhalter, Kassierer und sekretär im führenden Kaufhaus von Centerburg. Falls Nelson der Kassierer ist, ist Miller der Sekretär. Ist Miller nicht der Kassierer, dann ist Lewis der Sekretär. Wenn Lewis der Buchhalter ist, ist Nelson der Sekretär.
 - B. Wenn Lewis der Sekretär ist, dann ist Miller der Kassierer und Nelson der Buchhalter; wie lautet die Frage?

5.
 - A. Vier Männer, von dem von einem von ihnen bekannt war, daß er ein Verbrechen begangen hatte, machten bei der polizeilichen Vernehmung folgende Angaben: Archie: Dave war's. Dave: Tony war's. Gus: Ich war's nicht. Tony: Dave hat gelogen, als er sagte, ich seis gewesen.
 - B. Wenn die Antworten lauten: A: Gus, B: Dave, wie lauten die beiden Fragen?

6.
 - A. Bill, Hank, Larry und Tom machten sich einen Spaß und spielten Tauziehen. Obgleich es ihm schwer fiel, gelang es Hank gegen Bill und Joe zusammen zu gewinnen. Hank und Bill zusammen konnten gerade eben Tom und Larry halten; keines der beiden Paare konnte gegen das andere gewinnen. Wenn allerdings Larry und Bill die Seiten wechselten, dann gewannen Tom und Bill leicht.
 - B. Wenn die Antwort Hank lautet, wie lautet die Frage?

7. Mr. und Mrs. Smith und ihre beiden Kinder sind eine typische amerikanische Familie. Nach Aussage eines ihrer vertratschten Nachbarn sind George und Dorothy Blutsverwandte. Howard ist älter als George. Virginia ist jünger als Howard. Virginia ist älter als Dorothy. Wenn zwei und nur zwei dieser Erklärungen wahr sind und Dorothy das Kind ist, wie lautet dann die Frage?

Solutions"Answers"

- (1.) Brown is the Manager, Jones the teller, and Smith the cashier.
- (2.) Clark is the carpenter, Daw the painter, and Fuller the plumber.
- (3.) Tom is the oldest, then Jack, then Howard.
- (4.) With two bearers, one of whom turns back at the end of the first day, the other of whom turns back at the end of the second day, the explorer can cross the desert in safety.
- (5.) Alice, Betty, Carol und Dorothy are married to George, Harry, Frank, and Ed, respectively, and were dancing with Frank, Ed, Harry, and George.
- (6.) Brown
- (7.) Dick caught the most, followed in order by Tom, Jack and Al.

Solutions"Questions"

- (1.) How many of the applicants had some work in both chemistry and physics?
- (2.) A. how many times faster than the freight train is the passenger train?
B. The passenger train is three times as fast as the freight train.
- (3.) How many men were there in the group, and how many different looges were represented?
- (4.) What is each man's job?
- (5.) A. If only one of these four statements is true, who was the guilty man? B. If only one of these four statements is false, who was the guilty man?
- (6.) Of the four fellows, who was the second strongest?
- (7.) What is the first name of each parent?

Lösungen"Antworten"

- (1.) Brown ist der Manager, Jones der Kassierer und Smith der Buchhalter.
- (2.) Clark ist der Zimmermann, Daw der Maler und Fuller der Klempner.
- (3.) Tom ist der älteste, danach Jack, danach Howard.
- (4.) Mit zwei Trägern, von denen der eine am Ende des ersten Tages, der zweite am Ende des zweiten Tages umkehrt, kann der Forscher sicher die Wüste durchqueren.
- (5.) Alice, Betty, Carol und Dorothy sind mit George, Harry, Frank und Ed verheiratet und sie tanzten mit Frank, Ed, Harry und George.
- (6.) Die Braunen.
- (7.) Dick fing die meisten Fische, danach Tom, Jack und Al.

Lösungen"Fragen"

- (1.) Wie viele Bewerber hatten Erfahrung in Chemie und Physik?
- (2.) Wie vielmal schneller als der Güterzug ist der Personenzug? Der Personenzug ist dreimal so schnell wie der Güterzug.
- (3.) Wieviele Männer gehörten zu der Gruppe und wie vielen Vereinen gehörten sie an?
- (4.) Welchen Beruf haben die einzelnen Männer?
- (5.) Wenn nur eine der vier Erklärungen wahr ist, wer war der Schuldige? Wenn nur eine der vier Erklärungen falsch ist, wer war der Schuldige?
- (6.) Wer war von den vier der Zweitstärkste?
- (7.) Wie laufen die Vornamen der Eltern?

Opening question: What is the quantity of contexts?

1st Level: Specifics (qualities)

2nd Level: Two sets of sevens (two kinds)

3rd Level: "7's" two kinds plus opening question

4th Level: A. "Concerns A-D"

B. Comparison with information apparently presented on a same or similiar Level or context

5th Level: A. Current Leverkusen exhibition

B. Joseph Kosuth's art

6th Level: A. Art

B. Logic/math

C. Philosophy

7th Level: (2nd question)

A. Would an error be relevant to any of the existing contexts?

B. Are there any assertions (implied or direct) that can be proved?

C. Would consideration of the concept of a context be a context added to all of these contexts?

D. How experiential is thinking, and is it relevant to this art?

E. Are you capable of considering more than one Level at a time?

F. Does a consideration of one context (Level) give one an iconic sens of any or all of the others?

G. Do any of the questions under this Level (7) give one the sensation of thinking on both the Levels through Level 4 and Level 7 simultaneously?

H. Could section's of the 7th Level be the 8th Level?

Eröffnungsfrage: Was ist die Quantität von Kontexten?

Erste Stufe:

Besonderheiten (Beschaffenheiten, Qualitäten)

Zweite Stufe:

Zwei Serien von Siebenen (zwei Arten)

Dritte Stufe: "Siebenen", zwei Arten plus Eröffnungsfrage

Vierte Stufe:

A. Bezugssätze A-D

B. Vergleiche mit der Information, die offenkundig auf einer gleichen oder ähnlichen Stufe oder in einem gleichen oder ähnlichen Kontext vorgelegt wird.

Fünfte Stufe:

A. Die gegenwärtige Ausstellung in Leverkusen

B. Joseph Kosuth's Kunst

Sechste Stufe:

A. Kunst

B. Logik/Mathematik

C. Philosophie

Siebente Stufe: (zweite Frage)

A. Wäre ein Fehler für irgendeinen der bestehenden Kontexte von Bedeutung?

B. Werden direkt oder indirekt irgendwelche Behauptungen aufgestellt, die sich beweisen lassen?

C. Würde das Überdenken der Konzeption eines Kontexts ein Kontext sein, der sich zu allen diesen Kontexten hinzuaddierte?

D. Wie erfahrungsträchtig ist Denken, und hat es für diese Kunst eine Bedeutung?

E. Sind Sie fähig, mehr als eine dieser Stufen zugleich zu überdenken?

F. Vermittelt das Überdenken eines Kontexts (Stufe) ein ikonisches Gefühl (Begriff) für eines oder alle anderen?

G. Vermittelt eine der Fragen dieser Stufe (7) die Empfindung, Stufe 4 und Stufe 7 gleichzeitig zu durchdenken?

- I. Could section 'H' of the 7th level be the 8th level?
- J. Could section 'I' of the 7th level be the 8th level?
- K. Could the absence of an 8th level be the 8th level?
- L. Could section 'K' of the 7th level be the 8th level?
- M. If section 'K' of the 7th level was the 8th level, would that eliminate the possibility of sections G, H, I, J, K, L, and M being the 8th level?
- N. Could section 'M' and section 'N' of the 7th level be the 8th level?
- O. Could the fact that this section 'C' (of the 7th level) make valid the reposing of section 'M' as the 8th level?
- P. Does it appear that each section as presented could in each case be considered the 8th level?
- Q. Could section 'P' of the 7th level be the 8th level?
- R. Could section 'P' of the 7th level be the 8th level?
- S. Does section 'R' of the 7th level appear to be the same as section 'I' of the 7th level?
- T. Could section 'S' of the 7th level be the 8th level?
- U. If all of this section on the 7th level were considered levels in themselves, with this section then becoming the 2nd level, would the current quest (for the 8th level) be solved?
- V. Has the '8th level' taken on a quality different from, say, the 4th level?
- W. If we were to suggest that section 'V' of the 7th level was indeed the 8th level, could we then consider the possibility of section 'W' of the 7th level being the actual 8th level?
- H. Könnte Abschnitt G der 7. Stufe die 8. Stufe sein?
- I. Könnte Abschnitt H der 7. Stufe die 8. Stufe sein?
- J. Könnte Abschnitt J der 7. Stufe die 8. Stufe sein?
- K. Könnte das Fehlen einer 8. Stufe die 8. Stufe sein?
- L. Könnte Abschnitt K der 7. Stufe die 8. Stufe sein.
- M. Wenn Abschnitt K der 7. Stufe die 8. Stufe wäre, würde dies die Möglichkeit ausschließen, daß die Abschnitte G, H, I, J, K, L und M die 8. Stufe sind?
- N. Könnten Abschnitt M und Abschnitt N der 7. Stufe die 8. Stufe sein?
- O. Könnte der Umstand, daß dieser Abschnitt O (der 7. Stufe) die Neuordnung des Abschnitts M als 8. Stufe stichhaltig machen?
- P. Scheint es, als ob jeder Abschnitt in der dargestellten Form in jedem Falle als 8. Stufe angesehen werden könnte?
- Q. Könnte Abschnitt P der 7. Stufe die 8. Stufe sein?
- R. Könnte Abschnitt P der 7. Stufe die 8. Stufe sein?
- S. Erweckt Abschnitt R der 7. Stufe den Anschein mit Abschnitt I der 7. Stufe identisch zu sein?
- T. Könnte Abschnitt S der 7. Stufe die 8. Stufe sein?
- U. Wenn alle diese Abschnitte der 7. Stufe als selbständige Stufen erachtet würden und somit diese die 21. Stufe wäre, wäre damit die Frage nach der 8. Stufe gelöst?
- V. Hat die 8. Stufe eine Qualität angenommen, die sich von der, sagen wir, 4. Stufe unterscheidet?

- X. If we were to raise the possibility that section 'S' of the 7th level was the same as section 'X' of the 7th level, would that indeed mean that we were asking whether section 'X' was the same as section 'R' and section 'I' of the 7th level?
- Y. Is the question in section 'X' not about section 'S', 'R', 'I', or 'X' but really about 'sameness'?
- Z. Is not the real question in section 'Z' not about 'sameness' but about 'realness'?

- W. Wenn wir annehmen müßten, daß Abschnitt V der 7. Stufe tatsächlich die 8. Stufe wäre, könnten wir dann denken, daß möglicherweise Abschnitt W der 7. Stufe die tatsächliche 8. Stufe wäre?
- X. Wenn wir die Möglichkeit in Betracht ziehen müßten, daß Abschnitt S der 7. Stufe das gleiche wäre wie Abschnitt X der 7. Stufe, würde dies dann heißen, daß wir fragten, ob Abschnitt X das gleiche wäre wie Abschnitt J der 7. Stufe?
- Y. Erhebt sich die Frage in Abschnitt X nicht zu Abschnitt S, R, I oder X, sondern tatsächlich nach "Gleichheit"?
- Z. Ist die tatsächliche Frage in Abschnitt Z nicht die Frage nach "Gleichheit", sondern die nach "Tatsächlichkeit"?

THE ART & LANGUAGE PRESS

Terry Atkinson
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1. *NOTES ON SUBSTANCE CONCEPTS (ART OBJECTS)*
2. *368 YEAR OLD SPECTATOR*
3. *SUNNYBANK (TEXT ONLY)*
4. *NOTES: HAROLD HURRELL*

NOTES ON SUBSTANCE CONCEPTS (ART OBJECTS)

Art object is not a substance concept, yet, coincidence under the concept Art Object might give satisfactory ways of answering identity questions for art objects. But there is no definite way of counting art objects.

It's controversial whether painting or sculpture are substance concepts: the complexity of any counting thesis gives rise to the possibility of serious ambiguity of intention with respect to any strict standards governing substantialization of particulars. But the distinction remains, whatever the position of 'countability', between the requirement of saying 'one' or 'two' for x and y fs which are identified and referred to in a context and the problematic requirement of a general method of enumeration of fs.

All this is incidental to the examination of the capacity of an object to have this or that sortal applied to it.

It might be asked of what concept the concept SCULPTURE could be.

If some sort of spurious Lockean conception of a sculpture is held-out and emphasis on physical structure, etc. is pushed to the extent of making a radical distinction between sculpture and other art objects, then the open answer that SCULPTURE straightforwardly restricts OBJECT implicitly proposes either a relativised identity or some sort of simplistic criterion. If SCULPTURE is in some use a (non aesthetical) qualification of ART OBJECT, there is nothing in the use of it that could prevent its turning-out to be, in some sense, a cross classification with respect to aesthetical classifications, and to include paintings etc. But if ART OBJECT which SCULPTURE qualifies in this way, already by itself had an autonomous individuating force which was simply equivalent to that of object of aesthetic appraisal then either object continuity would have to arbitrate identity questions about sculptures or one would be presented again with the logical possibility of relativised identity.

There can be suggested two complementary replies to questions of 'equivalence'. The first one might be to refuse to equate ART OBJECT with OBJECT OF ESTHETIC APPRAISAL, adapt the sufficient individuating procedures to things no-one has regularly etc. asserted art objecthood, and extend this procedure as far down a 'tree' so long as there remain discernible functional differences between different members of any one 'species' of objects.

The other thing is that ART OBJECT is not really individuating in the same way that SCULPTURE PAINTING, RELIEF etc. are supposed to be. What coincidence under the concept art object amounts to differs according to the kind of art object. And this is to suggest that the 'genus' sortal is less fundamental than the 'species' one. And this is an essentialistic move (but one whose initial points and methodological bases are exclusively extensional: it is Leibniz and a rejection of QUA). But none of this has to lead to an Aristotelian apotheosis of THE SPECIES in particular. (This concept is an insecure one in plant taxonomy, and as Woodger pointed out, is threatened even in zoology by such phenomena as ring species and the imperfect transitivity of the

relation 'interbreeds in the wild with' — the operational test of identity of species.) The thing that does now acquire some sort of privileged status is the highest genuine sortal concept in any chain of restrictions appetent to it, which carries with it autonomous individuating capability sufficient to determine without reference to lower sortals the coincidence and persistence conditions for any object covered by it (any g for highest sortal gn). If sculpture might cross classify lump of stone and, say, painting, then either the cross classification must be resolved in some one sortal classification, genuine and higher of both sculptured and lumps of stone or sculpture has no classificatory purport at-all. The only way this dilemma can be coped with is through judicious explication and this is not settled, when someone denies that the cross classification can be resolved, in the second aspect of the dilemma, by saying that SCULPTURE may be a concept which only becomes fully determinate as an individuating concept when one is told what sort of sculpture, e.g. lump of stone sculpture, or painting sculpture. And neither is it fully resolved (qua context) by pointing out that it is only in this way that high genera can be said to individuate individuals or give covering concepts for their identities.

368 YEAR OLD SPECTATOR

A note on a notion of a 368 year old spectator

When we are talking of seeing an event such as a play, a football match, or a sheepdog trial we implicitly refer to such entities as temporal wholes. For example, when we say 'We've seen an exhibition of gymnastics', the assertion of a 'beginning' and 'ending' is strongly attached. But when we say 'We have seen an exhibition of paintings' the emphasis seems to attach more to the spatial characteristics of the situation rather than to the temporal ones. Perhaps the implicit emphasis in this latter case is more that we started and finished at some place rather than at some time. The contrast might be elucidated perhaps if we use the verb 'watch' rather than the verb 'see'.

Thus, if we insert 'watched' in place of 'saw' in the sentence 'We saw a football match', giving 'We watched a football match' there does not seem to be any great alteration in the (common usage) sense of the sentence; both sentences seem pretty well interchangeable. If we insert 'watched' in place of 'saw' in the sentence 'We saw an exhibition of paintings' giving 'We watched an exhibition of paintings' we seem to have altered the reference toward emphasising the 'beginning' and 'ending' of our seeing the paintings. Rather like a sentinel's watch is measured off as a temporal slice. This reference is, obviously, embedded in the sentence 'We saw an exhibition of paintings' but at a more hidden or obscure level.

Some philosophic constructs that might be relevant here are those of 'substance sortal' and 'phase sortal'. A substance sortal is a concept under which are classified material bodies (e.g. table, tree, arm, etc.). A phase sortal is a concept under which are classified events (e.g. boyhood, football match, interval, etc.).

A material body can sensibly be discriminated by sight, hearing, touch, etc. For example 'Julius Caesar' can name both a material body and an event, depending on how we use it. If we talk of 'Julius Caesar's body' we refer to the spatial form of the body named Julius Caesar. Such an entity can be classified as once being a member of the class 'substance sortal'. If we talk of 'Julius Caesar's life' then we refer to the length of time that the material body named 'Julius Caesar's body' existed. If, for example, we had observed Julius Caesar's life from his birth to his death we might have required only one identificatory concept named Julius Caesar, such a notion is plain nonsense but perhaps useful in this context. Perhaps we can proceed as follows.

As our empirical experience stands it seems that we require the two identificatory concepts of 'substance' to denote a spatial entity and 'event' to denote a temporal entity. And yet it is possible to place ourselves in a theoretical position where the ramifications of such a question as the following one can be considered. Is the question of whether or not we assign an entity to

the class 'substance sortal' or to the class 'phase sortal' simply a question of how long we continuously observe it? The answer is clearly 'No'. If we direct questions towards an art object of a parallel nature to those we have directed towards Julius Caesar we might, for example, come up with the following:

1. Can we (and if so, how) discriminate between the material body named 'art object' and the event named 'art object'? (Obviously this does not convincingly spirit away the name-description dichotomy, i.e. 'art object' can be used as either name or description.
2. Does the word 'object' itself already contain, concealed, the type criterion we use to distinguish particulars?

It is feasible that the colour of, say, a Rembrandt painting may now be a different colour to the colour it was in 1668, say December 12th 1668. Let us now further suppose a spectator who has lived for 368 years, and is apparently in robust health, with good eyesight and an efficient memory. We are listening to him talking about the aforementioned Rembrandt painting as he observes it in front of him.

'On this painting I see in front of me now the colour on the area representing the man's hat has changed during the time I have intermittently observed it over the past 300 years.'

Assuming our long-lived spectator has normal, good, vision, the area of the painting will have changed colour at a rate too slow for our spectator to perceive directly, i.e. he will not have perceived any direct 'changing'. The logic of the interaction between the spectator and the painting would have to account for the following factors: spectator S will simply remember that at time t1, the area A of the painting was colour X, whilst at time t2 the area A of the painting was/is colour Y. (This is analogous to the way we detect a slow puncture, although the temporal factor involved is much more extensive.) In the case of the slow puncture we can ask (at the risk of appearing deranged), 'Is the tyre down the same tyre as the tyre up?' In practical matters we are, plainly, obliged to answer 'Yes', but in certain theoretical contexts we can offer other possibilities. This will entail questioning our notion of 'substance', and further in context of art questioning our notion of 'substance' entails questioning our notion of art object. A theoretical spectator who sees time-slices rather than material continuants would hold out a marked contrast of viewing (perusing)-process to that entailed in our present processes. It seems to have been blandly and numbly assumed that the emphasis in fine art practise will remain upon the ancient procedure of 'shallow' context object making.

Suppose 'things' to have a branching structure in their temporal dimension. We may for instance, suppose that the earlier temporal parts of a certain four dimensional object are undivided spatially, whilst its later temporal parts are divided spatially. Thus suppose we have triptych A constructed at time t1 and at time t2 (say, now) there is object B (say, in the Prado), object C (say, in the Louvre) and object D (say, in the National Gallery, London). A rudimentary logic of the extension in time of objects of this sort has been developed by logicians. Such developments might well be examined in context of questioning the norms of art-making and procedures of 'viewing' art objects or art works.

NOTES: HAROLD HURRELL

In preliminary notes for 'Concerning the interpretation of the Bainbridge/Hurrell models', Atkinson argued that "The engineer supplies the object with a function apart from the visual form; this function links the spectator as a transient component of the system."

In fact, in the case of Fluidic Device I, the engineering supplies the function (fA) with a (physical) model (having function fB, that started at by Atkinson) having visual-tactile properties.

However, it is not the prime function of the engineering to provide visual-tactile participation, just as it is not the prime function of the (physical) model to exhibit visual-tactile properties.

The prime function of the (physical) model is to exhibit similarities with one in which it is the prime function to exhibit visual-tactile properties, and it is the prime function of the engineering to be employed in a way similar to its employment in a work in which it is the prime function to provide visual-tactile participation.*1

Sainbridge has argued the importance of the unimportance of the physical object (MI)*2 and has also discussed the importance of the unimportance of the condition 'working' as a necessary attribute of MI's exhibitability.*3

Part II of Fluidic Device articulates in categorical terms the working and not-working condition and the functioning and malfunctioning condition of the theoretical engineering model for Fluidic Device I. Part II consists in a set of truth tables setting out the conditional behaviour of the model's component part functions.

Part II is not obtained by 'direct (single levelled) read out' from Part I (the object). (The variety involved is of the order 3,500+ states; the truth tables are obtained using a computer.) This strategy may be taken as indicating certain objectives in the function (fA) of the work as a whole.

Part II describes all conditions of function and malfunction of the (engineering) functions of Part I. Though Part I may or may not assume during its life all of these conditions, it is quite beyond its capacity due to its theoretical and engineering similarity with other Cybernetic/Kinetic art objects to *show* directly (by single levelled read out from the object), and discriminate between, the many states of malfunction.*4

Concern is felt for *order* and *kind* in state description. Single levelled direct read out from the object may show one or other of these classes of description but not both together. Traditionally, Cybernetic/Kinetic works are concerned for *kind* of state description (visual-tactile variety). Assumption of *order* in the description ('working' as opposed to 'not working') is usually placed on the observation that kinds of (working) variety actually occur; no provision is made for kinds of not working variety. (from *4) In the work referred to as 'traditional' malfunctioning variety is indiscriminable from functioning variety; that's not to say that it may not be reclassified as indeterminate variety, but even this strategem (if strategem it be) does not account for the omission of access to variety of the malfunction kind in the 'not-working' order.

As far as 'read out' from the work as a whole is concerned, Part II renders Part I redundant, indeed part of the function fB, of the physical model is to be so rendered redundant, in favour of the fulfillment of fA through Part II. If the 'display' of the work as a whole is under consideration, Part I is not redundant since its being displayed would not represent a redundant objective in the work. (*1) Another function of Part I was to serve operationally in deriving the work, on this basis the redundancy of Part I is open to discussion.

Both MI and Fluidic Device may be considered as intending to draw attention to the concepts 'functioning in' and 'functioning as " ", in', art discourse.

*2 'Notes on MI'. *Art-Language*, vol. I.

*3 On the occasion of Part I's being exhibited (Birmingham G.B.) the *Guardian* critic, Myfanwy Kitchen, wrote "The invention is not aesthetic, it is functional, or apparently would be if only some oxygen cylinders had arrived."

Cybernetic Artwork that nobody broke . . .

(If the participant had put A equal to B and B equal to either 1 or 0, A would then be defined.)

'TELCOMP' designers hold that the application of the variable entails the assignment of the value to it. It is assumed that the programmer does not contest this.

Though discussion of works purporting to establish 'interaction' between an 'observer' say, and a 'work' say, in these categorical terms obviously yields fruit, the exclusive application of this method soon renders discussion desultory.

See Mike Thompson's article in *Art-Language*, vol. 1, no. 2.

Cybernetic Artwork constructed with the computer language 'TELCOMP'

The language 'TELCOMP' provides the variety, the programme "designs" the work and participation with the work by a "spectator" takes place at the teletype keyboard connected on line to the computer.

Programme;—

```
TYPE ALL PARTS
1-1 TYPE "YOU HAVE RED"
1-2 TYPE "YOU HAVE GREEN"
1-3 TYPE "YOU HAVE BLUE"
1-4 TYPE "YOU HAVE YELLOW"
1-5 TYPE "YOU HAVE NOTHING, OBEY INSTRUCTIONS!"

3-06 TYPE # FOR PP=1:1:3
3-1 TYPE "TYPE EITHER 1 OR 0 in BOTH A AND B."
3-15 TYPE #
3-2 DEMAND A
3-3 DEMAND B
3-4 DO STEP 1-1 IF A=0 AND B=0
3-5 DO STEP 1-2 IF A=0 AND B=1
3-6 DO STEP 1-3 IF A=1 AND B=0
3-7 DO STEP 1-4 IF A=1 AND B=1
3-8 DO STEP 1-5 IF A > 1 OR A < 1 OR B > 1 OR B < 0
3-9 TO STEP 3-06

DELETE ALL

TYPE EITHER 1 OR 0 IN BOTH A AND B.           A=1
      B=1
YOU HAVE YELLOW

TYPE EITHER 1 OR 0 IN BOTH A AND B.           A=8
      B=3
YOU HAVE NOTHING, OBEY INSTRUCTIONS!

TYPE EITHER 1 OR 0 IN BOTH A AND B.           A=1
      B=0
YOU HAVE BLUE
```

TYPE EITHER 1 OR 0 IN BOTH A AND B. B=1 YOU HAVE YELLOW	A=1
TYPE EITHER 1 OR 0 IN BOTH A AND B. B=0 YOU HAVE RED	A=0
TYPE EITHER 1 OR 0 IN BOTH A AND B. ERROR AT STEP 3:2 R IS UNDEFINED	A=R

'Linguistics and Toys at the ICA', Jonathan Benthall. Studio International, January 1970, Extract:—

"Apart from Mike Chilton's 'lantern for outdoors' — not seen to best advantage in a lighted interior — the electronic exhibits were disappointing, and too many seem technically unreliable. One knows that such exhibits are exposed to a great deal of wear and tear from visitors and one knows that often it is expensive to build high reliability in. However, the problem must be looked into, for an exhibition of kinetic or electronic devices which don't work is about as interesting as an athletic contest where the athletes have broken legs. The E.A.T. paper 'Techne' contains statistical information on the performance of 75 pieces (electronic, electro-mechanical and mechanical) at a New York exhibition a year ago. 37 pieces were operative for 100% of the time, 12 for 90-99% of the time, and the remainder for a small percentage. At any given time, an average of 13 pieces were out of order. 5 pieces were broken by the public and not repaired.

"E.A.T. suggest that specially trained engineers are needed to ensure efficient running of such exhibitions. Where I strongly disagree with E.A.T. is their statement that 'if aesthetic values are assigned to reliability then some of the best works could never be shown to the public'. 100% reliability is a logical impossibility. However, aesthetic values are quite rightly assigned to good engineering, whereby reliability is brought to a reasonable level in a given operating context. (If the operating context requires that a button be pressed once a minute by small sticky fingers, then this must be taken into account at the design stage.)"

The proposal that Cybernetic/Kinetic Art Shows need the supervision of tool-kitted mechanics derives from an operationalist standpoint towards appraisal of the objectives underlying the works featured at these events.

The operationalist outlook is not stated, only implied, but categorical terms of the sort — 'unreliable', 'operative', 'out of order', 'broken', 'repaired', can only have, without quantifiers, incomplete application in operationalist theory (and 'objective' is a relativistic term in operationalism). Given this shortcoming, the efficacy at least, of the engineering concepts, might indeed be more readily guaranteed by exchanging some of the tools for ideas.

One's not out to discredit operationalist strategy but strategy is not theory. Ensuring the (engineering) reliability of a Cybernetic/Kinetic work may 'get it over to the observer' but raises the status of the work only in so far as this strategy exposes to theory what it is that is so got over (et al.).

'Work-observer' is a categorical distinction and must be framed in exposition of a categorical nature.

Were E.A.T. to carry out a statistical analysis of the performance of 'observers', some basis for operationalist theory might be established.



SUNNYBANK

The initial assertion is that a wall between 26 and 25 Sunnybank *is* an art object. Now the possible outcomes of what's going on include the building of a wall between those two houses; such a wall is an art object.

This raises the possibly jejune question whether any vestige of the formal properties of identity is to be salvaged. And this question is asked not necessarily from the point of view of 'essentialism'. The point that it looks as if one is individuating something as an art object, but what he appears to individuate it as may in some sense determine what's singled out, but any connection with a principle of individuation is, to say the least, tenuous. And even the postulation of surrogate contemporary objects of future ones doesn't hold singling-out on the rails for long. It looks as if it will have to be shown how the singling out is done if an essentialistic view is to be supported. It's worth while making at least a glossy survey of these problems (and others) so as to propound the efficacy of developing a theory of the esthetic domain. And this also to show that such a theory is not inevitably committed to revisionary metaphysics or circumlocuted by the novel. And if identity has no place in the domain of art objects then there is every reason to show that it has none.

Now, the possible outcomes of what's going-on don't include the starting to exist of an individual individuated as 'the wall between 26 and 25 Sunnybank'. Those outcomes do include the possibility that there shall be an individual built, etc. and that it will be singled out as 'the wall between 26 and 25 Sunnybank'. Any individual's starting to exist and being a wall between 26 and 25 will amount to a realization of this possibility. But it can't be said of an individual that it is possible that it should begin to exist and things happen to it etc. A. N. Prior points out in his book *Papers on Time and Tense* that there just can't be a possibility of this kind except with respect to what already exists . . . 'and so no possibility of this sort of existence itself'.

And it can't just be got out of by the plea (and perhaps the apology) that one is a prophet. The remark that the wall between 26 and 25 is a supposititious individual remains to be analysed in extraneous contexts (e.g. Mereology). And it is only one limb of the assertion that deals with the 'merely' possible i.e. the necessarily general (Peirce). There's no more than lip service to that anyway, if the desiderata about identity are to remain.

Prior, in *Time and Modality*, asks what is wrong with the Barcan formula $\forall x \exists x \rightarrow \exists x \forall x$ when it is taken to mean 'if it is, will be or has been the case that something ϕ s then there is something which is ϕ ing, has ϕ d or will ϕ '. A sense of identity has been preserved here. Prior asserts that the counter example to it would also suffice to refute the more elementary formula, taken to mean 'if it will be the case that something ϕ s, then there is something which will ϕ '. The first form entails the other. What's wrong with it is that the consequent asserts that something already existing will ϕ , whereas the antecedent doesn't assert its existence. The only grounds for agreement are in the view that whatever is going to exist in the future is already in existence. And this is to hold out for sempiternal individuals. And even if it were the case that matter, as well as being indestructible was also uncreated, it would still be silly because one would have to hold-out for some unfair construals and interpretation of 'is' (a constitutive one?). The point is that there wouldn't be an 'is' of identity at-all; it's not suggested that what will constitute W is A. Metaphysical justification is academic. Even if it were the case that whatever exists at any time exists at all times, there is no inconsistency in denying it. And recognition and statement of time distinctions is a necessary element of a theory (of the art object here considered). It must be remembered that a wall can at least be a value of bound variables — so far. It looks as if it is in this position at all times, then it is at all times an object. Comprehensive objecthood just informs one that there are already facts about these objects even if they are not yet existent: although an object may occupy only a finite stretch of space-time it stands in a variety of relations to all space-time stretches timelessly.

Prior's objection to this attenuated form of the sempiternity hypothesis runs: The form 'x exists' must be equivalent to and definable as (logically equivalent) 'there are facts about x'. That it is hard to see what they are, if there are facts about x (present tense) is no indication that there are no facts about x. And it may be a necessity for tense logic that 'there are facts about x' is entailed by 'x exists', it is yet to be shown that it is for the present considerations. That people are happier about granting that objects which don't exist can't be properly named and that there are no facts directly about them than they are about granting the

same thing for past existents is no indication that if things were e.g. the other way round they would be queer and irrational. Professor Grunbaum has suggested that 'the flux of time consists in the instantaneous awarenesses of both the temporal order and the diversity of the membership of the set of remembered (recorded) or forgotten events, awarenesses in each of which the instant of its own occurrence constitutes a distinguished element'. The happiness doesn't emanate from any presupposition of the categorical nature of time.

The ameliorated situation in which it is asserted that logical possibility and necessity are independent of the 'passage' of time is not one of oversimplification. Whilst it might be granted that it is a contingent necessity that there are no distinguishable truths (not even logical ones) until there are things to be the subjects of these truths, the 'passage' of time only eliminates certain possibilities (in the sense of outcomes of states of affairs in actuality, etc.) it doesn't follow from this that the opposite 'change' occurs with logical possibility: this only contingently effects statements of logical possibility. The point is, anyway, that the 'passage' of time *doesn't cause* anything to be unalterable which might have been otherwise, and there is no logically compelling multiplication of the different subjects to which one's predications are attached.

There's a requirement that one remain with 'continuants' (Cf. Woods) since the individual variables of e.g. tense logic are supposed to be about them. Walls are supposed to be typical individuals of this sort. And the original classificatory assertion was tense-bound.

The non-existence of a wall doesn't imply that the assertion about the art object (A) is of the same type as 'The King of France is bald'. (Some of the early questions of tense may be answered with regard to a less hieratic interpretation of 'possible than that adumbrated later: and this may entail yet other quantification 'over'.')

The remark that the sentence which contains the predicable 'is an art object' isn't a referring one, does not indicate that what isn't referred to isn't an art object. Nor does it preclude the appearance of a theory of a grammatical criterion of 'introduction'. The other thing, here, is that the use of a special type of instantial (if it is in any way strange or special) doesn't carry along with it a background of ghostly objects. A theory of A, (either an assertoric taxonomically placed one, or an aesthetic, 'positioning' one) won't involve the business of entification.

The non-satisfaction of a presupposition of existence won't make 'A' fail to 'refer'. It isn't necessary to give any intransigent theoretical explanation of categorical criteria. But if one is to consider the elements of the assertion as 'terms' (Cf. Geach), then the conditions of introducing particular and universal ones into propositions must be examined. And this is appropriate because it is within the range of a theory's exegesis that it is decidable which terms are capable of use inside.

Strawson (*Individuals*) says that 'In order for an identifying reference to be made to a particular, there must be some true empirical proposition known, in some not too exacting sense of those words, to the speaker, to the effect that there is just one particular which answers to a certain description. Mutatis mutandis, a similar condition must be satisfied for a hearer, in order for it to be the case that there is some particular which the hearer takes the speaker to be referring to'. He adds that a neutral terminology of 'term introduction' may be used without in any way altering the efficacy of what's said there. It is evident that on Strawson's criteria (empirical proposition) there is a failure of identifying reference. (Though this is on a relatively parsimonious interpretation of 'empirical' and of 'known'.) But the question is raised whether or not the failure to introduce a particular term is any bar on the statement of a 'quite definite fact' about the world. It is commensurate with the earlier interpretation of 'empirical' to suggest that there is then no statement of any 'quite definite fact'. But what this really says is that characteristic factual questions are empirical ones. It is shown in 'Reference and generality' that to ask the question 'which garden?' in response to the statement that 'our piece of land is a garden' is to make an apparently absurd remark. The point is that it would be to ask a question at the wrong end of a redundant list. Another point about reference which Geach makes centres around what he calls 'Buridan's Law': 'The Principle that the reference of an expression E must be specifiable in some way that does not involve first determining the truth value of the proposition occurring in E'. And this involves 'first knowing what the proposition is about' and the production of evidence of the satisfaction of a criterion of identity.

Geach asserts that 'a logical subject need not be in the nominative case'. In Russell's terms, the object named by a name may be called its bearer. There is no temporal reference involved in questions whether a proper name in a given use has a bearer, and whether this or that object is that bearer. But the relation of a predicable to what it applies to does admit of temporal qualification. But this is not to say that it is a logical matter to decide (or to show the way to reach a decision) what can and can't be TRUE of a man who doesn't exist yet: (assuming that the use of his name is just not [at present], possible).

Frege pointed out that if 'every mammal is a vertebrate' is turned into 'the class of mammals is included in the class of vertebrates' the predicate is no longer 'vertebrate' but 'included in the class of vertebrates' and 'is included in' is not the copula but the copula plus a bit of the predicate. (Mentioned Geach, *Reference and Generality*, p. 37.) If a tensed proposition has a copula, the tense stays with that copula only because the copula is grammatically a verb. But, as Geach points out, a tensed proposition need not contain a copula. If the distinction between a disjunction of proper names and a disjunction of propositions is used to explain the difference between the two 'modes of reference' then there have to be cases where quantification is irrelevant to the truth value of the proposition: so 'a wall' and 'some wall' might coincide in inferential strength.

Some rule of inference is required which does not involve presupposing a mode of reference (or supposition) of a term, and which would not limit the use of terms on epistemological or existential grounds. And this would be much the same thing. The point is that one hasn't even got 'confusion' of a referring mode of a 'phrase', so any discussion of inferential 'force' or 'weight' of a proposition is precluded. And this is considered through an examination of purported reference (i.e., not a discussion of the conditions sufficient for referring, but one of those necessary for reference).

Now, it's possible to consider the relation between the question of the existence or non-existence of an 'element' (about which there was preliminarily no question of its existence) and the position of purported reference to it in a context (Theory) in which there is talk about it. The possibility which comes out of this is that it is possible to refer to X when the contextual assumption which makes such reference possible (partly) is that X exists; also that it is possible to refer to XY when the contextual assumption which makes that reference possible (partly) is that XY doesn't exist. The point is that these assumptions have to be preliminarily made where the notion of reference is preserved in a given context. Also, given the existence or non-existence of X is assumed for a context in which there is purported reference to X, the denial of one or the other changes the position of such purported reference. And it's only such a denial of contextual assumptions which in rebus alters the purported reference to X. It must be asserted that this is necessarily one way traffic; the notion of inference which may be based on the facts above is limited, but it isn't just a strategical one. It isn't a theoretical task to provide a rule (or rules) in terms of which one can infer the existence or non-existence of an art object, when the particular context is not shown. The only point which can be sorted out is that if one infers that the existence of art object A is assumed for a purported 'act' of reference to A, then to contradict that assumption is to require an adjustment in the position of the purported reference to A in the given context (theory). One says that a wall which will be (possibly etc.) between 26 and 25 Sunnybank is an art object; if reference is implicit in making such a statement, then with respect to one sort of inference, it is necessary that it be deducible that there is something to which reference is made. The question is what that is said to be. To make reference in the above statement is to appear to define a sufficient condition of being an art object. The contextual inference is that there is nothing in making the statement to establish such a condition. And there's nothing around to enforce the condition. And this is not just showing up arbitrarily where the question could be raised as to where the lines circumscribing the theoretical interests of the artist are to be drawn. But such contextual assumptions (at least in the tensed situation and when one is looking for identity statements) are pretty useless. That there is not an established place for the 'group' outside the theory (and won't be one) is just an indication that the assertion can be made even when the truth and falsity of the statement is irrelevant.

One can't but have some determinate wall, when one has it. And anyone can hang around and wait for a determinate wall. But it might be argued that one waits around for only a wall. When it gets built there is no in rebus disjunction. A wall when it gets built may not be identical with a number of walls non relationally combined. But this is O.K. so long as there are already a number of alternative walls already in existence. The problems arise when anyone gets to raise a disjunction concerning the determinacy of the theory of the art object. There's also a problem here which must come from staying with the romance of 'absolute becoming'

(so-called). The difficulty of the 'other directional' identity arises when the walls 'will exist' — i.e. exist in the future. And the same follows for the art object: and the haecceity of a wall is not what hold the art object on the rails. In fact the art object immediately comes off them when someone comes along and sorts out 'the wall between 26 and 25 s' etc.

No statement of art can come into distinct logical conflict with a statement of observation so long as they remain stratified in terms of a common level of logical relations. But the possibility of 'porose schlusse' informs one that the connection(s) which are possible aren't arm-twisting ones: and this is because of the (contingent) incompleteness of data. There is the possibility of porosity in chains of inference.

The point is that empiricism (and empirical method), even, don't hold-out for the improper supposition that 'there is no more to the content of a statement than the total evidence which would warrant its assertion'. But that verifications and contents are anallagmatically related is not at issue in empiricism.

A determinist dismissal of the theoretical possibility inherent in the initial artistic assertion must founder when it is stated, truly, that there can be theories which are either deterministic or self-consistent. This is definitive of a situation in which causality is ambiguously confounded as a Kantian necessary condition; it loses form. The other point which emerges from the above disjunction is that Lord Russell's desideratum of the preservation of 'a feeling for reality', remains, if there's anything to recommend its remaining, systematically ambiguous. It's no argument that the artistic (classificatory) assertion is not significant, though it may be one that it has little classificatory purport (and this might come from its apparent theoretical harmlessness). There are as yet no theoretical limitations on the 'internal' extension of the term.

Staying with anthropocentric arguments (which serve to characterize the assertion in a way in which more agreeable ones would not): that there neither is or has been a time at which a wall exists is irrelevant, as has been stated above, to the significance of the assertion question. The use, and significant use at that, of the definite article of 'art object' is no indication — i.e. it can't be inferred from it that Russell's existential conditions are fulfilled. It remains to be answered whether one can determine the 'individual' in mind (through context of use).

It is at the moment a situation in which an 'in the theory operator' is avoided. And the theory is a context. Such operators are more facily employed anyway, and at a much earlier point in dealing with the characters of a novel, because of the relative unsurprisingness of delineating them. Though one might like to look at the whole thing sub specie aeternitatis, it must be remembered that the notion of an object in some possible future was important preliminarily, and the notion is not radically modified by the adoption of say a tenseless vocabulary.

It makes no difference to what is asserted here whether time is conceived of as merely dense (like the series of rational numbers) or as strictly continuous. And it was only a vitalistic deduction that there are no facts about the future for propositions to accord or discord with: (Broad's). As has been said, there's no reason yet to dispense with 'past' 'present' and 'future'.

Possible identity questions are considered only when there is some identification of what terms might make up the limbs of identity statements. Back to a wall. Buridan showed that 'I can promise you a horse without there being a horse that I promise you'. Similarly, what God does (according to Geach) in creating a man out of nothing is not to say 'let this man be', but to say 'let a man be'. A man acquires no haecceity until he is already there: but this doesn't prevent a detailed specification. If individuals have a distinct identity (assuming that there isn't such a thing as a wall etc.) before they exist, God would be able to make decisions about what doesn't ('yet') exist, and about what will never exist. The point is that alternatives in the 'future' are not distinct. According to St. Thomas Aquinas, a noun like 'man' mostly stands for a presently existing man (or presently existing men) in the sense that only a presently existing man's coughing will verify 'some man is coughing'. But where the verb is tensed, the mode of reference of the subject is widened (in Prior's account 'ampiated') in line with the tense of the verb: 'some man will be running' would be verified by some man's running in the future, even if he doesn't 'yet' exist.

Professor Geach pointed out (*Mind*, vol. 58, April 1949) that such expressions as 'at time t' are out of place in expounding scholastic views of time and motion. For a scholastic, 'Socrates is sitting' is a complete proposition, ENUNTIABILE, which is sometimes false, not an incomplete expression requiring a further phrase like 'at time t'. The question is raised whether any classificatory assertion in the present context might be theoretically enuntiabile. But this would suppose another theory. And it's not a very great way to forestall charges that the present tensedness of the classificatory assertion (at least) comes from some obscure and convoluted belief in the eternity of truth. That A is not the eternal truth which is the contemporary object of a thought about the future (McTaggart's feeling) is too obvious to require elaboration. But it is hard to get away from the remark that one is generating a surrogate contemporary object, and that he is thereby engaged in the spurious reduplication of objects. The thing isn't that 'tomorrow's wall is somehow a contemporary thing — but that's what identity would seem to insist on And that is to make A's theory primitive. A wall hasn't got any ontological diploma, the art object has a putative one.

It has been suggested by A. J. Kenny that the naming of past 'individuals' is easier than the naming of future ones, simply because of the indeterminacy of the future. There can be facts directly about future individuals, according to Kenny, just as there can be facts about past ones, just so long as their future existence is as definite as the past existence of others. The point here is the misuse of 'individuals'. The other thing is that the theory of A doesn't require (necessarily) individualizing names at all, and could make do with the individualizing propositional forms of tensed ontology (at its least neutral). And this acknowledges (just as much) the tense requirement.

(The forms e.g. E'ab would as a matter of course be taken to entail that there is or has been such a thing as a [or the only thing ever to be an a]. And this might be reducible to instantials or any individuating sortal concept. It would be possible to lay down the prescription of a stronger E, an E so used that the corresponding forms aren't true unless there has been, is, or will be such a thing as a. The trouble with such formalities is that eccentricities arise (possible ones) when the description 'the a' might be satisfied by some object that does exist, though it is not a matter of determination, or ([it is not yet definite] which [presently existing]) object will satisfy it. Those alternative solutions (disinterested metaphysicians) which treat past and future alike involve *non-standard* quantification theory. But it just looks like amelioration to provide the clues for a description of the logic of a discrete temporal sense in which 'a is identical with b'.

The insistence upon tense goes well with the sense of 'possible' which avoids intuitive extensiveness: possibilities are divisible into those which are realized and those which are not: and this is all the division of the content of possibility. And the relations of states of affairs (given a fair agreement that one's considering 'states of affairs', generously interpreted) other than actual ones to those which are actual is expressible initially (whether one makes sense or no) in a tensed form. But there's no need for anyone to worry much about 'the index of an instant' — there'll be one which has the art object disappearing.

Another thing which makes some examination of identity statements crucial (and some statement of formal properties) is the difficulty of being able to identify the logical form of a fact (or a putative fact) independently of the grammatical form of the sentence which states it. The identity questions aren't answered by the assertion that tensed existence is a genuine predicate of individuals (Cf. p. 16): there is a distinction inhering in such an assertion though, which is relevant, or at least clarifying, and that is the one between tensed existence and non-tensed — the latter is represented by the existential quantifier. Modelling on the problems of referential tautology and referential contradiction, answering identity statements remains a possibility: that the subject of a sentence implies present existence is no bar on its denial in the same statement by a tensed verb.

CHAPTER 2: PROCESS, SEQUENCE AND REPETITION

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Scan courtesy of The Henry Moore Institute Library and Special Collection, Leeds 74 - 75
- Joseph Kosuth, *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner*, exhibition catalogue, December 1968, published by Seth Siegelaub and John W. Wendler, New York, n.p. [selected pages]
Digital facsimile available as a PDF download at: <http://www.primaryinformation.org/files/CARBDHJKSLRMLW.pdf> (accessed 22-02-2018) 77 - 81
- Robert Barry, *One Million Dots* in *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner*, exhibition catalogue, December 1968, published by Seth Siegelaub and John W. Wendler, New York, n.p. [Full sequence of pages provided as thumbnail images, first and last page provided full size]
Digital facsimile available as a PDF download at: <http://www.primaryinformation.org/files/CARBDHJKSLRMLW.pdf> (accessed 22-02-2018) 82 - 87
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Scan courtesy of The Henry Moore Institute Library and Special Collection, Leeds 141 - 145

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Photograph courtesy of The Henry Moore Institute Library and Special Collection, Leeds

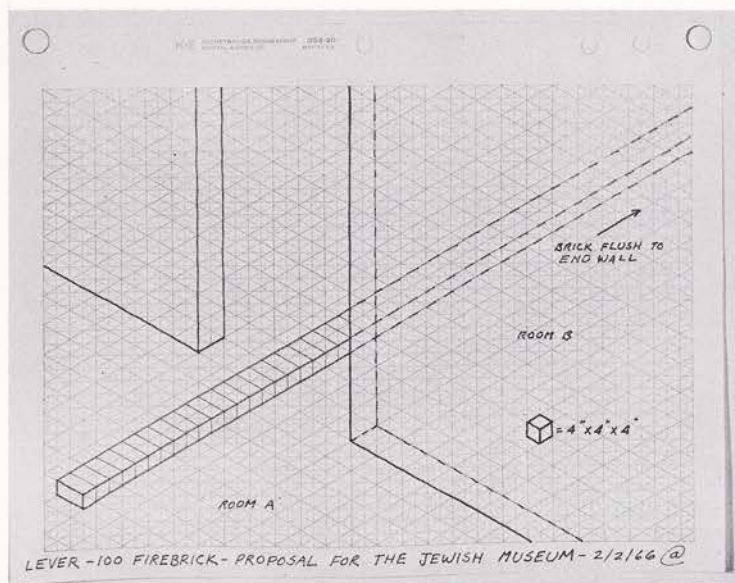
Carl Andre

Drawing for *Lever* (Catal. No. 1), 1966

Pencil on paper, 8 1/2 x 11 in.

(not in exhibition)

Collection the artist



David Annesley

Swing Low. 1964

Painted steel, 51 x 65 x 12 in.

Collection Mr. and Mrs. David Stamler, London



Carl Andre

Born in Quincy, Massachusetts, 1935. Attended Phillips Academy, Andover, Massachusetts, and Kenyon College, Kenyon, Ohio. Worked at Boston Gear Works, 1954. Travelled to England and France, 1954. Served in the United States Army as intelligence analyst, 1955-1957. Met Frank Stella; began to make sculpture, 1958. Worked as railroad freight brakeman and conductor, 1960-1964. Lives in New York City.

beam . . . room
beam
clay beam
edge clay beam
grid edge clay beam
bond grid edge clay beam
path bond grid edge clay beam
reef
slab reef
wall slab reef
bead wall slab reef
cell bead wall slab reef
rock cell bead wall slab reef
root
heel root
line heel root
rate line heel root
dike rate line heel root
sill dike rate line heel root
room
time room
hill time room
inch hill time room
rack inch hill time room
mass rack inch hill time room

Carl Andre

David Annesley

Born in London, England, 1936. Educated in England, Australia and Southern Rhodesia, 1947-1956. Served in the Royal Air Force, 1956-1958. Studied sculpture at St. Martin's School of Art, London, 1958. Spent six months in Majorca, 1962. Taught at Croydon School of Art, London and the Central School of Art, London, 1963. Lives in London, and has been teaching at Central School of Art and St. Martin's School of Art since 1964.

Richard Artschwager

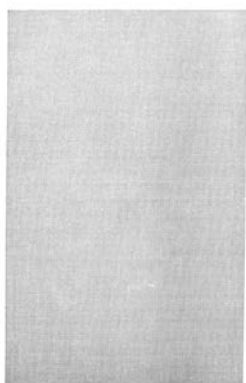
Born in Washington, D. C., 1924. Lived in New Mexico. Attended Cornell University (B.A., 1948) interrupted by service in the United States Army, 1943-1947. Studied with Amédée Ozenfant, New York City,

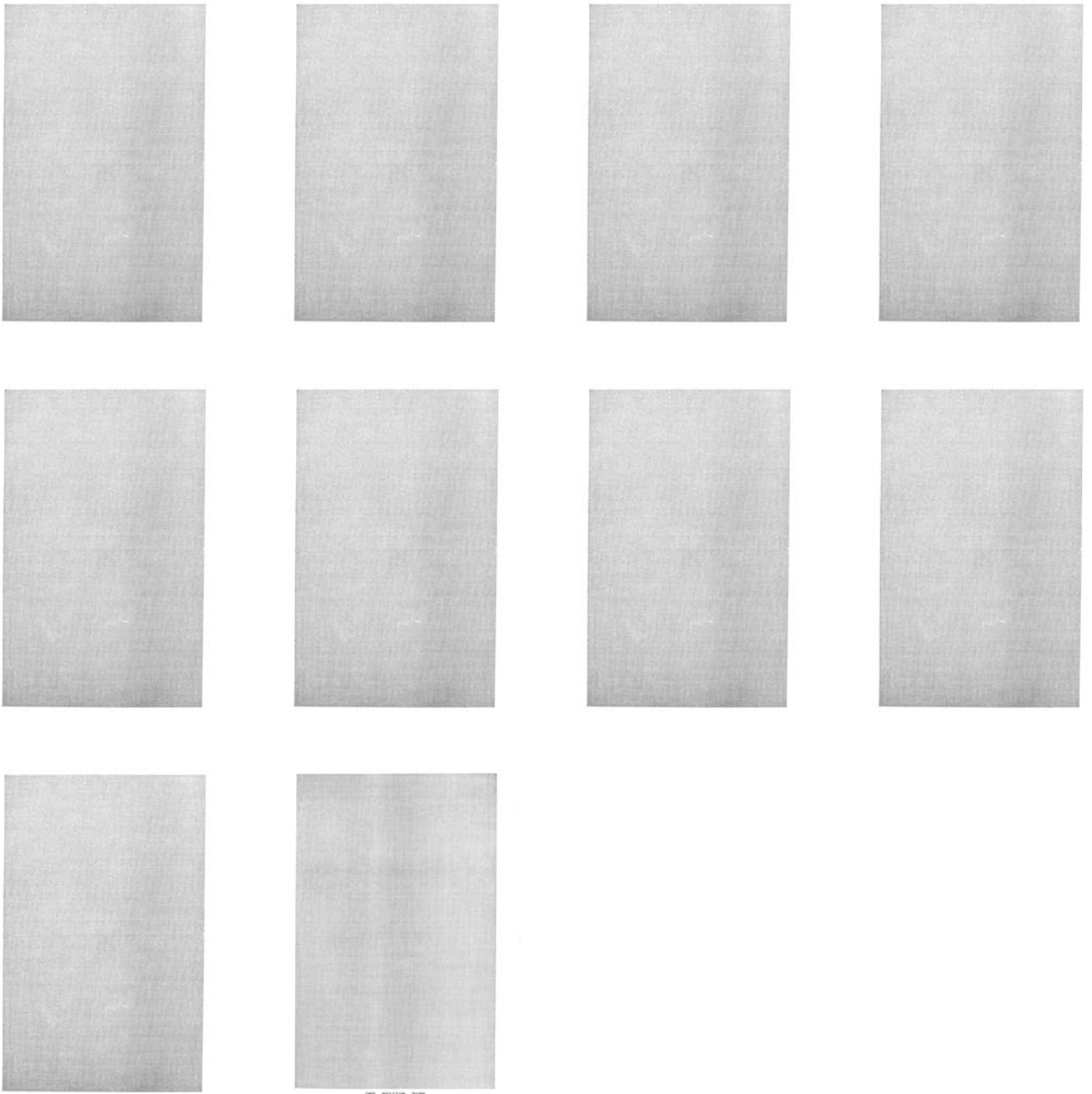
PHOTOGRAPH OF PAPER USED

COMPOSITE PHOTOGRAPH OF JOSEPH KOSUTH'S PROJECT

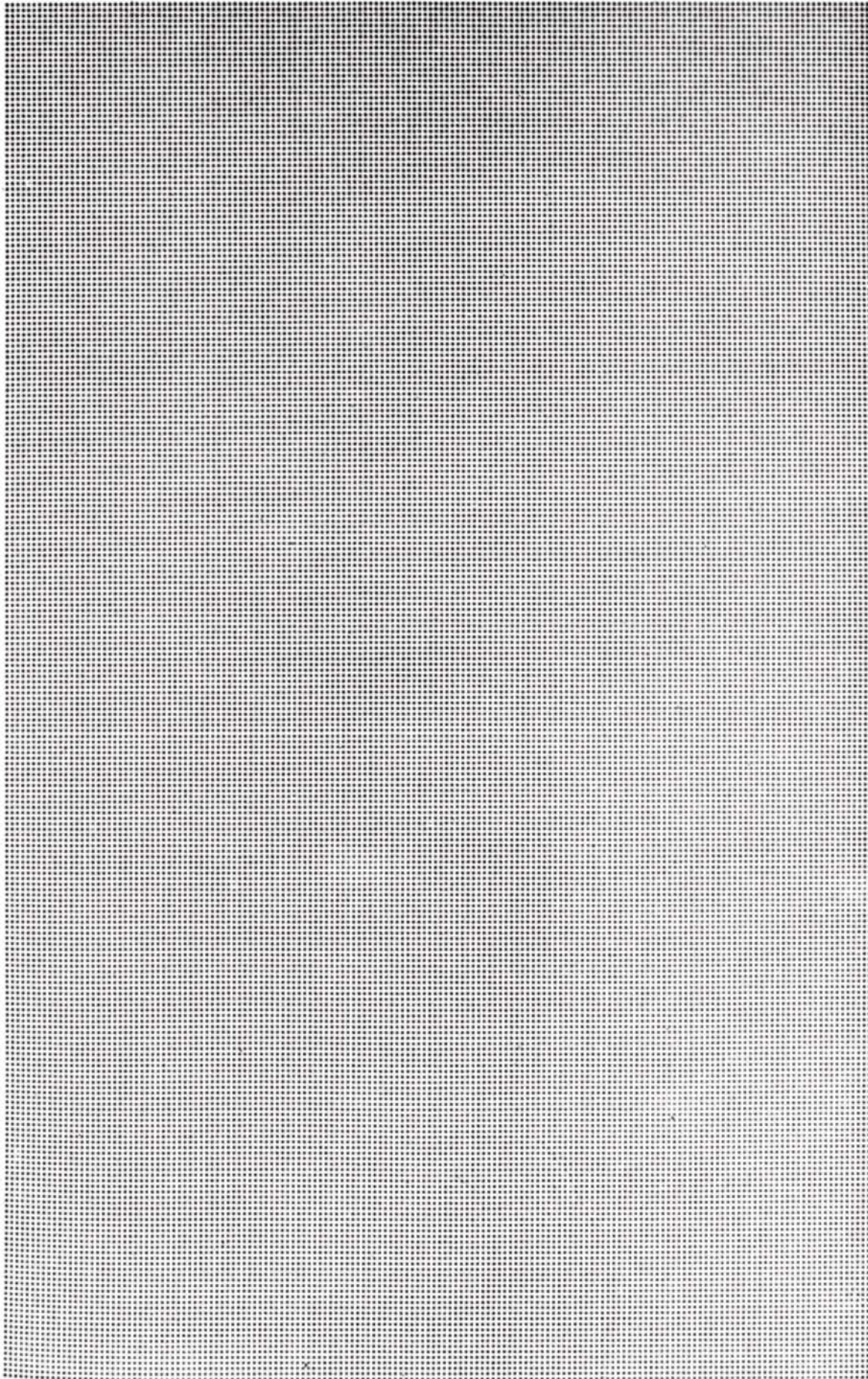
PHOTOGRAPH OF WHOLE BOOK

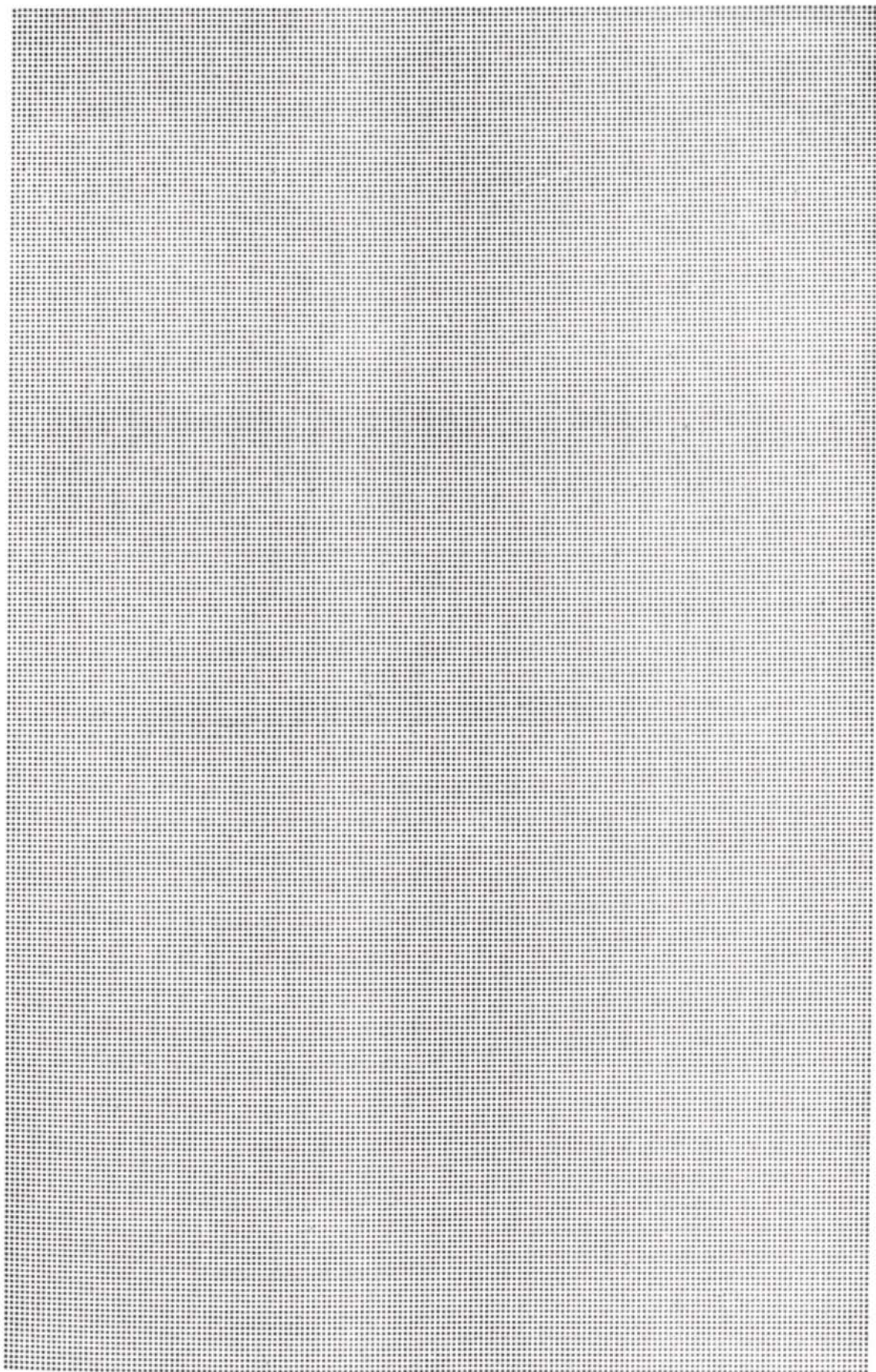
ROBERT BARRY





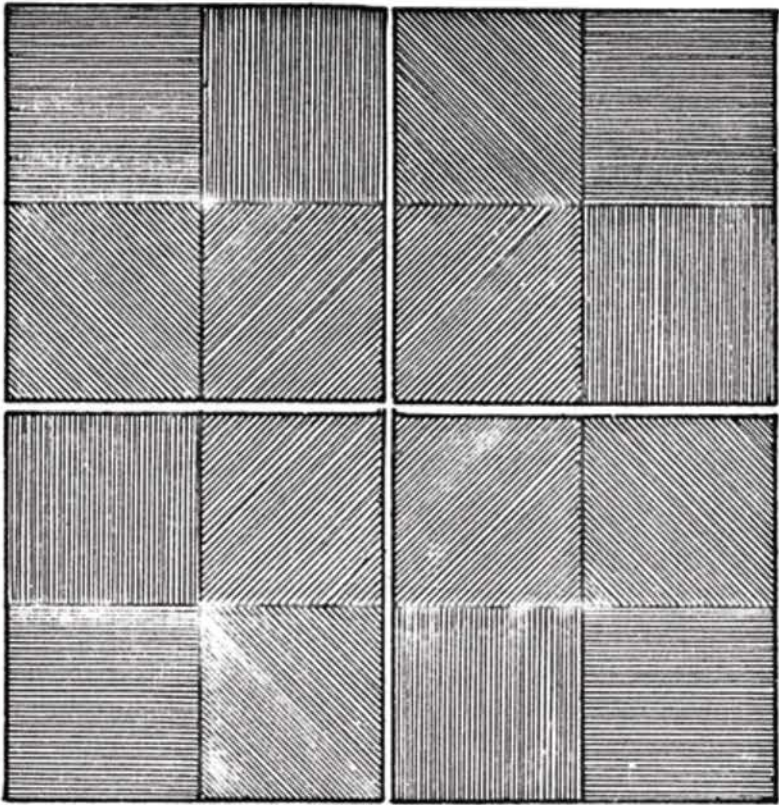
Thumbnail images showing the full sequence of Robert Barry's pages in *Carl Andre, Robert Barry, Douglas Heubler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner* (1968)

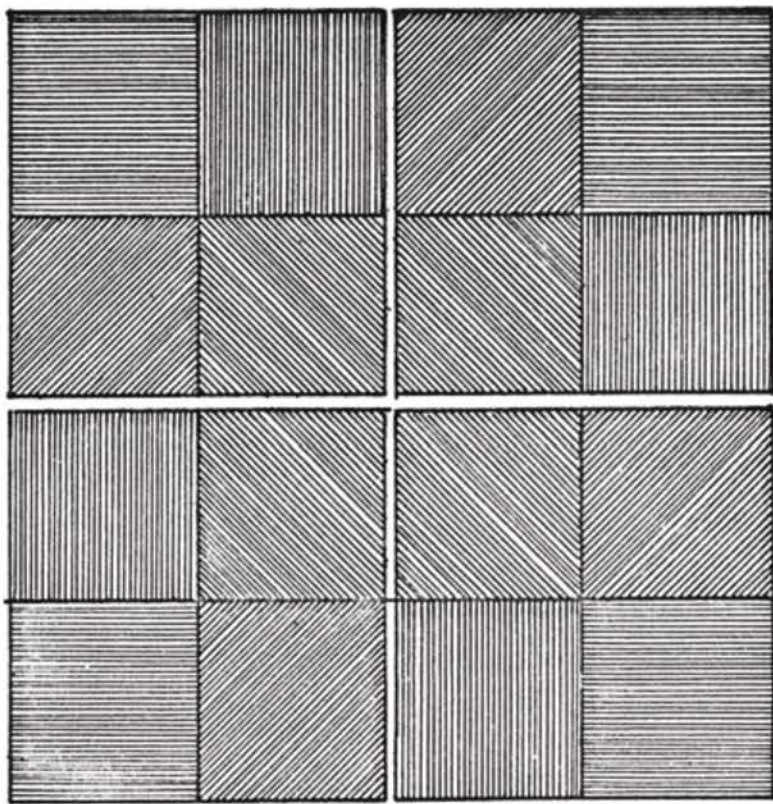


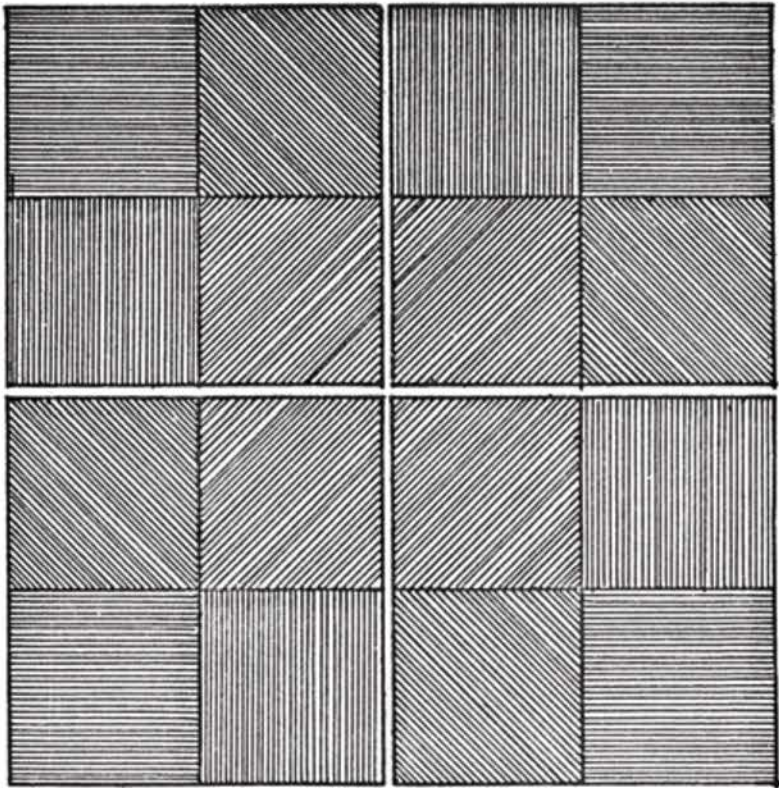


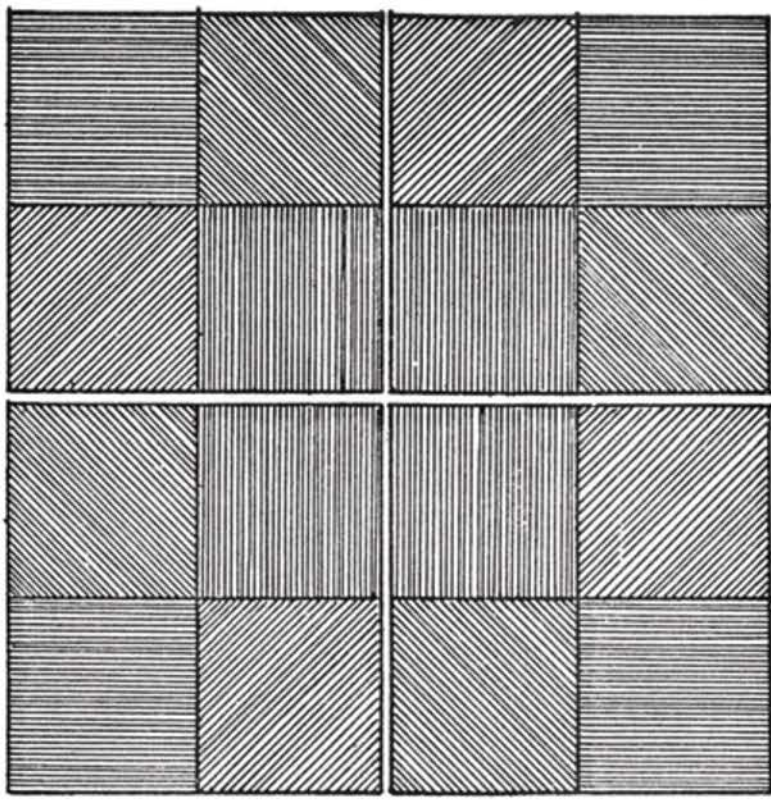
ONE MILLION DOTS

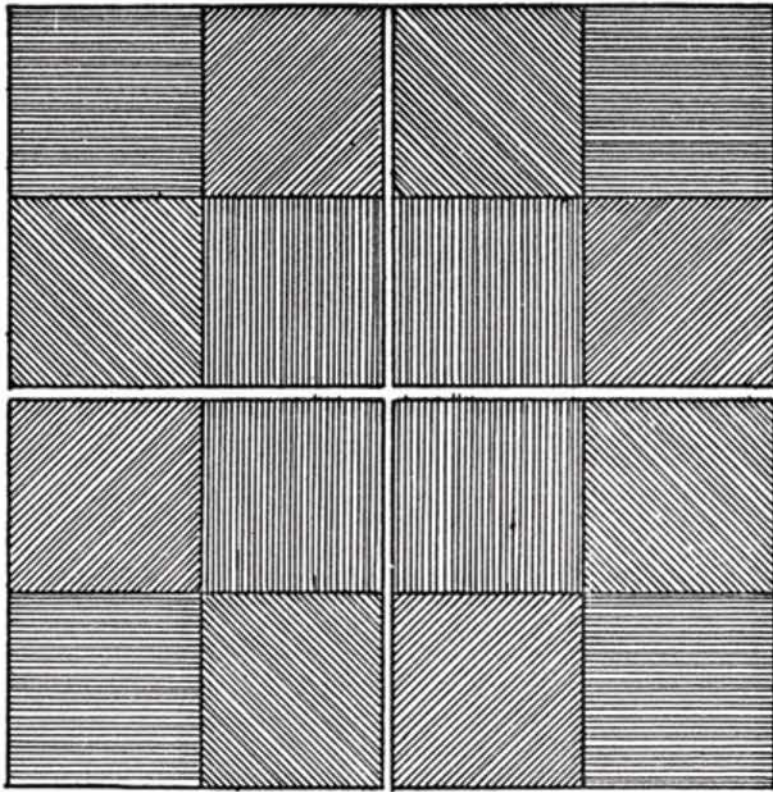
SOL LEWITT

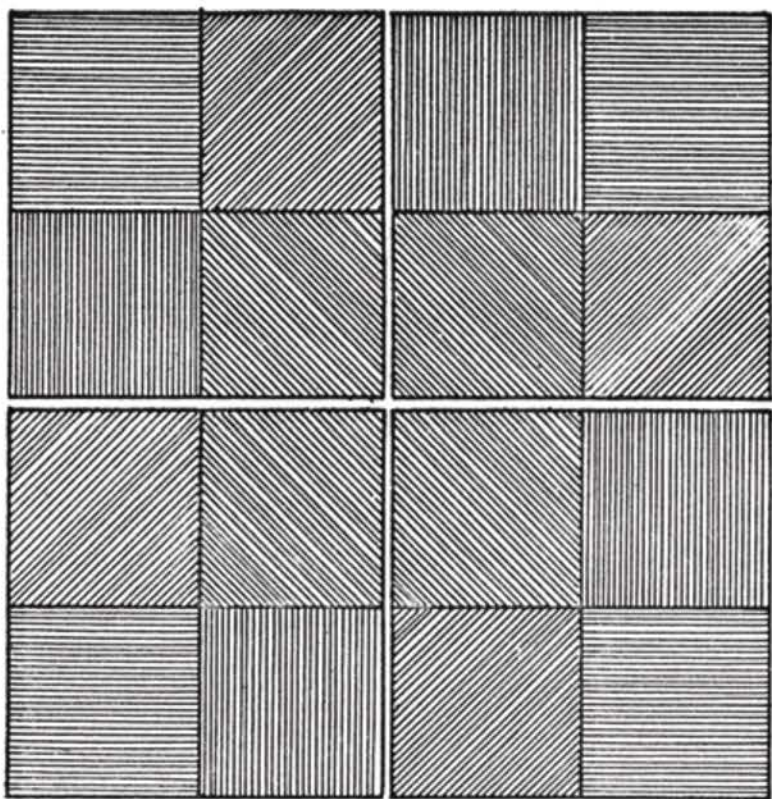


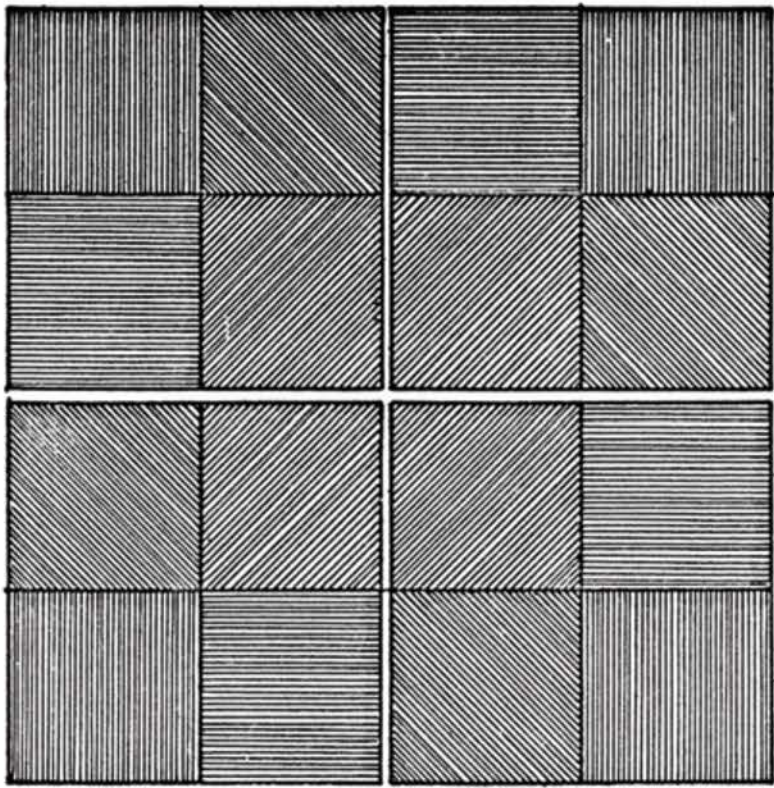


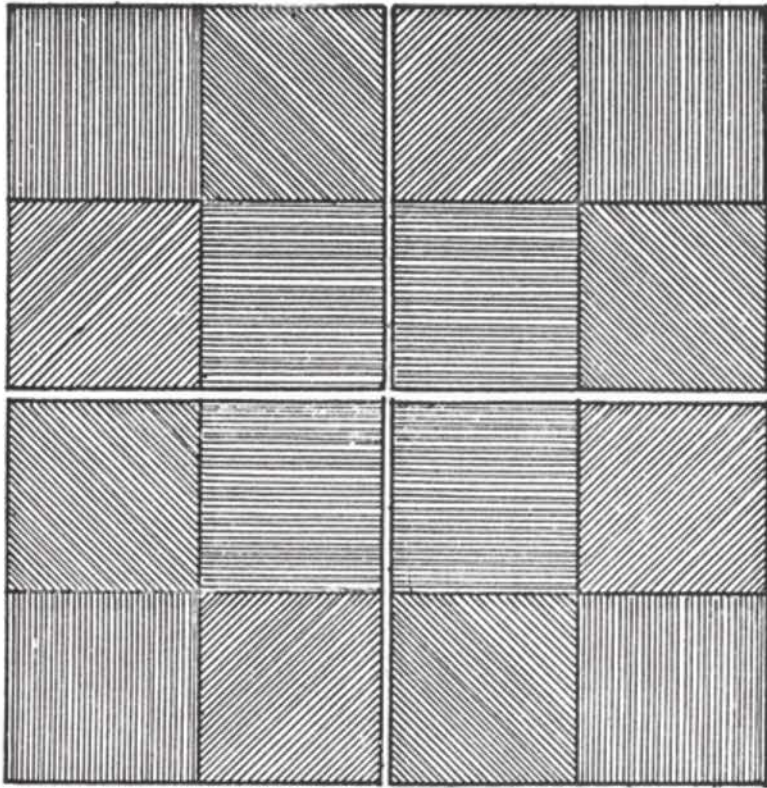


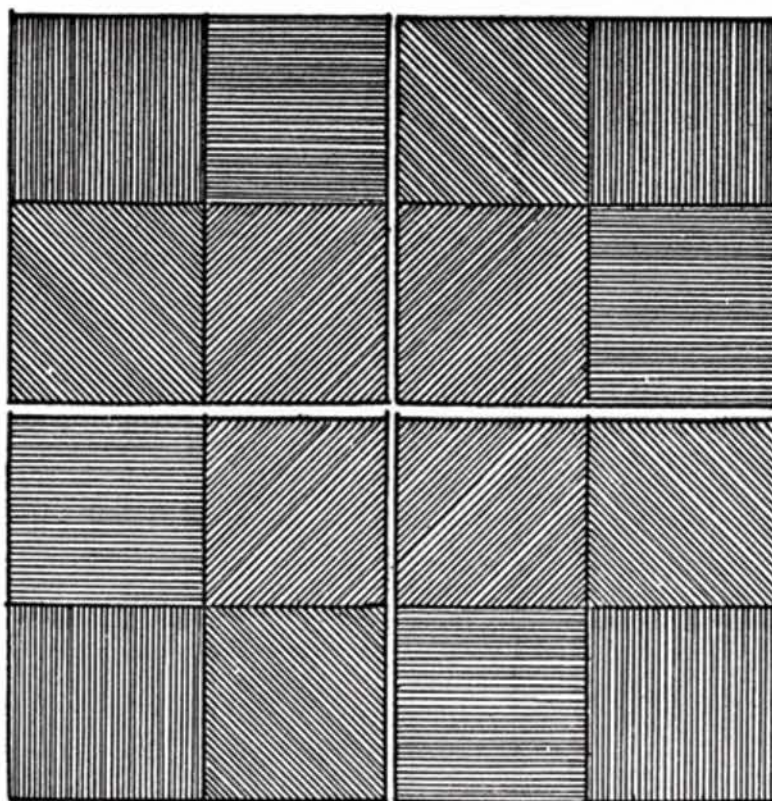


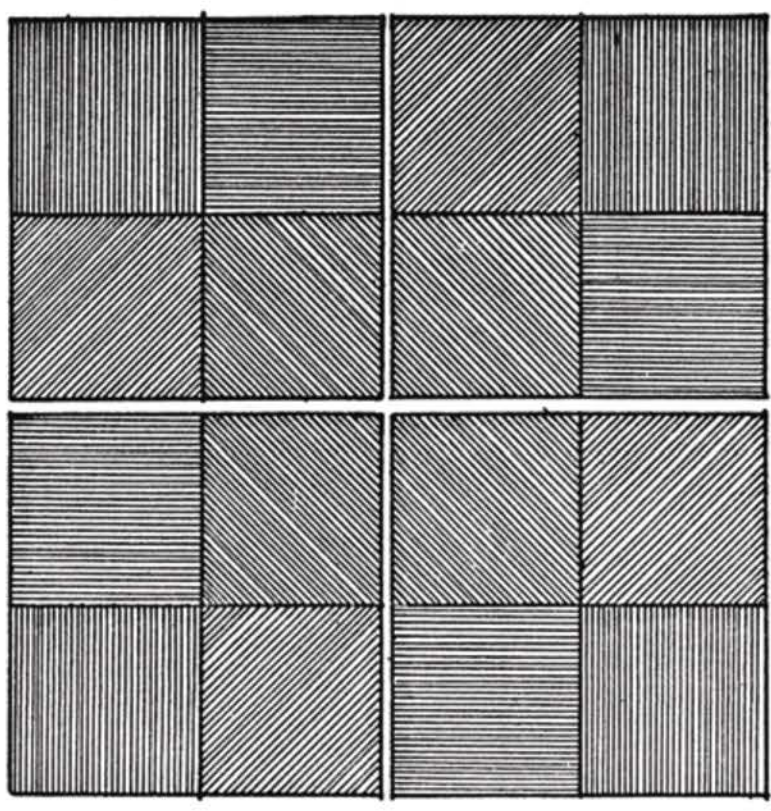


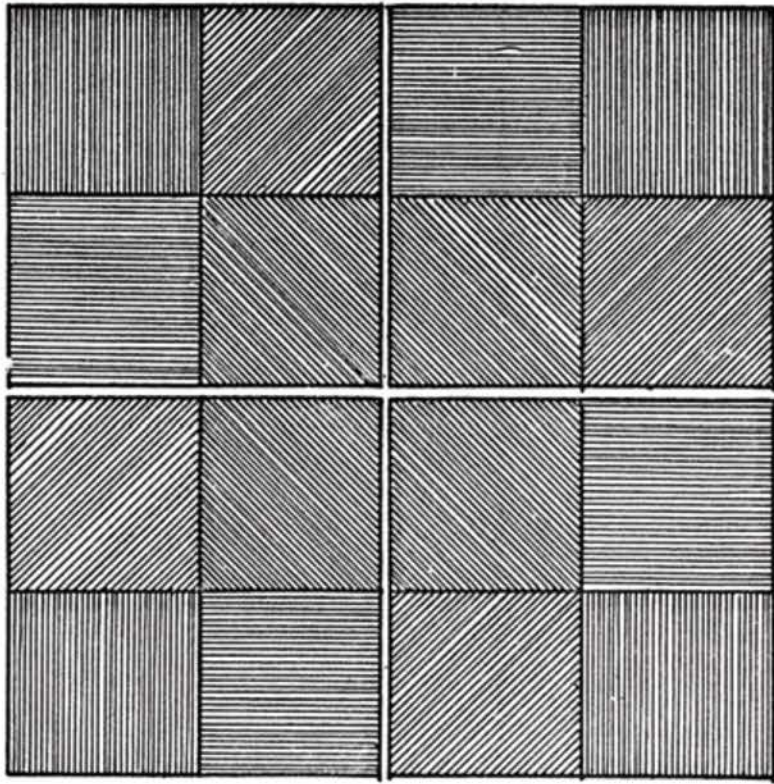


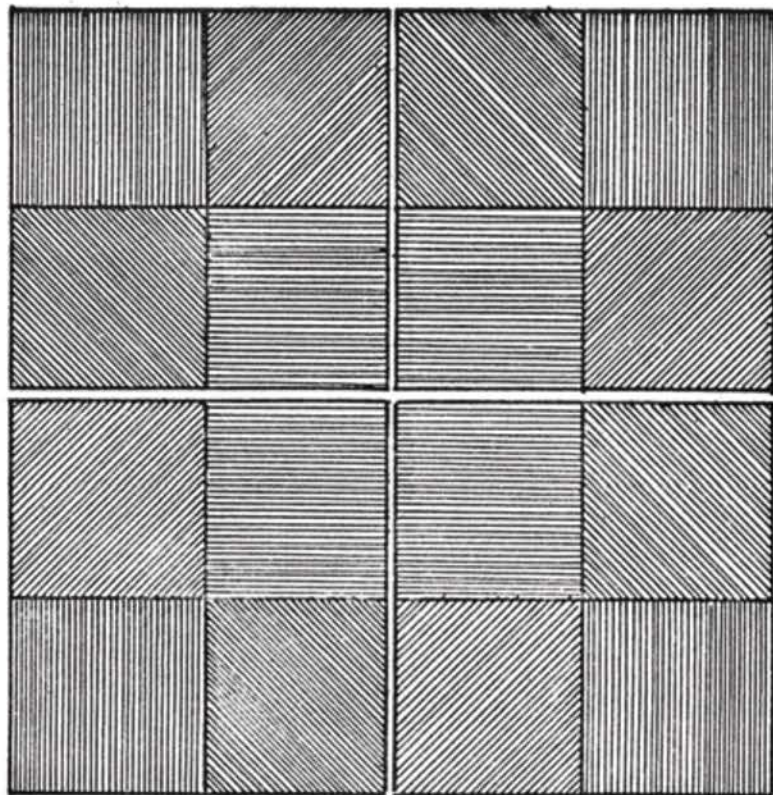


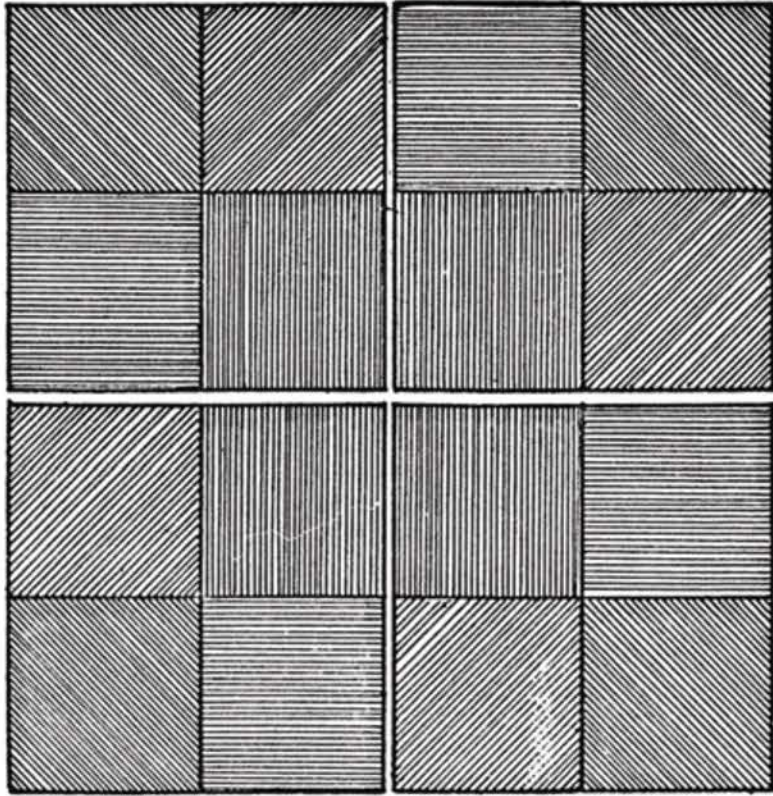


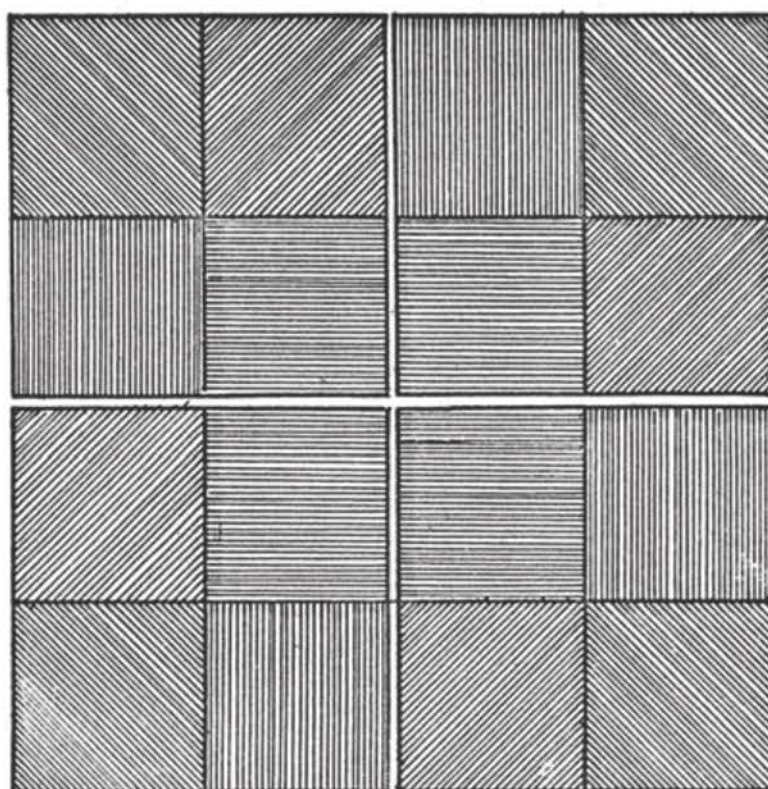


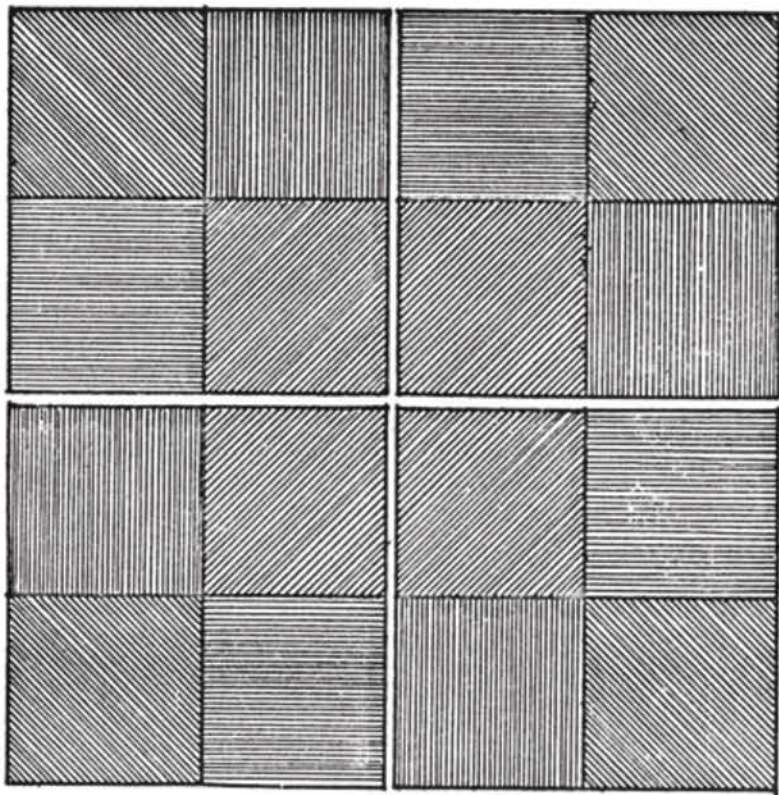


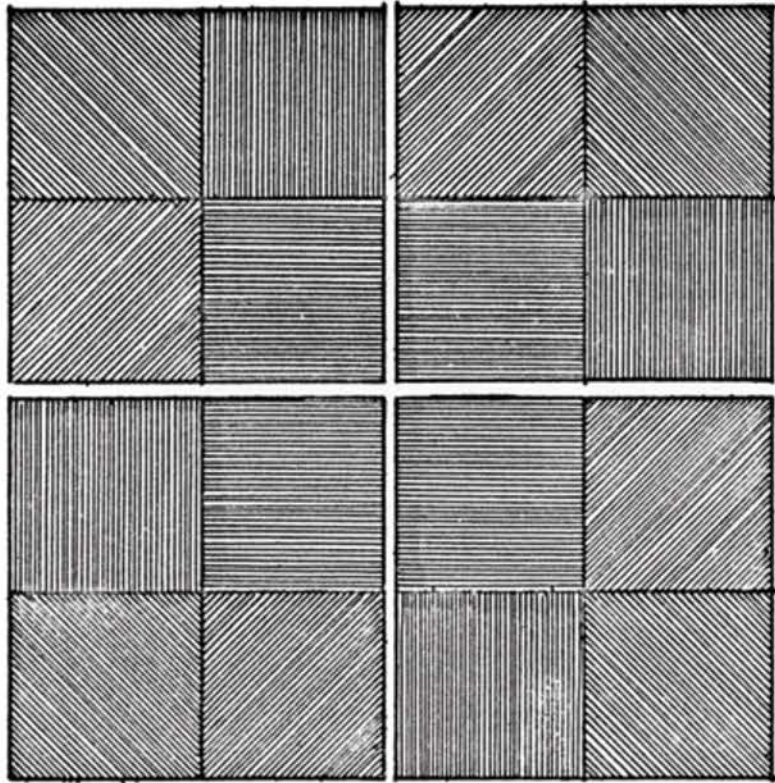


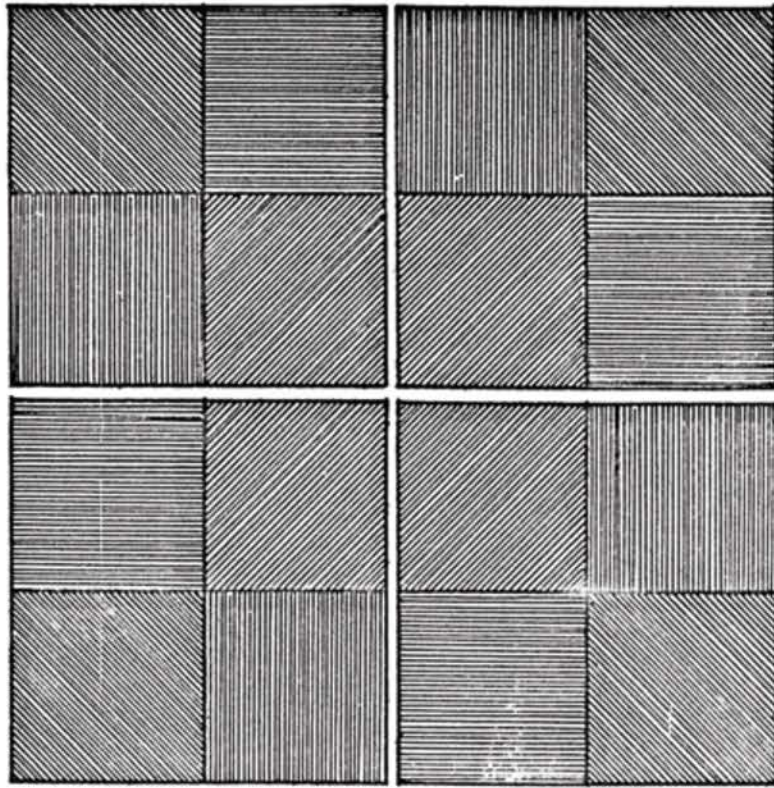


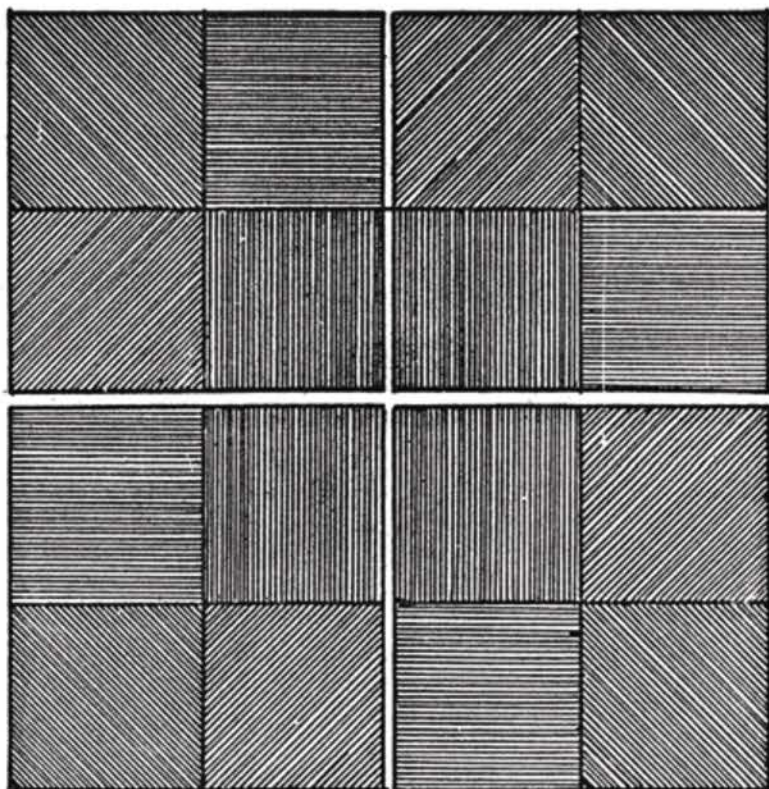


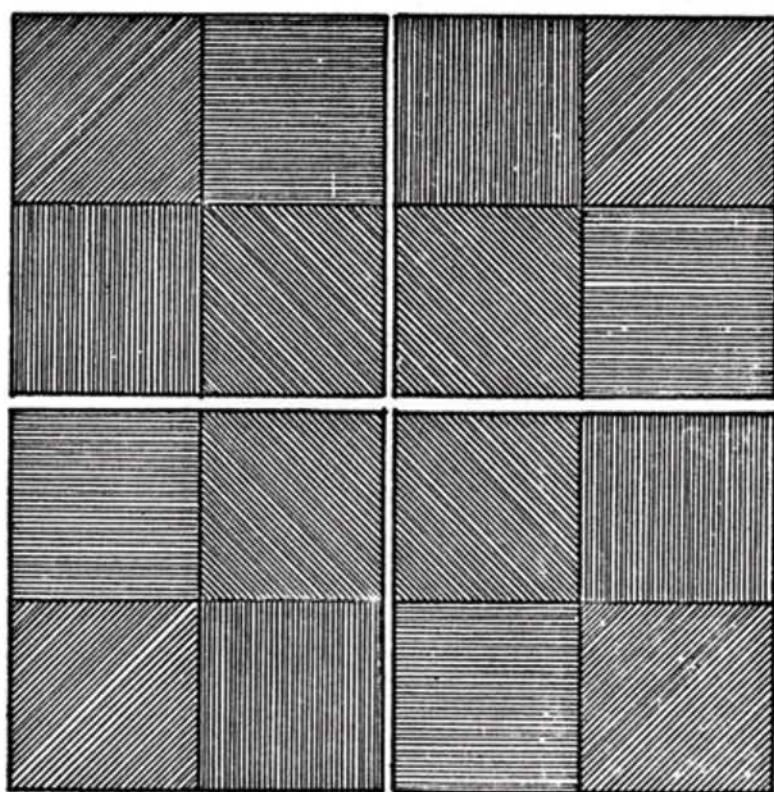


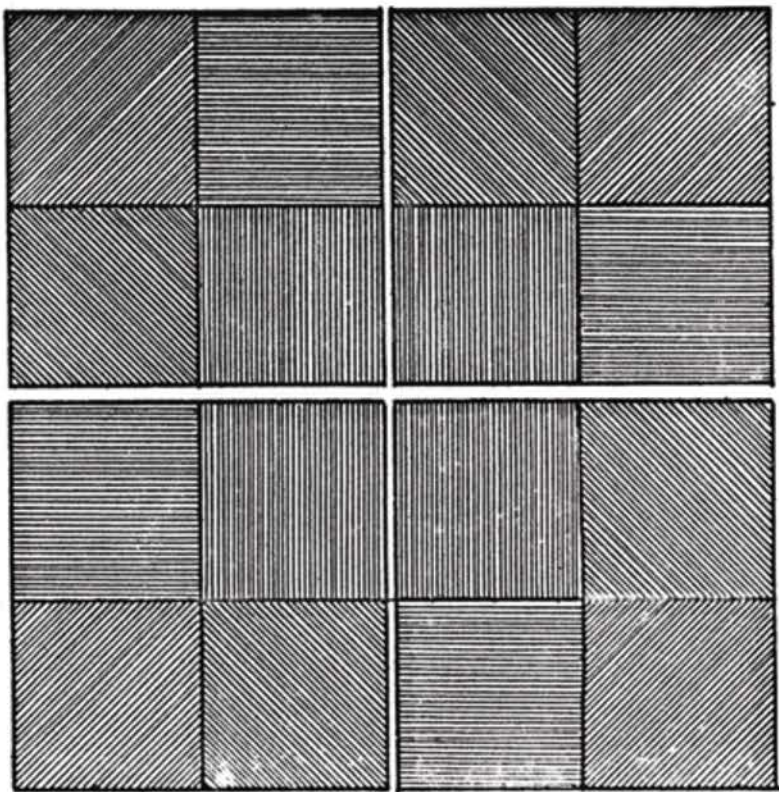


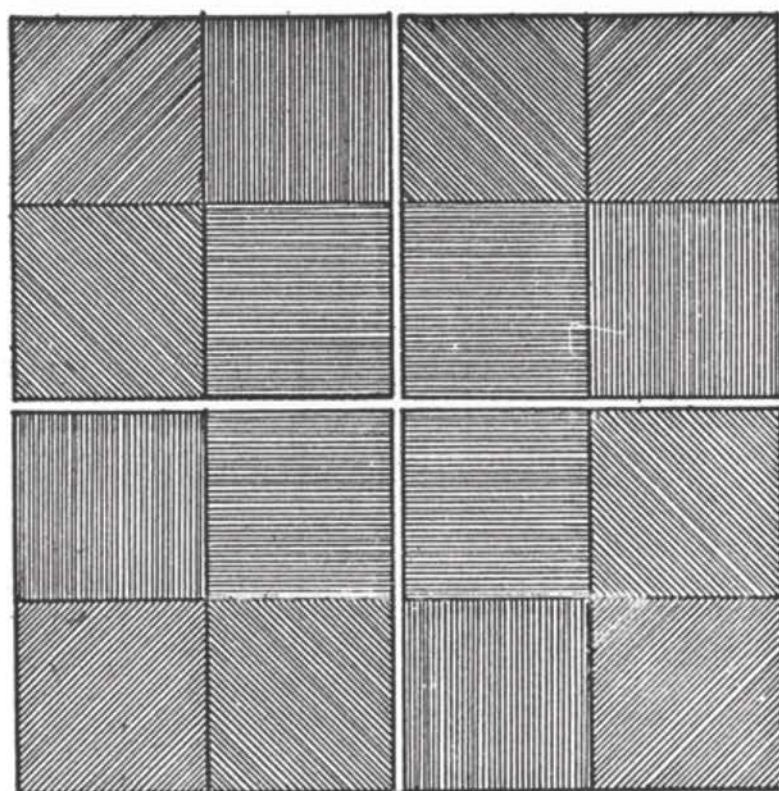


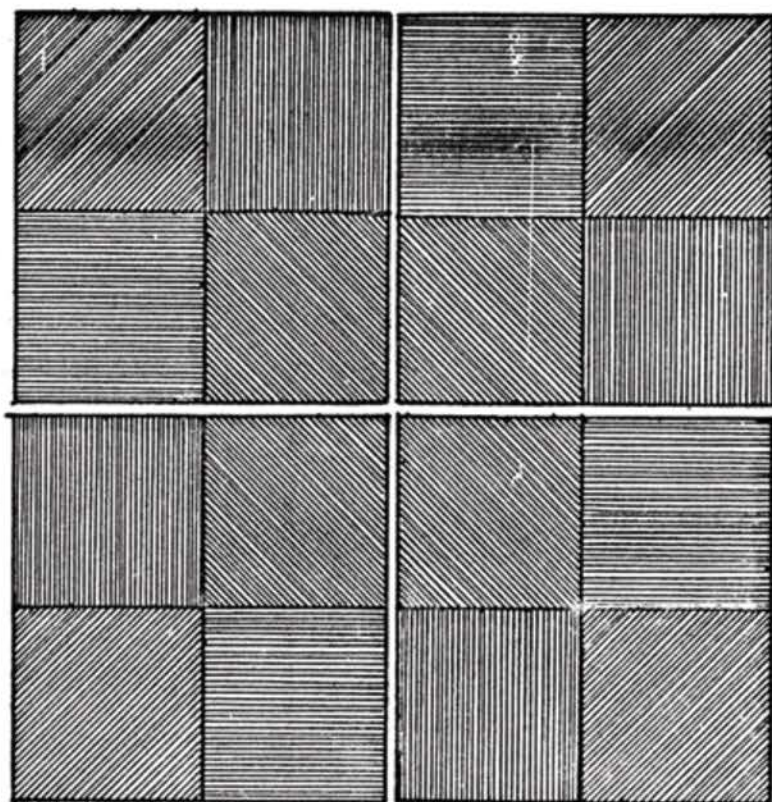


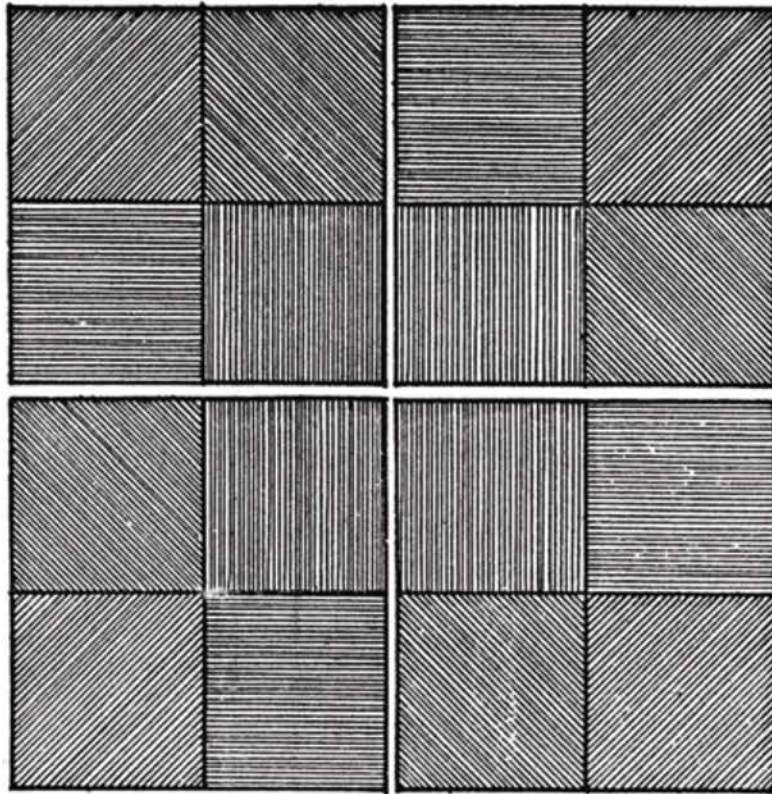


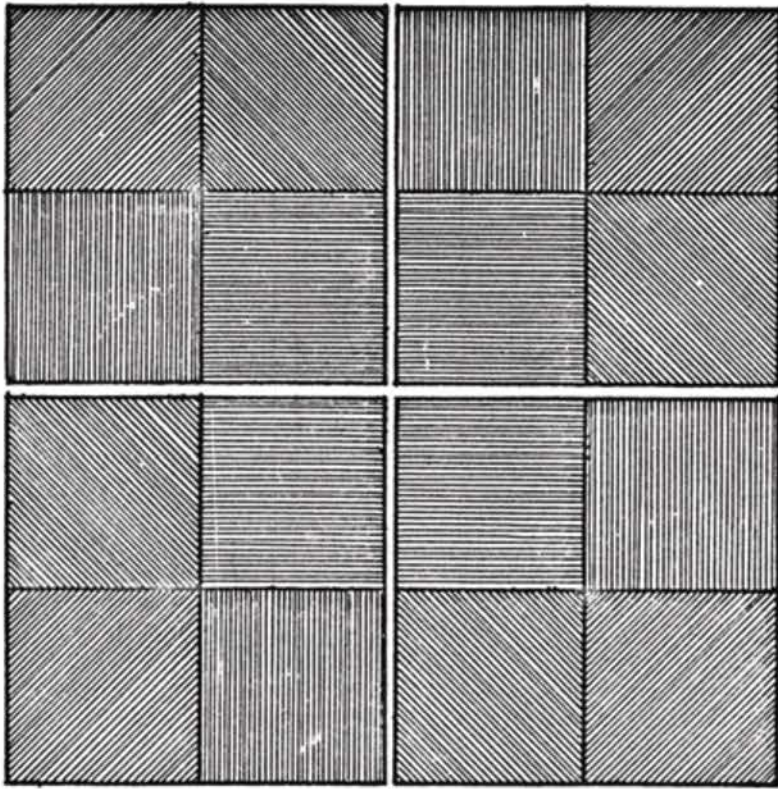


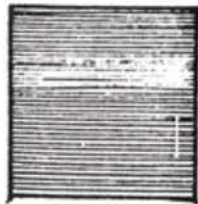












1

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2	4	4	3
1	3	2	1

1234

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4	3	3	2
2	3	3	4
1	4	2	1

1243

1	3	2	1
2	4	4	3
3	4	4	2
1	2	3	1

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4	2	2	3
3	2	2	4
1	4	3	1

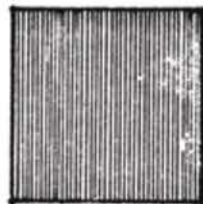
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4	2	2	3
1	3	4	1

1432

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4	3	3	2
1	2	4	1

1423



2

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1	4	4	3
3	4	4	1
2	1	3	2

2314

2	3	4	2
4	1	1	3
3	1	1	4
2	4	3	2

2341

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3	4	4	1
1	4	4	3
2	3	1	2

2134

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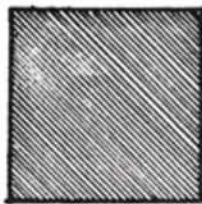
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4	3	3	1
2	1	4	2

2413

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3	1	1	4
4	1	1	3
2	3	4	2

2431



3

3	4	1	3
1	2	2	4
4	2	2	1
3	1	4	3

3412

3	4	2	3
2	1	1	4
4	1	1	2
3	2	4	3

3421

3	2	1	3
1	4	4	2
2	4	4	1
3	1	2	3

3214

3	2	4	3
4	1	1	2
2	1	1	4
3	4	2	3

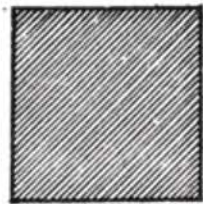
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3	4	1	3

3142



4

4	1	2	4
2	3	3	1
1	3	3	2
4	2	1	4

4123

4	1	3	4
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1	2	2	3
4	3	1	4

4132

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2	1	1	3
4	3	2	4

4231

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1	3	3	2
2	3	3	1
4	1	2	4

4213

4	3	1	4
1	2	2	3
3	2	2	1
4	1	3	4

4312

4	3	2	4
2	1	1	3
3	1	1	2
4	2	3	4

4321

Meine Aufzeichnungen gehen von den Tagesdaten dieses Jahres aus: (19) 6 9
 $69 = 17K \rightarrow 58K = \text{No 1} \rightarrow \text{No 42}$

(K = Konstruktion)

Zusammen ergeben sich aus den Tagesdaten 42 Quersummen.

Die errechneten Quersummen werden fortschreitend größer (von 17 \rightarrow 58) schwanken in der Häufigkeit aus (von 1 bis 12) und gehen dann wieder auf 1 zurück.

Rechnungsbeispiel:

$$1. 1. 6 9 = 1+1+6+9 = 17 \rightarrow 1X = \text{No 1} = 17K$$

$$2. 1. 6 9 = 2+1+6+9 = 18 \rightarrow 2X = \text{No 2} = 18K$$

$$1. 2. 6 9 = 1+2+6+9 = 18$$

Die Zahlen 6 und 9 der Jahresangabe werden getrennt gerechnet. Alle anderen zweistelligen Zahlen werden als Einheit gerechnet.

Sämtliche Aufzeichnungen sind im Ziffern ausgeschrieben. Jede Zahl wird so oft wiederholt, wie es ihr Nennwert angibt.

Beispiel:

$$1. 1. 6 9 = 1 \times 1 \mid 1 \times 1 \mid 6 \times 6 \mid 9 \times 9 \mid$$

$$31. 12. 6 9 = 31 \times 31 \mid 12 \times 12 \mid 6 \times 6 \mid 9 \times 9 \mid$$

Hanne Darboven

17K = No 1	5169 - 21	24K = No 8	10169 - 26	28K = No 12
1169 - 17	4269 - 21	8169 - 24	9269 - 26	12169 - 28
18K = No 2	3369 - 21	7269 - 24	8369 - 26	11269 - 28
2169 - 18	2469 - 21	6369 - 24	7469 - 26	10369 - 28
1269 - 18	1569 - 21	5469 - 24	6569 - 26	9469 - 28
19K = No 3	22K = No 6	4569 - 24	5669 - 26	8569 - 28
3169 - 19	6169 - 22	3669 - 24	4769 - 26	7669 - 28
2269 - 19	5269 - 22	2769 - 24	3869 - 26	6769 - 28
1369 - 19	4369 - 22	1869 - 24	2969 - 26	5869 - 28
20K = No 4	3469 - 22	25K = No 9	11069 - 26	4969 - 28
4169 - 20	2569 - 22	9169 - 25	27K = No 11	31069 - 28
3269 - 20	1669 - 22	8269 - 25	11169 - 27	21169 - 28
2369 - 20	23K = No 7	7369 - 25	10269 - 27	11269 - 28
1469 - 20	7169 - 23	6469 - 25	9369 - 27	29K = No 13
21K = No 5	6269 - 23	5569 - 25	8469 - 27	13169 - 29
	5369 - 23	4669 - 25	7569 - 27	12269 - 29
	4469 - 23	3769 - 25	6669 - 27	11369 - 29
	3569 - 23	2869 - 25	5769 - 27	10469 - 29
	2669 - 23	1969 - 25	4869 - 27	9569 - 29
	1769 - 23	26K = No 10	3969 - 27	8669 - 29
			21069 - 27	7769 - 29
			11169 - 27	6869 - 29

5969 - 29	12469 - 31	33K = No 17	10969 - 34	17469 - 36
41069 - 29	11569 - 31	17169 - 33	91069 - 34	16569 - 36
31169 - 29	10669 - 31	16269 - 33	81169 - 34	15669 - 36
21269 - 29	9769 - 31	15369 - 33	71269 - 34	14769 - 36
30K = No 14	8869 - 31	14469 - 33	35K = No 19	13869 - 36
14169 - 30	7969 - 31	13569 - 33	19169 - 35	12969 - 36
13269 - 30	61069 - 31	12669 - 33	18269 - 35	111069 - 36
12369 - 30	51169 - 31	11769 - 33	17369 - 35	101169 - 36
11469 - 30	41269 - 31	10869 - 33	16469 - 35	91269 - 36
10569 - 30	32K = No 16	9969 - 33	15569 - 35	37K = No 21
9669 - 30	16169 - 32	81069 - 33	14669 - 35	21169 - 37
8769 - 30	15269 - 32	71169 - 33	13769 - 35	20269 - 37
7869 - 30	14369 - 32	61269 - 33	12869 - 35	19369 - 37
6969 - 30	13469 - 32	34K = No 18	11969 - 35	18469 - 37
51069 - 30	12569 - 32	18169 - 34	101069 - 35	17569 - 37
41169 - 30	11669 - 32	17269 - 34	91169 - 35	16669 - 37
31269 - 30	10769 - 32	16369 - 34	81269 - 35	15769 - 37
31K = No 15	9869 - 32	15469 - 34	36K = No 20	14869 - 37
15169 - 31	8969 - 32	14569 - 34	20169 - 36	13969 - 37
14269 - 31	71069 - 32	13669 - 34	19269 - 36	121069 - 37
13369 - 31	61169 - 32	12769 - 34	18369 - 36	111169 - 37
	51269 - 32	11869 - 34		101269 - 37

38 K = No 22

- 22169 - 38
- 21269 - 38
- 20369 - 38
- 19469 - 38
- 18569 - 38
- 17669 - 38
- 16769 - 38
- 15869 - 38
- 14969 - 38
- 131069 - 38
- 121169 - 38
- 111269 - 38

39 K = No 23

- 23169 - 39
- 22269 - 39
- 21369 - 39
- 20469 - 39
- 19569 - 39
- 18669 - 39
- 17769 - 39
- 16869 - 39

40 K = No 24

- 15969 - 39
- 141069 - 39
- 131169 - 39
- 121269 - 39

40 K = No 24

- 24169 - 40
- 23269 - 40
- 22369 - 40
- 21469 - 40
- 20569 - 40
- 19669 - 40
- 18769 - 40
- 17869 - 40
- 16969 - 40
- 151069 - 40
- 141169 - 40
- 131269 - 40

41 K = No 25

- 25169 - 41
- 24269 - 41
- 23369 - 41

42 K = No 26

- 22469 - 41
- 21569 - 41
- 20669 - 41
- 19769 - 41
- 18869 - 41
- 17969 - 41
- 161069 - 41
- 151169 - 41
- 141269 - 41

42 K = No 26

- 26169 - 42
- 25269 - 42
- 24369 - 42
- 23469 - 42
- 22569 - 42
- 21669 - 42
- 20769 - 42
- 19869 - 42
- 18969 - 42
- 171069 - 42
- 161169 - 42
- 151269 - 42

43 K = No 27

- 27169 - 43
- 26269 - 43
- 25369 - 43
- 24469 - 43
- 23569 - 43
- 22669 - 43
- 21769 - 43
- 20869 - 43
- 19969 - 43
- 181069 - 43
- 171169 - 43
- 161269 - 43

44 K = No 28

- 28169 - 44
- 27269 - 44
- 26369 - 44
- 25469 - 44
- 24569 - 44
- 23669 - 44
- 22769 - 44
- 21869 - 44

45 K = No 29

- 20969 - 44
- 191069 - 44
- 181169 - 44
- 171269 - 44

45 K = No 29

- 29169 - 45
- 28269 - 45
- 27369 - 45
- 26469 - 45
- 25569 - 45
- 24669 - 45
- 23769 - 45
- 22869 - 45
- 21969 - 45
- 201069 - 45
- 191169 - 45
- 181269 - 45

46 K = No 30

- 30169 - 46
- 28369 - 46
- 27469 - 46

265 6 9 - 46	303 6 9 - 48		289 6 9 - 52	2911 6 9 - 55
256 6 9 - 46	294 6 9 - 48	305 6 9 - 50	2710 6 9 - 52	2812 6 9 - 55
247 6 9 - 46	285 6 9 - 48	296 6 9 - 50	2611 6 9 - 52	56K = No40
239 6 9 - 46	276 6 9 - 48	287 6 9 - 50	2512 6 9 - 52	
229 6 9 - 46	267 6 9 - 48	278 6 9 - 50	53K = No37	3110 6 9 - 56
2110 6 9 - 46	258 6 9 - 48	269 6 9 - 50	317 6 9 - 53	3011 6 9 - 56
2011 6 9 - 46	249 6 9 - 48	2510 6 9 - 50	308 6 9 - 53	2912 6 9 - 56
1912 6 9 - 46	2310 6 9 - 48	2411 6 9 - 50	299 6 9 - 53	57K = No41
47K = No31	2211 6 9 - 48	2312 6 9 - 50	2810 6 9 - 53	3012 6 9 - 57
	2112 6 9 - 48	51K = No35	2711 6 9 - 53	58K = No42
311 6 9 - 47	49K = No33	315 6 9 - 51	2612 6 9 - 53	3112 6 9 - 58
293 6 9 - 47	313 6 9 - 49	306 6 9 - 51	54K = No38	
284 6 9 - 47	304 6 9 - 49	297 6 9 - 51	318 6 9 - 54	
275 6 9 - 47	295 6 9 - 49	288 6 9 - 51	309 6 9 - 54	
266 6 9 - 47	286 6 9 - 49	279 6 9 - 51	2910 6 9 - 54	
257 6 9 - 47	277 6 9 - 49	2610 6 9 - 51	2811 6 9 - 54	
248 6 9 - 47	268 6 9 - 49	2511 6 9 - 51	2712 6 9 - 54	17K → 58K
239 6 9 - 47	259 6 9 - 49	2412 6 9 - 51	55K = No39	No 1 → 42+
2210 6 9 - 47	2410 6 9 - 49	52K = No36	3010 6 9 - 55	365 / 6 9+
2111 6 9 - 47	2311 6 9 - 49	307 6 9 - 52		
2012 6 9 - 47	2212 6 9 - 49	298 6 9 - 52		
48K = No32	50K = No34			

Merz, Mario

Het project zal ergens in Nederland worden gebruikt, waar ik zorgvuldig zal zoeken naar een wezenlijk punt dat ik kan nemen als doel en thema voor de ruimtelijke serie.

Elk bouwwerk, elke menselijke constructie of elk natuurlijk labyrint heeft een feitelijke gebondenheid en kan daarom niet in verband gebracht worden met niet-concrete vormen, zonder dat de cijfers verband krijgen met hun feitelijke werkelijkheid.

Fibonacci's cijferreeks heeft in zich zelf de geleidelijkheid van ruimte, te beginnen bij één tot in het oneindige.

Het is noodzakelijk een lang zichtbaar evenredig systeem te creëren dat berust op de werkelijkheid.

De werkelijkheid moet de cijfers ondersteunen en niet andersom.

De series zijn geen afmetingen, geen maten. De series benutten de werkelijkheid en laten die werkelijkheid zoals die is.

Het project is verdeeld in twee delen. Het eerste gedeelte bestaat uit cijfers. Het tweede gedeelte is de plaats waar de cijfers zullen worden neergezet.

Dit is mijn 'paper-project'.

Ik ben in staat gesteld een speciale plaats te gebruiken in Nederland om de series te belichten en zodoende het tweede gedeelte van het project te realiseren.

De cijferreeks leidt naar een relatieve oneindigheid en laat de wisselende realiteit intact, zonder enig artistieke dictatuur. Men zou kunnen zeggen met een demografische oplettendheid. D.w.z. dat een cijfer niet buigt voor de stuwkracht van een vermenigvuldiging maar hieraan duidelijk weerstand biedt. De transformatie die dit project teweegbrengt is de aanklacht tegen de agressie van acceleratie.

Ruimte en tijd houden verband met de werkelijkheid; cijfers hebben uitsluitend waarde als indicator voor de oneindige groei van deze ruimte en tijd.

Werkelijkheid groeit binnen ruimte en tijd.

The project is intended for the Dutch country-side. A real point, that I can take as object and subject for a spatial series, must be selected with care. Any architecture or human construction or natural labyrinth is a practical commitment and cannot be placed in relation to the non-concrete forms without the numbers being related to their practical reality.

Fibonacci's numbers have within themselves the graduality of space, starting from number one towards the infinite.

It is necessary to create a long but visible proportional system based on reality so that this reality can substantiate the numbers (the series of numbers, the physiognomy of numbers).

The series is not measurements. The series utilizes reality leaving it as it is.

The project is therefore divided into two parts, one part being the numbers, the other the location where the numbers will be placed. This is my 'paper-project'.

I will be able to use in The Netherlands a particular place to illuminate the series and thus to realise the second part of the project.

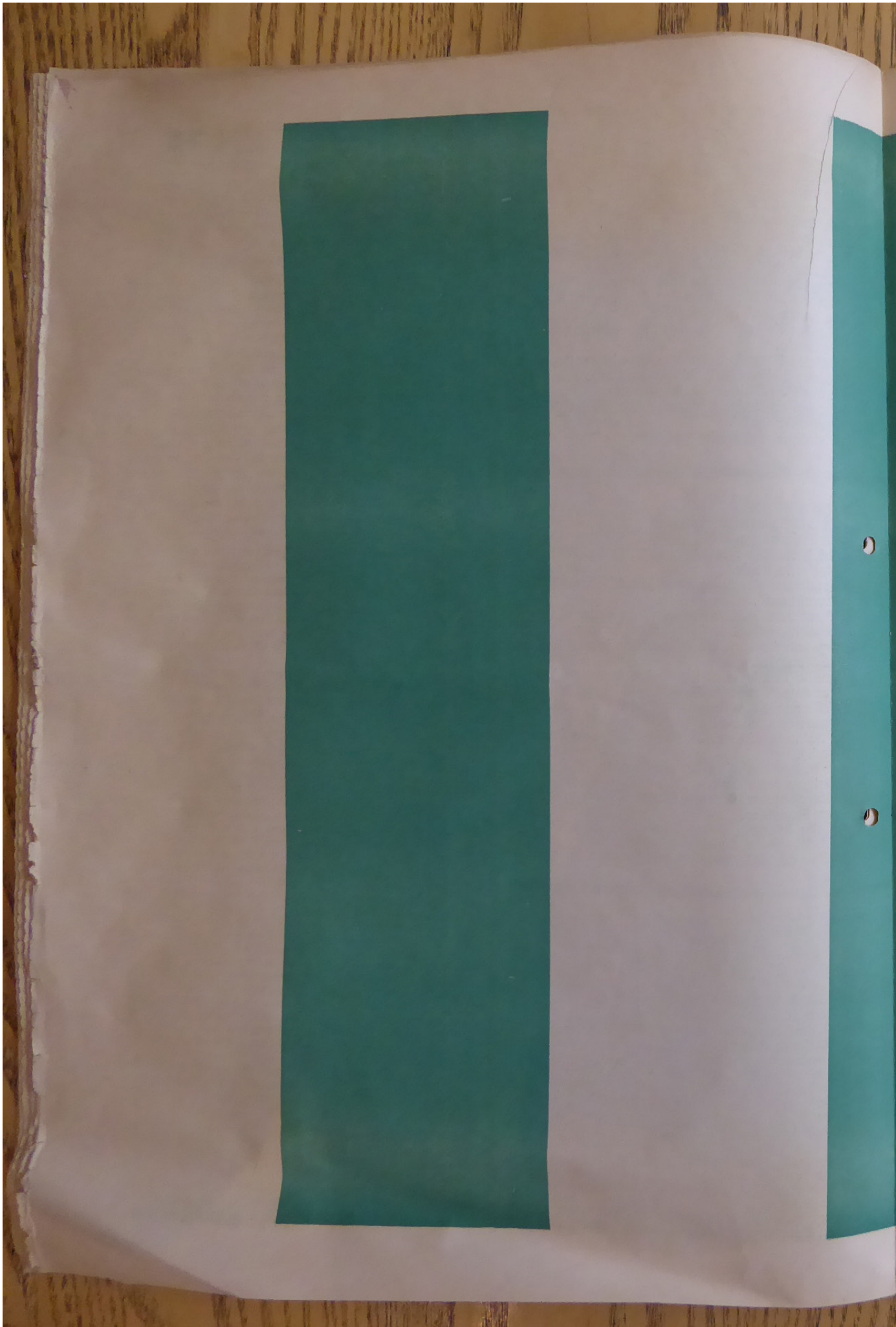
The numbers are on the way to relative infinity and leave intact the changing reality without any artistic dictatorship, but rather with a more demographic attention, i.e. one of the numbers does not bend under the impetus of proliferation, but clearly denounces it.

The transformation brought about by the project is the denouncement of the aggressiveness of acceleration.

Time and space are related to reality, numbers have exclusively the value to show the infinite growth of a given space and time. Reality grows within space and time.

I. I. 2. 3. 5. 8. 13. 21. 34. 55. 89. 144. 233. 377. 610

(the page is infinite)





CHAPTER 3:

MARKING THE SPOT: THE PAGE AS LOCATION AND TIME FRAME

- Robert Smithson, *Torn photograph from the second stop (rubble)*. 155
Second mountain of 6 stops on a section in Artists and Photographs,
exhibition catalogue, 1970, Multiples Inc., New York, organised by
Lawrence Alloway, n.p.
Photograph courtesy of The Henry Moore Institute Library and Special
Collection, Leeds
- Richard Long, *A journey through rain and through a circle on Dartmoor* 157
in (1969), *18 Paris IV.70*, exhibition catalogue, 4 April – 25 April 1970,
66 rue Mouffetard, Paris, organised by Michel Claura, pp. 12 – 13
Digital facsimile available as a PDF download at: <http://www.primaryin-formation.org/files/18paris1970.pdf> (accessed 22-02-2018)
- Richard Long, *Thee's gotten where thee's cassn't back'n 'assent?* in 158 - 159
(1969), *July August September*, exhibition catalogosue, 1 July – 30
September, eleven locations worldwide, organised by Seth Siegelaub,
pp. 15 – 16
Scan courtesy of The Henry Moore Institute Library and Special
Collection, Leeds
- Jan Dibbets, *Shadows in Konrad Fischer Gallery, Photographed Every* 160 - 161
Ten Minutes between 13.00 and 16.00, 1969 in Konzeption /
Conception: Dokumentation einer Heutigen Kunstrichtung /
Documentation of Today's Art Tendency, exhibition catalogue, 24
October – 23 November 1969, Städtisches Museum, Leverkusen,
organised by Konrad Fischer, n.p
Scan courtesy of The Henry Moore Institute Library and Special
Collection, Leeds
- David Lamelas, *18 Paris IV.70*, exhibition catalogue, 4 April – 25 April 163 - 166
1970, 66 rue Mouffetard, Paris, organised by Michel Claura, pp. 15 -
20
Digital facsimile available as a PDF download at: <http://www.primaryin-formation.org/files/18paris1970.pdf> (accessed 22-02-2018)

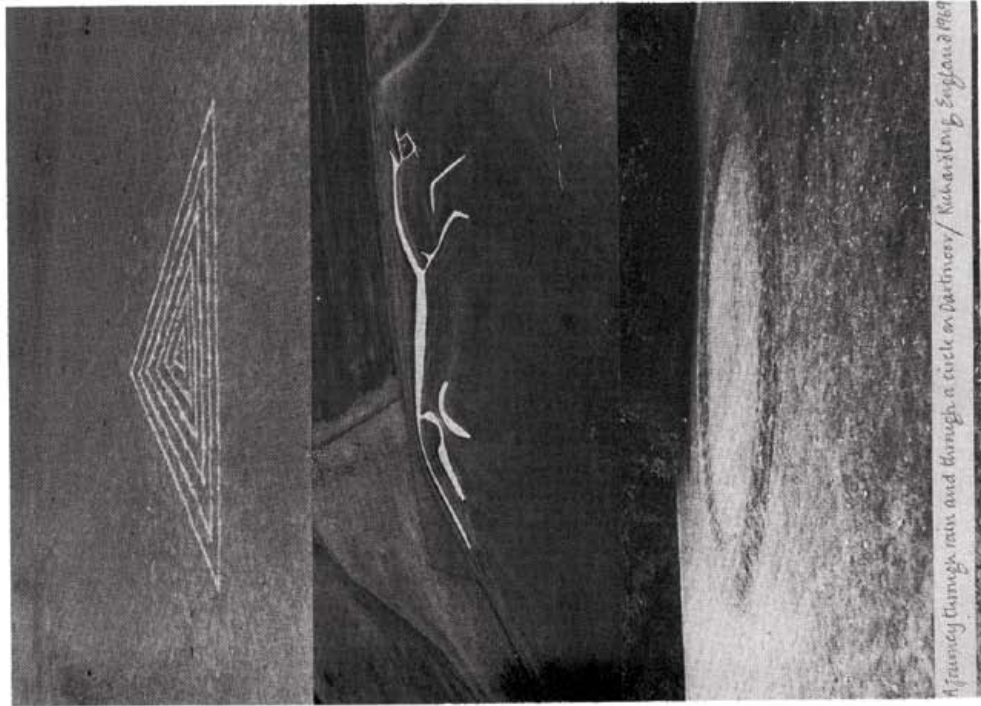
- Douglas Huebler, *Location Piece no. 14, Global, Proposal** in 167
Deurle 11/7/73, exhibition catalogue, 11 July – 8 August 1973,
Museum Dhont-Dhaenens, Deurle, organised by Fernand
Spillemaeckers, Anny De Decker, Paul Maenz and Marc Poirer dit
Caulier, n.p.
Photograph courtesy of The Herbert Foundation, Ghent
- Stanley Brouwn, *Sonsbeek 71 (volume 1)*, exhibition catalogue, 19 168 - 171
June – 15 August 1971, Sonsbeek Park, Arnhem, organised by Wim
Beeren and Geert van Beijeren, pp. 76 - 79
- Hamish Fulton, *De Europa*, 29 April - 24 May 1972, John Weber, New 172 - 176
York, organised by Konrad Fischer and Gian Enzo Sperone, n.p.
Scan courtesy of Prof. Lynda Morris, Norwich



Actual size 55cm x 55cm

RICHARD LONG

I



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

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

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

II

Idem

RICHARD LONG

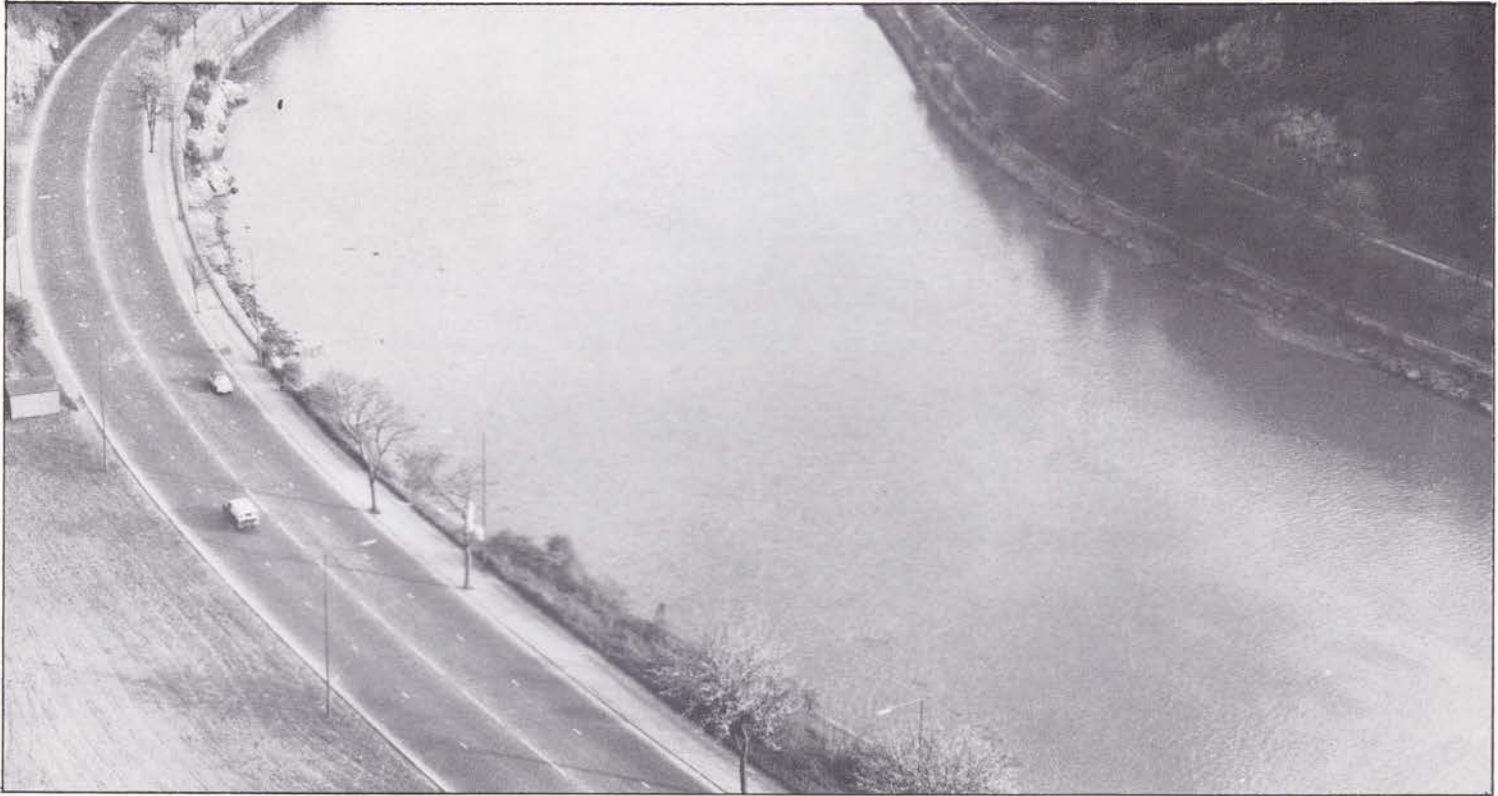
15

Thee's gotten where thee's cassn't back'n 'assent?

May 1, 1969 / 1 Mai 1969

River Avon / La rivière Avon / Der Avon

Clifton Down, Bristol, England / Angleterre



The River Avon at high tide / La rivière Avon à marée haute / Der Avon bei Flut.



The River Avon at low tide (sculpture visible) / La rivière Avon à marée basse (sculpture visible) / Der Avon bei Ebbe (Plastik sichtbar).



Location of sculpture in the River Avon / Situation de la sculpture dans la rivière Avon / Lage der Plastik im Avon.

DIBETTS





9-6-69
13.30u



9-6-69
13.40u



9-6-69
13.50u



9-6-69
14.30u



9-6-69
14.40u



9-6-69
14.50u



9-6-69
15.30u



9-6-69
15.40u



9-6-69
15.50u

SOL LEWITT

I

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

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

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

II

Delete the first project.

Effacer le premier projet.

Das erste Projekt ist zu streichen.

14

DAVID LAMELAS

I

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

Amsterdam	(between 10 am to 10.03 am)
Paris	(10.50 am—10.53 am)
London	(11.30 am—11.33 am)
Buenos Aires	(12. pm—12.03 pm)
Zurich	(12.45 pm—12.48 pm)
Geneva	(2.10 pm—2.13 pm)
Mexico	(2.15 pm—2.18 pm)
Tokyo	(2.30 pm—2.33 pm)
Antwerp	(3.00 pm—3.03 pm)
Moscow	(3.14 pm—3.17 pm)
Madras	(3.40 pm—3.43 pm)
Prague	(4.05 pm—4.08 pm)
La Paz	(4.20 pm—4.23 pm)
Teheran	(4.45 pm—4.48 pm)
Madrid	(4.48 pm—4.51 pm)
Sydney	(5.05 pm—5.08 pm)
Los Angeles	(6.00 pm—6.03 pm)
Caracas	(6.32 pm—6.35 pm)
Montreal	(7.06 pm—7.09 pm)
Brasilia	(7.35 pm—7.38 pm)
Delhi	(8.05 pm—8.08 pm)
Melbourne	(8.34 pm—8.37 pm)
Brussels	(9.05 pm—9.08 pm)
Pekin	(9.32 pm—9.35 pm)
Santiago	(10.52 pm—10.55 pm)

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

15

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

Ein Drei-minuten Film an einer bestimmten Stelle in den folgenden Städten aufgenommen.

Amsterdam (zwischen 10h und 10h03)
 Paris (10h50—10h53)
 London (11h30—11h33)
 Buenos Aires (12h00—12h03)
 Zurich (12h45—12h48)
 Genf (13h20—13h23)
 Mexico (14h15—14h18)
 Tokio (14h30—14h33)
 Antwerpen (15h00—15h03)

Moskau (15h14—15h17)
 Madras (15h40—15h43)
 Prag (16h05—16h08)
 La Paz (16h20—16h23)
 Teheran (16h45—16h48)
 Madrid (16h48—16h51)
 Sidney (17h05—17h08)
 Los Angeles (18h00—18h03)
 Caracas (18h32—18h35)
 Montreal (19h06—19h09)
 Brasilia (19h35—19h38)
 Delhi (20h05—20h08)
 Melbourne (20h34—20h37)
 Brüssel (21h05—21h08)
 Peking (21h32—21h35)
 Santiago (22h52—22h55)

II

FILM

16 mm, black and white film of 9 minutes.

The cameraman is going to follow the indications of Daniel Buren, Raul Escari and Pierre Grimberg who will give the starting time when the film should be taken.

After 3 minutes, the person being filmed will tell the cameraman the time. The cameraman will then stop taking film. The camera should be static, filming these three persons anywhere in Paris city.

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

28.1.1970

FILM

Un film 16 mm, noir et blanc, de 9 minutes.
Le caméraman suit les instructions de Daniel Buren, Raul Escari et Pierre Grimberg, qui donneront l'heure au moment où le film doit être pris.

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

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

le 28 janvier 1970

FILM

Ein 16 mm Film, schwarz und weiss, 9 Minuten lang.
Der Kameraman folgt den Anweisungen von Daniel Buren, Raul Escari und Pierre Grimberg, die im Moment der Filmaufnahme die Uhrzeit geben.

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

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

28. Januar 1970

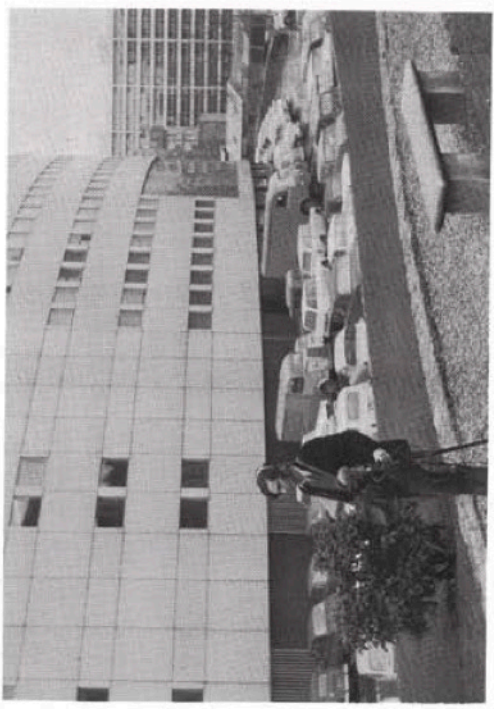


Photograph of film n° 1
Photographie du film n° 1
Photographie von Film n° 1



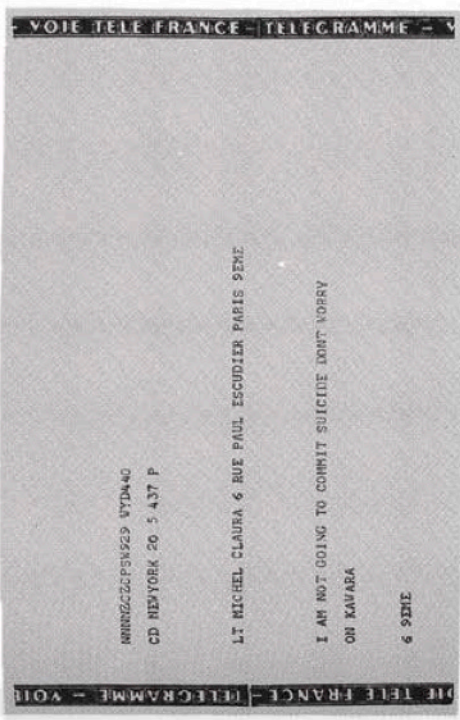
Photograph of film n° 2

Photographie du film n° 2
Photographie von Film n° 2



Photograph of film n° 3
Photographie du film n° 3
Photographie von Film n° 3

ON KAWARA



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

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

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

DOUGLAS HUEBLER

LOCATION PIECE § 14

GLOBAL

PROPOSAL *

During a given 24 hour period 24 photographs will be made of an imagined point in space that is directly over each of 24 geographic locations that exist as a series of points 15 longitudinal degrees apart along the 45° Parallel North of the Equator.

The first photograph will be made at 12:00 Noon at 0° Longitude near Coutras, France. The next, and each succeeding photograph will be made at 12:00 Noon as the series continues on to 15° Longitude East of Greenwich (near Senj, Yugoslavia).... on to 30°, 45°, 60°, etc., until completed at 15° Longitude West of Greenwich. «Time» is defined relationship to the rotation of the Earth around its axis and as that rotation takes 24 hours to be completed each «change» of time occurs at each 15° of longitude (Meridian) : the **same** virtual space will exist at «Noon» over each location described by the series set for this piece. The 24 photographs will document the same natural phenomenon but the points from which they will be made graphically describe 8,800 miles of linear distance and «fix» 24 hours of sequential time at one instant in real time.

The 24 photographs, a map of the world and this statement will join altogether to constitute the form of this piece.

* The owner of this work will assume the responsibility for fulfilling every aspect of its physical execution.

July, 1969.

Douglas HUEBLER

Broun, Stanley

While you are reading this sentence A pedestrians take B steps in
the Kalverstraat (Amsterdam)

Terwijl u deze tekst leest doen A voetgangers in de Kalverstraat
(Amsterdam) B voetstappen

While you are reading this sentence C pedestrians take D steps in the
Kalverstraat (Amsterdam)

Terwijl u deze tekst leest doen C voetgangers in de Kalverstraat
(Amsterdam) D voetstappen

While you are reading this sentence E pedestrians take F steps in the
Kalverstraat (Amsterdam)

Terwijl u deze tekst leest doen E voetgangers in de Kalverstraat
(Amsterdam) F voetstappen

HAMISH FULTON

Born 1946, England; lives in England.

One-man Shows

- 1969 Konrad Fischer, Düsseldorf.
- 1970 Galleria Sperone, Turin.
- 1971 Konrad Fischer, Düsseldorf.
Situation, London.
Richard De Marco, Edinburgh.
- 1972 Galleria Sperone, Turin.
Art & Project, Amsterdam.
Museum of Modern Art, Oxford.

Group Shows

- 1969 Galleria Ariete, Milan.
Conception Leverkusen, Germany.
- 1970 Information, Museum of Modern Art, New York.
- 1971 Formulation, Phillip's Academy, Andover, U.S.A.
Elements of Art, Museum of Fine Arts, Boston.
Art Systems, Buenos Aires, Argentina.
Film Show, Situation, London.
Prospect, Düsseldorf.
- 1972 Seven Exhibitions, Tate Gallery, London.

IN THE SPRING OF 1970 I VISITED THE ISLE OF ARRAN OFF THE WEST COAST OF SCOTLAND. ONE DAY I DECIDED TO SWIM THE HALF MILE STRETCH OF SEA BETWEEN KINGSCROSS ON ARRAN AND THE LIGHTHOUSE ON HOLY ISLAND. I HAD NEVER BEEN TO HOLY ISLAND. AS I WAS SWIMMING CLOSE TO THE ROCKS BY THE LIGHTHOUSE I SAW A MAN AND A WOMAN WALKING OVER THE ROCKS TOWARDS ME. THEY GAVE ME A HAND OUT ONTO THE LAND. THE MAN WAS MY GEOGRAPHY TEACHER FROM SCHOOL WHOME I HAD NOT SEEN FOR SIX YEARS. HE IS NOW THE LIGHTHOUSE KEEPER ON THE ISLAND.

A
BICYCLE JOURNEY
FROM
CANTERBURY
ENGLAND

TO

DELÉMONT
SWITZERLAND

HITCHING FROM DELÉMONT TO OBERALPPASS

WALKING
TO
THE TOP OF PIX MALER
OBERALPPASS
8370 FT., BRIGHT CLEAR DAY.
JULY, 1970

REPEAT WALK
UP
PIX MALER
8133 FT., RAIN AND THUNDER STORM
JUNE, 1971



HODE LANE
NEAR CANTERBURY
DECEMBER 7-13, 1971
NON-STOP RUNNING
7 MILES EACH DAY



CHAPTER 4: EXCHANGE AND CORRESPONDENCE

- Eleanor Antin, *Domestic Peace* (1971) in c.7,500, 14 – 18 May 1973, 183
Gallery A-402, The California Institute of the Arts, Valencia, organised
by Lucy Lippard, n.p.
Reproduced in Khonsary, J., (ed) (2012) *4,492,040*, Vancouver and
Los Angeles: New Documents Vancouver Art Gallery and the Seattle
Art Museum, n.p.
- On Kawara, *Actualite d'un Bilan*, exhibition catalogue, 29 184 - 188
October – 5 December 1971, Galerie Yvon Lambert, Paris, organised
by Yvon Lambert, n.p.
Scan courtesy of Lynda Morris, Norwich
- Jan Dibbets, *Information*, exhibition catalogue, 2 July – 20 189
September 1970, Museum of Modern Art, New York, organised by
Kynaston McShine, p. 43
- Hans Haacke, *Proposal: Poll of MoMA Visitors in Information*, 191
exhibition catalogue, 2 July – 20 September 1970, Museum of Modern
Art, New York, organised by Kynaston McShine, p. 57
- Dan Graham, *March 31, 1966* in *Art in the Mind*, exhibition catalogue, 192 - 197
17 April – 12 May 1970, Allen Memorial Art Museum, Oberlin College,
Ohio, organised by Athena Tacha Spear, n.p.
Scan courtesy of the University of East Anglia Library and Special
Collection, Norwich
- Lawrence Weiner, *Art in the Mind*, exhibition catalogue, 17 April – 12 199
May 1970, Allen Memorial Art Museum, Oberlin College, Ohio,
organised by Athena Tacha Spear, n.p.
Scan courtesy of the University of East Anglia Library and Special
Collection, Norwich

- Art & Language, *The Art-Language Institute: Suggestions for a map* 201 - 206
in *Documenta 5, section 17: Idee + Idee/Licht*, 30 June – 8 October
1972, Neue Galerie Obergeschoß, Kassel, Secretary-General: Harald
Szeemann, section 17 organised by Konrad Fischer and Klaus
Honnef, pp. 13 - 18
- Adrian Piper, *Context #6 (elicited)* in, *Art in the Mind*, exhibition 208 - 213
catalogue, 17 April – 12 May 1970, Allen Memorial Art Museum,
Oberlin College, Ohio, organised by Athena Tacha Spear, n.p.
Scan courtesy of the University of East Anglia Library and Special
Collection, Norwich

Eleanor Antin
Solana Beach, California

DOMESTIC PEACE

I live in California and from Nov.29 to Dec.15, 1971 - a period of 17 days - I planned to visit New York City with my husband and small child. We planned to stay with my mother in her Manhattan apartment. It would serve our economic and domestic convenience (i.e. baby-sitting, meals, other services) but was also an opportunity for me to discharge familial obligations. However, though my mother insists upon her claim to the familial she is not at all interested in my actual life but rather in what she considers an appropriate life. No matter what kind of life a person leads he can always, by careful selection, produce an image corresponding to anyone else's view of appropriateness. By madly ransacking my life for all the details that suited my mother's theory of appropriateness and by carefully suppressing almost all the others, I was able to offer her an image of myself that produced in her a 'feeling of closeness'. It should be kept in mind that this 'closeness' was a 'closeness' to her theory rather than to her

life but appeal to her didacticism was the only way to give her sufficient satisfaction to ensure the domestic peace necessary to free me for my own affairs. I planned a daily set of conversational openers consisting of carefully chosen stories. Several of these stories contained slightly abrasive elements which might be expected to mitigate peace. I considered these to be alternates for use only on 'good' days. For those hectic times when I would be forced to remain in the apartment for fairly long periods, I kept a set of reserves I could throw in to hold the line. Hopefully these stories would act as gambits leading to natural and friendly conversation.

The documentation consists of maps or graphic notations of the daily 'coming together' along with the verbal material which engendered it.

MAP CODE



Boredom



Calm



Artful &
Pleasant



Agitation



Argumentative



Hysteria



Provocation

ON KAWARA

ZCZC FEB579 WUL1023 IYA058 N SQA019

FRPX HL UINX 015

FDC SQ NEWYORK Y 15 1 351P EDT

LT

YVON LAMBERT

15 RUE DE LECHAUDE PARIS

GEME

I AM STILL ALIVE

ON KAWARA

ZCZC PSW861 NDO41

FRPA CO UWNX 015

DY 026 PDC SQ NEW YORK NY 148 NPT LT UDA 570

YVON LAMBERT 15 RUE DE LECHAUDE PARIS

GEME

I AM STILL ALIVE

ON KAWARA

ZCZC PSW841 NDO41

FRPA ~~HA~~ UWNX 015

DY 026 PDC SQ NEW YORK NY 15 8 NFT LT

LT=

A le 11/8
13/11
YVON LAMBERT 15 RUE DE LECHAUDE PARIS

GEME

I AM STILL ALIVE

ON KAWARA

15

NNNN

ZCZC PSW254 1-031488A238

FRPA CO UWNX 017

007 SQ NEW YORK NY 17 24 NFT LT

A le 26/8 09^h 17
YVON LAMBERT 15 RUE DE LECHAUDE 6 EME
PARIS

I AM STILL ALIVE

ON KAWARA 15 6

COLL 15 6 15 6

NNNN

ZCZC PSW895 SQA084

FRPA HL UWNX 015

SQ NEW YORK NY 15 20 600P EDT

LT

YVON LAMBERT 15 RUE DE LECHAUDE

PARIS 6EME

I AM STILL ALIVE

ON KAWARA

COL LT 15 6EME

LT

YVON LAMBERT 15 RUE DE LECHAUDE

PARIS 6EME

I AM STILL ALIVE

ON KAWARA

Je suis toujours en vie

ON KAWARA.

Télégrammes reçus entre le 31 juillet et le 15 septembre 1972

Jan DIBBETS
Born 1941, Weert, the Netherlands
Lives in Amsterdam, the Netherlands

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

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

By this paper.

Date

6 April 1970

Signature

Jan Dibbets

Hans HAACKE
Born 1936, Cologne, Germany
Lives in New York

Proposal

POLL OF MOMA VISITORS

Two transparent ballot boxes are positioned in the exhibition, one for each answer to an either-or question referring to a current socio-political issue. The question is posted with the ballot boxes. The ballots cast in each box are counted photo-electrically and the state of the poll at any given time during the exhibition is available in absolute figures.

Visitors of the museum are given one ballot each with the purchase of an entrance ticket. Holders of membership cards and courtesy passes receive a ballot from the guards at the entrance. Their passes are to be marked so as to prevent the receipt of more than one ballot. The guards also hand out one ballot to each visitor on days when the museum entry is free. All ballots are numbered consecutively.

The number of ballots handed out, the number of tickets sold, the number of free pass entries and the number of free day visitors are entered into a chart with the ballot boxes every day. The museum instructs its personnel to make sure that no interference with the polling process occurs and that no more than one ballot will be cast by each visitor. The personnel and the visitors are requested to report any irregularities to Hans Haacke, c/o Howard Wise Gallery, 50 W 57 St., New York, N.Y. immediately.

Sample of chart:

Date: _____

Tickets sold: _____

Entries with artist,
membership, courtesy
pass, opening guests: _____

Entries on free day: _____

Total entries: _____

Ballots handed out: _____

Ballots in box 1: _____

Ballots in box 2: _____

Certifying accuracy of figures for MOMA:
.....

1,000,000,000,000,000,000,000,000,000,000 miles to edge of known universe
 100,000,000,000,000,000,000,000,000,000 miles to edge of galaxy (Milky Way)
 3,573,000,000,000,000,000,000,000 miles to edge of solar system (Pluto)
 205,000,000 miles to Washington, D. C.
 2,850,000 miles to Times Square, New York City
 .3860000 miles to Union Square subway stop
 .1182000 miles to corner of 14th Street and First Avenue
 .0036700 miles to front door of Apartment 1D, 153 First Avenue
 .0002160 miles to typewriter paper page
 .0000070 miles to lens of glasses
 .00000098 miles to cornea from retinal wall

March 31
~~Washington, D.C.~~

1966

Dan Graham

Exact time when you first read 3/20/68
Exact place (physical environment) when you first read EVA HESSE'S

Time took to read first time in approximate seconds 15
Approximate distance you were from the page in inches 20-28
Your specific thoughts on the motive of the author:
what his point was LIKE DAN GRAHAM

what his point of view was TRAGIC EVOLUTION
what it was directed at MYSELF AS DAN'S SELF
what its ~~subject~~ was ART

Did ~~it~~ have a social motivation or content? If so, what as far as you could tell I DON'T KNOW
Was ~~it~~ timely on YES
Anything else you wish to say NO

Provide personal biographical information giving birth time and place and further places of residence PITTSBURGH
CANCER HOSPITAL, HOLMES AND KEMEL
FROM BOSTON'S BOSTON HALLS BELL
Your name LUKE WATSON
/Thanks, Dan
Boston

Exact time when you first read 2:05 AM
Exact place (physical environment) when you first ~~read it~~ read it
SPECIAL ROOMS CAPSLOCK
Time took to read first time in approximate seconds 20
Approximate distance you were from the page in inches 12
Your specific thoughts on the motive of the author:
what his point was DISTANCES FROM LARGE TO SMALL

what his point of view was CENTER OF A SPHERE,
HIS EYES IN PARTICULAR
what it was directed at A KINSHIPSHIP OF
REBORN IN THE 11 HOURS
what its ~~direction~~ was GIVE US THE VIRE WITH WMM
THE AVIATION OF A SOMEWHERE IN LINDSAY (HESSE'S NICE)
Did ~~it~~ have a social motivation or content? If so, what as far as you could tell NO

Was ~~it~~ timely YES
Anything else you wish to say NO

Provide personal biographical information giving birth time and place and further places of residence SEAN NOLAN 11/4/7 AT
1255 200 PM 11
/Thanks, Dan
Boston

Exact time when you first read Sept 3 4:31 PM
Exact place (physical environment) when you first read my old room in parents home in New Jersey

Time took to read first time in approximate seconds 100 sec
Approximate distance you were from the page in inches 8
Your specific thoughts on the motive of the author:
what his point was shortest relations in absence of meaning

what his point of view was shortest was abstractly
what it was directed at represented: represented of space at me as part in time

Did ~~it~~ have a social motivation or content? If so, what as far as you could tell nature of meaning represents
Was ~~it~~ timely then and now (shortest only as now)
Anything else you wish to say

Provide personal biographical information giving birth time and place and further places of residence 6. 1942 Urbana Ill.
kind Syracuse N.Y. NYC, Bethesda Md. Westport N.Y.
Westport N.Y. NYC (travel frequently) Thanks, Dan
Sept. 15, 1967 12:00 PM

Exact time when you first read Sept. 15, 1967 12:00 PM
Exact place (physical environment) when you first read Painting studio at school downtown buildings
Time took to read first time in approximate seconds 60 sec
Approximate distance you were from the page in inches 9"
Your specific thoughts on the motive of the author:
what his point was looking down - 9" before me, look- ing up 7 1/2" before me and to the left

what his point of view was what is represented
abstractly and more than that
what it was directed at my point of view: looking down - 9" in front of me, looking up - Dan Graham 7 1/2 feet in front of me
what its ~~subject~~ was the distance between my eyes and the page or the reverse
Did ~~it~~ have a social motivation or content? If so, what as far as you could tell then it did not

Was ~~it~~ timely dated
Anything else you wish to say

Provide personal biographical information giving birth time and place and further places of residence Montash Ontario 7 PM,
Dec 4, 1945
lives Ontario Quebec, McGill U. - Mon- treal - Architectural Major, Halifax Nov / Thanks, Dan

Exact time when you first read 12:32

Exact place (physical environment) when you first read CLASS ROOM School of VISUAL ARTS

Time took to read first time in approxiamate seconds*** 35

Approxiamate distance you were from the page in inches 10

Your specific thoughts on the motive of the author:

what his point was The amount of miles in your head to these places

what his point of view was what is the difference in the distance

what it was directed at what do you want it to be directed at

what its ^{object} ~~object~~ was 50 miles yet how far away

Did ~~it~~ have a social motivation or content? If so, what as far as you could tell you can go as far as you want to in your head

Was ~~it~~ timely yes

Anything else you wish to say let it lie

Provide personal biographical information giving birth time and place and further places of residence oct. 25. 1950

Manrol Louisiana New Jersey

/Thanks, Dan

Exact time when you first read ca 12:30 pm MARCH 17, 197

Exact place (physical environment) when you first read CLASSROOM IN SVA.

Time took to read first time in approximate seconds*** 45 sec or

Approximate distance you were from the page in inches 12"

Your specific thoughts on the motive of the author:

what his point was Relativity of himself to environments (and its meaninglessness.)

what his point of view was ~~Relative to~~

~~Retinal wall~~ Retinal wall
what it was directed at MILES OF ALL DIVISION AND MULTIPLICATIONS.

What its ~~subject~~ ^{object} was Personal information

about author regarding his place in s

Did it have a social motivation or content? If so, how far as you could tell ~~it~~ CAN'T SAY AS I found

social motivation or content

Was it timely Only insofar as information was not always available.

Anything else you wish to say No.

Provide personal biographical information giving birth time and place and further places of residence OCT. 24, 1947 - APPROX. 7 A.M.

Jersey City, N.J.

/Thanks, Dan

NAME: DAN McGRATH

Exact time when you first read 12:30 Tuesday

Exact place (physical environment) when you first read class room

2151 Street

Time took to read first time in approximate seconds*** 33 seconds

Approximate distance you were from the page in inches 11 inches

Your specific thoughts on the motive of the author:
what his point was disturb in thought

what his point of view was Traveling Thoughts
up down in and out state of mind at the time
what it was directed at something new

what its ~~subject~~ ^{object} was The object is to find out

Did ~~it~~ ^{it} have a social motivation or content? If so, what as far as you could tell for those who can think so

Was ~~it~~ ^{it} timely ask Times magazine

Anything else you wish to say good luck
from J. John A. DePuy

Provide personal biographical information giving birth time and place and further places of residence I think it all
try buy in time

/Thanks, Dan

John A. DePuy

II

Exact time when you first read ~~12:28~~ 12:28

Exact place (physical environment) when you first read ~~_____~~

"The GREAT CORK LEARNING ROOM" - 208A - Exploring the Arts

Time took to read first time in approximate seconds * * *

Approximate distance you were from the page in inches 10"

Your specific thoughts on the motive of the author:

what his point was To stimulate your mind to feel the withdrawing process - getting deeper & deeper into ~~the~~ yourself/surrounding environment

what his point of view was His view of entity as a growing human being

what it was directed at Increasing consciousness

The reader

what its ~~effect~~^{object} was Increasing consciousness

Exercise in analytical thinking

Did ~~it~~ have a social motivation or content? If so, what as far as you could tell The mind of man should be open to

inner ~~depth~~ the secrets of the universe. Only then will he truly discover his own self.

Was ~~it~~ timely? Timeless.

Anything else you wish to say - Yes - Heavy stuff!!! Heavy stuff!!!

Provide personal biographical information giving birth time and place and further places of residence Born in Brooklyn - lived

in Westfield New Jersey, then 18 years in Queens. June 14th (flag day) 1951.

Stemini

/ Thanks, Dan

A.E.

13 Bleecker Str. New York 10012 N.Y.

25 February 1970

Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Regarding : " Art in the Mind "

Dear Athena T. Spear

The piece for inclusion is :

OBSTRUCTED
collection - Public Frésheld

The only statement to be printed with the piece is :

The artist may construct the piece
The piece may be fabricated
The piece need not be built

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

I trust this shall pose no difficulty.
As to construction please remember that as stated above there is no correct way to
construct the piece as there is no incorrect way to construct it. If the piece is
built it constitutes not how the piece looks but only how it could look.

Sincerely yours

Lawrence Weiner
Lawrence Weiner

Entstehung der Gruppe Art & Language

Zeitweise Zusammenarbeit von Atkinson und Bainbridge u. a.: *Declaration Series, 1964–1965. Air-Conditioning Show* (Atkinson/Baldwin), Vorbereitungen, 1967. Bainbridge beginnt das *M1 Model* (s. Art-Language 1/1/Mai 1969), Dez 1967. Art & Language Press, gegründet von Atkinson/Bainbridge/Baldwin/Hurrell, Coventry, England, Mai 1968. *Ikon Gal. Show* (Atkinson/Bainbridge/Hurrell), Birmingham 1969. Kosuth, amerikanischer Hg., 1969. Ian Burn und Mel Ramsden im Editorial Board Art-Language, 1971. Charles Harrison, englischer Hg., 1971. Gründung des Art-Language Institute, 1972.

Ausstellungen der Gruppe Art & Language

Hardware (Atkinson, Bainbridge, Hurrell), Architectural Association, London 1967 (Radio-Loop-Stücke – nothing to see at all). * *Conceptual Art and Conceptual Aspects*, New York Cultural Center, 1970 (Kat./Text: The Art & Language Press – Atkinson, Baldwin, Bainbridge, Hurrell: 1. *Notes of Substance Concepts (Art Objects)*; 2. *368 Year Old Spectator*; 3. *Sunnybank (Text Only)*; 4. *Notes: Harold Hurrell*; The Society for Theoretical Art and Analyses/Burn, Ramsden, Cutforth: *Proceedings*; Burn: *Read Premiss*; Ramsden: *Inquiry no. 5*). *Ideastructures*, London Borough of Camden, Survey '70, 24. Juni–19. Juli 1970 (Kat./Hg.: Harrison/Text: Kosuth, *The Sixth Investigation-Proposition 2, 1969 (A.A.I.A.I.)*; Atkinson, Bainbridge, Baldwin, Hurrell: *Lecher System*). * *July/August, Exhibition Book*, Studio International Special Issue, 1970. * *Information*, MOMA, NYC 1970 (Kat./Text: Burn, Ramsden: *Proceedings*). *Concept-Théorie* (Atkinson, Bainbridge, Baldwin, Burn, Hurrell, Kosuth, Ramsden), Gal. Daniel Templon, Paris, 3.–21. Nov. 1970 (Kat./Text: C. Millet; Art & Language, *Example . . .*; Burn, Ramsden: Auszüge aus: *Le Grammaire*; Kosuth, 5e *Investigation (A.A.I.A.I.)*). *Art & Language*, Gal. Daniel Templon, Paris, April 1971. *Art & Language Press*, Gal. Sperone, Turin, 22. Juni–5. Juli 1971. *The British Avant Garde* (Atkinson, Baldwin), New York Cultural Center, 19. Mai–29. Aug. 1971 (Kat.). * *7e Biennale de Paris, 1971. Arte Concettuale* (s. Concept-Théorie), Daniel Templon, Mailand, Okt. 1971 (Kat.). *Art & Language*, Daniel Templon, Mailand, Jan. 1972. *Art-Language "Questionnaire"*, Daniel Templon, Mailand, 19. Jan.–19. Febr. 1972. *"Konzept"-Kunst* (Art & Language/Atkinson, Bainbridge, Baldwin, Hurrell, Kosuth, Harrison), KM Basel, 1972 (Kat./Harrison: *Einführung*; Art & Language, *Typology of Procedures for determining "Proposition Status"*). Paul Maenz, Köln, Juni 1972. *The Air-Conditioning Show* (Atkinson, Baldwin), Visual Arts Gal., NYC, 31. Jan.–19. Febr. 1972 (Wiederholung einer Ausst. von 1966).

Art & Language Press

Leamington Spa, Warwickshire, England. Atkinson/Baldwin, *Air-conditioning Show/Air Show/Frameworks*, 1966–67 (Aufl. 200); *Hot-Cold*, 1967 (Aufl. 200); *French Army*, 1967 (Aufl. 200); *Theories of Ethics*, 1971 (Aufl. 200). Hurrell, *Fluidic Device*, 1968 (Aufl. 200). Baldwin/Hurrell, *Handbook to Ingot*, 1970–1971 (Aufl. 200). *Art & Language* (Atkinson, Bainbridge, Baldwin, Harrison, Hurrell, Kosuth), Hg. Paul Maenz/Gerd de Vries, Köln 1972.

Publikationen in Periodica

Atkinson/Baldwin, *De Legibus Naturae*, in: Studio International, 181/933/Mai 1971, pp. 226–232. Harrison, *Virgin Soils and Old Land*, do., pp. 201–205; *Art-Language*, 1/4/Nov. 1971, in: Chroniques de l'Art Vivant, 29/April 1972/spécial Grande Bretagne, pp. 12–13. Atkinson/Baldwin, *Some post-war American work and Art-Language: ideological responsiveness*, in: Studio International, 183/943/April 1972, pp. 164–167.

Art-Language

The Art & Language Press 1/1/Mai 1969: u. a. Baldwin, *Notes on M1*; Bainbridge, *Notes on M1(1)*; *M1(2)*. 1/2/Febr. 1970: u. a. J. Kosuth, *Introductory Note by the American Editor*; Baldwin, *Plans and Procedures*; Burn, *Dialogue*; Atkinson, *From an Art & Language Print of View*; ders., *Concerning Interpretation of the Bainbridge/Hurrell Models*; Hurrell, *Notes on Atkinson's Interpretation of the Bainbridge/Hurrell Models*; ders., *Sculptures and Devices*; Ramsden, *Notes on Genealogies*. 1/3/Juni 1970: u. a. Burn, Cutforth, Ramsden, *Proceedings, Society for Theoretical Art and Analyses*; Ramsden, *Art Inquiry* (2); ders., *A Preliminary Proposal for the Directing of Perception*. 1/4/Nov. 1971: u. a. Atkinson, Baldwin, *Art Teaching*; dies., *La Pensée Avec Images*.

Art & Language

Terry Atkinson

* 1939 Barnsley, Yorkshire. Lebt in Leamington Spa, Warwickshire, England.

David Bainbridge

* 1941 Barnsley, Yorkshire. Lebt in Birmingham.

Michael Baldwin

* 1945 Chipping, Norton, Oxford. Lebt in Oxfordshire.

Ian Burn

* 1939 Australien. Lebt in New York.

Charles Harrison

* 1942 England. Lebt in Berkshire.

Harold Hurrell

* 1940 Barnsley, Yorkshire. Lebt in Hull, England.

Joseph Kosuth

* 1945 Mittelwesten USA. Lebt in New York.

Mel Ramsden

* 1944 England. Lebt in New York.

Bücher

Lucy R. Lippard, * *Changing: Essays in Art Criticism*, NYC 1971. Catherine Millet, *Textes sur l'Art Conceptuel*, Ed. Daniel Templon, Jan. 1972. Ursula Meyer, * *Conceptual Art*, NYC 1972 (Atkinson, Bainbridge, Baldwin, Hurrell: *Lecher System*; Bainbridge, Hurrell: *Loop*, 1967; Bainbridge: *Notes on M1*; Burn: *Mirror Piece*, 1967; Burn: *Xerox Book*, 1968; Burn, Ramsden: *Excerpts from The Grammaire*, 1970; Ramsden: *Abstract Relations*, 1968).

Periodica

Catherine Millet, *Appunti Su Art-Language/Notes on Art-Language*, in: flash art, Okt./Nov. 1971, pp. 12–14. *Art-Language*, Propos recueillis par Catherine Millet, in: Chroniques de l'Art Vivant, 25/Nov. 1971, pp. 10–11.

Terry Atkinson

Ausbildung

Slade School, London 1960–1964.

Lehrtätigkeit

Birmingham College of Art, 1964–1966. Lanchester Polytechnic, Coventry, seit 1966.

Biographisches und Ausstellungen bis zur Zusammenarbeit mit Art & Language

Young Contemporaries Exhibition, London 1962, 1963 (British Arts Council Preis für Malerei), 1964. Mitbegründer der Gruppe Fine-Artz, London, Nov. 1963. Fine Artz-Group Exhibit „Action-chair“, London, Mai 1964. *Fine-Artz Group „Miss Misty Show“*, University of Aston, Birmingham, Mai 1966. Trennt sich von der Gruppe Fine-Artz, Mai 1966. Trifft in NYC LeWitt, Dan Graham, Andre, Smithson, besucht LA, Juli–Sept. 1967. Trifft in NYC Kosuth, Weiner, Kawara, Koslov, Barry, Juli–Sept. 1969.

Biographisches bis zur Zusammenarbeit mit Art & Language

St. Martin's School of Art, London 1963–1966. Lehrt am Birmingham College of Art, 1966–1969; Lanchester Polytechnic, Coventry, 1969–1971; Hull College of Art + Stourbridge College of Art, seit 1971. Arbeitet mit der Fine-Artz Group an *Action-Chair*, 1964. Sculpture Exhibition, St. Martin's School of Art, London 1966. * 557.087, Seattle Art Mus., 1969.

Baldwin**Ausbildung**

Coventry Garden College of Art, 1964–1967.

Lehrtätigkeit

Lanchester Polytechnic, Coventry 1969–1971. Leamington Spa School of Art, seit 1969.

Ian Burn**Biographisches bis zur Mitarbeit in Art & Language**

5 Jahre lang Tischler. Verließ Australien 1965. Lebte in London 1965–1967. Mitbegründer der Art Press und der Society for Theoretical Art & Analyses, 1969 (mit Cutforth/Ramsden).

Ausstellungen

Verschiedene Ausstellungen in Australien, 1961–1965. Rudy Komon Gal., Sydney 1966. *Soft Tape (for Australia)*, (+ Ramsden) London 1966 (Text: I. B., Situation–Identity, unveröffentlicht). *The Field*, National Gal. of Victoria; New South Wales Gal., Australien 1968. *Burn, Cutforth, Ramsden*, Pinacotheca, Melbourne, Australien 1969 (Kat./I. B.: Statement). * *Art in the Mind* (als Mitglied der Society for Theoretical Art and Analyses), The New York Cultural Center, 1970 (Kat./I. B.: *Read Premiss*). * *The Boardwalk Show* (+ Ramsden), Protetch-Rivkin, Washington 1971 (Kat./Burn + Ramsden: Auszug aus Notes on Analysis).

Einzelausstellung

I.B. – *performatif narratif piece*, Daniel Templon, Mailand, Nov. 1971.

Werkpublikationen

Xerox Structure, 1968. *Xerox Piece + Dialogue*, in: Art Press, NYC, Juli 1969. *Unlimited Edition* (+ Ramsden), Selbstverlag, NYC 1971. (I. B. u. a.: *Soft-Tape 1966*; *Notes on Procedures*; *Notes for Mirror Reflexes*; *Diagram for Mirror Piece*; *Recognizing Languages of Perception*, 1968; *Notes for Altered Photographs*, 1968; *Dialogue*, 1968–1969; *Read Premiss*; *Transfer*, 1967–1969; *Referential Statements: Artificial Conditions and Synthetic Situations*; *Conceptual Art as Art*; (+ Ramsden), *The Grammarian May–July, 1970*; (+ Ramsden), *Stating and Nominating*, Aug./Sept. 1970; Interview von Fisher mit I.B.; *Some Notes on Practice and Theory*).

Charles Harrison**Ausbildung**

Cambridge University und Courtauld Institute of Art, London 1961–1967. Mitherausgeber von Studio International, 1966–1971.

Lehrtätigkeit

St. Martin's School of Art, London; Maidstone College of Art; University of East Anglia, Norwich 1967–1972.

Ausbildung

Sheffield College of Art, 1961–1964. Institute of Education, London 1964–1965.

Lehrtätigkeit

Hull College of Art, seit 1967. *Function Seminar*, St. Martin's School of Art, London 1967.

Kosuth**Biographisches**

Gründer und Direktor von The Lannis Museum of Normal Art, 1967. Gründet die Art's Roses Corporation, 1968. Gründet die Foundation für Non-sensorial Activity, 1969. Faculty Member, The School of Visual Arts.

Einzelausstellungen

15 People Present Their Favorite Book, The Lannis Mus. of Normal Art, NYC 1967. *Nothing*, Gal. 669, LA 1968. *1 March 1969* (J. K./Robert Morris), Laura Knott Gal., Bradford Junior College, Mass. 1969 (Kat./J. K.: I. II. Relation (Art As Idea As Idea) 1968). ACE Gal., Vancouver, B.C., 4. Okt.–4. Nov. 1969. Nova Scotia College of Art, Halifax, 25. Okt.–9. Nov. 1969. Instituto Torquato di Tella, Buenos Aires, 28. Okt.–8. Nov. 1969. St. Martin's School of Art, London, 30. Okt.–5. Nov. 1969. A 37 90 89, Antwerpen, 31. Okt.–20. Nov. 1969. Pinacotheca, St. Kilda, Victoria, Australien, 31. Okt.–14. Nov. 1969. Gal. Sperone, Turin, 9.–16. Nov. 1969. *J. K. – kunst als idee als idee*, art & project, Amsterdam, 22.–30. Nov. 1969 (bulletin 14: J. K.: Konzept: *III Licht*). Coventry College of Art, 10.–25. Nov. 1969. Oxford University, Okt. 1969, in Zusammenhang mit *Oxford Project*. Bern 1969, in Zusammenhang mit * *Pläne und Projekte als Kunst*, KH Bern, 1969. Mus. of Contemporary Art, Chicago, Nov. 1969, in Zusammenhang mit * *Art by Telephone*. Leo Castelli Gal., NYC, 22. Nov.–20. Dez. 1969. *J. K.: 15 Locations*, Art Gal. of Ontario, 29. Dez. 1969–10. Jan. 1970 (Press-Release). The Pasadena Art Mus., Cal., 25. Jan.–1. März 1970. Jysk Kunstgalerie, Kopenhagen, April 1970. Aarhus Kunstmuseum, Aarhus, Dänemark, April 1970. Kunstbibliothek i Lyngby, Lyngby, Dänemark, April 1970. *J. K. – 11 works from 1965*, Gal. Sperone, Turin, 4.–18. Juli 1970. Gal. Daniel Templon, Paris, Nov./Dez. 1970. Protetch-Rivkin, Washington, D.C., Jan. 1971. Paul Maenz, Köln, 16. Febr.–5. März 1971 (Jahresbericht 1971/J. K., Konzept: *Context A, B, C*; Statement). *J. K. – The Eighth Investigation – Proposition 3*, Leo Castelli Gal., NYC, Okt. 1971. *J. K. – L ottava investigazione – Proposizione 6*, Gal. Toselli, 1971. *The Eighth Investigation – Proposition 5*, Carmen Lamanna, Toronto, 30. Okt.–18. Nov. 1971.

Gruppenausstellungen

New Talent, Stanford Mus. and Nature Center, Conn. 1966. *Non-anthropomorphic Art*, Lannis Gal., NYC, Febr. 1967 (Kat./Text: J.K.). *Nothing*, Gal. 669, LA 1967. * *Normal Art*, The Lannis Mus. of Normal Art, NYC 1967. *Creect*, Goucher College, Maryland 1968. *New York Art*, Rochester University, NYC 1968 (Org.: Ivan Karp). * *The Square in Painting*, The American Federation of the Arts, NYC 1968. *Project for S.M.S.*, Letter Edged in Black Press, Inc., NYC 1968. * *Language II*, Dwan Gal., NYC 1968. * *Conception/Perception*, Eugenia Butler Gal., LA 1969. * *January 5–31*, NYC 1969 (Org./Kat.: Seth Siegelau). *Electric Art*, University of Cal., LA 1969. * *March*, NYC 1969 (Org./Kat.: Seth Siegelau) * *18'6x6'9"x11'2 1/2"x47"x11 3/16"x29'8 1/2"x31'9 3/16"*, San Francisco Art Institute, 1969. * *When Attitudes Become Form*, KH Bern, 1969 (Kat./J. K.: Statement). * *May 19–June 19*, Simon Fraser University, Vancouver, Canada 1969 (Org./Kat.: Seth Siegelau). * *Language III*, Dwan Gal., NYC 1969. * *July/August/September, 1969* (Org./Kat.: Seth Siegelau, NYC). * 557.087, Seattle Art Mus., 1969. * *Prospect 69*, KH Düsseldorf, 1969. * *Konzeption/Conception*, Städt. Mus. Leverkusen, 1969 (Kat./J. K.: Statement). *Oxford Project*, Oxford University, Okt. 1969. * *Pläne und Projekte als Kunst*, KH Bern, 1969. * *Art by Telephone*, Mus. of Contemporary Art, Chicago 1969. The Art Gal. of Ontario, Toronto, 29. Dez. 1969–10. Jan. 1970. * *18 Paris IV. 70*, Paris 1970. * *Conceptual Art*, Protetch-Rivkin, Washington, D.C. 1970. * *Art in the Mind*, Allen Memorial Art Mus., Oberlin, Ohio 1970. * *Conceptual Art/Land*

Art/Arte Povera, Galleria Civica d'Arte Moderna, Turin 1970. * *Language IV*, Dwan Gal., NYC 1970. * *July/August, Exhibition Book*, Studio International, Special Issue, 1970/J. K., The Sixth Investigation (A.A.I.A.I.) Proposition 7. * *Information*, MOMA, NYC 1970 (Kat./J. K.: Statement). * *Conceptual Art And Conceptual Aspects*, New York Cultural Center, NYC 1970 (Kat./J. K.: *Art After Philosophy*, aus: Studio International, Dez. 1969). * *Software*, The Jewish Mus., NYC 1970 (Kat./J. K.: *The Seventh Investigation (A.A.I.A.I.) Proposition 1. Idealstructures* (+ Art & Language), London Borough of Camden-Survey '70. * *Recorded Activities*, Moore College of Art, Philadelphia, Penn. 1970. *Concept-Théorie*, Gal. Daniel Templon, Paris, 3.–21. Nov. 1970 (s. Art & Language). * The Guggenheim International Exhibition 1971, NYC. *Concept and Concept*, Centro Culturale San Fedele, Mailand, Jan. 1971. * *situation/concepts*, Innsbruck 1971 (Kat./J. K., *Eine Notiz zur jüngsten amerikanischen Kunst*). * *The Boardwalk Show*, Protetch-Rivkin, Washington, D.C., Mai 1971 (Kat./J. K.: The Second Investigation 1968/Form of Representation: 1969). * 2. *Biennale Nürnberg*, 1971. * *Arte de Sistemas*, Mus. de Arte Moderna de la Ciudad de Buenos Aires, 1971. * *7e Biennale de Paris*, 1971. *Arte Concettuale*, Daniel Templon, Mailand, Okt. 1971 (s. Art & Language). „Konzept“-Kunst, KM Basel, 1972 (s. Art & Language).

Werkpublikationen

Notebook on Water, 1965/66. *Title of Project*, in: *Untitled* (Xerox-Book), Ed. Seth Siegelau/John W. Wendler, NYC, 1968. *Four Titled Abstracts*, Kasette mit vier Blättern, 27 x 27, NYC 1968. 1. *Space* (A.A.I.A.I.), 1968, in 4 Berner Zeitungen zur Ausst. * *When Attitudes Become Form*, KH Bern, 1969. *Function*, Ed. Sperone, Turin 1970 (Aufl. 1000). *The Sixth Investigation – Proposition 2 (A.A.I.A.I.)*, Ed. Centro de Arte y Comunicación, Buenos Aires, 1971. *The Sixth Investigation 1969 – Proposition 14/ Die Sechste Untersuchung, 1969 – Proposition 14*, Ed. Gerd de Vries/Paul Maenz, Köln 1971 (Aufl. 500). *Problem sieben (S: L. Carroll)*, *Reduktion einer verknüpften Beziehung auf die Normal-Form*, in: Klaus Honnef, * *Concept Art*, Köln 1972.

Textpublikationen des Künstlers

Any Five Foot Sheet of Glass to Lean Against the Wall, NYC 1965. *Present Whereabouts Unknown*, NYC 1966. *Time Art as Idea as Idea*, in: The London Times; The Daily Telegraph; The Financial Times; The Daily Express; The Observer, London, 27. Dez. 1968. *Existence Art (A.A.I.A.I.)*, in: Museum News, NYC, 1. Jan. 1969; New York Times, 5. Jan. 1969; Artforum, Jan. 1969; The Nation, 23. Sept. 1969. *Art After Philosophy I*, in: Studio International, 178/915, Okt. 1969, pp. 134–137; in: Klaus Groh, * *if I had a mind . . .*, 1971; Auszüge, in: Ursula Meyer, * *Conceptual Art*, NYC 1972. *Art After Philosophy II: Conceptual Art and Recent Art*, in: Studio International, 178/916, Nov. 1969, pp. 160/161. *Art After Philosophy III*, in: Studio International, 178/917, Dez. 1969, pp. 212/213. *Introductory Note by the American Editor*, s. * *Art-Language 1/2/Febr.* 1970; in: VH 101, 3/Herbst 1970, pp. 48–53. *An Answer to Criticism*, in: Studio International, 179/923, Juni 1970, p. 245.

Edition

In: *A Miniature Boxed Exhibition – Artists and Photographs*, 32 x 32 x 10, Aufl. 1200, Ed. Multiples Inc., NYC 1971.

Interviews

Arthur Rose, * *Four Interviews, with Barry, Huebler, Kosuth, Weiner*, in: Arts Magazine, 43/4, Febr. 1969, p. 23; in: Kat. * *Prospect '69*, KH Düsseldorf. *Critic on the Air*, Telefon-Interview von Vancouver nach NYC, gesendet im Dez. 1969, CBC, NYC 1969. Von Jeanne Siegel, gesendet, WBAI-FM, NYC, 7. April 1970.

Bücher

Gregory Battcock, * *Minimal Art, A Critical Anthology*, NYC 1968. Germano Celant, * *Ars Povera*, Mailand/Tübingen/NYC 1969. Ursula Meyer/Al Brunelle, *Art-Anti Art*, Dutton Paperback, NYC 1970. Klaus Groh, *Concept Art*, International Editions, NYC 1970. Jack Burnham, * *The Structure of Art*, NYC 1971. In: * *Kunst van Nu*, Utrecht 1971. Klaus Honnef, * *Concept Art*, Köln 1972. Lucy R. Lippard, * *Changing: essays in art criticism*, NYC 1971.

Periodica

Lucy R. Lippard/John Chandler, * *De-materialization of Art*, 1968. In: Time Magazine, 29. 7. 1968. Howard Junker, *The New Art: It's Way, Way Out*, in: Newsweek Magazine, 29. Juli 1968, pp. 56–63. J. Livingston, *Reviews*, in: Artforum, Nov. 1968. John Chandler, *The Last Word in Art*, in: Art International, Nov. 1968. Gordon Brown, *The De-Materialization of the Object*, in: Arts Magazine, Sept./Okt. 1968. Gregory Battcock, * *Painting is Obsolete*, 1969. John Perreault, *Art Disturbances*, in: The Village Voice, NYC, 23. Jan. 1969, pp. 14, 18. Rosalind Constable, * *The New Art: Big Ideas for Sale*, 1969. Dore Ashton, *New York Commentary*, in: Studio International, März 1969, p. 135. David Shirey, * *Impossible Art*, 1969. Barbara Rose, * *Problems of Criticism, the Politics of Art III*, 1969. Robert Morris, * *Notes on Sculpture IV, Beyond Objects*, 1969. C. Blok, *Letter from Holland*, in: Art International, Mai 1969, pp. 51–53. Leo Lerman, *Export-Import*, in: Mademoiselle, NYC, Juni 1969, p. 117. Howard Junker, * *Idea as Art*, 1969. Charles Harrison, * *Against Precedents*, 1969. David Shapiro, *Mr. Processionary at the Conceptacle*, in: Art News, 5/Sept. 1969, pp. 58–61. Jack Burnham, * *Real Time Systems*, 1969. Achille Bonito Oliva, * *America anti forma*, 1969. Peter Schjeldahl, *New York Letter*, in: Art International, XIII/8, Okt. 1969, pp. 74–79. Lucy R. Lippard, *Time: A Panel Discussion*, (u. a. Andre, Huebler, Wilson), in: Art International, XIII/9, Nov. 1969, pp. 20–23, 39. Peter Plagens, *557.087: Seattle*, in: Artforum, Nov. 1969. Jack Burnham, * *Alice's Head: Reflections on Conceptual Art*, 1970. Catherine Millet, * *L'Art Conceptuel comme Sémiotique de l'Art*, 1970. * *Seth Siegelau in Conversation with Charles Harrison, On Exhibition and the World at Large*, 1970. Charles Harrison, *Notes Towards Art Work*, in: Studio International, Febr. 1970. Amy Goldin/Robert Kushner, *Conceptual Art as Opera*, in: Art News, 69/2, April 1970, pp. 40–43. Alfred Pacquement, *Actualités* in: Opus International, 22/Jan. 1971, pp. 55/56. R. C. Kennedy, *Paris*, in: Art International, XV/2, Febr. 1971, p. 54. Catherine Millet, *J. K.*, in: flash art, 22/Febr. 1971, p. 1–2. Carter Ratcliff, *New York Letter, Spring II*, in: Art International, XV/5, Mai 1971, p. 39 (Guggenheim International Exhibition). Henry Martin, *From Milan and Turin*, in: Art International, XV/10, Dez. 1971, p. 76. Klaus Honnef, *Conceptual Art*, in: Kunst-Bulletin, 4/April 1972, pp. 1–6. Ders., *Diary of New York – New Yorker Tagebuch*, in: Magazin Kunst, 12/45, 1. Quartal 1972, pp. 2652–2657.

Mel Ramsden

Ausbildung

Nottingham College of Art, 1961–1963. National Gallery School, Victoria 1963–1964. Ging 1967 von Australien nach NYC. Mitbegründer der Art Press und der Society for Theoretical Art & Analyses.

Ausstellungen

Soft-Tape (for Australia), London (+ Ian Burn), Ausst. geplant, aber abgelehnt. *The Field*, National Gal. of Victoria, Australia; New South Wales Art Gal., Australia 1968. * *Language III*, Dwan Gal., NYC 1969. *Burn, Cutforth, Ramsden*, Pinacotheca, Melbourne, 1969 (Kat./M. R.: Statement). * *Art in the Mind*, Allen Memorial Art Mus., Oberlin, Ohio 1970. * *Conceptual Art and Conceptual Aspects* (als Mitglied der Society for Theoretical Art and Analyses), The New York Cultural Center, 1970 (Kat./M. R.: *Inquiry* no. 5). * *The Boardwalk Show* (+ Burn), Protetch-Rivkin, Washington 1971 (Kat./Burn + Ramsden: Auszug aus *Notes on Analysis*).

Werkpublikationen

Null Piece, in: Art Press, NYC, Juli 1969, p. 17 ff. *Unlimited Edition* (+ Ian Burn), Selbstverlag, NYC 1971 (M. R. u. a.: *Plans and Specifications; A Preliminary Proposal for the Directing of Perception*, Mai 1969; *Art Inquiry* no 2, 1969; *Notes on Genealogies, Inquiry* no. 3, 1969; (+ Burn), *The Grammarian, May–July 1970*; (+ Burn), *Stating & Nominating*, Aug./Sept. 1970; Interview von Fisher mit M. R.

Within the structure of the Art-Language Institute many of our more problematic priorities are "internal" in that they concern the prospect of talking to each other. There may well be some teleological common ground in such a structure, and this emanates from a shared belief that the problems and prospects faced are not (entirely) sui generis but are either presupposed or somehow constructible in terms of (other) antecedent theories.

Perhaps our methodological and expository commitments are best exemplified in the proposed "Textbook" programme. The textbook is in the first instance an indexial "map" whose systemic structure is checked against more non-systemic (mundane) priorities. One of the problems we have in running the institute is to try and raise the "top" value of shared influence. This is partly a social problem.

The textbook is not put forward as an all-purpose general procedure for "art-investigations". Nor is there any attempt to endorse any single technique as the be-all-and-end-all of the programme, its content, range, or teleology. Rather, it may be regarded as a tool, or several tools, for the investigation of theoretical domains with restrictions imposed mutatis mutandis. First of all the textbook can be seen as a transfinite number of indices crossing several concerns. Its aim, to a limited extent, may be regarded as that of showing how the programme(s) under consideration may be used. Its task is to map them fairly liberally; we are assuming that the programme does include and/or presuppose others. The textbook methodology may be characterised in an overt and more or less explicit way. It is thereby hoped that it may provide fairly systematic methodological observations as to how the "mapped" analytical machinery is effectively employed.

The method consists in a procedural sequence:

- (i) On the basis of a "map" (survey) our "intuitive" or informal understanding of the field is systemised (and summarised) in a set of criteria of adequacy (e. g., "adequate" in a teaching/learning operation.).
- (ii) On the basis of these criteria of adequacy, a provisional formulation of an explicit theory is attempted by means of the machinery of a set of formalising systems.
- (iii) The formal theory is "tested" against all the adequacy criteria to assure that the necessary requirements on any theory (theories) is satisfied.
- (iv) The principal theoretical consequences of the proposed theory are developed. A de novo check is made to assure that these turn out to be acceptable from the standpoint of our (your) intuitive lights. This regarding the acceptability and adequacy of the theories for the domain(s) under investigation. (A domain may be identified on a personal basis, then subject to interpersonal scrutiny, cf. the concept of a "lattice" used below.)
- (v) Assuming it goes forward, the theory can now be applied to an examination of some of the main problems and difficulties arising in the domain. So, in a way, an assessment is made of the capacity of the (proposed) theory to clarify (or expand) or provide the generative basis of "questions", "issues", etc.

The (members') individual contributions as exemplifications of the institute programme could be said to compose the structure of a lattice: there may be other ways of describing the situation, this is a suggestion.

The assertion of one individual contribution always sets up an incomplete ordering of elements. It may be said to establish an analogy with the concrete "shared" experience, etc. of minimum proportion. This means (e.g., in the case of the textbook map) that uncertainty about the applicability of individual contributions to "actual" shared experience/inference in the institute can be no greater than the uncertainty that each of the statements in which the "actual" shared experience/inference is lodged has so great a fringe of functionality that its meaning is "unfixed" in "actual" experience. The grounds for the application are as fixed as, and at any one time are patterned along the lines of, the closure of functionality in the pattern (structure) of "concrete" ("shared") inference itself.

In der Struktur des Art-Language Institutes sind viele problematische Prioritäten insofern "interner" Natur, als sie die Möglichkeit miteinander zu reden betreffen. In einer derartigen Struktur kann es durchaus eine verbindliche teleologische Basis geben, die von einer gemeinsamen Überzeugung getragen wird, daß nämlich die vorhandenen Probleme und Möglichkeiten nicht (völlig) für sich angegangen werden, sondern daß sie vielmehr in den Termina (anderer) bereits bekannter Theorien vorausgesetzt und deshalb zerlegt werden können.

Unsere internen Abmachungen betreffend Methode und Darstellung sind vielleicht am besten aus dem Beispiel unseres "Leitfaden"-Programms (Text-Book) zu ersehen. Das Text-Book ist in erster Linie ein Index, dessen System im Vergleich zu eher nicht-systemhaften, weltlichen Prioritäten kontrolliert wird. Eines der Probleme, das sich uns im Institut stellt, ist das Ermitteln des Höchstwertes gemeinsamer Einwirkung. Das ist zum Teil ein soziales Problem.

Das Text-Book wird nicht als generelles Allzweckverfahren für "Kunstuntersuchungen" vorgelegt. Auch findet kein Versuch statt, eine einzelne Technik als das A und O des Programms, als seinen Inhalt, seine Reichweite oder seine Teleologie hinzustellen. Es läßt sich vielmehr als ein Werkzeug oder als Werkzeugsammlung für die Untersuchung theoretischer Bereiche mit mutatis mutandis auferlegten Beschränkungen verstehen. In erster Linie kann man das Text-Book als eine unendliche Zahl von Indices ansehen, die mehrere Interessensphären kreuzen. Sein Zweck sei in begrenztem Maß so verstanden, daß es zeigt, wie sich das (die) zur Debatte stehende(n) Programm(e) verwenden läßt (lassen). Seine Aufgabe besteht darin, diese einigermaßen vorurteilslos aufzugliedern; wir nehmen an, daß das eine Programm andere einschließt, beziehungsweise voraussetzt. Die Leitfaden-Methodologie läßt sich einleuchtend und mehr oder minder explizit charakterisieren. Dabei ist zu hoffen, daß sie halbwegs systematische, methodologische Beobachtungen darüber liefern kann, wie das „aufgegliederte“ analytische Instrumentarium wirksam angewandt wird.

Die Methode besteht in einer Verfahrensabfolge:

- (I) Auf der Grundlage einer Gliederung (Übersicht) wird unser "intuitives" oder informelles Verständnis des Bereichs in einer Reihe von Eignungskriterien (z. B. "adäquat" in einem Lehr-Lern-Vorgang) systematisiert (und zusammengefaßt).
- (II) Auf der Grundlage dieser Eignungskriterien wird mittels des Mechanismus einer Reihe von Formalisierungssystemen eine provisorische Formulierung einer expliziten Theorie versucht.
- (III) Die formale Theorie wird anhand sämtlicher Eignungskriterien "kontrolliert", um sich abzusichern, daß die notwendigen Erfordernisse für irgendeine Theorie (für irgendwelche Theorien) erfüllt sind.
- (IV) Die wichtigsten theoretischen Konsequenzen der vorgeschlagenen Theorie werden erarbeitet. Eine neuerliche Überprüfung soll sicherstellen, daß diese Konsequenzen unter dem Gesichtspunkt unserer (Ihrer) intuitiven Einsichten akzeptabel sind. Dies im Hinblick auf die Akzeptierbarkeit und Eignung der Theorien für den (die) zur Untersuchung anstehenden Bereich(e). Ein Bereich kann in persönlicher Entscheidung bestimmt, dann einer interpersonalen Prüfung unterzogen werden, etwa dem später benutzten Konzept eines "Gitters" entsprechend.
- (V) Falls sie funktioniert, läßt sich die Theorie nun dazu heranziehen, einige der Hauptprobleme und Schwierigkeiten zu untersuchen, die in dem Bereich auftreten. Damit wird auf gewisse Weise eine Aussage darüber gemacht, wieweit die (vorgeschlagene) Theorie imstande ist, die fruchtbare Basis für "Fragen", "Probleme" und so fort zu klären (oder zu erweitern) oder abzugeben.

Von den individuellen Beiträgen (der Mitglieder) als Exemplifikationen des Institutprogramms ließe sich sagen, sie bildeten die Struktur eines Gitters; es mag noch andere Möglichkeiten geben, die Situation zu beschreiben, dies ist nur ein Vorschlag.

By "lattice" we mean an order obtaining between "ideals". The ideals are fact and function. There is no question of a linear portrayal of "proportions".

Individual convention establishes an incomplete, involuted order of experience – i.e. it has a sort of interior intensification. There are two different kinds of generality in it. One is abstractive or hierarchic and gives a difference of *kind* – another is analogical and co-ordinate and gives a difference of *degree*.

The concept of a lath is a polar concept, it registers the continuous polarity rather than discrete separation, of the formal and, as it were, "intuitive" or "material" modes of experience. The determinate characterisation of either pole requires some kind of reference to the other. The status of the indices compatible with the propositional attitudes of a single contributor is essentially ideological. The institute may be looked at as a corpus of ideological commitments comprising a field. The problems are essentially regarded as "objective". The activity may be regarded as a generally focussed search for methodologies: i.e. for a general methodological horizon. Some of the salient features of the rational of this "search" aspiration are suggested as follows:

(i) The most noticeable cause of the reflexive and critical point of view is the concept of a paradigm shift. A paradigm shift is a change in the presuppositions of a conceptual framework, not merely a change in "styles". A dominant paradigm today is a "behaviourist" one in which the art-work is the "residue".

Roughly, style (correct and successful procedure) is replaced by epistemology (reflection on the constitution of communicable knowledge).

(ii) It is obvious that in viewing much of the neo-dadaist "idea" art made over the past four years that a mere stylistic perspective cannot change or contribute much. It cannot present us with any real alternatives since it is unable to "contextualise" its own premises.

(iii) The character of the work which falls under the aegis of the institute is instructive; that is, it teaches to learn. This is in apparent contrast to the conventional "show-biz" aspects of many contemporary art practices. The institute work is a reflection on the constitution and context of each of our epistemic presuppositions at each point in our progress of understanding, at every level of the presentation of our findings.

(iv) There is in historicism (and in art-history) a multiple ambiguity in the ideological status of "necessity". The relations of necessity in any of the (institute) work may be regarded as supported by the concept of the lattice.

(v) One of the main indices remains the context of deontic necessity. The content and range of such a study is never a species of element collecting. It cannot be denied that our generative contexts are "speculative": this may involve a non-illicit psychologism. We are committed to an epistemic/deontic structure and not to some stupid idea that we are an aggregate of great artists.

(vi) A lot of us are more likely to be nearly omniscient than just one: this may be a quasi-assertion-logical formulation of the axiom "you can't fool all of the people all of the time", not of the axiom "two (ore more) heads are better than one".

(vii) There is, in the institute, no concern with "expression" – the idea of the pursuit of a psychologistic relation – even with the public. The problems of the "life-world" are more or less ad hoc.

The persistent point of our reference with the historical tradition in art is that art is problematic, i.e. the recognition of the fact that there are "problems". In this sense, there is a logical/methodological continuity between the institute programme under consideration and the historicistic "modernist" position.

Thus one specific dimension of our subsumed enquiry is historicistic; the way that historicism is "used" is to ensure a departure from mere (e.g. "modernist") semiotic/iconic art interpretation.

It is not desirable to get too doctrinaire about it, but the fact that there are explicit requirements within the structure of the institute

Die Aussage eines individuellen Beitrags etabliert stets eine unvollständige Anordnung der Elemente. Man kann von ihr sagen, sie erstelle eine Analogie zur konkreten "gemeinsamen" Erfahrung, und zwar auf dem kleinsten gemeinsamen Nenner. Dies bedeutet (beispielsweise im Fall der Leitfadengliederung), daß die Unsicherheit im Hinblick auf die Anwendbarkeit individueller Beiträge auf die "tatsächliche" gemeinsame Erfahrung beziehungsweise Schlußfolgerung im Institut nicht größer sein kann als die dadurch gegebene Unsicherheit, daß jede der Feststellungen, in die „tatsächliche“ gemeinsame Erfahrung beziehungsweise Schlußfolgerung eingegangen ist, eine so große Randzone von Funktionalität hat, daß ihr Sinn in der "tatsächlichen" Erfahrung "schwankend" ist. Die Grundlagen für die Anwendung sind so fixiert wie die Umgrenzung der Funktionalität im Muster (in der Struktur) "konkreten" ("gemeinsamen") Schlußfolgern selber, und sie sind zu jedem Zeitpunkt dementsprechend strukturiert.

Unter "Gitter" verstehen wir eine zwischen "Idealen" bestehende Ordnung. Die Ideale sind Sachverhalt und Funktion. Die Frage eines linearen Abbildens von "Proportionen" steht nicht zur Debatte.

Individuelle Konvention etabliert eine unvollständige, verwickelte Erfahrungsordnung – das heißt, sie weist eine gewisse innere Intensivierung auf. Dabei gibt es zwei verschiedene Arten der Allgemeinheit. Die eine ist aus der Abstraktion hervorgegangen, ist hierarchisch und liefert einen *Art*-Unterschied; die andere ist analogisch und gleichwertig und liefert einen *Grad*-Unterschied.

Der Begriff eines Gitterwerks ist ein polarer Begriff, er registriert mehr die fortdauernde Polarität, als die abstrakte Trennung der formalen und gewissermaßen "intuitiven" oder "materiellen" Erfahrungsweisen. Die eindeutige Charakterisierung des einen Pols erfordert eine gewisse Bezugnahme auf den anderen. Der Status der Indices, die mit der propositionalen Art der Einzelbeiträge vereinbar sind, ist wesentlich ideologischer Natur.

Man kann das Institut als eine Sammlung ideologischer Bindungen ansehen, die ein Feld umschließen. Die Probleme werden wesentlich als "objektiv" angesehen. Die Aktivität läßt sich als eine allgemein orientierte Suche nach Methodologien verstehen – das heißt nach einem allgemeinen methodologischen Horizont. Einige der hervorstechenden Züge in der logischen Grundlage dieses "Such"-Bemühens seien im folgenden angedeutet:

(I) Der bemerkenswerteste Punkt des reflexiven und kritischen Gesichtspunkts ist der Begriff der Paradigmenverschiebung. Eine Paradigmenverschiebung ist eine Veränderung in den Voraussetzungen eines Begriffsrahmens, und nicht nur ein "Stil"-Wechsel. Ein heute dominantes Paradigma ist "behaviouristischer" Art, wobei das Kunstwerk das "Residuum" ist. Grob gesprochen, wird Stil (korrektes und erfolgreiches Verfahren) durch Epistemologie (Reflexion auf die Konstitution mittelbarer Erkenntnis) ersetzt.

(II) Es leuchtet ein, daß angesichts der neo-dadaistischen "Ideen"-Kunst, wie sie in den letzten vier Jahren angefertigt wurde, eine bloß stilistische Perspektive nicht viel ändern oder eintragen kann. Sie kann uns keine wirklichen Veränderungen bieten, da sie unfähig ist, ihre eigenen Prämissen zu "kontextualisieren".

(III) Die Arbeiten, die im Rahmen des Instituts unternommen werden, sind ihrem Charakter nach tatsächlich instruktiv; das besagt, sie lehren lernen. Das steht in offensichtlichem Widerspruch zu den konventionellen "show-geschäftlichen" Aspekten vieler zeitgenössischer Kunstpraktiken. Die Arbeit des Instituts ist eine Reflexion über Konstitution und Kontext jeder Erkenntnisgrundlage in jedem Punkt im Prozeß unseres Verstehens, auf jeder Ebene des Vorzeigens unserer Einsichten.

(IV) Im Historizismus (und in der Kunstgeschichte) findet sich eine vielfältige Mehrdeutigkeit bezüglich des ideologischen Status von „Notwendigkeit“. Die Notwendigkeitsrelation in jeder der (Instituts-)Arbeiten läßt sich so verstehen, daß sie durch den Begriff des Gitters gestützt ist.

(V) Einer der Hauptindexe bleibt der Kontext der deontischen Notwendigkeit. Inhalt und Reichweite einer solchen Studie sind nie reine Elementsammlungen. Es läßt sich nicht leugnen, daß unsere schöpferischen Kontexte "spekulativ" sind: und das kann

for the "sharing of information" is an important (and from an analogical point of view, not merely internal) problem. The unmapped solipsism – and hence psychologism – of most art methodologies is avoided. This is not all: we are not simply concerned with the simplistic idea of solving some of the problems of intersubjectivity. There is the priority of making public – demonstrating the publicity of – the difficulties of talking to one another. The public paradigm and the repudiation of the "private language" is basic and central as a methodological thesis of the Art-Language Institute. Things may be further simplified: the problems may be said to be formally associated with a requirement of (understanding) ideological necessity (objectivity) of a kind.

Kosuth's and Bainbridge's work is, or has been, vaguely anomalous (or at least discrete) with respect to others. This is one of the more important strengths of the institute programme: i.e. there are lattices of more than one kind. The de novo "check" can be made in both directions. And anyway, the conventions of "private stipulation" are minimally proportional.

To look at/for the "objective" problems and issues (search) as such, is not to recommend a theoretical or transcendental reconstruction of "results" or "products" at any given time, but to propose an enquiry into the structure the propositional attitudes and actually or historically given behaviour which happens to be "enquiry".

It may be that "paradigm shift" has been appropriated for a special purpose: to indicate the methodological *via negativa*. The contribution of the Art-Language Institute to documenta 5 may be regarded as the presentation of some of the indices of "sets of questions to be asked" or "modes of approach" (a search for propositional modality) rather than the projection of transcendental elements encapsulated as "results".

einen gerade noch zulässigen Psychologismus in sich schließen. Wir sind einer epistemisch-deontischen Struktur verpflichtet, aber nicht dem dummen Gedanken verfallen, wir seien eine Gruppe großer Künstler.

(VI) Eine Vielzahl von uns ist eben mit größerer Wahrscheinlichkeit allwissender als nur einer; das mag eine quasi-Aussagenlogische Formulierung des Axioms sein: "Man kann nicht alle Menschen dauernd täuschen", nicht dagegen des Axioms: "Zwei (oder mehr) Köpfe sind besser als einer."

(VII) In dem Institut geht es nicht um "Ausdruck" – nicht um die Idee einer psychologistischen Relation – geschweige denn ums Publikum. Die Probleme "Lebenswelt" haben ad hoc-Charakter. Der entscheidende Punkt unserer Beziehung zur historischen Kunsttradition besteht darin, daß wir erkannt haben, daß Kunst problematisch ist, das heißt die Einsicht, daß es "Probleme" gibt. In diesem Sinn ist ein logisch-methodologischer Zusammenhang zwischen dem zur Debatte stehenden Institutsprogramm und der historizistischen "modernistischen" Position vorhanden.

Daher ist eine spezifische Dimension unseres subsummierenden Forschens historisch; die Art und Weise, wie Historizismus "verwendet" wird, soll ein Abgehen von einer bloßen (nämlich "modernistischen") symptomatologisch-ikonographischen Kunstinterpretation gewährleisten.

Es ist nicht wünschenswert, dabei allzu doktrinär zu verfahren. Doch daß es in der Struktur des Instituts explizite Erfordernisse für Teilhaben an der "Information" gibt, ist ein wichtiges (und unter einem analogischen Blickpunkt nicht nur internes) Problem. Der unaufgegliederte Solipsismus – und daher Psychologismus – der meisten Kunstmethodologien wird vermieden. Das ist noch nicht alles: wir befassen uns nicht einfach mit der simplifizierenden Vorstellung, gewisse Probleme der Intersubjektivität zu lösen. Vorrangig geht es darum, die Schwierigkeiten des Miteinander-Redens öffentlich aufzuzeigen: ihren Öffentlichkeitscharakter zu demonstrieren. Das öffentliche Paradigma und die Ablehnung der "Privatsprache" sind als methodologische These des Art-Language Instituts von grundlegender und zentraler Bedeutung. Die Dinge lassen sich noch weiter vereinfachen: man kann von den Problemen sagen, sie seien formal mit einem Erfordernis bestimmter ideologischer Notwendigkeit (Objektivität) (und mit deren Verständnis) verknüpft.

Kosuths und Bainbridges Arbeiten sind oder waren im Hinblick auf andere irgendwie anomal (oder zumindest anders). Das gehört zu den bedeutsameren Stärken des Institutsprogramms: es gibt mithin Gitter nicht nur einer Art. Die neuerliche "Überprüfung" kann in beiden Richtungen erfolgen. Und jedenfalls sind die Konventionen "privater Abmachungen" von geringfügigerem Ausmaß.

Die Betrachtung von "objektiven" Problemen und von Resultaten an sich bedeutet nie und nimmer die Empfehlung einer theoretischen oder transzendentalen Rekonstruktion von "Resultaten" oder "Produkten", sondern enthält den Vorschlag, der Forschung bedeutet, die Struktur der propositionalen Verhaltensweisen und des durch Gegenwart geschichtlich gegebenen Verhaltens zu erforschen.

Vielleicht wurde die "Paradigmenverschiebung" mit besonderer Absicht verwendet: um die methodologische *via negativa* aufzuzeigen. Der Beitrag des Art-Language Instituts zur documenta 5 sei so verstanden, daß er einige Indices der "zu stellenden Fragen" oder "Ansatzmodi" (eine Suche nach propositionaler Modalität) präsentiert, und nicht so, als projizierte er als "Resultate" verkapselte transzendente Elemente.

context #6 (elicited)

THREE MORE PAGES FOR GERRIN

I AM COLLECTING INFORMATION.

You are requested to

- 1) write, draw, or otherwise indicate any information suggested by the above statement on the following pages;
- 2) detach pages at perforation and mail to

Adrian Piper
 117 hester St.
 New York, N.Y. 10002



John P. ...
1/10

context #6

context #6

AN UNPAVED CONSTRUCTION OF THE INTERIOR SURFACE

Schedule 1

	FRONT	BACK
SHEET 1	casted/white	
SHEET 2	black/coated	
SHEET 3	black/matte	
SHEET 4	black/2 1/2"	
SHEET 5	matte/black	
SHEET 6	casted/black	
SHEET 7	matte/coated	

Schedule 2

	FRONT	BACK
SECTION 1	black/white	
SECTION 2	black/white	
SECTION 3	black/white	
SECTION 4	1 1/2" / black	
SECTION 5	matte/black	
SECTION 6	matte/black	
SECTION 7	matte/coated	

SURFACE STUDY FOR COPY PAPER : schedule 1

Copy paper has two surfaces, usually a gloss or coated surface and a dull or matte surface. This study requires seven 8 1/2 x 11 sheets of said paper plus one 8 1/2 x 11 sheet of black paper. Label each sheet of copy paper with a different number (use numbers 1 through 7). Run the matte surface of sheets 1, 2, 3 through an ink press using the black paper. Repeat process with the matte surface of sheets 4, 5, 6. Turn sheets 1, 2, 3 over. Find out that the surface of each sheet follows schedule 1.

This piece can be displayed and displayed or a table top or it can be reproduced and inserted into the catalogue.

SURFACE STUDY FOR A CONCRETE WALL : schedule 2

Locate two studs close to the center of a dry-wall 1/2" spaced 16" on center. Run the wall 1/2" from the outside edge of studs. Run floor to ceiling divide into four equal parts. Number each section 1 through 7 from top to bottom and if the wall has a 2x4 stud axis then run each section of the wall with 2x4 stud and of dry-wall 1/2". Paint sections 1, 2, 3 of the 2x4 surface and sections 4, 5, 6 of the 2x4 wall with a flat black. On each section cut the top section of the 2x4 floor parallel and perpendicular to the plane of angle at a distance equaling the height of the wall. Place section 7 at a distance determined by its height section section 1. Repeat process for sections 2, 3, 4, 5, 6. Turn sections 1, 2, 3 a full 180 degrees. The surface relationships should follow schedule 2.

Line 244

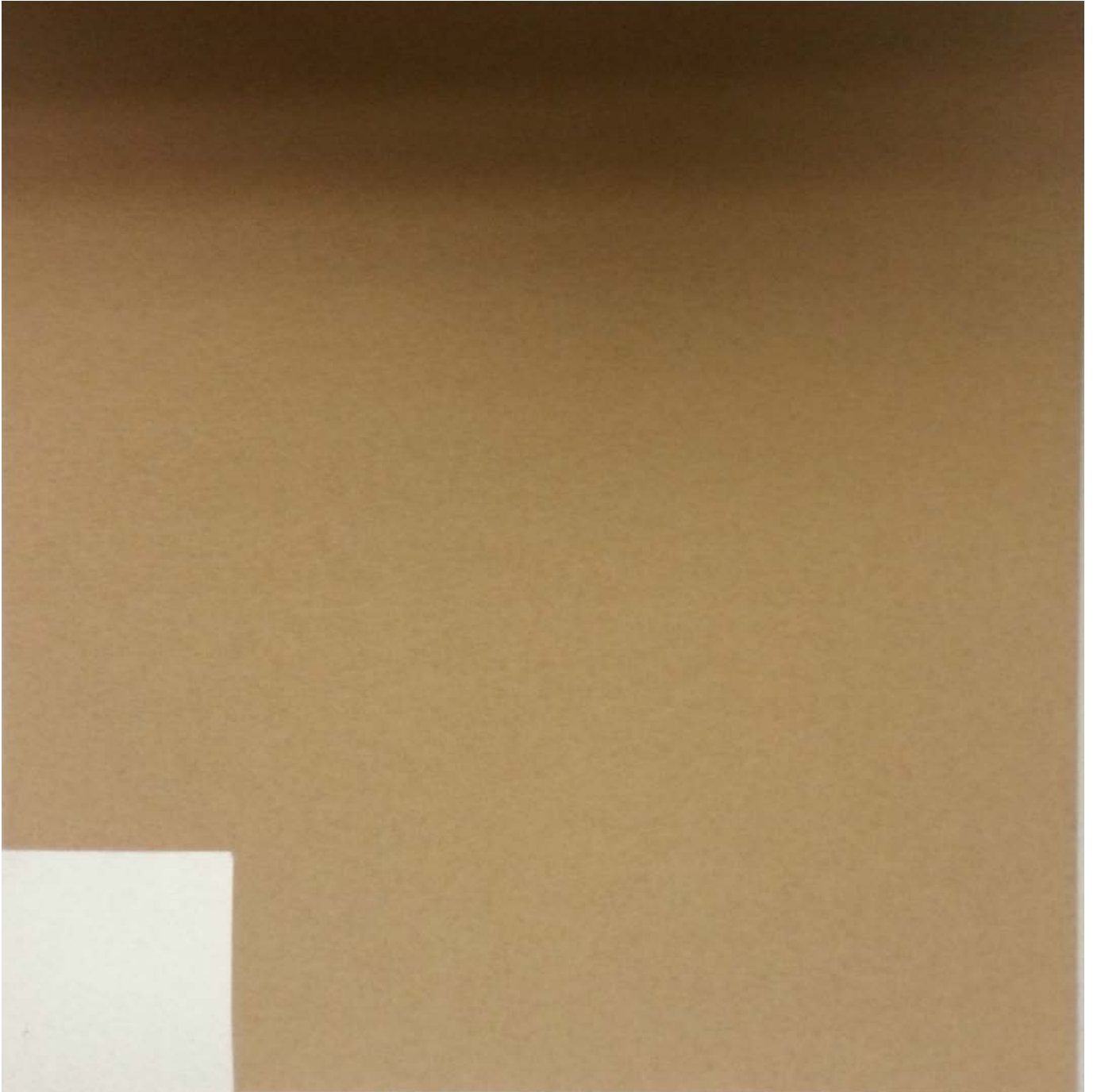
	FRONT	BACK
SHEET 1	1 1/2" / black	
SHEET 2	1 1/2" / black	
SHEET 3	1 1/2" / black	
SHEET 4	1 1/2" / black	
SHEET 5	1 1/2" / black	
SHEET 6	1 1/2" / black	
SHEET 7	1 1/2" / black	

I am concerned with making visible differences in the surface of my art in various ways.

CHAPTER 5:

DEMATERIALIZATION: THE SILENCE OF AN EMPTY PAGE

- Lawrence Weiner, *Carl Andre, Robert Barry, Lawrence Weiner*, 217
exhibition catalogue, 4 February – 2 March 1968, Bradford Junior
College, Bradford, Massachusetts, organised by Seth Siegelaub, n.p.
Photograph courtesy of the Herbert Foundation, Ghent
- Robert Barry, *Inert Gas Series, 1969: Argon (Ar)* in *Op Losse* 219
Schroeven, exhibition catalogue, 15 March – 27 April 1969, Stedelijk
Museum, Amsterdam, organised by Wim Beeren and Ank Marcar, n.p.
Photograph courtesy of the Henry Moore Institute Library and Special
Collection, Leeds
- Bruce McLean, *Project for a Catalogue (1969)* in *Op Losse* 221
Schroeven, exhibition catalogue, 15 March – 27 April 1969, Stedelijk
Museum, Amsterdam, organised by Wim Beeren and Ank Marcar, n.p.
Photograph courtesy of the Henry Moore Institute Library and Special
Collection, Leeds
- Daniel Buren, *Actualite d'un Bilan*, exhibition catalogue, 29 October - 5 222 - 226
December 1972, Yvon Lambert, Paris, organised by Yvon Lambert and
Michel Claura, pp. 40 - 44
Scan courtesy of Prof. Lynda Morris, Norwich
- Front matter, page 27 by Ed Ruscha and page 31 by Ian Wilson, *One* 229 - 233
Month: March 1969, exhibition catalogue, 1 – 31 March 1969,
organised by Seth Siegelaub, New York
Digital facsimile available as a PDF download at: <http://www.primaryin-formation.org/product/siegelaub-march-1969/> (accessed 27-04-2018)
- Hamish Fulton, 'Information Section', *The New Art*, exhibition 235
catalogue, 17 August – 24 September 1972, Hayward Gallery, London,
organised by Anne Seymour, p. 91
- Richard Long, 'Information Section', *The New Art*, exhibition catalogue, 236 - 238
17 August – 24 September 1972, Hayward Gallery, London, organised
by Anne Seymour, pp. 100 – 102
- Kynaston McShine, 'Essay', *Information*, exhibition catalogue, 2 July – 240 - 241
20 September 1970, Museum of Modern Art, New York, organised by
Kynaston McShine, p. 142 - 143



Actual size 20cm x 20cm

ROBERT BARRY

INERT GAS SERIES, 1969:
ARGON (A)
1 CU. FT. TO INDEFINITE
EXPANSION
15 MARCH 1969

SM

kunstenaar/artist: BRUCE M'LEATT

onderwerp/subject: PROJECT FOR
A CATALOGUE

schaal/scale:

datum/date: FEB 5th 1969.

SM

DANIEL BUREN

15 RUE DE L'ÉCH
YVON
GAIL

Cher *Daniel*

RUPT

A l'occasion du premi
m'a été demandé d'org
j'ai reçu carte blanc

Un très grand local
8 rue Thorigny, mais
obligé de vous tenir

Pour participer à ce
choisi les artistes

Un honoraire forfait
pour votre partici

Un catalogue ser
seront inclus 1
(noir et blanc)
(Maximum: trois

Votre réponse a
que ainsi que t
oeuvre pour l'e
le 31 août 1972

L'exposition aux

Je vous remercie

Amicalement,

Invités:

Carl Andre, Arakawa, I
Marcel Broodthaers, Da
Dibbets, Daniel Dezeuz
Jacquet, David Lamelas, **GALERIE YVON LAMBERT, 15, 1**
Erice Marden, On Kawara,
Ristori, Robert Ryman, Salv
Niele Toroni, Richard Tuttle

INTERRUPT

DANIEL BUREN

PREMIÈRE LE 23 AVRIL A 18 HEURES, GALERIE YVON LAMBERT, 15, 1

**A LIRE COMME INDICATION
DE QUI EST A VOIR**

INDICATIONS

...us pré-rayés de bandes verticales
anches et colorées.

...out endroit où sont disposés les tissus
...rement ou tendus).

...intérieur ou à l'extérieur.

...riables suivant les supports.

...bitraires selon les matériaux disponibles.

...anc mat, appliquée / recouvrant les deux
bandes blanches extrêmes.

...rue de l'Echaudé, Paris.

... du 2 décembre 1970 au 5 janvier 1971.

...LE. Daniel Buren.

POUR VOIR

...ndre chez Yvon Lambert, 15, rue de l'Echaudé, Paris-6^e

(ouverture le 2 décembre à partir de 18 heures)

SETH SIEGELAUB

Dear Mr. _____,

I am organizing an International Exhibition of the "work" of 31 artists during each of the 31 days in March 1969. The exhibition is titled "One Month."

The invited artists and their dates are:

March 1	Carl Andre	17	On Kawara
2	Mike Asher	18	Joseph Kosuth
3	Terry Atkinson	19	Christine Kozlov
4	Michael Baldwin	20	Sol LeWitt
5	Robert Barry	21	Richard Long
6	Rick Bartheleme	22	Robert Morris
7	Iain Baxter	23	Bruce Nauman
8	James Byars	24	Claes Oldenburg
9	John Chamberlain	25	Dennis Oppenheim
10	Ron Cooper	26	Alan Ruppertsberg
11	Barry Flanagan	27	Ed Ruscha
12	Dan Flavin	28	Robert Smithson
13	Alex Hay	29	De Wain Valentine
14	Douglas Huebler	30	Lawrence Weiner
15	Robert Huot	31	Ian Wilson
16	Stephen Kaltenbach		

You have been assigned March __, 1969.

Kindly return to me, as soon as possible, any relevant information regarding the nature of the "work" you intend to contribute to the exhibition on your day.

Your reply should specify one of the following:

- 1) You want your name listed, with a description of your "work" and/or relevant information.
- 2) You want your name listed, with no other information.
- 3) You do not want your name listed at all.

A list of the artists and their "work" will be published, and internationally distributed. (All replies become the property of the publisher.)

Kindly confine your replies to just verbal information.

All replies must be received by February 15th. If you do not reply by that time, your name will not be listed at all.

Thank you for your cooperation.

Sincerely,

SETH SIEGELAUB

21 January 1969

1100 Madison Avenue, New York 10028 (212) 288-5031

27

IAN WILSON, New York

31

Hamish Fulton

Born in England 1945
Studied at St Martin's School of Art and the Royal
College of Art.

Lives in Saltwood, Kent.

Selected Publications:

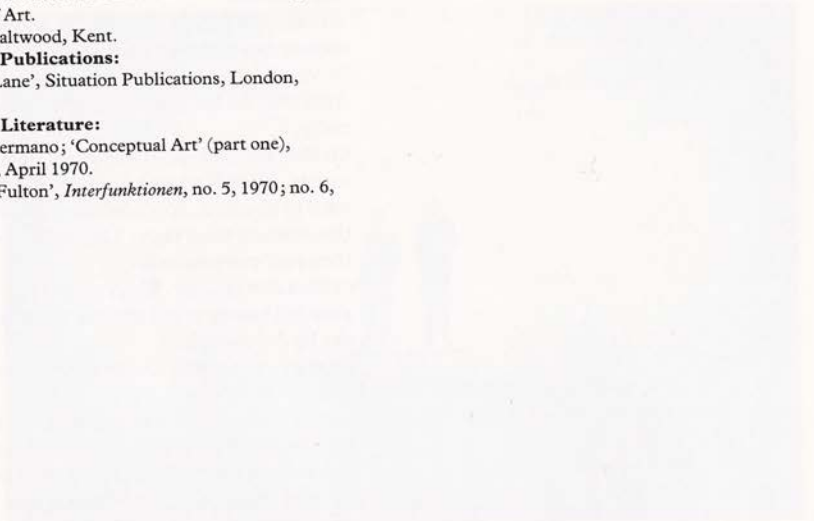
'Hollow Lane', Situation Publications, London,
1972.

Selected Literature:

Celant, Germano; 'Conceptual Art' (part one),

Casabella, April 1970.

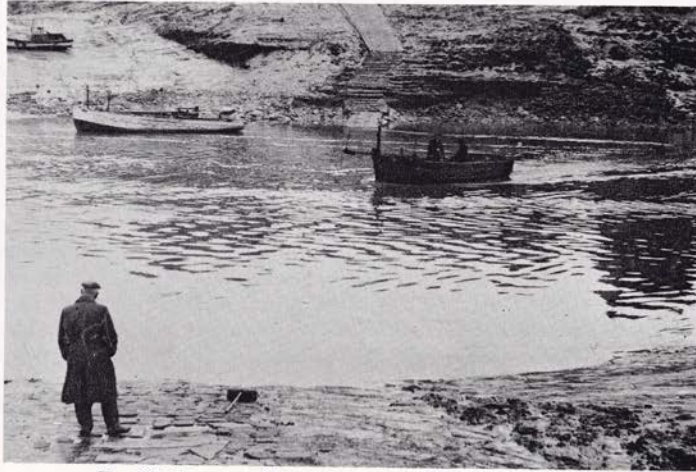
'Hamish Fulton', *Interfunktionen*, no. 5, 1970; no. 6,
1971.



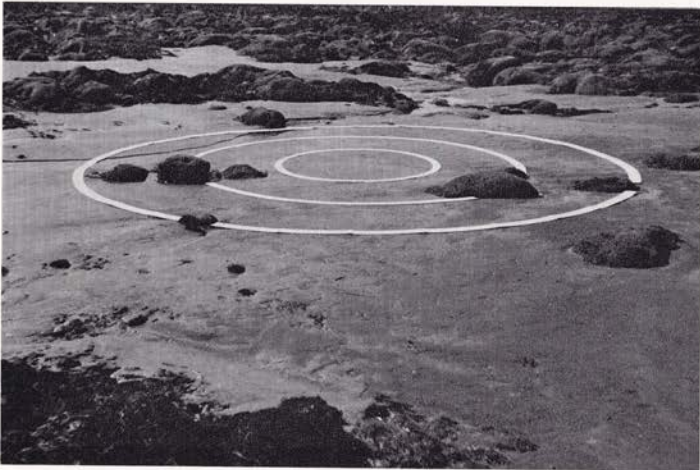
RICHARD LONG



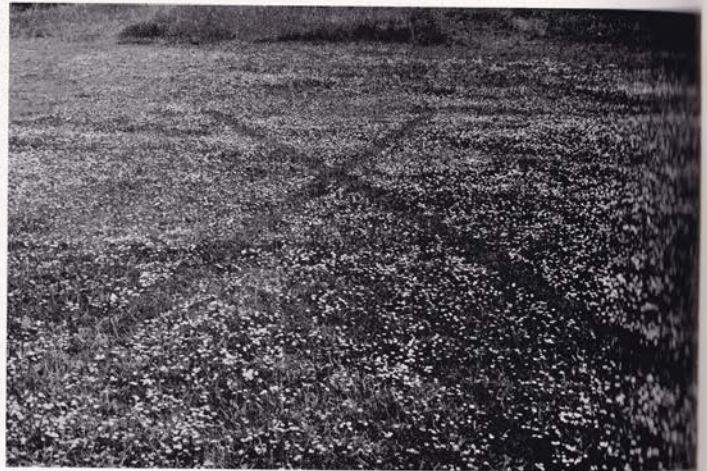
Walking 1967



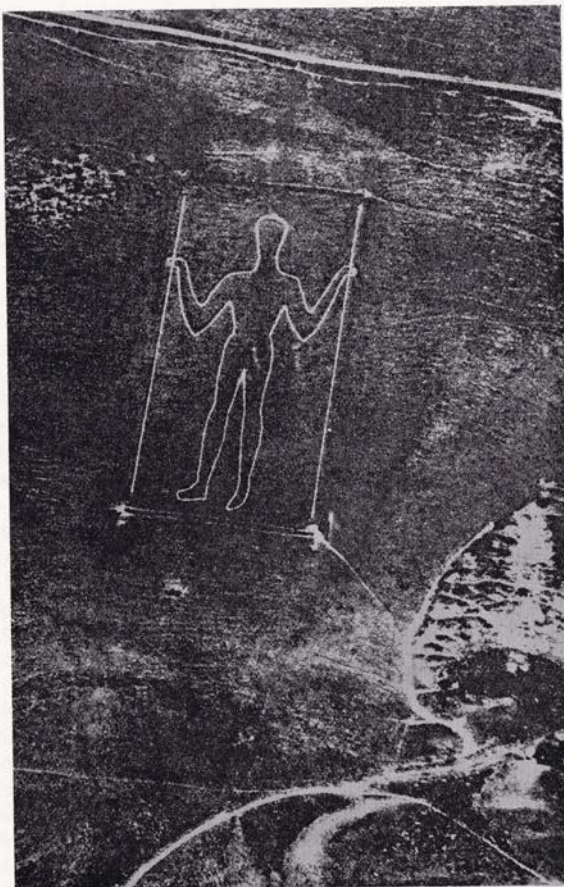
The Pill Ferry crossing the Avon from the Somerset side 1969



Ireland 1967



England 1968



HILL FIGURE ENGLAND 600



CLIMBING MT. KILIMANJARO AFRICA 1969

Richard Long

Born in Bristol 1945.
Studied at St Martin's School of Art 1966 – 68.
Lives in Bristol.

Selected Publications:

'Nineteen stills from the work of Richard Long',
Studio International, March 1970.

'From along a Riverbank', Art and Project,
Amsterdam, 1971.

'Two sheep dogs cross in and out of the passing
shadows The clouds drift over the hill with a storm',
Lisson Publications, London, 1971.

Selected Literature:

Harrison, Charles; 'Some recent sculpture in
Britain', *Studio International*, January 1969.

'Richard Long', *Interfunktionen*, no. 3, Cologne, 1969.

'Richard Long', *Avalanche*, no. 1, Fall 1970.

Harrison, Charles; 'Richard Long at the
Whitechapel', *Studio International*, January 1972.

Keith Milow

I think I've always found it rather difficult to engage in straight painting, partly because I find the challenge has become rather too obvious and worn. I like to pose myself problems in terms of medium. I like to work by 'aimlessly' setting up a series of ideas about technique and play of materials. I go through cycles of setting things up and bringing them together into an object or series of objects; at the same time running a parallel race with ideas. I find myself looking back all over the place in order to go a step further.

I was at Camberwell, which was a very Euston Road-oriented situation. The figurative element pervaded everything and inevitably I found myself attracted to it. Auerbach was there, whom I appreciated enormously; I really didn't want to deny him anything, but I couldn't bring myself to that stylistic thing. All that guts and angst was rather too forceful for me. I wanted a subject which embodied the figurative and the abstract and it seemed that architecture filled that need rather neatly.

It was a time when one was unavoidably influenced by Pop Art and its often literal translation of objects into paint. If I did engage in a life painting it was very literal: if there was tone I put down tone, and if there was colour and hue I put down colour or hue. But I always liked the idea of illusory painting; the mixed techniques and the fact that one had this strange object which was trying to be as real as it could possibly be within the limitations of the material. I couldn't do anything that looked unreal; works had to describe and manifest their integrity. I was never intuitive in the sense of being able to construct a picture in a vacuum; I've always supplied myself with a lot of clues and worked within those as directly as I could.

I would often go for primary colours because they were absolutes. The JOHNSON pictures were straight copies of very vividly coloured photographs meticulously painted, and then a glazed grid of red, yellow and blue was superimposed so the colour was almost negated.

Opposite above
RCHOICEJ
JSTATESR 1969
Photograph, aluminium, Transpaseal, Kodatrace
102 × 204 × 51 in.

Opposite below
123456...B 1970
Resin, fibreglass
42 × 84 × 4 in.
Tate Gallery

BLANK PAGES FOR THE READER
PLEASE PROVIDE YOUR OWN TEXT OR IMAGES

In the future everybody in the world will be world famous for fifteen minutes.- Andy Warhol


APPENDIX A

APPENDIX A:

CONCEPTUAL ART GROUP EXHIBITIONS 1966 - 1973

Full details of group exhibitions of conceptual art discussed in volume one of the thesis are provided here. Exhibitions have been arranged in chronological order, first by year and then by start date. Where known, measurements of catalogues are given in cm, first by height (h) and then width (w).

1966

	<p>Primary Structures: Younger American and British Sculptors Jewish Museum, New York, USA 27 April - 12 June 1966 Organiser(s): Kynaston McShine Catalogue: 51 pages : illustrations, 25cm (h) Artists: Carl Andre, David Annesley, Richard Artschwager, Larry Bell, Ronald Bladen, Michael Bolus, Anthony Caro, Tony de Lap, Walter de Maria, Tom Doyle, Dan Flavin, Peter Forakis, Paul Frazier, Judy Gerowitz, Daniel Gorski, David Gray, Robert Grosvenor, David Hall, Douglas Huebler, Donald Judd, Ellsworth Kelly, Phillip King, Lyman Kipp, Gerald Laing, Sol LeWitt, John McCracken, Tina Matkovic, Robert Morris, Forrest Myers, Peter Phillips, Peter Pinchbeck, Salvatore Romano, Tim Scott, Anthony Smith, Robert Smithson, Michael Todd, Anne Truitt, William Tucker, Richard Van Buren, David von Schlegell, Issac Witkin, Derrick Woodham</p>
<p>No image available</p>	<p>Art in process: the visual development of a structure Finch College Museum of Art, New York, USA 11 May - 30 June 1966 Organiser(s): Elayne H. Varian Catalogue: 24 pages : illustrations, 28cm (h) x 22cm (w) Artists: Stephen Antonakos, Richard Artschwager, Richard Baringer, Mary Bauermeister, Chryssa, Dan Flavin, Frazier, Charles Hinman, Will Insley, Donald Judd, Lyman Kipp, Sol LeWitt, Sven Lukin, Victor Millonzi, Robert Morris, Otto Piene, Robert Smithson, John Willenbacher</p>
<p>No image available</p>	<p>New Generation 1966 Whitechapel Art Gallery, London, UK 2 June - 31 July 1966 Organiser(s): Ian Dunlop and Bryan Robertson Catalogue: 110 pages : illustrations (some colour), 19cm (h) Artists: Roger Barnard, Douglas Binder, Roger Brace, John Carter, Colin Cina, Roger Cook, Mario Dubsky, Eric Gadsby, Knighton Hosking, Justin Knowles, Mark Lancaster, Francis Morland, Victor Newsome</p>

of the three principal substances, Sal, Sulphur, and Mercury.
System (sist'ém). Also *syst'ém*, *systeme*, *sist'ém* (adj. late L. *systema* musical intervals in med. or mod.L., the universe, body of tl articles of faith, a Gr. *συστήμα* organized wholl government, constitution, a body of men or animal musical interval (*system* of *system* refers into whole). *f. of Syst.* - *system* 1904. *system* to set u (see *Syst.*). Cf. *f. syst'ém* 1964. *f. system de l'ame*; in *Hitz-* (*system*); *It. sp. sistema*, *f. systema*, Gr. *systema*, etc.]
S. An organized or connected group of objects
S. A set or assemblage of things connected associated, or interdependent, so as to form complex unity; a whole composed of parts i orderly arrangement according to some scheme + plan; *f. of Syst.* - *system* 1904. *system* to set u of things (nearly = "group" or "set")
S. *f. of Syst.* - *system* 1904. *system* to set u is a *system* of things, etc. - This year is a *system* of four *system* books.
Systemic (sist'émik), *a.* [irreg. *f.* **SYSTEM** *ic*; used for differentiation of meaning instead the regular *systematic*.]
1. *Physiol. and Path.* Belonging to, supplyin in every sentence. 1865 *Taylor Early Hist. Man.* is a *systemic* treatise on the subject.
3. *gen.* Arranged or conducted according to system, plan, or organized method; involving observing a system; (of a person) acting accordin to system, regular and methodical.
1799 *Bussac Rev. France* 24 These gentlemen value the before m having *systematic* - *system* - *system* 1904

Systematic Painting

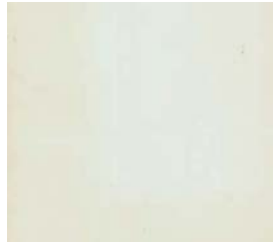
Solomon R. Guggenheim Museum, New York, USA

24 September - 27 November 1966

Organiser(s): Lawrence Alloway

Catalogue: 67 pages : illustrations

Artists: Jo Baer, Robert Barry, Al Brunelle, Thomas Downing, Paul Feeley, Dean Fleming, Peter Gourfain, Al Held, Ralph Humphrey, Robert Huot, Will Insley, Ellsworth Kelly, Nicholas Krushenick, Tadaaki Kuwayama, David Lee, Robert Mangold, Agnes Martin, Howard Mehrling, Kenneth Noland, David Novros, Larry Poons, Edwin Ruda, Robert Ryman, Leon Polk Smith, Frank Stella, Neil Williams, Jack Youngerman, Lawrence Zox



10

Dwan Gallery, New York, USA

4 October - 29 October 1966

Organiser(s): Virginia Dwan

Catalogue: 16 pages : illustrations, 27cm (h) x 27cm (w)

Artists: Carl Andre, Jo Baer, Dan Flavin, Donald Judd, Sol LeWitt, Agnes Martin, Robert Morris, As Reindhardt, Robert Smithson, Michael Steiner

No image available

5 Young Artists

ICA, London, UK

3 November - 3 December 1966

Organiser(s): David Thompson

Catalogue: 1 folded card, 21cm (h)

Artists: Ann Clarke, Tom Edmonds, Barry Martin, Bruce McLean, John Whitaker

No catalogue

Working Drawings and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art

School of Visual Arts, New York, USA

2 December 1966

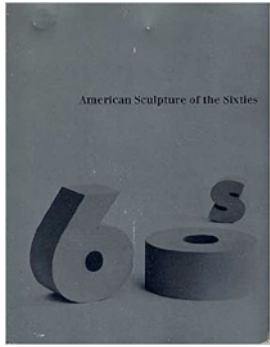
Organiser(s): Mel Bochner

Catalogue: No catalogue. Exhibition comprised a presentation of four identical loose-leaf notebooks

Artists: Mel Bochner, Christophe Cherix, Laurent Jenny, James Meyer, Carl Andre, Anonymous, A. Babakhanian, Jo Baer, John Cage, M. Carsiodes, Tom Clancy, Dan Flavin, Jim Freed, Milton Glaser, Dan Graham, Eva Hesse, Alfred Jensen, Donald Judd, Michael Kirby, William Kolakoski, Robert Lepper, Sol LeWitt, Robert Mangold, Robert Moskowitz, Tom Russell, Robert Smithson, Kenneth Snelson, Karlheinz Stockhausen, Tippetts-Abbott-McCarthy-Stratton

1967

No image available	<p><i>Non-Anthropomorphic Art by Four Young Artists</i> Lannis Gallery, New York, USA 19 February - May 1967 Catalogue: 12 pages, 21.5cm (h) x 17.7 cm (w) Artists: Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernst Rossi</p>
No image available	<p><i>Ventures</i> Arts Council Gallery, Cambridge, UK 25 February - 18 March 1967 Organiser(s): Jasia Reichardt Catalogue: 30cm (h) x 10 cm (w) Artists: Clive Barker, Mark Boyle, Barry Flanagan, Peter Green, Michael Harvey, Colin Lanceley, John Latham, Richard Locraine</p> <p>Toured to Art Gallery, Oldham, 25 March 15 April 1967; New Metropole Arts Centre, Folkestone, 22 April 6 May 1967; Museum of Modern Art, Oxford 13 May - 3 June 1967; City of Birmingham Museum and Art Gallery, Birmingham, 10 June - 2 July 1967; Round Tower, Portsmouth, 8 July - 30 July 1967</p>
No image available	<p><i>Art in process; the visual development of a collage</i> Finch College. Museum of Art. Contemporary Study Wing, New York, USA 9 March - August 1967 Organiser(s): Elayne H. Varian. Photographic assistance by Bill Wilson Catalogue: 32 pages : illustrations, 29cm (h) x 22cm (w) Artists: Marcelo Bonevardi, John Day, Elias Friedensohn, Edward Giobbi, Al Hansen, Ray Johnson, Roy Lichtenstein, Conrad Marca-Relli, Richard Merkin, Richard Miller, Armando Morales, Claes Oldenburg, George Ortman, Alfonso Ossorio, Paul Pallaro, Joe Raffaele, Robert Rauschenberg, Larry Rivers, Harry Saviak, Theodoros Stamos, Linda Vivona, Paul Waldman</p>
No catalogue	<p><i>Monuments, Tombstones and Trophies</i> Museum of Contemporary Crafts, New York, USA 17 March - 14 May 1967 Catalogue: No catalogue Artists: Unknown</p>
No image available	<p><i>New Sculpture and Shaped Canvas</i> California State College at Los Angeles Fine Arts Gallery, Los Angeles, USA 18 April - 17 May 1967 Organiser(s): John Pitman, John Weber (then Director of Virginia Dwan's Los Angeles gallery) Catalogue: 20 pages : illustrations, 23 cm (h) Artists: Carl Andre, Judy Chicago, Gerowitz, Hamrol, Robert Morris, Kennesth Snelson, Mark di Suervo, David Novros, DeWain Valentine and others</p>



American Sculpture of the Sixties

Los Angeles County Museum, Los Angeles, USA

28 April - 25 June 1967

Organiser(s): Maurice Tuchman

Catalogue: 258 pages : illustrations, 27.6cm (h) x 21cm (w), edition of 36,500

Artists: Arlo Acton, Peter Agostini, Jeremy Anderson, Carl Andre, Stephen Antonakos, Larry Bell, Fletcher Benton, Tony Berlant, Roland Bladen, Alexander Calder, Anthony Caro, John Chamberlain, Chryssa, Bruce Conner, Joseph Cornell, Tony DeLap, Walter de Maria, Jose de Rivera, Mark di Suvero, Tom Doyle, Dan Flavin, Peter Forakis, William R. Geis III, Judy Gerowitz, David Gray, Robert Grosvenor, Lloyd Hamrol, Paul Harris, Duayne Hatchett, Robert A. Howard, Robert Hudson, Don Judd, Ellsworth Kelly, Edward Keinholz, Frederick J. Kiesler, Lyman Kipp, Gabriel Kohn, Gary Kuehn, Sol LeWitt, Alexander Liberman, Alvin Light, Len Lye, John McCracken, Marisol, John Mason, Charles Mattox, Robert Morris, Robert Murray, Forrest Myers, Reuben Nakian, Bruce Nauman, Louise Nevelson, Isamu Noguchi, Claes Oldenburg, Harold Persico Paris, Kenneth Prince, Richard Randell, Robert Ruschenberg, George Rickey, Lucas Samaras, George Segal, David Smith, Tony Smith, Robert Smithson, Kenneth Snelson, Robert Stevenson, George Sugarman, Michael Todd, Ernest Trova, Anne Truitt, De Wain Valentine, Vasa, Stephan Von Huene, David Von Schlegell, Peter Voulkos, David Weinrib, H.C. Westermann, William T. Wiley, Noramn Zammitt, Wilfrid Zogbaum

No catalogue

Fifteen People present their favorite book

Lannis Gallery, New York, USA

7 May - 7 June 1967

Organiser(s): Joseph Kosuth

Catalogue: No catalogue

Artists: Carl Andre, Jo Baer, Mel Bochner, Dan Graham, Joseph Kosuth, Christine Kozlov, Sol LeWitt, Robert Mangold, Ad Reinhardt, Michael Rinaldi, Ernst Rossi, Robert Ryman, Robert Smithson, Tanju



Ausstellung: Serielle Formationen


Studio Gallerie, Gothe Universitat, Frankfurt, Germany

22 May - 30 June 1967


Organiser(s): Paul Maenz and Peter Roehr


Catalogue: 15 pages : illustrations, 29 cm (h)

Artists: Carl Andre, Arman, Thomas Bayrle, Ronald Bladen, Hans Breder, Enrico Castellani, Christo and Jeanne-Claude, Jan Dibbets, May Fasnacht, Eberhard Fiebig, Dan Flavin, Raimund Girke, Hermann Goepfert, Kuno Gonschior, Hans Haacke, Jan Henderikse, Ewerdt Hilgemann, Bernhard Höke, Donald Judd, Jiří Kolář, Yayoi Kusama, Walter Leblanc, Thomas Lenk, Sol LeWitt, Konrad Lueg, Adolf Luther, Piero Manzoni, Agnes Martin, Almir da Silva Mavignier, Henk Peeters, Larry Poons, Charlotte Posenenske, Markus Raetz, Bridget Riley, Peter Roehr, Dieter Roth, Felix Schlenker, Wolfgang Schmidt, Jan Schoonhoven, Klaus Staudt, Michael Steiner, Frank Stella, Paul Talman, Günther Uecker, Victor Vasarely, Herman de Vries, Andy Warhol, gruppe x

<p>No catalogue</p>	<p>Language to be looked at and / or things to be read... Dwan Gallery, New York, USA 3 June - 28 June 1967 Organiser(s): Virginia Dwan Catalogue: Announcement, no catalogue Artists: Carl Andre, Arakawa, Walter De Maria, Marcel Duchamp, Dan Flavin, Dan Graham, Robert Indiana, Jasper Johns, On Kawara, Edward Kienholz, Sol LeWitt, Roy Lichtenstein, Rene Magritte, Filippo Marinetti, Robert Morris, Claes Oldenburg, Francis Picabia, Ad Reinhardt, Robert Smithson, Kenneth Snelson</p>
	<p>19:45 - 21:55, September 9 1967, Frankfurt, Germany - Dies alles Herzchen wird einmal Dir gehören Galerie Dorothea Loehr, Frankfurt, Germany 9 September 1967 Organiser(s): Paul Maenz Catalogue: 36 pages : illustrations, 30 cm (h), numbered edition of 500 Artists: Jan Dibbets, Barry Flanagan, Bernhard Höke, John Johnson, Richard Long, Konrad Lueg, Charlotte Posenenske, Peter Roehr</p>
<p>Tal vez sea abusivo el empleo de la palabra "experiencia" con exclusividad, para referirse a la que manifiestan ciertos creadores actuales de vanguardia, ya que los de antes también manifestaban sus experiencias. Aparte, la presuntuosidad al revés que puede implicar la palabra, en cuanto indica lo que está sin terminar, sólo en vía de ejecución. No es nuevo discrepar sobre palabras cuando se trata del nombre de un movimiento artístico. De suerte que invito a los contempladores de estas "Experiencias Visuales 1967" a que pasen por alto la cuestión directamente semántica. Aunque no la semántica derivada, pues la validez de estas "experiencias" se funda en significados, no de palabras, ni siquiera de imágenes en muchos casos, sino de actitudes enderezadas hacia una clase especial de realidades. Entonces será fácil comprender por qué llamamos así a esta manifestación de nuestros artistas, y por qué hemos jurado experiencias tan disímiles. Porque responden a una misma intencionalidad, que no apunta a fijar las experiencias en imágenes como antes, y escogiendo experiencias que no son fijables apunta a lo contrario, a que sigan siendo tales en la conciencia de quienes las realizan por instigación de los creadores. J.R.B.</p>	<p>Experiencias visuales 1967 Instituto Torcuato Di Tella, Buenos Aires, Argentina September 1967 Organiser(s): Jorge Romero Brest Catalogue: Text in Spanish Artists: Alfredo Rodríguez Arias, Oscar Bony, Pablo Suárez, Antonio Trotta, Delia Cancela, Pablo Mesejean, Margarita Paksa, Ricardo Carreira, Edgardo Jiménez, David Lamelas, Juan Stoppani, Oscar Palacio</p>
<p>No catalogue</p>	<p>Normal Art The Museum of Normal Art, New York, USA 12 November 1967 Organiser(s): Joseph Kosuth Catalogue: No catalogue Artists: Carl Andre, Jo Baer, Balboza, Frederick Barthelme, Mel Bochner, Christensen, Hanne Darboven, Walter de Maria, Dan Flavin, Fraiser, Dan Graham, Eva Hesse, Don Judd, On Kawara, Joseph Kosuth, Christine Kozlov, Tadaaki Kuwayama, Rinaldi, Dorothea Rockburne, Rossi, Robert Ryman, Showell, Robert Smithson, Frank Stella, Tanju, Trengrove, Wan Buren, Frank Lincoln Viner</p>

1968

<p>No catalogue</p>	<p>Art in Series Finch College. Museum of Art, Contemporary Study Wing, New York, USA 22 November - 6 January 1968 Organiser(s): Elayne H. Varian and Mel Bochner Catalogue: No catalogue Artists: Carl Andre, Mel Bochner, Bill Bollinger, Brunelle, Hanne Darboven, Dan Flavin, Dan Graham, Eva Hesse, Don Judd, Lee, Sol LeWitt, Ross, Robert Smithson</p>
	<p>Carl Andre, Robert Barry, Lawrence Weiner Bradford Junior College, Bradford, Massachusetts, USA 4 February - 2 March 1968 Organiser(s): Seth Siegelau Catalogue: Four sheets in an envelope, 20cm (h) x 20 cm (w), edition of 1000 Artists: Carl Andre, Robert Barry, Lawrence Weiner</p>
	<p>New British Painting and Sculpture Whitechapel Art Gallery, London, UK 4 March - 7 April 1968 Organiser(s): Whitechapel Gallery Catalogue: 53 pages : illustrations, 23 cm (h) x 23cm (w) Artists: Anthony Caro, Nigel Hall, Phillip King, Bryan Kneale, Christopher Sanderson, Tim Scott, Brian Wall and Derrick Woodham and others</p>
	<p>Air Art Arts Council YM/YWHA, Philadelphia, USA 13 March - 31 March 1968 Organiser(s): Willoughby Sharp Catalogue: 36 pages : illustrations, 21cm (h) x 21 cm (w) Artists: Architectural Association Group, Hans Haacke, Akira Kanayama, Les Levine, Preston McClanahan, David Medalla, Robert Morris, Marcello Salvadori, Graham Stevens, John Van Saun, Andy Warhol</p>
	<p>Minimal Art Gemeentemuseum, The Hague, Netherlands 23 March - 26 May 1968 Organiser(s): Enno Develing Catalogue: 82 pages : illustrations, 21cm (h) x 21 cm (w) Artists: Carl Andre, Ronald Bladen, Dan Flavin, Robert Grosvenor, Donald Judd, Sol LeWitt, Robert Morris, Robert Smithson, Tony Smith and Michael Steiner Toured to Kunsthalle, Düsseldorf, 17 January – 23 February 1969; Akademie der Künste, Berlin, 23 March – 27 April 1969</p>
	<p>New Generation Interim 1968 Whitechapel Art Gallery, London, UK April - May 1968 Organiser(s): Ian Dunlop and Bryan Robertson Catalogue: 89 pages : illustrations, 19cm (h) x 19 cm (w) Artists: David Annesley, Michael Bolus, John Carter, Phillip King, Justin Knowles, Francis Morland, Victor Newsome, Roland Piche, Christopher Sanderson, Tim Scott, William Tucker, Michael Vaughan, Isaac Witkin, Derrick Woodham</p>

No catalogue	<p>Carl Andre, Robert Barry, Lawrence Weiner Windham College, Putney, USA 30 April - 31 May 1968 Organiser(s): Seth Siegelaub Catalogue: No catalogue, poster announcement Artists: Carl Andre, Robert Barry, Lawrence Weiner</p>
	<p>Experiencias'68 Instituto Torcuato Di Tella, Buenos Aires, Argentina 21 – 23 May 1968 Organiser(s): Jorge Romero Brest Catalogue: Text in Spanish Artists: Rodolfo Azaro, Oscar Bony, Delia Cancela, Jorge Carballa, Roberto Jacoby; David Lamelas, Pablo Mesejean, Margarita Paksa, Roberto Plate, Alfredo Rodríguez Arias, Juan Stoppani y Antonio Trotta</p>
No catalogue	<p>Language II Dwan Gallery, New York, USA 25 May - 22 June 1968 Organiser(s): Virginia Dwan Catalogue: No catalogue Artists: Willaim Anastasi, Carl Andre, Arakawa, Art & Language, Mel Bochner, James Lee Byars, Rosemarie Castoro, Copley, Hanne Darboven, Walter de Maria, Marchel Duchamp, Dunn, Dan Flavin, Freifeld, Dan Graham, Michael Heizer, Hendricks, Dick Higgins, Peter Hutchinson, Indiana, Johnson, Kaprow, Katz, Katzen, On Kawara, Kienholz, Joseph Kosuth, Christine Kozlov, Sol LeWitt, MacLow, Meeneley, Robert Morris, Dennis Oppenheim, Robert Rauschenberg, Rentersward, Robert Smithson, Elaine Stuardevant, Bernar Venet, Hannah Weiner, Lawrence Weiner, Waestermann, William T. Wiley</p>



Documenta 4

Galerie am der Schönen Aussicht, the Museum Fridericianum and the Orangerie im Auepark, Kassel, Germany

7 June - 6 October 1968

Organiser(s): Arnold Bode

Catalogue: 328 pages : illustrations, 28 cm. Catalogue produced in two volumes

Artists: Josef Albers, Carl Andre, Horst Antes, Shusaku Arakawa, Fernandez Arman, Richard Artschwager, Jo Baer, Ben Berns, Joseph Beuys, Ronald Bladen, Peter Bruning, Pol Bury, Antonio Calderara, Sergio de Camargo, Anthony Caro, Enrico Castellani, Jorge Castillo, Baldaccini Cesar, Eduardo Chillida, Christo, Ron Davis, Mark Di Suvero, Burgoyne Diller, Jim Dine, Peter Engels, Oyvind Fruhtrunk, Rupprecht Geiger, Klaus Geldmacher, Domenico Gnoli, Daan van Golden, Erwin Heerich, Al Herd, Edward Higgins, David Hockney, John Hoyland, Robert Indiana, Alfred Jensen, Jasper Johns, Donald Judd, Menashe Kadishman, Utz Kampmann, Ellsworth Kelly, Edward Keinholz, Phillip King, R.B. Kitaj, Konrad Klapheck, Yves Klein, Jiri Kolar, Nicholas Krushenick, Kaspar Thomas Lenk, Roy Lichtenstein, Richard Lindner, Richard Paul Lohse, Francesco Lo Savio, Morris, Louis, Robert Malaval, Jos Manders, Piero Manzoni, Francesco Mariotti, Escobar Marisol, Kenneth Martin, Christian Megert, Robert Morris, Bruce Nauman, Edgar Negret, Louise Nevelson, Jules Olitski, Eduardo Paolozzi, Walter Pichler, Michelangelo Pistoletto, Larry Poons, Ramon, Markus Raetz, Robert Rauschenberg, Riger Raveel, Martial Raysse, Ad Reinhardt, George Rickey, Bridget Riley, James Rosenquist, Michael Sandle, Jan Schoonhoven, George Segal, Dan van Severen, David Smith, Richard Smith, Tony Smith, Sol LeWitt, Frank Stella, Shinkichi Tajiri, Antoni Tapies, Herve Telemaque, Jean Tonguely, Ernest Trova, William Tucker, William Turnbull, Michael Tyzack, Gunther Uecker, Per Olof Ultvedt, Carel Nicolaas, Jan Voss, Andy Warhol, Tom Wesselmann, A.C. Westermann

ABC Art
Cool Art
Minimum Art
Minimal Art
Primary Structure
Neue Monumente
IMI Art

Galerie
René Block

ABC Art, Cool Art, Minimum Art, Minimal Art, Primary Structure, Neue Monumente, IMI Art.

Galerie René Block, Berlin, Germany

June - July 1968

Organiser(s): Galerie René Block

Catalogue: 12 pages, 15cm (h) x 11 cm (w)

Artists: Unknown



The Art of the Real 1948 - 1968


Museum of Modern Art, New York, USA


3 July - 8 September 1968

Organiser(s): E.C. Goossen

Catalogue: 63 pages : illustrations, 23 cm (h) x 23cm (w)

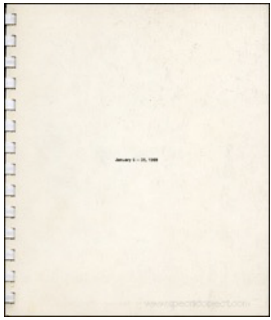

Artists: Carl Andre, Darby Bannard, Paul Feeley, Ralph Humphrey, Robert Huot, Patricia Johanson, Jasper Johns, Donald Judd, Ellsworth Kelly, Lyman Kipp, Sol LeWitt, Alexander Liberman, Morris Louis, John McCracken, Agnes Martin, Antoni Milkowski, Robert Morris, Barnett Newman, Kenneth Noland, Doug Ohlson, Georgia O'Keeffe, Raymond Parker, Jackson Pollock, Larry Poons, Ad Reinhardt, Mark Rothko, David Smith, Tony Smith, Robert Smithson, Frank Stella, Clyfford Still, Robert Swain, Sanford Wurmfeld
Toured to Grand Palais, Paris, 14 November – 23 December 1968; Kunsthau, Zürich, 18 January – 16 February 1969; Tate Gallery, London, 24 April – 1 June 1969

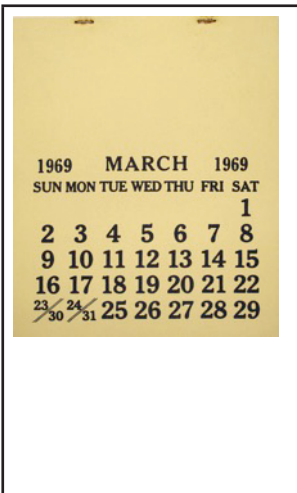
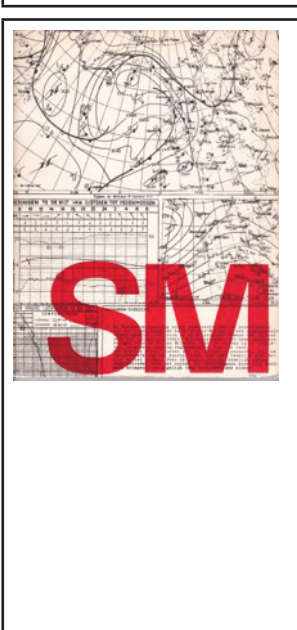
 <p>PROSPECT 68</p> <p>KUNSTHALLE</p> <p>Galerien</p> <ul style="list-style-type: none"> 1. Anselmo, Milano 2. Arakawa, Tokio 3. Broodthaers, Brüssel 4. Dan Flavin, New York 5. Dan Flavin, New York 6. Dan Flavin, New York 7. Dan Flavin, New York 8. Dan Flavin, New York 9. Dan Flavin, New York 10. Dan Flavin, New York 11. Dan Flavin, New York 12. Dan Flavin, New York 13. Dan Flavin, New York 14. Dan Flavin, New York 15. Dan Flavin, New York 16. Dan Flavin, New York 17. Dan Flavin, New York 18. Dan Flavin, New York 19. Dan Flavin, New York 20. Dan Flavin, New York <p>Auswahlkomitee</p> <ul style="list-style-type: none"> 1. Dan Flavin, New York 2. Dan Flavin, New York 3. Dan Flavin, New York 4. Dan Flavin, New York 5. Dan Flavin, New York 6. Dan Flavin, New York 7. Dan Flavin, New York 8. Dan Flavin, New York 9. Dan Flavin, New York 10. Dan Flavin, New York 11. Dan Flavin, New York 12. Dan Flavin, New York 13. Dan Flavin, New York 14. Dan Flavin, New York 15. Dan Flavin, New York 16. Dan Flavin, New York 17. Dan Flavin, New York 18. Dan Flavin, New York 19. Dan Flavin, New York 20. Dan Flavin, New York 	<p>Prospect 68 Kunsthalle, Dusseldorf, Germany 20 September - 29 September 1968 Organiser(s): Konrad Fischer, Hans Strelow. Invited selection committee consisted of: Galleria Apollinaire (Milan), Axiom Gallery (London), Galerie Bischofsberger (Zurich), Galerie Iris Calert (Paris), Dwan Gallery (New York), Mathais Fels & Cie (Paris), Robert Fraser Gallery (London), Kasmin Limited (London), Galerie Yvon Lambert (Paris), Galleria Del Naviglio (Milan, Venice), Galerie Ileana Sonnabend (Paris), Galleria Sperone (Turin), Rijke Swart (Amsterdam), Galerie M.E. Thelen (Essen), Wide White Space (Amsterdam), Galerie René Ziegler (Zurich) Catalogue: 39 pages : illustrations, 37cm (h). Newspaper style catalogue published after the exhibition Artists: Abrams, Adzak, Alviani, Carl Andre, Anselmo, Arakawa, Arwell, Avedisian, Bannard, Joseph Beuys, Blake, Boetti, Bonalumi, Bonies, Brenner, Brô, Broodthaers, Brusse, Daniel Buren, Calzolari, Capogrossi, Carder, Caulfield, Ceroli, César, Christo, D'Arcangelo, Dekkers, Doyle, Pierre de Maria, Walter de Maria, Denny, dine, Evison, Ferrell, Dan Flavin, Harris, Haworth, Held, Hide, Hodgkin, House, Jacquet, Jensen, Kienholz, King, Kataji, Klasen, Koetsier, Laing, David Lamelas, John Latham, Sol LeWitt, Lijn, Lin, Lohaus, Lohse, Luginbühl, Luther, Malaval, Manders, Matiello, McEwen, Mario Merz, Meylan, Monchâtre, Monroe, Morris, Bruce Nauman, Blinky Palermo, Panamarenko, Piacentino, Price, Emilio Prini, Raynaud, Reusch, Rieti, Ross, Reiner Ruthenbeck, Fred Sandback, Sanejouand, Scanavino, Self, Smith, Scheggi, Robert Smithson, Kenneth Snelson, Steiner, Stevenson, Struycken, Thek, Toyofuku, Tucker, Uriburu, Bernar Venet, Volten, Walker, Yasuda, Gilberto Zorio.</p>
<p>No catalogue</p>	<p>RA3: Arte Povera + Azioni Povere Festival of Free Expression, Amalfi, Italy 4 October - 6 October 1968 Organiser(s): Germano Celant Catalogue: No catalogue Artists: Included Alighiero Boetti, Jan Dibbets, Piero Gilardi, Richard Long, Mario and Marisa Merz, Emilo Prini, Trini, van Elk, Gilberto Zorio</p>
<p>No catalogue</p>	<p>Earth Works Dwan Gallery, New York, USA 5 October - 30 October 1968 Organiser(s): Virginia Dwan Catalogue: No catalogue Artists: Carl Andre, Herbert Bayer, Walter de Maria, Michael Heizer, Stephen Kaltenbach, Sol LeWitt, Robert Morris, Claes Oldenburg, Dennis Oppenheim, Robert Smithson</p>
<p>No catalogue</p>	<p>Exhibition to benefit the student mobilization committee to end the war in Vietnam Paula Cooper Gallery, New York, USA 22 October - 31 October 1968 Organiser(s): Lucy R. Lippard Catalogue: No catalogue Artists: Carl Andre, Jo Baer, Robert Barry, Bill Bollinger, Dan Flavin, Robert Huot, Will Inlsey, Don Judd, David Lee, Sol LeWitt, Robert Mangold, Robert Murray, Doug Ohlson, Robert Ryman</p>

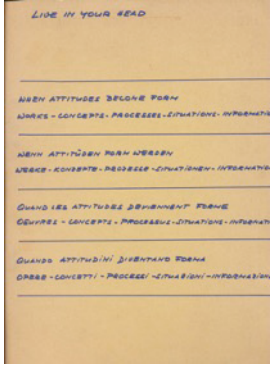

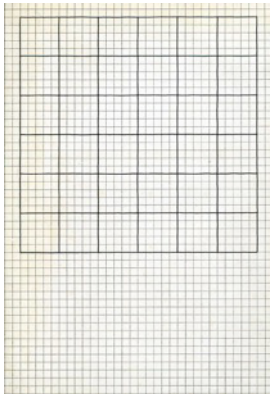
No catalogue	<p><i>Nine at Leo Castelli</i> Castelli warehouse, 103 West 108th Street, New York, USA 4 December - 28 December 1968 Organiser(s): Robert Morris Catalogue: No catalogue Artists: Giovanni Anselmo, Joseph Beuys, Willaim Bollinger, Rafael Ferrer, Eva Hesse, Stephen Kaltenbach, Bruce Nauman, Alan Saret, Richard Serra, Keith Sonnier, Gilberto Zorio</p>
	<p><i>Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner</i> New York, USA December 1968 Organiser(s): Seth Siegelau and John Wendler Catalogue: 150 pages : illustrations, 27.8cm (h) x 21.3cm (w), edition of 1000, \$20 Artists: Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner</p>


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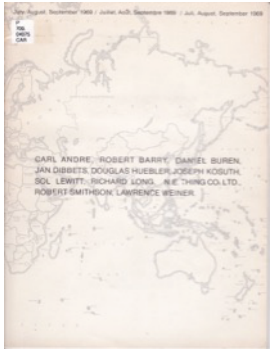
1969

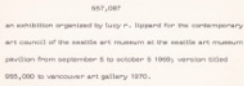
	<p>January 5 - 31, 1969 McLendon Building, 44 East Fifty-Second Street, New York, USA 5 January - 31 January 1969 Organiser(s): Seth Siegelau Catalogue: 24 pages : illustrations, 20.8cm (h) x 17.5cm (w). Comb binding, edition of 1500, \$2.50 Artists: Robert Barry, Douglas Huebler, Joseph Kosuth, Lawrence Weiner</p>
<p>No image available</p>	<p>Electric Art UCLA Art Galleries, University of California, Los Angeles, USA 19 January - 23 March 1968 Organiser(s): Oliver Andrews Catalogue: 46 pages : illustrations Artists: Andrews, Antonakas, Benton, Blazeje, Breer, Burnham, Butler, Byars, Castro-Cid, Chryssa, Cooper, Corse, Dallegret, Draper, Dan Flavin, Robert Grosvenor, Intersystems (Hayden, Mills-Cockell, Parker, Zander), Joseph Kosuth, Landsman, Levi, Levine, Si Lu, Lloyd, Mallory, Mefferd, O'Neill, Nam June Paik, Prentiss, Reiback, Riccio, Rosenbaum, Shinoda, Takis, Jean Tinguely, Weisman, Wilfred</p>
<p>No image available</p>	<p>New York 13 Vancouver Art Gallery, Vancouver, Canada 21 January - 16 February 1969 Organiser(s): Lucy R. Lippard Catalogue: 54 pages : illustrations, 26 cm (h) Artists: Jasper Johns, Donald Judd, Ellsworth Kelly, Roy Lichtenstein, Robert Morris, Barnett Newman, Kenneth Noland, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, George Segal, Frank Stella, Andy Warhol</p>
	<p>Earth Art Andrew Dickson White Museum of Art, Cornell University, New York, USA 11 February - 16 March 1969 Organiser(s): Willoughby Sharp Catalogue: 100 pages : illustrations, 19cm (h) x 26 cm (w). Catalogue produced after the exhibition Artists: Jan Dibbets, Hans Haacke, Neil Jenney, Richard Long, David Medalla, Robert Morris, Dennis Oppenheim, Robert Smithson, Günther Uecker</p>
<p>No image available</p>	<p>Blockade '69 Galerie René Block, Berlin, Germany 28 February - 22 November 1969 Organiser(s): Galerie René Block Catalogue: 101 pages, 29 cm (h) Artists: Joseph Beuys, Georg Giese, Karl Horst Hödicke, Bernd Lohaus, Imi Knoebel, Palermo, Blinky Panamerenko, Sigmar Polke, Reiner Ruthenbeck</p>

	<p>One Month: March 1969 Site specific works on an assigned day of the month and a calendar style publication, New York, USA 1 March - 31 March 1969 Organiser(s): Seth Siegelaub Catalogue: 68 pages, 21.5 cm (h) x 17.8cm (w), edition of 1000, distributed free worldwide Artists: Carl Andre, Mike Asher, Terry Atkinson, Michael Baldwin, Robert Barry, Rick Barthelme, Iain Baxter, James Lee Byars, John Chamberlain, Ron Cooper, Barry Flanagan, Dan Flavin, Alex Hay, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara, Joseph Kosuth, Christine Kozlov, Sol LeWitt, Richard Long, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Alan Ruppertsberg, Ed Ruscha, Robert Smithson, Valentine, Lawrence Weiner, Ian Wilson</p>
<p>No image available</p>	<p>Young American Artists Wide White Space, Antwerp, Belgium 1 March - 31 March 1969 Organiser(s): Wide White Space Catalogue: Unknown Artists: Unknown</p>
<p>No catalogue</p>	<p>Sammlung 1968: Karl Stroher Kunstverein and Neue Nationalgalerie, Berlin, Germany 1 March - 14 April 1969 Organiser(s): Wim Beeren Catalogue: No catalogue Artists: Carl Andre, Giovanni Anselmo, Joseph Beuys, Marinus Boezem, Bill Bollinger, Pier Paolo Calzolari, Walter de Maria, Jan Dibbets, Ger van Elk, Rafael Ferrer, Barry Flanagan, Michael Heizer, Douglas Huebler, Paolo Icaro, Neil Jenney, Olle Kaks, Jannis Kounellis, Richard Long, Mario Merz, Marisa Merz, Robert Morris, Bruce Nauman, Dennis Oppenheim, Panamarenko, Emilio Prini, Reiner Ruthenbeck, Robert Ryman, Alan Saret, Richard Serra, Robert Smithson, Keith Sonnier, Frank Lincoln Viner, Lawrence Weiner, Gilberto Zorio</p>
	<p>Op Losse Schroeven Stedelijk Museum, Amsterdam, Netherlands 15 March - 27 April 1969 Organiser(s): Wim Beeren and Ank Marcar Catalogue: 54 pages, 38 plates, 28 cm (h). Two sections in one binding. Artists: Carl Andre, Giovanni Anselmo, Joseph Beuys, Marinus Boezem, Bill Bollinger, Pier Paolo Calzolari, Jan Dibbets, Ger van Elk, Rafael Ferrer, Barry Flanagan, Michael Heizer, Douglas Huebler, Paolo Icaro, Neil Jenney, Olle Kåks, Jannis Kounellis, Richard Long, Walter De Maria, Mario Merz, Marisa Merz, Robert Morris, Bruce Nauman, Dennis Oppenheim, Panamarenko, Emilio Prini, Reiner Ruthenbeck, Robert Ryman, Alan Saret, Richard Serra, Robert Smithson, Keith Sonnier, Frank Lincoln Viner, Lawrence Weiner, Gilberto Zorio. Additional contributions to the catalogue only by: Ben d'Armagnac, Robert Barry, Michael Buthe, Gerrit Dekker, Pieter Engels, Bernhard Höke, Hetty Huisman, Immo Jalass, Jans Koetsier, Joseph Kosuth, Roelof Louw, Bruce McLean, Gianni Emilio Simonetti</p>

	<p>When Attitudes Become Form (Bern version) Kunsthalle Bern, Bern, Switzerland 22 March - 27 April 1969 Organiser(s): Harald Szeemann Catalogue: 100 pages : illustrations, 31cm (h). Loose pages presented in cardboard file Artists: Carl Andre, Geovani Anselmo, Richard Artschwager, Thomas Bang, Robert Barry, Joseph Beuys, MelBochner, Alighiero e Boetti, Marinus Boezem, Bill Bollinger, Michael Buthe, Pier Paolo Calzolari, Paul Cotton, Hanne Darboven, Jan Dibbets, Ger van Elk, Rafael Ferrer, Barry Flanagan, Michael Heizer, Eva Hesse, Douglas Huebler, Alain Jacquet, Neil Jenney, Stephen Kaltenbach, Edward Kienholz, Edward Klein, Joseph Kosuth, Jannis Kounellis, Gary Kuehn, Sol LeWitt, Richard Long, Walter de Maria, Mario Merz, Robert Morris, Bruce Nauman, Claes Oldenburg, Panamarenko, Pino Pascali, Emilio Prini, Markus Reatz, Allen Ruppersberg, Reiner Ruthenbeck, Robert Ryman, Fed Sandback, Alan Saret, Sarkis, Jean-Frederic Schnyder, Richard Serra, Robert Smithson, Keith Sonnier, Richard Tuttle, Frank Lincoln Viner, Franz Erhard Walter, Lawrence Weiner, William T. Wiley, Gilberto Zorio. The following artists also contributed information to the catalogue only: Jared Bark, Ted Glass, Hans Haacke, Paolo Icaro, Jo Ann Kaplan, Bernd Lohaus, Roelof Louw, Bruce McLean, David Medalla, Dennis Oppenheim, Paul Pechter, Michelangelo Pistoletto, William Wegman</p>
<p>No catalogue</p>	<p>18'6" x 6'9" x 11'2 1/2" x 47' x 11'3/16" x 29'8 1/2" x 31'9 3/16" San Francisco Art Institute, USA 11 April - 3 May 1969 Organiser(s): Euginia Butler Catalogue: No catalogue Artists: Michel Asher, Robert Barry, Iain Baxter, Eugenia P. Bulter, James Lee Byars, Douglas Huebler, Stephen Kaltenbach, Edward Kienholz, Joseph Kosuth, Barry Le Va, Dennis Oppenheim, Orr, Riddnick, Watts, Lawrence Weiner</p>
	<p>Land Art Fernsehgalerie Gerry Schum, Broadcast on SFB at 22.40 on 15 April, 1969, Germany 15 April 1969 Organiser(s): Gerry Schum Catalogue: 162 pages : illustrations, 15cm (h) x 26 cm (w) Artists: Marinus Boezem, Walter de Maria, Jan Dibbets, Barry Flanagan, Michael Heizer, Richard Long, Dennis Oppenheim, Robert Smithson</p>
	<p>Verborgene Strukturen Museum Folkwang, Essen, Germany 9 May - 22 June 1969 Organiser(s): Dieter Honisch Catalogue: 88 pages : illustrations, 24 cm (h) Artists: Carl Andre, Giovanni Anselmo, Joseph Beuys, Marinus Boezem, Bill Bollinger, Pier Paolo Calzolari, Jan Dibbets, Ger van Elk, Rafael Ferrer, Barry Flanagan, Michael Heizer, Douglas Huebler, Paolo Icaro, Neil Jenney, Kaks, Jannis Kounellis, Richard Long, De Maris, Mario Merz, Marisa Merz, Bruce Nauman, Dennis Oppenheim, Panamarenko, Robert Ryman, Saret, Richard Serra, Robert Smithson, Keith Sonnier, Frank Viner, Lawrence Weiner, Gilberto Zorio</p>

<p>No image available</p>	<p><i>When Attitudes Become Form (Krefled version)</i> Museum Haus Lange, Krefeld, Germany 10 May - 15 June 1969 Organiser(s): Harald Szeemann; Paul Wember Catalogue: 32 cm (h) Artists: Carl Andre, Geovani Anselmo, Richard Artschwager, Thomas Bang, Robert Barry, Joseph Beuys, Mel Bochner, Alighiero e Boetti, Marinus Boezem, Bill Bollinger, Michael Buthe, Pier Paolo Calzolari, Paul Cotton, Hanne Darboven, Jan Dibbets, Ger van Elk, Rafael Ferrer, Barry Flanagan, Michael Heizer, Eva Hesse, Douglas Huebler, Alain Jacquet, Neil Jenney, Stephen Kaltenbach, Edward Kienholz, Edward Klein, Joseph Kosuth, Jannis Kounellis, Gary Kuehn, Sol LeWitt, Richard Long, Walter de Maria, Mario Merz, Robert Morris, Bruce Nauman, Claes Oldenburg, Panamarenko, Pino Pascali, Emilio Prini, Markus Reitz, Allen Ruppersberg, Reiner Ruthenbeck, Robert Ryman, Fed Sandback, Alan Saret, Sarkis, Jean-Frederic Schnyder, Richard Serra, Robert Smithson, Keith Sonnier, Richard Tuttle, Frank Lincoln Viner, Franz Erhard Walter, Lawrence Weiner, William T. Wiley, Gilberto Zorio. The following artists also contributed information to the catalogue only: Jared Bark, Ted Glass, Hans Haacke, Paolo Icaro, Jo Ann Kaplan, Bernd Lohaus, Roelof Louw, Bruce McLean, David Medalla, Dennis Oppenheim, Paul Pechter, Michelangelo Pistoletto, William Wegman</p>
<p>No catalogue</p>	<p><i>Ecological Art</i> John Gibson Gallery, New York, USA 17 May - 28 June 1969 Organiser(s): John Gibson Catalogue: No catalogue Artists: Carl Andre, Christo, Jan Dibbets, Peter Hutchinson, Wil In-isey, Richard Long, Robert Morris, Claes Oldenburg, Dennis Oppenheim, Robert Smithson</p>
<p>No catalogue</p>	<p><i>Number 7 (Benefit for the Art Workers Coalition)</i> Paula Cooper Gallery, New York, USA 18 May - 15 June 1969 Organiser(s): Lucy R. Lippard Catalogue: No catalogue Artists: Carl Andre, Richard Artschwager, Conraf Atkinson, Michael Baldwin, Robert Barry, Frederick Barthelme, Iain Baxter, Gene Beery, Mel Bochner, Bill Bollinger, Jonathan Borofsky, Donald Burgy, Rosemarie Castoro, Hanne Darboven, Walter de Maria, Jan Dibbets, Dan Graham, Hans Haacke, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara, Michael Kirby, Joseph Kosuth, Christine Kozlov, Sol LeWitt, Richard Long, Duane Lunden, Robert Morris, Bruce Nauman, Adrian Piper, Allen Ruppersberg, Ed Ruscha, Richard Serra, Robert Smithson, Bernard Venet, Lawrence Weiner, Martha Wilson</p>
	<p><i>Untitled Exhibition at Simon Fraser University</i> Centre for Communication and the Arts, Simon Fraser University, British Columbia, Canada 19 May - 19 June 1969 Organiser(s): Seth Siegelau Catalogue: 16 pages : illustrations, 22.8cm (h) 15.2cm (w) Artists: Terry Atkinson, Michael Baldwin, Robert Barry, Jan Dibbets, Douglas Huebler, Stephen Kaltenbach, Joseph Kosuth, Sol LeWitt, N.E. Thing Co., Lawrence Weiner</p>

No image available	<p>Anti-Illusion: Procedures/Materials Whitney Museum of American Art, New York, USA 19 May - 6 July 1969 Organiser(s): Marcia Tucker, James Monte Catalogue: 61 pages : illustrations, 27 cm (h) Artists: Carl Andre, Michael Asher, Lynda Benglis, William Bollinger, John Duff, Rafael Ferrer, Robert Fiore, Philip Glass, Eva Hesse, Neil Jenny, Barry Le Va, Robert Lobe, Robert Morris, Bruce Nauman, Steve Reich, Robert Rohm, Richard Serra, Joel Shapiro, Michael Snow, Keith Sonnier, Richard Tuttle</p>
No catalogue	<p>Language III Dwan Gallery, New York, USA 24 May - 18 June 1969 Organiser(s): Virginia Dwan Catalogue: No catalogue Artists: Included work by over 60 artists</p>
No catalogue	<p>Environments Reversal Camden Arts Centre, London, UK 26 June - 27 July 1969 Organiser(s): Peter Carey Catalogue: No catalogue, folded poster Artists: Ivor Abrahams, Keith Arnatt, Stuart Brisley, Eric Brown, Marc Chaimowicz, James Collins and Mike Thorpe, Bill Culbert, Chris Dawson, Eventstructure Research Group, Elizabeth Harrison, Ed Herring, David Lamelas, Paddy Lovely, Sandrina Wheeler</p>
No catalogue	<p>Conception-Perception Eugenia Butler Gallery, Los Angeles, USA 1 July - 25 July 1969 Organiser(s): Eugenia Butler Gallery Catalogue: No catalogue Artists: John Baldessari, Douglas Huebler, Joseph Kosuth, Barry Le Va, Lawrence Weiner</p>
	<p>July, August, September 11 various locations worldwide 1 July - 30 September 1969 Organiser(s): Seth Siegelaub Catalogue: 26 pages : illustrations, 27.5cm (h) x 21.2cm (w). Text in English, French and German, edition of 2000, \$3.00 Artists: Carl Andre, Robert Barry, Daniel Buren, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Richard Long, N.E. Thing Co. Ltd, Robert Smithson, Lawrence Weiner</p>
No catalogue	<p>Place and Process The Edmonton Art Gallery, Alberta, Canada 4 September - 26 October 1969 Organiser(s): Willoughby Sharp, Evander Schley Catalogue: No catalogue Artists: Iain Baxter, Jan Dibbets, Hans Haacke, Bruce McLean, Les Levine, Richard Long, Robert Morris, Dennis Oppenheim, Klaus Rinke, John Van Saun, William Wegmen, Lawrence Weiner</p>



557,087
an exhibition organized by Lucy R. Lippard for the contemporary art council of the Seattle Art Museum at the Seattle Art Museum pavilion from September 5 to October 5, 1969, version titled 557,087 to Vancouver art gallery 1970.

557,087

Seattle Art Museum, Seattle, USA

5 September - 5 October 1969

Organiser(s): Lucy R. Lippard

Catalogue: 96 cards, 10cm (h) x 15cm (w). Presented loose in a Manila envelope

Artists: Vito Acconci, Morrie Alhadeff, Carl Andre, Keith Arnatt, Richard Artschwager, Michael Asher, Terry Atkinson, John Baldessari, Michael Baldwin, Robert Barry, Frederick (Rick) Barthelme, Iain Baxter, Gene Beery, Mel Bochner, William Bollinger, Jonathan Borofsky, Donald Burgy, Daniel Buren, Rosemarie Castoro, Hanne Darboven, Walter de Maria, Jan Dibbets, Robert Dootson, Rafael Ferrer, Barry Flanagan, Anne Gerber, Dan Graham, Hans Haacke, Michael Heizer, Eva Hesse, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara, Edward Keinholz, Robert Kinmont, Joseph Kosuth, Christine Kozlov, John Latham, Barry Le Va, Sol LeWitt, Roelof Louw, Duane Lundon, Thomas Maythem, Bruce McLean, Robert Morris, Bruce Nauman, N.Y. Graphic Workshop (Luis Camnitzer, José Guillermo, Liliana Porter), Dennis Oppenheim, John Perreault, Adrian Piper, Polly Rawn, Robert Rohm, Allen Ruppersberg, Robert Ryman, Ed Ruscha, Fred Sandback, Alan Saret, George Sawchuk, Richard Serra, Randolf (Randy) Sims, Robert Smithson, Keith Sonnier, Frank Viner, Jeff Wall, Lawrence Weiner, Ian Wilson, Virginia (Jinny) Wright



OTHER IDEAS
THE DETROIT INSTITUTE OF ARTS
DETROIT MICHIGAN 1969

Other Ideas

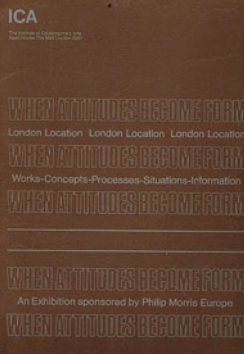
The Detroit Institute of Arts, Detroit, USA

10 September - 19 October 1969

Organiser(s): Samuel J. Wagstaff

Catalogue: 43 pages : illustrations, 23cm (h) x 31 cm (w)

Artists: Cecile Abish, Peter Alexander, Carl Andre, Jo Baer, Lynda Benglis, William Bollinger, Robert Bücken, Robert Cumming, Walter deMaria, Susan Deming, Royce Dendler, Jean Dupuy, William Dutterer, Georg Ettl, Dan Flavin, Sam Gilliam, Hans Haacke, Michael Heizer, Robert Huot, Sheldon Iden, Neil Jenney, Shlomo Koren, Aris Koutroulis, Robert Lobe, Edward McGowin, Nam June Paik, David Prentice, Fred Sandback, Charles Santon, Thomas Shannon, Robert Stalkhouse, James Storey, Robert Tuttle, William Wegman.



ICA
WHEN ATTITUDES BECOME FORM
London Location London Location London Location
Works-Concepts-Processes-Situations-Information
An Exhibition sponsored by Philip Morris Europe

When Attitudes Become Form (ICA London version)

ICA, London, UK

28 September - 27 October 1969

Organiser(s): Harald Szeemann; Charles Harrison

Catalogue: The original catalogue was modified and supplemented for the ICA showing

Artists: Carl Andre, Geovani Anselmo, Richard Artschwager, Thomas Bang, Robert Barry, Joseph Beuys, Mel Bochner, Alighiero e Boetti, Marinus Boezem, Bill Bollinger, Michael Buthe, Pier Paolo Calzolari, Paul Cotton, Hanne Darboven, Jan Dibbets, Ger van Elk, Rafael Ferrer, Barry Flanagan, Michael Heizer, Eva Hesse, Douglas Huebler, Alain Jacquet, Neil Jenney, Stephen Kaltenbach, Edward Kienholz, Edward Klein, Joseph Kosuth, Jannis Kounellis, Gary Kuehn, Sol LeWitt, Roelof Louw, Walter de Maria, Bruce McLean, Mario Merz, Robert Morris, Bruce Nauman, Claes Oldenburg, Panamarenko, Pino Pascali, Emilio Prini, Markus Reatz, Allen Ruppersberg, Reiner Ruthenbeck, Robert Ryman, Fred Sandback, Alan Saret, Sarkis, Jean-Frederic Schnyder, Richard Serra, Robert Smithson, Keith Sonnier, Richard Tuttle, Frank Lincoln Viner, Franz Erhard Walter, Lawrence Weiner, William T. Wiley, Gilberto Zorio.



Prospect 69

Kunsthalle, Düsseldorf, Germany
30 September - 12 October 1969

Organiser(s): Konrad Fischer and Hans Strelow. The selection committee were Jose Luis de Castillejo (Bonn), Michel Claura (Paris), Enno Develing (Den Haag), Jasia Reichardt (London), Dr. Harald Szeemann (Bern), Martin Visser (Bergeijk, NL) Dr Paul Wember (Krefeld)

Catalogue: 54 pages : illustrations, 37cm (h). Newspaper style catalogue.

Artists: Robert Barry Bernd and Hilla Bechers, Lynda Benglis, Joseph Beuys, Alighiero Boetti, Stanley Brouwn, Daniel Buren, James Lee Byars, Pier Paolo Calzolari, Ron Cooper, Paul Cotton, Hanne Darboven, d'Armagnac, Dekker, Jan Dibbets, Esther Ferrer, Giorgio Griffa, Bruno Gronen, Hans Haacke, Michael Heizer, Juan Hidalgo, Douglas Huebler, Joseph Kosuth, Jannis Kounellis, David Lamelas, Sol LeWitt, Richard Long, Brice Marden, Walter Marchetti, Walter Mattiacci, Doug Ohlson, Dennis Oppenheim, Eric Orr, Giuseppe Penone, David Prentice, Emilio Prini, Markus Raetz, Charles Ross, Reiner Ruthenbeck, Robert Ryman, Jean-Frederic Schnyder, Robert Smithson, Niele Toroni, Lawrence Weiner, Doug Wheeler



Konzeption / Conception, Dokumentation einer Heutigen Kunststrichtung / Documentation of Today's Art Tendency

Städtisches Museum, Leverkusen, Germany
24 October - 23 November 1969

Organiser(s): Konrad Fischer and Rolf Wedewer

Catalogue: 234 pages : illustrations, 20cm (h) x 20 cm (w). Text in English and German

Artists: Keith Arnatt, John Baldessari, Robert Barry, Iain Baxter, Bernd and Hilla Becher, Mel Bochner, Alighiero Boetti, Marcel Broodthaers, Stanley Brouwn, Daniel Buren, Victor Burgin, Donald Burgy, Eugenia Butler, Pier Paolo Calzolari, Paul Cotton, Hanne Darboven, Jan Dibbets, Hamish Fulton, Gilbert & George, Dan Graham, Douglas Huebler, Jackson, Stephen Kaltenbach, On Kawara, Michael Kirby, Joseph Kosuth, David Lamelas, Sol LeWitt, Marchetti, Bruce McLean, Bruce Nauman, Giuseppe Penone, Adrian Piper, Sigmar Polke, Emilio Prini, Markus Raetz, Allan Ruppersberg, Ed Ruscha, Fred Sandback, Richard Sladden, Robert Smithson, Timm Ulrichs, Bernar Venet, Lawrence Weiner, Zaj



Art by Telephone

Museum of Contemporary Art, Chicago, USA
1 November - 14 December 1969

Organiser(s): Jan van der Marck

Catalogue: LP Record in sleeve

Artists: Siah Armajani, Richard Artschwager, John Baldessari, Iain Baxter, Mel Bochner, Geoge Brecht, Jack Burnham, James Lee Byars, Robert H. Cumming, Françoise Dallegret, Jan Dibbets, John Giorno, Robert Grosvenor, Hans Haacke, Richard Hamilton, Dick Higgins, Davi Det Hompson, Robert Huot, Alani Jacquet, Ed Kienholz, Joseph Kosuth, Les Levine, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Richard Serra, Robert Smithson, Guenther Uecker, Stan Van Der Beek, Bernar Venet, Frank Lincoln, Viner Wolf Vostell, William Wegman, William T. Wiley

No image available

Plane und Projekte als Kunst / Plans and Projects as Art

Kunsthalle, Bern, Switzerland
8 November - 7 December 1969

Organiser(s): Felix Zdenek; Concept: Harald Szeeman

Catalogue: Newspaper style catalogue

Artists: Unknown



6 At The Hayward Gallery

Hayward Gallery, London, UK

13 November - 21 December 1969

Organiser(s): Michael Compton (Tate)

Catalogue: 1 sheet (folded) : illustrations, 38 cm (h)

Artists: Stephen Buckley, Barry Flanagan, Keith Milow, Victor Newsome, Michael Sandle, Ian Stephenson

No image available

Art in Process IV

Finch College, New York, USA


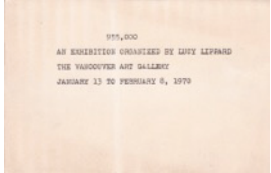
11 December 1969 - 26 January 1970

Organiser(s): Elayne H. Varian, special photographic assistance, Dorothy Beskind

Catalogue: 32 pages : illustrations, 29cm (h) x 22cm (w)

Artists: Lynda Benglis, Mel Bochner, William Bollinger, Rafael Ferrer, Barry Flanagan, Eva Hesse, Bruce Nauman, Robert Morris, Robert Ryman, Richard Van Buren, Lawrence Weiner

1970

	<p>String and Rope Sidney Janis, New York, USA 7 January - 31 January 1970 Organiser(s): Sidney Janis Catalogue: 24 pages : illustrations, 28 cm, , Artists: Jean Arp, Victor Burgin, Christo, Walter De Maria, Marcel Duchamp, Barry Flanagan, Robert Gordon, Allan Kaprow, Joan Miro, Robert Morris, Claes Oldenburg, Pablo Picasso, Francis Picabia, Jackson Pollock, Robert Rauschenberg, Man Ray, Fred Sandback, Kurt Schwitters, George Segal, Lawrence Weiner</p>
<p>No catalogue</p>	<p>Tabernakel Louisiana Museum of Modern Art, Humlebaek, Denmark 24 January - 22 February 1970 Organiser(s): Unknown Catalogue: No catalogue, announcement Artists: Joseph Beuys; Jan Dibbets; Poul Gernes; Per Kirkeby; Arthur Köpcke; Richard Long; Peter Louis-Jensen; Bjørn Nørgaard, Panamarenko</p>
	<p>955,000 Vancouver Art Gallery, Vancouver, Canada 31 January - 8 February 1970 Organiser(s): Lucy R. Lippard Catalogue: 138 cards, 10cm (h) x 15cm (w). Presented loose in a Manila envelope, \$4.50 Artists: Vito Acconci, Carl Andre, Keith Arnatt, Richard Artschwager, Terry Atkinson, John Baldessari, Michael Baldwin, Robert Barry, Frederick (Rick) Barthelme, Gene Beery, Mel Bochner, Bill Bollinger, Jonathan (Jon) Borofsky, Daniel Buren, Donald Burgy, Rosemarie Castoro, Greg Curnoe, Hanne Darboven, Walter de Maria, Jan Dibbets, Christos Dikeakos, Rafael Ferrer, Barry Flanagan, Dan Graham, Hans Haacke, Alex Hay, Michael Heizer, Eva Hesse, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara, Edward Keinholz, Robert Kinmont, Joseph Kosuth, Christine Kozlov, John Latham, Barry Le Va, Sol LeWitt, Roelof Louw, Duane Lundon, Bruce McLean, Robert Morris, Bruce Nauman, N.E. Thing Co., George Nicholaidis, N.Y. Graphic Workshop (Luis Camnitzer, José Guillermo, Liliana Porter), Dennis Oppenheim, John Perreault, Adrian Piper, Robert Rohm, Allen Ruppersberg, Robert Ryman, Ed Ruscha, Fred Sandback, George Sawchuk, Richard Serra, Randy Sims, Robert Smithson, Keith Sonnier, Jeff Wall, Lawrence Weiner, Ian Wilson</p>
<p>No catalogue</p>	<p>Art Concepts from Europe Bonino Gallery, New York, USA 10 March - 28 March 1970 Organiser(s): Pierre Restany Catalogue: No catalogue Artists: Included David Lamelas</p>



Artists and Photographs

Multiples Gallery, New York, USA

28 March - 5 April 1970

Organiser(s): Lawrence Alloway and Marian Goodman

Catalogue: 17 items, loose multiples presented in a 30.5cm (h) x 30.5cm (w) box, first edition, 1200, \$100

Artists: Mel Bochner, Christo, Jan Dibbets, Tom Gormley, Doulgas Huebler, Allan Kaprow, Michael Kirby, Joseph Kosuth, Sol LeWitt, Richard Long, Robert Morris, Bruce Nauman, Dennis Oppenheim, Robert Rauschenberg, Ed Ruscha, Robert Smithson, Bernar Venet, Andy Warhol



18 Paris IV. 70

66 rue Mouffetard, Paris, France

4 April - 25 April 1970

Organiser(s): Michel Claura, catalogue organised and distributed by Seth Siegelau

Catalogue: 47 pages : illustrations, 16.4cm (h) x 10.7cm (w). Text in English, French and German, edition of 5000, \$3.50

Artists: Robert Barry, Marcel Broodthaers, Stanley Brouwn, Daniel Buren, Jan Dibbets, Jean-Pierre Djian, Gilbert & George, Francois Guinochet, Douglas Huebler, On Kawara, David Lamelas, Sol LeWitt, Richard Long, Ed Ruscha, Robert Ryman, Niele Toroni, Lawrence Weiner, Ian Wilson



Conceptual Art and Conceptual Aspects

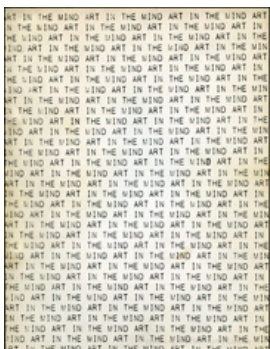
New York Cultural Center, New York, USA

10 April - 25 August 1970

Organiser(s): Donald Karshan with Ian Burn and Joseph Kosuth

Catalogue: 100 pages, 28 cm (h), \$4.00

Artists: The Art & Language Press (Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell), Frederick Barthelme, Robert Barry, Iain Baxter, Mel Bochner, Dabiel Buren, Donald Burgy, Ian Burn, James Lee Byars, Roger Cutforth, Jan Dibbets, Hans Haacke, Douglas Huebler, Stephen Kaltenbach, On Kawara, Joseph Kosuth, Christine Kozlov, Bruce Nauman, Debbis Oppenheim, Paul Ostrow, Adrian Piper, Mel Ramsden, Ed Ruscha, Bernar Venet, Lawrence Weiner



Art in the Mind

Allen Memorial Art Museum, Oberlin, USA

17 April - 12 May 1970

Organiser(s): Athena Tacha Spear

Catalogue: 233 pages : illustrations, 28 cm (h). First edition, 200 copies (April 1970), second edition, 100 copies (February 1971),

Artists: Vito Acconci, Siah Armajani, Michael Asher, John Baldessari, Robert Barry, Frederick Bathelme, Beckley, Mel Bochner, Jonathan Borofsky, George Brecht, Victor Burgin, Donald Burgy, Ian Burn, Scott Burton, James Lee Byars, Luis Camnitzer, Rosemarie Castoro, Don Celender, Fred Corbell Cone, Christopher Cook, Eduardo Costa, Robert Cumming, Roger Cutforth, Pater Davies, Royce Dendler, David Dunlap, David Eisler, Robert Feke, Rafael Ferrer, Geirge Gladstone, Dan Graham, Ira Joel Haber, Richards Jarden, On Kawara, Michael Kirby, Paul Kos, Joseph Kosuth, R. Rexinger Lau, Varry Le Va, Les Levine, Glen Lewis, Sol LeWitt, Martin Maloney, Bruce McLean, Bruce Nauman, David Nelson, N.E. Thing Co Ltd., Claes Oldenburg, Paul Ostrow, Paul Pechter, John Perreault, Adrian Piper, Mel Ramsden, Glen Rea, Allan Ruppertsberg, Thomas Duncan Shannon, Society for Theoretical Art and Analyses, Marjorie Strider, John Van Saun, Bernar Venet, Jeff Wall, William Wegman, Hannah Weiner, Lawrence Weiner

No image available	<p><i>Umwelt-Akzente : die Expansion der Kunst</i> Kunstkreis Monschau, Monschau, Germany 9 May - 21 June 1970 Organiser(s): Klaus Honnef Catalogue: 92 pages Artists: Unknown</p>
	<p><i>Between Man and Matter: 10th Tokyo Biennale</i> Kyoto Municipal Art Museum, Kyoto, Japan 10 May - 30 May 1970 Organiser(s): Yusuke Nakahara and Toshiaki Minemura Catalogue: 52 pages, 25cm (h) x 24cm (w). Newspaper style catalogue, two volumes. Text in Japanese and English Artists: Dietrich Albrecht, Carl Andre, Boezem, Daniel Buren, Christo, Jan Dibbets, Ger Van Elk, Kohi Enokura, Luciano Fabro, Barry Flanagan, Hans Haacke, Michio Horikawa, Enji Inumaki, Stephen J. Kaltenbach, Tatsuo Kawaguchi, On Kawara, Kazushige Koike, Stanislav Kolibal, Susumu Koshimizu, Jannis Kounellis, Edward Krasinski, Sol LeWitt, Roelof Louw, Yutaka Matsuzawa, Mario Merz, Katsuhiko Narita, Bruce Nauman, Hitoshi Nomura, Panamarenko, Giuseppe Penone, Markus Raetz, Klaus Rinke, Reiner Ruthenbeck, Jean-Frédéric Schnyder, Richard Serra, Satoru Shoji, Keith Sonnier, Jiro Takamatsu, Shintaro Tanaka, and Gilberto Zorio. Toured to Kyoto Municipal Art Museum, Kyoto, June 6 - June 28, 1970; Aichi Prefectural Art Gallery, Nagoya, July 15 - July 26, 1970; and Fukuoka Prefectural Culture House, Fukuoka, August 11 - August 16, 1970</p>
	<p><i>Projections : Anti-Materialism</i> La Jolla Museum of Art, La Jolla, USA 15 May - 5 July 1970 Organiser(s): Lawrence Urrutia Catalogue: 20 pages, 23cm (h) x 21cm (w) Artists: Robert Barry, David Deutsch, Charles Emerson, Barry Le Va, Sol Lewitt and David Thompson</p>
No image available	<p><i>Processi di Pensiero Visualizzati</i> Kunstmuseum Luzern, Luzern, Switzerland 31 May - 5 July 1970 Organiser(s): Jean-Christophe Ammann Catalogue: 116 pages, 29 cm (h). Text in Italian Artists: Peter Adam, Giovanni Anselm, Alighiero Boetti, Pier Paolo Calzolari, Irma Ineichen-Meier, Josephine Troller,</p>
	<p><i>Conceptual Art, Arte Povera, Land Art</i> Galleria Civica d'Arte Moderna, Turin, Italy June - July 1970 Organiser(s): Germano Celant Catalogue: 189 pages : illustrations, 24cm (h) x 22.5cm (w). Text in Italian Artists: Unknown</p>
No catalogue	<p><i>Language IV</i> Dwan Gallery, New York, USA 2 June - 25 June 1970 Organiser(s): Virginia Dwan Catalogue: No catalogue Artists: Unknown</p>



Idea Structures: Survey '70

Camden Arts Centre, London, UK

24 June - 19 July 1970

Organiser(s): Charles Harrison

Catalogue: 28 pages : illustrations, 30cm (h), edition of 500

Artists: Keith Arnatt, Art & Language (Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell), Victor Burgin, Ed Herring, Joseph Kosuth



July / August 1970

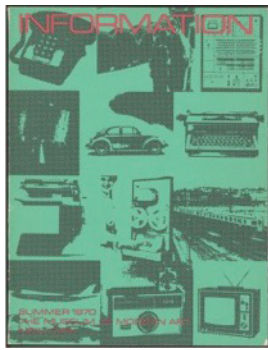
Special edition of *Studio International*, vol. 180, no. 924, London, UK

1 July - 31 August 1970

Organiser(s): Seth Siegelaub with the Editor Peter Townsend and Assistant Editor Charles Harrison in London. David Antin (San Diego, California), Germano Celant (Genoa), Michel Claura (Paris), Charles Harrison (London), Lucy R. Lippard (New York) and Hans Strelow (Düsseldorf) were each invited to coordinate an eight-page section of the magazine.

Catalogue: 64 pages : illustrations, 31cm (h) x 24cm (w). Text in English, French and German, \$3.50,

Artists: Giovanni Anselmo, Eleanor Antin, Keith Arnatt, Art & Language (Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell), John Baldessari, Robert Barry, Frederick Barthelme, Alighiero Boetti, Victor Burgin, Daniel Buren, Pier Paolo Calzolari, Harold Cohen, Hanne Darboven, Jan Dibbets, Barry Flanagan, Dan Graham, Douglas Huebler, Stephen Kaltenbach, On Kawara, Joseph Kosuth, John Latham, Sol LeWitt, Lonidier, Reolof Louw, Mario Merz, N.E. Thing Co., George Nicolaidis, Giuseppe Penone, Emilio Prini, Pistoletto, Richard Serra, Keith Sonnier, Lawrence Weiner, Gilberto Zorio



Information

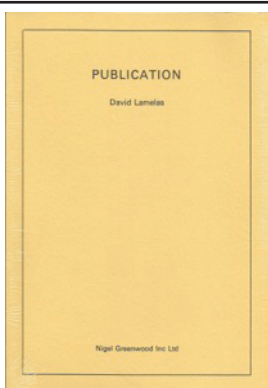
Museum of Modern Art, New York, USA

2 July - 20 September 1970

Organiser(s): Kynaston McShine

Catalogue: 207 pages : illustrations, 27.5cm (h) x 21.5 cm (w)

Artists: Vito Acconci, Carl Andre, Siah Armajani, Keith Arnatt, Art & Language Press, Art & Project, Richard Artschwager, David Askevold, Terry Atkinson, David Bainbridge, John Baldessari, Michael Baldwin, Barrio, Robert Barry, Frederick Barthelme, Bernhard & Hilla Becher, Joseph Beuys, Mel Bochner, Bill Bollinger, George Brecht, Stig Broegger, Stanley Brouwn, Daniel Buren, Victor Burgin, Donald Burgy, Ian Burn and Mel Ramsden, James Lee Byars, Jorge Luis Carballa, Christopher Cook, Roger Cutforth, Carlos D'Alessio, Hanne Darboven, Walter de Maria, Jan Dibbets, Gerald Ferguson, Rafael Ferrer, Barry Flanagan, Group Frontera, Hamish Fulton, Gilbert & George, Giorno Poetry Systems, Dan Graham, Hans Haacke, Ira Joel Haber, Randy Hardy, Michael Heizer, Hans Hollein, Douglas Huebler, Robert Huot, Peter Hutchinson, Richards Jarden, Stephen Kaltenbach, On Kawara, Joseph Kosuth, Christine Kozlov, John Latham, Barry Le Va, Sol Lewitt, Lucy Lippard, Richard Long, Bruce McLean, Cildo Campos Meirelles, Marta Minujin, Robert Morris, N.E. Thing Co., Bruce Nauman, New York Graphic Workshop, Newspaper, Group Oho, Helio Oiticica, Yoko Ono, Dennis Oppenheim, Panamarenko, Giulio Paolini, Paul Pechter, Giuseppe Penone, Adrian Piper, Michelangelo Pistoletto, Emilio Prini, Alejandro Puente, Markus Raetz, Yvonne Rainer, Klaus Rinke, Edward Ruscha, J.M. Sanejouand, Richard Sladden, Robert Smithson, Keith Sonnier, Ettore Sottsass Jr., Erik Thygesen, John Van Saun, Guilherme Magalhaes Vaz, Bernar Venet, Jeff Wall, Lawrence Weiner, Ian Wilson



Publication

Nigel Greenwood, London, UK

1 September 1970

Organiser(s): David Lamelas

Catalogue: 30 pages, 21cm (h) x 15cm (w), edition of 1000,

Artists: Keith Arnatt, Robert Barry, Stanley Brouwn, Daniel Buren, Victor Burgin, Michel Claura, Gilbert & George, John Latham, Lucy R. Lippard, Martin Maloney, Barbara M. Reise, Lawrence Weiner and Ian Wilson



Software: Information Technology / Its new meaning for art

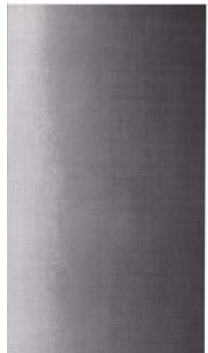
The Jewish Museum, New York, USA

16 September - 8 November 1970

Organiser(s): Jack Burnham

Catalogue: 71 pages : illustrations, 37 cm (h)

Artists: Vito Acconci, David Antin, John Baldessari, Robert Barry, Scott Bradner, Donald Burgy, Agnes Denes, Robert Duncan Enzmann, Carl Fernback-Flarsheim, Giorno Poetry Systems, John Goodyear, Hans Haacke, Douglas Huebler, Allan Kaprow, Joseph Kosuth, Les Levine, Theodor H. Nelson, Jack Nolan, R.E.S.I.S.T.O.R.S., Allen M. Razdow, Evander D. Schley, Sonia Sheridan, Theodosius W. Victoria, Lawrence Weiner, Ned Woodman. Toured to the Smithsonian Institution, Washington, 16 December – 14 February 1971

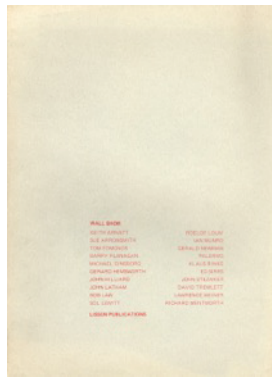
	<p>Recorded Activities Moore College of Art, Philadelphia, USA 16 October - 19 November 1970 Organiser(s): Dianne Perry Vanderlip, Gallery director Catalogue: 36 pages : illustrations, 28 cm (h) Artists: Vito Acconci, John Baldessari, Mel Bochner, Michael Findlay, Dan Graham, Peter Hutchinson, Ray Johnson, Joseph Kosuth, Les Levine, Billy Adler, John Margolis, Bruce Nauman, Dennis Oppenheim, Michael Snow, John Van Saun, Bernar Venet, Robert Smithson</p>
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<p>No image available</p>	<p>Concept-Theorie Galerie Daniel Templon, 58, rue Bonaparte Paris 6, Paris, France 3 November - 21 November 1970 Organiser(s): Daniel Templon Catalogue: 28 pages : illustrations, 30cm (h). Text in French Artists: Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell, Victor Burgin, Ian Burn, Alain Kirili, Christine. Koslow, Joseph Kosuth, Emilio Prini, Mel Ramsden, Bernar Venet</p>
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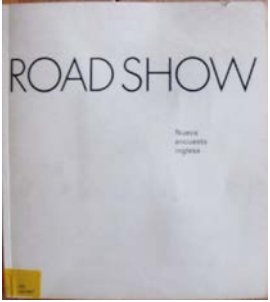
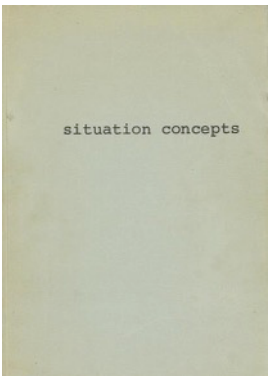
	<p>Happening and Fluxus Kölnischer Kunstverein, Cologne, Germany 6 November 1970 - 6 January 1971 Organiser(s): Hans Sohm and Harald Szeemann Catalogue: 24cm (h) Artists: Tadeusz Kantor, Ben Vautier, Ay-o, Nam June Paik, Ken Friedman, Al Hansen, Bici Hendricks, Robert Filliou, George Brecht, Bazon Brock, Tomas Schmit, Red Grooms, Carolee Schneemann, Philip Corner, Joe Jones, Tetsumi Kudo, Claes Oldenburg, Hermann Nitsch, Arthur Koepcke, Otto Muehl, Günter Brus, Geoff Hendricks, Robert Watts, J.J. Lebel, Milan Knizák, Eric Andersen, Robert Whitman, Emmett Williams, and Wolf Vostell</p>
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<p>No catalogue</p>	<p>Identifications Fernsehgalerie Gerry Schum - screened by SWF/ARD at 10.50pm on 30 November 1970, Dusseldorf, Germany 30 November 1970 Organiser(s): Gerry Schum Catalogue: No catalogue Artists: Giovanni Anselmo, Joseph Beuys, Alghiero Boetti, Stanely Brouwn, Daniel Buren, Pier Paolo Calzolari, Gino de Dominicis, Ger van Elk, Hamish Fulton, Gilbert & George, Gary Kuehn, Mario Merz, Reiner Ruthenbeck, Klaus Rinke, Keith Sonnier, Richard Serra, Ulrich Rückriem, Lawrence Weiner, Franz Erhard Walther, Gilberto Zorio</p>
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	<p>2, 972, 453 Centro de Arte y Comminicacion, Buenos Aires, Argentina 4 December - 23 December 1970 Organiser(s): Lucy R. Lippard Catalogue: 43 cards, printed front and back, 10cm (h) x 15cm (w). Presented loose in a transparent plastic bag Artists: Eleanor Antin, Siah Armajani, David Askevold, Stanley Brouwn, Victor Burgin, Pier Paolo Calzolari, Don Celender, James Collins, Christopher Cook, Gilbert & George, Ira Joel Haber, Richards Jarden</p>
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	<p>Wall Show Lisson Gallery, London, UK 10 December 1970 - 30 January 1971 Organiser(s): Nicholas Logsdail Catalogue: 52 pages, 30 cm (h) Artists: Keith Arnatt, Sue Arrowsmith, Tom Edmonds, Barry Flanagan, Michael Ginsborg, Gerard Hemsworth, John Hilliard, John Latham, Bob Law, Sol LeWitt, Roelof Louw, Ian Munro, Gerald Newman, Blinky Palermo, Klaus Rinke, Ed Sirrs, John Stezaker, David Tremlett, Lawrence Weiner, Richard Wentworth</p>
<p>No image available</p>	<p><i>Investigation on the Nature, Meaning, and Function of Works of Art</i> Galeria IBEU, Rio de Janeiro, Brazil 1970 Organiser(s): Frederico Morais Catalogue: unknown Artists: unknown</p>

1971

<p>No image available</p>	<p>Formulation: works by ten European artists Addison Gallery of American Art, Phillips Academy, Andover, USA 8 January - 14 February 1971 Organiser(s): Konrad Fischer, Gian Enzo Sperone Catalogue: Unknown Artists: Alighiero Boetti, Stanley Brouwn, Daniel Buren, Hanne Darboven, Jan Dibbets, Hamish Fulton, Giulio Paolini, Giuseppe Penone, Salvo</p>
	<p>New English Inquiry: British Road Show Sao Paulo Bienale, Sao Paulo, Brazil 26 January - 8 July 1973 Organiser(s): British Council travelling exhibition, catalogue foreword by John Hulton Catalogue: 47 pages : illustrations, 27 cm (h) Artists: Ivor Abrahams, Keith Arnatt, John Blake, Victor Burgin, Barry Flanagan, Ted Hawke, John Hilliard, Richard Long, Bruce Mclean, Keith Milow, Mali Morris, Colin Self</p>
	<p>Earth, Air, Water, Fire: Elements of Art Museum of Fine Arts, Boston, USA 4 February - 4 April 1971 Organiser(s): Virginia Gunter Catalogue: 117 pages, 28cm (h). Two volumes Artists: Rachel Bas-Cohain, Bill Bollinger, Stan Brain, Richard Budelis, Lowry Burgess, Donald Burgy, Christo, Francois Dallegret, Geny Dignac, Edward Franklin, John Goodyear, Dan Graham, Laura Grisi, Hans Haacke, Newton Harrison, Gerald Hayes, Michael Heizer, Douglas Huebler, Peter Hutchinson, Neil Jenny, Allan Kaprow, Gyula Kosice, Joshua Neustein / Georgette Battle / Gerard Marx, Dennis Oppenheim, Otto Piene, Ravi Puusemp, Gary Rieveschi, Charles Ross, Richard Serra, Vera Simons, Robert Smithson, Alan Sonfist, Christopher Sproat / Elizabeth Clark, Marvin Torffield, Uruburu, John van Saun, Andy Warhol, William Wegman, Scott Wixon</p>
	<p>Situation Concepts Galerie ImTaxis Palais, Innsbruck, Austria 9 February - 4 March 1971 Organiser(s): Peter Weiermair Catalogue: 65 pages : illustrations, 30 cm (h) Artists: Shusaku Arakawa, Arts Agency, John Baldessari, Mel Bochner, Daniel Buren, Gino De Dominicis, Ernst, Luciano Fabro, Fazion, Gilbert & George, Germaná, Gerz, Hans Haacke, Michael Heizer, Hollein, Horikawa, Douglas Huebler, Kawaguchi, Joseph Kosuth, Kriesche, Jasci, Sol LeWitt, Lindow, Matsuzawa, Mattiacci, Mario Merz, Moshhammer, N.E. Thing Company, Nagasawa, Nichilaidis, Oberhuber, Ohmyia, Dennis Oppenheim, Giulio Paolini, Pisani, Raetz, Schult, Richard Serra, Robert Smithson, Tanakam Ulricha, Lawrence Weiner Toured to Galerie Nächst St. Stephen, Vienna, 15 March – 10 April 1971</p>

	<p>Sixth Guggenheim International Exhibition Solomon R. Guggenheim Museum, New York, USA 12 February - 25 April 1971 Organiser(s): Diane Waldman Catalogue: 43 pages : illustrations (stapled booklet); 21 folded sheets (some colour), 29cm (h) x 23 cm (w). Contained in a silver box Artists: Carl Andre, Daniel Buren, Victor Burgin, Hanne Darboven, Walter De Maria, Antonio Dias, Jan Dibbets, Dan Flavin, Michael Heizer, Donald Judd, On Kawara, Joseph Kosuth, Sol LeWitt, Richard Long, Mario Merz, Robert Morris, Bruce Nauman, Robert Ryman, Richard Serra, Jiro Takamatsu, Lawrence Weiner</p>
<p>No image available</p>	<p>Entwurfe Partituren, Projekte: Zeichnungen Galerie René Block, Berlin, Germany 5 March - 31 March 1971 Organiser(s): Galerie René Block Catalogue: 80 pages, 15 cm (h) Artists: Joseph Beuys, Bohmler, Brecht, Brehmer, Buthe, Stanley Brouwn, Hanne Darboven, Jan Dibbets, Dietrich, Erdem, Filliou, Gosewitz, Dan Graham, Heerich, Hodicke, Kopche, Knoebel, Sol LeWitt, Lupertz, Manzoni, Nabakowski, Panamarenko, Blinky Palermo, Sigmar Polke, Gerhard Richter, Dieter Rot, Ruhm, Ruthenbeck, Schmit, Schult, Vallen, Vautier, Voss, Vostell, Weiher</p>
<p>No catalogue</p>	<p>Das Konzept ist die Form Westfälischen Kunstverein, Münster, Germany 25 March - April 1971 Organiser(s): Klaus Honnef, Paul Maenz and Konrad Fischer Catalogue: No catalogue Artists: Unknown</p>
	<p>Twenty Six Contemporary Women Artists The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, USA 18 April - 13 June 1971 Organiser(s): Lucy R. Lippard Catalogue: 35 pages : illustrations, 22 cm (h) Artists: Cecile Abish, Alice Aycock, Cynthia Carlson, Sue Ann Childress, Glorianna Danvenport, Susan Hall, Mary Heilmann, Audrey Hemenway, Laurace James, Mable Jones, Carol Kinne, Christine Kozlov, Sylvia Mangold, Brenda Miller, Mary Miss, Dona Nelson, Louise Parks, Shirley Pettibone, Adrian Piper, Reeva Potoff, Paula Tavins, Merrill Wagner, Grace Bakst Wapner, Jacqueline Winsor, Barbara Zucker</p>
<p>No catalogue</p>	<p>At The Moment Lobby of Frankopanska 2a, Zagreb, Yugoslavia 23 April 1971 Organiser(s): Braco and Nena Dimitrijevic Catalogue: No catalogue, poster for the exhibition, 66cm x 47cm Artists: Carl Andre, Giovanni Anselmo, Robert Barry, Joseph Beuys, Alighiero Boetti, Stanley Brouwn, Daniel Buren, Victor Burgin, Hanne Darboven, Jan Dibbets, Braco Dimitrijević, Ger Van Elk, ER Group, Luciano Fabro, Barry Flanagan, Douglas Huebler, Grupa Kôd, Alain Kirili, Joseph Kosuth, Jannis Kounellis, Richard Long, John Latham, Sol LeWitt, Roelof Louw, Mario Merz, OHO Group, Goran Trbuljak, Lawrence Weiner, Ian Wilson, Gilberto Zorio</p>



El Arte como idea en Inglaterra / Art as idea from England

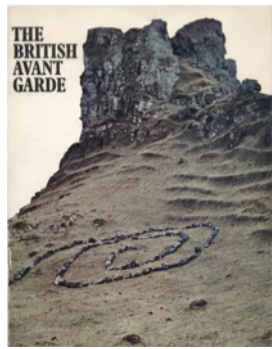
Centro de Arte y Comunicacion, Buenos Aires, Argentina

May 1971

Organiser(s): Charles Harrison

Catalogue: 32 pages : illustrations, 20cm (h). Loose pages contained in a folder. Text in Spanish and English.

Artists: Keith Arnatt, Sue Arrowsmith, Art & Language (Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell), Victor Burgin, David Dye, Bill Woodrow



The British Avant-Garde

New York Cultural Center, New York, USA

19 May - 29 August 1971

Organiser(s): Charles Harrison, Donald Karshan

Catalogue: 44 pages : illustrations (some colour), 31 cm (h). Catalogue extended to a special issue of Studio International, vol. 181, no. 933 (May 1971)

Artists: Keith Arnatt, Sue Arrowsmith, Art & Language (Terry Atkinson, Michael Baldwin, David Bainbridge, Harold Hurrell), Victor Burgin, Colin Crumplin, Andrew Dipper, David Dye, Barry Flanagan, Gilbert & George, Richard Long, Roelof Louw, Bruce McLean, Gerald Newman, David Temlett

No catalogue

Projects: Pier 18

Works made on a abandoned Pier on Hudson River, exhibition of photographs shown at Museum of Modern Art, New York, USA

18 June - 2 August

Organiser(s): Willoughby Sharp

Catalogue: No catalogue

Artists: Vito Acconci, David Askevold, John Baldessari, Robert Barry, Bill Beckley, Mel Bochner, Daniel Buren, Jan Dibbets, Terry Fox, Dan Graham, Douglas Huebler, Lee Jaffe, Richards Jarden, Gordon Matta-Clark, Mario Merz, Robert Morris, Dennis Oppenheim, Allen Ruppersberg, Italo Scanga, Richard Serra, Michael Snow, Keith Sonnier, Wolfgang Stoerchle, John Van Saun, George Trakas, William Wegman, Lawrence Weiner

No image available

Directions 3 : eight artists

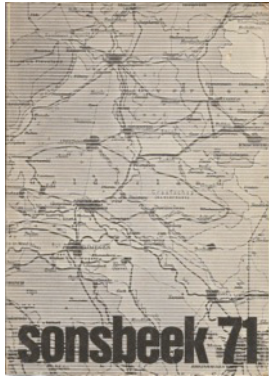
Milwaukee Art Museum, Milwaukee, USA

19 June - 8 August 1971

Organiser(s): John Lloyd Taylor

Catalogue: 40 pages, 30 cm (h)

Artists: Lynda Benglis, Sam Gilliam, Ralph Goings, Hans Haacke, Duane Hanson, Sol Lewitt, DeWain Valentine, Richard Van Buren



Sonsbeek 71

Sonsbeek Park, Arnhem, Netherlands

19 June - 15 August 1971

Organiser(s): Wim Beeren and Geert van Beijeren

Catalogue: 231 pages (part 1), 96 pages (part 2) : illustrations, 29.7cm (h) x 21cm (w). Two volumes. Text in Dutch and English, Edition of 10,000

Artists: Vito Acconci, Bas Jan Ader, Carl Andre, Ben d'Armagnac, Richard Artschwager, Bruce Baillie, Douwe Jan Bakker, Joseph Beuys, Ronald Bladen, Boezem, Stanley Brouwn, Daniel Buren, Christo, Tony Conrad, Hanne Darboven, Walter De Maria, Ger Dekkers, Ad Dekkers, Jan Dibbets, Ger van Elk, Pieter Engels, Groep Enschede, Eventstructure Research Group (E.R.G.), Hans Eykelboom, Barry Flanagan, Fluxus, Hollis Frampton, Ernie Gehr, Dan Graham, Robert Grosvenor, Michael Heizer, Douglas Huebler, Instituut voor Creatief Werk, Ken Jacobs, joepat, Donald Judd, On Kawara, W. Knoebel, Hans Koetsier, Axel van der Kraan, Peter Kubelka, George Landowm Standish Dyer Lawder, Sol LeWitt, Richard Long, Mass Moving, Yutaka Matsuzawa, Mario Merz, Robert Morris, Bruce Nauman, Robert Nelson, Groep Noord-Brabant, Claes Oldenburg, Dennis Oppenheim, Nam June Paik, Panamarenko, E. Philips, Emilio Prini, Klaus Rinke, Peter Roehr, Ulrich Rühreim, Ed Ruscha, Fred Sandback, Jean-Michel Sanejound, Wim T. Schippers, Richard Serra, Paul Sharits, Eric Siegel, Tony Smith, Robert Smithson, Kenneth Snelson, Michael Snow, Koert Stuyf, Shinkichi Tajiri, Carel Visser, Andre Volten, Hans de Vries, Lex Wechgelaar, Lawrence Weiner, Joyce Wieland.

No image available

The Situation now: object or post-object art?

Contemporary Art Society Gallery, Sydney, Australia

16 July - 6 August 1971

Organiser(s): Terry Smith

Catalogue: 42 pages: illustrations

Artists: unknown



arte de
sistemas

Arte De Sistemas

Museo De Arte Moderno / Centro de Arte y Comunicacion, Buenos Aires, Argentina

21 July - August 1971

Organiser(s): Jorge Glusberg

Catalogue: 180 pages: illustrations, 23cm (h). Portfolio containing loose sheets. Text in Spanish and English

Artists: Vito Acconci, Eleanor Antin, Arakawa, Sue Arrowsmith, David Askevold, Walter Ave, John Baldessari, Manuel Barbadillo, Robert Barry, Otto Beckmann, Luis Benedict, Mel Bochner, Christian Boltanski, Ian Breakwell, Eugen Brikcius, Stuart Brisley, Stanley Broun, Donald Burgy, Don Celender, Jürgen Claus, James Collins, Christo, Agnes Denes, Mirtha Dermisache, Antonio Dias, Geniy Dignac, Gregorio Dujovny, David Dye, Stano Filko, Barry Flanagan, Terry Fox, Dr. Herbert Franke, Ken Friedman, Hamish Fulton, Nicolás García Urriburu, Jochen Gerz, Gilbert & George, Carlos Ginzburg, Jorge González Mir, Dan Graham, Víctor Grippo, Klaus Groh, Hans Haacke, Olaf Hanel, Rafael Hastings, Douglas Huebler, Peter Hutchinson, Alain Jacquet, Richards Jarden, Allan Kaprow, On Kawara, Michael Kirby, Alain Kirili, Dusan Klimes, J.H. Kocman, Joseph Kosuth, Uzi Kotler, Christie Kozlov, Alexis Rafael Krasilovsky, Josef Kroutvor, Peter Kuttner, David Lamelas, John Latham, Auro Lecci, Les Levine, Richard Long, Lea Lublin, Jorge de Luján Gutiérrez, Mario Mariño, Vicente Marotta, Charles Mattox, Mario Merz, Mauricio Nannucci, Georg Nees, Dennis Oppenheim, Marie Orensanz, Luis Pazos, Alberto Pellegrino, Alfredo Portillos, Juan Pablo Renzi, Dorothea Rockburne, Juan Carlos Romero, Edward Ruscha, Bernardo Salcedo, Jean Michel Sanéjouand, Richard Serra, Petr Stembera, Clorindo Testa, Antonio Trotta, Timm Ulrichs, Franco Vaccari, Jiri Valoch, John van Saun, Bernar Venet, Edgardo Antonio Vigo, Lawrence Weiner, Ian Wilson, Robert Wittmann, William Woodrow, Gilberto Zorio



In Another Moment

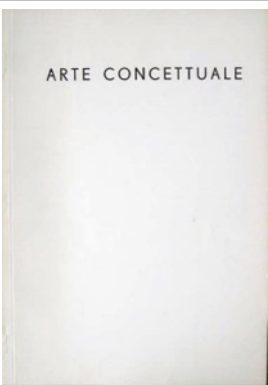
Gallery SKC, Belgrade, Yugoslavia

15 September - 3 October 1971

Organiser(s): Braco and Nena Dimitrijevic

Catalogue: 20 pages : illustrations, 31 cm. Portfolio containing loose sheets. Text in Servisch and English

Artists: Giovanni Anselmo, Robert Barry, Joseph Beuys, Stanley Broun, Daniel Buren, Victor Burgin, Jan Dibbets, Braco Dimitrijevic, Barry Flanagan, Groupa E KOD, Douglas Huebler, Alain Kirili, Jannis Kounellis, David Lamelas, John Latham, Sol LeWitt, Goran Trbuljak, Lawrence Weiner, Ian Wilson



Arte Concettuale

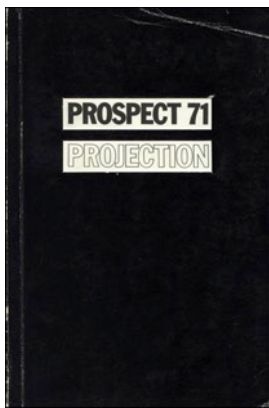
Daniel Templon, Milan, Italy

October 1971

Organiser(s): Daniel Templon

Catalogue: 30 cm (h)

Artists: Art & Language (Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell), Victor Burgin, Ian Burn, Joseph Kosuth, Mel Ramsden, Bernar Venet



Prospect 71: Projection

Kunsthalle, Düsseldorf, Germany

8 October - 17 October 1971

Organiser(s): Konrad Fischer, Hans Strelow, Jürgen Harten

Catalogue: 157 pages, 20cm (h) x 13.2cm (w)

Artists: Vito Acconci, Bas Jan Ader, John Baldessari, Robert Barry, Bernhard and Hilla Becher, Ben, Joseph Beuys, Claus Böhmler, Christian Boltanski, Ian Breakwell, KP Brehmer, Stig Broegger, Marcel Broodthaers, Stanley Brouwn, Victor Burgin, John Chamberlain, Chuck Close, Roger Cutforth, Hanne Darboven, Walter de Maria, Jan Dibbets, Gino De Dominicis, Ger van Elk, Barry Flanagan, Terry Fox, Hollis Frampton, Howard Fried, Hamish Fulton, Gilbert & George, Dan Graham, Nancy Stevenson Graves, Hans Haacke, David Hall, Richard Hamilton, Michael Heizer, John Hilliard, K H Hödicke, Robert Huot, Lee Jaffee, Wolf Knoebel, Ferdinand Kriwet, David Lamelas, John Latham, Barry Le Va, Les Levine, Bruce McLean, Mario Merz, Tony Morgan, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, A.R. Penck, Marinella Pirelli Lotto, Brigid Polk, Sigmar Polke, Carl Frederik Reutersward, Gerhard Richter, Klaus Rinke, Peter Roehr, Charles Ross, Ulrich Rückriem, Salvo, Richard Serra, Robert Smithson, Michael Snow, Keith Sonnier, Petr Stembera, David Tremlett, Günter Uecker, Wolf Vostell, Franz Erhard Walther, Andy Warhol, William Wegman, Lawrence Weiner



Sonsbeek 72

Sonsbeek Park, Arnhem, Netherlands

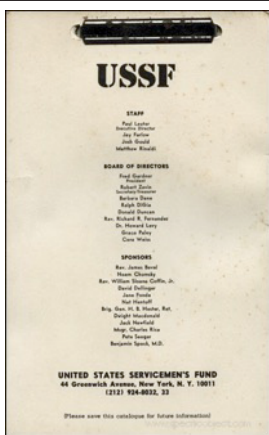
November 1971 - June 1972

Organiser(s): Paul Bonger and Rick Vermeulen

Catalogue: 14cm (h) x 17cm (w). 3 volumes, bound index cards.

Text in Dutch and English

Artists: Various artists from previous editions of the exhibition



The United States Servicemens Fund Art Collection

USSF Office, New York, USA

10 December 1971

Organiser(s): Seth Siegelau

Catalogue: 36 pages : illustrations, 21.5cm (h) x 13cm (w). Binder, leaves bound with metal clasp

Artists: Carl Andre, Robert Barry, Gene Davis, David Diao, Alex Hay, Al Held, Douglas Huebler, Robert Huot, Alex Katz, Joseph Kosuth, Sol LeWitt, Robert Morris, Robert Murray, Robert Ryman, Robert Smithson, Keith Sonnier, De Wain Valentine, Lawrence Weiner

	<p>Grids Grids Grids Grids Grids Grids Grids Grids Institute of Contemporary Art, Pennsylvania, Philadelphia, USA 27 January - 1 March 1972 Organiser(s): Suzanne Delehanty Catalogue: 31 pages : illustrations, 21cm (h) x 20cm (w) Artists: Carl Andre, Richard Anuszkiewicz, Ellen Cibula, Charles Fahlen, Mary Heilmann, Eva Hesse, Will Insley, Alfred Jensen, Jasper Johns, Bruce Johnson, Ellsworth Kelly, Patricia Lasch, Donald Lewallen Sol LeWitt, Richard Paul Lohse, Agnes Martin, Edwin Mieczkowski, François Morellet, Donna Nelson, Larry Poons, Ad Reinhardt, Robert Ryman, Alan Shields, Joan Snyder, Merrill Wagner, Andy Warhol, Mario Yrisarry</p>
<p>No image available</p>	<p>Seven Exhibitions Tate Gallery, London, UK 24 February - 23 March 1972 Organiser(s): Tate Gallery Catalogue: 7 sheets in cardboard envelope, 20cm (h) x 26cm (w) Artists: Keith Arnatt, Michael Craig-Martin, Joseph Beuys, Hamish Fulton Bob Law, Bruce McLean, DavidTremlett</p>
	<p>Konzept-Kunst Kunstmuseum, Basel, Switzerland 18 March - 23 April 1972 Organiser(s): Konrad Fischer Catalogue: 68 pages : illustrations (includes one colour plate by Jan Dibbets), 30cm (h) x 21cm (w). Text in English and German, Artists: Art & Language, John Baldessari, Robert Barry, Mel Bochner, Stanley Brouwn, Daniel Buren, Victor Burgin, Hanne Darboven, Jan Dibbets, Gilbert & George, Hans Haacke, Douglas Huebler, On Kawara, and Lawrence Weiner</p>
<p>No catalogue</p>	<p>Windham II Windham College, Putney, USA 20 March 1972 Organiser(s): Seth Siegelau Catalogue: No catalogue Artists: Carl Andre, Robert Barry, Lawrence Weiner</p>
	<p>De Europa John Weber, New York, USA 29 April - 24 May 1972 Organiser(s): Konrad Fischer, Gian Enzo Sperone Catalogue: 26 pages : illustrations, 20 cm (h) Artists: Giovanni Anselmo, Art & Langauge, Alighiero Boetti, Daniel Buren, Hanne Darboven, Jan Dibbets, Hamish Fulton, Richard Long, Mario Merz, Giulio Paolini, Reiner Ruthenbeck, Gilberto Zorio</p>



Documenta 5

Museum Fridericianum, Friedrichsplatz, Neue Galerie, Kassel, Germany

30 June - 8 October 1972

Organiser(s): Harald Szeemann (Secretary-General). *Section 17: Idee+Idee Licht* organised by Konrad Fischer and Klaus Honnef

Catalogue: 836 pages : illustrations, 32cm (h). Loose pages contained in plastic lever arch ring binder. Cover designed by Ed Ruscha. Text in German.

Artists: 222 artists including Vito Acconci, Art & Language, John Baldessari, Robert Barry, Bernd and Hilla Becher, Joseph Beuys, Mel Bochner, Alighiero Boetti, Marcel Broodthaers, Stanley Brouwn, Daniel Buren, Victor Burgin, Hanne Darboven, Jan Dibbets, Ger van Elk, Hamish Fulton, Gilbert & George, Hans Haacke, Douglas Huebler, David Lamelas, Sol LeWitt, Richard Long, Mario Merz, Bruce Nauman, Dennis Oppenheim, Panamarenko, Robert Smithson, Lawrence Weiner



Diagrams and Drawings

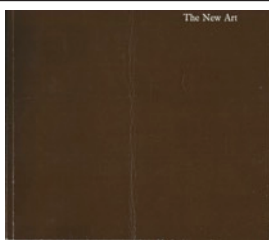
Rijksmuseum Kröller-Müller, Otterlo, Netherlands

13 August - 24 September 1972

Organiser(s): R.Oxeenaar / Carter Ratcliff

Catalogue: 29cm (h). Text in English and Dutch

Artists: Cral Andre, Walter de Maria, Di Suvero, Mark Dan Flavin, Miachel Heizer, Donald Judd, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenberg, Richard Serra, Robert Smithson



The New Art

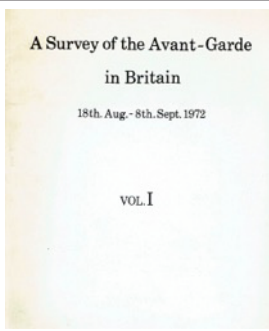
Hayward Gallery, London, UK

17 August - 24 September 1972

Organiser(s): Anne Seymour

Catalogue: 120 pages : illustrations, 22 cm (h)

Artists: Keith Arnatt, Art-Language, Victor Burgin, Michael Craig-Martin, David Dye, Barry Flanagan, Hamish Fulton, Gilbert & George, John Hilliard, Richard Long, Keith Milow, Gerald Newman, John Stezaker, David Tremlett



A Survey of the Avant-Garde in Britain

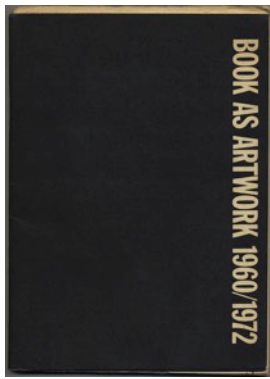
Gallery House London, London, UK

18 August - 15 October 1972

Organiser(s): Rosetta Brooks, Exhibition organiser

Catalogue: 41 pages (vol 1), 46 pages (vol 2), 40 pages (vol 3), 30 cm (h). Three volumes.

Artists: Various artists including Victor Burgin, David Lamelas, John Stezaker, Stephen Willats



The Book as Artwork 1960-1972

Nigel Greenwood Inc. Ltd., London, UK

20 September - 14 October 1972

Organiser(s): Germano Celant and Lynda Morris

Catalogue: 48 pages, 21cm (h) x 15.3 cm (w)

Artists: Various artists including Carl Andre, Art & Language (Terry Atkinson, Michael Baldwin), John Baldessari, Robert Barry, Marcel Broodthaers, Stanley Brouwn, Daniel Buren, Victor Burgin, Ian Burn, John Cage, Hanne Darboven, Jan Dibbets, Hamish Fulton, Gilbert & George, Dan Graham, Douglas Huebler, Dick Higgins, Stephen Kaltenbach, Joseph Kosuth, Sol LeWitt, David Lamelas, Richard Long, Piero Manzoni, Bruce McLean, Robert Morris, Mario Merz, Bruce Nauman, N.E. Thing Co., Yoko Ono Dennis Oppenheim, Dieter Rot, Ed Ruscha, Lawrence Weiner

YVON LAMBERT
ACTUALITE D'UN BILAN
PARIS 1972

Actualite d'un Bilan

Yvon Lambert, Paris, France




29 October - 5 December 1972

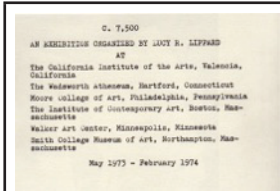
Organiser(s): Yvon Lambert and Michel Claura

Catalogue: 136 pages : illustrations, 27cm (h) x 21cm (w). Text in English and French

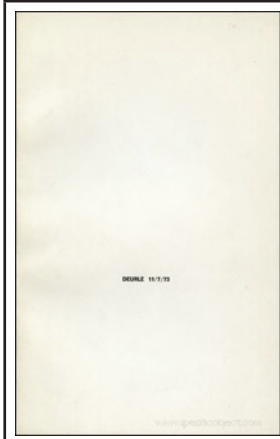
Artists: Carl Andre, Arakawa, David Askevold, Robert Barry, Bill Beckley, Marcel Broodthaers, an original pagework consisting of two hand-torn sheets by Daniel Buren, Christo, Hanne Darboven, Daniel Dezeuze, Jan Dibbets, Hamish Fulton, Douglas Huebler, Alain Jacquet, On Kawara, Edward Kienholz, David Lamelas, Sol Lewitt, Richard Long, Robert Mangold, Brice Marden, Dennis Oppenheim, Edda Renouf, François Ristoru, Robert Ryman, Salvo, Fred Sandback, Niele Toroni, Richard Tuttle, Cy Twombly, Lawrence Weiner.

1973

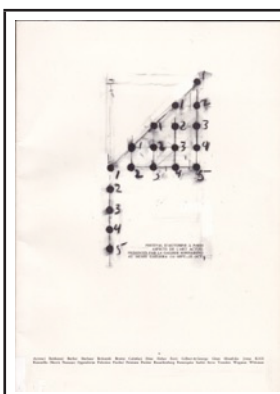
 <p>3D INTO 2D: Drawing for Sculpture</p>	<p>3D into 2D: drawing for sculpture New York Cultural Center, New York, USA 19 January - 11 March 1973 Organiser(s): Susan Ginsburg Catalogue: 32 pages : illustrations, 23 cm (h) Artists: Carl Andre, Michael Asher, Mel Bochner, Dan Flavin, Dan Graham, Nancy Graves, Michael Heizer, Eva Hesse, Jasper Johns, Donald Judd, Ellsworth Kelly, Sol Lewitt, Roy Lichtenstein, John McCracken, Robert Morris, Bruce Nauman, Claes Oldenburg, Robert Rauschenberg, Dorothea Rockburne, Richard Serra, Robert Smithson, Tony Smith, Keith Sonnier, Mark Di Suvero, James Turrell, H.C. Westermann, Douglas Wheeler</p>
	<p>Artists' Books Moore College of Art, Philadelphia, USA 23 March - 20 April 1973 Organiser(s): Dianne Perry Vanderlip, John Perreault and Lynn Lester Hershman Catalogue: 77 pages, 17.5cm (h) x 12.5cm (w) Artists: Various artists including Bas Jan Ader, Carl Andre, Terry Atkinson, John Baldessari, Michael Baldwin, Robert Barry, Hilla and Bernd Becher, Mel Bochner, AA Bronson, Kathan Brown, Stanley Brown, Donald Burgy, James Lee Byars, John Cage, Merce Cunningham, Jan Diggets, Jim Dine, Peter Downsbrough, Hans-Peter Feldmann, Robert Filliou, Ian Hammliton Finlay, Gilbert & George [George & Gilbert (sic.)], Ira Joel Haber, Al Hansen, Richard Hamilton, Dick Higgins, Ray Johnson, Allan Kaprow, Alison Knowles, Joseph Kosuth, Sol LeWitt, Gordon Mattta-Clark, Bruce Nauman, Claes Oldenburg, Arnulf rainer, Diter Rot [Dieter Roth], Allen Ruppertsberg, Lucas Samaras, Willoughby Sharp, Seth Siegelaub, Lawrence Weiner, Robert Whitman, Emmett Williams</p>
	<p>Une Exposition de Peinture Reunissant Certains Peintres qui Mettraient la Peinture en Question 16 Place Vendôme, Paris, France May – June 1973 Organiser(s): Michel Claura and René Denizot Catalogue: 41 pages, 29.5cm (h) x 21cm (w) Artists: Daniel Buren, Alan Charlton, Giorgio Griffa, Bernd Lohaus, Brice Marden, Agnes Martin, Robert Ryman, Palermo, Niele Toroni, Michel Claura, Rene Denizot, Arthur Bruce Donn, Judah Binstock, Douglas Crimp, Gaston Denizot, Mark Horowitz, Alain Kohn, François Lafon, Yvon Lambert, Roger Mazarguil, Giancarlo Politi, Seth Siegelaub, Fernand Spillemaeckers, Franco Toselli</p>



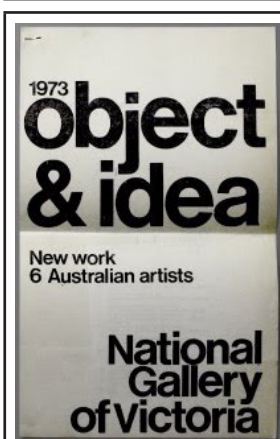
c.7,500
 Gallery A-402, California Institute of the Arts, Los Angeles, USA
 14 May - 18 May 1973
Organiser(s): Lucy R. Lippard
Catalogue: 30 cards, printed back and front, 10cm (h) x 15cm (w).
 Presented loose in a Manila envelope
Artists: Renate Altenrath, Laurie Anderson, Eleanor Antin, Jacki Apple, Alice Aycock, Jennifer Bartlett, Hanne Darboven, Agnes Denes, Doree Dunlap, Nancy Holt, Poppy Johnson, Nancy Kitchel, Christine Kozlov, Suzanne Kuffler, Pat Lasch, Christiane Möbus, Rita Myers, Renee Nahum, N.E. Thing Co. Ltd., Ulrike Nolden, Adrian Piper, Judith Stein, Athena Tacha, Mierle Laderman Ukeles, Matha Wilson
 Toured to The Wadsworth Atheneum, Hartford, Connecticut, 19 June – 31 July 1973, Moore College of Art, Philadelphia, 21 September – 9 October 1973, Walker Art Center, Minneapolis, 16 November – 16 December 1973, ICA Boston, 23 December – 14 January, Smith College Museum of Art, Northampton, Massachusetts, 17 January – 10 February 1974, 48 Earlham Street, Covent Garden, London 8 – 26 April 1974, A.I.R Gallery, New York, 1 – 15 June 1974, And/Or Gallery, Seattle, 19 September – 6 October 1974, Vassar College art Gallery, Poughkeepsie, New York 16 October – 14 November 1974.




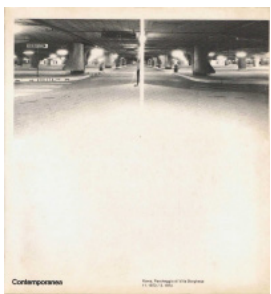

Deurle 11/7/73
 Museum Dhont-Dhaenens, Deurle, Belgium
 11 July - 8 August 1973
Organiser(s): Fernand Spillemaeckers (MTL) and Anny De Decker, Paul Maenz and Marc Poirer dit Caulier
Catalogue: 108 pages, 22cm (h). Text in English, French, and Flemish, Edition of 250,
Artists: Carl Andre, John Baldessari, Robert Barry, Marcel Broodthaers, Daniel Buren, Victor Burgin, Ian Burn and Mel Ramsden, Andre Cadere, Dan Graham, Douglas Huebler, Will Insley, Joseph Kosuth, Sol LeWitt, Giulio Paolini, AR Penck, Robert Ryman, Joost A. Romeu, Phillippe van Snick, Lawrence Weiner, Ian Wilson



Aspects De L'Art Actuel
 Festival D'Automne a Paris, Paris, France
 14 September - 25 October 1973
Organiser(s): Galerie Sonnabend au Musee Galliera
Catalogue: 63 pages : illustrations, 30 cm (h)
Artists: Vito Acconci, John Baldessari, Bernd and Hilla Becher, Mel Bochner, Christian Boltanski, Trisha Brown, Pier Paolo Calzolari, Joel Fisher, Simon Forti, Gilbert and Geoge, Alain Kirili, Jannis Kounellis, Robert Morris, Dennis Oppenheim, Charlemagne Palestine, Giulio Paolini, Robert Petersen, Anne and Patrick Poirier, Robert Rauschenberg, James Rosenquist, Sarkis, Richard Serra, David Tremlett, William Wegman, Robert Whitman



Object and Idea: New Work by Six Australian Artists
 National Gallery of Australia, Canberra, Australia
 12 September – 21 October 1973
Organiser(s):
Catalogue: 60 pages: illustrations ; 30cm (h)
Artists: Armstrong, Coleing, Danko, Lendon, Parks, Tillers

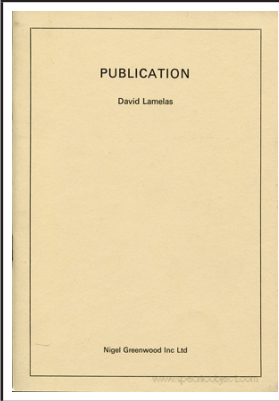


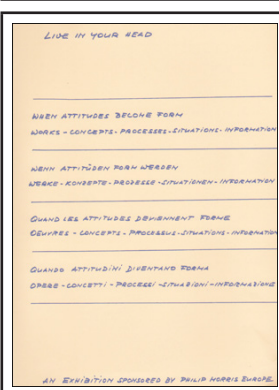
	<p>Prospect 73 - Malers Painters Peintres Städtische Kunsthalle Düsseldorf, Düsseldorf, Germany 28 September - 7 October 1973 Organiser(s): Konrad Fischer, Hans Strelow, Evelyn Weiss, Jürgen Harten Catalogue: 12 pages, 40 x 35mm slides contained in a 31cm (h) cardboard portfolio. Text in German, Artists: Jeap Berghuis, Jo Baer, Carlo Battaglia, Georg Baselitz, Alan Charlton, Louis Cane, David Dio, William Dutterer, Ulrich Erben, Franz Gertsch, Raimund Girke, Gotto Graubner, Alan Green, Jean-Olivrt Hucleux, Ralph Humphrey Ellsworth Kelly, Konrad Kiaph-eck, W. Knoebel, Markus Lupertz, Robert Mangold, Brice Marden, Jules Oaski, Edda Renouf, Roy Lichtenstein, David Novros, Frank Owen, Palermo, A.R. Pench, Sigmar Polke, Larry Poons, Gerhard Richter, Robert Ryman, Ben Schonzeit, Norbert Tadeusz, Cy Twombly, Claudio Verna, Jef Verheyen, Jerry Zeniuk, Joe Zucker</p>
	<p>Contemporanea Parccheggio di Villa Borghese, Rome, Italy 30 November 1973 - 28 February 1974 Organiser(s): Achille Bonito Oliva Catalogue: 574 pages : illustrations, 23 cm (h) Artists: Various</p>
	<p>Record as Artwork Royal College of Art, London, UK November 1973 Organiser(s): Germano Celant and Roselee Goldberg Catalogue: 18cm (h) x 18 cm (w) Artists: Germano Celant, Jean Dubuffet, Lawrence Weiner, Sandro Chia, Joseph Beuys, Antonio Dias, Robin Mackenzie, Reiner Ruthenbeck, Jan Dibbets, Andy Warhol, Franca Sacchi, F.T. Marinetti, Henri Nouveau, Kurt Schwitters, Yves Klein, Asger Jorn, Ben, Karel Appel, Jean Tinguely, Mimmo Rotella, François Dufrene, Raoul Hausmann, Marcel Duchamp, Charles R. Hulbeck [Richard Huelsenbeck], Bernar Venet, Robert Whitman, Bruce Nauman, Jean Dupuy, T Bruynel, Terry Fox, Richard Artschwager, Kopcke, T. Bruynel, D. Railmakers, R. Hains, Peter Struycken, Sarkis, Marina Abramovic, Jim Dine, Pieter Engels, Valerio Adami, H. Martin, Christian Boltanski, E. Radiguez, Fernando de Filippi, G. Notargiacomo, Ian Murray, Angelo Bozolla and Art by Telephone</p>
<p>No image available</p>	<p>Beyond Painting and Sculpture: Works bought for the Arts council by Richard Cork Arts Council of Great Britain, London, UK 1973/1974 Organiser(s): Richard Cork Catalogue: 46 pages : illustrations, 21 cm (h) Artists: Keith Arnatt, Victor Burgin, David Dye, Hmaish Fulton, Gilbert & George, John Hilliard, David Lamelas, Gerald Newman, John Stezaker</p>

APPENDIX B

APPENDIX B:

FACSIMILE EDITIONS OF EXHIBITION CATALOGUES AND MAGAZINES 1966 – 1973

Titles have been arranged chronologically according to date of facsimile publication. Where known, measurements of catalogues are given in cm, first by height (h) and then width (w).

	<p>Publication (1997) Published on the occasion of the exhibition <i>David Lamelas - A New Refutation of Time</i>, 5 April – 25 May 1997, Witte de With, Rotterdam Catalogue: 21cm (h) x 15cm (w), print facsimile of <i>Publication</i> (1970) by David Lamelas Edition: 1500 Price: unknown (sold out)</p>
	<p>Art-Language / Facsimile Edition Volumes 1 to 5, May 1969 - March 1985 (2000) Published by 20th Century Art Archives, Cambridge Catalogue: Boxed facsimile edition of <i>Art-Language: The Journal of Conceptual Art</i> (1969 - 1985), including new author index and title index Edition: unknown Price: £280.00, limited availability</p>
	<p>Aspen: the multimedia magazine in a box (2002) Adapted for the web by Andrew Stafford available on Ubuweb at: http://www.ubu.com/aspen/ Catalogue: Interactive online edition of Aspen magazine (1965 - 1971), audio recordings converted in mp3 files, Super-8mm formats converted into QuickTime and Real Player formats Edition: unlimited Price: free access</p>
	<p>Live in Your Head: When Attitudes Become Form: Works, concepts, processes, situations, information (2006) Published in conjunction with the exhibition <i>Villa Jelmini - The Complex of Respect</i>, 27 January – 26 March 2006, Kunsthalle Bern. Catalogue: Print facsimile of <i>When Attitudes Become Form</i> (1969) Edition: 1000 Price: unknown (sold out)</p>



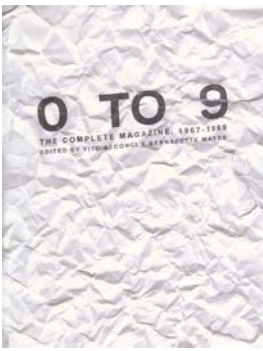
0 to 9: The Complete Magazine: 1967 - 1969 [Deluxe Edition / Boxed Set] (2006)

Published by Ugly Duckling Presse / Lost Literature Series, edited by Vito Acconci and Bernadette Mayer

Catalogue: Print facsimile of all issues of 0-9 magazine (1967 – 1969), special edition, complete reprint housed in a painted wood box, each issue replicates the original publication, includes a numbered certificate signed by Acconci and Mayer.

Edition: 100, signed and numbered

Price: unknown



0 to 9: The Complete Magazine: 1967 - 1969 (2006)

Published by Ugly Duckling Presse / Lost Literature Series, edited by Vito Acconci and Bernadette Mayer

Catalogue: Print facsimile of 0-9 magazine (1967 - 1969)

Edition: unknown

Price: \$40 (sold out)



Xerox Book Bootleg (2010)

Published by Rollo Press as part of *Book Show* at Eastside Projects, Birmingham, July 2010, organised by Gavin Wade and James Langdon

Catalogue: 28cm (h) x 21cm (w), unauthorised bootleg edition of *Carl Andre, Robert Barry, Douglas Heubler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner* (1968)

Edition: 1000 (produced in ten installments of 100 copies)

Price: only available by swapping based on the parameters of books published in 1968 (the publication year of the original Xerox Book), or books that feature one of the seven artists included in Xerox Book: Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner



Avalanche - The complete thirteen issues 1970-1976 (2010)

Published by Primary Information, New York

Catalogue: Print facsimile of Avalanche magazine (1970 – 1976), limited numbered edition of 100, signed by Liza Béar and Willoughby Sharp. Presented in hardcover slip case in original formats; Avalanche 1 – 8 (square format), Avalanche 9 – 13, tabloid newspaper format

Edition: 100

Price: \$1000



Avalanche - The complete thirteen issues 1970-1976 (2010)

Published by Primary Information, New York

Catalogue: Print facsimile of Avalanche magazine (1970 – 1976), trade edition, hardcover slipcase with 13 paperback issues

Edition: 1000

Price: unknown (sold out)



The Book as Artwork 1960 - 1972 (2010)

Published by Six Decades Books, New York

Catalogue: 18cm (h) x 14cm (w), print facsimile of *The Book as Artwork 1960 – 1972* (1972), overall dimensions and front cover differ to original

Edition: 800

Price: £12



VI Guggenheim International Exhibition (2011)

Digitalised by the Solomon R. Guggenheim Museum, New York.

Available on the archive section of the Guggenheim Museum website.

Available at: <https://archive.org/details/guggenheimintern1971solo>

Catalogue: Digital facsimile of *VI Guggenheim International Exhibition* (1971) exhibition catalogue, available in multiple formats including full text, Kindle, PDF, single page and online view, colour reproduction, page-drape view. Loose pages have been sequenced alphabetically.

Edition: unlimited

Price: free access and download



Documenta 5 (2011)

Monoskop, available at: https://monoskop.org/Conceptual_art#media-viewer/File:Szeemann_Harald_et_al_Documenta_5.jpg

Catalogue: PDF download of *Documenta 5* (1972) exhibition catalogue

Edition: unlimited

Price: free access and download



Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner AKA the Xerox Book (2012)

Primary Information, New York, available at: <http://www.primaryinformation.org/product/siegelaub-carl-andre-robert-barry-douglas-huebler-joseph-kosuth-sol-lewitt-robert-morris-lawrence-weiner/>

Catalogue: PDF download of *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner* (1968) exhibition catalogue, available under the 'online projects' section of the Primary Information website

Edition: unlimited

Price: free access and download



January 5 – 31, 1969 (2012)

Primary Information, New York, available at: <http://www.primaryinformation.org/product/siegelaub-january-5-31-1969/>

Catalogue: PDF download of *January 5 – 31, 1969* (1969) exhibition catalogue, available under the 'online projects' section of the Primary Information website

Edition: unlimited

Price: free access and download



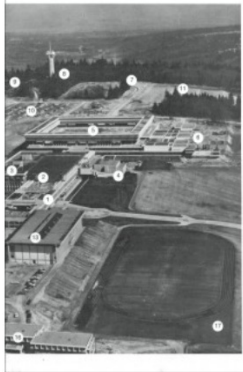
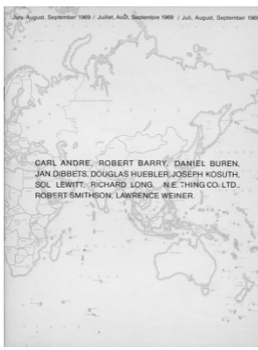
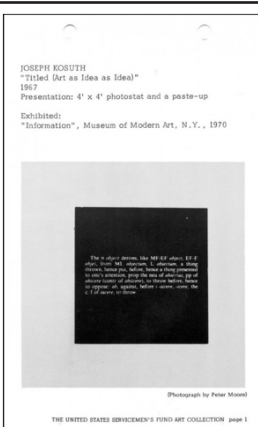
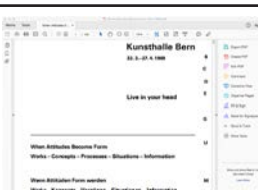
March 1969 (2012)


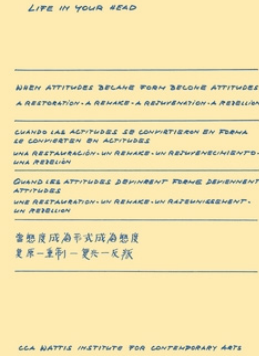
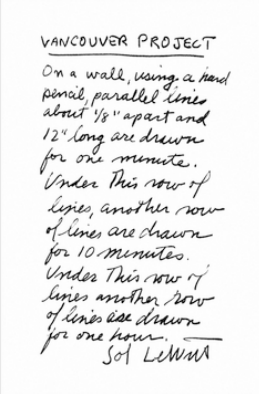


Primary Information, New York, available at: <http://www.primaryinformation.org/product/siegelaub-march-1969/>


Catalogue: PDF download of *One Month: March 1969* (1969) exhibition catalogue, available under the 'online projects' section of the Primary Information website

Edition: unlimited


Price: free access and download

	<p>Catalogue for the Exhibition (2012) Primary Information, New York, available at: http://www.primaryinformation.org/product/siegelaub-catalogue-for-the-exhibition/ Catalogue: PDF download of Untitled Exhibition at Simon Fraser University (1969) exhibition catalogue, available under the 'online projects' section of the Primary Information website Edition: unlimited Price: free access and download</p>
 <p>JULY, AUGUST, SEPTEMBER 1969 / JUILLET, AOÛT, SEPTEMBRE 1969 / JUL, AUGUST, SEPTEMBER 1969</p> <p>CARL ANDRE, ROBERT BARRY, DANIEL BUREN, JAN DORSETZ, DOUGLAS HUESLER, JOSEPH KOSUTH, SOL LEWITT, RICHARD LONG, A.E. THING COLLOID, ROBERT SMITHSON, LAWRENCE WEINER</p>	<p>July August September (2012) Primary Information, New York, available at: http://www.primaryinformation.org/product/siegelaub-july-august-september-1969-juliet-aout-septembre-1969-juli-august-september-1969/ Catalogue: PDF download of <i>July August September</i> (1969) exhibition catalogue, available under the 'online projects' section of the Primary Information website Edition: unlimited Price: free access and download</p>
<p>18 PARIS IV. 70</p>	<p>18 Paris IV.70 (2012) Primary Information, New York, available at: http://www.primaryinformation.org/product/siegelaub-18-paris-iv-70/ Catalogue: PDF download of <i>18 Paris, IV.70</i> (1970) exhibition catalogue, available under the 'online projects' section of the Primary Information website Edition: unlimited Price: free access and download</p>
 <p>JOSEPH KOSUTH "Titled (Art as Idea as Idea)" 1967 Presentation: 4' x 4' photostat and a paste-up Exhibited: "Information", Museum of Modern Art, N.Y., 1970</p> <p>Photograph by Peter Mooney</p> <p>THE UNITED STATES SERVICEMEN'S FUND ART COLLECTION page 1</p>	<p>The United States Servicemen's Fund Art Collection (2012) Primary Information, New York, available at: http://www.primaryinformation.org/product/siegelaub-the-united-states-servicemens-fund-art-collection/ Catalogue: PDF download of <i>The United States Servicemen's Fund Art Collection</i> (1971) exhibition catalogue, available under the 'online projects' section of the Primary Information website Edition: unlimited Price: free access and download</p>
	<p>When Attitudes Become Form (2012) Ubuweb, available at: http://ubu.com/historical/szeemann/index.html Catalogue: PDF download of <i>When Attitudes Become Form</i> (1969) exhibition catalogue, colour reproduction Edition: unlimited Price: free access and download</p>


	<p>Software, Information technology: its new meaning for art (2012) Monoskop, available at: https://monoskop.org/images/3/31/Software_Information_Technology_Its_New_Meaning_for_Art_catalogue.pdf Catalogue: PDF download of <i>Software, Information technology: its new meaning for art</i> (1970) exhibition catalogue Edition: unlimited Price: free access and download</p>
	<p>When Attitudes Became Form Become Attitudes (2012) Published by CAA Wattis in connection with the exhibition <i>When Attitudes Became Form Become Attitudes</i>, 13 September – 1 December 2012, organised by Jens Hoffmann. Text by Constance Lewallen, Julian Myers, Christian Rattemeyer. Interview by Harald Szeemann, Jens Hoffmann. Catalogue: Follows the office-binder format of original <i>When Attitudes Became Form</i> (1969) exhibition catalogue. Includes new essays and images of works by over 80 contemporary artists, includes interview with Szeemann Edition: unknown Price: (sold out), approximately £100 on second-hand market</p>
	<p>4,492,040 (2012) Produced by New Documents. Edited by Jeff Khonsary. Co-presented with the Vancouver Art Gallery and the Seattle Art Museum. Catalogue: 10cm (h) x 15cm (w), combined facsimile of catalogues produced by Lucy Lippard including <i>557,087</i> (1969); <i>995,000</i> (1970); <i>2,972,453</i> (1970); <i>c.7500</i> (1974). printed on thinner card than original catalogues, some cards are printed on both sides. Packaged in a newly designed wrapper. Includes a newly commissioned preface by Lucy Lippard, 'In the cards'. Edition: 1000 Price: \$35 (sold out)</p>
	<p>Enact: Art in the Mind (2013) Produced by Enact, Oberlin College, Ohio. Project co-ordinated by Ann Torke and Nanette Yannuzzi, available at: http://enact-artinthemind.com/art-in-the-mind.html Catalogue: Online edition of <i>Art in the Mind</i> (1970) exhibition, Viewable online as an e-book, double page format, ability to jump to specific pages catalogue. Includes additional projects by contemporary artists. Edition: unlimited Price: free access</p>
	<p>Other Primary Structures (2014) Published by the Jewish Museum in association with an exhibition of the same title, part 1, 14 March – 18 May 2014, part 2, 25 May – 3 August 2014, curated by Jens Hoffmann Catalogue: 24cm (h) x 21cm (w), two-volume edition presented in plastic slipcase. Includes facsimile of <i>Primary Structures: Younger American and British Sculptors</i> (1966) exhibition catalogue and a new catalogue formatted in the same style presenting the work of contemporary artists featured in the 2014 exhibition. Edition: unknown Price: \$35 / 31.50 euros</p>




More Konzeption Conception now (2015)
 Published by Museum Morsbroich as part of an exhibition of the same title, 1 February – 19 April 2015, curated by Stefanie Kreuzer
Catalogue: 20cm (h) x 20cm (w), two-volume edition presented in cardboard slipcase. Includes facsimile of *Konzeption Conception* (1960) exhibition catalogue and a new catalogue formatted in the same style presenting documentation of 1969 exhibition and essays.
Edition: unknown
Price: £25.00



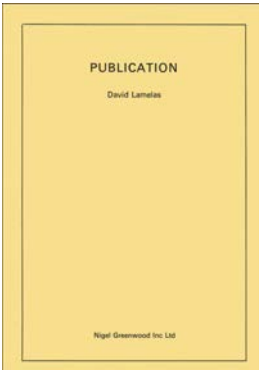
Earth Art (2015)
 Digitalised by Cornell University, available on Hathi Trust online catalog, available at <https://hdl.handle.net/2027/coo.31924020514380>
Catalogue: Digital edition of *Earth Art* (1969) exhibition catalogue, colour reproduction, range of views available including double page view, single page view (scroll), thumbnails and plain text. PDF download available.
Edition: unlimited
Price: free access and download




Carl Andre, Robert Barry, Douglas Heubler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner (2015)
 Published by Roma Publications, on the occasion of the exhibition *Seth Siegelau: Beyond Conceptual Art* at the Stedelijk Museum, Amsterdam
Catalogue: 28cm (h) x 21cm (w), print facsimile of *Carl Andre, Robert Barry, Douglas Heubler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner* (1968) exhibition catalogue
Edition: 1600
Price: € 29,50 (sold out) available on the second-hand market for £180 - £260



Information (2016)
 Digitalised and made available on the Museum of Modern Art website, https://www.moma.org/documents/moma_catalogue_2686_300337616.pdf
Catalogue: PDF download of *Information* (1970) exhibition catalogue, colour reproduction, scroll view. Includes a copy of the Master checklist of works and press release
Edition: unlimited
Price: free access and download



Publication (2017)
 Primary Information, New York
Catalogue: 21cm (h) x 15cm (w), print facsimile of *Publication* (1970) by David Lamelas
Edition: 1000
Price: \$12



In Another Moment (2017)
 Monoskop, available at: https://monoskop.org/Conceptual_art#media-viewer/File:In_Another_Moment_1971.jpg
Catalogue: PDF edition of *In Another Moment* (1971) exhibition catalogue
Edition: unlimited
Price: free access and download



July/August 1970 (2017)

Primary Information, New York, available at: <http://www.primaryinformation.org/product/julyaugust-1970/>

Catalogue: PDF download of special July/August 1970 edition of Studio International, available under the 'online projects' section of the Primary Information website

Edition: unlimited

Price: free access and download



Serielle Formationen. 1967/2017 (2017)

Published by Daimler Contemporary, Berlin in association with an exhibition of the same title, 3 June – 5 November 2017, curated by Renate Wiehager

Catalogue: 32cm (h) x 26cm (w), exhibition catalogue presenting documentation and essays concerning the *Serielle Formationen* (1967) exhibition, a section in the middle of the catalogue presents facsimile pages of the original publication.

Edition: unknown

Price: € 48.00



Art by Telephone (date unknown)

Ubuweb, available at: http://www.ubu.com/sound/art_by_telephone.html

Catalogue: downloadable mp3 of the original LP recording from the *Art by Telephone* (1969) exhibition catalogue, 44 minutes, downloadable PDF transcript by Charity Coleman (2008)

Edition: unlimited

Price: free access and download

APPENDIX C

APPENDIX C:

PRICES OF EXHIBITION CATALOGUES ON THE SECOND-HAND MARKET, MARCH 2018

Catalogue	Price at time of publication	Price range on second-hand market, March 2018
<i>557,087</i> (1969) and <i>955,000</i> (1970)	\$4.50	Not available
<i>Actulite d'un Bilan</i> (1972)	\$3.50	£538.43
<i>Art in the Mind</i> (1970)		£2548.82
<i>Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner</i> (1968)	\$20	£2912.94 - £4000.00
<i>Conceptual Art and Conceptual Aspects</i> (1970)		£145.65 - £224.80
<i>De Europa</i> (1972)		£26.98 - £89.92
<i>Deurle 7/11/73</i>		Not available
<i>Documenta 4</i> (1968)		£10.00 - £152.86
<i>Documenta 5</i> (1972)	65DM	£143.87 - £592.32
<i>Information</i> (1970)		£218.47 - £350.68
<i>January 5 – 31, 1969</i> (1969)	\$2.50	£251.77 - £395.64
<i>July August September</i> (1969)	\$3.00	£151.06 - £314.71
<i>Konzeption Conception</i> (1969)		£152.86 - £314.71
<i>Land Art</i> (1969)		£755.31
<i>One Month: March 1969</i> (1969)	Free	Not available
<i>Op Losse Schroeven</i> (1969)		£134.88 - £368.66
<i>Primary Structures: Younger American and British Sculptors</i> (1966)		£341.69
<i>Prospect 68</i> (1968)	Free	£206.81 - £260.76
<i>Prospect 69</i> (1969)	Free	£179.84 - £413.62
<i>Prospect 71</i> (1971)		£17.80 - £161.85
<i>Recorded Activities</i> (1970)		£109.24 - £269.75
<i>Seven Exhibitions</i> (1972)		£115.79
<i>Situation Concepts</i> (1971)		£151.06 - £168.88
<i>Sixth Guggenheim International Exhibition</i> (1971)		£48.00 - £269.75
<i>Sonsbeek 71</i> (1971) [volumes 1 and 2]		£35.97 - £250.00
<i>The New Art</i> (1972)		£12.00 - £25
<i>When Attitudes Become Form</i> (1969) [Bern catalogue]		£331.40 - £431.61
<i>When Attitudes Become Form</i> (1969) [ICA catalogue]		£225.00 - £327.71

Prices taken from Abe Books, March 2018. www.abebooks.co.uk

Abe Books is an online global marketplace owned by Amazon, selling books, fine art and collectables.

APPENDIX D

APPENDIX D:

DOCUMENTATION OF VISIT TO THE SITE OF *THEE'S GOTTEN...* (1969) BY RICHARD LONG, CLIFTON DOWN, BRISTOL, 25 MAY 2018

Tide Times	Sea Conditions	7 Day Tide Table	Live Weather	Tide Station Map	Location Guide
		2:41 PM BST	10.88 meters	(35.70 ft)	High Tide
		8:59 PM BST	2.82 meters	(9.25 ft)	Low Tide
		9:07 PM BST			Sunset
		3:12 AM BST	11.14 meters	(36.55 ft)	High Tide
		3:23 AM BST			Moonset
		5:07 AM BST			Sunrise
		9:42 AM BST	2.71 meters	(8.89 ft)	Low Tide
		3:13 PM BST			Moonrise
		3:54 PM BST	11.04 meters	(36.22 ft)	High Tide
		9:08 PM BST			Sunset
		10:19 PM BST	2.62 meters	(8.60 ft)	Low Tide
		3:46 AM BST			Moonset
		4:26 AM BST	11.41 meters	(37.44 ft)	High Tide
		5:06 AM BST			Sunrise
		11:04 AM BST	2.32 meters	(7.61 ft)	Low Tide
		4:25 PM BST			Moonrise
		5:07 PM BST	11.49 meters	(37.70 ft)	High Tide
		9:10 PM BST			Sunset
		11:35 PM BST	2.16 meters	(7.09 ft)	Low Tide
		4:08 AM BST			Moonset
		5:05 AM BST			Sunrise
		5:35 AM BST	11.89 meters	(39.01 ft)	High Tide
		12:12 PM BST	1.83 meters	(6.00 ft)	Low Tide
		5:36 PM BST			Moonrise
		6:08 PM BST	12.02 meters	(39.44 ft)	High Tide
		9:11 PM BST			Sunset
		12:37 AM BST	1.73 meters	(5.68 ft)	Low Tide
		4:31 AM BST			Moonset
		5:04 AM BST			Sunrise

Screen shot showing tide times for Avonmouth, Bristol on 25 May 2018, available at: <https://www.tide-forecast.com/locations/Avonmouth-England/tides/latest> (accessed 22-05-2018)



View of Clifton Down showing the route from the bank of the River Avon where Richard Long placed his sculpture *Thee's gotten...* (1969) to the Sea Walls vantage point.
Google Earth, available at: <https://www.google.com/maps/search/clifton+down/@51.4667316,-2.6331482,213a,35y,39.48t/data=!3m1!1e3> (accessed 22-05-2018)



Detail photograph showing the spot on the bank of the River Avon at low tide where Richard Long placed his sculpture *Thee's gotten...* (1969), 25-05-2018



Photograph of the gully used to access the Sea Walls vantage point from the bank of the River Avon, 25-05-2018

APPENDIX E

Samantha Ismail-Epps (2016) 'Artists' Pages: A Site for the Repetition and Extension of Conceptual Art', *Visual Resources*, 32:3-4, 247-262,
DOI: 10.1080/01973762.2016.1229350



Visual Resources

an international journal on images and their uses

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Artists' Pages: A Site for the Repetition and Extension of Conceptual Art

Samantha Ismail-Epps

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To link to this article: <https://doi.org/10.1080/01973762.2016.1229350>



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Artists' Pages: A Site for the Repetition and Extension of Conceptual Art

Samantha Ismail-Epps

In the late 1960s, artists utilized documents such as floor plans, maps, instructions, correspondence, and photographs to record ideas or to take the place of artworks that need not be built. These documents were reproduced through the pages of inexpensive publications, intended to be accessible to wider, globalized audiences beyond the scope of physical exhibitions. This article argues that the page offers transformative qualities and functions as a medium for taking original, unique, and personal documents into the public domain; the page is repeatable, mass-produced, and puts art in the hands of the reader. Through using the pages that artists contributed to exhibition catalogs including *Prospect 69*, *Konzeption/Conception*, and *July August September* (all 1969), this article investigates the various ways in which artists adopted the medium of the page to extend the reach of their ideas and facilitate insights into their thinking and making processes. Working from the premise that artists were in the best position to explain their own work, the investigation conducts close readings of selected pages to discover the different functions of catalog contributions alongside, instead of, and after artworks were exhibited.

Keywords: Conceptual Art; Exhibition Catalogs; Artists' Pages; Documentation

Now that the exhibitions of early conceptual art are long gone and many of the works made to be impermanent,¹ dismantled, or returned to stock,² artists' ideas are most faithfully remembered in the pages of the exhibition catalogs that accompanied, supported, and on some occasions superseded the works on show. In the investigation that follows, I explore how the page was utilized and embraced as a medium for presenting and disseminating conceptual art. The page was a platform for direct access to artists' thought processes; it continues to perform this function for contemporary readers.

Documentation in the form of notes, plans, typed sheets of paper, correspondence, maps, sketches, photographs, and films was used by artists working in the early years of conceptual art to record and communicate ideas.³ The documents produced by artists working at the end of the 1960s lent themselves to reproduction in periodicals, newspapers, compendiums, and catalogs, partly due to their flat and inexpensive nature.

Media historian Lisa Gitelman, in *Paper Knowledge* (2014), points out that the essential role of a document is to teach or to show – to be accountable, to keep record, and to make information available.⁴ The proposals, instructions, and floor plans sent to exhibition organizers in the late 1960s serve this function. The documents provided

staff with technical specifications and guidance to fabricate the pieces on an artist's behalf.

The exhibition *Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art* (1966) organized by Mel Bochner (b. 1940) at the School of Visual Arts, New York, in December 1966 is a good illustration of the changes that occur when these informal pieces of paper are transformed into a "page." Bochner was interested in what was "upstream" of the work, and asked artists, writers, and musicians to submit their working drawings for display in the gallery. Due to financial limitations, it was not possible to frame and hang the drawings, so Bochner turned to the then-new technology of the Xerox machine to make copies that he could pushpin to the wall instead.⁵ Recalling this process, Bochner said:

But as they came out of the machine, these different sized and colored sheets were now all the same size and color, neatly stacked in the tray. Suddenly they were pages. In other words, they had already become a book ...⁶

The Xerox enabled Bochner to make multiple copies of the drawings that were then displayed in four ring binders presented on plinths (as sculptures would be) in the gallery setting. The exhibition, and in particular the use of Xerography in conceptual art, has been a feature of several academic and curatorial projects.⁷ Many of these have cited the influential work of Marshall McLuhan (1911–1980) and his assertion, "The message of print and of typography is primarily that of repeatability."⁸ However, of particular interest to this investigation is how Bochner recognizes the transformation of "documents" into "pages." When reproduced, the document is no longer the site of a private thought, or correspondence between artist and organizer; it is reproduced with the intention of reaching a far larger, and potentially unknown, audience. The original document ceases to be the only manifestation of the idea that it presents – the singular and original becomes a repeatable copy that circulates and preserves the ideas it contains.⁹ In the process, the document becomes inexpensive, non-precious, portable, repeatable, and public – and while the single, original document may possess some of these qualities, reproduction and presentation as a page confirm and intensify these.¹⁰

Artists and organizers began to investigate how pages could do more than solely present information about artworks. Towards the end of the 1960s, pages in exhibition catalogs and periodicals became considered viable sites for the production and presentation of artworks. These interests were most thoroughly explored by Seth Siegelaub (1941–2013), an exhibition organizer based in New York, who had already worked with artists including Carl Andre (b. 1935), Robert Barry (b. 1936), Douglas Huebler (1924–1997) and Lawrence Weiner (b. 1942). In December 1968, Siegelaub and Jack Wendler published *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner* (1968), known as the "Xerox Book," which made direct use of the Xerox machine in its production and presentation of artworks.¹¹ In an important interview, "On Exhibitions and the World at Large," published in the December 1969 issue of the British periodical *Studio International*, Siegelaub made it

clear that print was not only an acceptable medium, but the most appropriate medium for the presentation and dissemination of conceptual art:

But when art concerns itself with things not germane to physical presence its intrinsic (communicative) value is not altered by its presentation in printed media. The use of catalogues and books to communicate (and disseminate) art is the most neutral means to present the new art. The catalogue can now act as primary information for the exhibition, as opposed to secondary information about art in magazines, catalogues, etc., and in some cases the "exhibition" can be the "catalogue."¹²

Siegelaub advocated a direct and "immediate" encounter with artists' works and ideas via the page, adding, "It just goes from mind to mind as directly as possible. The need for a community of critics to explain it seems obviously superfluous right now."¹³ Siegelaub demonstrated his views by producing a sequence of progressive exhibition catalogs from 1968 through to his departure from the New York art world in 1972,¹⁴ which omitted thematic titles and introductions, and provided artists with an open set of guidelines in which they could make and present their work. Projects included: *One Month: March 1969* (1969), a calendar-exhibition where each artist was assigned a day, and *July August September* (1969). In May 1969, the British group Art and Language¹⁵ published the first edition of *Art-Language: The Journal of Conceptual Art*.¹⁶ This began with the now often-cited "Introduction" asking whether an editorial in a periodical could "come up for the count" as work of conceptual art. Also included in the journal were "Sentences on Conceptual Art" (1969) by Sol LeWitt (1928–2007) and contributions by Dan Graham (b. 1942) and Lawrence Weiner. In the autumn of 1969, Lucy R. Lippard (b. 1937) curated *557,087* (1969), the first of her "numbers shows,"¹⁷ the accompanying catalogs of which consisted of loose index cards, while the catalog for *Konzeption/Conception* (1969) organized by Konrad Fischer (1939–1996) and Rolf Wedewer (1932–2010) contained the same material, "plans, concepts [and] fotos [*sic*]" as were presented in the exhibition.¹⁸

Due to the intentionally "accessible" nature of the catalogs mentioned, it was and continues to be possible for the reader/viewer to access artists' ideas via the page largely due to the straightforward presentation of visual and textual information.¹⁹ The role of critics as intermediaries also came under scrutiny since it was felt that artists were in the best position to explain their own work,²⁰ if the work needed to be explained at all. By directly dealing with artists' pages in exhibition catalogs from the 1960s, it is possible to investigate the specific concerns that artists were addressing in relation to time, place, and context. This is not only intended to be in keeping with attitudes of the era, but also demonstrates how contemporary readers can use artists' pages in catalogs as direct links to the original conception and presentation of artworks and ideas.²¹

Konzeption/Conception (1969)

The catalog that accompanied the exhibition *Konzeption/Conception* (1969) organized by Konrad Fischer and Rolf Wedewer for the Städtisches Museum in Leverkusen,

Germany from October 24 to November 23, 1969 makes for an interesting study of how artists utilized pages as platforms that were equal to presentation in a gallery. Each artist was given five pages in the catalog on which to present a project; this was to be the same as the work shown at the museum. According to press reviews of the time, visitors “had difficulty contending with the exhibition” presentation compared to the catalog, since it was felt that “concepts” in the form of sketches, descriptions, and plans were more coherently shown in the catalog form.²²

Hanne Darboven’s Pages in *Konzeption/Conception* (1969)

Hanne Darboven’s (1941–2009) work consisted of notations upon the pages of textbooks, calendars, and diaries, in which she utilized printed lines and grids to arrange rows and columns of letters, numbers, and equations. Her work is best understood when viewed in its entirety, either as framed panels on a wall, or in books – supposedly her preferred method of presentation.²³ Darboven’s early pages, such as those in the catalog accompanying the seminal exhibition *When Attitudes Become Form* (1969),²⁴ present only a fragment of these equations and are therefore difficult to follow. However, her five pages in the *Konzeption/Conception* (1969) exhibition catalog offer a more privileged perspective since the organizers conceived the catalog to present the same information as the exhibition itself (Figure 1).

Darboven begins the sequence with a handwritten statement explaining how the calculations (indicated using the letter “K”) take the dates of the year 1969 as their point for departure. On the second page the calculations begin with the equation $17k = \text{No. } 1$, followed by a single sum. Darboven omits the plus and equals symbols from the handwritten columns of numbers that make up these sums, therefore requiring the reader to interpret the individual digits presented to arrive at a meaning for the calculation. Through this process, it becomes apparent that the sum comprises the first

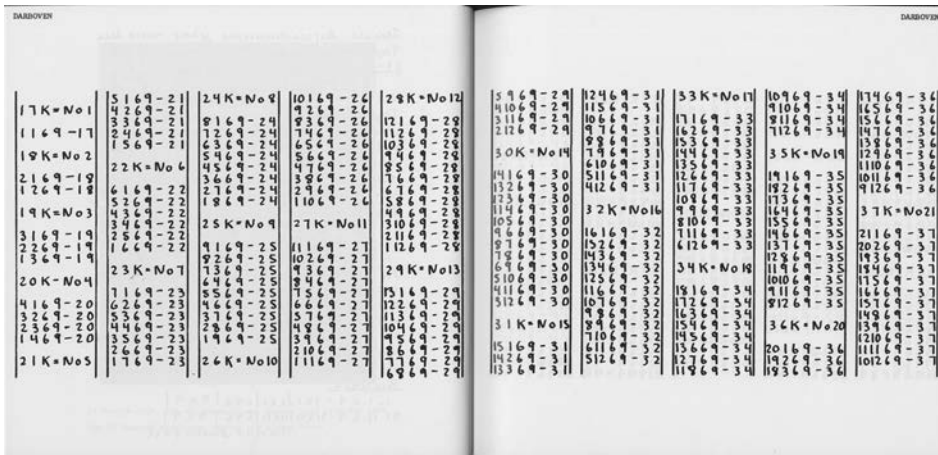


Figure 1 Hanne Darboven, artist’s pages in *Konzeption/Conception*, exhibition catalog (Leverkusen: Städtisches Museum, 1969), n.p. Scan by Samantha Ismail-Epps. Image: © Hanne Darboven Foundation, Hamburg/VG Bild-Kunst, Bonn 2016 and DACS 2016.

day of the first month of the year 1969; $1 + 1 + 6 + 9 = 17k$. This is followed by a second statement: $18k = \text{No. } 2$, beneath which are two sums $2 + 1 + 6 + 9 = 18k$ and $2 + 1 + 6 + 9 = 18k$; as the piece progresses, sequences accumulate into a dense mass of cross-sums of days, months, and numerals of the year 1969. The end of the piece is marked by a calculation using the digits of the last day of the year, $31 + 12 + 6 + 9 = 58k$; this is followed by a brief summary: $17k$ to $58k$ (the total sums of the digits used in the sequence of sums), No. 1–No. 42 (the amount of sets), 365 (the number of individual sums, and the number of days in one year) and 69 (the year of the work).²⁵

To find clarity among the digits, the reader is required to spend time with the piece, perhaps by tracing columns with their forefinger, counting, adding, and scribbling notes as they would for a math equation in order to record the inner workings of Darboven's system. The logic of the piece does not reveal itself in one moment, but unfolds over time as individual elements are cross-referenced to demonstrate connections with each other. For Darboven, whether or not the reader understands the work is unimportant, for this work is about the experience of time – the time taken to write and the time taken to read. The format of the handheld catalog lends itself to this experience, allowing the reader to become absorbed in Darboven's activity within a private and intimate period of time. Darboven's presentation enables the reader to re-experience the artist's own thinking and making processes. Poised over the pages in a fashion like that of the artist, they retrace and relive Darboven's own actions to discover the meaning of her calculations for themselves.

Jan Dibbets' Pages in *Konzeption/Conception* (1969)

While Darboven's project was created specifically for the page, other artists chose to present documentation of previous projects in *Konzeption/Conception* (1969). Jan Dibbets' (b. 1941) pages included a reproduction of a postcard project developed with Seth Siegelaub, "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 overside at the place marked 'X' in Amsterdam, Holland," a typed statement dated April 25, 1969 certifying the triangular formation of cars, trains, and ships as a work of art and the reproduction of 19 photographic stills taken at Konrad Fischer's during the afternoon of June 9, 1969.

A double page is dedicated to the series of 19 photographic images made by Dibbets from the back of an enclosed, narrow space, looking outwards into the street through the glass doors which had turned a disused alley at Neubrücke 12, Düsseldorf into Konrad Fischer's first exhibition space (Figure 2). Taken through the course of one afternoon, the images record the changing slant of shadows at 10-minute intervals as the sun passes across the sky between 13:00 and 16:00 hours. This piece is one of a series of explorations by the artist in which the camera is used to document the passing of time over the course of one day, condensing this experience into a sequence of photographs presented as a line or a grid.²⁶ There appears to be little difference between each frame here; the reader can only appreciate the sense of sequence upon viewing the full set of images. Sunlight bleeds into the narrow passage of Fischer's gallery, illuminating the street, cars, pedestrians, and daily routines of



Figure 2 Jan Dibbets, *The Shadows at Konrad Fischer Gallery, 1969* in *Konzeption/Conception*, exhibition catalog (Leverkusen: Städtisches Museum, 1969), n.p. Scan by Samantha Ismail-Epps. Image: © ARS, NY and DACS, London 2016.

the outside world. A sense of the everyday prevails throughout Dibbets' work; any person working in a given space (studio, office, domestic space)²⁷ for a period of an afternoon or a day will note how the windows in that space frame the changing strength and orientation of the sun, creating a natural marker of passing time.

The shadows cast by the mullions of the door and windows become most prominent at 15:30 hours. The arched top of the window is a prominent feature in each image and is reminiscent of the curved shape of the earth, or the daily path of the sun between dawn and dusk as captured by Dibbets' photographs.²⁸ The curvature of the sun's path is better emphasized in Dibbets' drawing of the piece, submitted for the catalog 557,087 (1969). A large curve is drawn above the space to mimic the journey of the sun, arrows indicate the direction of travel, notations of time punctuate the line, and the point at which the shadow falls squarely into the gallery, indicated, as though it is anticipated, by bolder writing and the circling of 15:30 hours. This project, documented in both the drawing and the photographs, alludes to processes of navigation; universally, the sun can be used to tell the time, or to locate oneself within a landscape without the aid of modern technology. The method is trusted due to its regularity throughout past, present, and future days.

July August September (1969)

The exhibition *July August September* (1969) was not based in a gallery; instead organizer Seth Siegelau invited 11 artists to submit proposals for artworks that would be accessible between July 1 and September 30, 1969. The catalog cover presented a map of the world and resulting projects took place in England, France, Germany, the Netherlands, Canada, the USA, and Mexico. Readers were provided with instructions in the form of maps, timetables, addresses, and telephone numbers at the back of the catalog to facilitate them in viewing the various projects. All text in the

catalog was presented in English, French, and German translations, which was characteristic of Siegelau's catalogs from 1969 onwards, reflecting his ambitions for a more international dissemination of artists' ideas.²⁹

Jan Dibbets' Pages in *July August September* (1969)

In the "information" section of the catalog, Jan Dibbets described his project: "The work is a trip only to be traveled. All other specific information is contained within the work itself."³⁰ Dibbets' pages give the reader information that will enable them to carry out the trip described, suggesting in this statement that the work cannot be explained through these pages alone, but should be experienced.

When turning to Dibbets' pages in the main part of the catalog, the reader is first confronted with six photographs of the sea, the horizon line falling at different points in each image (Figure 3).³¹ It seems clear that these photographs have been taken at the same or similar site, with similar conditions, and possibly within the space of one day, since the sea remains relatively calm and the sky featureless in each. The images are uncaptioned, but numbered one to six, implying that they form part of some kind of sequence.

The following page reveals that these photographs were taken during a circular journey around the coast of the Netherlands, perhaps reminiscent of a holiday or hiking excursion. Dibbets provides a hand-drawn map and a typed schedule of the trip containing instructions for taking photographs at six sites along the route within a time frame of four days. The map drawn by Dibbets omits many geographical

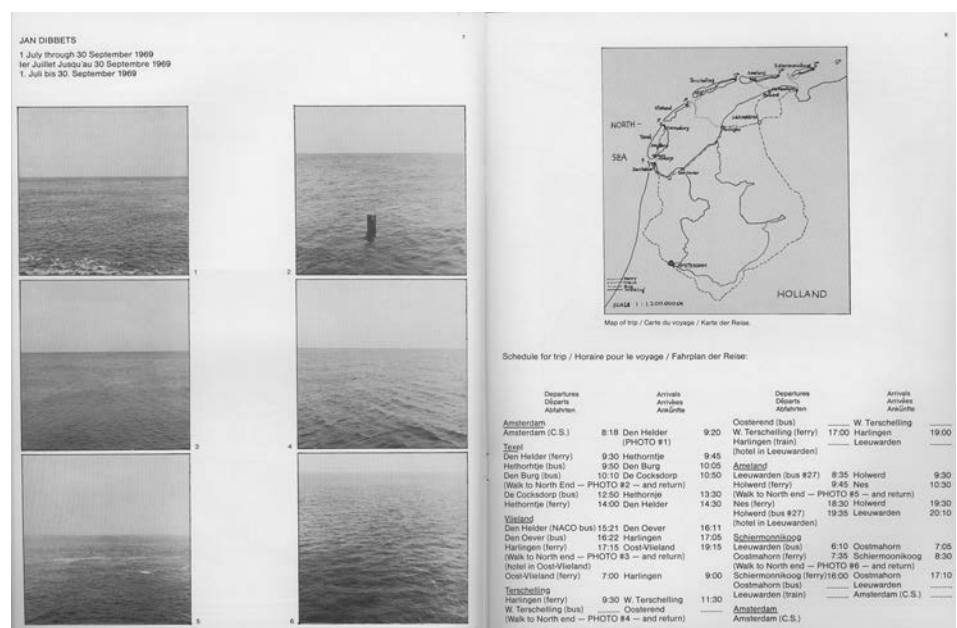


Figure 3 Jan Dibbets, *1 July through 30 September 1969* in *July August September*, exhibition catalog (New York: Seth Siegelau, 1969), 7–8. Scan by Herbert Foundation, Ghent. Image: © ARS, NY and DACS, London 2016.

details apart from outlines of the coast, place names, and four styles of hand-drawn line denoting different forms of travel across land and seascape – ferry, train, bus, and walking. This is a story map; it follows the route traveled from the perspective of an individual and gives only the information necessary to retrace this route in situ. Dibbets produced hand-drawn maps by tracing only the necessary details from geographical maps in his work often; this was demonstrated in the presentation of this project at the recent *Seth Siegelaub: Beyond Conceptual Art* exhibition at the Stedelijk Museum, Amsterdam³² alongside an artist book by Dibbets, *Robin Redbreast's Territory: Sculpture 1969*.³³ Both projects comprise segments of hand-drawn maps, simplified of geographical markers in favor of dotted lines to denote navigation across a designated space. Such maps would only translate practically for another individual traversing the same landscape. Otherwise the maps may be used to evoke the journey in the mind of the viewer, perhaps recalling Dibbets' journey, one of their own, or prompting the recollection of a similar memory.

Beneath the map is a detailed schedule for the four-day trip, identifying 19 points of transit. Place names, modes of transport, and precise times are listed as a timetable, inserted with instructions for taking the six photographs, first at Den Helder on the coast, and then at the northernmost end of each island crossed – Texel, Vlieland, Terschelling, Ameland, and Schiermonnikoog. Each photograph looks out towards the North Sea, staring ahead in the direction of travel. The photographs are too similar to each other to be considered useful in facilitating the proposed trip. Within them, the sea is vague and timeless in contrast to the minute-by-minute scheduling that announces them.

Both the artist and the reader can be active participants in the project; the pages document a journey already taken by Dibbets and invite the reader to follow in his path – in physical reality across the five Dutch islands, but also in their imagination. This contribution, like many others to the *July August September* (1969) catalog, seeks to explore the outdoor environment by taking artworks outside of the limits of institutions (in terms of physical buildings and logistical constraints). This exhibition catalog challenged the role of established galleries and museums and, in line with Siegelaub's interest to present art outside of centers such as New York, reached international audiences.³⁴

Richard Long's Pages in *July August September* (1969)

Richard Long's (b. 1945) piece for the exhibition is titled *Thee's Gotten Where Thee Cassn't Back'n Hassn't?*, a colloquial West Country saying meaning "You've got it where you can't reverse it, haven't you?" The local dialect used by Long here resists translation in what is otherwise a tri-lingual catalog.

The site for Long's piece was the bed of the River Avon by Clifton Down, between the impressive Clifton Suspension Bridge (1864) and the dramatic landscape of Avon Gorge where the river runs along a limestone ridge. Brought up in nearby Bristol, the River Avon has been a reoccurring feature in walks, sculptures, and text-based works by the artist. Long's announcement card for his first solo exhibition held at Konrad Fischer's Neubrückstrasse gallery consisted of a commercially produced postcard depicting

the gorge with the iconic bridge in the background.³⁵ The card shows a young cyclist pausing for a moment during his journey to look at the suspension bridge. Long could be mistaken as the young man pictured, but it is another cyclist making a similar journey along a path well trodden throughout history and snapped for mass-produced mementos. Long rarely pictured himself in photographic documentation of his journeys.³⁶ Instead, his photographs depict landscapes and the interventions he created using materials from the surrounding site including stones, rocks, twigs, and leaves arranged as lines and circles. Long creates these pieces and then looks on through the lens of the camera; in the print, he invites the viewer to do the same.

The photographs supplied by Long for the *July August September* (1969) catalog do not provide sufficient detail to identify the sculpture that he has positioned on the riverbank (Figure 4). The viewer is not given any further information and is therefore unsure of what they are looking for. Long had previously made sculptures that were indentations etched into sand, grass, or riverbanks; it is plausible that a similar piece has been made here which is not picked up by the lens of the camera, or that the piece had been eroded by the tide and natural elements. Due to the nature of the documentation used here, the viewer trusts that there is something on the bank to warrant the taking of these photographs and the excursion they are invited to undertake.

Long's photographs were taken from long range on the steep cliffs behind the A4 road, providing an aerial view of the site. The map on the second page also provides an aerial view, pinpointing the exact site of the sculpture on an Ordnance Survey (OS)

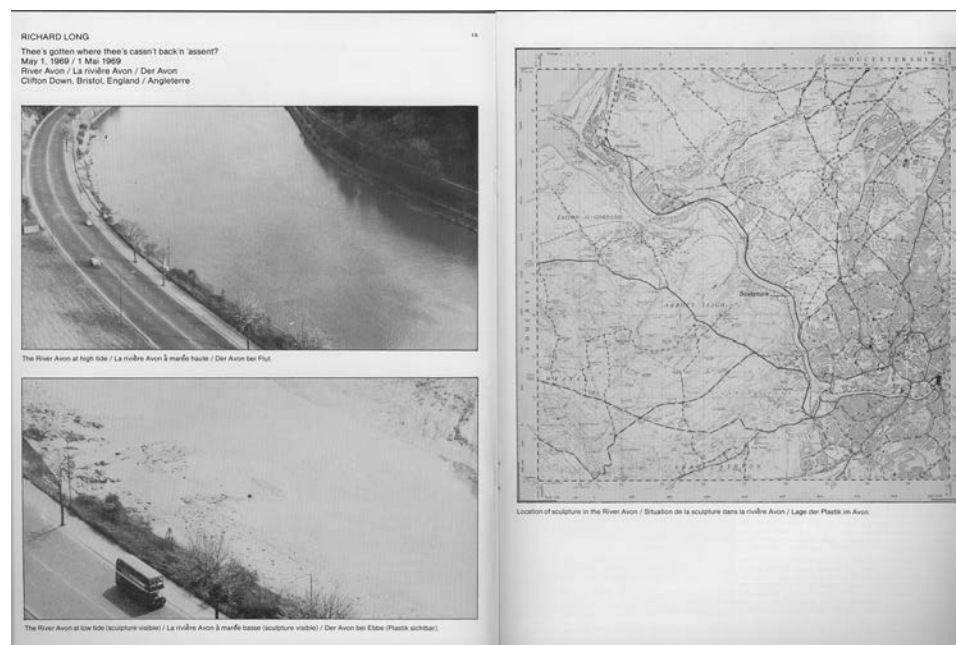


Figure 4 Richard Long, *Thee's Gotten Where Thee Cass'n't Back'n Hass'n't?* in *July August September*, exhibition catalog (New York: Seth Siegelau, 1969), 15–16. Scan by Herbert Foundation, Ghent. Image: © Richard Long. All Rights Reserved, DACS 2016.

map. The OS map provides a precise grid reference should the reader wish to locate the sculpture and make the journey personally. To accompany this information Long advises:

The sculpture can be seen 2 times each day at low tide. The exact time of the low tide can be gotten from a copy of “Bristol and Channel Ports Timetable, 1969”, or a local newspaper “The Western Daily Press” (times quoted for either Avonmouth or Hotwells are suitable).³⁷

Such specificity (of the text, but also the implied specificity of the photograph) suggests that Long wants the reader to make the effort to revisit this site. Given the specificity of the information provided by Long, today it is also possible to identify the precise location of the sculpture using technology such as Google Earth, but unlike monumental “earthworks” of his American contemporaries such as Walter De Maria (1935–2013), Michael Heizer (b. 1944), or Robert Smithson (1938–1973) this is to little avail in deciphering what Long’s sculpture once was. Long’s instructions and photographs provide the only lasting evidence of the sculpture, while also highlighting the limitations of using two-dimensional documentation to represent his physical, changeable, and ephemeral interventions into the landscape.

Prospect 69 (1969)

The second *Prospect* exhibition organized by Konrad Fischer and Hans Strelow for the Kunsthalle Düsseldorf was publicized as an “international preview of avant-garde art,” taking place from September 30 to October 12, 1969. The catalog was produced as a newspaper and for the most part included advertisements from the represented galleries used to promote the artists they worked with and upcoming exhibitions. The catalog was printed in black and white on inexpensive newsprint, with the addition of red type on the front and back covers.

Robert Barry’s Pages in *Prospect 69* (1969)

Seth Siegelaub presented the artists Robert Barry, Douglas Huebler, Joseph Kosuth (b. 1945), and Lawrence Weiner in *Prospect 69* (1969) by providing transcripts of self-conducted interviews in which the artists discussed the projects they had contributed to the exhibition. In response to the opening question asking what his piece was for the *Prospect* exhibition, Barry replies, “The piece consists of the ideas that people will have from reading this interview.”³⁸ Barry explains how he uses language to “indicate the situation in which the art exists,” adding, “The piece in its entirety is unknowable because it exists in the minds of so many people. Each person can really know only that part which is in his own mind.” The short interview demonstrates how, for Barry, thoughts (including forgotten, unconscious and non-communicable thoughts) can constitute an artwork. In posing and answering his own questions, the artist recalls certain characteristics of the work, recording and preserving these in written language.

The piece in *Prospect 69* is in keeping with Barry's contributions to other exhibition catalogs in 1969, where he uses written language to capture and present a specific moment or thought, often fleeting in nature. Other works around this time include "Something I was once conscious of but have now forgotten ..." in *Konzeption/Conception* (1969) and "All the things I know but of which I am not at the moment thinking – 1:36pm, 15 June 1969. New York" in *557,087* (1969). In these works, the page is used as an interface between artist and reader, a place where the artist's momentary thought is captured and transmitted onwards.

Daniel Buren's Pages in *Prospect 69* (1969)

Daniel Buren's (b. 1938) presence in the catalog consisted of a double page of alternating blue and white vertical stripes, like those pasted on the walls of Kunsthalle Düsseldorf during the exhibition. Both in the gallery and the catalog, the stripes were like the green and white stripes presented by Buren for *Prospect 68* (1968). Due to the unbound nature of the catalog, the 1969 double page lent itself to being extracted, positioned, and retained according to the inclination of the reader. Since the work in the gallery space was destroyed after the exhibition, these pages are the only material remnants of Buren's work for *Prospect 69*.

Although some photographs exist of Buren's installation in *Prospect 69*,³⁹ these do not communicate the qualities of the work with the same immediacy as the catalog page. The photographs have been taken from a long range in order to capture the scale of the piece; they distance the viewer from the true color and materiality of the piece and differ from the experience of encountering the work through handling it in the catalog. Buren himself discounted photographs of his work as "souvenirs," stating in the *Information* (1970) exhibition catalog a year later, "The only possible information about my work is to really see it. Because every picture is an illusion / transformation / reduction. Any information on my work is just a deformation of it."⁴⁰

Many of Buren's catalog pages produced around this time comprised 8.7 cm width stripes of white and color printed full-bleed across the page with little, if any, supplementary information. In an interview in Jef Cornelis's short untitled film made for *Zoeklicht op de culturele actualiteit*, Belgian Radio and Television in 1971, Georges Adé asked why Buren always repeated the same thing. The artist replied that it "is a way of showing that the exact same thing is completely different" in terms of the difference in time and also the "whole story around it is different, which I think changes things enormously."⁴¹

From Mind to Mind

The assertion that conceptual artists working in the late 1960s used documents to record and present their work is not at all a new one. It was a topic of discussion and debate among artists and organizers working at a time when exhibitions contained more proposals, diagrams, sketches, statements, photographs, and correspondence than they did traditional art-objects. This led to some exhibitions, such as *Konzeption/Conception* (1969), being based on documentation entirely. But, as indicated by

Douglas Huebler, “What did become of interest in the work . . . was where it was located in relationship to the viewer”⁴² and this is where the scope of the page becomes of interest.

The page has been able to occupy a unique position between artist and audience. Artists and organizers used the page to make ideas and artworks accessible and public, qualities that are essential to the wide dissemination of artworks during the late 1960s. Yet upon receivership, the page becomes an intimate space, one of private thought and internal dialogue.

McLuhan referred to media as “extensions of man.”⁴³ To extend is to stretch out, from artist to audience; the page bridges the gap. This outward extension is witnessed in Robert Barry’s *Prospect 69* interview and is referenced in Siegelau’s assertion that information “just goes from mind to mind as quickly and as directly as possible” along with Sol LeWitt’s likening of an artwork to a “conductor from the artist’s mind to the viewer’s.”⁴⁴ Bonnie Mak, in *How the Page Matters* (2011), identifies the page as “the point of contact between author, design, text, image and reader,” likening this network of relationships to an “interface.”⁴⁵ Daniel Buren’s pages in *Prospect 69* operate clearly as an interface for the convergence of artist, artwork, audience, and exhibition site. Furthermore, Buren’s pages in the *Prospect 69* catalog have survived decades, enjoying greater longevity than the stripes pasted upon the walls of the Kuns-thalle, which were destroyed at the end of the 13-day exhibition. Here the pages have been preserved within the catalog, a vehicle for distributing the work beyond the geographical boundary and time frame of the exhibition.

In addition to presenting and distributing information, the page also preserves what is printed upon it for future audiences. McLuhan affirmed that the purpose of documentation was to store and expedite information, which when gathered made it more accessible.⁴⁶ This contrasts how artworks were made and exhibited in the late 1960s; many were ephemeral, installed in remote locations at the mercy of natural elements, or dismantled at the end of the exhibition – if they had been made at all. The specificity of the documents used by Dibbets and Long within the catalogs enables the artists’ initial ideas to be preserved and retraced, both physically and imaginatively.

Through the page, the document is repeated, reproduced, and received; it has the potential of being revisited. Not coincidentally, these words all share the same prefix, “re,” used to indicate time, denoting a “turning back” to an earlier moment. The notion of turning back manifests in the sequential nature of the catalogs. And while they do not all share a traditional codex binding, the definition of a publication alludes to a collection of separate leaves “bound” if not physically, then through shared material and conceptual qualities. Books, McLuhan states, were one of the first teaching aids (as well as the first mass-produced commodity),⁴⁷ a function picked up by Gitelman in her description of documents having a “know / show” purpose.⁴⁸ Publications facilitate the circulation of information due to their convenient size and form, mass-produced and inexpensive nature. The circularity of the connotations of “re” have been explored by Edgar Morin in the essay “RE: From Prefix to Paradigm,” stating, “RE always includes a return to the past that resuscitates in the present. By this movement, RE catapults the past toward the future.”⁴⁹

The page allows us to “turn back” to the moment when artworks of the late 1960s were first conceived and presented. It does so in a way that reflects attitudes of the era (democratic, immediate, accessible) and is not diluted through the passage of time or intermediaries since the page not only communicates, but also preserves.

Artists' pages have provided audiences, both of the late 1960s and today, with access to artists' thinking and making processes with immediacy and intimacy. Reproduction has safeguarded artists' ideas and artworks against the fate of being lost, damaged, or destroyed at the close of exhibitions. Daniel Buren's observation that repetition facilitates seeing the exact same thing as completely different is interesting in this respect. As the contents of the page remain the same, they exist in a format that lends itself to being taken into different contexts, where they are stored, shared, and revisited – and through which readers' interpretations may change or deepen with each subsequent encounter.

Disclosure Statement

No potential conflict of interest was reported by the author.

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- 1 Artworks that could be described as impermanent include: Richard Long, *A Line Made by Walking*, 1967; and Robert Barry, *Inert Gas Series*, 1969. See also Lawrence Weiner, “Statement of Intent,” in *January 5–31 1969*, exhibition catalog (New York: Seth Siegel, 1969), n.p.
- 2 “Equivalent VIII was a reconstruction, not an original ... The original has been destroyed. At the time I made these pieces I did not have the money or the space to store the bricks so I had to return them to the brick supplier.” Carl Andre, “Art and Value” (1978), in *Carl Andre: Cuts*, ed. James Meyer (Cambridge, MA: MIT Press, 2005), 47; Barbara Reise, “‘Untitled 1969’: A Footnote on Art and Minimal Stylehood,” *Studio International* 177, no. 910 (April 1969): 169.
- 3 Harald Szeemann, “About the Exhibition,” in *When Attitudes Become Form*, ed. Harald Szeemann, exhibition catalog (Bern: Kunsthalle Bern, 1969); Lucy R. Lippard and John Chandler, “The Dematerialization of Art,” *Art International* XII, no. 2 (February 1968): 31–6; Robert Pincus-Witten, “Anglo-American Standard Reference Works:

- Acute Conceptualism,” *Artforum* 10, no. 2 (October 1971): 84; Ursula Meyer, *Conceptual Art* (New York: E.P. Dutton, 1972), xi–xiii.
- 4 Lisa Gitelman, *Paper Knowledge: Towards a Media History of Documents* (London and Durham, NC: Duke University Press, 2014), 1–2.
 - 5 Mel Bochner and James Meyer, “Mel Bochner in Conversation with James Meyer,” in *Mel Bochner: Language 1966–2006*, ed. Johanna Burton, exhibition catalog (Art Institute of Chicago; New Haven and London: Yale University Press, 2007), 135.
 - 6 *Ibid.*, 135.
 - 7 Germano Celant and Lynda Morris, *The Book as Artwork 1960–1972* (London: Nigel Greenwood, 1972); Benjamin H.D. Buchloh, “Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions,” *October* 55 (Winter 1990): 109; Alexander Alberro, *Conceptual Art and the Politics of Publicity* (Cambridge, MA: MIT Press, 2003), 130–151 (chapter: “The Xerox Degree of Art”); Charles Green, *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism* (Minneapolis: University of Minnesota Press, 2001), 43–5 (chapter: “Conceptual Bureaucracy”); Hillel Schwartz, *Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles* (New York: Zone Books, 1996); *Xerography*, curated by Michelle Cotton, Colchester: Firstsite, September 8–November 10, 2013.
 - 8 Marshall McLuhan, *Understanding Media: The Extensions of Man*, rev. ed. (London: Routledge, 1994), 160.
 - 9 “We are confronted here once more with that basic function of media – to store and expedite information. Plainly, to store is to expedite, since what is stored is more accessible than what has to be gathered.” McLuhan, *Understanding Media*, 158.
 - 10 “Reproduction is one clear way that documents are affirmed as such: one of the things people do with documents is copy them, whether they get published variously in editions, duplicated for reference, sort of or semi-published for internal circulation or proliferated online.” Gitelman, *Paper Knowledge*, 1.
 - 11 In the end, the “Xerox Book” was produced using off-set lithograph due to the expense and time it would had taken to print 1000 copies using Xerox technology. See Patricia Norvell, “Seth Siegelau, April 17, 1969,” in *Recording Conceptual Art: Early Interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris Oppenheim, Siegelau, Smithson and Weiner by Patricia Norvell*, ed. Alexander Alberro and Patricia Norvell (Berkeley: University of California Press, 2001), 35–9; “Seth Siegelau,” in *A Brief History of Curating*, ed. Hans Ulrich Obrist (Zurich: JRP Ringier, 2011) 121–2.
 - 12 Seth Siegelau and Charles Harrison, “On Exhibitions and the World at Large,” *Studio International* 178, no. 917 (December 1969): 202.
 - 13 *Ibid.*, 203.
 - 14 Sara Martinetti, “Chronology,” in *The Stuff that Matters: Textiles Collected by Seth Siegelau for the Centre for Social Research on Old Textiles*, exhibition catalog (London: Raven Row, 2012), 54.
 - 15 Art and Language was a group founded in Coventry, England by Terry Atkinson, Michael Baldwin, David Bainbridge and Harold Hurrell. In 1970, art historian Charles Harrison and the artist Mel Ramsden became associated with the group and Joseph Kosuth joined as the American editor. Their collective work dates from 1967.
 - 16 . *Art-Language: The Journal of Conceptual Art* 1, no. 1 (May 1969) included Sol LeWitt, “Sentences on Conceptual Art”; Dan Graham, “Poem–schema”; and Lawrence Weiner, “Statements.”

- 17 557,087, organized by Lucy R. Lippard, Seattle: Seattle Art Museum Pavilion, September 5–October 5, 1969 was followed by 995,000, Vancouver: Vancouver Art Gallery, January 13–February 8, 1970; 2,972,453, Buenos Aires: Centro de Arte y Comunicación (CAYC), December 4–23, 1970 and the touring exhibition *c. 7,500*, beginning at California Institute of the Arts, May 14–18, 1973 and traveling to nine further venues across the USA and UK in 1973 and 1974. The catalog for each venue consisted of a series of index cards presenting information, proposals, drawings, plans submitted by artists and a list of artists, general bibliography, and selected quotations.
- 18 *More Konzeption Conception Now*, ed. Stefanie Kreuzer, exhibition catalog (Leverkusen: Museum Morsbroich, 2015).
- 19 Some catalogs were given away for free, while others were distributed worldwide through the mail. Seth Siegelaub distributed independently produced catalogs and artists' books through his company International General; a price list from 1971 shows the majority of titles to be priced between \$2 and \$5, for example: *January 5–31, 1969* (1969), \$2.50; *557,087/995,000* (1969/70), \$4.50; *Robin Redbreast's Territory/Sculpture 1969* (1970), £2. The "Xerox Book" is priced higher at \$20.00. International General, *1971 Booklist* (New York, 1971), copy from Hugh Pilkington.
- 20 Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10 (Summer 1967): 79.
- 21 "Conceptual artists take over the role of the critic in terms of framing their own propositions, ideas, and concepts. Because of the implied duality of perception and conception in earlier art, a middleman (critic) appeared useful. This [Conceptual] art both annexes the functions of the critic and makes the middleman unnecessary." Ursula Meyer, "Introduction," in *Conceptual Art*, viii.
- 22 "So it is not surprising that some critics seem to be perplexed by the installation on site and think they 'have not been in an exhibition at all', that they equate the catalog with the exhibition or even advise against a visit, since everything can be seen." Kreuzer, *More Konzeption Conception Now*, n.p.
- 23 Lynne Cooke, "Open Work: Lynne Cooke on Hanne Darboven," *Artforum International* 47, no. 10 (Summer 2009): 57–8.
- 24 Hanne Darboven, in Szeemann, *When Attitudes Become Form*, n.p.
- 25 "The calendar is merely a vehicle, with no other meaning for the work, but by permutating its sequences of order through endless cross-sums and progressions, Darboven creates her own time . . ." Lucy R. Lippard, "Hanne Darboven: Deep in Numbers," *Artforum* 8, no. 7 (October 1973): 35; catalog text by Johannes Cladders for *Hanne Darboven*, exhibition catalog (Mönchengladbach: Städtisches Museum, February 25–April 1, 1969), reproduced in Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Oakland: University of California Press, 1997), 77.
- 26 See also Jan Dibbets, "The Shadows in My Studio" (1969), discussed in Rudi Fuchs, "The Eye Framed and Filled with Color," in *Jan Dibbets: Interior Light*, ed. Rudi Fuchs (New York: Rizzoli, 1991), 10–12.
- 27 Around this period, Dibbets created similar works using photographs taken at 10-minute intervals in various spaces, including *Shortest Day at My House in Amsterdam* (1970) and *The Shortest Day of 1970 Photographed from Sunrise to Sunset, The Solomon R. Guggenheim Museum of New York* (1970).
- 28 Dibbets continued to work with windows in the 1980s and 1990s: see *Ten Windows* (1988–97); *Wayzata* (1989–90).
- 29 Siegelaub and Harrison, "On Exhibitions and the World at Large," 202–3.

- 30 *July August September*, ed. Seth Siegelaub, exhibition catalog (New York: Seth Siegelaub, 1969), 25.
- 31 Dibbets had worked with the sea tide previously when filming *12 Hours Tide Object, Correction of Perspective, Dutch Coast* with Gerry Schum as part of the television exhibition LAND ART (1969). See Ulrike Groos, *Ready to Shoot: Fernsehgalerie Gerry Schum videogalerie schum*, exhibition catalog (Düsseldorf: Kunsthalle, 2004), 96–9.
- 32 *Seth Siegelaub: Beyond Conceptual Art*, curated by Leontine Coelewij and Sara Martignetti in collaboration with the Stichting Egress Foundation/Marja Bloem, Amsterdam. Stedelijk Museum, Amsterdam, December 12, 2015–April 17, 2016.
- 33 Jan Dibbets, *Robin Redbreast's Territory: Sculpture 1969* (Cologne and New York: König/Seth Siegelaub, 1970).
- 34 Norvell, "Seth Siegelaub, April 17, 1969," 41.
- 35 Richard Long, *Announcement Card* (Düsseldorf: Galerie Konrad Fischer, 1968). Discussed in Andrew Wilson, "From Page to Page," in *Heaven and Earth*, ed. Clarrie Wallis (London: Tate Publishing, 2009), 195 and Lynda Morris, "Idea + Idea," in *Time Extended/1964–1978. Works and Documents from the Herbert Foundation* (Ghent: Herbert Foundation, 2016), 24–25.
- 36 With the exception of photographs depicting the artist in *Prospect 69*, ed. Konrad Fischer and Hans Strelow, exhibition catalog (Düsseldorf: Kunsthalle, 1969); *VI. Guggenheim International Exhibition*, ed. Diane Waldman, exhibition catalog (New York: Guggenheim Museum, 1971); Richard Long, "Richard Long Standing Near His Walk," *Studio International* 181, no. 933 (May 1971): 224.
- 37 Siegelaub, *July August September*, 25.
- 38 Robert Barry, untitled interview in Fischer and Strelow, *Prospect 69*, 26.
- 39 Daniel Buren, "Artwork: Papiers collés blanc et bleu," *Daniel Buren Catalog Raisonné 1967–1972*, <http://catalogue.danielburen.com/artworks/view/2067>.
- 40 Cited in *Information*, ed. Kynaston McShine, exhibition catalog (New York: Museum of Modern Art, 1970), 30.
- 41 Koen Brams, "Two Exhibition-Related Films by Jef Cornelis," *Tate Papers* 12 (Autumn 2009), <http://www.tate.org.uk/research/publications/tate-papers/12/two-exhibition-related-films-by-jef-cornelis>.
- 42 Patricia Norvell, "Douglas Huebler, July 25, 1969," in Alberro and Norvell, *Recording Conceptual Art*, 136.
- 43 McLuhan, *Understanding Media*, 7.
- 44 Sol LeWitt, "Sentences on Conceptual Art," 0–9 5 (January 1969): 3–5.
- 45 Bonnie Mak, *How the Page Matters* (Toronto, Buffalo and London: University of Toronto Press, 2011), 32.
- 46 McLuhan, *Understanding Media*, 158.
- 47 *Ibid.*, 174.
- 48 Gitelman, *Paper Knowledge*, 1.
- 49 Edgar Morin, "RE: From Prefix to Paradigm," *World Futures* 61, no. 4 (June 2005): 254–67

