

4. Abbildungen

PART 2*
**ANNOUNCEMENT TO READ AS A GUIDE
TO WHAT IS TO BE SEEN**

INDICATIONS

MATERIAL 8.7 cm. wide, white and color
vertically striped paper.
SITE stuck on walls, storefronts,
billboards, outdoors and indoors
in New York City.
DIMENSION variable according to site.
COLOR arbitrary according to the material.
LOCATION different every day.
DATE from April 23 to April 30, 1973.
PERSON RESPONSIBLE ... Daniel Buren

FOR INFORMATION

Call John Weber Gallery. Tuesday through Saturday.
10 A.M. to 6 P.M.

966-6115

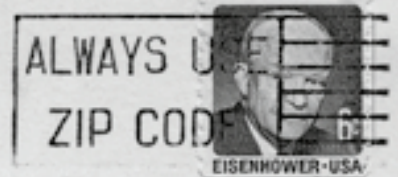
*Continuation of the work done in New York City from October 21 to October 31, 1970.

Daniel Buren
Part 2 – Announcement To Read As A Guide To What Is To Be Seen
1973
Einladungskarte
John Weber Gallery, New York
Offsetdruck
12,9 x 15,4 cm



Eleanor Antin
100 Boots Facing the Sea
1971–1973
Bildpostkarte, Bild- und Schriftseite
Del Mar, Kalifornien, 9.2.1971, 2:00 p.m., verschickt am 15.3.1971
Offsetdruck
11,4 x 17,8 cm

201 Pacific Ave., Solana Beach, California 92075



POST CARD
ADDRESS

PHOTO BY PHILIP STEINMETZ, SAN DIEGO, CALIFORNIA

Mrs. Voss & Rowe
Public Library
Solana Beach
California 92075

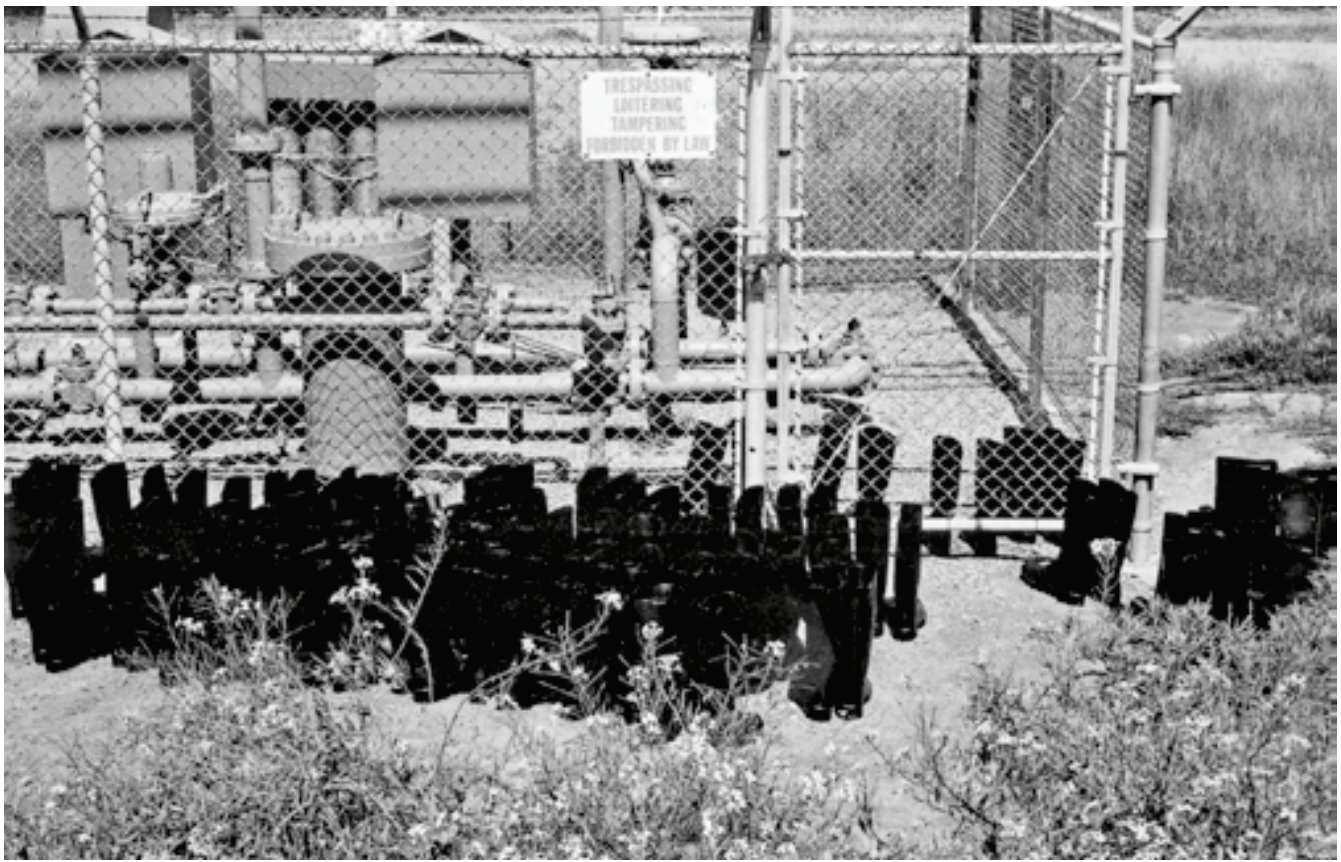
Eleanor Antin
100 BOOTS FACING THE SEA
Del Mar, California
Feb. 9, 1971 2:00 P.M.
(Photo: Philip Steinmetz)



Eleanor Antin
100 Boots Go to Church
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots Go to Bank
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots Trespassing
1971–1973
Bildpostkarte, Bildseite
Offsetdruck,
11,4 x 17,8 cm



Eleanor Antin
100 Boots on the Road
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots in a Meadow
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots on a Job
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots out of Job
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots in the Bush
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots by the Bivouac
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots on the Ferry
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



On Kawara
I Got Up
1968–1979
Bildpostkarte, Bild- und Schriftseite
Offsetdruck, Stempeldruck
produziert und publiziert von mfc-michèle didier, 2008

Three Rivers Stadium, the nation's finest, Pittsburgh, Pa.
New home of the Pittsburgh Pirates Baseball Team;
the Pittsburgh Steelers Football Team and the scene
of many other special events.

OCT 10 1973



I GOT UP AT
9.51 A.M.

On Kawara
The Motor Lodge
Chatham Center
Pittsburgh, Pa., U.S.A.

Post Card

KONRAD FISCHER
4 DÜSSELDORF
NEUBRÜCKSTR. 12

W. GERMANY

AIR MAIL

Pub. by Wondy Film Service, Inc., Wilkesburg, Pa. 15221

221-75
66001-C

dp
MADE BY
DEXTER PRESS, INC.
WEST WARE, NEW YORK

bulletin 15

post-
regel
stamp

drawers/
printed matter

nam/to

art & project

amsterdam holland
richard wagnerstraat 8

afzender/
from

dit is nummer/ ... van de/ ... genummerde bulletin.
this is number of the numbered bulletin.

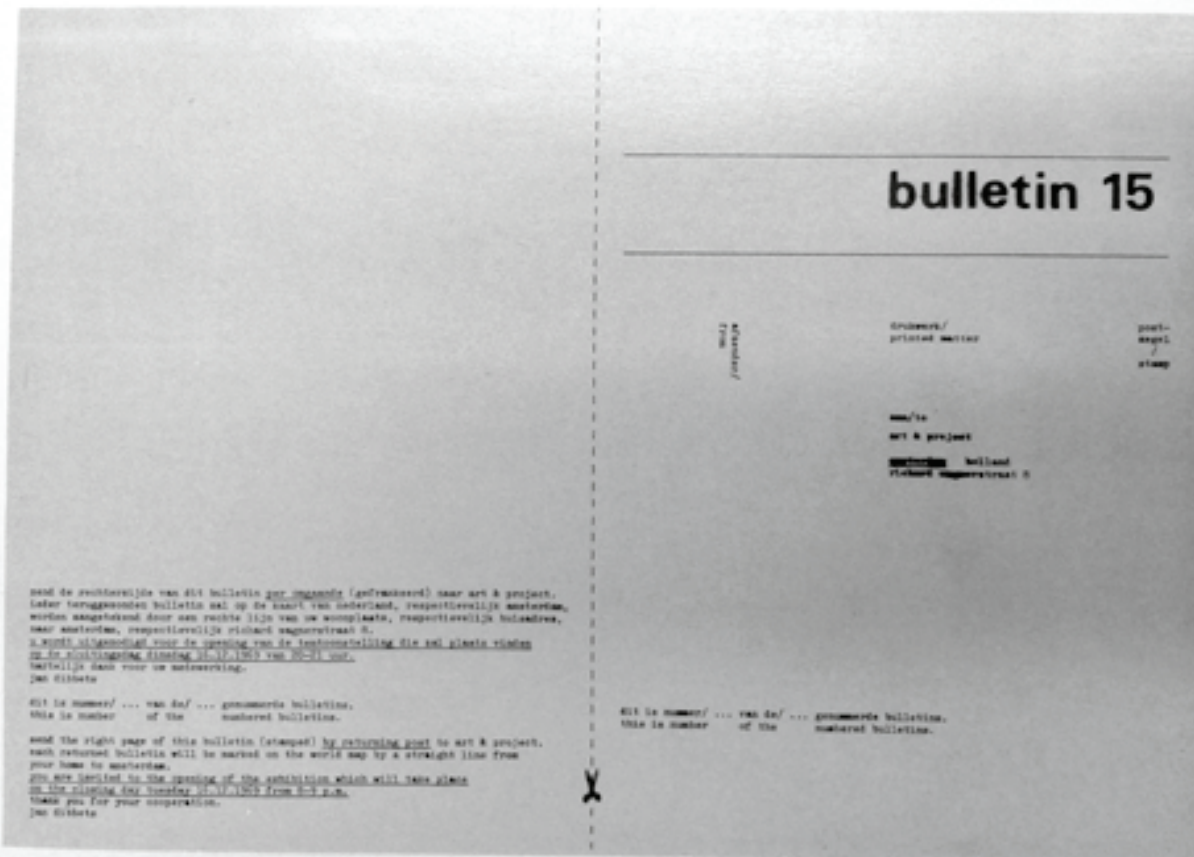
zend de rechterzijde van dit bulletin per onzame (gefrankeerd) naar art & project.
Ieder teruggezonden biljet is sal op de kaart van nederland, respectievelijk amsterdam,
worden aangekleefd door een rechte lijn van uw woonplaats, respectievelijk amsterdam,
naar amsterdam, respectievelijk richard wagnerstraat 8.
u wordt verzocht voor de opening van de tentoonstelling die zal plaats vinden
op de sluitingsdag dinsdag 16.12.1969 van 20-21 uur.
hartelijk dank voor uw medewerking.
jan dibbets

dit is nummer/ ... van de/ ... genummerde bulletin.
this is number of the numbered bulletin.

send the right page of this bulletin (stamped) by returning post to art & project.
each returned bulletin will be marked on the world map by a straight line from
your home to amsterdam.
you are invited to the opening of the exhibition which will take place
on the closing day tuesday 16.12.1969 from 8-9 p.m.
thank you for your cooperation.
jan dibbets



Jan Dibbets
Art & Project Bulletin, Nr. 15, 1969
Faltblatt, Fotolithografie, 29,6 x 42 cm (A3, ungefaltet)
produziert von Art & Project Gallery, Amsterdam
wiederaufgelegte Edition, 1989, Offsetdruck



Send the right page of this bulletin (stamped) by return post to Art & Project. Each returned bulletin will be marked on the world map by a straight line from your home to Amsterdam. Thank you for your cooperation.
Jan Dibbets.

This is number of the numbered bulletins.

Envoyez la page de droite du présent bulletin (affranchi) par retour du courrier à l'adresse de Art & Project. Chaque bulletin renvoyé sera annoté sur une carte du monde à l'aide d'une ligne allant droit d'Amsterdam à votre domicile. Je vous remercie de votre collaboration.
Jan Dibbets.

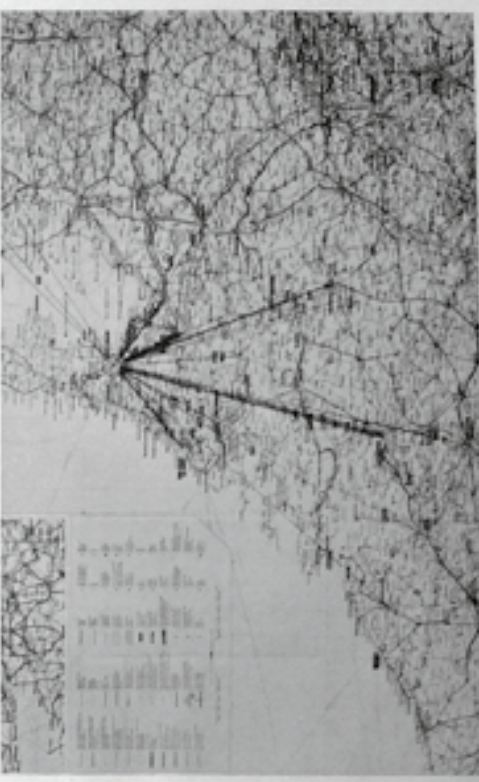
Le présent bulletin porte le numéro dans la série des bulletins numérotés.

Senden Sie die rechte Seite dieses Bulletins (frankiert) umgehend an Art & Project zurück. Jedes zurückgesandte Bulletin wird auf der Weltkarte mit einer durchgehenden Linie von Ihrem Heimatort nach Amsterdam verzeichnet. Danke Für Ihre Mitarbeit.
Jan Dibbets

Dies ist Nummer der nummerierten Bulletins.



Map of response from Canberra
Chart des réponses reçues d'Canberra



Map of responses from the Newland countries
Chart des réponses reçues des pays Neuf

List of returned ballots, by number of ballots and name of person responding
Liste des bulletins renvoyés, classés par nombre des bulletins renvoyés et nom des répondants

Number of ballots	Name	Number of ballots	Name
1	W. K. Payne	10	J. G. G. G. G.
2	G. W. G. G.	11	G. W. G. G.
3	G. W. G. G.	12	G. W. G. G.
4	G. W. G. G.	13	G. W. G. G.
5	G. W. G. G.	14	G. W. G. G.
6	G. W. G. G.	15	G. W. G. G.
7	G. W. G. G.	16	G. W. G. G.
8	G. W. G. G.	17	G. W. G. G.
9	G. W. G. G.	18	G. W. G. G.
10	G. W. G. G.	19	G. W. G. G.
11	G. W. G. G.	20	G. W. G. G.
12	G. W. G. G.	21	G. W. G. G.
13	G. W. G. G.	22	G. W. G. G.
14	G. W. G. G.	23	G. W. G. G.
15	G. W. G. G.	24	G. W. G. G.
16	G. W. G. G.	25	G. W. G. G.
17	G. W. G. G.	26	G. W. G. G.
18	G. W. G. G.	27	G. W. G. G.
19	G. W. G. G.	28	G. W. G. G.
20	G. W. G. G.	29	G. W. G. G.
21	G. W. G. G.	30	G. W. G. G.
22	G. W. G. G.	31	G. W. G. G.
23	G. W. G. G.	32	G. W. G. G.
24	G. W. G. G.	33	G. W. G. G.
25	G. W. G. G.	34	G. W. G. G.
26	G. W. G. G.	35	G. W. G. G.
27	G. W. G. G.	36	G. W. G. G.
28	G. W. G. G.	37	G. W. G. G.
29	G. W. G. G.	38	G. W. G. G.
30	G. W. G. G.	39	G. W. G. G.
31	G. W. G. G.	40	G. W. G. G.
32	G. W. G. G.	41	G. W. G. G.
33	G. W. G. G.	42	G. W. G. G.
34	G. W. G. G.	43	G. W. G. G.
35	G. W. G. G.	44	G. W. G. G.
36	G. W. G. G.	45	G. W. G. G.
37	G. W. G. G.	46	G. W. G. G.
38	G. W. G. G.	47	G. W. G. G.
39	G. W. G. G.	48	G. W. G. G.
40	G. W. G. G.	49	G. W. G. G.
41	G. W. G. G.	50	G. W. G. G.
42	G. W. G. G.	51	G. W. G. G.
43	G. W. G. G.	52	G. W. G. G.
44	G. W. G. G.	53	G. W. G. G.
45	G. W. G. G.	54	G. W. G. G.
46	G. W. G. G.	55	G. W. G. G.
47	G. W. G. G.	56	G. W. G. G.
48	G. W. G. G.	57	G. W. G. G.
49	G. W. G. G.	58	G. W. G. G.
50	G. W. G. G.	59	G. W. G. G.
51	G. W. G. G.	60	G. W. G. G.
52	G. W. G. G.	61	G. W. G. G.
53	G. W. G. G.	62	G. W. G. G.
54	G. W. G. G.	63	G. W. G. G.
55	G. W. G. G.	64	G. W. G. G.
56	G. W. G. G.	65	G. W. G. G.
57	G. W. G. G.	66	G. W. G. G.
58	G. W. G. G.	67	G. W. G. G.
59	G. W. G. G.	68	G. W. G. G.
60	G. W. G. G.	69	G. W. G. G.
61	G. W. G. G.	70	G. W. G. G.
62	G. W. G. G.	71	G. W. G. G.
63	G. W. G. G.	72	G. W. G. G.
64	G. W. G. G.	73	G. W. G. G.
65	G. W. G. G.	74	G. W. G. G.
66	G. W. G. G.	75	G. W. G. G.
67	G. W. G. G.	76	G. W. G. G.
68	G. W. G. G.	77	G. W. G. G.
69	G. W. G. G.	78	G. W. G. G.
70	G. W. G. G.	79	G. W. G. G.
71	G. W. G. G.	80	G. W. G. G.
72	G. W. G. G.	81	G. W. G. G.
73	G. W. G. G.	82	G. W. G. G.
74	G. W. G. G.	83	G. W. G. G.
75	G. W. G. G.	84	G. W. G. G.
76	G. W. G. G.	85	G. W. G. G.
77	G. W. G. G.	86	G. W. G. G.
78	G. W. G. G.	87	G. W. G. G.
79	G. W. G. G.	88	G. W. G. G.
80	G. W. G. G.	89	G. W. G. G.
81	G. W. G. G.	90	G. W. G. G.
82	G. W. G. G.	91	G. W. G. G.
83	G. W. G. G.	92	G. W. G. G.
84	G. W. G. G.	93	G. W. G. G.
85	G. W. G. G.	94	G. W. G. G.
86	G. W. G. G.	95	G. W. G. G.
87	G. W. G. G.	96	G. W. G. G.
88	G. W. G. G.	97	G. W. G. G.
89	G. W. G. G.	98	G. W. G. G.
90	G. W. G. G.	99	G. W. G. G.
91	G. W. G. G.	100	G. W. G. G.

List of returned ballots, not received by the respondent
Liste des bulletins renvoyés, mais reçus après la date limite

101	G. W. G. G.	102	G. W. G. G.
103	G. W. G. G.	104	G. W. G. G.
105	G. W. G. G.	106	G. W. G. G.
107	G. W. G. G.	108	G. W. G. G.
109	G. W. G. G.	110	G. W. G. G.
111	G. W. G. G.	112	G. W. G. G.
113	G. W. G. G.	114	G. W. G. G.
115	G. W. G. G.	116	G. W. G. G.
117	G. W. G. G.	118	G. W. G. G.
119	G. W. G. G.	120	G. W. G. G.
121	G. W. G. G.	122	G. W. G. G.
123	G. W. G. G.	124	G. W. G. G.
125	G. W. G. G.	126	G. W. G. G.
127	G. W. G. G.	128	G. W. G. G.
129	G. W. G. G.	130	G. W. G. G.
131	G. W. G. G.	132	G. W. G. G.
133	G. W. G. G.	134	G. W. G. G.
135	G. W. G. G.	136	G. W. G. G.
137	G. W. G. G.	138	G. W. G. G.
139	G. W. G. G.	140	G. W. G. G.
141	G. W. G. G.	142	G. W. G. G.
143	G. W. G. G.	144	G. W. G. G.
145	G. W. G. G.	146	G. W. G. G.
147	G. W. G. G.	148	G. W. G. G.
149	G. W. G. G.	150	G. W. G. G.
151	G. W. G. G.	152	G. W. G. G.
153	G. W. G. G.	154	G. W. G. G.
155	G. W. G. G.	156	G. W. G. G.
157	G. W. G. G.	158	G. W. G. G.
159	G. W. G. G.	160	G. W. G. G.
161	G. W. G. G.	162	G. W. G. G.
163	G. W. G. G.	164	G. W. G. G.
165	G. W. G. G.	166	G. W. G. G.
167	G. W. G. G.	168	G. W. G. G.
169	G. W. G. G.	170	G. W. G. G.
171	G. W. G. G.	172	G. W. G. G.
173	G. W. G. G.	174	G. W. G. G.
175	G. W. G. G.	176	G. W. G. G.
177	G. W. G. G.	178	G. W. G. G.
179	G. W. G. G.	180	G. W. G. G.
181	G. W. G. G.	182	G. W. G. G.
183	G. W. G. G.	184	G. W. G. G.
185	G. W. G. G.	186	G. W. G. G.
187	G. W. G. G.	188	G. W. G. G.
189	G. W. G. G.	190	G. W. G. G.
191	G. W. G. G.	192	G. W. G. G.
193	G. W. G. G.	194	G. W. G. G.
195	G. W. G. G.	196	G. W. G. G.
197	G. W. G. G.	198	G. W. G. G.
199	G. W. G. G.	200	G. W. G. G.

Abb.15b



Map of responses from Europe.

Carte des réponses reçues d'Europe.

Landkarte mit Antworten aus Europa.



Map of responses from the World.

Carte des réponses reçues du Monde.

Landkarte mit Antworten aus der ganzen Welt.

Sol Lewitt ^{Grand} 117 Hester ^{Greenwich} ^{Corner Fall St. + Berlin} ^{old Mulberry} CA 6-4917
 X Bob Morris 74 Green ¹³ 126 Grand St. 982-2300 ^{Carroll} 925-8844
 X Bruce Nauman 59 Woolly St. Southampton N.Y. FR 12-30 ^{at Carroll}
 Columbus 1404 E 14 982-6080
 X Bob Ryman 163 Bowery CA 6-0079 ^{Fischbach}
 X Keith Sommier 105 Mulberry St. ^{Regional Bldg} 966-1063 ^{W. 6h}
 X Ch. Serra 319 Greenwich St. ^{Market Dors} 966-1389 ^{Bellamy}
 X Sarah Alan 130 Greene St. ^{Pikul Hst.} 925-6642
 X Rigo Tuller / Dean ^{Selektion bei Schindler} 246-0631 ^{Parson}
 X Frank Viner 163 Bowery 226-1604
 X Frank Ehr. Walther 436 E 75 ^{Apr 1 FE} 288-3188 ^{7h Mo}
 X Klaus Kowalski ^{Gallery} 28 E 79 UN 1-4245 ^{Friedrich}
 X Lucas Samaras 52 W 71 362-4246
 X Kosuth Joseph 46 W 22 ^{60 Grand St.} 966-4064 929-2731
 X ~~Frank Stella~~ ^{244 5th St. n. Brooklyn} 852-8984
 X ~~John~~ 966-5662 79 Hester 72 20.20
 X ~~de Maria~~ in Europa / Burgerik 70 Friedrich
 X Seth Siegelman 1100 Madison Ave. 288-5031 ^{Appt. f. Gips}
 X Schmuck 496 Bway ^{46 Grand Street} 768-9352 ^{2nd floor}
 Lucy Lippatol 966-2994
 Brooklyn Museum ^{via Cesare Battisti} ~~925-8609~~
^{Torino} ^{Tabis} ^{Chelvia Room 812}
 David Lee OR 2-1612 17 Bleeker St.
 Hel Boehler 126 Chambers St. 349-4499
 Hanna Darboven 337 E 90 Apt. 3D 831-2857
 Wiener 13 Bleeker GR 7-4113 ^{alle Magazine}
 Smithsonian 70 Fisher WA 9-1947
 Ed Ruscha 40 Twin Blk. Los A.
 Home Turrell
 Assemblages / Euro Happ
 Jewish Museum ^{Amst. Rot. Whitman} ^{At. Eche White St. / Church St.} 925-4763
 Ace Gall L.A. Christmas Vanson Movement.
 Teri Wehr 172 W 79 787-7221 ^{2h 1991}
^{B. Museum Theater} ^{1st W 47}

Harald Szeemann und Kunsthalle Bern
 Seitenansichten aus *Live in Your Head: When Attitudes Become Form*
 Ausst.-Kat. Bern
 Kunsthalle Bern, 1969, o. S.

NEW YORK

Edy Parsons
24 W 57 CI 37426

3rd 4th Atrium
MO 530 Chalson
674 5-1917

- ~~George Szigarmann~~ / 127 Greene
- ~~Anna Keviden~~ / ~~Rudolf + Finn~~ / 130 E 59 PLAZA 9-1800 19h
- ~~Alloway~~ / 330 W 20 TR 3-2760 PHV 5 W 21 Apt. CA 691-5558
Abrams Harry / 16 W 57 4th fl. PL 7-6161
- ~~Philip Morris Int.~~ / John Thompson / Mary Corvington / 100 PARK AV. 2nd fl. 679-1800 9:30 FR
- ~~Robert Gallery~~ / John Weber / 29 W 53 758-4970 Mh Di
- ~~Van Gallery~~ / 29 W 51 759-2345
- ~~Blach~~ / 4 E 7 BU 8-4820 Di 15:16
- ~~Castelli~~ / 27 E 62 UN 1-3445
- ~~John Gibson~~ / Warehouse 1-5 103 E 102 between Amsterdam & Columbus 864-2436
- ~~De HA~~ / John Lowry / Groosten / 11 W 53 245-3200 I Mh FR SA
- ~~Gregg~~ / Th. Kessen / Thy (Aust) / 101 FIVE AV. RM 9-5110
- ~~Larry Rubin~~ / 65 E 91 427-5053
- ~~Bill Rubin~~ / 1241 B'way ARMS-6-1115
- ~~ARAKAWA~~ / 124 WEST Houston 674-1648 Fu Mh
- ~~Alicia Adams~~ / 170 E 92
- ~~Carl André~~ / 151 Spring Street 966-3281
- ~~Schwaben~~ / 65 E Broadway WO-2-6781
- ~~Van Kamb~~ / 450 W 22 CH 2-0086
- ~~474 Greenwich~~ 925-2643
- ~~Dick Bellamy~~ / 1078 Madison 249-9409 9:15-12:15
- ~~Bollinger~~ / 824 W 15 243-2781 Studio 499-0366 DO 12
- ~~Breer~~ / Palisady 10964 914-359-4367
- ~~Christo~~ / 48 Howard St. on Grand Canal 966-4437 Sh Di
- ~~Fahlstom~~ / 121 2nd Ave. 777-2277
- ~~Gordon~~ / 462 Broome St. 925-7480
- ~~tel. Iofas Gallery~~ / 15 E 35 PL-5-6778
- ~~M. Brakes Jackson~~
- ~~Eva Hesse~~ / 134 Bowery SA 10h 2fl. CA 6-4034 Feedback
- ~~Hans Haacke~~ / 25 W 16 989-2437
- ~~45 E 11th St.~~ / Howard 982-6588 SO no. 12 + 16.30
- ~~Neil Jarmy~~ / 70 Johnson Street 732-9432
- ~~Kasper Konig~~ / East Broadway 65 962-6721
- 962-6698
- ~~Jerry Kuehn~~ / 1551 Westbrook Rd. Somerville NJ 201-722-5231 Bellamy
- ~~Keribach~~ / 81 Greene St. 925-8487 tel. Do SA 16

Abb.16b



Eleanor Antin
100 Boots
1971–1973

Ausstellungsansicht, MoMA Projects, Museum of Modern Art, 30.5.–8.7.1973



Eleanor Antin
100 Boots Cross Herald Square
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots Visit the Egyptian Gardens
1971–1973
Bildpostkarte, Bildseite
Offsetdruck,
11,4 x 17,8 cm



Eleanor Antin
100 Boots in the Park
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm



Eleanor Antin
100 Boots Enter the Museum
1971–1973
Bildpostkarte, Bildseite
Offsetdruck
11,4 x 17,8 cm

The Museum of Modern Art, 11 W. 53 St., N.Y.C.



May 30-July 8, 1973

Dietmar Kirves
Media Contact
Ostranc 14
4 Dusseldorf
West Germany

Eleanor Antin
100 BOOTS CROSS HERALD SQUARE
35th St. & Broadway, New York City
May 13, 1973 8:10 A.M.
(Photo: Philip Steinmetz)

AIR MAIL/PAR AVION

Eleanor Antin
100 Boots Cross Herald Square
1971-1973
Bildpostkarte, Schriftseite
35th St. & Broadway, New York, 13.5.1973, 8:10 a.m., verschickt am 6.6.1973
Offsetdruck
11,4 x 17,8 cm

Schema for a set of poems whose component pages are specifically published as individual poems in various magazines. Each poem-page is to be set in its final form by the editor of the publication where it is to appear, the exact data in each particular instance to correspond to the facts of its published appearance.

1. Using any arbitrary schematic (such as the example published here) produces a large, finite permutation of specific, discrete poems.
2. If a given variant poem is attempted to be set up by the editor following the logic, step-by-step (linearly), it would be found impossible to compose a completed version of the poem as each of the component lines of exact data requiring completion (in terms of specific numbers and percentages) would be contingently determined by every other number and percentage which itself in turn would be determined by the other numbers or percentages, *ad infinitum*.
3. It would be possible to 'compose' the entire set of permutationally possible poems and to select the applicable variant(s) with the aid of a computer which could 'see' the ensemble instantly.

SCHEMA

- (number of) adjectives
- (number of) adverbs
- (percentage of) area not occupied by type
- (percentage of) area occupied by type
- (number of) columns
- (number of) conjunctions
- (number of) depressions of type into surface of page
- (number of) gerunds
- (number of) infinitives
- (number of) letters of alphabet
- (number of) lines
- (number of) mathematical symbols
- (number of) nouns
- (number of) numbers
- (number of) participles
- (number of) page
- (weight of) paper sheet
- (Type) paper stock
- (thickness of) paper stock
- (number of) prepositions
- (number of) pronouns
- (number of) punctuation
- (name of) typeface
- (number of) words
- (number of) words capitalized
- (number of) words italicized
- (number of) words not italicized
- (number of) words not capitalized
- (number of) words not tabbed

Dan Graham
Schema (March 1966), 1967
in: *Aspen*, Nr. 5/6, 1967, o. S.

POEM

35 adjectives
7 adverbs
35.52% area not occupied by type
64.48% area occupied by type
1 column
1 conjunction
0 mms. depression of type into surface of page
0 gerunds
0 infinitives
247 letters of alphabet
28 lines
6 mathematical symbols
51 nouns
29 numbers
6 participles
8" x 8" page
80 lb. paper sheet
dull coated paper stock
.007" thin paper stock
3 prepositions
0 pronouns
10 point size type
univers 55 typeface
61 words
3 words capitalized
0 words italicized
58 words not capitalized
61 words not italicized

Schema for a set of poems whose component pages are specifically published as individual poems in various magazines. Each poem-page is to be set in its final form by the editor of the publication where it is to appear. The exact data in each particular instance to correspond to the facets of its published appearance.

- 1 Using any arbitrary schematic (such as the example published here) produces a large-scale permutation of specific, discrete poems.
- 2 If a given variant poem is attempted to be set up by the editor following the logic step-by-step (linearly), it would be found impossible to compose a completed version of the poem as each of the component lines of exact data requiring completion (in terms of specific numbers and percentages) would be contingently determined by every other number and percentage which itself in turn would be determined by the other numbers or percentages, *ad infinitum*.
- 3 It would be possible to "compose" the entire set of permutationally possible poems, and to select the applicable parameter with the aid of a computer which could "see" the ensemble sequentially.

SCHEMA

- (number of) adjectives
- (number of) adverbs
- (percentage of) area not occupied by type
- (percentage of) area occupied by type
- (number of) columns
- (number of) conjunctions
- (number of) depression of type into surface of page
- (number of) gerunds
- (number of) infinitives
- (number of) letters of alphabet
- (number of) lines
- (number of) mathematical symbols
- (number of) nouns
- (number of) numbers
- (number of) participles
- (perimeter of) page
- (weight of) paper sheet
- (type) paper stock
- (thickness of) paper stock
- (number of) prepositions
- (number of) pronouns
- (number of) size type
- (name of) typeface
- (number of) words
- (number of) words capitalized
- (number of) words italicized
- (number of) words not capitalized
- (number of) words not italicized

POEM

- 35 adjectives
- 7 adverbs
- 35.52% area not occupied by type
- 64.48% area occupied by type
- 1 column
- 1 conjunction
- 0 mms. depression of type into surface of page
- 0 gerunds
- 0 infinitives
- 247 letters of alphabet
- 28 lines
- 6 mathematical symbols
- 51 nouns
- 29 numbers
- 6 participles
- 6"x9" page
- 50 lb. paper sheet
- 44lb. cardstock paper stock
- .007" thick paper stock
- 3 prepositions
- 0 pronouns
- 10 point size type
- unifonts 95 typeface
- 61 words
- 3 words capitalized
- 0 words italicized
- 58 words not capitalized
- 61 words not italicized

Dan Graham
Schema, Poem, 1968
in: *Extensions*, Nr. 1, 1968, S. 22–23

POEM SCHEMA DAN GRAHAM

1 adjectives
 3 adverbs
 1192% sq. cms area not occupied by type
 337% sq. cms area occupied by type
 1 columns
 0 conjunctions
 nil depression of type into surface of page
 0 gerunds
 0 infinitives
 36.3 letters of alphabet
 27 lines
 2 mathematical symbols
 .38 nouns
 52 numbers
 0 participles
 8 1/2 x 5 page
 17% x 22% paper sheet
 offset cartridge paper stock
 5 prepositions
 0 pronouns
 10 pt. size type
 Press Roman typeface
 59 words
 2 words capitalized
 0 words italicized
 57 words not capitalized
 59 words not italicized

Schema for a set of poems whose component pages are specifically published as individual poems in various magazines and collections. Each poem-page is intended to be set in its final form by the editor of the publication where it is to appear, the exact data used to correspond in each particular instance to the fact(s) of its published appearance. The following schema is entirely arbitrary; any might have been used, and deletions, additions or modifications for space or appearance on the part of the editor are possible.

Schema:

(Number of) adjectives
 (Number of) adverbs
 (Percentage of) area not occupied by type
 (Percentage of) area occupied by type
 (Number of) columns
 (Number of) conjunctions
 (Depth of) depression of type into surface of page
 (Number of) gerunds
 (Number of) infinitives
 (Number of) letters of alphabets
 (Number of) lines
 (Number of) mathematical symbols
 (Number of) nouns
 (Number of) numbers
 (Number of) participles
 (Perimeter of) page
 (Weight of) paper sheet
 (Type) paper stock
 (Thickness of) paper stock
 (Number of) prepositions
 (Number of) pronouns
 (Number of point) size type
 (Name of) typeface
 (Number of) words
 (Number of) words capitalized
 (Number of) words italicized
 (Number of) words not capitalized
 (Number of) words not italicized

This schema was conceived in March, 1966.

Using this or any arbitrary schema produces a large, finite permutation of specific, discrete poems.

Schema for a set of poems whose component pages are specifically published as individual poems in various magazines and collections. Each poem-page is intended to be set in its final form by the editor of the publication where it is to appear, the exact data used to correspond in each particular instance to the fact(s) of its published appearance. The following schema is entirely arbitrary; any might have been used, and deletions, additions or modifications for space or appearance on the part of the editor are possible.

Schema für Gedichte, deren Beschaffenheitsanweisungen als Einzelgedichte noch gesondert in verschiedenen Magazinen und Sammlungen veröffentlicht werden. Jede Gedichtseite soll vom Redakteur der Publikation, in der das Gedicht erscheinen soll, in ihre letztendliche Form gebracht werden, die genauen Datenangaben sollen auf jedes einzelne der Gedichte in seiner Publikationsform zutreffen. Das folgende Schema ist durch und durch willkürlich; es hätte auch jedes beliebige andere benutzt werden können und Weglassen, hinzufügen und Abwandeln ist dem Redakteur gestattet.

Schema:	(Number of)	adjectives
	(Number of)	adverbs
	(Percentage of)	area not occupied by type
	(Percentage of)	area occupied by type
	(Number of)	columns
	(Number of)	conjunction
	(Depth of)	depression of type into surface of page
	(Number of)	gerunds
	(Number of)	infinitives
	(Number of)	letters of alphabets
	(Number of)	lines
	(Number of)	mathematical symbols
	(Number of)	nouns
	(Number of)	numbers
	(Number of)	participles
	(Perimeter of)	page
	(Weight of)	paper sheet
	(Type)	paper stock
	(Thickness of)	paper stock
	(Number of)	prepositions
	(Number of)	pronouns
	(Number of point)	size type
	(Name of)	typeface
	(Number of)	words
	(Number of)	words capitalized
	(Number of)	words italicized
	(Number of)	words not capitalized

This schema was conceived in March, 1966.

Dan Graham

Schema (March 1966), 1969

in: *Konzeption/Conception. Dokumentation einer heutigen Kunstrichtung*
Ausst.-Kat., Städtisches Museum Leverkusen, 1969, o. S.

Offsetplatte Rohpapier

1 Adjektiv
 3 Adverbien
 1192 1/2 qm unbedruckte Fläche
 337 1/2 qm bedruckte Fläche
 1 Satzspalte
 0 Konjunktionen
 kein Eindruck der Drucktype in die Papieroberfläche
 0 Gerundien
 0 Infinitive
 363 Buchstaben aus dem Alphabet
 27 Zeilen
 2 mathematische Symbole
 38 Hauptwörter
 52 Zahlen
 0 Partizipien
 8 1/2 x 5 Satzspiegel
 17 1/2 x 22 1/2 Papierformat
 Offsetplatte Rohpapier
 5 Präpositionen
 0 Pronomen
 10 Punkt Schriftgrad
 Antiqua Schriftart
 59 Wörter
 2 Wörter versal
 0 Wörter kursiv
 57 Wörter nicht versal
 59 Wörter nicht kursiv

Sign and Object

In a schema for a group of works of mine deriving from 1966 the fact(s) of the matter exist only as information, deriving their (its) value from the specific contingencies related to its (their) placement on the two-dimensional face (or medium) upholding their appearance. A fact is simply the sign of its own presence. Sign unites the signifier and the signified, its 'language' being the fact of the matter. (In the sign the relation is unmotivated and direct - there is no analogy between word-image and objective factuality.) The schema and a first published variant appeared in "ASPEN" (Fall and Winter, 1967). This was what the schema page read:

Schema for a set of poems whose component pages are specifically published as individual poems in various magazines and collections. Each page is intended to be set in its final form by the editor of the publication where it is to appear, the exact data used to correspond in each particular instance to the fact(s) of its published appearance. The following schema is entirely arbitrary; any might have been used, and deletions, additions or modifications of space or appearance on the part of the editor are possible.

Schema:

(Number of)	adjectives
(Number of)	adverbs
(Percentage of)	area not occupied by type
(Percentage of)	area occupied by type
(Number of)	columns
(Number of)	conjunctions
(Depth of)	depression of type into surface of page
(Number of)	gerunds
(Number of)	infinitives
(Number of)	letters of alphabet
(Number of)	lines
(Number of)	mathematical symbols
(Number of)	nouns
(Number of)	numbers
(Number of)	participles
(Perimeter of)	page
(Weight of)	paper sheet
(Type)	paper stock
(Number of)	prepositions
(Number of)	pronouns
(Number of Point)	size type
(Name of)	typeface

Dan Graham

Schema (March 1966), 1969

in: Dan Graham, *End Moments*, New York 1969, S. 44-45

(Number of) words
 (Number of) words capitalized
 (Number of) words italicized
 (Number of) words not capitalized
 (Number of) words not italicized

This schema was conceived in March, 1966.

Using this or any arbitrary schema produces a large, finite permutation of specific, discrete poems.

Place is reduced to in-information in terms of present appearance and so a specific variant, in a sense, does not actually exist, but under certain conditions can be made to appear.

In external fact, in-information simply appears to fill up available magazine space; takes place; as in-information present (and) as (like) the medium, in-itself, is the product. In internal fact, there is the paradox that the concept of 'materiality' referred self-referentially to by the language is to the language itself as some 'immaterial' material (mediumistic ether?) and to the extensive space or substance. Thus, there is, as it were, a 'shell' placed between the external 'empty' material of place and the interior 'empty' material of 'language'.

The signification is a perceptual-conceptual process of in-information; it is the art material which binds signifier and the signified whose product is the sign. Thus the art's in-informational structure upholds the breakdown (collapse, decomposed parts, deposition) of its 'architecture' in terms of the base constituents of place... It's as Emily Wasserman describes a recent work of Richard Serra (it could have been any of many recent 'sculptures'):

"The work itself is insinuated as a mere shell of information. It threatens to devalue its own objectification to a degree that questions, and may denigrate even the propositional nature of its information."

(Artforum, Oct., 1969)

On Oppenheim's "Whitney Decomposition" exhibited in last year's Whitney Museum Sculpture Annual where a specific material place (in fact an architectural enclosure) supports its own decomposition into the constituent material elements of the place. "Decomposed form is not put in place -- it is that place, devoid of manual organization." (the artist's statement) ... The message is united with the schema (the schema being) used being its own definition so that the structure, in effect, structures itself (in place) as the 'language', in-forming an intermediate object between concept and material; the process consists in uniting both while simultaneously decomposing them.



- 1 adjective
- 3 adverbs
- 61.4% area not occupied by type
- 38.6% area occupied by type
- 1 column
- 0 conjunctions
- no depression of type into surface of page
- 0 gerunds
- 0 infinitives
- 243 letters of alphabet
- 27 lines
- 2 mathematical symbols
- .51 nouns
- 41 numbers
- 0 participles
- 8' x 11' page
- 50 lb. paper sheet
- multi-lith paper stock
- 5 prepositions
- 0 pronouns
- 18 point size type
- Underwood Electric Raphael typeface
- 60 words
- 3 words capitalized
- 0 words italicized
- 57 words not capitalized
- 60 words not italicized

Words	Capitalized	Italicized	Not Capitalized	Not Italicized
60	3	0	57	60

Dan Graham
Schema (March 1966), 1969
 in: Dan Graham, *End Moments*, New York 1969, S. 46

Plan and Code.

In a schema for a group of works of mine deriving from 1966 the facile of the matter exist only as information, deriving their (low) value from the specific contingencies related to its (low) placement on the two-dimensional surface (or medium) showing their appearance. A fact is simply the sign of its own presence. Sign with the signifier and the signified, its 'language' being the fact of the matter. (In the sign the relation is unmediated and exact - there is no analogy between word-image and objective factuality.)

The schema and a first published version appeared in "ARTS" (Fall and Winter, 1967). This was what the schema page read:

Schemas for a set of poems whose component pages are specifically published as individual poems in various magazines and collections. Each page is intended to be set in its final form by the editor of the publication where it is to appear, the exact data used to correspond in each particular instance to the facile of its published appearance. The following schema is entirely arbitrary; any might have been used, and systems, additions or modifications for space or appearance on the part of the editor are possible.

- Schemas:
- (Number of) adjectives
 - (Number of) adverbs
 - (Percentage of) area not occupied by type
 - (Percentage of) area occupied by type
 - (Number of) columns
 - (Number of) conjunctions
 - (Depth of) depression of type into surface of page
 - (Number of) gerunds
 - (Number of) infinitives
 - (Number of) letters of alphabet
 - (Number of) lines
 - (Number of) mathematical symbols
 - (Number of) nouns
 - (Number of) numbers
 - (Number of) participles
 - (Portion of) page
 - (Weight of) paper sheet
 - (Type) paper stock
 - (Number of) propositions
 - (Number of) pronouns
 - (Number of) Punctuation
 - (Name of) typeface

Dan Graham

- (Number of) words
- (Number of) words capitalized
- (Number of) words italicized
- (Number of) words not italicized
- (Number of) words not capitalized
- (Number of) words not capitalized

This schema was conceived in March, 1966.

Using this or any arbitrary schema produces a large, finite permutation of specific, discrete poems.

Page is reduced to information. In terms of present appearance and as a specific variant, in a sense, does not actually exist, but under certain conditions can be made to appear.

In external fact, information simply appears to fill up available magazine space (like ARTS, like ARTS), as information present (and) as (like) the medium, ARTS, in the product. In internal fact, there is the paradox that the content of 'materially' referred self-referentially to by the language is in the language itself as some 'conventional' material (mediumistic fact) and to the extensive space or substance. Thus, there is, as it were, a 'hole' placed between the external 'empty' material of space and the interior 'empty' material of 'language'.

The signification is a perceptual-conceptual process of information; it is the art material which binds signifier and the signified whose product is the sign. Thus the art's information structure upholds the breakdown (collapse, decomposed parts, deposition) of its 'architecture' in terms of the same constituents of space... (as Emily Stashevsky describes a recent work of Richard Serra (it could have been any of many recent 'sculptures')):

"The work itself is included as a mere shell of information. It threatens to devalue its own objectification to a degree that questions, and may denigrate even the propositional nature of its information."
(Artforum, Oct., 1969)

On Oppenheimer's "Whitney Decomposition" exhibited in last year's Whitney Museum Sculpture Annual where a specific material fact (in fact an architectural enclosure) supports its own decomposition into the constituent material elements of the place. "Decomposed form is not put in place -- it is in the place, devoid of manual organization." (the artist's statement) "... The message is united with the schema (the schema being) used beings own definition so that the structure, in effect, structures itself in place) as the "language", in-forming an intermediate object between space and material; the schema consists in writing both while simultaneously decomposing them.

Dan Graham

Dr. J. P. Vassiere ASST
vice/assistant
Paris

(A) Plan

Schema for set of poems whose component pages are specifically published as individual poems in various magazines and collections. Each page is to be set in its final form by the editor of the publication where it is to appear, the exact data in each particular instance to correspond to the facile of its published appearance.

(B) Code

1. Using any arbitrary schematic (such as the example published here) produces a large, finite permutation of specific, discrete poems.

2. If a given permutation is attempted to be set up by an editor following the logic step-by-step (linear) it would be found impossible to envision a completed version of the poem as each of the component lines of exact data regarding evaluation (in terms of specific numbers or percentages) would be contingently determined by every other number and percentage which itself in turn would be determined by other other numbers or percentages, and so on.

3. It is possible, and necessary, to "compose" the entire set of permutationally possible poems out to select the particularly suitable version with a computer which could "see" the ensemble instantly.

Dan Graham

Using any single, arbitrary schematic program would produce a very large, though finite group of specific, discretely different poems.

*The exact number of permutational possibilities might be given instantaneously on a computer.

Assuming that the editor follows the logic explicitly, step by step, he would find it impossible to compose any of the poems possible as that exact data which he is required to complete is subject in each case to a contingently indeterminate variability on each number or percentage is determined by every other number or percentage which in turn is determined by the other number or percentages, ad infinitum.

Dan Graham

Dan Graham
Schema (March 1966), 1966-1967
15 Teile, Fotokopie, Schreibmaschinentext, Kugelschreiber, Bleistift und Farbstift auf Papier
je 50,2 x 40,3 cm (gerahmt)

schema (abstract)

A page exists such that an in-formant (information); its subject matter is in-formation.

It takes place as in-formation in terms of the base (constituents) of place.

As it takes place, its in-formation structure appears to uphold its decomposition (simultaneously as it is decomposed to the same process) in terms of the base constituents of (its) place.

Place refers to in-formation in terms of (actually) present appearance, as a specific page, in one sense, does not actually exist, but can only certain circumstances be made to appear.

It defines itself as place as it defines the limits and contingencies of placement (enclosing context, enclosed content). It is a measure of itself - as place. It takes its own measure - of itself as place, placed two-dimensionally as (an) a page.

A page exists as matter of fact materiality and simultaneously aesthetic signifier of this material (presence); as a sign it writes, therefore, signifier and signified.

Its appearance is arbitrary - in the nature of first definitions. (Godel's Proof).

System of in-formant seem to exist somewhere half-way between material and abstract, without being either of these (categories).

1967-1970

Don Haskins

ARTS MAGAZINE
SCHEMAS

- Number of pages
- Number of words
- Percentage of area not occupied by type
- Percentage of area occupied by type
- Number of columns
- Number of depression of type into surface of page
- Number of gerunds
- Number of participles
- Number of nouns
- Number of mathematical symbols
- Number of numbers
- Number of participles
- Number of page
- Weight of paper sheet
- Thickness of paper stock
- Number of propositions
- Number of adjectives
- Number of words
- Number of words capitalized
- Number of words not capitalized
- Number of words not italicized

1966 Page Proof (copy used), ARTS MAGAZINE
Don Haskins

- Number of adjectives
- Number of words
- Percentage of area not occupied by type
- Percentage of area occupied by type
- Number of columns
- Number of depression of type into surface of page
- Number of gerunds
- Number of participles
- Number of nouns
- Number of mathematical symbols
- Number of numbers
- Number of participles
- Number of page
- Weight of paper sheet
- Thickness of paper stock
- Number of propositions
- Number of adjectives
- Number of words
- Number of words capitalized
- Number of words not capitalized
- Number of words not italicized

Don Haskins

- Number of adjectives
- Number of words
- Percentage of area not occupied by type
- Percentage of area occupied by type
- Number of columns
- Number of depression of type into surface of page
- Number of gerunds
- Number of participles
- Number of nouns
- Number of mathematical symbols
- Number of numbers
- Number of participles
- Number of page
- Weight of paper sheet
- Thickness of paper stock
- Number of propositions
- Number of adjectives
- Number of words
- Number of words capitalized
- Number of words not capitalized
- Number of words not italicized

Don Haskins

POEM

- 35 adjectives
- 7 verbs
- 35.52% area not occupied by type
- 64.48% area occupied by type
- 1 column
- 1 conjunction
- 0 case depression of type into surface of page
- 0 grounds
- 0 conditions
- 247 letters of alphabet
- 26 lines
- 0 mathematical symbols
- 51 nouns
- 28 numbers
- 0 participles
- 8" x 8" page
- 80 lb. paper sheet
- 84 coated paper stock
- 007 86 paper stock
- 3 superpositions
- 0 proverbs
- 10 point size type
- unknown 50 typeface
- 61 words
- 3 words capitalized
- 0 words italicized
- 58 words not capitalized
- 61 words not italicized

Don Norman

1 adjectives
 3 verbs
 61.4% area not occupied by type
 38.6% area occupied by type

1 column
 0 conjunction
 no depression of type into surface of page
 0 grounds
 0 conditions

243 letters of alphabet
 27 lines
 2 mathematical symbols
 51 nouns
 41 numbers
 0 participles
 8" x 8" page
 80 lb. paper sheet
 84 coated paper stock

5 superpositions
 0 proverbs
 10 point size type
 unknown 50 typeface

61 words
 3 words capitalized
 0 words italicized
 58 words not capitalized
 60 words not italicized

Don Norman

POEM SCHEMA DAN GRAMM

- 1 adjectives
- 3 verbs
- 11.7% sq. area not occupied by type
- 88.3% sq. area occupied by type
- 1 column
- 0 conjunction
- 0 depression of type into surface of page
- 0 grounds
- 0 conditions
- 263 letters of alphabet
- 71 lines
- 2 mathematical symbols
- 36 nouns
- 52 numbers
- 0 participles
- 8 1/2 x 7 page
- 176 x 226 paper sheet
- offset carriage paper stock
- 5 superpositions
- 0 proverbs
- 10 pt. size type
- Font Roman: typeface
- 61 words
- 2 words capitalized
- 0 words italicized
- 37 words not capitalized
- 24 words not italicized

Don Norman

Offenplatte Subpapier

- 1 Adjective
- 3 Verben
- 11.7% 1/2 sq. unbedruckte Fläche
- 88.3% 1/2 sq. bedruckte Fläche
- 1 Spalten
- 0 Konjunktionen
- kein Eindruck der Drucktiefe in die Papieroberfläche
- 0 Gründe
- 0 Bedingungen
- 263 Buchstaben aus dem Alphabet
- 71 Zeilen
- 2 mathematische Symbole
- 36 Hauptwörter
- 52 Zahlen
- 0 Partizipien
- 8 1/2 x 7 Subpapier
- 17 1/2 x 21 1/2 Papierformat
- Offenplatte Subpapier
- 5 Superpositionen
- 0 Sprüche
- 10 Punkt Subtypografie
- Antiqua Schriftart
- 61 Wörter
- 2 Wörter versal
- 0 Wörter kursiv
- 37 Wörter nicht versal
- 24 Wörter nicht kursiv

Don Norman

SCHERMA

(number of) adjectives
 (number of) adverbs
 (percentage of) area not occupied by type
 (percentage of) area occupied by type
 (number of) columns
 (number of) conjunctions
 (number of) depression of type into surface of page
 (number of) gerunds
 (number of) infinitives
 (number of) letters of alphabet
 (number of) lines
 (number of) mathematical symbols
 (number of) nouns
 (number of) numbers
 (number of) participles
 (number of) page
 (weight of) paper sheet
 (type) paper stock
 (thickness of) paper stock
 (number of) prepositions
 (number of) pronouns
 (number of point) size type
 (name of) typeface
 (number of) words
 (number of) words capitalized
 (number of) words italicized
 (number of) words not capitalized
 (number of) words not italicized

31

Dan Anderson

3 adjectives
 3 adverbs
 62.11 area not occupied by type
 37.89 area occupied by type
 1 column
 0 conjunctions
 no depression of type into page's surface
 0 gerunds
 0 infinitives
 208 letters of alphabet
 27 lines
 2 mathematical symbols
 51 nouns
 23 numbers
 0 participles
 8" x 4" page
 50 lb. paper sheet
 semi-gloss coated paper stock
 5 prepositions
 0 pronouns
 12 point size type
 Letter Gothic typeface
 53 words
 7 words capitalized
 0 words italicized

Dan Anderson

46

1 adjective
 3 adverbs
 61.45 area not occupied by type
 38.55 area occupied by type
 1 column
 0 conjunctions
 no depression of type into surface of page
 0 gerunds
 0 infinitives
 243 letters of alphabet
 27 lines
 2 mathematical symbols
 51 nouns
 41 numbers
 0 participles
 6" x 9" page
 50 lb. paper sheet
 multi-weight paper stock
 5 prepositions
 0 pronouns
 18 point size type
 Underwood Electric Ramsell typeface
 60 words
 3 words capitalized
 0 words italicized
 57 words not capitalized
 3 words not italicized

Dan Anderson

0 OBJECTS
0 PAINTERS
0 SCULPTURES
4 ARTISTS
1 ROBERT BARRY
1 DOUGLAS HUEBLER
1 JOSEPH KOSUTH
1 LAWRENCE WEINER
32 WORKS
1 EXHIBITION
2000 CATALOGS
1 NEW YORK ADDRESS
5-31 JANUARY 1969
(212) 288-5031 SETH SIEGELAUB

Seth Siegelau

Anzeige zur Ausstellung *January 5-31 1969*

in: *Artforum*, Januar 1969, S. 12

0 OBJECTS
 0 PAINTERS
 0 SCULPTURES
 4 ARTISTS
 1 ROBERT BARRY
 1 DOUGLAS HUEBLER
 1 JOSEPH KOSUTH
 1 LAWRENCE WEINER
 32 WORKS
 1 EXHIBITION
 2000 CATALOGS
 1 NEW YORK ADDRESS
 5-31 JANUARY 1969
 (212) 289-5031 SETH SIEGELAUB

**EDWARD
 AVEDISIAN**
 recent paintings

jan 6 - jan 25

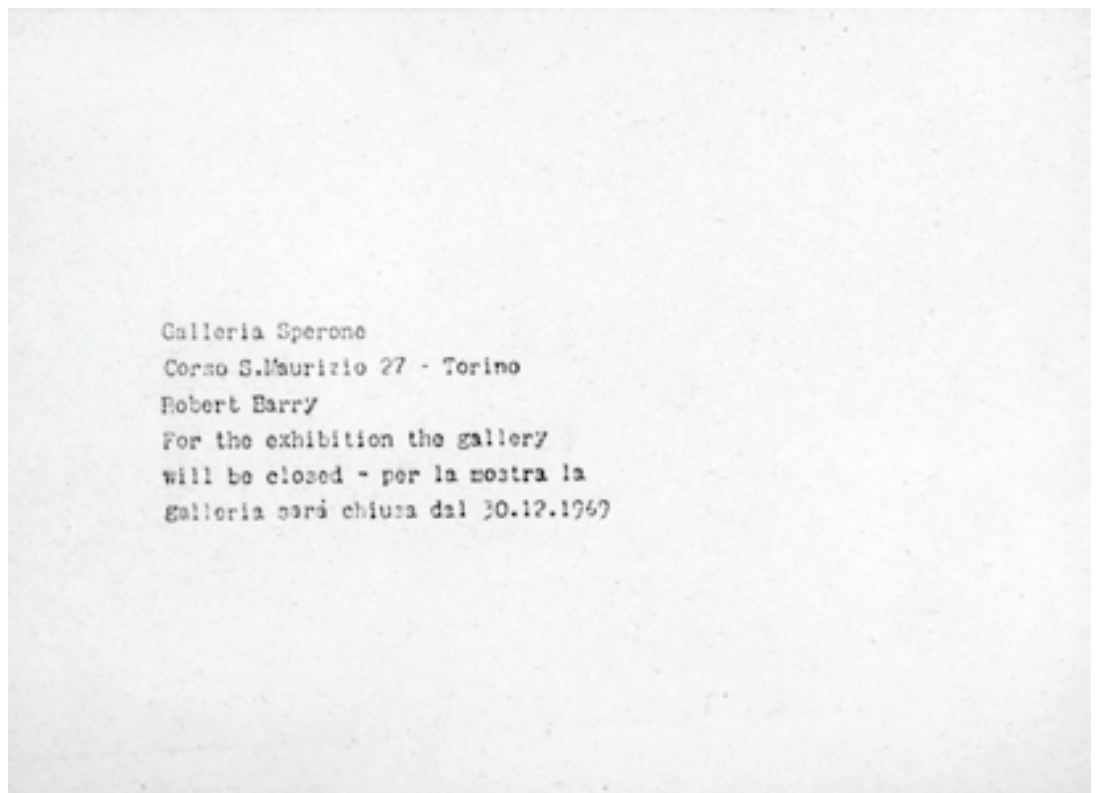
BIRDS AND BEASTS

JANUARY 69

PICASSO	BRAQUE	GRAVES
MIRO	RUTA	KEARL
FLANNAGAN	WARHOL	BARYE
CALDER	BEAUCHAMP	AND OTHERS

GRAHAM • 1014 MADISON

814 North La Cienega Boulevard Los Angeles,
 California 90069 Telephone 657-6877



Robert Barry
Closed Gallery Piece, 1969
Einladungskarte, Galleria Sperone, Turin,
Offsetdruck, 12,7 x 17,8 cm



Jan Dibbets
Einladungskarte, 1969
herausgegeben von Seth Siegelau, New York
Bild- und Schriftseite, Offsetdruck, 10,2 x 15,2 cm

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.

Le 9 May (vendredi), le 12 May (lundi), le 30 May (vendredi) 1969 à 3:00 heures di l'après-midi GMT, Jan Dibbets fera le geste comme indiqué à ce verso à l'endroit marqué "X" à Amsterdam, Pays Bas.

Am 9 Mai (Freitag), 12 Mai (Montag) und 30 Mai (Freitag) 1969 um 3:00 Nachmittags (GMT), Jan Dibbets wird das Gebärde wie am anderen Seite machen auf der mit einem "X" bezeichneten Stelle in Amsterdam, Holland.

Op 9 mei (vrijdag), 12 mei (maandag) en 30 mei (vrijdag) 1969 om 3:00 uur 's middags (GMT), zal Jan Dibbets het gebaar, zoals op de andere kant van deze kaart, maken op de met een "X" gemarkeerde plek in Amsterdam, Nederland.

SETH SIEGELAUB NEW YORK

Mr. Douglas Huebler

6 So. Park

Bradford, Mass. 01830



Daniel Buren
photo-souvenir, 1973, New York
(anlässlich der Ausstellung
Part 2 – Announcement To Read As A Guide To What Is To Be Seen, John Weber Gallery)
Farbfotografie

Rhythm 0

Instructions.

There are 72 objects on the table that one can use on me as desired.

Performance.

I am the object.

During this period I take full responsibility.

Duration: 6 hours (8 pm - 2 am)

1974

Studio Morra, Naples.

This performance is the last in the cycle of rhythms (*Rhythm 10, Rhythm 5, Rhythm 2, Rhythm 4, Rhythm 0*).

I conclude my research on the body when conscious and unconscious.

Anweisung.

72 Objekte liegen auf dem Tisch, die je nach Wunsch an mir verwendet werden können.

Performance.

Ich bin das Objekt.

Ich übernehme die volle Verantwortung während dieser Zeit.

Dauer: 6 Stunden (20-2 Uhr)

1974

Studio Morra, Neapel.

Die Performance Rhythm 0 ist die letzte aus dem Zyklus der Rhythmen (*Rhythm 10, Rhythm 5, Rhythm 2, Rhythm 4, Rhythm 0*).

Ich schliesse meine Körpererforschung mit und ohne Bewusstsein ab.

Marina Abramović
Rhythm 0, 1974
Studio Morra, Neapel
Performance-Dokumentation
Schwarz-Weiß-Fotografie und Text



List of Objects
on the Table

gun
bullet
blue paint
comb
bell
whip
lipstick
pocket knife
fork
perfume
spoon
cotton
flaxseed
matches
rose
candle
water
sauf
mirror
drinking glass
polaroid camera
feather

chabus
needle
safety pin
hair pin
brush
bandage
red paint
white paint
scissors
pen
book
hat
handkerchief
sheet of white paper
kitchen knife
hammer
stone
piece of wood
ax
stick
bone of lamb
newspaper
bread
wine

honey
salt
sugar
soap
cake
metal pipe
scalpel
metal spoon
bell
dish
flute
band aid
alcohol
molal
coat
shoes
chair
leather strings
yarn
wire
sulfur
grapes
olive oil
rosemary branch
apple

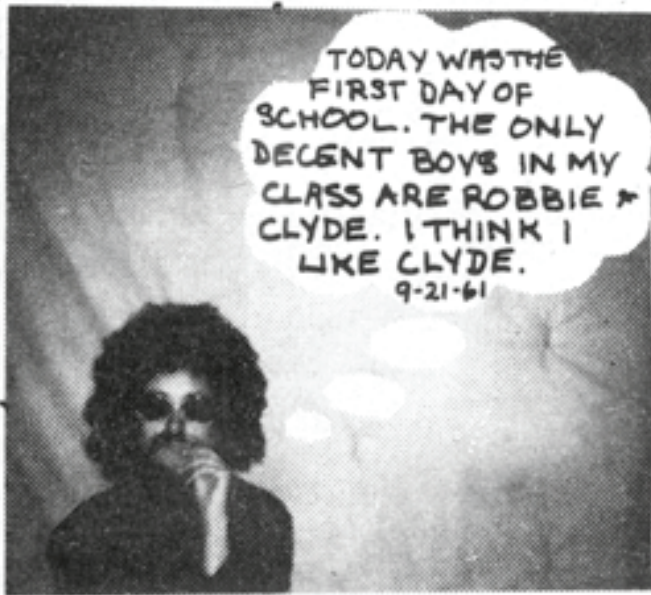
Liste der Objekte
auf dem Tisch

Pistole
Patrone
blaue Farbe
Kamm
Glocke
Peitsche
Lippenstift
Taschenmesser
Gabel
Parfum
Löffel
Watte
Blumen
Streichhölzer
Rose
Kerne
Wasser
Schal
Spiegel
Glas
Polaroidkamera
Feder

Kern
Nägel
Nadel
Sicherheitsnadel
Haarnadel
Bürste
Bandage
rote Farbe
weiße Farbe
Schere
Kugelschreiber
Buch
Hut
Taschentuch
weißes Blatt Papier
Küchenmesser
Hammer
Säge
Steich Hobel
Axt
Stock
Lammknochen
Zeitung
Brot
Wein

Brot
Salz
Zucker
Seife
Kuchen
Metallrohr
Skalpelle
Metallspeer
Glocke
Teller
Flöte
Plaster
Abholz
McNiffe
Mantel
Schuhe
Stuhl
Lederbinder
Garn
Draht
Schneefel
Trauben
Olivenöl
Rosmarinzweigen
Apfel

Thurs. thru Sun. Evgs. at 8:00
Space For Innovative Development
344 West 36th St. Res: 581-4788



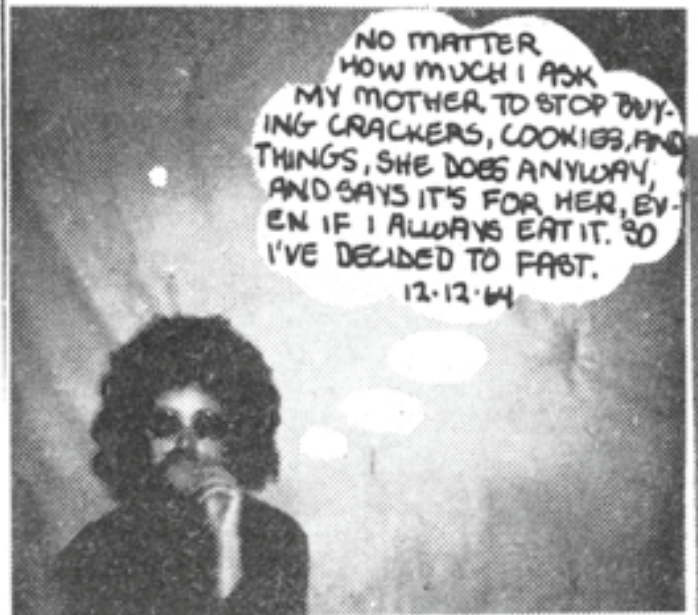
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Adrian Piper

The Mythic Being, Cycle I: 9/21/61, 1973

Anzeige in: *The Village Voice*, 27. September 1973

#1 von 17 der *Mythic Being Village Voice Series, 1973–1975*

37,7 x 29,2 cm (Zeitungssseite)

Adrian Piper

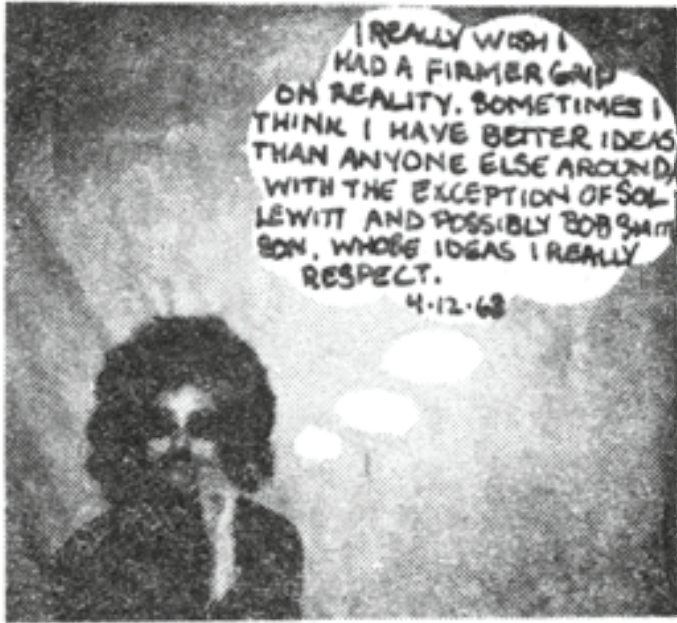
The Mythic Being, Cycle I: 12/12/64, 1974

Anzeige in: *The Village Voice*, 3. Januar 1974

#4 von 17 der *Mythic Being Village Voice Series, 1973–1975*

37,7 x 29,2 cm (Zeitungssseite)

1081 THIRD AVE. & 64TH ST.
(212) 752-2577



E GALLERY
nts

DDHIST ART

[Faint, illegible text from the newspaper page, likely bleed-through from the reverse side.]

Galleries

TRIBUTE TO DALI APRIL 22 - MAY 11 157 Spring Street	FISCHER LERNER-ROLLER 157 Spring St., N.Y.	ED OATES APRIL 22 - MAY 11 157 Spring Street	HENRY APRIL 22 - MAY 11 157 Spring Street	RISA ROTTENBERG APRIL 22 - MAY 11 157 Spring Street
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TANFRIC BUDHIST ART APRIL 22 - MAY 2 157 Spring Street	10 Downtown APRIL 22 - MAY 2 157 Spring Street	nader ARY GALLERY APRIL 22 - MAY 2 157 Spring Street	Lloyd Glasson APRIL 22 - MAY 2 157 Spring Street	

Adrian Piper
The Mythic Being, Cycle I: 4/12/68, 1974
Anzeige in: *The Village Voice*, 25. April 1974
#8 von 17 der *Mythic Being Village Voice Series, 1973-1975*
37,7 x 29,2 cm (Zeitungssseite)

Duende/ George Frazier

*Reinhardt, Reinhardt, I'm a most indifferent pig.
Reinhardt, Reinhardt, I'm a most indifferent pig.
Did I love my Flacott baby, that's no Harvard lie.*
—Harvard Blues—lyrics by George Frazier,
music by Ted Smith and Count Basie, sung by Jimmy Blanton.

Three or four times a week, that Boston-in-New-York voice on the phone, George Frazier, so ceaselessly, joyously, scornfully check out, most often gossip about newspapers or magazines or the literary sets. Or what did I think about this new singer? He thought she was a fraud. And frequently, knowing I was working in a certain kind of piece, he had a lead to give me, someone I ought to call. I enjoyed these conversations. When I'd come back to the office and take down the calls I missed, George was always the first I'd call back. He gave a lift to the day, he was always so damn interesting and so playfully confident.

It's up to me, he used to tell his colleagues on the Boston Globe these recent years, "to point out who the bastards really are in this life."

If you read the obituaries, you know that George was very serious—first, in fact—about how people dressed. When we were on good terms, he forgave, or rather accepted, the way I dress. In any case, I can't write about his expertise concerning shirtmakers and the art of tailoring because my principal clothes in L. L. Bean of Freeport, Maine. Not would I dare to assess George's highly demanding standards of proper restaurants and the proper specialties to order in these

which he would even dogs enter. A few years ago, pointing one of his lists of who and what possessed "duende," and who and what didn't. George wrote in the Globe that sometimes only part of a thing can have that quality, he so pointed. Duende, he explained, is "heightened passion or overpowering presence." For instance, George continued, the first floor of Locke Ober's in Boston has duende, but not its second.

I had lunch last week at Locke Ober's. On the second floor, it happens, George would say:

I could write a great deal about George Frazier and jazz, and will another time. But we did drink meet, or even, because of jazz.

Coming up in Boston, I used to read George's jazz columns in the Boston Herald—Sweet, and Lay Down. Five times a week it appeared (maybe the first daily jazz column in any American newspaper, and has there been a second?). He wrote them, so he did until he died, with class, grace, and crisply outrageous wit. And if he didn't like

something, and you did like it, he could write you into near-apoplexy because he could shiver so well. Also—and no other writer in jazz, except Whitney Balliett, has been able to do this—George could make words bring you the very particular sound of the music he was writing about, a palpable sense of the place where it was being played, and the very presence of the performer.

Being a contentious boy, and so little serious, I wrote what I thought were wounding notes to my elegant rider, much as I admired what he was doing. I would disagree about a specific judgment he had made. It

must have been mainly envy, because I remember, in horrified astonishment now, defending Tex Breake, of all people, after George had deftly savaged him in Down Beat, for which publication he was also writing at the time.

Frazier would answer my notes, sometimes in kind, sometimes in amusement at this book, presumptuous kid. After a few exchanges, he invited me to come see him at the Herald and then to watch his Saturday morning radio program on WJZZ, a maddening feature of which (if you were listening at home) was a weekly listening test

George would play a mystery chord or two by three lesser saxophonists. Let's say, each of whom anyone with pretensions to jazz knowledge would surely know. But it wasn't that easy at all, especially when George would pick a particularly arcane solo by Chu Berry or the early Ben Webster. It was superb ear-training, and valuably self-deflating besides.

George went on to become entertainment editor of Life in 1962, and there were the Frazier articles in Esquire, in other pieces, the return to the Boston Herald, and in 1968, the start of his columns in the Boston

Continued on next page

Galleries

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THE MYTHIC BEING, CYCLE I: 6/6-12
IS AVAILABLE AT THE
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THROUGH JULY 31, 1974.

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This summer Cézanne, Soutine, and Gauguin will join Homer, Sargent, and de Kooning at The Brooklyn Museum.

The Pearlman Collection, which includes seventy famous works of art, will be with us for the summer.

So when you study art at The Brooklyn Museum Art School, you'll have some of the finest paintings the world has ever known only seconds away. For instance, if you're studying watercolor this summer, you'll have one of the largest collections of Cézanne watercolors in the world to learn from.

We have over one hundred exciting classes to choose from. If you're an accomplished artist, or if you can't draw a straight line with a ruler, we have a class at your level.

We have classes like welding, etching, weaving, woodworking, printmaking, sculpture, batik, and

many painting and drawing classes.

You can take most classes during July, or August, or both. We offer a full complement of evening and daytime classes, full- or part-time. If you're a New York City teacher you can now earn salary increment credits with us.

Register now. Classes begin the week of July 8. For information and our new summer catalogue, please call (212) 638-4486 or 638-5086. Or stop by the Art School and we'll help you select the class that's right for you.

When you stop by, don't let the guys on the walls intimidate you. After all, they didn't have the advantage of studying in a museum.

The Brooklyn Museum Art School

Eastern Parkway and Washington Avenue, Brooklyn, New York

212 638 4486, 638 5086, 638 5087, 638 5088, 638 5089, 638 5090, 638 5091, 638 5092, 638 5093, 638 5094, 638 5095, 638 5096, 638 5097, 638 5098, 638 5099, 638 5100, 638 5101, 638 5102, 638 5103, 638 5104, 638 5105, 638 5106, 638 5107, 638 5108, 638 5109, 638 5110, 638 5111, 638 5112, 638 5113, 638 5114, 638 5115, 638 5116, 638 5117, 638 5118, 638 5119, 638 5120, 638 5121, 638 5122, 638 5123, 638 5124, 638 5125, 638 5126, 638 5127, 638 5128, 638 5129, 638 5130, 638 5131, 638 5132, 638 5133, 638 5134, 638 5135, 638 5136, 638 5137, 638 5138, 638 5139, 638 5140, 638 5141, 638 5142, 638 5143, 638 5144, 638 5145, 638 5146, 638 5147, 638 5148, 638 5149, 638 5150, 638 5151, 638 5152, 638 5153, 638 5154, 638 5155, 638 5156, 638 5157, 638 5158, 638 5159, 638 5160, 638 5161, 638 5162, 638 5163, 638 5164, 638 5165, 638 5166, 638 5167, 638 5168, 638 5169, 638 5170, 638 5171, 638 5172, 638 5173, 638 5174, 638 5175, 638 5176, 638 5177, 638 5178, 638 5179, 638 5180, 638 5181, 638 5182, 638 5183, 638 5184, 638 5185, 638 5186, 638 5187, 638 5188, 638 5189, 638 5190, 638 5191, 638 5192, 638 5193, 638 5194, 638 5195, 638 5196, 638 5197, 638 5198, 638 5199, 638 5200

Adrian Piper
The Mythic Being, Cycle I: 6/6/70, 1974
Anzeige in: *The Village Voice*, 27. Juni 1974
#10 von 17 der *Mythic Being Village Voice Series, 1973-1975*
37,7 x 29,2 cm (Zeitungsseite)

Avis is only No.2 in rent a cars. So why go with us?



**We try harder.
(When you're not the biggest,
you have to.)**

**We just can't afford dirty ash-
trays. Or half-empty gas tanks. Or
worn wipers. Or unwashed cars.
Or low tires. Or anything less than
seat-adjusters that adjust. Heaters that heat. Defrost-
ers that defrost.**

**Obviously, the thing we try hardest for is just to be
nice. To start you out right with a new car, like a lively,
super-torque Ford, and a pleasant smile. To know, say,
where you get a good pastrami sandwich in Duluth.**

Why?

Because we can't afford to take you for granted.

Go with us next time.

The line at our counter is shorter.

© 1963 AVIS, INC.

[OUR MOTTO]*

**“IF YOU’RE DRIVING
DOWN THE ROAD AND YOU
SEE A FINA STATION AND
IT’S ON YOUR SIDE SO YOU
DON’T HAVE TO MAKE A
U-TURN THROUGH TRAFFIC
AND THERE AREN’T
SIX CARS WAITING AND YOU
NEED GAS OR SOMETHING**
PLEASE STOP IN.”*****

* We know it isn't very pushy as motels go, but it's realistic and Fina doesn't expect you to do anything that isn't reasonable or convenient.

** Like oil. And 1500 other items your car might need.

*** Meanwhile, if you're missing a valve cap (and you probably are) and would like a pink one we will be happy to send you one free and post paid. Just fill out the coupon. If you'd also like a Fina credit card application just put an X in the right box.

-----[COUPON]-----

American Petrofina, Dallas, Texas

Dear Fina:

Please send me a Pink Valve Cap.

Please send me a Fina Credit Card Application.

Name _____ Address _____

City _____ State _____



© 1961 AMERICAN PETROFINA, DALLAS, TEXAS

William S. Gossage
Printwerbung für Fina, New York, 1961

NINE WAYS TO IMPROVE AN AD

BY FRED MANLEY

V. P., Creative Director
BBDO, San Francisco

with illustrations by
HAL RINEY

This article first appeared in CA twenty-five years ago, in the July/August 1963 issue, and we have been receiving comments and requests for reprints ever since. The original litho film disappeared, so our reproduction of the layout sketches is not the greatest. We had to shoot it dot for dot from our original printing, and CA used uncoated paper in those early days. This is discussed further in the Editor's column, page 10.

I'm sure you've seen a certain ad for the Volkswagen car, and heard it praised, and watched it pick up prizes the length and breadth of the land.

I'd like to nominate this ad as one of the most inept, most ineffectual, most misguided efforts of recent years.



Why? Because it's a perfect example of the disease that has spread throughout our business. A disease called "cleverness." Today, in some advertising quarters, cleverness is all that matters. You no longer have to have the selling idea. You no longer have to communicate that idea in clear, understandable terms. All you have to do is be witty. And amusing. And sophisticated. In short, "clever!" And the more sane, sensible, tried-and-true rules you break along the way, the better.

The result, of course, is advertising like this. Advertising that titillates the precious few who work along Madison Avenue. That wins awards from ingrown groups of art directors. That makes conversation pieces at cocktail parties in Westport, Connecticut. Advertising that utterly fails to communicate with anyone who lives anywhere west of the Hudson River.

These are serious charges, I know—but I'm prepared to prove them. With your permission, I'd like to show you what this ad could have been—if only it hadn't worshipped at the shrine of cleverness. In short, with the sensitive aid of art director Hal Riney, I'd like to reconstruct it step by step, following the sensible rules that guide so much of advertising today.

Fred Manley und Hal Riney
Nine Ways to Improve an Ad, illustrierter Artikel, in: *Communication Arts*
Juli/August 1963, S. 77–79

9 Ways to Improve an Ad

Rule: Show the product.

Don't turn it into a postage stamp or a test of failing eyesight. Show it. Boldly. Dramatically. Excitingly. Like this:



There. See the difference already? Now, I'll admit the headline no longer makes complete sense—but that brings us to another obvious improvement.

Rule: Don't use negative headlines.

"Think Small" may be very clever, very witty... but what an idea to leave in the minds of everyday readers.



"Think BIG!" Now I ask you—isn't that better? Isn't it more positive, more direct? And note, too, the interesting use of type to punch home the excitement of the idea.

Well that brings us to still another improvement—and one of the most important rules in all advertising.

Rule: Whenever possible, mention your product name in the headline.

Which the people who thought up this ad could have done so very, very easily.



See how the ad is beginning to jell? How it's really starting to come alive?

Let's see another way we can breathe some life into it—with a warming touch of humanity.

Rule: Whenever possible, show people enjoying your product.



That's more like it. A gracious mansion. A carefree band of dancers. And best of all, a proud pair of thoroughbreds.

Now for an improvement to correct a fault in the product itself. You'll note that the VW unfortunately, is totally lacking in news. From year to year, while other cars bring out a host of exciting changes—it stays its own dowdy self.

Rule: Always feature news in your advertisement. And if you have no news, invent it. Like this:



How's that for news?

Rule: (one of the most obvious of the bunch) Always give prominent display to your product logo.

And I don't mean an arty jumble of initials no one can read. I mean a proud unashamed logo like this:



There. Now they know who's paying for the ad!

Rule: Avoid all unpleasant connotation about your product.

Which brings us to a somewhat delicate area: the country of origin of the Volkswagen car. Now I don't have to dwell on the subject of World War II and its attendant unpleasantness for you to grasp my meaning. Let's simply say that it might be wise to "domesticate" the car, so to speak.



VOLKSWAGEN—THE ALL-AMERICAN CAR! And in a flash, apple strudel turns into good old apple pie!

Rule: Always tell the reader where he can buy your product.
Where can you buy a Volkswagen?



"At your friendly authorized Volkswagen dealer." Note the warmth of words like "friendly." And the use of "Authorized" to make sure that prospects don't stumble into places that are unauthorized.

One rule to go. The most important rule of all.

Rule: Always localize your ads.



And mind the way you spell the dealer's names.

There you have it. No clever, precious, self-conscious waste of space like the ad we started with; but an honest hard-hitting, two-fisted ad like this that really sells.

I said "sells."

Avis needs you. You don't need Avis. Avis never forgets this.



We're still a little hungry.
We're only No.2 in rent a cars.
Customers aren't a dime a dozen
to us.

Sometimes, when business is too
good, they get the short end and aren't
treated like customers anymore.

Wouldn't you like the novel experience of walking
up to a counter and not feel you're bothering somebody?

Try it.

Come to the Avis counter and rent a new, lively super-
torque Ford. Avis is only No.2 in rent a cars. So we have
to try harder to make our customers feel like customers.

Our counters all have two sides.

And we know which side our bread is buttered on.

Avis is only No.2. But we don't want your sympathy.



It hasn't come to this.

Have we been crying too much? Have we overplayed the underdog?

We didn't think so till David Biener, 11 years old, sent us 35¢, saying, "It may help you buy another Plymouth?"

That was an eye-opener.

So now we'd like to correct the false impression we've made.

We don't want you to rent Avis cars because you feel sorry for us. All we want is a chance to prove that a No.2 can be just as good as a No.1. Or even better. Because we have to try harder.

Maybe we ought to eliminate the negative and accentuate the positive.

Instead of saying "We're only No.2 in rent a cars," we could say "We're the second largest in the world!"

© AVIS RENT A CAR SYSTEM, INC.

Doyle Dane Bernbach
Printwerbung für Avis, New York, 1963–1967

LIKE RELATIONS (select appropriate box(es))

DEFINING WHAT YOU ARE LIKE:

Your sun sign is Aries () Taurus () Gemini () Cancer () Leo () Virgo () Libra () Scorpio ()
Sagittarius () Capricorn () Aquarius () Pisces ()

Name sun signs of others you generally like or relate to

Aries () Taurus () Gemini () Cancer () Leo () Virgo () Libra () Scorpio ()
Sagittarius () Capricorn () Aquarius () Pisces ()

Name those colors you generally like or respond to

red-magenta () orange-red () white () black () purple () green-blue () blue ()
green () brown-ochre () yellow () maroon-wine ()

Do you like yourself Yes, all the time () Yes, most of the time () Yes and No () No ()

What qualities do you like in a date

physical appeal () intelligence () loving nature () compatibility () style () enthusiasm ()
interest to you () mutual interest () can't be defined ()

How do you generally like to pass the time while on a date

smoking () arguing () driving () listening to rock () partying () intimately () drinking ()
conversing () dancing () watching TV () reading ()

Does the time tend to pass quickly or slowly quickly () varies () neither () slowly ()

(if it varies check one of the other boxes to give average experience)

DEFINING WHAT WOULD YOU LIKE YOUR DATE TO BE LIKE

Looks great () nice () O.K. () doesn't matter much ()

Color white () black ()

Age 15-18 () 18-21 () 21-25 () 25-30 () 30-35 () 35-40 () Over 40 ()

What qualities you would like your potential date to like in you

physical appeal () intelligence () loving nature () style () enthusiasm () compatibility ()
interest in her () no should ()

DEFINING WHAT RELATIONSHIP YOU WOULD LIKE

I see love as deep emotional feeling () sex () joy () poetry () nothing () eternity ()
giving () relationship () everything () eternity () salvation ()

I see in love deep emotional feeling () sex () joy () poetry () nothing () eternity ()
giving () relationship () everything () eternity () salvation ()

Do you wish relationship to last beyond initial relaxation Yes () No () Open ()

Do you wish the time to pass quickly () slowly () no time in particular ()

EXACT TIME AND PLACE OF BIRTH

DATE THIS PROGRAM WAS FILLED OUT

NAME

ADDRESS

SEX

AGE

SEND \$2.50 REMITTANCE TO: LIKES 501 LEXINGTON AVENUE,
NEW YORK, N.Y. 10017

You are guaranteed to receive names of three astrologically matched dates. You also will be getting a new questionnaire asking you about how the time passed (and for filling this out a special reduced rate is given for your next matching). So that with the passing time we learn more about astrology as a social science and improve the quality of the system. Then the ad change, in stages in order to better meet the more clearly defined needs of you, the participants.

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Colonia Manor	Island Park
Fair Haven	Levittown
Fair Lawn	Middleville
Greenfields Village	New City Park
Green Village	Pine Lawn
Plainsboro	Plainview
Pleasant Grove	Plandome Manor
Pleasant Plains	Pleasantside
Sunset Hill Garden	Pleasantville

Large-scale 'tract' housing 'developments' constitute the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop either regional characteristics or separate identity. These 'projects' date from the end of World War II when in southern California speculators or 'operative' builders adapted mass production techniques to quickly build many houses for the defense workers over-concentrated there. This 'California Method' consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to saw rough lumber into those sizes. By mass buying, greater use of machines and factory produced parts, assembly line standardization, multiple units were easily fabricated.

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story house is usually called 'colonial.' If it consists of contiguous boxes with one slightly higher elevation it is a 'split level.' Such stylistic differentiation is *adventitious* to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels). There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelepiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual homes sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited, set number of house models.

ARTS MAGAZINE/December 1966-January 1967

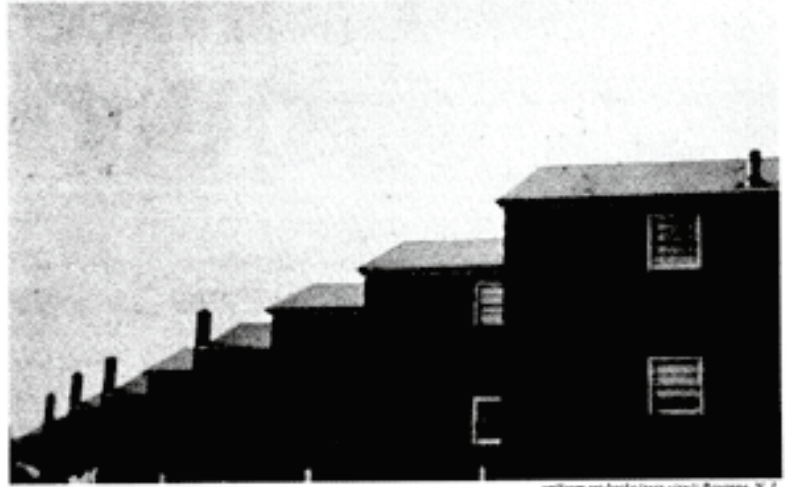
Dan Graham

Homes for America, 1966/1967

nicht realisiertes Layout für *Arts Magazine*, Dezember 1966/Januar 1967, o. S.

For instance, Cape Coral, a Florida project, advertises eight different models:

- | | |
|----------------|----------------|
| A The Sonata | E The Prelude |
| B The Concerto | F The Serenade |
| C The Overture | G The Nocturne |
| D The Ballet | H The Rhapsody |



uniform setbacks (rear view); Cape Coral, N. J.

In addition, there is a choice of eight exterior colors:

- | | |
|------------------|----------------|
| 1 White | 6 Bamboo |
| 2 Moonstone Grey | 7 Coral Pink |
| 3 Nickle | 8 Colonial Red |
| 4 Seafoam Green | |
| 5 Lawn Green | |



As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.



split-level "Two Home Home"; Jersey City, N. J.



courtyard of project, Jersey City, N. J.



aerial view; Jersey City, N. J.

Each block of houses is a self-contained sequence — there is no development — selected from the possible acceptable arrangements. As an example, if a section was to contain eight houses of which four model types were to be used, any of these permutational possibilities could be used:

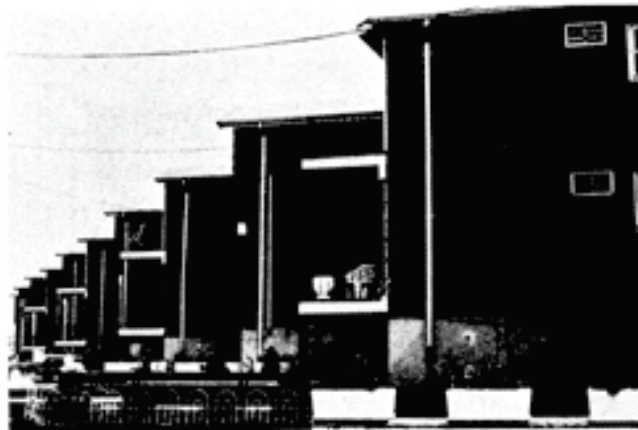
AABBCCDD	ABCDABCD
AABBDDCC	ABDCABDC
AACCBDD	ACBDACBD
AACDDBB	ACDBACDB
AADDCCBB	ADBCADBC
AADDBBCC	ADCBADCB
BBAACDD	BADCABDC
BBAADDCC	BACDBACD
BBCCAADD	BCADBCAD
BBCCDDAA	BCDABCDA
BBDDAACC	BDACBDAC
BBDDCCAA	BDCABDCA
CCAABBDD	CABDCABD
CCAADDBB	CADBCADB
CCBBDDAA	CBADCBAD
CCBBAADD	CBDACBDA
CCDDAABB	CDABCDAB
CCDDBBAA	CDBACDBA
DDAABBCC	DACBDACB
DDAACBBB	DABCDABC
DDBBAACC	DBACDBAC
DDBBCCAA	DBCADBCA
DDCCAABB	DCABDCAB
DDCCBBAA	DCBADCBA

The eight color variables were equally distributed among the house exteriors. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife's likes and dislikes. Adult male and female color likes and dislikes were compared in a survey of the homeowners:

		'LIKE'	
		Female	Male
	Skyway Blue	Skyway Blue	Skyway Blue
	Lawn Green	Lawn Green	Colonial Red
	Nickle	Nickle	Patio White
	Colonial Red	Colonial Red	Yellow Chiffon
	Yellow Chiffon	Yellow Chiffon	Lawn Green
	Patio White	Patio White	Nickle
	Moonstone Grey	Moonstone Grey	Fawn
	Fawn	Fawn	Moonstone Grey
		'DISLIKE'	
		Female	Male
	Patio White	Patio White	Lawn Green
	Fawn	Fawn	Colonial Red
	Colonial Red	Colonial Red	Patio White
	Moonstone Grey	Moonstone Grey	Moonstone Grey
	Yellow Chiffon	Yellow Chiffon	Fawn
	Lawn Green	Lawn Green	Yellow Chiffon
	Skyway Blue	Skyway Blue	Nickle
	Nickle	Nickle	Skyway Blue



ground-level, Two Home Ranch, Jersey City, N.J.



entrance as-back (front view), Rossmore, N.J.

A given development might use, perhaps, *four* of these possibilities as an arbitrary scheme for different sectors; then select four from another scheme which utilizes the remaining four unused models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, car hops, discount houses, lumber yards or factories.

Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform façades and set-backs early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist

apart from prior standards of 'good' architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to 'last for generations'; and outside of its immediate 'here and now' context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead' land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots-separate parts in a larger, pre-determined, synthetic order.



Name:
Age: Sex: Male Female
Occupation:
Please check the following
data:

- 1) I like to draw circles.
dislike
- 2) I have always drawn circles
never well.
- 3) I am a better circle-
was now.
drawer in the past.
when I was (age).

Other comments regarding your
circle experience:

DRAW CIRCLE



put
stamp
here

Send to:

YOKO ONO
EMPIRE STATE BLDG.
N. Y. C. 1, N. Y.

Yoko Ono
Draw Circle Event, 1964–1965
Postkarte
Offsetdruck, 8,9 x 21,6 cm



Marta Minujin
Minucode, 1968
Center for Inter-American Relations, New York
Performance-Dokumentation
Schwarz-Weiß-Fotografie

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.

6 April 1970
Date

Jan Dibbets
Signature

43

Jan Dibbets
Beitrag zu *Information*, 1970
Ausst.-Kat. New York, Museum of Modern Art, 1970

Dan GRAHAM
Born 1942, Urbana, Illinois
Lives in New York

"March 31, 1966"

1,000,000,000,000,000,000,000,000,000.00000000 miles to edge of known universe
100,000,000,000,000,000,000,000.00000000 miles to edge of galaxy (Milky Way)
3,573,000,000,000,000,000,000 miles to edge of solar system (Pluto)
205.00000000 miles to Washington, D. C.
2.85000000 miles to Times Square, New York City
.38600000 miles to Union Square subway stop
.11820000 miles to corner 14th St. and First Ave.
.00367000 miles to front door, Apart. 1D, 153 1st Ave.
.00021600 miles to typewriter paper page
.00000700 miles to lens of glasses
.00000098 miles to cornea from retinal wall

36

Dan Graham
March 31, 1966, 1970
Beitrag zu *Information*, Ausst.-Kat. New York, Museum of Modern Art, 1970

Draw "Winky"



You may win one of five \$795.00 commercial art scholarships or any one of 100-\$10.00 cash prizes.

Let "Winky" help you test your talent. Draw her any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his art talent.

Scholarship winners get the complete home study course in commercial art taught by Art Instruction Schools, Inc., one of America's leading home study art schools.

Try for an art scholarship in advertising art, illustrating, cartooning and painting. Your entry will be judged in the month received but not later than April 30, 1971. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One \$25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS, INC.

Studio 1M-1060

500 South Fourth Street, Minneapolis, Minn. 55415

Please enter my drawing in your monthly contest.
(PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt _____

City _____ State _____

County _____ Zip Code _____

Telephone Number _____

Accredited by the Accrediting Commission
of the National Home Study Council.
Approved for Veterans Training.



Found in Mom's Basement

Art Instructions Schools Inc.
Printanzeige, 1971

HALIFAX

7 DAYS-6 PLACEMENTS-7 COLORS
7 JOURS-6 EMBLEMES-7 COULEURS

FROM A WORK DONE BY DANIEL BUREN
D'APRÈS UN TRAVAIL DE DANIEL BUREN

Daniel Buren

Halifax. 7 Days – 6 Placements – 7 Colors, 1974

Postkartenserie, 7 Bildpostkarten (Halifax, 11.4.-17.4.1973),

Umschlag, Offsetdruck, 11 x 16,4 cm

Nova Scotia, Kanada

PERMUTATIONS

7 Days - 6 Placements - 7 Colors

DATES	PLACEMENTS	OMISSIONS
11.4.73	1 2 3 4 5 6	Yellow 7
12.4.73	7 1 2 3 4 5	Violet 6
13.4.73	6 7 1 2 3 4	Pink 5
14.4.73	5 6 7 1 2 3	Orange 4
15.4.73	4 5 6 7 1 2	Green 3
16.4.73	3 4 5 6 7 1	Gray 2
17.4.73	2 3 4 5 6 7	Blue 1

Location: Corner of Granville St. and Buckingham St., Halifax, Nova Scotia, Canada

Works by Daniel Buren















Announcement of a series of works done by Daniel Buren in Halifax April 1973, reprinted for a summary of a sequence of 7 post cards, souvenirs of these works (Peter Sheppard photographer).

Annonce d'une série de travaux effectués par Daniel Buren à Halifax en Avril 1973, reproduite comme sommaire d'une suite de 7 cartes postales, souvenirs de ces travaux (Peter Sheppard, photographe).

— Published by MUSEUM OF CONTEMPORARY ART, Paris France — and the Lithography Workshop of N.S.C.A.C., Halifax Canada. —



© Daniel Buren 1974
Printed in France

THIS SEQUENCE OF POST CARDS IS ONLY A PRESENTATION FOR THE PURPOSE OF RECORDING
A SPECIFIC WORK AND MAY NOT BE SHOWN, IN ANY OTHER CONTEXT CONCERNING
PRESENTATION.

*CETTE SERIE DE CARTES POSTALES N'EST QUE LA PRESENTATION D'UN TRAVAIL SPECIFIQUE
PASSE, ET NE PEUT EN AUCUN CAS ETRE EXPOSEE SOUS TOUTE AUTRE PRESENTATION,
QUELLE QU'ELLE SOIT.*

Daniel BUREN.

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without the prior permission of the artist and publishers.



Daniel Buren
Chez Georges, 1974
Paris, Postkarte, Bild- und Schriftseite
Offsetdruck, 10,8 x 15,2 cm

CHEZ GEORGES Restaurateur

273, boulevard Péreire, "à la Porte Maillot"
75017 PARIS



DONNER SON SANG
C'EST DONNER
LA VIE



Rolf et Barbara Preisig

Wettsteinallee 6

CH - 4058 BASEL

SVISSE

Sur les stores entourant le restaurant à l'angle de la rue du Débarcadère et du boulevard Péreire, la cinquième bande en partant de la droite et la cinquième bande en partant de la gauche ont été recouvertes sur chacun des stores de peinture blanche acrylique par Daniel Buren. Réalisé le 22 septembre 1974.

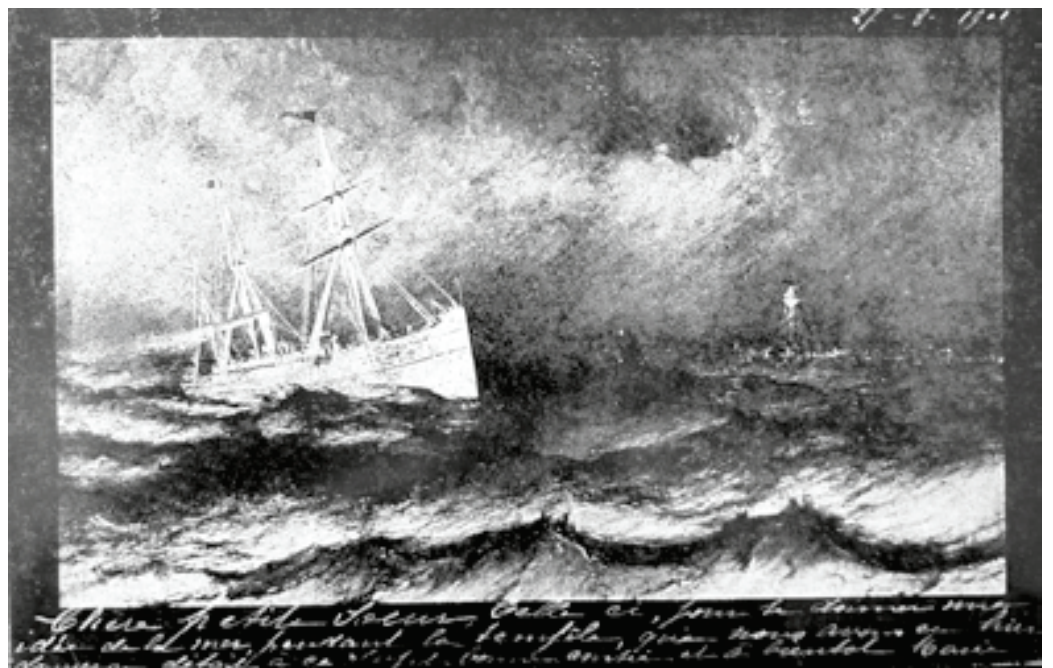
On the awnings surrounding the restaurant at the corner of rue du Débarcadère and boulevard Péreire, the 5th stripe from the right and the 5th stripe from the left have been covered on both of the awnings with white acrylic paint by Daniel Buren. Installed 22 September 1974.

PHOTO SOUVENIR : ROGER MAJARDUIL - IMP. RENÉ BELLEVILLE, PARIS-17

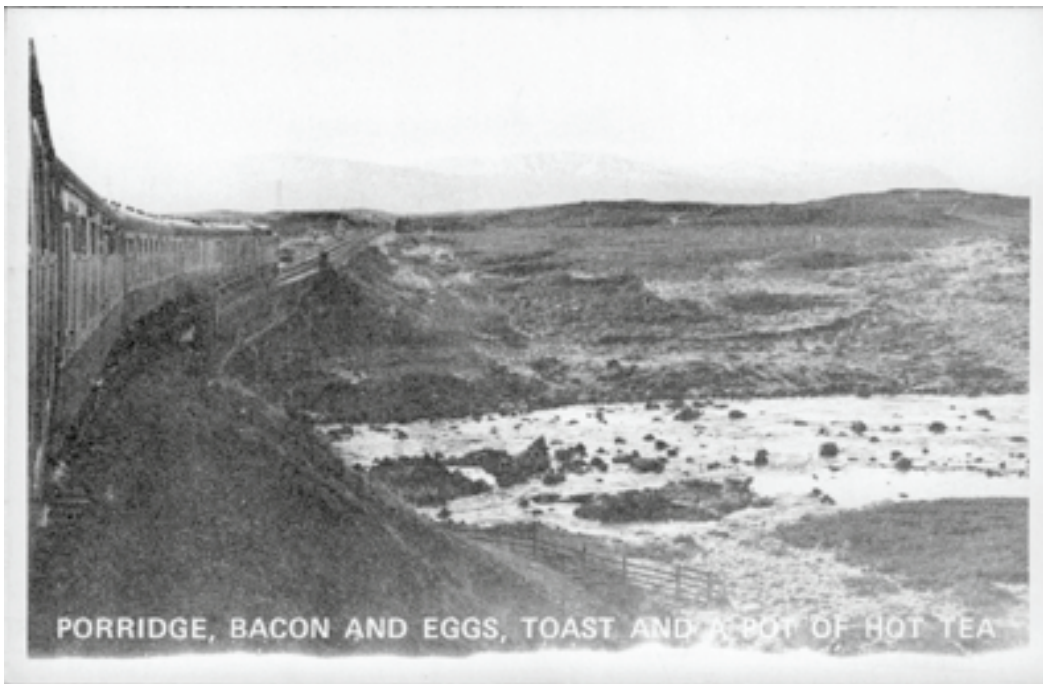
Inv. 200 2, 70 / 984



Bas Jan Ader
In Search of the Miraculous, 1975
Einladungskarte, Claire Copley Gallery, Los Angeles
Offsetdruck, 10,8 x 15,2 cm



Marcel Broodthaers
Einladungskarte, 1972
Michael Werner Galerie, Köln
Offsetdruck, 8,8 x 13,8 cm



Hamish Fulton
Porridge, Bacon and Eggs, Toast and a Pot of Tea, 1972
Einladungskarte, Konrad Fischer Galerie, Düsseldorf
Offsetdruck, 9,1 x 14 cm



Richard Long
Einladungskarte, 1968
Konrad Fischer Galerie, Düsseldorf
Offsetdruck, 8,9 x 14 cm



Daniel Buren
Position – Proposition, 1969
Einladungskarte, Konrad Fischer Galerie, Düsseldorf
Bild- und Schriftseite
Offsetdruck, 10,5 x 14 cm



DRUCKSACHE



DANIEL BÜREN
BEI
KONRAD FISCHER
DÜSSELDORF
NEUBRÜCKSTR. 12
TEL. 321464
VOM 30. SEPT - 12. OKT. 1969
ERÖFFNUNG: DIENSTAG 30.9. 18 UHR

Herrn und Frau
Hans Möller

4021 Hubbelrath
Büngershof

POSITION - PROPOSITION



Daniel Buren
Recapitulation. Daniel Büren Position – Proposition, 1969
Bildpostkarte, Konrad Fischer Galerie, Düsseldorf
Bild- und Schriftseite
Offsetdruck, 11 x 16,4 cm

RECAPITULATION

DANIEL BÜREN POSITION - PROPOSITION
BEI KONRAD FISCHER, DÜSSELDORF

WEISSE UND BLAUE SENKRECHTE STREIFEN, JEDER 8,7 CM BREIT, WAREN ZU SEHEN AM:
WHITE AND BLUE VERTICAL STRIPES, EACH 8,7 CM WIDE, WERE VISIBLE AT:
DES BANDES VERTICALES BLANCHES ET BLEUES, DE 8,7 CM DE LARGE CHACUNE, ONT
ETE VISIBLES A:

20.9.69 KUNSTHALLE, DÜSSELDORF
30.9.69 BEI KONRAD FISCHER, NEUBRÜCKSTR.12, DÜSSELDORF
30.9.69 RATINGERSTR.4 (OUTSIDE), DÜSSELDORF
2.10.69 RHEINSTR.3, GÄSTEHAUS NINA, ZIMMER 5, DÜSSELDORF
3.10.69 AN 3 STELLEN (3 PIECES), PARKPLATZ, GRABBEPLATZ, DÜSSELDORF (PHOTO)
5.10.69 BEI DR.HOCK, KLIEDBRUCHSTR.53, KREFELD
6.10.69 AN 2 STELLEN (2 PIECES), STERNSTR.35, DÜSSELDORF
6.10.69 LITFASS-SÄULE, ROCHUSSTR., DÜSSELDORF
7.10.69 AN 2 LITFASS-SÄULEN, PRINZ-GEORG-STR., DÜSSELDORF



Daniel Buren
photo-souvenir, 1969
Bern, Schwarz-Weiß-Fotografie



37.



38.



39.



40.

Daniel Buren
photo-souvenir, 1969
Düsseldorf, Schwarz-Weiß-Fotografien



Daniel Buren
photo-souvenir, 1973
New York, Farbfotografie

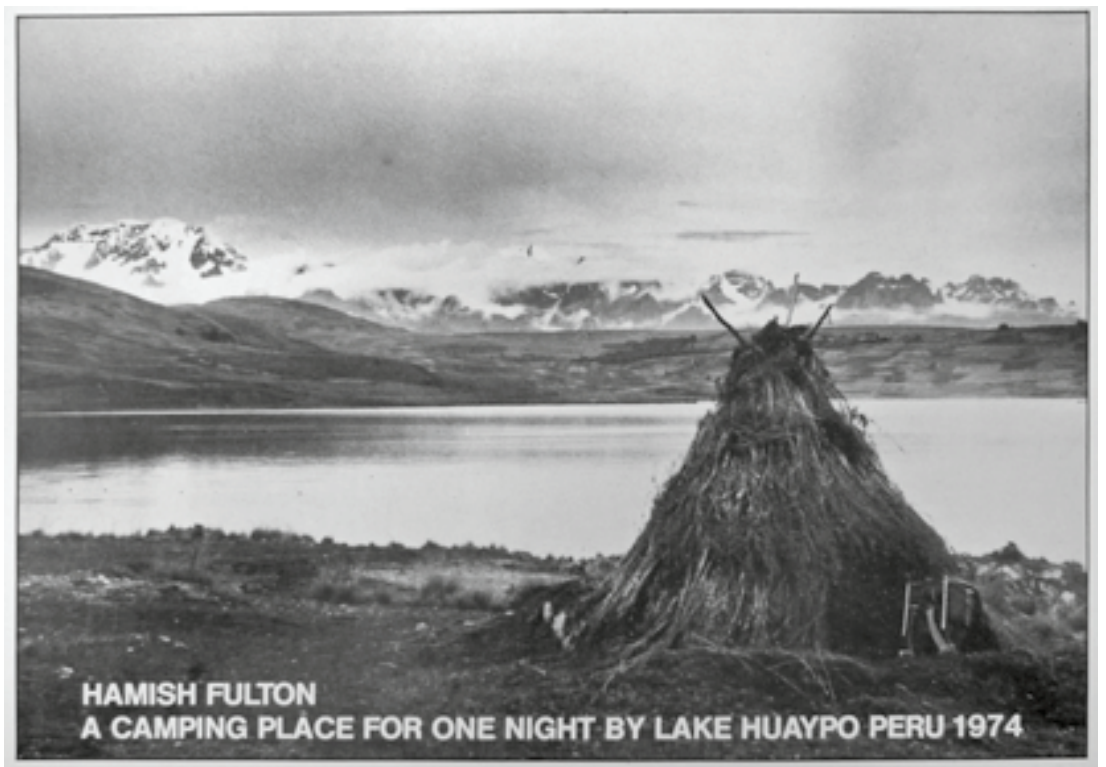


63.



66.

Daniel Buren
photo-souvenir, 1971
Paris, Schwarz-Weiß-Fotografien



Hamish Fulton A Camping Place for One Night by Lake Huaypo Peru 1974, 1974
Einladungskarte, Konrad Fischer Galerie, Köln
Offsetdruck, 10,2 x 14,6 cm



Gilbert & George
Gentlemen, 1973
Bildpostkarte, London
Bild- und Schriftseite
Offsetdruck, 14 x 8,9 cm



1st



CARD



REMEMBER
to use the
POST CODES

Spring 1972

*Having a lovely
time. Wish you
were here.*

Lots of love

Lilbet & George
THE SCULPTORS

Art for All 12 Fournier St., London E1 247 0161

*Gustav Adolf Baum
Hans Boltzberg
56 Wuppertal-Sannborn
Zur Waldesruh
GERMANY.*

Thanks R.H.&R.

150.2002.70



Gilbert & George

Human Sculpture, 1972

Bildpostkarte, London, in Zusammenarbeit mit dem Westfälischen Kunstverein

Bild- und Schriftseite

Offsetdruck, 10,6 x 15,2 cm

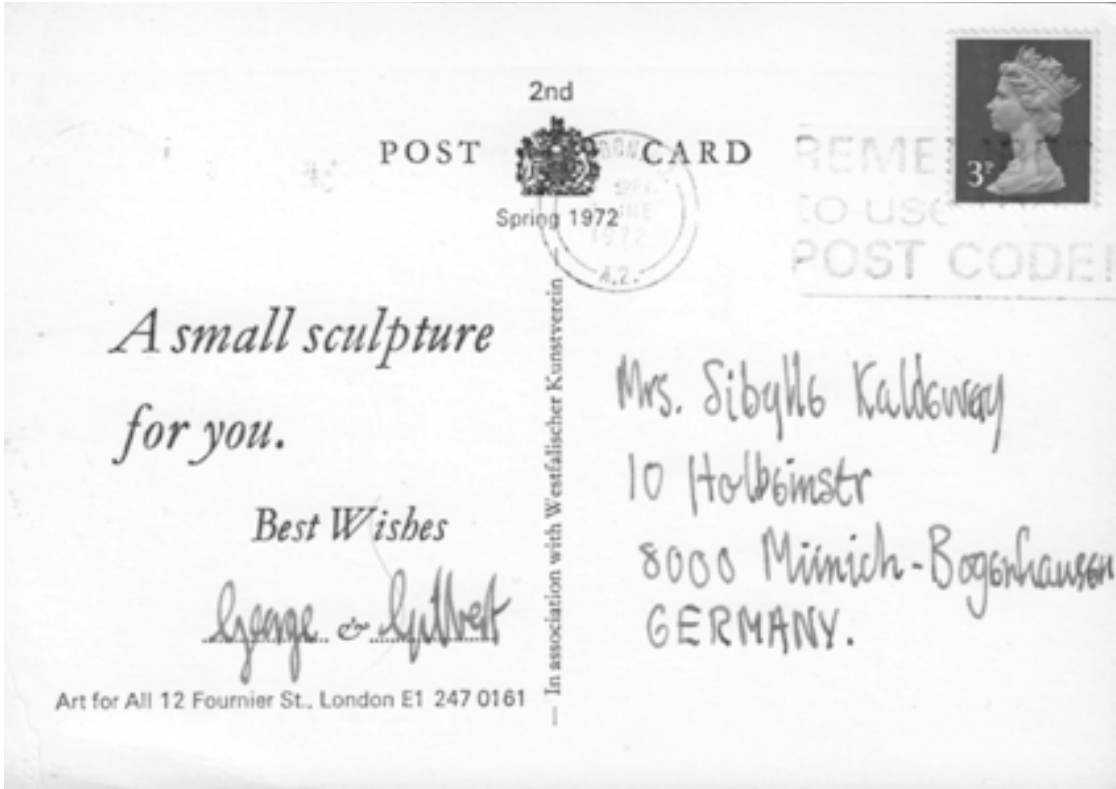


Abb.65b



Jan Dibbets
Bildpostkarte, Datierung unlesbar, Amsterdam
Bild- und Schriftseite

your address was written while
I was standing at the spot as
indicated at the overside.

van dibbets series 1 5722

AIR MAIL

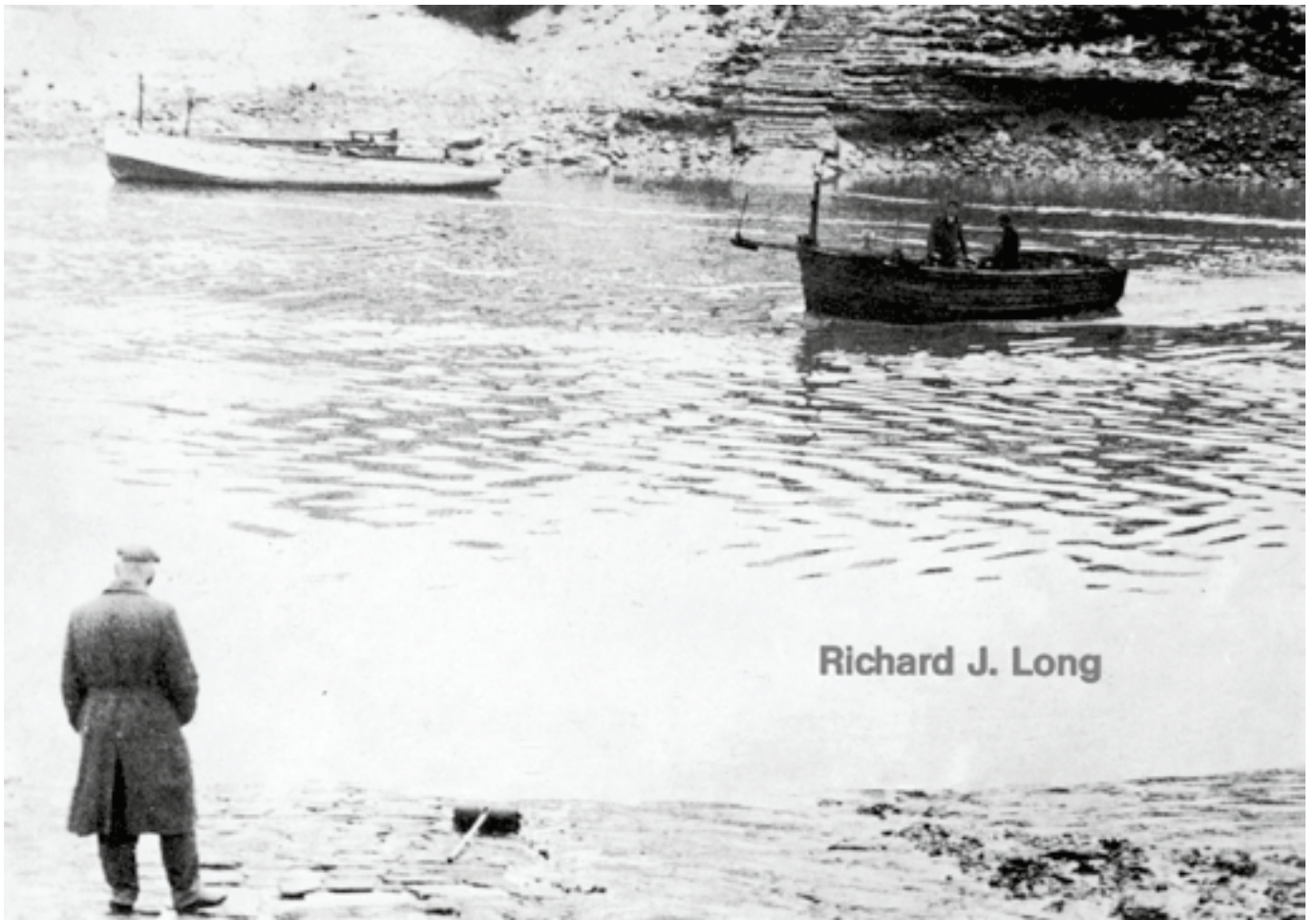
AMSTERDAM
Brug over de Leidgracht
Bridge across the Leidgracht
Pont sur le Leidgracht
Brücke über die Leidgracht



goed geschreven
vlot gelezen
vlot bezorgd



Mr. Seth Siegelman
138 Prince St.
New York 10012
NY / U.S.A



Richard J. Long

Richard Long
Einladungskarte, 1969
Konrad Fischer, Düsseldorf
Offsetdruck, 14,8 x 21 cm

Homes for America

D. GRAHAM

- | | |
|---------------------|------------------|
| Belteplan | Garden City |
| Brooktown | Garden City Park |
| Colonia | Greenlawn |
| Colonia Manor | Island Park |
| Fair Haven | Lewtown |
| Fair Lawn | Middleville |
| Greenfields Village | New City Park |
| Green Village | Pine Lawn |
| Plainsboro | Plainview |
| Pleasant Grove | Platstone Manor |
| Pleasant Plains | Pleasantide |
| Sunset Hill Garden | Pleasantville |

Large-scale 'trac' housing 'developments' comprise the new city. They are located everywhere. They are not particularly bound to existing communities, they fail to develop either regional characteristics or separate identity. These projects date from the end of World War II when in southern California speculators or 'operative' builders adapted mass production techniques to quickly build many homes for the defense workers over-concentrated there. This 'California Method' consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized homes to be built. A cutting yard was set up near the site of the project to saw rough lumber into these sizes. By mass buying, greater use of machines and factory produced parts, assembly line standardization, multiple units were easily fabricated.



'The Serenade', Cape Coral model, Fla.

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347-464, Sunny City, New Jersey

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- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Bluepoodle



The Entrance, Sunny, 'The Serenade', Sunny City, Fla.



347-464, Sunny City, New Jersey

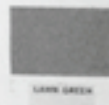
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- 2 Moonstone Grey
- 3 Nickel



LAWN GREEN

- 4 Seashell Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

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Don Graham



347-464, Sunny City, New Jersey



347-464, Sunny City, New Jersey

Dan Graham

Homes for America, 1966-1967

2-teilig, Farbstift, Filzstift, Schwarz-Weiß- und Farbfotografien auf Papier

je 101,4 x 84,5 cm



A Bit of Matter and a Little Bit More. The Collection and Archives of Herman and Nicole Daled. 1966–1979
Ausstellungsansicht
Haus der Kunst München, 2012