

1968

BOOKS

Acconci, Vito Hannibal. *Four Book. 0 to 9 Books*, New York, 1968.

Atkinson, Terry, and Baldwin, Michael. *22 Sentences: The French Army* (October, 1967). Coventry, Precinct Publications, 1968:

KEY:

FA —French Army
CMM —Collection of Men and Machines
GR —Group of Regiments

Assertions. Explicata.

The context of identity statements in which collection of men and machines appears as a covering concept is a relativistic one. Identity is not simply built into that concept. The "sense" of identity is contrasted with the constitutive one.

The FA is regarded as the same CMM as the GR and the GR is the same CMM as (e.g.) "a new order" FA (e.g., morphologically a member of another class of objects): by transitivity the FA is the same CMM as the "new Shape/Order one."

It's all in support of the constitutive sense that the FA is the same CMM as the GR. The inference is that the FA and the CMM have the same life history (both the FA and the CMM are decimated) and in which case CMM fails as a covering concept. If the CMM isn't decimated (no identity) the predicate fails. The "constitutive" concept stays. And its durability doesn't come from a distorted construction of "Collection."

The concept of collection or manifold is one for which there can be no empty or null collection. The manifold FA; a domain, a regiment; it's all one whether the elements are specified as the battalions, the companies or single soldiers.

(This doesn't work for classes).

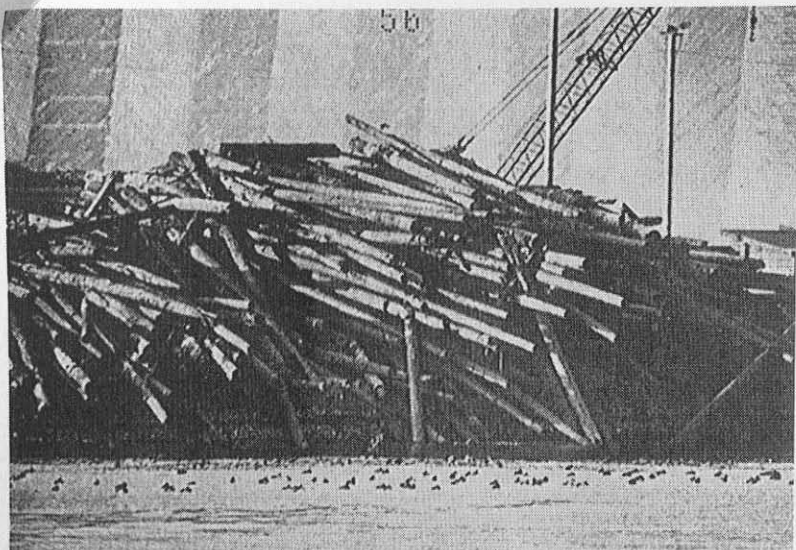
The elements are intended to define and exhaust the "whole." If the CMM is to be regarded as no more and no less tolerant of damage and replacement of parts as FA, then the right persistence-conditions and configuration of CMM can be ensured only by grafting on the concept FA, and this is to "decognize" thing-matter equations.

The rest is not equivocation. "Concrete" and "steel" are not, in this framework, the sortals with classificatory purport (and in the terminological context, the sense does not emanate from them). And the same for all the constituents which may be specified at different dates for the FA.

Barry, Robert. *360° Book*. New York. Unique copy. The 360 degrees of a circle drawn off degree by degree on graph paper. Collection Panza di Biumo, Milan.

Bochner, Mel. *The Singer Notes*. Four xerox books published by the artist, New York, 1968; also, *Eight Times Eight Times Eight*.

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N. E. Thing Co. Plate from *A Portfolio of Piles*. 1968.

Burnham, Jack. *Beyond Modern Sculpture*. New York, George Braziller, 1968.

Calvesi, Maurizio, ed. *Teatro delle Mostre*. Rome, Lerici, 1968. Book after exhibition in Rome (May 6-31) in which one artist per day performed a piece.

Marchetti, Walter. *Arpocrate seduto sul loto*. Madrid, Zaj, 1968.

N. E. Thing Co. *A Portfolio of Piles*. (Rep.) Fine Arts Gallery, University of British Columbia, Vancouver, February, 1968. Fifty-nine photographs of found "piles" ranging from dirt to chains to breasts to doughnuts to barrels, etc., plus a list of locations and a map of Vancouver. Introduction by Kurt von Meier, note from the president of NETCo. Reviewed by Alvin Balkind, *Artforum*, May 1968 and in *Artscanada*, August, 1968.

It is the visual Unknown that challenges the N. E. Thing researchers. Like researchers anywhere, they seek to add to the world's store of knowledge—by exploratory research on the frontiers of basic theory, by product research for results in specific tangible forms, by production research for processes that yield precise end products. These probings of the why and how of visual things and their combinations are efforts to discover distinct properties or effects and the means of putting them into operation. (1968 Company statement.)

Ramsden, Mel. *Abstract Relations*. New York, 1968.

Ruscha, Edward. *Nine Swimming Pools and a Broken Glass*. Los Angeles, 1968 (in color).

Ruscha, Edward, and Bengston, Billy Al. *Business Cards*. Los Angeles, 1968.

Walther, Franz Erhard. *Objekte, benutzen*. Cologne, Gebr. König; New York, 1968: "These objects are instruments, they have little perceptual significance. The objects are important only through the possibilities originating from their use." Walther has made instrument-objects since 1963. (Rep.)

Weiner, Lawrence. *Statements*. Seth Siegelau, Louis Kellner Foundation, New York, 1968. Divided into "General Statements":

- A field cratered by structured simultaneous TNT explosions
- A removal to the lathing or support wall of plaster or wall board from a wall
- One standard dye marker thrown into the sea
- Common steel nails driven into the floor at points designated at time of installation

And "Specific Statements":

- One hole in the ground approximately one foot by one foot/One gallon water-base white paint poured into this hole
- One aerosol can of enamel sprayed to conclusion directly upon the floor
- One quart exterior green enamel thrown on a brick wall
- A 2" wide 1" deep trench cut across a standard one-car driveway

Mel Ramsden, New York. *Secret Piece*, 1968 ("Envelope #1 encloses specific documentation of content of Envelope #2"; "Envelope #2 encloses specific documentation of content of Envelope #1"). And *Secret Painting* (1967-68). Acrylic on canvas, photostat: "the content of this painting is invisible, the character and dimensions of the content are to be kept permanently secret, known only to the artist."

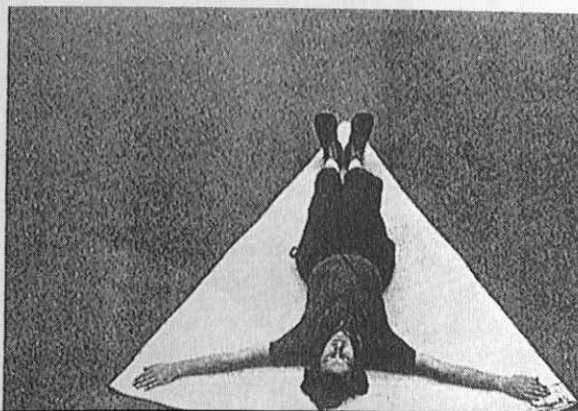
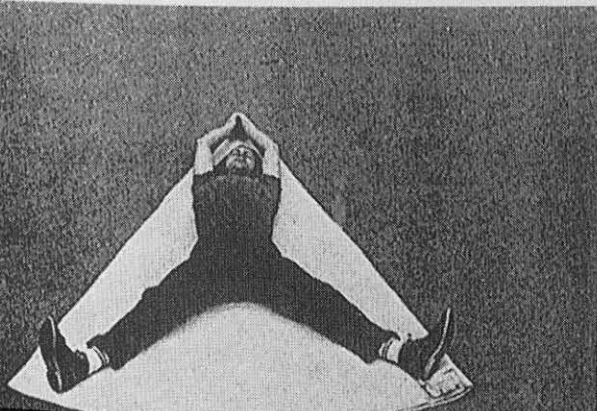
Ian Burn has been working with Ramsden since the mid-1960's (at one point, with Roger Cutforth, they formed The Society for Theoretical Art and Analysis). In an interview with Joel Fischer, Burn said:

Presentation is a problem because it can easily become a form in itself, and this can be misleading. I would always opt for the most neutral format, one that doesn't interfere with or distort the information. For example, this interview published in the context of an art-magazine would be natural as a format; one's intake capacity for the information is therefore at its highest. But if I photo-enlarge the pages and mounted them on a gallery wall, then one's conceptual intake is considerably lowered.

Hans Haacke. Howard Wise Gallery, New York, January 13-February 3, 1968:

A "sculpture" that physically reacts to its environment is no longer to be regarded as an object. The range of outside factors affecting it, as well as its own radius of action, reaches beyond the space it materially occupies. It thus merges with the environment in a relationship that is better understood as a "system" of interdependent processes. These processes evolve without the viewer's empathy. He becomes a witness. A system is not imagined, it is real. (H. H.)

Franz Erhard Walther. #29 (1967) from *1. Werksatz (Demonstration)*. Courtesy Videogalerie Gerry Schum, Dusseldorf.



P.S. Ramsden

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Haacke built his first water box, exploring natural systems of condensation and contained waves, in Germany in 1963. These led to ice pieces, work with actual biological growth (grass, hatching chickens) and more open and unlimited weather pieces (see *Wind in Water*, December, 1968, below). In January, 1965, he wrote the following notes:

... make something which experiences, reacts to its environment, changes, is nonstable ...

... make something indeterminate, which always looks different, the shape of which cannot be predicted precisely ...

... make something which cannot "perform" without the assistance of its environment ...

... make something which reacts to light and temperature changes, is subject to air currents and depends, in its functioning, on the forces of gravity ...

... make something which the "spectator" handles, with which he plays, and thus animates it ...

... make something which lives in time and makes the "spectator" experience time ...

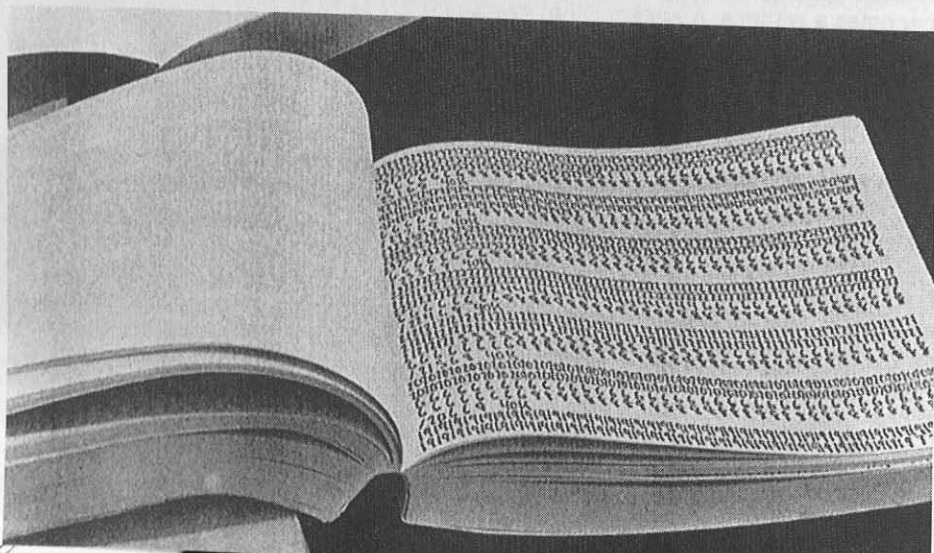
... articulate something Natural ...

Michael Snow Sculpture. Poindexter Gallery, New York, January 27-February 16, 1968. Metal sculpture on themes of perception:

First to Last (1967) is a kind of absolute that frames things that are fortuitous. It is totally symmetrical, a perfect square in middle-grey, turned in on itself. ... When you look through the slots, first you see the shiny aluminum that is the inner basis of the work, and then you realize you are seeing a prism of some kind. ... The sculpture is internal (but) it feeds on what is external. ... Art is often a limitation, a focusing-in on things. ...

For the last 3 or 4 years I have been influenced by films and by the camera. When you narrow down your range and are looking through just that small aperture of the lens, the intensity of what you see is so much greater. (From an interview by Dorothy Cameron with Michael Snow, May 23, 1967.)

Hanne Darboven. One page of Jan. 23, 1968. From one of six volumes of the year 1968.



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Bruce Nauman. Leo Castelli, New York, January 27–February 17, 1968. Booklet reproducing forty-four works from 1965 to 1968; “notes” by David Whitney.

Hutchinson, Peter. “Dance Without Movement.” *Art in America*, January–February, 1968.

Diacono, Mario. “Arakawa: A Quadridimensional Geometry of Imagination.” *Art International*, January, 1968.

Random Sample, N-42. “An exhibition organized by Arnold Rockman, of randomly selected and randomly displayed contemporary artifacts.” Fine Arts Gallery, University of British Columbia, Vancouver, February, 1968. Reviewed by Alvin Balkind, *Artforum*, May, 1968. *

From a letter dated October, 1967, from Arnold Rockman to Alvin Balkind, director of the UBC Fine Arts Gallery:

The Random Sample show is growing in my mind all the time. As I conceive of it now, I shall make it an assignment for my students in the communications course I teach at York University. I shall ask them to supply photos of rooms in their own homes, plus photos I shall take in my own home and in the street downtown. Then we shall enlarge the photos, place a plastic grid over them, and select squares from a table of random numbers. The objects in the squares then become the objects in the show. You will get a list of the objects divided into “inside objects” and “outside objects.” I should like a line drawn or taped on the floor of the gallery to divide the two selections or samples. When you get the list, either you yourself, or people selected by you then collect the Vancouver examples of the objects described. Suppose one of the objects is “bedroom chair with clothes which have been taken off for the night thrown over it.” Then you get any chair from anybody’s bedroom with their clothes on it, just as it is. In every case, no attempt must be made to arrive at an “aesthetic” arrangement. We’re interested in naturalism and natural history. . . . As for the arrangement of the objects in the gallery, again that ought to be arrived at through the use of chance procedures. . . . You can decide on the mode of presentation that way too. Some would be wall-pieces—“paintings”—while others would be “sculptures”—either on the floor or on plinths.

From Rockman’s catalogue introduction:

The cultural historian Johann Huizinga and the sociologist Emile Durkheim both felt that the distinction between the sacred and the profane is crucial for our understanding of such phenomena as the arts and religious ritual. As soon as a particular space is set aside for an activity that is regarded as different from the ordinary profane activities of ordinary life, then that special space, and the activities performed in it, acquire a sacred character. . . .

If we think about the simplest set of combinations of sacred and profane spaces, we can clearly discern four main types of aesthetic performance or exhibition: (a) sacred things displayed in sacred spaces (the traditional aesthetic of performance and display); (b) profane things displayed in profane spaces (exhibitions and performances such as *Random Sample* and *Piles*); (c) profane things displayed in profane spaces (ordinary events and activities that take place in the city streets without any conscious aesthetic intention); (d) sacred things displayed in profane spaces (sculpture in the street; a Mardi Gras parade; early Soviet agit-prop theatre; medieval mystery plays in the marketplace). . . .

The performance called *Random Sample, N-42* is intended to illustrate two sentences which are significant in the history of equalitarianism and democracy in the

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Durkheim?)

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arts. The first sentence is by John Constable, the English landscape painter and precursor of the French impressionists: "My limited and abstracted art is to be found under every hedge and in every lane, and therefore nobody thinks it worth picking up." The second sentence is by Georg Simmel, the German aesthetician and sociologist: "To treat not only every person but every *thing* as if it were its own end: this would be a cosmic ethic."

Arte Povera. Galleria de Foscherari, Bologna, February, 1968; Centro Arte Viva Feltrinelli, Trieste, March, 1968. Texts by Germano Celant.

Carl Andre, Robert Barry, Lawrence Weiner. Bradford Junior College, Bradford, Mass., February 4–March 2, 1968. Organized by Seth Siegelau. Symposium with the artists and the organizer on February 8. Some excerpts from the unpublished tape-recording:

SS: What are the revolutionary aspects of the philosophy behind this work?

RB: Well, revolutionary is a strong term. I hesitate to use it, but I guess it has to do with my purpose in art and the things that I deal with. I try to paint what I don't know. It seems to me to be a very boring thing to make paintings which predict what I know. In other words, I want to take a chance. I may be dealing with things I don't completely understand myself. I try to deal with things that maybe other people haven't thought about, emptiness, making a painting that isn't a painting. For years people have been concerned with what goes on *inside* the frame. Maybe there's something going on *outside* the frame that could be considered an artistic idea. That isn't to say they are experiments. I think of them as complete artistic ideas in themselves. . . .

CA: I don't feel terribly revolutionary. I don't really think that word applies to the making of art. At least for myself, I make art because it is the only thing I know how to do. . . .

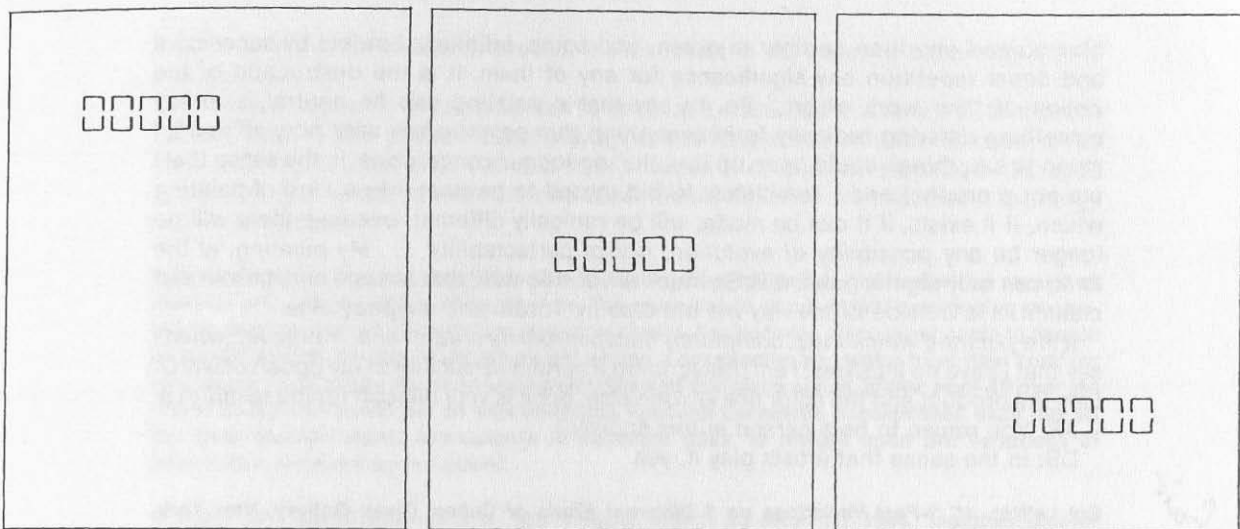
LW: I suspect revolution never has anything to do with something new. I don't think very much is ever added. It is like fashion. There are ages of faith and ages of skepticism alternating in the course of human history—struggle and counterstruggle. I don't think anything is particularly added . . . so I would say the true revolutionary act just changes the balance of things already existing.

RB: Why the void and not the created space? There is something about void and emptiness which I am personally very concerned with. I guess I can't get it out of my system. Just emptiness. *Nothing* seems to me the most potent thing in the world.

CA: I would say a thing is a hole in a thing it is not. Our whole education is conducted by linguistic means. Language is mostly devoted to symbols, and art has very little to do with that. Any artist can symbolize but very few artists can execute. I would say that all ideas are the same except in execution. They lie in the head. In terms of the artist, the only difference between one idea and another is how it is executed. . . . Art doesn't come from the mouth, you know. It is not a telling experience. We want experience to *tell* us something, but I don't think that understanding has to do with telling anything. . . . Science is creating and comparing, and art is creating conditions that do not quite exist. That is why art is different from science. The ideal of science is to create at least theoretical models of things we hope have some correspondence with what exists; whereas with art, you try as a human being to create something that wouldn't exist unless you made it.

February, Paris: Buren, Mosset, and Toroni each show one painting in a friend's apartment.

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Peter Downsbrough. Segment of Staple on graph paper piece. 1968.

Parinaud, André. "Interview with Daniel Buren." *Galerie des Arts*, no. 50, February, 1968. The following excerpt from this December, 1967, interview was translated by L. R. L.:

AP: If I understand correctly, you wish to provide information at the zero degree of painting?

DB: I'll push it further. I believe we are the only ones to be able to claim the right of being "looked at," in the sense that we are the only ones to present a thing which has no didactic intention, which does not provide "dreams," which is not a "stimulant." Each individual can dream himself, and without doubt much better than by the trickery of an artist, however great he may be. The artist appeals to laziness, his function is emollient. He is "beautiful" for others, "talented" for others, "ingenious" for others, which is a scornful or superior way of considering "others." The artist brings beauty, dreams, suffering, to their domiciles, while "the others," whom I myself consider *a priori* as talented as artists, must find their own beauty, their own dream. In a word, become adults. Perhaps the only thing that one can do after having seen a canvas like ours is total revolution.

AP: You have been making the same painting for two years?

DB: The color is decided by what they offer me when I buy the cloth. I do not choose. I have fifty meters of red. This is to avoid always making the same canvas—which is not decided in advance either—finding myself after ten years with a magnificent arch-classic oeuvre of a Buren who will have made the same canvas for ten years, and finally, my canvas will have become "Buren." . . . I can fall into other traps which I haven't yet discovered, but that one I have perceived, so I try to avoid it. Now, the only way of avoiding it is not to give any significance to color, and to do so seems to suffice to demonstrate that I personally don't give a damn about this color, that I fixed on one color, even taken at random. And the same goes for form, that is, if I always make the same form; even if at the beginning that form seems bizarre or neutral, that bizarre form will end by being beautiful and that neutral form will end by not being neutral any more.

I am not saying pink is neutral, or gray is neutral, but a gray striped canvas then a

object, and if it continues to prevail, it may result in the object's becoming wholly obsolete.

The visual arts at the moment seem to hover at a crossroad that may well turn out to be two roads to one place, though they appear to have come from two sources: art as idea and art as action. In the first case, matter is denied, as sensation has been converted into concept; in the second case, matter has been transformed into energy and time-motion.

February–March, Rosario, Argentina: The Rosario group, hitherto concerned with a version of Minimal art, organizes the Ciclo de Arte Experimental to show works questioning permanence, commercialism, materialism, and chauvinism. For instance, Renzi sent cards to people all over the world saying "write me a card saying 'I am sending you water from New York' (or wherever)." The cards received were exhibited and the piece called *Water from All over the World* (though no water per se was involved). Graciela Carnevale accumulated each day all the daily Buenos Aires newspapers in separate piles, to remark upon the variations of information received by the public.

Minimal Art. Gemeentemuseum, The Hague, March 23–May 26, 1968. Includes Andre, Smithson, Morris, and others; texts by Enno Develing and Lucy R. Lippard; slightly different catalogue published for showing January 17–February 23, 1969, at the Städtische Kunsthalle und Kunstverein, Düsseldorf.

Air Art. Organized and text by Willoughby Sharp. First shown at the Arts Council YM/YWHA, Philadelphia, March 13–31. Statements by the artists (among them, Haacke, Morris, van Saun, Medalla); brief biographies and bibliographies. Discussed by Sharp in "Air Art," *Studio International*, May, 1968; by Jorge Glusberg in *Art and Artists*, January, 1969 (see also Eventstructure Research Group, "Air Art Two," same issue).

Unpublished letter-essay from the Art-Language group, Coventry, to Lucy Lippard and John Chandler "Concerning the article 'The Dematerialization of Art,'" March 23, 1968. An excerpt:

All the examples of art-works (ideas) you refer to in your article are, with few exceptions, art-objects. They may not be an art-object as we know it in its traditional matter-state, but they are nevertheless matter in one of its forms, either solid-state, gas-state, liquid-state. And it is on this question of matter-state that my caution with regard to the metaphorical usage of dematerialization is centred upon. Whether for example, one calls Carl Andre's "substance of forms" empty space or not does not point to any evidence of dematerialization because the term "empty space" can never, in reference to terrestrial situations, be anything more than a convention describing how space is filled rather than offering a description of a portion of space which is, in physical terms, empty. Andre's empty space is in no sense a void. . . . Consequently, when you point, among many others, to an object made by Atkinson, "Map to not indicate etc.," that it has "almost entirely eliminated the visual-physical element," I am a little apprehensive of such a description. The map is just as much a solid-state object (i.e., paper with ink lines upon it) as is any Rubens (stretcher-canvas with paint upon it) and as such comes up for the count of being just as physically-visually perusable as the Rubens. . . .

Matter is a specialized form of energy; radiant energy is the only form in which energy can exist in the absence of matter. Thus when dematerialization takes place, it means, in terms of physical phenomena, the conversion (I use this word guardedly) of a state of matter into that of radiant energy; this follows that energy can never be

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blue striped one then another in green, and so on, infinitely, hinders by successive and equal repetition any significance for any of them. It is the destruction of the notion of "the work of art." So, to say that a painting can be neutral is to say something differing radically from everything that painting has until now affirmed. I mean to say, things could open up (but that no longer concerns us, in the sense that I am not a prophet and I completely forbid myself to be one) into a kind of painting which, if it exists, if it can be made, will be radically different, because there will no longer be any possibility of evolution, nor of perfectability. . . . My painting, at the limit, can only signify itself. *It is*. So much so, and so well, that anyone can make it and claim it. It is outside of me—by me but also by Toroni and anybody else.

It is a painting which must completely escape from its creator and, moreover, when I say that I have no illusions, I am transcribing a certain sensibility of my epoch of which I am the product and the actor like anyone else, but it is very difficult for me to affirm it.

AP: You refuse to be a person in this society?

DB: In the sense that artists play it, yes.

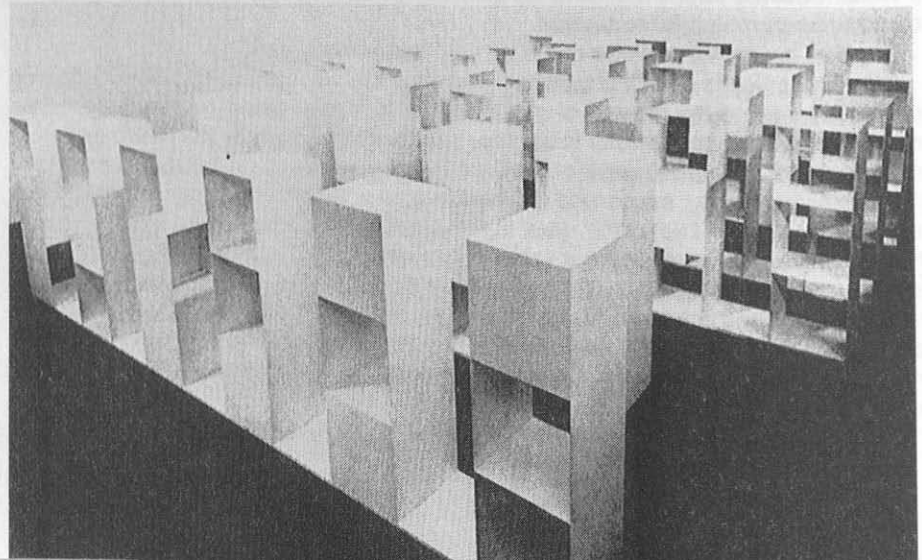
Sol LeWitt. *46 3-Part Variations on 3 Different Kinds of Cubes*. Dwan Gallery, New York, February, 1968; later published as a book, *49 3-part Variations Using 3 Different Kinds of Cubes/1967-68*, Zurich, Bruno Bischofberger, 1969. (Rep.)

Lippard, Lucy R., and Chandler, John. "The Dematerialization of Art," *Art International*, February, 1968:

During the 1960's the anti-intellectual, emotional intuitive processes of art-making characteristic of the last two decades have begun to give way to an ultra-conceptual art that emphasizes the thinking process almost exclusively. As more and more work is designed in the studio, but executed elsewhere by professional craftsmen, as the object becomes merely the end product, a number of artists are losing interest in the physical evolution of the work of art. The studio is again becoming a study. Such a trend appears to be provoking a profound dematerialization of art, especially of art as

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Sol LeWitt. *46 3-Part Variations on 3 Different Kinds of Cubes*. Baked enamel/ aluminum, 45" x 15" x 15" each. 1967. Courtesy Dwan Gallery.



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Richard Long. England. 1968.

created or destroyed. But further, if one were to speak of an art-form that used radiant energy, then one would be committed to the contradiction of speaking of a formless form, and one can imagine the verbal acrobatics that might take place when the romantic metaphor was put to work on questions concerning formless-forms (non-material) and material forms. The philosophy of what is called aesthetics relying finally, as it does, on what it has called the content of the art work is, at the most, only fitted with the philosophical tools to deal with problems of an art that absolutely counts upon the production of matter-state entities. The shortcomings of such philosophical tools are plain enough to see inside this limit of material objects; once this limit is broken these shortcomings hardly seem worth considering as the sophistry of the whole framework is dismissed as being not applicable to an art procedure that records its information in words, and the consequent material qualities of the entity produced (i.e., typewritten sheet, etc.) do not necessarily have anything to do with the idea. That is, the idea is "read about" rather than "looked at." That some art should be directly material and that other art should produce a material entity only as a necessary by-product of the need to record the idea is not at all to say that the latter is connected by any process of dematerialization to the former.

Beuys. Municipal van Abbe-Museum, Eindhoven, March 22–May 5, 1968. Text by Otto Mauer.

Boudaille, Georges. "Entretien avec Daniel Buren: L'Art n'est plus justifiable ou les points sur les 'i'" ("Art is no longer justifiable"). *Les Lettres Françaises*, March 13, 1968.

Smithson, Robert. "A Museum of Language in the Vicinity of Art." *Art International*, March, 1968:

In the illusory babels of language, an artist might advance specifically to get lost, and to intoxicate himself in dizzying syntaxes, seeking odd intersections of meaning, strange corridors of history, unexpected echoes, unknown humors, or voids of knowledge . . . but this quest is risky, full of bottomless fictions and endless architectures and counter-architectures . . . at the end, if there is an end, are perhaps only meaningless reverberations. The following is a mirror structure built of macro

and micro orders, reflections, critical laputas, and dangerous stairways of words, a shaky edifice of fictions that hangs over inverse syntactical arrangements . . . coherences that vanish into quasi-exactitudes and sublunary and translunary principles. Here language covers rather than "discovers" its sites and situations. Here language "closes" rather than "discloses" doors to utilitarian interpretations and explanations. The language of the artists and critics referred to in this article becomes paradigmatic reflections in a looking-glass babel that is fabricated according to Pascal's remark, "Nature is an infinite sphere whose center is everywhere and whose circumference is nowhere."

De France, James. "Some New Los Angeles Artists: Barry Le Va." *Artforum*, March, 1968.

Straight, no. 1. New York, School of Visual Arts, April, 1968. Edited by Joseph Kosuth ("Editorial in 27 Parts"), with text on rock music by Dan Graham.

Bochner, Mel. "A compilation for Robert Mangold." *Art International*, April, 1968. A series of quotations from other artists and writers that apply to Mangold's works.

April 27, Paris: Daniel Buren's "Proposition Didactique" presented inside the Salon de Mai (green and white striped floor to ceiling, two walls) and outside (two men with striped sandwich boards for one full day; striped billboards in over 200 locations around the city). See *Robho*, no. 4, 1968, for an account. (Rep.)

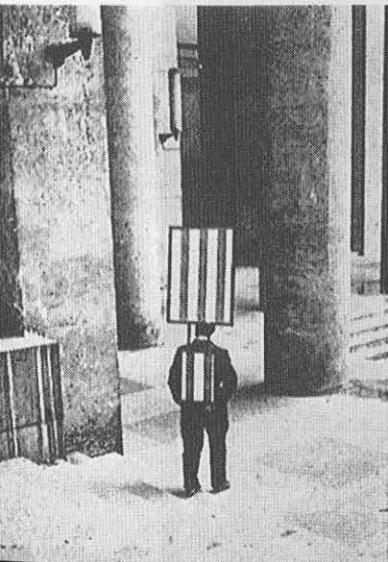
"Eye liners and some leaves from Barry Flanagan's Notebook." *Art and Artists*, April, 1968.

Hutchinson, Peter. "Perception of Illusion: Object and Environment." *Arts*, April, 1968.

Morris, Robert. "Anti-Form." *Artforum*, April, 1968:

The process of "making itself" has hardly been examined. . . . Of the Abstract

Left: Daniel Buren. Outside the Salon de Mai, Paris, 1967. *Right:* Barry Le Va. *Strips and Particles*. Gray felt, 35' x 45' (approx.). 1968.



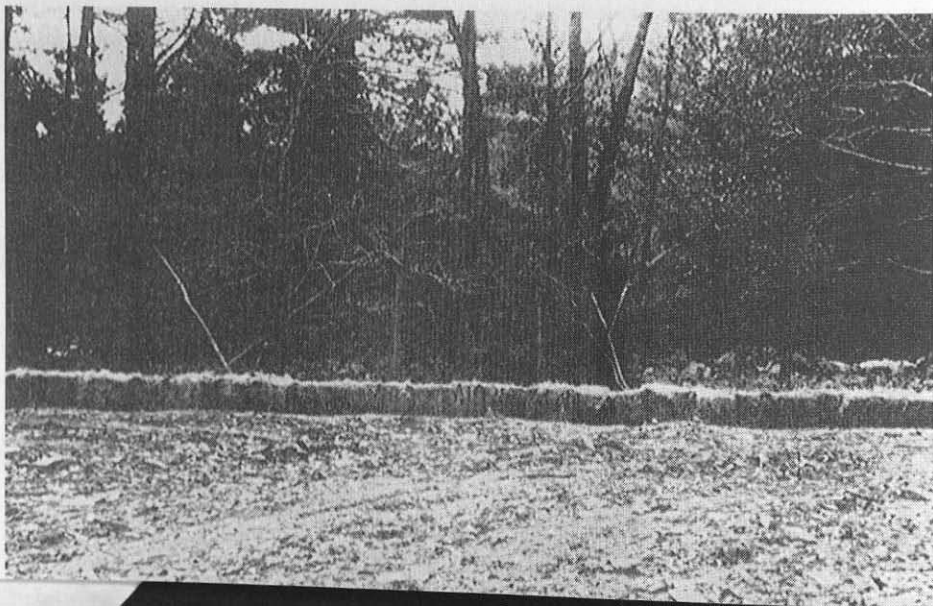
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Expressionists only Pollock was able to recover process and hold on to it as part of the end form of the work. . . . In object-type art process is not visible. Materials often are. . . . Recently, materials other than rigid industrial ones have begun to show up. Oldenburg was one of the first to use such materials. A direct investigation of the properties of these materials is in progress. This involves a reconsideration of the use of tools in relation to material. In some cases these investigations move from the making of things to the making of the material itself. Sometimes a direct manipulation of a given material without the use of any tool is made. In these cases considerations of gravity become as important as those of space. The focus on matter and gravity as means results in forms which were not projected in advance. Considerations of ordering are necessarily casual and imprecise and unemphasized. Random piling, loose stacking, hanging, give passing form to the material. Chance is accepted and indeterminacy is implied since replacing will result in another configuration. Disengagement with preconceived enduring forms and orders for things is a positive assertion. It is part of the work's refusal to continue estheticizing form by dealing with it as a prescribed end. (Reproductions of work by Bollinger, Morris, Oldenburg, Paul, Pollock, Saret, Serra accompany this article.)

Junker, Howard. "Idea Art." Unpublished manuscript, spring, 1968; in part a commentary on Lippard and Chandler, "Dematerialization of Art."

Carl Andre, Robert Barry, Lawrence Weiner. Windham College, Putney, Vt., April 30–May 31. Outdoor exhibition conceived by Chuck Ginnever as a follow-up to Bradford exhibition of same artists (see above); organized by Seth Siegelau. Andre: *Joint*, 183 units of uncovered common baled hay end-to-end from woods into a field (Rep.); Barry: 1,206' of half-inch woven nylon cord, 25' off the ground stretched between two buildings; Weiner: a grid of "staples, stakes, twine, turf," 70' x 100' with a 10' x 20' notch removed, 6" off the ground, topologically variable. "As far as I know, this was the first time artists were asked to build a show around

Carl Andre. *Joint*. Uncovered common baled hay, 183 units, 14" x 18" x 36" each. 1968. Courtesy Seth Siegelau.



whatever situation they found operating at a preordained location and time, with the additional handicap of a nearly nonexistent budget." (Ginnever.)

April 30: Symposium at the college moderated by Dan Graham. Some excerpts:

DG: One of the concepts I want to introduce is the idea of place. Carl Andre?

CA: Yes, that's an idea I've had for quite a long time. Part of it came from working for four years for the Pennsylvania Railroad, as a freight brakeman and freight conductor in Northern New Jersey, to the New Jersey meadows, where all the highways from the West come into New York. It's an enormous plain, with long lines of freight cars lined up in the freight yards, and vast swampy meadows. It became a strong influence on my work. The kind of place I mean is not to be confused with an environment. It is futile for an artist to try to create an environment because you have an environment around you all the time. Any living organism has an environment. A place is an area within an environment which has been altered in such a way as to make the general environment more conspicuous. Everything is an environment, but a place is related particularly to both the general qualities of the environment and the particular qualities of the work that has been done.

LW: The idea of building a piece of sculpture outdoors has always intrigued me. . . . I'd liken it to walking in the woods, when you come upon a gravestone that is half buried. Now, if a piece of sculpture can exist within a landscape in that sense, whatever is around the landscape is heightened and brought out. It's a matter of what you can displace with what you are doing to the place.

RB: I guess for the last few years I've thought about a place when I make paintings where I would try to utilize the wall as part of the painting. When I made movies I tried to use the auditorium and the darkness and the sound of the projector in my movie. I am primarily an indoor person, having been born and raised in New York, so I use rooms, walls, floors in my sculpture. When I came up here a few months ago to look over the scene, I wanted to use the land, drive something into the land, circle it some way, emphasize it, create something in proportion to the buildings around it, to the piece of land itself. In the piece I did, I tried to use those same ideas, the fact that there were workmen working underneath this, it's all part of it, the sky above and the mud below and the buildings are all sort of tied together by the nylon cord.

CA: This chance to work here in Windham is a learning experience for me. I've learned a hell of a lot because heretofore I have worked only in inside spaces. I didn't know whether I could make a piece of sculpture outside, but when Chuck Ginnever and I talked about coming up here, I said I certainly wanted to do it because I did not have the chance to work outside in New York. I said I may get up there and find out I don't have any ideas for outdoor sculpture, but I'd be willing to explain to people why I couldn't do it at a symposium or something. . . . I selected hay because I had to work with materials that were available. It is rather materialistic in the Marxian sense that you can't do something that does not exist for you. If you don't have control of the means of production, you can't produce anything, so you have to find the means of production that you can control. Hay was this means at Windham College. I always use particles, so a bale of hay was a particle of sufficient size to remain in a coherent array. The hay, of course, is going to break down and gradually disappear. But since I'm not making a piece of sculpture for sale, neither the college nor anyone else is, it never enters the property state. . . . My particles are all more or less standards of the economy because I believe in using the materials or the society in the form the society does not use them; whereas works like Pop art use the forms of society but make them from different materials.

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LW: One thing I would like to bring up about my piece was that it could have been placed anywhere; all it required was a reasonably flat area. The piece would have existed wherever it was put; it was in relationship to an outdoor space, as opposed to a *specific* outdoor space. The piece is low enough that it has to be walked over, or through; it can always be viewed by standing inside or sitting inside of it. . . . I was trying to figure out what material could be easily handled by more or less unskilled workers. I originally wanted to use barbed wire, because of the riots . . . a misplaced sense of humanity, so to speak, kept me from using barbed wire. The material was chosen about a half hour before we bought it; it was just available, and was within the price range, and it was attractive enough and not preordained at all. . . .

When we came up in the middle of the winter, and I had been speaking of using a grid, we were discussing the way you bought one square inch in the Yukon and they split it up with strings and you could own each of these squares by sending in a box top and a quarter, or whatever.

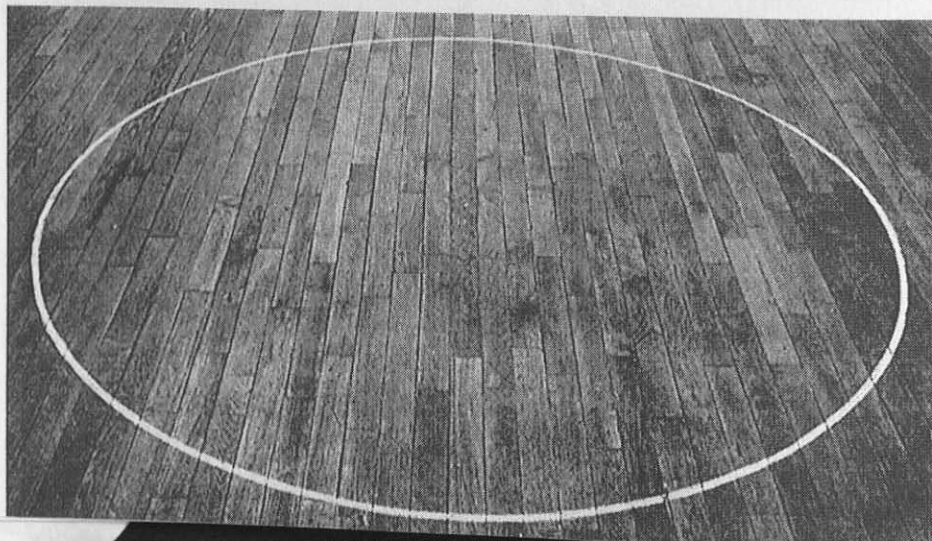
May, New York: The New York Graphic Workshop (founded in the winter of 1964-65 to make FANDSO—Free Assembleable Nonfunctional Disposable Serial Objects) sends out its *First-Class Mail Art Exhibition # 1*, in two parts:

(1) Luis Camnitzer's nine gummed labels each inscribed with one art work, such as: "A perfect circular horizon"; "A straight thick line that runs from here through you to the end of the room"; "This is a mirror. You are a written sentence." (2) Liliana Porter's wrinkle print to be crumpled and wrinkled again on receipt. Exhibition # 2 is José Castillo's sheet of paper marked with horizontal dotted lines and the directions "fold here."

May 25-June 22: Group show at Bykert Gallery, New York, includes Ian Wilson's *Chalk Circle*, drawn directly on the floor. (Rep.)

***Language II*. Dwan Gallery, New York, May 25-June 22. The use of language in and as art in regard to this show is discussed at length by John Chandler, "The Last Word in Graphic Art," *Art International*, November, 1968: "Now it seems that art is once more accepted as a**

Ian Wilson. *Chalk Circle*. 6' in diameter (approx.). 1968.



language and the questions now are whether this language is to be esoteric or exoteric, and whether this language is to be lingual or literal." (See also Robert White and Gary M. Dault, "Word Art & Art Word," *Artscanada*, June, 1968.)

"Where Does the Collision Happen?" John Latham in Conversation with Charles Harrison." *Studio International*, May, 1968.

May 27-28, New York: *Relativity's Track* by Bernar Venet is performed at the Judson Memorial Church with the help of physicists Jack Ullman, Edward Macagno, and Martin Krieger, who lecture simultaneously on the subject of relativity; and of Stanley Taub, M.D., who lectures with a film on the larynx.

Harrison, Charles. "Barry Flanagan's Sculpture." *Studio International*, May, 1968.

June 16: The following item appears as an advertisement in the Sunday *New York Times* art section: IAN WILSON.

0 to 9, no. 4, June. Among contributors: Graham, LeWitt, Perreault, H. Weiner.

Metro, nos. 14 and 15, June, July, 1968: Alfieri, Bruno, "Come andare avanti," "La Cultura sconcertata"; and Lea Vergine, "Torino '68: Nevrosi e sublimazioni."

June-October, Rosario, Argentina: The Rosario group begins its "Experimental Art Cycle." Each artist has a period of time in which he or she works in- or out-doors. Among the pieces described in the catalogue are: Lia Maisonnave, June 17-29: an empty room with a square drawn on the floor; each spectator is given a page reproducing the square with detailed directions on the possibility of constructing a similar work indoors or outdoors at their own homes. "The work is not the square that has been executed nor the ones that could be executed by the spectators according to the directions I give them. What is important in this action, this plan, is all that which it provokes in the spectator."

Noemi Escandell, July 15-27: a speech given on the 20th of June.

Eduardo Favario, September 9-21: the exhibition space is closed and the visitor finds a sign that tells him how he can follow the development of the work in another part of the city.

Graciela Carnevale, October 7-19: a totally empty room, the window wall covered to provide a neutral ambiance, in which are gathered the people who came to the opening; the door is hermetically sealed without the visitors' being aware of it. The piece involved closing access and exits, and the unknown reactions of the visitors. After more than an hour, the "prisoners" broke the glass window and "escaped."

Other participants: Bognione, Bortolotti, Elizade, Gatti, Ghilioni, Greiner, Navanjo, Puzzolo, Renzi and Ripa.

July: On Kawara, in Brazil, begins the "I met" and "I went" notebook pieces (July 1, 1968-June 30, 1969)—typed lists of every person encountered each day and a mapped record of his movements. During this period he lived in South America, Europe, Japan, and New York. Kawara is one of the most important, and one of the most elusive and isolated, artists working in this general direction. In 1966, he began an immense and continuing series of "date paintings," small canvases with the stenciled date, executed almost daily and accompanied by a clipping from the day's newspaper, kept in notebooks. He also made a series of paintings marking location by longitude and latitude, a continuing series of "I got up" postcards (see p. 125) and of telegrams (see p. 180), a numerical cipher piece, and the One Million Years book (see p. 211). The fascination exerted by Kawara's obsessive and precise notations of his place in the world (time and location)

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Keith Arnatt. *Liverpool Beach-Burial*. 1968.

imply a kind of self-reassurance that the artist does, in fact, exist. At the same time, they are totally without pathos, their objectivity establishing the self-imposed isolation which marks his way of life as well as his art.

Junker, Howard. "The New Art: It's Way, Way Out." *Newsweek*, July 29, 1968.

Kaprow, Allan. "The Shape of the Art Environment." *Artforum*, summer, 1968. (Concerning Morris's Anti-Form article.)

Prospekt 68. Kunsthalle, Düsseldorf, September 20-29. Organized by Konrad Fischer and Hans Strelow. Catalogue published after the exhibition consists primarily of articles and reviews of the exhibition, which included Anselmo, Beuys, Buren, Merz, Morris, Nauman, Panamarenko, Ruthenbeck, Serra, Zorio.

August 26, 1968: Founding of Art and Project, Amsterdam, by Adriaan van Ravesteijn and Geert van Beijeren. First bulletin-exhibition mailed September 16 (Charlotte Posenenske).

September, 1968, Keith Arnatt, *Liverpool Beach-Burial* (Rep.):

In 1967 I was teaching a sculpture course at Manchester College of Art and I discussed with my students the possibility of sculpture's being what I called "situational." By this I meant that the focus of attention could be upon what one did with an "object" rather than the object *itself*. Context itself became the determining factor in what we did. In other words, revealing an aspect of a particular (physical) context became the point of our activity. . . . The focus of attention was on behavior patterns themselves. Both the beach-burial and my "self-burial" piece were the outcome of these kinds of considerations—they were both essentially "behavioristic."

The burial involved the following pattern of behavior: (1) Choosing a site and marking out a *straight* line. (2) Marking off four-foot intervals. Each mark representing a digging position for each of the hundred plus participants. (3) Each participant

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chose a site on the line and dug his/her own hole. (4) When the holes were deep enough the participants were "buried" by nonparticipants.

September 26, Amsterdam: Boezem sends out map and documentation of the day's weather report and meteorological analysis entitled "Medium for the Furtherance of Renewed Experiences."

September 4, 1968, Bradford, Mass., Donald Burgy, *Rock # 5 (Rep.)*:

"Documentation of selected physical aspects of a rock; its location in, and its conditions of, time and space," including, among others: daily weather map and charts (on several resolution levels, continental, U.S.A., local surface observations); electron beam x-ray photographs; electron microscopy; location photographs and maps (on several resolution levels—satellites, airplanes, walking); mass spectrophotographic analysis; petrographic analysis and photographs; weight and density data, etc.

"The scale of this information extends, in time, from the geologic to the present moment; and, in size of matter, from the continental to the atomic." In later works, Burgy documented: himself—all physical data collected through a variety of tests undergone during a voluntary stay in the hospital (January, 1969); a pregnancy and birth (March, 1969); and executed a lie-detector test with another artist (Douglas Huebler) in which the information was partly relevant to "life," partly to "art" (March, 1969).

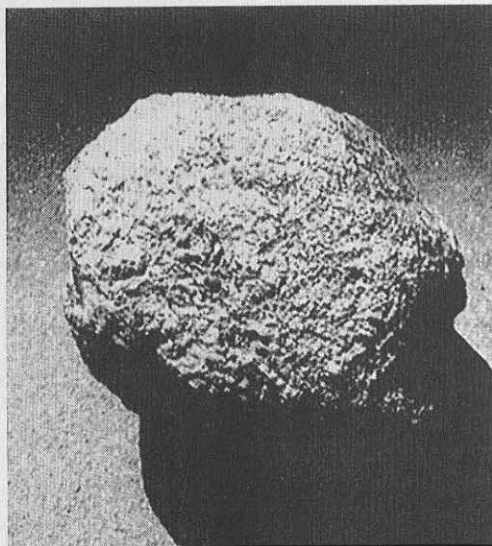
Buren, Daniel. "Is Teaching Art Necessary?" (June, 1968). *Galerie des Arts, September, 1968.* Partial text follows:

The dispute with tradition, etc., is already found in the 19th century (so as not to go back too far). However, since then, so many traditions, so many academisms, so many new tabus and new schools have been created and replaced!

Why? Because these phenomena against which the artist struggles are only epiphenomena or, more precisely, these are only the superstructures compared to the foundation which conditions art and is art. And art has changed 100 times, if not more, its tradition, academism, tabus, school, etc., because anything superficial has by nature to be changed constantly; and since the foundation remains untouched, obviously nothing is fundamentally changed.

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Donald Burgy. From *Rock Series #1*. 1968.

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And thus art evolves and thus there is a history of art. The artist disputes the easel by painting surfaces too large to be supported by an easel; then he dispenses with the easel and the overlarge surface by making a canvas more of an object, then an object, then the object to make for the object made, then a mobile or untransportable object, etc. This is only an example, but one which demonstrates that if a dispute is possible, it cannot be formal, it can only be fundamental, on the level of art, and not on the level of the forms given to art.

The artist, in regard to the art, wants it to evolve. *In regard to the art, the artist is reformist, he is not revolutionary.*

The difference between art and the world, between art and being, is that the world and being are perceived by real facts (physical, emotional, intellectual) and art visualizes this reality.

If the artist's vision of the world were concerned this could be a veritable consciousness of reality. But it concerns a product, art—that is, the thing seen by the consumer; thus a fixed and arbitrary reality is proposed, a reality deformed by the individual who, wanting to express his own vision of the world, no longer expresses the real but makes an illusion of reality.

Then the artist undertakes his dictatorial task. He imposes purely and simply on the consumer his vision of the world (which is, in the consumer's product, the illusion of the world and of being). And still he finds that he alone knows how to express it, he is accepted as the guide; it is thus that one chooses one's master. What is more, by acknowledging that art is enlightened—as one would say of a despot—what dialogue can be established, since the basis of discussion is false. This is a dialogue of illusionists. And thus what reality can be discovered through art, inasmuch as the art is false, and from the outset fixes the viewer's thought in a false direction—one prehension of the world by art. It will always be the same as long as art merely approaches the real and not reality proper.

Concretely, the way things are today, the role of the artist is not of great consequence. He produces for a culturally formed bourgeois minority. Consciously or not, he plays the game of the bourgeoisie which is his public, and, reciprocally, the bourgeoisie accepts at first glance the product proposed by his artist-producer. It is even especially partial to any art called subversive (mental or political), not only to save its conscience, but because it relishes the "revolution" when it is hung "on the line" in galleries or nicely disposed of in its apartments.

Let us take, then, as a working hypothesis, that it is necessary to change radically the circuit "imposed" up until now on the artistic product, in order to find a new public, other consumers, even those who haven't the right to "culture." For example, show art in the factories.

At this point, the truly evil role of the artist will be sharply revealed. The system is not afraid of seeing art in the factories. On the contrary. The enterprise of alienation will be completed when "anyone" can participate in culture. For culture, and art, such as they are currently conceived, are most certainly the alienating element among others. Because here we discuss the political and even intellectual virtue of art: *distraction*. Some art is only illusion, illusion of the real; it is necessarily distraction from the real, a false world, a false semblance of itself. "Art is the blindfold over the spectator's eyes which allows him not to return to his reality or the world's reality" (Michel Claura).

Under these conditions, art in the factory will have as a positive result improvement of the working environment, no more, no less. Pushed to extremes, this will create

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to Anti-Form

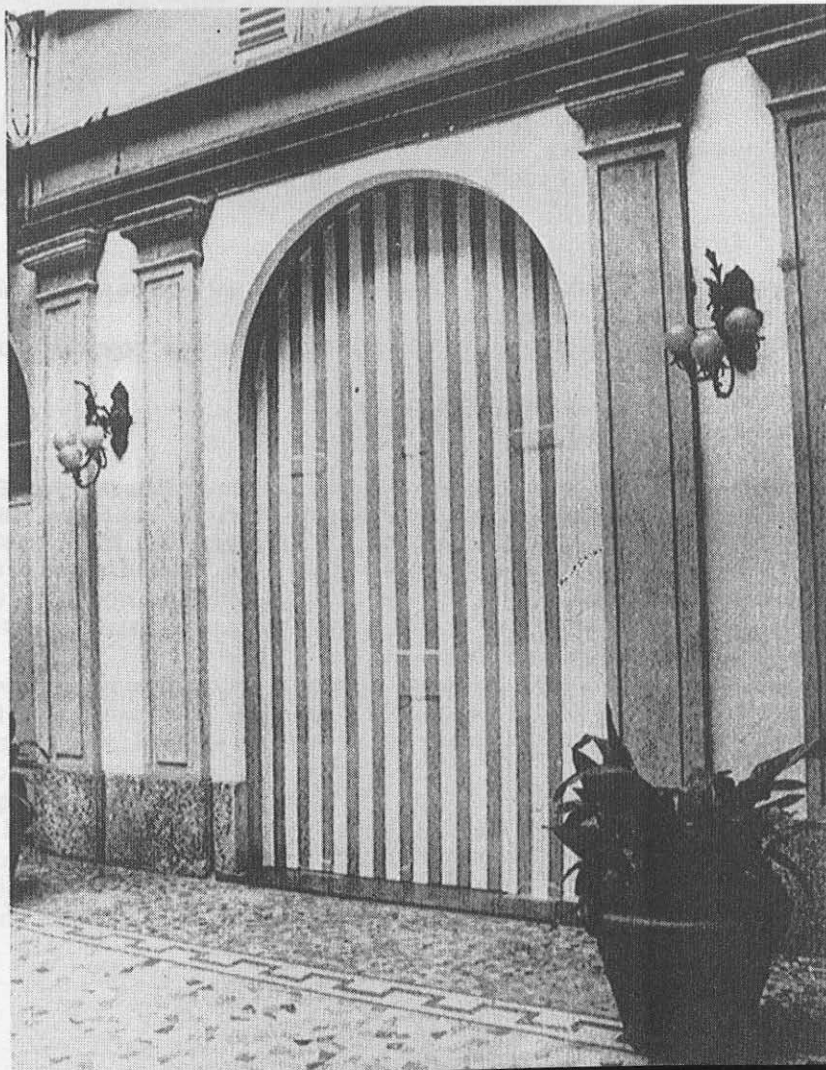
esthetic quarrels where otherwise the urge to revolution might have been born.

Art is the safety valve of our repressive system. As long as it exists, and, better yet, the more prevalent it becomes, art will be the system's distracting mask. And a system has nothing to fear as long as its reality is masked, as long as its contradictions are hidden.

Art is inevitably allied to power. This was not yet known at the beginning of the century, when Impressionist or Fauve exhibitions were closed down. But today it is so obvious that 5,000 policemen are sent to defend an avant-garde biennale.

The artist, if he wants to work for another society, must begin by fundamentally contesting art and assuming his total rupture with it. If not, the next revolution will take over his responsibility. →

Daniel Buren. Photo-souvenir of the work made in Milan, Galerie Apollinaire, October, 1968. Vertical stripes, white and green, glued over and thereby sealing the door of the gallery and "closing" the "show."



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Alighiero Boetti. *Twins*. 1968.



Art is the most beautiful ornament of society as it is now, and not the warning signal for society as it should be—never that.

How can the artist contest society when his art, all art, "belongs" objectively to that society?

He believes, alas, in the myth of revolutionary art.

But art is objectively reactionary.

Walter de Maria: 50 M³ (1,600 Cubic Feet) Level Dirt/ The Land Show: Pure Dirt/ Pure Earth/ Pure Land. Galerie Heiner Friedrich, Munich, September 28–October 12, 1968. In May, 1960, de Maria wrote "Art Yard" (published in the Young-MacLow *Anthology*, 1963). Excerpts follow:

I have been thinking about an art yard I would like to build. It would be sort of a big hole in the ground. Actually it wouldn't be a hole to begin with. That would have to be dug. The digging of the hole would be part of the art. Luxurious stands would be made for the art lovers and spectators to sit in.

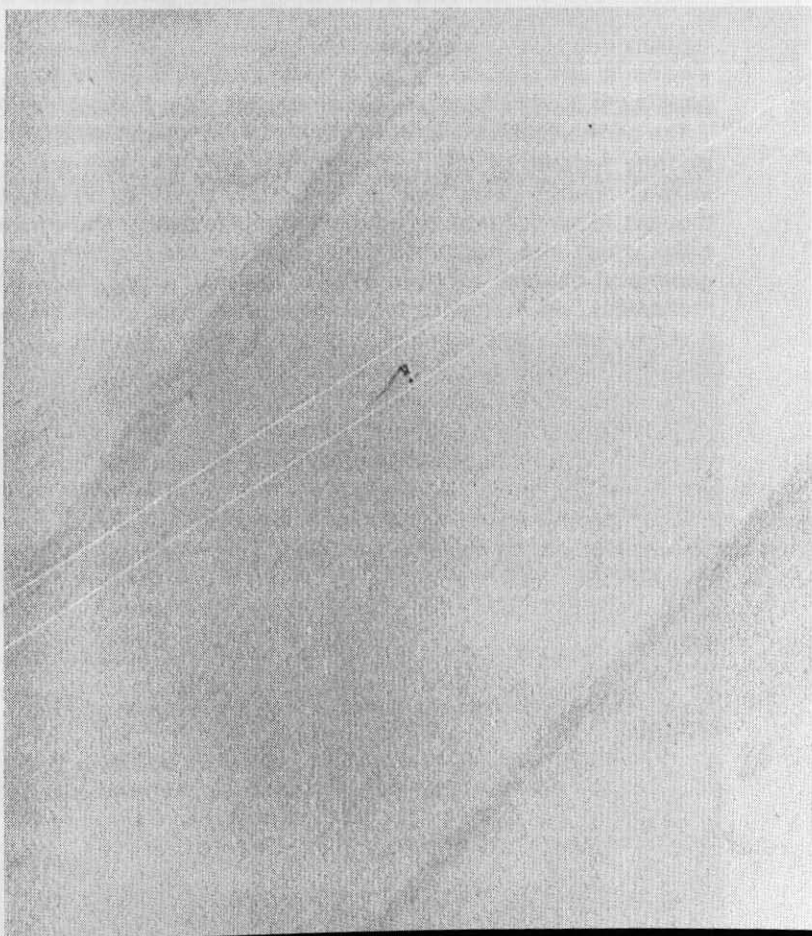
They would come to the making of the yard dressed in tuxedos and clothes which would make them aware of the significance of the event they would see. Then in front of the stand of people a wonderful parade of steamshovels and bulldozers will pass. Pretty soon the steamshovels would start to dig. And small explosions would go off. What wonderful art will be produced. Inexperienced people like La Monte Young will run the steamshovels. From here on out what goes on can't easily be said. (It is hard to explain art.) As the yard gets deeper and its significance grows, people will run into the yard, grab shovels, do their part, dodge explosions. This might be considered the first meaningful dance. People will yell "Get that bulldozer away from my child."

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Bulldozers will be making wonderful pushes of dirt all around the yard. Sounds, words, music, poetry. (Am I too specific? optimistic?) . . .

I have just been thinking about this wonderful art, already it is being killed in my mind. Is nothing safe? Perhaps you haven't thought me serious? Actually I am. And if this paper should fall into the hands of someone who owns a construction company and who is interested in promoting art and my ideas, please get in touch with me immediately. Also if someone owns an acre or so of land (preferably in some large city . . . for art . . . thrives there) do not hesitate.

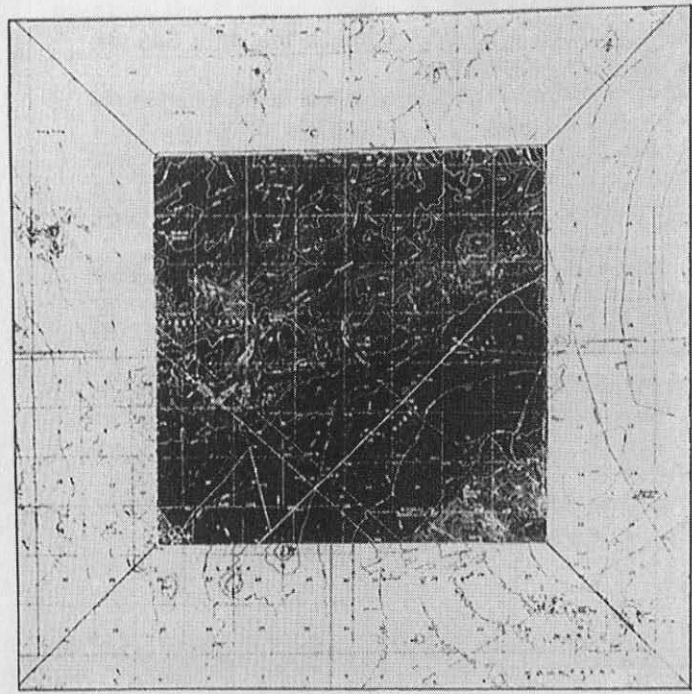
In 1962, de Maria projected a series of "works in the desert," some of which were executed in 1968: (1) Nevada, U.S.A.: Two Parallel Lines—12' apart—in chalk, running for a full mile across the desert (Rep.); (2) Three-Continent Project: Square in U.S. desert, Horizontal Line in the Sahara, Vertical Line in India. "When all of the lines are photographed from the air, the photos are placed one on top of the other, the image will reveal a cross in a square. Three continents are needed for this image, which can be photographed in one day by a satellite." A related project was executed for Landart (April, 1969, see below): a film entitled Two Lines Three Circles on the Desert, executed in the Mojave Desert, March, 1969. The lines were drawn on the desert and the circles were provided by the movement of the camera.



Walter de Maria. *Mile-Long Drawing*. 2 parallel chalk lines, 12' apart. Mohave Desert, California. 1968. Courtesy Dwan Gallery, New York.

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Robert Smithson. *Map for a Double Nonsite*. 1968.



Smithson, Robert. "A Sedimentation of the Mind: Earth Projects." *Artforum*, September, 1968:

The earth's surface and the figments of the mind have a way of disintegrating into discrete regions of art. . . . One's mind and the earth are in a constant state of erosion: mental rivers wear away abstract banks, brain waves undermine cliffs of thought, ideas decompose into stones of unknowing, and conceptual crystallizations break apart into deposits of gritty reason. Vast moving faculties occur in this geological miasma, and they move in the most physical way. This movement seems motionless, yet it crushes the landscape of logic under glacial reveries. This slow flowage makes one conscious of the turbidity of thinking. Slump, debris slides, avalanches all take place within the cracking limits of the brain. The entire body is pulled into the cerebral sediment, where particles and fragments make themselves known as solid consciousness. A bleached and fractured world surrounds the artist. To organize this mess of corrosion into patterns, grids, and subdivisions is an esthetic process that has scarcely been touched. . . .

Look at any *word* long enough and you will see it open up into a series of faults, into a terrain of particles each containing its own void. This discomforting language of fragmentation offers no easy gestalt solution; the certainties of didactic discourse are hurled into the erosion of the poetic principle.

Alloway, Lawrence. "Christo and the New Scale." *Art International*, September, 1968.

Burnham, Jack. "Systems Aesthetics." *Artforum*, September, 1968.

September 22, Frankfurt: Total eclipse of the sun claimed as an art work by Timm Ulrichs, who also removes a section of the exterior layer of a stucco house as a wall removal to the bricks.

Kaplan response to Anti-Form

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Brown, Gordon. "The De-materialization of the Object." *Arts*, September–October, 1968. ★

Calvesi, Maurizio. "Lo Spazio, La Vita e L'Azione." *L'Espresso*, Rome, September 15, 1968.

Earthworks. Dwan Gallery, New York, October 5–30. Includes Andre, de Maria, Heizer, Morris, Oldenburg, Oppenheim, LeWitt, Smithson, Kaltenbach, and Herbert Bayer's 1955 *Earth Mound*, "a sculptured garden project." Reviewed by John Perreault, *Village Voice*, October 17.

Anti-form. John Gibson Gallery, New York, October–November 7, 1968. Hesse (Rep.) Panamarenko, Ryman, Serra, Saret, Sonnier, Tuttle.

October 4–6, Amalfi: *Arte Povera piu azione povere*. Organized by Germano Celant on the occasion of the "RA3" of the Centro Studi Colautti di Salerno. Three days of events and collective works by artists and writers including, among others, Boetti, Dibbets, Gilardi, Long, Mario and Marisa Merz, Prini, Trini, Celant, van Elk, Zorio. Published as *Rassegna di Amalfi* #3, Salerno, Rumma editore, 1969. See also Tommaso Trini, "Rapporto da Amalfi," *Domus*, no. 468, November, 1968.

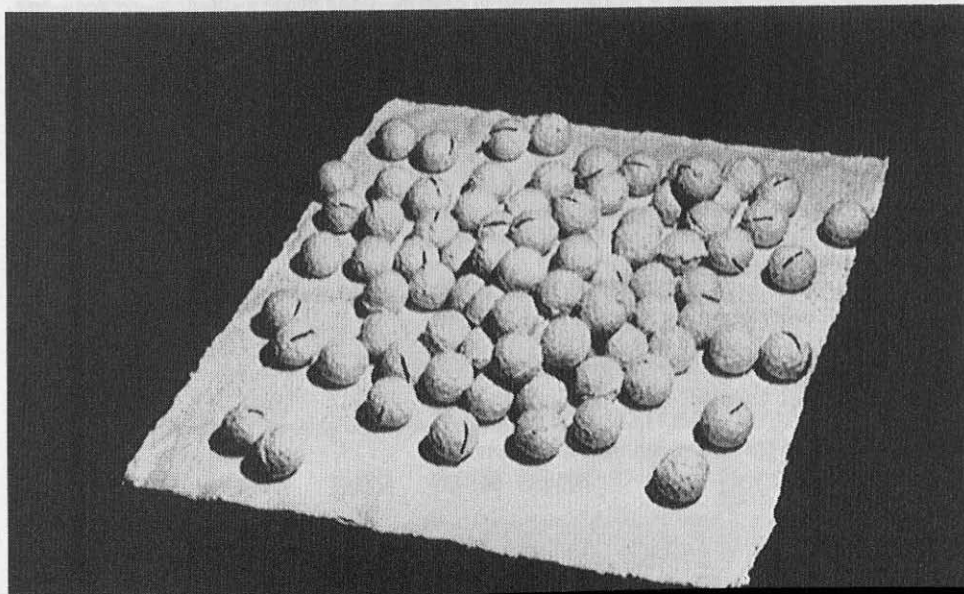
Andre. Städtisches Museum, Mönchengladbach, October 18–December 15, 1968. Boxed catalogue contains self-interview and elongated "tablecloth" multiple.

October, New York: Sol LeWitt does his first serial drawing in pencil directly on the wall (temporary) at the Paula Cooper Gallery for the *Art for Peace* exhibition.

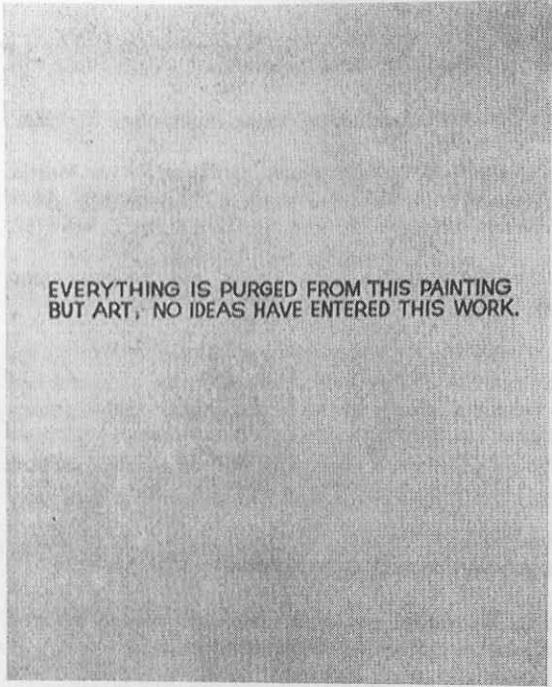
Douglas Huebler, *The Windham Piece*. A one-day, one-piece show at Windham College, Putney, Vt., October 23, 1968, a "site sculpture project" in which a hexagon was drawn on a map of the area and the five points were photographed. The "exhibition" at the college consisted of the photographs and samples of the dirt from each of the points.

Hutchinson, Peter. "Science-Fiction: An Aesthetic for Science." *Art International*, October, 1968.

Eva Hesse. *Sequel*. Latex, sheet: 30" x 32"; balls: 2 1/2" in diameter. 1967–68. Courtesy Fourcade-Droll, Inc., New York.



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John Baldessari. *Everything Is Purged . . . 60"x45"*. 1966-67.

John Baldessari. Molly Barnes Gallery, Los Angeles, October, 1968. Paintings executed by a sign painter containing words alone (Rep.), such as: A painting that is its own documentation; and Painting for Kubler: This painting owes its existence to prior paintings. By liking this solution you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former painting had to be rethought in order to transcend former work. To like this painting, you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.

Also included in the show are paintings that are photographs of National City locations with address as text, texts quoted from art books with matched photos, and "narrative paintings" with text only, such as: *Semi-close-up of girl by geranium (soft view) finishes watering it—examines plant to see if it has any signs of growth—finds slight evidence—smiles—one part is sagging—she runs fingers along it—raises hand over plant to encourage it to grow.*

Museumjournaal (Amsterdam), ser. 13, no. 4, 1968. Includes Piero Gilardi's "Microemotive Art" and Robert H. F. Hartzema on Dibbets. Gilardi text translated as "Primary Energy and the Microemotive Artists," in Arts, September-October, 1968.

Bonfiglio, Pietro, ed. *La Povertà dell'arte*. Bologna, Edizione Galleria de Foscherari, October, 1968. A collection of writings in reaction to Germano Celant's original texts on Arte Povera, most of which were published in catalogues and magazines elsewhere first. Contributions by Apollonio, Arcangeli, Barilli, Bonfiglio, Bonito Oliva, Calvesi, Celant, Del Guercio, de Marchis, Fagiolo, Gottuso, Pignotti. For additional writings on the subject, see the bibliography of Celant's book and catalogue (1969, 1970).

Burgin, Victor. "Art-Society System." *Control*, no. 4, 1968.

Robho, no. 4, fall, 1968. Jean Clay, "Art Sauvage: La fin de galeries"; "Lygia Clark: Fusion Généralisée." Statement by Jan Dibbets (in toto):

Kaplan response
to Anti-Form

(ph.) running
on plane

I stopped painting in 1967. Before that I made assemblages of monochrome canvases. In April 1967 I realized my last assemblage, a superimposition of blank canvases entitled "My Last Painting." In September, in Frankfurt, I presented in a gallery a show of water. The floor of the gallery was regularly furrowed a meter in length. Simultaneously I began my "corrected perspective"; an ellipse, which, seen from the entrance to a garden, looked like a circle out of balance in relation to the ground. I worked with all sorts of perspectives. They must be seen from a precise point. Some were made along a railroad track. The spectator would see them from his seat in passing.

I make most of these works with ephemeral materials: sand, growing grass, etc. These are demonstrations. I do not make them to keep, but to photograph. The work of art is the photo. Anyone ought to be able to reproduce my work.

At the recent congress of Amalfi (October, 1968), I placed eight sticks in the water twenty centimeters below the surface of the sea. From where we were—fifty meters above—one saw the sticks oscillate in the water; that was the work.

Right now I am preparing a transmission for television to Berlin. People will have a Dibbets in their house for five minutes. The work: a tractor furrowing in the ground a trapezoid which, with perspective correction, will exactly match the rectangular frame of the TV screen.

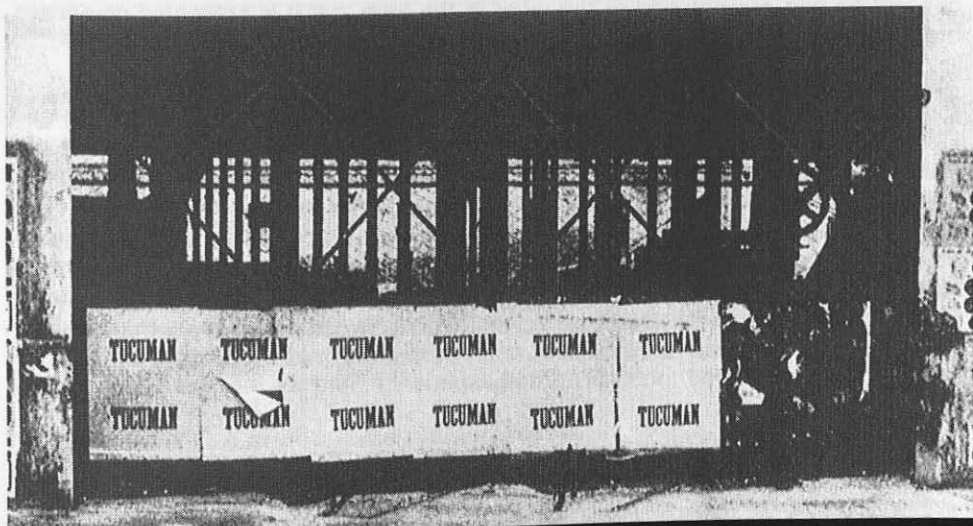
My works are not exactly made to be seen. They are more there so that you are given the fleeting feeling that something isn't right in the landscape.

Sell my work? To sell isn't part of the art. Maybe there will be people idiotic enough to buy what they could make themselves. So much the worse for them.

November. Tucuman, Argentina: The Rosario group of artists undertakes a political "exhibition" in conjunction with the labor unions (CGT) to protest workers' conditions in Tucuman, in northwest Argentina. (Rep.)

November 17, New York: Tiny Events, organized by Hannah Weiner at the Longview Country Club (annex to Max's Kansas City). Artists and poets performed short events or actions. Among them, Acconci, Costa, Giorno, Perreault, Schjeldahl, Weiner.

Rosario group, Argentina. *Tucuman*. First stage of the publicity campaign. 1968.



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Barthelme, Frederick. *The Complex Figure-Ground Issue as Dealt with by the Young Artist David Frame*. Signed and dated on rear. November, 1958 (35-page booklet of the same photo and title).

November, New York: L.R.L. receives a group of temporary photographic works from "James Robert Steelrails" dated November, 1958, and November, 1968; after more texts and art and mysterious phone calls, the artist is identified as Frederick Barthelme. Some excerpts:

I do not agree that by putting something into an context one admits to making . It is natural to invite to view the work those persons who are most likely to find interest in it.

The that I have made recently has as its base the desire to literally *carry* (and in that sense potentially transmit or communicate) certain information. The and the information are mutually interdependent.

The information is by choice not very important, both in the formal sense as is pointed out on another page, and in fact. At the same time the information is not trivia. It has about it a quality of *regularity* which is, it seems to me, appropriate. The work as a whole cannot be called because of the failure of the information to "stamp itself out" and it cannot be called bad because the formal stance is so strong.

I do not like the word . I do not like the body of work defined by the word . What I do like is the notion *production*. I produce in order to pass the time.

Whenever I develop a system such as this one (in which I say that *all* future work, and present work for that matter, will be issued in such and such a format), I feel it important to destroy the system almost at once. The destruction does not render the system useless, it only changes its aspect. It makes plain the fact that in the bottom half of the twentieth century it is only possible to be half-serious. Accordingly I have signed and redated one of the works included here.

* * *

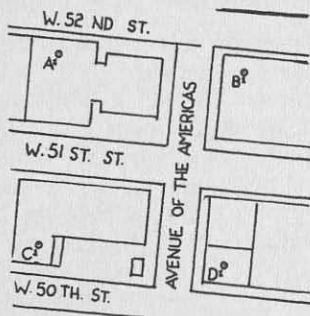
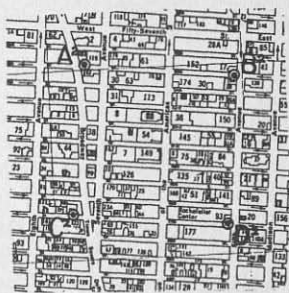
Insofar as the visual and literary information on each sheet can be removed from the sheet presentation proper, that information could be called "subject matter."

There is the danger of viewing the information in such terms with the resultant criticism that "the presentation is ahead of the ." Since the information is not intended to function as but as a *unit distinguishing figure*, equivalent say of any mark, I suggest that such conventional historical terms are not relevant. At the same time, the presentation itself, inclusive of whatever mark and format, is, in conception, the substance of the in those same conventional terms. Simply, the conception and presentation of the work in the form that it is presented comprises the .

Douglas Huebler: November, 1968. Seth Siegelau, New York. Catalogue of first exhibition to exist solely as a catalogue in which the work and its documentation appear. (Rep.)

I was still trying to define my own reasons for doing some of the early things, the site sculptures, the hexagons or circles imposed on a map. Bob Barry said, why don't you just put a dot on the map; why do you join them together for lines? I said, so that you can read it as different from everything else on a map. It's only a convention. It could have been a circle or a number of things. All it was doing was creating a similar relationship to a conceptually transferred location. There's no inside, no outside. These are little points described on a map, described by language as to what they stand for, but in actual physical fact of course there was nothing there. There's nothing to be perceived through normal experience. And for me, this was an irony,

Kaplan response
to Anti-Form



SITE SCULPTURE PROJECT
NEW YORK VARIABLE PIECE #1

1. ALL SITES SHOWN AS LOCATED IN MANHATTAN
2. A°B°C°D°- MARKERS PLACED ON AUTOMOBILES AND TRUCKS THEREBY BEING CARRIED INTO RANDOM AND HORIZONTAL DIRECTIONS
3. A²B²C²D²- MARKERS PLACED IN STATIC AND PERMANENT LOCATION!
4. A¹B¹C¹D¹- MARKERS PLACED IN ELEVATORS THEREBY BEING CARRIED INTO RANDOM AND VERTICAL DIRECTIONS.

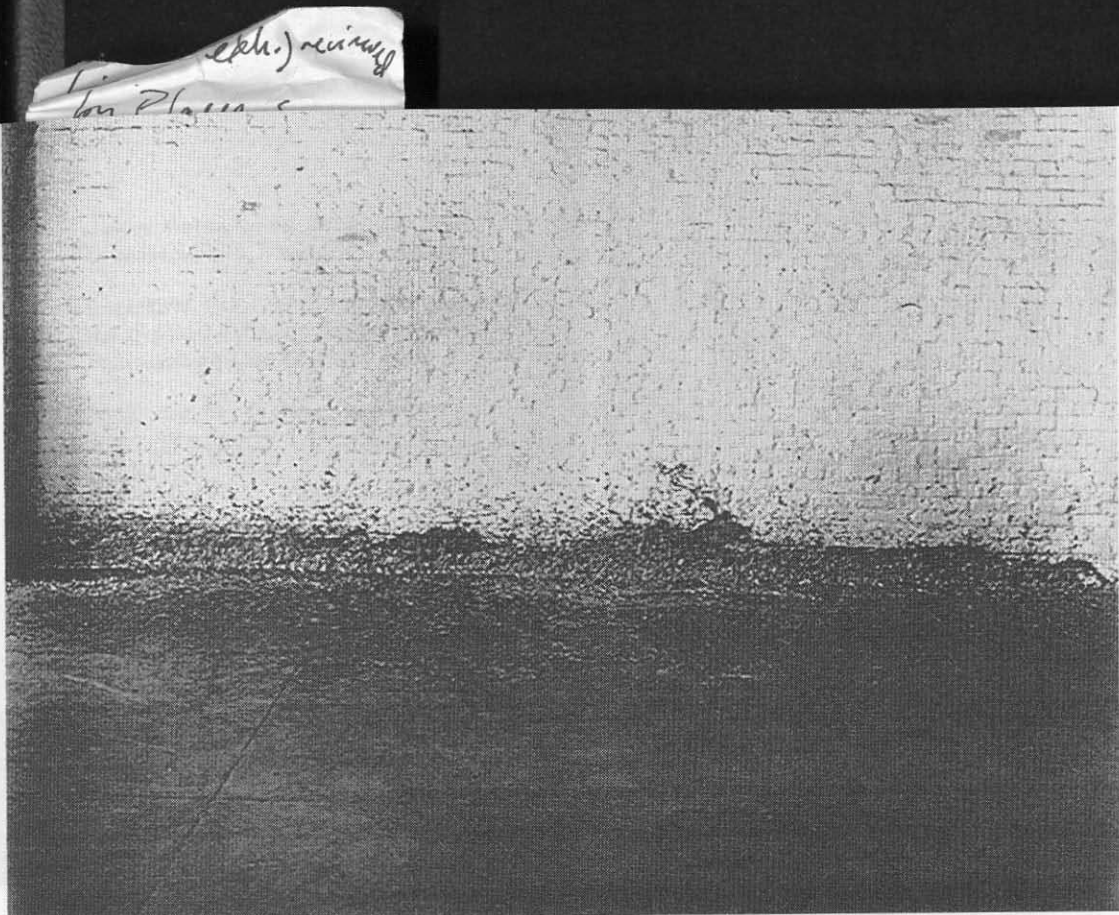
Douglas Huebler. New York. 1968.

that the experience of nature is bound by conventions. We take a chunk of it and put a frame around it and the frame can be like the frame on these paintings or the frame can be language, the frame can be documents. (Huebler, March 31, 1970, NSCAD lecture, Halifax.)

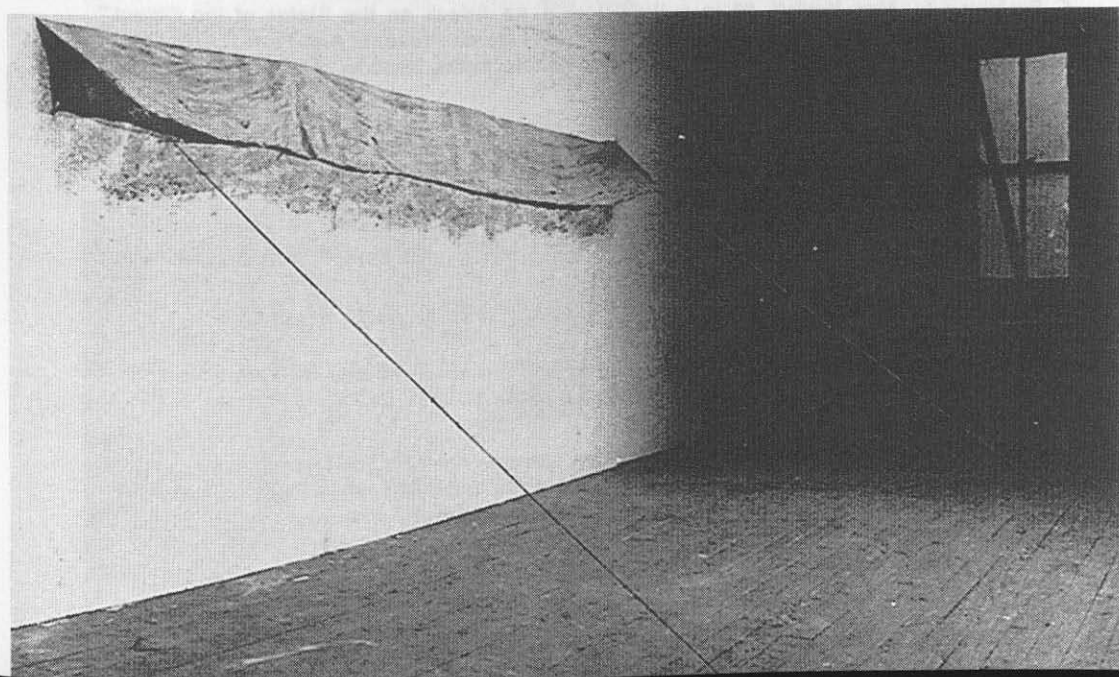
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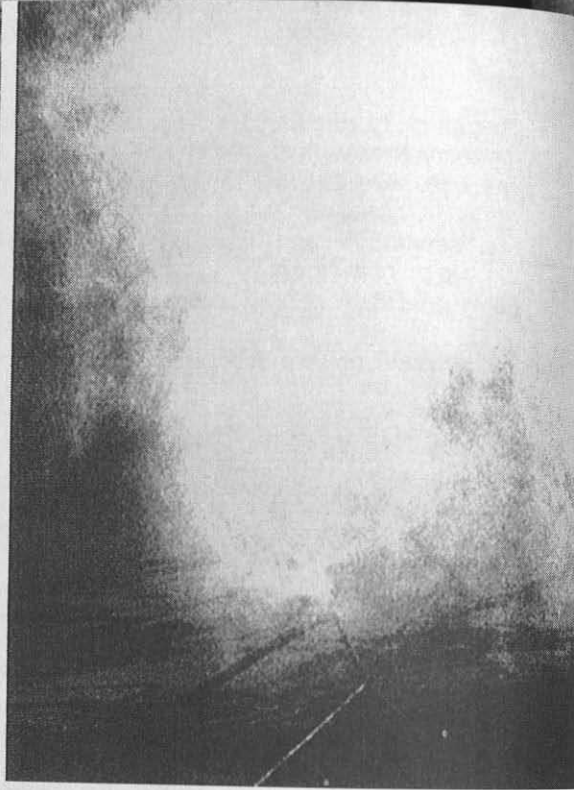
42nd Parallel. 11 certified postal receipts (sender); 10 certified postal receipts (receiver); 3,040 miles (approximate). 14 locations, A'-N', are towns existing either exactly or approximately on the 42° parallel in the United States. Locations have been marked by the exchange of certified postal receipts sent from and returned to "A"—Truro, Massachusetts. Documentation: ink on map; receipts.

* * *



Above: Richard Serra. *Splashing*. Molten lead. New York. 1968. Courtesy Leo Castelli Gallery, New York. Below: Keith Sonnier. *Mustee*. Latex, flock, and string, 12' long. 1969. Courtesy Leo Castelli Gallery, New York.





Left: Rafael Ferrer. *Staircase—3 Landings—Leaves*. In the Stairwell of Leo Castelli's warehouse, Dec. 4, 1968. Right: Hans Haacke. *Wind in Water (Mist)*. New York. 1968.

★ Reviewed by Max Kozloff, "9 in a Warehouse: An Attack on the Status of the Object," *Artforum*, February, 1969; Grégoire Müller, "Robert Morris Presents Anti-Form," *Arts*, February, 1969; Philip Leider, "The Properties of Materials: In the Shadow of Robert Morris," *New York Times*, December 22, 1968.

December 4, New York: Rafael Ferrer's *Three Leaf Pieces* appear unexpectedly on the staircase at the opening of the Castelli warehouse show (Rep.), in the elevator of 29 West 57th St., where the Dwan Gallery is located, and in the Leo Castelli Gallery proper, on East 77th St.

In my work, starting with the *Three Leaf Pieces* of '68 and the ice and grease pieces at the Whitney [Anti-Illusion show], I find that time restrictions became an energizing factor in the decision making. . . . I would rather eliminate my performing as much as I can. In that sense, the grease and the ice and the leaves and most of these materials that tend to have a life of their own, continue to react after you have done something to them. This takes away the interest in performance. (Ferrer catalogue, Institute of Contemporary Art, Philadelphia, 1971.)

Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner (The Xerox Book). Seth Siegelau, John Wendler, New York, December, 1968. Each artist was given twenty-five pages with which he made a piece more or less utilizing the xerox medium.

(ch.) raining
Tom Piazza

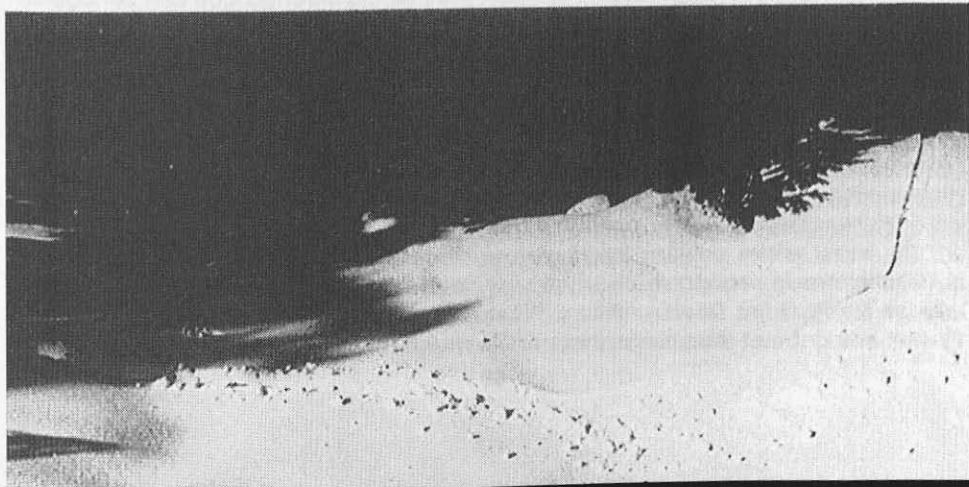
Series Photographs. School of Visual Arts Gallery, New York, December 3–January, 1969. Graham, LeWitt, Muybridge, Nauman, Ruscha, Smithson, et al.

December, Palermo: Buren and Toroni participate in the Palermo Festival, show their work indoors and outdoors, on the floor or ground, and on the walls. Afterward they distribute a tract saying all the art in the world is "reactionary" and their room is closed by the authorities.

December 14–15: Hans Haacke, *Wind in Water* show on his studio roof. One day it consists simply of untouched snow; another, of artificial mist. (Rep.)

Bourdon, David. "Walter de Maria: The Singular Experience." *Art International*, December, 1968.

N. E. Thing Co. Project Dept., Ecological Projects. *Right 90° Parallel Turn*. 100' turn in 6" powdered snow. Mt. Seymour, B.C., Canada. 1968.



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Dennis Oppenheim. *Time Line* (detail). 3 miles long. U.S.A./Canadian boundary, along frozen St. John River near Fort Kent, Maine. 1968.

★ Alloway, Lawrence. "The Expanding and Disappearing Work of Art." Lecture given December 7, 1968, at Parke-Bernet Galleries, New York, and repeated on Channel 13 TV; published in *Auction*, October, 1969.

Tillim, Sidney. "Earthworks and the New Picturesque." *Artforum*, December, 1968.

During 1968, Stephen Kaltenbach makes three Time Capsules (see pp. 84-85) and four bronze sidewalk plaques (*Bone, Blood, Flesh, Skin*).

During 1968, Dennis Oppenheim makes numerous outdoor pieces, including several snow projects in northern Maine (Rep. and see p. 184), and Iain Baxter (the N.E. Thing Company) makes snow pieces on the west coast of Canada (side steps, skiing, snow over frame) (Rep.).

November, 1968, Vancouver: N. E. Thing Co., ACT and ART. Photographs accompanied by stamped certificates of approval (claim) or rejection assert:

All men are to recognize and note for posterity that: ACT #000 (example: a great thing, the Acme Glacier, Coldtown, N.W.T. Canada) on the —day of —, 19—, has met the stringent requirements of sensitivity information as set forth by the N. E. Thing Co. It is hereby and henceforth elevated for eternity to the realm of Aesthetically Claimed Things. It is to be known from this day on by all men as an ACT. The N. E. Thing Co. reserves the right to redo or duplicate any ACT as a future project.

* * *

All men are to recognize and note for posterity that: ART #0000 (example: An Inferior Thing, John Doe's painting, "Summertime," 1955) on this —day of —, 19—, has not met the stringent requirements of sensitivity information as set forth

by the N. E. Thing Co. It is hereby and henceforth banished for eternity to the rank and file of Aesthetically Rejected Things. It is to be known from this day on by all men as ART.

It has occurred to us that Duchamp all his life tried to find an unaesthetic object but really could not do this because any object becomes good with time, social and cultural conditions, etc. Thus all his readymades are N. E. Thing Co. ACTS. . . . While on the other hand our Research Department in cooperation with the Art Department has come up with the following important discovery—that an aesthetic object, one which does not meet the stringent visual sensitivity information requirements of the N. E. Thing Co., is called ART because it is within what gets called ART that the 5th rate unaesthetic object fails. (NETCo. letter to L.R.L., November, 1968.)

*When I visited Vancouver in February, 1968, and met Iain and Elaine Baxter (now Ingrid) for the first time, I was struck again by the phenomenon of "ideas in the air." NETCo's ideas for nonart object exhibitions, nonobject art exhibitions, imaginary visual experiences, and photographic projects (capitalizing upon the artist's isolation from New York and "provincial" dependence on reproduction rather than on first-hand experience) often coincided point by point with those unpublished projects in the planning stages in New York and Europe at the time, with which the Baxters could not have been familiar. The points of departure were, of course, the same (Morris, Nauman, Ruscha, etc.) but the spontaneous appearance of similar work totally unknown to the artists can be explained only as energy generated by these sources and by the wholly unrelated art against which all the potentially "conceptual artists" were commonly reacting. (Adapted from Lucy R. Lippard, "Letter from Vancouver," *Art News*, September, 1968.)*

Soft and Apparently Soft Sculpture. Circulating exhibition for the American Federation of Arts, 1968-69; organized by Lucy R. Lippard, spring, 1968. Baxter, Bourgeois, Hesse, Kaltenbach, Kusama, Linder, Nauman, Oldenburg, Paul, Serra, Simon, Sonnier, Viner, Winsor.

Extensions, edited by Suzanne Zavrian and Joachim Neugroschel, New York. No. 1, 1968, includes work by Acconci, Graham, Perreault, H. Weiner; no. 2, 1969, work by Acconci, Graham.

Ian Burn and Mel Ramsden. "Excerpts from 'Six-Negatives' Book." New York, winter, 1968-69: "Six Negatives" was conceived in the following way. The tabular synopsis of categories was appropriated per se from Roget's Thesaurus. There are six classifications stated for dealing with ideas (I. ABSTRACT RELATIONS. II. SPACE. III. MATTER. IV. INTELLECT. V. VOLITION. VI. AFFECTIONS), of which two (class IV and V) each have two divisions. Each class or division of class formed a separate page in the work. Within each class is listed a number of sections and within each of these is listed a number of categories or heads, being arranged in two columns, the left listing the positive words denoting categories and the right listing the negative or contrasting. Having accepted the synopsis of categories as a basis for working, a process of negation was imposed: this was formed by four distinct attitudes: (i) the imposing of the process negating the possible role which the synopsis of categories could assume in the work; (ii) the physical striking-out or negating of each word in the column of positive words; (iii) as a result, a vocabulary of negative or contrasting words remains; (iv) finally, the entire work made into a photographic negative of its completed state.