

[Faint, illegible text, possibly bleed-through from the reverse side of the page]

CATALOGUE 8

ORK 1983

BLIN INC.

catalogue, please
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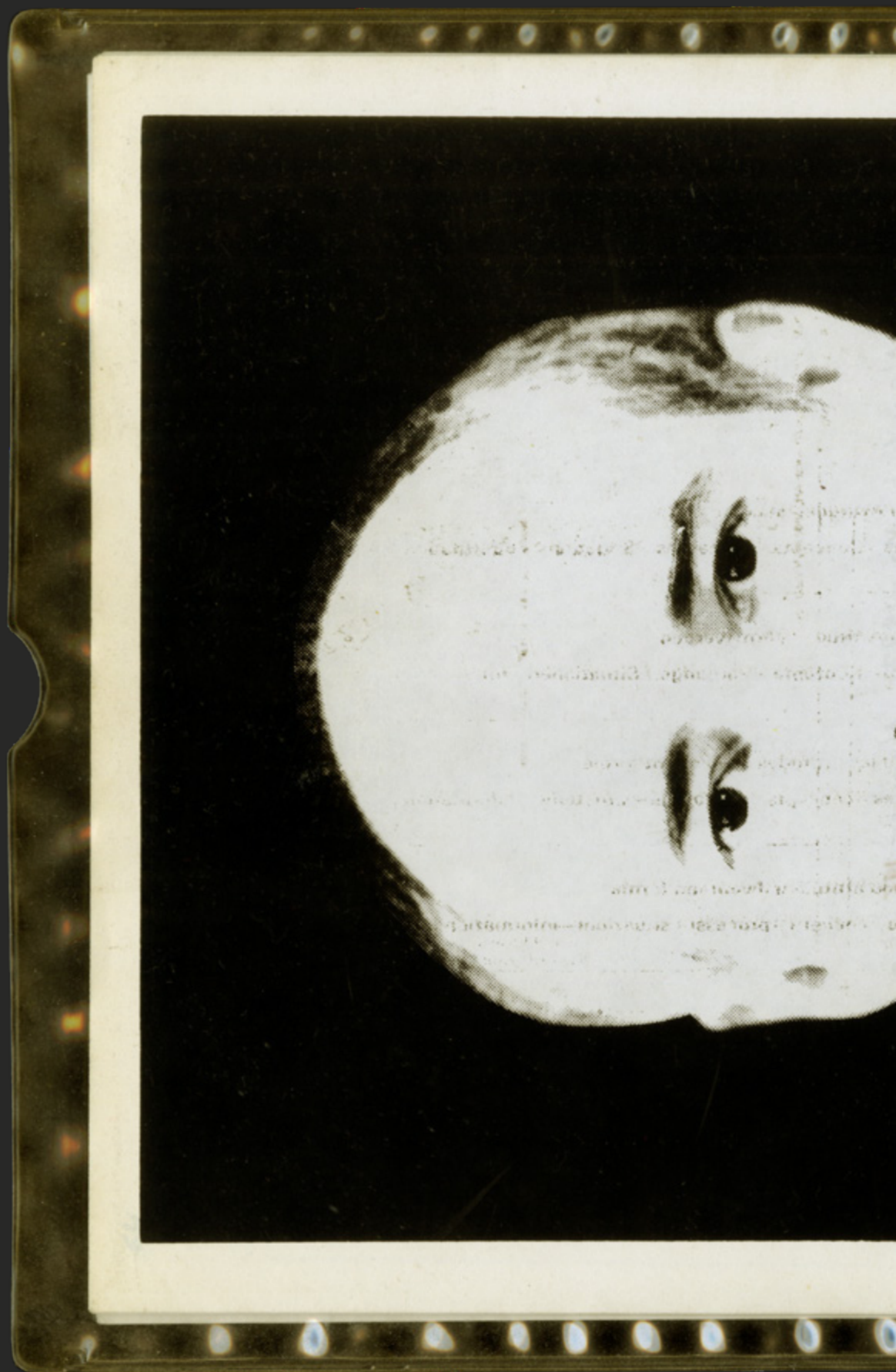
NEW YORK

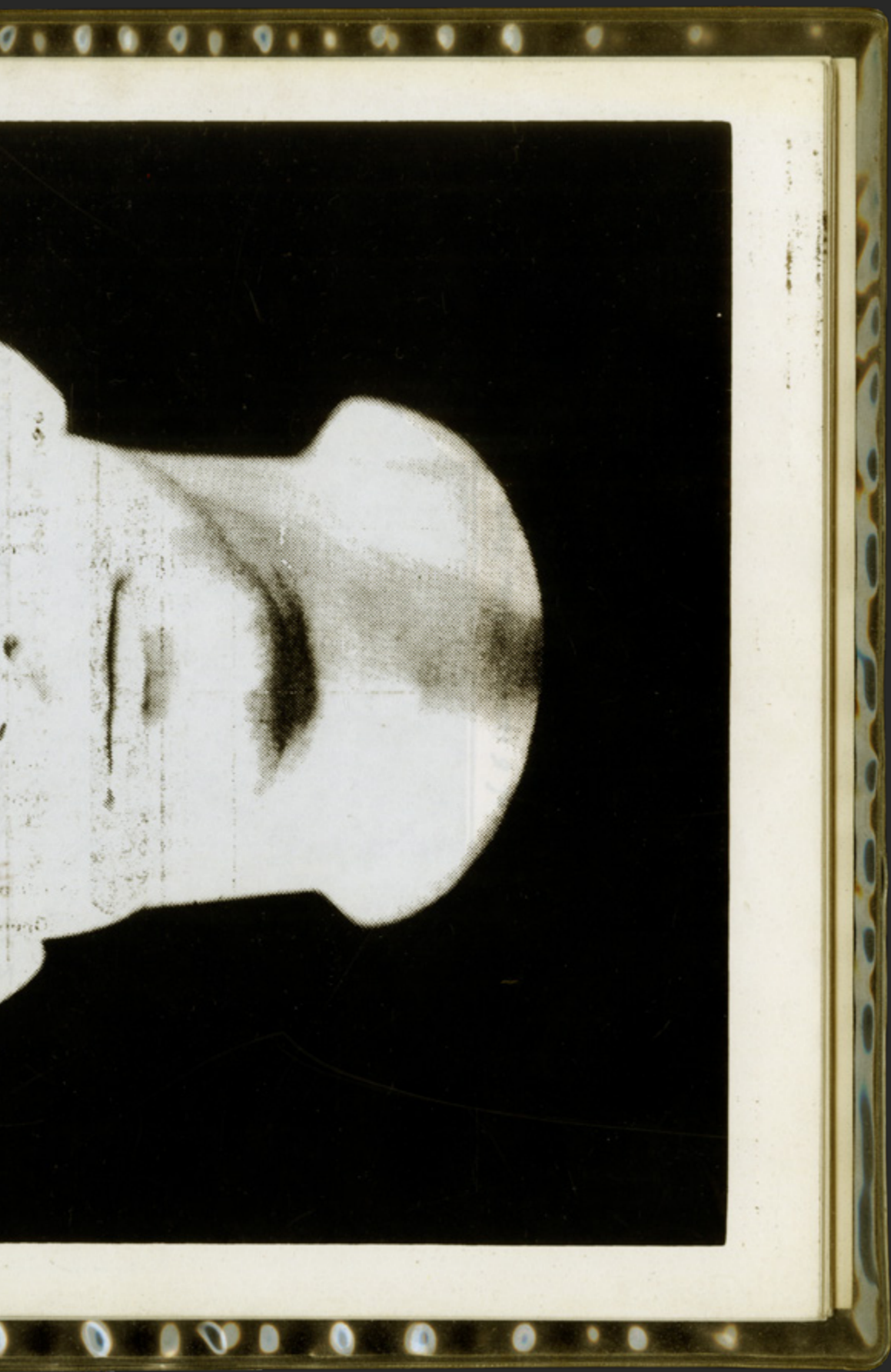
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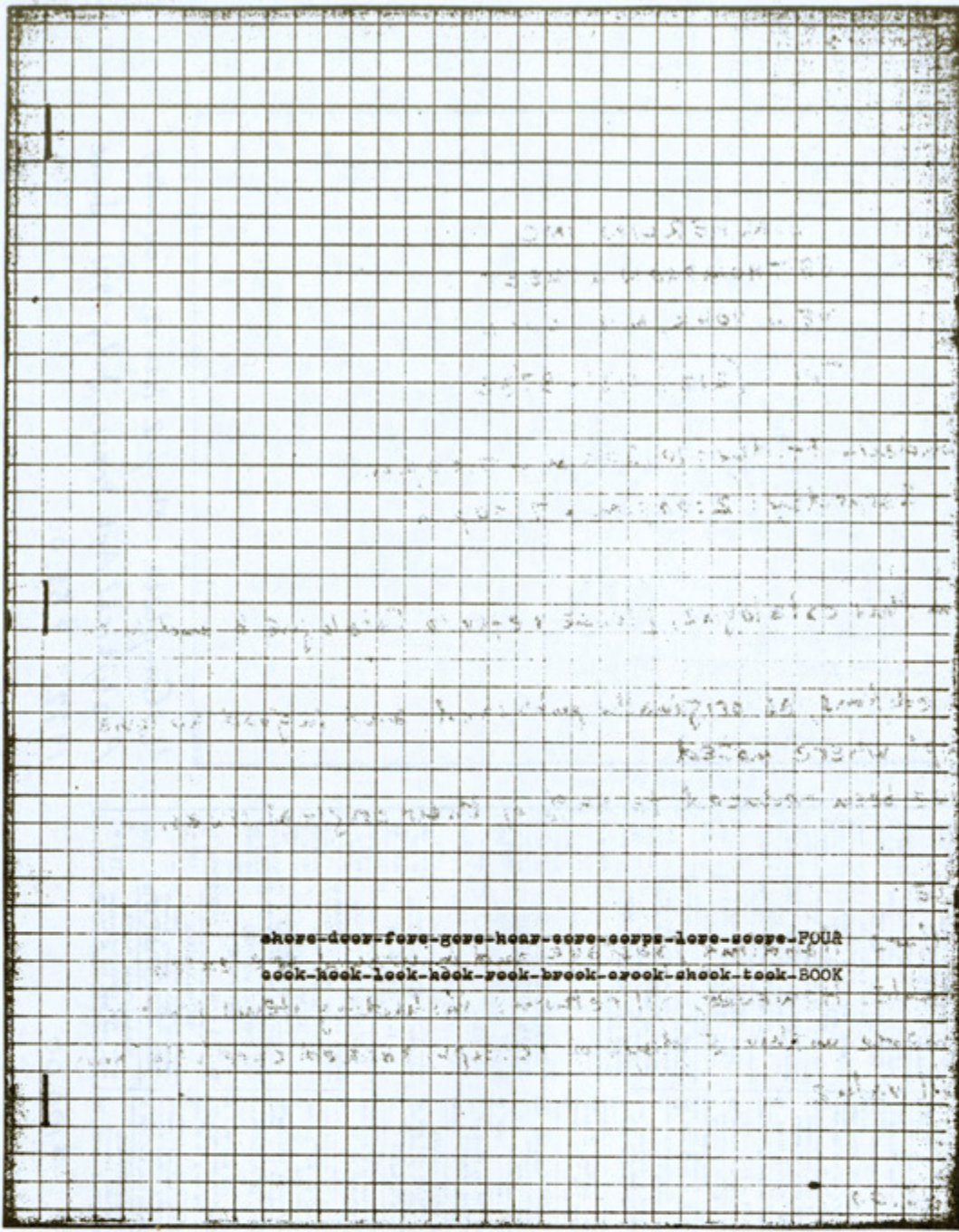
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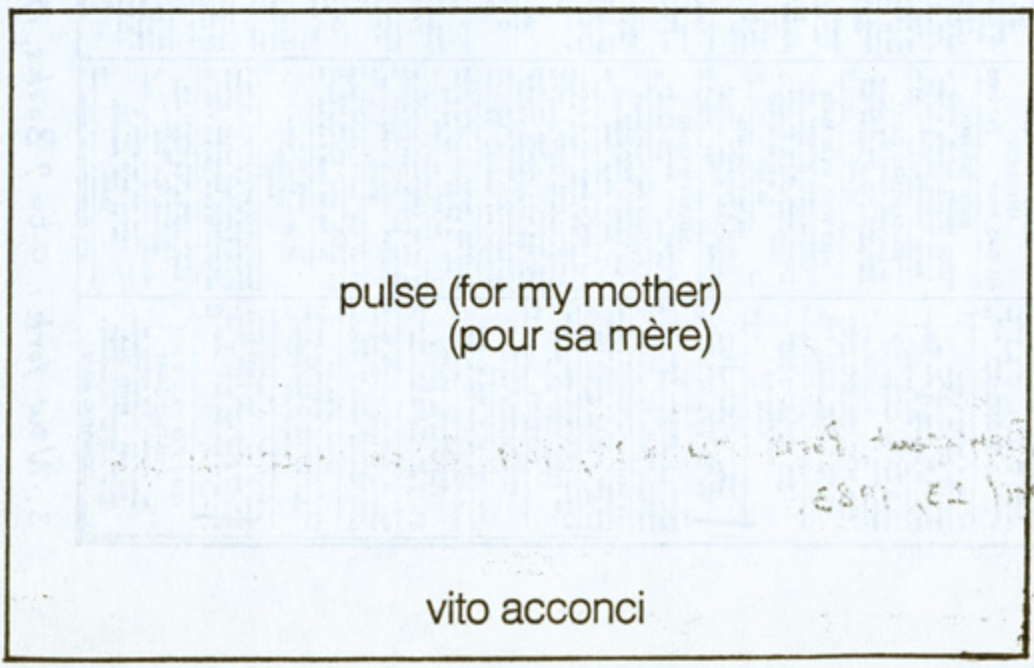
Front cover: Hospital Boucicaut, Paris, March 24, 1964. Back cover: Joseph Vasta, New York, April 23, 1983.



shove-deer-fore-gore-hear-cove-corps-love-scope-FOUR
cock-keek-look-keek-reek-breek-creek-sheek-took-BOOK

1
V. paragon...
1968...
\$100.00

1. Acconci, Vito.
New York: O to 9 Books,
1968. \$100.00



pulse (for my mother)
(pour sa mère)

vito acconci

2. Paris: Multiplicata,
1973. One of 500 copies
numbered and signed
by Acconci. \$40.00

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

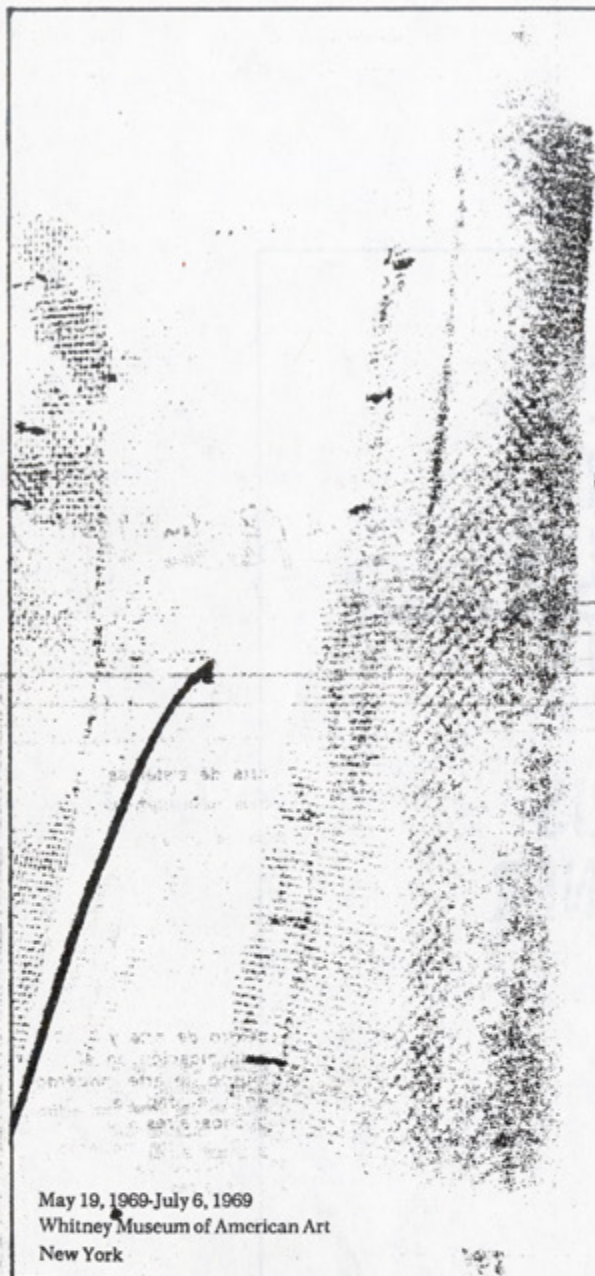
First Edition
 1000
 December 1968

Copyright Seth Siegelau and John W. Wendler 1968. All Rights reserved. No part of this book may be reproduced in any form, without permission in writing from the publisher. Printed in the United States of America.

Siegelau/Wendler New York, N. Y.

S. \$150.00

(Handwritten notes in left margin)
 (redone) 1 month 2 for that situation
 and (1968) and (1968) 1968 is when
 the book was published



Anti-Illusion: Procedures/Materials

This exhibition, which includes film, music and extended-time pieces as well as sculpture and painting, was made possible by the extraordinary interest and encouragement of the Whitney's Director, John I. H. Baur—we are deeply grateful for his support. Stephen E. Weil, Administrator of the Museum, made it possible for us to present a series of evening events as part of the exhibition.

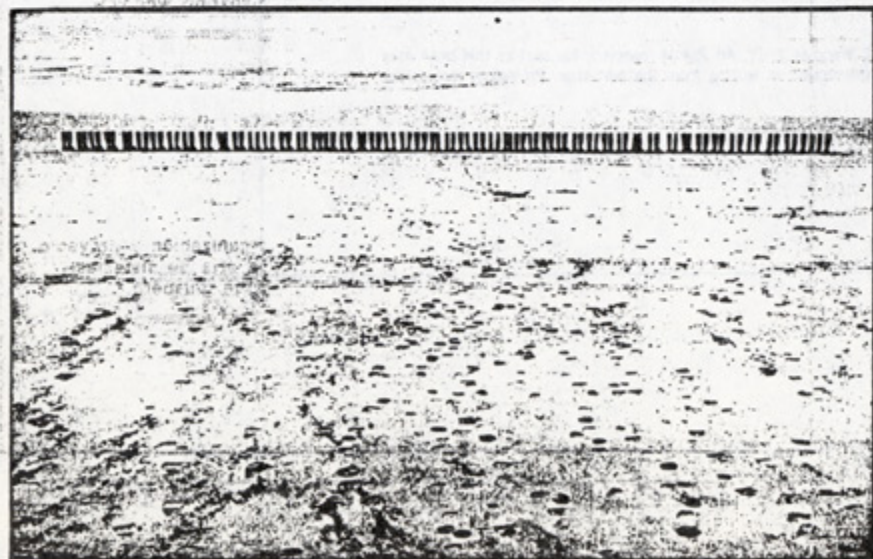
Richard Tuttle's *Octagons* were made available through the generosity of The Betty Parsons Gallery. We would also like to thank Klaus Kertess, Paula Cooper and Jock Truman for their help in locating new work for the exhibition.

Robert Flore, who did the photographs for the catalogue, offered many valuable suggestions in addition to a personal, visual documentation of the artists' work which would have been impossible to obtain under ordinary circumstances. We would also like to express our gratitude to Mrs. Kasha Linville for her editorial and bibliographic help, and to Carol Burns for her patience and skill in compiling the bibliography and typing endless pages of manuscript for the catalogue.

Finally, we are most indebted to the artists whose cooperation and willingness to make works for this show made the exhibition possible.

Marcia Tucker, Associate Curator
James Monte, Associate Curator

May 19, 1969-July 6, 1969
Whitney Museum of American Art
New York



7. ANTIN, Eleanor. "100 boots..."
Complete set of 51 postcards from photographs by Philip Steimetz, mailed by Antin. The mailing period of this set, assembled from 3 recipients, is March 15, 1971 to July 9, 1973. Pin holes in several cards, creases in a few. Checklist added. \$1200.00

Note: Individual mailed postcards are available at various prices. Please inquire.

KEITH ARNATT

TV PROJECT

SELF BURIAL

publication no.10

sponsored by GUSTAV ADOLF a. STELLA BAUM

edited by FERNSEHGALERIE GERRY SCHUM

8. N.p., n.d. (Berlin: 1969?)
\$ 75.00

VOLUME I NUMBER I MAY 1969

Art-Language

The Journal of conceptual art

Edited by Terry Atkinson, David Bainbridge,
Michael Baldwin, Harold Hurrell

Contents

Introduction		1
Sentences on conceptual art	Sol LeWitt	11
Poem-schema	Dan Graham	14
Statements	Lawrence Weiner	17
Notes on MI (1)	David Bainbridge	19
Notes on MI	Michael Baldwin	23
Notes on MI (2)	David Bainbridge	30

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England, to which address all mss and letters should be sent.
Price 7s.6d UK; \$1.50 USA All rights reserved
Printed in Great Britain

arte de sistemas

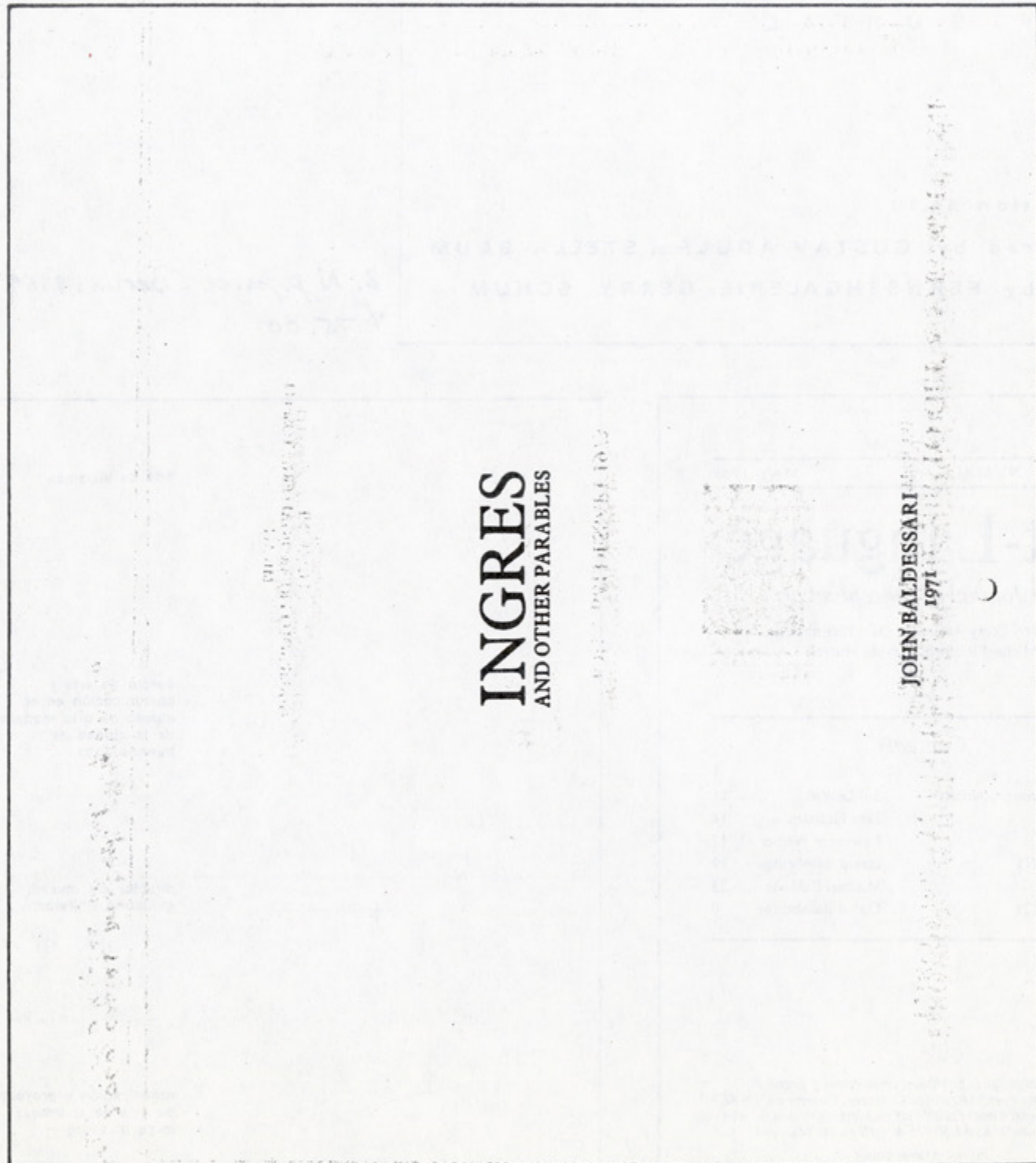
centro de arte y
comunicación en el
museo de arte moderno
de la ciudad de
buenos aires

director del museo:
guillermo whitelow

organización y proyecto
de arte de sistemas:
jorge giulberg

9. A set of 14 consecutive issues:
vols. 1/# 1-4 / # 2. Various places:
Art & Language Press, May 1969-
October 1977. \$250.00

10. N.d. (1972). (Exhibition: June - July
1971.) Inside of portfolio repaired with
acid free tape. \$45.00



**INGRES
AND OTHER PARABLES**

JOHN BALDESSARI
1971

11. London: Studio International, 1972. \$30.00

THROWING THREE BALLS IN THE AIR TO GET A STRAIGHT LINE
(BEST OF THIRTY-SIX ATTEMPTS)

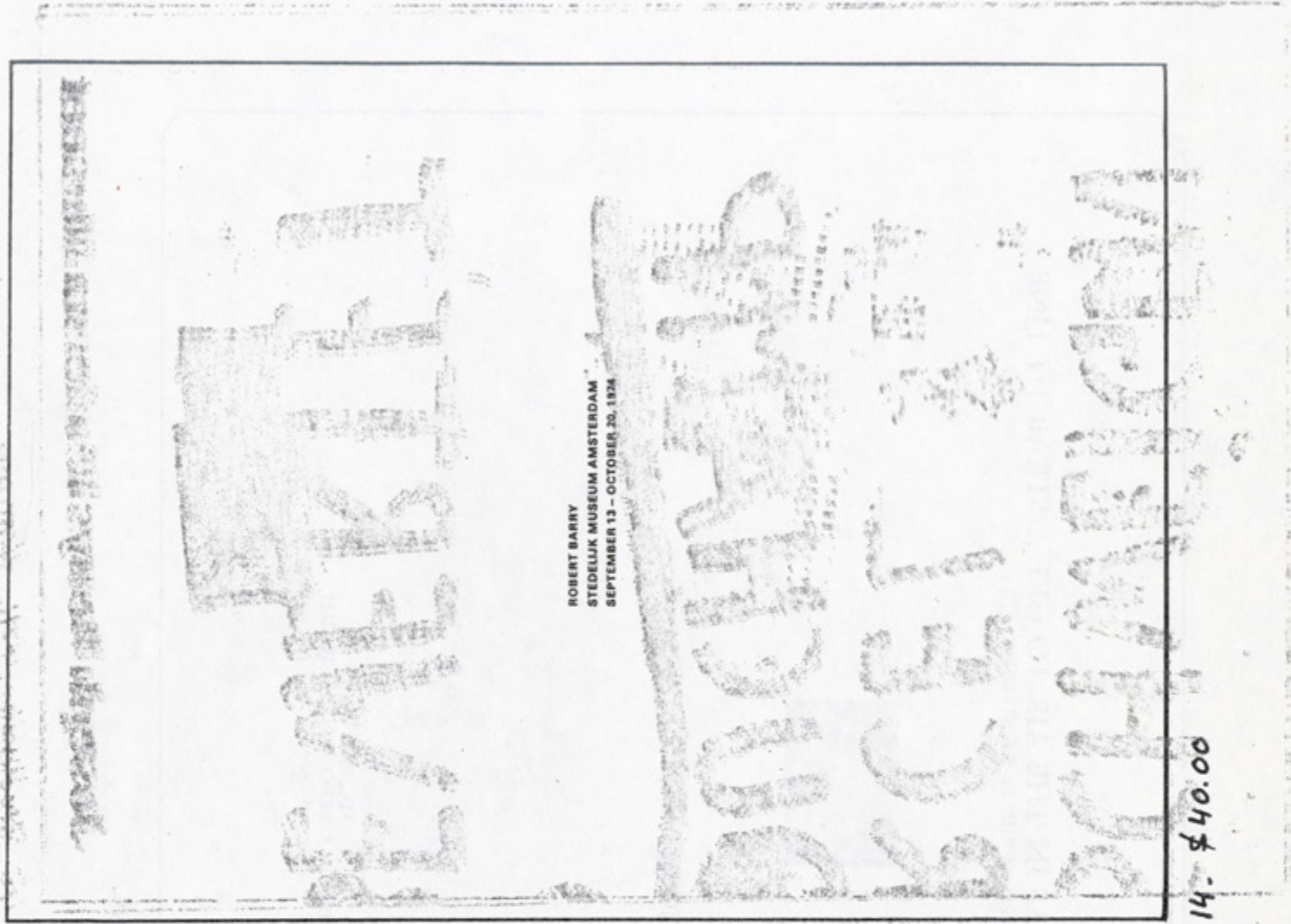


JOHN BALDESSARI 1973

VERGARA S.p.A. 1973
MILANO

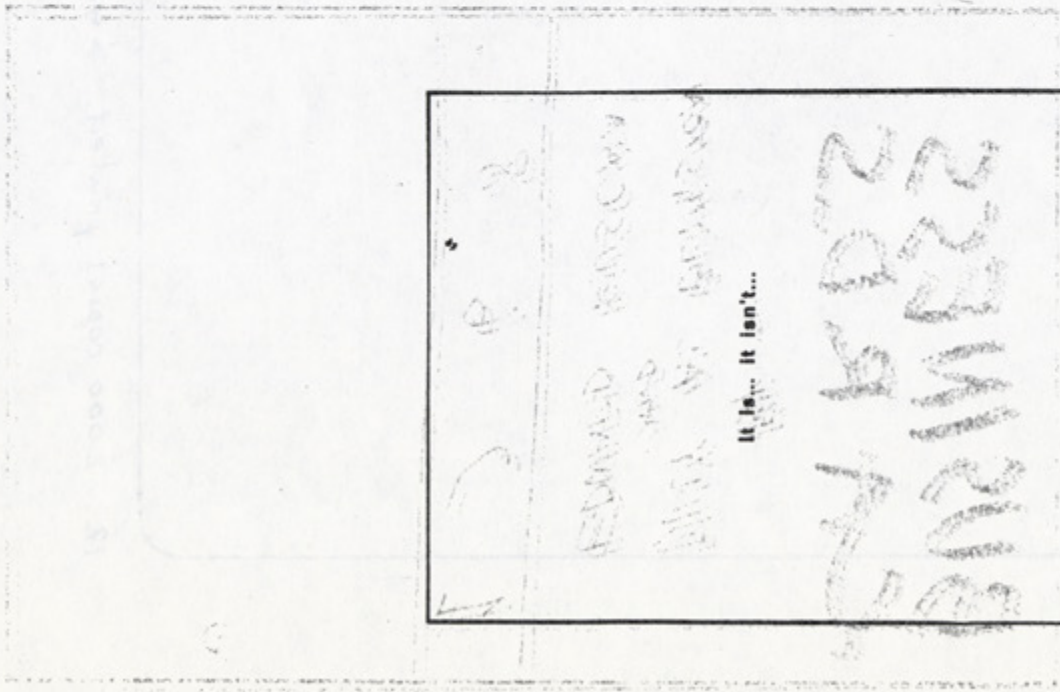
EDIZIONI
GIAMPAOLO PREARO/GALLERIA TOSELLI
MILANO

12. 2000 copies printed. \$40.00



ROBERT BARRY
 STEDELIJK MUSEUM AMSTERDAM
 SEPTEMBER 13 - OCTOBER 20, 1974

14. \$40.00



Robert Barry

13. Paris: Yvon Lambert, 1972.
 \$50.00

BUSINESS
CARDS

BY
BILLY AL BENGSTON
AND
EDWARD RUSCHA

1 9 6 8

15. N.P. \$175.00

SCHWEIGEN

RCEL

BUCHAMP

BEWERTET

Joseph Beuys Moderna Museet

16. Stockholm: 1971. \$60.00

art & project

AE - VISA 10/11/11 13 11

adriaan van ravesteyn
geert van beijerin bergen en henequwen

amsterdam 9
richard wagnerstraat 8
(020) 720425

bulletin 27

drukwerk/
printed matter

aan/to



new york (ny) usa
242 street

105w7
10001

**Excerpts From
Speculation
(1967 - 1970)**

15.9.1970

mel bochner



18. \$20.00

MEL BOCHNER

11 EXCERPTS (1967-1970)

11 EXTRAITS (1967-1970)

EDITION SONNABEND
PARIS

17. 1971. \$30.00

mel bochner

centro de
arte y comunicación

abril 1972

EL VERDE (1971)

19. Buenos Aires. \$20.00

(IMAGINE)

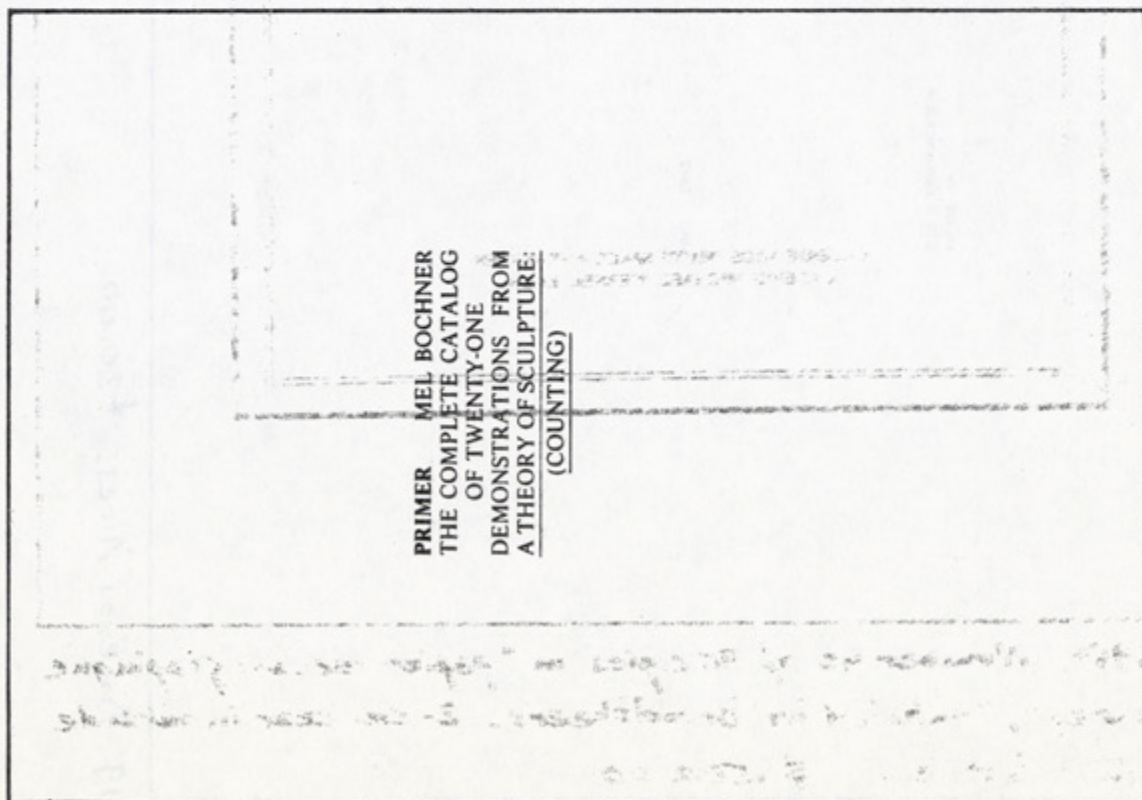
A REMARKABLE ART THAT COULD LAY DOWN
A LEVEL WHICH ALTERED COMPLETELY THE
ACCEPTED MODES OF PERCEPTION TAKING
UP IN ACCORDANCE ~~WITH THE~~ ~~REQUIREMENTS~~ ~~OF~~ ~~THE~~ ~~ART~~

WITH ALL THE EXPECTED ~~WORK~~ ~~WHICH~~
REQUIREMENTS OF BASIC CONVENTION AND
IN SO DOING RENDERING ITSELF INVISIBLE.

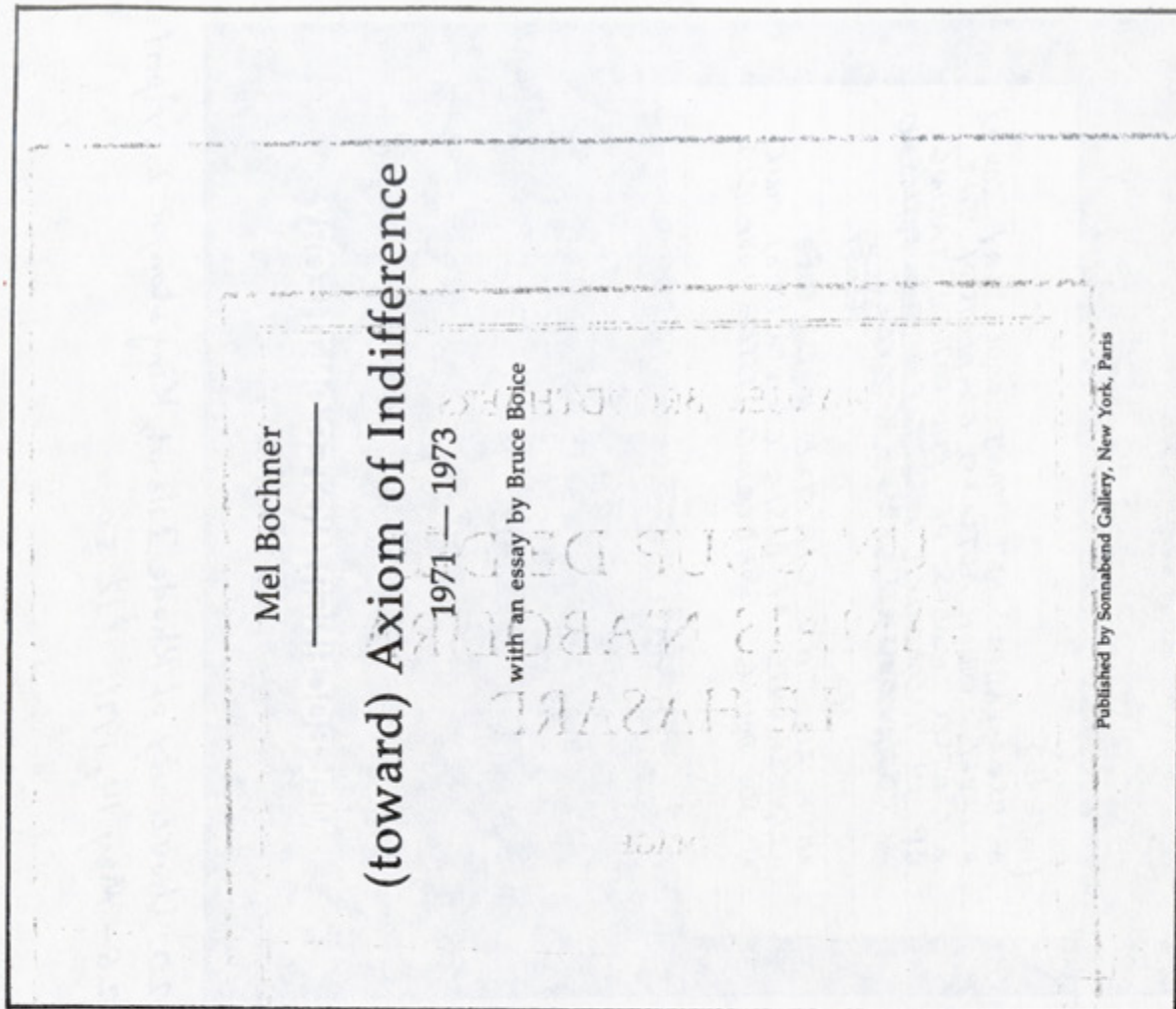
MEL BOCHNER/NOTES ON THEORY

20. University of Rhode Island, Kingston, R.I., April
26 - May 14, 1971. \$12.50

SEE GALLERY



21. Milano: Flash Art, 1973. 2000 copies
printed. \$ 35.00



22. 1974. \$ 15.00

THE BRITISH AVANT GARDE

An exhibition at
**The New York
Cultural Center**

(in association with
Fairleigh Dickinson University)

2 Columbus Circle
New York City

**May 19 to
August 29
1971**

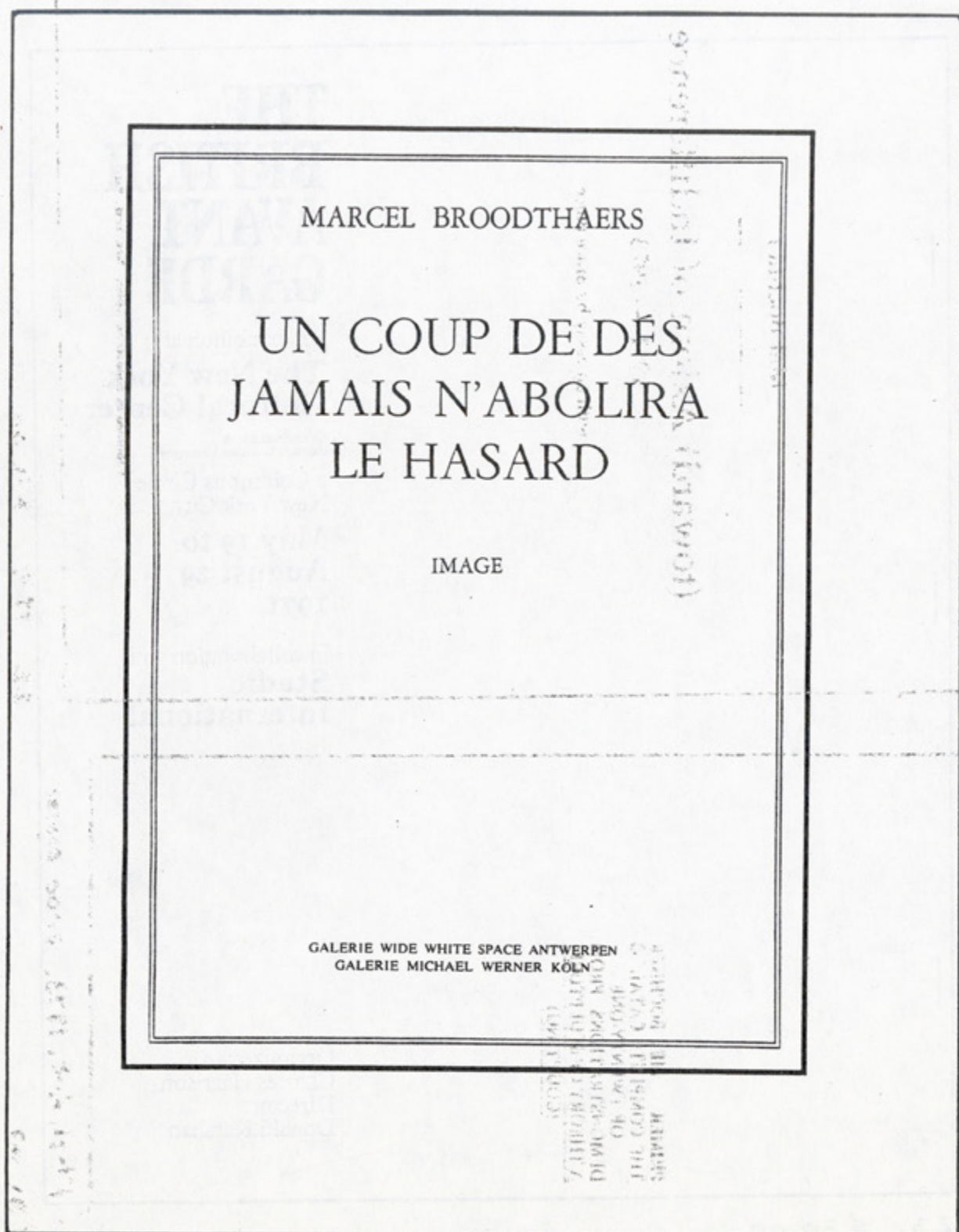
in collaboration with
**Studio
International**

Organizer:
Charles Harrison
Director:
Donald Karshan

23. \$ 30.00

Handwritten notes on the left margin, including "23. \$ 30.00" and other illegible scribbles.

Vertical handwritten text on the right margin.



24. 1969. Number 40 of 90 copies on "papier mécanique transparent," initialed by Broodthaers. 2-cm. tear in outside margin of last leaf. \$ 1500.00

AILLEURS/ELDERS

Travaux effectués in situ
au Van Abbemuseum d'Eindhoven
par Daniel Buren

25. 1976. 650 copies printed. \$35.00

DANIEL BUREN

5TEXIS

26. New York: John Weber Gallery,
London: Jack Wendler Gallery, 1973.

\$35.00

THE JOHN WEBER GALLERY

PRESENTS

SEVEN BALLETS IN MANHATTAN

PERFORMED BY

SUE BAILEY
JOANNE CARING
PETER FRANK
SUSAN HEINEMANN
MARK LEVINE

USING FIVE COLORS

(A) (B) (C) (D) (E)
BLACK BLUE GREEN RED YELLOW

CHOREOGRAPHY

BY

DANIEL BUREN

FROM MAY 27, 1975

TO JUNE 2, 1975

Ideas para completar contextos

Consultor: Robert D. Enzmann

Traductor: Joy A. Burgy

Contexts completion ideas

Consultant: Robert D. Enzmann

Translator: Joy A. Burgy

27. \$20.00

28. Buenos Aires: (1971?) \$25.00

CONTEXT COMPLETION IDEAS

an art work by

Donald Burgy

Consultant: Dr. Robert Duncan Enzmann

29. Krefeld: Schüring Ga-
lerie, 1971. \$25.00

ART POVERA

germano celant

PRAEGER PUBLISHERS
New York • Washington

donald burgý
en el
centro de arte y comunicaci3n
diciembre 1973

donald burgý
in the
center of art and communication
december 1973

cayc elpidio gonzález 4070
buenos aires argentina

30. 2000 copies printed. \$25.00

31. 1969. Wrappers. \$65.00

CONCEPT - THEORIE

TERRY ATKINSON
 DAVID BAINBRIDGE
 MICHAEL BALDWIN
 HAROLD HURRELL
 VICTOR BURGIN
 IAN BURN
 ALAIN KIRILI
 CHRISTINE KOSLOW
 JOSEPH KOSUTH
 EMILIO PRINI
 MEL RAMSDEN
 BERNAR VENET

DANIEL TEMPLON
 58, rue Bonaparte Paris 6

3-21 novembre 1970

32. \$40.00

CONCEPTUAL ART
AND CONCEPTUAL ASPECTS

APRIL 10 TO AUGUST 25, 1970

EXHIBITION ORGANIZED AND
 CATALOGUE COMPILED BY
 DONALD KARSHAN

THE NEW YORK CULTURAL CENTER
 in association with Fairleigh Dickinson University
 2 COLUMBUS CIRCLE, NEW YORK CITY

33. \$50.00

conceptual art arte povera land art
(a cura di Germano Celant)

Torino
Galleria civica d'arte moderna
giugno luglio 1970

34. \$ 70.00

Roger Cutforth

THE

EMPIRE STATE BUILDING

A Reference Work

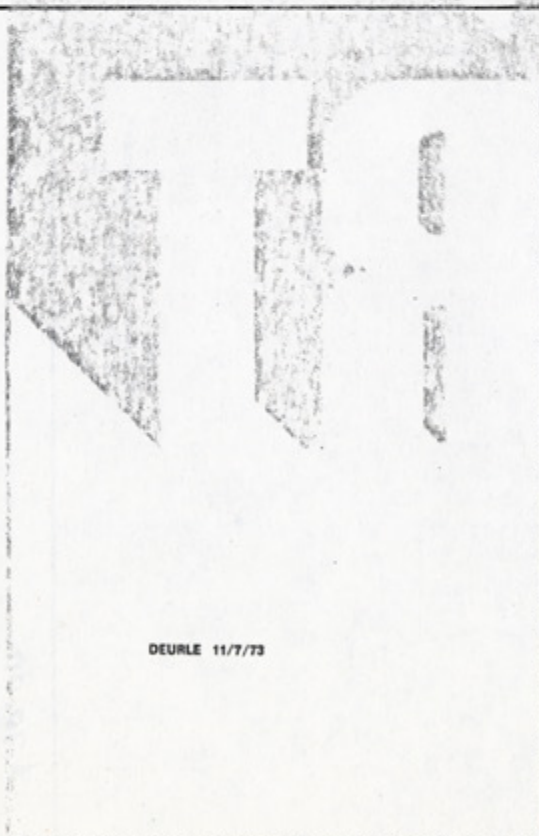
1969

35. New York: Art Press. \$ 35.00

HANNE DARBOVEN

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

flash art edizioni



DEURLE 11/7/73

36. Information. Milano: 1973. 2000
copies printed. \$40.00

37. Bruxelles: MTL, 1973. 250 copies
printed. \$65.00

art & project

bulletin 36

edisaan van ravesteyn
geert van Beijeren bergen en hengouwen

amsterdam 7
van breestraat 18
(020) 792835

drukwerk/
printed matter

1 Cm
Army of Numbers



AIR MAIL

aan/to

John porroquet

NOE KOSK(NY)
242 W. 10 Street

usa
105 W 10 St
1001

a white wall/jan dibbets

John Weber Gallery
April 29, 1972

DE EUROPA

Art and Language

- Boetti
- Baren
- Barboren
- Dibbets
- Falton
- Long
- Merz
- Paolini
- Ruthebeck
- Salvo
- Zorio

38. New York. \$10.00

39. \$20.00

18 PARIS IV. 70

40. DIX-HUIT... N.p.: Seth Siegelamb,
(1970?) \$60.00

Jan Dibbets
Hans Haacke
Neil Jenney
Richard Long
David Medalla
Robert Morris
Dennis Oppenheim
Robert Smithson
Günther Uecker

ART

Andrew Dickson White Museum of Art
Cornell University
February 11-March 16, 1969

41. EARTH ART. Ithaca, New York: 1970. \$50.00

EIGHT
CONTEMPORARY
ARTISTS

JENNIFER LIGHT

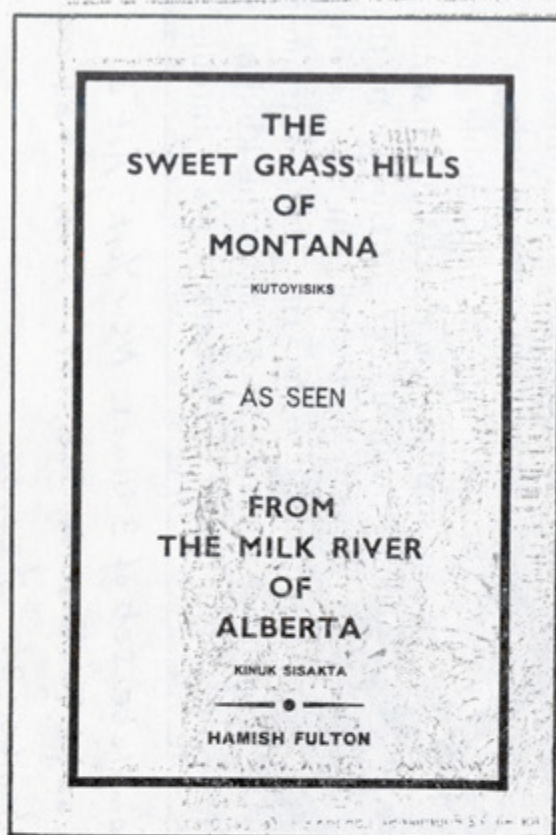
THE MUSEUM OF MODERN ART, NEW YORK

42. 1974. \$20.00

ally affecting the society they were opposed to. "This light 'art for art's sake' becomes an attempt to establish another society of sorts. Also, it's interesting that Dada, one radical attempt by art to affect society *directly*, espoused what could be called the Romantic ideal of emotional intensity. Of course the contrast to both this activity and Dada is the radical tactic of the Paris Commune, which was a form of socialism, in facing social issues head-on. Interesting, I suppose, that the art world has generally been overlooked. Given what had become of the art world, however, Technicians would expect themselves as high priests of the art world. The art world still holds true to its principles, the art world more mass-culture. The art world (substituted) is a different elite. This moralism and you, social realism.

...ally affecting the society they were opposed to. "This light 'art for art's sake' becomes an attempt to establish another society of sorts. Also, it's interesting that Dada, one radical attempt by art to affect society *directly*, espoused what could be called the Romantic ideal of emotional intensity. Of course the contrast to both this activity and Dada is the radical tactic of the Paris Commune, which was a form of socialism, in facing social issues head-on. Interesting, I suppose, that the art world has generally been overlooked. Given what had become of the art world, however, Technicians would expect themselves as high priests of the art world. The art world still holds true to its principles, the art world more mass-culture. The art world (substituted) is a different elite. This moralism and you, social realism.

43. a. Complete set of 3 issues. New York: Art & Language Foundation, Inc., 1975-1976. \$85.00
43. b. Number 3. \$20.00



44. Torino: Sperone, 1971.

\$30.00

PAUL-ARMAND GETTE

MARS 1972

CENTRE CULTUREL SUÉDOIS - 11, RUE PAYENNE - PARIS 3^e

45. \$25.00



46, a-h. GILBERT & GEORGE. Their series of 8 limericks, lacking the 5th, all signed in red ink by both. With a signed postcard postmarked March (?) 24, 1972. \$1000.00

Shyness

29th March, 1971



Art for All, 12 Fournier St. London E.1 Tel 247 0161

46b.

Experience

2nd April, 1971



Art for All, 12 Fournier St. London E.1 Tel 247 0161

46c.

Worldliness

13th April, 1971



Art for All, 12 Fournier St. London E.1 Tel 247 0161

46d.

Normal Boredom

1st May, 1971



Art for All, 12 Fournier St. London E.1 Tel 247 0161

46e.

Manliness
15th May, 1971



Art for All, 12 Fournier St. London E.1 Tel 247 0161

46f.

Artist's Culture
19th May, 1971



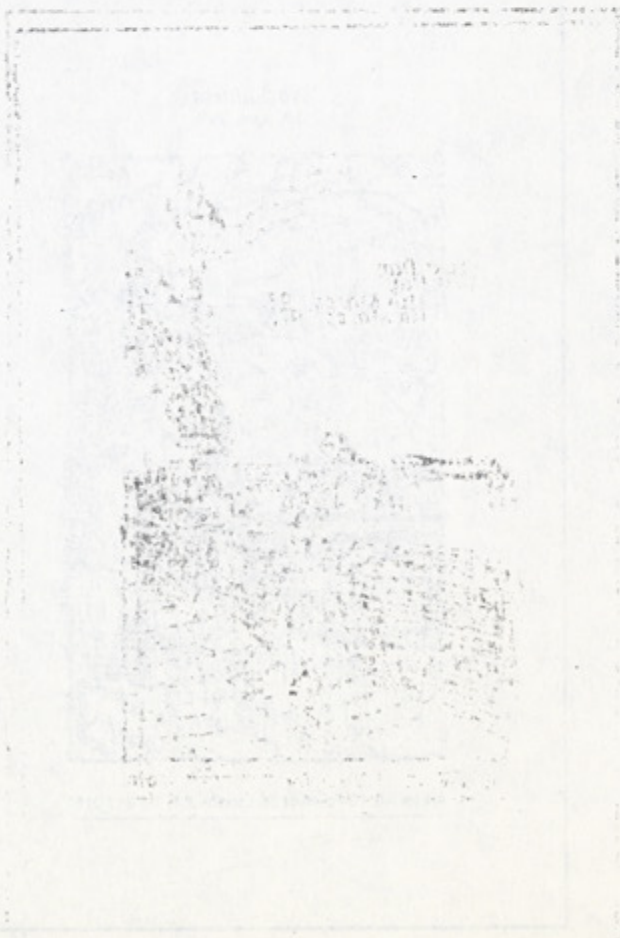
Art for All, 12 Fournier St. London E.1 Tel 247 0161

46g.

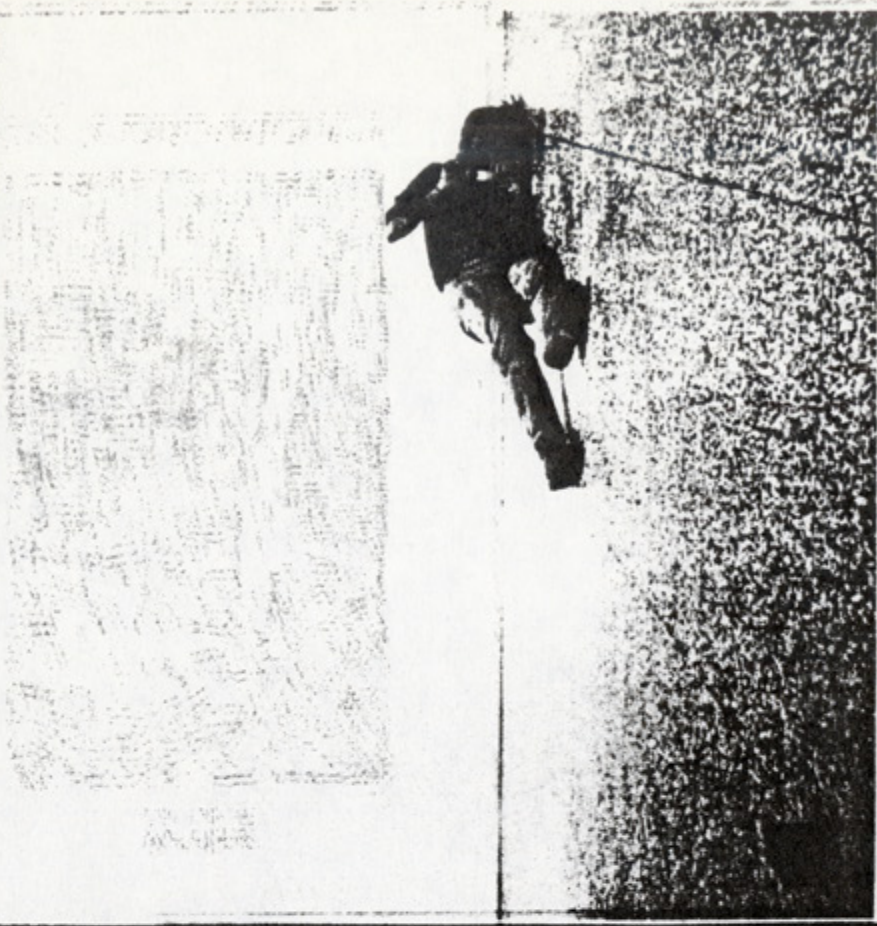


Gentlemen.....

46h.



Performance



Dan Graham

EDGES/ INTERVALS	First Edge secs.	First to Second Edges		Second to Third Edges		Third to Fourth Edges	
		Outside	Inside	Outside	Inside	Outside	Inside
Span Before	1.2 secs.	1.5 secs.	3 secs.	2 secs.	4 secs.	2.8 secs.	5.6 secs.
Point of Attention After	1.4 secs.	1.7 secs.	3.4 secs.	2.2 secs.	4.4 secs.	3 secs.	6 secs.

"END MOMENTS" Dan Graham

47. N.p.: Dan Graham, 1969. Number 25 of an unspecified limited edition. \$75.00

48. New York: John Gibson, 1970. \$50.00

SMITH

**DAN GRAHAM
TEXTES**

49. Bruxelles: Galerie 17 et Daled, 1974. \$30.00

Guggenheim International Exhibition

1971

The Solomon R. Guggenheim Museum
New York

50. 4500 copies printed. \$50.00

FILMS

NUMBER ONE

IRA JOEL HABER

DECEMBER 1970

FILMS

NUMBER TWO

IRA JOEL HABER MARCH 1971

51a. (New York). \$20.00

51b. Signed by Haber. \$25.00

52a. (New York). \$20.00

52b. Signed by Haber. \$25.00

*John
my Regards
Doug Huebler*

"Douglas Huebler is a real artist" - C. C. Cook, Director

The Addison Gallery of American Art, Andover, Massachusetts

May 8 - June 14, 1970

53. Inscribed to John Perreault. \$35.00

DURATA

DURATION

Douglas Huebler

54. Torino: Sperone,
1970. \$30.00

Variable Works (in Progress)

Dusseldorf, Germany - Turin, Italy

(Description of "Simultaneous" Exhibition with Konrad Fischer, Dusseldorf and Galleria Sperone, Turin.)

December 25, 1970 - December 31, 1970

At 10:00 a.m. Christmas morning near Selestat, France (located approximately at the middle point between Dusseldorf and Turin) the artist will flip a coin that will determine the direction towards which he will begin to "hitch-hike" towards one or the other gallery: "heads", North, "tails", South. At the conclusion of that ride (and each subsequent ride) another "flip" will be made to determine the direction towards which the artist will next hitch-hike; he will either continue in the same direction or reverse it according to "chance". (Each day's travel will cease either after a continuous ride to Dusseldorf or Turin: or after approximately seven hours have passed at which time the artist will find lodging in the general area where he finds himself.) In either case the artist will begin the next day's travels at 10:00 a.m.if he has arrived at Dusseldorf or Turin he has no other choice than to hitch-hike toward the other. After the first ride he will again resort to chance....and so on: each subsequent ride determined by the coin.

January 6 - January 12, 1971

The "documentation" of each of the first seven days of the exhibition will be on view in the two galleries: all documentation of travel to the North will be at Konrad Fischer, travel to the South will be at the Galleria Sperone, and will consist of maps, Polaroids, names, time, direction and distances, etc.

Douglas Huebler

Scandinavia

55. Area map of the piece on verso. \$ 75.00

IDEA STRUCTURES

KEITH ARNATT
 VICTOR BURGIN
 ED HERRING
 JOSEPH KOSUTH
 TERRY ATKINSON
 DAVID BAINBRIDGE
 MICHAEL BALDWIN
 HAROLD HURRELL

LONDON BOROUGH OF CAMDEN
 SURVEY 70
 JUNE 24-JULY 19
 AREA 1
 CAMDEN ARTS CENTRE
 Arwings Road
 London NW3
 AREA 2
 CENTRAL LIBRARY
 Selsby Court
 London NW3

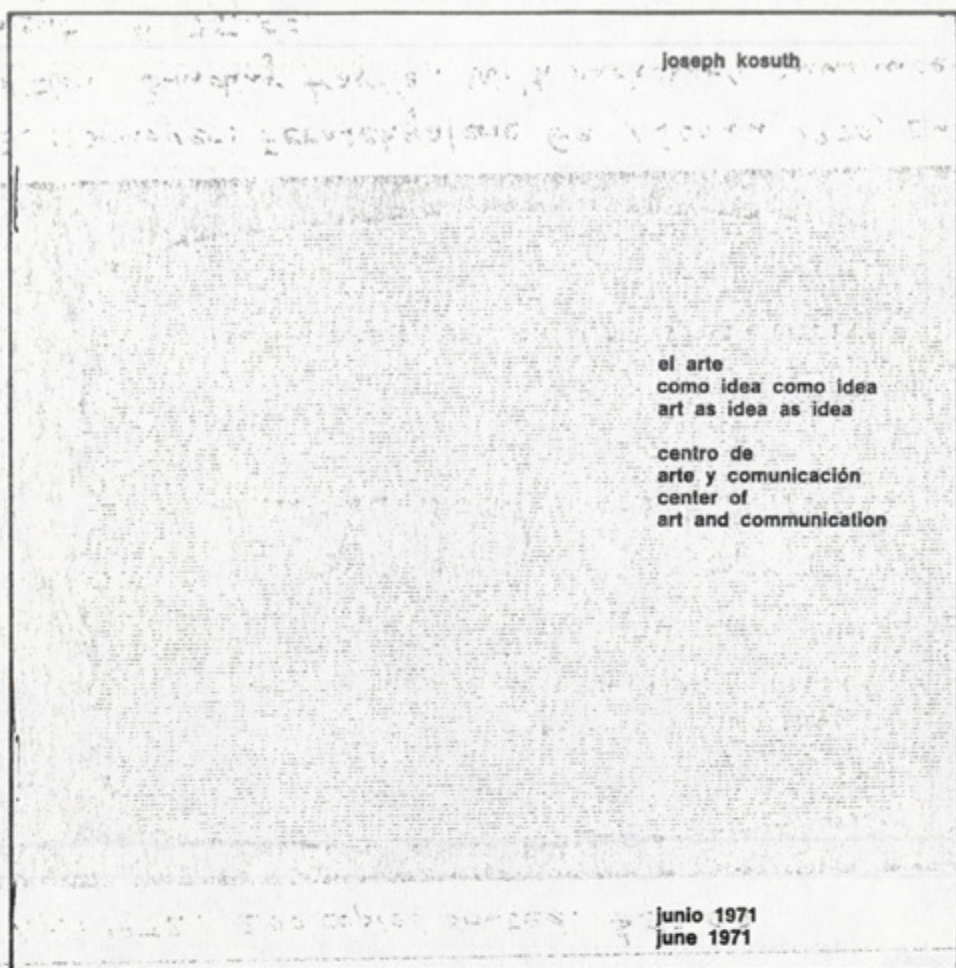
56. \$ 50.00

INFORMATION

Edited by Kynaston L. McShine

July 2 - September 20, 1970
 The Museum of Modern Art, New York
 Under the auspices of The International Council of The Museum of Modern Art

57. The green-edged first printing. \$70.00



58. Buenos Aires. \$25.00

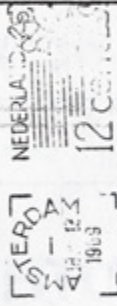


59. Torino: Sperone, 1970.
\$35.00

art & project

adriaan van revesteijn
geert van Beijeren bergen en henegowen
amsterdam 9
richard wagnerstraat 8
(020) 720425

bulletin - 14



drukwerk/
printed matter

aan/to

kineticism press/
willoughby sharp

new york (ny) 10017 use
200 park avenue

22.11 - 30.11.1969

joseph kosuth

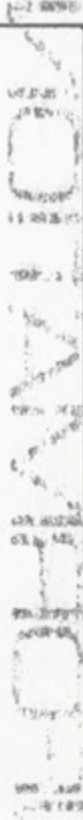
kunst, als idee als idee

geopend van dinsdag t/m zaterdag 14-17 u.
tijdens deze expositie ook zondag en maandag

60. \$25.00

Joseph Kosuth

Centro de Arte y Comunicación
Junio 1971



61. The sixth investigation (Art as idea as
idea). Proposition II. Buenos Aires.
\$25.00

JAROSŁAW KOZŁOWSKI 1972 r.

FUNKTION
 FUNKTION
 FUNKTION
 FUNKTION
 FUNKTION

DEKA-LOG

62. N.p.: 1972. 200 copies printed. \$50.00



63. Hannover: Fernsehgalerie Gerry Schum, 1970, 2nd edition. Binding fragile. With publisher's announcement. \$175.00

LETTERS

64. Long Beach
Island, New Jersey,
July 11-31, 1969.
\$100.00

Sol LeWitt
Arcs, from
corners & sides,
circles, & grids
and all their
combinations.

Published by
Kunsthalle Bern
&

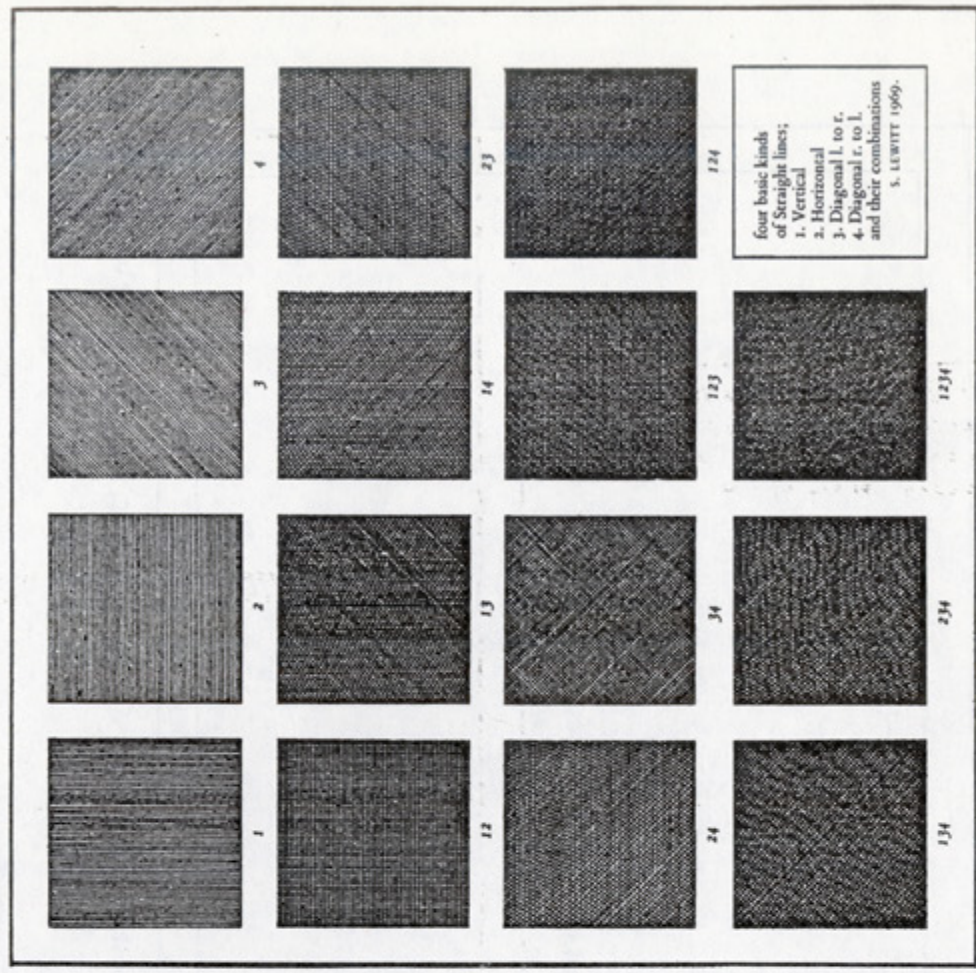
Paul Bianchini

1972

65. \$15.00

SOL LEWITT
INCOMPLETE OPEN CUBES
THE JOHN WEBER GALLERY
NEW YORK 1974

67. \$ 10.00



68. London: Studio International, 1969. \$ 60.00

SOL LEWITT / THE LOCATION OF EIGHT POINTS
AT THE MAX PROTETCH GALLERY 2151 P STREET
N.W., WASHINGTON D.C. 20037 (202) 785-0872
STARTING SATURDAY, APRIL 6, 1974

69. \$20.00

The Location of Three Geometric Figures
Three Wall Drawings, Sol LeWitt, 1974

70. Torino: Galleria Sperone. \$20.00

Sol LeWitt

prenten/prints

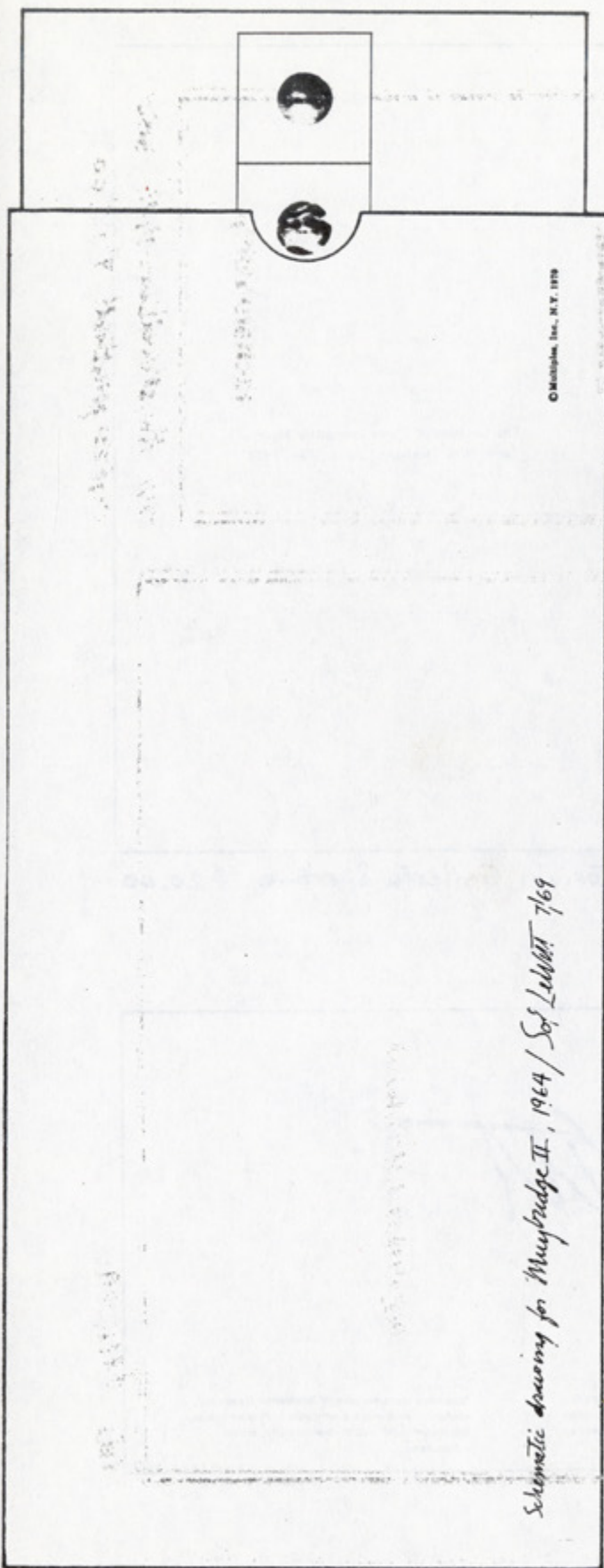
stedelijk museum, amsterdam,
29 nov. 1974 - 26 jan. 1975

deze tentoonstelling van de complete grafiek en
boeken van sol lewitt kwam tot stand in samenwerking
met de kunstenaar en met de parasol press,
new york city, die wij daarvoor graag bedanken.

this exhibition of the complete graphic work and
books by sol lewitt was made in collaboration with
the artist and with the parasol press, new york city.
we are most grateful for their contribution.

hulp bij de voorbereiding en bruiklenen kregen wij
verder van art & project, amsterdam; konrad fischer,
düsseldorf; john weber, new york city; serieal,
amsterdam.

71. \$30.00

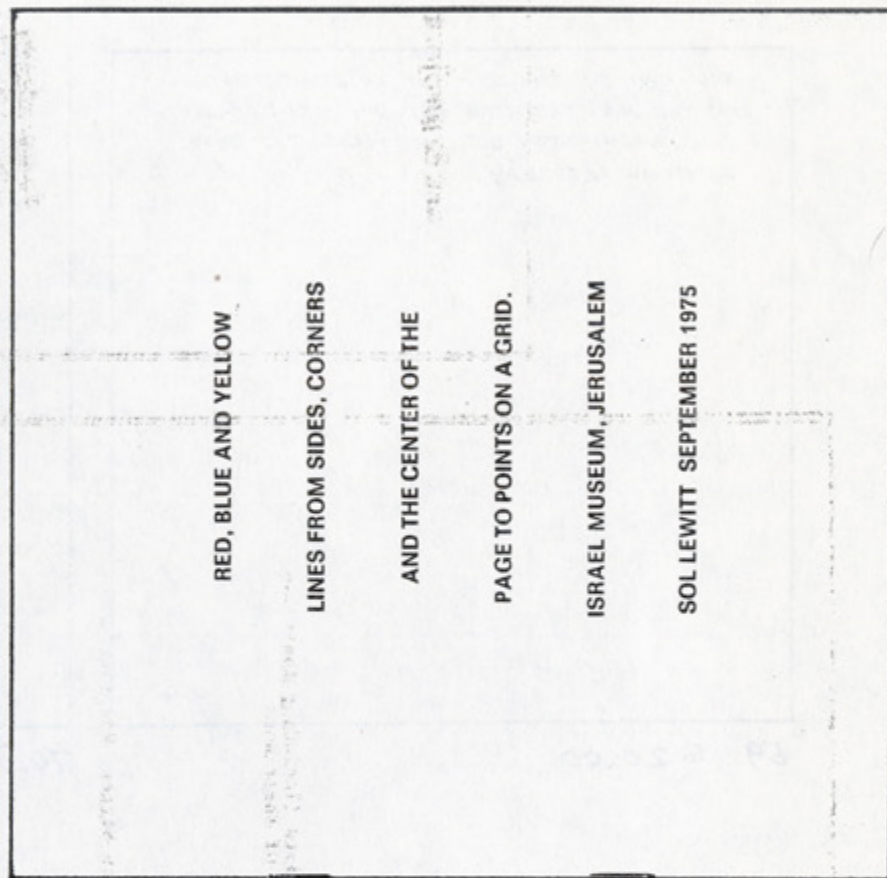


Schematic drawing for Multiples II, 1964 / Sol Lewitt 7/69

© Multiple, Inc., N.Y. 1979

72. New York: Multiples, 1970.

\$50.00



RED, BLUE AND YELLOW *

LINES FROM SIDES, CORNERS

AND THE CENTER OF THE

PAGE TO POINTS ON A GRID.

ISRAEL MUSEUM, JERUSALEM

SOL LEWITT SEPTEMBER 1975

73. \$30.00

SOL LEWITT / SIX WALL DRAWINGS
ARCS WITH STRAIGHT LINES,
NOT- STRAIGHT LINES AND
BROKEN LINES. OCTOBER 1973.
CUSACK GALLERY, HOUSTON, TEXAS.

74. \$20.00

Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones), edited and annotated by Lucy R. Lippard.

Studio Vista London

75. 1973. Cloth, dust jacket. \$75.00

art & project

From along
a Riverbank

Richard Long

77. Amsterdam: 1971. 300
copies printed. \$75.00

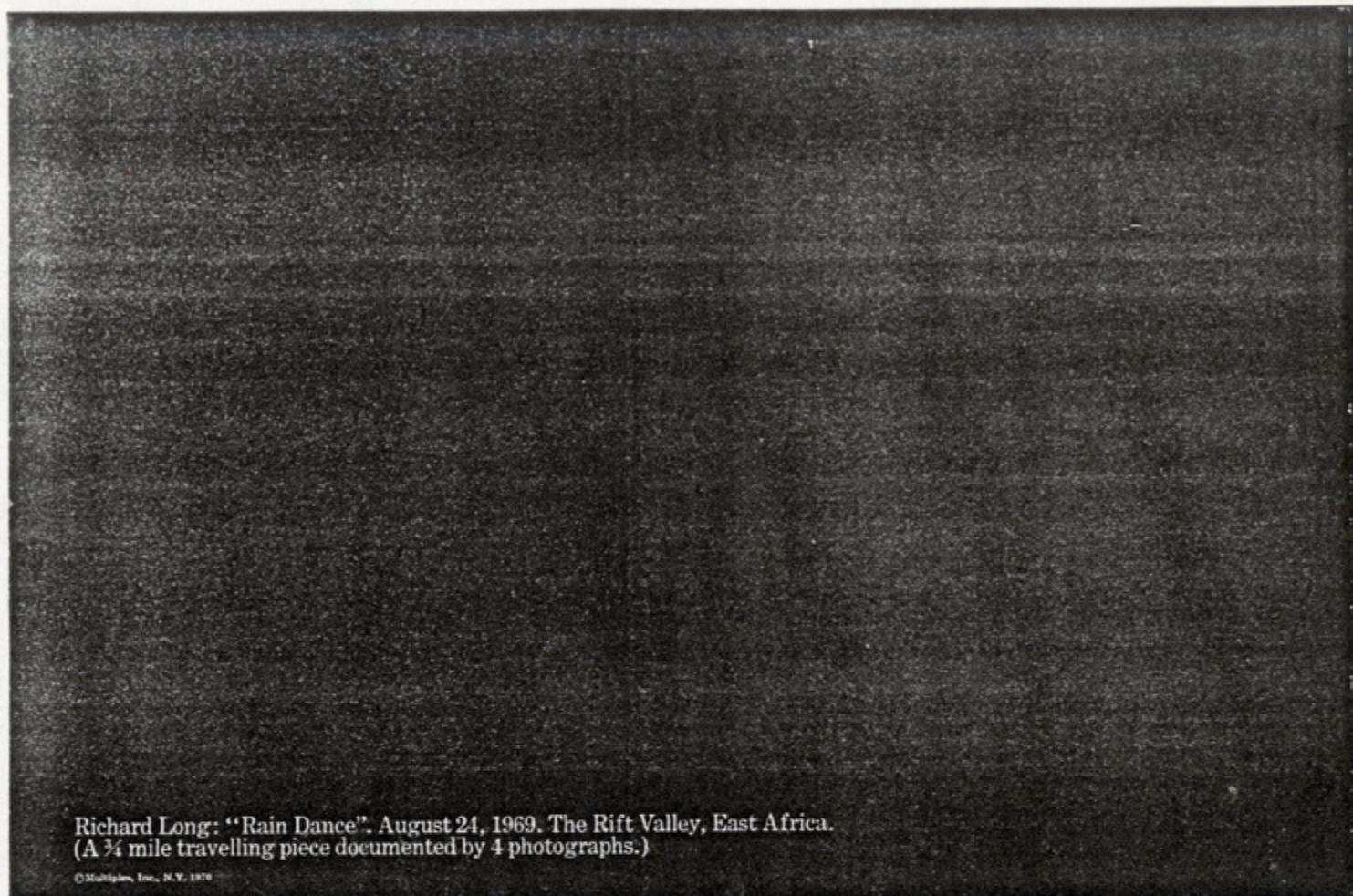
LIVES

Artists Who Deal With Peoples' Lives (Including Their Own)
As The Subject And/Or The Medium Of Their Work

The Fine Arts Building, 105 Hudson Street, New York City
November 29 - December 20, 1975

Organized by Jeffrey Deitch

76. \$40.00



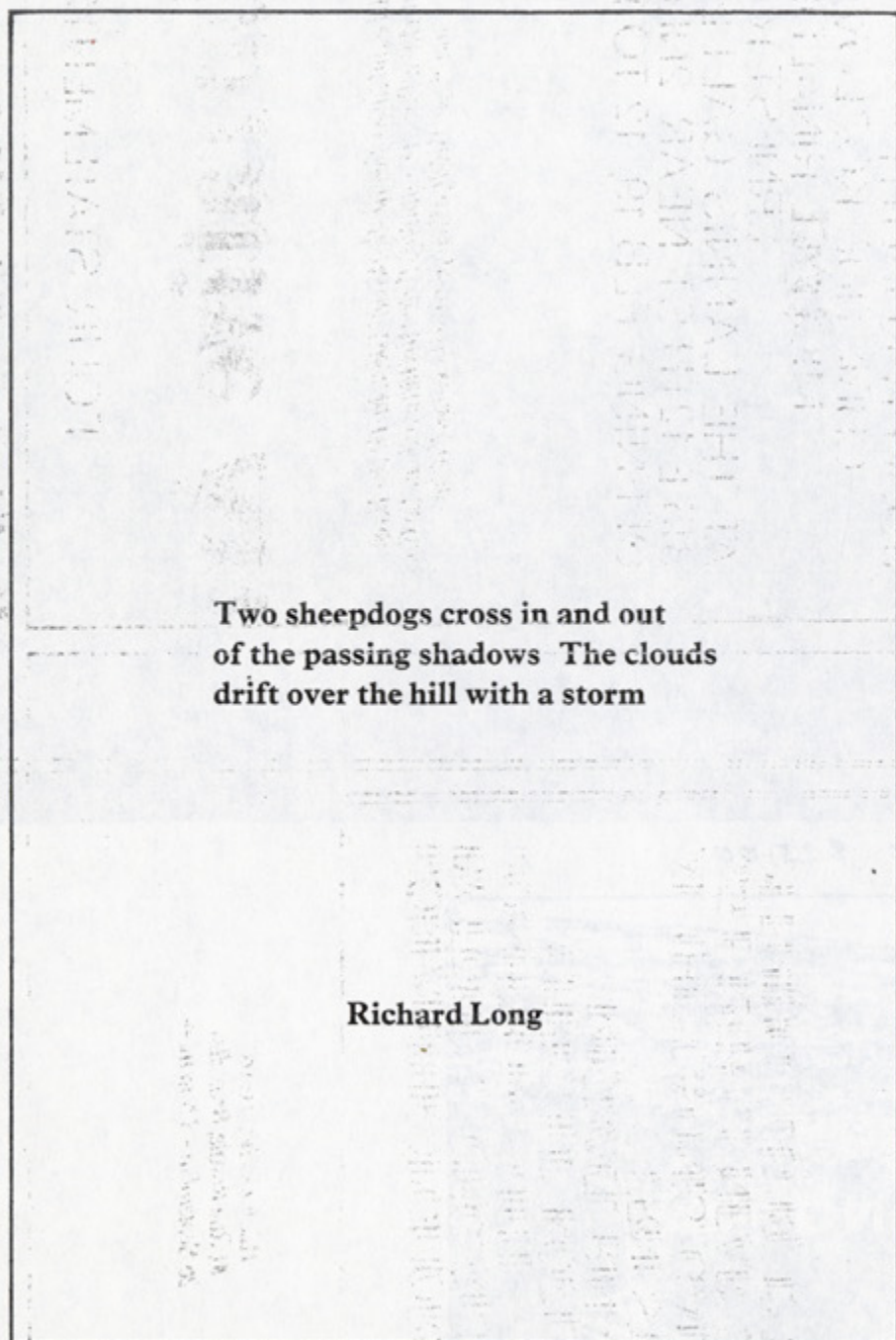
Richard Long: "Rain Dance". August 24, 1969. The Rift Valley, East Africa.
(A $\frac{3}{4}$ mile travelling piece documented by 4 photographs.)

© Multiples, Inc., N.Y. 1970

78. New York: Multiples, 1970. \$25.00



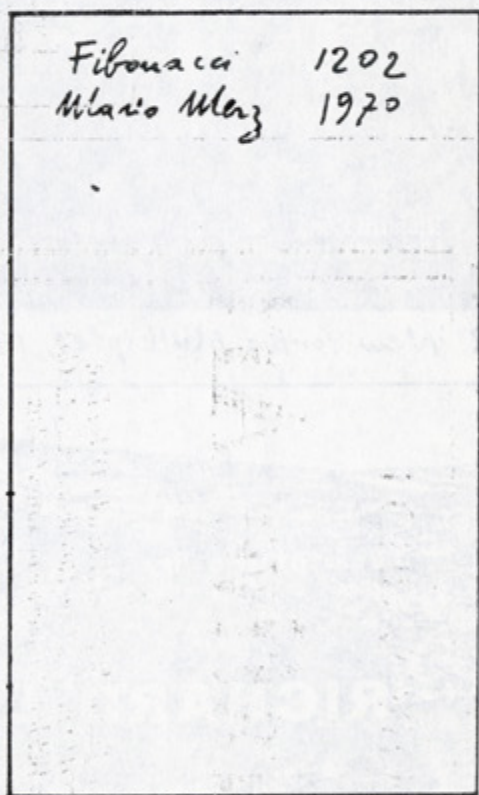
79. N.p.: Fernsehgalerie
Gerry Schum, (1969?).
(Publication no. 10). 500
copies printed. \$150.00



Two sheepdogs cross in and out
of the passing shadows. The clouds
drift over the hill with a storm

Richard Long

80. London: Lisson Publications, 1971. \$30.00



Fibonacci 1202
Mario Merz 1970

81. Torino: Sperone, 1970.
\$35.00

Narrative Art

*An exhibition of works by David Askevold, Didier Bay,
Bill Beckley, Robert Cumming, Peter Hutchinson, Jean Le Gac,
and Roger Welch, with a preface by James Collins.*

1974

*Palais des Beaux-Arts
10, Rue Royale, Bruxelles
26 Septembre - 3 Novembre*

82. \$ 30.00

NON-ANTHROPOMORPHIC ART
BY FOUR YOUNG ARTISTS:

JOSEPH KOSUTH
CHRISTINE KOZLOV
MICHAEL RINALDI
ERNEST ROSSI
AT THE LANNIS GALLERY ON
315 E 12TH ST NEAR 2ND AVE
OPENING FEB 19, 12 TO 12

FOUR STATEMENTS

83. New York: 1967. \$25.00

Op Loese Schroeven
situaties en cryptostructuren

Stedelijk Museum, Amsterdam
15 maart t/m 27 april 1969
cat.nr. 457

- Carl Andre
- Giovanni Anselmo
- Joseph Beuys
- Boezem
- Bill Bollinger
- Pier Paolo Calzolari
- Walter De Maria
- Jen Dibbets
- Ger van Elk
- Rafaël Ferrer
- Barry Flanagan
- Mike Heizer
- Douglas Huebler
- Peolo Icaro
- Neil Jenney
- Olle Kåks
- Jannis Kounellis
- Richard Long
- Mario Merz
- Marisa Merz
- Bob Morris
- Bruce Nauman
- Dennis Oppenheim
- Panamaenko
- Emilio Prini
- Reiner Rutherbeck
- Bob Rysan
- Alan Saret
- Richard Serra
- Robert Smithson
- Keith Sonnier
- Frank Viner
- Lawrence Weiner
- Gilberto Zorio

Veelzijdig plaatsvervoer en vervoers tentoonstellingen
men Alltudes become Form
work-process-concoks-situations-information
kunststille, Bern
22 maart t/m 27 april 1969

Pistoletto
collage/teckelieren-subjecten-ambiances
Museum, Rotterdam
22 maart t/m 4 mei 1969

1969 MARCH 1969

SUN MON TUE WED THU FRI SAT

2 3 4 5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20 21 22

~~23~~ ~~24~~ ~~31~~ 25 26 27 28 29

~~30~~

84. "ONE MONTH." New York: Seth Siegel/aub.

\$ 100.00

85. \$ 85.00

OTHER IDEAS

10 SEPTEMBER - 19 OCTOBER 1969
THE DETROIT INSTITUTE OF ARTS
DETROIT MICHIGAN 48202

CATALOGUE DESIGNED BY bill butt

86. \$50.00

ADRIAN PIPER

TALKING TO MYSELF

The Ongoing Autobiography
of an Art Object

ENTRETIEN AVEC MOI-MEME

L'Autobiographie évolutive
d'un objet d'art

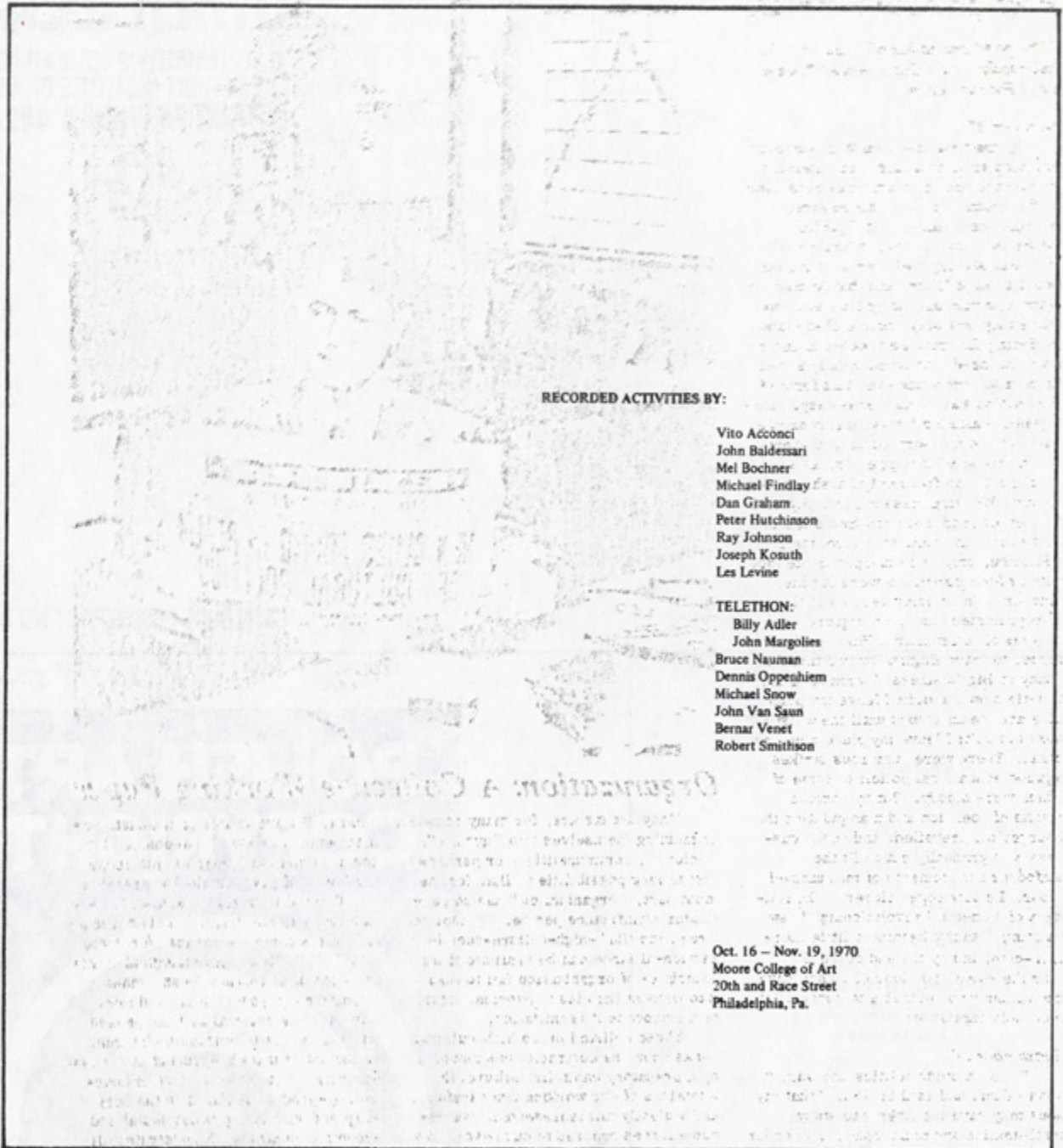
Hossmann Hamburg
MTL Bruxelles

87. 1974. 250 copies printed. \$45.00

POLISH ART COPYRIGHT



88. N.p.: Author's Agency,
Poland, 1975. \$45.00



RECORDED ACTIVITIES BY:

- Vito Acconci
- John Baldessari
- Mel Bochner
- Michael Findlay
- Dan Graham
- Peter Hutchinson
- Ray Johnson
- Joseph Kosuth
- Les Levine

TELETHON:

- Billy Adler
- John Margolies
- Bruce Nauman
- Dennis Oppenheim
- Michael Snow
- John Van Saun
- Bernar Venet
- Robert Smithson

Oct. 16 - Nov. 19, 1970
 Moore College of Art
 20th and Race Street
 Philadelphia, Pa.

89. \$45.00

Handwritten notes at the bottom of the page, including the number '89' and the amount '\$45.00', which appears to be a record of a donation or sale.

Fiction's First Finale

"The good ended happily, and the bad unhappily," said Oscar Wilde. "That is what Fiction means."

October 21

By the time the Civil War was over and industrial capitalism had literally burned the center of agrarian capitalism to the ground, most of the emergent bourgeoisie realized that "public education" was a more suitable institution than slavery had ever been for the domination of labor, and that immigrants were a particularly ingenious solution, since they not only became cheap labor, replacing the truncated bodies of recent war, but needed to be educated as well. Of course, executing even this form of domination was by no means easy, since "public education" was merely another name for compulsory education; there was a prolonged struggle, and as a struggle it was frequently harsh, indeed deadly. Working class parents physically overpowered their children's teachers in sporadic attempts to control their education, only to be slapped in the face with *in loco parentis* powers for the teachers. In an early version of the 'programmed text', immigrant employees of International Harvester were forced to learn English by reciting the litany of Big Business: I work until the whistle blows to quit; I leave my place nice and clean; I work until the whistle blows to quit; I leave my place nice and clean. There were numerous strikes against educational policies, some of which were bloody. But by various means of coercion and manipulation the bourgeoisie prevailed, and consciousness was gradually cut to fit the suffocating movements of mechanized labor. Reality edged closer to the flatness of Manet's "revolutionary" new paintings, sanity became a little more iron-clad; and by the end of the Civil War the sweat and blood of competitive capitalism was beginning to congeal into monopoly capitalism.

September 24

"I must study politics and war," John Adams had said in 1782, "that my sons may have the liberty to study mathematics and philosophy... in order to give their children a right to study"

(Continued on p.3)



Organization: A Collective Working Paper

Many artists are, for many reasons, organizing themselves into "groups", "unions", communalities, or perhaps just talking possibilities. But, for the most part, "organization" has no particular significance per se. No aspiring "rank and file" high-culture-social-section-alliance can be realistic if its principles of organization fail to take into account the class historical nature of the process it is initiating.

Those enlisted in the high-cultural ranks know the contradictions mounted by a predatory capitalist culture: the intentions of our working are carefully, and violently misrepresented. We become forces opposed to ourselves. We are exploited at the same time that we are forced into exploitative relations to

others. We are unable to translate human needs into social outcomes. Our social alienation forces us into adopting forms of psychological expression.

For the Cultural "Marxists", New Left and all, the "fight" against alienation has become the panacea for society's "ills". But a psychological manifestation of alienation doesn't make alienation a psychological condition. Nor can it be rationalized and passed off, via the usual bourgeois claptrap, as the unfortunate by-product of "mass-production" culture. It is no unfortunate by-product at all, it is the very warp and weft of capitalist social and economic relations. It penetrates all social sections fatally. Thus, this en-

(Continued on p. 27)

90. Complete set of 2 issues. New York: 1977 - (1978). With publisher's announcement. \$ 20.00

RICHMOND ART CENTER 

The Return of Abstract Expressionism



Richmond Art Center
Civic Center
Richmond California 94804

THE ARTISTS

- Bob Anderson
- Paul Crowley
- Allan Fish
- Terry Fox
- Ron Goldstein
- Mel Henderson
- Paul Kos
- Phil Linhares
- N. E. Thing Company Limited
- Dennis Oppenheim
- Sherry Stewart
- Jo Ann TeSelle
- Peter Veres/Tony Gnazzo
- John Woodall

SEPT 25 - NOV 2

1969

91. \$45.00

BABYCAKES

With Weights

EDWARD RUSCHA

1970

92. N.p. \$125.00

CRACKERS

by

Edward Ruscha

93. Hollywood, California: Heavy Industry Publications,
1969. \$ 40.00

DUTCH DETAILS

EDWARD RUSCHA

American Distributor
Wittenborn and Company
1018 Madison Ave., New York, N. Y. 10021

94. \$150.00

51

EVERY BUILDING
**ON THE
 SUNSET
 STRIP**

EDWARD RUSCHA

1 9 6 6

**NINE
 SWIMMING
 POOLS**

AND A
 BROKEN GLASS

EDWARD RUSCHA
 1968

95a. Los Angeles, California. \$60.00 96. N.p. \$80.00

95b. Signed by Ruscha on top edge
 of slipcase. \$75.00

**REAL ESTATE
 OPPORTUNITIES**

EDWARD RUSCHA
 1970

**SOME
 LOS ANGELES
 APARTMENTS**

EDWARD RUSCHA

1 9 6 5

97. N.p. \$35.00

98. Los Angeles. 700 copies printed. 2
 Very small pieces missing from glass-
 me. \$75.00

**THIRTYFOUR
PARKING
LOTS**
IN LOS ANGELES

EDWARD RUSCHA
1967

99. N.P. \$70.00

**TWENTYSIX
GASOLINE
STATIONS**

EDWARD RUSCHA

1 9 6 2

100. Alhambra, California. Printed by
the Cunningham Press. ("A National
Excelsior Publication.") Number 192
of 400 copies printed. \$350.00

Robert Smithson: Drawings

April 19 - June 16, 1974

The New York Cultural Center
in association with Fairleigh Dickinson University
2 Columbus Circle
New York, New York

**VARIOUS
SMALL FIRES
AND MILK**

EDWARD RUSCHA

1 9 6 4

101a. Los Angeles. 400 copies printed.
\$ 180.00

101b. 2nd edition, 1970. 3000 copies
printed. Signed by Ruscha. \$ 25.00

102. \$ 40.00

Sonsbeek 71

Sonsbeek buiten de perken

Deel 1/Part 1

19.6 - 15.8.1971

Centrum/centre:
Park Sonsbeek - Arnhem

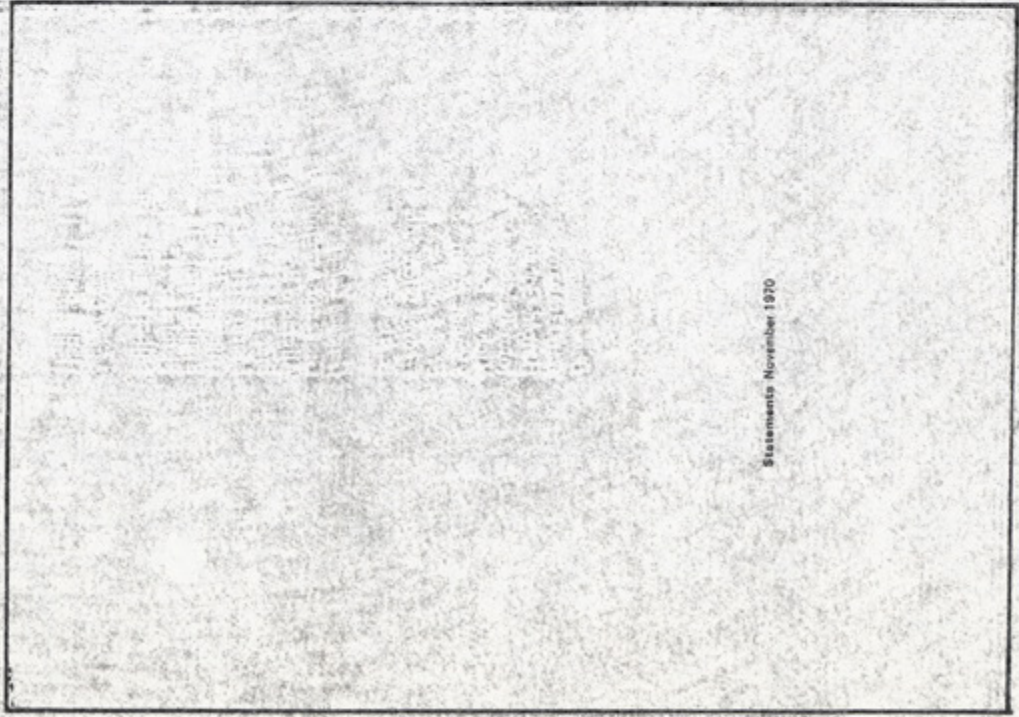
Sonsbeek 71

Sonsbeek buiten de perken

Deel 2/Part 2

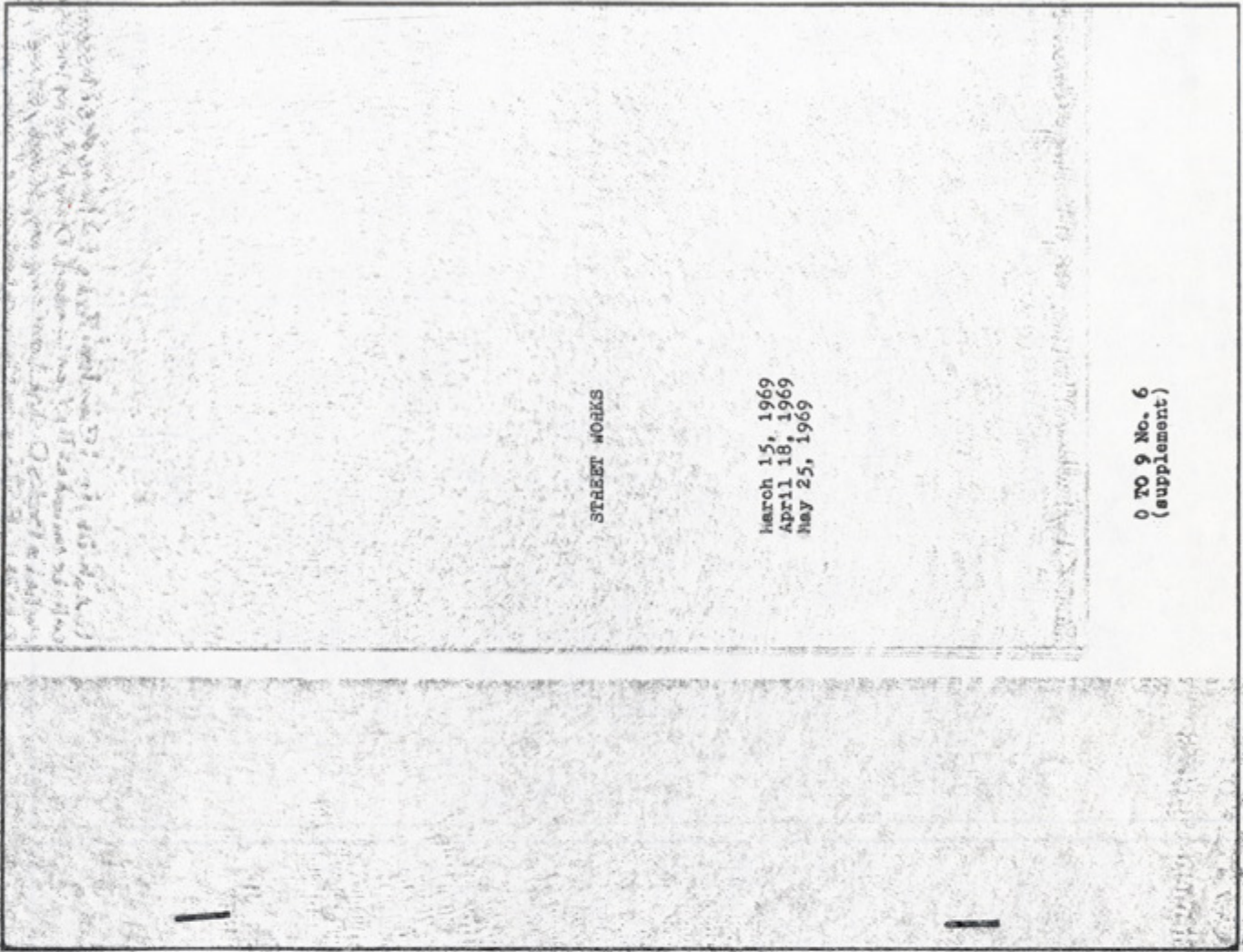
19.6 - 15.8.1971

Centrum/centre:
Park Sonsbeek - Arnhem



Statements November 1970

104. Coventry: Department of Fine Art, Faculty of Art and Design, Lancaster Polytechnic. \$35.00



STREET WORKS

March 15, 1969
April 18, 1969
May 25, 1969

0 TO 9 No. 6
(supplement)

105. N.p., n.d. (New York: 1969). \$100.00

Studio International

Vol. 180 No. 924 Journal of modern art Book Supplement 17/6 \$2

David Antin
Dan Graham 1
Harold Cohen 2
John Baldessari 3
Richard Serra 4
Eleanor Antin 5
Fred Lonidier 6
George Nicolaidis 7
Keith Sommer 8

Germano Celant
Giovanni Anselmo 9
Alighiero Boetti 10
Pier Paolo Calzolari 11
Mario Merz 12
Giuseppe Penone 13
Emilio Prini 14
Pistoletto 15
Gilberto Zorio 16

Michel Clarea
Daniel Buren 17

Charles Harrison
Keith Arnatt 25
Terry Atkinson
David Bainbridge
Michael Baldwin
Harold Hurrell 26
Victor Burgin 28
Barry Flanagan 29
Joseph Kosuth 30
John Latham 31
Roelof Louw 32

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Sol LeWitt 37
Douglas Huebler 38
N.E. Thing Co. 39
Frederick Barthelme 40

Hans Strelow
Jan Dibbets 41
Hanne Darboven 45

Book by Richard Tuttle, 48 pt. Berlingal Conson Indres

Published by Paul Borechini Books, Editions des Massons, in collaboration with Jean Lambert. Distributed in the USA by Artist's Books Distribution Company, 3 Crosby Street, NYC © 1974 by Editions des Massons, Louvain-la-Neuve. Printed in France.

106. London: July/August 1970. \$40.00

107. \$45.00

THE FIVE YEARS OF
BERNAR VENET

A CATALOGUE RAISONNÉ

by DONALD H. KARSHAN

THE NEW YORK CULTURAL CENTER

In association with Fairleigh Dickinson University

108. 1971. \$50.00

LANDSCAPE

MANUAL

J. WALL

25¢

109. N.P. (Vancouver): Fine Arts Gallery, University
of British Columbia, 1970. \$35.00

7-27
April
1969

5
Works
Lawrence Weiner

causality

AFFECTED AND/OR EFFECTED

LAWRENCE WEINER

110. New York: Leo Castelli,
1971. \$ 4.50

111. Halifax: Anna Leonowens Gallery, Nova
Scotia College of Art. \$ 10.00

art & project

having from time to time
a relation to:
van tijd tot tijd
in een relatie staan tot:

lawrence weiner

112. Amsterdam: 1973. 300 copies printed.
\$ 50.00

art & project

adriaan van ravesteijn
geest van beijeren bergen en hene gouwen

amsterdam 9
richard wapenstraat 8
(020) 720425

bulletin 10

drukwerk/
printed matter

aan/so

1.9.1969

lawrence weiner

art & project

lawrence weiner

114. Amsterdam: 1971. 300
copies printed. \$ 65.00

113. \$ 20.00

Lawrence Weiner

WESTFÄLISCHER KUNSTVEREIN MÜNSTER

Jahresgabe 1972
Westfälischer Kunstverein Münster

115. 1973.. \$40.00

A PRIMER

Lawrence Weiner

116. Kassel: Documenta, 1972.
2000 copies printed. \$40.00

STATEMENTS

LAWRENCE WEINER

1968

The Louis Kellner Foundation
Seth Siegelau - 1100 Madison Ave.
New York, New York

117. \$60.00

TOWARDS A REASONABLE END
Lawrence Weiner

KABINETT FÜR AKTUELLE KUNST
BREMERHAVEN

118. 1975. 700 copies printed.
\$35.00

Kunsthalle Bern

22.3.-27.4.1969

Live in your head

When Attitudes Become Form

Works – Concepts – Processes – Situations – Information

Wenn Attitüden Form werden

Werke – Konzepte – Vorgänge – Situationen – Information

Quand les attitudes deviennent forme

Œuvres – concepts – processus – situations – information

Quando attitudini diventano forma

Opere – concetti – processi – situazioni – informazione

GETTES BICHOIPIAL ENC ACI OPIEDIA

NOTATHORPANT E TRAMPORPHATION

WITHIN FORWARD MOTION
Lawrence Weiner

119 Bremerhaven: Kabinett
für aktuelle Kunst, 1973. 500
copies printed. \$45.00

An exhibition sponsored by Philip Morris Europe

120. \$75.00

royal road test

500.00

ROYAL ROAD TEST

Mason Williams
Edward Ruscha
Patrick Blackwell

121a. N.p.: 1967. \$100.00

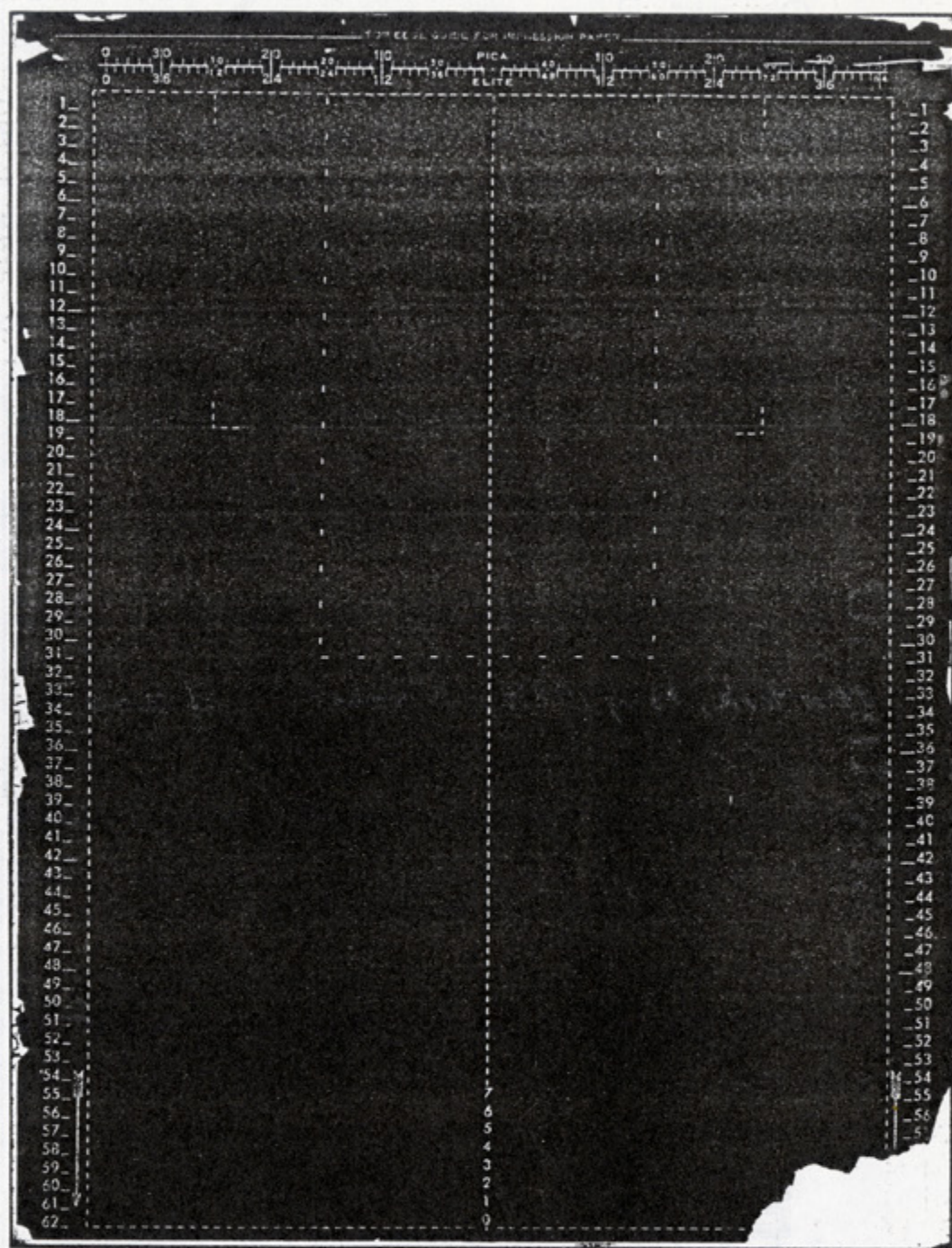
121b. 3rd edition, 1971. 2000 copies printed. \$15.00

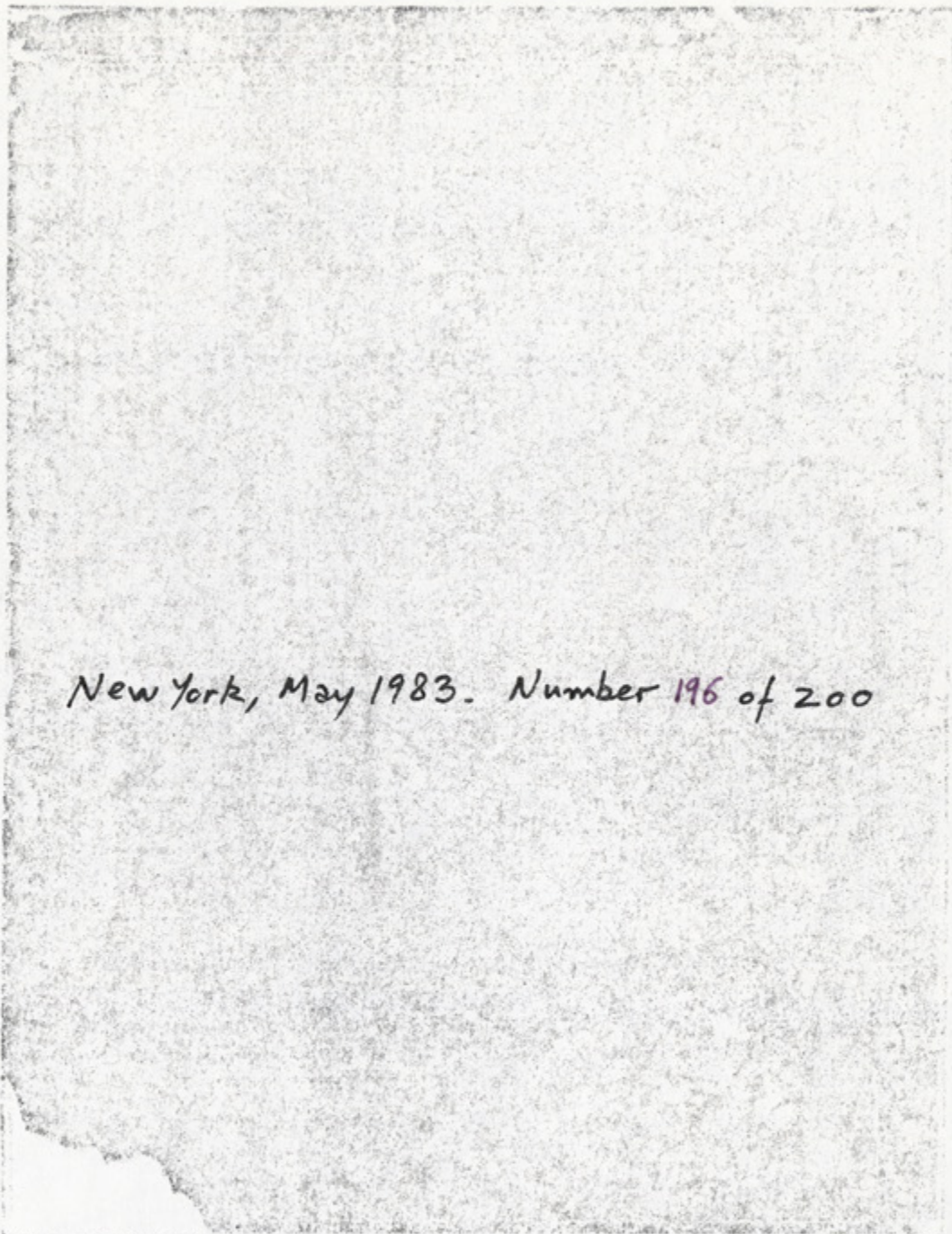
THE LOS ANGELES PICTORIAL ENCYCLOPEDIA

VOLUME ONE AUTOMOBILE TRANSPORTATION

122. WING, David. N.p. (Valencia, California): Califor-

nia Institute of the Arts Press, 1971. 100 copies printed. \$60.00





New York, May 1983. Number 196 of 200

Faint, illegible text at the bottom of the page, possibly bleed-through from the reverse side. The text is too light to read accurately but appears to be several lines of a list or notes.

[Faint, illegible text, possibly bleed-through from the reverse side of the page]