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Athena T. Spear
Curator of Modern Art

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Stah A_ma_ani, b, 1939; lives tn _i meapolis
ichael Ashe, b_ 1943; lives in Venice, _ if,
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Roth, M., b. 1936; lives in NY, NY, USA

F, M., b. 1940; lives in NY, NY, USA

B, T., b. 1941; lives in NY, NY, USA

J, B., b. 1942; lives in NY, NY, USA

J, B., b. 1943; lives in NY, NY, USA

J, B., b. 1944; lives in NY, NY, USA

Vito, A., b. 1940; lives in NY, NY, USA

Don, A., b. 1937; lives in NY, NY, USA

Tan, A., b. 1941; lives in NY, NY, USA

J, B., b. 1942; lives in NY, NY, USA

Stah, A., b. 1939; lives in NY, NY, USA

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pro osa_:

-- From April 17 to May 12, 1970, three students from the School of Visual Arts (New York City) will each direct himself, individually, toward the general goal: each will try to be mentioned during that period, in John Perreault's art column which appears weekly in the VilleRe Voice.

During the 26-day period, I will be available as an advisor: I can be consulted, in person or by telephone, concerning possible strategies.

Note:

Students will have to decide through what means they can best be achieved. Since the time is limited to 26 days, they cannot depend on the simple tactic of setting up a display in a gallery; they cannot depend on the trial-and-error technique. The students will have to make sequential proposals or tactical initiatives (distinctions between immediate and potential rewarding areas).

The students will have to determine what kind of error is most likely to receive attention in order to attract Perreault's attention at that particular time. They can, for example, exploit the general tendencies in Perreault's column and estimate whether or not they will continue those tendencies. They can compare Perreault's criticism against the reaction to other art systems in the art environment (other critics) and... to what extent big-time... Sgt be reacting to other systems. They should consider how the kind or error that Perreault might react in certain determined ways to. kinds of art (absorption and paragonism between eyes



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136 Rutgers Street
Bellville, New Jersey
977-2545

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to achieve their goal (original notes or copies); letters from
catalogue-readers (or transcriptions of phone calls); trans-
criptions of discussions between me and the students; notes
made by any of the participants concerning the piece; etc.
The results will be collected and made public sometime after
May 12, 1970.

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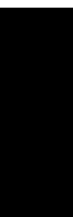
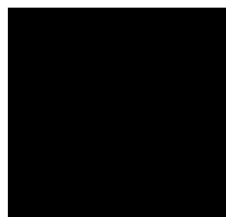
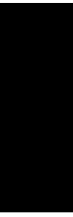
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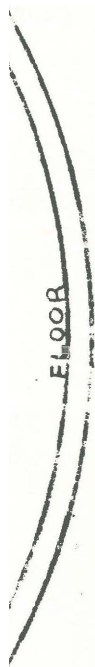
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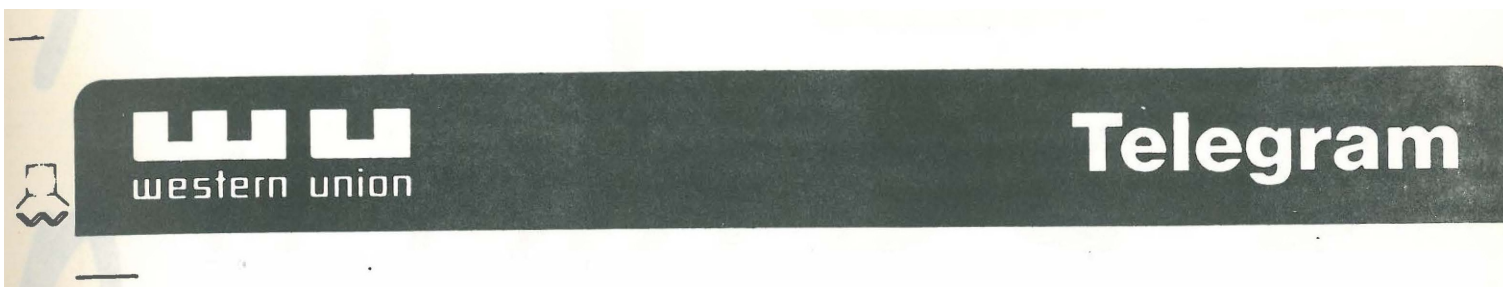


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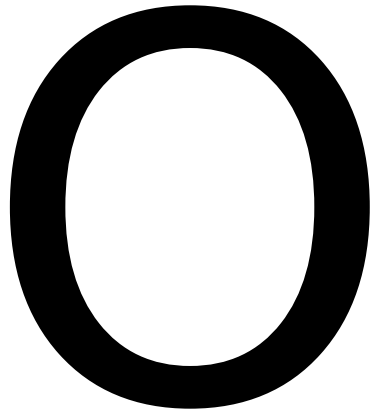
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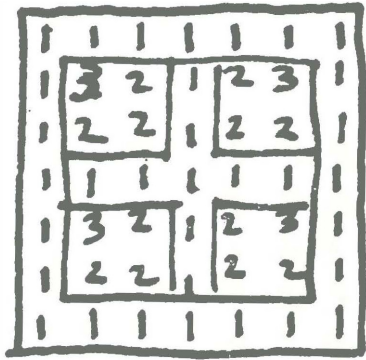
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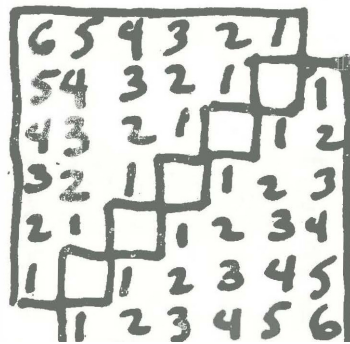


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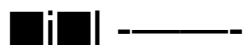
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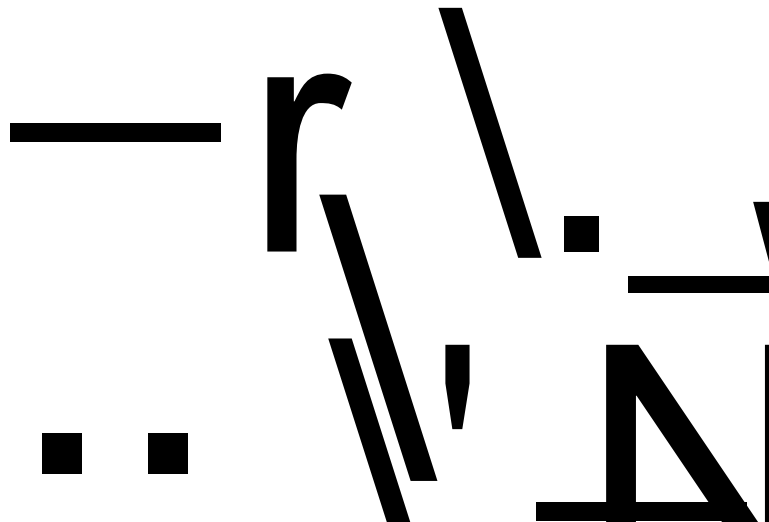
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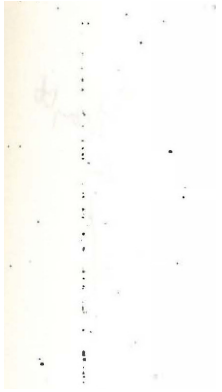
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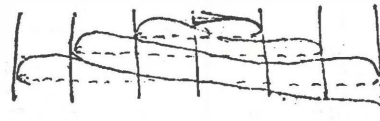
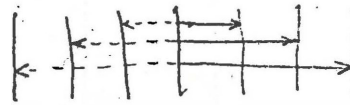
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p__t of one billionth of 8 9e_ond, _hi9 i9 _e_ely t__
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Peters Hall, etc: buildings nominated as arbitrary signs;

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Order Idea k4

Do- something Do something Do something Do something Do something Do something Do something

September, 1969

VJ 0 a

Time - Information Idea #2

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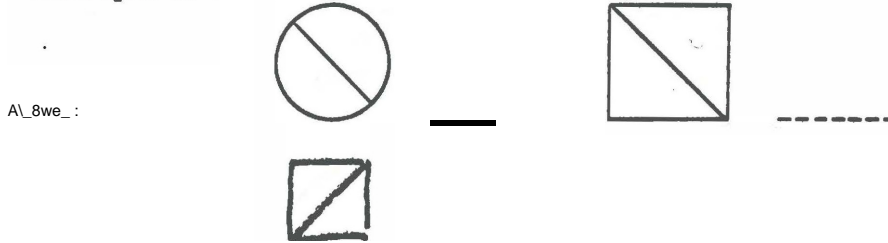
Name Idea 41

September, 1969



Each idea is a sequence. Discover the rule or rules of
_b_ge by wbi_b_e fir8t e__ple i8 re_ted to _e 8e_o_d. Tb_,
ba8ed o__e_ird e__ple_ apply_t_ule to _8w__te_o_
__i_e_e a_8we_ fo__e_8t 8pa_e .

Example 1. :



Draw _e a_8we_o_ a 8e__ate pape_ .

E__ple 2. :

up Do_ _eft

A_8we_ :

_i6_T_

Write _e a_8we_o__e 8ep8_ate paper .

The groups are numbered according to similarity of ideas.

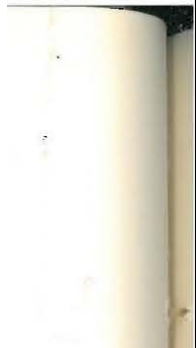
(hole) (spherical) (ar
paper) (orbit)
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Paper)

INSTRUCTIONS

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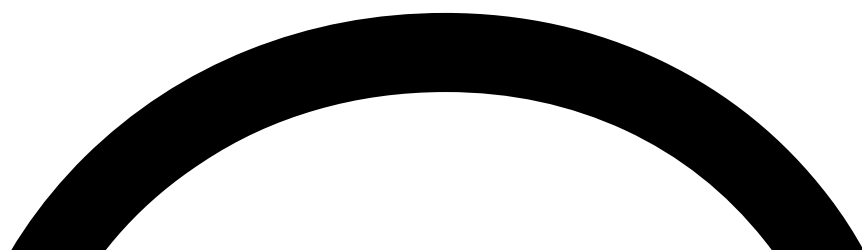
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T_ EPrnPH or COII. ART __ _HICH aUVTIONS HAW DIS_E_!

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GALAXIA



18

S

CRYSTALLATION S.C.I.

LOVE'S TIME
FEBRUARY 26, 1970
6:15 P. M. -
MARCH 1, 1970
3:30 P.M.

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_,_tnute_ __cttv_t

O-7/43 From the _tart of pu_h button pu_h.through rock
__tc re_axatton to _rk dat_y on _ ttng and
read. tng.

O-_7 ?rom! '_e_'o_utton t koueh _ tt_ng for gue_t to
unbat,_oom to __rch.2_,_970, sprtnettme

O-_5/55 . From tratin _eavtng Sprng Street to arrvtng
at _ttney

O-33/55 From _eavtng tm ttney to _eavtng _ ttney

O-20/50 From gotng downtown to dtner to t__ntory
for party

O-36/_5 _rom arrtva_ of dtne_ gue_t_ to fntt_htng dtner

O-25/___ From check gettng to funny and brt__tant

O-60/_9 _Fro'm a _eft hand to _ta_tan 8_u1;_a'b_t_-_se. for dtner

O-_8/57 From _ome ktnd of begntntng aeatn tkough _t__t
mak tng and _hone ca__ng to draw_ng w'tth a h8rd
_ttck on ee__oed __ontte t_ a ca__'for he_p

O-8/___rom _uttng tt out there on the w8___ of the
_tudto to no_e_ are thtng_ that ha_ to be crw_p_ed
8nd __ro wn aw&y

O-26./30 From note ta_tng to not w8ntng to eat unt{_
_rd_y dtner_e

O-8/_5 From _tandng __tne w8ttng to check out
grocerie_ to'thntkng'about provtdt-ng __e_f
wttth food to _a__t k ough the we eke.,nd

O-6/_7 ^rom_tt__w8tt_ngon __e to __tht_yo__honey_

O-_2/43 From bagg'tne grocerte_ to _at do I need other
_eo___e to'brtng __



0-13 0-34/245 5 i1.Alit: Ck I 0-22/7 0-42/14 Act ivit From history thinking to over compensation
From leaving stoned out of my mind to 1ook for someone to buy me a whip From the search fo

~mum a.nag a.nc:x.~ From breathtaking to slandering and cursing From starting to m
0-20/7 0-135/15
0-31/28 0-165/53 0-12/50

0-54/5

0-27/28 0-94/57 0-63/20
0-5/26

0-55

0-11/36 0-2/16 0- 1/13 0-2/45 0-6/3 0-2/55 0-1/53 0-30/46 0-3/40 0-35/25 0-27 0-24/1

my birtBCay through coffee li.ppl.ng to finishing triptych and starting sextriptye

Minutes

Activity

0-7/17

From looking for numbers to calling a birthday

o-24/4
o-'2/29

gue_t and exchang_ng _age_, _l_ce_ of real_ty,
p1ece_ {n ?.,_ace_

From bo__tng water to draw_ng t_ what _ am do_ng

O-_4

From o_d fa_htoned tradtt_ona__o_{d groun" _ed
to fu__ b_ow_n tn_ptred youne gt_ tt a__ a.w.ay

o-_o/22

From.'concentrat_on of attentton through
wa_t_ng to ca__ng

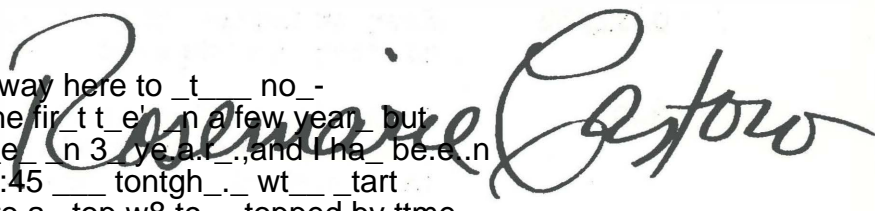
o-8/26

o-

_'^rom read_ng vacat1on t1me to ftn__h a_ n'ding
and de_e_t_ng , _ , ,

From'ed._t_ng'to.Anna_e'_ ca__ before _eav_ng
from ho_

From on the_r way here to _t__ no_-
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maybe.t_ree t_e_ in 3_ ye a_., and I ha_ be.e. n
_t_ngy but at 9:45 __ tontgh._ wt__ tart
anot_er ptece to a _top w8 tc__ topped by ttime



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0-6l_t

o- _z19

AcC_vtt

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O-Ztl3S
o-&_z9

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fwch_r up chb dbpoc co Gr_nd C_ntr_

From cr_vbt_n& w_th yow w_fb _3_.76
m_nuc_& from now

0-19l3z

I t_k_ m__ bt_ck co _o_o__r __ f_r_c

0-tZlZS
O-tZlS2

From br__kf_&c &c_rc co chb chr_tt _&

o-o

From faccp _nd &t_cky &M_C co frbr_

0-20/14

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o- tZ_t3

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co St_n_ord Connbcc_cuc

vi' n e
o_4/22

ct it
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and meeting' frt nd t o pa' tng tkoug t'o' ea
a'note no oap' radto
From 30 t t'ng'toward th'e ec tp e pa tng

o_9/3

**piles of rusty metals through rain spattered
dusty windows to the truth is right underneath
my fingernail**

o_7/4

From fndtng the truth throueh e8-rch{ng tt
out by readtng rd and be tevt tn ten
e.re tng 'tate f betng=:

6/48

From te't g rttng re ax'to return fro2en
m te'p g'op re you are the n'vator
where unc to e red'ng to come on to t 1me

0-7/_0

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_re_e tb_y rretrtevb_y

o_7/3_

From 2:20 brng g ft to t em don't et t em
C_a C_a C_a V_C C_-
ma y tu t thru t-tt out the door and c o e tt
fa t Goet el etr fr{end wa not i epht tophe_e
Dante had Beatrice but o dtd Goethe have_

0-_3

From 2_30 Ft c oud darkentng now patched
fore_t to y bother cro tng pond tl a
on yo tde an ay. Hey you wth yo head tn
the tru nk of your car ou_d you pay to take
another tratn trtp to Bo_ton_

o-_6
o-29/3s

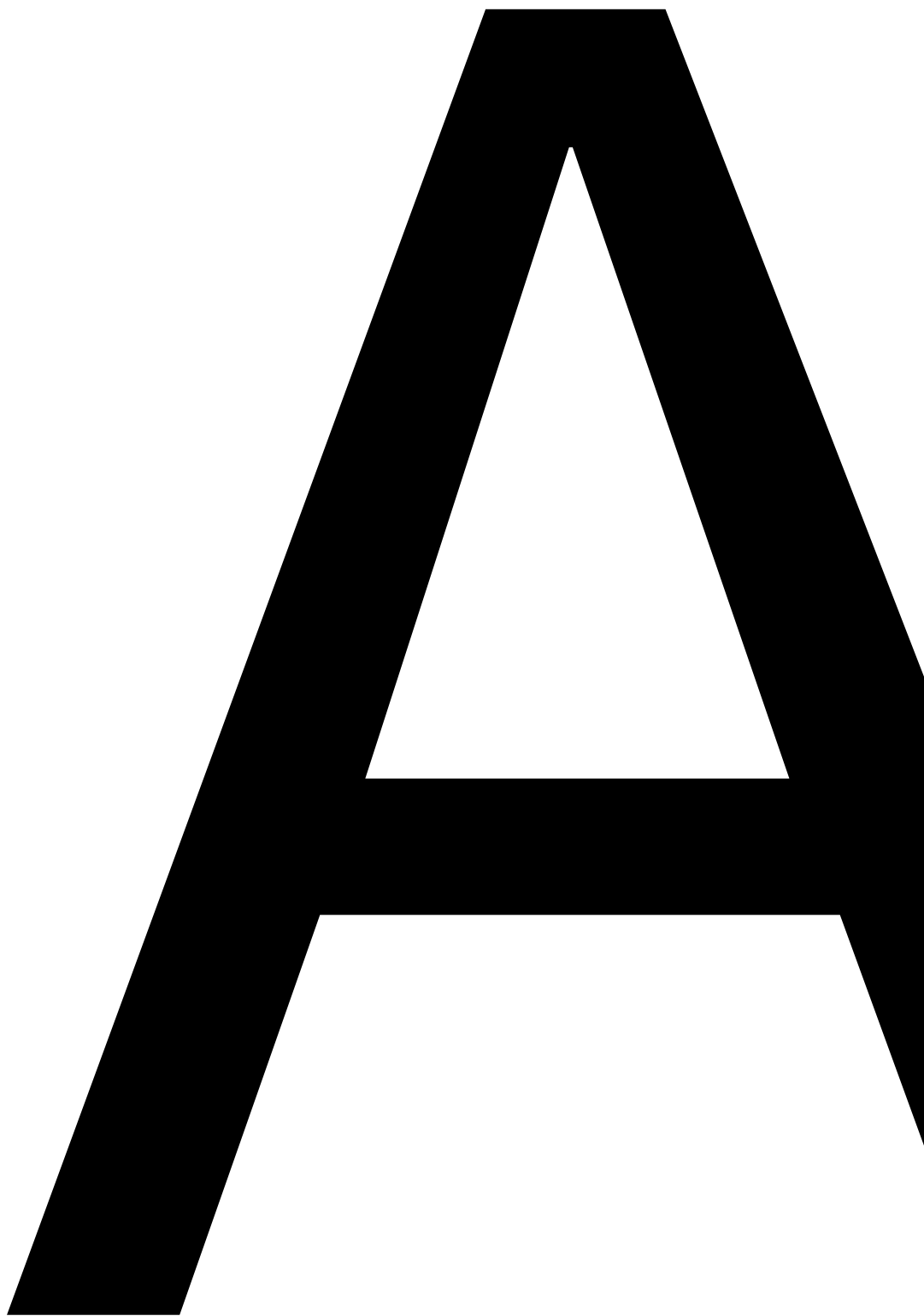
_rom d ptng gro und to arrtva tn Bo_ton

From ecktac k ome tde natche of co_or throueh
the darknea_ of the tatton under ground

Minutes

O-74/25

O-5/33



PRELIMINARY STATEMENT Modern society seems to view the artist as a fabricator of objects, not a conceiver of ideas

mr~~ ch 10, 1970

CORPORATE A.R.T MOVEMENT SAINT PAUL, MINNKSQTA 55101

James N. Roche Chairman of the Board and Chief Executive
General Notors Building Detroit, Michigan
December 18, 1969

Dear Mr. Roche: Your company has

been selected for inclusion in my

Corporate Art Movement. I would to the best of your ability, execute, following proposal:

Initiate a new line of Pop Art automobiles by stamping out the bodies in the shapes of current celebrities
Please reply at your earliest convenience and describe the method you intend to use in order to expedite

Since relv.

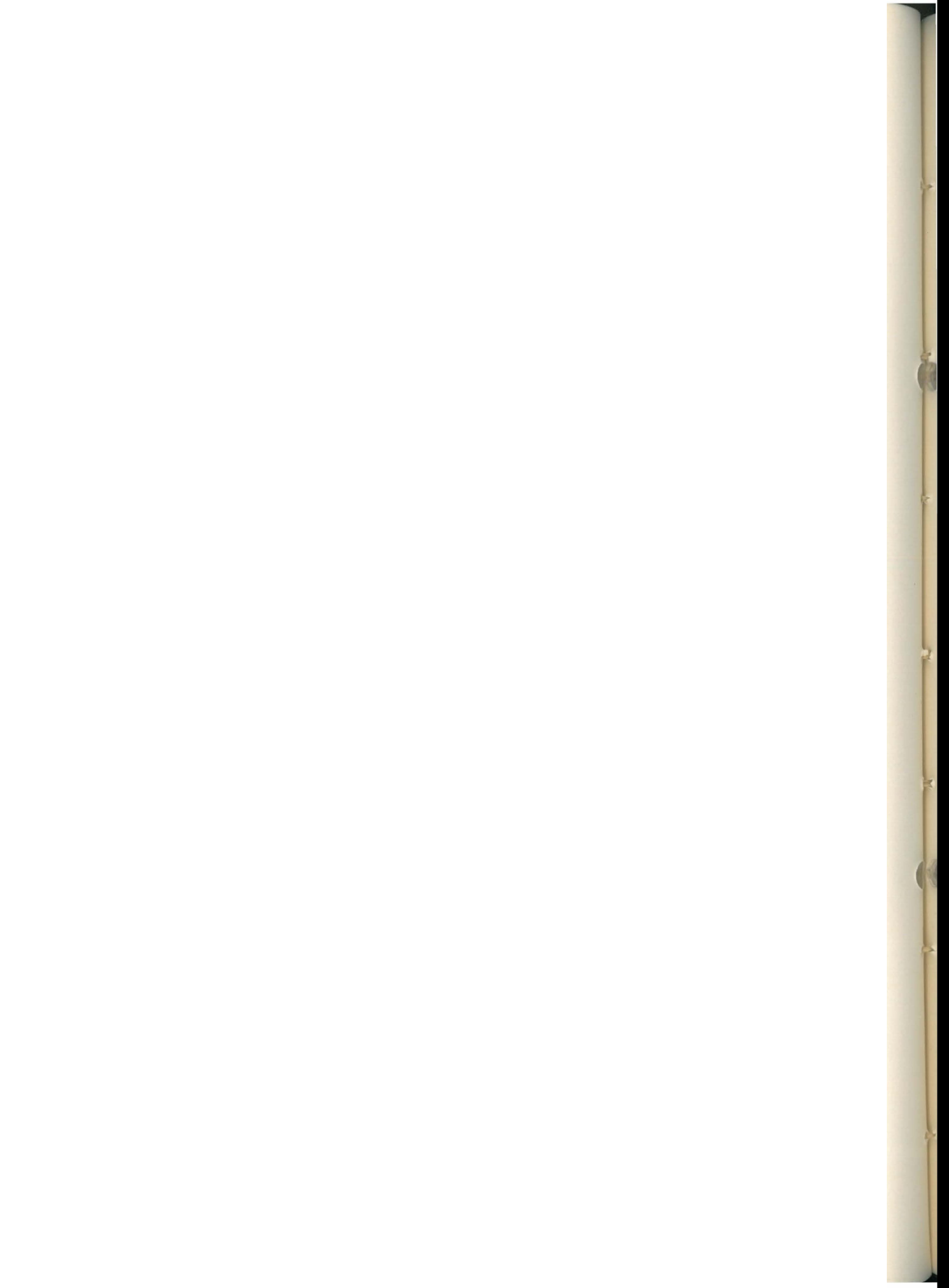
Don Calender

GENERAL MOTORS CORPORATION January 7, 1970

Mr. Don Celender Corporate Art Movement 15 Duck Pass Road St. Paul, Minnesota Dear Mr. Celender: Mr. R

The prospect of completely retooling

Morley Warren Office of the Chairman



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NATIONAL BROADCASTING COMPANY, INC.
THIRTY ROCKEFELLER PLAZA, NEW YORK, N.Y., 10020, CIRCULAR 7-8-00

RECEIVED

M8_ch 2, 1970

M. Don Celende
Assistant Manager
Saint Paul, Minnesota

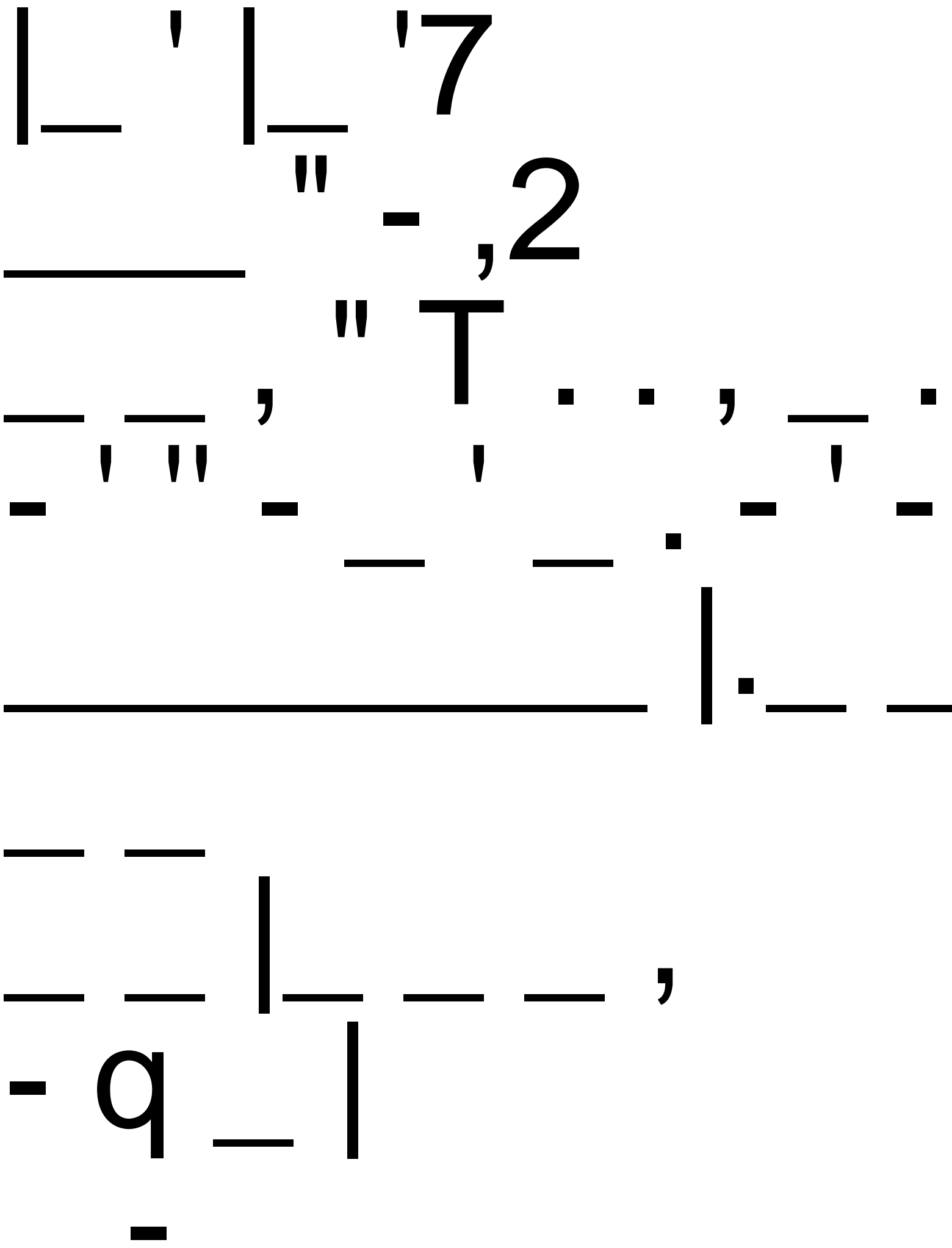
5511_0

Dear Mr. Celende:

Re: Your letter of February 18, 1970 and enclosure to Mr. White, Scott, Chastain & Associates:

We have interviewed you concerning the proposed partnership and your suggestion appears to be a sound one.

adaptability to our TODAY



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_or God and Country

March 13, 1970
74-Z

Mr. Don Celeñder
Organizational Art Movement
|5 Duck Pass Road
St. Paul, Minnesota 55110

Dear Mr. Celender:

Window Painting

"A Rosenquist Gallery"

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__ea_ere lnvolv_r,l Ntt,_tt_e_ea_r_t_e_than thg lll4s1on of
trans_ar_ncy. They tnclu_,le_nu_mbe_of 6alle__/_lndo_'s th_t l
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l_vn_film

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.lf Of the _e_ Obt_'Ctf dts_n6"a_^_d f'_Om'tt bUt __m_tntn__n l_en'
tic_l_r_flectlon of the _eal ob_ect, Thls_p1_tt __, _be_c_tur_d
b_ one o_'co_btntattons of l_rin_o,, __atnttn_s lnst lle_, _t one o_ mo_e
o_t_e m.y_tad d__th level.s su_ouncltn,,,, the _eal ob_ect,

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_rt, but vtsu__tze {t as th.e _?o_!c of _t

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tnttn6 ls'culptu_e.

47
E f

e Com_U Cone

1. That you ask each artist who is to participate in your exhibition to record a tape of his own voice saying his full name (or the name he prefers)
2. That you ask each artist to send me his tape
3. That I will compile a tape loop of all the artists saying their names and to provide appropriate intervals of silence between the names
4. That you will receive from NP the master loop cartridge, or cassette, (this to be worked out according to the type of tape recorder or player which you have at your museum) to be played continuously at normal voice within the exhibition

G r f

ESUkiG)0 CQSTk, January 1970

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8' 4'''r';"/"■ve: 5592!: FIEOCEDVQE A: Aeove

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2. HANDOUT

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TOWARD*

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*TO OBERLIN.
END.*

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BY .. P■rps 0 : xweya 1/gy
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(lager Deumewz 72ç: 91!!!! mt dŵza,

' T_GT__PROPoSA_ WRTTEN TO T_ EDTTOR oF THE c_. ICAGo TR_BIME,
 OCTO_R FIFTH, NINET_N mND_D AND STXTY-N_NE.
 , ' THAT _STONE FRO__J'i' AN ANO__OTI5 STTE _ P__CED TN T_ WA__ oF T_
 TRTB_ TO_R ; C_TCAGo, I__TNoTS.
 To S__iBO_TSE T_ VARIOUS ROCKS AND LOCATToNS M{T CH _Æ NoT Cho_N.

A Roc? _?o_ ' Vestminste? Abbey, _ondon, was placed in Not?e D_e
 Cathed?al, Pa?is.
 ' Executed - Octobe? Nenty-ninth, Nineteen h__ed and sixty=nine_
 by Je?ey Fox. - .,

A PLAQUE WTTT T_ GI__ , PROPOSA_ A_N.D. A ROCK FRO_1_ EDTNBURGH C4ST_
 SCOT_ND__ EPOXIED TO A WA__ TN.. .TRAFAR SQUAÆ, _oNDoN.
 EXECUTED - YO__ , ' _R E__NT_ , NINETEEN HUND_D AYD STXTY - YTNE.
 _ N__"iO_D - NOM_"iBER , S_XTE_TH, NTNETEY HIMD_D AND SIXTY - NTNE.

On No_mbe? TtFenty-_i_th, Nineteen h_.d?ed and sixty-nine Pe_?
 B?ait_aite deposite,d a hund?.ed and.. thi?ty ?oc?, s o.n, t.h. e G?eat
 Ba??ie? Ree_ o__ the coast o_ A_t?alia.

() T__O_I__R_T_NTY-FTFT_ , .NTNE_EN H_DRED AY_ SIX_-NIYE,
 KETTH PRITCHARD DEPOSTTTE A HUNDÆD_ T_IRT_ ROCKS TAKEN. FROI_J',
 CHiCAGO, I__TNO_ S, ON _ODDY FIE_D, NORTH_ER_AND. TH.IS_ WAS
 T_ STTE OF T_ BATT_ _Æ _ ENG_TSH A_Y DEFE_TED T_ SCOTS
 iN__3

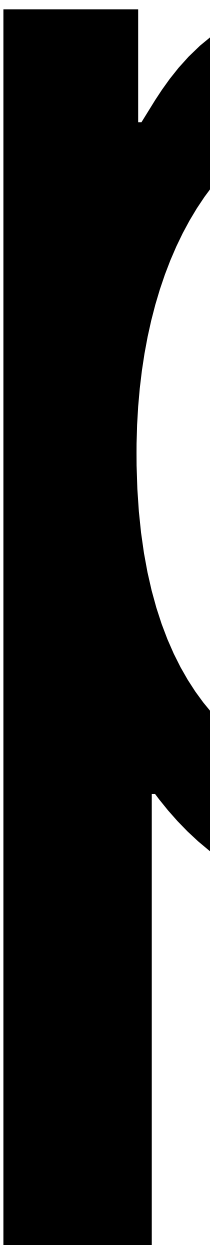
_i_thplaCe O_ COIONal RObe_t_i-CCO_miCkt __O EaSt Onta_io St_eet,
 ChiCa_O, IllinOis, _UIY 30th.18YO_
 A bmck was taken __om the doo_ay o_ the house andembedded in the
 walls of the T_ib_e Towe__ On Decembe_ seventh, nineteen hund_ed
 and sixtY nine, a b_ick was placed on the site of a h _d_ick and fifty
 East Onta_io St_eet.

CO__CT A H_DÆD_ THIRTY ROCKS. STANDING TY oNE P_A_ THRo_
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AS SIMI_ AR_ TY P RO_ C T
THE GT_ PROPOSA_
THAT A STO_ RO_ T AN ANO_ Q_ S_ TE
_ P_ ACED TN T_ A_ OF T_ TRIB_
TO_ R_ , CHIC.AGO, I_ TNOIS TO S_ O_ IS_
THE VARTOU5 ROCKS AND _OCATIONS M{ICH
RE YOT CH 'SEY,
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YORK, NEMYO
EXEcU_ D - No_ _R_ N_ - NIN_, N_ NETE_ HUMD_ D AN_ SIXTY NTYE

DOY ROGER GT_

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South Dakota â€” Bad Lands Louisiana â€” Battle of New Orleans Maine â€” Elijah Lov

veorg x.a â€” Anaersonviie P res on California â€” Petrified Redwood Forest Utah â€” Mormon T

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y _l t; __R_ TH_t_GS To _O TO fE_L G__o

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Treat _!__erithng as l1ving

John Sloan handl8s business affairs

Always say 'yes'

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B8 determined to share spac█ with ot___e,r per8ons

Put en__elopes tnstde each other

Rent.a dru__set from A-2

Stic_ your tongue o _Jt

; _hat ie the d1'sast8r number on the radio

Use EEG and transmit thought

Evil spelle_ bac_war_s ts live

Get a boo_ of _erbs

Jse sex to _et to _no_ ot'her persons

Have the cred8ntials of a minister;' write to_ Un1_8rsal ltf8 Church; lmc,, l766 Polland,

_od8sto, Calif,

Hang 2 si_ foot rope.s fro_ t_o door_ay__, 5 feet apart;_and us_ng o.nly a clarin8t, _'ngage and

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ROBERT F. L. (".y, __±_())@_7
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3. T have nō volcā ln tha mat;te_
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Allow this page to be given first position in the catalogue.

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_ob 15, 1970

Bafael Perrer

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ECOLOGIC

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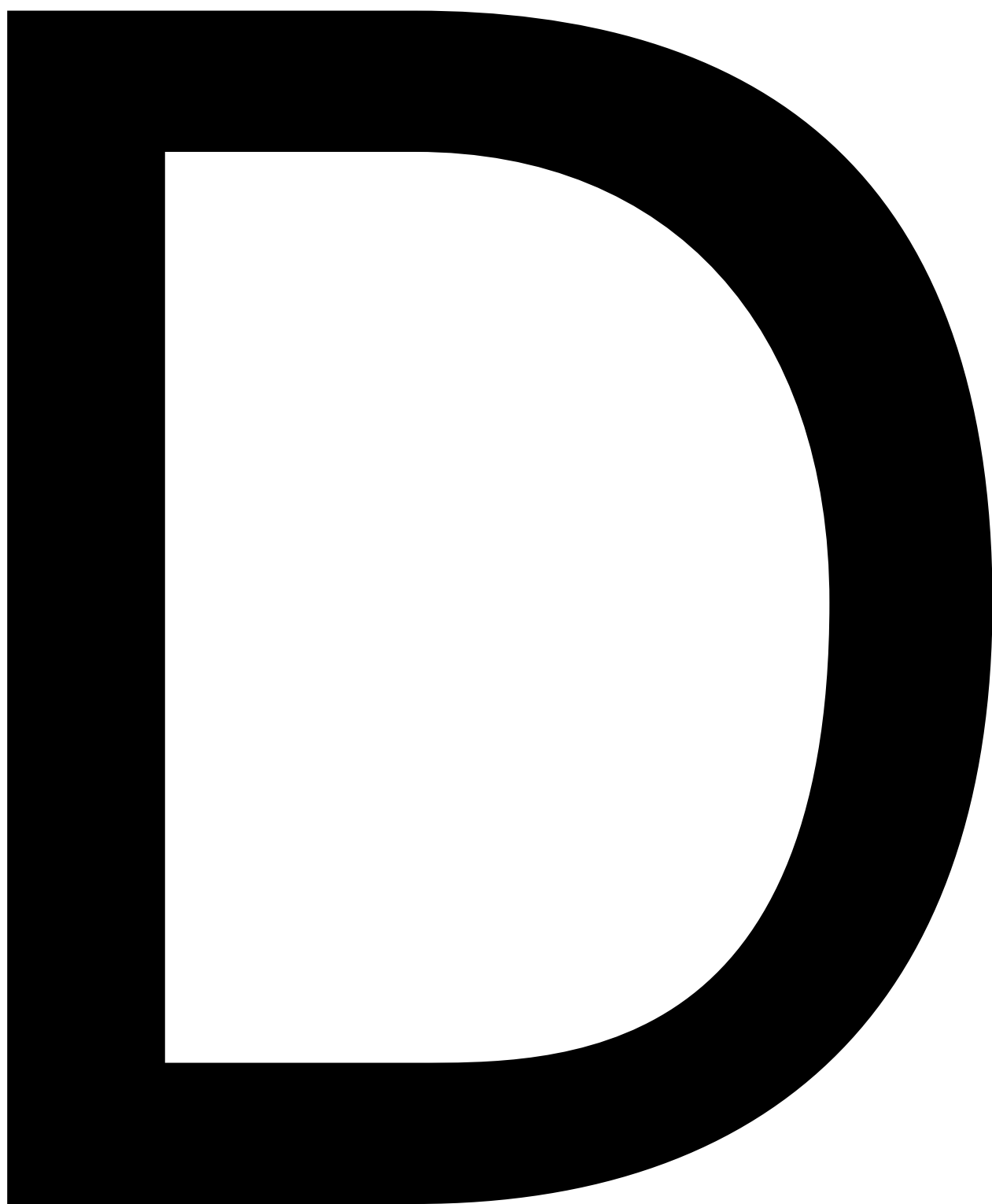
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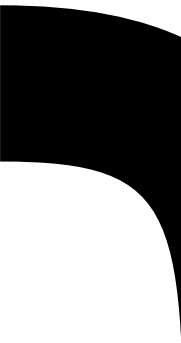
Your specific thoughts on the map
place and further places of residence

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Ira Joél Haber
February 1970

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I AM

(Western Union telegram received by telephone, April 4, 1970)

Both sides of a long straight walk if possible, to the entrance of a building as the site. Photographs are taken

(of perhaps 10-15 feet' in both directions walk or path. At least five locations are made of the photographs taken from the points on one side of the walk; the two enlargements related

each point are fastened back-to-back. be linear.

Enlargements of equal size are made from the taken from the points on the other side of the walk

but these are made with the negative "flopped" turned over so that a mirror-image view is produced. These are also mounted back-to-back.

The enlargements are then erected; perhaps on (like signs), at the points from which they were

The "mirror" photographs should be aligned to the proper view

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A Visual Web for Oberlin

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March 16, 1970

JYNK M_II

a paper sculpture

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ignorance) of art's conceptual, (or 'why') nature follows a

artistic activity is .not solely limited to the framing of art prop

Joseph Kosuth

(He-printed from Art-Lan ua e, 1, 2

(Coventry, En~land }, Februa.ry, 1970.)

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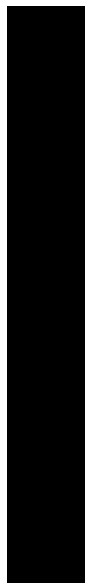
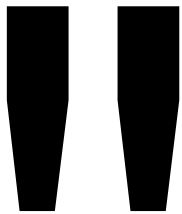
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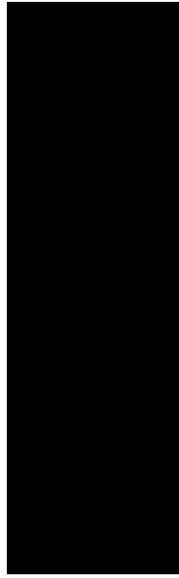
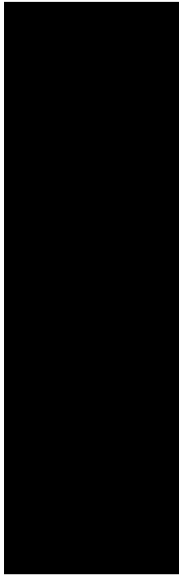
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Feb u. 24th, 1970

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All the best,
Les Levine
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rOR lh__ EDliLn _LEASE rOR Wrtr_R INFOR_ArION
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OPENING: QPRIL 7,1970

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83Z _onge Street.
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G_llery Houra 10 to 5:30 Xond_y tbrou8h S_turd_y

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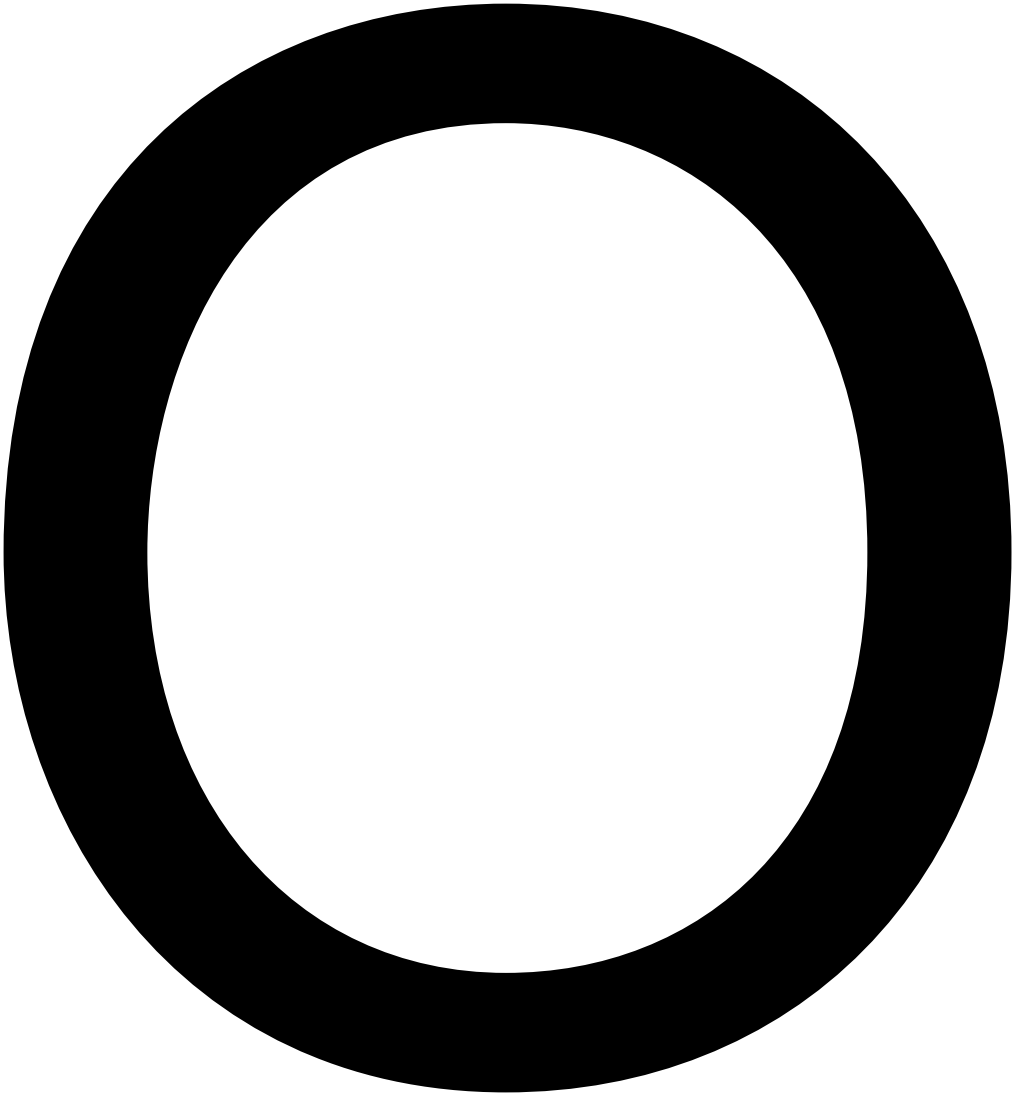
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- Sept. 69

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April

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C. OIQ.enburg



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The Object

THE ARTISTS' SWATH

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A direct path around the Earth is determined by tying a cord from a globe to a pacifier around a child's globe. The path along this path is declared by the artists (on the top Set Aside for Conquest by the artists). The Artists begin at a point on the earth and proceed methodically to level an ecosystem by all means and with full freedom to turn the earth to their purposes. After the artists' passing the altered land is "sacred", "!" 5, pace of the Artists' advance is slow but advance (finally Speaking), With Scythe in hand and singing in a wase like ideal harvest, oblivious to their own culturing songs as they go. "The id should be at least a century - or as long as the building of the Great Wall of China if that is long"

G. Olenberg
N.G. 1966

(written & Obelisk
April 1970)

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f_13) 934-a6_4
Eugenia Butler Gallery
33 South 11th St
Brooklyn, NY
Lo_An_81a8, C_1_rni_

January 20, 1969

Stout Oatrow,
625 Rockaway Parkway,
Brooklyn, N. Y., 11236
Apartment 5TA

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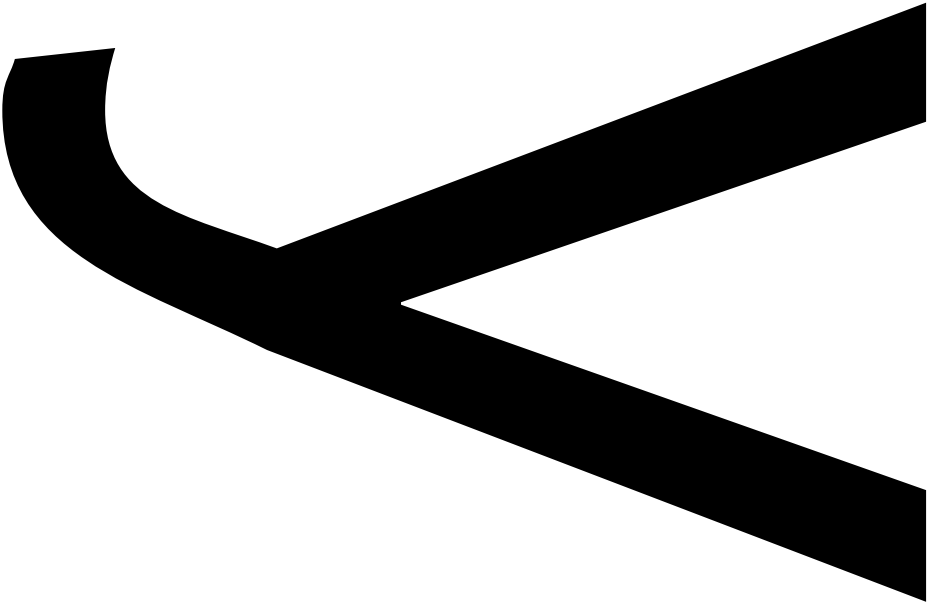
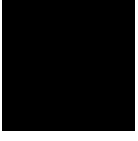
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OBERLIN COLLEGE
OBERLIN , OHIO 44074

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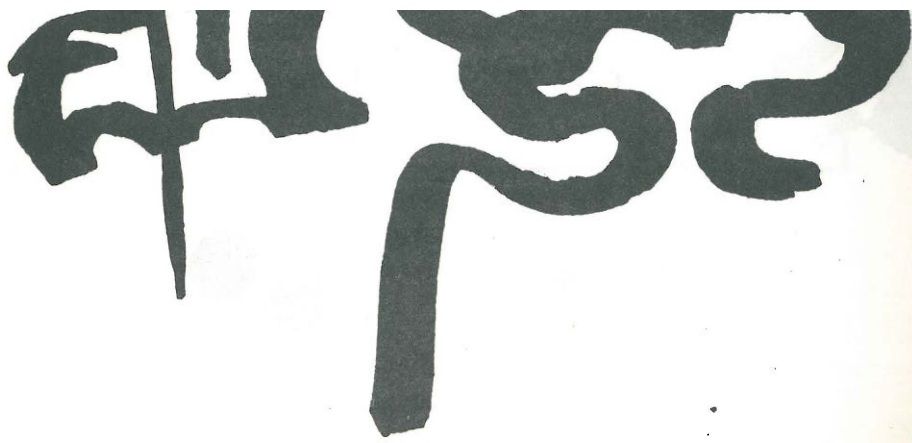
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ATHENA T. SPEAR

ALLEN _MEMORIAL4k't ART MUSEUM
OBERLIN COLLEGE

OBERL~'|N , omo 440474

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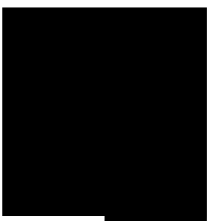
ATHENA '1'. SPEAR

THIS 'IDEA'
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ATHENA T. SPEAR ALLKH HE@OR IALat ART OBKRLI H COI-LEG E OBKRLIM, Ok)O 44074
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John Perrault

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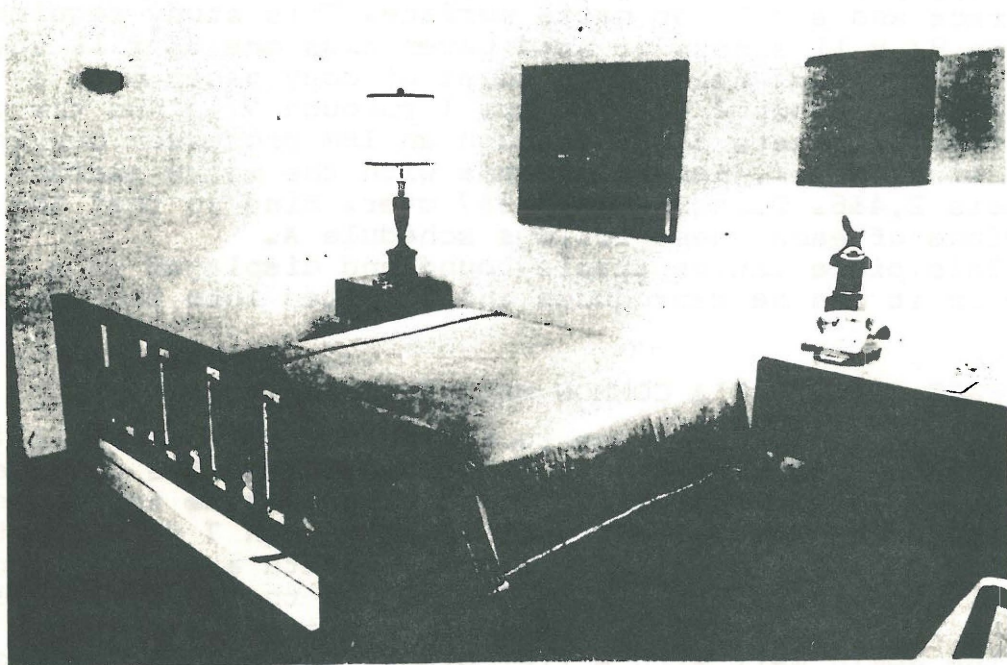
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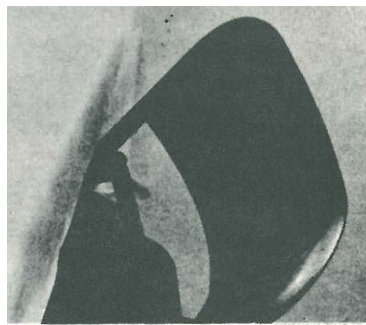
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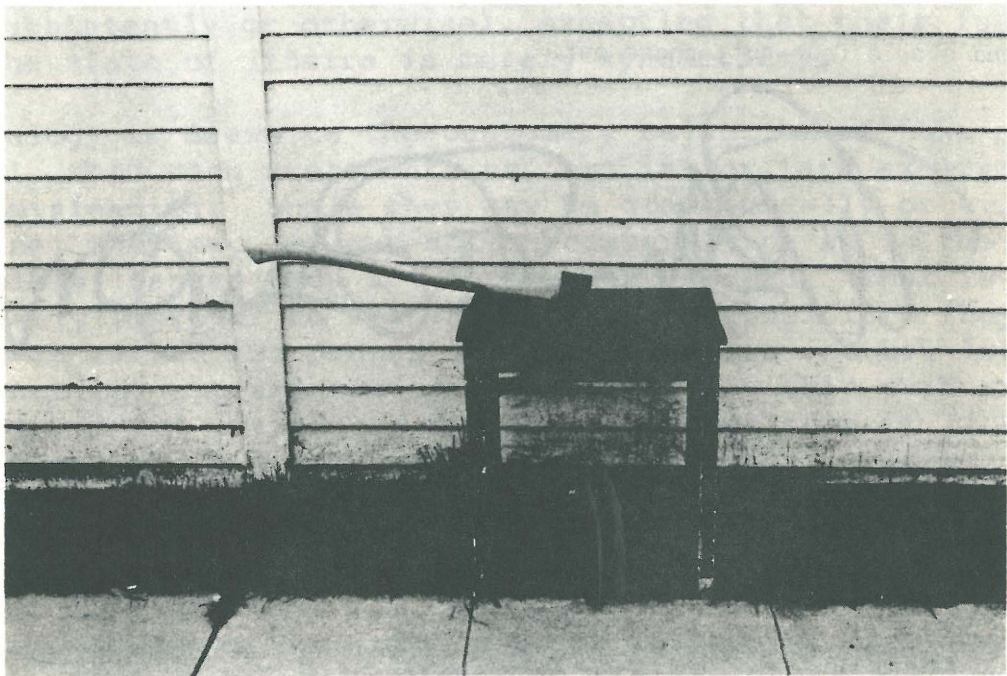


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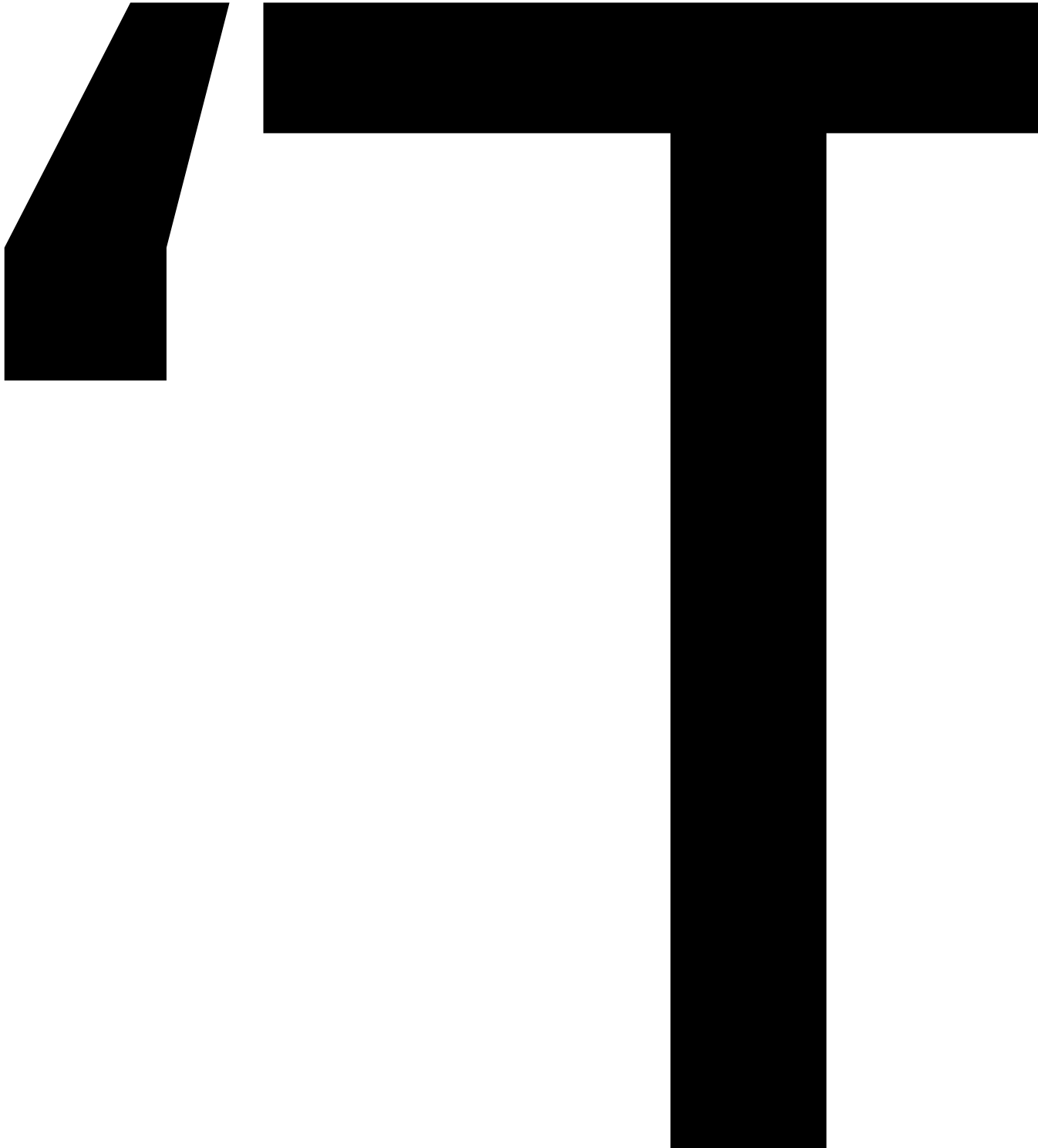
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Thomas Duncan Shannon

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Theatre page, all caps:
ALL BUT TILE WHITE CARS ARE IN THE ORDER



THE SOCIETY FOR THEORETICAL ART AND ANALYSES can in no way be regarded as ~eence the propo



The stratification of almost all 'art' terminologies in order that they deal exclusively with propositional formats

THE SOCIETY' FOR THEORETICAL ART AND A

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Marjorie v. Strider

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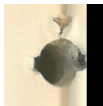
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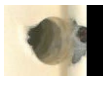
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Be_na_Vene_

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J. W8ll, 1969, 1970

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— 56 PAGES — 137 PHOTOGRAPHS — LIMITED _'ITION H t_7 _HOT _m _

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(Following: three sample pages)

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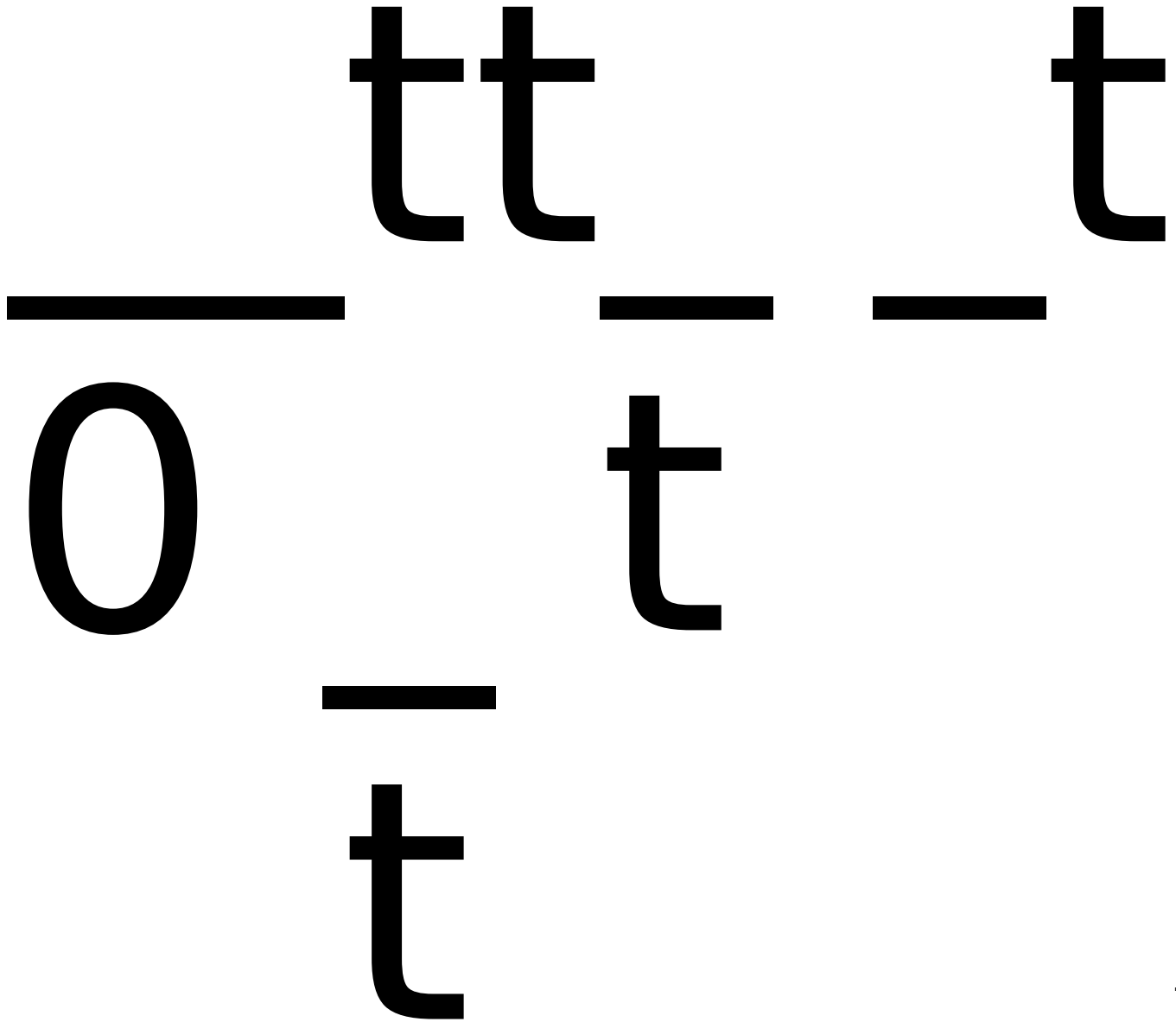
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standing or sitting behind the chair at the time of the hearing. tell us nothing."; this is usually conscious in the sense of the hearing. The question which arises, however, is this: where is the noise, the "noise" - the necessity or code and in the real, first-order world. "Noise"

and the talking is real talking

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William Wegman

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