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Vito Acconci, b, 1940; lives tn Ye_Yo_k
Stah A_ma_an, b, 1939; lives tn _i meapolis
ichael Ashe, b_ 1943; lives in Venice, _ if,
John B_de_ss

Rabe,He_N, b, 1926; lives in Ye_Yo_k

F_rade,_jk_Sa, (Horm, b, 1940); lives in Ye_Yo_k

B_1_Ba_ley, b, 1942; yes in middigit

_el_Bache_, b, 1921; lives in Ye_Yo_k

Ju_ther_Ba_sky, b, 1942; lives in Ye_Yo_k

l_wQ_gg_B_nCn, b, _S2_,-e,(Can. Was in _Ord Ont England

Vito_B_gn, b, 1941; lives in _ordn. England

Don_J(B_,-, b, 1937; lives in B_Jd_A_R_AKA

Tardu_(see Soc_Wy_A_Theo_dic_..._and_A_lyric), b, 1939

_Mf_m, lives in Ye_Yo_k

Scott_B_ion, b, 1929; lives in Yew_Yo_k

J_-et_-ee_B_-, b, _-_ lives in Ye_Yo_k

M-, nGde_-, b, 1927; lives in Gyde_Bay_Y.Y.

Rabe,_jk_Carl, b, 1926; lives in Yew_Yo_k

Dan_Calende,_b,1933;lives in St_Pa_,-_R_

F_ad_Gr_neil_Cone, b, 1942; lives in Hebrides, n_J,

___Wighe_Cook, b, 1932; lives in _Wighe_Ma_n,

Ed_wd_Co_Costa, b, 1940; lives in Ye_Yo_k

Rape,_J_A, (see Soc_Wy_A_..._A_eic_A,) and Analysis), b, 1944

B_H_mg lives in Ye_Yo_k

_M_M_Da_-, b, 1944; lives in _Mang_

Rajna_Dendle_-, b, 1941; lives in Oba_Jin_Chi

David_Dundas, b, 1940; l_w in Kansas_Jy_A,

Ad_ian 'pe_, b_194_ ; lives in Ne_Yo_k
el Ra_sdén (see Society_o_T_eo_etic_A_t a_An_yses), b, 1944;
B_itish, lives in Ney_Yo_k
Glen Rea, b_1944; J_ives in _t_o_s, _o_
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John Van Saun, b_1939; lives in New Yo_k
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Jeff_ey ____!_l, b_1946; lives in Vancou_e_, Can_a
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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 goal: each will try to be mentioned, during the period, in John perreault's art column which appears weekly in the VilleRe Voice..

During the 26-day period, I will be available as adviser: I can be consulted, upon or the students, concerning possible strategies.

Noteg:

- Students will have to decide through what meaning to be achieved. Since the time is limited to 26 days, they cannot depend on the simple tactic of getting to do what they want on the local stage; they cannot depend on a trial-and-error question. The students will have to make sequential decisions based on a series of tactical initiatives (distinctions between immediate success and potentially rewarding areas).

- Students will have to determine what kind of interest is likely to receive attention and to attract perreault's attention at a particular time. For example, general tendencies in perreault's columns and estimates or not be fully continued because they concern perreault's criticalism against the system in relation to other systems in the art environment (other critics) and determine the extent to which certain subjects be reacted to by other systems. Since the time is limited, it is necessary to consider the possibility of perreault mentioning



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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
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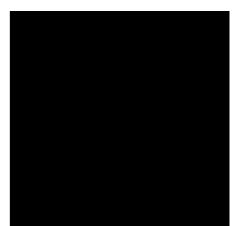
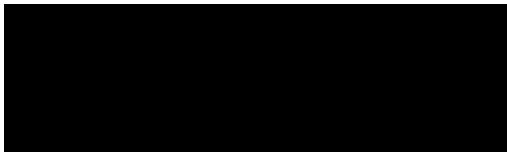
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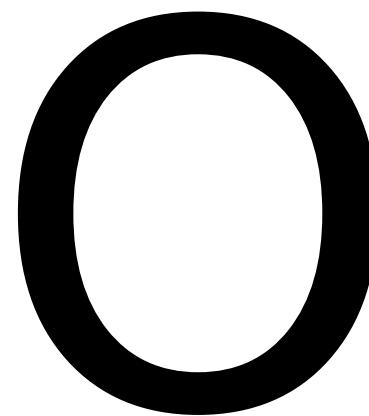
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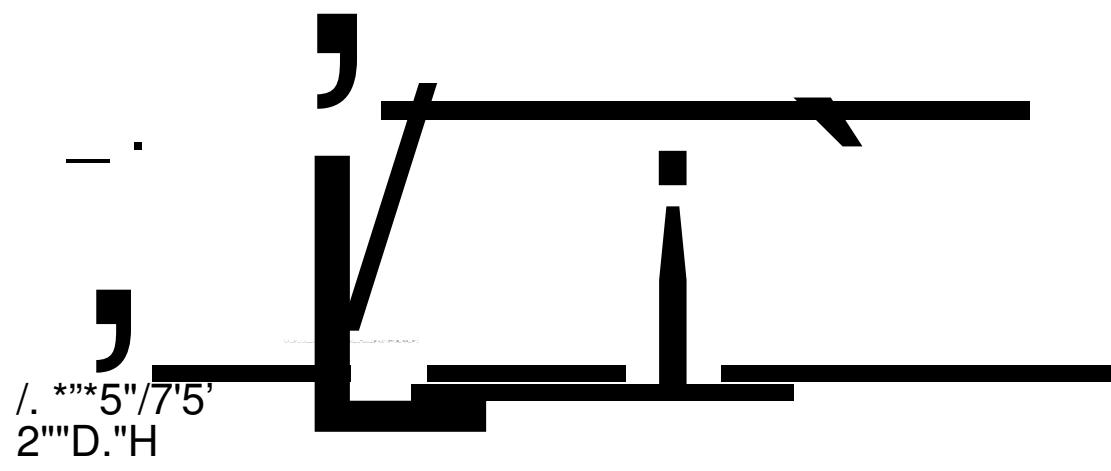
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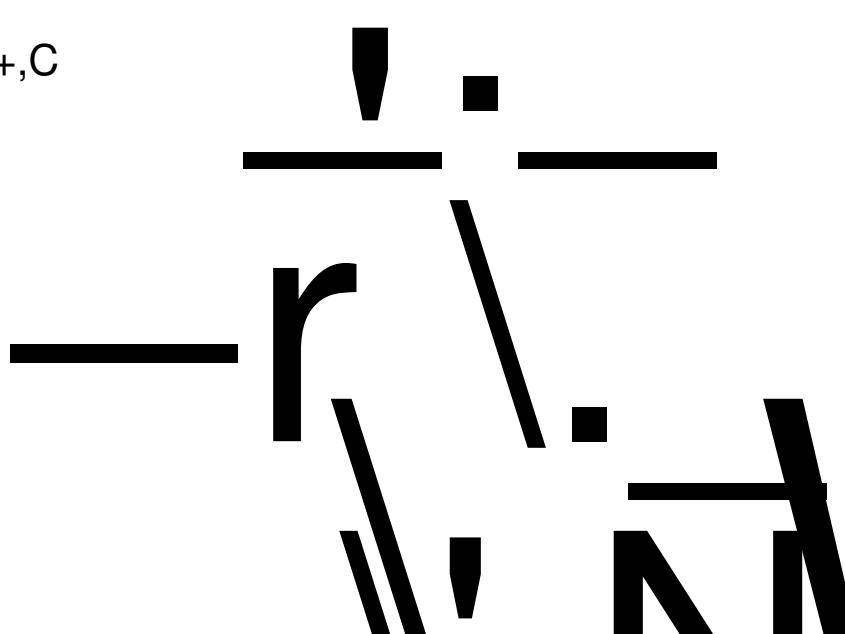


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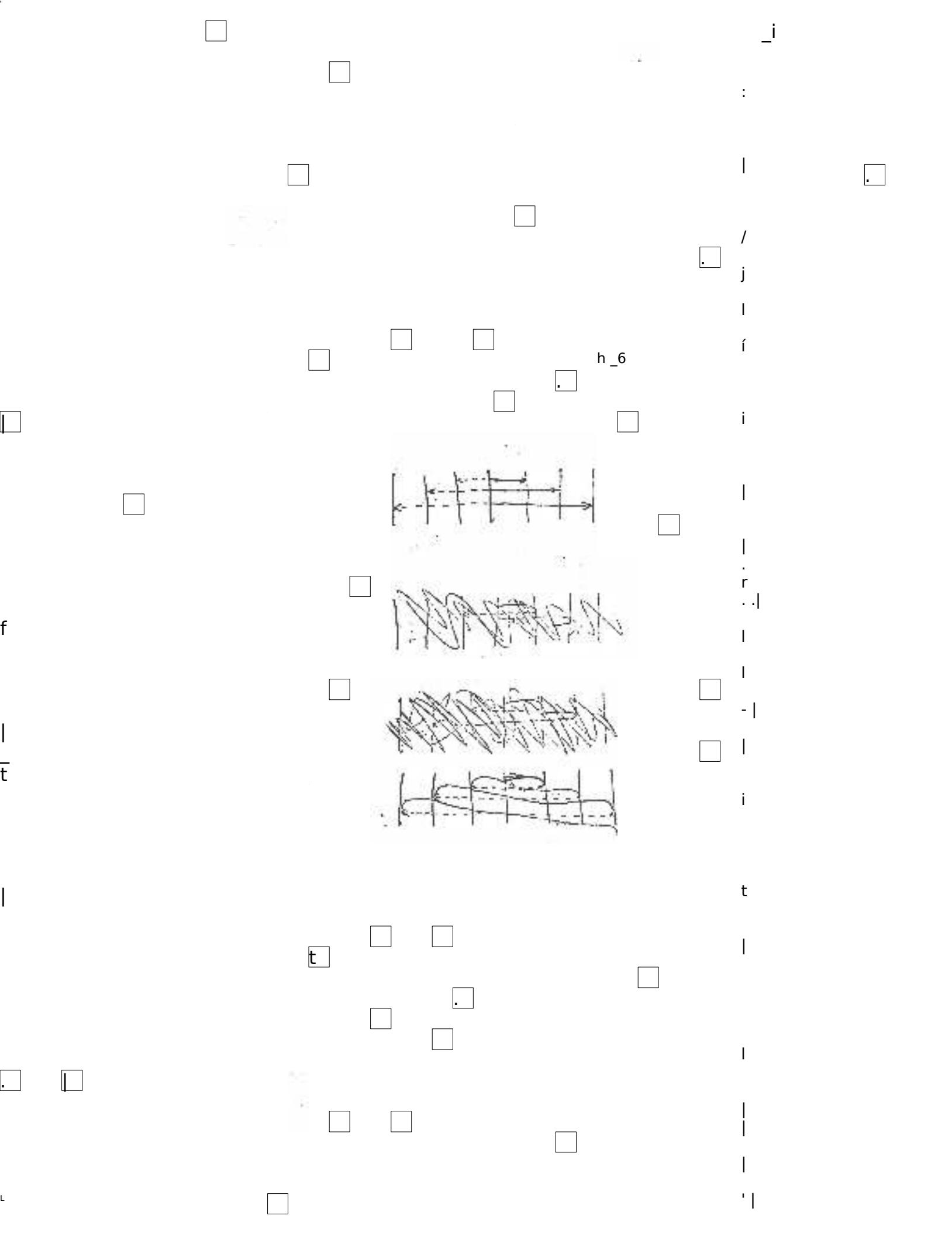


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about a billionth p_t of i_jet_e - and that the
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Peters Hall, etc: buildings nominated as arbitrary signs;

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Order Idea k4

Do- something Do something

September, 1969

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Time - Information Idea #2

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Ap_l_969

Name Idea 41

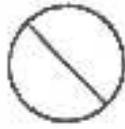
September, 1969



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. :

A\8we_ :



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.

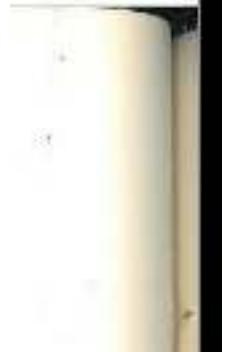
(hole in paper) (paper orbit)
(Wafer) (sandpaper)
(hole in sphere) (paper surface of
(hole in donut sphere)
paper cross (outside section)
(inside section)
(outer face of ball) (inner face of ball)

(no hole in Paper)

INSTRUCTIONS

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_d dt_a_d tbt_ po_tto_

S_0t_ t0_



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Qe-5'



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GALAXY



GALACTIC CENTER

GALACTIC EQUATOR

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EVOLUTION - E



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

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— tnute — ctv_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 trtn_eavtng Sprtn Street to arrvtng
at _ttney

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

O-20/50 From goting downtown to dttnner to t_ntory
for party

O-36/ 5 rom arrtva_ of dttnne_gue_t_ to ftnt_htng dttnner

0-25/_ From check gettng to funny and brt_tant

O-6O /9 Fro'm a_eft hand to _ta_tan 8_u1;_a'b_t_-se. for dttnner

O- 8/57 From _ome ktnd of begtnntng 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 _uttnng tt out there on the w8_ of the
_tudo to no_e_are htng_ that ha_to be crw_p_ed

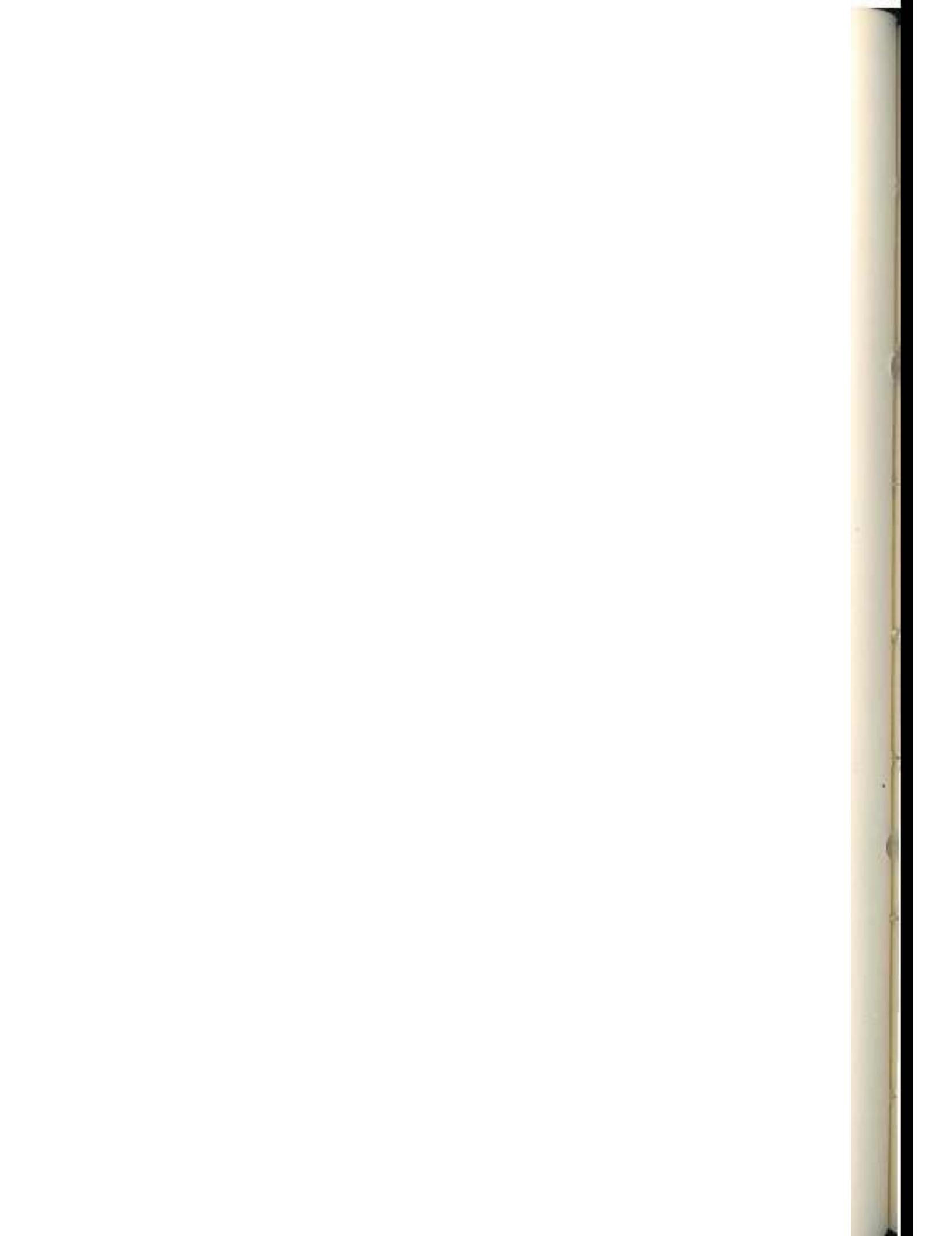
8nd _ro wn aw&y

t O-26/30 From note ta_tng to not w8nttng to eat unt{_
_rd_y dttnnert_e}

O-8/ 5 From _tandtng _tne w8ttng to check out
grocerie_ to'thtnktnng'about provtdt_ng _e_f
wtth 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 took for someone to buy me a whip From the search for a w

~mum a.nag a.nc:x.~ From breathtaking to slandering and cursing From starting to make t
0-20/7 0-135/15 movie From onward to no answer From needing to go away to still being here From leavin
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 0-24/14

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

<u>Minutes</u>	<u>Activity</u>
0-7/17 o-24/ 4 o-' 2/29	From looking for numbers to calling a birthday 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 o-_o/22	From o_d fa_htoned tradtt_onal_o_{d groun"ed to fu_._ b_own tn_ptred youne gt_tt a__ a.w.ay
o-8/26	From.'concentrat_on of attentton through wa_t_ng to ca____ng
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_- nowtng _o_ the fir_tt_e_ in a few year_ but maybe.t_ree t_e_ _n 3_ye.a.r., 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 ttme

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fwch_r chb dbpoc co Gr_nd C_ntr_t S

From c t_n& w_th yow w_fb _3_.76 c
m_nuc from now

0-19l3z

O-tZlzs
O-tZls2

It_k_n ot_ck co_o_o_r_f_r_c

o-o

From fa _nd &t_cky &M_C co frbr_

0-20/14

ow do apbtt frbr J_cqub& co c_cS

o- tZ_t3

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co cut_rou&h_u&h&r.bn__M_ co f
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co St_n d Connbcc_cuc

vi' n e
o_ 4/22

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From re_,_ ome tkough cro_tng a fro_en pond
and meetng' frt_nd t_o pa'_tng tkoug_t'o'_ea_
a'note no_oap' radio
From ___30 __,t_tng'toward_ "th'le 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 ftndtng the truth throueh _e8-rch{ng tt
out by readtng _rd_and be_tevt_ tn _ten_
e_re_tng _'tate _f betng=:

6/48

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_r where _unc_to e_ped "ond _on to _on _on to t 1me

0-7/_O

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_re_e_tb_y_rretreveab_y

o_ 7/3_

From _2:20 brtng_g{t to t_em don't_a_et t_em 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 Beatrtce but _o dtid Goethe have_

O_ 3

From _2_30 _Ft_c_oud darkenting _now patched
fore_t to _y bother cro_tng pond__ tl_a_
on yo_tde an_ay. Hey you wtth yo_head tn
the tru nk of your car_ ou_d you pay _ to take
another tratr to Bo_ton_

o_ /6
o_29/3s

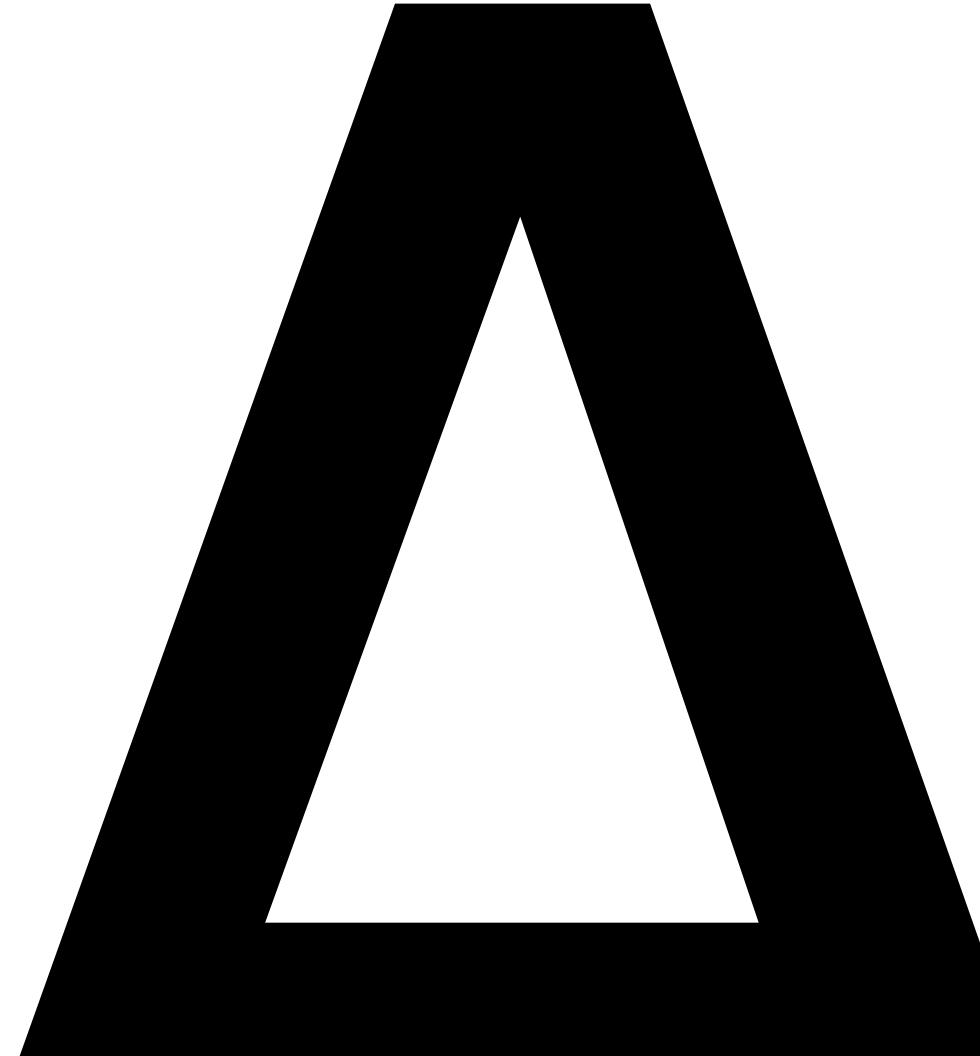
_rom d _ ptng gro und to arrtva_ tn Bo_ton

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. I have the public, my conceptual movements were initiated to explore the realm of the impossible in order to stimulate innovative and the desire to survey the attitudes about art held by individuals and organizations occupying key positions in American society. A that each would be aware of the scope of the concept. A brief comment about the intent of the individual movements follows. C companies. CULTURAL ART MOVEMENT This movement, launched on January 12, 1970, was directed at the museum profession of developing art awareness by bringing art to the masses through their respective mediae. ORGANIZATIONAL ART MOVEMENT on a grass-roots level involving people from all segments of society.

mr~~ ch 10, 1970

CORPORATE A.RT MOVEMENT SAINT PAUL, MINNKSQTA 55101

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

Dear Mr. Roche: Your company has

been selected for inclusion in my

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

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

Since rev.

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. Roche has "duplicate exactly the heights of the celebrities," we appreciate your selecting two tall men, both over six feet I believe, Nader or General DeGaulle.

The prospect of completely retooling
present, gives us pause. Nevertheless,
smoothly, we could probably have them
with cherry jello, as you suggested to
General Motors. Sincerely,

Moorey Warren Office of the Chairman



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NATIO_VAL BROADCASTING COM_ANY, INC.
THIRTY ROCK_FEIIER PIA2A, NE__ORK, N._, _ooao, CIRCIE 7_8_oo

, E__ ID ER ART,_ENT

M8_ch 2, 1970

M_, Don Celende
ss Medta A_t Move_ent
Saint PaUl_M_.m eSOT8
Dea__ Celende__

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—· —· or God and Country

March 13, 1970
74-Z

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

Dear Mr. Celender:

I

"Window Painting"

□

"A Rosenthalist Gallery"

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OBERLIN p_POSAL

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1. Thar you ask each arfisr who is ro parcipare 7n your exhibirion
ro record a rape of h{s own voice saying his ful | name (or rhe
name he prefers)

2. Thar you ask each arr{sr ro send me h{s rape



- ³ Thar | w{ ll complle a rape loop of all rhe arrisrs slaying rheir
names ed{red ro provide appropriare lnervals of sllence berween
the names

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- Thar you wll receive from nP rhe masrer loop carfridge, or casserre,
(rls ro be worked our accord{ng ro rhe rype of rape recorder or
player whlch you have ar your museum) ro be played conrinuously
ar normal vo{ce wirhin rhe exhfbirfon

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ESUkiG)0 CQSTk, January 1970

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TO Osselin.

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(lager Deumewz 72¢: 91!!!! mt dwza,

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TRTB TO R ; C_TCAGo, T 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 WTTH T GI __, PROPOS_A N.D. A ROCK FRO_1 EDTNBURGH C4ST_,
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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_?
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iN 3

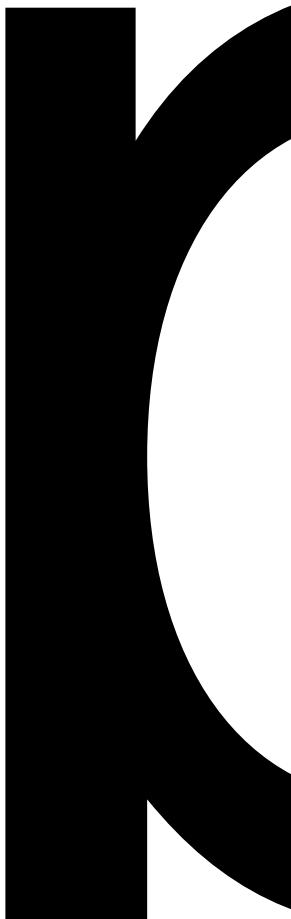
i thplaCe O COIOnal ROBe_t i-CCO_miCkt _O EaSt Onta_iO St_eet,
ChiCa_O, IllinOis, UIY 30th.I8YO
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and sixtY nine, a b_ick was placed on the site of a h _d_ed and fifty
East Onta_iO St_eet.

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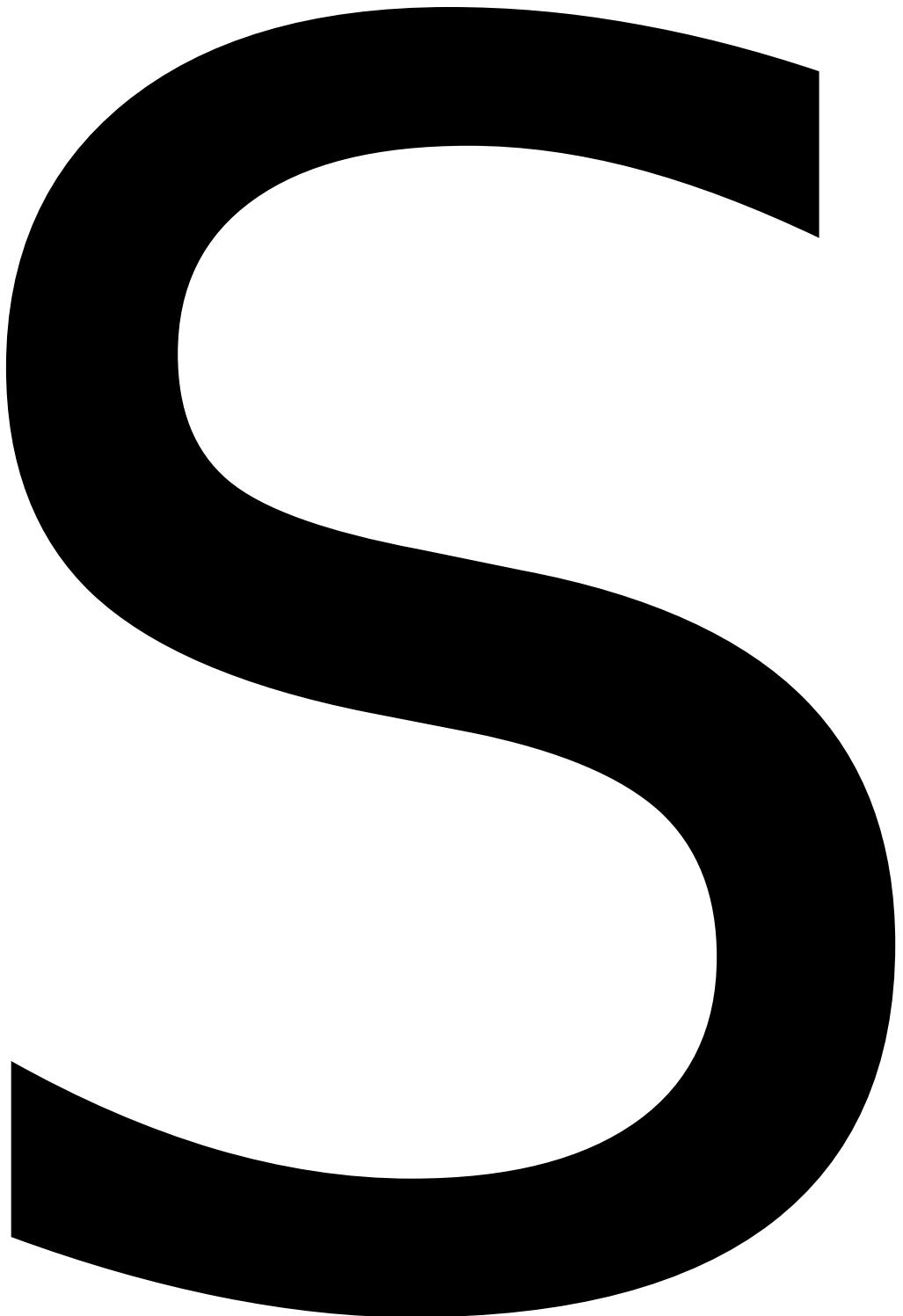
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South Dakota " Bad Lands Louisiana " Battle of New Orleans Maine " Elijah Lovejoy H
Caroline Islands Pearl Harbour " Hawaiian Islands Kwa jalein " Marshall Islands Orote P
Minnesota " Site of Kensington Rune Stone North Dakota " International Peace Garden

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Province, China The Alamo " Texas Thondhjem Cathedral " Norway Notre Dame " Paris Cologn



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John Sloan hand8s business affairs

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Stic_your tongue o_Jt

:hat ie the d1sast8r number on the radio

Use EEG and transmit thought

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Jse sex to_et To_no ot'her persons

Have the cred8ntials of a'minister;' write to_ Un1_8rsal Itf8 Church; Imc., I766 Polland,
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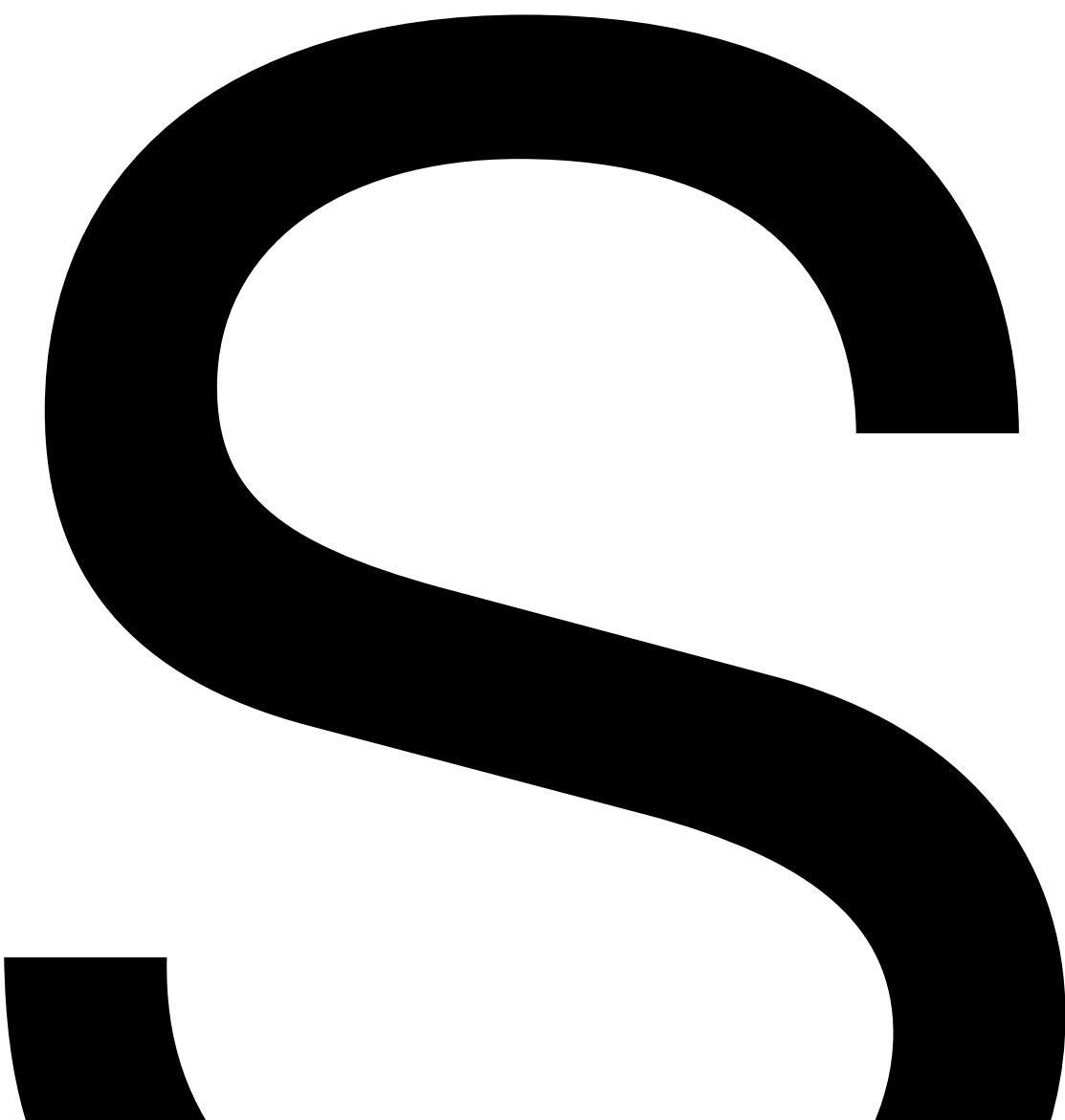


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ROBERT F L(..,y,±()@7
_ast LonGmeadow, _ssachusatts

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Allow this page to be given first position in the catalogue.



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Bafael Perrer

march X5, 1979

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205,000,000 m'iles to Washington; D.C
2,850,000 miles to Times Square, New York City
386,000 miles to Union Square subway's top,
1,182,000 miles to corner of 14th Street

966

Dan Gr8h _

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I Exact place' (physical environment)

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71/9 to

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

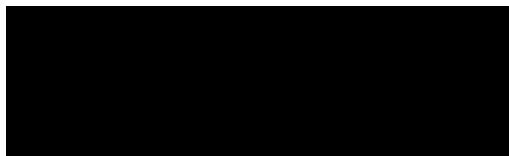
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Pete_uegel	Jo m Slo8n
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Ira Joel Haber
February 1970



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I AM

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

Both sides of a lohg straight walk or
if possible, to the entrance of a build
as the site. Photogra he are taken a

(of perhaps 10-15 feet' in both direc
~~walk or path~~. At least five locations
are made of the photographs taken from the point
one side of the walk, the two enlargements related
is no maximum number although the

be linear.

?end' up 2ko48~~xfaf'~~ Enlargements of equal size are made from the ph
taken from the points on the other side of the wal

4&4 4+>44m~~~H~~~~H~~
but these are made with the negative "flopped" or
turned over so that a mirror—image view is produced.
These are also mounted back-to-back.

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

¹⁴ The "mirror" photographs should be aligned to "reflect the proper view".

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A Visual Web for Oberlin

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March 16, 1970

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In i_rma or_rt th_n thi_nork (th_p_inting or th_culptur_) tb_'.du_b'_ct-btt_r (or tu_) to cr.itical diacour_. Th_rol_i not unti_ that or th_ral_t'_a_aist_ñc_t_hin markb pitchin& into th_ir or clay plat_s ror t_rq_t. Thi& follons in th_ttc_d_al& with con_id_r:_ti.on_ or opiniona on prc_p_xp_ri_nc_ia. im_diat_, art b_com_m_r_Ly a hu_an ord c_ptual kick_, thua pdratl_linR (and 'comp_tin&' nith) natur or oi_ual (and oth_r) _xp_ri_nc_b. Th_artist i&o_ittd rrom Bctivity in thBt h_i_m_r_ly th_carp_nt_r oP th_pr_dicat_, not tgk_part in th_conc_ptu_nea&m_nt (such th_in bi_tradittional rol_) of th_.'conatruction' of th_art propos If_sth_tic6 ia 'cóncc_rn_(| nith th_d i_cu_sion or p_-rc_ption arti&t i-& only _n_ag_d in th con&truction of th_ótinuLant, nithi_n th_conc_pt'_&th_tics a& art'-- not partictpBtin& in t rorAAtion. In_o fgr_& vi_ual _xp_ri_nc_, ind_d th_tic ar_capabl_of_xi&t_nc_6_pBr_t Prom art, th_conditton th_tic or Pormali_t art is_rrRctly that di&cu.&sion or consid c.on_ptb am_rramin_d in th_Punctionin_R of a particulB art propokition. To r_-atBt_: th_only posFibI_functioninò a th_tic paintinR and scul_tur_is capabl_of i& th_nRR%_round itó pr_a_nt.qtion nithtn an art propo&ition. Witbout it i_ ' xp_rt nc_ ' Fur_nd ai pl_. It only b_co_& 'art' h

ignorance) of art's conceptual, (or 'why') nature follows always and subsequently considers artistic activity 'how' constructed morphological characteristics of preceding artistic activity. formalists believe that the 'reactive' artists is that the formalists believe that artistic activity consists in an 'open' interpretation (and range' or directly preceding 'how' construction. But both refer to characteristics, rather than the functional aspects, of artistic activity greatly «that I refer to here as 'reactive' art. That this art attempts material (sculpture) and/or visual (painting) arena enough to have 'breakthroughs' to accomplish. One of the main reasons that 'goods'. This always ends in a neutralization of the art produced painting or sculpture. Many artists working outside (deserts, piles of earth, and even in one instance a whole uprooted tree) conceptual is such because it is based on an inquiry into the implications of all aspects of the concept 'art' ~ Because of this annexes the function of the critic, and makes a middleman of art an aspect of entertainment, thus it had an audience ~ 'The participants doesn't exist. In a sense then art becomes as it isn't ~ Previously, the artist's 'special' status merely relegated to understand that

artistic activity is .not solely limited to the framing of art proposals
concept of the general term 'art', And as well, that an artist' s choice
either intellectual irresponsibility or the naivest kind of mysticism.
the elements used in their construction.⁷ This concept of immediacy
the past few years. Yet it is here at the 'strict and radical extreme'
investigations-- as diverse as the 'choice o f tools ' or methodological

Joseph Kosuth

(He-printed from Art-Language, I, 2

(Coventry, England), February, 1970.)



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R.R. LAU, "1-ESTER}? U1-II('~N" -- ART AS I-TOI'IS]'S1u'SE SERIES': PART II, DEL. 1969



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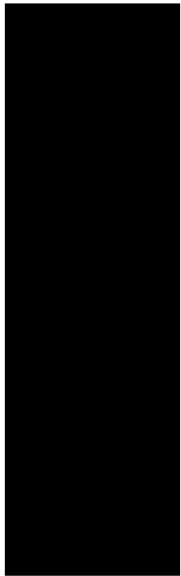


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All the best,
Les Levine
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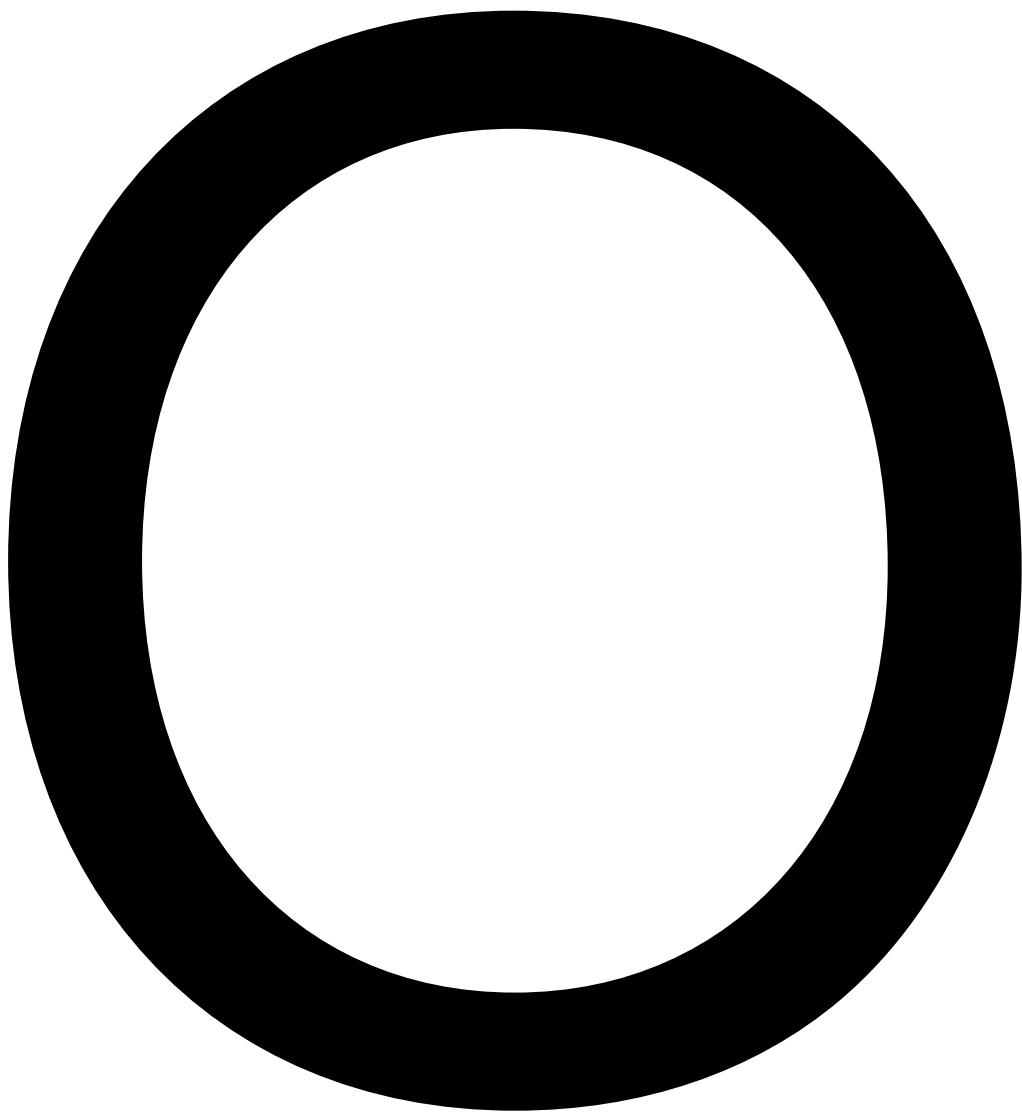
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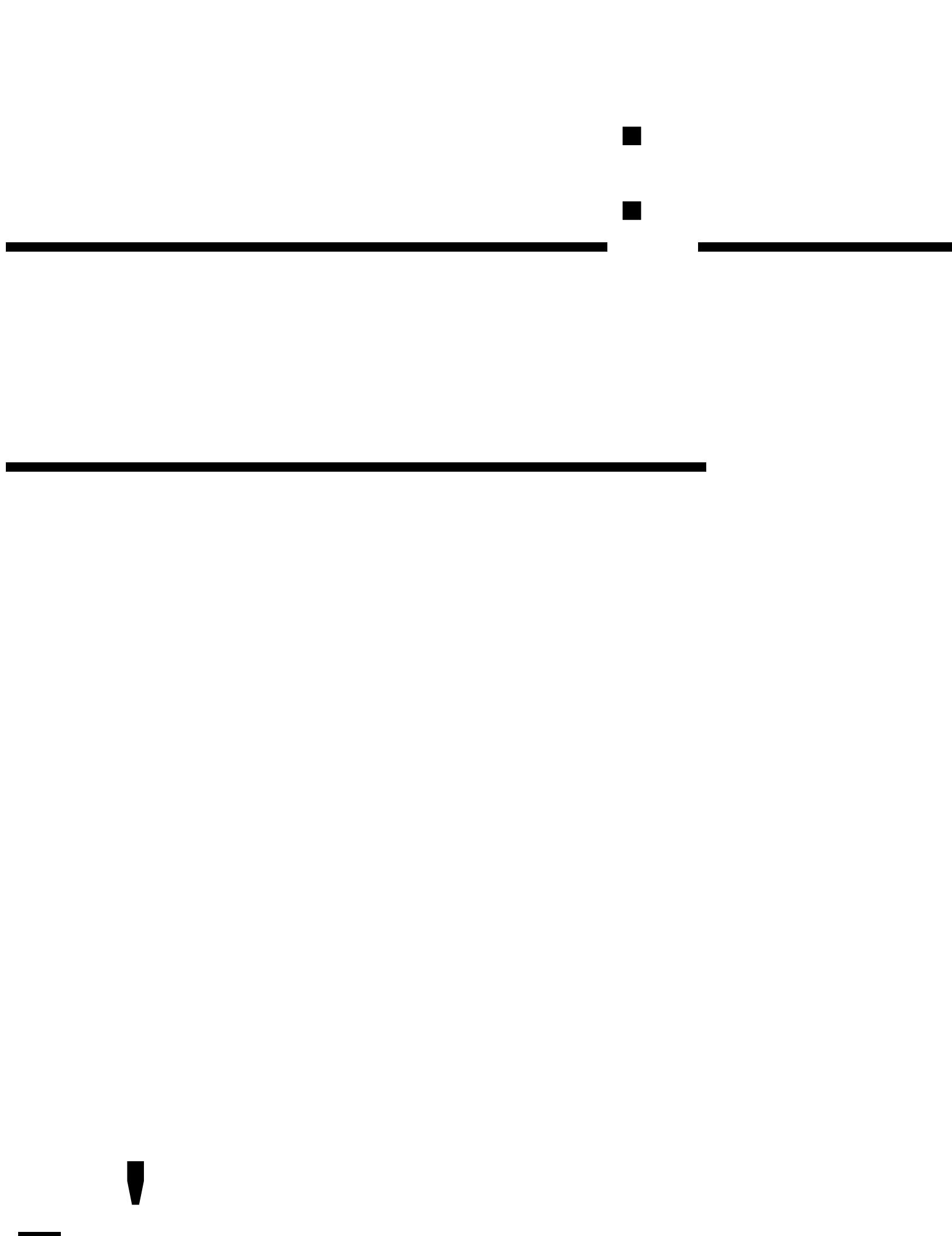
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"I'LL TALK WITH YOU LATER."

Use this like a calend.ar.

See the [line item calendar](#).

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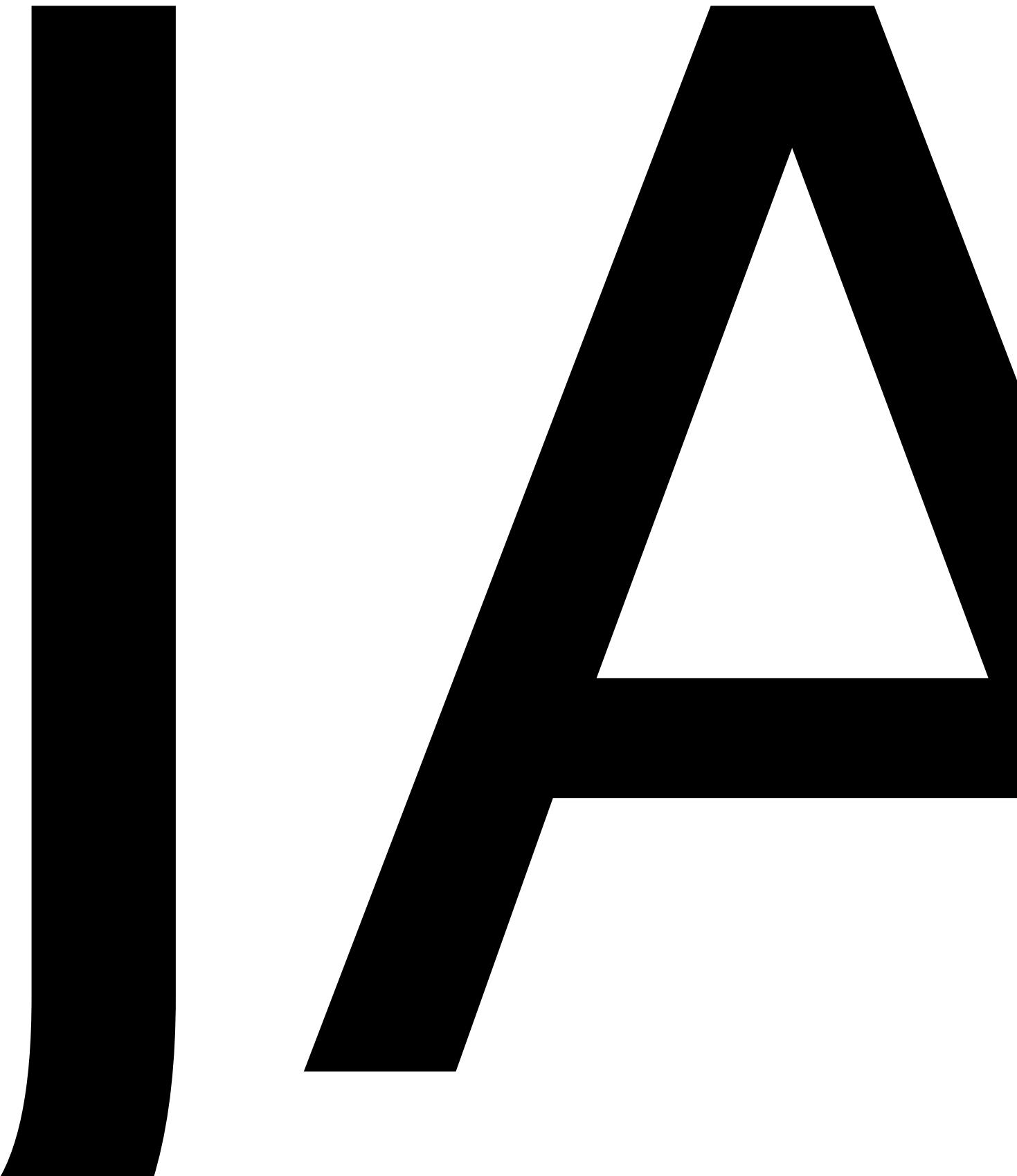
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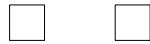
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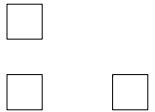
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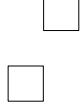
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ATNEHA T. SPEAR
-ALLEH MEMORIAL ART MUSEUM
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John Kenneally

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a. Allen Hospital n. Noah Hall

b. Barnard House . v 0. Oberlin Inn

c. Co-ed Monument, Pyle Inn

d. Dascomb Hall 'and' Quadrangle

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3. Below is a reconstruction of the British flag
or Union Jack as it may be there.



John Perrault

context f6 (elicited)



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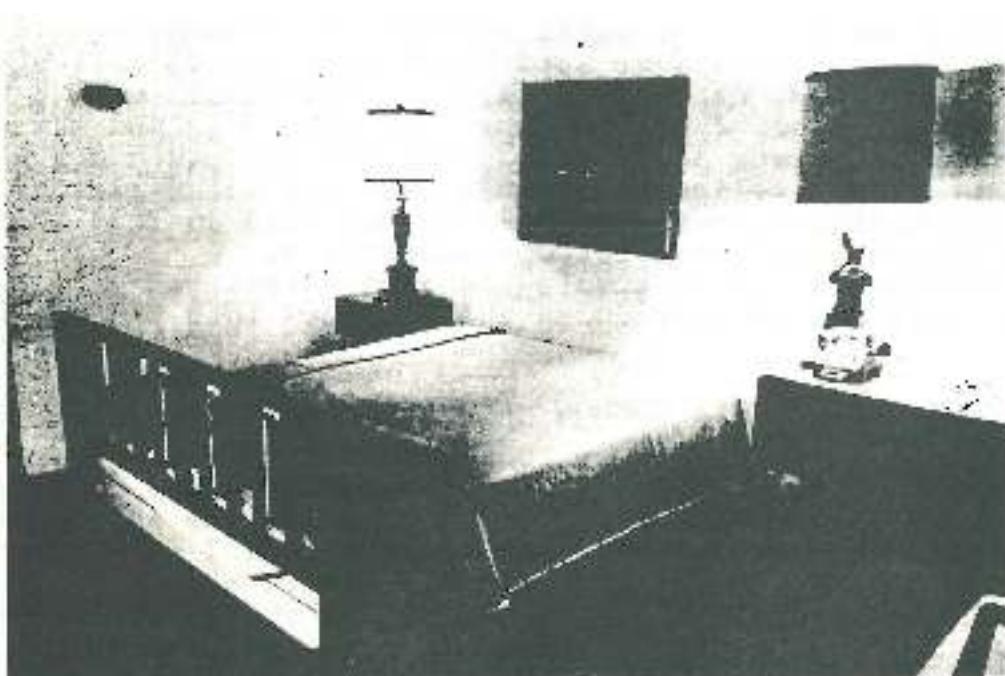
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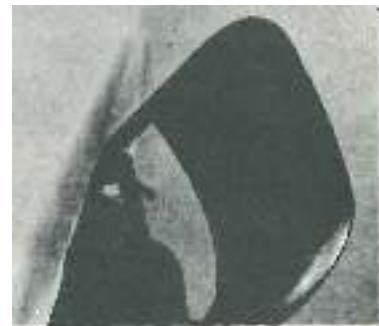


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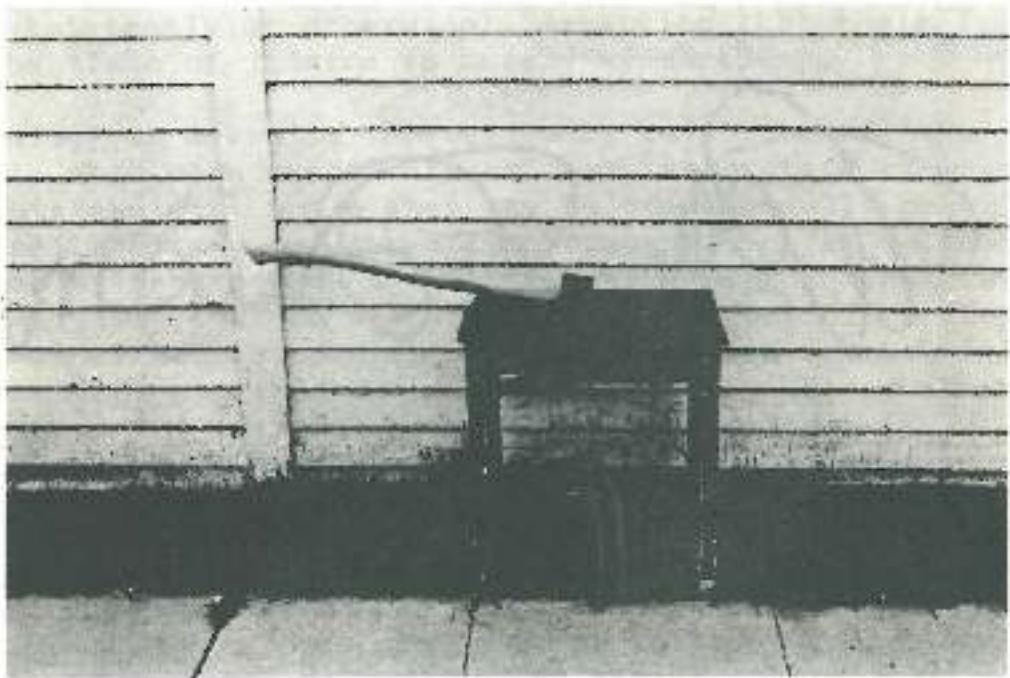


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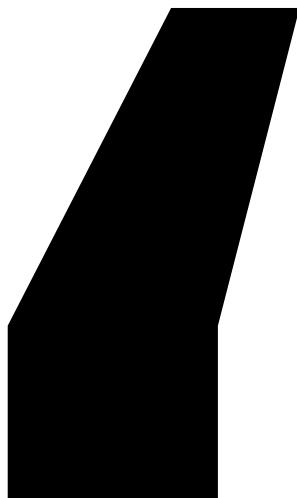
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Theatre page, all caps:
ALL BUT TILE WHITE CARS ARE IN THE ORDER



THE SOCIETY FOR THEORETICAL ART AND ANALYSES can in no way be regarded as ~eence the proposition than something which, because of the propositional format, is somehow locatable 'in' the subject. This provides the assertion.) However the designating feature is not that e.g. the Bottle Rack and painted form each possess an intrinsic evidence of distinction in application. This can be qualified, though imprecisely, by stating that distinction cannot be essentially linguistic format. However., as has been stated previously, the component terms and the propositional terms first context subjects cannot become intrinsic constituents of 'of art'. Within the propositional format the terms remain to belong to or be a property of 'of art', which is so regardless of the subject, predicated. In this format there are no relations grouped because of contextual rules forming 'applications'. It is through this that 'object' and 'art' come to be regarded as



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

THE BOGIETY' FOR THEORETICAL ART AND AN

Clarification of this kind is not intended to develop a groundwork for a state of affairs that has predominantly an advanced logophobia, this would be readily apparent. The subject is merely syntactical. Then the exclusive function? However, the question as to whether 'art' and 'object' in the propositional format itself is dispensable it is evident that vague genealogical justifications; there is not much contention is, being held that, despite the appearance accorded them< i.e. in the proposition'...as art' consists of component terms apart from 'facts' but within 'proposition' component terms retain a fixed operation within a paradigmatic and nominative, both as fixed terms of 'subjects' and it then accumulates an aura of a whole application.) The predicate term acts as the paradigm, are fixed into this mode, i.e. the designating and the

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William Wegman

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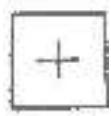


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evoking the work to an adequate degree (after art in the mind)
by --_. & iz, 2013

evoking the work to an adequate degree (after art in the mind) is an artist's book, a pdf file of the publication **ART IN THE MIND** abstracted by the performance of various OCR software. **evoking the work to an adequate degree (after art in the mind)** is one of the three works by --_. & iz produced within the context of the project **gap**, which was produced on the occasion of the online exhibition **ENACT** in 2013.

ART IN THE MIND is a publication of conceptual artworks that use letter-sized pages as their medium. a total of 300 copies were published in 1970 and 1971. most of the works were sent to the curator by mail to be included in the publication, which was the exhibition itself. **ART IN THE MIND** was curated by athena spear (tacha) and published by allen art museum, oberlin college.

gap, a project by --_. and iz, responds to **ART IN THE MIND** upon the invitation to participate in **ENACT**, which is an online exhibition organized as part of cleveland performance art festival 2013. the works **junk e-mail on your request (after on kawara, paul kos), delivery failed** and **evoking the work to an adequate degree (after art in the mind)** perform the gap in our perception of **ART IN THE MIND** 43 years after its conception, the gap between intellectual property and the commons, and the gaps that occur in describing and imagining the work.

gap is a work of art in the form of a link. it is exhibited within **ENACT**, the online exhibition for which it was developed, just as <http://gap.httpdot.net> the audience has to leave the exhibition space to experience it in the directed domain, where the content is autonomously transformable by its authors continuously.

about the technical process // evoking the work to an adequate degree (after art in the mind) was initially created on GNU/Linux (Ubuntu 12.04 (precise) 64-bit). // The scan of the second edition of the book **ART IN THE MIND**, which was published by allen memorial art museum, oberlin college in 1971, was OCRed with **OCRFeeder 0.7.9** using the OCR engines **cuneiform 1.1.0+dfsg-2**, **gocr 0.49-1**, **tesseract-ocr 3.02.01-2** and **ocrad 0.21-3** and exported to **PDF** (from scratch) and to **.odt** files, which are then exported to **PDF** with **LibreOffice 3.5.7.2**. // **OCRFeeder 0.7.9** was used with various auto and manual settings for recognition and export to achieve abstracted OCR results in **PDFs** on purpose, instead of using the settings for proper OCRs. A total of 8 OCRed **PDF** versions of the book were created. These source versions cannot be made available here according to conventional intellectual property laws since the book **ART IN THE MIND** is copyrighted and some pages in these versions are properly OCRed. // An "abstracted" version for each page was chosen, all pages were rotated to portrait and merged to a single pdf file using **PdfShuffler 0.6.0**. // The back cover page was created with **LibreOffice 3.5.7.2** using the font **OCR-A 0.2**. // Metadata information was added with **pdftk 1.44-4build1** // Print and screen versions created with **Moonshiner v1.0** // **HTTPpRESS** version created using later versions of some of those software.

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