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Roth, M., N. 3, 2000; lives in NY, NY, X

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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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-- From April 17 to May 12, 1970, three students from the School of Visual Arts (New York City) will each direct bimodal, individual, 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:

- The students will have to decide through what means it is to be achieved. Since the time is limited to 26 days, it cannot depend on the simple tactic of setting to 'depend' on a local beginning; they cannot depend on a technical procedure. The students will have to make sequential proposals or tactical initiatives (distinctions between immediate issues and potential rewarding areas).

- The students will have to determine what kind or environment is likely to receive attention in order to attract Perreault's attention at that particular time. They can, for example, take advantage of general tendencies in Perreault's column and estimate whether or not they will continue those tendencies. They can compare Perreault's criticism against the system in relation to other systems in the art environment (other critics) and react to what external influences are mentioned. It should be a reaction to other systems. They should consider how the kind or environment Perreault might react in certain determined ways to a kind of art (absorption and negotiation between systems).



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Bellville, New Jersey  
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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  
May 12, 1970.

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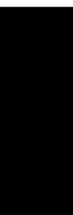
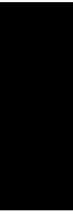
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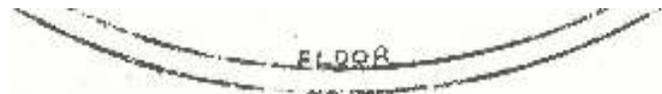
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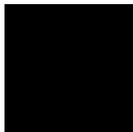
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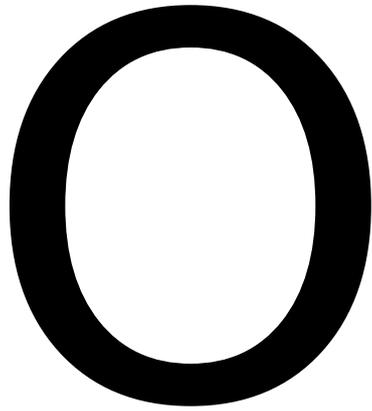
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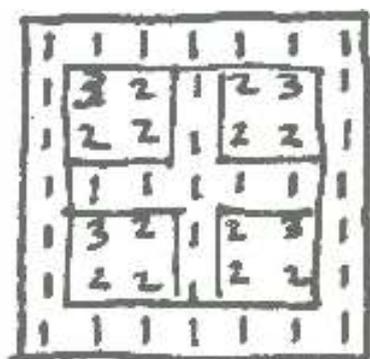
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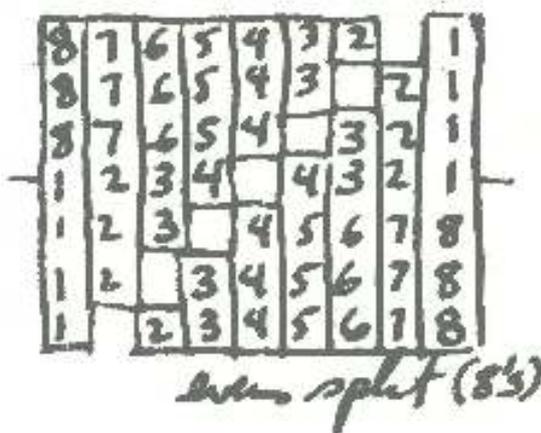
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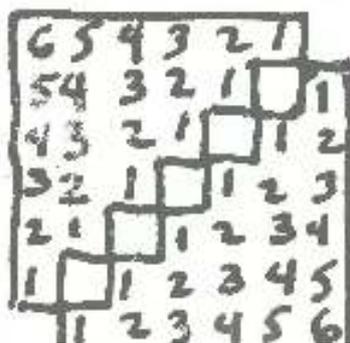


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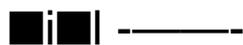
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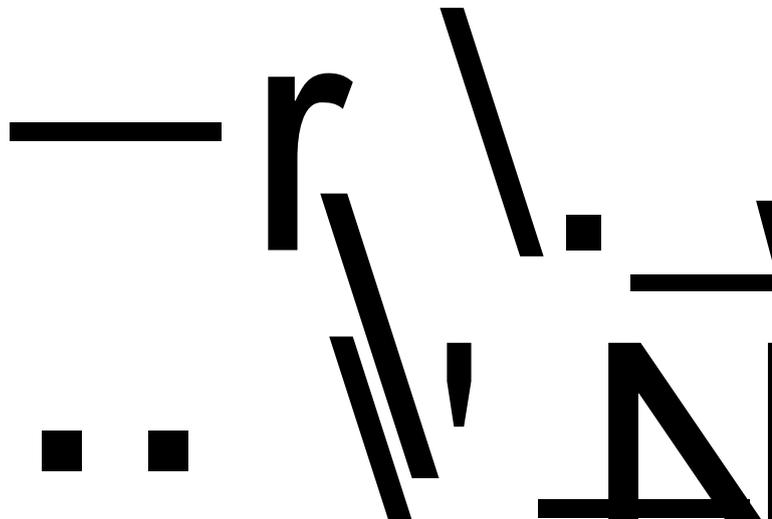
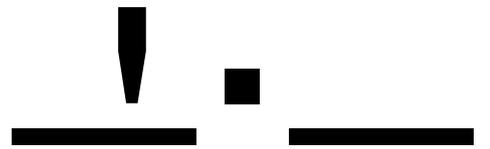
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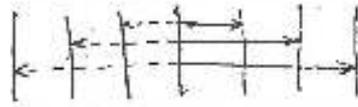
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Order Idea k4

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September, 1969

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Time - Information Idea #2

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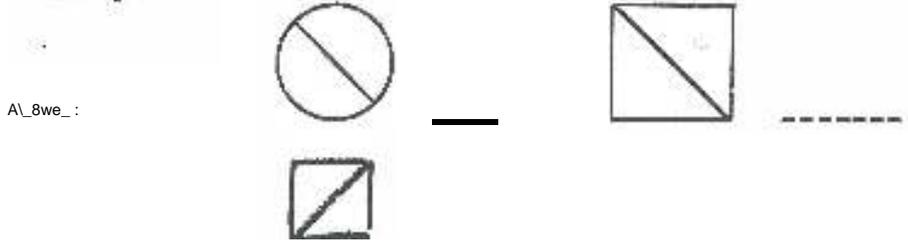
Name Idea 41

September, 1969



Each idea is a sequence. Discover the rule or rules of  
based on the first example applied to the second. Then,  
write the rule for the third example.

Example 1. :



Draw the answer on a separate paper.

Example 2. :



A\_8we\_:

6\_T

Write the answer on a separate paper.

The groups are numbered according to similarity of ideas.

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paper) (orbit)  
(Wafer) (solid  
paper) (sphere)  
(hole) (ins) (sphere)  
paper) (surface of  
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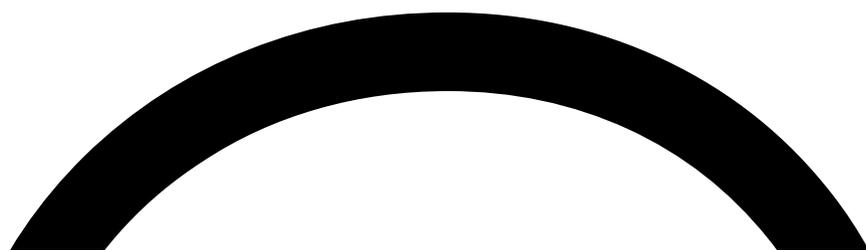
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# GALAXIA



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ESTABLISHED 1900



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

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read. tng.

O-7 ?rom! ' \_e 'o\_utton t koueh \_ tt\_ng for gue\_t to  
unbat,\_oom to \_\_rch.2\_,\_970, sprtnettme

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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 fnt\_ 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 begntng 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  
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w'th 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 \_\_



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~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

MinutesActivity

- 0-7/17 From looking for numbers to calling a birthday  
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 o-'\_2/29
- From bo\_\_tng water to draw\_ng t\_ what \_ am do\_ng
- O- 4  
 o-o/22
- From o\_d fa\_htoned tradtt\_ona\_\_o\_{d groun" \_ed  
 to fu\_\_ b\_own tn\_ptred youne gt\_ tt a\_\_ a.w.ay
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0-19l3z

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O-tZlS2

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0-20/14

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o- tZ\_t3

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o-\_6 o-29/3s

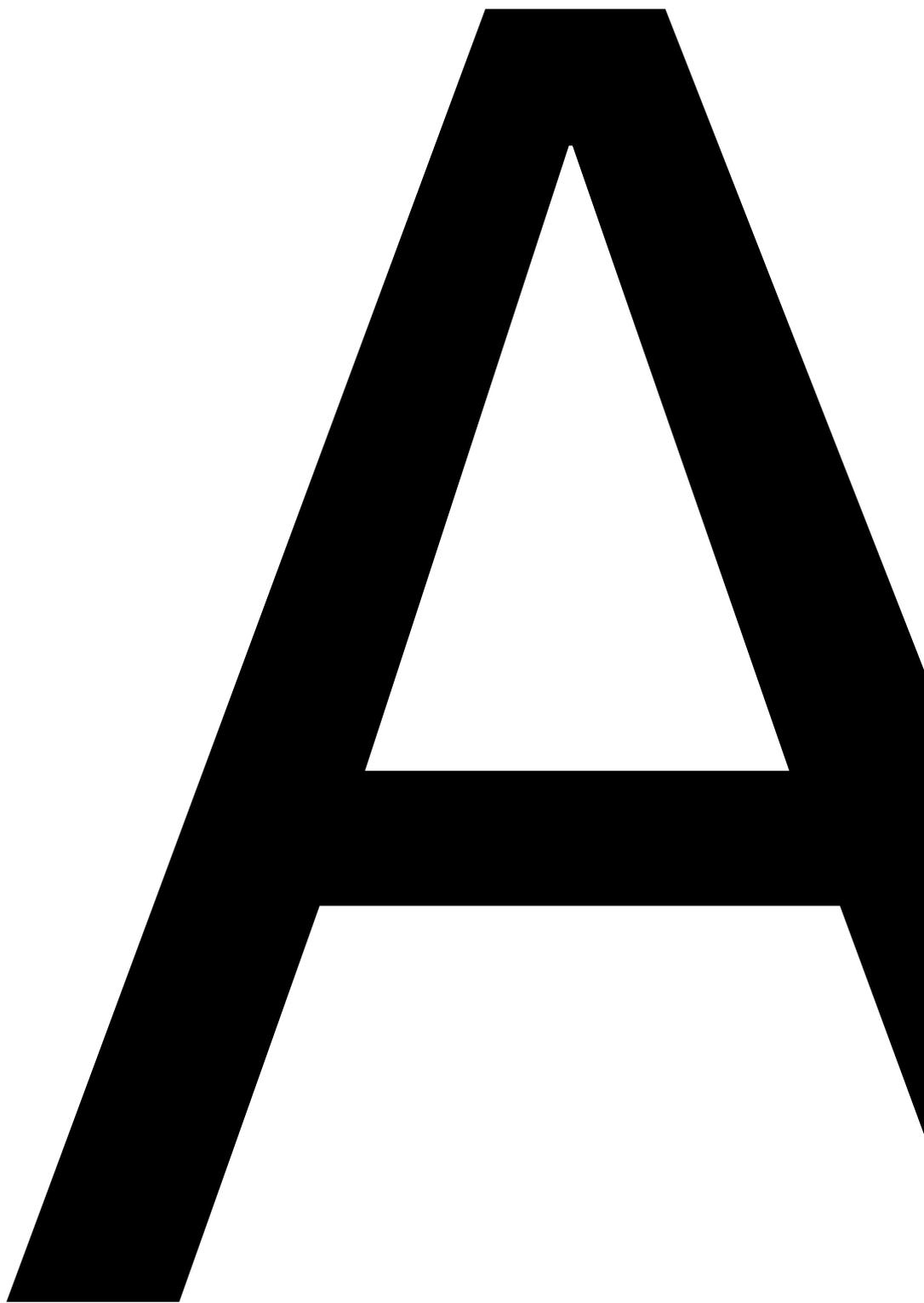
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Minutes

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

IDENTIFICATION

M8\_ch 2, 1970

M. Don Celender  
Assistant Manager  
Saint Paul, Minnesota

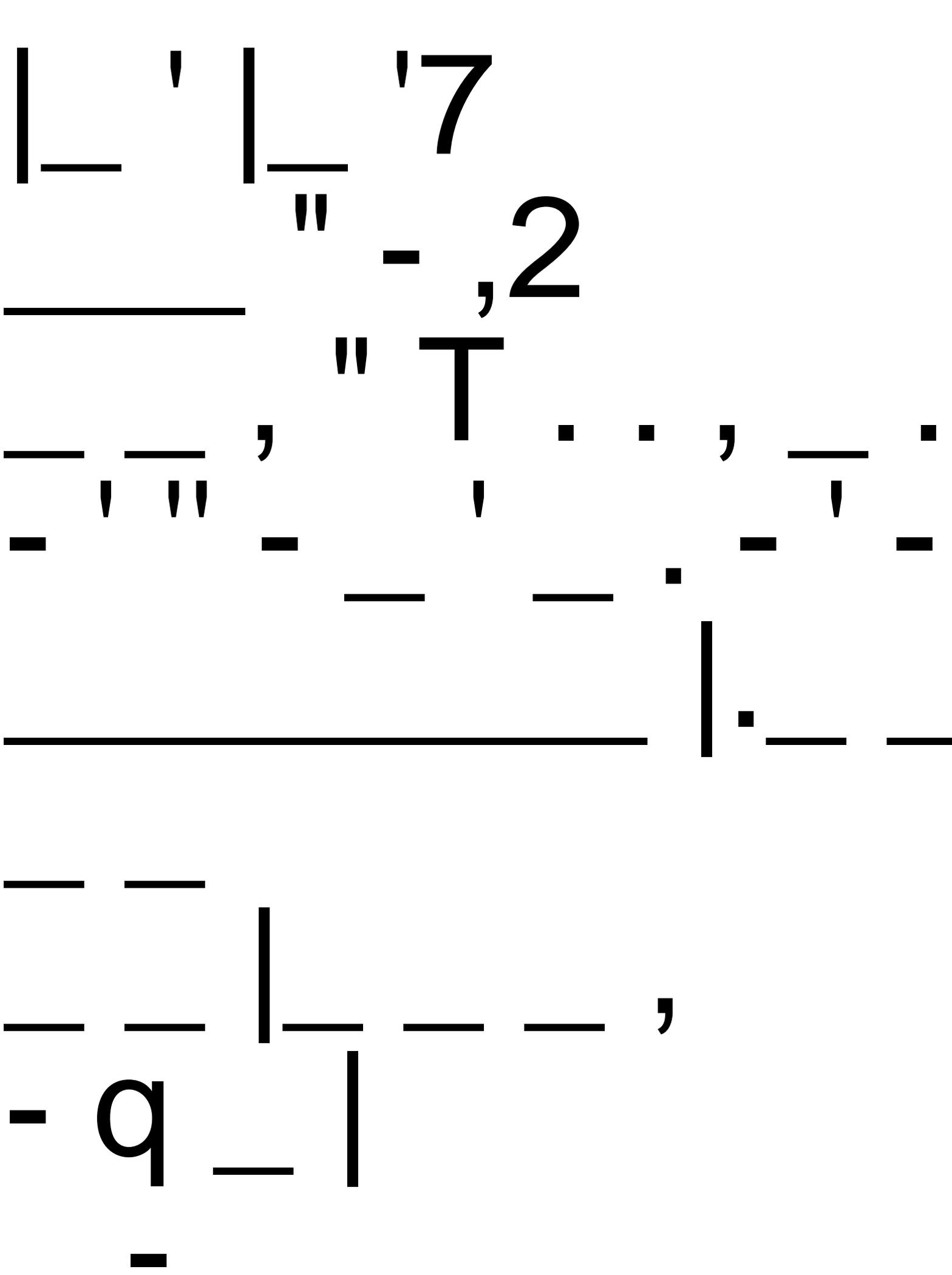
5511\_0

Dea. Celender

Re: Your letter of February 18, 1968 and enclosure to Mr. White, Scott, Chastain & Associates:

We have interviewed you regarding 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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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 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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 and sixtY nine, a b\_ick was placed on the site of a h \_d\_ ed and fifty  
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CO\_\_CT A H\_DÆD\_ THIRTY ROCKS. STANDING TY oNE P\_A\_ THRo\_  
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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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ROBERT F. L. (".y, \_\_±\_()@\_7  
\_ast Longmeadow, \_ssachusetts

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\_\_ob 15, 1970

Bafael Perrer

march X5, 1979

# ECOLOGIC

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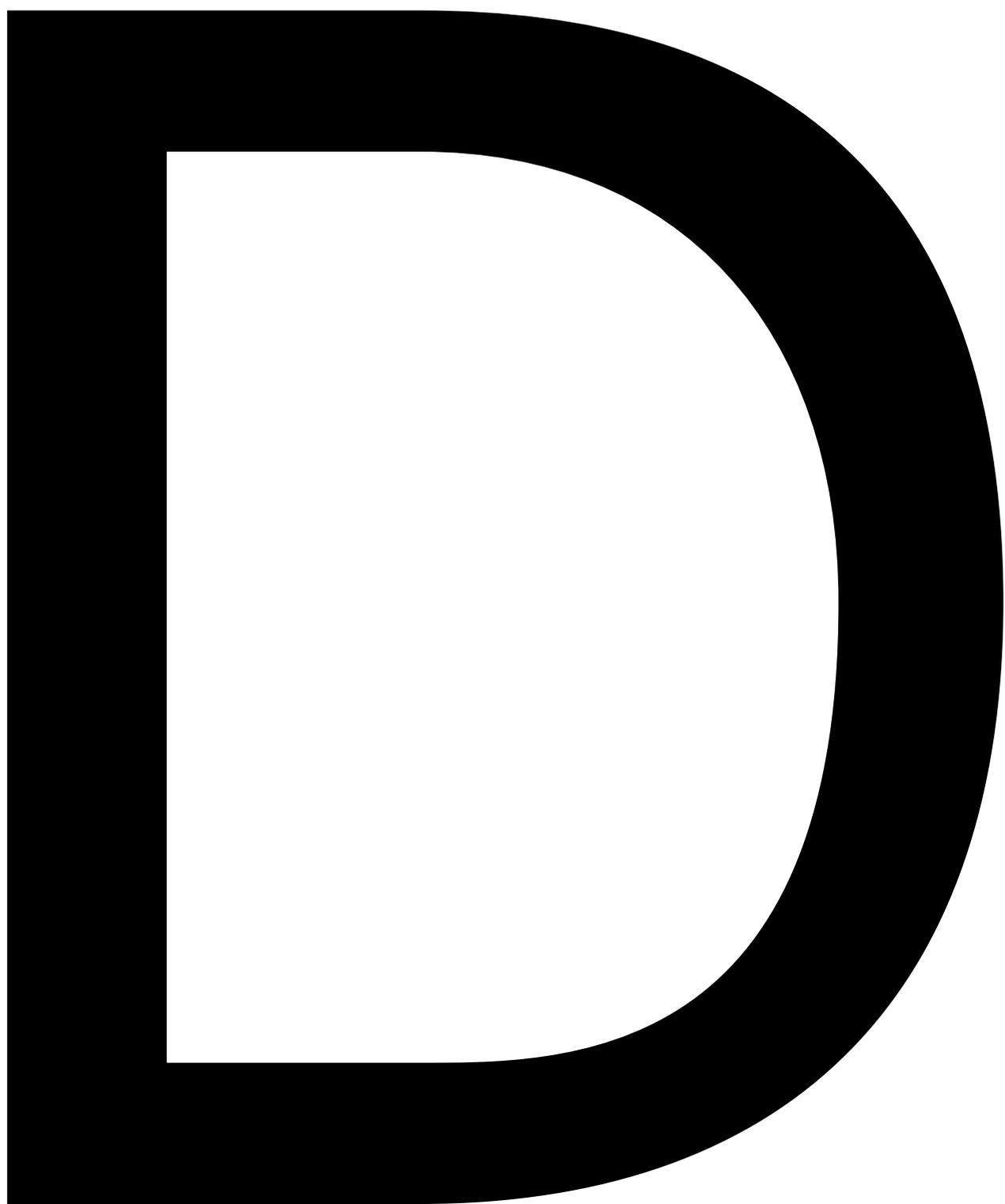
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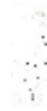
Ira Joël Haber  
February 1970



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(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

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Current metrics and activity can be considered by virtue of the  
 and concept. The artistic or 'Brechtian' art is a critical  
 Basis of the group of practitioners and artists working on  
 or the Unit of Study (with Pollon in England). It is, however,  
 from the time to the time, and also still the 'national  
 art' is held by most of the lay public. That notion is that  
 the 'Clement Greenberg': "...the artistic judgment of the  
 in the immediate experience of art. They coincide with it;  
 not arranged by art through the 'Platon' or through  
 moments of gradual involuntariness: you can no longer choose  
 like Brecht or art then you can choose to have 'art' to  
 'monumental'."

In the area of art then, this work (the painting or the sculpture  
 to be 'dubbed' as 'art' (or to be) to critical discourse. The  
 role is not until that or the 'realist' aesthetic which  
 pitch into the 'air or clay plates' or 'treaty'. This follows  
 the 'theoretical' and with contradiction: opinion or opinion on  
 experience is immediate, art becomes 'a human  
 conceptual kick, thus practical (and 'complaint' with) nature  
 or official (and other) experience. The artist is 'objectified'  
 Activity in the 'historically the carpenter of the practice  
 not taking part in the conceptual 'movement' (such as the  
 in bi-traditional role) of the 'construction' of the art project.  
 If 'sthetic' is 'concern' (with the discussion or 'pre-  
 artistic' and only 'negated' in the construction of the 'artistic'  
 within the 'conceptual' 'aesthetics and art'-- not participating  
 or 'Action. In the 'visual experience', indeed the  
 'art' capable of 'experience' 'Prom art, the condition  
 the 'art' or 'formal' art is 'directly that discussion or con  
 concept is 'remained' in the 'Function' of a particular  
 art proposition. To 're-act': the only possible functioning  
 the 'art' painting and sculpture is capable of 'the 'art'  
 around its 'practice' function with an art proposition. Without  
 it is 'experience' 'Fur' and 'art'. It only because 'art' '...'

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, I, 2

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

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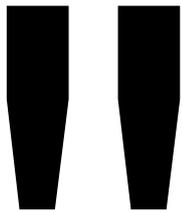
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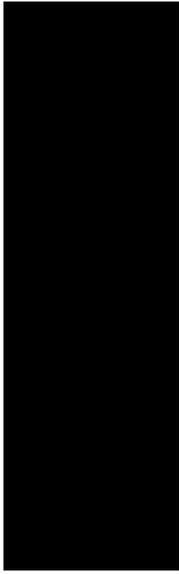
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Feb u. 24th, 1970

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Allen Me\_o\_i\_l\_\_t\_\_seu\_  
Obe\_lin College  
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All the best,  
*Les Levine*  
Les Levine.

# aoD\_ CONrROL S\_S\_EW

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D\_rom l&ggca  
(416) 9z3-\_301

OPENING: QPRIL 7,1970

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83Z \_onge Street.  
roronto ,C\_ngd\_

G\_llery Houra 10 to 5:30 Xond\_y tbrou8h S\_turd\_y

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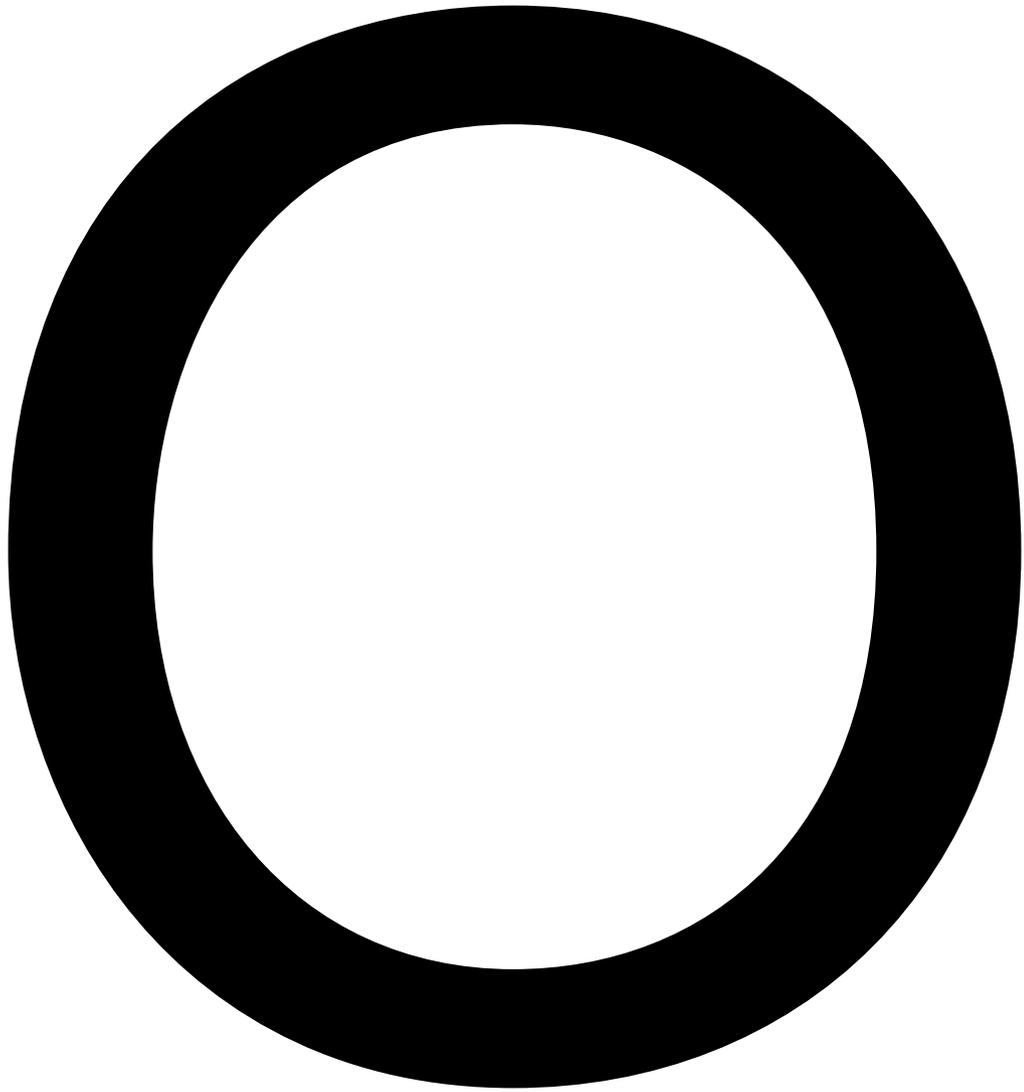
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- Sept. 69

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Sept. 59

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C. OIQ.enburg

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**As**

The Object

## THE ARTISTS' SWATH

t t tt t t tt t

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 (of the "Set Aside for Conquest by the Artists") The Artists' beginning 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, "ace of the Artists' advance is slow but advance (finally speaking), with the scientist and the artist in a way as like ideal history, oblivious to their own cultural inventing songs as they go. "The artist should have 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 & outlined  
April 1970)

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f\_13) 934-a6\_4  
Eugenia Butler Gallery  
33 South 11th St  
Brooklyn, NY  
Lo\_An\_8la8, C\_1\_rni\_

January 20, 1969

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

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Eugenia Butler . \

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SAUL OSTROW

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PAUL PEC HT E R '1970

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THOUGHT PRIHT HO.\_ . PAUL PECNTER 1g70

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SEND IT TO :

ATNEHA T. SPEAR  
-ALLEH MEMORIAL ART MUSEUM  
OBERLIN COLLEGE  
OBERLIN , OHIO 44074

*The injustice of the world staggers, depresses me.*

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*no all.*

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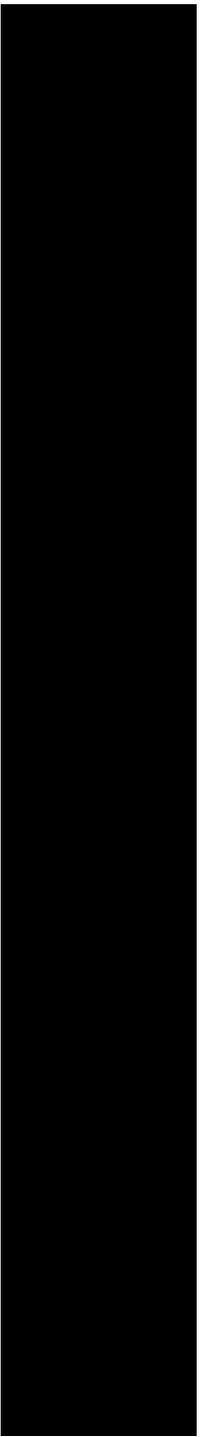
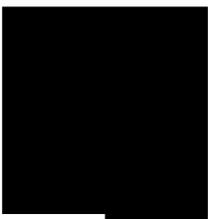
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*John Perreault*

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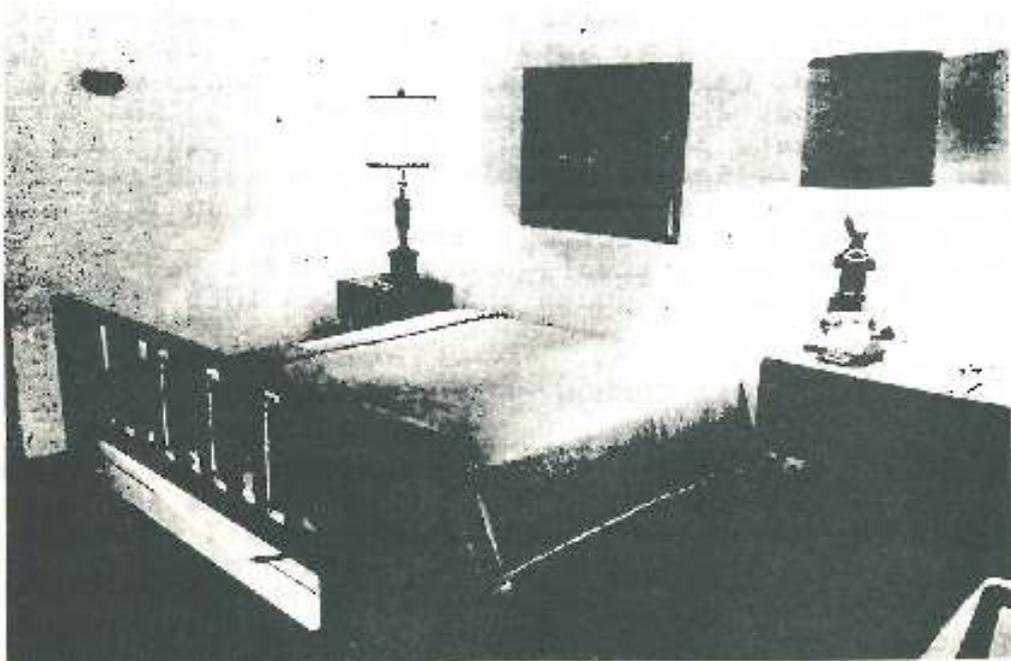
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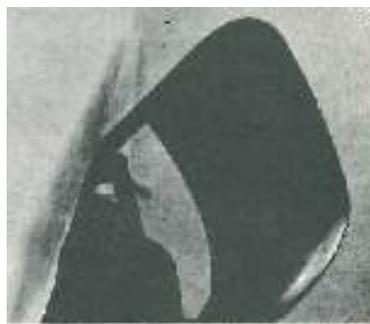
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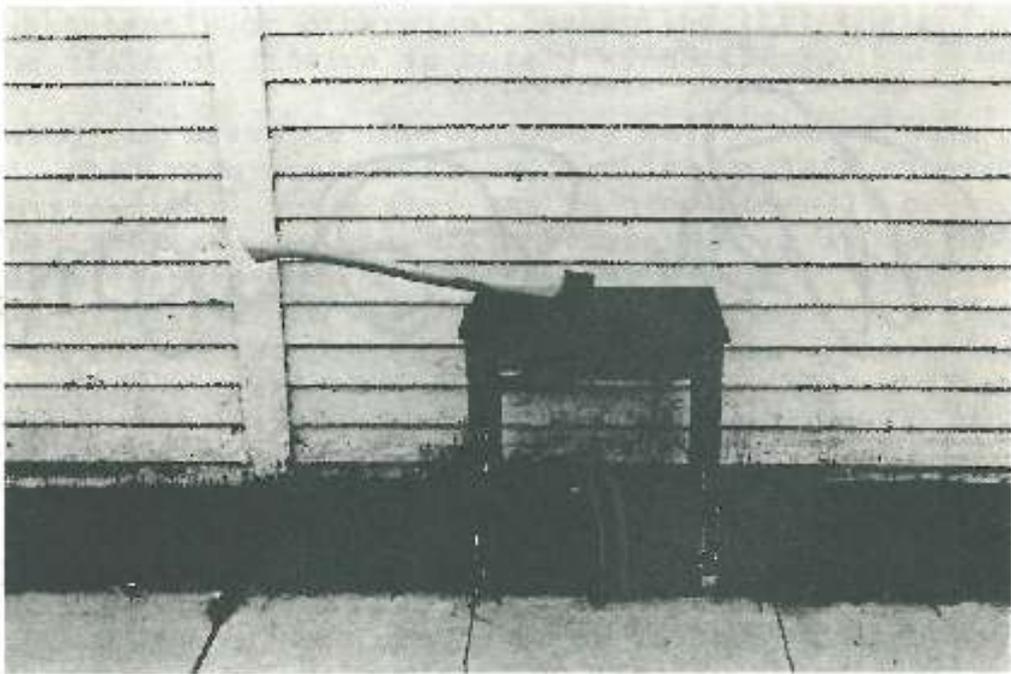


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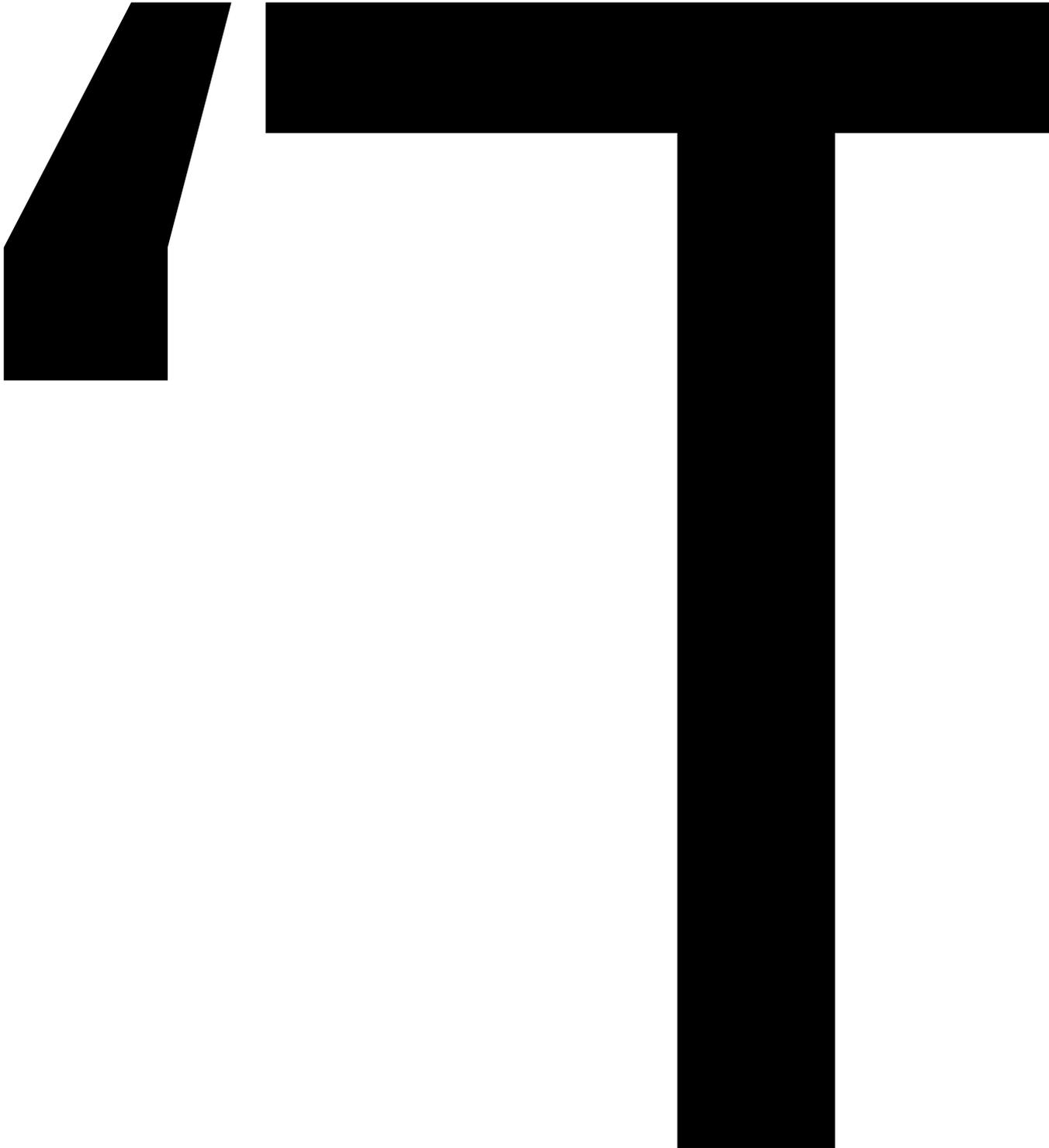
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THE SOCIETY FOR THEORETICAL ART AND ANALYSES can in no way be regarded as ~eence the propo



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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J. W8ll, 1969, 1970

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— 56 PAGES —

— 137 PHOTOGRAPHS —

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ke them Rlone. YGU =hould nevEr bother to go eve\_ time we \_\_ by thet wey. \_hou-  
ir yGur intent\_on is to \_\_\_\_,\_ \_\_ l, Bg l p6sged thi\_ particular gection this \_  
about the cor\_d ride\_\_ and the photo9 h rticul6r curving boulev8ld or curvine highway,  
n,\_nipul\_\_tcd--ror better or worse--sequence&- \_mFty fro\_ its brown mAnila envelope B seriej or

24 → make an "interpretation"

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 \_\_ning ove\_8gain 8n\_\_gain, slowly, the  
 s all il\_f\_photos, he 9ee ed to h&ve found  
 the \_\_nof he needed thAt hi\_e\_ne\_ience. \_hil\_

"artificial" or analogical, was nevertheless  
 "real". It had seemed on occasion that, in the  
 act of recording his awareness of the artificial  
 nature of all that he was going through (to a  
 great extent, he had "created" the situation him-  
 self), willfully or otherwise, his first-order

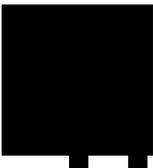
Later, when the photographs have been deve-  
 loped and printed, the activity of sitting in a

N

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# onrt

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

in the th figure

Have a friend dig a trench with its end

William Wegman

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