

book as artwork
1960/1972



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G. C. Sept '72

BOOK AS ARTWORK:

This essay and list are necessarily incomplete, as they attempt to be a first analysis of books as artworks.

The development of art in communications media, using either human or technological means such as body, weight, voice, mime, mind, video, radio, pamphlets, telex, Xerox, film or book, dates from the early 60s.

At that time, there was a move away from an informal art, which was visual and in which the information was emotionally charged (hence the term '*caldo*'). This art had been made up of traditional artisan techniques of communications (like color, collage, dripping and action painting) leaving little scope for public participation. The move was towards an *informale freddo*, involving the spectator. The visual and physical data of this technique was achieved through technological and biological media, possessing a small visual content, but demanding a high degree of participation and contemplation from the spectator. From this is derived the term *informale freddo* art.¹

¹ The term '*informale*' is European; in the U.S. it would be called action painting and abstract expressionism.

Analyzing the progress of artistic events between 1948-1963, one notes that the period between 1948-56 was characterized by *informale caldo*; when there was an emphasis on the human and material elements of art, and traditional media was used.

The years 1956-63 were, however, characterized by the dialectic between *informale caldo* and *informale freddo*. Attention was transferred from the human and material elements to the relationship between man and his media. This change in attention coincided with the use of all existing media, not as means but as ends in themselves.

While considering *informale freddo* as an historical alternative to the work of Pollock, Fontana, Mathieu, Dubuffet, Burri, Kline, Wols, Fautrier, we can see how this non-movement, founded in the work of LaMonte Young, Riley, Reiner, Morris, Paolini, Beuys, the Fluxus Group, Manzoni, Klein, Kaprow, Rauschenberg, Ben Vautier, Johns, Paxton, Flynt, de Maria, Kounellis, et al., even when it appears to adopt the linguistic experiments of *informale caldo*, as in the case of materials, is trying to achieve a completely different end: the exaltation of the medium used as significant in itself.

The material disregarded in *informale caldo's* emphasis on the human element became, in *informale freddo*, a display of primary essence and material complexity. It became an entity producing mental energy, living in its maximum essence, either biological or technical; it should not be regarded as part of any other system but should be accepted in its everyday obviousness and banality.

The medium became significant in itself, in its everyday and non artistic uses; it became joined with other media, a form of mass media united with other mass media.

Mixing media is in fact characteristic of research around 1960. Consider the work of Johns, Rauschenberg, Cage, LaMonte Young, Paxton, Beuys, Reiner, de Maria, Cunningham, Manzoni and Klein; all artists who used indiscriminately, biological and technological material—body, blood, sweat, movement, voice, sound, objects, film, photographs, books, electronic instruments, video and manifestos. They transferred artistic research from the quest for salvation and the meaning of man through existential gestures, to an area of investigation which can be realized using all the media of psychological or physical existence. Moreover, this investigation can be carried out without any exclusion, either moral or material, of untraditional media, thus conserving human significance, if not human action.

It is in this different consideration of media that *informale freddo* differs from *informale caldo*. It does not refute the implications of reality, but reveals them. It does not carry out a moral judgment on reality but puts reality into action; it selects a sample of existence and then presents it. No attempt is made to organize reality into a utopian image of society's contradictions; reality is merely selected and then presented. *Informale freddo* destines the work to be absolute and autonomous, not forcing a moral or allegorical discourse, even on the media used. Instead of metaphor, it employs tautology. In this sense *informale freddo* rationally and

conscientiously affirms its skepticism for the subjective world, which the *informale caldo* mistakenly thought it could use to intervene with reality and the world. Life and technology become the medium through which the artist confronts his own future.

Artists such as Klein, Manzoni, Paxton, LaMonte Young, Cage, Kaprow, Morris, Whitman, de Maria, Paolini, Reiner, Beuys, Cunningham, and Ben Vautier place themselves in this world and exalt themselves through natural, biological or technological media. They do not insist upon elaborating images or aesthetic problems, but they select, add, and commit themselves, to the reality of everyday structures.

These artists are not affected by the problem of the image. They seek to establish reality, even if it is as ephemeral and faded as the reality of life, and of technological media. They live authentically and spontaneously with their media without mediation or aesthetic and moral qualification. The presentation of the biological, natural, or technical essence of the media is common to all art movements since the appearance of *informale freddo* in the early 1960s—especially in Pop, Op, Minimal, and Conceptual art. The process of art merging with its media, along with a progressive annulment of artistic procedure, continued with movements developing after *informale freddo*.

It was not by chance that the change of emphasis between a sign and its meaning coincided with the emergence of Marshall McLuhan's and Herbert Marcuse's behavioral and philosophical observations, which

accentuated the importance of all media. The various media were understood as entities with their own meaning, messages in their own right, no longer devices in subjectivity.

The idea of the informational 'Global Village' in the years 1963 to 1970 enabled research into communications to develop, through critical and ideological reading, the first real analysis of media. This was activated by a macroscopic treatment of the figurative essence of photography, film, cartoons, television, books and other mass media. In Warhol's case there was a total identification of artist and media, while with Lichtenstein, Rosenquist, Oldenburg, Wesselmann and Dine, it remained a process. The Global Village and attendant analysis of media also led subsequently to the layering of media with biological/natural material and a total identification—in the work of Morris, LeWitt, Judd, Andre, Barry, NE Thing Co., Prini, Huebler, Merz, Dibbets, Nauman, Kosuth, Burn and Ramsden—of the psychological/physical work with the technical or natural media used. This meant that there was no criticism or alienation from the procedure used, but a total realization that media were appendages of human faculties, either mental or physical.

This analysis and practice led to a cult of individualism and exalted a private, subjective point of view, that was capable of taking the observer to the center of the communication and creative fields, because the natural or technological medium brings everything together in one stroke, an instantaneous and simultaneous happening. Art, which in *informale caldo*, was considered

an expression of the incommunicability of events, became the opposite between 1960-70. Art became the reaction, the communication, the theoretical analysis, the use, and the function in which mass media were not rejected as alienating or mystifying individuality and subjectivity, but were used as apparatuses to reveal individuality and the essence of all individual and collective media.

In this sense, the work of the 60s tended to lead the spectator back to interpreting things, whether visual or literary, physical or mental, natural or artificial, because appearance was shown to be of little importance compared with internal significance.

This interpretation led to the decline of linguistic and communications hierarchies, which were replaced by physical-conceptual senses, which did not distinguish between doing and perceiving.

With the use of mass media in art the rules used to identify an art object were destroyed and it became more difficult to establish the boundaries of an art work, or to define its specific characteristics. The status of art works was detached from material definitions. The constituent materials became more dispensable, because their meaning was minimal. What counted was an art work's function, and the conditions under which it was used.

In this, the work mingled with the media, and was subjugated by it. An artwork could not be identified by traditional criteria, but through the form of its presentation. This distinction between physical and

conceptual material and more orthodox material was not perceptible according to a traditional art analysis, but required a specialized interpretation. Art therefore became scientific and philosophical.

In the 1960s many artists created works using conventional forms of communication—including film, television, books, telex, photographs, and computers—as a philosophical and theoretical form of art. This should not be confused with a theory of art; it was an art that examined the rigid forms of the artwork, and its understanding of form was not achieved simply through perception, but rather by function and by investigating intrinsic significance that cannot be grasped through phenomenon alone. The development of a philosophical, theoretical art coincided with a greater discussion of, and new attention to, the interpretation of the media and identification with the media. This interpretation of the media restricted the subliminal effect of the emotive and sensual to content, so as to emphasize the functional syntactical synthesis of art as a scientific work and to provide an ascetic brake on the prevaricating excess of sight and imagery with regard to the idea and the body.

Mass media reduced the image to an insignificant sign, and substituted a sign with its own meaning, mental or physical, which was to be read as the sign itself.

The work carried out by means of the book, film, video, telex, photograph, Xerox, etc., need not be a visual operation but rather an argument about nature, the formal possibilities of art, and its modes of communication. In this sense the work produced between

1960 and 1970, by artists who moved in an area between *informale freddo* and Conceptual art, should not be read exclusively in relation to the communicational intentions of the medium, but in relation to a need to consider systematically a medium as an appendage of individuality and subjectivity. The selection of film, video, telex, photography, or the press did not intend to refute either the individual or the natural object in favor of technology, but to strengthen an awareness of the personal communication offered by media. In these terms, the importance of the senses was reduced, but the uniform, cold, analytical and philosophical aspects were strengthened.

In this way, the book, together with other communications media, became an extension of the eye and the mind. In the 60s the medium of the book contributed to a detached approach to the existential, interior significance of an art work and to an enlarged understanding of an art work's human and technological aspects, which demand an analytical mode of discussion, rather than the synthetic-ideographic approach of the *informale caldo*.

The book is a medium that requires no visual display, other than to be read, and the active mental participation of the reader. The book imposes no information system but the printed image and the word; it is a complete entity in which both public and private documents are reproduced. The book is a collection of photographs, writings, and ideas—it is a product of thought and of imagination. It is a result of concrete

activities, and serves to document, and to offer information as the means and the material of art.

It is considered an object of study and of testimony and does not appear esoteric or unreal, but fits into the daily communications system without any aesthetic or artistic pretension. It is only another space, one that naturally coincides, together with the spoken word, with the highest degree of entropy in art, and can therefore be considered an art work.

The work of art, or of communication, substitutes a conscious element for accidental elements; it replaces perception with reading, participation with a concept; it also provides a determining medium for a greater public diffusion of ideas, and of work, and it diversifies itself from mere sensation and aesthetic emotion through the function and the communicative intention of the medium used.

Therefore the production of books in the early 1960s ran parallel to the reawakening of interest in the public spectacle intended and implied by Dada, as seen in the work of Rauschenberg, Johns, Flynt, Johnson, Riley, Brecht, Vautier, Cage, LaMonte Young, Klein, Manzoni, Kaprow, the New Realists, Fluxus, Warhol, and Merce Cunningham. These are artists that we find realizing multi-media work between 1960 and 1963 including publications, films, manifestos, photographs and books.

In 1961 John Cage, the creator of indeterminate music, published *Silence*, a collection of essays, notes and anecdotes about the concept and perception of silence—

which in his work becomes the key to understanding all sound and music. Silence, which can only be described in words, is the origin of this book, which he intended as a piece of music. Silence is a system of appraisal used to understand all the chance musical sounds in life. The book describes silence in terms of music, and it is music itself, as it becomes a pause, and therefore a musical sign in the negative sense. Silence remains, however, a sign. Silence is the sum total of the sounds of life; it is a sound called silence, because it is not part of a composer's musical intentions and because it does not distinguish between the enlightening gestures of composed music and the chaos and silences of everyday life. The silence represented in this book is a form which affects everyone and is everywhere.

Due to the musical liberty offered by *Silence*, the book is conceived only as a foundation for understanding indeterminate sounds and common noises. It is a stimulus, through mediating phrases and free association, for the mind and senses. These can produce, through the reading of the book and its silence, an outcome which cannot be foreseen, a redefinition of music. It eliminates the dependence of musicians on the history of music, and allows a rebirth of music "without reference to sound."

The influence of this book on the thoughts and actions of artists working in the early 60s is clear. Its premises allowed every type of language to be free from category and become a vital action in which all is possible.

That “all is possible” became the operative logic of artists like Kaprow, who did not impose, except on general lines, the vital theatricality of his happenings and allowed for improvisation and indetermination in the development of the ‘plot’; he allowed, like Cage’s *Silence*, a totally open space for development.

Kaprow explains that the role of the public and the artist are part of the same thing in *Assemblage, Environments and Happenings* (1965), which is a collection of documents on his happenings from 1959-65. The book’s sequence, as in his happenings, abandons plot altogether and is instead a series of simultaneous sections in which photographs and texts are interwoven and recreate a multi-level image of his ideas.

A complex happening is also covered in *An Anthology* (1963), edited by LaMonte Young, with contributions by Brecht, de Maria, Paik, Williams, Ono, Cage, Higgins, Bremer, Rot, Riley, MacLow, Jennings, Maxfield, Forti and LaMonte Young. This book is a concrete manifestation of *informale freddo*, particularly in relation to natural and technological media. It was in this context that de Maria published *Art Yard, On the Importance of Natural Disasters*, and *Meaningless Work*—three texts in which super-technological and macro-natural media, such as bulldozers and natural catastrophes, become incorporated into a work of art, a work of mental processes or thoughts, and finds immediate actuality in the book. The book is a diagrammatic and conscious expression of an event which takes place, or could take place (such as a tornado, or a flood, an earthquake, or a fire) from the specific angle de Maria imposes: an

understanding of the event as a work of art, or of communicative media.

The book can also be a “meaningless work,” existing in any possible form, at any time, and which can touch art or philosophy or reality, history or time, either totally or not at all, without the form presenting any limitations. In these texts, de Maria unites concept with form of presentation, and makes an art to be read, in the same way as Simone Forti gives instructions to dancers, or Rot makes poetry to be felt, by means of his “white page with holes.”

LaMonte Young works in the same area, with his music to be perceived, his composed instructions, (Compositions 2 to 6), or actions (Compositions 9 to 15). *Composition 4* consists of an announcement to the public that all the lights will be out for the entire duration of the composition. The piece ends when the lights are turned on at a predetermined time. The activities in the auditorium during this time constitute the composition. *Composition 10*, dedicated to Robert Morris, is composed by drawing a straight line and following it; and *Composition 9* is an envelope with a postcard to be used. The use of all kinds of media, auditory, active, and sensory, carried out through printing, the letter, or the postcard, recurs throughout *An Anthology*. Similarly, Dennis Johnson uses the postal service, or the telegraph to communicate a nonsensical whole; MacLow uses the typewriter to form groups of signs for dramatic or musical action; and Earl Brown and Terry Riley use the page as a free space where the musical composition has complete mobility and potentially infinite intensity. All

these works, which work on conceptual material, find their theoretical expression in the essay by Henry Flynt. His essay, called *Concept Art*, is the first text (dated 1961) in which the concept itself becomes a work of art and “concept art,” in which the operative material is the written word, a type of art. This work, through its use of the philosophy of language as the subject of art, anticipates the theory of conceptual art by several years.

The philosophical demonstration that Flynt gives of the operative possibilities of conceptual art emerges in his analysis of the relationship between structure and music, and between structure and mathematics, where attention is held by the sequence and the processes operating, rather than by the form of exposition. Flynt applies this theoretical process as early as 1960, emphasizing consciousness, science, mental procedure, structure, analysis and investigation of the work of art, all of which changes the level of language from object to context.

In the sphere of contextual work, Flynt uses music, mathematics, philosophical and serial logic, bypassing the traditional roads of art methodology. His whole production is concerned with showing that presumptions in mathematics, music and philosophy are often incorrect. For example, a concept is usually considered to be the exclusive prerogative of a particular science, but the same concept loses these restrictions when applied to art, as in his works, *Concept Art: version of the mathematical system 3/26/61 (6/19/61)*, or *Concept Art: innperseqs (May-July 1961)*. These tackle the

indeterminate and arbitrary nature of mathematical concepts and operative structures.

Flynt's written work makes every semantic element an artistic sign. The work of art then abolishes its visual and aesthetic content, and becomes an argument with a meaning intrinsic to language, referring constantly to itself, returning and folding back on itself. The work requires an effort of reading and semantic attention. Every visual distraction is abolished. The written medium reduces the "visual publicity" element, which involves the sensory and emotional participation of a spectator, and leads this art towards a system of cold participation, concerned only with mental and conceptual processes.

Cold participation, and the abolition of the visual, was carried out by Manzoni in his white book, *Piero Manzoni: The Life and Works*. This book consisted of 100 white pages with only a single page, the cover, printed with the title and editor's name. Manzoni's book removed all philosophy from the word. It is, like his Achrome paintings, a 'tabula rasa,' which serves to destroy personal mysticism and the existential aspect of the word, and gives the book a new artistic value, as a medium with its own significance, individuality, and primary context. The book becomes a work of art through the implicit information given by its dimensions and number of pages. Text would be a violent, gratuitous and external intervention to the argument represented by the book. A book regarded as a phenomenon or as an abstract entity is therefore another means of achieving an intervention and of possessing a new elementary fact

such as canvas, dung, breath, blood, line, body impression; it is another way of 'being in the act,' of defining the significant, and eliminating external, visible reasons. The elimination of the external, visible rationale was radicalized by Jes Peterson in his edition of Manzoni's book when he used transparent plastic in place of the original opaque pages. This introduced doubt about the book's physical presence and its essential function.

In these years, precision and essence were integral to all research in *informale freddo*; examples can be found in the work of Morris, Cunningham, Rauschenberg, Reiner, Paxton, Simone Whitman, and the artists working with the Judson group. Dance became a seminal and liberating activity in the physical state. The body established itself, through gestures and physical actions, as the only instrument of existence, with its weight, sweat, muscle, structure and force. Merce Cunningham's *Changes* provided the theoretical documentation to this rethinking of dance. It is a book in which various techniques, including photography, direct writing, superimposed printing, publication of sketches, design of movement and choreography, manifestos and collages fuse to form a visual theory of the 1950s and 1960s. It covers concrete music, happenings, free and organic movement, the moment when "the dancer is at a given point in the dancing area. That point in space and/or that particular moment in time is the center for him, and he stays or moves to the next center. Each dancer had this possibility so, from moment to moment and from point to point, the dancers moved separately."

Dance became a liberated and liberating position that no longer respected the tyranny of traditional ballet, or the institutional authority of a restricted moment; its vitality, even in the book, derived from being a space for visual and theoretical performance, in which the rigidity of the page explodes, as in ballet, through images and words.

In the sphere of music, Terry Riley, LaMonte Young, de Maria, Steve Reich, Maciunas, Marian Zazeela, Robert Dunn, the Fluxus Orchestra, and Giuseppe Chiari made absolute the musical symbol, reducing it to inherent organic and technical elements, wherein the materials of nature, either real or artificial, human or instrumental, comprise the secularity of life.

The climate of the absolute expanded to all communications activities—the theatre, where the living theatre of Kaprow, Oldenburg, and Dine transformed the spectacular happening into a meeting of action, objects, casual events and their contingencies, in an area of liberated or accumulated movement, in which arbitrary and mundane events mix as happenings.

The vicissitudes of the happening are also documented in *Store Days* by Claes Oldenburg and Emmett Williams, a document of Oldenburg's events between 1961 and 1962.

Theatrical happenings are translated into material events in the work of Klein, Manzoni, Beuys, Vautier, the Fluxus Group, Brecht, Kounellis and Morris. They no longer exalt the spectacle, but its physical remains, from which the skin and body, the image and identity, the ideas and

arbitrary gestures are borrowed. This is borne out by the documents collected in *Fluxus no. 1, March 1964, The Paper Snake* (1965) by Ray Johnson, *Chance Imagery* (1966) by George Brecht, *Ecrit pour la gloire à force de tourner en ronde et d'être jaloux* (1970) by Ben Vautier, *Games at the Cedilla, or the Cedilla Takes Off* (1969) by Brecht and Robert Filliou. These books, edited between 1964 and 1970, represent the intentions of 1960-63: to consider actions as a producer of traces, and media as revealer of these traces, or capricious remains, arbitrary or conscious, free and casual.

The casual and the arbitrary are negated by the attitude of Pop art towards the revelation and discovery of things, either real or created by the media, such as photographs, cartoons, advertising, and so on. If, in fact, the *informale freddo* is a non-movement of liberation from linguistic sophism and constructions, then Pop art is an analytical and ideographic movement of the language of communications between things and non-things. This is apparent in the work of Oldenburg, Lichtenstein, Wesselmann, Segal and Warhol, which tends to reveal banalities, not to liberate them but to know them. They act on a visual rather than a concrete level, they register and present only the image.

Behavior and action do not concern them. Ed Ruscha's presentation of everyday reality reflects the same idea. He produced a series of books dated from 1962 to 1966, which include *Twenty-Six Gasoline Stations*, *Various Small Fires*, and *Every Building on the Sunset Strip*.

Twenty-Six Gasoline Stations, realized in 1962, was published in 1963. It is collection of 26 photographs of different filling stations in California, Oklahoma, New Mexico and Arizona. The book reveals the visual complexity of the urban and outer panorama of America. The investigation, with its flat images, reveals the complexity of signs and senses in a daily context. Warhol uses a photograph of death to the same end; Oldenburg the expansion of false banality; Lichtenstein the enlargement of the comic strip to a macroscopic size. Ruscha's next book, *Various Small Fires* (1964), continues his analysis of everyday objects, reproducing 16 photographs of different small fires, such as a cigarette, a cigar, a gas flame, a match, the bowl of a pipe, a lighter, and a photograph of a glass of milk. The final unmatched image makes the banality of the fires even flatter, leaving an open work, almost a continuation of reality.

The photographic sequence of *Every Building on the Sunset Strip* (1966) results in a similar continuity, a book realized as one large page, folded concertina-wise, in which all the buildings on the Sunset Strip are reproduced in a continuous real sequence that reproduces precisely the location of the buildings and their appearance. Ed Ruscha's successive book, *Thirty Four Parking Lots*, consists of 34 photos of parking places; *Royal Road Test* (1967) documents the destruction of a Royal typewriter in a street. *Nine Swimming Pools* (1968) consists of color photographs of nine pools, and *Real Estate Opportunities* (1970) is a series of photographs of houses for sale or rent.

1966 represented the extreme conclusions of a figurative media or image, but it was also the year when minimal art began to shift interest from the image and the formal or figurative aspect, to an emphasis on *a priori*, and the idea that governs formal organizational elements. Judd, Morris, Flavin, LeWitt, and Andre are the basis for an introduction to a new analysis of the concept which presides over the function of the form and its objective, spatial shape. The primary structures express the tension from the stripped form; they replace the morphological aspect, the aesthetic treatment and decoration, and substitute the meaning of use and function. It suffices to think of Morris's *L Beams*, or LeWitt's *Combined Volumetric and Linear Networks*, or Flavin's desire for "abstraction and negation of objectivity through light," or Judd's and Ad Reinhardt's theoretical statements, or Andre's procedural, rather than formal, recognition of simple primary elements.

Thinking of these works, one can understand how minimal artists radicalized artistic research, in an attempt to go beyond the barrier of the abstract to arrive at the pure abstraction of language. In the work of minimal artists between 1963 and 1966, the abstract was extended through linguistic or theoretical assumptions (see LeWitt's *Sentences on Conceptual Art*) to the progressive development of non-visual and conceptual art.

The recognition of language as the ultimate artistic abstraction, begun in 1966, was carried out by artists such as Ramsden, Kozlov, Bainbridge, Hurrell, Kosuth, Atkinson, Baldwin and Kawara. It made artistic consciousness consider the written or spoken word as a

necessary part of work in art. This meant that attention was transferred to the idea from the objective and the physical, to the exploration of the idea and to written language, which uses words knowing that they have no intrinsic importance but that important information is derived from their function. The presentation of art writing as art does not mean that the form of words is aesthetically important, but the meanings of the arguments are.

1966 was therefore the year in which systems of logic and artistic process begin to define themselves through the written and published language of books and other publications. All privileged objects were eliminated and the object level was abandoned so as to realize works which could be public property and provide a mental function such as the text (which, when repeated, is not the same as a series of texts) as opposed to objects from which a series would result.

Pistoletto's book *Le Ultime Parole Famose* (1967) is a document of this new means of using language as a work of art. It is an individual theoretical work on the distinction between mind and body, which leads to the dual nature of man, and a reflection on the method of work and being which re-established the relationship between physical and mental work. The texts of Burn, On Kawara, Atkinson, Baldwin, Baxter, Kosuth, Kozlov, and Ramsden, for instance, which appeared between 1966 and 1967, should not be understood as referring to objects or happenings—they refer only to themselves, or to abstract concepts.

They are nominal works based on abstract points and structures, making language into an instrument of operative activity. They work separately and independently from the product, a tool which is only relevant in terms of the idea and the linguistic process.

Clearly, the importance of text developed in parallel with increased attention to all media capable of conveying text. This resulted in various publications, books, and manifestos created as artworks from 1966 to '67. By 1967 they had become a material common to all artists. In 1966, On Kawara began his own publication, *One Hundred Year Calendar*, which was comprised of "I Went," "I Met," "I Read," and "I Got Up," and used all the usual printing and distribution processes.

Kawara's *One Hundred Year Calendar* includes a list of persons met daily ("I Met") whom he noted in a book, and maps with dates of the cities where he visited ("I Went").

Of course the reasons for Kawara's work are extremely personal, coinciding with intimate events which concern him. But Kawara was the first artist to substitute for the object or the event its linguistic symbol, perhaps a date, a line of latitude, a name, a map, or a title. Equally "non-visual" is the work of the Art & Language group (Michael Baldwin, Terry Atkinson, Joseph Kosuth, Christine Kozlov, Ian Burn and Mel Ramsden from 1966-1967, and with David Bainbridge and Harold Hurrell included as well in 1968 and 1969), which represents the most radical aspect of conceptual art.

The work of these artists began in 1966 and was developed further in 1967—a period in which a series of visual experiences were produced through projects, designs, or definitions of non-visual art. Examples of this approach were a rectangle that included only the borders of Iowa and Kentucky, *Measurements Drawings* and *Time Drawings* (1966-67) by Atkinson and Baldwin, where the method used was dictated by the conditions necessary to use space and make of it a system of signs and dimensions. Non-visual art works included *Mirror Piece*, *Premise 1: Linguistic Conditionals*, *Undeclared Glasses*, and *Notes on Procedure* (1966-67) by Ian Burn and Mel Ramsden, concerning non-substance in art and the possible means by which it can be transmitted. There was also Joseph Kosuth's *Specific Art as Idea as Idea* (1967), *Present Whereabouts Unknown* (1966), and *Any Five Foot Sheet of Glass To Lean Against the Wall* (1965), which consisted of only the form of presentation of an idea, or selected fact, or Christine Kozlov's texts, on sound and sound bands, presented as telegrams or texts as in *Compositions For Audio Structures* (1967).

These works still retain a semblance of objective complications, and it is only by implication that the works become art as a mental selection or as a conceptual process. It was not until the production of *Frameworks* (1967) that the work evolved from linguistic definitions to semantic categories and processes, which led to the use of the book format as the usual medium of presentation. The awareness that books or reading directly related to a specific way of thinking or being was immediately underlined by these artists; Kosuth, in an exhibition at the Lannis Gallery in New York, invited

15 artists (Morris, Reinhardt, LeWitt, Rinaldi, Mangold, Baer, Graham, Smithson, Andre, Kozlov, Bochner, Ryman, Tanju, Rossi and himself) to present their favorite book. This idea, which involves the problematic question of art as an object or as a physical-aesthetic symbol uses the book as content and written language as a means of intervention.

The book, in fact, transmits arguments as pure information, with the dialectical-linguistic structure replacing the spatio-visual or aesthetic structure of an object. At this point, the book becomes the most accessible medium for the declarations and affirmations that have been available, as a means and technique for creating art.

This is a technique used by Atkinson and Baldwin for their assertions in *Air Conditioning / Show / Frameworks* (1967). Here the basic content is a series of assertions concerning the theoretical and hypothetical use of a column of compressed air, with a base of one square mile and height and location unstated.

The text becomes a micro-reductive examination of hypothetical non-visual entities which are indefinable. There is talk of vacuum, atmosphere, pressure, demarcation and the limits of an undefined whole, in relation to the discussion of concepts. This leads, in a spiral of tautological analysis, to a linguistic, dialectical point of view, which examines the relationship between hypothesis and word, through an identification of the linguistic dialectic with the hypothesis and the text.

Also in 1967, Atkinson and Baldwin produced the book *Hot–Warm–Cool–Cold*, in which semantic assumptions, classes of referential categories, syntactical signs, terms, definitions of vocabulary, logic and the refusal of the object are brought together with the art object and the analysis of art.

Mel Ramsden and Ian Burn were also working in the sphere of non-visual and concept art in 1966. Mel Ramsden's *Black Book* (1967) is a new art dictionary, constructed systematically with specific definitions taken "from a common linguistic language." It is a collection of rubrics, concepts and implications which are not empirical but abstract: terms which, both spoken and written, are to form art ideas on a linguistic level. However, the book implies only the linguistic written and spoken levels of the words. It is clear that this method of discussion and definition motivates the systematic verification of the conceptual and material aspects of the artist's discussion. Attention is transferred from the art object, to the art and object, as two distinctly different entities. When language is used in this context, there are definitions or concepts of linguistic terms that precede any physical reality.

This extension of linguistic, visual, individual informative, factual, or capricious terms, was amplified in 1968 by a large number of publications by Kosuth, Ramsden, Paolini, Walther, Weiner, Huebler, N.E. Thing Co., Kaltenbach, Burn, Atkinson, Baldwin, Bainbridge, Hurrell, Prini and Warhol.

The study of the properties inherent in these terms is fundamental for the communication of the linguistic symbols that reflect the artistic consciousness which in turn forms the material properties of the artistic propositions. The theory of words and syllables, in art propositions or artistic language, is underlined by Joseph Kosuth, who published in 1968 an envelope containing *Four Titled Abstracts* as an artwork in the context of *Art as Idea as Idea*. He presented various definitions and explored the different linguistic vocabularies of the same “abstract” word in order to show the temporary and relative limitations of linguistic terms, which are seen only as personal and non-objective terms, through which the enquiry must above all refer to the function of the elements, directly or implicitly, which regard the artistic context as a mental object. The relevance of a term relates to its possible definition, in which art, the complete proposition, is limited to information and the inconsistency of the meaning of terms or linguistic signs, thus making it necessary for the original terms to be presented again. Language becomes a succession of uses and meanings, which do not admit limitation, just as the consciousness of signs is without limits when it refers to living objects or people. This can be understood and applied as a program in Giulio Paolini’s book, *That Which Has No Limits and By Its Own Nature Admits No Limits of Any Kind*. This book is nothing other than the publication of names and surnames of people in alphabetical order. The book does not go beyond a chain of signs and words, which can only be reconstructed by the reader if he knows the people mentioned. It is a discussion about personal signs and individuals, which reveals the abstraction of names as

insignificant signs, without a material knowledge of the reference. The name is a personal and subjective term, without any universal or linguistic character, only a term of abstract classification, inseparable from a person. It is thus a vocabulary of completely abstract and senseless terms, that can be infinitely extended and never attain a real correspondence except through a particular knowledge. It is a book put forward as the opposite of objectivity (always hypothetical), or of the dictionary or scientific catalogue (always relative), of terms and meanings that must continually be personally verified.

Iain Baxter, founder/director/curator of N.E. Thing Co., Vancouver, confirmed signs as abstraction in *A Portfolio of Piles* through the use of one term and its possible objective references. The selected term is “pile,” a heap of objects stacked up to form a column or an entity. *Portfolio of Piles* is a documentation of different kinds of heaps: photographs of piles of wood, stones, boats, tires, containers, shoes, cars, fruit, sheets of paper, chains, basins, etc. Its significance does not lie in the selection of arguments, but in the proof offered by the selected theme. The book is accompanied by a topological map of the city in which the piles were found (noted in a list of addresses). The map acts as the mental and visual remains of the piles. Baxter, having recognized the nature of these piles, cannot guarantee that all the piles will remain at these addresses and in those conditions. He verifies the physical nature of the term, declares its abstraction, and through a real iconography, makes it vanish totally.

It is a total vanishing of the relationship between the term and the physical sign, or the physical sign and its term, which is underlined by Lawrence Weiner in his book *Statements* (1968), which is a collection of general and specific statements as works of art. Weiner's work is based on the research of mental hypothesis and intentions, enabling a work to become either public or private. An artist's intentions can be carried out by himself, another person, or they need not be realized by anyone. The book becomes a collection of multiple-meaning words, which are known to the reader, be it Weiner or anyone else. The work becomes a potential field of mental processes in which anyone can define the meaning and the possible extension of the work. Weiner does not give any positive directions in his work, he does not supply data, location or size. He only offers a proposition such as "one sheet of plywood secured to the floor or wall" or "one standard dye marker thrown into the sea," or else "an amount of paint allowed to dry." These are general declarations, from which follow the specific declarations in which he offers data, which indicates a specific realization, a material physicality, such as "three minutes of forty pound pressure spray of white highway paint upon a well tended lawn. The lawn is allowed to grow untended until the grass is free of all vestiges of white highway paint." These are specifications which Weiner materialized from 1968 to 1970 and which involved a private collection or a public domain with a transition from a mental to a physical state.

This fantastic and unrestricted mental state returned to a rigorously scientific and analytical state in Mel

Ramsden's books *Abstract Relations* (1968), and *Six Negatives* (1969). His analysis consists of presenting various schemes concerning abstract relation. In the first book, "Eight Negative Frameworks" are existence, relation, quantity, order, number, time change and causation; in the second, six divisions of abstract relations: "volition (two divisions), emotions, space, matter and intellect (two divisions)." These rigidly scientific schemes are subdivided into various definitions and categories, evolving from a general to a specific terminology. They are taken up again in a negative sense through volumes and schemes of general linguistics without any aesthetic or linguistic intervention *a posteriori*. The presentation of these categories itself defines the work and the questions incorporated. At no point are any omissions allowed. The artist refutes his right to select, apart from devising the original schemes and the book format.

Ramsden's logical material obviously revolves around linguistic definitions and the categorization of words. The various schematic conceptions are already material for work: further enquiry can only be developed through abstractions disciplined by previous discussion on art. The identification of the methodology of linguistic signs is the work of art: a final clarification of Ramsden's position can be found in *Three Books as One Connected Work* (1969). This consists of the presentation of three paperback books on general linguistics. They are presented as a single work, through the use of a strip which indicates how they should be read and analyzed. The emphasis is placed upon the operative mental process.

Ian Burn adopts a related mental process in his *Xerox Book 1* (1968). The book arises from a Xerox copy of a page marked with random black dots: the Xerox copy is then used to realize a second copy, to make a third, and so on. Each copy is used to make the following and the process is repeated for 100 pages. The work is produced by the Xerox machine, the changes derive from the machine which is used to develop the progression. This also takes place in the book known as the "Xerox Book," the correct title of which is *Andre, Barry, Huebler, Kosuth, LeWitt, Morris, Weiner* (1968). This book relies upon the discrepancies of a medium which never produces two absolutely identical copies, due to the machine's mechanics, which works by transmitting light onto sensitive paper through a marked or printed page, to produce the copies.

Thus, Andre initially makes a progression using a square on the page to be Xeroxed, which in the second is repeated with the addition of another square, and in the third comprises the two preceding ones, etc. Continuing this progression, the twenty-fifth is the Xerographic sum of the twenty-four preceding copies, plus the final square. Barry abolished repetition with intentional variations in a microcosm of 1,000,000 repeated dots varied by accidental configurations, which entirely stem from the machine. Its intention is non-definition, the dematerialization and annulment of a logical mathematical system, which disappears into an indefinable non-entity.

This is the opposite of Huebler, who realizes the work on the physical page and conditions perception through a series of logical interventions that gradually alienate the reader from perceiving the page as an area, and place him in the desired thought process, determined by the artist. The first page is denoted only by the dimensions "An 8½ " x 11" Sheet of Paper," which is denoted by a series of points, such as "A Point Located in the Exact Center of an 8½ " x 11" Xerox Paper." He continues by lettering the various points, "A" and "B" representing points located "one inch behind the picture plane," and lines and sentences such as "ABCDE" which represent the "lower ends of a fine line one inch long located exactly on the picture plane." These finally become a complete area of dots, letters, lines and sentences, which direct the reading and the conceptual procedure of the work.

It is this conceptual procedure that Kosuth inserts into the operative procedure by noting the work that goes into making the book itself. Kosuth analyzes the book and presents the analysis as the work of art. He analyzes the procedure by which the project was conceived and realized, the details of the derivation of the various applications, the title of the project, the Xerox machine itself, the material used in the printing, the artists, the publishers, the editor, the work of individual artists included, so that the book is an analysis of its material production. His series of phrases are "Title of Project," "Photograph of Offset Machine Used," "Photograph of Xerox Machine," "Xerox Machine Specifications," "Offset Machine Specifications," etc. Kosuth's piece is a propositional tautology of the Xerox, which LeWitt

explores in terms of linear graphic signs, in the various combinations of four squares. Each of LeWitt's pages reproduces these arrangements. LeWitt's pages express the permutations involved in the arrangement of four squares which form successive squares. The calculation is presented on LeWitt's 25th page.

LeWitt's combined progression liberates the work from manual execution and so underlines the material-human component. With Morris, however, the artist's intervention is heightened. His 25 pages all depict the Earth and the variations produced by the Xerox machine create an anarchic world—an Earth without a constant form.

Finally, Weiner presents the image of a page of graph paper, with the writing "A Rectangular Removal from a Xeroxed Graph Sheet in Proportion to the Overall Dimensions of the Sheet," a tautological image of itself.

The assault on the "Gutenberg Galaxy" by works of art does not come only in book form, but began in 1968, using all types of printed communication. Artists appeared in print in magazines, catalogues and publications of every kind. And in 1968, art produced through the printed media, as opposed to being reproduced, increased rapidly; its initiators being Seth Siegelau and Steve Kaltenbach.

Seth Siegelau, a gallery owner, began informational activities in 1968 with a series of publications directly realized by artists, such as Weiner in his publication, *Statements* (1968), and the *Xerox Book*, which has already been described. This action substituted the traditional

market research with managerial information using all the other media; including books, catalogues, telephone, letter, photograph, postcard, etc., which began to be used more adventurously.

Siegelaub's activity is fundamentally in the sphere of communications behavior on the part of the gallery and the art market. He was the first to allow complete operative and informative liberty to artists. They were no longer conditioned to produce aesthetic objects, but information and ideas. From his work a series of publications or catalogues were produced, principally by conceptual artists, including Kosuth, Huebler, Barry, Dibbets, Weiner, N.E. Thing Co., Art & Language, Society for Theoretical Art and Analysis. The catalogues thus became a testament/document/work as in *Douglas Huebler* (November, 1968), *January 5 - 31* (March, 1969), *Andre, Barry, Dibbets, Huebler, LeWitt, Kosuth, N.E.Thing Co., Smithsonian* (September, 1969). These publications have had an important influence on subsequent catalogues and books.

The work in mass media through magazines and journals was developed by Steve Kaltenbach, who published a series of statements beginning in November, 1968 in the magazine *Artforum*. The series, published alongside gallery advertisements, was paid for by Kaltenbach and was not signed. The works first appeared in the November 1968 issue and ended in December 1969. Each document concerned either one of Kaltenbach's particular interests or posed a personal or collective imperative with open-ended significance. The writings contained therein are: *Art Works* (Nov., 1968), concerning Kaltenbach's internal

works; *Johnny Appleseed* (Dec., 1968), the name of a legendary cowboy, a Tom Dooley type, who struck Kaltenbach's fancy; *Art Package* (Jan., 1969), a photograph of a famous work of art, wrapped in a package; *Tell a Lie* (Feb., 1969), a subtle imperative that indicated what was to come; *Start a Rumor* (March, 1969); *Perpetrate a Hoax* (April, 1969); *Build a Reputation* (May, 1969); *Become a Legend* (Summer, 1969); *Teach Art* (Sept. 1969); *Smoke* (Oct., 1969); *Trip* (Nov., 1969); and finally, *You are Me* (Dec., 1969).

Parallel to Kaltenbach, Joseph Kosuth also worked through magazines and newspapers. He published *Time (Art as Idea as Idea)* on December 7, 1968 in five daily London newspapers: *The Times*, *Daily Telegraph*, *Financial Times*, *Daily Express*, and *The Observer*. He also published *Existence (Art as Idea as Idea)* on January 5, 1969 in *The New York Times*; in *Museum News* on January 1, 1969; in *Artforum*, January, 1969, and in *The Nation*, December 23, 1968. The affirmation of the work of art conducted through information media became more important as the artistic situation gradually developed and conceptual operations became consolidated. They became functional, with regard to their practical determination, with the publication of works using written languages as material and with the theoretical operation as both positive and significant.

The inclination toward conceptual and linguistic fields of activity provided a bridge between practical and mental work. These elements had been totally affirmed in Conceptual art since 1967-68. But, by the end of 1968 and beginning 1969, they were also presented as the materialization of a new enlightenment, endowed with a

new critical consciousness. This also included artists working with multi-media, bio-physical materials such as Warhol, Pistoletto, Nauman, Dibbets, Prini, Andre, Acconci. They understood that their pragmatic requirements had to include conceptual and informational areas. Thought was in fact an action in itself, an action on signs, no matter if they were material. Therefore, thought, discussion or communication, through written or spoken signs, were akin to physical work and the important result was the meaning. An unforeseen development which Warhol created in *A* (1968), was a book made by registering a whole day, including the discussions, ideas, phrases and thoughts of the people in his studio for 24 hours. The genesis of the book was casual; its methodology consisted of recording the conversation and factual events of one day in the life of Ondine, Drella, Stephen, Paul, and the other occupants of Warhol's Factory. The discussions mix with technical interruptions and outside sounds giving the reader a sense of the indefinite mobility in Warhol's understanding of the logical and active progressions inherent in everyday actions. It is a relative and provisional development, where logic is shattered by interruptions, both psycho-physical and vital, in which thought is neither subjective or objective, but problematical and stimulating. It is an informal chaos which disrupts logic and every system of analysis, but through the use of real time it nonetheless expresses a concrete everyday order.

Pistoletto's book, *L'Uomo Nero: Il Lato Insopportabile*, chronicles a day in 1969 full of ideas and non-realized works. It is a large book, 40 x 60 centimeters, which grew

out of his need to note ideas and thoughts as artworks. They are ideas that are difficult to carry out, or best never carried out. The book is thus a series of ideas on the theatre, work, and personal view-points, but is fundamentally a work in which Pistoletto's energy is placed on paper, and is another work which makes the reader conscious of his double, the reader/actor. It is an attempt to liberate an energetic multiple space, the space of the page, for mental and physical work.

Nauman explored the physical in his publication *Clearsky* (1969). The work consists of eight printed pages in full color, from light to dark blue. The book does not add to the mental task of sensory participation in the tonality and variation of colors. The title alone stimulates mental participation. No diversion is allowed, as opposed to Emilio Prini's *Magnete* (1969). This work, although appearing in a subjective book, *Art Povera*, appears to be an example of operative-informational realization. The book is a work in itself, a dispersive, open-ended, almost clownish intervention, in which images mingle with the writing, producing indeterminate meanings in the present and future, where the work becomes a continuous flux of energy that is irresistible and uncontrollable.

The eight pages are in fact a magnet of energy, in which the poles mingle and intersect with the images, writings, documents, reproductions of works, phrases and objects to become completely submerged. The clownish aspect of the work is declared on the first page, where Prini's masked image introduces images and songs which produce the "show," with the song of the "Poor Little Cricket," and "The Little Princess of Guazza." The "show"

consists of the documentation of ideas or objects that completely disappear. It was produced by Prini between 1967 and 1968, as was *The Five Point of Light on Europe*. This was a project of traveling objects (given points of light on Europe), part of a series of hypothetical journeys, documented on topographical maps, which precede by a year many of the important questions of conceptual works produced in 1968, but which were based on hypothetical actions begun in 1967.

A series of writings from the same year, jotted down in notebooks are Prini's real physical conceptual work. Here the real actions are close to disappearing actions, never realized; only conceived. The first series of phrases/notes/slogans was punched on a series of lead plates with the weight of Prini's arm. Prini wrote, among 44 phrases: "I read Alice in Wonderland!" "I prepared a Trap for Alice," "I Met a Storm and Saluted It," "I Painted a Piece of Pavement With Brown Aniline Which was Used Up," "I Made a Photographic Counter-drawing," "A Photo of Walls Room Parts of the Door, Ceiling of a Room With Paste On the Walls of the Room," "Parts of the Floor-Ceiling-Walls are Arranged in the Room," "The Surroundings Are Not Transitory," "If a Stone Were Not a Stone It Would Never Be Called a Stone," "Make a Mask Like Energy," "Travelled a Long Stretch of Road on Foot," "My Body Was Photographed in Five Fixed Points."

This sequence of real actions, hypothetical work, notes, linguistic slogans, affirmations, was interspersed in the book by corresponding photographs such as *I Walked Down a Street Rising Up* (a photograph of via Assaroti going uphill) or the production of signs that continue

throughout Prini's life. (A photograph of the map of the Ligurian coast with a microphotograph of the house in which all the posters—dated and signed—are annually enclosed in tin containers. The buildings to be erected during the years form a tourist's itinerary, which must then be included in all itineraries of Genoa, and publicized on a special postcard.)

Prini's work is always inconclusive, a continuous development, an osmosis of his vital thoughts and experiences, which make him continually change his works in order to enrich and modify them, to negate and annul them in an infinite coming and going of non-work. Sometimes he causes the disappearance of work and the annihilation of artistic recognition in the common obvious use of signs (writings, phrases, titles, values, money, objects, images, etc.) which from this moment become for him the real vehicles of culture and art, recognized and presented without any action other than the confirmation/participation of Prini himself.

Robin Redbreast's Territory: Sculpture 1969 April-June, by Jan Dibbets, is a photographic documentation and project of a work that could never be seen in its entirety and could only be reconstructed through documentation. In fact, Dibbet's idea that a flying bird should control his sculpture could only be realized through images that document its existence and make it credible. It consists of the changing of the form of an area according to a free unlimited idea of biological, physical, or ecological spaces. The potential demarcation of space is made by five poles, erected to create a design on the selected area, and the sculpture is marked by the movement of the

bird, which flies between the poles at the five points of a park in Amsterdam. The book thus presents the whole idea and its realization. It documents the procedure and operative time; the physical work leaves no traces, only the book as work.

1969 was also marked by the publication of many books/catalogues understood as works of art in themselves. An example is *Seven Books of Notes and Poetry*, by Carl Andre. This is a collection of his phrases and visual poetry. *End Moments* by Dan Graham is a collection of texts and essays about facts and works, where the essay is intended as linguistic-communicational research, and finally there also appeared at this time *Selected Writings* by LaMonte Young and Marian Zazeela, which has already been mentioned.

These books relate to the publications of conceptual artists such as Atkinson, Baldwin, Bainbridge and Hurrell, who founded in 1969 the magazine *Art & Language: a Magazine of Conceptual Art*, where works were systematically published as sentences, essays, discussions or affirmations concerning the function of art and its meaning. The first edition of *Art & Language: a Magazine of Conceptual Art*, edited by Atkinson, Bainbridge, Baldwin and Hurrell, presented the work of American and English artists in the same context, with writings, intended to be read as conceptual art, by LeWitt, Graham, Weiner, Bainbridge, Baldwin and Atkinson. The magazine was intended to reflect the ideas and works of various artists who shared the editors' concern. In the second edition, produced in 1970, a critical and dialectic angle appears to discuss the

deformation of conceptual terms, and their arbitrary classifications, as well as to present discussions, essays, theoretical analyses, and works by Barthelme, Burns, McKenna, Brown-David-Hirons, Thomson, Ramsden, and the editors.

Attention was also drawn in 1970 to work by English artists Gilbert & George, whose books accompanied their actions and events. Gilbert & George, professed from 1969, “An Art for All, an Art to be Sung, to be Eaten, to be Read, to be Danced, to be Walked, for Coffee, for Philosophy” and so on. Their whole way of life became a work of art. Every gesture or piece of writing was intended to elucidate their “living sculpture.” Their books/publications *A Message from the Sculptors Gilbert & George*, *To Be with Art Is All We Ask* and *The Pencil on Paper Descriptive Works* are nothing but descriptive appendices of their intentions. An example of this is *A Message*, a collection of small photographs of the works *Relaxing*, *The Meal*, *Underneath the Arches*, and *Dusk Stroll Piece*. These all date from 1969 and contain actual physical objects which are integrally and concretely reported—including make-up, tobacco and ash, hair, coat and shirt, breakfast—in a publication of *Perfect English Taste*.

On the other hand *To Be with Art Is All We Ask* illustrates in words an image of Gilbert & George’s ideas. *Living Sculptors* is a declaration of passionate and romantic love, a song to the inspiring and beneficent muse who makes young sculptors happy, to whom they dedicate sublime and ardent words. “Art, we continue to dedicate our artists-art to you alone, for you and your pleasure,

for Art's sake" and from whom they constantly request protection and inspiration, "we always ask your help, Art, for we need much strength in this modern time, to be only artists of a lifetime" and the constant refrain "because to be with art is all we ask."

The Pencil on Paper Descriptive Works is a pamphlet on the magic of drawing with a quill, a revival of antique writing and drawing by hand, where the ability to write is a personal act, and the "beauty" of the work lies in the simplicity and intelligence of the drawing. It is a fantastic application of traditional drawing by Gilbert & George, who in their analysis of their works on paper idealize the sign, the method of using ink, the sensitivity of the particular and the proportions. All this is written in language that recalls the 18th century enlightenment.

Stanley Broun, on the other hand, gives a method of perception and action to the IBM computer model 95 in his book *100 This Way Broun Problems for Computer I.B.M. Model 95*, in which Broun collects a series of phrases which begin with "Show Broun the Way in All Cities, Villages, etc," followed by "Show Broun the Way From Each Point On a Circle With X at the Centre and a Radius of I angstrom to all other points (I angstrom = 0.00000001 cm)" and other similar phrases where the variation of the phrase comes only from the substitution of the scale of 2 to 100 angstrom. Broun's work consists of cataloguing steps or minimal changes of direction as in his book *La Paz*, in which he marks a series of walks of different length in the direction of La Paz, Rangoon, Havana, Helsinki, Georgetown, Washington, Warsaw, New

Delhi, etc., realized from a point in Schiedam or Amsterdam.

Burgy presents a catalogue and enumeration of actions for the year 4000 in his book *Art Ideas for the Year 4000*, a publication of mental exercises which analyze universal systems by considering their interactions: animate with inanimate, mechanical with biological, physical with mental, entropic with non-entropic, simple with complex.

The language used is abstract and minimal. It therefore has a universal meaning through general terms such as time, space, hour, idea, in front, inside, in sequence, etc. Burgy recognizes his omission of mental projections in four dimensions, from inside to outside, transmitted from 1969 to 1970, through phrases and words.

There are also games consisting of mental operations, such as supplying an exact answer in a series of signs and images; ordering ideas, such as “record an idea/think of all the ideas related to each idea/record them all/think of all the ideas related to each idea/record them all;” and five “art ideas for the year 4000” which often consist of the revelation and study of abstract entities.

Lamelas collected ideas in his book *Publication*, which centers on the reactions of various artists to three statements: “1. Use of oral and written language as an Art Form. 2. Language can be considered as an Art Form. 3. Language cannot be considered as an Art Form.” To these questions replies are made by Arnatt, Barry,

Brouwn, Buren, Burgin, Clauro, Gilbert & George, Latham, Lippard, Maloney, Reise, Weiner and Wilson. The results in the book itself constitute Lamelas' work. Each artist or critic invited to contribute intervenes freely with a work, or with a linguistic/analytical reply. Art and criticism mingle and cancel out the differences between mental and analytical work; they remain, however, two distinct operations with the possibility of being interchangeable.

Maloney reduces the process of writing, analysis, and theory to a complex of linguistic fragments which are freely disposed on the page. In *Fractionals* and in *Five Days and Five Nights*, there is a series of interventions and written intentions. In the book *Fractionals* there are phrases, which take the form of a progression of intentions dating from 1970 to 1971, which were created in Amsterdam and Brussels.

Finally, also in 1970, a series of books appeared, all edited by Sperone, which were created by Weiner, Huebler, Barry, Merz and Kosuth. The series stated the intention of being a new editorial work on the part of the gallery owners and consisted of *Traces* by Weiner, " ", by Barry, *Fibonacci 1202*, *Merz 1970*, by Merz, *Duration*, by Huebler, and *Function*, by Kosuth.

Weiner's *Traces* consists of a system of past participles in English and Italian, corresponding to actions in the personal or public domain. They are undefined and infinite actions, supplied by the generic semantics of the past participle, which make Weiner's work nearly abstract. At first he uses phrases, and then reduces their

physicality to a past participle verb form, and finally arrives at maximum abstraction in *10 Works* (1971) which consists only of the operation of prepositions interposed halfway through so that "Risen and Fallen," form a semantic circulation between the abstract and concrete.

Barry moves away from defining abstract/concrete identities of indefinite entities in his book with no title " " which is made up of unspecific phrases that nevertheless tend to create a specific meaning, through their declaration, to a completely dematerialized, micro-molecular nothing. With Weiner, the problem is to make a conceptual work about that which does not exist, about emptiness, the non-material, which can be focused on by language. In the same way, Barry, in his book, aligns circulating phrases pertaining to his concept of physical non-entity, which he evidently identifies with the abstract concept. His non-definitions, such as "It has no durable attributes," "It is intangible," "It cannot be known through the senses," "It has no specific arrangement," "It is impossible to grasp," "It is incomplete," arriving at "Sometimes it is physically solid," "It sometimes lacks support," "Sometimes it is near," "Sometimes remote" concern the imperceptibility of a non-energy which is energetic. His work from 1968 was directed towards the determination of mental entities which are "things in the unconscious perceived by the senses," and "things" Barry knows "but which I am not at the moment thinking." These dematerialized facts expand the mental process concerning the perception of abstract entities and link the dematerialization evident in the work of Carl Andre, LeWitt, Flavin and Morris with the total linguistic/theoretical abstraction of Kosuth,

Atkinson, Baldwin, Burn, Ramsden, Bainbridge and Hurrell.

This theorizing remains both material and hypothetical in *Fibonacci 1202, Merz 1970* by Mario Merz. It is a book made from marks on paper made according to a mathematical progression first identified by the monk Fibonacci, which Merz applies to his own works. The page is considered a space for actions based on the numeric progression 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, to infinity. This forms a line, moving in an organic progression with the space of the paper, The line is similar to the form of an igloo, which is likewise formed according to the Fibonacci sequence (between numbers 2584 and 75025). It is an organic/biological application of a mathematical process and Merz discovers its existence in a museum space constructed by Mies Van Der Rohe by overlaying a spiral representing the Fibonacci sequence on the plans designed by Mies Van Der Rohe. The sequence could also be applied to the pure space as a diagram of a curved line, or related to a vegetable's growth process. Fibonacci's series is likewise related to the numeric structure of a pine cone's seeds, which are ordered in a progression described by the series.

Merz's ideas about Fibonacci's series stem from the impossibility of enclosing oneself in a closed physical space in order to enter into an organic/mental dimension where each element has several abstract/concrete lives. Each page in the book thus becomes the mother of the following one, and the daughter of the preceding one, in a sequence which proliferates naturally as elements of a concept. Each image is the root of the other; they are

placed in arbitrary arrangements on the page, with a biological/vegetable form mingling with a mathematical/conceptual form in an infinite series of reversible connections and returns. Each ring is the stimulus which verifies the proliferation of Fibonacci's spiral. It is a spiral image or diagram in which the starting point is infinitely variable. It does not condition the idea, which remains free and organic, but still relates back to the starting point. This may be a book, a plant, an object, or anything else related to the idea. "Thought expresses itself in spirals in restriction and dilation; thought is certainly a new unknown, and the weight of opposite polarities that cannot be taken for something other than infinitesimal calculations."

A discovery of the real is carried out by Huebler through a mental process which establishes the progression of conceptual/informational operations, adopted in his work *Duration*. The book is composed of various works, such as *Duration Piece 1*, which was made in Italy, and other *Duration Pieces* developed in London and Paris. These works consist of a declaration by Huebler, which determines *a priori* the documentary process, stabilizes the time of a leap, a photograph, or an angle of order, or causality, all of which form a documented, photographic whole constituting a work of art.

It is an operation therefore on the conceptual anticipation of the work and on the causality of its realization. The system is rigid concerning conception, and open-ended with regard to execution. It fixes attention on the abstract entities of space, time, movement, which have to become physical in order to be

perceived, whereas Kosuth makes his work physical and this leads to total linguistic abstraction in *Function*, translated into Italian, German, French and Spanish.

The book is a succession of linguistic-discursive elements that provide a final context, completely unknown except in Kosuth's own terms. The book consists of a series of phrases combined with a system of different phrases. The combinations are temporary and arbitrary, but derive meaning from Kosuth's intentions. For Kosuth this is in their seriality "children are illogical – nobody is despised who can manage a cobra – illogical persons are disliked. (Univ.) "Persons" who regard the universe are, A) able to manage a cobra B) children (C) disliked (D) illogical." Which leads to the phrase, "children cannot manage cobras."

Function is, to use Kosuth's definition-introduction, "only a numerical segment of one (specific), whereas the numerical segment of two (general) is necessarily given to the reader. The complete proposition (art) is limited by both the information of the reader (at the time of publication) and the inconsistent 'meaning' of the information (in regard to the future). It is impossible for me to speculate on either. This applies to not only the propositions (unitary and 'Art') but to the entire series of investigations as well. The analysis of my 'subtitle' will give an insight into the procedure used. The subtitle 'art as idea as ideas,' 'art as idea/as an idea,' or the presentation of the concept of 'conceptual art' as an art idea is (separate from) the presentation (solely) of a particular 'conceptual' work of art. Thus my 'works' can be considered unitary propositions; each unit has no

more inherent value or meaning anywhere along the line than does another, since boundaries are temporary, 'given' and function within a 'game-like' arena, with changing use and meaning" (Kosuth). It is a use and meaning of language verified in ten bodies of connections belonging to different linguistic universes, which becomes a work of art through the book.

LIST OF BOOKS:

The books are listed alphabetically by artist's surname, according to year of publication. Compiled by Germano Celant and Lynda Morris

1960

Dick Higgins and Bern Porter
WHAT ARE LEGENDS
Calais, ME: Bern Porter

Dieter Rot
BOK 2a
Reykjavik: forlag ed
Edition of 35

1961

John Cage
SILENCE
Middletown, CT: Wesleyan Press

Dieter Rot
BOK 2b
Reykjavik: forlag ed
Edition of 100

Dieter Rot
BOK 3a
Reykjavik: forlag ed
Edition of 50

Dieter Rot
BOK 3b
Reykjavik: forlag ed
Edition of 50

Dieter Rot
BOK 3c
Reykjavik: forlag ed
Edition of 40

Dieter Rot
BOK 3d
Reykjavik: forlag ed
Edition of 50

Dieter Rot
BOK 4a
Reykjavik: forlag ed
Edition of 100

Dieter Rot
BOK 5
Reykjavik: forlag ed
Edition of 100

Dieter Rot
DAGBLEGT BUL NO. 8

La Louviere: A. Balthazar & P. Bury
Edition of 150

Dieter Rot
DAILY MIRROR BOOK
Reykjavik: forlag ed
Edition of 220

Dieter Rot
MUNDUNCULUM
Cologne: Dumont Chauberg
Edition of 1,000

Ben Vautier
LE LIVRE TOTAL
Unique

1962

Eduardo Paolozzi
METAFISIKAL TRANSLATIONS
London: Kelpra Studio
Edition of 100

Daniel Spoerri
TOPOGRAPHIE ANECDOTÉE DU HASARD
Paris: Galerie Lawrence

1963

George Brecht, John Cage, Walter de Maria;
Henry Flynt, Dick Higgins, Ray Johnson, Jackson
MacLow, Robert Morris, Yoko Ono, Nam June Paik;
Dieter Rot, Emmett Williams, LaMonte Young, et al.
AN ANTHOLOGY OF CHANCE OPERATIONS
New York: LaMonte Young and Jackson MacLow

Piero Manzoni
THE LIFE AND THE WORKS
Glucksburg-Hamburg-Paris: Petersen Press
Edition of 60

Ed Ruscha
TWENTYSIX GASOLINE STATIONS
Los Angeles: Self-published
Edition of 400

1964

George Brecht
FLUXUS NO. 1 MARCH 1964
New York: Valise Entrangle

Dick Higgins
JEFFERSON'S BIRTHDAY/POSTFACE
New York: Something Else Press
Edition of 1,200

Yoko Ono
GRAPEFRUIT
Tokyo/New York: Wunternaum

Ed Ruscha
VARIOUS SMALL FIRES
Los Angeles: Self-published
Edition of 400

Dieter Rot
BOOK AC 1958-1964
New Haven: Ives-Sillman
Edition of 250

1965

Robert Filliou
AMPLE FOOD FOR STUPID THOUGHT
New York: Something Else Press
Edition of 992 cloth; 500 postcard sets

Dick Higgins
A BOOK ABOUT LOVE & WAR & DEATH, CANTO ONE
New York: Great Bear Pamphlets
Edition of 500

Ray Johnson
THE PAPER SNAKE
New York: Something Else Press
Edition of 197 deluxe and 1,840 regular copies

Allan Kaprow
ASSEMBLAGE, ENVIRONMENTS & HAPPENINGS
New York: Harry N. Abrams, Inc.

Alison Knowles
BY ALISON KNOWLES
New York: Great Bear Pamphlets
Edition of 500

Dieter Rot
QUADRATBLATT
Hilversum: Steendrukkerij de Jong
Edition of 1,000

Dieter Rot
THE COPLEY BOOK
Chicago: Bill and Noma Copley Foundation
Edition of 1,750

Dieter Rot
KÖLNER DIVISIONEN
Cologne: Galerie der Spiegel
Edition of 131

Dieter Rot
QUICK
Reykjavik: D. Rot
Edition of 150

1966

Ayo, Fahlstrom, Filliou, Giorno, Higgins, Kaprow,
Knowles, Paile, Rot, Rothenberg, Vostell, Watts,
Williams, et al.

MANIFESTOS

New York: Great Bear Pamphlets

Edition of 2,000

Gianfranco Baruchello

MI VIENE IN MENTE

Milan: Edizioni Galleria Schwarz

Edition of 100

Mel Bochner

WORKING DRAWINGS AND OTHER VISIBLE THINGS
ON PAPER NOT NECESSARILY MEANT TO BE VIEWED
AS ART

New York: School of Visual Arts

Edition of 4

George Brecht

CHANCE IMAGERY

New York: Something Else Press

Edition of 800

Claes Oldenburg

INJUN & OTHER HISTORIES (1960)

New York: Great Bear Pamphlets

Edition of 1,000

Dieter Rot
POETRIE 1
Stuttgart: Hansjorg Mayer
Edition of 130

Dieter Rot
SCHEISSE: NEUE GEDICHTE VON DIETER ROT
Stuttgart: Hansjorg Mayer
Edition of 200

Ed Ruscha
EVERY BUILDING ON THE SUNSET STRIP
Los Angeles: Self-published
Edition of 1,000

Daniel Spoerri
AN ANECDOTED TOPOGRAPHY OF CHANCE
New York: Something Else Press
Edition of 2,020

1967

Terry Atkinson, Michael Baldwin
FRAMEWORKS—AIR CONDITIONING
Coventry: Art-Language Press
Edition of 200

Terry Atkinson, Michael Baldwin
HOT WARM COOL COLD
Coventry: Art-Language Press
Edition of 50

George Brecht, Robert Filliou
GAMES AT THE CEDILLA, OR THE CEDILLA TAKES OFF
New York: Something Else Press
Edition of 1,945

John Cage
A YEAR FROM MONDAY
Middletown, CT: Wesleyan Press

John Cage
DIARY: HOW TO IMPROVE THE WORLD (YOU WILL
ONLY MAKE MATTERS WORSE) CONTINUED, PART THREE
New York: Great Bear Pamphlets
Edition of 3,000

Philip Corner
POPULAR ENTERTAINMENTS
New York: Great Bear Pamphlets
Edition of 1,000

Robert Filliou
HANDSHOW
Villingen: Saba-Studio

Robert Filliou
A FILLIOU SAMPLER
New York: Great Bear Pamphlets
Edition of 1,000

Juan Hidalgo
VIAJE A ARGEL
Madrid: Zaj

Bruce Nauman
BURNING SMALL FIRES
Self-published

Michelangelo Pistoletto
LE ULTIME PAROLE FAMOSE
Turin: Tipolito Piano

Mel Ramsden
THE BLACK BOOK
Unique

Dieter Rot
DIE BLAUE FLUT
Stuttgart: Hansjorg Mayer
Edition of 500

Dieter Rot
A LOOK INTO THE BLUE TIDE, PART TWO
New York: Great Bear Pamphlets
Edition of 1,000

Dieter Rot
SCREENPRINT PICTURES 1-4
Stuttgart: Hansjorg Mayer
Edition of 50

Dieter Rot
MUNDUNCULUM
Cologne: Dumont Chauberg
Edition of 1,000 (corrected and enlarged)

Dieter Rot
POETRIE 2
Stuttgart: Hansjorg Mayer
Edition of 130

Dieter Rot
80 WOLKEN, 1965-67
Stuttgart: E. Walther
Edition of 550

Ed Ruscha
THIRTYFOUR PARKING LOTS
Los Angeles: Self-published
Edition of 2,413

Ed Ruscha,
ROYAL ROAD TEST
Los Angeles: Self-published
Edition of 1,000

1968

ANDRE, BARRY, HUEBLER, KOSUTH, LEWITT, MORRIS, WEINER
[aka THE XEROX BOOK]
New York: Seth Siegel, Jack Wendler
Edition of 1,000

Terry Atkinson, Michael Baldwin
22 SENTENCES: THE FRENCH ARMY
Coventry: Precinct Publications
Edition of 50

Mel Bochner
THE SINGER NOTES
New York
Edition of 2

Ian Burn
XEROX BOOK
Self-published
Unique

Merce Cunningham
CHANGES: NOTES ON CHOREOGRAPHY
New York: Something Else Press
Edition of 3,761

Robert Filliou
14 CHANSONS ET 1 CHARADE
Stuttgart: Hansjorg Mayer
Edition of 500

Henry Flynt
DOWN WITH ART
New York: Fluxpress

Harold Hurrell
FLUIDIC DEVICES
Coventry: Art-Language
Edition of 200

Steve Kaltenbach
[ARTFORUM ADVERTISEMENTS]
New York: Artforum
Issues dated November, 1968 through December, 1969

Joseph Kosuth
FOUR TITLED ABSTRACTS [within S. M. S. Portfolio no.3]
New York: Letter Edged in Black, Inc.

Walter Marchetti
ARPOCRATE SEDUTO SUL LOTO
Madrid: Zaj

N.E. Thing & Co.
A PORTFOLIO OF PILES
Vancouver: Self-published
Edition of 550

Claes Oldenburg
STORE DAYS
New York: Something Else Press
Edition of 5,000

Giulio Paolini
CIO CHE NON HA LIMITI E CHE PER SUA STESSA
NATURA NON AMMETTE LIMITI DI SORTA
Turin: Self-published
Edition of 50

Mel Ramsden
ABSTRACT RELATIONS
New York: Art-Language
Edition of 5

Dieter Rot
POETING 3/4
Stuttgart: Hansjorg Mayer
Edition of 230

Dieter Rot
POEMETRIE
Cologne: Divers Press
Edition of 50

Dieter Rot, Emmett Williams
STILL MORE SHIT—A SUPPLEMENT
New York: Something Else Press
Edition of 500

Dieter Rot
DIE KAUKASENER GEMEINE
Stuttgart: Hansjorg Mayer
Edition of 1,000

Dieter Rot
DIE GESAMTE SCHEISSE/THE COMPLETE SHIT
Berlin: Rainer Verlag
Edition of 400

Dieter Rot
246 LITTLE CLOUDS
New York: Something Else Press
Edition of 1,890

Ed Ruscha
NINE SWIMMING POOLS (AND A BROKEN GLASS)
Los Angeles: Self-published
Edition of 2,400

Ed Ruscha
BUSINESS CARDS

Los Angeles: Heavy Industry Publications
Edition of 1,000

Bernar Venet
ASTROPHYSICS [within S. M. S. Portfolio no.6]
New York: Letter Edged in Black Press
Edition of 2,000

Franz Erhard Walther
OBJEKTE, BENUTZEN
Cologne: Walther König

Andy Warhol
A
New York: Grove Press

Andy Warhol
ANDY WARHOL
Stockholm: Moderna Museet

Lawrence Weiner
STATEMENTS
New York: Siegellaub
Edition of 1,000

1969

Vito Acconci
TRANSFERENCE: ROGET'S THESAURUS
New York: 0 to 9 Books

Carl Andre
SEVEN BOOKS OF NOTES AND POETRY
New York: Dwan Gallery/Seth Siegelau
Edition of 36

Terry Atkinson, Michael Baldwin
SUNNYBANK
Coventry: Art-Language Press

Stig Brogger
21 MARTS 1969
Copenhagen: Jysk Kunstgalerie
Edition of 3
[2nd Edition of 500, Svend Hansen Publishers, 1970]

Marcel Broodthaers
UN COUP DE DES JAMAIS N'ABOLIRA LE HASARD
Antwerp: Wide White Space
Edition of 400

Ian Burn, Mel Ramsden
SIX NEGATIVES
New York: Society for Theoretical Art

James Lee Byars
100,000 MINUTES, OR THE BIG SAMPLE OF BYARS, OR 1/2 AN
AUTOBIOGRAPHY, OR THE FIRST PAPER OF PHILOSOPHY
Antwerp: Galerie Anny De Decker
Edition of 250

John Cage
NOTATIONS

New York: Something Else Press
Edition of 3,034 cloth; 4,318 wrappers

Jose Luis Castillejo
THE BOOK OF I's
Constance: Castillejo
Edition of 200

Roger Cutforth
THE EMPIRE STATE BUILDING
New York: Art Press

Hanne Darboven
XEROX BOOK
Hamburg: Self-published
Edition of 200

Hanne Darboven
6 MANUSKRIPTE 69
Dusseldorf: Michelpresse

Jan Dibbets
ROBIN REDBREAST'S TERRITORY: SCULPTURE 1969, APRIL-JUNE
New York/Cologne: Siegellaub/Walther König

Dan Graham
END MOMENTS
New York: Self-published

Dick Higgins
FOEW & OMBWHNNW
New York: Something Else Press
Edition of 4,000

Sol LeWitt
49 THREE PART VARIATIONS USING THREE DIFFERENT KINDS OF
CUBES, 1967-1968
Zurich: Editions Bischofberger
Edition of 1,000

Sol LeWitt
FOUR BASIC KINDS OF STRAIGHT LINES
London: Studio International

Martin Maloney
INTEGUMENTS
Brattleboro, VT: Press Work
Edition of 500

Bruce Nauman
CLEA RSKY
Self-published

N.E. Thing Co.
TRANS VSI CONNECTION
Halifax: Nova Scotia College of Art and Design

Michelangelo Pistoletto
L'UOMO NERO: IL LATO INSOPPORTABILE
Salerno: Rumma Editore
Edition of 2,500

Emilio Prini
MAGNETE
[included within *Arte Povera*. New York: Praeger]

Dieter Rot
LITTLE TENTATIVE RECIPE
Stuttgart: Hansjorg Mayer
Edition of 100

Dieter Rot
POETRIE 5 to 1ST
London: Hansjorg Mayer
Edition of 1,000

Allen Ruppersberg
23 PIECES
Los Angeles: Sunday Quality

Ed Ruscha
STAINS
Los Angeles: Heavy Industry Publications
Edition of 70

Ed Ruscha
CRACKERS
Los Angeles: Heavy Industry Publications
Edition of 5,000

Richard Tuttle
2 BOOKS 1969
New York: Betty Parsons Gallery
Edition of 200

LaMonte Young,
Marian Zazeela
SELECTED WRITING
Munich: Friedrich Publishers

1970

Robert Barry

“ ”

Turin: Sperone Editore

Edition of 1,000

Bernd & Hilla Becher

ANONYME SKULPTUREN

Dusseldorf: Art Press Verlag

Mei Bochner

MISUNDERSTANDINGS (A THEORY OF PHOTOGRAPHY)

New York: Multiples, Inc.

Edition of 1,200

[included within *Artists and Photographs* boxed set]

Mark Boyle

JOURNEY TO THE SURFACE OF THE EARTH

Stuttgart: Hansjorg Mayer

Edition of 2,000

Stanley Brouwn

100 THIS WAY BROUWN PROBLEMS FOR COMPUTER

IBM MODEL 95

Cologne: Walther König

Edition of 300

Stanley Brouwn

LA PAZ

Schiedam: Stedelijk Museum

Stanley Brouwn
TATWAN
Munich: Aktionsraum

Stanley Brouwn
DURCH KOMISCHE STRAHLEN GEHEN
Monchengladbach: Städtisches Museum
Unique

Daniel Buren
LIMITES CRITIQUE
Paris: Yvon Lambert

Donald Burgy
ART IDEAS FOR THE YEAR 4000
Andover, MA: Addison Gallery of American Art

Ian Burn, Mel Ramsden
NOTES ON GENEALOGIES
New York: Art-Language, Vol.1, No.2
Edition of 1,000

Ian Burn, Roger Cutforth, Mel Ramsden
PROCEEDINGS
New York: Art-Language, Vol.1, No.3
Edition of 1,000

Ian Burn, Mel Ramsden
NOTES ON ANALYSES (1)
Coventry: Art-Language Press
Edition of 50

Ian Burn, Mel Ramsden
STATING AND NOMINATING
New York: Art-Language

Ian Burn, Mel Ramsden
THE GRAMMARIAN
New York: Art-Language

Roger Cutforth
THE VISUAL BOOK
London: Lisson Gallery

Jan Dibbets
PERSPECTIVE CORRECTION
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Gerald Ferguson
THE STANDARD CORPUS OF PRESENT DAY ENGLISH
LANGUAGE USAGE ARRANGED BY WORD LENGTH AND
ALPHABETIZED WITHIN WORD LENGTH
Halifax: Nova Scotia College of Art and Design
Edition of 300

Robert Filliou (with Beuys, Brecht, Cage, Iannone, Kaprow,
Marcelle, Patterson, and Rot)
TEACHING AND LEARNING AS PERFORMING ARTS
Cologne: Walther König

Joel Fisher
DOUBLE CAMOUFLAGE

Mansfield, OH: Mansfield Fine Arts Center
Edition of 100

Gilbert & George
A MESSAGE FROM THE SCULPTORS GILBERT & GEORGE
London: Art for All
Edition of 300

Gilbert & George
TO BE WITH ART IS ALL WE ASK
London: Art for All
Edition of 300

Gilbert & George
THE PENCIL ON PAPER DESCRIPTIVE WORKS
London: Art for All
Edition of 500

Dan Graham
TWO PARALLEL ESSAYS
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Rodney Graham
WORKS 1963-1969
Cologne/New York: Walther König

Kathe Gregory, Marilyn Landis, Russell Lewis, David Crane,
Scott Kahn
STOLEN
New York: Colorcraft Lithographers/Dwan Gallery

Gerard Hemsworth
SOUTH WEST COAST OF ENGLAND
Amsterdam/London: X-One/Nigel Greenwood
Edition of 300

Douglas Huebler
DURATION
Turin: Sperone Editore
Edition of 1,000

Douglas Huebler
LOCATION PIECE #2
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Allan Kaprow
POSE
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Joseph Kosuth
FUNCTION
Turin: Sperone Editore
Edition of 1,000

Joseph Kosuth
NOTEBOOK ON WATER
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

David Lamelas
PUBLICATION
London: Nigel Greenwood
Edition of 1,000

Sol LeWitt
SCHEMATIC DRAWINGS FOR MUYBRIDGE II, 1964
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Richard Long
RAIN DANCE
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Martin Maloney
FRACTIONALS
Brattleboro, VT: Press Work

Martin Maloney
FIVE DAYS AND FIVE NIGHTS
Brussels: Galerie MTL
Edition of 500

Robert Morris
CONTINUOUS PROJECT ALTERED DAILY
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Mario Merz
FIBONACCI 1202 MERZ 1970
Turin: Sperone Editore
Edition of 1,000

Bruce Nauman
LA AIR
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Dennis Oppenheim
FLOWER ARRANGEMENT FOR BRUCE NAUMAN
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Tom Phillips
A HUMUMENT
London: Tetrad Press
Edition of 100

Eduardo Paolozzi
ABBA ZABA
London: Hansjorg Mayer
Edition of 500

Peter Roehr
ZIFFERN: 10 TYPOMONTAGEN 1965
Cologne: Gerd de Vries
Edition of 150

Dieter Rot
Icelandic Leather
Reykjavik: D. Rot
Edition of 100

Dieter Rot
SNOW
Stuttgart/Reykjavik/London: Wasserpresse Mayer
Edition of 1,000

Allen Ruppersberg
24 PIECES
Los Angeles: Sunday Quality
Edition of 600

Ed Ruscha
REAL ESTATE OPPORTUNITIES
Los Angeles: Self-published
Edition of 4,000

Ed Ruscha
BABYCAKES WITH WEIGHTS
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Keith Sonnier
OBJECT SITUATION OBJECT
Cologne/New York: Walther König

Daniel Spoerri
THE MYTHOLOGICAL TRAVELS...
New York: Something Else Press
Edition of 2,985

Ben Vautier
ECRIT POUR LA GLOIRE A FORCE DE TOURNER EN ROND ET D'ETRE
JALOUX
Nice: Self-published

Bernar Venet
EXPLOITED SUBJECTS: STIMULATED RAMAN EFFECT
New York: Multiples, Inc.
Edition of 1,200
[included within *Artists and Photographs* boxed set]

Lawrence Weiner
TRACES
Turin: Sperone Editore
Edition of 1,000

1971

Terry Atkinson, Michael Baldwin
THEORIES OF ETHICS
New York: Art-Language
Edition of 200

Art-Language
OLIVET DISCOURSE
Paris: Templon Editeur
Edition of 40

Michael Baldwin, Harold Hurrell
HANDBOOK TO INGOT
New York/Coventry: Art-Language Press
Edition of 200

Robert Barry
ROBERT BARRY 1969-71
Cologne: Gerd de Vries

Robert Barry
SOMETHING WHICH IS ... (30 PIECES AS OF 14th JUNE 1971)
Cologne: Paul Maenz
Edition of 500

Robert Barry
TWO PIECES
Turin: Sperone Editore
Edition of 1,000

Mel Bochner
NOTES ON THEORY
Kingston, RI: University of Rhode Island

Derek Boshier
SIXTEEN SITUATIONS
London: Idea Books
Edition of 2,000

Stanley Brouwn
STEPS
Amsterdam: Stedelijk Museum
Edition of 500

Stanley Brouwn
AFGHANISTAN-ZAMBIA
Aachen: Gegenverkehr e.V., Zentrum für aktuelle Kunst

Stanley Brouwn
ONE STEP (IX-100X)
Brussels: Galerie MTL

Donald Burgy
CONTEXTS COMPLETION IDEAS
Buenos Aires: CAYC
Edition of 1,000

Donald Burgy
CONTEXTS COMPLETION IDEAS
Krefeld: Schuring

Alessandro Carlini, Karl Lang
PROZESS ART, SITUATION ART
Berlin: Self-published
Edition of 1,000

James Collins
REVISION AND PRESCRIPTION
New York: 98 Greene Street

Giancarlo Croce
a a" b" b
Rome: Edizioni Gap

Roger Cutforth
CN/ET/ESB: THE NON-ART PROJECT
New York: Self-published

Hanne Darboven
DAS JAHR
Unique

Michael Harvey
WHITE PAPERS
New York: Self-published
Edition of 1,000

Jan Dibbets
3.12.1971 t/m 16.1.1972.
Eindhoven: Van Abbemuseum

Giorgio Fabbris, Giorgio Spiller
ASSENZA
Venice: Self-published
Edition of 500

Hamish Fulton
THE SWEET GRASS HILLS OF MONTANA AS SEEN FROM THE MILK
RIVER OF ALBERTA
Turin: Sperone Editore
Edition of 1,000

Gilbert & George
A DAY IN THE LIFE OF GEORGE & GILBERT
London: Art for All
Edition of 1,000

Sandro Greco
SAPER SORRIDERE
Self-published

Joseph Kosuth
THE SIXTH INVESTIGATION 1969, PROPOSITION 14
Cologne: Gerd de Vries
Edition of 500

Joseph Kosuth
THE SIXTH INVESTIGATION: PROPOSITION 2
Buenos Aires: CAYC
Edition of 1,000

Joseph Kosuth
THE 8TH INVESTIGATION, PROPOSITION 2
Cologne: Paul Maenz
Edition of 25

John Latham
LEAST EVENT/ONE-SECOND DRAWINGS/BLIND WORK/
24-SECOND PAINTING
London: Lisson Gallery

Bob Law
16 DRAWINGS
London: Lisson Gallery

Sol LeWitt
FOUR BASIC COLOURS AND THEIR COMBINATIONS
London: Lisson Gallery

Richard Long
FROM ALONG A RIVERBANK
Amsterdam: Art & Project
Edition of 300

Richard Long
TWO SHEEPDOGS CROSS IN AND OUT OF THE
PASSING SHADOWS THE CLOUDS DRIFT OVER
THE HILL WITH A STORM
London: Lisson Gallery

Claes Oldenburg
NOTES IN HAND
London: Petersburg Press

Philip Pilkington, David Rushton, Kevin Lole, Paul Smith
CONCERNING THE PARADIGM OF ART
Zurich: Editions Bischofberger

Giuseppe Penone
SVOLGERE LA PROPRIA PELLE
Turin: Sperone Editore
Edition of 1,000

Tom Phillips
TRAILER
Dusseldorf: Hansjorg Mayer
Edition of 500

Dieter Rot
(POSTCARD PAD)
Cologne/London/Hellnar: Hansjorg Mayer
Edition of 100

Dieter Rot
2 PROBLEMS OF OUR TIME: AN ESSAY
Reykjavik: Verlag Reykjavik
Edition of 200

Dieter Rot
FRANZ EGGENSCHWILER: THE YOUNG MAN, THE MAN, HIS
TIME, HIS WORK (UNTIL TODAY 2.5.71), AN ESSAY BY D.R.
Stuttgart: Hansjorg Mayer
Edition of 400

Dieter Rot
IDEOGRAMME
Stuttgart: Hansjorg Mayer
Edition of 1,000

Dieter Rot
SMALLER WORKS PART 1
Stuttgart: Hansjorg Mayer
Edition of 1,200

Dieter Rot
SMALLER WORKS PART 2
Stuttgart: Hansjorg Mayer
Edition of 1,200

Dieter Rot
WHO WAS MOZART
Reykjavik: Verlag Reykjavik
Edition of 200

Dieter Rot
WHO'S THE ONE WHO DOESN'T KNOW WHO MOZART WAS?
Reykjavik: Verlag Reykjavik
Edition of 200

Dieter Rot
A QUESTION?

Reykjavik: Verlag Reykjavik
Edition of 200

Ed Ruscha
A FEW PALM TREES
Los Angeles: Heavy Industry Publications
Edition of 3,900

Ed Ruscha
RECORDS
Los Angeles: Heavy Industry Publications
Edition of 2,000

Ed Ruscha
DUTCH DETAILS
Deventer: Octopus Foundation
Edition of 3,000

Klaus Staeck
PORNOGRAPHIE
Giessen: Anabas Verlag

Athena Tacha
HEREDITY STUDY I, 1970-71
Oberlin, OH: Self-published
Edition of 500

Athena Tacha
HEREDITY STUDY II, 1970-71
Oberlin, OH: Self-published
Edition of 500

Gerard Titus-Carmel
JOAQUIN'S LOVE AFFAIR
Paris: Ericard Editeur
Edition of 1,500

Lawrence Weiner
10 WORKS
Paris: Yvon Lambert

Lawrence Weiner
10 OBRAS
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