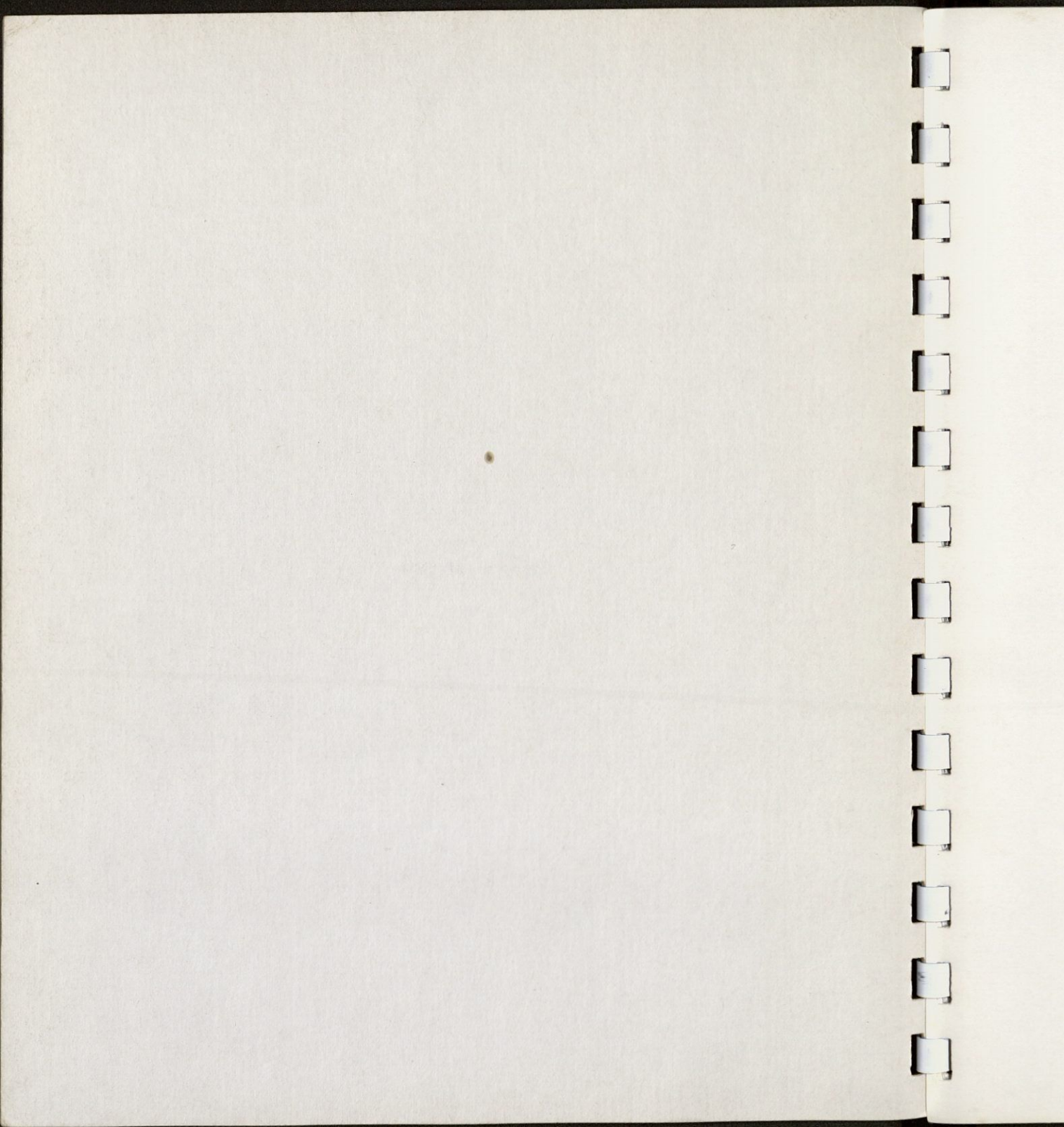


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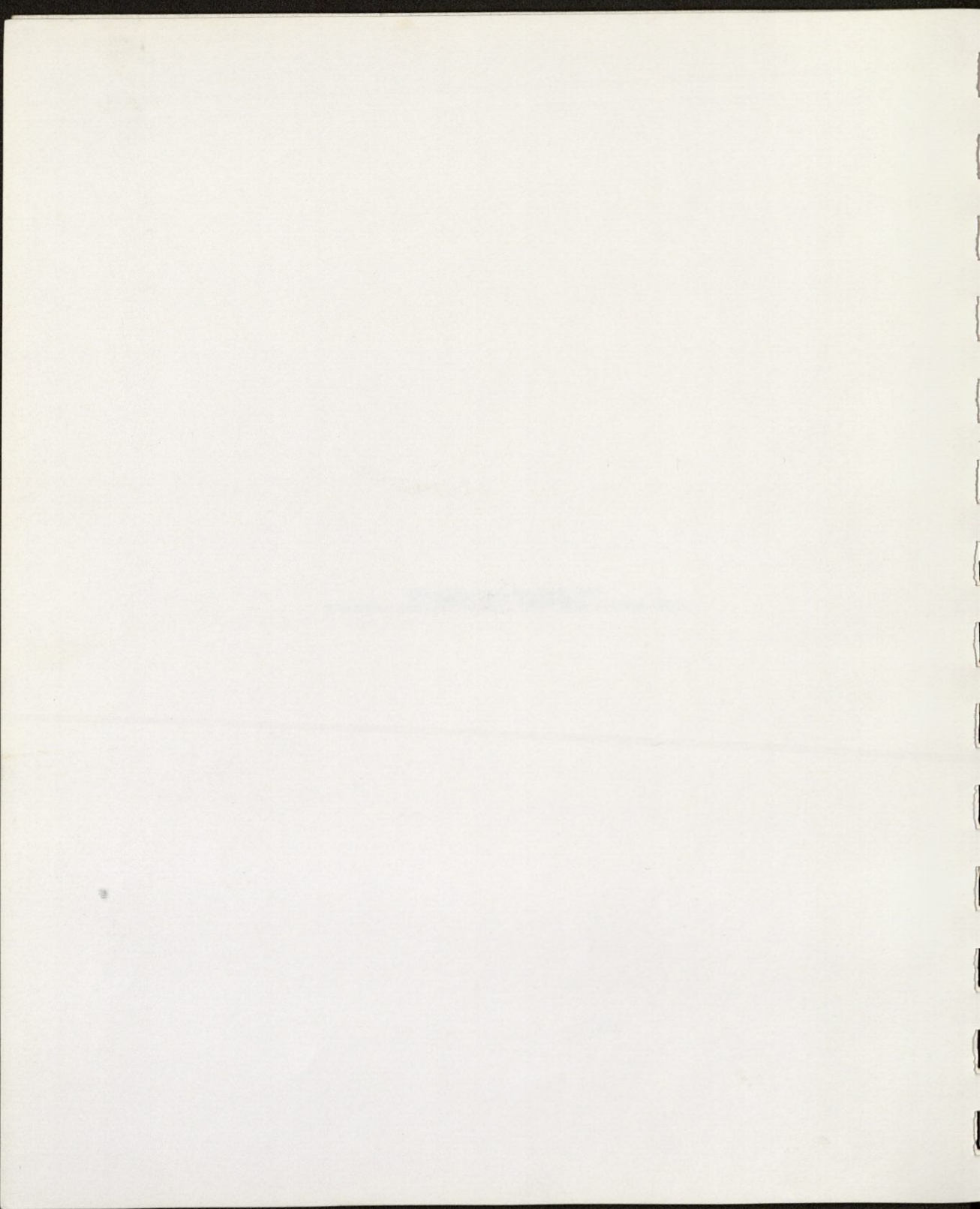
January 5 — 31, 1969



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January 5 — 31, 1969



Barry
Huebler
Kosuth
Weiner

Robert Barry

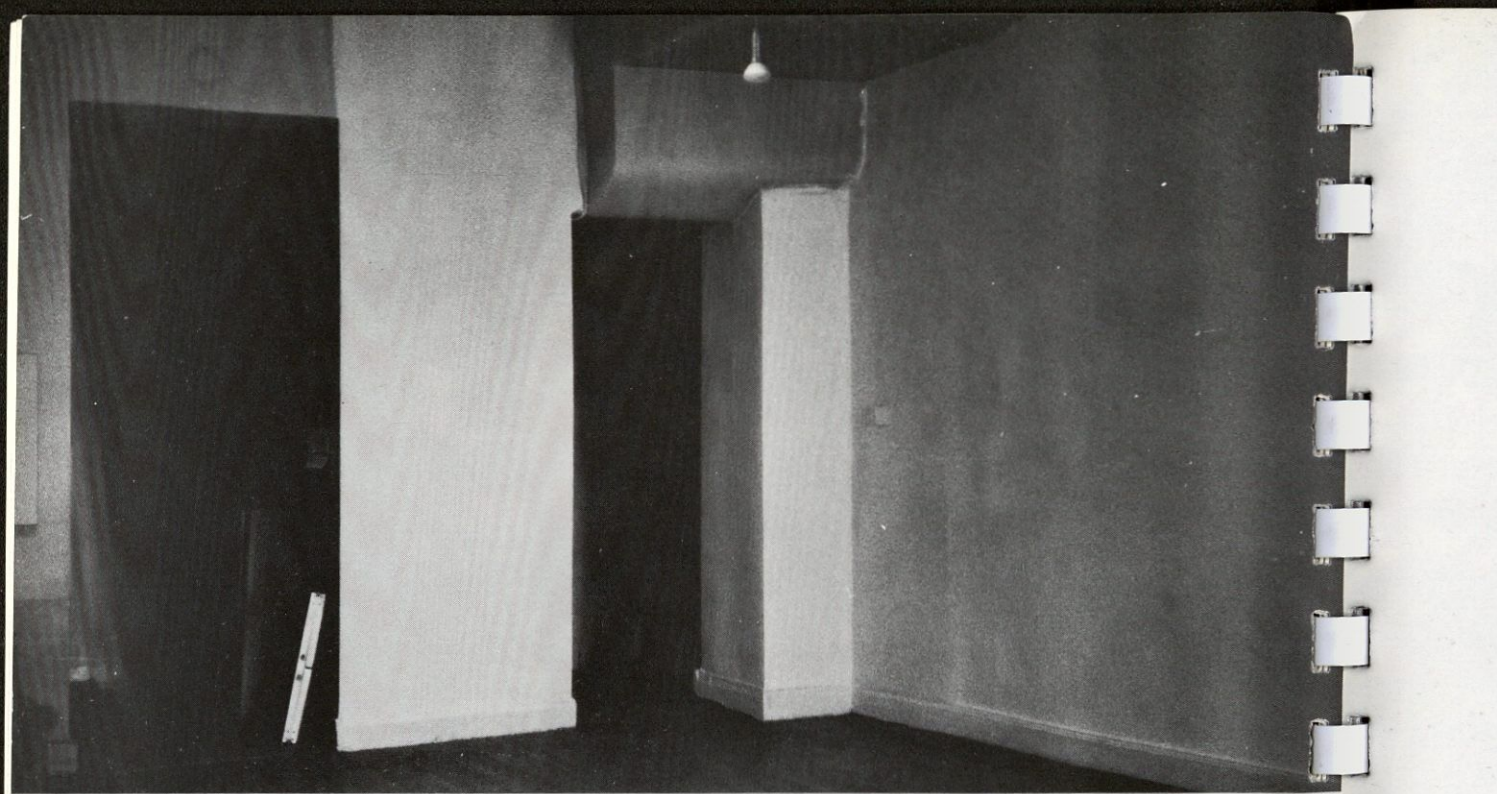
1. Wall to Wall interior Piece, September 1968, thin black plastic line and screw eyes, 21'10" x 12'4" (x 7'H). Collection: Mr. and Mrs. John W. Wendler, N. Y.
2. Outdoor nylon monofilament installation, December 1, 1968, nylon monofilament and screw eyes, 65' x 43' (x 14 1/2' - 16' above ground). Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
3. (Proposal for) 99.5 mc Carrier Wave (WBAI-FM), 1968, 99.5 megacycles; 5.4 kilowatts, New York. Collection*
4. 88 mc Carrier Wave (FM), 1968 88 megacycles; 5 milliwatts, 9 volt DC battery, Collection: Mr. and Mrs. Manuel Greer, N. Y.
5. 1600 kc Carrier Wave (AM), 1968, 1600 kilocycles; 60 milliwatts; 110 volts AC/DC. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
6. New York to Luxembourg CB Carrier Wave, January 5 - 31, 1969,(N. Y. station WR2WER to Luxembourg station LX1DT), 10 meters; 28 megacycles; 180 watts. Collection*
7. 40 KHZ ultrasonic soundwave installation, January 4, 1969, 8.25 mm ultrasonic soundwave. Collection: Mr. Seth Siegelau, N. Y.
8. 0.5 Microcurie Radiation Installation, January 5, 1969, Barium-133, Central Park, N. Y., 10 year duration (approximate). Collection: Private, N. Y.

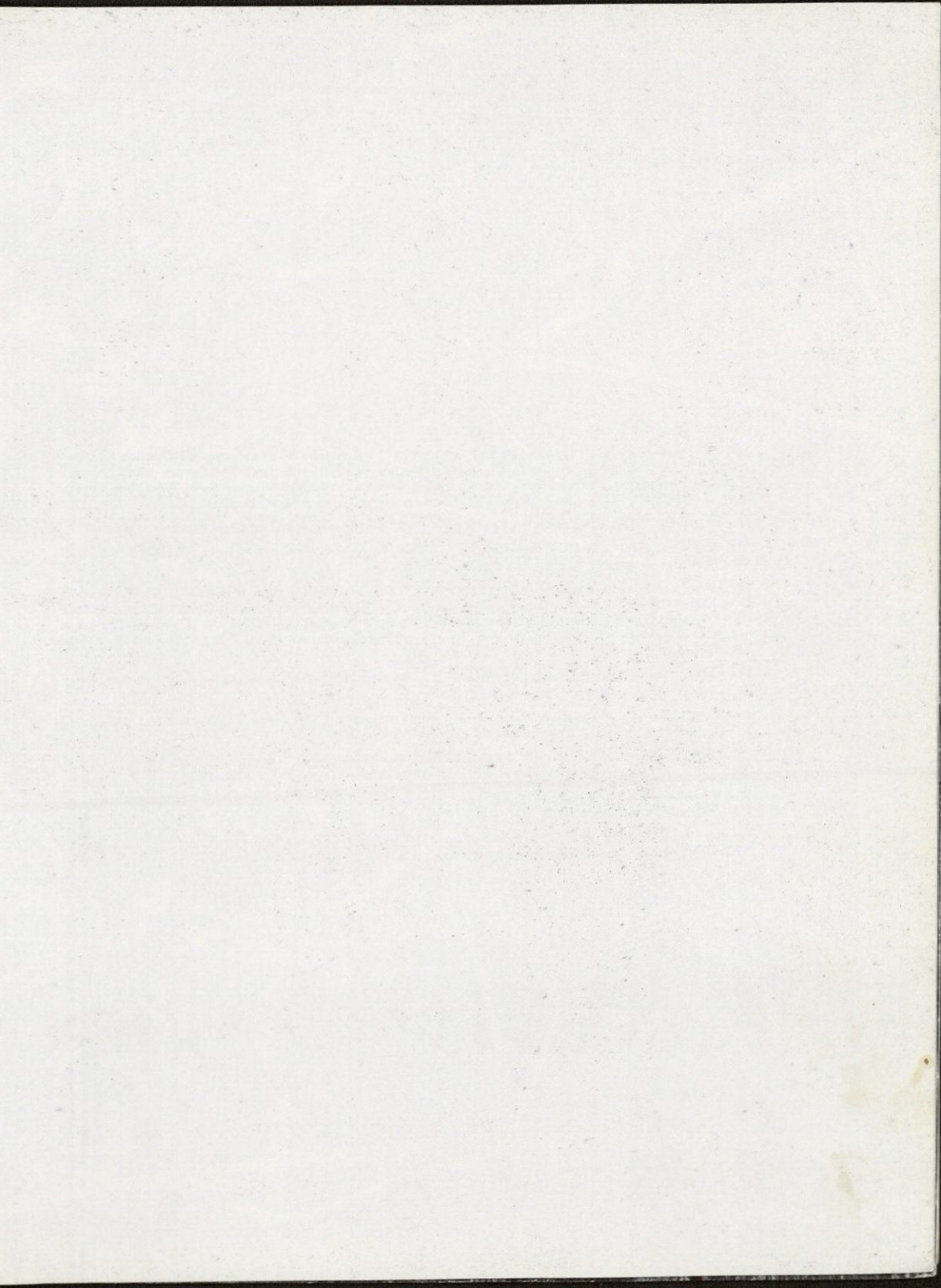
*Nontransferable.

Facing page: Photograph of Catalog number 2.

Following page: 2 photographs of artist's studio being occupied simultaneously by Catalog numbers 4 and 5.







Douglas Huebler

9.42nd Parallel, 1968, 21 Certified Postal Receipts (11 sender and 10 receiver), 3040 miles (approximate), Truro; Mass., E. Hartland; Conn., W. Hurley; N.Y., Girard; Pa., Sherwood; Mich., Kings; Ill., Keystone; Iowa, Hyannis; Neb., Stone; Idaho, Portage; Utah, McDermitt; Nev., New Pine Greek; Ore., Smith River; Calif., and Hilt; Calif. Collection: Mr. Alan Power, London.

10. Drawing, 1968, Black paint on board, 40"x40", Collection: Mrs. Douglas Huebler, Mass.

11. Duration Piece #6, 1969, Sawdust, 3 1/2'x18', New York, time: 6 hours. Collection: Mr. and Mrs. Manual Greer, N.Y.

12. Haverhill-Windham-New York Marker Piece, 1968, Materials: none, 650 miles, Mass. Rt. 125; New Hampshire Rt. 101; Vermont Rt. 5; Interstate Rt. 91 (Mass.); Interstate Rt. 91 (Conn.); Wilbur Cross Pkwy. (Conn.); Merritt Parkway (Conn.); Deegan Expressway (Bronx, N.Y.); Merritt Parkway (Conn.); Interstate Rt. 91 (Conn.); Conn. Rt. 15-44, Mass. Turnpike, Mass. Rt. 495. Collection: Mr. Seth Siegelau, N.Y.

13. Cross Manhattan Rectangle, 1968, 35- 1" diameter stickers (white), 1/4 mile x 2 2/3 miles, New York, N.Y. Collection: Mr. and Mrs. James G. Butler, Los Angeles.

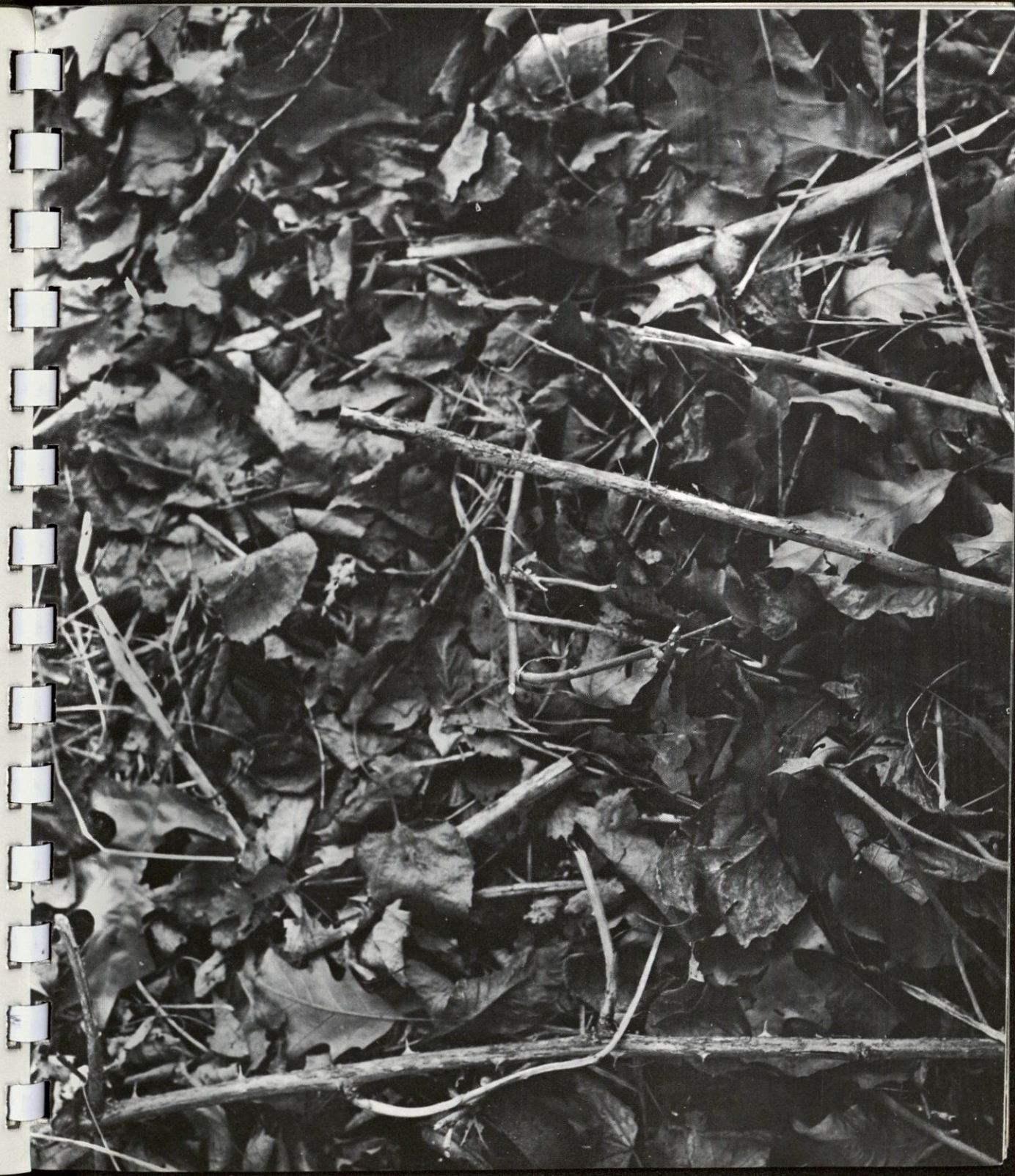
14. Times Square Circle Shape, 1968, 9- 1" diameter stickets, One circle (4000' radius), New York, N.Y. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

15. Duration Piece #7, 1968, 5- 1" stickers (felt), 2 triangles (with common apex at Herald Square), New York, time: 5 years. Collection: Mr. and Mrs. William Owsley, Oxford, Ohio.

16. Variable Piece #2, 1968, 40- 8 1/2"x11" maps (New England), Size: indeterminate, Providence, R.I. Collection: Private, N.Y.

Facing Page: Documentation (photograph, 10"x8") for Catalog Number 12.

Following page: Documentation (photograph, 8"x10") for Catalog number 15.





The world is full of objects, more or less interesting; I do not wish to add any more.

I prefer, simply, to state the existence of things in terms of time and/or place.

More specifically, the work concerns itself with things whose inter-relationship is beyond direct perceptual experience.

Because the work is beyond direct perceptual experience, awareness of the work depends on a system of documentation.

This documentation takes the form of photographs, maps, drawings and descriptive language.

D.H.

Joseph Kosuth

17. Four titles, 1966, glass, 4 glass sheets at 3'x3'. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

18. Art idea made with white words on nine gray painted square canvases, 1966, liquitex on canvas, 9 panels each 2 1/2' x 2 1/2'. Collection: Private, N.Y.

19. Titled (Art as Idea as Idea), 1967, photographic process, 4' x 4'. Collection: Mr. and Mrs. Roy Lichtenstein, N.Y.

20. Insurance (Art as Idea as Idea), 1968, insurance form and cancelled airplane tickets. Collection: Miss Christine Kozlov, N.Y.

21. I. Existence (Art as Idea as Idea), 1968, (published in:) New York Times (January 5, 1969); Museum News (January 1, 1969); Artforum (January 1969); The Nation (December 23, 1968). Collection: Mr. and Mrs. Eugene M. Schwartz, N.Y.

22. VI. Time (Art as Idea as Idea), 1968, (published in:) the London Times; the Daily Telegraph (London); the Financial Times (London); the Daily Express (London); the Observer (London)- all in the December 27, 1968 issue. Collection: Mr. Seth Siegel, N.Y.

23. IV. Order (Art as Idea as Idea), 1968, (Published in:) Village Voice (January 1, 1969); the Partisan Review (January 15, 1969); the New York Post (January 4/5, 1969); Variety (February 3, 1969); Art International (February 1969). Collection: Mr. David Greer, N.Y.

24. V. Number (Art as Idea as Idea), 1968, (published in:) Art News (February 1969); New York Review of books (February 1, 1969); Women's Wear Daily (February 1, 1969). Collection: Mr. Arthur R. Rose, N.Y.

Note: The art is formless and sizeless; however the presentation has specific characteristics.

Facing page: Photograph of mock-up for Catalog number 22.

Following page: Photograph of Catalog number 19.

pāint'ing, n. 1. the act or occupation of covering surfaces with paint.

2. the act, art, or occupation of picturing scenes, objects, persons, etc. in paint.

3. a picture in paint, as an oil, water color, etc.

4. colors laid on. [Obs.]

5. delineation that raises a vivid image in the mind; as, word-*painting*. [Obs.]

My current work, which consists of categories from the thesaurus, deals with the multiple aspects of an idea of something. I changed the form of presentation from the mounted photostat, to the purchasing of spaces in newspapers and periodicals (with one 'work' sometimes taking up as many as five or six spaces in that many publications- depending on how many divisions exist in the category). This way the immateriality of the work is stressed and any possible connections to painting are severed. The new work is not connected with a precious object- it's accessible to as many people as are interested, it's non-decorative-- having nothing to do with architecture; it can be brought into the home or museum, but wasn't made with either in mind; it can be dealt with by being torn out of its publication and inserted into a notebook or stapled to the wall- or not torn out at all- but any such decision is unrelated to the art. My role as an artist ends with the work's publication.

J.K.

Lawrence Weiner

25. One standard Air Force dye marker thrown into the sea, 1968. Freehold.
26. An amount of bleach poured upon a rug and allowed to bleach, 1968. Collection: Private, N.Y.
27. Two minutes of spray paint directly upon the floor from a standard aerosol spray can, 1968. Collection: Mr. Sol Lewitt, N.Y.
28. One sheet of clear plexiglass of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1968. Collection: Mr. and Mrs. Dennis Holt, N.Y.
29. A 2" wide 1" deep trench cut across a standard one car driveway, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.
30. A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968. Collection: Mr. Seth Siegelau, N.Y.
31. Field cratered by simultaneously exploded 1/3 lb. TNT charges, 1968. Collection: Mr. Raymond L. Dirks, N.Y.
32. Three minutes of forty pound pressure spray of white highway paint upon a well tended lawn. The lawn is allowed to grow and not tended until the grass is free of all vestiges of white highway paint, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

Facing page: Photograph of Catalog number 27.

Following page: Photograph of Catalog number 29.





1. The artist may construct the piece
2. The piece may be fabricated
3. The piece need not be built

Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership

L.W.

