For Publication

Dan Graham
Schema for a set of pages whose component variants are specifically published as individual pages in various magazines and collections. In each printed instance, it is set in its final form (so it defines itself) by the editor of the publication where it is to appear, the exact data used to correspond in each specific instance to the specific fact(s) of its published appearance. The following schema is entirely arbitrary; any might have been used, and deletions, additions or modifications for space or appearance on the part of the editor are possible.

**SCHEMA:**

- (Number of) adjectives
- (Number of) adverbs
- (Percentage of) area not occupied by type
- (Percentage of) area occupied by type
- (Number of) columns
- (Number of) conjunctions
- (Depth of) depression of type into surface of page
- (Number of) gerunds
- (Number of) infinitives
- (Number of) letters of alphabets
- (Number of) lines
- (Number of) mathematical symbols
- (Number of) nouns
- (Number of) numbers
- (Number of) participles
- (Perimeter of) page
- (Weight of) paper sheet
- (Type of) paper stock
- (Thickness of) paper
- (Number of) prepositions
- (Number of) pronouns
- (Number of point) size type
- (Name of) typeface
- (Number of) words
- (Number of) words capitalized
- (Number of) words italicized
- (Number of) words not capitalized
- (Number of) words not italicized
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Perhaps you think 18-year-olds should vote, your curfew should be lifted and meth be outlawed forever. But there's one thing on which you agree with millions of women in 106 countries—the modern internally worn sanitary protection—Tampax tampons.

Why does a girl with a mind of her own go along with women all over the world?

Tampax tampons give total comfort, total freedom. There are no belts, pins, pads. No odor.
They can be worn in the tub or shower—even in swimming.
There's nothing to show under the sleekest clothes. And Tampax tampons are so easy to dispose of, too—the container-applicator just flushes away, like the Tampax tampon.
If you haven't tried them already—get Tampax tampons today.

If nature didn't, Warner's will.
Our Comfort Curve® bra with low-cut sides will do it for $5.
INFORMATION

RAMON LULL

The period of theological systematization, known as Scholasticism, in Medieval thought introduced a grammatical logic into the organization of knowledge. One of the most radical examples of such logic were the heuristic book devices of Ramon Lull, a 13th Century Spanish poet, logician and theologian. Lull's premise generalized from Aristotle in assuming that each area of knowledge logically could be constructed from elemental, irrefutable 'truths' to be taken on faith.

By logically interrelating these abstract categories to include every possible predicate of a given subject, Lull sought to produce an exhaustive theology. Knowledge is conceived syntactically by classifying and combining concepts. A system was to be demonstrated by constructing charts of concentric circles with theses (to be interrelated) placed within the circles' circumferences.

An elementary example is a diagram where A, representing God, is the center of a circle compartmented into 16 categories each represented by Latin letters. B is 'goodness', C is 'greatness', D is 'eternity', etc. Intersecting lines drawn between the possible permutations yield 12 possible combinations.

Thus God's goodness is good (BC) and eternal (BD) and the reverse is also demonstrable.

Lull thought his system universally applicable to all areas of knowledge and advises the "artist" to "successfully apply the 10 rules to the concept about which he is doubtful. Just as a glass takes on the color of its red or green background, so an unknown term is colored by the rules and species of rules to which it is exposed."

BORGE'S 'LIBRARY'

An extended, self-contained linguistic cosmology recalling Ramon Lull is fictionalized in Jorge Luis Borges' LIBRARY OF BABEL which is "total (and its) shelves register all possible combinations of the twenty-six orthographical symbols (including spaces). In other words, all that is known to express, in all languages." Such an inventory contains every possible book and statement — the history of the actual future and the history of every possible future: books incorporating every known 'truth' and, complimentary, its refutation. For example, there would be a catalogue representing all the books outlined in the library and also a volume demonstrating the "fallacy of the true catalogue."

It suffices if a book only be possible for it to exist, "only the impossible is excluded." But the impossible, when it functions as a term in relation to the possible, becomes possible. Thus, "no book can be a ladder," although no doubt there are books which discuss and demonstrate this possibility and others whose structure devolves to the very possibility of the impossible."

MARSHALL McLuhan's THEORY

Structures of information participate in and help to define those systems of linguistic content their structure upholds. The mass production of transportable books beginning with the GUTENBERG BIBLE in-formed new rules of linear syntax linking thoughts in a one-dimensional chain of cause and effect in which ideas necessarily were related in a progressive narrative line — single point of view perspective. The new 'space' served to represent (or contain) the author's privileged 'insight' to the masses of individual readers who bought and identified with the 'experience' thus represented. In the book THE GUTENBERG GALAXY, Marshall McLuhan describes the book-form to the mechanics of its appearance.

...The mechanization of the scribal art was probably the first practical application of a handicap to mechanical terms. That is, it was the first translation of movement into a series of static shots or frames...

The reader moves through the series of imprinted letters before him at a speed consistent with apprehending the motion of the author's mind... Print gradually made reading more of a commodity, so that it was a readable commodity. The assembly line of moveable types made possible a product that was uniform and as repeatable as a scientific experiment... (The) visual homogenization of experience in print culture and the reorganization of auditory and other senses complexly to the brain and with the brain, they suggest a way of a single plane, the visual... With the stepping up of the isolated intensity and quantity by print the individual is ushered into a world of movement and isolation. In every aspect of experience and affairs the stress is on separation of function, analysis of components, and isolation of the moment.

MALLARMÉ's 'BOOK'

The way information is read or correlated predetermines 'levels' (or dimensions) of meaning. A project for a 'calm' book in the two-dimensional 'geography' was to be read and thereby realized in a projected series of public performances found in the novel Les Amants (c. 1886). This book begins with a physical apparatus of 4 boxes with moveable sections arranged by an 'Operator' so that subunits from within these boxes are shuffled by a principle of paired coordination. Each volume of each book is made up of 3 groups of 8 pages each — 24 pages altogether — and may be further broken down, having 18 lines and 12 words.

All units are interchangeable in a serially ordered set of permutations by linking and exchange so that words, lines, pages, page groups, volumes and books are randomly (within a limited scheme) distributed in terms of formal placement with relation to each other.

The Book is a structural inversion of the conventional book-form. The GUTENBERG form could be geometrically described as a three-dimensional container of lines projected or represented meaning to be read progressively forward in one dimension time so that the narrative runs on a horizontal axis from left to right (down lines).

The two other dimensions and directions of the conventional volume — from top to bottom for the columns and from nearer to farther for the pages — are considered secondary. All syntactical relations are to run along the dynamic horizontal threads, as links in a chain (or 'fingers' (fictionally) in the 'mind's eye' of the author are represented (translated/transported) through 'the space' of the book's structure to then re-form in the reader's 'mind's eye'. This point to point dimensionality is analogous to the 'vanishing point' of the transportable easel painting of the Renaissance — the controls of a similar illusion. Mallarmé's book intends that: a page is to be read not only in the normal horizontal way (within the page's verticality), but backward as well vertically in a selective order of omissions or diagonally.

ROY LICHTENSTEIN'S 'METALINGUISTICS'

"The comics are a form of representation themselves and a fairly curious and schematic one. Lichtenstein is essentially restating this in a more different from simply representing an object on view. The dots are obviously mechanical and have a curious but inessential meaning to them. He is not as concerned with the equality of printed things generally. Lichtenstein's color is pretty stark and unharmonized. The printed quality and 'painting' 'on' ceremony representations of a representation are part of the same idea. The paintings are dealing with an idea of something, rather than something itself. They are twice removed. Similarly, they suggest metalinguistics, in which the indications of reality that a word seems to possess are not accepted as a basis for thought, but rather a word's usage is examined..."

ORDINAL PLACEMENT OF READING IN TERMS OF EXTENSION

My SCHEME (1965) is for use either as a page (to be truncated when the last line nears the base of the sheet of paper) or to be extended indefinitely in book form (published by Gerald Ferguson). In the book the angle of the triangle diminishes gradually to infinity with the progression to cause them to be perceived at some point in the book's interior. It begins at a point and is read. Placing is the ordering of terms as in reading the reader's eye's place (or point of fixation) is continually shifting.

STRUCTURAL GRID

"Content" may come from the formal structural frame whose "differentiating features" (as of greater importance than their content); a system makes use of a pre-conceived grid in the form of a horizontal/vertical matrix of (oppositions which then) make it possible to introduce division and contrasts: a scheme of discontinuous oppositions.

DATA GRIDS

My EXTENDED DISTANCE/EXTENDED TIME (1989) and SIDE EFFECTS/COMMON DRUGS (1986) functions as a grid of data fields generating an optical-matrix perspective. They can be read as 'spatialized' 'effects' in time. In SIDE EFFECTS/COMMON DRUGS the optical-reflexive time sequence of the reading constitutes the content. The dots have the sequence of effect/response plus 'spatial' 'density' Reading from the terms in horizontal/vertical order or the side (or obliquely) we 'see' that symptoms (causes or 'side' effects) produced by the cure or drug to correct these side effects (taking of the first drug) and so on... The extension of the data field (in the time of the reading process) continues until all self-reflexive effects—points—are optically cancelled.

Circle [1 to 9]
DETTUMESCENCE

I had in mind a page, describing in clinical language the typical emotional and physiological aspects of post-climax in the sexual experience of the human male. It was noted that no description exists anywhere in the literature, as it is "anti-romantic." It may be culturally suppressed — a structural "hole" in the psycho-sexual-social conditioning of behavior. I wanted the "piece" to be, simply, this psycho-sexual-social "hole" — truncated on the page alone as printed matter. To create it, I advertised in several places. In late 1966 I advertised for a qualified medical writer in the "National Tatler" (a sex tabloid). In early 1969 "The New York Review of Sex" gave me an ad. As both of these ads were somewhat edited, I bought an ad in "SCREW" in mid-1969. I HAVE RECEIVED NO RESPONSES.
Involuntary body contractions ensue bringing a steep drop in excitation. The most obvious indication of this is the rapid loss of penile erection and the return of the scrotum and testes to an unstimulated state. This action occurs in two stages. The first leaves the penis enlarged while a continued shrinkage takes place concurrently at a slower rate. The body slackens its tension. There is a loosening of physical tautness, and a simultaneous sense of release and relaxation. Sensations of orgasm or desire are extinguished; emotions recede; and ego is again bounded. Psychologically, there may be feelings of anxiety, relief, pleasurable satiation, disappointment, lassitude, leaden exhaustion, disgust, repulsion, or indifference, and occasionally hatred depending on the partner and the gratification achieved in the orgasm state.
MAGAZINE/ADVERTISEMENTS

Art is a social sign. Magazines — all systems of context in the art system — also serve as part of a social-economic (which in part determines a psychological) framework. Each class of magazines (TIME, LIFE, BOY'S LIFE, SPORTS ILLUSTRATED, FILM CULTURE, ARTFORUM) appears to cover a defined field, its form assuming a category of readership who are identified with the 'line' of its advertisers whose ads support and uphold the magazine's existence/image. Thus, the type of material printed is meant to as closely identify its readers' collective projections and beliefs with the content. People read and identify with a magazine a prefabricated system of belief and buy (relate to the advertising) the product or image it sells. My first (1965-66) 'conceptual' art used magazine space as their context without being defined as a priori content (they in-formed themselves specifically by their context of placement and usage of place). As they weren't defined (previously) as GALLERY ART they weren't usually published. I found it necessary to subvert this structure and for the artist himself to place the work as ads which would short-circuit the process. My next group of pieces dealt with the consequences of direct use of the ad system.

The advertisement makes public — publicizes — a private need and, as a consequence, shifts categories of this relation. "INCOME (OUTFLOW)" through this alteration, effects the larger homeostatic balance of my life.

The advertisement functions as 'exposure'. There is a relation of a public figure's private 'piece' to public exposure or the reverse (as in "LIKES" where the spectator exposes his private needs).

— 1969 notes

Homes for America

D. GRAHAM

Belleplaine
Brooklawn
Colonia
Colonia Manor
Fair Haven
Fais Lawn
Greenfields Village
Green Village
Plainsboro
Pleasant Grove
Pleasant Plains
Sunset Hill Garden

Garden City
Garden City Park
Greenlawn
Island Park
Levittown
Middleville
New City Park
Pine Lawn
Plainview
Plandome Manor
Pleasantside
Pleasantville

Large-scale 'tract' housing 'developments' constitute the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop either regional characteristics or separate identity. These 'projects' date from the end of World War II when in southern California speculators or 'operative' builders adapted mass production techniques to quickly build many houses for the defense workers over-concentrated there. This 'California Method' consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to saw rough lumber into those sizes. By mass buying, greater use of machines and factory produced parts, assembly line standardization, multiple units were easily fabricated.

Each house in a development is lightly constructed 'shell' although this fact is often concealed by fake (half-stone) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'pili-boxes.' When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch.' A two-

story house is usually called 'colonial.' If it consists of contiguous boxes with one slightly higher elevation it is a 'split level.' Such stylistic differentiation is adventitious to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels). There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelepiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual homes sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited, set number of house models.
For instance, Cape Coral, a Florida project, advertises eight different models:

A The Sonata  E The Prelude
B The Concerto  F The Serenade
C The Overture  G The Nocturne
D The Ballet  H The Rhapsody

Each block of houses is a self-contained sequence — there is no development — selected from the possible acceptable arrangements. As an example, if a section was to contain eight houses of which four model types were to be used, any of these permutational possibilities could be used:

AABBCCDD  ABCDACDB
AABBDCC  ABCDACBD
AADCCDB  ADBCACDB
AADDDBB  ADBCACDB
BBAAACCD  BACDBACD
BBAAADD  BACDBACD
BBCCAAD  BCADBCAD
BBCCDDA  BCADBCAD
BBDDAAC  BCACDEAC
BBDDCCA  BCACDEAC
CCAAAABBD  CBDACDB
CCAADBB  CBADCEAD
CCBBDDA  CBADCEAD
CCBBBAADD  CBADCEBA
CCDDABBB  CBADCEBA
CCDDDBBA  CBADCEBA
DDAABBCB  DABCDBAC
DDAACCCB  DABCDBAC
DDBBAAA  DBCACDEAC
DDBBCCA  DBCACDEAC
DDCCAAA  DBCACDEAC
DDCCBBB  DBCACDEAC

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

In addition, there is a choice of eight exterior colors:

- 1 White
- 2 Mounstone Grey
- 3 Nickel
- 4 Seafoam Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

The eight color variables were equally distributed among the house exteriors. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife’s likes and dislikes. Adult male and female color likes and dislikes were compared in a survey of the homeowners:

**LIKE**

- **Female**
  - Skyway Blue
  - Lawn Green
  - Nickle
  - Colonial Red
  - Yellow Chiffon
  - Lawn Green
  - Fawn
  - Mounstone Grey

- **Male**
  - Skyway Blue
  - Colonial Red
  - Nickle
  - Yellow Chiffon
  - Lawn Green
  - Nickle
  - Fawn
  - Mounstone Grey

**DISLIKE**

- **Female**
  - Patio White
  - Colonial Red
  - Mounstone Grey
  - Yellow Chiffon
  - Lawn Green
  - Skyway Blue
  - Nickle

- **Male**
  - Lawn Green
  - Colonial Red
  - Fawn
  - Yellow Chiffon
  - Nickle
  - Skyway Blue
A given development might use, perhaps, four of these possibilities as an arbitrary scheme for different sectors: then select four from another scheme which utilizes the remaining four unused models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, car hops, discount houses, lumber yards or factories.

Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform facades and setbacks early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of 'good' architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to 'last for generations'; and outside of its immediate 'here and now' context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead' land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots-separate parts in a larger, pre-determined, synthetic order.

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INCOME (Outflow) PIECE

STATEMENT OF THE ARTIST EXHIBITED AT DWAN GALLERY, NEW YORK, "LANGUAGE III"

From April 2, 1969, I have been listing legally and an advertisement (termed "a tombstone") in various magazines offering the prospectus describing a public offering of stock in Dan Graham, Inc. The "object" (my motive) of this company will be to pay Dan Graham, myself, the salary of the average American citizen out of the pool of collected income from the stock's sale. All other income realized from the activities of Dan Graham beyond the amount will be returned to the investor in the form of dividends. I, Dan Graham, am to be the underwriter of the forthcoming issue. Advertisements, if planned, will be placed sequentially in a number of contexts/magazines. These are divided into "categories" as, first: "The Wall Street Journal" (then in this order), "Life", "Time", "Artforum", "Evergreen Review", "Vogue", "Psychology Today", "The Nation". My intention is to solicit responses to my and my company's motives from a spectrum of fields. Such responses might range from: "Mr. Graham is attempting to create socialism out of capitalism" (political motive) or, "Mr. Graham is a sick exhibitionist" (psychological motive) or, "Mr. Graham is making art" (aesthetic motive), . . . all categories of meaningful information feedback. Categories of responses will define feedback in terms of motive. A sampling of responses in print would be printed as additional in-formation as the advertisements progressed in their appearances. Author and place the comments appeared would also be printed. In placing the comments of additional in-formation, I would be motivated solely to induce (through "come-ons") the greatest response in terms of new stock buyers. The prospectus outlining the terms of the offering will also include a valuation of myself and past activities by a friend, an artist, an astrologer, and anthropologist, a doctor, and others. These individuals will each take a small percentage of shares of the stock in exchange for these services.

1. Money is no object, but a motive, a modus vivendi, a means to my support; the artist changes the homeostatic balance of his life (environment) support by re-relating the categories of private sector and public sector; a modus operandi, a social sign, a sign of the times, a personal locus of attention, a shift of the matter/energy balance to mediating my needs — the artist places himself as a situational vector to sustain his existence and projected future (further) activities in the world. Money is a service commodity: in come and out go while in-formation.

2. The artist will have as his object (motive):
   a. to make public information on social motives and categorization whose structure upholds, reveals in its functioning, the socio-economic support system of media.
   b. to support himself (as a service to himself).
   c. for other persons to emulate his example and do the same.
'Process' art. It was very good individualistic game playing as the move's main feedback result was to re-affirm Morris's status as a top and not-dated artist. Instead of examining (or subverting) the relation of art as economic status to art content or of the art world as a part of the real economic/social world, it closed the issue off and closed off its continuation by other artists individually or collectively. The main 'value' of the 'move' was as 'Art'. It was a secure(d) structure—with a guaranteed result in that the feedback would be an affirmation of status and of the idea of 'Art' as a closed, elite-defined system. Morris and the System are simultaneously validated.

I wished to open myself and a system to less psychologically deceptive motives and to the entire social-economic system of which art and the artist's 'self' had been considered closed-off sectors. An aim was to collect 'motives' from non-art viewpoints which regulated other self-enclosed categories of self-definition. This issue encompasses a situation where a socially defined idea of 'self' or 'individual' is used against oneself by society to coerce or control him. The 'self' is not an atomic entity, but is imminent in the network of interrelationships/environmental structure. As a defense the individual or groups of individuals self-define (as in Morris's use of art history) or re-define their network of relations to various cybernetic parameters.

In "Income Piece" the areas of public/to private are altered. Money seems part of one's private life one can expose with minimal damage to notions of 'privacy' (although I was taught by my parents' example, never to discuss personal finances). In this control situation I gain power over my life situation by choosing to open one private sector or life-support to public mediation. For one thing, I feel guilty about making more money than other artists, which leads me to a more conservative, or defensive strategy in future works. Likewise if I am poor or have no status as a successful artist, the private necessity is not to fully expose my present or future moves or motives in order to achieve public gain—I am controlled by public pressures. In both situations I lose some feedback to the larger network. So a result of this re-arrangement of the relation of private to public 'self' is a gain in feedback and a lessening of guilt at each moment in the changing information loop I have with the art world. My position has potentially greater adaptability, open-endedness. For instance, the system (I have created) is designed as an exposure device; it 'uses' media to maximize availability to my ideas or art. The more people 'invest' in my work, the more it is in that many more people's interest that others are interested. It uses the the trend of artists using the art magazines and their personalities to sell the magazines and their art. (i.e. "AVALANCHE")

However, the model is open-ended. For instance, the Board of Directors may wind up controlling whatever my sense of 'self' is in a particular future. What moves I might make in this case would be a factor of my changed needs at this hypothetical time— or of the development of my work—or my projection of its development at this future time.
PROPOSAL FOR ASPEN MAGAZINE

I propose an issue on the subject of INFORMATION whose constituent parts would function doubly: as advertisements for designated information media (computer-data-processing, network television, radio, telephone, "think tank", dating service, duplication) companies and also as works of art. Artists (musicians, writers, artists, dancers) would be selected and arranged in various companies for their participation in forming a work. This arrangement would serve a twofold function: the artist might help the corporation in establishing its corporate image while the corporation might help the artist in freeing some of the limitations in relation to the reader and social-economic frameworks. Beyond the initial selection of the artists and companies all decisions on the project would be corporate between the contributors themselves and between the individual contributor and his company. The company and the artist would be responsible for the production and design of their unit, the cost subsumed by the corporation in exchange for rights to its use in advertising and public relations. Companies would be free to use the ad/art-work in any context they think important: in trade shows, television radio and other media campaigns. As is in the nature of this type of information the usefulness (effect-impact-meaning) of these ads/artworks would be immediate, topical and more or less short-lived.

SPECIAL ISSUE OF ASPEN

The collected printed matter would be issued in a special issue of ASPEN, profits from its use going to the artists. Later the same information would be provided free of charge to any Museum wishing to use the contents in an exhibition with the provision that this Museum invites a number or all of the artists to discuss directly with the public the consequences and projected development of their working relationship with their corporate structure.

THEORY

(MOVING INFORMATION:) The information vector present would amount to re-directing the flow of traffic (it wouldn’t be the sum of an individual artist’s experience) in pointing directly to the outside world — to products to be played and services to be rendered (without forming the reader in real time). This is a radical revision of past procedures where the book and the magazine form have served to re-present (contain) the author’s privileged insight (or several author’s points of view) in translation to the masses of individual readers who’ve bought and identified (with) the experience. Under this kind of system magazines serve as part and parcel of a socio-economic structure which requires and perpetuates the ‘system’: a single dimension, single fixed point of view of a complex of points in reality) representation.

DIFFERING VIEWS

It is assumed that each of the individual contributors to this proposed issue of information will undoubtedly have widely different views of their role than mine. Here my only relation to the subject matter of the issue of information is in placing these vectors in operation.

1967-68

PROPOSAL FOR ART MAGAZINE

A Museum or a gallery makes an ‘important’ exhibition of 3 artists presently working in the same genre all of whom are familiar with each other and each other’s body of work. Dan Graham, a known art critic, is commissioned by this magazine to produce an article dealing with this exhibition.

I interview each artist, completely tape-recording their comments. I ask each of them to speak (also) about the work of the other two artists.

The magazine feature, appearing with my name as its author, will consist only of a verbatim transcript of:

1. The first artist’s comments about the second and the third artist(’s work).
2. The second artist’s comments about the first and the third artist(’s work).
3. The third artist’s comments about the first and the second artist(’s work).

The resultant structure is only the socio-psychological framework (a self enclosing triad), the reality that is ‘behind’ the appearance of any article in the art magazine, or art criticism.

May, 1969
THOUGHTS ON "SCHEMA (MARCH 1968)"

1. Using any arbitrary schema (such as the example published here) produces a large, finite permutation of specific, discrete variants.

2. If a given variant is attempted to be set up by the editor following the logic step-by-step (linearly) it would be found impossible to compose a completed version as each of the component lines of exact data requiring completion (in terms of specific numbers and percentages) would be contingently determined by every other number and percentage which itself would in turn be determined by the other numbers or percentages, ad infinitum.

3. It would be possible to 'compose' the entire set of permutationally possible pages and to select the applicable variant(s) with the aid of a computer which could 'see' the ensemble instantly.

4. This perhaps suggests Godel's 'incompleteness' theorem.

— 1966

OTHER OBSERVATIONS

There is no composition.
No artistic or authorial 'insight' is expressed.
The work subverts value. Beyond its appearance in print or present currency, "SCHEMA (March, 1966)" is disposable, with no dependence on material (commodity). It subverts the gallery (economic) system.
It is not "art for art's sake." Its medium is in-formation. Its communicative value and comprehension is immediate, particular and altered as it fits the terms (and time) of its system or (the) context fit may be read in.
A page of "SCHEMA" exists as matter of fact materiality and simultaneously semiotic/signifier of this material (present) as a sign it unites, therefore, signifier and signified.
It defines itself as place as it defines the limits and contingencies of placement (enclosing context, enclosed content). It is a measure of itself — as place. It takes its own measure — of itself as place, that is, placed two-dimensionally on (as) a page.
A specific 'material' in-formation supports its own decomposition (as it is composed) into the constituent material elements of its place.
The only relations are the relation of the elements to each other, the elements existing only by virtue of their mutual dependency — their material dependency.
Place is reduced to in-formation in terms of present appearance and so a specific variant, in a sense, does not actually exist but under certain conditions can be made to appear.
In external fact, in-formation simply appears — to fill up available magazine space. It takes place as (is the) medium.
In the internal logic, there is the paradox that the concept of 'materiality' referred to by the language is to the language itself as some "immaterial" material (a kind of mediumistic other) and simultaneously is to it as the external space. There is a 'shelf' placed between the external 'empty' material of place and the interior 'empty' material of 'language'. (Systems of) information (in-formation) exist halfway between material and concept, without being either one.

— 1969-73

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SCHEMA (March, 1966) published: ASPEN, fall and winter, 1966-67
PROPOSAL FOR FULL-PAGE MAGAZINE ADVERTISEMENT 1965 published: HARPER'S BAZAAR, March, 1968, page 90, under the title, "Figurative"
INFORMATION published: (as part of) "THE BOOK AS OBJECT", ARTS, May, 1967 (complete in) "END MOMENTS," 1969
MARCH 31, 1966 exhibited: SERIAL ART, Contemporary Wing of the Finch College Museum, 1967
HOMES FOR AMERICA published: ARTS, December-January, 1966-67
SIDE EFFECTS/COMMON DRUGS exhibited: WORKING DRAWINGS AND OTHER VISIBLE THINGS ON PAPER NOT NECESSARILY MEANT TO BE VIEWED AS ART, Visual Arts Gallery, 1966
LIKES 1967-69 proposed for: ASPEN (designed by George Maciunas) published as an advertisement: HALIFAX MALL-STAR, October 11, 1969
INCOME (OUTFLOW) exhibited: LANGUAGE III, Dwan Gallery, New York, May, 1969
PROPOSAL FOR ASPEN 1967-68 ASPEN no. 8 fall-winter, 1968-69
PROPOSAL FOR ART MAGAZINE 1969 not previously published or exhibited
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