

For Publication

Dan Graham

FOR PUBLICATION

Dan Graham

Gallery

Otis Art Institute of Los Angeles County

Gallery Director Hal Glicksman

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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.

SHEMA:

(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)	paper stock
(Thinness 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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A	00.02

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BY
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Perhaps you think 18-year-olds should vote, your curfew should be lifted and math 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.

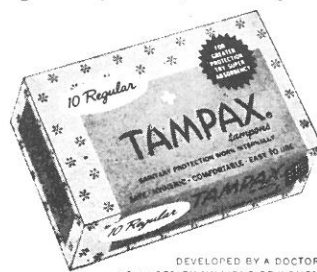
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They can be worn in the tub or shower — even in swimming.

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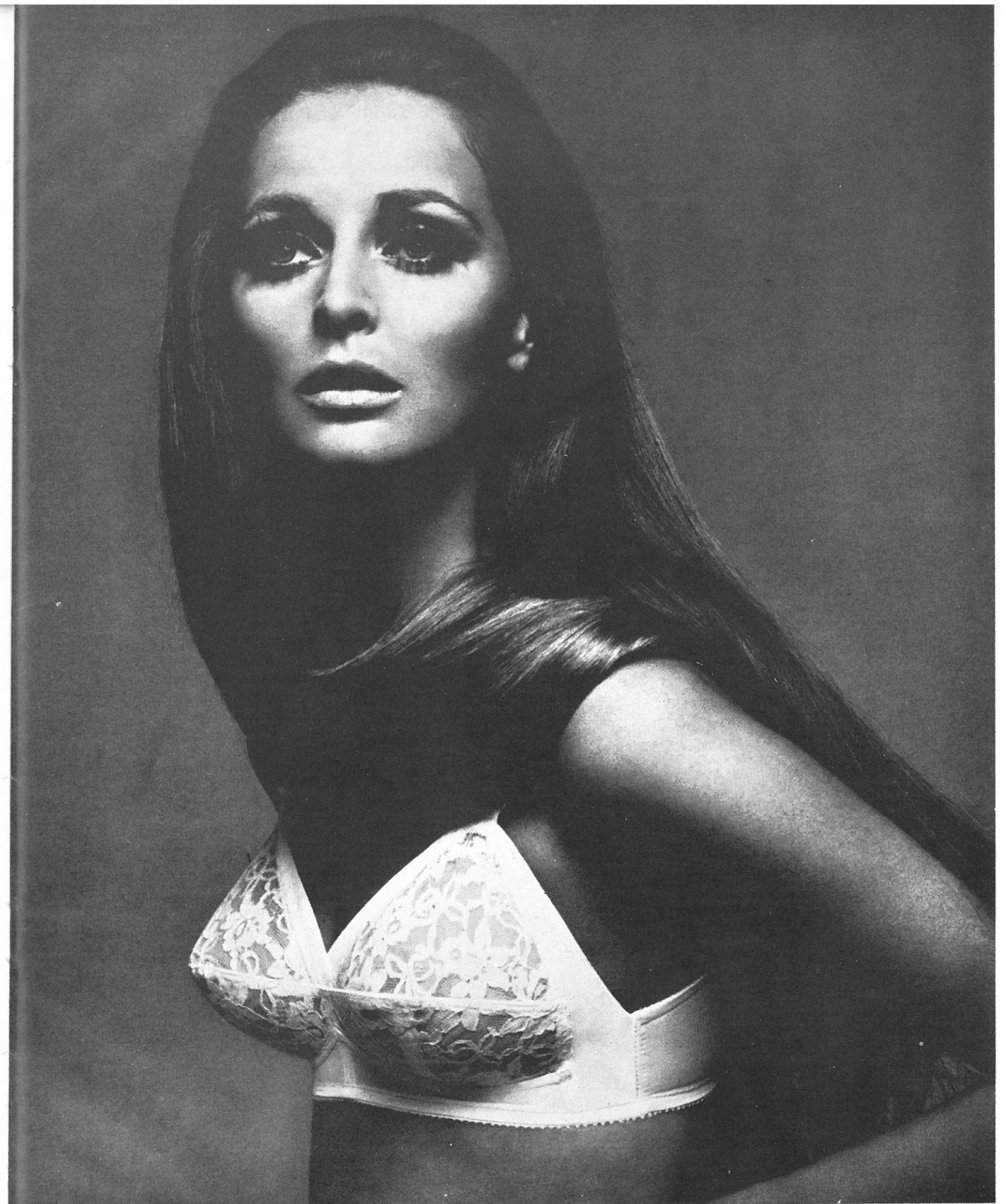
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C 51
D 24
A 38
A 38
A 21
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A 0033
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FIGURATIVE
BY
DAN
GRAHAM



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INFORMATION

RAMON LULL

The period of theological systemization, 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 the terms (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 120 possible combinations.

BC	BD	BE	BF	BG	BH	BI	BK	BL	BM	BN	BO	BP	BQ	BR
CD	CE	CF	CG	CH	CI	CK	CL	CM	CN	CO	CP	CQ	CR	
	DE	DF	DG	DH	DI	DK	DL	DM	DN	DO	DP	DQ	DR	
		EF	DG	EH	EI	EK	EL	EM	EN	EO	EP	EQ	ER	
			FG	FH	FI	FK	FL	FM	FN	FO	FP	FQ	FR	
				GH	GI	GK	GL	GM	GN	GO	GP	GQ	GR	
					HI	HK	HL	HM	HN	HO	HP	HQ	HR	
						IK	IL	IM	IN	IO	IP	IQ	IR	
							KL	KM	KN	KO	KP	KQ	KR	
								LM	LN	LO	LP	LQ	LR	
									MN	MO	MP	MQ	MR	
										NO	NP	NQ	NR	
											OP	OQ	OR	
												PR	PR	
													QR	

All relations are considered equivalently; they are not connected in a cause and effect chain of relation, but stabilized in a predetermined divine order.

Thus God's goodness is great (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 "successively 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."

BORGES' 'LIBRARY'

An extended, self-contained linguistic cosmology recalling Ramon Lull is fictionalised in Jorge Luis Borges' LIBRARY OF BABEL which is "total (and its) shelves register all possible combinations of the twenty-odd orthographical symbols (including spaces), in other words, all that is given 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 that 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 corresponds to that of a ladder."

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 GUTTENBERG 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 GUTTENBERG GALLERY, Marshal McLuhan relates this 'dimension' of the book-form to the mechanics of its appearance:

"... The mechanization of the scribal art was probably the first reduction of any handicraft to mechanical terms. That is, it was the first translation of movement into a series of static shots or frames... The reader moves the series of imprinted letters before him at a speed consistent with apprehending the motion of the author's mind... Print gradually made reading aloud pointless, and accelerated the art of reading till the reader could feel 'in the hands of his author'... Just as print was the first mass-produced thing, so it was the first uniform and repeatable 'commodity'. The assembly line of moveable types made possible a product that was uniform and as repeatable as a scientific experiment... (The) visual homogenizing of experience in print culture and the relegation of auditory and other sensuous complexity to the background... (led to) the reduction of experience to 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."

MALLARME'S 'BOOK'

The way information is read or correlated predetermines 'levels' (or dimensions) of meaning. A project for a performance/book whose multi-dimensional 'geometry' was to be read and thereby realized in a projected series of public performances is found in the notes of the poet, Stephane Mallarmé (dating from 1866). This BOOK begins with a physical apparatus of 4 boxes with moveable sections arrangeable by an 'Operator' so that subunits found 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 — 24 in all. Each page is discrete and may be further broken down, having 18 lines of 12 words. All units are interchangeable in a serially ordered set of permutations by mixing and exchange so that words, lines, pages, page-groups, volumes and books are randomly (within a limited scheme) distributed in terms of ordinal placement with relation to each other.

The Book is a structural inversion of the conventional book-form. The GUTTENBERG form could be geometrically described as a three-dimensional contained of illusion of 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 column, 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. The 'points' 'seen' (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 container of a similar illusion. Mallarmé's BOOK inverts that: a page is to be read not only in the normal horizontal way (within the page's verticality), but backward or vertically, or in a selective order of omissions or diagonally.

ROY LICHTENSTEIN'S 'METALINGUISTICS'

"The comics are a form of representation themselves and a fairly cursory and schematic one. Lichtenstein is representing this representation — which is very different from simply representing an object on view... The dots are obviously mechanical and have a curious brittleness and lightness, something of the surface quality of printed things generally. Lichtenstein's color is pretty straight and unharmonized. The printed quality and paintings' nature as 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 a cessation 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.

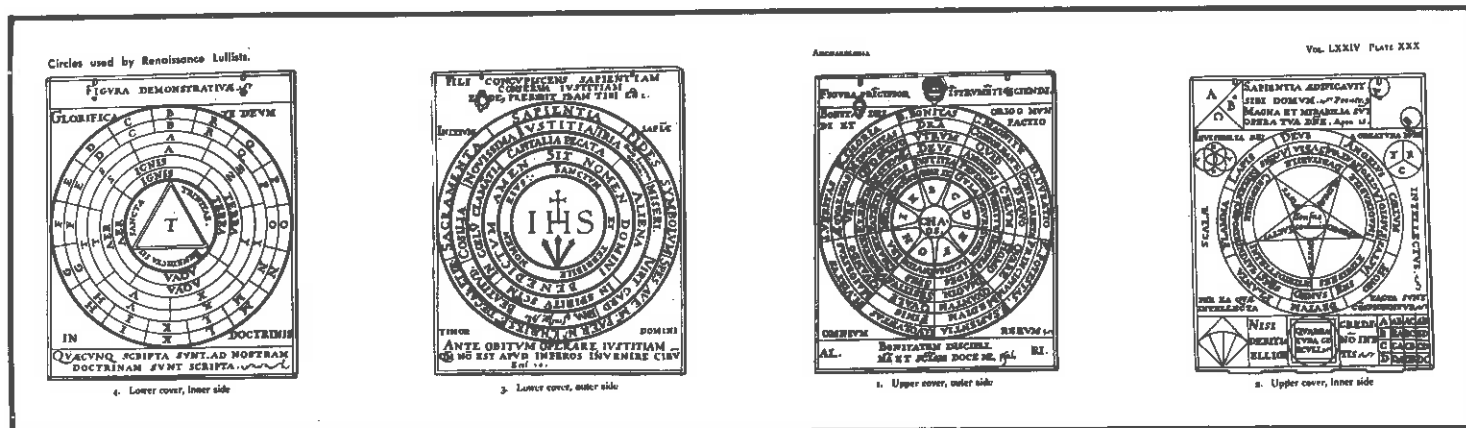
STRUCTURAL GRID

'Content' may come from the formal structural frame whose "differentiating features (are) of such 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 (1969) and SIDE EFFECTS/COMMON DRUGS (1966) function as a grided 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 from the 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.

• Claude Levi-Strauss



paradox

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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 useage 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

Belleplain	Garden City
Brooklawn	Garden City Park
Colonia	Greenlawn
Colonia Manor	Island Park
Fair Haven	Levittown
Fair Lawn	Middleville
Greenfields Village	New City Park
Green Village	Pine Lawn
Plainsboro	Plainview
Pleasant Grove	Plandome Manor
Pleasant Plains	Pleasantside
Sunset Hill Garden	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 a 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 'pill-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-

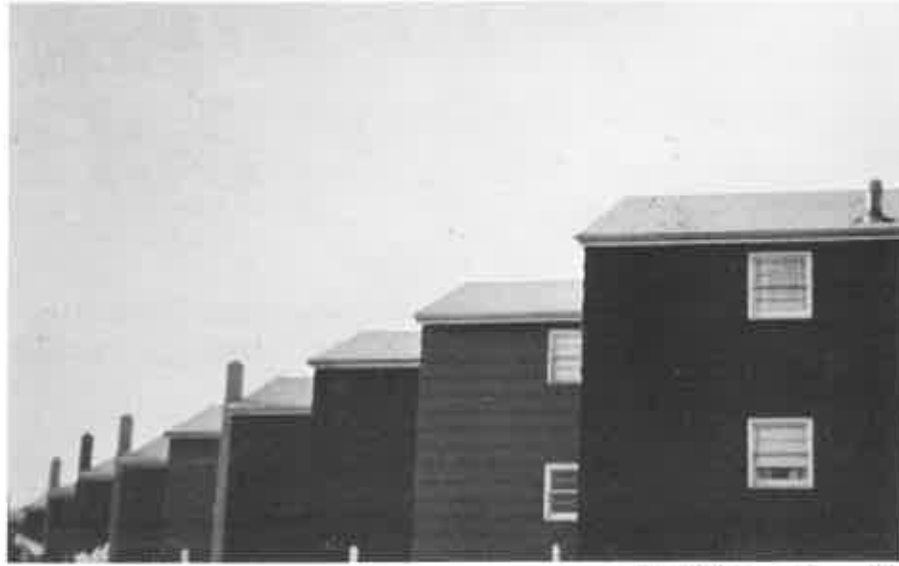
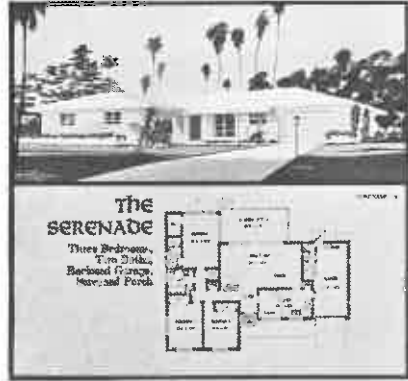
story house is usually called 'colonial.' If it consists of contiguous boxes with one slightly higher elevation it is a 'split level.' Such stylistic differentiation is *adventitious* to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous 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 parallelopiped 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



uniform two-story (rear view); Bayonne, N. J.

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

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



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.



split-level 'Two Home Home'; Jersey City, N. J.

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 | ABCDABCD |
| AABBDDCC | ABDCABDC |
| AACCBBDD | ACBDACBD |
| AACCDDBB | ACDBACDB |
| AADDCCBB | ADBCADBC |
| AADDBBCC | ADCBADCB |
| BBAACCDD | BADCABDC |
| BBAADDCC | BACDBACD |
| BCCAADD | BCADBCAD |
| BCCDDAA | BCDABCD |
| BBDDAAC | BDACBDAC |
| BBDDCCAA | BDCABDCA |
| CCAABBDD | CABDCABD |
| CCAADDDB | CADBCADB |
| CCBBDDAA | CBADCBAD |
| CCBBAADD | CBDACBDA |
| CCDDAABB | CDABCDAB |
| CCDDBBAA | CDBACDBA |
| DDAABBCC | DACBDACB |
| DDAACCBB | DABCDABC |
| DDBBAACC | DBACDBAC |
| DDBBCCAA | DBCADBCA |
| DDCCAABB | DCABDCAB |
| DDCCBBAA | DCBADCB |

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	Male
	Skyway Blue	Skyway Blue	Skyway Blue
	Lawn Green	Lawn Green	Colonial Red
	Nickle	Nickle	Patio White
	Colonial Red	Colonial Red	Yellow Chiffon
	Yellow Chiffon	Yellow Chiffon	Lawn Green
	Patio White	Patio White	Nickle
	Moonstone Grey	Moonstone Grey	Fawn
	Fawn	Fawn	Moonstone Grey
		'DISLIKE'	
		Female	Male
	Patio White	Patio White	Lawn Green
	Fawn	Fawn	Colonial Red
	Colonial Red	Colonial Red	Patio White
	Moonstone Grey	Moonstone Grey	Moonstone Grey
	Yellow Chiffon	Yellow Chiffon	Fawn
	Lawn Green	Lawn Green	Yellow Chiffon
	Skyway Blue	Skyway Blue	Nickle
	Nickle	Nickle	Skyway Blue



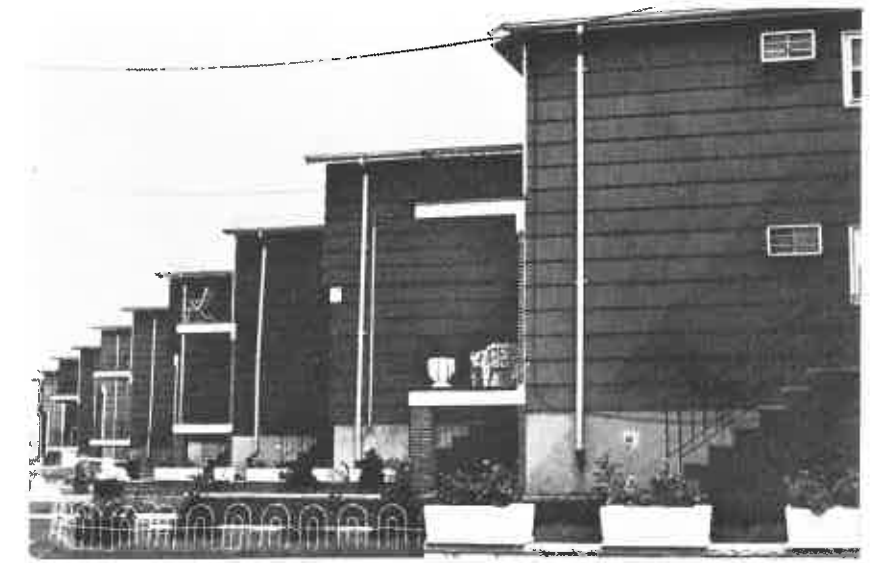
courtyard of project, Jersey City, N. J.



serial row; Jersey City, N. J.



ground-level, 'Two Home Home'; Jersey City, N. J.



with a balcony (front view); Bayonne, N. J.

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 façades and set-backs 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.



two rows of set-backs; Jersey City, N. J.

SIDE EFFECT COMMON DRUG	STIMULANT also APPETITE DEPRESSANT														
	Anorexia (Appetite loss)	Blood clot	Blurring of vision	Constipation	Convulsion	Decreased libido	Dermatosis	Depression, torpor	Headache	Hepatic dysfunction	Hypertension	Insomnia	Nasal congestion	Nausea, vomiting	Pallor
Dextroamphetamine (Dexadrine)	●			●	●				●		●	●		●	
Methamphetamine chloride (Desoxyn)	●			●	●				●		●	●		●	
ANTI-DEPRESSANT															
Iproniazid				●					●	●	●				
Trofanil			●				●		●	●					
TRANQUILIZER															
Chlorpromazine				●		●	●	●	●						●
Hydroxyzine				●			●	●	●					●	●
Meprobamate					●			●			●				
Promazine			●				●	●	●						
Risperpine	●				●	●	●	●				●	●		
Thiopropazate			●	●	●		●	●	●	●		●		●	
SEDATIVE															
Barbitol			●						●					●	
Phenobaritol			●						●					●	
ANTI-MOTION SICKNESS															
Dimenhydrinate (Dramamine)							●	●						●	
Marezine							●	●							
Meclizine							●	●						●	
CONTRACEPTIVE															
Norethynodrel (Enovid)		●	●							●	●			●	●

TIME EXTENDED	DISTANCE EXTENDED						
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5 adjectives
 2 adverbs
 69.31% area not occupied by type
 31.69% area occupied by type
 1 column
 1 conjunction
 no depression of type into surface of page
 0 gerunds
 0 infinitives
 325 letters of alphabet
 25 lines
 11 mathematical symbols
 38 nouns
 29 numbers
 4 participles
 8 3/4" x 10 5/8" page
 80 lb. paper sheet
 WEDGWOOD COATED OFFSET paper stock
 4 mil paper
 6 prepositions
 10 point size type
 FUTURA type face
 59 words
 4 words capitalized
 0 words italicized
 55 words not capitalized
 59 words not italicized

Dartmouth's Rezoning Problems Solved?

By CLYDE HORNER
Staff Writer

Dartmouth's rezoning problems may be solved forever. A motion by Alderman Allen Stockall passed by city council this week that requested the planning director draft a master plan outlining the sections of the city where multiple and low income apartment complexes could be constructed will virtually clear up the city's age-old rezoning problems.

Explaining his motion yesterday to The Mail-Star, Ald. Stockall said over the past several years citizens of Dartmouth have continually lived in fear of having property in their immediate area rezoned for some type of high density apartment building. He said people who spend 20 or 30 years beautifying their home don't want pro-

perty adjacent to their house rezoned from residential (single family) to multiple housing or commercial.

GOOD FAITH

Ald. Stockall said it is very unfair to rezone an area comprised completely of single family dwellings. "Residents built and purchased homes in good faith with the understanding that the area was zoned R-1 (residential)."

"I made the motion regarding the multiple housing plan so residents could live without worrying that a large high-density community was going to spring up in their backyard overnight."

The master plan will designate the areas of the city where multiple and low income housing units may be constructed, he said.

Ald. Stockall said it is apparent Dartmouth requires

high-rise apartments but suggests that they be located on undeveloped land close to ex-

Mother Fears For Children

By JIM GOURLAY
Staff Writer

The city of Dartmouth's financial inability to install paved sidewalks on city streets is a dangerous hazard to children according to mother of three school-age children Mrs. Sandy Dewar of 52 Mount Edward Road.

Mrs. Dewar says she can be seen most mornings in her "hussies" and curlers in the middle of the road directing dense traffic to allow her children to cross on their way to school.

"Parked vehicles and the lack of a crosswalk in the area are posing the main problem," she said. "The kids have to stand for ages waiting for a gap in the traffic, then dodge between parked cars to cross."

She said when cars did stop for the children there was always the danger of on-coming vehicles failing to stop, or cars overtaking the stopped vehicle.

The irate mother says she has complained "countless times" to Dartmouth City Hall, various aldermen and the police department, all without result.

"They're very nice about it and pleasant to me but nothing gets done... I'm sick of it."

She instructed her children, ages five, seven and ten, to walk on lawns which are city property — instead of the roadway, "but people just chase them off."

The question of sodding the portion of land from the street to the property line in places of sidewalks outside city homes was the subject of discussion earlier this week at a meeting of the Dartmouth town planning board.

Ald. Daniel Brownlow said the city was not in the financial position to install paved sidewalks. Ald. L. W. Granfield said the time was coming when the city would only install sidewalks where there was a definite hazard to children.

The matter was referred to the city clerk and engineering department for a detailed study.

No accidents involving children have occurred as yet in the Mount Edward Road - Spring Avenue area, said Mrs. Dewar, "but we've had a few near misses."

isting facilities. "There are quite a number of areas within the city where this type of housing can be established."

BE INFORMED

He said residents constructing single-family dwellings in an area specified high density have little to complain about because they will be in-

formed of the zoning by the planning department prior to starting construction.

"Homeowners," he said, "should be assured that their area cannot be rezoned after purchasing or building a house."

Ald. Stockall said it is a step toward establishing an overall development plan for

the city. "If the master plan is adopted by council the developers will be guided to sections of the city designated for multiple housing."

He said ownership changes and lack of consideration by developers cause some apartment communities to deteriorate to shabby conditions. It's the neighbors living

around apartment buildings who suffer when the owners are only interested in profit, Ald. Stockall said.

Laity Sunday At Grace United

Laity Sunday will be observed at Grace United Church tomorrow at 11 a.m. in conjunction with the church's Thanksgiving celebrations.

Elder Philip Whyte, assisted by Mrs. Mabel DeBate, past president of the United Church Women, and Harold MacPherson Jr., will conduct the service.

The message will be given by the church cubmaster E. J. Nichols.

Ballet Classes

Ballet classes for the 6 to 11 and 12 to 16 age groups start Tuesday at Findlay School, Dartmouth. Lessons are scheduled to take place 4:15 p.m. until 6:15 p.m. The season for the classes takes in 25 weeks of instruction.

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DARTMOUTH

LIKES A COMPUTER-ASTROLOGICAL DATING-PLACEMENT SERVICE

© Dan Graham 1967-69

LIKE RELATIONS [select appropriate box(es)]

DEFINING WHAT YOU ARE LIKE:

Your sun sign is Aries Taurus Gemini Cancer Leo Virgo Libra Scorpio Sagittarius Capricorn Aquarius Pisces

Name sun signs of others you generally like or relate to

Aries Taurus Gemini Cancer Leo Virgo Libra Scorpio Sagittarius Capricorn Aquarius Pisces

Name those colors you generally like or respond to

red-magenta orange-red white black purple green-blue blue green brown-ochre yellow maroon-wine

Do you like yourself Yes, all the time Yes, most of the time Yes and No No

What qualities do you like in a date

physical appeal intelligence loving nature compatibility style enthusiasm interest in you mutual interests can't be defined

How do you generally like to pass the time while on a date

smoking arguing driving listening to rock partying intimately drinking conversing dancing watching TV reading

Does the time tend to pass quickly or slowly quickly varies neither slowly

(if it varies check one of the other boxes to give average experience)

DEFINING WHAT WOULD YOU LIKE YOUR DATE TO BE LIKE:

Looks great nice O.K. doesn't matter much

Color white black

Age 15-18 18-21 21-25 25-30 30-35 35-40 Over 40 Immaterial

What qualities you would like your potential date to like in you

physical appeal intelligence loving nature style enthusiasm compatibility interest in her no should

DEFINING WHAT RELATIONSHIP YOU WOULD LIKE

I see love as deep emotional feeling sex joy poetry nothing eternity giving relationship everything eternity salvation

I see in love deep emotional feeling sex joy poetry nothing eternity giving relationship everything eternity salvation

Do you wish relationship to last beyond initial relaxation Yes No Open

Do you wish the time to pass quickly slowly no time in particular

EXACT TIME AND PLACE OF BIRTH Dec. 24, 1942 8:05 P.M. N.Y. DATE THIS PROGRAM WAS FILLED OUT Oct.

NAME Gloria S. Kaplan ADDRESS 36 Monroe Pl., Bklyn., N.Y. 11201 SEX Female AGE 26

SEND \$5- REMITTANCE TO: LIKES 501 LEXINGTON AVENUE, NEW YORK, N.Y. 10017

You are guaranteed to receive names of three astrologically matched dates. You also will be getting a new questionnaire asking you about how the time passed (and for filling this out a special reduced rate is given for your next matching). So that with the passing time we learn more about astrology as a social science and improve the quality of the system. Then the ad changes in stages in order to better meet the more clearly, defined needs of you, the participants.



SCOTIA SQUARE NEWS

By Betty Church

Well, we're right into the last minute rush and preparations for our Grand Opening on Wednesday, October 15th. As you've seen by the paper and heard on the air, our office staff, even General Manager Bill Healdman, is on the site, sweeping and cleaning in order to have everything as nice as possible on Wednesday morning.

I'd be there, too, except for one important job. That job is to clear up the misunderstanding about the parking rates in the Scotia Square Parkade. I've been told that many people think that the basic rate for parking at Scotia Square is 45c. That is wrong:

- The rates are as follows:
- ...first half hour 15c
- ...first hour 25c
- ...first hour and a half 40c
- ...first two hours 50c
- ...First two and a half hours 65c.

Thus, a car can be parked in the Parkade for two and a half hours for 65c. However, for each additional hour, after the first two and a half hours, the charge will be 40c per hour — no maximum. So, if your car is in the Parkade three and a half hours the charge will be \$1.05.

New, a few of the benefits of parking in the parkade at Scotia Square:

a. An assured place to park — no driving around and around looking for a vacant spot on the street... where, mind you, it costs 25c an hour with a two hour maximum.

b. IMMEDIATE, UNHINDERED access to the shopping malls, theatre and restaurants. The rain won't dampen you, the wind won't blow you, the sun won't blister you.

c. Protection for your car from the elements... one thing in particular, that appeals to me, is that the seat of the car won't be hot when I slide onto it. Also, the car won't feel like an oven on a hot summer day because it is protected from the rays of the sun.

Just before I finish, a word about so-called free parking. Is it really free? I know better and I hope you do. Just who, do you think pays for parking the lots? Keeping them clear of snow? acquiring the land, in the first place?

The next column will be about things that are happening at Scotia Square, see you then. Now it's me for the broom...

Because this is Scotia Square... a growing living excitement that will be a new world of shopping, of Living, of Comfort and of Fashion... A city within a City... in the heart of old Halifax.



WATCH FOR OUR BIG GRAND OPENING

THE MAIL-STAR Dartmouth News



JUST PAINTING AROUND — Irving Keddy spent part of yesterday "just painting around." His job was to paint the gale of the ornamental fence around Christ Church Cemetery, Park Avenue. A car had damaged the gate extensively when it rolled from its parked position on Victoria Road. (Horner)

Take the family out and enjoy "THANKSGIVING DINNER" At The New DARTMOUTH INN By the Mac Mac Rotary FOR RESERVATIONS CALL 469-0321

H. R. DOANE & COMPANY WINSPEAR, HIGGINS, STEVENSON and DOANE Chartered Accountants HALIFAX 423-6267 DARTMOUTH 463-4900 Halifax Insurance Bldg. Royal Bank Building Amherst, Antigonish, Bethune, Charlottetown, Corner Brook, Digby, Fredericton, Grand Falls, Kentville, Liverpool, Moncton, New Glasgow, Saint John, St. John's, Sydney, Truro, Windsor, Yarmouth

LIKES A COMPUTER-ASTROLOGICAL DATING - PLACEMENT SERVICE LIKE RELATIONS (select appropriate box(es)) DEFINING WHAT YOU ARE LIKE: Your sun sign is Aries () Taurus () Gemini () Cancer () Leo () Virgo () Libra () Scorpio () Sagittarius () Capricorn () Aquarius () Pisces () Name sun signs of others you generally like or relate to Aries () Taurus () Gemini () Cancer () Leo () Virgo () Libra () Scorpio () Sagittarius () Capricorn () Aquarius () Pisces () Name those colors you generally like or respond to red-magenta () orange-red () white () black () purple () green-blue () blue () green () brown-ochre () yellow () maroon-wine () What qualities do you like in a date physical appeal () intelligence () loving nature () compatibility () style () enthusiasm () interest in you () mutual interests () can't be defined () How do you generally like to pass the time while on a date smoking () arguing () driving () listening to rock () partying () intimately () drinking () conversing () dancing () watching TV () reading () Does the time tend to pass quickly or slowly quickly () varies () neither () slowly () (if it varies check one of the other boxes to give average experience) DEFINING WHAT WOULD YOU LIKE YOUR DATE TO BE LIKE: Looks great () nice () O.K. () doesn't matter much () Color white () black () Age 15-18 () 18-21 () 21-25 () 25-30 () 30-35 () 35-40 () Over 40 () What qualities you would like your potential date to like in you physical appeal () intelligence () loving nature () style () enthusiasm () compatibility () interest in her () no should () DEFINING WHAT RELATIONSHIP YOU WOULD LIKE I see love as deep emotional feeling () sex () joy () poetry () nothing () eternity () giving () relationship () everything () eternity () salvation () I see in love deep emotional feeling () sex () joy () poetry () nothing () eternity () giving () relationship () everything () eternity () salvation () Do you wish relationship to last beyond initial relaxation Yes () No () Open () Do you wish the time to pass quickly () slowly () no time in particular () EXACT TIME AND PLACE OF BIRTH DATE THIS PROGRAM WAS FILLED OUT NAME ADDRESS SEX AGE SEND \$2.50 REMITTANCE TO: LIKES 501 LEXINGTON AVENUE, NEW YORK, N.Y. 10017 You are guaranteed to receive names of three astrologically matched dates. You also will be getting a new questionnaire asking you about how the time passed (and for filling this out a special reduced rate is given for your next matching). So that with the passing time we learn more about astrology as a social science and improve the quality of the system. Then the ad changes in stages in order to better meet the more clearly defined needs of you, the participants.

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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 performing activities required to allow my placing legally 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 investors* in the form of dividends. I, Dan Graham, am to be the underwriter of the forthcoming issue. Advertisements, it is 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.

This announcement is under no circumstances to be construed as an offer to sell or as a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus.

NEW ISSUE

June 2, 1969

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Income Piece

*From a talk to students
at the University of
the State of New York
at Oswego, New York
— December, 1973*

“This piece was in response to a piece Robert Morris had just proposed. This was spring, 1969. At that time artists in New York were starting to question the economics of and their role in the art world. Artists wanted to control the uses (economic and otherwise) their products were put to by collectors and museums. The United States economy was booming. Morris had been offered a one-man retrospective show (retrospectives are regarded as dangerous; if the artist defines himself in terms of his *past* he may be ‘washed up’) at the Whitney Museum. He proposed instead that the Museum, who it had been revealed had substantial monetary assets, simply loan Morris the total of these reserves for him to invest in the stock market for the duration of the show. Whatever money was made in that period he would take as his fee. Actually the idea was borrowed from Duchamp’s raising money from collectors for him to ‘invest’ in a mathematical scheme to break the bank at the Monte Carlo Casino (an art historical precedent). Morris’s closed-system strategy was a calculated success; in the context of the present art world it represented an example of an artist not being used by the system, but using it and as an artist (in the art history strategy of that moment) updating concerns of ‘Concept’ art to

‘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, elitely 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 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 arrangements made with 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 or other media campaign. 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 (further in-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 1966)"

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 (it 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 ether) and simultaneously is to it as the extensive space. There is a 'shell' 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

INDEX

SCHEME (1965) published (as an illustration for):

QUASI-INFINITIES AND THE WANING OF SPACE
by Robert Smithson, ARTS, November, 1966

SCHEME (1965) book project exhibited:

CRE-ACTION, Goucher College, Baltimore, Md., 1967
book project published:
1973 in an edition of 6 by Gerald Ferguson

SCHEMA (March, 1966) published:

ASPEN, fall and winter, 1966-67

Variants of SCHEMA (March, 1966) published:

ASPEN, fall and winter, 1966-67
extensions, vol. 1, no. 1, 1968, page 23
ART AND LANGUAGE, vol. 1, no. 1, 1968, page 15
CONCEPTION — KONZEPTION, 1969
END MOMENTS, 1969, page 46
INTERFUNKTIONEN, no. 8, 1972, page 32
POSSIBILITIES OF POETRY, 1973, page 182
FOR PUBLICATION, 1975, page 21

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

DETUMESCENSE 1966 advertisements published:

NATIONAL TATLER, November 31, 1966
SCREW, August, 1969
NEW YORK REVIEW OF SEX, August 1, 1969

text written and copyright:

Roger C. Sharpe, 1974

MAGAZINE/ADS 1969 published: END MOMENTS, 1969

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

TIME EXTENDED/DISTANCE EXTENDED 1969 published:

END MOMENTS, 1969

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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

Gurdon Woods, Director
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