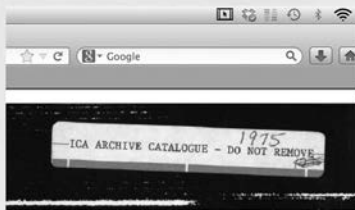


# PLANCHES



PDF Composite Mixtape  
Daniel Scott Snelson  
June 2nd 2013, 2:00pm  
Institute of Contemporary Art  
University of Pennsylvania  
Excursus IV: Primary Information  
[excursus.icaphila.org](http://excursus.icaphila.org)

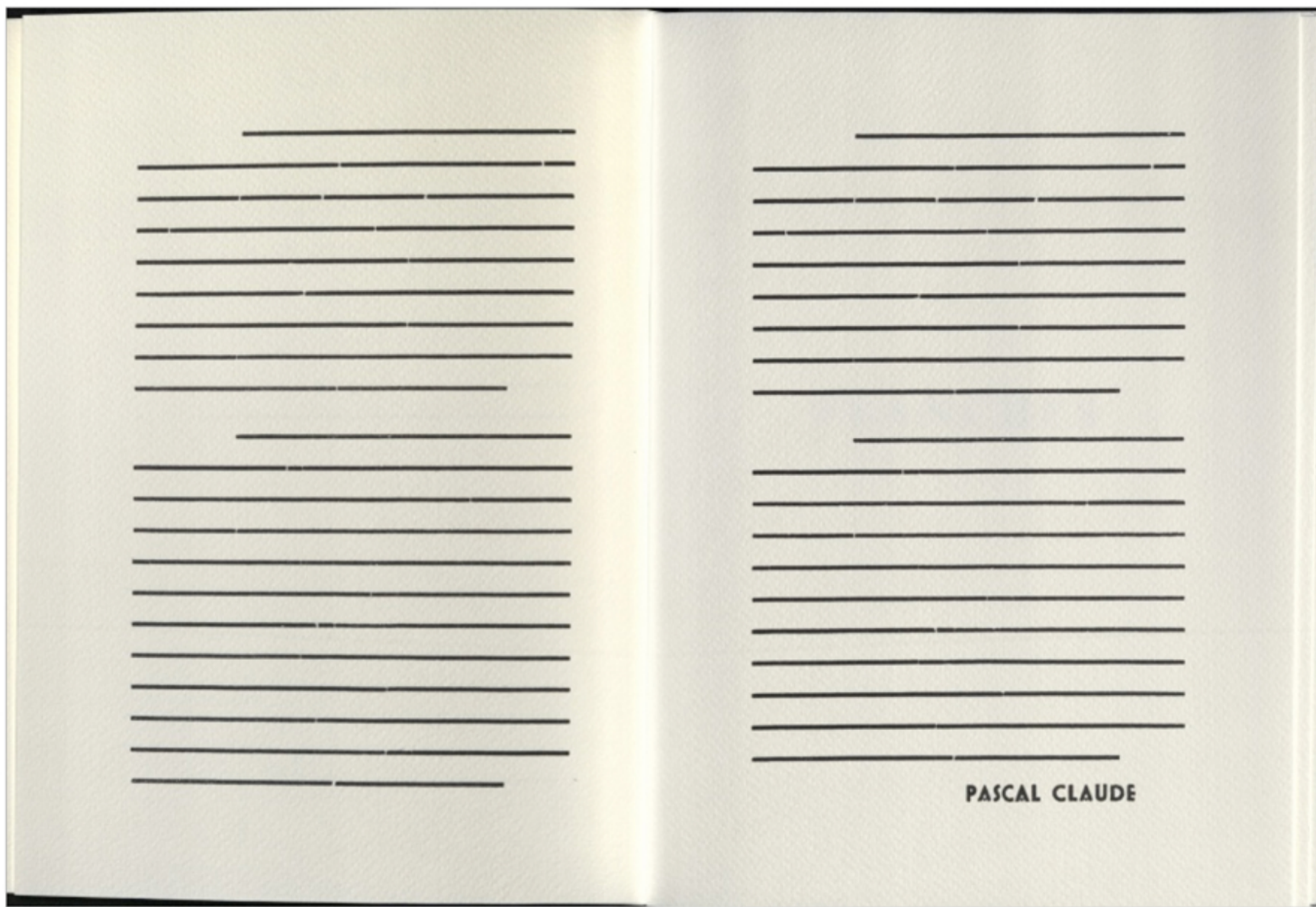


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# PREFACE

[Redacted text block]









To be read beginning with lowest line. Top line last.



For television also there is a special use domain—educational, industrial and now artistic—where the relation between the camera and receiver may be more or less equalized, but this is because transmission is not an issue and the distribution of the images is severely restricted. The economic fact remains: transmission is more expensive than reception. This ensures a power hierarchy: transmission dominates reception. And it follows from this asymmetry of power relations that the taker-transmitter dominates whatever communication takes place.

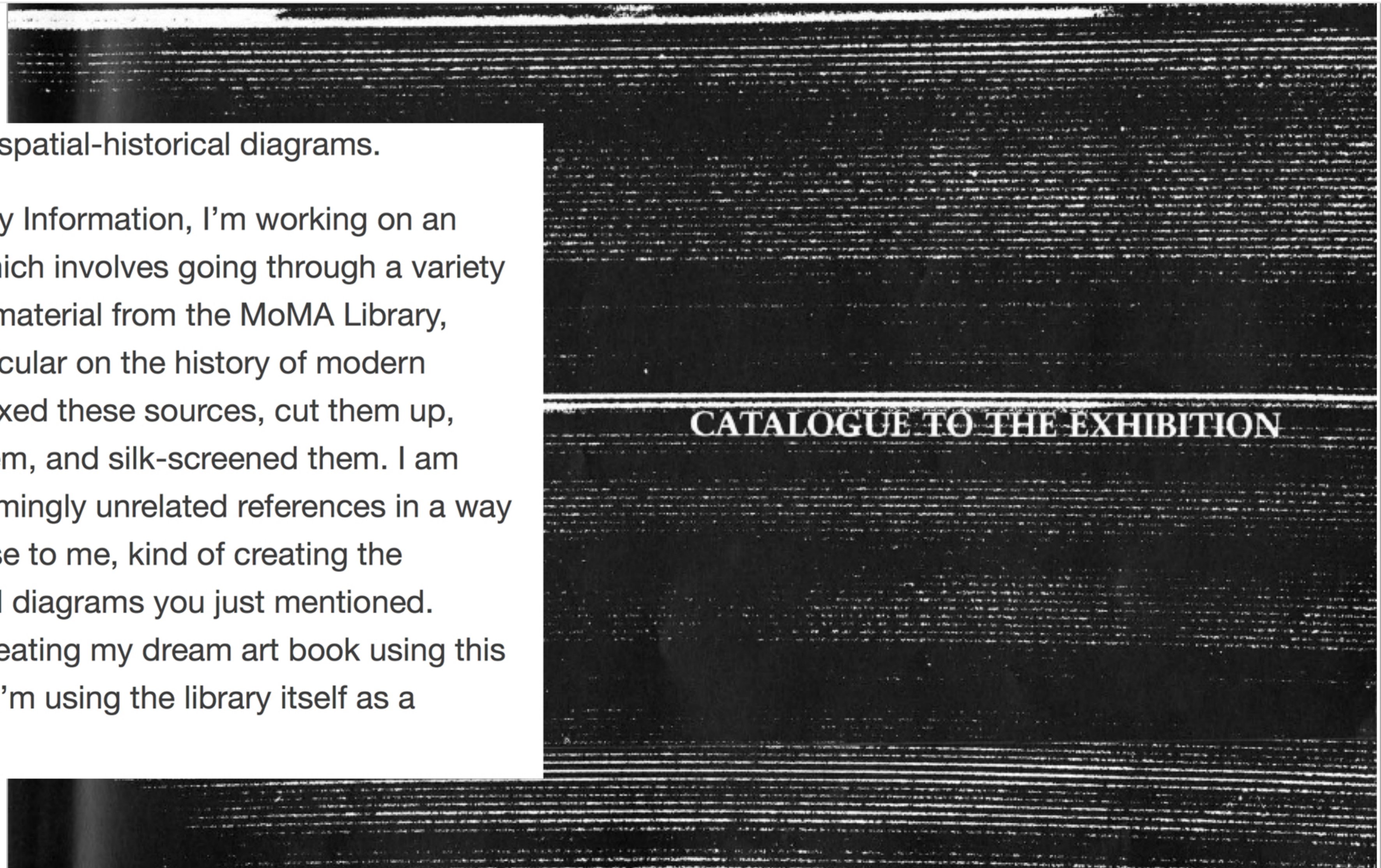


# Video Art, January 17 - February 28, 1975

## Institute of Contemporary Art

116 pages, 22 x 28 cm.  
black and white

1975



you're doing as spatial-historical diagrams.

**SC:** With Primary Information, I'm working on an artist's book, which involves going through a variety of art historical material from the MoMA Library, focusing in particular on the history of modern dance. I've xeroxed these sources, cut them up, painted over them, and silk-screened them. I am juxtaposing seemingly unrelated references in a way that makes sense to me, kind of creating the spatial-historical diagrams you just mentioned. Perhaps I am creating my dream art book using this found material. I'm using the library itself as a medium.



**You are the product  
of t.v.**

**You are delivered to  
the advertiser who is  
the customer.**

**Richard Serra** Born 1939 in San Francisco. BA, University of



All dimensions are given in inches. Height precedes width precedes depth.

**VIDEO:  
THE DISTINCTIVE  
FEATURES  
OF THE MEDIUM  
David Antin**

had group exhibitions, panels, symposia, magazine issues devoted to this phenomenon, for the very good reason that more and more artists are using video and some of the best work being done in the art world is being done with video. Which is why a discourse has already arisen to greet it. Actually two discourses: one, a kind of enthusiastic welcoming prose peppered with fragments of communication theory and McLuhanesque media talk; the other, a rather nervous attempt to locate the "unique properties of the medium." Discourse 1 could be called "cyberscat" and Discourse 2, because it engages the issues that pass for "formalism" in the art world, could be called "the formalist rap." Though there is no necessary relation between them, the two discourses occasionally occur

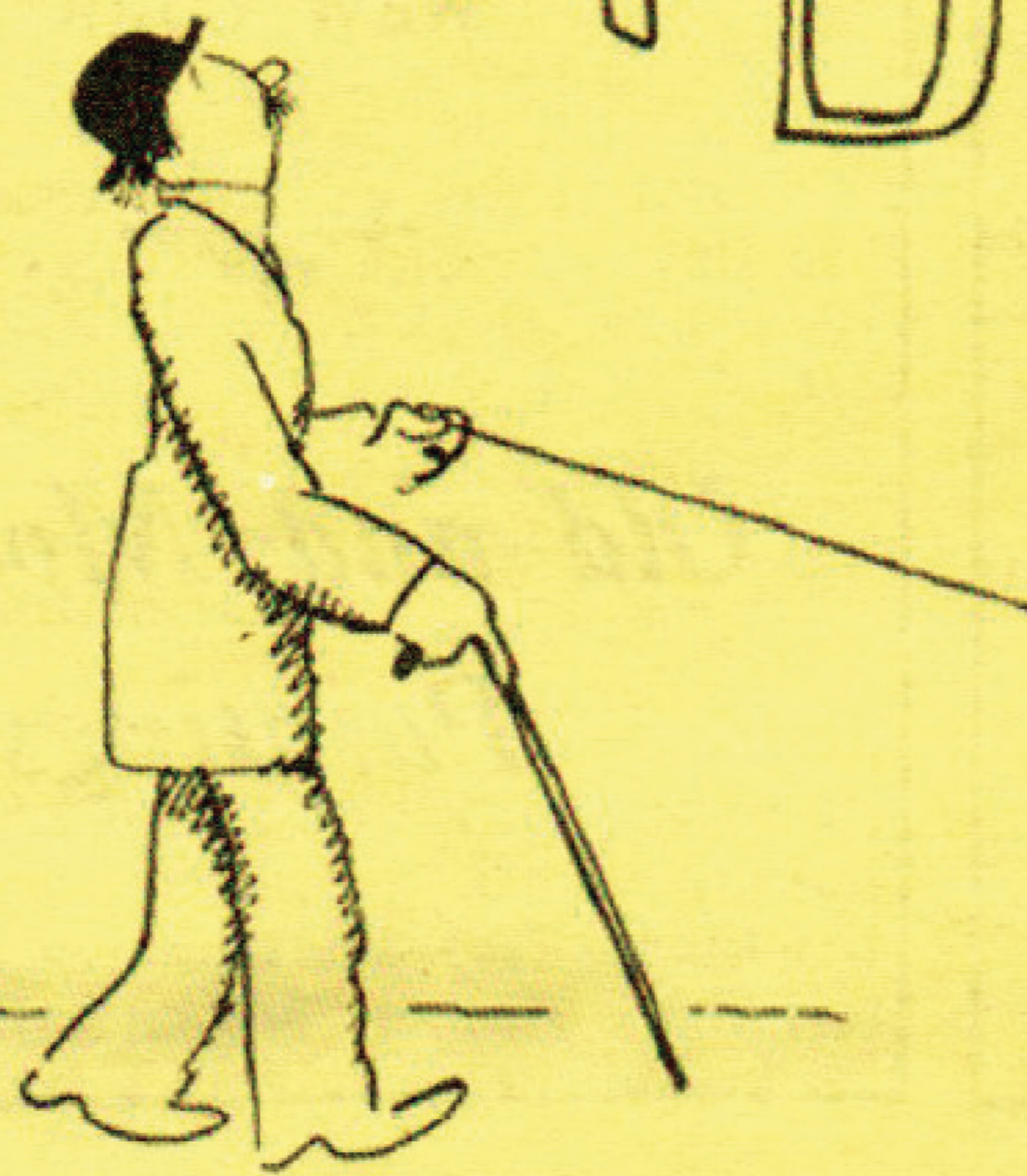


aimed their works. What else could Ira Schneider have had in mind about the 1969 piece *Wipe-Cycle* he devised with Frank Gillette:

The most important thing was the notion of information presentation, and the notion of the integration of the audience into the information. One sees oneself exiting from the elevator. If one stands there for 8 seconds, one sees oneself entering the gallery from the elevator again. Now at the same time one is apt to be seeing oneself standing there watching *Wipe-Cycle*. You can watch yourself live watching yourself 8 seconds ago, watching yourself 16 seconds ago, *eventually feeling free enough to interact with this matrix, realizing one's own potential as an actor.*<sup>3</sup> [my italics]



# BLIND



Frueh

# THE



**PrimaryInformation** shared a link.  
March 17

We head down to Philadelphia tomorrow to start installing for the Excursus exhibition, which will feature materials from the ICA archive and much much more. For the purpose of the exhibition we will also be digitizing ten of the ICA's catalogues for online viewing. Expect many updates in the weeks to come.

Show opens on Wednesday.

<http://www.icaphila.org/events/?id=624>



**Opening Program Excursus IV: Primary Information - ICA - Institute of Contemporary Art - Philadelphia**  
[www.icaphila.org](http://www.icaphila.org)

Leading up to ICA's 50th anniversary in Fall 2013, Primary Information has been invited to delve into

Unlike · Comment · Share

10

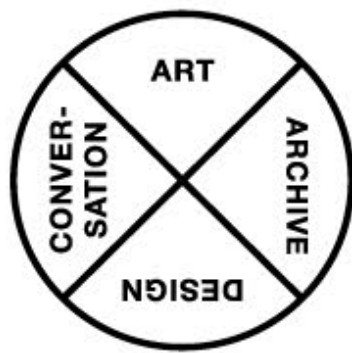


Because of the poor resolution of the television image (525 bits of information presented on photosensitive phosphors) and the normal screen size, the bread and butter shots of television are almost all subforms of what film would consider a close-up. Common shot names illustrate this—knee-shot, thigh-shot, waist-shot, bust-shot, head-shot, tight head-shot. Or else they count the number of people in the frame—two-shot, four-shot, etc. Probably primarily for this reason shot durations are very limited in range—usually from two to ten seconds—and very predictable in function and type. The two- to three-second shot is almost always a reaction-shot or a transition detail in a narrative, so it will usually be a head-shot or detail of some activity. Distant shots of moving cars, or whatever, will usually run seven to ten seconds, like action in general. Shots of a second and under are very rare and only used for special occasions, but distinct shots over twenty seconds are practically nonexistent. “Distinct” because television’s camera conventions include a cameraman who is trained to act like an anti-aircraft gunner, constantly making minute adjustments of the camera loosening up a bit here, tightening up there, gently panning and trucking in a nearly imperceptible manner to keep the target on some imaginary pair of crosshairs. These endless,



The hanging of all works in alphabetical order, for the first time in any exhibition, will result in the most unexpected contacts and will incite every one to understand the others.





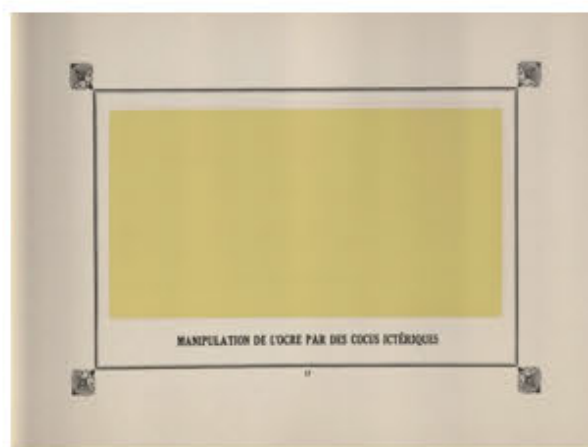
Excursus: Archive – VIEW ALL



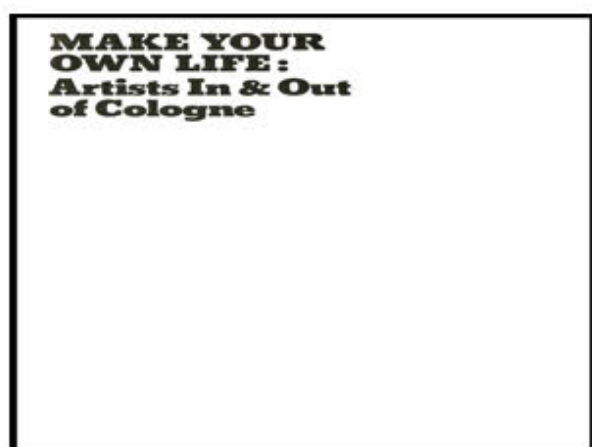
5/23/2013 GROUP ZERO



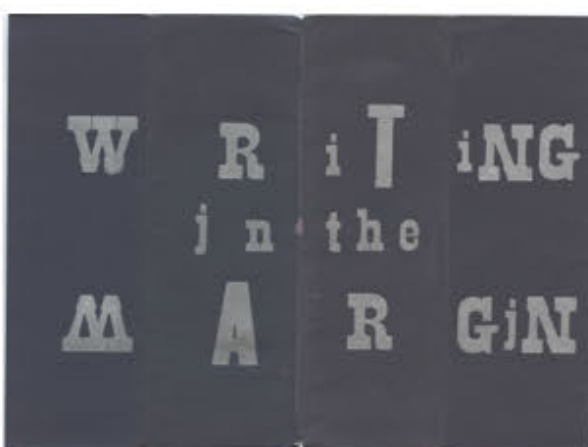
5/17/2013 PEINTURES



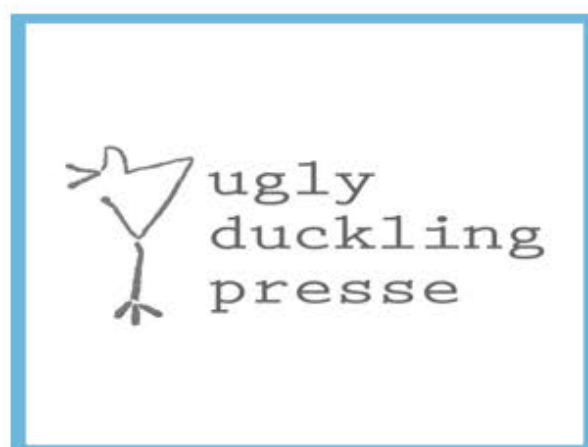
5/16/2013 ALBUM PRIMO-AVRILESQUE



5/9/2013 MAKE YOUR OWN LIFE



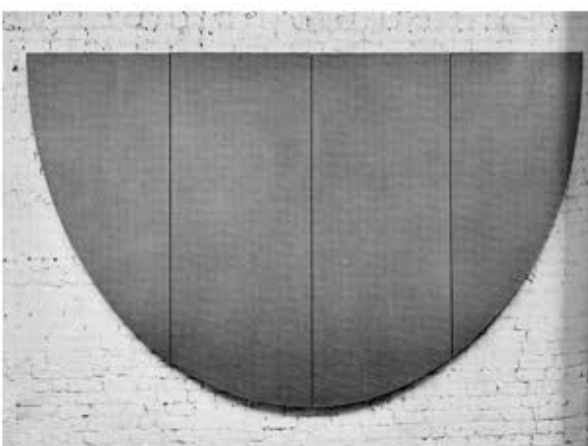
4/26/2013 WRITING IN THE MARGIN



4/23/2013 INTERVIEW WITH UGLY DUCKLING PRESSE



4/12/2013 BRUCE CONNOR EXHIBITION CATALOG (1967)



4/1/2013 A ROMANTIC MINIMALISM



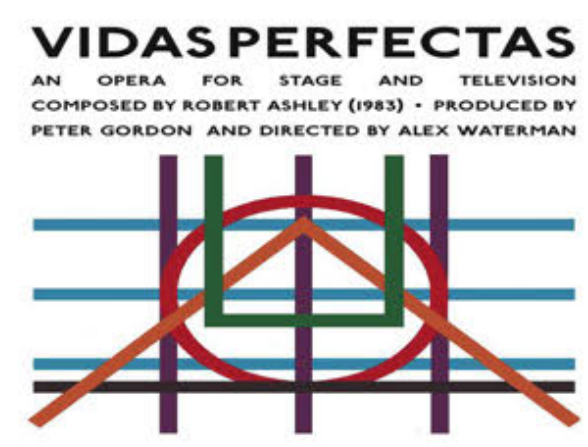
4/1/2013 DESTROY ALL MONSTERS DISCOGRAPHY



3/29/2013 THE CLOUD OF DON'T CARING



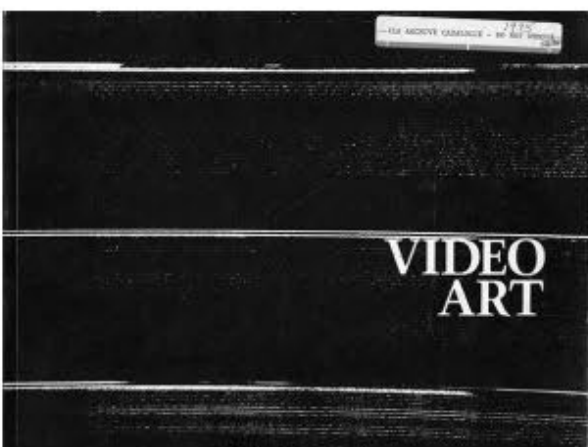
3/23/2013 THE BLIND MAN BY MARCEL DUCHAMP, HENRI-PIERRE ROCHÉ AND BEATRICE WOOD.



3/21/2013 VIDAS PERFECTAS



3/21/2013 THE BLIND MAN BY SARAH CROWNER



3/20/2013 VIDEO ART, JANUARY 17 - FEBRUARY 28, 1975

smoothness are still out of the question. Unlike film, where editing is a scissors and paste job anyone can do with very little equipment, and where you can sit in a small room and shave pieces of film down to the half frame with no great difficulty, video pictures have to be edited electronically by assembling image sequences from some source or sources in the desired order on the tape of a second machine. The images are electronically marked off from each other by an electronic signal recurring (in the U.S.) thirty times a second. If you want to place one sequence of images right after another that you've already recorded onto the second tape, you have to join the front edge of the first new frame to the final edge of the other, which means that motors of both machines have to be synchronized to the thirtieth of a second and that there must be a way of reading off each frame edge to assure that the two recorded sequences are in phase with each other. Half-inch equipment is not designed to do this, and the alignment of frame edge with frame edge is a matter of accident.



**Peter Russo:** I think the formal aspect of the work alludes to the difficulties of working with art

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In Baldessari's wonderful *Inventory*, the artist presents to the camera for thirty minutes an accumulation of indiscriminate and not easily legible objects arranged in order of increasing size and accompanied by a deadpan description—only to have the sense of their relative size destroyed by the continual readjustment of the camera's focal length that is required to keep them within the frame. Who can forget Adlai Stevenson's solemn television demonstration of the "conclusive photographic evidence" of the Cuban missile sites, discriminable over the TV screen as only grey blurs?

collages  
the spine  
ss the top  
he bottom  
material,  
educing

the various media to a single uniform surface.

**James Hoff:** I think this question becomes more complicated in artists' books: The book itself is meant to be an art object but necessarily involves elements of graphic design and typography. Sarah's collages show a responsiveness to the relationship between these sources and the historical figures who made them.<sup>8</sup> Through the design elements—the style of the book and its surfaces—Sarah channels the ghosts she has been describing.



- Inbox - dan... (17)
- What.CD
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- Mass Effect f...
- Vox Populi > ...
- Scribd
  - Group Zero...
  - Peintures - ...
  - Album Prim...
  - Make Your ...
  - Writing in t...
  - Interview w...
  - Bruce Conn...
  - A Romantic...
  - Destroy All ...
  - The Cloud ...
  - The Blind ...
  - Vidas Perfe...
  - The Blind ...
  - Video Art, J...
  - Sunday June ...

## In many ways, graphic design—or, more specifically, the little magazine—is like a hat stand.

specifically, the little magazine—is like a hat stand. *The Blind Man* isn't a vehicle for distributing formal visual experiments so much as a readymade.<sup>5</sup> Its two issues exist to promote and justify the fountain, which became legible as it was mediated by and circulated within the particular context of the little magazine. Other Dada and proto-Dada publications of the time—*Rongwrong*, Man Ray's *TNT* and *Ridgefield Gazook*, and *New York Dada*, the 1921 collaboration between Duchamp and Ray—were similarly short-lived. Publication of *The Blind Man* allegedly ceased after a chess match between Roché and Picabia—Picabia won and so was permitted to begin publishing *391*, while Roché lost and so had to shut down his magazine. (Duchamp, the chess maestro, opted out of the match, likely because *The Blind Man* wasn't meant to outlast the Independents exhibition.)

The contributors to such journals regularly read and

edited one another's work and often offered one another financial and literary patronage; they created a rich discursive network, with conversations begun in one little magazine often spilling over onto the pages of others. One of the most notable publications was *The Little Review*, a strong supporter of avant-garde movements started by Margaret Anderson in Chicago in 1914 and published until 1929. Anderson founded *The Little Review* explicitly as a means of instigating conversation and eliminating boredom.<sup>6</sup> She promoted an "art of response" and regularly closed the journal with a prominent "Reader/Critic" section. Readers didn't always deliver, though: Thirteen pages of the September 1916 issue were left blank because readers "didn't send in the content."

**WS:** *The Blind Man* suffered a similar problem: a failed intervention. It had an open editorial policy that echoed the Independents exhibition's mantra of



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interactive modes. We are dealing, therefore, with a fusion of hardware and software which not only amplifies our capacities but which, by its functions as screen, channel and 'multiplexer', actually reshapes the information content and perception of society itself—in ways that our conventional wisdom may not be able to foresee, comprehend, or effectively control.

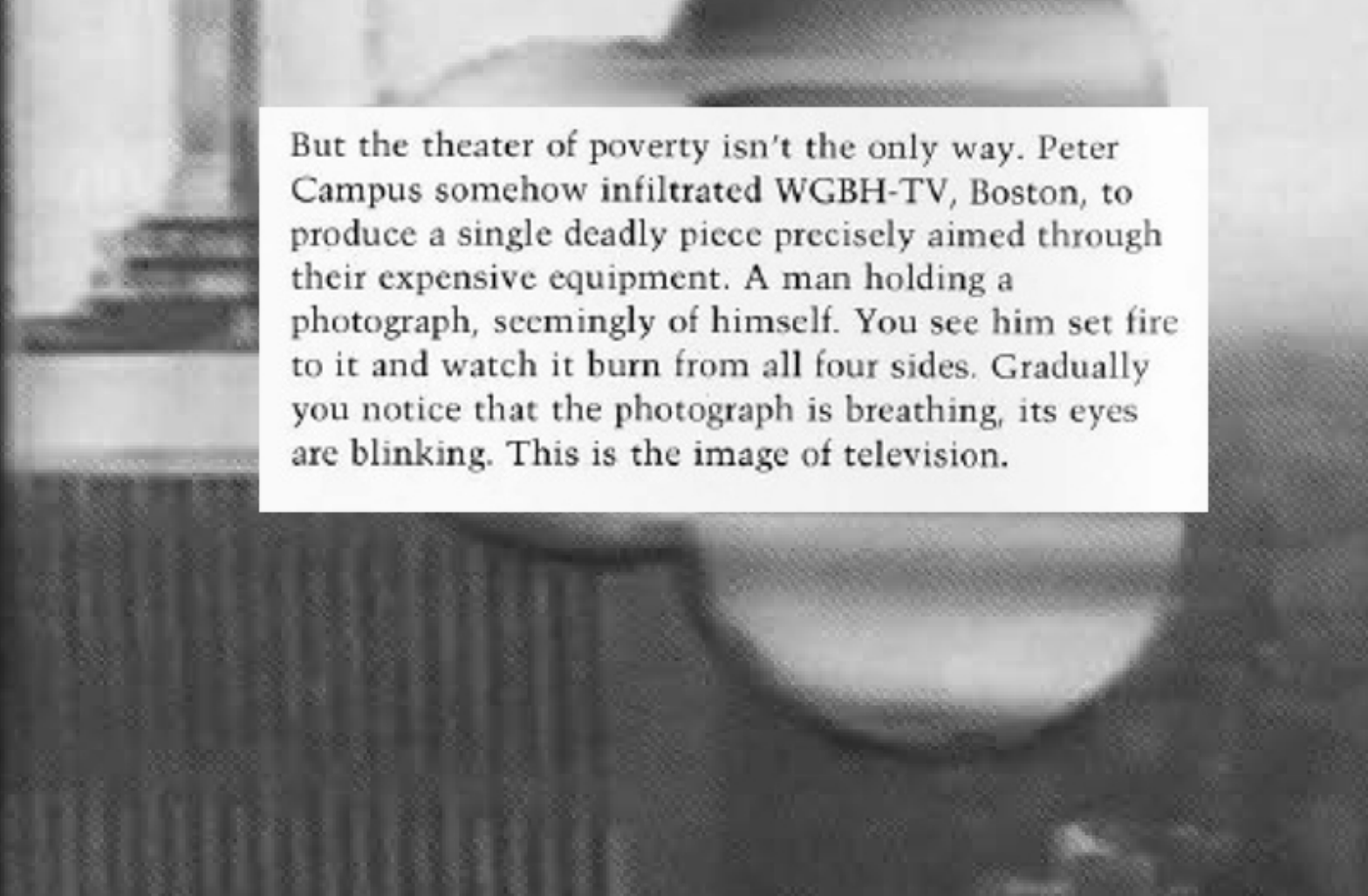


# THE FUTURE OF TELEVISION: SOME THEORETICAL CONSIDERATIONS

John McHale

The future of television lies within an ongoing revolution in information and communications capabilities. The latest and most critical aspect of this revolution in both information *and* communications technologies—and their ancillary software—is that these create what is virtually a new information environment.

We are no longer dealing with the separate strands of evolution within these technologies but with the ways in which their convergent interaction now constitutes an unprecedented change in our overall social and cultural environment. The core of this change lies with electronic reproduction, processing and transmission systems, one of whose prime characteristics is the extremely rapid, low-cost diffusion of sound, image and other symbolic messages—and the attendant capacity to store, process and interrelate many different types of information.



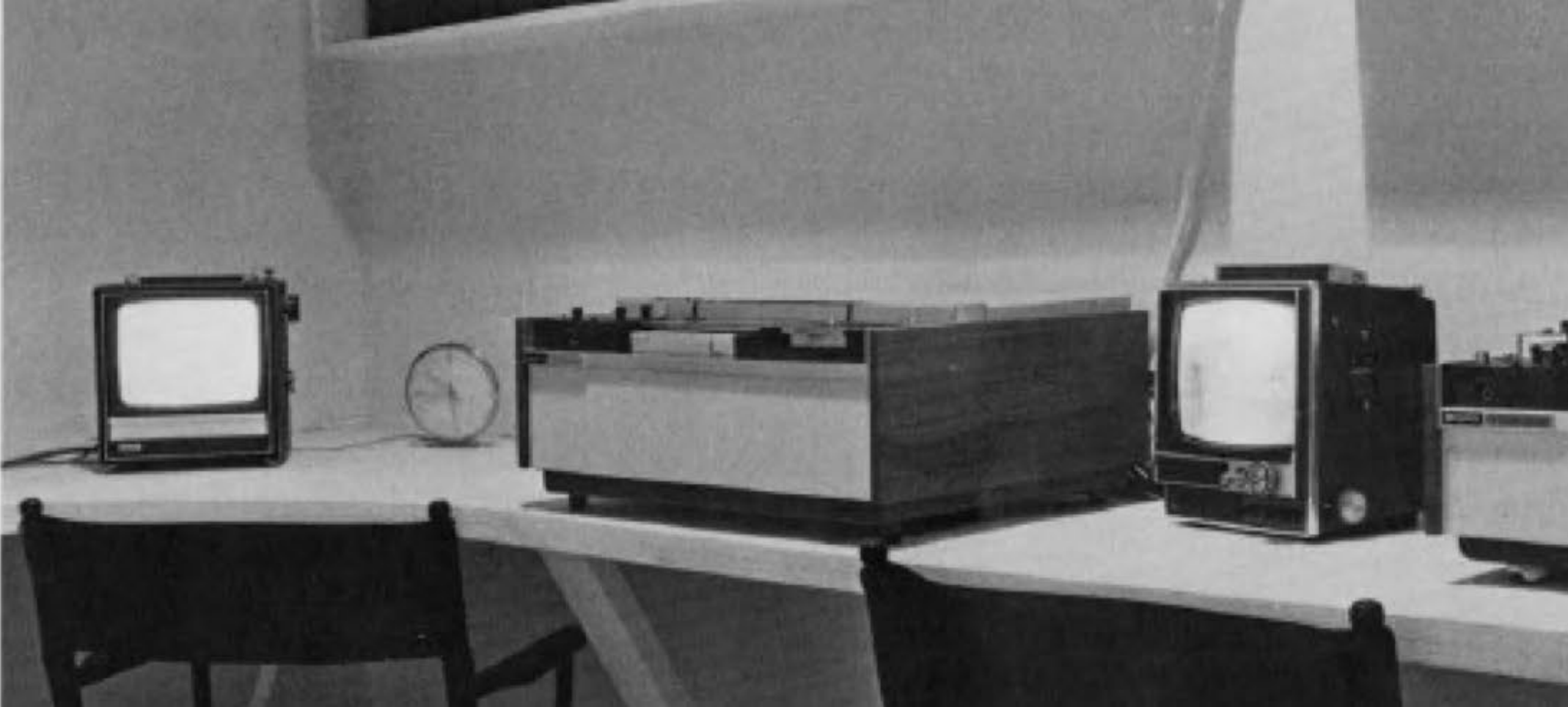
But the theater of poverty isn't the only way. Peter Campus somehow infiltrated WGBH-TV, Boston, to produce a single deadly piece precisely aimed through their expensive equipment. A man holding a photograph, seemingly of himself. You see him set fire to it and watch it burn from all four sides. Gradually you notice that the photograph is breathing, its eyes are blinking. This is the image of television.

Operational prototypes for these exist in the ARPA network and others.

Where 'broadcast' TV is somewhat limited by the number of signals which can be sent without interference, the implementation of this expansion to interactive TV and other communications systems depends on the shift to coaxial cable and community antenna which can dramatically increase the number of channels available for the two-way interactive mode. Predicated on this shift is the ideal, or idealized, concept of the total home information and communications center which, in addition to providing entertainment either as consumer or producer would give direct access to a variety of services. For example, 'instant' library and information storage, access and retrieval, with 'on-line' news facsimile and electronic mail service; remote medical attention and counselling; decentralised education, shopping, banking—and even 'work', where many on-the-job functions could equally well be conducted at home. The overall services and functions can be elaborated as the imagination wills!

2) *At the level of the local, national, and international society*, many of the individualised services above, expanded to the enhancement of other professional, business, and government requirements at these different levels. With the successive launching and interlinkage of the communications satellite capabilities into interactive networks, the 'global village' will compact further into a closer resemblance to the old face-to-face community. It will be, however, a community in which the pace and 'tempo' of events and 'informational' awareness of events is much greater and much more highly interactive in their feedback relationships than at any other period.

In a society where life itself is sacramental there would be no room for images or "others," mystery would rest in our own will to ephemeralize the sullen and resistant images of day-to-day existence. Mind would be everywhere at once, and our attempts to prove, through duplication, its absence are a way of reminding us that *we too* think. In a large sense I am sure that the more thoughtful artists of video realize this instinctively. We have, for example, something close to that effect in Frank Gillette's statement: "Tele-vision is an advanced technology programming a formal exhaustion into its ambience."<sup>7</sup>



1975  
DO NOT REMOVE

## Special Issues About Video

*Print*, January 1972. Robert de Havilland, guest editor.

Contributions by Fred Barzyk, Sheldon Satin, Michael Shamberg, and others.

*Artscanada*, October 1973. Contributions by Robert Arn, Fujiko Nakaya, Carol Zemel, and others.

*Avalanche Newspaper*, May 1974. Contributions by Joseph Beuys, Ulrike Rosenbach and William Wegman, and interviews with Vito Acconci, Chris Burden, Keith Sonnier, and others.

*Art-Rite*, Autumn 1974. Anna Canepa, guest editor.  
Contributions by artists.

*Arts Magazine*, December 1974. Contributions by Russell Connor, Dan Graham, David Ross, and others.



## O Marcel - - - otherwise I Also Have Been to Louise's

I don't like a lady in evening dress, salting  
From here she has black eyes,  
no mouth, some - - -  
Will you bring a perfection,  
well bring a bottle - - - Two  
perfections WELL I want to SEE

it - - - he  
wards - - -  
bottle. Re  
Which way?  
Too much?  
myself. No  
Did you ask  
Anything yo  
Ough Naow?  
I do. I us  
with the sy  
don't remen  
don't do th  
fectly sobe  
the kid he  
will probab  
I have not  
say I wante  
right - SEE  
explain it.  
I will give  
Mina and ke  
you a rest.

you some paper  
Very much. He said to me, we  
will toss whether you resign or  
I resign - - - a very old  
French story about 'the English  
man must shoot first.' She has  
a pencil in her hair - very  
impressionistic. You know you  
should have some salt on your  
hair it's so nice - because?  
Nothing - its music. Ah this

is, this is, this is, is IT.  
Do not worry about such things  
as lighting a match. I give  
you my key Clara - HEY - have  
some yellow paper. If carried  
away If Clara ever returns it.  
Well, you did about a week,

salting lady -  
to you - salting  
Do not speak  
I have to  
of the - - -  
day - - -  
ashamed in  
- she looks  
wonderful -

lady, teaspoon  
please take  
You know why I  
I do have it -  
I will give  
it do too much  
I don't know  
early to  
esson at two -  
Bellemere" You  
wonderful sen-  
- I have  
or some com-  
waiter

where is he it sounds it doesn't  
he?

Mina are you short-handed,  
never knew it. I want tongue  
sandwich, anyway it keeps me  
awake. You know, she comes rid-  
ing school fifty sixth street -  
you know she comes. Lunch  
12 o'clock. Well you know it  
was. How do you light a cigar-





**This exhibition has been predicated on a belief that historical reception is ongoing and contradictory, a product of desires that are political and intellectual as well as libidinal and economic. By specifically selecting works that stage their own historical space, I want to make the case that our histories have power precisely for their capacity to sustain fiction, projection and revision—even, if this is not too strong a word, “hallucination.” Cologne is an important subject—**

**To some this will sound like a hopelessly outmoded idea—so 1991! But today, even as art's lingua franca is thick with talk of community, collectivity and do-it-yourself authenticity, even to acknowledge the failure of a reflexive participation, or that it might have been transformative, strikes me as incredibly rare. Perhaps all this talk is a symptom of a real loss of community within an art world that is ever more professionalized, spectacularized and deracinated from local specificity. If this is the case, contemporary contexts like Reena Spaulings Fine Art, Orchard gallery, and LTTR in New York and Meerrettich gallery in Berlin, stand out for their direct, if sometimes delirious, engagement with the terms and fictions of artistic and historical subjectivation. I mention such examples not to say that they are like, or have anything to do with Cologne (although in many instances, they do), but to set the stage for this exhibition's interpenetration of past and present.**

**“It’s a setting. It’s a set-up. It’s a place. It is, and is for, appearance; categorization; classification, exposition. It’s at the disposal of, at the service of, in thrall to, say, admiration; illustration; constellation; imagination; show; poetics; reading; criticality; terror; horror; beauty; genius; concatenation.”<sup>11</sup>**



Primary Information, amidst a widespread proliferation of projects by contemporary artists, publishers, educators, scholars, and curators dedicated to reexamining late-20<sup>th</sup> century art histories and presencing visual art discourse in the early 21<sup>st</sup> century, provides an attractive model for placing current cultural production within critical historical frameworks. By making available printed matter in relatively inexpensive facsimile forms which respect the documentary integrity of the original object and collating uncopyrighted materials (such as those of the Art Workers Coalition) in **PDF formats**, Katzeff and Hoff provide an invaluable resource for contemporary artists, scholars, students, and fans of previously submerged art-cultural histories.



Reena Spauling's

A novel by  
BERNADETTE CORPORATION



# SUDDENLY THIS SUMMER...



## ...PRINT MAKES A COMEBACK

Some things go down fast and furious, short-lived but with far-reaching consequences. Such was the story of *Avalanche*, the art magazine dreamed up in 1968 by Willoughby Sharp and Liza Bear. Published from 1970 to 1976, *Avalanche* dedicated its pithy contents to The Artist, rather than The Critic—cover stars like Joseph Beuys, Bruce Nauman (left), Lawrence Weiner, and Vito Acconci were given full-reign to use the pages as exhibition space, offering an inside view of the conceptual, performance, and land art then emerging in the U.S. and Europe. Sharp's passing in 2008, as well as the recognition, in recent years, of the rich, intimate

documentation of what amounts to a who's-who of the '70s avant-garde, has made the long out-of-print issues increasingly sought after. Now, Primary Information will be issuing a boxed facsimile edition of *Avalanche's* complete run. Like the recent *FILE* box set (JRP), this timely historical reissue promises to inform artists, underground publishers, writers, designers, publishers, curators, and critics as much as it will inspire them. **Alexis Georgopoulos**



# THE BLIND MAN

## The Richard Mutt Case

# the blind man

by Sarah Crowner

Demand that life be inspired every moment: a conversation about gendered hat stands, speaking with ghosts, and unresponsive readers.

"The Blind Man" was originally commissioned by Triple Canopy as part of the public-program series **Uncatalogued Miscellaneous Material** at the Museum of Modern Art, the second session of which was facilitated by Sarah Crowner on February 27, 2012. (Versions of all three sessions have been published in the second edition of Triple Canopy's **Volume Number** series.) "The Blind Man" was also published by Triple Canopy as part of its **Thinking Through Images** project area, supported in part by the Brown Foundation, Inc., of Houston, the National Endowment for the Arts, and the New York City Department of Cultural Affairs in partnership with the City Council.



Sophie Taeuber-Arp, *Dada Head*, 1920, painted wood with glass beads on wire, 9 1/4 x 3 7/16" x 3 7/16". © 2006 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.

## “Buddha of the Bathroom”

I suppose monkeys hated to lose their tail. Necessary, useful and an ornament, monkey imagination could not stretch to a tailless existence (and frankly, do you see the biological beauty of our loss of them?), yet now that we are used to it, we get on pretty well without them. But evolution is not pleasing to the monkey race; “there is a death in every change” and we monkeys do not love death as we should. We are like those philosophers whom Dante placed in his *Inferno* with their heads set the wrong way on their shoulders. We walk forward looking backward, each with more of his predecessors’ personality than his own. Our eyes are not ours.

The ideas that our ancestors have joined together let no man put asunder! In *La Dissociation des Idées*, Remy de Gourmont, quietly analytic, shows how sacred is the marriage of ideas. At least one charm-

ing thing about our human institution is that although a man marry he can never be *only* a husband. Besides being a money-making device and the *one* man that *one* woman can sleep with in legal purity without sin he may even be as well some other woman’s very personification of her abstract idea. Sin, while to his employees he is nothing but their “Boss,” to his children only their “Father,” and to himself certainly something more complex.

But with objects and ideas it is different. Recently we have had a chance to observe their meticulous monogomy.

When the jurors of *The Society of Independent Artists* fairly rushed to remove the bit of sculpture called the *Fountain* sent in by Richard Mutt, because the object was irrevocably associated in their atavistic minds with a certain natural function of a secretive sort. Yet to any “innocent” eye





Michael Krebber, installation view, Galerie Christian Nagel, 1990

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OTHON**

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INSC. ESTADUAL. 01.171.802  
HOTÉIS OTHON S/A  
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H ★★★★★

**NOTA FISCAL DE VENDA  
AO CONSUMIDOR  
(EXTRAIDA EM 3 VIAS)**  
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CLIENTE

*Kippenberger*

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DATA

GARÇON

QUANT.

DISCRIMINAÇÃO

PREÇO UNITÁRIO

PREÇO TOTAL

COMESTÍVEIS

SUB-TOTAL

BEBIDAS

*0.1 Cuba Libre*

*25,000*

SUB-TOTAL

TOTAL DE COMESTÍVEIS/BEBIDAS

*25,000*

**KÖLN  
HANSARING**

TOTAL GERAL

*27,500*

DATA

*31/01/86*

Nº COUVERTS

*KIPPENBERGER*

ASSINATURA HÓSPEDE

However, "bag" is also a code word from the Negro underground, where it was first used in the sale of narcotics. Originally the glassine envelope which held heroin was referred to as a "bag of shit". In Harlem a brown paper bag is still carried by pushers to disguise several packets. When members of the white middle-class, recognizing the existence of narcotics, began to use the term "hooked" for addiction to body drugs or for their own predilections, "bag" took on the meaning of addiction in the drug world. Young Americans taking mind drugs experienced an expanding or contemplative feeling, turned-on they could concentrate for hours on one object. Thus when one has an obsession in terms of drugs, or just a preoccupation, it is called a "bag." Bruce Conner's hang-up may be a death bag.





163%

**The curator would like to thank:**

Rhea Anastas, Jutta Koether, Gareth James, Roe Ethridge, Blake Rayne, John Kelsey, Andrea Fraser, Lucy McKenzie, Josephine Pryde, Michael Krebber, Cosima von Bonin, David Grubbs, Merlin Carpenter, Mayo Thompson, Ann Goldstein, Christopher Williams, Charline von Heyl, Christopher Wool, Christian Philipp Müller, Rachel Harrison, Jennifer Bornstein, Mike Kelley, Josef Strau, Diedrich Diederichson, Gregory Williams, Stephen Prina, Ute Meta Bauer, Nicholas Baume, Isabelle Graw, Jackie McAllister, Florian Zeyfang, Tim Griffin, Norton Batkin, Rebecca Quaytman, Mark von Schlegell, Frances Schulz, Martin McGowan, Star Keene, Steve Keene.

Thomas Borgmann (four times), Daniel Buchholz, Christopher Müller, Gisela Capitain, Regina Fiorito, Carol Greene, Christian Nagel, Florian Baron, Friedrich Petzel, Andrea Teschke, Maureen Sarro, Reena Spaulings Fine Art, Alexander Schroeder, Monika Sprüth, Lilian Haberer, Miguel Abreu, Fonds national d'art contemporain, France, Kim Gordon, Susan Hort, Michael Hort, Barbara Morse, Howard Morse, Rian Murphy/Drag City Records, Tim Nye, Paul Schimmel, Jeremy Strick, Paula Marincola, Elizabeth Brown, Gregory Burke, Bonnie Clearwater, Shannon Bowser, Robert Chaney, Elyse Gonzales, Jenelle Porter, Conny Purtill, Ingrid Schaffner, Claudia Gould.



## BRUCE CONNER

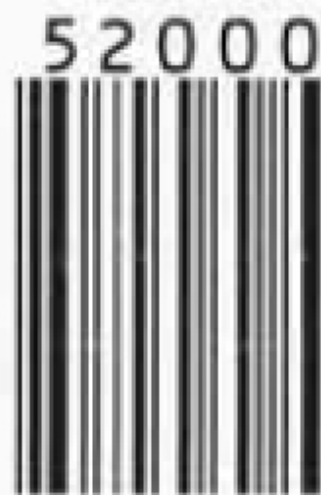
"I see no changes.  
The spirit of man exists.  
It is a lie to look for 'directions.'  
Your questions are outmoded . . ."

7.





ISBN 0-88454-108-8



**INSTITUTE C**  
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**Bennett Simp**

**Sarah Crowner:** I use art history in my work as a template or, in some cases, a pattern—cutting it up or reorganizing it. I like the idea of using a medium as a medium, something we use to approach ghosts or spirits, something between the living and the dead.<sup>1</sup> Sherrie Levine has said that if art history has a voice—conscious or unconscious—then her approach is to listen to these voices and invite them to speak again, through a different means. To me, the *means* is an end itself: Art making is a continual process, a negotiation between past and present, and not necessarily oriented around a final product.



It is as easy to see a one-man show as to have a chat in a drawing-room—it is generally quite safe.





2.4.jpg



2.5.jpg





Video Art, January 17 - February 28, 1975 - Excursus IV: Primary Information

excursus.icaphila.org/iv/video-art/


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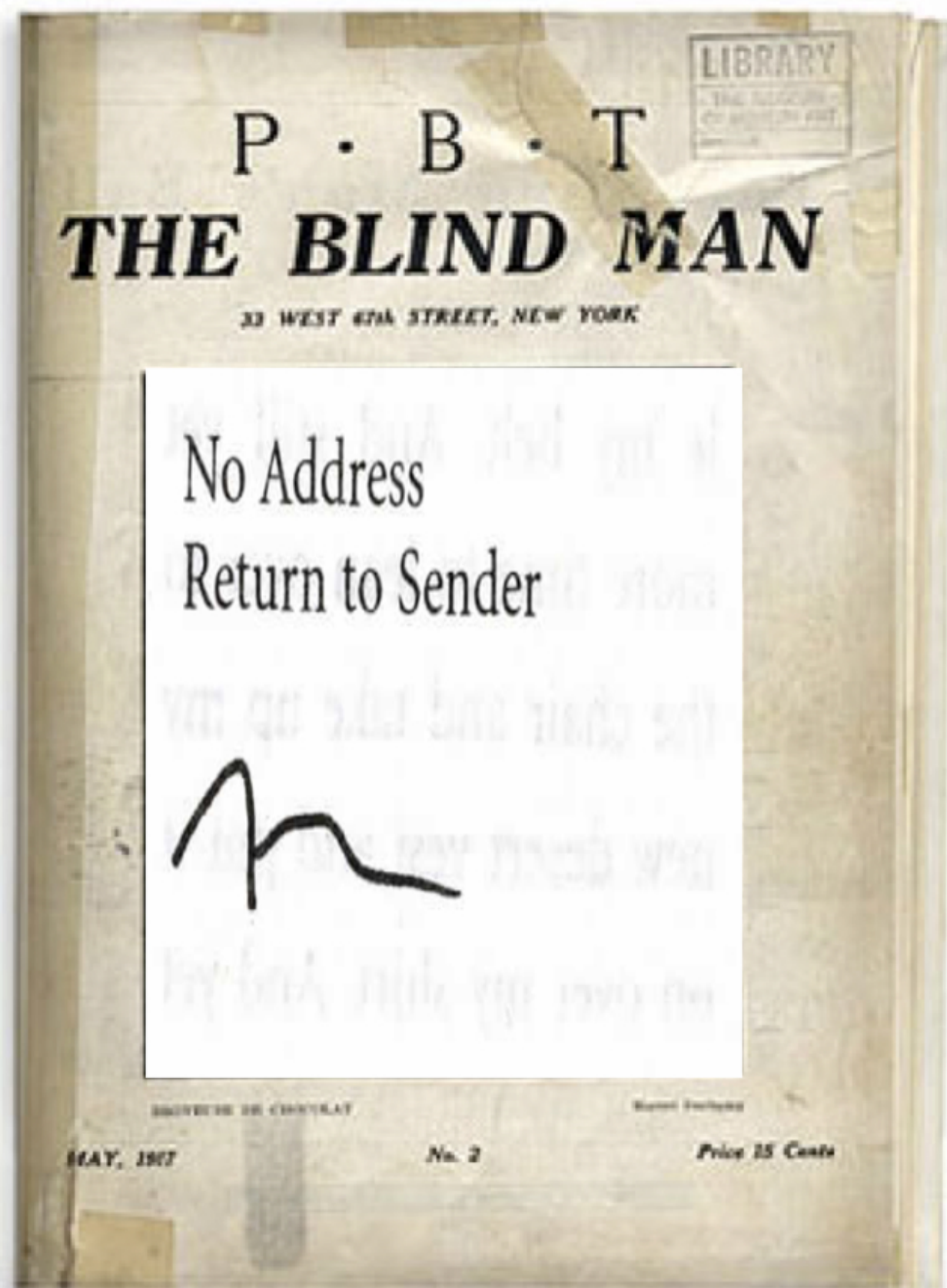
Video Art, January 17 - February 28, 1975  
Institute of Contemporary Art  
116 pages, 22 x 28 cm.  
black and white  
1975



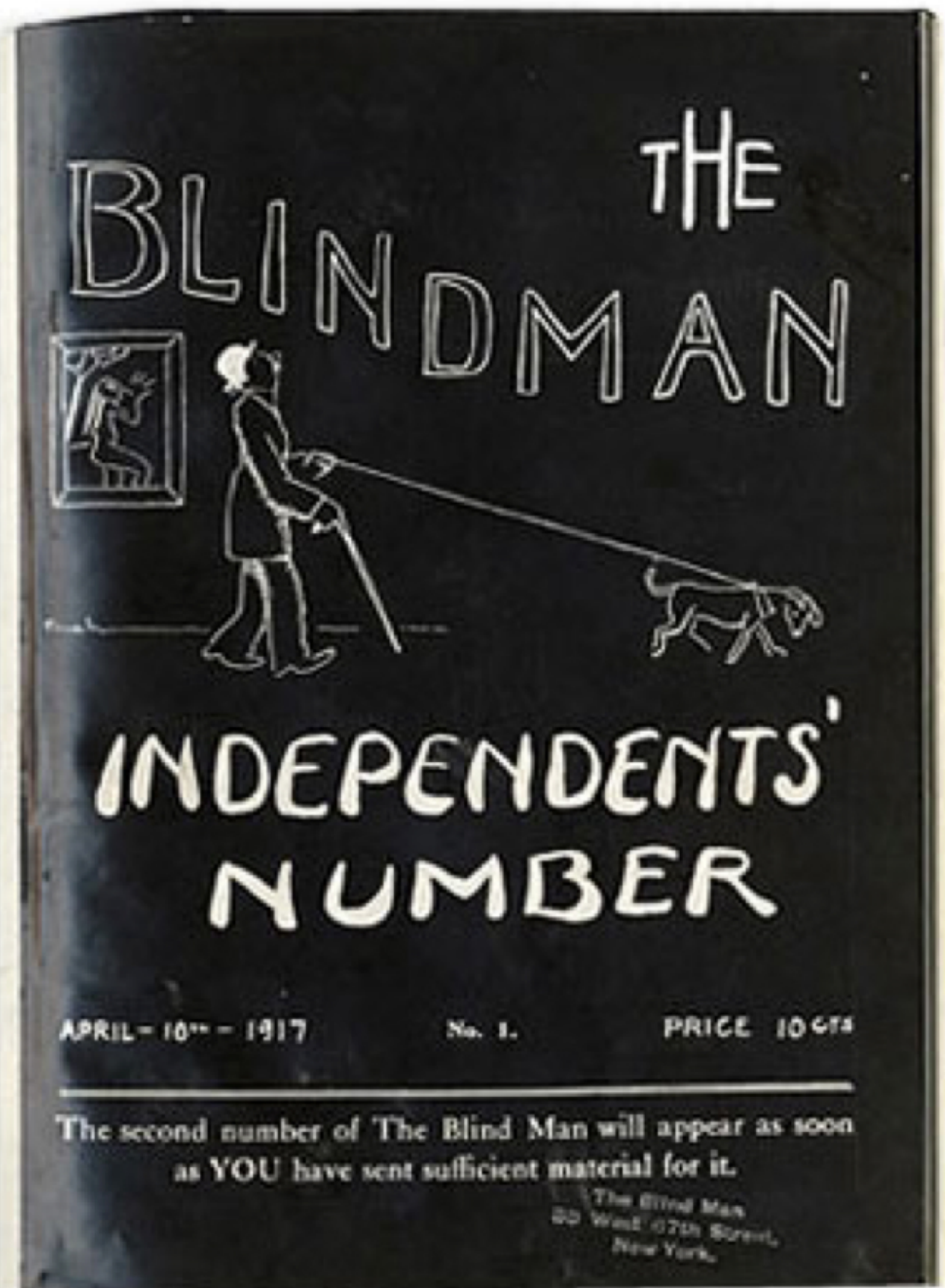
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Marcel Duchamp, Henri-Pierre Roché, and Beatrice Wood, *The Blind Man*, 1917. © 2008 Artists Rights Society (ARS), New York/ADAGP, Paris/Estate of Marcel Duchamp.













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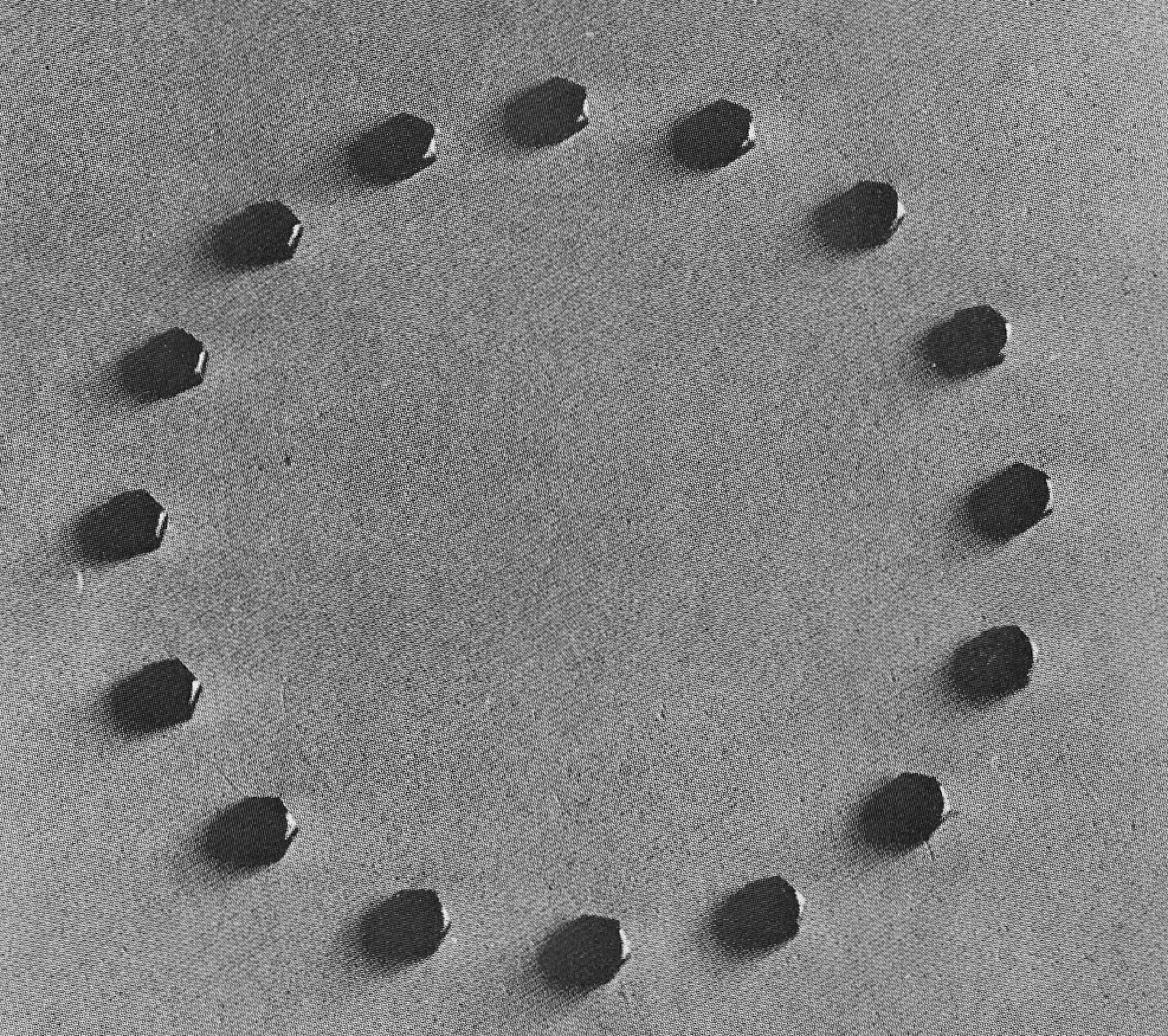
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# Continuous Symmetrizations





*Untitled* 1967 48 x 48" Acrylic and Day-glo on canvas  
Lent by Mr. and Mrs. Robert A. M. Stern, New York

*Untitled* 1967 48 x 48" Acrylic and Day-glo on canvas  
Private Collection, New York

*Untitled* 1966 72 x 84" Acrylic and Day-glo on canvas  
Lent by Bykert Gallery



# ROMANTIC MINIMALISM

A predilection for unit repetition, mirroring both Minimalism's classicism as well as a concern for contemporary architectural thought, is much in evidence in this exhibition. While system as art has been considered elsewhere recently (the Guggenheim Museum's *Systemic Art*) it is useful to note in this context that an extensive repetition of common units defies, in a pictorial experience, both "classical" repose or the monotony associated with mechanical standardization. Consecutive apprehension of like units over an extended format creates a visual momentum equivalent to the process of unfoldment and growth: sequence becomes proliferative (Gourfain). Perceived as totality, the cellular structure of units becomes an ethereal veil (animated by the irregularities of realization) that gradually encompasses the spectator, drawing him into the very heart of the pictorial situation (Martin). This



Yves Klein felt that color is the true inhabitant of space, that the line only passes space, passes the infinite, while color exists. "The art of color is at the same time the persuasive power of color." He said in 1958, "One should no longer look at color, but sense it."

Otto Piene also said in 1958 that "Vibration is pure emotion and pure energy, that which gives the picture its radiance." Vibration is a powerful, vital energy of vision. Until ZERO, it seems, vibration had been confined to visual worthlessness—and now has been utilized to become artistic beauty.



ALPHONSE ALLAIS

# Album Primo-Avrilesque

COMPOSÉ

- 1° D'une spirituelle préface par l'auteur;
- 2° De sept magnifiques planches gravées en taille-douce et de différentes couleurs;
- 3° D'une seconde Préface presque aussi spirituelle que la première,

Et enfin

D'une marche funèbre spécialement composée pour les funérailles d'un grand homme vivant.

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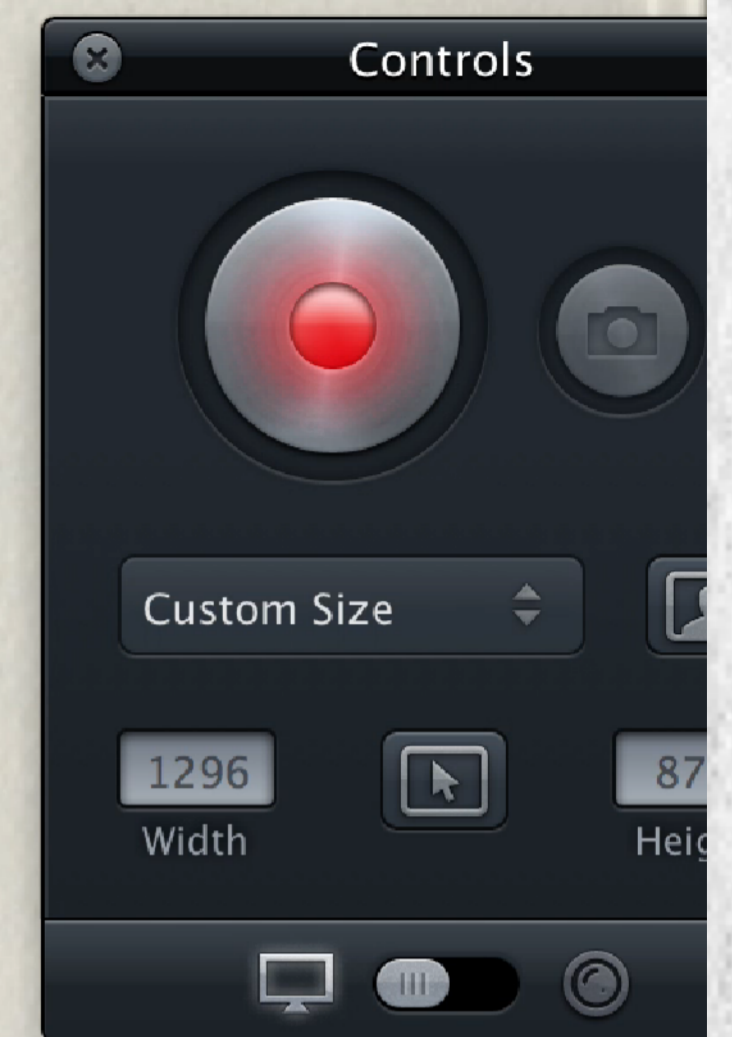
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**PEINTURES**

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10 PLANCHES  
EN COULEURS

PREFACE DE  
PASCAL CLAUDE





The first section of portfolio contained these monochromes and their titles completed the work:

**Blue composition** – The awe of the young naval French recruits on perceiving for the first time the blue of Mediterranean.

**Green** – Some young men known as greenbacks on their bellies in the grass drinking absinthe.

**White** – First Communion of Anemic Young Girls in the Snow

**Red** – Apoplectic cardinals picking tomatoes by the shore of the Red Sea.

**Grey** – Round Drunks in the Mist



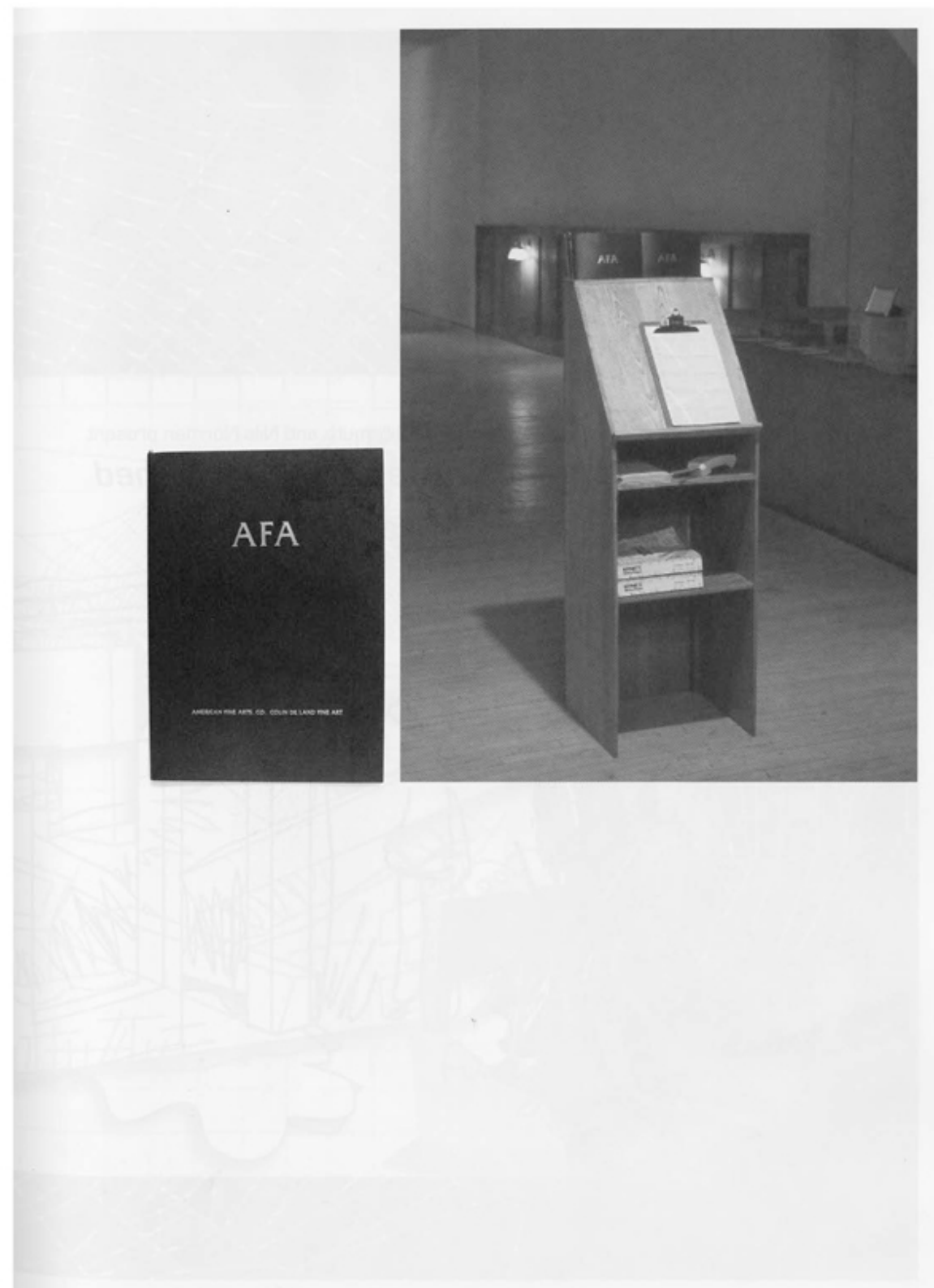
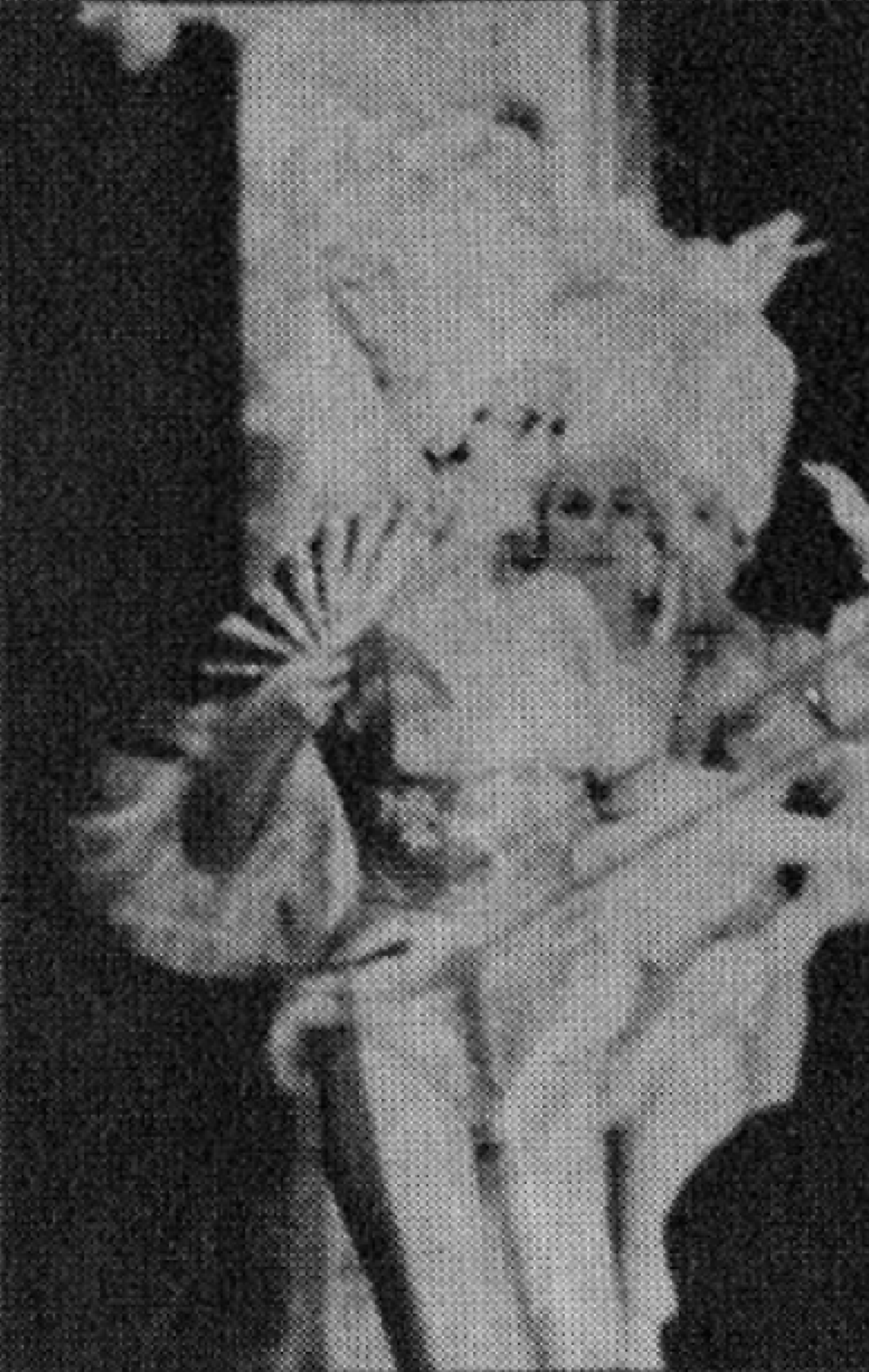
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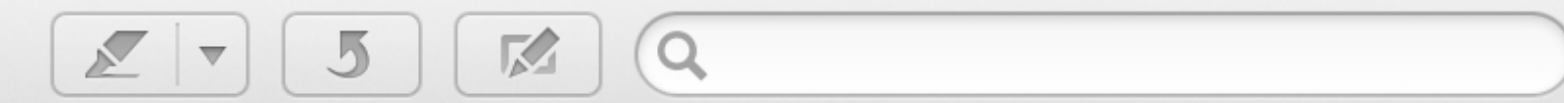
magazine. Can an artists' publication double as graphic design in the same way that Taeuber-Arp's sculpture doubles as a hat stand?



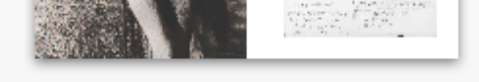


Christian Philipp Müller, A Sense of Friendliness, Mellowness, Permanence, 1991





▼ DAM\_Hungryf...



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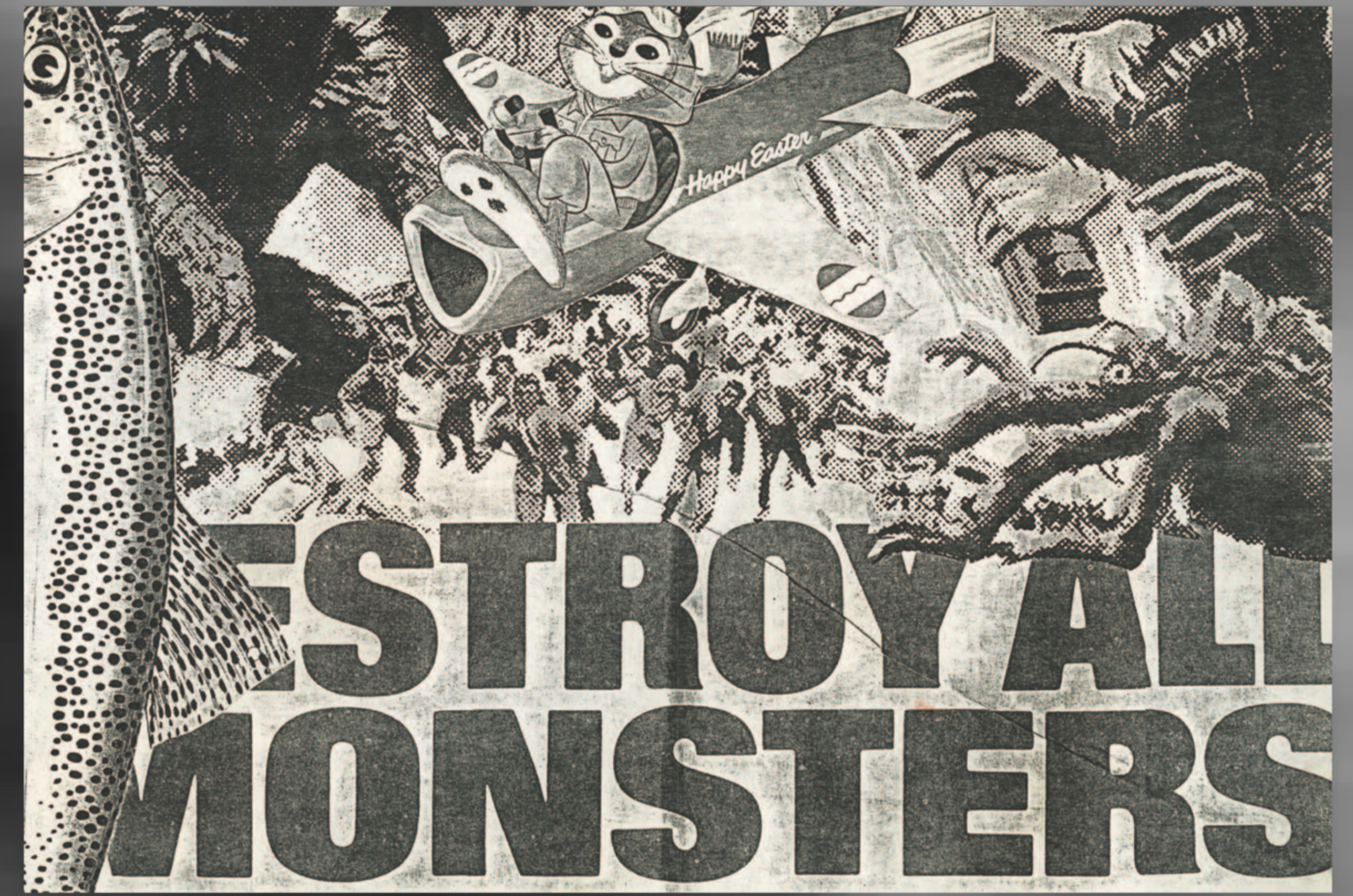
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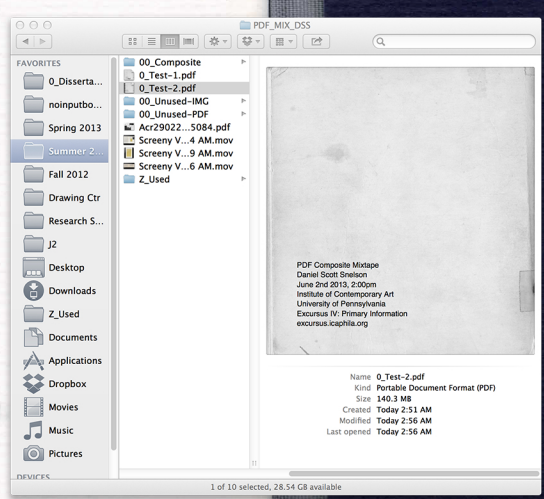
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