

1969 MARCH 1969

SUN	MON	TUE	WED	THU	FRI	SAT
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

SETH SIEGELAUB

Dear Mr. _____,

I am organizing an International Exhibition of the "work" of 31 artists during each of the 31 days in March 1969. The exhibition is titled "One Month."

The invited artists and their dates are:

March 1	Carl Andre	17	On Kawara
2	Mike Asher	18	Joseph Kosuth
3	Terry Atkinson	19	Christine Kozlov
4	Michael Baldwin	20	Sol LeWitt
5	Robert Barry	21	Richard Long
6	Rick Barthelme	22	Robert Morris
7	Iain Baxter	23	Bruce Nauman
8	James Byars	24	Claes Oldenburg
9	John Chamberlain	25	Dennis Oppenheim
10	Ron Cooper	26	Alan Ruppertsberg
11	Barry Flanagan	27	Ed Ruscha
12	Dan Flavin	28	Robert Smithson
13	Alex Hay	29	De Wain Valentine
14	Douglas Huebler	30	Lawrence Weiner
15	Robert Huot	31	Ian Wilson
16	Stephen Kaltenbach		

You have been assigned March __, 1969.

Kindly return to me, as soon as possible, any relevant information regarding the nature of the "work" you intend to contribute to the exhibition on your day.

Your reply should specify one of the following:

- 1) You want your name listed, with a description of your "work" and/or relevant information.
- 2) You want your name listed, with no other information.
- 3) You do not want your name listed at all.

A list of the artists and their "work" will be published, and internationally distributed. (All replies become the property of the publisher.)

Kindly confine your replies to just verbal information.

All replies must be received by February 15th. If you do not reply by that time, your name will not be listed at all.

Thank you for your cooperation.

Sincerely,

SETH SIEGELAUB

21 January 1969

1100 Madison Avenue, New York 10028. (212) 288-5031

The following 31 pages is the record of replies (or non-replies)
from each of the 31 invited artists.

S.S.

1

2

TERRY ATKINSON, Warwickshire, England

Both Michael Baldwin and myself accept the day we have each been allocated. The work will be sent to you within the next two weeks. It will comprise three or four sheets of typewritten 'work' from each of us.

MICHAEL BALDWIN, Warwickshire, England

Both Terry Atkinson and myself accept the day we have each been allocated. The work will be sent to you within the next two weeks. It will comprise three or four sheets of typewritten 'work' from each of us.

ROBERT BARRY, New York

Inert gas series, 1969; Helium (2 cubic feet)

Description: Sometime during the morning of March 5, 1969, 2 cubic feet of Helium will be released into the atmosphere.

RICK BARTHELME, New York

I have set down below the relevant information appropriate use of which will avail anyone anywhere of the work.

Four individual works -

Being, in the physical condition -- facing north
Being, in the physical condition -- facing south
Being, in the physical condition -- facing east
Being, in the physical condition -- facing west

About the works it can be said:

1. The works include and accept but do not determine everything (perceptual and conceptual) that occurs while in the condition.
2. The works can only be accomplished personally, and as such exist as fields of potential delimited by the physical condition.

N.E. THING CO. (project department), IAIN BAXTER, Pres.
N. Vancouver, Canada

March 7 Variations

SS says Iain you may March 7. NETCO says may we March 23?
SS says no you may only March 7.

March 7 Variations:

Number 1 - March, in large letters, is presented on 7 billboards one each in Calgary, Spokane, Pullman, Kyoto, Vancouver, Middlesborough and Banff.

Number 2 - March is printed in 7 newspapers using type style of paper and country.

Number 3 - March rocking rubber stamp, italicized, is stamped with rocking foot like action, in 7 areas of New York City.

Number 4 - March is spoken on the radio 7 times from midnight to midnight.

Number 5 - March is flashed 7 times on T.V. from midnight to midnight.

Number 6 - March is shouted 7 times during the day by SS. He may designate friends to help, maybe all at once or spread throughout the day.

Number 7 - March is presented in any form in 7 cities from sea level to highest city.

Please note Number 3 could also be performed as dance. Numbers 3,4,5 and 6 could be coordinated to happen simultaneously.

Number 6 could be also performed at the Met in concert form.

BYARS Ph.D. (Fic.), New York

What's the difference between asking and telling?

Edit the attention of each artist in the show and edit the total attention.

- | | |
|-----|-----------|
| 1. | 17. |
| 2. | 18. |
| 3. | 19. |
| 4. | 20. |
| 5. | 21. |
| 6. | 22. |
| 7. | 23. |
| 8. | 24. |
| 9. | 25. |
| 10. | 26. |
| 11. | 27. |
| 12. | 28. |
| 13. | 29. |
| 14. | 30. |
| 15. | 31. |
| 16. | 32. S.S. |
| | 33. Total |

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JOHN CHAMBERLAIN, New York

September 1, 1967

Mr. John Chamberlain
c/o Leo Castelli Gallery
4 East 77th Street
New York, New York 10021

Dear Mr. Chamberlain:

I am very sorry about the situation regarding your sculpture. Our men have had a great deal of experience and are sensitive and responsive to contemporary art. It was a very unfortunate accident. I hope it won't be too bad.

Sincerely yours,

Director

GvG:cs

RON COOPER, Los Angeles, California

Outline of correspondence concerning the copyrighting of a work entitled "Eight and One Quarter Inch Spherical Body of Atmosphere."

1. Letter from Seth Siegelau to Ron Cooper (Jan. 21, 1969)
2. Letter from Robert Smithson to Ron Cooper (Mar. 23, 1965)
3. Envelope for above letter.
4. Letter from Ron Cooper to Robert Smithson (Feb. 1, 1968)
5. Photograph of "Eight and One Quarter Inch Spherical Body of Atmosphere." (not dated)
6. Letter from Copyright Office (Julius A. Culp) to Ron Cooper (April 2, 1968)
7. Letter from Ron Cooper to Copyright Office (Dorothy M. Schrader) (Feb. 26, 1968)
8. Letter from Copyright Office (Dorothy M. Schrader) to Ron Cooper (Feb. 13, 1968)
9. Map of California with location of 5 mile cubic pyramid of atmosphere (not dated)

[The above information is owned by Mr. William Pettet, Calif.]

BARRY FLANAGAN, London, England

- I. information (who)
 - 1. good
 - 2. fine
 - 3. o.k.
- II. instruction (what)
 - 4. location? space?
 - 5. [checked off:] "1) You want your name listed, with a description of your 'work' and/or relevant information."
- III. information (how)
 - 6. copyright? sold?
- IV. instruction (conditions)
 - 7. occupying no space/ no plans/ no instructions/ no ideas
- V. instruction information/ reprisal (conditions)
 - 8. shall I reply in time or not?
 - 9. not at all

[The artist replied with an anotated photocopy of the letter. The abstracted anotations above refer to each paragraph in the letter.]

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ALEX HAY, New York

I will place a piece of chemical filter paper 60" x 60" x .052 on the roof of the building at 27 Howard St., Manhattan for the 24 hours of thursday March 13 for whatever it accumulates.

DOUGLAS HUEBLER, Massachusetts

Site Sculpture Project

Duration Piece #10

United States, England, South America

The twenty-four hours between midnight and midnight on March 14th, 1969 have been equally divided by 31 moments in time into a series of 30 forty-six minute intervals. An alphabetical - chronological equation has been created that assigns to each of the 31 artists invited to participate in this exhibition a specific moment in the series described above. Each has been asked to report his physical location in space when that moment actually occurs. His particular time zone will determine his actual time and he may interpret "location" as he so chooses.

A list of the 31 artists, the assigned moment in time, for each name and all locations that are actually reported will serve as a document that will join with this statement to constitute the finished work.

ROBERT HUOT, New York

Bonfire

A Civic Art project for 15 March 1969

Location: Oakwood Beach Staten Island, New York City

At dawn 15 March 1969, I will go to Oakwood Beach. I will select approximately an acre which will be cleared of Driftwood. This wood will be piled in the center of the area in an essentially conic form. At 5 pm the driftwood will be set afire. It will burn thru dusk into darkness.

STEPHEN KALTENBACH, New York

Every art expression has a effect .

Every effect is a causative force producing another effect .

The chain of influence can diminish in power .

The power of the chain can increase .

The chain can branch at every link .

The chain and its branches can develope in any direction .

The direction and strength of the chain may be determined at every link by an artist who has the desire to do so .

Desire often results from an understanding of the process .

Understanding may be gained through observation of existing chains .

The critical opinion expressed as a result of this show provides opportunity for observation of a secondary link .

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JOSEPH KOSUTH, New York

(Art as Idea as Idea, Investigation 3)

An announcement of the information of their availability (library and private purchase) and public notification of their "Art Condition."

To be seen in subway and/or bus placard advertising space: four works as one work titled: "One introduction and three contents."

1. The introduction to: "The Philosophy of Time", edited by Richard M. Gale; published by Doubleday and Co., 1967; 5 introductions (1 in each chapter), pgs. 1-8, 65-85, 169-178, 293-303, 387-396.
2. The Table of Contents to: "Man and Time" by J.B. Priestley, published in New York by Dell Publishing Co.; pg. ix .
3. The Table of Contents to: "Time and its Mysteries", an anthology, published in New York by Collier Books; pg. 11-12.
4. The Table of Contents to: "Time in Literature" by Hans Meyerhoff; published in Los Angeles by University of California Press, 1960; pg. xiii - xiv.

CHRISTINE KOZLOV, New York

Conditions: Continuous recording

Duration: 24 hours

Date: March 19, 1969

Time: 12 am to 12 am

Tape specifications: Loop tape, duration 1 hour

Actual amount of sound recorded: 24 hours

Actual amount of sound on tape: 1 hour

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RICHARD LONG, Bristolsex, England

Midnight, March 20/21 - 1 flash photograph showing the tide level of the River Avon at Hotwells.

6 A.M. - Photograph of the dawn from Bristol Suspension Bridge.

6:30 P.M. - Photograph of the dusk from Severn Bridge.

Midnight, March 21/22 - 1 flash photograph showing the tide level of the River Avon at Hotwells.

ROBERT MORRIS, New York

NHC264 (17)BC528

B HYAO5O PDF TDHY PPROVINCETOWN MASS 15 613PEST

SETH SIEGELAUB

1100 MADISON AVE NYK

USE THIS

R MORRIS

(APT NR UNKN)

(616)

23

CLAES OLDENBURG, New York

My work: "Things Colored Red"

DENNIS OPPENHEIM, New York

Buried Novel

On March 25, 1969, the first four pages of Earthworks by Brian W. Aldiss will be buried in soil deposits within New York City. 7,350 3/8" plaster characters (calcium compound) representing the letters used in constructing these pages will be shoveled under the soil, and left to decompose.

Estimated time for calcium breakdown - 150 years.

Project subcontracted to Randy Hardy.

ALAN RUPPERSBERG, Los Angeles, California

Art, as life, is a solitary act. We work alone, we primarily live alone, the work that we do is for our own benefit, and there is a tangible result means something only to someone else.

There is, of course, the theory that the work need only be thought, but that lacks a vital ingredient; the experience.

I propose, on the 26th of March, to walk from daybreak to dark, through the Mojave desert in a predetermined straight line. The course will be plotted on geological maps.

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ROBERT SMITHSON, New York

My project may be one of two possible things, or both things.

1. Overturning Rocks. I will select a site or network of sites, I don't know where yet, and photograph what is under the rocks. Next I will trace the trail on a map, and show the points where I overturned the rocks.
2. Mirror Trails. I will select a trail and photograph a mirror on the trail at various indeterminate intervals. The trail will be traced on a map.

DEWAIN VALENTINE, Venice, California

Proposed Klieg Light Slab for Central Park

Position a Klieg light vertically at 89.5 degrees relative to longitude and 86.5 degrees relative to latitude respectively at each of the four corners of Central Park, thus demarking the four vertical edges of the Light Slab.

Form the vertical walls of the 5th Avenue and the Central Park West sides by positioning 198 Klieg lights equal distant, vertical, parallel to each other, and planerly alligned to their respective corner demarkations. Similarly form the Central Park South and the 110th Street walls with 38 Klieg lights each thus completing the four walls of the light slab.

LAWRENCE WEINER, New York

An object tossed from one country to another.

IAN WILSON, New York

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SIEGELAUB COLLECTION & ARCHIVE

STICHTING EGRESS FOUNDATION

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SETH SIEGELAUB