

**SETH SIEGELAUB  
BEYOND CONCEPTUAL ART**

**XEROX BOOK  
JANUARY 5–31, 1969  
ART WITHOUT SPACE  
THE HALIFAX CONFERENCE  
INTERNATIONAL GENERAL  
JULY/AUGUST EXHIBITION  
THE ARTIST'S CONTRACT  
PUBLIC PRESS + NEWS NETWORK  
IMMRC  
MARXISM AND THE MASS MEDIA  
HOW TO READ DONALD DUCK  
COMMUNICATION AND CLASS STRUGGLE  
CSROT  
BIBLIOGRAPHICA TEXTILIA HISTORIÆ  
THE CONTEXT OF ART/THE ART OF CONTEXT  
TIME AND CAUSALITY IN PHYSICS  
HOW IS ART HISTORY MADE?**

**SETH SIEGELAUB  
BEYOND CONCEPTUAL ART**

**STEDELIJK MUSEUM AMSTERDAM**



**SETH SIEGELAUB AND STUDIO INTERNATIONAL:  
CONCEPTUAL ART AND PRODUCTION**

JO MELVIN

In 1969, Seth Siegelau chose the British magazine *Studio International* as the exhibition site for his summer “exhibition” the following year. It was a remarkable idea: for the first time, a mainstream art magazine was presented as an art exhibition. However, for the two “architects” of that issue—guest-editor Seth Siegelau and *Studio International*’s editor Peter Townsend—it was a logical continuation of the former’s thinking about the relationship between art and printed matter and the latter’s commitment to showing work emanating from new art practices, particularly Conceptual Art. The magazine-as-exhibition is a great example of Siegelau’s collaborative approach, and in Townsend he found an open-minded partner.

At the end of the 1960s, Townsend was considered by many to be the center of the British art world. He was responsible for the rapid transformation of *Studio International* into a vanguard journal chronicling some of the most radical artistic endeavors in the U.K. and internationally. The first editorial he published articulated an ethos that would appeal to Siegelau: not to imitate its ancestor but to restore its liveliness, to invite artists’ contributions, and to expand international connections. As a committed socialist, Townsend wanted *Studio International* to shape debates about the existing limits and visibility of art in the public sphere. The expanding scope of the magazine and the space of the page as a site for presenting art (rather than merely reproducing images of art) is where *Studio International* was to play a key role in Conceptual Art practices.

The first links between Siegelau and contributors of *Studio International* were established in 1968–69 in New York, when two art historians became acquainted with Siegelau: Charles Harrison, Townsend’s assistant editor (and a contributing editor to the magazine), and Barbara Reise, an American then living in London. They alerted Siegelau and Townsend to one another. Reise met Siegelau in New York while writing an article on Clement Greenberg’s approach to criticism having become a dominant force in art commentary and criticism. Harrison was also in New York when he met Siegelau, who then introduced him to several of his associates—writer and exhibition organizer Lucy Lippard and artists such as Joseph Kosuth, Robert Barry, Carl Andre, and Robert Morris. In the magazine, Siegelau’s activities already been noticed by Dore Ashton, *Studio International*’s New York critic, who referred to Siegelau’s exhibition *January 5–31* in her column, “The New York Commentary.”<sup>1</sup> Therefore, although Siegelau had not met Townsend, by the time he phoned him in May 1969 to suggest a collaboration between his own publishing imprint (International General) and *Studio International*, he was confident of Townsend’s interest.<sup>2</sup>



## “On Exhibitions and the World at Large”

The earlier articles published in *Studio International* on the interrelationship of art and printed matter had consolidated Townsend’s thinking on the relevance of Conceptual Art practices. Acknowledging Siegelaub’s international understanding of contemporary practices and responding to the magazine’s growing commitment to new art practices, he decided that Harrison should interview Siegelaub during another visit to New York, in September 1969. The resulting interview, entitled “On Exhibitions and the World at Large: Seth Siegelaub in Conversation with Charles Harrison,” was the first to address Siegelaub’s approach in the international art press.<sup>3</sup> The contributors’ notes in that issue describe Siegelaub as a “dealer, publisher and curator-at-large, [who] has been actively involved during the last two years with finding the means to promote new art.”<sup>4</sup> The term “curator-at-large” was Siegelaub’s term for what he was doing at that time, to indicate that he was not tied to a gallery space.

The interview gives a clear outline of Siegelaub’s thinking about the presentation of art and the reasoning behind his interest in using magazines as an exhibition site. Siegelaub clarified the distinction between “primary information” and “secondary information.” He explained that the art he was interested in could be directly presented to its viewer/reader in printed media as “primary information” rather than being a vehicle for the “secondary information” of commentaries and data pertaining to the work and its medium. Siegelaub also pointed to two key developments at that time: a radical shift in the exhibition site, and a change in the relationship between work and documentation.<sup>5</sup>

Harrison focused on Siegelaub’s publication-as-exhibition projects, including the *Xerox Book* (1968) and *March 1969 [One Month]* (1969). The *Xerox Book*, which Siegelaub co-published with Jack Wendler, treated the book as an exhibition space for seven artists, each of whom were allocated twenty-five pages. *March 1969* was conceived as a “calendar-as-exhibition,” for which Siegelaub offered thirty-one artists the opportunity to create a text-based work each, on a single page, one for each day of the month, to be distributed via his worldwide mailing list. It opened with a copy of the invitation letter that he had mailed to each artist. The presentation visually systematized the processes of exhibition management and organization.

Siegelaub observed the potential for magazine art, noting that “[w]hen art concerns itself with things not germane to physical presence its intrinsic (communicative) value is not altered by its presentation in printed media,” and that “how you are made aware of the art is common property, the same way that paint colours or bronze are common property to all painters and sculptors.”<sup>6</sup> In this respect, Siegelaub’s intention was similar to Townsend’s editorial



policies, in that they had a shared goal of providing a conduit for the exchange of ideas.

Central to Siegelau's ideas about exhibition contexts was his belief that, "in a large sense, everything is situation," including an exhibition's financial conditions and location as much as its duration. The exhibition-as-publication replaced the fixed walls and limited duration of a gallery show with the more flexible "space" and unlimited time offered by the pages of a printed book or periodical, thus providing a new and different kind of temporality. Furthermore, Siegelau said, "I've tried to avoid prejudicing the viewing situation."<sup>7</sup>

### Planning and logistics: "an alternative proposal"

Siegelau's first idea for magazine art was to do a piggyback insertion in *Studio International*, combining "[m]y Summer Exhibition [and] Your July-August issue," and referring to the inserted exhibition as a catalogue. Profits would be divided fifty-fifty. He signed off; "any thoughts on this possibility???"<sup>8</sup> His terms were:

Print 7,000 copies (for newsstand only)—the cost will be about \$1,700.00.  
The catalog could sell separately for \$1.50 (\$1.00).

International General would

- 1) Put up 50% of the cost of printing
- 2) Supply the (tri-lingual) catalog "ready for camera"

Studio International would

- 1) Put up 50% of the cost of printing
- 2) Distribute the catalog along with your July/August issue.

Siegelau's pragmatism appealed to Townsend's sense of fairness. Townsend was interested in Siegelau's idea of a magazine as the vehicle for an international exhibition, and the project continued to develop. Townsend decided to commission Siegelau to edit the features section of the magazine instead of the insert.<sup>9</sup> Siegelau agreed, but with the stipulation that it would also be published as a hardcover book, produced at run-on cost by the magazine's printers.<sup>10</sup>

Siegelau told Townsend that he intended to offer the curatorial responsibilities for the exhibition to eight critics, who would select the artists that most interested them, and that each critic would be allocated an equal number of pages. He had two conditions: that any text included with the art, such as titles of the works or text as art, must be printed in English, French, and German; and that the critics could not write any explanatory texts or critical assessment. In December 1969, Siegelau composed a letter outlining his conditions to the



eight critics, which he would mail to them.<sup>11</sup> Each of them had been actively engaged in organizing exhibitions focused on the growing international network of artists committed to new practices. The critics' locations reflect this global trend, but they still manifested a bias toward artists from the U.S. and Western Europe. Most of the artists whose work was included in the magazine exhibition participated in at least two of these exhibitions, many of which occurred more or less simultaneously, or within months of each other. David Antin, poet and director of San Diego University Gallery, had shown several exhibitions of new work, mainly by artists based on the West Coast. Townsend had specifically asked Siegelaub to show West Coast artists, because he considered them to be underrepresented by the magazine. Germano Celant, a critic associated with the Italian Arte Povera artists, was preparing the exhibition *Conceptual Art, Arte Povera, Land Art* in Turin, which coincided with the publication of Siegelaub's magazine exhibition. Paris-based lawyer Michel Claura, was already working with Siegelaub on a forthcoming exhibition entitled *18 Paris IV.70*. Lippard was working on her exhibitions *557,087* in Seattle and *995,000* in Vancouver, with assistance from Siegelaub. Harrison had just organized the London showing of *Live in Your Head: When Attitudes Become Form*, the initial presentation of which had been organized by Harald Szeeman, director of the Kunsthalle Berne, where it was presented the previous year. Hans Strelow, a German curator, had just organized *Prospect 69* in Düsseldorf. Yusuke Nakahara was planning *Between Man and Matter: Tokyo Biennale 1970*, which also coincided with the magazine exhibition. Nakahara and Szeeman did not participate in Siegelaub's project.

### July/August 1970 magazine exhibition

Siegelaub never gave this project a title, but it is known as the *July/August Exhibition*. He designed the cover for the magazine exhibition issue himself. It consists of six lists of names in two columns—those of the critics and their chosen artists—set in white on a medium-gray background below the magazine's usual masthead. A reader unfamiliar with *Studio International* might be struck by the simplicity of its visual impact. To regular readers, its graphic informational immediacy must have appeared radically different from the covers they were used to, which typically featured a photograph or an artist-designed image. Siegelaub's statement on the contents page, in English, French and German, is unambiguous:

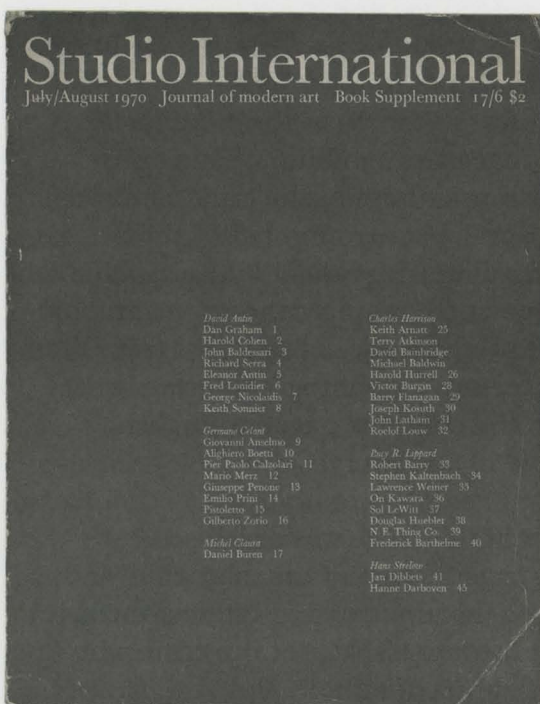
The contents of the 48-page exhibition in this issue was organised by requesting six critics to each edit an 8-page section of the magazine, and in turn to make available their section to the artist(s) that interest them. The table of contents lists the name of the artist(s) under the critic who was responsible for their participation.<sup>12</sup>



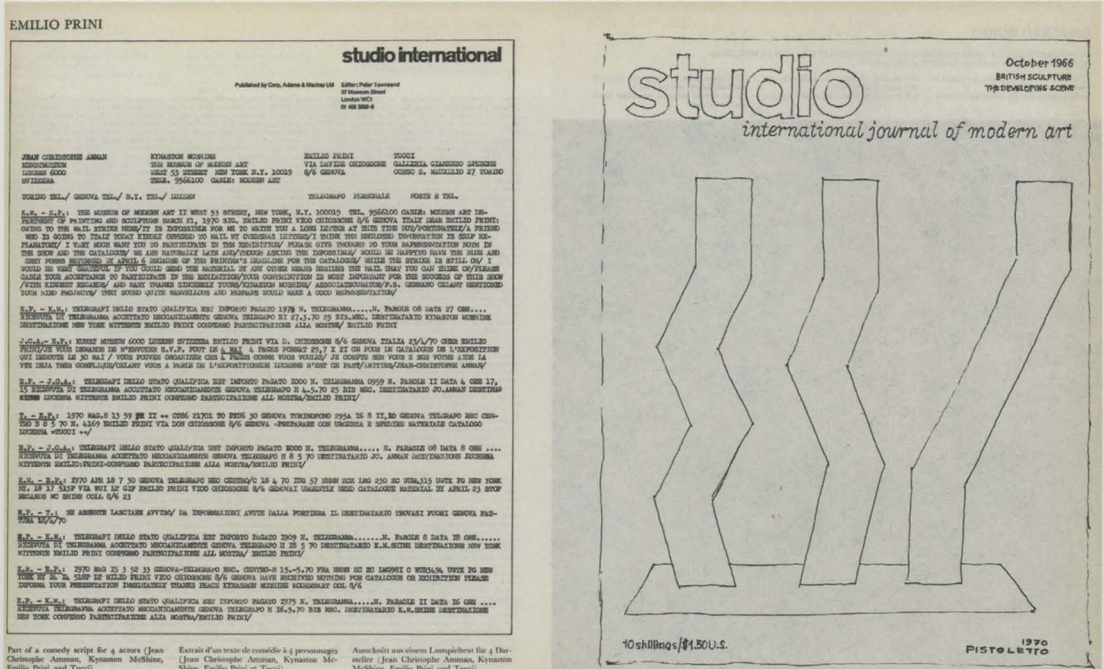
The layout demonstrates Siegelau's determination to make exhibitions and catalogues non-hierarchical, with equal treatment for each participant. The fact that the critics did not all respond the same way within the situation's given parameters (some of them choosing to show work by eight artists, one devoting all eight pages to a single artist, and two presenting three artists and ten artists, respectively) demonstrates Siegelau's central premise, which was not to prejudice the viewing situation. He left it up to the viewer-reader to respond.<sup>13</sup> The hardcover book version contained the same exhibition content as the magazine, but it had a black cloth cover and did not include any advertisements.

Antin remembered that Siegelau had set no limitations, so he presented the "most radically interesting" photographic documentation from eight exhibitions he had recently organized at the university gallery, accompanied by artists' statements.<sup>14</sup> Three of the artists were New York-based—Dan Graham, Richard Serra, and Keith Sonnier; the others were Eleanor Antin, John Baldessari, Fred Lonidier, George Nicolaidis, and the British artist Harold Cohen, who was then living in California.<sup>15</sup>

Of Celant's eight artists, seven made work specifically for the magazine; the exception was Calzolari, who submitted a photograph of an installation he had presented earlier. Prini, Pistoletto and Zorio's contributions refer directly to networks and the exchange of ideas. Prini's page, titled *Part of a comedy*



script for 4 actors (Jean Christophe Amman, Kynaston McShine, Prini and Tucci) [Antonio Tucci Russo], came with instructions to be printed on *Studio International's* own stationery, with Townsend cited as editor and the magazine's actual address.<sup>16</sup> The "comedy" was developed from telegrams sent by the four "players" to one another in response to Prini's invitation from McShine to contribute to his exhibition *Information* at MoMA in 1970. It set itself up as a fiction, with actors performing their roles in an altered context, and Townsend apparently controlling the dialogue as editor. Pistoletto devised an interplay with a previous issue of the magazine, dedicated to "British Sculpture: the developing scene,"<sup>17</sup> creating a tracing of William Turnbull's steel sculpture titled *3/4/5*, which was featured on that issue's cover. Pistoletto's appropriation addressed contemporaneous concerns of authenticity and authorship by playing on the idea of the artist as a copyist. There is no documentation of Turnbull's permission being sought or granted in connection with Pistoletto's contribution; the only suggestion of it having been considered is a record in the exhibition's planning file with Celant's remark, "I hope you have resolved the problem with the page by Pistoletto."<sup>18</sup> Zorio's page is entirely black except for a white horizontal strip at the top, containing the following brief text: "The border I give my documents to Celant." Zorio's text was the most complex in Celant's section of the magazine exhibition. The proofs are filled with scrawled revisions in an effort to attain a transparency in translation.<sup>19</sup>



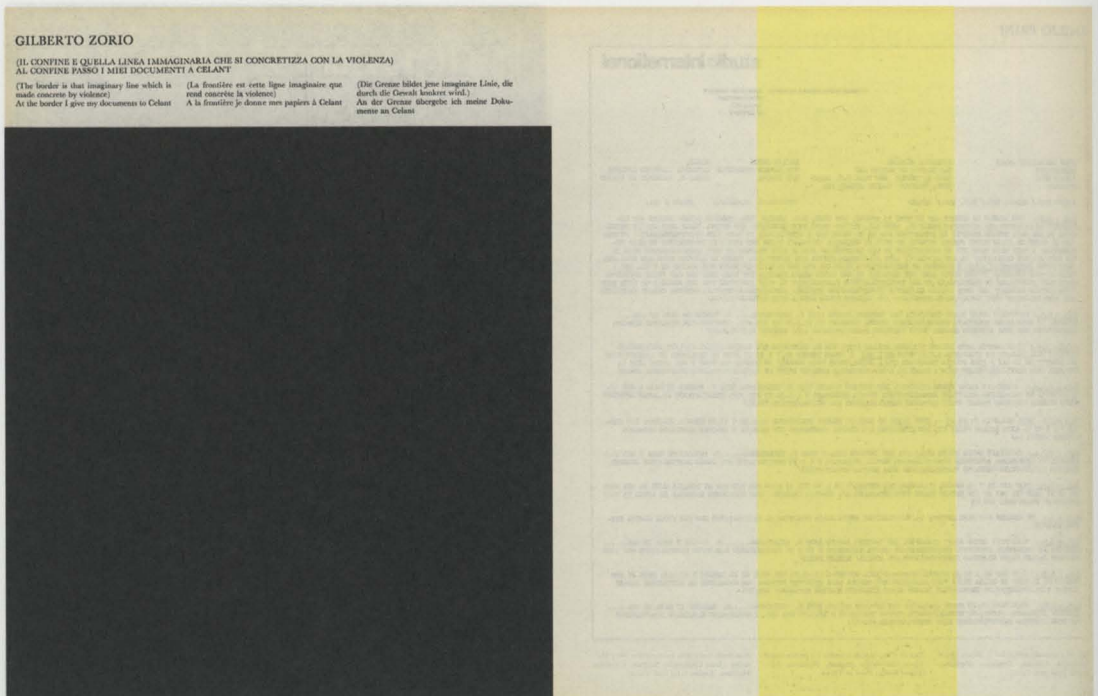
Part of a comedy script for 4 actors (Jean Christophe Amman, Kynaston McShine, Emilio Prini and Tucci). Extract of un trace de comédie à 4 personnages (Jean Christophe Amman, Kynaston McShine, Emilio Prini et Tucci). Assemblé sur écran Lumiphot for 4 characters (Jean Christophe Amman, Kynaston McShine, Emilio Prini and Tucci).



Claura's section is devoted exclusively to Daniel Buren. Buren's eight pages of yellow vertical stripes run in blocks across the spreads, with an incremental shift in register as the stripes move across each page. The color was selected by the printer, not by Buren, who had delegated the responsibility of choosing it to the magazine's printer. Buren's action extended the decision-making process set up by Siegelaub to its logical conclusion. He was the only artist in the magazine exhibition to have done so.

Harrison invited Keith Arnatt, Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell, Victor Burgin, Barry Flanagan, Joseph Kosuth, John Latham, and Roelof Louw. The collaborative group Art & Language (at that time consisting of Atkinson, Bainbridge, Baldwin, and Hurrell) presented a text, typescript and a drawing collectively; but under their own names they questioned the nature of sculpture and its experience, framing it as an electromagnetic encounter using the Lecher system.<sup>20</sup> Kosuth had just become the American editor of the *Art-Language Journal*, and he contributed a text-based work. Latham's *A one second drawing* on the facing page creates an interesting perceptual juxtaposition. Arnatt and Burgin each contributed a text-based work; Flanagan's piece consisted of a telegram and documentary photographs; and Louw offered two documentary photographs, a diagram, and a text.

Lippard's artists, in order of appearance in the magazine exhibition, were Robert Barry, Stephen Kaltenbach, Lawrence Weiner, On Kawara, Sol LeWitt,





Douglas Huebler, N.E. Thing Co., and Frederick Barthelme. Her section opens with the invitation/instruction letter that she mailed to all eight artists, asking each of them to provide a “situation” for the next artist on the list to make a work with, and, in turn, to make a work by responding to that “situation.” Thus, Barthelme, listed last, provided the situation for Barry, who was listed first; Barry provided the situation for Kaltenbach; and so on, in a veritable round robin. She stated that “the previous artist’s ‘instructions’ will be printed at the top of your page ... so be sure to send them with your piece.

The rest of the page is yours.”<sup>21</sup> This is paradigmatic of her practical approach to exhibition management. To Kawara, Weiner apologised, saying that “the only situation I can bring myself to impose upon you would be my hopes for your having a good day.”<sup>22</sup> This elicited from Kawara a telegram to LeWitt: “*I Am Still Alive On Kawara*.” The telegram was simultaneously a response to Weiner and the framework for LeWitt. It is reproduced on Kawara’s page, below Weiner’s wishes for him. At the top of LeWitt’s page, Kawara’s telegram is printed in trilingual translation. In response, LeWitt constructed a text piece in three parallel columns, one for each language, starting with the original word order of Kawara’s telegram, and then presenting a line-by-line reordering, systematically omitting words to deconstruct the meaning of the original phrase, and finally turning them into questions:

AM I STILL ALIVE, ON KAWARA?

AM I STILL, ALIVE ?<sup>23</sup>

JOSEPH KOSUTH

The Sixth Investigation (A.A.L.A.)  
Proposition Seven 1970

English  
An international conference there are seven interpreters: Danish, English, French, German, Italian, Russian, and Spanish. Each speaks at least one of these languages besides his or her native language. Four of them speak two of these languages besides their own. One also speaks Dutch, and one Swedish, but no one speaks more than three languages in all. 1. No one speaks two languages beginning with the same letter. Two of the languages are spoken only by natives. 2. The women speak German, but not Italian. The Russian speaks German. In all, she speaks German and four Spanish. 3. One of the women is engaged to one of the men, and they both speak French. She does not speak his native language, but he speaks hers. 4. The men interpreters' wife speaks English. Only one interpreter speaks English besides her own. 5. The Russian and the French are a mixed double team's championship. 6. The French interpreter's son is engaged to the Italian daughter; the Italian interpreter's son is engaged to the French interpreter's daughter. 7. Three interpreters are single. No married interpreter speaks English. 8. One of the women is married to one of the men who speaks two of the languages that she does. Three gardeners, a florist, a detective, and a blacksmith, live at Elmers End, Ponders End, and Winkfield. 9. A man who goes from Ponders End to Winkfield, and 3 hours to get from Winkfield to Elmers End. Each performs two journeys that night. The blacksmith, heading his victim out, goes to his own field. The detective calls on his victim, pines his victim in his shower, and goes to Elmers End. The florist arrives on the house of the murderer of the man who he killed his first, places a bomb (dead to go of fire) and a half-hour later, and goes to Ponders End. All three victims die a sudden death. Ponders dies at 3:30 a.m. on 14 September; Elmers dies at 3:30 a.m. on 14 September; Winkfield dies at 8:00 a.m. on 28 December. Dr. Quire is asked to attend two parties on his local luxury coast. He declines having any party's ending, so decides to give everyone a chance. He arranges the companies in a circle, facing inward; then, taking an ordinary die (the faces numbered 1 to 6 respectively), casts it in the center of the ring. The number is 4, and the die is rolled, and the die is rolled in a clockwise direction, between one of the participants. The selected participant moves one place the Dealer in the center of the ring and throws a second die. This determines, at better, the destination of the second party-visit. For the purpose of the second chance No. 1 is the girl in the first participant's list. At the girl's partner, Victor has the best chance of a prize, and Philip the next-best chance. Rachel has the same chance as Evelyn. Of the other girl, Peter's chance is the poorest. Only one girl's chance (Kitty) is just five times as good as another's.

English to French

Il y a sept interprètes pour une conférence internationale: danois, anglais, allemand, italien, russe et espagnol. Chacun parle au moins une de ces langues et pas de sa propre langue. Cinq d'entre eux parlent deux de ces langues en plus de la leur. L'un parle aussi hollandais, un autre suédois mais personne ne parle plus de trois langues en tout. 1. Personne ne parle deux langues commençant par la même lettre. Deux des langues ne sont parlées que par des natifs. 2. Les femmes parlent allemand, mais pas italien. Le russe parle allemand. En tout quatre personnes ont la langue maternelle. 3. Les femmes parlent allemand mais pas italien. Le russe parle allemand. En tout quatre personnes ont la langue maternelle. 4. Une des femmes est fiancée à un des hommes, et ils parlent tous deux français. Elle ne parle pas sa langue maternelle, mais il parle la sienne. 5. Le russe et le français sont une équipe mixte de champions. 6. Le fils du français interprète est fiancé à la fille de l'interprète italien; le fils de l'interprète italien est fiancé à la fille de l'interprète français. 7. Trois interprètes sont célibataires. Aucun interprète ne parle anglais à part son anglais. 8. Une des femmes est mariée à l'un des hommes qui parle deux autres langues qu'elle. Trois hommes, un détective et un blacksmith, habitent à Elmers End, Ponders End, et Winkfield. 9. Un homme qui va de Ponders End à Winkfield, et 3 heures de Winkfield à Elmers End. Chacun fait deux voyages cette nuit. Le blacksmith, heading his victim out, goes to his own field. The detective calls on his victim, pines his victim in his shower, and goes to Elmers End. The florist arrives on the house of the murderer of the man who he killed his first, places a bomb (dead to go of fire) and a half-hour later, and goes to Ponders End. All three victims die a sudden death. Ponders dies at 3:30 a.m. on 14 September; Elmers dies at 3:30 a.m. on 14 September; Winkfield dies at 8:00 a.m. on 28 December. Dr. Quire is asked to attend two parties on his local luxury coast. He declines having any party's ending, so decides to give everyone a chance. He arranges the companies in a circle, facing inward; then, taking an ordinary die (the faces numbered 1 to 6 respectively), casts it in the center of the ring. The number is 4, and the die is rolled, and the die is rolled in a clockwise direction, between one of the participants. The selected participant moves one place the Dealer in the center of the ring and throws a second die. This determines, at better, the destination of the second party-visit. For the purpose of the second chance No. 1 is the girl in the first participant's list. At the girl's partner, Victor has the best chance of a prize, and Philip the next-best chance. Rachel has the same chance as Evelyn. Of the other girl, Peter's chance is the poorest. Only one girl's chance (Kitty) is just five times as good as another's.

French to German

Bei einer internationalen Konferenz sind 7 Dolmetscher: Dänisch, Englisch, Französisch, Deutsch, Italienisch, Russisch und Spanisch. Jeder spricht mindestens eine dieser Sprachen ausser seiner Muttersprache. Fünf sprechen zwei dieser Sprachen ausser ihrer eigenen. Ein spricht auch Niederländisch, ein anderer Schwedisch, aber keiner spricht mehr als drei Sprachen zusammen. 1. Keiner spricht zwei Sprachen beginnend mit demselben Buchstaben. Zwei der Sprachen werden nur von Einheimischen gesprochen. 2. Die Frauen sprechen Deutsch, aber nicht Italienisch. Der Russe spricht Deutsch. In Summe sprechen vier Personen ihre Muttersprache. 3. Die Frauen sprechen Deutsch, aber nicht Italienisch. Der Russe spricht Deutsch. In Summe sprechen vier Personen ihre Muttersprache. 4. Eine der Frauen ist verlobt mit einem der Männer, und sie sprechen beide Französisch. Sie spricht nicht die Muttersprache des Mannes, aber er spricht ihre. 5. Der Russe und der Franzose sind eine gemischte Doppelmannschaft. 6. Der Sohn des französischen Dolmetschers ist verlobt mit der Tochter des italienischen Dolmetschers; der Sohn des italienischen Dolmetschers ist verlobt mit der Tochter des französischen Dolmetschers. 7. Drei Dolmetscher sind ledig. Keiner Dolmetscher spricht Englisch ausser seinem Englisch. 8. Eine der Frauen ist mit einem der Männer verlobt, und sie sprechen beide zwei weitere Sprachen als sie. Drei Gärtner, ein Detektiv und ein Schmied, wohnen in Elmers End, Ponders End und Winkfield. 9. Ein Mann, der von Ponders End nach Winkfield fährt, und 3 Stunden von Winkfield nach Elmers End. Jeder macht zwei Fahrten diese Nacht. Der Schmied, der seinen Opfer ausblutet, geht zu seinem Feld. Der Detektiv ruft seinen Opfer an, küsselt ihn in seiner Dusche, und geht nach Elmers End. Der Florist kommt zum Haus des Mörders des Mannes, den er erst tötete, legt eine Bombe (um zu sterben) und eine halbe Stunde später, und geht nach Ponders End. Alle drei Opfer sterben plötzlich. Ponders stirbt um 3:30 Uhr am 14. September; Elmers stirbt um 3:30 Uhr am 14. September; Winkfield stirbt um 8:00 Uhr am 28. Dezember. Dr. Quire wird gebittet, an zwei Partys an seiner heimischen Luxusküste teilzunehmen. Er lehnt ab, eine Party zu geben, und beschließt, allen eine Chance zu geben. Er ordnet die Teilnehmer in einem Kreis an, und wirft eine gewöhnliche sechsseitige Würfelschneide in die Mitte des Kreises. Die geworfene Zahl ist 4, und die Würfelschneide wird im Uhrzeigersinn zwischen einem der Teilnehmer geworfen. Die ausgewählte Teilnehmer bewegt sich um einen Platz zum Dealer in der Mitte des Kreises. Dies bestimmt, zu besser, das Ziel der zweiten Party-Besuch. Für die Zwecke der zweiten Würfelschneide No. 1 ist die Frau in der ersten Teilnehmerliste. Bei der Frau's Partner, Victor hat die besten Chance auf einen Preis, und Philip die zweitbeste Chance. Rachel hat die gleiche Chance wie Evelyn. Die Chance der anderen Frau, Peter's Chance ist die schlechteste. Nur die Chance einer Mädchen (Kitty) ist fünfmal so gut wie die eines anderen.

JOHN LATHAM

Die Sechste Untersuchung (A.A.L.A.)  
Vorschlag Sieben 1970

English  
An international conference there are seven interpreters: Danish, English, French, German, Italian, Russian, and Spanish. Each speaks at least one of these languages besides his or her native language. Four of them speak two of these languages besides their own. One also speaks Dutch, and one Swedish, but no one speaks more than three languages in all. 1. No one speaks two languages beginning with the same letter. Two of the languages are spoken only by natives. 2. The women speak German, but not Italian. The Russian speaks German. In all, she speaks German and four Spanish. 3. One of the women is engaged to one of the men, and they both speak French. She does not speak his native language, but he speaks hers. 4. The men interpreters' wife speaks English. Only one interpreter speaks English besides her own. 5. The Russian and the French are a mixed double team's championship. 6. The French interpreter's son is engaged to the Italian daughter; the Italian interpreter's son is engaged to the French interpreter's daughter. 7. Three interpreters are single. No married interpreter speaks English. 8. One of the women is married to one of the men who speaks two of the languages that she does. Three gardeners, a florist, a detective, and a blacksmith, live at Elmers End, Ponders End, and Winkfield. 9. A man who goes from Ponders End to Winkfield, and 3 hours to get from Winkfield to Elmers End. Each performs two journeys that night. The blacksmith, heading his victim out, goes to his own field. The detective calls on his victim, pines his victim in his shower, and goes to Elmers End. The florist arrives on the house of the murderer of the man who he killed his first, places a bomb (dead to go of fire) and a half-hour later, and goes to Ponders End. All three victims die a sudden death. Ponders dies at 3:30 a.m. on 14 September; Elmers dies at 3:30 a.m. on 14 September; Winkfield dies at 8:00 a.m. on 28 December. Dr. Quire is asked to attend two parties on his local luxury coast. He declines having any party's ending, so decides to give everyone a chance. He arranges the companies in a circle, facing inward; then, taking an ordinary die (the faces numbered 1 to 6 respectively), casts it in the center of the ring. The number is 4, and the die is rolled, and the die is rolled in a clockwise direction, between one of the participants. The selected participant moves one place the Dealer in the center of the ring and throws a second die. This determines, at better, the destination of the second party-visit. For the purpose of the second chance No. 1 is the girl in the first participant's list. At the girl's partner, Victor has the best chance of a prize, and Philip the next-best chance. Rachel has the same chance as Evelyn. Of the other girl, Peter's chance is the poorest. Only one girl's chance (Kitty) is just five times as good as another's.

5.2. A new second drawing 5.2. Un dessin d'une seconde 5.2. Eine Neu-Schneide-Zeichnung







John Kasmin and Leslie Waddington.<sup>28</sup> Townsend suggested he get in touch with Lord Goodman, the chairman of the Arts Council of Great Britain because he was “more concerned with the arts than any lawyer in England.”<sup>29</sup> The contract was published in the April 1971 issue of *Studio International*, along with Siegelau’s guide for its use, the contract in its poster form emblazoned the cover.<sup>30</sup>

## Conclusion

Townsend handed over the specific space of the magazine’s forty-eight pages to Siegelau as an open commission, without any restrictions or expectations. In turn, Siegelau offered the same freedom to the eight critics he had selected, who, in turn, selected and contacted the artists who interested them and asked them for their particular contributions. This shift toward nonhierarchical responsibility was clearly manifested in the presentation of the work by dispensing with any display of the critic’s or historian’s knowledge, and instead enabling the viewers or readers to come to their own understanding of the work. By leaving it up to the beholder to activate the work, the action—or, rather, the process as action—is implied rather than specified in the work itself. The criticality of the issues addressed by Siegelau, above all where to view art and how to view it, became consolidated in print form. This departure from viewers’ customary mode of encountering art got them to think about art’s duration, portability, and circulation, and the strategies employed continue to inform exhibition-making policy.<sup>31</sup>



Map of responses from Europe. Carte des réponses reçues d'Europe. Landkarte mit Antworten aus Europa.



Map of responses from the World. Carte des réponses reçues du Monde. Landkarte mit Antworten aus der ganzen Welt.

### HANNE DARBOVEN

Index for one country

Index pour un siècle

Index für ein Jahrhundert

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- Notes**
- 1 Dore Ashton, "The New York Commentary," *Studio International* 177, no. 909 (March 1969): 136.
- 2 Siegelaub, May 20, 1969, S correspondence file, Peter Townsend editorial papers, Tate Gallery Archive (cited hereafter as TGA), TGA 20028.
- 3 Charles Harrison and Seth Siegelaub, "On Exhibitions and the World at Large," *Studio International* 178, no. 917 (December 1969): 202–3.
- 4 "Contributor's notes," *ibid.*, 202.
- 5 Harrison and Siegelaub, "On Exhibitions and the World at Large," 202.
- 6 *Ibid.*
- 7 *Ibid.*, 203.
- 8 Siegelaub to Townsend, May 20, 1969, S correspondence file, TGA 20028.
- 9 Townsend to Siegelaub, April 2, 1970, S correspondence file, TGA 20028.
- 10 Siegelaub to Elizabeth Deighton (who managed *Studio International's* book publishing), April 2, 1970, S correspondence file, TGA 20028. Note: The "run-on cost" is the cost of printing additional copies in book form, once all the fixed costs have been paid for the magazine print run.
- 11 Siegelaub, December 8, 1969, S correspondence file to 1972, TGA 20028.
- 12 *Studio International* 180, no. 924 (July–August 1970): 1.
- 13 In keeping with this attitude, I have confined my observations about this project to pointing out details that might otherwise be overlooked.
- 14 David Antin, email to the author, May 3, 2016.
- 15 *Ibid.*
- 16 Prini, in *Studio International* (July–August 1970), 4.
- 17 *Studio International* 172, no. 882 (October 1966).
- 18 Celant to Siegelaub, undated, July/August 1970 file, TGA 20028.
- 19 The revisions to Zorio's statement, translated by Reise, include alternative wordings: "The boundary is that imaginary line which (very literally) [concretises itself] [becomes concrete] (less literally)." July/August 1970 file, TGA 20028.
- 20 The Lecher line—a pair of parallel wires or rods used to measure the wavelength of radio waves—was named after Ernst Lecher (1856–1926), an Austrian physicist who devised the apparatus. "The complete arrangement possesses a 'sculptural morphology' and an electromagnetic morphology." Atkinson, Bainbridge, Baldwin, and Hurrell, in *Studio International* (July–August 1970): 26.
- 21 Lippard, in *ibid.*, 33.
- 22 On Kawara, in *ibid.*, 36.
- 23 LeWitt, in *ibid.*, 37.
- 24 LeWitt, July/August 1970 file, TGA 20028.
- 25 Hanne Darboven, in *Studio International* (July–August 1970): 45–48.
- 26 Dibbets to Strelow, January 28, 1970, July/August 1970 file, TGA 20028.
- 27 *Ibid.*
- 28 Siegelaub, January 2, 1971, TGA 20028.
- 29 Townsend to Siegelaub, January 15, 1971, S file to 1972, TGA 20028.
- 30 Seth Siegelaub and Robert Projansky, *The Artist's Reserved Rights Transfer and Sale Agreement*, reprinted in *Studio International* 181, no. 932 (April 1971): cover, 142–44, 186–88. Originally published by the School of Visual Arts, New York, 1971.
- 31 Sir Nicholas Serota, director of the Tate art museums and galleries, singled out the *Studio International* exhibition issue as one that affected his thinking about the inherent possibilities of exhibition organization and distribution, in the exhibition *Tales from Studio International* at Tate Britain in 2008, which I curated.





SETH SIEGELAUB: BEYOND CONCEPTUAL ART SURVEYS THE LIFE AND WORK OF THE MAN WIDELY KNOWN AS "THE GODFATHER OF CONCEPTUAL ART." ACCOMPANYING THE EONYMOUS EXHIBITION AT THE STEDELIJK MUSEUM AMSTERDAM, IT IS THE FIRST COMPREHENSIVE ATTEMPT TO CHART SIEGELAUB'S ACTIVITIES AS A CURATOR, PUBLISHER, BIBLIOGRAPHER, AND COLLECTOR ACROSS DIFFERENT REALMS, FROM CONCEPTUAL ART AND MASS MEDIA TO POLITICS AND TEXTILES.

DRAWING ON NEW SCHOLARLY RESEARCH, THIS RICHLY ILLUSTRATED PUBLICATION PRESENTS A VAST SELECTION OF DOCUMENTS AND ARCHIVES—MANY MADE AVAILABLE FOR THE FIRST TIME TO A WIDER READERSHIP—THAT WILL REFRAME THE HISTORICAL, ARTISTIC, CURATORIAL, AND ACADEMIC DISCUSSION ON CONCEPTUAL ART, WHILE OPENING UP NEW AND UNEXPECTED PERSPECTIVES ON SIEGELAUB'S LEGACY.

WITH ESSAYS BY SARA MARTINETTI, LEONTINE COELEWIJ, JULIA BRYAN-WILSON, JO MELVIN, AND GÖTZ LANGKAU AS WELL AS CONTRIBUTIONS BY ROBERT HORVITZ, MATILDA MCQUAID, MARJA BLOEM, AND ALAN KENNEDY.

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