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July 5, 1977

Dear Illana,

(a) Two black and white photographs of a corner. 8x10 camera situated at a 45 degree angle from the corner. The first photograph is hung left of corner before the second photograph is shot. The second photograph is hung right of corner.

(b) Two black and white photographs of a corner. Same as (a) except that camera is situated at a 75 degree angle from the corner.

(c) Three black and white photographs of a wall. 8x10 camera situated x feet from center of wall. Center photograph taken with lens surface parallel to wall. End photographs taken with camera swiveled so that the field to be included starts at the point where the field of the center photograph ends.

I have included six installation photographs from two Dwan exhibits. I have also included an issue of Art Forum which has an article which discusses some of the work which lead up to this present work. Cover, and page 24 through 30. Reproduction on page 30. The last paragraph in the article (also page 30) treats that work.

Since I'll be out of the city for most of the summer, I'll call next week in case you have any questions about these proposals.

Bill Anastasi

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1 You are
2 Three evenings from Bill Anastasi
3 February, 1978
4 Narrators: Les Levine, Friday the 10th
5 Carl Kielblock, Saturday the 11th
6 John Cage, Sunday the 12th
7 Reporters: Linda Bederman and Anne Major
8 The Clocktower, 108 Leonard Street, NYC
9 8:00 P.M.

PERGID CO., BAYONNE, N.J. 07002 • FORM DEL 4402

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1 First day 8:00

2 A woman sitting on a green chair, with five is made of metal,

3 with a blue sweater on which has a design on the front

4 of it which is reminiscent of abstract art.

5 8:00 - 20 seconds

6 the design is divided in two by a diagonal line and that dia

7 gonal line is divided again. The upper part of the line is

8 orange and the one part is blue and the other part is a

9 darker blue and she is typing on a typewriter. She is

10 wearing glasses and her hair is coming over her glasses a

11 little bit. She is looking at a stenographic tape which is

12 lying on a grey metal table.

13 8:01

14 she has just removed the grey stenographic tape and put it

15 in the garbage pail. she has placed it on the table and has

16 held it with her right hand and positioned it. a man with

17 a green staple gun in his hands behind his right hand is

18 clasped over his left hand. he is wearing blue jeans black bo

19 ots a navy blue sweater and a light tan shirt.

20 8:02 he just moved away from looking at a box of camera

21 materials. he is looking back toward the camera. a man in a

22 khaki outfit and light color high shoes has just kneeled be

23 side a camera and is skirting -- squirting air into it. he

24 has a rip in the side of his clothes and he can see his under

25 wear.

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2.

1 he just checked out to make sure that what i said was true.
 2 he found it to be true. he closes the camera case and has put
 3 it away and is now walking away and he is now buys looking
 4 at the camera and holding it with both hands.

5 8:02

6 he is looking at the material on the typewriter now. he
 7 has both hands on the camera, the camera has a chain. it has move
 8 up to hi eye. he has a watch on his right hand. hte
 9 face is facing inward. a woman in a tweed jacket with her ring
 10 bone type tweed i would call it, in a light pattern with dark,
 11 with a hooked light swede or leather patches at the arms
 12 and a bag wich is made of leather over her right
 13 shoulder, and she is moving her hand behind her back. she
 14 is wearing light tan shoes.

15 8:03

16 and a light tan -- it has some olive it in, a skirt and a light
 17 blouse and her hair is in a bun and she is oriental. 2
 18 women had moved forward. one has her hands on her hips and is
 19 wearing courderoy pants and a grey sweater which is tied by
 20 a looks like a band os ome sort which comes froma foreign
 21 country of which i don't know , and she is wearing a
 22 shirt under that which is striped and has a red enamel star
 23 on it.

24 8:04

25 and her neck is wich i would call a choker of ivory

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3

1 and cut in the form of flowers. she just laughed and her
 2 hair is frizzed out and in her hair is a red plastic barette
 3 and on her right hand there are two rings what is metal and
 4 the other is black, and a girl just looked at her and said
 5 that he was giving her a lot of visible -- who is wearing a
 6 grey sweater that is tied around the waist by a leather belt
 7 which has a cossack like appearance. it has a large mother
 8 of pearl type buttons, 2 large buttons in an opaque
 9 and her hair is hanging down to her shoulders, and a ban has now
 10 looked through both of those women. the man has just walked
 11 away. he is wearing black coat and he's ot a grey
 12 now blocked by my vision about by three women.

13 8:05

14 the girl has who was wearing the grey sweater before and the
 15 red band is now wearing i just noticed a oulder bag, a
 16 dark leather shoulder bag. and she also has 2 red combs
 17 in her hair. a woman in a grey sweater with black slacks
 18 a man in a navy blue cardigan with faded jeans. a woman
 19 in a hounds tooth jacket, a woman in a light blue sweater,
 20 2 women of just approached, one is wearing what i think is calle
 21 a sheepskin coat. it's brown on the outside and it has wool
 22 on the inside and she's got a green suede jacket inside
 23 that which is tied by a black belt, and she is
 24 talking to the women who had the red belt on before, and she
 25 has a vest or something underneath the green. she has a green
 skirt on that has buttons down the front and kind of a faun i

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4

1 think shoes and stockings.

2 8:07

3 a woman in an acetate type navy shirt is standing against a wall
4 in blue jeans and suede type shoes which have snow marks on
5 them. she just lifted up her right foot to display this
6 mark and now she is watching the typewriter. a man in a dark
7 blue sweater has lifted a page off her and ks carrying it
8 over to the wall behind him. the oman in the cossick type
9 outfit is taking a photograph of all of us. a man in a kahki
10 outfit is taking a photograph of the man putting the thing up on
11 the wall and now the women in the cossack outfit has decided
12 to take a photograph of all of them.

13 8:08 the photographers of all moved back a step. a woman
14 is reading what has been put on the wall and the
15 photographer is looking at what's happening too.

16 a woman is walking away from us with her hand in the back of h
17 er pants. a woman is opening a package of cigarettes. she
18 has a what looks like a persian jacket, i'm not sure or
19 afgan jacket it's leather on the outside with stiching and
20 dark and woolly on the inside and she has i thin what are
21 cilled clogs on. they are shoes like the kind of shoes that
22 they wear on holland, but they are not made out of wood, the
23 upers of them are made out of leather and the bottom part
24 is made out of wood.

25 8:09 she has a white baret on and a skarf and a faun sweater

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5

1 and blue jeans a woman is standing to my right trying to light
2 a cigarette, smiling. now she's taking a match out she's
3 lit it, she f held it upto her mouth, she has
4 taken a putt and blown it out. now ;she's handing it
5 to the woman in the afgan jacket. the woman in the hounds
6 tooth jacket is deciding to stop by in the center ov the
7 room and look back. now she's turning to her left and walking
8 toward forward toward the wll. she is taking the
9 bag off her s-oulder and is placing it on the floor and ;she has
10 trned around and she is looking at a photographer. the pho
11 tographer is now photographing the apper which is on the floor,
12 a woman has just stepped forward and smiled and licked her
13 lips a woman in a nanook of the north type hat has arrived and
14 a long brown skarf and gloves is now opening her hat, she
15 is taking her hat off her hat is now in her right- hand with a
16 pair of brown gloves, a photographer is taking an inciden
17 tal light reading off the telatype tapes or whatever theyare
18 called, the photographer is now looking at the gage on the meter
19 reading and is he now changing the aperature on the camera.

20 8:11

21 a woman with a hat in her hand and a glove in her hand, yellow
22 shoes and blue jeans and a dark blue coat is looking over
23 at a group of people looking at a piece of paper
24 being hung on the wall while another woman appears around to
25 check out the situation. a man is standing to my right, against

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6

1 the wall. by himself. he is wearing a dark blue coat and has
2 a gray seashell over his left houlder going
3 down to his right hip and his hands or crossed one over the
4 other, the right crossed over the left, holding it just about
5 whre the rist is. 2 women have walked away toard the
6 paper that are on the wall. a woman has just taken off
7 wit what looks like a russian hat or a canadian mountied
8 plece hat, the kind they wear in the winter, not the big
9 type of hat they wear when they are in full dress, and she
10 has on boots that come about to the calkf and then they are kind
11 of a raw umber i would call them. and then she has
12 a tan slacks which are inside the boots making a pantaloon
13 kind of effect, and she has a shirt look that and a jacket that
14 looks like an old fashioned man's shirt which is being tied in
15 the center which is black, and her hair is shoulder
16 length, she is now just trying with her right hand to a man who
17 has a green staple gun in his left hand and who is picking at
18 the bottom of his cloth of his trousers with his right hand
19 and he is wearing a blue sweater.

20 8:13

21 a man and a woman have just moved toward. the woman is
22 carrying a brown paper bag and she has on a kind
23 of pile either color leather or cloth. she has a pair of
24 those walking boots on. the kind that are like ski boots but
25 they are really for kiking, and they are i guess a light

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7

1 tan i would call them, and she's got a pair of blue jeans on
 2 and a very pale tan sweater, or almost off white, and a
 3 dark blue p jacket and a heavy gray scarf which is around her
 4 neck, the man moved away a with a can of beer in his hand
 5 and put it down to my right, he is now walking back. he
 6 didn't put it down. he's got a gray swade gacket on and a
 7 nitted sweater, blue jeans which are very tight on the lef
 8 and a pare of brown swade shoes that have white ish rubber soles.
 9 he has now took his scarf off and has moved his jacket in a kind
 10 of a jesture so as to relieve the weight of it, or womething.

11
 12 8:12 he has moved back and under the sweater we have a courderoy
 13 shift and under that a nitted seater or shirt. he has
 14 a gold colored can in his right hand which is held by four
 15 fingers on the front and the thumb the back and there is
 16 i would say about 2 inches from the bottom of the can there
 17 is a cream colored metal fastner and about 4 inches to the
 18 right of that there is a black colored metal fastner and
 19 his hand is in his right hand pocket of his jacket. he
 20 just turned his back around so as to show it to me. and now
 21 he is walking away. the photographer is looking at the
 22 iiece of paper which are being taped out and he is holding
 23 his hand upt to the lens and then when he held his hand upt to t
 24 the lens sufficently he puts his hand on top fo the camera
 25 and then very carefully takes a photograph. now, a woman with
 a sweater draped over her shoulders and a silly blouse which

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1 is the kind that has now clor and is tied in the
 2 center by a ribbon and a pair of slax and a pair of hi heeled
 3 shos they are quite hi heeled but they are not the pointed
 4 heels, they are kind of heavy type heels so it might be
 5 the under pat of a boot, rather than a shoe. a man in a
 6 dark green seater and a blue shirt and some faded jeans
 7 with his hands in the back of his pocket has just removed
 8 his hands from the pockets to the front pockets and now
 9 back to the back pockets and now the front pockets again and
 10 he has looked over toward something while holding his
 11 arms and smied. i can now see that there are 1,2,3,4,5,6, 6,7,
 12 8,9,10,11,12,13, 14 buttons on the front of the womans slax
 13 and she has turned around to show me that in the back of her
 14 lax she has a lace up effect so it gives the appearance
 15 that may be its a saylors the kind of slax that saylors
 16 wear. and she has just done a perfect fred astair type
 17 ship ahoy jump
 18 8:18 she has now placed her seater on top of a maroon coat
 19 to my right. the man in the center of the room is now
 20 sitting down in what is might be considered a wuarter lostus
 21 position, that is to say is the beginning of the lotus
 22 position. i can see now that he has maroon sox on and he has
 23 a scarf and his neck, which is about 8 inches of orange
 24 and 6 inches of dark blue and 6 inches of orange and 6
 25 inches of dark blue and 6 inches of orange and 6 inches
 of dark blue and his hands are foleed in the frong and

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9

1 and the kind of coat that he has on is a parker which
 2 means tat it has a hood on the back of it which has a rim
 3 of fur around the front of it and fur around the front
 4 of it is draped around his shoulder, for that off the
 5 shoulder look.

6 8:18

7 a woman with a naver in her hand and a bag in her hand just
 8 moved forward and leaned against one of the columes which
 9 is almost directly in front of us. a man is now undoing a
 10 belt on a light tan gaberdine coat. has hand is now at the
 11 lowest of 3 buttons his hand is now at the second button, his
 12 hand is now at the third button, he is wearing a skarf which
 13 looks like a houds tooth skarf which looks like
 14 natural wool and some grey fibers knitted together. he is
 15 taking his coat and a jacket off and under neath than he is
 16 wearing a lite olive colored weater. nad blue jeans
 17 and brown shoes. he is standing beside a man who
 18 has his right hand in his poacket he is wearing light brown
 19 shoes too. they are the hi heeled type the type which has a
 20 deeper heel than normal and he is wearing blue jeans too and
 21 a brown belt and a white shirt, and he has a moderate length
 22 beard. by moderate i ean covers his face 3 eights of an
 23 inch of hair and it need be trimmed a woman is taking a
 24 qyick of her nail on her thumb while another woman smiles
 25 at her and moves her head from side to side. she is

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10

1 smoking a cigarette and holding that cigarette
 2 between the index and the second finger on her right
 3 hand. she has one finger her index finger inside the left
 4 hand pants pocket and she has 3 finger outside.

5 8:22

6 a woman in a turtel neck sweater but more than a turtle neck
 7 sweater because its a mound of stuff around her neck which is blue
 8 and blue jeans and she also has hi heeled shoes on. those
 9 3 people are -- a man in a green sweater and a woman in a
 10 blue sweater and a woman in a white blouse which is dressy
 11 have walked away while a woman in courdaroy slax that have
 12 been rolled up from the bottom is
 13 moving toward a group of people. a woman who is dressed in navy
 14 blue slax that are inside hi heeled boots that come almost as far
 15 as the nee, the boots come up as far as the knee and the
 16 slax are inside teh boots, so it gives the effect of
 17 being for the purpose of writing or that kind of thing, like
 18 soledors wear leg gees, that kind of a thing, that kind of
 19 an effect, and then she iw wearing a grey sweater and
 20 has put her hands on the bacl p back of her hair and
 21 punch her hare in a pony tail and has walked forward
 22 and handed me a camera for what purpose I don't know, but i pre
 23 sume that she wants me to take a photograph of you.
 24 8:24 she is now waving with her hands straining to be asked
 25 to take a photograph when you are describing an event that

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11

1 is going on.. 2 women have decided to sit down to my
2 right and talking to one another. one woman has a series of
3 gestures that she's making with her hands. i would say
4 that as she speaks to make certain points she raises her left
5 elbow or shugs her shoulder slightly or moves her
6 hands from one knee to another and from time to time when she
7 says yes she shakes her head in order to make it clear that she
8 has just said yes. she is also playing with her bracelets
9 or armlets, that are made out of sterling which are on her
10 right hand and playing with them with her left hands now,
11 now i see its only one, one bacelet and what i would call a
12 phologree type bacelet, the kind where a design has been cut
13 out of a piece of metal, a piece of flat metal and it looks
14 to me like an art or early celtic type design and then it
15 has the form around it, it looks like its about i would say an
16 ich and a quarter in width and its highly polished but
17 not a shine like chrome, a shine like silver and she has on
18 that same hand a markasit ring which, do you know what a marksite
19 is its little black sontes, so people call it something else
20 i don't know, attrocitly maybe, no that's coal, but its it is
21 that kind fo stone which is silver, a dull silver and
22 a woman is now putting a maroon colored that may be a
23 violet colored oat on, plum colored coat and she is
24 lifting up a hat, putting it on her bad, and she has just put
25 herhands up as if to show me that she is approved of who
she is. a man in a hat which reminds me of supermans had

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12

1 before he becomes superman of course, it a light gray
2 like a raw umber felt hat, and he's got a nitted sweater on
3 which is dark brown, and a jacket which has a patch of leather
4 on the right hand shoulder, leather or swade im't
5 not sure it is
6 8:28 a woman in a not quite a navy blue a bit lighter
7 than a navy blue and darker than royal blue, a light navy
8 blue i would say sweater which has a im trying to gind
9 the correct word for it has a lot of nitting around the neck
10 butnot realy a turtleneck but this is just a lot of nitting
11 that almost goes around the shoulder, its obvously some kind
12 of a crewel neck she just looked over, as soon as we said
13 that as if she had subliminally heard that we were talking
14 about her a man just came over to the table and took another
15 sheet of paper off the all. now a woman in a what looks like
16 a fake fur coat which is dark and it looks like a cross between
17 carpet and velvet to me, it don't look line any fur animal
18 that i have ever seen, but its dark and where
19 it bends where there is a fold because of an arm or a back or
20 something like that, there seems to be a little bit of a
21 shine just in that particular spot so it has the effect of
22 som
23 appearing to be two tones even thous its one tone it just
24 made out of one fiber, and the lining of the coat is hanging
25 down a bit and it looks like it is probably made out of lite
gray tafeta or something of that sort and he's wearing what

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13

1 are known as bell bottomed pants and they are of navy blue quite
2 definitely navy blue and looks like they are made of some woolen
3 material. she is speaking to a man who is waearing a gray
4 leather jacket and a beret a dark blue beret. he is now
5 looking over
6 8:26
7 and blue jeans and his hands are to his back pockets and he is
8 looking at a glass of wine being lifted to a mans mouth.
9 and he is also looking at a courtroom reporter and a court
10 typist. and a man in a blue sweater is explaing about as
11 tehtics to a man in a pail green wind cheater i guess you
12 call that, it looks like all of those kinds of nylon jackets
13 that have come into fashion in the past year and a hafl
14 you know those kinds of quilted, except that this one is in
15 pail green, it is like institutional green, and he's wearing
16 as I would say probably 80 percent of the people in this
17 room are wearing bluejeans and he is also wearing a gray wind
18 sheild under that windshield and he is wearing a yellow and
19 red skarf whchi is tied around his neck. he's also holding
20 a pair of gloves which is flicking around nervously. the
21 man in the blue sweater is poing at him the 2 of them are now
22 moving around a bit and looking at their feet as though
23 they were demonstrating some kind of activity like dancing or
24 steps to a particular activity the man has now put the
25 glove on his head and is now putting another glove in his

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14

1 mouth while this other man explains to him he is pleased with
 2 the idea of that and takes it out of his hand and now
 3 decided to actually put the glove inside his chest its an
 4 obvious attempt here to be interesting or visually ex
 5 citing. however, its not working. those around him do not
 6 seem to get excited by it, shoe he's putting the gloves
 7 on his hands

8 8:32 he is now wearing what we used to call wellington boots
 9 and a man over here to my left has nitted sox and a
 10 brown courderoy lsd slacks and a denim shirt
 11 that stands up to his hands up to his beards, he has a beard
 12 and his hands up to it and his knee up so a bit like this
 13 thinker, but not in a perfect position to be rodan's thinker
 14 so more like rodan nude or something like that
 15 8:22 -- 8:33

16 a man is looking over here swaying from side to side now
 17 several peoplar are reading what is on the wall and
 18 from time to time they will make jestures such as putting
 19 their hands to their head or looking at what somebody else
 20 is doing, and its quite a crowd dathered around the peper
 21 3 people have moved forward here one of them is wearing a bare
 22 skin coat and the other is wearing one of them has asked the
 23 reporter a question and it is necessary for the reporter
 24 to explain that no talking can occur while recording.
 25

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15

1 8:34

2 and so the woman has understood instantly and has moved back and

3 is now talking to the photographer and her back is to us at

4 this point. the hotographers shirt which is kaki is a

5 pen which is black and has a clip which is silver so its a

6 black pen with a silver clip which is in his left hand pocket.

7 he has on his camera what looks like a 135 milamenter

8 lens and he has just raised the camera to his eye and is now

9 about to take my photograph. he has now taken a photograph

10 and looks toward me and co recognized that he has taken a

11 photogarph and now is lurking toward the left.

12 8:35 he has now decided to take another photogarph

13 there is a man in front of me who is wearing a beret and a

14 skarf which has fringes which are about 3! 1/2 inches

15 long, tied around his neck, and he has a brown shirt which is

16 closed by forms of clasps the kind of clasps that you find

17 on western shirts, rather than buttons, and he has a leather

18 jacket on and the leather jacket looks as though it has a

19 bit of orange on it because the front surface of the leather

20 in some cases has worn off and the undersurface of the leather

21 can be seen and the zipper is partly torn out of the

22 leather jacket. the clips or clasps is the thing

23 that closes the leather jacket looks as though the pans have

24 worn off them so it gives the general appearance of being

25 well worn and he has a belt which is dark brown the clasps of

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16

1 this belt is made out of it looks to me like either er circular
2 wre or semi circular wire which is about a quarter of an inch
3 thick and has been formed into a rectangular shpaped oval
4 that is to say that it is not quite an oval and its not
5 quite a rectangle it looks like a rectangle which is oval
6 an antique rectangle.

7 8:37

8 he is weraing courderoy slax which is light tan, raw umber
9 not quite brown and not quite yellow and he has these slax ucked
10 in just below the knee into what were called when iwas a kid
11 wellington boots they are rubber boots which are commonly
12 worn by people who want to avoid getting their feet we in water
13 or if they are going to go wading or anything like that.
14 he has hir right hand on his hip, or on his waist actually, with
15 one finger on the belt and the other 2 fingers on the edge of
16 the belt. his right hand is behind his back slightly. i would
17 say about an inch away from his back pocket or maybe his thum is
18 in his back pocket i'm not sure. he has now turned and
19 put his hand in his pocket and i notice that he had a great
20 hat or skarf under his left arm. they are now seems to be
21 formed about i would look and say about 15 wfeet away from me
22 agoup of people who are in their overcoats we are
23 taling to one who are tlaking to one another, i will try to
24 describe them. the first person i can only see leaning aginst
25 the pillar, all i can see is an arm, on that arm there seems to

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17

1 be a band of some kind the next person seems to be wearing a
 2 synthetic coat, brown with black slax the next person
 3 is wearing a light tan coat its color is that we normally a
 4 sociate with the idea of a camel coat but its obviously not
 5 made out of camel hair. this is a taylor's version of a
 6 camel hair coat in cloth and he has an envelope which i would say
 7 is about 14 by 17 inches in his hand he has just put it under
 8 his left arm, he is wearing a glove in his left article and
 9 holding a glove in his left hand.

10 8:40 soe he has a glove on and is holding a glove in his hand
 11 a man is walking into the room. the photographer is now dealing
 12 with the camera bag and it looks to me as though he is putting
 13 his camera equipment away, or certain parts of it anyway.
 14 he has now gotten up and is moving toward 3 people. one
 15 person who is moving his hands up and down explain great
 16 detail to him something which i can't hear however, whatever
 17 is the detail about there are movements of articulation in
 18 speech which have to do with pointing an finger, turning
 19 the hand in a circular anticlockwise motion and placing
 20 index finger and the thumb in the air as though picking up
 21 something out of the air and then placing the 3 fingers into
 22 the air as though to explain and then pointing one finger
 23 outward.

24 8:41 a woman is now moving her hand in the air, up in the
 25 air and circulating it. she has now moved the finger of her

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17

1 be a band of some kind the next person seems to be wearing a
 2 synthetic coat, brown with black slax the next person
 3 is wearing a light tan coat its color is that we normally a
 4 sociate with the idea of a camel coat but its obviously not
 5 made out of camel hair. this is a taylor's version of a
 6 camel hair coat in cloth and he has an envelope which i would say
 7 is about 14 by 17 inches in his hand he has just put it under
 8 his left arm, he is wearing a glove in his left article and
 9 holding a glove in his left hand.

10 8:40 soe he has a glove on and is holding a glove in his hand
 11 a man is walking into the room. the photographer is now dealing
 12 with the camera bag and it looks to me as though he is putting
 13 his camera equipment away, or certain parts of it anyway.
 14 he has now gotten up and is moving toward 3 people. one
 15 person who is moving his hands up and down explain great
 16 detail to him something which i can't hear however, whatever
 17 is the detail about there are movements of articulation in
 18 speech which have to do with pointing an finger, turning
 19 the hand in a circular anticlockwise motion and placing
 20 index finger and the thumb in the air as though picking up
 21 something out of the air and then placing the 3 fingers into
 22 the air as though to explain and then pointing one finger
 23 outward.

24 8:41 a woman is now moving her hand in the air, up in the
 25 air and circulating it. she has now moved the finger of her

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18

1 hand to her nose and is scratching the top of the
2 surface of her nose she has now put both hands behind her
3 back. they are not exactly behind her back, they are on her
4 waist and her arms are out displayed as though you know when
5 you put your arms on your waist your arms then form 2
6 triangles if you consider the body as part of the triangle
7 she has put her arms on her head and gathered up her hair
8 and is holding her hair, the surplus of her hair behind the
9 back of her head and she is now because she is doing that both
10 of her elbows are at about eye level and she is taking one hand
11 down and has the other hand at eye level is using the right
12 hand to make a gesture to explain to others, but
13 she is still keeping the left hand behind her head and her el
14 bow is still at eye level. now she has changed positions. she
15 is now has put the other hand up to the back of her head to
16 hold all this hair up, as though she didn't have long hair, as
17 though her hair were in a bunch or something and her elbow is
18 held up there again at not quite at eye level, something had
19 said something which has appeared to be amusing to her and some
20 her elbow drifted down as she laughed. now it is almost against
21 her chest or the front of her body and she now has turned half
22 a turn so her back is to me. the man with the green stamp
23 gun now has his hand on his waist so his arm is forming a
24 negative trapezoid in the place where the space
25 with his shoulder is up to and he has decided to walk over

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1 to here and now has picked up a sheet of papers and he is
2 now walking and reading while he is walking away and a man
3 is rading over his shoulder. the man in the camel
4 coat who has on sorry -- reatake who is holding the large
5 envelope a man in a checker shirt a plaid shirt the kind of
6 shit that we normally assocait with lumber jacks i think is w
7 hat you associate that kind of a shirt with, or western, i
8 think thats the canadian lumber jack shirt, i would say and
9 he has his hands on his waist and is very difficult to des
10 cribe people he because you can only describe them above the waist
11 below the waist they all look exactly the same, all waring
12 blue jeans except for one or two who are not, but
13 most are, so you can only concentrate on the top of the poe
14 ple in making those descriptions. in making these descriptions
15 thee seems to be several choices that are possibel. you can
16 describe the way people are relating to one another in a formal
17 sense, that is to say there is a man and then there is a
18 woman and then there is a man and then there is a woman and then
19 thereis a woman and then there is a m-n and then there
20 is a woman and then there is a man and then there is a man and
21 then there is a woman and then there is a man and then there
22 is a woman and then there is a man and then there is a woman
23 and you can describe them in terms of things like surfaces in
24 tat there appears to be a surface which is leather, then is soft
25 like wool and then is inbetween soft and hard like flannel

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20

1 and then is again soft like wool and then is soft like fur.
2 8:46
3 And then goes to gaberdine and then goes to cotton and then
4 goes to silk. you can describe them that way or you can
5 describe them in terms of what they would be in terms of col
6 or dark tan, gray black gray brown light tan white, white
7 blue, the descriptions are by nature there seems to be an
8 amount of inches which people feel comfortable standing at it
9 looks to me that people feel comfortable with about 8 inches
10 between their feet when they are standing its t not true
11 in all cases but it seems that most of those that are
12 standing have approximately 8 inches between their feet and
13 of course there is a lot of moving around of these people now
14 there is if you look at the feet for instances, you can
15 see that the first set of feet are flat, absolutely flat, its
16 got a rubber sole and a workman type shoe and the second set
17 of feet is would remind one of a movie on south s america
18 i would say, its a hi heeled shoe, its a boot, its on
19 a woman, it makes you think of carmen miranda in venezuela. the
20 next boot you come across well you think about a firemans
21 shoe, rubber boots, but maybe not a firemans, something
22 more like somebody who just works in the new york sewers or some
23 thing like that. then the next shoe you come across is a brown
24 leather shoe, it goes almost all the way up to the knee. its
25 sophisticated form of manufacture, so i would assume its

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21

1 quite an expensive shoe and its almost outlined the leg
2 almost designs the shape of the leg. you can see it by that
3 now a man has walked in who has a different pair of shoes,
4 a pair of suede lace up shoes that come to about the lower
5 calf and he has moved around the audience very ery quickly
6 looked to see what is on the wall and he's moved toward
7 the door.

8 8:49 a man with i would say not long hair, not short
9 hair, i would say okay if i had to describe the length
10 of his hair i would say it was art director 1969 when
11 art directors decided that it was okay made art director decided
12 it was okay to have long hair for the first time. post
13 hippie when everybody was saying i hate hippies for having
14 long hair, then art directors decided it would be hip to have
15 long hair. this is the length they had other people who had
16 hair before that lengths just slightly below the shirt clooar
17 for a man, where wall street brokers. youch, wall street
18 brokers young wall street brokers who all of a sudden
19 found taht they could have a feeling other than normal appear
20 anc had that kind of air. i don't know whether the man heard
21 what i was saying but he left the room. to my ight now
22 is a sweater on the floor which is stitched in
23 what i think is called the rib stiching. it must be the rib
24 stitching. it has a ribbed effect, right, and about, i would
25 guess about 3 feet away from that is a letter bag. a leather

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22

1 bag, the simplist way to describe it is that it looks like a
2 shopping bag, if you would make a leather shopping bag --
3 somebody just knocked over the leather shopping bag and a
4 paper back book fell halfway out of it. it didn't fall
5 the whole way out of t it t next to the leather bag
6 is a grey coat, or sweater, it can't tell, and then a greay
7 sweater and there is a girl sitting there who has her
8 right hand on her oh, her left hand,
9 sorry, on her the shoe lace of her left boot, which is a
10 hiking boot and she is wearing blue jeans.

11 8:52 and she is wearing a i can't get the color of the
12 sweater it looks to me like barley color, if i were
13 you know, designing that clor, i would say barley, this is the
14 color. it may not be that color, but whatever color you
15 seem to say seems to be wrong, its not tan, really, its
16 not brown really, it looks to me like a color in which
17 white and a certain shade of brow were added to come up with
18 this very very pale brownish color. she is standing
19 next sitting lamost in a semi lotus position with her
20 hands in front of her and her fingers are interwoven and she
21 is sitting next to a man who is wearing a sweater that has a
22 cabel stich in it and it is the off white color, the kind of
23 color which is appears to be natural wool. i would say
24 8:54
25 a woman has moved forward and is intermittently checking the

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23

1 stenographic machine and the typewriter her yes move
2 like a cambera on a dolly first of all to the
3 stenographic machine then to the typewriter. it is
4 a bit like a description ofr a camera move. in an alfred
5 hitchcock movie i would imagine that a hitchcock script write
6 r could very easily say that the woman's eyes went from the
7 stenographic machine to the typewriter and back to the ste
8 nographic machine. a man in a navy blue suit and a woman in a
9 whie sewer of have entered the room. they have entered
10 the room and they are very business like in a very business
11 like fashion and decided they would -- i notice that the way
12 pepoel jesture to one another h is interesting. the position
13 of their shouldres. its so hard to decided which way you are
14 going to describe a sitauation you can describe a situation
15 in terms of the hands in the room, right? there seem to be
16 very few positions for hands. for instance, they are tierh
17 on a person's waist, which seems to be a relative ly popular
18 position for them, or they are in front clasped together, which
19 is antoerh relative ly popular position, or they are jesturing
20 to make a point to articulare a phrase in language, which a
21 person who is speaking may not feel it is clear, or they may
22 feel it is clear and they need a way of accuentuation a par
23 ticular feeling that they have about something, but there
24 seems to be a lot of hand movement, from time to time somebody
25 will move their hands up in the air and from time to tim you
can see 2 hands move in unison, and when you do see

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24

1 2 hands move in unison its beautiful, its kind of like
2 when you see a tugboat move into the center part of a motion
3 picture or when you see a train move by rail fast on a motion
4 picture skreen, there are ceratin images that are bound to
5 really make the audience feel like they are in the theater.
6 8:57 and the train image is one and one thing that i am
7 learning now is that the hand image is another. i think that
8 the hand image could be considerably used to give the
9 audience the sensation of space a man has just walked in , this
10 is the man who before was wearing the came haired coat. he is
11 now a square piece of foam rubber in his hand he has decided
12 to sit down on it and he is adjusting himself to be as comfor
13 table as possible and has made a hand jecture the hand ges-
14 ture consisted of taking the index finger and the thumb,
15 placing them about an inch apart and moving them from left
16 to right in space. he is sitting on the floor and the
17 position of his nees are such that his trouser legs and slax
18 are i would sy about 14 inches from the sole of his shoe
19 the sole of his shoe is up off the ground and the heel of his
20 shue is on the ground because the way his legs are positions
21 if you consider the idea of a lever, the idea of a sculp
22 tural form, you cant of his feet on the floor unless his legs we
23 re and geled back about 5 more inches, then if they were
24 his soles would hand exactly back on the floor. but as they are
25 rght now they can't possibly. but he has now deicided to pt his

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25

1 feet directly out in front of him and he is obviously moving
2 his toes back and forth because he is sort of wiggling going on
3 in the sole of his shoes.

4 9:00

5 he has his hands together, interlocked, one finger inside the o
6 ther and thumb in thum and his hands are approximately
7 where is crotch is. i don't know if that has any specific
8 jesture but i notice a lot of people do it in crowd, that
9 they in some way protect their genitals, maybe thay are
10 not doing that, maybe it feels comfortable to do that, but if yo
11 look at peple a long time you notice that there hands go to
12 different parts of their bodies, unconsciously. the pho
13 tographer has now lifted up his case and has his shoulder,
14 he's put the case down again he's got over his left hand shoul
15 der his coat, which is navy blue or black i would say its
16 navy blue, because black to me is a little greenish, i also
17 think of black is being greenish, like if you think of coal
18 which is black, it has got a little greenish to it, or if you
19 think about really navy blue, a blue that is really dark,
20 it still seems bluish to me, even though its extremely dark.

21 9:02 a man has his 2 hands up, in a kind of joston fashion
22 but of course hes not singing. it has do do with making
23 a jesture of resistance i would imaging. o no, no, no, what
24 ever -- i find that it is impossible to hear what anybody
25 is saying in this situation because the typewriter gives this
constant sound, but it also fine it reminds me it is very

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26

1 comfortable because the typewriter acts kind of like a barrier be
2 tween the audience and me i don't have to think about wat
3 the uadience is saying, i don't care about what they are saying
4 because the type writer is also saying this constant noise,
5 and it kind of shields me from the audience to some degree, so
6 a man has walked into the room with a with a do you call
7 those windcheaters, whindbrakers, and he haspicked up a
8 white sweater and is now leaving he room i guess walking
9 in with and taking a white sweater, with the windcheater in
10 some indrect way means i am leaving now. i would imagine that
11 if you were to say, i am leaving now, you could say it several
12 ways. you could actually say take a piece of papers and
13 wite it out i am leaving now, and you can turn around to
14 anybody and hand this to them and say i am laving now or
15 yuu can turn around and say this i'll leave now, i'm going
16 home, right or you can put your windcheater -- a windbreaker on
17 you know quite definitely that what has been
18 said here in terms of visual form, is I am leaving
19 and on the top of that what has been said is i have this -- a
20 man who is the photographer now has the navy blue coat com
21 pletely on and he is holding the camera bag in his right hand and
22 he is waling toward the door. of course its possible
23 to decscribe anything for instance the calm over there now
24 has a brown envelope a miami envelope and i like those envelopes
25 because thos e envelopes are the iknd of envelopes that
when I am working on something which is finished, i put it

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27

1 in that kind of an envelope so that envelope says to me
2 finished. so i like seeing those envelopes very much and
3 besides it is a coat, and when -- with a -- what i find
4 terribly exciting and i'm sure its not terrible exciting
5 to many people, so that one one side of the colums is a coat
6 hanging down which has a certain kind of quality, the
7 quality of being held under the arm and a grey kind of coat
8 , right, so it is held down under the arm and it barely
9 comes into the part of the column. it reminds me a bit of a
10 painting in which just the corner of the left hand cornder
11 has some image of it and the rest of the image, the
12 rest of the canvas is clear. Across the column a little but
13 of some perspective because the column is a square column,
14 right, so when you move across the column you get into the
15 line which defines the corner which is closest to us.
16 now if you think about the line which is closest to us you
17 are involved in considering the idea that what we are looking a
18 at really here is a doamond shape'
19 9:07 a diamond shape which has a little bit of fabric
20 falling into its right hand corner, and then as we move on to
21 one facet of that doamond shape, the right hand facet, we
22 see this brown rectangular slightly crumpled envelope and
23 to its right, to its immediate right we see a light brown
24 over coat that has some red in it. a little bit of red it
25 it any way. a little bit of red is in the form of a piping,
or maybe its a scar of i can't really tell wat is it, but it lo
oks like it is part of a design. the coat comes down so as

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28

1 to create a volume around the brown envelope, i would say
2
3 of about 9 or 10 inches. articulating the brown
4 envelope and allowing us to see what makes the brown
5 envelope has. now part of the coat comes down on to the
6 floor. I would say it angels down on to the floor about o
7 ten or 11 inches so that what we have really is like a form
8 as if you had lets say you had a photograph on papers and
9 you decided to draw a heavy line around that photograph so as to
10 make what was in the photograph jump out a bit more, so off got
11 this sensation here this column siding, diving rather,
12 an ida of perspective or persenium relationship of how
13 far things are away from you in space or how far they are
14 moving toward you which is the old idea of the train. the
15 reason the train is used in movies all the time is
16 because its something that is coming woward you or something
17 that is moving away from you so it gies you s ensation of
18 going or coming to somewhere, coming into a town, leaving its a
19 real y simple device that is used to deal with space.
20 9:09 and soe in this case the column acts exactly the same
21 way. we know for instance that the right hand corner of it
22 has to be ta least 16 inches closer to us than the
23 other corner which is its exactly mirror opposit.
24 but what i find interesting bout is is that you have basic for
25 mal ideas such as a column which is a it looks like a wquare

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29

1 structure to me and it has some moldings on it and its general
2 what we would consider to be geometric or in the form of geom
3 etric anyway. and these other elements come into it, the coats
4 and the package, etc, which have some -- the envelope
5 has some basis in geometry but it isn't geometric because it has
6 some things inside it which makes it less than flat and rec
7 tangular and give it a bulky sensation a sensation of being
8 a package. and the coat is it appears to be informal random in
9 shape. the ideas that we normally associate with the idea of
10 being abstract, of course, if you could recognize that its a
11 coat, then of course you know its a coat so its not
12 abstract, its a coat, but if you don't think about it as
13 being a coat, if you just think about that amount of clothing
14 coming out from the side of that geometric shape, right
15 next to that manilla envelope, it looks like a very ab
16 stract form. and you can very easily imagine that it is a
17 idea that wasn't specially placed there by a human being.
18 9:14 so it really isn't important or interesting to anyone.
19 it isn't important. lets say when you walk by a hot dog
20 stand somewhere and this think to yourself how nice that hot
21 dog stand looks on a new york street, but i would never eat
22 a hot dog out of that, no way, but nevertheless you think
23 that makes me feel in new york, the fact that i see that.
24 and its nice that its there and i would'nt want to ever do
25 anything for it not to be there. as a matter of fact if

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30

1
2 it weren't there I would be down in City hall petitioning
3 to have it be there, but I would never eat a hot dog from this
4 place. so for me it has something to do with defining
5 those ideas as to where things are and how they appear to
6 be formed in relationship to oneanother. seems to have something
7 to do with where i think i am. it's difficult to think that
8 you are going to see everything that you look at all the time
9 in some essential relationship, or that it will have some
10 meaning which is worth considering, bevause if you were to look
11 at everything all the time inthat particular way, ko doubt, you
12 would never get anything done
13 9:]] but at the same time the organic placement of it
14 seems interesting. i mean it seems more interesting, let's
15 say that a human beeing who wasn't aware of the idea of making
16 art came in and just put it there. as opposed to, let's say
17 a set desinner who would say, i should put it there that
18 way because it would look great. it seems far more, I mean
19 it wasn't interesting in that case. I mean it sisen't interest
20 ing. what i am saying is, if you think about it as a aet of
21 objects together, it isn't that interesting. actually, you would
22 pass it in the street any day and not think wtice about it, but
23 it only becomes interesting when you think about its formal
24 alities in relation to empty space . here is something in empty
25 space that has a shape and if you start to think about things
that are in emply space, that are no where, so to speak, than you
can think about a wwhole universal idea about what defines spac

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31

1 e any way. where does something begin and where does something
2 end. where are we when we think we are inside, anyway.
3 of course, we can certainly say that my back is about three
4 inches away from the chair, and we can certainly say that
5 my chair is about, I don't know, about 23 inches away from the w
6 all. but can I have any sensation of what that really feels
7 like? if it were two mils behind me, the wall, would I feel any
8 differend than I do know. so it seems interesting, not
9 interesting, it seems important to me that those kinds of
10 ideas could be felt, that you would feel the difference
11 between being inside or outside, and that, well maybe its
12 not important, maybe whats more interesting to me about it is t
13 he idea that it gratifies some essential need within me
14 to understand the nature of the way things are placed in
15 position .
16 9:15 but, nowever, from time to time it seems necessary,
17 becuse it seems necessary to stop and sya sure there is a
18 coat an that person, there is a sweater on that person, and i woul
19 often wonder, why did that person standing in front of me choose
20 that jacket, i mean i often wonder about these things. i
21 know why i chose this one that i have on for instance, its
22 very simple. but its probably not simple to someone else
23 so i think that when you think about those things it seems
24 like wasting time, you know, it seems like this is about
25 nothing, or we are just wasting time thinking about mynor de-

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32

1 tails, but at the same time they are not minor details because
 2 the fact of the matter is that the way you look at something
 3 in the long u run'

4 9:17

5 the way you loo, at something in the long run divines your
 6 psychological equilibrium. for instance, i have the
 7 ories about seeing things which are based on very complicated
 8 ideas, one of them is taht those who believe that things
 9 have to be interesting are by nature -- first of all, po
 10 litically conserative, i think that liberals are prepared
 11 for boredom, conservatives, never are. second ofall, i
 12 think that if something is not teresting it will invariably
 13 cause considerable stress and that is called boredom. so in
 14 the long run it seems terribly important for me, i don't
 15 i can't explain to you why its so exciting to actually see
 16 something that is there, there. i mean, that would seem as
 17 though nothing is happening. you are just seeing what is
 18 there, but it just seems to me that you never do that
 19 really. and so just seeing it, because its there isnt
 20 enough. that doesn't seem enough to me in the long run. it
 21 seems to me that you have to decide when you look at someth
 22 ing that is there which is mynute, that you can allow it
 23 to be nothing and that there is no that is not detrimental.
 24 so you have to i d feel allow yourself to participate
 25 in the possibility that part of the time may be quite i

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33

1 uninteresting. several people now are standing in the room.
2 there are groups there are 3 men standing together, there
3 is a woman over at the wall there is a woman in a fur coat
4 and she's got a nightgown hat on and she's thinking
5 about she's thinking she gave me a look like im thinking
6 about this. i am not going to accept this too easily,
7 i am going to check it out and you may be wrong. i would
8 judge that look to be, you may be wrong. and she's walking
9 toward the door, but her hand toward her head and now she
10 is walking back and i would judge tht would be you may not
11 be wrong. but its already hard to say, maybe its not you
12 thing that or the other thing, it just has to do with
13 quandry. it probably has to do with the idea that one
14 doesn't know how one should act in this situation, what should
15 one do, a group of people seem to be collecting the audience
16 group seems to be dividing itself in terms of a circle
17 an inner circle and an outer circle, there is a horseshoe
18 of people over here. i must say that i love looking at
19 people. i must confess at this moment if confessions are
20 in order that looking at people is certainly a worthwhile
21 activity its rewarding, considerable, and i find myself
22 wondering when i look at people you know from time to time
23 what would they be like in other situations and the one
24 thing that always baffles me about people is how they
25 decided or got involved with this particular social structure.
you know, like why they decided i should be in this group

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34

1 in this way. you ,now, like heres a woman standing there
2 with her hands up to her neck, i would say, pulling a
3 skarf over her, there is another man stapling something into
4 the wall, another man just raised his hands up and another
5 man leaning against the wall and a woman talking to him
6 and they are having discussins presumably thsee discussions
7 havesome interest to them, but you wonder why they decided th
8 at this particular social structure was of any interest s to
9 them over another one. lets say for instance there could
10 be a dance going on right here o now, there could be
11 disco music, the bee gees jon travolta swinging his
12 ass all over the place, you know, it isnt happening, what
13 is happening is a number of people are speaking
14 quietly to wond another and the idea that people have
15 decided to form that kind of a structural situation i mean
16 by structural, a social structure, where they are tacitly
17 involved with one another but actually not at all involved
18 at all. they have definining ways to keep away they
19 are finding ways not to ever have to be involved with what
20 the other person is doing. i would say there is a consid
21 erable amount of apprehension i thinkis the best way to put
22 it, its not eally fear because they are not afraid of one
23 another, well, no i won't put it a wall unless you want to
24 put it t-at way, you got your hands on the controls
25 but i don't mean a wall i don't like to use words that are

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35

1 in previous literature, i like to try and have a
 2 experience first hand to come up with my own ideas about
 3 what i think is happening and to just enter it with a
 4 blank mind bring it into the present. what i feel is not
 5 so much a wall but a number of people who like to make
 6 contact with one another, there seems to be a sensation of
 7 making contacts but they never wor, out the basis
 8 for waht the contact is going to be. they are afraid that
 9 maybe they will get it wrong, the basis will be wrong or
 10 they will go far or not far enough.

11 9:25

12 but they don't feel freindsly in that kind of aistuation it
 13 seems frinedly enough, and it seems honest enought, but it
 14 also seems as though it all has to do with occupyingspace
 15 it all has to do with saying im' in the room now wi what do
 16 i do about the ga fact that i am hear and what do
 17 i do about the fct that all there other people are here and
 18 how do i let those people know that i am in the room
 19 and how do i op occupy the space in such a way that
 20 they do not feel that an over occupation has occurred, i
 21 don't want to eat up all the space but never the less i do
 22 want to let them know that I am here, and how do i do that
 23 and at the same time and to be socially graceful is there
 24 a way to put it, so there is a lot of external use of social
 25 graces there is a lot of activity which go on which just

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36

1 have to do with relating to one another. very little has
2 to do with cutting through into some kind of real space
3 where for a moment in time you actually get the sensation
4 of what its like to be someone else in that room.

5 9:27

6 so a lot of it has to do with potecting space so you
7 notice, like the man in the blue coat picked up his shoulder
8 bag which was on the bag, which was on his shoulder and
9 moved it into the corner, as if the idea of it being in
10 the corner gave it greater protection than if it were at
11 the edge of the room or in the center of the room.
12 now its in the corner. i can look over to that corner any
13 moment and see that it is in the corner, so that there is a
14 way of dealing with things and space. ghe corner obvously
15 have a very diffinite meaning for people, the corners are
16 the ways the things are joined together, two presenioms
17 come together and make a corner, so the
18 people feel that the corner is some kind of a haven or a more
19 secure spot than other parts of the wall

20 9:19.55 and people are trying to figure out in which direc
21 tion they should walk toward one another and i feel that i
22 should just say no, you are 3 evenings by bill anastasi
23 feb 1978 and tonight was the narrater mr les levine
24 on friday the 10 and karl deblock will be the narrator
25 on saturday the 11, jon cage wil be the narrator on sunday
the 12 and the recorders are linda bederman and anne major

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37

1 and this took place at the clocktower 108 leonard street
2 new york and it started at 8 pm and its now 9:30 and that
3 thank you very much for coming here.
4 9:28
5 but however there are people in the other parts of the work
6 room there are people in the center of the room and i don't
7 know whether they how they feel its impossible to say but
8 i notice that when anybody wants to represent something to
9 belong to them, they find a specific feat of architecture to
10 put it to at the columns you notice for instance
11 things are being placed next to the column as if to say
12 next to this column i have put my thing, to the right
13 corner, a couple of things are being put, very often it seems
14 that things that are left intentionally left, as if to
15 say i am leaving this, i don't want it, are left somewhere
16 at the edge of the room. not in the corner and not in
17 the center of the room but along one of the walls. people
18 who feel even more insecure i don't know whether its a
19 sensation of insecurity, but its a sensation of wanting to
20 be connected at a main activity, it leaves the things close
21 to where were are, so its to say, well, those people are
22 there, they will see if anybody takes it, but it doesn't
23 look like anybody is interested in taking anything.

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38

day 2

1 8:00

2 this is you ar. it is.

3 a piece designed by bill anastasi

4 whereby

5 a person

6 narrating

7 sits next to a person stenotyping

8 sitting next to a person

9 typing

10 the narrator for tonite is

11 karl keilbock

12 me.

13 ann majors is the stenographer

14 linda bederman the typist

15

16 8:01

17 Bill anastasi has just come over and pointed to the

18 top of the page that linda bederman has just typed

19 not actually from the stenotype ist but from

20 the narrator and has

21 pointed to the top of the page

22 linda has taken the paper out of the stenograph and is

23 typing now at this point wi what is coming

24 off it. narrating gets me very dry in ghe mouth work

25 bill anastasi is starting to laugh hysterically.

dove bradshaw is looking over the typewriter looking
at it.

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39

1 it is an ibm selectric typewriter. the stenograph machine
2 is probably the more interesting of the machines.

3
4 8:02

5 everyone already knows what a typewriter is. the people
6 who have come to this show are not standing, e wandering
7 looking at the walls in a normal gally fashion. hthey
8 have all sat down and are facing the corner of the room
9 where we are sitting. a person is h now taking our
10 picture. smile.

11 someone has set up a mirror in front of this and is
12 also taking a picture. they are pinting
13 at the mirror, gazing at the mirror and smiling.

14 8:03

15 now dove has fit herself around the back in the corner
16 and is taking a picture. over our shoulders but into by
17 face. there is some Tab sitting on the type
18 writer table. there is a diagital clock that is
19 8:03.15. the stenographer is working quite
20 diligently. obviously used to this. the typist is
21 oubviously used to typing own the stenographers off the
22 stenographers paper.

23 8:04 im feeling a little nervous a lot of nervous. the
24 first page is being stapled on to the wall and 2 people
25 have gone over to look at it. there is a garbage
pail here water, im taking a drink

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40

1 of water again. im getting my first glimps into the
2 audience for a hard look there is a pson gazing into
3 the mirrir and looking at me and reciting an old
4 poem. she said tit is sky, but malka is something
5 something to me. malka is dodo is what the person sittin
6 g on her stomach is saying. a person gazing ovr is asking
7 us if we if they are helping.

8 8:05 there is a large group of people standing way
9 in the bck and are reading les levines performance of last
10 night. there seems to be getting into a rolicking mood
11 here. i hope it gets even worse. everything on the
12 walls is white very very white. there are a lot of coats
13 and a real lot of spoken foam f rubber on the floor. pep
14 le are using it to sit on. there is a man with a beer.
15 ienvy the man with the beer. i envy the man
16 with the beer.

17 8:05 im amazed at how many people are here. 1,2.3.4.5
18 --- coutnign. there are over 20 peple. i see people gaz
19 ing around i am gazing around i see some peple
20 smiling and point. there is talking starting to go on
21 generally people are starting to break upfrom the audience
22 sitat=ion that they are in and starting to gather
23 wancer around. someone is now plaing with a can with
24 two eggs. someone is asking me womeone has asked me a
25 question do i remember phils party? i'm going to answer
that question. no. i don't remember a thing
my answer was

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41

1 no i dont remember a thing
2 they promise to show me what happened at that party.
3 8:06 someone is offering me an egg i don't now
4 whether its hardboiled or soft boiled but i am not
5 going to accept it. i am going to talk
6 with the typewriter the typewriter is a grey type
7 writer with dark gray keys lectrick and fasinating
8 to watch. especially with this person who w happens
9 to be typing because in the beginning of this she could
10 type as fast as I could talk at least for a while not at
11 this point. she is sitting with perfect posture, the one
12 ting that everyone can gree upon.
13 8:07
14 she is ripping through the stenographic sheets with real
15 ease. obviously the stenographer doesnt
16 agree with any of this. she laffs. there are a lot
17 of people here im going to ask the stenographer
18 to help me out with observations. there are
19 about 30 people here. they are more into talking
20 now and the room is starting to get loud i don't know mos
21 of the pople here is the steographer has dropped her gum
22 on the floor. she has stopped toput it in the garbage
23 can and laffing about it saying that she doesnt have to
24 right that down. i would like a piece of gum. do
25 you have a piece of gum? do you have a piece of gum

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42

1 he asked the stenographer a person has just asked for a
 2 piece of gum hername is jean derrick jean marie der
 3 rick. the gum is dentine only 3 pieces. just enough
 4 for the 3 of us she says. i am now asking for
 5 people who are close enought to come up with comments of
 6 their own. i will gladly select them at random
 7 and say them into the recording. i am chewing
 8 on a piece of dentine jum. it never tasted so good. im
 9 starting to recognize some other people here.

10 8:09

11 cathleen mooney and others. a man just
 12 a man is sprawled on very little of the gallery space his
 13 name is dan. he had mentioned that there are
 14 spots on the wall. there are spots on the wall
 15 people are now gathering around the few
 16 sheets of typed aper with my spoken word on it. some
 17 of my spoken words which are being typed right at the
 18 very moment or -- to watch, especially with this
 19 person who happens to be typing because in the beginning
 20 of this she could type as fast as i could talk at least
 21 for a while, not at this point.

22 8:10 at this point she is just typing that more
 23 people are standing now than are sitting. bill ana
 24 stasi brought something over a tall handsome man
 25 dressed very conservatively and someone has handed me a
 piece

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43

1 of paper that she thinks i might want to read. i don't
2 think i want to read it. she has asked me to read it
3 she has asked me to read it. i will read it it has
4 just been mentioned to me that i am wasting time reading
5 a piece of paper that has been handed to me. i am not
6 wasting time. it would be a waste of time
7 to read this and have it written down. im going
8 to hand this back.

9 8:12

10 she has now left someone says that i am reeking this i
11 dont believe that it can be wrecked i anything can hap
12 pen. o like people to come up and talk, i like people
13 to look over a i am waivering they are waving back
14 pretty much the gallery is divided by diagonally in
15 half. we are on this half of the gallery, everyone else
16 except for one other person is on the other side of the
17 gallery they are less hesitant to come over here.
18 i wouldnt mind if they did come over here. possibly
19 if they read this they would come over here. would you
20 mind, he asked, someone has just asked me a question. am
21 i going to do my juggling act? i am going to answer
22 him this way: i don't have a juggling act. now he is
23 showing me some eggs.

24 8:13 someone has just asked me for water, i said yes, yo
25 can have water i am drinking more water. i am pausing
for

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45

1 that I was stumped. i would like you to believe that
2 i was stumped. well its right down on paper. i don't
3 know what to say. she said that i should say i don't
4 know what to say i will admit that at some times
5 i don't know what to say im glad that at some point i
6 dont know what to say, if i knew what to say all the time
7 i would be talking all the time and probably miss out
8 on other things that i would like to do. i a questn
9 has just been asked of me tak talking has nothing to do t
10 with this. talking all the time has nothing to do with this
11 i will answer her with -- no i am realising t at this point
12 it is really hard to hold a conversation directly with
13 a person and have it written down at the same time.
14 8:17 someone has asked me if i am still doing the wild
15 west show. i will answer him, thusly. no i am not
16 i am jsu just noted how extremely quick the stenographer
17 is. someone is taking my picture with a really tiny littl
18 e camera. i have that camera. she says that she has a
19 camera that a person standing next to her has, which is a
20 nicomat 35 mm camera, her camera is a tiny probably
21 japanese made tiny camera although hers has a
22 case and mine dont we will talk about tis later i would
23 also like to have the nicomat.
24 8:18 someone has just asked me about a personal question
25 about the wild west show i will have to tell him that i

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46

1 will speak to him later about that. yes i would really
2 like to speak to you later about that as long as you are
3 after me. another page is being stapled on to the wall
4 i also onotice because it makes a loud noice. glenda
5 hiber has just walked in. she is wearing her fluff jack
6 et. hi glenda. proximately half of the peple here
7 in this room that are sitting down and leaning aginast the
8 wall. they are socializing. someone just told me that
9 they are glad that they brought a book. i just told her
10 tat im glad she brought a book. now that people have come
11 up here it is getting hard for me to see the rest of the
12 gallery space but that is okay i like peering between
13 people. but it is pretty much the same as it was before
14 which was everyone just sitting around and socializing.
15 8:19 only 2 people, 3 people are reading what is written
16 on the wall. everyone else is just standing around
17 someone has just asked me if they are alowed to harass
18 me. i haven't the time to answerthat. after answering
19 the question she has completely forgotten it herself
20 i will answer it this way, over the stenograph, w
21 anyone could do this anything they want. i wish anyone
22 would do anything they want. i am pausing agin. i am
23 being smiled at i am now having an argument with the sten
24 ographer wherer ishoud puse or not i stopped she was look
25 ing for a sigaret.

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47

1 8:21 it is 8:22
2 the stenographer is clapping her hands.
3 the major portion of the noise in the room is sprisingly
4 enough not talking. it is the typewriter machine. it
5 sounds just lke a typewriter. the senographic
6 machine makes no noise at all. someone has just said so
7 long to me. the senographic is dark gray and sits on a small
8 tripod between the legs of the stenographer. this is called
9 the stenographer has told me that the stenograph is named
10 herbie. i am asking her whether she knows the name of
11 the typewrtier. the typist has just named the typewriter
12 burton cummings.
13 8:24 a person has just come up to me as though they were
14 going to ask me a question and stopped. I will ask him wa
15 t he wants. his name is bruce. i don't have a question.
16 it is important. bill anastasi si walking over with
17 the staple gun. looking so for something to do with
18 the situation, the typewriter, the stenographer and my
19 self sitting her just in this small area. somehas asked
20 me why is there a smell of stale beer here. i didn't
21 notice that there was the smell of stale beer. im glad
22 he mentioned it. for the amount of people that are here
23 there is actually very little conversation going on.
24 a man is by himself caughing. the stenographer joking
25 ly says that he is dying. someone is bringing a

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48

1 truncated triangle shaped mirror into the room. he has
 2 filthy hands. he has asked me if i have every seen up
 3 stairs. no i hav never seen upstares. a spiral stair
 4 case upstares. big birds carved out of limestones
 5 and pigons. regular pigeons. really live pigons they are
 6 cooing. another person chimes in. they are cooing
 7 and they are in cages. in a cage that one of which looks
 8 like it was made by solwit.

9 8:26 and people are laffing at that fact. another per
 10 son agrees with it. im going to ask them directly for
 11 more oeservations. what else have you noticed? some
 12 other people have gone outside im asking them what they s
 13 aw. tthe people that went upsatairs took photographs
 14 as far s i know that could be a lie. that could be the tr
 15 uth. i didn't see it myself, it is only relayed image to
 16 me, to the stenographer, to the typist, to the wall.

17 8:27

18 im going to ask them to go out and ask other people to
 19 bring back information directly to me so that i can
 20 read it into the stenographer. ask other people for in
 21 formationto bring back to me so that i can put it
 22 in the stenographic machine. bill and stacy stand with
 23 understanding what i just said. other people dont -- on
 24 his way to do that. someone has brought me a small maga
 25 zine called soap operat digest. her name is jane

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49

1 on the cover of which is richard dean anderson general
2 hospital jeff and rick webber, y and r feature. i
3 don't understand this magazine. it says tv section symbols.
4 1978 sony award ballots inside. i don't
5 thing i'm very interested in this book. i'm putting it on
6 the floor. someone is now telling me that they are going o
7 to tell me a story.
8 8:19 i may have mistaken -- she isn't telling me a story
9 she is telling a person standing next to me a story they a
10 e talking to fast for me to hear it and also keep the narra
11 tion together. 6 people are now reading what is written
12 on the wall and the level of conversation is getting a
13 little louder and now is going over the level of noise of
14 the typewriter. i am speaking louder. the louder i spea
15 k the more i feel i have to say. a flash has gone off.
16 a picture has just been taken in this direction. it has
17 been suggested of me that i should talk louder, i am
18 talking louder. bill anastasi is standing in front of me
19 laughing hysterically. at the fact that the louder
20 i talk the more i have to say. it's an enjoyable
21 fact that the louder you talk the more you have to say
22 as a matter of fact, moving your arms around gesturing wha
23 t you say helps you say things. they automatically
24 come to mind.
25 8:30
it has just been repeated to me, adry well. and i am now
taking a drink of water.

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50

1 notice anything going on that i haven't he asked someone
2 that person has repeated i doubt it. she is glenda someone
3 has just asked me if i asked some guy for money i am
4 answering him thusly i will talk to you about that later.
5 no i don't know ill talk to you about that later. i
6 will continue describing things. hi. someone has asked me
7 how i am. i am answering fine. yourself? no
8 she has asked me wheterh i am nervous. i replied no. i
9 am not nervous any more. i am getting nervous. a man wi
10 th a beard and his hair parted down the middle looking sort
11 of like a lumberjack is standing close by. he knows he
12 s being described. hes smiling. i dont know who he is.
13 8:32 he tells me his name is dave. it could be for all
14 i know. hes laffing. the gallery is now pretty much bal
15 anced there is just as many people on this side of the
16 gallery as there are on the opposite side. and people
17 are loosening up and realizing that it is not what you
18 would call a performance situation. they have broken
19 the audeience positioning. it is hard to tell
20 whether they like this situation that they are in at the
21 moment or whether they dont like the situation. andrea
22 drewspa lookus is here he is the first person that hasnt
23 come up and asked how are you. that i know or that knows
24 me.
25 8:33 the stenographer has just moved stenographic paper
on

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51

1 to the floor. it is 8:34

2 stenographer has just told me she has just written that.

3 that person has just came over frank and has started sin

4 ging. he should sing some more. people are starting to

5 lean on one another, smoking cigarettes, talking jest

6 turing with their hands and talking with pauses. some

7 one has just asked me if the mirror s propped up on

8 the typists tabke if they are themselves props my answer

9 is no they are mirrors.

10 8:35 if you i am asking if he obviously -- observes

11 anything that i haven't observed, to come over and tell

12 me and i will decide if it is a worthy enought observation

13 to have written down on the stenographic machine. i can

14 tell you right now, its worthy enough. some one has

15 just said o brother, some one has just said how long

16 have you done this for but not to me. someone is now taki

17 g a picture. his name is dave. its a nicomat. people

18 are still walking in. there is broxly 40 people here.

19 somebody has just asked me how long im going to do this

20 my answer its hour and a half her name is jean. i am

21 being pestered to say when someone aske me a question, no

22 t to put it this way, some one has just as said to me

23 to say the name. pestering is a good word.

24 8:37 this person is a pest. someone has just asked me

25 again. how long this is going on for my reply is an hour

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1 and a half an hour more. her name is michel. a question
2 has just been asked of me, am i chewing gum. i am chewing
3 chewing gum. a mirror was just shined into me. i for
4 got to look. i was too busy talking about something.
5 another picture has been taken. someone has just asked
6 me to say there name into what she describes as a thing
7 her name is jane derrick. good by frank. someone has
8 noticed has just told me that the informer what she
9 refers to as the informer, which is actually the narrator
10 is drinking a lot of water and it is coming out my arms,
11 shes right. im asking her to get an air conditioner.
12 yeah its hot, but it is much warmer and live shes reciting
13 something to me, but im not listening it has something to
14 do with the temperature of the room. there is a person
15 here. i can't see their face. wearing snoshoes bight
16 red snow shoes with the symbol of the olypics on them. A
17 group of people behind up against the wall to my left are
18 staring over here hoping for something more to happen. o
19 ne is pointing and one is sitting with legs out stretched
20 black paints almost tweedling their thumbs, chewing gum
21 another is sitting resiang chewing him. a women
22 and ubviously recognizing that she is being talked about
23 8:40
24 someone is playing by blocking my view. its ok. at count
25 i count 28 of the people in this room are not talking
and approximately ten are. somewne has broupt something
along and is showing it to another person. people are sittn

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53

1
2 sitting down having conversations as yet. most people
3 are sitting by themselves, there are heaps of coats on the
4 floor. bill anastasia is lusting for the next type written
5 on page so that he can tack it on the wall. dove bradshaw
6 now has a flash in her hand and it looks as though she is
7 going to attempt something outrageous using a flash unit
8 with her camera. most people when they realize they are
9 being described, start to do something so i will start to
10 describe them more a man is sitting with hands
11 holding himself up behind him, chewing gum, wearing glasses
12 and a gold shirt. he is now smiling, and starting to move
13 his body. he is starting to begin it, is looking away
14 and starting a conversation with him. the person next to
15 him is realizing that i am looking over there and is start
16 ing to laugh. generally, starting to figure it. a woman
17 sitting next to the wall wearing white sweater and vest
18 and very dark black hair is obviously intentionally looking
19 away. she has a white braid in her hair and cowboy boots
20 , black leevy pants. another woman sitting in the corner
21 with her is looking over here and realizing she is being
22 talked about and smiling and looking back. she was at th
23 is point reading a book. she was looking away. she is .l
24 ooking back, she is smiling. she is grinning , she is
25 making faces, she has turned to the person next to her and
signified to her that she is being talked about

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1 8:34 and the person next to her is starting now a situatn
2 with her. the person who has started the conversation is
3 very intense on hlding this conversation at this point and
4 is also making faces but not in this direction. a girl
5 sitting right for ground to us is slouching against the c
6 olumn in the room and on a styrophoam piece of cushon. h
7 er lfet hand is sitting in front, inbetween her legs.
8 she realizes i am talking abou her. seh lafs. sshe waves
9 and probably feels a little embarresed. she is now staring v
10 over here and her eybrows are now going up and down and
11 now she is as though she were focussing very closely with
12 her eyes on me as if she can here with her eyes. she is
13 now in noddng her head up and down and i think h she is
14 hoping that iam going to describe someone else.

15 8:44
16 the person furthest away from me is taking a picture. he
17 is walking this way. he is looking away. he is now obvious
18 that he is being described. hes leaning against the wall
19 in a very sueve manner with his and on his hip, not putting
20 his hand on his pocket noddng his head and looking away.
21 a person with a 2 tone fur striped coat is having the piece
22 explained to her by bill anastasi i eard her say the pipr
23 and bill is saying that the typist is a professional. she
24 hasnt noticed that i am describing her but she is now look
25 ing over here. she has a very beautiful frizzy hair

s

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55

1 someone has mentioned to me that she is cute that she is
2 being talked about. she is getting into the situation ag
3 ain and not focussing too much on what is going on over
4 here. someone has put their arm around me and someone
5 has handed me an egg.. im going to ask them and someone ha
6 s almost broke an egg on me this person that has her hand
7 on my head was the person that i previously described as
8 a pest and the person who handed me the egg is her brother
9 his name is dave. this person close to me is now asking
10 me if i am a pest or if she is a pest and i say now if you
11 would only get me a napkin, would you get me a napkin?
12 she got me a napkin. she may not be so much of a pest of
13 after all. its getting extremely loud in here and terranc
14 e costello came in and explained that i rene cherner
15 came in and he is talking too fast and i can't say what he
16 is saying fast enough to here what he is saying. i will
17 pause and listen to what he has to say.

18 8:47 someone has told me that the like my shirt the
19 person standing next to them said that it was corny
20 the person that said that they liked my shirt explained
21 to the person had said it was corny that it was theres
22 it is a big joke. as a sprise to me the stenographer and
23 the typist have now switched roles and someone has handed
24 me a photograph of tony pabon. it is a dum photograph.
25 there is more wandering aound going on the gallery and
soe

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1 someone has just asked me where i might find lemon filled
2 donuts around here and walked away. it seems asthough
3 a lot of people who know me want to ask me about
4 personal business. the person sitting in the middle of the
5 room is wearing blue jeans and a white tee shirt with a re
6 d ringed neck. the stenographer is pointint to him. he
7 is looking over and his eyes are opening wide. hes making
8 a large grin. now some poeple are standing in the middle
9 of the room sticking there tung out. in this direction.
10 and the stenographer is pointing at them. a man in a plaid desi
11 wth green bell bottom pants is walking over to the wall
12 and sitting down. he is gazing around and has pulled up
13 his pants off his ankles and is peering into the rest of
14 the gallery space. he has gazed and a bearexd.
15 8:50
16 he has looked at the area in the room where the pieces of
17 paper are tacked to the wall. he doesn't look enthused.
18 a man with a very very bright red shirt is gazing at the
19 ceiling. he is gazing at the girl. a man is putting a
20 new lens on his camera froma large case of photographic
21 equipment he is walking close over and is taking a picture
22 its a nikomat. his name is dave. people are walking
23 around with their coats.
24 8:54 they stopped doing something. she is now taking
25 her picture. he is holding up a card.

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1 i am asking the person to take a photograph if this.
2 the stenograph machine. there is nothing generally going
3 on any different than was generally going on before. spec
4 ifically the elements of this siguation have been describd.
5 a large flash has just gone off. the people closest to me
6 are having a sitaution about me. terrence costello has
7 just gone up to jane derrick done a waving motion
8 with his hands rocked back and forth made a face at me
9 and has now brought her over to me and has told me id
10 better watch waht i say buddy. and is now laffing his
11 terically. i would like terrence to directly do something
12 other than what is going on. terrence y dont you do
13 something other than what is going on in here so i could
14 describe it? he has now taken jane in his arms and is sw
15 aying back and forth. he is thowing her around the room.
16 she has made a loud yeelling noise. she has a camera
17 in her hands it doesn't seem like a dangerous situation
18 at all. now hes tweling around. there are more cameras
19 taking pictures of this.
20 8:54 they stopped doing something. she is now taking
21 her picture. he is holding up a card. he is a card
22 carrier. hes bopping around the room. he's holding
23 a card up to my face. bill anastasi i has a very
24 broug smile on his face. im reminded of something that h
25 said earlier a dry well. caren costello is now hold
ing a large mirror up into jane derrick's camera. he is

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1 flashing a large mirror up into jane derrick's camera. he
2 is flashing it around the room. he is the center of atten-
3 tion. he's the life of the party. people are fearing that
4 he may step on them. he wishes and places the mirror on
5 the floor. he's putting the mirror between his legs
6 one foot is reflecting in it and moving it around too face
7 for a picture of it to be taken. the mirror i know was
8 suggested by him by jane. i can hear him saying would
9 you like me to dance. i can hear him say is this
10 robbin. is she related? he is saying hello to bill and
11 at least 30 percent of the people are watching terrence
12 costello. someone has just asked me how i am. i am
13 fine.
14 8:56 there are too many people here at this moment. things
15 going on right at the moment i can't begin to describe
16 what they are someone is taking a cigarette someone has asked
17 what it's doing there and drea a stalookus is about to laugh
18 and a picture is being taken right close by over here
19 terrence is trying to put something over the stenographic
20 on to the wall, a marriage is of questions is being asked
21 narrator has been mugged.
22 someone was holding their hands over my mouth for quite a
23 long while. people are being more open to coming
24 over and attempting to be involved directly with what's
25 going more directly with what's going on the wall on to

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59

1 toe wall, but now they have left.
2 8:58
3 two people are in the gallery space now holding up mirror
4 s and have had there picture taken. i m am reminded again
5 of the phrase a dry well. a dry well. a dry well. a dr
6 y well. a man is standing over the typewriter and reading
7 directly what is being typewritten sometimes there is a
8 a lull in the action. there is a mixup with the paper
9 someone has asked me, someone came up to me and said that
10 they weren't going to say anything and then said they
11 weren't going to ask me anythin.g someone has asked
12 me if i would like some burbon. the bottel is open
13 its being described as spring water. its being put to my
14 lips. i drank some burbon. its awful. would you want
15 any of that. i hear someone say to someone els.e you
16 hav eater have eaten all those rasons and now i
17 hear the sounds ofthe typewriter and the phrase was repea
18 ted by that person the hole box people are generally
19 standing around. it is very rd hard to talk and introduce
20 people at the same time. im appreciative that people
21 come up and are uninhibited with the fact that
22 they wil come up and talk. there is generally a lot of
23 fast walking going on in the gallery now. it is 9:10
24 9:01
25 jane derrick is standing at the end of the gallery and
standing over here as if

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1 a question and is now walking over with a mirror. he
2 is explaing to me that the people she got a ride with are
3 making me leave, and i am going to answer her right
4 away because she is leaving. that is okay. im
5 thrilled. there is more picture taking going on in this
6 direction. pepole are freely speaking. in this direction
7 a person has just come very close and put a cigarette out
8 in the ashtray that is sting on the table in front of
9 me and bent down while doing it as though to not get into
10 my vision. to get in the way of my vision. a group shot
11 is being taken of the stenographer myself the typeist bill
12 anastasi dove bradshaw and i am smiling. dove is smil
13 ing and massages are being given to linda and anne. some
14 oe has just said hello relaly loud and someone terrence
15 has just announced in the middle of the room very loudly
16 that jane derrick is having a shoe. someone says that
17 terrence is uncontrollable. irrepressable. massaging fo
18 the tapist and the stenographer seems to be lubricating the
19 situation. the mechanics are working better.

20 9:04

21 is it much better i have just asked if it is much better
22 the stenographer has told me that it is better. the people
23 who brought 3 eggs in a coffe can have left i see a person
24 looking at what is written on the wall and smiling. i see
25 2 people smiling at what is written on the wall, and

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61

1 because i am looking over there i see another piee of paper
2 goig up. the situation has gotten so loud that i doubt
3 if i could here the saple gun goes off. i am now look
4 ing at david beel. i just hard the staple gun going off
5 someone has asked me to look at david beel. i will. i had
6 my picture taken. looking at david beel. david beel has
7 noticed that the stenofer machin works much faster than the
8 typing machine.

9 9:06

10 hes right. that was observed earlier. there us a griyo
11 of poeple standing close by having a situation. they are
12 talking as though they are unaware of the tepewriter and
13 the stenographic machine. two of the people since that
14 have walked in haven't really looked over there to examine
15 what is going on, and i don't believe read what was previously
16 pinned on the wall. there are 2 peple close holding on to
17 one another and smiling and talking there is a man very close
18 by putting out a cigarette. there are less people here than
19 there were before, but the action is getting quicker. a man
20 is reading what is written on the wall and talking in his
21 shirt. i believe that hes been reading from the very beg
22 inning. the light in this room is either very bright or
23 the white of the walls. makes it shine very bright. bill
24 ad dove are kissing over the typewriter they are laughing
25 while kissing overthe typewriter they know that they

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1 are being observed kissing over the typewriter. it has
2 gone from a kiss to a kiss and a hug and hasn't
3 stopped until this point. someone has mentioned to them
4 that they think is a place a public place. i heard
5 after done kissing said roots. although i dont know why
6 there are still pictures taking going on in this direction
7 a person . i lean turner is looking over here smoking
8 a cigarette and is looking right through over here
9 as though we were invisible as though she were looking
10 into the corner of the room. she is now acquainting her
11 eyes she is grinning. she knows that we are talking about
12 her and is starting to look away and now she is looking back
13 and now she is looking away.

14 9:09 the people left at this point seem to be the more cheery
15 of the people that have been in this gallery so
16 far and more used to being in a gallery. they seem more
17 enthused with what is going on at this point than they were before
18 terrence is beginning to dance again. no sooner does he
19 begin to dance than someone mentioned his name, he already
20 is playing a game with someone. he is now putting
21 both hands on my knee and leaning. he is squeezing my leg
22 he is squeezing my shoulder and trying to get my attention.
23 he is now squeezing my breasts. no, no, no. terrence
24 is now being a pest trying to take my shirt off, for reasons
25 of preparation. for only reasons of perspiration. he

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63

1 explained that it is his shirt. i am trying to give
2 him my attention but i feel that i should describe what is
3 going on. terrence is now leaving.
4 9:10 thank you thank you. someone has just come up to me
5 and told me it was a very interesting evening and gave me
6 a kiss, another person came up to me and said they had enough
7 art for one evening and is also leaving. her
8 terrence has just rold me something very embarrassing which
9 i won't repeat into the wituation. someone has explained
10 to me that i know there name, her name is ileen turner
11 she has said fuck you to me. she has put her hand over
12 my mouth. she is grinning. she is shaking my hand and
13 telling me that she is going to leave. buy. well see you
14 did you get we'll see you did you get the question? did
15 you get we'll see you. did you get my asking my asking
16 if you got the question did i see you. pepople are gathering
17 in groups very close to the section of the gallery now and
18 are ignoring the situation completely. except for one
19 person his name is bill. hes coming over here and giv
20 ing a glass of burbon that is sitting on the tabl directly
21 in front of us. its 9:12
22 9:12 only one person is reading the words that have
23 been placed on the wall. he's reading the very last page
24 thathave been placed on the wall. now 3 people are reading
25 what has been written on the wall and a p man with a sport

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64

1 jacket on and a mustache standing very close is grinning
2 he has been here the whole night he is coming closer to her
3 e directly what i am saying. he is nodding his head. his
4 name is bob. he tells me his name is bob for the record
5 and a person standing next to him a woman in a green shirt
6 amply face strictly for the record she is getting a
7 light for her cigarette. 3 people are coming over and
8 the man in the middle of these 3 people is describing the
9 mechanics of this situation. he is pointing to this
10 stenographic paper and calling them marks.
11 9:13 2 persons to his left, a woman is taking
12 another look and asking him for more questions. there is
13 so much noise at this point in the gallery that i can't
14 distinguish what anyone is saying. most people are speaking
15 and nodding their heads. another person is gazing directly
16 to what is being written at the typewriter. i am gazing
17 at what is specially being written on the typewriter. no
18 thing is being specially written on the typewriter at the
19 moment. someone is taking another picture. and the person
20 who is explaining the situation that i noted a few lines
21 ago was just looking at the stenographic machine. her bee.
22 two people have just met each other and kissed. and i hear
23 the word fascinated and another person says that the steno
24 graphic is a great machine. people who are looking at
25 this specific situation at the corner tends to look at
the machines more than they look at the people working

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65

1 machines. i am asking the stenographer dont you agree
2 she agres. bill and stacy is stepping on my toe but
3 not hard. he says, but just wait. only one person agins
4 is reading what is on the wall and most people are standing
5 around staring at this directin at this point. the
6 pepoel who are staring can hear directly what i am
7 saying and are saying dry well dry well definiately may m
8 favorite word of the night. bill and stacy says that
9 the tight el for his next piece is dry well. i say to
10 him i doubt it.

11 9:18

12 someone has just handed me burbon. i didn't think about it
13 hername is glenda. glenda is now making a face. and
14 using her hands. dove bradshaw is descriging the stenogra
15 phic machine and the stenographic typing machine. i was
16 being hit in the shoulder a few moments ago and people are
17 making different groups. while sitting in the middle
18 of the floor someone is asking the stenographer a qustion
19 i let the conversation with the stenographer go on without
20 listening and without recisting. because it is mechanically
21 impossible to do both. the man with the very bright red
22 shirt has his left hand in his pocket and is laffing at
23 something that dove bradshaw is saying about the typewriter
24 and the stenographic machine. the girl with the bery
25 small camera is taking a picture. i don't believe that there is
film in the camera. a person is showing me there chess, i
he's wearing a t shirt. it is a picture of a covered

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66

1 bridge with a wagon going over a covered bridge. it says
2 intercourse pennsylvania. i know this from deeing it prev
3 iously. conversations are getting at this point probably
4 as loud as they have ever been throughout the hithe night
5
6 928 upon expounding the time, both the typist and
7 9]9 a dry well, people feel very comfortable at this poin
8 t to some over to this side of the room, talk about the
9 situating and ask questions directed to any one uf us, ex
10 cept the typiset. someone has said, ex cuse me, and asked
11 me whether i have a sterio camera. my reply is, no, i
12 don't have a sterio camera. she asked me whether i have
13 a whole collection, my answer is , yes, i have a whole
14 collection, but i don't happen to have a sterio camera. i
15 would like to have a sterio camera, but they are usually
16 very expensive, and they usually don't have big names. it's
17 been explained to me that you can get a sterio optic lens
18 for a ica camera, i don't know that'
19 92] someone is calling my name out from the other side
20 of the room. noone that i have asked for ovservations has
21 come up with any for quote some time. possible they forgot
22 someone is now asking the stenographer a question. what has
23 struck you to do this? the stenographer explains that the
24 reapon that she got into stenography was because it sounded
25 interesting. i have narrated the false hook. i am going
to let the person who asked the questopm, whatever question

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1

2 she has asked the stenographer, to clear up that falsehood
3 the question was not what was there interest in stenography
4 specifically but rather what was their interest in executing
5 or helping to execute this peice, because they were the
6 second people called. out of the telephone book. the reason
7 that they were interested in doing this piece to begin
8 with is a question that i am now asking the stenographer,
9 the answer is because it sounded interesting and the
10 stenographer at the moment has explained that Linda told
11 her off the phone that wer are now doing sart.

12

9:23

13 that is as far as i becieve explanation gois. someone
14 has explained to me that someone else has a question
15 the question is, the question at first posed to me was
16 basically, how much does a stenographer and a typist get
17 someone has just chimed in, when they are getting paid
18
19 which enthused the stenographer a lot. it broke sown. the
20 answer broke to the original question, broke down to
21 approximately 3 hundred dollars a night. i heard someone
22 say fanstastic. someone is holding up stenography paper
23 stenography equipement and describing it as constellations
24 using words like sagiterious it has bee determined that
25 a u f r d means off the record and majors has just
explained that that is now linda bederman writes off the

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1 record. she explains that she writs it in three words
2 off the record. it has just been brought to my attention
3 that linda bederman the typist said that she only remem
4 bers typing two words the entire night, bare skin coat
5 which means that everything that she types she has no
6 recollection of at all which may be the reason that the
7 mistakes are so beautiful. it is 9:28.
8 2:28 9:28
9 upon expounding the time both the typist and the steno
10 grapher replied simultaneously oh, and are now just
11 realizing that. it has been explained to me by the steno
12 graphic that they both said it for different reasons.
13 narration is slowing down to the point where it is easy
14 note the narration has slowed to the point where the typist
15 and the stenographer can conversae about the difference in
16 translation between the way ann majors uses the stenography
17 and the way linda bederman interprets what she has written
18 with it. someone as pointed to the clock and said that
19 it is now 9:30.
20
21
22
23
24
25

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69

1 Day 3 8:00

2 Its 8:00. i will attempt to describe what i hear in
3 this room where you and i we are. i hear some people
4 walking and some others are talking. i just said hi
5 to anne major who has arrived a little bit late. just
6 before she sat down she made a very interesting sound
7 with the rubber sole of her shoe. and just now another
8 one moving her chair. the sound of the machine she is
9 using is extremely quiet in comparison with your type
10 writer.

11 8s;01

12 an acoustic situation is extremely complicated. there are
13 so many things happening for instance the sound of this
14 clock. its almost as though it were boiling, throbbing,
15 and all the walking continues. do you have a cold?
16 do you need some kleenex? what?

17 8:02

18 now i hear the voice of my friend maryanne amashe. you
19 hear it. of all the sounds i
20 hear i am growing more and more fond of the one
21 of this clock. thats a nice one. the situation im in
22 is somewhat impossible, because in order to hear i must
23 be quiet. but in order to narrate which im obliged to
24 do, i have to speak and when i speak my attention is not
25 on what im hearing. so that my mind is divided between lis
tening and saying.

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1 what im already noticing is that the sounds that are
2 closest to me are the ones i hear that take my attention
3 though the sounds of people talking -- that was interesting
4 that sounded like a bottle opening. its not its a staple
5 gun. beautiful.

6 8:05 and the button of that coat against the wall.
7 its curious that im asked in this situation to know what
8 it is that makes which sound. o whereas in a musical
9 situation i didn't have such a sense of necessity. i would
10 be able to listen to a sound in a piece of music without
11 knowing what has caused it. perhaps as the time continues
12 my attention will move away from narration and become
13 more musical so to speak.

14 8:06 perhaps as the time continues my attention will
15 move away from narration and become more musical, so
16 to speak. perhaps the need to narrate makes me
17 makes the connection between cause and sound, so that
18 i have something to say about by way of description.

19 8:08
20 if i merely said for instance that i heard high sounds
21 and many sounds in the middle, every now and then some
22 thing percussive, you see how vague the description is.

23 8:09
24 instead of a reporter perhaps in this sutut situation
25 what is needed is a recorder.

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1 8:10 . this one
2 this has both a slight rattel and a pulsating whirring
3 sound. now that there are so many people moving around
4 ad so many people talking its difficult to hear this
5 clock unless i hold it up to my ear as i did and
6 hear it, but before when there were less sounds i
7 could hear the clock more easily even when it was a
8 distance from my ear of a foot or so but when it was a
9 foot away i didn't hear that slight rattle.

10 8:12

11 i can tell when the people are quiet now because its
12 then that i can hear the clock without putting it up to
13 my ear.

14 8:13

15 its actually very beautiful basically as far as i can
16 hear the sound of talking and the sound of walking
17 and now and then the sound which i have earlier described
18 as having a percussive nature like the door slamming or
19 like the stapling gun on the wall or if somebody dropped
20 soemthing, it didn't bounce.

21 this situation of course is very different from what i
22 would hear if i were at home. and its largely due to the
23 fact that there are so many people in the room.

24 8:15

25 do that again this is rattling now. try again.

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72

1 maybe this can --
2 try it now.type something. okay. do it again.
3 doesn't seem to rattle much. okay. thats better.
4 try it now. no. go ahead. i think an old
5 fashioned typewriter would probably respond better.
6 im beginning to hear more sounds that sound like the same
7 time as the talking and the walking. this can is getting
8 more and more interesting.
9 this clock is like birds flying.
10 8:20
11 ive noticed thre are moments when theres almost no walking
12 but the talking doesn't ever seem to stop. its amazing
13 how interested people are in talking.
14 youd think theyd be able to get along with a little bit
15 less.
16 when you cant understand what theyr saying then you
17 notice now that it sometimes gets louder sometimes more
18 subtler but the extraordinary thing about it is it almost
19 never stops. im going to listen carefully now and see
20 if ican notice its stopping.
21 8:23
22 im ging to listen for lets see we have this clock
23 im going to listen 30 seconds and see if i can hear a time
24 when there is no talking. how many -- i said 30 seconds.
25

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1 8:23.50

2 8:24

3 i would say that during those 30 seconds there wasn't a
4 single instant when someone wasn't talking. but we have
5 no notion of what they were saying. i also have no real
6 sense of how to describe what it was that i heard except
7 that it was talking. talking is made up of vowels
8 and consonants but when you hear it i this way it goes
9 into a kind of blur. an interesting blur. now and then
10 as the finnigans wake you hear a few words that are not
11 blurred. i mean to say that you understand.

12 8:26

13 but mostly none of it is as clear as the sound of this
14 clock. when he said "that's true" for instance that was not
15 blurred. just now i thought i heard someone
16 say wait, but i'm not certain that that was what they said.
17 there comes the staple again. the word beautiful. talk
18 about working.

19 8:27

20 8:28

21 8:29

22 if i were at home it seems to me that the sound situation
23 the number of events would be fewer and if i set out to
24 describe them i might be able to do it but here there's a
25 complexity that so far simplifies itself to me simply

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1 simply to this clock. to say the sounds of the typing
2 and not so much your machine as your sighing now and then
3 or the moving of this, i mean to say the sounds that the
4 three of us are making here, if i touch this paper, for
5 instance.

6 8:31

7 and then i noticed besides the talking and the walking
8 but i keep calling the percussive sounds, the continuous
9 ones are the talking and the walking and the talking is
10 more continuous than the walking. and the fewest
11 are these striking percussive events.

12 i remember years ago looking out the window at grant
13 street and monroe and noticing the traffic in the east
14 river drive and imagining that one might write music
15 following the

16 8:32

17 following the a nature by describing the traffic. so that
18 it is to find a way of making a piece of music, it would
19 result from describing this situation that i am attemptin
20 to a describe but not succeeding in describing now.

21 if i were going to seriously make a piece of music out
22 of this situation i would have to come to some closer terms
23 with it than i have h yet found. perhaps before we s get
24 to the end perhaps ill get an idea.

25 8:33 of what one would use or what i would use.

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75

1 if i were going to make a piece of music out of this
2 situation which, as we say, you are.

3 8:33

4 im trying to imagine what that would be without recourse
5 to techonology. its obvious that it could be done very
6 easily with a tape recorder.

7 8:34 but i like to imagine what it would be if i didn't
8 have any technology, because as duchonte said, if you
9 dont have any, if you dont have good tools it requires
10 greater si skill.

11 8:34

12 but when i was trying to describe to you what i was hear
13 ing at the beginning you remember i kept thinking of
14 the clock, but that character of the clock which in terms
15 of music is an ostenato, its a constantly repeated
16 pulsating time type sound.

17 8:35

18 its not what i would use at all if i were making a piece
19 of music out of this situation. i do think i woud use the
20 talking and the walking and it would -- wouldnt be
21 difficult to either construct or to train people
22 to walk, it might be more difficult to be get them to talk
23 because if they thought there were supposed to talk they w
24 ouldnt talk as well as they are talking now. when they
25 dont know that they are supposed to be doing it.

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1 8:36
2 and there would be a great difference in the sound. it
3 would become self conscious. it would become
4 self conscious for as now what we are hearing is without
5 its without any attempt at self expression. it isn't
6 theatrical, for instance, let alone musical.
7 8:37
8 this is a solo for the typewriter.
9 even that's a complicated situation.
10 8:39
11 we have to come to the end of this solo.
12 8:40
13 there seems to be more of a laughing, more other uses of
14 the voice than just talking. caughing too.
15 8:42
16 the tearing of the paper is always very interesting.
17 8:43
18 its of course to make a piece of music like this one doesn't
19 really have to do anything except somehow have say this number
20 of people in a room of this size and to do something
21 so that they will stay here rather than go away. then they
22 are obviously going to make just exactly the kind of
23 sounds that we're hearing right now. im of course trying
24 to ignore the sound of your typewriter but this quiet
25 one over here, the court -- what is it -- stenograph
its so quiet that i try to hear it.

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1 and the typewriter is so loud that i try not to hear it.
2 8:44
3 im speaking in this direction its coming out in this
4 direction. are you more out of transcribing than you
5 are in the arts? are you more a court reporter than an
6 artist? its very interesting i was just talking with
7 a yo-ng man here and its clear that when i was talking
8 with him i was not doing my job of narrating. in fact
9 if i were narrating i would now probably have to describe
10 what it was we talked about but it wasn't anything very
11 interesting. the sound wed have to say didnt make as much
12 sense as sound as this clock does or the general talking
13 walking which is even more sound when its more blurred.
14 so thats the key. it became in fact when we talked
15 together just now it became so distinct that it wasnt
16 interesting.
17 8:47
18 certnly not interesting to describe. did you take down
19 the conversation? just the answers?
20 *8:48
21 i wonder whether i would be able to listen differently
22 if it were in the morning. i began the day today in
23 florida. its i would say its as warm in this room as
24 it was in florida
25 8:49

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1 one nce thing about the walking here is that its on the
2 wooden floor and i remember when you first put your coat
3 down and came to your chair you made that sound with your
4 rubber soled shoe. nice one. he closed the suitcase.
5 that falls in the category of percussive sound. though
6 it had a slighty puffy wind instrument type wound
7 8:50
8 i haven't noticed a single moment without conversation.
9 without the sound of someones voice. maybe if i had a
10 microscope i don't mean a microscope i mean a way of hearin
11 more slowly than i hear because i think one of the prob
12 lems about listening is we have to listen so immediately
13 to so many things that they escape out attention so that
14 i not only have the impediment of having to talk while
15 im listening but i have the impendement that there so
16 much happening so quickly that i miss it all but if i
17 could pay attention to it more slowly as though i had a
18 microscope then i would begin to see spaces between the
19 speaking, but with so to speak my ordinary ears i dont
20 heari anything between the talking.

21 8:52

22 that would be very nice to have if we were having more
23 technology to have something that would pull time stretch
24 time out so that a little bit of it became a lot.

25 8:63

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1 8:53
2 thats beginning to get somewhere.
3 there may even be such a machine for all i know. i dis
4 cover more and more that im very backward technologically
5 and that all things kinds of things are being invented
6 without my being any the wiser. in fact i think im turn
7 ing my back on technology a little bit. not when it comes
8 to the technology i already know but when it comes to say
9 the discovery of new technology.
10 i think the reason i turn by back on it is because so
11 many people face it.
12 and since they do it i don't have to.
13 because that facing is being done so i can pay attention
14 to something else. nevertheless it would be nice from a
15 musical point of view to have some kind of a gdget by mean
16 of which we could take a little bit of time and examine it
17 in detail.
18 8:55
19 that s of course not the sort of machine that i am.
20 because im only able to say the most unsatisfactory things
21 aout what im hearing. im able to say to repeat that theres
22 a lit of talking and that it never stops, but if i had
23 this machine that im speaking of i could talke a little
24 bit of time and there would of course be some talking in
25 it but im sure there would be spaces if it were pulled

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1 out enough, if it was large enough, there would
2 be some spaces where there wasnt any talking.
3 8:57
4 but as a man myself im not able to hear that absence
5 of talking. i just hear it constantly. and then i begin
6 to be silly and be pleased when somebody laffs. or
7 when i hear that stapling machine, simply because it
8 isnt talking. or that sound that this man made
9 with his camera box when he closed it and it had that
10 kind of pouffy quality and i must say your machine is
11 a target for improvement. something should be done to ch
12 ange the sound. lets what this does to it.
13 its better. does that bother you. i don' its com
14 lets see what happens.
15 8:58
16 how soon do you want to look? see if it did it all
17 right. its okay. now play a little bit. i mean type.
18 i like it better this way. put this up here and
19 youll be able to see it more easily.
20 9:00
21 you see theres less talking. i begin i think i hear
22
23
24
25

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1 9:01 you have to change the paper?
2 theres definitely getting to be less talking.
3 i find this kind of sound uh as interesting and as
4 pleasing to hare not as i would say more pleasing
5 to hear than anything else. that idea i spoke of earlier
6 of making a piece of music out of this situation isnt
7 necessary because it sis it is a peice of music if i
8 hear it as such. i had the feeling just now that i was
9 hearing as such but im not able to describe t it to you
10 in -- im not able to describe it to you in ways that
11 would give you the musical feeling that i was having as
12 i was hearing. i think its because of that characteristic
13 that i mentioned o earlier of its great complexity and i
14 enjoy the complexity but it goes by so fast that i was
15 not really able to say what it was i was hearing.

16 9:04

17 whats so beautiful about this kind of situation which
18 is the sound around us is that its not focussed its not
19 directed its nt pushing. even when the striking percus
20 sive sounds come like opening this box and the stapling
21 machine, the sound of laughing, its no sooner laugh than
22 done. so that your hearing goes on as freely after een
23 a very striking sound as freely after as before. and that
24 s the kind of situation that is so re rare in so called m
25 usic. when isay so called music i mean music music.

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1 because there everything is underlined and your taken
2 like a criminal in a truck right up to climax.

3 9:06

4 you didn't have to take the you didnt have to take it
5 from the stenograph? there is of course that distinct
6 difference between sounds that are close and ones that
7 are farther way. and closeness helps in particularly
8 the very quite sounds. I could by moving nearer your
9 machine change the effect it had on my attention.

10 9:08

11 lets see what thatdoes.
12 its pretty good. i thnk though the paper isnt moving.
13 did it move. ill hold it. its better when
14 its over the whole thing. now i hear this throbbing
15 more.

16 9:09

17 9:10.10

18 there are coming to be periods of far less talking.
19 and also less walking. so that i hear your typing.
20 and the throbbng. and again the special ticking or
21 percussive sounds. the intermittent ones. i don't mean
22 that. i didn't mean intermittent. i meant the rare ones
23 the ones that come and are striking because there hasnt
24 been anything like them before.

25 9:11

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1 now were hearing anumber of uses of the voice that
2 have to do with t what were doing. doves remakr for in
3 stance about your virtuosity. and what is it your talking
4 about?

5 9:12

6 theres coming to be less separatin between what we're
7 doing and the people who before were just talking and
8 walking.

9 9:13.25

10 why was it that you were whispering?

11 9:14.10

12 you've been typing so quietly.

13 i think one of the things that needs listening to this
14 situation so interesting is that you never know when the
15 next sound is going to take place and you don't know what
16 its character is going to be and by the time youve notice
17 d it some other sound is taking its place and the situation
18 gets to that complexity where you know longer can describe
19 it.

20 9:15 thats one of those spectional sounds, a kind of a squeak
21 ing of this table. we could --

22
23 its very nice. now we know that we could have it at any
24 moment just as we could cover the typewriter with the coat.

25 9:16 actually we don't need to do that because it
happened so to speak without my doing it in the first place

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1 and just the fact of hearing it i noticed at the same
2 time that if i wanted to hear it again i could do it.
3 9:17
4 is this is this whole situation the constant response to
5 a question and is the do we know what the question is that
6 s being asked that makes what it is that we hear. or is
7 this simply the situation of empty mindedness of not
8 having any question to ask i think that thats what it is
9 that if i had a question i would be in a situation
10 of making a piece of music whereas here i am and i could
11 be anyplace else and if these you werent there other
12 yous would be there. without asking any question at all
13 all of thses soulds would take place. but if it were
14 if i wee making a piece of music i would not be able to
15 make it be this way a unless i knew what questions to ask
16 in order to get this kind of resposnes. the response could
17 come either from musicians who would perform in such
18 a way so as to reproduce a situation like this or o it
19 could be questions put to a machine that would then
20 respond with a complex of talking walking sometimes
21 percussive situation that would have the same kind of
22 unpredictability that the situation we're acutally in
23 not only here but any other time and any other place,
24 to a quieter or louder degree this kind of music is
25 going on constantly.

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1 9:21

2 i didn't say lesser or greater because its always equally
3 less -- theres just as little of it or as much of it
4 as there is always. the only difference it seems to
5 me actually is whether its quieter or louder. because
6 take for instance the complexity that i was talking about
7 when i mentioned about the machine with whcih we could
8 stretch it out in such a way that we can see the spaces
9 between. that kind of complexity i think is with
10 us always. its just attention that might fail in the
11 presence of the quietness. we might not notice in
12 quietness as much complexity as we notice, well,
13 in what you might call this metzo forte.

14 9:22

15 and maybe those percussive so-nds that and not nearly
16 percussive but merely the least little bit louder
17 sometimes greater louder. what all of these situation
18 have in common is not the sounds, we could have this kind
19 of situation for instance without any people.

20 9:23

21 just one person listening and then it wouldnt be the
22 talking and the walking but it would be some other sounds
23 that were, so to speak, predominant, but there would also
24 be the thing that is in common, which is the unpredictability.
25 except in this most general terms.

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1 9:24

2 Thaureau says that we d should simplify but this is
3 this experience of hearing so something that cant be
4 simplified. and i think its surely the same way
5 seeing, but perhaps hearing is even more complicated
6 than seeing because it has all happens all the way around
7 you.

8 you only see, so to speak, what is in front of you.

9 9:25 but you hear all the way around. this is of course
10 what i like most about experience, where its seeing or
11 hearing, is its unpredicatability and i found it
12 less interesting when i new perfectly well what i was
13 hearing.

14 i mean to say when i was talking. even hearing what i
15 am saying now is less interesting than my being quiet
16 listening, and its doubly less itneresting when im saying
17 talking with someone and answering, say a question, or ma
18 kingsome remark. so that i could go back to
19 listening.

20 9:26

21 as to a source.

22 9:27

23
24 i notice that as i do that that there is a tendency for m
25 e to do what music lovers used to also do, which was
to shut their eyes.

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1 9:27
2 i wonder if sutting my eyes is similar to putting the waste
3 paper basket on top of the typewriter.
4 as i press the end of this clock against my ear
5 it sounds entirely differently here than it does from
6 the front.
7 here i hear those two sounds i described as rattling and
8 kind of whirring revolving sound now i theres still the
9 two, but the shirrin one's become more dominant than the
10 rattling one is more delicate.

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