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Structured spacial concepts

James Veatch

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"STRUCTURED SPATIAL CONCEPTS"

Masters Thesis
by James W. Veatch

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R. H. Johnston, Dean
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"STRUCTURED SPATIAL CONCEPTS"

It is my intention in presenting this piece as my thesis to record an area of activity in five major cities across the United States, for a period of five hours, simultaneously, on a selected day. This activity has been collected on coated zinc plates, which I had sent to people willing to participate in this undertaking. These plates were then returned to me and printed by me.

This is a documentation of the events, thoughts, and the processes which made this piece successful.
I have been working with the idea of producing prints which deal with the concept of breaking up space in an aesthetically pleasing manner. The designs used were meticulously thought out in their relationship to astronomical theories which I developed. It was very important that the surface be measured out so the designs would be symmetrical. The design structures had a strong architectural feeling to them, usually with many organic shapes within the framework of a hard edge structure. Intrigued by photographic processes, I utilized my own interpretations of photographs which had illustrations of other ideas, i.e., advertisements. These photographs began to replace the organic areas of my prints while structured areas usually remained in their original state. Photographs came closer to reproducing my original ideas than the organic areas. There was a certain purity in the photographs unaltered by the mechanics of drawing. However, the photographs usually stimulated another idea and not the reverse. In order to illustrate my idea, I would have to either find the appropriate photographs or alter the idea to adhere to the photographs available. Neither alternative provided me with an incentive to continue with the use of photographs. A photograph of a print incorporating the photographic techniques and structures is contained here as an example of this method.

After exploring photographic techniques, I began to illustrate my ideas through drawing. Expressing a thought through drawing is very
difficult. No matter how good a draftsman one is, a struggle remains to reproduce an idea in its original form. There is a quality about drawing which may enhance the original idea to the extent that, in the process of drawing, the artist may find himself altering the original thought. The artistic process begins with a self-originated idea which represents a thought. Introduction of technical and mechanical procedures allows the artist to reproduce that original thought. By introducing these variables and processes to create a print, I feel a part of the original idea may be lost. A loss may occur either in the inability to draw precisely a pure thought or in an alteration of the plate during print-making processes.

Printmaking has become a media structured around a great many traditions and demands. There seems to be an unwritten code of mechanics and professionalism which, when followed, results in an aesthetic product. My own intentions are not to criticize that product but, instead, to question the accepted attitudes surrounding the origin of the forms derived.

My feeling is that the plate which receives the etching processes is the fundamental element in expressing the original idea. If all interference could be eliminated between the thought process and the image on the plate, we would then have the imagery which best expresses that idea. With this realization, I began to seek other methods for
creating imagery which could better express my thoughts. I began to create organic prints eliminating the structured areas which had previously characterized my work.

Plates were done by pouring different types of etching resist on them. After allowing them to dry, the plates were then etched and printed. These prints began to take on appearances with which I could identify. They were no longer controlled by me alone. The atmospheric pressures and drying time determined by environmental conditions dictated where certain areas of the final print would become dark or light. The shapes, too, which appeared were those other than my own. I controlled certain areas of these prints with various printing techniques but usually did not alter the original designs.

I became enthusiastic about working with large plates (full sheets of zinc which measure 24" x 36"). At one point, I became so enthused I wanted to engulf the entire room with these prints. I thought of printing one plate many times and mounting these prints on large boards to give the appearance of one large print. Size of the prints became important in expressing extensive space being represented in those prints. Space seemed secondary only to the process formulating the prints. An example of this technique is the photograph of "Spatiotemporal No. II", contained herein, which was produced in the manner explained above. This was the print which I had contemplated using in the large print series. By this time, I favored a process of organic pourings to any graphic content in the prints.
During this time I began studying the works of contemporary artists. I began investigating their thought processes and the writings of critics about the artists' way of working. There has been a large movement for dematerialization of art, that is, "art devoid of sensory appeal"(1) where thought processes become the more important part of the work.

Four years ago, polyester and computers were the media which fascinated progressive artists and determined the area of expression. Now the medium no longer seems important. What is important is the artistic process which has transcended the belief in technology.

According to Gregory Battcock, "a significant trend in modern art has been a closer interaction between art and criticism, between the artist as doer and the critic as interpreter. An investigation of this trend shows that the concerns of Minimal Art are both inevitable and consistent. Minimal Art is not a negation of past art, or a nihilistic gesture. Indeed, it must be understood that by not doing something one can instead make a fully affirmative gesture, that the Minimal artist is engaged in an appraisal of past and present, and that he frequently finds present aesthetic and sociological behavior both hypocritical and empty. One could object that this attitude is merely a rationalization of an art form involved with nothing, but this is not the case. Minimal style is extremely complex. The artist has to create new notions of

(1) "The Trouble with Art - As Idea", by Max Kozloff, "Art Forum", September, 1972, pp. 33-37
scale, space, containment, shape, and object. He must reconstruct the relationship between art as object and between object and man. Negative space, architectural enclosure, nature, and the mechanical are all concerns of the Minimal artist, and as such become some of the characteristics that unify the movement. Necessarily, the definition of "movement" in art has changed. The Abstract-Expressionist "movement" in art organized differently and proceeded differently. The artists were geographically closer together. They communicated with each other in a more personal way. The art magazines and critics played a smaller role. Today, the artist is more immediately involved in daily concerns. Vietnam, technological development, sociology, and philosophy are all subjects of immediate importance."

I have found criticisms such as Mr. Battcock's to be an important influence in the development of my own thought processes. Prior to my investigations into contemporary works, I found myself almost completely involved with the aesthetic product. The print, when finally ready for edition, had to meet certain personal standards in addition to those of past educational influences. I do not feel that the Minimal style of art would have been an approach beneficial for me to pursue. The important part of the artistic product became the artistic process from which it evolved. I began to ask myself . . . . why do we, as artists, do art? There are, of course, many answers . . . . economics, self-expression,

(2) Gregory Battcock, Minimal Art, "A Critical Anthology" (New York, E.P. Dutton & Co., Inc., 1968), Pg. 26
enjoyment, etc. However, it appears the most important reason we do art oriented processes is to allow others opportunity to relate to our ideas. Whether we are attempting to reproduce an existing figure or a still life, or are creating an original design, our work has the potential to become meaningless without the criticism and relationship of other people. My reasoning is that art is produced for people as well as for the artist. In other words, it is my belief that an art piece is the result of an artist's thought plus the people's interaction to that piece. Criticism becomes an integral part of what the people accept in the world of art. It appears there is still a very traditionalist attitude among a great many people which directs their perceptions towards utilitarian principles. My current feeling is that an art piece which does not function or does not appear to provide an immediate stimulus to one's subconscious thought processes is less likely to be accepted. It is the above mentioned factors which have greatly influenced the reasoning behind doing this thesis project.

The idea of involving people in the creation of an art piece excited me. I wanted to capture a certain spontaneity of public reaction in the form of a print created by utilizing attitudes and energy found in public places. In doing this, I would be able to present my idea in its original context unchanged by techniques involved with printmaking and be able to capture an undetermined amount of activity. By eliminating my own graphic input, the idea could remain pure. The decision as to
what would be in the print would no longer be controlled by me. Instead, I would initiate a "Happening" in which the presentation of my idea would be the most important aspect of the piece. To insure a successful Happening, I would have to make several decisions: where would it take place? How long should the public be exposed to this Happening? Through which mechanisms should the Happening occur?

An article from "Art Forum" which deals with the idea of happenings (art forms which become events, incorporating an idea of an artist and public participation of that idea) appeared to be supportive of my idea for a Happening. After reading this article and doing research about other happenings which had taken place, I was convinced that a Happening would provide me with the spontaneity required to make this piece successful.

"... The belief system supporting art is nourished not so much by specific contentions that have entrenched rules and criteria, as in most professions, but by the accelerated replacement of conventions, by now an article of faith in Modern Art and a cliché of criticism. Anyone may be defined as an outsider to art overall, or to a specific artistic idiom, who does not willingly accept the metaphors and contexts at stake, or the necessity that these be periodically reformulated. Such a person, sudden or long term literalist that he is, tends to put an emotional "discount" on the esthetic product, just as its exegetes give it a meta-physical "Mark-up". I do not use this blunt economic metaphor
facetiously. All of us are engaged in firming the symbolic mechanisms that we need or may come to need as an important feature of psychic survival. But there is obviously a negative feature in this psychology. We let in only so much reality, only so much recognition of hard facts in our lives, that our symbolic needs and social identities will allow or tolerate. And so established is the permissiveness that accepts the turnovers and flip-flops of Modern Art that it has, I feel, become rigid, and lost its sense of scale.

These pessimistic thoughts have been prompted by happenings in the art world of the last four years (though with anticipations dating back to over ten). It is a period roughly coinciding with a shift by many artists from the creation of tangible objects to calling attention to the attitudes by which art has been or can be made. (This is not to say, by any means, that visual images or things have been done away with, but that when they do appear, the spectator is directed to some "problem" rather than their visual qualities.) The problem has been dubbed self-sufficient, and therefore, "Art", by its instigators. Theoretically, it distills the quotient of ideality present in more direct art procedures, into a purer mental substrate, one not dependent on the distracting contingencies or the possible shapes of matter. For it would uphold, if not examine, what all modern art has in common when appearances are considered secondary. As a phenomenon, this has puritanical overtones familiar enough. Occurrences that are dematerialized,
devoid of sensory appeal or even, sometimes, attributes, can be promoted as spiritual events, mystic rituals, or the operations of high science. Joseph Kosuth, one of the artists I have in mind, does not hesitate to equate his language games with the exclusivity and rigor of theoretical physics. Not craftsmanly work, but the thought behind the work, not sensibility, but the general and impersonal premise above sensibility. These are the priorities of much current art. They are, of course, part of a strategy, with a long tradition behind it, designed to impose greater demands on the faithful. Faith has been stringently defined as the acceptance of assumptions without the need to require evidence for them. But the mistake of this often repeated and always circular strategy in art - now, at least - is to suppose that it has no upward limits."(3) 

Prior to developing this Happening, I had become involved with printing lithographic stones used in the late thirties for commercial printing of advertising. I printed the images on the stones that had been preserved and forgotten for many years, in their original form. I began titling these prints "Revival Series" and numbering them with a printer's number corresponding to the advertising. I was becoming increasingly interested in doing prints in series and reviving a certain spirit found in the designs preserved in these old lithographic stones.

(3) "The Trouble with Art - An Idea", by Max Kozloff, "Art Forum", September, 1972, pp. 33-37
I feel that the series concept became important in the decisions I made as to how the Happening was to occur.

The Happening I developed would collect an undetermined amount of energy and activity from five major cities in the United States. Then, through the print form, I would be able to present this activity collectively, in one room or gallery. The idea of using the print form became important because the imagery presented would be the result of exposing a zinc plate to the public for their interaction. Pedestrians were to be encouraged to mark on the plate either directly with an instrument or indirectly by just walking on the plate. Each gesture would become a mark which would ultimately constitute the graphic content of the print. In essence, I would be presenting the spirit of the city.

My decision to do a series of prints which would represent an area of activity of five cities across the United States included an affinity for the numeral "5". The numeral "5" had been used in some of my previous prints and I became quite attracted to the configuration of that numeral. Apparently, I do not stand alone in my attraction for the numeral "5". It has been used before in many graphic contexts; in 1929 by Charles Demuth in a painting entitled "I Saw the Figure 5 in Gold" and then later in 1963 by Robert Indiana in a painting entitled "The Demuth Five". I chose, instead of using the numeral "5", to use the quantity "five" as one of determining factors in the presentation of the Happening. There were to be five zinc plates placed in five major cities for a period of
five days. Upon receiving these plates, at the conclusion of the Happening, I would make a series of five prints from each plate resulting in five series of five prints. Thus, the usage of "five" became quite important in determining the intensity of the piece. This was the original proposal which I have included a copy of in this thesis documentation. The only change from the original proposal to the actual Happening was the exposure to the public for five days. Upon reviewing this factor, I felt that it would be extremely difficult to monitor the plates over a five-day period. My chances of finding someone in five cities who was available to monitor the plates for this length of time might also be a problem. Finally, a five-day exposure might not reveal an accurate account of the activity I was trying to collect. I then changed the time of exposure to five hours rather than five days. I felt the Happening could be controlled much more effectively within this period of time.

By this time, I had decided the size of the plates to be sent would be 18 x 24 inches. Everyone involved would receive the same materials. The plates would be coated with a ground resist so that marks scratched into the resist would create the imagery. The plates would be etched for ten minutes in 10:1 nitric acid. Nothing would be added to the plate upon my receiving it and no print techniques such as aquatinting would be employed to alter the imagery produced at each site. (The etching in nitric acid would be like developing a roll of film prior to
printing the film. The development did not alter the context of the pictures, it just made available the images for reproduction.)

My intent was that the resultant images would represent a spirit brought forth from the cities as I have explained. My immediate concern was whether people would be willing to stop their daily routine to take time to draw or scratch some mark on a plate of which they knew nothing for someone that they never met and for reasons they may not be able to comprehend. In effect, the question I asked myself was, "will the public in the cities I have chosen contribute to a piece of art?" I decided that in order to lower the risk of non-participation and to be able to effectively collect the energy from the public that I desired, I would display the zinc plates on the sidewalks of the cities. Being on the sidewalks, I would get marks from people as they passed by without having to take the risk that they would not stop and mark the plate in a conspicuous manner. Since the plates were all coated with a hard ground (a wax substance applied to a heated plate which when cooled becomes very hard and is used to draw into to create images in the printmaking process), if someone were to walk on the plate they would effectively remove a certain amount of the ground which when the plate was later etched would become a mark or line in the print. After repeated contact was made, a series of lines would begin to form creating imagery representative of the energy captured in the city. I also expected that there would be people who would like to leave their mark on the plate.
and directly take part in the Happening. For these people I decided to provide a marking instrument. I did not want to get involved with the public by having to explain what an etching was or technical procedures and felt that if I were to utilize etching materials, this may become a lesson in printmaking rather than a Happening. I decided rather than to incorporate the use of usual drawing instruments, i.e., etching needles, I would prefer to send something unique. I thought of sending stones which would have effectively made marks, but stones seemed too clumsy to send through the postal system. Following this train of thought, I came up with the idea of sending coal. This standardized the technique since now all cities would be receiving the same material. I began to explore the idea of the coal and became very intrigued with using it. I also found that in handling coal there is a certain amount of residue that is contracted by your hands from the dust in the coal. In essence, the people who chose to stop and participate in the Happening would be leaving with a part of it. I went to a local lumber yard where I asked to purchase ten pieces of coal. After explaining what I was planning to do with the coal, the owner donated them to me. As coal comes in various shapes and sizes, I specifically chose pieces which were long and thin and could be held easily in the hand similar to a drawing instrument. Each city was sent two pieces of coal which were very similar in shape for the Happening.

In order to find monitors in the various cities who were willing to assist in the execution of the Happening, it was important that I
minimize their participatory efforts. When I contacted potential monitors, I wanted them to be as uninvolved in the technical part of the presentation as possible. In essence, all I wanted them to do was give a specific amount of time to monitor the Happening in their city. I left one major decision up to the monitors I contacted; that was the location of the Happening in their city. I only expressed a desire for it to take place in a relatively active part of the city in order to have good public contact. Originally, I wanted to contact galleries in five major cities and have them place the plate on the street in front of their galleries. I wrote to three galleries: Harcus-Krakow Gallery, Boston, Massachusetts; Dezen Zaks Gallery, Chicago, Illinois; and the Willis Gallery, Detroit, Michigan. Within days I received a reply from the Willis Gallery, Detroit, but as time went on I never received responses from the other two. With time being a very important factor in this piece, I decided my next move would be to contact acquaintances in various major cities to ask them if they would participate in the Happening.

I contacted people in New York, New York; Los Angeles, California; Philadelphia, Pennsylvania; and San Miguel, Mexico. I have included my letters of inquiry and the responses received. Everyone I contacted wanted to participate. The only problem I encountered was the mail service to San Miguel which was extremely poor. I had set the date for
the Happening to be May 4, 1974. In a phone conversation with my friend in San Miguel, we decided it would be too risky to mail him the materials for the Happening and expect him to receive them in time. I was, however, significantly closer to my initial goal of five cities, and the sites chosen in each city were very interesting. In New York City, under the direction of Fred Yager, permission was obtained to have the Happening at the Botanical Gardens. In Los Angeles, under the direction of Cindy Marsh, permission was obtained to have the Happening on the corner of Hollywood and Vine. In Philadelphia, under the direction of Carolyn Yager, permission was secured to have the Happening at the entrance to an outdoor art festival in downtown Philadelphia. In Detroit, under the direction of Dan Moriarity, Director of the Willis Gallery, permission was given to have the Happening in front of the Detroit Bank and Trust just off Willis Street in downtown Detroit. I decided that the fifth city would be Rochester, New York, and that I would direct the Happening myself. I acquired permission from the Midtown Mall Association at Midtown Plaza to hold the Happening at their Main Street entrance. Thus, the five cities had been identified and the Happening scheduled for May 4, 1974. The Happening was to take place from 10:00 a.m. to 3:00 p.m.

Each of the people directing the Happening in the cities mentioned were sent a package containing necessary materials. Included was:

1. an 18 x 24 inch coated zinc plate
2. 2 pieces of coal for marking the plate
3. 1 sign explaining the Happening to the public to be placed near the plate inviting the public to participate
4. 1 roll of 35mm slide film to be used to record public participation in the Happening and to be used later in the presentation of the piece
5. 1 cartridge of recording tape to be used to record any environmental sounds or public responses to the Happening and to be used later in the presentation of the piece
6. 1 set of standardized instructions for the Happening to insure uniformity in its execution
7. Return postage, packing materials and address labels

These packets were all mailed out and received in time for the May 4 Happening.

In order to help viewers of my work in the Bevier Gallery better understand the events that took place on Saturday, May 4, I sent each director involved with the Happening a reel of 35mm slide film so they could photograph events which took place in the making of the imagery to be presented. I also sent a recording cartridge to collect the environmental sounds and public reaction to the Happening. These would be used in conjunction with the slides to present the piece. I was able to borrow video tape equipment from the media center at Rochester Institute of Technology so that I could video tape public response to the Happening in Rochester. It was very important to me that such documentation of this piece take place. I felt that anyone viewing this piece at a later date who did not have the opportunity to participate in the actual Happening would have a far better understanding through the assistance of a slide/video presentation.
Simultaneously, on Saturday, May 4, 1974 in five major cities across the United States the Happening I proposed took place. Since I personally directed the Happening in Rochester, New York, I can best describe the events which took place resulting in the print entitled "Rochester, New York".

I arrived at the site of the Happening, the Main Street entrance to Midtown Plaza, around 9:30 a.m. to set up the video equipment, the zinc plate, and the sign. I also wanted the opportunity to locate myself in an area which seemed to have a potential for activity. I placed the plate about two feet from the curb on the sidewalk outside the entrance to Midtown Plaza. This proved to be a very active area with people entering and leaving the plaza, the Main Street sidewalk traffic passing by, and those using the pedestrian crosswalk at that site were all confronted with the plate. In addition, I soon learned that this area also happened to be a bus stop. People waiting for a bus stopped and read the sign I had placed on a fire hydrant very close to the plate. Numerous reactions were recorded both on film and on the video tape equipment. Many people did not realize they were taking part in the event and unknowingly walked on the plate. Others stood on the plate while waiting to cross the street without the slightest recognition of the Happening. In many cases, people stopped to read the sign, but shook their heads and went on their way. However, if you look at the print made at this site, you will see that many people reacted positively
to the Happening. The coal became a very interesting facet of the Happening. Many people were not familiar with the substance and were astonished when black dust rubbed off on their hands. Others stopped to draw or write a message on the plate. Some were able to express their frustrations on the plate and reacted by jumping on it or carving into the metal with great force. In some cases, as persons attempted to out-do something previously drawn, they would resort to the usual graffiti such as "love", "peace", or sweetheart's names. People's attraction to the video camera equipment was extensive. They frequently asked if it would be aired on a local television program. Throughout the five hours of the Happening, I met people of all ages....from children to an elderly woman of 83....from all walks of life....who helped make the Happening in Rochester a very successful one.

Once I received the plates from other cities, I began to process them all in a uniform manner. All the plates were etched in nitric acid solution of ten parts water to one part acid, for a period of ten minutes. No alterations were made to the plates or the imagery on them. After the etching process, the plates were cleaned of the resist and printed with 514 black printer's ink. All were printed on Arches heavy weight white stock. Upon completing the edition of five prints from each plate, artist proofs were made to allow each monitor who participated in the Happening to have a print of the plate with which he/she had been involved.

The nature of the title of this piece, "Structured Spatial Concepts", suggests that space is a fundamental part of the piece. The spatial
qualities of this piece become more evident when we look at the primary concern of the Happening -- the collecting of activity in five major cities across the United States. It was my intention to assemble these prints into one gallery, thereby reducing the activity of these cities into one room. After printing these plates, I thought of concentrating this activity into one print and this print would express this spiritual energy of all the cities involved. In order that the conglomerate print would not become a mere maze, I decided to print each plate in a different color. Utilizing a multi-colored U.S. map from a Rand-McNally Atlas, I then printed each plate on top of one another in the color corresponding to the state color in the atlas. The ultimate print was entitled "224,023.0578/one". This title is the result of calculating the square miles contained between all the cities participating in the Happening. The total land mass contained between Rochester, New York; Detroit, Michigan; Los Angeles, California; Philadelphia, Pennsylvania; Bronx, New York and back to Rochester, became an essential part of the space concept of this piece. The distances were measured in air miles and received from the Monroe County Airport for accuracy in the calculations. Having collected all the statistical information, I contacted Dr. Nilsen of the Engineering Department at Rochester Institute of Technology. Dr. Nilsen performed the calculations required to determine the exact amount of square miles represented in the Happening. Those calculations have been included in this thesis report for verification.
Additionally, for the showing of the entire piece, I included a map of the United States on which I airbrushed color in the total area represented in this print. This was used to provide the viewing public with a better understanding of the vastness made up by this Happening.

In reviewing the individual prints, each seems to be a very personal statement from each city. The Los Angeles print exudes a very cold impression, with forceful, distinct lines which indicate very little freedom of expression as compared to the other cities. Graffiti seems to best explain the Los Angeles print. Since most people participating in the Happening were not printmakers, they were not aware that when the plate was printed, their writings would be in reverse. Most of the writing is reversed in the print. Others, probably instructed by monitor Cindy Marsh, were told of the print reversing. They began their writings in reverse but did not have complete control and finished with a few letters reading correctly and the remainder in reverse. There seems to be a lack of involvement in the Los Angeles print which could be due to the fact that the plate was not placed on the sidewalk as instructed. Instead, the plate was standing on the sidewalk leaning up against a building. In this manner, it only attracted people who were willing to stop and take part in the Happening. Even so, I feel that this plate is expressive of the attitudes and moods in Los Angeles.

The Detroit, Michigan, print is also odd with respect to involvement. Across the middle of the plate is a very deep laceration caused apparently
by a violent gesture. There are graphic attempts made: concentric circles, what appears to be the wing of a bird, large scrapes and many repeated words such as "Language" and "SMUG" (which may have particular social significance in Detroit of which I am unaware). Through the slides, I could see the plate was moved around. In some cases it was held so passers-by could draw and at one point it was on the street to be walked on. In yet another case, it was placed on a raised surface of stone and used in the fashion of an artist's drawing board. This print is expressive of downtown Detroit where people appear to move about neither concerned or effected by their surroundings.

The print made in Philadelphia, Pennsylvania, at the outdoor art festival, is fantastically expressive. There are many organized line patterns of concentric circles, drawings of favorite objects such as peace symbols, names, flowers, and images of faces which peek out from behind the plate. It appears the people of Philadelphia thoroughly enjoyed the opportunity to take part in the Happening. I contribute a great deal of the response to Carolyn Yager who directed the Philadelphia Happening. As a very flamboyant person, she was easily able to entice people into participation. She had a tape recorder available and sent me the recorded tape from which I am able to take these conclusions. I have found the comments of the people of Philadelphia to be sensational. Many are only short comments as to this type of art while others are
very lengthy in their discussions of art in general and the validity of
doing this type of public art. I have used many excerpts from this tape
in the presentation of the piece.

The Bronx, New York print was created at the entrance to the
Botanical Gardens. In looking at the print, there is one quality which
seems to be dominate over the other prints. The line quality in this
print is very forceful with each gesture seeming to be affirmed by the
strength with which it was made. Whether it be a word or a graphic
attempt on the plate, the intensity with which it was drawn is very
evident here as opposed to the other plates. I strongly believe this to
be a result of the environmental elements to which one is subjected in
New York life. In viewing the photographs, there are people of many age
groups participating in the Happening so this evaluation cannot be
restricted to a single group of people. In New York, also, a tape
recorder was used to record comments from participants. Several people
were not familiar with coal. Some stopped merely to inquire about what
was happening. Others participated in the event but would not allow
Fred Yager (who was monitoring the event) to take their pictures. There
was a strong attitude in this geographic area to know, "What does it
cost?". People expected to be charged for drawing on the plate. It
gives me great pleasure to have been able to provide these people with
the opportunity to create imagery (which they probably will never see)
and know that somewhere, someone has an etching which they helped create.
The awareness of the artistic process was very strong in New York. This
awareness may be attributed to the vast art and cultural interests located there. Art awareness was very alive in New York, more so than any of the other cities participating in this event.

Upon assembling all the prints of the series for exhibition, I entitled the series "One Day in May". The prints, slide presentation and video tape were presented in the Bevier Gallery at Rochester Institute of Technology on May 21, 1974, and continued through June 3, 1974.

In Conclusion

The idea of public art is becoming a very popular means of expression among contemporary artists. Art which exists and survives due to public participation or involvement is, indeed, in my thinking, a valid form of expression.

I have recently read of a course being offered at Harvard University entitled "Public Art". It is being taught by an artist who does early master drawings in charcoal on the sidewalks around the city of Boston. The drawings disappear soon after completion but the thought remains.

I have experienced both personal accomplishment and apprehension while doing this piece. The true reward of the entire experience has been the opportunity to investigate the art process on a very human level. Having been able to create the Happening, coordinate its procedures and execution, and see it through to a successful completion has made this piece personally satisfying and rewarding.
As a result of doing this piece, I expect to explore the possibilities of similar works which employ the public or environmental conditions to create imagery. My second piece similar to "One Day in May" is entitled "Gallery Print". It was done in the Bevier Gallery at Rochester Institute of Technology the night of the opening of the Graduate Show where "One Day in May" was first presented. "Gallery Print" is the result of a 24" x 36" coated zinc plate placed on the floor at the entrance to "One Day in May". The participation in this piece was phenomenal, once again reinforcing my desire to continue with the exploration and development of public art.
OBTUSE TRIANGLE AREA $A = \frac{1}{2} bh$

$$\cos \alpha = \frac{b^2 + c^2 - a^2}{2bc}$$

$$h = c \sin \alpha$$

**AREA I**

$$\cos \alpha = \frac{2394^2 + 1973^2 - 443^2}{2 \cdot 2394 \cdot 1973} = \frac{5731236 + 37952289 - 196249}{9,144,604}$$

$$\cos \alpha = \frac{4.9471217316}{4.34878307}$$

$$h = 1973 \sin 4.34878307^\circ = 1973(0.758172083) = 150.3455142$$

$$A_I = \frac{1}{2} (2394)(150.3455142) = 179763.5805 \text{ MILES}^2$$

**AREA II**

$$\cos \alpha = \frac{255^2 + 250^2 - 83^2}{2 \cdot 255 \cdot 250} = \frac{6500 + 62500 - 6889}{127500}$$

$$\cos \alpha = \frac{4.827641602}{3.256683043}$$

$$h = 283 \sin 32.5668^\circ = 152.3340893$$

$$A_{II} = \frac{1}{2} (255)(152.3340893) = 33741.89957 \text{ MILES}^2$$

**AREA III**

$$\cos \alpha = \frac{255^2 + 250^2 - 83^2}{2 \cdot 255 \cdot 250} = \frac{6500 + 62500 - 6889}{127500}$$

$$\cos \alpha = \frac{4.946147859}{4.88595775^\circ}$$

$$h = 255 \sin 18.9559^\circ = \frac{48.9213299}{80.9213299}$$

$$A_{III} = \frac{1}{2} (255)(18.9559) = 2341.74726 \text{ MILES}^2$$

**TOTAL AREA ENCLOSED**

$$A_I + A_{II} + A_{III} = 224023.6578 \text{ MILES}^2$$

**Calculations Performed on Hewlett-Packard HP-35 Pocket Calculator.**
HAPPENING -- MAY 4, 1974

ON THIS DAY, MAY 4, 1974, IN FIVE CITIES ACROSS THE UNITED STATES, THE PUBLIC IS BEING INVITED TO PARTAKE IN A HAPPENING -- THE MAKING OF AN ETCHING BY THE PUBLIC! YOU ARE ENCOURAGED TO TAKE THIS OPPORTUNITY FOR SELF-EXPRESSION. PLEASE FEEL FREE TO UTILIZE ANY DEVICE FOR MARKING ON THIS PLATE. WHATEVER MARK YOU LEAVE WILL BECOME A SIGNIFICANT PART OF THE ACTIVITY BEING MEASURED HERE TODAY IN YOUR CITY. THIS PLATE WILL BE ETCHED AND PRINTED BY THE ARTIST AND BE PRESENTED AS PART OF A MASTERS THESIS. YOUR PERSONAL PARTICIPATION IS REQUESTED TO HELP MAKE THIS EVENT SUCCESSFUL.

DIRECTED BY: Jim Veatch
Art/Design Department
Rochester Institute of Technology
Rochester, New York 14623

ANYONE WISHING ADDITIONAL INFORMATION ON THIS HAPPENING IS INVITED TO CONTACT THE ARTIST.

The artist is interested in the purchase of any photographs of this activity.
LIST OF INSTRUCTIONS FOR HAPPENING OF MAY 4, 1974

1. 10:00 a.m. place zinc plate on sidewalk at site
2. Place instruments near plate
3. Affix sign in public view near zinc plate
4. Photograph public participation with the piece
5. Record any remarks or general environmental sounds
6. 3:00 p.m. place all of above back in postage paid container and ship back to me

*** Please feel free to encourage public participation ***
May 2, 1974

Mrs. Mary Ellen Wood  
c/o Midtown Mall Association  
Midtown Plaza Tower  
Rochester, New York  
14604

Dear Mrs. Wood:

As a result of our telephone conversation of Tuesday, April 30, I am enclosing a copy of my letter to the Willis Gallery in Detroit requesting their participation in my thesis efforts in an attempt to help you better understand my idea.

Thank you for your assistance in my behalf. Feel free to stop by on Saturday, May 4, and participate.

Cordially,

James W. Veatch
April 13, 1974

Mr. Dan Moriarity
Willis Gallery
422 West Willis
Detroit, Michigan 48201

Dear Mr. Moriarity:

As a graduate student in printmaking at Rochester Institute of Technology, Rochester, New York, I have become increasingly interested in the works of many contemporary artists. As I near the end of my two-year program for a Masters of Fine Arts in Printmaking, I am confronted with my masters thesis and graduate show. For this important aspect of my graduate degree, I have chosen an endeavor involving innovations in printmaking. The title of my thesis is "Structured Spacial Concepts".

I am writing you, a progressive gallery representing many contemporary artists and supporting their theories, in hopes you will be interested and willing to assist me in the execution of this piece. I am represented in the Rochester area by the David Gallery, 31 Main Street, Pittsford, New York. My final piece for showing will consist of five prints making up a series - one from each city taking part. These prints will represent an area of activity of the city. I am interested in recording the activity of the city for a period of five hours and then bringing together through the print forms this activity combined with the enormous space made up by the distance between these cities into one room or gallery.

The forms derived from this endeavor will be of public gesture whether it be in the form of a scuff mark made from walking on the plate or interaction with the instruments provided. However, the people become the essential ingredient for the success of this piece.

If you choose to partake in the execution of this piece, the following will be sent to you in a postage-paid return carton:

1. 1 18" x 24" coated zinc plate
2. 2 instruments for marking the plate
3. 1 sign (to be placed near piece explaining the piece to the public)
4. 1 roll 35mm film (for documenting happening)
5. 1 cartridge of recording tape (to record happening)
6. 1 set of brief clear instructions for executing the piece

The week prior to the happening, I will run an ad in the Art Section of the major newspaper in your city announcing the happening.
On Saturday, May 4, 1974, at 10:00 a.m., you will place the zinc plate on the sidewalk outside your gallery with the instruments provided so that passers-by may mark the plate if they so choose. A sign will be provided which will invite the public to interact with the happening. A person of your choosing will then be nearby to photograph the interaction with the plate. If you have recording equipment available, I would also like recordings made of this event. The photographs and recordings made will be presented with the final showing. The plate will be exposed until 3:00 p.m. on that day only.

There will be five plates exposed simultaneously in five major cities across the United States on May 4, 1974.

Upon completion of this, place the plate, film, and recorded tape in the prepaid container and ship back to me. Upon receiving the plate, I will etch whatever activity has been accumulated by your city and then make five black and white prints of the plate. You will receive an artist's proof of the plate you were involved with.

I'm sure you realize the importance of this event to me and I will appreciate whatever effort you can extend on my behalf to this request. I would appreciate your notifying me as soon as possible as to your position.

Thank you for your consideration in this matter.

Sincerely,

James W. Veatch

James W. Veatch

Enc.
LIST OF INSTRUCTIONS FOR HAPPENING OF MAY 4, 1974

1. 10:00 a.m. place zinc plate on sidewalk at site
2. Place instruments near plate
3. Affix sign in public view near zinc plate
4. Photograph public participation with the piece
5. Record any remarks or general environmental sounds
6. 3:00 p.m. place all of above back in postage paid container and ship back to me
April 21, 1974

Dear Mr. Veatch,

We would be delighted to participate in your project.

Name Illegible

Director
Dear Fred,

Bill told me you would be willing to do the Happening I have proposed in New York. We talked about the Bronx Zoo site and it seems really exciting. I'm sure we will get excellent results from the public at that scene. Bill also said you would video tape public reaction and interaction with the piece. I can't tell you how excited I am about doing this. I really appreciate your efforts to make this a successful adventure and possibly the most innovative thesis R.I.T. has had.

I have also written to Richard & Mary Jane Barrister in Mexico asking them if they would also be interested in executing the piece. I think they would be interested and excited about doing it. I have a friend living in Los Angeles who graduated from R.I.T. last year who will also be involved, I am now working on Chicago and Boston as the two other sites for the Happening.

I am sending an 18x24" coated zinc plate to those places but have decided to send you a full sheet of zinc 24x36" to you because I feel we will have the biggest event in New York. I am in the process of packaging it to send to you with the other items listed below. The kit will include:

1. 24x36" coated zinc plate
2. 2 instruments for marking the plate
3. 1 sign to be placed near the piece instructing the public
4. 1 roll of 35mm film
5. 1 cartridge of recording tape
6. 1 set of instructions for the event

In order to announce the Happening I would like to run an ad in the Art Section of the New York Times from Sunday April 28, 1974 through Saturday May 4, 1974 enclosed you will find a sample of the ad to be run. Do you think you could place this ad, at my expense for me? One other item, will we need some type of permission from R.I. city department of whatever to use the area you have chosen? If so can you clear that.

I am enclosing a copy of the letter I have sent to galleries in Boston and Chicago. I think this will give you a clearer picture as to the theories behind this happening and my own intentions in creating this piece. If you, at any time have any questions or just want to talk about this event please call me collect. Evenings after 11:00pm are usually the best time to catch me at home.

Thank you for helping me make this a successful Happening. Good luck on May 4th, I will write you again when I hear from the other sites and keep you up to date on the progress of the event.

Thanks,
Jim
LIST OF INSTRUCTIONS FOR HAPPENING OF MAY 4, 1974

(1) 10:00am. Place Zinc Plate on sidewalk at site
(2) Place instruments near plate
(3) Affix sign in public view near zinc plate
(4) Photograph public participation with the piece
(5) Record any remarks or general environmental sounds
(6) 3:00pm. Place all of above back in postage prepaid container ship back to me.

SAMPLE OF NEWSPAPER AD:

HAPPENING: May 4th, 10:00am-3:00pm
ADDRESS of SITE
The making of an ETCHING, public participation
Directed by: Jim Veatch, Rochester Institute of Technology
Rochester, New York

To be run in the Art Section of your major newspaper
Starting Sunday April 28, 1974 through Saturday May 4, 1974
Dear Richard & Mary Jane,

I stopped over to Karen & Bill's the other night and he had just received a letter from you, sounds like you all are enjoying Mexico. He told me you are going to have a show in Washington. Congratulations, I'd like to see some of your recent work, and some of Mary Jane's prints!

I am writing you to ask a favor. I would like you to help me execute a happening for my masters thesis. The thesis is titled "Structured Spatial Concepts" What I am doing is on Saturday May 4, 1974 at 10:00am. Five zinc plates will be exposed simultaneously in 5 major cities throughout the United States (and Mexico if you choose to participate) for a period of 5 hours. The happening will be over at 3:00pm that day.

What I would like you to do is:

1. Choose a place of considerable public activity in San Miguel.
2. The week before the happening run an ad in the Art Section of the major newspaper in San Miguel announcing the Happening (Sample enclosed).
3. Purchase a copy of the newspaper each day that week and send it to me (Just the page with the advertisement will be fine).
4. On Saturday May 4th at 10:00am place the plate on the site you have chosen with the instruments provided.
5. Place the sign provided in the kit in view of the public.
6. Photograph the events of the day in response to the plate and make sure no one rips off the plate.
7. Record any public reaction, to the plate or just environmental sounds of the day.
8. At 3:00pm pick up the plate and all related material ship to me the plate the film and recorded tape and newspaper adds.

Upon receiving the plate I will etch whatever activity you have accumulated in San Miguel and make 5 black & white prints from the plate. I will send you an artist proof of the plate you were involved with. The prints will make up a series one from each city involved, they will represent an area of activity of the city. I am interested in recording the activity of 5 cities for 5 hours, then to bring together through the print forms this activity combined with the enormous space made up by the distance between these cities into one gallery. The forms derived from this will be of public gesture whether it be in the form of a scuff mark made by walking on the plate, or from interaction with the instruments provided or whatever they may want to do, the people become the essential ingredient. Fred, Bill's brother is doing the happening in New York City. He is placing the plate in front of the entrance to the Bronx Zoo for the 5 hours he is also going to video tape the public reaction to the piece and their interaction. The photographs and recordings will be very important in the final presentation at R.I.T.

I will of course pay for everything, the newspaper ad, the postage, fees etc. I hope you can help make this happening a success. The main concern at this point is the time element in getting you everything in time to preform the event on May 4th. If you decide to do this please call me collect so I can ship you the materials required. Call any night after 11:00 my time and I will be home for sure.

Hope to hear from you soon.

Jim

Thanks
If you decide to take part in this Happening I will send you a kit containing:

1. 1 18x24" coated Zinc plate
2. 2 instruments for marking the plate
3. 1 sign to be placed near the piece instructing the public
4. 1 roll 35mm film
5. 1 cartridge of recording tape
6. 1 set of instructions for the event

SAMPLE OF NEWSPAPER AD:

HALFENING: May 4th, 10:00am.-3:00pm
ADDRESS OF SITE
The making of an Etching, public participation
Directed by: Jim Veatch, ROCHESTER INSTITUTE of TECHNOLOGY
Rochester, N.Y.
Dear Cindy,

I hope this finds you in good spirits. I recently had the opportunity to see your thesis from last year and was quite impressed with the final outcome of your endeavors. I think my mind is a bit more together this year doing only school and not working has been a great change. I am getting my thesis together for the presentation in May, and can't believe how fast the time is passing. I am writing you for assistance in the execution of my thesis. Your present location in California is quite vital to the happening I have proposed.

Let me explain a bit. for the thesis titled "Structured Special Concepts" I have chosen an endeavor involving conceptions through printmaking. On Saturday May 4, 1974 at 10:00am five zinc plates will be exposed simultaneously in 5 major cities throughout the United States, for a period of 5 hours. (until 3:00pm.). Thus far, those cities will be New York, Chicago, Washington D.C., and if you decide to help Los Angeles.

If you decide to take part in this happening I will send you a kit containing:

(1) 1 18x24" coated Zinc plate
(2) 2 instruments for marking the plate
(3) 1 sign to be placed near the place instructing the public
(4) 1 roll 35mm film
(5) 1 cartridge of recording tape
(6) instructions for the event

What I would like you to do is:

(1) Choose a place of considerable public activity in San Francisco
(2) The week before the happening run an add in the Art Section of the major newspaper in Los Angeles announcing the happening and the place inviting public participation.
(3) Purchase a copy of the newspaper that week and send me the page which shows the add. and date of paper.
(4) On Saturday May 4th at 10:00am place the plate on the site you have chosen with the instruments.
(5) Place the sign provided in the kit in view of the public
(6) Photograph the events of the day in response to the plate and make sure no one rips off the plate.
(7) Record any public reaction, or just environmental sounds of the day.
(8) At 3:00pm. pick up plate sign & instruments. Mail to me in the prepaid container the film, plate, recorded tape and the newspaper pages with add.

Upon receiving the plate I will etch whatever activity you have accumulated in San Francisco and make 5 black & white prints from the plate. I will send you an artist proof of the plate. The prints will make up a series one from each city involved, they will represent an area of activity of the city. I am interested in recording the activity of 5 cities for 5 hours. Then bring together through the print forms this activity combined with the enormous space made up by the distance between these cities into one room or gallery.
The forms derived from this will be of public gesture whether it be in the form of a scuff mark made from walking on the plate or from interaction with the instruments provided or whatever they may want to do, the people become the essential ingredient. The piece in New York will be happening in front of the Bronx Zoo, A friend of mine is doing it he is a journalist with Associated Press and has video tape equipment so the event there will be taped. The photographs and recordings from all the cities will be used in the final showing of the piece at 6.1.7.

I will of course pay for everything, the newspaper add, the postage fees etc. I hope you can help make the California happening a success.

The most crucial thing at this time is the element of time I have left to do this. Please call me person to person collect any night after 11:00pm my time and let me know whether you want to participate in this, so I can either send you the kit with enough time for shipping or make other plans.

Hope to hear from you soon

Thanks,

Jim Veatch
LIST OF INSTRUCTIONS FOR HAPPENING OF MAY 4, 1974

(1) 10:00am. Place Zinc Plate on sidewalk at site
(2) Place instruments near plate
(3) Affix sign in public view near zinc plate
(4) Photograph public participation with the piece
(5) Record any remarks or general environmental sounds
(6) 3:00pm. Place all of above back in postage prepaid container ship back to me.

SAMPLE OF NEWSPAPER ADD

HAPPENING: May 4th, 10:00am-3:00pm
ADDRESS of SITE
The making of an ETCHING, public participation
Directed by: Jim Veatch, Rochester Institute of Technology
Rochester, New York

To be run in the Art Section of your major newspaper
Starting Sunday April 28, 1974 through Saturday May 4, 1974
Dear Director Harcus:

As a graduate student in printmaking at Rochester Institute of Technology, Rochester, New York, I have become increasingly interested in the works of many contemporary artists. As I near the end of my two-year program for a Masters of Fine Arts in Printmaking, I am confronted with my masters thesis and graduate show. For this important aspect of my graduate degree, I have chosen an endeavor involving innovations in printmaking. The title of my thesis is "Structured Spacial Concepts".

I am writing you, a progressive gallery representing many contemporary artists and supporting their theories, in hopes you will be interested and willing to assist me in the execution of this piece. I am represented in the Rochester area by the David Gallery, 31 Main Street, Pittsford, New York. My final piece for showing will consist of five prints making up a series - one from each city taking part. These prints will represent an area of activity of the city. I am interested in recording the activity of the city for a period of five hours and then bringing together through the print forms this activity combined with the enormous space made up by the distance between these cities into one room or gallery.

The forms derived from this endeavor will be of public gesture whether it be in the form of a scuff mark made from walking on the plate or interaction with the instruments provided. However, the people become the essential ingredient for the success of this piece.

If you choose to partake in the execution of this piece, the following will be sent to you in a postage-paid return carton:

1. 18" x 24" coated zinc plate
2. 2 instruments for marking the plate
3. 1 sign (to be placed near piece explaining the piece to the public)
4. 1 roll 35mm film (for documenting happening)
5. 1 cartridge of recording tape (to record happening)
6. 1 set of brief clear instructions for executing the piece

The week prior to the happening, I will run an ad in the Art Section of the major newspaper in your city announcing the happening.
On Saturday, May 4, 1974, at 10:00 a.m., you will place the zinc plate on the sidewalk outside your gallery with the instruments provided so that passers-by may mark the plate if they so choose. A sign will be provided which will invite the public to interact with the happening. A person of your choosing will then be nearby to photograph the interaction with the plate. If you have recording equipment available, I would also like recordings made of this event. The photographs and recordings made will be presented with the final showing. The plate will be exposed until 3:00 p.m. on that day only.

There will be five plates exposed simultaneously in five major cities across the United States on May 4, 1974.

Upon completion of this, place the plate, film, and recorded tape in the prepaid container and ship back to me. Upon receiving the plate, I will etch whatever activity has been accumulated by your city and then make five black and white prints of the plate. You will receive an artist's proof of the plate you were involved with.

I'm sure you realize the importance of this event to me and I will appreciate whatever effort you can extend on my behalf to this request. I would appreciate your notifying me as soon as possible as to your position.

Thank you for your consideration in this matter.

Sincerely,

James W. Veatch

Enc.
LIST OF INSTRUCTIONS FOR HAPPENING OF MAY 4, 1974

1. 10:00 a.m. place zinc plate on sidewalk at site
2. Place instruments near plate
3. Affix sign in public view near zinc plate
4. Photograph public participation with the piece
5. Record any remarks or general environmental sounds
6. 3:00 p.m. place all of above back in postage paid container and ship back to me
Dear Mr. Zaks:

As a graduate student in printmaking at Rochester Institute of Technology, Rochester, New York, I have become increasingly interested in the works of many contemporary artists. As I near the end of my two-year program for a Masters of Fine Arts in Printmaking, I am confronted with my master thesis and graduate show. For this important aspect of my graduate degree, I have chosen an endeavor involving innovations in printmaking. The title of my thesis is "Structured Spacial Concepts".

I am writing you, a progressive gallery representing many contemporary artists and supporting their theories, in hopes you will be interested and willing to assist me in the execution of this piece. I am represented in the Rochester area by the David Gallery, 31 Main Street, Pittsford, New York. My final piece for showing will consist of five prints making up a series - one from each city taking part. These prints will represent an area of activity of the city. I am interested in recording the activity of the city for a period of five hours and then bringing together through the print forms this activity combined with the enormous space made up by the distance between these cities into one room or gallery.

The forms derived from this endeavor will be of public gesture whether it be in the form of a scuff mark made from walking on the plate or interaction with the instruments provided. However, the people become the essential ingredient for the success of this piece.

If you choose to partake in the execution of this piece, the following will be sent to you in a postage-paid return carton:

1. 1 18\" x 24\" coated zinc plate
2. 2 instruments for marking the plate
3. 1 sign (to be placed near piece explaining the piece to the public)
4. 1 roll 35mm film (for documenting happening)
5. 1 cartridge of recording tape (to record happening)
6. 1 set of brief clear instructions for executing the piece

The week prior to the happening, I will run an ad in the Art Section of the major newspaper in your city announcing the happening.
On Saturday, May 4, 1974, at 10:00 a.m., you will place the zinc plate on the sidewalk outside your gallery with the instruments provided so that passers-by may mark the plate if they so choose. A sign will be provided which will invite the public to interact with the happening. A person of your choosing will then be nearby to photograph the interaction with the plate. If you have recording equipment available, I would also like recordings made of this event. The photographs and recordings made will be presented with the final showing. The plate will be exposed until 3:00 p.m. on that day only.

There will be five plates exposed simultaneously in five major cities across the United States on May 4, 1974.

Upon completion of this, place the plate, film, and recorded tape in the prepaid container and ship back to me. Upon receiving the plate, I will etch whatever activity has been accumulated by your city and then make five black and white prints of the plate. You will receive an artist's proof of the plate you were involved with.

I'm sure you realize the importance of this event to me and I will appreciate whatever effort you can extend on my behalf to this request. I would appreciate your notifying me as soon as possible as to your position.

Thank you for your consideration in this matter.

Sincerely,

James W. Veatch

James W. Veatch

Enc.
LIST OF INSTRUCTIONS FOR HAPPENING OF MAY 4, 1974

1. 10:00 a.m. place zinc plate on sidewalk at site
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5. Record any remarks or general environmental sounds
6. 3:00 p.m. place all of above back in postage paid container and ship back to me
ILLUSTRATIONS
ROCHESTER, NEW YORK
PHILADELPHIA, PENNSYLVANIA
Bronx, New York
HAPPENING

GALLERY PRINT -- MAY 21 - JUNE 3, 1974

YOU ARE INVITED TO PARTAKE IN A HAPPENING -- THE MAKING OF AN ETCHING! YOU ARE ENCOURAGED TO TAKE THIS OPPORTUNITY FOR SELF EXPRESSION. PLEASE FEEL FREE TO UTILIZE ANY DEVICE FOR MARKING ON THIS PLATE. (INSTRUMENTS PROVIDED ARE PIECES OF COAL) WHATEVER MARK YOU LEAVE WILL BECOME A SIGNIFICANT PART OF THE ACTIVITY BEING MEASURED IN THIS GALLERY. THIS PLATE WILL BE ETCHED AND PRINTED. IT WILL BECOME AN IMPORTANT PART OF A SERIES OF PRINTS MADE BY PUBLIC GESTURE. YOUR PERSONAL PARTICIPATION IS REQUESTED TO HELP MAKE THIS EVENT SUCCESSFUL.

DIRECTED BY: Jim Veatch
Printmaking Department
Rochester Institute of Technology