

Allan Kaprow



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Allan Kaprow—Art as Life

Edited by
Eva Meyer-Hermann
Andrew Perchuk
and
Stephanie Rosenthal

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—Eva Meyer-Hermann, Andrew Perchuk, and Stephanie Rosenthal





Eva Meyer-Hermann,
Andrew Perchuk,
and
Stephanie Rosenthal

The immediate occasion for this publication was the realization of the international traveling retrospective *Allan Kaprow—Art as Life*, which draws heavily on the archive of the artist's papers held by the Getty Research Institute. But this is a particularly apt time to reexamine Allan Kaprow's work for other reasons as well. His death, in 2006, brought conclusion to a remarkably broad and diverse oeuvre, created over a span of nearly sixty years. He has, as a number of contributors to this volume assert, been described as the best-known unknown artist among the major postwar practitioners in the United States. There has been a slow acknowledgment on both the scholarly and the institutional level that ephemeral, performative, and notational practices such as Kaprow's are increasingly central to any adequate account of art from the late twentieth and early twenty-first centuries. And, in the midst of one of the longest of the periodic booms in the postwar art market, a state in which commerce makes the values of scholarship, context, and criticality often seem irrelevant, Kaprow's work offers a strong counterpractice, coming from an artist who more resolutely resisted the strictures of the art world than perhaps any other artist of his era.

While there are very few visual artists who have invented an art form whose name has entered common parlance—as did the Happening—Kaprow has been identified far too reductively with that singular invention. A primary goal of this book is to extend the parameters of scholarly investigation of Kaprow's work beyond the roughly ten years of the classic Happenings. Kaprow's career can usefully be conceptualized—at the risk of being overly simplistic—in several phases. From the late 1940s through the late 1950s, Kaprow produced what he retrospectively called "gallery art," beginning with paintings and drawings, then assemblages and action-collages, and finally Environments, in which the incorporation of elements from everyday life increasingly strained traditional exhibition contexts. In 1958, while studying with John Cage, Kaprow invented the Happening, a form in which a number of events take place together in space and time, never to be repeated in exactly the same manner. Within this loose framework, the Happenings evinced a great deal of variety, ranging from the highly scripted and theatrical to the spare and conceptual, and moving from the gallery to commercial and industrial spaces to the outdoors. In the late 1960s, Kaprow began using the term *Activity*, rather than *Happening*, to denote his practice, signaling

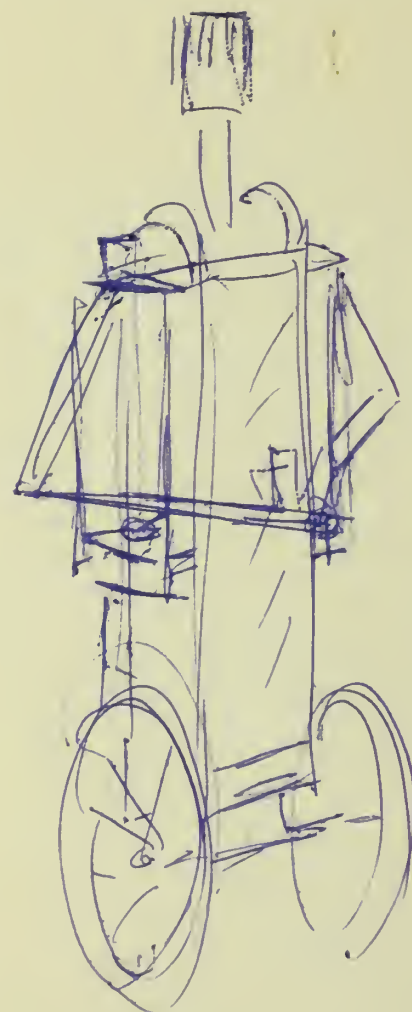
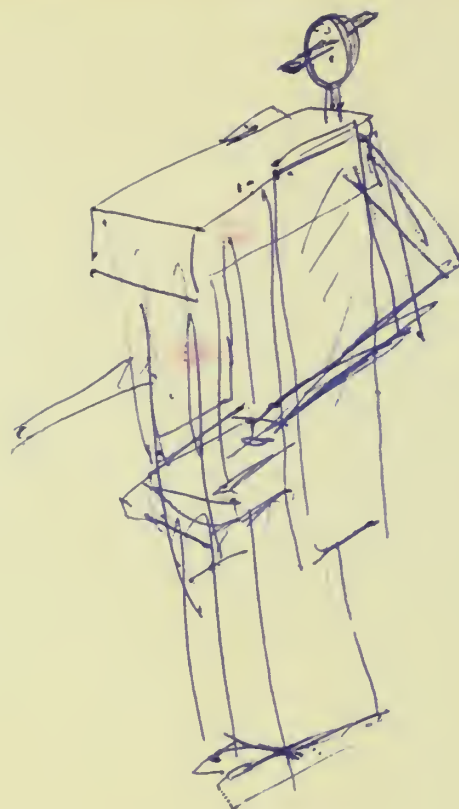
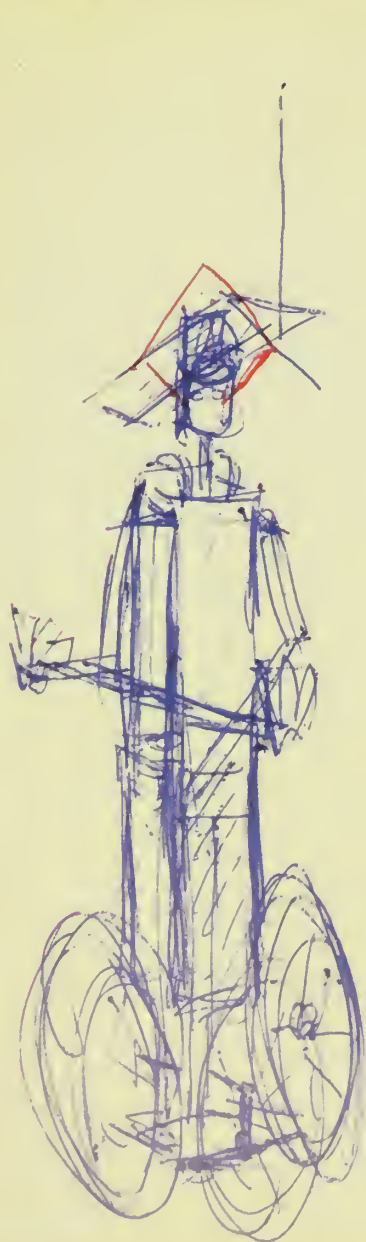
a change from large, public events to ones whose participants were mainly family, friends, fellow artists, and his students. In the 1970s, these works were often accompanied by Activity booklets—a published set of photos and texts that outlined the actions of the Activity and made Kaprow's presence unnecessary to the realization of the piece. From the 1980s until the end of his life, Kaprow's work became private and introspective, to be enacted by a couple or an individual. These developments in Kaprow's art are visually documented by the lengthy chronology, compiled by Annette Leddy, that comprises the bulk of this book. Composed of an illustrated list of his works (as complete as possible from 1958 on), and a list of related events, the chronology provides some of the flavor of Kaprow's practice while offering both a useful introduction for the casual reader and invaluable research material for the dedicated scholar.

The essays in this publication have been grouped into three sections: "Early Works and Writings," "From the Archive," and "The Making of a Retrospective." Paul Schimmel locates Kaprow in the 1950s as negotiating between the legacy of Jackson Pollock and the influence of John Cage, both as a scholar—Kaprow studied art history with Meyer Schapiro—and as an artist. For Schimmel, the crucial work that initiates many of the key issues of Kaprow's mature practice is *Rearrangeable Panels* (1957–59), for which he offers a sustained description and interpretation. Alex Potts discusses Kaprow's invention of the Happening as outgrowth of his assemblage practice, focusing on Kaprow's writing itself as a form of assemblage. He examines Kaprow's written scores and published essays through the mid-1960s, ultimately arguing that the Happenings exist as a missing physical immediacy between two verbal articulations—Kaprow's written scores and the participants' recollections.

Both Glenn Phillips's and Annette Leddy's essays are drawn "From the Archive." Phillips's essay examines the problem, engendered by Kaprow's work, of maintaining the traditional distinction between artwork and archive. It specifically focuses on the material related to one Activity—*Time Pieces*—beginning with the Activity booklet for the piece, and proceeding through the photographic and video documentation of its enactment in Berlin, its reconfiguration for exhibition, and the second video of the work made several years later. Leddy's contribution is a broader survey of the Allan Kaprow Papers that locates a theme of intimacy in an archive that on its surface is intentionally impersonal.

As the curators of the retrospective exhibition *Allan Kaprow—Art as Life*, Stephanie Rosenthal and Eva Meyer-Hermann are concerned with the enormous challenges posed by any presentation of Kaprow's work in the institutional context of the museum. Rosenthal describes the process of working with Kaprow and the ultimate decision to reinvent a number of Happenings in Munich. Meyer-Hermann provides an account of the fraught history between the museum and the work of artists who blur the boundaries between art and life, details the strategies for the in-gallery presentation of Kaprow's work, and offers a plea to reform museological practice to make it more hospitable to nontraditional work.

While the essays and chronology offer a range of approaches to Kaprow's work, this publication is by no means meant to be definitive. Very few artistic practices call out for a true catalogue raisonné more than Kaprow's. It is our hope that this book will be the beginning of a more intensive museological and scholarly engagement with Kaprow's oeuvre, a project in which a great deal of work is still to be done.





“Only memory can carry it into the future”:
Kaprow's Development from
the Action-Collages to the Happenings

Paul Schimmel



Allan Kaprow willed Happenings into being. Emerging as a painter at the same time as the second-generation New York School was coming to the fore, he rigorously conceptualized his own practice in order to move art in a new direction. His revolutionary creation of Happenings, which erased the boundaries between object, installation, and performance, derived from two contradictory tendencies. Intuitive, open-ended, and time-based on the one hand, they reflected his rigorous practice as an art historian, critic, and teacher on the other. He received his master's degree in art history from Columbia University in 1952, wrote prolifically, and was an influential teacher throughout his career, beginning with his appointment at Rutgers University in 1953. Arguably, no work traces his evolution from painting to sculpture to installation to Happening more powerfully than *Rearrangeable Panels* (1957–59), which he incorporated into the Happening, *18 Happenings in 6 Parts*, in 1959.

Kaprow's artistic development was strongly influenced by his efforts to reconcile the achievements of Jackson Pollock and John Cage. His essay "The Legacy of Jackson Pollock" (1958) reveals his vivid understanding of Pollock's significance as a "liberator" who demonstrated to subsequent generations the primacy of action in the process of artistic creation. Kaprow began to engage with Pollock's work in the late 1940s, in part through his study of painting with Hans Hofmann. In 1952, he and some of Hofmann's other former students, including Jan Müller, Jane Wilson, George Segal, and Robert Whitman, cofounded Hansa Gallery, an artists' cooperative on East Twelfth Street in New York, to provide a forum to explore the legacies of gestural abstraction, assemblage, and other forms. They hoped to find an escape from abstract expressionism, which had degenerated into a mode of art-making that, Kaprow claimed, "invariably seeks the past and drowns itself in its sobs, bitterness and fastidiousness."¹

Although the Hansa Gallery artists were wedded to the rich, painterly, gestural qualities of Pollock, many were perhaps closer in spirit to the more conceptual practice of Cage. From 1957 to 1958, Kaprow was a student in the weekly experimental music composition class that Cage taught at the New School for Social Research in New York. Other students included George Brecht, Al Hansen, Dick Higgins, Jackson Mac Low, and La Monte Young. Cage showed Kaprow that one of the ways in which he could work through Pollock's legacy was to explore the significance of the act in painting and sculpture in ways that Pollock had only anticipated, such as by incorporating time-based practices, employing new modes of nonnarrative composition, and requiring the participation of the audience for the realization of a work < Figs. 1, 2 >. Of Cage, Kaprow later wrote:

A less passionate personality than Pollock, perhaps more ironic, Cage nevertheless has the same vast sense of naturism. His welcome of accident and his taste for blurring the edges between his art and the world beyond are as great as Pollock's or even greater. Just as Pollock's painting has no definite frame, so the sounds and silences in Cage's music could be continued indefinitely. Musical sound and noise (customarily divided) are really one; so are art and life.²

Fig. 1. Jackson Pollock (American, 1912–56)

Number 1, 1949

Enamel and metallic paint on canvas, 160 × 259.1 cm (63 × 102 in.)
The Museum of Contemporary Art, Los Angeles

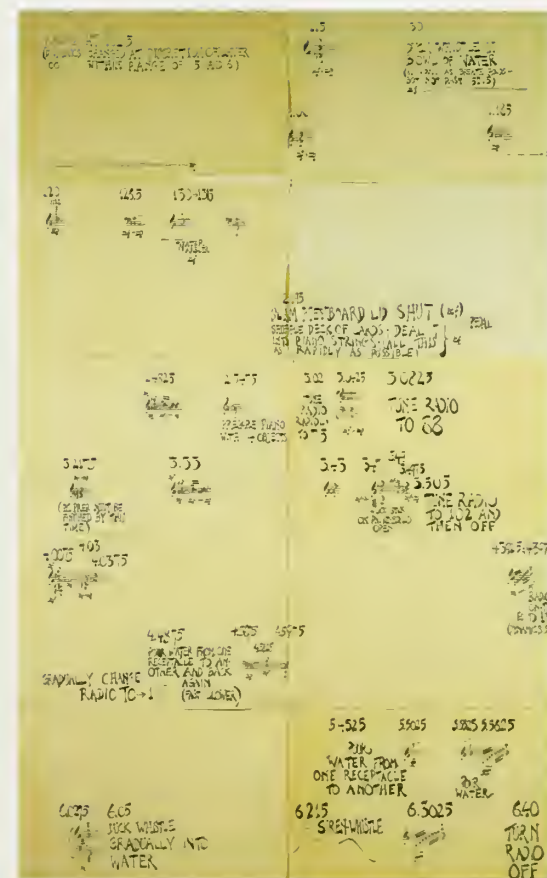


Fig. 2. John Cage (American, 1912–92)

Water Music, 1952

India ink on paper, 10 sheets, each sheet 43.2 × 27.9 cm (17 × 11 in.)
Whitney Museum of American Art, New York

Fig. 3. Allan Kaprow

Baby, 1957

Collage: paper, aluminum foil, carpet pieces, oil and synthetic paint, chalk, and rope on masonite plates, 282 x 306 x 17 cm (111 x 120 1/2 x 6 3/4 in.)

Museum Moderner Kunst Stiftung Ludwig, Vienna



In the mid-1950s, Kaprow perceived himself as equipped to move beyond the narrow-mindedness and banality of the second-generation New York School, which he characterized—wrongly, I believe—as consisting of the followers of Pollock. (In fact, Willem de Kooning was far more influential for painters such as Michael Goldberg, Grace Hartigan, Al Held, Alfred Leslie, and Joan Mitchell, among others.) One of his first steps was to incorporate elements from everyday life into a series of works that he called “action-collages.”³ In these works, gestural painting counterpoints collage and assemblage. Influenced by Pollock’s emphasis on the primacy of the act, Kaprow produced the collages “as rapidly as possible by grasping . . . great hunks of varied matter: tin foil, straw, canvas, photos, newspaper, etc. [and placing them] . . . in the ritual of my own rapid action [with] an acting out of the drama of tin soldiers, stories, and musical structures that I had once tried to embody in paint alone.”⁴ But while a painting by Pollock can be read as a unified field, in Kaprow’s collages each element

remains distinct within the overall composition, so that the centrality and coherence so important to the monumentality of Pollock’s painting are in abeyance—a tendency that reflects Cage’s influence. In this respect, the action-collages diverge from the carefully composed narrative and autobiographical Combines of Robert Rauschenberg, another artist who struggled to absorb the dual influences of Pollock and Cage. The elements that make up Kaprow’s *Baby* <FIG. 3>—cardboard, foil, torn paper, cut-up sections of his own paintings, and bits of text and image—are fragmented and incoherent; Kaprow achieves formal clarity in the work only by rigorously organizing these elements as a series of vertical bands. His inclusion of found objects was in some ways a direct assault on the homogeneity of the abstract expressionist picture plane—a mythic coherence that lends the ethereal quality that separates it from the visceral world. As Segal, one of Kaprow’s closest friends, observed years later, “We found it amazing that so much avant-garde twentieth-century art was rooted in physical experiences of the real world and suddenly the abstract expressionists were legislating any reference to the physical world totally out of art. This was outrageous to us.”⁵ Nevertheless, during this period Kaprow, like Rauschenberg, remained both indebted to and enamored of the bravura and seemingly unencumbered freedom that the New York School represented, even as he attempted literally to cut this tradition apart in his action-collages.

Kaprow observed in 1965 that his collages “became bigger and I introduced the flashing lights and thicker hunks of matter. These parts projected farther and farther from the wall into the room and included more and more audible elements: sounds of ringing buzzers, bells, toys, etc., until I had accumulated nearly all the sensory elements I was to work for during the following years.”⁶ Although the use of objects that invited the sensory participation of the audience was not unique to Kaprow (in 1959, Rauschenberg incorporated a working radio into his Combine painting *Broadcast*), his predilection for the lowbrow was distinguishing. Works such as *Penny Arcade* <FIG. 4> suggest the American vernacular exemplified by the arcade, the carnival, and the circus in contrast to that of the refined commercial culture of Madison Avenue that appealed to many of his contemporaries. The development of his aesthetic from *Baby* to *Arcade* is apparent not only in the displacement of the functionality of the incorporated objects rather than the sublimation of their use value but also in the expansion of scale, with the consequent potential to immerse the audience more fully in the experience of the work—a tendency that he would develop further. “I just simply filled the whole gallery up,” he stated,

starting from one wall and ending with the other. When you opened the door you found yourself in the midst of an entire Environment. . . . I immediately saw that every visitor to the Environment was part of it. I had not really thought of it before. And so I gave him occupations like moving something, turning switches on—just a few things. Increasingly during 1957 and 1958, this suggested a more “scored” responsibility for that visitor. I offered him more and more to do, until there developed the Happening.⁷

Kaprow later made the connection between assemblage, Environment, and Happening explicit: “An Environment is a large assemblage, usually to be physically entered, like a forest or a junk-yard. Those entering an Environment may be encouraged to move its material about, thus changing its composition. As more moves are encouraged, the Environment becomes a Happening. Normally, such an Environment is thrown away after a time and its materials may be perishable, like flowers or food.”⁸

Kaprow’s crucial shift from action-collages to Environments occurred as he was developing *Rearrangeable Panels* between 1957 and 1959. This work lies at the intersection of his efforts to reconcile Pollock and Cage, the painterly and the conceptual, the physical and the theoretical. The work is a large-scale assemblage comprising nine rectangular panels, each approximately eight feet high. The panels, covered with paint, tar, plastic apples, leaves, paper, and mirror fragments, and strung with colored light-bulbs at the top, can be displayed in any configuration, including leaning them against the wall, aligning them side by side to make a wall, or arranging them in the form of a kiosk-like structure. *Rearrangeable Panels* asserts itself as an art object even as it simultaneously denies its own permanence by virtue of the fact that its components may be rearranged. And, as Jeff Kelley observed, this aspect of the work “was an early nod in the direction of what would later become a central principle of Kaprow’s work: the participation of others. Kaprow was comfortable with collaboration and ensemble performance—activities typically associated with art forms other than the visual, especially music.”⁹

Although there are historical antecedents for *Rearrangeable Panels*, it is clear through Kaprow’s writings that he understood better than most the major implications of the move from object to action and the significance of the hybrid, in-between form with which he was wrestling. Some of the most significant precursors were the walk-in environments and objects of Kurt Schwitters—particularly his *Merzbau*, a series of rooms in which a variety of objects and materials were installed, which he originally constructed in his home in Hannover in the 1920s. Marcel Duchamp was also influential, but not as an objectmaker; rather, he was meaningful for his relationship to the found object and for the relationship of his life (including his renowned



Fig. 4. Allan Kaprow

***Penny Arcade*, 1956**

Assemblage with lights and sounds, 243.8 × 182.9 × 60.9 cm (96 × 72 × 24 in.)

Destroyed



Fig. 5 Robert Rauschenberg (American, born 1925)

Minutiae, 1954

Combine: oil, paper, fabric, newspaper, wood, metal, and plastic, with mirror on braided wire on wood structure, 214.6 × 205.7 × 77.4 cm (84 7/8 × 81 × 30 1/2 in.) Private collection, Switzerland



Fig. 6 Allan Kaprow

Rearrangeable Panels, 1957-59

Assemblage: oil, leaves, lightbulbs, plastic apples, and mirror on canvas and wood, nine panels, dimensions variable Musée national d'art moderne, Centre Georges Pompidou, Paris

and committed chess playing) to his art. More immediate were Rauschenberg's Combines, such as *Minutiae* <FIG. 5>, an extraordinary work that articulates the gray area between object and performance in spite of the fact that it was created as a prop for Merce Cunningham, whose dancers moved through, around, and under it for a 1954 performance of the same name.

As envisioned by Kaprow, *Rearrangeable Panels* can be read as a field painting, an installation that wraps around the viewer, or an assemblage that the viewer walks around <FIG. 6; SEE CHRONOLOGY, FIGS. 16–19>. The panels do not have a fixed order. They are easily moved and rearranged (by the artist, initially), and moving the panels was encouraged by the artist as a way to vary its presentation. In this respect, *Rearrangeable Panels* has as its conceptual foundation Chinese and Japanese screen paintings, which are similarly composed as multiple panels of essentially human scale, both in height and width. Such paintings have architectural implications and a sense of being apart from, yet also defining, the environment in which they exist. It is likely that Kaprow was familiar with Japanese screen painting and its impact on Gutai, a group of avant-garde artists active in Osaka during the 1950s <FIG. 7>, since he did much to bring these artists to international attention in the early 1960s. Surely Kaprow was subliminally or directly influenced by the screens that had provided a flexible and rearrangeable format for Shimamoto Shōzō, Murakami Saburō, and other Japanese artists.

Although *Rearrangeable Panels* is made up of nine distinct panels, they can be grouped. Most dramatic are the two panels that are overlaid with plant material. The dry, brittle fall leaves that adhere to these panels produce a relatively consistent and uniformly textured surface. The unfinished, process-oriented quality of *Rearrangeable Panels* arises from the dimensional qualities of the imitation apples that are spread across two other panels. Unlike the leaves, which cover their panels, the apples occupy the upper two-thirds of this two-panel composition, with the lower third left blank. A large passage of white paint begins at the bottom of the composition and moves upward, providing visual support for the apples and then obscuring approximately one quarter of them. The stripe of white gives these two panels the feel of an ongoing process and, in a way, of spontaneity.

Although it is obvious that the leaves and the apples are meant to go together, or to be seen in relationship to each other, the other two groupings are less obvious but in some ways more interesting. The black panel, which has clear references to Rauschenberg and Ad Reinhardt's black paintings, is a counterpart to the painted white panel with its exquisitely textured marks and strokes—references to the abstract impressionists of the New York School. More interesting is how the white panel anticipates the early works of Robert Ryman, who, responding to abstract expressionism and Rauschenberg's white paintings, created textured fields of white with contrasting bits of color.

The remaining three panels seem at first glance to have little to do with each another. One is a composition of fractured mirrored glass. One is a collage of scraps of paper with seemingly random applications of black, white, and red paint. One is a very narrow panel, divided horizontally into sections of bare canvas and mirror. The qualities of reflectivity and opacity tie these panels together, most obviously by the mirror, which refers to the broken mirrored surface. Less apparent is the similar use of bits of found material, whether glass or paper.

The lights on top of each panel are an obvious reference to funhouses, circuses, and fairs, but they have a more important function as a visual lintel that ties together the disparate materials that Kaprow used <SEE CHRONOLOGY, FIG. 19>. The lights create an architectural element that strings together, both visually and metaphorically, the "randomness" of the work. Kaprow leaves it up to the curator or installer to make the final decision about how the panels will be viewed. It is in the installation of *Rearrangeable Panels* that Kaprow's vision was truly revolutionary. Nonetheless, certain elements

Fig. 7. Kazuo Shiraga (Japanese, born 1924)
Work 1, 1954
Oil on paper, 109 × 77.5 cm (43 × 30½ in.)
Hyogo Prefectural Museum of Modern Art, Hyogo

demand the recognition of particular pairings and sequencings, and to arrange them differently would be a deliberate strike against them.

Shortly after he completed *Rearrangeable Panels*, Kaprow wrote that artists were increasingly thinking of the work of art as “a situation, an action, an environment or an event.”¹⁰ His description of such a work is easily applied to *Rearrangeable Panels*: “Its shape is sprawling and irregular, sometimes made up of units that are infinitely rearrangeable, expandable and reduceable [sic] to adjust to different areas, which gives the whole an ambiguous, fluid existence.”¹¹ Whether the work is presented as a freestanding sculptural object, an environment that fills the field of vision, or a fieldlike painting, the revolutionary decision that Kaprow makes is to define any arrangement of the panels as only one of a large group of possibilities.

With *Rearrangeable Panels*, Kaprow no doubt took cues from his studies with Cage, whose time-based experiments with chance and randomness had greatly influenced him. Through his choice of materials, construction of the visual elements, and pairing of the panels, Kaprow created a work that incorporated an element of randomness and chance, but within predetermined parameters. With *18 Happenings in 6 Parts*, presented at the Reuben Gallery in New York in 1959, Kaprow expanded on the legacy of Pollock by creating a work in which gesture occurred in real time <FIGS. 8–11>. Pioneered simultaneously by New York artists such as Jim Dine, Red Grooms, Claes Oldenburg, and Robert Whitman, Happenings were soon internationally embraced. Initially presented in a limited space for a limited audience, they differed from traditional theatrical productions in that they did not follow conventional narratives and typically invited the viewers’ participation. Indeed, the frequent presentation of Happenings in art galleries underscored their origins in modern painting and sculpture (specifically, action painting and assemblage), filtered through the works of Cage. In his Happenings, Kaprow instituted the idea of organizing a series of events in a changeable order.

For example, we will write down this set: 7 smiles, 3 crumpled papers, 19 lunch-box latch sounds. Element one will have seven kinds of smile in this order: happy, trance-like, benign, silly, disarming, insidious, fearful. Element two will have three kinds of crumpled paper: a panel 6 feet by 8 feet with irregular folds pasted on it in cadmium yellow medium, a box-kite affair of 3 feet by 7 feet with torn patches and bits of high, crumpled newspaper with the sides painted each in three shades of cadmium yellow on bands of unequal size (these can be numerically assigned) and lastly, a hanging group of nine balls of crumpled tissue paper colored zinc yellow, and cream yellow, all different in size. Each of these three variations is conceived as a unit, even though one has nine parts. These parts may be organized with a separate row. These can be fixed or can be presented and removed at certain times on the score.¹²

Identifying a relationship between performance and object making, Kaprow stated that, “just as space in painting and sculpture has become equivalent to the solids formerly considered inviolate, so silence and literal space between events are held to be equally important as the events.”¹³



f



Figs. 8-11. Views of *18 Happenings in 6 Parts* (1959)

For *18 Happenings in 6 Parts*, Kaprow created an interactive environment that manipulated the audience to a degree unprecedented in modern art. Indeed, this manipulation constituted one of his most important contributions to contemporary art forms. The work comprised a series of closely timed actions performed by Kaprow and participating actors and artists—including Sam Francis, Leslie, and Segal—who worked from a carefully conceived and tightly scripted score. Kaprow choreographed the movement of bodies, flashing of lights, playing or making of sounds, and projection of slides and films < SEE CHRONOLOGY, FIGS. 29–50 >. Although these “happenings” were plotted out one after another on a grid, they did not relate to one another in a traditional narrative sense. The performance was staged in six parts in three rooms that were defined by semi-transparent plastic sheets, painted and collaged with references to his previous works. *Rearrangeable Panels* formed the north wall of one of the rooms.

While Cage’s encouragement of audience participation was motivated by his desire to relinquish authorial control, the audience members of Kaprow’s Happenings were the participants and props through which his vision was executed. Prior to the staging of *18 Happenings in 6 Parts*, each audience member received an invitation consisting of a plastic envelope containing an assortment of images and objects, including bits of paper, photographs, painted fragments, and wood.¹⁴ On the evening of the performance, each received programs and three stapled cards printed with an explanation and instructions: “The performance is divided into six parts. Each part contains three happenings which occur at once. The beginning and end of each will be signalled by a bell. At the end of the performance two strokes of the bell will be heard. . . . There will be *no applause after each set*, but you may applaud after the sixth set if you wish.”¹⁵ The program also stipulated when audience members would be required to change seats or move between the rooms.

If the manipulation of the audience in *18 Happenings in 6 Parts* was a move away from Cage, Kaprow’s work in the following years drew closer to the broad, gestural, physical qualities of the action painters, a trajectory evident in the progression from works such as *Hysteria* (1956) and *Rearrangeable Panels* to the immersive Environments such as *Yard* (1961). In *Yard*, first presented at the Martha Jackson Gallery in New York as part of the group exhibition *Environments, Situations, Spaces*, Kaprow created a field of used tires in the tight confines of the backyard of the townhouse in which the gallery was situated < FIGS. 12, 13; SEE CHRONOLOGY, FIGS. 66–70 >. The work existed as art only when audience members entered the space and interacted with the tires by, for example, climbing on them or rearranging them. Viewers were encouraged to believe that they were playing, but Kaprow established very controlled parameters within which they were required to act. Kaprow was being heralded by critics as a radical on the art horizon, but his audiences found that the abandonment of the traditional object and the open-endedness of the Happenings made his works extraordinarily difficult to comprehend.

In fall 1960, Howard Moody, pastor of the Judson Memorial Church in New York, invited Kaprow to serve as the director of the church’s art gallery. The artist’s first project for the Judson Gallery, *Apple Shrine* < FIGS. 14, 15; SEE CHRONOLOGY, FIGS. 55–58 >, was, even more than *Yard*, an Environment that expanded on some of the more expressive and situational aspects of *18 Happenings in 6 Parts*. Like the action-collages, this Environment was densely packed with materials, some of which reflected the influence of *Rearrangeable Panels*. Kaprow created a labyrinth of narrow passageways from chicken wire, cardboard, tar paper, straw, and crumpled newspaper, which formed a structure that stretched from ceiling to floor, playing off the site’s identity as a church. Viewers navigated through the work to reach an inner sanctum, a private chapel of sorts, with a three-tiered wooden altar, suspended above the floor, that featured a

Fig. 12. Kaprow in *Yard* (1961)
Photo: Robert R. McElroy



Fig. 13. Kaprow in *Yard* (1961)
with his son Anton



mixture of fresh and plastic apples—very much like those attached to *Rearrangeable Panels*—that they were invited to pick. As Kelley noted, “Originally, Kaprow had not intended to use real apples, planning instead to reuse the plastic ones that had fallen off *Rearrangeable Panels* over the years. As the Environment took shape, however, the symbolic potential of the ‘temptation’ to pick an apple, either real or fake, became central to his thinking.”¹⁶

The exhibition received no significant critical attention. Indeed, a critic for the *Village Voice* reported that it “was hardly noticed by the public or much of the professional art world.” He wrote that Kaprow had been well known for some years for his *Environments* and *Happenings* and that he was “an exceptionally original artist and a leader who has seen a movement develop around him.” The critic described the *Environment* in great detail, noting specific features such as the mirror embedded in a cluster of paper and wire that, upon first viewing, was mistaken for an opening in the rough wall, only to reveal itself in the viewer’s encounter with his own face, as if he were meeting a stranger. Finally, he explained that “Mr. Kaprow’s art poses problems. The exhibition is now dismantled, its materials have been carted away by the junk man, and it will be not seen again. If its vocabulary is unfamiliar, it will not remain to be judged at a later, more knowledgeable year. Its life is a present one, and only memory can carry it into the future.”¹⁷

Of course, we now know that this account, which accurately depicted not only the work but also Kaprow’s place within the New York art world, was written by Kaprow under the pseudonym “Theodore Tucker, South Lincoln, Massachusetts” <SEE CHRONOLOGY, FIGS. 59–60>. For Kaprow, the insertion into the public domain of a response written with first-person knowledge but seemingly delivered in another’s voice was consistent with his bifurcated role as both thinker and objectmaker. “Far beyond the ‘Apple Shrine’s’ actual content in humanity,” he concluded, “stands Kaprow’s inadvertent quarrel with all the rapid glories, qualities and eternities which we think are History.” As Kaprow and other truly innovative artists of the era discovered, the only sure way to place their work in the historical record was by their own hands. At the end of his pseudonymous review, Kaprow included this prescient note: “Dear Sir, I have written the enclosed critique of Allan Kaprow’s work in the hope that the *Village Voice* might publish it free of charge. I think your readers are owed an account of this truly important art being created in the Village. Sincerely.”¹⁸

Pollock, the gestural action-oriented painter, and Cage, the conceptually oriented teacher, had a remarkably generative impact on Kaprow. While their influence is instantiated in *Apple Shrine*, equally significant is Kaprow’s articulation of the work’s meaning and position within art history in the *Village Voice* review. *Apple Shrine* exists because of Kaprow’s desire to embrace two distinct art historical legacies, and he played an active (though anonymous) role in shaping the critical discourse around it.

Figs. 14, 15. Views of *Apple Shrine* (1960)
Photos: Robert R. McElroy

Notes

1. Allan Kaprow, "The Principles of Modern Art," typescript, 1959, Allan Kaprow Papers, ca. 1940–1997, accession no. 980063 (box 46, folder 11); hereafter Allan Kaprow Papers.
2. Allan Kaprow, "Formalism: Flogging a Dead Horse (1974)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 159–60.
3. Although many painters, ranging from Robert Rauschenberg to Jasper Johns to Willem de Kooning, are recognized for introducing the "real" into art during the mid-1950s, often overlooked are sculptors of the early part of the decade, such as David Smith, Richard Peter Stankiewicz, and the rarely remembered Jean Follett. In Follett's work, for example, objects began to take center stage on a two-dimensional surface as abstracted compositional elements with no specific meaning or narrative.
4. Allan Kaprow, "A Statement," in Michael Kirby, *Happenings: An Illustrated Anthology* (New York: E. P. Dutton, 1965), 44–45.
5. George Segal, as cited in Barbara Haskell, "The Aesthetics of Junk," in idem, *Blam! The Explosion of Pop, Minimalism, and Performance, 1958–1964*, exh. cat. (New York: Whitney Museum of American Art, 1984), 15.
6. Kaprow, "A Statement" (note 4), 45.
7. Kaprow, "A Statement" (note 4), 45–46.
8. "Definition of an Environment," statement provided by the Allan Kaprow Studio, 2004.
9. Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (Berkeley: Univ. of California Press, 2004), 14–15.
10. Allan Kaprow, "Some Observations on Contemporary Art" in *New Forms—New Media 1* (New York: Martha Jackson Gallery, 1960), n.p.
11. Kaprow, "Some Observations on Contemporary Art" (note 10), n.p.
12. Kaprow, "Principles of Modern Art" (note 1).
13. Kaprow, "Principles of Modern Art" (note 1). Kaprow stated that, at least for himself, the free and spontaneous organization of form is a method of composition with the greatest risk of becoming dependent on "inspiration" and thus of falling into the trap of devolving into cliché or habit.
14. RoseLee Goldberg, *Performance Art from Futurism to the Present* (New York: Harry N. Abrams, 1988), 128.
15. Allan Kaprow, program notes for *18 Happenings in 6 Parts*, as quoted in RoseLee Goldberg, *Performance Art from Futurism to the Present* (New York: Harry N. Abrams, 1988), 129.
16. Kelley, *Childsplay* (note 9), 53.
17. Theodore Tucker [pseud., Allan Kaprow], "Kaprow's 'Apple Shrine,'" *Village Voice*, 12 January 1961, 7.
18. I am grateful to Kelly Nipper for bringing this quote to my attention. In addition, I would like to thank Kelly Nipper and Tamara Bloomberg for guidance and review of an early draft of this text.

Writing the Happening: The Aesthetics of Nonart

Alex Potts

Allan Kaprow has been a significant presence in the American art world since he first came to public notice in the late 1950s. The reason for this, however, does not lie primarily in the reputation acquired by the art that he produced. Happenings, after all, had a relatively brief life span and were soon marginalized by other performance-based and conceptual forms that became established in the late 1960s and early 1970s as the leading alternatives to traditional, object-based art. Kaprow's attempt to resist the co-optive power of the art world and to position his works so that they operated not within the arena of art, but on the boundary between art and nonart, had its most pervasive impact as an ethical and artistic ideal propounded through his writing and teaching. Starting with his famous essay, "The Legacy of Jackson Pollock," which came out in 1958, he published regularly during the 1960s and 1970s in *ARTnews* and, later, *Artforum*, and his ideas enjoyed a second lease on life with the publication of *Essays on the Blurring of Art and Life* in 1993.¹

Kaprow's writings were not just commentaries on his practice. They were integral to his art, and in an important sense they constituted what it represented for a larger public. His Happenings were generated by way of written scores and talks delivered to participants,² and they lived on after they "happened" not only by way of these scores, carefully preserved by Kaprow in his archive and in some cases published by him, but also in the written recollections of participants and Kaprow himself.³ Writing, then, played an integral role in the genesis and realization of his Happenings, just as it is essential to how we imagine them today. The verbal testimony and the photographic documentation constitute not only the form in which they exist for us as works of art but also their representation as works of art with some kind of public profile from the moment they were enacted. That Kaprow has a substantial presence as an artist has much to do with his evident talents as a writer—with, that is, his ability to conjure up scenarios and convey in words what the physical, sensory impact of these scenarios might be. What is more, it is within his writings that he played out a paradox central to his conception of nonart. His resonant verbal evocations constitute his Happenings as events disencumbered of the formal and aesthetic pretensions of conventional artwork and, yet, also as phenomena that have a powerful aesthetic effect.⁴

This essay focuses on the writings Kaprow produced up until the late 1960s, when writing, for him, existed in creative tension with an artistic practice that still had a fairly high profile—before he retreated to informal stagings of his works among friends or on the home territory of educational establishments, such as the colleges where he taught. A complex and ultimately precarious negotiation between engaging with the art world and keeping it at bay fed his most substantive and intriguing endeavors. His nonart initiatives, as he observed on several occasions, were not to be seen as entirely disassociated from art.⁵ The point was to devise works that escaped the self-referentiality within which modern art was trapped, and this could not be done merely by creating works that either alluded to or directly incorporated realities lying outside the sphere of art. What was needed was a procedure for effecting a compelling transition from materials and situations that were genuinely nonartistic—that were, as he put it, "lifelike"—to an art that momentarily existed outside the context of the art world.

Such a close interplay between art and nonart was consistent with the way he conceived of his own artistic trajectory: as tracing a move toward ever more lifelike and less artlike materials and situations, but without utterly negating his earlier conception of art. As he saw it, the assemblage aesthetic with which he had experimented in his first object-based works in the 1950s was taken up and elaborated in his slightly later environmental art and then redeployed in the structuring of his subsequent Happenings, which were in effect informal assemblages of events and situations played out over space as well as over time. This aesthetic also informed the compositional procedures used in his score writing. Kaprow was quite explicit about such continuities, spelling



Fig. 1. Allan Kaprow's *Courtyard* (1962)
and Robert Rauschenberg's *Monogram* (1959)
From Allan Kaprow, *Assemblage, Environments &
Happenings* (Harry N. Abrams, 1966), 136–37

them out most fully in *Assemblage, Environments & Happenings* (1966), a publication that included a survey of junk art assemblages by himself and other artists such as Robert Rauschenberg <Fig. 1>. In the press release for *Courtyard*, staged in New York in 1962, he made the point that his Happenings had “evolved in logical stages, by advancing as far as possible the implications inherent in *Assemblage*, the visual and tactile art that combines diverse materials into unexpected wholes.”⁶

In Kaprow's view, genuine experimenters like himself were committed not to eradicating art, but to realizing a “conversion of nonart to art” that would be “electrifying.”⁷ They could succeed in this endeavor only if they were to “ruthlessly rip out the last shred of artistry in their every thought and enthusiasm.”⁸ In other words, he saw the extreme measures he took to break away from the closed circuits of object-based art as the only viable basis on which he could sustain a genuinely credible and significant art in present-day circumstances. He was not denying the significance of earlier art made in a very different context. Indeed, he stressed that it was with the aim of preserving the larger existential purposes driving the last wave of avant-garde painting, represented by artists such as Pollock, that he was impelled to abandon painting and anything that smacked of the procedures and conventions of object-based art.

Happenings, as he explained in an essay published in 1961, were to be thought of, “like American art of the late 1940s,” as “a moral act, a human stand of great urgency, whose professional status as art is less a criterion than their certainty as an ultimate existential commitment.”⁹ As he put it more grandiosely in *Assemblage, Environments & Happenings*, the nonart initiatives he was championing “proceeded on the assumption that at present any avant-garde art is primarily a philosophical quest and a finding of truths, rather than purely an aesthetic activity.”¹⁰ In a situation of “extraor-

dinary and rapid change" such as the present, the idea of a "perfect work of art" had become "irrelevant," and "great works" might "only be looked forward to . . . in the sense that they may be moments of profound vision into the workings of things, an imitation of life, so to speak, rather than artistic tours de force, i.e., cosmetics."¹¹ To be anything more than superfluous "artistic tours de force" or "cosmetics," artworks had to take something categorically nonartistic as their point of departure.

Far from being "anti-aesthetic," Kaprow was fascinated and compelled by moments when art and life momentarily became indistinguishable, when something with the reality and density of the nonartistic happened to take on an aesthetic charge. This interest, which stimulated some of his most perceptive writings, emerges clearly in his analysis of the aesthetics of the junk materials that played such an important role in the assemblage art of the time. An artwork made out of impermanent, disregarded, and expendable everyday materials that "will pass into dust or garbage very quickly," he explained, could exist as something much more suggestive than "a fixed, enduring object to be placed in a locked case."¹² Its essential mutability, its truthfulness as a phenomenon caught up in a larger cycle of "creation—decay—creation," was partly determined by the realities of the modern world of consumer capitalism—a world of junk and throwaway products. But it also had to do with a deeper sense of temporality, an ephemerality that subtended the very fabric of everyday living and thinking.

The use of debris, waste products . . . has, of course, a clear range of allusions with obvious sociological implications, the simplest being the artist's positive involvement, on the one hand with an everyday world, and on the other with a group of objects which, being expendable, might suggest that corresponding lack of status which is supposed to be the fate of anything creative today. These choices must not be ignored, for they reveal what in our surroundings charges the imagination as well as what is most human in our art. But beyond this is the larger issue of reality understood as *constant metamorphosis*. This viewpoint, this metaphysics, is more fundamental than our "throwaway" culture. The latter is the topical vehicle for the former and, while important, should become something else in time.¹³

Kaprow envisaged here, albeit vaguely, the possibility of moving beyond a throwaway culture, as well as beyond a culture that assigns particular value to things and works of art specially preserved and possessed as pieces of property.¹⁴ A radical anarchist and egalitarian politics emerges from time to time in Kaprow's meditations on what a new conception of art might be: one not fixated on objects. This stance also appears in the more laid-back writings of John Cage, who, if anyone could be named as such, was the guru of experimental art in the late 1950s and early 1960s. Cage strove to create a new music that would, in its negation of conventional compositional structures, help fashion a world liberated from individual possession and private property. As he put it in his somewhat gnomic but elegant formulation: "Our poetry now is the realization that we possess nothing. Anything therefore is a delight (since we do not possess it)."¹⁵

The materials that Kaprow incorporated into his assemblages, Environments, and Happenings—such as cardboard boxes and pieces of paper or foil—were often relatively neutral, certainly more so than the lacerated posters and worn-out artifacts that other assemblage artists used in their work. Kaprow noted how he alternated between things that have "a high degree of associational meaning" because of their function, social use, and psychological associations, such as "machine parts, baby carriages, clothing," and more "generalized" materials, such as "cloth," "cardboard," and "wood," that "are somewhat less specific in meaning."¹⁶ These materials were not necessarily

used or rejected, even if they often became rubbish in the course of a Happening. They might be seen to accord with the open neutrality of a world undivided and undisrupted by private property or psychological obsession. In one somewhat uncharacteristic moment, Kaprow imagined a quasi-utopian, purely formal art, in which materials and situations could be "freely manipulated without jarring the overtones of the imagery within them." He explained, however, that this was impossible to realize in present circumstances, where any everyday material—any material that makes up the fabric of our lives, even one as common as Kleenex—would, when attention was focused on it, "push into relief all that we have only half consciously thought about [it] and its intimate uses."¹⁷

Kaprow has a reputation as one of the more significant opponents of high modernist formalism. He was so effective in this role, however, because he understood formalist principles from the inside and had a real feeling for the dialectic between purity and impurity that sustained his commitment to formal rigor. In "Impurity" (1963), the essay in which he presents his possibly most striking argument against formalism, he made the telling point that "the impure aspect of pure painting like Mondrian's is not some hidden compositional flaw but rather the psychological setting which must be impure for the notion of purity to make any sense at all."¹⁸ He also overturned the common distinction between Pollock's courting of chaos and Barnett Newman's apparent purism and clarity. His detailed formal analysis of the two artists' works led him to the conclusion that, once we engage closely with Newman's larger paintings, we become aware of a "flood of utter chaos, of sheer color inundating us, of lines crashing into splinters and vanishing into the vibrating deluge."¹⁹ The "terror" and "passion" this induces, he claimed, "are as close to our marrow, as unsettling to us emotionally, as anything of Pollock's."²⁰

His conception of nonart, then, is not to be confused with a conventional celebration of antiform at the expense of form. The most recent proponents of radical antiform, he noted in an analysis of Robert Morris's felt pieces of the late 1960s, in reality produced only "antigeometry"; their works were "a rephrasing of the formlessness that preoccupied the ancients from the Egyptians onward."²¹ Kaprow made it clear that a formal organizing and framing of things enters into our most ordinary engagement with objects and environments. In his view, it was the larger physical and social context within which a work was enacted, not its greater or lesser formlessness of shape, that was at issue in any true "deemphasis of formal esthetics" that might lead to a "palpable experience of the measureless, the indeterminate."²² For the experimental artist, giving "the heave" to conventional compositional practices was not a matter of abandoning form.²³ Rather, it entailed ridding oneself of the formal patternings peculiar to art and adopting instead those forms inherent in the substance of the nonart materials with which one was working. (Remember here that a number of Kaprow's Happenings from this period incorporated live chickens.)

The only form a thing has is what it looks like or does. That is, if a chicken runs, eats chicken feed, and roosts, that is all the composition required and all the composition the experimenter needs to think about. This is not nonform, for the brain can only function in patterned ways. It is simply an avoidance of the familiar artistic distinction between matter (the medium) and its malleability (the form).²⁴

In this passage, Kaprow argued for the deployment of the real forms (as distinct from conventionalized forms) that we see once we do away with our habitual reliance on the framings and compositional structurings of art. The broader philosophical question—whether these real forms are ones that exist in the things themselves or whether they are structurings inherent in the operations of our mental and perceptual apparatuses that we unself-consciously bring to bear when engaging in nonart activities—is left

open. Kaprow was above all concerned with a kind of work whose forms do not present themselves as deliberately imposed by an aesthetic attitude. Rather, they are integral to our ordinary nonart interactions with the world we inhabit and, as a result, seem embedded in our everyday lives. This is in conformity with his conception of a nonart that momentarily blurs the boundaries between art and what is not art, making art come alive as something truly imbricated in the substance of our lives.

Kaprow made extensive use of highly formalized procedures in his practice as an artist. Like the structures deployed by Cage when composing his music, these procedures embraced the possibility of chance occurrences while also blocking the artist from imposing his own aesthetic choices on all aspects of a work. A clear recognition of the formal basis of his practice does come to the fore from time to time in his published writings. Perhaps most notable is a revealing passage at the end of "Assemblage, Environments, and Happenings," a long essay in which he talked about the compositional procedures he might use in generating a score for a Happening. Here he explained how, in "composing" an imagined scenario that he was presenting to the reader, he "played around with images on paper, shifting them this way and that, letting one thing suggest another."²⁵ He then pointed out that "shifting things around can be an excellent mode of *performance* as much as of composition."²⁶ He also quite explicitly noted that the assemblage aesthetic of his Happenings was played out in the compositional format of his written scores. In the latter, he combined a set of self-contained segments of text, each denoting a single event or action, in a sequence that is divested of conventional narrative flow.

The extent of his commitment to formal procedure emerges most clearly in the unpublished notes he made for the talks he gave to participants prior to the enactment of his Happenings, in which he described the tasks and the logic that informed them. In one such note related to *Household*, a Happening from 1964 that was showcased in *Assemblage, Environments & Happenings*, he explained how

happenings function in three customary ways (which are, however, mutually dependant). They are

1. A fantasy performed
2. A formal structure and sub-structure (which seems to make the fantasy performable in direct images, and which also permits the third function to be realized, namely:)
3. pattern of meanings.²⁷

The "formal structure," he went on to explain, should be composed from "relationships determined by [the] nature of [the] images" being deployed, a view that echoes the published comments quoted above about the nonart forms he was seeking to realize in his work.²⁸ The unpublished notes, however, make much more explicit the extent to which Kaprow was preoccupied with formal procedures. Moreover, his claim that the nonart forms incorporated into his works were inherent in the materials that he used represented a leap of faith just as great as the one demanded by the early modernists' assumption that the abstract forms in their work were not arbitrarily imposed artistic patternings but were grounded in the larger structuring of things over which the artist had no control. In both cases, the impulse to realize a formal structure that would be experienced as pure immediacy was fundamental.

Kaprow's writing did not function just as a formulation of generative ideas for his art, nor did it serve simply to explain his works to a larger public. It was an essential, constitutive element of his art. This was true for many artists of his generation, as it was for those of a slightly later generation who first came to prominence in the mid-to-late 1960s. The very existence of his art as a public phenomenon that could reach beyond

the restricted circle of people who were participants in or direct witnesses of his Happenings depended on his verbal skills and on the written representations of his work and its informing principles. It is through the documents relating to his Happenings that one gains a sense of how expressive and symbolically loaded these early works were, and how they were enacted in very different registers of experience, with the tensions between these registers being central to the compelling nature of his artistic project. Reading through the earlier scores, created before he turned to a Zen-like conceptual simplicity in the later 1960s, one finds a focus on commonplace, junky materials and banal, ordinary actions coexisting with epic pretensions and blatant melodrama.

This disparity is also evident in his general characterizations of the nature of Happenings. On the one hand, he presented Happenings as laid-back and lifelike alternatives to the expressive intensity of conventional high art: "Happenings are events that, put simply, happen Their form is open-ended and fluid; nothing obvious is sought and therefore nothing is won, except the certainty of a number of occurrences to which we are more than normally attentive. They exist for a single performance, or only a few, and are gone forever as new ones take their place."²⁹ On the other hand, he saw melodrama as the defining condition of an authentic contemporary American art practice in general and of Happenings in particular.³⁰ There is certainly more than a touch of melodrama in the scenarios that Kaprow created, in which he invited the reader to imagine the new possibilities that would reveal themselves as the materials of art came off the wall and entered into the environment inhabited by the spectator: "Suddenly there were jungles, crowded streets, littered alleys, dream spaces of science fiction, rooms of madness, and junk-filled attics of the mind."³¹ Consider too this list he presented of the nonart materials from which an artist might gain inspiration: "A United States Marine Corps manual on jungle-fighting tactics [by this point, America was already heavily involved in the Vietnam war], a tour of a laboratory where polyethylene kidneys are made, the daily traffic jams on the Long Island Expressway."³² Such lists, like the Happenings themselves and the earlier assemblage works and Environments, form an almost arbitrary-seeming yet oddly suggestive conjuncture of disparate items that alternate between being utterly flat and mundane in tenor and having an intensity that is often disturbing as well as blatantly melodramatic.

The peculiar concatenation of the everyday with excess and "epic" pretension is vividly staged in a hypothetical score that Kaprow devised to give readers of his 1966 book on Happenings a "kaleidoscope sampling of occurrences typical of Happenings."

Long maze of wall-size mirrors (as at oldtime carneys). Rows of blinking yellow, blue, and white lights. Quiet neons. Everybody wanders aimlessly. Rubbish on floors of passageways. Five janitors come in with vacuum sweepers, sucking up debris. Crackling sounds. Janitors leave. From above, whistling of some sad pop tune like "Don't Play It No More." More debris is dropped into passages. Crackling sounds again. Janitors rush around handing out brooms and everybody sweeps. Lots of dust, coughs. Mirrors begin to sway and shake. Whistling continues as high whine enters louder and louder. Wheelbarrows and shovels rolled in. Frenzied loading of trash, much noise. Brooms are grabbed from people, are held up close to mirrors and examined. Fellow comes in with wide brush and pail of soapy water and wipes over reflections. Janitors sweep and shout at each other from different passageways, *but their words are backwards*. They yell louder and faster. Then work and noise wears out and finally stops, dust settles, cans of beer are brought in for everybody. Workmen take a swig, burp, and pour beer on the floor. They go. Dead silence. Three pneumatic trip-hammers are dragged in. Compressors start. Floor is drilled into, noise is deafening, mirrors shatter.³³

The scenario consists of a destabilizing array of events and eruptions of sound, incipiently violent and oppressively close, that disperse any sustained or clearly identifiable affective response. In contrast with melodrama, the playing out of these destructive impulses is interrupted before they can fully define or realize themselves—such interruption is fundamental to the strategies deployed by Kaprow. The sequences of low-key actions and the crescendos of frenzied activity suddenly stall, or drift off into inconsequentiality, framed within blocks of time that halt abruptly, usually at strictly cued points. These cuts prevent any developmental thrust or play of impulse from continuing into the next segment of extended durational occurrence, except as recollections existing entirely in the mind. Kaprow imagined here a very realist art, one echoing the jumble of contradictory possibilities and constraints and impulses that operated in contemporary society.

The realism of the scenario also invokes a distinctive and oddly familiar form of ritualized, everyday activity in the modern world, although it is one that is hard to categorize. The scene is one of laboring, but the working environment lacks definition. It is not the factory or any other characteristically modern workplace nor is it a domestic setting. Participants do ordinary maintenance, or sweeping, or basic construction work—tasks that are never-ending and do not give rise to even a provisionally fixed product. Here perhaps is a curious instantiation of Hannah Arendt's conception of the endless, organic-seeming labor processes of a modern consumer society, which she contrasted with traditional work processes directed to the fashioning of clearly defined, and reified, products.³⁴

Exposed here through Kaprow's evident literary talent is something fundamental to the whole enterprise of the Happening as he conceived it. The ability of those beyond the circle of immediate participants or initiates to imagine the physical immediacy of a Happening was necessarily constituted to a large degree through language, particularly given the fact that one of the key principles of Happenings was that they were one-time, ephemeral events that could not be reenacted. Unrecorded, they would soon sink into oblivion. Kaprow was too canny and self-aware as an artist to allow this to happen and all too well able to use his writings to endow his oxymoronic ideal of nonart with a public presence, even if this meant throwing into question his commitment to the living immediacy of the passing moment.

The actual Happening lives on in Kaprow's writings as a phenomenon located in the gap between two verbal articulations: the scenario or projection of what the Happening might be, and the recollection of, or commentary on, what it was. In the case of a conventional artwork, some kind of object fills this gap—something that can be preserved and staged in a museum and that gives the illusion that it fully embodies its artistic essence. In actual fact, the object comes alive and gains real significance for us because we are prompted to imagine the mental and psychological processes and the artistic gestures that once brought it into being and, afterward, to keep recollecting and pondering it as something that sticks in our minds and gathers around it a host of associated thoughts and feelings. With Kaprow's Happenings, this process is laid bare. Happenings do not offer a definable, publicly available physical object that we can identify as embodying the sensuous immediacy of the work. We are obliged to attend to the flux of narrative that makes the artwork into something other than a fixed, inert thing.

The objectlessness of a Kaprow artwork presents us with something that cannot be fully assimilated within the public arena of the museum or gallery. It is always, in part, "something purely imaginary" that we, like the artist, are "free to explore" in "a beautiful privacy."³⁵ At the same time, the work has a curiously paradoxical status as a phenomenon that is both unmediated and utterly mediated. There is nothing palpably present to which we can return to test our projection of the work as a physical phenomenon. In fact, there never really was, even for participants, who after the work's

momentary enactment were left only with their recollections. As readers of Kaprow's writings, we must imagine something that is supposedly very immediate and physical entirely within our minds, taking our cue from the staging of the phenomenon in language or in documentary photographs—materials conventionally seen as mediated records of a work's physical reality. The mostly casual, commonplace rhetoric of the photographs of Kaprow's Happenings tends to block us from seeing them as works of visual art in their own right. Moreover, the published record often consists of only one or a very few photographs. Although they are on occasion oddly captivating and even curiously resonant images < Figs. 2-4 >, they hardly encapsulate the profusion of events and actions that composed an actual Happening < Figs. 5, 6 >. For the most part, these photographs function more like conceptual clues than vivid images, and they are generally considerably less evocative than the texts through which Kaprow conjured up the sensory experiences and physical situations of his Happenings.

What is a Happening, then? It is not simply a lost phenomenon that was real for one moment for a small group of participants. Neither is it embodied in the written score or the descriptions that narrate it, as if, in the final analysis, a Happening is like a poem or a story. Its status as an artwork is stubbornly unresolved. The designation of the work as a piece of conceptual art may seem apposite, but in the end it does not fit. If Happenings have a continued existence largely as conceptual phenomena, the nonconceptual immediacy central to Kaprow's imagining of them undercuts any categorization of the scores and the photographs as relatively self-sufficient conceptual works of art.

Figs. 2-4. *Views of Courtyard* (1962)



There is a further paradox. The aesthetic status of the Happening is consistently undercut by Kaprow, even as he seduces his readers with the fantasy of an “advanced art” that “approaches a fragile but marvelous life, one that maintains itself by a mere thread, melting the surroundings, the artist, the work, and everyone who comes to it into an elusive, changeable configuration.”³⁶ Kaprow presents us with not only extravagant, lushly romantic fantasies but also hardheaded negations of the aesthetic mythologies surrounding “the enduring and the stable” work of art, mythologies fostered by the reifying and co-opting imperatives of the art world.³⁷ What is more, while claiming that we must now face up to the fact that “only the changing is really enduring and all else is whistling in the dark,” he teases us by ensuring, through the evocativeness of his writing, a continuing presence for artworks that supposedly were, of their very nature, “fragile and impermanent.”³⁸

In a move that mimics the highly productive perversities of much of the more experimental work of the time, Kaprow sets up a self-canceling and at the same time self-activating dialectic between two diametrically opposing conceptions of what art should be. On the one hand are his romantic projections of aesthetically resonant experiences that can be shamelessly melodramatic, even kitschy. On the other hand is his insistently anti-aesthetic flat-footedness, which he paraded quite blatantly—consider, for example, the clumsy lettering he fashioned for works that incorporated words <FIG. 7>—and his unerring predilection for the blandly commonplace. In his scores, these contradictions are reenacted in the very texture of the writing, both in the verbal rhetoric that veers between the blandly spare and the emotively overblown and in the combinatorial procedures in which a prosaic, uninflected succession of tasks alternates with highly charged and often ludicrously excessive interruptions. The scores, however, lose interest and potency when simply seen as verbal poetry. Kaprow’s scores compel us because they present themselves not as self-contained works of art, but as recollections or projections of artistic phenomena that once were, and could possibly be thought of as being, vividly concrete.



Fig. 5. View of Sweeping (1962)
Photo: Robert R. McElroy



Fig. 6. View of Sweeping (1962)
Photo: Peter Moore



Fig. 7. *View of Words* (1962) at the Smolin Gallery, New York
 Photo: Robert R. McElroy

1. Allan Kaprow, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), of which a new edition with two further essays came out in 2003. This book did not claim to be a complete collection of Kaprow's writings. It did not include a number of his more significant publications, most notably the major essay he wrote for his book *Assemblage, Environments & Happenings* (New York: Harry N. Abrams, 1966), 151–208, of which there is only the very short and incomplete summary found in his essay "The Happenings Are Dead: Long Live the Happenings! (1966)" (see pp. 59–65).
2. See, for example, the very full notes Kaprow made for the preparatory talks he gave prior to the Happenings *Household* in May 1964 and *Paper* in March 1964, Allan Kaprow Papers, ca. 1940–1997, accession no. 980063 (box 9, folders 1, 3), Research Library, Getty Research Institute, Los Angeles; hereafter Allan Kaprow Papers.
3. Several scores were published by Kaprow in his book, *Assemblage, Environments & Happenings* (note 1). Others appeared in more informal publications, such as Kaprow's *Untitled Essay and Other Works*, a Great Bear pamphlet (New York: Something Else, 1967). Some scores took the form of the very barest outline of a sequence of events, while others offered fairly elaborate descriptions of the proposed settings and the intended outcomes.
4. Kaprow typed up a detailed commentary for the New York-based critic Brian O'Doherty on the Happening *Bon Marché* after it took place in Paris; see Allan Kaprow to Brian O'Doherty, 30 July 2003, Allan Kaprow Papers (box 8, folder 4). He sometimes "reviewed" his own work, most notably in the very fulsome account of his Environment *Apple Shrine* that he published under the pseudonym Theodore Tucker in *Village Voice* (12 January 1961); for the handwritten draft of this review, see Allan Kaprow Papers (box 6, folder 4). One of the more intriguing features of the surviving written recollections of his Happenings is their very disparate nature. See, for example, the quite different recollections of Michael Kirby in his *Happenings: An Illustrated Anthology* (New York: E. P. Dutton, 1965), 67–83, and those of Samuel R. Delaney in Gavin Butt, "Happenings in History, or The Epistemology of the Memoir," *Oxford Art Journal* 24, no. 2 (2001): 113–26. It is important to remember that, even if one were a participant in a Happening, there would have been no privileged position from which one would have been able to gain a full, overall sense of the work. Viewed in retrospect, the Happening very evidently becomes something without clearly delimited form, existing as it does in no one fixed location but instead spread across its various manifestations in existing written and photographic records, with Kaprow's scores possibly providing a basis for imagining what it might be.
5. I am grateful to Andrew Perchuk for his perceptive comments on an early draft of this essay.
6. Allan Kaprow, "The Artist as a Man of the World (1964)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 52–53.
7. Allan Kaprow, press release for *Courtyard*, 1962, Allan Kaprow Papers (box 7, folder 6).
8. Allan Kaprow, "Experimental Art (1966)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 77.
9. Kaprow, "Experimental Art" (note 7), 77.
10. Allan Kaprow, "Happenings in the New York Scene (1961)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 21.
11. Kaprow, *Assemblage* (note 1), 207–8.
12. Kaprow, *Assemblage* (note 1), 208.
13. Kaprow, *Assemblage* (note 1), 168.
14. Kaprow, *Assemblage* (note 1), 169.
15. Kaprow, *Assemblage* (note 1), 168–69.
16. John Cage, *Silence: Lectures and Writings* (Middletown, Conn.: Wesleyan Univ. Press, 1961), 110; the text is from a lecture given in 1949 and was first published in 1959.
17. Kaprow, *Assemblage* (note 1), 161.
18. Kaprow, *Assemblage* (note 1), 201.
19. Allan Kaprow, "Impurity (1963)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 34.
20. Kaprow, "Impurity" (note 18), 45.
21. Kaprow, "Impurity" (note 18), 45.
22. Allan Kaprow, "The Shape of the Art Environment (1968)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 93.
23. Kaprow, "Shape of the Art Environment" (note 21), 93.
24. Kaprow, "Experimental Art" (note 7), 77.
25. Kaprow, "Experimental Art" (note 7), 77.
26. Kaprow, *Assemblage* (note 1), 203–4.
27. Kaprow, *Assemblage* (note 1), 204.
28. Allan Kaprow, note for *Household*, 1964, Allan Kaprow Papers (box 9, folder 1a). Kaprow's elaborate formal structuring of this Happening is evident in the diagram included in this volume, where he mapped out not only the "large structure" of the work but also the patterning of its "sub-structures" and the "thematic relations" these structures articulated < SEE CHRONOLOGY, FIG. 115 >.
29. Kaprow, note for *Household* (note 27).
30. Kaprow, "Happenings in the New York Scene" (note 9), 16–17.
31. Kaprow, "Happenings in the New York Scene" (note 9), 24–25.
32. Kaprow, *Assemblage* (note 1), 165.
33. Kaprow, *Assemblage* (note 1), 190.
34. Kaprow, *Assemblage* (note 1), 185, 186–87.
35. Hannah Arendt, *The Human Condition* (Chicago: Univ. of Chicago Press, 1958). See part 3, "Labor," 79–135 (particularly chapter 17, "A Consumers' Society," 126–35), and part 4, "Work," 136–74.
36. Kaprow, "Happenings in the New York Scene" (note 9), 26.
37. Kaprow, "Happenings in the New York Scene" (note 9), 18.
38. Allan Kaprow, "Notes on the Creation of a Total Art (1958)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 12.
39. Kaprow, "Notes on the Creation of a Total Art" (note 37), 12.



Glenn Phillips

An artist's archive typically contains any number of documents and ancillary materials surrounding the development and history of the artist's works without actually containing the original works of art themselves, which, if still extant, likely remain in the care of museums or other collections. However, with the archives of conceptual and performance artists—Allan Kaprow among them—this distinction becomes fraught. Unlike a painting or sculpture, most conceptual and performance art lacks an original, fully present and self-contained object. These works, if contained in art collections at all, tend to be assembled into a form that is nearly, if not entirely, indistinguishable from the types of documents and items that have typically been the domain of the archive.

Whereas many artists associated with movements such as Fluxus began at an early point to assemble documentation and remnants from their projects into thoughtfully designed and commercially viable artworks, exhibition-ready documentation of ephemeral pieces—particularly performance-based projects—has more often than not been created after the fact, and sometimes after the artist's death. The types of institutional support that were eventually given to these bodies of work carried with them a corollary need to have something permanent and visual to stand in for the ephemeral work. An unforeseen consequence has been the rise of a parallel and primarily aesthetic criterion by which conceptual and performance art documents have been both assembled and judged. In the museum and the market, these works are often regarded not as documentation but—as with traditional artworks—as self-sustaining *representations* that can be unhinged from, and thus are unhindered by, the larger network of materials that relate to the works purely as archival documentation. Documentary photographs of ephemeral works (often taken by an unaffiliated bystander and only later brought to the artist's attention) are judged not solely by their ability to convey the facts of an event but also by their beauty and compelling nature as photography. Handwritten notes and scores are assessed not as thought processes but as drawings, and more elaborate assemblages of image and text are evaluated by standards of design and presentation that might be completely unrelated to the original nature or intellectual force of the event to which they refer.

This parallel aesthetic emerged strongly in Allan Kaprow's work in the 1970s, not as part of an attempt to create more commercially viable work but as part of Kaprow's struggles to deal with changes in his work that made documentation problematic. Most of Kaprow's Happenings and Environments in the 1960s had operated as highly visual spectacles, with plenty of room to accommodate large numbers of participants and observers. This created a less-immediate need to be concerned about careful documentation of the event. Photographic documentation of these early events was sometimes a bit haphazard, but it nearly always occurred, and often times participants and observers later gave or sold their photographs to Kaprow. By 1973, however, Kaprow was moving more and more toward excluding an audience altogether. His pieces became much smaller in scale and were primarily designed for individuals, couples, or other small groups to complete more or less in private, and usually without Kaprow's supervision. These works required the creation not only of easy-to-follow instructions for participants but also of some sort of visual record that was related to the event.

With *Time Pieces* in 1973 <SEE CHRONOLOGY, FIGS. 220–43>, Kaprow arrived at a solution that involved producing documentation of the performance event, *before* the performance had officially taken place, in the form of Activity booklets, which functioned as photographically illustrated scores for a piece. The photographs in these booklets were not to be considered as documentation of the event, however, but rather as a representation of the Activity that was yet to happen. In Kaprow's words, an Activity booklet "contains text and photos arranged to outline what is to occur. They function together as an instruction manual or diagrammed play for a football game. Thus, the photos are *illustrations* rather than documents of the actual event."¹ Kaprow

group assigned tasks

as long as possible

X holding one's breath (counting by tapping); recording on cassette

as long as possible

amplified holding one's breath. ~~to~~ tapping the heartbeat with contact mike ~~etc~~ (playback to another person)

playing back two (or more) cassettes of breathing, heartbeats

* (discussions interspersed)

heartbeats

breathing

playbacks

mouth-to-mouth

playbacks of all hearts together

~~and~~ amplified

sitting (in a car) beside a freeway or busy street, hearing the cars go by counting pulse, breaths, holding breath.

was initially pleased with this solution, and in a letter to Willoughby Sharp dated 19 July 1973, Kaprow inquired about the possibility of a spread in an upcoming issue of *Avalanche*, noting that "I'm finally getting to an adequate format for publishing what has for so long been purely ephemeral, and it seems as though it would fit into the general format of your magazine."² One week prior to this, on 12 July, Kaprow had completed the final draft of the score for *Time Pieces*, which was developed in response to an invitation from the Neuer Berliner Kunstverein to contribute a piece to the exhibition *ADA: Aktionen der Avantgarde*, which was to open in September of that year.³ Each artist included in this exhibition was offered a stipend to produce three components: a performance, a gallery display, and a sixteen-page spread in the exhibition catalog. Thus, the very nature of the invitation asked artists to develop multiple formats to convey a single work, and previous drafts of Kaprow's score for *Time Pieces* clearly show that he conceived this piece as a printed visual layout almost from the beginning.

The score for *Time Pieces* asks couples to engage in an elaborate series of more than forty private and shared activities that revolve around monitoring and modifying one's own and one's partner's pulse and breathing rate. Participants are asked to note their pulse and breathing rates during states of rest and after exertion (climbing stairs), as well as to hold both inhaled and exhaled breaths for one minute, to breathe rapidly for one minute, and to exchange breaths by breathing directly into each other's mouths for one minute, or by breathing into plastic bags and exchanging the bags. The production and use of documentation pervade the work, as participants are constantly asked to use a tape recorder to record the sound of their breath or their pulse (registered as counting or tapping) and then immediately listen to the tape or else later play the tape for their partner, either in person or over the telephone.

While the tone of the score for *Time Pieces* is quite measured, the work was constructed to create mild states of anxiety in its participants. Earlier drafts of the piece asked participants to hold their breath not for one minute, but to their physical limit, and to breathe rapidly until they actually hyperventilated. An abandoned portion of the script asked participants to park their cars along a busy freeway and count their pulse and hold their breath while listening to the cars going by < FIG. 1 >.⁴ Despite limiting the physical demands of the piece, Kaprow nonetheless was certain of the effect it would produce in his participants. In an introductory lecture that aimed to prepare the group of volunteers who would be performing *Time Pieces* in Berlin, Kaprow noted that the work

concerns human feelings, that is, each participant's personal feelings. . . . It is a framework of *objective* moves designed to tap *subjective* states, states which are, however, unknown at the beginning. . . . These moves are intentionally clinical . . . but the content of the moves are basic to our existence: our heart beat and our breath. Without them we die, and each of us has learned to subtly

monitor these internal rhythms as signs of how we feel. . . . Thus, *Time Pieces* can be viewed as a “container” which we fill with the discovery of ourselves. . . . And what we will be doing, of course, throughout the Activity is watching ourselves and each other. What we don’t know, however, is the effect upon our feelings of *conscious involvement* in such time segments. This remains to be discovered and reported when we reconvene on Sunday.⁵

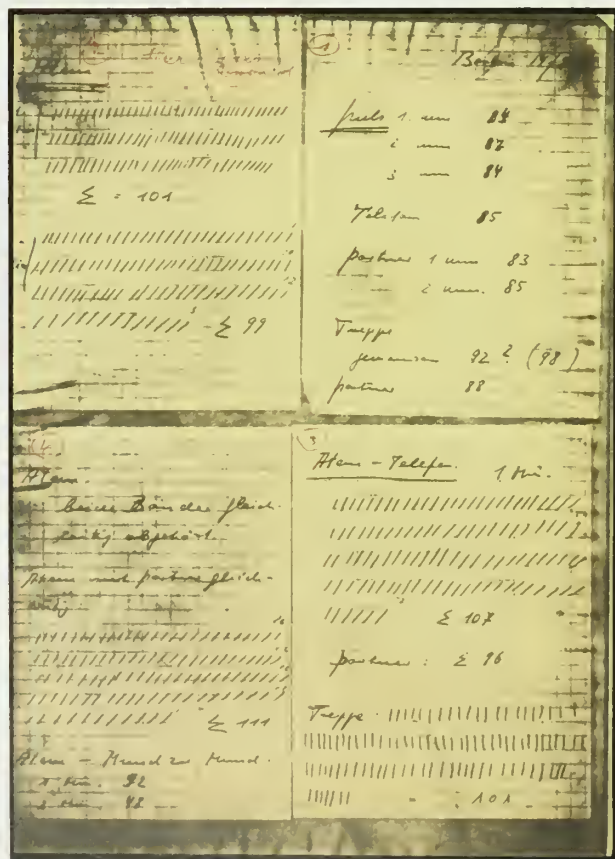
Kaprow clearly hoped that *Time Pieces* would evoke deeply subjective responses in its participants, yet the photographic illustrations in the Activity booklet tell an altogether different story. Aiming to be as objective, spare, and deadpan as possible, the photographs (one for each of the thirteen main sections of the Activity) nonetheless take on a highly visual quality that creates a separate subtext and narrative for the piece. It is, after all, extremely difficult to convey in a single photograph such time-based activities as breathing or increasing one’s pulse, let alone the activity of holding your breath and blinking your eyes in rhythm to your pulse while someone else notes the count < FIG. 2 >. Thus an image depicting the activity of breathing into another person’s mouth (while timing the event) just as easily suggests an illicit affair between two nervous, time-conscious lovers < FIG. 3 >, and other images take on an air of a taped confession or excruciating pain that, while making the photograph humorous or interesting, is unrelated to the actual experiences the participants were expected to have.

This was not a dilemma that could easily be solved, as *Time Pieces* deals at least in part with the impossibility of representation. Like so many of Kaprow’s works from this period, it was meant to be an activity of directed, phenomenological perception, in which participants, engaged with their physical sensations, become aware of the emotional and social import of their actions—“objective moves designed to tap subjective states.” There are no spectators, and nowhere in the Activity is one asked to look—only to listen, to count, to breathe, or to hold breath. Vision plays only a supporting role, and even then it is geared toward empathy rather than image, as one observes a partner only to imagine the sensation of his or her heartbeat or breath.

Time Pieces was realized in Berlin by thirty people, divided into fifteen couples, from 14 to 16 September 1973. Kaprow held an initial meeting with the volunteers, at which he distributed to each of them the bilingual instruction booklet and an audio tape recorder and talked to them about the nature and intentions of the piece. One couple was asked to volunteer to have their actions documented by a photographer, and another was asked to volunteer to be videotaped. A second photographer documented Kaprow’s own performance of the piece, although these photographs were never used in a project. Couples were given two days to complete the Activity, after which they reconvened to discuss their experiences. No record was kept of the discussions following the performance, but a number of participants did return to Kaprow various charts they had made that documented their pulse and breathing rates throughout the Activity < FIG. 4 >. While we can imagine that the participants aimed to be accurate, and while, visually, the charts bear comparison to other sorts of conceptual art documents from the period,



Fig. 4. Participants' charts from *Time Pieces* (1973)



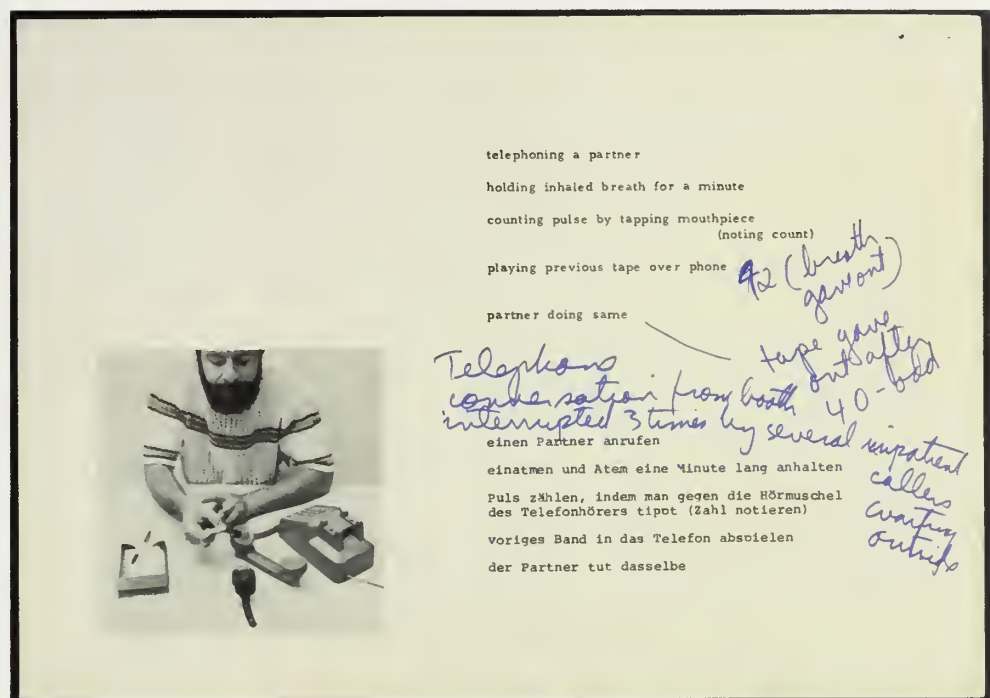
the most compelling documentation of the event is an annotated Activity booklet, in which a participant (probably German artist Wolf Vostell) noted a series of failures that interrupted the Activity throughout its enactment. At various points the tape recorder gave out, or someone's breath gave out, or, in one case, the participant's phone call was interrupted by angry, impatient callers waiting outside the telephone booth < FIG. 5 >.

In addition to executing *Time Pieces*, Kaprow also had to create a gallery display for ADA: *Aktionen der Avantgarde* < FIG. 6 >. The objects he chose suggest that he was torn between displaying the sort of preemptive representation of the yet-to-occur event, as in the Activity booklet, and the straightforward documentation of the performance. One wall of the gallery featured the individual pages of the booklet. Photographs from the recent performance were displayed not on the privileged space of the walls but inside low vitrines in the middle of the room. Above these vitrines were hung plastic bags that had been inflated, sealed, and marked with each participant's name, as if waiting to be inhaled by another participant. Neither the video documentation of the piece nor the audiotapes or the written documentation that had been produced by the participants were included. Instead, and most strangely of all, around the perimeter of the room was a case displaying the tape recorders that the participants had used in the creation of the piece.

The video documentation of the performance was edited at the Kunstverein's Videothek into a work resembling a hybrid of the dense schematics contained in the Activity booklet and the vagaries of the local execution of the piece. A poster produced for the video has this same dual character. The front of the poster < FIG. 7 > features a large image of a telephone, a watch, and a tape recorder that is typical of the didactic clarity of the Activity booklet, but the back of the poster contains a rather jumbled design featuring the full layout of the Activity booklet, mixed with documentary images from the Berlin performance and a short interview with Kaprow about the piece < FIG. 8 >. The video strictly follows the score for the Activity, although the individual sequences that demonstrate its performance do not always have the clarity of composition typical of the Activity booklet—as would be expected, given that the actors were two unsupervised people who were quite earnestly trying to perform the piece and had simply volunteered to be videotaped while doing so.

Kaprow must have been dissatisfied with the video, as he decided to remake the *Time Pieces* video in 1975, this time featuring his wife, Vaughan Rachel, as one of the models. This marked the fifth time that Kaprow had produced new photomechanical imagery relating to the *Time Pieces* project. Kaprow had often used film and video to document his Activities, and he had experimented with different techniques of representing his work as a moving image. These ranged from straightforward, unedited compilations of raw footage to more composed and narrative endeavors that aimed to document all the aspects of a piece that would have been visible to its participants, including his introductory lecture and discussion, prep work by participants, the event itself, and participants discussing the performance once it was over. It was not until 1974, however, with his production of the video *Then* < SEE CHRONOLOGY, FIGS. 247-50 >, that Kaprow produced what could be called single-channel video art—a self-contained work meant to stand alone. The experience of producing *Then* may have influenced Kaprow's thinking, for the remake of the *Time Pieces* video places it firmly in the realm of single-channel video art. This final version of *Time Pieces* is extremely clean, finished, and highly visual, having all the condensed and illustrative appeal of the original Activity booklet. In fact, the video is the booklet come to life: individual scenes in the *Time Pieces* video are strongly related to the photographic compositions of the booklet. The tone of the video feels entirely earnest and serious, as if one is being instructed about the need for rigor

Fig. 5. Annotated score for *Time Pieces*
From the Activity booklet (pub. 1973)



when employing the scientific method. And yet, like the booklet, the video also has a comedic and slightly campy quality that carries it far from the existential intentions of the original score, as the videotaped participants carry on panting, counting, tapping, blinking, and breathing into bags in the most deadpan and absurd manner.

Throughout these several iterations of *Time Pieces*, Kaprow modified only the means of documentation or presentation of the work. The textual score itself remained completely unchanged, and it seems clear that Kaprow's struggles stemmed not from a dissatisfaction with the score, but from his desire to create a more material and visual means of presenting a score, so that it could function as fully communicable performance instructions while also functioning independently as an artwork. For a time, it seemed that the Activity booklets provided the solution, and Kaprow continued to produce them throughout the 1970s.⁶ However, finding that participants often took the illustrations in these works quite literally and tended to mimic the photographs or videos when performing the works themselves, Kaprow abandoned the Activity booklets and ultimately forbid them to be used for any "official" performances of his Activities. After all, like so much other phenomenologically oriented work from this era, the Activities were in part designed to trigger awareness of one's own subjectivity as it emerged from one's individual experiences and physical reactions to the work—a process that could be crippled by straightforward mimicry of an illustration.

As a visual experience, both the Activity booklet and the 1975 video of *Time Pieces* stand as some of Kaprow's more pleasurable works. Watching the video or reading the booklet today feels satisfying and complete. Nonetheless, *Time Pieces*,



Fig. 6. Gallery display of *Time Pieces*
Presented for ADA: Aktionen der Avantgarde
Neuer Berliner Kunstverein, Berlin

Fig. 7. Poster for *Time Pieces*

Double-sided, 79.4 × 57.8 cm (31¼ × 22¾ in.)

Getty Research Institute, Los Angeles

as a score, is not about *watching* an activity, but about *experiencing* an activity that one performs oneself. In this sense, one could view the booklet and video of *Time Pieces* as having fallen prey to the second, purely aesthetic criterion by which ephemeral artworks have come to be judged. These works employ a visual system that is so finished and self-contained that the viewer also feels “finished” after reading the illustrated instructions or watching the video and, thus, does not necessarily feel any urge or need to undertake the Activity to truly experience the artwork. This could in part explain why Kaprow’s Activity booklets and videos from the 1970s, when examined at all, have tended to be considered as simply aestheticized and commemorative documentation rather than as tools that could be used by anyone to enact the work. Yet, as the general development of his work throughout the 1970s and 1980s toward ever more private and personal Activities makes clear, Kaprow certainly felt that the importance of these works depended entirely on the physical and emotional experience of a participant who actually performed the Activity. This is not to say that only those who have performed Kaprow’s Activities can understand them, but any reconsideration of Kaprow’s work from this period might best be driven not by examining a relationship between text and image (as the Activity booklets might suggest) but by examining a relationship between text and *sensation*, as one might be prone to realize through the performance of a score. With a work like *Time Pieces*, such an examination would require one to consider every historical iteration of the piece as secondary to one’s direct engagement with the original score itself. It is likely that only a methodology that considers Kaprow’s work in this way will be able to fully appreciate the extent of his education as an “Un-artist.”



Fig. 8. Poster for *Time Pieces* (verso of fig. 7, rotated 90°)



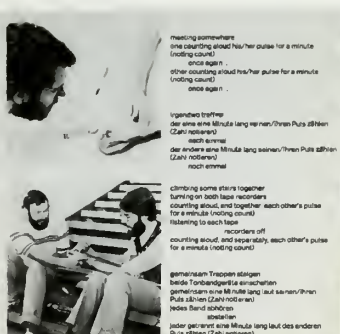
PULSE EXCHANGE PULS-AUSTAUSCH

turning on a tape recorder
counting about one pulse for a minute
(noting count)
once again
and again
listening to tape

ein Tonbandgerät einschalten
eine Minute lang auf seinen Puls zählen
(Zahl notieren)
noch einmal
und noch einmal
Beim Zuhören

teachpartner a partner
counting about one pulse for a minute
(noting count)
playing previous tape over phone
partner doing same

stehen Partner an einem
eine Minute lang seinen eigenen Puls zählen
(Zahl notieren)
vorheriges Band über Telefon abspielen
Partner ebenso



meeting somewhere
one partner seated has her pulse for a minute
(noting count)
once again
other counting about his/her pulse for a minute
(noting count)
once again

irgendwo treffen
der eine eine Minute lang seinen/ihren Puls zählen
(Zahl notieren)
einmal
der andere eine Minute lang seinen/ihren Puls zählen
(Zahl notieren)
noch einmal

climbing some stairs together
turning on both tape recorders
counting breaths together each other's pulse
for a minute (noting count)
listening to each tape

gemeinsam Treppen steigen
beide Tonbandgeräte einschalten
gemeinsam eine Minute lang auf seinen/ihren
Puls zählen (Zahl notieren)
jedes Band abhören

jeder partner eine Minute lang auf den anderen
Puls zählen (Zahl notieren)



meeting somewhere
one partner seated has her pulse for a minute
(noting count)
once again
other counting about his/her pulse for a minute
(noting count)
once again

irgendwo treffen
der eine eine Minute lang seinen/ihren Puls zählen
(Zahl notieren)
einmal
der andere eine Minute lang seinen/ihren Puls zählen
(Zahl notieren)
noch einmal

climbing some stairs together
turning on both tape recorders
counting breaths together each other's pulse
for a minute (noting count)
listening to each tape

gemeinsam Treppen steigen
beide Tonbandgeräte einschalten
gemeinsam eine Minute lang auf seinen/ihren
Puls zählen (Zahl notieren)
jedes Band abhören

jeder partner eine Minute lang auf den anderen
Puls zählen (Zahl notieren)



BREATH EXCHANGE ATEM-AUSTAUSCH

turning on a tape recorder
breathing rapidly into mic for a minute
counting breaths (noting count)
once again
and again
listening to tape

ein Tonbandgerät einschalten
eine Minute lang schnell in das Mikrofon atmen
Atem zählen (Zahl notieren)
noch einmal
und noch einmal
Tonband abhören

teachpartner a partner
breathing rapidly into microphone for a minute
counting breaths (noting count)
playing previous tape over phone
partner doing same

stehen Partner an einem
eine Minute lang schnell in das Mikrofon atmen
Atem zählen (Zahl notieren)
vorheriges Band in dem Telefon abspielen
der Partner tut dasselbe

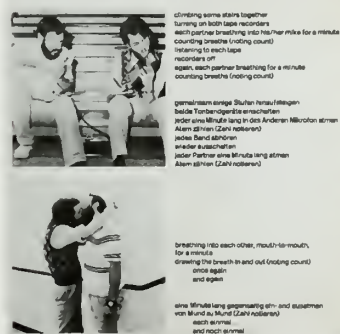
Neuer Berliner Kunstverein e.V. - Videothek

NBK

1973

TIME PIECES

ALLAN KAPROW



turning on a tape recorder
holding one's exhaled breath for a minute
counting pulse by listening (noting count)
once again
and again
listening to tape

Tonbandgerät einschalten
Atem und Puls eine Minute lang anhalten
Puls zählen (Zahl notieren)
einmal
und noch einmal
des Tonband abhören

teachpartner a partner
holding exhaled breath for a minute
counting pulse by listening (noting count)
playing previous tape over phone
partner doing same

stehen Partner an einem
Atem und Puls eine Minute lang anhalten
Puls zählen (Zahl notieren)
vorheriges Band in dem Telefon abspielen
der Partner tut dasselbe

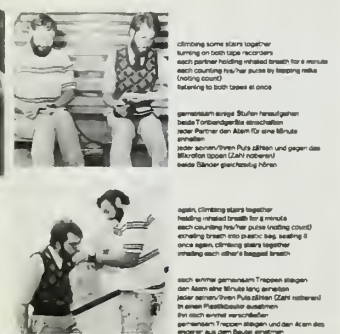


turning on a tape recorder
holding one's exhaled breath for a minute
counting pulse by listening (noting count)
once again
and again
listening to tape

Tonbandgerät einschalten
Atem und Puls eine Minute lang anhalten
Puls zählen (Zahl notieren)
einmal
und noch einmal
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holding exhaled breath for a minute
counting pulse by listening (noting count)
playing previous tape over phone
partner doing same

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Puls zählen (Zahl notieren)
vorheriges Band in dem Telefon abspielen
der Partner tut dasselbe



turning on a tape recorder
holding one's exhaled breath for a minute
counting pulse by listening (noting count)
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stehen Partner an einem
Atem und Puls eine Minute lang anhalten
Puls zählen (Zahl notieren)
vorheriges Band in dem Telefon abspielen
der Partner tut dasselbe

Notes

1. Allan Kaprow, addendum to the *Time Pieces* Activity booklet, 1973, Allan Kaprow Papers, ca. 1940–1997, accession no. 980063 (box 24, folder 3), Research Library, Getty Research Institute, Los Angeles; hereafter Allan Kaprow Papers. Although many Activity booklets were produced after or in commemoration of the first "official" performance of an Activity (and thus did not involve producing documentation before the event had first taken place), they nonetheless involved the same process of carefully staging poses to illustrate the instructions rather than photographing a performance that was actually taking place.
2. Allan Kaprow to Willoughby Sharp, 19 July 1973, Allan Kaprow Papers (box 24, folder 3).
3. Kaprow seems to have begun sketching his ideas for *Time Pieces* prior to the Berlin invitation, but the most substantial work for the piece was completed in preparation for the exhibition.
4. Allan Kaprow, note for *Time Pieces*, 1973, Allan Kaprow Papers (box 24, folder 3).
5. Allan Kaprow, manuscript of lecture for *Time Pieces*, 1973, Allan Kaprow Papers (box 24, folder 3).
6. He also, on occasion, continued to produce films or videos similar in format to the 1975 version of *Time Pieces*.

Annette Leddy

I . . . became aware that artworks of any kind could be autobiographical and prophetic. You could read paintings like handwriting, and over a period of time chart the painter's abiding fantasies, just as you might chart writers' thoughts from collections of personal letters or diaries. Happenings, and later Activities, being less specialized than paintings, poems, and other traditional arts, readily lent themselves to such psychological insights. — Allan Kaprow¹

In the Allan Kaprow Papers, there are no love letters, no journals containing secret thoughts, no honeymoon snapshots. There are none of the casual, accidentally revealing tokens of a life found in other collections—no airplane slippers in a clear plastic envelope, no foreign currency from a defunct regime, no marijuana cigarettes, no itemized bills from the pharmacist.² There are no anecdotes about how unrestrained social life in the 1960s intersected with Happenings. The enticingly labeled “Series IX: Personal” consists solely of awards, photographs of a monument dedicated to Tom Mix, birthday cards a young Kaprow made for his father, and three files of photographs of Kaprow at work locations. Among these are views of him with his first wife taken by a *Life* magazine photographer in 1967 <FIG. 1>. These not quite candid shots are both more dramatic and less revealing than faded images from a bedside table drawer.

Few archives hold astonishing revelations—the true paternity of a sister or a previously undiscovered marriage—but many attest to the inseparability of the personal and the creative. In the Clement Greenberg Papers, for example, Greenberg's diary entries about Helen Frankenthaler reflect at once on their love affair and her painting.³ The David Tudor Papers contain letters between Tudor and M.C. Richards that portray the anguished life choices embedded in creative work.⁴ An archive focused on a “professional” life is, however, possibly more consonant with the philosophy of Kaprow's generation of artists, who rejected the abstract expressionists' dramatic construction of artistic practice and pursued a conscious diminution of the artist's biography. Indeed, the archive testifies that Kaprow pushed this antiromanticism into new forms. “Series VIII: Artists' Files” contains letters between Kaprow and Claes Oldenburg, who accuses Kaprow of having a “person-eliminative” approach to discussing art: “Art can't be talked about the way you talk about [it]. . . . It doesn't exist outside the artist like an object.”⁵ And Oldenburg vehemently objects to Kaprow's notion that the new artist does not so much create as frame certain objects from the world around him: “An art of non-artistic reality or philosophical reality is impossible.”⁶

Kaprow eventually honed this person-eliminative approach into a tool of inquiry about human interaction that over the course of his life evolved, paradoxically, into a methodology that explored increasingly intimate relationships. His archive allows us to consider in sequence this evolution to a focus on intimacy as a theme of his work and as an autobiographical issue because it so amply documents an entire oeuvre of ephemeral works, most of which were enacted only once.



Fig. 1. Vaughan Rachel and Allan Kaprow, 1967

The prehistory of Kaprow's Environments, Happenings, and Activities may be found in "Series III: Project Files, 1946–1999." Photographs and slides of his figurative paintings from the first half of the 1950s evince his early interest in group interaction. In his rapid progression through collage and assemblage, Kaprow located materials that would soon constitute the tools of his inquiry into human interaction: tires, crumpled paper, aluminum foil, cardboard cartons, cheap mirrors, and plastic strips, apples, and oranges. In his studies with John Cage, he found the essential sounds for this exploration: an electric razor's buzz, a cat's meow, dripping water, a whisper—ordinary, background sounds commensurate with preconscious or half-conscious contact among people.

The project files also contain Kaprow's scores, which David Antin has called "a novel kind of 'concrete poetry.'"⁷ Whether they are typed or mimeographed pages, creased and stained with inky cross-outs, or sheets of yellow legal paper filled with Kaprow's handwriting and graced with an occasional hasty sketch, these plans for his works may initially seem a sorry substitute for the heartfelt ruminations found in other artists' archives. Persistence is rewarded, however, as thematic clusters emerge. Underlying the impersonal surface of the scores—which move from the highly scripted, ritualistic Happenings to spare pieces about manual labor to skeletal ones about "pink collar" jobs—is a consistent focus on interpersonal communication. With the early pieces emphasizing the group and the later ones the couple, Kaprow's work eventually arrived at a full disclosure of the desire, fear, and convention that infuse our every word and glance.

Kaprow created the Happening in 1958, and by 1962 it was firmly established as an art form. When Kaprow's fellow artists gave up Happenings and became, for the most part, Pop artists, Kaprow stayed with the form, exploring and refining it, traveling to the institutions in the United States and Europe that would sponsor his pieces. As we move through the project files, the subtleties of Kaprow's thematic trajectory become apparent. We see how the codified behavior and gesture in *18 Happenings in 6 Parts* (1959) had to be located in, or worked through, history and culture <SEE CHRONOLOGY, FIGS. 29–50>. The Happenings of the early 1960s concerned archetypal group dynamics: scapegoating, sacrifice, objectification, compartmentalization—the hierarchical behaviors through which the unreflecting self is formed. *Calling* (1965), a Happening from this period, addresses a range of human brutalities: rape, desecration, kidnapping, and execution.

In the city, people stand at street corners and wait.

For each of them:

A car pulls up, someone calls out a name, the person gets in, they drive off.

During the trip, the person is wrapped in aluminum foil. The car is parked at a meter somewhere, is left there, locked; the silver person sitting motionless in the front seat.

Someone unlocks the car, drives off. The foil is removed from the person; he or she is wrapped in cloth or tied into a laundry bag. The car stops, the person is dumped in a public wastebasket, and the car goes away.

A waiting auto pulls over to the curb, the person is removed from the wastebasket, is hauled into the car, is taken to the information booth at Grand Central Station. The person is propped up against it and left.

The person calls out names, and hears the others brought there also call. They call out for some time. Then they work loose from their wrappings and leave the train station.

They telephone certain numbers. The phone rings and rings. Finally it is answered, a name is asked for, and immediately the other end clicks off.

• • •

In the woods, the persons call out names and hear hidden answers. Here and there, they come upon people dangling upside down from ropes. They rip the people's clothes off and go away.

The naked figures call to each other in the woods for a long time until they are tired. Silence.⁸

Like all Kaprow's works, *Calling* occurred primarily within the minds of the participants. The notes in the file, neatly typed on thin paper, show that the participants who drove the cars were to be those hanging from trees the next day. They may have discovered that being a perpetrator—dumping a body into a trash can or walking among people hanging upside down in a forest filled with cries—produced more complicity in group psychosis than they had anticipated. Conversely, as victims, they may have experienced the extreme isolation that can be mitigated only by empathy, which is always denied. Although this Happening involved a group interaction, it focused on the moment of the (de-individuated) individual's supplication: the attempt—through calling—to communicate anguish. Even the amusing photographs of participants wrapped in aluminum foil fail to dispel the score's chilling effect <SEE CHRONOLOGY, FIGS. 118–23>.

Around 1967, the paradigm of Kaprow's work shifted to how an array of social and natural systems forms the self. The ostensible content of these pieces is manual labor—the work of bricklayers, stonecutters, streetpavers, housepainters, woodworkers. Kaprow abandoned elaborate scripting in these Happenings in favor of a simple set of instructions, such as the one for *Fluids* (1967).

During three days, about twenty rectangular enclosures of ice blocks (measuring about 30 feet long, 10 wide and 8 high) are built throughout the city. Their walls are unbroken. They are left to melt.⁹

Criticism of *Fluids* has focused on the allegories for work that are implicit in it. Robert Haywood has argued that it “transformed collective participatory labor into a dystopian allegory of capitalist production, consumption and obsolescence,” and Kaprow himself alluded to the theme of planned obsolescence.¹⁰ *Fluids*, however, marks the first appearance of frozen water, which was to become a recurrent material and image in Kaprow's works. In *Warm-Ups* (1975), for example, two participants press an ice cube between their foreheads until their body heat melts it <SEE CHRONOLOGY, FIGS. 264–68>; in *Basic Thermal Units* (1973), participants in a warm bath put ice cubes in the water until it grows cold, then add warm water <SEE CHRONOLOGY, FIGS. 211–19>. In these and similar pieces, the melting ice is a metaphor for overcoming emotional distance. Perhaps *Fluids*—a work which involved large blocks of ice that were heavy, unwieldy, and painfully cold to hold and carry—uses the fantasy of communal work as a means to dissolve the walls between individuals.

Homemovies (1969) was a wedding gift to Kaprow's friends Catherine and Daniel Schmidt <SEE CHRONOLOGY, FIGS. 167, 168>. A temporary departure from the labor

pieces, it anticipated later works about communication in the intimate context of love, passion, and marriage. Like other Kaprow "firsts," the work expressed an overweening excitement about a new variant of his art, although he would not return to this sort of piece for several years. The first phase of *Homemovies* consisted of videotaping the Schmidts as they greeted each other, took leave of each other, and left together. Then the videotapes were shown to a group of their friends, who were asked to imitate the couple. The imitations were videotaped and shown to the couple, who then imitated the imitations in the presence of their friends. In addition to the score, the project file contains the list of participants (which included Kaprow, his wife Vaughan Rachel, and their children), suggesting that the event was orchestrated to comic extreme < FIGS. 2, 3 >. It also may have been the most tender of wedding gifts. There are no photos of this Happening, and the videotape is irreparably damaged, but the score directs the participants to mirror the glances, caresses, intonations, and other myriad ineffable elements of lovers' communication. The interplay of behavior would be reflected in these imitations, and the couple's imitation of the imitation would manifest the receipt of Kaprow's gift: a new awareness of their love through an understanding of the ways they express it.

In 1970, Kaprow created *Level*, an Activity in which the concerns of *Homemovies* and the labor pieces begin to converge. The project file contains two drafts, one that is inscribed "for Vaughan," Kaprow's wife, and another that is not dedicated. It is not clear which came first < FIG. 4 >. The undedicated version is written in passive voice, the dedicated version in active voice.

placing a block of ice and bale of straw

near each other somewhere

ice melting slowly

reducing bale, straw by straw

(keeping pace with the ice)

until nothing remains¹¹

The piece—two blocks of ice next to two bales of straw set in a Colorado field in late summer—had a formal austerity < SEE CHRONOLOGY, FIGS. 175–77 >. Because of the dedication and the pairing of the objects, it is tempting to see *Level* as a portrait of Kaprow's marriage, then in its fourteenth year. If so, it is a grim one, worthy of Robert Frost, in which marriage is a leveling process that reduces both people "until nothing remains."

In the early 1970s, Kaprow began to focus specifically on communication systems while shifting his model from manual labor to service-sector jobs, such as the work of nurses, orderlies, housekeepers, janitors, and mothers, perhaps reflecting the shift to a postindustrial economy in the United States. In these pieces Kaprow examined group behavior through gesture on an even more microcosmic level than that in *18 Happenings in 6 Parts*—through body language as basic as breathing. The booklets that accompany these pieces, which are designed to look like corporate or industrial training manuals, pursue to the point of absurdity the idea of "training" participants to smile, shake hands, or gaze into another person's eyes. Repeated use of tape recorders, mirrors, video cameras, and other reflexive devices emphasized the questions implied in the score: How does the task make you feel? How does it make you think about your everyday activities, gestures, and how and why you do them? If you let go of your conventional gestures, what's behind them? Who are you?

HOMEMOVIES

(A marriage Happening for Catherine and Daniel Schmidt some time after their marriage)

Hello

TV recording of couple greeting each other somewhere

Friends of couple watch recording, imitate them

TV recording of imitation

Trip

TV recording of couple getting on bus to go somewhere

Friends of couple watch recording, imitate them

TV recording of imitation

Goodbye

TV recording of couple saying goodbye somewhere

Friends of couple watch recording, imitate them

TV recording of imitation

Hello

TV recording of couple again greeting each other somewhere

Friends of couple watch recording, imitate them

TV recording of imitation

Copycat

Everybody watches while TV coverage

Couple imitates imitations

- Allan Kaprow Suppl

HOMEMOVIES

MARRIAGE HAPPENING

JULY 11.12.13, 1969
ALAN, FAT

- I. First Hello - the Schmidt's home on Maple Avenue in Metuchen, N.J.
1. Original - Cathy and Daniel Schmidt
 2. Imitations
 - a. Vaughan and Allan Kaprow
 - b. Dorothy and Carrel Morgan
 - c. Nancy Morgan and Eric Martz
 - d. Barbara and John Vandertuin
 3. Copycat - Cathy and Daniel Schmidt imitate the imitations of:
 - a. Vaughan and Allan Kaprow
 - b. Dorothy and Carrel Morgan

- II. Bus Trip - from Main and Middlesex Aves in Metuchen to New York City.
1. Original - Cathy and Daniel Schmidt
 2. Imitations (en masse)
 - a. Nancy Morgan and Eric Martz
 - b. Amy and Anton Kaprow
 - c. Vaughan and Allan Kaprow (with Marisa)
 - d. Larry Morgan and Dr. Seiler
 - e. Carrel and Dorothy Morgan
 - f. Barbara and John Vandertuin
 3. Copycat - Cathy and Daniel Schmidt imitate the imitations of:
 - a. Vaughan and Allan Kaprow
 - b. Barbara and John Vandertuin

- III. Goodby - Bleeker St Cinema, New York City.
1. Original - Cathy and Daniel Schmidt
 2. Imitations
 - a. Dorothy and Carrel Morgan
 - b. Barbara and John Vandertuin
 - c. Dr. Seiler and Allan Kaprow
 - d. Nancy Morgan and Eric Martz
 3. Copycat - Cathy and Daniel Schmidt imitate the imitations of:
 - a. Dr. Seiler and Allan Kaprow (extras include: Eric, New Girl, and Anton Kaprow)
 - b. Nancy Morgan and Eric Martz

- IV. Second Hello - Unitarian Colonial House in Wayne, New Jersey.
1. Original - Cathy and Daniel Schmidt
 2. Imitations
 - a. Barbara and John Vandertuin
 - b. New Girl and Eric Martz
 - c. Vaughan and Allan Kaprow
 - d. Dorothy and Carrel Morgan
 - e. Nancy and Larry Morgan
 3. Copycat - Cathy and Daniel Schmidt imitate the imitations of:
 - a. Barbara and John Vandertuin
 - b. Dorothy and Carrel Morgan
 - c. Nancy and Larry Morgan

Fig 2. Score for Homemovies (1969)

Fig 3. Participant score for Homemovies (1969)

Activities such as *Basic Thermal Units* (1973) and *Time Pieces* (1973) directed participants to measure and record one another's bodily responses in different environments and then to record their emotional responses to these "experiments." The focus on the personal information that emerged in these works was emphasized by Kaprow's use of family members and friends in the pieces and in the booklets that accompanied them. Although the structure of these Activities differed somewhat from that of *Homemovies*, these works still aimed to invoke intimate experience through the negation of conventional gesture. As Kaprow stated in his notes for *Time Pieces*, these works were built on "a framework of *objective* moves designed to tap *subjective* states, states which are, however, unknown at the beginning"¹² < SEE CHRONOLOGY, FIGS. 220-43 >. *Affect* (1974) was another in this series.

A (at home), putting both hands in water
(one in hot, one in cold),
until a hand feels hot and a hand feels cold

removing hands, waiting for them to dry
tape recording feelings throughout

• • •

B (also at home), doing same

A and B (meeting), playing to each other
their tapes

B, putting face in hot water,
until face feels hot

sitting in front of electric fan,
until face is dry

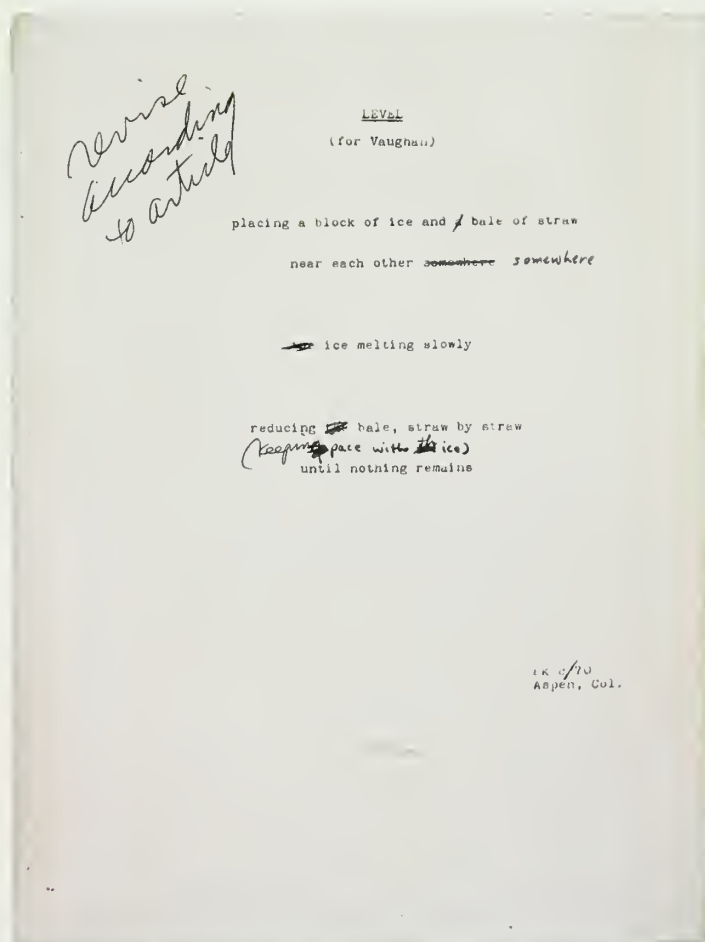
A, tape recording feelings about B, throughout

B, putting face in cold water,
until face feels cold

blowing hot air on face with hair dryer,
until face is dry

A, tape recording feelings about B, throughout

A and B, listening to tapes



A, putting a hand in cold water,
until hand feels cold

clasping B's dry hand

separating hands,
waiting for them to dry

B, tape recording feelings about A and B
throughout

A, getting into hot water,
until the body feels hot

~pressing body to B's dry body

separating, waiting for bodies to dry

B, tape recording feelings about A and B,
throughout

A and B, listening to tapes¹³

Affect is documented in an Activity booklet illustrated with photos of Rachel and Kaprow performing the work <FIGS. 5, 6; SEE CHRONOLOGY, FIGS. 253–55>. Kaprow's statement about the piece alters the way we look at the images of the couple speaking into the recorder while gazing at each other or standing naked and embracing. Published at the end of the Activity booklet, the statement suggests that Kaprow created it as a piece about a disharmonious relationship.

AFFECT, like another recent piece, is composed of our familiar notions of warmth and coldness in personalities; or ardor and distance in connection with body temperature; and of dry moments of life and moist ones. It plays with American verbal expressions that refer to these traits, such as "freezing a person out" (excluding them from a particular group), telling someone to "dry up" (meaning she or he is "all wet" or wrong), saying someone is "dry as dust" (dull) or is "in hot water" (trouble).

In AFFECT, these references are nearly literalized; they are compartmented by separating them from ordinary motivation, and then are brought together either in one person or in a partnership of two persons.¹⁴

"Doing life, consciously," which Kaprow defined as the method of his art, here seems to have been applied to a tense domestic situation.¹⁵ The archive does not reveal whether Kaprow and Rachel's performance of the Activity was a way of addressing marital difficulties or simply a performance for the purposes of illustrating the Activity booklet. What we do know is that the psychologically laden work of this period was influenced by their involvement in feminist consciousness-raising seminars.¹⁶

By the end of the decade, Kaprow had let go of the work metaphor but continued to focus on interpersonal communication, always suggesting that even the tiniest gestures carry the imprint of the group, the social system, the culture. The "situations"—the bracketed experiences—that Kaprow presented from the middle to

Figs. 5, 6. Photos illustrating how to perform *Affect*
From the Activity booklet *2 Measures* (pub. 1974)



late 1970s were those of a man having encounters with women in an altered personal and social context. In works like *3rd Routine* (1974), *Take-Off* (1974), *Comfort Zones* (1975), *Warm-Ups* (1975), and *Maneuvers* (1976), each partner in turn dressed and undressed while the other tape recorded their feelings; falsified evidence to conceal adultery; and obsessively prepared for reunions and departures. All are actions that reflect a consideration of what makes a relationship good or enduring.

Satisfaction (1976) employed telephone dialogue in its introductory and concluding sequences. Here the desire for connection was repeatedly expressed by the participant couple < FIG. 7 >:



praise me

(or)

look at me

(or)

comfort me

(or)

feed me

(or)

kiss me

(or)

bathe me

showing how¹⁷

These sequences, repeated again and again in slightly different variations “until options are exhausted,” demonstrated the “childish” needs that must be satisfied in a viable relationship.¹⁸ The project file contains a first draft that, perhaps significantly, has a childlike look: the questions are scrawled in orange felt-tip pen on yellow legal paper, with the replies in red ballpoint pen; marginalia identify statements as “public” or “private.” The piece’s concluding phone dialogue suggests the difficulty of sustaining a state of satisfaction, or perhaps simply the ambivalence of the adult self toward these insatiable desires < SEE CHRONOLOGY, FIGS. 278-84 >. Participants in *Satisfaction* attested to its effective duality, as seen in reviews from “Series IV: Clippings.” Pierre Restany observed that the piece’s “psychosomatic message” was “infinitely stronger than the verbal message.”¹⁹ John Perrault wrote that “what is impor-

Fig. 7. Photo illustrating how to perform *Satisfaction*
From the Activity booklet (pub. 1976)

tant is what you feel before and what you feel afterwards. The middle is performed by robots." He then concluded: "I only hope that [Kaprow] learned as much from his piece as I did. I suppose not. But who am I to suppose? Who am I?"²⁰

Beginning in the 1980s, Kaprow's works were increasingly performed privately, for the enlightenment of himself or his friends. *Team* (1980) was enacted by Kaprow and Coryl Crane, whom he married in 1987 <SEE CHRONOLOGY, FIGS. 299, 300 >. Separated by a mile or so of desert terrain and communicating by walkie-talkies, each unrolled a five-mile line and then directed the other to the end of his or her line. The score specified that they were to rewind each other's lines, but it did not work out that way. Crane's recollection of the Activity is the first personal statement in the project files by a participant who was intimate with Kaprow.

I was able to see the structure of the piece as a map of my relationship with Allan. In the desert we had tried to "be" with each other while physically being a mile apart. In the everyday world, we lead independent lives which we try to share while living, half of the time, 120 miles from each other. The act of communicating was central to the piece as it is in our lives—without it we both got lost and met up again only by chance and not by design, at least not by our design. The walkie-talkies, our communication tool, were unreliable, and distorted and blocked what we had to say to each other. The telephone is that symbol in our private lives and rather than bringing us together, usually exaggerates the fact that we are apart. . . . Allan often gets lost in "my" life, as I do in "his."²¹

In 1985, Kaprow handwrote *Piece for Coryl's Birthday* in blue pen on yellow unlined paper in two drafts; the first has many cross-outs and inserts, the second only a few small ones. The score, a gift from a Happening artist to his girlfriend, employs many of Kaprow's usual devices: mirrors, tracing, isolation of body parts, tape recording. At once a love letter and a work of art, it was not announced, reviewed, photo-documented, or published. It is the most personal and intimate item in the archive.

Dear Coryl,

As you and I planned, we'll spend this afternoon and evening together. We'll do some shopping, have dinner at a restaurant, maybe later stop off at the Harrisons' party. During this time, which will be considered in all respects normal time, we'll do the following piece. It will weave in and out of the everyday aspects of our day together.

Each of us will carry with us in a plastic bag a mirror (about 15" square). During this day, whenever either of us wishes to do so, we will ask the other to be still for a moment and will look into our mirror and focus on the reflection of a part of the other's body: an eye, a mouth, the whole face, a hand, a foot or knee, etc.

How much of the part of the body is reflected of course depends on how close or far away we are from the other, and how close our eyes are from the mirror itself. The angle of reflection also will make a difference: whether high, or very low, or from a side, or tipped. This will be a kind of editing. And it will obviously require us to turn away from each other to see each other.

When we've got the part of the body we want, we'll trace [on the mirror] with our finger tip, as slowly or rapidly as we wish, the outline of that body part; or

we can fill in the outline as if painting it. When we're finished we'll put the mirror back in the bag and go on doing our shopping or whatever.

Alternatively, we may want to carry out a variation of this activity. One of us will decide at some particular time to ask the other to be still for a moment, will look at a part of the other's body directly: an ear, a hip or back, a crotch, a finger. Then instead of tracing the outline of that part on the mirror, or filling it in, we'll trace it on the other's body.

This, too, will be a kind of editing or choosing; and how we do it will depend on how we feel and what we're thinking. Our touch can [be] detached, or tender, or absorbed in curiosity; it can be very brief or extended. And during all these times we'll be free to talk as usual, and to talk about what's happening. These two alternative activities can be carried out in any order or repetition.

Throughout the day, and depending on where we are in public or alone, we can also ask one another to modify how a particular part of our body is to be seen: by changing a position, adding or removing an object like a glass of water, adding or removing some clothes. If we're asked to take off our clothes, sexual feelings are not necessarily the point of the piece, but neither are they excluded.

We'll add one more kind of attention to the day: that of an audio-recorder. We'll record the sounds of these reflections and tracings, and our talking about them, turning on the tape machine at whatever point in advance we want, and shutting it off afterwards as the activity moves into other more "normal" things like shopping or preparing a cup of tea. Where the "piece" is and where it isn't is up to each of us to decide. Later, listening to the sequences of recordings may be a kind of retracing, and maybe another reflection of some value.

Finally, the piece is meant to honor your birthday this December 21st. But if we wish we can extend it beyond this day.

with love,
your Allan²²

Notes

1. Allan Kaprow, "Performing Life (1980)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 195–96.
2. All these items are in archives held at the Getty Research Institute, Los Angeles slippers, Harold Rosenberg Papers, 1923–1984, accession no. 980048 (box 58, folder 9); currency, Luciano Folgore Papers, 1890–1966, accession no. 910141 (box 32, folder 14); cigarettes, Dick Higgins Papers, 1960–1994 (bulk 1972–1993), accession no. 870613; bills, Marcia Tucker Papers, 1957–2004, accession no. 2004.M.3.
3. Clement Greenberg Papers, 1928–1995, accession no. 950085 (box 20, folders 1, 2), Research Library, Getty Research Institute, Los Angeles.
4. David Tudor Papers, 1884–1998 (bulk 1940–1996), accession no. 980039 (box 58, folders 5–10), Research Library, Getty Research Institute, Los Angeles.
5. Claes Oldenburg to Allan Kaprow, 31 August 1961, Allan Kaprow Papers, ca. 1940–1997, accession no. 980063 (box 69, folder 7), Research Library, Getty Research Institute, Los Angeles; hereafter Allan Kaprow Papers.
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8. Allan Kaprow, typewritten score for *Calling*, 1965, Allan Kaprow Papers (box 9, folder 7).
9. Allan Kaprow, poster for *Fluids*, 1967, Allan Kaprow Papers (box 12, folder 10).
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11. Allan Kaprow, typewritten score for *Level*, 1970, Allan Kaprow Papers (box 18, folder 3).
12. Allan Kaprow, note for *Time Pieces*, 1973, Allan Kaprow Papers (box 24, folder 3).
13. Allan Kaprow, typewritten score for *Affect*, 1974, Allan Kaprow Papers (box 25, folder 7).
14. Allan Kaprow, *2 Measures*, Activity booklet, 1974, Allan Kaprow Papers (box 25, folder 7).
15. Kaprow, "Performing Life" (note 1).
16. See Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (Berkeley: Univ. of California Press, 2004), 190–97.
17. Allan Kaprow, typewritten score for *Satisfaction*, 1976, Allan Kaprow Papers (box 27, folder 5).
18. Allan Kaprow, typewritten score for *Satisfaction* (note 17).
19. Pierre Restany, "Allan Kaprow," *Domus*, no. 566 (1977): 52.
20. John Perrault, "Experience with an Experience," *Soho Weekly News*, 6 May 1976.
21. Coryl Crane, transcript of participant account of *Team*, 1980, Allan Kaprow Papers (box 29, folder 11).
22. Allan Kaprow, handwritten score for *Piece for Coryl's Birthday*, 1985, Allan Kaprow Papers (box 31, folder 14).

Stephanie Rosenthal

Being an artist today is to know oneself, to know oneself is to forget oneself
(which is the image one has of one's "self"). — Allan Kaprow¹

All his life, Allan Kaprow, the inventor of Happenings, had an ambivalent attitude toward exhibitions, and the institutions that presented them. He saw himself as an "Un-Artist/Non-Artist" and wanted to realize his own work somewhere removed from the conventional art discourse.² He regarded art as a social instrument. His aim was to encourage active participation, not passive observation. He demanded that art and life should become one, and he remained true to this principle—but the consequence was the disappearance of his art, at least as far as the art market and the wider public were concerned. A recent upsurge of interest in Happenings and other ephemeral art forms has prompted curators, art historians, and art critics to reappraise and recognize the significance of Kaprow's work.³ The exhibition *Allan Kaprow—Art as Life* aimed to present the artist's work in a way that would preserve his synthesis of art and everyday life.⁴ As Eva Meyer-Hermann and I developed the exhibition, we were guided by Kaprow's longstanding desire that the museum be turned into "an educational institute, a computerized bank of cultural history, and an agency for action."⁵

Throughout his life Kaprow challenged the validity of attempts to exhibit his works. As a last resort he could show his early paintings and collages—since they did not require participation on the part of the viewer, the dividing line between art and life was not an issue. He categorically dismissed the museum as a site for his new works of art, however. In the catalog for his exhibition at the Pasadena Art Museum in 1967, he stated that museums effectively killed art by isolating it from life.⁶ This position would have been unthinkable without conventional art and its institutional setting as a point of reference—a paradox that permeated his work: "Leaving art *is* the art. But you must have it to leave it. I define it as that act or thought whose identity as art must forever remain unknown. That is, to answer the initial question What is Art?, art could (but might not) be simply doing art, whatever that is, as long as it can't be identified."⁷

In 1988, Kaprow and curator Jeff Kelley had to find a way of presenting Kaprow's oeuvre as a whole for *Allan Kaprow: Precedings*, a retrospective of his work at the Center for Research in Contemporary Art at the University of Texas at Arlington. The problem is outlined and a solution suggested in the proposal for the exhibition.

How can Allan Kaprow, known for non-conservable events which drift in and out of esthetic and everyday frames, have a retrospective? Obviously, he cannot assemble and display the so-called original "happenings." Nor can he conjure up the times and places which framed them. He can, however, engage in playful retrospection, investigating the role of an artist's memory in the fabrication of art history, especially in the relative absence of historical artifacts; he can explore the changed social, personal, and artistic conditions through which retrospection is necessarily filtered, and in which the events of "then" and "now" take place; and he can open to question the conventional notion of retrospective, insofar as the re-creation of one's past *is* the transformation of a present self.⁸

This was how things stood on 14 December 2004, when Meyer-Hermann and I met Kaprow in Encinitas, California, to talk about an exhibition of his work. Meyer-Hermann was representing the Van Abbemuseum in Eindhoven, and I was there on behalf of Haus der Kunst in Munich. His eyes gleaming like diamonds, Kaprow set the tone of our discussion with these words: "Here's the problem: I don't want to have a show!"⁹ This statement was wholly at odds with the fact that he had invited us to visit him and had already expressed his interest, in principle, in an exhibition of his

work. From that point onward our discussions revolved around this paradox and our realization that Kaprow's resistance was deeply rooted in his artistic outlook. To our question "Do you want to have a wider public?" he answered, "No. . . . The public want to be entertained." To our question, "Should we give the public what it wants?" he replied, "The public doesn't have to get what it wants. That's the added value of art. . . . Everything is art and art is everything and I don't care about everything. I don't care about art. . . . To do what I want to do, I had to leave the art world." At one point he said, "I don't know what I want." And when we asked, "Do you want the public to understand?" he responded, flatly, "No."¹⁰

The following day he greeted us with these words: "What did we discuss yesterday? . . . What kind of decisions did we make?" We wondered whether he was testing us or trying to confuse us, or whether he might have been confused himself. Whatever the case, it felt as though we were sitting an exam and had just come to the question "What makes a good curator?" Later, when he asked, "How can I make confusion meaningful?" we had our explanation. Kaprow wanted to sustain a state of confusion—a situation in which everything is still completely open—for as long as possible.¹¹

By the end of this first visit, Kaprow had agreed to the exhibition. We had passed his test, no doubt because we had not arrived with a preconceived idea of what we wanted, and also because we did not act as if we would abandon the plans for the exhibition if our terms were not met. In the end, we dismissed several plans—making a film called "How To Fail To Do an Exhibition with Allan Kaprow," turning the exhibition into a workshop—and we also rejected the idea of presenting a traditional exhibition of his paintings. Apparently, there was a certain significance in the fact that we were Europeans, representing a continent that had shown considerably more interest in Kaprow's work in recent years than his native land had done. The crucial outcome of our discussion was our decision to realize new versions of some of Kaprow's *Environments*, *Happenings*, and *Activities*—to "reinvent" them. He would have to separate his art from his life, although the two had always been inextricably connected. This was a radical step on Kaprow's part, one that would give his whole output a new dimension. His art would not to come to an end, for he was now prepared to let go. The exhibition would mark this change. Kaprow bid us farewell by saying, "I have to take a risk. I have to trust the public."

Kaprow was a brilliant speaker and a groundbreaking theorist. No one could articulate his ideas or reveal the paradoxical nature of his work better than he. So Kaprow's own words feature prominently in what follows.

WHAT IS A HAPPENING?

Happenings are events that, put simply, happen. Though the best of them have a decided impact—that is, we feel "here is something important"—they appear to go nowhere and do not make any particular literary point.

— Allan Kaprow¹²

In 1959, Allan Kaprow presented *18 Happenings in 6 Parts* at the Reuben Gallery in New York, one of his first "Happenings."¹³ For this rather theatrical work, Kaprow divided the gallery space into three distinct rooms separated by wooden frames and plastic sheeting. Cards were passed out as the audience entered the gallery, instructing people

to take seats in specific rooms for specific parts. Each of the six parts comprised three Happenings. These Happenings presented both absolutely quotidian activities, such as a girl squeezing oranges, and more contrived actions, such as performers entering the room and executing a series of stiff, choreographed movements. At the end of each part, a bell would sound, signaling that the audience should move to a different room to experience the next set of Happenings <SEE CHRONOLOGY, FIGS. 29–50>. The Happenings evolved from the Environments, which, as he said in 1962,

developed quite naturally from the collages and assemblages I made in the years 1953 to 1956. . . . Following the implications inherent in the very impurity and inclusiveness of the process, . . . materials multiplied in number and density, extending away from the flat canvas surface, until that pictorial point of departure was eliminated entirely and the whole gallery was filled. I termed this an environment. . . . That is, I had in mind the totality of most everyday environments and used many of these as models: a subway station, penny-arcade, a forest, kitchen, etc. . . . Connected with this kind of thinking, of course, were the gallery-goers; for since they were encompassed by the environment in which they found themselves, their bodies, colors of clothing, movements, and voices became a part of the whole (whether or not they realized it in those days). It seemed clear to me that a passive and separated onlooker was not only undesirable for my needs, but was literally impossible.¹⁴

Soon after this, Kaprow decided that the world and everyday life should provide the backdrop to his Happenings—that an artificially created setting was not necessary. Accordingly, in the early 1960s Kaprow relocated his activities to the outside world: “The move to the outside of the gallery was part of a series of steps I had been taking since 1956. I wanted to develop an art which would depart radically from the art history and contexts we traditionally associate with art. . . . What was needed, I believed, was to leave the galleries, museums, stages . . . for the everyday world. (Later, I would include the inner ‘spaces’ of our heads and bodies.)”¹⁵ Part of the impetus for this move came from Jackson Pollock’s paintings: “I said that Happenings would be the heritage of Pollock’s work.”¹⁶ Kaprow now treated everyday life as his canvas, and ordinary events were the paints that were spattered onto it. Kaprow’s Happenings required participants—not spectators—who determined the composition through their actions, which were the colors and the forms of the artwork.

Now if the models for these early Happenings were not the arts, then there were abundant alternatives in everyday life routines: brushing teeth. . . . The new art genre therefore came about, or more accurately, gradually became an art/life genre, reflecting equally the artificial aspects of everyday life and the lifelike qualities of created art. For example, it was clear to me how formal and culturally learned the act of shaking hands is; just try to pump a hand five or six times instead of two times and you’ll cause instant anxiety.¹⁷

Kaprow’s decision to base his works on participation set them apart from stage shows and later performances by Fluxus, but it also made his art unmarketable and impossible to exhibit.¹⁸

There is a widespread misapprehension that Kaprow’s Happenings were restricted to the 1960s and 1970s. In fact, they spanned the years from 1959 until shortly before his death in 2006, although by the early 1970s Kaprow preferred to talk of “Activities.” The programs for the Happenings and Activities were always outlined in what Kaprow called a “score”—instructions committed to paper by Kaprow and distributed to the participants.

Kaprow's early scores bore a striking resemblance to those of John Cage, with whom he had studied from 1957 to 1958 <SEE CHRONOLOGY, FIGS. 21, 22, 24, 25>. Soon, however, the elements of notation disappeared, leaving only the text. At first, Kaprow's directions were detailed and structured rather like stage dramas or screenplays. Over the years, the directions were distilled into shorter forms, much like concrete poetry, that allowed the participants more room to maneuver. In the mid-1970s Kaprow began designing and producing illustrated Activity booklets <SEE CHRONOLOGY, FIGS. 253-55, 259-62, 270-74, 282>. The combination of score and photographs was intended to suggest how the Activity might be presented.¹⁹ Later Kaprow became dissatisfied with the results: people were too easily drawn into copying the photographs in the booklets, and their approach to the Activity lost any independence.

Starting in the mid-1960s, on the evening before a Happening, Kaprow would give a public lecture (advertised by fliers that had been posted on college campuses and around town) about the work. From the 1970s on, each event was also followed by a workshop that offered participants a chance to discuss the experience—an idea Kaprow borrowed from feminist art, which he first encountered as a faculty member at the California Institute of the Arts.²⁰ Up until the late 1960s, Kaprow's Happenings predominantly took place in public spaces in the city or in the open countryside. The participants were fellow artists, festival audiences, and, later, his students. The Happenings of the mid-1960s were more overtly political and socially critical than the later works, and between 1968 and 1973 the natural world was a major consideration: "I was interested to draw the obvious parallels between natural cycles such as the seasons, and human ones such as the digestive process. But I was also interested in the fact that consciousness of this tends to separate humans (at least Western humans) from nature, rather than the other way around....Needless to say, on the natural side of things the group was imitating in condensed time typical geological changes of the earth's surface: the land rises and water erodes it, carrying up what was down and down what was up. In the unstable, earthquake country of southern California this was self-evident to everybody."²¹

By mid-1969, Happenings had become too spectacular and were too obviously in vogue for Kaprow's liking; in response the private sphere became increasingly central to his works.²² He started to use the term *Activity* for these works, which were intended to be enacted by smaller groups in less public places. Nevertheless, the element of participation was just as crucial.

I've written any number of times that a primary feature of Activities is their participatory function. . . . Without such participation, it could not exist. "Doing" an Activity is to bring it into factual being. I don't (to use a pietistic word) "create" an Activity; rather I arrange its "program". . . . In its doing, in real time and in real environments, the program is fleshed out, and a thousand unforeseeable experiences occur, specifics which neither could have been, nor need to be, pre-planned.²³

The number of participants was gradually reduced to just two; in the end, he often realized his works in private and all but alone. As the years passed, he steadily contracted the circle around himself until he "occupied" the entire space of the Activity. His immediate surroundings became his only stage, and the event became meditation.

I was always interested in Zen, but in a philosophical sense. . . . Some of these Happenings had as their main principle the blurring of the line between art and life. That meant leaving the art galleries and museums in favor of everyday spaces such as streets, cellars, kitchens, city dumps and the countryside. . . .

One of the teachings of Zen, as I see it, is that the practice extends activity into everyday life. We may sit in the Zendo but we can carry that practice and all it brings to us into washing the dishes.²⁴

In presenting his Happenings and Activities, Kaprow was in effect posing a number of questions: How do I communicate with myself and with others? How can I express myself? Is it possible to explain and to comprehend the functions of the human body by drawing parallels with the natural world? How can I explore nonverbal communication between people? Kaprow's works were almost like scientific experiments in their attempt to devise ways of communicating better with the outside world, ways of connecting his internal and external worlds. One of his earliest Happenings, *Communication*, realized in 1958 after several similar but smaller events for John Cage's class at the New School for Social Research, revolved around just such issues. In *Communication*, which Kaprow identified as his first public Happening, he chose to "enlarge and complicate the idea of communicating by turning a speaking occasion into a multimedia activity," rejecting what he called "then-fashionable appeals to sentimental 'togetherness.'" His "speech" was recorded on audiotape and played back to the audience from three tape recorders positioned in the balconies of the auditorium.²⁵ In the recording, he identified communication as

one of the most hateful words. I have dedicated my best energies to retaining this disgust. I am offended by the smug and complacent techniques designed to facilitate the passage of one man's thought to another, served up as they are in a syrup-sauce of democracy and smiling optimism. I am convinced that at least in the realm of ideas and values this results only in the preservation of miles of cliché, carrying us further and further from what is true experience. . . . I am only interested in that experience for which I alone am responsible and to which I alone respond. . . . The only "communication" that interests me is the communication of non-communication. This alone is potent, variable, fresh and communicable. Beyond that there is only the simple art.²⁶

REINVENTION—NOT REENACTMENT

As time passed, Kaprow became increasingly aware that his Happenings and Activities would come to a halt when his life ended if he did not find a new approach for their realization. Since the Happenings and Activities were about participation, it seemed logical to allow new versions to be made. In 1984, he described a project for the exhibition *Blam! The Explosion of Pop, Minimalism, and Performance, 1958–1964*, to Barbara Haskell, curator at the Whitney Museum of American Art in New York, that suggested how a Happening might be reinvented.

So my proposal is this: to create 1960 wholesale, *not* to re-create it in any sense. The idea stems from the plan I'm currently working out with Al Nodal at Otis/Parsons in LA. Al wanted to present a retrospective of my work back to 1947. I suggested instead the invention of my past and he was enthusiastic. The central point of the retrospective would be not retrospectively; and it would

be made clear right from the beginning in all public communication, for example: "Inventing 1958, 1960, 1963, 1969, 1970, 1974, 1980, and so on . . ." might appear as the catalog title. Almost nothing will appear in the gallery, since the key focus will be the site-specific work after 1957. And for each "older" piece that is created, I plan several versions in different places and at different times.²⁷

In 1988, in the context of the retrospective in Arlington, Kaprow started to put on new versions of his Happenings and Activities himself.²⁸ In 1996, when he was planning his contribution to the exhibition *Out of Actions: Between Performance and the Object, 1949–1979*, held at the Museum of Contemporary Art in Los Angeles in 1998, he defined the parameters for a new version of *18 Happenings*, for which he would be the leader.

1) The new version would be markedly different from its earliest form, but would emerge from at least 3 previous versions. 2) It would not occur in the museum, but in the daily environs. 3) It would be for participants (voluntary) not for audiences. 4) I would conduct a workshop, in advance, for about 20 persons in the nature of Happening-type actions, to culminate with the new version of "18 Happenings." 5) The museum, however, could certainly exhibit various documents and reportage about the new piece (and the workshop). 6) I would give a public lecture on Happenings and Performances, and would include descriptions of the workshop and the new "18 Happenings."²⁹

By contrast, Kaprow's Environments were specifically designed so that they could also be realized by other people. *Stockroom* (1961), for instance, was planned so that even the first version did not require Kaprow's presence <SEE CHRONOLOGY, FIGS. 61–65>. Visitors, following posted instructions, were invited to use charcoal or paint to mark the used boxes, which were hanging from the ceiling and lying on the floor, or to rearrange the boxes.

Basically, the work is to be conceived organically rather than geometrically, though one should not interpret these words in any absolute way. The "feel" of it should be one of artlessness or stylelessness, therefore. This of course requires of the composer the utmost in responsibility and devotion to his job. While flexibility is intended within certain limits, license is to be discouraged. The composer's sense of responsibility to what he does, furthermore, may be conceived in a spirit of either fun or gravity, as long as his feelings are natural and spontaneous.³⁰

Kaprow was preoccupied with one question, to which there was no simple answer: Would it be more consistent to let the Happenings and Activities cease? Were the answer "yes," Kaprow would forever remain the best-known unknown artist. Were the answer "no," there was a danger that the core of his artistic practice would be compromised, since his active participation in his art would no longer be possible. Sooner or later, exhibition makers would unearth photographs from the archives that would lead to reenactments, and Kaprow would have no say in these future presentations of his works. By deciding in favor of reinventions rather than reenactments, he was guiding his work in a direction that could be sustained even in his absence. Kaprow deliberately chose the term *reinvention* for new versions of his works, which, unlike *reenactment*, does not typically have a historical flavor.³¹ The term underlined the fact that Kaprow did not intend the new versions to be replicas of the versions he had realized in the past, and that change was the order of the day.

Although Kaprow gained something when he made this decision, he also lost something. In reinventions, the form that a work takes is less important than hitherto because it is no longer directed by the artist himself. In the original works, the action was always paramount, but photographs of Kaprow's works show that he also valued how they were executed. Nevertheless, he was always acutely aware of one thing in particular: "I do not think that either art or any value or a life-situation of any intensity could result if I were to start off and end up with a purely aesthetic problem in mind."³² At the core of Kaprow's work were the exchange of ideas, communication, and collective decision making among the participants. Ultimately, it was the process, not the result, that mattered.

Before *Allan Kaprow—Art as Life*, Kaprow had provided a score to someone else for a realization of a work on only a few occasions; in these instances, he had sent or faxed a score to someone else to present. When Kaprow granted permission for some of his Happenings and Environments to be reinvented in Munich, he was allowing his art to be experienced by a new generation as well as making provisions for his works to live on after his death. Nevertheless, the new versions remained true to the principle he had established in the early 1960s:

Moreover, so far, Happenings, once presented, are not repeated. Even an account such as the foregoing is nothing like a magazine reproduction of a painting or an LP, stamped out by the thousands. The framework of the event is written out but there is still a wide margin of mystery about what it actually felt like to be there. No more than "red" can be described to a blind man can that experience be conveyed, nor even filmed, accurately. For the time being, the Happening seems incapable of easy standardization.³³

ALLAN KAPROW—ART AS LIFE

Meyer-Hermann and I resolved to mount an exhibition that would reflect the paradox of Kaprow's desire for an exhibition coupled with his rejection of the idea. Our aim was to find an appropriate vehicle for an artist who defined himself as an un-artist/non-artist. Might the result be an unexhibition/nonexhibition? At the same time, we were aware that Kaprow now had a place in art history and that his life's work deserved to be mediated and presented in an art historical context and at an institutional level. While this was very much in keeping with Kaprow's thinking, it was important that the presentation not be overly documentary, with each of the works being accompanied by detailed instructions, photographs, reviews, and videos that might make them appear misleadingly simplistic or straightforward. We felt it would be more productive to present the various media separately, so that an overview would ultimately exist only in the viewer's mind.

We divided the exhibition into two distinct parts. "Agency for Action" was devoted to the reinvented Environments, Happenings, and Activities, and "Museum as Mediation" took the form of an archive of Kaprow's work, containing scores, videos, and documentary materials such as photographs and films.³⁴ Our aim was not to present the definitive Kaprow exhibition; on the contrary, we wanted to take Kaprow's own principles for the reinvention of his works—"site-specificity," "impermanence," and "doubt in art"—and apply these to the making of the exhibition < FIGS. 1-4 >.³⁵

Fig. 1. Opening night of Allan Kaprow—Kunst als Leben,
17 October 2006

Environments, Middle Hall, Haus der Kunst, Munich

Fig. 2. Opening night of Allan Kaprow—Kunst als Leben,
17 October 2006

Environments, Middle Hall, Haus der Kunst, Munich

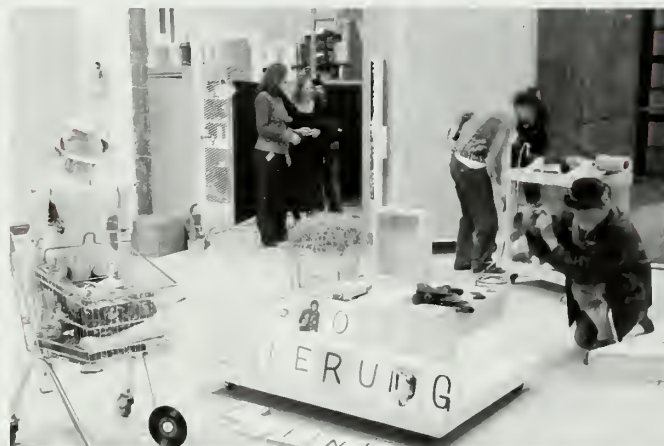
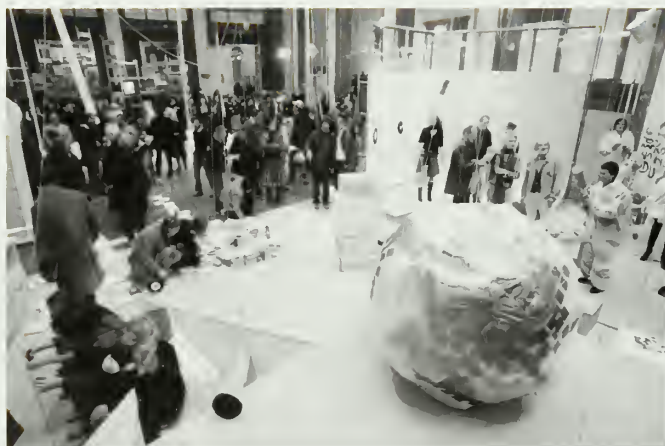


Fig. 3. Opening night of Allan Kaprow—Kunst als Leben,
17 October 2006

View of the East Wing, Haus der Kunst, Munich

Fig. 4. Calendar of reinvented Happenings

Haus der Kunst, Munich

In the "Agency for Action" reinventions, Kaprow was no longer solely responsible for the reinventions of his work, for another individual would take on the role of leader, fundamentally affecting the form of the work and its subsequent reception. An artist might choose a focus quite different from that of an art critic, a musician, a dancer, and so on. Kaprow's artistic work was now concerned with issuing invitations to others to realize new versions of his works, as long as his three principles remained sacrosanct.

Kaprow stipulated that wherever possible, responsibility should be given to a single leader. The form of the new version would be dependent on the leader, the time, the place, and the participants. This delegation of control was the logical outcome of his own experience: control creates freedom.³⁶ Kaprow's guidelines gave the new leader a point of reference to work with and against, so that he or she could avoid being overwhelmed by possibilities. Kaprow's only request was that he not be personally involved or asked for advice, although he wanted to be kept informed of events.³⁷

What fascinated me about Kaprow's decision was not only its radicalism but also the fact that he did not hide the pain and effort it cost him. It was impossible for him to think about the reinventions without facing his own mortality. In that sense, I became part of a process of separation: Kaprow was gradually disconnecting his life from his work, preparing to allow his works to lead a life of their own, and it was only his acceptance of his own mortality that made this step possible.

REINVENTIONS—MUNICH

During the run-up to the exhibition, I constantly found myself wondering if our plans could really work without the artist. Now, having led some reinventions myself and having participated in others, I find myself wondering, "But what could have gone wrong?" In a sense, we had already fulfilled Kaprow's wishes before the exhibition opened. The exchange of ideas, the discussions, and the collective decision making that preceded the official opening were crucial to the project as a whole. And, as Kaprow had said very early on, "There is no wrong or right."³⁸

For over two years, I talked with colleagues, artists, art historians, critics, friends, theater experts, and others about Kaprow's works, and I found numerous kindred spirits who wanted to realize new versions of *Environments*, *Happenings*, and *Activities*.³⁹ Working initially with Kaprow and then, following his death, in close consultation with the Kaprow Estate, we decided which works could best be reinvented. In Munich, three professors from Akademie der Bildenden Künste München, Magdalena Jetelová, Hermann Pitz, and Stefan Römer, with the participation of a number of students, reinvented three *Environments*: *Stockroom* (1961), *Words* (1962), and *Push and Pull* (1963) <SEE CHRONOLOGY, FIGS. 74–77, 93–97>. For the *Happenings* and *Activities*, the leader was to determine for each work the place and the date and whether it should be realized only by the selected participants or by a group that anyone might join. The dates were publicized on a website, where would-be participants could apply to take part. In addition, several scores were distributed as handouts, giving visitors to the exhibition the means to reinvent the work at home. Kaprow and the Kaprow Estate had reserved the right to receive and publish any materials that documented the reinventions.

The leaders found it relatively simple to fulfill at least two of Kaprow's three premises: it was impossible not to take a site-specific approach to the work, and impermanence was also intrinsic to the concept. But what is "doubt in art"? Did Kaprow mean that his works were not about art in the narrower sense? Whatever the case, the artist's words prompted participants to think seriously about art itself.

Our version of *18 Happenings in 6 Parts* provided a unique opportunity to uncover—in practice rather than in theory—the roots of Kaprow's thinking. It was the only work that we reenacted rather than reinvented for the purposes of the exhibition <figs. 5, 6>.⁴⁰ A transitional work, *18 Happenings* had a structure that differed significantly from the later Happenings. Designed so that it could be reenacted, *18 Happenings* follows a highly detailed score that consists of a complicated sequence of actions and pauses, combined with music and light. It took over two years for Kaprow to develop. Our reenactment cast a particularly interesting light on Kaprow's decision to allow new versions of his works to be made.

Much has been written about *18 Happenings*, but it has to be experienced to be comprehended.⁴¹ The "intermissions" take more time than the blocks of action, with the result that they take on a tangible presence, becoming as important as the action. The pauses assume an even greater significance when one takes Kaprow's later works into account. The things that occur spontaneously during the pauses—people conversing, moving around, reflecting—are an essential part of the event as a whole. The actions in later Happenings and Activities, when people stacked blocks of ice, shifted concrete slabs, or washed cars, were of course important, but in principle these tasks were interchangeable. Kaprow's invitation to others to interpret his scores as they wished was entirely in keeping with this. His scores are a practical aid to the performance of an action by a group, a couple of people, or a single person, as well as a source of inspiration. It is precisely the unforeseeable factors that emerge during a Happening or Activity, the things that are *not* in the score, that often turn out to be crucial.

In *Round Trip* (1968/2006), for which I led a group of students from the Ludwig-Maximilians-Universität, it was the sudden, spontaneous climax that took on particular importance. An excerpt from Kaprow's score hints at how repetitious the activity could become.

Tiny ball of paper, cardboard,
string, rolled several blocks.
Ball enlarged with more materials.
Rolled several blocks again. Enlarged . . .
Rolled several blocks again.
Process repeated until ball is too
Large to roll.



Figs. 5, 6. Views of *18 Happenings in 6 Parts* (1959/2006)
Reenactment for Allan Kaprow—*Kunst als Leben*
Haus der Kunst, Munich

Some paper, cardboard and string,
 Removed. Ball rolled several
 Blocks. More material removed.
 Rolled several blocks. More removed.
 Rolled several blocks. More removed.
 Rolled . . . Process repeated until
 there is no ball.⁴²

Having spent over two hours collecting and rolling garbage into a large ball, we were now rolling the ball back to the university, where we would dismantle the ball and dispose of the rubbish <FIG. 7>. Perspiring and tired, we wished we could just dump it in a trash bin, but we were uneasy at the thought of taking such an easy way out. Were we not taking the task—and, by definition, art—seriously? No one wanted to take responsibility for this radical decision, so, as we made our way back, we just threw bits of the ball into trash bins we found standing on the sidewalk. At the fourth or fifth bin, outside a public building, the caretaker caught us and vociferously scolded us for trying to get rid of our trash in his bin. We explained to him that it was not our trash but that we had collected it in the street and in the park—at which point the caretaker lifted up the ball and stuffed the entire thing into “his” bin. He had taken the decision out of our hands. The whole group breathed a sigh of relief. This turn of events led to a discussion on responsibility and taking things seriously. It became clear that everyone tried to avoid difficult decisions or to put them off as long as possible; we preferred to hope for a lucky chance, such as the one we had experienced.

Participants drew their own conclusions from this experience. For my part, I learned more about the individual qualities of my students during the Happening than during the two semesters that I had been teaching them. To me, the moment of self-examination and self-observation was a crucial part of the Happening. I discovered that collecting the trash only started to be fun when I stopped trying to make sense of it or worrying about the absurdity of the situation. During a Happening, one is aware of participating in an art action, and thus views oneself and the surroundings from exactly this standpoint—which is not to say that it is impossible to take the Happening seriously. Rather, the experience can sharpen one’s eye for aspects of ordinary life—I became more, or perhaps differently, aware of myself, of those around me, and of the way people treat each other.

During the reinvention of *Scales* (1971/2006), I was astonished to find myself captivated by its formal aspects. The score for *Scales* instructs participants to place cement blocks on the steps of a stairway, forming new steps, and then to climb them to the next level <SEE CHRONOLOGY, FIG. 193>. They repeat the task several more times, ascending up two more stairways before reversing course and descending the stairways that they have climbed. The act of placing the concrete slabs and walking up and down on them was wonderful <FIG. 8>. We, as participants, were so conscious of the action that it took on the air of a perfect choreography. The sound made by the slabs as they were set down, depending on the type of step (concrete or marble) that they were laid down on, was a kind of music. And then one’s mind turned to the circular nature of the action, its absurdity, and the physical effort it required; these were thoughts that could arise from a reading of the score, but the aesthetic response ensued only during the live performance.

The Swedish artist Bo Christian Larsson realized a new version of *Household* (1964/2006) in which I participated. The original score distinguished three groups, two of which were structured by sex. Set in a dump, *Household* begins with the men building a tower, the women a nest. Then the “people” arrive several hours later, in



Fig. 7. *View of Round Trip* (1968/2006)
 Version by Stephanie Rosenthal
 Reinvention for Allan Kaprow—*Kunst als Leben*
 Munich

Fig. 8. **View of Scales** (1971/2006)

Version by Stephanie Rosenthal

Reinvention for *Allan Kaprow—Kunst als Leben*

Haus der Kunst, Munich



a smoky car. A series of actions ensues, including licking strawberry jam from a car, eating bread, blowing police whistles, screeching, rolling about, disrobing, and destroying the nest, the tower, and the car <SEE CHRONOLOGY, FIGS. 109–17>. Larsson had made some slight changes to the score and had added a group of “newcomers.” Even my decision as to which group I should attach myself was revealing. During the introduction on the evening prior to the Happening, I had decided to join the newcomers because it was the smallest group, but I soon noticed that I did not feel at ease there. I had no desire to be in this neutral zone. I wanted to adopt a gendered role, to be a “woman.” So the next morning I switched groups. Once again I realized that it was only when I took the game seriously that it worked for me. As long as I remained in the role of observer, be it out of shyness or for practical reasons, I felt emotionally excluded. Our job in the women’s group was to build a nest, in accordance with the classic understanding of the female role. Meanwhile, the men were busy building their tower <FIGS. 9, 10; SEE CHRONOLOGY, FIGS. 364, 365>. By and large, we women happily set about constructing our nest from fence posts, foil, and leaves, making it “nice” for ourselves. Those of us in our twenties and

thirties had no problem fulfilling this domestic role. We did not feel it impinged on our emancipation as feminists. Not so the women born around 1950: they could not understand why we younger women so willingly accepted the “clichéd” female role. While the men concentrated on building their tower, we settled down and enjoyed ourselves, eating bread and jam in our new “home.” We younger women were aware of demonstrating a new type of female self-confidence.

All the Happenings that I led or participated in took a similar course. Excited anticipation was followed by uncertainty as to how one should actually behave. Then “normality”—a routine, even boredom—set in. One found oneself longing for it to be over; then the end approached and one felt oneself relaxing. Afterward I felt strangely uplifted, and it turned out that others felt the same—almost as though we had been playing a game. For what is a Happening, if not that? It is “a game, an adventure, a number of activities, engaged in by participants for the sake of playing,” as Kaprow wrote in 1967.⁴³

There is no question that Happenings today make as much or as little sense as they did when they were first enacted. Now, as then, concrete slabs are normally dragged to building sites; they are not moved around otherwise, or not without good reason. And Kaprow’s own conclusion still holds true today: “Of course, when you do live consciously, life becomes pretty strange—paying attention changes the thing attended—so the Happenings were not nearly as lifelike as I supposed they might be. But I learned something about life and ‘life.’”⁴⁴

Figs. 9, 10. **Views of Household** (1964/2006)
 Version by Bo Christian Larsson
 Reinvention for Allan Kaprow—*Kunst als Leben*
 Suburbs of Munich



1. Allan Kaprow, *Bull Shit*, a journal published on the occasion of the exhibition at the Fondazione Mudima, Milan, 1991, Allan Kaprow Papers, ca. 1940–1997, accession no. 980063 (box 32, folder 14), Research Library, Getty Research Institute, Los Angeles; hereafter Allan Kaprow Papers.
2. See Allan Kaprow, "The Education of the Un-Artist, Part I (1971)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 2003), 97–109.
3. Recent performances and exhibitions that have explored ephemeral forms include: *A Little Bit of History Repeated*, Kunst-Werke Institute for Contemporary Art, Berlin, 16–18 November 2001; *A Short History of Performance I–III*, Whitechapel Art Gallery, London, 15–21 April 2002, 18–23 November 2003, 4–9 October 2005; *Re-Enact*, performance event organized by Casco and Mediamatic, Amsterdam, 12 December 2004; *Life, Once More—Forms of Reenactment in Contemporary Art*, Witte de With, Center for Contemporary Art, Rotterdam, 27 January–25 March 2005; *Seven Easy Pieces*, Marina Abramović, Solomon R. Guggenheim Museum, New York, 9–15 November 2005; *After the Act: Die Re(präsentation) der Performancekunst*, Museum Moderner Kunst Stiftung Ludwig, Vienna, November 2005 and symposium of the same name, 4–11 November 2005; "How to Perform? Wiederaufführung und Dokumentation in der Performance-Kunst" (symposium), Kunsthalle Fridericianum, Kassel, 6 May 2006.
4. The exhibition opened on 17 October 2006 at the Haus der Kunst in Munich and on 10 February 2007 at the Van Abbemuseum in Eindhoven. The exhibition then traveled to the Kunsthalle Bern, the Museo di Arte Contemporanea di Villa Croce in Genoa, and the Museum of Contemporary Art in Los Angeles.
5. Statement by Allan Kaprow, in *Allan Kaprow*, exh. cat. (Pasadena: Pasadena Art Museum, 1967), 3.
6. Statement by Kaprow (note 5), 3: "I'm put off by museums in general; they reek of a holy death which offends my sense of reality. Moreover, apart from my personal view, most advanced art of the last half-dozen years is, in my view, inappropriate for museum display. . . . Museums do more than isolate such work from life, they subtly sanctify it and thus kill it."
7. Allan Kaprow, "Preface to the Expanded Edition: On the Way to Un-Art," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 2003), xxix.
8. Jeff Kelley in consultation with Allan Kaprow, typescript, 1988, Allan Kaprow Papers (box 32, folder 3).
9. Allan Kaprow in conversation with Stephanie Rosenthal and Eva Meyer-Hermann, 14 December 2004.
10. Kaprow in conversation (note 9).
11. Kaprow in conversation (note 9).
12. Allan Kaprow, "Happenings in the New York Scene (1961)," in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 16.
13. Kaprow wrote on the historical context of the Happening in "Happenings in the New York Scene" (note 12), 15–26. For more on Happenings, see also RoseLee Goldberg, *Performance Art: From the Future to the Present* (New York: Thames & Hudson, 2001), 128–34.
14. Allan Kaprow, typewritten score for *A Service for the Dead I*, 1962, Allan Kaprow Papers (box 7, folder 1). A modified version was published in *Art International* 7, no. 1 (1963): 46–47.
15. Allan Kaprow, typescript, 1982, Allan Kaprow Papers (box 31, folder 7).

16. Allan Kaprow, as cited in Douglas M. Davis, "'To What Purpose? I Am Still Thinking': Following the Script for a Happening," *National Observer*, 12 June 1967, Allan Kaprow Papers (box 12, folder 3).
17. Allan Kaprow, typescript for the essay "Performing Life," 1979, Allan Kaprow Papers (box 29, folder 5).
18. Kaprow, "Happenings in the New York Scene" (note 12), 25.
19. The videos were also made with the same intention: "The paste-ups, booklets, video tapes and films shown here are neither documentations nor conceptual art. Instead, they are made as an artificial language to be read and applied—like a music score or industry flow chart—which schematizes real events, places and people. . . . The visitor should view the linked texts and images as a kind of short-hand program of transactions that have taken place in the ordinary environment. . . . In addition, each piece is a plan of action that can be realized by anyone who wishes to carry it out." Allan Kaprow, introduction to *Natural Distances*, 1976, Allan Kaprow Papers (box 27, folder 2).
20. Kaprow in conversation (note 9).
21. Allan Kaprow, introduction to *Easy*, 1972, Allan Kaprow Papers (box 20, folder 2).
22. For more on this, see Sven Lütticken, "An Arena in Which To Reenact," in idem, ed., *Life, Once More: Forms of Reenactment in Contemporary Art* (Rotterdam: Witte de With, Center for Contemporary Art, 2005), 23.
23. Allan Kaprow, note for *Population*, 1968, Allan Kaprow Papers (box 13, folder 8).
24. Allan Kaprow, typewritten score for *Meditation Piece*, ca. 1981, Allan Kaprow Papers (box 30, folder 1).
25. Allan Kaprow, handwritten score for *Communication*, 1958, Allan Kaprow Papers (box 5, folder 2).
26. Kaprow, handwritten score for *Communication* (note 25).
27. Allan Kaprow to Barbara Haskell, 10 April 1984, Allan Kaprow Papers (box 32, folder 3).
28. From 1988 to 1989, new versions were realized of *18 Happenings in 6 Parts* (1959); *Sweeping* (1962); *Record II* (1968); *Self-Service* (1966); *Pose* (1969); *Routine* (1973); *Blindsight* (1979); *Company* (1984); and *Trading Dirt* (1983–85).
29. Allan Kaprow to Paul Schimmel, 27 June 1996, Allan Kaprow Papers (box 34, folder 1). *18 Happenings* was ultimately not reinvented for *Out of Actions*.
30. Kaprow was unable to travel to the Moderna Museet, Stockholm, to install the work. As a result the work was installed by the museum's director Pontus Hulten and his staff. See Allan Kaprow, typewritten score for *Stockroom*, 1961, Allan Kaprow Papers (box 6, folder 5).
31. The term *reenactment* is used specifically with reference to historical events; it is also used in criminology. For more on this term see Lütticken, "An Arena in Which To Reenact" (note 22), 25–42. Kaprow's approach was fundamentally different from those of other artists, such as that taken by Marina Abramović in 2005 when she presented *Seven Easy Pieces* at the Solomon R. Guggenheim Museum in New York. From 9 to 15 November, each day from 5 P.M. to 12 A.M. Abramović reenacted a performance from the 1960s and 1970s that had been performed by Vito Acconci, Joseph Beuys, Valie Export, Bruce Nauman, Gina Pane, and herself. It was impossible to replicate events since the date of the performance necessarily affects the performance.
32. Allan Kaprow, handwritten score for *Yard*, 1961, Allan Kaprow Papers (box 6, folder 7).
33. Allan Kaprow to Brian O'Doherty, July 1963, Allan Kaprow Papers (box 8, folder 4).
34. See Eva Meyer-Hermann's essay "Museum as Mediation" in this volume.
35. Kaprow in conversation (note 9).
36. Allan Kaprow in conversation with Stephanie Rosenthal, 27 April 2005.
37. Kaprow in conversation (note 36). Kaprow was aware that any statement he made would have a strong influence on us.
38. Kaprow in conversation (note 36).
39. It was important to identify who was leading the piece. Accordingly, we decided on the following formula for clarifying the circumstances of the reinvented works: Allan Kaprow, *Household* (1964/date of new version), version by (leader's name).
40. Our version was directed by André Lepecki, with the help of Christin Vahl, Noémie Solomon, Shawn Greenlee, and Swantje Grundler.
41. See Philip Ursprung, *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art* (Munich: Verlag Silke Schreiber, 2003), 76–86; and Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (Berkeley: Univ. of California Press, 2004), 29–42.
42. Allan Kaprow, handwritten score for *Round Trip*, 1968, Allan Kaprow Papers (box 14, folder 3).
43. Allan Kaprow, handwritten note for *Watching*, 1967, Allan Kaprow Papers (box 12, folder 8).
44. Kaprow, typescript for the essay "Performing Life" (note 17).

Eva Meyer-Hermann

Having decided to prepare an exhibition on the work of Allan Kaprow, Stephanie Rosenthal and I found ourselves confronted with an almost insurmountable mountain of bound and unbound texts; handwritten and typed documents on white, yellow, blue, and pink paper; old and new descriptions of the same projects with crystal-clear or hopelessly blurred marginalia; diverse correspondence with and without dates; disintegrating reviews taken from newspapers; black-and-white photographs on cards; torn duplicate photographs; yellowed small-format slides and Polaroids; hissing and flickering audio- and videotapes; crumpled exhibition posters; faded invitation cards; and dusty books.

As we sorted through the stacks of materials, we found ourselves constantly asking the same questions: Is it possible to exhibit this body of work at all? What does “exhibition” mean in this context? Can we really exhibit something that has staunchly resisted being exhibited since the 1960s? Has Kaprow’s art—in keeping with its declared intention—migrated into daily life? Is it possible to capture the spirit of this art in an art institution, thereby confirming that the museum can also play a part in daily life? Our search for answers in the archive, and in conversation with the artist, shaped *Allan Kaprow—Art as Life*, held at the Haus der Kunst in Munich in 2006 and the Van Abbemuseum in Eindhoven in 2007.

KNOWN YET UNKNOWN?

Kaprow is one of the best-known unknown artists. Despite his writings and his many years of teaching, his is a household name only to fellow artists and art historians. Very few people actually witnessed his legendary Happenings in the late 1950s and 1960s, and it is only through hearsay that they have become part of the collective artistic consciousness. Exhibitions in public institutions or commercial galleries were a rarity. Did the artist resist the idea of exhibiting his work? Was his art simply not suited to the museum context? Or did the fault lie with the institutions, because they were unwilling to accommodate Kaprow’s unusual attitude toward what a work of art should be?

Museums have a problem with the art that they are supposed to research, preserve, and mediate. On a visit to the Whitney Museum of American Art in New York in 1982, Kaprow reacted with some bemusement to one of the exhibits, *TV Chair* by Nam June Paik. To Kaprow’s surprise even he—who had lent the work to the museum—was not allowed to sit on the chair, no doubt in keeping with the insurers’ conditions. This, however, made it impossible to use the chair as the artist had intended: viewers were to sit on the chair and look through their legs at the flickering images on the television monitor under the seat < FIG. 1 >. Kaprow was appalled: “The dumb museums.”¹



Fig. 1. Nam June Paik (American, 1932–2006)

TV Chair, 1968

Standard metal-frame chair, lucite seat, plastic backing, suspended TV set.

76.2 × 50.8 × 50.8 cm (30 × 20 × 20 in.)

Private collection

Similar things happen to exhibition-goers all the time. Carl Andre laid a covering of metal plates on a museum floor in 1968 and invited people to walk across the newly defined area < Figs. 2, 3 >. People have been plagued with doubts ever since: walk on the plates, or walk around? Those who dare to set foot on this strangely delineated terrain often do so only after glancing hesitantly at the security staff. Of course, the works of Paik and Andre consist of much more than a chair and a television monitor in one case and industrial metal plates in the other. Both artists, typically for their generation, take account of human perceptions in their work. Paik creates closed circuits connecting real objects and human beings, while Andre uses his materials to ground the exhibition-goer in the space, both literally and symbolically. It seems, however, that while art has long sought to connect more closely with reality—and hence with life itself—museums have increasingly distanced themselves from art.

This paradox is not a recent development. In 1917, Marcel Duchamp created an uproar even among his fellow artists when he submitted *Fountain*—a common urinal that he signed “R. Mutt”—for an exhibition in New York, thus turning the everyday object into art. Other artists at this time were including quotidian materials—scraps of newspaper, for instance—in their collages. They were creating a framework for reality, so to speak, challenging art critics and historians, museum-goers, and other artists to consider reality in the context of art.

Kaprow, for his part, hoped for a “new concrete art,” and in “The Legacy of Jackson Pollock” (1958), he listed some of the materials that new generations of artists would utilize—“paint, chairs, food, electric and neon lights, smoke, water, old socks, a dog, movies”—and touched on the content of their art: “unheard-of happenings and events, found in garbage cans, police files, hotel lobbies; seen in store windows and on the streets; and sensed in dreams and horrible accidents. An odor of crushed strawberries, a letter from a friend, or a billboard selling Drano.”²

Kaprow thought that as art changed, how it was perceived would also change. In 1950, he wrote an essay for Meyer Schapiro’s class at Columbia University in which he discussed the viewer’s perception of a painting by Pollock, which he likened to contemplating a Chinese landscape painting:



Figs. 2, 3. Carl Andre (American, born 1935)

***Köln Steel Lock, Den Haag* 1968, 1968**

Hot-rolled steel, 36-unit rectangle (3 × 12), on the floor

Each plate: 1 × 100 × 100 cm (1/2 × 39 3/8 × 39 3/8 in.)

Overall: 1 × 300 × 1200 cm (1/2 × 118 1/8 × 472 1/2 in.)

Museum Ludwig, Cologne

Installed in 1990 at Kunsthalle Düsseldorf, Düsseldorf

"There are landscapes in which one can travel, landscapes which can be gazed upon, landscapes in which one may ramble, and landscapes in which one may dwell." In this new mode of perception, he explained, the viewer would connect individual components by "rambling" through them, without necessarily having to achieve an overview of the work as a physical whole.³

In Kaprow's eyes, the role of the viewer was concerned with creatively filling the "gaps" that arose from the changed interrelationships of the various components. He noted in his master's thesis, which was subtitled "A Study in Seeing," that the works of Piet Mondrian came alive only when a "process of seeing" took place in the space between the painting and the viewer.⁴ Years later, in a lecture for a panel titled "The Futility of New Museums," Kaprow ascribed the loss of the uninterrupted whole to the new production methods of the computer age, which yielded "a myriad of alternative assemblies almost at once and before our eyes."⁵ Marshall McLuhan also noted the influence of the electronic age on art, holding it responsible for the fact that the continuous story line had been replaced by symbolic and musical structures. In his view, the alternative to this lost narrative was "the art of the interval," which he saw in the art of flower arranging, Zen poetry, James Joyce's *Finnegans Wake*—and the Happening.

The Happening is an artistic event of all-at-onceness in which there is no story line. It nearly resembles the newspaper and also the ordinary human environment. To put a tomato can in the Guggenheim Museum or to bring the unintended noises of the ordinary environment into the concert hall is an important way of announcing that in the electric age we must begin to consider the environment itself as an art form. We approach a time when the total human situation must be considered as a work of art The world of the Happening announces that our involvement in the conditions of life on this planet is such that we must begin to do . . . not some things, but everything as well as possible When I say that "the medium is the message" I am merely stating the fact that "meaning" is a Happening, the multitudinous interplay of events.⁶

KILLING ART?

By the mid-twentieth century, the frames around pictures and the plinth beneath sculptures had disappeared from many contemporary works, and the museum had increasing difficulty justifying its existence as a context for art. Lawrence Weiner pointed out that art now had more to do with the interrelationships between objects and the relationships of objects and people than with a material display.⁷ The museum was no longer necessary—according to Daniel Buren, the museum itself could even be "exhibited."⁸ Kaprow had no desire to do away with museums altogether; he thought that they had their place for art from the past, including his own early work, which had been made as "gallery art." Moreover, museums occasionally offered opportunities—and funding—for his works. One of his Happenings, *Moving*, was presented in conjunction with the inaugural exhibition at the Museum of Contemporary Art in Chicago in 1967 <SEE CHRONOLOGY, FIGS. 143, 144>. It took place at "some unused houses in different parts of the city":

Fig. 4 Views of the Whitney Museum of American Art in New York and Lenin's mausoleum in Moscow



On each of four days, old furniture is obtained, and is pushed through the streets to the houses. The furniture is installed.

On the first day, bedrooms are furnished, and slept in that night.

On the second day, dining rooms are furnished, and a meal is eaten.

On the third day, living rooms are furnished, and guests are invited to cocktails.

On the fourth day, attics are filled and their doors are locked.⁹

In 1967, the Pasadena Art Museum presented Kaprow's first retrospective. The museum was one of the most important venues for avant-garde art worldwide, renowned for its exhibitions of the work of artists from Duchamp to Andy Warhol.¹⁰ The artist expressed his distrust of the institution in a statement that appeared in the catalog that accompanied the exhibition.

I am put off by museums in general, they reek of a holy death which offends my sense of reality. Moreover, apart from my personal view, most advanced art of the last half-dozen years is, in my view, inappropriate for museum display. It is an art of the world: enormous scale, environmental scope, mixed media, spectator participation, technology, themes drawn from the daily milieu, and so forth. Museums do more than isolate such work from life, they subtly *sanctify* it and thus kill it.¹¹

Nevertheless, Kaprow lived in the pragmatic hope that the museum would adjust its function by becoming "an educational institute, a computerized bank of cultural history, and an agency for action."¹²

Kaprow went more deeply into his critique of museums in "What Is a Museum?" (1967), a published conversation with Robert Smithson. Embedded in some evocative

imagery is a clear expression of his discomfiture: "Museums tend to make increasing concessions to the idea of art and life as being related. What's wrong with their version of this is that they provide canned life, an aestheticized illustration of life. 'Life' in the museum is like making love in a cemetery."¹³ The text is accompanied by pairs of photographs that were chosen by the speakers, including a juxtaposition of the Whitney Museum with Lenin's mausoleum in Moscow <FIG. 4>. Kaprow even suggested that the splendid architecture of the Solomon R. Guggenheim Museum in New York should be left standing entirely empty and exhibited as a sculpture in its own right.

This theoretical critique, repeatedly expressed in a variety of contexts, stands in contrast to Kaprow's apparently muted approach to his own exhibition in Pasadena, where he presented not only a conventional hanging of a number of his canvases, collages, assemblages, and three-dimensional works from the late 1940s through the late 1950s but also new versions of three of the Environments that he had made between 1958 and 1964—*Yard* (1961), *Words* (1962), and *Push and Pull* (1963). At the same time, however, a truly spectacular event, *Fluids*, was taking place outside the museum. At fifteen sites in greater Los Angeles, fifteen groups working under the artist's supervision erected thirty-foot-long, nonfunctional structures made of solid blocks of ice; the minimalist forms were strikingly reminiscent of ancient Egyptian tombs <SEE CHRONOLOGY, FIGS. 133–42>.

This endeavor to construct transient forms in the warm California sun can be read as an attempt to symbolically deconstruct the museum. The edifices literally melted away. Here art was neither architectural nor sculptural, but procedural, located in the interaction of people and materials. In addition to attacking the existing order of the institution, *Fluids* was a literal dissolution of the concept of what art is.

Kaprow continued to accept invitations from museums to develop new works, but this support was rare—and his radical approach had little effect on the way art was presented inside the established institutions. In the 1970s, Pierre Restany noted that Kaprow's works were "performed throughout the world, . . . carefully avoiding the sanctioned cultural environments."¹⁴ His Happenings and Activities (as he called these works from mid-1969 on) were mainly promoted by universities, theater festivals, and other avant-garde enterprises. Nevertheless, museums and galleries in Italy, France, and Germany were relatively interested in his work.

In 1976, Kunsthalle Bremen presented the exhibition *Allan Kaprow: Activity-Dokumente 1968–1976*, which concentrated on the formal instructions and illustrative photographs in the booklets that Kaprow produced for his Activities. In 1976—almost ten years after *Fluids*—Bremen was also the venue for the *Activity Durations*. Once again, a huge modular ice structure was erected and left to melt and dissipate naturally <SEE CHRONOLOGY, FIGS. 285–89>. Significantly, this event was not supported by any museum, but by Radio Bremen's experimental series Pro Musica Nova.



Fig. 5. Gallery display of *Time Pieces*
Presented for ADA: *Aktionen der Avantgarde*
Neuer Berliner Kunstverein, Berlin

In 1973, *Time Pieces*, one of Kaprow's complex Activities, was at the center of *ADA: Aktionen der Avantgarde*, a group show at the Neuer Berliner Kunstverein. Over the course of three days and at times of their own choosing, thirty participants, working in pairs, examined the processes of their bodies: they counted and made audio recordings of their own and their partner's heart and breathing rates <SEE CHRONOLOGY, FIGS. 220-43, AND PHILLIPS, FIGS. 1-8 >.¹⁵ Those who did not participate in the event could only view the various items that were left over: documentary photographs in display cases; the cassette recorders that were used during the Activity, also housed in the cases; and clear plastic bags filled with air, hanging from the ceiling. These items were displayed in a secluded, separate area. At the entrance were the words "Allan Kaprow. FRIEDHOF"—"Allan Kaprow. CEMETERY" <FIG. 5 >.

In 1977, during preparations for *Museum Portraits*, an Activity that was to take place at the Hamburger Kunsthalle, Kaprow insisted that he needed certain information on the museum's personnel and finances. The Activity, intended to reveal the group dynamic of the museum's staff, was structured around the arrangement and use of museum employees' desk chairs. The whole exhibition foundered. The director of the museum, Werner Hofmann, felt there was too great a danger that his institution might somehow be compromised <SEE CHRONOLOGY, FIGS. 290-92 >. Years of experience had taught Kaprow how sensitive the museum world can be, yet it was not unusual that a Kaprow project, born of an institution's enthusiasm for his artistic approach, came to nothing because of the artist's stubbornness and impossible demands. In 1981, circumstances of this kind became too much for Karl Ruhrberg, the director of the Museum Ludwig in Cologne, with the result that he canceled a retrospective that was already in the planning stages. In 1986, a Kaprow retrospective at the Museum am Ostwall in Dortmund, West Germany, was organized along more conventional lines: visitors could see not only work from the early days of the artist's career but also new interpretations of old Environments and Happenings. Events took place on the streets around the museum and in towns around Dortmund <SEE CHRONOLOGY, FIGS. 327-33 >. The Dortmund exhibition certainly did not offer a groundbreaking, structural rethink of Kaprow's work. These museums had neither the infrastructure nor the finances to function as Kaprow's hoped-for "agency for action."

RETROSPECTIVE ACTIVITIES?

Allan Kaprow: Precedings, conceived two years later, brought with it a marked, hitherto-unheard-of change in Kaprow's chosen form of mediation. *Precedings* was described as a "retrospective consideration of the works of Allan Kaprow, 1957-1987." The term *retrospective* was interpreted not as a type of exhibition but as a set of tasks: the project would be a process, not a static event.¹⁶ *Precedings* was presented by the Center for Research in Contemporary Art at the University of Texas at Arlington under the leadership of its director, Jeff Kelley.¹⁷

Precedings comprised a yearlong series of events, consisting of three main segments. First, nine historic Happenings and Activities from 1959 through 1985 were reinvented in five locations. Second, five days were declared a "retrospective period," during which Kaprow presented four lecture-performances and artists and critics participated in a symposium titled "Precedings: Art as Participation, 1958-1988"¹⁸

<SEE CHRONOLOGY, FIG. 339>. The third program segment was a comprehensive book, never published, that was intended to contain transcripts from *Precedings*, scholarly essays, and Kaprow's collected critical texts.¹⁹

Prompted by *Precedings*, in 1988 Kaprow turned his attention to "retrospective questions." Besides looking at the "how" and the "what," he reflected on his work, devising a "body of ideas about the self" to match his "body of work as objects."²⁰ For this, he divided the self into a public and private artistic persona. In his view, his natural, private self was timeless, whereas his created, artistic self had a past, a present, and a future. And yet his ideas about exhibiting his art remained a tangle of impossibilities and uncertainties: "It's obvious, once you say the economy is built on goods industries and service industries, that we're talking about services—like janitorial work or cooking. The art industry traditionally produces goods. I try to provide service. What services? Play. Being invited, and agreeing, to have a 'retrospective.' But what's to retrospect? Nothing. So, stories about that. True stories and made-up ones when memory or interest fades (mine and others). Playing with the past."²¹

Two exhibitions in the early 1990s seemed to undermine Kaprow's earlier statements that his works were ephemeral. In these exhibitions—7 *Environments* in Milan in 1991 and Naples in 1992, and 4 *Environments* in Paris in 1992—he created elaborate new versions of earlier *Environments*. Moreover, the lavish catalog for the exhibitions in Italy reinforced the physical, in-the-world aspect of the exhibition.²² At first sight, the reinterpretations of the *Environments* bore little relation to their forerunners in the 1960s. The new versions took into account the exhibition venues and contemporary tastes <SEE CHRONOLOGY, FIGS. 345–50>. The reinvention of *Yard* (1961), for example, included a Fiat, with the tires properly stored in racks, framed by a dominating red wall; the provisional "poor" look of the 1960s was exchanged for a more design-oriented look that resonated with current Italian style. None of Kaprow's earlier *Environments* had such a powerful material presence. Was Kaprow further extending the divide between himself and his art?

At this point, in 1993, Kaprow had just come to the end of a long period of intense teaching in Los Angeles and San Diego. His works had followed a clear course since the 1960s, and by now they had little physicality. Kaprow was no longer dependent on institutional support or the cooperation of large groups of people, and from the 1980s onward, *Activities* had taken place within the artist's private sphere. Kaprow had completely withdrawn from the business of official exhibitions. The exhibitions in Naples and Paris constituted a magnificent yet oddly static monument to this farewell.

ROLE OF THE NEW MUSEUM

Kaprow's initial reservations regarding the museum world and his critical attitude to its procedures led to his later, enduring skepticism. But were his polemical attacks ever followed by constructive suggestions as to how the situation might be improved? What exactly did he mean when he referred to the museum as an "agency for action" with a commitment to education? In the past, this function had been fulfilled by offering programs of accompanying events that had no real effect on the internal structure of the exhibition.

Kaprow was interested in a qualitative commitment to art and its effectiveness in society and felt that this commitment should come from museums and schools. In his

lectures in the 1960s, Kaprow outlined concepts and plans—including the makeup of academic boards—for high school and college arts curricula.²³ And he saw elementary schools as the place where artistic role models would find the greatest acceptance: "What school children need is a Pied Piper, lots of Pied Pipers, not social workers and lab technicians. The Pied Piper had magic and this is what is important about his story. Like magicians, artists deal in a sort of magic and it is proposed here that some of them can double as Pied Pipers and lead school children along roads they are pressured to avoid and soon forget."²⁴ In 1969, in connection with Project Other Ways in Berkeley, Kaprow presented *Six Ordinary Happenings*, which were very much in line with his educational principles <SEE CHRONOLOGY, FIGS. 163, 164>.²⁵ For *Charity*, for example, a group of children purchased secondhand clothing at a thrift store, washed and pressed the clothes, then attempted to donate them to the same store. It is easy to imagine the disbelieving, dismissive gestures of the thrift shop owner when the children returned. What better way to teach the structures and values of society?

Kaprow's role as a Pied Piper, and the large public events that he led, came to an end after the Happenings in Berkeley. The invitation to become a founding member of the faculty of the now legendary California Institute of the Arts in 1969 and his subsequent appointment at the University of California in San Diego in 1974 had a marked effect on the character of his work. From this point, his Activities were planned in close consultation with his students and were realized by specifically chosen, psychologically charged groups of like-minded individuals.

Kaprow became a member of the board of trustees at the Pasadena Museum of Modern Art in 1973, only to resign within a few months because of his disappointment with the museum's education committee.²⁶ As he saw it, the committee's remit was not clear, it had no authority, and, in any case, it had no funds. The museum's reluctance to accept change and provide funding would not have surprised a museum professional, but Kaprow—an artist—quickly became impatient. He wanted the museum to immediately reclassify all its departments as "educational," to provide financial support for local artists, and to engage them as educators in the museum and in local schools. Kaprow was convinced that "making and experiencing art is a profound way of learning." The museum, already recognized as a "cultural symbol," could now be reconfigured as an "educational agency" by interconnecting the forces of education and artistic creativity.²⁷ In addition to putting on exhibitions, concerts, and other events, the museum would also engage in outreach work—for example, running art classes in local schools and the community.

In a lecture delivered in 1978, Kaprow criticized the notion of "alternative art spaces," whose history went back to the nineteenth century when artists first reacted against established galleries and museums. As Kaprow pointed out, these supposedly new spaces were still dominated by the same traditional tastes: "The one ironic difference between the past and now is that such spaces today are neither 'underground' nor rare." He even described them as "junior establishment." For Kaprow, the typical studio or gallery—what he described as a "box"—was only one of seven possible experimental art spaces. He listed urban spaces and explicitly public and private locations (from the city center to someone's bedroom) as spaces for art and even included the human body as a possible display area. Immaterial spaces, like telecommunications networks, and other spiritual, religious, or metaphorical spaces created by the human intellect also had a place on his list.²⁸ For Kaprow, art had long ceased to be what went on in art galleries and museums. All the artist needed, he said, was "a typewriter, a public relations budget and some airplane tickets. Compared to the cash required to support a 'house' for several years, the outlay would be minimal."²⁹

Kaprow returned to the same idea in 1982 in a lecture delivered for "The Futility of New Museums," in which he surveyed the historical dimension of the museum as

an institution that had arisen from private and ecclesiastical collections amassed during the eighteenth and nineteenth centuries. Kaprow noted that the circumstances governing the museum had changed: "Context is the real subject and meaning-carrier of modern culture. . . . The major issues of today: the new and rich range of consciousness of our internal experience and our bodies, new awareness of the range of ways we communicate with each other and with the world around us." In our urgent need to communicate with one another and with the world—upon which, he stated, our survival depends—the "gallery and museum as cultural framing devices are as obsolete as the kings and queens of yesteryear." In Kaprow's view, museums were no longer fit for the purpose of communication because they operated according to an entirely self-referential logic. Even if elements of the "outside" world were introduced into the museum, they were interpreted in the context of art history: "You can have a live cow about to give birth in a museum but she will be seen as part of the history of rural paintings from Hobbema to Warhol."³⁰

This paradox shaped Kaprow's work throughout his life. Kaprow appealed to the individual and encouraged group discussions and debate. His works posed philosophical questions ranging from "Where do we stand?" to "How do we see our social responsibility?" As we strive to answer, we learn about life through art, and we come to understand that art is life. This positive, didactic approach is deeply rooted in the American history of ideas. How does the socialization of the individual as part of a group come about? Can creative individuality—developed through work—serve as a survival strategy, and can discussion benefiting from group dynamics be a way to learn reason and responsibility?³¹

FROM EXHIBITION TO PRESENTATION

Although Allan Kaprow often spoke of the functions of the museum and of education in general, it seems that this particular topic barely impinged on his artistic output. He was not interested in developing exhibition concepts; indeed, he was so suspicious of any possible outcome that he was reluctant to engage in the process at all. Kaprow withdrew from the institutional context more determinedly than almost any other artist of his generation, yet even Kaprow needed the mechanisms of the art institution to be noticed. It was simply not enough that something happened once and that the existence of the event was confirmed by word of mouth (the reliability of which, according to Kaprow, is always open to doubt).

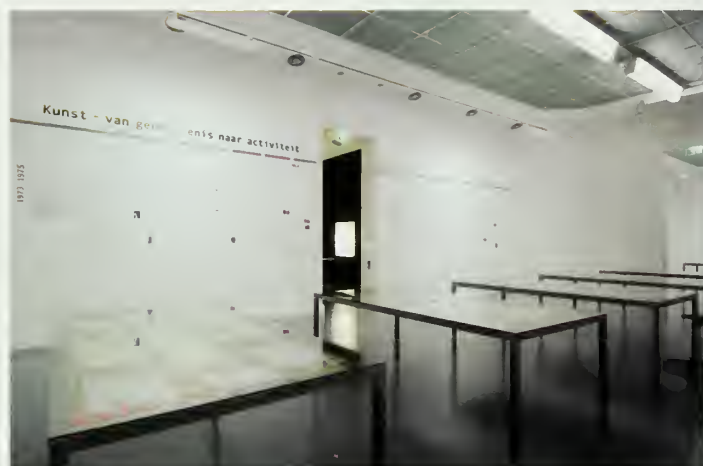
During the planning of *Allan Kaprow—Art as Life*, the artist constantly questioned all possibilities. We, as cocurators, agreed with the artist to refer to our project as a "presentation" rather than an "exhibition." From the outset of our discussions, it was clear that we had to find an approach that would do justice both to the artist's philosophy and to the public's need for information and enlightenment. We wanted to counter Kaprow's assertion that museums are "dumb" with something that derived directly from his work.³² We always took Kaprow's critical position as our main point of reference. Why, for instance, did he regard his Activity booklets from the 1970s as an idea that never really worked? In part, it was because he saw that the Activity booklets were often treated as a manual of sorts. Kaprow's works were not intended to have a fixed, immutable form, but he discovered that frequently the people carrying out

his Activities merely copied the text and photographs in the booklets, mimicking the outward appearance of the works. Consequently, it was important that our exhibition not present fixed forms as some kind of *fait accompli*. And we made every attempt to avoid what had happened in so many other, related exhibitions of conceptual art such as Fluxus—namely, that artists' works were reconstructed solely according to surviving records and embellished with fetish objects that had been left behind here and there.

Kaprow's conception of a work of art was much more open and generous than any documentation could ever convey. The participants in his events were always

afforded the greatest possible freedom even as the artist exercised a high degree of control over them. Right from the outset, in the early Happenings, with their distinctly theatrical or filmic scripts and narrative structures, Kaprow was always at the center of proceedings, even when tasks were carried out at multiple sites and he was unable to be present. He claimed the artistic high ground in the sense that there was a difference between Kaprow placing an apple on a table and someone else doing the same thing. There will always be a gap between the artist's concept, what he asks of the participants (from whom he expects at least an adequate artistic act), and the realization of the piece. But since the realization should not be confused with any final result, this mismatch is not really a problem. Kaprow's pieces were never intended to be works of art that would be preserved (or embalmed) in a museum for all eternity—Kaprow was interested in the human activities that ensue from them. His playful mediation and absorption of an artistic philosophy will continue to have a place in people's thinking.

The exhibition we conceived for Munich and Eindhoven was structured around two principles: Kaprow's phrase "Agency for Action," and, as our paraphrase, "Museum as Mediation." Our premise was that visitors would perceive the exhibition as a whole in much the same way that they would an individual work. No longer a mere consumer, the viewer would be an active participant instead. The material items that would be shown would not be "works of art"; they would be merely the artist's materials. "Museum as Mediation" pertained to the way in which the exhibition was ordered; "Agency for Action" pertained to the events that the exhibition entailed. The phrase *museum as mediation* is taken from the museum world and from art history. Similar to a musical score that is displayed rather than played, the objects related to museum as mediation were intended to invite viewers to reflect on comparisons, presence, and what remains from the past. By contrast, the phrase *agency for action* connotes the music rather than the score. This aspect of the exhibition connected with life and temporal, human actions. It is not hard to see the paradox inherent in this pair of opposites: the material objects that represented museum as mediation



Figs. 6, 7. Tables with Allan Kaprow's scores and manuscripts
Presented for *Allan Kaprow—Kunst als leven*
Van Abbemuseum, Eindhoven

lay claim to the present; they existed in the here and now even though they had come from the past. At the same time, the Environments, Happenings, and Activities that represented agency for action were of the present, yet they instantly dissipated and became part of the past. The dichotomy in this pairing cannot be resolved; it was our paradoxical response to the challenge of satisfactorily conveying Kaprow's concept of a work of art in an exhibition—or, rather, presentation. "Museum as Mediation" presented the active presence of the past; "Agency for Action" turned the present into the past before our eyes.³³

The order implied by the phrase *museum as mediation* was realized in the presentation of individual media. Since we never aimed to create a historical reconstruction, the exhibition did not adhere to the usual chronological sequence associated with a retrospective. The idea was not to create the impression that "this" is how it was back then, or that "these things" are what is left of that time. Consequently, there were no relics from past Activities on display. We agreed that trying to reconstruct an image from the past in order to explain the nature of a work would be no more than sentimentalism. An important step toward sustaining the presence of Kaprow's works was his decision to relinquish his hitherto exclusive control of his works and to allow others to take responsibility for the reinvention of Happenings, Activities, and Environments.

Ordering the presentation according to media rather than individual works introduced redundancies that were intended to unsettle viewers and encourage them to question the status of the various documents. At the conceptual heart of the presentation were Kaprow's own handwritten notes and sketches for Environments, Happenings, and Activities < FIGS. 6, 7 >. These included his scores—the instructions for the actions that the event comprised—as well as notes reflecting on or interpreting the event. The focus here was not so much on the detail of these accounts as on the formal nature of the language used to define, prepare, and document the events. A comparative display of more than 300 pages spanning over thirty years—an overwhelming amount of information—shed at least some light on Kaprow's artistic spirit. Although these documents were closely tied to individual events, they also pointed beyond them. They are like musical scores—anyone who learns to read their "notation" will hear music.

In addition, out of hundreds of Kaprow's scores thirty-one were reproduced and offered to visitors as handouts. These texts formed an interface with "Agency for Action": visitors were able to take the newly typed instructions away with them and realize them either in the museum or elsewhere, as they pleased. New versions of Happenings and Activities that needed considerable preparation and organization—and the cooperation of museum staff as well—were generated in the "Agency for Action" area, and visitors were also invited to submit feedback by means of a "photo wall" and email.

One aspect of the exhibition was devoted to film and video, and another to photography. Past Happenings and Activities were documented in both. Typological differences emerged between the "staged" scenarios (as seen in the 1970s in the Activity booklets) and the "documentary" images.³⁴ Once again, a deliberately overwhelming number of photographs was presented for the visitor to peruse. Thus, optical stimulation preceded cognitive recognition. At the same time, it was possible, but not necessary, for visitors to make connections with information gleaned from the scores. The moving images of film and video, beholden to time, demanded a different kind of attention. Visitors were able to choose from a number of viewing options, depending on their particular interests < FIGS. 8, 9 >.

Audio documents occupied an important position in the exhibition. For Kaprow, the incorporation of a whole spectrum of sounds into his Environments ultimately led to the development of the Happenings. The acoustic material ranged from original audio materials used in early works and Happenings to recorded documentary accounts and commentaries < FIG. 10 >. Here, completeness or the precise ordering



Fig. 8. Reinvented Environment *Stockroom* (1961/2007)
with screenings of Allan Kaprow's videos
 Presented for *Allan Kaprow—Kunst als leven*
 Van Abbemuseum, Eindhoven

Fig. 9. Overhead projectors for photo reproductions
on acetates
 Presented for *Allan Kaprow—Kunst als leven*
 Van Abbemuseum, Eindhoven

of the audio documents was much less important than stimulating the visitor's sense of hearing < FIG. 11 >.

The reinvented Environments enjoyed a special status. By definition semi-static, the Environments marked the transition from Kaprow's early works to the first of his Happenings. In a sense, they are large-scale assemblages with an additional—albeit strictly controlled—element of action. In Munich, responsibility for the Environments was delegated to a group of professors and students from the Akademie der Bildenden Künste München; in Eindhoven, the Environments formed part of the curatorial dramaturgy that was intended to “lure” spectators into participating.³⁵ The Environments were deliberately organized to playfully break down the divisions between different aspects of the exhibition and to reduce the visitor's natural inhibitions < FIGS. 12–15 >.

The area devoted to Kaprow's early works contained a comparatively conventional presentation of canvases that revealed his interest in human beings and how they behave at home, in a studio, or in the city. This aspect of the exhibition was related to art history—one could imagine that this group of early works might lead into a room with a selection of other objects representing turning points in the development of art: perhaps a spiky bottle rack by Duchamp; a silent, black-and-white Mondrian; and a window-sized, all-over universe by Pollock, perhaps with a grating Dada nonsense poem issuing quietly from a loudspeaker. The presentation did not make—indeed, could not have made—things easy for the viewer. *Allan Kaprow—Art as Life* did not follow a typical format, but it provided a wealth of information by grouping materials and relating contexts. It had no story line, in keeping with Kaprow's desire: “Oddly enough, the disappearance of the story line creates a much higher degree of involvement for the viewer or reader.”³⁶ We chose, to paraphrase McLuhan, to present an exhibition of the interval—an exhibition whose meaning emerged in the space between the physical aspect of the exhibition and the viewer, the point where the viewer became a participant.³⁷

Museums in the present day will be compromised if they are not able and willing to be engaged with all forms of contemporary art and to develop exhibition concepts that suit each of them. Art now occupies all sorts of locations that once were considered experimental. The museum has become an alternative venue, although one that is essential to the art that has attacked and questioned it. Art that appears only by arrangement for small groups in secret locations or is restricted to the ivory towers of academia reaches a very limited public. It is up to the museum, with its history and accumulated knowledge, to continue undaunted, making the most of its role and its status, so that it may remain at the center of the discourse on art and life. For everyone.



Fig. 10. Listening devices for various audio documents from early Happenings

Presented for *Allan Kaprow—Kunst als leven*
Van Abbemuseum, Eindhoven

Fig. 11. Room with ambient audio sound documents from the 1959 and the 2006 reenacted version of 18 Happenings in 6 Parts

Presented for *Allan Kaprow—Kunst als leven*
Van Abbemuseum, Eindhoven

Fig. 12. Partial view of reinvented Environment *Push and Pull* (1963/2007), used as activity zone

Presented for *Allan Kaprow—Kunst als leven*
Van Abbemuseum, Eindhoven

Fig. 13. Participants in activity zone

Presented for *Allan Kaprow—Kunst als leven*
Van Abbemuseum, Eindhoven



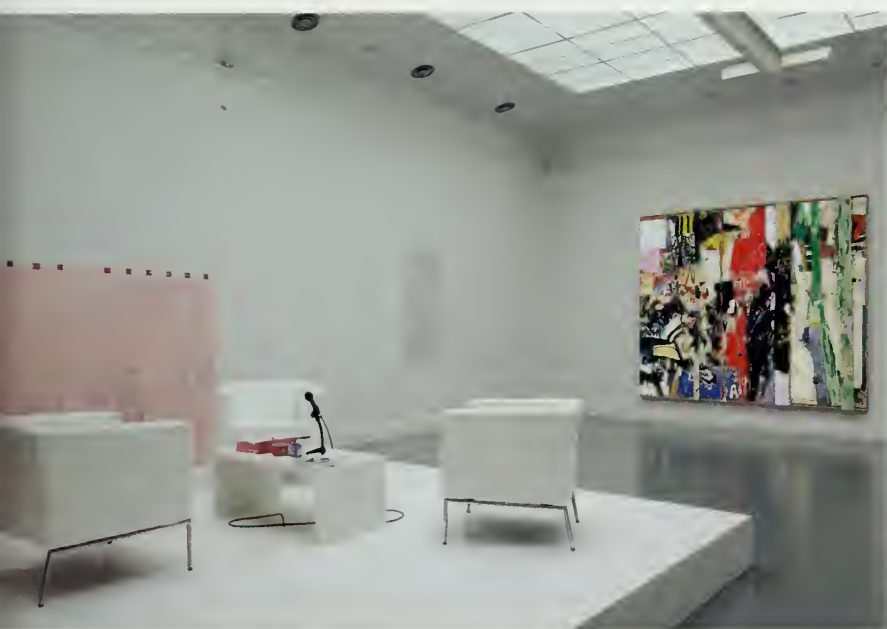


Fig. 14. Partial view of reinvented Environment Words (1962/2007), with the collage *Baby* (1957) in the background
Presented for *Allan Kaprow—Kunst als leven*
Van Abbemuseum, Eindhoven

Fig. 15. Participants in reinvented Environment Words (1962/2007)
Presented for *Allan Kaprow—Kunst als leven*
Van Abbemuseum, Eindhoven

1. Anne Marie Welsh, "Kaprow Knows What's Happening," *San Diego Union-Tribune*, 17 February 1985.
2. Allan Kaprow, "The Legacy of Jackson Pollock (1958)" in idem, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993), 9.
3. Allan Kaprow, "An Essay Written for a Course Given in Modern Art by Professor Meyer Schapiro," April 1950, Allan Kaprow Papers, ca. 1940–1997, accession no. 980063 (box 2, folder 2), Research Library, Getty Research Institute, Los Angeles; hereafter Allan Kaprow Papers.
4. Allan Kaprow, "Piet Mondrian: A Study in Seeing," May 1951, Allan Kaprow Papers (box 2, folder 9).
5. Allan Kaprow, lecture for the panel "The Futility of New Museums," manuscript, 1982, Allan Kaprow Papers (box 48, folder 23).
6. Marshall McLuhan, "Great Change-overs for You," *Vogue* 148, no. 1 (1966): 114. Kaprow explicitly refers to this article in his handwritten lecture notes "On How To Make a Happening," 1966, Allan Kaprow Papers (box 47, folder 6).
7. For example, see Lawrence Weiner, "... I AM NOT CONTENT" (1982), in Alexander Alberro et al., *Lawrence Weiner* (London: Phaidon, 1998), 106:
ART IS AND MUST BE AN EMPIRICAL
REALITY CONCERNED WITH THE
RELATIONSHIPS OF HUMAN BEINGS TO
OBJECTS AND OBJECTS TO OBJECTS IN
RELATION TO HUMAN BEINGS.
8. The works of Daniel Buren are based on his theories about the framing of the artwork and the critical analysis of the framing and contextualizing function of exhibitions and museums. In 1982, he realized a work in situ—*Plan contre-plan* at the Museum Haus Esters in Krefeld. This museum and Museum Haus Lange, which is located next door, are housed in modernist buildings built by Ludwig Mies van der Rohe from 1928 to 1930. Buren reconstructed the floor plan of Haus Lange and installed it at Haus Esters, using temporary walls of canvas stretched over a wooden framework.
9. Allan Kaprow, photoalbum for *Moving*, Allan Kaprow Papers (box 12, folder 5). The text is on the back of the booklet.
10. The museum is now the Norton Simon Museum of Art in Pasadena.
11. Statement by Allan Kaprow, in *Allan Kaprow*, exh. cat. (Pasadena: Pasadena Art Museum, 1967), 3.
12. Statement by Allan Kaprow (note 11), 3.
13. "What Is a Museum? A Dialogue between Allan Kaprow and Robert Smithson," *Arts Yearbook*, no. 9 (1967): 94–101. Reprinted in *Das Museum als Arena: Institutionskritische Texte von KünstlerInnen = The Museum as Arena: Artists on Institutional Critique* (Cologne: Verlag der Buchhandlung König, 2001), 12–15.
14. Pierre Restany, "Allan Kaprow: From 'Happening' to 'Activity,'" *Domus*, no. 566 (1977): 52.
15. Glenn Phillips discusses *Time Pieces* in depth in his essay in this volume.
16. Typewritten introduction to the program, "Precedings: A Retrospective Consideration of the Works of Allan Kaprow, 1957–1987," 1988, Allan Kaprow Papers (box 32, folder 3).
17. The Center for Research in Contemporary Art saw itself as an institute that specifically focused on artists "whose work investigates the natures of both art and exhibitions, or the modes by which artworks are represented to an audience"; typewritten introduction to the program (note 16).

18. Press release by the University of Texas at Arlington, 1988, Allan Kaprow Papers (box 32, folder 3).
19. It was only later that the two standard works were published: Allan Kaprow, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press, 1993); and Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (Berkeley: Univ. of California Press, 2004).
20. Allan Kaprow, handwritten note, undated, Allan Kaprow Papers (box 32, folder 3):
Retrospective questions:
 - 1) How?
 - 2) What am I retrospecting?
 - 3) What will others retrospect?
 - 4) Body of work as objectsor:
Body of ideas about the self.
21. Allan Kaprow, handwritten note, 1988, Allan Kaprow Papers (box 32, folder 3).
22. *7 Environments*, exh. cat. (Milan: Fondazione Mudima, 1992).
23. Allan Kaprow, typescript of an interview by Moira Roth for the Archives of American Art, Smithsonian Institute (California Oral History Project no. 18), 1981, Allan Kaprow Papers (box 53, folder 16). Kaprow talks of conceptions that he had for artists in schools as far back as 1963.
24. Allan Kaprow, "The Creation of Art and the Creation of Art Education," typescript, 1965, Allan Kaprow Papers (box 47, folder 3); and Allan Kaprow, "An Institute for Experimental Research in the Arts; A Proposal for the Center for Instructional Resources at SUSB," typescript, 1966, Allan Kaprow Papers (box 47, folder 11). Among the proposed educators were John Cage, Nam June Paik, Yvonne Rainer, Harold Rosenberg, Billy Klüver, Marshall McLuhan, and R. Buckminster Fuller.
25. Project Other Ways was sponsored by the Berkeley Unified School District and funded by a grant from the Carnegie Foundation in 1968; for more information, see Allan Kaprow Papers (box 53, folder 16). This period also saw Kaprow starting work on his ironic texts for artists, the "Education of the Un-Artist," which were published in the early 1970s.
26. The museum was formerly the Pasadena Art Museum.
27. Allan Kaprow, handwritten notes, 1972–73, Allan Kaprow Papers (box 64, folder 15).
28. Allan Kaprow, manuscript of talk presented at the Los Angeles Institute for Contemporary Art conference "New Art Spaces," 29 April 1978, Allan Kaprow Papers (box 48, folder 19):
For anyone who wishes to consider the more experimental possibilities of art spaces, it might be useful to account for those actually used in current practice. There are at least seven possibilities. An art space is
 - 1) a box (i.e., the typical studio or gallery)
 - 2) a physical exterior space, such as a street, desert, forest, parking lot (or group of these)
 - 3) a human body and its immediate space of movement
 - 4) a contextual environment or situation, in which (like a city's center, or a bedroom) meanings of things and spaces commingle—(hence, the space of a gallery box that resembles a factory conveys overtones of industry and art history)
 - 5) the physical interior space of the human body, the vital organs, sensorium, nervous system, circulation, etc.
 - 6) communicational spaces such as telephones, roadways, airways, postal ways, radio, TV, telegraph—as well as transpersonal activities
 - 7) the spaces of the mind: conceptual and metaphoric behavior, private and social senses of self and group, education, religion, political consciousness, etc.
29. Kaprow, manuscript of talk (note 28).
30. Kaprow, "The Futility of New Museums" (note 5).
31. In this connection, Jeff Kelley repeatedly made reference to the importance of John Dewey to Kaprow's work; see Kelley, *Childsplay* (note 19), 7, 8, 11, 142, 158, 200, 225, 227, 231 n. 8.
32. As the curators of *Allan Kaprow—Art as Life*, during the run-up to the exhibitions in Munich and Eindhoven we engaged in numerous discussions with the artist, in which others were also involved from time to time, namely Allan Kaprow's wife Coryl Crane Kaprow; his studio assistant of many years, Kelly Nipper; and his friend and fellow artist Paul McCarthy.
33. For a more detailed account of "Agency for Action," see the essay by Stephanie Rosenthal in this volume.
34. For more on this, see Kaprow's statements in Robert C. Morgan, "Half-Truth: Performance and the Photograph," in *Action/Performance and the Photograph*, exh. cat. (Los Angeles: Jan Turner/Krull Galleries, 1993).
35. The Environments that were reinvented by Eva Meyer-Hermann in Eindhoven in 2007 were *Yard* (1961), *Stockroom* (1961), *Words* (1962), and *Push and Pull* (1963). The Happenings, chosen from a list approved by the Kaprow Estate, were reinvented according to the same principles as those that shaped the Munich reinventions; see Stephanie Rosenthal's essay in this volume.
36. McLuhan, "Great Change-overs for You" (note 6), 114.
37. McLuhan, "Great Change-overs for You" (note 6), 114.

19

(side view)



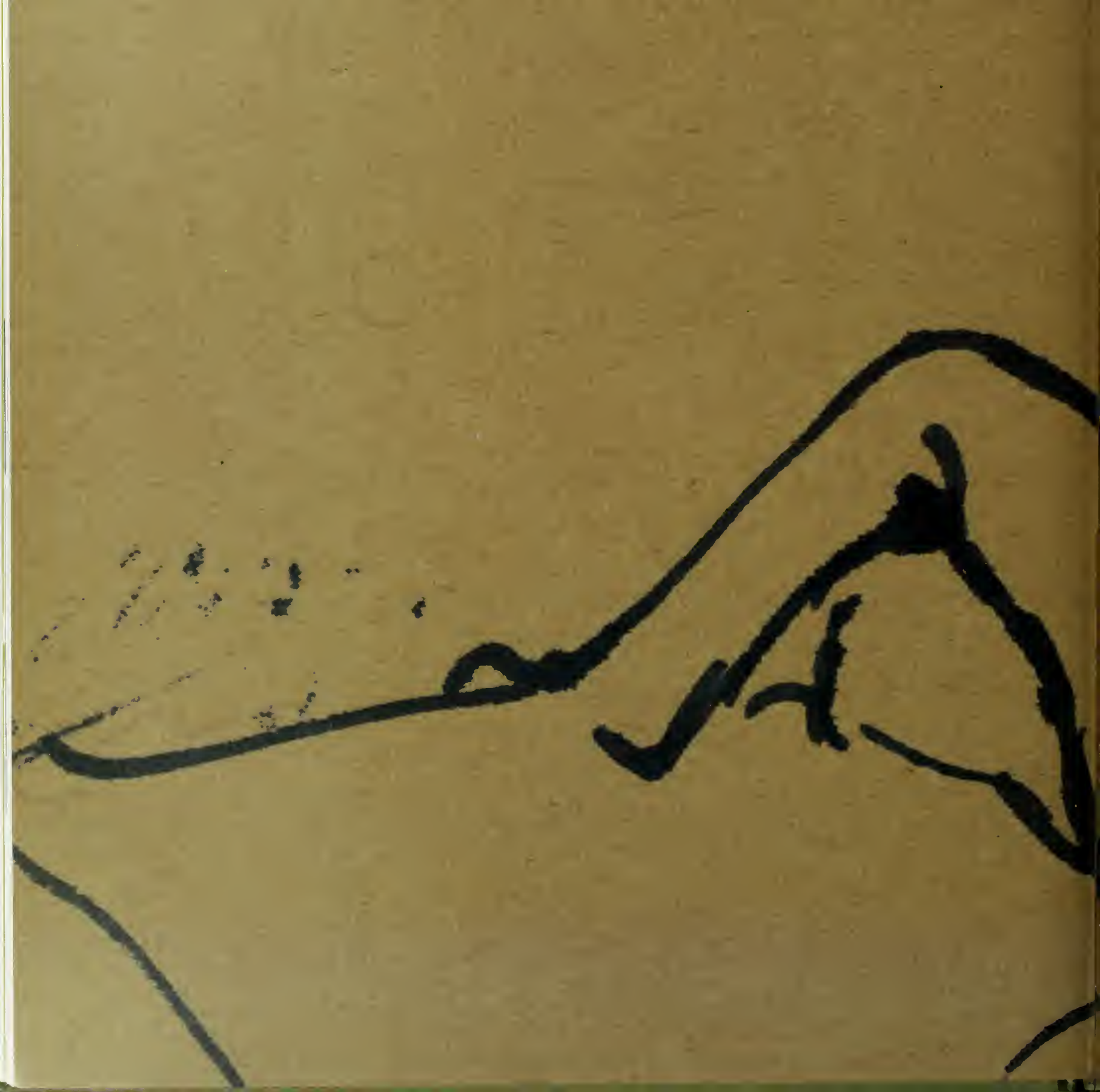
leg raised
forearm
resting
on thighs

OLOGY

by Annette Leddy

Selected Drawings, Paintings, Collages, Sculptures, Assemblages, Scores, Environments, Happenings, Activities, Activity Booklets, Videos, and Films

1927 Born 23 August, Atlantic City, New Jersey. **1933-42** Attended school, Tucson, Arizona. **1942-45** High School of Music and Art, New York, New York. **1945-49** BA in Philosophy and Art History, New York University, New York. **1947-48** Studied painting at Hans Hofmann School of Fine Arts, New York. **July 1947** Group exhibition, Woodstock Arts Association, Woodstock, New York. **1949-50** Graduate coursework in Philosophy, New York University, New York. **1950-52** MA in Art History, Columbia University, New York. **April 1951** Group exhibition, Columbia University Graduate School of Art, New York.







AWARDS Katherine White Award. ¶ **GALLERY ADMINISTRATION** Cofounder, Hansa Gallery, New York. ¶ **GROUP EXHIBITIONS** Jabberwocky Gallery, New York, February. Hansa Gallery, New York, Fall. Ramapo Gallery, Suffern, New York, November. Rienzi Gallery, New York, November. Gallery 201, Brooklyn, December. ¶ **WRITINGS** "Piet Mondrian: A Study in Seeing," MA thesis, Columbia University.

1952



Abstracted Still Life

Oil on board, 1952
32.4 x 40 cm (12 3/4 x 15 3/4 in.)
Allan Kaprow Estate

Two Fighting Bulls

Oil on wood panel, 1952
29.2 x 37.8 cm (11 1/2 x 14 7/8 in.)
Allan Kaprow Estate

1 Reclining Nude, Head on Cushion

Pen and ink on paper, 1952-53
22.2 x 29.7 cm (8 1/2 x 11 3/4 in.)
Allan Kaprow Estate

2 Reclining Nude Gazing Out

Pen and ink on paper, 1952-53
22.2 x 29.5 cm (8 1/2 x 11 3/4 in.)
Allan Kaprow Estate

(detail previous spread)

TEACHING POSITIONS Instructor, Department of Fine Arts, Rutgers University. ¶ SOLO EXHIBITIONS Art House, Rutgers University, Spring. *Allan Kaprow: Paintings and Drawings*, Hansa Gallery, New York, May. ¶ GROUP EXHIBITIONS *Southern State Touring Group Exhibition of New York Artists* (arranged through Kootz Gallery, New York), April. *Allan Kaprow and Lester Johnson*, Earl Pilgrim Gallery, Provincetown, Massachusetts, August. Contemporary Americans series, Hansa Gallery, New York, September–October. New York City Center Gallery, New York, November. *Hansa Gallery Members*, Art House, Rutgers University, December. *Xmas Show*, Hansa Gallery, New York, December.

1953

3 **Figures in Landscape**

Oil on canvas, 1953
169.2 × 213 cm (66⅞ × 83⅞ in.)
Allan Kaprow Estate

4 **Red Forest**

Oil on canvas, 1953
154.9 × 195.6 cm (61 × 77 in.)
Collection Sergio and Andrea Siani,
Concord, Massachusetts

Still Life on Table

Oil on board, 1953
40.3 × 31.7 cm (15⅞ × 12½ in.)
Allan Kaprow Estate



3



TEACHING POSITIONS Instructor, Department of Fine Arts, Rutgers University. ¶ SOLO EXHIBITIONS *Allan Kaprow: Paintings and Drawings*, Hansa Gallery, New York, April. Jewish Community Center, New Brunswick, New Jersey, Winter. ¶ GROUP EXHIBITIONS *Invitation Group Exhibition*, Hansa Gallery, New York, January. Urban Gallery, New York, April. *Contemporary Art by Younger New York Artists*, George Washington University, May. New Brunswick Art Association, New Brunswick, New Jersey, May. Earl Pilgrim Gallery, Provincetown, Massachusetts, July. Beryl-Lush Gallery, Provincetown, Massachusetts, August. Gallery 256, Provincetown, Massachusetts, August. Urban Gallery, New York, September. *Benefit Group Exhibition*, New York City Center Gallery, New York, December.

1954



5

5 Seated Model in Leotard in Studio

Ink on paper, 1954
43.5 × 60 cm (17 1/8 × 23 5/8 in.)
Allan Kaprow Estate

6 Model in Leotard Leaning on Sawhorse

Ink on paper, 1954
43.2 × 30 cm (17 × 11 7/8 in.)
Allan Kaprow Estate

7 Model in Leotard Leaning on Sawhorse

Ink on paper, 1954
43.5 × 30 cm (17 1/8 × 11 7/8 in.)
Allan Kaprow Estate

White and Brown Figures

Oil on canvas, 1954
117.5 × 101.3 cm (46 1/4 × 39 7/8 in.)
Allan Kaprow Estate

Seated White Figure

Oil on canvas, 1954
101.6 × 76.2 cm (40 × 30 in.)
Allan Kaprow Estate

Artist in Studio

Oil on canvas, 1954
152.7 × 119.4 cm (60 1/8 × 47 in.)
Allan Kaprow Estate

Figures in Yellow Interior

Oil on canvas, 1954
123.8 × 153 cm (48 3/4 × 60 1/4 in.)
Allan Kaprow Estate

Magenta Nude

Oil on canvas, 1954
38 × 71 cm (15 × 28 in.)
Collection Leah Patricia Schneider,
Pacific Beach, California



6



7

Alan Kaprow

A forthright and vigorous expressionist, Alan Kaprow sustains the intensity of his initial impetuous attack throughout each canvas. Throbbing, vibrant color, cadmiums and violets vying with each other, and vehemence of application, abrupt, slashing strokes and thick crests of pigment, lend these canvases an impassioned violence almost worthy of Soutine, although the violence seems to concern the act of painting itself rather than the outpouring of emotion. The figure appears in all of these paintings, in repose or in the wild motions and gyrations of a raucous dance, always delineated with the same bold strokes which ignore refinements of contour or variation of shape, emphasizing posture and gesture, indicating direction and motion more than form and substance. Often the figures operate in relief fashion within a very shallow space against solid grounds, while in some compositions indications of setting are arranged to establish an ambiguous, explosive space which leads the eye in many simultaneous directions. There is an immediacy here which conveys the impression of a headlong and almost hasty approach, but underlying the rapid execution of each painting is a backlog of experiment and experience which gives richness and conviction to the work. (Urban, to June 4.)—M.S. *Art Digest '55*

8 Review of Urban Gallery solo exhibition

LIFE EVENTS Married Vaughan Rachel, March. ¶ **TEACHING POSITIONS** Instructor, Department of Fine Arts, Rutgers University. ¶ **SOLO EXHIBITIONS** *Kaprow*, Urban Gallery, New York, May–June. ¶ **GROUP EXHIBITIONS** *Drawings, Water Colors, Pastels*, Hansa Gallery, New York, January. Urban Gallery, New York, January. Art House, Rutgers University, March. Art House, Rutgers University, April. *Community Art Day*, Douglass College, Rutgers University, May. Bernard-Ganymede Gallery, New York, September. *Xmas Group Show*, Hansa Gallery, New York, December. ¶ **WRITINGS** "Three Drawings by George Bogdanovitch," *Anthologist* 26, no. 3: 17–19.

1955

Blue and White Nudes in Interior

Oil on canvas, 1955
29.8 × 30.2 cm (11¾ × 11⅞ in.)
Allan Kaprow Estate

9 Red Dancers

Oil on canvas, 1955
149.9 × 125.4 cm (59 × 49⅜ in.)
Allan Kaprow Estate

Small Red Dancers

Oil on canvas, 1955
25.7 × 30.7 cm (10⅞ × 12⅞ in.)
Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Untitled (The Cherry Orchard)

Oil on canvas, 1955
107 × 140 cm (42⅞ × 55⅞ in.)
Collection Amy Kaprow Mezey, Berkeley

Untitled (Still Life)

Oil on canvas, 1955
51 × 110 cm (20⅞ × 43⅜ in.)
Collection Amy Kaprow Mezey, Berkeley

Three White Dancers

Oil on canvas, 1955
25.7 × 30.5 cm (10⅞ × 12 in.)
Allan Kaprow Estate

Homage to Monet

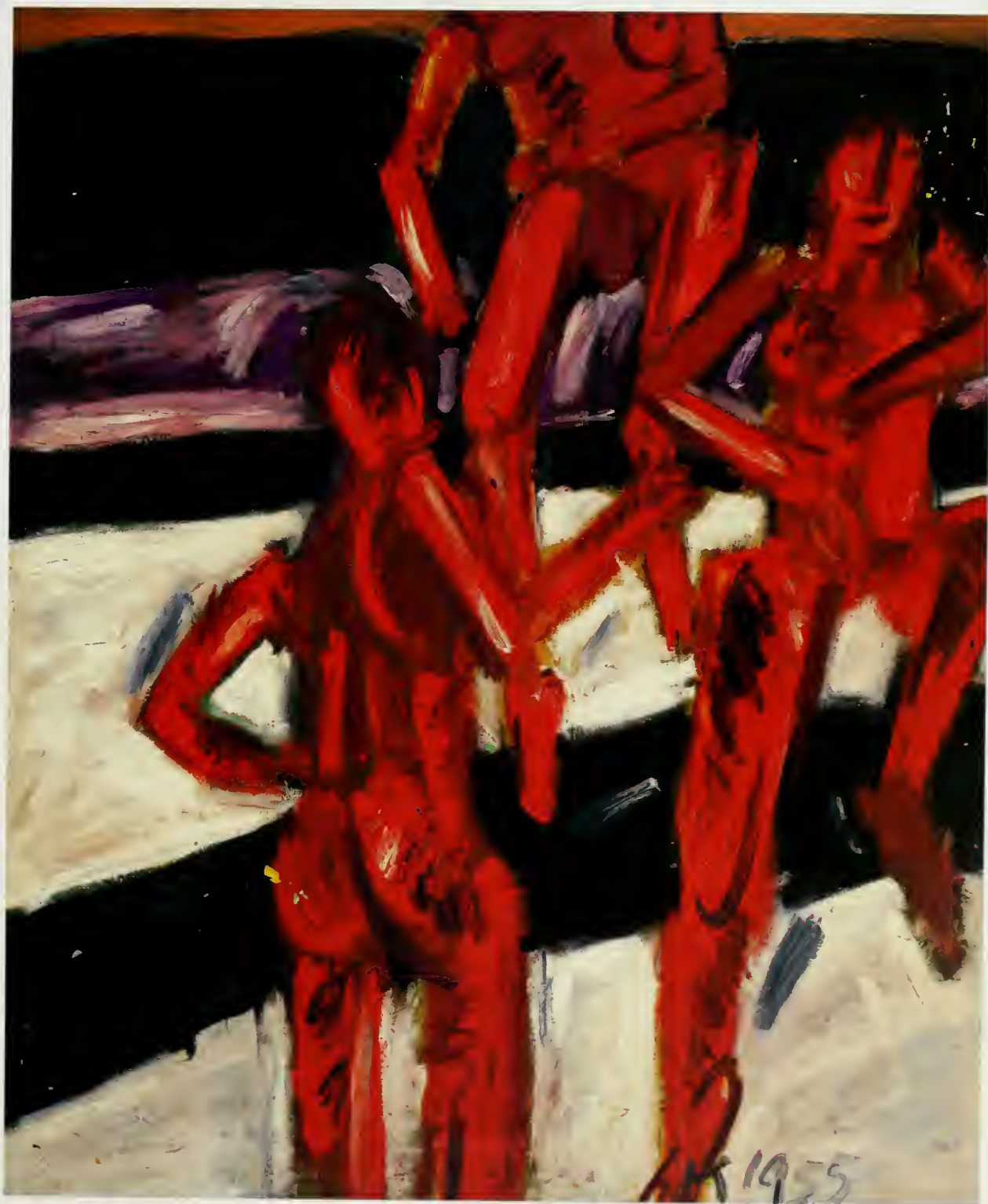
Oil on canvas, 1955
76.2 × 74 cm (30 × 29⅞ in.)
Allan Kaprow Estate

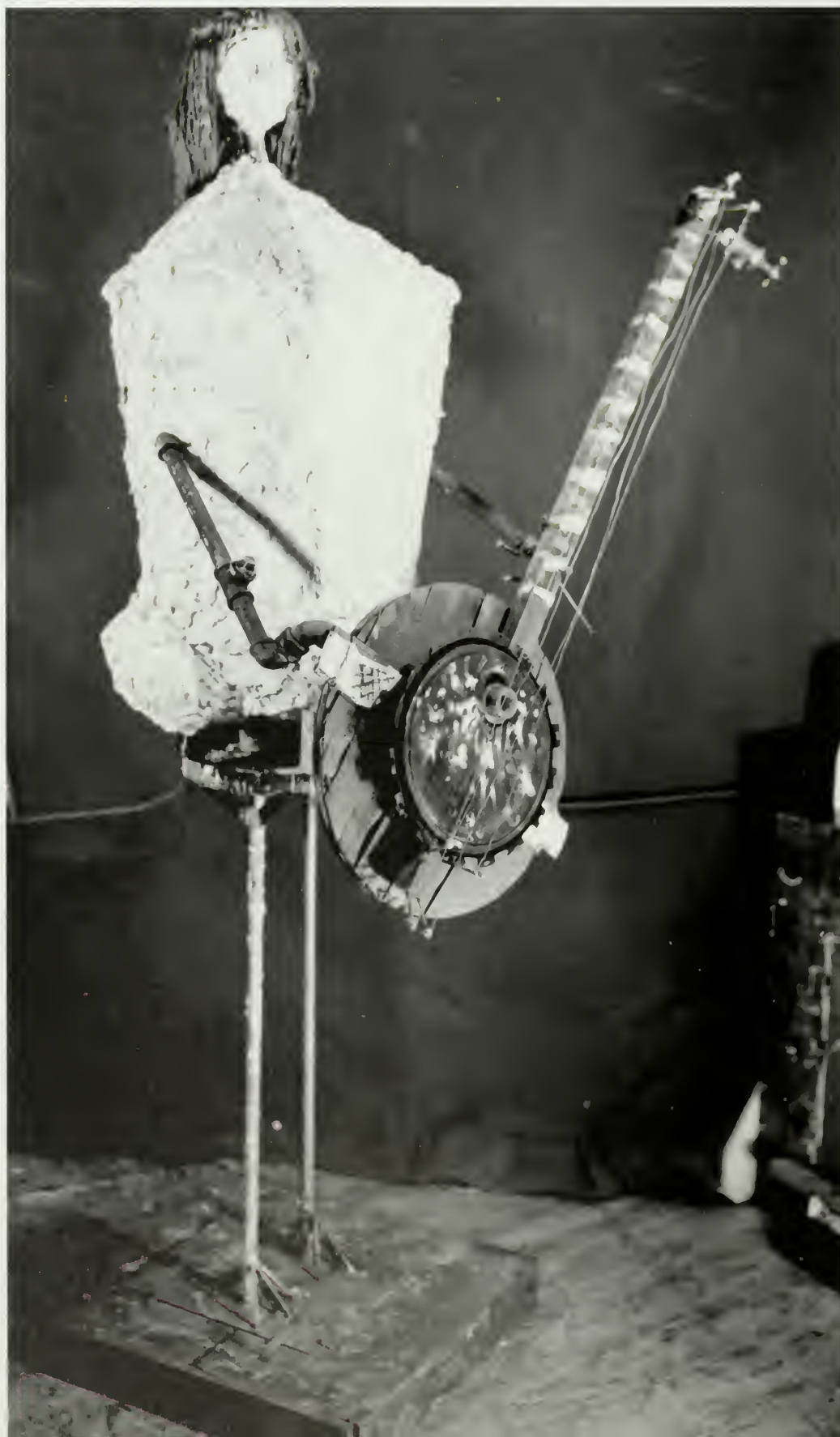
George Washington Bridge (Front View)

Oil on burlap, 1955
52.7 × 72.4 cm (20¾ × 28½ in.)
Allan Kaprow Estate

George Washington Bridge (Side View)

Oil on canvas, 1955
95.7 × 117.5 cm (37¾ × 46¼ in.)
Allan Kaprow Estate





Yellow Flowers

Collage on canvas, 1955
126 x 140 cm (49 3/8 x 55 1/8 in.)
Museum Bochum, Bochum

Hero

Assemblage: metal, paper,
and plaster covered with
roofing cement, ca. 1955-56
198.8 x 48.3 x 58.1 cm
(78 1/4 x 19 x 22 7/8 in.)
Allan Kaprow Estate

10 Banjo Player

Assemblage: iron, plaster,
and mixed media, 1955-56
200 x 80 cm (78 3/4 x 31 1/2 in.)
base: 50 x 60 x 14 cm
(19 3/4 x 23 3/8 x 5 1/2 in.)
Archivio F. Conz, Verona

11 Woman out of Fire

Assemblage: metal, paper,
and plaster covered with
roofing cement, 1955-56
172.7 x 62.9 x 62.2 cm
(68 x 24 1/4 x 24 1/2 in.)
Allan Kaprow Estate

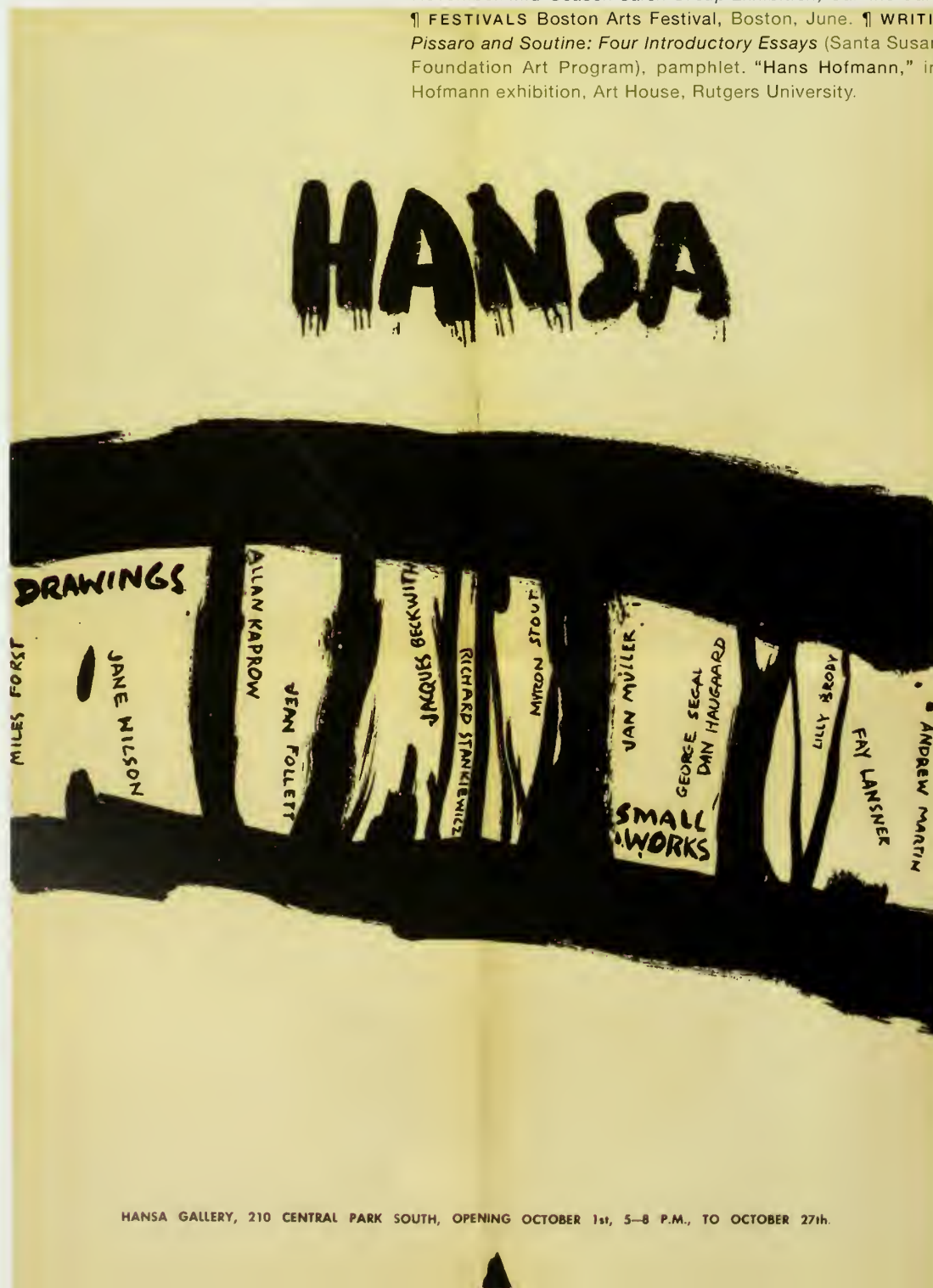


Allan Kaprow's *Woman Out of Fire*, roofing cement:
"frenetic paroxysm"

Allan Kaprow [Hansa: Feb. 11-
March 2], a disciple of Hans Hof-
mann, composes painted collages

TEACHING POSITIONS Assistant Professor, Department of Fine Arts, Rutgers University. ¶ SOLO EXHIBITIONS *Allan Kaprow*, Bernard-Ganymede Gallery, New York, February–March. Jewish Community Center, Highland Park, New Jersey, November. Art House, Rutgers University, December. ¶ GROUP EXHIBITIONS Mills College, New York, April. *June Salon Group Show*, Camino Gallery, New York, June. H.C.E. Gallery, Provincetown, Massachusetts, August. *Allan Kaprow and George Segal*, Z & Z Delicatessen, New Brunswick, New Jersey, September. Contemporary Americans series, Hansa Gallery, New York, October. Studio Gallery, New Brunswick, New Jersey, November. *Mid-Season Salon Group Exhibition*, Camino Gallery, New York, December. ¶ FESTIVALS Boston Arts Festival, Boston, June. ¶ WRITINGS *Chagall, Modigliani, Pissaro and Soutine: Four Introductory Essays* (Santa Susana, Calif.: Brandeis Youth Foundation Art Program), pamphlet. "Hans Hofmann," introduction to the Hans Hofmann exhibition, Art House, Rutgers University.

1956



Leaning into the Light

Oil on wood panel, 1956
14.4 × 17.5 cm (5¾ × 6⅞ in.)
Collection Feelisch, Remscheid,
Germany

Subway with Self-Portrait

Oil on canvas, 1956
127 × 91.4 cm (50 × 36 in.)
Allan Kaprow Estate

**From James Joyce's
*Ulysses***

Oil on canvas, 1956
212.3 × 194.3 cm (83⅞ × 76½ in.)
Allan Kaprow Estate

13 Caged Pheasant #1

Collage and paint on canvas,
1956
152.4 × 127 cm (60 × 50 in.)
Allan Kaprow Estate

Caged Pheasant #2

Collage and paint on canvas,
1956
177.5 × 121.9 cm (69⅞ × 48 in.)
Allan Kaprow Estate





14 **Stained Glass Window**

Collage and paint on canvas,
1956
266 × 175.3 cm (104¾ × 69 in.)
Museum Ludwig, Cologne

15 **Blue Blue Blue**

Collage and paint on canvas,
1956
152.4 × 120.6 cm (60 × 47½ in.)
Allan Kaprow Estate

Veronica

Collage and paint on canvas,
1956
145 × 120 cm (57⅞ × 47¼ in.)
Carré d'art, Musée d'art contemporain
de Nîmes, Nîmes

In the Art

Collage and paint on board, 1956
34 × 32 cm (13⅜ × 12⅝ in.)
Collection Amy Kaprow Mezey,
Berkeley

People

Collage and paint on board, 1956
42 × 30 cm (16⅝ × 11⅞ in.)
Collection Amy Kaprow Mezey,
Berkeley

Hysteria

Collage: oil paint, aluminum
foil, and canvas on canvas, 1956
200.7 × 182.9 cm (79 × 72 in.)
Private collection

Tobacco King

Collage: cloth, paint, and
photograph, 1956
58.5 × 28 cm (23 × 11 in.)
Private collection

Untitled

Collage and paint on paper, 1956
187.7 × 188 cm (74 × 74 in.)
Städtisches Museum Abteiberg,
Mönchengladbach, Germany

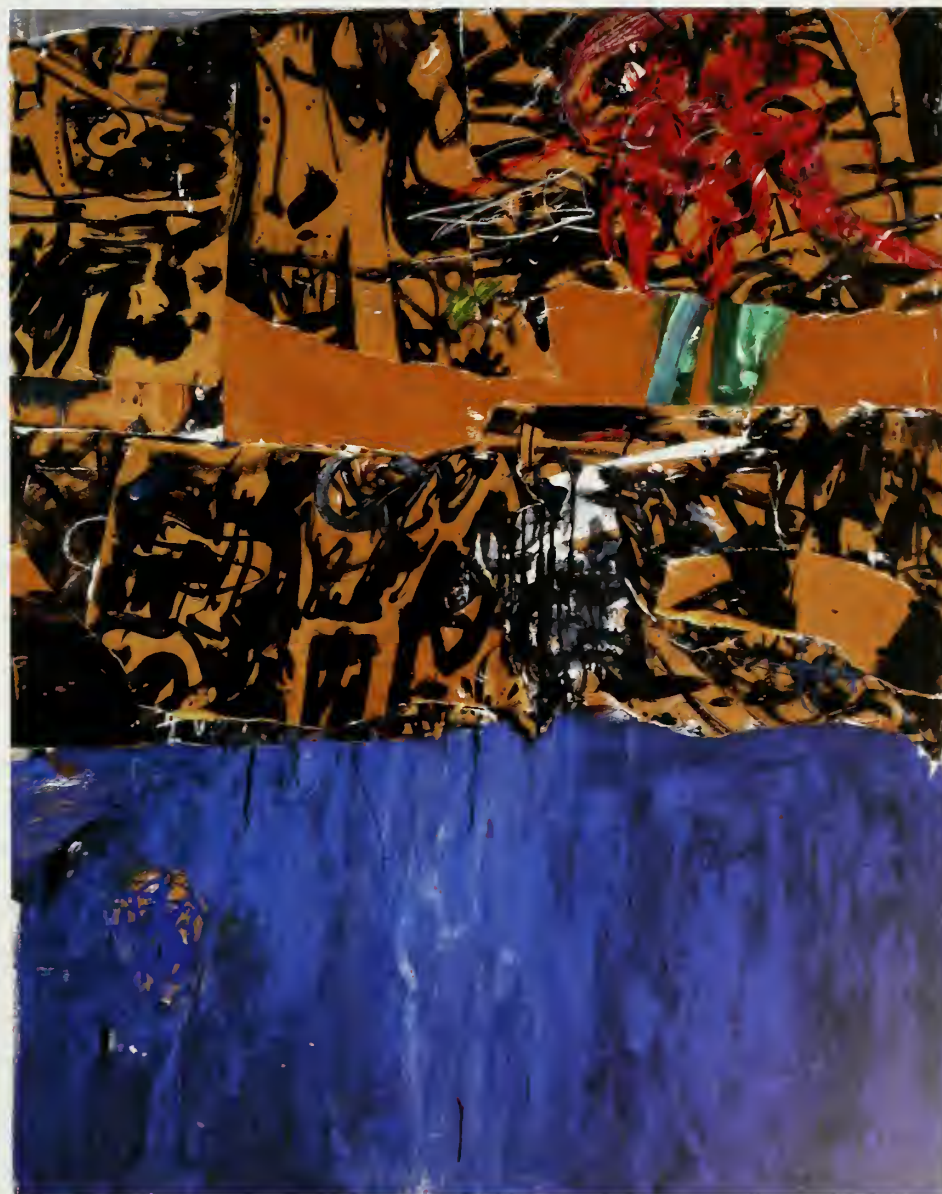
Penny Arcade

Assemblage with lights and
sounds, 1956
243.8 × 182.9 × 60.9 cm
(96 × 72 × 24 in.)
Destroyed

Bouquet

Collage and paint on board, 1956
45.7 × 55.9 cm (18 × 22 in.)
Location unknown

15



Baby

Collage: paper, aluminum foil, carpet pieces, oil and synthetic paint, chalk, and rope on masonite plates, 1957
282 × 306 × 17 cm
(111 × 120½ × 6¾ in.)
Museum Moderner Kunst Stiftung Ludwig, Vienna

Grandma's Boy

Assemblage: mattress ticking, broken furniture, mirror, and found snapshot, 1957
47 × 71.8 × 4.8 cm
(18½ × 28¼ × 1⅞ in.), open
47 × 40 × 7.6 cm
(18½ × 15¾ × 3 in.), closed
Newark Museum, Newark

Collage No. 2

Collage: wood, wire, cloth, and paint, 1957
96.5 × 45.7 cm (38 × 18 in.)
Location unknown

The Oldtimer

Collage: fabric, wood, and paper, 1957
30.3 × 25.4 cm (12 × 10 in.)
Location unknown

Music

Tape score, 1957
Getty Research Institute, Los Angeles

Roulette

Tape score, 1957
Getty Research Institute, Los Angeles

Saw

Tape score, 1957
Getty Research Institute, Los Angeles

Throat and Cough Piece

Sound score, 1957–58
Getty Research Institute, Los Angeles

16–19 Rearrangeable Panels

Assemblage: oil, leaves, lightbulbs, plastic apples, and mirror on canvas and wood, 1957–59, nine panels:

- (1) Tar, 244.5 × 66 × 5.5 cm
(96¼ × 26 × 2¼ in.)
- (2) Pieces of broken mirror, 244 × 56.4 × 6 cm
(96⅞ × 22¼ × 2⅜ in.)
- (3) Apples on a silver panel, 246.2 × 76.5 × 13 cm
(97 × 30⅞ × 5¼ in.)
- (4) Apples on a green panel, 247 × 75.6 × 5 cm
(97¼ × 29¾ × 2 in.)
- (5) Collage, 244.5 × 66.6 × 5.4 cm
(96¼ × 26⅞ × 2⅞ in.)
- (6) Mirror and collage, 246.4 × 27.5 × 4.4 cm
(97 × 10⅞ × 1¾ in.)
- (7) Elm leaves, 244 × 66.4 × 5 cm
(96⅞ × 26⅞ × 2 in.)
- (8) Elm leaves with gaps, 244 × 66.4 × 4.4 cm
(96⅞ × 26⅞ × 1¾ in.)
- (9) White paint, 244.5 × 66.3 × 5.7 cm
(96¼ × 26⅞ × 2¼ in.)

Musée national d'art moderne, Centre Georges Pompidou, Paris

1957

LIFE EVENTS Anton Michael Kaprow, son, born March. ¶ **TEACHING POSITIONS** Assistant Professor, Department of Fine Arts, Rutgers University. ¶ **EDUCATION** Studied music composition with John Cage, New School for Social Research, New York. ¶ **SOLO EXHIBITIONS** *Allan Kaprow: Collages and Sculpture*, Hansa Gallery, New York, February–March. Sun Gallery, Provincetown, Massachusetts, August. ¶ **GROUP EXHIBITIONS** *Artists of the New York School: Second Generation*, Jewish Museum, New York, March–April. *13 Members, 13 Guests*, March Gallery, New York, April. *James Gallery Invitation Annual*, James Gallery, New York, May. *Sculpture: May Salon*, Camino Gallery, New York, May. *Second Generation of the New York School*, Landau Gallery, Los Angeles, July. *New York Artists*, Tuxedo Park, New York, August. *6 Exemplary Paintings and 1 Sculpture*, Hansa Gallery, New York, October. *Old and New Works*, Hansa Gallery, New York, November. *Traveling Group Show of Younger New York Artists* (arranged by the Hansa Gallery), Nashville Museum, Nashville, November. *Collage in America* (sponsored by the American Federation of Arts), Zabriskie Gallery, New York, December. *Tenth Street Christmas Show*, March Gallery, New York, December. ¶ **WRITINGS** "Rub-A-Dub, Rub-A-Dub!" *Anthologist* 29, no. 2: 16–18.



16 Kaprow constructing broken mirror panel
Photo: Robert R. McElroy



17 *Rearrangeable Panels* (kiosk configuration)
Photo: Robert R. McElroy



18 *Rearrangeable Panels* (kiosk configuration)



1A.

Broken Thru
and line post

• Apples and other Fruit

ALLAN KAPROW, PANELS 1957-9 8' x 21'



collage

mirror
and collage

leaves

white paint

TEACHING POSITIONS Assistant Professor, Department of Fine Arts, Rutgers University. ¶ **EDUCATION** Studied music composition with John Cage, New School for Social Research, New York. ¶ **AWARDS** Research grant from Rutgers University. ¶ **SOLO EXHIBITIONS** *Allan Kaprow*, Hansa Gallery, New York, March. Centaur Restaurant, New York, August. *Allan Kaprow: An Exhibition*, Hansa Gallery, New York, November–December. ¶ **GROUP EXHIBITIONS** *Collages and Constructions*, Festival XII Exhibition, White Art Museum, Cornell University, April–May. Independent Gallery, New York, May. *Intro-Bulletin Benefit*, Hansa Gallery, New York, May. *New York School Artists*, Art House, Rutgers University, May. *Exhibition of Paintings*, Eleventh Annual Creative Arts Program, University of Colorado, Boulder, June–August. Hansa Gallery, New York, September–October. *24*, Contemporary Americans series, Hansa Gallery, New York, November. *1958 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, Carnegie Institute, Pittsburgh, December–February. ¶ **WRITINGS** “The Legacy of Jackson Pollock,” *ARTnews* 57, no. 6: 24–26, 55–57. “Notes on the Creation of a Total Art,” published in the mimeographed pamphlet for *Untitled Environment*, Hansa Gallery, New York, November–December.

1958

20–28 **Untitled Environment**

Environment, March 1958

Hansa Gallery, New York

Reinvented in 1958, 1966, and 1980
Reinvented as *Fresh Air* in 1986; as
Beauty Parlor in 1991; as *Dead End*
in 1992; as *Short Circuit* in 1992; as
Beauty Parlor 2 in 1993; and as *Vital*
Fluids in 1997

Untitled Environment

Environment, November–

December 1958

Hansa Gallery, New York

Communication

Happening, April 1958

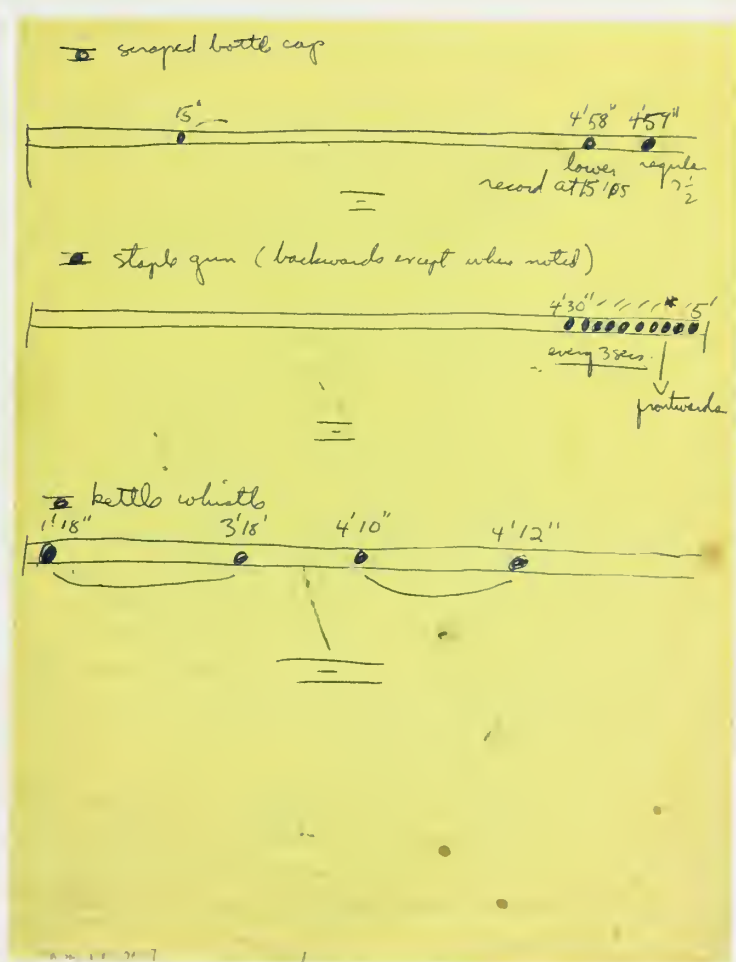
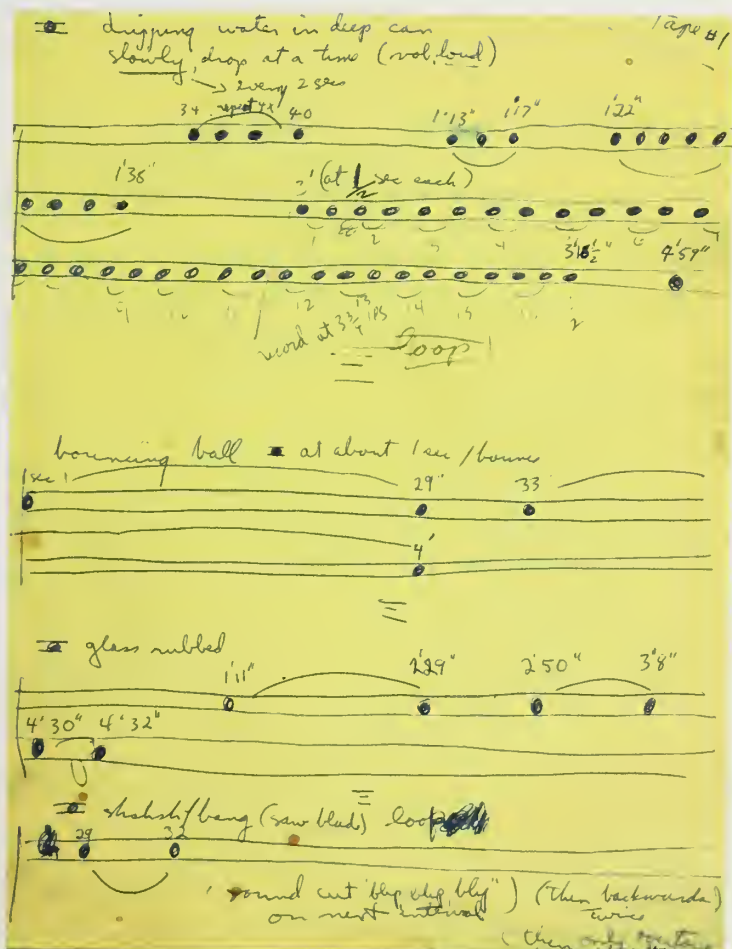
Voorhees Chapel, Douglass College,
Rutgers University

Pastorale

Happening, Spring 1958

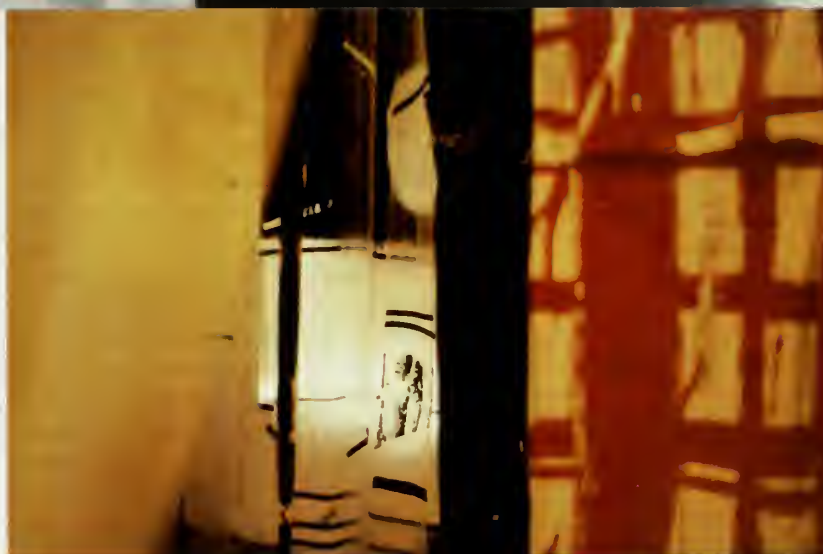
George Segal's farm, South
Brunswick, New Jersey





- 21 Score for Tape #1, recto
22 Score for Tape #2, verso

You are invited to a performance of a work by Allan Kaprow at the Hansa Gallery, 210 Central Park South, New York City. The performance is at 3 P.M. daily, Monday through Saturday, from Tuesday, March 11th to March 29th. The work may be viewed, however, during the regular Gallery hours, 11 A.M. to 6 P.M.



Allan Kaprow: Strips and hangings of translucent plastic and cloth decorated with paint or varied with cutouts, the whole assemblage was arranged in aisles through which one was invited to walk. Here and there, one's excursion was rewarded by a diaphanous little inner sanctum blocked off by scrim or strung with Christmas lights. For those who preferred the artist packaged, so to speak, in the midst of his work, a performance was arranged each afternoon. (Hansa, Mar. 10-29.)—J.R.M.

ARTS / *May 1958*

27 *Review of Untitled Environment*



There are three rooms for this work, each different in size and feeling. The rooms are nearly transparent. No matter where a person is, he aware of something happening in another room. One room has red and white lights in rows along its top, like a used car lot at night. The other has blue and white lights. The third has a blue globe hanging in its center. There are two large wall collages, some colored Christmas bulbs seen from behind a wall and two rows of spot lights. Purple scrolls are dropped at a certain time. Five longish mirrors are placed around. These are looked into also at a certain time. Chairs -- perhaps seventy-five to one hundred -- are arranged throughout where guests are to be seated. The guests will change seats according to numbered cards. Each guest will sit once in a different room. Some guests will also act. Slides will be shown. Tape recorded sounds, produced electronically, will come from four loudspeakers. From these there will be heard as well a collage of voices. There will be live sounds produced. Words will be spoken. Human actions will occur of different but simple kinds. In addition there will be non-human actors. They will be a dancing toy and two constructions on wheels. The same action will never happen twice. The actions will mean nothing clearly formulable so far as the artist is concerned. It is intended, however, that the whole work is to be intimate, austere, and of somewhat brief duration. These eighteen happenings will take place on October 4, 6, 7, 8, 9, and 10 at 8:30 PM. We who sympathize with the artist's freedom of expression, who enjoy the experience inherent in advanced ideas, who affirm the artist's right -- nay, obligation -- to present his vision to the world unfettered have an especial obligation to tender moral and financial support to the avant garde. Although sustained to date by current contributions, the event will suffer a large deficit unless it is promptly and generously supported by -- you. Only the artist's confidence in your support has made this event possible. Send your contribution -- \$2 -- \$5 -- \$100 -- immediately: it's needed. (No contribution will be solicited at the performance.) Admission by advance reservation only. Write: The Reuben Gallery, 61 4th Avenue, New York 3, New York; Phone WA 9-8558

Today!

TEACHING POSITIONS Assistant Professor, Department of Fine Arts, Rutgers University. ¶ AWARDS Research grant from Rutgers University. ¶ GALLERY ADMINISTRATION Cofounder, Reuben Gallery, New York. ¶ GROUP EXHIBITIONS *Group 3*, Douglass College Art Gallery, Rutgers University, November–December. *Out of the Ordinary*, Contemporary Arts Association, Houston, November–December. *Below Zero*, Reuben Gallery, New York, December–January. ¶ WRITINGS "The Demiurge," *Anthologist* 30, no. 4: 4–17. "One Chapter from 'The Principles of Modern Art,'" *It Is*, no. 4: 51–52.

1959



18 HAPPENINGS
IN SIX PARTS
BY ALLAN KAPROW

THE REUBEN GALLERY
61 4th AVE., N.Y.C.
OCT. 4,6,7,8,9,10--8:30 p.m.

CAST OF PARTICIPANTS

Allan Kaprow - who
speaks and plays a
musical instrument

Rosalyn Montague -
who speaks and moves

Shirley Prendergast -
who moves and plays a
musical instrument

Lucas Samaras - who
speaks, plays a game
and a musical instru-
ment

Janet Weinberger -
who moves and plays a
musical instrument

Robert Whitman - who
moves, speaks and
plays a game

Sam Francis, Red Grooms,
Dick Higgins, Lester
Johnson, Alfred Les-
lie, Jay Milder, George
Segal, Robert Thompson
- each of whom paints

The visitors - who sit
in various chairs

INSTRUCTIONS

The performance is divided into six
parts. Each part contains three
happenings which occur at once. The
beginning and end of each will be
signalled by a bell. At the end of
the performance two strokes of the
bell will be heard.

You have been given three cards.
Be seated as they instruct you.
That is, be sure to change your
place for set three and for set
five.

Between part one and part two there
is a two minute interval. Remain
seated.

Between part two and part three
there is a fifteen minute interval.
You may move about freely.

Between part three and part four
there is a two minute interval
when you will remain in your seats.

Between part four and part five
there is a fifteen minute inter-
val. You may move about.

Between part five and part six
there is a two minute interval.
Remain seated.

There will be no applause after
each set. You may applaud after
the sixth set if you wish, although
there will be no "curtain call".

The visitors are please asked not to smoke at all in the loft. They
are also asked not to leave the building during the longer intermis-
sions.

29-50 18 Happenings in 6 Parts

Happening, October 1959
Reuben Gallery, New York
Reinvented in 1988; reenacted
in 2006

Laughs and Balloons

Happening, November 1959
Reuben Gallery, New York

Untitled (Mountain)

Assemblage: stepladder,
chicken wire, newspaper,
and tape, 1959
Dimensions variable
Destroyed

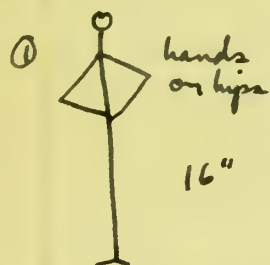
loudspeaker sound set		Events + Cast		
		Room 3	Room 2	Room 1
tape	1	slides	movement Shirley Janet Roz	words + movement Bob Lucas
		2 minute intermission		
nothing	2	slides + speech Allan	nothing	speech Lucas
		15 minute intermission		
tape (record)	3	slides words Roz	blocks on table record Lucas Bob	ball bouncing movement Janet Shirley
		2 minute intermission		
Tape	4	match spray gun (Roz can't see in blind)	Toy	concert Allan Shirley Janet Lucas
		Bob - can't tag		
		15 minute intermission		
Tape (record)	5	slides words Roz Allan Lucas	movement Bob	squeezing orange figure record Janet Shirley
		2 minute intermission		
nothing	6	movement 1 slide Bob (who goes here) Lucas	words scrolls Bob Lucas Janet Roz	nothing

Room 1 Set 1

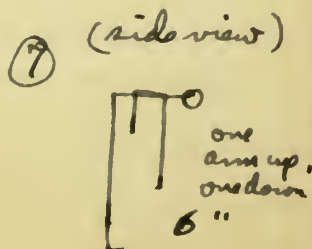
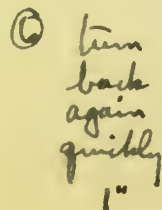
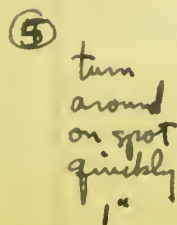
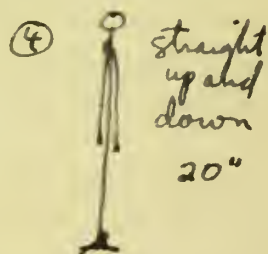
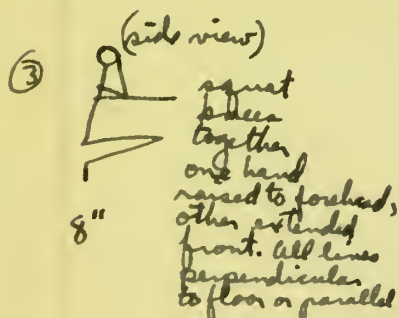
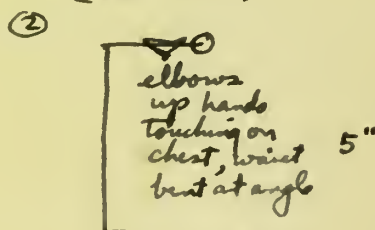
Person 1

all movement to be made according to the cardinal axes $\updownarrow$

walks slowly along corridor (ahead of those going to room 2), stops at entrance 5", walks slowly ^{in a straight line,} eyes ahead, to within 3 feet of the person seated opposite, stops here for 7" turns around for 2", takes one step to the left and proceeds as follows:



(side view)



33 Movement score, p. 1
34 Concert in room 1, set 4

Room 1 Set 1

Person 1

⑧ (side view)



turn
right
swing
left foot
slowly back
and forth not
too far either
way 17"

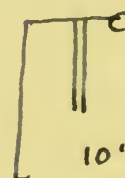
⑨ takes 22 steps
in any cardinal
direction changing
as often as you
wish. Each turn
should be made after
a near stop and should
be a clean angle.
Stop. (approx. 22")

⑩



hands
clasped
behind
back, not
touching
the back
2"

⑪ (side view)



hand over
arms
hanging
straight
10"

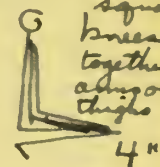
⑫



hands
on
chest,
elbows
up 12"

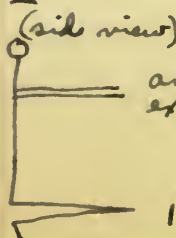
⑬ two steps
forward
2"

⑭ (side view)



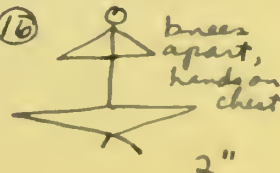
squat,
knees
together,
arms on
thighs.
4"

⑮



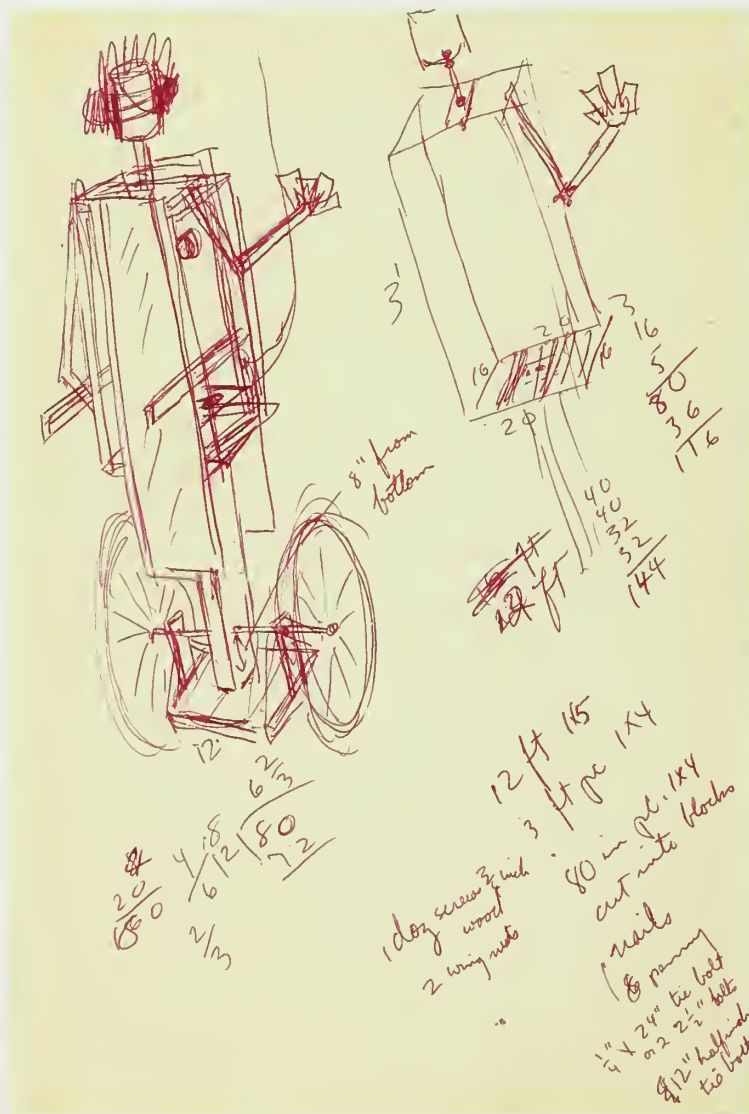
(side view)
arms
extended
1"

⑯



knees
apart,
hands on
chest
2"





37 Sketch for Sandwich Man



38 Sandwich Man
Photo: Scott Hyde



39 View of room 2
Photo: Scott Hyde

ROOM
↓ 2

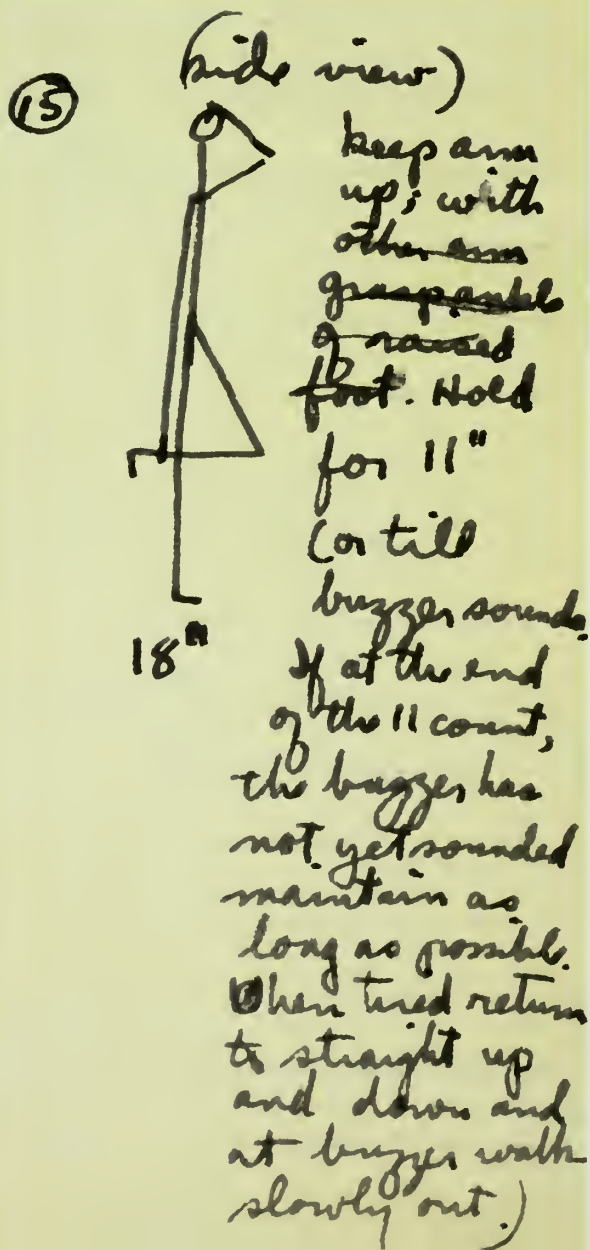
ROOM

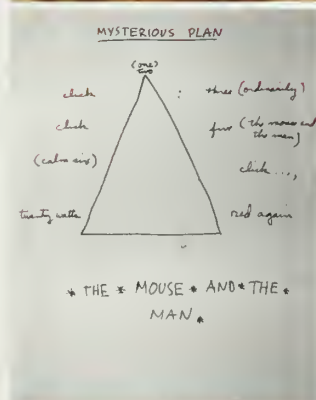




40 Rosalyn Montague performing movement

41 Movement score
(detail)





Lucas

Set 2 Room 3

I was about to speak yesterday on a subject most dear to you all - art. I wanted to speak then about art but I was unable to begin - for many reasons. You know with what seriousness and trembling I approach this subject. I would not treat lightly the most sacred of the soul's sanctuaries, as perhaps, perhaps unwittingly, yes unintentionally, have some of my colleagues. Thus I have thought and reflected, knowing full well how cannily the mistress of our hearts' flowers can elude our very genuine, yes, certainly sincere, intentions to disclose her secrets. Shall we, ~~we~~ ^{be permitted} ~~we~~ to approach, to touch, nay remove the veil? Now can one not be awed and humbled before the ultimate in mysteries? Oh Hymenae! Hymenae! Yes, there are those, who, with facile word and mocking eye, would tear the veil away, make of art a toy of politics, a simple ~~off~~ tool of causes and effects. They would have us learn the game, whose rules grasped and applied, would enable all to achieve ~~this day in the over~~ success. There are sorry men, victims of their own design. What do they win but the drage of a tragedy whose nature escapes them? Their prize is bitterness. The mocker mocked and was mocked in turn.

47 Text of speech read by Lucas Samaras



bitious; and as a teacher conscious of history he is impatient with the brush: he resembles the critics who say, "you can't do such and such any more, it has already been done."

To see the "Eighteen Happenings" it was necessary to reserve seats in advance. During the performance different things go on in each of three different rooms, which are separated by semi-transparent plastic partitions. After two sets of events, you move, during an intermission, to another room, according to instructions given you at the door. After two more events you move to the remaining room, and so each member of the audience sees one-third of all that goes on; but you can hear and partly see what is happening in the other rooms. Actors come in, read or speak or play a musical instrument, or paint, or just move; and accompanying this are tape-recorded sounds and the activity and noise of wound-up mechanical toys. Sometimes the words spoken are drowned out by other sounds. In one room is a collage of artificial fruits, partly painted over. There are vari-colored lights.

The movements are military, disciplined and solemn: the words spoken have a similar solemnity, the fragments of ideas are romanticized, there is something about time from T. S. Eliot, phrases like "art: dear to you all" and "the mocker mocked." A game is stiffly played according to plan by two players with cubical blocks.

THE details, like the details of collage, are ready-made: reminiscences of sets by Rauschenberg for dances by Cunningham, of Cage's music (this in the quality of timing), of modern poetry, of Dada and German Expressionism. The action is monolithic, the materials of the setting flimsy, and the voices have an unrelieved seriousness. Kaprow's method is almost the opposite of most artists, literary or visual, who make something out of clichés or ordinary things or rubbish: he uses art, and he makes clichés. Kaprow debases what he quotes and what he refers to. If he wants to prove that certain things can't be done again because they have already been done, he couldn't be more convincing. The "Eighteen Happenings" devalue all art by a meaningless and deliberate surgery. And the final totality is without character, it never takes off from the sidewalk.

Avant-garde art has the merit of surprise. Kaprow's avant-garde "event" constantly disappoints one's expectation of surprise. Like so many science fiction movies about the future, his subject matter is the undigested immediate past.

10-24-59
The NATION

Dear Fairfield -

It is with some hesitation that I write to you in reference to your recent review in The Nation of my happenings. Some of the reasons for this lie in the nature of common rules-of-the-game which I trust you can understand. Others derive from the evident differences in our respective values, values which are not apt to be mutually acceptable nor change very much in the future. That this letter is conducive to misunderstandings appears trumatic — yet so much the more reason is there for ^{reflecting} upon it, since you have judged my work and now I am about to comment on this judgement.

For some reason that is mysterious to me there is no reviewer who has followed my professional activities so consistently as you have. Why? Is it mere coincidence? The accident of editorial assignments? I cannot believe it, for others, responding unfavorably or uninterestedly have specifically requested thereafter to be released from such assignments. . . . I therefore imagine that you are curious in some way that may be clear to you, and this causes you to return. At least you come to my work and in contrast to the others, it is to me a statistic of some significance.

I begin with this, thinking that

50 Draft of Kaprow's response

ART

Fairfield Porter

THE REUBEN GALLERY is a new gallery at 61 Fourth Avenue, New York. It plans to show avant-garde art that you can see nowhere else. The first exhibition is not of paintings but is an "event" consisting of eighteen "happenings," by Allan Kaprow. Kaprow has had thirteen one-man exhibitions, and he teaches art history at Rutgers University. He wishes to stretch the limits of art: he wants to make something outside the old classifications, to which one responds with several senses. Like a composer of opera, he wants to combine all the arts in one form. He is am-

51-53 The Big Laugh

Happening, January 1960
Presented for A Program of
Happenings
Reuben Gallery, New York

Coca-Cola, Shirley Cannonball?

Happening, February-March 1960
Presented for The Ray Gun Spex
Judson Gallery, New York

Sound Piece 1958

Performed at Concert of New
Music, March 1960
Living Theater, New York

Electronic sound for Eugene Ionesco's The Killer

Performed March 1960
Seven Arts Playhouse, New York

Intermission Piece

Happening, June 1960
Reuben Gallery, New York

Garage Environment

Environment, September 1960
Old Bridge, New Jersey

55-60 Apple Shrine

Environment, November 1960
Judson Gallery, New York
Reinvented in 1991 and 1992
(twice)

51 Score for The Big Laugh

The Big Laugh

lets a quinko machine
Record: ~~the~~ laughs (hunched over in midst of
lets off needle puts it down in following

Person 1

dial up and down
Record laughs protest on 1 minute after

Person 2

Person 2 saws (hand saw) 2x4 direction board

hand wound
Person 3 Record laughs lets record die down wind up

Person 3 electric saw

Person 4 gets up on chair speech on vitamins blows up
(Bellamy) balloon (big one) till it bursts continues speech

Person 5 clothes line (whistle high pitched police)
banners saying

Person 6 clothes line (whistle low pitched police)
banners saying

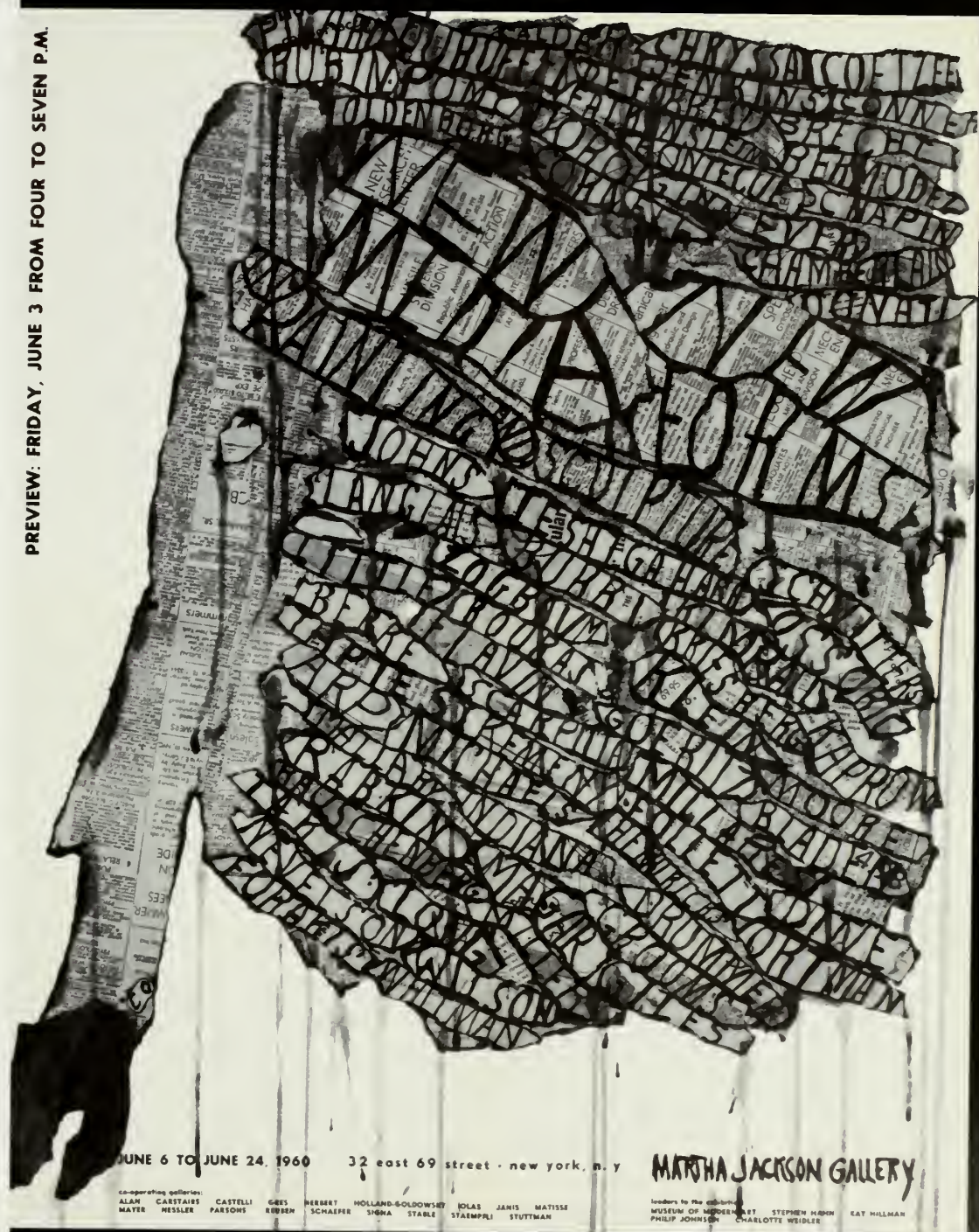
+ "free" points
+ signs "laugh", "talk"
+ flashing flashlight.

SG-F
10
15
Amir

1960

LIFE EVENTS Amy Sue Kaprow, daughter, born December. ¶ **TEACHING POSITIONS** Assistant Professor, Department of Fine Arts, Rutgers University. Lecturer in Aesthetics, Pratt Institute, Brooklyn. ¶ **AWARDS** Research grant from Rutgers University. ¶ **GALLERY ADMINISTRATION** Director, Judson Gallery, New York. ¶ **GROUP EXHIBITIONS** A Program of Happenings, Reuben Gallery, New York, January. The Ray Gun Spex, Judson Gallery, New York, February-March. The Horace Richter Collection, Contemporary American Painting and Sculpture, Mint Museum of Art, Charlotte, North Carolina (traveled nationally), May-August. New Forms—New Media 1, Martha Jackson Gallery, New York, June. New Forms—New Media 2, Martha Jackson Gallery, New York, September-October. ¶ **WRITINGS** "Some Observations on Contemporary Art," in New Forms—New Media 1, exh. cat. (New York: Martha Jackson Gallery), n.p.

PREVIEW: FRIDAY, JUNE 3 FROM FOUR TO SEVEN P.M.



52 + 53 The Big Laugh



JUNE 6 TO JUNE 24, 1960

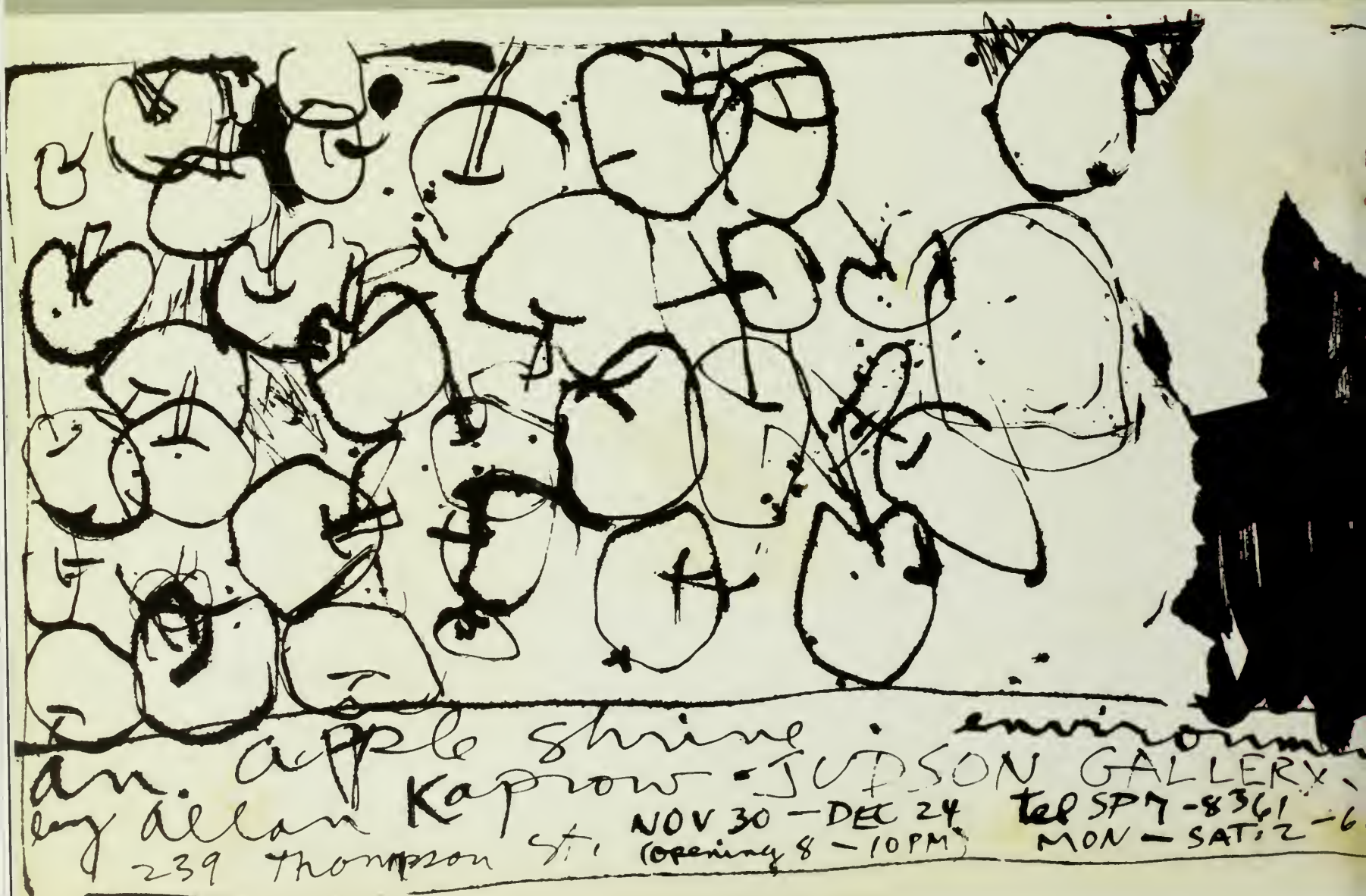
32 east 69 street • new york, n. y

MARTHA JACKSON GALLERY

co-operating galleries:
ALAN CARSTAIRS CASTELL GERS HERBERT HOLLAND-GOLDOWSKI SOLAS JANIS MATISSE
MAYER NESSLER PARSONS REIDEN SCHAEFER SIGMA STABLE STAEMPFLI STUTTMAN

leaders to the collection:
MUSEUM OF MODERN ART STEPHEN HADON
PHILIP JOHNSON CHARLOTTE WEIDLER EAT HILLMAN

54 Poster for New Forms—New Media 1







ALLAN KAPROW

APPLE SHRINE

ENVIRONMENT 1960

DESCRIPTION:

A MAZE OF CHICKEN WIRE^{PATHS} STUFFED
WITH PAPER AND RAGS. CONTRASTS
OF BRIGHT AND DIM LIGHTS. FLOORS
STREWN WITH RUBBLE. AN INNER ROOM
WITH RED AND GREEN BANDS, MIRRORS, MORE
PAPER. IN ITS CENTER, A THREE-TIERED
HANGING "ALTAR" MADE OF WOOD AND
CHICKEN WIRE, * DECORATED WITH RAGS
PRINTED WITH FRAGMENTS OF THE WORD
"APPLES". ON EACH TIER, LOOSELY PLACED
ARTIFICIAL APPLES, GENTLE COLORED
LIGHT BULBS HUNG WITHIN THE FRUITS.

JO!



1960-1961



KAPROW'S 'APPLE SHRINE'

On December 30 there closed an exhibition at the Judson Gallery by Allan Kaprow, called "An Apple Shrine." So far as I know, it received no critical reviews and was hardly noticed by the public or much of the professional art world. This was regrettable

because the work was really beautiful in that discarded sense of the word, bestowing upon the visitor a pleasant, unsought "grace." It was startling too, because it was hard to believe that such rubbish as chicken wire and newspapers (whose items could be read with an almost enchanted appropriateness, a nameless catechism of daily events), were capable of evoking such a state of attentiveness and contemplation; immediate, topical, yet suspending time to the point of something endless . . .

Four Tiers

In the center of this sanctum, hanging in four tiers of the same crude matter, was an "altar," an apple-stand, on one level of which were strewn paint spattered artificial fruit, fruit which naturally asked to be picked, faintly stimulating the memory of an old tale. Torn banners with fragments of the repeated word "apples," and a blue-and-green lighted bulb, were hung in the tiers. On the floor the newspapers were spread at random, but here smoothly. And around this enclosure were long, vertical bands of red and green in some order that appeared architectural and impossible to follow. A small

because it was an event of considerable importance.

It seemed at first surprising that it was so little noticed, for Kaprow has been well known for some years now for his "environments" and "happenings," both as an exceptionally original artist and a leader who has seen a movement develop around him. Perhaps it was the bad weather that dogged his showing, perhaps it was the holiday season, but one has strong suspicions that it may also have been part of the apparatus of the "deep freeze" that so frequently attends the early years of a radical and sometimes difficult art.

This most recent of Mr. Kaprow's environments generated one of the most densely sustained moods that has been come upon in some time. An opiate tranquility pervaded the whole with touches of unexpected excitement, causing one to feel steeped in it, even saturated.

Modern Labyrinth

This was not, however, fortuitous. It was, I should judge, induced by the plan and materials of the idea. The "Apple Shrine" was a modern labyrinth of narrow passageways constructed of chicken wire, ripped cardboard, rags, tarpaper, enormous quantities of torn and crumpled newspapers stuffed into the wire from ceiling to floor, and extending to the floor in heaps through which one slushed and waded. Instinctually wound from dark to light, almost Manichean if it were not for the softness of the atmosphere, the alleys led by a cascade of straw, some pieces of which brushed one's face. Then, a hot, bright light, revealing walls of wrapping paper dripping with black enamel; next the light slightly dimmed, and finally one emerged into the quiet of the shrine proper.

The gentleness of the light here was unforgettable. It had been somewhat cold in feeling until now with only glimpses through openings, of color and warmth, fragments of other persons moving about as though from far

mirror imbedded in the cluster of paper and wire, mistaken at first for an opening in the tough wall, suddenly revealed one's own face as if meeting a stranger.

One stayed there for a while, quietly enjoying this peaceful state, and then returned as one had come, seeing everything in reverse. A cycle of sorts was complete.

Admittedly, Mr. Kaprow's art poses problems. The exhibition is now dismantled, its materials have been carted away by the junkman, and it will not be seen again. If its vocabulary is unfamiliar, it will not remain to be judged at a later, more knowledgeable year. Its life is a present one, and only memory can carry it into the future.

Instantaneous and Dramatic

Yet I believe Allan Kaprow's art is not of itself hard to grasp, right now. On the contrary, its impact is instantaneous and dramatic. It is an art both of high seriousness and of emotional breadth. What does present a problem is its apparent lack of relation to an established cultural tradition. Beneath the surface of each confrontation with this work is the doubt that it is art at all. There is a distrust and fear of an expression which is short-lived by intention, as though this were subtly calling upon death itself. One cannot comprehend an attitude which bluntly embraces the fleeting. Perishable materials, perishable forms, perishable gen-

ius; chance, change—all conspire to damn this work and dissolve our values. Far beyond the "Apple Shrine's" actual content and humanity stands Kaprow's inadvertent quarrel with all the vaporous glories, qualities and eternalities which we think are history.

—Theodore Tucker

South Lincoln, Massachusetts

room was required.

Admittedly, Mr. Kaprow's art poses problems. The exhibition is now dismantled, its materials have been carted away by the janitor, and it will not be seen again. ~~From this, therefore, it should not be~~ If its ^{vocabulary is} unfamiliar, it will not remain to be judged at a later, more knowledgeable ^{year} ~~time~~. Its value is a present one, and only memory can carry it into the future.

60 Kaprow's handwritten draft
(detail)

TEACHING POSITIONS Assistant Professor, Department of Fine Arts, Rutgers University. Lecturer in Aesthetics, Pratt Institute, Brooklyn. Associate Professor, Department of Fine Arts, State University of New York, Stony Brook. ¶ AWARDS Research grant from Rutgers University. Research grant from State University of New York, Stony Brook. ¶ GALLERY ADMINISTRATION Codirector, Judson Gallery, New York. ¶ GROUP EXHIBITIONS *Art in Motion*, Stedelijk Museum, Amsterdam (traveled internationally), March-April. *Environments, Situations, Spaces*, Martha Jackson Gallery, New York, May-June. ¶ FESTIVALS Open House '61, University of Michigan, Ann Arbor, May. ¶ WRITINGS "Happenings' in the New York Scene," *ARTnews* 60, no. 3: 36-39, 58-62. "Irving Kriesberg," in *Irving Kriesberg*, exh. cat. (New York: Jewish Museum), n.p. Statement in *Environments, Situations, Spaces*, exh. cat. (New York: Martha Jackson Gallery), n.p.

1961

STOCKROOM

This environment will require the following minimum space and materials. The minimum space, number of materials and proportions between them may be extended indefinitely whenever it seems appropriate to a given exhibition area, as long as the proportions are basically maintained.

SPACE

20 feet long by 11 feet wide by 7 feet high

MATERIALS

34 cardboard cartons, of which 7 are large (from 3 feet to over life-size), 17 are medium sized and 10 are small.

52 pieces of newspaper.

Enough newspaper and flattened cartons to cover the floor area of the environment.

1 bottle of schoolchild's black watercolor paint.

1 " " " white " "

2 inexpensive brushes (one for each bottle).

2 sticks (one for each bottle).

1 small can of commercial black spray enamel.

1 " " " white " "

1 box of charcoal.

1 " " large, soft schoolchild's white pastel or chalk.

1 roll of commercial adhesive tape ("Scotch" or "masking" tape).

2.

MATERIALS (continued)

- 1 roll of nylon (plastic) cord such as used by fishermen and decorators.
- 1 roll of picture wire (if necessary).
- 36 or more eye screws (if necessary).
- 38 small "S" hooks.
- 1 common household bulb (150 w.), socket and enough electric wire to hang it from above.
- 1 stepladder and 1 small table, preferably dirty.

GENERAL INSTRUCTIONS

Perhaps in view of the unfamiliar nature of such a work as this, a few suggestions regarding its composition are permitted. Basically, the work is to be conceived organically rather than geometrically, though one should not interpret these words in any absolute way. The "feel" of it should be one of artlessness or stylelessness, therefore. This of course requires of the composer the utmost in responsibility and devotion to his job. While flexibility is intended within certain limits, license is to be discouraged. The composer's sense of responsibility to what he does, furthermore, may be conceived in a spirit of either fun or gravity, as long as his feelings are natural and spontaneous.

To achieve this, it may help to consider the form of the work and the use of one's materials. Materials and their arrangement are to "grow" from each other. They are therefore to reveal as few repetitions as possible. The composer should try to avoid similar sizes of elements, similar groupings, similar heights and

Chapel

Proposal for an Environment,
January 1961
Version of *Stockroom* (1961)
For William Seitz, Museum of
Modern Art, New York

A Spring Happening

Happening, March 1961
Reuben Gallery, New York

Night

Happening, May 1961
Presented for Open House '61
University of Michigan, Ann Arbor

61-65 **Stockroom**

Environment, May-September
1961
Presented for *Art in Motion*
Moderna Museet, Stockholm
Reinvented in 1991, 1992, 2006,
and 2007

66-70 **Yard**

Environment, May-June 1961
Presented for *Environments*,
Situations, Spaces
Sculpture garden at Martha Jackson
Gallery, New York
Reinvented in 1967, 1970, 1981,
1982, 1984, 1986, 1990, 1991, 1998,
2003, 2006, and 2007



3.

65 Score for *Stockroom*, p. 3

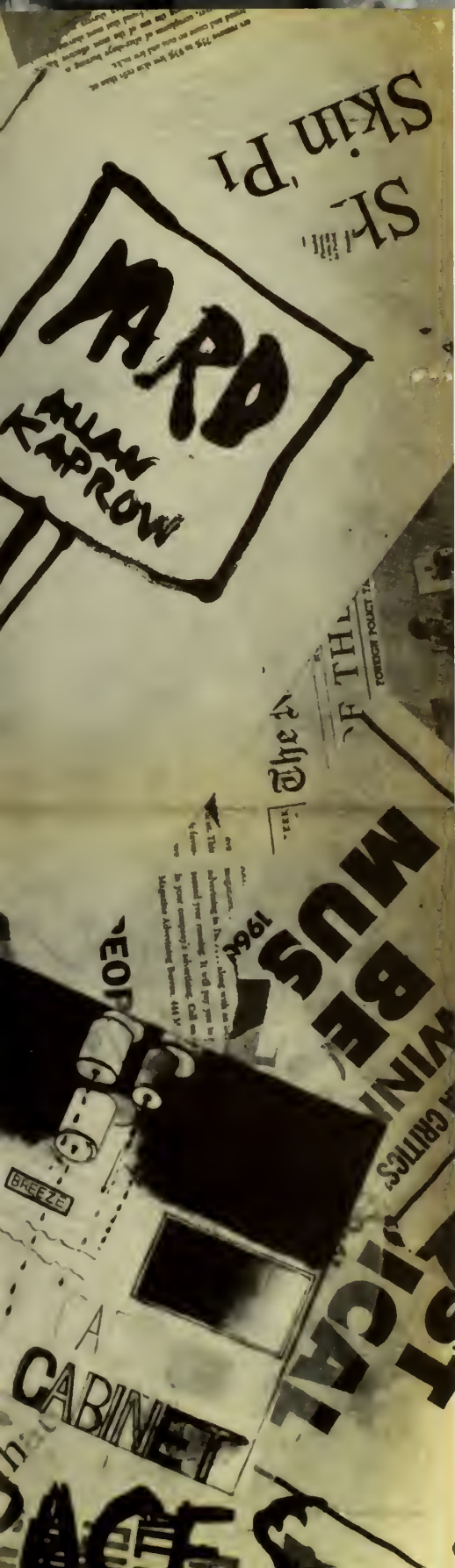
placements of papers and boxes, similar spaces in between them, repeated cuts, tears, crumoles, screws, strokes, etc. This should be attended to from all views, inside the work and from without. The quality of moves should be as human as possible, ranging from hard to soft, rapid to slow, dense to open, heavy to light, restrained to excited, etc.

Any person (or small group) may secure the materials and compose the environment, except that once decided, that person (or group) should follow through until the work appears complete. The composition may then continue to change (like the seasons, like furniture in a room, or chessmen ...) from day to day.

Any visitor to the exhibition is permitted one of the following changes: He may paint, spray, scratch, draw, write or print with one color, on a box or paper, either chosen from those on the floor or those hanging. He may move a box on the floor within the environment's general floor area. He may unhook a hanging box and hang it on a free hook elsewhere, or he may interchange any two hanging boxes. A stepladder and table with materials are provided for these moves.

SPECIFIC INSTRUCTIONS

The boxes are to be hung in such a way as to permit people to move amongst them. They are to be attached by hooks to single nylon cords hanging from the ceiling. (If it is impractical to fix these cords to the ceiling, picture wires may be screwed into wall mouldings and strung tightly overhead in some irregular fashion, which will permit the nylon cords to be arranged unmechanically).





68 Kaprow in Yard

Alan Kaprow

Among the things I have felt to be important in the conception of my work is the idea that it could be called art, or ordinary nature. I devote great effort to balancing what I do as precariously as possible on this tightrope of identities. I find here a certain drama. And then, more crucially, life and art begin flowing together in an easy give and take.

YARD thus looks neither exactly like a junk pile nor any of the usual arts, nor even a fun-house (for in this the themes and forms are also quite conventionalized). Yet YARD could relate to any or all of them.

Beyond this general objective, each Environment or Happening has its source in things I care deeply about. For instance, in this case, dumps, and the shanty-huts built by those strange madmen who divide their world with rats....

the village VOICE, July 6, 1961

'ENVIRONMENTS' at MARTHA JACKSON'S

The "terrible children" invaded Martha Jackson's Gallery last May and June with more of those baffling non-commercial commodities, things you can't use or sell or label even, which nobody could be too clear about why they should be encouraged or endured much less considered the prestige items they obviously are, or else why would Miss Jackson (whose commercial acumen is well known) clutter up her fashionable yard with a bunch of junky car tires that she permitted Alan Kaprow to put there?

No Dark Meanings

I don't know what Miss Jackson thought about those tires. I didn't think much myself, I mean I perceived a bunch of tires there in the yard and then asked my son if he wanted to stay and play around in them while I went upstairs to see the rest. I know Mr. Kaprow is against people finding dark serious meanings, commentaries on the state of the union, etc., in these situations, and I agree, there seems no pressing reason to find anything other than what you see; in fact the cultural references are usually a dodge and a distraction right off, a way of trying to account for what seems incomprehensible—how, say, Art and a mess of old tires could possibly be related. (And I don't mean to imply that

they are, although they might be.)

Well, this was an unusual show. The gallery put out a fine brochure, tall and thin, called "Environments, Situations, Spaces," containing "statements" by each artist preceded by their handsome autographs. George Brecht is always clean as a clipped wing, airy, cheerful, and self-disappearing. He has a little white room just off the yard with a nice white chair in it, comfortable for a Cape Cod porch and adjoining Jim Dine's "Spring Cabinet." Brecht's autograph in the brochure is an inch wide. His first two statements are: A. nothing-special; B. no theory.

Inexhaustible List

Whereas Claes Oldenburg sears his page with a mud-luscious Whitmanesque catalogue of the materials of art, and for Oldenburg the list is inexhaustible because he is for an art that is everything, everything that is "that does something other than sit on its ass in a museum," and preferably everything that is not self-consciously refined, in other words that is raw, quick, smelly, holy, many small "sweet and stupid" acts of ungracious side-splitting, nose-blowing living that are supposed to be left for keeps in dirty abandoned corners. Oldenburg's "Store" has that unkempt look; the items hang in blobbish disregard for civilized order; the store articles are sculptured in relief with muslin strips dipped in plaster and placed over chicken wire, then painted with enamel to give the business a high dripping festive gloss.

These environments, situations, spaces are not going any place; they're not on the market for immortality; they're just not negotiable at all, except for tempting traffic with the eye and heart that is looking for more or less anything, or ready to stumble on something; and even that is saying too much, or too little, and no doubt

Robert Whitman is right when he says that "this whole business has been complicated by people who say all smart things . . ."

—Jill Johnston

A Service For The Dead, II

Happening
 performed August, 1962 as part of the Ergo Suits Festival,
 Bridge Hampton, New York

Setting: high, grassy dune running parallel to the water's edge separates the beach from large tracts of potato fields stretching away from it in all directions. A farmhouse in the distance, and a few snacks near the dune make up the site's human community. The beach itself runs about a hundred yards down to the water. Large breakers hit the shoreline, rising and lowering with the wind.

Event: In a hollow at the foot of the inland side of the dune, near one of the snacks, a group of people stand looking. They watch the top of the dune between two high poles capped with loose clusters of tarpaper. Figures come slowly into view from the other side carrying cartons, fluttering beds, reads, wheeling a bicycle, rolling a few oil drums, and a car tire, dragging some junkmetal. They pass along the crest and then down out of sight.

Emerging from the shack, a man dragging a large bundle of something, pushes through the group of people, walks up the dune and over, disappearing. Another man, towing a gas-powered electric generator, does the same. He drags it to a spot on the beach where he begins connecting it to appropriate wires.

Someone from the seaward side of the dune comes up to the top holding a stick with a cloth tied to it and motions the group in the hollow to come. He takes a few steps down the far side and returns, still beckoning. A second man joins him.

The people then make their way through the high grass, climb the dune and descend to the beach, where they see ten more poles with tarpaper spaced randomly down to the water. There are various pieces of wood stuck into the sand here and there, each topped with a cloth marker.

Work is begun on a partially-built six foot high platform. The cloth-topped wood is fetched for this purpose, and a person who is asked to help, brings them over to the carpenters, now building loudly and matter-of-factly, banging nails and shouting orders. One of them, meanwhile, has started the generator motor, and to this noise he adds the grinding sound of an electric ratchet-wrench which he uses to tighten bolts in the construction. The carpenters carry on animatedly about getting the job done quickly, the loadbearing strength of the boards, etc., and ask the people every once in a while how it looks, and so forth.

When the job is finished, they pick up a small bed spring lying nearby and put it on top of the ~~XXXXXXXXXXXX~~ platform.

A shrill whistle from the dune. The carpenters turn around and, pointing, yell hey!, hey!..... Three fellows with plastic bags around their heads rush over the crest and roll down the dune,

TEACHING POSITIONS Associate Professor, Department of Fine Arts, State University of New York, Stony Brook. ¶ AWARDS Research grant from State University of New York, Stony Brook. ¶ SOLO EXHIBITIONS Words, Smolin Gallery, New York, September. ¶ GROUP EXHIBITIONS Art 1963—A New Vocabulary, Arts Council of the Young Men's-Young Women's Hebrew Association (YM-YWHA), Philadelphia, October-November. ¶ FESTIVALS Ergo Suits Festival, various locations, New York, August. ¶ WRITINGS "About 'Words,'" in Words, exh. booklet (New York: Smolin Gallery), n.p.



A Service for the Dead I

Happening, March 1962

Sponsored by New York Poets Theater
Maidman Playhouse, New York

Mirrors: A Happening

Happening, May 1962

Not realized

Sweeping

Happening, August 1962

Presented for Ergo Suits Festival
Woodstock, New York
Reinvented in 1988

71-73 A Service for the Dead II

Happening, August 1962

Presented for Ergo Suits Festival
Bridgehampton, New York

74-77 Words

Environment, September 1962

Smolin Gallery, New York

Reinvented in 1962, 1967 (twice),
1975, 1984, 1991, 1992, 2005,
2006, and 2007

Words

Environment, October–November
1962

Fine Arts Department, State University
of New York, Stony Brook

72 Three men covered in sand

Photo Robert R. McElroy

(Service II, cont'd)

twisting and turning, throwing up sand as they gyrate towards three large pits at the edge of the crowd. They fall into the pits, crouching so that only their heads and shoulders stick up. ~~XXXXXXXX~~ ~~XXXXXX~~ During this time, the carpenters walk slowly over to them and, taking up shovels, begin to fill in the ~~XXXXXX~~ with sand. After a few shovelfull they motion to the nearest people and ask them to take over, and suggest casually that the three men can be covered just up to their noses. They return to the platform and grab some quart bottles of beer from underneath, climb up on it and begin to drink.

As the three men are buried to the nose, wails are heard from behind the dune. A girl, all shrouded in loosely wound plastic film, appears. She stands for a moment and then she, too, falls down the embankment, but slowly this time. Just as slowly, she slithers through the sand toward the platform. Meanwhile, the carpenters are drinking heavily, but are spitting and puking mouthfuls of the beer over the side. The girl reaches the platform and lies there motionless, but the men continue drinking and spitting beer, often right on her.

They throw down their bottles, jump down, pick up the girl, lifting her onto the bed spring, and then walk to the three fellows buried in the sand and start digging them out. As they work, a large, bright light in a circular reflector made of sheets of loosely applied tinfoil, mounted at the water's edge, begins to blink. Low at first, but getting louder, are booming sounds from the dune. As each man is freed, he trudges back towards the booming and disappears over the top.

Once more the carpenters return to the platform, and this time lift the bed spring with the girl down to the ground some ten feet away. They then ~~XXXXXX~~ crumple up some paper and rags around the platform's base, add kerosene, and set it on fire.

The drumming sounds are still rather low but pulsating in the distance. A man in the crowd suddenly screams, brandishing a tree limb over his head, and rushes, yelling, to the water. He slashes at the waves, wading deeper and deeper until he sinks and is washed ashore. The booming gets louder and more insistent.

From the sounds' source, horns, pots and pans and other metallic noises, are heard joining the booming. ~~XX~~ They increase in loudness, and a ship-distress horn fills the air. The booming diminishes as these new sounds increase. Five processioners come down the dune now, and march with their soundmakers banging and bearing, past the burning platform, and stop near the girl. With the carpenters they lift her upon their shoulders and walk slowly toward the big blinking light. One by one, with the exception of the ship-distress horn that continues to signal, their noisemakers are dropped as they carry the girl to the water. They go out as far as they can and when the first wave hits, go under and in turn are washed ashore where they lay still.

-- Allan R. Row

Allan Favrow
791 Glen Cove Ave.
Glen Head, N. Y.
Copyright September 1962

WORDS

An Environment

Two rooms, one 9' x 9', leading railroad style into another, 6' x 6', each 8' high, constructed within a room. Doorways covered by white cloths.

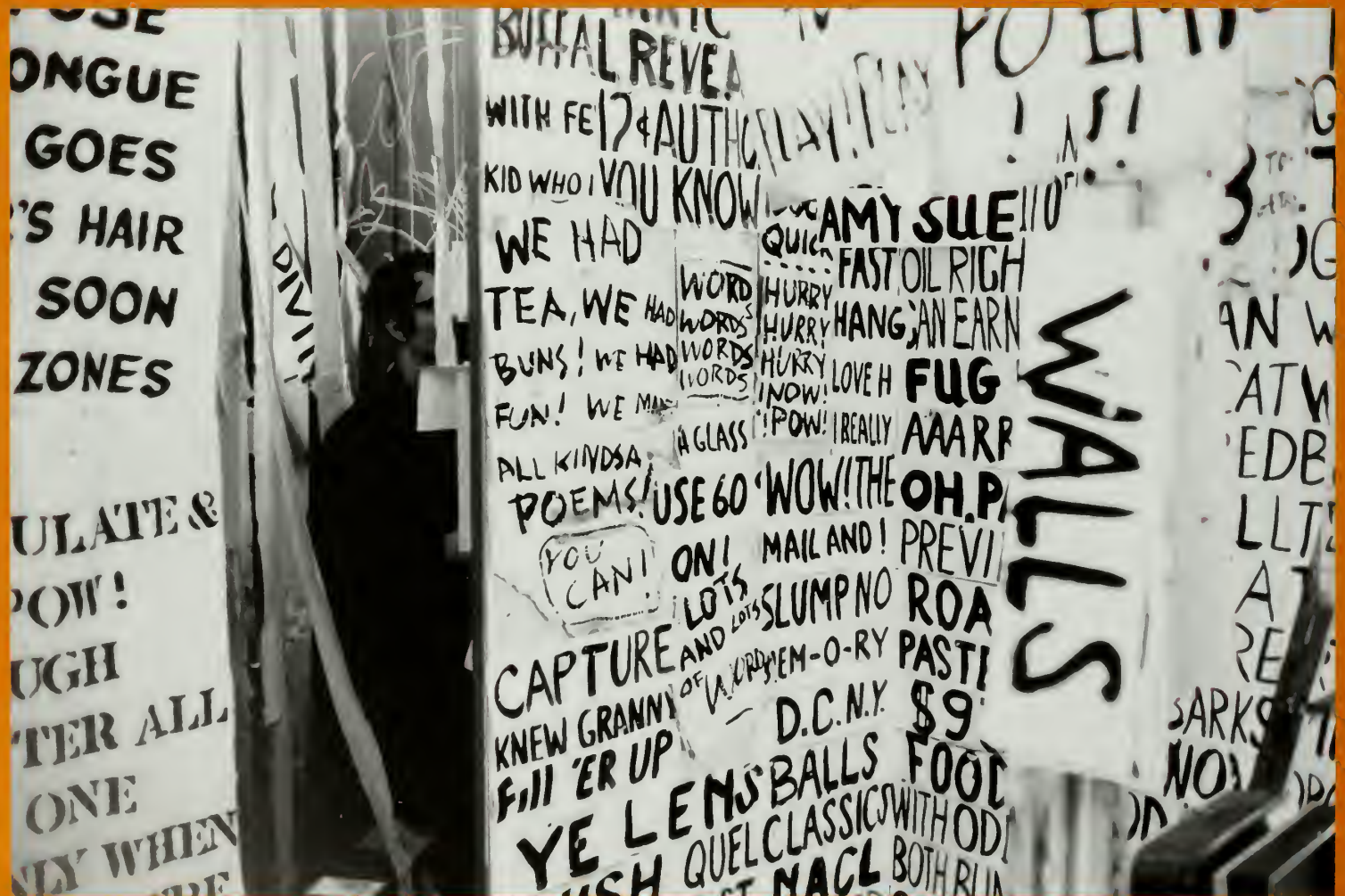
Outside first room is ^a large electric sign saying "WORDS". Red and white lights blinking all around top of ^{the} walls. Inside, 4 lights hanging at eye level: a blue, a yellow, a green, and a white one, which alone blinks. Two vertical rows of lights, also not blinking, from floor to ceiling, on opposite walls. On the other two walls are five continuous rolls of cloth, also floor to ceiling, on which are stenciled words. Operated manually, these rolls, containing fixed elements, can be aligned variously with each other to make sense-groups or non-sense, as one wishes. Covering the other two walls are word strips on paper (lettered by a group of friends and myself ^{and} derived at random from a number of poetry books, newspapers, comic magazines, the telephone book, popular love stories, etc.); these having been shuffled, I composed them into wall-sized poems.) Overhead, ^{are} crudely-lettered signs urging the visitors to roll the rolls, to tear off more word strips from stacks nailed to a center-post, and to staple them over the ones already there; in addition, they ^{are} exhorted to play the victrolas and listen to the records I had made, of talk, lectures, shouts, advertizements, ramblings of nonsense etc.-- either singly or all together.

WORDS

2

In the smaller room, painted blue, illuminated by a single, weak light bulb and covered overhead by a plastic film, the atmosphere ^{is} very close and intimate (in contrast to the brash open feeling of the first room). Many strips of cloth hang from the sheet of plastic filling the entire space; and above, through its filminess one ^{can} see crumpled newspapers scattered here and there on top. A visitor ^{has} to push through these hangings which brush ^{his} face like cobwebs. Clipped onto these hangings were many small pieces of paper with handwritten notes from, and to, different people. Near the doorway ^{are} a pencil, clips, and more paper for additional notes. Then, hanging all around the walls from strings ^{are} large colored chalks. (I and friends had written and drawn already on these walls to start things off and thereafter the visitors added whatever they wished.) Finally a record-player on the floor plays ^{at} whistles when it ^{is} turned on.

This environment therefore ^{is} transformed everyday.



M. 1 ELIAS
611 E. 607
BR 35179

CHICKEN

A Happening

A large auditorium, chairs removed, with balcony running around the sides and back, the stage curtained off. Hanging irregularly within an area of about 60 feet square are ten roughly made hollow spheres of chicken mesh open at the bottom and of about two feet in diameter. Suspended within each is a plucked chicken, ^{and} above ^{it} is a 60 W bulb.

Off to another side of the area is a 9 ft. high construction of wood, wire mesh and tarpaper, in the form of a monstrous chicken. At another side is a 7 ft. cubic cage of wood frame and bars, covered with chicken wire. Inside it are suspended 3 closed cartons with live chickens inside and a man sitting on the floor reading a newspaper.

Besides these, there are six large tables distributed around the space. Built on top of the first, there is a telephone-booth like wooden framework covered with semi-transparent plastic film. Inside it a young lady sits with a phonograph player and a light bulb over her head. A crudely lettered sign running around the top of this booth says "Happy Closet".

On the other five tables, fixed up with displays, salesmen sit on a chair or stool, megaphone at hand, ready to deliver a pitch and demonstration about chickens. A carnival atmosphere prevails. As the visitors enter, they hear chicken noises over a loudspeaker and intermittent band music. The salesmen rise and begin their performance.

The first has two dead chickens hanging from cords tied to the end of a sort of gallows alongside his table. He pokes at the bird with his gestures, rips out a few feathers, spreads the wings, bends the feet, etc. Then taking it down, he starts to pluck the chicken, throwing the feathers all around him, haranguing the watchers all the while he does this.

The second table has a fellow selling a live chicken tied by a rope to the chair or table leg. He holds up the chicken high, exhibits its various parts to all, swings it by its feet over his head while talking. Periodically, he turns on a vacuum sweeper (perhaps put in reverse) and vacuums the bird to show everyone how clean it is.

The third table has a roctobroiler (on a box or smaller table) and a dejected individual with glazed eyes sitting on a box with a dead chicken tied around his neck. The salesman here has a pointer and using it with much flourish and tapping, tells about cooking the chicken and how the man with the dead bird thinks he's a chicken. Everytime he taps the fellow on the head, the fellow rocks back and forth, flaps his arms, clucks loudly, then rises to his feet and crows like a rooster.

more

On the fourth table, three posts stick up with a cross piece over two of them from which suspend five or more aluminum foil wrapped broilers. On the other post is a decorated pin wheel with a backboard of numbers running around it. The salesman spins the wheel and asks the visitors to guess the number coming up and thus win a broiler. One way or another he gets rid of most of the chickens (for example he can cheat in these ways: stopping the wheel with his finger, saying the number guessed was correct in Arabic, or was secretly right, or backwards, etc., etc. even though it doesn't correspond to the number called out).

The fifth table has on it an egg salesman, who has before him a small table or stand piled with common egg containers some with eggs, some not, some exposed to view. In addition, there is a tin can with a lit candle sticking out of the top. Nearby is an egg with a large pad of paper and some charcoal. The salesman divides his time between talking about his grade A eggs, giving out free samples (either whole dozens or an egg or two at a time), candling the eggs, most of which he throws over his shoulder letting them break wherever they land, and periodically drawing on the pad to show how an egg comes out of the chicken and how a chick grows inside it.

Above each of the preceding, the chicken construction, the cage and the five tables, is a 60 W light bulb. And around each table are freestanding signs appropriate to the products like "Champion Plucker Here!", "Yummy Eggs and Egg Artist!", "The Only Chicken Man!", "A Clean Chicken for a Change!", "The Great Chicken Contest!".

Then, in the center of the auditorium is a wooden platform about 6 ft. high by 7 ft. square. Its four legs extend upward above the platform surface forming corner poles. From the poles, a rope is run across the platform and tied to the legs of the platform. The other end of the rope is tied to the legs of the platform. (Chicken parts are hung around the poles).

Finally, in another part of the space is a fairly high free standing wall of chickens led on one another about 15 ft. in height. Around the front of this in a rough semi circle are a number of chairs opened up and pointing in different directions as though they were casually left there.

Besides the small bulbs described, overhead lights are on

The demonstrations of the salesman go on for about 20 minutes to a half hour. Then a man in the crowd suddenly dashes over to the tarpaper chicken and picking up a shovel and a sledgehammer nearby, proceeds to demolish it violently. As he does so a spot light trains on the action. The loudspeaker becomes silent and

more

they stop what they are doing, jump from their tables and walk over to watch. When the man completes his destruction, they clap and yell "Hooray!", "Whoopie!", "Marvelous!", "Yay!" all in unison and then raise him like a hero up on their shoulders and march out through an exit. Others in the crowd start clapping and also shouting "Hooray!"

The fellow returns directly with the salesman and the clapping stops. He wheels in a small table with a pot or platter of hot broiled chicken parts, which he proceeds to offer first to the accompanying salesman, then to the public, shouting "Here y'are! Get ya fresh roasted chicken dinnah!" etc. Threading his way among the people, the spot light (which sought him out as he entered) follows him.

During this time the girl in the Happy Closet gets up and turns on her light and plays her recording. The sounds are cluckings of chickens similar to those already heard over the loudspeaker. After a few moments she turns off both and then following a pause turns them on again, repeating this action henceforth.

When most of the cooked chicken is disposed of, the wander pushes his table over to the wall of chickens. All the lights except the Happy Closet go out. The spot focuses on the wall's surface. He looks at the wall for a moment, and then with nervous, jerky gestures, throws the remaining chicken pieces at it. He next heaves the pot and if it's a platter it shatters into pieces all over the floor. Then he stands on one of the opened chairs and reaches up to a nearby broiler hanging inside its mesh sphere and unhooking it flings it with all his might at the wall. He walks around to the other side of the chicken wall and pushes the whole pile down onto the pot and hits of chicken remaining.

After this, with spot keeping up with him, he moves a chair under each of the remaining chickens and unhooks them. In the crowd, the salesman and others form a bucket-brigade line leading to the crusher scaffold under the steel drum. As each chicken is unhooked it is passed along the line and the last man places it on the platform directly beneath the drum. The girl in the Happy Closet turns off her light and the record. The barrel comes down, crushes and cranks the broiler, and is raised for the next one. It is repeated several times. The spot light follows the action moving along the line, the chicken is passed from person to person, and then up to the form waiting the fall of the barrel. The crusher keeps on slamming away at the pile of broilers even after the last one is under it.

Another spot now illuminates the wire cage with the man in it who's been reading the newspaper all the time. The crusher now stops and the spot on it goes out. The salesman and cooked chicken vendor walk over to it, peer in, point, ask the man what he's got in the boxes. He doesn't answer. They ask again and begin to tear at

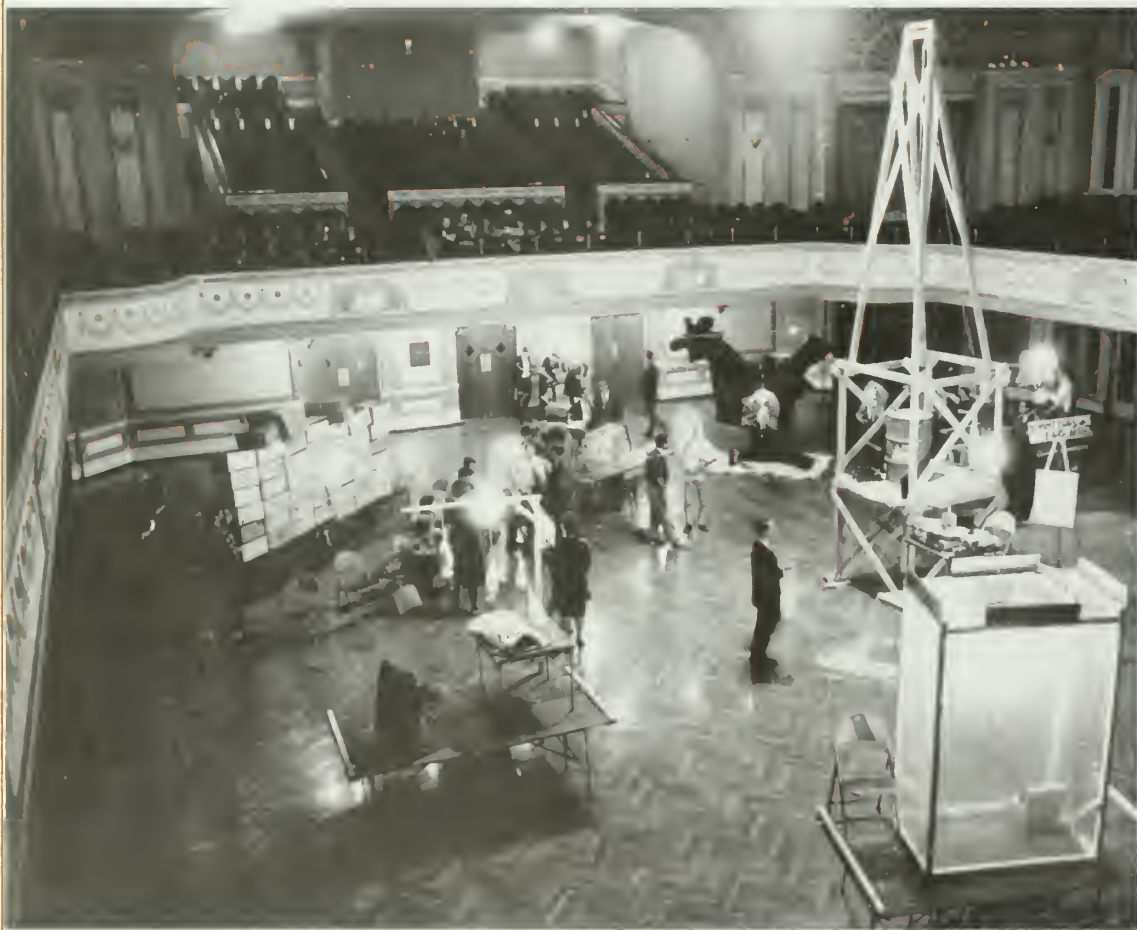
more

and laugh, as though he was ridiculous sitting there. He throws down the newspaper, gets up and unties each of the cartons and pulls out a squelching chicken which flies madly around the cage. The salesmen laugh louder now and start to cluck like the chickens. Then the record from the Happy Closet goes on and cluckings start coming from all over the crowd, and from the technicians. The cackling swells in volume. Then the salesman grasp the bottom of the cage and tip it over. Inside the man goes crazy and starts screaming in chicken-like noises, swinging wildly at the hysterical chickens. The cage is turned over again. And once more, with the taunting and laughing continuing.

As the cage is turned over the second time, two cops come in from an opposite door with flashlights and fire-extinguishers. They force their way through the crowd, come up to the salesman, grab them away from the cage and tell them and everybody else to get back. The clucking subsides slightly during this but now continues loud again in a more menacing way with a beat emerging in it.

One cop goes over to the demolished tarpaper chicken and gets a roll of tarpaper standing near it. He brings it back and with a knife rapidly cuts lengths of seven feet which the other cop takes and staples around the cage, using a stapler he pulls out of his pocket. As he does the first piece all the clucking and cackling stop. The cops roughly cover the whole cage. They then pick up the extinguishers and methodically spray the whole cage with a fine white powder.

Except possibly for a few noises from the chickens, the only sound is the snorting and hissing from these extinguishers. Each is emptied the cops put them down, then switch off their lights and leave as they came. After a few moments of silence, a voice from the balcony says "Ladies and Gentlemen, the performance is concluded", and the overhead lights go on.



82 View of the auditorium

78-85 Chicken

Happening, November 1962
Presented for Art 1963—A New Vocabulary
Auditorium, Young Men's-Young Women's Hebrew Association, Philadelphia

Mushroom

Happening, November 1962
Sponsored by Walker Art Center
Lehmann mushroom caves, Saint Paul

86-92 Courtyard

Happening, November 1962
Sponsored by Smolin Gallery
Greenwich Hotel, New York

Flight, Part I, version 1

Happening, 1962
Not realized

Flight, Part I, version 2

Happening, 1962
Not realized

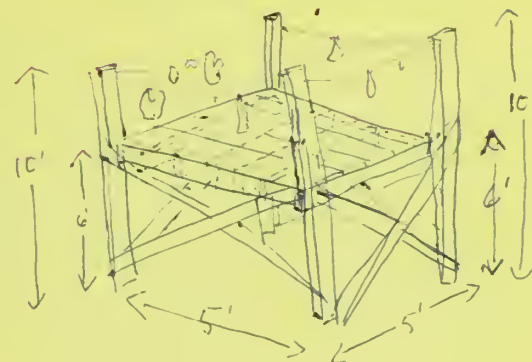


83 Participant with a dead chicken around his neck

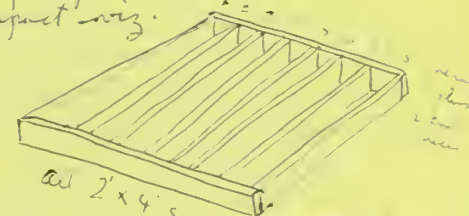


84 Happy Closet

Panel Crusher Platform



Whole structure
braced in 2x4's
surface of platform is constructed
as solidly as possible to withstand
barrel's impact viz.



Then over this put 1" x 12" planks
The cross pieces for the rig can be
1" x 4" s

Total amount wood needed: 9 ea 6' piece
of 2x4; 4 ea 10' and 1 ea 5'
lengths of 1x12 planking; 8 each 8' lengths
of 1x4's.

85 Drawing for the panel crusher platform



A HAPPENING BY
ALAN KAPROW
AT RENAISSANCE
HOUSE, 160 BEEKMAN
ST. UNDERAUSPICES
OF THE SMOLIN
GALLERY

THE COURTYARD

C O U R T Y A R D

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SAT. NOV. 24. 8:30 PM
AND SUN. NOV. 25. 10 AM

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THE COURTYARD

Happening by Alice Kugisawa at the Mink Hotel, N.Y.C., Nov 1962

ACTION	AS PEOPLE ENTER courtyard, a barely audible but insistent humming sound comes from various windows. Sound increases in intensity as small bits of tinfoil flutter down (either from eighth floor or attic). Sound and foil increase for $\frac{1}{2}$ minute, then peter out. MAN WITH TRUNDLE CART comes in through glass doors and pushes through crowd, then goes out. TWO WORKMEN enter with brooms and large cartons... begin to sweep...hand out brooms to audience to clean up. Cartons are filled and dumped into crater by at least two trips up ladder by workmen. During this action, MAN WITH BICYCLE enters and rides through crowd, ringing handlebar bell in a quiet quiet way. As clean up ends, WILD NOISES are heard inside mountain (workmen collect brooms and leave) After a few moments, MOUNTAIN ERUPTS...tar paper balls thrown out. VOICES AND ACTIONS from windows...apartment noise heard...people lean out of windows...flash lights, rattle dishes and silverware, dust mops, etc. During this, DISHES are thrown out of mountain, breaking on courtyard floor. (Bicycle man is still going around, ringing bell). All apartment activity stops. From windows THREE MATTRESSES are lowered to floor, followed by 5 or 6 cartons. TWO WORKMEN enter...go to mattresses and direct the action...carry mattresses and then boxes to top of mountain, forming altar-bed...then they descend and leave.	LIGHTS 4 floods pointing upward floods go out spots on mountain spots on mountain off 4 floods go on 4 floods go off mountain spot goes on spot on top of mountain
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2

TIRE swings back and forth, is pulled back
just as...

spot still on
mountain

...GIRL IN NIGHTGOWN enters, carrying transistor
radio...walks through crowd listening to radio.

She climbs up mountain...reclines (changing
positions) on mattress...radio is heard. (At
this point, the BICYCLIST stops his action and
becomes a part of the crowd until end of
performance)

TWO PHOTOGRAPHERS enter...look for girl...shout
"Where is she?", etc...find her...rush up ladder...
ask her to pose...flash bulbs go off...they thank
her...they descend and leave.

GIRL lights candle and holds it up...

ELECTRIC SAW sound starts high up...

TIRE is released and puts candle out...GIRL releases
white streamers down side of mountain...SAW stops.

Sitting, GIRL catches and unties tire, clasps it to
herself.

SMOKE starts high up...SHIP DISTRESS SIGNAL
begins...

floods on, pointing
upward
spots on mountain off

From above smoke, TORN TAR PAPER...floats down
floats down

INVERSE MOUNTAIN descends...

Girl guided it over her body with the rope

halfway down, spots on
mountain go on again.
floods
floats and spots out

THE END



91 "Inverse mountain descends"



93 Entrance to *Push and Pull*

1963

TEACHING POSITIONS Associate Professor, Department of Fine Arts, State University of New York, Stony Brook. ¶ **AWARDS** Research grant from State University of New York, Stony Brook. William and Noma Copley Foundation Award. ¶ **GROUP EXHIBITIONS** *Hans Hofmann and His Students*, organized by the Museum of Modern Art, New York (traveled nationally), May 1963–April 1965. ¶ **FESTIVALS** Yam Festival, George Segal's farm, South Brunswick, New Jersey, May. ¶ **WRITINGS** "An Artist's Story of a 'Happening,'" *New York Times*, 6 October. 17. "Effect of Recent Art upon the Teaching of Art," *Art Journal* 23: 136–38. "Impurity," *ARTnews* 61, no. 9: 30–33, 52–55. "A Service for the Dead," *Art International* 7, no. 1: 46–47. Untitled essay on George Segal, in *Segal*, exh. cat. (Paris: Ileana Sonnabend Gallery), 16–19. "The World View of Alfred Jensen," *ARTnews* 62, no. 8: 28–31, 64–66.

'Push and Pull—a Furniture Comedy'

By PAUL BERG of the PICTURES Staff

Art, it appears, does not necessarily have to hang on walls. It can be the walls themselves and all the furniture and boxes and stuff and trash frequently enclosed by walls. Added up, it can turn out to be a room, a part of most people's everyday life. Two such rooms were exhibited by the Museum of Modern Art in New York as an example of new art forms called "environments" and "happenings."

The occasion was a special showing of the museum's new circulating exhibition titled "Hans Hofmann and His Students." Paintings and sculpture by 50 artists who had been students of the famous 83-year-old abstract expressionist teacher are in the exhibition. All of their work is conventional, at least in the sense that one looks at it. But one student of Hofmann's, Allan Kaprow, gave up painting in 1956 and has been exploring "environments" and "happenings," which involve elements of theater, games and audience participation. Kaprow, therefore, designed a special "environment" for the exhibition called "Push and Pull—A Furniture Comedy for Hans Hofmann."

He constructed two rooms, each about 10 by 20 feet in size and connected by a door. One room, painted black, was dimly lit by a single blue bulb. It was filled with items that might have been stored in an attic or basement—boxes, barrels, a ladder, old clothes, old newspapers, a broken television set. The other room was painted yellow and red and brightly lit by yellow bulbs. It contained an orderly arrangement of furniture all painted yellow—a chest of drawers, three chairs, a table with a typewriter and bowl of fruit, a cot and a trunk.

At the entrance to the bright room was a wooden crate in which were piled large pieces of cardboard on which Kaprow had hand printed instructions for viewing the rooms. Visitors were invited to push and pull the furnishings around until they "made a significant composition." Objects could be moved from one room to the other, furniture rearranged, boxes opened, pictures rehung.

Soon the exhibition viewers were hard at work following Kaprow's suggestions. Their contributions, however, were closer to the unrestrained and undirected activities of children in a permissive nursery school than that of creative adults. For some of the results, turn to pages 22 and 23.



Allan Kaprow (above) unwinds a knotted electric cord as he hastily finishes work on the bright yellow room of his "Furniture Comedy." Some art critics noted that it bore a resemblance to Van Gogh's bedroom at Arles. At far end of wall at right is door leading to the dark

room (below), dimly lit by a bare blue bulb and filled with an attic-like disarray of unused objects. Kaprow conceived the two rooms as expressions of opposites—light and dark, colored and non-colored, public and private, order and disorder, the conscious and subconscious.





93-97 **Push and Pull: A Furniture Comedy for Hans Hofmann**

Environment, April 1963

Presented for Hans Hofmann and His Students

Santini Brothers warehouse, New York
Reinvented in 1965, 1967, 1977, 1986, 1991, 1998, 2002, 2006, and 2007

Tree

Happening, May 1963

Presented for Yam Festival

Sponsored by Smolin Gallery

George Segal's farm, South Brunswick, New Jersey

Bon Marché

Happening, July 1963

Sponsored by Théâtre des Nations

Bon Marché department store, Paris

Out

Happening, September 1963

Sponsored by International Drama Conference

Courtyard of McEwan Hall, Edinburgh
Reinvented in 2006

Sea

Happening, September 1963

For Edinburgh International Writer's Conference

Not realized



95-97 Visitors "push and pull" the furnishings

BIRDS

A Happening, for participants only, commissioned by the University of Southern Illinois, Carbondale, performed February 16, 1964.

Setting: A patch of woods near a lake on the campus. A road leading to a small wooden bridge over a dry brook filled with rocks. On the bridge, a patio table loaded with packages of cheap white bread and strawberry jam, a bright bench umbrella opened over this. Women in trees are widely separated and some can only hear each other. Below each woman is a mass of old furniture hung on ropes.

Events

- 1 { Tree women swing hanging furniture,
{ and bang trees with sticks.
{ Wall men build wall of rocks on
{ edge of bridge.
{ Bread man hawks bread and jam, "Bread!
{ bread!, Bread!," etc., blows toy pipe
{ whistle.
- 2 { Bread man silent.
{ Wall workers go to tree women, taunt
{ them, bang with sticks and rocks on trees.
{ Tree women drop furniture.
- 3 { Wall workers carry furniture to pile
{ under edge of bridge
{ Tree women blow police whistles.
{ Wall workers bomb furniture with rocks
{ from wall.
{ Bread man resumes hawking.

Birds (cont'd)

- { Wall workers leave quietly one by one
{ when finished.
- 4 { Bread man continues hawking.
{ Tree women silent after first wall
{ worker leaves
- 5 { Bread man slowly bombs rubble with bits
{ of bread, leaves when finished.
{ Tree women rhythmically yell in unison
{ "Inh! Yah! Yab!," like crows, as Bread
{ man does this and when he leaves they
{ are silent.

Allan Kaprow
January, 1964

98 + 99 Score for *Birds*

LIFE EVENTS Nina Madge Kaprow, daughter, born November. ¶ TEACHING POSITIONS Associate Professor, Department of Fine Arts, State University of New York, Stony Brook. ¶ AWARDS Research grant from State University of New York, Stony Brook. ¶ FESTIVALS All Student Art Festival, University of California, Berkeley, March. Festival of Contemporary Arts, Cornell University, Ithaca, New York, May. Second Annual New York Avant-Garde Festival, Judson Hall, New York, September. ¶ WRITINGS "An Artist's Story of a 'Happening'" (originally published in 1963) and scores for *Words, Bon Marché, Sweeping, Mirrors, Push and Pull*, and *Tree*, in *Décollage* 4 "Happenings," no. 4: n.p. "The Happening" (notes on *Household*), *Ithaca Journal*, 9 May: 8 "Nature in the Art of Irving Kriesberg," *Art International* 7, no. 10: 29-31. "Segal's Vital Mummies," *ARTnews* 62, no. 10: 30-33, 65. "Should the Artist Become a Man of the World?" *ARTnews* 63, no. 6: 34-37, 58-59. "Two Happenings" (introductory note and scenarios for *Birds* and *Orange*), *City Lights Journal*, no. 2 255-59 "What Is an 'Environment'?" a statement in Betty Rollin, "Eat," *Vogue* 143 no. 7: 125



Eat

Environment, January 1964

Sponsored by Smolin Gallery

Caves of the former Ebling Brewery,

South Bronx

Reinvented in 1991 and 1992 (twice)

98-100 Birds

Happening, February 1964

Woods near a lake, Southern Illinois

University, Carbondale

Reinvented in 2006 and 2007

ORANGE

Composed for about 400 travelers, sponsored by the Miami Arts Council, Miami, La., March 1964.
Ladies and Gentlemen:

This is the scenario of a HAPPENING which Allan Kaprow has prepared especially for the Arts Council of Miami, Inc., to be performed on March 7, 1964, between 8:30 P.M. and 10:30 P.M. The event begins when the first guest arrives and concludes with the last one. Otherwise, there is no real "beginning" or "end". You may come at any time during these hours.

The scenario is sent to you, who are the participants, so that you may know exactly what part you will have in the HAPPENING. And also, so that you will understand that, without your serious participation, it cannot exist. "Orange" is not something to watch; nor is it intended to be mere light entertainment. It is an occurrence with an idea behind it, that has been formed in a certain time sequence and within particular spaces.

This idea has to do with a journey one might take and with the changing experiences one may have on the way. Now following is the HAPPENING'S description:

A large factory-like building of concrete, with ~~open~~ girdered roof. A truck-loading platform inside one end of the building is the place of entry. Six automobiles with drivers, pointed ~~at~~ the entryway, are arranged in a semi-circle.

Each traveler arrives with a ball of string and a few fresh flowers, perhaps contained in a plastic bag. He or she walks past the cars into the loading area and sees a myriad of oranges hanging by strings from the ceiling. There are a ~~great~~ number of small tables ~~on stands~~ with juice-squeezers, paring knife, and paper cups on them. The traveler pulls an orange from its cord (a nail stuck through its core is all that holds it) cuts it, squeezes its juice into a cup and drinks it.

During this time, up on the platform, are three persons sitting on large metal drums, holding blank-cartridge pistols in their laps and facing the incoming visitors. A policeman is also standing to one side. Periodically (though not too often) he raises a whistle to his mouth and blows it piercingly. The pistols are aimed at the orange juice drinkers, detonated simultaneously, and are returned to the shooter's laps. Directly, these shots are answered by the car drivers who turn on their high beams and scream their horns together, for several drawn-out seconds. Then silence immediately returns and the lights go off.

floor, walls, ceiling completely covered, muddy (below).
feeding, bottling
The travelers next go up some steps to the left of the loading pit and come upon a shiny aluminum-foil room. They enter it. Inside, ~~staring~~ bright lights reflect upon a girl in a bikini ~~stepping into~~ a bathtub (on barrel) for orange juice. She is listening to rock-n-roll on a radio which she periodically turns on and off, one time low, another time quite loud. Each visitor gently tosses his flowers to her and passes on.

In the next part is a blank section of hallway, lit indifferently. A man is violently throwing and breaking ~~things~~ against a wall. He only pauses to let the travelers by.

Then, a small, dark tarpaper room is entered, lit by a single weak bulb. Inside a woman is cooking long spaghetti in a big pot. She continuously winds forksful of it around an upright mass of the stuff, of about three feet in height. There is something vaguely human about the image being formed. Nearby, there is a similar structure of strings. The traveler unravels his own string and adds to the image in whatever way he wishes. Like the other one, it will grow more and more grotesque.

Leaving the dark room, one comes at last to a very large and lonely ~~section of hallway~~, again indifferently lit (but with a few orange bulbs). It is sparsely hung with bottles of orange soda. An attendant in white uniform sits at the far end with ~~several~~ boxes of bottles at her side, and upon payment of a dime, gives those who wish one a soda to drink. Each time a sale is made, she rings a counter-bell; occasionally drinking herself and laughing in short bursts of raucousness or self-amusement. The effect here is of utter desolation. "Orange" is concluded, and the travelers ~~leave~~

Thereafter the travelers go to another section of the building for the remainder of the evening.

101 + 102 Score for Orange

101-105 Orange

Happening, March 1964

Sponsored by Miami Arts Council

An unused citrus warehouse,

Coral Gables, Florida

106-108 Paper

Happening, March 1964

Presented for All Student

Art Festival

A parking structure in Berkeley





103 Oranges hanging by strings



104 Participant squeezing oranges

105 The shiny aluminum-foil room



PAPER

(A Happening)

prepared for the University of California at Berkeley

SETTING

Street level of a three-tiered parking lot opposite residence halls. (During Monday afternoon and Tuesday, each participant should crumple the sheets of a full newspaper and strew it over the eastern half of the lot.) A record player is near the center and ten metal barrels are placed in line along the western end.

EVENTS

- 1 (Twist gal arrives, puts on rock-and-roll records, dances.
(Sweepers (25, male) with brooms arrive, sweep paper mechanically in a line toward western end.
(
2 (Barrel men (10) arrive and slowly tip barrels end-over-end toward sweepers (and when wall is reached, reverse direction.
(
(Gal twists.

(Cars (25) drive in at half-minute intervals, brights on, moving slowly (like hearses; each dumps a body (woman) which rolls to sweepers and becomes part of trash line.
(
3 (Cars drive off.
(
(Barrels boom.
(
(Gal twists.

(Cars return, moving faster, find a parking spot on west side, screech (to a stop.
(
(Drivers jump out, crouching, run wildly to another car, yelling, "Hey!, Hey!"; get into next car. Repeat this twice (third time they are drivers' own cars). Running steps echoing, car doors slamming.
(Barrels boom.
(Gal twists.

(Drivers wait one minute, lean on horns for one steady minute.
(
(Barrels stop.
5 (Bodies in the paper jump up, fight violently with sweepers, who succumb.
(
(Gal twists.

(Barrel people get up on barrels and begin to twist.

(Women begin to twist also, move toward barrel people, viciously pull them down to the ground.

6

(The women load trash into barrels.

(Truck comes in.

(Gal twists.

(Women and truck driver load barrels and brooms onto truck, then get on themselves. They drive off gaily waving, calling, "Bye!, Bye!, G'Bye!"

7

(Gal twists.

8

(One minute of silence except for twist gal.

9

(Twist gal turns up volume, glides to each fallen body, kneels, kisses (it tenderly on the lips, then walks away.

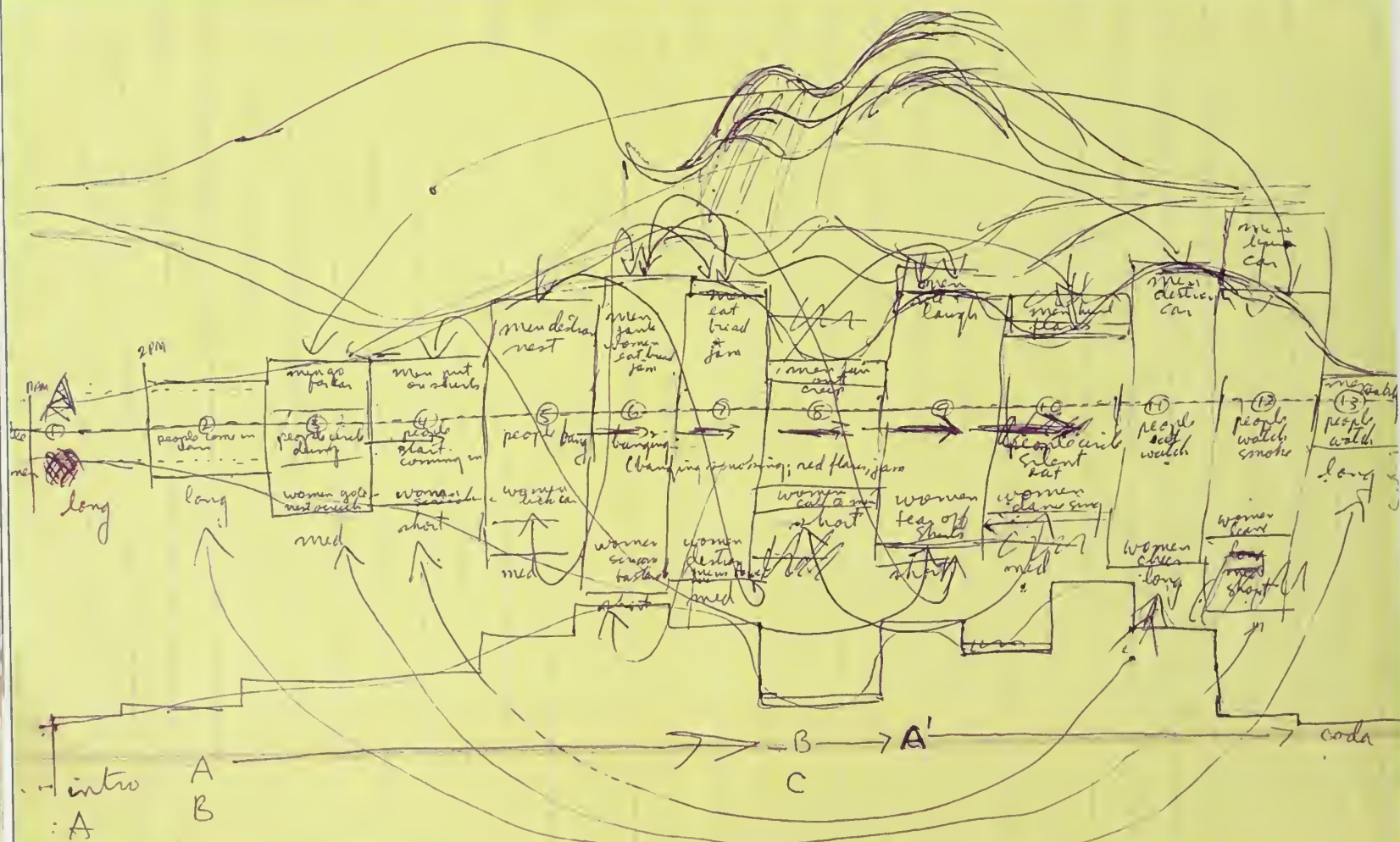
10

(Cars start motors, one after the other, drive over to the bodies, put them into the cars and drive off.

Allan Kaprow
March, 1964

NOTE: There may be no spectators. Those wishing to participate should dress in jeans or old clothes. A preliminary meeting to discuss the Happening, and to assign parts, will take place at room 155 Dwinelle Hall, 1:30 p.m., Tuesday the 24th.





109-117 **Household**

Happening, May 1964
Presented for Festival of
Contemporary Arts
City dump, Ithaca, New York
Reinvented in 2006

110 Kaprow explaining *Household*



Originale

Opera Happening, September
1964
Presented for the Second Annual
New York Avant-Garde Festival
Directed by Allan Kaprow
Written by Karlheinz Stockhausen
Judson Hall, New York

happening prepared for Cornell University by Allan Kaprow,
May, 1964

Note: There will be no spectators of this event, which will
be performed regardless of weather. Those wishing to take
part in it should attend a preliminary meeting to be held
Saturday, May 2, 2 p.m., Franklin 115, where the program
will be discussed and parts distributed.

Setting

A lonesome dump out in the country. Trash heaps all around
some smoking. Parts of dump enclosed by old, run tin fence.
Trees around rest of it.

Sequence of Events

11 a.m. Men build wooden tower on a trash mound.
Poles topped with tarpaper clusters are stuck around
it.

Women build nest of saplings and strings on
another mound. Around the nest on a clothesline
they hang old shirts.

2 p.m. Cars arrive, towing smoking wreck, park
outside dump, people get out.

Men and women work on tower and nest.

People circle dump, out of sight in trees and
behind tin wall, wait.

Women go inside nest and screech.

Men go for smoking wreck, roll it into dump,
cover it with straw berry jam.

People's voices call "Hey! Hey! Hey!" all around
dump.

Men go to women, put on shirts, squat down and
watch them.

4. People very slowly start coming in toward car,
still calling "Hey! Hey!"

Women screech.

Women go to car and lick jam.

5. Men destroy nest with shouts and cursing.

People, coming in, start to pound pots and blow
police whistles in slow unison.

Men return to women at wreck, yank them away,
eat jam with fingers, slap white bread all over
sticky stuff, eat with their mouths.

6. Women scream at men "Bastards!, Bastards!"

People advance, banging and whistling.

Women destroy men's poles and tower, laughing,
yelling, "Watch this!, Watch this!"

7. Men eat Bread

People advance, banging and whistling.

Women go to heaps of smoking trash, call to men
sweet-songy come-ons.

8. Men fan out, creep low to ambush women.

People advance, banging and whistling.

Women jump men, rip off shirts and fling shirts
into smoking trash, run to men's tower mound.

9. Men roll on ground laughing loud, "Hee!, Hee!, Hee!
Haw!, Haw!"

People advance, banging and whistling.

111-113 Score for Household



114 Women calling to the men

Women take off blouses, wave them overhead like
baskies, eat jam, drink wine, rock and roll tune and
whistle "Haw! Haw!"

10. Men hurl red smoke-flares into smoking trash heap.

People circle smoking jam-car, become silent, squat
down, eat jam sandwiches.

Men go to wreck, take sledge hammers from people,
pick up rattling log, begin to demolish car.

11. Women watch from distance and cheer men for every
smash.

People eat silently and watch.

Men jack up car, remove wheels, get fire to it,
squat down to watch, light up cigarette.

12. People light up cigarettes, watch car burning.

Women run out of junk yard, waving blouses, really
calling, "Bye!, Bye! Bye!, Bye!", get into
cars, drive away with horns blaring steadily till
out of earshot.

Everyone smokes silently and watches car until
it's turned up.

13. Then they leave quietly.

Form

Large structure: A B A' ~~ABA~~ (long) (short)
 (long) or A B ^(wide) C B A' (wide) ~~is a rough symmetry~~
 (long) (long) (short) (long) (long) i.e. a rough
 symmetry or circularity.

Sub-structure: In time lengths. ① long ② long
 ③ med ④ short ⑤ med ⑥ short ⑦ med ⑧ short ⑨ short
 ⑩ med ⑪ long ⑫ short ⑬ long - i.e. a loose
 grouping somewhere between symmetry and asymmetry.

Thematic relations

larger { Male - female (asymmetry) (head - tail)
 People . ~~collective~~ collective unity (corn) → Car
 Contractions made - contractions destroyed (head - tail)

smaller { Section 2 (people arrive) → Section 13 (people leave)
 " 3 (women screech) → " 11 (women cheer)
 " 4 (men put on shirts) → " 9 (women tear off skirts)
 " 5 (women lick jam) → " 7 (men eat jam, bread)
 " 6 (women scream at men) → " 9 (men laugh at women)
 " 5 (men destroy nest) → " 7 (women destroy tower)
 " 8 (women call to men) → " 10 (women dance & sing)
 " 8, 9 (men and women eat) → " 10, 11 (people eat)
 " 9 (women tear off men's shirts) → " 12 (men take off car wheels)
 smoke of dump → smoke of car; smoke of flares → smoke of gun
 red smoke of flares red color of jam, fire of dump - fire of car
 people come in → people go out
 etc.





Raining

Booklet, 1965
Published by the Solomon R.
Guggenheim Museum, New York

Soap

Happening, February 1965
Commissioned by Florida State
University, Sarasota
Canceled due to
misinterpretation of intent
Realized independently by a
participant on the beach
and in the city of Sarasota
Reinvented in 1989

118-123 Calling

Happening, August 1965
New York and the woods at
George Segal's farm, South
Brunswick, New Jersey

Push and Pull

Environment, September 1965
Reinvention for the Third Annual
New York Avant-Garde Festival
Judson Hall, New York

Notes to CALLING:

- 1) Places (other than train station) and times are to be decided just prior to performance.
- 2) Performance should preferably take place over two days, the first in the city, and the second in the country.
- 3) At least twenty-one persons are necessary to perform this Happening properly. For this number six cars are required. Thus there would be three persons waiting at street corners, a car containing three people, including the driver, to pick each one up; and a matching number of second-stage cars, also manned by three people, to carry the wrapped persons to the railroad station. But this basic number of participants can be multiplied proportionately for as large a group as is desired.
- 4) Names used throughout are to be the names of those involved.
- 5) Wrappings of foil and cloth should be as thoroughly applied as possible, the face covered except for breathing gap.
- 6) Second-stage cars should be parked near pre-chosen wastebaskets, widely separated from each other. Drivers then proceed to part of city where first-stage cars are parked at meters. There the two drivers exchange car keys, the first-stage trio hurrying to wastebasket positions, where they enter the autos and await the arrival of the human packages. The latter, of course, are brought by the second-stage trio. Timing for this, and all other stages of the event, must be worked out exactly.
- 7) The cars depositing packages in wastebaskets next proceed to the homes of their drivers, where phone calls will be received.
- 8) After the human packages unwrap themselves at the information booth, calls should be made from a public booth to the drivers of the last-mentioned cars. Phone is allowed to ring fifty times before it is picked up. Answerer says only "yes?" Caller asks if it is X, (stating the right name), and X quietly hangs up.
- 9) The people hanging from ropes in the woods are those who drove ~~the~~ accompanied the cars the day before. An exchange of positions takes place here (underscored by the inverted positions on the ropes), with the former package people taking the active role. ~~There~~ There should be no less than five bodies suspended, although all car people may choose to hang this way. If less than the total (of, say, eighteen), the others should sit motionless beneath each rope and join in the answering and the calling of names. When called from afar by the package people, the answer is simply "here!", "here!", "here!" until each body is found and violated.
- 10) The package people, arriving at the woods, call out the names of the car people hidden over a wide area among the trees. ~~as a~~ group, they follow the sounds of the voices and reach each dangling figure. Its clothea are rapidly cut off, and after all have been so treated, the group leaves. Each suspended person (and these sitting beneath him) should cease answering to their names when found. Gradually the answering will diminish to silence, and at that point they start to call each other's names, like children lost.

Allan Kaprow
July, 1965

1965

TEACHING POSITIONS Associate Professor, Department of Fine Arts, State University of New York, Stony Brook. Director, Experimental Education, Institute of Contemporary Art, Boston. ¶ AWARDS Research grant from State University of New York, Stony Brook. ¶ GROUP EXHIBITIONS *Eleven from the Reuben Gallery*, Solomon R. Guggenheim Museum, New York, January. *Ten from Rutgers University*, Bianchini Gallery, New York, December-January. ¶ FESTIVALS Third Annual New York Avant-Garde Festival, Judson Hall, New York, September. ¶ THEATER Performed in "Theater Piece" by John Cage, Third Annual New York Avant-Garde Festival, Judson Hall, New York, September. ¶ WRITINGS "Barnett Newman—ein Klassiker?" in Jürgen Claus, ed., *Kunst heute: Personen, Analysen, Dokumente* (Hamburg: Rowohlt), 74-78. "Daniel Spoerri," in *Daniel Spoerri's Room No. 631 at the Chelsea Hotel*, exh. cat. (New York: Green Gallery), n.p. "Eat" (notes and drawing) and "Calling" (notes and scenario), *Tulane Drama Review* 10, no. 2: 44-49, 203-11. "The New Brunswick School," in *Ten from Rutgers University*, exh. cat. (New York: Bianchini Gallery), 3-4. Notes and scenario for *Eating*, in Susan Sontag and Allan Kaprow, "An Art of Radical Juxtaposition," *The Second Coming Magazine* 1, no. 6: 25-26. "Pop Art," *Newsletter of the Department of Fine Arts*, State University of New York, Stony Brook, November: 3-4. Statement in Katharine Kuh, "Recent Kinetic Art," in Gyorgy Kepes, ed., *The Nature and Art of Motion* (New York: George Braziller), 121-24. Statement and scripts for *18 Happenings in 6 Parts*, *Coca-Cola*, *Shirley Cannonball?*, *A Spring Happening*, and *Courtyard*, in Michael Kirby, *Happenings: An Illustrated Anthology* (New York: E.P. Dutton), 44-52, 55-66, 84-86, 92-93, 105-7.

CALLING

A Happening for performers only.
Tentatively scheduled for Saturday,
August 21, and Sunday, August 22.

Those interested in participating
may call Allan Kaprow (telephone:
516, CR 1-6735) on Tuesday, August
17, from 9 AM to 10 PM.

CALLING

up stairs
In the city, people stand at street corners and wait.
For each of them:

A car pulls up, someone calls out a name, the person gets in, they
drive off.

and ff.
During the trip, the person is wrapped in aluminum foil. The car is
parked at a meter somewhere, is left there, locked; the silver person
sitting motionless in the front seat.

Someone unlocks the car, drives off. The foil is removed from the
person; he or she is wrapped in cloth or tied into a laundry bag. The
car stops, the person is dumped in a public wastebasket, and the car
goes away.

A waiting auto pulls over to the curb, the person is removed from the
wastebasket, is hauled into the car, is taken to the information booth
at Grand Central Station. The person is propped up against it and left.

The person calls out names, and hears the others brought there also call.
They call out for some time. Then they work loose from their wrappings
and leave the train station.

They telephone certain numbers. The phone rings and rings. Finally, it
is answered, a name is asked for, and immediately the other end clicks
off.

3 spaces ->
* * * * *

In the woods, the persons call out names and hear hidden answers. Here
and there, they come upon people dangling upside down from ropes. They
rip the people's clothes off and go away.

The naked figures call to each other in the woods for a long time, until
they are tired. Silence.



121 Participants at Grand Central Station
Photo: Peter Moore





123 Participant wrapped in cloth
Photo. Peter Moore

NEW YORK

(Available Activities)

Rockets, spread over several miles, go up in red smoke, explode, scatter thousands of scraps of paper with messages.

Couples make love in hotel rooms. Before they check out, they cover everything with large sheets of black plastic film.

Warehouse or dump of used refrigerators. People bring packages of ice, transistor radios, and put them into the boxes. Radios are turned on, refrigerators are shut, people leave. On another day they turn, sit inside with radios for awhile, and quietly listen.

Couples kiss each other in the midst of the world, go on.

People stand on bridges, on street corners, watch cars pass. After two hundred red ones, they leave.

People shout in subway just before getting off, leave immediately.

On the streets, kids give paper flowers to people with pleasant faces.

On the shoulder of a stretch of highway, a fancy banquet table laid out, food in the plates, money in the saucers. Everything left there.

Everyone watches for either:

- a signal from someone.
- a light to go on in a window.
- a plane to pass directly overhead.
- an insect to land nearby.
- three motorcycles to barrel past.

Immediately afterwards, they write a careful description of the occurrence, and mail copies to each other.

An empty house. Nails are hammered halfway into all surfaces of rooms, house is locked, hammers go away.

LOS ANGELES

(Available Activities)

Cars drive into a fillings station, erupt with white foam pouring from windows.

A car is built on an isolated mountain top, from junk parts. Is left.

People shout in subway just before getting off, leave immediately.

Everyone watches for either:

- a signal from someone.
- a light to go on in a window.
- a plane to pass directly overhead.
- an insect to land nearby.
- three motorcycles to barrel past.

Immediately afterwards, they write a careful description of the occurrence, and mail copies to each other.

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Warehouse or dump of used refrigerators. People bring packages of ice, transistor radios, and put them into the boxes. Radios are turned on, refrigerators are shut, people leave. On another day they return, sit inside with radios for awhile, and quietly listen.

On the streets, kids give paper flowers to people with pleasant faces.

A daytime procession of cars on a highway, brights on. Periodically, and momentarily, fifteen feet of thin plastic film streams from car's windows, is drawn back inside. Half-hour later, cars disperse.

Many shoppers begin to whistle in aisles of supermarket. After a few minutes, they go back to shopping.

Photos of supermarket and washerette projected onto clouds, into air.

People tie tarpaper around many cars in supermarket lot.

Light in the country. Many cars, moving on different roads, about a mile from a certain point, lights blinking, horns beeping sporadically, converge and disperse.

Photos of supermarket and washerette sent to everyone.

People listen to records in glass booths. They look at each other and dance.

Two people telephone each other. Phone rings once, is answered "hello". Caller hangs up. After a few minutes, other person does same. Same answer. Phone clicks off. Repeated with two rings, three rings, four rings, five rings, six rings, seven, eight, nine, etc.....until a line is busy.

124 + 125 Score for Self-Service, pp.1-2

BOSTON

(Available Activities)

Many shoppers begin to whistle in aisles of supermarket. After a few minutes they go back to their shopping.

People tie tarpaper around many cars in supermarket lot.

For a few moments at night, shouts, words, calls, all through bull-horns. Voices moving on the streets, from windows, around corners, in hallways, alleys.

On another day, twenty or more flash-gun cameras shoot off at same time all over supermarket; shopping resumed.

At a supermarket (on another day) transistor radios playing rock are put into shelves of cereals, soaps, freezers, bananas, napkins, etc. left there. On still another day, bouquets are tucked in with products.

3 A.M. emptiness at a 24-hour washer-ette. Piles of clothes washed. Turning cylinders, blue-white flour-escents. Regularly on the half-hour, loud bunch of photogs bust in, flash, leave. Home at five.

In a neighborhood, people inflate, by mouth, a twenty foot weather balloon. It's pushed through the streets and hurried in a hole at the beach. The people leave it.

Cars drive into filling station, erupt with white foam pouring from windows.

Two people telephone each other. Phone rings once, is answered "hello". Caller hangs up. After a few minutes, other person does same. Same answer. Phone clicks off. Repeated with two rings, three rings, four rings, five rings, six rings, seven, eight, nine, etc.....until a line is busy.

1966

TEACHING POSITIONS Professor, Department of Fine Arts, State University of New York, Stony Brook. Director, Experimental Education, Institute of Contemporary Art, Boston. ¶ **AWARDS** Research grant from State University of New York, Stony Brook. ¶ **GROUP EXHIBITIONS** *Mass-Art*, Westchester Art Society, White Plains, New York, November. ¶ **FESTIVALS** Fourth Annual New York Avant-Garde Festival, Central Park, New York, September. ¶ **WRITINGS** *Assemblage, Environments & Happenings* (New York: Harry N. Abrams). "The Creation of Art and the Creation of Art Education" and "Excerpts," in *A Seminar in Art Education for Research and Curriculum Development* (University Park: Pennsylvania State University), 74-89. "Experimental Art," *ARTnews* 65, no. 1: 60-63, 77-82. "Female Art: No Games," *Village Voice*, 28 April: 12. "Hans Hofmann," *Village Voice*, 24 February: 1-2. "The Happenings Are Dead—Long Live the Happenings!" *Artforum* 4, no. 7: 36-39. "'Katei' no tame no oboegaki" (notes for *Household*), in Nakahara Yūsuke, ed., "Tokubetsu kirkō: Gendai bijutsu no kanōsei" (Special contribution: The possibility of contemporary art), *Mizue*, no. 731: 10-11. Letter to the editor, *Tulane Drama Review* 10, no. 4: 281-83. Response to a questionnaire in "People Are Replying to Our Inquiry," *World Theatre* 15, no. 1: 33-35. "Self-Service: A Happening," *Soundings* 3, no. 1: 14-27. *Some Recent Happenings*, Great Bear Pamphlet no. 7 (New York: Something Else). *Untitled manifesto*, in Dick Higgins, ed., *Manifestos*, Great Bear Pamphlet no. 8 (New York: Something Else), 21-23

Three Country Happening

Proposal for a Happening,

Spring 1966

For Allan Kaprow (United States of America), Marta Minujin (Argentina), and Wolf Vostell (Germany)

124-128 Self-Service

Happening, June-September 1966

Sponsored by Harry N. Abrams, the Pasadena Art Museum, and the Institute of Contemporary Art, Boston New York, Los Angeles, and Boston Reinvented in 1986 and 1988

Towers

Happening, September 1966

Presented for the Fourth Annual New York Avant-Garde Festival Central Park, New York

129-132 Gas

Happening, August 1966

Sponsored by Dwan Gallery and WCBS-TV

The Hamptons, Long Island, and New York

Untitled Environment

Environment, November 1966

Reinvention for *Mass-Art* Westchester Art Society, White Plains, New York

How To Make a Happening

LP record, 1966

Recorded in conjunction with *Mass-Art*

Produced by Mass Art Inc.

FINAL SCHEME FOR SELF-SERVICE

The chart below indicates the distribution of all Los Angeles activities from June through September. Figures in boxes represent the number of persons who have chosen to enact a particular activity in each month. Blank spaces occur either because practical matters eliminated an activity or due to the chance-operations used in arriving at the distribution

Activities	June	July	Aug.	Sept.	Remarks
Car built on mountain top		8	5	3	Contact Eric Orr. A suggestion: women may be especially interested in helping with the upholstering of the interior of auto.
Watching for signals	18				This may be done either privately or with a few other participants. Mimeographing of descriptions at Pasadena Museum.
Warehouse of used refrigerators					
Paper flowers		9		7	Contact Margaret Koch. This activity should be done with as many kids as seems appropriate, with kids making paper flowers beforehand.
Daytime procession of cars	12		7		Contact Jim Stohn.
Whistle in supermarket	14	20			Contact Michael Agnello.
Tarpaper around cars.	7			7	Contact Joseph Byrd. Cars should belong to participants.
Cars blinking, beeping at night.	6	9	10	7	Contact Mary Yeomans.
Photos of supermarket sent to everyone	1	2	1	2	Photographers should connect with market and Lunderotte events. Contact Pasadena Museum regarding expenses.
Listen to records and dance	7	9	6	4	Contact Jesso Jacobs.
Two people telephone	9			5	Telephone calls to be arranged among participants.
Torn paper dropped	13	12	10		This is primarily a private activity.
Weather balloon		15			Contact Joseph Byrd.
Eat sandwiches in phone booths	9	15	9	10	This is a completely private activity.
Count red cars		8			This is a completely private activity.
Rockets		6			Contact Joe Mullin.

Activities continued	June	July	Aug.	Sept.	Remarks
Nails in empty house	13		15		Contact Gwenda Davies.
Whistle in elevator	7			7	Contact Michael Genth.
3 A.M. in washerette					Contact Walter Hopps.
Long parade of white banners, etc.	7	14	10		Contact Gwenda Davies. Bring into activity as many kids as possible.
Riding on bus searching for face	2		4	5	This is a private activity.
Bread and jam path			11	9	Contact Hal or Gretchen Glickman.
Couples kiss in world	13	15	12	15	This activity should be enacted in a way that seems appropriate to the couple.
Photos projected	1		1		Contact Walter Hopps
Shout in subway					
Cars in filling stations					

SATURDAY, AUGUST 6 - AM

slow parade of big
weather balloons, crowds
pushing - hover crafts
manned by the Neutron Kid
and Liquid Hips - seeing
eyes - flares - barrel
pounders booming

SATURDAY, AUGUST 6 - PM

weather balloons rise,
burst, wash ashore,
messages to area -
plastic skyscraper on
beach, destroyed, shrill
whistles - laundry
uncovered, day at
washerette - bulging
letters go up, ride waves
- sky divers descend,
yells, noise - blimp
hovers in - skywriter's
secret word - seeing eyes

SUNDAY, AUGUST 7 - AM

"fire" written inside
truck, cops spray with
snow bombs - ferry trip,
white sheets hung out,
loud rock on car radios -
seeing eyes - nurses
onshore yahooin' welcomes
- black plastic moving
across exit - nurses
running off - passed by
on highway, nurses
stacked five-deep on
hospital beds, waving,
laughing

A HAPPENING

by

Charles Frazier

Mordi Gerstein

Gordon Hyatt

Allan Kaprow



In Cooperation

With

The

Dwan Gallery

And

WCBS-TV

SUNDAY, AUGUST 7 - PM

bluffs above sea - fire
trucks, squad cars, red
flashers on, lights,
intercoms - bullhorn
instructions - seeing
eyes - black mounds on
beach - rockets released
- foam pouring down
cliff, past mounds into
waves - crowd passing
through - interviews

MONDAY, AUGUST 8 - AM

junked autos - kids'
clubhouses dolled up for
picnic - goodie car
serving - flying machine
buzzing hulks - big
balloon oozing out of car
body - seeing eyes -
playtime

MONDAY, AUGUST 8 - PM

burial pit - black mounds
moving slowly down, sea
of foam rolling down -
cars blaring horns every
thirty seconds - blast on
whistles, towers of
barrels toppled into pit
- pushed up incline
against flow - seeing
eyes still, all over
bottom - regular garbage
deliveries

Those interested in participating should attend a preliminary meeting
at either the VFW Hall, 4 Main Street, Easthampton on Sunday, July 31
- 11 AM; or the CBS Broadcasting Center, 524 West 57 Street, New York
City on Tuesday, August 2 - 8 PM (ask at desk in lobby).





LIFE EVENTS Marisa Tamar Kaprow, daughter, born January. Nina Madge Kaprow, daughter, died March. ¶ **TEACHING POSITIONS** Professor, Department of Fine Arts, State University of New York, Stony Brook. ¶ **AWARDS** Guggenheim Fellowship. Research grant from State University of New York, Stony Brook. ¶ **SOLO EXHIBITIONS** *Allan Kaprow*, Pasadena Art Museum, Pasadena (traveled nationally), September–October. ¶ **GROUP EXHIBITIONS** *Pictures To Be Read, Poetry To Be Seen*, Museum of Contemporary Art, Chicago, October–December. *Two Happening Concepts: Allan Kaprow and Wolf Vostell*, Museum of Contemporary Art, Chicago (traveled nationally), November–December. ¶ **FESTIVALS** Fifth Annual New York Avant-Garde Festival, Staten Island Ferryboat, New York, September. ¶ **WRITINGS** *Calling—A Big Little Book* (with Dick Higgins and Alison Knowles), limited ed. (New York: Something Else). "Communications Programming" and "Pinpointing Happenings" (with Barbara Berman), in *Allan Kaprow*, exh. cat. (Pasadena: Pasadena Art Museum), 12–19. "The End of the Concert Hall" (introduction to a dialogue between Max Neuhaus and students), *The Statesman*, 3 May: 4–5. "Gas" (program, notes, and critical analysis), in Michael Benedikt, *Theater Experiment* (New York: Doubleday), 379–87. "'Happenings' in the New York Scene" (originally published in 1961), in Alvin Kernan, ed., *The Modern American Theater: A Collection of Critical Essays* (Prentice Hall, N.J.: Spectrum), 121–30. "Pop Art: Past, Present and Future," *Malahat Review*, no. 3: 54–76. Response to a questionnaire, in Barbara Rose and Irving Sandler, "Sensibility of the Sixties," *Art in America* 55, no. 1: 45. Statement printed without title in "Jackson Pollock: An Artists' Symposium, Part 1," *ARTnews* 66, no. 2: 32–33, 59–61. *Untitled Essay and Other Works* (essay and scores for *Mushroom, Paper, and Interruption*), Great Bear Pamphlet no. 16 (New York: Something Else). "Where Art Thou, Sweet Muse? (I'm Hung up at the Whitney)," in Allan Kaprow and Robert Smithson, "Death in the Museum," *Arts Magazine* 41, no. 4: 40–41; reprinted as "What Is a Museum?: A Dialogue between Allan Kaprow and Robert Smithson," *Arts Yearbook*, no. 9: 94–101.

1967

Flick

Happening, February 1967
Sponsored by Angry Arts against
War in Vietnam
Streets of New York

Sweep-In

Happening, April 1967
Lower East Side, New York

Interruption

Happening, May 1967
State University of New York,
Stony Brook

L Gold

Proposal for a publicity
campaign of Happenings,
Summer 1967
For Liggett & Myers Tobacco
Company

Noise

Happening, September 1967
Presented for the Fifth Annual New
York Avant-Garde Festival
Automobile deck of the Staten Island
Ferryboat, New York

Push and Pull

Environment, September–October
1967
Reinvention for *Allan Kaprow*
Pasadena Art Museum, Pasadena

Words

Environment, September–October
1967
Reinvention for *Allan Kaprow*
Pasadena Art Museum, Pasadena

Yard

Environment, September–October
1967
Reinvention for *Allan Kaprow*
Pasadena Art Museum, Pasadena



Happening, October 1967
Presented for *Allan Kaprow*
Various locations in Pasadena
and Los Angeles
Reinvented in 2005

Words

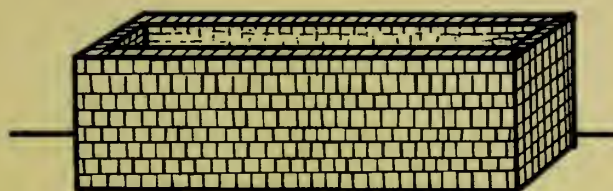
Environment,
October-December 1967
Reinvention for *Pictures To Be
Read, Poetry To Be Seen*
Museum of Contemporary Art,
Chicago

Watching

Happening, November 1967
Presented for *Gateway to the Arts*
WCBS-TV, New York

FLUIDS

A HAPPENING BY
ALLAN KAPROW



DURING THREE DAYS, ABOUT TWENTY
RECTANGULAR ENCLOSURES OF ICE
BLOCKS (MEASURING ABOUT 30
FEET LONG, 10 WIDE AND 8
HIGH) ARE BUILT THROUGHOUT
THE CITY. THEIR WALLS ARE
UNBROKEN. THEY ARE LEFT TO MELT.

THOSE INTERESTED IN PARTICIPATING SHOULD ATTEND A PRELIMINARY MEETING AT THE PASADENA ART MUSEUM, 46 NORTH LOS ROBLES AVENUE,
PASADENA, AT 8:30 P.M., OCTOBER 31, 1967. THE HAPPENING WILL BE THOROUGHLY DISCUSSED BY ALLAN KAPROW AND ALL DETAILS WORKED OUT.

10





273-
2029

Thursday, October 12th

12:00 noon

1. McDonalds Hamburger
(in lot next door - South)
799 North Lake Street, Pasadena
phone: 798-0625

Class of around 17 girls from Westridge School will be there to build under the direction of Barbara Smith

2. The Play Yard (Mr. Matthleasen)
5607 Rosemead Boulevard
Temple City
phone: 285-6796

10:00 AM

3. Pierce College (Walt Smith)
6201 Winnetka
Woodland Hills
phone: 347-0551

10:00 AM

Ample supply of willing students to build structure
Someone will meet truck at gate and direct it to site
of building on campus.

4. Under two Colorado Street Bridges
enter vacant area off El Circulo Drive
Pasadena
no phone

2 PM
12:00 noon

5. Tail o' the Cock (Mr. Buchtel)
447 South La Cienega Boulevard
Los Angeles 48
phone: CR 3-1200

3:00 PM

Plan Kaprow

Friday, October 13th

11:00 AM

6. Watts Towers (Mrs. Babbitz)
East 107th Street
1 block East of Graham
Watts, Los Angeles
phone: 462-8191 (Watts Committee offices on Melrose)
platform to be covered with plastic

2:00 PM

7. Brookside Park (Mr. Walt Moore)
NE corner next to Fanny Morrison Bldg.
Pasadena
phone: 793-1947

enter park through parking lot - there is paved driveway

3:00 PM

8. Robert Colombatto Residence
2000 Ashbourne
South Pasadena
phone: 799-681

South on Chelton Way off Monterey Road - house is on
North East corner Ashbourne and Chelton Way. Truck to
park next to fence - unload through gate. NO MORE VOLUNTEERS NEEDED.

4. La Canada Rustic Stone Company (Paul Davis)
301 North Lake
Pasadena
phone: SY 2-6262

10:00 AM

build in Southern moat driveway (there are two),
as near the street as possible



For immediate release (Sept 17) 1968, 20
~~AT 11~~
 blue service

Ice Man's Holiday ~~Ice Man~~ ~~Strange~~

On — streets, — streets — streets —
 yesterday, identical constructions ^{hundreds of} of ice, and
 were built by groups of people ^{small} ~~arriving~~ driving
 by up to a street corner in a van. They
 did their work quietly and with dispatch, leaving
 soon after immediately. No one seems to
 know what it is all about. Rumor is that it
 happens or some religious sect are responsible.
 I heard the ~~ice~~ ^{structures} are melting and are
 drawing crowds of perplexed onlookers.

L.A.'s New Architecture?

Phone band.
 they are the ~~ice~~ ^{ice} men
 promotion for a new
 company, they are
 the ~~ice~~ ^{ice} men
 of a set of
 they are the
 ice men

It was reported in the and other newspapers yesterday that strange, unexplained
 activities were going on around our city.
 Large ~~ice~~ ^{ice} houses without doors or
 windows appeared in ~~at~~ ^{at} ~~the~~ ^{the} ~~place~~ ^{place} around
 town. These ~~ice~~ ^{ice} houses ~~left~~ ^{left} them ~~without~~ ^{without} ~~the~~ ^{the} ~~ice~~ ^{ice}
 and they are melting slowly. ~~the~~ ^{the} ~~ice~~ ^{ice} ~~men~~ ^{men} ~~from~~ ^{from}
 UCLA, Kurt von Meyer, ~~as~~ ^{as} ~~they~~ ^{they} ~~are~~ ^{are} ~~demonstrating~~ ^{demonstrating}
 is informed

1968 12 17



141 + 142 Colorado Street bridges in Pasadena



Moving

Happening, November 1967

Presented for *Pictures To Be Read*,

Poetry To Be Seen

Unused houses in different parts
of Chicago

143-144 Moving

Photoalbum, 1967

Published by the Museum of
Contemporary Art, Chicago

143 Front cover
Photo:
Peter Moore

144 Back cover

PHOTOALBUM

MOVING

A HAPPENING

BY ALLAN KAPROW



SOME UNUSED HOUSES IN DIFFERENT
PARTS OF THE CITY. ON EACH OF FOUR
DAYS, OLD FURNITURE IS OBTAINED, AND
IS PUSHED THROUGH THE STREETS TO THE
HOUSES. THE FURNITURE IS INSTALLED.

On the first day, bedrooms are furnished,
and slept in that night.

On the third day, living rooms are fur-
nished, and guests are invited to cocktails.

On the second day, dining rooms are fur-
nished, and a meal is eaten.

On the fourth day, attics are filled and
their doors are locked.

Commissioned by the Museum of Contemporary Art, Chicago, November 29 to December 2, 1967. Dedicated to
Milan Knizak. Photographed by Peter Moore.

145 Poster for *Runner*
(with score)



145-148 **Runner**

Happening, February 1968
Presented for Allan Kaprow
Washington University, Saint Louis

149-151 **Transfer**

Happening, February 1968
Sponsored by Wesleyan University
Various locations in Middletown,
Connecticut, including Anderson Oil
and Chemical Company, Andrus Field
at Wesleyan University, Middletown
Shopping Plaza, Portland Quarry,
Powder Hill ski area, and South Green

Record I

Happening, Spring 1968
Commissioned by University
of Texas, Austin
Not realized

152-153 **Round Trip**

Happening, March 1968
State University of New York, Albany
Reinvented in 2006

TEACHING POSITIONS Professor, Department of Fine Arts, State University of New York, Stony Brook. Codirector, Project Other Ways, Berkeley Unified School District, Berkeley. ¶ **AWARDS** Research grant from State University of New York, Stony Brook. ¶ **SOLO EXHIBITIONS** Allan Kaprow, Washington University, Saint Louis, February-March. Allan Kaprow, University of Texas, Austin, March-April. ¶ **FESTIVALS** Sixth Annual New York Avant-Garde Festival, Central Park West, New York, September. ¶ **WRITINGS** "Art and Education" (with Jim Hinton and Herbert Koh), *Cultural Affairs* 2: 6-17. "Fight" (score for an unrealized Happening), *Some/thing*, nos. 4 and 5: 88-90. "The Happenings Are Dead. Long Live the Happenings!" (includes scores for *Runner*, *Round Trip*, *Arrivals*, *Transfer*, *Moving*, *Record*, *Fluids*, and *Population*), *Metro*, n.s., no. 14: 144-53. "Nam June Paik," in *Nam June Paik. Electronic Art II* exh. cat. (New York: Galeria Bonino), n.p. "On Happenings," *Arts in Society* 5: 28-37. "The Shape of the Art Environment: How Anti Form Is 'Anti Form'?" *Artforum* 6, no. 10: 32-33. ¶ **INTERVIEWS** "La sfida del sistema," *Metro*, n.s., no. 14: 34-71

1968



147 + 148 Explanatory notes for Runner

peculiarly American

- ① Happening type
(work - play)

- ② Read "Runner"
text

- ③ Kinds of Meaning

A. Formal: A Structure of Symmetries

- ① Material brought to site
at beginning — removed at end
- ② 1st day and 3rd day:
involves a single action in reverse
2nd day two actions in reverse
- ③ tarpaper road parallels real road

- ④ our "work" parallels or
mirrors work of real
road builders (describes)

B. Social comment

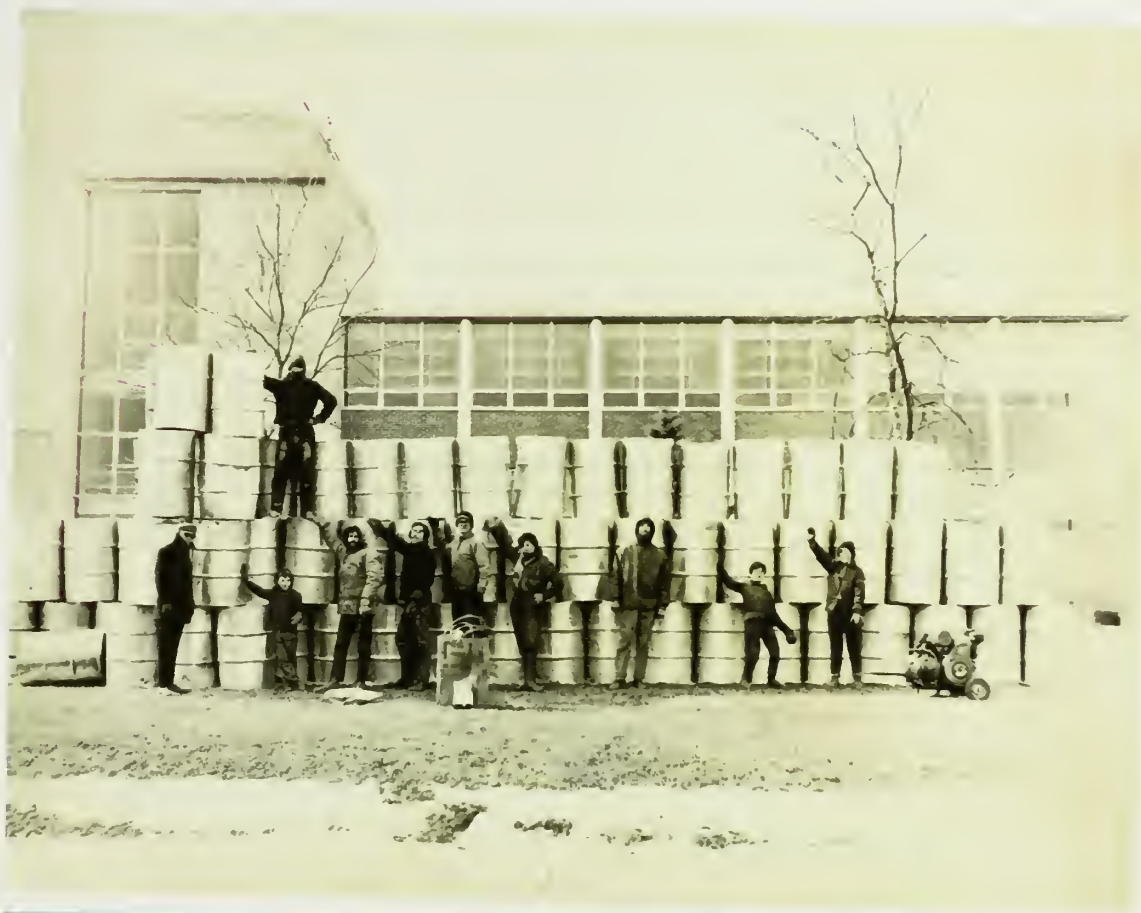
useless work becomes
useful as recreation

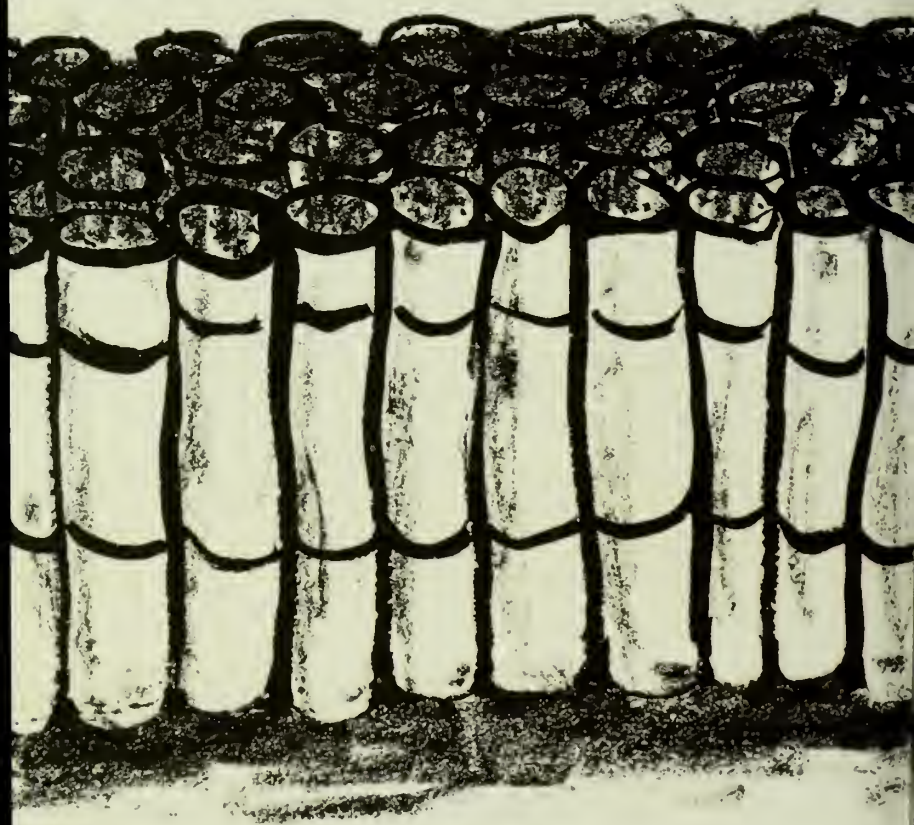
useful work now
increasingly useless
as technology takes its place

play becomes a social
need to replace freed time

C. Direct, single experience
in space and time

... work is philosophical, not instrumental.
It ~~is~~ rather than being some enthusiasm
it seeks, social insight. ~~As~~ The more
active it is, (on fact) the more reflective it becomes.





LARGE HEAP OF METAL
BARRELS BEHIND CHEMI-
CAL PLANT. PEOPLE POSE
AMONG THEM FOR TRIUM-
PHAL PHOTO.

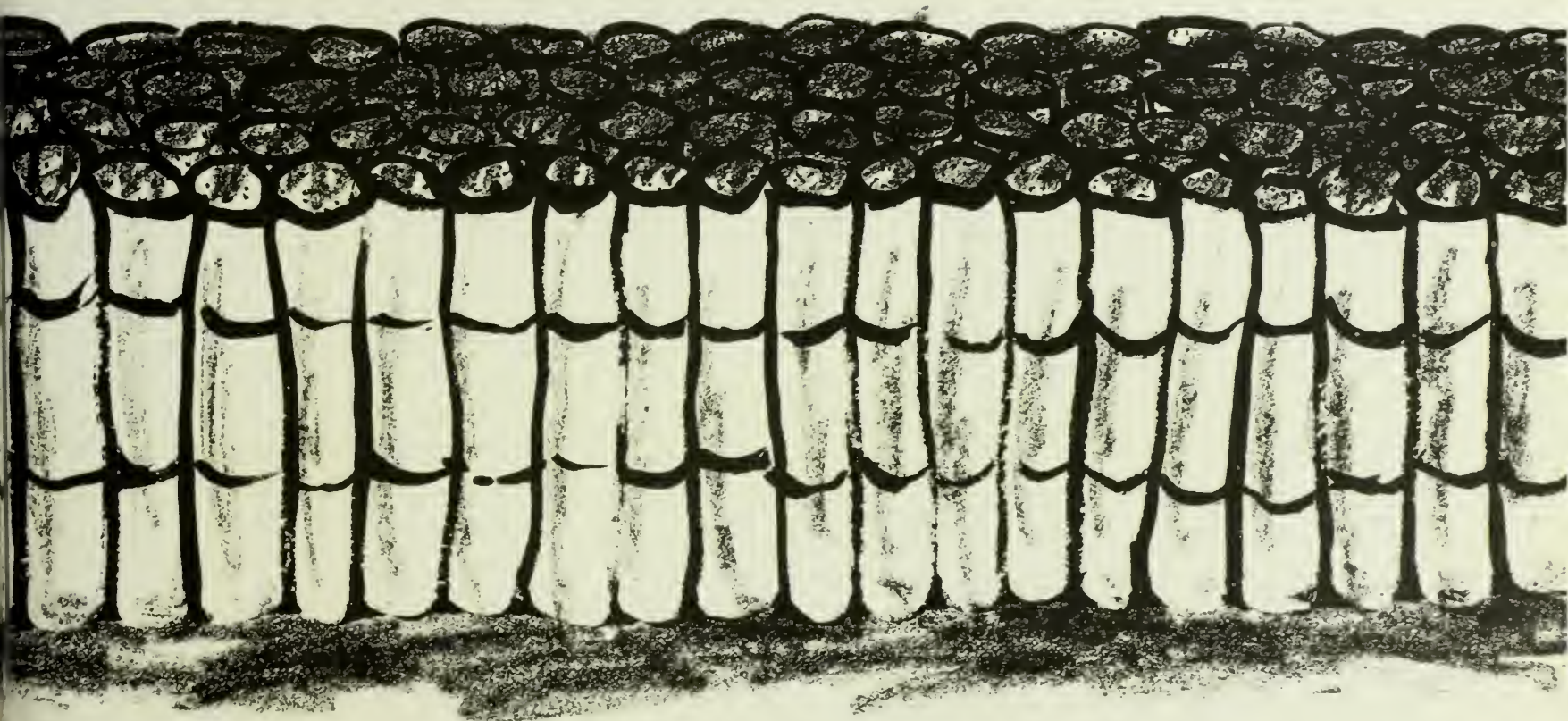
BARRELS LOADED ONTO
TRUCKS, DRIVEN TO
ANOTHER SITE. UNLOADED.
STACKED NEATLY. SPRAYED
SILVER. PEOPLE POSE FOR
TRIUMPHAL PHOTO.

BARRELS LOADED ON
TRUCKS, DRIVEN TO
ANOTHER SITE. STACKED NEATLY.
SPRAYED WHITE. PEOPLE POSE
FOR TRIUMPHAL PHOTO TAKEN

A HAPPENING (FOR CHRISTO)

THOSE INTERESTED IN PAR

TRANSFER



BARRELS TRUCKED TO
NEW SITE. STACKED.
PAINTED BLACK.
TRIUMPHAL PHOTO.

NEW SITE. BARRELS
STACKED. DA-GLO RED.
TRIUMPHAL PHOTO.

NEW SITE. BARRELS
STACKED. DA-GLO
GREEN. TRIUMPHAL
PHOTO.

NEW SITE. BARRELS
STACKED. SILVER.
TRIUMPHAL PHOTO.

NEW SITE. BARRELS
STACKED. WHITE.
TRIUMPHAL PHOTO.

BACK TO CHEMICAL
PLANT. BARRELS
DUMPED. BLACK.
TRIUMPHAL PHOTO.

SHOULD ATTEND A PRELIMINARY MEETING AT THE CO LOUNGE, WESLEYAN UNIVERSITY, SUNDAY, FEBRUARY 18, 1968, AT 8 PM

BY ALLAN KAPROW



153 Contact sheet

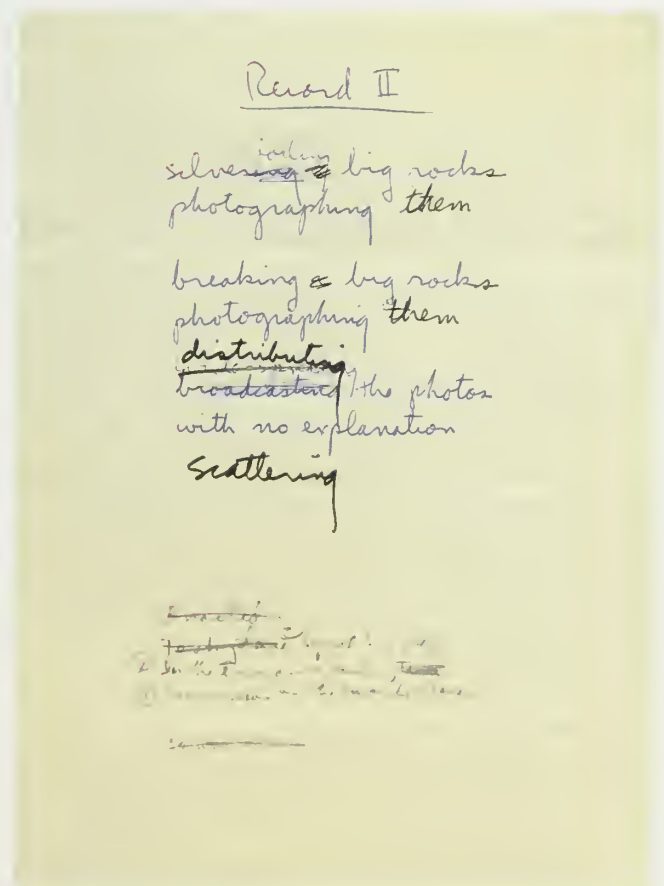
ROUND TRIP

HAPPENING BY ALLAN KAPROW

A tiny ball of paper, cardboard,
~~and~~ string, rolled several blocks.
 Ball enlarged with more materials
 Rolled several blocks again. Enlarged.
 Rolled several blocks again.
 Enlarged. Rolled several blocks. ^{Enlarged...}
 Process repeated until ball is too
 large to roll.

Some paper, cardboard and string,
 is removed. Ball rolled several
 blocks. More material removed.
 Rolled several blocks. More removed.
 Rolled several blocks. More removed.
 Rolled.... Process repeated until
 there is no ball.

(^{Activities} ~~action~~ executed identically
 by two groups, each from
 opposite ends of a certain route,
~~paths crossing~~ ^{the} paths
 crossing ~~and~~ each concludes
 at the other's beginning.)



154-156 **Record II**

Happening, April 1968
Presented for Allan Kaprow
Quarry outside of Austin and
downtown Austin
Reinvented in 1988

Record II

Pamphlet, 1968
Published by the University
of Texas, Austin

Overtime

Happening, April 1968
Commissioned by State University
of New York, New Paltz
Not realized

157 **Arrivals**

Happening, April 1968
Abandoned airstrip near Nassau
Community College, Hempstead,
New York

Population

Happening, May 1968
Colby Junior College, New London,
New Hampshire

Overtime

Happening, May 1968
Sponsored by University of
California, San Diego
On the beach, San Diego

156 "Silvering big rocks"



ARRIVALS

157 Poster for *Arrivals*
(with score)

unused airstrip

tarring cracks in airstrip

painting guidelines on airstrip

cutting grass at airstrip's edge

placing mirrors on airstrip

watching for reflections of planes

A HAPPENING BY ALLAN KAPROW
Those interested in participating should at-
tend a talk given by Mr. Kaprow on April
22nd 1968 at 3 PM at the Firehouse Caf-
eteria, Nassau Community College, New York



Francis J. Mason, Jr.
President,
N.A.T., Inc.
9 East 16th Street
N.Y., N.Y. 10003

July 27, 1968

-2-

Dear Mr. Mason:

Thank you for sending me the announcement that N.A.T. will be submitting projects to the National Science Foundation for possible funding. Although you have in your files a number of projects which I have outlined in the past, to which you may refer, I would like to ~~sketch~~ sketch one more at this time. (It is one which I mentioned to Billy Klüver around 1961, written about here and there since, but as yet unrealized). In brief, it is this:

WOODS ON WITS

A mile or more of woods in every direction. At random, and widely separated throughout these woods, are about two hundred cheap closet door mirrors suspended from trees so that they rotate freely in the wind. Their reflections, thus changing, will continuously alter the fixity of space for any observer, human or animal. On some of them, there will be a small dial to be turned at will; it will affect the volume of a radio loudspeaker system mounted in trees or hidden amongst rocks nearby.

The radio signals will be picked up by sensitive microphones from the available sounds of nature; tree branches rubbing together in the wind, the weather, a bird, insects, human voices and movements in the underbrush, etc.

Explorers of these woods will come upon their reflections swinging wildly in the mirrors, where there are radio controls ~~which may be~~ tuned audibly already so that their footsteps, their voices, nearby nature sounds etc. will be heard. These may be altered more or less in intensity and may randomly combine with those amplified elsewhere in the woods. Thus a chirping cricket may be earsplitting, and a voice may be muffled. In addition, some areas of the terrain may be radio-responsive only to the footsteps of animals and people, to sound like crackles, or thunder...

(over)

This situation may be restricted to a twenty-four hour period--day and night--which would permit those who would like to experience night compared with day. Sing flashlights, their reflections would suddenly be caught by a mirror, and perhaps photo cells attached to the mirrors would activate a sound response typical of the kind mentioned, or of an entirely synthetic, "feedback" type. Or, if the equipment were therproof, everything could be left for nature to enjoy itself!

It would be interesting, too, to shift the whole arrangement to a cityscape, with a corresponding change in flavor of experience and participation.

One of the ways in which this may be of legitimate value to the National Science Foundation, is in the area of environmental research: such as sensory deprivation, overload, and mix-up of normal signal patterns. It may also provide useful information about what happens to animal and insect life when their (in this case, mostly auditory) environment is altered. Although this is not my primary concern, I do find it engaging and would be willing to cooperate with scientific researchers.

Sincerely,

Alan Kaprow

158 + 159 Score for Message Units

158-159 Message Units

Proposal for a Happening,

May 1968

For Experiments in Art
and Technology

Travelog

Happening, July 1968

Presented for Eighth International
Artists' Seminar
Fairleigh Dickinson University,
Madison, New Jersey

Refills

Happening, August 1968

Sponsored by Dwan Gallery
Hofstra University, Brookville,
New York

Barreling

Happening, September 1968

Presented for the Sixth Annual
New York Avant-Garde Festival
Central Park West from 95th to
67th Streets, New York

TEACHING POSITIONS Professor, Department of Fine Arts, State University of New York, Stony Brook. Associate Dean of the School of Art, California Institute of the Arts, Burbank. ¶ **CONSULTING POSITIONS** Codirector, Project Other Ways, Berkeley Unified School District, Berkeley. Founding member, Advanced Placement Committee on Art and History for the Education Testing Service, Princeton, and the College Entrance Examination Board, New York. ¶ **AWARDS** Research grant from State University of New York, Stony Brook. ¶ **SOLO EXHIBITIONS** John Gibson Gallery, New York, October. ¶ **GROUP EXHIBITIONS** *Concrete Poetry*, Fine Arts Gallery, University of British Columbia, Vancouver, March–April.

1969

160 Title sequence from *Hello*



161 Participants in *Hello*

AUTUMN, 1974



HELLO: PLAN AND EXECUTION

Alan Karpow

A global network of simultaneously transmitting and receiving "TV Arcades." Open to the public twenty-four hours a day, like any washerette. An arcade in every big city of the world. Each equipped with a hundred or more monitors of different sizes from a few inches to wall-scale, in planar and irregular surfaces. A dozen automatically moving cameras (like those secreted in banks and airports, but now prominently displayed) will pan and fix anyone or anything that happens to come along or be in view. Including cameras and monitors if no one is present. A person will be free to do whatever he wants, and will see himself on the monitors in different ways. A crowd of people may multiply their images into a throng.

But the cameras will send the same images to all other arcades, at the same time or after a programmed delay. Thus what happens in one arcade may be happening in a thousand, generated a thousand times. But the built-in program for distributing the signals, visible and audible, random and fixed, could also be manually altered at any arcade. A woman might want to make electronic love to a particular man she saw on a monitor. Controls would permit her to localize (freeze) the communication within a few TV tubes. Other visitors to the same arcade may feel free to enjoy and even enhance the mad and surprising scramble by turning their dials accordingly. The world could make up its own social relations as it went along! Everybody in and out of touch all at once!

Hello in original form has never been done for obvious technical, financial and social reasons. If it ever is approximated in our lifetime, it probably will be locked into the exhibition atmosphere of a world fair and thus will be denied the casual accessibility it really needs. I rarely

indulge in futuristic dreams, preferring the practicable, but this exception arose out of a fanciful conversation with Nam June Paik who likes predicting the future and did very well at it.

At the same time (the fall of 1968) I knew from Paik that I would have a chance to do a small model experiment of *Hello* at WGBH-TV in Boston, for a video program of works by artists, under a grant from the Public Broadcast Laboratory. This station, directed by Fred Barzyk was, and is, the most open and adventurous in the country. Thus I wasn't entirely dreaming.

Barzyk made it possible to set up four separate sites of video, including two at WBBH, one (I believe) at MIT, and one at a children's school in Cambridge. Five cameras and twenty-seven monitors were involved. This modified program for *Hello* went as follows:

Each of the four sites were linked together sending and receiving simultaneously, like an open conference call on the telephone. There was about an hour of time available. A group of participants at each place watched their monitors and when anyone saw someone they knew they called out Hello! (speaking the name of the person) I see you!

The engineers in the control room at WGBH, which was also one of the sites, had the additional job of randomly switching the sound and picture signals to all four sites. Thus one of the monitors at site A might get audio but no video image, two monitors at site B might have video but no audio, while C and D got normal transmission for a few minutes on all monitors. Audio and video might be divided between sites so that friends might hear but not see each other and vice-versa.

Because of this switching system which was arranged in advance, people in all four places were only in partial and brief contact with one another. It was a strange, straining yet often hilarious scramble of efforts to reach out. Surprise nearly balanced personal need.

CHARITY

BUYING PILES OF OLD CLOTHES
IN ALL-NIGHT LAUNDROMATS
WASHING THEM
GIVING THEM BACK
TO USED-CLOTHES STORES

MARCH 11





POSE

CARRYING CHAIRS THROUGH THE CITY
SITTING DOWN HERE AND THERE
PHOTOGRAPHED
PIX LEFT ON SPOT
GOING ON

MARCH 12

FINE!

PARKING CARS IN RESTRICTED ZONES
WAITING NEARBY FOR COP
SNAPSHOT OF GETTING TICKET
DETAILED REPORT
SENDING PIX, REPORTS, FINES TO COPS

MARCH 13



SIX ORDINARY HAPPENINGS

BY ALLAN KAPROW

ORDINARY PHOTOS BY CAROL BOWEN

SHAPE

SHOES, BODIES
ON STREETS, SIDEWALKS, FIELDS
SPRAY PAINTING THEIR SILHOUETTES
REPORTS AND PHOTOS IN NEWSPAPER

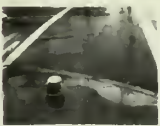
MARCH 14



GIVEAWAY

STACKS OF DISHES
LEFT ON STREET CORNERS
PHOTOGRAPHED
NEXT DAY, PHOTOGRAPHED

MARCH 15



PURPOSE

Presented as a Feature of "Other Ways"

MAKING A MOUNTAIN OF SAND
MOVING IT REPEATEDLY
UNTIL THERE IS NO MOUNTAIN
RECORDING THE WORK SOUNDS
RERECORDING THEM
UNTIL THERE IS NO SOUND OF WORK
LISTENING TO THE TAPES

MARCH 16



A series of events presented by OTHER WAYS. Those interested in participating in any or all, should attend preliminary meetings on the dates indicated: 8:30 p.m., at East Campus, Dwight Way (Haste Bldg., Rm. 101). The Happenings will occur on the next day(s).

160-162 Hello

Happening, March 1969
Presented for *The Medium Is the Medium*
WGBH-TV, Boston

163-164 Six Ordinary Happenings

Sponsored by Project Other Ways,
Berkeley Unified School District
Berkeley, March-May 1969

Charity

Happening, March 1969
Presented for *Six Ordinary Happenings*
Various thrift stores, Berkeley and Oakland
Reinvented in 2007

Pose

Happening, March 1969
Presented for *Six Ordinary Happenings*
Various locations, Berkeley and Oakland
Reinvented in 2006 (twice) and 2007 (twice)

Fine!

Happening, April 1969
Presented for *Six Ordinary Happenings*
Restricted parking zones, Berkeley

Shape

Happening, April 1969
Presented for *Six Ordinary Happenings*
Various sidewalks, Berkeley

Giveaway

Happening, May 1969
Presented for *Six Ordinary Happenings*
Various street corners, Berkeley

Purpose

Happening, May 1969
Presented for *Six Ordinary Happenings*
Various locations, Berkeley

Click

Album, 1969
Published by Project Other Ways

Hard Lessons The Easy Way

By NOEL LIEBERMAN
Tribune Staff Writer

BERKELEY — Scores of Berkeley schools pupils are learning hard lessons the easy way.

The distress felt in growing older and insights into the difficulty of trying to leave a permanent mark on an increasingly complex world usually take years of experiences to develop and put in perspective.

Countless Berkeley pupils, however, are feeling the same things in "other ways" and attempting to cope with them.

A high school student, for instance, recently etched his silhouette on the sands of a local beach, spraying lime chalk out of a can. Winds, however, soon began to reshape the sand patterns and the youth's outline slowly faded.

An elderly man lying nearby finally became overwhelmed by his own curiosity and asked what the young man was doing. When told, he responded, "Gee, it's not going to last very long."

The young man thus, rather poignantly and symbolically, learned something of the impermanence of life and began to consider what to do about it.

The teenager was one of some 50 youngsters who recently participated in one of

**Oakland
Tribune**
A RESPONSIBLE METROPOLITAN NEWSPAPER

Wed., June 4, 1969 17

the "happenings" sponsored by Project Other Ways, an experimental program designed to educate through unstructured and open-ended experiences. Other Ways is being conducted through the Berkeley Unified School District.

Other students have assimilated countless maxims through such other "happenings" as leaving stacks of dishes on street corners and photographing bewildered passersby parking cars in restricted zones and taking snapshots of policemen writing out tickets, and buying piles of old clothes, washing them in a laundromat and returning them to the store.

Such open-ended experiences are more educational than classroom discussion of traditional subjects and must become a central part of school systems in the United States, says Allan Kaprow, Project Other Ways' co-director.

Kaprow organized the project's six "happenings," while Herbert Kohl, author of the well-known "36 Children," devised a myriad of activities designed to stimulate creativity among students and teachers.

"The experience that student absorbed on the beach suggested a symbol without spelling it out verbally," Kaprow pointed out.

"Our whole culture is verbal," he added. "But experience is far more communicative without being verbal. The only way to learn what is real in our environment is by experiencing it. And, of course, there's nothing wrong with talking about our experiences later; that's when our words take on a real meaning."

Kaprow believes the classroom is "a box which serves to fragment learning" by separating students from the rest of the world. Students who acquire all their learning in the classroom "can't see any relationship to what they learned inside and what they see outside," he asserts.

"The students who took part in our happenings have had a whole range of human emotions as well as environmental experiences," Kaprow related. "They really got to know and see the town as most people don't."



Tribune photos by Chris Kiebach

ERIC WESTHEIMER LEAVES 'FOOTPRINTS' WITH SHOE AND SPRAY CAN
It is all part of Berkeley School District's Other Ways creative arts project

"They never really had looked at it, felt it, or smelled it before, even though they might have walked or driven through it a million times."

Kaprow says "other ways" of education must become "a central part" of the American school system "so the other parts can take on a completely new meaning."

The project hopes to influence instruction by involving teachers in "happenings" and other activities. Teachers also attend weekly seminar sessions at the project headquarters, a storefront at 2556 Grove St.

The weekly sessions are a kind of "catharsis" geared to changing fixed attitudes about curriculum and education, Kohl explained.

"We're trying to work with teachers so they can open up and give kids more choices," Kohl said. "Right now, kids are totally disenfranchised in their relationships with teachers. They don't leave school with any real ability to determine what they want to learn at rates consistent with their best way of learning."

Teachers, Kohl added, are equally shackled by accepted, but obsolete instructional

methods and bureaucratic regimen. "Other Ways" is proving a liberating factor for them, he claimed.

"Other Ways" students, many of them suspended or dropouts who felt unchallenged by regular schools, have produced a varied collection of published poems and essays, photographs and films.

The project is being funded by a \$68,000 Carnegie Foundation grant. Kaprow and Kohl currently are seeking \$50,000 in school district money to match another Carnegie allocation.

Take-Off

Happening, April 1969
 Sponsored by University of California,
 San Diego
 Various outdoor locations, San Diego
 Reinvented in May 1969

Transplant

Happening, April 1969
 University of Nevada, Los Vegas

Forecast

Happening, April 1969
 Not realized

Dial

Happening, May 1969
 Sponsored by San Francisco
 Art Institute
 Telephone booths near telephone
 poles, San Francisco
 Reinvented in 1973 and 1974, and
 as *Dial II* in 1971

Take-Off

Happening, May 1969
 Reinvention for California State
 University, Sacramento
 Various outdoor locations,
 Sacramento

165-166 Course

Happening, May 1969
 Cedar River near Iowa City



165 Participants pouring water back in

COURSE**COURSE**

Happening By Allan Kaprow

Digging tributaries to river

Pucketing out the water

Carrying it upstream to first tributary

Pouring it back in

Pucketing out that water

Carrying it upstream to next tributary

Pouring it back in

And so on, till no more tributaries

~~~~~

Telling the world about it

(photos) (newspapers) (packages)

(recordings) (TV) (phone calls)

(letters) (bulletin boards)

(graffiti) (telegrams) (gossip)

Those interested in participating should attend a meeting  
 at Union Yale Room, 9AM, May 9th. The University of Iowa.



| 1969 | SUN | MON | TUE | WED | THU | FRI | SAT |
|------|-----|-----|-----|-----|-----|-----|-----|
| JUN  | 29  | 30  | 1   | 2   | 3   | 4   | 5   |
| JUL  | 6   | 7   | 8   | 9   | 10  | 11  | 12  |
|      | 13  | 14  | 15  | 16  | 17  | 18  | 19  |
|      | 20  | 21  | 22  | 23  | 24  | 25  | 26  |
|      | 27  | 28  | 29  | 30  | 31  | 1   | 2   |
| AUG  | 3   | 4   | 5   | 6   | 7   | 8   | 9   |
|      | 10  | 11  | 12  | 13  | 14  | 15  | 16  |
|      | 17  | 18  | 19  | 20  | 21  | 22  | 23  |
|      | 24  | 25  | 26  | 27  | 28  | 29  | 30  |
|      | 31  | 1   | 2   | 3   | 4   | 5   | 6   |

## 167-168 Homemovies

Marriage Happening, July 1969  
Metuchen, New Jersey, and New York

## Homemovies

Video, 1969  
Length unknown

## Heavenly Pass-Time

Proposal for an Activity,  
August 1969  
For Experiments in Art and  
Technology's Pepsi-Cola Pavilion  
at Japan World Exposition '70,  
Osaka, Japan

## Work

Activity, September 1969  
Commissioned by the Jewish  
Museum, New York  
Not realized

## Home Brew

Activity, November 1969  
Commissioned by KPFK-FM,  
Los Angeles  
Not realized

## Moon Sounds

Activity, December 1969  
Presented for the wedding of  
Helga and Richard Blau  
El Mirage Dry Lake, California

## Solo

Activity, 1969  
Not realized  
Reinvented in 2006

# HOMEMOVIES

A marriage Happening for Catherine + Daniel Schmidt some time after their marriage—July 4, 10, 15

## Hello

TV recording of couple greeting each other somewhere  
Friends of couple watch recording, imitate them  
TV recording of imitation

## Trip

TV recording of couple getting on a bus somewhere  
Friends of couple watch recording, imitate them  
TV recording of imitation

## Goodbye

TV recording of couple saying goodbye somewhere  
Friends of couple watch recording, imitate it  
TV recording of imitation

## Hello

TV recording of couple again greeting each other somewhere  
Friends of couple watch recording, imitate them  
TV recording of imitation

## Copycat

Everybody watches whole TV coverage  
Couple imitates imitations



a Kaprow '69



**Happenings**

Calendar, 1970

Commissioned by the Junior Council  
of the Museum of Modern Art,  
New York**Graft**

Activity, January 1970

Presented for Creative Arts Festival

Various locations, Kent State

University, Kent, Ohio

Reinvented in 2007

**Good Morning!**

Activity, May 1970

Sponsored by San Francisco

State University

San Francisco

Reinvented in 2006

**Supermarket Event**

Activity, July–August 1970

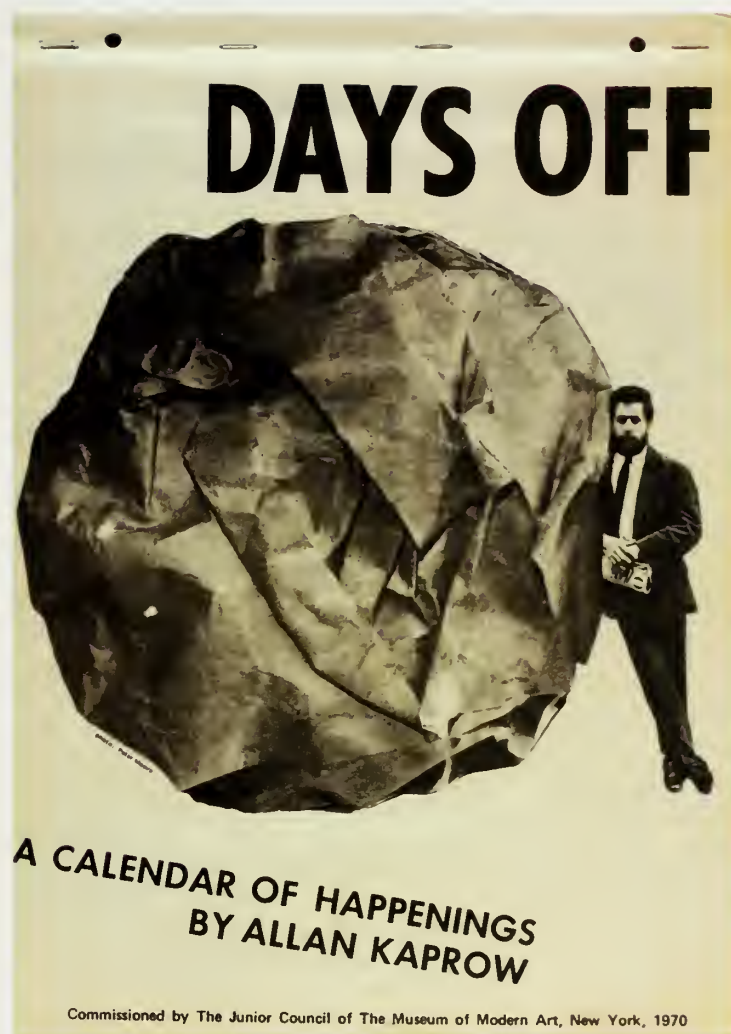
Sponsored by Arts Council

of the Aspen Institute for

Humanistic Studies

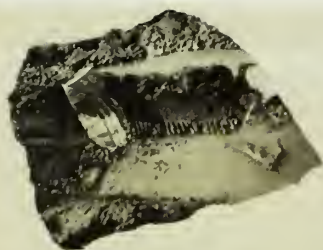
A supermarket in Aspen, Colorado

Photo: Peter Moore



## 1970

**TEACHING POSITIONS** Associate Dean and Professor of the School of Art, California Institute of the Arts, Burbank. ¶ **CONSULTING POSITIONS** Codirector, Project Other Ways, Berkeley Unified School District, Berkeley. Advanced Placement Committee on Art and History for the Education Testing Service, Princeton, and the College Entrance Examination Board, New York. ¶ **GROUP EXHIBITIONS** *Software*, Jewish Museum, New York (traveled nationally), September–November. *Happening and Fluxus*, Kölnischer Kunstverein, Cologne, November–January. *Three Toward Infinity: New Multiple Art*, Whitechapel Art Gallery, London, November–January. ¶ **FESTIVALS** Creative Arts Festival, Kent State University, Kent, Ohio, January. Summer Change '70, Department of Parks and Recreation, Los Angeles County, September. ¶ **WRITINGS** "Inter-Office Memorandum To: All Deans," "Pasadena Freeway Project," and "(desert dry lake bed moon sounds)," in "California Institute of the Arts: Prologue to a Community," special issue, *Arts in Society* 7, no. 3: 22–23, 125–28, 166–67. "Mid Twentieth Century Environments and Happenings," in Chandler McC. Brooks, ed., *The Changing World and Man: The Cultural and Social Environment of Man, Its Significance for His Biological Performance* (Albany: Pridemark), 83–96. Scores for *Six Ordinary Happenings*, *Homemovies*, *Graft*, *Course*, and *Record II*, in Wolf Vostell, *Aktionen: Happenings und Demonstrationen seit 1965* (Reinbek: Rowohlt), n.p.



This is a calendar of past events.  
The days on it are the days of the  
Happenings. They were days off.  
People played.

Each day is a page, or more, that  
can be taken off and thrown a-  
way. The Happenings were throw-  
aways. Once only. Nothing left —  
except maybe thoughts.

Photos and programs of such  
events are leftover thoughts in  
the form of gossip. And gossip is  
also play. For anybody. As the  
calendar is discarded like the  
Happenings, the gossip may re-  
main in action.



*For Carole and Gordon Hyatt*

170 Preface to Days Off



## SHAPE

SHOES, BODIES  
ON STREETS, SIDEWALKS, FIELDS

SPRAY PAINTING THEIR SILHOUETTES

REPORTS AND PHOTOS IN NEWSPAPER



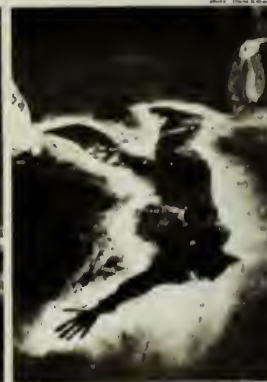
APRIL

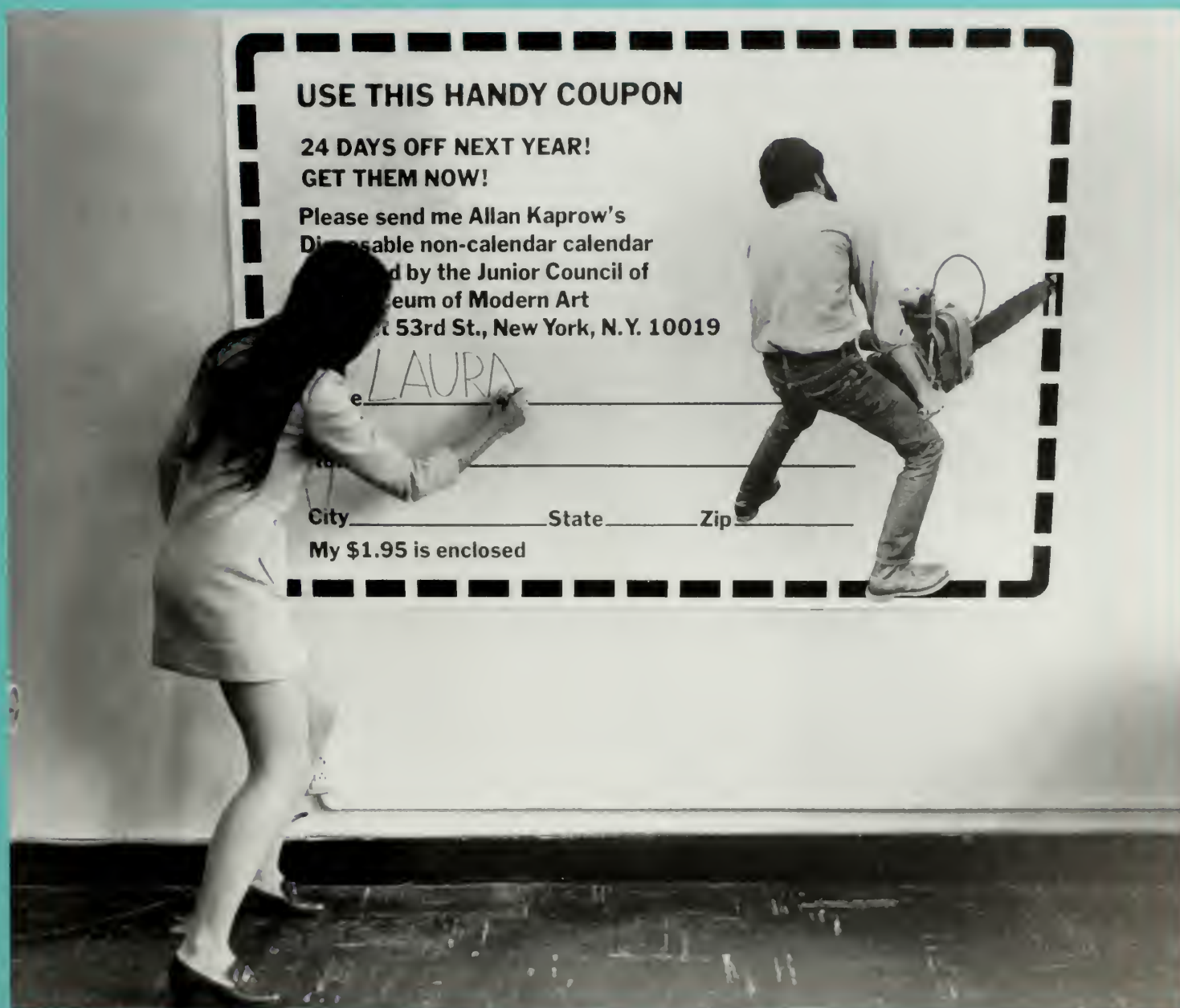
19



APRIL

19







skill at that image in time, as one of a series, as a moment. Kaprow has both.

His flair—or weakness, depending on one's point of view—for the collective prank should not prevent us from enjoying Kaprow's eye. Throughout the calendar, the image remains important. True, the images must be set in a verbal grid, but that grid can be kept to a minimum, something Kaprow does well. Right at the start of *Runner*, the first *Happening*, the second and third pages, totalling six photos, are wordless. In *Pose* six consecutive pages are virtually wordless, in *Travelog* nearly four. Though there is a verbal explanation at the beginning, when it mentions first photos and then words, we believe that order of importance. The photos are not illustrations in the old sense of mere "renderings" of text. Aptly, the calendar's cover, with its huge paper ball, is as striking visually as it is verbally.

Kaprow's eye is responsible for extraordinary images. In *Record II* he silvers parts of a stack of colossal rocks with tinfoil. Absurdity aside, purely formally the contrast between the glistening ribbons and the brute rocks is remarkable. As is the end of *Record II*: after more than twenty pages of strictly rectangular photos, each a squared-off, isolated news-view, suddenly photos are scattered pell-mell down the page, overlapping left and right and running right to the page's edge. The effect is visual anarchy. Where the eye had been used to a single, normal horizon per image, now suddenly in this grand image it sees seven, many tilted; the result is a touch of spatial vertigo. In addition to this, all the scattered photos, since seen earlier in the course of the *Happening*, represent moments of time once in sequence but now chucked into simultaneity like a throw of jacks; the result is a touch of temporal vertigo too. Kaprow's eye is fine indeed.

*Shape*, a *Happening* that involves placing objects, including bodies, on the ground and spray-painting their silhouettes, begins as fun and games. A girl is shown enjoying spraying her own hand. Once the idea is grasped visually and a certain empathy established by the fun, Kaprow switches his image toward the disquieting. A man lies on the ground with arm out-

stretched. The negative image is dark, the silhouetting paint white, giving the effect of a shadow groping its way across the floor. Later two floor effigies fight, still later two dance. Finally a dark figure bathed in a brilliant halo stands with feet apart and arms wide like some cheap but thrilling Lucifer.

Soon film and still-photography may move so close that films may freeze for longer than the split-second they often do now. They may freeze for say a half-minute or more, producing images to be experienced not just as interruption but as stillness, the director moving toward the artist. *Days Off* describes a similar movement from the other side. It shows an artist, much to his credit, moving toward being a director.

ALLAN KAPROW's *Days Off* is a calendar of *Happenings*. Oddly, where LeWitt's gallery work is crucial and published work at best superfluous, Kaprow's case is just the opposite. The published work makes his John Gibson show redundant.

*Days Off* is like a movie of stills. Kaprow's fine eye and sense of pace allow him to be the director of ten consecutive "still-shorts," some hilarious, some disquieting. In this hybrid medium, clearly two gifts count—skill at the individual isolated image, and



Allan Kaprow, photo from *Record II*, *Happening*, 1968. John Gibson Gallery

969.

LEVEL

A block of ice and a bale of straw are  
placed near one another somewhere.

The ice melts slowly.

The bale is reduced straw by straw  
until nothing remains.



176 Blocks of ice and bales of straw

177 Ice melts slowly

An activity prepared by Allan Kaprow, and sponsored by the Arts  
Council of the Aspen Institute, for anyone, on Friday, August 7, 1970,  
Aspen, Colorado.

175-177 **Level**

Activity, August 1970  
Sponsored by the Arts Council of  
the Aspen Institute for Humanistic  
Studies  
A field in Aspen, Colorado  
Reinvented in 2007 (twice)

**Don't**

Activity, September 1970  
Presented for Summer Change '70  
Century City Shopping Plaza,  
Los Angeles, and El Porto Beach,  
Manhattan Beach  
Reinvented in 2006 and 2007 (twice)

178 Making structures of 2 x 4s



179 Post-Activity celebration

#### PUBLICITY

CREWS MAKING STRUCTURES OF 2X4'S AMONG THE ROCKS

ROVING BAND OF 4 VIDEO CAMERMEN

WORK CREWS WAVING FROM THE PEAKS CALLING THRU BULLHORNS FOR THE VIDEO PEOPLE--WANTING THEM TO SEE AND RECORD

VIDEO PEOPLE TRYING TO COVER EVERYTHING--ACTION, OOHS, WOWS, AHS, SMALL TALK--ALL ON TAPE

PLAYBACKS OF EVERYONE'S WORK AT EACH SITE--CAUSING MAYBE NEW IDEAS, CHANGES, RECONSTRUCTIONS--MORE RECORDINGS

CALLS AGAIN AND AGAIN ON BULLHORNS, VIDEO PEOPLE MOVING FAST, MAYBE WORK CREWS START EXCHANGING, MAYBE STRUCTURES START COMBINING

GOING ON TILL SUNDOWN OR TILL EVERYONE'S TIRED

(AT VASQUEZ ROCKS, CALIF. 10/6/70)

180 Score for *Publicity*



## 178-180 Publicity

Activity, October 1970  
Sponsored by California Institute  
of the Arts  
Vasquez Rocks, Agua Dulce,  
California

### Sales Pitch

Proposal for an Activity,  
October 1970  
Version of *Hello* (1969)  
For Experiments in Art and  
Technology

### Ribbon Cutting

Activity, November 1970  
Presented for the dedication of the  
Hans Hofmann wing  
University Art Museum, University  
of California, Berkeley

## 181-185 Sawdust

Activity, November 1970  
Presented for *Happening and Fluxus*  
Local carpentry shop, Cologne  
Reinvented in 1986 and 2005

### Sawdust

Lithograph, 1970  
61 × 42.8 cm (24 × 16 7/8 in.)  
Museum am Ostwall, Dortmund,  
Germany

### Yard

Environment, November-January  
1970  
Reinvention for *Happening and Fluxus*  
Kölnischer Kunstverein, Cologne

## 186-189 Sweet Wall

Activity, November 1970  
Sponsored by Galerie René Block  
Empty lot near the Berlin wall,  
West Berlin  
Reinvented in 1986

### Car Spaces

Activity, November 1970  
Sponsored by California Institute  
of the Arts  
On the Pasadena freeway

## 181 Letter from Wolf Vostell

### KÖLNISCHER KUNSTVEREIN

5 KÖLN 1 JOSEF HAUBRICH-HOF 1

NÄHE NEUMARKT

FERNSPRECHER: KÖLN 217021 UND 221-3740

#### AUSSTELLUNGEN

TÄGLICH VON 10-17 FR 10-21 UHR

#### SEKRETARIAT:

DI-FR VON 9-17 SA VON 9-13 SO VON 10-13 UHR  
MO GESCHLOSSEN

Dear Allan,

How are you ,so long that I didnt hear from  
you,you must be very active-activity.  
I hope we all see you soon here-Szeeman told me today that you  
prefer a garage instead of the yard of the museum.  
The garage is in in function underneath the museum and once I  
did an environment there and nobody would find the cellar.  
I am coordinating the environments part,on the other side of  
the building there is a space more terrain vague near the  
several buildings,some trees around there it could be very  
strong.

On the other side where is the oficial entrance with yard there  
I suggested to put a toilet-trailer -Maciunas wanted a toilet  
in the building-but I think a mobil car-toilet-truck outside the  
museum is better.Inside (see plan) is a huge hall-there we are  
installing emmett williams fish-poem in several aquariums-  
dick higgins -1000 symphonies for audience participation(shooting  
scores)-alisons house of dust-documentation and I am trying to  
get 6 or 7 bows to show during the time of opening the birth of  
an animal,a repetition from the ULM-happening 1964,where no  
birth took place.

Than my friend Rywelski,Galerie Art Intermedia showed me that  
john Gibson is offering him a show during the museums-show of  
your old pannels.what do you think should we install a part  
in the Kunstverein where we show this old fall outs..Please write  
me soon about that to get the transport ready from Gibson.  
very cordially,yours,

*(Signature)*  
VOSTELL

18.9.70

Konten:  
Sparkasse der Stadt Köln 52752979  
Bankhaus J. H. Stein, Köln 210 85  
Bankhaus I. D. Herstatt, Köln 314 290  
Dresdner Bank, Köln 4-131 800  
Postcheckkonto Köln 100 50



SAWDUST

(a décollage for Vostell)

183 Score for Sawdust

large wooden beams  
placed separately somewhere

reducing beams to sawdust

exchanging sawdust of beams

at each place  
mixing sawdust with glue  
putting sawdust into molds  
to form new beams

getting more from less

a.k. 7/10/70  
Cologne

184 Putting sawdust into molds



185 Molds and beams



*Some art containing political references attempts to affect social change as directly and quickly as possible. Its themes are blunt and the moral choices are clear.*

*In other cases, the art's political content is a metaphor intended to play upon an already awakened consciousness. The politics are implicit, and are imbedded in complexes of other human and cultural meaning. Yet this art also presumes to have some positive effect upon society; it simply doesn't specify how and when.*

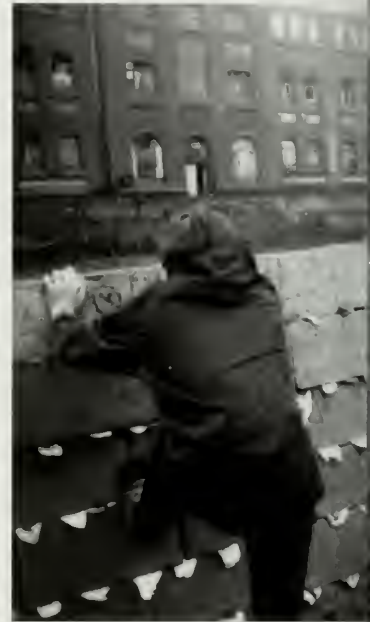
*Both kinds of art may be valuable to the world but they are addressed to two very different kinds of consumer: the activist and the intellectual. At their extremes both are clichés, of course; but there are in fact intelligent activists and passionately committed intellectuals. One tries to serve short range goals; the other, long range.*

*"Sweet Wall", looking back six years, contains ironical politics. It is parody. It is for a small group of colleagues who can appreciate the humor and sadness of political life. It is for those who cannot rest politically indifferent, but who know that for every political solution there at least ten new problems.*

*"Sweet Wall" was free-standing. It enclosed nothing, separated no one. It was built in a desolated area close to the real Berlin Wall. The real Wall divided a city against itself. "Sweet Wall" was put up within hours and then was easily knocked down by its builders. The Berlin Wall was constructed for impregnability and will stand until either a war or a political act by a later generation removes it. The blocks of the "Sweet Wall" were bound together by fresh bread and jam (an oblique reference to the Biblical Israelites), while those of the Berlin Wall were joined by cement.*

*As parody, "Sweet Wall" was about an idea of a well. The Berlin Wall was an idea, too: it summed up in one medieval image the ideological division of Europe. But it also directly affected the lives of more than three million residents, at least six governments, as well as countless non-Berliners who at one time or other would be involved in that city.*

*As an idea for a handful of people, "Sweet Wall" could be played in the mind without serious consequence at the time. Like the wall with its bread and jam, symbols could be produced and erased at will. The participants could speculate on the practical value of such freedom, to themselves and to others. That was its sweetness and its irony. The event was sponsored in November of 1970 by Galerie René Block.*



187 Spreading jam on bread



188 Knocking over the wall

# SWEET WALL



189 Title page for *Sweet Wall*  
From the Activity booklet (pub. 1976)

TEACHING POSITIONS Associate Dean and Professor of the School of Art, California Institute of the Arts, Burbank and Valencia. ¶ CONSULTING POSITIONS Advanced Placement Committee on Art and History for the Education Testing Service, Princeton, and the College Entrance Examination Board, New York. ¶ AWARDS Gold Medal, Cultural Office of the City of Milan. ¶ SOLO EXHIBITIONS Galerie Inge Baecker, Bochum, October. ¶ GROUP EXHIBITIONS *Arte de sistemas*, Centro de arte y comunicación en el Museo de arte moderno, Buenos Aires, July. ¶ WRITINGS "The Education of the Un-Artist, Part I," *ARTnews* 69, no. 10: 28–31, 66–68. "Publicity" (Activity score), *Box* 1, no. 1: n.p.

1971



# PRINT - OUT

(FOR GEORGE BRECHT)

*un'azione di Allan Kaprow*

*Guidando delle macchine in un prato  
aperto fino a che queste traccino  
una strada*

*Dipingendo la strada di bianco fino a  
che venga cancellata*

*Segnando una strada asfaltata con  
una linea bianca*

*Guidando delle macchine sulla linea  
fino a che venga cancellata*

America Culture House  
Happening di Allan Kaprow in Videolase  
11 settembre 3 ottobre 1971  
Rotonda della Besana  
Comune di Milano  
Ripartizione iniziative culturali

Nota: La linea si ottiene con una normale macchina da segneria d'autostrada: utilizzando pitture ad acqua totalmente solubili. La linea deve essere lunga un miglio. La stessa pittura ad acqua viene spruzzata sulla strada nel prato utilizzando un normale compressore. Le due attività vengono filmate e proiettate su monitor TV.

Poster 190 x 110 cm. 1971. Museo d'Arte Moderna, Roma.

## Dial II

Happening, January 1971  
Reinvention of *Dial* (1969) for the California Institute of the Arts  
Telephone booths near telephone poles, Valencia, California

## Tracts

Activity, May 1971  
A hillside above the temporary campus of California Institute of the Arts, Burbank

## Tag

Activity, June 1971  
Sponsored by the Aspen Design Conference  
Aspen, Colorado

## Labor Day

Activity, September 1971  
Sponsored by Centro Apollinaire  
Six points along a circular route and a racetrack, Milan

## 190–192 Print-Out

Activity, September 1971  
Sponsored by Comune di Milano  
Ripartizione iniziative culturali  
Open fields, roads, and the Rotonda della Besana, Milan

## City Works

Activity, October–November 1971  
Sponsored by Galerie Inge Baecker  
On the B1 freeway, Bochum

## Calendar

Activity, October 1971  
Sponsored by California Institute of the Arts  
Valencia

## 193 Scales

Activity, October 1971  
Sponsored by California Institute of the Arts  
In a stairwell, Birnkrant Residence Hall, Valencia  
Reinvented in 2006 and 2007 (twice)

190 Poster for *Print-Out*  
(with score)



## SCALES

placing cement blocks on steps of 1st floor stairway  
to form new steps going up

climbing them

carrying blocks to 2nd floor stairway

repeating placements

climbing them

carrying blocks to 3rd floor stairway

repeating placements

climbing them

\* \* \* \* \*

carrying cement blocks to different 3rd floor stairway

placing them on steps going down

descending them

carrying blocks to different 2nd floor stairway

repeating placements

descending them

carrying blocks to different 1st floor stairway

repeating placements

descending them

process may continue indefinitely, either up and down or if returning to lower floors. — A.M. Oct., '71

191 Participants reading the score



192 Spraying a line on the meadow

TEACHING POSITIONS Associate Dean and Professor of the School of Art, California Institute of the Arts, Valencia. ¶ CONSULTING POSITIONS Advanced Placement Committee on Art and History for the Education Testing Service, Princeton, and the College Entrance Examination Board, New York. ¶ GROUP EXHIBITIONS *Cal Arts Faculty Show*, California Institute of the Arts, Valencia, January. *Art 3 '72*, John Gibson Gallery, Basel Art Fair, Basel, Switzerland, May. *Everybody Knows: Hubert Peeters Collection*, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, West Germany, September. *Operazione Vesuvio*, Henry Art Gallery, University of Washington, Seattle (traveled internationally), November–December. ¶ WRITINGS "Baggage" (Activity score and notes), *Source* 6, no. 1, issue 11: 94–100. "The Education of the Un-Artist, Part II," *ARTnews* 71, no. 3: 34–39. "Heavenly Passtime—Year 2000" (proposal for Experiments in Art and Technology's Pepsi-Cola Pavilion, Expo '70, Osaka, Japan), in Billy Klüver, Julie Martin, and Barbara Rose, eds., *Pavilion* (New York: E.P. Dutton), 295–97.

1972

#### ALLAN KAPROW VISIT

Below is a description the "telephone piece" that Allan Kaprow intends to stage while he is here. He expects it to be initiated at Waterson Towers. The piece will be completed on the following Saturday morning.

#### MESSAGE UNITS

(night) turning on a blinking light bulb  
calling someone  
phone ringing 10 times  
when answered, saying "I've turned on the  
1st blinking light bulb"  
answerer saying "OK, I'll turn mine on"

turning on 2nd blinking light bulb  
calling again  
phone ringing 20 times  
when answered, saying "I've turned on the  
2nd blinking light bulb"  
answerer saying "OK, I'll turn mine on"

turning on 3rd blinking light bulb  
calling again  
phone ringing 30 times  
when answered, saying "I've turned on the  
3rd blinking light bulb"  
answerer saying "OK, I'll turn mine on"

turning on 4th blinking light bulb  
calling again  
phone ringing 40 times  
when answered, saying "I've turned on the  
4th blinking light bulb"  
answerer saying "OK, I'll turn mine on"

(day) answerer turning off 1st blinking light bulb  
calling caller  
phone ringing 50 times  
when answered, saying "I've turned off the  
1st blinking light bulb"  
answerer saying "OK, I'll turn mine off"

turning off 2nd blinking light bulb  
calling again  
phone ringing 60 times  
when answered, saying "I've turned off the  
2nd blinking light bulb"  
answerer saying "OK, I'll turn mine off"

turning off 3rd blinking light bulb  
calling again  
phone ringing 70 times  
when answered, saying "I've turned off the  
3rd blinking light bulb"  
answerer saying "OK, I'll turn mine off"

turning off 4th blinking light bulb  
calling again  
phone ringing 80 times  
when answered, saying "I've turned off the  
4th blinking light bulb"  
answerer saying "OK, I'll turn mine off"

a.k., 2/11

Note: The program here describes a pattern for two persons; it may be doubled indefinitely to include as wish to participate.

196 Lightbulb on



194 + 195 Score for Message Units

197 Lightbulb off



198 + 199 Participants at United Parcel Service



### BAGGAGE

driving to airport  
with suitcases of packaged sand  
(tagged with owner's name)

loading them  
on airport underground train  
waiting  
until train returns  
removing suitcases  
stacking them together

taking them at ramp  
arriving to the shore  
there emptying sand

refilling suitcases with beach sand  
driving them to city United Parcel Service  
for delivery to owners

A.K. 4/74

200 Score for *Baggage*

### 194-197 **Message Units**

Activity, February 1972  
Various locations, California Institute  
of the Arts, Valencia

### 198-203 **Baggage**

Activity, April 1972  
Sponsored by Rice University  
Various locations, Houston

### **Easy**

Activity, May 1972  
Sponsored by Colorado College  
A streambed in Colorado Springs  
Reinvented in 2006

### 204 **Meters**

Activity, May 1972  
Not realized

### **Message Units**

Activity, May 1972  
Watterson Towers, Illinois State  
University, Normal



## Meaning

### ① transportation piece

foot  
car  
train  
plane  
boat  
truck

### ② recreational piece

mimics (or re-creates) the activity  
of the traveller - tourist - vacationer

### ③ ~~photograph~~ recycle piece

sand packed, sent out into the world, returns  
like the seasons  
like the life cycle

### ④ about the self

"baggage" as burden

~~attempt to~~  
~~return to~~

"baggage" as ~~memory~~ <sup>memory</sup>, training, habits etc.

~~but~~ "chickens" can

attempt to get rid of it:

random redistribution of one's  
own bags

get the "chickens" come home to roost"

but it's different sand than went out original  
one changed after all

"sand": dreams built on shifting  
sands

sands of time

the beach and its constant  
changes in and out flow

"the return": ~~attempt to~~

United Parcel Service  
a little bit of the  
self coming back  
nonsensical  
UPS (oops!)



203 Suitcase of packaged sand

METERS

A.K., 72

(in the hills)

carrying a cube of ice in the mouth  
 carrying a cube of ice in the hand  
 walking on

swallowing the melting ice till it's gone  
 calling out: now!  
 walking on

waiting for the hand to hold no ice  
 calling out: now!  
 walking on

waiting for the hand to dry  
 calling out: now!  
 walking on

wetting a finger with saliva  
 holding it up till dry  
 calling out: now!  
 walking on

repeating till mouth is dry  
 calling out: now!  
 walking on

205-206 **Burbank**

Activity, September 1972  
For Luther Burbank  
California Institute of the Arts,  
Valencia

**Meteorology**

Activity, September 1972  
Sponsored by Galerie Inge Baecker  
Banks of the Rhine river, Dusseldorf

**Meteorology**

Assemblage, 1972  
Dimensions variable  
Collection Maria and Walter Schnepel,  
Bremen

**Idea**

Activity, September 1972  
Sponsored by Portland Center for the  
Visual Arts  
Portland, Oregon

**Flow**

Collage, 1972  
55.9 x 76.2 cm (22 x 30 in.)  
Allan Kaprow Estate

207 **Entr'acte**

Activity, December 1972  
In a public washroom at California  
Institute of the Arts, Valencia  
Reinvented in 2007

**George Brecht Dedication****Ceremony**

Activity, 1972  
Cologne

**Copy**

Activity, 1972  
Not realized

**Private Lines**

Videoscript, 1972  
Not realized

206 "Pix of leafy branch fixed to leafless branch"

Burbank

leafless branch fixed to leafy branch  
leafy branch fixed to one without  
pix of leafless branch fixed to leafy branch  
pix of leafy branch fixed to one without  
plastic leaves fixed to leafy branch  
plastic leaves fixed to one without  
leafy branch fixed to leafy branch  
leafless branch fixed to one without

note: each graft is to a different tree,  
pix as polaroids

A.K. 9/72





ENTR'ACTE

(in a public wash room)

wet hand            shaking another hand            "shake!"

that hand shaking another            "shake!"

and so on till a hand is dry            "that's it!"

~

wet hands            drying with a towel            "finished!"

other wet hands            drying            "finished!"

and so on till towel is wet            "it's wet!"

~

towel            shaking it            passing it to other hands  
"shake it!"

shaking it            passing it            "shake it!"

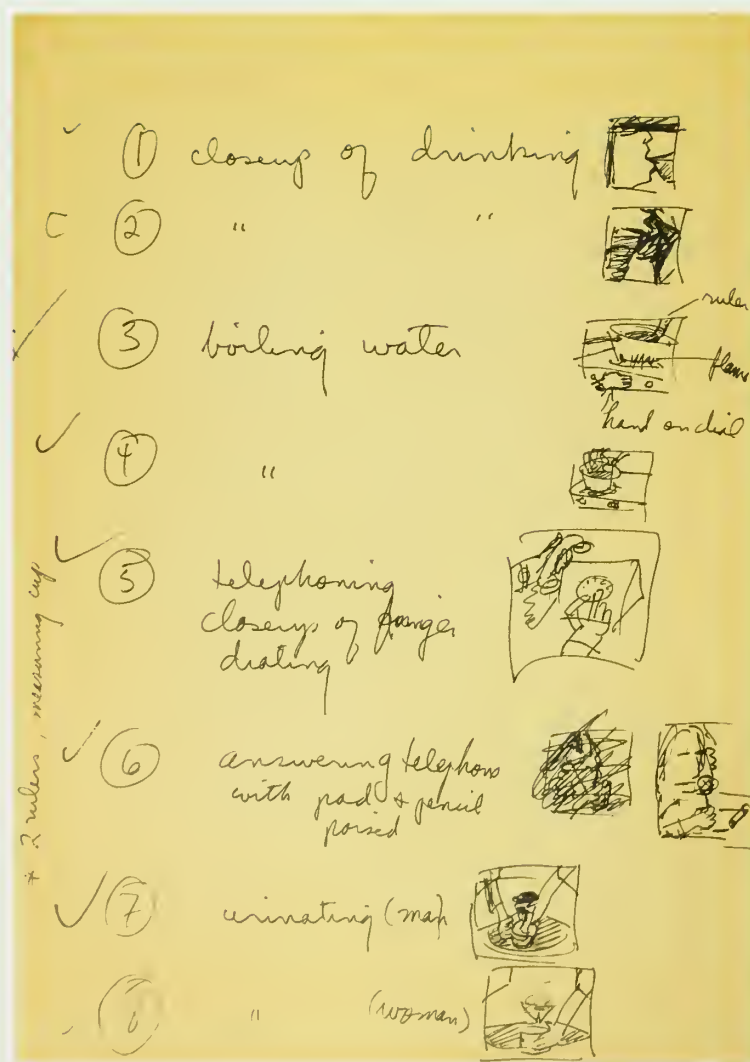
and so on till towel is dry            "that's it!"

ak 14/76

TEACHING POSITIONS Associate Dean and Professor of the School of Art, California Institute of the Arts, Valencia. ¶ CONSULTING POSITIONS Trustee and Education Committee chair, Pasadena Museum of Modern Art, Pasadena. ¶ GROUP EXHIBITIONS *Grafische Techniken*, Neuer Berliner Kunstverein and Kunstbibliothek, West Berlin, February–March. *ADA: Aktionen der Avantgarde*, Neuer Berliner Kunstverein, Akademie der Künste, West Berlin, September–October. *Contemporanea: Incontri internazionali d'arte*, Parcheggio di Villa Borghese, Rome, November–February. ¶ WRITINGS "Allan Kaprow: Jensen Mikro Makro," in *Alfred Jensen*, exh. cat. (Hannover: Kestner Gesellschaft), 33–42. "Doctor MD," in *Marcel Duchamp*, exh. cat. (New York: Museum of Modern Art), 204–5. "Stephan von Huene," in *Sound Sculpture*, exh. cat. (Vancouver: Vancouver Art Gallery), 25–26.

209 Score for Loss

1973



# LOSS

drinking an amount of water  
boiling an amount of water

waiting for an amount to be:  
urinated  
or  
evaporated

telephoning someone doing the same;  
being telephoned by someone doing the same:  
to drink that amount of water  
or

to add that amount of water  
to the water boiling

continuing:  
drinking  
boiling  
urinating  
telephoning

until the bladder is empty  
until the pot is empty

- a.k. 1/73

## 208-210 **Loss**

Activity, January 1973  
New York

### Highs

Activity, February 1973  
University of Kansas Museum  
of Art, Lawrence  
Reinvented in 2006

### Dial

Happening, February 1973  
Reinvention for Western  
Washington University  
Telephone booths near telephone  
poles, Bellingham, Washington

## 211-219 **Basic Thermal Units**

Activity, March 1973  
Sponsored by Galerie Inge Baecker,  
Museum Folkwang, and Stiftung  
Wilhelm Lehmbruck Museum  
Apartments in Essen, Duisburg,  
Bochum, and Remscheid, West  
Germany

### Anniversary

Activity, May 1973  
Sacramento

### Clockwork

Activity, May 1973  
Sponsored by California Institute  
of the Arts  
In participants' private apartments  
Reinvented in 2007

### Wink

Activity, May 1973  
Sponsored by California Institute  
of the Arts  
In an elevator  
Reinvented in 2007 (three times)

### Creatures

Activity, September 1973  
Presented for Ruhrpark Kunstwoche  
Sponsored by Galerie Inge Baecker  
Ruhrpark, Bochum

## 220-243 **Time Pieces**

Activity, September 1973  
Presented for ADA: Aktionen  
der Avantgarde  
Carried out independently by  
participants, West Berlin



1-8. *Loss*. The eight shots included here were posed and taken some weeks after the Activity. They are intended to be *illustrations* rather than documents. Like the text of this article, they both explain something and mythify it, thus becoming a part of the evolving form of *Loss*. That is, what is lost by faulty memory is replaced by words and pictures.



BASIC THERMAL UNITS

(Essen)

HEATING A BODY  
HEATING A ROOM

(for perhaps three hours  
adding layers of clothes  
one after the other  
feeling the body get warm  
  
phoning someone to raise  
their apartment's heat by  
the increase felt  
in the warming body, e.g. 5°, 8°, 10°..  
  
phoning repeatedly  
until the body's too hot or  
until the room's too hot  
saying, or hearing, that  
the limit is reached)

BTU's, p. 2

(Duisburg)

HEATING A ROOM  
COOLING A BODY

(for perhaps three hours  
increasing the temperature  
of a room watching the  
thermometer's rise, e. g. 5°, 8°, 10°....  
  
phoning someone to lower  
their body's heat  
by shedding clothes  
by applying ice packs  
until the body feels 5°, 8°, 10°....cooler  
  
phoning repeatedly  
until the room's too hot or  
until the body's too cold  
saying, or hearing, that  
the limit is reached)

BTU's, p. 3

(Bochum)

COOLING A BODY  
COOLING A ROOM

(for perhaps three hours  
lying in a bath  
decreasing the temperature  
of the water  
gradually adding ice  
feeling the body cool  
  
phoning someone to lower  
their room's temperature  
by the decrease felt  
in the cooling body, e. g. 5°, 8°, 10°....  
by opening a door, a window,  
by using an air-conditioner...  
watching the thermometer's fall  
  
phoning repeatedly  
until the body's too or  
until the room's too cold  
saying, or hearing, that  
the limit is reached)

BTU's, p. 4

(Remscheid)

COOLING A ROOM  
HEATING A BODY

(for perhaps three hours  
decreasing the temperature  
of a room  
by opening a door, a window,  
by using an air-conditioner....  
watching the thermometer's fall,  
e. g., 5°, 8°, 10°....  
  
phoning someone to raise  
their body's temperature  
by lying in a bath  
increasing the heat  
of the water  
until it feels 5°, 8°, 10°....warmer  
  
phoning repeatedly  
until the room's too cold or  
until the body's too hot  
saying, or hearing, that  
the limit is reached)



215 Increasing the temperature of a room



216 Increasing the temperature of a room



217 Gradually adding ice



218 Feeling the body cool



219 Phoning repeatedly

220 + 221 Score for *Time Pieces*, cover and prefatory note  
(details)

TIME PIECES

Note: TIME PIECES is arranged for any even number of participants. An initial meeting to discuss practicalities, and a review afterwards to exchange experiences and their implications, are considered part of the overall structure of the Activity.

222-225 Score for *Time Pieces*, pp. 1-4  
(details)

PULSE EXCHANGE

turning on a tape recorder

counting aloud one's pulse for a minute  
(noting count)

once again...

and again....

listening to tape



Activity booklet, 1973  
Produced by Neuer Berliner  
Kunstverein

Video, 1973  
B/w, approx. 30 minutes  
Produced by Neuer Berliner  
Kunstverein  
Remade in 1975

Activity, October 1973  
Hills around California Institute  
of the Arts, Valencia

**Activity**, December 1973  
Sponsored by Portland Center for  
the Visual Arts  
Various locations, Portland, Oregon  
Reinvented in 1988 (twice)

Film, 16 mm, 1973  
B/w, sound, 18 minutes, 39 seconds  
Produced by the Portland Center for  
the Visual Arts

telephoning a partner

counting aloud one's pulse for a minute  
(noting count)

playing previous tape over phone

partner doing same

meeting somewhere

one counting aloud his/her pulse for a minute  
(noting count)  
once again...

other counting aloud his/her pulse for a minute  
(noting count)  
once again...

climbing some stairs together

turning on both tape recorders

counting aloud, and together, each other's pulse for a minute  
(noting count)

listening to each tape

recorders off

counting aloud, and separately, each other's pulse for a minute  
(noting count)

BREATH EXCHANGE

226-233 Score for *Time Pieces*, pp. 5-12  
(details)

climbing some stairs together

turning on both tape recorders

each partner breathing into his/her mike for a minute

counting breaths  
(noting count)

listening to each tape

recorders off

again, each partner breathing for a minute

counting breaths  
(noting count)

breathing into each other, mouth-to-mouth, for a minute

drawing the breath in and out  
(noting count)

once again...

and again...

turning on a tape recorder

breathing rapidly into mike for a minute

counting breaths  
(noting count)

once again...

and again....

listening to tape

telephoning a partner

breathing rapidly into mouthpiece for a minute

counting breaths  
(noting count)

playing previous tape over phone

partner doing same

## PULSE-BREATH EXCHANGE

turning on a tape recorder

holding one's exhaled breath for a minute

counting pulse by tapping mike  
(noting count)

once again...

and again....

listening to tape



telephoning a partner

holding inhaled breath for a minute

counting pulse by tapping mouthpiece  
(noting count)

playing previous tape over phone

partner doing same

meeting somewhere

each partner holding exhaled breath for a minute

counting each other's pulse by blinking eyes  
(noting count)

234-237 Score for *Time Pieces*, pp. 13-16  
(details)

climbing some stairs together

turning on both tape recorders

each partner holding inhaled breath for a minute

each counting his/her pulse by tapping mike  
(noting count)

listening to both tapes at once

again, climbing stairs together

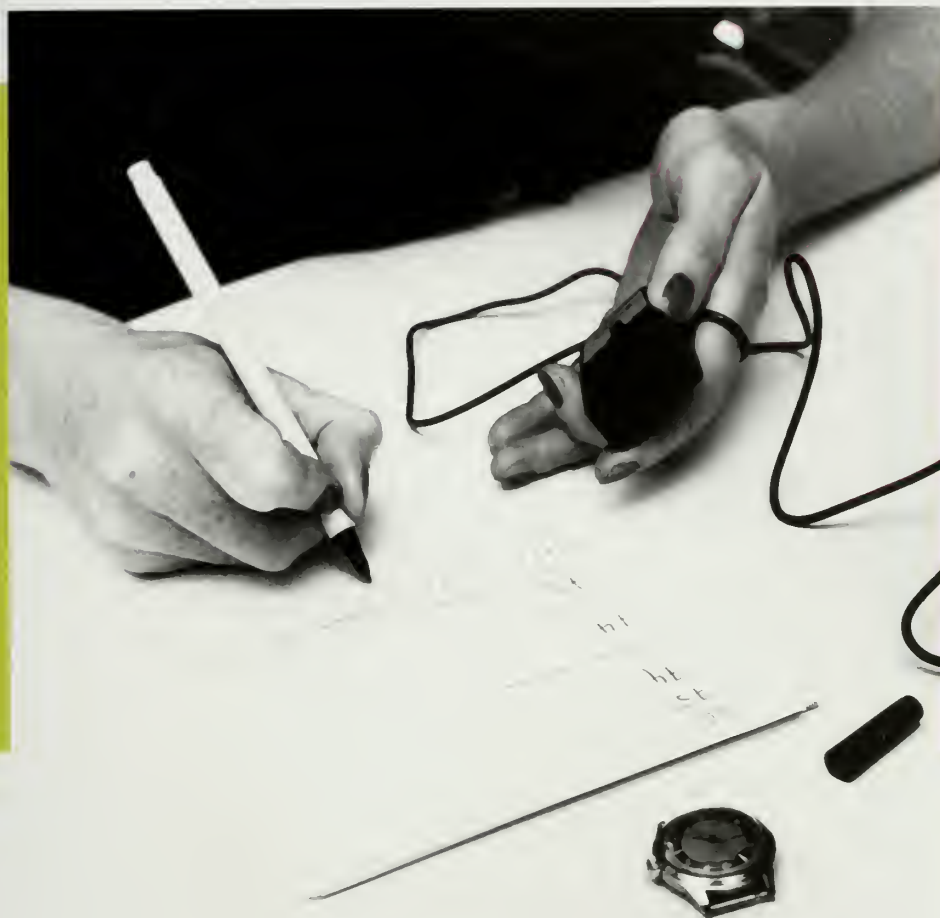
holding inhaled breath for a minute

each counting his/her pulse  
(noting count)

exhaling breath into plastic bag, sealing it

once again, climbing stairs together

inhaling each other's bagged breath



239 Breathing for a minute



240 Breathing into each other, mouth-to-mouth



241 Exhaling into plastic bags



242 Breathing into a phone



243 Breathing into each other, mouth-to-mouth

Nov. 6, '73

Allen Kaprow



240 Chronology



Video, 1974

B/w, approx. 20 minutes

Produced by Art/Tapes/22

**2nd Routine**

Activity, March 1974

Sponsored by Stefanotty Gallery

On eight floors of a commercial building, New York

**2nd Routine**

Activity booklet, 1974

Published by Stefanotty Gallery  
& Anna Canepa**2nd Routine**

Video, 1974

B/w, 30 minutes

Produced by Stefanotty Gallery

**2nd Routine**

Video, 1974

B/w, 16 minutes

Produced by Art/Tapes/22

**Dial**

Happening, May 1974

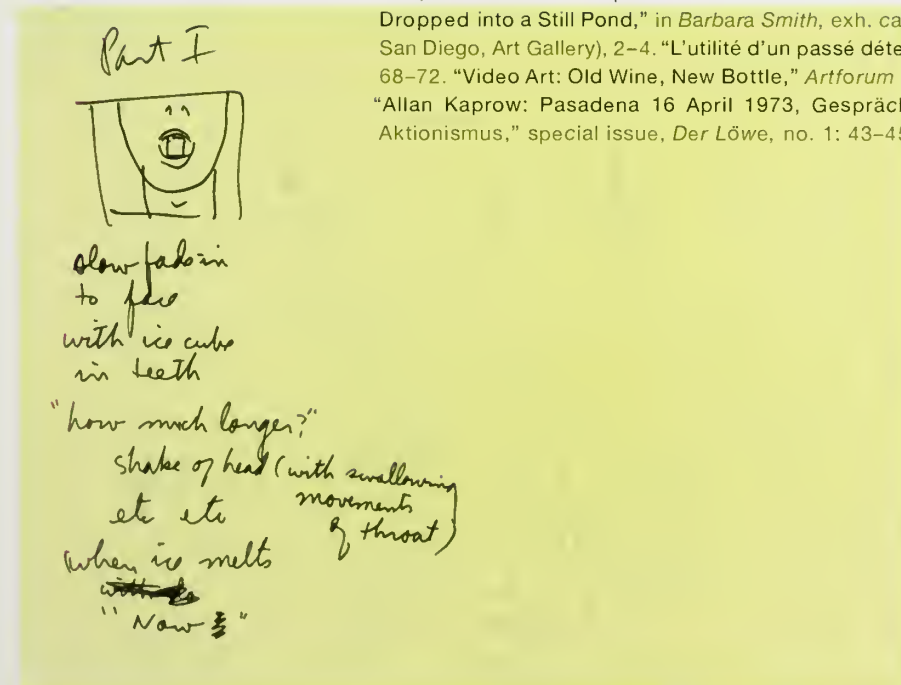
Reinvention for the California

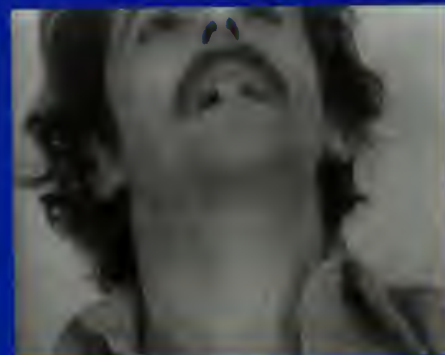
Institute of the Arts

Telephone booths near telephone poles, Valencia

**1974**

**TEACHING POSITIONS** Professor, California Institute of the Arts, Valencia. Professor, Visual Arts Department, University of California, San Diego. ¶ **CONSULTING POSITIONS** Consultant/panelist, Visual Arts Program, National Endowment for the Arts, Washington, D.C. ¶ **AWARDS** Annual Award and Gold Medal for "Non-Categorical Art," Skowhegan School of Painting and Sculpture, Skowhegan, Maine. Artist grant from Berliner Künstlerprogramm, Deutscher Akademischer Austauschdienst (DAAD), West Berlin. Artist grant from the National Endowment for the Arts. ¶ **SOLO EXHIBITIONS** Galleria La Bertesca, Milan, January. Galerie Gerald Piltzer, Paris, September. *Rarities*, Galerie Inge Baecker, Bochum, September–October. Galleria Martano, Turin, October. Galleria Martini and Ronchetti, Genoa, October. ¶ **GROUP EXHIBITIONS** *Word Works*, Mount San Antonio Art Gallery, Mount San Antonio College, Walnut, California, April. *Multiples: Ein Versuch die Entwicklung des Auflagenobjektes darzustellen = Multiples: An Attempt to Present the Development of the Object Edition*, Neuer Berliner Kunstverein and Kunstbibliothek, West Berlin, May–June. Stefanotty Gallery, Basel Art Fair, Basel, Switzerland, June. *Projekt '74*, Kölnischer Kunstverein, Cologne, July–September. *What's the Time?* Galerie René Block, New York, September–November. *Art/Video Confrontation '74*, ARC 2, Musée d'art moderne de la ville de Paris, November–December. *Poets of the Cities, New York and San Francisco, 1950–65*, Dallas Museum of Fine Arts (traveled nationally), November–December. ¶ **WRITINGS** "Easy" (Activity score), in "Happenings-Aktionismus," special issue, *Der Löwe*, no. 1: 35–43. "Easy" (introductory essay and Activity score), *Art in America* 62, no. 4: 73–75. "The Education of the Un-Artist III," *Art in America* 62, no. 1: 85–91. "Formalism: Flogging a Dead Horse," *Quadrille* 9, no. 1: 24–28. "Hello: Plan and Execution," *Art-Rite*, no. 7: 17–18. Response to a letter to the editor, *Artforum* 13, no. 3: 8. "A Stone Dropped into a Still Pond," in *Barbara Smith*, exh. cat. (La Jolla: University of California, San Diego, Art Gallery), 2–4. "L'utilité d'un passé déterminé," *Opus International*, no. 49: 68–72. "Video Art: Old Wine, New Bottle," *Artforum* 12, no. 10: 46–49. ¶ **INTERVIEWS** "Allan Kaprow: Pasadena 16 April 1973, Gespräch auf Tonband," in "Happenings-Aktionismus," special issue, *Der Löwe*, no. 1: 43–45.

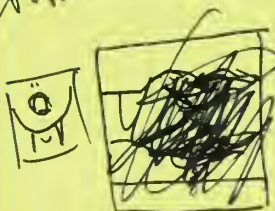
247 Sketch for *Then*



249 Mouth closed

connect  
VTR to monitor  
for other rows  
of camera

## Part I



hands enter from  
sides of monitor

~~the~~ grip

close up of out-of-  
focus hands  
gripping with <sup>press</sup> <sub>of</sub> palms  
gradual focus

"how much longer"  
"just a little longer"  
"how much longer"  
etc etc

drugs showing

When it is melted  
Then saying "now"

## Part II



two figures  
and minor  
out-of-focus  
minor approaching  
slowly

"Is it close enough?"

"not yet"

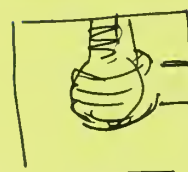
"Is it close enough?"

not yet

till minor  
in focus

Then "OK it's close enough"

## Part III



slow fade in to <sup>lit</sup> bulb  
hand ~~close~~ over it

"Is it light enough?"

"not yet"

"Is it light enough?"

not yet

etc.

(till bulb is too hot and  
hand is withdrawn  
exposing bulb)

Then: "It's light enough"

250 Sketch for Then

251-252 **3rd Routine**

Activity, July 1974  
Presented for Projekt '74  
Dom Hotel, Cologne

**3rd Routine**

Video, 1974  
B/w, 60 minutes  
Produced by Art/Tapes/22

Dom Hotel Köln  
Rms 206-203,  
107-108  
with Inge  
Beecher  
July 17, 74

3rd ROUTINE

- 1) A, privately making video tape of him/herself entering own apartment, greeting imagined B waiting there.

Making second tape of imagined goodbye; of leaving B in apartment.

Re-recording tapes again and again until effect is exactly right.

- 2) A, <sup>leaving</sup> ~~mounting~~ video camera facing front door, monitor in nearby room showing motionless image. (closed-circuit, no tape)

At appointed time, A watching monitor, waiting for B's arrival, watching and waiting longer than expected; at last seeing B's greeting on monitor.

- 3) A and B together, viewing tape of greeting; viewing tape of leaving.

A leaving.

<sup>both</sup>  
B, carrying out similar process in own apartment: making ~~two~~ tapes, waiting for A, watching A arrive, showing the tapes, taking leave of A, as A did of B.

② ~~File~~ <sup>Re-Activity</sup> ~~3rd Routine~~ is carried out by two persons in their everyday world. It is built around the conventions of greetings, appointments and goodbyes; and upon the roles we adopt when we say hello, goodbys or make excuses for being late.

③ Video performs here as an objectification of fantasy, as a surveillance device to hide oneself behind, as an aide-mémoire and as an influence on subsequent behavior.

④ 3rd Routine's nod to vaudeville is intentional. 4/74

-Hilary Kappow

Photos by Alvin Corniter

for the most part

← This tape <sup>does not</sup> ~~is not~~ a document of a real event. It is a condensed illustration of that event, a diagram of moves. Excluded are ~~the~~ psychological transactions which <sup>3rd Routine</sup> ~~is~~ <sup>is</sup> ~~concerned with~~ <sup>about</sup>; these are the personal discoveries of the participants. The viewer can ~~imagine~~ <sup>imagine</sup> them.



# AFFECT

ALLAN KAPROW

1



A (at home), putting both hands in water  
(one in hot, one in cold),  
until a hand feels hot and a hand feels cold

removing hands, waiting for them to dry  
tape recording feelings throughout

B (also at home), doing same



### On Time

Activity, September 1974  
Sponsored by Galerie Gerald Piltzer  
An apartment at rue de Turenne  
and in a car, Paris

### On Time

Activity booklet, 1974  
Published by Galerie Gerald Piltzer

### 253-255 *Affect*

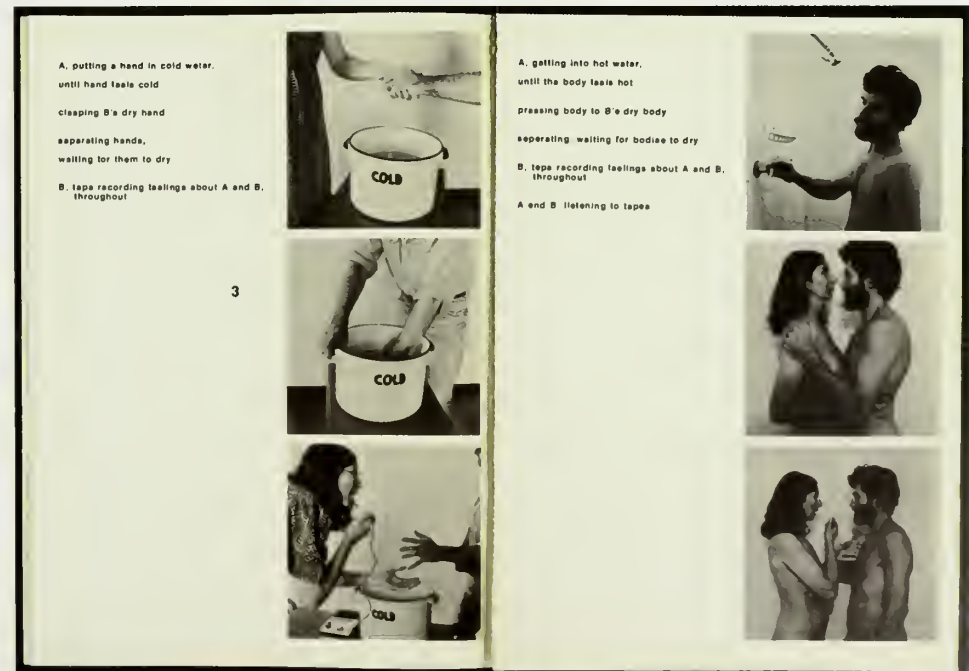
Activity, October 1974  
Sponsored by Galleria Martano  
Eight apartments, Turin

### 256-259 *Take-Off*

Activity, October 1974  
Sponsored by Galleria Martini  
and Ronchetti  
Six apartments, Genoa

### 2 Measures

Activity booklet, 1974  
Contains scores for *Affect* and  
*Take-Off*  
Published by Martano Editore



TAKE-OFF

Put-On 1

A (at home with B), tape recording  
one of four statements

"I'm dressing"

"I'm undressing"

"I'm removing the bedclothes"

"I'm replacing the bedclothes"

then describing details of act,  
concluding with

"Now you do the same"

(A, doing as stated on tape, or  
~~really~~ doing one of other three  
choices)

B, taking polaroid proof of A's act

(if A's statement lies, B asking  
A to pose for second "true" photo  
to deceive C; if true, asking A  
to pose for "false" one; select-  
ing second shot from other three  
choices)

B, leaving A, taking tape and two  
photos to inform C



B (at C's home, choosing to deceive  
or not to deceive C), playing tape,  
declaring

"A told the truth...." or

"A lied, ~~and~~ here's the proof"

then showing C true or false photo

C, recording detailed description  
of act A requested on tape,  
declaring

"OK, I'm (dressing, undressing, etc.)"

(C, choosing to do what A says or  
~~really to do~~ one of other three  
choices) *doing*

B, taking polaroid proof of C's act

(if C's statement lies, B asking C  
to pose for second "true" photo  
to deceive A; if true, asking C to  
pose for "false" one; selecting  
second shot from other three choices)

B, leaving C, taking tape and two photos  
to inform A

B (at A's home, choosing to deceive  
or not to deceive A), playing tape,  
declaring

"C told the truth...." or

"C lied, here's the proof"

then showing A true or false photo

(A, believing what she/he wishes)

Put-On 2

B, occupying A's home  
A, occupying C's home  
C, becoming go-between  
repeating above process

Put-On 3

C, occupying A's home  
B, occupying C's home  
A, becoming go-between  
repeating above process

TAKE-OFF is at once a parody and a series of collusions masked as deceptions (or put-ons). The central issue is trust in the truthfulness and loyalty of a confederate. The confederate is trusted to carry a desired impression to another person. But she or he is also the confederate of that other person and may not be loyal. The possibility of secrecy and intimacy exist on all sides. And betrayal.

But since all three parties become at some point go-betweens (or confidence- women/men), each one is able to take certain advantage of the others by manipulating the truth. The take-off lies in the fact that the whole Activity is a grand collusion in which each of the participants knows the scheme from the start, and knows that the others know.

TAKE-OFF was realized by nine persons using six apartments, in Genova on October 19, 1974.

Allan Kaprow

Notes: Bee Ottinger

See in Martin

See in Martin - Knudsen

10 4/20/74  
Coke

24 11/2/74  
11/2/74  
11/2/74

# TAKE-OFF

ALLAN KAPROW

## PUT-ON 1

A (at home with B), tape recording  
one or four statements

"I'm dressing"

"I'm undressing"

"I'm removing the bedclothes"

"I'm replacing the bedclothes"

then describing details of act,  
concluding with

"Now you do the same"

(A, doing as stated on tape, or do-  
ing one of other three choices)



B, taking polaroid proof of A's act

(if A's statement lies, B asking A to  
pose for second "true" photo to  
deceive C; if true, asking A to pose for  
"false" one; selecting second shot  
from other three choices)

B, leaving A, taking tape and two  
photos to inform C





# 1975

**TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Arte Fiera '75*, Galleria Martini and Ronchetti, Bologna, May–June. ¶ **GROUP EXHIBITIONS** *Americans in Florence: Europeans in Florence*, Long Beach Museum of Art, Long Beach, January–February. *Video Art*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, January–February. *Arte-video & Multivision*, Rotonda della Besana, Milan, March. *Von Pop zum Konzept*, Neue Galerie—Sammlung Ludwig, Aachen, West Germany, April–September. *Art/'75*, Anna Canepa Video Distribution, Basel Art Fair, Basel, Switzerland, June. *Southland Video Anthology*, Long Beach Museum of Art, Long Beach, June–September. *Video Art U.S.A.*, São Paulo Biennale, São Paulo, October–December. *Internationaler Kunstmarkt*, Galerie Inge Baecker, Cologne, November. ¶ **FESTIVALS** Twelfth Annual New York Avant-Garde Festival, New York, September. ¶ **WRITINGS** Advertisement for *Echo-logy*, *Artforum* 13, no. 10: 9. "Air Condition" (Activity score), *Los Angeles Institute of Contemporary Art Journal*, no. 6: 34–39. "Animation: Stephan von Huene's Sound Sculptures," in John Grayson, ed., *Sound Sculpture: A Collection of Essays by Artists Surveying the Techniques; Applications; and Future Directions of Sound Sculpture* (Vancouver: A.R.C.), 24–30. "Easy Activity" (essay on Loss), in Frederick Hartt and Patricia Egan, eds., *Art Studies for an Editor: 25 Essays in Memory of Milton S. Fox* (New York: Harry N. Abrams), 177–82. "Routine," *Los Angeles Institute of Contemporary Art Journal*, no. 4: 16–21. "Take Off: An Activity in Genova" (includes score and participant accounts), *TDR/The Drama Review* 19, no. 1: 87–94. "Warm-Ups," in *Arttransition*, exh.cat. (Cambridge: Massachusetts Institute of Technology), 14–15.

## Rates of Exchange

Activity, March 1975  
Sponsored by Stefanotty Gallery  
Participants' own homes, New York  
Reinvented in 2006

## Rates of Exchange

Activity booklet, 1975  
Published by D'Arc Press with  
Anna Canepa

## Rates of Exchange

Video, 1975  
B/w, sound, 46 minutes  
Produced by Anna Canepa  
Video Distribution

## 260–261 Echo-logy

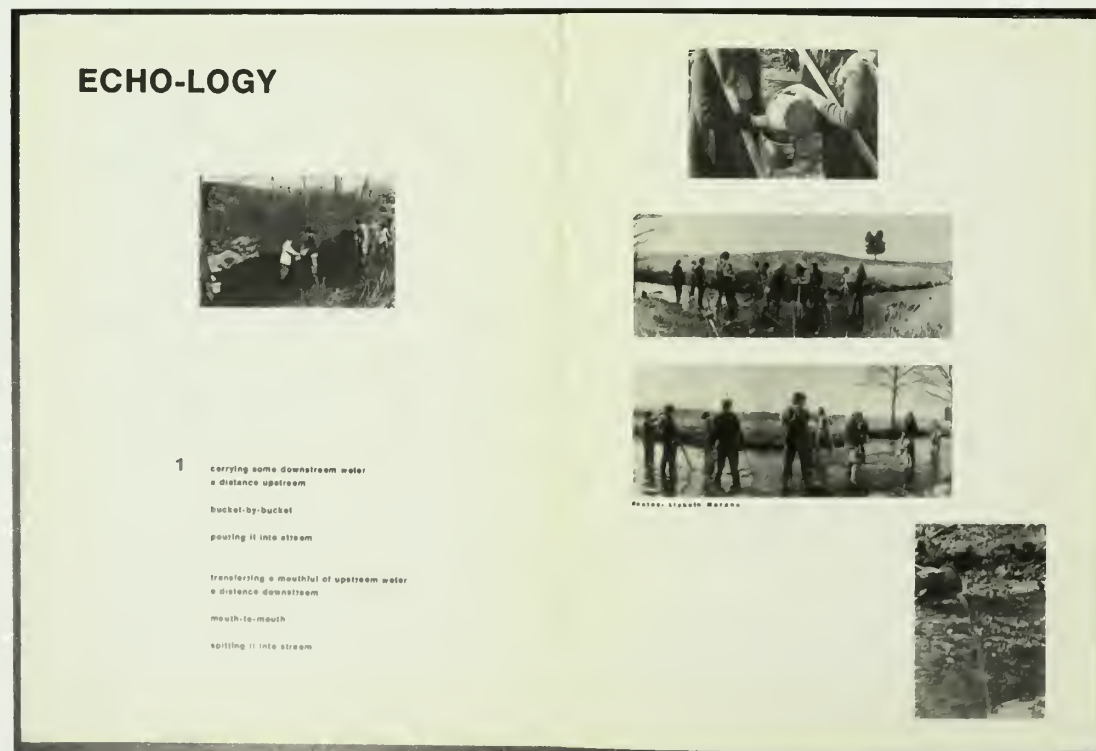
Activity, May 1975  
Sponsored by Merriewold  
West Gallery  
A stream in Far Hills, New Jersey

## Echo-logy

Activity booklet, 1975  
Published by D'Arc Press

## Comfort Zones

Activity, June 1975  
Sponsored by Galeria Vandres, S.A.  
Performed privately, Madrid





*ECHO-LOGY is concerned with natural processes. Water flowing downstream is carried mechanically upstream, is dumped and flows back. Some is lost along the way. More water is transferred downstream mouth-by-mouth, loses oxygen, is mixed with saliva and is given back to the stream to be altered again. A word is silently formed, is recognized from a distance and is passed in that manner upstream, changing its identity, and is spoken to the trees. A word shouted from person to person, so loudly as to be misunderstood, rushes downstream similarly and is silently conveyed to the air. A gas-soaked rag is evaporated in stages on its trip upstream, becoming relatively clean as it gives its fumes to the atmosphere and further chemical change. Human breaths are collected and conducted downstream by hand. Small bits escape. The growing bagful becomes stale and the container is then released to the winds. The movement is simply back and forth.*

*ECHO-LOGY was carried out by a small group of persons moving in the water of a stream in Far Hills, N.J. on the weekend of May 3rd and 4th, 1975. It was commissioned by the Merriewold West Gallery.*

9/74-4/75



## ALLAN KAPROW

### Comfort Zones

Activity booklet, 1975

Published by Galeria Vandrès, S.A.

### Comfort Zones

Film, 16 mm, 1975

B/w, sound. 17 minutes, 10 seconds

Produced by Galeria Vandrès, S.A.

### Words

Environment, July 1975

Reinvention for a private collector

Remscheid, West Germany

### 262-263 Match

Activity, August 1975

Sponsored by Kunst- und

Museumsverein Wuppertal and

Von der Heydt-Museum

Over three days, Wuppertal,

West Germany

### Match

Activity booklet, 1975

Published by Kunst- und

Museumsverein Wuppertal

(in light) A and B, silently exchanging  
each other's clothes

continuing exchanging

until clock signals  
15 minutes have passed



(in dark) A and B, lying on floor  
on opposite sides of room

A, occasionally saying  
"It's a perfect fit"

B, precisely copying A

until clock signals  
30 minutes have passed





MATCH is obviously a play on the word. In the midst of the Activity ~~xxx~~ matches are lit and extinguished several times ~~to~~ briefly illuminate the face of a person looking into a mirror in a darkened room. It is a bit of a poke at the idea of light as enlightenment. In other parts of the piece, partners attempt to match each other's movements, sounds and, if possible, feelings. Still further, they are engaged in a "match", or contest, of temperaments, in which questions of momentary leadership and subordination may pass half-consciously between them as the piece progresses. But it is, of course, impossible to figure this out in advance.

Throughout MATCH, set periods of time delimit the partners' transactions, extending for emphasis what ordinarily would be too brief to notice — such as sipping water — and curtailing what might be pleasant to continue longer — such as changing into each other's clothes. An alarm clock blatantly announces the end of each of the twelve parts, alluding ~~to~~ to parallels in everyday life. ~~Because of the situation, the partners' movements are dictated by the situation, influencing the meaning, tone and outcome of that situation.~~

Considering MATCH structurally, light and dark are the two poles between which the parts move. A partnership ~~formed~~ <sup>formed</sup> mainly by seeing is contrasted to one ~~formed~~ <sup>formed</sup> by using other senses. That is, gross body movements may be adequately copied with the eyes but other expressive gestures, as "true" or "truer", may be transmitted without sight. In any case, neither is favored, and traditional associations of objective and subjective states with light and dark, are ignored.

The photos here are not documents but are posed to illustrate the text. Together, text and pictures can be read as a "score" or plan of action. The actual event was carried out by a handful of couples on August 29, 30, 31, 1975, and was sponsored by the Kunst- und Museumsverein, the von der Heydt-Museum, Wuppertal, Germany.

## WARM-UPS

- 1 A, sitting  
B, standing close  
asking is it warm yet  
A, feeling seat, answering not yet  
B, repeating question  
till A says yes

A and B, holding hands, ice within  
waiting for ice to melt  
asking is it warm yet  
answering not yet  
continuing till both say yes

~~\_\_\_\_\_~~  
B, pressing hand to A's face  
asking is it warm yet  
A, answering not yet  
B, repeating question  
till A says yes

- 2 C, lying in bed  
A, (in another room),  
calling is it warm yet  
C, answering not yet  
A, repeating question  
till C says yes  
C, getting out of bed  
. . . .  
A, entering room  
getting into bed  
fitting self to warmth  
made by C  
C, asking is it warm yet  
repeating question if necessary  
till A says yes  
  
C, rubbing bare feet on floor  
shuffling slowly across room  
A, following  
asking is it warm yet  
feeling the floor behind C's feet  
C, answering not yet  
A, repeating question  
(following C, feeling floor)  
till C says yes

3 B and C, standing apart  
rubbing hands rapidly  
asking is it warm yet  
answering not yet  
repeating question  
till both say yes

. . .  
approaching each other  
repeating process  
till both say yes

B and C, pressing ice  
between their foreheads  
waiting for ice to melt  
asking is it warm yet  
answering not yet  
repeating question  
till both say yes

B, lying on C  
asking is it warm yet  
C, answering not yet  
B, repeating question  
till C says yes

. . .  
B, arising, feeling C's body  
C, arising, feeling bed's warmth

- Allan Kaprow  
September, 1975

267 "Rubbing bare feet on floor"



268 "Pressing ice between their foreheads"

#### 264-268 **Warm-Ups**

Activity, October 1975  
Sponsored by Center for Advanced  
Visual Studies  
Participants' apartments, Boston  
Reinvented in 2006 (twice)

#### **Warm-Ups**

Activity booklet, 1975  
Published by Massachusetts  
Institute of Technology

#### **Warm-Ups**

Film, 16 mm, 1975  
Color, sound, 14 minutes, 20 seconds  
Produced by Deutscher Akademischer  
Austauschdienst (DAAD)

#### 269-272 **Likely Stories**

Activity, November 1975  
Sponsored by Galleria Luciano  
Anselmino  
An apartment in Milan

#### **Likely Stories**

Activity booklet, 1975  
Published by Galleria Luciano  
Anselmino

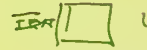


# LIKELY STORIES

I

①

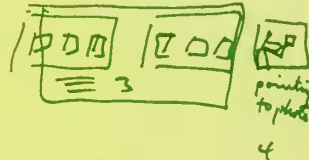
A, entering room, greeting B



B, watching for right moment,

saying "Freeze!" (A, freezing ~~pointing~~ pose)

B, taking Polaroid flash

A and B, repeating sequence  
until photo pleases

②

B, sitting down



A, watching for right moment,

saying "Freeze!" (B, freezing pose)

A, taking Polaroid flash

B and A, repeating sequence  
until photo pleases

③

A and B, eating together

C, watching for right moment,

saying "Freeze!" (A and B, freezing pose)

C, taking Polaroid flash

Same

A, B and C, repeating sequence  
until photo pleases

A and C, arranging photos into story

B, watching for right moment,  
saying "Freeze!" (A and C, freezing pose),  
B, taking Polaroid flashA, C and B, repeating sequence  
until photo pleases



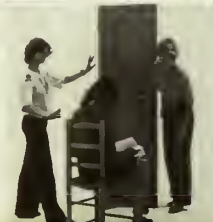
B, arranging photos into new story

asking A and C to re-enact it another way

watching for right moments,  
saying "Freeze!" (A and C, freezing poses),  
B, taking Polaroid flashes

B, A and C, repeating sequences  
until photos please



A, reversing order of photo story  
(eating, sitting, greeting)

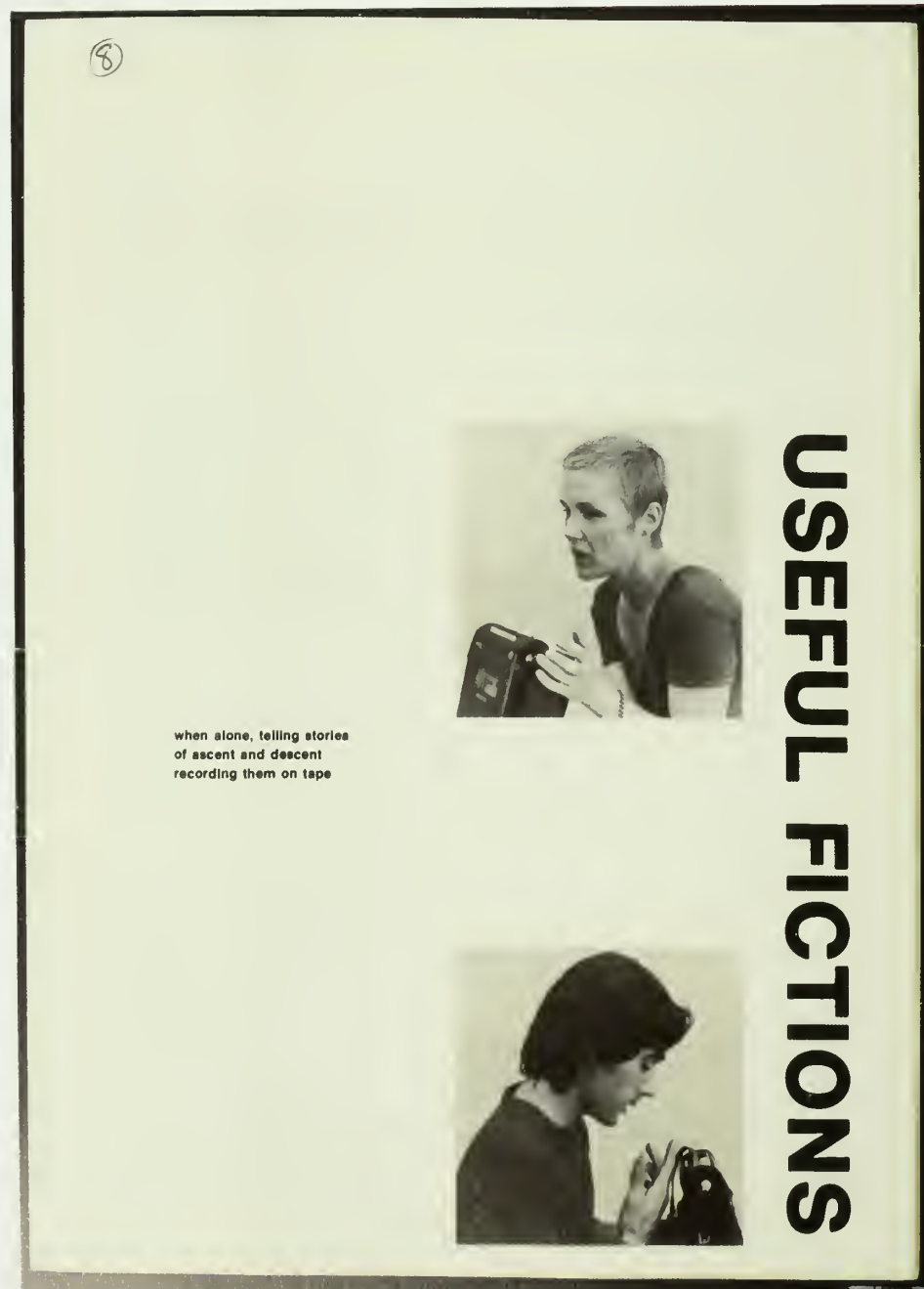
asking B and C to re-enact it differently  
(ending meal, getting up, goodbye)

watching for right moments,  
saying "Freeze!" (B and C, freezing poses),  
A, taking Polaroid flashes

A, B and C, repeating sequences  
until photos please





273-276 **Useful Fictions**

Activity, December 1975  
Sponsored by Galleria Schema  
Various locations, Florence

**Useful Fictions**

Activity booklet, 1975  
Published by Schema Informazione

**Time Pieces**

Video, 1975  
B/w, sound, 29 minutes  
Remake of *Time Pieces* (1973)  
Produced by Peter Kirby

**Air Condition**

Activity booklet, 1975  
Published by Allan Kaprow

**Routine**

Activity booklet, 1975  
Published by Allan Kaprow



3



B and A (close behind)  
walking forward down hill (or flights of stairs)

B, holding mirror before face  
keeping eyes on A's reflection, throughout  
A, copying B's movements

at bottom, B telling story of descent  
tape recording it  
A, listening





2




1



A and B (close behind)  
walking up long hill (or flights of stairs)

A, holding large mirror before face  
keeping eyes on B's reflection, throughout  
B, copying A's movements

at top, A telling story of ascent  
tape recording it  
B, listening

A <sup>on tape</sup> B  
 on saying I'm going ~~on~~ <sup>or I'm staying</sup> ~~saying~~  
 doing what's said; repeating as long as necessary if necessary

### stairs & bells

1st  
 stair

A w/ mirror

A, going up followed by B / at top A telling B a story

B going down followed by A / at bottom B telling story

2nd  
 stair

A w/ mirror going up backwards followed by B w/ mirror

B w/ mirror going down backwards " going up forward looking back

3rd  
 stair

A w/ mirror going up looking back followed by B looking in mirror backward

4th  
 self

A going up stairs w/ mirror looking back

5th  
 stairs

B w/ mirror going down, looking back



stories as  
 memories of event  
 told (A) & told again backwards (B)  
 recalled later  
 written?

trip about  
 up & down

ascending  
 descending



Story at end is taped

replayed by A or B

corrected privately  
 and played out climb  
 at beginning of



A w/ mirror, looking back, going up  
 followed by B copying A's movements  
 at top, story about climb by A  
 recording on tape

B w/ mirror going down backwards  
 preceded by A copying B's movements  
 at bottom story about descent by  
 A on tape

B takes tape home replays  
 it, records own version (memory)  
 replays it to A before next climb



**TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Early Works*, Galerie Nächst St. Stephan, Vienna, March. Los Angeles Institute of Contemporary Art, Los Angeles, March. *Allan Kaprow: Activity-Dokumente 1968–1976*, Kunsthalle Bremen, Bremen, May. Galerie René Block, West Berlin, June. ¶ **GROUP EXHIBITIONS** Anthology Film Archives, New York, February. *Monumente durch Medien ersetzen*, Kunst- und Museumsverein Wuppertal, Wuppertal, West Germany, February–March. *Medium Film: Filme von Künstlern*, Künstlerprogramm des DAAD, Akademie der Künste, West Berlin, March–April. *Satisfaction*, M.L.D'Arc Gallery, New York, April. Faculty exhibition, Mandeville Gallery, University of California, San Diego, May. Fine Arts Gallery, Balboa Park, San Diego, May. *Allan Kaprow and Wolf Vostell*, Hochschule der Künste, West Berlin, September–October. *Frames of Mind*, Neuer Berliner Kunstverein, West Berlin, September. *New York—Downtown Manhattan: Soho: Ausstellungen, Theater, Musik, Performance, Video, Film*, Akademie der Künste, West Berlin, September–October. *Tenth Street Days: The Co-ops of the '50s*, 14 Sculptors Gallery, NOHO Gallery, Pleiades Gallery, Ward-Nasse Gallery, New York (simultaneous exhibition), December–January. ¶ **FESTIVALS** Pro Musica Nova, Radio Bremen, Bremen, May. ¶ **WRITINGS** "Bemerkungen zu 'Zeitverläufe,'" in *Allan Kaprow: Activity-Dokumente 1968–1976*, exh. cat. (Bremen: Kunsthalle Bremen), n.p. "Non-Theatrical Performance," *Artforum* 14, no. 9: 45–51. "Satisfaction," *Vision*, no. 3: n.p. "Testimonials" (Activity score), *Criss Cross*, *Double Cross* 1: 18–20.

1976

### Maneuvers

Activity, March 1976  
Galleria Framart, Naples

### Maneuvers

Activity booklet, 1976  
Published by Framart Studio

### 7 Kinds of Sympathy

Activity, March 1976  
Sponsored by Museum des 20er Jahrhunderts  
Participants' own apartments, Vienna

### 7 Kinds of Sympathy

Activity booklet, 1976  
Published by Museum des 20er Jahrhunderts

### 7 Kinds of Sympathy

Video, 1976  
Color, sound, approx. 8 minutes  
Produced by Anna Canepa  
Video Distribution

### 277 Natural Distances

Activity, March 1976  
Los Angeles Institute of Contemporary Art, Los Angeles

### 278–284 Satisfaction

Activity, April 1976  
M.L.D'Arc Gallery, New York

### Satisfaction

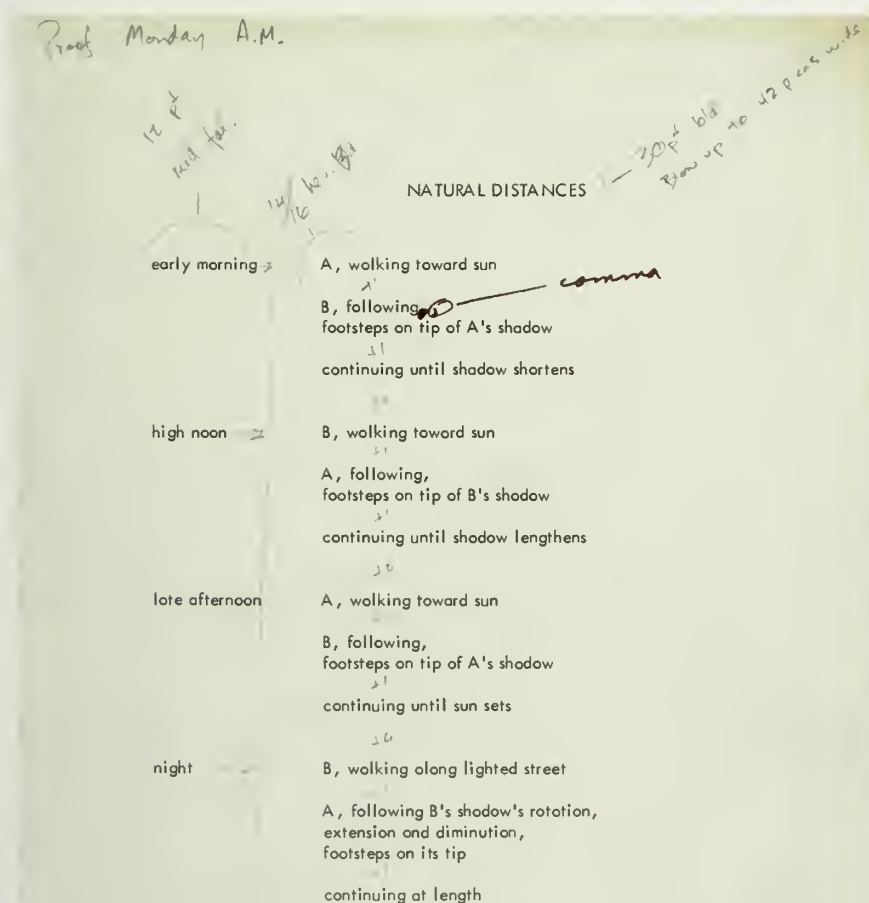
Activity booklet, 1976  
Published by M.L.D'Arc Gallery  
with Anna Canepa

### Testimonials

Activity, April 1976  
Sponsored by Galeria Foksal  
Various locations, including  
participants' own apartments, Warsaw

### Testimonials

Activity booklet, 1976  
Published by Galerie Inge Baecker





## SATISFACTION

\*All transactions, excepting dialog in program, are to be verbally silent, or extremely minimal. For parts 1 and 2, persons C and D carry out elsewhere same plan as A and B.

1 \*A, telephoning B, saying:  
this is —

B, replying: unh-hunh  
hanging up

B, telephoning A, asking:  
are you thinking of me

A, replying: unh-hunh  
(or)  
unh-unh  
hanging up

A, telephoning B, saying:  
I was thinking of you

B, replying: unh-hunh  
hanging up

B, telephoning A, asking:  
do you know how much  
I think of you

A, replying: unh-hunh  
(or)  
unh-unh  
hanging up

A, telephoning B, saying:  
you must be thinking of me

B, replying: unh-hunh  
hanging up

2 A (with B) saying to B:

praise me  
(or)  
look at me  
(or)  
comfort me  
(or)  
feed me  
(or)  
kiss me  
(or)  
bathe me  
showing how

B, answering: unh-hunh  
(or)  
unh-unh  
complying if agreeable

A, repeating request  
or choosing another

B, answering  
complying or not  
till options are exhausted

3 C and D (with A and B) saying to A:

praise B  
(or)  
look at B  
(or)  
comfort B

showing how

A, answering: unh-hunh  
(or)  
unh-unh

complying if agreeable

C and D, nodding or shaking heads

C and D, repeating request  
or choosing another

A, answering  
complying or not

C and D, nodding or shaking heads  
till options are exhausted

C and D, saying to B:

feed A  
(or)  
kiss A  
(or)  
bathe A

showing how

3 cont'd

B, answering: unh-hunh  
(or)  
unh-unh

complying if agreeable

C and D, nodding or shaking heads

C and D, repeating request  
or choosing another

B, answering  
complying or not

C and D, nodding or shaking heads  
till options are exhausted

4 4 C, telephoning A, saying:  
this is \_\_\_\_\_

A, replying: unh-hunh  
hanging up

C, again telephoning A, asking:  
did you like me

A, replying: unh-hunh  
(or)  
unh-unh

hanging up

C, again telephoning A, saying:  
I like you

A, replying: unh-hunh  
hanging up

4 cont'd

C and D, saying to B:

*faad A*

(or)

*kiss A*

(or)

*batha A*

showing how

B, answering: *unh-hunh*  
(or)  
*unh-unh*

complying if agreeable

C and D, nodding or shaking heads

C and D, repeating request  
or choosing another

B, answering

complying or not

C and D, nodding or shaking heads

till options are exhausted



D, telephoning B, saying:  
this is —

B, replying: *unh-hunh*

hanging up

D, again telephoning B, asking:  
did you understand me

B, replying: *unh-hunh*  
(or)  
*unh-unh*

hanging up

D, again telephoning B, saying:  
I am really for you

B, replying: *unh-hunh*

hanging up



problem of image (root metaphor)

(feed me)  
 give me a glass of water (a drink) ?  
 public } give me money (pay me) (or give me money)  
 private } give me a kiss (kiss me)  
 (give me some help help me (doing something)  
 give me praise praise me (doing something)  
 give me a (chair) (rest) ? (a chance) ?  
 private } wash me (give me a bath) (bathe me)

group of <sup>two</sup> or <sup>4</sup> three watching, training or not,  
 to exchange one by one with  
 test couple (how?)

A (drinker) asked by B (drinker)  
 to give him/her money

A giving  
 (observers)  
 O.D.E. (group / peers / social test order)  
 observers } ~~would~~ ~~approve~~ ~~or not~~ training or not  
 if not, request repeated etc  
 until approved

(or 1st sequences to be alone  
 then with observers, then in public)  
 then in private

**Sweet Wall/Testimonials**

Activity booklet, 1976

Includes Kaprow's sketches for  
Testimonials

Published by Galerie René Block

**285-289 Durations**

Activity, May 1976

Presented for Pro Musica Nova

A field near Bremen

**Durations**

Film, 16 mm, 1976

Color, sound, approx. 25 minutes

Produced by Anna Canepa Video

Distribution and M. L. D'Arc Gallery

**Galileo Galilei**

Activity, June 1976

Galerie Inge Baecker, Bochum

**Frame Work**

Activity, August 1976

Annual meeting of the American

Theater Association, Los Angeles

**Pre-Socratic**

Activity, August 1976

Artpark, New York State Parks

Department, Lewiston, New York

**Frames of Mind**

Activity, September 1976

Presented for Frames of Mind

Neuer Berliner Kunstverein,

West Berlin

**Private Parts**

Activity, November 1976

Center for Twentieth-Century Studies,

University of Wisconsin-Milwaukee

Reinvented in 2006

## DURATIONS

- ① marking a grassy field with a cross  
(116 m. in length, lying ~~N, S, E, W~~ <sup>N, S, E, W</sup>)

digging out 45 squares along cross

(each leg having 12 squares from center;  
size of squares increasing from 20 x 40 cm.  
for first 3, 40 x 40 cm. for second 3,  
40 x 60 cm. for third 3, and 60 x 80 cm.  
for fourth 3; distances between squares  
increasing from 1 meter between first 3,  
2 between second 3, 3 between third 3,  
and 4 between fourth 3)

placing grass carefully aside

- ② constructing columns of ice blocks  
on squares where grass was removed

(columns increasing in thickness from 1  
block for first 3, 2 for second 3, 3 for  
third 3, and 6 for fourth 3; increasing <sup>regularly</sup> in  
height from 1 block at center to 12 at ends)

A. 2

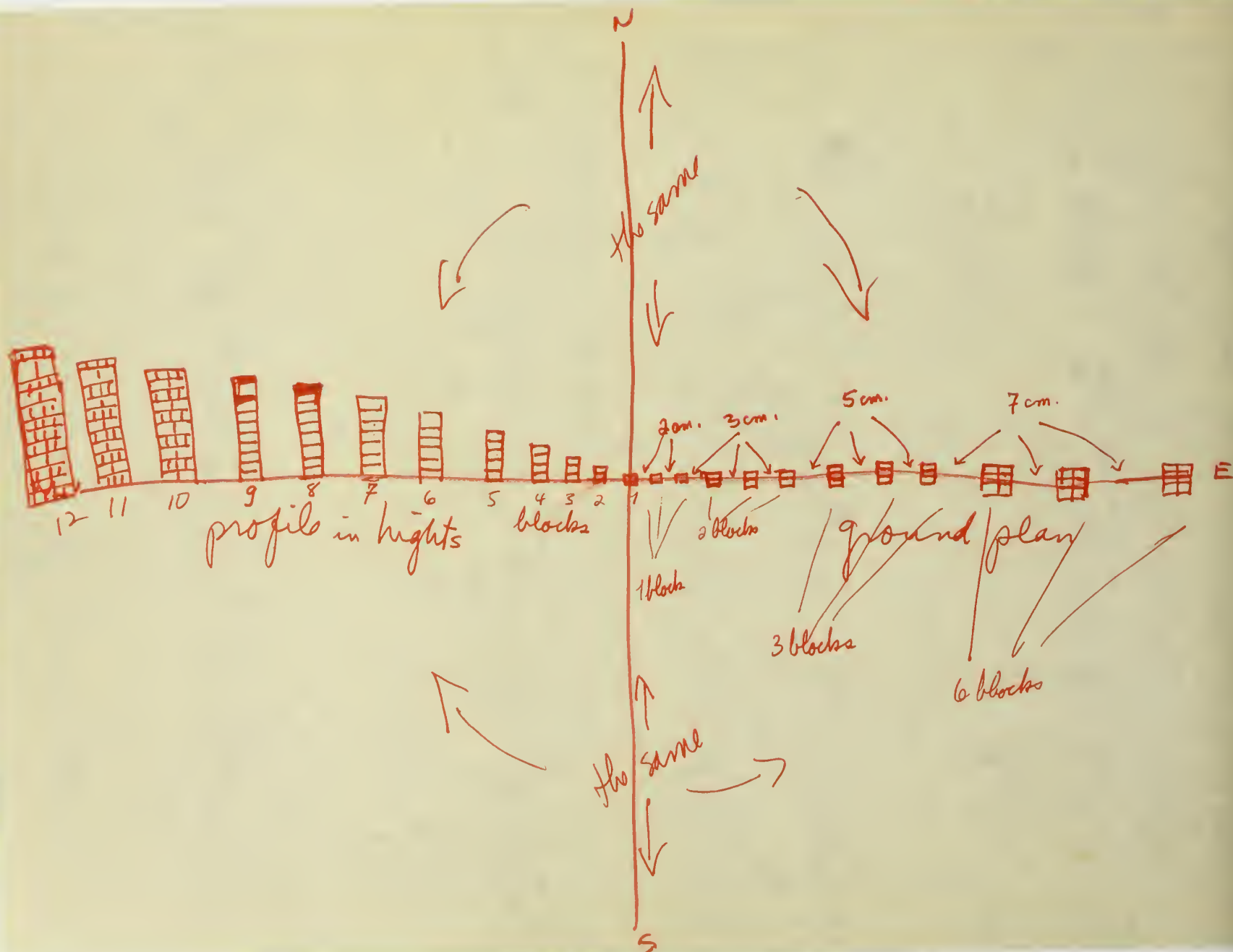
- ③ placing squares of grass atop columns  
noting: ice melting  
time passing  
grass settling

~~Notes: In the distant past, cultures constructed  
arrangements of stones, trees, and earth to depict and  
integrate their social fabric and to organize their futures  
by ~~relating their constructions to the stars~~ <sup>such groupings</sup> to the stars, the times  
of day and the changes of the seasons. At the time  
they were both religion and science~~

285 + 286 Score for Durations





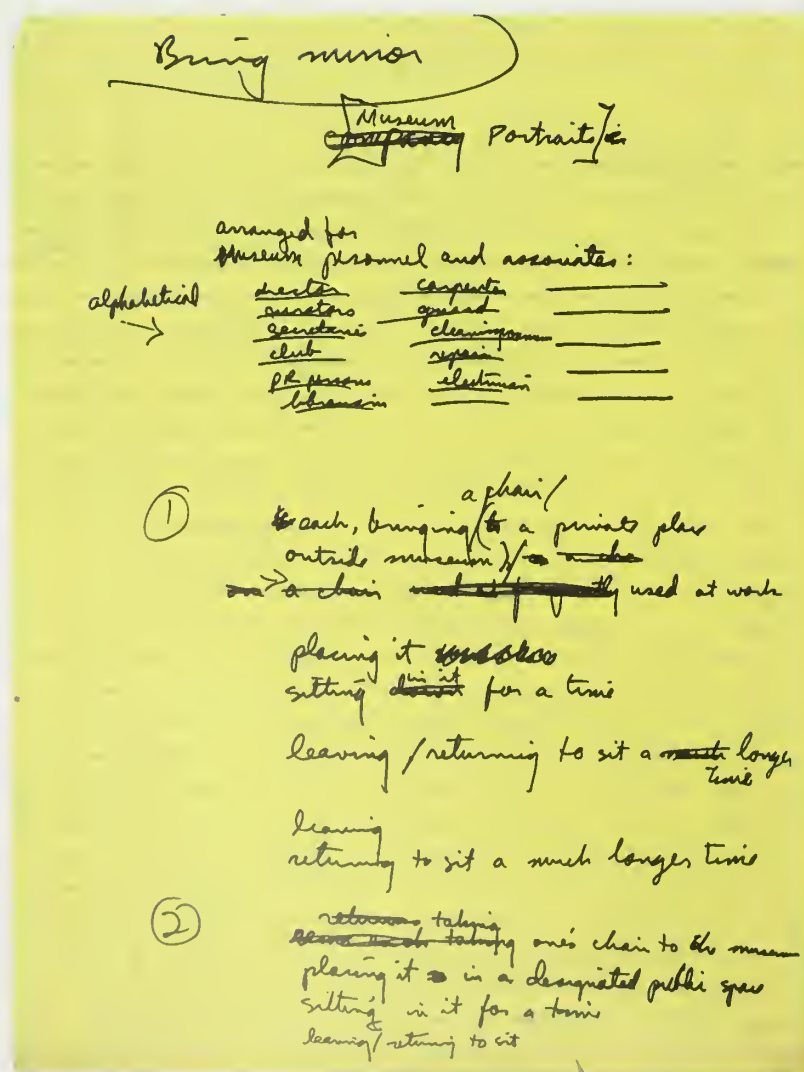




289 "Squares of grass atop columns of ice"

**TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** Galerie Zellermeier, West Berlin, March. *Posters and Flyers of Happenings and Activities*, Other Books and So Gallery, Amsterdam, September. ¶ **GROUP EXHIBITIONS** *Allan Kaprow and Wolf Vostell*, Galerie Inge Baecker, Bochum, January–March. *The Museum of Drawers*, Museum im Prediger, Schwäbisch Gmünd, West Germany, January. *Whitney Biennial*, Whitney Museum of American Art, New York, February–April. *The Artist's Book*, Mandeville Gallery, University of California, San Diego, April–May. *Malerei und Photographie im Dialog von 1840 bis Heute*, Kunsthau Zürich, Zurich, May–July. *Southland Video Anthology*, Los Angeles Institute of Contemporary Art, Los Angeles, May–July. *Paris—New York*, Musée national d'art moderne, Centre Georges Pompidou, Paris, June–September. ¶ **FESTIVALS** What's Cooking? I, Center for Music Experiment, University of California, San Diego, April. Thirteenth Annual New York Avant-Garde Festival, World Trade Center, New York, June. ¶ **WRITINGS** "Introduction" and "Roy Lichtenstein," in *Roy Lichtenstein at CalArts: Drawings and Collages from the Artist's Collection*, exh. cat. (Valencia: California Institute of the Arts), 7–9, 23–36. "Participation Performance," *Artforum* 15, no. 7: 24–29.

1977



## 290–292 Museum Portraits

Activity, March 1977

For Hamburger Kunsthalle, Hamburg  
Not realized

### Timing

Activity, April 1977

Presented for What's Cooking? I  
University of California, San Diego  
Reinvented in 2006

### Common Senses

Video, 1977

Color, 6 minutes

Produced by Allan Kaprow  
and Peter Kirby

### Courtesy

Activity, June 1977

Presented for Close Radio  
KPFK-FM, Los Angeles

### Private Parts

Video, 1977

Color, sound, 17 minutes

Produced by Allan Kaprow  
and Peter Kirby

### Push and Pull

Environment, December 1977–  
January 1978

Reinvention

Galerie Inge Baecker, Bochum



Professor Allen Kaprow  
270 Wignore Drive  
Pasadena, Calif. 91105

4th March, 1977  
Prof.H./Da

Dear Professor Kaprow,

we have given long and serious consideration to your project (enclosed to the letter of February 15th).

The idea has two aspects, a theoretical and a practical one. Since what you propose is playing a (serious) game, we have to ask the participants whether they agree to join the game. You understand that you are questioning people in their given or attributed roles and that your approach to their problems implies their readiness to accept this manipulation.

Now in addition to their professional manipulation they will be the victims of another one - - - !? This is what our people do not accept, and I can understand their reasons and I am sure that you will understand, why there is no chance to continue on the line drawn in your "Project for the Hamburger Kunsthalle".

Sincerely yours

(Professor Dr. Werner Hofmann)

cc: Mrs. Baecker  
Galerie Baecker  
Dachau

Hamburger Kunsthalle  
2 Hamburg 1  
Glockengiesserwall  
☎ 24 92 51/2007

Professor Dr. Werner Hofmann  
Director, Hamburger Kunsthalle  
2 Hamburg 1  
Glockengiesserwall, W. Deutschland

March 11, 1977

Dear Dr. Hofmann:

I have received your letter of March 4th in which you summarily interpret and dismiss my project proposal for the Hamburger Kunsthalle.

I must tell you that you've misunderstood nearly everything. And in view of the finality of your decision, there can be no purpose in trying to explain why you have misunderstood nearly everything.

I should also point out that your letter is the first and only direct communication from you to me in the more than two years of our negotiations. (My letter of January 4th asking important questions about these negotiations went unanswered.) If you had been in contact with me during this whole period, we could easily have avoided the negative reaction you have now.

Even recently, you could have telephoned me and Inge Baecker when you received my general outline of intention. You could have asked questions before rushing to conclusions. You could have waited to see the detailed program in finished form. But you let your imagination take charge, instead.

In an ironic and unfortunate sense, this creation of fantasies is what the project was about, and you began to perform it. But you performed it helplessly, without the information and guidance that could have made it a value to you, to me, and to your colleagues. What a pity, Dr. Hofmann!

c.c. Inge Baecker, Galerie Baecker

Sincerely,  
Allen Kaprow, Professor

**TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **AWARDS** Listing in *Who's Who in America*. ¶ **SOLO EXHIBITIONS** Museum of the University of Northern Iowa, Cedar Falls, December–January. ¶ **FESTIVALS** What's Cooking? II, Center for Music Experiment, University of California, San Diego, April. ¶ **WRITINGS** "Natural Distances" (Activity score), *New Wilderness Letter* 1, no. 3–4: 35–37. "Playing with Memory," unpublished essay written for *Art-Rite*.

## 1978

### Two Appointments

Activity, January 1978  
Sponsored by Holly Solomon Gallery  
Statler Hilton and Pennsylvania  
Station, New York

### Peeping Tom

Activity, March 1978  
Performed privately with friends  
La Jolla, California

### Toothbrushing Piece

Activity, Spring 1978  
Performed privately with friends  
La Jolla, California

### Ups/Downs

Activity, April 1978  
Presented for What's Cooking? II  
University of California, San Diego

### Mantra

Activity, April 1978  
Performed privately with friends  
La Jolla, California

### Small Exercise I

Activity, May 1978  
Performed privately with friends  
La Jolla, California

### Small Exercise II

Activity, June 1978  
Performed privately with friends  
La Jolla, California

### Hello/Goodbye

Activity, July 1978  
Performed privately with friends  
Los Angeles  
Reinvented in 2006

## 293-296 Standards

Activity, January-February 1979  
University of Northern Iowa, Cedar  
Falls-Waterloo

### Blindsight

Activity, April 1979  
Sponsored by Wichita State University  
Various locations, including a vacant  
painting studio, Wichita, Kansas  
Reinvented in 1998

### Blindsight

Activity booklet, 1979  
Published by the Department of Art  
Education, Wichita State University

### Easy Too

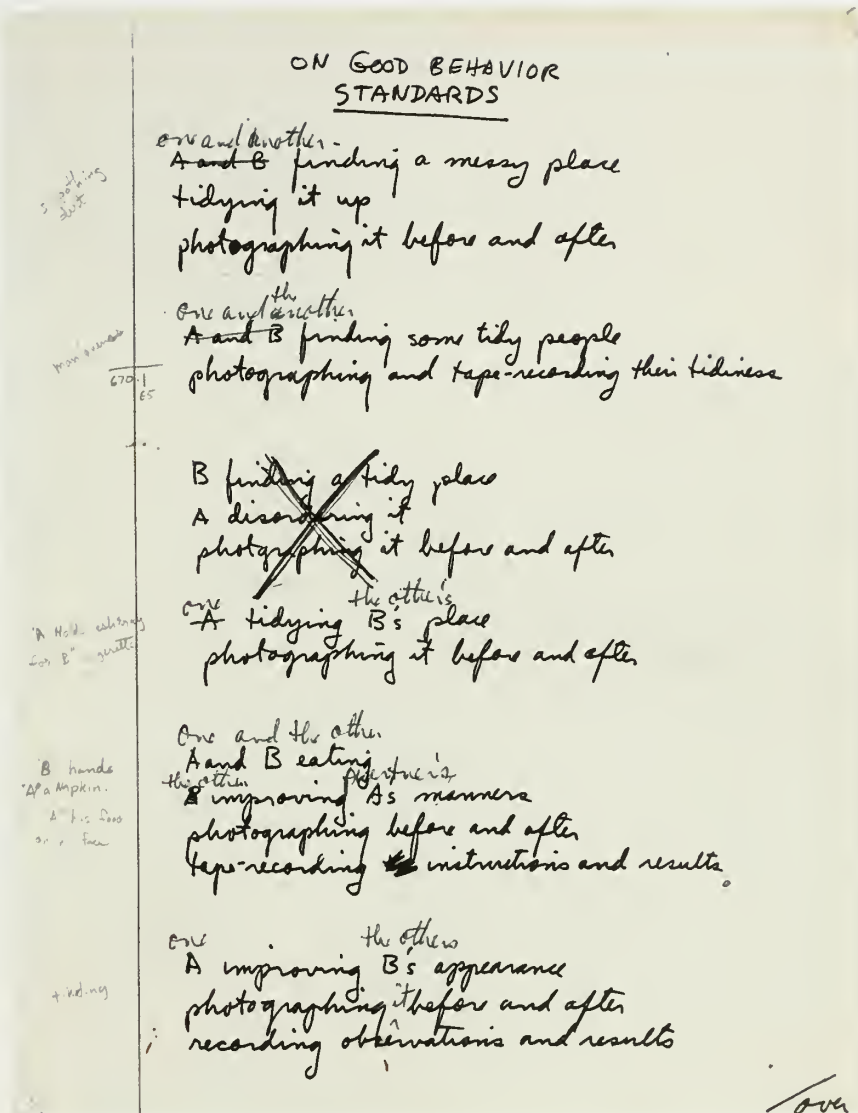
Activity, July 1979  
Sponsored by University  
of Arizona, Tucson  
Tucson

### Shadows

Activity, September 1979  
Presented for Kunstwoche im  
Ihme Zentrum  
Hannover

## 297-298 Tire Tower

Activity, September 1979  
Presented for Bochumer Kunstwoche  
Sponsored by Galerie Inge Baecker  
and Museum Bochum  
Ruhrpark Shopping Center, Bochum



293 Score for Standards, p. 1

**TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. Acting department chair, Fall Quarter. ¶ **AWARDS** Artist grant, National Endowment for the Arts. Guggenheim Fellowship. ¶ **SOLO EXHIBITIONS** *Ulrich Museum*, Wichita State University, Wichita, Kansas, April. *Frühe Arbeiten*, Galerie Inge Baecker, Bochum, September-October. ¶ **GROUP EXHIBITIONS** *Words*, Museum Bochum, Bochum (traveled internationally), January-March. *Fluxus International and Co.*, Espace Lyonnaise d'art contemporain, Lyon, April-May. *The Animal Show*, Los Angeles Contemporary Exhibitions Gallery, Los Angeles, July. *Weich und Plastisch: Soft Art*, Kunsthau Zürich, Zurich, November-February. ¶ **FESTIVALS** Bochumer Kunstwoche, Bochum, September. Kunstwoche im Ihme Zentrum, Hannover, September. ¶ **WRITINGS** "Milan Knížák (Who Never Fell in Love with Art)," in *Unvollständige Dokumentation, 1961-1979 = Some Documentary, 1961-1979* exh. cat. (Berlin: Ars Viva), 9-14. "Project for the Hamburger Kunsthalle," *The Dumb Ox*, no. 8: 38-41.



one and <sup>the</sup> another  
 A and B finding ~~another~~ tidy place  
 photographing it  
~~improving~~ tidying their behavior  
 each photographing the other's improvement  
~~both~~ both recording why they're improved

20 people (10 pairs)

10 polaroid cameras w flash (or 35 mm cameras  
 30 packages of film (hl. & 4h) if instant development  
 and printing is possible

10 portable tape recorders

10 90 min cassettes

to meet ~~Sat~~ Fri PM  
 do prize on Sat 9, Sun 10  
 meet ~~Sat~~ Sun PM

\* see - day - a - e - posed



295 Finding a messy place, tidying it up



296 Improving one's appearance



298 *Tire Tower*  
(detail)

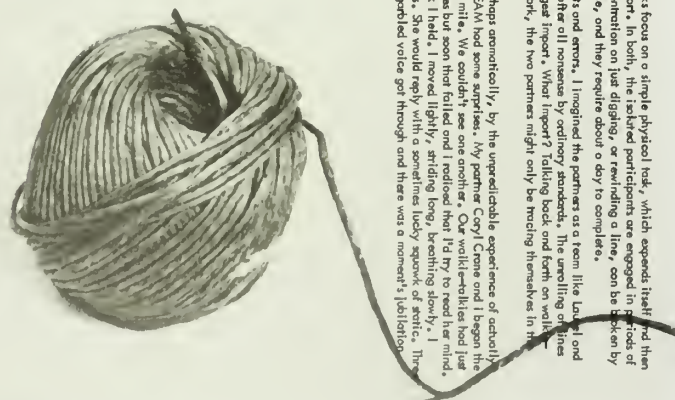
TEACHING POSITIONS Professor, Visual Arts Department, University of California, San Diego. ¶ GROUP EXHIBITIONS *Für Augen und Ohren*, Akademie der Künste, West Berlin, January–March. *Mein Kölner Dom: Zeitgenössische Künstler sehen den Kölner Dom*, Kölnischer Kunstverein, Cologne, October–November. ¶ FESTIVALS Public Spirit, Los Angeles Contemporary Exhibitions, Los Angeles, May. Tel Hai '80 Arts Festival, Tel Hai College, Upper Galilee, Israel, September. Public Spirit 2, Los Angeles Contemporary Exhibitions, October. ¶ WRITINGS "Ein Statement," in *Mein Kölner Dom: Zeitgenössische Künstler sehen den Kölner Dom*, vol. 3 of *Der Kölner Dom im Jahrhundert seiner Vollendung*, exh. cat. (Cologne: Kölnischer Kunstverein), 78–81. "Exercise" and "Team" (Activity scores), *High Performance* 3, nos. 3–4: 52–55. "Performing Life" and facsimiles of the Activity booklets for *Routine*, *Maneuvers*, *Testimonials*, and *Standards*, in Carl E. Loeffler and Darlene Tong, eds., *Performance Anthology: Source Book for a Decade of California Performance Art* (San Francisco: Contemporary Arts), x–xii, 159–64, 208–18, 352–58. "Thoughts on Picasso in Our Time," unpublished essay commissioned by *Art in America*.

1980

## Allan Kaprow

### TEAM\*

- 1 two partners in the desert  
(a mile or so apart)  
(in touch by walkie-talkie)  
one, unrolling about a five-mile line to the east  
(moving right or left around obstacles)  
telling the other  
to unroll her/his line the same way  
(straight ahead, or so many paces  
to the right or left)  
partner complying  
except when obstacles prevent it  
(moving then to the right or left)  
telling the other to do the same  
each complying as much as possible  
continuing in this way  
until for each there is no more line
- 2 partners walking to the south and north  
finding the ends of each other's lines



HIGH PERFORMANCE 3, 1980, 52–55

\*TEAM is a meditative piece like EXERCISE, except that it is performed by two separated partners. Both works focus on a simple physical task, which expands itself and then reverses, digging and filling a hole; unrolling and rewinding a string in the desert. Both tasks are accompanied by specific voices of persons not present. Similarly, the performers' concentration on just digging, or rewinding a line, can be broken by those voices. Finally, both activities are devoid of practical consequence, they take place without an audience, and they require about a day to complete.

But, while EXERCISE was a sober experience in time and feeling, I saw TEAM as a comedy of mental adjustments and errors. I imagined the partners as a team like Lou and Henry doing some absurd job in which everything goes a bit wrong but comes out a bit right. What they do is of no use by ordinary standards. The unrolling of lines seems to me borderlines of some kind. Borderline of what? The metaphorically symbolic digression they suggest forgets, what happens? Talking back and forth on walkie-talkies, giving each other instructions, they appear to be bent on some purpose. What purpose? In their teamwork, the two partners might only be trying to connect themselves in their other's footsteps.

It's important to remember in this kind of performance, that the sense of the written plan will be amplified, perhaps ornamentally, by the unpredictable experience of actually carrying it out. That's what it's all about. It's going to the edge where speculation and emotional risk meet. TEAM had some surprises. My partner Cory Crane and I began the piece early in the morning in the desert west of the Salton Sea. A highway running east/west separated us by a mile. We couldn't see one another. Our walkie-talkies had just stopped functioning. She could hear me but I couldn't hear her. We tried signaling by counting, "tapout" pulses but soon that failed and I realized that I'd try to read her mind. It worked for me, and I went on letting out my line, listening to the whirring of the string unrolling on the stick I held. I moved lightly, smiling long, breathing slowly. I could hear her in my head. My partner was a good listener. I asked her to call to me, to let me know when she was close to the end of her line. She would reply with a sometimes loud, breathy "yes." I then began to pull her line in, and I complied by moving my string accordingly. Once her gentle voice got through and there was a moment's isolation. The weather was comfortable. The rise and fall of the ground pressed me up and toward me.





zazen

introduction

zazen

(inside)

(outside)

sweeper: sweeping the dust together

raker: raking the leaves together

standing still from time  
to time

standing still from time  
to time

watcher: nearby, watching

watcher: nearby, watching

zazen

quiet lunch

replacer: replacing the dust  
(former  
watcher) standing still from time  
to time

replacer: replacing the leaves  
(former  
watcher) standing still from time  
to time

watcher: nearby, watching in a  
(former mirror  
sweeper)

watcher: nearby, watching in a  
(former mirror  
raker)

zazen

sweeper: sweeping the same  
(who began) dust together  
  
standing still from  
time to time

raker: sweeping the same  
(who began) leaves together  
  
standing still from  
time to time

listener: nearby, listening,  
(who began as not watching  
watcher)

listener: nearby, listening,  
(who began as not watching  
watcher)

zazen

sweeper and listener: blending the gathered  
dust somewhere else

raker and listener: blending the gathered  
leaves somewhere else

each standing still  
from time to time

each standing still  
from time to time

zazen

group discussion

301 Score for Meditation 1

## 1981

TEACHING POSITIONS Professor, Visual Arts Department, University of California, San Diego. Acting department chair, Fall Quarter. ¶ CONSULTING POSITIONS Consultant/panelist, Interarts Program, National Endowment for the Arts, Washington, D.C. ¶ GROUP EXHIBITIONS *California Performance: Then and Now*, Museum of Contemporary Art, Chicago, January–February. *Westkunst: Zeitgenössische Kunst seit 1939*, Museum Ludwig, Cologne, August. *Schwarz*, Kunsthalle Düsseldorf, Düsseldorf, October–November. ¶ WRITINGS "Allan/Kaprow (An Irritating Interview with Kaprow by Allan)," unpublished self-interview, Allan Kaprow Papers, Getty Research Institute, Los Angeles; published as "Ein Interview von Allan mit Kaprow: Expeditionen ins fast alltägliche Leben," *Die Zeit*, 27 March: 47–48 (Feuilleton section).

Last March (?), at the San Diego Zen Center, the Institute for Transcultural Studies sponsored a workshop called "Performance as a Meditational (Practice?) (Discipline?)" The ~~intention~~ intent was to explore a possible bridge between the meditative aspects of my art work and the traditional practice of <sup>regularly</sup> zazen.

I had been sitting <sup>regularly</sup> for about two years and ~~begin to be aware of~~ the ~~occasionally~~ <sup>unintended</sup> but ~~now~~ <sup>clear</sup> parallels ~~between~~ <sup>that had been recurring</sup> in my performance work of the last twenty years from its beginnings in the 1950's. I was always interested in Zen but in a philosophical sense. Now ~~then~~ I ~~was~~ <sup>was</sup> ~~interested~~ <sup>interested</sup> to link ~~the~~ <sup>experimental</sup> art and Zen practice in a more concrete way. Of course, older art forms such as ~~calligraphy~~ <sup>in this</sup> and shakuhachi playing grew together with the evolution of Zen. But ~~the~~ the connection is less clear in ~~today's~~ <sup>present day</sup> experimental art in the West. The ~~most~~ <sup>in the 50's</sup> notable exception <sup>was</sup> John Cage, with whom I studied in the 50's. He introduced me to <sup>the</sup> possibility of contemporary Buddhism and it had a profound effect on my outlook ~~there~~ <sup>here</sup>, not simply ~~regarding~~ <sup>regarding</sup> the arts, but regarding living itself. It took a long time

301-302 **Meditation 1**

Activity, March 1981  
Institute for Transcultural Studies, Zen  
Center-San Diego, Del Mar, California

303-309 **Die Zeit Project**

Newspaper Happening,  
March 1981  
Organized by Petra Kipp Hoff  
In the pages of Die Zeit

**Small Exercise 3**

Activity, March 1981  
Center for Music Experiment  
University of California, San Diego



**FAXGRAM**

via

**Graphnet**

99 WEST SHEFFIELD AVENUE ■ ENGLEWOOD, NEW JERSEY 07631

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HAMBURG/TLX 63/61 19 1656

MR. ALLAN KAPROW  
1225 LINDA ROSA AVE.  
LOS ANGELES, CALIFORNIA

DEAR ALLAN,  
THE WORLD IS OUT OF JOINT AND DIE ZEIT ALSO.  
ALL OF US ARE BUSY ANSWERING THE PHONE AND LISTENING TO  
QUESTIONS,  
LAUGHTER, SCREAMING, CURSES OF READERS  
AND COLLEAGUES. I WISH  
YOU WERE HERE AND I THINK YOU WOULD ENJOY EVERY BIT OF IT.  
WE ARE ALL VERY EXHAUSTED AND PLEASED  
YOURS PETRA

KIPPHOFF *Art Editor, Die Zeit*

COL 1225 9004

NNNN  
SUMS

## DIE ZEIT

Nr. 14 — 27. März 1981

376

## FEUILLETON

Seite 47

## Allan Kaprow: Das Happening der falschen Photos

## Ein Verwirrspiel zur Aufklärung und die Reaktionen darauf

Die ersten, die etwas merkten, waren die Drucker, die zweiten die Kollegen von den Nachrichtenagencien, Zeitungen, Sendern, die dritten (aber sie waren nur so viel langsamer, wie die Anlieferung der Zeitung an die ersten Großstadtkioske dauerte) waren die Leser. Das ging alles unheimlich schnell. Und die, die die Folgen dieser Entdeckung am schnellsten und intensivsten zu spüren bekamen, waren die Damen in der Telefonzentrale. Fragen, Flüche, Glückwünsche (die Reihenfolge ist ein Hinweis auf die Häufigkeit) kamen zwei Tage lang gewitterartig bei ihnen an.

Die Drucker in Ahrensburg und Neu-Lenborg riefen am Mittwoch gegen zwei Uhr morgens den Verlagstelefon an. Der versuchte vergeblich, ein paar Leute aus dem Schlaf zu telefonieren, und erreichte schließlich einen müden politischen Redakteur, der ihm, ohne Freude, bestätigte: Ja, ja, das soll so sein.

Die Damen von *dpa* rief gleich am Morgen an und war neugierig. Die Zeitungskollegen riefen etwas später an und waren mitleidig bei schadenfroher Optimismus, was habe ihr denn da für einen Mist gebaut. Schön, daß auch noch solche Fälschungen passieren!

Die Leute von *AP* sagten: Herrlichen Glückwunsch, eine fabelhafte Idee. Herr Blakstein vom Leser-Büro Hamburg teleierte: Und ich dachte schon, mit dem Whisky wäre was nicht in Ordnung, den ich immer zum ersten Durchblättern der neuen ZEIT-Ausgabe trinke. Cheers!

Der erste gedruckte-entwertete Anruf kam von der Pressestelle der Universität Hamburg: Man hat etwas, daß man erheben und für solche Bilder nicht sein Geld zu entrichten bereit sei. Wir dürfen erwidern: Es lebe die Universität und ihre Bemühung um eine aufgeschlossene, phantasievolle akademische Jugend.

Und da wir schon bei den ganz einfach Empörten sind, die frühlich in der Minderzahl waren, seien hier ihre Hauptvorwürfe zitiert: 1. Was und das für abscheuliche, makabere Photos (damit war wohl in erster Linie der mit der Antenne beschaltete Mann gemeint — auffallenderweise gelangten gerade die Entrüsten gar nicht über diese Photo hinaus); und 2. Es ist nicht seriös, Leser in die Irre zu führen, und das kann man auch durch keine Erklärung oder Entschuldigung wiedergutmachen; 2a und eine Etage tiefer: Sie wollen uns wohl „verarschen“.

Was eigentlich heißt und meint „verarschen“? Für manche Leser offensichtlich so etwas wie „betrügen“. Daß „verarschen“ ein Synonym für „verarschen“ ist und daß auch ein Scherz einen ernsthaften Hintergrund haben kann, ist keine weiterverbreitete Erkenntnis.

Vielleicht kann auch der eine oder andere Leser, der sich in höherer oder tieferer Körperposition befindet, sich auch mit dem Gedanken vertraut machen, daß diese Aktion nicht der Verführung, sondern der Aufklärung über die alltägliche Irreführung galt und daß eine Zeitung, die so etwas publiziert, nicht nur den Lesern etwas präsentiert, sondern sich auch selbst exponiert, indem sie den Leser auffordert, in Zweifel darüber hinsichtlich — auch bei der ZEIT.

Eine etwas größere und pfiffige Gruppe von Lesern dachte, hier sei der 1. April vorgeteilt, ein Text verarsacht worden, ein Käse- oder ein Pannaschreiben. Sollte man vielleicht die richtigen Artikel zu den Bildern finden oder die richtigen Bilder zu den Unterdrückten? Ja, so etwas Ähnliches wie ein Text war das schon. Aber das Verwirrende war ja, daß nach so irgend etwas passen wollte.

Ein Architekt in Berlin schaffte sich, nachdem er telefonisch aufgeklart war, gleich fünf weitere Exemplare der ZEIT an und legte sie ins Tieftefläch, Kunstwerks für schlechte Zeiten. Ein Ingenieur aus Berlin schrieb im 19. also wenige Stunden nachdem er die Zeitung gesehen und die Bilder exakt aufgefunden hatte, einem langen, nachdenklichen Brief: „Zuerst



Drei Photos wurden in der vorigen Ausgabe der ZEIT in vier Ressorts je einmal gedruckt — ohne in den Text zusammenhang zu passen, dafür mit wechselnden Unterschriften. Im Interview mit sich selbst erklärt Kaprow seine Idee.

glaubte ich an ein Versehen, doch dann las ich mir die Texte zu den einzelnen Bildern genauer durch und merkte, daß hier kein Versehen vorlag. ... Nun drängten sich bei mir einige Fragen auf: ... Wie dieser sorgfältige und goldgelbe Leser reagierte viele.

Herr Kurt-Jürgen Maas schickte, per Elbpost, sein Photo, um unseren offensichtlich verblüfften Photoarchiv auszuheilen, und schlug vor, sein Konterfei wahlweise zu einem Artikel über Hausbesetzungen, steigende Ölpreise, Sonderangebote für den Sommerurlaub oder Erfolge mit neuen Medikamenten zu verwenden. Ein beweglicher Mann, der die Sache begriffen hat.

Auch mit Henri Nannen vom STERN ging das große Herz durch, als er schrieb: „Man merkt der neuen ZEIT einiges Streben an... Wenn das kein Happening ist, dann zeigt es daß einer Bildervortrag offenbar beschränkt ist. Auch dann bin ich gern bei Ihnen und stelle das STERN-Bildarchiv zu ernsthaften Sitzungen zur Verfügung.“

Es ist die Aktion eines Happening-Künstlers, und die ZEIT-Graphiker hoffen, daß das Angebot dennoch gilt.

Wenn man versucht, diese ersten Reaktionen ein bißchen zu bündeln (was schade ist, denn so bunt und individuell geht's bei Lesern nicht oft zu), dann zeigen sich sechs überwiegende Reaktionen und Interpretationen:

- ein riesiger Mithras
- ein Saboteur, Rache- oder Protestakt
- ein Aprilscherz, Text oder Pressenscherz
- eine Spinnaschneise
- eine Unverschämtheit
- eine Sache, bei der etwas dahintersteckt — vielleicht ein Hinweis auf die „Belobigten der Photodokumente“ (so ein Leser).

„Ich weiß nicht, was soll es bedeuten“, schreiben Ulrike und Reinhard Löw. Wir hoffen, daß sie und andere jetzt etwas mehr wissen.

Wir jedenfalls haben durch Allan Kaprows Aktion viel erlebt und viel erfahren.

Zum Beispiel über uns selber. Manche Redakteure, die zunächst und als alles noch Plan und Theorie war, empfanden schon und bereit mitzuspielen, rückten dann doch zusammen, als es Ernst wurde, redaktionellen Platz konkret (gerade in dieser Nummer), das „falsche“ Photo vollständig gar in dem eigenen Artikel zu setzen kam. Das setzte sich fort beim Umbruch — jeder hatte das irgendwie anders verstanden, und alles wurde nach einiger Zeit durchgedacht. Und wie man schließlich sehen kann, zeigt sich die Aktion Kaprows in jedem Ressort auf andere Weise, hat das „Moderne Leben“ existenziell und total, die „Wirtschaft“ eher verneint und gemischt — die Welt ist auch bei der ZEIT in Ordnung.

Wir haben auch etwas erfahren über unsere Leser. Wer, außer mit der Familie und dem Krimis, vorwiegend mit Kollegen, Spezialisten und Fachleuten hier oder anderswo spricht und sich dann an den Schreibtisch setzt, der denkt, wenn er beim Schreiben an irgend jemanden denkt,

manchmal an Menschen, öfter noch an andere Spezialisten. Das Art und Wesen, in der ZEIT-Leser auf die Kaprow-Aktion als überdeutlich, fragende, neugierige, analysierende Menschen reagiert haben, war für uns überraschend, verblüffend, überwältigend. Wir müssen insgesamt ganz so erfrischend und vielfältig hatten wir uns das nicht vorgestellt. Keiner im Hause, der nicht Kommentare oder Spekulationen von außerhalb ruhen bekommen hat. Die Mitglieder der ZEIT-Redaktion sehen auf einmal Menschen vor sich und nicht nur Ständevertreter oder natürliche Mittelwerte mit diesen und jenen Langwehigkeiten.

Im Jahr 1977 versappte, verwickelte und verblüffte Chirone die Mitglieder des Feuilletons der ZEIT, zum Jahresbeginn 1979 durchsetzte Horst Jansen den Feuilleton mit seinem Zeichnung. Jetzt hat Allan Kaprow die falsche Zeitung ein wenig aus den Fugen gebracht, und ihre Leser auch. „Wer sich darüber erinnert, singt er, daß ihm das Spiel in die Gläse gefahren ist, er benötigt nur die Absicht des Autors“, kommentierte die „Süddeutsche Zeitung“. Und der „Spiegel“ schrieb: „Wenn er (Kaprow) tatsächlich das Bewußtsein der ZEIT-Leser erweitert, dann müssen sich wohl auf die nächste Aktion einige ZEIT-Schreiber gefaßt machen: auf die Aktion gegen den gedanklichen Gebrauch der Sprache.“

Eine gute Idee, die dem Erfinder für einige „Spiegel“-Blatt vorbehalten bleiben soll.

Peter Kippel

Ein Interview von Allen mit Kaprow  
Expeditionen ins fast alltägliche Leben

Allen: Zunächst ein bißchen Hintergrund. Sie waren ein moderner Maler in der New Yorker Nachkriegszeit. Sodann schreibt man Ihnen die Erfindung des Happenings und seiner Theorie in den späten fünfziger Jahren zu. Im nächsten Jahrzehnt wurde es zu einem internationalen Phänomen. Bei ihrer Art des Happenings führen die Teilnehmer bestimmte, geplante Aktionen miteinander und innerhalb ihrer alltäglichen Umgebung durch.

Da wurden zum Beispiel quer durch Leo Angeli, große, kumarierte Strukturen aus Eisenblech gebaut, und dann beobachtet man sie, wie sie schmelzen. Eine Sommerzeit wurde neben der Berliner Mauer errichtet. Die Sonne wurde mit Brot und Marmelade beschossen, und dann wurde die Mauer umgewandelt. Krankenhausbäume mit richtigen Schwämmen darin wurden in die Mitte eines Amboches gestellt. Feuerfischschwämme wurden in hohen Klüften herunter und blühten die Spatzengänger waren am Strand ein. Leinwandbäume wurden vorübergehend zum Zuhause, als

Happening-Teilnehmer alles Mobiliar durch die Straßen schoben und diese Wohnungen für eine Nacht belagerten. Sie verließen die Wohnungen dann einer nach dem anderen.

Bei solchen Veranstaltungen gab es keine Proben, keine Wiederholungen und kein Publikum. Kunstgalerien, Museen und Bühnen wurden gespart. Statt dessen besetzte man die Häuser der Teilnehmer, die Landschaft, Fabriken, Straßen, Autos, Ausweichhallen und Keller. Sie besetzten auch Telefone, den Postkasten, den Körper und den Kopf als „Plätze“ zur Aufklärung ihrer Hypothesen.

Und jetzt eine Frage. In ganz einfachen Worten: Was hat Sie dazu bewegt, die Malerei zu verlassen, und was hält Ihr Interesse lebendig an diesen Happenings, dieser Kunst, die solange dauert, wie sie dauert?

Kaprow: In der Mitte der fünfziger Jahre war ich angewidert von dem wachsenden politischen und künstlerischen Konservatismus der Welt. Mein gegenständliches Trauma war es gewesen, der wichtigste Künstler meiner Zeit zu werden. Das erschien im Rückblick ziemlich jugendlich-romantisch, aber es sagt etwas über meine ungeheure Neugierde für das Experiment. Ich hatte Kunstgeschichte und Philosophie studiert, und so hatte ich gewisse Informationen über das, was es in den Künsten schon gegeben hat. Um der modernen aller Künstler zu sein, beschloß ich mich zu

Fortsetzung nächste Seite



## 64 MODERNES LEBEN

DIE ZEIT — Nr. 13 — 20. März 1974

## Jugendstrafanstalt Hahnöversand

# Sie kommen fast alle wieder zurück

Erfahrungen aus einem Sozialpraktikum: Eine radikale Reform des Strafvollzugs tut not / Von Jost Peyer

Die Jugendstrafanstalt Hahnöversand bei Hamburg ist eine offene Anstalt. Wer hier „sitzt“, gehört schon zu den Privilegierten unter den jugendlichen Kriminellen. Er bekommt eine Berufsausbildung und wird psychologisch betreut. Dennoch werden die meisten von ihnen wieder rückfällig. Woran liegt das?

★

Offene Jugendstrafanstalt Hahnöversand bei Hamburg; mein erster Tag auf der „Insel“, die für die nächsten vier Wochen mein Praktikumsplatz ist. Ich stehe vor der Tür von Haus 2, einer von vier Gefangenenunterkünften. Die Eingangstür hat keinen Drücker, nur ein überdimensionales Schloß. Der Beamte vom Aufsichtsdienst, der „Hausvater“, kommt und schließt auf. Drinnen auf dem Flur stehen zwei Gefangene gelangweilt herum, der eine zerreißt ein auf der Heizung liegendes Schulheft, der andere schlägt mit dem zugehörigen Lineal so lange auf das Steinmisch, bis es zerbricht.

Die Gefangenen, die ich aus der Lehrwerkstatt mitgebracht habe, werden in ihren Zellen eingeschlossen. Einer von den „Jungs“ zeigt mir seine Zelle: 2,50 mal 3,50 Meter, vergittertes Fenster, Tisch, Bett, Waschbecken, Kio, Schrank, ein Sessel, ein Stuhl, alles sauber und akkurat. „Klein, aber fein“, meint er, „die Wände hat gerade der Maler gemacht, meine Zelle ist noch eine von den besseren!“ Er hat recht, andere Zellen machen einen völlig verwahrlosten Eindruck. Der „Hausvater“ erscheint in der Tür, er will abschließen. Wohl zum hundertstenmal an diesem Tag holt er sein Schlüsselbund aus der Tasche und entläßt mich mit dem wohlmeinenden Ratschlag: „Es gibt drei Dinge, auf die Sie im Knast aufpassen müssen — Schlüssel, Sägen und Feilen!“

## Zucht und Ordnung

Hahnöversand ist eine offene Strafanstalt, es gibt keine Gefängnismauer, die äußere Sicherheit ist eher lax. Hierher kommen Gefangene, mit denen es der Staat besonders gut meint. „Im Vergleich zu Neumünster ist das hier ‘ne Trinkerbellenanstalt!“, erzählt Dirk, der, obwohl er erst 19 Jahre alt ist, schon fast vier Jahre Knast-erfahrung hat. Seine Tätowierungen zeugen von der Langweile des Knastalltags und dem „Kunstwerk“ und Statussymbol zugleich. Dirk

ist einer von etwa hundert Gefangenen auf „H.-Sand“, ihnen steht etwa ebensoviel Personal gegenüber (darunter auch ein Psychologe), das sich im Schichtdienst abtut. Die Jugendlichen sind zwischen 15 und 23 Jahre alt, sie verbüßen Strafen von einigen Monaten bis zu vier Jahren. Die Belegschaft ist bunt gemischt, Automatenknacker, Rauschgiftsüchtige und wegen Körperverletzung Verurteilte sitzen hier ein.

Die ersten drei bis vier Wochen verbringen die Jugendlichen im Zangenhäus zur Beobachtung, sie werden damit beschäftigt, überstehenden Grat von Gummihalterungen für Autokühler abzuschneiden. „Nach zwei Wochen träumst du von Gummi!“ sagt einer.

Eine regelrechte Lehre können die Jugendlichen in mehreren Berufen wie Maurer, Maler, Maschinenschlosser, Tischler und Landwirt absolvieren. Nur wenige machen jedoch den Abschluß, weil die Strafreizeit kürzer als die Lehrzeit ist.

Der Betrieb in der Metall-Lehrwerkstatt gleicht dem in einer Lehrwerkstatt außerhalb der Anstalt. Um 16.30 Uhr ist Feierabend, die Sägen und Feilen werden nachgezählt, danach bringen die Ausbilder die Gefangenen „auf Haus“, wo sie von den Hausvätern übernommen werden. Nach dem Abendbrot stehen Fernsehen und manchmal Sport zur Auswahl. Je nach Fernsehplan, der für jede Woche neu zusammengestellt wird, ist zwischen 21 und 23 Uhr Einschlaf bis zum nächsten Morgen, das Licht wird gelöscht.

Das Wochenende ist arbeitsfrei. Aber auch dann dürfen die Gefangenen sich nur unter Aufsicht auf dem Gelände bewegen, ein Beamter muß beim Sport oder Spaziergehen dabei sein. An jedem zweiten Sonntag ist Besuchstag — für die „Knackis“, wie sie sich selbst nennen, ein besonderes Ereignis. Die „Gastgeber“ sind sichtlich nervös, sie haben sich frisch eingekleidet und gekämmt und für eine Stunde Kontakt zur Außenwelt und zu den alten Freunden.

Gegen Ende der Haftzeit gibt es Urlaub über das Wochenende oder auch länger, um die Wiedereingliederung zu fördern.

„Zucht und Ordnung werden hier groß geschrieben, du hast nur das Recht, das zu machen, was die dir sagen“, sagt ein jugendlicher. Anpassung an die Hausordnung ist das Wichtig-



Ein Experiment zur Verbesserung des Sozialklimas. Diese Frauen, Ehefrauen von reichen Industriellen, übernehmen eine Woche lang Arbeiten im Dienstleistungsgewerbe. Während die Welt schläft, fegen und schrubben sie die Böden und Labore ihrer Männer, um „die öffentliche Aufmerksamkeit auf die Forderungen der vernachlässigten Industriearbeiter zu lenken“.

Aufnahme: Steffen Moos

ste, ein Stufensystem von I bis IV, das bei Wohlverhalten eine frühere Höherstufung und damit Entlassung in Aussicht stellt, lehrt die Häftlinge, sich unterzuordnen, im Knastjargon: zu „klingeln“. „Man steht immer unter freiwillem Zwang“, sagt Jörn, 21 Jahre alt, wegen Körperverletzung hinter Gittern.

Eine Einsicht in das von ihnen begangene Unrecht entwickeln die meisten jugendlichen Strafgefangenen in der Anstalt nicht, für ihre Straftaten interessieren sich meist nur die Mitgefangenen: Da wird kräftig mit den alten Brüchen geprahlt und werden neue im Geist vorbereitet. Resignierende Erkenntnis eines Gefangenen: „Der Knast macht die Leute ja nur noch schlimmer!“ Das abschließende Urteil eines anderen über den Jugendvollzug: „Ist alles nur Rache und Vergeltung hier.“

Einer von fünf Gefangenen, die ich beaufsichtigen sollte, war „auf Flucht“ gegangen. In den Obstkästen von Jork verlor sich seine Spur, ein Beamter, den ich bei der Suche begleitete, meinte: „Über kurz oder lang landen sie doch fast alle wieder im Knast, wegen solcher Eierdiebe macht die Polizei keine Großfahndung!“ Statistiken geben ihm recht.

Fast alle Jugendlichen haben nach ihrer Entlassung einen Job oder eine Lehrstelle, für eine Wohnung sorgt die Sozialarbeiterin der Anstalt. Trotzdem werden zwei Drittel der jugendlichen Erntäter wieder rückfällig. Die Gründe für ihr

Scheitern sind so unterschiedlich wie die Tätertypen, die der Jugendstrafvollzug unter einen Hut bringen muß. Mancher schafft es nicht, morgens regelmäßig um sechs Uhr aufzustehen, er verliert seinen Arbeitsplatz; andere können kein Geld „berumliegen“ sehen oder geraten im Alkoholrausch erneut in Schlägereien, wieder andere sehen sich bei ihrer Entlassung einem Schuldenberg gegenüber, angesichts dessen sie sich nach „schnellen“ Verdienstmöglichkeiten umsehen. Die alten Freunde sind wieder da, man trinkt zusammen, die abschreckende Erinnerung an den Knast verblaßt schnell. Pläne werden geschmiedet nach dem Motto: Dixerat, stellen wir es so an, daß man uns nicht erwischt!

## Lieber Wohngruppen

Verbesserungen wie die Möglichkeit, daß Straftäter in der Anstalt eine Berufsausbildung bekommen, haben sich also nur unwesentlich auf die Rückfallquote ausgewirkt. Sollte man da nicht zum alten Verwahrvollzug zurückkehren?

Die Gründe für die relative Erfolglosigkeit des Jugendstrafvollzugs sind wohl darin zu suchen, daß eine persönliche Fehlentwicklung der Straftäter sich nicht wie eine Krankheit durch eine (wenn auch mehrjährige) „Kur“ beseitigen läßt. Der Jugendanstalt verbleibt die undankbare Aufgabe zu retten, was so nicht mehr zu

retten ist. In der Haft sind Jugendliche aus den unterschiedlichsten Bevölkerungsschichten mit den unterschiedlichsten Straftaten — „Häner“, „Mascher“, „Klauer“ — auf engem Raum zusammengeschlossen. Gemeinsam ist ihnen nur, daß sie mit den Wertvorstellungen dieser Gesellschaft in Konflikt gekommen sind. Die meisten sehen sich als Opfer, nicht als Täter. Zusammengehalten wird diese bunte Mischung von einer rigiden Hausordnung, die im wesentlichen die Sicherheit der Anstalt im Auge hat. Die Vollzugsbeamten geraten dabei in einen Zwißspalt. Einerseits müssen sie kontrollieren und einschließen mit einem Wort: mißtraulich sein. Das trägt ihnen das Mißtrauen der Gefangenen ein. Andererseits sollen sie gemäß dem gesetzlich vorgeschriebenen Resozialisierungsvollzug Vertrauen gewinnen, offen sein. Im Zweifelsfall siegt die starre Ordnung entmündigt, er fällt einer „dresierten Gewöhnung“ (Zitat aus einem Urteil anheim — nicht förderlich für das Leben in Freiheit für Menschen, die ohnehin wenig Selbstertrauen haben).

Es gibt Alternativen! In den USA leben jugendliche Straftäter und Sozialarbeiter auch in Wohngruppen zusammen, die Bewährungshilfe wird verbessert. Diese Versuche waren effektiver und billiger. 1972 gar schloß der US Bundesstaat Massachusetts sämtliche Jugendstrafanstalten.



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(Business)

Are mops and pails obsolete? Several firms are introducing prototypes of automated cleaning services for industry and home. Expensive at the moment, such computer-programmed devices are expected, within the next decade, to cut the cost of menial labor by 50%.

So werde, meint dagegen Kohl, der Staat nur bloßen Notar von Mehrheitsmeinungen. Die gesellschaftlichen Grundwerte müßten wieder aktualisiert werden, und das um Aufgabe der Seaten. Die Grundwerte erhalten hier freilich

fernt. Die Freiheit gegen die staatliche Ordnungsgewalt, wie sie eine extensive Interpretation des Grundgesetzes ergibt, wird als Schwund der Ethik unter Verdacht gestellt. Dieser Widerspruch im augerechten Gesetz zirkuliert in der Systematik. Früheren reichten kaum die Befürchtungen, daß die moderne Wirtschaft den Geist des Marktes unterliege, wie das Recht des Staates gegen ihn, und den Gesetzen der Effizienz gehorcht, die notwendigerweise Instrumentalisierung bedeuten, läßt sich kaum bestreiten. Dies aber hat mit einem konservativen Wertewandel zusammenhängen, der die menschlichen Würdebestimmungen nicht aufheben kann.

eine, vornehmlich von und durchgesetzt, die aus und Ordnung zieht, um seine auf dem Feld des Freiheits und Leistungsvorgängen, Effizienz Fortschritt greifen. Das Moral der afrikanischen Technik dem Selbstläufigen nicht aus mit gutem nicht wiederherstellen.

Die Verantwortung über Freiheitsverpflichtungen hinaus. Das als Sinnprodukt auf ein Leben unter jeder natürlichen Bedingungen verändert durch Tun zusammenhängen, in der nachdenken muß, nicht nur nachher an menschlichen Technik und Effizienz

Das Fasziz! Die Werte Grundwertigkeit ausson von Wertschimmel und führt, zu einer Distanz schen Auf- oder Absat sin anderen Fall, bei der dorthinsetzung des etw der eine Spaltung zw (matrischen) Seazunges (dynamischen) Indem lange dies so mit, bleibe schimmernd noch: sie w erfeführend. Und er w kaum mehr imstande se, neue oder alte Wertsun den Zeichen des ewen d den polnischen Zug z

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Aufnahme: Stefan Mord

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von Technik und Ökonomie. Das Fazit: Die Welt Grundverteilungsmuster von Verteilungsmustern führt zu einer Distanzierung der Auf- oder Abschließung. In anderen Fällen, bei der Herstellung der ethischen, eine Spaltung zu (natürlichen) Staatsgesetzen (dynamischen) Induktion lange Zeit zu sein, bleibt schlimmer noch: sie wird wachsend. Und was ist, wenn mehr instand zu sein, als die Welt im Zeichen der einen der politischen Sieg zu nachdenken müssen.

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**Autophagy: Susan M.**

**True-to-life Happening.** A group of well-known artists quietly washed the floors of an office building, after dark. Purpose? To experience work as a meditational practice. Is this the ultimate magic for the working masses, or is it food for thought?

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(Politics)

Arbeit macht frei? Dirty jobs like these are not spoken about, but over ten million of them provide Western Europe with cheap services. However, they cost the taxpayer billions in medical insurance and other forms of social welfare. Who really benefits? Who really pays?

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ist nicht widerstrebend.  
Die Verantwortung d  
über Freiheitsverpflichtun-  
tionen hinaus. Das be-  
als Sinnesprodukt auf  
ein Leben unter jede  
staatlichen Bedingungen  
verändert durch Tun o  
zusammenklänge, in den  
rechtfinden muß, sein  
nicht mehr am angebli-  
von Technik und Chloest  
Das Fazit! Die Wert  
Grundwertediskussion  
von Wertemittel und  
führt, zu einer Distanz-  
schen Auf- oder Absteig  
im anderen Fall, bei d  
derherstellung der ethi-  
der eine Spaltung zw  
(statischen) Staatsgesell-  
(dynamischen) Indem  
längs dies so ist, bleib  
schlimmer noch: sie w  
irreführend. Und wer  
kaum mehr insstande se  
neue oder alte Wertordn  
im Zeichen der einen o  
den politischen Sieg zu  
nachdenken müssen.  
Aber auf Nachdenk  
würde kaum helfen. D  
Wahlkampf an einer Ar-  
fordert. Da gibt es kein  
Sieger und Besiegte.  
Vielleicht, es ist fan-  
wied man nach der W  
neuen beginnen können  
mentations, nicht auf v  
weniger im abstrakten  
Das Scheitern dieser I  
gegen die Methode, m  
worden ist, nicht jado  
keit.



(Economics)

These women work at night to clean a computer center. Soon, technology will provide cleaning, and other simple services, automatically. Menial labor may become a thing of the past. Where will these women find work? Will the future eliminate the working class, or transform it?



January 30th, 1981

Dear

Please forgive this photocopied letter; it's the most efficient way to contact a number of my friends with the same message.

I'm coming to England and the Continent in the Spring for a personal project that interests me. I'd like you to be involved if you can.

The idea is to visit certain of my friends living in England, Germany, Holland, France and Italy, and make for each of them a unique Activity. The visits would be short - 3 or 4 days - and the pieces would be very simple, emerging from the situation itself. After each event we'd tell our stories of what occurred, which I'd like to collect for a small book at the end of my travels.

Basically I want to try an alternative to the art market and, instead, make art for those I enjoy being with.

So I'd like to make a piece for you. All I'd ask from you is your hospitality for the period of my visit. I'll be travelling with my friend Coryl Crane (some of you know her), who is a stained-glass artist, and who will be studying the cathedrals and making contacts in her field during our tour.

Our itinerary is England (Essex and London), April 8-21; Berlin April 21-28; Hamburg April 28-May 2; Amsterdam May 2-7; Cologne May 7-12; Paris May 12-17; Pouillac (Dordogne) May 17-22; Florence May 22-27; Munich May 27-June 2; Berlin June 2-6. (The outside dates in each place would be arrival and departure days of course).

If you're interested and will be at home during the appropriate dates, please telegraph me with one word "OKAY" and I'll be in touch with you soon afterward. If it's not possible telegraph the word "REGRETS". Naturally, I hope you find the idea attractive and will be at home. But do let me know soon!

Fond regards,

*Allan*  
Allan Kaprow

Allan Kaprow  
1225 Linda Rosa Avenue  
Eagle Rock  
Los Angeles, CA 90041

### 310 European Tour

Seven Activities, April-June 1981  
England, Germany, Holland, France,  
and Italy

#### Just Walking on the Edge

Activity, April 1981  
For Rita Donnagh and  
Richard Hamilton  
Oxfordshire, United Kingdom

### 311 Leaving No Footprints

Activity, May 1981  
For Barbara Glas and Ludwig Thürmer  
West Berlin

#### Drawing on Stories

Activity, May 1981  
For Shula Koren, Yaël Koren,  
Nimrod Koren, and Shlomo Koren  
Amsterdam

### 312-313 Quiet Please

Activity, May 1981  
For José-Anne De Kock and  
Pierre Restany  
Paris

### 314 Going/Staying

Activity, May 1981  
For Marianne Filliou, Marcelline  
Filliou, and Robert Filliou  
Pouillac-Le Moustier, France



IX

going for a walk  
leaving your footprints in some grass

lifting each blade of grass  
leaving no footprints

GK 1/81

A piece for Barbara Glas and Ludwig Thürmer, performed by them,  
Coryl Crane, Ralf Wudtke, ~~Stephen~~ and myself, May 1, 1981,  
Allen Kaprow - Berlin

### Weighty Matters

Activity, May 1981  
For Giancarlo Bicocchi and  
Maria Gloria Bicocchi •  
Florence

### Our Life Together (Scenes for a Movie)

Activity, May 1981  
For Danny Keller  
Munich

### Performance as a Meditational Practice (with Pauline Oliveros)

Activity, June 1981  
Institute for Transcultural Studies,  
Zen Center, Los Angeles

### Meditation 2

Activity, August 1981  
A street piece for 80 Langton Street,  
San Francisco

### Small Exercise 4

Activity, October 1981  
A street piece for ESPACE DbD,  
Los Angeles

### 315-316 Exercise 6

Activity, October 1981  
Not realized

### Yard

Environment, October-  
November 1981  
Reinvention for Schwarz  
Kunsthalle Düsseldorf, Düsseldorf

### Maybe the Shortest Parade

Activity, November 1981  
Sponsored by Washington Project  
for the Arts  
7th Street between E Street and  
Pennsylvania Avenue, Washington, D.C.

# QUIET PLEASE

(ASAP OPERA IN 8 PARTS)

(for video tape)

(~~silently~~)

one person after the other  
silently going into a room / alone or  
with one or more others } camera  
following

staying there as long as desired

camera  
fixed  
on door  
of room

camera  
close up  
mouth

person (or group) emerging  
saying something ~~about what happened~~  
(silently mouthing the words)

each person doing same  
until all are ~~completed~~ finished

Part 1 of a piece for José-Anne DeKock and Pierre  
Restany, carried out by ~~themselves~~ Coryl Crane and  
myself, in Paris May 14, 1981

## Part II

some friends walking around a block  
beginning at different times  
going in alternate directions

one friend seeing another from a distance

both stopping, each silently mouthing a message  
forming the words again if signalled  
both writing them down

continuing around the block  
one friend seeing another from a distance  
coming closer this time

both stopping, each silently mouthing a longer message  
repeating it signalled  
each writing it down

continuing around the block  
one friend seeing another from a distance  
coming even closer this time

both stopping, each silently mouthing yet a  
longer message  
repeating it if signalled  
each writing it down

later sharing the written messages

Part 2 of a piece for José-Anne DeKock and Pierre Restany,  
~~part~~ carried out by them, Coryl Crane and myself, in Paris  
May 14, 1981 — A/C

going: when it's time  
 staying: at the point of a turn  
 going: when the wind passes your face  
 staying: at the descent  
 going: when the cloud passes the tree  
 staying: when you have an itch  
 going: when you hear a word  
 staying: at the ascent  
 going: past the edge  
 staying: when your feet hurt  
 staying: anyway  
 going: any way

a piece for Marianne, Marcelline and Robert Filliou, carried out by them,  
 Caryl Crane and myself, May 21, 1981, at Pouillac-Le Moustier, France.

- Allan Kaprow



# EXERCISE 6

## 1) (in the street)

some listeners

others, here and there,  
each observing a traffic light  
(from far or near)

each adjusting their breathing  
to its changes

doing this for some time

then moving on to another light  
(breathing with its changes)  
hammering a nail into a piece of wood  
when the light is green

stopping when it's red

repeating process five or six times  
each time seeking another light

listeners listening  
perhaps following the sources  
of the hammering

## 2) (in a quiet place)

all together

waiting until the quiet is heard

someone, then, hammering a nail into a piece of wood  
waiting again to hear the quiet

someone, hammering another nail  
waiting... hammering a nail

repeating process five or six times  
until the quiet is very loud

someone, then, taking up an electric saw  
cutting into a piece of wood

until someone shouts stop

a.k. 10/81

**TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **CONSULTING POSITIONS** Consultant/panelist, Interarts Program, National Endowment for the Arts, Washington, D.C. ¶ **GROUP EXHIBITIONS** *Photo recycling Photo*; oder, *Die Fotografie im Zeitalter ihrer technischen Reproduzierbarkeit*, Universität Kassel, Kassel, June. *Performance as Photograph/Photograph as Performance: The Value of Preserving Human Activity*, Grunwald Center for the Graphic Arts at the Frederick S. Wight Gallery, University of California, Los Angeles, September–November. *Wiesbaden Fluxus 1962–1982*, Museum Wiesbaden Nassauischer Kunstverein, Wiesbaden, West Germany (traveled internationally), September–November. *Extended Uses of Photography*, University of California, Los Angeles, October. *Kunst wird Material*, Nationalgalerie, West Berlin, October–December. *Hans Hofmann as Teacher: Drawings by Hofmann and His Students*, organized by the American Federation of Arts, New York (traveled in North America), December 1982–July 1984. ¶ **THEATER** Set design for *Stacked Deck* (a play by Dick Higgins), Los Angeles County Museum of Art, Los Angeles, January. ¶ **WRITINGS** “Anmerkungen zu *Yard*,” in *Kunst wird Material*, exh. cat. (West Berlin: Nationalgalerie), 42–45. “Bilder für die ‘ZEIT,’ 20.3.1981” (on the *Die Zeit Project* and selected reader responses), in Floris M. Neusüss, ed., *Photo recycling Photo*, exh. cat. (Kassel: Bermuda-Dreieck für Fotografie, Universität Kassel), 36–39. “Company” (Activity score), in Brian Buczak et al., eds., *Black and White* (New York: Money for Food), 21.

**1982**

# COMPANY

A person locates a bare room and sits in it for a long time. Then she or he brings into the room a cement block and sits with it for a long time. A second block is brought in, a third, a fourth, a fifth and so on, up to the number corresponding to the person's age. At each addition, the person sits with the blocks for a long time. Then, one by one the blocks are removed. The person sits, as before, at each stage, for a long time, until the room is empty. Then, she or he sits in the empty room.

**Allan Kaprow**  
1981-82

A unique performance prepared especially for the celebration of the 20th Anniversary of Rutgers Visual Arts M.F.A., Mason Gross School of the Arts.

The room and cement blocks will be located through the ground floor door of Ballantine Hall on George Street near Hamilton Street from Monday, April 5th to Thursday, April 15th. There will be a meeting between all the participants and Allan Kaprow on April 15th at 4:30 in Room 204, Downtown Art Building, 358 George Street to share experiences and discuss the work.

*To sign up for participation check the door of Ballantine Hall.*

## 317 Company

Activity, April 1982  
Ballantine Hall, Rutgers University  
Reinvented in 1988

### Give Me Your Jacket

Activity, July 1982  
Sponsored by the 80 Langton Street  
Workshop Group  
Golden Gate Bridge, San Francisco

### After Dinner Speeches

Activity, August 1982  
De Benneville Pine Camp,  
De Benneville, California

### Yard

Environment, October–  
December 1982  
Reinvention for *Kunst wird Material*  
Nationalgalerie, West Berlin

### Photoplay

Activity, October–November 1982  
Los Angeles and San Diego  
Reinvented in 2007 (twice)

### Tail Wagging Dog

Activity, December 1982  
Sponsored by University of California,  
San Diego  
The hills behind Del Mar, California

### Carpet Bagging

Activity, December 1982  
Not realized

317 Score for *Company*

### **Clean Graffiti**

Activity, January 1983  
Sponsored by University of  
California, San Diego  
A semi-industrial area east  
of San Diego

### **Putting On Your Face**

Activity, February 1983  
Various locations, University  
of California, San Diego

### **Building Muscles**

Activity, March 1983  
Rancho Santa Fe, California

### **Give Me Your Money!**

Activity, April 1983  
University of California,  
San Diego

### **Lots of Work**

Activity, May 1983  
Rancho Santa Fe, California

### **Six Spots for Television**

Television spots, May–  
June 1983  
Presented for *Video as Attitude*  
Broadcast on local Santa Fe and  
Albuquerque television stations

### **Trading Dirt**

Activity, October 1983–  
September 1985  
San Diego and Los Angeles  
Reinvented in 1989

## **1983**

**LIFE EVENTS** Divorced from Vaughan Rachel, April. ¶ **TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **CONSULTING POSITIONS** Consultant/panelist, Interarts Program, National Endowment for the Arts, Washington, D.C. ¶ **GROUP EXHIBITIONS** *Video as Attitude*, Santa Fe Museum of Art, Santa Fe, and the Museum of the University of New Mexico, Albuquerque, May–June. *Video Art: A History, Part Two*, Museum of Modern Art, New York, November. ¶ **WRITINGS** "Animation" (originally published in 1975) and "Als ich Stephan von Huene und seine Arbeit kennenlernte," in *Stephan von Huene: Klangskulpturen*, exh. cat. (Baden-Baden: Staatliche Kunsthalle Baden-Baden), 8–9, 39. "The Real Experiment," *Artforum* 22, no. 4: 37–43.



ALLAN KAPROW: Text [for LAVA exhibition brochure] <sup>14</sup> "DRAG"

dragging behind you a concrete block  
tied to a rope

going on

when meeting someone you know,  
picking up the block and  
carrying it

going on

when meeting someone you know,  
putting down the block and  
pushing it ahead of you

going on

when meeting someone you know,  
once again dragging the block  
behind you

going on

repeating sequence indefinitely or  
until there's no more time

[the above in larger-- e.g. 14-point-- type]

[the narrative text to follow beneath, in smaller-- e.g. 8-point-- type]

ALLAN KAPROW: Text-- 2

[The following, beneath the performance instructions, to be set in smaller--  
e.g. 8-point-- type]

This piece was an end-of-the-term gift to students in a performance class at U.C. San Diego, in June 1984. The full-size concrete blocks were dragged, carried, and pushed around the university campus for about three hours. I was, as usual, one of the participants. It was slow work, especially the pushing part, when you were either scrunched down on the ground shoving the block with your hands, or nudging it inch-by-inch with your shoe.

Afterwards, some of the group said the blocks became very heavy and exhausting work (few realized they could rest any time they wished...). Some cheated actively by dragging their blocks over pathway steps so that they broke into smaller (and thus lighter) pieces. Others were embarrassed by the absurdity of taking around a mass of cement as if it were a dog on a leash; they sought woods and backways where they wouldn't be seen. Still others went directly to the most public thoroughfares and buildings, where they could be noticed by friends and cause a stir. Everyone understood that such different behaviors might be self-portraits.

I said that it was hard work for me, also, but I enjoyed the revealing conversations I had along the way, conversations that never would have happened if I hadn't been attached to my block by a rope. I was amused as well to see that I'd spread my "burdens" so equitably among my friends; and that they were very good about sharing them.

We didn't get around to talking about the building-block subject matter and its relation to the suburban landscape, but that was part of the piece, too.

--Allan Kaprow

## 1984

TEACHING POSITIONS Professor, Visual Arts Department, University of California, San Diego. ¶ CONSULTING POSITIONS Consultant/panelist, Interarts Program, National Endowment for the Arts, Washington, D.C. ¶ GROUP EXHIBITIONS Faculty exhibition, Mandeville Gallery, University of California, San Diego, May-June. *Skowhegan Celebration Exhibition*, Hirschl and Adler Modern, New York, May-June. *A Private Act in a Public Place*, Zwerglgartenpavillion, Salzburg, August. *Blam! The Explosion of Pop, Minimalism, and Performance, 1958-1964*, Whitney Museum of American Art, New York, September-December. *Video: A Retrospective*, Long Beach Museum of Art, Long Beach, September-January.

**Please Help Yourself**

Activity, May 1984  
Hirschl and Adler Modern,  
New York

**318-319 Drag**

Activity, June 1984  
University of California, San Diego  
Reinvented in 2007

**A Much Better Idea**

Activity, July 1984  
Rancho Santa Fe, California

**320 A Private Act in a Public Place**

Activity, August 1984  
Sponsored by the International  
Summer Academy  
Streets of Salzburg

**321-324 Yard**

Environment, September-  
December 1984  
Reinvention for *Blam!*  
Sculpture Court, Whitney Museum  
of American Art, New York

**325-326 Words**

Environment, September-  
December 1984  
Reinvention for *Blam!*  
Whitney Museum of American Art,  
New York

A PRIVATE ACT IN A PUBLIC PLACE

A Short Note

This environment was arranged collectively by myself and the students  
of the Experimental Performance class of the International Summer Academy,  
Salzburg.

We began with a simple plan:

" Find one or more chairs and mirrors, sit down and look at yourself. "  
Since we would do this together, and in a gallery, it also meant  
looking at each other looking at ourselves.  
That is a private act in a public place.

When you sit down and think about this or that, you may be reflective  
( thoughtful ).

When you look into a mirror you are reflecting in a different sense:  
the mirror takes into itself a part of you;  
and when you leave, it gives you up.  
Without people, this environment reflects itself.

I want to thank everyone who has taken part in this collaborative  
experiment:

my assistant Coryl Crane, the members of the class, Stacey Allen,  
Edda Figl, Oliver Grassmann, Anna Hauer, Anne Hutter, Christine Kaendl,  
Elisabeth Kamenicek, Gernot Lechner, Bettina Schmeidl-Grubbauer  
Joachim Wally, Marlene Wiesbauer, Freya Wisböck, Gudrun Zander

and those friends who have contributed furniture, mirrors, valuable  
assistance and good ideas,  
Elfie and Volker Heiß, Ines und Maria Höllwarth, Eva Kiefer, Hans Müller  
Beppo Pliem, Ina Stegen, Treffpunkt, W.A.B.E., und Barbara Wally.

Allan Kaprow

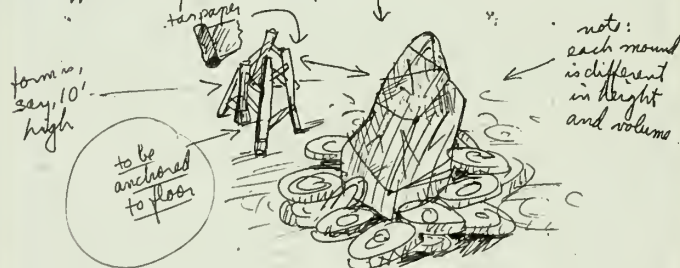
August 1984

Dear Barbara -

Your proposal is insane, but as I telegraphed, it's possible if we all can work intensively well before the actual floor work begins. "Words" is the most difficult piece to reassemble because there's so much ~~handwritten~~ hands-on work to be done. Here's the general plan.

First: "Yard" can be done in the pit. The proportions are different but can be an advantage for maximum impact. Entry should be from the side wall for appropriate feeling of the scale and mess of tires. A rough wooden fence should be made as sketched on plan, with 3'2" opening accessed by steps.

Inside, will need quite a lot of tires: easily 1000 or there. The walls ~~and floor~~ and floor should be completely covered with tarpaper (though when I see the space again this might be modified somewhat). Wooden inner forms to cover with tarpaper and rope will be constructed in the floor areas, as approximately indicated on plan, i.e.



So, what must be arranged in advance are: <sup>used</sup> tires to be delivered and removed (dumps don't like to have them back!); enough rolls of tarpaper to cover space and mounds (3 rolls are sufficient, I think, for the mounds alone); 1,000 feet roll of heavy hemp twine 3/16" thick approximately; enough scrap wood (2"x4"s, 2"x3"s, 2"x2"s for the inner forms, plus anchoring tape to adhere to the floor (or equivalent method); rough construction lumber (used if possible) for the fence and steps; wire mesh for the fence, say, 8'x16' of it. (The fence will keep

the tires inside, since people will play with them and otherwise throw them outside into the galleries ...)

Second: "Words" was, and should be, small in scale; it needs psychological compression to make sense. It had two spaces: a "public" one, full of "noise", auditory and visual; and a "private" one, smaller yet, darker, and quiet — both roughly equivalent to everyone's outer and inner experiences. So, I've reduced the space you're allowed by cutting off the triangle in it (as you'll see by the plan modification I'm sending back). That gives ~~me~~ us a room 9'x10', and ~~another~~ one 10'x7', about the same as the original. Outside the entry, was a cardboard sign ~~in the form of a 50x6 box of cardboard~~ lit from within with the cut-out words in fresh and saying "words" see the photo in my book.

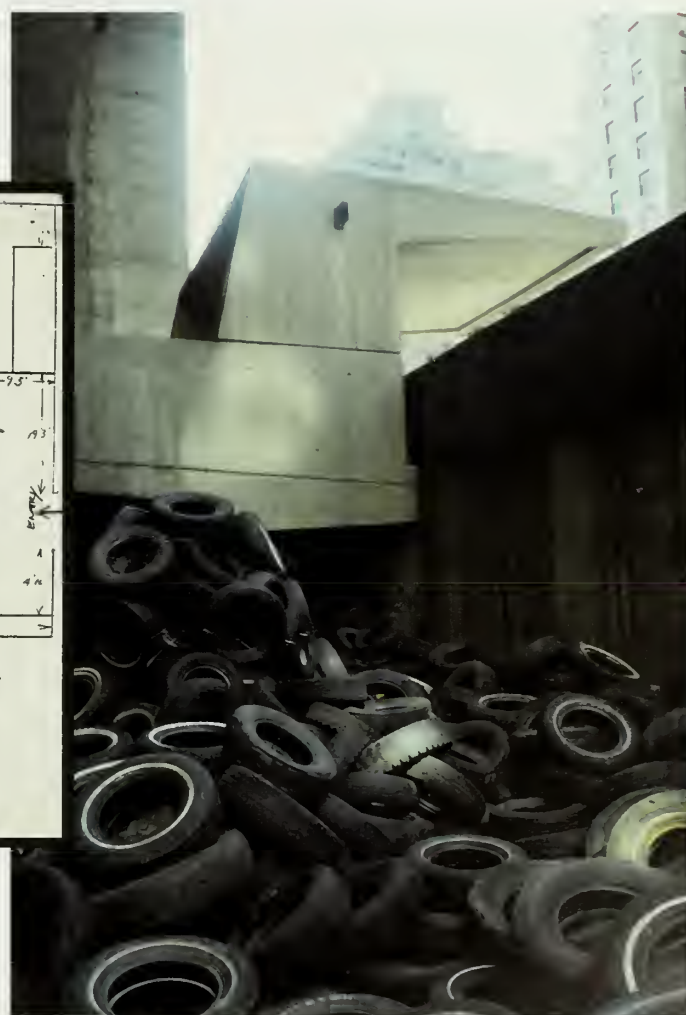
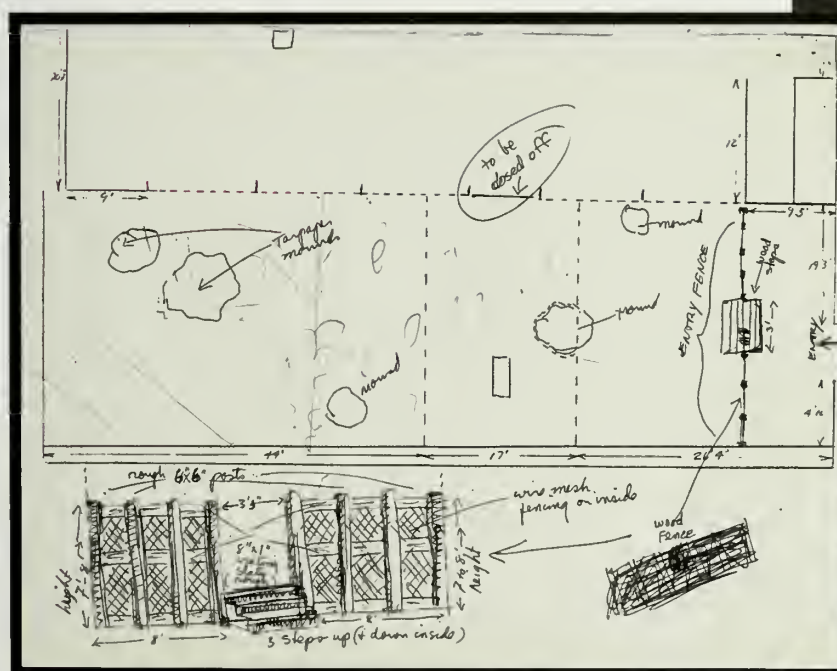
Inside the public room were word-strips randomly combined in rows covering the walls. ~~On the far wall~~ separating the larger from the smaller room, were two flanking cloth rolls with words stencilled on them. (These were to be rolled and aligned, or not, ad lib.) Tacked to a center pole were stacks of additional word strips, to be taken by visitors and added (by staple guns provided along the walls) to those already there on the walls. Throughout the space were roughly four cardboard signs advising you to "make words", "roll the rolls", etc. A stepladder was provided for this process, at any moment three or four people could be tacking away ... At the same time, around the center post (2"x2") were small tables with three ~~children's~~ children's record players, and signs advising one to play one or more of them at any time, singly or at once. These players had records of one saying words in various ways set upon their turntables.

Around the top edge of this public room was alternating red + white 25 watt blblba flashing on and off (like a second-hand car lot, I thought). This added to the visual noise. (PLEASE SEE P. 6 FOR DRAWING)

The second, private, room was entered by a central doorway



323 Sketch for Yard







PRIMARY DIRTY DOG SLIPPERY  
EIGNER TASSELS REPEATING  
TACHED QUIXOTIC YAB YUM  
OCOOILE EISENHOWER NOV. 22 '83  
EGNANCY CURTAINS MIGHTY  
NSIDER PENNANT UP UP  
HIFON SELMA IVAN ANSWERED  
ESTAMENT COME TO THE FUDDY-DUDDY  
NO SOON WHAT? WHAT HASN'T HE GOT  
TEL AT T BY GOOLY SIZZLING  
CHANCE OBSTACLES PAINTED OUT  
FLUTTER SUDDENLY BEATLES  
PERSPICACIOUS NOTHING DALLAS  
MANAGE OVATION SKYLAB  
OUR AIMS SATISF MAGIC KATAHDIN  
REMAINS PEYOTE EQUAL RIGHTS  
I AMING SEX CLUB  
BIBSTER COLAPSE  
KETED  
ELIBLE



**TEACHING POSITIONS** Department Chair and Professor, Visual Arts Department, University of California, San Diego. ¶ **CONSULTING POSITIONS** Consultant/panelist, Interarts Program, National Endowment for the Arts, Washington, D.C. ¶ **GROUP EXHIBITIONS** *To the Astonishing Horizon: New Approaches to Landscape by Southern Californians*, Design Center of Los Angeles, Los Angeles, January–February. *Fotografie, Geduld und Langeweile*, Goethe Institute, Paris, March–April. *Wirken und Wirkung: Ein Salut von 80 Künstlern*, DAADgalerie, West Berlin, November–January. *Zugehend auf eine Biennale des Friedens*, Kunsthaus und Kunstverein Hamburg, Hamburg, December–January. ¶ **WRITINGS** Notes and photographs from the *Die Zeit Project*, in Renate Heyne, ed., *Fotografie, Geduld und Langeweile = Photographie, patience et ennui*, exh. cat. (Paris: Goethe-Institut), 12–14. ¶ **INTERVIEWS** “Environments and Happenings” (previously unpublished transcript of a radio interview with Allan Kaprow and George Segal), in Jeanne Siegel, *Artwords: Discourse on the 60s and 70s* (Ann Arbor: UMI Research), 166–78.

## 1985

### A Sea Event

Activity, February 1985  
Scripps Institute of Oceanography,  
La Jolla, California •

### René Block Said Don't Call This the Milky Way and I Agreed

Activity, December 1985–  
January 1986  
Presented for *Zugehend auf eine  
Biennale des Friedens*  
Kunsthaus und Kunstverein Hamburg,  
Hamburg

### Spit

Activity, December 1985  
Hochschule für Kunst, Hamburg  
Reinvented as *Another Spit Piece*  
in 2007

### Piece for Coryl's Birthday

Activity, December 1985  
Encinitas, California



327 Installation view of *Allan Kaprow*



328 *The Perfect Bed*

### 327–332 **The Perfect Bed**

Activity, August–October 1986  
Presented for *Allan Kaprow*  
Various streets, Dortmund,  
West Germany

### 333 **Sweet Wall**

Activity, August–October 1986  
Reinvention for *Allan Kaprow*  
Museum am Ostwall, Dortmund,  
West Germany

### **Self-Service**

Happening, August–October 1986  
Reinvention for *Allan Kaprow*  
Museum am Ostwall, Dortmund,  
West Germany

### **Sawdust**

Activity, August–October 1986  
Reinvention for *Allan Kaprow*  
Museum am Ostwall, Dortmund,  
West Germany

### **Fresh Air**

Environment, August–October 1986  
Reinvention of *Untitled Environment*  
(1958) for *Allan Kaprow*  
Museum am Ostwall, Dortmund,  
West Germany

### **Yard**

Environment, August–October 1986  
Reinvention for *Allan Kaprow*  
Museum am Ostwall, Dortmund,  
West Germany

## 1986

**TEACHING POSITIONS** Department chair and Professor, Visual Arts Department, University of California, San Diego. ¶ **CONSULTING POSITIONS** Consultant/panelist, Interarts Program, National Endowment for the Arts, Washington, D.C. ¶ **AWARDS** Arties Award from Franklin Furnace “for dissolving the boundaries between art and life, artist and audience, and arts disciplines.” ¶ **SOLO EXHIBITIONS** *Allan Kaprow: Collagen, Environments, Videos, Broschüren, Geschichten, Happening- und Activity-Dokumente, 1956–1986*, Museum am Ostwall, Dortmund, West Germany, August–October. ¶ **GROUP EXHIBITIONS** *Sammlung Feelisch Privat*, Museum am Ostwall, Dortmund, West Germany, February–March. *Das Automobil in der Kunst, 1886–1986: Malerei, Graphik, Skulptur, Happening, Plakat, Karikatur, Photographie, Trivialkunst, Design, Architektur*, Haus der Kunst, Munich, August–October. *Die 60er Jahre: Kölns Weg zur Kunstmetropole: Vom Happening zum Kunstmarkt*, Kölnischer Kunstverein, Cologne, August–November. *Fröhliche Wissenschaft: Das Archiv Sohm*, Staatsgalerie, Stuttgart, November–January. ¶ **FESTIVALS** *La Comida del Arte*, Venice, California, October. ¶ **WRITINGS** “Art Which Can’t Be Art” and “Stories: 1981–1985,” in *Allan Kaprow: Collagen, Environments, Videos, Broschüren, Geschichten, Happening- und Activity-Dokumente, 1956–1986*, exh. cat. (Dortmund: Museum am Ostwall), 17–19, 117–19. “Postscript to *Useful Fictions*” (includes score), *The Act 1*, no. 1: 7–13.

## UNIVERSITY OF CALIFORNIA, SAN DIEGO

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SANTA BARBARA • SANTA CRUZ

VISUAL ARTS DEPARTMENT (B-027)

LA JOLLA, CALIFORNIA 92093

Jan 6, 86

Dear Wolfgang -

It was wonderful seeing you in Hamburg! I'm glad we had a chance to talk about the coming exhibition in a quiet atmosphere. The general plan is much clearer now. As you requested, here is a basic structure for the show - and later we can shift around the details.

The exhibition can contain five parts: selected pictorial works from 1956-58 (I would eliminate the work of the previous decade 1945-55 as it is a bit traditional); three reconstructed "environments"; a selection of activity programs (booklets and photomontages); a selection of film and videotapes of activities; and a new event to occur outside of the Museum.

1) Pictorial Works (Essentially those in European collections)

- A) Moderna Museum, Palais Liechtenstein, Vien: "Baby" (large collage).
- B) Centre Pompidou, Paris: "Stained Glass Window" (large collage).
- C) Städt. Museum, Mönchengladbach: "Untitled" (large collage).
- D) Sammlung H. Peters, Brugg: "Tobacco King", "Hysteria", "Kiosk" (small collage; large collage; assemblage) Please contact Henri Peters soon; I heard that he has sold the "Kiosk".
- E) Sammlung Feelisch, Rorschach: (diverse collage/assemblages)
- F) Collection A. Kaprow (in Valerie Roscher, Köln), "Veronica" (medium size collage)

P. 2 Feelisch

## UNIVERSITY OF CALIFORNIA, SAN DIEGO

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SANTA BARBARA • SANTA CRUZ

VISUAL ARTS DEPARTMENT (B-027)

LA JOLLA, CALIFORNIA 92093

Jan 6, 86 cont'd.

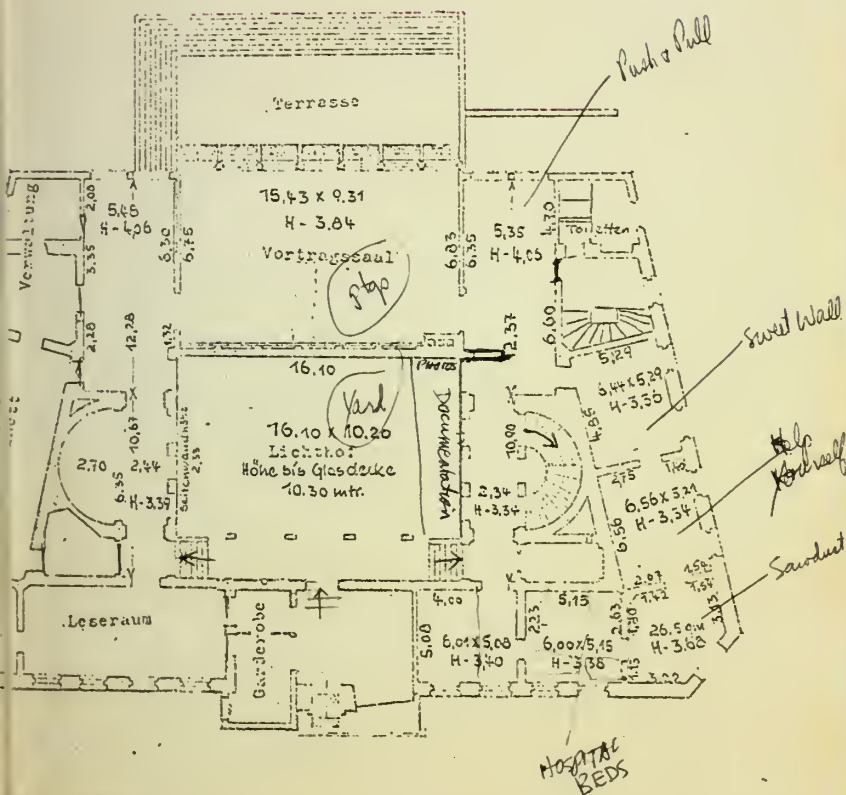
- 2) Selected Documents, Photo-ops, Booklets (scores) of Activities (1957(8)-1986)  
(Items to be decided later) (approximately ten for walls and vitrines)
- 3) Selected Films and Video tapes (1974-1984)  
(Items to be decided later) (approx. five for daily showing on videotape only - including film by Karl Beckse - so, please contact him in Bochum....)
- 4) Reconstructed Environments
  - A) "Words", 1962
  - B) "Eat", 1963
  - C) "Push and Pull", 1963
- 5) New Piece  
(For friends; documents to be seen in Museum, perhaps via telephone, video, reports, communiqués....)

The exhibition, as I understand, will open in autumn 1986. Mid-September would be best for my university duties (as you know I'm the chairman of the Department and it's extremely difficult for me to be absent for too long). I should come to Dortmund in the latter part of May for a preliminary <sup>start-up</sup> meeting with you and Dr. Thiemann, to look at the Museum space and to fix all details.

Regarding the catalogue, which we discussed, its structure can parallel that of the exhibition, in 5 parts, with photos and texts from each part. You should contact the collectors and museums which

Then, in August, I would come to actually work on the exhibition.





P.3

Feelisch

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VISUAL ARTS DEPARTMENT, B-027

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have the works indicated. I have everything else. The new event to be prepared, should best be done in August among a few friends; and that way we could have some documents to be included in the catalogue.

Vis à vis the catalogue introduction to my show, I suggest having several short pieces by various friends and colleagues, rather than one long piece. These would include writers, critics, collectors and artists, each writing from here or his different vantage point. This idea is close to the spirit of my work and its less ~~easy~~ trouble to write.

Here are the ones who might be contacted. René Bloch, Inge Brachner, Mladen Krizjak, Petra Kippelhoff, Robert Fricson (if he's free), Wolf Vostell, Pierre Kistany, Suzanne Lacy (the major feminist performance artist), Barbara Smith (the most experienced and "mythical" performance artist in America), and you, Wolfgang (if you wish). Five or six of these eleven names would form a solid group of writing. And, I believe, the artists and perhaps others, would write without payment.

If you and Dr. Thurman agree to this idea, we should contact them directly and see which one can do it. Lacy's address is: SUZANNE LACY, MINNEAPOLIS COLLEGE OF ART AND DESIGN, 133 EAST 25TH STREET, MINNEAPOLIS, MINNESOTA 55405. Barbara Smith's address is: BARBARA SMITH, 801 COEUR D'ALENE, VENICE, CALIFORNIA, 90291.

Good wishes for 1986!

Best,  
Ellen

### Push and Pull

Environment, August–October 1986

Reinvention for Allan Kaprow

Museum am Ostwall, Dortmund.

West Germany

### The Conference as Performance

Activity, October 1986

In a conference room, Richmond

Museum of Art, Richmond, Virginia



333 Sweet Wall

APPLES and ORANGES  
(For Barbara Smith)

- 1) Two persons are matched, and will appear at an address at a certain time.

They'll be directed to a room. On a table, lying on a plate, is some bread. On another plate are some dollar bills.

One person takes the bread. The other, the money.

- 2) Whoever takes the bread leaves the house and, by breaking the bread into tiny bits, drops a trail of crumbs to somewhere, and waits.

Whoever takes the money waits ten minutes, then goes outside to follow the trail of bread crumbs.

While following the trail, the dollar bills are torn into tiny bits like the bread crumbs, and are dropped along the way.

The two persons meet if possible; but both will return to the house within exactly 45 minutes of their arrival.

- 3) The two will be directed to a room. On a table are two plates as before, with bread and money on them, respectively. One person will give the bread to the other. The other will give the money.

. . . . .

Note: There is usually no need for prior guidance in such pieces as this. But since I will not see the participants beforehand, one condition may be urged: notice everything! At 10:30 PM there will be a review and discussion. This is part of the piece.

- ak

334-335 Apples and Oranges

Activity, October 1986

Presented for La Comida del Arte  
Venice, California

Reinvented in 2006

## CONJUNCTIONS OF FOOD AND ART

ART WEEK  
NOV. 16, 1986

Venice, CA / Ruth Askey

Three presentations in the *La Comida Del Arte* series proved that performance events can be either rarefied experiences or annoying interludes. Produced by Barbara Smith and performed by six artists during a six-month period, this "food/art series" has three more events ahead: Shiro Ikegawa on November 22, Sheila Pinkel on December 20 and Leslia Labowitz on January 24, 1987.

Money and food were the focus of the three initial participatory events. Richard Newton's *Drive-in Saturday Night* kicked off the season with hourly shows on two nights. In this piece, the accoutrements were the best part, the food and the "movie," disappointing. Old Cadillac convertibles were arranged to face a film screen in the corner of a Venice school playground. The night was beautiful. A big moon hung over the Marina del Rey high-rises, and the night had an end-of-summer chill. Traffic assistants dressed in Russian uniforms directed car parking and unloading, guiding groups of viewers to waiting Eldorados with their tops down. (It was thirty dollars a carload, so if you got a big car and five friends together, it came to five dollars each. More about money later.) As soon as the film began, cute French-style waitresses hurriedly served dry, unidentifiable sandwiches in baskets. The film was an outpouring of meaningless clips that included 1930s cartoons like *Heckle and Jeckle*, meandering art talk and repeated shots of Charles Christopher Hill, up to his neck in water, saying "When I'm warm, I'm happy." We weren't. Newton's concept was attractive but the content was disappointing.

In contrast, Barbara Smith's performance was a thoughtful, meditative event followed by a sumptuous dinner. Fall winds swept through her garden as we took seats around a burning pit. Titled *Ting: The Cauldron*, the performance



Barbara Smith, *Ting: The Cauldron*, 1986, performance, Venice, CA. Photo: David Friedman.

evoked mystical ritual as Smith paced and undulated to sounds drawn from musical history. Taped African, Greek, Andalusian, Renaissance and modern music was the background for the chanting sounds and songlike cries of Smith and four women who represented the cardinal points—East, West, South and North. Faces covered with half-masks suggested animal heads, and talismans hung from the women's clothes like good-luck charms. Their self-designed costumes were decorated with crystals, feathers, iridescent shells, horns, fur and beads. In the final moments, Smith took a baked squash from the smoking pit, broke its enclosing clay shell and cut it open. She served it with dried fruit, saying that the mixture represented a melding of sun-ripened fruits with earth-grown vegetables—male and female symbols uniting. We ate from

individual seashells, and wine was served. The meditation ended and the banquet began. We moved to tables where garlic-drained steamed shrimp were passed out, along with a salad of carrot, papaya, melon and red onion, corn in husks, steamed halibut, more squash and, for dessert, pumpkin cake and whipped cream mixed with candied ginger and apricot liqueur. In four hours, we'd enjoyed a spiritual ritual, eaten delicious food and talked to friends.

Allan Kaprow's "artlike life" piece melded natural experiences, social interaction and self-analysis. *Apples and Oranges* was a joyful event. The night was warm and balmy; matched partners met and determined which would take a loaf of bread and which would tear up five one-dollar bills. Both would leave a trail—bread first, followed by the torn dollar

bills—through the streets of Venice Beach. Partners could meet again along the way or back at the starting place, at Smith's house. Everyone was concerned about tearing up money and littering, yet walking around a neighborhood filled with well-tended, pre-1930 bungalows, friendly people and good air was a happy experience. When we returned empty-handed, there was another loaf of bread and five more dollar bills to be divided. Each of us had different neighborhood experiences. A business substructure formed, made up of little boys with paper bags who collected the pieces of dollar bills in hopes of gluing them together. In the evening, the group met to discuss the event. Each participant was expected to pay at least ten dollars for this performance and, at the door, was asked to donate an additional amount—up to thirty dollars—that s/he felt the performance would be worth. Everyone had different rationales. "Well, all I had was \$11.39 so that's what you got." "It's a Kaprow event, so it's worth \$27.50 and not a penny more!" "I couldn't really afford the ten dollars, so I didn't tear up all the dollar bills and kept a couple." Kaprow feels that "the purpose of lifelike art is therapeutic, to reintegrate the piecemeal reality we take for granted. Not just intellectually, but directly, as experience—in this moment, in this house."

Early publicity for *La Comida Del Arte* said that the charge for each event would be thirty dollars. Complaints about the price came from everyone, and the cost was modified somewhat with Newton's "carload bargain" and Kaprow's "pay what it's worth" approach. At thirty dollars, however, Smith's ceremony/banquet was a hot value. It was an afternoon to be remembered. □

For further information about times and locations of events in this series, call 213-687-7362.



**LIFE EVENTS** Married Coryl Crane, February. ¶ **TEACHING POSITIONS** Department chair and Professor, Visual Arts Department, University of California, San Diego. ¶ **CONSULTING POSITIONS** Consultant/panelist, Interarts Program, National Endowment for the Arts, Washington, D.C. ¶ **GROUP EXHIBITIONS** *Grüsse an Beuys von 199 Künstlern*, Städtisches Museum Haus Koekkoek, Kleve, West Germany, February–March. *Sieben Künstler des DAAD, Berlin*, Zellermeier Galerie, West Berlin, March–April. *Models and Concepts for the Arena*, Museum of Seasonal Change project, Imperial Bank Building, San Diego, April–May. *Auf ein Wort!: Aspekte Visueller Poesie und Visueller Musik*, Gutenberg Museum Mainz, Mainz, West Germany (traveled in Germany), May–August. *A Tribute to John Cage*, Carl Solway Gallery, Chicago International Art Exposition, Chicago, May. *Berlinart, 1961–1987*, Museum of Modern Art, New York (traveled nationally), June–September. *Documenta 8*, Museum Fridericianum and the Orangerie, Kassel, June–September. ¶ **WRITINGS** “Apples and Oranges” (Activity score), in *La Comida del Arte: A Food/Art Series* (Venice, Calif.: Barbara Smith), n.p. “The Conference as Performance,” *Dialogue* 10, no. 6: 23–25, 27. Excerpt from “Homework,” in “The Future of Hedonism and Sport,” special issue, *New Observations*, no. 46: 8–9. “February 1, 1987: Letter” and “Right Living,” in Arthur Solway, Carl Solway, and Allan Kaprow, eds., *A Tribute to John Cage: Prepared Box for John Cage*, exh. cat. (Cincinnati: Carl Solway Gallery), 41a–41b.

1987



336 Front desk at the Zabriskie Gallery

# ZABRISKIE GALLERY

724 FIFTH AVENUE, NEW YORK 10019

October 14, 1987

Alan Kaprow  
4975 Saratoga Avenue  
San Diego, CA 92107

(212) 307-7430

*Office Boy*  
*Nov. 1987*

Dear Alan:

This is to confirm our agreement to employ you as a gallery assistant for two weeks, November 16-28. Your pay will be \$750 for this period, or \$75 per day. Your hours will be 10:00 AM - 6:00 PM, working Monday through Friday of the first week, and Monday-Wednesday, and Friday-Saturday of the second (that Thursday is Thanksgiving, when even Zabriskie is closed). You will work at the front desk, and will be trained by Editha Carpenter, who recently has moved to New York from our Paris gallery. I expect you to become friendly with our computer terminal at this station. I enclose a polaroid of your future post. Your job requirements include a neat appearance and courteous demeanor, the ability to say "No" to a range of frequently asked questions (e.g., May I use your bathroom?, Are you looking at slides?, Can you get to other galleries by the stairs?, Can you add me to the mailing list?), and highly developed lunch delivery skills. Should things not work out at "the front" you will be transferred to "the back", where you will assist in the tracking, packing, and moving of art, both light and heavy. I think, Alan, that this will be a fine learning experience as you enter the art world of the late eighties, and I look forward to assisting in your re-education.

Sincerely,

*Virginia M. Zabriskie*  
Virginia M. Zabriskie  
VMZ/bja

# ZABRISKIE GALLERY

724 FIFTH AVENUE, NEW YORK 10019

(212) 307-7430

December 19, 1987

Dear Alan:

I thought that you might want to hear a couple of anecdotes about your time here. First, the woman who owns the David Smith drawings, Gloria Gil, was in with her daughter, Sally. Gloria loved the way the show was hung (and actually commented on the placement of the numbers above the pictures, remarking that it made it more like book pages), and when I told them that you had hung and lit the show, Sally excitedly said that you had been her teacher at UCSO. Nice coincidence, I think.

More to the point of developing gossip, last night I was at a party and speaking with Carolee Schneeman. She said that she had been at a party or dinner in late November and people were talking about how you now were working at Zabriskie. No one knew what the story was, but she said that there was speculation of your having left teaching and now had gotten a job in a gallery -- a real change of life sort of thing. I loved it. So word did get around in interesting ways.

I hope that this finds you and Coryl well, and enjoying the holidays. Happy New Year to you both.

Sincerely,

*Bruce Altshuler*  
Bruce Altshuler

*Home*  
*(212) 982-7836*  
*Harry Hughes*

337 Letter from Virginia Zabriskie

338 Letter from Bruce Altshuler

## Burdens

Activity, March 1987

Sponsored by Pennsylvania State University Museum of Art  
Various public places, including shopping centers and cafeterias, University Park, Pennsylvania

## Whether Weather

Model, April-May 1987

For *Models and Concepts for the Arena*  
Imperial Bank, San Diego

## Red Carpet for the Public

Activity, June-September 1987

Presented for *Documenta 8*  
Museum Fridericianum, Kassel

## Blending into the Environment

Activity, June-September 1987

Presented for *Documenta 8*  
On the stairs between the Operaplatz and the Orangerie, Kassel

## 336-338 Office Boy

Activity, November 1987

Zabriskie Gallery, New York

**LIFE EVENTS** Bram Adam Crane-Kaprow, son, born September. ¶ **TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Allan Kaprow: Precedings*, Center for Research in Contemporary Art, University of Texas, Arlington, April. ¶ **GROUP EXHIBITIONS** *Marcél Duchamp und die Avantgarde seit 1950*, Museum Ludwig, Cologne, January-March. *Affiches, Collages, Décollages*, Galerie Zabriskie, Paris, May-June. *Art after Silence*, Walters Hall Gallery, Rutgers University, June-July. ¶ **WRITINGS** "Horse Feathers Still," in *Nouveau Realistes*, exh. cat. (New York: Zabriskie Gallery), 7-9. "Piece for Museum" (includes 1961 and 1987 versions in both German and English) and "Interview with Dieter Daniels," in *Übrigens sterben immer die Anderen: Marcel Duchamp und die Avantgarde seit 1950*, exh. cat. (Cologne: Museum Ludwig), 194, 195-211.

# PRECEDINGS

*The conversion of an event into an exhibit becomes a species of mythology. 1975*

*An artist concerned with "life-like" art is an artist who does and doesn't make art. 1986*

Allan Kaprow

"*Precedings*," a retrospective reinvention of selected 'happenings' by Allan Kaprow, will take place April 12th through the 16th, 1988, at the UTA Center for Research in Contemporary Art (CRCA), University of Texas at Arlington. Organized by CRCA with major financial support from the Lannan Foundation, and with technical support from the UTA Media Center, "*Precedings*" will examine 30 years of Kaprow's "life-like" art events.

Over a four-night period - from Tuesday, April 12th through Friday, April 15th - Kaprow will "reinvent his career" in the form of four lecture/performance, to be held in the Studio Theatre of the UTA Fine Arts Building. During the days, several 'activities,' including "Sweeping" (1962) and "Company" (1985) will take place on or near the grounds of UTA.

Following these, on Saturday, April 16th, a two-part symposium called "Precedings: Art as Participation, 1958-1988" will be held at UTA, also in the Studio Theatre. Besides Mr. Kaprow, its participants will include: David Antin, Franitck Deak, Michael Kirby, Jeff Kelley, Suzanne Lacy, Lucy Lippard, Robert C. Morgan, Claes Oldenburg, Jim Pomeroy, Moira Roth, George Segal, Richard Schechner, Ingrid Sischy, and Barbara Smith. The symposium will be composed of two panels which will consider the changing nature of participation in art prior to and since 1970, and will thereby extend the questions raised by Kaprow's life-like art.

## Events Schedule: Activities & Lecture/Performances

| Date                                          | Time                | What                                                                                                              | Where                         |
|-----------------------------------------------|---------------------|-------------------------------------------------------------------------------------------------------------------|-------------------------------|
| Mon.<br>Mar 28<br>through<br>Wed.<br>April 14 | 8 hour<br>intervals | "Company," 1985*                                                                                                  | Stairwell<br>1 TA Art<br>Dcpi |
| Tues.<br>April 12                             | 8 pm                | Lecture/Performance #1<br>"The Art/Life Frame"                                                                    | Studio<br>Theatre<br>UTA      |
| Wed.<br>Apr 13                                | 1 pm                | First Participants Meeting<br>for "Sweeping," 1962**                                                              | Studio<br>Theatre<br>UTA      |
|                                               | 8 pm                | Lecture/Performance #2:<br>"The Making of Meaning<br>and the Experience of<br>Meaning-Making"                     | Studio<br>Theatre<br>UTA      |
| Thurs.<br>Apr 14                              | 1 pm                | Participants Meeting<br>for "Company"                                                                             | Studio<br>Theatre<br>UTA      |
|                                               | 8 pm                | Lecture/Performance #3:<br>"The Social, Personal<br>Ethical, and Aesthetic<br>Implications of 'Life-Like'<br>Art" | Studio<br>Theatre<br>UTA      |
| Fri.<br>Apr 15                                | 1 pm                | Second Participants Meeting<br>for "Sweeping"                                                                     | Studio<br>Theatre<br>UTA      |
|                                               | 8 pm                | Lecture/Performance #4:<br>"The Reinvention of One's<br>Past, and the Transform-<br>ation of a Present Self"      | Studio<br>Theatre<br>UTA      |

\* Contact UTA Art Department at (817) 273-2891 about sign-up times; reservations will be taken for 8 hour blocks.

\*\* Mr. Kaprow requests that you bring something to sweep with.

## A Symposium: "Art as Participation, 1958-88"

| Date             | Time     | What                                                                                                                                                          | Where             |
|------------------|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Sat.<br>April 16 | 9:00 am  | Coffee                                                                                                                                                        | Studio<br>Theatre |
|                  | 9:30 am  | Welcome: Jeff Kelley                                                                                                                                          |                   |
|                  | 9:45 am  | Introduction: David Antin                                                                                                                                     |                   |
|                  | 10:05 am | Panel Discussion: "Art as<br>Participation: the '50s & '60s"                                                                                                  |                   |
|                  |          | Panelists: David Antin (Moderator),<br>Franitck Deak, Allan Kaprow,<br>Michael Kirby, Claes Oldenburg,<br>George Segal, Richard Schechner,<br>& Barbara Smith |                   |
|                  | 11:30 am | Audience Questions                                                                                                                                            |                   |
|                  | 12:00 pm | Lunch                                                                                                                                                         |                   |
|                  | 2:00 pm  | Welcome Back: Jeff Kelley                                                                                                                                     |                   |
|                  | 2:15 pm  | Introduction: Robert C. Morgan                                                                                                                                |                   |
|                  | 2:35 pm  | Panel Discussion: "Art as<br>Participation: the '70s & '80s"                                                                                                  |                   |
|                  |          | Panelists: Moira Roth (Moderator),<br>Allan Kaprow, Jeff Kelley, Suzanne Lacy,<br>Lucy Lippard, Robert C. Morgan,<br>Jim Pomeroy, & Ingrid Sischy             |                   |
|                  | 4:00 pm  | Audience Questions                                                                                                                                            |                   |
|                  | 4:30 pm  | Summary: Moira Roth                                                                                                                                           |                   |

All events are free and open to the public.

*Precedings* is a retrospective consideration of 30 years of Allan Kaprow's "life-like" art and critical writing

Tues. Apr 12, through Sat. Apr 16, 1988 Studio Theatre, Fine Arts Building, and the grounds of UTA Center for Research in Contemporary Art (CRCA)



photo: Robert Cook





**Sweeping**

Happening, April 1988

Reinvention for Allan Kaprow:

Precedings

Studio Theater, University of Texas,  
Arlington**Routine**

Activity, May 1988

Reinvention for Allan Kaprow:

Precedings

University of Texas, Arlington

**342 What's Watts' Watts?**

Activity, October 1988

Presented for Fluxlux, Robert Watts's  
funeral

Bangor, Pennsylvania

A placard is shown to the guests

WHAT'S WATTS' WATTS?  
Please don't laugh if you've  
seen this before.

Someone, acting as a guide, takes everybody on  
a tour of the electric lights in and around  
Bob's house. The guide wears dark sun glasses  
and carries a step ladder for use when a light  
is too high to reach. ~~Each~~ <sup>Each</sup> light is switched  
on, perhaps blinked a few times and is examined  
to ascertain its wattage. The guide simply announces  
it and then moves on with guests to the ~~next~~ <sup>next</sup>  
~~one~~ light. This is continued until all lights are  
left on, with the proviso that ~~the~~ <sup>the</sup> determining  
the wattage will take progressively longer from  
the first to the last.

A1&lt; 1988

2070164  
(217) 697-3738

6074  
305947-466  
(305)  
Mario Noy  
+ Bob

CV 71603 N.E. 145 ST.  
LILLIAN BECKER  
N.W. 33151

Mimi Sty  
Tina  
Key?

Mario / Mary  
Corso San Maurizio 31  
10424 Torino Italia  
Tel. 839-8073

236  
377

**TEACHING POSITIONS** Professor, Visual Arts Department, University of California, San Diego. ¶ **GROUP EXHIBITIONS** *Theater of the Object: Reconstructions, Re-creations, Reconsiderations, 1958–1972*, Alternative Museum, New York, May–June. *Happenings & Fluxus*, Galerie 1900–2000, Paris (traveled in France), June–July. *The Junk Aesthetic*, Whitney Museum of American Art at the Equitable Center, New York, June–August. *Fluxus 1962–1989*, Bonner Kunstverein, Bonn, August. *Art Cologne*, Galerie Inge Baecker, Cologne, November. ¶ **WRITINGS** “The Disturbing Lesson of Andy Warhol,” unpublished essay commissioned by the Museum of Modern Art, New York, for *Andy Warhol: A Retrospective*. “Saubere Graffiti” (translation of *Clean Graffiti*), in Johannes Stahl, ed., *An der Wand: Graffiti zwischen Anarchie und Galerie* (Cologne: Dumont), 198. “Soap” (includes 1965 and 1989 versions), in Peter Frank, ed., *Theater of the Object: Reconstructions, Re-creations, Reconsiderations, 1958–1972*, exh. cat. (New York: Alternative Museum), 16–17.

1989

ALLAN KAPROW

~~“Putting the Baby to Sleep”~~

Bonn, den 13. August 1989

Taking A Shoe For A Walk (*Linkens of Fluxus*)

pulling a shoe on a string through the city

examining the shoe from time to time, to see if it's worn out

wrapping your own shoe, after each examination,  
with layers of bandage or tape, in the amount you  
think the shoe on the string is worn out

repeating, adding to your shoe more layers of bandage  
or tape, until, at the end of the walk, the shoe you are  
pulling appears completely worn out

Einen Schuh ausführen

Einen Schuh an einer Schnur durch die Stadt ziehen.

Den Schuh von Zeit zu Zeit untersuchen, um zu sehen,  
ob er verbraucht ist.

Nach jeder Untersuchung den eigenen Schuh mit Mullbinden  
in der Stärke bandagieren, in der der gezogene Schuh Ihrer  
Ansicht nach verbraucht ist.

Wiederholen; den eigenen Schuh weiter mit Mullbinden und  
Pflaster bandagieren, bis am Ende der Promenade der  
Schuh, den Sie ziehen, völlig verbraucht aussieht.

### Trading Dirt

Activity, April 1989

Reinvention for *Allan Kaprow*:

*Precedings*

Sponsored by Koninklijke Academie  
van Beeldende Kunsten  
Coast of the Netherlands

### Border Work

Activity, April 1989

Sponsored by City Sites Projects  
and California College of Arts  
and Crafts  
Lafayette Elementary School,  
Oakland

### Soap

Happening, May–June 1989

Reinvention for *Theater of the Object*  
Alternative Museum, New York

### 343–344 Taking a Shoe for a Walk

Activity, August 1989

Presented for *Fluxus*, 1962–1989  
Throughout Bonn  
Reinvented in 2006







TEACHING POSITIONS Professor, Visual Arts Department, University of California, San Diego. ¶ GROUP EXHIBITIONS *The Readymade Boomerang*, Eighth Biennale of Sydney, April–June. *Collages*, Musée d'Unterlinden, Colmar, France, June–September. *Ubi Fluxus Ibi Motus*, Biennale di Venezia, Venice, June–September. *The Readymade Boomerang Print Portfolio*, Queensland Art Gallery, Queensland, November–February. ¶ FESTIVALS The Meeting of the Worlds, Joensuu, Finland, June. ¶ WRITINGS "The Meaning of Life," *Artforum* 28, no. 10: 144–49. "Meeting at the Market: Allan Kaprow's Account," in *Kohtaamisia rajojen tiellä = Encounters on the Road of Borders: Documenting a Collaborative Performance Directed by Suzanne Lacy* (Helsinki: n.p.), 36. "A Scenario" (unrealized Activity for The Exploratorium, San Francisco), in *Expanding the Exploratorium: A Resource Handbook for Thinking about Institutional Growth, A Record of Symposium Proceedings, Workshops, and Discussions, 1988–1989* (n.p.), 19. "Tail Wagging Dog," *The Act* 2, no. 1: 10–12.

## 1990

### Yard

Environment, April–June 1990  
Reinvention for *The Readymade Boomerang*  
Art Gallery of New South Wales, Sydney

### Meeting at the Market

Activity, June 1990  
Presented for The Meeting of the Worlds  
Joensuu, Finland



# Kaprow-Négyesy Project

Activity, September 1991  
Mandeville Center, Recital Hall,  
and Media Center, University of  
California, San Diego

## 345 Apple Shrine

Environment, October–  
November 1991  
Reinvention for *7 Environments*  
Fondazione Mudima, Milan

## 346–348 Beauty Parlor

Environment, October–  
November 1991  
Reinvention of *Untitled Environment*  
(1958) for *7 Environments*  
Fondazione Mudima, Milan

## 349 Yard

Environment, October–  
November 1991  
Reinvention for *7 Environments*  
Fondazione Mudima, Milan

## 350 Eat

Environment, October–  
November 1991  
Reinvention for *7 Environments*  
Fondazione Mudima, Milan



TEACHING POSITIONS Professor, Visual Arts Department, University of California, San Diego. ¶ SOLO EXHIBITIONS *7 Environments*, Fondazione Mudima, Milan, October–November. ¶ GROUP EXHIBITIONS *A dall'Est all'Ovest e ritorno*, Studio Oggetto, Milan, May. *Pop Art: A Continuing History*, Royal Academy of Arts, London (traveled internationally), September–December. *Thirtieth Anniversary Series*, John Gibson Gallery, New York, October–November. ¶ WRITINGS "Bon Marché," in John Howell, ed., *Breakthroughs: Avant-Garde Artists in Europe and America, 1950–1990*, exh. cat. (New York: Rizzoli), 150–55. *Bull Shit*, no. 1 (news bulletin for *7 Environments*, Fondazione Mudima, Milan). "Introduction to a Theory" and descriptions of *Environments*, in *7 Environments*, exh. cat. (Milan: Fondazione Mudima). "Nam June Paik" (originally published in 1968), in Toni Stooss and Thomas Kellein, eds., *Nam June Paik: Video Time—Video Space*, exh. cat. (Ostfildern, Germany: Cantz), 114. "Pierre Restany" (facsimile of handwritten article), in *Pierre Restany: Le coeur et la raison*, exh. cat. (Morlaix, France: Musée des Jacobins), 141. "Shaking Barrels," in Pierre Joris, ed., *Joy! Praise!: A Festschrift for Jerome Rothenberg on the Occasion of His Sixtieth Birthday* (Encinitas, Calif.: Ta'wil), 42.

1991

October/November 1991

# bullshit 01

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Allan Kaprow 7 Environments

## Introduction to a theory

**T**his exhibition (Fall 1991) at Fondazione Mudima in Milano and (Winter '92) at Studio Morra in Napoli, consists of reinventions of seven Environments made between 1957 and 1964. I say reinventions, rather than reconstructions, because the seven works differ markedly from their originals. Intentionally so. As I wrote in the notes to one of them, they were planned to change. This decision was the polar opposite of the belief that art should aspire to a penultimate steady state.

Furthermore, the Environment quickly incorporated the idea of internal changes during its presentation. The conventional spectators became the participants who executed the changes. Here, also, the traditional notion of the uniquely talented artist (the genius) was suspended in favor of a tentative collectivity (the social group as artist). Art was like the weather.

But the Environment was meant not only to integrate participants and the work; it would also merge as much as possible with the actual spaces and social contexts in which it was located. By 1963 it would move out of the insistently framed art context (studios, galleries, museums) to merge with nature and urban life. But at that point it dissolved into the Happenings done at the same time and the Environment mode ceased: no fixity, no spectator, no show, no critic, no object, no reference to art history. And there I parted professionally with most of my colleagues at the time. They wished to retain closer ties with the art world and its rich traditions. I looked forward to a maximum ambiguity of identity ("what is it?").

As I saw it, ART, as an idea and a practice, might usefully be put aside (not necessarily rejected). In this century of massive flows of (mis) information about everything including the arts, overload and numbness have been inevitable. Per-





347 Beauty Parlor

No. 1  
"Beauty  
Parlor"  
1957-1958

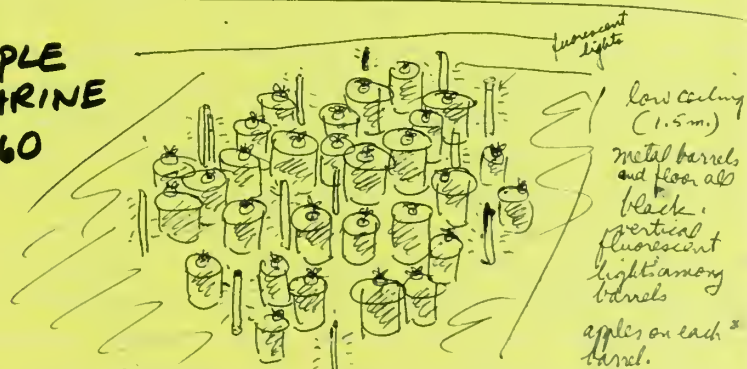


Floor painted in  
wide, wavy pattern, bright  
red and green (or white)

Plastic sheets  
Mirrors, aluminum foil  
Fans (electric)

Suspended  
plastic sheets  
waving in the  
wind from fans

No. 2  
APPLE  
SHRINE  
1960



single doorway on either end. visitors must stoop to  
go through.





349 *Yard*



350 *Eat*

#### **Words**

Environment, October–  
November 1991  
Reinvention for *7 Environments*  
Fondazione Mudima, Milan

#### **Push and Pull**

Environment, October–  
November 1991  
Reinvention for *7 Environments*  
Fondazione Mudima, Milan

#### **Stockroom**

Environment, October–  
November 1991  
Reinvention for *7 Environments*  
Fondazione Mudima, Milan

#### **Cabin**

Environment, October–  
November 1991  
Presented for *7 Environments*  
At the entrance to Fondazione  
Mudima, Milan

#### **Asleep on the Job**

Television spot, October 1991  
Color, sound, 2 minutes  
Broadcast on local San Diego  
television stations

### Apple Shrine

Environment, January–  
February 1992  
Reinvention for 7 *Environments*  
Studio Morra, Naples

### Dead End

Environment, January–  
February 1992  
Reinvention of *Untitled Environment*  
(1958) for 7 *Environments*  
Studio Morra, Naples

### Eat

Environment, January–  
February 1992  
Reinvention for 7 *Environments*  
Studio Morra, Naples

### Stockroom

Environment, January–  
February 1992  
Reinvention for 7 *Environments*  
Studio Morra, Naples

### Eat

Environment, September–  
October 1992  
Reinvention for 4 *Environments*  
A factory building, Montreuil/Bois

### Apple Shrine

Environment, September–  
October 1992  
Reinvention for 4 *Environments*  
L'Espace Donguy, Paris

### Words

Environment, September–  
October 1992  
Reinvention for 4 *Environments*  
L'Espace Donguy, Paris

### Short Circuit

Environment, September–  
October 1992  
Reinvention of *Untitled Environment*  
(1958) for 4 *Environments*  
L'Espace Donguy, Paris

## 1992

TEACHING POSITIONS Professor, Visual Arts Department, University of California, San Diego. ¶ SOLO EXHIBITIONS 7 *Environments*, Studio Morra, Naples, January–February. 4 *Environments*, La Zonmèée, Montreuil/Bois, and l'Espace Donguy/APEGAC, Paris, September–October. ¶ GROUP EXHIBITIONS *Video Works by UCSD Faculty and Graduate Alumni*, Mandeville Gallery, University of California, San Diego, January–February. *The Power of the City*, Whitney Museum of American Art, Federal Reserve Plaza, New York, May–July. *Special Collections: The New Photographic Order from Pop to Now*, International Center of Photography, New York, July–October. *Zeitkunst: Sammlung Feelisch Remscheid*, Städtische Galerie Remscheid, Remscheid, Germany, September–November. *Parallel Visions: Modern Artists and Outsider Art*, Los Angeles County Museum of Art, Los Angeles (traveled internationally), October–January. *Pop Art*, Montreal Museum of Fine Arts, Montreal, October–January. *Hand-Painted Pop: American Art in Transition, 1955–62*, The Museum of Contemporary Art, Los Angeles (traveled nationally), December–March. ¶ WRITINGS “Oublions l'Art,” *Kanaleurope*, no. 4: 24–26.

## BEAUTY PARLOR<sup>(2)</sup>



*Beauty Parlor* is a reinvention of 2 merged, unified Environments presented at the Hansa Gallery in New York in 1958. It is quite different from its prototypes. For one, it is site-specific, occupying 3 floors of a large, active printing firm in an industrial section of Manhattan. The 1958 Environments were installed in the neutral space of an art gallery on Central Park South. For another, *Beauty Parlor* is inherently participatory. The 1958 works were certainly space-filling, but they only tentatively engaged the visitors in simple actions such as turning on an electric fan or moving some objects around. They were mostly intact without such moves. This Environment can't function without focused participation.

*Beauty Parlor* has been reinvented 3 times in the past: as *Fresh Air* at the Museum am Ostwall, Dortmund, 1956, as *Beauty Parlor* (I) at the Fondazione Mudima, Milan, 1990, and as *Dead End* at Studio Marra, Naples, 1991. Indeed, the idea from the start was to have each Environment change whenever it might be remade in the future. So, in the majority of cases, I have reinvented more or less freely. That way, the changes were always fresh.

Today, when there is a revival of interest among historians in the innovations in the arts of the late 1950s and 1960s, participation and reinvention are ways to keep history in the present.

—Allan Kaprow

Organized by the John Gibson Gallery and the Trident Group, at 315 Spring St., New York, N.Y.,  
Tuesdays to Fridays, 1 PM to 5 PM, April 13 to April 23, 1993. For information call (212) 925-1192



TEACHING POSITIONS Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ AWARDS Honorary member of Phi Beta Kappa. ¶ SOLO EXHIBITIONS John Gibson Gallery, New York, April. ¶ GROUP EXHIBITIONS *In the Spirit of Fluxus*, Walker Art Center, Minneapolis (traveled internationally), February–June. *La biennale di Venezia: XLV esposizione internazionale d'arte: Punti cardinali dell'arte*, Venice, June–October. *Action/Performance and the Photograph*, Turner/Krull Galleries, Los Angeles, July–September. *2ème biennale d'art contemporain: Et tous ils changent le monde*, Musée d'art contemporain Lyon, Lyon, September–October. *Photographic: Works of the Sixties and Seventies*, Zabriskie Gallery, New York, September. *Rolywholyover, A Circus*, The Museum of Contemporary Art, Los Angeles (traveled internationally), September–November. *Sampler: Southern California Video Collection*, David Zwirner Gallery, New York, November–December. ¶ WRITINGS *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: Univ. of California Press). "L'expérience réelle" (translation of "The Real Experiment," originally published in 1983), in *Et tous ils changent le monde: 2ème biennale d'art contemporain*, exh. cat. (Paris: Réunion des Musées Nationaux), 122–31. "Quotes: 'On Photographing Happenings' and 'On the Photograph as Instruction for Action'" (written 22 July 1976), in Craig Krull and Robert C. Morgan, eds., *Action/Performance and the Photograph*, exh. cat. (Los Angeles: Turner/Krull Galleries), n.p. "Right Living" (originally published in 1987), *TDR/The Drama Review* 37, no. 2: 12–14.

1993



## BEAUTY PARLOR 2

(1993 reinvention of 1991 version; of Fresh Air 1986;  
of Untitled 1955)

6 places are located on the <sup>3</sup> floors of a printing firm. Each place consists of a unique chair surrounded loosely by 5 or more vertical stropipes. Facing the chairs are a video monitor and camera. Above each monitor hangs a mirror.

The video screens show another chair in another location, either occupied by someone or not. ~~After a period of~~ Visitors are invited to sit in the chairs. If they see someone sitting in the chair shown on their monitor, they are urged to acknowledge that person, and vice versa. Then they describe to each other where they are located and carry their respective chairs to the other's place, where they sit down facing the camera and repeat their acknowledgements for as long as desired.

If, however, the chair in the monitor is not occupied, the visitor is encouraged to sit down and wait. When and if ~~someone~~ another visitor sits down in the <sup>empty</sup> chair, the above process can ~~proceed~~ follow. If waiting becomes difficult, the visitor is free to try another chair among the ~~the~~ 5 floors of the firm. Trying all 6 chairs could be interesting.

The mirrors are available.

- AK 1993

### 351-355 Beauty Parlor 2

Environment, April 1993  
Reinvention of Untitled Environment  
(1958)  
Sponsored by John Gibson Gallery  
and the Trident Group  
Trident Group Printing Firm,  
New York

OK  
93

353 Score for Beauty Parlor 2

### 5 Minute Delay (Barriers)

Activity, September-October 1993  
Presented for 2ème biennale d'art  
contemporain  
Outside Halle Tony Garnier, Lyon

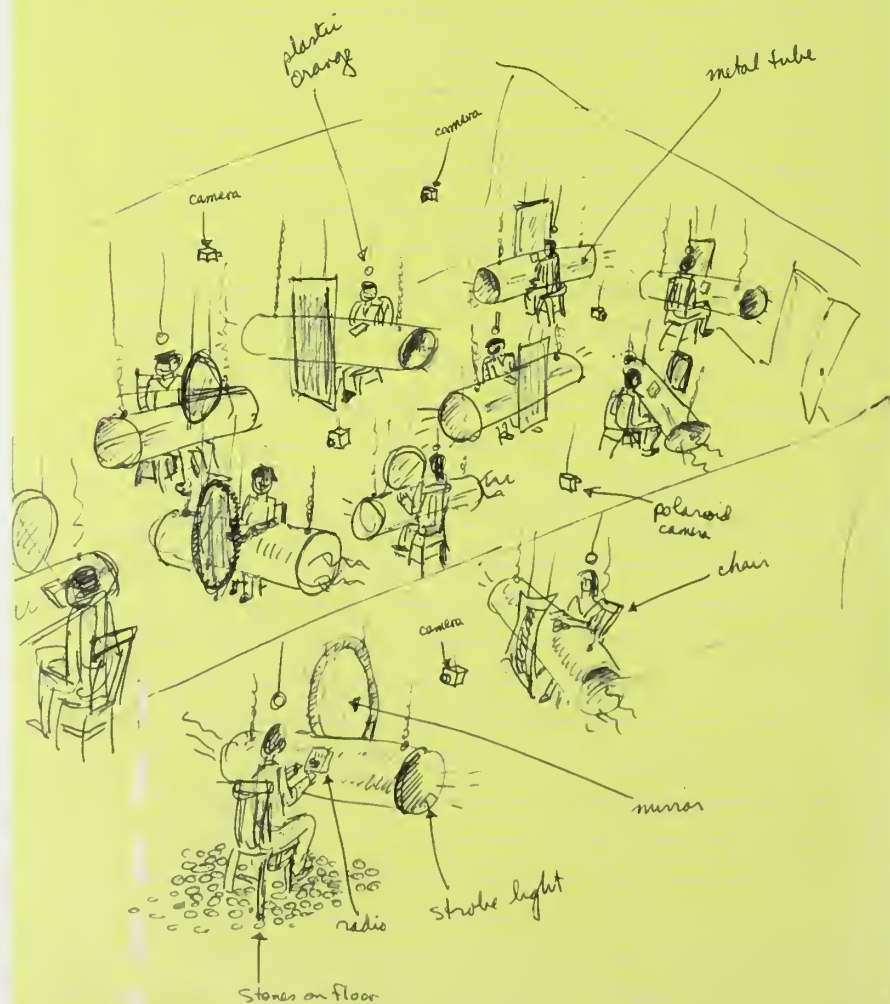
### Squeezeplay

Activity, September-October 1993  
Presented for La biennale di Venezia  
Venice



P2

# SKETCH OF NEW VERSION OF BEAUTY PARLOR (TITLE TO BE DETERMINED)



355 Sketch for Beauty Parlor 2

### Untitled Event

Activity, June 1994  
Presented for "Performance '94"  
Saint Norbert Arts and Cultural  
Center, Manitoba

### A Waste of Time

Activity, 1994  
For *Minima Media*  
A former textile factory  
in Leipzig

### Assemblage (after a 1958 sketch)

Activity, September–  
November 1994  
Prepared for *Hors limites*  
Galerie Beaubourg, Centre Georges  
Pompidou, Paris

## 1994

TEACHING POSITIONS Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ SOLO EXHIBITIONS *Work in Progress by Allan Kaprow*, Galerie Beaubourg, Centre Georges Pompidou, Paris, September–November. ¶ GROUP EXHIBITIONS *Garbage*, Real Art Ways, Hartford, Connecticut, April–May. *Cloaca Maxima*, Museum der Stadtentwässerung, Zurich, June–October. *Kunst als Kommunikation: Multiples, Publikationen und Briefe aus der Sammlung Feelisch*, Institut für Lippische Landeskunde, Schieder-Schwalenberg, Germany, June–July. *inSITE94*, exhibited at arts institutions, alternative spaces, and public places throughout the San Diego/Tijuana region, September–October. *Borderline*, Galerie J & J Donguy, Paris, October. *Minima Media: Medienbiennale Leipzig '94*, Hochschule für Grafik und Buchkunst Leipzig, Leipzig, October–November. *Hors limites: L'art et la vie, 1952–1994*, Musée national d'art moderne, Centre Georges Pompidou, Paris, November–January. *Neo-Dada: Redefining Art, 1958–1962*, Scottsdale Center for the Arts, Scottsdale, Arizona (traveled nationally), November–January. ¶ SYMPOSIA "Performance '94," Saint Norbert Arts and Cultural Centre, Manitoba, June. ¶ WRITINGS *Work in Progress by Allan Kaprow*, exh. cat. (Brugge, Belgium: Walleyndruk 800). ¶ INTERVIEWS "Allan Kaprow entretien par Jacques Donguy," in *Hors limites: L'art et la vie, 1952–1994*, exh. cat. (Paris: Centre Georges Pompidou), 64–71.



**1995**

**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Allan Kaprow: Photographs, Text and Posters from Happenings*, John Gibson Gallery, New York, May–June. ¶ **GROUP EXHIBITIONS** Faculty exhibition, University of California, San Diego, April–May. *No! Art*, Neue Gesellschaft für Bildende Kunst, Berlin, October–November. *Save/Give: Life Is Art Enough*, Museum Fridericianum, Kasseler Kunstverein, Kassel, October–November. *Beat Culture and the New America: 1950–1965*, Whitney Museum of American Art, New York (traveled nationally), November–February. *Jahresgabe*, Bonner Kunstverein, Bonn, November. ¶ **WRITINGS** “Success and Failure When Art Changes,” in Suzanne Lacy, ed., *Mapping the Terrain: New Genre Public Art* (Seattle: Bay), 152–58.



### Waxworks

Activity, May 1995  
Presented for Allan Kaprow:  
Photographs, Text and Posters  
from Happenings  
John Gibson Gallery, New York

### 356-357 Fall

Activity, October 1995  
Presented for Save/Give  
Streets of Kassel  
Reinvented in 2006

### Assemblage of Hundreds

Activity, November 1995  
Presented for the Museum  
Fundraiser Gala  
Children's Museum of San Diego,  
San Diego

### FALL

2 friends walking the streets  
filling a bag with leaves

when bag is full, still walking,  
1 friend, closing eyes,  
guided by the other,  
drops a leaf, ~~then another~~,  
until the bag is empty

eyes opened  
the other friend's closed  
guided as before  
following the leaves, 1 by 1,  
back to their beginning

(Kassel, late October '95)

Allan Kaprow

**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Allan Kaprow*, Kunsthalle Palazzo, Basel, Switzerland, May–June. ¶ **GROUP EXHIBITIONS** *Die Welt ist wie ein zerbrochener Spiegel*, Galerie Inge Baecker, Cologne, January–April. *Do It*, Municipal Art Museum, Reykjavik, March–May. *Styki/Contact Prints*, Galeria Foksal, Warsaw, July–September. *Generations: The Lineage of Influence in Bay Area Art*, Richmond Art Center, San Francisco, September–November. ¶ **WRITINGS** *L'art et la vie confondus* (Paris: Musée National d'Art Moderne, Centre Georges Pompidou). "Deus Ex Machina," in Jacques Donguy, *Tag-Surfusion* (Fontenay-sous-Bois, France: L'Évidence), 56–57. "Experimental Art and Its Possibility" (lecture transcript), in Hedy Graber and Philip Ursprung, eds., *Allan Kaprow*, exh. cat. (Liestal, Switzerland: Kunsthalle Palazzo), 25–33. "Maestro Maciunas" (German translation of the unpublished manuscript "Maestro Maciunas" [1993]), in Emmett Williams et al., eds., *Mr. Fluxus: Ein Gemeinschaftsportrait von George Maciunas, 1931–1978* (Wiesbaden: Harlekin Art), 344–48. "Untitled Guidelines for Happenings" (excerpted from *Assemblage, Environments & Happenings*), in Kristine Stiles and Peter Selz, eds., *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Berkeley: Univ. of California Press), 709–14. "Verkefni" (translation of "Chores"), in *"Do it" heildarútgáfa*, exh. cat. (Reykjavik: Kjarvalsstaðir), n.p.

**1996**

**Easy Chairs 1 and  
Easy Chairs 2**

Activity, March 1996  
Sponsored by the University  
of Iowa  
Iowa City



### If the Shoe Fits, Sign It

Activity, April 1997

Presented for *Allan Kaprow*  
Grossmont College, El Cajon,  
California

### Vital Fluids

Environment, September–  
November 1997

Reinvention of *Untitled Environment*  
(1958) for *The Hansa Gallery*  
(1952–1959) *Revisited*  
Zabriskie Gallery, New York

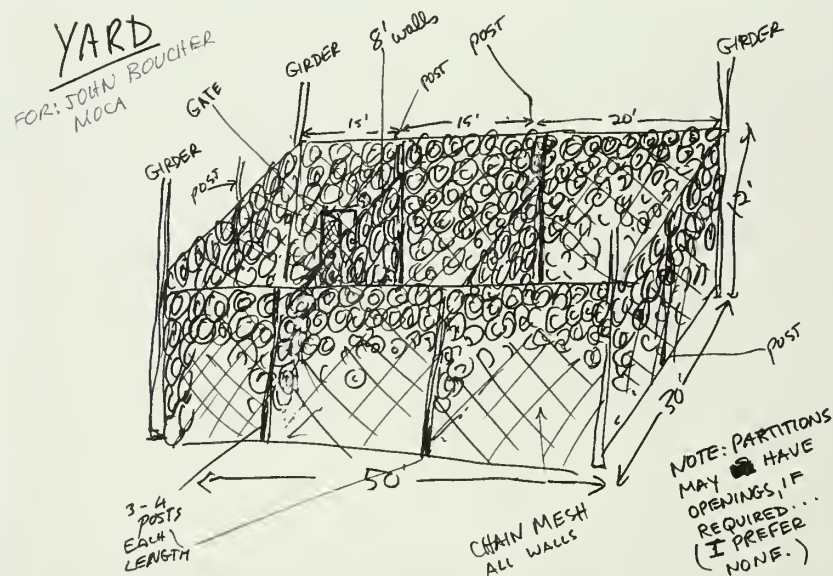
## 1997

**TEACHING POSITIONS** Visiting professor, Fondazione Antonio Ratti, Como, Italy. Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Allan Kaprow*, Hyde Gallery, Grossmont College, El Cajon, California, April. *Photo-Text: Plans of Happenings 1960s–1970s*, Archivio Conz, Verona, April–May. *Just Doing*, Fondazione Antonio Ratti, Como, Italy (traveled in Italy), July. *Allan Kaprow: Activity-Fotos aus den 60ern und 70ern*, Galerie Inge Baecker, Cologne, September–November. *Allan Kaprow: Installation*, Biblioteca Comunale, Como, Italy, October–November. ¶ **GROUP EXHIBITIONS** *Sunshine & Noir: Art in Los Angeles, 1960–97*, Louisiana Museum of Modern Art, Humlebaek, Denmark (traveled internationally), May–September. *The Hansa Gallery (1952–1959) Revisited*, Zabriskie Gallery, New York, September–November. *Konkrete Poesie Konzept Kunst*, Kunstverein Rosenheim, Rosenheim, Germany, September–October. *The Pop '60s: Transatlantic Crossing*, Centro Cultural de Belém, Lisbon, September–November. *Trash: Quando i Riffuti Diventano Arte*, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy, September–January. *Do It*, Kunsthallen Nikolaj, Copenhagen Contemporary Art Center, Copenhagen (organized by the Independent Curators Incorporated, New York; traveled internationally), October–January. *Fluxus and Arte Povera*, Andrea Contini Galleria, Genoa, November. ¶ **WRITINGS** "Chores," in Hans-Ulrich Obrist and Bruce Altshuler, eds., *Do It*, exh. cat. (New York: Independent Curators Incorporated), 87. "Just Doing," *TDR/The Drama Review* 41, no. 3: 101–6. "Il valore dell'irrilevante," *Il Sole 24 ORE*, 13 July: 34.

TEACHING POSITIONS Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ GROUP EXHIBITIONS *Out of Actions: Between Performance and the Object*, 1949–1979, Geffen Contemporary at The Museum of Contemporary Art, Los Angeles (traveled internationally), February–May. *Fluxus und Happening der 60er und 70er Jahre*, Galerie Inge Baecker, Cologne, March–April. *Double Trouble: The Patchett Collection*, Museum of Contemporary Art, San Diego (traveled internationally), June–September. 1950–1970: *Cinquanta opere dalla Collezione Lanfranchi e dall'Archivio Conz*, Galleria Comunale d'Arte Contemporanea, Todi, Italy, October–January. *Poèmes à petite vitesse*, Musée d'art contemporain Lyon, Lyon, October–November. ¶ FESTIVALS *Beyond the Pink*, The Museum of Contemporary Art, Los Angeles, February.

1998

358 Drawing of Yard



358–361 Yard

Environment, February–May 1998  
Reinvention for *Out of Actions*  
Geffen Contemporary at  
The Museum of Contemporary  
Art, Los Angeles

#### Push and Pull

Environment, February–March 1998  
Reinvention for *Out of Actions*  
Visitors Gallery, The Museum of  
Contemporary Art, Los Angeles

#### Untitled Occurrences

Activity, February 1998  
Presented for *Beyond the Pink*  
The Museum of Contemporary  
Art, Los Angeles



To: Kristine Stiles, Fax: (919) 688-8935

May 23, 97

Dear Kristine -

Thanks for your sympathetic letter urging me to participate in Paul Schimmel's "Out of Action" show.

The problem of my participation emerged from two basic issues, one philosophical and the other practical. They are both intertwined:

First, the non-art contexts essential to the Environments and Happenings after 1959 <sup>have</sup> ~~were~~ incompatible with gallery/museum presentation needs. Moreover, such works were meant to change constantly — by physically active participation; and then in appearance, materials and concept each time they might be re-realized. This runs counter to the idea of the unique artwork!

Second, from a realistic point of view, such a participatory and changeable nature cannot be supervised and maintained by gallery/museum staffs. Vandalism and breachage are common. Obvious questions of training, attention and assistance, insurance, transportation, <sup>and</sup> costs, would be faced at each step of Paul's show. Neither Paul nor any other museum director could take on that responsibility.

Then, vis à vis your preference for including "Happenings", that piece was far more a set of events, than even an Environment. And you "can't put an event on the wall" (said Mary McEnthey)

We've got to accept that a museum is governed by culturally-ingrained habits of spectatorship (~~that~~ <sup>they</sup> don't touch, just look), not by physically-direct involvement. No visitors (nor the all-imposing guards) could, or would, know what else to do. And without such involvement, there would be no work.

So, with all my good wishes for the show, I was ready to withdraw, as I have elsewhere.

gotop 2

p. 2

Additionally, your concern that if I did what was essential to the work, I "would stand out like a sore thumb" is hardly my interest or desire for drama. Integrity to what ~~the~~ <sup>work</sup> was, and still is, historically, is all that concerned me — as much as respect for the integrity of Paul's objectives.

It is simply a plain fact that such works as my Environments and Happenings are very different from most other artists' apparently-related productions. If that makes my work "stand out like a sore thumb" when grouped among improper comparisons, then we should hasten to correct the error, not fudge it over.

In any case, I learned that there was a chance for me to use the street in front of the Temporary/Contemporary/Giffen museum, and I proposed making the "Yard" there (the one with the trees). This idea was the most practical of all, and the least costly. Paul agreed.

So we may have resolved our dilemma into a workable compromise.

— Thanks again!  
Allen

cc: Paul Schimmel  
MOCA



**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **GROUP EXHIBITIONS** *Off-Limits: Rutgers University and the Avant-Garde, 1957–63*, Newark Museum, Newark, New Jersey, February–May. *Radical Past: Contemporary Art and Music in Pasadena, 1960–1974*, Armory Center for the Arts (and other venues), Pasadena, February–April. *W(H)ALE: A Remake Portfolio*, Kunsthalle Bremen, Bremen, March–May. *The American Century: Art and Culture, Part 2, 1950–2000*, Whitney Museum of American Art, New York, September–February. *Experiments in the Everyday: Allan Kaprow and Robert Watts—Events, Objects, Documents*, Miriam and Ira D. Wallach Art Gallery, Columbia University (traveled nationally), October–December.

## 1999

### **Kids' Stories on the Sidewalks**

Activity, April 1999  
Children's Museum of San Diego,  
San Diego

### Tracer

Activity, April 2000  
Presented for *Time: Suspend Your Flight*  
Bergen Kunstmuseum,  
Bergen, Norway

### Safety Controls

Activity, April–June 2000  
Presented for *Over the Edges*  
Street corners, Ghent,  
Belgium

### No Rules . . . Except

Activity, September 2000–  
September 2001  
Presented for *Made in California: NOW*  
Boone Children's Gallery,  
Los Angeles County Museum  
of Art–West, Los Angeles

### Courtesy

LP record, 2000  
One-sided, orange vinyl,  
16 minutes  
Recorded for *Close Radio*,  
KPFK-FM, June 1977  
Volume 11, Slowscan Editions,  
s Hertogenbosch, The Netherlands

## 2000

**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **GROUP EXHIBITIONS** *Over the Edges: The Corners of Ghent*, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium, April–June. *Time: Suspend Your Flight*, Bergen Kunstmuseum, Bergen, Norway (traveled internationally), April–May. *RE-PLAY: Beginnings of International Media Art in Austria*, Generali Foundation, Vienna, May–August. *La collection: Installations l'exotisme sans partage*, Musée d'art contemporain Lyon, Lyon, June–September. *Das Lied von der Erde*, Museum Fridericianum, Kassel, June–October. *Made in California: NOW*, Los Angeles County Museum of Art, Los Angeles, September 2000–September 2001. *HYPERMENTAL: Rampant Reality, 1950–2000: From Salvador Dali to Jeff Koons*, Kunsthau Zürich, Zurich (traveled internationally), November–January.

TEACHING POSITIONS Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ SOLO EXHIBITIONS *Allan Kaprow: Activity-Fotos aus den 60ern und 70ern*, Galerie Inge Baecker, Cologne, September–November. ¶ GROUP EXHIBITIONS *Accrochage*, Galerie Inge Baecker, Cologne, February–March. *Between Sound and Vision*, Gallery 400, College of Architecture and the Arts, University of Illinois, Chicago, February–March. *After the Beginning and Before the End: Instruction Drawings*, Bergen Kunstmuseum, Bergen, Norway, March–May. *Les années pop*, Musée national d'art moderne, Centre Georges Pompidou, Paris, March–June. *Leonardo in azione e poesia*, Museo Ideale Leonardo Da Vinci, Florence, April–December. *Dennis Hopper: A System of Moments*, Österreichisches Museum für angewandte Kunst, Vienna, May–October. *A Sport and a Pastime*, Greene Naftali Gallery, New York, June–July.

2001

#### Postal Regulations

Activity, June–July 2001  
Presented for *A Sport and a Pastime*  
Greene Naftali Gallery, New York



## Push and Pull

Environment, June 2002–

October 2003

Reinvention for *The Collection*

Museum Moderner Kunst Stiftung

Ludwig, Vienna

## 2002

**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Happening und Fluxus der 60er und 70er Jahre*, Galerie Inge Baecker, Cologne, May–June. ¶ **GROUP EXHIBITIONS** *Passenger: The Viewer as Participant*, Astrup Fearnley Museet for Moderne Kunst, Oslo, January–April. *Fluxus and Friends: The Walter and Maria Schnepel Collection*, Neues Museum, Weserburg, Bremen, May–June. *The Collection*, Museum Moderner Kunst Stiftung Ludwig, Vienna, June–October. *Representing Nature*, Museum of Contemporary Art, Chicago, August–January.

**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **GROUP EXHIBITIONS** *Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University, 1958–1972*, Mead Art Museum, Amherst, Massachusetts (traveled nationally), February–June. *Collection: Nouvelle presentation*, Musée d'art contemporain Lyon, Lyon, April–August. *A Happening Place*, Gershman Y, Philadelphia, April–June. *European Art Expo*, Dusseldorf, July. *Living Theater/Labyrinths of the Imaginary*, Castel Sant'Elmo, Naples, July–September. *Work Ethic*, Baltimore Museum of Art, Baltimore (traveled nationally), October–January.

**2003**

**Yard**

Environment, July–  
September 2003

Reinvention for *Living Theater/  
Labyrinths of the Imaginary*  
Castel Sant'Elmo, Naples

## 2004

**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **GROUP EXHIBITIONS** *That Bodies Speak Has Been Known for a Long Time*, Generali Foundation, Vienna, January–April. *Topographies*, San Francisco Art Institute, San Francisco (traveled in California), March–May. *Life as Art: Dedicated to Allan Kaprow*, Vlepo Gallery, Staten Island, October. *Attraversare Genova: Percorsi e linguaggi internazionali del contemporaneo, anni '60-'70*, Museo d'Arte Contemporanea di Villa Croce, Genoa. November–February. ¶ **WRITINGS** “Chores (1996)” (originally published in 1997), in Hans Ulrich Obrist, ed., *Do It* (New York: Eflux), 172–73.



**TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Allan Kaprow*, Hauser & Wirth, Zurich, August–October. *A Short History of Performance, Part III: Allan Kaprow*, Whitechapel Art Gallery, London, October. ¶ **GROUP EXHIBITIONS** *Yoko Ono: Horizontal Memories*, Astrup Fearnely Museet for Moderne Kunst, Oslo, January–May. *Marking Time*, Los Angeles Contemporary Exhibitions Gallery, Los Angeles, February–May. *Recent Acquisitions from the Athenaeum's Artists' Books and Artworks Collection*, Athenaeum Music and Arts Library, La Jolla, California, February–March. *Generations of Art—10 Years at FAR*, Fondazione Antonio Ratti, Como, Italy, April–July. *Covering the Real: Art and the Press Picture from Warhol to Tillmans*, Kunstmuseum Basel, Basel, Switzerland, May–August. *Art Unlimited, Art/36/Basel*, Basel, Switzerland, June. *ARTissima 12*, Fondazione Torino Musei, Turin, November.

## 2005



### 362–363 **Fluids**

**Happening**, June 2005  
Reinvention for *Art Unlimited*,  
*Art/36/Basel*  
Basel, Switzerland

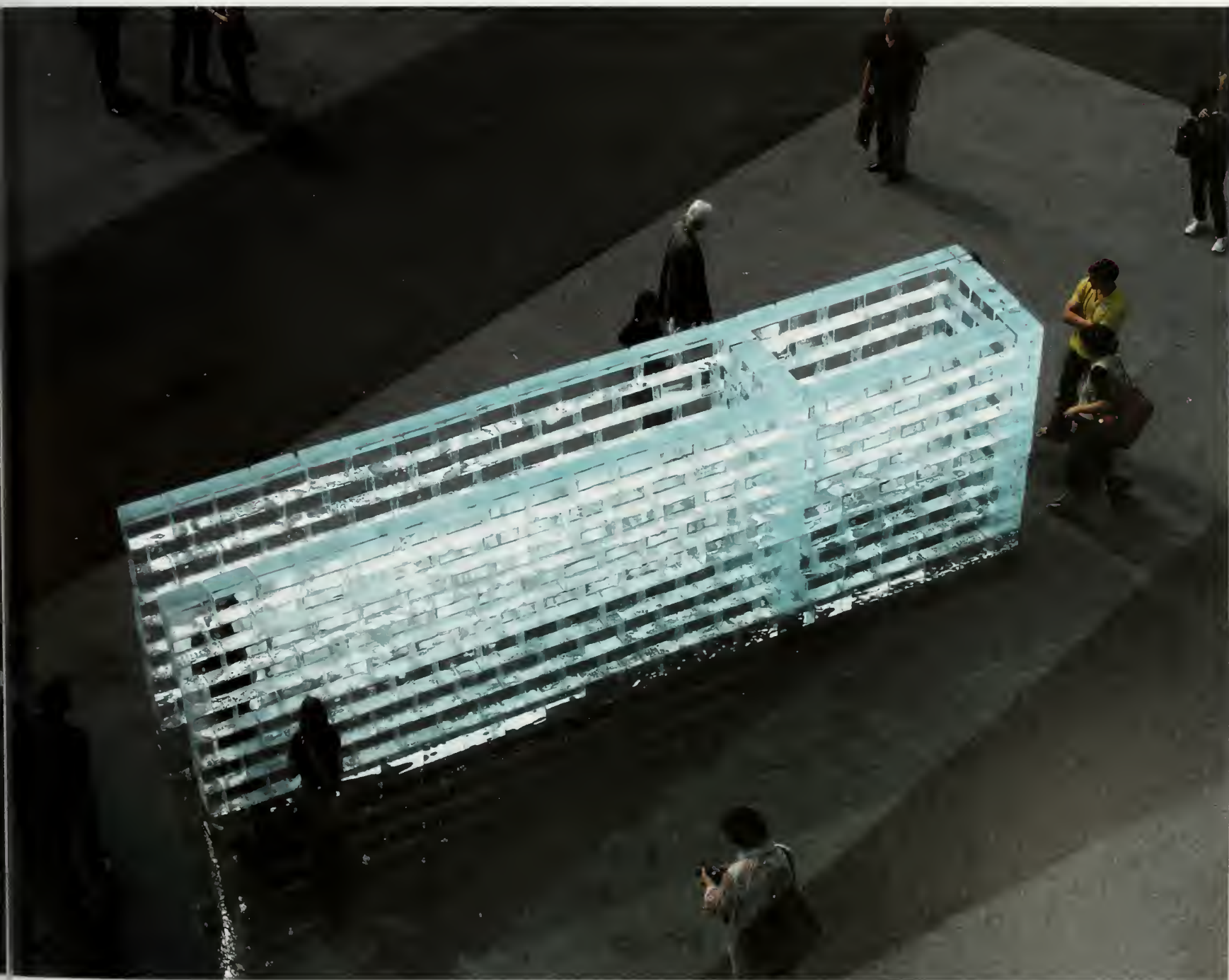
### **Sawdust**

**Activity**, August–  
October 2005  
Reinvention for *Allan Kaprow*  
Galerie Hauser & Wirth, Zurich

### **Words**

**Environment**, August–  
October 2005  
Composed entirely of sound  
Reinvention for *Allan Kaprow*  
Galerie Hauser & Wirth, Zurich

362 Participant carrying ice







364 + 365 *Household*

**LIFE EVENTS** Died 5 April, Encinitas, California. ¶ **TEACHING POSITIONS** Professor Emeritus, Visual Arts Department, University of California, San Diego. ¶ **SOLO EXHIBITIONS** *Allan Kaprow—Kunst als Leben*, Haus der Kunst, Munich (traveled internationally), October–January. ¶ **GROUP EXHIBITIONS** *Art, Life & Confusion*, 47th October Salon, Belgrade Cultural Center, Belgrade, September–November.

**2006**





## Warm-Ups

Activity, July 2006  
Version by Clara Eggebrecht,  
Anna Klug, and Connie Mahler  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Haus der Kunst, Munich

## Warm-Ups

Activity, July 2006  
Version by Aysegül Cihangir,  
Pernilla Henrikson, and Julia Westner  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Munich

## Round Trip

Happening, July 2006  
Version by Stephanie Rosenthal  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Munich

## Yard

Environment, September–  
November 2006  
Reinvention for *Art, Life & Confusion*  
A former Turkish bath in Belgrade

## Taking a Shoe for a Walk

Activity, October 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Munich

## Fall

Activity, October 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Englischer Garten, Munich

## Private Parts

Activity, October 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
A subway station, Munich

## Pose

Happening, October 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Munich

## Out

Happening, October 2006  
Version by Bo Christian Larsson  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Haus der Kunst, Munich

## Don't

Activity, October 2006  
Version by Verena Bader,  
Regina Hemmerich, Judith Hummel,  
I-Ting Liao, Achim Sauter,  
Esther-Marie Schmitt,  
Julia Westner, and Isabelle Zahradnyik  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Sendlinger-Tor-Platz, Munich

## Easy

Activity, October 2006  
Version by Jörg von Brincken  
and the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Banks of the Isar river, Munich

## 364–365 Household

Happening, October 2006  
Version by Bo Christian Larsson  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Kieswerk Mächler gravel plant in  
a suburb of Munich

## Hello/Goodbye

Activity, November 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Various locations, Munich

## Good Morning!

Activity, November 2006  
Version by Petra Arres, Verena Bader,  
Clara Eggebrecht, Judith Hummel,  
Esther-Marie Schmitt, Mascha  
Solowjowa, and Julia Westner  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Munich

## Solo

Activity, November 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Munich

## 18 Happenings in 6 Parts

Happening, November 2006  
Directed by André Lepecki  
Curated by Stephanie Rosenthal  
Reenactment for *Allan Kaprow—  
Kunst als Leben*  
Haus der Kunst, Munich

## Scales

Activity, November 2006  
Version by Stephanie Rosenthal  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Haus der Kunst, Munich

## Rates of Exchange

Activity, November 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Theaterwissenschaft, Ludwig-  
Maximilians-Universität, Munich

## Timing

Activity, November 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Theaterwissenschaft, Ludwig-  
Maximilians-Universität, Munich

## Highs

Activity, November 2006  
Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Theaterwissenschaft, Ludwig-  
Maximilians-Universität, Munich

## Birds

Happening, December 2006  
Version by Bo Christian Larsson  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Haus der Kunst, Munich

## 366 Pose

Happening, December 2006  
Version by Julienne Lorz  
Reinvention for *Allan Kaprow—  
Kunst als Leben*  
Haus der Kunst, Munich



## Apples and Oranges

Activity, December 2006

Version by Jörg von Brincken and  
the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for Allan Kaprow—  
*Kunst als Leben*  
Munich

## Words

Environment, October 2006–  
February 2007

Version by Klasse Jetelová  
Reinvention for Allan Kaprow—  
*Kunst als Leben*  
Haus der Kunst, Munich

## Stockroom

Environment, October 2006–  
February 2007

Version by Studio Römer  
Reinvention for Allan Kaprow—  
*Kunst als Leben*  
Haus der Kunst, Munich

## Push and Pull

Environment, October 2006–  
February 2007

Version by 97.Tagsitzung der  
Klasse Pitz  
Reinvention for Allan Kaprow—  
*Kunst als Leben*  
Haus der Kunst, Munich

367–368 **Yard**

Environment, February 2007  
Version by Eva Meyer-Hermann  
Reinvention for *Allan Kaprow—Kunst als leben*  
Van Abbemuseum, Eindhoven

**Stockroom**

Environment, February 2007  
Version by Eva Meyer-Hermann  
Reinvention for *Allan Kaprow—Kunst als leben*  
Van Abbemuseum, Eindhoven

**Words**

Environment, February 2007  
Version by Eva Meyer-Hermann  
Reinvention for *Allan Kaprow—Kunst als leben*  
Van Abbemuseum, Eindhoven

**Graft**

Activity, February 2007  
Version by Sandra Bradvic  
Reinvention for *Allan Kaprow—Kunst als leben*  
Van Abbemuseum, Eindhoven

**Entr'acte**

Activity, February 2007  
Version by Upiek Sumanti  
Riptonigrum  
Reinvention for *Allan Kaprow—Kunst als leben*  
Heuvel Galerie, Eindhoven

**Photoplay**

Activity, February 2007  
Version by Ger Achterbosch  
Reinvention for *Allan Kaprow—Kunst als leben*  
Van Abbemuseum, Eindhoven

**Scales**

Activity, February 2007  
Version by Riet Meisen  
Reinvention for *Allan Kaprow—Kunst als leben*  
Van Abbemuseum, Eindhoven

**Pose**

Happening, March 2007  
Version by Frans van Roy  
Reinvention for *Allan Kaprow—Kunst als leben*  
City center, Eindhoven

**Scales**

Activity, January 2007  
Version by Jörg von Brincken  
and the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—Kunst als Leben*  
Ludwig-Maximilians-Universität,  
Munich

**Level**

Activity, January 2007  
Version by Jörg von Brincken  
and the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—Kunst als Leben*  
Ludwig-Maximilians-Universität,  
Munich

**Wink**

Activity, January 2007  
Version by Stephanie Rosenthal  
Reinvention for *Allan Kaprow—Kunst als Leben*  
Haus der Kunst, Munich

**Clockwork**

Activity, January 2007  
Version by Jörg von Brincken  
and the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—Kunst als Leben*  
Munich

**Wink**

Activity, January 2007  
Version by Jörg von Brincken  
and the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention for *Allan Kaprow—Kunst als Leben*  
Munich

**Another Spit Piece**

Activity, February 2007  
Version by Jörg von Brincken  
and the Performancegruppe der  
Theaterwissenschaft München OKA  
Reinvention of *Spit* (1985) for *Allan Kaprow—Kunst als Leben*  
Munich

**Push and Pull**

Environment, February 2007  
Version by Eva Meyer-Hermann  
Reinvention for *Allan Kaprow—Kunst als leben*  
Van Abbemuseum, Eindhoven





367 + 368 Yard



### Pose

Happening, March 2007  
Version by Frans van Roy  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
City center, Eindhoven

### Wink

Activity, March 2007  
Version by Peter van Donk  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
Van Abbemuseum, Eindhoven

### Don't

Activity, March 2007  
Version by Maggie Watkins  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
Market Place, Piazza, and the Heuvel  
Galerie/Church, Eindhoven

### Photoplay

Activity, March 2007  
Version by Cor Quintus  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
Van Abbemuseum, Eindhoven

### Drag

Activity, March 2007  
Version by Alice Pessers  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
City center, Eindhoven

### Birds

Happening, March 2007  
Version by Noël Beterams  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
Technische Universiteit, Eindhoven

### Level

Activity, March 2007  
Version by Willem-Jan Renders  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
At the entrance to the Van  
Abbemuseum, Eindhoven

### Charity

Happening, April 2007  
Version by Herman Jentjens  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
Hoogstraat, Eindhoven

### Don't

Activity, April 2007  
Version by Maggie Watkins  
Reinvention for Allan Kaprow—  
*Kunst als leven*  
Market Place, Piazza, and the Heuvel  
Galerie/Church, Eindhoven









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- page 5 Kaprow discussing *Chicken* with participants. Allan Kaprow Papers (box 7, folder 9). Photo: Ed Sabol
- page 359 Page from a notebook for *18 Happenings in 6 Parts*. Allan Kaprow Papers (box 5, folder 6)
- page 368 Kaprow at the opening of *Allan Kaprow* at the Pasadena Art Museum, 1967. Allan Kaprow Papers (box 76, folder 6). Photo: Julian Wasser

#### Schimmel

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#### Potts

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#### Phillips

- fig. 1 Allan Kaprow Papers (box 24, folder 3)
- figs. 2, 3 From Allan Kaprow, *Time Pieces*, Activity booklet (Berlin: Neuer Berliner Kunstverein, 1973), n.p. Allan Kaprow Papers (box 24, folder 3). Photos: Alvin Comiter
- fig. 4 Allan Kaprow Papers (box 24, folder 3)
- fig. 5 From Allan Kaprow, *Time Pieces*, Activity booklet (Berlin: Neuer Berliner Kunstverein, 1973), n.p. Allan Kaprow Papers (box 24, folder 3). Photo: Alvin Comiter
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#### Leddy

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- figs. 2, 3 Allan Kaprow Papers (box 17, folder 3)
- fig. 4 Allan Kaprow Papers (box 18, folder 3)
- figs. 5, 6 From Allan Kaprow, *Two Measures*, Activity booklet (Turin: Martano Editore, 1974), n.p. Allan Kaprow Papers (box 25, folder 7). Photos: Bee Ottinger
- fig. 7 From Allan Kaprow, *Satisfaction*, Activity booklet (New York: M. L. D'Arc Gallery with Anna Canepa, 1976), n.p. Allan Kaprow Papers (box 27, folder 5). Photo: Bee Ottinger

#### Rosenthal

- figs. 1, 2 Photos: Marion Vogel, [www.marion-vogel.com.de](http://www.marion-vogel.com.de)
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- figs. 5, 6 Photos: M. Solokhov
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- fig. 4 From "What Is a Museum? A Dialogue between Allan Kaprow and Robert Smithson," *Arts Yearbook*, no. 9 (1967): 95. © Arts Yearbook. Left: Photo by Ezra Stoller © ESTO. Right: Photographer unknown
- fig. 5 Allan Kaprow Papers (box 24, folder 4). Photo © Jürgen Müller-Schneck
- figs. 6–15 Van Abbemuseum, Eindhoven, The Netherlands. Photos: Peter Cox, Eindhoven, The Netherlands

## Chronology

- figs. 1, 2 Photos: Barbora Gerny
- fig. 3 Photo: Mary Kristen
- fig. 4 Photo: Patric
- figs. 5-7 Photos: Barbora Gerny
- fig. 8 Martica Sawin, review of Urban Gallery solo exhibition, *Art Digest* 29, no. 16 (1955): 30. Loose clipping, Allan Kaprow Papers (box 38, folder 3)
- fig. 9 Photo: Mary Kristen
- fig. 10 Photo: Archivio F. Conz, Verona
- fig. 11 Photo: ARTnews LLC, February 1957, courtesy of the publisher. Published as an illustration to Irving Sandler, review of Hansa Gallery exhibition, *ARTnews* 56, no. 10 (1957): 10. Loose clipping, Allan Kaprow Papers (box 38, folder 5)
- fig. 12 Allan Kaprow Papers (box 3, folder 3)
- fig. 13 Photo: Barbora Gerny
- fig. 14 Photo: Museum Ludwig, ML1446. Courtesy Rheinisches Bildarchiv Köln
- fig. 15 Photo: Mary Kristen
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- fig. 20 Allan Kaprow Papers (box 112, folder 4). Photo: Jon Henry. Courtesy Susan Henry-Young and Nancy Henry, daughters
- figs. 21, 22 Allan Kaprow Papers (box 4, folder 7)
- fig. 23 Allan Kaprow Papers (box 4, folder 14)
- figs. 24, 25 Allan Kaprow Papers (box 4, folder 7)
- fig. 26 Allan Kaprow Papers (box 112, folder 4). Photo: Jon Henry. Courtesy Susan Henry-Young and Nancy Henry, daughters
- fig. 27 James R. Mellow, review of *Untitled Environment*, *Arts*, no. 8 (1958): 61. Loose clipping, Allan Kaprow Papers (box 38, folder 6). Reproduced courtesy *Arts Magazine*
- fig. 28 Allan Kaprow Papers (box 112, folder 4). Photo: Jon Henry. Courtesy Susan Henry-Young and Nancy Henry, daughters
- figs. 29-31 Allan Kaprow Papers (flat file folder 1)
- fig. 32 Allan Kaprow Papers (box 5, folder 6a)
- fig. 33 Allan Kaprow Papers (box 5, folder 6)
- fig. 34 Allan Kaprow Papers (box 5, folder 8). Photos © 2007 Vaughan Rachel/Artists Rights Society (ARS), New York
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- figs. 36, 37 Allan Kaprow Papers (box 5, folder 6)
- fig. 38 Allan Kaprow Papers (box 112, folder 7). Photo © Scott Hyde/Licensed by VAGA, New York, NY
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- fig. 41 Allan Kaprow Papers (box 5, folder 9a)
- figs. 42-46 Allan Kaprow Papers (box 112, folder 6). Photographer unknown
- fig. 47 Allan Kaprow Papers (box 5, folder 9)
- fig. 48 Allan Kaprow Papers (box 5, folder 9). Photo © 2007 Vaughan Rachel/Artists Rights Society (ARS), New York
- fig. 49 Fairfield Porter, review of *18 Happenings in 6 Parts*, *The Nation* 189, no. 13 (1959): 260. Loose clipping, Allan Kaprow Papers (box 38, folder 7). Reprinted with permission from the October 14, 1959 issue of *The Nation* magazine. For subscription information, call 1-800-333-8536. Portions of each week's *The Nation* magazine can be accessed at <http://www.thenation.com>
- fig. 50 Allan Kaprow Papers (box 5, folder 12)
- fig. 51 Allan Kaprow Papers (box 6, folder 1)
- figs. 52, 53 Allan Kaprow Papers (box 6, folder 1). Photo: Anita Reuben Simons
- figs. 54, 55 Allan Kaprow Papers (box 36)
- figs. 56, 57 Allan Kaprow Papers (box 6, folder 4). Photos © Robert R. McElroy/Licensed by VAGA, New York, NY
- fig. 58 Allan Kaprow Papers (box 6, folder 4)
- fig. 59 Theodore Tucker [pseud., Allan Kaprow], "Kaprow's 'Apple Shrine,'" *Village Voice*, 12 January 1961. Allan Kaprow Papers (box 36)
- fig. 60 Allan Kaprow Papers (box 6, folder 4)
- figs. 61, 62 Allan Kaprow Papers (box 6, folder 5)
- fig. 63 Allan Kaprow Papers (box 6, folder 5). Photo: Vera Spoerri-Mercer
- fig. 64 Allan Kaprow Papers (box 6, folder 5). Photographer unknown
- fig. 65 Allan Kaprow Papers (box 6, folder 5)
- fig. 66 Allan Kaprow Papers (flat file folder 4)
- fig. 67 Allan Kaprow Papers (box 6, folder 7). Photo © Ken Heyman-Woodfin Camp
- fig. 68 Allan Kaprow Papers (box 112, folder 11). Photo © Ken Heyman-Woodfin Camp
- fig. 69 Allan Kaprow Papers (box 6, folder 7)
- fig. 70 Jill Johnston, "'Environments' at Martha Jackson's," review of *Yard*, *Village Voice*, 6 July 1961. Allan Kaprow Papers (box 6, folder 6)
- fig. 71 Allan Kaprow Papers (box 7, folder 1)
- fig. 72 Allan Kaprow Papers (box 7, folder 3). Photo © Robert R. McElroy/Licensed by VAGA, New York, NY
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- figs. 74, 75 Allan Kaprow Papers (box 7, folder 5)
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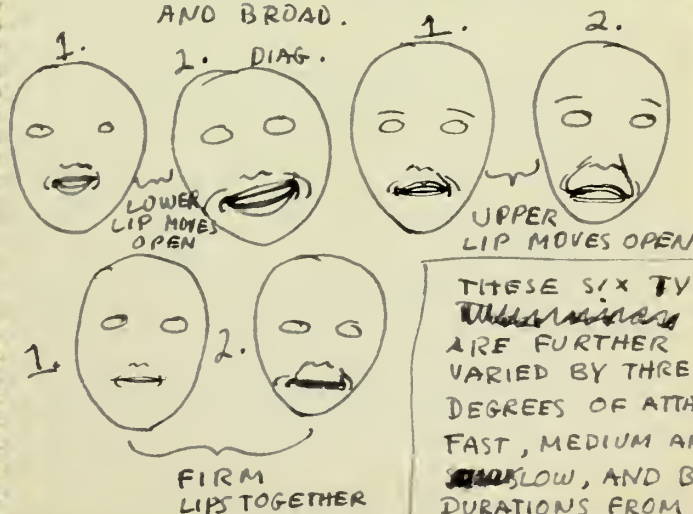
SMILES; THERE ARE SIX

BASIC TYPES OF SMILES: TIGHT-  
LIPPED MEDIUM LENGTH AND BROAD;

MOUTH OPEN, LOWER LIP MOVING, MEDIUM <sup>(UPPER FIRM)</sup> LENGTH

AND BROAD; ~~WIDE~~ UPPER LIP

MOVING (LOWER FIRM) MEDIUM LENGTH  
AND BROAD.



THESE SIX TYPES  
~~THESE SIX TYPES~~  
ARE FURTHER  
VARIED BY THREE  
DEGREES OF ATTACK;  
FAST, MEDIUM AND  
~~AND~~ SLOW, AND BY  
DURATIONS FROM 1"  
TO 15" ~~THESE SIX TYPES~~ FOR

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**Stephanie Rosenthal** is curator of contemporary art at Haus der Kunst, Munich, where she has organized exhibitions on a range of topics, including *Haim Steinbach: North East South West* (1999), *Hand-Arbeit* (2000), *Stories: Erzählstrukturen in der zeitgenössischen Kunst* (2002), *Wolfgang Laib: Retrospektive* (2003), *Abigail O'Brien: Die Sieben Sakramente* (2004), *Aernout Mik: Dispersions* (2004), *Nic Hess: Guten Morgen Deutschland!* (2004), and *Paul McCarthy: LaLa Land Parody Paradise* (2005). In addition, she teaches at Ludwig-Maximilians-Universität in Munich, offering seminars in which she investigates mediation strategies in contemporary art.

**Paul Schimmel** has been the chief curator of The Museum of Contemporary Art, Los Angeles, since 1990. He has organized such award-winning exhibitions as *The Interpretive Link: Abstract Surrealism into Abstract Expressionism, Works on Paper, 1938–1948* (1986), *Hand-Painted Pop: American Art in Transition, 1955–62* (1992), *Out of Actions: Between Performance and the Object, 1949–1979* (1998), *Willem de Kooning: Tracing the Figure* (2002), and *Robert Rauschenberg: Combines* (2006).

## Exhibition Venues

Haus der Kunst, Munich, 17 October 2006–21 January 2007  
Van Abbemuseum, Eindhoven, 10 February–22 April 2007  
Kunsthalle Bern, 2 June–26 August 2007  
Museo d'Arte Contemporanea di Villa Croce, Genoa,  
29 November 2007–10 February 2008  
The Museum of Contemporary Art, Los Angeles, 23 March–30 June 2008

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**Allan Kaprow** described himself as an "un-artist," one who refused to participate in the traditional terms of the art world. Instead, he championed a practice that blurred the boundaries between art and life, creating art outside the gallery and museum and insisting on active participation rather than passive spectatorship. This book is a visual history of Kaprow's life and work through an extensive chronology that visually portrays his personal, social, and environmental artist involvement of the Happening and the Activity. It also includes his early and personal work related to environmental art, focusing on topics including his early work with the Happenings and the Activity.

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