

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
beginnings 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.

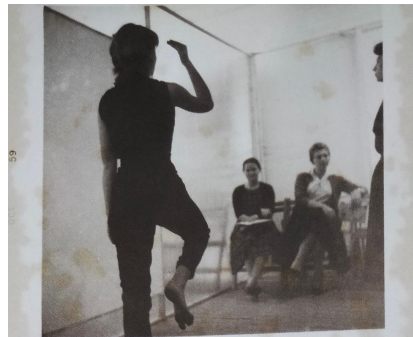
Between part three and part four
there is a two minute interval
when you will remain in your seats.

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.



(side view)

⑮

keep arm
up; with
other arm
graspable
& raised
foot. Hold
for 11"
(or till
buzzer sound
If at the end
of the 11 count,
the buzzer has
not yet sounded
maintain as
long as possible
rel. + 1. T

Charité

acheter des piles de vieux vêtements

les laver

dans des laveries automatiques ouvertes toute la nuit

les rendre

aux boutiques de vêtements usagés

Activité, A.K., École du *District* de Berkeley, le 7 mars 1969.

*extrait de L'éducation d'un Un-Artiste, 2eme partie - L'art et la vie
confondus*

MUSIQUE POUR INDICATEUR DE CHEMINS DE FER

Pour une performance dans une gare.

Les performers entrent dans une gare et se procurent des indicateurs.

Ils se tiennent debout ou s'assoient de manière à être visibles les uns pour les autres et, quand ils sont prêts, font démarrer leur chronomètre en même temps.

Chaque performer interprète les indications d'horaires en termes de minutes et de secondes (c'est-à-dire 7 : 16 = 7 min et 16 sec). Il choisit un horaire au hasard pour déterminer la durée totale de sa performance. Cela fait, il choisit une rangée ou une colonne et fait un bruit à tous les endroits où les horaires à l'intérieur de cette rangée ou colonne tombent sur la durée totale de sa performance.

George Brecht

Été 1959

“Dix ou douze d'entre nous sont arrivés une fin d'après-midi à la gare et nous nous sommes vite livrés à nos occupations dans la foule à l'heure de pointe. Chacun a interprété librement des indications réduites au minimum. Par exemple, des sons d'une certaine sorte devaient être produits à partir d'une sélection choisie au hasard des heures de départ et d'arrivée relevées dans l'indicateur des chemins de fer. Nous devons aussi rester à portée de vue les uns des autres. Mais la masse des banlieusards nous a engloutis nous et nos sons, et nous avons pris conscience de ce qu'était, en dernière analyse, un groupe de performances privées.”

extrait La performance non théâtrale, dans l'art et la vie confondus













1993

NOTE ON YARD

YARD is a typical example of an artform of the late 1950s and early 1960s called an "Environment" (that is, a surrounding).

Since its first presentation in New York in 1961, YARD has been reinvented differently around the world nine times. This version in Vienna was designed to accommodate a corridor built in advance by MAK, and has never existed before. It will be dismantled at the end of the current exhibition. According to the first principle of the Environmental genre, it must always change.

The second principle of the Environmental genre has been, since the 1950s, that some other persons than the artist, friends, a sponsor, a public, small or large, shall be invited to enter it physically, and to move its parts (here the doors lie on the floor) at will. YARD is not "visual art" for eyes alone; it involves the full spectrum of senses in participation.

Please feel free to enter YARD and proceed through the corridor. Take care that the tires are dirty and must be traversed attentively. You are welcome, but know that you enter on your own responsibility.

— ALLAN KAPROW, 1998
(courtesy Wolfgang Feelisch,
Remscheid)

« Je vous en prie, sentez-vous libre de pénétrer Yard et d'avancer dans le couloir. Soyez prudents car les pneus sont sales et doivent être traversés avec attention. Vous êtes les bienvenus mais sachez qu'entrer relève de votre propre responsabilité. » Allan Kaprow, 1998 (Courtesy Wolfgang Feelisch, Remscheid)

MARTHA JACKSON GALLERY and DAVID ANDERSON GALLERY
32 east 57 street
new york

P R E S S R E L E A S E

EXHIBITION OPEN TO PRESS
THURSDAY, May 23, 1961

10:00 AM to 5:00 PM

ENVIRONMENT - SITUATIONS - SPACES

Six Artists
May 25 through June 23

Once again THE MARTHA JACKSON GALLERY and THE DAVID ANDERSON Gallery affirm their commitment to significant but unestablished art movements in an exhibition made up of works by six younger artists, entitled ENVIRONMENTS - SITUATIONS - SPACES. The exhibition, opening May 23 and continuing through June 23, is unique in that it is the first group show by artists working within the totality of physical space creating environments which demand full and active participation from the viewer.

The exhibiting artist, GEORGE BRECHT, JAMES DINE, WALTER GAUDNEK, ALLAN KAPROW, CLAES OLSENBERG and ROBERT WHITMAN, have all shown their work previously in New York and all, with the exception of Walter Gaudnek, have created "happenings." These can, perhaps, be best described as art of the five senses and have generated considerable international comment. The May issue of ART NEWS carried a well documented and informative article on "happenings" by Allan Kaprow, whose book Paintings, Environments and Happenings, is soon to be published.

The growing awareness on the part of today's artist of the unlimited scope of expression available through the utilization of new materials as well as the reuse of society's material castoffs, was first brought to the attention of the viewing public in the exhibitions' NEW FORMS, NEW MEDIA, VERSION 1 AND 2 show held at THE MARTHA JACKSON GALLERY in June and September of 1960. Most of the artists in the current exhibition took part in this pioneering effort.

Each artist, though highly individual, aims at complete utilization of all facets of environmental space; achieving, thereby, a new and profound form of art expression. Walls, ceilings and floors lose their confining identity, merging into this recreated space. The viewer finds himself within the artist statement, forcing him to forego his passive objectivity.

Titles of the individual events are:

ICED DICE.....George Brecht
SPRING CABINET.....James Dine
UNLIMITED DIMENSIONS.....Walter Gaudnek
THE YARD.....Allan Kaprow
THE STORE.....Claes Oldenberg
UNTITLED.....Robert Whitman

A group of drawings and paintings by the contributing artists will be shown in a separate exhibition space. Due to the nature of the exhibition, it will be necessary to review the show only after installation. A modest admission fee will be charged for this exhibition only.

Communiqué de presse de la première installation Yard,
en 1961, à la Martha Jackson Gallery, New York.

Body Pressure

Press as much of the front surface of your body (palms in or out, left or right cheek) against the wall as possible.

Press very hard and concentrate.

Form an image of yourself (suppose you had just stepped forward) on the opposite side of the wall pressing back against the wall very hard.

Press very hard and concentrate on the image pressing very hard.

(the image of pressing very hard)

press your front surface and back surface toward each other and begin to ignore or block the thickness of the wall. (remove the wall)

Think how various parts of your body press against the wall; which parts touch and which do not.

Consider the parts of your back which press against the wall; press hard and feel how the front and back of your body press together.

Concentrate on the tension in the muscles, pain where bones meet, fleshy deformations that occur under pressure; consider body hair, perspiration, odors (smells).

This may become a very erotic exercise.

Bruce Nauman, Body Pressure, 1974, (c) 2002 Bruce Nauman /Artists Rights Society (ARS), New York

















Lien video Babette Mangolte : https://archive.org/details/ubu-abramovic_seven
<https://babettemangolte.org/film1977.html>