

Fig. 1, building enclosure for Allan Kaprow, *Fluids* (1967), Beverley Hills, Los Angeles, Allan Kaprow Papers

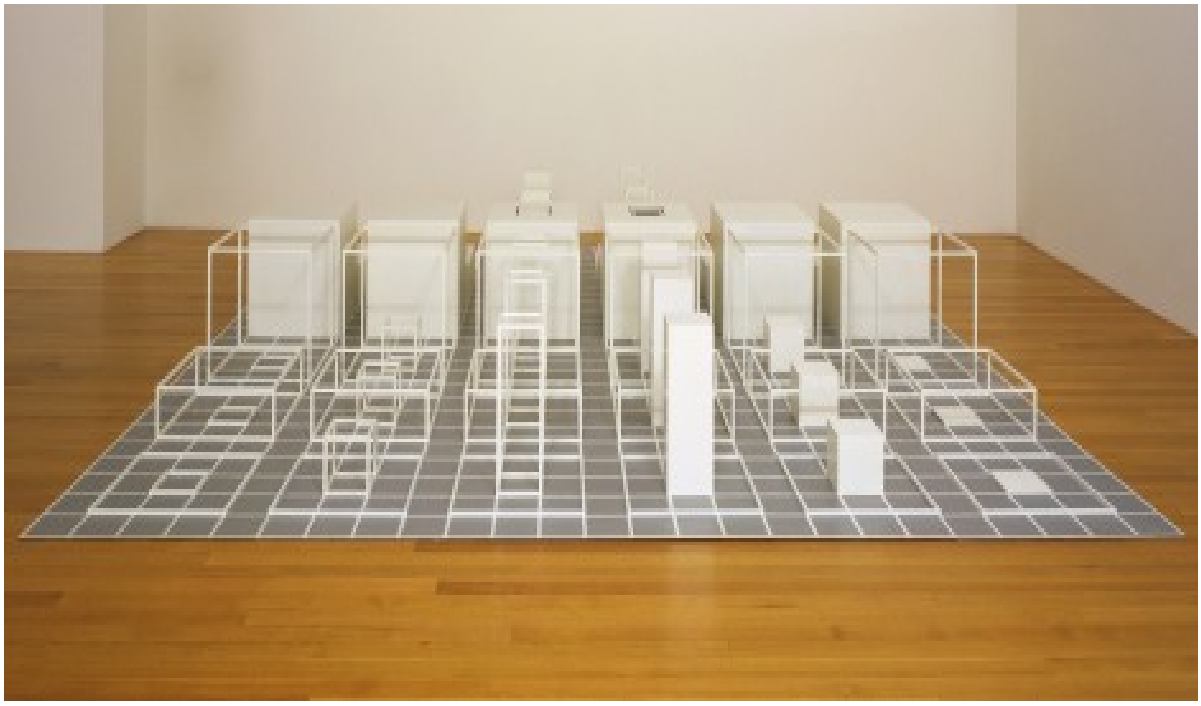


Fig. 2, Sol LeWitt, *Serial Project, I (ABCD)* (1966), Museum of Modern Art, New York



Fig. 3, Donald Judd, *Untitled* (*Stack)* (1967), Museum of Modern Art, New York

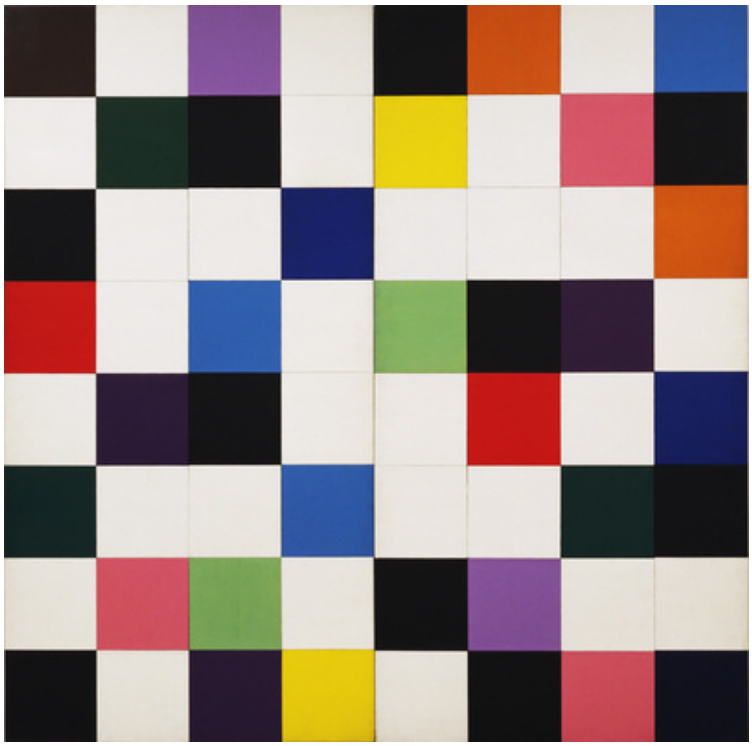


Fig. 4, Ellsworth Kelly, *Colors For a Large Wall* (1951), The Museum of Modern Art, New York

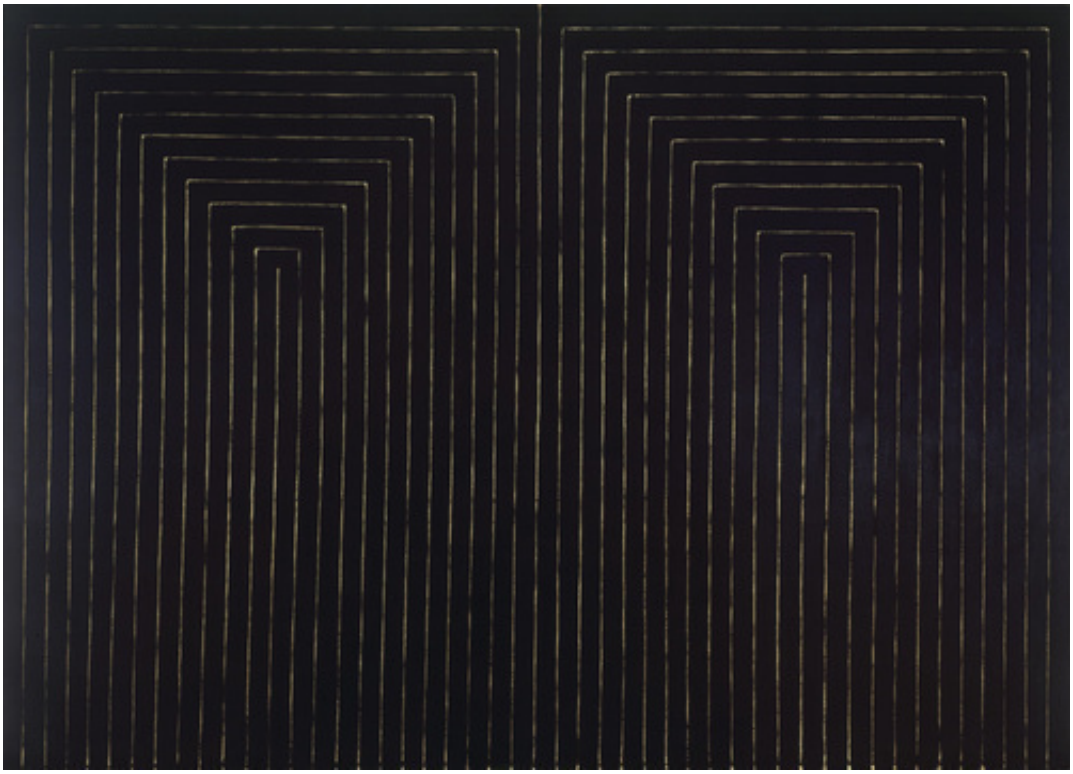


Fig. 5, Frank Stella, *The Marriage of Reason and Squalor, II* (1959), The Museum of Modern Art, New York

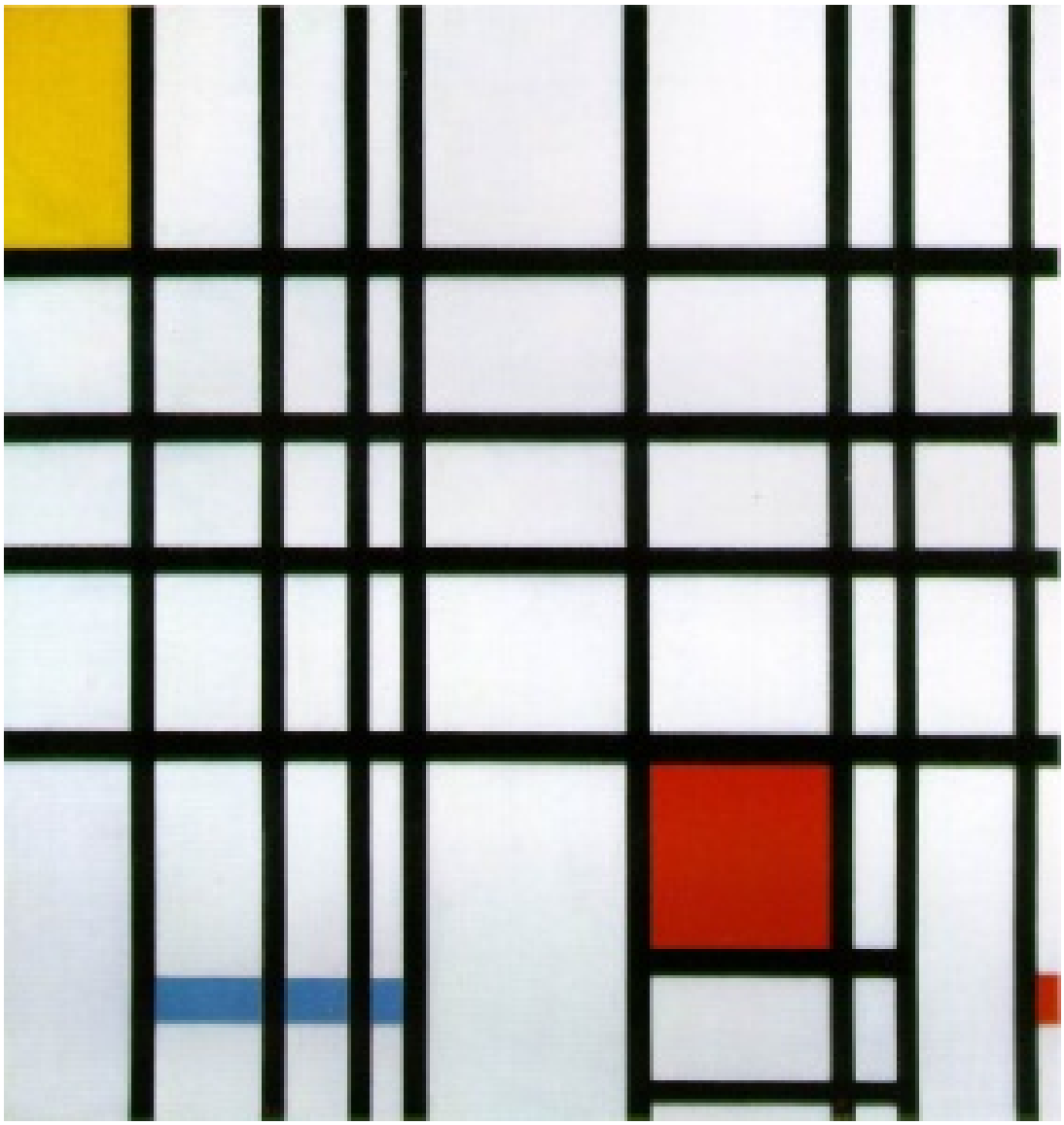


Fig. 6, Piet Mondrian, *Composition with Red, Yellow and Blue* (1921), Tate Collection, London



Figs. 7-8, student volunteers working on ice construction for Allan Kaprow, *Fluids* (1967), echoing the activity of neighbouring construction workers, Allan Kaprow Papers



Fig. 9, Allan Kaprow, *Untitled Collage* (1952), repr. *Anthologist*, vol. 26, no. 3, 1955



Fig. 10, Jean Follett, *Many Headed Creature* (1958), Museum of Modern Art, New York



Fig. 11, Jackson Pollock, *Number 7* (1950), Museum of Modern Art, New York



Fig. 12, Jackson Pollock, *Number 17* (1950), Whitney Museum of American Art, New York



Fig. 13, Jackson Pollock, *Earthworms* (1946), Tel Aviv Museum of Art

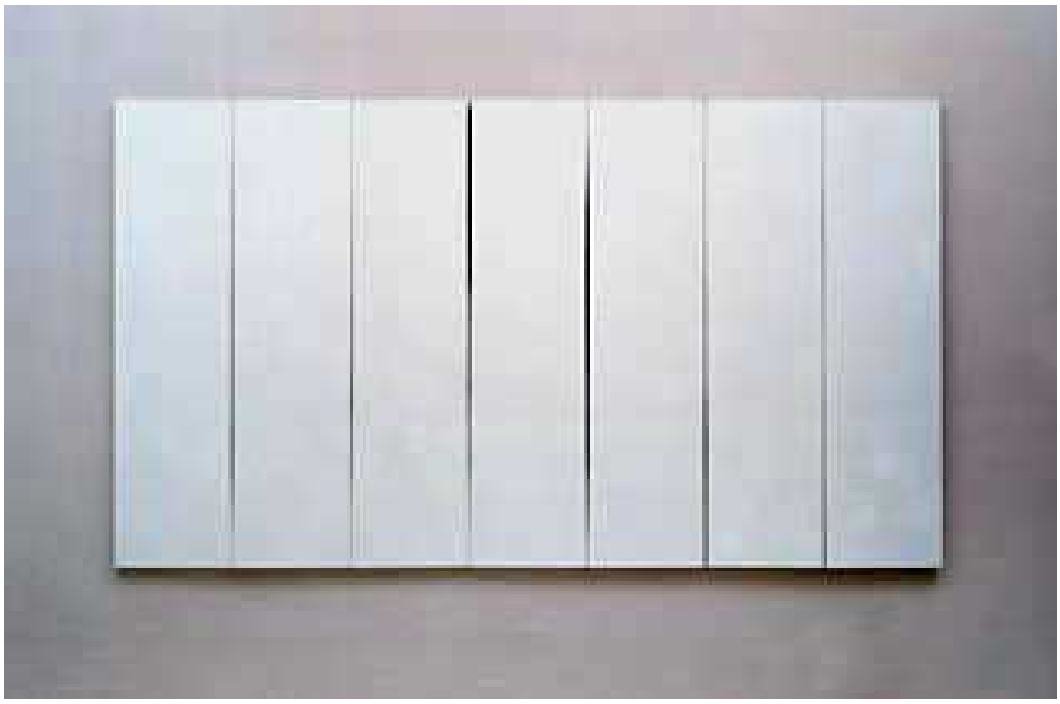


Fig. 14, Robert Rauschenberg, *White Painting (seven panel)* (1951), Museum of Modern Art, New York



Fig. 15, Allan Kaprow, *Study after Velázquez* (c. 1952-3), Allan Kaprow Papers



Fig. 16, Allan Kaprow, *Red Forest* (1953), Allan Kaprow Papers



Fig. 17, Allan Kaprow, *Figures in Landscape* (1953), Allan Kaprow Estate



Fig. 18, Allan Kaprow, *Reclining Nude, Head on Cushion* (1952-53), Allan Kaprow Estate



Fig. 19, Allan Kaprow, *Red Dancers* (1955), Allan Kaprow Estate



Fig. 20, Allan Kaprow, *Baby* (1956), Former Hahn Collection, Cologne

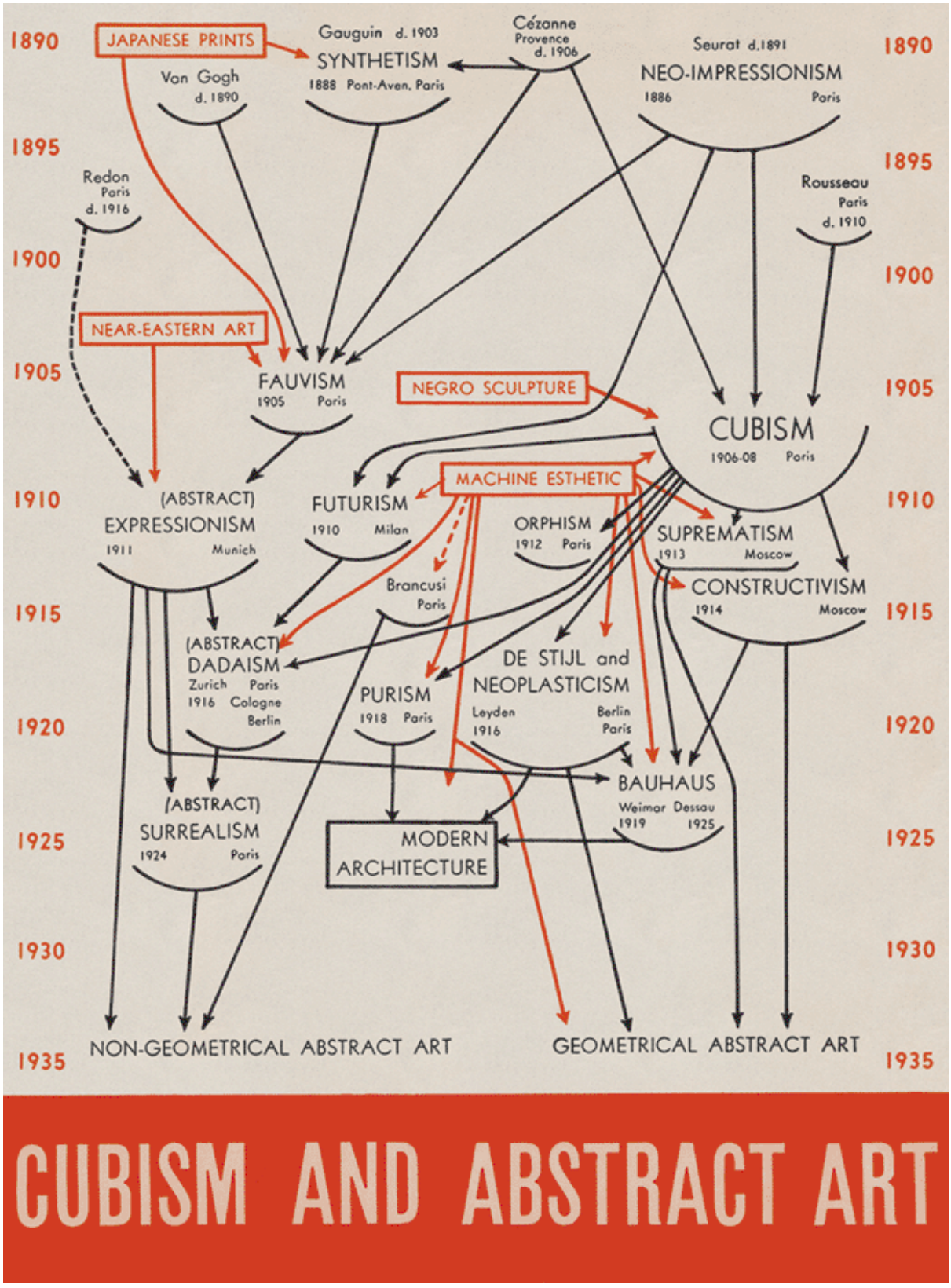


Fig. 21, Alfred Barr, diagram for 'Cubism and Abstract Art' (1936), Museum of Modern Art, New York



Fig. 22, Robert Rauschenberg, *Rebus* (1955), Museum of Modern Art, New York



Fig. 23, Allan Kaprow, detail of hanging raffia, *Untitled Environment* (December, 1958), Hansa Gallery, New York, Allan Kaprow Papers



Fig. 24, Allan Kaprow installing mirrored lights, *Untitled Environment* (December, 1958), Hansa Gallery, New York, Allan Kaprow Papers



Fig. 25, Allan Kaprow inspecting tape players, *Untitled Environment* (December, 1958), Hansa Gallery, New York, Allan Kaprow Papers



Fig. 26, Participants engaging with Allan Kaprow, *Push and Pull: A Furniture Comedy for Hans Hofmann* (1963), Santini Brothers, New York



Fig. 27, “Points of view” cards in the entrance to Allan Kaprow, *Push and Pull: A Furniture Comedy for Hans Hofmann* (1963), Santini Brothers, New York



Fig. 28, installation view, *Push and Pull: A Furniture Comedy for Hans Hofmann* (1963), Santini Brothers, New York

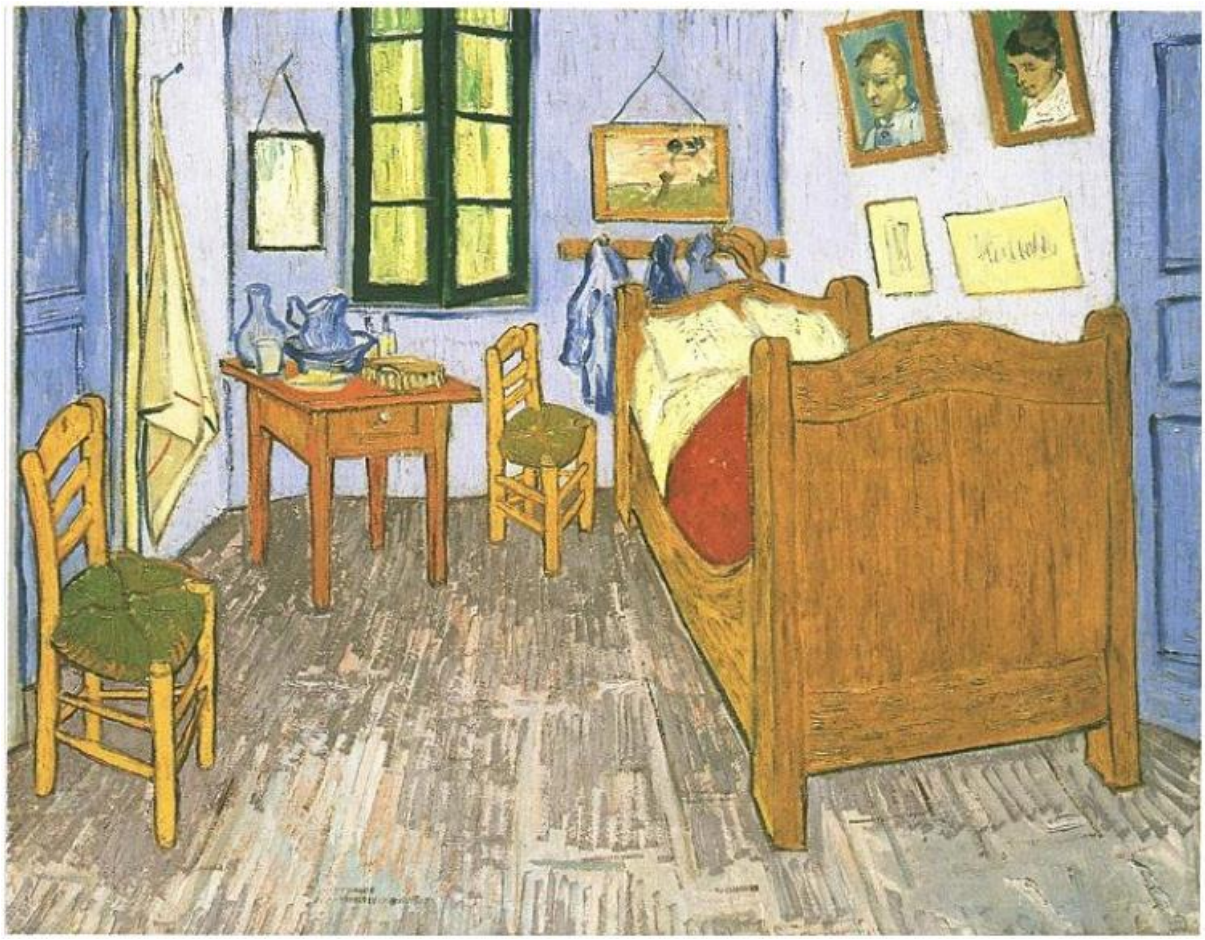


Fig. 29, Vincent Van Gogh, *Bedroom in Arles* (1888), Van Gogh Museum, Amsterdam



Fig. 30, Allan Kaprow, *Rearrangeable Panels (kiosk configuration)* (1957-59)



Fig. 31, Allan Kaprow, *Rearrangeable Panels (kiosk configuration)* (1957-59)

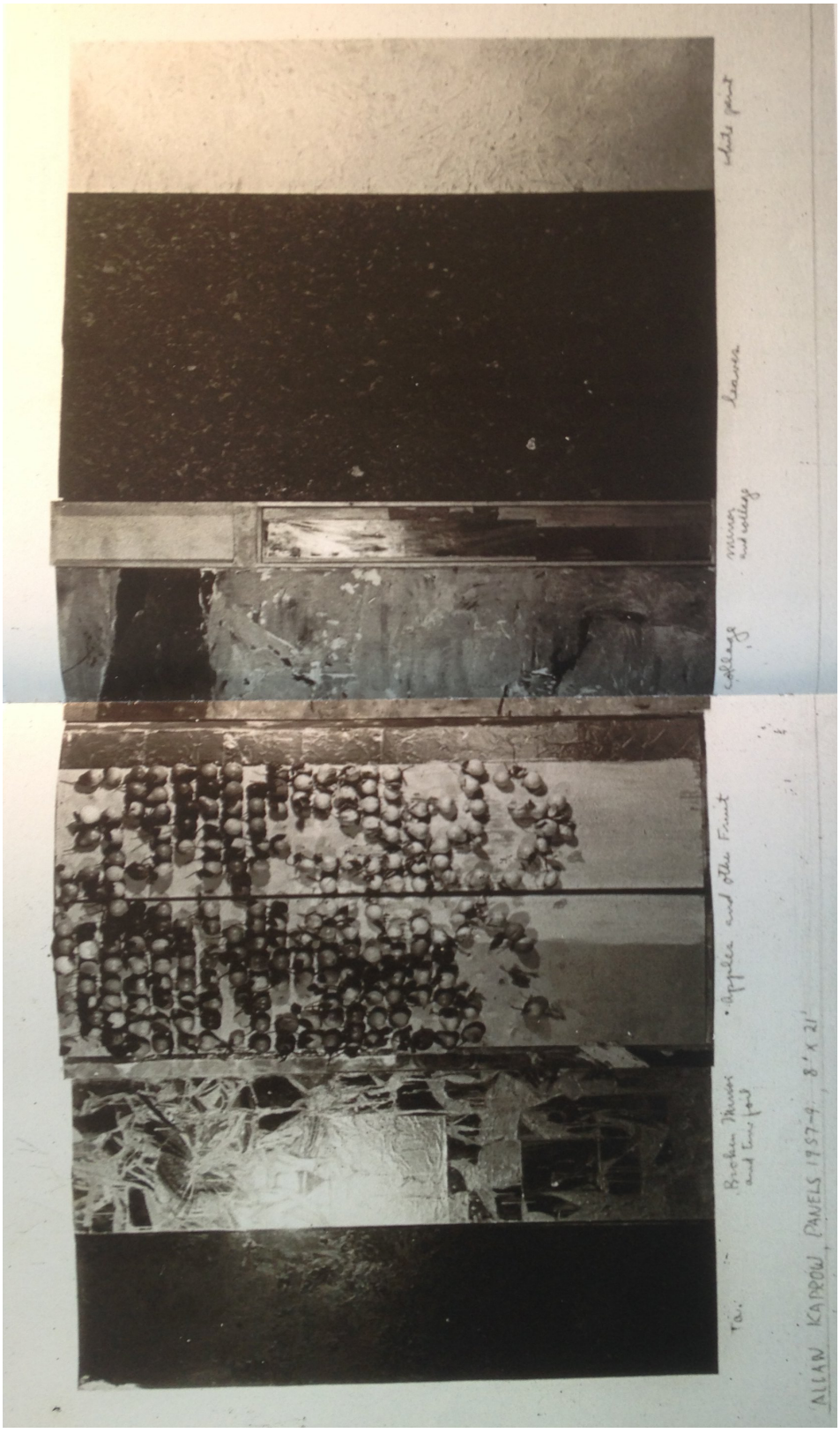


Fig. 32, Allan *Kaprow, Rearrangeable Panels (wall configuration with Kaprow's captions)* (1957-59)

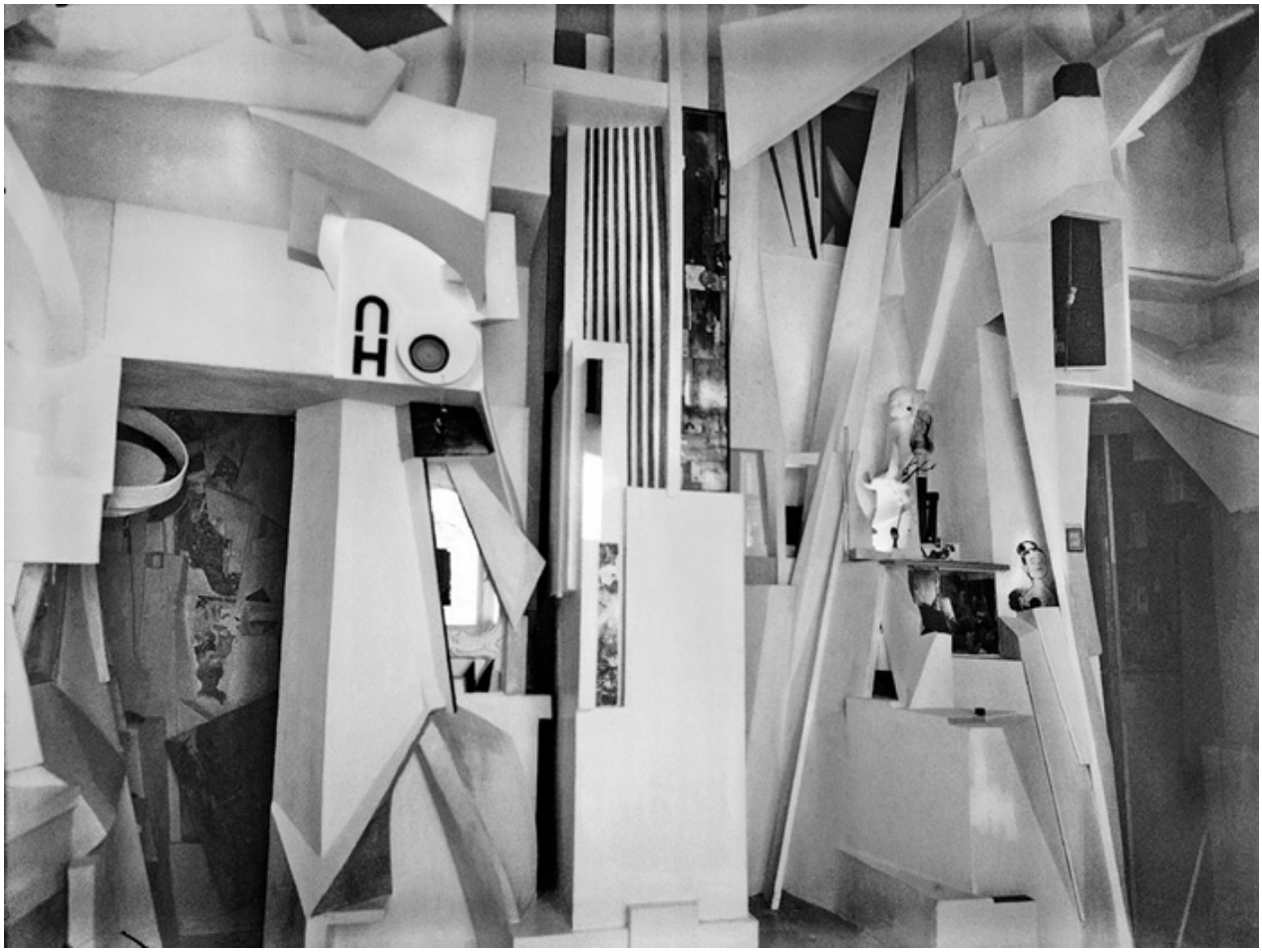


Fig. 33, Kurt Schwitters, *Der Merzbau* (1923-27), general view with 1923 column, photographed c. 1930.



Fig. 34, Robert Rauschenberg, *Minutiae* (1954)



Fig. 35, Jasper Johns, *Flag* (1954-55)



Fig. 36, Jasper Johns, *Target with Four Faces* (1955)

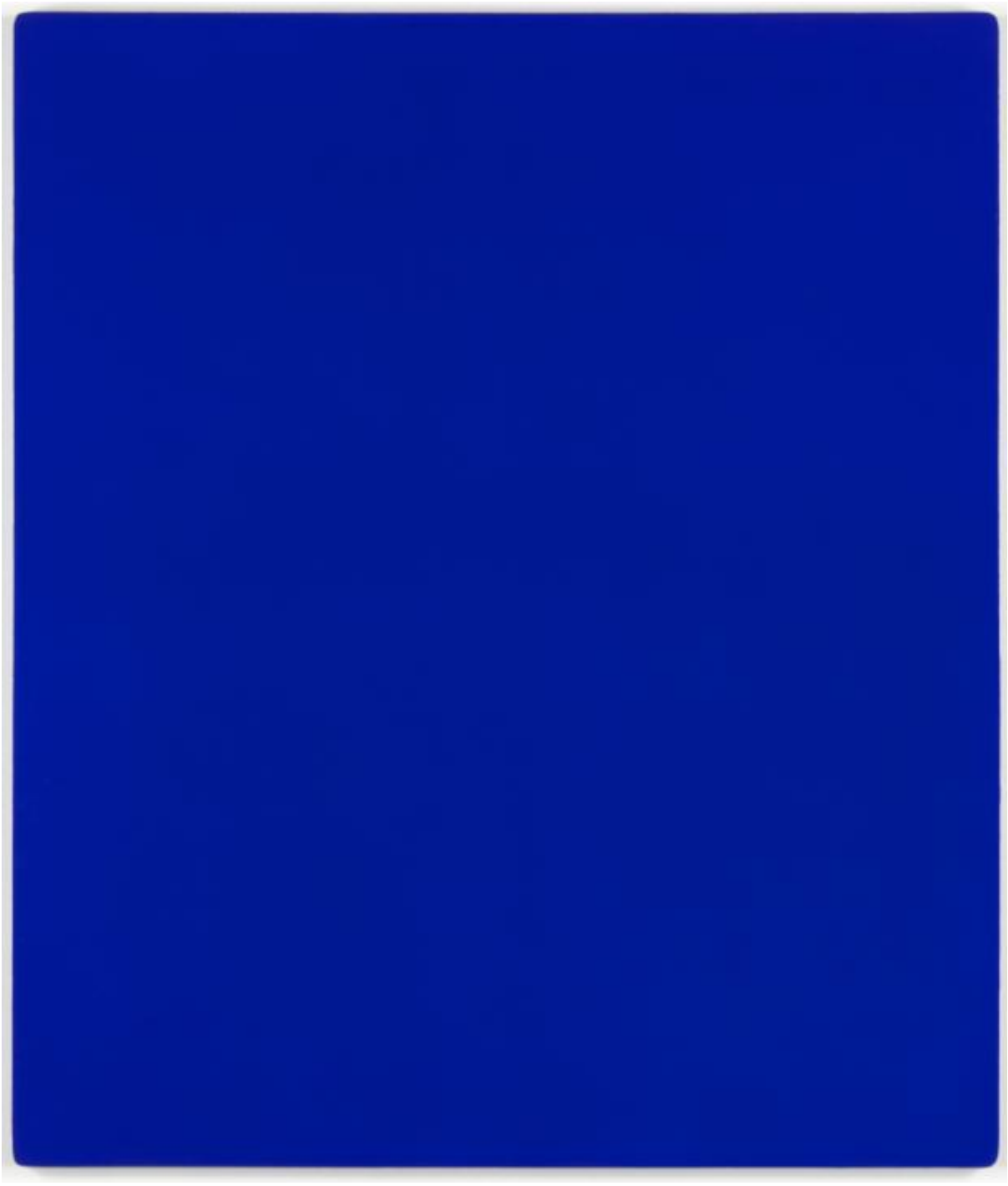


Fig. 37, Yves Klein, *IKB 79* (1959), Tate collection, London



Fig. 38, Piero Manzoni, *Linea*, Galleria Azimut, Milan (1959)

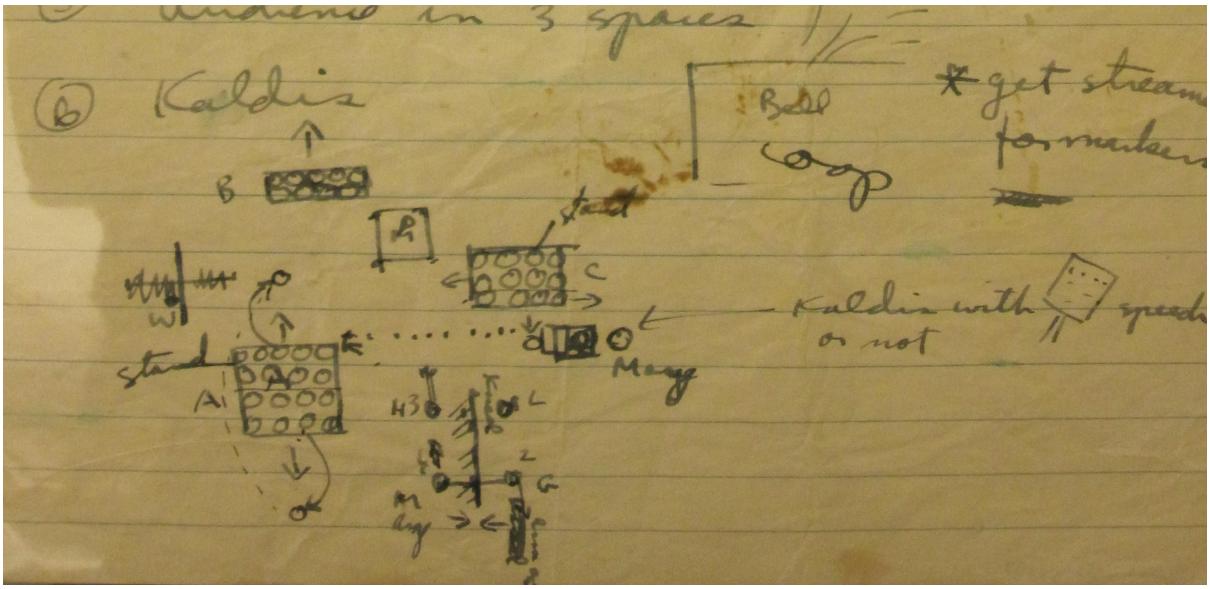


Fig. 39, Allan Kaprow, detail of handwritten plan for *A Pastorale* (1958), Allan Kaprow Papers

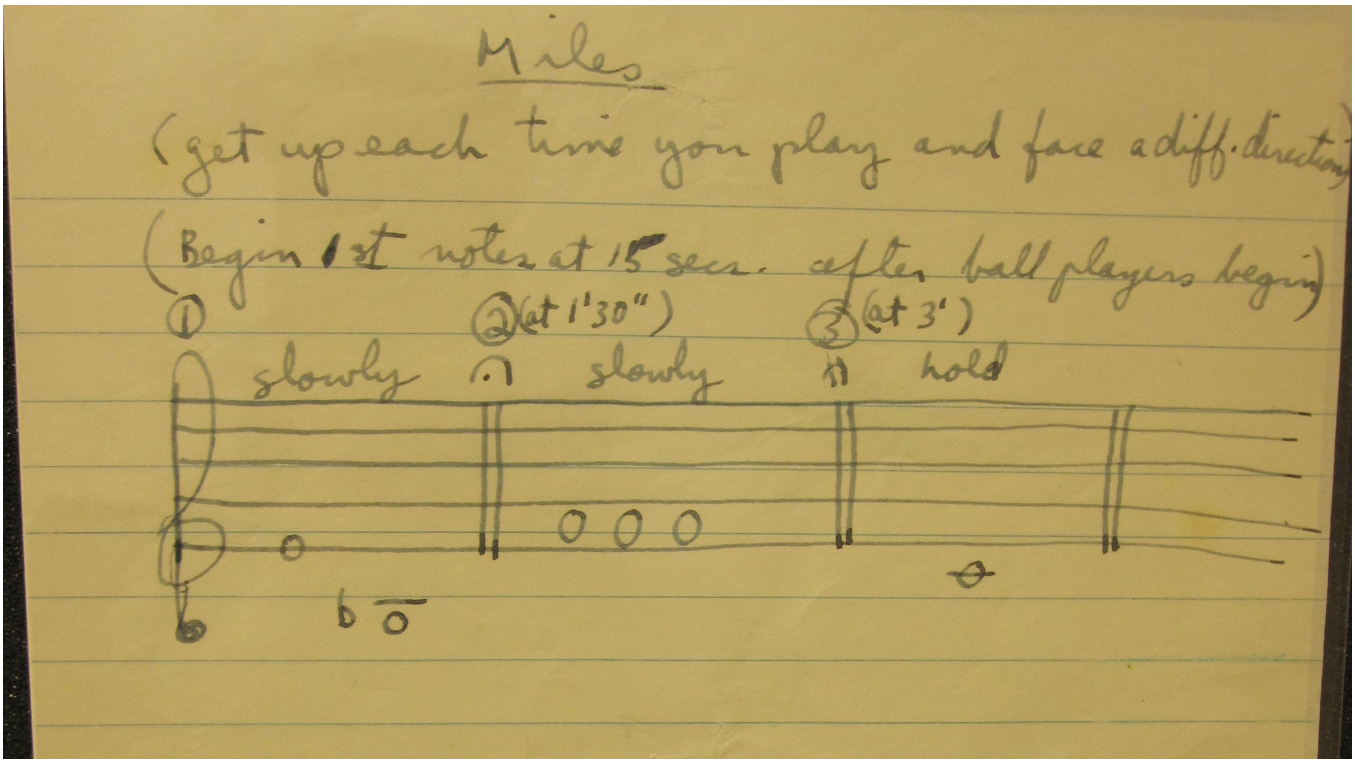


Fig. 40, Allan Kaprow, handwritten instructions for Miles Forst, *A Pastorale* (1958), Allan Kaprow Papers

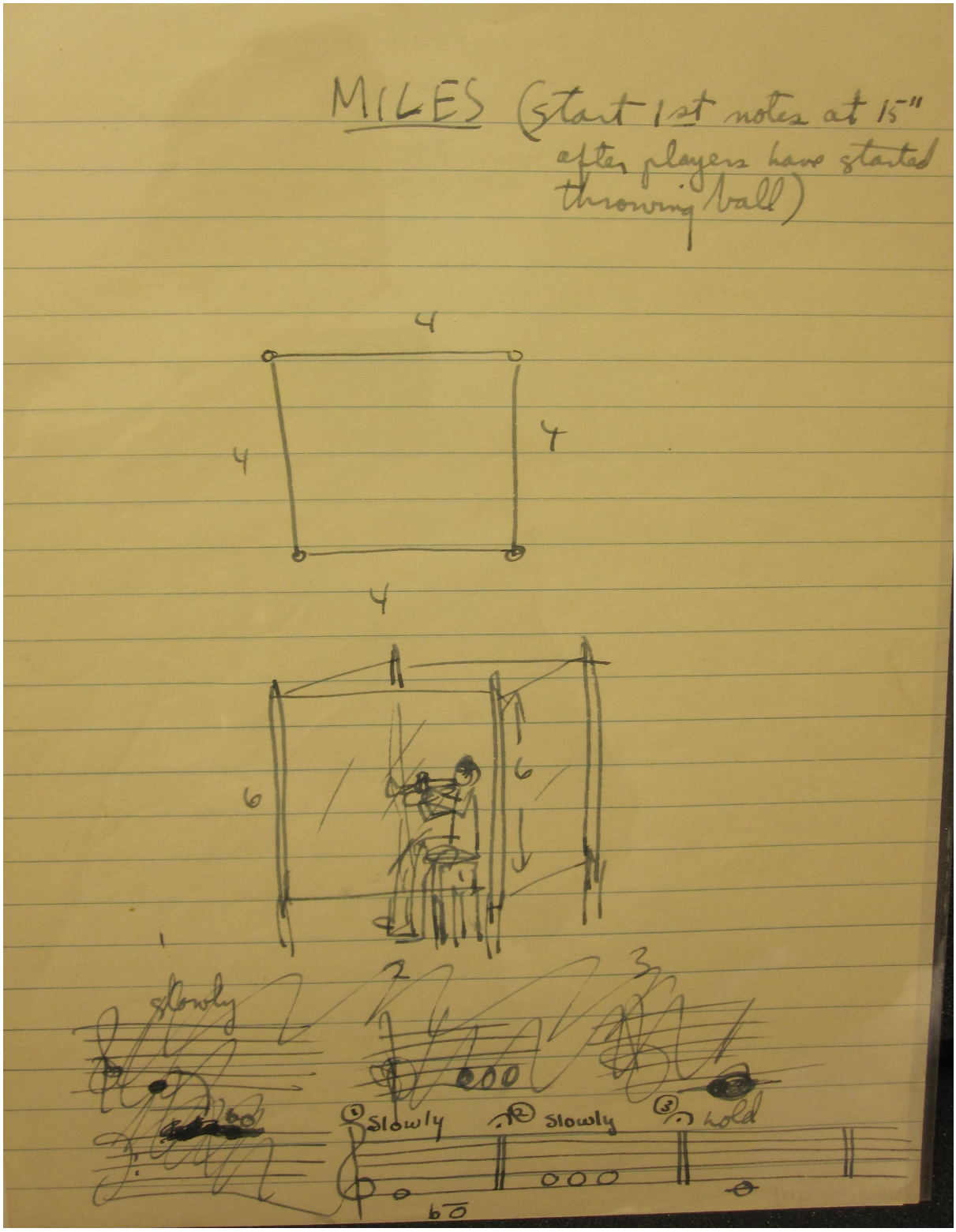


Fig. 41, Allan Kaprow, diagram and score for Miles Forst, *A Pastorale* (1958), Allan Kaprow Papers

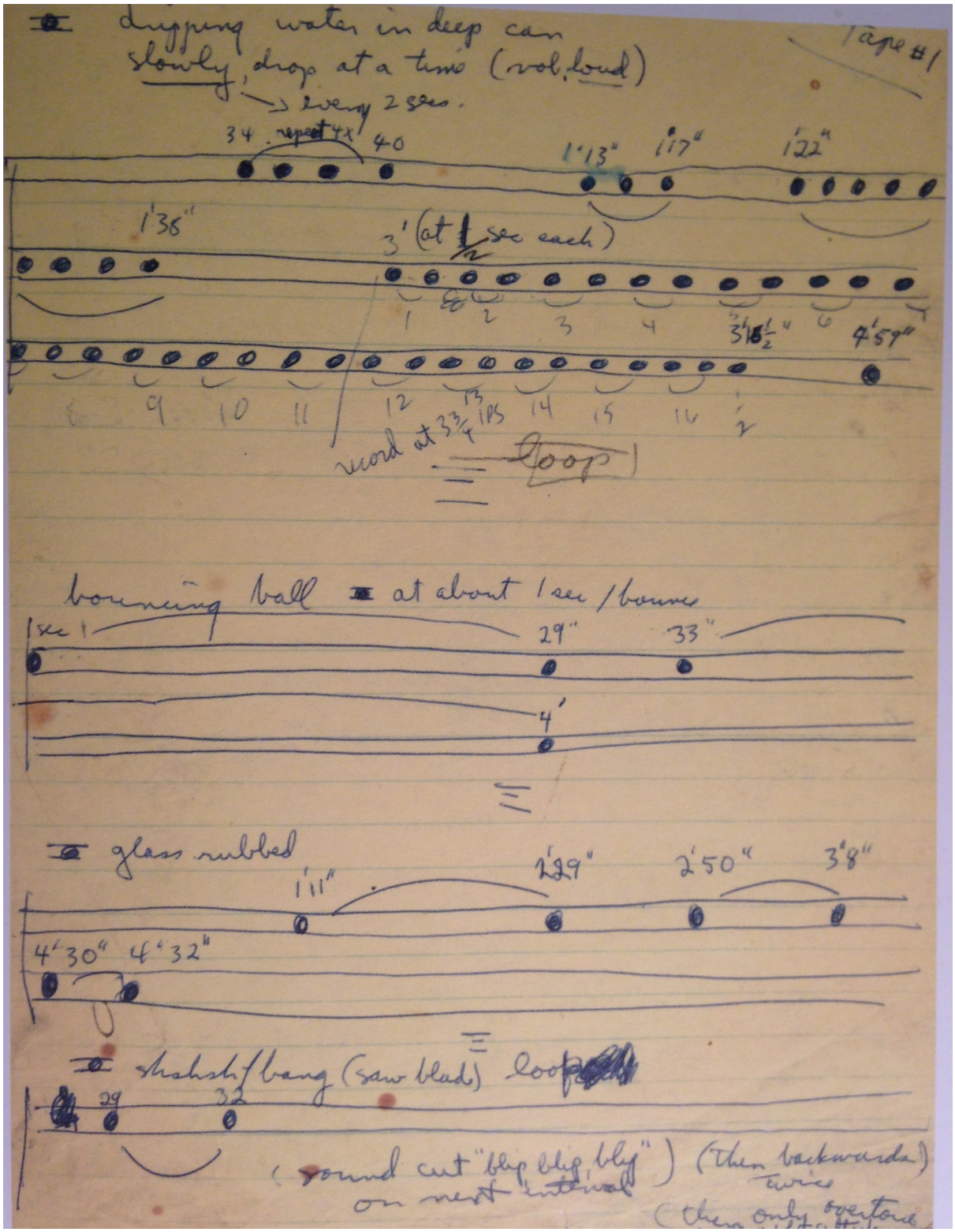


Fig. 42, *Allan Kaprow*, score for *Tape #1* (1958), Allan Kaprow Papers



Fig. 43, Detail of the set for Allan Kaprow, *A Pastorale*, George Segal's farm, South Brunswick, summer 1958,

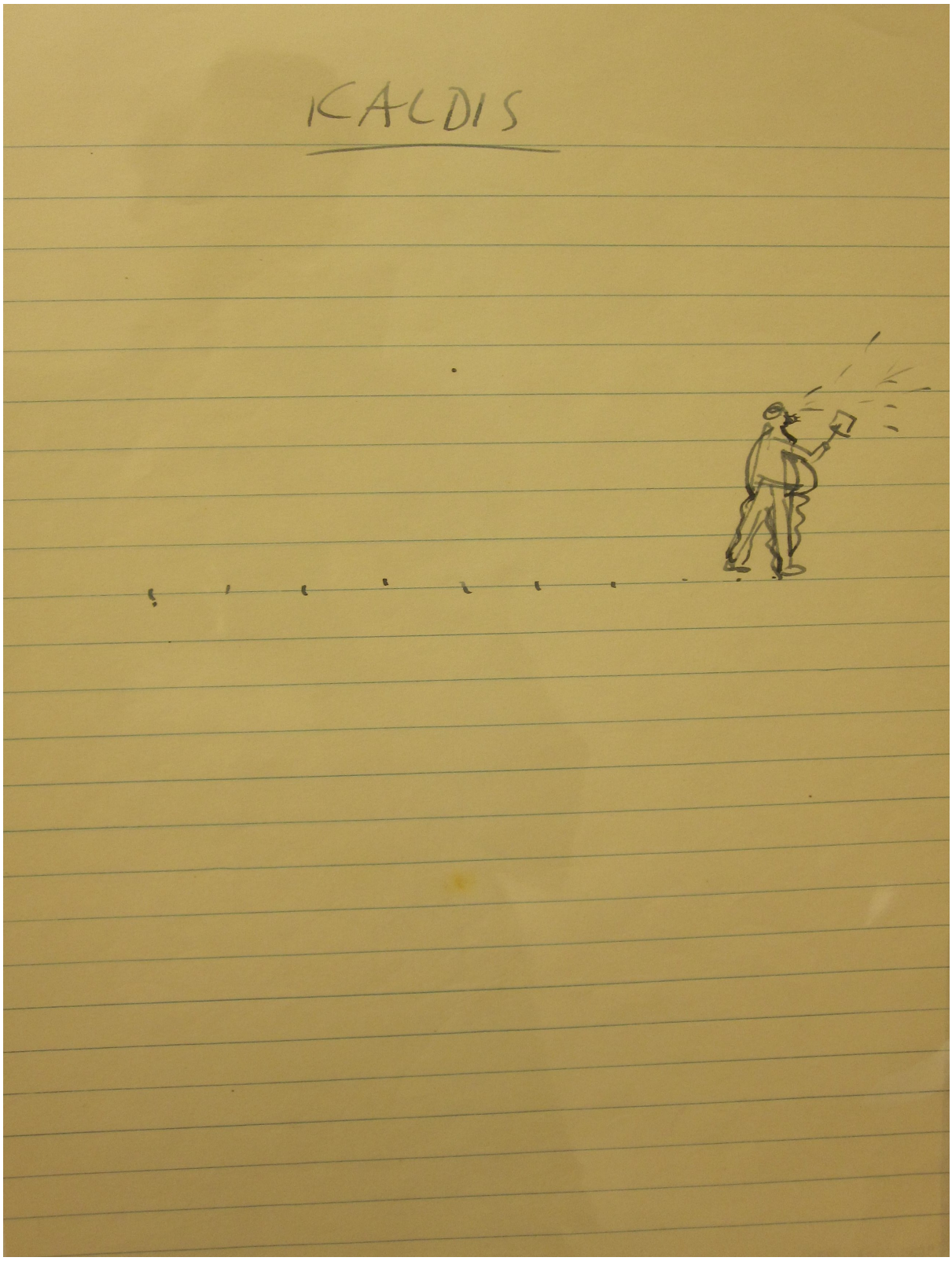


Fig. 44, Allan Kaprow, diagram of action for Aristodemos Kaldis, *A Pastorale* (1958), Allan Kaprow Papers



Fig. 45, Anita Reuben standing in front of “The Sandwich Man”, *18 Happenings in 6 Parts*, Reuben Gallery, New York (1959), Allan Kaprow Papers

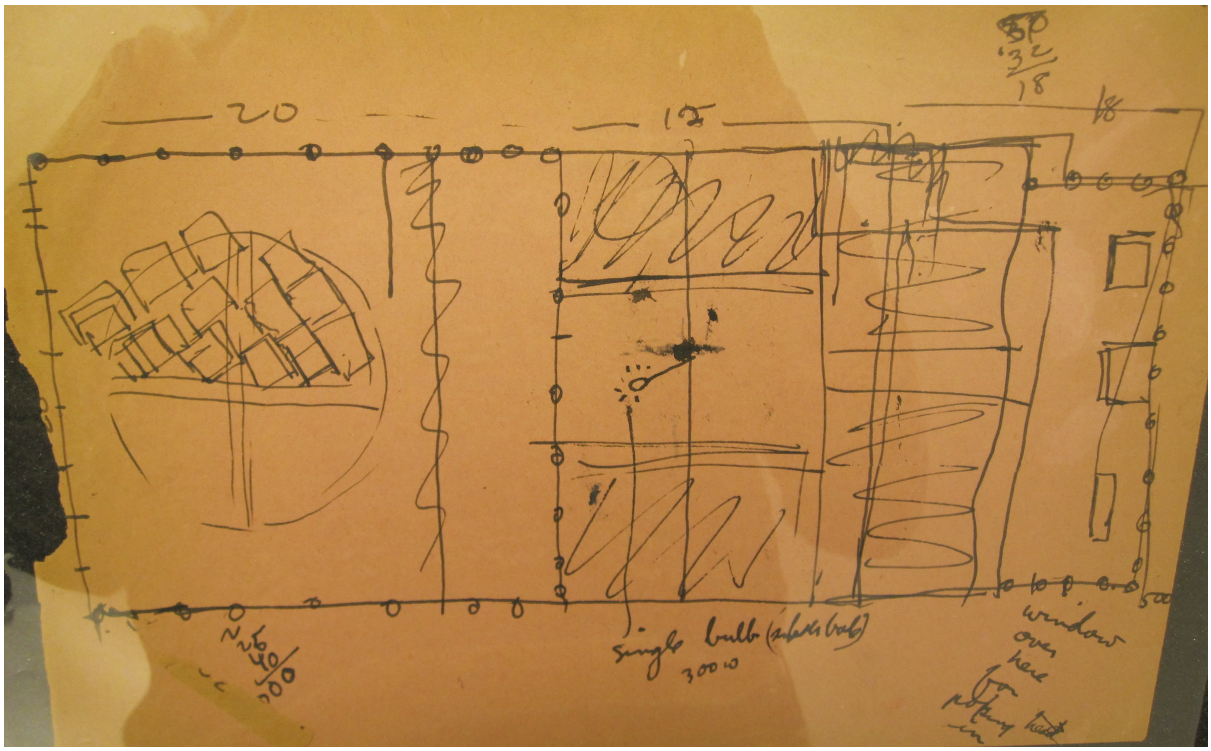


Fig. 46, Allan Kaprow, hand-drawn plan for *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers



Fig. 47, photograph of the interior of 'Room 2', Allan Kaprow, *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

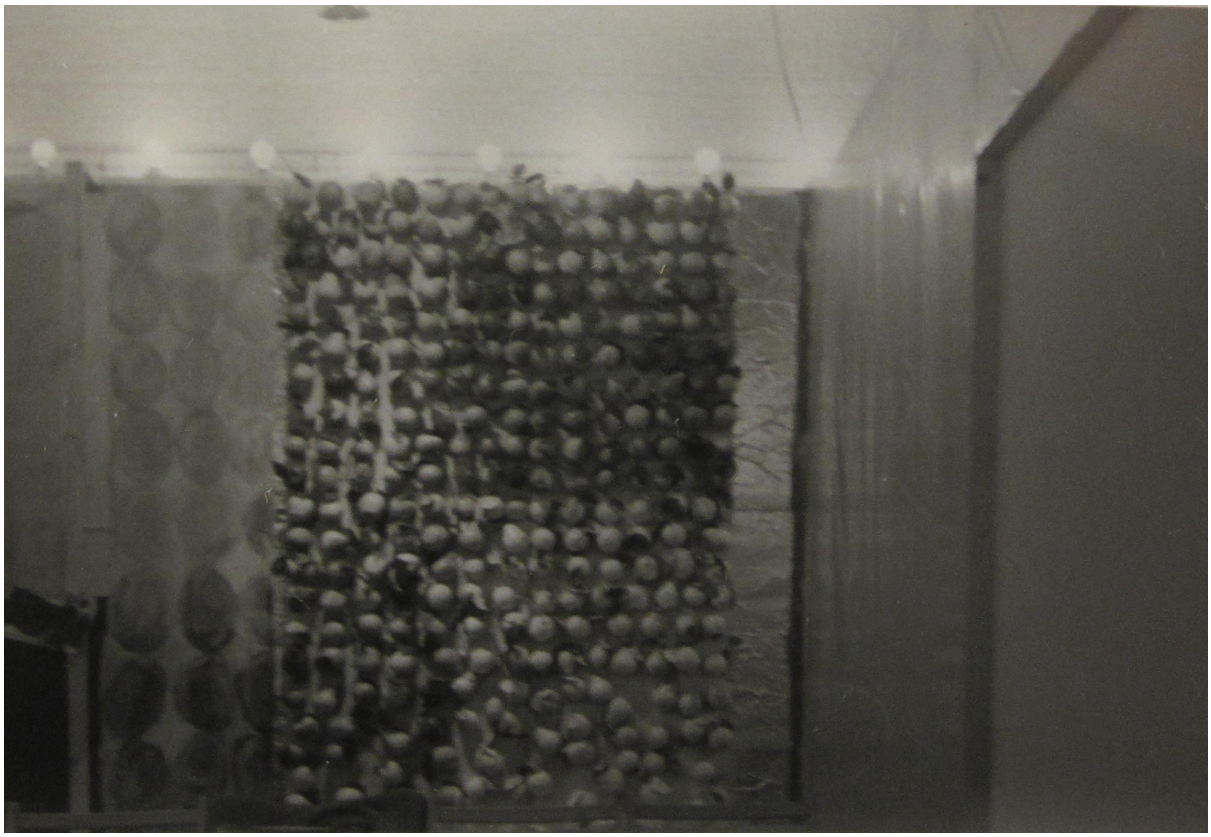


Fig. 48, photograph of interior of 'Room 3' with fragment of Kaprow's *Rearrangeable Panels* (1957-59) in centre, Allan Kaprow, *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers



Fig. 49, photograph of unnamed visitor in 'Room 3', Allan Kaprow, *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

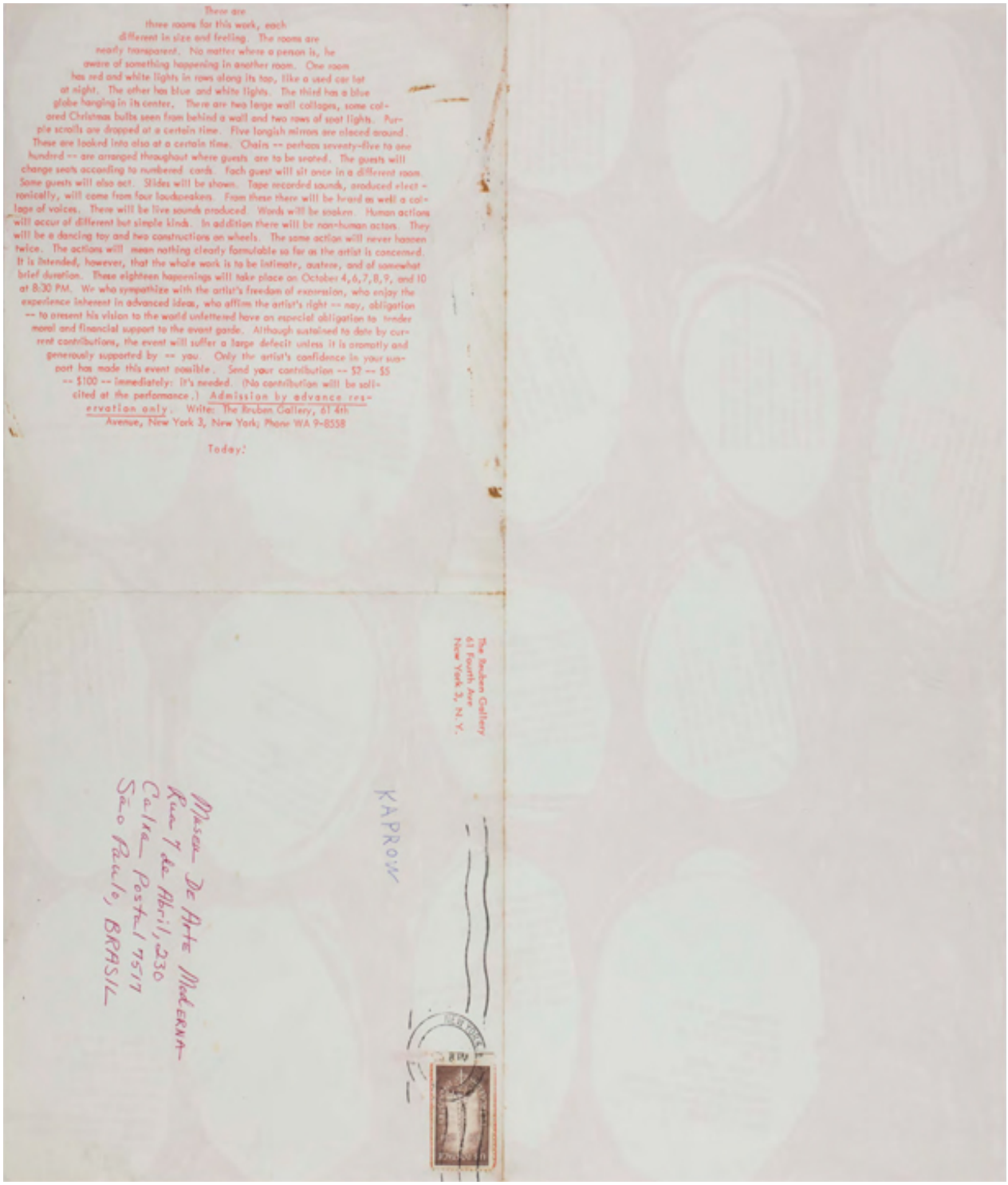


Fig. 50, poster invitation for Allan Kaprow, *18 Happenings in 6 Parts* (1959)

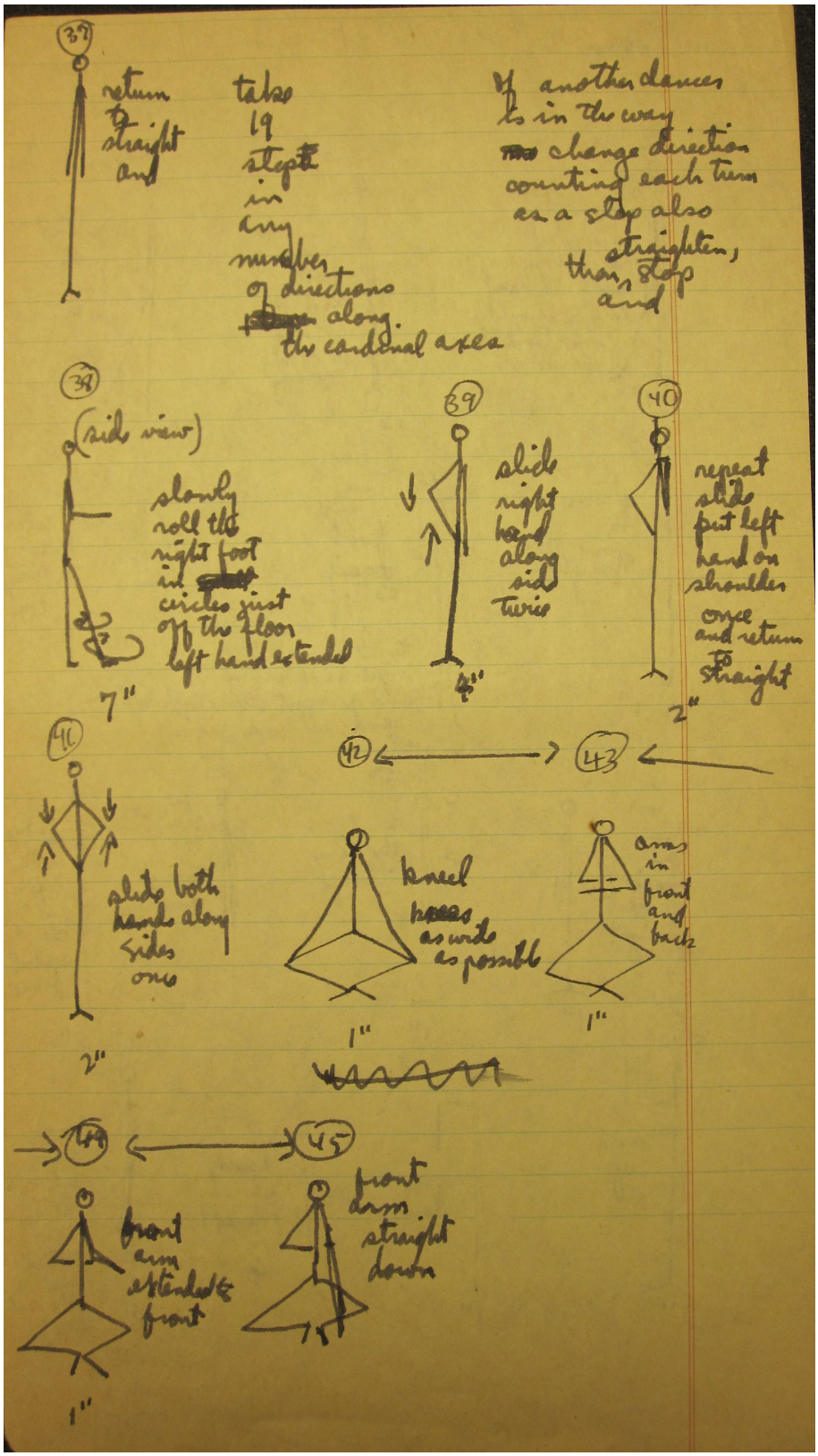


Fig. 51, Allan Kaprow, hand-drawn actions for 'Room 2, Set 1', *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

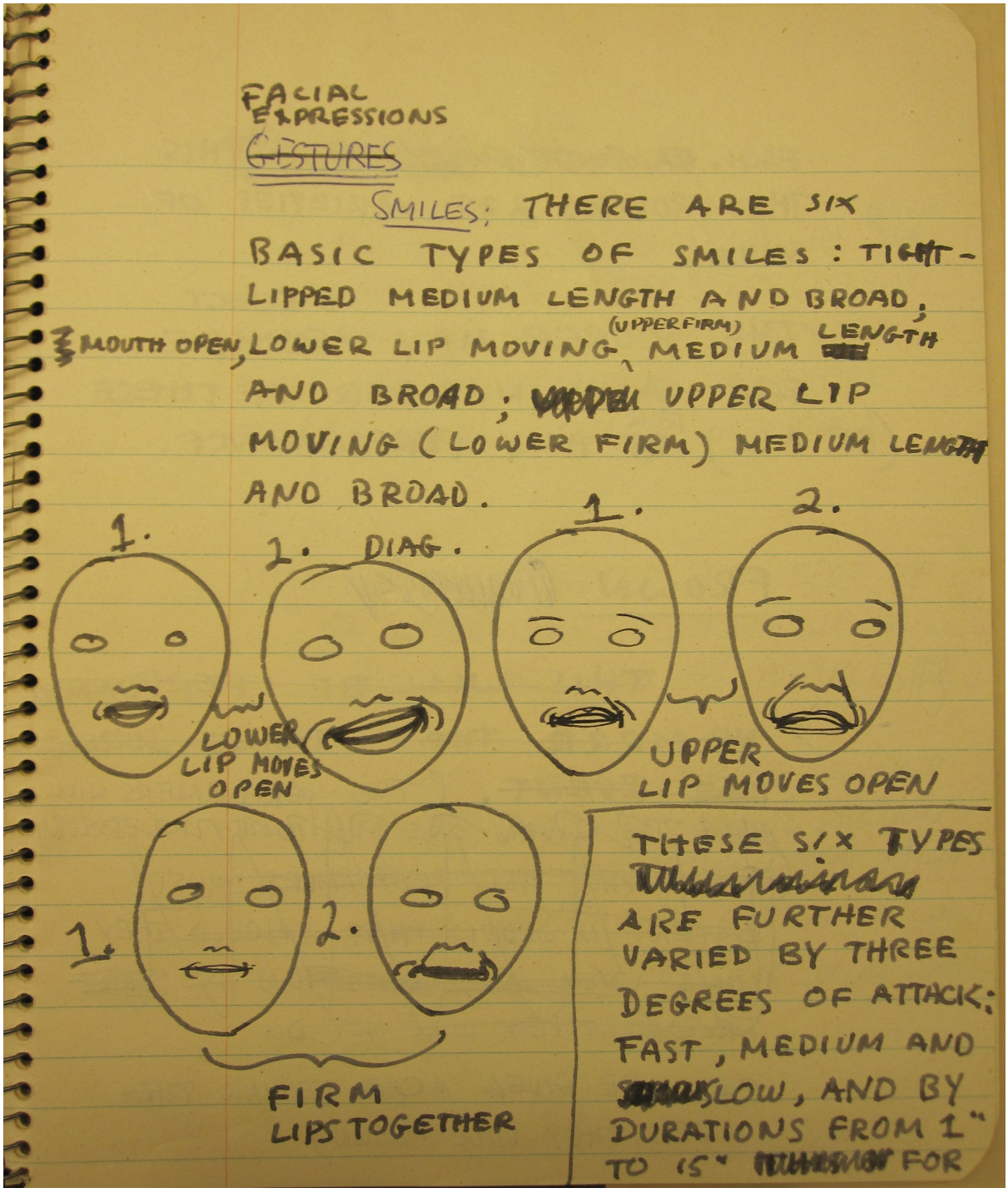
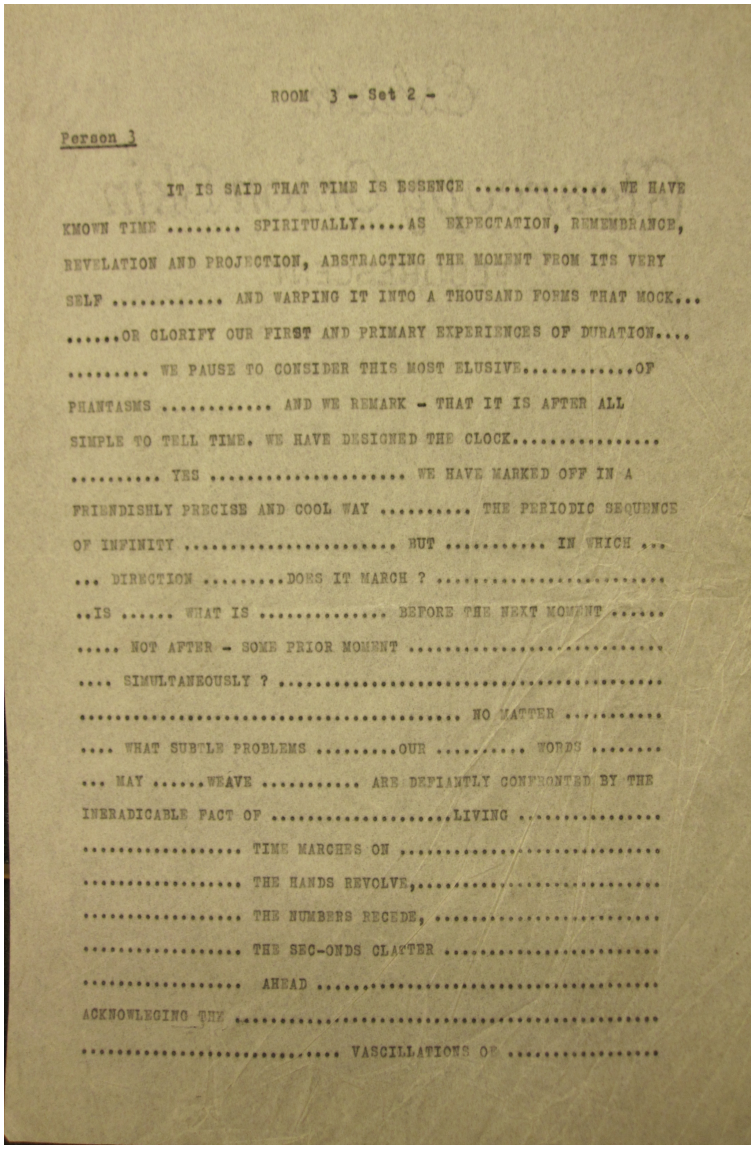


Fig. 52, Allan Kaprow, diagram of 'smile-types' for 'Room 1, Set 3', *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers



ROOM 3 - Set 2 -

Person 3

IT IS SAID THAT TIME IS ESSENCE ..... WE HAVE KMOWN TIME ..... SPIRITUALLY.....AS EXPECTATION, REMEMBRANCE, REVELATION AND PROJECTION, ABSTRACTING THE MOMENT FROM ITS VERY SELF ..... AND WARPING IT INTO A THOUSAND FORMS THAT MOCK... .....OR GLORIFY OUR FIRST AND PRIMARY EXPERIENCES OF DURATION.... ..... WE PAUSE TO CONSIDER THIS MOST ELUSIVE.....OF PHANTASMS ..... AND WE REMARK - THAT IT IS AFTER ALL SIMPLE TO TELL TIME. WE HAVE DESIGNED THE CLOCK..... ..... YES ..... WE HAVE MARKED OFF IN A FRIENDISHLY PRECISE AND COOL WAY ..... THE PERIODIC SEQUENCE OF INFINITY ..... BUT ..... IN WHICH ... ... DIRECTION .....DOES IT MARCH ? ....IS ..... WHAT IS ..... BEFORE THE NEXT MOMENT .... NOT AFTER - SOME PRIOR MOMENT .... SIMULTANEOUSLY ? .... NO MATTER .... WHAT SUBTLE PROBLEMS .....OUR ..... WORDS .... MAY .....WEAVE ..... ARE DEFIANTLY CONFRONTED BY THE INERADICABLE FACT OF .....LIVING .... TIME MARCHES ON .... THE HANDS REVOLVE,..... ..... THE NUMBERS RECEDE, ... THE SEC-ONDS CLATTER .... AHEAD ..... ACKNOWLEGING THE .... VASCILLATIONS OF .....

Fig. 53, Allan Kaprow, typewritten speech for "Room 3, Set 2", *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

Fig. 54, John Cage, excerpt from "Lecture on Nothing" (1959)

LECTURE ON NOTHING

I am here , and there is nothing to say .
If among you are
those who wish to get somewhere , let them leave at
any moment . What we re–quire is
silence ; but what silence requires
is that I go on talking .
Give any one thought
a push : it falls down easily .
; but the pusher and the pushed pro–duce that enter–
tainment called a dis–cussion .
Shall we have one later ?

Or , we could simply de–cide not to have a dis–
cussion . What ever you like . But
now there are silences and the
words make help make the
silences .

I have nothing to say
and I am saying it and that is
poetry as I need it .

This space of time is organized
. We need not fear these silences, —

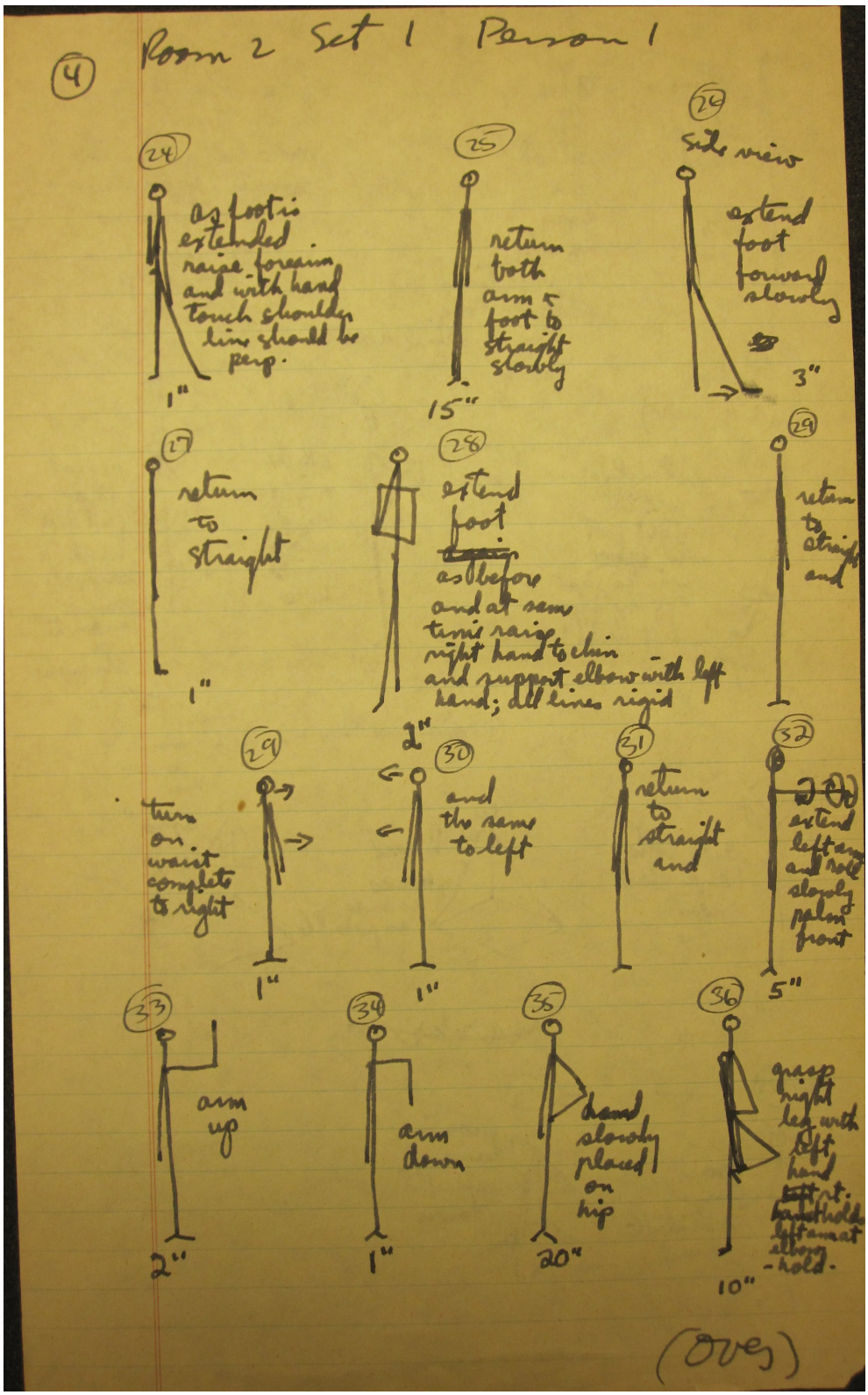


Fig. 55, Allan Kaprow, hand-drawn diagrams for actions for “Room 2, Set 1, Person 1”, *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

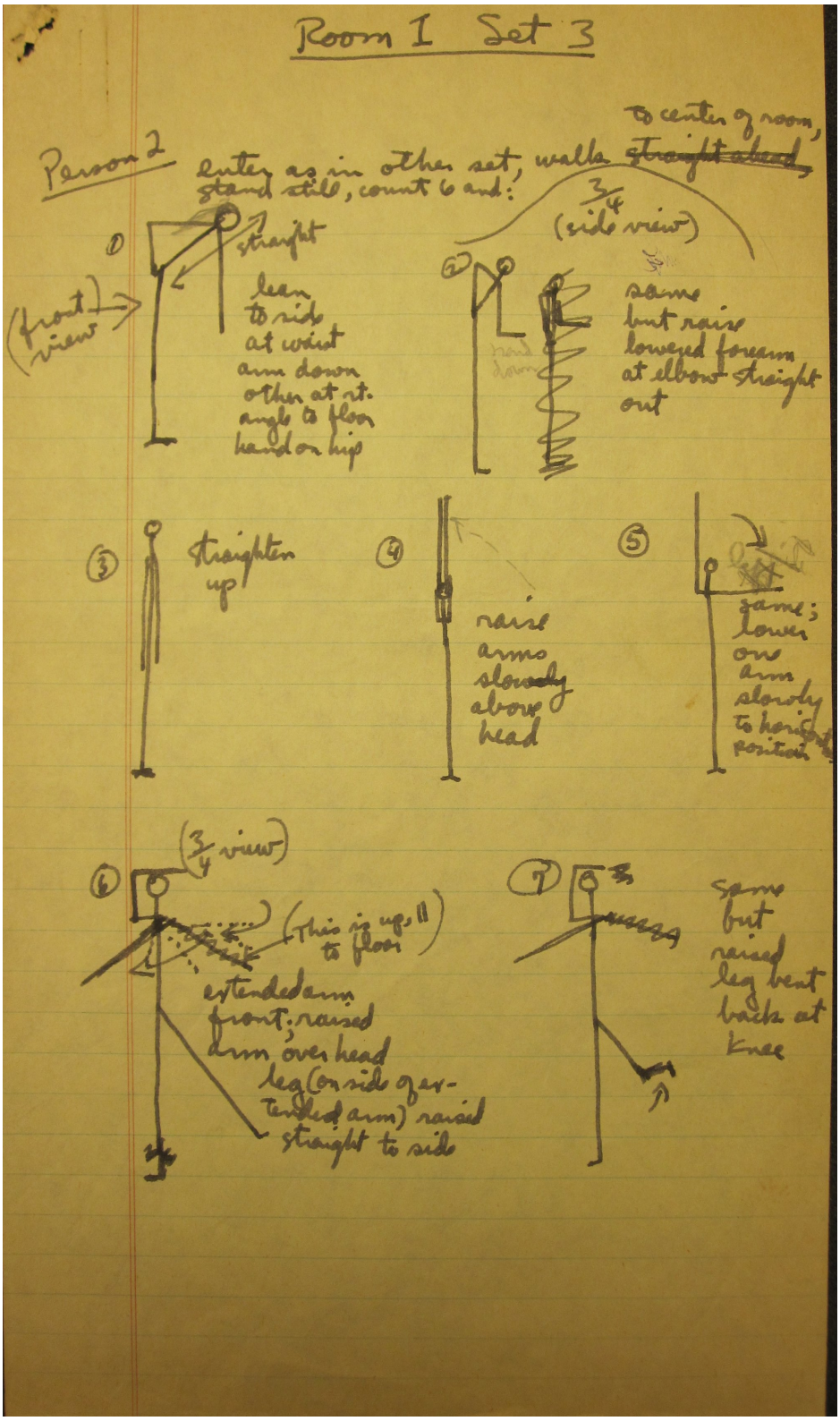


Fig. 56, Allan Kaprow, hand-drawn diagram for actions for “Room 1, Set 3, Person 2”, *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

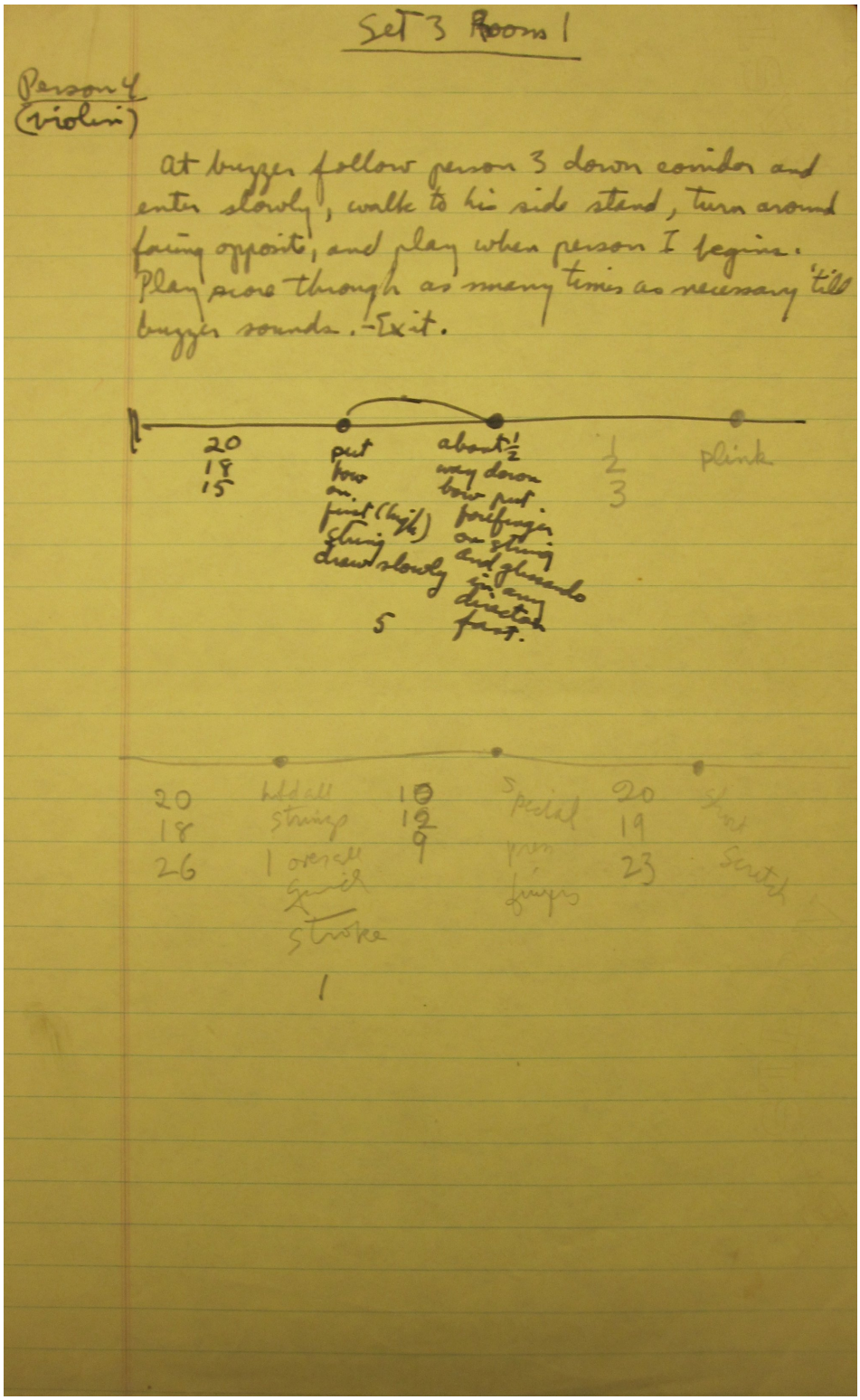


Fig. 57, Allan Kaprow, handwritten instructions for “Room 1, Set 3, Person 4 (violin)”, *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers



Fig. 58, photograph of the “Sandwich man”, Allan Kaprow, *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

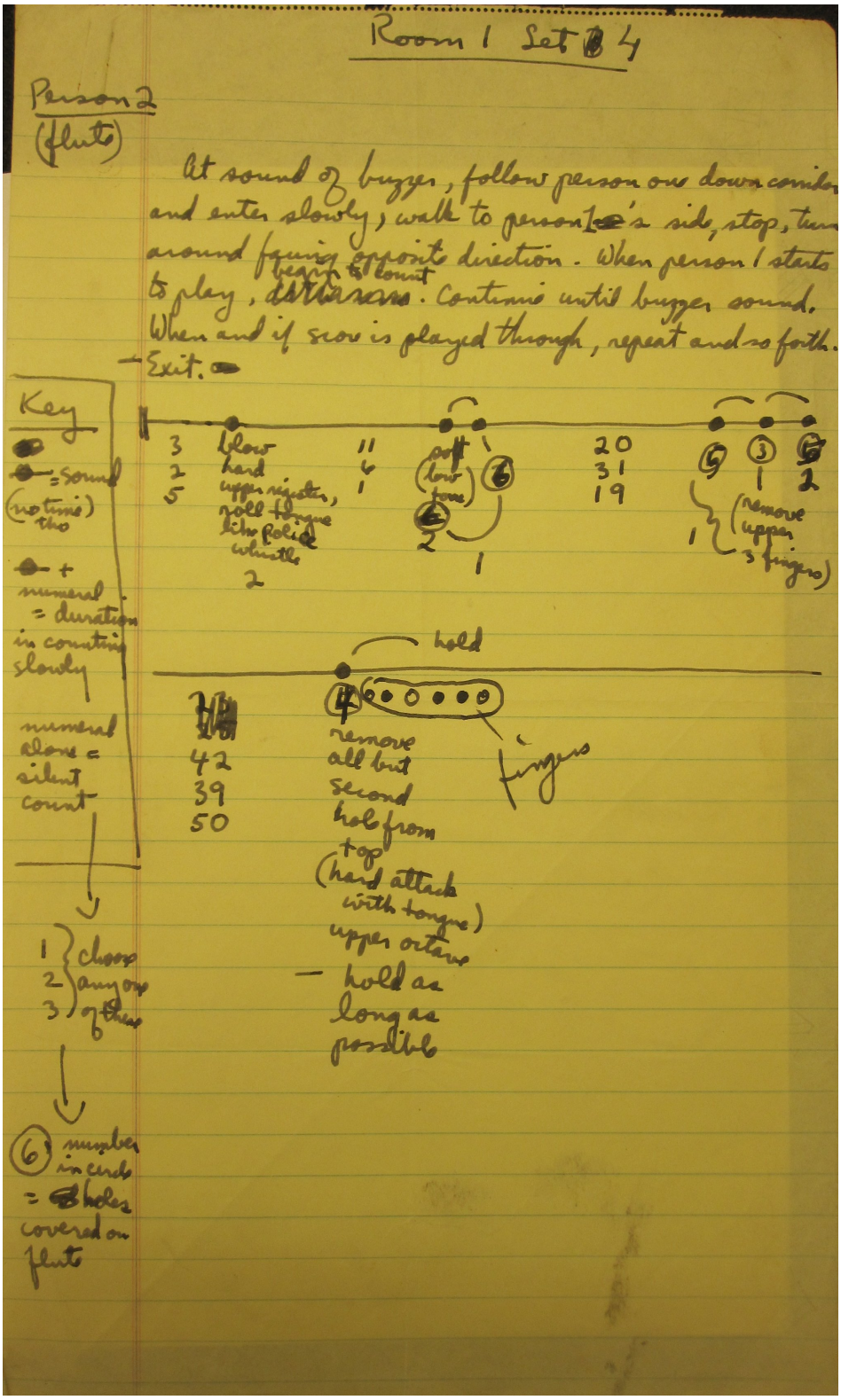


Fig. 59, Allan Kaprow, handwritten instructions for "Room 1, Set 4, Person 2 (flute)", *18 Happenings in 6 Parts* (1959), Allan Kaprow Papers

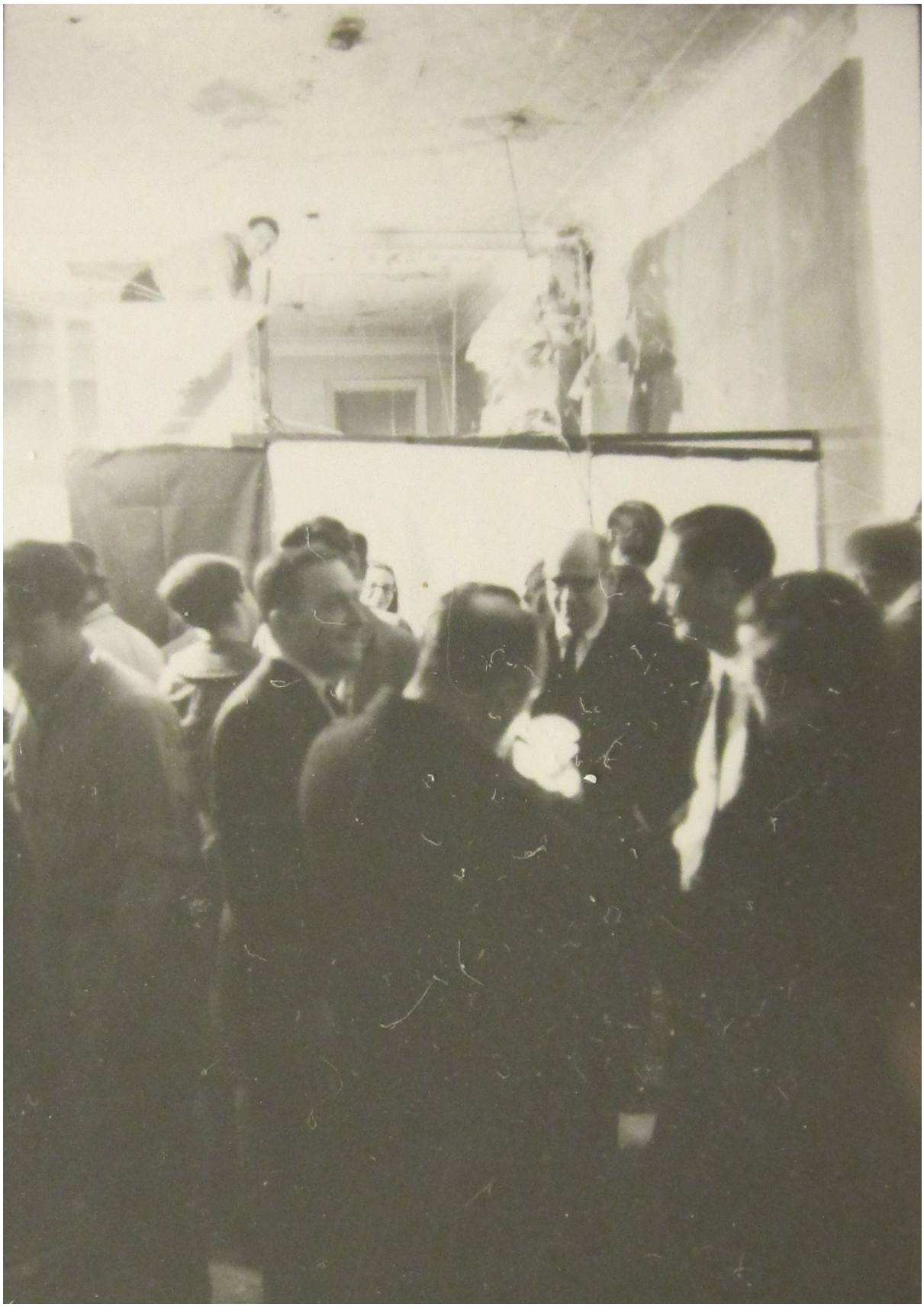


Fig. 60, visitors to Allan Kaprow's *A Spring Happening* (1961) waiting in the entrance of the Reuben Gallery, New York, Allan Kaprow Papers



Fig. 61, Allan Kaprow, *Coca-Cola Shirley Cannonball?* (1960), Judson Gallery, New York



Fig. 62, performers communicating through the slits of the tunnel while rehearsing for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 63, performer throwing a barrel from the roof of the enclosure during rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 64, barrel crashing to the ground during rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 65, performer throwing a barrel against the ground while removing it during rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 66, performer lighting matches during rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 67, performers with branches moving slowly towards one another in rehearsal for *A Spring Happening*, Allan Kaprow Papers



Fig. 68, performers hitting the floor with branches in rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 69, shadow of performer behind muslin cloth in rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers

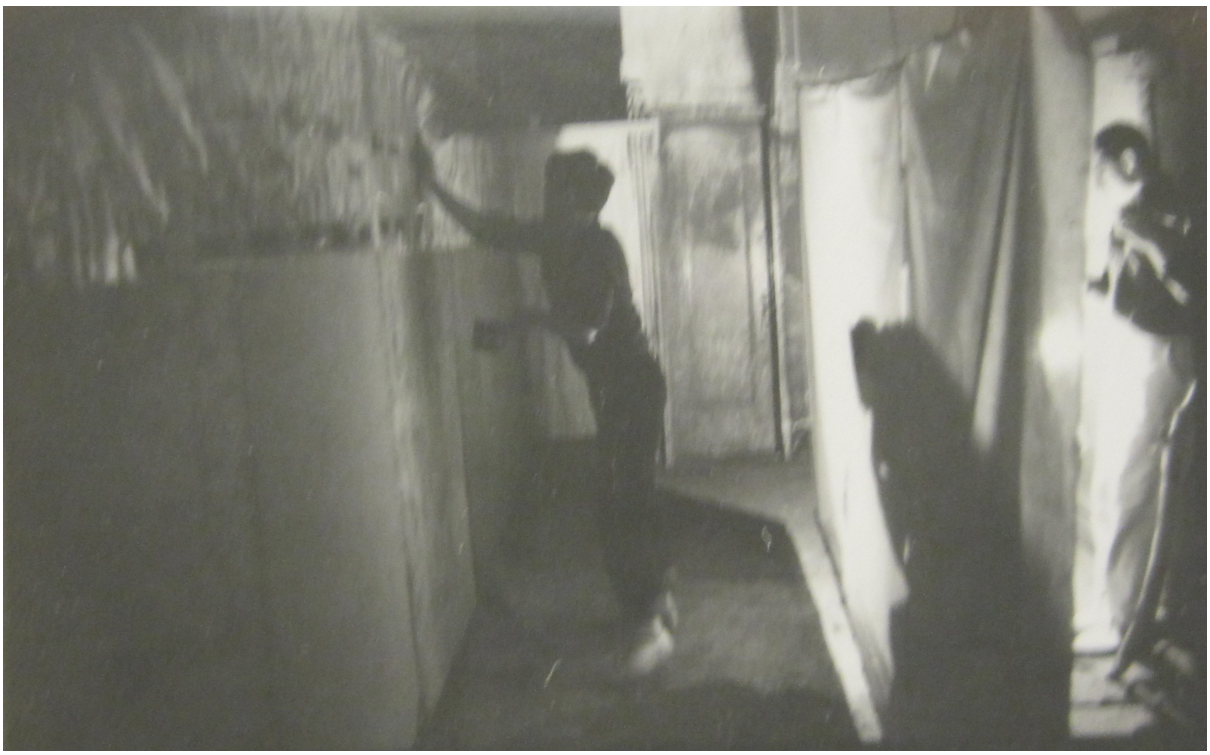


Fig. 70, performer smearing soap water over transparent plastic encasing the audience's enclosure, with the shadow of the performer cast by the light held by the performer behind, during rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 71, 'naked girl' with green vegetables hanging from her mouth, *A Spring Happening* (1961)



Fig. 72, girl underneath white sheet illuminated by a spot light from the roof of the enclosure, *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 73, lawnmower evacuating audience from enclosure during rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 74, walls of the enclosure collapsing while lawnmower is being pushed towards the audience during rehearsal for *A Spring Happening* (1961), Allan Kaprow Papers



Fig. 75, audience members leaving the performance of *A Spring Happening* (1961), Allan Kaprow Papers

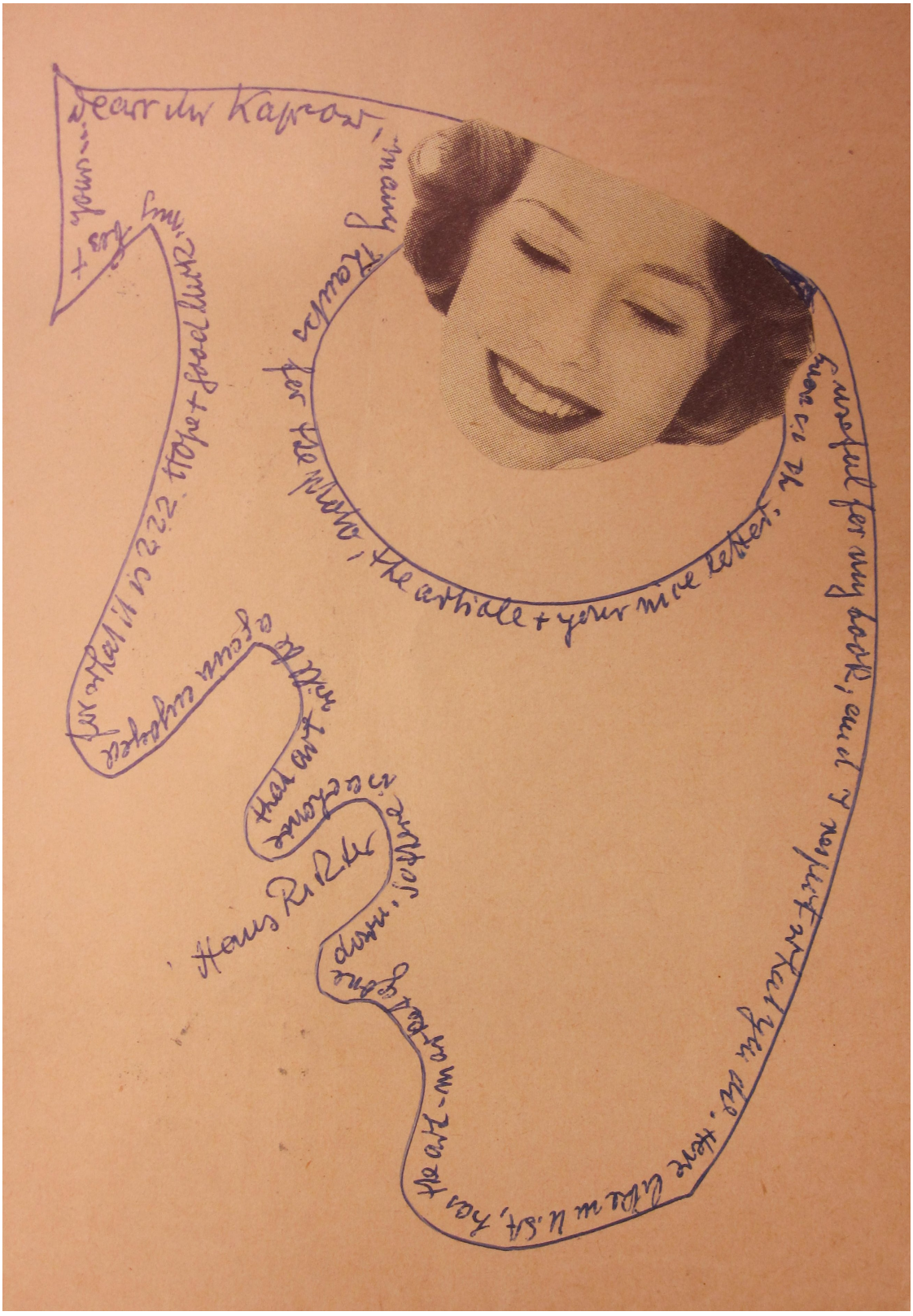


Fig. 76, Hans Richter, collage letter to Allan Kaprow (1963), mixed media, Allan Kaprow Papers

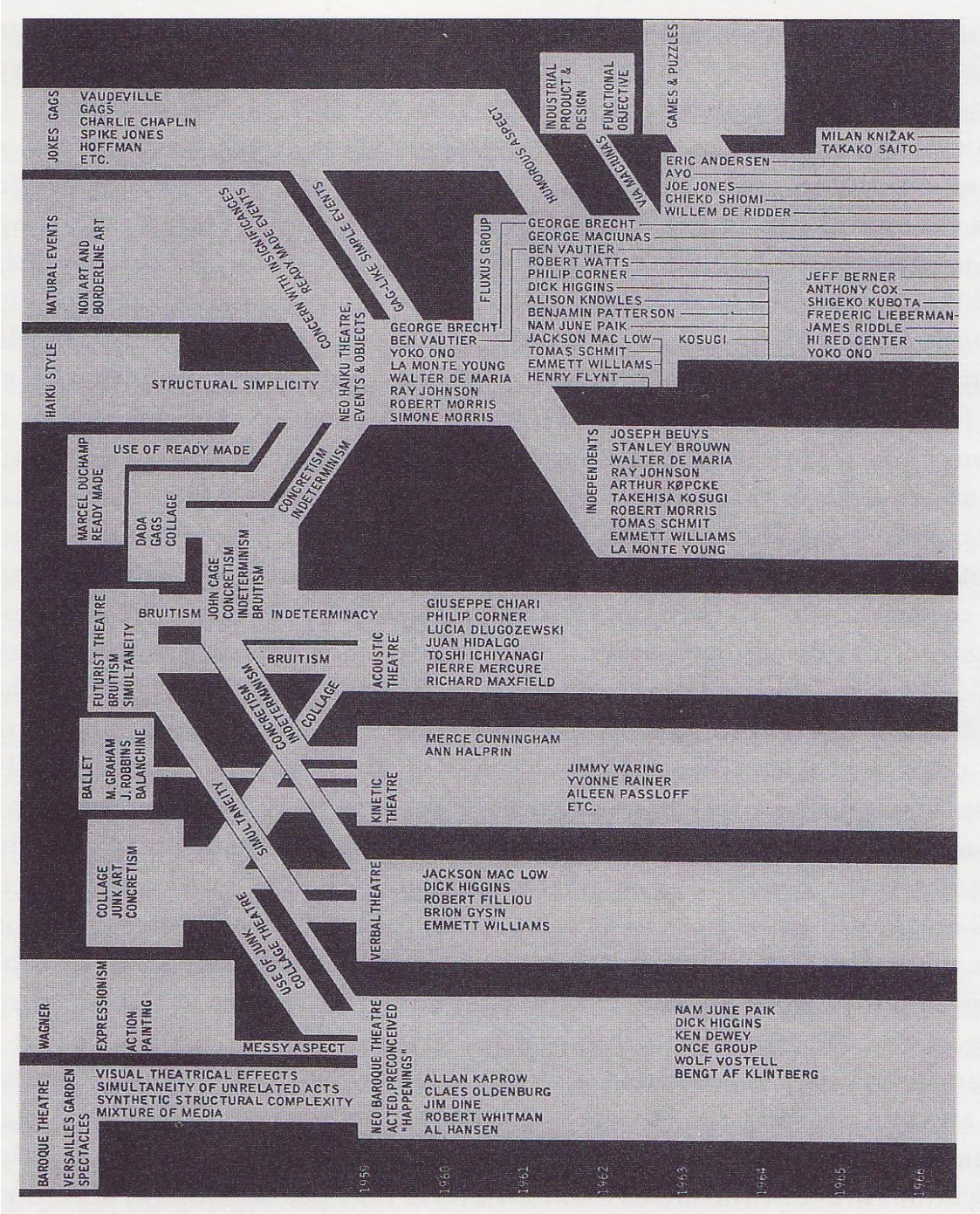


Fig. 77, George Maciunas, *Fluxus (Its Historical Development and Relationship to Avant Garde Movements)* (1967)



Fig. 78, Claes Oldenburg in his performance installation *The Store* (1961), 'Environments, Situations, Spaces', Martha Jackson Gallery, New York

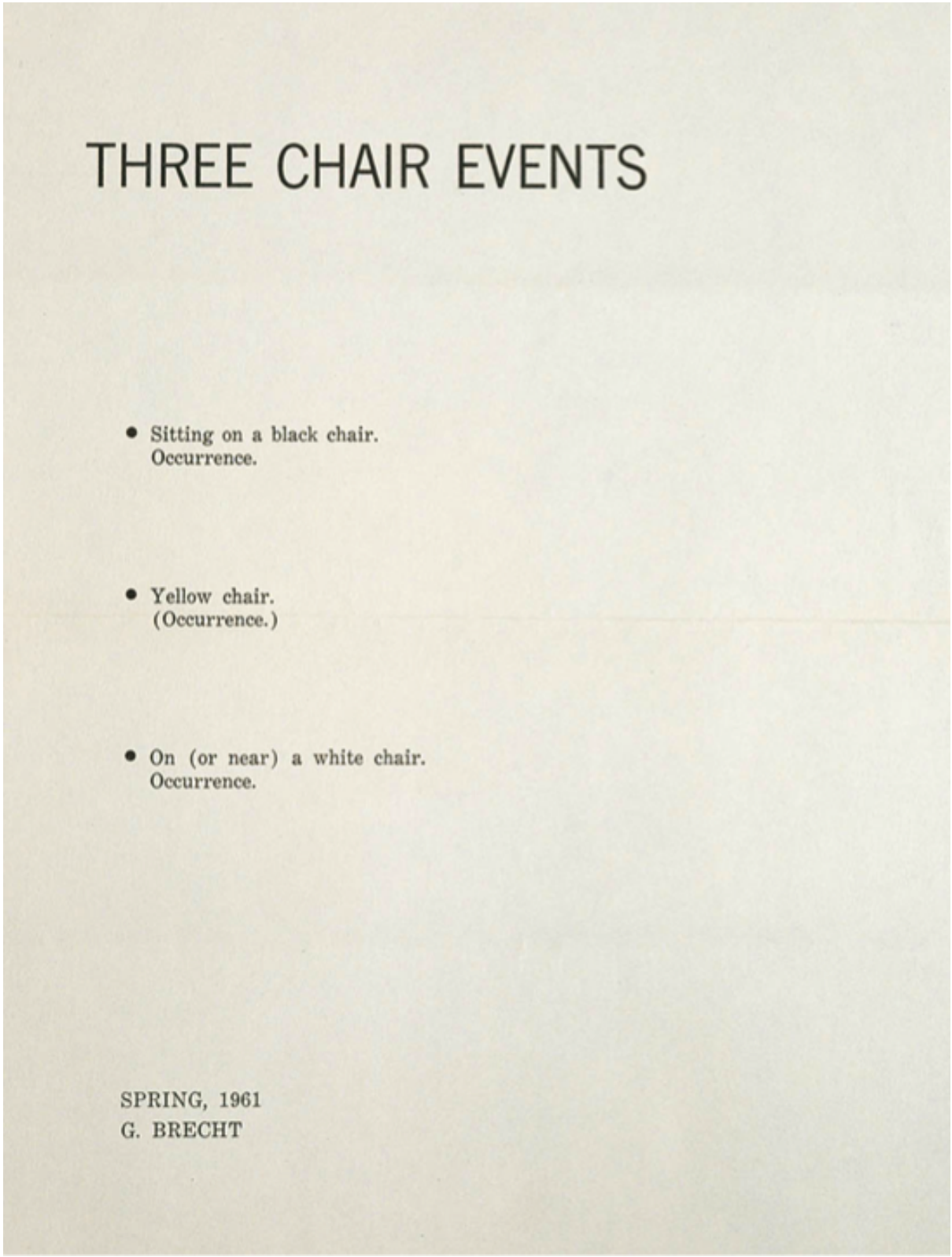


Fig. 79, George Brecht, printed score for *Three Chair Events,* 'Environments, Situations, Spaces', Martha Jackson Gallery, New York, 1961



Fig. 80, white chair of George Brecht's *Three Chair Events* (1961), with Allan Kaprow and guests outside the opening of 'Environments, Situations, Spaces', Martha Jackson Gallery, New York, May 1961



Fig. 81, Allan Kaprow standing in Allan Kaprow, *Yard* (1961), 'Environments, Situations, Spaces', Martha Jackson Gallery, New York, Allan Kaprow Papers



Fig. 82, girl reading on the wall above a covered sculpture in *Yard* (1961), 'Environments, Situations, Spaces', Martha Jackson Gallery, New York, Allan Kaprow Papers



Fig. 83, visitors navigating a route through the tyres in *Yard* (1961), 'Environments, Situations, Spaces', Martha Jackson Gallery, New York, Allan Kaprow Papers



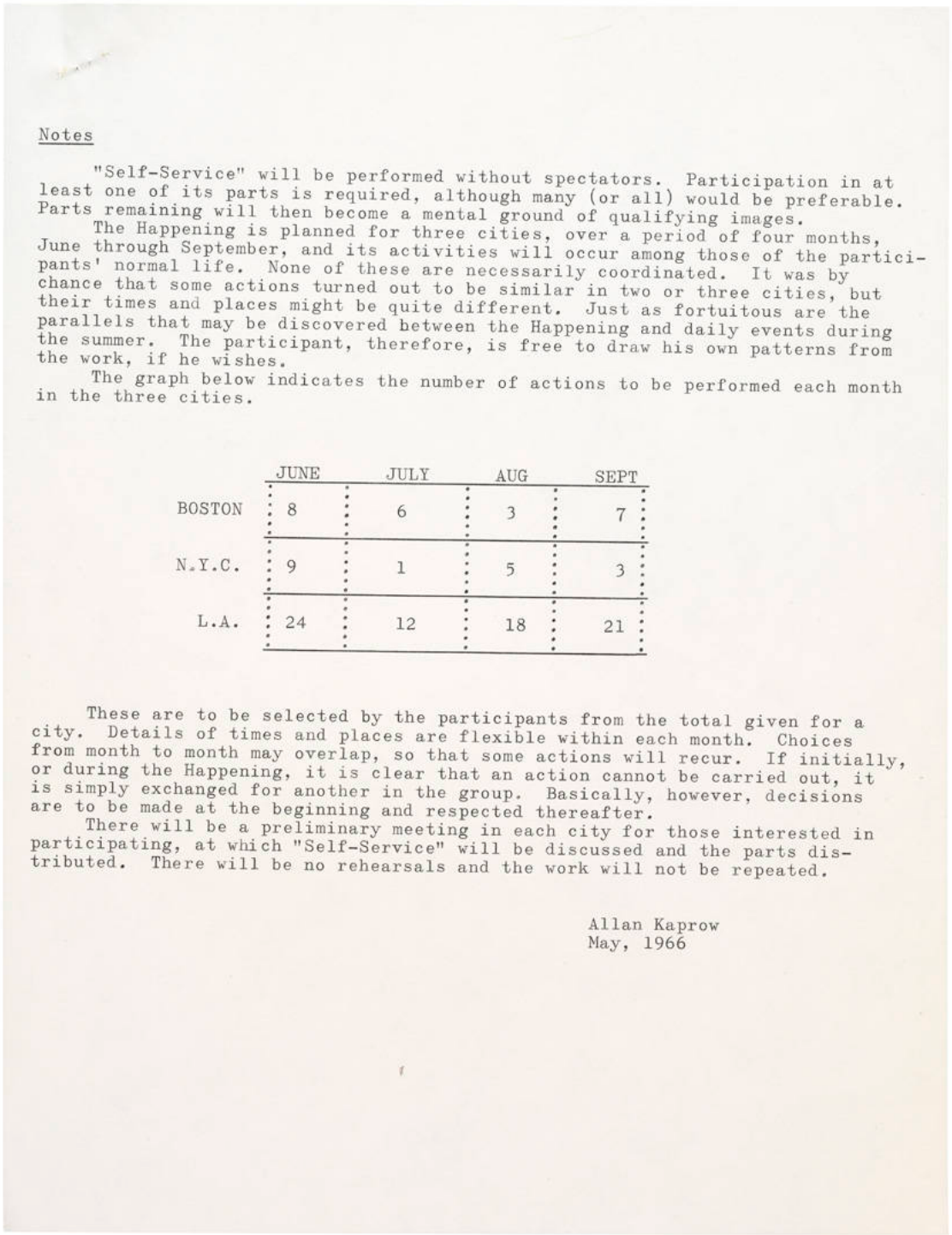
Fig. 84, Hans Namuth, portrait of Jackson Pollock at work, Long Island, New York, 1950



Fig. 85, Allan Kaprow throwing tyres in *Yard* (1961)



Fig. 86, Allan Kaprow, *A Service for the Dead* (1962), Maidman Playhouse, New York, Allan Kaprow Papers



Notes

"Self-Service" will be performed without spectators. Participation in at least one of its parts is required, although many (or all) would be preferable. Parts remaining will then become a mental ground of qualifying images.

The Happening is planned for three cities, over a period of four months, June through September, and its activities will occur among those of the participants' normal life. None of these are necessarily coordinated. It was by chance that some actions turned out to be similar in two or three cities, but their times and places might be quite different. Just as fortuitous are the parallels that may be discovered between the Happening and daily events during the summer. The participant, therefore, is free to draw his own patterns from the work, if he wishes.

The graph below indicates the number of actions to be performed each month in the three cities.

	JUNE	JULY	AUG	SEPT
BOSTON	8	6	3	7
N.Y.C.	9	1	5	3
L.A.	24	12	18	21

These are to be selected by the participants from the total given for a city. Details of times and places are flexible within each month. Choices from month to month may overlap, so that some actions will recur. If initially, or during the Happening, it is clear that an action cannot be carried out, it is simply exchanged for another in the group. Basically, however, decisions are to be made at the beginning and respected thereafter.

There will be a preliminary meeting in each city for those interested in participating, at which "Self-Service" will be discussed and the parts distributed. There will be no rehearsals and the work will not be repeated.

Allan Kaprow
May, 1966

Fig. 87, Allan Kaprow, plan for *Self-Service* (1966), Boston, New York and Los Angeles, Allan Kaprow Papers

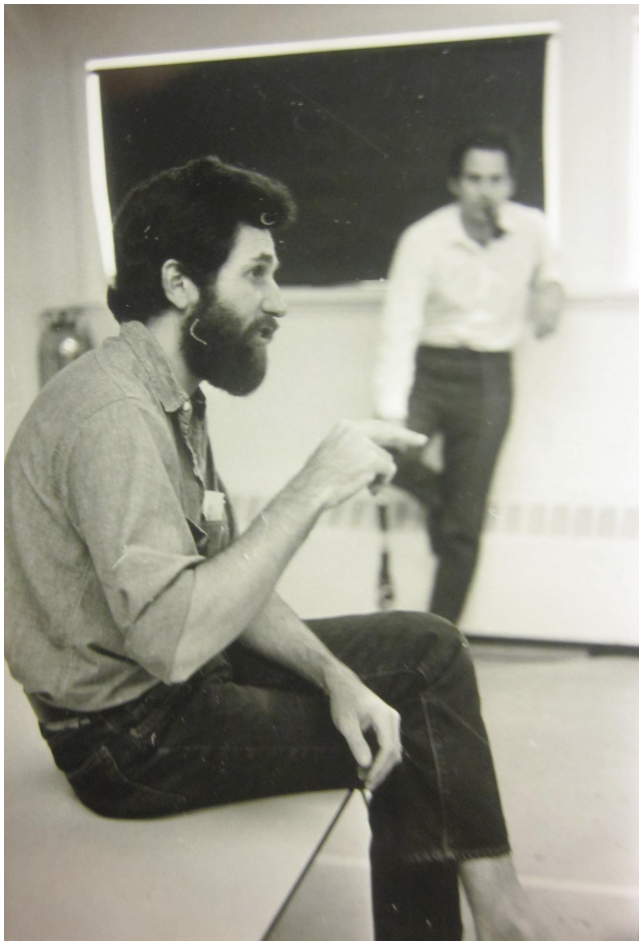




Figs. 88-89, Allan Kaprow and participants shouting on subway in Los Angeles, Allan Kaprow, *Self-Service* (1966), Allan Kaprow Papers



Fig. 90, leaving bouquets of flowers on supermarket shelves in Boston, *Self-Service* (1966), Allan Kaprow Papers



Figs. 91-92, Allan Kaprow explaining *Self-Service* (1966) to participants in Los Angeles, Allan Kaprow Papers









Figs. 93-95, young girl offering flowers to man in New York, *Self-Service* (1966), Allan Kaprow Papers



Fig. 96, young girl offering flowers to lady in New York, *Self-Service* (1966), Allan Kaprow Papers







Figs. 97-99, young boy offering flowers in Grand Central Station, New York, *Self-Service* (1966), Allan Kaprow Papers

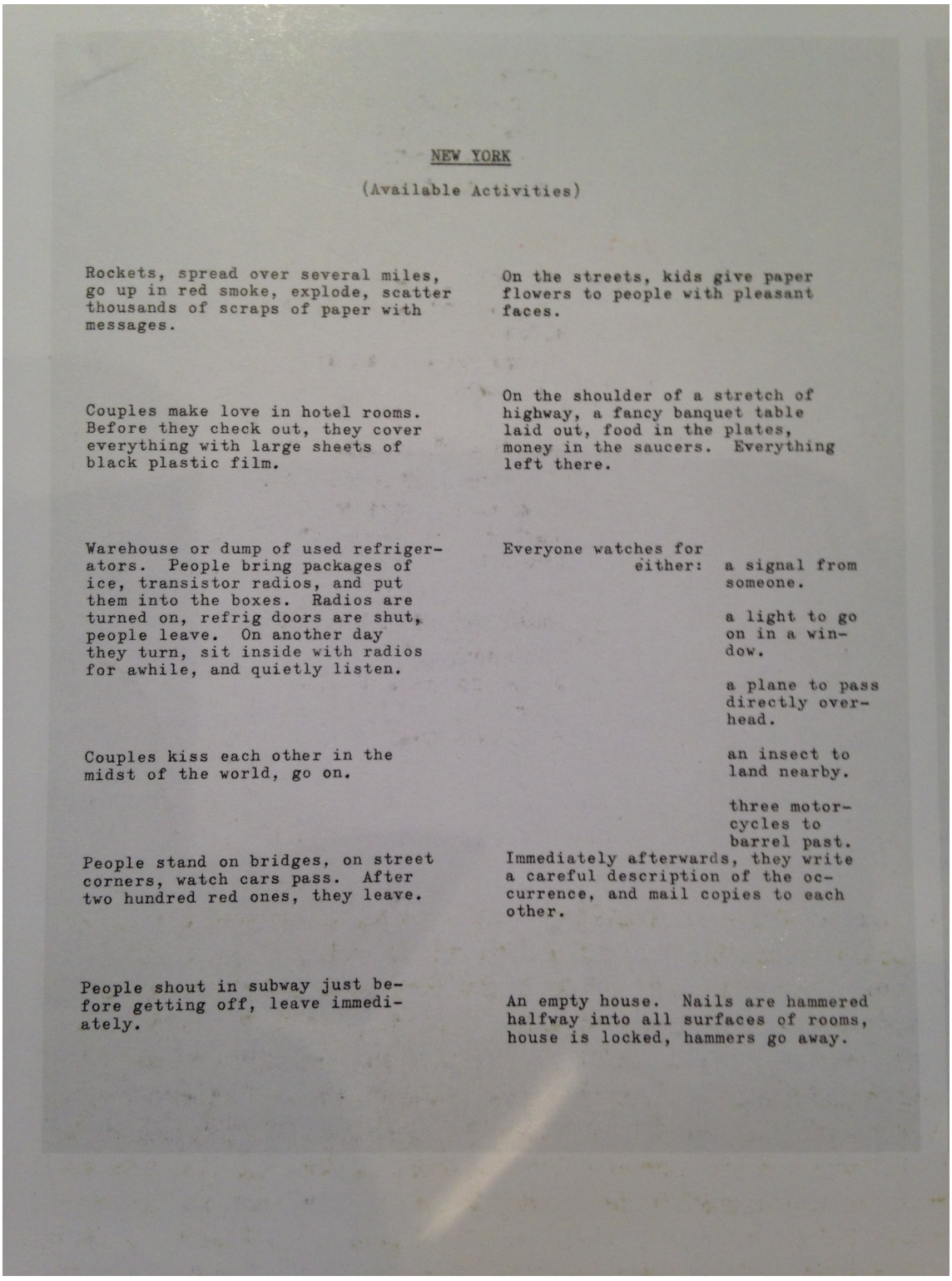


Fig. 100, young boy offering flowers to two women in Grand Central Station, New York, *Self-Service* (1966), Allan Kaprow Papers





Figs. 101-102, Allan Kaprow and participants laying a banquet table by the side of a highway, Los Angeles, *Self-Service* (1966), Allan Kaprow Papers



NEW YORK

(Available Activities)

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

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

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

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.

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

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.

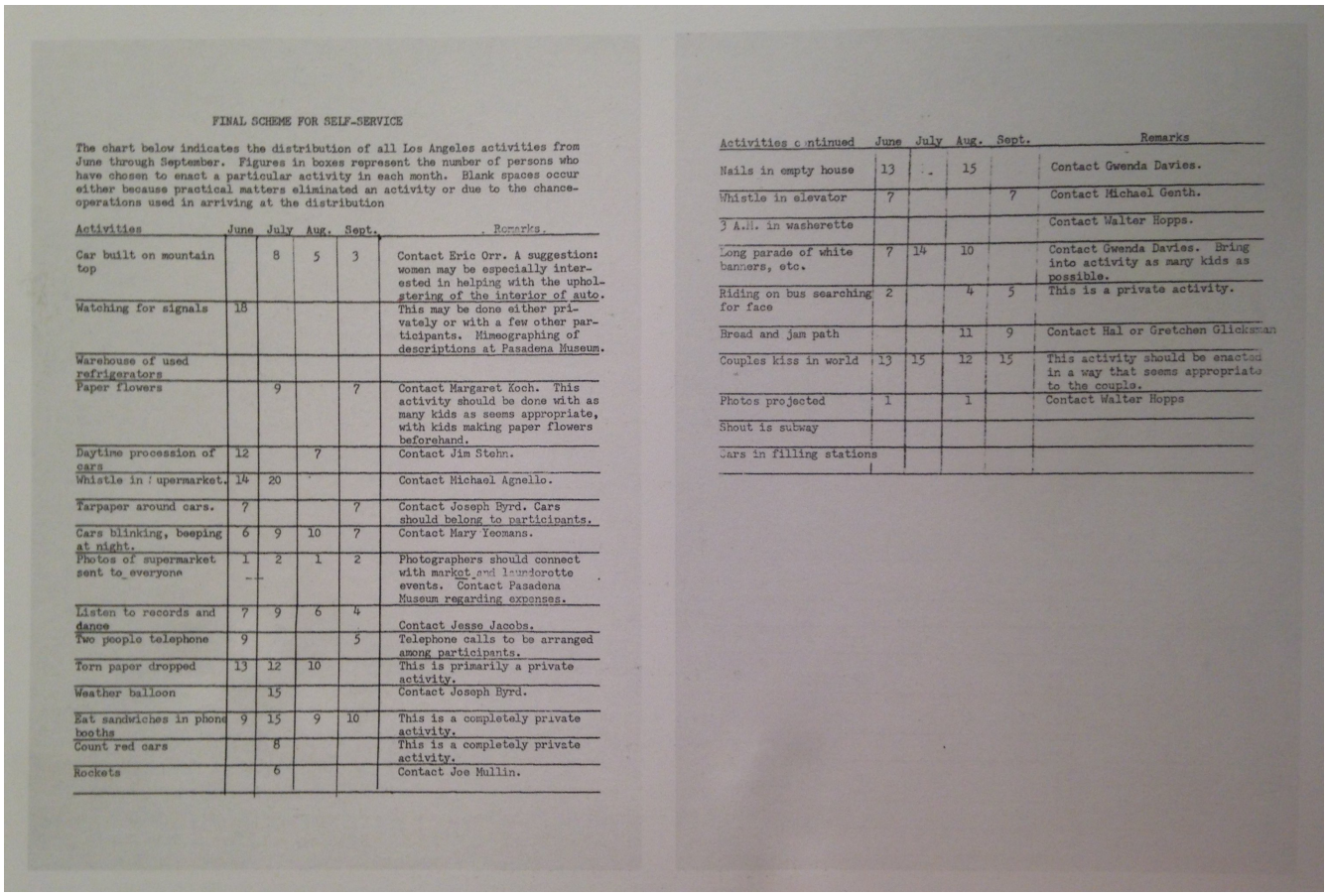
Couples kiss each other in the midst of the world, go on.

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.

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

Fig. 103, Allan Kaprow, schedule of activities for New York, *Self-Service* (1966), Allan Kaprow Papers



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 Stehn.
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 laundorette events. Contact Pasadena Museum regarding expenses.
Listen to records and dance	7	9	6	4	Contact Jesse 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 Glicksman
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					

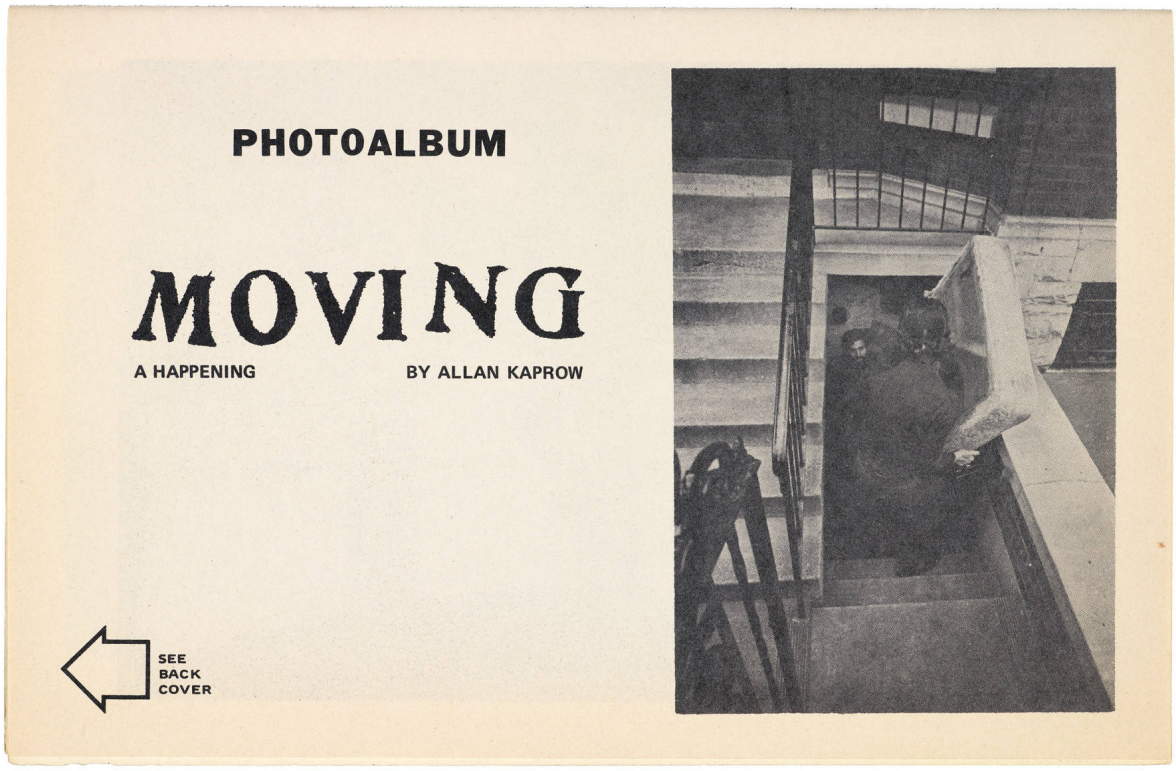
Fig. 104, Allan Kaprow, final scheme for Los Angeles, *Self-Service* (1966)

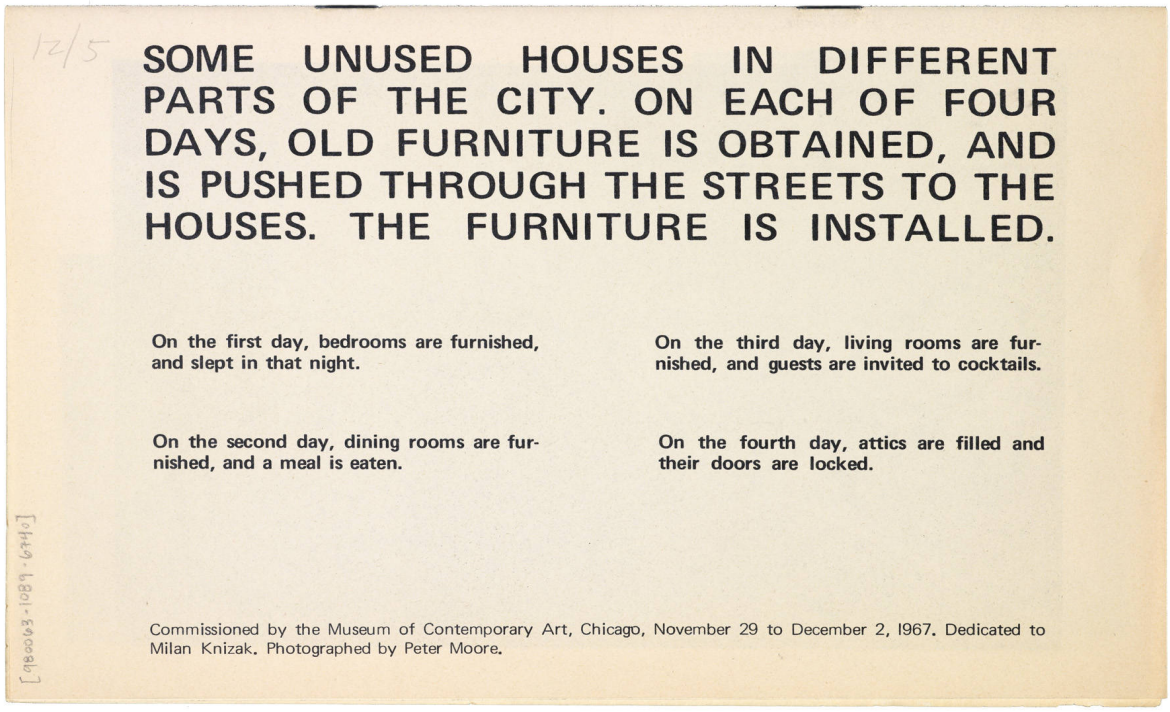


Fig. 105, installation view of 9 at Leo Castelli, Leo Castelli, December 4–28, 1968



Fig. 106, successive views of Robert Morris, *Continuous Project Altered Daily*, Leo Castelli, March 1-22, 1969





Figs. 107-108, front and back covers of “Photoalbum”, Allan Kaprow, *Moving* (1967), Allan Kaprow Papers

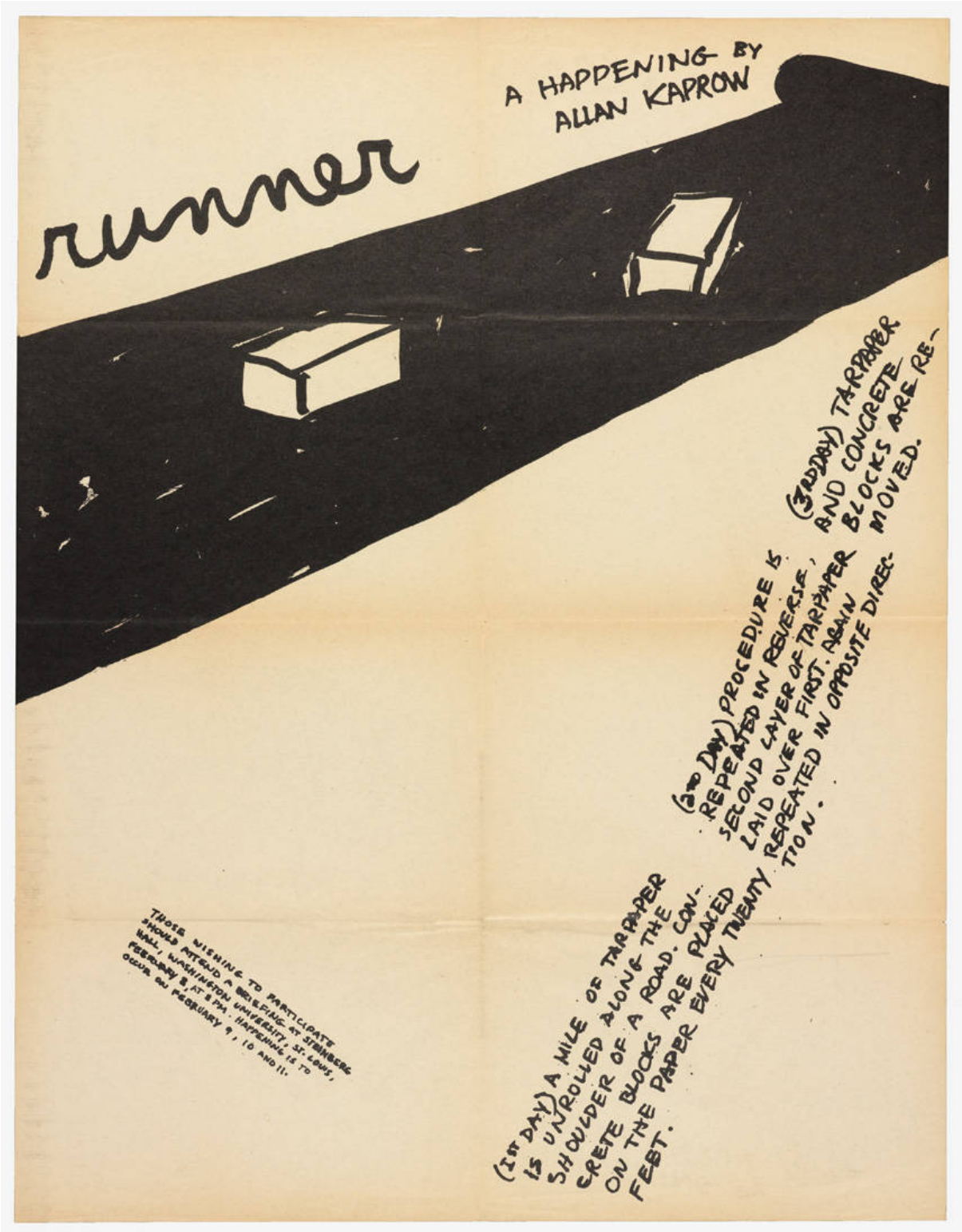


Fig. 109, poster (including score) for Allan Kaprow, *Runner* (1968)

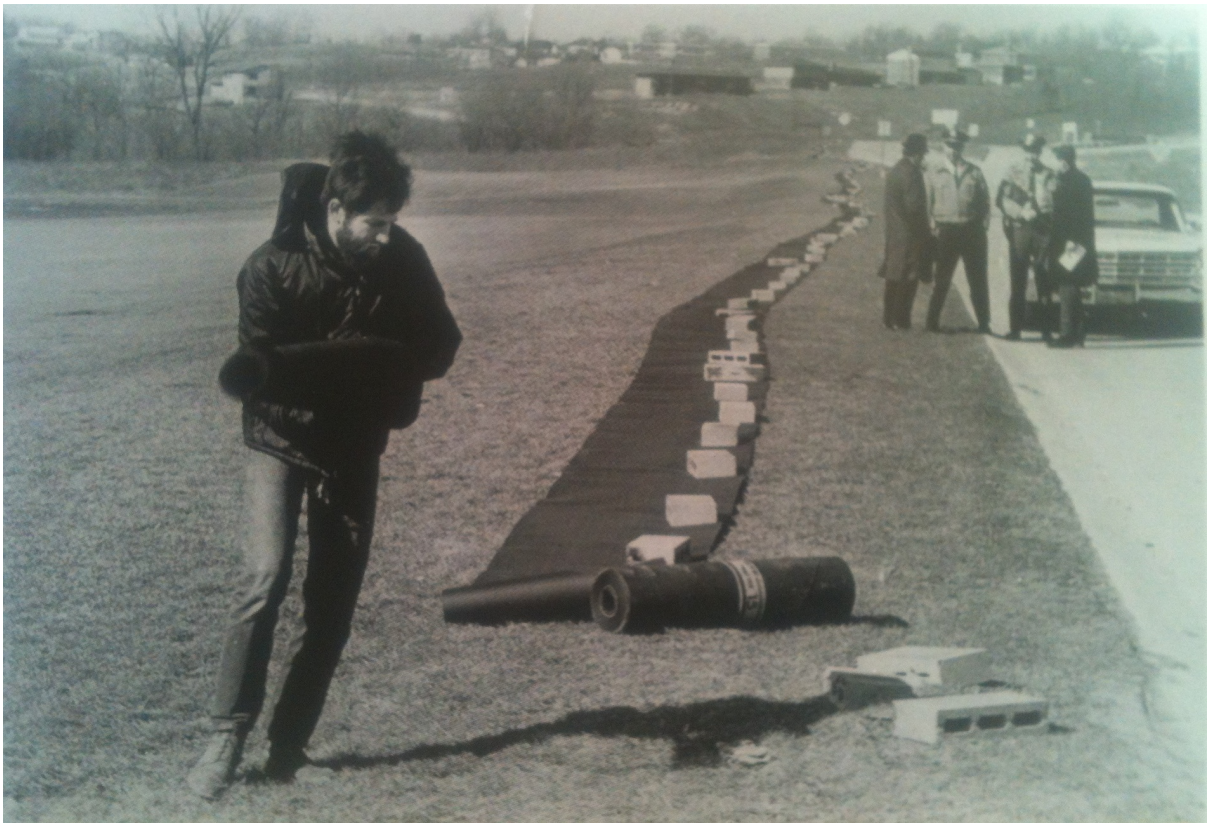
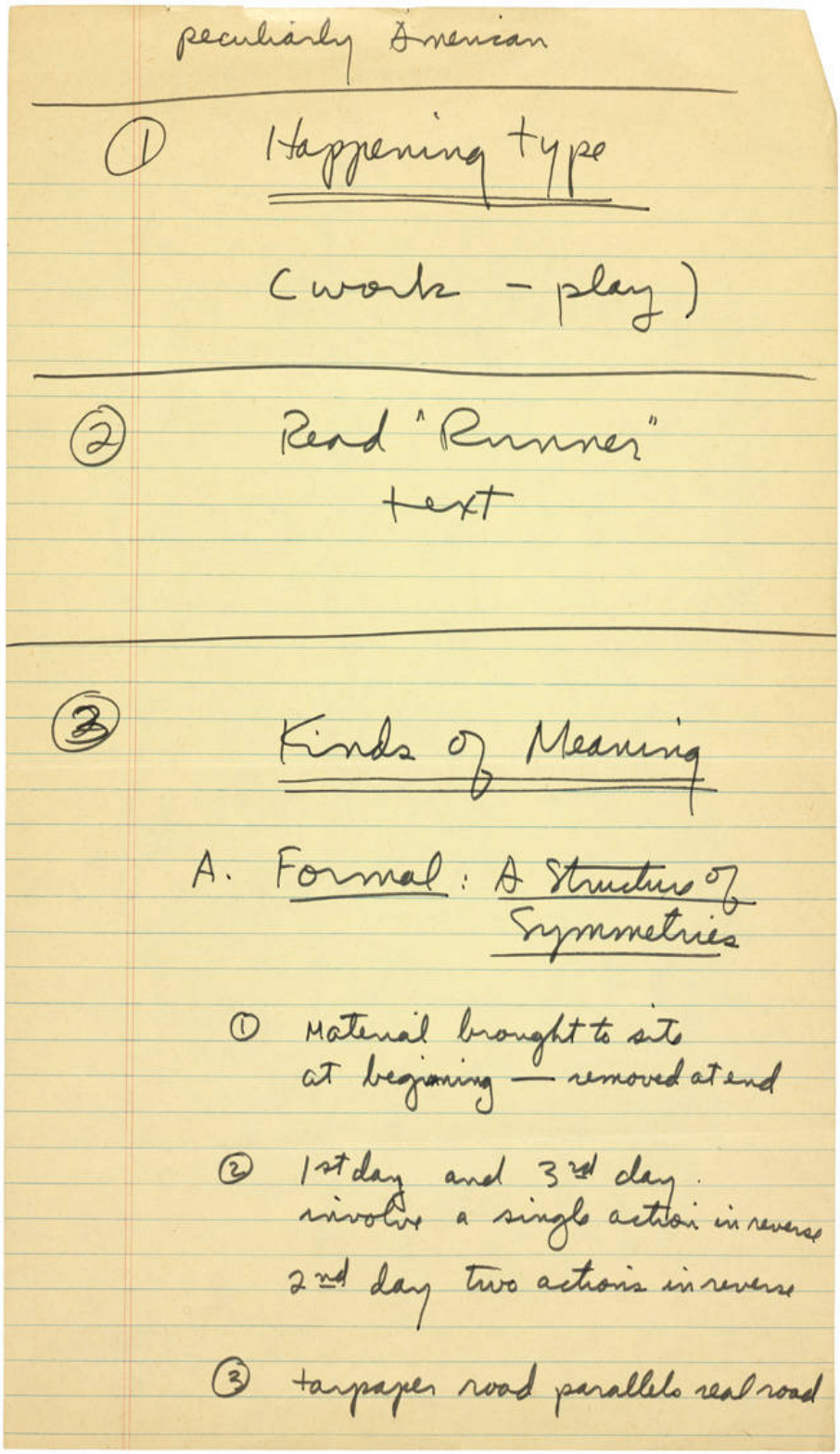


Fig. 110, Allan Kaprow laying tar paper, *Runner* (1968)



Fig. 111, Allan Kaprow laying breeze blocks, *Runner* (1968)


peculiarly American

① Happening type

(work - play)

② Read "Runner" text

③ Kinds of Meaning

A. Formal: A Structure of Symmetries

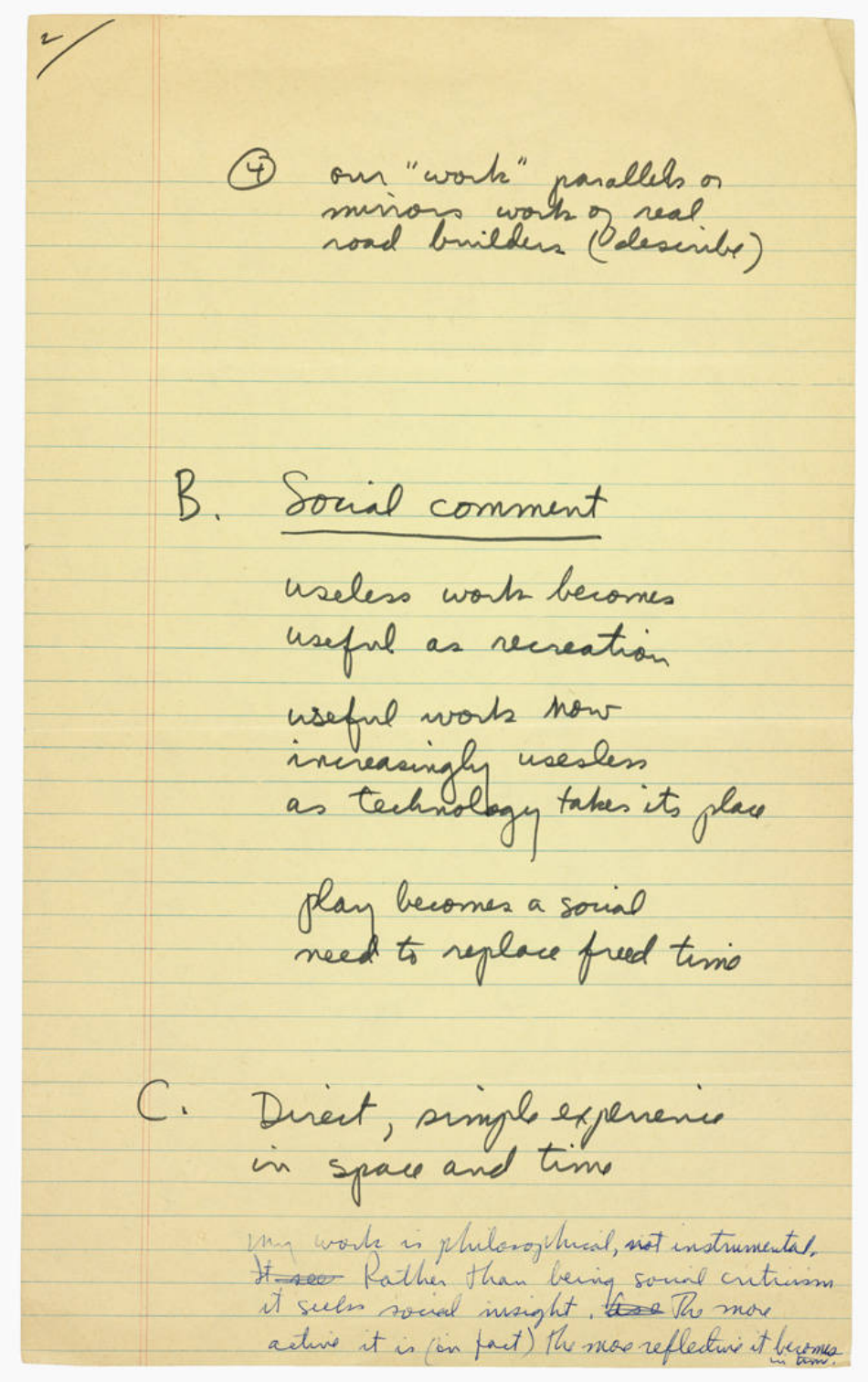
① Material brought to site at beginning — removed at end

② 1st day and 3rd day involve a single action in reverse

2nd day two actions in reverse

③ tarpaper road parallels real road

Fig. 112, Allan Kaprow, briefing notes for *Runner* (1968), Allan Kaprow Papers


2

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

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, simple experience in space and time

My work is philosophical, not instrumental. ~~It sees~~ Rather than being social criticism it seeks social insight. ~~Use~~ The more active it is (in fact) the more reflective it becomes in time.

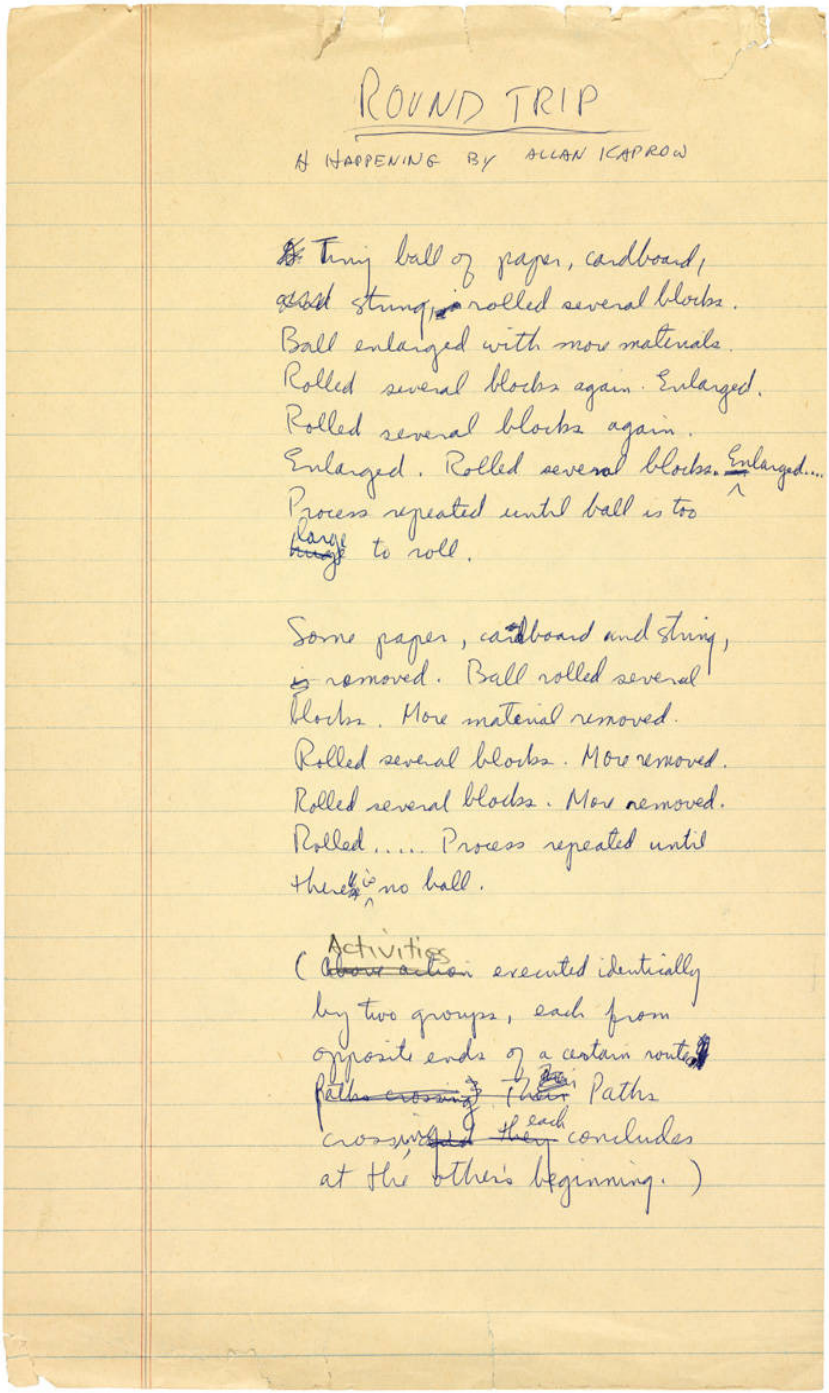
Fig. 113, Allan Kaprow, briefing notes (second page) for *Runner* (1968), Allan Kaprow Papers



Fig. 114, volunteers laying tar paper and breeze blocks, *Runner* (1968)



Fig. 115, contact sheet for Allan Kaprow, *Round Trip* (1968), State University of New York, Albany



ROUND TRIP

A HAPPENING BY ALLAN KAPROW

Tiny ball of paper, cardboard, 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 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 executed identically by two groups, each from opposite ends of a certain route. Paths crossing. Their paths crossed. Each concludes at the other's beginning.)

Fig. 116, Allan Kaprow, handwritten score for *Round Trip* (1968), Allan Kaprow Papers

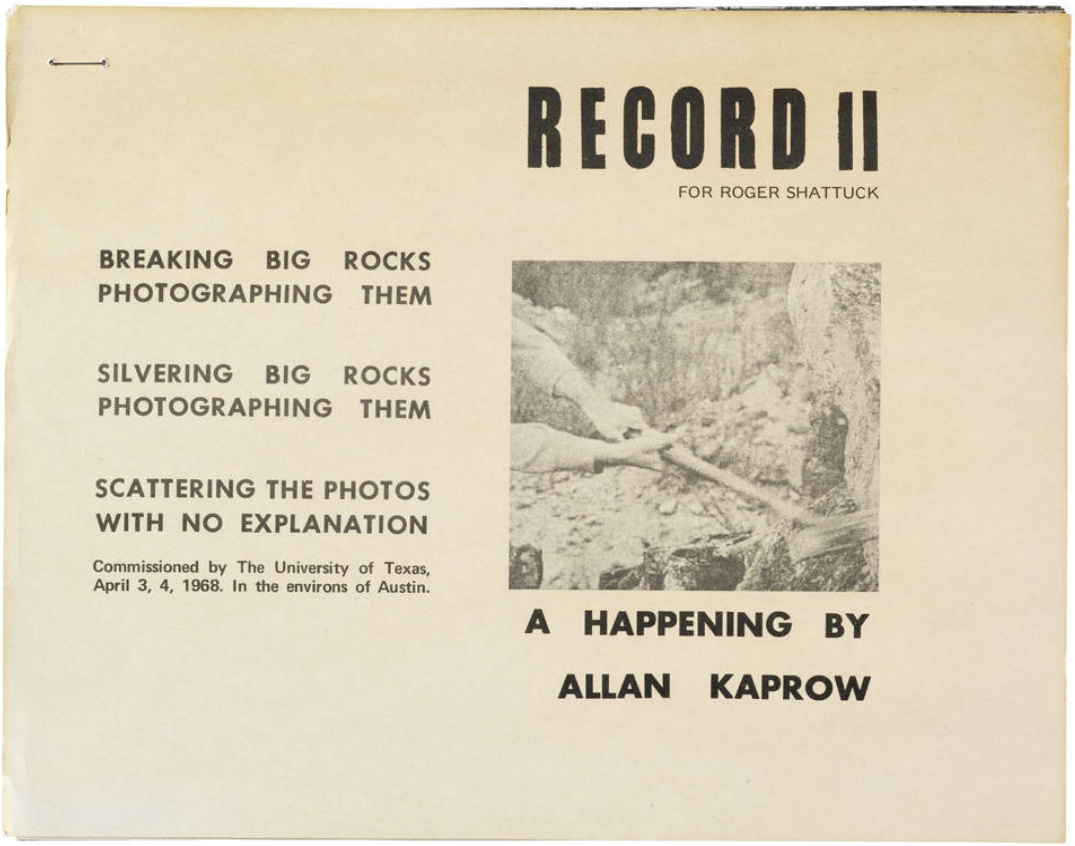


Fig. 117, pamphlet for Allan Kaprow, *Record II (for Roger Shattuck)* (1968), Allan Kaprow Papers



Fig. 118, “silvering big rocks”, Allan Kaprow, *Record II* (1968), Allan Kaprow Papers

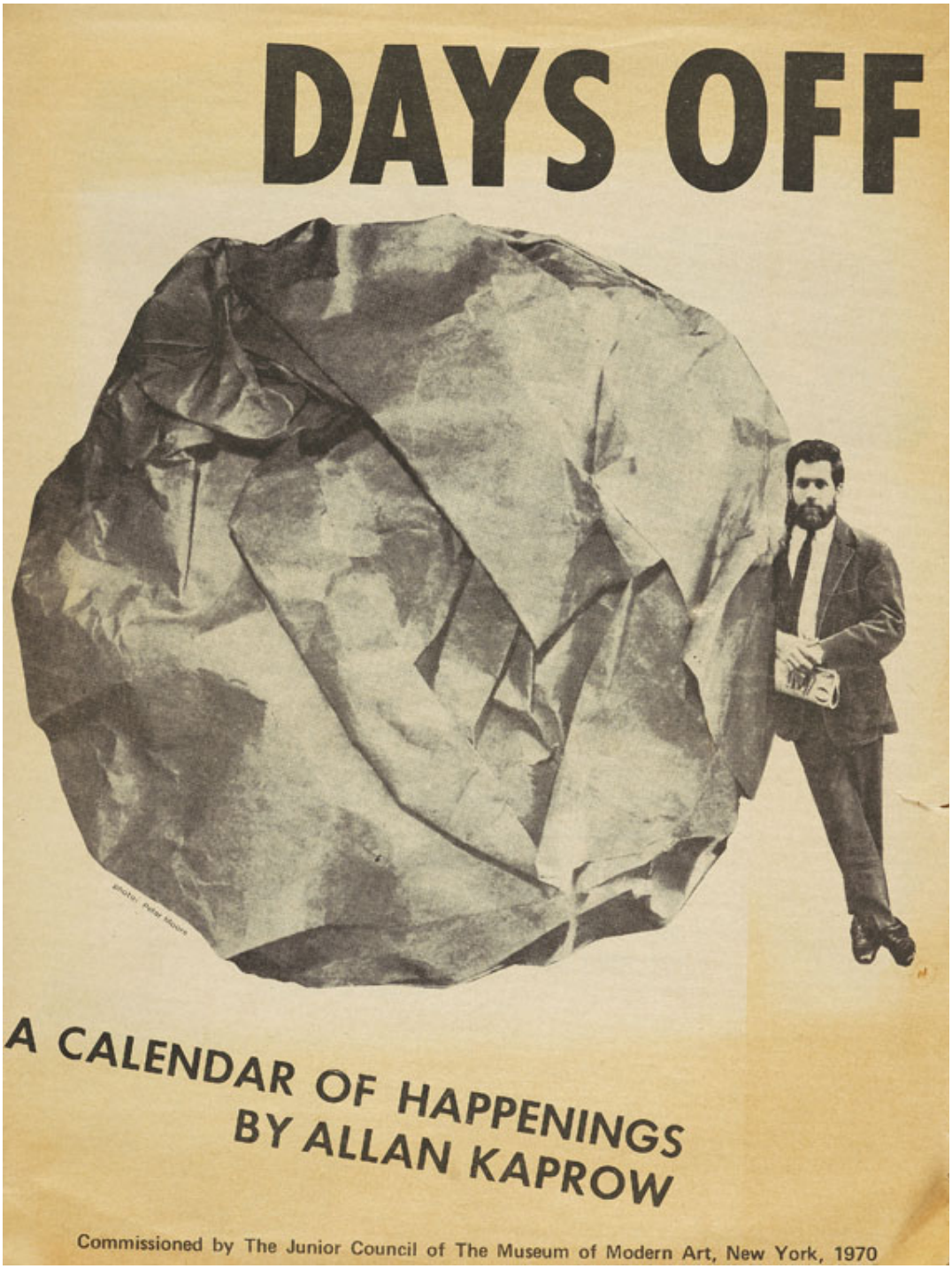


Fig. 119, Allan Kaprow, *Days Off: A Calendar of Happenings* (1970)

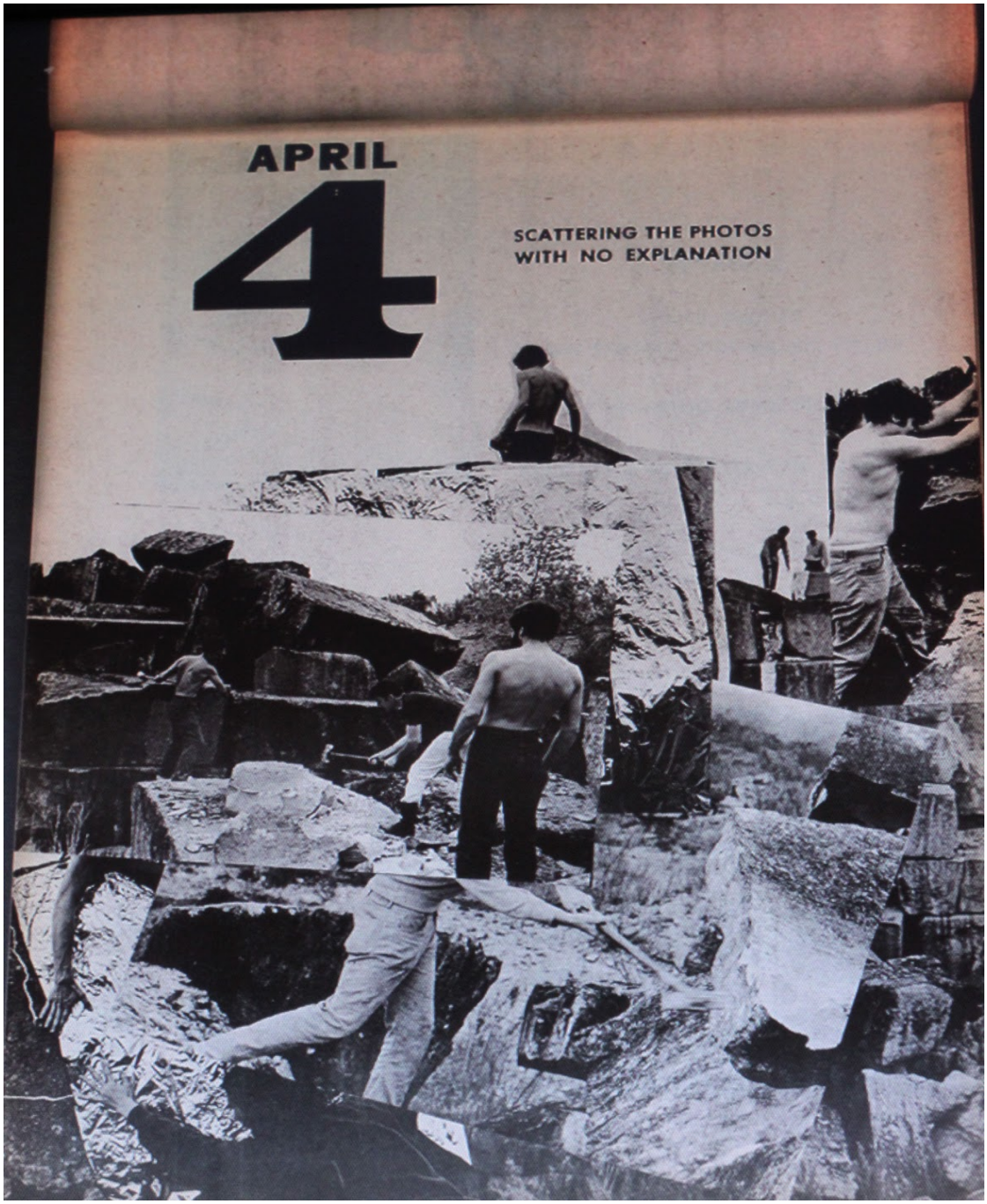


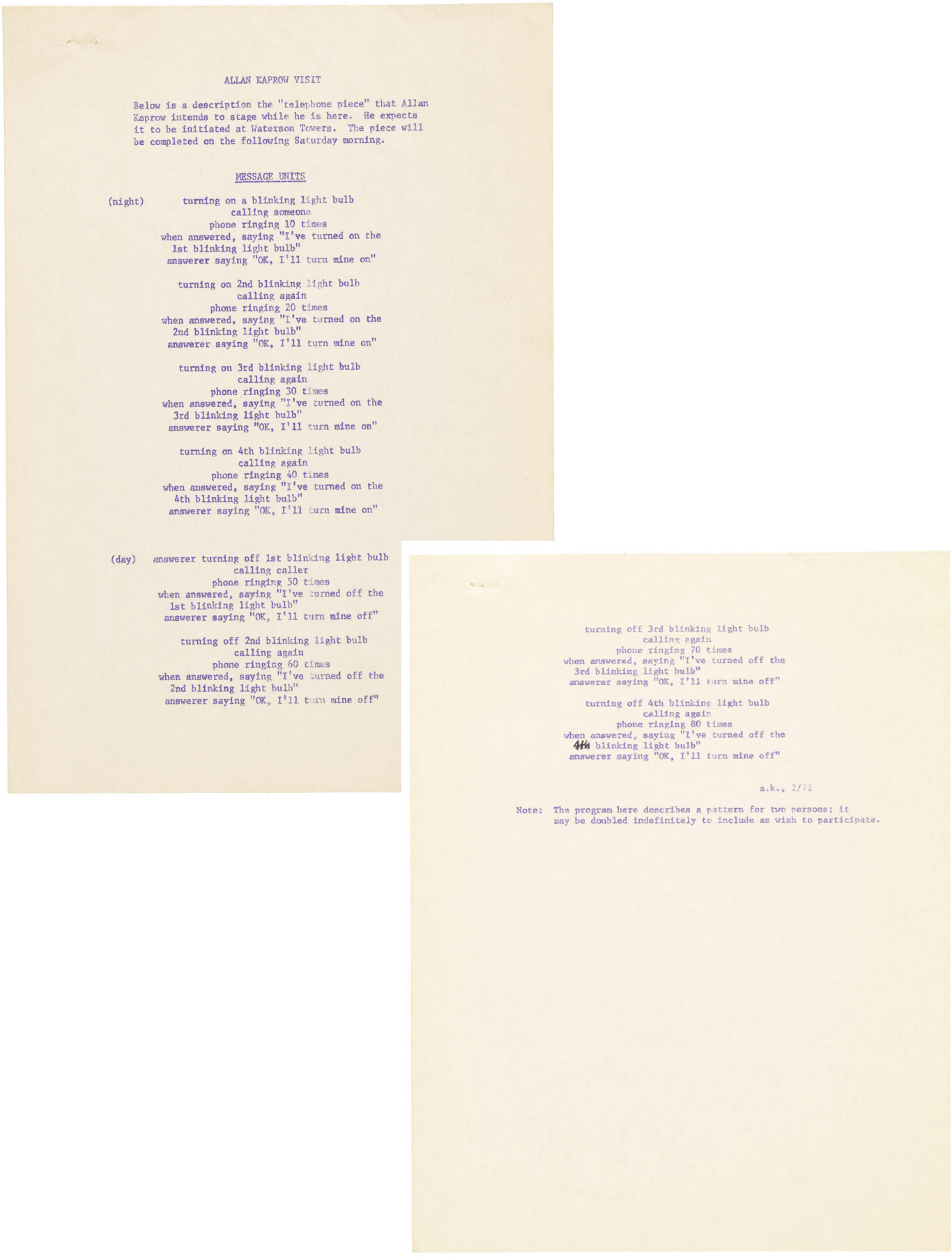
Fig. 120, calendar entry for the 4th April featuring Record *II* (1968), *Days Off: A Calendar of Happenings* (1970)



Fig. 121, title sequence of Allan Kaprow, *Hello* (1969), WGBH-TV, Boston



Fig. 122, participants shown in the broadcast of Allan Kaprow, *Hello* (1969)



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., 2/72

Note: The program here describes a pattern for two persons; it may be doubled indefinitely to include as wish to participate.

Figs. 123-124, Allan Kaprow, score for *Message Units* (1972)

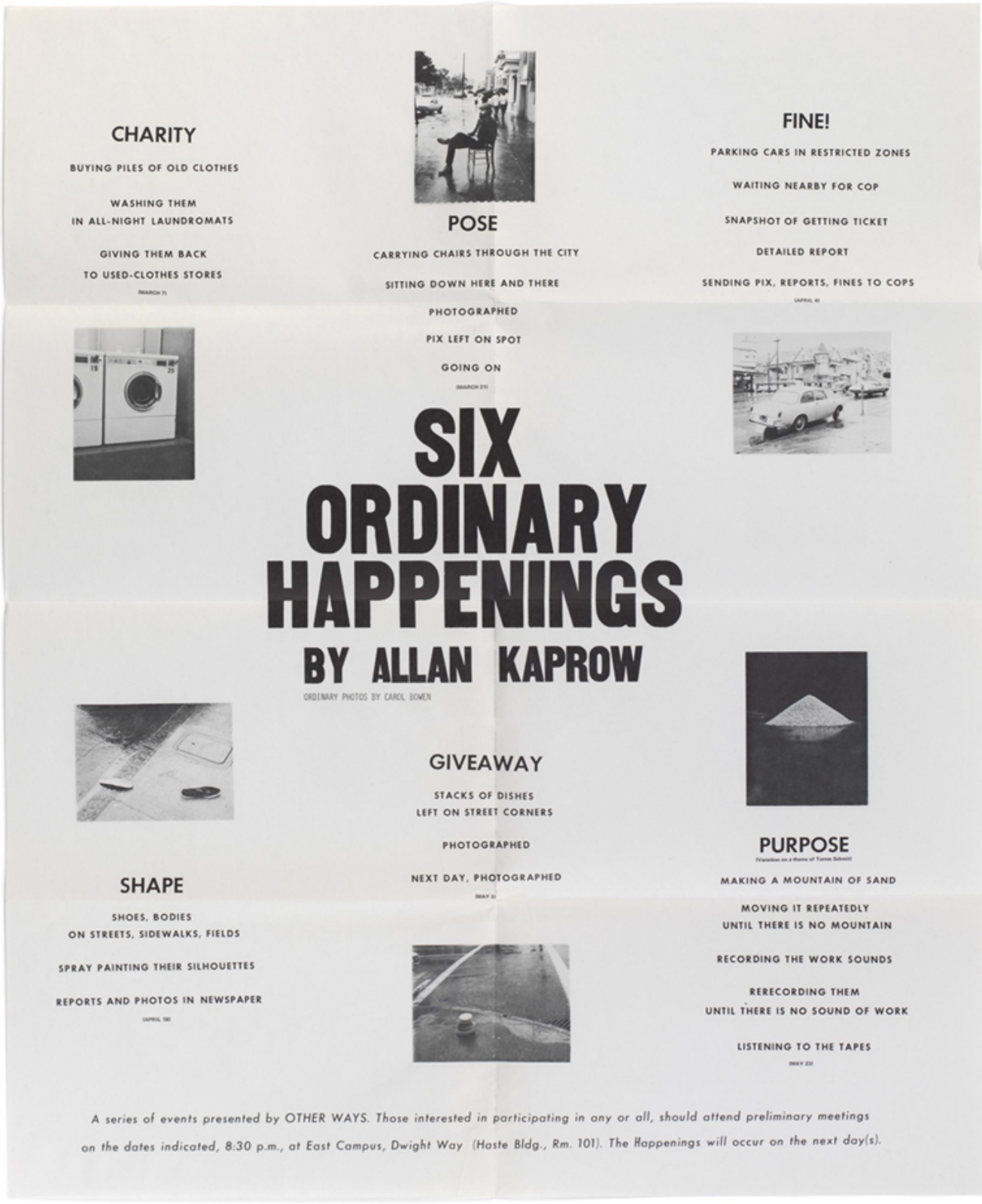
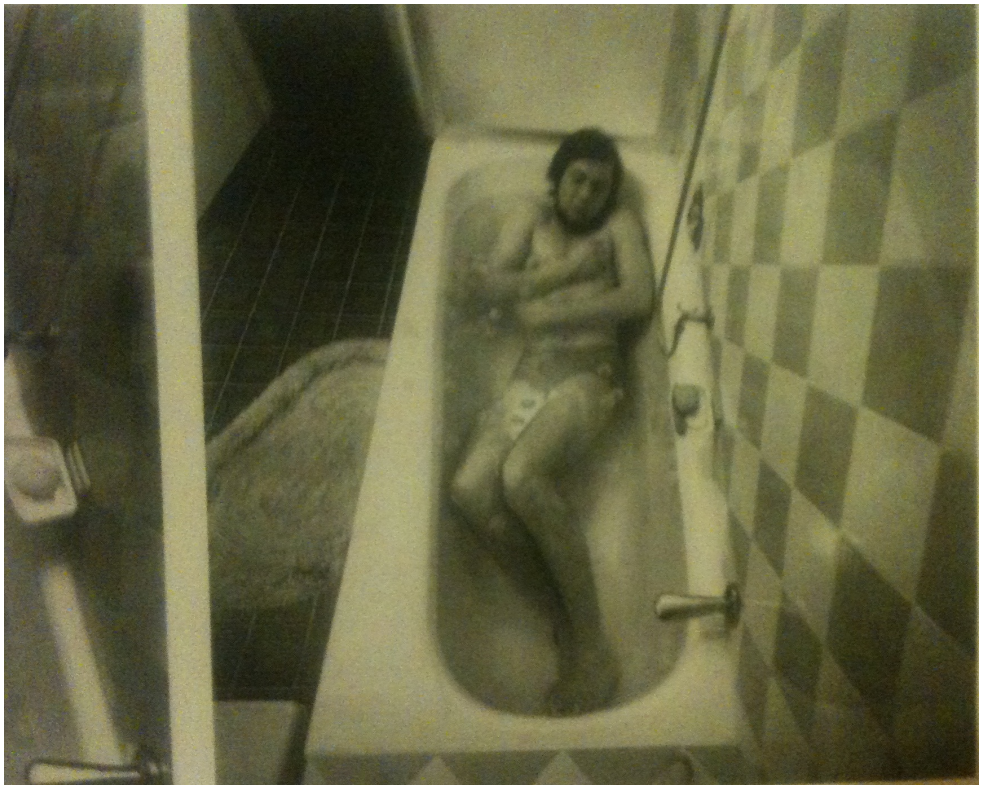


Fig. 125, Allan Kaprow, poster for *Six Ordinary Happenings* with scores (1969)





Figs. 126-127, photographs from Activity booklet for Allan Kaprow, *Basic Thermal Units* (1973), depicting cooling a body with ice





Figs. 128-129, photographs from Activity booklets for *Basic Thermal Units* (1973), depicting increasing the temperature of a room



Fig. 130, photograph from Activity booklet for *Basic Thermal Units* (1973), depicting "phoning repeatedly until the room's too cold or until the body's too hot"

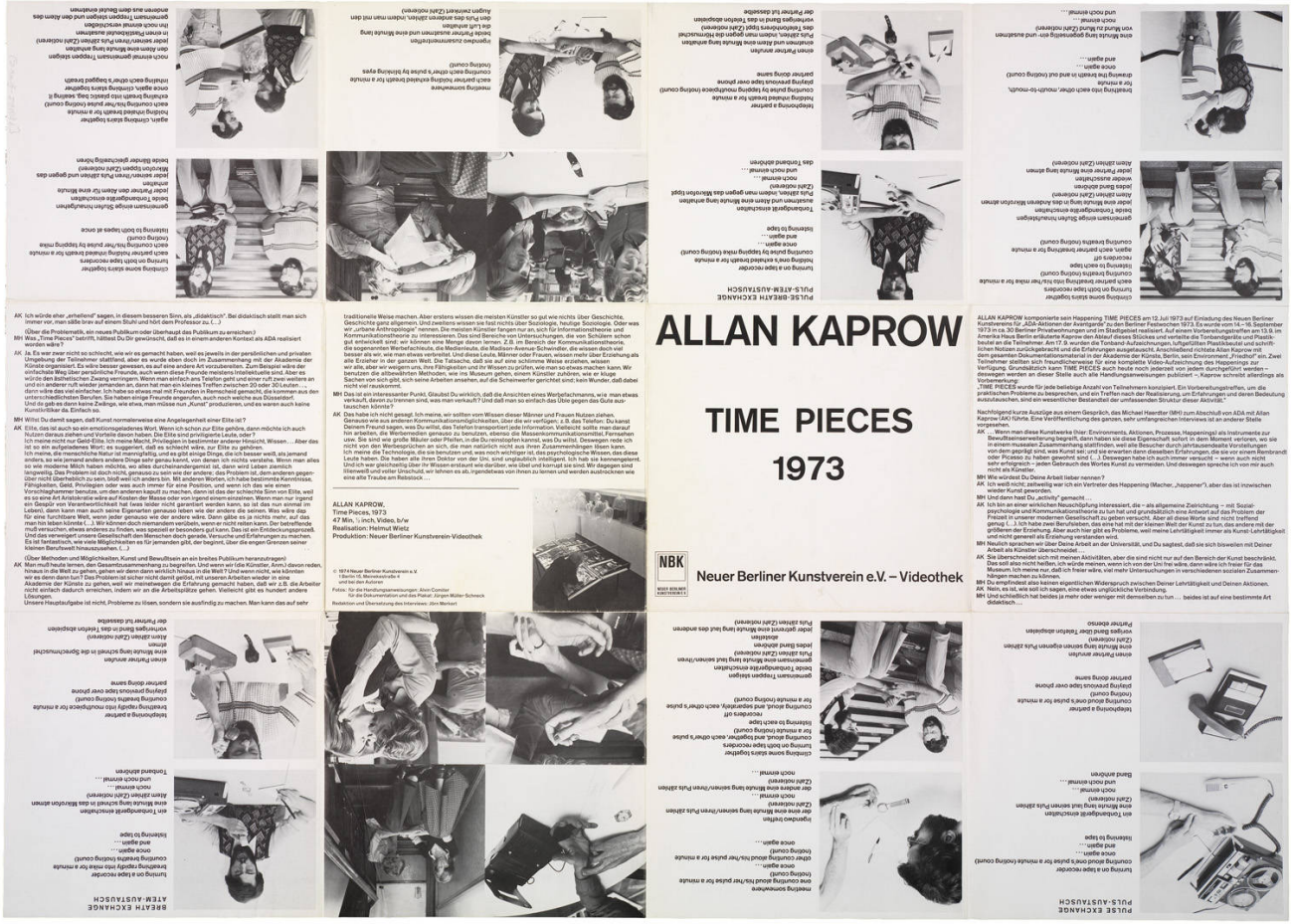


Fig. 131, Allan Kaprow, poster and Activity booklet for *Time Pieces* (1973)





Figs. 132-133, “pulse exchange”, detail of Activity booklet for *Time Pieces* (1973)

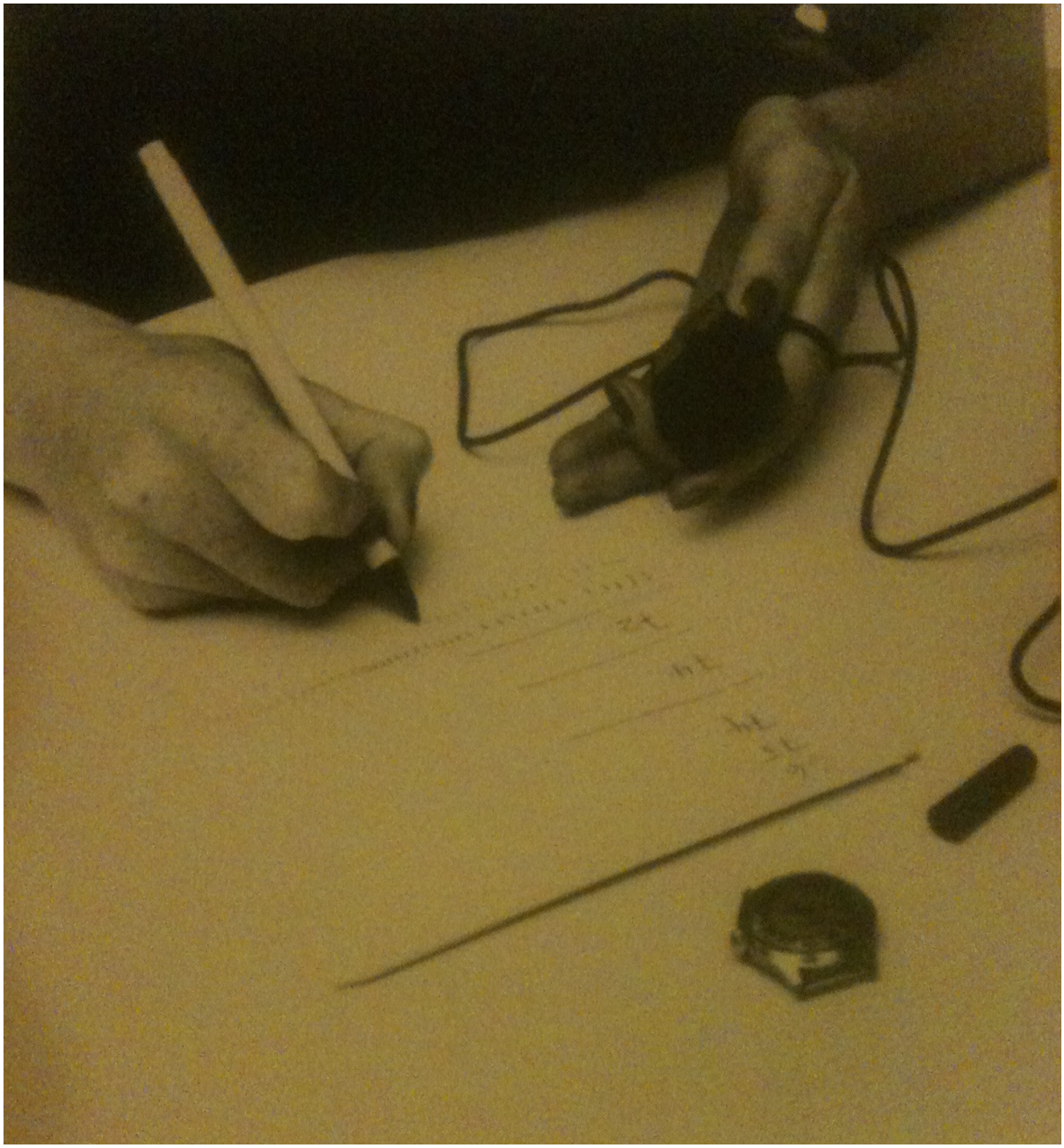
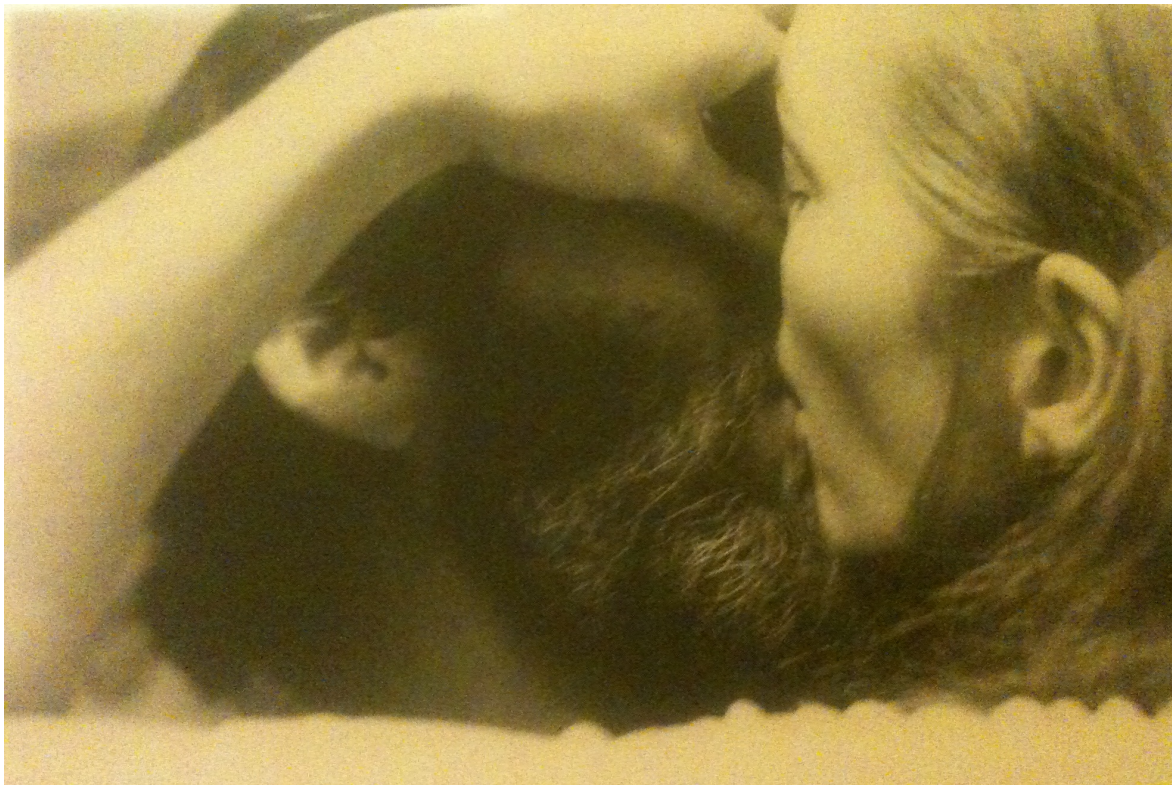


Fig. 134, detail of Activity booklet for *Time Pieces* (1973), depicting the recording of a counted pulse by tapping a microphone





Figs. 135-136, detail of Activity booklet for *Time Pieces* (1973), depicting “breath exchange”



Fig. 137, detail from Activity booklet for *Time Pieces* (1973), “bagged breath”



Fig. 138, detail from Activity booklet for *Time Pieces* (1973), showing Kaprow's wife Vaughan Rachel breathing into a telephone



Fig. 139, participants on stage in Marina Abramović, *512 Hours* (2014), Serpentine Gallery, London



Fig. 140, participants sleeping (foreground) and contemplating the present (background), in Marina Abramović, *512 Hours* (2014)



Figs. 141-143, stills from Francis Alÿs, *Re-enactments* (2000)



Fig. 144, Thomas Hirschhorn, *Gramsci Monument* (2013), Forest Houses, The Bronx, New York



Fig. 145, Marcus Steinweg “Daily lecture”, Gramsci Theater, Thomas Hirschhorn, *Gramsci Monument* (2013), Forest Houses, The Bronx, New York



Fig. 146, Thomas Hirschhorn, *Gramsci Monument* (2013), Forest Houses, The Bronx, New York