

ALLAN KAPROW

Yard, 1961 / 2013



ENVIRONNEMENT RÉINVENTÉ /
Re-invented environment

Commissaire de l'exposition /
Curator of the exhibition:
Alexis Vaillant, responsable de la
programmation au CAPC /
Chief Curator at the CAPC

Nef / *Nave*

CAPC
MUSÉE D'ART CONTEMPORAIN
DE BORDEAUX

28.02.2013 – 31.03.2013



L'EXPOSITION / EXHIBITION

40 tonnes de pneus sont déversées dans la nef du CAPC.
Et *Yard* est «réinventé».

Environnement culte de l'artiste américain Allan Kaprow (1927 - 2006) *Yard* connaît le succès dès sa première activation dans la cour de la galerie Martha Jackson à New York en 1961. Les visiteurs se déplacent tant bien que mal sur des piles de pneus qu'ils réagencent à volonté. L'art et la vie se confondent. Depuis, *Yard* se réinvente plusieurs fois par an dans le monde, à l'intérieur comme à l'extérieur. Un tel niveau d'adaptabilité pour une œuvre peut sembler aujourd'hui incroyable. Il l'est. Et l'idée est d'autant plus forte que l'impact est visuel. *Réinventé* dans les proportions pharaoniques de la nef, *Yard* fait office dans ce contexte de socle ou fondement métaphorique d'une histoire, celle du CAPC, et pose, du fait de l'instabilité qui le caractérise, la question de l'anti-scène, comment faire coïncider l'art et la vie.

Durant un mois, *Yard* transforme la nef du CAPC en une vaste décharge de pneus. Cet environnement contraste avec le lieu qui l'héberge. Les 40 tonnes de pneus jetées dans la nef créent des monticules épars, des successions de massifs et de creux obscurs, paysage de caoutchouc sali qui demande à être investi, un terrain de jeu que chacun peut s'approprier.

Un mois. L'environnement créé par *Yard* joue un rôle fondateur dans la programmation annuelle impulsée par le musée. Fondement mouvant et anti scène, *Yard* devient espace d'expression. Des événements y prennent place. Dans le cadre du cycle de conférence *Penser... pour voir*, proposé par le philosophe François Cusset, la parole est donnée à Tristan Garcia puis Enzo Traverso. Le concert du groupe *Hello Bye Bye* à même l'environnement de Kaprow nous replonge dans l'œuvre en nous imprégnant de leur sonorité, laissant présager d'une ambiance singulière.

*Forty tons of tires are tipped onto the CAPC's nave.
And Yard is re-invented.*

As a cult environment produced by the American artist Allan Kaprow (1927-2006), from the very first time it made its activation into the courtyard of the Martha Jackson Gallery, in New York in 1961, it was a success. Visitors moved about as best they could on piles of tires which they re-arranged at will. Art merged with life. Since then, Yard has been re-invented several times a year, indoors and out alike. Nowadays, such a degree of adaptability for a work may seem unbelievable. It is. And the idea is all the more powerful because the impact is a visual one. Re-invented in the pharaonic proportions of the nave, Yard acts in this context as a metaphorical base and foundation of a history, the CAPC's, and raises the issue of the anti-stage, because of the instability that hallmarks it, how to coincide art and life.

During a month, Yard will be turning the CAPC nave into a huge tire dump. This environment contrasts with the place accommodating it. The 40 tons of tires tossed into the nave create scattered piles, sequences of volumes and dark hollows, landscape of dirty rubber summoning us to surround, a playground that each and everyone can appropriate.

One month. Yard will be playing a ground-breaking role in the museum's annual programme. Foundation moving and anti-stage, Yard becomes a space of expression. The events taking place in it. As part of the lecture cycle Think... and see, proposed by the philosopher François Cusset, the word is given to Tristan Garcia then Enzo Traverso. The concert given by the group Hello Bye Bye in the Kaprow environment setting plunges us back into the work by imbuing us with their sound, portending an unusual ambience.

ALLAN KAPROW

Artiste américain né le 23 août 1927 à Atlantic City (New Jersey). Il étudie dès 1943 à la New York High School of Music and Art ; puis en 1947, il se consacre à la peinture à la Hans Hofmann School of Fine Arts. En 1949, il s'initie à la philosophie à la New York University, et l'année suivante à l'histoire de l'art, suivant l'enseignement de Meyer Shapiro à Columbia University, où il soutient une thèse sur Mondrian. De 1956 à 1958, il devient l'un des élèves de Cage à la légendaire New School for Social Research de New York. Allan Kaprow enseigne à la Rutgers University (New Jersey), puis à New York (State University), en 1969 il enseigne à l'institut CalArts (Californie) et en 1974 à l'University of California de San Diego où il cesse d'enseigner en 1993.

En 1952, il est le cofondateur, à New York, de la Hansa Gallery, et en 1959 de la Reuben Gallery. Allan Kaprow est également l'auteur de *Comment faire un happening* traduit de l'américain par Herrmann Ghautier, Paris, Le Clou dans le Fer, 2011 ; *L'art et la vie confondus*, Paris, Centre Georges Pompidou, 1996, textes réunis par Jeff Kelly, traduits de l'américain par Jacques Donguy. Allan Kaprow meurt le 5 avril 2006 à Encinitas en Californie. Il laisse derrière lui un héritage en perpétuel réinvention.

La réinvention de *Yard* s'inscrit dans une démarche conceptuelle de l'artiste visant à la recréation perpétuelle des environnements qu'il imagine. Conformément à sa vision, ceux-ci doivent être adaptés, mouvant ; en évolution face à une conception de l'art trop figée dans le temps. Ils s'inscrivent dans un mouvement visant à estomper les limites séparant l'art et la vie. Récemment, l'environnement *Yard* a été successivement réinventé en 2007 (Eindhoven), 2008 (Gênes), 2009 (New-York) et 2011 (Basel).

The American artist Allan Kaprow was born on August 23, 1927 in Atlantic City (New Jersey). In 1943 he attended the New York High School of Music and Art; then in 1947 he devoted himself to painting at the Hans Hofmann School of Fine Arts. In 1949, he started studying philosophy at New York University, and then switched to Art history, taking Meyer Shapiro's courses at Columbia University, where he wrote a dissertation on Mondrian. Between 1956 and 1958 he became one of John Cage's students at the legendary New School for Social Research in New York. Allan Kaprow taught first at Rutgers University (New Jersey), and then at State University, New York (SUNY). In 1969 he taught at the CalArts Institute in California, and in 1974 at the University of California in San Diego, where he wound up his career in 1993.

In 1952 he was joint founder of the Hansa Gallery in New York, and in 1959 he co-founded the Reuben Gallery. Allan Kaprow was also an essayist (Assemblages, Environments and Happenings, 1966; Essays on the Blurring of Art and Life, 1993). He died on April 5, 2006 at Encinitas in California. He left behind him a heritage that is being perpetually re-invented.

The re-invention of Yard is part of the artist's conceptual approach aiming at the perpetual re-creation of environments he imagines. In compliance with his vision, these environments must be adapted, moving; developing with regard to a conception of art that is too frozen in time. They are part of a movement aimed at blurring the boundaries separating art and life. Recently the Yard environment has been successively re-invented in 2007 (Eindhoven), 2008 (Genoa), 2009 (New York) and 2011 (Basel).

EVÈNEMENTS / EVENTS

JEUDI 28.02.2013 – 18 h

Conférence / *Lecture*

TRISTAN GARCIA

L'intensité / *Intensity*

Né en 1981 à Toulouse, Tristan Garcia est Normalien et Docteur en Philosophie. Sa thèse, dirigée par Sandra Laugier est intitulée : *Arts anciens, arts nouveaux. Les formes de nos représentations de l'invention de la photographie à aujourd'hui*. Aujourd'hui philosophe et aussi romancier, ses domaines d'intérêt s'étendent du cinéma aux séries télévisées, du football à la métaphysique, en passant par le langage et l'image, bifurquant vers le concept de représentation et plongeant dans l'immensité de la pop culture. Personnalité foisonnante, il semble avoir renoncé à donner une unité à tous ses intérêts préférant accorder à chacun d'entre eux un temps égal. Très remarqué sur la scène littéraire française en 2008 à la sortie chez Gallimard de *La meilleure part des hommes* (ce roman retrace à travers le destin de trois personnages, l'arrivée du sida au sein du mouvement homosexuel dans les années 1980) il a depuis publié plusieurs romans qui ne se ressemblent pas : en 2010 paraît *Mémoire de la Jungle* (Gallimard), récit qui explore la frontière en homme et animal notamment à travers le langage. Il publie en 2012 *En l'absence de classement final* (Gallimard, 2012) une réflexion sur le sport à notre époque, suivi de *Les cordelettes de Browser* (Denoël) où Tristan Garcia s'essaye à la science fiction. Avec succès. Dans son dernier essai *Six feet under, nos vies sans destins* (PUF, 2012), il construit une réflexion sur *Six Feet Under*, série américaine des années 2000. Le succès rencontré par l'adaptation très

récente de *La meilleure part des hommes* au théâtre par Pauline Bureau consacre à nouveau Tristan Garcia. Considéré comme l'un des esprits les plus vifs de sa génération, la conférence qu'il donne à même l'environnement *Yard* de Kaprow sera consacrée à « l'intensité » .

Born in 1981 in Toulouse, Tristan Garcia is a graduate of the Ecole Normale and a doctor of philosophy. His thesis, supervised by Sandra Laugier, is titled: Arts anciens, arts nouveaux. Les formes de nos représentations de l'invention de la photographie à aujourd'hui (Anciens arts, new arts. The forms of our representation from invention of photography to now). Today a writer as well as a philosopher, his areas of interest range from film to TV series, and from football to metaphysics by way of language and imagery, branching off towards the concept of representation and plunging into the immensity of the pop culture. A rich personality, he seems to have renounced giving a unity to all his interests, preferring, on the contrary, to grant them all equal time. Much acclaimed on the French literary scene in 2008 with the publication by Gallimard of La meilleure part des hommes (this novel follows, through the destinies of three characters, the arrival of AIDS in the homosexual movement in the 1980s), he has since published several novels which are all quite different. 2010 saw the publication of Mémoire de la jungle (Gallimard), a tale which explores the boundary between people and animals in particular through language. In 2012 he published En l'absence de classement final (Gallimard), a reflection about sport

in our contemporary age, followed by Les cordelettes de Browser (Denoël), where Tristan Garcia successfully tries his hand at science fiction. In his latest essay, Six feet under, nos vies sans destins (PUF, 2012), he puts together a line of thinking about Six Feet Under, an American TV series from the 2000s, which he was very fond of. The success of the very recent adaptation of La Meilleure part des hommes for the stage by Pauline Bureau brings Tristan Garcia once more to the fore. Regarded as one of the brightest minds of his generation, the lecture which he is giving actually in the Yard environment will be about the theme of "Intensity".

JEUDI 28.02.2013 – 20 h

Concert

HELLO BYE BYE

French electro-pop band

www.hellobyebye.fr

Après un premier album éponyme sorti fin 2010 et une tournée 2011, le quatuor bordelais *Hello Bye Bye* poursuit sa quête d'idéal sonore. Leur dernier EP « Let's live happy waiting for our dying day » sorti en novembre 2012 nous entraîne dans un univers où règnent ambivalences et contrastes, point de rencontre entre ambiance électro-hypnotique et vivifiante fraîcheur pop. *Hello Bye Bye* cultive une schizophrénie musicale assumée d'où il tire son identité, atypique et surprenant par ses compositions et le rythme dans lequel il nous plonge, ce groupe est à découvrir sur scène où l'expérience prend tout son sens.

After a first eponymous album released in late 2010, and a tour in 2011, the Bordeaux quartet Hello Bye Bye is pursuing its quest for an acoustic ideal. Their latest record "Let's live happy waiting for our dying day", released in November 2012, draws us into a world where ambivalences and contrasts reign, a meeting point between electro-hypnotic ambience and invigorating pop freshness. Hello Bye Bye cultivates an assumed musical schizophrenia from which it derives its atypical identity which surprises by its compositions and the rhythm it plunges us into. This group is best discovered on stage, where the experience takes on its full meaning.

JEUDI 21.03.2013 - 19 h

Conférence / Lecture

ENZO TRAVERSO

Mémoire et utopie au tournant du XXI^e siècle / Memory and utopia at the turn of the 21st century

Né en 1957 à Gavi en Italie, Enzo Traverso est un historien de la modernité. Spécialiste d'histoire politique et intellectuelle, il est actuellement professeur invité à *Cornell University* (Etats-Unis). La formation intellectuelle d'Enzo Traverso est marquée par son engagement précoce dans les rangs d'une organisation marxiste révolutionnaire telle que *Potere Operaio* qu'il quitte à sa dissolution en 1974. Il gravite plusieurs années autour des mouvements et des organisations d'extrême gauche regroupés dans la *Démocrazia Proletaria* en Italie, ou la LCR en France, pays dans lequel il s'installe en 1985. Fort de ses expériences, la pensée d'Enzo Traverso nous entraîne vers une histoire à l'opposé de toute dimension événementielle, c'est-à-dire une histoire qui travaille dans la synthèse, qui opte pour le plan large. Sa vision de l'histoire est connectée, elle construit des réseaux. Aujourd'hui considéré comme l'un des spécialistes mondiaux de la philosophie juive allemande, du nazisme, de l'antisémitisme et des deux guerres mondiales, Enzo Traverso est aussi fasciné par certains penseurs nomades tels que Walter Benjamin ou Siegfried Kracauer. Les nouveaux éclairages qu'il apporte à travers ses travaux sur la crise de la modernité, les exils et la question juive, ou la guerre civile européenne au XX^e siècle, sont remarquables. Le prochain ouvrage d'Enzo Traverso à paraître est *La Fin de la modernité juive* (La Découverte, 2013).

Born in 1957 in Gavi in Italy, Enzo Traverso is an historian of modernity. A specialist in political and intellectual history, he is currently a guest professor at Cornell University (USA). Enzo Traverso's intellectual education is marked by his early involvement in the ranks of a revolutionary Marxist organization like Potere Operaio, which he left when it broke up in 1974. For several years he gravitated around extreme leftwing movements and organizations brought together in Democrazia Proletaria in Italy, and the LCR in France, where he settled in 1985. On the strength of his experiences, Enzo Traverso's thinking takes us towards a history that is opposed to any factual dimension, which is to say, a history which works in synthesis, and opts for the broad canvas. His vision of history is connected, it constructs networks. Regarded nowadays as one of the world specialists in German Jewish philosophy, nazism, anti-semitism and the two world wars, Enzo Traverso is also fascinated by certain nomadic thinkers like Walter Benjamin and Siegfried Kracauer. The new light he sheds through his works on the crisis of modernity, exile and the Jewish question, as well as the European civil war in the 20th century, is noteworthy. Enzo Traverso's next publication will be La Fin de la modernité juive (La Découverte, 2013).

INTERVIEW

Interview realised at the Dallas Public Library Cable Access Studio in 1988.

John Held, Jr: [...] you are best known as the person who coined the phrase “happenings.” I just wonder how you felt the first time you heard the Supremes singing that song, “The Happening.” Did you...

Allan Kaprow: I’d already repudiated the word, because many other people before that were using it. It was a catch word. You remember everybody went around going, “What’s happening, baby?” Political uprisings on campuses and advertisements for butter and brassieres were all using the word “happening.” I remember one ad showed a floating woman in outer space, a starry background, and the legend was, “I dreamt I was in a happening in my Maidenform brassiere.” So by that time movies and the Supremes and all were in general usage around the world in ways that had nothing to do with my original sense, which became so foreign to me that I just dropped it. However, it’s like your name, you can’t drop it without somebody coming and picking it up and saying, “You dropped something mister.”

JH: The place you used it first was a paper about Jackson Pollock?

AK: Yes. It was actually semi-conscious. It occurred in a paragraph toward the end of the article, which was about the presumed legacy of that artist, who had died shortly before then, in which I said there are two directions in which the legacy could go. One is to continue into and develop an action kind of painting, which was what he was doing, and the other was to take advantage of the action itself, implicit as a kind of

dance ritual. Instead of making ritualistic actions, which might be one direction someone could take, I was proposing the hop right into real life, that one could step right out of the canvas, which in his case, he did while painting them.

JH: It seems to be a continuation of the Abstract Expressionist concept that the process was just as important as the product. Tell me if I’m wrong, but you were bringing the painting to life?

AK: Well, painting as painting is a lively affair in any case. Let’s not repudiate painting. My interest was not in negating painting, it was to add to the number of options that an artist had at that time. I had been a painter. I might even say that I was beginning to be somewhat successful among my colleagues at that point. That was 1956. But, the idea of going farther was a heritage of Modernism at that point. That each younger generation went farther than the last one. And the notion of a progressive amplification of options, even of a revolutionary sort, was part of our upbringing. So I was offering that option, not as a denouncement, but rather as one more opening into some other future.

JH: You mentioned that you were a painter, and you were a student in the early fifties studying under some of...

AK: In the forties.

JH: In the forties. And early fifties with Meyer Schapiro?

AK: I studied painting then under the greatest teacher in the world of Modernist painting and that was Hans Hoffman, who

was of course a distinguished member of the Abstract Expressionist group in New York. And that was the liveliest school you could find anywhere. It was superb. I was very lucky, and when I studied with Meyer Schapiro, who was an eminent historian, it was a parallel study. It was not only art in the practical sense, it was art history and the philosophy of art, which I had been studying in the university before that. That was to do my masters, and I thought at the time my post-graduate work too. But I got my masters degree and did most of my course work in art history for my PhD and then I got a job with his help, that is with Meyer Schapiro’s help, at Rutgers, teaching art history, and chucked the whole post-graduate program, which they never let me forget.

JH: You were concentrating then on Mondrian. Why?

AK: He was my thesis. I was interested in what turned out to be a key to what I’m doing now, although I didn’t realize it then. In that master’s thesis, which was an intensive analysis of the optical effects of looking at Mondrian, in a way that I thought had gotten cues from his writings, that if you do that intensively, that is almost staring for as long as two hours at a painting, the relativity of all the parts increases to the point that the clarity that you first see in the picture, you know, those straight lines – the whites, the blacks, the reds, the blues, and the yellows – no longer are at all clear. They start bending. They start disappearing under your glance, in a way that using the same kind of staring technique at other works will not happen. So there is something unique about that, and I convinced that when he was talking

about the mutual destruction of all parts of the work, which would produce some sort of transcendent unity at the end, he was dealing with the elimination of painting through itself. I didn't put it that way. I ascribed to it a kind of mystical state, which I think was correct in his terms. But later on the idea took form in a different way with me when, indeed, I separated the action of action painting from the painting part of it, and in a sense jumped into life.

JH: It was very interesting to me. Those were two great teachers, Hans Hoffman and Meyer Schapiro. At the same time, a great many things were happening at Black Mountain College in North Carolina, and it seems that so many of your latter colleagues came out of Black Mountain, or had some experience with it. Did you yourself ever visit there?

AK: No. I tried to get a job there after I completed my masters work and decided to stop doing the PhD. I didn't know what to do next, and I thought I was getting this job at Rutgers, but I wasn't sure so I was trying, as any young man would, as many options as I possibly could. One of them was Black Mountain, and they said to me, people who were colleagues of mine and friends, for example the composer Stefen Volker was there, and Bill de Kooning had been there, and I asked them about it. There was a party one night when they were in New York, some of it's recruiters were in New York, trying to scare up students, and I asked them for a job, and they said, "Sure, if you want to milk cows. We can't pay you." So I told them politely, thank you, I'd have to consider other alternatives.

JH: One thing I was extremely interested in while reading over your biography was that you attended a class given by John Cage at the New School for Social Research. And the reason this intrigued me so much was that, being familiar with the Fluxus artists – Dick Higgins, Alison Knowles, Yoko Ono, etc. – that's how they started – from that class of Cage.

AK: He was a kind of train station. People would sort of gather there and wait for the next train. I actually was a student of his. That was not the case with all of them. Many of them were occasional visitors. But I was already teaching at Rutgers by then. That was 1957, and I knew him slightly. Knew his work, of course. But at that point I was trying to introduce a richer range of sound into the environmental stuff that I was doing parallel with the early happenings that were done. So I went to the class – I had been on a mushroom hunt with him, that's what it was, with George Brecht, who was a neighbor of mine at that time in New Jersey – and I asked John at that time about the problems I was having with the sounds. There were mechanical gadgets that I had gimmicked up as best I could, you know, those wonderful toys the Japanese made – gorillas that growl, cows that moo, and things like that – and these were interesting, but after awhile they got boring, rather mechanical and expected, so I asked him what to do. And he said, "Why don't you come to the class next week." So I drove in for the class, and he explained rather quickly that I could use tape decks, a half dozen cheap tape decks, make all the sounds in advance, and put them on in some sort of random order, or program them as I wanted, and then distribute

loud speakers around the room, and these things would have a much greater richness, done in a collage fashion, which I could understand readily, having done that, then any of the mechanical toys I had done. So I thought that was – he explained it in five minutes. You just take sticky tape and stick all these things together which you've previously recorded and put into envelopes. And he said, "Why don't you stay for the class?" "Fine," I said. At the end of the class I was so fascinated with what was going on I asked him if I could attend it regularly, and he said, "Sure." And that's where I actually did the first proto-happenings with the participation of the rest of the class members. Everyone was given homework every week and came in with a piece. And that's where I began doing that sort of work.

JH: Some of the first happenings, aside from those in Cage's class, were done on George Segal's farm. And I know that the Fluxus people did things there too. They had a Yam Festival. . .

AK: That was done later. In 1963.

JH: So many things were going on there. What was the karma?

AK: Well, George Segal was a neighbor of mine, and became a fast friend, and has remained so. I was living on a chicken farm, in a cabin there, while teaching at Rutgers, and he was a painter so we got to know each other very quickly. And pretty soon there were years in which we had annual picnics for our artworld friends of ours, who never in those days got out of New York. So it was a big thing to come out for a weekend to either the farm I was

living on, or the farm George was living on. It was there that in one of these years we decide as part of the entertainments, to try out some of the happenings that I had been working on in John Cage's class, or at least developing the prototypes for, but now on a somewhat bigger scale, because physically we could use the chicken coops, the fields, the tractors, whatever we wanted, and a casual atmosphere of friends was present that allowed people to do it, or not to do it, as they wished. And of course, that's where I started putting into some practice the things that I started in John's class.

JH: *You are important in several areas. One is performance. It has many levels now, but you're considered to be a father of the modern movement in performance. Another thing is installation, and your work with what you called assemblage.*

AK: *Well, let's backtrack a minute. Performance is the replacement of the word happening, or event, or activity, which we used in those days to refer to a number of somewhat related kinds of real time events. What's called an installation today is the child of what used to be called, before the happenings, an environment. Now, I think that if you look at the words there, the shifts indicate something like a real change toward the installation compared to that of the environment, and the performance to that of the happening. If you look at the word installation, installation means, very simply and literally, that somebody is taking something already fabricated or made, generally, and installing it. It has a kind of implicit art activity to it. It also suggests a kind of aesthetic intentionality, much as you would install a sculpture in a museum. The environment, the etymology*

of the word, and the whole connotation of the word environment, is that of a surround, in which the particular parts are not necessarily placed with some kind of formal care for their external cohesion, but rather as an interaction between the person who is being surrounded and the stuff of that environment. It has a kind of a fullness to it, which the work installation doesn't. Installation suggests a discreteness. Now, look at the word performance. It too has a conservative evocation. When you hear that word you think of Jascha Heifitz performing on the violin, Sir Laurence Olivier performing Shakespeare, and so on. You don't ordinarily think of a high performance engine, which is the more vernacular meaning of the word in English, and in many other European languages it's used the same way. So, there is the return to a kind of artifying activity, a kind of singular focus on the performer as artist, in a way that a virtuoso was a performer in classical music, or still is. Or an actor.

Now, I think those two words, installation and performance, mark accurately the shift in attitude toward a rejection or sense of abandonment of an experimental, modernist, position which had prevailed up to about, lets be generous, up to about 1968-1969, and began gradually becoming less and less energized. So, I think what you're getting there is the flavor of modernist exhaustion and incidently a return to earlier prototypes, or models, of what constitutes art. And it's no accident that the majority of most performance nowadays, there's not much installation anymore, by the way, the majority of those performances tend to be of an entertainment, show biz, song and dance, in which the focus is on the individual as

skilled presenter of something that tends to have a kind of self-aggrandizing, or at least self-focusing, purpose. It is artist as performer, much like somebody is an entertainer in a nightclub. And they're interesting. Some of them are very good. I think Laurie Anderson is very good. She's got all the skills that are needed in theater, which is what this is. Many others who jump on the bandwagon, coming from the visual arts, have no theatrical skills, and know zilch about the timing, about the voice about positioning, about transitions, about juxtapositions, those moment by moment occurrences in theater that would make it work. But it's another animal, whether good or bad, from what we were doing, and I think, in general, even the good ones are a conservatizing movement.

JH: *You prefer the activity, or the event, rather than an audience/actor dichotomy. You were taking the action away from galleries and into the environment itself.*

AK: *Well, I wanted to pursue this thread, so to speak. I was like a hound dog on the scent. I wasn't particularly concerned about leading the artworld like the Pied Piper. I mean, it would be nice if they followed, but it wasn't really necessary. So you asked a moment ago about how I wasn't part of a group, although I occasionally intersected, and the reason is that I was really quite charmed by this scent that I was on. So, I don't want to put anybody else at a disadvantage here as being less good. But what interested me was that scent, which was, to put it another way, about the possibility of a totally new art. An art, which like Mondrian's pictures, would dissolve into a kind of life equivalent.*

PIÈCES À CONVICTION / PIECE OF EVIDENCE

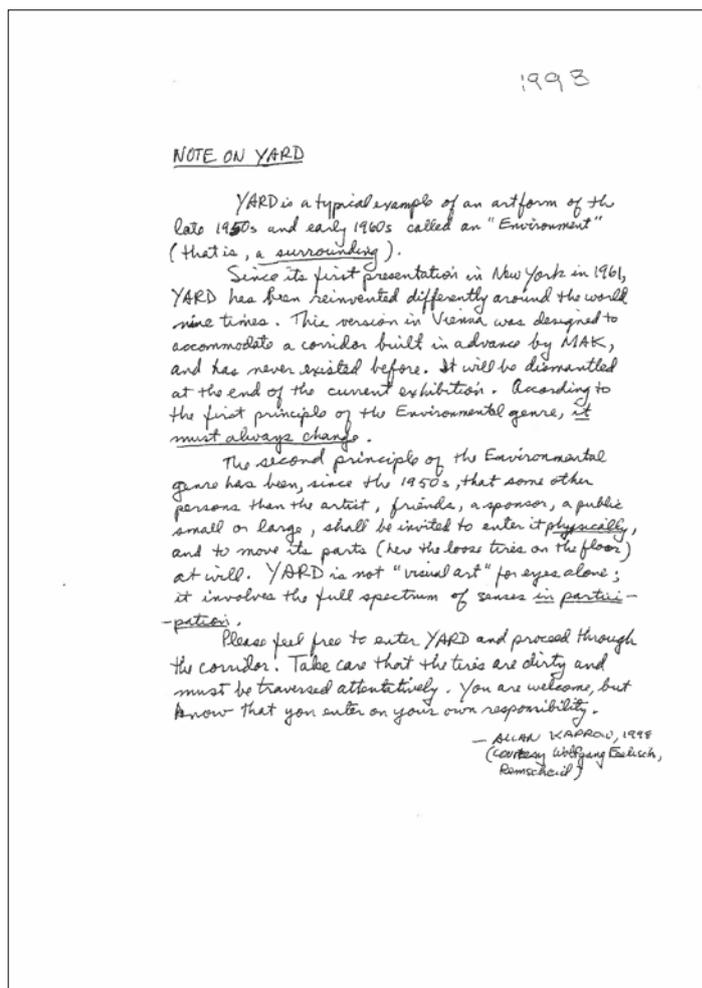
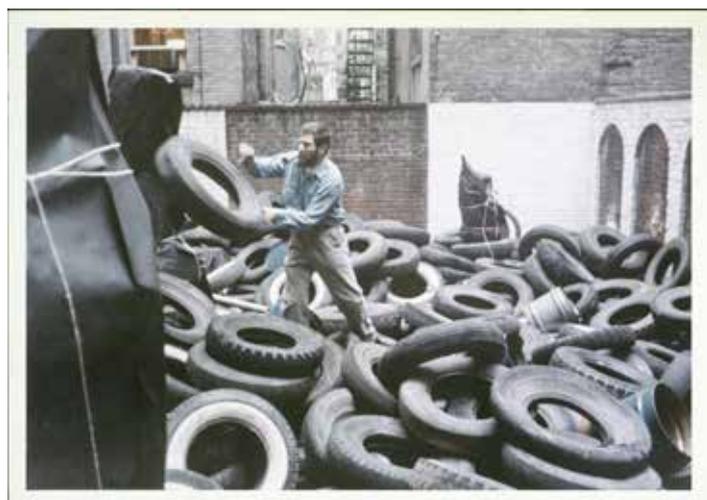
Kaprow – 1998
NOTES SUR YARD

Yard est l'exemple typique d'une forme artistique de la fin des années 1950 et du début des années 1960 appelé « environnement » (c'est-à-dire, quelque chose qui enveloppe). Depuis sa première présentation à New York en 1961, *Yard* a été réinventé neuf fois à travers le monde. La version présentée à Vienne a été conçue pour être contenue dans un couloir existant par le MAK [Musée Autrichien des Arts appliqués de Vienne], elle n'a jamais existé auparavant. Elle sera détruite à la fin de l'exposition en cours. Conformément au premier principe du genre environnemental, l'œuvre doit être en perpétuel changement.

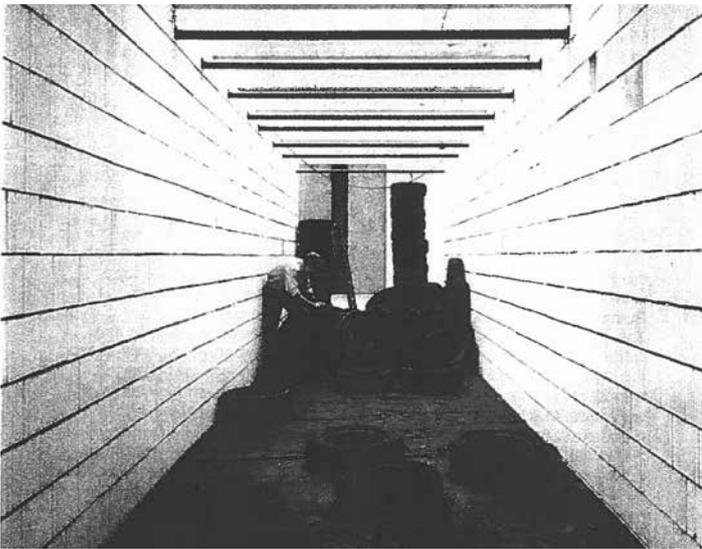
Le second principe du genre environnemental a été, depuis les années 1950, que certaines personnes telles que l'artiste, les amis, un sponsor, le public, petit ou grand, sont invités à y entrer physiquement, et à en déplacer des éléments (Cf : les pneus éparpillés sur le sol) à volonté. *Yard* n'est pas de « l'art visuel » pour notre seul regard ; il mobilise le spectre complet de nos sens par la participation.

« 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. »

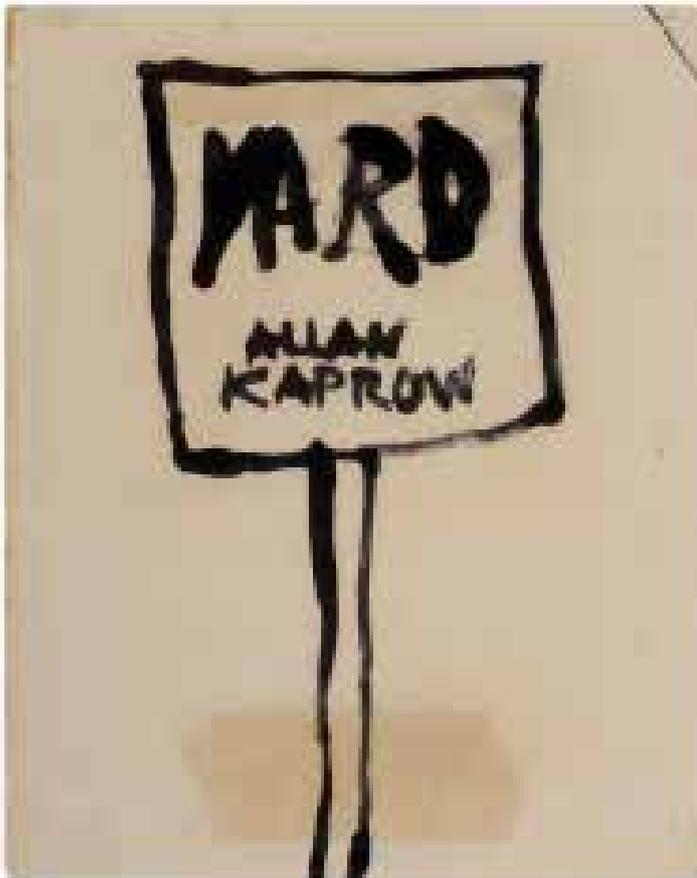
Allan Kaprow, 1998 (Courtesy Wolfgang Feelisch, Remscheid)



Allan Kaprow, *Yard*, 1961, overhead view.
Environment presented for "Environments,
Situations, Spaces" Sculpture Garden, Martha
Jackson Gallery, New York. Getty Research Institute,
Los Angeles, California. Courtesy Allan Kaprow
Estate and Hauser & Wirth, Photo: © Ken Heyman



The artist installing *Yard*, 1998. MAK. Photo : © Gerald Zugman / MAK



MARTHA JACKSON GALLERY and DAVID ANDERSON GALLERY
32 east 69 street
new york

P R E S S R E L A S E

EXHIBITION OPEN TO PRESS
THURSDAY, May 25, 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 ENVIRONMENT - SITUATIONS - SPACES. The exhibition, opening May 25 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 artists, GEORGE BRECHT, JAMES DINE, WALTER GAUDINEK, ALLAN KAPROW, CLAES OLSENBERG AND ROBERT WHITMAN, have all shown their work previously in New York and all, with the exception of Walter Gaudinek, have created "happenings." These can, perhaps, be best described as art of the five senses and have generated considerable international comment. The *New Yorker* and *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 I AND II 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:

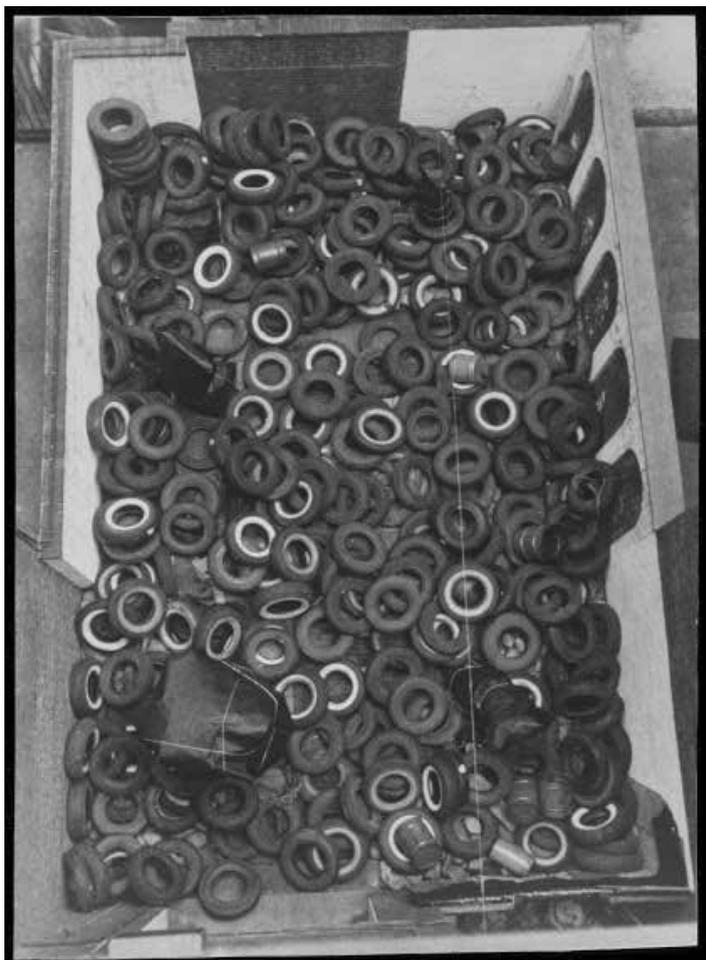
ICED DICE.....George Brecht
SPRING CABINET.....James Dine
UNLIMITED DIMENSIONS.....Walter Gaudinek
THE YARD.....Allan Kaprow
THE STORE.....Claes Olsenberg
UNTITLED.....Robert Whitman

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.

Allan Kaprow, *Yard*, 1961.
Ink on paper, 34.5 x 27.1 cm.
Courtesy Allan Kaprow Estate and Hauser & Wirth, New York

VISUELS DISPONIBLES /
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Allan Kaprow, *Yard*, 1961, overhead view. Environment presented for "Environments, Situations, Spaces" Sculpture Garden, Martha Jackson Gallery, New York. Getty Research Institute, Los Angeles, California. Courtesy Allan Kaprow Estate and Hauser & Wirth, Photo: © Ken Heyman



Allan Kaprow, *Yard*, 1990. Offset lithograph, 100 x 70 cm, Edition of XIV. Courtesy Allan Kaprow Estate and Hauser & Wirth



Allan Kaprow, *Yard*, 1961/2013
Vue de l'environnement, dans la nef du CAPC
musée d'art contemporain de Bordeaux.
Exposition du 28 février au 31 mars 2013
Photo Blaise Mercier, mairie de Bordeaux.



Allan Kaprow, *Yard*, 1961, overhead view.
Environment presented for "Environments,
Situations, Spaces" Sculpture Garden, Martha
Jackson Gallery, New York. Getty Research
Institute, Los Angeles, California. Courtesy
Allan Kaprow Estate and Hauser & Wirth,
Photo: © Ken Heyman



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Allan Kaprow, *Yard*, 1961/2013
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musée d'art contemporain de Bordeaux.
Exposition du 28 février au 31 mars 2013
Photo F. Deval, mairie de Bordeaux

INFOS PRATIQUES / PRACTICAL INFORMATION

EXPOSITION / EXHIBITION

ALLAN KAPROW

Yard, 1961 / 2013

Nef du CAPC / *Nave of the CAPC*

28.02.2013 – 31.03.2013

Commissaire de l'exposition / *Curator of the exhibition*: Alexis Vaillant, responsable de la programmation au CAPC / *Chief Curator at the CAPC*

Vernissage public / *Public Opening*

Jeudi 28 février 2013 - 19:00 /

Thursday February 28, 7 pm

Conférence / *Lecture*

TRISTAN GARCIA, écrivain et philosophe /

Writer and philosopher

Jeudi 28 février 2013 - 18:00 /

Thursday February 28, 6 pm

Concert / *Event*

HELLO BYE BYE

French electro-pop band

Jeudi 28 février 2013 - 20:00 /

Thursday February 28, 8 pm

Autres expositions / *Other Exhibitions*

LA SENTINELLE

Conversations, dédicaces, et autres partitions /
Conversations, dedications and other scores

28.02.2013 – 08.12.2013

RAPHAËL HEFTI

Nature more

28.02.2013 – 21.04.2013

PHILIP NEWCOMBE

Pollen

28.02.2013 – 21.04.2013

PRESSE / PRESS INFO

CAPC musée d'art contemporain

Blaise Mercier

Tél. +33 (0)5 56 00 81 70 - +33 (0)6 71 12 79 48

b.mercier@mairie-bordeaux.fr

capc-com@mairie-bordeaux.fr

Mairie de Bordeaux

Service presse

Tél. +33 (0)5 56 10 20 46

sce.presse@mairie-bordeaux.fr

Claudine Colin Communication

Samya Ramdane

Tél. +33 (0)1 42 72 60 01

samya@claudinecolin.com

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musée d'art contemporain

Entrepôt Lainé. 7, rue Ferrère

F-33000 Bordeaux

Tél. +33 (0)5 56 00 81 50

Fax. +33 (0)5 56 44 12 07

capc@mairie-bordeaux.fr

www.capc-bordeaux.fr

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