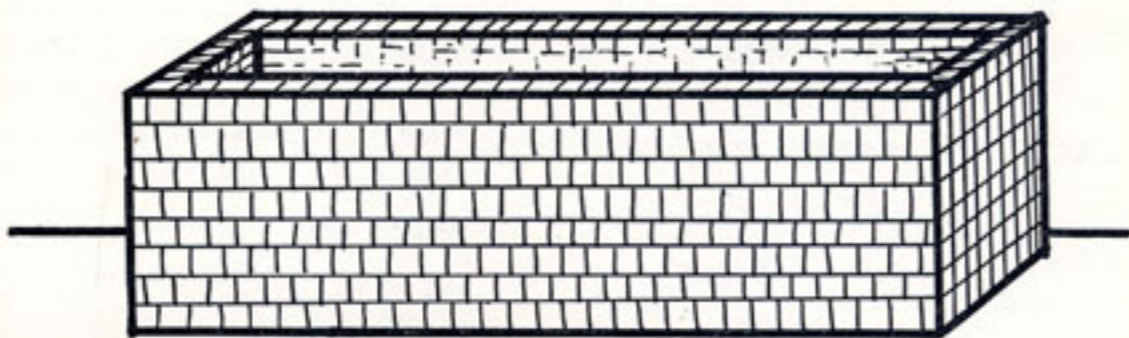






FLUIDS

A HAPPENING BY
ALLAN KAPROW

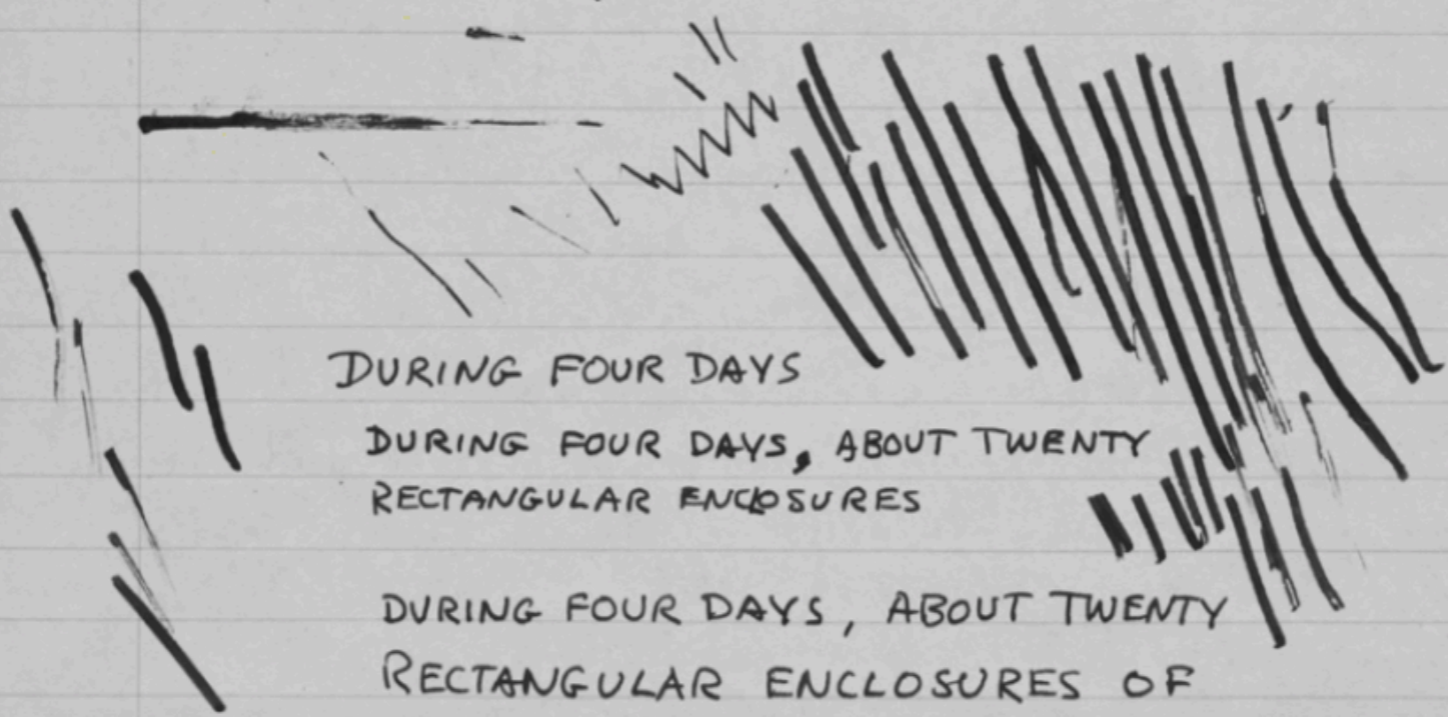
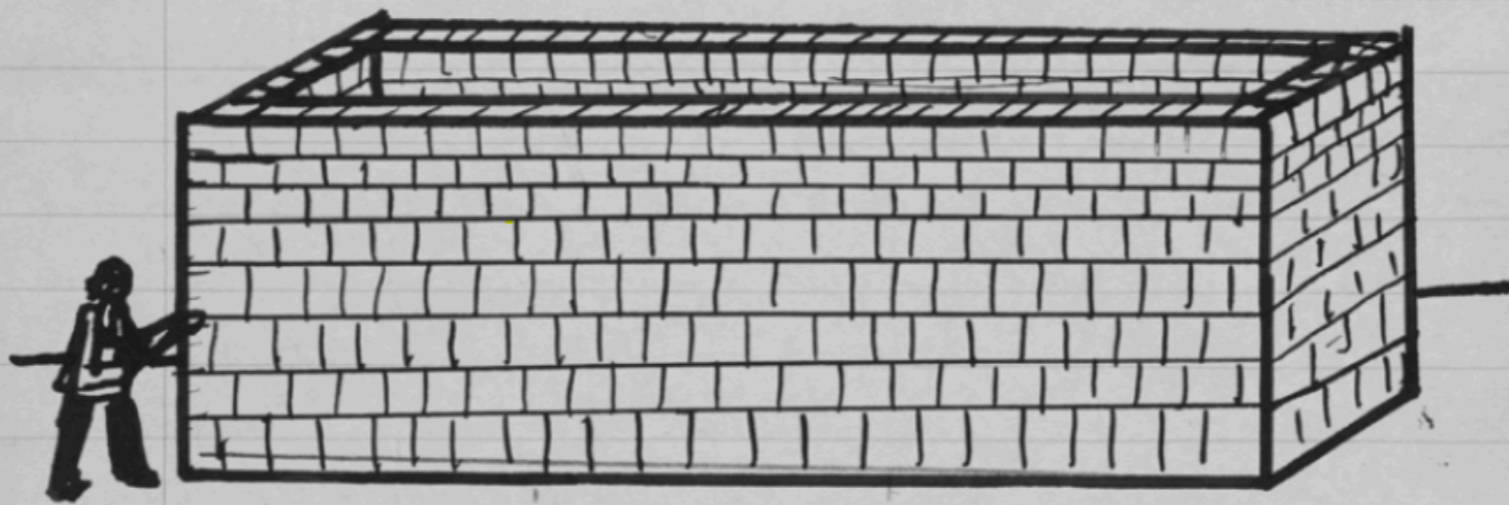


During three days, about twenty rectangular enclosures of ice blocks (measuring about 30 feet long, 10 wide and 8 high) are built throughout the city. Their walls are unbroken. They are left to melt.

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. on Wednesday, October 11, 1967. The Happening will be thoroughly discussed by Allan Kaprow and all details worked out. 10)



Set in 12 point
Tempo Medium all caps
info below in 10 point Tempo medium
caps & lower case.



DURING FOUR DAYS

DURING FOUR DAYS, ABOUT TWENTY
RECTANGULAR ENCLOSURES

DURING FOUR DAYS, ABOUT TWENTY
RECTANGULAR ENCLOSURES OF

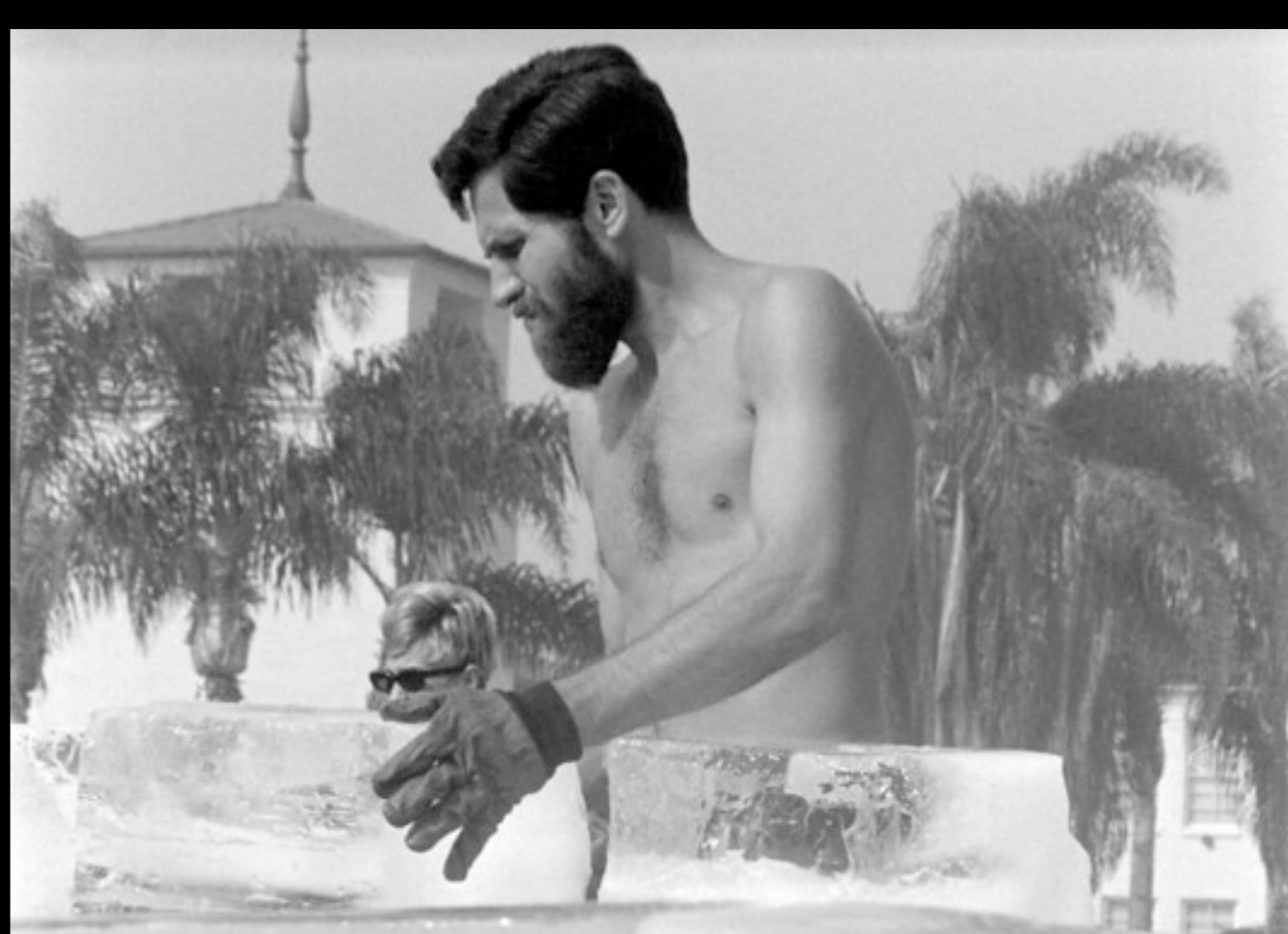




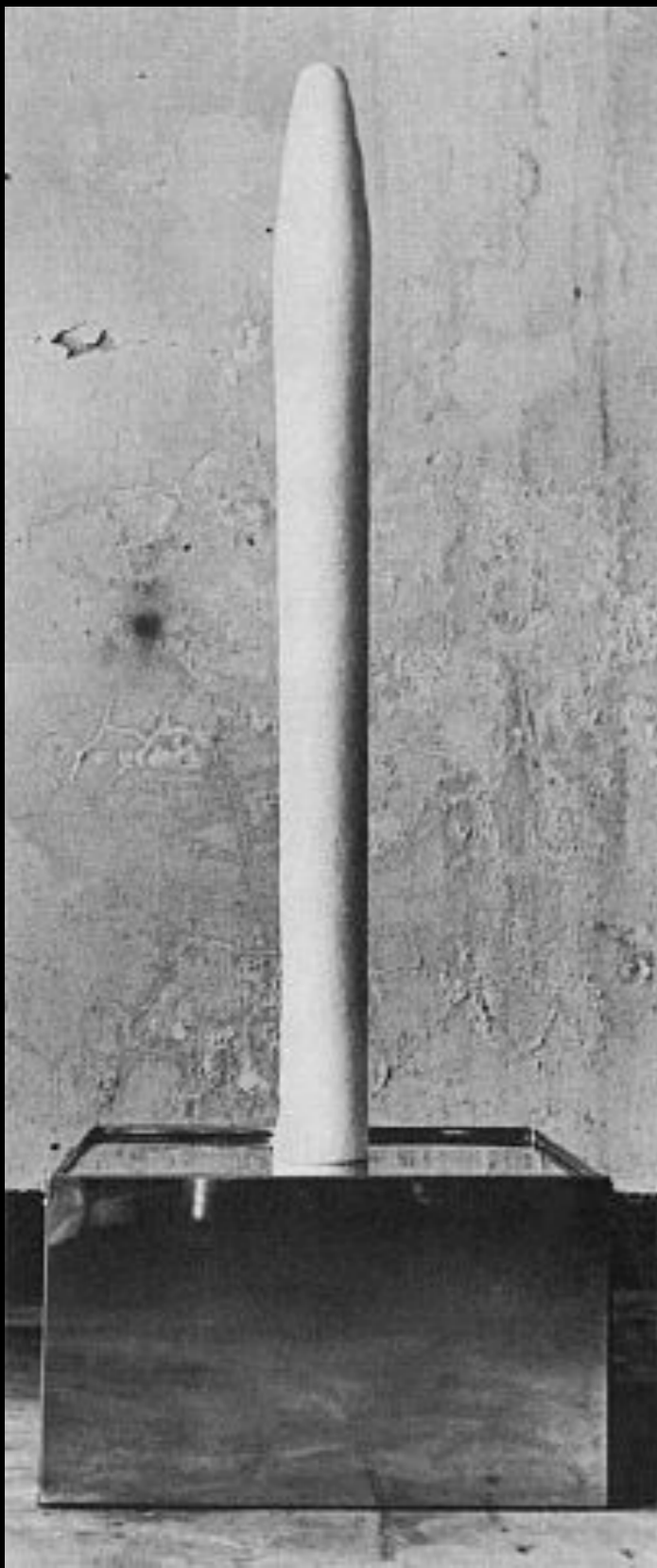
SEP • 67



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Hans Haacke, *Ice Stick*, 1966

“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, environment 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”;

“an educational institute, a computerized bank of cultural history, and an agency for action”.

“It seems that your position is one that is concerned with what’s happening. I’m interested for the most part in what’s not happening, that area between events which could be called the gap. This gap exists in the blank and void regions or settings that we never look at. A museum devoted to different kinds of emptiness could be developed. The emptiness could be defined by the actual installation of art. Installations should empty rooms, not fill them”.

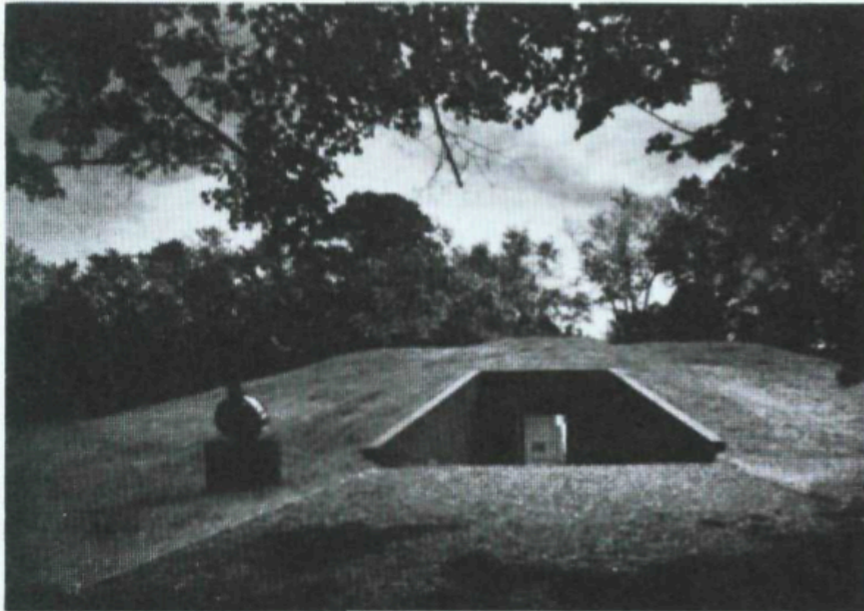
WHAT IS A MUSEUM? (1967)

A Dialogue between Allan Kaprow and Robert Smithson

Arts Yearbook, "The Museum World," 1967

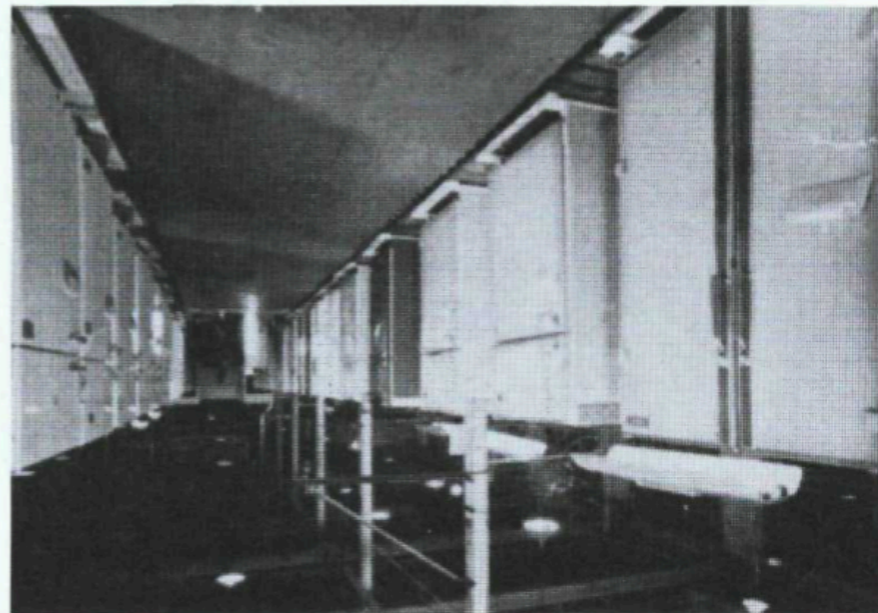
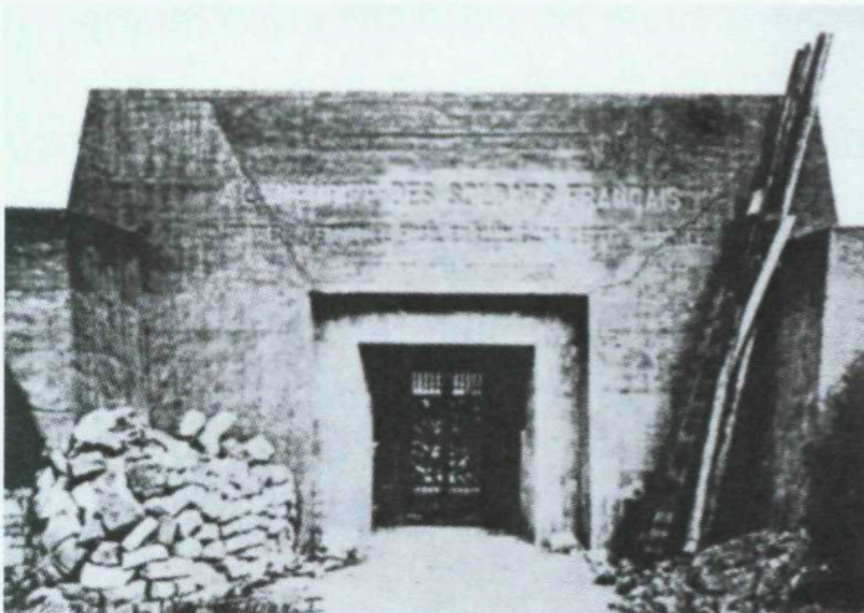
Top: Entrance to Philip Johnson Gallery, Connecticut. Architect, Philip Johnson. Photo by Ezra Stoller.

Bottom: Memorial to French soldiers at Verdun.



Top: Installation photograph of the architecture of Louis Kahn at the Museum of Modern Art.

Bottom: Final inspection of refrigerators in Kelvinator Grand Rapids plant.



“Jane Livingston talks about art versus life, when I’m interested in what art may become in life-contexts; about spontaneity, when I’m concerned with games and their rules; about staged events, when my enactments are remote from theatres; about my Environments in relation to the more recent set-pieces of others, when from the beginning, mine were social...”.

“objects of every sort are materials for the new art: paint, chairs, food, electric and neon lights, smoke, water, old socks, a dog, movies, a thousand other things”.



289 "Squares of grass atop columns of ice"



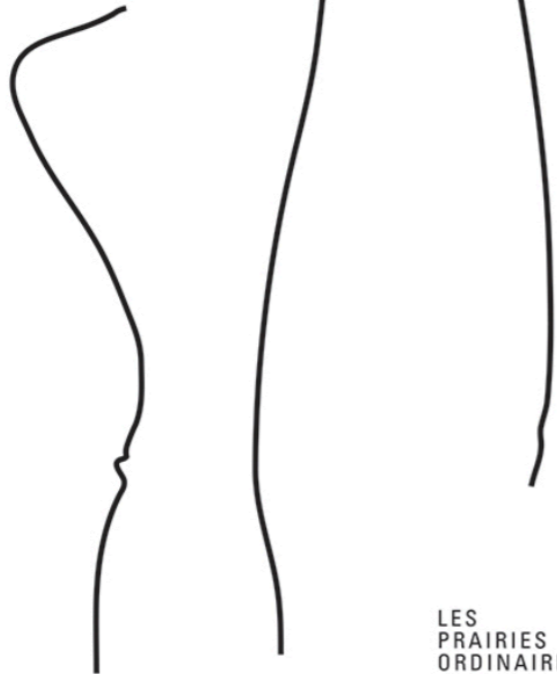


Gianni Pettena, *Ice House*, Minneapolis, 1971-72



Maurizio Lazzarato

Marcel Duchamp et le refus du travail



LES
PRAIRIES
ORDINAIRES

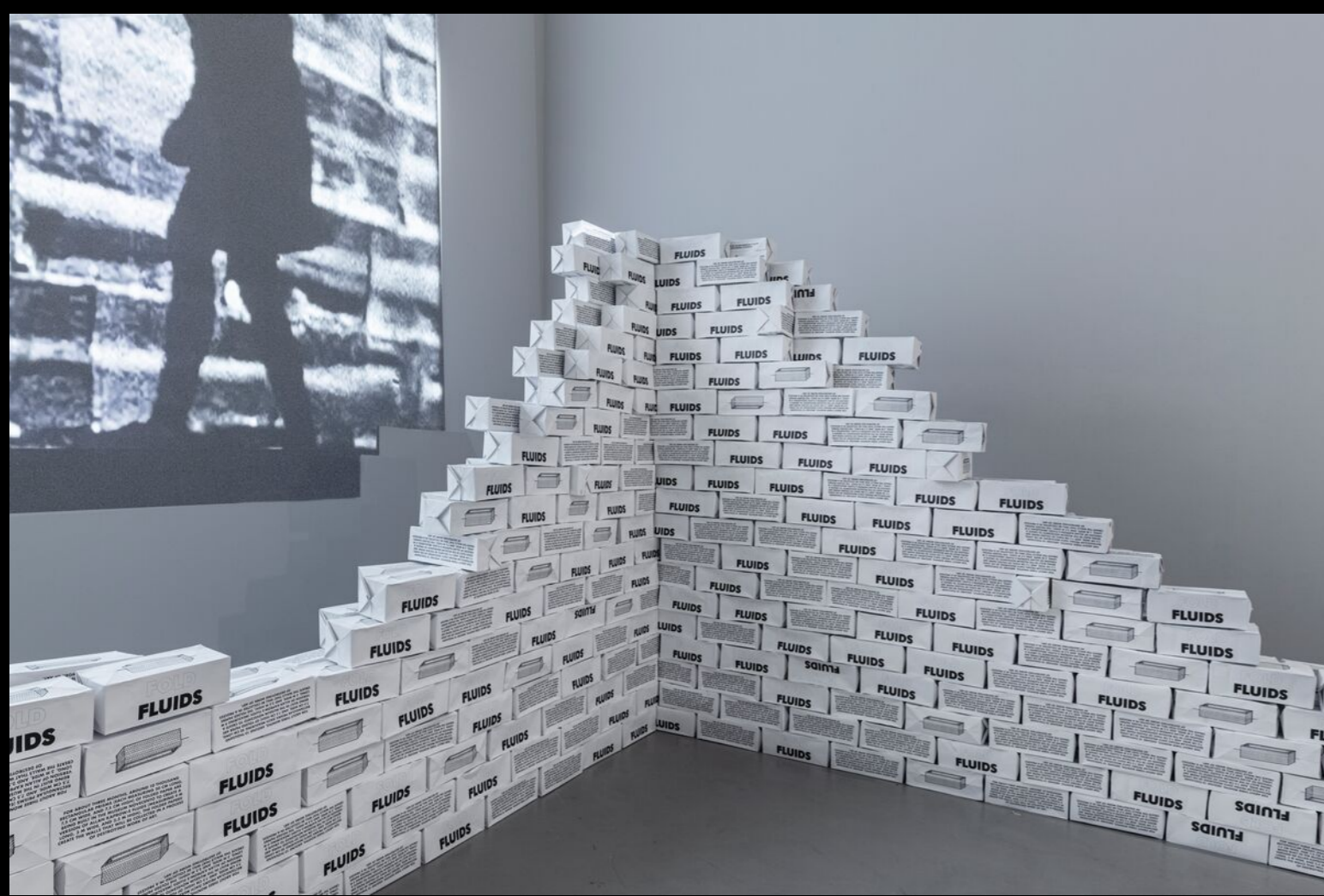
Maurizio Lazzarato

MARCEL DUCHAMP ET LE REFUS DU TRAVAIL

Dans l'abondante littérature consacrée à Duchamp, la thèse de Maurizio Lazzarato détonne : l'œuvre duchampienne ne s'oppose pas à l'institution artistique et ne se situe même pas à l'intérieur de l'art ; elle témoigne d'un refus pur et simple de faire de l'art et de se comporter en artiste. Ce refus possède de profondes conséquences. L'« anartiste » Duchamp vise les assignations sociales et l'accent trop souvent placé sur la production, dans le culte du génie comme dans l'apologie du travail en général. Il s'inscrit dans la continuité du mouvement ouvrier, qui fut aussi un non-mouvement : un arrêt de la production suspendant les rôles, les fonctions et les hiérarchies de la division du travail. L'« action paresseuse » duchampienne ouvre dès lors sur une autre éthique et une autre anthropologie de la modernité : en s'attaquant aux fondements du travail, elle cherche à opérer une transformation de la subjectivité, à inventer de nouvelles

“for Happenings cannot be sold and taken home; they can only be supported. And because of their intimate and fleeting nature, only a few people can experience them. They remain isolated and proud. The creators of such events are adventurers too, because much of what they do is unforeseen”.





“While there was an initial version of *Fluids*, there isn’t an original or permanent work. Rather, there is an idea to do something and a physical trace of that idea. By inventing a version of *Fluids* ... [one] is not copying my concept but is participating in a practice of reinvention central to my work.”; “*Fluids* continues, and its reinventions further multiply its meanings. [Its history and artifacts are catalysts], an invitation to do something”.

“The Happening is an artistic event of all-at-onceness in which there is not story line. It nearly resembles the newspaper and also the ordinary human environment”; “in the electric age we must begin to consider the environment itself as an art form”.

“they appear to go nowhere and do not make any particular literary point. In contrast to the arts of the past, they have no structured beginning, middle, or end. Their form is open-ended and fluid”.