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## **INVENTORY OF THE ALLAN KAPROW PAPERS, 1940-1997**

Finding aid prepared by Annette Leddy.

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## Descriptive Summary

**Title:** Allan Kaprow papers

**Date (inclusive):** 1940-1997

**Number:** 980063

**Creator/Collector:** Kaprow, Allan

**Physical Description:** 63.5 linear feet(119 boxes, 16 flat file folders, 2 rolls)

## Repository:

The Getty Research Institute

Special Collections

1200 Getty Center Drive, Suite 1100

Los Angeles, California, 90049-1688

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**Abstract:** The Allan Kaprow Papers offer comprehensive documentation of an artistic career that spanned the latter half of the 20th century and continues into the 21st. Arranged chronologically so as to demonstrate the artist's passage from student of art and art history to practicing artist, art theorist and art educator, the collection contains drawings, term papers and notebooks from Kaprow's student days, followed by ca. 250 Project Files, comprising the complete extant documentation of Kaprow's Environments, Happenings, and Activities.

**Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).

**Language:** Collection material is in English

## Biographical / Historical Note

Allan Kaprow was born in Atlantic City, New Jersey, on August 23, 1927, and spent his childhood in Tuscon, Arizona. His family then moved to New York, where Kaprow attended the High School of Music and Art, graduating in 1945. He received his B.A. degree from New York University, where he majored in philosophy and art history and was a principle cartoonist for the college magazine. He then earned a Master's Degree in art history at Columbia University where he studied with Meyer Schapiro, to whom he dedicated his Thesis on Piet Mondrian in 1951. He also studied painting with Hans Hofmann (1947-1948) at Hofmann's school, and musical composition with John Cage at the New School for Social Research (1957-1958).

In the mid-1950s Kaprow began exhibiting his work, expressionist or fauvist-style paintings, at the Hansa Gallery, an East Village cooperative that he co-founded with a group of other young artists including Jan Müller, Felix Pasisis, and Jean Follett. By 1958, Kaprow's paintings had evolved into the interactive installations that he called Environments, at that time a novel concept in the American art scene. From this Kaprow moved to the notion of creating an event determined, like Cage's music, by a score that allowed for chance developments. The elements of these event pieces were always to be everyday objects (tires, cheap mirrors, aluminum foil, plastic strips), people (participants), and often sound (bits of household or workworld dialogue, breathing, industrial noise). He also generally dispensed with the gallery space and utilized urban spaces or sites in nature.

Kaprow had a long career as a professor of art and art history. He taught at Rutgers University (1953-1961), SUNY Stony Brook (1961-1968), California Institute of the Arts (1969-1974) and UC San Diego (1974-1993), and has been a visiting lecturer at numerous museums and universities. He also co-directed an educational program for the Berkeley public schools in 1969, Project Other Ways, and has authored several proposals regarding art education reform in the United States.

Beginning with his prescient article "The Legacy of Jackson Pollock," published in *Art News* in 1958, Kaprow has consistently produced critical and theoretical pieces that explain his kind of art as the most adequate aesthetic response to contemporary life. *Assemblage, Environments, and Happenings* (1966) presented the work of like-minded artists through both photographs and critical essays, and is a standard text in the field of performance art. Kaprow's *Essays on the Blurring of Art and Life* (1993), a collection of pieces written over four decades, has made his theories about the practice of art in the present day available to a new generation of artists and critics. In addition, major catalogs of Kaprow's work have been published in connection with retrospectives in the U.S. and Europe, most notably *7 Environments* (1992).

The critical and public acceptance of Kaprow's work may be attributed as much to the polemics of Kaprow's writings and lectures as to his anticipation that American art would move away from the hermetic aesthetic of Abstract Expressionism and return, in certain respects, to the anti-subjective populism of Futurism, Constructivism and Dada. For four decades Kaprow has continued to work within the form of the Environment, Happening, or Activity, and has reinvented certain early

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works several times, making a total of nearly 250 pieces. His influence on other artists, especially the performance and installation artists of the 1970s and 1980s, has been significant. More than forty years after the first Happening, his work is the subject of continual critical discussion. While the form Kaprow largely invented has lost its shock-value, the quality of his ephemeral pieces continues to resonate through their scores and other surviving documentation.

#### **Access**

Open for use by qualified researchers, except un-reformatted audiotapes, videotapes and films.

#### **Publication Rights**

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#### **Preferred Citation**

Allan Kaprow Papers, 1940-1997, The Getty Research Institute, Los Angeles, Accession no. 980063.

#### **Acquisition Information**

Collection acquired from Allan Kaprow in 1998.

#### **Processing History**

435 monographs and serials were transferred to the library 1999 Apr 20.

Peter Kirby reformatted audio cassettes, Super 8 films, video tapes and 1/4 inch audio tapes in 2003. The remainder of audio visual materials were reformatted between 2004 and 2008 by the Getty Research Library.

#### **Alternate Form Available**

Includes reformatted audio visual materials.

#### **Scope and Content of Collection**

The Allan Kaprow Papers offer comprehensive documentation of an artistic career that spanned the latter half of the 20th century and continues into the 21st. Arranged chronologically so as to demonstrate the artist's passage from student of art and art history to practicing artist, art theorist and art educator, the collection contains drawings, term papers and notebooks from Kaprow's student days, followed by ca. 250 Project Files, comprising the complete extant documentation of Kaprow's Environments, Happenings, and Activities. These files form the core of the collection and demonstrate the evolution of Kaprow's Happening from a relatively scripted, grand, social event (Chicken; Household) to an austere, inter-subjective experience (Time Pieces; Rates of Exchange). They contain the artist's notes and drafts of the casually poetic scores, along with correspondence and photo-documentation by Peter Moore, Robert McElroy, and Julian Wasser, among other photographers. A variety of Printed Matter, including Scrapbooks, Clippings and Posters, document the work's presentation and reception in the art world. There are also Film, Video and Audio recordings of many Happenings and Activities. Kaprow's writings, arranged chronologically by year, represent the artist's consistent production of articles, essays, books, and lectures about the practice of contemporary art and issues in art education. Teaching files contain correspondence with university officials and colleagues; together with Professional Correspondence they portray the financial difficulties attendant on an unconventional art career that has taken place outside the usual venues and generated few objects that could be sold for profit. Artists' Files comprise texts, objects or photographs sent to Kaprow, and evoke the international community of avant-garde artists to which Kaprow belongs.

#### **Arrangement note**

The papers are organized in 10 series: Series I. Education, 1940-1996 Series II. Hansa Gallery, 1953-1958 Series III. Project Files, 1946-1999 Series IV. Printed Matter, 1952-1997 Series V. Writings, 1953-1997 Series VI. Teaching Files, 1952-1993 Series VII. Professional Correspondence, 1946-1998 Series VIII. Artists' Files, 1955-1996 Series IX. Personal, 1946-1996 Series X. Films and Video and Audio Tapes, 1957-1995 Oversize from Series I-X, 1949-1970

#### **Subjects - Topics**

Art--Study and teaching  
Arts, Modern-20th century  
Conceptual Art  
Happening (Art)  
Performance art  
Theater

#### **Genres and Forms of Material**

Audiotapes  
Motion pictures (visual works)  
Photographic prints

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Photographs, Original

Posters

Scores

Scrapbooks

Videotapes

**Contributors**

Baecker, Inge

Conz, Francesco, 1935

Donguy, Jacques

Fluxus (Group of Artists)

Hansa Gallery (New York, N.Y.).

Higgins, Dick, 1938-1998

Hofmann, Hans, 1880-1966

Kantor, Tadeusz, 1915-1990

Knížák, Milan

McElroy, Robert R.

Mondrian, Piet, 1872-1944

Moore, Peter, 1932-1993

Oldenburg, Claes, 1929-

Pollock, Jackson, 1912-1956

Samaras, , Lucas, 1936-

Schapiro, Meyer, 1904-

Schimmel, Paul

Vostell, Wolf, 1932-1998

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Series I. **Education, 1940-1996**

**Physical Description:** 3 lin. ft.

**Scope and Content Note**

Education files include Oversize, and offer evidence of an early inclination toward art, such as an elementary school award for handicrafts and a Christmas card Kaprow designed for his high school. Otherwise, the series documents the intellectual aspect of Kaprow's development as an artist. It consists of notebooks for undergraduate and graduate courses in Art History and Philosophy, along with Kaprow's student essays, including a paper on Jackson Pollock that Kaprow wrote for a course with Meyer Schapiro, whose comments are on the paper. Also included are musical scores Kaprow created for courses with John Cage at the New School for Social Research.

Box 1

Box 1, Folder 1

**Education, 1940-1952**

**Brandes School, Arizona, 1940-1941**

**Scope and Content Note**

Brochure of Kaprow's elementary school and award he won for handicrafts.

Box 1, Folder 2

**High School of Music & Art, New York, 1941-1945**

**Scope and Content Note**

Christmas card designed by Kaprow for the school, Principal's letter of congratulations about the card, graduation invitations and program, diploma, and diploma from Junior High in Tucson.

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Box 1, Folder 3	<b>New York University, 1946-1949</b> <b>Scope and Content Note</b> Kaprow essay on Hart Crane, program for student plays, exams for courses on Aesthetics and Ethics, notebook and study cards for Philosophy course, letter of conferment of degree.
Box 1, Folder 4	<b>New York University, 1946-1949</b> <b>Scope and Content Note</b> Philosophy notebook cover.
Box 1, Folder 5	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> One course notebook on Greek art and one on Romanesque painting, with loose notes on assorted topics.
Box 1, Folder 6	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> One course notebook on Modern Art and one on Early Christian painting, with loose notes on assorted topics.
Box 1, Folder 7	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> One course notebook on Baroque painting in Italy and one on Modern Art, with loose notes on assorted topics.
Box 2 Box 2, Folder 1	<b>Education, , 1950-1958 1996</b> <b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> One course notebook on Medieval Art and one on Greek art.
Box 2, Folder 2	<b>Columbia University, 1950</b> <b>Scope and Content Note</b> Essay on Jackson Pollock for course taught by Meyer Schapiro, with Schapiro's comments.
Box 2, Folder 3	<b>Columbia University, 1950</b> <b>Scope and Content Note</b> Essay on The South Portal Tympanum of St. Sernin at Toulouse, for course on Romanesque sculpture taught by Meyer Schapiro, with Schapiro's comments.
Box 2, Folder 4	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> Handwritten draft of essay on Humanism and Raphael's "Disputa" and "Parnassus."
Box 2, Folder 5	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> Handwritten draft of essay on Titian.
Box 2, Folder 6	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> Essay on Frans Hals.

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Box 2, Folder 7	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> Handwritten draft of essay on Piero della Francesca and Fernand Leger.
Box 2, Folder 8	<b>Columbia University, 1950-1952</b> <b>Scope and Content Note</b> Handwritten draft of review of Modigliani show at MOMA.
Box 2, Folder 9	<b>Columbia University, 1951</b> <b>Scope and Content Note</b> Master's thesis on Piet Mondrian, with dedication to Meyer Schapiro.
Box 2, Folder 10	<b>Columbia University, 1951</b> <b>Scope and Content Note</b> A second copy of above M.A. thesis, with handwritten corrections on tablet.
Box 2, Folder 11	<b>Columbia University, 1952</b> <b>Scope and Content Note</b> Master's Degree Diploma.
Box 2, Folder 12	<b>Goya Exhibition Program, 1950</b> <b>Scope and Content Note</b> With Kaprow's notes written in margins.
Box 2, Folder 13	<b>Book List, 1956</b> <b>Scope and Content Note</b> A list of books about art and artists.
Box 2, Folder 14	<b>New School for Social Research, 1957</b> <b>Scope and Content Note</b> Handwritten musical score ("Music").
Box 2, Folder 15	<b>New School for Social Research, 1957-1958</b> <b>Scope and Content Note</b> Handwritten musical score ("Roulette").
Box 2, Folder 16	<b>New School for Social Research, 1957-1958</b> <b>Scope and Content Note</b> Musical score ("Saw"), 2 copies.
Box 2, Folder 17	<b>Invitations, 1994-1996</b> <b>Scope and Content Note</b> Symposium and Memorial in honor of Meyer Schapiro.

Series II. **Hansa Gallery, 1953-1958**

**Physical Description:** 0.25 linear feet

**Scope and Content Note**

This Series consists of posters and announcements for exhibitions at the Hansa Gallery, where Kaprow's paintings and early environments were first exhibited.

Box 3	<b>Hansa Gallery, 1953-1958</b>
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Box 3, Folder 1	<b>Announcements, 1953</b> <b>Scope and Content Note</b> Jan Müller mimeos.
Box 3, Folder 2	<b>Announcements, 1954-1958</b> <b>Scope and Content Note</b> For Kaprow's paintings and drawings exhibitions.
Box 3, Folder 3	<b>Posters, 195?</b> <b>Scope and Content Note</b> for Kaprow solo and group exhibitions.

Series III. **Project Files, 1946-1999****Physical Description:** 14.0 linear feet**Scope and Content Note**

Project Files form the core of the collection. Arranged chronologically by year and, where possible, by month, they begin with .5 linear feet of slides and photographs of Kaprow's early paintings, and drafts of early scores. The remaining Project Files document the 231 Environments, Happenings, or Activities in the collection, including some that were never realized. Typically, a file contains a score, often both handwritten and revised typewritten versions; correspondence with the sponsoring institution regarding funding, site specifications, and travel arrangements; photographs of the work; and possibly clippings or press releases. Files for Happenings created between 1967 and 1969 often contain a poster that served as both publicity for a Happening and as its score (see also Series IV.D. Posters). Files for Activities created between 1970 and 1979 often contain Activity Booklets, that is, booklets made to look like training manuals that document a piece with photographs and text and may also serve as scores for future reinventions. Pieces Kaprow reinvented more than once in his career (such as "Yard" or "Words") are listed in the chronological sequence each time they were reinvented, and the entry for the original piece lists all subsequent reinventions for which there is documentation in the collection. (For a more complete list of Kaprow's work, see his Curriculum Vita in the Research file for 980063). The entry for each project begins with the name of the sponsoring institution or, where that is not known, the location. Please note that the dates of projects have been authenticated by reference to announcements or clippings or by discussions with Allan Kaprow and that dates on the versos of photographs are not authoritative. Moreover, research related to the GRI book on Kaprow has led to date reassignments that are noted in brackets next to the title of the Project file, but the files have not been moved. Also note that slides, negatives, minox, and color prints, while listed under the Project file, are in cold storage boxes 112-115.

Box 4	<b>Project Files, 1946-1958</b>
Box 4, Folder 1	<b>Varieties, 1946-1947</b> <b>Scope and Content Note</b> Ten complete issues from the New York University magazine for which Kaprow was a principle cartoonist. Includes covers and internal cartoons by Kaprow.
Box 4, Folder 2	<b>Varieties, 1946-1947</b> <b>Scope and Content Note</b> 15 individual cartoons Kaprow drew for the N.Y. University magazine, with 1 copy of <i>Varieties Cartoon Cavalcade</i> and 1 Kaprow drawing.
Box 4, Folder 3	<b>Red forest, 1953</b> <b>Scope and Content Note</b> Black and white photographs of the Kaprow painting. No Photo credit.

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Box 4, Folder 4	<p><b>Early works, ca. 1954-1957</b></p> <p><b>Scope and Content Note</b></p> <p>Slides, negatives, and transparencies of early paintings, sculpture, and collages, including "Red Dancers," and "Woman Out of Fire," with an incomplete list in Kaprow's handwriting. No Photo credit.</p>
Box 4, Folder 5A	<b>Early works, ca. 1952-1953</b>
Box 4, Folder 5B	<b>Early works, ca. 1954</b>
Box 4, Folder 5C	<b>Early works, ca. 1955</b>
Box 4, Folder 5	<b>Early works, ca. 1956-57</b>
Box 4, Folder 6	<p><b>Caged pheasant #1 and #2, 1956</b></p> <p><b>Scope and Content Note</b></p> <p>Black and white photographs and color transparencies and slides of the piece. Photo credits: Mary Kristen.</p>
Box 4, Folder 7	<p><b>Tape score, 1957</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten with photocopy.</p>
Box 4, Folder 8	<p><b>Tape Score, 1957</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten, with diagram of theater and a drawing.</p>
Box 4, Folder 9	<p><b>Tape score, 1957-1958</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten.</p>
Box 4, Folder 10	<p><b>Composition, 1957-1958</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten score involving music, dancers, and objects.</p>
Box 4, Folder 11	<p><b>Score, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>1 handwritten page. May not be Kaprow's work.</p>
Box 4, Folder 12	<p><b>Rearrangeable panels, 1957-1995</b></p> <p><b>Scope and Content Note</b></p> <p>Black and white photographs of early version; color transparencies of later version, with Kaprow statement from 1990. Photo credit: John Millaire; Rudolph Burckhardt; Photodyne.</p>
Box 4, Folder 13	<p><b>Throat and cough piece, 1957-1958</b></p> <p><b>Scope and Content Note</b></p> <p>1 page handwritten score.</p>
Box 4, Folder 14	<p><b>Untitled environment, Mar 1958</b></p> <p><b>Scope and Content Note</b></p> <p>First environment at the Hansa Gallery. Black and white photographs, color slides, one drawing. Photo credit: Jon Henry; Francesco Cantarella.</p>



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Box 4, Folder 15	<b>Untitled environment, Dec 1958</b> <b>Scope and Content Note</b> Second environment at Hansa for solo show. Writings, correspondence, announcements, black and white photographs. Photo credit: Francesco Cantarella. See also 1980 for later reinvention at Berlin Academy for show entitled "Eyes and Ears."
Box 5 Box 5, Folder 1	<b>Project Files, 1958-1959</b> <b>A pastorale, 1958</b> <b>Scope and Content Note</b> George Segal's farm, North Brunswick, N.J. Handwritten score with diagrams. Part of score was incorporated into 18 Happenings.
Box 5, Folder 2	<b>Communication, Apr 1958</b> <b>Scope and Content Note</b> Douglass College, N.J. Handwritten score with diagrams and retrospective statement by Kaprow discussing this first public Happening.
Box 5, Folder 3	<b>Mountain, Dec 1959</b> <b>Scope and Content Note</b> Color snapshots and slides of this object shown at Reuben Gallery. No Photo credit.
Box 5, Folder 4 Box 5, Folder 5	<b>Notes for electronic sound pieces, late 1950s</b> <b>Something to take place: a happening, 1959</b> <b>Scope and Content Note</b> Published in <i>Anthologist</i> , v. 30, no. 4 (CJPA87-S944). Unrevised score of "18 Happenings in 6 Parts."
Box 5, Folder 6	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Reuben Gallery, NYC. Handwritten notes, scores, schemas and drawings.
Box 5, Folder 6	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Reuben Gallery, NYC. Handwritten notes, scores, schemas and drawings.
Box 5, Folder 6A	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Audience instructions.
Box 5, Folder 7	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Texts and speeches not filed under "Rooms."
Box 5, Folder 8	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Room 1, Sets 1-5.
Box 5, Folder 9	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Room 2, Sets 1-5.

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Box 5, Folder 9	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Room 2, Sets 1-5.
Box 5, Folder 9A	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Room 3, Sets 1-6.
Box 5, Folder 10	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Slides of artwork used in piece. No photo credit.
Box 5, Folder 11	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Photographs not filed under Rooms. Photo credit: Scott Hyde
Box 5, Folder 12	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Correspondence (Organizational and post-performance response)
Box 5, Folder 12A	<b>18 happenings in 6 parts, 1959</b> <b>Scope and Content Note</b> Columbia University monitoring templates (where separated from materials)
Box 5, Folder 13	<b>Laughs and Balloons, A Happening in One Night, 1959</b> <b>Scope and Content Note</b> Reuben Gallery. Handwritten score.
Box 6	<b>Project Files, 1960-1962</b>
Box 6, Folder 1	<b>The big laugh, Jan 1960</b> <b>Scope and Content Note</b> Reuben Gallery. Score, 4 black and white photographs. No Photo credit.
Box 6, Folder 2	<b>Coca cola Shirley Cannonball, Feb 1960</b> <b>Scope and Content Note</b> Judson Gallery. Score, black and white photographs, negatives. No Photo credit.
Box 6, Folder 3	<b>Garage Environment, Sept 1960</b> <b>Scope and Content Note</b> In Kaprow's studio, Old Bridge, N.J. Black and white photographs and slides. No Photo credit.
Box 6, Folder 4	<b>Apple Shrine, Nov 1960</b> <b>Scope and Content Note</b> Judson Gallery, NYC. Black and white photographs and transparencies of 1960 version, with letter to the <i>Village Voice</i> regarding lack of critical response to the piece. Photo credit: Robert McElroy. See Box 33 for later reinvention in "7 Environments," Milan, Fondazione Mudima, 1991.
Box 6, Folder 5	<b>Stockroom, 1960</b> <b>Scope and Content Note</b> Stockholm. Score and black and white photographs. Photo credit: Vera Spoorri. See also "7 Environments," 1992, Box 33, for later reinvention.

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Box 6, Folder 6	<b>A Spring Happening, Mar 1961</b> <b>Scope and Content Note</b> Reuben Gallery. Score, clipping of review, black and white and color photos and slides. Photo credit: Robert McElroy.
Box 6, Folder 7	<b>Yard, May 1961</b> <b>Scope and Content Note</b> Martha Jackson Gallery and David Anderson Gallery. Press release, Kaprow's statement, black and white and color photographs and transparencies. Photo credit: Robert McElroy; K. Heyman. For later versions of "Yard," see 1967 (Pasadena Art Musuem), 1970 (Köln), 1981 (Dusseldorf), 1982 (Staatliche Museen, Berlin), 1984 (Whitney Museum, NY), 1986 (Museum am Ostwall, Dortmund), 1991 (Fondazione Mudima, Milan), 1998 (MOCA LA).
Box 6, Folder 8	<b>Night, May 1961</b> <b>Scope and Content Note</b> Ann Arbor, as part of festival Open House 61. Score, letters, drawings, black and white photos. No Photo credit.
Box 6, Folder 9	<b>Chapel, 1961</b> <b>Scope and Content Note</b> A version of "Stockroom" (1960), this title was given in proposal to Bill Seitz of MOMA and was not realized. Proposal and letter to Seitz.
Box 7	<b>Project Files, 1962</b>
Box 7, Folder 1	<b>Service for the Dead, Part I, Mar 1962</b> <b>Scope and Content Note</b> Maidman Playhouse, NYC. Sponsored by NY Poet's Theatre. Handwritten and typewritten score. Published version of score (clipping from <i>Art International</i> , 1963 Jan 25), Black and white photographs, plus 4 glass slides. Photo credit: Robert McElroy.
Box 7, Folder 2	<b>Mirrors: A Happening, May 1962</b> <b>Scope and Content Note</b> Handwritten and typewritten score. Not performed; Kaprow developed it into a limited edition etching.
Box 7, Folder 3	<b>Service for the Dead, Part II, Aug 1962</b> <b>Scope and Content Note</b> Bridgehampton, NY, as part of Ergo Suits Festival. Handwritten and typewritten score. Black and white photographs, negatives, and glass slides. No Photo credit.
Box 7, Folder 4	<b>Sweeping, Aug 1962</b> <b>Scope and Content Note</b> Woodstock, NY, as part of Ergo Suits Festival. Handwritten and typewritten score. Black and white photographs and 1 glass slide. Photo credit: Peter Moore; Robert McElroy.
Box 7, Folder 5	<b>Words, Sept 1962</b> <b>Scope and Content Note</b> Smolin Gallery, NYC. Handwritten and typewritten score, press release, brochure, clipping. black and white photographs, 1 glass slide. Photo credit: Robert McElroy. See also 1984 reinvention of "Words" for Whitney show (Blam!), 1984 and 1992 reinvention for Galerie Donguy exhibition (4 Environments).

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Box 7, Folder 6	<b>Courtyard, Nov 1962</b> <b>Scope and Content Note</b> Smolin Gallery, NYC. Mills Hotel, NYC. Score, press release, announcement, review, black and white photographs, plus 6 Kodachromes. Photo credit: Lawrence Shustak, Peter Moore. See also Box 15.
Box 7, Folder 7	<b>Courtyard, Nov 1962</b> <b>Scope and Content Note</b> More black and white photographs of the event, with 7 glass slides. Photo credit: Peter Moore. See also Box 15, for larger photographs of the event.
Box 7, Folder 8	<b>Mushroom, Nov 1962</b> <b>Scope and Content Note</b> Center Arts Council (Walker) sponsored Happening held in mushroom caves in St. Paul. Handwritten and typewritten scores and reviews.
Box 7, Folder 9	<b>Chicken, Nov 1962</b> <b>Scope and Content Note</b> Philadelphia Arts Council. Performed at YM/YWHA in Philadelphia. Score, correspondence, reviews, poster (duplicate in flat files), black and white photographs and slides. Photo credit: Edwin Sabol.
Box 7, Folder 10	<b>Fight, Part I, version 1, 1962</b> <b>Scope and Content Note</b> Handwritten and typewritten score. Never performed.
Box 7, Folder 11	<b>Fight, Part I, version 2, 1962</b> <b>Scope and Content Note</b> Handwritten score. Never performed.
Box 8 Box 8, Folder 1	<b>Project Files, 1963-1964</b> <b>Birds, Feb [1964]</b> <b>Scope and Content Note</b> University of Southern Illinois, Carbondale. Handwritten and typewritten score. Black and white photographs. No Photo credit.
Box 8, Folder 2	<b>Push and Pull: A Furniture Comedy for Hans Hofmann, Apr 1963</b> <b>Scope and Content Note</b> Created for "Hans Hofmann and His Students," MOMA, NY. Typewritten score, performance instructions, exhibition list, press release, 2 clippings, black and white photographs, glass slides. Photo credit: Paul Berg, St. Louis Post Dispatch. For later reinventions of this environment, see also Pasadena Art Museum, 1967; "7 Environments," 1991; and "Out of Actions," MOCA LA, 1998.
Box 8, Folder 3	<b>Tree, May 1963</b> <b>Scope and Content Note</b> Performed as part of Yam Festival at George Segal's farm. Typewritten version of score, black and white photographs, 5 glass slides. Photo credit: Peter Moore.

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Box 8, Folder 4	<b>Bon Marché, July 1963</b> <b>Scope and Content Note</b> At a Bon Marché department store in Paris, as part of Theatre of Nations Festival. Handwritten and typewritten score. Letter from Kaprow to Mr. O'Doherty describing the Happening a few weeks after it occurred, and a general explanation of Happenings. Black and white photographs, negatives, glass slides. Photo credit: Mercedes Guardado Olivenza; Shunk-Kender.
Box 8, Folder 5	<b>Out, Sept 1963</b> <b>Scope and Content Note</b> Edinburgh, at the International Arts Festival. Kaprow's handwritten and typewritten account of event and clipping of published version. Black and white photographs, one of which shows Eugene Ionesco in attendance. Photo credit: Alan Daiches; The Scotsman Publications.
Box 8, Folder 6	<b>Sea, Sept 1963</b> <b>Scope and Content Note</b> Prepared for Edinburgh International Writer's Conference, Sept. 1963, but cancelled at insistence of Chairman Kenneth Tynan. Handwritten and typewritten score with drawings.
Box 8, Folder 7	<b>Eat, Jan 1964</b> <b>Scope and Content Note</b> Ebling Brewery Caves, Bronx, NY, sponsored by Smolin Gallery. Black and white photographs, slides and glass slides. Photo credit: Peter Moore; Robert McElroy. See also Box 10 for larger photographs of the event and Box 33 for later reinventions at "7 Environments," Fondazione Mudima and Studio Morra, and "4 Environments," Paris.
Box 9 Box 9, Folder 1A	<b>Project Files, 1964-1966</b> <b>Household, [May] 1964</b> <b>Scope and Content Note</b> Cornell University, Ithaca, NY. Handwritten and typewritten score, also score for first version, entitled "Silver Foil," which was cancelled due to danger of the site. See Box 50 for photographs and Series X. for Kaprow's film and VHS use copy of Household.
Box 9, Folder 1B	<b>Household, [May] 1964</b> <b>Scope and Content Note</b> Cornell University, Ithaca, NY. Black and white photographs, 26 glass slides. Photo credit: Sol Goldberg, Ithaca, NY. Photo credit for location photos of Silver Foil site: Alan Koslin. See Box 50 for photographs and Series X. for Kaprow's film and VHS use copy of Household.
Box 9, Folder 2	<b>Orange, Mar 1964</b> <b>Scope and Content Note</b> Miami Arts Council, Coral Gables, FL. Handwritten and typewritten scores, diagram, black and white photographs, 2 glass slides. Photo credit: Terry S. Lindquist.
Box 9, Folder 3	<b>Paper: A Happening, Mar 1964</b> <b>Scope and Content Note</b> UC Berkeley All Student Art Festival. Earlier draft called Tenants. Handwritten and typewritten score, black and white photographs, 4 color slides. Photo credit: Florian Steiner.

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Box 9, Folder 4	<b>Originale, Sept 1964</b> <b>Scope and Content Note</b> 2nd Annual New York Avant Garde Festival. Typewritten diagrammatic score by Karlheinz Stockhausen. (Kaprow directed this event). Black and white photographs. Photo credit: Peter Moore. 1 announcement for 1989 screening of Peter Moore film of the 1964 event.
Box 9, Folder 5	<b>Raining, Jan 1965</b> <b>Scope and Content Note</b> Handwritten and typewritten score. Not performed. Score was made into a booklet included in the Guggenheim exhibition entitled "Eleven from the Reuben Gallery."
Box 9, Folder 6	<b>Soap, Feb 1965</b> <b>Scope and Content Note</b> Florida State University, Sarasota. Cancelled due to "misinterpretation of intent." Handwritten and typewritten score, program, clippings, letter from pre-event participant. See also ref3712 roll 2 for score (black paint on butcher paper) intended for use in Happening.
Box 9, Folder 7	<b>Calling, Aug 1965</b> <b>Scope and Content Note</b> New York. Handwritten and typewritten score, black and white photographs, 19 glass slides, 3 slides. Photo credit: Peter Moore.
Box 9, Folder 8	<b>3 Country Happening, Spring, 1966</b> <b>Scope and Content Note</b> Proposal for a happening in 3 countries, with Kaprow (USA), Minujin (Argentina), and Vostell (Germany) in the form of a map/poster (duplicate of one in Series II, Posters), a letter from Horst Hahn (1969).
Box 9, Folder 9	<b>Self-Service, June 1966</b> <b>Scope and Content Note</b> Harry Abrams, Institute of Contemporary Art, Boston, and Pasadena Art Museum. Handwritten and typewritten score, schedule of events to take place throughout the summer (in NYC, Boston and Los Angeles), maps, lists of participants.
Box 9, Folder 10	<b>Self-Service, June 1966</b> <b>Scope and Content Note</b> Black and white photographs of event. Photo credit: Peter Moore.
Box 9, Folder 11	<b>Towers, July 1966</b> <b>Scope and Content Note</b> Central Park, NYC. Handwritten note, telegram, black and white photographs, 14 slides. Photo credit: Elliott Landy.
Box 10 Box 10, Folder 1	<b>Project Files, 1964</b> <b>Originale, 1964</b> <b>Scope and Content Note</b> Large black and white photograph of event. Photo credit: Hans Namuth. See also Box 9.

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Box 10, Folder 2	<b>Eat, 1964</b> <b>Scope and Content Note</b> Large black and white photographs of event. Photo credit: Peter Moore. See also Box 8.
Box 11 Box 11, Folder 1	<b>Project Files, 1966</b> <b>Gas, [August] 1966</b> <b>Scope and Content Note</b> Dwan Gallery and WCBS TV, Long Island, NY. Schedule of events and locations. Handwritten and typewritten score; addresses and phone numbers of some participants; letters from WCBS producers of the documentary about the event, to city officials, business proprietors and others (i.e. Marshall MacLuhan) explaining the event in advance; Dwan Gallery press releases, the documentary's script; clippings and one ms. describing the event; 1 poster (duplicate in flat files).
Box 11, Folder 2	<b>Gas, 1966</b> <b>Scope and Content Note</b> Black and white photographs of the event. Photo credit: Burton Berinsky; Ken Dewey; Peter Moore;
Box 11, Folder 3	<b>Gas, 1966</b> <b>Scope and Content Note</b> Black and white photographs of the event. Photo credit: Peter Moore; Burton Berinsky.
Box 11, Folder 4	<b>Gas, 1966</b> <b>Scope and Content Note</b> Negatives, slides, and contact sheets (some of which have views of Kaprow's family or other events.) Photo credit: Peter Moore.
Box 11, Folder 5	<b>Gas, 1966</b> <b>Scope and Content Note</b> Negatives and contact sheets. Photo credit: Peter Moore.
Box 11, Folder 6	<b>Gas, 1966</b> <b>Scope and Content Note</b> Black and white transparencies. No Photo credit.
Box 12 Box 12, Folder 1	<b>Project Files, 1967</b> <b>Flick, Feb 1967</b> <b>Scope and Content Note</b> NYC. Anti-war protest event performed (in part) after poetry reading at Loeb. Typewritten score.
Box 12, Folder 2	<b>Sweep-In, Apr 1967</b> <b>Scope and Content Note</b> Lower East Side NYC. Contact prints and negatives, including views of miscellaneous unidentified events. Photo credit: Peter Moore.
Box 12, Folder 3	<b>Interruption, May 1967</b> <b>Scope and Content Note</b> State University of New York, Stony Brook. Handwritten and typewritten score, clippings recounting the experience, letters from faculty at Stony Brook complaining about the disruption to their lives.

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Box 12, Folder 4	<b>L&amp;M; Gold, June 1967</b> <b>Scope and Content Note</b> Proposal by Liggett & Myers Tobacco Co. to employ a Happening consultant to advise them on how to create publicity happenings for their new product, L&M Golden 100's. Kaprow's ideas for such a campaign written by hand on product press release. 2 black and white photographs of cigarette boxes. No Photo credit.
Box 12, Folder 5	<b>Moving, [Nov-Dec] 1967</b> <b>Scope and Content Note</b> Museum of Contemporary Art, Chicago. Activity booklet, clippings regarding city's war against commercial signs, correspondence regarding arrangements for the Happening and an exhibition including "Words" that occurred around the same time.
Box 12, Folder 6	<b>Moving, 1967</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Peter Moore.
Box 12, Folder 7	<b>Moving, 1967</b> <b>Scope and Content Note</b> Negatives and black and white and color transparencies. No Photo credit.
Box 12, Folder 8	<b>Watching, Sept 1967</b> <b>Scope and Content Note</b> WCBS-TV. Handwritten and typewritten score, correspondence.
Box 12, Folder 9	<b>Environments, Oct 1967</b> <b>Scope and Content Note</b> Pasadena Art Museum. Included reinventions of "Yard," and "Push and Pull." "Fluids" created for the exhibition, was performed in various locations throughout the LA area. Handwritten score, letters from the Pasadena Art Museum, color snapshots of a backyard performance which was the trial run for "Fluids," black and white photographs of the other pieces. Photo credit: Julien Wasser.
Box 12, Folder 10	<b>Fluids, Oct 1967</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Julian Wasser.
Box 13 Box 13, Folder 1	<b>Project Files, 1967-1968</b> <b>Fluids, Oct 1967</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Bruce Breland.
Box 13, Folder 2	<b>Fluids, Oct 1967</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Bruce Breland.
Box 13, Folder 3	<b>Fluids, Oct 1967</b> <b>Scope and Content Note</b> Slides and transparencies. Photo credit: Bruce Breland.
Box 13, Folder 4	<b>Record I, Mar 1968</b> <b>Scope and Content Note</b> University of Texas, Austin. Handwritten score, poster (printed score), letters from UT staff, contract. Not performed.

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Box 13, Folder 5	<b>Arrivals, Apr 1968</b> <b>Scope and Content Note</b> Nassau Community College, Hempstead, NY. Poster (printed score).
Box 13, Folder 6	<b>Overtime, May 1968</b> <b>Scope and Content Note</b> Created for SUNY New Paltz (cancelled) and then adapted for UC San Diego. Handwritten score, poster (printed score) done for New Paltz, correspondence with UCSD and SUNY staff, black and white photographs. No Photo credit.
Box 13, Folder 7	<b>Record II, Apr 1968</b> <b>Scope and Content Note</b> University of Texas. Handwritten score, poster (printed score), activity booklet, letters from UT staff, black and white photographs, photocopies of photographs. Photo Credit: Howard Smagula.
Box 13, Folder 8	<b>Population, May 1968</b> <b>Scope and Content Note</b> Colby College, New Hampshire. Typewritten score, poster (printed score), correspondence with college staff, correspondence with George Braziller regarding possible book, slides, transparencies, 1 black and white photograph. Photo credit: Louis Thompson?
Box 13, Folder 9	<b>Message Units I, May 1968</b> <b>Scope and Content Note</b> Typewritten score, in a letter to E.A.T. president Francis Mason, Jr.
Box 13, Folder 10	<b>Hello, Nov 1968</b> <b>Scope and Content Note</b> WGBH-TV, Boston for program "The Medium is the Medium," broadcast April 1969. Announcement, contact sheet, issue of <i>Art Rite</i> , no. 7, Autumn, 1974, containing article by Kaprow explaining Hello's plan and execution.
Box 13, Folder 11	<b>Noise, 1968</b> <b>Scope and Content Note</b> For the 6th annual New York Avant Garde festival (on a ferry boat). Handwritten score.
Box 14 Box 14, Folder 1	<b>Project Files, 1968-1969</b> <b>Transfer, [Feb] 1968</b> <b>Scope and Content Note</b> Wesleyan University, Middletown, CT. Handwritten score, poster (printed score), negatives, transparencies, black and white photographs. Photo credit: Andy Glantz?
Box 14, Folder 2	<b>Runner, [Feb] 1968</b> <b>Scope and Content Note</b> Washington Univ, St. Louis. Handwritten score and poster (printed score), correspondence with university staff (partly regarding the concurrent exhibition of Kaprow's work in the university gallery), black and white photographs (of the exhibition), transparencies, slides. Photo credit: John Millaire; Herb Weitman.

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Box 14, Folder 3	<b>Round Trip, Mar 1968</b> <b>Scope and Content Note</b> SUNY, Albany. Handwritten score, poster (printed score), correspondence, black and white photographs. Photo credit: Nick Brady; Klaus Schnitzer.
Box 14, Folder 4	<b>Sign, June 1968</b> <b>Scope and Content Note</b> Typewritten proposal for E.A.T. project that was not realized, with letter from Kaprow to E.A.T. president Francis Mason.
Box 14, Folder 5	<b>Travelog, July 1968</b> <b>Scope and Content Note</b> 8th International Artists' Seminar, Fairleigh Dickinson University, Madison, N.J. Typewritten score, drawings, announcements, correspondence, black and white photographs. No Photo credit.
Box 14, Folder 6	<b>Travelog, July 1968</b> <b>Scope and Content Note</b> Black and white photographs, slides. No Photo credit.
Box 14, Folder 7	<b>Refills, Aug 1968</b> <b>Scope and Content Note</b> Dwan Gallery. Typewritten score, letter from Kaprow, black and white photographs. Photo credit: Gerald S. Frank.
Box 14, Folder 8	<b>Charity, Mar 1969</b> <b>Scope and Content Note</b> Other Ways, Berkeley, CA. Typewritten score, clippings, black and white photographs. No Photo credit.
Box 15 Box 15, Folder 1	<b>Project Files, 1962-1969</b> <b>Courtyard, 1962</b> <b>Scope and Content Note</b> 8 large black and white photographs. See also Box 7.
Box 15, Folder 2	<b>Transfer, 1968</b> <b>Scope and Content Note</b> 10 large photos. See also Box 14.
Box 15, Folder 3	<b>Days Off, 1969</b> <b>Scope and Content Note</b> MOMA Calendar. See also boxes 17 and 23.
Box 16 Box 16, Folder 1	<b>Project Files, 1969</b> <b>Pose, Mar 1969</b> <b>Scope and Content Note</b> Other Ways, Berkeley, CA. Clippings, snapshots, slides. See Folder 3 for score (on poster). No Photo credit.
Box 16, Folder 2	<b>Forecast, Apr 1969</b> <b>Scope and Content Note</b> Handwritten and typewritten score.

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Box 16, Folder 3	<b>Fine!, [Mar] 1969</b> <b>Scope and Content Note</b> Other Ways, Berkeley, CA. Handwritten score, typewritten score, photocopies of parking citations, poster (printed score for this and 6 other happenings sponsored by Other Ways), black and white snapshots (some captioned), negatives. No Photo credit.
Box 16, Folder 4	<b>Shape, [Mar] 1969</b> <b>Scope and Content Note</b> Other Ways, Berkeley, CA. Sardonic description (score), letters, clippings reporting on the event, black and white transparencies and photographs. No Photo credit.
Box 16, Folder 5	<b>Shape, Apr 1969</b> <b>Scope and Content Note</b> Black and white photographs, slides and negatives. See Folder 4 for score (on poster). Photo credit: Gretchen Garlinghouse, Diane Gilkerson, Deborah Patten, Ken Graves.
Box 16, Folder 6	<b>Transplant, [May] 1969</b> <b>Scope and Content Note</b> Nevada Southern University. Typewritten score, correspondence, black and white photographs. No Photo credit.
Box 16, Folder 7	<b>Takeoff, [Apr] 1969</b> <b>Scope and Content Note</b> UC San Diego. Typewritten score, black and white snapshots, negatives. Also done at Cal State, Sacramento in May 1969. No Photo credit.
Box 16, Folder 8	<b>Course, May 1969</b> <b>Scope and Content Note</b> University of Iowa, Iowa City. Handwritten score, typewritten score, poster (printed score), map with directions, correspondence with students and faculty, issue of <i>Iowa Alumni Review</i> (June-July 1969) with article about Kaprow, black and white photographs, slides, negatives. Photo credit: Nancy Brush.
Box 16, Folder 9	<b>Giveaway, May 1969</b> <b>Scope and Content Note</b> Other Ways, Berkeley, CA. Handwritten list of locations, black and white snapshots, negatives, slides. See folder 3 for score (on poster). No Photo credit.
Box 17	<b>Project Files, 1969</b>
Box 17, Folder 1	<b>Purpose, May 1969</b> <b>Scope and Content Note</b> Other Ways, Berkeley, CA. Black and white snapshots, slides, negatives. See Box 16, folder 3 for score (on poster). No Photo credit.
Box 17, Folder 2	<b>Dial, May 1969</b> <b>Scope and Content Note</b> San Francisco Art Institute. Handwritten and typewritten score, black and white snapshots. No Photo credit.
Box 17, Folder 3	<b>Homemovies: A Marriage Happening for Catherine and Daniel Schmidt, July 1969</b> <b>Scope and Content Note</b> New Jersey and New York. Handwritten and typewritten score, notes, wedding invitation, poster (score), paste-up of poster.

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Box 17, Folder 4	<p><b>Work, Sept 1969</b></p> <p><b>Scope and Content Note</b></p> <p>Typewritten score, correspondence with the Jewish Museum, NY. Happening cancelled.</p>
Box 17, Folder 5	<p><b>Days Off: A Calendar of Happenings, Oct 1969</b></p> <p><b>Scope and Content Note</b></p> <p>John Gibson Gallery and MOMA, NY. Correspondence, notes, press release, black and white photographs, announcement stickers. Photo credit: centro de arte y comunicación (argentina), Charles Gatewood.</p>
Box 17, Folder 6	<p><b>Days Off, Oct 1969</b></p> <p><b>Scope and Content Note</b></p> <p>Black and white photographs used in the calendar. Photo credit: Colby Junior College, Howard Smagula, Allan Kaprow, Andy Glantz, John Milaire, Peter Moore, Julian Wasser. See also Boxes 15 and 23.</p>
Box 17, Folder 7	<p><b>Heavenly Passtime - Year 2000, Oct 1969</b></p> <p><b>Scope and Content Note</b></p> <p>E.A.T. proposal/typewritten score for the Pepsi Cola Pavilion, Japan World Exhibition 70, Osaka. Never performed. Correspondence, brochure, diagrams.</p>
Box 17, Folder 8	<p><b>Home Brew, Nov 1969</b></p> <p><b>Scope and Content Note</b></p> <p>KPFK, Los Angeles. Typewritten score with correspondence.</p>
Box 17, Folder 9	<p><b>Moonsounds, Dec 1969</b></p> <p><b>Scope and Content Note</b></p> <p>Blau wedding. Typewritten score, map to El Mirage Dry Lake, letter to Kaprow from Dick Blau.</p>
Box 17, Folder 10	<p><b>Solo, 1969</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten score.</p>
Box 18 Box 18, Folder 1	<p><b>Project Files, 1970</b></p> <p><b>Graft, Jan 1970</b></p> <p><b>Scope and Content Note</b></p> <p>Kent State University Creative Arts Festival. Handwritten and typewritten scores, correspondence, contract, poster, black and white photographs. Photo credit: Doug Moore.</p>
Box 18, Folder 2	<p><b>Good Morning!, May 1970</b></p> <p><b>Scope and Content Note</b></p> <p>San Francisco State. Handwritten score.</p>
Box 18, Folder 3	<p><b>Level, Aug 1970</b></p> <p><b>Scope and Content Note</b></p> <p>Art Council of the Aspen Institute for Humanistic Studies. Handwritten and typewritten score, letter, slides. No Photo credit.</p>

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Box 18, Folder 4	<b>A Supermarket Event, Aug 1970</b> <b>Scope and Content Note</b> Art Council of the Aspen Institute for Humanistic Studies. Handwritten and typewritten reports on the event by members of Kaprow's Happenings workshop. One clipping folded in origami figure labelled "Bull".
Box 18, Folder 5	<b>Don't, Sept 1970</b> <b>Scope and Content Note</b> Los Angeles County Department of Parks and Recreation "summer change 70" program. Handwritten and typewritten score, letter describing the event and reactions, brochure documenting the event.
Box 18, Folder 6	<b>Publicity, Oct 1970</b> <b>Scope and Content Note</b> California Institute of the Arts. Handwritten and typewritten score, black and white photographs, pages of an Italian newspaper. No Photo credit.
Box 18, Folder 7	<b>Sales Pitch, Oct 1970</b> <b>Scope and Content Note</b> Proposal submitted to E.A.T., a variant of "Hello" (1969).
Box 18, Folder 8	<b>Ribbon Cutting, Nov 1970</b> <b>Scope and Content Note</b> For dedication ceremony celebrating opening of UC Berkeley University Art Museum and the Hans Hoffmann wing. Typewritten score in body of letter to Museum Director.
Box 18, Folder 9	<b>Sawdust, Nov 1970</b> <b>Scope and Content Note</b> Cologne Art Festival. Typewritten score, correspondence with Wolf Vostell, Dick Higgins, and others, clipping, issue of <i>Kunst Nachrichten</i> (Feb. 1971) covering the festival.
Box 18, Folder 10	<b>Sawdust, Nov. 1970</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Werner Krüger, Archiv Sohm, Wolf Vostell, Christian Dalchow, Hartmut Beifuß.
Box 18, Folder 11	<b>Car Spaces (Pasadena Freeway Project), Nov 1970</b> <b>Scope and Content Note</b> California Institute for the Arts. Black and white photographs, minox negatives, memo from <i>Arts in Society</i> magazine, which published some of the photographs(?)
Box 19 Box 19, Folder 1	<b>Project Files, 1970-1971</b> <b>Sweet Wall, Nov 1970</b> <b>Scope and Content Note</b> Galerie René Block, Berlin. Letter from René Block, activity booklet, black and white photographs. Photo credit: Galerie René Block, Peter Smokler, Kalionzes, Dick Higgins, Bee Ottinger.
Box 19, Folder 2	<b>Sweet Wall, Nov 1970</b> <b>Scope and Content Note</b> Black and white photographs, negatives, slides. No Photo credit.

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Box 19, Folder 3	<b>Yard, [Nov] 1970</b> <b>Scope and Content Note</b> Köln. Black and white photographs. Photo credit: Wolf Vostell; Werner Kruger.
Box 19, Folder 4	<b>Tracts, May 1971</b> <b>Scope and Content Note</b> California Institute of the Arts. Poster (printed score), black and white photographs, slides. No Photo credit.
Box 19, Folder 5	<b>Tag, June 1971</b> <b>Scope and Content Note</b> Aspen Design Conference. Typewritten score, press release, Aspen trail map, black and white photographs.
Box 19, Folder 6	<b>Labor Day, Sept 1971</b> <b>Scope and Content Note</b> Centro Apollinaire, Milan. Typewritten score, announcements, correspondence.
Box 19, Folder 7	<b>Print-Out, Sept 1971</b> <b>Scope and Content Note</b> Cultural Affairs Com. of Milan. Typewritten score, poster (printed score), black and white photographs, negatives, slides. Photo credit: J. Minkoff Genère.
Box 19, Folder 8	<b>City Works, Sept-Oct 1971</b> <b>Scope and Content Note</b> Galerie Baecker, Bochum. Handwritten and typewritten scores, correspondence, receipts, poster.
Box 19, Folder 9	<b>Scales, Oct 1971</b> <b>Scope and Content Note</b> California Institute of the Arts. Typewritten score, clipping, color slides. No Photo credit.
Box 19, Folder 10	<b>Calendar, Oct 1971</b> <b>Scope and Content Note</b> Handwritten and typewritten scores.
Box 19, Folder 11	<b>Unidentified exhibition and event, 1971</b> <b>Scope and Content Note</b> Art Systems. Black and white photographs. Photo credit: Scheidler?
Box 20	<b>Project Files, 1972-1973</b>
Box 20, Folder 1	<b>Message Units, , Feb 1972 May 1972</b> <b>Scope and Content Note</b> California Institute of the Arts (Feb.) and University of Illinois, Normal (May). Typewritten score.
Box 20, Folder 2	<b>Easy, , Feb 1972 May 1972</b> <b>Scope and Content Note</b> California Institute of the Arts. Colorado College (May?) Typewritten score, Kaprow's introduction to activity booklet of the event, printed pages from the booklet with black and white photos on them, slides. Photo credit: Alvin Comiter.

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Box 20, Folder 3	<p><b>Baggage, April 1972</b></p> <p><b>Scope and Content Note</b></p> <p>Rice University. Typewritten score, Kaprow's retrospective description of the event, black and white photographs, slides. Photo credit: Bob Covington.</p>
Box 20, Folder 4	<p><b>Meters, May 1972</b></p> <p><b>Scope and Content Note</b></p> <p>California Institute of the Arts. Handwritten score.</p>
Box 20, Folder 5	<p><b>Burbank, Sept 1972</b></p> <p><b>Scope and Content Note</b></p> <p>California Institute of the Arts. Handwritten and typewritten scores, color slides.</p>
Box 20, Folder 6	<p><b>Meteorology, Sept 1972</b></p> <p><b>Scope and Content Note</b></p> <p>Galerie Baecker, Bochum. Handwritten and typewritten score. See also Box 22.</p>
Box 20, Folder 7	<p><b>Idea, [Sep] 1972</b></p> <p><b>Scope and Content Note</b></p> <p>Portland Center for Visual Arts, Portland, Oregon. Typewritten score.</p>
Box 20, Folder 8	<p><b>Entr'Acte, Dec 1972</b></p> <p><b>Scope and Content Note</b></p> <p>California Institute of the Arts. Handwritten and typewritten score, black and white photographs, slides. No Photo credit.</p>
Box 20, Folder 9	<p><b>George Brecht Dedication Ceremony, 1972</b></p> <p><b>Scope and Content Note</b></p> <p>Cologne. Letter from Wolf Vostell, black and white photographs. Photo credit: Erik Andersch.</p>
Box 20, Folder 10	<p><b>Copy, 1972</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten and typewritten score.</p>
Box 20, Folder 11	<p><b>Private Lines, 1972</b></p> <p><b>Scope and Content Note</b></p> <p>Video score (handwritten and drawn).</p>
Box 20, Folder 12	<p><b>Operazione Vesuvio, Jan 1973</b></p> <p><b>Scope and Content Note</b></p> <p>Il Centro, Milan (3 part exhibition on Mt. Vesuvius). Clippings and press releases describing the exhibition and Kaprow's event.</p>
Box 20, Folder 13	<p><b>Loss, Jan 1973</b></p> <p><b>Scope and Content Note</b></p> <p>New York City. Handwritten and typewritten score, Kaprow ms. describing and explaining the activity, activity booklet, correspondence, black and white photographs, slides, negatives. Photo credit: Peter Moore.</p>

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Box 20, Folder 14	<b>Highs, Feb 1973</b> <b>Scope and Content Note</b> University of Kansas Museum of Art. Handwritten and typewritten score. Black and white photographs, slides, Minox. No Photo credit.
Box 20, Folder 15	<b>Dial, Feb 1973</b> <b>Scope and Content Note</b> Western Washington University, Bellingham, Washington. Handwritten and typewritten score, drawings, black and white photographs. Photo credit: David D. Johnson
Box 20, Folder 16	<b>Anniversary, [May] 1973</b> <b>Scope and Content Note</b> Sacramento, CA. For Jane and John Fitzgibbon. Handwritten score.
Box 20, Folder 17	<b>Basic Thermal Units, Mar 1973</b> <b>Scope and Content Note</b> For three German museums. Handwritten and typewritten scores, correspondence, clippings (in German). See also Box 21.
Box 20, Folder 18	<b>Basic Thermal Units, Mar 1973</b> <b>Scope and Content Note</b> Black and white photographs and Minox. Photo credit: Timm Rautert.
Box 21 Box 21, Folder 1	<b>Project Files, 1972-1973</b> <b>Baggage, Apr 1972</b> <b>Scope and Content Note</b> Large printed pages of booklet about the event. See also Box 20.
Box 21, Folder 2	<b>Basic Thermal Units, Mar 1973</b> <b>Scope and Content Note</b> Large (12" x 15") black and white photographs. See also Box 20.
Box 22 Box 22	<b>Project Files, 1972</b> <b>Meteorology, Sept 1972</b> <b>Scope and Content Note</b> Large (15" x 19") black and white photographs. Photo credit: Lothar Wolleh. See also box 20.
Box 23 Box 23, Folder 1	<b>Project Files, 1969-1973</b> <b>Days Off, Oct 1969</b> <b>Scope and Content Note</b> Printed pages (12" x 19") for booklet about event. See also Boxes 15 and 17.
Box 23, Folder 2	<b>Time Pieces, 1973</b> <b>Scope and Content Note</b> Printed pages (12" x 19") for booklet about event. See also Box 24.
Box 23, Folder 3	<b>Moving, 1967</b> <b>Scope and Content Note</b> Poster (15" x 19") for event mounted on board. See also Box 12.

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Box 23, Folder 4	<b>Rates of Exchange, 1975</b> <b>Scope and Content Note</b> Large activity booklet. See also Box 26.
Box 24 Box 24, Folder 1	<b>Project Files, 1973</b> <b>Clockwork, May 1973</b> <b>Scope and Content Note</b> California Institute of the Arts. Handwritten and typewritten score.
Box 24, Folder 2	<b>Wink, May 1973</b> <b>Scope and Content Note</b> California Institute of the Arts. Handwritten score.
Box 24, Folder 3	<b>Time Pieces, Sept 1973</b> <b>Scope and Content Note</b> Neuer Berliner Kunstverein for its festival "Aktionen Der Avantgarde," Berlin. Handwritten and typewritten score, activity booklet, booklet in various stages of revision, correspondence.
Box 24, Folder 4	<b>Time Pieces, Sept 1973</b> <b>Scope and Content Note</b> Slides, black and white photographs. Photo credit: Jürgen Müller-Schneck.
Box 24, Folder 5	<b>Time Pieces, Sept 1973</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Hermann Kiessling.
Box 24, Folder 6	<b>Creatures, Sept 1973</b> <b>Scope and Content Note</b> Galerie Baecker, Bochum. Typewritten score, drawings, clippings, press packets.
Box 24, Folder 7	<b>Creatures, Sept 1973</b> <b>Scope and Content Note</b> Black and white snapshots and minox. No Photo credit.
Box 24, Folder 8	<b>Air Condition, Oct 1973</b> <b>Scope and Content Note</b> California Institute of the Arts. Handwritten score, transcript of audio tape of event, activity booklet, printed pages from booklet, black and white photographs and slides. Photo credit: Alvin Comiter.
Box 24, Folder 9	<b>Routine, Dec 1973</b> <b>Scope and Content Note</b> Portland Center for the Visual Arts, Oregon. Handwritten and typewritten scores, activity booklet, Kaprow's introduction to booklet about event, correspondence, black and white photographs, slides.
Box 25 Box 25, Folder 1	<b>Project Files, 1974</b> <b>Then, Mar 1974</b> <b>Scope and Content Note</b> Videotape produced by art/tapes, Florence, Italy. Handwritten score and drawings for video, letter/contract.

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Box 25, Folder 2	<b>2nd Routine, Mar 1974</b> <b>Scope and Content Note</b> Stefanotty Gallery, NY. Handwritten and typewritten score, transcript of conference at D'Arc, slides, black and white photographs. Photo credit: Peter Moore.
Box 25, Folder 3	<b>Dial, May 1974</b> <b>Scope and Content Note</b> California Institute of the Arts. Black and white photographs. No Photo credit.
Box 25, Folder 4	<b>3rd Routine, July 1974</b> <b>Scope and Content Note</b> "Project 74", Kölnischer Kunstverein, Cologne. Handwritten and typewritten score, Kaprow's postscript to event for booklet, printed text and photos for booklet, slides.
Box 25, Folder 5	<b>On Time, Sept 1974</b> <b>Scope and Content Note</b> Galerie Gerald Piltzer, Turenne. Handwritten score, activity booklet, posters, black and white photographs.
Box 25, Folder 6	<b>Take Off, Oct 1974</b> <b>Scope and Content Note</b> Galleria Martini & Ronchetti, Genoa. Handwritten and typewritten score, black and white photographs, slides, booklet text.
Box 25, Folder 7	<b>Affect, Oct 1974</b> <b>Scope and Content Note</b> Galleria Martano, Turin. Handwritten and typewritten score, printed pages of booklet, black and white photographs.
Box 26	<b>Project Files, 1975</b>
Box 26, Folder 1	<b>Rates of Exchange, Mar 1975</b> <b>Scope and Content Note</b> Stefanotty Gallery, NYC. Handwritten and typewritten scores for three parts: Reflecting, Walking and Shaking, Clothing. Black and white photographs and printed text for booklet. Activity booklet in Box 23 (because too large for file).
Box 26, Folder 2	<b>Rates of Exchange, Mar 1975</b> <b>Scope and Content Note</b> Transcripts of audio tapes of the activities, with Linda Bastien, Victoris, Frantisek (or J.P.).
Box 26, Folder 3	<b>Rates of Exchange, Mar 1975</b> <b>Scope and Content Note</b> Transcripts of audio tapes of the activities, with Michael, Max, Baecker.
Box 26, Folder 4	<b>Rates of Exchange, Mar 1975</b> <b>Scope and Content Note</b> Transcripts of audio tapes of the activities, with Marcia Tucker, Frantisek, Antonio, Inge Baecker.
Box 26, Folder 5	<b>Philadelphia Bicentennial Project, May 1975</b> <b>Scope and Content Note</b> Letter to Acey Wolgin describing score for a proposed happening.

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Box 26, Folder 6	<b>Echo-Logy, May 1975</b> <b>Scope and Content Note</b> Merrieworld West Gallery, Far Hills, NY. Handwritten and typewritten scores, black and white snapshots, activity booklet, printed pages from booklet. Photo credit: Lizbeth Marano.
Box 26, Folder 7	<b>Comfort Zones, June 1975</b> <b>Scope and Content Note</b> Galeria Vandrés, Madrid. Handwritten and typewritten score in English and Spanish. Black and white photographs, negatives, activity booklet, printed pages from booklets.
Box 26, Folder 8	<b>Match, Aug 1975</b> <b>Scope and Content Note</b> Kunst und Museumverein Wuppertal, Germany. Handwritten and typewritten scores, correspondence, activity booklet, printed pages from booklet, black and white photograph. Photo credit: Jürgen Müller-Schneck.
Box 26, Folder 9	<b>Warm-Ups, Oct 1975</b> <b>Scope and Content Note</b> Center for Advanced Visual Studies, MIT, Boston. Handwritten and typewritten score, activity booklet, printed pages of booklet, correspondence, black and white photographs. Photo credit: Bee Ottinger.
Box 26, Folder 10	<b>Likely Stories, Nov 1975</b> <b>Scope and Content Note</b> Galleria Luciano Anselmino, Milan. Handwritten and typewritten score, activity booklet, printed pages from booklet, black and white and color photographs. Photo credit: Skip Norman
Box 27	<b>Project Files, 1975-1976</b>
Box 27, Folder 1	<b>Useful Fictions, Dec 1975</b> <b>Scope and Content Note</b> Galleria Schema, Florence. Handwritten and typewritten score, printed pages of booklet, black and white photographs. Photo credit: Bee Ottinger.
Box 27, Folder 2	<b>Natural Distances, Mar 1976</b> <b>Scope and Content Note</b> Los Angeles Institute of Contemporary Art. Typewritten score, printed pages of booklet, black and white photographs.
Box 27, Folder 3	<b>Maneuvers, Mar 1976</b> <b>Scope and Content Note</b> Galleria Framart, Naples. Handwritten score, activity booklet, slides, black and white photographs. No Photo credit.
Box 27, Folder 4	<b>7 Kinds of Sympathy, Mar 1976</b> <b>Scope and Content Note</b> Museum of the 20th Century, Vienna. Handwritten score, activity booklet, printed pages from booklet, black and white photographs. Photo credit: Bee Ottinger.
Box 27, Folder 5	<b>Satisfaction, Apr 1976</b> <b>Scope and Content Note</b> D'Arc Gallery, NYC. Handwritten and typewritten score, activity booklet, printed pages from booklet, black and white photographs. Photo credit: Bee Ottinger

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Box 27, Folder 6	<b>Durations, May 1976</b> <b>Scope and Content Note</b> Film in cooperation with Pro Musica Nova, Radio Bremen, Galerie Baeker, Bochum. Handwritten and typewritten score, drawings, clippings, festival program, earlier contracts, and versions of piece originally created in 1968, revised in 1972, and finally performed in 1976.
Box 27, Folder 7	<b>Durations, May 1976</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Joseph Somogyi, A. Buttmann.
Box 27, Folder 8	<b>Testimonials, [April] 1976</b> <b>Scope and Content Note</b> Galeria Foksal, Warsaw. Handwritten score, activity booklet, black and white photographs. No Photo credit.
Box 27, Folder 9	<b>Pre-Socratic, Aug 1976</b> <b>Scope and Content Note</b> Artpark, Lewiston, NY. Handwritten score, drawings, clippings, snapshots.
Box 27, Folder 10	<b>Frameworks, Aug 1976</b> <b>Scope and Content Note</b> American Theater Association Convention, Los Angeles. Handwritten score, transcript of audio recording of activity, black and white snapshots. No Photo credit.
Box 28 Box 28, Folder 1	<b>Project Files, 1976-1978</b> <b>Frames of Mind, Sept 1976</b> <b>Scope and Content Note</b> Neuer Berliner Kunstverein. Handwritten score, shooting score, printed pages of booklet, correspondence, clippings, poster.
Box 28, Folder 2	<b>Frames of Mind, Sept 1976</b> <b>Scope and Content Note</b> Black and white photographs. Photo credit: Dr. Rainer Wick; Jürgen Müller-Schneck.
Box 28, Folder 3	<b>Private Parts, Nov 1976</b> <b>Scope and Content Note</b> University of Wisconsin, Milwaukee. Handwritten score, video script for later filming at Cal State Long Beach.
Box 28, Folder 4	<b>Proposal for Documenta, 1977</b> <b>Scope and Content Note</b> Handwritten proposal.
Box 28, Folder 5	<b>Timing, [April 1978]</b> <b>Scope and Content Note</b> What's Cooking, Festival 1, UC San Diego. Handwritten score.
Box 28, Folder 6	<b>2 Appointments, Jan 1978</b> <b>Scope and Content Note</b> Holly Solomon Gallery, NY. Handwritten and typewritten score, letters from participants describing the experience.

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Box 28, Folder 7	<b>Peeping Tom, Mar 1978</b> <b>Scope and Content Note</b> La Jolla. Transcript of tape recording of participants.
Box 28, Folder 8	<b>Hello/Good-bye, July 1978</b> <b>Scope and Content Note</b> Los Angeles. Typewritten score.
Box 28, Folder 9	<b>Courtesy, [June 1977]</b> <b>Scope and Content Note</b> KPFA, Los Angeles. Handwritten score.
Box 28, Folder 10	<b>Toothbrushing Piece, 1978</b> <b>Scope and Content Note</b> La Jolla. Transcript of tape recording of participants.
Box 28, Folder 11	<b>Standards, [Dec] 1978</b> <b>Scope and Content Note</b> University of Iowa, Cedar Rapids. Handwritten score, activity booklet, background material on Happenings for booklet.
Box 28, Folder 12	<b>Standards, Dec 1978</b> <b>Scope and Content Note</b> Transcript of audio tape of participants.
Box 28, Folder 13	<b>Standards, Dec 1978</b> <b>Scope and Content Note</b> Transcript of audio tape of participants.
Box 28, Folder 14	<b>Standards, Dec 1978</b> <b>Scope and Content Note</b> Black and white snapshots, negatives, transparencies.
Box 29 Box 29, Folder 1	<b>Project Files, 1979-1980</b> <b>Blindsight, Apr 1979</b> <b>Scope and Content Note</b> Wichita State University, Kansas. Handwritten and typewritten score, transcript of audio recording of participants, writings by participants, activity booklet, and drafts of writings for booklet, correspondence.
Box 29, Folder 2	<b>Blindsight, Apr 1979</b> <b>Scope and Content Note</b> Negatives, black and white photographs, transparencies. No Photo credit.
Box 29, Folder 3	<b>Museum Portraits, Mar [1977]</b> <b>Scope and Content Note</b> Hamburger Kunsthalle, Hamburg. Handwritten and typewritten score, correspondence (which explains why piece was not performed).
Box 29, Folder 4	<b>Easy Too, July 1979</b> <b>Scope and Content Note</b> University of Arizona, Tucson. Typewritten score.

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Box 29, Folder 5	<b>Performing Life, Aug 1979</b> <b>Scope and Content Note</b> Typewritten score.
Box 29, Folder 6	<b>Shadows, Sept 1979</b> <b>Scope and Content Note</b> Kunstwoche in Ihme Zentrum, Hannover. Handwritten score.
Box 29, Folder 7	<b>Tire Tower, Fall 1979</b> <b>Scope and Content Note</b> Galerie Baecker, Bochum. Typewritten description of project by Inge Baecker. Black and white and color photographs of tower before and after it was destroyed by arson in January 1980.
Box 29, Folder 8	<b>Untitled Environment, Jan 1980</b> <b>Scope and Content Note</b> Berlin Academy, "Eyes and Ears." Reinvention of Dec. 1958 environment.
Box 29, Folder 9	<b>Exercise, May 1980</b> <b>Scope and Content Note</b> L.A.C.E. and Public Spirit, Los Angeles. Handwritten score.
Box 29, Folder 10	<b>Convoy, Sept 1980</b> <b>Scope and Content Note</b> Tel Hai 80 Arts Festival, Israel. Handwritten description, correspondence, clippings.
Box 29, Folder 11	<b>Team, Oct 1980</b> <b>Scope and Content Note</b> L.A.C.E. and Public Spirit 2, Los Angeles. Handwritten and typewritten score, transcript of participant's account.
Box 29, Folder 12	<b>Making Faces, Dec 1980</b> <b>Scope and Content Note</b> Handwritten score.
Box 30 Box 30, Folder 1	<b>Project Files, 1981</b> <b>Meditation Piece, Mar 1981</b> <b>Scope and Content Note</b> Zen Center, Los Angeles. Typewritten score, description of project, letter.
Box 30, Folder 2	<b>Die Zeit Project, Mar 1981</b> <b>Scope and Content Note</b> An action performed in the pages of <i>Die Zeit</i> . Letters, interview, clippings of the piece, reviews.
Box 30, Folder 3	<b>Europe Tour, Apr-May 1981</b> <b>Scope and Content Note</b> A suite of seven works performed with friends throughout Europe. Correspondence and planning.
Box 30, Folder 4	<b>Just Walking on the Edge (Europe tour), Apr 1981</b> <b>Scope and Content Note</b> Oxfordshire. Handwritten score, transcript of audio tape of participants.

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Box 30, Folder 5	<b>Leaving No Footprints (Europe tour), May 1981</b> <b>Scope and Content Note</b> Berlin. Handwritten score, transcript of audio tape of participants.
Box 30, Folder 6	<b>Drawing on Stories (Europe tour), May 1981</b> <b>Scope and Content Note</b> Amsterdam. Handwritten score, drawings, transcript.
Box 30, Folder 7	<b>Quiet Please (Europe tour), May 1981</b> <b>Scope and Content Note</b> Paris. Handwritten score, notes, transcript.
Box 30, Folder 8	<b>Going/Staying (Europe tour), May 1981</b> <b>Scope and Content Note</b> Pouillac-Le-Moustier. Handwritten score, transcript.
Box 30, Folder 9	<b>Weighty Matters (Europe tour), May 1981</b> <b>Scope and Content Note</b> Florence. Handwritten and typewritten score, transcript.
Box 30, Folder 10	<b>Our Life Together (Europe tour), May 1981</b> <b>Scope and Content Note</b> Munich. Handwritten and typewritten score, transcript.
Box 30, Folder 11	<b>Europe tour, Apr-May 1981</b> <b>Scope and Content Note</b> Bound compilation of transcripts.
Box 30, Folder 12	<b>Yard, Oct 1981</b> <b>Scope and Content Note</b> Dusseldorf. Letters, clippings and black and white photographs of this reinvention of the 1960 Happening as part of an exhibition entitled "Black," which also travelled to Japan. Photo credit: Antje Zeis; Ulrich Baatz.
Box 31	<b>Project Files, 1981-1987</b>
Box 31, Folder 1	<b>(Meditation 2) Piece for 80 Langston Street, Aug 1981</b> <b>Scope and Content Note</b> San Francisco. Handwritten score and notes.
Box 31, Folder 2	<b>Exercise no. 6, Oct 1981</b> <b>Scope and Content Note</b> Typewritten score.
Box 31, Folder 3	<b>Exercise no. 4, Oct 1981</b> <b>Scope and Content Note</b> Espace DBD, Los Angeles. Handwritten score.
Box 31, Folder 4	<b>Maybe the Shortest Parade, Nov 1981</b> <b>Scope and Content Note</b> Washington Project for the Arts, Washington, D.C. Typewritten score, correspondence, clippings, poster, slides, black and white photographs. Photo credit: Mary Swift; Mark Gulezian.

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Box 31, Folder 5	<b>Company, Apr 1982</b> <b>Scope and Content Note</b> Rutgers University. Score/announcement.
Box 31, Folder 6	<b>Photoplay, Oct 1982</b> <b>Scope and Content Note</b> Los Angeles/San Diego. Handwritten score, typewritten description of activity.
Box 31, Folder 7	<b>Yard, Oct 1982</b> <b>Scope and Content Note</b> Staatliche Museen, Berlin. Correspondence, drawings.
Box 31, Folder 8	<b>Carpet Bagging, Dec 1982</b> <b>Scope and Content Note</b> Handwritten score.
Box 31, Folder 9	<b>Untitled, May 1983</b> <b>Scope and Content Note</b> Video as Attitude, Santa Fe/Albuquerque Museums. Handwritten scores for 6 video spots Kaprow created for the festival, correspondence, brochure, clippings.
Box 31, Folder 10	<b>Drag, June 1984</b> <b>Scope and Content Note</b> UC San Diego. Handwritten and typewritten score, Kaprow's account of the activity.
Box 31, Folder 11	<b>A Private Act in a Public Place, Aug 1984</b> <b>Scope and Content Note</b> International Summer Academy, Salzburg. Typewritten score. See also Box 65, folder 7.
Box 31, Folder 12	<b>Blam!, Oct 1984</b> <b>Scope and Content Note</b> Whitney Museum retrospective on Pop, Minimalism and Performance, which included Kaprow's "Yard" and "Words." (See Box 6 and 7 for files on the first versions of these environments.) Photocopy of letter from Kaprow to Barbara Haskell discussing installation of the exhibition and other matters, drawings, press release, color slides. No Photo credit.
Box 31, Folder 13	<b>René Block Said Don't Call This the Milky Way and I Agreed, Nov 1985</b> <b>Scope and Content Note</b> Hamburg Peace Biennale. Correspondence and 2 black and white photographs of Kaprow's event on verso of which is title. Photo credit: Elke Walford.
Box 31, Folder 14	<b>Piece for Coryl's Birthday, Dec 1985</b> <b>Scope and Content Note</b> Handwritten score.
Box 31, Folder 15	<b>Kaprow retrospective, [Oct] 1986</b> <b>Scope and Content Note</b> Das Museum am Ostwall, Dortmund, Germany. Correspondence, announcements, drawings, black and white photographs of "The Perfect Bed" and events reinvented for the retrospective. Photo credit: Alfred Koch; Erik Andersch.

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Box 31, Folder 16	<b>Conference Event, Oct 1986</b> <b>Scope and Content Note</b> The Evaluative Process in Contemporary Art, Richmond Museum of Fine Arts. Handwritten and typewritten score, Kaprow's description of event and reaction to it, correspondence regarding Richmond event and an earlier attempt at a conference event at the University of Iowa, which was interrupted.
Box 31, Folder 17	<b>Apples and Oranges, Oct 1986</b> <b>Scope and Content Note</b> La Commedia del Arte, Los Angeles. Typewritten score, press release, poster, clipping, color snapshots.
Box 31, Folder 18	<b>Burdens, Mar 1987</b> <b>Scope and Content Note</b> Penn State Museum of Art. Transcript of audio tape of event, correspondence.
Box 31, Folder 19	<b>Whether Weather, Apr-May 1987</b> <b>Scope and Content Note</b> Museum of Seasonal Change, San Diego. Handwritten and typewritten score, color slides.
Box 31, Folder 20	<b>Events for Documenta 8, Jun-Dec. 1987</b> <b>Scope and Content Note</b> Documenta 8, Kassel. Handwritten description of two events Kaprow created: "Red Carpet for the Public," and a broom piece; correspondence.
Box 32 Box 32, Folder 1	<b>Project Files, 1987-1992</b> <b>Office Boy, Nov 1987</b> <b>Scope and Content Note</b> Zabriskie Gallery, NY. Score (as devised by Virginia Zabriskie) in a letter to Kaprow, other letters describing reaction to the event or event planning.
Box 32, Folder 2	<b>Help Yourself, 1987</b> <b>Scope and Content Note</b> Color snapshot and slides. No Photo credit.
Box 32, Folder 3	<b>Proceedings, UT Arlington Kaprow Retrospective, Mar 1988</b> <b>Scope and Content Note</b> Reinvention of Kaprow pieces and symposium on his work. Correspondence, writings on the theme of retrospection, transcript of taped conversation between Barbara Smith, Richard Schechner and Jeff Kelley, snapshots, drawings. See also folders 5 and 6 for "18 Happenings" and "Routine," reinvented as part of this retrospective.
Box 32, Folder 4	<b>Proceedings, UT Arlington Kaprow Retrospective, Mar 1988</b> <b>Scope and Content Note</b> Posters, programs, proposals, workshop notes.
Box 32, Folder 5	<b>18 happenings in 6 parts, Mar 1988</b> <b>Scope and Content Note</b> New York City. Typewritten score, list of participants, black and white photographs. Photo credit: Peter Moore.

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Box 32, Folder 6	<b>Routine, [May] 1988</b> <b>Scope and Content Note</b> Mills College, Oakland, CA. typewritten score.
Box 32, Folder 7	<b>What's Watts Watts, 1988</b> <b>Scope and Content Note</b> Handwritten score.
Box 32, Folder 8	<b>An Electronic Happening, July 1989</b> <b>Scope and Content Note</b> Western Behavioral Science Institute, La Jolla. Handwritten and typewritten score, notes, drawings, e-mails.
Box 32, Folder 9	<b>Taking a Shoe for a Walk, Aug 1989</b> <b>Scope and Content Note</b> Salute to Fluxus, Bonner Kunstverein, Bonn. Handwritten and typewritten score, correspondence, clippings, poster, bound book of black and white photographs. Photo credit: Wolfgang Träger.
Box 32, Folder 10	<b>Where the Borders Really Are, Jun 1990</b> <b>Scope and Content Note</b> A Meeting of the Worlds, An International Festival of Music and the Arts, Finland. Handwritten and typewritten score, correspondence, brochures, programs, maps, press releases.
Box 32, Folder 11	<b>Kaprow-Negesy Project, Sept 1991</b> <b>Scope and Content Note</b> UC San Diego. Handwritten notes, program.
Box 32, Folder 12	<b>Cabin, Sept 1991</b> <b>Scope and Content Note</b> Milan. Color photographs, black and white photocopies.
Box 32, Folder 13	<b>Shaking Barrels, 1991</b> <b>Scope and Content Note</b> Published booklet of tributes to Jerome Rothenberg at 60 containing Kaprow Happening.
Box 32, Folder 14	<b>7 Environments, 1991-1992</b> <b>Scope and Content Note</b> Fondazione Mudima, Milan (1991) and Studio Morra, Naples (1992). Correspondence and printed matter regarding the exhibition. See also Box 61, folder 23 for correspondence regarding this exhibition.
Box 32, Folder 15	<b>7 Environments, 1991-1992</b> <b>Scope and Content Note</b> Fondazione Mudima, Milan (1991) and Studio Morra, Naples (1992). Color transparencies, photocopies, black and white photographs of the environments reinvented for the Milan portion of the retrospective. Black and white photographs of "Yard," (Milan). Photo credit: Fabrizio Garghetti.
Box 33	<b>Project Files, 1991-1997</b>

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Box 33, Folder 1

**7 Environments, 1991-1992****Scope and Content Note**

Fondazione Mudima, Milan (1991) and Studio Morra, Naples (1992). More of the material found in Box 32, folder 15. Color transparencies, photocopies, black and white photographs of the environments reinvented for the Milan portion of the retrospective. Black and white photographs of "Yard," (Milan). Photo credit: Fabrizio Garghetti.

Box 33, Folder 2

**7 Environments, 1991-1992****Scope and Content Note**

Studio Morra, Naples. Black and white photographs and color snapshots of the Naples portion of the exhibition. Photo credit: Enrico Cattaneo.

Box 33, Folder 3

**4 Environments, Sept 1992****Scope and Content Note**

La Zonméeé, Montreuil and Espace Donguy, Paris. Correspondence between Kaprow and Jacques Donguy regarding the planning of "4 Environments" and other events, such as panels, that the gallery arranged for Kaprow to participate in. Color transparencies and black and white photographs of 4 environments reinvented for retrospective: "Eat," "Apple Shrine," "Short Circuit" (reinvention of 1958 untitled environment), and "Words." See also Box 62 Galerie Donguy files. Photo credit: André Morain.

Transparencies and polaroid prints moved to Box 115, folder 19A.

Box 33, Folder 4

**Beauty Parlor 2, Apr 1993****Scope and Content Note**

New York. At Trident Group Printing Firm. Correspondence, drawings, black and white photographs. No Photo credit.

Box 33, Folder 5

**Five Minute Delay, Aug 1993****Scope and Content Note**

Biennale d'art contemporain, Lyon, France. Correspondence with Jacques Donguy and Thierry Raspail and Thierry Prat regarding the piece Kaprow designed for the international festival in Lyon. The piece was called "Barriers" in the correspondence, but its final name was "Five Minute Delay." Various drawings for the piece included in the correspondence. Handwritten score, drawings, correspondence, negatives, color snapshots. No Photo credit.

Box 33, Folder 6

**Five Minute Delay, Aug 1993****Scope and Content Note**

Biennale d'art contemporain, Lyon, France. Handwritten score, drawings, correspondence, negatives, color snapshots. No Photo credit.

Box 33, Folder 7

**Smarrjack; Load Aug 1994****Scope and Content Note**

Proposals for Multimediale, NY-Seoul. Handwritten letter containing score. Not performed for this event, but performed later (Feb 1998) for Jerry Rothenberg's class at UC San Diego.

Box 33, Folder 8

**Hors Limites, Sept 1994****Scope and Content Note**

Galerie Beaubourg, Paris. Report by David Rammant on the creation of the event. See also Correspondence, Box 62 and 63, Galerie Donguy files.

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Box 33, Folder 9	<b>Waxworks, May 1995</b> <b>Scope and Content Note</b> John Gibson Gallery, NY. Color snapshots of the activity.
Box 33, Folder 10	<b>Fall, Oct 1995</b> <b>Scope and Content Note</b> Performance Festival ("Save/Give") at Kasseler Kunstverein. Handwritten score, correspondence, clippings, black and white photographs. Photo credit: Martin Rindlisbacher.
Box 33, Folder 11	<b>Assemblage of Hundreds, Nov [1994]</b> <b>Scope and Content Note</b> Benefit for Children's Museum of San Diego. Handwritten score for several possible environments, clipping.
Box 33, Folder 12	<b>A Waste of Time, [1994]</b> <b>Scope and Content Note</b> Leipzig. Typewritten score in English and German.
Box 33, Folder 13	<b>If the Shoe Fits, Sign It, Apr 1997</b> <b>Scope and Content Note</b> Grossmont College, El Cajon, CA. Handwritten score.
Box 33, Folder 14	<b>Plans of Happenings, Apr 1997</b> <b>Scope and Content Note</b> Archivio Conz, Verona. Compilation of typewritten scores presented at exhibition.
Box 34 Box 34, Folder 1	<b>Project Files, , and Project-related material, 1996-1999 1940-1977</b> <b>Yard, 1996-1997</b> <b>Scope and Content Note</b> MOCA, Los Angeles, "Out of Actions." Reinvention of 1960 happening. Correspondence between Kaprow and Paul Schimmel. 1 color slide and three negatives. Photo credit: Staff Photographer.
Box 34, Folder 2	<b>Yard, 1998-1999</b> <b>Scope and Content Note</b> MOCA, Los Angeles, "Out of Actions." Correspondence between Kaprow and Paul Schimmel.
Box 34, Folder 3	<b>Yard, 1998</b> <b>Scope and Content Note</b> "Out of Actions," Spain, Japan and Austria. Correspondence with curators of the exhibition at MAK, Austria, MAC, Barcelona, and MOCA, Tokyo.
Box 34, Folder 4	<b>Metal sign, n.d.</b> <b>Scope and Content Note</b> A sign reading, in German, as follows: "Please do not pay any attention to this sign." From unidentified happening?
Box 34, Folder 5	<b>unidentified photos, n.d.</b> <b>Scope and Content Note</b> Black and white photographs of an unidentified environment?

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Box 34, Folder 6	<b>Diary, 1940-1944</b> <b>Scope and Content Note</b> A handwritten diary, not by Kaprow, that Kaprow purchased at a thrift store and used for research.
Box 34, Folder 7	<b>Notes, 1960s?</b> <b>Scope and Content Note</b> Handwritten notes, ideas, lists, diagrams, notebook pages, draft of review of Jenson's art history text.
Box 34, Folder 8	<b>Notes, 1970s?</b> <b>Scope and Content Note</b> Handwritten notes, lists, fragments from unidentified happenings and activities.
Box 34, Folder 9	<b>Notes, 1990s?</b> <b>Scope and Content Note</b> Handwritten notes, lists, fragments from activities and lectures.
Box 34, Folder 10	<b>Draft, 1970s?</b> <b>Scope and Content Note</b> Handwritten draft of essay about how to use the videotapes and booklets about Kaprow activities.
Box 34, Folder 11	<b>Project proposal, 1958</b> <b>Scope and Content Note</b> "Project in Multiple Dimensions," by Kaprow, Robert Watts, and George Brecht.
Box 34, Folder 12	<b>Project proposal, 1970</b> <b>Scope and Content Note</b> "The Cubic Mile." Proposal for EA.T. Projects Outside Art, correspondence, interview transcript.
Box 34, Folder 13	<b>Project proposal, 1976?</b> <b>Scope and Content Note</b> Proposal for CME - UNESCO, to study closely the consciousness participation in a Kaprow activity induces.
Box 34, Folder 14	<b>Project proposal, 1977</b> <b>Scope and Content Note</b> "The Use of Art Performance as a Model for Personal and Social Awareness," a proposal to NEA by Kaprow and six other artists.

Series IV. **Printed Matter, 1952-1997**

**Physical Description:** 7.0 linear feet

**Scope and Content Note**

Printed Matter includes ref3712 and is organized in 6 subseries.

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Series IV.A. **Scrapbooks, 1953-1962****Physical Description:** 1.5 linear feet**Scope and Content Note**

Pages from two different scrapbooks, disbanded and conserved as individual leaves, containing newspaper clippings, announcements, and press releases regarding Kaprow's solo and group exhibitions, Happenings, Environments and Activities.

Box 35	<b>Scrapbook, 1953-1959</b>
Box 36	<b>Scrapbook, 1959-1962</b>
Box 37	<b>Cover of scrapbook in Box 36</b>

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Series IV.B. **Clippings, 1953-1997****Physical Description:** 2.0 linear feet**Scope and Content Note**

Reviews, feature articles, newspaper announcements of Kaprow's solo and group exhibitions, Environments, Happenings, and Activities. Some duplication of the scrapbook material, but generally more extensive coverage. Also selected press releases and a box of clipped articles on topics of interest to Kaprow. Arranged chronologically by year.

Box 38	<b>Clippings, 1953-1966</b>
Box 38, Folder 1	<b>1953</b>
Box 38, Folder 2	<b>1954</b>
Box 38, Folder 3	<b>1955</b>
Box 38, Folder 4	<b>1956</b>
Box 38, Folder 5	<b>1957</b>
Box 38, Folder 6	<b>1958</b>
Box 38, Folder 7	<b>1959</b>
Box 38, Folder 8	<b>1960</b>
Box 38, Folder 9	<b>1961</b>
Box 38, Folder 10	<b>1962</b>
Box 38, Folder 11	<b>1963</b>
Box 38, Folder 12	<b>1964</b>
Box 38, Folder 13	<b>1965</b>
Box 38, Folder 14	<b>1966</b>
Box 38, Folder 15	<b>1966</b>
Box 39	<b>Clippings, 1967-1983</b>
Box 39, Folder 1	<b>1967</b>
Box 39, Folder 2	<b>1968</b>
Box 39, Folder 3	<b>1969</b>
Box 39, Folder 4	<b>1970</b>
Box 39, Folder 5	<b>1971</b>
Box 39, Folder 6	<b>1972</b>
Box 39, Folder 7	<b>1973</b>
Box 39, Folder 8	<b>1974</b>
Box 39, Folder 9	<b>1975</b>
Box 39, Folder 10	<b>1976</b>
Box 39, Folder 11	<b>1977</b>
Box 39, Folder 12	<b>1978</b>
Box 39, Folder 13	<b>1979</b>
Box 39, Folder 14	<b>1980</b>
Box 39, Folder 15	<b>1981</b>
Box 39, Folder 16	<b>1982</b>
Box 39, Folder 17	<b>1983</b>

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Box 40

**Clippings and press releases, , 1984-1997 1961-1992****Scope and Content Note**

The file of press releases is not comprehensive; additional press releases are filed with the specific piece to which they pertain.

Box 40, Folder 1  
Box 40, Folder 2  
Box 40, Folder 3  
Box 40, Folder 4  
Box 40, Folder 5  
Box 40, Folder 6  
Box 40, Folder 7  
Box 40, Folder 8  
Box 40, Folder 9  
Box 40, Folder 10  
Box 40, Folder 11  
Box 40, Folder 12  
Box 40, Folder 13  
Box 40, Folder 14  
Box 40, Folder 15  
Box 41

**1984****1985****1986****1987****1988****1989****1991****1992****1993****1994-1995****1997****n.d.****Collection of cartoons and advertisements using the word "Happening."****Clippings of general interest****Press releases, 1961-1992****Clippings, 1927-1997****Scope and Content Note**

Clippings and photocopies of articles and book chapters, generally on topics of interest to Kaprow, sometimes on topics that include Kaprow. See also Oversize.

Box 41, Folder 1  
Box 41, Folder 2  
Box 41, Folder 3  
Box 41, Folder 4  
Box 41, Folder 5  
Box 41, Folder 6  
Box 41, Folder 7  
Box 41, Folder 8  
Box 41, Folder 9  
Box 41, Folder 10  
Box 41, Folder 11  
Box 41, Folder 12  
Box 41, Folder 13  
Box 41, Folder 14  
Box 41, Folder 15  
Box 41, Folder 16  
Box 41, Folder 17  
Box 41, Folder 18  
Box 41, Folder 19  
Box 41, Folder 20  
Box 41, Folder 21  
Box 41, Folder 22  
Box 41, Folder 23  
Box 41, Folder 24  
Box 41, Folder 25  
Box 41, Folder 26  
  
Box 41, Folder 27  
Box 41, Folder 28  
Box 41, Folder 29

**Evreinoff, Nicolas, *The Theatre in Life*, 1927****anthologist, 1959****Klaw, Spencer, "The Cultural Innovators," *Fortune*, 1960****"A Gallery of Galleries in Manhattan," *Time*, 1962****Restany, Pierre, "les HAPPENINGS," *Domus*, 1963****Ascott, Roy, "The construction of change," (serial?) 1964****Mumma, Gordon, "Alvin Lucier's Music for Solo Performer," *Source*, 1965****McLuhan, Marshall, "Great Change-Overs for You," *Vogue*, 1966****Lippard, Lucy R., "Pulsa," *Arts Canada*, 1968****"The Venerability of Pop," *Time*, 1969****Gruen, John, *The Party's Over Now* (photocopied excerpt), 196?****Seckler, D.G., "The Audience is His Medium," *The Artist in America*, 196?****Kirby, M., "The Influence of Happenings and Events," (serial?) 1970****Chalupecky, J., "Art in Our Age," (serial?) 1970****DeMott, Benjamin, "Looking Back on the Seventies," *Atlantic Monthly*, 1971****Roth, Moira, "Toward a History of California Performance," Part II, 1978****Copeland, Roger, "The Politics of Perception," 1979****Buchwald, A., "TV Fiction, Reality," 197?****Rohde, Sam, "An Introduction Marinetti's Futurist Cooking," 197?****Musgrave, Victor, "The Unknown Art Movement," 197?****Wortz, Melinda, "Architects of Emptiness," *Arts Magazine*, 1980****Cullen, Arthur Barrett, "Roy Lichtenstein," *United*, 1984****Tomkins, Calvin, "The Prince of Pop," *Vogue*, 1993****Reviews of *Essays on the Blurring of Art and Life*, 1993-1994****Reviews of "InSite 94," 1994****Macys, Ryan, "Conceptual, Interactive showings at the Hyde," *The Summit*, 1997****"Schöpfer des Happenings," (serial?) 1997****Carpenter, Edmund, "Silent Music and Invisible Art," n.d.****[author?], *Conversations with Igor Stravinsky* (photocopied excerpt from book), n.d.**

Series IV.C. **Announcements, 1952-1997****Physical Description:** 1 lin. ft.**Scope and Content Note**

Announcements for Kaprow solo exhibitions, events, and speaking engagements and for Kaprow group exhibitions and events and for exhibitions of other artists. Arranged chronologically by year in each category.

Box 42	<b>Announcements, 1955-1982</b>
Box 42, Folder 1	<b>AK solo, 1955-1959</b>
Box 42, Folder 2	<b>AK solo, 1960-1964</b>
Box 42, Folder 3	<b>AK solo, 1965-1969</b>
Box 42, Folder 4	<b>AK solo, 1970-1974</b>
Box 42, Folder 5	<b>AK solo, 1975-1979</b>
Box 42, Folder 6	<b>AK solo, 1980-1984</b>
Box 42, Folder 7	<b>AK solo, 1985-1989</b>
Box 42, Folder 8	<b>AK solo, 1990-1994</b>
Box 42, Folder 9	<b>AK solo, (UC Press catalog advertising Kaprow's book), 1993</b>
Box 42, Folder 10	<b>AK solo, 1995-1999</b>
Box 42, Folder 11	<b>AK solo, n.d.</b>
Box 42, Folder 12	<b>AK group, 1953</b>
Box 42, Folder 13	<b>AK group, 1954</b>
Box 42, Folder 14	<b>AK group, 1957</b>
Box 42, Folder 15	<b>AK group, 1958</b>
Box 42, Folder 16	<b>AK group, 1959</b>
Box 42, Folder 17	<b>AK group, 1960</b>
Box 42, Folder 18	<b>AK group, 1962</b>
Box 42, Folder 19	<b>AK group, 1963</b>
Box 42, Folder 20	<b>AK group, 1964</b>
Box 42, Folder 21	<b>AK group, 1965</b>
Box 42, Folder 22	<b>AK group, 1966</b>
Box 42, Folder 23	<b>AK group, 1967</b>
Box 42, Folder 24	<b>AK group, 1968</b>
Box 42, Folder 25	<b>AK group, 1969</b>
Box 42, Folder 26	<b>AK group, 1969</b>
Box 42, Folder 27	<b>AK group, 1970</b>
Box 42, Folder 28	<b>AK group, 1972</b>
Box 42, Folder 29	<b>AK group, 1973</b>
Box 42, Folder 30	<b>AK group, 1974</b>
Box 42, Folder 31	<b>AK group, 1976</b>
Box 42, Folder 32	<b>AK group, 1977</b>
Box 42, Folder 33	<b>AK group, 1978</b>
Box 42, Folder 34	<b>AK group, 1979</b>
Box 42, Folder 35	<b>AK group, 1980</b>
Box 42, Folder 36	<b>AK group, 1981</b>
Box 42, Folder 37	<b>AK group, 1982</b>
Box 43	<b>Announcements, 1952-1997</b>
Box 43, Folder 1	<b>AK group, 1983</b>
Box 43, Folder 2	<b>AK group, (Video as Attitude) 1983</b>
Box 43, Folder 3	<b>AK group, 1984</b>
Box 43, Folder 4	<b>AK group, 1985</b>
Box 43, Folder 5	<b>AK group, 1986</b>
Box 43, Folder 6	<b>AK group, 1987</b>
Box 43, Folder 7	<b>AK group, 1988</b>
Box 43, Folder 8	<b>AK group, 1989</b>
Box 43, Folder 9	<b>AK group, 1990</b>
Box 43, Folder 10	<b>AK group, 1991</b>
Box 43, Folder 11	<b>AK group, 1992</b>



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Box 43, Folder 12	<b>AK group, 1993</b>
Box 43, Folder 13	<b>AK group, 1994</b>
Box 43, Folder 14	<b>AK group, 1995</b>
Box 43, Folder 15	<b>AK group, 1996</b>
Box 43, Folder 16	<b>AK group, 1997</b>
Box 43, Folder 17	<b>AK group, n.d.</b>
Box 43, Folder 18	<b>Other artists, 1952</b>
Box 43, Folder 19	<b>Other artists, 1957</b>
Box 43, Folder 20	<b>Other artists, 1958-1959</b>
Box 43, Folder 21	<b>Other artists, 1960-1961</b>
Box 43, Folder 22	<b>Other artists, 1962</b>
Box 43, Folder 23	<b>Other artists, 1964</b>
Box 43, Folder 24	<b>Other artists, 1966</b>
Box 43, Folder 25	<b>Other artists, 1969</b>
Box 43, Folder 26	<b>Other artists, 1970</b>
Box 43, Folder 27	<b>Other artists, 1971</b>
Box 43, Folder 28	<b>Other artists, 1976</b>
Box 43, Folder 29	<b>Other artists, 1979</b>
Box 43, Folder 30	<b>Other artists, 1984</b>
Box 43, Folder 31	<b>Other artists, n.d.</b>

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Series IV.D. **Posters, 1951-1995****Physical Description:** 16.0 flat file folders**Scope and Content Note**

Posters announcing Kaprow's solo or group exhibitions, happenings or environments, or the exhibitions of other artists. In some cases the poster also serves as the score for an event. Posters arranged chronologically by year.

Enlarge 1**	<b>Kaprow solo exhibitions or events, 1957-1969</b>
Enlarge 1**	<b>C-Print of "Rearrangeable Panels," 1957-1958</b>
Enlarge 1**	<b>"18 Happenings in 6 Parts," Reuben Gallery, NY, 1959</b>
Enlarge 1**	<b>"4 Happenings by Alan Kaprow," Smolin Gallery, NY, n.d.</b>
Enlarge 1**	<b>"Bon Marché," Idealia, Paris, 1963</b>
Enlarge 1**	<b>"Eat," Smolin Gallery, NY, 1964</b>
Enlarge 1**	<b>Lecture Series, Institute of Contemporary Art, Boston, 1966</b>
Enlarge 1**	<b>"Gas," Long Island, NY, 1966</b>
Enlarge 1**	<b>"Fluids," Pasadena Art Museum, 1967</b>
Enlarge 1**	<b>"Moving," Museum of Contemporary Art, Chicago, 1967</b>
Enlarge 1**	<b>"Population," Colby Jr. College, 1968</b>
Enlarge 1**	<b>"Overtime," SUNY, New Platz, 1968</b>
Enlarge 1**	<b>"Transfer," Wesleyan University, 1968</b>
Enlarge 1**	<b>"Record," University of Texas, 1968</b>
Enlarge 1**	<b>"Round Trip," SUNY Albany, 1968</b>
Enlarge 1**	<b>"Arrivals," Firehouse Gallery, NY 1968</b>
Enlarge 1**	<b>"Days Off," MOMA, NY, 1969</b>
Enlarge 1**	<b>Happening, Cooper Union, NY, n.d.</b>
Enlarge 2**	<b>Kaprow solo exhibitions or events, 1970-1984</b>
Enlarge 2**	<b>"Graft," Kent State University, 1970</b>
Enlarge 2**	<b>"Sawdust," 1970</b>
Enlarge 2**	<b>"Time Pieces" (video), 1973</b>
Enlarge 2**	<b>"Affect," Galleria Martano, Torino, 1974</b>
Enlarge 2**	<b>"Tree," 1975</b>
Enlarge 2**	<b>Activity-Model, Galeria Foksai PSP, Warszawa, 1976</b>
Enlarge 2**	<b>"Maneuvers," Framart/Studio, Napoli, 1976</b>
Enlarge 2**	<b>Stories of Allan Kaprow's events in his everyday life, School of Visual Arts, NYC, 1984</b>
Enlarge 2**	<b>Free Seminar and Lecture, Tucson Museum of Art, n.d.</b>

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Oversize 2**	"Ritual and Group Interaction," York University, n.d.
Oversize 3**	<b>Kaprow solo exhibitions or events, 1993-1996</b>
Oversize 3**	"Beauty Parlor," Gibson Gallery, NYC, 1993
Oversize 3**	"Hors Limites," Paris, 1994
Oversize 3**	<b>Allan Kaprow at Kunsthalle Palazzo, Liestal, 1996</b>
Oversize 3**	<b>Activity, Performance, Event, 1994</b>
Oversize 4**	<b>Kaprow group exhibitions or events, 1958-1967</b>
Oversize 4**	"Collage in America" (Kaprow, Johns, Kline, et al), 1958
Oversize 4**	"No Show," Gertrude Stein Gallery, NYC, 1963
Oversize 4**	"A New Vocabulary," and "A Happening," n.d.
Oversize 4**	"Art Now," (Kaprow, Robert Indiana, Richard Stankiewicz), University of Vermont, 1964
Oversize 4**	"Festival of Contemporary Arts," Cornell University, 1964
Oversize 4**	"Ten from Rutgers University," Bianchini Gallery, NYC, 1965
Oversize 4**	"4th annual new york avant garde festival," NYC, 1965
Oversize 4**	"4th annual new york avant garde festival," NYC, (different than above with signatures), 1965
Oversize 4**	"5th annual new york avant garde festival," NYC (with signatures), 1966
Oversize 4**	"Happenings in 3 Countries," (Kaprow, Minujin, Vostell), (3) 1966
Oversize 4**	"A Grand Feed," (Kaprow, Phillip, Al Hansen, et. al.), MASS ART Store, NYC, 1966
Oversize 4**	"3 Evenings of Fan Music," (Kaprow, Phillip Conner, James Terney) NYC, 1967
Oversize 4**	"6th annual NY avant garde festival," 1967
Oversize 4**	"Happening at the Reuben Gallery," (Kaprow, Red Grooms, Robert Whitman), NYC, 1967
Oversize 4**	"Environments, Situations, Spaces," (Oldenburg, Dine, et. al.) Martha Jackson Gallery, NYC, n.d.
Oversize 5**	<b>Kaprow group exhibitions or events, 1971-1979</b>
Oversize 5**	<b>International Design Conference, Aspen, 1971</b>
Oversize 5**	"Two American Artists," (Kaprow and Elkin) Western Washington State University, Bellingham, 1973
Oversize 5**	"Aktionen der Avantgarde," (Filliou, Vostell, et. al.), Neuer Berliner Kunstverein, Berlin, 1973
Oversize 5**	"Author, Sunshine, Muse," (Kaprow, Neal, Plagens) Eastern Michigan University, 1975
Oversize 5**	"Southland Video Anthology," (Kaprow, Baldessari, Paik, et. al.), Long Beach Museum of Art, 1975
Oversize 5**	"Frames of Mind," Neuer Berliner Kunstverein, 1976
Oversize 5**	"Medium Film," (Kaprow, Broodthaers, Weiner), Berlin, 1976
Oversize 5**	"13th annual new york avant garde festival," NYC, 1977
Oversize 5**	"The Ethics and Economics of Performance Art," (Kaprow, McCarthy, et. al.), LAICA, Los Angeles, 1978
Oversize 5**	"The Gallery of Art," (Kaprow, DeKooning, et. al.) University Northern Iowa, 1978-1979
Oversize 6**	<b>Kaprow group exhibitions or events, 1980-1989</b>
Oversize 6**	"Myth and Ritual," Walker Art Center, Minn., 1980
Oversize 6**	"Public Spirit," Los Angeles, 1980
Oversize 6**	"The Artist: An Endangered Species?" Washington State University, Pullman, 1981
Oversize 6**	"Experimental Theater Festival," UC San Diego, 1982
Oversize 6**	"Fluxus," Museum Wiesbaden, 1982
Oversize 6**	<b>UC San Diego faculty exhibition, 1984</b>
Oversize 6**	"Visiting Artists," University of Mississippi, 1985-1986
Oversize 6**	<b>Visiting Artists, University of Colorado, Boulder (2), 1985-1986</b>
Oversize 6**	"artists in space project," Hamburg, 1985-1987
Oversize 6**	<b>documenta, Kassel, 1987</b>
Oversize 6**	<b>Fluxus, Bonn, 1982-1989</b>
Oversize 7**	<b>Kaprow group exhibitions or events, 1990-1995</b>

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Oversize 7**	"Collages," Musée d'Unterlinden, Colmar, 1990
Oversize 7**	"The Readymade Boomerang," daadgalerie, Berlin, 1991
Oversize 7**	"Site 94," US/Mexico border, 1994
Oversize 7**	"Here Comes Everybody," conference on Cage, Mills College, 1995
Oversize 7**	Allan Kaprow, Visiting Professor, Fondazione Antonio Ratti, Como, 1995
Oversize 7**	"Trash," (Kaprow, Oldenburg, Warhol, et. al.), Real Art Ways, Hartford, n.d.
Oversize 7**	"The Art-Life Game," UC San Diego Visual Arts, n.d.
Oversize 7**	"A Museum Lecture Workshop Series, LSU, n.d.
Oversize 7**	La Commedia del Arte," Barbara Smith, Los Angeles, n.d.
Oversize 7**	"Performance Art Summer," (Kaprow, Rosenthal, McCarthy, et. al.), Los Angeles, n.d.
Oversize 8-14**	Other artists' exhibitions or events, 1951-1974, n.d.
Oversize 8**	"White Paintings," Rauschenberg (Castelli), 1951
Oversize 8**	Alfred Jensen at Martha Jackson Gallery, 1959
Oversize 9**	B. Thompson (Zabriski), 1960
Oversize 9**	Jasper Johns (Castelli), 1961
Oversize 9**	Jasper Johns (Sonnabend), 1962
Oversize 9**	Tinguely (Galerie handschin), Basel, 1962
Oversize 9**	Brecht, Dine, Johns, et. al. (Arts Council) Philadelphia, 1962-1963
Oversize 9**	Jasper Johns (Castelli), 1963
Oversize 9**	"Hole," Robert Whitman, 1963
Oversize 9**	Nam June Paik (Exposition of Music, Galerie Parnass), 1963
Oversize 9**	Lichtenstein (Castelli), 1963
Oversize 9**	Alfred Jensen (Graham Gallery), 1963
Oversize 9**	"No Show," Kusama, Tyler, et. al., n.d.
Oversize 10**	Kriesberg (Graham Gallery), 1964
Oversize 10**	Fluxfest at Cinematheque, 1964
Oversize 10**	Vostell, Beuys, et. al. (Aachen), 1964
Oversize 10**	Arthur Köppcke (galerie allen), Copenhagen, 1964
Oversize 10**	George Segal (Green Gallery), NY, 1964
Oversize 10**	"Zieme Festival de la Libre Expresion," Lebel at Centre Americaine des Americaine des Artistes, 1965
Oversize 10**	Lebel (Galerie Edouard Smith), 1965
Oversize 10**	Alfred Jensen (Royal Marks), 1966
Oversize 10**	Ray Johnson (Castelli), 1966
Oversize 10**	"Zieme Festival de la Libre Expresion," Jean-Jacques Lebel, Théâtre de la Chimère, 1966
Oversize 11**	Bill Bollinger (Bykert Gallery), 1967
Oversize 11**	Group show: Bollinger, Judd, et. al. (Bykert Gallery), 1967
Oversize 11**	Robert Duran (Bykert Gallery), 1967
Oversize 11**	Jeff Berner, "The Avant-garde from Dada to McLuhan and Beyond" (Big Sur), 1967
Oversize 11**	Oldenburg (Janis Gallery), 1967
Oversize 11**	Robert Morris (Castelli Gallery), 1967
Oversize 11**	Cy Twombly (Leo Castelli Gallery), 1967
Oversize 11**	Ray Johnson (Richard Feigen Gallery), 1968
Oversize 11**	Christo Wraps the Museum (MOMA), 1968
Oversize 11**	Ron Cooper (Ace Gallery), 1969
Oversize 12**	George Miller (18 W. 11th St.), 1970
Oversize 12**	Ray Ferrer (Castelli Gallery), 1970
Oversize 12**	"Straight Information: a dialogue series of 13 evenings," (School of Visual Arts), 1971-1972
Oversize 12**	Alfred Jensen (Pace Gallery), 1972
Oversize 12**	Guy Johnson (Hundred Acres), 1972
Oversize 12**	Alfred Jensen (Pace Gallery), 1972
Oversize 12**	"Push Pins' New Line," (Gallery at Cal State, Fullerton), 1974
Oversize 12**	Bill Bollinger- Sculpture (Bykert Gallery), n.d.
Oversize 12**	No name or title (Howard Wise Gallery), n.d.

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Oversize 12**	"Slipcover," Les Levine (Architecture League of NY), n.d.
Oversize 13**	Robert Grosvenor (Dwan Gallery), 1966
Oversize 13**	Richard Serra (ACE Gallery), 1970
Oversize 14**	"Here and Now With Watchers: Hawkins, Dlugoszewski, Lang, Dorazio," n.d.
Oversize 14**	Jay Milder (Delancey St. Museum), n.d.
Oversize 15**	"Calling," words on plastic, 1965
Oversize 16**	"Rearrangeable panels," a C-print, 1957

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Series IV.E. **Serials, 1959-1994****Physical Description:** 0.5 linear feet**Scope and Content Note**

Sets of avant-garde journals to which Kaprow subscribed and which occasionally featured his work, or individual issues of serials or catalogs with articles or items relevant to Kaprow.

Box 44	<b>Serials, 1959-1994</b>
Box 44, Folder 1	<b><i>The Pittsburgh Bicentennial, 1959</i></b> <b>Scope and Content Note</b> Brochure for the Carnegie Institute exhibition of contemporary painting and sculpture
Box 44, Folder 2	<b><i>Scrap, 1960-1961</i></b> <b>Scope and Content Note</b> Issues 1-6 of the avant-garde journal.
Box 44, Folder 3	<b><i>The Floating Bear, 1961-1962</i></b> <b>Scope and Content Note</b> Issues 1-22 of the avant-garde journal.
Box 44, Folder 4	<b><i>The Floating Bear, 1961-1962</i></b> <b>Scope and Content Note</b> Issues 25-37 of the avant-garde journal.
Box 44, Folder 5	<b><i>Art 1963 - A New Vocabulary, 1962</i></b> <b>Scope and Content Note</b> Corrected proof of a catalog published by the Arts Council of the YM/YWHA.
Box 44, Folder 6	<b><i>Arts Yearbook 9, 1967</i></b> <b>Scope and Content Note</b> This serial is edited by the staff of <i>Arts Magazine</i> . This issue titled "The Museum World." Includes article by Kaprow.
Box 44, Folder 7	<b><i>Judson Newsnotes, June 1967</i></b>
Box 44, Folder 8	<b><i>Japanese serial (title?), 1968</i></b> <b>Scope and Content Note</b> Contains several photographs of Kaprow happenings and environments.
Box 44, Folder 9	<b><i>Magazin KUNST, Nr. 4, 1974</i></b> <b>Scope and Content Note</b> Issue on video featuring articles section about Kaprow's "Time Pieces."

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Box 44, Folder 10	<b><i>Backworks, 1977</i></b> <b>Scope and Content Note</b> Catalog about contemporary photography.
Box 44, Folder 11	<b><i>The Dumb Ox, 1980</i></b> <b>Scope and Content Note</b> Issue on performance, guest-edited by Kaprow and Paul McCarthy.
Box 44, Folder 12	<b><i>Community Arts, 1980</i></b> <b>Scope and Content Note</b> San Diego serial with interview of Kaprow.
Box 44, Folder 13 Box 44, Folder 14	<b><i>Arizona Artist, 1980</i></b> <b><i>To the Astonishing Horizon, 1985</i></b> <b>Scope and Content Note</b> Brochure for exhibition by Los Angeles Visual Arts, curated by Peter Frank.
Box 44, Folder 15	<b><i>Made in U.S.A., 1987</i></b> <b>Scope and Content Note</b> Brochure of Berkeley Art Museum exhibition.
Box 44, Folder 16	<b><i>Action/Performance and the Photograph, 1993</i></b> <b>Scope and Content Note</b> Catalog from Turner/Krull Galleries.
Box 44, Folder 17	<b><i>Performing Arts Journal 46, 1994</i></b> <b>Scope and Content Note</b> Features Kaprow essay on the avant-garde.

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Series IV.F. **Miscellaneous, 1965-1995****Physical Description:** .5 lin. ft.**Scope and Content Note**

Papers from Kaprow's books (in the Getty library) and other assorted printed matter.

Box 45	<b>Miscellaneous, 1965-1995</b>
Box 45, Folder 1	<b>Vision '65 Conference description, 1965</b>
Box 45, Folder 2	<b>Provincetown Fine Arts Workshop information sheet, 1969</b>
Box 45, Folder 3	<b>Video distribution catalog, 197?</b>
Box 45, Folder 4	<b>IREX travel arrangements information, 1985</b>
Box 45, Folder 5	<b>UC San Diego course listing Kaprow's book, 1990</b>
Box 45, Folder 6	<b>Restaurant newsletter, 1995</b>
Box 45, Folder 7	<b>Items tipped in books, 1950-1980</b>
Box 45, Folder 8	<b>Items tipped in books, 1982-1996</b>

Series V. **Writings, 1953-1997****Physical Description:** 5 lin. ft.**Scope and Content Note**

Writings is further divided into two subseries.

Series V.A. **Writings by Kaprow, 1953-1997**

**Physical Description:** 3.5 lin. ft.

**Scope and Content Note**

Handwritten and typewritten drafts of Kaprow's writings arranged chronologically by year, followed by files of photographs taken for *Assemblage*, *Environments* and *Happenings*, not all of which were printed in the book; these are arranged alphabetically by the last name of the artists. Photographs taken to illustrate other writings also included.

Box 46

Box 46, Folder 1

**Writings by Kaprow, 1953-1964**

**Notes on Rutgers exhibition, 1953**

**Scope and Content Note**

Handwritten draft of review of New York School exhibition; typewritten drafts and brief descriptions of various other exhibitions.

Box 46, Folder 2

**Review of figure painting by Felix Pasislis, 1954**

**Scope and Content Note**

Typewritten drafts.

Box 46, Folder 3

**Three drawings by George Bogdonovitch, 1955**

**Scope and Content Note**

Typewritten drafts.

Box 46, Folder 4

**Rutgers Report on World Affairs, 1955**

**Scope and Content Note**

Typewritten drafts.

Box 46, Folder 5

**American Universities and the Advance-Guard Painter (Rutgers Radio Talk), 1955**

**Scope and Content Note**

Typewritten drafts.

Box 46, Folder 6

**Some Thoughts on Italy and America (Rutgers Radio Talk), 1955**

**Scope and Content Note**

Typewritten drafts.

Box 46, Folder 7

**Hans Hofmann, 1956**

**Scope and Content Note**

Handwritten and typewritten drafts.

Box 46, Folder 8

**Brandeis Youth Foundation Art Program, 1956**

**Scope and Content Note**

Short essays on selected European artists, including Pissarro, Chagall, Modigliani. Typewritten and printed versions.

Box 46, Folder 9

**The Demiurge, 1958**

**Scope and Content Note**

Typewritten.

Box 46, Folder 10

**The Plain of La Crau by Vincent Van Gogh, 1958**

**Scope and Content Note**

Typewritten.

Box 46, Folder 11	<b>The Principles of Modern Art, 1959</b> <b>Scope and Content Note</b> Typewritten, with clipping. Published in <i>It Is</i> (New York) no. 4.
Box 46, Folder 12	<b>Letter to the Editor, 1959</b> <b>Scope and Content Note</b> Clipping of Kaprow letter to <i>Art News</i> regarding Irving Sandler article.
Box 46, Folder 13	<b>"Some Observations on Contemporary Art," 1961</b> <b>Scope and Content Note</b> Typewritten ms. published in catalog for the exhibition "New Forms, New Media I," Martha Jackson Gallery. With note describing it as condensed version of essay in <i>Assemblage, Environments and Happenings</i> , which was not finally published until 1966.
Box 46, Folder 14	<b>"Happenings in the New York Scene," 1961</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts, galleys, and clipping of Kaprow article published in <i>Art News</i> 60, no. 3.
Box 46, Folder 15	<b>"Irving Kriesberg," 1961</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts of essay published in the Jewish Museum catalog.
Box 46, Folder 16	<b>Lecture at Smolin Gallery, NY, 1962</b> <b>Scope and Content Note</b> Handwritten draft of essay about Happenings; no title on ms.
Box 46, Folder 17	<b>"Nature in the Art of Irving Kriesberg," 1963</b> <b>Scope and Content Note</b> Handwritten draft of essay published in <i>Art News</i> , Dec. 1963
Box 46, Folder 18	<b>A reading of a Mondrian painting, 1963?</b> <b>Scope and Content Note</b> Handwritten fragmentary draft, possibly an early draft of Mondrian section of "Impurity,"
Box 46, Folder 19	<b>"The Construction of Boston," 1963</b> <b>Scope and Content Note</b> Handwritten draft of article describing this theater event.
Box 46, Folder 20	<b>"The Effect of Recent Art Upon the Teaching of Art," 1963</b> <b>Scope and Content Note</b> Presented at CAA; published in <i>Art Journal</i> 23, no. 2.
Box 46, Folder 21	<b>"Impurity," 1963</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts of essay published in <i>Art News</i> 61, no.9.

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Box 46, Folder 22	<b>"The Future of Pop Art," 1963</b> <b>Scope and Content Note</b> Several typewritten versions of piece published in German in <i>Happenings</i> , ed. Jurgen Claus et al. Also possibly was a talk presented at a symposium at the Jewish Museum, March 3, 1963.
Box 46, Folder 23	<b>"Pop Art," 1963</b> <b>Scope and Content Note</b> Excerpt from above article.
Box 46, Folder 24	<b>"Art and Politics," 1963</b> <b>Scope and Content Note</b> Handwritten draft of talk given at SUNY?
Box 46, Folder 25	<b>"Segal's Vital Mummies," 1964</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts, with letters to Thomas Hess. Published in <i>Art News</i> 62 no.10.
Box 46, Folder 26	<b>"The Artist as a Man of the World," 1963</b> <b>Scope and Content Note</b> Typewritten corrected drafts of this essay published in <i>Art News</i> 63 no. 6.
Box 46, Folder 27	<b>"Model of Behavior for a Leisure Society," 1964</b> <b>Scope and Content Note</b> Handwritten draft; version of "The Artist as a Man of the World."
Box 47	<b>Writings by Kaprow, 1964-1966</b>
Box 47, Folder 1	<b>"Continuous Experimentation in the Humanities," 1964-1965</b> <b>Scope and Content Note</b> Six typewritten copies.
Box 47, Folder 2	<b>"A Selection of Recent Happenings," 1964-1965</b> <b>Scope and Content Note</b> Typewritten.
Box 47, Folder 3	<b>"The Creation of Art and the Creation of Art Education," 1965</b> <b>Scope and Content Note</b> An essay for the Seminar on Research and Curriculum Development in Art Education, Penn State University. Two copies of typewritten drafts and one partial printed version distributed at conference. Papers by two other conferencees, Harold Rosenberg and Joshua Taylor.
Box 47, Folder 4	<b>"A Proposal to Bring Professional Artists into Public Schools," 1965</b> <b>Scope and Content Note</b> Two copies of typewritten ms.
Box 47, Folder 5	<b>"New Goals and Techniques of Happenings," 1965</b> <b>Scope and Content Note</b> Handwritten notes for lecture given in NYC.

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Box 47, Folder 6	<b>On How to Make a Happening, 1966</b> <b>Scope and Content Note</b> Handwritten lecture notes; eventually part of article in folder 15.
Box 47, Folder 7	<b>"Happenings are Dead: Long Live the Happenings!" 1966</b> <b>Scope and Content Note</b> Typewritten fragment of the article published in <i>Artforum</i> , 4 no. 7.
Box 47, Folder 8	<b>"Experimental Art," 1966</b> <b>Scope and Content Note</b> Notes, handwritten and typewritten drafts of the essay published in <i>Art News</i> 65, no. 1.
Box 47, Folder 9	<b>"The Role of New Museums," 1966</b> <b>Scope and Content Note</b> Notes and drafts of this lecture presented at the ICA Boston.
Box 47, Folder 10	<b>"What Is A Museum? A dialogue between Allan Kaprow and Robert Smithson," 1966</b> <b>Scope and Content Note</b> Photocopy of clipping.
Box 47, Folder 11	<b>"An Institute For Experimental Research In The Arts," 1966?</b> <b>Scope and Content Note</b> Typewritten proposal for the Center for Instructional Resources at SUSB, with budget and clipping about modern art.
Box 47, Folder 12	<b><i>Assemblage, Environments, and Happenings, 1966</i></b> <b>Scope and Content Note</b> Handwritten drafts and assorted notes for title essay, first written in 1960, then rewritten and published in 1965.
Box 47, Folder 13	<b><i>Assemblage, Environments, and Happenings, 1966</i></b> <b>Scope and Content Note</b> Handwritten and typewritten drafts of title essay.
Box 47, Folder 14	<b><i>Assemblage, Environments, and Happenings, 1966</i></b> <b>Scope and Content Note</b> Typewritten drafts of chapters on individual artists.
Box 47, Folder 15	<b><i>Assemblage, Environments, and Happenings, 1965-1977</i></b> <b>Scope and Content Note</b> Correspondence with publisher Harry Abrams regarding the book.
Box 47, Folder 16	<b><i>Assemblage, Environments, and Happenings, 1966-1967</i></b> <b>Scope and Content Note</b> Reviews of book, published in 1965, including one review in manuscript.
Box 47, Folder 17	<b>"The Radical Use of the Past," 1966</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts of talk given at CAA, with CAA conference program.

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Box 47, Folder 18	<b>"Manifesto," 1966</b> <b>Scope and Content Note</b> Handwritten, typewritten, and printed essay from <i>Manifestos</i> , A Great Bear pamphlet, Something Else Press, NY.
Box 48	<b>Writings by Kaprow, 1967-1989</b>
Box 48, Folder 1	<b>"Alfred Jensen," 1967</b> <b>Scope and Content Note</b> Handwritten drafts of this catalog essay excerpted from a longer essay published in <i>Art News</i> , 1963; a letter from Jensen; press releases from Martha Jackson Gallery, 1961.
Box 48, Folder 2	<b>"Pinpointing Happenings," 1967</b> <b>Scope and Content Note</b> Two typewritten copies of essay published in <i>Art News</i> 66, no. 6.
Box 48, Folder 3	<b>"The Shape of the Art Environment," 1968</b> <b>Scope and Content Note</b> Two typewritten copies of essay that appeared in <i>Art Forum</i> 6, no. 10.
Box 48, Folder 4	<b>"A Pilot Program in Art Education in the Lower Schools," 1967</b> <b>Scope and Content Note</b> Three typewritten copies of the proposal.
Box 48, Folder 5	<b>"The Arts and Social Well Being," 1967</b> <b>Scope and Content Note</b> Two typewritten copies.
Box 48, Folder 6	<b>"Happenings and the 20th Century Environment," 1970</b> <b>Scope and Content Note</b> Handwritten draft of lecture given at Downstate Medical Center.
Box 48, Folder 7	<b>"The Education of the Un-Artist," Part I, 1971</b> <b>Scope and Content Note</b> Typewritten, corrected drafts and clipping of this essay that appeared in <i>Art News</i> 69, no. 10.
Box 48, Folder 8	<b>"The Education of the Un-Artist," Part II, 1971</b> <b>Scope and Content Note</b> Typewritten, corrected draft and clipping of this essay that appeared in <i>Art News</i> 71, no. 3.
Box 48, Folder 9	<b>Report on the teaching of art in high schools, 1972</b> <b>Scope and Content Note</b> Typewritten letter and introduction.
Box 48, Folder 10	<b>"Doctor MD," 1973</b> <b>Scope and Content Note</b> Typewritten copy of essay that appeared in the MOMA exhibition catalog <i>Marcel Duchamp</i> ; with letter to Kaprow from MOMA curator.

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Box 48, Folder 11	<b>"The Utility of a Particular Past," 1973</b> <b>Scope and Content Note</b> Typewritten essay on Duchamp, with letter from Kaprow.
Box 48, Folder 12	<b>"Formalism: Flogging a Dead Horse," 1974</b> <b>Scope and Content Note</b> Typewritten version of essay that appeared in <i>Quadrille</i> 9, no. 1.
Box 48, Folder 13	<b>"Video Art: Old Wine, New Bottle," 1974</b> <b>Scope and Content Note</b> Two typewritten versions of essay that appeared in <i>Art Forum</i> 12, no. 10.
Box 48, Folder 14	<b>"The Education of the Un-Artist, Part III," 1974</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts of essay that appeared in <i>Art in America</i> 62, no. 1.
Box 48, Folder 15	<b>"postcard back home," 1974</b> <b>Scope and Content Note</b> Typewritten poem about Los Angeles.
Box 48, Folder 16	<b>"Roy Lichtenstein," 1977</b> <b>Scope and Content Note</b> Typewritten corrected draft of essay for Lichtenstein exhibition catalog, California Institute of the Arts.
Box 48, Folder 17	<b>"Participation Performance," 1977</b> <b>Scope and Content Note</b> Typewritten corrected draft of essay that appeared in <i>Artforum</i> 15, no. 7.
Box 48, Folder 18	<b>"Playing With Memory," 1978</b> <b>Scope and Content Note</b> Typewritten corrected drafts of essay originally requested for <i>Art-Rite</i> magazine but not published.
Box 48, Folder 19	<b>"New Art Spaces," 1978</b> <b>Scope and Content Note</b> Handwritten essay, an amplified version of talk originally given at LAICA, Los Angeles.
Box 48, Folder 20	<b>"A Preliminary Futurology for Training Professional Artists," 1978</b> <b>Scope and Content Note</b> Typewritten essay for NEA Task Force on Education, with correspondence.
Box 48, Folder 21	<b>Speech about Miriam Schapiro, 1978/1980</b> <b>Scope and Content Note</b> Handwritten draft of speech honoring Miriam Schapiro at the Skohegan Awards ceremony, with other material regarding Miriam Schapiro.
Box 48, Folder 22	<b>"Thought on Picasso in Our Time," 1980</b> <b>Scope and Content Note</b> Typewritten corrected draft of essay for <i>Art in America</i> , never published, with letter.

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Box 48, Folder 23	<b>"The Futility of New Museums," 1982</b> <b>Scope and Content Note</b> Handwritten draft of talk given at UC Los Angeles panel.
Box 48, Folder 24	<b>"The Real Experiment," 1983</b> <b>Scope and Content Note</b> Six typewritten corrected drafts of essay that appeared in <i>Artforum</i> 12, no. 4.
Box 48, Folder 25	<b>"The Real Experiment," 1983</b> <b>Scope and Content Note</b> Handwritten drafts of above essay (folder 24).
Box 48, Folder 26	<b>"Right Living," 1987</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts of essay in exhibition catalog <i>A Tribute to John Cage</i> .
Box 48, Folder 27	<b>"A Scenario," 1988-1989</b> <b>Scope and Content Note</b> Essay in <i>Expanding the Exploratorium</i> , a record of symposium proceedings about the future of the San Francisco Exploratorium.
Box 48, Folder 28	<b>essay on Mu Chi, 14 April 1989</b> <b>Scope and Content Note</b> In <i>Zeitmagazin</i> .
Box 49	<b>Writings by Kaprow, and 1990-1997 n.d.</b> <b>Bon Marché, 1990</b> <b>Scope and Content Note</b> Three copies of typewritten lecture.
Box 49, Folder 1	
Box 49, Folder 2	<b>"The Meaning of Life," 1990</b> <b>Scope and Content Note</b> Four typewritten copies, one with corrections, and one photocopy of essay published in <i>Artforum</i> 28, no. 10.
Box 49, Folder 3	<b>7 Environments 1992</b> <b>Scope and Content Note</b> Proofs of essays in the book by Kaprow and others, with Kaprow's corrections.
Box 49, Folder 4	<b>"Giuseppe Zevola," 1993</b> <b>Scope and Content Note</b> Clipping bearing brief description of an installation published in an Italian/English bilingual journal.
Box 49, Folder 5	<b>"Further Thoughts on Experimentation," 1997</b> <b>Scope and Content Note</b> Typewritten account of "Trading Dirt."
Box 49, Folder 6	<b>Memorial for Michael Kirby, 1997</b> <b>Scope and Content Note</b> Handwritten, with letter.

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Box 49, Folder 7	<b>Talk on Contemporary Art and Myth, n.d.</b> <b>Scope and Content Note</b> Handwritten notes.
Box 49, Folder 8	<b>"Artists and Art Historians," n.d.</b> <b>Scope and Content Note</b> Handwritten notes.
Box 49, Folder 9	<b>"The Other Side of Performance," n.d.</b> <b>Scope and Content Note</b> Handwritten notes.
Box 49, Folder 10	<b>Notes on Performance, n.d.</b> <b>Scope and Content Note</b> Handwritten lecture notes.
Box 49, Folder 11	<b>Notes for essay on Modernism, n.d.</b> <b>Scope and Content Note</b> Handwritten and typewritten corrected drafts.
Box 49, Folder 12	<b>"Rub-a-dub, Rub-a-dub," Part I, n.d.</b> <b>Scope and Content Note</b> Typewritten essay.
Box 49, Folder 13	<b>"Zen Buddhism and the American Avant-garde," n.d.</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts.
Box 49, Folder 14	<b>Assorted notes, n.d.</b> <b>Scope and Content Note</b> Handwritten.
Box 49, Folder 15 Box 50	<b>Microfilm copies of various published articles by Kaprow, n.d.</b> <b>Photographs for <i>Assemblage, Environments, and Happenings</i>, 1960-1966</b> <b>Scope and Content Note</b> Black and white photographs of work by artists featured in the book, with additional photographs not selected for inclusion. Arranged in alphabetical order by the artists' last names. Photo credit listed if known.
Box 50, Folder 1	<b>Ay-O</b> <b>Scope and Content Note</b> Photo credit:?
Box 50, Folder 2	<b>George Brecht</b> <b>Scope and Content Note</b> Photo credit: Scott Hyde
Box 50, Folder 3	<b>Ken Dewey</b> <b>Scope and Content Note</b> Photo credit: Scotsman Publications, Ltd.; Pressens Bild AB; Alan Daiches.

Box 50, Folder 4

**Jim Dine****Scope and Content Note**

Photo credit: Robert McElroy; Oldenburg; George Harych?

Box 50, Folder 5

**Martha Edelheit****Scope and Content Note**

Photo credit: Gilligan

Box 50, Folder 6

**Jean Follett****Scope and Content Note**

Photo credit:?

Box 50, Folder 7

**Red Grooms****Scope and Content Note**

Photo credit: Max Baker

Box 50, Folder 8

**Gutai theater****Scope and Content Note**

Photo credit:?

Box 50, Folder 9

**Allan Kaprow****Scope and Content Note**

Photo credit: Terry S. Lindquist; Robert McElroy; Peter Moore; Edwin M. Sabol; Will Gainfort; George Hurych; shunk-kender; Shustak.

Box 50, Folder 10

**Allan Kaprow ("Household")****Scope and Content Note**

Photo credit: Peter Moore?

Box 50, Folder 11

**Milan Knížák****Scope and Content Note**

Photo credit: Fotografovala

Box 50, Folder 12

**Yayoi Kusama****Scope and Content Note**

Photo credit: Peter Moore

Box 50, Folder 13

**Jean Jacques Lebel****Scope and Content Note**

Photo credit: F. Massal; Camera Photo.

Box 50, Folder 14

**Claes Oldenburg****Scope and Content Note**

Photo credit: Robert McElroy; Rudolph Burckhardt

Box 50, Folder 15

**Robert Rauschenberg****Scope and Content Note**

Photo credit: Rudolph Burckhardt

Box 50, Folder 16

**Lucas Samaras****Scope and Content Note**

Photo credit: ?

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Box 50, Folder 17	<b>Clarence Schmidt</b> <b>Scope and Content Note</b> Photo credit: Peter Moore
Box 51	<b>Photographs for <i>Assemblage, Environments, and Happenings</i>, "Education of the Un-Artist," and Alfred Jensen essays. 1960-1974</b>
Box 51, Folder 1	<b>George Segal</b> <b>Scope and Content Note</b> Photo credit: Nancy Astor, Carlo Bavagnoli, Peter Moore, Eric Pollitzer
Box 51, Folder 2	<b>Jean Tinguely</b> <b>Scope and Content Note</b> Photo credit: Peter Moore, David Gahr
Box 51, Folder 3	<b>Wolf Vostell</b> <b>Scope and Content Note</b> Photo credit: Kuhn; Peter Moore;
Box 51, Folder 4	<b>Bob Watts</b> <b>Scope and Content Note</b> Photo credit: Robert McElroy
Box 51, Folder 5	<b>Robert Whitman</b> <b>Scope and Content Note</b> Photo credit: John Pitkin, Robert McElroy, Francesco Cantarella
Box 51, Folder 6	<b>various, with letter from Harry Abrams regarding the photographs</b> <b>Scope and Content Note</b> Photo credit: Gerard Ifert, Alfred Konzelle, Don Cook
Box 51, Folder 7	<b>Contact prints</b> <b>Scope and Content Note</b> Photo credit: Peter Moore
Box 51, Folder 8	<b>Photos for "The Education of the Un-Artist," ca. 1974</b> <b>Scope and Content Note</b> Photo credit:?
Box 51, Folder 9	<b>Photos for Alfred Jensen research, ca. 1963</b> <b>Scope and Content Note</b> Photo credit: Oliver Baker; Rudolph Burckhardt; Adolph Studly
Box 52	<b>Maquette of 7 <i>Environments</i>, with copy, 1992</b>

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Series V.B. **Writings by Others, 1960-1994****Physical Description:** 1.5 lin. ft.**Scope and Content Note**

Manuscripts of critical essays on Kaprow or on art movements of which his work may be considered a part. Interviews with Kaprow. Theses and dissertations on Kaprow or related to his work. Arranged in alphabetical order by the last name of the authors.

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Box 53	<b>Critical essays and interviews, 1960-1994</b>
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Box 53, Folder 1	<b>Baier, Hans, <i>Kunst</i> 4/5 Magazine interview, 1966</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts, correspondence, issue of magazine.
Box 53, Folder 2	<b>Constable, Rosalind, "Some Notes on Pop Culture," 1960</b> <b>Scope and Content Note</b> Typewritten manuscript.
Box 53, Folder 3	<b>Daniels, Dieter, "Interview with Allan Kaprow," 1986</b> <b>Scope and Content Note</b> Handwritten and typewritten drafts. Published in Ludwig Museum (Köln) catalog.
Box 53, Folder 4	<b>Donguy, Jacques, "Allan Kaprow" (interview) 1991</b> <b>Scope and Content Note</b> Typewritten corrected manuscript.
Box 53, Folder 5	<b>Frank, Peter, "Allan Kaprow: Early Figurative Pictures," 1981</b> <b>Scope and Content Note</b> Typewritten manuscripts.
Box 53, Folder 6	<b>Leonard Harris interview with Kaprow for CBS, 1967</b> <b>Scope and Content Note</b> Typewritten script, skeletal, with only Harris' lines inserted.
Box 53, Folder 7	<b>Heinemann, Sue and Carrie Rickey, "Engaged in a Trial-ogue," 1978</b> <b>Scope and Content Note</b> Typewritten ms. of interview with the two authors and Allan Kaprow.
Box 53, Folder 8	<b>Heitz, Richard, "The Theory of Performance Art," 1979</b> <b>Scope and Content Note</b> Three copies of typewritten ms.
Box 53, Folder 9	<b>Heitz, Richard, "Flesh Art," 1980</b> <b>Scope and Content Note</b> Typewritten ms. with letter.
Box 53, Folder 10	<b>Hindman, James T., "Self-Performance: Allan Kaprow's Activities," 1979</b> <b>Scope and Content Note</b> Typewritten ms. and galley.
Box 53, Folder 11	<b>Kelly, Jeff, Prospectus for <i>Child's Play</i>, n.d.</b> <b>Scope and Content Note</b> Typewritten ms. with letter.
Box 53, Folder 12	<b>Kontova, Helena, and Giancarlo Politic, "Allan Kaprow," 1992</b> <b>Scope and Content Note</b> Typewritten corrected ms. of interview published in <i>Flash Art</i> .
Box 53, Folder 13	<b>Montano, Linda, "Allan Kaprow," n.d.</b> <b>Scope and Content Note</b> Typewritten ms. of interview.

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Box 53, Folder 14	<b>Krim, Seymour, "Seymour Krim Interviewing Allan Kaprow," 1960</b> <b>Scope and Content Note</b> Three copies of typewritten ms., with letter.
Box 53, Folder 15	<b>Roth, Moira, "Coming of Age: California Performance Art in 1980," 1980</b> <b>Scope and Content Note</b> Typewritten ms.
Box 53, Folder 16	<b>Roth, Moira, "Interview with Allan Kaprow," 1981</b> <b>Scope and Content Note</b> Typewritten ms. of interview for Archives of American Art, Smithsonian Institute.
Box 53, Folder 17	<b>Roth, Moira, "Allan Kaprow," 1973</b> <b>Scope and Content Note</b> Typewritten ms. with letter.
Box 53, Folder 18	<b>Roth, Moira with Suzanne Lacy, and Kaprow, 1983</b> <b>Scope and Content Note</b> Taped discussion/interview. See also udiotape (C65 in Series X) this is transcribed from.
Box 53, Folder 19	<b>Stiles, Kristine, 1994</b> <b>Scope and Content Note</b> Typewritten ms., "Shadows in a Vertical Life."
Box 53, Folder 20	<b>Strimling, Arthur, "Allan Kaprow Interviewed by Arthur Strimling," 1991</b> <b>Scope and Content Note</b> Typewritten ms.
Box 54	<b>Theses and dissertations, 1989-1994</b> <b>Koop, Stuart, "Amateurism: An emergent category of cultural analysis in the 50s and 60s," 1994</b> <b>Scope and Content Note</b> M.A. thesis for Monash University, Australia, for which Kaprow wrote an outside report.
Box 54, Folder 1	
Box 54, Folder 2	<b>Lehnert, Pamela A., "An American Happening: Allan Kaprow and a Theory of Process Art," 1989</b> <b>Scope and Content Note</b> Bound dissertation for University of North Carolina, Chapel Hill. (Too large for folder).
Box 54, Folder 3	<b>Massi, Richard Wood, "Computer, Graphic, and Traditional Systems: A Theoretical Study of Music Notation," 1993</b> <b>Scope and Content Note</b> UC San Diego doctoral dissertation for which Kaprow served on committee, pp. 1-143.
Box 54, Folder 4	<b>Massi, Richard Wood, 1993</b> <b>Scope and Content Note</b> Same as above, pp. 144-307.
Box 55	<b>Theses and dissertations, 1979-1994</b>

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Box 55, Folder 1	<b>O'Dell, Kathy R., "Allan Kaprow: The Artist as Writer and Educator," 1979-1980</b> <b>Scope and Content Note</b> Seminar paper for History of Art course.
Box 55, Folder 2	<b>O'Dell, Kathy R., "Allan Kaprow: The Artist as Educator," 1982</b> <b>Scope and Content Note</b> Bound M.A. Thesis, UC Berkeley.
Box 55, Folder 3	<b>Schröder, Johannes Lothar, "Identität, Überschreitung, Verwandlung: Happenings, Aktionen, und Performances von bildenden Künstlern," 1986</b> <b>Scope and Content Note</b> Paper bound dissertation.
Box 55, Folder 4	<b>Schröder, Johannes Lothar, "Identität, Überschreitung, Verwandlung: Happenings, Aktionen, und Performances von bildenden Künstlern," 1986</b> <b>Scope and Content Note</b> Appendix.
Box 55, Folder 5	<b>Sinn, Dorothy G., "The Duchamp Effect: the influence of Marcel Duchamp on the work of John Cage and Allan Kaprow," 1994</b> <b>Scope and Content Note</b> M.A. thesis for Kent State University

Series VI. **Teaching files, 1952-1993****Physical Description:** 4 lin. ft.**Scope and Content Note**

This series includes ref3712 and is further divided into three subseries.

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Series VI.A. **Correspondence, 1952-1993****Physical Description:** .5 lin. ft.**Scope and Content Note**

Correspondence between Kaprow and teaching colleagues or university administrators, frequently regarding salary or promotion.

Box 56	<b>Correspondence, 1952-1993</b>
Box 56, Folder 1	<b>Rutgers University Correspondence, 1952-1961</b> <b>Scope and Content Note</b> Kaprow's letter of application to teach in the Art Department and discussion of course content with Professor Helmut von Erffa, Department Chair. Correspondence with the Dean regarding reappointment. Lengthy distressed letter from Kaprow to Meyer Schapiro disclosing his difficulties with colleagues and administration. Further letters to various administration officials regarding well-earned promotions not received. Letters regarding Kaprow's decision to leave Rutgers.
Box 56, Folder 2	<b>Rutgers University Correspondence, 1959</b> <b>Scope and Content Note</b> Correspondence with various faculty members and administrators regarding the controversy over the work of Lucas Samaras, student of Allan Kaprow's at Rutgers, who submitted poems containing profanity as part of his final art project.

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Box 56, Folder 3	<p><b>SUNY, Stonybrook Correspondence, 1961-1966</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding Kaprow's teaching appointments and re-appointments at Stonybrook. One indignant letter from Kaprow regarding the University's hiring of an artist not embraced by the art department faculty. Two brochures on University policies and one on Regents rules regarding subversive activities.</p>
Box 56, Folder 4	<p><b>SUNY, Stonybrook Correspondence, 1967-1968</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding promotions, awards, and leaves of absence.</p>
Box 56, Folder 5	<p><b>SUNY, Stonybrook Correspondence, 1968-1969</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding Grand Jury investigation of drug use by Kaprow and others at Stonybrook.</p>
Box 56, Folder 6	<p><b>Letters from University of California, 1966</b></p> <p><b>Scope and Content Note</b></p> <p>Regarding visiting appointments.</p>
Box 56, Folder 7	<p><b>Letter to Hunter College, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten draft of application letter written to Hunter college, apparently while Kaprow was teaching at Stonybrook.</p>
Box 56, Folder 8	<p><b>California Institute of the Arts Correspondence, 1968-1972</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding appointment, re-appointments, and salary.</p>
Box 56, Folder 9	<p><b>UC San Diego Correspondence, 1979-1989</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding merit increases, research, etc.</p>
Box 56, Folder 10	<p><b>Honors , 1993</b></p> <p><b>Scope and Content Note</b></p> <p>UC San Diego undergraduate celebration of the arts award, Phi Beta Kappa membership handbook for new members.</p>

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Series VI.B. **Course Materials, 1952-1989**

**Physical Description:** 1 lin. ft.

**Scope and Content Note**

Scattered notes and drafts of lectures, exams, workshop assignments and syllabi. Box 57A devoted to Project Other Ways, an educational program for Berkeley Public Schools sponsored by the Carnegie Institute and co-directed by Allan Kaprow and Herbert Kohl.

Box 57	<b>Course materials, 1952-1989</b>
Box 57, Folder 1	<p><b>Note for Rutgers courses, 195?</b></p> <p><b>Scope and Content Note</b></p> <p>Handwritten draft of exam; library check-out slips.</p>

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Box 57, Folder 2	<b>Pratt Institute teaching notes, 1961</b> <b>Scope and Content Note</b> Handwritten and typewritten syllabus.
Box 57, Folder 3	<b>Lecture notes on middle class art, 1967</b> <b>Scope and Content Note</b> Handwritten notes.
Box 57, Folder 4	<b>Course syllabi, SUNY Stonybrook, 1966-1968</b> <b>Scope and Content Note</b> Syllabi and course descriptions for film class and other classes Kaprow taught.
Box 57, Folder 5	<b>Courses for New York University, 1969</b> <b>Scope and Content Note</b> Correspondence and course materials.
Box 57, Folder 6	<b>Notes for courses and projects, ca. 1960-1980</b> <b>Scope and Content Note</b> Miscellaneous handwritten notes for class exercises, lectures, etc.
Box 57, Folder 7	<b>Chinese Art course, 1965</b> <b>Scope and Content Note</b> Course notes for summer class Kaprow taught at NYU.
Box 57, Folder 8	<b>Chinese Art course, 1965</b> <b>Scope and Content Note</b> Photocopies of articles and other research materials for course.
Box 57, Folder 9	<b>California Institute of the Arts courses, ca. 1971-1979</b> <b>Scope and Content Note</b> Assignments for courses on Happenings, with student work/responses.
Box 57, Folder 10	<b>UC San Diego courses, ca. 1980-1989</b> <b>Scope and Content Note</b> Handwritten syllabi and course descriptions.
Box 57, Folder 11	<b>Paul Klee lecture notes, n.d.</b> <b>Scope and Content Note</b> Handwritten list of works discussed.
Box 57, Folder 12	<b>Art History exam, n.d.</b> <b>Scope and Content Note</b> Reproduction of Picasso painting with exam question; miscellaneous press releases.
Box 57A Box 57A, Folder 1	<b>Project Other Ways, 1967-1969</b> <b>Other Ways, 1967-1969</b> <b>Scope and Content Note</b> Correspondence regarding this art education project for Berkeley public schools.

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Box 57A, Folder 2

**Other Ways, 1968-1969**

**Scope and Content Note**

Reports on the Huntting conference for Teachers and Writers, with Herbert Kohl, co-director of Project Other Ways.

Box 57A, Folder 3

**Other Ways, 1968-1969**

**Scope and Content Note**

Photocopied articles regarding education (research materials for Project Other Ways?)

Box 57A, Folder 4

**Other Ways, 1968-1969**

**Scope and Content Note**

Brochures, posters, booklets, audio record, and other materials regarding this art education project for Berkeley public schools.

Box 57A, Folder 5

**Other Ways, 1968-1969**

**Scope and Content Note**

Brochures, posters, booklets, audio record, and other materials regarding this art education project for Berkeley public schools.

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Series VI.C. **Art Reproductions, n.d.**

**Physical Description:** 1.5 lin. ft.

**Scope and Content Note**

Images from all periods of art history that Kaprow used for teaching and research. See also Lecture Slides Boxes 116-118.

Box 58

**Reproductions**

Box 58, Folder 1-3

**Art reproductions**

Box 58, Folder 4-5

**Art reproductions-announcements**

Box 59

**Reproductions**

Box 59, Folder 1-2

**Art reproductions-clippings**

Box 59, Folder 3-4

**Art reproductions-postcards**

Box 60

**Reproductions**

**Scope and Content Note**

Images needing 13 x 17 inch box.

Box 60, Folder 1-2

**Art reproductions**

Box 60, Folder 3-4

**Art reproductions-clippings**

Series VII. **Professional Correspondence, 1946-1998**

**Physical Description:** 2.5 lin. ft.

**Scope and Content Note**

This series comprises correspondence with associates other than fellow artists, including curators, dealers, editors, academics. Arranged alphabetically by the last name of the correspondent or the name of the institution or organization.

Box 61

**Professional Correspondence, 1958-1997**

Box 61, Folder 1

**American Federation of the Arts, 1983-1996**

**Scope and Content Note**

Regarding AFA exhibitions "Neo-Dada" and "Hans Hoffmann," to which Kaprow contributed pieces. Draft of Kaprow letter requesting payment for damage done to his collage "Blue, Blue, Blue." Clippings.

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Box 61, Folder 2	<b>annual avant-garde festival of new york, 1975</b> <b>Scope and Content Note</b> Letter of thanks to Kaprow for his piece; festival program.
Box 61, Folder 3	<b>Archives of Experimental Art, 1987</b> <b>Scope and Content Note</b> Letter from Barbara Moore regarding the Dortmund catalog.
Box 61, Folder 4	<b>Artforum, 1983-1984</b> <b>Scope and Content Note</b> Responses to Kaprow's "The Real Experiment," that appeared in Artforum's December 1983 issue.
Box 61, Folder 5	<b>Art in America, 1994</b> <b>Scope and Content Note</b> Photocopies of Kaprow environment, with letter.
Box 61, Folder 6	<b>Art News, 1958-1959</b> <b>Scope and Content Note</b> Kaprow's Letter to the Editor regarding Sandler's response to his article on Pollock, Kaprow's response to Rosenberg's "10th Street" article, and one letter from a reader responding to Fairfield Porter's negative review of Kaprow's work.
Box 61, Folder 7	<b>Artists for Aids Assistance, 1987</b> <b>Scope and Content Note</b> Regarding a Kaprow performance for this group.
Box 61, Folder 8	<b>Athenaeum, 1989-1990</b> <b>Scope and Content Note</b> Letter, press releases and clippings regarding panels and seminars on integrating art and architecture in San Diego.
Box 61, Folder 9	<b>Avant-Garde magazine, 1969</b> <b>Scope and Content Note</b> Kaprow letter containing statement about reforming education so as to teach the value of play.
Box 61, Folder 10	<b>Bechtel, 1989</b> <b>Scope and Content Note</b> Letter and report informing Kaprow of plans for an Advanced Building Project in Japan.
Box 61, Folder 11	<b>Baecker, Inge, 1979-1986</b> <b>Scope and Content Note</b> Correspondence documenting the decline of Kaprow's relationship with this German dealer, mainly over financial issues.
Box 61, Folder 12	<b>Calder, John, 1963-1964</b> <b>Scope and Content Note</b> Regarding Happenings in Edinburgh and London at festivals and Calder's being put on trial for indecency.

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Box 61, Folder 13	<b>California Arts Council, 1987</b> <b>Scope and Content Note</b> Request for Kaprow to serve on Interdisciplinary Arts Program board.
Box 61, Folder 14	<b>California College of Arts and Crafts, 1991</b> <b>Scope and Content Note</b> Invitation to "Mapping the Terrain" retreat, with brochures.
Box 61, Folder 15	<b>California Council of Landscape Architects, 1987</b> <b>Scope and Content Note</b> Invitation to participate in conference; conference materials.
Box 61, Folder 16	<b>College Art Association of America, 1961-1981</b> <b>Scope and Content Note</b> Letters and schedules regarding Kaprow's participation on panels; draft of a talk.
Box 61, Folder 17	<b>Conant, Howard, 1961</b> <b>Scope and Content Note</b> Letter from Kaprow.
Box 61, Folder 18	<b>Conz, Francesco, 1994-1997</b> <b>Scope and Content Note</b> A thick file of letters and faxes regarding ideas for collaborations, exhibitions, and mutual friends.
Box 61, Folder 19	<b>Daniels, Dieter, 1991-1994</b> <b>Scope and Content Note</b> Thick file of correspondence regarding "Mininamedia" exhibition in Leipzig and production of the catalog for it.
Box 61, Folder 20	<b>Dany Keller Galerie, 1980-1981</b> <b>Scope and Content Note</b> Regarding exhibition of Kaprow work at the gallery.
Box 61, Folder 21	<b>Dialogue, 1987</b> <b>Scope and Content Note</b> Regarding the publication of Kaprow's account of "Conference Event." (See also Project file in Box 31)
Box 61, Folder 22	<b>documenta 8, 1987</b> <b>Scope and Content Note</b> Regarding funding for Kaprow's travel to and from Kassel.
Box 61, Folder 23	<b>Fondazione Mudima, 1990</b> <b>Scope and Content Note</b> Thick file of letters and faxes to and from Gino Di Maggio regarding Kaprow's piece in Di Maggio's Fluxus exhibition at the Venice Biennale. Included are drawings for a reinvention of "Push and Pull," an artist's statement, and many letters from Kaprow requesting details about the execution of the piece, which he didn't see. For 1991 correspondence see Box 33, files about 7 Environments.

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Box 61, Folder 24

**Fondazione Mudima, 1992**

**Scope and Content Note**

Letters and faxes between Kaprow and Di Maggio regarding production of the catalog for 7 Environments and its promotion. (For corrected proofs of the ms., see Writings) Also discussed are the details of contracts between Mudima and Studio Morra and Galerie Donguy regarding Kaprow exhibitions. There are drawings by Kaprow, and an interview by letter with Angelo Trimarco.

Box 62

Box 62, Folder 1

**Professional Correspondence, 1946-1998**

**Fondazione Mudima, 1993**

**Scope and Content Note**

Correspondence between Kaprow and Di Maggio regarding production and promotion of the catalog for 7 Environments. Desperate letters and faxes from Kaprow regarding potential sales of his work to collectors and the exhibition of his work at the Venice Biennale and Casa Malaparte. Drawings of environments. Discussion of Kaprow's problematic public persona as "the Father of Happenings."

Box 62, Folder 2

**Fondazione Mudima, , 1994-1997 n.d.**

**Scope and Content Note**

Correspondence between Kaprow and Gino Di Maggio regarding distribution of the catalog for 7 Environments, Kaprow's "Hors Limites" environment at Centre Pompidou and the Pompidou's refusal to return a Kaprow piece and other disappointments and financial problems.

Box 62, Folder 3

**Fondazione Ratti, 1997**

**Scope and Content Note**

Correspondence between Kaprow and Anna Ratti regarding a summer course Kaprow taught at the foundation and arrangements for a collective environment created by students in the course.

Box 62, Folder 4

**Forest Hills Cadet Training Squadron, 1946**

**Scope and Content Note**

Thank you note to Kaprow for the insignia he designed.

Box 62, Folder 5

**Foundation for Art Resources, 1983**

**Scope and Content Note**

Thank you note to Kaprow for an inspiring talk he gave to the foundation.

Box 62, Folder 6

**Fuori Uso, 1998**

**Scope and Content Note**

Request to participate in an exhibition.

Box 62, Folder 7

**Galerie Donguy, Jan-Mar 1994**

**Scope and Content Note**

Correspondence between Kaprow and Donguy regarding the Centre Pompidou's intention to purchase some Kaprow pieces, payment for "Five Minute Delay," and plans for Kaprow to create a new piece ("Hors Limites") at the Centre Pompidou. See also Box 34, files 3, 5, 6.

Box 62, Folder 8

**Galerie Donguy, Apr-Jun 1994**

**Scope and Content Note**

Correspondence regarding the near cancellation of "Hors Limites" (due to budget cuts) and Kaprow's relationship with the Centre Pompidou.



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Box 62, Folder 9	<b>Galerie Donguy, Jul-Sep 1994</b> <b>Scope and Content Note</b> Correspondence regarding Kaprow's "Hors Limites" and the catalog for it.
Box 62, Folder 10	<b>Galerie Donguy, Oct-Dec 1994</b> <b>Scope and Content Note</b> Correspondence regarding Kaprow's "Hors Limites" and films and slides of it.
Box 63	<b>Professional Correspondence, 1957-1997</b>
Box 63, Folder 1	<b>Galerie Donguy, 1995</b> <b>Scope and Content Note</b> Correspondence regarding the refusal of the Centre Pompidou to purchase Kaprow's paintings or environments, after having led him to believe they would.
Box 63, Folder 2	<b>Galerie Donguy, 1996-1997</b> <b>Scope and Content Note</b> Regarding Kaprow's book (translated) and his scheduled talks. An introduction Kaprow wrote to Donguy's computer program for writing poetry.
Box 63, Folder 3	<b>Gutenberg Museum, 1987</b> <b>Scope and Content Note</b> Letters from the museum curator.
Box 63, Folder 4	<b>Gutman, Walter, n.d.</b> <b>Scope and Content Note</b> Kaprow applying to Gutman Foundation for assistance in publishing his book, <i>Assemblage, Environments, and Happenings</i> .
Box 63, Folder 5	<b>John Gibson Commissions, 1969-1972</b> <b>Scope and Content Note</b> Kaprow's correspondence with his "representative" John Gibson with photographs of Kaprow pieces promoted by the gallery.
Box 63, Folder 6	<b>Gualco, Caterina, 1997-1998</b> <b>Scope and Content Note</b> Correspondence with this dealer from Genoa and Kaprow, with color snapshots of Kaprow at events she arranged.
Box 63, Folder 7	<b><i>Journal of Education</i>, 1983</b> <b>Scope and Content Note</b> Letter fragment from the editor(?) suggesting topics for discussion in a Kaprow article (?)
Box 63, Folder 8	<b>Harper &amp; Row, 1968</b> <b>Scope and Content Note</b> A letter indicating interest in future Kaprow book project.
Box 63, Folder 9	<b>Headlands Center for the Arts, 1991</b> <b>Scope and Content Note</b> Letter arranging panel discussion.

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Box 63, Folder 10	<b>Holt, Nancy, , 1984 1987</b> <b>Scope and Content Note</b> Brief letters, one from Kaprow, one from Holt, regarding Holt's sculpture and that of Coryl Crane.
Box 63, Folder 11	<b>Hyde Gallery, Grossmont College, 1997</b> <b>Scope and Content Note</b> Letter thanking Kaprow for drawings used in exhibition.
Box 63, Folder 12	<b>Institute for Transcendental Studies, 1981</b> <b>Scope and Content Note</b> Letter thanking Kaprow for his help in a recent workshop, with other materials.
Box 63, Folder 13	<b>Intermedia, 1967-1968</b> <b>Scope and Content Note</b> Correspondence with John Brockman, director of the program sponsored by New York State Council of the Arts.
Box 63, Folder 14	<b>International Drama Conference, n.d.</b> <b>Scope and Content Note</b> Conference information.
Box 63, Folder 15	<b>International Seminar on the Arts, 1987</b> <b>Scope and Content Note</b> Information about the Warsaw event.
Box 63, Folder 16	<b>Kramer, Hilton, 1957</b> <b>Scope and Content Note</b> Letters from Kaprow complaining that his work was not reviewed as he had been assured it would be.
Box 63, Folder 17	<b>Long Beach Museum, 1984-1985</b> <b>Scope and Content Note</b> Letters and material from the museum regarding their two part video retrospective, featuring a video of one of Kaprow's activities.
Box 63, Folder 18	<b>Mapping the Terrain, 1992</b> <b>Scope and Content Note</b> Letters from Suzanne Lacy, editor of a collection of articles on public art, with ms. and clippings.
Box 64 Box 64, Folder 1	<b>Professional Correspondence, 1957-1998</b> <b>Artomatic, 1987</b> <b>Scope and Content Note</b> Letter to Kaprow.
Box 64, Folder 2	<b>Mills College, 1995</b> <b>Scope and Content Note</b> Letter to Kaprow regarding John Cage concert.
Box 64, Folder 3	<b>Morgan, Robert, 1978</b> <b>Scope and Content Note</b> Letters regarding Morgan's dissertation on conceptual art.

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Box 64, Folder 4	<p><b>Museum Ludwig, Köln, 1980-1984</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence between Kaprow and Karl Ruhrberg and others regarding a retrospective that was to have included Kaprow's work, but due to a series of misunderstandings and betrayals did not take place.</p>
Box 64, Folder 5	<p><b>Museum of Art, Fort Lauderdale, 1989</b></p> <p><b>Scope and Content Note</b></p> <p>Letter regarding arrangements for Kaprow's lecture and visit.</p>
Box 64, Folder 6	<p><b>Museum of Contemporary Art, Los Angeles, 1991-1992</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence and other materials related to Kaprow lectures on MOCA exhibitions. See also Project Files, Box 34, for lengthy correspondence regarding Kaprow's reinvention of "Yard" for MOCA's "Out of Actions" exhibition.</p>
Box 64, Folder 7	<p><b>Museum of Modern Art, New York, 1983-1998</b></p> <p><b>Scope and Content Note</b></p> <p>Scattered correspondence, regarding a Video Art retrospective (1983), MOMA's severe editing of Kaprow's Warhol piece (1989) and the receipt of a Pollack photograph (1998).</p>
Box 64, Folder 8	<p><b>National Endowment for the Arts, 1986</b></p> <p><b>Scope and Content Note</b></p> <p>Letter thanking Kaprow for serving on Inter-Arts Program panel.</p>
Box 64, Folder 9	<p><b>New Museum, New York, 1986</b></p> <p><b>Scope and Content Note</b></p> <p>Thank you letter to Kaprow.</p>
Box 64, Folder 10	<p><b>New York Times, 1957</b></p> <p><b>Scope and Content Note</b></p> <p>Letter from Kaprow to Dore Ashton responding to her review of his painting exhibition.</p>
Box 64, Folder 11	<p><b>New York Times Sunday Magazine, 1963</b></p> <p><b>Scope and Content Note</b></p> <p>Kaprow letter to the editor responding to Kenneth Tynan piece critical of Kaprow's work.</p>
Box 64, Folder 12	<p><b>New York University, 1989</b></p> <p><b>Scope and Content Note</b></p> <p>Letter and other materials regarding panel on '60s art that Kaprow took part in.</p>
Box 64, Folder 13	<p><b>Newport Harbor Art Museum, 1987</b></p> <p><b>Scope and Content Note</b></p> <p>Letter requesting Kaprow donation.</p>
Box 64, Folder 14	<p><b>Other Ways, 1969-1972</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence between Kaprow's lawyer, Kaprow, and his colleague Kohl regarding copyright issues generated by their joint project, Other Ways. See also Project files, 1969, and Teaching files, Box 57, folder 5.</p>

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Box 64, Folder 15	<p><b>Pasadena Art Museum, 1972-1973</b></p> <p><b>Scope and Content Note</b></p> <p>Memoranda and minutes of meeting of the museum's Board of Trustees, of which Kaprow was a member. A few handwritten notes by Kaprow regarding art education programs or reforms.</p>
Box 64, Folder 16	<p><b>Mark Patsfall Graphics, 1994</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding portfolio to benefit Multimedia Mediale, with graphic by Kaprow.</p>
Box 64, Folder 17	<p><b>PERF '94, 1994</b></p> <p><b>Scope and Content Note</b></p> <p>Letter arranging conference where Kaprow was keynote speaker.</p>
Box 64, Folder 18	<p><b>Philadelphia Museum of Art, 1996</b></p> <p><b>Scope and Content Note</b></p> <p>Letter regarding videotape Kaprow lent for exhibition.</p>
Box 65 Box 65, Folder 1	<p><b>Professional Correspondence, 1962-1994</b></p> <p><b>Remer, Michael, 1967-1968</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence between Remer (Kaprow's lawyer), Kaprow, and various other parties, regarding the publication of the LP recording, "How to Make a Happening."</p>
Box 65, Folder 2	<p><b>Rosenberg, Harold, 1968</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding the relevance of Rosenberg's theory of action painting for Kaprow's work.</p>
Box 65, Folder 3	<p><b>San Diego Museum, 1987</b></p> <p><b>Scope and Content Note</b></p> <p>Letters from the museum regarding Kaprow's lecture for the Docent Lecture Series.</p>
Box 65, Folder 4	<p><b>Skowhegan School of Painting and Sculpture, 1984</b></p> <p><b>Scope and Content Note</b></p> <p>Letter regarding award ceremony and catalog.</p>
Box 65, Folder 5	<p><b>Solway, Carl, 1986-1988</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence regarding exhibition in honor of John Cage, Solway's attempt to sell Kaprow's work, and the loss of two Kaprow prints in a fire.</p>
Box 65, Folder 6	<p><b>Something Else Press, 1966</b></p> <p><b>Scope and Content Note</b></p> <p>Message to Kaprow reporting that his article "Some Recent Happenings," is being assigned in a course at Syracuse.</p>
Box 65, Folder 7	<p><b>Sommerakademie für Bildende Kunst, 1983-1984</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence and papers regarding Kaprow's course for this summer school.</p>

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Box 65, Folder 8	<p><b>Tillim, Sidney, 1962</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence between Kaprow and Tillim, regarding the critic's comments about Kaprow's work.</p>
Box 65, Folder 9	<p><b><i>Time Magazine</i>, 1966</b></p> <p><b>Scope and Content Note</b></p> <p>Letter regarding <i>Time</i> coverage of a Kaprow happening ("Gas"?).</p>
Box 65, Folder 10	<p><b>Timken Art Gallery, 1984</b></p> <p><b>Scope and Content Note</b></p> <p>Thank you note.</p>
Box 65, Folder 11	<p><b>Turner/Krull Gallery, 1993</b></p> <p><b>Scope and Content Note</b></p> <p>Letter regarding gallery exhibition "Action/Performance and the Photograph."</p>
Box 65, Folder 12	<p><b>TV2000, 1980</b></p> <p><b>Scope and Content Note</b></p> <p>Requesting Kaprow film for West German television.</p>
Box 65, Folder 13	<p><b>University of New Mexico, , 1983 1987</b></p> <p><b>Scope and Content Note</b></p> <p>Thank you letters to Kaprow.</p>
Box 65, Folder 14	<p><b>Vice-Versand, 1971-1972</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence between Kaprow and Wolfgang Feelisch regarding plans to install a reinvention of "Yard" at an autobahn crossroad.</p>
Box 65, Folder 15	<p><b>Video Data Bank, 1979-1980</b></p> <p><b>Scope and Content Note</b></p> <p>Request for a video interview with Kaprow, with other materials.</p>
Box 65, Folder 16	<p><b>Walker Art Center, 1967</b></p> <p><b>Scope and Content Note</b></p> <p>Letter of congratulations on Kaprow's book.</p>
Box 65, Folder 17	<p><b>Wexner Center, 1994</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence and other materials relating to the exhibition, <i>In the Spirit of Fluxus</i>.</p>
Box 65, Folder 18	<p><b>Zabriskie Gallery, 1987-1988</b></p> <p><b>Scope and Content Note</b></p> <p>Correspondence and Kaprow drafts relating to the exhibition "Photographic" and another on collage at the Paris Gallery.</p>
Box 65, Folder 19	<p><b>Zen Center, Los Angeles, 1982</b></p> <p><b>Scope and Content Note</b></p> <p>Letter from Kaprow to Gempo Merzel regarding a Sales Training Seminar Merzel has proposed.</p>

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Box 65, Folder 20	<p><b>Zwirner Gallery, 1993</b></p> <p><b>Scope and Content Note</b></p> <p>Letter and materials regarding a video exhibition.</p>
Box 65, Folder 21	<b>Miscellaneous, 1950s</b>
Box 65, Folder 22	<b>Miscellaneous, 1960s</b>
Box 65, Folder 23	<b>Miscellaneous, 1970s</b>
Box 65, Folder 24	<b>Miscellaneous, 1980s</b>
Box 65, Folder 25	<b>Miscellaneous, 1980s</b>
Box 65, Folder 26	<b>Letters pulled from serials, 1959-1993</b>
Series VIII. <b>Artists' Files, 1955-1996</b>	
<b>Physical Description:</b> 2.5 lin. ft. plus 1 ref3712 roll	
<b>Scope and Content Note</b>	
This series comprises Kaprow's correspondence with fellow artists and material, objects, or photographs the artists sent to him. Files are arranged alphabetically by the artists' last names.	
Box 66	<b>Artists' Files, 1959-1996</b>
Box 66, Folder 1	<p><b>Acconci, Vito, 1969-1970</b></p> <p><b>Scope and Content Note</b></p> <p>Acconci's curriculum vita and performance notes, along with black and white photographs of several activities he performed while represented by John Gibson Commissions. Photo credit: Bill Beckley; Joseph Carlucci; Kathy Dillon; Bernadette Meyer; Betsy Jackson.</p>
Box 66, Folder 2	<p><b>Anderson, Eric, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>Photocopies of typed instructions for various operas and opuses, with three drawings.</p>
Box 66, Folder 3	<p><b>Antin, David, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>A printed booklet in the shape of a bookmark containing a story entitled "Three Musics for Two Voices."</p>
Box 66, Folder 4	<p><b>Baldessari, John, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>Black and white snapshots of paintings.</p>
Box 66, Folder 5	<p><b>Blesh, Rudi, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>Letter from Kaprow to Blesh, explaining the difficulties of doing his kind of art.</p>
Box 66, Folder 6	<p><b>Blau, Herbert, 1970-1971</b></p> <p><b>Scope and Content Note</b></p> <p>Ensemble exercises used in Cal Arts class.</p>
Box 66, Folder 7	<p><b>Brecht, George, 1960-1962</b></p> <p><b>Scope and Content Note</b></p> <p>Events/activities printed on individual cards or sheets of paper.</p>
Box 66, Folder 8	<p><b>Brown, Robert Delford, 1992</b></p> <p><b>Scope and Content Note</b></p> <p>Book entitled <i>Ikons of the First National Church of the Exquisite Panic, Inc.</i>, a parody of a fundamentalist church brochure, published by Francesco Conz.</p>

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Box 66, Folder 9	<p><b>Brown, J., n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>Photocopy of pages of a booklet entitled <i>Vanished Values</i>.</p>
Box 66, Folder 10	<p><b>Celender, Don, 1971</b></p> <p><b>Scope and Content Note</b></p> <p>Artball; a collection of cards featuring 20th century artists as baseball players, with an example of each artist's work on the verso of the card bearing his picture.</p>
Box 66, Folder 11	<p><b>Comiter, Alvin, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>Black and white photographs by Comiter.</p>
Box 66, Folder 12	<p><b>Corita, Sister Mary, 1964</b></p> <p><b>Scope and Content Note</b></p> <p>Brochure of the artist's work; newspaper clippings featuring one of her pieces.</p>
Box 66, Folder 13	<p><b>Duchamp, Marcel, 1962</b></p> <p><b>Scope and Content Note</b></p> <p>A letter offering to recommend Kaprow for a Copley Foundation Award; another letter letting Kaprow know that the Copleys would like to attend Kaprow's upcoming Happening.</p>
Box 66, Folder 14	<p><b>Duchamp, Teeny, 1987</b></p> <p><b>Scope and Content Note</b></p> <p>Letter from Teeny regretting not having been able to contribute to a tribute to John Cage organized by Kaprow, with response from Kaprow.</p>
Box 66, Folder 15	<p><b>De Jong, Constance, 1976</b></p> <p><b>Scope and Content Note</b></p> <p>Two booklets, comprising Book Three and Book Five of the <i>Complete Works of Constance De Jong</i>.</p>
Box 66, Folder 16	<p><b>Fabrizio, Margaret, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>A typewritten ms. of a Happening entitled "Dual Gallant" and dedicated to Kaprow, enclosed in hand-printed folder.</p>
Box 66, Folder 17	<p><b>Filliou, Robert, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>Two typewritten, photocopied pieces by the artist.</p>
Box 66, Folder 18	<p><b>Forti, Simone, 1987</b></p> <p><b>Scope and Content Note</b></p> <p>Note from Kaprow.</p>
Box 66, Folder 19	<p><b>Fuller, Buckminster, 1969</b></p> <p><b>Scope and Content Note</b></p> <p>Published copy of Fuller's <i>World Game Report</i> and various clippings relating to it.</p>

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Box 66, Folder 20	<b>Fussener, Howard, 1961</b> <b>Scope and Content Note</b> Letter to Kaprow.
Box 66, Folder 21	<b>Gutai Theater, 1970</b> <b>Scope and Content Note</b> Poster of Gutai Art Festival and black and white captioned snapshots of performances.
Box 66, Folder 22	<b>Hainke, Wolfgang, 1995-1996</b> <b>Scope and Content Note</b> Correspondence between Kaprow and Hainke; color snapshots of an exhibition of Hainke's work, with announcement.
Box 66, Folder 23	<b>Harrell, John and Mary, 1968</b> <b>Scope and Content Note</b> <i>Communicating the Gospel Today</i> : a box with cards and booklets illustrating the art scene of that time.
Box 66, Folder 24	<b>Grooms, Red, n.d.</b> <b>Scope and Content Note</b> Two painted posters and one negative.
Box 66, Folder 25	<b>Higgins, Dick, 1959</b> <b>Scope and Content Note</b> "A Black 'n White Book," by Higgins, a collection of smudges on paper put in mylar and bound in paper folder.
Box 66, Folder 26	<b>Higgins, Dick, n.d.</b> <b>Scope and Content Note</b> Two copies of a typewritten ms. by Higgins entitled "Outline of a Social Theory of Art Today."
Box 66, Folder 27	<b>Higgins, Dick, 1960</b> <b>Scope and Content Note</b> Two typewritten term papers by Higgins, one on Picasso and one on Gertrude Stein.
Box 67 Box 67, Folder 1	<b>Artists' Files, 1960-1987</b> <b>Higgins, Dick, 1960-1965</b> <b>Scope and Content Note</b> A thick file of material by Higgins, including performance pieces, plays "non-performance pieces," "performing graphics," and concerts.
Box 67, Folder 2	<b>Higgins, Dick, 1960-1967</b> <b>Scope and Content Note</b> A selection of performance pieces and writings, including "Some Graphis Mirrors," and "The Tart."
Box 67, Folder 3	<b>Higgins, Dick, 1961-1963</b> <b>Scope and Content Note</b> Typewritten poetry manuscripts by Higgins.

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Box 67, Folder 4	<b>Higgins, Dick, 1965-1966</b> <b>Scope and Content Note</b> Correspondence and a typewritten ms. relating to Wolf Vostell.
Box 67, Folder 5	<b>Higgins, Dick, n.d.</b> <b>Scope and Content Note</b> Poetry, performance pieces, etc.
Box 67, Folder 6	<b>Higgins, Dick, n.d.</b> <b>Scope and Content Note</b> "The Cork Industry," typewritten ms., probably not by Higgins.
Box 67, Folder 7	<b>Higgins, Dick, 1966</b> <b>Scope and Content Note</b> Note and mss. by Geoff and Bici Hendricks
Box 67, Folder 8	<b>Higgins, Dick, 1966</b> <b>Scope and Content Note</b> Material relating to Ben Vautier, including issues 9 and 10 of <i>Tout</i> , chapters of his book <i>Rien</i> .
Box 67, Folder 9	<b>Higgins, Dick, 1966</b> <b>Scope and Content Note</b> Two letters from Marshall McLuhan to Higgins.
Box 67, Folder 10	<b>Higgins, Dick, 1966</b> <b>Scope and Content Note</b> Letter from George Segal to Higgins, with poems by Higgins.
Box 67, Folder 11	<b>Higgins, Dick, 1966-1971</b> <b>Scope and Content Note</b> Issues of <i>the something else NEWSLETTER</i> that feature pieces by Higgins.
Box 67, Folder 12	<b>Higgins, Dick, 1966</b> <b>Scope and Content Note</b> Letters from Higgins to K.G. Hulten.
Box 67, Folder 13	<b>Higgins, Dick, 1966</b> <b>Scope and Content Note</b> Draft of Higgins' <i>The Fabulous World of Typhoon-Willie</i>
Box 67, Folder 14	<b>Higgins, Dick, 1970</b> <b>Scope and Content Note</b> Published version of above ms. in German.
Box 67, Folder 15	<b>Higgins, Dick, 1971</b> <b>Scope and Content Note</b> Typewritten ms. by Higgins, "City with all the Angles," a radio play.
Box 67, Folder 16	<b>Higgins, Dick, 1976</b> <b>Scope and Content Note</b> Two copies of typewritten ms. entitled "Two Essays Written on May 16, 1976."

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Box 67, Folder 17	<b>Higgins, Dick, 1978</b> <b>Scope and Content Note</b> 2 posters, several postcards, and one book by Higgins entitled <i>What Are Legends</i> .
Box 67, Folder 18	<b>Higgins, Dick, n.d.</b> <b>Scope and Content Note</b> Fragment of a typewritten ms. by Higgins entitled <i>A Book About Love and War and Death</i> .
Box 67, Folder 19	<b>Higgins, Dick, 1985-1987</b> <b>Scope and Content Note</b> Many typewritten letters from Higgins to Kaprow, one note from Kaprow, a ms. by Higgins on John Cage, and a clipping.
Box 68 Box 68, Folder 1	<b>Artists' Files, 1960-1992</b> <b>Jensen, Alfred, 1961-1975</b> <b>Scope and Content Note</b> Detailed, forthcoming letters from Jensen to Kaprow regarding Kaprow's article on his work, his friendship with Mark Rothko, and other art-related matters.
Box 68, Folder 2	<b>Huebler, Douglas, 1969</b> <b>Scope and Content Note</b> Description of site sculpture project by Huebler.
Box 68, Folder 3	<b>Johnson, Ray, 1966-1992</b> <b>Scope and Content Note</b> Announcements and photocopies of Johnson's pieces; art object (rubber band piece-deteriorated).
Box 68, Folder 4	<b>Judson Gallery, 1960</b> <b>Scope and Content Note</b> Program and material relating to "Ray-Gun."
Box 68, Folder 5	<b>Kaprow, Susan, 1986</b> <b>Scope and Content Note</b> Announcements and a letter from the artist unrelated to Allan Kaprow.
Box 68, Folder 6	<b>Kirby, Michael, 1970</b> <b>Scope and Content Note</b> Photographs printed on cardboard to be folded into cube boxes.
Box 68, Folder 7	<b>Kaufman, Irving, 1961</b> <b>Scope and Content Note</b> Postcard from Kaufman to Kaprow.
Box 68, Folder 8	<b>Kantor, Tadeuz, 1965-1967</b> <b>Scope and Content Note</b> Thick file of writings, published booklets, and journal (in Polish).
Box 68, Folder 9	<b>Klintberg, Bengt af, 1974</b> <b>Scope and Content Note</b> Publication by the artist "The Forest Diver."

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Box 68, Folder 10	<b>Knížák, Milan, n.d.</b> <b>Scope and Content Note</b> Thick file of material, including letters, writings, small art objects such as a photo accordion book and paper hats, and photo documentation of an activity.
Box 68, Folder 11	<b>Knížák, Milan, n.d.</b> <b>Scope and Content Note</b> Letters to Kaprow with mss.
Box 68, Folder 12	<b>Knížák, Milan, n.d.</b> <b>Scope and Content Note</b> Handmade scrapbook.
Box 68, Folder 13	<b>Koren, Shlomo, 1978</b> <b>Scope and Content Note</b> Color photograph of environment by the artist.
Box 69 Box 69, Folder 1	<b>Artists' Files, 1955-1987</b> <b>Lacy, Suzanne, 1971-1978</b> <b>Scope and Content Note</b> Limited edition photo book by the artist; photo/postcard to Kaprow.
Box 69, Folder 2	<b>Lebel, Jean-Jacques, 1964</b> <b>Scope and Content Note</b> Letters from Lebel, posters, brochures, clippings, drawings.
Box 69, Folder 3	<b>Lucier, Alvin, 1965</b> <b>Scope and Content Note</b> Correspondence with Kaprow; artist's statement about his "Music for Solo Performer."
Box 69, Folder 4	<b>Minujin, Marta, 1966</b> <b>Scope and Content Note</b> Press release, clippings, poster, black and white photographs documenting Minujin's part in the three country event she collaborated in with Kaprow and Vostell.
Box 69, Folder 5	<b>McElroy, Robert, n.d.</b> <b>Scope and Content Note</b> Handwritten note regarding a slide Kaprow used in a book.
Box 69, Folder 6	<b>Neuhaus, Max, 1971-1976</b> <b>Scope and Content Note</b> Photocopies of project proposals, clippings, brochures and posters by the artist.
Box 69, Folder 7	<b>Oldenburg, Claes, 1960-1961</b> <b>Scope and Content Note</b> Correspondence documenting the decline of the friendship between Kaprow and Oldenburg.
Box 69, Folder 8	<b>Oliveros, Pauline, 1978-1981</b> <b>Scope and Content Note</b> Handwritten account of a dream featuring Kaprow; material for UC San Diego class.

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Box 69, Folder 9	<b>Ono, Yoko, 1987</b> <b>Scope and Content Note</b> Friendly letter from Kaprow.
Box 69, Folder 10	<b>Paik, Nam June, 1962-1986</b> <b>Scope and Content Note</b> Brochure, clippings, poster, letter to Kaprow, slides.
Box 69, Folder 11	<b>Richter, Hans, 1963</b> <b>Scope and Content Note</b> Two postcard size collages with notes to Kaprow.
Box 69, Folder 12	<b>Richter, Horace, 1959</b> <b>Scope and Content Note</b> Fragment of photocopied letter asking for contributions to the Allan Kaprow Research Fund.
Box 69, Folder 13	<b>Rauschenberg, Robert, 1964-1965</b> <b>Scope and Content Note</b> Two black and white photographs of Rauschenberg performances. One unidentified color photograph. Photo credit: Elisabeth Novick; Hans Malmberg.
Box 69, Folder 14	<b>Rion, René, 1981</b> <b>Scope and Content Note</b> Photograph of environment by the artist.
Box 69, Folder 15	<b>Sherk, Bonnie, 1981</b> <b>Scope and Content Note</b> Clippings about the conceptual artist.
Box 69, Folder 16	<b>Stewart, Sherry, n.d.</b> <b>Scope and Content Note</b> A booklet of the artist's photos.
Box 69, Folder 17	<b>Stockhausen, Karlheinz, 1955</b> <b>Scope and Content Note</b> Notes on electronic sound systems, plans for the first synthesizer, hand drawn graphs.
Box 69, Folder 18	<b>Tenney, James, 1971</b> <b>Scope and Content Note</b> Scores for two pieces.
Box 69, Folder 19	<b>Tyler, Richard, 1960</b> <b>Scope and Content Note</b> Publications from Uranian Press.
Box 70 Box 70, Folder 1	<b>Artists' Files, 1960-1993</b> <b>Uranian Press, 1965-1977</b> <b>Scope and Content Note</b> Publications from the press.

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Box 70, Folder 2	<p><b>Vautier, Ben, 1960-1993</b></p> <p><b>Scope and Content Note</b></p> <p>Various printed pieces, photograph, one issue of <i>Real Bullshit</i>, of which Vautier was co-editor.</p>
Box 70, Folder 3	<p><b>Vostell, Wolf, 1960-1965</b></p> <p><b>Scope and Content Note</b></p> <p>A variety of pieces on paper by the artist, letter to Kaprow, clippings, photographs, brochures. Typewritten manuscript co-written by Kaprow, entitled "The Art of the Happening."</p>
Box 70, Folder 4	<p><b>Vostell, Wolf, 1962-1966</b></p> <p><b>Scope and Content Note</b></p> <p>A variety of materials by the artist, including drawings, writings, published booklets, letters to Kaprow (some written on the verso of photographs of happenings), posters, clippings, issue of <i>Book</i> (May 1966).</p>
Box 70, Folder 5	<p><b>Vostell, Wolf, 1963-1964</b></p> <p><b>Scope and Content Note</b></p> <p>Scores for Happenings and photographs and negatives of Happenings. See also Oversize roll 1.</p>
Box 70, Folder 6	<p><b>Watts, Bob, 1963</b></p> <p><b>Scope and Content Note</b></p> <p>Materials regarding the Yam Festival, created by Watts and Brecht.</p>
Box 70, Folder 7	<p><b>Whitman, Robert, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>One photograph of a sculpture.</p>
Box 70, Folder 8	<p><b>Zaj group, 1966</b></p> <p><b>Scope and Content Note</b></p> <p>Posters and printed matter about the group and their events.</p>
Box 70, Folder 9	<p><b>Various artists, 1958</b></p> <p><b>Scope and Content Note</b></p> <p>Work under the collective title "City."</p>
Box 70, Folder 10	<p><b>Various artists, 1969</b></p> <p><b>Scope and Content Note</b></p> <p>Student proposals in project class at Nova Scotia College.</p>
Box 70, Folder 11	<p><b>Unidentified, 1962</b></p> <p><b>Scope and Content Note</b></p> <p>Letter sent to Kaprow and other artists by unknown correspondent regarding Fluxus exhibition and publication.</p>
Box 70, Folder 12	<p><b>Unidentified, n.d.</b></p> <p><b>Scope and Content Note</b></p> <p>a pencil drawing; a rubbing.</p>

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Series IX. **Personal, 1946-1996**

**Physical Description:** 3 lin. ft.

**Scope and Content Note**

This series includes ref3712 and comprises awards and honors Kaprow received, and photographs of Kaprow by himself, with family, or with friends. A highlight are the beautiful photographs by Julian Wasser of Kaprow at home.

Box 71  
Box 71, Folder 1  
Box 71, Folder 2  
Box 71, Folder 3  
Box 71, Folder 4

**Awards and Curriculum Vitae, 1949-1986**

**Copley Foundation Award, 1962**

**La Guardia Memorial Award, 1974**

**Skowhegan Gold Medal, 1975**

**Skowhegan Gold Medal, 1982**

**Scope and Content Note**

Kaprow presents gold medal to Miriam Schapiro.

Box 71, Folder 5  
Box 71, Folder 6

**NEA- U.S./Japan Exchange Fellowship, 1986**

**Miscellaneous exhibition records and cv's, ca. 1949-1980**

**Scope and Content Note**

For current CV, please see research file 980063 in the repository.

Box 72  
Box 72, Folder 1

**Photographs and cards, 1946-1996**

**Photographs of Tom Mix Monument, n.d.**

**Scope and Content Note**

Monument dedicated to Kaprow's childhood idol.

Box 72, Folder 2

**Family momentos, , 1949 n.d.**

**Scope and Content Note**

Holiday card made of tin; 45 rpm recording of Happy Birthday made for Kaprow's father.

Box 72, Folder 3

**Handmade cards, 1946**

**Scope and Content Note**

Cards Kaprow made for his father.

Box 72, Folder 4  
Box 72, Folder 5

**Addresses of friends, n.d.**

**Photographs of Kaprow, ca.1950-ca.1970**

**Scope and Content Note**

Black and white photographs of Kaprow with friends and family, including M. Lowe, Wolf Vostell, Ray Johnson. Photo credit: Walt Silver; Peter Moore; Morris Slavin; Ron Batzdorff; Ted Tessler; Lisl Steiner; Harry Shunk; Charles Reynolds.

Box 72, Folder 6

**Photographs of Kaprow, 1967**

**Scope and Content Note**

Portraits by Julian Wasser for *Life* of Kaprow by himself and with first wife Vaughn Rachel and children.

Box 72, Folder 7

**Photographs of Kaprow, ca. 1970-1996**

**Scope and Content Note**

Mostly black and white photographs of Kaprow by himself or with family and friends, including Nam June Paik. Photo credit: Jiona Jeismann; John Waggaman; shunk-kender; Karin Mack; Stephanie Rancou.

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Box 73-105a	<p>Series X. <b>Films, Video and Audio Tapes, 1957-1995</b></p> <p><b>Physical Description:</b> 22.25 linear feet</p> <p><b>Scope and Content Note</b></p> <p>Audio visual materials are unavailable until reformatted; use copies are indicated when available.</p>
Box 73-77	<p><b>Audio cassettes, 1973-1995</b></p> <p><b>Scope and Content Note</b></p> <p>Note that original cassettes C23 (bad tape), C62 (blank) and C89 (duplicate) were not transferred by Kirby or reformatted.</p>
Box 73	<p><b>C1-C35, 1973-1978</b></p> <p><b>C1 - Air Condition, 1973</b></p> <p><b>Scope and Content Note</b></p> <p>1 sound cassette (14 min.) 3 7/8 x 2 1/2 in. Activity (Happening) at Cal Arts, "Tape 1, PNO 1" - on original inventory.</p> <p>Use copy available.</p> <p><b>C2 - Loss, 1973</b></p> <p><b>Scope and Content Note</b></p> <p>1 sound cassette (24 min. 7 sec.) 3 7/8 x 2 1/2 in. "Tape - PNO 2/3," on original inventory.</p> <p>Use copy available.</p> <p><b>C3 - 2nd Routine, 1974</b></p> <p><b>Scope and Content Note</b></p> <p>1 sound cassette (26 min., 46 min.) 3 7/8 x 2 1/2 in. With Linda Bastian; Note: Allan believes this is from "2nd Routine" sponsored by the D'ARC Gallery, NY. "Tape 1 - PNO 4/5," on original inventory.</p> <p>Use copy available.</p> <p><b>C4 - Rates of Exchange, 1975</b></p> <p><b>Scope and Content Note</b></p> <p>1 sound cassette (8 min., 7 min.) With Mickiko and Charlemagne Palestine, "Tape 2 - PNO 1/2," on original inventory.</p> <p><b>C5 - Rates of Exchange, 1975 Mar. 22</b></p> <p><b>Scope and Content Note</b></p> <p>1 sound cassette of 2 (31 min., 30 min.) 3 7/8 x 2 1/2 in. With Tim Y. "Tape 2 - PNO 3/4," on original inventory.</p> <p><b>C6 - Rates of Exchange, 1975 Mar. 22</b></p> <p><b>Scope and Content Note</b></p> <p>2nd cassette of 2 (5 min.), 3 7/8 x 2 1/2 in. With Tim Y. "Tape 2 - PNO 5" on original inventory.</p> <p><b>C7 - Rates of Exchange, 1975 Mar. 22</b></p> <p><b>Scope and Content Note</b></p> <p>1 sound cassette (3 min.) 3 7/8 x 2 1/2 in. Sylvia and Stanley reading, includes note from "S"; "Tape 2 - PNO 6" on original inventory.</p>

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**C8 [unknown], 1975**

**Scope and Content Note**

1 sound cassette (31 min., 31 min.) 3 7/8 x 2 1/2 in. Side A: "Tape 2 - PNO 7"; Side B: "Tape 3- PNO 1" Labeled "A: male and female" on original inventory.

**C9 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette of 4 (18 min.) 3 7/8 x 2 1/2 in. "Tape 3 - PNO 2," on original inventory.

Use copy available.

**C10 - Rates of Exchange, 1975**

**Scope and Content Note**

2nd sound cassette of 4 (8 min.) 3 7/8 x 2 1/2 in. "Tape 3 - PNO 3," on original inventory.

Use copy available.

**C11 - Rates of Exchange, 1975**

**Scope and Content Note**

3rd sound cassette of 4 (6 min.) 3 7/8 x 2 1/2 in. Labeled: "person unknown, male." "Tape 3 - PNO 4," on original inventory.

Use copy available.

**C12 - Rates of Exchange, 1975**

**Scope and Content Note**

4th sound cassette of 4 (31 min., 31 min.) 3 7/8 x 2 1/2 in. Labeled "person unknown, female." "Tape 3 - PNO 5/6," on original inventory.

Use copy available.

**C13 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (24 min., 29 min.) 3 7/8 x 2 1/2 in. With Charlemagne Palestine and Michiko. "Tape 4 - PNO 1/2," on original inventory.

**C14 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (31 min., 7 min.) 3 7/8 x 2 1/2 in. With Victoria, labeled "A1". "Tape 4 - PNO 3/4," on original inventory.

**C15 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (21 min., 30 min.) 3 7/8 x 2 1/2 in. With Frantisek or J.P., labeled "A2"; "Tape 4- PNO 5/ Tape 5 PNO 1" on original inventory.

**C16 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (29 min., 31 min.) 3 7/8 x 2 1/2 in. With Michael, labeled as "A3". "Tape 5 - PNO 2/3," on original inventory.

**C17 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (7 min.) 3 7/8 x 2 1/2 in. With Max, labeled as "A4". "Tape 5 - PNO 4," on original inventory.



**C18 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (30 min., 31 min.) 3 7/8 x 2 1/2 in. Baecker and Kaprow, labeled as "A5". "Tape 6 - PNO 1/2," on original inventory.

**C19 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette of 2 (31 min.) 3 7/8 x 2 1/2 in. With Marcia Tucker, labeled "A6". "Tape 6 - PNO 3," on original inventory. [2nd cassette not found, perhaps C8?] See Peter Kirby's inventory.

**C20 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (32 min., 32 min.) 3 7/8 x 2 1/2 in. Kaprow to Alanna, labeled "A7". "Tape 7 - PNO 1/2," on original inventory.

**C21 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (27 min., 37 min.) 3 7/8 x 2 1/2 in. With Antonio, labeled as "A8". "Tape 6 - PNO 4/5," on original inventory.

Box 74

**C22-C42, 1975-1978**

**C22 - Rates of Exchange, 1975**

**Scope and Content Note**

1 sound cassette (31 min., 30 min.) 3 7/8 x 2 1/2 in. Kaprow and Inge Baecker, labeled as "A9". "Tape 7- PNO 3," on original inventory.

**C23 - Rates of Exchange; Walking , 1975 n.d.**

**Scope and Content Note**

1 sound cassette, 3 7/8 x 2 1/2 in. side 1: Rates of Exchange, with Michuko. side 2: Walking, date unidentified. Bad tape. NOT TRANSFERRED/NOT REFORMATTED.

**C24 - Time Pieces, 1975**

**Scope and Content Note**

1 sound cassette (3 min.) 3 7/8 x 2 1/2 in. "Tape 8 -PNO 1," on original inventory.

**C25 - Artpark, 1976**

**Scope and Content Note**

1 sound cassette (60 min., 60 min.) 3 7/8 x 2 1/2 in. Labeled "final meeting." "Tape 8 -PNO 2/3," on original inventory.

Use copy available.

**C26 - Frameworks, 1976**

**Scope and Content Note**

1 sound cassette (40 min. 62 min.) 3 7/8 x 2 1/2 in. With Kaprow, Deeks, and Peters at the Biltmore Hotel, Los Angeles. "Tape 9-PNO 1/2," on original inventory.

**C27 - Satisfaction, 1976 Apr 29**

**Scope and Content Note**

1 sound cassette (62 min.) 3 7/8 x 2 1/2 in. Labeled "1st night." "Tape 10-PNO 1/2/3," on original inventory.

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**C28 - 7 Kinds of Sympathy, 1976?**

**Scope and Content Note**

1 sound cassette of 2 (38 min.) 3 7/8 x 2 1/2 in. Discussion, after participating in piece, using video (made by Peter Kirby and Allan Kaprow) as guide. Participants: Peter Kirby, Allan Kaprow Nancy Buchanan, Sylvia and Jerry Simpson, and Vaughn Rachel at Video Transitions, Hollywood. Activity took place in 1976 in Vienna and Italy. "Tape 10 PNO 4," on original inventory.

**C29 - 7 Kinds of Sympathy, , 1976? 1977?**

**Scope and Content Note**

2nd sound cassette of 2 (46 min., 23 min.) 3 7/8 x 2 1/2 in. Discussion, after participating in piece, using video as a guide. Participants: Peter Kirby, Nancy Buchanan, Sylvia and Jerry Simpson, Allan Kaprow, and Vaughn Rachel at Video Transitions, Hollywood. Actual piece is "7 Kinds of Sympathy. "Tape 11-PNO 1/2," on original inventory.

**C30 - Exercises and Tom Peeping, 1977 Nov. 15**

**Scope and Content Note**

1 sound cassette (56 min.; 60 min.) 3 7/8 x 2 1/2 in. With Kaprow, Bruce and Carol.  
Side 1: (56 min.) "Tape 11-PNO 3";  
Side 2: (60 min.) "Tape 12-PNO 1/2," on original inventory.

**C31 - Exercises and Tom Peeping, 1978 Mar. 2**

**Scope and Content Note**

1 sound cassette (44 min.) 3 7/8 x 2 1/2 in. Labeled "Kaprow Piece - La Jolla," with Kaprow, Carol, and Bruce. "Tape 12 - PNO 3," on original inventory.

**C32 - Carol's Piece, 1978 Mar. 9**

**Scope and Content Note**

1 sound cassette (46 min., 46 min.) 3 7/8 x 2 1/2 in. Allan doesn't remember the title of this Activity. It may be part of "Small exercise I," "Small Exercise 2," or "Mantra." [About noticing everyday events walking around.] "Tape 13 -PNO 1/2" on original inventory.

**C33 - Kaprow piece at Bruce Reynolds' house with Moira Roth and Coryl Crane, 1978**

**Scope and Content Note**

1 sound cassette (46 min., 46 min.) 3 7/8 x 2 1/2 in. Allan doesn't remember the title of this Activity. It may be part of "Small Exercise I," "Small Exercise 2," or "Mantra." [About sensing the presence of another person.] "Tape 14-PNO 1/2," on original inventory.  
Use copy available.

**C34 - Standards, 1978**

**Scope and Content Note**

1 sound cassette (30 min.) 3 7/8 x 2 1/2 in. With David Roger and Martha Sanford. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 14-PNO 3," on original inventory.  
Use copy available.

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**C35 - Standards, 1978**

**Scope and Content Note**

1 sound cassette (19 min.) 3 7/8 x 2 1/2 in. With Joni Sauke and Carl Petersen. This tape is also labeled "Pre-Standards Sheet Work." "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 15-PNO 1," on original inventory.

**C36 - Standards, 1978**

**Scope and Content Note**

1 sound cassette (45 min., 37 min.) 3 7/8 x 2 1/2 in. Interpretations with Sanford Shaman and Bill Witt. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 15-PNO 2/3," on original inventory.

**C37 - Standards, 1978 Dec. 10**

**Scope and Content Note**

1 sound cassette (41 min., 44 min.) 3 7/8 x 2 1/2 in. Review #2. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 16-PNO 1/2," on original inventory.

**C38 - Standards, 1978 Dec**

**Scope and Content Note**

1 sound cassette (40 min., 37 min.) 3 7/8 x 2 1/2 in. With Bruce and Pat. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event.

Side 1: (40 min.) "Tape 16-PNO 3";

Side 2: (37 min.) "Tape 17-PNO 1" on original inventory.

**C39 - Standards, 1978 Dec**

**Scope and Content Note**

1 sound cassette (45 min., 45 min.) 3 7/8 x 2 1/2 in. Final group meeting. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event.

Side 1: (45 min.) "Tape 17-PNO 2";

Side 2: (45 min.) "Tape 18-PNO 1," on original inventory.

**C40 - Standards, 1978**

**Scope and Content Note**

1 sound cassette (34 min., 16 min.) 3 7/8 x 2 1/2 in. With Carol Schaaf and Kaprow. This cassette is labeled Jan-Feb. 1979; according to Allan, this is incorrect. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 18-PNO 2/3/4," on original inventory.

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**C41 - Standards, 1978**

**Scope and Content Note**

1 sound cassette (41 min.) 3 7/8 x 2 1/2 in. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 19-PNO 1," on original inventory.

**C42 - Toothbrushing Piece, 1978**

**Scope and Content Note**

1 sound cassette (31 min., 31 min.) 3 7/8 x 2 1/2 in. With Kaprow, Carol Mansfield, and Bruce Reynolds, La Jolla, CA. Also labeled "meeting following piece, Venice, CA." "Tape 19 - PNO 2/3," on original inventory.

Box 75

**C43-C63, 1978-1981**

**C43 - Standards, 1978**

**Scope and Content Note**

1 sound cassette (45 min., 19 min.) 3 7/8 x 2 1/2 in. "Tape 20-PNO 1/2," on original inventory.

**C44 - Standards, 1978**

**Scope and Content Note**

1 sound cassette (40 min.) 3 7/8 x 2 1/2 in. With Rieken/Ploog. Cassette is labeled Jan.-Feb. 1979 - according to Allan this is incorrect. "Tape 20 - PNO 3," on original inventory.

**C45 - 2 Appointments, 1978 Jan. 29**

**Scope and Content Note**

1 sound cassette (17 min., 45 min.) 3 7/8 x 2 1/2 in.

Side 1: (17 min.) "preliminary intro";

Side 2: (45 min.) "review."

"Tape 21-PNO 1; Tape 21-PNO 2," on original inventory.

**C46 - 2 Appointments, 1978 Jan. 29**

**Scope and Content Note**

1 sound cassette (34 min.) 3 7/8 x 2 1/2 in. Side 3. "Tape 21-PNO 3," on original inventory.

**C47 - Ups/Downs, (What's Cooking II), 1978 Apr. 22**

**Scope and Content Note**

1 sound cassette (45 min., 45 min.)

Labeled "What's Cooking II," this was arranged for the "What's Cooking Festival II," Center for Music Experiment, UCSD, La Jolla, CA. "Tape 22 -PNO 1/2," on original inventory.

**C48 - Carol Mansfield Piece, 1978 Jan. 19**

**Scope and Content Note**

1 sound cassette (7 min.) 3 7/8 x 2 1/2 in. 2nd tape. "Tape 22-PNO 3," on original inventory. Note from inventory: Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."

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**C49 - Carol's Reflection Piece, 1978 July 17**

**Scope and Content Note**

1 sound cassette (45 min., 45 min.) 3 7/8 x 2 1/2 in. First half of pre-recordings. "Tape 23-PNO 1; Tape 23-PNO 2," on original inventory. Note from inventory: Allan thinks this recording is part of "Hello/Goodbye."

**C50 - Carol's Reflection Piece, 1978 July 17**

**Scope and Content Note**

1 sound cassette (38 min.) 3 7/8 x 2 1/2 in. Second half of pre-recordings. "Tape 24-PNO 1," on original inventory. Note from inventory: Allan thinks this recording is part of "Hello/Goodbye."

**C51 - Carol Mansfield Piece, 1978 Jan. 19**

**Scope and Content Note**

1 sound cassette (45 min., 43 min.) 3 7/8 x 2 1/2 in. "Tape 24-PNO 2 and 3," on original inventory. Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."

**C52 - Blindsight, 1979 Mar. 10**

**Scope and Content Note**

1 sound cassette (30 min., 31 min.) 3 7/8 x 2 1/2 in. "Tape 25-PNO 1/2," on original inventory. Note on inventory: Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."  
Use copy available.

**C53 - Blindsight, 1979**

**Scope and Content Note**

1 sound cassette (30 min., 3 min.) 3 7/8 x 2 1/2 in. "Tape 25-PNO 3/4," on original inventory. Note from inventory: Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."  
Use copy available.

**C54 - Exercise; [Meyer's piece], 1980 May**

**Scope and Content Note**

1 sound cassette (26 min., 47 min.) 3 7/8 x 2 1/2 in.

Side 1: Exercise (26 min.) Per note in inventory, "Exercise" may be "Small Exercises I." "Small Exercises 2" or "Mantra." "Tape 25-PNO 5" on original inventory.

Side 2: AK talks followed by participants in "The Experience of Giving and Taking," (47 min.); not an AK piece, "This is Meyer's piece." "Tape 26-PNO 1," on original inventory.

**C55 - Piece for Pierre Restany, 1981 May 14**

**Scope and Content Note**

1 sound cassette (46 min., 46 min.) 3 7/8 x 2 1/2 in. A discussion after a performance in Paris.

Side 1: (46 min.) "Tape 26-PNO 2;

Side 2: (46 min.), "Tape 27-PNO 1," on original inventory.

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**C56 - Richard Hamilton Piece (side A); Ludwig Thurmer Piece (side B), , 1981  
Apr. 17 1981 May 1**

**Scope and Content Note**

1 sound cassette (45 min., 42 min.) 3 7/8 x 2 1/2 in.

Side A: Richard Hamilton (45 min.), "Tape 27-PNO 2";

Side B: Ludwig Thurmer (42 min.), "Tape 28-PNO 1," on original inventory.

**C57 - Richard Hamilton Piece, 1981**

**Scope and Content Note**

1 sound cassette (13 min., 13 min.) 3 7/8 x 2 1/2 in. Allan's tape for Hamilton Piece.

Richard Hamilton walking through field. "Tape 28-PNO 2,3," on original inventory.

**C58 - Robert Filliou Piece; Bicocchi Piece, , 1981 May 21 1981 May 26**

**Scope and Content Note**

1 sound cassette (46 min., 45 min.) 3 7/8 x 2 1/2 in.

Side A: (46 min.) Peyzac-le Moustier, France, "Tape 28-PNO 4";

Side B: (46 min.) Firenze, "Tape 29-PNO 1," on original inventory.

**C59 - Piece for Dany Keller, 1981**

**Scope and Content Note**

1 sound cassette of 2 (45 min., 47 min.) 3 7/8 x 2 1/2 in.

Side 1: 45 min. - "Tape 29-PNO 2";

Side 2: 47 min. - "Tape 30-PNO 1," on original inventory.

**C60 - Piece for Dany Keller, 1981**

**Scope and Content Note**

2nd sound cassette of 2 (47 min.) 3 7/8 x 2 1/2 in. "Tape 30-PNO 2," on original inventory.

**C61 - Piece for Shlomo and Shula Koren, 1981 May 5**

**Scope and Content Note**

1 sound cassette (45 min., 22 min.) Amsterdam.

Side 1: (45 min.), "Tape 30-PNO 3";

Side 2: (22 min.), "Tape 31-PNO," on original inventory.

**C62 - Exercise no. 5, 1981**

**Scope and Content Note**

Activity (Happening) for Rachel Rosenthal's workshop, "DBH" in Los Angeles. The Tape is BLANK. NOT TRANSFERRED, NOT REFORMATTED.

**C63 - Piece for 80 Langton Street, 1981 Aug**

**Scope and Content Note**

1 sound cassette (43 min., 25 min.) 3 7/8 x 2 1/2 in. (Alternative space, San Francisco.) "Tape 31-PNO 2/3," on original inventory.

Box 76

**C64-C84, 1981-1987**

**C64 - Piece for 80 Langton Street, 1981 Aug**

**Scope and Content Note**

1 sound cassette (47 min., 35 min.) 3 7/8 x 2 1/2 in. (Alternative space, San Francisco.) "Tape 32-PNO 1/2," on original inventory.

**C65 - Moira Roth, 1982 May 14**

**Scope and Content Note**

1 sound cassette (46 min., 10 min.) 3 7/8 x 2 1/2 in. Interview with Kaprow and Suzanne Lacy, "Tape 33-PNO 1/2," on original inventory.

**C66 - Allan, Suzanne and Moira at Moira's, 1983 May 9**

**Scope and Content Note**

1 sound cassette (33 min.?) 3 7/8 x 2 1/2 in. Interview: Kaprow and Suzanne Lacy interviewed by Moira Roth. "Tape 33-PNO 3/4/5," on original inventory.

**C67 - Environments, Happenings, Fluxus, and Performance: Review, Critical Evaluation, and Prognostication, 1983 Mar. 2**

**Scope and Content Note**

1 sound cassette (45 min., 33 min.) Kaprow lecture at La Jolla Museum of Contemporary Art, "Wolf Kahn talk." Lecture series title: Toward an understanding of issues in 20th century art. "Tape 34-PNO 1/2," on original inventory.

**C68 - Wolf Kahn Talk, 1984 Jan. 11**

**Scope and Content Note**

1 sound cassette (46 min. 34 min.) Kaprow lecture at San Diego Museum of Contemporary Art. "Tape 35-PNO 1/2," on original inventory.

**C69 - Coryl's Birthday Piece, 1985 Dec. 2**

**Scope and Content Note**

1 sound cassette (47 min., 6 min.) Kaprow's piece for his second wife, Coryl Crane. "Tape 36-PNO 1/2," on original inventory.

Use copy available.

**C70 - Grad Seminar #5, Art and Politics, 1985 Feb. 4**

**Scope and Content Note**

1 sound cassette of 2 (63 min., 3 min.) Kaprow lecture for UCSD class.

Side 1: (63 min.), "Tape 36-PNO 3,";

Side 2: (3 min.), "Tape 37-PNO 1," on original inventory.

Use copy available.

**C71 - Grad Seminar #5, Art and Politics, 1985 Feb 4**

**Scope and Content Note**

2nd sound cassette of 2 (33 min.) Kaprow lecture for UCSD class. "Tape 37-PNO 2," on original inventory.

Use copy available.

**C72 - Grad Seminar #6, Humor in Art, 1985 Feb. 11**

**Scope and Content Note**

1 sound cassette of 2 (62 min., 62 min.) Kaprow lecture for UCSD class. "Tape 38-PNO 1/2," on original inventory.

Use copy available.

**C73 - Grad Seminar #6, Humor in Art, 1985 Feb. 11**

**Scope and Content Note**

2nd sound cassette of 2 (6 min.) Kaprow lecture for UCSD class. "Tape 39-PNO 1," on original inventory.

Use copy available.

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**C74 - Grad Seminar #7, Today's Art of Quotation, 1985 Feb. 18**

**Scope and Content Note**

1 sound cassette of 3 (63 min., 59 min.) Kaprow lecture for UCSD class. "Tape 39-PNO 2/3," on original inventory.

Use copy available.

**C75 - Grad Seminar #7, Today's Art of Quotation, 1985 Feb. 18**

**Scope and Content Note**

2nd sound cassette of 3 (47 min., 47 min.) Kaprow lecture for UCSD class. "Tape 40-PNO 1/2," on original inventory.

Use copy available.

**C76 - Grad Seminar #7, Today's Art of Quotation, 1985 Feb. 18**

**Scope and Content Note**

3rd sound cassette of 3 (4 min.) Kaprow lecture for UCSD class. "Tape 40-PNO 3," on original inventory.

**C77 - Grad Seminar #8, Performance, 1985 Feb. 25**

**Scope and Content Note**

1 sound cassette (62 min., 51 min.) Kaprow lecture for UCSD class. "Tape 41-PNO 1/2," on original inventory.

**C78 - Grad Seminar #9, Criticism, 1985 Mar. 4**

**Scope and Content Note**

1 sound cassette (63 min., 48 min.) Kaprow lecture for UCSD class. "Tape 42-PNO 1/2," on original inventory.

**C79 - Grad Seminar #10, Collaboration, 1985 Mar. 11**

**Scope and Content Note**

1 sound cassette of 2 (63 min., 63 min.) Kaprow lecture for UCSD class. "Tape 43-PNO 1/2," on original inventory.

**C80 - Grad Seminar #10, Collaboration, 1985 Mar. 11**

**Scope and Content Note**

2nd sound cassette of 2 (19 min.) Kaprow lecture for UCSD class. "Tape 44-PNO 1," on original inventory.

**C81 - Mills College, 1988 May 5**

**Scope and Content Note**

1 sound cassette (32 min., 32 min.) Kaprow lecture. "Tape 44-PNO 2/3," on original inventory.

**C82 - Mills #3, 1988 May 5**

**Scope and Content Note**

1 sound cassette (4 min.) Kaprow lecture. "Tape 44-PNO 4," on original inventory.

**C83 - Apples and Oranges, 1986 Oct. 25**

**Scope and Content Note**

1 sound cassette (47 min., 47 min.) "Tape 45-PNO 1/2," on original inventory.



Box 77

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**C84 - Allan Kaprow at Penn State, 1987 Mar. 22**

**Scope and Content Note**

1 sound cassette (46 min., 46 min.) Kaprow lecture. "Tape 46-PNO 1/2," on original inventory.

**C85-C90, 1977-1995**

**C85 - Penn State, 1987 Mar. 21**

**Scope and Content Note**

1 sound cassette (31 min., 11 min.) Museum of Art lecture.

Side 1: 31 min., "Tape 46-PNO 3";

Side 2: 11 min., "Tape 47-PNO 1," on original inventory.

**C86 - Allan Kaprow with David Antin, 1990 Oct. 22**

**Scope and Content Note**

1 sound cassette (40 min., 43 min.) Lecture. "Tape 47-PNO 2/3," on original inventory.

**C87 - Kaprow Kasseler Kunstverein, 1995 Oct. 26**

**Scope and Content Note**

1 sound cassette (35 min.) "Tape 48-PNO 1," on original inventory.

**C88 - den Satz von Herm Neuendorf, wiederholen DIE ABARTIGEN, n.d.**

**Scope and Content Note**

1 sound cassette (29 min.) With Kaprow, Vostell, Paik, Saree, Albrecht d., Toche U., Hendricks, and 1 booklet (in folder in Box). "Tape 48-PNO 2," on original inventory.

**C89 - den Satz von Herm Neuendorf, wiederholen DIE ABARTIGEN,**

**Scope and Content Note**

1 sound cassette (29 min.) 2nd copy of C88, above. NOT TRANSFERRED / NOT REFORMATTED.

**C90 - Courtesy, 1977 Jun. 2**

**Scope and Content Note**

1 sound cassette (15 min.) Labeled "Courtesy," this is a copy from Close Radio cassette. "Tape 48-PNO 3," on original inventory.

Box 78-85

Box 78

**Reel-to-reel 1/4 audiotapes, 1957-1966**

**R1-R4, 1957-1958**

**R1 - attacks, 1957-1958**

**Scope and Content Note**

1 sound tape reel (9 min.), 7 in., 1/4 in. tape. "Tape 49 - PNO 1," on original inventory. Sound material.

Use copy available (Use tape 1).

**R2 - attacks, 1957-1958**

**Scope and Content Note**

1 sound tape reel (23 min.), 7 in., 1/4 in. tape. "Tape 49 - PNO 2/3/4," on original inventory. Electronic sound library materials.

Use copy available (Use tape 1).

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**R3 - junk-echoes-distortions, 1957-1958**

**Scope and Content Note**

1 sound tape reel (12 min.), 7 in., 1/4 in. tape. "Tape 49 - PNO 5," on original inventory. Sound material.

Use copy available (Use tape 1).

**R4 - Rapid Changes, 1957-1958**

**Scope and Content Note**

1 sound tape reel (3 min.), 5 in., 1/4 in. tape. "Tape 49 - PNO 6," on original inventory. Sound material for piece.

Use copy available (Use tape 1).

Box 79

**R5-R8, 1957-1958**

**R5 - sound sources, 1957-1958**

**Scope and Content Note**

1 sound tape reel (4 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 7," on original inventory. Labelled "Poem" on reel.

Use copy available (Use tape 1).

**R6 - sound sources, 1957-1958**

**Scope and Content Note**

1 sound tape reel, 5 in., 1/4 in. tape. "Blank tape?" on original inventory. [NOT TRANSFERRED / NOT REFORMATTED.]

**R7 - 18 Happenings in 6 Parts, 1958**

**Scope and Content Note**

1 sound tape reel (7 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 8," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

Use copy available (Use tape 2).

**R8 - 18 Happenings in 6 Parts, 1958**

**Scope and Content Note**

1 sound tape reel (7 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 9," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

Use copy available (Use tape 2).

Box 80

**R9-R12, 1958**

**R9 - 18 Happenings in 6 Parts, 1958**

**Scope and Content Note**

1 sound tape reel (7 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 10," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

Use copy available (Use tape 2).

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**R10 - 18 Happenings in 6 Parts, 1958**

**Scope and Content Note**

1 sound tape reel (6 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 11," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

Use copy available (Use tape 2).

**R11 - 18 Happenings in 6 Parts, 1958**

**Scope and Content Note**

1 sound tape reel (20 min.), 7 in., 1/4 in. tape. "Tape 49-PNO 12," on original inventory. Sound material.

Use copy available (Use tape 2).

**R12 - Show, Tape #1, 1958**

**Scope and Content Note**

1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 1," on original inventory.

Use copy available (Use tape 3).

Box 81

**R13-R16, 1958**

**R13 - Show, Tape #2, 1958**

**Scope and Content Note**

1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 2," on original inventory.

Use copy available (Use tape 3).

**R14 - Show, Tape #3, 1958**

**Scope and Content Note**

1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 3," on original inventory.

Use copy available (Use tape 3).

**R15 - Show, Tape #4, 1958**

**Scope and Content Note**

1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 4," on original inventory.

Use copy available (Use tape 3).

**R16 - Show, Tape #5, 1958**

**Scope and Content Note**

1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 5," on original inventory.

Use copy available (Use tape 3).

Box 82

**R17-R20, 1960**

**R17 - intermission piece from The Killers (pt. 1), 1960 Mar.**

**Scope and Content Note**

1 sound tape reel, 7 in., 1/4 in. tape. Reuben Gallery. Tape labeled "reel I Mar 1960 Intermission Piece 71/2 Kaprow Original." [NOT TRANSFERRED / NOT REFORMATTED. Copy of R19, below]

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**R18 - intermission piece from The Killers (pt.2), 1960**

**Scope and Content Note**

1 sound tape reel, 7 in., 1/4 in. tape. Labeled Rueben Gallery. [NOT TRANSFERRED / NOT REFORMATTED. Copy of R20, below]

**R19 - intermission piece from The Killers, 1960**

**Scope and Content Note**

1 sound tape reel (34 min.), 7 in., 1/4 in. tape. "Tape 50-PNO 6," on original inventory.

Use copy available (Use tape 4).

**R20 - intermission piece from The Killers, 1960**

**Scope and Content Note**

1 sound tape reel (34 min.), 7 in., 1/4 in. tape. "Tape 50-PNO 7," on original inventory.

Use copy available (Use tape 4).

Box 83

**R21-R24, 1960-1961**

**R21 - Good-bye Shirley Cannonball?, 1960**

**Scope and Content Note**

1 sound tape reel 21 min.), 1/4 in. tape. Note: this work was later re-titled "Coca-Cola Shirley Cannonball"? "Tape 51 - PNO 1" on original inventory.

Use copy available (Use tape 5).

**R22 - Ann Arbor, 1961**

**Scope and Content Note**

1 sound tape reel (6 min.) 1/4 in. tape."Tape 51-PNO 2, 6 min." on original inventory

Use copy available (Use tape 5).

**R23 - A Spring Happening, 1961**

**Scope and Content Note**

1 sound tape reel (17 min.), 1/4 in. tape. Labeled copy of tape. "Tape 51 - PNO 3," on original inventory.

Use copy available (Use tape 5).

**R24 - A Spring Happening, 1961**

**Scope and Content Note**

1 sound tape reel (6 min.), 1/4 in. tape. "Tape 51-PNO 4," on original inventory.

Use copy available (Use tape 5).

Box 84

**R25-R28, 1962-1966**

**R25 - Words, 1962**

**Scope and Content Note**

1 sound tape reel (23 min.), 1/4 in. tape. Note on inventory: "Environment at Smolin Galllery, includes tapes 1-4" "Tape 51-PNO 5," on original inventory.

Use copy available (Use tape 5).

**R26 - Vostell-Kaprow talk, 1964**

**Scope and Content Note**

1 sound tape reel (42 min.), 1/4 in. tape. Note on inventory: "Tenants: A Happening." "Tape 53-PNO 1" on original inventory.

Use copy available (Use tape 6).

**R27 - Gas, 1966**

**Scope and Content Note**

1 sound tape reel (28 min.), 1/4 in. tape. Labeled Happening and WCBS - East Hampton mix - copy. "Tape 51-PNO 6," on original inventory.

Use copy available (Use tape 7).

**R28 - Ann Arbor Happening n.d.**

**Scope and Content Note**

1 sound tape reel (6 min.), 1/4 in. tape. Includes typed instructions. "Tape 51-PNO 7," on original inventory.

Use copy available (Use tape 7).

Box 85

**R29-R35, 1961**

**R29 - unidentified Happening, 1961**

**Scope and Content Note**

1 sound tape reel (29 min.), 7 in., 1/4 in. tape. Allan Kaprow and Irving Kaufman. "Tape 52-PNO 1," on original inventory.

Use copy available (Use tape 8).

**R30 - The Killer, n.d.**

**Scope and Content Note**

1 sound tape reel (35 min.), 7 in., 1/4 in. tape. Labeled substitute reel. [Ionesco's Absurd theatre] "Tape 52-PNO 2," on original inventory.

Use copy available (Use tape 8).

**No number - Opera Game-Sunday Night Performance, n.d.**

**Scope and Content Note**

1 sound tape reel. Composer: Loran Carrier, includes various newspaper clippings from 1969. Information from original inventory. [TAPE NOT FOUND/NOT TRANSFERRED, NOT REFORMATTED.]

**R31 - stock pile of sounds, n.d.**

**Scope and Content Note**

1 sound tape reel 33 min.), 5 in. 1/4 in. tape. Tape labeled: recorded for "Random Piece." "Tape 52-PNO 3," on original inventory.

Use copy available (Use tape 9).

**R32 - blank tape, n.d.**

**Scope and Content Note**

1 sound reel, 3 in. [NOT TRANSFERRED / NOT REFORMATTED.]

**R33 - Kaprow recording Anton's voice, n.d.**

**Scope and Content Note**

1 sound reel, 5 in. Kaprow recording his son Anton's voice, probably at first year birthday party. Tape 52-PNO 4," on original inventory.

Use copy available (Use tape 9).

**R34 - Conference of the Society of Cemetery Aestheticians, n.d.**

**Scope and Content Note**

1 sound reel (27 min.), 3 in. From Robert Delford Brown. "Tape 53-PNO 2/3," on original inventory.

Use copy available (Use tape 6).

**R35 - Weiderman Piano Sonata, n.d.**

**Scope and Content Note**

1 sound reel, 7 in. Title from label on tape. "Tape 53-PNO 8," on original inventory.  
Use copy available (Use tape 7).

Box 86-95  
Box 86

**Videos, 1966-1996**

**V1-V4, 1966-1969**

**V1 - Gas, 1966**

**Scope and Content Note**

1 video cassette (VHS). Copy of 16mm film (F41). [Video not transferred or reformatted.]

**V2 - Hello, 1968**

**Scope and Content Note**

1 videoreel (29 min.), sd. b&w, 1/2 in. tape. Poor quality, unedited footage from work done at WGBH, Boston. Edited version was broadcast in 1969; See Medium is the Medium.  
Use copies available (Use VHS tapes 17, 30 and DVD).

**V3 - Medium is the Medium, 1969**

**Scope and Content Note**

1 videoreel (4 min.), sd., b&w, 2 inch quad. Edited version of Hello done at WGBH, Boston in 1968 and broadcast in 1969. Unedited footage is on V2 as "Hello."  
Use copies available (Use VHS tape 17 and DVD).

**V4 - Home Movies: a marriage happening, 1969**

**Scope and Content Note**

1 videoreel, 1/2 in. tape. [NOT REFORMATTED; not on Peter Kirby's inventory.]

Box 87

**V5-V12, V58-V59, 1970-1972**

**V58 - Tag, 1971**

**Scope and Content Note**

1 videoreel of 2 : 1/2 in. (32:18) : sd., b&w.  
1 videocassette (Betacam SP). Archival master. T. Ramos/ A. Ramos.  
Use copy available.

**V59 - Tag, 1971**

**Scope and Content Note**

2nd videoreel of 2 : 1/2 in. (32:56) : sd., b&w.  
1 videocassette (Betacam SP). Archival master. T. Ramos/A. Ramos.  
Use copy available.

**V5 - Tracts, 1971 May 7**

**Scope and Content Note**

1 videoreel (32 min.),sd., b&w, 1/2 in. tape. Videotape by Paul Challacombe. (see also F.25-F.31)  
Use copies available (Use VHS tape 20 and DVD).

**V6 - Fragile works of Art (Bob McCarn), 1971?**

**Scope and Content Note**

1 videoreel (55 min.), b&w, 1/2 in. tape. MFA thesis project by Bob McCarn, Cal Arts. Not a Kaprow event. (see also F.5, F.6, F.42)

Use copies available (Use VHS tape 28 and DVD).

**V7 - Tieg Up. . . , 1971?**

**Scope and Content Note**

1 videoreel (27 min.), b&w, 1/2 in. tape. Tony Ramos, Lowell Darling, Greg Edwards at Cal Arts. Labelled "Technological Trypditch." Class project. Not a Kaprow event.

Use copies available (Use VHS tape 28 and DVD).

**V8 - Message Units Test Tape I, 1972**

**Scope and Content Note**

1 videoreel 2 (16 min.) sd., b&w, 1/2 in. tape. "No master" - note on tape.

Use copies available (Use VHS tape 23 and DVD).

**V9 - Message Units Test Tape II, 1972**

**Scope and Content Note**

2nd videoreel of 2 (32 min.), sd., b&w, 1/2 in. tape.

Use copies available (Use VHS tape 23 and DVD).

**V10 - Message Units, 1972**

**Scope and Content Note**

1 videoreel, sd., b&w, 1/2 in. tape. [Copy? NOT REFORMATTED; not on Peter Kirby's inventory.]

**V11 - Message Units Performance Documentation, 1972**

**Scope and Content Note**

1 videoreel (32 min.), b&w, 1/2 in. tape.

Use copies available (Use VHS tape 25 and DVD).

**V12 - Message Units I and II, 1972**

**Scope and Content Note**

1 videoreel, 1/2 in. tape. [Copy? NOT REFORMATTED; not on Peter Kirby's inventory.]

Box 88

**V13-V20, 1972-1973**

**V13 - Message Units (Final) , 1972 1972?**

**Scope and Content Note**

1 videoreel (42 min.), sd., b&w, 1/2 in. tape. Illinois State University, Normal. Hugh Stumbo. Tape is labelled "Happening."

Use copies available (Use VHS tape 24 and DVD).

**V14 - Scales, Cal Arts, or 1971 1972**

**Scope and Content Note**

1 videoreel of 2 (18 min.), sd., b&w, 1/2 in. tape. Piece at Cal Arts.

Use copies available (Use VHS tape 23 and DVD).

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**V15 - Scales, Cal Arts, or 1971 1972**

**Scope and Content Note**

2nd videoreel of 2 (18 min.), sd.,b&w, 1/2 in. tape. Piece at Cal Arts.

Use copies available (Use VHS tape 23 and DVD).

**V16 - Scales, Cooper Union, or 1972 1973**

**Scope and Content Note**

1 videoreel of 5 (33 min.),sd.,b&w, 1/2 in. tape. Piece at Cooper Union.

Use copies available (Use VHS tape 21 and DVD).

**V17 - Scales, Cooper Union, or 1972 1973**

**Scope and Content Note**

2nd videoreel of 5 (32 min.), sd.,b&w, 1/2 in. tape.

Use copies available (Use VHS tape 21 and DVD).

**V18 - Scales, Cooper Union, or 1972 1973**

**Scope and Content Note**

3rd videoreel of 5 (22 min.), sd.,b&w, 1/2 in. tape.

Use copies available (Use VHS tape 22 and DVD).

**V19 - Scales, Cooper Union, or 1972 1973**

**Scope and Content Note**

4th videoreel of 5 (30 min.), sd.,b&w, 1/2 in. tape.

Use copies available (Use VHS tape 22 and DVD).

**V20 - Scales, Cooper Union, or 1972 1973**

**Scope and Content Note**

5th videoreel of 5 (32 min.), sd.,b&w, 1/2 in. tape.

Use copies available (Use VHS tape 22 and DVD).

Box 89

**V21-V28, 1973-1974**

**V21 - Time Pieces, (Berlin) 1973**

**Scope and Content Note**

1 videoreel (48 min.), sd.,b&w, 1/2 in. tape.

Use copies available (Use VHS tape 26 and DVD).

**V22 - Dial, 1973 Feb.**

**Scope and Content Note**

1 videoreel, sd., b&w,1/2 in. tape. At Western Washington State College (Bellingham, WA), camerawork and editing by Lawrence Harrison.

Use copies available (Use VHS tape 25 and DVD).

**V23 - People of Pulsa, Paul and others, 1974?**

**Scope and Content Note**

1 videoreel (17 min.), sd.,b&w, 1/2 in. tape. Paul Fugue, Patrick Clancy. Not a Kaprow event.

Use copies available (Use VHS tape 19 and DVD).

**V24 - Baggage, April 1972**

**Scope and Content Note**

1 videoreel (19 min.), sd., b&w, 1/2 in. tape. Rice University.

Use copies available (Use VHS tape 20 and DVD).



**V25 - Then, 1974**

**Scope and Content Note**

1 videoreel (20 min.), sd., b&w, 1/2 in. tape. Allan Kaprow's first video as a video, rather than as documentation.

Use copies available (Use VHS tape 25 and DVD).

**V26 - 2nd Routine, 1974**

**Scope and Content Note**

1 videoreel (30 min.), sd., b&w, 1/2 in. tape. Stefanotty Gallery, New York.

Use copies available (Use VHS tape 20 and DVD).

**V27 - 3rd Routine - "copy of tapes made in Köln," 1974 July 17**

**Scope and Content Note**

1 videocassette (PAL) (12 min.), sd., b&w, 3/4 in. tape. For Project 74, Kölnischer Kunstverein-Köln.

Use copies available (Use VHS tape 16 and DVD).

**V28 - Then (Florence), 1974**

**Scope and Content Note**

1 videocassette (PAL) (25 min.), sd., b&w, 3/4 in. tape. NTSC. Produced by Art/Tapes/ZZ. Florence. [NOT TRANSFERRED / NOT REFORMATTED.]

Box 90

**V29-V34, 1974-1975**

**V29 - 3rd Routine (Florence), 1974**

**Scope and Content Note**

1 videocassette (PAL) (60 min.), sd., b&w, 3/4 in. tape. Severe technical problems. [NOT TRANSFERRED / NOT REFORMATTED.]

**V30 - Then, 1974**

**Scope and Content Note**

1 videocassette (U-Matic PAL) (25 min.), sd., b&w, 3/4 in. tape. Produced by Art/Tapes/ZZ. Florence. Copy of V.25

Use copy available (Use VHS tape 16).

**V31 - 2nd Routine (New York), 1974**

**Scope and Content Note**

1 videocassette (U-Matic) (16 min.), sd., b&w, 3/4 in. tape.

Use copy available (Use VHS tape 17).

**V32 - Warm-Ups, 1975**

**Scope and Content Note**

1 videocassette (U-Matic PAL) (14 min.), sd., col., 3/4 in. tape. Transfer from 16 mm. film. [REFORMATTED from the film; See F47.]

Use copy available (Use VHS tape 1).

**V33 - Rates of Exchange, 1975**

**Scope and Content Note**

1 videocassette (U-Matic) (46 min.), sd., b&w, 3/4 in. tape. Tape made by Peter Kirby.

Use copies available (Use VHS tape 15 and DVD).

Box 91

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**V34 - Time Pieces, 1975**

**Scope and Content Note**

1 videocassette (U-Matic) (29 min.), col., b&w,mono., 3/4 in. tape. 1 of 2 copies (see V35). Tape by Peter Kirby.

Use copies available (Use VHS tape 18 and DVD).

**V35-V41, 1975-1977**

**V35 - Time Pieces, 1975**

**Scope and Content Note**

1 videocassette (U-Matic) (29 min.), col., mono., 3/4 in. tape. Tape by Peter Kirby. Copy 2 [see V34]. [NOT TRANSFERRED / NOT REFORMATTED.]

**V36 - Rates of Exchange, 1975**

**Scope and Content Note**

1 videoreel, 1/2 in. tape. Copy of V33? [NOT REFORMATTED; not on Kirby's inventory.]

**V37 - Seven Kinds of Sympathy, 1976**

**Scope and Content Note**

1 videocassette (U-Matic) (8 min.), sd.,col., 3/4 in. tape. Tape by Peter Kirby.

Use copies available (Use VHS tape 18 and DVD).

**V38 - Durations, 1976**

**Scope and Content Note**

1 videoreel (U-Matic PAL) (20 min.), si., b&w,1/2in. tape, Pro Musica Nova, Radio Bremen. Transfer of unfinished film, sound track never completed: See Durations on 16 mm. film (F50, F51). Transferred and reformatted from film. [NOT TRANSFERRED / NOT REFORMATTED.]

**V39 - 2nd Routine, , Time Pieces, , and Private Parts, 1974 1975 1977**

**Scope and Content Note**

1 videocassette (VHS), 1/2 in. tape. Extra copies of these tapes. [NOT REFORMATTED.]

**V40 - Private Parts, 1977**

**Scope and Content Note**

1 videocassette (U-Matic) (17 min.), col., mono., 1/2 in. tape. 1 of 3 copies. Tape by Peter Kirby.

Use copies available (Use VHS tape 3 and DVD).

**V41 - Private Parts, 1977**

**Scope and Content Note**

1 videocassette (U-Matic) (17 min.), col., mono., 1/2 in. tape. Copy 2 of V40. Tape by Peter Kirby. [NOT TRANSFERRED / NOT REFORMATTED.]

Box 92

**V42-V46, 1977-1981**

**V42 - Private Parts, 1977**

**Scope and Content Note**

1 videocassette (U-Matic) (17 min.), col., mono., 3/4 in. tape. Copy 3 of V40. Tape by Peter Kirby. [NOT TRANSFERRED / NOT REFORMATTED.]

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**V43 - Common Senses, 1977**

**Scope and Content Note**

1 videocassette (U-Matic) (6 min.), col.mono, 3/4 in. tape. 1 of 3 copies. Tape by Peter Kirby.

Use copies available (Use VHS tape 3 and DVD).

**V44 - Common Senses, 1977**

**Scope and Content Note**

1 videocassette (U-Matic) (6 min.), 3/4 in. tape. Copy 2 of V43. Tape by Peter Kirby. [NOT TRANSFERRED / NOT REFORMATTED.]

**V45 - Common Senses, 1977**

**Scope and Content Note**

1 videocassette (U-Matic) (6 min.), col., mono., 3/4 in. tape. Tape by Peter Kirby. Copy 3 of V43. [NOT TRANSFERRED / NOT REFORMATTED.]

**V46 - The Shortest Parade, 1981**

**Scope and Content Note**

1 videocassette (U-Matic) (13 min.), col., mono.,3/4 in. tape. Washington, D.C. "Edited, Dub."

Use copies available (Use VHS tape 15 and DVD).

Box 93

**V47-V51, 1983-1991**

**V47 - Tease: unedited takes for 1 minute spots, Video as attitude conference, Santa Fe, 1983 May**

**Scope and Content Note**

1 videocassette (U-Matic) (20 min.), col., 3/4 in. tape. "Will you answer" - written on tape. [NOT TRANSFERRED / NOT REFORMATTED.]

**V48 - Tease: unedited takes for 1 minute spots, Video as attitude conference, Santa Fe, 1983 May**

**Scope and Content Note**

1 videocassette (U-Matic) (20 min.), col., 3/4 in. tape. [NOT TRANSFERRED / NOT REFORMATTED.]

**V49 - Tease: takes for 1 minute spots, Video as attitude conference, Santa Fe, 1983 May**

**Scope and Content Note**

1 videocassette (U-Matic) (6 min.), col., mono.,3/4 in. tape. Six 30 sec. spots created at the Video as Attitude festival. "Edited master" - written on tape.

Use copies available (Use VHS tape 17 and DVD).

**V50 - Portable TV on Allan Kaprow: episodes 6 and 7, 1989?**

**Scope and Content Note**

1 videocassette (VHS) (30 min.), col.,sd.,1/2 in. tape. Both episodes directed by Steve Farley with Paul Brach, Marianne Jones and Daniela Klare. Williams College?

Use copies available (Use VHS tape 4 and DVD).

**V51 - Negesy/Kaprow flux events, 1991**

**Scope and Content Note**

1 videocassette (VHS) (60 min.), col.,sd.,1/2 in. tape. Univ. of Calif., San Diego.

Use copies available (Use VHS tape 14 and DVD).

Box 94

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**V52-V54, 1992-1996**

**V52 - The Kaprow Family at Naples, 1992**

**Scope and Content Note**

1 videocassette (VHS PAL) (43 min. 30 sec.), col. sd., 1/2 in. tape.

Use copies available (Use VHS tape 16 and DVD).

**V53 - Hors Limites (L'Art et la vie), 1994**

**Scope and Content Note**

1 videocassette (Betacam SP PAL) (3 min.), col., sd., 1/2 in. tape. Interview with Kaprow at exhibit, Centre Georges Pompidou.

Use copies available (Use VHS tape 16 and DVD).

**V54 - Happening, University of Iowa Museum of Art, 1996 March 5-8**

**Scope and Content Note**

1 videocassette (VHS, EP mode) (4 hr., 47 min.), col., sd., 1/2 in. tape. Video by Lane Wyrick, Xap Interactive. Allan Kaprow Happening: Installation, Perspectives, Student Participation, Clapp Hall Lecture, Opening Reception.

Use copies available (Use VHS tapes 5-9 and DVD).

Box 95

**V55-V57, ca. 1972**

**V55 - Kaprow lecture, ca. 1972**

**Scope and Content Note**

1 videoreel (62 min.), b&w, sd., 1/2 in. tape.

Use copies available (Use VHS tape 27 and DVD).

**V56 - Kaprow lecture about "Easy," ca. 1972**

**Scope and Content Note**

1 videoreel (32 min.), b&w, sd., 1/2 in. tape. Chicago.

Use copies available (Use VHS tape 19 and DVD).

**V57 - Kaprow lecture, Cooper Union, ca. 1972.**

**Scope and Content Note**

1 videoreel (19 min.), b&w, sd., 1/2 in. tape.

Use copies available (Use VHS tape 19 and DVD).

Box 96-99

**Films (Super 8 and 16mm), 1968-1976**

Box 96

**F1-F21, 1968-1973**

**F1 - Population 1, 1968**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 11 and DVD).

**F2 - Population 2, 1968**

**Scope and Content Note**

1 film reel (Super 8)(3min.)col.,si.

Use copies available (Use VHS tape 11 and DVD).

**F3 - Sweet Wall (beginning), 1970**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 11 and DVD).

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**F4 - Sweet Wall; Zorthian's Thanksgiving, 1970**

**Scope and Content Note**

1 film reel (Super 8)col.,si.

Use copies available (Use VHS tape 11 and DVD).

**F5 - Fragile Works of Art, by Robert McCarn (Tony's reel), 1971?**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si. Not a Kaprow Event(see also V.6, F42)

Use copies available (Use VHS tape 11 and DVD).

**F6 - Fragile Works of Art, by Robert McCarn (leaving for Berkeley; M.F.A), 1971**

**Scope and Content Note**

1 film reel (Super 8) (3 min.) col., si. Not a Kaprow Event (see also V.6,F.42)

Use copies available (Use VHS tape 11 and DVD).

**F7 - Calendar I, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F8 - Calendar II, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F9 - Calendar III, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F10 - Calendar IV, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F11 - Allan's Calendar, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F12 - Allan's Calendar, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F13 - Allan Kaprow Ski Lift, Aspen, 1971 June**

**Scope and Content Note**

1 film reel (Super 8).(3 min.)col.,si., Aspen Design Conference.

Use copies available (Use VHS tape 10 and DVD).

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**F14 - Kaprow Aspen Event, conference section, 1971**

**Scope and Content Note**

1 film reel (Super 8).(3 min.)col.,si., Aspen Design Conference.

Use copies available (Use VHS tape 10 and DVD).

**F15 - Kaprow Aspen Event, 1971**

**Scope and Content Note**

1 film reel (Super 8).(3 min.)col.,si., Aspen Design Conference.

Use copies available (Use VHS tape 10 and DVD).

**F16 - Kaprow Aspen Event (+ late PM cocktail study), 1971**

**Scope and Content Note**

1 film reel (Super 8).(3 min.)col.,si., Aspen Design Conference.

Use copies available (Use VHS tape 10 and DVD).

**F17 - Helicopter (Alison Knowles and Norm Kaplan's event); Alison Knowles at "House of Dust," 1971 May**

**Scope and Content Note**

1 film reel (Super 8).(3 min.)col.,si., Alison Knowles at Cal Arts. Not a Kaprow event.

Use copies available (Use VHS tape 10 and DVD).

**F18 - HIGHS Temp Shadow, 1973**

**Scope and Content Note**

1 film reel (Super 8). (3 min.)col.,si.

Use copies available (Use VHS tape 11 and DVD).

**F19 - HIGHS (temp), 1973**

**Scope and Content Note**

1 film reel (Super 8).(3 min.)col.,si.

Use copies available (Use VHS tape 11 and DVD).

**F20 - HIGHS Shadow (part), 1973**

**Scope and Content Note**

1 film reel (Super 8).(3 min.)col.,si.

Use copies available (Use VHS tape 11 and DVD).

**F21 - HIGHS heat, outside, 1973**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 11 and DVD).

Box 97

**F22-F39, 1971-1976**

**F22 - Big Sur Ocean, n.d.**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si., Not a Kaprow event.

Use copies available (Use VHS tape 11 and DVD).

**F23 - Durations (unedited footage), 1976**

**Scope and Content Note**

1 film reel(Super 8)(3 min.)col.,si.,("Ice piece" on Kirby inventory.)(see also F.50,F.51)

Use copy available.

**F24 - Durations(unedited footage), 1976**

**Scope and Content Note**

1 film reel.(Super 8)(3 min.)col.,si.,("Ice piece" on Kirby inventory.)(see also F.50,F.51)

Use copy available.

**F25 - Tracts: 1st day, masking, playing, arranging the forms and mixing concrete, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si., (See also V.5)

Use copies available (Use VHS tape 11 and DVD).

**F26 - 1st day PM, n.d.**

**Scope and Content Note**

1 film reel (Super 8). (3 min.) col., si.

Use copies available (Use VHS tape 11 and DVD).

**F27 - Tracts: 2nd day breaking 12 ft., 6 ft. pouring new forms with rubble, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.) col.,si., (See also V.5).

Use copies available (Use VHS tape 11 and DVD).

**F28 - Tracts: 3rd day 3 ft. glade burying rubble, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.) col., si. (See also V.5).

Use copies available (Use VHS tape 11 and DVD).

**F29 - Tracts: 3rd day PM field, breaking second set, burying, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si. (See also V.5).

Use copies available (Use VHS tape 11 and DVD).

**F30 - Tracts: 3rd day PM breaking and burying 2nd rubble, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si. (See also V.5).

Use copies available (Use VHS tape 11 and DVD).

**F31 - Tracts: 3rd day PM last reel, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si. (See also V.5).

Use copies available (Use VHS tape 11 and DVD).

**F32 - Print-Out: Part I, good close up of tires, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F33 - Print-Out: Part II, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F34 - Print-Out: Part I (Night film) no good, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F35 - Print-Out: Part I, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F36 - Print-Out: Part II, good, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F37 - Print-Out: End Part II, 1971**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

**F38 - Anton's Milano film, 1971**

**Scope and Content Note**

1 film reel (Super 8). (3 min.) col., si. Not a Kaprow event.

Use copies available (Use VHS tape 10 and DVD).

**F39 - Allan's Cotton Mill, n.d.**

**Scope and Content Note**

1 film reel (Super 8)(3 min.)col.,si.

Use copies available (Use VHS tape 10 and DVD).

Box 98

**F40-F45, 1964-1970**

**F40 - Household, 1964**

**Scope and Content Note**

1 film reel (16 mm) (8 min. 30 sec.), si., b&w.

Use copies available (Use VHS tape 3 and DVD).

**F41 - Gas, 1966**

**Scope and Content Note**

1 film reel (16 mm) (26 min. 52 sec.), sd., col. Produced by WCBS TV.

Use copies available (Use VHS tape 1 and DVD).

**F42 - Fragile Works of Art, 1967**

**Scope and Content Note**

1 film reel (Super 8)(21 min. 5 sec.) col.,si., No label. Robert McCarn's MFA project at Cal Arts. (see also F.5,F.6,V.6)

Use copies available (Use VHS tape 12 and DVD).



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**F43 - Refills (8 mm), 1968**

**Scope and Content Note**

1 film reel (regular 8) (18 min.), col. Commissioned by Emily Lodge Gallery.  
Performed at Hofstra University, Memorial Park, Sea Cliff, LI; Cow Lane, Kings Point, LI.

Use copies available (Use VHS tape 13 and DVD).

**F44 - Overtime (16 mm), 1968**

**Scope and Content Note**

1 film reel (16 mm.) (7 min. 52 sec.) si., b&w. UC San Diego.

Use copies available (Use VHS tape 1 and DVD).

**F45 - Moving, 1969**

**Scope and Content Note**

1 film reel (Super 8) (16 min. 41 sec.) sd., col., Chicago, Bruce Freeland, camera.

Use copies available (Use VHS tape 12 and DVD).

Box 99

**F46-F51, 1973-1976**

**F46 - Routine: An activity in five parts, 1973 Dec.**

**Scope and Content Note**

1 film reel (16 mm.) (18 min., 39 sec.) sd., b&w. Portland Center for Visual Arts.

Use copies available (Use VHS tape 2 and DVD).

**F47 - Warm-ups, 1975**

**Scope and Content Note**

1 film reel (16 mm.) (14 min., 20 sec.) sd., col. Kaprow in Berlin. [Tape #1 on original inventory.]

Use copies available (Use VHS tape 1 and DVD).

**F48 - Comfort Zones, 1975**

**Scope and Content Note**

1 film reel (16 mm.) (17 min., 10 sec.) sd., b&w. Produced by Galeria Vandres, S.A. Kaprow in Madrid.

Use copies available (Use VHS tape 2 and DVD).

**F49 - Comfort Zones (16 mm), 1975**

**Scope and Content Note**

1 film reel. Copy? NOT TRANSFERRED / NOT REFORMATTED.

**F50 - Durations, 1976 May**

**Scope and Content Note**

1 film reel (Super 8) (9 min.) sd. Film by Peter Wehr, Berlin. Soundtrack by Tangerine Dream. Piece done May 1976, Bremen. (see also F.23, F.24)

Use copies available (Use VHS tapes 2, 11, 12 and DVD).

**F51 - Durations, 1976**

**Scope and Content Note**

1 film reel (16 mm.) (20 min., 10 sec.) si., col. In cooperation with Pro Musica Nova, Radio Bremen. (Unfinished film, sound track never completed.) (see also F.23, F.24)

Use copies available (Use VHS tapes 2, 11 and DVD).

Box 100-102

**Other artists' videos, ca. 1972 -1991**

Box 100

**V60-V65 (1/2 in. video), n.d.**

**V60 - T. Ramos/ L.Darling, Sculpture Space #1, circa 1972**

**Scope and Content Note**

1 videoreel : 1/2 in. (31:45) : sd., b&w.

1 videocassette (Betacam SP). Archival master.

Use copy available.

**V61 - Chana Davis/Lenny Horowitz, Stairway and Tunnel, circa 1972**

**Scope and Content Note**

1 videoreel : 1/2 in. (31:08) : sd., b&w.

1 videocassette (Betacam SP). Archival master.

Use copy available.

**V62 - T. Ramos/L. Darling, Sculpture Space #5, circa 1972**

**Scope and Content Note**

1 videoreel : 1/2 in. (10:09) : sd., b&w.

1 videocassette (Betacam SP). Archival master.

Use copy available.

**V63 - T. Ramos/L. Darling, Bound in Bags, circa 1972**

**Scope and Content Note**

1 videoreel : 1/2 in. (18:48) : sd., b&w.

1 videocassette (Betacam SP). Archival master. (See also V-7 for more footage of this student project.)

Use copy available.

**V64 - Bob McCarn, Building a Fence, ca. 1972**

**Scope and Content Note**

1 videoreel : 1/2 in. (28:28) : sd., b&w.

1 videocassette (Betacam SP). Archival master.

Use copy available.

**V65 - Lloyd Hamrol, Men's Group, ca. 1972**

**Scope and Content Note**

1 videoreel : 1/2 in. (28:59) : sd., b&w.

1 videocassette (Betacam SP). Archival master.

Use copy available.

Box 101

**V66-V69 (1/2 in. and U-matic), 1970-1982**

**V66 - Max Neuhaus, Pocket Rocket, n.d.**

**Scope and Content Note**

1 videoreel : 1/2 in.(07:52): sd., col.

1 videocassette (Betacam SP). Archival master.

Use copy available.

**V67 - Arlene Raven and Lyn Blumenthal, "Allan Kaprow," 1979 Apr.**

**Scope and Content Note**

1 videocassette (U-Matic) (37:00) : sd., b&w.

Videodata Bank, School of the Art Institute of Chicago. MAY NOT BE DUPLICATED.

Use copies available (Use VHS tape 29 and DVD).

Box 102

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**V68 - Nam June Paik, "Allan n' Allan's Complaint," 1982**

**Scope and Content Note**

1 videocassette (U-Matic) (30 min.) : sd., col.

**V69 - Wolfgang Stoerchle, Video Works, 1970-1972**

**Scope and Content Note**

1 videoreel : 1/2 in. (1:01:48) : sd., b&w.

1 videocassette (Betacam SP). Archival master.

Use copy available.

**V70-V74 (Beta and VHS), 1990-1991**

**V70 - The Avant-Garde in Russia, 1910-1930 (arts channel), n.d.**

**Scope and Content Note**

1 videocassette.

2 videocassettes of 2 (Betacam SP). Archival master.

**V71 - Theresa Allen, final class project, 1991**

**Scope and Content Note**

1 videocassette. (04:34) : sd., col.

Use copy available.

**V72 - Bob K.(?), KFC Queen / The Silence That Silences, n.d.**

**Scope and Content Note**

1 videocassette. (52:49) : sd., col.

Use copy available.

**V73 - Greg Durbin and Dan Boord, Methods/Going Away Party/The Great Frontier/Democracy in America, 1990**

**Scope and Content Note**

1 videocassette. (1:25:38) : sd., col.

Use copy available.

**V74 - M. Counts, Stage 2- (A) Happening (s) Among Happenings a Defibrillation - of Homage n.d.**

**Scope and Content Note**

1 videocassette. (34:05) : sd., col.

Use copy available.

Box 103-105

Box 103

**Other artists' audio tapes,**

**R36-R40 (1/4 in. reels), 1954-1955**

**R36 - Ben Westbrook, Concrete, 1954-1955**

**Scope and Content Note**

1 sound tape reel. 0:26:55

Use copy available.

**R37 - Ben Westbrook, Backwards, n.d.**

**Scope and Content Note**

1 sound tape. 0:19:47

Use copy available.

Box 104

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**R38, R38a - Ben Westbrook, #1 and #2 n.d.**

**Scope and Content Note**

2nd sound tape reels. 0:11:49

Use copy available.

**R39 - Bob Whitman, E.G. n.d.**

**Scope and Content Note**

1 sound tape reel.0:11:49

Use copy available.

**R40 - Dick Higgins, Symphony no. 3 and Fishy's Quadrilateral, 1960**

**Scope and Content Note**

1 sound tape reel.0:11:56

Use copy available.

**R41-R44 (1/4 in. reels), n.d.**

**R41 - French Music Makers, Program #11, Concrete Music Part I, n.d.**

**Scope and Content Note**

1 sound tape reel of 2. 0:28:48

Use copy available.

**R42 - French Music Makers, Program #11, Concrete Music, Part II, n.d.**

**Scope and Content Note**

2nd sound tape reel of 2.0:28:14

Use copy available.

**R43 - French Music Makers, Program #12, Concrete Music Part I, n.d.**

**Scope and Content Note**

1 sound tape reel of 2.0:29:11

Use copy available.

**R44 - French Music Makers, Program #12, Concrete Music Part II, n.d.**

**Scope and Content Note**

2nd sound tape reel of 2.0:27:54

Use copy available.

Box 105

**R45-R48, C91-C98 (1/4 in. reels and audio cassettes) , 1969 1991 n.d.**

**R45 - French Music Makers, Program #13, Concrete Music Part I, n.d.**

**Scope and Content Note**

1 sound tape reel of 2.0:34:16

Use copy available.

**R46 - French Music Makers, Program #13, Concrete Music Part II, n.d.**

**Scope and Content Note**

2nd sound tape reel of 2.0:25:11

Use copy available.

**R47 - Jerome Bruner, Education of the Young, n.d.**

**Scope and Content Note**

1 sound tape reel.0:57:44

Use copy available.

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**R48 - Loran Carrier, Game Opera, 1969**

**Scope and Content Note**

1 sound tape reel. With clippings in folder. 0:44:02

Use copy available.

**C91 - Nancy Buchanan, Laurel Klick, Guy De Cointet, Ant Farm, Close Radio Cassette #1, ca. 1977**

**Scope and Content Note**

1 sound cassette of 2.1:00:00

Use copy available.

**C92 - Chris Burden, Tom Recchion, Doug Huebler, Barbara Smith, Close Radio Cassette #2, ca. 1977**

**Scope and Content Note**

2nd sound cassette of 2.1:00:00

Use copy available.

**C93 - Into the Light: Art of the Commonplace from Wordsworth to John Cage, n.d.**

**Scope and Content Note**

1 sound cassette. From television program "Meridian" 0:17:46

Use copy available.

**C94 - Clarence Schmidt, n.d.**

**Scope and Content Note**

1 sound cassette. 0:26:54

Use copy available.

**C95 - Stephan Von Huene, UCSD, 1991 Apr. 26**

**Scope and Content Note**

1 sound cassette. Audio irretrievable: NOT REFORMATTED

**C96 - CAA talk, Vito Acconci, Joan Jonas, Yvonne Rainer n.d.**

**Scope and Content Note**

1 sound cassette. 1:16:48

Use copy available.

**C97 - Rachel Rosenthal, n.d.**

**Scope and Content Note**

1 sound cassette. 0:21:49

Use copy available.

**C98 - Marshall Reese and Kirby Malone, Duo Accident, n.d.**

**Scope and Content Note**

1 sound cassette. 0:23:29

Use copy available.

Box 105A

**Terry Allen, "gonna california," , n.d.  
Use copies and copy masters**

Box C1-C90-Copy  
masters

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**Copy masters of audiotapes**

**Scope and Content Note**

Copy masters for audiocassettes C1-C90 made by Peter Kirby on 48 DATs. Note that C23, C62, C89 were not transferred or reformatted. See originals above for descriptions and technical information.

**Copy master tape 1**

**Scope and Content Note**

Contains: C1, C2, C3

**Copy master tape 2**

**Scope and Content Note**

Contains: C4, C5, C6, C7, C8

**Copy master tape 3**

**Scope and Content Note**

Contains: C9, C10, C11, C12

**Copy master tape 4**

**Scope and Content Note**

Contains: C13, C14, C15

**Copy master tape 5**

**Scope and Content Note**

Contains: C16, C17

**Copy master tape 6**

**Scope and Content Note**

Contains: C18, C19, C20, C21

**Copy master tape 7**

**Scope and Content Note**

Contains: C22

**Copy master tape 8**

**Scope and Content Note**

Contains: C24, C25

**Copy master tape 9**

**Scope and Content Note**

Contains: C26

**Copy master tape 10**

**Scope and Content Note**

Contains: C27, C28

**Copy master tape 11**

**Scope and Content Note**

Contains: C29, C30 side 1

**Copy master tape 12**

**Scope and Content Note**

Contains: C30 side 2, C31

**Copy master tape 13**

**Scope and Content Note**

Contains: C32

**Copy master tape 14**

**Scope and Content Note**

Contains: C33, C34

**Copy master tape 15**

**Scope and Content Note**

Contains: C35, C36

**Copy master tape 16**

**Scope and Content Note**

Contains: C37

**Copy master tape 17**

**Scope and Content Note**

Contains: C38, C39 side 1

**Copy master tape 18**

**Scope and Content Note**

Contains: C39 side 2, C40

**Copy master tape 19**

**Scope and Content Note**

Contains: C41, C42

**Copy master tape 20**

**Scope and Content Note**

Contains: C43, C44

**Copy master tape 21**

**Scope and Content Note**

Contains: C45, C46

**Copy master tape 22**

**Scope and Content Note**

Contains: C47, C48

**Copy master tape 23**

**Scope and Content Note**

Contains: C49

**Copy master tape 24**

**Scope and Content Note**

Contains: C50, C51

**Copy master tape 25**

**Scope and Content Note**

Contains: C52, C53, C54 side 1

**Copy master tape 26**

**Scope and Content Note**

Contains: C54 side 2, C55

**Copy master tape 27**

**Scope and Content Note**

Contains: C56 side A

**Copy master tape 28**

**Scope and Content Note**

Contains: C56 side B, C57, C58 side A

**Copy master tape 29**

**Scope and Content Note**

Contains: C58 side B, C59 side 1

**Copy master tape 30**

**Scope and Content Note**

Contains: C59 side 2, C60, C61 side 1

**Copy master tape 31**

**Scope and Content Note**

Contains: C61 side 2, C63

**Copy master tape 32**

**Scope and Content Note**

Contains: C64

**Copy master tape 33**

**Scope and Content Note**

Contains: C65, C66

**Copy master tape 34**

**Scope and Content Note**

Contains: C67

**Copy master tape 35**

**Scope and Content Note**

Contains: C68

**Copy master tape 36**

**Scope and Content Note**

Contains: C69, C70 side 1

**Copy master tape 37**

**Scope and Content Note**

Contains: C70 side 2, C71

**Copy master tape 38**

**Scope and Content Note**

Contains: C72



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**Copy master tape 39**

**Scope and Content Note**

Contains: C73, C74

**Copy master tape 40**

**Scope and Content Note**

Contains: C75, C76

**Copy master tape 41**

**Scope and Content Note**

Contains: C77

**Copy master tape 42**

**Scope and Content Note**

Contains: C78

**Copy master tape 43**

**Scope and Content Note**

Contains: C79

**Copy master tape 44**

**Scope and Content Note**

Contains: C80, C81, C82

**Copy master tape 45**

**Scope and Content Note**

Contains: C83

**Copy master tape 46**

**Scope and Content Note**

Contains: C84, C85 side 1

**Copy master tape 47**

**Scope and Content Note**

Contains: C85 side 2, C86

**Copy master tape 48**

**Scope and Content Note**

Contains: C87, C88, C90

Box R1-R35-Use  
copies

**Use copies, on audio cassettes, of 1/4" reel-to-reel audio tapes, 1957-1964**

**Scope and Content Note**

All audiotapes were transferred (except R6, R17, R18, R32) onto 9 audiocassette use copies. Use copies numbered R1-R35, same as originals; see description of original reel-to-reel tapes for full content and technical information.

**Use tape 1 - Attacks (R1-R2); Junk-Echoes-Distortion (R3); Rapid Changes (R4); Sound Sources (R5), 1957-1958**

**Use tape 2 - 18 Happenings in 6 Parts (R7-R11), 1958**

**Use tape 3 - Tape #1 show (R12-R16), 1958**

**Use tape 4 - Intermission Piece (R19-R20), 1960 Mar**

**Scope and Content Note**

Note: Did not transfer/reformat R17, R18 which are copies of R19, R20.

Box R1-R35-Copy masters	<p><b>Use tape 5 - Good-bye Shirley Cannonball (R21); Ann Arbor (R22); A Spring Happening (R23-R24); Words (R25)</b></p> <p><b>Use tape 6 - Vostell-Kaprow Talk (R26); Conference of the Society of Cemetary Aestheticians (R34)</b></p> <p><b>Use tape 7 - Gas (R27); Ann Arbor Happening (R28); Wiederman Reading Piano Sonata (R35)</b></p> <p><b>Use tape 8 - Happening, with Kaprow and Irving Kaufman (R29); The Killer (R30)</b></p> <p><b>Use tape 9 - stock pile of sounds (R31); Kaprow recording Anton's voice (R33)</b></p> <p><b>Reformatted on 5 DATs; Copy masters numbered same as originals; see originals for descriptive and technical information.</b></p> <p><b>Copy master tape 1 R1-R5, R7-11</b></p> <p><b>Copy master tape 2 - R12-R16, R19-R20</b></p> <p><b>Copy master tape 3 - RR21-R25, R27-R28, R35</b></p> <p><b>Copy master tape 4 - R29-R30, R31, R33</b></p> <p><b>Copy master tape 5 - RR26, R34</b></p>
Box V+F Use copies-1	<p><b>Use copies on VHS of film and video tapes, 1964-1989</b></p> <p><b>Scope and Content Note</b></p> <p>Original films and video tapes have been transferred onto VHS tapes 1-30 and are available for viewing. Peter Kirby made the transfers. Most of the use tapes include more than one original film or video. The individual pieces on each tape are numbered to match the originals.</p>
	<p><b>Use tape 1 - Gas (F41); Overtime (F44); Warm-Ups (V32)</b></p> <p><b>Use tape 2 - Durations (F50, F51); Comfort Zones (F48); Routine (F46)</b></p> <p><b>Use tape 3 - Household (F40); Common Senses (V43); Private Parts (V40)</b></p> <p><b>Use tape 4 - Portable TV on Allan Kaprow, (V50) 1989</b></p> <p><b>Use tape 5 - University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54a)</b></p> <p><b>Use tape 6 - University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54b)</b></p> <p><b>Use tape 7 - University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54c)</b></p> <p><b>Use tape 8 - University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54d)</b></p> <p><b>Use tape 9 - University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54e)</b></p>
Box V+F Use copies-2	<p><b>Use copies of film and video tapes, 1967-1994</b></p> <p><b>Use tape 10 - Super 8 film</b></p> <p><b>Scope and Content Note</b></p> <p>Contains: Part I good close up of tires (F32); Part I (F33); Part I (F34); [no label] (F35); Part II good (F36); End Part II (F37); Anton's Milano film (F38); Allan's Cotton Mill (F39); Allan's Calendar (F11); Allan's Calendar (F12); Calendar I, II, III, and IV (F7, F8, F9, F10); Allen Ski Lift Aspen (F13); Kaprow Aspen Even Conference Section (F14); Allen Aspen Event (F15); Allen Aspen Event + late PM cocktail study (F16); Helicopter Alison K's and Norm Kaplan's event (F17)</p>

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**Use tape 11 -Super 8 film**

**Scope and Content Note**

Contains: Big Sur Ocean (F22); Sweet Wall (beginning) (F3); Sweet Wall + Zorthian's Thanksgiving (F4); Population I (F1); Population 2 (F2); [no label-Durations] (F50); [no label - Durations] (F51); 1st day amsking...(F25); 1st day PM (F26); 2nd day Breaking...(F27); 3rd day 3 ft. glade...(F28); 3rd day PM field (F29); 3rd day PM breaking...(F30); 3rd day PM last reel (F31); HIGHS Temp Shadow (F18);HIGHS (temp) (F19); HIGHS Shadow part (F20); HIGHS heat outside (F21); Truckload of Art - Tony's reel of McCarn trip (F5); Truckload of Art, leaving for Berkeley (F6).

**Use tape 12 -Super 8 film: Durations (F50); Moving (F45); Robert McCarn, "Truck Load of Art" (F42)**

**Use tape 13 -Refills (F43), 1968**

**Use tape 14 - Negesy/Kaprow Flux Events (V51)**

**Use tape 15 - Rates of Exchange (V33); The Shortest Parade (V46)**

**Use tape 16 -Then (V30); 3rd Routine (V27); Hors Limites (V53); Kaprow Family at Naples (V52)**

**Use tape 17 - Hello (V2) [See Use tape 30 for 2nd copy]; 2nd Routine (V31); Medium is the Medium (V3); Tease (V49)**

**Use tape 18 - Time Pieces (V34); 7 Kinds of Sympathy (V37)**

**Use tape 19 - Lecture about "Easy" (V56) People of Pulsa (V23); Kaprow lecture Cooper Union (V57)**

Box V+F Use  
copies-3

**Use copies of film and video tapes, 1969-1979**

**Use tape 20 - Tracts (V5); Baggage (V24); 2nd Routine (V26)**

**Use tape 21 - Scales (V16); Scales (V17)**

**Use tape 22 - Scales (V18); Scales (V19); Scales (V20)**

**Use tape 23 - Scales (V14); Scales (V15); Message Units (V8); Message Units #2 (V9)**

**Use tape 24 - Course [Happening] (V13)**

**Use tape 25 - Dial (V22); Message Units (V11); Then (V25)**

**Use tape 26 - Time Pieces (V21)**

**Use tape 27 - Kaprow lecture (V56)**

**Use tape 28 - tying up (V7); Fragile Works of Art (V6)**

**Use tape 29 - Kaprow interviewed by Arlene Raven and Lyn Blumenthal, 1979**

**Scope and Content Note**

Note: original not in collection. Use copy only?

**Use tape 30 - Hello (V2) Copy 2. See also Use tape 17.**

Box V+F-copy  
masters

**Video and Film copy masters on Digital Betacam**

**Scope and Content Note**

28 Digital Betacam tapes hold reformatted copies of videos and films described above under originals. (Note that some videos and films not reformatted - See originals for full descriptions.)

**Copy master tape 1 - Gas (F41); Overtime (F44); Warm-Ups (V32)**

**Copy master tape 2 -Durations (F50, F51); Comfort Zones (F48); Routine (F46)**

**Copy master tape 3 -Household (F40); Common Senses (V43); Private Parts (V40)**

**Copy master tape 4 -Portable TV on Allan Kaprow, (V50) 1989**

**Copy master tape 5 -University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54a)**

**Copy master tape 6 -University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54b)**

**Copy master tape 7 -University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54c)**

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**Copy master tape 8 -University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54d)**

**Copy master tape 9 -University of Iowa Museum of Art, Video by Xap Interactive, Lane Wyrick (V54e)**

**Copy master tape 10 -Super 8 film**

**Scope and Content Note**

Contains: Part I good close up of tires (F32); Part I (F33); Part I (F34); [no label] (F35); Part II good (F36); End Part II (F37); Anton's Milano film (F38); Allan's Cotton Mill (F39); Allan's Calendar (F11); Allan's Calendar (F12); Calendar I, II, III, and IV (F7, F8, F9, F10); Allen Ski Lift Aspen (F13); Kaprow Aspen Even Conference Section (F14); Allen Aspen Event (F15); Allen Aspen Event + late PM cocktail study (F16); Helicopter Alison K's and Norm Kaplan's event (F17)

**Copy master tape 11 -Super 8 film**

**Scope and Content Note**

Contains: Big Sur Ocean (F22); Sweet Wall (beginning) (F3); Sweet Wall + Zorthian's Thanksgiving (F4); Population I (F1); Population 2 (F2); [no label-Durations] (F50); [no label - Durations] (F51); 1st day masking...(F25); 1st day PM (F26); 2nd day Breaking...(F27); 3rd day 3 ft. glade...(F28); 3rd day PM field (F29); 3rd day PM breaking...(F30); 3rd day PM last reel (F31); HIGHS Temp Shadow (F18); HIGHS (temp) (F19); HIGHS Shadow part (F20); HIGHS heat outside (F21); Truckload of Art - Tony's reel of McCarn trip (F5); Truckload of Art, leaving for Berkeley (F6).

**Copy master tape 12 -Super 8 film: Durations (F50); Moving (F45); Robert McCarn, "Truck Load of Art" (F42)**

**Copy master tape 13 -Refills (F43), 1968**

**Copy master tape 14 - Negesy/Kaprow Flux Events (V51)**

**Copy master tape 15 - Rates of Exchange (V33); The Shortest Parade (V46)**

**Copy master tape 16 -Then (V30); 3rd Routine (V27); Hors Limites (V53); Kaprow Family at Naples (V52)**

**Copy master tape 17 - Hello (V2); 2nd Routine (V31); Medium is the Medium (V3); Tease (V49)**

**Copy master tape 18 - Time Pieces (V34); 7 Kinds of Sympathy (V37)**

**Copy master tape 19 - Lecture about "Easy" (V56) People of Palsa (V23);**

**Kaprow lecture Cooper Union (V57)**

**Copy master tape 20 - Tracts (V5); Baggage (V24); 2nd Routine (V26)**

**Copy master tape 21 - Scales (V16); Scales (V17)**

**Copy master tape 22 - Scales (V18); Scales (V19); Scales (V20)**

**Copy master tape 23 - Scales (V14); Scales (V15); Message Units (V8); Message Units #2 (V9)**

**Copy master tape 24 - Course [Happening] (V13)**

**Copy master tape 25 - Dial (V22); Message Units (V11); Then (V25)**

**Copy master tape 26 - Time Pieces (V21)**

**Copy master tape 27 - Kaprow lecture (V56)**

**Copy master tape 28 - tying up (V7); Fragile Works of Art (V6)**

**I-X Oversize from Series I-X, 1949-1970**

**Physical Description:** 5.0 boxes and 2 rolls

**Scope and Content Note**

Oversize materials pulled from Series I, IV, VI, IX, and X.

Box 106\*

**From Series I and IV**

**Scope and Content Note**

Series I: Diploma, NYU, 1949; Series IVB: *Herald Tribune* clipping about Happenings, 1963; *Bewogen Beweging*, 1961 (long vertical catalog); *Tehching Hsieh*, 1983 .

Box 107*	<b>From Series VIC</b> <b>Scope and Content Note</b> Art Reproductions
Box 108*	<b>From Series IX</b> <b>Scope and Content Note</b> Photographic Portraits of Kaprow; contact prints of various events and family members. Photo credit: Pierre Berdoy; Jurgen M��ller Schneck.
Box 109*	<b>From Series X</b> <b>Scope and Content Note</b> LP Recording, "How to Make a Happening," with masters.
Box 110*	<b>From Series X</b> <b>Scope and Content Note</b> Metal Plate used in the silkscreening of LP recording cover.
Box 111*	<b>From Series X</b> <b>Scope and Content Note</b> Silkscreened plastic cover for LP recording.
Box 112	<b>From Series III</b> <b>Scope and Content Note</b> Slides, negatives, minox and color pulled from Project files in Boxes 4-8
Box 112, Folder 1	<b>from Box 4, folder 4</b>
Box 112, Folder 2	<b>from Box 4, folder 6</b>
Box 112, Folder 3	<b>from Box 4 folder 12</b>
Box 112, Folder 4	<b>from Box 4, folder 14</b>
Box 112, Folder 5	<b>from Box, 5 folder 3</b>
Box 112, Folder 6	<b>from Box 5, folder 10</b>
Box 112, Folder 7	<b>from Box 5, folder 11</b>
Box 112, Folder 8	<b>from Box 6, folder 3</b>
Box 112, Folder 9	<b>from Box 6, folder 4</b>
Box 112, Folder 10	<b>from Box 6, folder 6</b>
Box 112, Folder 11	<b>from Box 6, folder 7</b>
Box 112, Folder 12	<b>from Box 7, folder 1</b>
Box 112, Folder 13	<b>from Box 7, folder 3</b>
Box 112, Folder 14	<b>from Box 7, folder 4</b>
Box 112, Folder 15	<b>from Box 7, folder 5</b>
Box 112, Folder 16	<b>from Box 7, folder 7</b>
Box 112, Folder 17	<b>from Box 7, folder 9</b>
Box 112, Folder 18	<b>from Box 8, folder 2</b>
Box 112, Folder 19	<b>from Box 8, folder 3</b>
Box 112, Folder 20	<b>from Box 8, folder 4</b>

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Box 112, Folder 21	<b>from Box 8, folder 7</b>
Box 113	<b>From Series III</b>
	<b>Scope and Content Note</b>
	Slides, negatives, minox and color pulled from Project files in Boxes 9-13
Box 113, Folder 1	<b>from Box 9, folder 1B</b>
Box 113, Folder 2	<b>from Box 9, folder 2</b>
Box 113, Folder 3	<b>from Box 9, folder 3</b>
Box 113, Folder 4	<b>from Box 9, folder 7</b>
Box 113, Folder 5	<b>from Box 9, folder 11</b>
Box 113, Folder 6	<b>from Box 11, folder 6</b>
Box 113, Folder 7	<b>from Box 12, folder 2</b>
Box 113, Folder 8	<b>from Box 12, folder 7</b>
Box 113, Folder 9	<b>from Box 12, folder 9</b>
Box 113, Folder 10	<b>from Box 13, folder 3</b>
Box 113, Folder 11	<b>from Box 13, folder 8</b>
Box 114	<b>From Series III</b>
	<b>Scope and Content Note</b>
	Slides, negatives, minox and color pulled from Project files in Boxes 14-20
Box 114, Folder 1	<b>from Box 14, folder 1</b>
Box 114, Folder 2	<b>from Box 14, folder 2</b>
Box 114, Folder 3	<b>from Box 14, folder 6</b>
Box 114, Folder 4	<b>from Box 16, folder 1</b>
Box 114, Folder 5	<b>from Box 16, folder 3</b>
Box 114, Folder 6	<b>from Box 16, folder 4</b>
Box 114, Folder 7	<b>from Box 16, folder 5</b>
Box 114, Folder 8	<b>from Box 16, folder 7</b>
Box 114, Folder 9	<b>from Box 16, folder 8</b>
Box 114, Folder 10	<b>from Box 16, folder 9</b>
Box 114, Folder 11	<b>from Box 17, folder 1</b>
Box 114, Folder 12	<b>from Box 18, folder 3</b>
Box 114, Folder 13	<b>from Box 18, folder 11</b>
Box 114, Folder 14	<b>from Box 19, folder 2</b>
Box 114, Folder 15	<b>from Box 19, folder 4</b>
Box 114, Folder 16	<b>from Box 19, folder 7</b>
Box 114, Folder 17	<b>from Box 19, folder 9</b>
Box 114, Folder 18	<b>from Box 20, folder 2</b>
Box 114, Folder 19	<b>from Box 20, folder 5</b>
Box 114, Folder 20	<b>from Box 20, folder 5</b>
Box 114, Folder 21	<b>from Box 20, folder 8</b>

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Box 114, Folder 22	<b>from Box 20, folder 13</b>
Box 114, Folder 23	<b>from Box 20, folder 14</b>
Box 115	<b>From Series III</b>
	<b>Scope and Content Note</b>
	Slides, negatives, minox and color pulled from Project files in Boxes 24-34
Box 115, Folder 1	<b>from Box 14, folder 4</b>
Box 115, Folder 2	<b>from Box 24, folder 7</b>
Box 115, Folder 3	<b>from Box 24, folder 8</b>
Box 115, Folder 4	<b>from Box 24, folder 9</b>
Box 115, Folder 5	<b>from Box 25, folder 2</b>
Box 115, Folder 6	<b>from Box 25, folder 4</b>
Box 115, Folder 7	<b>from Box 25, folder 6</b>
Box 115, Folder 8	<b>from Box 26, folder 7</b>
Box 115, Folder 9	<b>from Box 26, folder 10</b>
Box 115, Folder 10	<b>from Box 27, folder 3</b>
Box 115, Folder 11	<b>from Box 28, folder 14</b>
Box 115, Folder 12	<b>from Box 29, folder 2</b>
Box 115, Folder 13	<b>from Box 29, folder 7</b>
Box 115, Folder 14	<b>from Box 31, folder 4</b>
Box 115, Folder 15	<b>from Box 31, folder 12</b>
Box 115, Folder 16	<b>from Box 31, folder 17</b>
Box 115, Folder 17	<b>from Box 31, folder 19</b>
Box 115, Folder 18	<b>from Box 32, folder 1</b>
Box 115, Folder 19	<b>from Box 32, folder 2</b>
Box 115, Folder 19A	<b>from Box 32, folder 3</b>
Box 115, Folder 20	<b>from Box 32, folder 15</b>
Box 115, Folder 21	<b>from Box 33, folder 1</b>
Box 115, Folder 22	<b>from Box 33, folder 2</b>
Box 115, Folder 23	<b>from Box 33, folder 3</b>
Box 115, Folder 24	<b>from Box 33, folder 6</b>
Box 115, Folder 25	<b>from Box 33, folder 7</b>
Box 115, Folder 26	<b>from Box 34, folder 1</b>
Box 116	<b>Lecture slides from Series VI.C n.d.</b>
Box 117	<b>Lecture slides from Series VI.C n.d.</b>
Box 118	<b>Lecture slides from Series VI.C n.d.</b>

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Roll 1\*\*

**From Series VIII: "Thermo - electronical chewing gum," 1970**

**Scope and Content Note**

Wolf Vostell photographic self-portrait printed on linen with words "For Allan Kaprow."

Roll 2\*\*

**From Series III: "Soap"**

**Scope and Content Note**

5 sheets of butcher paper with words painted on it: "Soap" is written on one sheet;" "1st Evening" is written on 2 sheets along with description of what happened; "2nd Evening" is written on 2 sheets along with description what happened.