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	Burton	II.17

LOWER FORCES

(first performed at the Gramercy Arts Theater, April 20, 1970.)
then Nov. 9, 1970, Betty Center

Houselights and stage lights are on.

Taped music begins this piece. If there is no sound system in the theater, Tape-recorder and speakers should be visible on the stage.

The tape I composed consisted of the "Theme From Dr. Zivago" slowed down from 7 1/2 to 3 1/4 three times, combined with a recording of random readings from "The Revelations of St. John the Divine" slowed down from 7 1/2 to 3 1/4, two times. The sounds are lugubrious and ominous and their origins are not readable.

The stage is bare except for a slide projector on a table upstage center, aimed towards the audience. There is also a ladder. If possible there should be no teasers, backdrops or curtains of any kind and the entire area should be painted a dull black.

The music continues throughout the piece.

After three minutes the performer enters from the rear of the theater, through the audience. His clothing should be dungarees, a dungaree jacket, and boots. His movements should be "serious," that is, slightly slower than normal. He should not make any abrupt movements nor should he show any expression on his face. He is a visiting theatrical magician, a workman, and a priest. He must be calm and ordinary and certainly not pompous.

The mode of this piece is religious and ritualistic.

When the performer arrives on the stage, he precedes to stretch a long piece of cord across the stage. The upper edge of a 9X12 clear plastic dropcloth has been attached to it. This must be set up in advance so that all he has to do is---using the ladder---attach one end of the cord to the wall oppisite to the wall it is already attached to. This creates the screen for the slide projections that form the central part of the piece. The slides should be inserted in the slide-projector backwards, so that the words on the slides are legible to the audience.(If necessary the screen can be stapled to the stage floor.)

(Note: rear-projection on a clear plastic drop cloth does work, although it does seem impossible. For best results, the cheapest drop-cloth should be used and the theater should be totally dark. The exact position of the screen and the focus of the slide projector should be worked out in advance.)

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2.

After the performer has set up the screen, he turns on the slide-projector and sits cross-legged next to it. He may smoke, if necessary. The lights are all turned off.

The slides should be shown at a rate of 16 seconds per slide. For best results, a Kodak 800 automatic Carousel slide-projector should be used. An automatic-focus projector will not work in regards to the Ektographic(Kodak) title slides that are used in the piece.

Each slide contains words printed with Transfer-Type.

In effect, the audience is being asked to read a play and imagine a play, rather than to look at a play. This is a media-context shift that acts as a distancing effect.

~~Ekkkkkkkkk~~

The words on each slide to be shown are, in order, as follows:

1. LOWER FORCES / A FIVE ACT PLAY / BY JOHN PERREAULT
2. CAST: MAN / WOMAN / BOY / ANIMALS
3. ACT ONE / THE PAST
4. ~~kkkk~~ SCENE ONE / A FOREST
5. WOMAN: IT'S GETTING DARK
6. MAN: IT'S GETTING DARK
7. WOMAN: I DON'T THINK SO
8. ~~kkkk~~ SCENE 2 / A ROOM
9. WOMAN: I'LL EAT YOU
10. MAN: EAT ME
11. SCENE 3 / A MOVIE THEATER
12. A COLOR FILM OF ANIMALS KILLING & EATING
13. 20 MINUTES PASS
14. SCENE 4 / A ROOM
15. MAN: PLEASE GO
16. BOY: I CAN'T
17. MAN: WHY?
18. BOY: I'M STILL HUNGRY
19. ACT TWO / THE PAST

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20. SCENE 1 / A ROOM
21. MAN: I HATE YOU
22. WOMAN: I HATE YOU
23. BOY: I HATE YOU
24. SCENE 2 / AN EMPTY ROOM
25. 20 MINUTES PASS
26. SCENE 3 / A FOREST
27. WOMAN: PLEASE GO
28. BOY: I CAN'T
29. WOMAN: WHY?
30. BOY: I'M STILL HUNGRY
31. SCENE 4 / A TV STUDIO
32. MAN: GOD?
33. SCENE 5 / A THEATER
34. SLIDE PROJECTIONS OF RAW MEAT
33. 20 MINUTES PASS
34. SCENE 6 / A FOREST
35. WOMAN: IT'S GETTING DARK
36. ACT THREE / THE PAST
37. SCENE 1 / A ROOM
38. MAN RAPES WOMAN
39. SCENE 2 / A ROOM
40. BOY RAPES WOMAN
41. SCENE 3 / A ROOM
42. MAN RAPES BOY
43. SCENE 4 / A TV STUDIO
44. BOY: I'LL EAT YOU
45. MAN: EAT ME

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	Burton	II.17

BL

4.

46. SCENE 5 / A ROOM
47. BOY RAPE'S MAN
48. ACT FOUR / THE PRESENT / A THEATER
49. REAL ANIMALS KILLING & EATING
50. 20 MINUTES PASS
51. ACT FIVE / THE FUTURE
52. SCENE 1 / A FOREST
53. BOY KILLS MAN
54. SCENE 2 / A FOREST
55. BOY EATS MAN
56. THE END

This is a "False Ending." Applause is to be expected.

The stage lights go on. The performer turns off the slide-projector. Then, calmly and seriously, dismantles the screen by untying one end of the cord and removing the entire screen off-stage. The house lights go on. He leaves the same way he entered.

This is the real ending: the music stops.

John Ferreault

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STREET WORKS IV

VITO ACCONCI
ARAKAWA
SCOTT BURTON
EDUARDO COSTA
STEPHEN KALTENBACH
LES LEVINE

ABRAHAM LUBELSKI
BERNADETTE MAYER
JOHN PERREAULT
MARJORIE STRIDER
HANNAH WEINER

THE ARCHITECTURAL LEAGUE OF NEW YORK

OPENING NIGHT OCTOBER 2nd, 1969
5 - 7 P.M.

41 EAST 65th STREET

WORKS BY ALL ELEVEN ARTISTS

FOLLOWED BY WORKS IN VARIOUS LOCATIONS THROUGH OCTOBER 25th

Acconci, Mayer, Perreault: 10/3 - 25, Citywide.

Costa: 70th to 65th, 18th to 8th, bet. 5th & 3rd.

Les Levine: 10/3 - 25, E. 65th.

Lubelski: 10/5, 1-3 P.M., 109 Spring, 2nd fl.

Kaltenbach: call 628-4500.

Weiner: 1-7 P.M., 10/4, 5, 19, call 628-4500.

Strider: 10/6, 9-12 A.M., Seagram Bldg.; 10/10, 1-4 P.M., 42nd St. Library;
10/18, 6-9 P.M., Lincoln Center; 10/21, 9-12 P.M., Wash. Sq. Arch.

Arakawa: 10/24, Noon, 41 E. 65th.

Burton: 10/25, Noon, 41 E. 65th.

Coordinator(s): Hannah Weiner, Marjorie Strider & John Perreault

Photo: Ira Haber

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THE ARCHITECTURAL LEAGUE OF NEW YORK
41 East 65th Street
New York, New York

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An evening of three Performances, by Marjorie Strider, John Perreault and Scott Burton, is now available for booking through the Association for Performances.

In *Underneath* by Marjorie Strider, bolts of variously colored cloth and lengths of colored ribbon will be manipulated by ten performers in a structured sequence. The spatial sequence will be maintained on a floor-to-ceiling plane. The performer's role will extend beyond his function as stagehand into the area of expressive body movements. The premise of this piece is an abstract one, dealing with three-dimensional space as a flat surface. However, the use of the human body in a Performance introduces a second theme which changes with each performance.

In *Mottos* by John Perreault, the "mottos" are recited twelve times by the artist, who makes twelve different entrances wearing twelve different costumes or disguises. The stage is empty between segments and pauses are determined by the time it takes the artist to change his appearance. . . .What is examined is not spoken language alone, but spoken language as one element in a theatre language context. What do the mottos mean? What do the costumes mean? What are the relationships between the mottos and the visual aspects of the piece?

In *Chair Scenes* by Scott Burton, thirty identical chairs are used as "actors" in a series of pseudo-dramatic tableaux. Six people rearrange the chairs in full view between each "scene." In a new kind of puppet theatre, the process of anthropomorphism is drawn upon.

After their Performances, the artists will be available for a discussion period.

This evening is available for the cost of transportation and lodging for the artists, and a fee of \$600.00.

THE ASSOCIATION FOR PERFORMANCES
86 Thompson Street New York City 10012 212-966-3419

Marjorie Strider has done performances at the Paula Cooper Gallery, St. Mark's Church, the Architectural League, the 14th St. Y.M.H.A., the Street Works and World Works Series, the Poetry Center and the University of Iowa. Her films have been shown at New York's Cinematheque and at the Wadsworth Atheneum, Hartford, Conn. She has had two one-man shows of sculpture at the Pace Gallery in New York City and is in numerous private and museum collections. Her sculpture has been written about in *THE NEW SCULPTURE* by Kultermann, *THE ART OF TIME* by Kirby, *THE NEW REALISM* by Battcock, and *ART AND ANTI-ART* by Brunelle.

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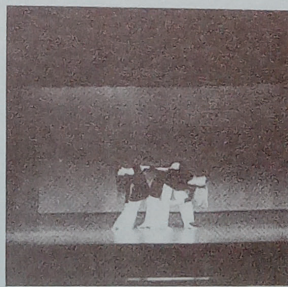
THE ASSOCIATION FOR PERFORMANCES

The Performance is a new art form. It is not dramatic theatre, but is related to the modern tradition of artists' theatre. However, Performances are not Happenings, Events, Activities, Poetry Events, Environments, inter-media or dance works. They do not offer just spontaneous sensuous experience, but concentrate on the conceptual elements of the medium to create new forms of temporal/visual art.

The Association for Performances is an organization founded to promote, present and preserve new forms of artists' theatre, specifically those referred to as Performances.

The Association for Performances cooperates with universities, colleges, student groups, museums, galleries and cultural organizations to present programs of Performances throughout the country and abroad.

Performances have been seen at the Poetry Center, the Emmanuel-EI Midtown YMHA, the Architectural League, Hunter College, the Paula Cooper Gallery and the Whitney Museum in New York, The Wadsworth Atheneum in Hartford, the University of Iowa, and other institutions.



The Association For Performances
Marjorie Strider, John Perreault, Scott Burton
86 Thompson Street New York City 10012 212-966-3149

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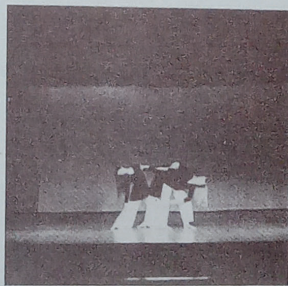
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PANEL DISCUSSION

"Performances are not: dance
plays
events"

panelists:

Bob Israel

Lucy Lippard

John Perreault

Marjorie Strider

thursday, nov. 5,

12:00 noon

AMPHITHEATRE

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~~Godot. Weds. Nov. 11 -~~

John: Low Forces

all words

constitute "text"

of play - "woman"

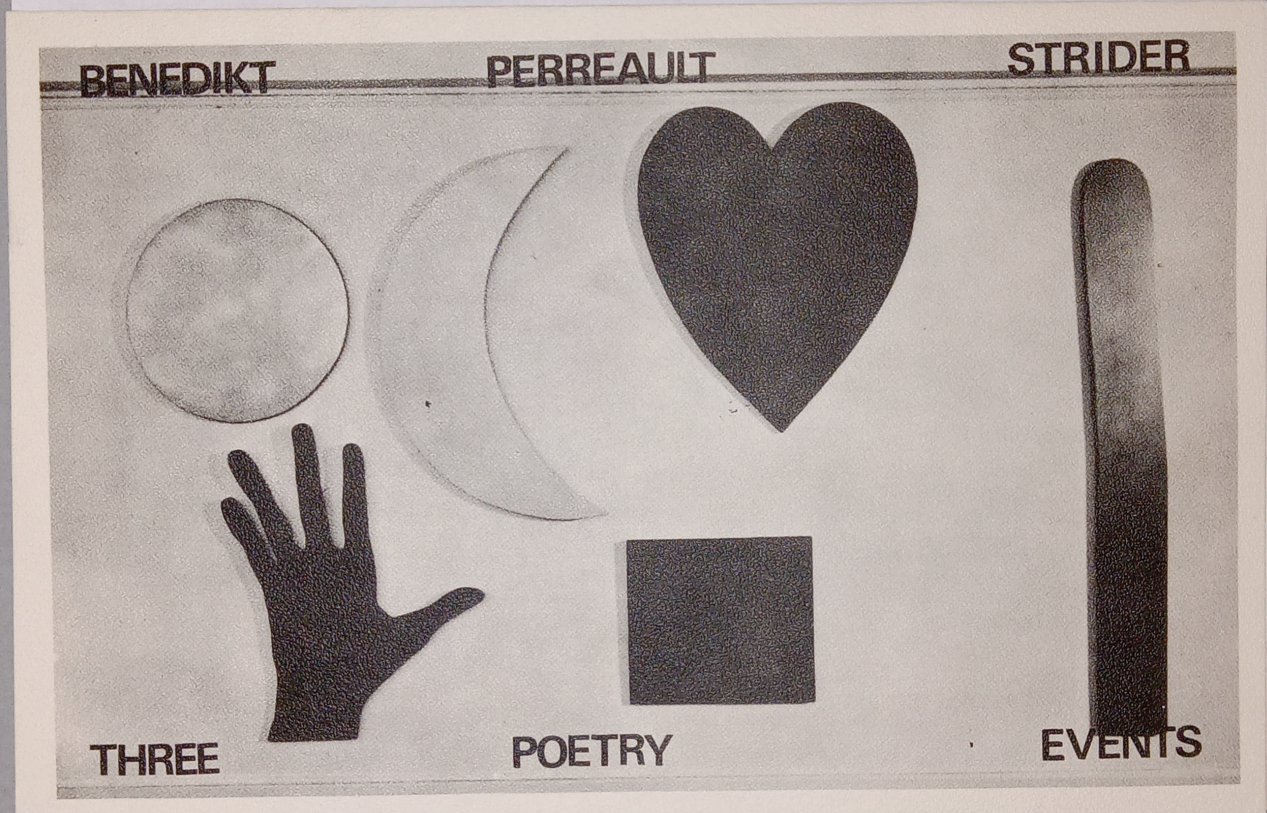
as well as "please"

her line.

new use of text

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THE POETRY CENTER of the 92nd Street YM-YWHA /1395 Lexington Avenue, New York City 10028

THREE POETRY EVENTS
Edited by Michael Benedikt

I. BOX by Charles Frazier and Michael Benedikt, with Linda Tarnay

Statement by C.F. & M.B. issued in connection with the original performance of "Box" at the Cubiculo Theatre: "Previously, poetry in visual format has been limited--as in 'concrete poetry'--to graphic arrangements of letters on the conventional page. This will be perhaps the first presentation of poetry and words in space, designed for an architecture environment: a physical, projected, or 'plastic poetry.'" The theme of the poem is the possibility of unity within the necessity for change; the theme is embodied in both the poem (using "awful" verbal puns) and in the physical or dance format (using visual puns).

Michael Benedikt is a poet who is active in several departments of the arts: his poems, which appear in The Body and the recently published Sky (Wesleyan University Press) have been widely anthologized: in The Young American Poets (Follett), The Major Young Poets (World), The Contemporary American Poets: Since 1940 (N.A.L.-World), Expanded Poetry (Simon & Shuster), Holding Your Eight Hands (Doubleday), Contemporary American Poetry: new edition (Penguin), Another Poetry Anthology (Wadsworth); and The Modern Poets (McGraw-Hill). He is also the editor of several anthologies of 20th century theatre, including Modern French Theatre, Modern Spanish Theatre, and Post-War German Theatre (Dutton), and Theatre Experiment, a collection of American plays and happenings (Doubleday). A member of the staff of the magazine Art News, he teaches at Sarah Lawrence College.

Charles Frazier is a sculptor who has shown at such galleries as the Kornblee and the Dwan; he has also been represented in such recent exhibitions as "Inflatables" (Jewish Museum) and "Explorations" (Smithsonian Museum), as well as the current world-wide touring exhibition, "Air Art." He is a collaborator with Allan Kaprow on Gas, a happening designed for WCBS-TV, is presently acting in the Bedford-Stuyvesant Community as an Ecological Advisor.

Linda Tarnay teaches dance at Bennington College, and has been active as dancer and choreographer with the N.Y. Shakespeare Co., Contemporary Dance Concerts, Dance Theatre workshop; and with the companies of Jack Moore, Lotte Goslar, and Anna Sokolow.

(5 minute intermission)

II. LOWER FORCES by John Perreault

- (1) Although the central section of "Lower Forces" is in the form of a five-act "play," the work as a whole is not traditional drama. There are no actors and no sets. The words are projected at the audience, imitating the circumstances of television rather than film. The play is read rather than seen and is an extension of my series entitled "The Theatre of the Invisible."
- (2) The "play" is bracketed and distanced by the performer setting up the screen and the slide-projector and afterwards removing them. This is the only performing in this Performance.
- (3) "Lower Forces" is an unconventional examination of conventional theatrical devices, but it is also a ritual with social and political and sexual and religious implications for those who desire or are able to find them.
- (4) Nothing is seen but the screen, the performer, the words.
- (5) As in classic Greek tragedy in which off-stage murders and catastrophes are more horrible by virtue of their invisibility, the audience is encouraged to imagine and interpret events too unpleasant or taboo to be experienced more directly.
- (6) The durational aspects of the presentation allow time and space to assimilate or elaborate the meanings of these invisible events.

"Lower Forces" has been previously performed at the Gramercy Arts Theater.

John Perreault has published two collections of poems: Luck (Kulchur Press), and Camouflage (Lines Press). He is also the art critic of The Village Voice and the author of the forthcoming Disturbances: Art Writings 1964-70 (E.P. Dutton) and Andy Warhol (Abrams). His performances have been presented at the Architectural League, New York University, St. Marks' Church, Hunter College, Wadsworth Atheneum, and the University of Michigan.

(5 minute intermission)

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III. FRAMEWORK by Marjorie Strider & Company

Two large picture frames, one baroque ornate, and one classical moderne, will be used to frame the activities of fifteen performers, who will execute tasks of their own choosing, and which they regularly practise. The performers in this piece will include: Poet--Ira Joel Haber; Electric Guitarist--Susan Hoover; Painter--Rosemarie Castoro; Sculptor--Ted Titolo; Actor--Hal Rooney; Dancers--Rachel Lew and Susan Harris; Smoker--Scott Burton; Comber--Angela Frascone; Sleeper--Andrea Halpern; Framers--Wayne Masiello, Jeff Crockett, Corey Russo, and Gary Fareh.

The picture frames will be moved about, acting as the camera eye, making individual or group selections, and imposing order on disorder. There will be no climax, but rather a gradual, steadily mounting current of mixed activities, a tapestry or fugue of movement. The climaxes occur when the frames spotlight or designate a particular activity or activities. The length of the performance is determined arbitrarily, since the possibilities of framing are, as in life, potentially infinite.

"Framework" has previously been shown at the Emanuel Midtown YWHA.

Marjorie Strider has had two one-man shows of sculpture at the Pace Gallery, and is represented in numerous public and private collections. Her films have been shown at the Filmmakers Cinematheque, the Wadsworth Atheneum, and elsewhere. Previous performances have been presented at the Paula Cooper Gallery, St. Marks' Church, in the "Street Works" and "World Works" series, and at the University of Iowa.

Cover: JIM DINE Midsummer Wall, 1966 Courtesy, Sonnabend Gallery, New York City

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THEATER WORKS

HUNTER COLLEGE

68TH & PARK,

RM. 1804, 18TH FL.

8:30 PM, MAY 2,5,9,12,16.

1. A Song.....Bernadette Mayer
performed by Vito Hannibal Acconci
2. Anne Waldman.....Anne Waldman
performed by Anne Waldman
3. The Invisible Theater (#1): "Theater Works".... John Perreault
with the assistance of Vito Hannibal Acconci
Eduardo Costa, Bernadette Mayer, Hannah Weiner
4. Six Absences.....Eduardo Costa
performed by John Perreault (4/28), Bernadette
Mayer (5/2), Vito Hannibal Acconci (5/5),
Hannah Weiner (5/9), Scott Burton (5/12),
and Anne Waldman (5/16)

Intermission

5. Outcasts (Mon.) or Guns of Will Sonnett (Fri.).....Hannah Weiner
6. Untitled.....Vito Hannibal Acconci
performed by Scott Burton, Eduardo Costa,
Bernadette Mayer, John Perreault, Anne Waldman
and Hannah Weiner
7. Five Theater Works.....Scott Burton
 1. Point of View (Above, Below)
performed by Vito Hannibal Acconci, Eduardo
Costa, John Perreault, Bernadette Mayer,
Hannah Weiner, Anne Waldman
 2. Five Changes performed by Scott Burton
 3. Scale (Reduction, Enlargement)
performed by Bernadette Mayer, Vito Hannibal
Acconci, Scott Burton, Eduardo Costa, John
Perreault, Anne Waldman
 4. Body Performed by Scott Burton and John Perreault
 5. Six Crosses performed by Hannah Weiner

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For immediate release:

SEVEN WRITERS PRESENT THEATER WORKS AT HUNTER COLLEGE

Theater Works by Vito Hannibal Acconci, Scott Burton, Eduardo Costa, Bernadette Mayer, John Perreault, Anne Waldman, and Hannah Weiner will be presented in Room 1604 (16th floor) at Hunter College, 68th Street and Park Avenue. The performances will be at 8:30 PM on May 2, 5, 9, 12, and 16. Seating is strictly limited and reservations are necessary.

There will be no characters, no plots, no improvisations, and in most cases no dialogue and no scripts. There will be no actors, no directors, no designers, no musicians or dancers or stage hands. All aspects of Theater Works are determined and executed by the seven individual authors.

One short Theater Work consists simply of symmetrical "costume" changes. A longer one uses a television set in a new and very simple way.

The writers, mostly poets, do not have the attitudes of playwrights. Their new Theater Works are closer to recent tendencies in the visual arts (some of the writers are also art critics) than to the dominant Expressionism of current experimental theater ensembles. But unlike Happenings or art & technology shows, Theater Works are conceived for a theater context. Theater Works are intended to reveal as well as use the properties of the theater itself.

For further information
call: 226-2412 or 243-4766

For reservations
call: SU 7-2358

Contribution: \$1.00

Vito Hannibal Acconci: author, Four Book, Transference: Roget's Thesaurus; co-editor, O to 9; Editorial Associate, Art News.
Scott Burton: art critic; libettist, New York City Ballet Company.
Eduardo Costa: author, First Mass Media Art Work (Buenos Aires); co-author Fashion Show Poetry Event.
Bernadette Mayer: author, Story; co-editor O to 9.
John Perreault: author, Camouflage, Luck; co-author, Fashion Show Poetry Event; art critic, The Village Voice.
Anne Waldman: author On The Wing; editor, The World; co-editor, Angel Hair Magazine and Press; director, St. Mark's Poetry Project.
Hannah Weiner: author, "Code poems"; co-author Fashion Show Poetry Event; recipient Cassandra Foundation grant.

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	Burton	II.17

31 March 1969

86 Thompson Street

New York, New York

Eugene C. Goossen
Chairman, Art Department
Hunter College
New York, New York

Dear Gene,

Thank you for your permission to use Room 1604 at Hunter for the performance of theatre works by Vito Acconci, Eduardo Costa, John Perreault, Bernadette Mayer, Anne Waldman, Hannah Weiner and me. As you and I discussed, the six performances will take place on the Monday and Friday evenings, April 28, May 2, May 5, May 9, May 12 and May 16. They will begin at 8:30 and last for ninety minutes so that the audiences will be sure to be out of the building by 10:30. The Theatre Works group will assume responsibility for removing and replacing the screens and slide projectors, and for setting up and removing the folding chairs as well as our own equipment. We understand that the room's balcony is not to be used for seating and that the downstairs seating capacity is 60 people.

The performances will not cost your department anything. Since we will have a number of necessary expenses (mailings, programs, a reservation service), we intend to ask for a donation or contribution of \$2.00. Mrs. Rave has told me that this is permissible.

Mrs. Rave, who has been and continues to be very helpful, anticipates that the student projects will be out of the room by the time of the first performance (Monday, April 28). The Theatre Works group has agreed to reserve that performance for your department, to do so without asking for a contribution, and to participate afterwards in a discussion of the program. (Your students will find many of the principles of modern visual as well as verbal art in Theatre Works; they should be interested.) Is this desirable and satisfactory to you? The performance time could

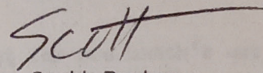
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be moved up and the intermissions eliminated that evening to provide time for a panel or discussion afterwards. We would like to know how large an audience we might expect for this, the first performance.

Thank you again, Gene; I hope that all arrangements are satisfactory to you and that their execution will cause you no problems.

Sincerely,


Scott Burton

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April 9, 1969

Theater Works
c/o Burton, apt. 5
86 Thompson Street
New York, New York 10012

Mr. Morrish
Artists Service Inc.
170 West 74 Street
New York, New York

Dear Mr. Morrish,

Enclosed is my check for \$15.00, the initial payment for one month's use of your telephone reservation service. My group, Theater Works, would like the month to run from April 16 through May 16. Our performance dates are May 2, 5, 9, 12 and 16 (alternately, Mondays and Fridays). The reservation list must be cut off at 60 (sixty) people per performance. The location of Theater Works performances is Room 1604 (16th floor), Hunter College, 68th Street and Park Avenue. The time is 8:30 p.m.

You may reach me at my home number, 226-2412, or if you cannot reach me, another member of this group, John Perreault (243-4766), can also answer questions or whatever.

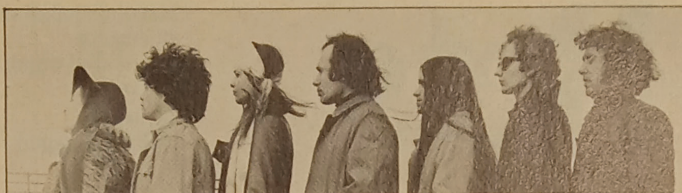
You may bill me for the additional charges for messages but all bills should be made out to Theater Works, c/o me. Will there be one total bill at the month's end?

Thanking you, I am,

Sincerely,

Scott Burton

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NEW YORK MAG. MAY 5, 1969

Best Bets

Recommendations
of current
and choice events
of the week

Edited by
Julie Baumgold



The Green Eyeshade

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(No. 2 in a series)

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THE NEW YORK WOMEN'S EXCHANGE
RESTAURANT/541 MADISON AVENUE

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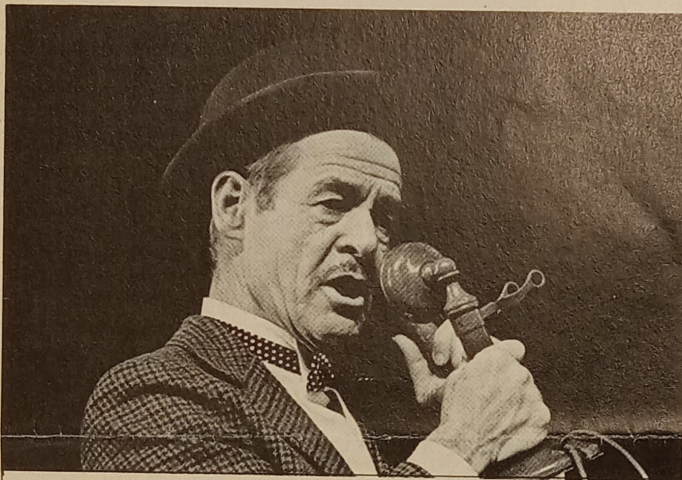
MAY 5, 1969

NEW YORK MAG

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By LOUIS CALTA

Robert Brustein, dean of the School of Drama, Yale University, has been charged with "psychological censorship" by the editor of Yale/Theater, a magazine with national distribution.

The editor, Allan Albert, a Doctor of Fine Arts candidate at the school, and the magazine's managing editor, Miss Honor Moore, have resigned over the contents of the projected summer issue.

Mr. Brustein, reached in New Haven, called the charge "absurd."

Mr. Brustein said, "Although the magazine was conceived as a medium for student writing and editorial experience as well as an important vantage point from which to develop perspectives of contemporary theater, it is presently inhibited by an impracticable and intolerable work situation."

The magazine is printed three times a year. Its summer issue was to have been titled "Crisis in University Theater: Education and Art."

stem with the university theater, particular, is in Mr. Brustein replied, "I am an adviser of the public, which he founded last year. He had always been responsible for approval of its contents and directions. "Since Yale/Theater is a private funded magazine of general interest and not simply a school publication, I felt it necessary to reject a proposed table of contents that centered on student politics at Yale and not on the theater at large," he said.

He described Mr. Albert as "a first-year student" who had not yet done an issue of the magazine.

The dean said the magazine had been taken over by its previous editors, who will be publishing an issue based "on university theater, from a general standpoint, including not only Yale, but other university theaters."

Mr. Albert commented, "Mr. Bernstein evidently no longer feels the magazine should be an organ of 'ferment' as he stated when it was originally conceived." As a result of his resignation, he said, three associate editors also resigned, Jonathan Coppelman, Robert Mandel and Eva Vizi.

However, Mr. Brustein declared that Miss Vizi was still on the magazine's editorial board and that Mr. Coppelman had withdrawn from the school.

Robert

The episode of student resignation of Mr. Brustein's post first encounter occurred a year over the scheduled production of Ronald R. "The Inheritors." Because of student objection, the play was withdrawn and substituted "Operation Side Order," by Sam Shepard, to run against opposition from eight black students who deemed the play "racist." Although furious at the charge, Mr. Brustein also canceled that production.

Last month, differences over the university's policies toward professional theater led to the dismissal by Mr. Brustein of Gordon Rogoff, head of the drama school's department of directing.

Artists, 'Doing Thing,' Do Streets



The New York Times (by Robert Walker)

A Fifth Avenue pedestrian examines picture frame placed on a tree by the artists' group at the corner of 45th Street.

About 20 artists "did their thing" on the streets of midtown Manhattan over the weekend to call strollers' attention to their environment.

For 24 hours beginning at midnight Saturday, the informal group ("we really don't know how many are involved," said one organizer), left messages on sidewalks, hung picture frames on fire-plugs and telephone booths and pasted plain black labels on anything handy.

"We're not celebrating anything really," said Miss Marjorie Strider, one of the organizers and a sculptor. "I guess the idea of the whole thing is to make people look at their environment."

Their activities included painting a line on the streets of an area bounded by 42d and 52d Streets and Sixth and

Madison Avenues, handing out bills saying, "Look at the color yellow," and scrawling "See" and "Look" in chalk on the sidewalks.

Miss Strider said, for instance she hoped the more than 30 empty picture frames she hung in the area would call strollers' attention to whatever they saw framed.

But apparently many were like Bernie Roberts, who, happening upon one of Miss Strider's frames on a phone booth at the Avenue of the Americas and 45th Street, saw only a free picture frame.

He took it home for his wife to use on a new tapestry.

"You'd be amazed what you'll find in the streets nowadays," he told an onlooker as he walked off.

Entertainment Events

Opera

Tonight
METROPOLITAN OPERA, Verdi's "Il Trovatore," 8.

Concerts

Tonight
NEW YORK PHILHARMONIC, Pierre Boulez conducting, Alberto Lysy, violinist, Philharmonic Hall, 7:30.

VLADIMIR ASHKENAZY, pianist, Carnegie Hall, 8:30.

MONTSERRAT ALAVEDRA, soprano, Jeanneferre Faber, pianist, Carnegie Hall, 8:30.

JANE FLEGENHEIMER, flutist, with assisting artists, Mannes College of Music, 8:30.

CHICAGO JAZZ SEXTET, New York University, University Heights, 8:30.

Dance

Today
BLUE NILE MUSIC AND DANCE GROUP OF ETHIOPIA, New York University Uptown Campus, Gould Student Center, 8:30; Town Hall, 123 West 43rd Street, 8:30.

MOBILIZATION FOR YOUTH DANCE PROJECT, The Cubiculo, 414 West 51st Street, 8:30.

Cabaret

Tonight
LA MAISONNETTE, St. Regis-Sheraton, Fifth Avenue and 55th Street, Irish night.
RIVERBOAT, Empire State Building,

34th Street and Fifth Avenue, Big Tiny Little, Carrie Smith and Eddy McGinnis Orchestra.

SHEPHERD'S, Drake Hotel, 440 Park Avenue, the New Zealand Trading Company.

The Beatles
Yellow Submarine
EXCLUSIVE ENGAGEMENT!
Guild 50s
12, 1:30, 3, 4:40, 6:45, 7:30, 9, 10:30
EMBASSY 72nd ST. & B'way

Elizabeth Taylor • Robert Mitchum
"SECRET CEREMONY"
and
"CHARLIE BUBBLES"

"A BEAUTIFUL FILM"
—Judith Crist,
New York Mag
SEE IT AT
12:40, 2:30, 4:20
6:15, 8:15, 10:15
"CHANGES"
68th St. PLAYHOUSE RE 4 0302

2 AN NO
W
THE
The Yellow Submarine
EXCLUSIVE ENGAGEMENT!
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12, 1:30, 3, 4:40, 6:45, 7:30, 9, 10:30
HEIGHTS
ELIZABETH TAYLOR
"SECRET CEREMONY"
and
"STARS OF THE RIVERBOAT"
ULANOVIA, PLETSKY

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Scott Burton Self-works, 1969

These pieces were performed on city streets (except III, done in the lobby of a building). The occasions were the series of Street Works, New York, 1969. These pieces were on April 18, May 12, 15, October 2, and October 25, respectively.)

I

Disguise. Walking on Fourteenth Street dressed as woman. Not "drag" but ordinary, unremarkable woman's clothing (raincoat, umbrella, shopping bags). Total anonymity—as self (to acquaintances); as male, as performer (to all). Achievement of "invisibility"; immaterial piece. And "costumes"; concealment and revelation.

II

Ear. Walking on Spring Street with ears plugged. (Sound) removal. Available to no one else, could only be duplicated. "Autobiographical"—use (interrupted) of own physiology. Visible only in behavior distortions.

III
and
IV

Dream. Sleeping in the lobby of AFA Building, during opening of "group show" of performances (an/art occasion). The intention: to try to produce a ~~workpiece~~ dream—explicit
this dream to contain specific material: the creation of a new piece, to be performed 23 days later. Translation of body to mind (sleep to art) through oneiric. The "action" dreaming. Context, strangers in public place; violation of personal space, activity.

Nude. Walking on Lispenard Street nude. Enactment of actual dream produced earlier. "Classic" anxiety dream; fear. Inverted condition: dream directed to be at noon, but midnight was dreamed about instead. (Also inversion of disguise piece?) Violation of legality. Imitation of madness; strong self-directed effect.

The relation/~~to~~ the two locations--lobby and street-- provided relation of two pieces.
of

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Four Works for Proscenium Stage (1969)

Scott Burton

(First performed at Hunter College Art Department Theater, April 28, 1969)

1. Point of view: above, below

Several performers enter and stand equidistantly in a row parallel to apron. They lie down, their heads downstage. They stand up, then lie down again, their feet downstage. They stand up again and exit.

2. Scale

A. Reduction

Two or more performers stand on stage whispering to each other.

B. Enlargement

Two performers stand on opposite sides of stage and toss a small ball back and forth. They stop and step off into wings. A larger ball, of the same color, is then tossed back and forth across the empty stage the same number of times.

3. Six crosses

I. A performer starts to walk across the stage, in darkness; when he is one-third of the way across, the stage lights go on; two-thirds across, the lights go off again.

II. The performer crosses again, starting in light; one-third of the way across, the lights go off; two-thirds across, the lights go on again.

III. The performer crosses again, starting in darkness; when he is one-half of the way across, the lights go on.

IV. The performer crosses again, starting in light; one-half of the way across, the lights go off.

V. The performer crosses the stage in uninterrupted darkness.

VI. The performer crosses the stage in uninterrupted light.

(The crosses are in the same direction. The return crosses are in darkness.)

4. Four changes

A performer faces the audience, stage center, wearing a shirt and a pair of pants of the same color, color A. He removes the shirt, revealing under it an identical shirt of color B. He removes the pants, revealing under them an identical pair of color B. He removes the shirt, revealing an identical shirt of color A. He removes the pants, revealing an identical pair of color A. He removes the shirt, revealing an identical shirt of color B. He removes the pants, revealing an identical pair of color B.

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Dream, a performance work ~~xxxx~~

Scott Burton

This work was a combination of Literalism and Surrealism, i.e.

oneiric subject matter but using the dream directly. Its

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as by drawing directly on the unconscious as

the source of a work later to be executed.

specific use of the ur
(~~positional strategy~~) . The/~~intention~~ was to

--specifically, a street work (which this work
"text" of the piece /
activity outline) ~~xxxxxxwithxxxxshowxx~~ announces.

within the other~~xxx~~ like a painting with

or a play within a play.

ic aspects: this piece as somatic art and as

e element was the use of my own body, metabolic

(sleeping, dreaming) ~~xxxxxxixixix~~ (instead of
or material,

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ational art

art or theatre, a real activity was offered to

eliminating ~~xxxxxxixixix~~ or sequential events
but also ~~xxxxxxixixix~~ narrative/as well as
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times and places. Also, an ordinary activity

The reversal involved--perf'in
everyone does. ~~xxxxxxixixix~~ private

~~xxxxxxixixix~~ ~~xxxxxxixixix~~
~~xxxxxxixixix~~ can be thought of ~~xxxxxxixixix~~

situation (an art opening) ~~xxxxxxixixix~~
bivalently

of being there and not-there. In terms of the

ng, the reversal apparently produced a sense
audience. even

~~xxxxxxixixix~~ (some people/said I looked dead). in

THEATER WORKS

VITO HANNIBAL ACCONCI

SCOTT BURTON

EDUARDO COSTA

BERNADETTE MAYER

JOHN PERREAULT

ANNE WALDMAN

HANNAH WEINER

HUNTER COLLEGE

68TH & PARK,

RM. 1604, 16TH FL.

8:30 PM, MAY 2,5,9,12,16.

CONTRIB. \$1.00

RESERVATIONS: SU 7-2358

LIMITED SEATING

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.17

Dream, a perf
 Scott Burton
 This work was
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.17

Dream, a performance by Scott Burton. This work was a oneiric subject, immediate, and new methods of making the work, not ~~the~~ Surrealism (Automatism in a dream another is not). * This One work is seen another picture. Some other "theatre." The or biologic process language, significant terms of performance the audience, *elim. not only* and characters in was offered, a act in public, in terms of the particular ~~act~~ sleeping. particular act my of/vulnerability ~~the audience~~

THEATER WORKS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.17

Dream, a performance work ~~by~~

Scott Burton

This work was a combination of Literalism and Surrealism, i.e.

oneiric subject matter but using the dream directly. Its immediate ^{subject matter} ~~intention~~ was aesthetic--dealing with artistic creativity,

new methods of making works by drawing directly on the unconscious as

the work, not just as the source of a work later to be executed. ~~the~~ Surrealist ^{specific use of the ur} (Automatism is the ^{inspiration, 0} ~~transitional strategy~~). The ~~intention~~ was to

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One work is situated within the other ~~xxx~~ like a painting with another picture in it, or a play within a play.

Some other artistic aspects: this piece as somatic art and as "theatre." The somatic element was the use of my own body, metabolic or biologic processes (sleeping, dreaming) ~~xxxxxxx~~ (instead of or material, language, signs, images), as subject, as art-producing system. In the terms of performance/art or theatre, a real activity was offered to the audience, ^{or sequential events} ~~xxxxxxx~~ ^{eliminating} ~~xxxxxxx~~ narrative, ~~xxxxxxx~~

^{elim. not only} and illusionist characters, imaginary times and places. ^{but also} Also, an ordinary activity was offered, something everyone does. ~~xxxxxxx~~ ^{The reversal involved--perf'in} ~~xxxxxxx~~ ^{xxxxxxx} private act in public, ~~using the xxx of xxxxxx~~ can be thought of ~~xxxxxxx~~

in terms of the particular public situation (an art opening) ~~xxxxxxx~~ as ambivalently ~~xxxxxxx~~ ~~xxxxxxx~~ ways of being there and not-there. In terms of the

particular act, sleeping, the reversal apparently produced a sense of vulnerability ^{my} ~~xxxxxxx~~ ^{in the audience.} ~~xxxxxxx~~ ^{even} (some people/said I looked dead). ~~ix~~

~~the audience~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.17

two parts
of ill are photo
and text.

Dream. a performance work
a. comb of literalism + surrealism.
aspects: ~~not~~ ~~die~~ ~~oneiric~~ subject matter
but using dream oneiric directly instead of only
- ~~art~~ unconscious creation - intention to dream
within ~~turns~~ another art work, specifically a street work.
~~transparenc~~ (dream dreamed was made. describe.
its immediate this work was never executed)
intention was one work within another like play within play
(see outline) or play with another picture in it.

some other aspect somatic
as ~~body~~ art - using our body, our metabolic
(sleeping, dreaming)
biological processes, as material or systems
as art-producing system.

perform a ~~offering~~ a real activity to audience; dispensing with
- as "theatre." doing an ordinary thing out of place.
illuminist narratives as ~~other~~ ~~places~~ ~~imaginary~~
well as characters ~~other~~ ~~places~~ ~~imaginary~~

Reversal - private act in public - in terms of
situation (opening), there and not-there - the
vulnerability of the isolated individual + his
relation to ~~the~~ ~~comm.~~ ~~same~~ (people said I looked dead
and were concerned for me)

implications ~~social~~ ~~not~~ ~~can~~ ~~be~~ ~~done~~ ~~by~~ ~~anyone~~ ~~the~~ ~~picture~~
art to show ~~that~~ ~~biologic~~ ~~aspect~~, ~~idea~~ ~~that~~ ~~dreams~~ ~~are~~ ~~networks~~
that it must be done by all in art as a means
of changing the culture. everyone in artist.
(the critic, the intellectual version of advertising business
or of packaging technologist, would then disappear.)
the critic's function then.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.17

High art as we know it (elite)
would be sacrificed but other
changes in culture would be so
radical that people to whom art
means much (most) today would
not miss it, they would be so
transformed. probably they would
be first to adapt healthily.

Art must be related to.
Radical ideas about indiv.
& radical politics.

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	Burton	II.17

The
~~the~~ indiv's dream is used to organize
 chance ~~event~~

(residual material of waking day) - ie ^{now} experience
 into a pattern ^{significant}.
 (By its new combinations ^{its} suggestions
~~of possibility~~ of impossibility)
 it is ~~clearly~~ an insinuated art work.
 perhaps the prime primary art work
~~activity~~

~~the~~
 the mass dream - formula, myth,
^{high} art was dream only of segment - was positive but could not
 be shared by all. indeed ~~and~~ mod'ist art, like its parent
 Romanticism ~~of which it is a tributary~~, takes pains to emphasize
 its elitist identity, in extreme ambivalence.

the mass art work is necessary to our
 survival & from planet's (this due to technology. one form
 of my work was use of milk - chemical
 technology)

Rodchenko "the collective art of the future
 is the creative life."
 my future investigations. →
 to produce
 sleep. Most
 significant
 work in my

Can art be used to integrate people. races, classes,
~~the making & the ruled?~~ the making & the ruled?

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	Burton	II.17

on private internal terms,
 in the terms of my own life,
 would have been learning
 how to ^{really} get to sleep on one. how really
 to sleep in a public situation.

Probably
 My psychic habits would have been
~~really~~ ^{were} deeply affected then.

END art an instrument of community.
 a mass of Chinese citizens

~~celebration~~ ^{precision} ^{pattern} ^{calisthenics}
 gymnast, performing
~~is the ideal art work~~ ^{points to the way to}
 a new future.

on a day of liberation
 not a celebration
~~is the ideal art work~~

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Dream, a performance work ~~xxxx~~

Scott Burton

This work was a combination of Literalism and Surrealism, i.e. oneiric ^{subject matter} subject matter but using the dream directly. Its immediate ~~intention~~ ^{intention} was aesthetic--dealing with artistic creatlivity, new methods of making works by drawing directly on the unconscious as the work, not just as the source of a work later to be executed. ~~the~~ Surrealist (Automatism is the ~~transitional strategy~~) ^{inspiration}. The ~~intention~~ ^{specific use of the unc.} was to dream another art work--specifically, a street work (which this work is not).* This ~~the~~ ^{"text" of the piece} (activity outline) ~~xxxxxxx~~ announces. One work is sotuated within the other~~xxx~~ like a painting with another picture in it, or a play within a play.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.17

DREAM

I. Conception

- A. Agent instructs self to produce unconscious fantasy about self at specific (future) time and place. *
- B. Agent sleeps.

II. Execution

- A. At specified time and place, agent reproduces conditions conceived in I.
- B. Agent repeats I if:
 - 1. Original conditions are inexecutable.
 - 2. No conditions have been conceived.

* As an example, the agent, Scott Burton; the time, October 25, 1969, at noon; the place, East 65 Street, New York City, in front of #41.

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DREAM

I. Conception

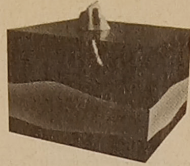
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Sculpture by Sam Richardson

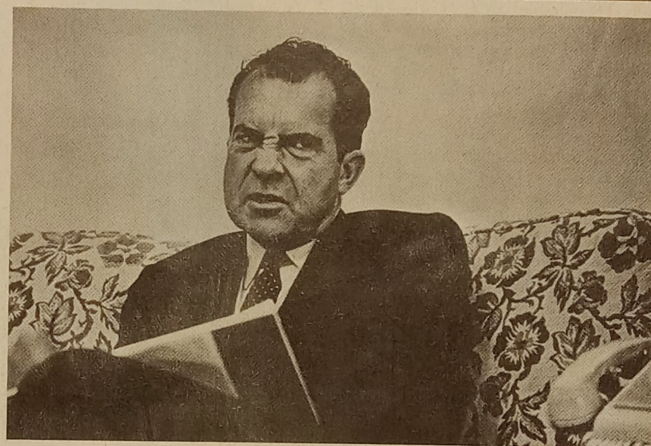
"There's Heat Haze Over Tilly Pond Near Tracy, California"

His lakes are resin, his clouds are polyfoam and his fields are furrows of combed putty. This is the plastic universe of California artist Sam Richardson's sculpture-scapes, on view this week at the Martha Jackson Gallery. His view of nature is modernistic but devoted. He's a great title-writer, too: "It's earthquake weather over that guy's earthquake"; "Eight thin miles of that guy's valley"; "There's a little lake at the base of that mountain under the cloud cover." After seeing them one wishes oneself small enough to live where there is "Sunset over the smallest island in the Western World"—and no traffic. SAM RICHARDSON/MARTHA JACKSON GALLERY/OCTOBER 4-25

And the Walls Came Tumbling Down

Vito Acconci will stand in one spot by the traffic light at 65th Street and Madison Avenue on October 2 from 5-7 p.m. Hannah Weiner will have a hot dog cart with Weiner's Wieners. Arakawa plans to remove the Empire State building and place it in front of the Architectural League. Poet John Perreault will put 26 people into tee shirts, each with one letter on it from one of his alphabetical poems. In the front room of the Architectural League Scott Burton will put himself to sleep; on October 25 he'll enact his dream. What else could all this be but "Street Works," performed by a group of writers and artists determined to reach a broader audience than the usual gallery crowd and to produce "art" in unexpected places and unexpected ways.

STREET WORKS IV/OCT. 2/5-7 P.M./65TH STREET IN FRONT OF THE ARCHITECTURAL LEAGUE, BETWEEN FIFTH AND MADISON



Fruited Plains

Probably the best book of photographs out of the 1968 political conventions is David Douglas Duncan's *Self-Portrait: U.S.A.* This is what is meant by photojournalism.

SELF PORTRAIT: U.S.A./HARRY N. ABRAMS, INC./\$15

"A Silly Tiny Tiger with a Flower Between My Teeth"

We have never seen a more beautiful book than *Tiger Flower*, by Robert Vavra, written around paintings by Fleur Cowles. It has already inspired an animated color film with music by Mitch Leigh, composer of the *Man of La Mancha* score. It is all about a land where everything that should be small is big and everything that should be big is small. It makes us think of *Le Petit Prince*. It is out this week and there will be a show of Fleur Cowles paintings at the Hammer Galleries, Oct 7-18.



The Issues

We really do not see how any New Yorker cannot want to spend his Wednesday evenings from October to December in the Ford Foundation Auditorium. There he will be able to hear debates, panels, discussions; see films and plays on the issue of The Debatable City. There Jack Newfield will moderate a panel (October 8) with William F. Buckley Jr. and Adam Walinsky on "Governing the City." There, on October 1, Congressman Allard K. Lowenstein will discuss middle-class problems ("Do middle-class values threaten society?"). There, on December 3, Deputy Mayor Robert Sweet, Theodore W. Kheel and union president Peter Ottley will discuss public employee strikes. Other topics will include welfare, health, public schools, defense spending, banks and corporations in public affairs, the university (with Dr. William Sloane Coffin Jr.), crime, housing and urban development (with Herman Badillo), and an improvisation by the Free Theatre on "The Divided City." New York needs more than these 12 briefings on urban problems; it needs more than talk, but this is a way to begin.

DEBATABLE CITY/SPONSOR: CAPITAL FORMATION/WEDNESDAYS AT 6:30 P.M./OCTOBER 1-DECEMBER 17/42ND STREET BETWEEN FIRST AND SECOND AVENUES/EACH SERIES (FOUR LECTURES) \$25/TEL. 349-3650 FOR FURTHER INFORMATION

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MA 1687

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THREE STREET WORKS Scott Burton

(for J. P.)

I. "On the corner of Fifth Avenue and 49th Street I met Joe Kosuth and two friends who had come to look for Street Works. He had just met writer Scott Burton who had asked him to select a piece of paper from the street. Burton then placed the paper in a plastic Baggie along with a slip of paper marked 'Schwitters.' This was his Schwitters piece." ¹

II. "Perhaps the most invisible and most sensational work was 'performed' by Scott Burton. The ghost of Rose [sic] Selavy made her appearance. Burton walked the area in disguise and went completely unnoticed. He wore pink octagonal glasses with blue frames, a green floral-print jersey slip-over with a large cowl (worn down), uncuffed navy blue elephant bells, a beige coat, low-heeled shoes with matching gloves. He also wore a short brown wig, pink-orange lipstick, Guerlain perfume, and carried a plastic, flower-printed shopping bag and an umbrella decorated with white daisies. He was completely invisible." ²

III. "Scott Burton walked around with his ears plugged up so that he could not hear." ³

¹ John Perreault, "Art," The Village Voice (New York), March 27, 1969, pp. 17-18.

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² John Perreault, "Art," The Village Voice (New York), May 1, 1969, pp. 14-15.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.17

THREE STREET WORKS Scott Burton

(for J. P.)

I. "On the corner of Fifth Avenue and 49th Street I met Joe Kosuth and two friends who had come to look for Street Works. He had just met writer Scott Burton who had asked him to select a piece of paper from the street. Burton then placed the paper in a plastic Baggie along with a slip of paper marked 'Schwitters.' This was his Schwitters piece." ¹

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DREAM

I. Conception

- A. Agent instructs self to produce unconscious fantas^t about self at specific (future) time and place. *
- B. Agent sleeps.

II. Execution

- A. At specified time and place, agent reproduces conditions conceived in I.
- B. Agent repeats I if:
 1. Original conditions are inexecutable.
 2. No conditions have been conceived.

* As an example, the agent, Scott Burton; the time, October 25, 1969, at noon; the place, East 65 Street, New York City, in front of #41.

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A SPECIAL OFFER FOR LIBRARIES, UNIVERSITIES, COLLECTORS AND THOSE WITH A PARTICULAR INTEREST IN NEW POETRY:

Tape Poems, edited by Eduardo Costa and John Perreault, is an anthology of new works created especially for stereo tape. Most of these works do not---and cannot---exist on the printed page. They only exist as sound. They take full advantage of sound direction, pitch, volume, movement through space, sound coloration and other possibilities of stereo tape engineering.

The works in this anthology--some of which will undoubtedly turn out to be the masterpieces of this new medium--use aleatory and Found Poetry techniques, collage, literalism, conceptual approaches, autobiography, eroticism, simultaneity, and antiphony.

Many poets have already been recorded reading from their own works. Tape Poems, however, is not an anthology of poets reading from their written works. It is a collection of works designed for a particular medium: stereophonic tape recording.

The fourteen contributors to Tape Poems already have considerable reputations for being in the vanguard of the new poetry. Tape Poems also includes a taped introduction by Eduardo Costa and John Perreault which explores some of the theoretical and aesthetic aspects of these new works and of this new medium. The poets and their works presented in Tape Poems are:

1. Vito Hannibal Acconci.....Untitled
2. Michael Benedikt.....Some Litanies
3. Scott Burton.....Adding "Minutes"
4. Ted Castle & Leandro Katz.....Some Toast and Principles
or Something
5. Joseph Ceravolo.....Poems and Background
6. Eduardo Costa.....Four Works
7. John Giorno.....Give It To Me, Baby
8. Dan Graham....."Foams" plus Fill
9. Bernadette Mayer.....The Complete Works of
Anton Webern, A Movie
10. John Perreault.....8 Works for Tape Recorder:
100 Feet of Silence and/or
Intermission and/or Tape
Poem to be Read from Tape,
and/or etc.
11. Anne Waldman.....Six Minutes of My Life
12. Lewis Warsh.....Halloween
13. Hannah Weiner.....Four Poems

Tape Poems is now being offered in a first edition of 300 copies, 100 of which are signed and numbered by the editors. Order your copy of this collector's item now and receive one of the first 100 copies for the price of \$15.00. Checks should be made out to Eduardo Costa and all orders sent to Tape Poems c/o Costa, 46 Grand St., N.Y.C.

May 1, 1969

TAPE POEMS

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	Burton	II.17

CALENDAR OF EVENTS

"STREET WORKS IV"

SPONSORED BY THE ARCHITECTURAL LEAGUE OF NEW YORK

ALL DATES AND EVENTS ARE TENTATIVE. WE WOULD STRONGLY ADVISE THAT YOU CALL THE ARCHITECTURAL LEAGUE (628-4500) BEFORE ATTENDING A PARTICULAR ACTIVITY.

NUMBER	TIME AND DATE	LOCATION	DESCRIPTION	ARTIST'S COMMENTS	ARTIST
1	Oct. 2 5 - 7 p.m.	65th St. and Madison Ave.	Acconci will stand on the corner watching the traffic thinking that somewhere someone else is standing in a similar position.	To attend or conduct with or as with a light; a source of light used as a signal; a conspicuous or dominant person in a particular country, place, or field of endeavor. Stand one's ground; stand by; stand a chance; stand for.	Vito Acconci
2	Oct. 2 5 - 7 p.m.	41 E. 65th Street	Placing a replica of the Empire State Building in front of the Architectural League.	"On the opening day I will remove the Empire State Building and replace it in front of the Architectural League."	Arakawa
3	Oct. 2 5 - 7 p.m.	41 E. 65th Street, 2nd Floor. Room with rock band.	At 5:00 p.m. Scott Burton will put himself to sleep after directing himself to dream about himself at the time and location of part II (see no. 31). He will remain asleep in public view throughout the opening night party.	"This work combines Literalism and Surrealism." Scott Burton	Scott Burton
4	Oct. 2 5 - 7 p.m.	65th St. be- tween Mad- ison and Park	Eduardo Costa will place 25 "art works", unidentifiable as such on the street.	"These works are intended to be charged with the implications that art may have for the person who passes by and notices them as such, and collected or just remembered by that person."	Eduardo Costa

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Burton</i>	<i>II.17</i>

NUMBER	TIME AND DATE	LOCATION	DESCRIPTION	ARTIST'S COMMENTS	ARTIST
5	Oct. 2 5 - 7 p.m.	41 E. 65th Street	A SURPRISE	A SURPRISE	Stephen Kaltenbach
6	Oct. 2 5 - 7 p.m.	41 E. 65th Street	A telegram from Paris		Les Levine
7	Oct. 2 5 - 7 p.m.	41 E. 65th Street	A punch-in time clock. People can punch in or out at will		Abraham Lubelski
8	Oct. 2 5 - 7 p.m.	65th St. be- tween Mad- ison and Park	Bernadette Mayer will sprinkle blue powder on the street.		Bernadette Mayer
9	Oct. 2 5 - 7 p.m.	41 E. 65th Street	26 people will attend the opening wearing T- shirts. Each T-shirt will be stenciled with a different let- ter of the alphabet (front and back). The 26 people will mingle with the other guests, etc.	Any words that are spelled out will be ac- cidental. The 26 peo- ple traveling to the opening, as well as their return home, is an important part of the work. "The clothes people wear out on the street and how people look is as important to the street environ- ment as are buildings or various kinds of street furniture."	John Perreault
10	Oct. 2 5 - 7 p.m.	41 E. 65th Street	A very large picture frame will be placed in front of the Archi- tectural League.	"This work is a desig- nation. I have desig- nated the street in front of the Architec- tural League as a painting titled 'Cityscape'."	Marjorie Strider

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Zurton</i>	<i>II.17</i>

NUMBER	TIME AND DATE	LOCATION	DESCRIPTION	ARTIST'S COMMENTS	ARTIST
11	Oct. 2 5 - 7 p.m.	41 E. 65th Street	Hannah Weiner will serve wieners. A hot dog wagon, in front of the Architectural League, will have a sign that says: "Weiner's Wieners." They will be free.	"I like puns. Anybody or anything can have anybody's or any thing's name."	Hannah Weiner
12	Oct. 3 - Oct. 25	all streets N.Y.C.	Bernadette Mayer will sprinkle blue powder throughout the streets of New York.		Bernadette Mayer
13	Oct. 3 - Oct. 25	A street	Each day, a person is chosen, at random, in the street, any location. Acconci follows him wherever he goes, no matter how long or how far he travels. He stops following only when he enters a private place.	To act in accordance with something; to take as an example; to come about or take place as a result; effect, or natural consequence; to keep the mind fixed on something. A public thoroughfare; a promising line of development or a channeling of effort; "right up your street".	Vito Acconci
14	Oct. 3 - Oct. 25	Any location from 60th-70th St. & from 18th-8th St. between 5th Ave. & 3rd Ave.	Eduardo Costa will place 1,000 "art works" unidentifiable as such, on the street.	see #4	Eduardo Costa

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	Zurton	II.17

NUMBER	TIME AND DATE	LOCATION	DESCRIPTION	ARTIST'S COMMENTS	ARTIST
15	Oct. 3 - Oct. 25	N.Y.C.	John Perreault will interview 100 people in 100 different places. The final question on the survey will be: What would be your reaction if I told you that this interview itself is a work of art?	"The survey in itself is probably of no importance, but the process of taking a survey is, as is the situation created for me, for the person that agrees to be questioned and for those who happen to be in the immediate vicinity. This is a location piece, a process piece, and a theater piece."	John Perreault
16	Oct. 4 1 - 3 p.m.	Vito Acconci's loft at: 102 Christopher St.	Hannah Weiner will open the lofts and apartments of participating poets and artists to the public. The first will be Vito Acconci's.	"Where do we go when we leave the street? Where, and with whom do we live? How have our heads, turned inside out, fashioned places for our bodies. (one place has one bed, one chair, one table, one telephone). Do we have art on our walls? What do we do with our garbage? Doesn't everybody like to snoop? It's too late for secrets."	Hannah Weiner
17	Oct. 4 3 p.m.	N.E. corner of Hudson St. & Christopher St.	Bernadette Mayer will be standing on the corner, since she doesn't have an apartment.	see #16	Hannah Weiner
18	Oct. 4 3-5 p.m.	242 W. 10th Street John Perreault's apt.	see #16 John Perreault's apt.	see #16	Hannah Weiner

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NUMBER	TIME AND DATE	LOCATION	DESCRIPTION	ARTIST'S COMMENTS	ARTIST
19	Oct. 4 5-7 p.m.	36 W. 26th Street Hannah Weiner's loft	see #16 Hannah Weiner's loft	see #16	Hannah Weiner
20	Oct. 5 1-3 p.m.	109 Spring St. Abraham Lubelski's loft	When the public views Abraham Lubelski's loft, as part of Hannah Weiner's tour, they will see it through a polyethelene tunnel.	see #16	Abraham Lubelski & Hannah Weiner
21	Oct. 5 3-5 p.m.	113 Green St. Marjorie Strider's loft	see #16 Marjorie Strider's loft	see #16	Hannah Weiner
22	Oct. 5 5-7 p.m.	124 W. Houston Street Arakawa's loft	see #16 Arakawa's loft	see #16	Hannah Weiner
23	Oct. 6 5-7 p.m.	65th St. between Madison and Park	Les Levine will cele- brate his 33rd birth- day. Beer will be lined up and down 65th St., and everyone will be invited to come and join in the festivities	"Museum or street, art is what you make it."	Les Levine
24	Oct. 6 9-12 Noon	Seagram Building	Maps of one of three other locations will be handed out (see numbers 25, 26 & 30). The map will include the build- ing named, surrounding streets, and the time that Miss Strider will be at that building.	"This is an imaginary translocation. This is a time-space work."	Marjorie Strider

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NUMBER	TIME AND DATE	LOCATION	DESCRIPTION	ARTIST'S COMMENTS	ARTIST
25	Oct. 10 1-4 p.m.	42nd Street Library	see #24	see #24	Marjorie Strider
26	Oct. 18 6-9 p.m.	Lincoln Center	see #24	see #24	Marjorie Strider
27	Oct. 19 1-3 p.m.	Eduardo Costa's loft 46 Grand St.	see #16 Eduardo Costa's loft	see #16	Hannah Weiner
28	Oct. 19 3-5 p.m.	Scott Burton's loft 86 Thompson St	see #16 Scott Burton's loft	see #16	Hannah Weiner
29	Oct. 19 5-7 p.m.	Stephen Kaltenbach's loft 81 Green St.	see #16 Stephen Kaltenbach's loft	see #16	Hannah Weiner
30	Oct. 21 9-12 mid.	Washington Square Park arch	see #24	see #24	Marjorie Strider
31	Oct. 25 12 Noon	anywhere	Scott Burton will en- act any dream he may have had during Part 1 on October 2. (see number 3)	see #3	Scott Burton
32	Oct. 25 2-5 p.m.	65th St. & 5th Avenue	Arakawa will place a moving fan in the mid- dle of the street and put kitchen utensils 4 or 5 feet away from the fan. Title: "Ghost-Maker"		Arakawa
33	?	?	A SECRET	A SECRET	Stephen Kaltenbach

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STREET WORKS

Saturday, March 15, 1969 (24 hours)

VITO HANNIBAL ACCONCI
ARAKAWA
GREGORY BATTCKOCK
SCOTT BURTON
JAMES LEE BYARS
ROSEMARIE CASTORO
EDUARDO COSTA
JOHN GIORNO
BILL CRESTON
STEPHEN KALTENBACH
LES LEVINE
LUCY LIPPARD
BERNADETTE MAYER
MERIDITH MONK
BEN PATTERSON
JOHN PERREAULT
MARJORIE STRIDER
MR. T.
ANNE WALDMAN
HANNAH WEINER

	MAD.	5TH.	6TH.
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43			
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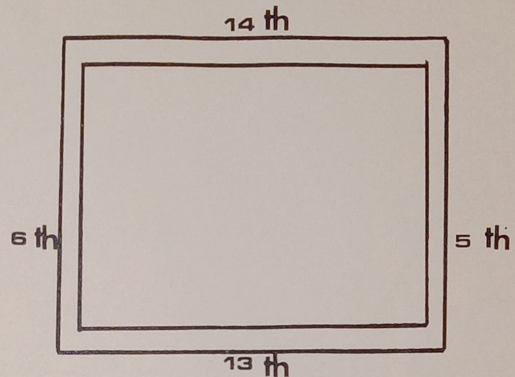
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	Burton	II.17

STREET WORKS II

FRIDAY, APRIL 18, 1969
5 to 6 PM



VITO HANNIBAL ACCONCI
TERENCE ANDERSON
ARAKAWA
GREGORY BATTCKOCK
MICHAEL BENEDICT
MICHAEL BROWNSTEIN
SCOTT BURTON
JAMES LEE BYARS
ROSEMARIE CASTORO
EDUARDO COSTA
BILL CRESTON
LARRY FAGIN
MADELINE GINS
JOHN GIORNO
BOBBI GORMLEY
TOM GORMLEY
DAN GRAHAM
KATHERINE GREEF
STEPHEN KALTENBACH
JOSEPH KOSSUTH

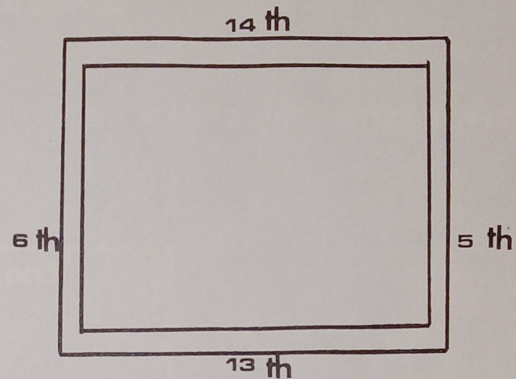
LEANDRO KATZ
ALCIDES LANZA
LUCY LIPPARD
BERNADETTE MAYER
ROSEMARY MAYER
BEN PATTERSON
JOHN PERREAULT
LIL PICARD
ADRIAN PIPER
H ALEXANDER ROBERTS
MARJORIE STRIDER
MR. T.
BERNAR VENET
FRANK LINCOLN VINER
ANNE WALDMAN
LEWIS WARSH
LUIS WELLS
HANNAH WEINER
LARRY WEINER

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STREET WORKS II

FRIDAY, APRIL 18, 1969
5 to 6 PM



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ARAKAWA
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TOM GORMLEY
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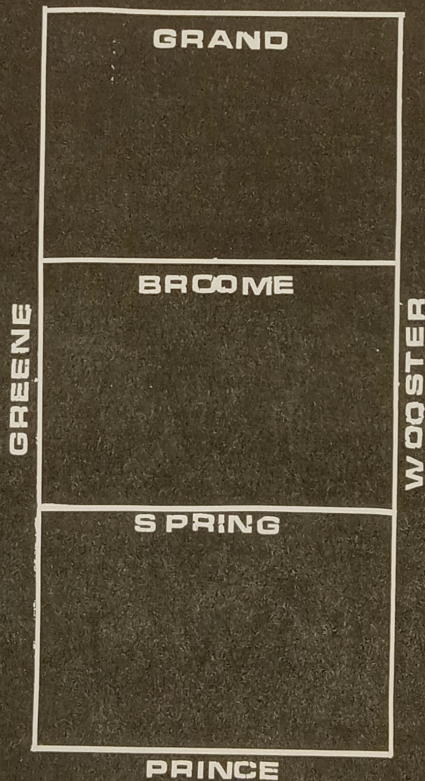
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STREET WORKS III

700 WORKS

SUNDAY, MAY 25, 1969

9 PM - 12 MIDNIGHT



YOU ARE INVITED TO DO A WORK

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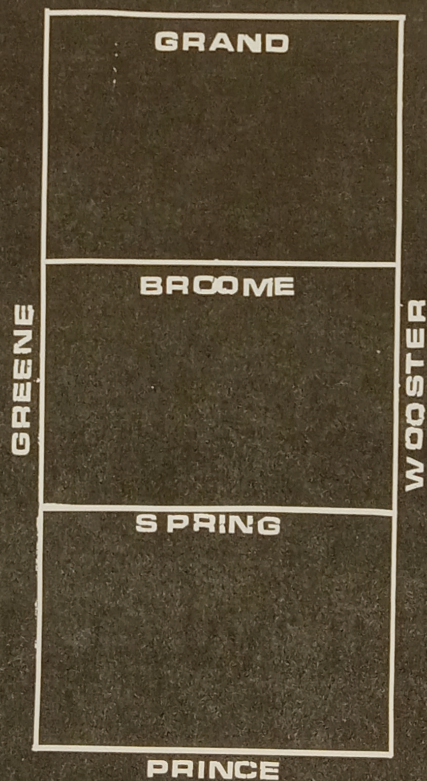
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	Burton	II.17

STREET WORKS III

700 WORKS

SUNDAY, MAY 25, 1969

9 PM - 12 MIDNIGHT



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