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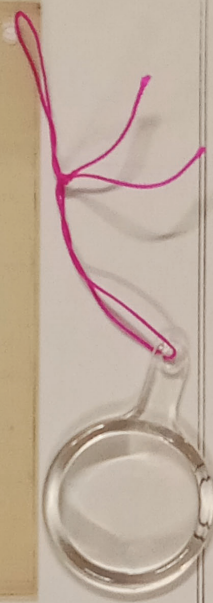
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	Burton	II.27

ARTISTS MAKE TOYS

THE CLOCKTOWER 188 Leonard Street (corner of Broadway)
Thursdays Fridays Saturdays 12:00-6:00 pm
January 1st - January 25th
OPEN HOUSE: New Year's Day 3:00-5:00 PM



PERFORMANCE: Robert Kushner January 25th 8:30pm Reservations 233-1096



THE INSTITUTE FOR ART
AND URBAN RESOURCES
11 JOHN ST.
NEW YORK, N.Y. 10038

NEW YORK, NY
PM
20 DEC
1976

CHURCH ST
STATION

10¢ ANDREW JACKSON
UNITED STATES

HAND CANCEL

Mr. Scott Barton
86 Thompson St.
NYC 10012

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June 25, 1970 Iowa City, Iowa
with

It's only been/in the last year and a half that I've been involved in doing works which are in public situations. (By urban environment I mean any kind of situation involving more than one person in terms of art works. You might think well, a painting or a sculpture on display in a gallery involves ^{liberalist theatre} an urban environment in that sense but what interests me is the execution—that is to say, the performance—of the work in a public situation, not just the after-the-fact exhibition of the work. None of them has titles. The first one I will mention to you—I can only describe them—and I'd like just then to note some of my intentions, because I think, ^{those are} that is paramount, and some things that, some concerns that interested me while doing this. For one of the Street Works series that Marjorie and John and Hannah Weiner organized, I did, I wanted to do something invisible, I wanted to be there and not be there. I did this, and it sounds funny but it wasn't meant to be funny, by dressing as a woman. It wasn't drag, it was very ordinary. I carried a shopping bag and I tried to be as inconspicuous as possible and I think I succeeded because a lot of my friends looked at me and none of them saw me, saw me, you know. My interest was in controlling the way you present yourself, and your clothing as a language or/like a language you can not use it. I tried to say something silent, I don't know. I did another piece as a Street Works involving silence, a removal piece, my negative sound piece. What I did, sounds fancy, all I did was walk around with wax in my ears to remove the condition of sound from the environment. Now obviously this involved only myself, but I want you all to do it and if it's published, you know, the text—and the text of all of these constitutes directions in some way for performing them. To read them, ^{is not,} to read these things is not to experience them. You have to do a lot of them. I don't say you have to go around in women's clothing, ^{but} I do intend that the reader, ^{then} put wax in his ears. That's the only way, ^{that} he can experience the work as far as I'm concerned. Instructions, I think, is, literature as instructions, I guess. Anyway, I induced silence by putting wax in my ears. and walked around and it was very strange, it was, it made me feel very peculiar and, I don't know what to say about it.

I did some pieces called street theatre pieces or theatre of the street. I have some examples of them. All of them, all of them really have to be performed to be, to be fully, to be, not only to be fully experienced, to be experienced. The performer has to approximate reality as closely as possible. They have to be, the degree of credibility has to be, has to be perfect because they're just doing, they're just pretending, doing ordinary actions but just pretending to in a sense, doing them gratuitously. For example—ten examples. Standing on a corner, waiting for someone, who does not come.

What are "liberalist theatre"?

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June 25, 1970 Iowa City, Iowa

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Hurrying or perhaps running to a destination. Dropping some coins as if accidentally and then picking them up. Stumbling ~~or~~ tripping or falling and then getting up. Greeting a stranger, for example by waving or calling a name in which case this becomes a piece of, involving mistaken identity. Laughing to yourself as if at your own thoughts, but in public. Asking directions as if you're lost and then going to that place. Walking down the street, stopping, and then turning and going back home or wherever you came from as if you had forgotten something or had changed your mind in mid-course. Looking behind you several times as you walk, as if you're looking at something of interest, ~~of~~ moderate interest, not enough interest to make you turn around. And the last example- incidentally, these are only examples. Anything you do without having to do it or doing it in the ~~course~~ course of your life, just because you want to imitate ordinary life, constitutes another example, and an equally valid one of this idea, streets as theatre. Anyway, the last one is appearing to be deeply preoccupied while you're walking and not noticing anything at all around you. The duration of these pieces in in some cases variable. I mean the one about picking up, you know, dropping the coins and picking them up obviously only lasts a certain time but you can wait for somebody as long as you want.

I did another piece in the streets as part of Street Works. The Architectural League of New York officially sponsored Street Works number four and for that I did a public nudity piece which you might think of as a visual removal. That is to say, I walked down the street nude. I didn't have the courage to do it on Fifth Avenue at high noon, I did it only a couple of feet ^{late} at night in an obscure neighborhood. ^{well,} I'll tell you why. ^{because} The themes of this work, as far as I'm concerned are madness and criminality, as well as the dream. I was told later that it was a classic anxiety dream. I in fact dreamed it. Walking down the street without your clothes on and everybody has theirs on and you feel totally terrified--well, I-you have reason to feel terrified, I can tell you. But I wanted not only to enact a dream, ~~which~~ which ~~is~~ I'd had, but, I don't know, I was preoccupied with, well, in the modern period, like in Dickens, the theme of ~~the~~ prisons is frequent and very haunting. And in Genet, the theme of the criminal. I think the idea, some future idea I have for art works, is that they must be illegal. This of course is illegal, ^{but} I think ~~that~~ ^{it} art can undermine, if art can help to undermine the legal system in this country, I think that would be good. The public nudity work ^{was} a companion piece to a work I did called Dream. Well, it isn't called Dream, it was having a, this dream. The Architectural League had--many of my works are initiated to fit situations, not conceived a

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and then executed whenever the chance comes up, but fitted to the situa-
tion. This, the work ^v dream, well, ~~the~~ Architectural League had an opening
a public art opening, not public, ~~it was~~ ^{they were} invited ^{but} it was a huge party with a
rock and roll band and everything else and I just took a cot and put it in
the hallway and put on pajamas and dropped some--took some pills and ^{and} went to
sleep in public. For two hours, the opening was two hours ^{so} that constituted
the duration of the piece. I think of my works as theatre because they
exist in time. I've done pieces for, for actual stages, which are not
really relevant to urban environment in a way, except insofar as they re- ^{was} a
quire an audience. Anything else to say about the dream, yes, it, I said it, ^{and}
they asked me for an explanation for their press release, I said it was a
combination of literalism and Surrealism-literalism in that I was using my
own actual processes instead of processes of my imagination, my biological
metabolic processes, I really was asleep and I really was dreaming. I
really did dream this dream too. But body art, that's a term you're going
to be hearing a lot of next fall, interested me at the time. ~~Surrealism~~
That's the literalism part. Surrealism is the obvious thing, using the
unconscious as the source of creating your art work. I wanted to dream
up a work and I dreamed a classic, you know, this anxiety dream. All, you
know, there're fictional elements in, in all of this critical analysis,
obviously. But not fictional in the ^{in the} sense of made up, just fictional in that
this is like a performance for me because I'm dissociating myself from my-
self, I'm talking in a critical way about works I've done and it's very,
this is a schizophrenic work. I think that's all, thank you.