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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.13

A situation using streets, walking, glancing

General situation: Street Works I; March 15, 1969; 42 St. to 52 St., Fifth Ave. to the Ave. of the Americas.

Particular situation: Fifth Avenue, East, from 49th Street, South, to 51st Street, North.

2 PM to 5 PM.

A continuous walk, roughly in the shape of a rectangle (straight line along the outside (street side) of the sidewalk, straight line at each corner (from outside of the street to inside), straight line along the inside (building side) of the sidewalk).

1. A moving point on the boundary of a rectangle that does not exist unless each point at which I was is remembered and connected.
2. Points of view.
3. Point: an instrument used in etching and engraving; a particular narrowly limited part of a surface or of space that is singled out as occupying a usually precisely indicated spot and that has usually minimum extension or no relevant extension; a particular narrowly limited step, stage, or degree in the condition or development of something that is typically singled out as critical or decisive or as otherwise highly significant or important; a distinguishing trait or feature, individuating mark.
4. Possibility of recognition (A person seeing me, walking by once, as he goes into a store; the person seeing me, walking by again, as he comes out of the store; the person wondering whether or not he has already seen me).
5. Recognize: to take notice of; to make out or perceive to be something previously known; to acknowledge the de facto existence of (as a government in a state); to acknowledge the independence of (as a community or body that has thrown off the sovereignty of a state to which it was subject) and treat as independent or otherwise effective.
6. Separate: to make a distinction between; to disperse in space or time.
7. Pass: to proceed along a specified route; to serve as a substitute; to move or be transferred from one place to another.
8. Place; replace; in place; out of place.
9. Instance; substance.
10. There; thereabouts; therefore; theretofore.
11. Already; all ready.
12. Information: knowledge communicated by others or obtained from investigation, study, or instruction; a numerical quantity that measures the uncertainty in the outcome of an experiment to be performed.
13. Walk: to move along on foot; to accompany on foot; obs: to circulate, spread.
14. "A region is called 'connected' if every point of it can be connected with every other point of it by a path which lies entirely within the region." (Kurt Lewin, Principles of Topological Psychology)

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Performance is, most essentially defined, sculpture as theater. By sculpture is meant no longer the stable object but simply three-dimensional visual ~~art~~ art--whatever is offered in an artistic context that is not painting. Recent examples of this category of transformed sculpture have included not only aggregates of mutable or impermanent materials but also works of plastic art that are not constructions at all but made instead of language--conceptual and information art--or of photographs, films or diagrams--documentational art--or of theater--performance art. By theater is meant simply art in time--whatever is offered sequentially that is not music or dance or drama. Recent examples of this medium of appropriated theater, of visual art whose ~~primary~~ primary dimension is temporal, have included mobile and kinetic art, light art and technological art, materials process art, and now include performance art. Performance is in medium a form of theater but in category a form of sculpture.

This esthetic innovation is not merely formal but indicates a new cultural value, at least metaphorically. The performance artist initiates a transactional or situational relation with the viewer. The viewer becomes a member of an audience, in a collective rather than private esthetic situation. And in the changed situation of performance art, the artist--like his work--is no longer separated by a conceptual and physical gulf from the viewer but is directly vulnerable to the reaction of the viewer. In performance art, ~~the~~ temporality insures that the very experience of perceiving the work is central. Thus the psychology of the viewer is a major element in the unfolding character of the performance. Thus, performance art abandons the self-criticism of classic modernist art. The role of the viewer becomes a critical role, in contrast to modernism, which, to quote Clement Greenberg, "criticizes from the inside...the task of self-criticism /in modernism/ ~~became~~ became to eliminate from the effects of each art any and every effect

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that that might conceivably be borrowed from or by the medium of any other art.../in modernism/ purity meant self-definition, and the enterprise of self-criticism in the arts became one of self-definition." Performance art, by flouting self-definition and favoring elements shared with other arts, rejects purity and, by implication, rejects the ideology of the autonomy of the art work and the self-sufficiency of the artist. Counter to ~~the~~ ^{this} valuation of the artist's sheer individual will, which usually manifests itself stylistically in formalist abstraction, are more recent manifestations both in the art of painting--of a return to realist styles, to shared conceptions of the nature of appearances--and in three-dimensional art, of a direct acknowledgement of the existing situation in real time and real space which is shared by the work of art and the viewer. Performance art reevaluates the role of the artist in the culture, submitting him to the transaction with the viewer. No matter how self-referring, apparently remote, or even autistic the preoccupations of the performance artist become, his fundamental, definitive act is his initiation of direct transaction. Performance is structurally, then, an exoteric ^{historical} mode--and social, cultural-political values are prominent in the genesis of the mode. Performance points beyond the competence of a specialized professional artistic class, beyond modernist self-criticism, to an art of situation, in which competence is extended to the ~~xxx~~ viewer, in which the audience become the critics.

A grammar of performance will be formulated from the temporal as well as spatial usages of the mode, and from its possible agents of activity as well as its embodying materials. The relation of the performance of the space it occupies is ~~xx~~ characterized by the nature of the location and the concomitant situatiog of the viewer. The .location may be a consecrated esthetic space--a gallery or museum--or a secular space--an ordinary room, a street, a landscape. The location may be typological--a particular type of place-- or specific--a particular place--or arbitrary--anyplace. The relation of the

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viewer to the performance space may be irrelevant or important. He may be separated from, surrounding, or within its area. The temporal characteristics of performance divide into external and internal relations. In its external relation, its situation in a ~~fixed~~^{stream} of time which precedes it, the occasion of the performance may be ~~xxxx~~ necessary or arbitrary. It may need to take place at a particular time of the day, the season, the year, or the decade. Or it may be capable of execution at any time at all. The performance may be intermittent, resumable at will, or unique and unrepeatable. Its internal treatment of time depends on its duration, which may be determined by internal necessity or may be arbitrary. If arbitrary, the length may be variable or predetermined. The structure of the performance activity may be uninflected and undeveloping, or be systemic--with imposed design--or be relational, with a causal order of beginning, middle and end. The materials of performance possess no independent significance. Rather, it is their manipulation that creates meaning. The agent of activity may be the artist, or another ~~wh~~^t who becomes his surrogate, or the audience, or its surrogate. The performer may be rehearsed or simply directed during the performance, or he may improvise within a structure, or he may even not perform--not be aware of his role at all. The agent of performance may even be animal rather than human.

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5 Evenings

jointly offered by the Museum School and the Museum of Fine Arts, Boston

Museum of Fine Arts, Tuesdays 7:30 p.m.

Steve Reich Oct.10 Tapestry Gallery

musical program includes "Drumming," "Four Organs" and a new composition

Michael Snow Jan.23 Lecture Hall

outstanding filmmaker will show 2 films: "↔," "Side Seat Paintings" and rap

Robert Morris Feb.13 Tapestry Gallery

setting up sound environments with audience participation

Yvonne Rainer Mar.27 Tapestry Gallery

well-known dancer with The Grand Union will perform a new piece

Scott Burton Apr.10 Lecture Hall

it's not dance, theater, or multimedia; it's a performance with his troupe

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	Burton	11.52

a lecture on
Performance ~~by~~

~~by~~ (by)
Burt Scotton

a performance
by Scott Burton

we may go into
it in more detail.

NO

SECRET

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	Burton	11.52

Lect on sub

Bridge:

"and since the
work of SB is
unfamiliar ^{to many,} perhaps
we may go into
it in more detail."

NO

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SCOTT
BURTON

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	Burton	11.52

LECTURE
ON SELF

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	Burton	11.52

- 1 Lecture on self
- 2 Scott Burton
- 3 Performance
- 4 sculpture-theater
- 5 " "
- 6 " "
- 7 " "
- 8 " "
- 9 " "
- 10 three-minute sculpture - mask
- 11 " " " - maraca
- 12 Furniture Landscape - pedestal
- 13 " " - sofa and chair
- 14 " " - chair
- 15 " " - chair + screen
- 16 " " - dining table + chairs
- 17 " " - bed
- 18 " " - bureau
- 19 Furniture pieces - cube table
- 20 " " - stool
- 21 " " - tubular chair
- 22 " " - old + modern chairs
- 23 " " - identical side chairs
- 24 changes - videotape - white gown
- 25 " - black gown
- 26 " - white dress
- 27 " - raincoat + umbrella
- 28 " - nightgown + sleepmask

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 29 Disguise piece - man
30 " " - woman
31 " " - man, open shirt
32 " " - woman, jacket off
33 " " - man, close up
34 " " - woman, close up
35 animal piece
36 slide noella - looking out window
37 " " - sitting in chair
38 " " - dialing phone
39 " " - walking in street
40 " " - river.
41 " " - coming in door.
42 " " - in bed.
43 " " - dream of finding scarf.
44 " " - dream of self nude
45 " " - waking up -
46 Thirty Compositions - symmetrical. stand. close
47 " " " " - bend. apart
48 " " " " - sit. apart
49 " " " " - lie - close
50 " " " " - asymmetrical - lie. close
51 " " " " - sit. apart
52 " " " " - lean. close
53 " " " " - stand. apart
54 " " " " - last stand. close
55 " " " " - first. sym. " "
56 /

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	11.52

- 56 Bathers - two
- 57 " - three
- 58 " - four
- 59 " - seven
- 60 " - nine
- 61 Ten tableaux. pediment
- 62 " " "
- 63 " " statues
- 64 " " "
- 65 " " monument
- 66 " " walkers
- 67 " " dancers
- 68 " " sleepers
- 69 " " months
- 70 " " turning
- 71 " " "
- 72 " " rape
- 73 " " "
- 74 allegorical tableau vivant
- 75 Poses. lying.
- 76 " standing
- 77 " sitting
- 78 " standing
- 79 Behavior tableaux - equal + friendly (first)
- 80 " " same theme. circle on floor.
- 81 " " - 2nd theme - group at bench; one, table
- 82 " " - sequence (of 4). heads turn away
- 83 " " "

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- 84 " " heads turning away
85 " " " " " "
86 " " " couple - confrontation
87 " " " couple - back to concord
88 " " " new theme - one over group, seated.
89 " " " " - "one at desk, one before him
90 " " " new theme - one surrounded by group
91 " " " " " - group walks away from one.
92 " " " " " - one alone, lying face down
93 " " " back to dominant one, post up.
94 " " " back to 4th theme. one on floor; group
95 " " " 5th + last theme - strangers
96 " " " " " - interchanges of -
97 self-unh. ear
98 " " " disguise
99 " " " dream
100 " " " nude
101 portrait
102 signature

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5) The next ~~of~~ photos show another piece related to dance ~~with~~ ^{one} ~~also to painting, because~~ ~~was~~ ~~with~~ ~~the~~ ~~same~~ ~~idea~~ ~~as~~ ~~the~~ ~~tableau~~ ~~was~~ ~~designed~~ ~~for~~ ~~the~~ ~~frontal~~ ~~rectangular~~ ~~space~~ ~~of~~ ~~a~~ ~~perspective~~ ~~stage~~ ~~stage~~. ~~The~~ ~~piece~~ ~~is~~ ~~not~~ ~~an~~ ~~alternation~~ ~~with~~ ~~blackouts~~ ~~in~~ ~~which~~ ~~the~~ ~~performers~~ ~~changed~~ ~~positions~~ ~~and~~ ~~ran~~ ~~from~~ ~~the~~ ~~sequence~~ ~~of~~ ~~the~~ ~~comps.~~ ~~was~~ ~~determined~~ ~~according~~ ~~to~~ ~~3~~ ~~spatial~~ ~~groupings~~ ~~of~~ ~~performers~~ ~~very~~ ~~close~~ ~~moderately~~ ~~disjoint~~ ~~and~~ ~~widely~~ ~~separated~~ - and 5 body positions - standing, kneeling, sitting + lying. ~~These~~ ^{15 combinations} ~~alternatives~~ were done in a symmetrical series, then, in reverse order, in an asymmetrical series.

This is the ^{opening} ~~at~~ ~~Comp.~~

- 6) This comp. is also symmetrical ~~but with the performers~~ ^{but shows the performers} ~~widely separated~~ ^{position.}
- 7) This asymmetrical comp. shows the performers ^{very close + lying down.}
- 8) This comp. ^{also asym.} shows the performers seated moderately disjoint, designed ~~as~~ ~~10~~ ~~tableaux~~ ~~to~~ ~~be~~ ~~seen~~ ~~in~~ ~~the~~ ~~round~~ ~~of~~ ~~the~~ ~~dancers~~ ~~were~~ ~~stationary~~ ~~but~~ ~~on~~ ~~a~~ ~~revolving~~ ~~stage~~ ~~which~~ ~~provided~~ ~~continuous~~ ~~water~~ ~~for~~ ~~each~~ ~~tableau~~ ~~during~~.
- 9) This tableau is called ~~Paradise~~ ^{Paradise}. In it, each of the 12 performers assumed a position expressive of a month of the year. ^{Walkers.}
- 10) This is another view of the same tableau.
- 11) This tableau is called ~~Paradise~~ ^{Paradise}.
- 12) This tableau is called ~~Paradise~~ ^{Paradise}.

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13) On this ~~slide~~ environmental work called Furn Carriage, the ordinary furniture of a house was shifted to a forest, + rearranged ~~in~~ ⁱⁿ the found ~~rooms~~ ^{rooms} of natural clearings. According to his own desire, the visitor moves from room to room ^{made} ~~or used~~ ^{normal use of} the furniture. This photo shows part of the living room.

14) The next slide shows one dining area.

15) The next slide shows a bed, at some distance from the living + dining spaces.

16) The next slide shows a bureau with the ^{larger} ~~that~~ site reflected in its mirror.

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Fried art + objecthood 67.

- 1 "The experience of literalist art is of an object in a situation - one which, virtually by definition, includes the beholder."
- 2 "The literalist espousal of objecthood amounts to nothing other than a plea for a new genre of theater; and theater is now the negation of art... Literalist sensibility is theatrical because it is concerned with the actual circumstances in which the beholder ~~encounters~~ encounters literalist work."
- 3 "The success, even the survival, of the arts has come increasingly to depend on their ability to defeat theater... Art degenerates as it approaches the condition of theater... [artis] corrupted or perverted by Theater"

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FESTIVAL OF CONTEMPORARY ARTS 1973

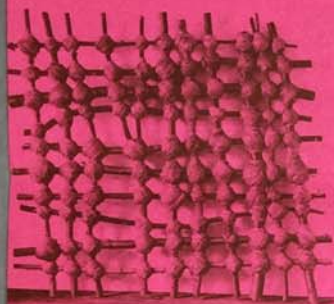
ALLEN ART MUSEUM

OBERLIN COLLEGE

OBERLIN, OHIO

With the assistance of a grant from the Ohio Arts Council

You are cordially invited to the following events:



Saturday, April 28
8:30-10:30 p.m.
Allen Art Museum

Opening of *Four Young Americans* exhibition:
Ann McCoy, Mary Miss, Ree Morton, Jackie Winsor
The four artists will be present.
Exhibition dates: April 29 - May 27

Sunday, April 29
2-5 p.m.
Allen Art Auditorium

Symposium on *The Role of the Artist in Today's Society*
Panelists: Carl Andre, Guerilla Art Action Group (Jean Toche and Jon Hendricks), Hans Haacke, Cindy Nemser, John Perreault
Moderator: Athena T. Spear

Monday, April 30, 8:00 p.m.
Allen Art Auditorium

A program of films by artists

Tuesday, May 1, 8:30 p.m.
Inter-Arts Center, Warner

Performance by artist Chris Burden



Thursday, May 3
8:30 p.m.
Inter-Arts Center
Warner

Organic Honey's Vertical Roll
Performance by dancer-choreographer Joan Jonas
Camerawoman Babette Mangoite
Sponsored by Mr. and Mrs. Saul Gilford, Oberlin

Saturday, May 5
8:30 p.m.
Allen Art Auditorium

Lecture on Self
Performance by artist Scott Burton



May 1-5, 2:30-4:30 p.m.
Allen Art Museum

Videotapes by young artists



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OBERLIN COLLEGE NEWS

OFFICE OF COLLEGE INFORMATION
OBERLIN, OHIO 44074
(216) 774-1221 Ext. 2236-7

April 16, 1973
Contact: Marion Schroder

RELEASE UPON RECEIPT

Oberlin, Ohio -- A special series of events, a Festival of Contemporary Arts, will be held at the Allen Art Museum of Oberlin College from April 28 through May 5. It will feature an exhibition of works by four young American artists, a symposium on art and society, three evenings by performance artists, and a series of films and videotapes by over 30 artists.

The spring event has been organized by the Allen Art Museum with the assistance of a grant from the Ohio Arts Council and is an expansion of the biennial exhibition, "Three Young Americans" that the Museum has held for over two decades. All events are open to the public.

This exhibition, expanded this year to "Four Young Americans," will open on Sunday, April 29, in the northwest and northeast galleries and Sculpture Court and will continue through May 27. The artists are Los Angeles painter Ann McCoy (b. 1946); Philadelphia sculptor Ree Morton (b.1936); and New York sculptors May Miss (b.1944) and Jackie Winsor (b.1941).

They were selected by the museum's staff from among more than 100 young artists from areas all over the country as well as from such large artistic centers as New York City. Extensive consideration was also given to groups that had been neglected in the past -- women and black artists, in particular.

Also on April 29 will be the symposium, "The Role of the Artist in Today's Society," from 2-5 p.m. in Allen Art auditorium. The six participating panelists will be New York artists Carl Andre and Hans Haacke, Jean Toche and Jon Hendricks of the Guerilla Art Action Group, and New York art critics Cindy Nemser

more

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	Burton	11.52

Festival of Contemporary Arts at Oberlin

--add one--

and John Perreault. Athena T. Spear, curator of modern art at the Allen Art Museum, will moderate the symposium.

Another major part of the Festival will be evening performances, at 8:30 p.m., by artist Chris Burden from California on Tuesday, May 1, in Warner Inter-Arts Center; dancer-choreographer and video-artist Joan Jonas from New York on Thursday, May 3, in the Inter-Arts Center; and artist Scott Burton from New York on Saturday, May 5, in Allen Art auditorium.

Their performances represent three leading trends in contemporary art: body-art, mixed-media, and the conceptual-art oriented performances.

A program of films by artists will be held on Monday, April 30, at 8 p.m. in Allen Art auditorium. The concluding special event will be an extensive series of videotapes by artists -- another medium that has taken a predominant role in the visual arts of recent years. These will be shown from 2:30-4:30 p.m., May 1-5, in the Printroom of the Museum.

Among the 30 artists represented in the videotape series will be Keith Sonnier, Richard Serra, John Baldessari, Linda Benglis and William Wegman, as well as little-known younger artists, such as Bill Beirne, Rita Myers, Andy Mann and Martha Wilson.

"The purpose of the Festival," according to its organizer Athena T. Spear, "is to present to the northern Ohio public, in a comprehensive and concentrated way, some of the best achievements of recent art, and to stimulate discussion of the role of the arts in today's society."

(Museum hours: Monday-Friday are 10 a.m. to noon; 1:30-4:30 and 7-9 p.m.; Saturdays, 10 a.m. to noon and 2-5:30 p.m.; Sundays, 2-5:30 p.m.)

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FORMA

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NCEER

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**TUESDAY
APRIL 23**

JENNIFER BARTLETT
Reads
ELEANOR ANTIN
Caught in the Act; January 20, 1649

**WEDNESDAY
APRIL 24**

NANCY KITCHELL
"Visiting Hours"
PETER HUTCHINSON
Film: "Foraging" (Courtesy Gibson Gallery)
ALAN SONDHEIM
and (Black Tarantula) **KATHY ACKER**
Videotape

**THURSDAY
APRIL 25**

LAURIE ANDERSON
As : If
SCOTT BURTON
Performance portrait of the artist
with Cothurni and Ithyphallus, 1973
ROGER WELCH
Film: "Welch" 1972

**FRIDAY
APRIL 26**

ADRIAN PIPER
"...Ongoing Autobiography. ..."
DENNIS OPPENHEIM
Selections from Films, 1970-73
(Courtesy Stefanotty Gallery)
JACK SMITH
Life with Mekas

PERSONA

PERSONA

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A series of evening events
presented by Art-Rite Magazine
and sponsored by

Artists Space
155 Wooster
674-2950

Each evening begins at 8:00
Admission Free
BYO

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Themes and subjects ↓ Materials and mediums →	OBJECTS	OTHERS	SELF
NARRATIVE, telling stories, depicting situations, representations, anthropocentric as consciousness theme	MANNING AND THUNDER 3-MINUTE SCULPTURE FURNITURE PIECES RAPE OF SABINE WOMEN CHAIR DRAMA SLIDE NOVELLA	TEN TABLEUX (WALKERS) 10 TABL. (MONTHS) 10 TABL. (NARRATIVE, RAPE) 10 TABL. (DANCE) 10 TABL. (SLEEPERS) 10 TABL. (FRIEZE) SLIDE NOVELLA STATUES (FINCH) (emotion) ALLEGORICAL TABL. VIVANT BEHAVIOR TABLEUX ANIMAL PIECE	ST WK I (Schwitters) ST WK V (hand enactment)
ART, styles, forms, architecture, sculpture, painting, theater, imitations, parodies, references at consciousness theme	NOBES FILM - SCULPTURE THEATER CHAIR DRAMA	SIX CROSSES 30 COMPOSITIONS 10 TABL. (STATUES) 10 TABL. (EDGES) 10 TABL. (MEDIMENT) 10 TABL. (MONUMENT) 10 TABL. (FRIEZE) STATUES (FINCH) BATHERS POSES ALLEGORICAL T.V. (A?) BODIES	ST WK I (Schwitters) ST WK III (dream part)
FURNITURE, Rooms, HOUSES	FURNITURE LANDSCAPE. FURN. PIECES, CHAIR DRAMA	BEHAVIOR TABLEUX	
CLOTHING		CHANGES BATHERS POSES DISGUISE PIECE	ST WK II (disguise) ST WK IV (nude) FOUR CHANGES
SEXUALITY masculine, feminine roles - theme of Woman - theme of Man - relation between - lack of relation between figures, nudes, bodies, sexual-social behavior	INAPES FILM SCULPTURE THEATER MAN'S + THUNDER	30 COMP'S 10 TABL. (NARRATIVE, RAPE) STATUES (FINCH) BODIES CHANGES ALLEGORICAL T.V. BATHERS RAPE OF SABINES POSES DISGUISE PIECE BEHAVIOR TABLEUX	ST WK II (disguise) ST WK IV (nude)
SELF forms of self-portraiture, portraiture of self, personal symbolism	SLIDE NOVELLA	ALLEGORICAL T.V. BEHAVIOR TABLEUX	ST WK III (Schwitters) ST WK II (disguise) ST WK III (dealined) ST WK IV (dream) ST WK V (nude)

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Bump

1st gen performers European
uses self, alone
about manipulating materials
Expressionist, often satiric.
indoors

relation to viewers: fixed
(also polemical) + hermetic

Blank-faced ('acting')
of vaudeville + silent film

his materials: especially organic
German dada of Schwitters
(+ WWII)

relation to figures:
highly virtual - out of perf's.

looks like CHUix during
of B. Keaton

686

2nd gen European
messes w/ as others

Conceptual + satiric

relation to viewer: removed
(hermetic) fixed -

Blank-faced ('acting')
of vaudeville + film

non-material: value in
in gesture, behavior,
idea + attitude - (of
artists distinct from viewer)

French dada of Duchamp
rel to art.
also writes (concept.)

Keaton

1st gen performers Amer.
uses others, uses groups
about manip. materials
Expressionist

absence of irony
outdoors, mostly

relation to viewer:
involving (demotic;
his surrogates participants)

his materials: ordinary city +
country objects from surrounding
highly virtual - out of perf's.

repeated accents
+ tens traces of ikilfhear a

2nd gen amer
uses self

conceptual + expressionist
absence of irony

relation to viewer:
of directed at him;
involving.

directly
about psychic processes +
rather than materials.
non-material.

seek to violate taste
rel to art.
also writes (concept.)

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Joseph Beuys

1st gen Eur. (post-Dachau Kurt Schwitters) -
 link w. post WWII manifestations of perf.
 unamerican, expressionist -
 slightly later than AK, less optimistic
 + visionary. but more nihilistic.
 [looks like B. creation by G. Gering]

he
 acts
 different
 from
 ordinary
 situations.
 he "acts."

materials: self. social expr.; cluttering, demeaning
 fat, felt, ^{organic} symbolic objects; perform. separated
 from aud. but informally so, + always in shared space.
 (which is gallery ^{not} space)
 time: unique events - internally: seems
 arbitrary, meaningless, leading nowhere. but also
 returns to absurd actions, obsessively repeating.

both artistic seeming, very.
 + very related in intention to his and-
 explicit political consciousness.

his idea of art itself seems to be
 classic Northern Exp. ^{in bourgeois world} come from Rem-
 brandt than van Gogh to Sartre -
 the expression of madness, isolation
 alienation, despair.

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Vito Acconci

2nd gen, (and without earlier gen's idealism). post-conceptual. piece of ideas + words large in his work. in fact titles + explanations are integral, equal part, as much so as activity itself,
 (as the ^{visual} documentation)

materials: gal / non gal space.
 mostly self - also neg. materials -

time: unique events, of arbitrary or goal-imposed duration - arbitrary length.

hermetic attitude. opp of Kaprow -
 actually repellent to art.
 often hidden, literally, or communication prevented in some way.

private art attitudes - strong contrast betw conceptual + exp. elements. though aesthetic unity achieved by their equally limited scope - equal invidiousity to any but very small art.

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Ailbert + George

2nd generation.

very dadist (cf Bump) but also - and explicitly - anti-audience. in the mech. unvarying nature of their "act" (para)

activity; mechanized selves singing on pedestal.

material. song (recorded), costumes, props, makeup; selves.

time: endlessly repeatable, like Minimal Sculpture or ptz.

hermetic. But also oriented toward and with literally (360° relation to surround) + in ref. to mass culture (2 other pairs of men), vaudeville + music hall.

sature of conceptual art + art for art's sake for much -

artist is entertainer, better sature, social.

Make drugs, films, books, show.

or simply directed during the performance, or

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①

Performance is, most essentially defined, sculpture as theater. By sculpture is ^{no longer the stable object but,} meant simply three-dimensional visual art - whatever is offered in an artistic context that is not painting. Recent examples of this category of transformed sculpture have included not only aggregates of mutable or impermanent materials but also works of plastic art that are not constructions at all but made instead of language - conceptual and information art - or of photographs, films or diagrams - documentational art - or of theater - performance art. By theater is meant ^{sequentially that is,} simply art in time - whatever is offered ~~not~~ music or dance or drama. Recent examples of this ^{medium of appropriated theater,} ~~category~~ of visual art whose primary dimension is temporal, have included mobile and kinetic art, light art and technological art, ~~and~~ materials ^{art, and} process ~~art~~ now include performance art. Performance is in medium a form of theater but in category a form of sculpture.

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(2)

This esthetic innovation is not merely formal but indicates a new cultural value, at least metaphorically. The performance artist initiates a transactional or situational relation with the viewer. The viewer becomes a member of the audience in a collective rather than private esthetic situation. ^{And in} ~~the~~ The changed situation of performance art, the artist - ~~like~~ ^{like} his work - is no longer separated by a conceptual ^{and physical} ~~critical~~ gulf from the viewer but is directly vulnerable to the reaction of the viewer. ^{in performance art,} ~~Temporality~~ insures that the very experience of perceiving the work is central. Thus the psychology of the viewer is a ~~an~~ major element in the unfolding nature of the performance. Thus, performance art abandons the self-criticism of classic modernist art. The role of the viewer becomes a critical role, in contrast to modernism, which, to quote Clement Greenberg, "criticizes from the inside... the task of self-criticism [in modernism] became to eliminate from the effects of each art any and every effect that might conceivably be borrowed from

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(3)

or by the medium of any other art... [in modernism]
 purity meant self-definition, and the enterprise of
 self-criticism in the arts became one of self-definition."
 Performance art, by ~~flouting~~ ^{flouting} self-definition and
~~favoring~~ ^{favoring} elements shared with other arts, rejects
 purity and, by implication, rejects the ideology of
 the autonomy of the art work and the self-sufficiency
 of the artist. Counter to this ^{valuation} ~~ideology~~ of the artist's
 sheer individual will, which usually manifests itself
^{stylistically} ~~in formalist~~ abstraction, are more recent manifestations
 both in the art of painting - of a return to realist
 styles, to shared ^{conceptions of} ~~conceptions about~~ the nature of
 appearance - and in three-dimensional art -
 of a direct acknowledgement of the existing situation
 in real time and real space which is shared by the
 work of art and the viewer. Performance art
 reevaluates the role of the artist in the culture,
 submitting him to the transaction with the viewer.
 No matter how self-referring, apparently remote,
 or even autistic the preoccupations of the performance

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(4)

artist become, his fundamental, definitive act
 is his initiation of direct transaction. Performance
 is structurally, then, an exoteric mode - and
 social, cultural-political values are prominent
 in the genesis of the mode. Performance points
 beyond the competence of a specialized ^{professional,} artistic
 class, ~~to~~ beyond modernist self-criticism, to
 an art of situation, in which competence is
 extended to the ^{viewer, in} ~~viewer, in~~ which the audience
 become the critics.

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5

A grammar of performance will be formulated from the temporal as well as spatial usages of the mode, and from its possible agents of activity as well as its embodying materials. The relation of the performance to the space it occupies is characterized by the nature of the location and the concomitant siting of the viewer. The location may be a consecrated esthetic space - a gallery or museum - or a secular space - ~~an~~ ^{an} ordinary room, a street, a landscape. The location may be typological - a particular type of place - or specific - a particular place - or arbitrary - anyplace. The relation of the viewer to the performance space may be irrelevant or important. He may be separated from, surrounding or within ~~the~~ ^{its area}. The temporal characteristics of performance divide into external and internal relationships. In its external relation, its situation in the field of time which precedes it, the performance may be necessary or arbitrary; it may need to take

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①

place at a particular time of the day, the season, the year, or the decade. Or it may be capable of execution at any time at all.

The performance may be intermittent, resumable at will, or unique and unrepeatable.

Its internal treatment of time depends on its duration, which may be determined by internal necessity or may be arbitrary. If arbitrary, the length may be variable or predetermined.

The structure of the performance activity may be uninflected and undeveloping, or be systemic - with imposed design - or be relational, with ~~the~~ ^a causal order of beginning, middle and end.

The materials of performance possess no independent significance; rather, it is their manipulation that creates meaning.

The agent of activity may be the artist, or another person who becomes his surrogate, or the ~~viewer~~ ^{audience}, or ~~the~~ ^{its} surrogate or representative. The performer may be rehearsed, or simply directed during the performance, or

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①

he may improvise within a structure, or he may even not perform - not be aware of his role at all. The agent of performance may even be animal rather than human.

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(8)

In little more than a decade, the performance has
 grown into a primary form, ~~distinct~~ distinct from what
 was called artists' Theater, in which the ~~temporal~~ temporal art
 work was separable from the ~~production~~ production of an art object.
 Of the first generation of American performance makers,
 the creators of Happenings, most members returned
 to the production of objects. Of those who continued
 to work in temporal forms, many turned to mixed-
 media works, thus moving away from performance,
 which is, ~~also~~ ^{however} transformed, an art essentially
 of the human figure. The investigation of the properties
 of ~~these~~ media is a divergence from figurative
 traditions. Recent dance, ~~and drama~~, which ~~has~~
 absorbed ~~most~~ ^{most} of the innovations of mixed-media art,
 is not performance; nor is recent drama, even the
 most anti-illusionist - because both, although arts of
 the human figure, are collaborative. Their ~~est~~ esthetic
 totalities are shaped by more than one artist - at least
 one author - choreographer, director, writer - in active collabo-
 ration with performing artists. The performance-piece,

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(9)

however, is not collaborative, any more than a painting ~~subject~~ is collaborative. In performance the authorship ^{is singular,} ~~is singular,~~ and if the agent ^{is} ~~is~~ other than the author ^{or his surrogate,} he is usually treated as material or medium rather than independent and equal partner. Almost all performance tends to the primary use of the artist's self. An important exception to this tendency is the work of Allan Kaprow, the major figure from the generation of Happenings who did not turn to mixed-media art or return to object-making. Kaprow seeks to move beyond individualist authorship, centrality of self, by establishing new relations between the work, the performer, and the viewer. He seeks to synthesize them into a collective whole. Instead of specialized collaborators, Kaprow's performers are participants in monumental works whose boundaries between shaping and witnessing ~~is~~ tenuous. Kaprow's is an art of the human figure in groups, in a new kind of community. After Kaprow, pure performance

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(10)

turns almost entirely to the use of the artist's own self - his body, his psyche, his history. Most recent performances have constituted "self-portraits." The use of the artist's own self, as agent and material, comes to signify the art-making process itself - one of the major themes of ^{both} modern literature and painting, from Romanticism to abstract Expressionism. Performance is often a visual metaphor for the previously private act of creation; it offers the public exhibition of artistic activity as such. The artist's life-role becomes the overt theme, his presence its medium. His personality becomes exemplary. The master of such self-works at this time is the European Joseph Beuys, a member of the same generation of performance artists as Kaprow, who emerged from the movement of event-makers that called itself Fluxus. Like Kaprow, Beuys espouses a radical aesthetic connected with revolutionary, Utopian politics. His performances present apparently

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arbitrary but deeply symbolic activities that center around the artist's manipulations of illogically combined materials and things. His half-comic, half-furtive presence is at the core of the performance. In what might be called the second generation of performance artists, the theme is almost always narrowly restricted to the self. From a liberal point of view, this is a conservative direction because it maintains the now traditional relation of artist and viewer - the artist apart and above - a relation that Kaprow seeks alternatives to. And certainly, from the point of view of esthetic innovation, the individualism of the self-centered performance is in strong tension with the drive of performance to go beyond modernist self-criticism toward reemphasized relations with the viewer. The obsessive exposure of self in public has been ~~that~~^{perhaps} that of Vito Acconci, whose earlier activities - the fulfilling of

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neutral Tasks - have given way to Expressionist-
ically changed works involving ^{masking} ~~adding~~ cock-
roaches ^{on} ~~in~~ his chest, ^{burning himself,} alleged public masturbations,
and disturbing strangers by standing too close to them.

Such themes seem ~~to be~~ intended to exploit ~~as~~ well as
extend the distance between artist and viewer.

this distance is emphasized, too, but in an
entirely different tone, by the English artists,
Gilbert and George. ^{their ~~with~~ Singing Sculpture replaces} ~~neurosis~~ with
vaudeville, though retaining ~~the~~ to

compulsiveness, as it turns the
simulated ^(gold-faced) mannequins ^{endlessly} revolving

a 1920 song written and sung ^(mirroring) ~~ironically~~ the doubleness of the ~~per~~ group of
pairs of collaborators, of the current ~~group~~

young performance artists, only one has sought
to go beyond ^{such} ~~the~~ self-directed, if exemplary, activity.

~~His~~ major achievement in performance has been
~~an~~ introduction into the mode, of a representational
style, of mimetic + figurative elements, ^{-- both in mobile objects +} in the
form of living tableaux. Within non-illusionist

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(13)

(quasi-) contexts, he presents fictional, ~~the~~ ever narrative content. His are the most theatricalist of current performance, often actually taking place on ^{proscenium} stages. ^{in a manner suggesting their related visual art components, the identifiable and the program.} To a degree preceded only by Warhol's reinvention of narrative films out of his multiple-image paintings and his static-image films, the representational performances of this young American artist approach conceptions of art broader than those ^{of either the} self-defining formalist ^{object} or the self-referring performance. His living tableaux and ^{his} object-pieces form two ^{recent} series of works ^{with} different ~~materials~~ materials but with overlapping preoccupations - preoccupations with the human figure, with dream states, with ^{social} ~~human~~ relationships, with sexuality, and ^{with art - both with} the decorative or applied arts, and with fine art. The object-pieces ^{explore} ~~bring~~ the roots of performance in earlier modern styles - assemblage, kinetic sculpture, environments, found objects and event and conceptual art.

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(13)

(quasi-
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 sexuality, and ^{with art - both with} ~~with~~ the decorative or applied arts,
 and with fine art. The object-pieces ^{expose} ~~betray~~ the
 roots of performance in earlier modern styles -
 assemblage, kinetic sculpture, environments,
 found objects and event and conceptual art.

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(14)

But in these object-pieces, temporality - that is to say, theatricalism - is often explicitly introduced slide.

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objects

sculpture/theater

The name reveals subject, the ^{juxtaposition} ~~intersection~~ of the category of sculpture + the medium of theater. Sculpture is represented by a common plastercast of a female under, + theater by the elevation, ~~having~~ framing + spot-lighting of proc. staging, and more importantly, by the silent action of the object, which slowly unfolds.

next 5 slides

3-dim'ality itself is main subj, but preference for figurative art is heralded.

slide.

not a ~~static~~ ^{moving} statue, but a form of assemblage is this 3-min sc. ~~substituted to objects @ 20 min.~~
 has 15 objects on 400 or so feet of rope, each obj. visible for the 20 sec it takes to be pulled across a stage by off-stage agents. Each of the objects has its own, like a parade of ^{changing} characters. The obj's include easily identifiable things like a large picture frame to objects too small for the viewer to see from his seat, like a small curved African mask. This variability of scale carries ^{palpable contrast} between the fixedness of theater audience + freedom of mobility of viewer of visual + plastic art, a tension betw. sc. + th. is created in this ^{sequential} ~~form~~ assemblage.

slide.

an environment strongly suggesting another meaning of word "theatrical": that is, unreal-looking, is this piece called Form Landscape. The artist transferred the contents of an ordinary household of furniture into the found rooms of a wooded landscape. The representational element is so strong ~~in~~ in its evocation of domestic space transformed that the work almost suggests a form of (theater set) (surreal)

next 6
one at
time

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obj's. 2

slideFurn pieces.

continue theme of Applied art objects such as furniture.

But presented sequentially on proc. stage, with opening + shutting curtains to suppress the changing of the pieces, each begins to seem anthropomorphic. The variation + contrast within sequence creates drama of objects irresistibly humanized + personalized.

slide

latent figuration in vertical stool

slide

+ choir

slide

contrasting pair

slide

matching pair like Twins

slide

seen from videotape a perf. is changes introduces actual human but as subordinate element in another sequential ~~or~~ assemblage, several changes of clothes ^{slide} the performer repeatedly changed her clothes behind a screen.

slide in a performance whose activity consisted in the ^{successive} exhibition of a number of garments.

(slide). Revealing like furn pieces, an interest in applied arts, such clothing assemblage also reveals a descendency from Surrealist use of mannequins (slide). Human is dehumanized into support for clothing -

slide

another clothing piece pure garment not as element of assemblage but as costume and disguise.

an apparent woman is seen then (slide) apparent man

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dyis. 3

However, woman is man (slide) + man is woman (slide). secondary sexual characteristics (slide) (slide) illuminate the transforming role of clothing in art. the emphasis is still on the objects here, the clothing, + not the actions of the figures.

(slide)

another living assemblage, animal piece. (seen from videotape of perf) exhibited brown rabbit + green cernomy in white, stage-like cage. as sculpture, the work suggests the ~~idea~~ ^{combines} of ~~the~~ ^{of} surrealism. But a new emphasis on the work's action, which - in form of mutual reactions of 2 species - becomes main theme. the action is framed in the cubic construction of the miniature surrogate ~~stage~~ picture-stage.

a work advancing by a leap to ^(entirely) ~~form~~ ^{form} of figurative narration via the artist's first slide novel. (slide) the ultimate conversion of sculpture to theater, object to performance. the obj: 40 color transparencies projected for 10 secs each - ~~though~~ ^{fully} narrative + illusionist; the work, in a short story like ~~the~~ structure, follows a young woman through a day - 9 slides.

But for all its strong psychological content, it also remains a sequence of objects exhibited to the viewer. The regularity of timing acts on the performance like picture plane in ptg - it restrains the work's illusionism. The ^{emotional} ~~emotional~~ theme is disturbed by the schematic ~~and~~ ^{modular} regularity of ^{the} sequence ~~to~~ of 40 slide @ 10 secs each.

This work is the culmination of the artist's object pieces - this other recent series, the living tableaux, make ~~the~~ ^{analogous} ~~the~~ ^{readings} explorations into representational performance. (TRAY)

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His living tableaux also approach the agent of the performance as an object to be subjected to time but they introduce the object of the human body. The performers are denied dramatic or choreographic collaboration and are used instead as if they were ^{acting neutrally and automatically, like,} statues, effigies of themselves. They herald a large-scale art of the human figure, referring constantly to heroic ^{narrative} figure compositions in frozen ^{slowly} or mobile tableaux.

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Performance is using } the human
 being both personal-
 ity + body
 people

- 1) others Kaprow ^{1960s} keep to
 actively Fluxus modern
- 2) self Borge ^{Fluxus} performance
 Accardi ^{Concept} in America"
- 3) others ^{tableaux} Burton ⁴ representational
 passively "new realist"

9. The... of... people...
 they... in...
 30...
 second...
 through...
 performed...
 developing...
 that...
 of modern...
 element...

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(1)

~~(F)~~

~~Examples of ^{secondary} sexual differences ^{again}~~
 the obj. - clothing is ~~at least as~~ important as the human presence,
 But they clothing performances lead ~~acted upon~~
 figurative + irresistibly to works in ~~inspiring~~ ^{acting upon} ~~and~~
~~novella~~ ~~acting human agents~~ - ~~the~~ ~~Burton's~~
~~most~~ ~~innovative~~ ~~potentially~~ ~~significant~~ ~~works~~
~~to~~ ~~date~~ ~~have~~ ~~been~~ ~~his~~ ~~X~~

~~founder's project~~ ~~to leave~~ ~~XX~~

~~By the 1960s~~

(with a work skill)

(A') this series started ~~with~~ using people as if
 they were abstract ~~object~~ entities, in
 purely schematic designs for work called
 30 comps, in which 3 women took 20-
 second poses separated by blackouts
 so that no motion was even visible to viewer.
 though the design is ~~systemic~~ - 15 ^{symmetrical} comps
 performed ^{at varying degrees of closeness, +} kneeling +
 standing, leaning, 15/17/19,

9/91/A ~~lying~~ ~~XX~~ ~~and~~ ~~5~~ ~~asym.~~ ~~ones~~
 involving the same set of variables
 in an ~~asymmetrical~~ set - 9/11/17 - so
 that # 30 ~~resembles~~ in scheme but
 not in form ~~1~~ - an equally schematic

(B)

7 modular perf. introduced an iconic
 element, however, with the images of ~~X~~

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③

④

① ~~are~~ using ~~an~~ actual pedestals, or they imitate ^{ordinary life} actions like X

② walking X

③ dancing and X

^{months} ④ sleeping. Explicit narrative content ultimately breaks out in this series of slowly revolving tableaux, in one ~~tableau~~ ^{piece} called of that illustrates X

⑤ a specific moment in time - a moment in which all the perf's are interrupted by ^{something} ~~an~~ unseen to the viewer, something they all turn to regard. X

⑥ do such a ^{theatricalist} tableau, ~~but~~ ^{the performance} reaches a full illusionism ~~that~~ as ^{it does} ~~in~~ ^{one} depicting a similarly critical + even more tense moment X ~~in the~~

⑦ a tableau of rape, depicting the group of women on one side + men on the opposite side, with one of each meeting ~~violently~~ in frozen violence in the center X

⑧ these tableaux are ^{possible} narrative as ~~tableaux~~ in content, but their unfolding in time is still abstract + schematic - they

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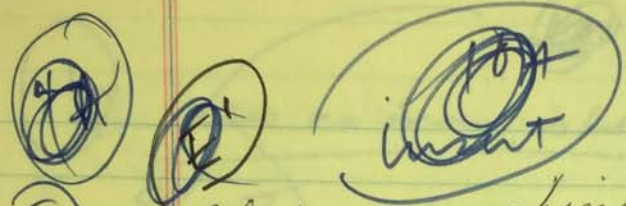
(4) ~~merely resolve~~ - But they are later followed by ^{a very different piece,} an entirely motionless tableau, ~~that communicates~~ whose lack of development in time, whose ^{frontal} frozenness, ~~is~~ ^{sever} ~~only~~ to accentuate the work's ^{literary, near-narrative} content. It is in fact an ~~X~~

(D) A allegorical tableau vivants - its performers are again deindividualized by disguises - one woman wears a white dress + bears a lit candle, another wears black + has the mask of a grotesque, a man knaws, looking up, his arms bound in chains, a youth lies naked face down as if sleeping or dead, holding a seashell. The meaning of the allegory, ~~is~~ although not available to the viewer, nevertheless still ~~seems~~ ^{is dream-like} to exist, ~~to exist as the~~ primary force of this performance. ~~pure narrative of almost cinematic story,~~ ~~it is presented in a way involving the~~ ~~projections for an audience, of a group of~~ ~~the color transparencies~~ - the first is of an ~~X~~

A woman looking out a window - the work ^{follows} ~~is called slide narrative~~ ^{through her} ~~it presents~~ ^{day} ~~a short-story-like series of~~ ~~undramatic~~ ~~episodes that project a strong melancholy.~~ ~~she~~ ~~X~~

A woman makes a phone call but reaches no one; she ~~X~~
A ~~walks~~ ^{walks} to the waterfront, but ~~X~~

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performance

5) also approaching the narrative ever closer was
 a performance in which a young woman ^{assumed role of heroine} ~~took part~~ ^{all of them} ~~drawn~~
 from a ^{popular} sexual iconography ^{which} presented
 an oblique portrait of an isolated figure,
~~woman, a theme enlarged subject~~
~~explored more deliberately in~~ ^{a later}
~~performance of~~

a frequent theme of his work.

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(6) sees no one; she ~~X~~ (11)
~~It returns home and ~~X~~
 It goes to bed; asleep, she dreams ^{that} ~~X~~
 she found a pink scarf on ~~X~~
 It, her ^{she} ~~finds~~ ^{and} ~~also~~ ~~X~~
 dreams that ~~X~~
 It she is lying nude in a red room with a
 broken telephone beside her. when ~~X~~
 (+the. stupor, with no other people appearing)
 It she wakes up. This wholly
 narrative piece ^{about being alone} presents an illusion
 broken only by the slow & equal panning
 of the images - each is shown for 40 seconds,
 resulting in a regularity ~~stunness~~ that
~~works~~ acts in performance like the
 picture plane in pt. - that is, ~~it serves~~
^{restrain} ~~to~~ ^{illusionist} ~~the~~ ^{the} ~~literal~~ ^{aspect} of the work,
^{with} ~~the~~ ^{non} ~~relationships~~, ^{non} ~~expressive~~ ^{divisions}.
^{representational} For all its ^{psychological} content, Burton's
 slide ~~work~~ is finally a collection of 40
 objects exhibited in sequence to
 the viewer. the narrative ~~film~~ provides
 the variations within the containing
 grid-like ~~small~~ structures of the ~~perf~~
 in his most ambitious ~~perf~~.
 using living tableaux, so far, he
~~has~~ made the ~~adent~~ length~~

(6)

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(12)

purely thematic - abandoning the last link with Minimalist ^{+ systemic} structure - a work called ~~X~~

A Behavior ballet, in which ^{this time of social transaction rather than isolation} emotionally charged material ~~is also present~~ and also distanced, not this time by regularly spaced episodes - the episodes ^{or intervals} are determined by length in order by purely internal, narrative or thematic demands. The ^{displacement} ~~distancing~~ ^{was accomplished in this way by} literally distancing ~~to affect~~ the viewers from the performance space and by the extremely slowed-down + simplified ^{always mental, never expressive} style of movement used by all the performers. The performers ^{also} dressed each other in body type - tall + thin - and in style of dress - with these factors ^{with facial} features erased by the distance, the performers thus were deindividuated. ^{The} meaning of each behavior ~~is~~ conveyed entirely by the groupings, ^{completely} skill or slow-moving, ~~of~~ the ~~performers~~ - the initial theme of this piece is the behavior of concord - of equals existing in mutual acceptance - they group equidistantly + turned toward one another, or they ~~X~~

The historical aspect of the human is also very important to the work.

A slowly join together in an ^{intimate} group - A second theme, however, ^{removes the distance} introduces ^{frictions,} divisions + disharmonies among the group. ~~X~~

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If they separate into sub-groups or
^{become} ~~are~~ isolated ^{from each other} or they ~~turn~~ ^{move} away from
 each other ^{or} in a sequence in which
 one ~~can~~ turns his face ^{slowly} away from
 another who has just entered and who ~~is~~

If continues across the stage-room to
 be treated identically by 2 other
 previous occupants of the space,
 finally to ~~is~~

If settle alone in an unoccupied spot.
 A second air tender into the space
~~causes~~ ^{causes} a second head-aversion
 by ~~another~~ ^{one} of the ~~performers~~ ^{occupants}, and
 ultimately ~~is~~

If over the perf. who ^{was} previously ~~shunned~~ ^{shunned}
 by the seated perf's ^(in turn) ~~averts~~
 his face from the perf. approaching him.
 This theme includes computations between
 members of a group ~~is~~

If ... which oppose similar ~~themes~~
 of the earlier theme ~~is~~

If the harmony of equals. A third theme
 of these behavior ~~themes~~ is that of ~~is~~

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14

authoritarianism. the group divides into a one-to-four relation, with the individual dominant over the group. whether he stands before them or ~~them~~ X

If they before him, the ^{psycho-social} interpretation of their spatial relationship must reveal his dominance. the reverse of this theme is provided in a 4th theme ~~the~~ X

If that retains the one-to-four ^{dispersal} relation of the group but makes the individual ~~the~~ into a sub-dominant class of one, very dif. from ^{sub-dominant} class of 4. ~~of~~ dissolution, it is implied, ^{depicts} ~~resents~~ the position of low status as X

If an intolerable + crushing one. in contrast to the ~~self~~ ^{self}-assertiveness of ~~the~~ individual who is dominant. X

his series of 70 long + slow paintings deal with some of the most fundamental aspects of human ^{social} behavior ^{let the} and ^{achievement} ~~addresses~~ ~~fully as sculpture~~. The ~~artistic~~ ~~genius~~ of this piece is to have found the exact location where human psychology and ~~art~~ X

✓ The ~~series~~ ^{FIELD} ~~series~~ themes are stated more + more dramatically or theatrically, ~~as if~~ as if to compensate for the increasing ~~the~~ difficulty of concentration + straining in ~~the~~ intensity - this piece produces ^{strong} distortions of the ~~scale~~ of ~~spatial~~ ~~time~~ in the viewer

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do one of these, a piece in which he ~~X~~

It attempted to ~~block~~ temporarily his sense of hearing, his intention was to incorporate body processes into the work of art, but the piece is perhaps more interesting as it prefigures the ~~theme~~ ^{theme} of the isolated individual of ~~the~~ ^{later} the ~~theatrical~~ ^{theatrical} & narrative performances. Likewise, the artist's interest in clothing as a ^{variety} ~~form~~ of ^{applied} ~~performance~~ ^{performance} is prefigured in an early street disguise piece ~~X~~

It in which ~~the artist's~~ ^{his} intention was to create an invisible perf. by going unrecognized among a group of people to whom he was previously known. He appears in the very unobtrusive guise of a woman shopper. Another of this series of self-walks initiated ~~the use~~ ^{his} incorporation of dream ^{states} ~~imagery~~ into his perf's, a piece in which he ~~X~~

It slept through a public art opening ^{creating a proto-tableau} ~~the~~ ^{He had} ~~the~~ ^{further} ~~more~~ ~~attempting~~ to direct himself to dream of himself doing ^{new} outdoor perf. do a literalist preshadowing of his form to narrative performance he later acted out his dream it had been ~~X~~

It of himself walking raped in the street.

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This wide performance also introduces the theme of extreme ^{disgust} or alienated behavior that later developed in the narrative pieces + tableaux. ✱

The name of this artist is (slide) Sam Burton.

Burton's style is generally characterized by a ^{dark,} surrealist ^{and minimal} ~~and~~ Parisian ^{combination} ~~of~~ ^{of} ~~oneiric or fantastic~~ ^{intensity} and formal distancing devices. Its formal characteristics are ~~flat~~ ^{posedness} + deliberate artificiality, and slowness + ^{material austerity} ~~sparseness~~.

which may state either comically or tragically

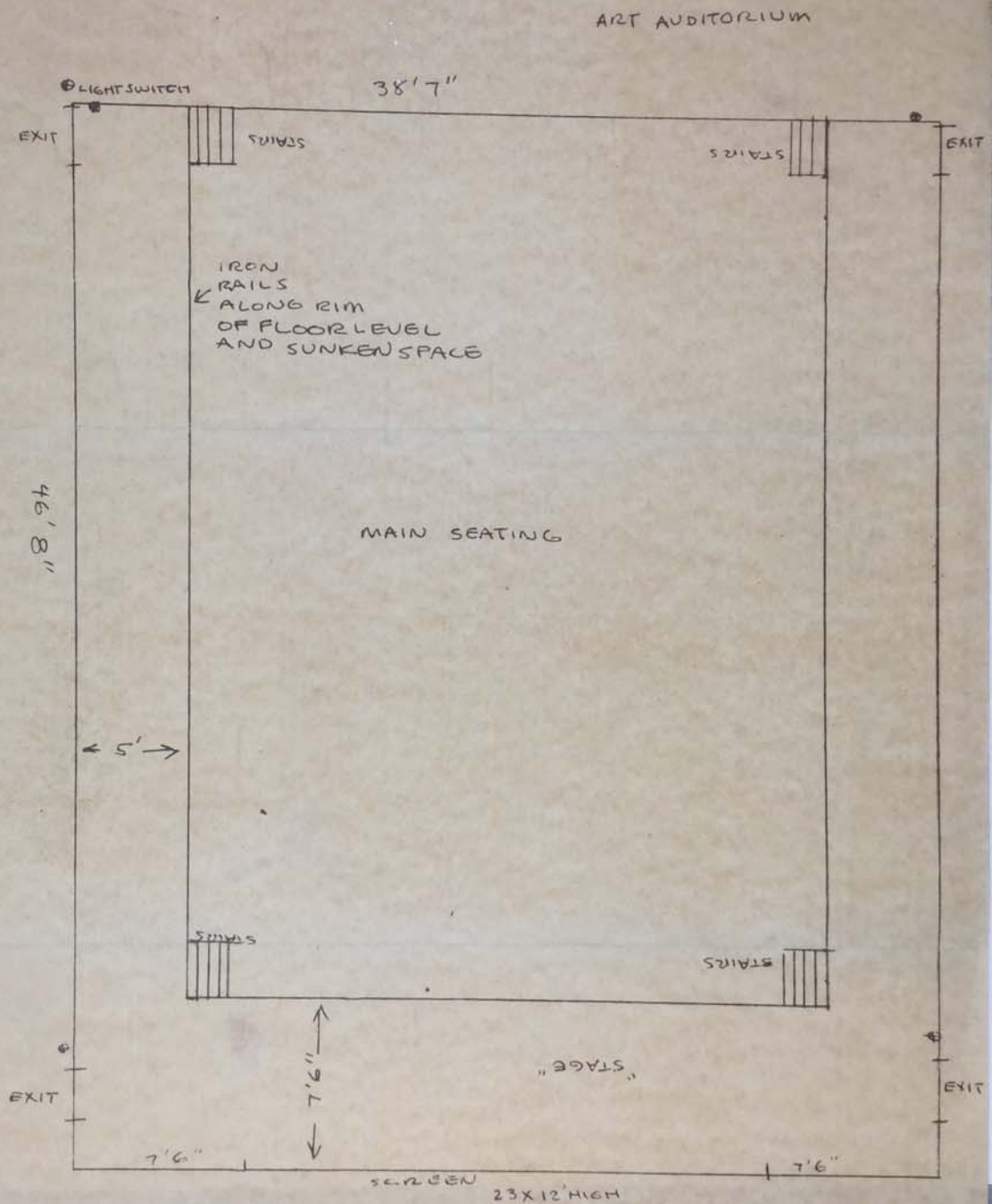
These play against the frequently disturbing themes, the partiality of imagery + the preoccupation w. ^{clothing or} costume and with ^{settings} ~~support~~ ^{which must be} radical theatricalist position of ~~any~~ ^{an} artist working ~~in~~ ⁱⁿ ~~abstract~~ ^{contemporary}.

~~narrative~~ ^{of} ~~living~~ ^{sculpture}. Whether this ^{mimetic + representational} ~~direction~~ represents a return ^{in a} ~~new~~ ^{form} to the value of ^{widespread} social accessibility, or whether such a conjunction is impossible in an ^{unviolated} ~~unviolated~~ ^{is} ~~question~~ that

Burton's future perf's will help to answer. At this point, he ^{seems still to be held back by} ~~appeals~~ ^{to the} ~~sensibility~~ ^{of a} ~~highly~~ ^{highly} ~~initiated~~ ^{initiated} ~~audience~~ ^{audience} ~~but~~ ^{but} ~~seems~~ ^{seems} ~~also~~ ^{also} ~~to~~ ^{to} ~~predict~~ ^{predict} ~~large-scale~~ ^{large-scale} ~~three-dimensional~~ ^{three-dimensional} ~~treating~~ ^{treating} ~~as~~ ^{as} ~~if~~ ^{if} ~~the~~ ^{the} ~~viewer~~ ^{viewer} ~~is~~ ^{is} ~~present~~ ^{present} ~~by~~ ^{by} ~~the~~ ^{the} ~~larger~~ ^{larger} ~~culture~~ ^{culture}. ✱

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ENTRANCE IS MADE ON TO FLOOR LEVEL,
MAIN SEATING AREA HAS NO FIXED SEATS AND IS
SUNKEN 35" BELOW FLOOR LEVEL