Finding aid for the Allan Kaprow papers, 1940-1997

Annette Leddy.
Descriptive Summary
Title: Allan Kaprow papers
Date (inclusive): 1940-1997
Number: 980063
Creator/Collector: Kaprow, Allan
Physical Description: 63.5 Linear Feet (119 boxes, 16 flat file folders, 2 rolls)
Repository: The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

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

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English

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

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

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

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

The critical and public acceptance of Kaprow's work may be attributed as much to the polemics of Kaprow's writings and lectures as to his anticipation that American art would move away from the hermetic aesthetic of Abstract Expressionism.
and return, in certain respects, to the anti-subjective populism of Futurism, Constructivism and Dada. For four decades Kaprow has continued to work within the form of the Environment, Happening, or Activity, and has reinvented certain early works several times, making a total of nearly 250 pieces. His influence on other artists, especially the performance and installation artists of the 1970s and 1980s, has been significant. More than forty years after the first Happening, his work is the subject of continual critical discussion. While the form Kaprow largely invented has lost its shock-value, the quality of his ephemeral pieces continues to resonate through their scores and other surviving documentation.

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

Publication Rights
Contact Library Reproductions and Permissions.

Preferred Citation
http://hdl.handle.net/10020/cifa980063

Acquisition Information
Collection acquired from Allan Kaprow in 1998.

Processing History
435 monographs and serials were transferred to the library 1999 Apr 20.
Peter Kirby created an inventory and reformatted audio cassettes, Super 8 films, video tapes and 1/4 inch audio tapes in 2003. The remainder of audio visual materials were reformatted between 2004 and 2008 by the Getty Research Library. In 2018 graduate intern Jacob Zaborowski added content from audio visual physical use copies to the digital preservation system.

Alternate Form Available
Many audiovisual items have been reformatted. Some are available in the repository as CD and DVD use copies, as indicated in the container list; others have been digitized and are available online to on-site Readers and Getty staff:
http://hdl.handle.net/10020/980063s10

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

Arrangement note

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

Genres and Forms of Material
Scores
Scrapbooks
Photographic prints
Motion pictures (visual works)
Posters
Photographs, Original
Audiotapes
Videotapes

Contributors
Baecker, Inge
Conz, Francesco
Donguy, Jacques
Fluxus (Group of Artists)
Vostell, Wolf
Schimmel, Paul
Schapiro, Meyer
Samaras, Lucas
Pollock, Jackson
Oldenburg, Claes
Moore, Peter
Mondrian, Piet
McElroy, Robert R.
Knízák, Milan
Kaprow, Allan
Kantor, Tadeusz
Hofmann, Hans, 1880-1966
Higgins, Dick
Hansa Gallery (New York, N.Y.)

Series I. Education, 1940-1996

Physical Description: 3 lin. ft.

Scope and Content Note

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

box 1
Education, 1940-1952
box 1, folder 1
Brandes School, Arizona, 1940-1941

Scope and Content Note

Brochure of Kaprow’s elementary school and award he won for handicrafts.
box 1, folder 2  **High School of Music & Art, New York, 1941-1945**  
*Scope and Content Note*  
Christmas card designed by Kaprow for the school, Principal's letter of congratulations about the card, graduation invitations and program, diploma, and diploma from Junior High in Tucson.

box 1, folder 3  **New York University, 1946-1949**  
*Scope and Content Note*  
Kaprow essay on Hart Crane, program for student plays, exams for courses on Aesthetics and Ethics, notebook and study cards for Philosophy course, letter of conferment of degree.

box 1, folder 4  **New York University, 1946-1949**  
*Scope and Content Note*  
Philosophy notebook cover.

box 1, folder 5  **Columbia University, 1950-1952**  
*Scope and Content Note*  
One course notebook on Greek art and one on Romanesque painting, with loose notes on assorted topics.

box 1, folder 6  **Columbia University, 1950-1952**  
*Scope and Content Note*  
One course notebook on Modern Art and one on Early Christian painting, with loose notes on assorted topics.

box 1, folder 7  **Columbia University, 1950-1952**  
*Scope and Content Note*  
One course notebook on Baroque painting in Italy and one on Modern Art, with loose notes on assorted topics.


box 2, folder 1  **Columbia University, 1950-1952**  
*Scope and Content Note*  
One course notebook on Medieval Art and one on Greek art.

box 2, folder 2  **Columbia University, 1950**  
*Scope and Content Note*  
Essay on Jackson Pollock for course taught by Meyer Schapiro, with Schapiro's comments.

box 2, folder 3  **Columbia University, 1950**  
*Scope and Content Note*  
Essay on The South Portal Tympanum of St. Sernin at Toulouse, for course on Romanesque sculpture taught by Meyer Schapiro, with Schapiro's comments.

box 2, folder 4  **Columbia University, 1950-1952**  
*Scope and Content Note*  
Handwritten draft of essay on Humanism and Raphael's "Disputa" and "Parnassus."

box 2, folder 5  **Columbia University, 1950-1952**  
*Scope and Content Note*  
Handwritten draft of essay on Titian.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>7</td>
<td>Columbia University, 1950-1952</td>
<td>Handwritten draft of essay on Piero della Francesca and Fernand Leger.</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>Columbia University, 1950-1952</td>
<td>Handwritten draft of review of Modigliani show at MOMA.</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td>Columbia University, 1951</td>
<td>A second copy of above M.A. thesis, with handwritten corrections on tablet.</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>Columbia University, 1952</td>
<td>Master's Degree Diploma.</td>
</tr>
<tr>
<td>2</td>
<td>12</td>
<td>Goya Exhibition Program, 1950</td>
<td>With Kaprow's notes written in margins.</td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td>Book List, 1956</td>
<td>A list of books about art and artists.</td>
</tr>
<tr>
<td>2</td>
<td>14</td>
<td>New School for Social Research, 1957</td>
<td>Handwritten musical score (&quot;Music&quot;).</td>
</tr>
<tr>
<td>2</td>
<td>15</td>
<td>New School for Social Research, 1957-1958</td>
<td>Handwritten musical score (&quot;Roulette&quot;).</td>
</tr>
</tbody>
</table>

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

Physical Description: 0.25 Linear Feet

Scope and Content Note

This Series consists of posters and announcements for exhibitions at the Hansa Gallery, where Kaprow's paintings and early environments were first exhibited.
box 3

**Hansa Gallery, 1953-1958**

**Announcements, 1953**

Scope and Content Note
Jan Müller mimeos.

box 3, folder 2

**Announcements, 1954-1958**

Scope and Content Note
For Kaprow's paintings and drawings exhibitions.

box 3, folder 3

**Posters, 195?**

Scope and Content Note
for Kaprow solo and group exhibitions.

**Series III. Project Files, 1946-1999**

Physical Description: 14 Linear Feet

Scope and Content Note

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

box 4

**Project Files, 1946-1958**

**Varieties, 1946-1947**

Scope and Content Note
Ten complete issues from the New York University magazine for which Kaprow was a principle cartoonist. Includes covers and internal cartoons by Kaprow.

box 4, folder 2

**Varieties, 1946-1947**

Scope and Content Note
15 individual cartoons Kaprow drew for the N.Y. University magazine, with 1 copy of *Varieties Cartoon Cavalcade* and 1 Kaprow drawing.
box 4, folder 3  Red forest, 1953
Scope and Content Note
Black and white photographs of the Kaprow painting. No Photo credit.

box 4, folder 4  Early works, ca. 1954-1957
Scope and Content Note
Slides, negatives, and transparencies of early paintings, sculpture, and collages, including "Red Dancers," and "Woman Out of Fire," with an incomplete list in Kaprow's handwriting. No Photo credit.

box 112, folder 1  Photographic material
box 4, folder 5A  Early works, ca. 1952-1953
box 4, folder 5B  Early works, ca. 1954
box 4, folder 5C  Early works, ca. 1955
box 4, folder 5  Early works, ca. 1956-57
box 4, folder 6  Caged pheasant #1 and #2, 1956
Scope and Content Note
Black and white photographs and color transparencies and slides of the piece. Photo credits: Mary Kristen.

box 112, folder 2  Photographic material
box 4, folder 7  Tape score, 1957
Scope and Content Note
Handwritten with photocopy.

box 4, folder 8  Tape Score, 1957
Scope and Content Note
Handwritten, with diagram of theater and a drawing.

box 4, folder 9  Tape score, 1957-1958
Scope and Content Note
Handwritten.

box 4, folder 10  Composition, 1957-1958
Scope and Content Note
Handwritten score involving music, dancers, and objects.

box 4, folder 11  Score, n.d.
Scope and Content Note
1 handwritten page. May not be Kaprow's work.

box 4, folder 12  Rearrangeable panels, 1957-1995
Scope and Content Note
Black and white photographs of early version; color transparencies of later version, with Kaprow statement from 1990. Photo credit: John Millaire; Rudolph Burckhardt; Photodyne.

box 112, folder 3  Photographic material
box 4, folder 13  Throat and cough piece, 1957-1958
Scope and Content Note
1 page handwritten score.
box 5

Project Files, 1958-1959

box 4, folder 14

**Untitled environment, Mar 1958**

Scope and Content Note
First environment at the Hansa Gallery. Black and white photographs, color slides, one drawing. Photo credit: Jon Henry; Francesco Cantarella.

box 112, folder 4

**Photographic material**

box 4, folder 15

**Untitled environment, Dec 1958**

Scope and Content Note
Second environment at Hansa for solo show. Writings, correspondence, announcements, black and white photographs. Photo credit: Francesco Cantarella. See also 1980 for later reinvention at Berlin Academy for show entitled "Eyes and Ears."

box 5

**Project Files, 1958-1959**

box 5, folder 1

**A pastorale, 1958**

Scope and Content Note
George Segal's farm, North Brunswick, N.J. Handwritten score with diagrams. Part of score was incorporated into 18 Happenings.

box 5, folder 2

**Communication, Apr 1958**

Scope and Content Note
Douglass College, N.J. Handwritten score with diagrams and retrospective statement by Kaprow discussing this first public Happening.

box 5, folder 3

**Mountain, Dec 1959**

Scope and Content Note
Color snapshots and slides of this object shown at Reuben Gallery. No Photo credit.

box 112, folder 5

**Photographic material**

box 5, folder 4

**Notes for electronic sound pieces, late 1950s**

box 5, folder 5

**Something to take place: a happening, 1959**

Scope and Content Note
Published in *Anthologist*, v. 30, no. 4 (CJPA87-S944). Unrevised score of "18 Happenings in 6 Parts."

box 5, folder 6

**18 happenings in 6 parts, 1959**

Scope and Content Note
Reuben Gallery, NYC. Handwritten notes, scores, schemas and drawings.

box 5, folder 6

**18 happenings in 6 parts, 1959**

Scope and Content Note
Reuben Gallery, NYC. Handwritten notes, scores, schemas and drawings.

box 5, folder 6A

**18 happenings in 6 parts, 1959**

Scope and Content Note
Audience instructions.

box 5, folder 7

**18 happenings in 6 parts, 1959**

Scope and Content Note
Texts and speeches not filed under "Rooms."

box 5, folder 8

**18 happenings in 6 parts, 1959**

Scope and Content Note
Room 1, Sets 1-5.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5, 9</td>
<td>18 happenings in 6 parts, 1959 Scope and Content Note Room 2, Sets 1-5.</td>
</tr>
<tr>
<td>5, 9</td>
<td>18 happenings in 6 parts, 1959 Scope and Content Note Room 2, Sets 1-5.</td>
</tr>
<tr>
<td>5, 9A</td>
<td>18 happenings in 6 parts, 1959 Scope and Content Note Room 3, Sets 1-6.</td>
</tr>
<tr>
<td>5, 10</td>
<td>18 happenings in 6 parts, 1959 Scope and Content Note Slides of artwork used in piece. No photo credit.</td>
</tr>
<tr>
<td>112, 6</td>
<td>Photographic material</td>
</tr>
<tr>
<td>5, 11</td>
<td>18 happenings in 6 parts, 1959 Scope and Content Note Photographs not filed under Rooms. Photo credit: Scott Hyde</td>
</tr>
<tr>
<td>5, 12</td>
<td>18 happenings in 6 parts, 1959 Scope and Content Note Correspondence (Organizational and post-performance response)</td>
</tr>
<tr>
<td>5, 12A</td>
<td>18 happenings in 6 parts, 1959 Scope and Content Note Columbia University monitoring templates (where separated from materials)</td>
</tr>
<tr>
<td>5, 13</td>
<td>Laughs and Balloons, A Happening in One Night, 1959 Scope and Content Note Reuben Gallery. Handwritten score.</td>
</tr>
<tr>
<td>6, 1</td>
<td>Project Files, 1960-1962 The big laugh, Jan 1960 Scope and Content Note Reuben Gallery. Score, 4 black and white photographs. No Photo credit.</td>
</tr>
<tr>
<td>6, 2</td>
<td>Coca cola Shirley Cannonball, Feb 1960 Scope and Content Note Judson Gallery. Score, black and white photographs, negatives. No Photo credit.</td>
</tr>
<tr>
<td>6, 3</td>
<td>Garage Environment, Sept 1960 Scope and Content Note In Kaprow’s studio, Old Bridge, N.J. Black and white photographs and slides. No Photo credit.</td>
</tr>
</tbody>
</table>
box 6, folder 5  
Stockroom, 1960  
Scope and Content Note  
Stockholm. Score and black and white photographs. Photo credit: Vera Spoerri. See also "7 Environments," 1992, Box 33, for later reinvention.

box 6, folder 6  
A Spring Happening, Mar 1961  
Scope and Content Note  
Reuben Gallery. Score, clipping of review, black and white and color photos and slides. Photo credit: Robert McElroy.

box 6, folder 7  
Yard, May 1961  
Scope and Content Note  

box 6, folder 8  
Night, May 1961  
Scope and Content Note  
Ann Arbor, as part of festival Open House 61. Score, letters, drawings, black and white photos. No Photo credit.

box 6, folder 9  
Chapel, 1961  
Scope and Content Note  
A version of "Stockroom" (1960), this title was given in proposal to Bill Seitz of MOMA and was not realized. Proposal and letter to Seitz.

box 7  
Project Files, 1962  
Service for the Dead, Part I, Mar 1962  
Scope and Content Note  

box 7, folder 2  
Mirrors: A Happening, May 1962  
Scope and Content Note  
Handwritten and typewritten score. Not performed; Kaprow developed it into a limited edition etching.

box 7, folder 3  
Service for the Dead, Part II, Aug 1962  
Scope and Content Note  
Bridgehampton, NY, as part of Ergo Suits Festival. Handwritten and typewritten score. Black and white photographs, negatives, and glass slides. No Photo credit.

box 7, folder 4  
Sweeping, Aug 1962  
Scope and Content Note  
Woodstock, NY, as part of Ergo Suits Festival. Handwritten and typewritten score. Black and white photographs and 1 glass slide. Photo credit: Peter Moore; Robert McElroy.
box 7, folder 5  Words, Sept 1962
Scope and Content Note
Smolin Gallery, NYC. Handwritten and typewritten score, press release, brochure, clipping. black and white photographs, 1 glass slide. Photo credit: Robert McElroy. See also 1984 reinvention of "Words" for Whitney show (Blam!), 1984 and 1992 reinvention for Galerie Donguy exhibition (4 Environments).

box 7, folder 6  Courtyard, Nov 1962
Scope and Content Note
Smolin Gallery, NYC. Mills Hotel, NYC. Score, press release, announcement, review, black and white photographs, plus 6 Kodachromes. Photo credit: Lawrence Shustak, Peter Moore. See also Box 15.

box 7, folder 7  Courtyard, Nov 1962
Scope and Content Note
More black and white photographs of the event, with 7 glass slides. Photo credit: Peter Moore. See also Box 15, for larger photographs of the event.

box 7, folder 8  Mushroom, Nov 1962
Scope and Content Note
Center Arts Council (Walker) sponsored Happening held in mushroom caves in St. Paul. Handwritten and typewritten scores and reviews.

box 7, folder 9  Chicken, Nov 1962
Scope and Content Note

box 7, folder 10  Fight, Part I, version 1, 1962
Scope and Content Note
Handwritten and typewritten score. Never performed.

box 7, folder 11  Fight, Part I, version 2, 1962
Scope and Content Note
Handwritten score. Never performed.

box 8  Project Files, 1963-1964
box 8, folder 1  Birds, Feb [1964]
Scope and Content Note
University of Southern Illinois, Carbondale. Handwritten and typewritten score. Black and white photographs. No Photo credit.

box 8, folder 2  Push and Pull: A Furniture Comedy for Hans Hofmann, Apr 1963
Scope and Content Note
box 8, folder 3  **Tree, May 1963**  
**Scope and Content Note**  
Performed as part of Yarn Festival at George Segal's farm. Typewritten version of score, black and white photographs, 5 glass slides. Photo credit: Peter Moore.

box 8, folder 4  **Bon Marché, July 1963**  
**Scope and Content Note**  
At a Bon Marché department store in Paris, as part of Theatre of Nations Festival. Handwritten and typewritten score. Letter from Kaprow to Mr. O'Doherty describing the Happening a few weeks after it occurred, and a general explanation of Happenings. Black and white photographs, negatives, glass slides. Photo credit: Mercedes Guardado Olivenza; Shunk-Kender.

box 8, folder 5  **Out, Sept 1963**  
**Scope and Content Note**  
Edinburgh, at the International Arts Festival. Kaprow's handwritten and typewritten account of event and clipping of published version. Black and white photographs, one of which shows Eugene Ionesco in attendance. Photo credit: Alan Daiches; The Scotsman Publications.

box 8, folder 6  **Sea, Sept 1963**  
**Scope and Content Note**  

box 8, folder 7  **Eat, Jan 1964**  
**Scope and Content Note**  
Ebling Brewery Caves, Bronx, NY, sponsored by Smolin Gallery. Black and white photographs, slides and glass slides. Photo credit: Peter Moore; Robert McElroy. See also Box 10 for larger photographs of the event and Box 33 for later reinventions at "7 Environments," Fondazione Mudima and Studio Morra, and "4 Environments," Paris.

box 9  **Project Files, 1964-1966**

box 9, folder 1A  **Household, [May] 1964**  
**Scope and Content Note**  
Cornell University, Ithaca, NY. Handwritten and typewritten score, also score for first version, entitled "Silver Foil," which was cancelled due to danger of the site. See Box 50 for photographs and Series X. for Kaprow's film and VHS use copy of Household.

box 9, folder 1B  **Household, [May] 1964**  
**Scope and Content Note**  
Cornell University, Ithaca, NY. Black and white photographs, 26 glass slides. Photo credit: Sol Goldberg, Ithaca, NY. Photo credit for location photos of Silver Foil site: Alan Koslin. See Box 50 for photographs and Series X. for Kaprow's film and VHS use copy of Household.

box 9, folder 2  **Orange, Mar 1964**  
**Scope and Content Note**  
Miami Arts Council, Coral Gables, FL. Handwritten and typewritten scores, diagram, black and white photographs, 2 glass slides. Photo credit: Terry S. Lindquist.
box 9, folder 3
**Paper: A Happening, Mar 1964**

*Scope and Content Note*
UC Berkeley All Student Art Festival. Earlier draft called Tenants. Handwritten and typewritten score, black and white photographs, 4 color slides. Photo credit: Florian Steiner.

box 9, folder 4
**Originale, Sept 1964**

*Scope and Content Note*

box 9, folder 5
**Raining, Jan 1965**

*Scope and Content Note*
Handwritten and typewritten score. Not performed. Score was made into a booklet included in the Guggenheim exhibition entitled "Eleven from the Reuben Gallery."

box 9, folder 6
**Soap, Feb 1965**

*Scope and Content Note*
Florida State University, Sarasota. Cancelled due to "misinterpretation of intent."
Handwritten and typewritten score, program, clippings, letter from pre-event participant. See also ref3712 roll 2 for score (black paint on butcher paper) intended for use in Happening.

box 9, folder 7
**Calling, Aug 1965**

*Scope and Content Note*
New York. Handwritten and typewritten score, black and white photographs, 19 glass slides, 3 slides. Photo credit: Peter Moore.

box 9, folder 8
**3 Country Happening, Spring, 1966**

*Scope and Content Note*
Proposal for a happening in 3 countries, with Kaprow (USA), Minujin (Argentina), and Vostell (Germany) in the form of a map/poster (duplicate of one in Series II, Posters), a letter from Horst Hahn (1969).

box 9, folder 9
**Self-Service, June 1966**

*Scope and Content Note*
Harry Abrams, Institute of Contemporary Art, Boston, and Pasadena Art Museum. Handwritten and typewritten score, schedule of events to take place throughout the summer (in NYC, Boston and Los Angeles), maps, lists of participants.

box 9, folder 10
**Self-Service, June 1966**

*Scope and Content Note*
Black and white photographs of event. Photo credit: Peter Moore.

box 9, folder 11
**Towers, July 1966**

*Scope and Content Note*
Central Park, NYC. Handwritten note, telegram, black and white photographs, 14 slides. Photo credit: Elliott Landy.

box 10
**Project Files, 1964**
box 10, folder 1  Originale, 1964
Scope and Content Note
Large black and white photograph of event. Photo credit: Hans Namuth. See also Box 9.

box 10, folder 2  Eat, 1964
Scope and Content Note
Large black and white photographs of event. Photo credit: Peter Moore. See also Box 8.

box 11, folder 1 Project Files, 1966
Gas, [August] 1966
Scope and Content Note
Dwan Gallery and WCBS TV, Long Island, NY. Schedule of events and locations. Handwritten and typewritten score; addresses and phone numbers of some participants; letters from WCBS producers of the documentary about the event, to city officials, business proprietors and others (i.e. Marshall MacLuhan) explaining the event in advance; Dwan Gallery press releases, the documentary's script; clippings and one ms. describing the event; 1 poster (duplicate in flat files).

box 11, folder 2  Gas, 1966
Scope and Content Note
Black and white photographs of the event. Photo credit: Burton Berinsky; Ken Dewey; Peter Moore.

box 11, folder 3  Gas, 1966
Scope and Content Note
Black and white photographs of the event. Photo credit: Peter Moore; Burton Berinsky.

box 11, folder 4  Gas, 1966
Scope and Content Note
Negatives, slides, and contact sheets (some of which have views of Kaprow’s family or other events.) Photo credit: Peter Moore.

box 11, folder 5  Gas, 1966
Scope and Content Note
Negatives and contact sheets. Photo credit: Peter Moore.

box 11, folder 6  Gas, 1966
Scope and Content Note
Black and white transparencies. No Photo credit.

box 12, folder 1 Project Files, 1967
Flick, Feb 1967
Scope and Content Note
NYC. Anti-war protest event performed (in part) after poetry reading at Loeb. Typewritten score.

box 12, folder 2  Sweep-In, Apr 1967
Scope and Content Note
Lower East Side NYC. Contact prints and negatives, including views of miscellaneous unidentified events. Photo credit: Peter Moore.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Event</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>12, 3</td>
<td>Interruption</td>
<td>May 1967</td>
<td>State University of New York, Stony Brook. Handwritten and typewritten score, clippings recounting the experience, letters from faculty at Stony Brook complaining about the disruption to their lives.</td>
</tr>
<tr>
<td>12, 4</td>
<td>L&amp;M Gold</td>
<td>June 1967</td>
<td>Proposal by Liggett &amp; Myers Tobacco Co. to employ a Happening consultant to advise them on how to create publicity happenings for their new product, L&amp;M Golden 100's. Kaprow's ideas for such a campaign written by hand on product press release. 2 black and white photographs of cigarette boxes. No Photo credit.</td>
</tr>
<tr>
<td>12, 5</td>
<td>Moving</td>
<td>[Nov-Dec] 1967</td>
<td>Museum of Contemporary Art, Chicago. Activity booklet, clippings regarding city's war against commercial signs, correspondence regarding arrangements for the Happening and an exhibition including &quot;Words&quot; that occurred around the same time.</td>
</tr>
<tr>
<td>12, 6</td>
<td>Moving</td>
<td>1967</td>
<td>Black and white photographs. Photo credit: Peter Moore.</td>
</tr>
<tr>
<td>12, 7</td>
<td>Moving</td>
<td>1967</td>
<td>Negatives and black and white and color transparencies. No Photo credit.</td>
</tr>
<tr>
<td>12, 8</td>
<td>Watching</td>
<td>Sept 1967</td>
<td>WCBS-TV. Handwritten and typewritten score, correspondence.</td>
</tr>
<tr>
<td>12, 9</td>
<td>Environments</td>
<td>Oct 1967</td>
<td>Pasadena Art Museum. Included reinventions of &quot;Yard,&quot; and &quot;Push and Pull.&quot; &quot;Fluids&quot; created for the exhibition, was performed in various locations throughout the LA area. Handwritten score, letters from the Pasadena Art Museum, color snapshots of a backyard performance which was the trial run for &quot;Fluids,&quot; black and white photographs of the other pieces. Photo credit: Julien Wasser.</td>
</tr>
<tr>
<td>12, 10</td>
<td>Fluids</td>
<td>Oct 1967</td>
<td>Black and white photographs. Photo credit: Julien Wasser.</td>
</tr>
<tr>
<td>13, 1</td>
<td>Fluids</td>
<td>Oct 1967</td>
<td>Black and white photographs. Photo credit: Bruce Breland.</td>
</tr>
<tr>
<td>13, 2</td>
<td>Fluids</td>
<td>Oct 1967</td>
<td>Black and white photographs. Photo credit: Bruce Breland.</td>
</tr>
</tbody>
</table>
box 13, folder 3  **Fluids, Oct 1967**  
Scope and Content Note  
Slides and transparencies. Photo credit: Bruce Breland.

box 13, folder 4  **Record I, Mar 1968**  
Scope and Content Note  
University of Texas, Austin. Handwritten score, poster (printed score), letters from UT staff, contract. Not performed.

box 13, folder 5  **Arrivals, Apr 1968**  
Scope and Content Note  
Nassau Community College, Hempstead, NY. Poster (printed score).

box 13, folder 6  **Overtime, May 1968**  
Scope and Content Note  
Created for SUNY New Paltz (cancelled) and then adapted for UC San Diego. Handwritten score, poster (printed score) done for New Paltz, correspondence with UCSD and SUNY staff, black and white photographs. No Photo credit.

box 13, folder 7  **Record II, Apr 1968**  
Scope and Content Note  
University of Texas. Handwritten score, poster (printed score), activity booklet, letters from UT staff, black and white photographs, photocopies of photographs. Photo Credit: Howard Smagula.

box 13, folder 8  **Population, May 1968**  
Scope and Content Note  
Colby College, New Hampshire. Typewritten score, poster (printed score), correspondence with college staff, correspondence with George Braziller regarding possible book, slides, transparencies, 1 black and white photograph. Photo credit: Louis Thompson?

box 13, folder 9  **Message Units I, May 1968**  
Scope and Content Note  
Typewritten score, in a letter to E.A.T. president Francis Mason, Jr.

box 13, folder 10  **Hello, Nov 1968**  
Scope and Content Note  
WGBH-TV, Boston for program "The Medium is the Medium," broadcast April 1969. Announcement, contact sheet, issue of Art Rite, no. 7, Autumn, 1974, containing article by Kaprow explaining Hello's plan and execution.

box 13, folder 11  **Noise, 1968**  
Scope and Content Note  
For the 6th annual New York Avant Garde festival (on a ferry boat). Handwritten score.

box 14  **Project Files, 1968-1969**  
Scope and Content Note  
Wesleyan University, Middletown, CT. Handwritten score, poster (printed score), negatives, transparencies, black and white photographs. Photo credit: Andy Glantz?
box 14, folder 2  Runner, [Feb] 1968  
Scope and Content Note  
Washington Univ, St. Louis. Handwritten score and poster (printed score),  
correspondence with university staff (partly regarding the concurrent exhibition of  
Kaprow’s work in the university gallery), black and white photographs (of the  
exhibition), transparencies, slides. Photo credit: John Millaire; Herb Weitman.

box 14, folder 3  Round Trip, Mar 1968  
Scope and Content Note  
SUNY, Albany. Handwritten score, poster (printed score), correspondence, black and  
white photographs. Photo credit: Nick Brady; Klaus Schnitzer.

box 14, folder 4  Sign, June 1968  
Scope and Content Note  
Typewritten proposal for E.A.T. project that was not realized, with letter from Kaprow  
to E.A.T. president Francis Mason.

box 14, folder 5  Travelog, July 1968  
Scope and Content Note  
8th International Artists’ Seminar, Fairleigh Dickinson University, Madison, N.J.  
Typewritten score, drawings, announcements, correspondence, black and white  
photographs. No Photo credit.

box 14, folder 6  Travelog, July 1968  
Scope and Content Note  
Black and white photographs, slides. No Photo credit.

box 14, folder 7  Refills, Aug 1968  
Scope and Content Note  
Dwan Gallery. Typewritten score, letter from Kaprow, black and white photographs.  
Photo credit: Gerald S. Frank.

box 14, folder 8  Charity, Mar 1969  
Scope and Content Note  
Other Ways, Berkeley, CA. Typewritten score, clippings, black and white photographs.  
No Photo credit.

box 15  Project Files, 1962-1969  
box 15, folder 1  Courtyard, 1962  
Scope and Content Note  
8 large black and white photographs. See also Box 7.

box 15, folder 2  Transfer, 1968  
Scope and Content Note  
10 large photos. See also Box 14.

box 15, folder 3  Days Off, 1969  
Scope and Content Note  
MOMA Calendar. See also boxes 17 and 23.
box 16, folder 1  Pose, Mar 1969
  Scope and Content Note
  Other Ways, Berkeley, CA. Clippings, snapshots, slides. See Folder 3 for score (on
  poster). No Photo credit.

box 16, folder 2  Forecast, Apr 1969
  Scope and Content Note
  Handwritten and typewritten score.

box 16, folder 3  Fine!, [Mar] 1969
  Scope and Content Note
  Other Ways, Berkeley, CA. Handwritten score, typewritten score, photocopies of
  parking citations, poster (printed score for this and 6 other happenings sponsored by
  Other Ways), black and white snapshots (some captioned), negatives. No Photo credit.

box 16, folder 4  Shape, [Mar] 1969
  Scope and Content Note
  Other Ways, Berkeley, CA. Sardonic description (score), letters, clippings reporting on
  the event, black and white transparencies and photographs. No Photo credit.

box 16, folder 5  Shape, Apr 1969
  Scope and Content Note
  Black and white photographs, slides and negatives. See Folder 4 for score (on poster).
  Photo credit: Gretchen Garlinghouse, Diane Gilkerson, Deborah Patten, Ken Graves.

box 16, folder 6  Transplant, [May] 1969
  Scope and Content Note
  Nevada Southern University. Typewritten score, correspondence, black and white
  photographs. No Photo credit.

box 16, folder 7  Takeoff, [Apr] 1969
  Scope and Content Note
  UC San Diego. Typewritten score, black and white snapshots, negatives. Also done at
  Cal State, Sacramento in May 1969. No Photo credit.

box 16, folder 8  Course, May 1969
  Scope and Content Note
  University of Iowa, Iowa City. Handwritten score, typewritten score, poster (printed
  score), map with directions, correspondence with students and faculty, issue of Iowa
  Alumni Review (June-July 1969) with article about Kaprow, black and white
  photographs, slides, negatives. Photo credit: Nancy Brush.

box 16, folder 9  Giveaway, May 1969
  Scope and Content Note
  Other Ways, Berkeley, CA. Handwritten list of locations, black and white snapshots,
  negatives, slides. See folder 3 for score (on poster). No Photo credit.

box 17  Project Files, 1969
box 17, folder 1  Purpose, May 1969
  Scope and Content Note
  Other Ways, Berkeley, CA. Black and white snapshots, slides, negatives. See Box 16,
  folder 3 for score (on poster). No Photo credit.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Event/Project</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 17, folder 2</td>
<td>Dial, May 1969</td>
<td></td>
<td>San Francisco Art Institute. Handwritten and typewritten score, black and white snapshots. No Photo credit.</td>
</tr>
<tr>
<td>box 17, folder 4</td>
<td>Work, Sept 1969</td>
<td></td>
<td>Typewritten score, correspondence with the Jewish Museum, NY. Happening cancelled.</td>
</tr>
<tr>
<td>box 17, folder 6</td>
<td>Days Off, Oct 1969</td>
<td></td>
<td>Black and white photographs used in the calendar. Photo credit: Colby Junior College, Howard Smagula, Allan Kaprow, Andy Glantz, John Milaire, Peter Moore, Julian Wasser. See also Boxes 15 and 23.</td>
</tr>
<tr>
<td>box 17, folder 8</td>
<td>Home Brew, Nov 1969</td>
<td></td>
<td>KPFK, Los Angeles. Typewritten score with correspondence.</td>
</tr>
<tr>
<td>box 17, folder 9</td>
<td>Moonsounds, Dec 1969</td>
<td></td>
<td>Blau wedding. Typewritten score, map to El Mirage Dry Lake, letter to Kaprow from Dick Blau.</td>
</tr>
<tr>
<td>box 17, folder 10</td>
<td>Solo, 1969</td>
<td></td>
<td>Handwritten score.</td>
</tr>
<tr>
<td>box 18</td>
<td>Project Files, 1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 18, folder 1</td>
<td>Graft, Jan 1970</td>
<td></td>
<td>Kent State University Creative Arts Festival. Handwritten and typewritten scores, correspondence, contract, poster, black and white photographs. Photo credit: Doug Moore.</td>
</tr>
<tr>
<td>box 18, folder 2</td>
<td>Good Morning!, May 1970</td>
<td></td>
<td>San Francisco State. Handwritten score.</td>
</tr>
<tr>
<td>Box</td>
<td>Folder</td>
<td>Title</td>
<td>Date</td>
</tr>
<tr>
<td>-----</td>
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</tr>
<tr>
<td>18</td>
<td>4</td>
<td>A Supermarket Event, Aug 1970</td>
<td>Art Council of the Aspen Institute for Humanistic Studies. Handwritten and typewritten reports on the event by members of Kaprow's Happenings workshop. One clipping folded in origami figure labelled &quot;Bull&quot;.</td>
</tr>
<tr>
<td>18</td>
<td>5</td>
<td>Don't, Sept 1970</td>
<td>Los Angeles County Department of Parks and Recreation &quot;summer change 70&quot; program. Handwritten and typewritten score, letter describing the event and reactions, brochure documenting the event.</td>
</tr>
<tr>
<td>18</td>
<td>6</td>
<td>Publicity, Oct 1970</td>
<td>California Institute of the Arts. Handwritten and typewritten score, black and white photographs, pages of an Italian newspaper. No Photo credit.</td>
</tr>
<tr>
<td>18</td>
<td>11</td>
<td>Car Spaces (Pasadena Freeway Project), Nov 1970</td>
<td>California Institute for the Arts. Black and white photographs, minox negatives, memo from <em>Arts in Society</em> magazine, which published some of the photographs.</td>
</tr>
<tr>
<td>19</td>
<td>1</td>
<td>Project Files, 1970-1971</td>
<td>Galerie René Block, Berlin. Letter from René Block, activity booklet, black and white photographs. Photo credit: Galerie René Block, Peter Smokler, Kalionzes, Dick Higgins, Bee Ottinger.</td>
</tr>
</tbody>
</table>
box 19, folder 2  
Sweet Wall, Nov 1970  
Scope and Content Note  
Black and white photographs, negatives, slides. No Photo credit.

box 19, folder 3  
Yard, [Nov] 1970  
Scope and Content Note  
Köln. Black and white photographs. Photo credit: Wolf Vostell; Werner Kruger.

box 19, folder 4  
Tracts, May 1971  
Scope and Content Note  
California Institute of the Arts. Poster (printed score), black and white photographs, slides. No Photo credit.

box 19, folder 5  
Tag, June 1971  
Scope and Content Note  
Aspen Design Conference. Typewritten score, press release, Aspen trail map, black and white photographs.

box 19, folder 6  
Labor Day, Sept 1971  
Scope and Content Note  
Centro Apollinaire, Milan. Typewritten score, announcements, correspondence.

box 19, folder 7  
Print-Out, Sept 1971  
Scope and Content Note  
Cultural Affairs Com. of Milan. Typewritten score, poster (printed score), black and white photographs, negatives, slides. Photo credit: J. Minkoff Genére.

box 19, folder 8  
City Works, Sept-Oct 1971  
Scope and Content Note  
Galerie Baecker, Bochum. Handwritten and typewritten scores, correspondence, receipts, poster.

box 19, folder 9  
Scales, Oct 1971  
Scope and Content Note  
California Institute of the Arts. Typewritten score, clipping, color slides. No Photo credit.

box 19, folder 10  
Calendar, Oct 1971  
Scope and Content Note  
Handwritten and typewritten scores.

box 19, folder 11  
Unidentified exhibition and event, 1971  
Scope and Content Note  
Art Systems. Black and white photographs. Photo credit: Scheidler?

box 20  
Project Files, 1972-1973  
Message Units, , , Feb 1972 May 1972  
Scope and Content Note  
California Institute of the Arts (Feb.) and University of Illinois, Normal (May). Typewritten score.
box 20, folder 2  **Easy, Feb 1972 - May 1972**  
**Scope and Content Note**  
California Institute of the Arts. Colorado College (May?) Typewritten score, Kaprow's introduction to activity booklet of the event, printed pages from the booklet with black and white photos on them, slides. Photo credit: Alvin Comiter.

box 20, folder 3  **Baggage, April 1972**  
**Scope and Content Note**  
Rice University. Typewritten score, Kaprow's retrospective description of the event, black and white photographs, slides. Photo credit: Bob Covington.

box 20, folder 4  **Meters, May 1972**  
**Scope and Content Note**  
California Institute of the Arts. Handwritten score.

box 20, folder 5  **Burbank, Sept 1972**  
**Scope and Content Note**  
California Institute of the Arts. Handwritten and typewritten scores, color slides.

box 20, folder 6  **Meteorology, Sept 1972**  
**Scope and Content Note**  
Galerie Baecker, Bochum. Handwritten and typewritten score. See also Box 22.

box 20, folder 7  **Idea, [Sep] 1972**  
**Scope and Content Note**  
Portland Center for Visual Arts, Portland, Oregon. Typewritten score.

box 20, folder 8  **Entr'Acte, Dec 1972**  
**Scope and Content Note**  
California Institute of the Arts. Handwritten and typewritten score, black and white photographs, slides. No Photo credit.

box 20, folder 9  **George Brecht Dedication Ceremony, 1972**  
**Scope and Content Note**  
Cologne. Letter from Wolf Vostell, black and white photographs. Photo credit: Erik Andersch.

box 20, folder 10  **Copy, 1972**  
**Scope and Content Note**  
Handwritten and typewritten score.

box 20, folder 11  **Private Lines, 1972**  
**Scope and Content Note**  
Video score (handwritten and drawn).

box 20, folder 12  **Operazione Vesuvio, Jan 1973**  
**Scope and Content Note**  
Loss, Jan 1973
Scope and Content Note
New York City. Handwritten and typewritten score, Kaprow ms. describing and explaining the activity, activity booklet, correspondence, black and white photographs, slides, negatives. Photo credit: Peter Moore.

Highs, Feb 1973
Scope and Content Note
University of Kansas Museum of Art. Handwritten and typewritten score. Black and white photographs, slides, Minox. No Photo credit.

Dial, Feb 1973
Scope and Content Note
Western Washington University, Bellingham, Washington. Handwritten and typewritten score, drawings, black and white photographs. Photo credit: David D. Johnson

Anniversary, [May] 1973
Scope and Content Note
Sacramento, CA. For Jane and John Fitzgibbon. Handwritten score.

Basic Thermal Units, Mar 1973
Scope and Content Note
For three German museums. Handwritten and typewritten scores, correspondence, clippings (in German). See also Box 21.

Basic Thermal Units, Mar 1973
Scope and Content Note
Black and white photographs and Minox. Photo credit: Timm Rautert.

Project Files, 1972-1973

Baggage, Apr 1972
Scope and Content Note
Large printed pages of booklet about the event. See also Box 20.

Basic Thermal Units, Mar 1973
Scope and Content Note
Large (12" x 15") black and white photographs. See also Box 20.

Project Files, 1972

Meteorology, Sept 1972
Scope and Content Note
Large (15" x 19") black and white photographs. Photo credit: Lothar Wolleh. See also box 20.

Project Files, 1969-1973

Days Off, Oct 1969
Scope and Content Note
Printed pages (12" x 19") for booklet about event. See also Boxes 15 and 17.

Time Pieces, 1973
Scope and Content Note
Printed pages (12" x 19") for booklet about event. See also Box 24.
box 23, folder 3  Moving, 1967  
Scope and Content Note  
Poster (15" x 19") for event mounted on board. See also Box 12.

box 23, folder 4  Rates of Exchange, 1975  
Scope and Content Note  
Large activity booklet. See also Box 26.

box 24  Project Files, 1973  
box 24, folder 1  Clockwork, May 1973  
Scope and Content Note  
California Institute of the Arts. Handwritten and typewritten score.

box 24, folder 2  Wink, May 1973  
Scope and Content Note  
California Institute of the Arts. Handwritten score.

box 24, folder 3  Time Pieces, Sept 1973  
Scope and Content Note  

box 24, folder 4  Time Pieces, Sept 1973  
Scope and Content Note  
Slides, black and white photographs. Photo credit: Jürgen Müller-Schneck.

box 24, folder 5  Time Pieces, Sept 1973  
Scope and Content Note  
Black and white photographs. Photo credit: Hermann Kiessling.

box 24, folder 6  Creatures, Sept 1973  
Scope and Content Note  
Galerie Baecker, Bochum. Typewritten score, drawings, clippings, press packets.

box 24, folder 7  Creatures, Sept 1973  
Scope and Content Note  
Black and white snapshots and minox. No Photo credit.

box 24, folder 8  Air Condition, Oct 1973  
Scope and Content Note  
California Institute of the Arts. Handwritten score, transcript of audio tape of event, activity booklet, printed pages from booklet, black and white photographs and slides. Photo credit: Alvin Comiter.

box 24, folder 9  Routine, Dec 1973  
Scope and Content Note  
Portland Center for the Visual Arts, Oregon. Handwritten and typewritten scores, activity booklet, Kaprow's introduction to booklet about event, correspondence, black and white photographs, slides.

box 25  Project Files, 1974
<table>
<thead>
<tr>
<th>box 25, folder 1</th>
<th><strong>Then, Mar 1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Videotape produced by art/tapes, Florence, Italy. Handwritten score and drawings for video, letter/contract.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 25, folder 2</th>
<th><strong>2nd Routine, Mar 1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Stefanotty Gallery, NY. Handwritten and typewritten score, transcript of conference at D’Arc, slides, black and white photographs. Photo credit: Peter Moore.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 25, folder 3</th>
<th><strong>Dial, May 1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>California Institute of the Arts. Black and white photographs. No Photo credit.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 25, folder 4</th>
<th><strong>3rd Routine, July 1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>&quot;Project 74&quot;, Kölnischer Kunstverein, Cologne. Handwritten and typewritten score, Kaprow's postscript to event for booklet, printed text and photos for booklet, slides.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 25, folder 5</th>
<th><strong>On Time, Sept 1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Galerie Gerald Piltzer, Turenne. Handwritten score, activity booklet, posters, black and white photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 25, folder 6</th>
<th><strong>Take Off, Oct 1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Galleria Martini &amp; Ronchetti, Genoa. Handwritten and typewritten score, black and white photographs, slides, booklet text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 25, folder 7</th>
<th><strong>Affect, Oct 1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Galleria Martano, Turin. Handwritten and typewritten score, printed pages of booklet, black and white photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 26</th>
<th><strong>Project Files, 1975</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>box 26, folder 1</td>
<td><strong>Rates of Exchange, Mar 1975</strong></td>
</tr>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Stefanotty Gallery, NYC. Handwritten and typewritten scores for three parts: Reflecting, Walking and Shaking, Clothing. Black and white photographs and printed text for booklet. Activity booklet in Box 23 (because too large for file).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 26, folder 2</th>
<th><strong>Rates of Exchange, Mar 1975</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Transcripts of audio tapes of the activities, with Linda Bastien, Victoris, Frantisek (or J.P.).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 26, folder 3</th>
<th><strong>Rates of Exchange, Mar 1975</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Transcripts of audio tapes of the activities, with Michael, Max, Baecker.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 26, folder 4</th>
<th><strong>Rates of Exchange, Mar 1975</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Transcripts of audio tapes of the activities, with Marcia Tucker, Frantisek, Antonio, Inge Baecker.</td>
</tr>
<tr>
<td>Box Folder</td>
<td>Project/Event</td>
</tr>
<tr>
<td>------------</td>
<td>--------------</td>
</tr>
<tr>
<td>26, Folder 5</td>
<td>Philadelphia Bicentennial Project, May 1975</td>
</tr>
<tr>
<td>26, Folder 8</td>
<td>Match, Aug 1975</td>
</tr>
<tr>
<td>26, Folder 9</td>
<td>Warm-Ups, Oct 1975</td>
</tr>
<tr>
<td>26, Folder 10</td>
<td>Likely Stories, Nov 1975</td>
</tr>
<tr>
<td>27, Folder 1</td>
<td>Useful Fictions, Dec 1975</td>
</tr>
<tr>
<td>27, Folder 2</td>
<td>Natural Distances, Mar 1976</td>
</tr>
<tr>
<td>27, Folder 3</td>
<td>Maneuvers, Mar 1976</td>
</tr>
</tbody>
</table>
box 27, folder 5  
**Satisfaction, Apr 1976**

Scope and Content Note
D'Arc Gallery, NYC. Handwritten and typewritten score, activity booklet, printed pages from booklet, black and white photographs. Photo credit: Bee Ottinger.

box 27, folder 6  
**Durations, May 1976**

Scope and Content Note
Film in cooperation with Pro Musica Nova, Radio Bremen, Galerie Baeker, Bochum. Handwritten and typewritten score, drawings, clippings, festival program, earlier contracts, and versions of piece originally created in 1968, revised in 1972, and finally performed in 1976.

box 27, folder 7  
**Durations, May 1976**

Scope and Content Note
Black and white photographs. Photo credit: Joseph Somogyi, A. Buttmann.

box 27, folder 8  
**Testimonials, [April] 1976**

Scope and Content Note
Galeria Foksal, Warsaw. Handwritten score, activity booklet, black and white photographs. No Photo credit.

box 27, folder 9  
**Pre-Socratic, Aug 1976**

Scope and Content Note
Artpark, Lewiston, NY. Handwritten score, drawings, clippings, snapshots.

box 27, folder 10  
**Frameworks, Aug 1976**

Scope and Content Note
American Theater Association Convention, Los Angeles. Handwritten score, transcript of audio recording of activity, black and white snapshots. No Photo credit.

box 28  
**Project Files, 1976-1978**

box 28, folder 1  
**Frames of Mind, Sept 1976**

Scope and Content Note
Neuer Berliner Kunstverein. Handwritten score, shooting score, printed pages of booklet, correspondence, clippings, poster.

box 28, folder 2  
**Frames of Mind, Sept 1976**

Scope and Content Note
Black and white photographs. Photo credit: Dr. Rainer Wick; Jürgen Müller-Schneck.

box 28, folder 3  
**Private Parts, Nov 1976**

Scope and Content Note
University of Wisconsin, Milwaukee. Handwritten score, video script for later filming at Cal State Long Beach.

box 28, folder 4  
**Proposal for Documenta, 1977**

Scope and Content Note
Handwritten proposal.

box 28, folder 5  
**Timing, [April 1978]**

Scope and Content Note
What’s Cooking, Festival 1, UC San Diego. Handwritten score.
2 Appointments, Jan 1978
Scope and Content Note
Holly Solomon Gallery, NY. Handwritten and typewritten score, letters from participants describing the experience.

Peeping Tom, Mar 1978
Scope and Content Note
La Jolla. Transcript of tape recording of participants.

Hello/Good-bye, July 1978
Scope and Content Note
Los Angeles. Typewritten score.

Courtesy, [June 1977]
Scope and Content Note
KPFA, Los Angeles. Handwritten score.

Toothbrushing Piece, 1978
Scope and Content Note
La Jolla. Transcript of tape recording of participants.

Standards, [Dec] 1978
Scope and Content Note
University of Northern Iowa, Cedar Falls-Waterloo. Handwritten score, activity booklet, background material on Happenings for booklet.

Standards, Dec 1978
Scope and Content Note
Transcript of audio tape of participants.

Standards, Dec 1978
Scope and Content Note
Transcript of audio tape of participants.

Standards, Dec 1978
Scope and Content Note
Black and white snapshots, negatives, transparencies.

Blindsight, Apr 1979
Scope and Content Note
Wichita State University, Kansas. Handwritten and typewritten score, transcript of audio recording of participants, writings by participants, activity booklet, and drafts of writings for booklet, correspondence.

Blindsight, Apr 1979
Scope and Content Note
Negatives, black and white photographs, transparencies. No Photo credit.

Museum Portraits, Mar [1977]
Scope and Content Note
Hamburger Kunsthalle, Hamburg. Handwritten and typewritten score, correspondence (which explains why piece was not performed).
box 29, folder 4  
**Easy Too, July 1979**  
Scope and Content Note  
University of Arizona, Tucson. Typewritten score.

box 29, folder 5  
**Performing Life, Aug 1979**  
Scope and Content Note  
Typewritten score.

box 29, folder 6  
**Shadows, Sept 1979**  
Scope and Content Note  
Kunstwoche in Ihme Zentrum, Hannover. Handwritten score.

box 29, folder 7  
**Tire Tower, Fall 1979**  
Scope and Content Note  
Galerie Baecker, Bochum. Typewritten description of project by Inge Baecker. Black and white and color photographs of tower before and after it was destroyed by arson in January 1980.

box 29, folder 8  
**Untitled Environment, Jan 1980**  
Scope and Content Note  

box 29, folder 9  
**Exercise, May 1980**  
Scope and Content Note  

box 29, folder 10  
**Convoy, Sept 1980**  
Scope and Content Note  
Tel Hai 80 Arts Festival, Israel. Handwritten description, correspondence, clippings.

box 29, folder 11  
**Team, Oct 1980**  
Scope and Content Note  
L.A.C.E. and Public Spirit 2, Los Angeles. Handwritten and typewritten score, transcript of participant's account.

box 29, folder 12  
**Making Faces, Dec 1980**  
Scope and Content Note  
Handwritten score.

box 30  
**Project Files, 1981**

box 30, folder 1  
**Meditation Piece, Mar 1981**  
Scope and Content Note  
Zen Center, Los Angeles. Typewritten score, description of project, letter.

box 30, folder 2  
**Die Zeit Project, Mar 1981**  
Scope and Content Note  
An action performed in the pages of Die Zeit. Letters, interview, clippings of the piece, reviews.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>30, folder 3</td>
<td><strong>Europe Tour, Apr-May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;A suite of seven works performed with friends throughout Europe. Correspondence and planning.</td>
</tr>
<tr>
<td>30, folder 4</td>
<td><strong>Just Walking on the Edge (Europe tour), Apr 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Oxfordshire. Handwritten score, transcript of audio tape of participants.</td>
</tr>
<tr>
<td>30, folder 5</td>
<td><strong>Leaving No Footprints (Europe tour), May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Berlin. Handwritten score, transcript of audio tape of participants.</td>
</tr>
<tr>
<td>30, folder 6</td>
<td><strong>Drawing on Stories (Europe tour), May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Amsterdam. Handwritten score, drawings, transcript.</td>
</tr>
<tr>
<td>30, folder 7</td>
<td><strong>Quiet Please (Europe tour), May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Paris. Handwritten score, notes, transcript.</td>
</tr>
<tr>
<td>30, folder 8</td>
<td><strong>Going/Staying (Europe tour), May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Pouillac-Le-Moustier. Handwritten score, transcript.</td>
</tr>
<tr>
<td>30, folder 9</td>
<td><strong>Weighty Matters (Europe tour), May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Florence. Handwritten and typewritten score, transcript.</td>
</tr>
<tr>
<td>30, folder 10</td>
<td><strong>Our Life Together (Europe tour), May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Munich. Handwritten and typewritten score, transcript.</td>
</tr>
<tr>
<td>30, folder 11</td>
<td><strong>Europe tour, Apr-May 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Bound compilation of transcripts.</td>
</tr>
<tr>
<td>30, folder 12</td>
<td><strong>Yard, Oct 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Dusseldorf. Letters, clippings and black and white photographs of this reinvention of the 1960 Happening as part of an exhibition entitled &quot;Black,&quot; which also travelled to Japan. Photo credit: Antje Zeis; Ulrich Baatz.</td>
</tr>
<tr>
<td>31, folder 1</td>
<td><strong>Project Files, 1981-1987</strong>&lt;br&gt;<strong>(Meditation 2) Piece for 80 Langston Street, Aug 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;San Francisco. Handwritten score and notes.</td>
</tr>
<tr>
<td>31, folder 2</td>
<td><strong>Exercise no. 6, Oct 1981</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten score.</td>
</tr>
</tbody>
</table>
Exercise no. 4, Oct 1981  
Scope and Content Note  
Espace DBD, Los Angeles. Handwritten score.

Maybe the Shortest Parade, Nov 1981  
Scope and Content Note  
Washington Project for the Arts, Washington, D.C. Typewritten score, correspondence, clippings, poster, slides, black and white photographs. Photo credit: Mary Swift; Mark Gulezian.

Company, Apr 1982  
Scope and Content Note  
Rutgers University. Score/announcement.

Photoplay, Oct 1982  
Scope and Content Note  
Los Angeles/San Diego. Handwritten score, typewritten description of activity.

Yard, Oct 1982  
Scope and Content Note  
Staatliche Museen, Berlin. Correspondence, drawings.

Carpet Bagging, Dec 1982  
Scope and Content Note  
Handwritten score.

Untitled, May 1983  
Scope and Content Note  
Video as Attitude, Santa Fe/Albuquerque Museums. Handwritten scores for 6 video spots Kaprow created for the festival, correspondence, brochure, clippings.

Drag, June 1984  
Scope and Content Note  
UC San Diego. Handwritten and typewritten score, Kaprow’s account of the activity.

A Private Act in a Public Place, Aug 1984  
Scope and Content Note  
International Summer Academy, Salzburg. Typewritten score. See also Box 65, folder 7.

Blam!, Oct 1984  
Scope and Content Note  
Whitney Museum retrospective on Pop, Minimalism and Performance, which included Kaprow’s “Yard” and “Words.” (See Box 6 and 7 for files on the first versions of these environments.) Photocopy of letter from Kaprow to Barbara Haskell discussing installation of the exhibition and other matters, drawings, press release, color slides. No Photo credit.

René Block Said Don’t Call This the Milky Way and I Agreed, Nov 1985  
Scope and Content Note  
Hamburg Peace Biennale. Correspondence and 2 black and white photographs of Kaprow’s event on verso of which is title. Photo credit: Elke Walford.
box 31, folder 14  **Piece for Coryl's Birthday, Dec 1985**  
Scope and Content Note  
Handwritten score.

box 31, folder 15  **Kaprow retrospective, [Oct] 1986**  
Scope and Content Note  
Das Museum am Ostwall, Dortmund, Germany. Correspondence, announcements, drawings, black and white photographs of "The Perfect Bed" and events reinvented for the retrospective. Photo credit: Alfred Koch; Erik Andersch.

box 31, folder 16  **Conference Event, Oct 1986**  
Scope and Content Note  
The Evaluative Process in Contemporary Art, Richmond Museum of Fine Arts. Handwritten and typewritten score, Kaprow's description of event and reaction to it, correspondence regarding Richmond event and an earlier attempt at a conference event at the University of Iowa, which was interrupted.

box 31, folder 17  **Apples and Oranges, Oct 1986**  
Scope and Content Note  
La Commedia del Arte, Los Angeles. Typewritten score, press release, poster, clipping, color snapshots.

box 31, folder 18  **Burdens, Mar 1987**  
Scope and Content Note  
Penn State Museum of Art. Transcript of audio tape of event, correspondence.

box 31, folder 19  **Whether Weather, Apr-May 1987**  
Scope and Content Note  
Museum of Seasonal Change, San Diego. Handwritten and typewritten score, color slides.

box 31, folder 20  **Events for Documenta 8, Jun-Dec. 1987**  
Scope and Content Note  
Documenta 8, Kassel. Handwritten description of two events Kaprow created: "Red Carpet for the Public," and a broom piece; correspondence.

box 32  **Project Files, 1987-1992**

box 32, folder 1  **Office Boy, Nov 1987**  
Scope and Content Note  
Zabriskie Gallery, NY. Score (as devised by Virginia Zabriskie) in a letter to Kaprow, other letters describing reaction to the event or event planning.

box 32, folder 2  **Help Yourself, 1987**  
Scope and Content Note  
Color snapshot and slides. No Photo credit.

box 32, folder 3  **Proceedings, UT Arlington Kaprow Retrospective, Mar 1988**  
Scope and Content Note  
Reinvention of Kaprow pieces and symposium on his work. Correspondence, writings on the theme of retrospective, transcript of taped conversation between Barbara Smith, Richard Schechner and Jeff Kelley, snapshots, drawings. See also folders 5 and 6 for "18 Happenings" and "Routine," reinvented as part of this retrospective.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Event/Project Description</th>
</tr>
</thead>
</table>
| box 32, folder 4 | **Proceedings, UT Arlington Kaprow Retrospective, Mar 1988**  
Scope and Content Note  
Posters, programs, proposals, workshop notes. |
| box 32, folder 5 | **18 happenings in 6 parts, Mar 1988**  
Scope and Content Note  
New York City. Typewritten score, list of participants, black and white photographs.  
Photo credit: Peter Moore. |
| box 32, folder 6 | **Routine, [May] 1988**  
Scope and Content Note  
Mills College, Oakland, CA. typewritten score. |
| box 32, folder 7 | **What's Watts Watts, 1988**  
Scope and Content Note  
Handwritten score. |
| box 32, folder 8 | **An Electronic Happening, July 1989**  
Scope and Content Note  
Western Behavioral Science Institute, La Jolla. Handwritten and typewritten score, notes, drawings, e-mails. |
| box 32, folder 9 | **Taking a Shoe for a Walk, Aug 1989**  
Scope and Content Note  
Salute to Fluxus, Bonner Kunstverein, Bonn. Handwritten and typewritten score, correspondence, clippings, poster, bound book of black and white photographs. Photo credit: Wolfgang Träger. |
| box 32, folder 10 | **Where the Borders Really Are, Jun 1990**  
Scope and Content Note  
A Meeting of the Worlds, An International Festival of Music and the Arts, Finland.  
Handwritten and typewritten score, correspondence, brochures, programs, maps, press releases. |
| box 32, folder 11 | **Kaprow-Negesky Project, Sept 1991**  
Scope and Content Note  
UC San Diego. Handwritten notes, program. |
| box 32, folder 12 | **Cabin, Sept 1991**  
Scope and Content Note  
Milan. Color photographs, black and white photocopies. |
| box 32, folder 13 | **Shaking Barrels, 1991**  
Scope and Content Note  
Published booklet of tributes to Jerome Rothenberg at 60 containing Kaprow Happening. |
| box 32, folder 14 | **7 Environments, 1991-1992**  
Scope and Content Note  
Fondazione Mudima, Milan (1991) and Studio Morra, Naples (1992). Correspondence and printed matter regarding the exhibition. See also Box 61, folder 23 for correspondence regarding this exhibition. |
7 Environments, 1991-1992
Scope and Content Note

7 Environments, 1991-1992
Scope and Content Note
Studio Morra, Naples. Black and white photographs and color snapshots of the Naples portion of the exhibition. Photo credit: Enrico Cattaneo.

4 Environments, Sept 1992
Scope and Content Note
La Zonmééé, Montreuil and Espace Donguy, Paris. Correspondence between Kaprow and Jacques Donguy regarding the planning of "4 Environments" and other events, such as panels, that the gallery arranged for Kaprow to participate in. Color transparencies and black and white photographs of 4 environments reinvented for retrospective: "Eat," "Apple Shrine," "Short Circuit" (reinvention of 1958 untitled environment), and "Words." See also Box 62 Galerie Donguy files. Photo credit: André Morain.

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

Beauty Parlor 2, Apr 1993
Scope and Content Note
New York. At Trident Group Printing Firm. Correspondence, drawings, black and white photographs. No Photo credit.

Five Minute Delay, Aug 1993
Scope and Content Note
Biennale d'art contemporain, Lyon, France. Correspondence with Jacques Donguy and Thierry Raspail and Thierry Prat regarding the piece Kaprow designed for the international festival in Lyon. The piece was called "Barriers" in the correspondence, but its final name was "Five Minute Delay." Various drawings for the piece included in the correspondence. Handwritten score, drawings, correspondence, negatives, color snapshots. No Photo credit.

Five Minute Delay, Aug 1993
Scope and Content Note
Biennale d'art contemporain, Lyon, France. Handwritten score, drawings, correspondence, negatives, color snapshots. No Photo credit.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Event/Project Description</th>
</tr>
</thead>
</table>
| box 33, folder 7 | Smarrjack; Load Aug 1994  
Scope and Content Note  
Proposals for Multimediale, NY-Seoul. Handwritten letter containing score. Not performed for this event, but performed later (Feb 1998) for Jerry Rothenberg's class at UC San Diego. |
| box 33, folder 8 | Hors Limes, Sept 1994  
Scope and Content Note  
Galerie Beaubourg, Paris. Report by David Rammant on the creation of the event. See also Correspondence, Box 62 and 63, Galerie Donguy files. |
| box 33, folder 9 | Waxworks, May 1995  
Scope and Content Note  
John Gibson Gallery, NY. Color snapshots of the activity. |
| box 33, folder 10 | Fall, Oct 1995  
Scope and Content Note  
Performance Festival ("Save/Give") at Kasseler Kunstverein. Handwritten score, correspondence, clippings, black and white photographs. Photo credit: Martin Rindlisbacher. |
| box 33, folder 11 | Assemblage of Hundreds, Nov [1994]  
Scope and Content Note  
Benefit for Children’s Museum of San Diego. Handwritten score for several possible environments, clipping. |
| box 33, folder 12 | A Waste of Time, [1994]  
Scope and Content Note  
Leipzig. Typewritten score in English and German. |
| box 33, folder 13 | If the Shoe Fits, Sign It, Apr 1997  
Scope and Content Note  
Grossmont College, El Cajon, CA. Handwritten score. |
| box 33, folder 14 | Plans of Happenings, Apr 1997  
Scope and Content Note  
Archivio Conz, Verona. Compilation of typewritten scores presented at exhibition. |
| box 34, folder 1 | Project Files, , and Project-related material, 1996-1999  
Yard, 1996-1997  
Scope and Content Note  
MOCA, Los Angeles, "Out of Actions." Reinvention of 1960 happening. Correspondence between Kaprow and Paul Schimmel. 1 color slide and three negatives. Photo credit: Staff Photographer. |
| box 34, folder 2 | Yard, 1998-1999  
Scope and Content Note  
MOCA, Los Angeles,"Out of Actions." Correspondence between Kaprow and Paul Schimmel. |
| box 34, folder 3 | Yard, 1998  
Scope and Content Note  
"Out of Actions," Spain, Japan and Austria. Correspondence with curators of the exhibition at MAK, Austria, MAC, Barcelona, and MOCA, Tokyo. |
box 34, folder 4  **Metal sign, n.d.**  
Scope and Content Note  
A sign reading, in German, as follows: "Please do not pay any attention to this sign."  
From unidentified happening?

box 34, folder 5  **unidentified photos, n.d.**  
Scope and Content Note  
Black and white photographs of an unidentified environment?

box 34, folder 6  **Diary, 1940-1944**  
Scope and Content Note  
A handwritten diary, not by Kaprow, that Kaprow purchased at a thrift store and used for research.

box 34, folder 7  **Notes, 1960s?**  
Scope and Content Note  
Handwritten notes, ideas, lists, diagrams, notebook pages, draft of review of Jenson’s art history text.

box 34, folder 8  **Notes, 1970s?**  
Scope and Content Note  
Handwritten notes, lists, fragments from unidentified happenings and activities.

box 34, folder 9  **Notes, 1990s?**  
Scope and Content Note  
Handwritten notes, lists, fragments from activities and lectures.

box 34, folder 10  **Draft, 1970s?**  
Scope and Content Note  
Handwritten draft of essay about how to use the videotapes and booklets about Kaprow activities.

box 34, folder 11  **Project proposal, 1958**  
Scope and Content Note  
"Project in Multiple Dimensions," by Kaprow, Robert Watts, and George Brecht.

box 34, folder 12  **Project proposal, 1970**  
Scope and Content Note  

box 34, folder 13  **Project proposal, 1976?**  
Scope and Content Note  
Proposal for CME - UNESCO, to study closely the consciousness participation in a Kaprow activity induces.

box 34, folder 14  **Project proposal, 1977**  
Scope and Content Note  
"The Use of Art Performance as a Model for Personal and Social Awareness," a proposal to NEA by Kaprow and six other artists.
Series IV. **Printed Matter, 1952-1997**

Physical Description: 7 Linear Feet

Scope and Content Note
Printed Matter includes ref3712 and is organized in 6 subseries.

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Series IV.A. **Scrapbooks, 1953-1962**

Physical Description: 1.5 Linear Feet

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

- box 35: Scrapbook, 1953-1959
- box 36: Scrapbook, 1959-1962
- box 37: Cover of scrapbook in Box 36

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Series IV.B. **Clippings, 1953-1997**

Physical Description: 2 Linear Feet

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

- box 38: Clippings, 1953-1966
  - box 38, folder 1: 1953
  - box 38, folder 2: 1954
  - box 38, folder 3: 1955
  - box 38, folder 4: 1956
  - box 38, folder 5: 1957
  - box 38, folder 6: 1958
  - box 38, folder 7: 1959
  - box 38, folder 8: 1960
  - box 38, folder 9: 1961
  - box 38, folder 10: 1962
  - box 38, folder 11: 1963
  - box 38, folder 12: 1964
  - box 38, folder 13: 1965
  - box 38, folder 14: 1966
  - box 38, folder 15: 1966
  - box 39, folder 1: 1967
  - box 39, folder 2: 1968
  - box 39, folder 3: 1969
  - box 39, folder 4: 1970
  - box 39, folder 5: 1971
  - box 39, folder 6: 1972
  - box 39, folder 7: 1973
  - box 39, folder 8: 1974
  - box 39, folder 9: 1975
  - box 39, folder 10: 1976
  - box 39, folder 11: 1977
  - box 39, folder 12: 1978
  - box 39, folder 13: 1979
Scope and Content Note
The file of press releases is not comprehensive; additional press releases are filed with the specific piece to which they pertain.

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

The following is a list of clippings and press releases:

- Evreinoff, Nicolas, *The Theatre in Life*, 1927
- anthologist, 1959
- "The Venerability of Pop," *Time*, 1969
- Seckler, D.G., "The Audience is His Medium," *The Artist in America*, 1967
- Kirby, M., "The Influence of Happenings and Events," (serial?) 1970
- Chalupecky, J., "Art in Our Age," (serial?) 1970
- Buchwald, A., "TV Fiction, Reality," 1977
- Rohde, Sam, "An Introduction Marineti's Futurist Cooking," 1979
- Tomkins, Calvin, "The Prince of Pop," *Vogue*, 1993
- Reviews of *Essays on the Blurring of Art and Life*, 1993-1994
- Reviews of "InSite 94," 1994
- "Schöpfer des Happenings," (serial?) 1997
Box 41, folder 29  [author?], Conversations with Igor Stravinsky (photocopied excerpt from book), n.d.

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Series IV.C. Announcements, 1952-1997

Physical Description: 1 lin. ft.

Scope and Content Note

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

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

Finding aid for the Allan Kaprow papers, 1940-1997

Series IV.D. Posters, 1951-1995

Physical Description: 16 flat file folders

Scope and Content Note

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

oversize 1** Kaprow solo exhibitions or events, 1957-1969
oversize 1** C-Print of "Rearrangeable Panels," 1957-1958
oversize 1** "18 Happenings in 6 Parts," Reuben Gallery, NY, 1959
oversize 1** "4 Happenings by Alan Kaprow," Smolin Gallery, NY, n.d.
oversize 1** "Bon Marché," Idealia, Paris, 1963
oversize 1** "Eat," Smolin Gallery, NY, 1964
oversize 1** Lecture Series, Institute of Contemporary Art, Boston, 1966
oversize 1** "Gas," Long Island, NY, 1966
oversize 1** "Fluids," Pasadena Art Museum, 1967
oversize 1** "Moving," Museum of Contemporary Art, Chicago, 1967
oversize 1** "Overtime," SUNY, New Platz, 1968
oversize 1** "Transfer," Wesleyan University, 1968
oversize 1** "Record," University of Texas, 1968
oversize 1** "Round Trip," SUNY Albany, 1968
oversize 1** "Arrivals," Firehouse Gallery, NY 1968
oversize 1** "Days Off," MOMA, NY, 1969
oversize 1** Happening, Cooper Union, NY, n.d.
oversize 2** Kaprow solo exhibitions or events, 1970-1984
oversize 2** "Graft," Kent State University, 1970
oversize 2** "Sawdust," 1970
oversize 2** "Time Pieces" (video), 1973
oversize 2** "Affect," Galleria Martano, Torino, 1974
oversize 2** "Tree," 1975
oversize 2** Activity-Model, Galeria Foksai PSP, Warszawa, 1976

box 43, folder 8 AK group, 1989
box 43, folder 9 AK group, 1990
box 43, folder 10 AK group, 1991
box 43, folder 11 AK group, 1992
box 43, folder 12 AK group, 1993
box 43, folder 13 AK group, 1994
box 43, folder 14 AK group, 1995
box 43, folder 15 AK group, 1996
box 43, folder 16 AK group, 1997
box 43, folder 17 AK group, n.d.
box 43, folder 18 Other artists, 1952
box 43, folder 19 Other artists, 1957
box 43, folder 20 Other artists, 1958-1959
box 43, folder 21 Other artists, 1960-1961
box 43, folder 22 Other artists, 1962
box 43, folder 23 Other artists, 1964
box 43, folder 24 Other artists, 1966
box 43, folder 25 Other artists, 1969
box 43, folder 26 Other artists, 1970
box 43, folder 27 Other artists, 1971
box 43, folder 28 Other artists, 1976
box 43, folder 29 Other artists, 1979
box 43, folder 30 Other artists, 1984
box 43, folder 31 Other artists, n.d.
<table>
<thead>
<tr>
<th>Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2**</td>
<td>&quot;Maneuvers,&quot; Framart/Studio, Napoli, 1976&lt;br&gt;Stories of Allan Kaprow's events in his everyday life, School of Visual Arts, NYC, 1984</td>
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<td>2**</td>
<td>&quot;Ritual and Group Interaction,&quot; York University, n.d.</td>
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<td>Oversize</td>
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<td>6**</td>
<td>&quot;artists in space project,&quot; Hamburg, 1985-1987</td>
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<td>6**</td>
<td>documenta, Kassel, 1987</td>
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<td>6**</td>
<td>Fluxus, Bonn, 1982-1989</td>
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<tr>
<td>7**</td>
<td>Kaprow group exhibitions or events, 1990-1995</td>
</tr>
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<td>7**</td>
<td>&quot;Collages,&quot; Musée d'Unterlinden, Colmar, 1990</td>
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<td>7**</td>
<td>&quot;Site 94,&quot; US/Mexico border, 1994</td>
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<tr>
<td>7**</td>
<td>&quot;Here Comes Everybody,&quot; conference on Cage, Mills College, 1995</td>
</tr>
<tr>
<td>7**</td>
<td>Allan Kaprow, Visiting Professor, Fondazione Antonio Ratti, Como, 1995</td>
</tr>
<tr>
<td>7**</td>
<td>&quot;A Museum Lecture Workshop Series, LSU, n.d.</td>
</tr>
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<td>7**</td>
<td>La Commedia del Arte,&quot; Barbara Smith, Los Angeles, n.d.</td>
</tr>
<tr>
<td>8-14**</td>
<td>Other artists' exhibitions or events, 1951-1974, n.d.</td>
</tr>
<tr>
<td>8**</td>
<td>&quot;White Paintings,&quot; Rauschenberg (Castelli), 1951</td>
</tr>
<tr>
<td>8**</td>
<td>Alfred Jensen at Martha Jackson Gallery, 1959</td>
</tr>
<tr>
<td>9**</td>
<td>B. Thompson (Zabriski), 1960</td>
</tr>
<tr>
<td>9**</td>
<td>Jasper Johns (Castelli), 1961</td>
</tr>
<tr>
<td>9**</td>
<td>Jasper Johns (Sonnabend), 1962</td>
</tr>
<tr>
<td>9**</td>
<td>Tinguely (Galerie handschin), Basel, 1962</td>
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<td>9**</td>
<td>Brecht, Dine, Johns, et. al. (Arts Council) Philadelphia, 1962-1963</td>
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<tr>
<td>9**</td>
<td>Jasper Johns (Castelli), 1963</td>
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<td>9**</td>
<td>&quot;Hole,&quot; Robert Whitman, 1963</td>
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<td>9**</td>
<td>Nam June Paik (Exposition of Music, Galerie Parnass), 1963</td>
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<td>9**</td>
<td>Lichtenstein (Castelli), 1963</td>
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<tr>
<td>9**</td>
<td>Alfred Jensen (Graham Gallery), 1963</td>
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<td>9**</td>
<td>&quot;No Show,&quot; Kusama, Tyler, et. al., n.d.</td>
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<td>10**</td>
<td>Kriesberg (Graham Gallery), 1964</td>
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<td>10**</td>
<td>Fluxfest at Cinematheque, 1964</td>
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<td>10**</td>
<td>Vostell, Beuys, et. al. (Aachen), 1964</td>
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<td>10**</td>
<td>Arthur Köppcke (galerie allen), Copenhagen, 1964</td>
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<td>10**</td>
<td>George Segal (Green Gallery), NY, 1964</td>
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<td>10**</td>
<td>&quot;2ieme Festival de la Libre Expresion,&quot; Lebel at Centre Americaine des Americaine des Artistes, 1965</td>
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<td>10**</td>
<td>Lebel (Galerie Edouard Smith), 1965</td>
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<td>10**</td>
<td>Alfred Jensen (Royal Marks), 1966</td>
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<tr>
<td>10**</td>
<td>Ray Johnson (Castelli), 1966</td>
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<tr>
<td>10**</td>
<td>&quot;3ieme Festival de la Libre Expresion,&quot; Jean-Jacques Lebel, Théâtre de la Chimère, 1966</td>
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<td>11**</td>
<td>Bill Bollinger (Bykert Gallery), 1967</td>
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<td>11**</td>
<td>Group show: Bollinger, Judd, et. al. (Bykert Gallery), 1967</td>
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<td>11**</td>
<td>Robert Duran (Bykert Gallery), 1967</td>
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<td>11**</td>
<td>Jeff Berner, &quot;The Avant-garde from Dada to McLuhan and Beyond&quot; (Big Sur), 1967</td>
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<td>11**</td>
<td>Oldenburg (Janis Gallery), 1967</td>
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<td>11**</td>
<td>Robert Morris (Castelli Gallery), 1967</td>
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<td>11**</td>
<td>Cy Twombly (Leo Castelli Gallery), 1967</td>
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<td>11**</td>
<td>Ray Johnson (Richard Feigen Gallery), 1968</td>
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<td>11**</td>
<td>Christo Wraps the Museum (MOMA), 1968</td>
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<td>11**</td>
<td>Ron Cooper (Ace Gallery), 1969</td>
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<td>12**</td>
<td>George Miller (18 W. 11th St.), 1970</td>
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<td>12**</td>
<td>Ray Ferrer (Castelli Gallery), 1970</td>
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<td>12**</td>
<td>&quot;Straight Information: a dialogue series of 13 evenings,&quot; (School of Visual Arts), 1971-1972</td>
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<tr>
<td>12**</td>
<td>Alfred Jensen (Pace Gallery), 1972</td>
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<td>12**</td>
<td>Guy Johnson (Hundred Acres), 1972</td>
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<td>Description</td>
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<tr>
<td>12**</td>
<td>Alfred Jensen (Pace Gallery), 1972</td>
</tr>
<tr>
<td>12**</td>
<td>&quot;Push Pins' New Line,&quot; (Gallery at Cal State, Fullerton), 1974</td>
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<tr>
<td>12**</td>
<td>Bill Bollinger- Sculpture (Bykert Gallery), n.d.</td>
</tr>
<tr>
<td>12**</td>
<td>No name or title (Howard Wise Gallery), n.d.</td>
</tr>
<tr>
<td>13**</td>
<td>Robert Grosvenor (Dwan Gallery), 1966</td>
</tr>
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<td>13**</td>
<td>Richard Serra (ACE Gallery), 1970</td>
</tr>
<tr>
<td>14**</td>
<td>&quot;Here and Now With Watchers: Hawkins, Dlugoszewski, Lang, Dorazio,&quot; n.d.</td>
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<tr>
<td>14**</td>
<td>Jay Milder (Delancey St. Museum), n.d.</td>
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<tr>
<td>15**</td>
<td>&quot;Calling,&quot; words on plastic, 1965</td>
</tr>
<tr>
<td>16**</td>
<td>&quot;Rearrangeable panels,&quot; a C-print, 1957</td>
</tr>
</tbody>
</table>

### Series IV.E. **Serials, 1959-1994**

#### Physical Description: 0.5 Linear Feet

**Scope and Content Note**

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

#### box 44

**Serials, 1959-1994**

- **box 44, folder 1**
  - *The Pittsburgh Bicentennial, 1959*
  - **Scope and Content Note**
    - Brochure for the Carnegie Institute exhibition of contemporary painting and sculpture

- **box 44, folder 2**
  - *Scrap, 1960-1961*
  - **Scope and Content Note**
    - Issues 1-6 of the avant-garde journal.

- **box 44, folder 3**
  - *The Floating Bear, 1961-1962*
  - **Scope and Content Note**
    - Issues 1-22 of the avant-garde journal.

- **box 44, folder 4**
  - *The Floating Bear, 1961-1962*
  - **Scope and Content Note**
    - Issues 25-37 of the avant-garde journal.

- **box 44, folder 5**
  - *Art 1963 - A New Vocabulary, 1962*
  - **Scope and Content Note**
    - Corrected proof of a catalog published by the Arts Council of the YM/YWHA.

- **box 44, folder 6**
  - *Arts Yearbook 9, 1967*
  - **Scope and Content Note**
    - This serial is edited by the staff of *Arts Magazine*. This issue titled "The Museum World." Includes article by Kaprow.

- **box 44, folder 7**
  - *Judson Newsnotes, June 1967*

- **box 44, folder 8**
  - *Japanese serial (title?), 1968*
  - **Scope and Content Note**
    - Contains several photographs of Kaprow happenings and environments.

- **box 44, folder 9**
  - *Magazin KUNST, Nr. 4, 1974*
  - **Scope and Content Note**
    - Issue on video featuring articles section about Kaprow's "Time Pieces."
box 44, folder 10  *Backworks, 1977*
Scope and Content Note
Catalog about contemporary photography.

box 44, folder 11  *The Dumb Ox, 1980*
Scope and Content Note
Issue on performance, guest-edited by Kaprow and Paul McCarthy.

box 44, folder 12  *Community Arts, 1980*
Scope and Content Note
San Diego serial with interview of Kaprow.

box 44, folder 13  *Arizona Artist, 1980*

box 44, folder 14  *To the Astonishing Horizon, 1985*
Scope and Content Note
Brochure for exhibition by Los Angeles Visual Arts, curated by Peter Frank.

box 44, folder 15  *Made in U.S.A., 1987*
Scope and Content Note
Brochure of Berkeley Art Museum exhibition.

box 44, folder 16  *Action/Performance and the Photograph, 1993*
Scope and Content Note
Catalog from Turner/Krull Galleries.

box 44, folder 17  *Performing Arts Journal 46, 1994*
Scope and Content Note
Features Kaprow essay on the avant-garde.

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Series IV.F. *Miscellaneous, 1965-1995*
Physical Description: .5 lin. ft.
Scope and Content Note
Papers from Kaprow's books (in the Getty library) and other assorted printed matter.

box 45  *Miscellaneous, 1965-1995*

box 45, folder 1  *Vision '65 Conference description, 1965*

box 45, folder 2  *Provincetown Fine Arts Workshop information sheet, 1969*

box 45, folder 3  *Video distribution catalog, 1977*

box 45, folder 4  *IREX travel arrangements information, 1985*

box 45, folder 5  *UC San Diego course listing Kaprow's book, 1990*

box 45, folder 6  *Restaurant newsletter, 1995*

box 45, folder 7  *Items tipped in books, 1950-1980*

box 45, folder 8  *Items tipped in books, 1982-1996*

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Series V. *Writings, 1953-1997*
Physical Description: 5 lin. ft.
Scope and Content Note
Writings is further divided into two subseries.
Series V.A. **Writings by Kaprow, 1953-1997**

Physical Description: 3.5 lin. ft.

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

**box 46**

**Writings by Kaprow, 1953-1964**

**box 46, folder 1**

**Notes on Rutgers exhibition, 1953**

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

**box 46, folder 2**

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

Scope and Content Note
Typewritten drafts.

**box 46, folder 3**

**Three drawings by George Bogdonovitch, 1955**

Scope and Content Note
Typewritten drafts.

**box 46, folder 4**

**Rutgers Report on World Affairs, 1955**

Scope and Content Note
Typewritten drafts.

**box 46, folder 5**

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

Scope and Content Note
Typewritten drafts.

**box 46, folder 6**

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

Scope and Content Note
Typewritten drafts.

**box 46, folder 7**

**Hans Hofmann, 1956**

Scope and Content Note
Handwritten and typewritten drafts.

**box 46, folder 8**

**Brandeis Youth Foundation Art Program, 1956**

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

**box 46, folder 9**

**The Demiurge, 1958**

Scope and Content Note
Typewritten.

**box 46, folder 10**

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

Scope and Content Note
Typewritten.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Title</th>
<th>Scope and Content Note</th>
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<tbody>
<tr>
<td>46, 11</td>
<td>The Principles of Modern Art, 1959</td>
<td>Typewritten, with clipping. Published in <em>It Is</em> (New York) no. 4.</td>
</tr>
<tr>
<td>46, 12</td>
<td>Letter to the Editor, 1959</td>
<td>Clipping of Kaprow letter to <em>Art News</em> regarding Irving Sandler article.</td>
</tr>
<tr>
<td>46, 14</td>
<td>&quot;Happenings in the New York Scene,&quot; 1961</td>
<td>Handwritten and typewritten drafts, galleys, and clipping of Kaprow article published in <em>Art News</em> 60, no. 3.</td>
</tr>
<tr>
<td>46, 16</td>
<td>Lecture at Smolin Gallery, NY, 1962</td>
<td>Handwritten draft of essay about Happenings; no title on ms.</td>
</tr>
<tr>
<td>46, 18</td>
<td>A reading of a Mondrian painting, 1963?</td>
<td>Handwritten fragmentary draft, possibly an early draft of Mondrian section of &quot;Impurity,&quot;</td>
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<td>46, 19</td>
<td>&quot;The Construction of Boston,&quot; 1963</td>
<td>Handwritten draft of article describing this theater event.</td>
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<tr>
<td>Box/Folder</td>
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<td>box 46, folder 23</td>
<td>&quot;Pop Art,&quot; 1963</td>
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<td>box 46, folder 24</td>
<td>&quot;Art and Politics,&quot; 1963</td>
<td>1963</td>
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<tr>
<td>box 47, folder 4</td>
<td>&quot;A Proposal to Bring Professional Artists into Public Schools,&quot; 1965</td>
<td>1965</td>
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<tr>
<td>box 47, folder 5</td>
<td>&quot;New Goals and Techniques of Happenings,&quot; 1965</td>
<td>1965</td>
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</table>
On How to Make a Happening, 1966
Scope and Content Note
Handwritten lecture notes; eventually part of article in folder 15.

"Happenings are Dead: Long Live the Happenings!" 1966
Scope and Content Note
Typewritten fragment of the article published in Artforum, 4 no. 7.

"Experimental Art," 1966
Scope and Content Note
Notes, handwritten and typewritten drafts of the essay published in Art News 65, no. 1.

"The Role of New Museums," 1966
Scope and Content Note
Notes and drafts of this lecture presented at the ICA Boston.

Scope and Content Note
Photocopy of clipping.

"An Institute For Experimental Research In The Arts," 1966?
Scope and Content Note
Typewritten proposal for the Center for Instructional Resources at SUSB, with budget and clipping about modern art.

Assemblage, Environments, and Happenings, 1966
Scope and Content Note
Handwritten drafts and assorted notes for title essay, first written in 1960, then rewritten and published in 1965.

Assemblage, Environments, and Happenings, 1966
Scope and Content Note
Handwritten and typewritten drafts of title essay.

Assemblage, Environments, and Happenings, 1966
Scope and Content Note
Typewritten drafts of chapters on individual artists.

Assemblage, Environments, and Happenings, 1965-1977
Scope and Content Note
Correspondence with publisher Harry Abrams regarding the book.

Assemblage, Environments, and Happenings, 1966-1967
Scope and Content Note
Reviews of book, published in 1965, including one review in manuscript.

"The Radical Use of the Past," 1966
Scope and Content Note
Handwritten and typewritten drafts of talk given at CAA, with CAA conference program.
“Manifesto,” 1966
Scope and Content Note
Handwritten, typewritten, and printed essay from Manifestos, A Great Bear pamphlet, Something Else Press, NY.

“Alfred Jensen,” 1967
Scope and Content Note

“Pinpointing Happenings,” 1967
Scope and Content Note
Two typewritten copies of essay published in Art News 66, no. 6.

“The Shape of the Art Environment,” 1968
Scope and Content Note
Two typewritten copies of essay that appeared in Art Forum 6, no. 10.

“A Pilot Program in Art Education in the Lower Schools,” 196?
Scope and Content Note
Three typewritten copies of the proposal.

“The Arts and Social Well Being,” 196?
Scope and Content Note
Two typewritten copies.

Scope and Content Note
Handwritten draft of lecture given at Downstate Medical Center.

“The Education of the Un-Artist,” Part I, 1971
Scope and Content Note
Typewritten, corrected drafts and clipping of this essay that appeared in Art News 69, no. 10.

“The Education of the Un-Artist,” Part II, 1971
Scope and Content Note
Typewritten, corrected draft and clipping of this essay that appeared in Art News 71, no. 3.

Report on the teaching of art in high schools, 1972
Scope and Content Note
Typewritten letter and introduction.

“Doctor MD,” 1973
Scope and Content Note
Typewritten copy of essay that appeared in the MOMA exhibition catalog Marcel Duchamp; with letter to Kaprow from MOMA curator.
"The Utility of a Particular Past," 1973  
Scope and Content Note  
Typewritten essay on Duchamp, with letter from Kaprow.

"Formalism: Flogging a Dead Horse," 1974  
Scope and Content Note  
Typewritten version of essay that appeared in Quadrille 9, no. 1.

"Video Art: Old Wine, New Bottle," 1974  
Scope and Content Note  
Two typewritten versions of essay that appeared in Art Forum 12, no. 10.

"The Education of the Un-Artist, Part III," 1974  
Scope and Content Note  
Handwritten and typewritten drafts of essay that appeared in Art in America 62, no. 1.

"postcard back home," 1974  
Scope and Content Note  
Typewritten poem about Los Angeles.

"Roy Lichtenstein," 1977  
Scope and Content Note  
Typewritten corrected draft of essay for Lichtenstein exhibition catalog, California Institute of the Arts.

"Participation Performance," 1977  
Scope and Content Note  
Typewritten corrected draft of essay that appeared in Artforum 15, no. 7.

"Playing With Memory," 1978  
Scope and Content Note  
Typewritten corrected drafts of essay originally requested for Art-Rite magazine but not published.

"New Art Spaces," 1978  
Scope and Content Note  
Handwritten essay, an amplified version of talk originally given at LAICA, Los Angeles.

"A Preliminary Futurology for Training Professional Artists," 1978  
Scope and Content Note  
Typewritten essay for NEA Task Force on Education, with correspondence.

Scope and Content Note  
Handwritten draft of speech honoring Miriam Schapiro at the Skohegan Awards ceremony, with other material regarding Miriam Schapiro.

"Thought on Picasso in Our Time," 1980  
Scope and Content Note  
Typewritten corrected draft of essay for Art in America, never published, with letter.
box 48, folder 23  "The Futility of New Museums," 1982  
Scope and Content Note  
Handwritten draft of talk given at UC Los Angeles panel.

box 48, folder 24  "The Real Experiment," 1983  
Scope and Content Note  
Six typewritten corrected drafts of essay that appeared in Artforum 12, no. 4.

box 48, folder 25  "The Real Experiment," 1983  
Scope and Content Note  
Handwritten drafts of above essay (folder 24).

box 48, folder 26  "Right Living," 1987  
Scope and Content Note  
Handwritten and typewritten drafts of essay in exhibition catalog A Tribute to John Cage.

Scope and Content Note  
Essay in Expanding the Exploratorium, a record of symposium proceedings about the future of the San Francisco Exploratorium.

box 48, folder 28  essay on Mu Chi, 14 April 1989  
Scope and Content Note  
In Zeitmagazin.

box 49  Writings by Kaprow, and 1990-1997 n.d.  
Bon Marché, 1990  
Scope and Content Note  
Three copies of typewritten lecture.

box 49, folder 1  "The Meaning of Life," 1990  
Scope and Content Note  
Four typewritten copies, one with corrections, and one photocopy of essay published in Artforum 28, no. 10.

box 49, folder 2  7 Environments 1992  
Scope and Content Note  
Proofs of essays in the book by Kaprow and others, with Kaprow's corrections.

box 49, folder 3  "Giuseppe Zevola," 1993  
Scope and Content Note  
Clipping bearing brief description of an installation published in an Italian/English bilingual journal.

box 49, folder 4  "Further Thoughts on Experimentation," 1997  
Scope and Content Note  
Typewritten account of "Trading Dirt."

box 49, folder 5  Memorial for Michael Kirby, 1997  
Scope and Content Note  
Handwritten, with letter.
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<tr>
<td>49, 7</td>
<td>Talk on Contemporary Art and Myth, n.d.</td>
<td>Handwritten notes.</td>
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<td>49, 10</td>
<td>Notes on Performance, n.d.</td>
<td>Handwritten lecture notes.</td>
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<td>50, 15</td>
<td>Microfilm copies of various published articles by Kaprow, n.d.</td>
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**Photographs for Assemblage, Environments, and Happenings, 1960-1966**

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<td>50, 1</td>
<td>Ay-O</td>
<td>Photo credit: ?</td>
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<tr>
<td>50, 2</td>
<td>George Brecht</td>
<td>Photo credit: Scott Hyde</td>
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<tr>
<td>50, 3</td>
<td>Ken Dewey</td>
<td>Photo credit: Scotsman Publications, Ltd.; Pressens Bild AB; Alan Daiches.</td>
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</tbody>
</table>
Jim Dine
Scope and Content Note
Photo credit: Robert McElroy; Oldenburg; George Harych?

Martha Edelheit
Scope and Content Note
Photo credit: Gilligan

Jean Follett
Scope and Content Note
Photo credit:?

Red Grooms
Scope and Content Note
Photo credit: Max Baker

Gutai theater
Scope and Content Note
Photo credit:?

Allan Kaprow
Scope and Content Note
Photo credit: Terry S. Lindquist; Robert McElroy; Peter Moore; Edwin M. Sabol; Will Gainfort; George Harych; shunk-kender; Shustak.

Allan Kaprow ("Household")
Scope and Content Note
Photo credit: Peter Moore?

Milan Knížák
Scope and Content Note
Photo credit: Fotografovala

Yayoi Kusama
Scope and Content Note
Photo credit: Peter Moore

Jean Jacques Lebel
Scope and Content Note
Photo credit: F. Massal; Camera Photo.

Claes Oldenburg
Scope and Content Note
Photo credit: Robert McElroy; Rudolph Burckhardt

Robert Rauschenberg
Scope and Content Note
Photo credit: Rudolph Burckhardt

Lucas Samaras
Scope and Content Note
Photo credit: ?
<table>
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<tr>
<th>Box 50, Folder 17</th>
<th>Clarence Schmidt</th>
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<tr>
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<td>Photo credit: Peter Moore</td>
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<tr>
<th>Box 51</th>
<th>Photographs for Assemblage, Environments, and Happenings, &quot;Education of the Un-Artist,&quot; and Alfred Jensen essays. 1960-1974</th>
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<tbody>
<tr>
<td></td>
<td><strong>George Segal</strong></td>
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<td>Photo credit: Nancy Astor, Carlo Bavagnoli, Peter Moore, Eric Pollitzer</td>
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<tr>
<th>Box 51, Folder 1</th>
<th>Jean Tinguely</th>
</tr>
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<td>Photo credit: Peter Moore, David Gahr</td>
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<th>Wolf Vostell</th>
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<td>Scope and Content Note</td>
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<td></td>
<td>Photo credit: Kuhn; Peter Moore;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 3</th>
<th>Bob Watts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photo credit: Robert McElroy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 4</th>
<th>Robert Whitman</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photo credit: John Pitkin, Robert McElroy, Francesco Cantarella</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 5</th>
<th>Various, with letter from Harry Abrams regarding the photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photo credit: Gerard Ifert, Alfred Konzelle, Don Cook</td>
</tr>
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</table>

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<thead>
<tr>
<th>Box 51, Folder 6</th>
<th>Contact prints</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photo credit: Peter Moore</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 7</th>
<th>Photos for &quot;The Education of the Un-Artist,&quot; ca. 1974</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photo credit: ?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 8</th>
<th>Photos for Alfred Jensen research, ca. 1963</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photo credit: Oliver Baker; Rudolph Burckhardt; Adolph Studly</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>Maquette of 7 Environments, with copy, 1992</th>
</tr>
</thead>
</table>

**Series V.B. Writings by Others, 1960-1994**

- **Physical Description:** 1.5 lin. ft.
- **Scope and Content Note:** Manuscripts of critical essays on Kaprow or on art movements of which his work may be considered a part. Interviews with Kaprow. Theses and dissertations on Kaprow or related to his work. Arranged in alphabetical order by the last name of the authors.

<table>
<thead>
<tr>
<th>Box 53</th>
<th>Critical essays and interviews, 1960-1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box Folder</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td>53, 1</td>
<td>Baier, Hans, <em>Kunst</em> 4/5 Magazine interview, 1966&lt;br&gt;Scope and Content Note&lt;br&gt;Handwritten and typewritten drafts, correspondence, issue of magazine.</td>
</tr>
<tr>
<td>53, 2</td>
<td>Constable, Rosalind, &quot;Some Notes on Pop Culture,&quot; 1960&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten manuscript.</td>
</tr>
<tr>
<td>53, 3</td>
<td>Daniels, Dieter, &quot;Interview with Allan Kaprow,&quot; 1986&lt;br&gt;Scope and Content Note&lt;br&gt;Handwritten and typewritten drafts. Published in Ludwig Museum (Köl) catalog.</td>
</tr>
<tr>
<td>53, 4</td>
<td>Donguy, Jacques, &quot;Allan Kaprow&quot; (interview) 1991&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten corrected manuscript.</td>
</tr>
<tr>
<td>53, 6</td>
<td>Leonard Harris interview with Kaprow for CBS, 1967&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten script, skeletal, with only Harris' lines inserted.</td>
</tr>
<tr>
<td>53, 7</td>
<td>Heinemann, Sue and Carrie Rickey, &quot;Engaged in a Trial-ogue,&quot; 1978&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten ms. of interview with the two authors and Allan Kaprow.</td>
</tr>
<tr>
<td>53, 10</td>
<td>Hindman, James T., &quot;Self-Performance: Allan Kaprow's Activities,&quot; 1979&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten ms. and galley.</td>
</tr>
<tr>
<td>53, 11</td>
<td>Kelly, Jeff, Prospectus for <em>Child's Play</em>, n.d.&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten ms. with letter.</td>
</tr>
<tr>
<td>53, 13</td>
<td>Montano, Linda, &quot;Allan Kaprow,&quot; n.d.&lt;br&gt;Scope and Content Note&lt;br&gt;Typewritten ms. of interview.</td>
</tr>
</tbody>
</table>
Krim, Seymour, "Seymour Krim Interviewing Allan Kaprow," 1960
Scope and Content Note
Three copies of typewritten ms., with letter.

Scope and Content Note
Typewritten ms.

Roth, Moira, "Interview with Allan Kaprow," 1981
Scope and Content Note
Typewritten ms. of interview for Archives of American Art, Smithsonian Institute.

Roth, Moira, "Allan Kaprow," 1973
Scope and Content Note
Typewritten ms. with letter.

Roth, Moira with Suzanne Lacy, and Kaprow, 1983
Scope and Content Note
Taped discussion/interview. See also audiotape (C65 in Series X) this is transcribed from.

Stiles, Kristine, 1994
Scope and Content Note
Typewritten ms., "Shadows in a Vertical Life."

Scope and Content Note
Typewritten ms.

Koop, Stuart, "Amateurism: An emergent category of cultural analysis in the 50s and 60s," 1994
Scope and Content Note
M.A. thesis for Monash University, Australia, for which Kaprow wrote an outside report.

Scope and Content Note
Bound dissertation for University of North Carolina, Chapel Hill. (Too large for folder).

Scope and Content Note
UC San Diego doctoral dissertation for which Kaprow served on committee, pp. 1-143.

Massi, Richard Wood, 1993
Scope and Content Note
Same as above, pp. 144-307.

Theses and dissertations, 1979-1994

Theses and dissertations, 1989-1994
Series V. Writings, 1953-1997
Series V.B. Writings by Others, 1960-1994

Box 55, Folder 1

Scope and Content Note
Seminar paper for History of Art course.

Box 55, Folder 2

O'Dell, Kathy R., "Allan Kaprow: The Artist as Educator," 1982
Scope and Content Note

Box 55, Folder 3

Scope and Content Note
Paper bound dissertation.

Box 55, Folder 4

Scope and Content Note
Appendix.

Box 55, Folder 5

Sinn, Dorothy G., "The Duchamp Effect: the influence of Marcel Duchamp on the work of John Cage and Allan Kaprow," 1994
Scope and Content Note
M.A. thesis for Kent State University

Series VI. Teaching files, 1952-1993
Physical Description: 4 lin. ft.
Scope and Content Note
This series includes ref3712 and is further divided into three subseries.

Series VI.A. Correspondence, 1952-1993
Physical Description: .5 lin. ft.
Scope and Content Note
Correspondence between Kaprow and teaching colleagues or university administrators, frequently regarding salary or promotion.

Box 56

Correspondence, 1952-1993

Rutgers University Correspondence, 1952-1961
Scope and Content Note
Kaprow's letter of application to teach in the Art Department and discussion of course content with Professor Helmut von Erffa, Department Chair. Correspondence with the Dean regarding reappointment. Lengthy distressed letter from Kaprow to Meyer Schapiro disclosing his difficulties with colleagues and administration. Further letters to various administration officials regarding well-earned promotions not received. Letters regarding Kaprow's decision to leave Rutgers.

Rutgers University Correspondence, 1959
Scope and Content Note
Correspondence with various faculty members and administrators regarding the controversy over the work of Lucas Samaras, student of Allan Kaprow's at Rutgers, who submitted poems containing profanity as part of his final art project.
Series VI. Teaching files, 1952-1993
Series VI.A. Correspondence, 1952-1993

box 56, folder 3
SUNY, Stonybrook Correspondence, 1961-1966
Scope and Content Note
Correspondence regarding Kaprow’s teaching appointments and re-appointments at Stonybrook. One indignant letter from Kaprow regarding the University’s hiring of an artist not embraced by the art department faculty. Two brochures on University policies and one on Regents rules regarding subversive activities.

box 56, folder 4
SUNY, Stonybrook Correspondence, 1967-1968
Scope and Content Note
Correspondence regarding promotions, awards, and leaves of absence.

box 56, folder 5
SUNY, Stonybrook Correspondence, 1968-1969
Scope and Content Note
Correspondence regarding Grand Jury investigation of drug use by Kaprow and others at Stonybrook.

box 56, folder 6
Letters from University of California, 1966
Scope and Content Note
Regarding visiting appointments.

box 56, folder 7
Letter to Hunter College, n.d.
Scope and Content Note
Handwritten draft of application letter written to Hunter college, apparently while Kaprow was teaching at Stonybrook.

box 56, folder 8
California Institute of the Arts Correspondence, 1968-1972
Scope and Content Note
Correspondence regarding appointment, re-appointments, and salary.

box 56, folder 9
UC San Diego Correspondence, 1979-1989
Scope and Content Note
Correspondence regarding merit increases, research, etc.

box 56, folder 10
Honors, 1993
Scope and Content Note
UC San Diego undergraduate celebration of the arts award, Phi Beta Kappa membership handbook for new members.

Series VI.B. Course Materials, 1952-1989

Physical Description: 1 lin. ft.
Scope and Content Note
Scattered notes and drafts of lectures, exams, workshop assignments and syllabi. Box 57A devoted to Project Other Ways, an educational program for Berkeley Public Schools sponsored by the Carnegie Institute and co-directed by Allan Kaprow and Herbert Kohl.

box 57
Course materials, 1952-1989

box 57, folder 1
Note for Rutgers courses, 1957
Scope and Content Note
Handwritten draft of exam; library check-out slips.
Pratt Institute teaching notes, 1961
Scope and Content Note
Handwritten and typewritten syllabus.

Lecture notes on middle class art, 1967
Scope and Content Note
Handwritten notes.

Course syllabi, SUNY Stonybrook, 1966-1968
Scope and Content Note
Syllabi and course descriptions for film class and other classes Kaprow taught.

Courses for New York University, 1969
Scope and Content Note
Correspondence and course materials.

Notes for courses and projects, ca. 1960-1980
Scope and Content Note
Miscellaneous handwritten notes for class exercises, lectures, etc.

Chinese Art course, 1965
Scope and Content Note
Course notes for summer class Kaprow taught at NYU.

Chinese Art course, 1965
Scope and Content Note
Photocopies of articles and other research materials for course.

California Institute of the Arts courses, ca. 1971-1979
Scope and Content Note
Assignments for courses on Happenings, with student work/responses.

UC San Diego courses, ca. 1980-1989
Scope and Content Note
Handwritten syllabi and course descriptions.

Paul Klee lecture notes, n.d.
Scope and Content Note
Handwritten list of works discussed.

Art History exam, n.d.
Scope and Content Note
Reproduction of Picasso painting with exam question; miscellaneous press releases.

Project Other Ways, 1967-1969
Scope and Content Note
Correspondence regarding this art education project for Berkeley public schools.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 57A | 2      | Other Ways, 1968-1969  
Scope and Content Note  
Reports on the Huntington conference for Teachers and Writers, with Herbert Kohl, co-director of Project Other Ways. |
| 57A | 3      | Other Ways, 1968-1969  
Scope and Content Note  
Photocopied articles regarding education (research materials for Project Other Ways?) |
| 57A | 4      | Other Ways, 1968-1969  
Scope and Content Note  
Brochures, posters, booklets, audio record, and other materials regarding this art education project for Berkeley public schools. |
| 57A | 5      | Other Ways, 1968-1969  
Scope and Content Note  
Brochures, posters, booklets, audio record, and other materials regarding this art education project for Berkeley public schools. |

**Series VI.C. Art Reproductions, n.d.**  
Physical Description: 1.5 lin. ft.  
Scope and Content Note  
Images from all periods of art history that Kaprow used for teaching and research. See also Lecture Slides Boxes 116-118.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 58  | 1-3    | Reproductions  
Art reproductions  
Art reproductions-announcements |
| 58  | 4-5    | Reproductions  
Art reproductions-clippings  
Art reproductions-postcards |
| 59  | 1-2    | Reproductions  
Scope and Content Note  
Images needing 13 x 17 inch box. |
| 59  | 3-4    | Art reproductions  
Art reproductions-clippings |
| 60  | 1-2    | Art reproductions  
Art reproductions-clippings |
| 60  | 3-4    | Art reproductions  
Art reproductions-clippings |

**Series VII. Professional Correspondence, 1946-1998**  
Physical Description: 2.5 lin. ft.  
Scope and Content Note  
This series comprises correspondence with associates other than fellow artists, including curators, dealers, editors, academics. Arranged alphabetically by the last name of the correspondent or the name of the institution or organization.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 61  |        | Professional Correspondence, 1958-1997  
American Federation of the Arts, 1983-1996  
Scope and Content Note  
Regarding AFA exhibitions "Neo-Dada" and "Hans Hoffmann," to which Kaprow contributed pieces. Draft of Kaprow letter requesting payment for damage done to his collage "Blue, Blue, Blue." Clippings. |
box 61, folder 2  annual avant-garde festival of new york, 1975
Scope and Content Note
Letter of thanks to Kaprow for his piece; festival program.

box 61, folder 3  Archives of Experimental Art, 1987
Scope and Content Note
Letter from Barbara Moore regarding the Dortmund catalog.

box 61, folder 4  Artforum, 1983-1984
Scope and Content Note
Responses to Kaprow's "The Real Experiment," that appeared in Artforum's December 1983 issue.

box 61, folder 5  Art in America, 1994
Scope and Content Note
Photocopies of Kaprow environment, with letter.

box 61, folder 6  Art News, 1958-1959
Scope and Content Note
Kaprow's Letter to the Editor regarding Sandler's response to his article on Pollock, Kaprow's response to Rosenberg's "10th Street" article, and one letter from a reader responding to Fairfield Porter's negative review of Kaprow's work.

box 61, folder 7  Artists for Aids Assistance, 1987
Scope and Content Note
Regarding a Kaprow performance for this group.

box 61, folder 8  Athenaeum, 1989-1990
Scope and Content Note
Letter, press releases and clippings regarding panels and seminars on integrating art and architecture in San Diego.

box 61, folder 9  Avant-Garde magazine, 1969
Scope and Content Note
Kaprow letter containing statement about reforming education so as to teach the value of play.

box 61, folder 10  Bechtel, 1989
Scope and Content Note
Letter and report informing Kaprow of plans for an Advanced Building Project in Japan.

box 61, folder 11  Baecker, Inge, 1979-1986
Scope and Content Note
Correspondence documenting the decline of Kaprow's relationship with this German dealer, mainly over financial issues.

box 61, folder 12  Calder, John, 1963-1964
Scope and Content Note
Regarding Happenings in Edinburgh and London at festivals and Calder's being put on trial for indecency.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Series/Correspondence</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>61/13</td>
<td>California Arts Council, 1987</td>
<td>Request for Kaprow to serve on Interdisciplinary Arts Program board.</td>
</tr>
<tr>
<td>61/14</td>
<td>California College of Arts and Crafts, 1991</td>
<td>Invitation to &quot;Mapping the Terrain&quot; retreat, with brochures.</td>
</tr>
<tr>
<td>61/15</td>
<td>California Council of Landscape Architects, 1987</td>
<td>Invitation to participate in conference; conference materials.</td>
</tr>
<tr>
<td>61/16</td>
<td>College Art Association of America, 1961-1981</td>
<td>Letters and schedules regarding Kaprow's participation on panels; draft of a talk.</td>
</tr>
<tr>
<td>61/18</td>
<td>Conz, Francesco, 1994-1997</td>
<td>A thick file of letters and faxes regarding ideas for collaborations, exhibitions, and mutual friends.</td>
</tr>
<tr>
<td>61/21</td>
<td>Dialogue, 1987</td>
<td>Regarding the publication of Kaprow's account of &quot;Conference Event.&quot; (See also Project file in Box 31)</td>
</tr>
<tr>
<td>61/22</td>
<td>documenta 8, 1987</td>
<td>Regarding funding for Kaprow's travel to and from Kassel.</td>
</tr>
<tr>
<td>61/23</td>
<td>Fondazione Mudima, 1990</td>
<td>Thick file of letters and faxes to and from Gino Di Maggio regarding Kaprow's piece in Di Maggio's Fluxus exhibition at the Venice Biennale. Included are drawings for a reinvention of &quot;Push and Pull,&quot; an artist's statement, and many letters from Kaprow requesting details about the execution of the piece, which he didn't see. For 1991 correspondence see Box 33, files about 7 Environments.</td>
</tr>
</tbody>
</table>
Scope and Content Note
Letters and faxes between Kaprow and Di Maggio regarding production of the catalog for 7 Environments and its promotion. (For corrected proofs of the ms., see Writings) Also discussed are the details of contracts between Mudima and Studio Morra and Galerie Donguy regarding Kaprow exhibitions. There are drawings by Kaprow, and an interview by letter with Angelo Trimarco.

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

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

Scope and Content Note
Thank you note to Kaprow for the insignia he designed.

Scope and Content Note
Thank you note to Kaprow for an inspiring talk he gave to the foundation.

Scope and Content Note
Request to participate in an exhibition.

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

Scope and Content Note
Correspondence regarding the near cancellation of "Hors Limites" (due to budget cuts) and Kaprow's relationship with the Centre Pompidou.
box 62, folder 9  
**Galerie Donguy, Jul-Sep 1994**  
Scope and Content Note  
Correspondence regarding Kaprow’s "Hors Limites" and the catalog for it.

box 62, folder 10  
**Galerie Donguy, Oct-Dec 1994**  
Scope and Content Note  
Correspondence regarding Kaprow’s "Hors Limites" and films and slides of it.

box 63  
**Professional Correspondence, 1957-1997**  
box 63, folder 1  
**Galerie Donguy, 1995**  
Scope and Content Note  
Correspondence regarding the refusal of the Centre Pompidou to purchase Kaprow's paintings or environments, after having led him to believe they would.

box 63, folder 2  
**Galerie Donguy, 1996-1997**  
Scope and Content Note  
Regarding Kaprow's book (translated) and his scheduled talks. An introduction Kaprow wrote to Donguy's computer program for writing poetry.

box 63, folder 3  
**Gutenberg Museum, 1987**  
Scope and Content Note  
Letters from the museum curator.

box 63, folder 4  
**Gutman, Walter, n.d.**  
Scope and Content Note  

box 63, folder 5  
**John Gibson Commissions, 1969-1972**  
Scope and Content Note  
Kaprow's correspondence with his "representative" John Gibson with photographs of Kaprow pieces promoted by the gallery.

box 63, folder 6  
**Gualco, Caterina, 1997-1998**  
Scope and Content Note  
Correspondence with this dealer from Genoa and Kaprow, with color snapshots of Kaprow at events she arranged.

box 63, folder 7  
**Journal of Education, 1983**  
Scope and Content Note  
Letter fragment from the editor(?) suggesting topics for discussion in a Kaprow article (?)

box 63, folder 8  
**Harper & Row, 1968**  
Scope and Content Note  
A letter indicating interest in future Kaprow book project.

box 63, folder 9  
**Headlands Center for the Arts, 1991**  
Scope and Content Note  
Letter arranging panel discussion.
box 63, folder 10  Holt, Nancy, , 1984 1987
Scope and Content Note
Brief letters, one from Kaprow, one from Holt, regarding Holt's sculpture and that of Coryl Crane.

box 63, folder 11  Hyde Gallery, Grossmont College, 1997
Scope and Content Note
Letter thanking Kaprow for drawings used in exhibition.

box 63, folder 12  Institute for Transcendental Studies, 1981
Scope and Content Note
Letter thanking Kaprow for his help in a recent workshop, with other materials.

box 63, folder 13  Intermedia, 1967-1968
Scope and Content Note
Correspondence with John Brockman, director of the program sponsored by New York State Council of the Arts.

box 63, folder 14  International Drama Conference, n.d.
Scope and Content Note
Conference information.

box 63, folder 15  International Seminar on the Arts, 1987
Scope and Content Note
Information about the Warsaw event.

box 63, folder 16  Kramer, Hilton, 1957
Scope and Content Note
Letters from Kaprow complaining that his work was not reviewed as he had been assured it would be.

box 63, folder 17  Long Beach Museum, 1984-1985
Scope and Content Note
Letters and material from the museum regarding their two part video retrospective, featuring a video of one of Kaprow's activities.

box 63, folder 18  Mapping the Terrain, 1992
Scope and Content Note
Letters from Suzanne Lacy, editor of a collection of articles on public art, with ms. and clippings.

box 64  Professional Correspondence, 1957-1998
box 64, folder 1  Artomatic, 1987
Scope and Content Note
Letter to Kaprow.

box 64, folder 2  Mills College, 1995
Scope and Content Note
Letter to Kaprow regarding John Cage concert.

box 64, folder 3  Morgan, Robert, 1978
Scope and Content Note
Letters regarding Morgan's dissertation on conceptual art.
Museum Ludwig, Köln, 1980-1984
Scope and Content Note
Correspondence between Kaprow and Karl Ruhrberg and others regarding a retrospective that was to have included Kaprow's work, but due to a series of misunderstandings and betrayals did not take place.

Museum of Art, Fort Lauderdale, 1989
Scope and Content Note
Letter regarding arrangements for Kaprow's lecture and visit.

Museum of Contemporary Art, Los Angeles, 1991-1992
Scope and Content Note
Correspondence and other materials related to Kaprow lectures on MOCA exhibitions. See also Project Files, Box 34, for lengthy correspondence regarding Kaprow's reinvention of "Yard" for MOCA's "Out of Actions" exhibition.

Scope and Content Note

National Endowment for the Arts, 1986
Scope and Content Note
Letter thanking Kaprow for serving on Inter-Arts Program panel.

New Museum, New York, 1986
Scope and Content Note
Thank you letter to Kaprow.

New York Times, 1957
Scope and Content Note
Letter from Kaprow to Dore Ashton responding to her review of his painting exhibition.

Scope and Content Note
Kaprow letter to the editor responding to Kenneth Tynan piece critical of Kaprow's work.

New York University, 1989
Scope and Content Note
Letter and other materials regarding panel on '60s art that Kaprow took part in.

Newport Harbor Art Museum, 1987
Scope and Content Note
Letter requesting Kaprow donation.

Other Ways, 1969-1972
Scope and Content Note
Correspondence between Kaprow's lawyer, Kaprow, and his colleague Kohl regarding copyright issues generated by their joint project, Other Ways. See also Project files, 1969, and Teaching files, Box 57, folder 5.
box 64, folder 15  **Pasadena Art Museum, 1972-1973**  
Scope and Content Note  
Memoranda and minutes of meeting of the museum's Board of Trustees, of which Kaprow was a member. A few handwritten notes by Kaprow regarding art education programs or reforms.

box 64, folder 16  **Mark Patsfall Graphics, 1994**  
Scope and Content Note  
Correspondence regarding portfolio to benefit Multimedia Mediale, with graphic by Kaprow.

box 64, folder 17  **PERF '94, 1994**  
Scope and Content Note  
Letter arranging conference where Kaprow was keynote speaker.

box 64, folder 18  **Philadelphia Museum of Art, 1996**  
Scope and Content Note  
Letter regarding videotape Kaprow lent for exhibition.

box 65  **Professional Correspondence, 1962-1994**  
box 65, folder 1  **Remer, Michael, 1967-1968**  
Scope and Content Note  
Correspondence between Remer (Kaprow's lawyer), Kaprow, and various other parties, regarding the publication of the LP recording, "How to Make a Happening."

box 65, folder 2  **Rosenberg, Harold, 1968**  
Scope and Content Note  
Correspondence regarding the relevance of Rosenberg's theory of action painting for Kaprow's work.

box 65, folder 3  **San Diego Museum, 1987**  
Scope and Content Note  
Letters from the museum regarding Kaprow's lecture for the Docent Lecture Series.

box 65, folder 4  **Skowhegan School of Painting and Sculpture, 1984**  
Scope and Content Note  
Letter regarding award ceremony and catalog.

box 65, folder 5  **Solway, Carl, 1986-1988**  
Scope and Content Note  
Correspondence regarding exhibition in honor of John Cage, Solway's attempt to sell Kaprow's work, and the loss of two Kaprow prints in a fire.

box 65, folder 6  **Something Else Press, 1966**  
Scope and Content Note  
Message to Kaprow reporting that his article "Some Recent Happenings," is being assigned in a course at Syracuse.

box 65, folder 7  **Sommerakademie für Bildende Kunst, 1983-1984**  
Scope and Content Note  
Correspondence and papers regarding Kaprow's course for this summer school.
Tillim, Sidney, 1962
Scope and Content Note
Correspondence between Kaprow and Tillim, regarding the critic's comments about Kaprow's work.

Time Magazine, 1966
Scope and Content Note
Letter regarding Time coverage of a Kaprow happening ("Gas?").

Timken Art Gallery, 1984
Scope and Content Note
Thank you note.

Turner/Krull Gallery, 1993
Scope and Content Note
Letter regarding gallery exhibition "Action/Performance and the Photograph."

TV2000, 1980
Scope and Content Note
Requesting Kaprow film for West German television.

University of New Mexico, , 1983 1987
Scope and Content Note
Thank you letters to Kaprow.

Vice-Versand, 1971-1972
Scope and Content Note
Correspondence between Kaprow and Wolfgang Feelisch regarding plans to install a reinvention of "Yard" at an autobahn crossroad.

Video Data Bank, 1979-1980
Scope and Content Note
Request for a video interview with Kaprow, with other materials.

Walker Art Center, 1967
Scope and Content Note
Letter of congratulations on Kaprow's book.

Wexner Center, 1994
Scope and Content Note
Correspondence and other materials relating to the exhibition, In the Spirit of Fluxus .

Scope and Content Note
Correspondence and Kaprow drafts relating to the exhibition "Photographic" and another on collage at the Paris Gallery.

Zen Center, Los Angeles, 1982
Scope and Content Note
Letter from Kaprow to Gempo Merzel regarding a Sales Training Seminar Merzel has proposed.
box 65, folder 20  Zwirner Gallery, 1993
  Scope and Content Note
  Letter and materials regarding a video exhibition.

box 65, folder 21  Miscellaneous, 1950s
box 65, folder 22  Miscellaneous, 1960s
box 65, folder 23  Miscellaneous, 1970s
box 65, folder 24  Miscellaneous, 1980s
box 65, folder 25  Miscellaneous, 1980s
box 65, folder 26  Letters pulled from serials, 1959-1993

Series VIII. Artists' Files, 1955-1996

  Physical Description: 2.5 lin. ft. plus 1 ref3712 roll
  Scope and Content Note
  This series comprises Kaprow's correspondence with fellow artists and material, objects, or
  photographs the artists sent to him. Files are arranged alphabetically by the artists' last
  names.

box 66  Artists' Files, 1959-1996
box 66, folder 1  Acconci, Vito, 1969-1970
  Scope and Content Note
  Acconci's curriculum vita and performance notes, along with black and white
  photographs of several activities he performed while represented by John Gibson
  Commissions. Photo credit: Bill Beckley; Joseph Carlucci; Kathy Dillon; Bernadette
  Meyer; Betsy Jackson.

box 66, folder 2  Anderson, Eric, n.d.
  Scope and Content Note
  Photocopies of typed instructions for various operas and opuses, with three drawings.

box 66, folder 3  Antin, David, n.d.
  Scope and Content Note
  A printed booklet in the shape of a bookmark containing a story entitled "Three Musics
  for Two Voices."

box 66, folder 4  Baldessari, John, n.d.
  Scope and Content Note
  Black and white snapshots of paintings.

box 66, folder 5  Blesh, Rudi, n.d.
  Scope and Content Note
  Letter from Kaprow to Blesh, explaining the difficulties of doing his kind of art.

box 66, folder 6  Blau, Herbert, 1970-1971
  Scope and Content Note
  Ensemble exercises used in Cal Arts class.

box 66, folder 7  Brecht, George, 1960-1962
  Scope and Content Note
  Events/activities printed on individual cards or sheets of paper.

box 66, folder 8  Brown, Robert Delford, 1992
  Scope and Content Note
  Book entitled Ikons of the First National Church of the Exquisite Panic, Inc., a parody
  of a fundamentalist church brochure, published by Francesco Conz.
box 66, folder 9  Brown, J., n.d.
Scope and Content Note
Photocopy of pages of a booklet entitled Vanished Values.

box 66, folder 10  Celender, Don, 1971
Scope and Content Note
Artball; a collection of cards featuring 20th century artists as baseball players, with an example of each artist's work on the verso of the card bearing his picture.

box 66, folder 11  Comiter, Alvin, n.d.
Scope and Content Note
Black and white photographs by Comiter.

box 66, folder 12  Corita, Sister Mary, 1964
Scope and Content Note
Brochure of the artist's work; newspaper clippings featuring one of her pieces.

box 66, folder 13  Duchamp, Marcel, 1962
Scope and Content Note
A letter offering to recommend Kaprow for a Copley Foundation Award; another letter letting Kaprow know that the Copleys would like to attend Kaprow's upcoming Happening.

box 66, folder 14  Duchamp, Teeny, 1987
Scope and Content Note
Letter from Teeny regretting not having been able to contribute to a tribute to John Cage organized by Kaprow, with response from Kaprow.

box 66, folder 15  De Jong, Constance, 1976
Scope and Content Note
Two booklets, comprising Book Three and Book Five of the Complete Works of Constance De Jong.

box 66, folder 16  Fabrizio, Margaret, n.d.
Scope and Content Note
A typewritten ms. of a Happening entitled "Dual Gallant" and dedicated to Kaprow, enclosed in hand-printed folder.

box 66, folder 17  Filliou, Robert, n.d.
Scope and Content Note
Two typewritten, photocopied pieces by the artist.

box 66, folder 18  Forti, Simone, 1987
Scope and Content Note
Note from Kaprow.

box 66, folder 19  Fuller, Buckminster, 1969
Scope and Content Note
Published copy of Fuller's World Game Report and various clippings relating to it.
Fussener, Howard, 1961
Scope and Content Note
Letter to Kaprow.

Gutai Theater, 1970
Scope and Content Note
Poster of Gutai Art Festival and black and white captioned snapshots of performances.

Hainke, Wolfgang, 1995-1996
Scope and Content Note
Correspondence between Kaprow and Hainke; color snapshots of an exhibition of Hainke’s work, with announcement.

Harrell, John and Mary, 1968
Scope and Content Note
*Communicating the Gospel Today*: a box with cards and booklets illustrating the art scene of that time.

Grooms, Red, n.d.
Scope and Content Note
Two painted posters and one negative.

Higgins, Dick, 1959
Scope and Content Note

Higgins, Dick, n.d.
Scope and Content Note
Two copies of a typewritten ms. by Higgins entitled "Outline of a Social Theory of Art Today."

Higgins, Dick, 1960
Scope and Content Note
Two typewritten term papers by Higgins, one on Picasso and one on Gertrude Stein.

Artists' Files, 1960-1987

Higgins, Dick, 1960-1965
Scope and Content Note
A thick file of material by Higgins, including performance pieces, plays "non-performance pieces," "performing graphics," and concerts.

Higgins, Dick, 1960-1967
Scope and Content Note
A selection of performance pieces and writings, including "Some Graphis Mirrors," and "The Tart."

Higgins, Dick, 1961-1963
Scope and Content Note
Typewritten poetry manuscripts by Higgins.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>67, 4</td>
<td>1965-1966</td>
<td>Correspondence and a typewritten ms. relating to Wolf Vostell.</td>
</tr>
<tr>
<td>67, 5</td>
<td>n.d.</td>
<td>Poetry, performance pieces, etc.</td>
</tr>
<tr>
<td>67, 7</td>
<td>1966</td>
<td>Note and mss. by Geoff and Bici Hendricks</td>
</tr>
<tr>
<td>67, 8</td>
<td>1966</td>
<td>Material relating to Ben Vautier, including issues 9 and 10 of Tout, chapters of his book Rien.</td>
</tr>
<tr>
<td>67, 10</td>
<td>1966</td>
<td>Two letters from Marshall McLuhan to Higgins.</td>
</tr>
<tr>
<td>67, 11</td>
<td>1966</td>
<td>Letter from George Segal to Higgins, with poems by Higgins.</td>
</tr>
<tr>
<td>67, 13</td>
<td>1966</td>
<td>Draft of Higgins' The Fabulous World of Typhoon-Willie</td>
</tr>
<tr>
<td>67, 14</td>
<td>1970</td>
<td>Published version of above ms. in German.</td>
</tr>
<tr>
<td>67, 15</td>
<td>1971</td>
<td>Typewritten ms. by Higgins, &quot;City with all the Angles,&quot; a radio play.</td>
</tr>
<tr>
<td>67, 16</td>
<td>1976</td>
<td>Two copies of typewritten ms. entitled &quot;Two Essays Written on May 16, 1976.&quot;</td>
</tr>
</tbody>
</table>
box 67, folder 17  Higgins, Dick, 1978
Scope and Content Note
2 posters, several postcards, and one book by Higgins entitled *What Are Legends*.

box 67, folder 18  Higgins, Dick, n.d.
Scope and Content Note
Fragment of a typewritten ms. by Higgins entitled *A Book About Love and War and Death*.

box 67, folder 19  Higgins, Dick, 1985-1987
Scope and Content Note
Many typewritten letters from Higgins to Kaprow, one note from Kaprow, a ms. by Higgins on John Cage, and a clipping.

box 68  Artists' Files, 1960-1992
box 68, folder 1  Jensen, Alfred, 1961-1975
Scope and Content Note
Detailed, forthcoming letters from Jensen to Kaprow regarding Kaprow's article on his work, his friendship with Mark Rothko, and other art-related matters.

box 68, folder 2  Huebler, Douglas, 1969
Scope and Content Note
Description of site sculpture project by Huebler.

box 68, folder 3  Johnson, Ray, 1966-1992
Scope and Content Note
Announcements and photocopies of Johnson's pieces; art object (rubber band piece-deteriorated).

box 68, folder 4  Judson Gallery, 1960
Scope and Content Note
Program and material relating to "Ray-Gun."

box 68, folder 5  Kaprow, Susan, 1986
Scope and Content Note
Announcements and a letter from the artist unrelated to Allan Kaprow.

box 68, folder 6  Kirby, Michael, 1970
Scope and Content Note
Photographs printed on cardboard to be folded into cube boxes.

box 68, folder 7  Kaufman, Irving, 1961
Scope and Content Note
Postcard from Kaufman to Kaprow.

box 68, folder 8  Kantor, Tadeuz, 1965-1967
Scope and Content Note
Thick file of writings, published booklets, and journal (in Polish).

box 68, folder 9  Klintberg, Bengt af, 1974
Scope and Content Note
Publication by the artist "The Forest Diver."
box 68, folder 10  Knízák, Milan, n.d.
Scope and Content Note
Thick file of material, including letters, writings, small art objects such as a photo accordion book and paper hats, and photo documentation of an activity.

box 68, folder 11  Knízák, Milan, n.d.
Scope and Content Note
Letters to Kaprow with mss.

box 68, folder 12  Knízák, Milan, n.d.
Scope and Content Note
Handmade scrapbook.

box 68, folder 13  Koren, Shlomo, 1978
Scope and Content Note
Color photograph of environment by the artist.

box 69  Artists' Files, 1955-1987
box 69, folder 1  Lacy, Suzanne, 1971-1978
Scope and Content Note
Limited edition photo book by the artist; photo/postcard to Kaprow.

box 69, folder 2  Lebel, Jean-Jacques, 1964
Scope and Content Note
Letters from Lebel, posters, brochures, clippings, drawings.

box 69, folder 3  Lucier, Alvin, 1965
Scope and Content Note
Correspondence with Kaprow; artist's statement about his "Music for Solo Performer."

box 69, folder 4  Minujin, Marta, 1966
Scope and Content Note
Press release, clippings, poster, black and white photographs documenting Minujin's part in the three country event she collaborated in with Kaprow and Vostell.

box 69, folder 5  McElroy, Robert, n.d.
Scope and Content Note
Handwritten note regarding a slide Kaprow used in a book.

box 69, folder 6  Neuhaus, Max, 1971-1976
Scope and Content Note
Photocopies of project proposals, clippings, brochures and posters by the artist.

box 69, folder 7  Oldenburg, Claes, 1960-1961
Scope and Content Note
Correspondence documenting the decline of the friendship between Kaprow and Oldenburg.

box 69, folder 8  Oliveros, Pauline, 1978-1981
Scope and Content Note
Handwritten account of a dream featuring Kaprow; material for UC San Diego class.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Name, Year</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>9</td>
<td>Ono, Yoko, 1987</td>
<td>Friendly letter from Kaprow.</td>
</tr>
<tr>
<td>69</td>
<td>11</td>
<td>Richter, Hans, 1963</td>
<td>Two postcard size collages with notes to Kaprow.</td>
</tr>
<tr>
<td>69</td>
<td>12</td>
<td>Richter, Horace, 1959</td>
<td>Fragment of photocopied letter asking for contributions to the Allan Kaprow Research Fund.</td>
</tr>
<tr>
<td>69</td>
<td>14</td>
<td>Rion, René, 1981</td>
<td>Photograph of environment by the artist.</td>
</tr>
<tr>
<td>69</td>
<td>15</td>
<td>Sherk, Bonnie, 1981</td>
<td>Clippings about the conceptual artist.</td>
</tr>
<tr>
<td>69</td>
<td>16</td>
<td>Stewart, Sherry, n.d.</td>
<td>A booklet of the artist's photos.</td>
</tr>
<tr>
<td>69</td>
<td>17</td>
<td>Stockhausen, Karlheinz, 1955</td>
<td>Notes on electronic sound systems, plans for the first synthesizer, hand drawn graphs.</td>
</tr>
<tr>
<td>69</td>
<td>18</td>
<td>Tenney, James, 1971</td>
<td>Scores for two pieces.</td>
</tr>
<tr>
<td>70</td>
<td>1</td>
<td>Artists' Files, 1960-1993</td>
<td>Publications from the press.</td>
</tr>
<tr>
<td>70</td>
<td>1</td>
<td>Uranian Press, 1965-1977</td>
<td></td>
</tr>
<tr>
<td>Box Folder</td>
<td>Artist / Group</td>
<td>Dates</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>------------</td>
<td>----------------</td>
<td>-------</td>
<td>------------------------</td>
</tr>
<tr>
<td>70, 2</td>
<td>Vautier, Ben</td>
<td>1960-1993</td>
<td>Various printed pieces, photograph, one issue of <em>Real Bullshit</em>, of which Vautier was co-editor.</td>
</tr>
<tr>
<td>70, 3</td>
<td>Vostell, Wolf</td>
<td>1960-1965</td>
<td>A variety of pieces on paper by the artist, letter to Kaprow, clippings, photographs, brochures. Typewritten manuscript co-written by Kaprow, entitled &quot;The Art of the Happening.&quot;</td>
</tr>
<tr>
<td>70, 4</td>
<td>Vostell, Wolf</td>
<td>1962-1966</td>
<td>A variety of materials by the artist, including drawings, writings, published booklets, letters to Kaprow (some written on the verso of photographs of happenings), posters, clippings, issue of <em>Book</em> (May 1966).</td>
</tr>
<tr>
<td>70, 5</td>
<td>Vostell, Wolf</td>
<td>1963-1964</td>
<td>Scores for Happenings and photographs and negatives of Happenings. See also Oversize roll 1.</td>
</tr>
<tr>
<td>70, 6</td>
<td>Watts, Bob</td>
<td>1963</td>
<td>Materials regarding the Yam Festival, created by Watts and Brecht.</td>
</tr>
<tr>
<td>70, 7</td>
<td>Whitman, Robert</td>
<td>n.d.</td>
<td>One photograph of a sculpture.</td>
</tr>
<tr>
<td>70, 8</td>
<td>Zaj group</td>
<td>1966</td>
<td>Posters and printed matter about the group and their events.</td>
</tr>
<tr>
<td>70, 9</td>
<td>Various artists</td>
<td>1958</td>
<td>Work under the collective title &quot;City.&quot;</td>
</tr>
<tr>
<td>70, 10</td>
<td>Various artists</td>
<td>1969</td>
<td>Student proposals in project class at Nova Scotia College.</td>
</tr>
<tr>
<td>70, 11</td>
<td>Unidentified</td>
<td>1962</td>
<td>Letter sent to Kaprow and other artists by unknown correspondent regarding Fluxus exhibition and publication.</td>
</tr>
<tr>
<td>70, 12</td>
<td>Unidentified</td>
<td>n.d.</td>
<td>a pencil drawing; a rubbing.</td>
</tr>
</tbody>
</table>
### Series IX. Personal, 1946-1996

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

**Scope and Content Note**

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

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>71</td>
<td>1</td>
<td>Awards and Curriculum Vitae, 1949-1986</td>
</tr>
<tr>
<td>71</td>
<td>2</td>
<td>Copley Foundation Award, 1962</td>
</tr>
<tr>
<td>71</td>
<td>3</td>
<td>La Guardia Memorial Award, 1974</td>
</tr>
<tr>
<td>71</td>
<td>4</td>
<td>Skowhegan Gold Medal, 1975</td>
</tr>
<tr>
<td>71</td>
<td>5</td>
<td>Skowhegan Gold Medal, 1982</td>
</tr>
<tr>
<td>71</td>
<td>5</td>
<td>NEA- U.S./Japan Exchange Fellowship, 1986</td>
</tr>
<tr>
<td>71</td>
<td>6</td>
<td>Miscellaneous exhibition records and cv's, ca. 1949-1980</td>
</tr>
<tr>
<td>72</td>
<td>1</td>
<td>Photographs and cards, 1946-1996</td>
</tr>
<tr>
<td>72</td>
<td>2</td>
<td>Photographs of Tom Mix Monument, n.d.</td>
</tr>
<tr>
<td>72</td>
<td>2</td>
<td>Family momentos, , 1949 n.d.</td>
</tr>
<tr>
<td>72</td>
<td>3</td>
<td>Handmade cards, 1946</td>
</tr>
<tr>
<td>72</td>
<td>4</td>
<td>Addresses of friends, n.d.</td>
</tr>
<tr>
<td>72</td>
<td>5</td>
<td>Photographs of Kaprow, ca.1950-ca.1970</td>
</tr>
<tr>
<td>72</td>
<td>6</td>
<td>Photographs of Kaprow, 1967</td>
</tr>
<tr>
<td>72</td>
<td>7</td>
<td>Photographs of Kaprow, ca. 1970-1996</td>
</tr>
</tbody>
</table>

**Scope and Content Note**

- **Awards and Curriculum Vitae, 1949-1986**
  - Copley Foundation Award, 1962
  - La Guardia Memorial Award, 1974
  - Skowhegan Gold Medal, 1975
  - Skowhegan Gold Medal, 1982

  *Kaprow presents gold medal to Miriam Schapiro.*

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

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

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

- **Photographs and cards, 1946-1996**
  - Photographs of Tom Mix Monument, n.d.
  - Family momentos, , 1949 n.d.
  - Handmade cards, 1946
  - Addresses of friends, n.d.
  - Photographs of Kaprow, ca.1950-ca.1970
  - Photographs of Kaprow, 1967
  - Photographs of Kaprow, ca. 1970-1996

**Scope and Content Note**

- **Photographs of Tom Mix Monument, n.d.**
  - Monument dedicated to Kaprow's childhood idol.

- **Family momentos, , 1949 n.d.**
  - Holiday card made of tin; 45 rpm recording of Happy Birthday made for Kaprow's father.

- **Handmade cards, 1946**
  - Cards Kaprow made for his father.

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

- **Photographs of Kaprow, 1967**
  - Portraits by Julian Wasser for Life of Kaprow by himself and with first wife Vaughn Rachel and children.

- **Photographs of Kaprow, ca. 1970-1996**
  - Mostly black and white photographs of Kaprow by himself or with family and friends, including Nam June Paik. Photo credit: Jlona Jeismann; John Waggaman; shunk-kender; Karin Mack; Stephanie Rancou.
box 73-105a

Series X. Films, Video and Audio Tapes, 1957-1995

Physical Description: 22.25 Linear Feet

Scope and Content Note

Audio visual materials are unavailable until reformatted; use copies are indicated when available. Some material has been digitized, see link above.

box 73-77

Audio cassettes, 1973-1995

Scope and Content Note

Copy masters for audiocassettes C1-C90 made by Peter Kirby on 48 DATs. Note that original cassettes C23 (bad tape), C62 (blank) and C89 (duplicate) were not transferred by Kirby or reformatted.

box 73

C1-C21, 1973-1978

C1 - Air Condition, 1973

Scope and Content Note

1 sound cassette (14 min.) 3 7/8 x 2 1/2 in. Activity (Happening) at Cal Arts, "Tape 1, PNO 1" on original inventory.

C2 - Loss, 1973

Scope and Content Note

1 sound cassette (24 min. 7 sec.) 3 7/8 x 2 1/2 in. "Tape - PNO 2/3," on original inventory.

C3 - 2nd Routine, 1974

Scope and Content Note

1 sound cassette (26 min., 46 min.) 3 7/8 x 2 1/2 in. With Linda Bastian; Note: Allan believes this is from "2nd Routine" sponsored by the D'ARC Gallery, NY. "Tape 1 - PNO 4/5," on original inventory.

C4 - Rates of Exchange, 1975

Scope and Content Note

1 sound cassette (8 min., 7 min.) With Mickiko and Charlemagne Palestine, "Tape 2 - PNO 1/2," on original inventory.

C5 - Rates of Exchange 1975 Mar. 22

Scope and Content Note

1 sound cassette of 2 (31 min., 30 min.) 3 7/8 x 2 1/2 in. With Tim Y. "Tape 2 - PNO 3/4," on original inventory.

C6 - Rates of Exchange, 1975 Mar. 22

Scope and Content Note

2nd cassette of 2 (5 min.), 3 7/8 x 2 1/2 in. With Tim Y. "Tape 2 - PNO 5," on original inventory.

C7 - Rates of Exchange, 1975 Mar. 22

Scope and Content Note

1 sound cassette (3 min.) 3 7/8 x 2 1/2 in. Sylvia and Stanley reading, includes note from "S"; "Tape 2 - PNO 6" on original inventory.

C8 [unknown], 1975

Scope and Content Note

1 sound cassette (31 min., 31 min.) 3 7/8 x 2 1/2 in. Side A: "Tape 2 - PNO 7"; Side B: "Tape 3- PNO 1" Labeled "A: male and female" on original inventory.
C9 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette of 4 (18 min.) 3 7/8 x 2 1/2 in. "Tape 3 - PNO 2," on original inventory.

C10 - Rates of Exchange, 1975
Scope and Content Note
2nd sound cassette of 4 (8 min.) 3 7/8 x 2 1/2 in. "Tape 3 - PNO 3," on original inventory.

C11 - Rates of Exchange, 1975
Scope and Content Note
3rd sound cassette of 4 (6 min.) 3 7/8 x 2 1/2 in. Labeled: "person unknown, male." "Tape 3 - PNO 4," on original inventory.

C12 - Rates of Exchange, 1975
Scope and Content Note
4th sound cassette of 4 (31 min., 31 min.) 3 7/8 x 2 1/2 in. Labeled "person unknown, female." "Tape 3 - PNO 5/6," on original inventory.

C13 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (24 min., 29 min.) 3 7/8 x 2 1/2 in. With Charlemagne Palestine and Michiko. "Tape 4 - PNO 1/2," on original inventory.

C14 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (31 min., 7 min.) 3 7/8 x 2 1/2 in. With Victoria, labeled "A1". "Tape 4 - PNO 3/4," on original inventory.

C15 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (21 min., 30 min.) 3 7/8 x 2 1/2 in. With Frantisek or J.P., labeled "A2"; "Tape 4 - PNO 5/ Tape 5 PNO 1" on original inventory.

C16 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (29 min., 31 min.) 3 7/8 x 2 1/2 in. With Michael, labeled as "A3". "Tape 5 - PNO 2/3," on original inventory.

C17 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (7 min.) 3 7/8 x 2 1/2 in. With Max, labeled as "A4". "Tape 5 - PNO 4," on original inventory.

C18 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (30 min., 31 min.) 3 7/8 x 2 1/2 in. Baecker and Kaprow, labeled as "A5". "Tape 6 - PNO 1/2," on original inventory.
C19 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette of 2 (31 min.) 3 7/8 x 2 1/2 in. With Marcia Tucker, labeled "A6". "Tape 6 - PNO 3," on original inventory. [2nd cassette not found, perhaps C8?] See Peter Kirby's inventory.

C20 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (32 min., 32 min.) 3 7/8 x 2 1/2 in. Kaprow to Alanna, labeled "A7". "Tape 7 - PNO 1/2," on original inventory.

C21 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (27 min., 37 min.) 3 7/8 x 2 1/2 in. With Antonio, labeled as "A8". "Tape 6 - PNO 4/5," on original inventory.

C22-C42, 1975-1978
C22 - Rates of Exchange, 1975
Scope and Content Note
1 sound cassette (31 min., 30 min.) 3 7/8 x 2 1/2 in. Kaprow and Inge Baecker, labeled as "A9". "Tape 7 - PNO 3," on original inventory.

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

C24 - Time Pieces, 1975
Scope and Content Note
1 sound cassette (3 min.) 3 7/8 x 2 1/2 in. "Tape 8 -PNO 1," on original inventory.

C25 - Artpark, 1976
Scope and Content Note
1 sound cassette (60 min., 60 min.) 3 7/8 x 2 1/2 in. Labeled "final meeting." "Tape 8 -PNO 2/3," on original inventory.

C26 - Frameworks, 1976
Scope and Content Note
1 sound cassette (40 min. 62 min.) 3 7/8 x 2 1/2 in. With Kaprow, Deeks, and Peters at the Biltmore Hotel, Los Angeles. "Tape 9-PNO 1/2," on original inventory.

C27 - Satisfaction, 1976 Apr 29
Scope and Content Note
1 sound cassette (62 min.) 3 7/8 x 2 1/2 in. Labeled "1st night." "Tape 10-PNO 1/2/3," on original inventory.

C28 - 7 Kinds of Sympathy, 1976?
Scope and Content Note
C29 - 7 Kinds of Sympathy, 1976? 1977?
Scope and Content Note

C30 - Exercises and Tom Peeping, 1977 Nov. 15
Scope and Content Note
1 sound cassette (56 min.; 60 min.) 3 7/8 x 2 1/2 in. With Kaprow, Bruce and Carol. Side 1: (56 min.) "Tape 11-PNO 3"; Side 2: (60 min.) "Tape 12-PNO 1/2," on original inventory.

C31 - Exercises and Tom Peeping, 1978 Mar. 2
Scope and Content Note
1 sound cassette (44 min.) 3 7/8 x 2 1/2 in. Labeled "Kaprow Piece - La Jolla," with Kaprow, Carol, and Bruce. "Tape 12 - PNO 3," on original inventory.

C32 - Carol's Piece, 1978 Mar. 9
Scope and Content Note
1 sound cassette (46 min., 46 min.) 3 7/8 x 2 1/2 in. Allan doesn't remember the title of this Activity. It may be part of "Small exercise I," "Small Exercise 2," or "Mantra." [About noticing everyday events walking around.] "Tape 13 -PNO 1/2" on original inventory.

C33 - Kaprow piece at Bruce Reynolds' house with Moira Roth and Coryl Crane, 1978
Scope and Content Note
1 sound cassette (46 min., 46 min.) 3 7/8 x 2 1/2 in. Allan doesn't remember the title of this Activity. It may be part of "Small Exercise I," "Small Exercise 2," or "Mantra." [About sensing the presence of another person.] "Tape 14-PNO 1/2," on original inventory.

C34 - Standards, 1978
Scope and Content Note
1 sound cassette (30 min.) 3 7/8 x 2 1/2 in. With David Roger and Martha Sanford. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 14-PNO 3," on original inventory.

C35 - Standards, 1978
Scope and Content Note
1 sound cassette (19 min.) 3 7/8 x 2 1/2 in. With Joni Sauke and Carl Petersen. This tape is also labeled "Pre-Standards Sheet Work." "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 15-PNO 1," on original inventory.
C36 - Standards, 1978
Scope and Content Note
1 sound cassette (45 min., 37 min.) 3 7/8 x 2 1/2 in. Interpretations with Sanford Shaman and Bill Witt. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 15-PNO 2/3," on original inventory.

C37 - Standards, 1978 Dec. 10
Scope and Content Note
1 sound cassette (41 min., 44 min.) 3 7/8 x 2 1/2 in. Review #2. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 16-PNO 1/2," on original inventory.

C38 - Standards, 1978 Dec
Scope and Content Note
1 sound cassette (40 min., 37 min.) 3 7/8 x 2 1/2 in. With Bruce and Pat. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event.
Side 1: (40 min.) "Tape 16-PNO 3";
Side 2: (37 min.) "Tape 17-PNO 1" on original inventory.

C39 - Standards, 1978 Dec
Scope and Content Note
1 sound cassette (45 min., 45 min.) 3 7/8 x 2 1/2 in. Final group meeting. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event.
Side 1: (45 min.) "Tape 17-PNO 2";
Side 2: (45 min.) "Tape 18-PNO 1," on original inventory.

C40 - Standards, 1978
Scope and Content Note
1 sound cassette (34 min., 16 min.) 3 7/8 x 2 1/2 in. With Carol Schaaf and Kaprow. This cassette is labeled Jan-Feb. 1979; according to Allan, this is incorrect. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 18-PNO 2/3/4," on original inventory.

C41 - Standards, 1978
Scope and Content Note
1 sound cassette (41 min.) 3 7/8 x 2 1/2 in. "Standards" cassettes were all made in 1978 at the University of Iowa, Cedar Falls. The Activity booklet, "Standards" was partially created from prearranged situations and documentation of the actual Activity / Event. "Tape 19-PNO 1," on original inventory.
C42 - Toothbrushing Piece, 1978
Scope and Content Note
1 sound cassette (31 min., 31 min.) 3 7/8 x 2 1/2 in. With Kaprow, Carol Mansfield, and Bruce Reynolds, La Jolla, CA. Also labeled "meeting following piece, Venice, CA." "Tape 19 - PNO 2/3," on original inventory.


C43 - Standards, 1978
Scope and Content Note
1 sound cassette (45 min., 19 min.) 3 7/8 x 2 1/2 in. "Tape 20-PNO 1/2," on original inventory.

C44 - Standards, 1978
Scope and Content Note
1 sound cassette (40 min.) 3 7/8 x 2 1/2 in. With Rieken/Ploog. Cassette is labeled Jan.-Feb. 1979 - according to Allan this is incorrect. "Tape 20 - PNO 3," on original inventory.

C45 - 2 Appointments, 1978 Jan. 29
Scope and Content Note
1 sound cassette (17 min., 45 min.) 3 7/8 x 2 1/2 in. Side 1: (17 min.) "preliminary intro"; Side 2: (45 min.) "review." "Tape 21-PNO 1; Tape 21-PNO 2," on original inventory.

C46 - 2 Appointments, 1978 Jan. 29
Scope and Content Note
1 sound cassette (34 min.) 3 7/8 x 2 1/2 in. Side 3. "Tape 21-PNO 3," on original inventory.

C47 - Ups/Downs, (What's Cooking II), 1978 Apr. 22
Scope and Content Note
1 sound cassette (45 min., 45 min.) Labeled "What's Cooking II," this was arranged for the "What's Cooking Festival II," Center for Music Experiment, UCSD, La Jolla, CA. "Tape 22 -PNO 1/2," on original inventory.

C48 - Carol Mansfield Piece, 1978 Jan. 19
Scope and Content Note
1 sound cassette (7 min.) 3 7/8 x 2 1/2 in. 2nd tape. "Tape 22-PNO 3," on original inventory. Note from inventory: Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."

C49 - Carol's Reflection Piece, 1978 July 17
Scope and Content Note
1 sound cassette (45 min., 45 min.) 3 7/8 x 2 1/2 in. First half of pre-recordings. "Tape 23-PNO 1; Tape 23-PNO 2," on original inventory. Note from inventory: Allan thinks this recording is part of "Hello/Goodbye."

C50 - Carol's Reflection Piece, 1978 July 17
Scope and Content Note
1 sound cassette (38 min.) 3 7/8 x 2 1/2 in. Second half of pre-recordings. "Tape 24-PNO 1," on original inventory. Note from inventory: Allan thinks this recording is part of "Hello/Goodbye."
C51 - Carol Mansfield Piece, 1978 Jan. 19
Scope and Content Note
1 sound cassette (45 min., 43 min.) 3 7/8 x 2 1/2 in. "Tape 24-PNO 2 and 3," on original inventory. Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."

C52 - Blindsight, 1979 Mar. 10
Scope and Content Note
1 sound cassette (30 min., 31 min.) 3 7/8 x 2 1/2 in. "Tape 25-PNO 1/2," on original inventory. Note on inventory: Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."

C53 - Blindsight, 1979
Scope and Content Note
1 sound cassette (30 min., 3 min.) 3 7/8 x 2 1/2 in. "Tape 25-PNO 3/4," on original inventory. Note from inventory: Allan is unsure what Activity this recording documents. Perhaps "Small Exercises I," "Small Exercises 2" or "Mantra."

C54 - Exercise; [Meyer's piece], 1980 May
Scope and Content Note
1 sound cassette (26 min., 47 min.) 3 7/8 x 2 1/2 in.
Side 1: Exercise (26 min.) Per note in inventory, "Exercise" may be "Small Exercises I." "Small Exercises 2" or "Mantra." "Tape 25-PNO 5" on original inventory.
Side 2: AK talks followed by participants in "The Experience of Giving and Taking," (47 min.); not an AK piece, "This is Meyer's piece." "Tape 26-PNO 1," on original inventory.

C55 - Piece for Pierre Restany, 1981 May 14
Scope and Content Note
1 sound cassette (46 min., 46 min.) 3 7/8 x 2 1/2 in. A discussion after a performance in Paris.
Side 1: (46 min.)"Tape 26-PNO 2;
Side 2: (46 min.), "Tape 27-PNO 1," on original inventory.

C56 - Richard Hamilton Piece (side A); Ludwig Thurmer Piece (side B), 1981 Apr. 17 1981 May 1
Scope and Content Note
1 sound cassette (45 min., 42 min.) 3 7/8 x 2 1/2 in.
Side A: Richard Hamilton (45 min.), "Tape 27-PNO 2";
Side B: Ludwig Thurmer (42 min.), "Tape 28-PNO 1," on original inventory.

C57 - Richard Hamilton Piece, 1981
Scope and Content Note
1 sound cassette (13 min., 13 min.) 3 7/8 x 2 1/2 in. Allan's tape for Hamilton Piece. Richard Hamilton walking through field. "Tape 28-PNO 2,3," on original inventory.

Scope and Content Note
1 sound cassette (46 min., 45 min.) 3 7/8 x 2 1/2 in.
Side A: (46 min.) Peyzac-le Moustier, France, "Tape 28-PNO 4";
Side B: (46 min.) Firenze, "Tape 29-PNO 1," on original inventory.
C59 - Piece for Dany Keller, 1981
Scope and Content Note
1 sound cassette of 2 (45 min., 47 min.) 3 7/8 x 2 1/2 in.
Side 1: 45 min. - "Tape 29-PNO 2";
Side 2: 47 min. - "Tape 30-PNO 1," on original inventory.

C60 - Piece for Dany Keller, 1981
Scope and Content Note
2nd sound cassette of 2 (47 min.) 3 7/8 x 2 1/2 in. "Tape 30-PNO 2," on original inventory.

C61 - Piece for Shlomo and Shula Koren, 1981 May 5
Scope and Content Note
1 sound cassette (45 min., 22 min.) Amsterdam.
Side 1: (45 min.), "Tape 30-PNO 3";
Side 2: (22 min.), "Tape 31-PNO," on original inventory.

C62 - Exercise no. 5, 1981
Scope and Content Note
Activity (Happening) for Rachel Rosenthal's workshop, "DBH" in Los Angeles. The Tape is BLANK. NOT TRANSFERRED, NOT REFORMATTED.

C63 - Piece for 80 Langton Street, 1981 Aug
Scope and Content Note
1 sound cassette (43 min., 25 min.) 3 7/8 x 2 1/2 in. (Alternative space, San Francisco.) "Tape 31-PNO 2/3," on original inventory.

C64-C84, 1981-1987
C64 - Piece for 80 Langton Street, 1981 Aug
Scope and Content Note
1 sound cassette (47 min., 35 min.) 3 7/8 x 2 1/2 in. (Alternative space, San Francisco.) "Tape 32-PNO 1/2," on original inventory.

C65 - Moira Roth, 1982 May 14
Scope and Content Note
1 sound cassette (46 min., 10 min.) 3 7/8 x 2 1/2 in. Interview with Kaprow and Suzanne Lacy, "Tape 33-PNO 1/2," on original inventory.

C66 - Allan, Suzanne and Moira at Moira's, 1983 May 9
Scope and Content Note
1 sound cassette (33 min.) 3 7/8 x 2 1/2 in. Interview: Kaprow and Suzanne Lacy interviewed by Moira Roth. "Tape 33-PNO 3/4/5," on original inventory.

Scope and Content Note
1 sound cassette (45 min., 33 min.) Kaprow lecture at La Jolla Museum of Contemporary Art, "Wolf Kahn talk." Lecture series title: Toward an understanding of issues in 20th century art. "Tape 34-PNO 1/2," on original inventory.
C68 - Wolf Kahn Talk, 1984 Jan. 11
Scope and Content Note
1 sound cassette (46 min. 34 min.) Kaprow lecture at San Diego Museum of Contemporary Art. "Tape 35-PNO 1/2," on original inventory.

C69 - Coryl's Birthday Piece, 1985 Dec. 2
Scope and Content Note
1 sound cassette (47 min., 6 min.) Kaprow's piece for his second wife, Coryl Crane. "Tape 36-PNO 1/2," on original inventory.

C70 - Grad Seminar #5, Art and Politics, 1985 Feb. 4
Scope and Content Note
1 sound cassette of 2 (63 min., 3 min.) Kaprow lecture for UCSD class.
Side 1: (63 min.), "Tape 36-PNO 3,"
Side 2: (3 min.), "Tape 37-PNO 1," on original inventory.

C71 - Grad Seminar #5, Art and Politics, 1985 Feb. 4
Scope and Content Note
2nd sound cassette of 2 (33 min.) Kaprow lecture for UCSD class. "Tape 37-PNO 2," on original inventory.

C72 - Grad Seminar #6, Humor in Art, 1985 Feb. 11
Scope and Content Note
1 sound cassette of 2 (62 min., 62 min.) Kaprow lecture for UCSD class. "Tape 38-PNO 1/2," on original inventory.

C73 - Grad Seminar #6, Humor in Art, 1985 Feb. 11
Scope and Content Note
2nd sound cassette of 2 (6 min.) Kaprow lecture for UCSD class. "Tape 39-PNO 1," on original inventory.
Use copy available.

C74 - Grad Seminar #7, Today's Art of Quotation, 1985 Feb. 18
Scope and Content Note
1 sound cassette of 3 (63 min., 59 min.) Kaprow lecture for UCSD class. "Tape 39-PNO 2/3," on original inventory.
Use copy available.

C75 - Grad Seminar #7, Today's Art of Quotation, 1985 Feb. 18
Scope and Content Note
2nd sound cassette of 3 (47 min., 47 min.) Kaprow lecture for UCSD class. "Tape 40-PNO 1/2," on original inventory.
Use copy available.

C76 - Grad Seminar #7, Today's Art of Quotation, 1985 Feb. 18
Scope and Content Note
3rd sound cassette of 3 (4 min.) Kaprow lecture for UCSD class. "Tape 40-PNO 3," on original inventory.

C77 - Grad Seminar #8, Performance, 1985 Feb. 25
Scope and Content Note
1 sound cassette (62 min., 51 min.) Kaprow lecture for UCSD class. "Tape 41-PNO 1/2," on original inventory.
C78 - Grad Seminar #9, Criticism, 1985 Mar. 4
Scope and Content Note
1 sound cassette (63 min., 48 min.) Kaprow lecture for UCSD class. "Tape 42-PNO 1/2," on original inventory.

C79 - Grad Seminar #10, Collaboration, 1985 Mar. 11
Scope and Content Note
1 sound cassette of 2 (63 min., 63 min.) Kaprow lecture for UCSD class. "Tape 43-PNO 1/2," on original inventory.

C80 - Grad Seminar #10, Collaboration, 1985 Mar. 11
Scope and Content Note
2nd sound cassette of 2 (19 min.) Kaprow lecture for UCSD class. "Tape 44-PNO 1," on original inventory.

C81 - Mills College, 1988 May 5
Scope and Content Note
1 sound cassette (32 min., 32 min.) Kaprow lecture. "Tape 44-PNO 2/3," on original inventory.

C82 - Mills #3, 1988 May 5
Scope and Content Note
1 sound cassette (4 min.) Kaprow lecture. "Tape 44-PNO 4," on original inventory.

C83 - Apples and Oranges, 1986 Oct. 25
Scope and Content Note
1 sound cassette (47 min., 47 min.) "Tape 45-PNO 1/2," on original inventory.

C84 - Allan Kaprow at Penn State, 1987 Mar. 22
Scope and Content Note
1 sound cassette (46 min., 46 min.) Kaprow lecture. "Tape 46-PNO 1/2," on original inventory.

C85-C90, 1977-1995

C85 - Penn State, 1987 Mar. 21
Scope and Content Note
1 sound cassette (31 min., 11 min.) Museum of Art lecture.

C86 - Allan Kaprow with David Antin, 1990 Oct. 22
Scope and Content Note
1 sound cassette (40 min., 43 min.) Lecture. "Tape 47-PNO 2/3," on original inventory.

C87 - Kaprow Kasseler Kunstverein, 1995 Oct. 26
Scope and Content Note
1 sound cassette (35 min.) "Tape 48-PNO 1," on original inventory.
C88 - den Satz von Herm Neuendorf, wiederholen DIE ABARTIGEN, n.d.
Scope and Content Note
1 sound cassette (29 min.) With Kaprow, Vostell, Paik, Saree, Albrecht d., Toche U., Hendricks, and 1 booklet (in folder in Box). "Tape 48-PNO 2," on original inventory.

C89 - den Satz von Herm Neuendorf, wiederholen DIE ABARTIGEN,
Scope and Content Note
1 sound cassette (29 min.) 2nd copy of C88, above. NOT TRANSFERRED / NOT REFORMATTED.

C90 - Courtesy, 1977 Jun. 2
Scope and Content Note
1 sound cassette (15 min.) Labeled "Courtesy," this is a copy from Close Radio cassette. "Tape 48-PNO 3," on original inventory.

Reel-to-reel 1/4 audiotapes, 1957-1966
R1-R4, 1957-1958
R1 - attacks, 1957-1958
Scope and Content Note
1 sound tape reel (9 min.), 7 in., 1/4 in. tape. "Tape 49 - PNO 1," on original inventory. Sound material.

R2 - attacks, 1957-1958
Scope and Content Note

R3 - junk-echoes-distortions, 1957-1958
Scope and Content Note
1 sound tape reel (12 min.), 7 in., 1/4 in. tape."Tape 49 - PNO 5," on original inventory. Sound material.

R4 - Rapid Changes, 1957-1958
Scope and Content Note
1 sound tape reel (3 min.), 5 in., 1/4 in. tape. "Tape 49 - PNO 6," on original inventory. Sound material for piece.

R5-R8, 1957-1958
R5 - sound sources, 1957-1858
Scope and Content Note
1 sound tape reel (4 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 7," on original inventory. Labelled "Poem" on reel.

R6 - sound sources, 1957-1958
Scope and Content Note
1 sound tape reel, 5 in., 1/4 in. tape. "Blank tape?" on original inventory. [NOT TRANSFERRED / NOT REFORMATTED.]
R7 - 18 Happenings in 6 Parts, 1958
Scope and Content Note
1 sound tape reel (7 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 8," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

R8 - 18 Happenings in 6 Parts, 1958
Scope and Content Note
1 sound tape reel (7 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 9," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

R9 - 18 Happenings in 6 Parts, 1958
Scope and Content Note
1 sound tape reel (7 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 10," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

R10 - 18 Happenings in 6 Parts, 1958
Scope and Content Note
1 sound tape reel (6 min.), 5 in., 1/4 in. tape. "Tape 49-PNO 11," on original inventory. Note: This tape comes from one of two Environments created at the Hansa Gallery in 1958. It was incorporated along with new sound material into 18 Happenings in 6 Parts; Allan is unsure of the titles for the Hansa Environments in 1958.

R11 - 18 Happenings in 6 Parts, 1958
Scope and Content Note
1 sound tape reel (20 min.), 7 in., 1/4 in. tape. "Tape 49-PNO 12," on original inventory. Sound material.

R12 - Show, Tape #1, 1958
Scope and Content Note
1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 1," on original inventory.

R13-R16, 1958

R13 - Show, Tape #2, 1958
Scope and Content Note
1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 2," on original inventory.

R14 - Show, Tape #3, 1958
Scope and Content Note
1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 3," on original inventory.
R15 - Show, Tape #4, 1958
Scope and Content Note
1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 4," on original inventory.

R16 - Show, Tape #5, 1958
Scope and Content Note
1 sound tape reel (8 min.), 4 in., 1/4 in. tape. "Tape 50-PNO 5," on original inventory.

R17-R20, 1960
R17 - intermission piece from The Killers (pt. 1), 1960 Mar.
Scope and Content Note
1 sound tape reel, 7 in., 1/4 in. tape. Reuben Gallery. Tape labeled "reel I Mar 1960 Intermission Piece 71/2 Kaprow Original." [NOT TRANSFERRED / NOT REFORMATTED. Copy of R19, below]

R18 - intermission piece from The Killers (pt.2), 1960
Scope and Content Note
1 sound tape reel, 7 in., 1/4 in. tape. Labeled Rueben Gallery. [NOT TRANSFERRED / NOT REFORMATTED. Copy of R20, below]

R19 - intermission piece from The Killers, 1960
Scope and Content Note
1 sound tape reel (34 min.), 7 in., 1/4 in. tape. "Tape 50-PNO 6," on original inventory.

R20 - intermission piece from The Killers, 1960
Scope and Content Note
1 sound tape reel (34 min.), 7 in., 1/4 in. tape. "Tape 50-PNO 7," on original inventory.

R21-R24, 1960-1961
R21 - Good-bye Shirley Cannonball?, 1960
Scope and Content Note
1 sound tape reel 21 min.), 1/4 in. tape. Note: this work was later re-titled "Coca-Cola Shirley Cannonball"? "Tape 51 - PNO 1" on original inventory.

R22 - Ann Arbor, 1961
Scope and Content Note
1 sound tape reel (6 min.) 1/4 in. tape."Tape 51-PNO 2, 6 min." on original inventory.

R23 - A Spring Happening, 1961
Scope and Content Note

R24 - A Spring Happening, 1961
Scope and Content Note
1 sound tape reel (6 min.), 1/4 in. tape. "Tape 51-PNO 4," on original inventory.
**R25 - Words, 1962**

**Scope and Content Note**

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

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

**Scope and Content Note**

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

**R27 - Gas, 1966**

**Scope and Content Note**


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

**Scope and Content Note**

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

**box 85**

**R29-R35, 1961**

**R29 - unidentified Happening, 1961**

**Scope and Content Note**

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

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

**Scope and Content Note**

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

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

**Scope and Content Note**

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

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

**Scope and Content Note**

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

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

**Scope and Content Note**

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

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

**Scope and Content Note**

1 sound reel, 5 in. Kaprow recording his son Anton's voice, probably at first year birthday party. "Tape 52-PNO 4," on original inventory.
**R34 - Conference of the Society of Cemetery Aestheticians, n.d.**

Scope and Content Note


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

Scope and Content Note

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

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**Videos, 1966-1996**

**V1-V4, 1966-1969**

**V1 - Gas, 1966**

Scope and Content Note

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

**V2 - Hello, 1968**

Scope and Content Note

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

Use copies available (Use VHS tapes 17, 30 and DVD).

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

Scope and Content Note

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

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

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

Scope and Content Note

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

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

**V58 - Tag, 1971**

Scope and Content Note

1 videoreel of 2 : 1/2 in. (32:18) : sd., b & w.


Use copy available.

**V59 - Tag, 1971**

Scope and Content Note

2nd videoreel of 2 : 1/2 in. (32:56) : sd., b & w.


Use copy available.

**V5 - Tracts, 1971 May 7**

Scope and Content Note

1 videoreel (32 min.),sd., b&w, 1/2 in. tape. Videotape by Paul Challacombe. (see also F.25-F.31)

Use copies available (Use VHS tape 20 and DVD).
V6 - Fragile works of Art (Bob McCarn), 1971?
Scope and Content Note
1 videoreel (55 min.), b&w, 1/2 in. tape. MFA thesis project by Bob McCarn, Cal Arts. Not a Kaprow event. (see also F.5, F.6, F.42)
Use copies available (Use VHS tape 28 and DVD).

V7 - Tieing Up. . . , 1971?
Scope and Content Note
1 videoreel (27 min.), b&w, 1/2 in. tape. Tony Ramos, Lowell Darling, Greg Edwards at Cal Arts. Labelled "Technological Trypditch." Class project. Not a Kaprow event.
Use copies available (Use VHS tape 28 and DVD).

V8 - Message Units Test Tape I, 1972
Scope and Content Note
1 videoreel 2 (16 min.) sd., b&w, 1/2 in. tape. "No master" - note on tape.
Use copies available (Use VHS tape 23 and DVD).

V9 - Message Units Test Tape II, 1972
Scope and Content Note
2nd videoreel of 2 (32 min.), sd., b&w, 1/2 in. tape.
Use copies available (Use VHS tape 23 and DVD).

V10 - Message Units, 1972
Scope and Content Note
1 videoreel, sd., b&w, 1/2 in. tape. [Copy? NOT REFORMATTED; not on Peter Kirby's inventory.]

V11 - Message Units Performance Documentation, 1972
Scope and Content Note
1 videoreel (32 min.), b&w, 1/2 in. tape.
Use copies available (Use VHS tape 25 and DVD).

V12 - Message Units I and II, 1972
Scope and Content Note
1 videoreel, 1/2 in. tape. [Copy? NOT REFORMATTED; not on Peter Kirby's inventory.]

V13-V20, 1972-1973
V13 - Message Units (Final), 1972 1972?
Scope and Content Note
1 videoreel (42 min.), sd., b&w, 1/2 in. tape. Illinois State University, Normal. Hugh Stumbo. Tape is labelled "Happening."
Use copies available (Use VHS tape 24 and DVD).

V14 - Scales, Cal Arts, or 1971 1972
Scope and Content Note
1 videoreel of 2 (18 min.), sd., b&w, 1/2 in. tape. Piece at Cal Arts.
Use copies available (Use VHS tape 23 and DVD).
V15 - Scales, Cal Arts, or 1971 1972
Scope and Content Note
2nd videoreel of 2 (18 min.), sd., b&w, 1/2 in. tape. Piece at Cal Arts.
Use copies available (Use VHS tape 23 and DVD).

V16 - Scales, Cooper Union, or 1972 1973
Scope and Content Note
1 videoreel of 5 (33 min.), sd., b&w, 1/2 in. tape. Piece at Cooper Union.
Use copies available (Use VHS tape 21 and DVD).

V17 - Scales, Cooper Union, or 1972 1973
Scope and Content Note
2nd videoreel of 5 (32 min.), sd., b&w, 1/2 in. tape.
Use copies available (Use VHS tape 21 and DVD).

V18 - Scales, Cooper Union, or 1972 1973
Scope and Content Note
3rd videoreel of 5 (22 min.), sd., b&w, 1/2 in. tape.
Use copies available (Use VHS tape 22 and DVD).

V19 - Scales, Cooper Union, or 1972 1973
Scope and Content Note
4th videoreel of 5 (30 min.), sd., b&w, 1/2 in. tape.
Use copies available (Use VHS tape 22 and DVD).

V20 - Scales, Cooper Union, or 1972 1973
Scope and Content Note
5th videoreel of 5 (32 min.), sd., b&w, 1/2 in. tape.
Use copies available (Use VHS tape 22 and DVD).

V21-V28, 1973-1974
V21 - Time Pieces, (Berlin) 1973
Scope and Content Note
1 videoreel (48 min.), sd., b&w, 1/2 in. tape.
Use copies available (Use VHS tape 26 and DVD).

Scope and Content Note
1 videoreel, sd., b&w, 1/2 in. tape. At Western Washington State College
(Bellingham, WA), camerawork and editing by Lawrence Harrison.
Use copies available (Use VHS tape 25 and DVD).

V23 - People of Pulsa, Paul and others, 1974?
Scope and Content Note
1 videoreel (17 min.), sd., b&w, 1/2 in. tape. Paul Fugue, Patrick Clancy. Not a
Kaprow event.
Use copies available (Use VHS tape 19 and DVD).

V24 - Baggage, April 1972
Scope and Content Note
1 videoreel (19 min.), sd., b&w, 1/2 in. tape. Rice University.
Use copies available (Use VHS tape 20 and DVD).
V25 - Then, 1974
Scope and Content Note
1 videoreel (20 min.), sd., b&w, 1/2 in. tape. Allan Kaprow's first video as a video, rather than as documentation.
Use copies available (Use VHS tape 25 and DVD).

V26 - 2nd Routine, 1974
Scope and Content Note
1 videoreel (30 min.), sd., b&w, 1/2 in. tape. Stefanotty Gallery, New York.
Use copies available (Use VHS tape 20 and DVD).

V27 - 3rd Routine - "copy of tapes made in Köln," 1974 July 17
Scope and Content Note
1 videocassette (PAL) (12 min.), sd., b&w, 3/4 in. tape. For Project 74, Kölnischer Kunstverein-Köln.
Use copies available (Use VHS tape 16 and DVD).

V28 - Then (Florence), 1974
Scope and Content Note
1 videocassette (PAL) (25 min.), sd., b&w, 3/4 in. tape. NTSC. Produced by Art/Tapes/ZZ. Florence. [NOT TRANSFERRED / NOT REFORMATTED.]

V29-V34, 1974-1975

V29 - 3rd Routine (Florence), 1974
Scope and Content Note
1 videocassette (PAL) (60 min.), sd., b&w, 3/4 in. tape. Severe technical problems.
[NOT TRANSFERRED / NOT REFORMATTED.]

V30 - Then, 1974
Scope and Content Note
Use copy available (Use VHS tape 16).

V31 - 2nd Routine (New York), 1974
Scope and Content Note
1 videocassette (U-Matic) (16 min.), sd., b&w, 3/4 in. tape.
Use copy available (Use VHS tape 17).

V32 - Warm-Ups, 1975
Scope and Content Note
1 videocassette (U-Matic PAL) (14 min.), sd., col., 3/4 in. tape. Transfer from 16 mm. film. [REFORMATTED from the film; See F47.]
Use copy available (Use VHS tape 1).

V33 - Rates of Exchange, 1975
Scope and Content Note
1 videocassette (U-Matic) (46 min.), sd., b&w, 3/4 in. tape. Tape made by Peter Kirby.
Use copies available (Use VHS tape 15 and DVD).
V34 - Time Pieces, 1975  
Scope and Content Note  
1 videocassette (U-Matic) (29 min.), col., b&w, mono., 3/4 in. tape. 1 of 2 copies (see V35). Tape by Peter Kirby. 
Use copies available (Use VHS tape 18 and DVD).

V35-V41, 1975-1977
V35 - Time Pieces, 1975  
Scope and Content Note  
1 videocassette (U-Matic) (29 min.), col., mono., 3/4 in. tape. Tape by Peter Kirby. 
Copy 2 [see V34]. [NOT TRANSFERRED / NOT REFORMATTED.]

V36 - Rates of Exchange, 1975  
Scope and Content Note  
1 videoreel, 1/2 in. tape. Copy of V33? [NOT REFORMATTED; not on Kirby's inventory.]

V37 - Seven Kinds of Sympathy, 1976  
Scope and Content Note  
1 videocassette (U-Matic) (8 min.), sd., col., 3/4 in. tape. Tape by Peter Kirby.  
Use copies available (Use VHS tape 18 and DVD).

V38 - Durations, 1976  
Scope and Content Note  
1 videoreel (U-Matic PAL) (20 min.), si., b&w, 1/2 in. tape, Pro Musica Nova, Radio Bremen. Transfer of unfinished film, sound track never completed: See Durations on 16 mm. film (F50, F51). Transferred and reformatted from film. [NOT TRANSFERRED / NOT REFORMATTED.]

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

V40 - Private Parts, 1977  
Scope and Content Note  
1 videocassette (U-Matic) (17 min.), col., mono., 1/2 in. tape. 1 of 3 copies. Tape by Peter Kirby.  
Use copies available (Use VHS tape 3 and DVD). 

V41 - Private Parts, 1977  
Scope and Content Note  
1 videocassette (U-Matic) (17 min.), col., mono., 1/2 in. tape. Copy 2 of V40. Tape by Peter Kirby. [NOT TRANSFERRED / NOT REFORMATTED.]

V42 - Private Parts, 1977  
Scope and Content Note  
1 videocassette (U-Matic) (17 min.), col., mono., 3/4 in. tape. Copy 3 of V40. Tape by Peter Kirby. [NOT TRANSFERRED / NOT REFORMATTED.]
V43 - Common Senses, 1977
Scope and Content Note
1 videocassette (U-Matic) (6 min.), col.mono, 3/4 in. tape. 1 of 3 copies. Tape by
 Peter Kirby.
Use copies available (Use VHS tape 3 and DVD).

V44 - Common Senses, 1977
Scope and Content Note
1 videocassette (U-Matic) (6 min.), 3/4 in. tape. Copy 2 of V43. Tape by Peter Kirby.
[NOT TRANSFERRED / NOT REFORMATTED.]

V45 - Common Senses, 1977
Scope and Content Note
1 videocassette (U-Matic) (6 min.), col., mono., 3/4 in. tape. Tape by Peter Kirby.
Copy 3 of V43. [NOT TRANSFERRED / NOT REFORMATTED.]

V46 - The Shortest Parade, 1981
Scope and Content Note
"Edited, Dub."
Use copies available (Use VHS tape 15 and DVD).

V47 - Tease: unedited takes for 1 minute spots, Video as attitude conference,
Santa Fe, 1983 May
Scope and Content Note
1 videocassette (U-Matic) (20 min.), col., 3/4 in. tape. "Will you answer" - written on
tape. [NOT TRANSFERRED / NOT REFORMATTED.]

V48 - Tease: unedited takes for 1 minute spots, Video as attitude conference,
Santa Fe, 1983 May
Scope and Content Note
1 videocassette (U-Matic) (20 min.), col., 3/4 in. tape. [NOT TRANSFERRED / NOT
REFORMATTED.]

V49 - Tease: takes for 1 minute spots, Video as attitude conference, Santa Fe,
1983 May
Scope and Content Note
1 videocassette (U-Matic) (6 min.), col., mono.,3/4 in. tape. Six 30 sec. spots
created at the Video as Attitude festival. "Edited master" - written on tape.
Use copies available (Use VHS tape 17 and DVD).

V50 - Portable TV on Allan Kaprow: episodes 6 and 7, 1989?
Scope and Content Note
1 videocassette (VHS) (30 min.), col.,sd.,1/2 in. tape. Both episodes directed by
Steve Farley with Paul Brach, Marianne Jones and Daniela Klare. Williams College?
Use copies available (Use VHS tape 4 and DVD).

V51 - Negesy/Kaprow flux events, 1991
Scope and Content Note
1 videocassette (VHS) (60 min.), col.,sd.,1/2 in. tape. Univ. of Calif., San Diego.
Use copies available (Use VHS tape 14 and DVD).
Series X. Films, Video and Audio Tapes, 1957-1995

V52-V54, 1992-1996

V52 - The Kaprow Family at Naples, 1992
Scope and Content Note
1 videocassette (VHS PAL) (43 min. 30 sec.), col. sd., 1/2 in. tape.
Use copies available (Use VHS tape 16 and DVD).

V53 - Hors Limites (L'Art et la vie), 1994
Scope and Content Note
1 videocassette (Betacam SP PAL) (3 min.), col., sd., 1/2 in. tape. Interview with Kaprow at exhibit, Centre Georges Pompidou.
Use copies available (Use VHS tape 16 and DVD).

V54 - Happening, University of Iowa Museum of Art, 1996 March 5-8
Scope and Content Note
Use copies available (Use VHS tapes 5-9 and DVD).

V55-V57, ca. 1972

V55 - Kaprow lecture, ca. 1972
Scope and Content Note
1 videoreel (62 min.), b&w, sd., 1/2 in. tape.
Use copies available (Use VHS tape 27 and DVD).

V56 - Kaprow lecture about "Easy," ca. 1972
Scope and Content Note
1 videoreel (32 min.), b&w, sd., 1/2 in. tape. Chicago.
Use copies available (Use VHS tape 19 and DVD).

V57 - Kaprow lecture, Cooper Union, ca. 1972.
Scope and Content Note
1 videoreel (19 min.), b&w, sd., 1/2 in. tape.
Use copies available (Use VHS tape 19 and DVD).

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

F1-F21, 1968-1973

F1 - Population 1, 1968
Scope and Content Note
1 film reel (Super 8)(3 min.) col., si.
Use copies available (Use VHS tape 11 and DVD).

F2 - Population 2, 1968
Scope and Content Note
1 film reel (Super 8)(3 min.) col., si.
Use copies available (Use VHS tape 11 and DVD).

F3 - Sweet Wall (beginning), 1970
Scope and Content Note
1 film reel (Super 8)(3 min.) col., si.
F4 - *Sweet Wall; Zorthian's Thanksgiving, 1970*
Scope and Content Note
1 film reel (Super 8) col., si.

F5 - *Fragile Works of Art, by Robert McCarn (Tony’s reel), 1971?*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si. Not a Kaprow Event (see also V.6, F42)
Use copies available (Use VHS tape 11 and DVD).

F6 - *Fragile Works of Art, by Robert McCarn (leaving for Berkeley; M.F.A), 1971*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si. Not a Kaprow Event (see also V.6,F.42)
Use copies available (Use VHS tape 11 and DVD).

F7 - *Calendar I, 1971*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si.
Use copies available (Use VHS tape 10 and DVD).

F8 - *Calendar II, 1971*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si.
Use copies available (Use VHS tape 10 and DVD).

F9 - *Calendar III, 1971*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si.
Use copies available (Use VHS tape 10 and DVD).

F10 - *Calendar IV, 1971*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si.
Use copies available (Use VHS tape 10 and DVD).

F11 - *Allan’s Calendar, 1971*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si.
Use copies available (Use VHS tape 10 and DVD).

F12 - *Allan’s Calendar, 1971*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si.
Use copies available (Use VHS tape 10 and DVD).

F13 - *Allan Kaprow Ski Lift, Aspen, 1971 June*
Scope and Content Note
1 film reel (Super 8) (3 min.) col., si., Aspen Design Conference.
Use copies available (Use VHS tape 10 and DVD).
F14 - Kaprow Aspen Event, conference section, 1971
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si., Aspen Design Conference.
Use copies available (Use VHS tape 10 and DVD).

F15 - Kaprow Aspen Event, 1971
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si., Aspen Design Conference.
Use copies available (Use VHS tape 10 and DVD).

F16 - Kaprow Aspen Event (+ late PM cocktail study), 1971
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si., Aspen Design Conference.
Use copies available (Use VHS tape 10 and DVD).

F17 - Helicopter (Alison Knowles and Norm Kaplan’s event); Alison Knowles at "House of Dust," 1971 May
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si., Alison Knowles at Cal Arts. Not a Kaprow event.
Use copies available (Use VHS tape 10 and DVD).

F18 - HIGHS Temp Shadow, 1973
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si.
Use copies available (Use VHS tape 11 and DVD).

F19 - HIGHS (temp), 1973
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si.
Use copies available (Use VHS tape 11 and DVD).

F20 - HIGHS Shadow (part), 1973
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si.
Use copies available (Use VHS tape 11 and DVD).

F21 - HIGHS heat, outside, 1973
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si.
Use copies available (Use VHS tape 11 and DVD).

box 97
F22-F39, 1971-1976
F22 - Big Sur Ocean, n.d.
Scope and Content Note
1 film reel (Super 8). (3 min.). col., si., Not a Kaprow event.
Use copies available (Use VHS tape 11 and DVD).

F23 - Durations (unedited footage), 1976
Scope and Content Note
1 film reel(Super 8). (3 min.). col., si. ("Ice piece" on Kirby inventory.)(see also F.50,F.51)
Use copy available.
F24 - Durations (unedited footage), 1976  
Scope and Content Note  
1 film reel (Super 8)(3 min.).col.,si.,("Ice piece" on Kirby inventory.)(see also F.50,F.51)  
Use copy available.

F25 - Tracts: 1st day, masking, playing, arranging the forms and mixing concrete, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.).col.,si., (See also V.5)  
Use copies available (Use VHS tape 11 and DVD).

F26 - 1st day PM, n.d.  
Scope and Content Note  
1 film reel (Super 8). (3 min.) col., si.  
Use copies available (Use VHS tape 11 and DVD).

F27 - Tracts: 2nd day breaking 12 ft., 6 ft. pouring new forms with rubble, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.) col.,si., (See also V.5).  
Use copies available (Use VHS tape 11 and DVD).

F28 - Tracts: 3rd day 3 ft. glade burying rubble, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.) col., si. (See also V.5).  
Use copies available (Use VHS tape 11 and DVD).

F29 - Tracts: 3rd day PM field, breaking second set, burying, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.).col.,si. (See also V.5).  
Use copies available (Use VHS tape 11 and DVD).

F30 - Tracts: 3rd day PM breaking and burying 2nd rubble, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.).col.,si. (See also V.5).  
Use copies available (Use VHS tape 11 and DVD).

F31 - Tracts: 3rd day PM last reel, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.).col.,si. (See also V.5).  
Use copies available (Use VHS tape 11 and DVD).

F32 - Print-Out: Part I, good close up of tires, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.).col.,si.  
Use copies available (Use VHS tape 10 and DVD).

F33 - Print-Out: Part II, 1971  
Scope and Content Note  
1 film reel (Super 8)(3 min.).col.,si.  
Use copies available (Use VHS tape 10 and DVD).
F34 - Print-Out: Part I (Night film) no good, 1971
Scope and Content Note
1 film reel (Super 8)(3 min.).col.,si.
Use copies available (Use VHS tape 10 and DVD).

F35 - Print-Out: Part I, 1971
Scope and Content Note
1 film reel (Super 8)(3 min.).col.,si.
Use copies available (Use VHS tape 10 and DVD).

F36 - Print-Out: Part II, good, 1971
Scope and Content Note
1 film reel (Super 8)(3 min.).col.,si.
Use copies available (Use VHS tape 10 and DVD).

F37 - Print-Out: End Part II, 1971
Scope and Content Note
1 film reel (Super 8)(3 min.).col.,si.
Use copies available (Use VHS tape 10 and DVD).

F38 - Anton's Milano film, 1971
Scope and Content Note
1 film reel (Super 8). (3 min.) col., si. Not a Kaprow event.
Use copies available (Use VHS tape 10 and DVD).

Scope and Content Note
1 film reel (Super 8)(3 min.).col.,si.
Use copies available (Use VHS tape 10 and DVD).

F40-F45, 1964-1970
F40 - Household, 1964
Scope and Content Note
1 film reel (16 mm) (8 min. 30 sec.), si., b&w.
Use copies available (Use VHS tape 3 and DVD).

F41 - Gas, 1966
Scope and Content Note
1 film reel (16 mm) (26 min. 52 sec.), sd., col. Produced by WCBS TV.
Use copies available (Use VHS tape 1 and DVD).

F42 - Fragile Works of Art, 1967
Scope and Content Note
1 film reel (Super 8)(21 min. 5 sec.) col.,si., No label. Robert McCarn's MFA project at Cal Arts. (see also F.5,F.6,V.6)
Use copies available (Use VHS tape 12 and DVD).
F43 - Refills (8 mm), 1968
Scope and Content Note
1 film reel (regular 8) (18 min.), col. Commissioned by Emily Lodge Gallery.
Performed at Hofstra University, Memorial Park, Sea Cliff, LI; Cow Lane, Kings Point,
LI.
Use copies available (Use VHS tape 13 and DVD).

F44 - Overtime (16 mm), 1968
Scope and Content Note
1 film reel (16 mm.) (7 min. 52 sec.) si., b&w UC San Diego.
Use copies available (Use VHS tape 1 and DVD).

F45 - Moving, 1969
Scope and Content Note
1 film reel (Super 8) (16 min. 41 sec.) sd.,col., Chicago, Bruce Freeland, camera.

F46-F51, 1973-1976
Scope and Content Note
1 film reel (16 mm.) (18 min., 39 sec.) sd., b&w. Portland Center for Visual Arts.
Use copies available (Use VHS tape 2 and DVD).

F47 - Warm-ups, 1975
Scope and Content Note
1 film reel (16 mm.) (14 min., 20 sec.) sd., col. Kaprow in Berlin. [Tape #1 on
original inventory.]
Use copies available (Use VHS tape 1 and DVD).

F48 - Comfort Zones, 1975
Scope and Content Note
1 film reel (16 mm.) (17 min., 10 sec.) sd., b&w. Produced by Galeria Vandres, S.A.
Kaprow in Madrid.
Use copies available (Use VHS tape 2 and DVD).

F49 - Comfort Zones (16 mm), 1975
Scope and Content Note
1 film reel. Copy? NOT TRANSFERRED / NOT REFORMATTED.

F50 - Durations, 1976 May
Scope and Content Note
1 film reel (Super 8) (9 min.) sd. Film by Peter Wehr, Berlin. Soundtrack by
Tangerine Dream. Piece done May 1976, Bremen.(see also F.23, F.24)
Use copies available (Use VHS tapes 2, 11, 12 and DVD).

F51 - Durations, 1976
Scope and Content Note
1 film reel (16 mm.) (20 min., 10 sec.) si., col. In cooperation with Pro Musica Nova,
Radio Bremen. (Unfinished film, sound track never completed.) (see also F.23,
F.24)
Use copies available (Use VHS tapes 2, 11 and DVD).
V60 - T. Ramos/ L. Darling, Sculpture Space #1, circa 1972
Scope and Content Note
1 videoreel : 1/2 in. (31:45) : sd., b & w.
1 videocassette (Betacam SP). Archival master.
Use copy available.

V61 - Chana Davis/Lenny Horowitz, Stairway and Tunnel, circa 1972
Scope and Content Note
1 videoreel : 1/2 in. (31:08) : sd., b & w.
1 videocassette (Betacam SP). Archival master.
Use copy available.

V62 - T. Ramos/L. Darling, Sculpture Space #5, circa 1972
Scope and Content Note
1 videoreel : 1/2 in. (10:09) : sd., b & w.
1 videocassette (Betacam SP). Archival master.
Use copy available.

V63 - T. Ramos/L. Darling, Bound in Bags, circa 1972
Scope and Content Note
1 videoreel : 1/2 in. (18:48) : sd., b & w.
1 videocassette (Betacam SP). Archival master. (See also V-7 for more footage of this student project.)
Use copy available.

V64 - Bob McCarn, Building a Fence, ca. 1972
Scope and Content Note
1 videoreel : 1/2 in. (28:28) : sd., b & w.
1 videocassette (Betacam SP). Archival master.
Use copy available.

V65 - Lloyd Hamrol, Men's Group, ca. 1972
Scope and Content Note
1 videoreel : 1/2 in. (28:59) : sd., b & w.
1 videocassette (Betacam SP). Archival master.
Use copy available.

box 101

V66-V69 (1/2 in. and U-matic), 1970-1982
V66 - Max Neuhaus, Pocket Rocket, n.d.
Scope and Content Note
1 videoreel : 1/2 in. (07:52): sd., col.
1 videocassette (Betacam SP). Archival master.
Use copy available.

Scope and Content Note
1 videocassette (U-Matic) (37:00) : sd., b & w.
Videodata Bank, School of the Art Institute of Chicago. MAY NOT BE DUPLICATED.
Use copies available (Use VHS tape 29 and DVD).
V68 - Nam June Paik, "Allan n' Allan's Complaint," 1982
Scope and Content Note
1 videocassette (U-Matic) (30 min.) : sd., col.

V69 - Wolfgang Stoerchle, Video Works, 1970-1972
Scope and Content Note
1 videoreel : 1/2 in. (1:01:48) : sd., b & w.
1 videocassette (Betacam SP). Archival master.
Use copy available.

box 102

V70-V74 (Beta and VHS), 1990-1991
V70 - The Avant-Garde in Russia, 1910-1930 (arts channel), n.d.
Scope and Content Note
1 videocassette.
2 videocassettes of 2 (Betacam SP). Archival master.

V71 - Theresa Allen, final class project, 1991
Scope and Content Note
1 videocassette. (04:34) : sd., col.
Use copy available.

V72 - Bob K.(?), KFC Queen / The Silence That Silences, n.d.
Scope and Content Note
1 videocassette. (52:49) : sd., col.
Use copy available.

Scope and Content Note
1 videocassette. (1:25:38) : sd., col.
Use copy available.

V74 - M. Counts, Stage 2- (A) Happening (s) Among Happenings a Defibrillation - of Homage n.d.
Scope and Content Note
1 videocassette. (34:05) : sd., col.
Use copy available.

box 103

Other artists' audio tapes,
R36-R40 (1/4 in. reels), 1954-1955
R36 - Ben Westbrook, Concrete, 1954-1955
Scope and Content Note
1 sound tape reel.0:26:55

R37 - Ben Westbrook, Backwards, n.d.
Scope and Content Note
1 sound tape. 0:19:47

R38, R38a - Ben Westbrook, #1 and #2 n.d.
Scope and Content Note
2nd sound tape reels. 0:11:49
Scope and Content Note  
1 sound tape reel.0:11:49

R40 - Dick Higgins, Symphony no. 3 and Fishy’s Quadrilateral, 1960  
Scope and Content Note  
1 sound tape reel.0:11:56

R41-R44 (1/4 in. reels), n.d.  
R41 - French Music Makers, Program #11, Concrete Music Part I, n.d.  
Scope and Content Note  
1 sound tape reel of 2. 0:28:48

R42 - French Music Makers, Program #11, Concrete Music, Part II, n.d.  
Scope and Content Note  
2nd sound tape reel of 2.0:28:14

R43 - French Music Makers, Program #12, Concrete Music Part I, n.d.  
Scope and Content Note  
1 sound tape reel of 2.0:29:11

R44 - French Music Makers, Program #12, Concrete Music Part II, n.d.  
Scope and Content Note  
2nd sound tape reel of 2.0:27:54

R45 - French Music Makers, Program #13, Concrete Music Part I, n.d.  
Scope and Content Note  
1 sound tape reel of 2.0:34:16

R46 - French Music Makers, Program #13, Concrete Music Part II, n.d.  
Scope and Content Note  
2nd sound tape reel of 2.0:25:11

R47 - Jerome Bruner, Education of the Young, n.d.  
Scope and Content Note  
1 sound tape reel.0:57:44

R48 - Loran Carrier, Game Opera, 1969  
Scope and Content Note  
1 sound tape reel. With clippings in folder. 0:44:02

C91 - Nancy Buchanan, Laurel Klick, Guy De Cointet, Ant Farm, Close Radio Cassette #1, ca. 1977  
Scope and Content Note  
1 sound cassette of 2.1:00:00

C92 - Chris Burden, Tom Recchion, Doug Huebler, Barbara Smith, Close Radio Cassette #2, ca. 1977  
Scope and Content Note  
2nd sound cassette of 2.1:00:00
C93 - Into the Light: Art of the Commonplace from Wordsworth to John Cage, n.d.
Scope and Content Note
1 sound cassette. From television program "Meridian" 0:17:46

C94 - Clarence Schmidt, n.d.
Scope and Content Note
1 sound cassette 0:26:54

C95 - Stephan Von Huene, UCSD, 1991 Apr. 26
Scope and Content Note
1 sound cassette. Audio irretrievable: NOT REFORMATTED

C96 - CAA talk, Vito Acconci, Joan Jonas, Yvonne Rainer n.d.
Scope and Content Note
1 sound cassette 1:16:48

Scope and Content Note
1 sound cassette 0:21:49

Scope and Content Note
1 sound cassette 0:23:29

box 105A
Terry Allen, "gonna california," n.d.
I-X Oversize from Series I-X, 1949-1970
Physical Description: 5 boxes and 2 rolls
Scope and Content Note
Oversize materials pulled from Series I, IV, VI, IX, and X.

box 106*
From Series I and IV
Scope and Content Note

box 107*
From Series VIC
Scope and Content Note
Art Reproductions

box 108*
From Series IX
Scope and Content Note
Photographic Portraits of Kaprow; contact prints of various events and family members. Photo credit: Pierre Berdoy; Jurgen MÄ¼ller Schneck.

box 109*
From Series X
Scope and Content Note
LP Recording, "How to Make a Happening," with masters.

box 110*
From Series X
Scope and Content Note
Metal Plate used in the silkscreening of LP recording cover.
box 111*  

From Series X
Scope and Content Note
Silkscreened plastic cover for LP recording.

From Series III
Scope and Content Note
Slides, negatives, minox and color pulled from Project files in Boxes 4-8

box 112, folder 7 from Box 5, folder 11
box 112, folder 8 from Box 6, folder 3
box 112, folder 9 from Box 6, folder 4
box 112, folder 10 from Box 6, folder 6
box 112, folder 11 from Box 6, folder 7
box 112, folder 12 from Box 7, folder 1
box 112, folder 13 from Box 7, folder 3
box 112, folder 14 from Box 7, folder 4
box 112, folder 15 from Box 7, folder 5
box 112, folder 16 from Box 7, folder 7
box 112, folder 17 from Box 7, folder 9
box 112, folder 18 from Box 8, folder 2
box 112, folder 19 from Box 8, folder 3
box 112, folder 20 from Box 8, folder 4
box 112, folder 21 from Box 8, folder 7

From Series III
Scope and Content Note
Slides, negatives, minox and color pulled from Project files in Boxes 9-13

box 113, folder 1 from Box 9, folder 1B
box 113, folder 2 from Box 9, folder 2
box 113, folder 3 from Box 9, folder 3
box 113, folder 4 from Box 9, folder 7
box 113, folder 5 from Box 11, folder 11
box 113, folder 6 from Box 11, folder 6
box 113, folder 7 from Box 12, folder 2
box 113, folder 8 from Box 12, folder 7
box 113, folder 9 from Box 12, folder 9
box 113, folder 10 from Box 13, folder 3
box 113, folder 11 from Box 13, folder 8

From Series III
Scope and Content Note
Slides, negatives, minox and color pulled from Project files in Boxes 14-20

box 114, folder 1 from Box 14, folder 1
box 114, folder 2 from Box 14, folder 2
box 114, folder 3 from Box 14, folder 6
box 114, folder 4 from Box 16, folder 1
box 114, folder 5 from Box 16, folder 3
box 114, folder 6 from Box 16, folder 4
box 114, folder 7 from Box 16, folder 5
box 114, folder 8 from Box 16, folder 7
box 114, folder 9 from Box 16, folder 8
box 114, folder 10 from Box 16, folder 9
box 114, folder 11 from Box 17, folder 1
box 114, folder 12 from Box 18, folder 3
box 114, folder 13 from Box 18, folder 11
box 114, folder 14 from Box 19, folder 2
box 114, folder 15 from Box 19, folder 4
box 114, folder 16 from Box 19, folder 7
box 114, folder 17 from Box 19, folder 9
box 114, folder 18 from Box 20, folder 2
box 114, folder 19 from Box 20, folder 5
box 114, folder 20 from Box 20, folder 5
box 114, folder 21 from Box 20, folder 8
box 114, folder 22 from Box 20, folder 13
box 114, folder 23 from Box 20, folder 14

From Series III
Scope and Content Note
Slides, negatives, minox and color pulled from Project files in Boxes 24-34

box 115, folder 1 from Box 14, folder 4
box 115, folder 2 from Box 24, folder 7
box 115, folder 3 from Box 24, folder 8
box 115, folder 4 from Box 24, folder 9
box 115, folder 5 from Box 25, folder 2
box 115, folder 6 from Box 25, folder 4
box 115, folder 7 from Box 25, folder 6
box 115, folder 8 from Box 26, folder 7
box 115, folder 9 from Box 26, folder 10
box 115, folder 10 from Box 27, folder 3
box 115, folder 11 from Box 28, folder 14
box 115, folder 12 from Box 29, folder 2
box 115, folder 13 from Box 29, folder 7
box 115, folder 14 from Box 31, folder 4
box 115, folder 15 from Box 31, folder 7
box 115, folder 16 from Box 31, folder 12
box 115, folder 17 from Box 31, folder 17
box 115, folder 18 from Box 32, folder 1
box 115, folder 19 from Box 32, folder 2
box 115, folder 20 from Box 32, folder 15

19A
box 115, folder 21 from Box 33, folder 1
box 115, folder 22 from Box 33, folder 2
box 115, folder 23 from Box 33, folder 3
box 115, folder 24 from Box 33, folder 6
box 115, folder 25 from Box 33, folder 7
box 115, folder 26 from Box 34, folder 1
box 116 Lecture slides from Series VI.C n.d.
box 117 Lecture slides from Series VI.C n.d.
box 118 Lecture slides from Series VI.C n.d.

roll 1** From Series VIII: "Thermo - electronical chewing gum," 1970
Scope and Content Note
Wolf Vostell photographic self-portrait printed on linen with words "For Allan Kaprow."

roll 2** From Series III: "Soap"
Scope and Content Note
5 sheets of butcher paper with words painted on it: "Soap" is written on one sheet: "1st Evening" is written on 2 sheets along with description of what happened; "2nd Evening" is written on 2 sheets along with description what happened.