

NOVA broadcast

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Miss vietnam

wolf vostell

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MISS VIETNAM

Miss Vietnam

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Wolf Vostell

Miss Vietnam

AND TEXTS OF OTHER HAPPENINGS

translated by Carl Weissner

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GENESIS AND ICONOGRAPHY OF MY HAPPENINGS

1. ROOM IS COMPLETELY DARK. THE FOLLOWING SENTENCES ARE BEING WRITTEN ON BLACKBOARDS. BLACK LIGHT ILLUMINATES WHATEVER IS WRITTEN.

"art as space—space as environment—environment as event—event as happening—happening=life"

"life as art"

"no retreat from but *into* reality—art as event as happening—making it possible to experience & live its essence—"

"to let self become light/material/sound—to let self become art"

"not to abandon the world but to find a new relation to it"

"to declare as art what i see as art"

"to let the participant experience himself consciously in the happening"

"to shift the environment into new contexts"

"to create new meanings by breaking up the old"

"to experience & let the participant experience indeterminacy as a creative force"

"to uncover & let uncover nonsense in sense"

"to characterize/reflect/define an event by the sum total of events and the distance between the single events"

"lack of purpose as purpose"

"open form as form"

"ec-centricity"

"a-dynamic"

"participants & performers instead of spectators"

"simultaneousness through juxtaposition of contradictory elements"

"new combinations & absurd use of everyday objects"

2. PROJECTION OF NEWS PHOTOS FROM AROUND THE WORLD

ACTION: vostell in front of a music-stand with a copy of STERN magazine on it. pages of political content serve as score. next to him, a person wrapped in white cloth, sitting at a grand piano. the person is attached to vostell by a plastic hose through which paint is running.

vostell has a dead chicken between his teeth and bumps with it onto the keyboard of the grand piano, goes back to music stand turns page of magazine, goes back to grand piano, etc.

3. DIAL-A-PRAYER, AMPLIFIED, AT TIMES JOINED BY A TRANSISTOR RADIO. vostell reads from manuscript.

more than 10 years ago when i was studying at heidelberg university i couldn't possibly imagine that one day i would be speaking here about a new art form as one of its founders—

so in a way something has come full circle for me here—

one thing however has always been quite clear to me: that the time in which i live, the time i consciously experienced in my work as a painter, has its own peculiar irreversible characteristics & vibrations which necessitate / make possible/even provoke/new forms of behavior & new ways of experiencing things—after abstract art, people need new modes of seeing & experiencing the phenomena of our time in order to enter a spiritual/esthetic/& critical dialog with them—

i belong to an interim generation of painters in germany who, ten years after the end of the war, realized their own predicament & that of painting: that abstract/tachist/etc. painting lacked essential categories & dimensions of our multi-material & multi-mixed technological existence—

for me the critical year was 1954—during a stay in paris (the galleries at that time were full of 'informel') i recognized all of a sudden that the totality of phenomena of our changing & pulsating life was not in the least integrated in the art of that time in any way—and my interest in the events of Present Time in its fullest sense began after reading a report about a plane crash in LE FIGARO for sept. 6, 1954 : "peu

après son *decollage* une superconstellation tombe et s'engloutit dans la rivière shannon"—

de-coll/age at the same time means 'to tear off'...

so from then on i felt a growing necessity to incorporate whatever i saw/heard/felt/ into my paintings—walls were layered with shredded posters, streets were littered with shreds, & that somehow seemed more real & meaningful than tachist paintings & sculptures—what fascinated me were the symptoms & radiations of a development in my environment in which destruction decomposition & change were the strongest elements— i realized that constructive elements don't exist in life at all, they are all intermediate phases of destruction—life is de-coll/age—as the body builds up & grows, it wears out at the same time—permanent destruction—

what is happening in the streets, in airports & supermarkets, is more interesting & more significant for us now than any events in a theater or museum—

torn posters were my first de-coll/ages, & as i was demonstrating the de-coll/age principle in action it became an event, & out of these events grew my first de-coll/age happenings— here is an outline of the very first happening-type script i wrote in 1954—it has only been partially realised so far—



WOLF VOSTELL: FLOWER POWER, 1968.
115x200 cm. effiage, screen photo, glaze & a.s.v.
Publication horst riesenfeld, dusseldorf.
photo by klaus escher

4. SKELETON

de-coll/age actions to change the environment. wuppertal/germany, 1954. overnight or during the day a familiar spot of the city is consciously & spontaneously changed, using any means at one's disposal.

- 1 put 100 human & animal skeletons in the wupper river, also raw meat & intestines, without explanation.
- 2 color the wupper red.
- 3 generate & spread smell where otherwise there would be no smell.
- 4 write any text where there wouldn't be anything written otherwise.
- 5 all passengers on the suspension railway are given binoculars.
- 6 a group of naked women run across a public place.
- 7 the suspension railway stops at random intervals.
- 8 all of a sudden 100 washing machines stand in a public place.
- 9 all automobiles are covered with black cloth.
- 10 a sprinkler system is installed in one street.
- 11 streetcars drive through town with their windows boarded up.
- 12 every cop gives information about his past.
- 13 daily newspapers hit the stands completely *white*.
- 14 people dressed in yellow stand in the middle of a busy place.
- 15 blood is running endlessly down the front of a house.
- 16 hand-cuffed people sit in a high class restaurant.
- 17 all christians wear a wooden cross sewn to their clothes.
- 18 an express train is coupled with cattle cars.
- 19 people stand in front of a bank saying NO.

5. marcel duchamps has declared readymade objects as art, & the futurists declared noises as art—it is an important characteristic of my efforts & those of my colleagues to declare as art the *total* event, comprising noise/object/movement/color/& psychology— a merging of elements, so that life (man) can be art—

there appear in my happenings contradictions/questions/chaotic situations combined with test situations/& blurs of consciousness and time sense, in addition to visual & acoustic environments—each happening exposes itself to the banality of the viewer or participant—it doesn't from the start reckon on the public's appreciation & takes a chance, consciously, on being ridiculed—as for myself, i give directions in the form of suggestions that invite the public's participation — these suggestions are never meant to be authoritarian—their only purpose is to generate yes-or-no decisions by the public

content & events in my happenings have to be ordered by the onlooker/participant himself—whatever occurs is coded & has to be unraveled and experienced individually—analysis or explanation of actions before the happening would make a genuine experience impossible & the participant would follow the events in a web of clichés—a happening is *direct* art in a cathartic sense: realisation of raw experiences & psychic

recovery through conscious use of the inner freedom in man—

happenings are metaphysical periods of experience—a reality of their own, they become part of our reality as soon as they integrate or illustrate phases of our own existence—pictorial communication beyond the realm of words that, because of this, can be acted out as an extension of feelings/environments/experiences —

6. A TECHNOLOGICAL HAPPENING ROOM (1)
A HAPPENING ROOM TO GENERATE AN INTENSE PSYCHOLOGICAL AND PHYSIOLOGICAL PERIOD OF EXPERIENCE BY THE AVAILABILITY OF ITS MEDIA INSTRUMENTS & THEIR INFORMATIONS. A VISUAL-ACOUSTIC LABORATORY IN WHICH THE MEDIA CAN BE MIXED/STORED/BLURRED/ & DE-COLL/AGED. TO BE MANUFACTURED AS A SPATIAL UNIT, FOR AN INSTITUTE, A UNIVERSITY, AN ACADEMY, A MUSEUM, SERVING AS INFORMATION-ART-ROOM.

- A. ideally, the room should be 44m deep, 21m wide, & 2m high—simultaneous control of all instruments from a central control desk—the room can be designed in any conceivable degrees of light of the entire spectrum—the airconditioning system should allow for extreme increase in temperature—
- B. only one person at a time should enter the room & also determine duration & intensity of stay—

built-in equipment:

- 1 electric bed, adjustable to all body positions.
- 2 adjustable hydraulic white wall by the bed. also to be used as a screen for TV & film projections.
- 3 six regular & color TV sets showing different programs.
- 4 six projectors for individual or combined projection of the 6 programs onto the walls of the room.
- 5 refrigerator & food.
- 6 one or several video tape cameras to record reactions & behavior of people in room, to be either stored on video tape or projected onto the walls.
- 7 twelve synchronized projectors for simultaneous replay of 12 stored TV programs or films.
- 8 a system for sending & receiving photos telegraphically on a global scale.
- 9 computer to store information & compare it with current criteria/laws etc, & to indicate immediately any inaccuracies or falsehoods.
- 10 stereo radio set.
- 11 xerox machines to permit instant reproduction & publication of text & pictorial information.
- 12 franking machine, & waste-disposal system.
- 13 HiFi record player.
- 14 telephone & amplifier.
- 15 slide projectors.
- 16 epidiascope.
- 17 tape recorders.
- 18 transmitter.
- 19 juke box.

7. in music, too, we have now reached the point where a child/s cry is as valid as the sound of an instrument or object—since stockhausen/s electronic music any tone is available & can be

produced artificially—here too, as in the happening, the availability of materials determines the new form & the new message—someone working in a conventional bag is faced with a certain dilemma: he is stuck with his so-called 'taste' & has all kinds of provisos and prejudices against motifs & events, and has to decide on *that* basis what he can safely consider as art or non-art—those opposed to happenings (and there/s a rather broad spectrum of them) won't accept any pre-conditions & have that monkey called 'good taste' on their backs, which is nothing but the result of a sterile education, which in turn is the result of a sterile environment, & that in turn generates nothing but sterile experience—that/s all they have got to work with—& these dead sterile experiences of life & art lead them to that kind of judgement—so that they don't realize at all that it is precisely a *result* of the happening that they form these negative opinions out of a participation hampered by prejudices — which just goes to show that these people are not free—

the trend *away* from fake studio-romanticism, away from the authoritarian policies of galleries & museums, has many forerunners, like, there was schwitters with his *merzbau* (which i call the first 'environment change')—and then there /s max ernst, hans arp, & theodor baargeld, who staged the following event in cologne, in 1921:

"... the location for this exhibition had been carefully selected. one had decided upon the center of Cologne: it was within easy reach both for the public and for its slanderers. Dada wanted to insult. one had rented a small glassed-in backyard behind a cafe & it could only be entered through a public pissoir - which proved to be a wise precaution. a number of people turned up, their curiosity aroused by the account of some earlier visitor or (difficult to decide...) victim. a small girl in a communicant/s outfit opened the exhibition. i wonder if the blue posters signed by max ernst, & showing doves or venerable cows cut out of some textbook, gave anybody the slightest idea what this exhibition, this demonstration was supposed to be... i can just see those dumb hicks happening by in search of some esthetic experience! the inoffensiveness of art is measured by the amount you charge for admission. and there sure was an admission charge to *that* exhibition... the public, mad for art, was presented with pamphlets denouncing tradition. & then the small girl started reciting obscene poems. one of the paintings consisted of a superimposition of 2 picture postcards: 'Sainte Thérèse de l'Enfant Jesus' over a pin-up girl 'Petit Choc' in a black tricot under its petticoat w/ lace-trimmings. on the walls there were some well-known paintings, & scattered over the ground were objects by arp and ernst. in one corner stood baargeld/s 'Fluidosceptic', an aquarium filled with red water, with an alarm clock on the lid, & swimming on the water a magnificent wig, also an elegant arm of polished wood, like those used by glove manufacturers, jutting out of the water. next to that was a hardwood object by max ernst with an ax in it; any visitor who felt like hacking away at it, was invited to do so... this object, quite handy for an otherwise inactive public, already anticipated in a way arp/s 'Planche à oeufs' with instructions to the public in 5 sentences: '1. crack a few eggs; 2.

chop some wood; 3. make sound; 4. masturbate; 5. throw the eggs into "the most vital currents" of a development leading to "a movement of precision" (!) ... " (from: *Happenings*, ed. by juergen becker & wolf vostell, Hamburg 1965, p. 402)

8. back to cologne where i've been living since 1957—after staging the first events in the streets of paris 1957/58 with whoever happened by & with friends, i carried out organised performances in cologne, for instance *cityrama* (1961), a walk through the city with the audience, to bombed sites/backyards/scrapyards/etc. where i declared as art found objects, or the particular condition of a site or building, or an event, or an entire environment—what distinguished my events from the musical theater of stockhausen and kagel was that they were ephemeral & irreversible—& then nam june paik discovered an action-music that went beyond cage/s visual imagination & integrated many everyday objects into the musical action

those cologne years were also important for the development of my own conception—

in 1962 i met maciunas and paik—maciunas moved from new york to wiesbaden where he combined & presented in collaboration with paik & myself all the vital tendencies of that time in america & europe, in that historic series of FLUXUS concerts & performances— the prevailing element at that time was the action-

music events & musical theater, still in front of an audience in regular concert halls—

it was in the course of those events that we first got in personal contact with dick higgins, alison knowles, george brecht, la monte young, philip corner, and emmett williams—whom i consider to be the most important FLUXUS composers—through dick higgins i got to know allan kaprow—we started to correspond & exchanged ideas about what was to become known as the actual *happening*—allan kaprow had been studying with john cage & had also been involved in actions & environments during the 50s—in 1959 he did '18 happenings in 6 parts' in a new york gallery, without consciously trying to introduce a new art form or to create a new label—there were objects with which the public could perform all kinds of actions—there were also small events of a spontaneous nature every evening—the press picked up on the word & emphasized the action part—happening—when we met for the first time, in 1963, kaprow and i—& also lebel in paris—decided to use the term uniformly, although our work had gone in different directions since we hadn't been in touch from the start—today there are happeners in every part of the world—my de-coll/age demonstrations of the 50's became de-coll/age happenings, the longest & biggest of which were: 'NEIN—9 DE-COLL/AGES in 9 different parts of town for 24 hours' (wuppertal 1963),

the ulm happening (ulm/south germany 1964),
and my new york happening, 'YOU' (1964)—

the essential difference between these happenings and those in america (esp. the earlier ones) is that the american happenings were staged in galleries, basements, theaters etc., which is still true to some extent—with the exception of kaprow—i consider it my contribution to the happening movement & my own typical form that i work with planned or improvised events (incorporating already existing events plus phases & shocks of the environment) occurring either simultaneously or in linear succession in many parts of a city and not depending on closed rooms; and that i use the actual locations where the actual events would also normally occur: airports/highways/car dumps/slaughter houses/multilevel garages/supermarkets/etc.—the spectator is actively engaged in a series of events that have not been rehearsed—his reactions & behavior determine the course of the happening—the fact that the happening occurs only once, sets it apart from theater—it is an independent category which, as it continues & renews itself, will develop criteria of its own—

“theater doesn't want anymore to show man as an event in a historical setting but as an event *per se*, a compact event, in which mythos & truth, imagination & reality merge” (JP Sartre)

the viewer/s got to differentiate, otherwise he

gets things mixed up—when i deal with the destructive phenomena of our time in one of my happenings, this doesn't mean at all that the happening-*form* has to be destructive in itself—events in life that are repulsive & cruel often have a kind of fascinating esthetic attraction, even though their essence & consequences have to be rejected—

happenings make us aware of this nightmare of complexity & sharpen our awareness vis-a-vis the unaccountable and incalculable—which have to be counted among the means of artistic creation just like light/color/movement/etc—

today, as the demarcations between the arts are more & more disappearing, everything is moving in the direction of an intermedia-type productivity—now, the 'avantgardist' architecture renders itself independent in an isolation of pure architectonic plastic construction—this architecture can do without painting—the alternative to that will be: a multi-mixed-media architecture designed jointly by painters, musicians, & technologists—an architecture where the individual arts are not pasted on the body but are an integral part of the construction-idea itself—the happening is already demonstrating this way—plus, the action painters pollock and mathieu have gone beyond the actual scope of painting; during the act of painting they have been material themselves & were *in* the painting



photo by klaus eschen
WOLF VOSTELL: NUR DIE #2, 1968.
113x130 cm. serigraph. w/ nylons & garter belt.
effacage. edition tangente, heidelberg.

—i call that environment-painting, or rather: environment-changing painting—as opposed to 2dimensional painting which doesn't incorporate or change the environment—

9. now, to wind up this whole thing, i/d like to describe for you one of my latest happenings, DOGS & CHINESE NOT ALLOWED—it took place in may 1966 in new york city & long island—

there were 5 pre-happenings, the main-happening, & a post-happening—i wanted to come up with a composition that demonstrated the differences between my conception & the present american conception of happening as well as the entire new york art scene—first of all i wanted to make the public realize that my happenings have nothing to do with entertainment or theatrical events—where you go & sit in your reserved seats & clap or yawn or something—furthermore i wanted the structure & course of the events to indicate that you had better stay away if you didn't have a genuine interest in them—

and then i also wanted to give the serious participant a chance, in the pre-happenings, to waste time, to experience time differently—the point i wanted to make was that you first had to waste time on 3 evenings by doing apparently senseless things before you got a chance to

experience the actual happening—only to find out that the 'non-happenings' had been the real happening . . . & as you know there/s nothing makes an american feel more uncomfortable than having to waste time—

the structure looked like this: monday through friday 5 pre-happenings took place—the participants had to take a subway to the last stop on 3 of the 5 evenings—so the condition for participating in the main-happening on the 6th evening was participation in at least 3 pre-happenings as a means of getting acquainted with the spirit & topic of my intentions—so this was no chicanery but rather a kind of absurd exercise—in addition to that there was a 1 hour happening every night for 5 participants selected by lot, which already anticipated elements of the later main-happening—the first of those took place in a car in a bronx drive-in movie; the 2nd in the night court at 100 center street in manhattan; the 3rd during a helicopter flight from brooklyn to newark/new jersey; the 4th in the darkroom at something else press; the 5th on the staten island ferry—each of the participants was given a signature & stamp so that he could later prove his participation—

the main-happening took place in wantaugh/long island between two huge kennels with 80 dogs—to the accompaniment of incessant ear-shattering dog howl, 4 groups of participants

were walking around in circles, saying out loud whatever they were thinking, and performing all kinds of actions—the actions changed every 7 minutes—we started in the late afternoon & the event ended at night—all participants without exception were actively involved in the happening—there were no spectators—after that, there was a post-happening in the form of an environment-exhibition at something else gallery in uptown manhattan, with all the notations/sketches/drawings etc. of the happening, incl. a video tape of the main-happening—visitors had to wear bathing suits to be admitted to the exhibition—

i hope that it will be possible one day to follow up this action-lecture with a happening here in heidelberg, & in that case i/d like you to regard what you have heard & seen tonight as an introduction into the complex world of the happening.

text of an 'action-lecture' given at the university of heidelberg/germany, june 11, 1967



JOHN VOSTELL, photo by peter klenn

MISS VIETNAM

a happening for performers and three TV cameras

saturday 5/27/67 3 - 5 PM
rifle range in cologne/vingst
in collaboration with gallery tobies & silex

TO SUBSTITUTE DUMMY FOR MAN/TO ABUSE IT BY MAKING IT THE OBJECT OF ONE'S DESTRUCTIVE FORCES/
TO UNCOVER FACTS AND TRUTHS BY EXAGGERATING AND COMBINING UNUSUAL IDEAS RELATIVE TO THE DUMMY, THEREBY CONTRIBUTING TO A CLARIFICATION AND EXPANSION OF CONSCIOUSNESS/
TO WATCH AND ANALYSE ACTIONS AND ATTITUDES OF OUR ENVIRONMENT IN ORDER TO OBTAIN CRITERIA FOR A MORE DETAILED AND CRITICAL JUDGEMENT OF HUMAN BEHAVIOR/
TO CREATE DISGUST FOR BRUTAL AND MILITARISTIC IMAGES/

ACTION UNITS I

vostell

1' the belly of dummy M1 is slit a big toy tank and toy soldiers are put into the dummy's stomach the dummy is sewn up airmail stamps are pasted over the suture the dummy is tied to the target frame and from now on moves automatically back and forth in the 100 meter firing lane

performers

60' for the entire duration of the happening the performers burn the passing dummies with electric irons and while doing so speak the following sentence: TELL ME A FAIRY TALE

a blacklight neon tube lies in the grass and illuminates a cross (a phosphorescent cross) painted with regular (luminous) paint

sound system

60' mannequin laughing ("BUNNY" LP) strongly amplified throughout the rifle range

spectators

60' whoever wants to, pastes an airmail label on the dummy whenever it comes back to the firing line and says out loud: TELL ME A FAIRY TALE

fade-in

1/2'' tank tracks / quick cut of close combat against military dummies

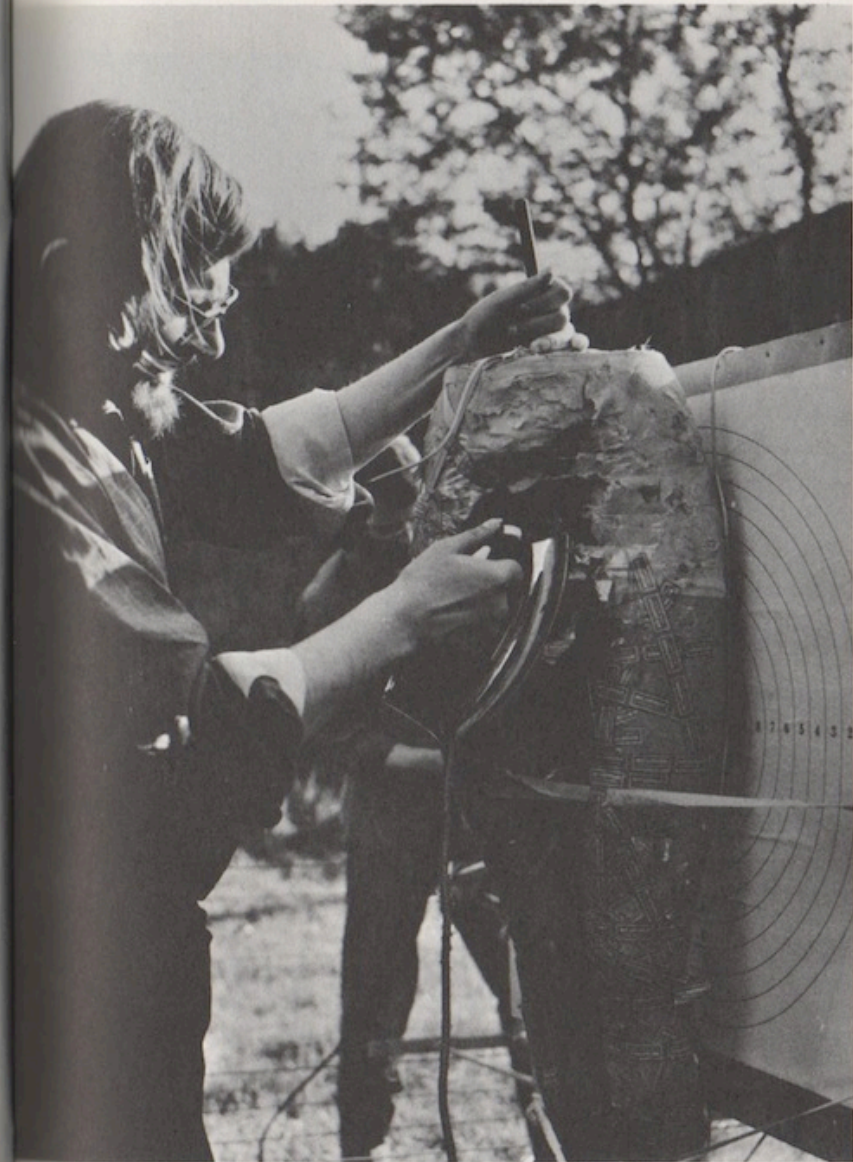


photo by victor schamoni

camera 1

close-up slitting of female dummy (total) tank
(detail) airmail stamp (detail)

camera 2

close-up (detail) irons close-up belly of dum-
my dashing up

camera 3

many people pasting on airmail labels

ACTION UNITS II

vostell

1' front & back of dummy M2 are slit in place
of the breasts two cameras are installed
after that, the entire head is pasted over with
machinegun bullets the chest too is studded
with bullets dummy is mounted on target
frame and moves back and forth

performers

60' for the entire duration of the happening the
performers, standing in the grass of the firing
lanes, burn the passing dummies with hot
electric irons and while doing so say out loud
the following sentence: I'LL BE A GOOD BOY
(GIRL)
a red warning flare lies in the green grass



photo by victor schamoni

sound system

60' part of a beatles track (endlessly repeated)
strongly amplified throughout the rifle range

spectators

60' whoever wants to, pastes a machinegun bullet
onto the body of dummy M2 whenever it
comes back to the firing line and while doing so
says out loud: I'LL BE A GOOD BOY (GIRL)

fade-in

1/2'' US soldier in vietnam holding machinegun
belts in his hand punch-out of doll's eyes
onto conveyor belt

camera 1

close-up installation of two cameras in place
of breasts figure (total) machinegun bul-
lets (detail) head with machinegun bullets
(total)

camera 2

close-up (detail) irons close-up body of
dummy dashing up on automated target frame

camera 3

many people pasting machinegun bullets all
over dummy's body

ACTION UNITS III

vostell

1' dummy M3 is slit a bomb is placed in its
body into the bomb a small dummy is in-
stalled and into the small dummy a small
bomb
after that, the dummy is studded with expen-
sive candy then mounted on the target frame
moves back and forth

performers

60' for the entire duration of the happening the
performers stand in the grass burn the pass-
ing dummies with electric irons and say:
LOVE ME
a red warning flare lies in the green grass

sound system

60' dial-a-prayer (endlessly repeated) strongly
amplified throughout the rifle range

spectators

60' whoever wants to, pastes a candy onto the
body of dummy M3 whenever it comes back
to the firing line and says out loud: LOVE ME

fade-in

1/2'' photo of napalm bombardment in vietnam
detail of DORINE mannequin with bra

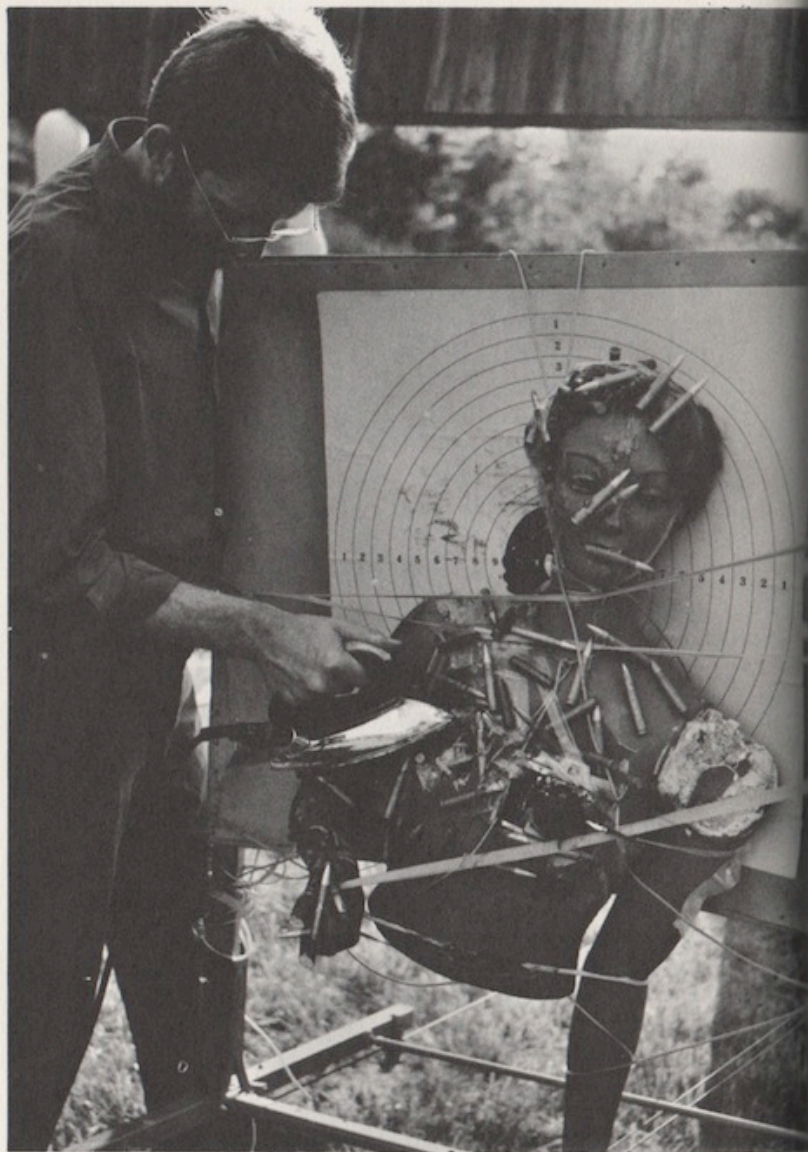


photo by victor schamoni

camera 1

close-up smiling face of dummy installation of bomb in body of dummy installation of dummy in bomb etc. then close-up again of dummy on target frame

camera 2

close-up (detail) irons close-up belly of dummy with bomb

camera 3

many people pasting candy onto dummy's body

ACTION UNITS IV

all present (:vostell/performers/spectators)

1' while the three dummies on target frames are moving back & forth, life-size cardboard props of bra ads are stood up in the other firing lanes the green grass is covered with bras

sound system

60' laughter beatles dial-a-prayer and the sentences TELL ME A FAIRY TALE I'LL BE A GOOD BOY (GIRL) LOVE ME are heard simultaneously and strongly amplified

fade-ins

1/2" overall view shot thru positive transparency showing a street scene in bombed out berlin



photo by victor schamoni

1 1/2" dummy with tank dummy with cameras
dummy with bomb

1" all three dummies side by side on screen

1/2" dead vietcong dragged behind by US tank

1/2" school for mannequins close combat instruc-
tion center DORINE child with doll

cameras 1 2 3

overall view of lawn and rifle range with bra
ad props

ACTION UNITS V

all present

1' a bed in the middle of green lawn on the bed
a dummy with magazine photos pasted all over
it same with bed brushes and WEISSER
RIESE (detergent) are used to blur and bleach
out the motifs the dummy has in its body
plastic hoses with milk running thru them
all irons are pointed towards the dummy the
other three dummies are propped up against
the bed also the 50 DORINE bra ad props
rice is distributed to all of them and thrown
over the four dummies they are set on fire

sound

everyone present is handed a small mouth reed
to produce a continuous noise during the burn-
ing of the dummies



photo by victor schamoni

fade-ins

simultaneously: somebody burning himself
in saigon close combat school for man-
nequins child's doll dead vietcong hooked
up to a tank bra ad dummy with cameras
dummy with bomb dummy with machinegun
bullets irons napalm bombardment candy
box US soldier with machinegun belts in
hand dolls on conveyor belt close combat
with bayonets airmail labels

cameras 1 2 3

spectators washing mannequin on bed with
WEISSER RIESE burning the dummies
chirping

sound system

sound superimpositions: people chirping
dial-a-prayer beatles woman laughing
the sentences TELL ME A FAIRY TALE I'LL
BE A GOOD BOY (GIRL) LOVE ME star-
fighter jet boom twang of bullets camera
clicking noise of conveyor belt with dolls

MATERIALS

- 50 cardboard props (DORINE figures)
- 50 bras
- 1 bomb dud
- 50 bullets (blanks)
 - glue
 - paint
- 2 tape recorders
- 1 amplifier unit
- 2 loudspeakers
- 1 toy tank
- 2 cameras
- 20 electric irons
 - plastic hoses
 - funnels
 - pump
 - milk
- 4 store window dummies (female)
- 20 military target dummies (male)
 - airmail stamps
 - LIFE STERN PARIS MATCH
 - brushes
 - WEISSER REISE
 - bed
 - chairs
- 1 blacklight neon tube
- 3 red warning flares
- 1 laughter LP ("BUNNY")
- 1 beatles LP
 - tape with voices

HOMMAGE TO DUERER

[electronic de-coll/age happening room]

mixed media superimposition & events
mobile collages & de-coll/ages
constructed for the Institute of Modern Art
exhibition 'From Collage to Assemblage'
nuremberg/germany april 4 - may 12, 1968

in collaboration with the following
members of LABOR e.V./Cologne:
technology: peter saage
psychology of art: fritz heubach
theology: gabor altorjay

1

TV SCULPTURES

TV SET #1

lacquered with nuremberg chocolate; sickle;
picture on screen: disturbance
vietnam 'rake/boots' unit

TV SET #2

reflector & yellow light
picture on screen: normal
7 black & white transparencies with sufficient walking
space in between
7 different motifs 50x30 in.
2 blacklight neon tubes
: *cutting through the layers*
1 slide projector 12x8 and 2x2 in.



*ELECTRONIC HAPPENING ROOM, 1968: Institute
of modern art, nuremberg, and biennale, venice.*

partial view of room



photos by klaus eschen

detail, ' rakelboots' assemblage

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