

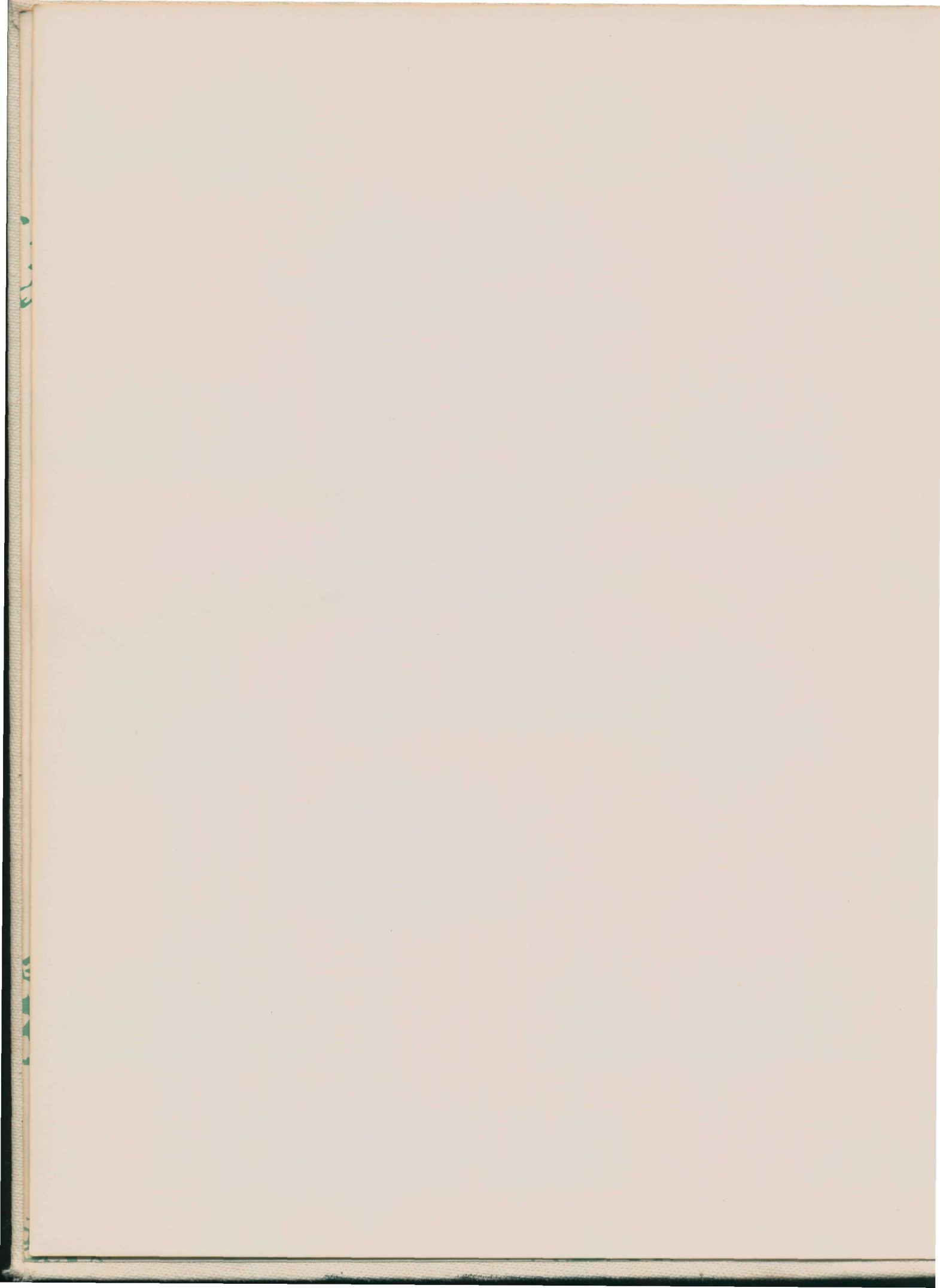
RAY GUN

MEG CO

107 B 2







Enter Papa Nosedrop waving a huge ugly object. From the sky all sorts of valuable objects begin falling and sailing. Shirts, shoes, coats, girdles, bras, electric thises and thatses. The contents of the whole Sunday Edition!



# **STORE DAYS**

**Documents from The Store (1961)  
and Ray Gun Theater (1962)  
Selected by Claes Oldenburg  
and Emmett Williams  
Photographs by Robert R. McElroy**

**1967**

**SOMETHING ELSE PRESS, INC.**

**New York / Villefranche-sur-mer / Frankfurt am Main**

L 812.091

O 44 s

## To Poopy

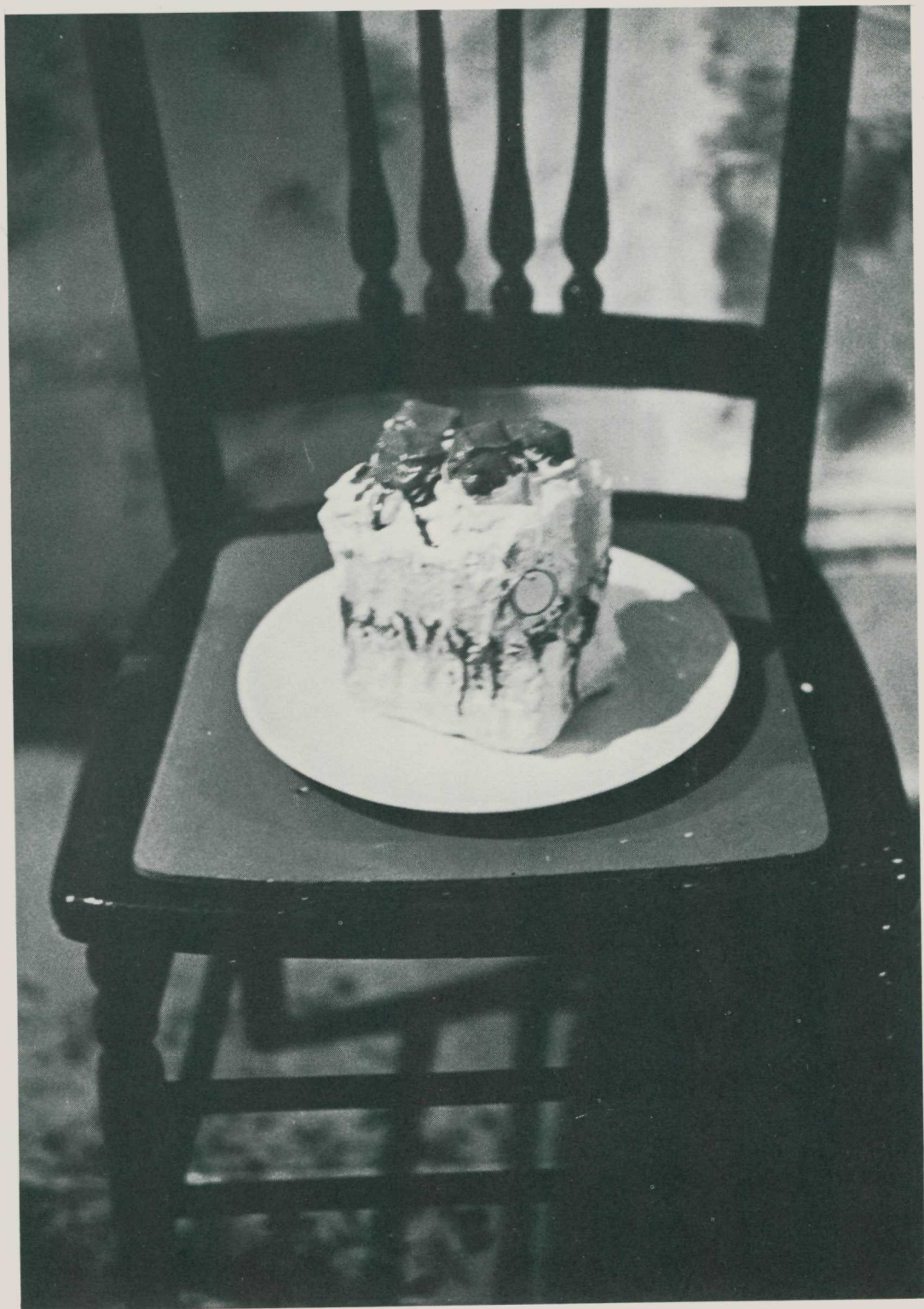
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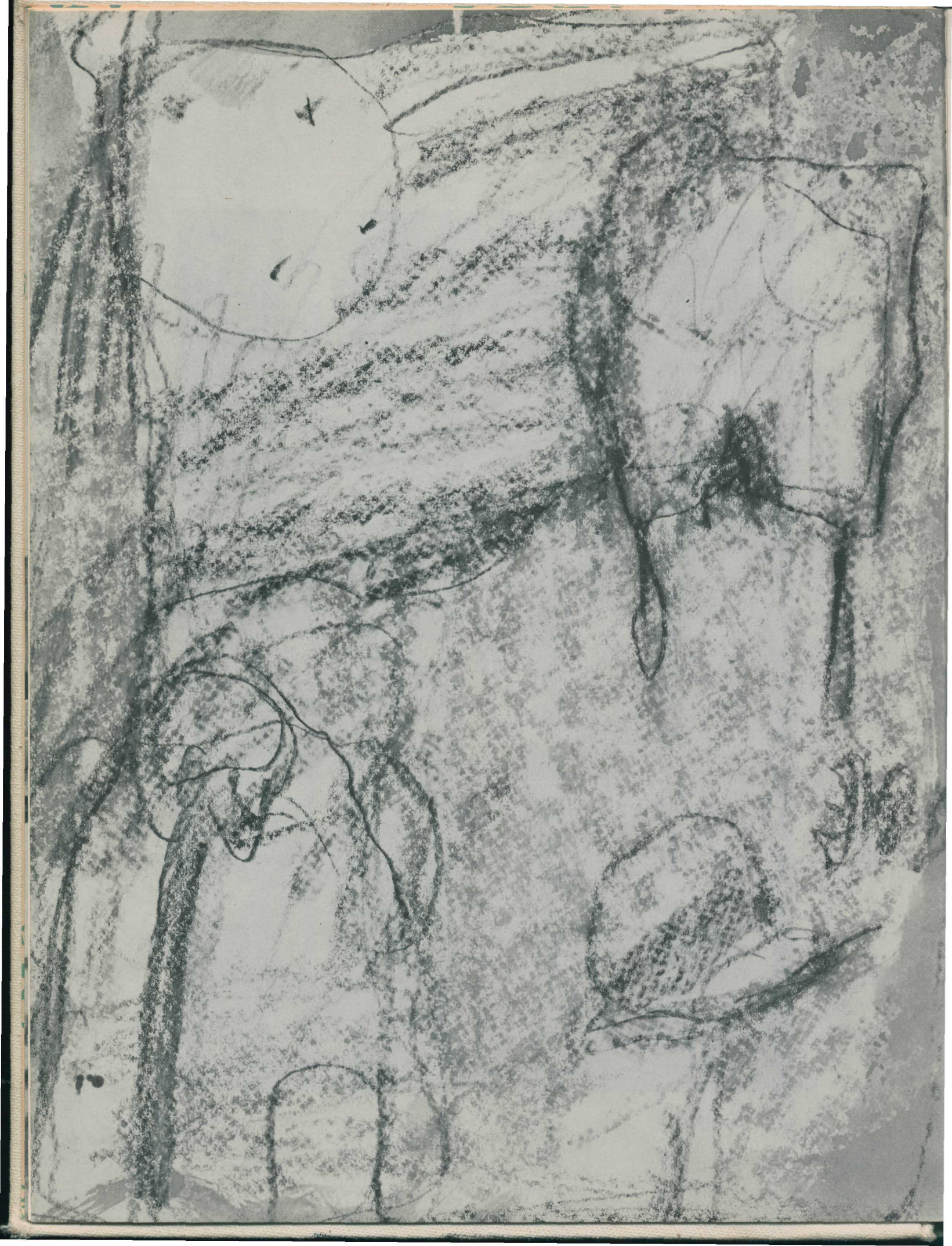
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*Manufactured in the United States of America*

AC







- 7 I want these pieces to have an unbridled intense satanic vulgarity unsurpassable, and yet be art. To work in total art is hard as hell.  
yellow banana truck

Manifesto of an Artist N.Y.C. 1961

Good morning  
My wife's back  
Latin songs  
Dropped bags of crap  
Dropped iceboxes  
Smashing glass  
My wife's hair  
Cat's meows  
Firecracker blasts  
Pigeons coo  
Cars starting up  
My wife's tough tits

thick enamel pt.

Dolores' pants



A new definition of NY is needed you see and that is why New York will be renamed Ray-Gun

this country is all bourgeois down to the last deathtail and most of the criticism is an exhortation to observe art and justice and good sense and humanity, which are also bourgeois values, so there is no escaping bourgeois values in America. The enemy is bourgeois culture nevertheless.

CITY AX or TAXI

Torrent  
tame  
torrential  
hat song  
hot seng  
bed

If I could only forget the notion of art entirely. I really don't think you can win. Duchamp is ultimately labeled art too. The bourgeois scheme is that they wish to be disturbed from time to time, they like that, but then they envelop you, and that little bit is over, and they are ready for the next. There even exists within the b. values a code of possibilities for disturbance, certain "crimes" which it requires some courage to do but which will eventually be rewarded within the b. scheme. B. values are human weakness, a civilization built on human weakness, non-resistance. They are disgusting. There are many difficult things to do within the b. values, but I would like to find some way to take a totally outside position. Bohemia is bourgeois. The beat is bourgeois—their values are pure sentimentality—the country, the good heart, the fallen man, the honest man, the gold-hearted whore etc. They would never think f.ex. of making the city a value of good.

Possibly art is doomed to be bourgeois. Two possible escapes from the bourgeois are 1. aristocracy and 2. intellect, where art never thrives too well. There again I am talking as if I want to create art outside b. values. Perhaps this can't be done, but why should I even want to create "art"—that's the notion I've got to get rid of. Assuming that I wanted to create some thing what would that thing be? Just a thing, an object. Art would not enter into it. I make a charged object ("living"). An "artistic" appearance or content is derived from the object's reference, not from the object itself or me. These things are displayed in galleries, but that is not the place for them. A store would be better (Store—place full of objects). Museum in b. concept equals store in mine.

9 Problem is probably with gas on stomach which causes symptoms described, lying flat on cold surfaces f.ex. Dr. suggests giving Charlie mineral oil (not Cod Liver Oil), either by dropper & spoon in mouth, or by mixing with food. He said castrated cats are apt to develop "crystals" in their bladder if the diet is too strictly fish (Puss and Boots etc.), and recommended giving him liver, kidneys, any kind of meat (therefore not Cod Liver Oil). He said if condition does not improve, bring cat back for enema. In next few weeks watch his bowel movements, note if constipated. He appeared constipated at the hospital, Dr. felt his bowels. As for skin thing, he gave a test for one kind of fungus but it wasn't that. Gave me (sold me) some ointment to put on lesions, pluck out loose hair or cut it away and rub this stuff in, do not lay on too much or Charlie will lick it off. Very nice place & Charlie well behaved. Cost cabs .80 apiece—1.60 and visit 3.25. Total 4.85. . . .

thankyou  
i always smile while riding a horse

### EGYPT

Well that is it: the sun goes up and one starts to work. Then is one either lucky or not lucky. And one isnt lucky every day & some days get a bad reputation, like Thursdays.

Here in the ruins, we take matter for the spirit from what sources we can. Our study of asphalt having exhausted the joys therefrom, we move to the excellent representations provided for us in full color, which are brought down and put on our walls and especially in the stores, and the beautiful goods which fill these stores.

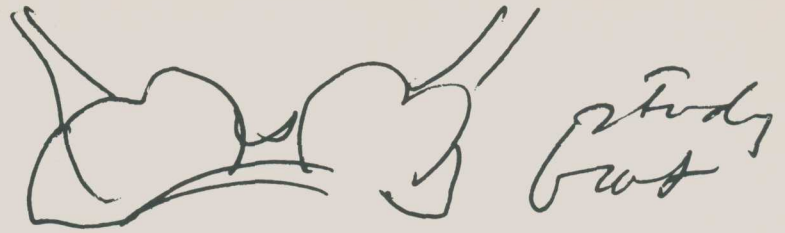
The US peacetime as a crisis situation.

A kind of expressionist expressive commercial art.

But dont take the ruins away. Theyre the only good thing.

US always represented in crisis situation by me. New York best for this.

## Study Bras



I dont consider myself in struggle w nature but in harmony w her. Neither arrogance nor humility but harmony and identification. Nothing is not nature (natural?) and nothing not suitable for the living organizational capacity which is "art". That which everyman does when walking down street artist does as an act in itself and therefore as a model to others.

Taking on as many problems as he can.

"Beauty" is word of praise for his successful effort.

The multitude of natural possibilities prevents its having any single definition.

An artist is a specialist in synthesis of physical practical world.

He analyzes or breaks up only to rearrange and ultimately to resynthesize.

Fig/non fig is moronic distinction. The challenge to abstract art must go much deeper.

The plaster in my bathroom is very nice  
 same goes for the hall, which is now being  
 painted with shiny enamel  
 Theres a lot of noise from the house  
 in back but we like it even if the guys all sing  
 off key at once. New York wouldnt be much  
 without Puerto Rico  
 Now and then the ferris wheel on the truck comes  
 down the street or the ice-cream truck with its  
 ship-bell  
 My wife comes in and twists my nose and  
 That is how it goes

thats better      my style has been going to hell



GAAP





13 I have got love all mixed up with art. I have got my sentiments for the world all mixed up with art. I am a disaster as an artist because I cant leave the world alone.

The limitation of space forces me to consider making only smaller pieces at home.

Larger pieces, which i want to make, not solved as to where. Build Monuments in places f.ex. take over places, like a store and build from there or more conventionally share some place or rent it?

Lately I have begun to understand action painting that old thing in a new vital and peculiar sense—as corny as the scratches on a NY wall and by parodying its corn I have (miracle) come back to its authenticity! I feel as if Pollock is sitting on my shoulder, or rather crouching in my pants!

dog barks  
cat meows  
rain  
  
twinkles  
cymbals  
distant band

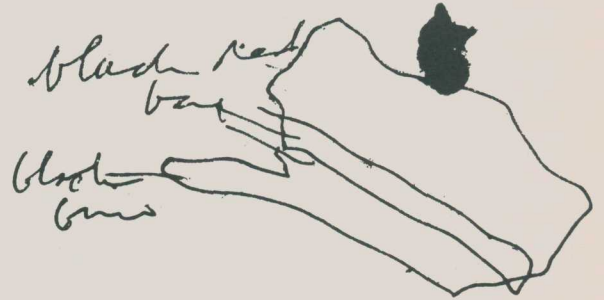


I will not be dragged off to the country again. To please pat, who then doesnt like it anyway. Cows and shit. It may just be that i get interrupted which fucks up the summer and fall.

What is a big object well that is a room. I have no desire to do environments but I will do a room, I am turned on by the thick plaster and green paint of a kitchen in my neighborhood. The accumulation and mystery. The heaped up table with a radio in it. Something frying on the stove. The other stuff ought well be saved for later. 14

plaques (flags)  
monuments  
space forms (whitmans)  
houses—rooms

objects in tombs (Egypt)



I want my form and color to arise out of my experience, not be artistic like Jimmys.

anExpOSe of AllAn KapRow

The store windows I see now serve as models for clusters—eye-clusters—formal model for a kind of visual experience: fragmentation, simultaneousness, superimposition, which I wish to recreate in the clusters.

perhaps free clusters in air & not only of plaster. enamel plaster?

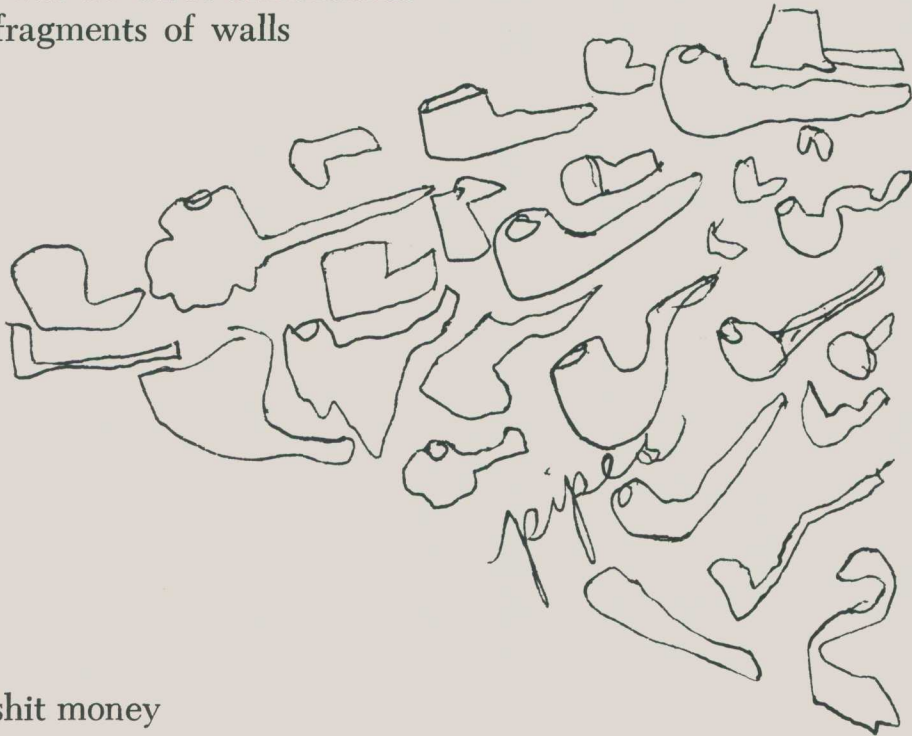
Women must work  
men must think and eat  
will i be held on labor laws?

15 A show——! forget the commercialism and vanity of the long-prepared show. A show is the gesture of being alive, a period——before as well as during. . . . a look into one's continuing daily activity.

actually make a store!  
14 st or 6 ave  
butchershop etc  
the whole store an apotheosis!

a sad, past, hi(stor)ical store  
a happy contemporary store too?

The store will have a counter  
All the objects will be three-dimensional  
There will be fragments of walls  
chairs etc.



for billy, some shit money

The Store, or My Store, or the Ray-Gun Mfg. Co., located at 107 E. 2nd St., N.Y.C., is eighty feet long and varies about 10 ft wide. In the front half, it is my intention to create the environment of a store, by painting and placing (hanging, projecting, lying) objects after the spirit and in the form of popular objects of merchandise, such as may be seen in stores and store-windows of the city, especially in the area where the store is (Clinton St., f.ex., Delancey St., 14th St.).

This store will be constantly supplied with new objects which I will create out of plaster and other materials in the rear half of the place. The objects will be for sale in the store.

The store will be open every day at hours I will post. F.ex. AM 10-2, PM 5-7, or the hours when I will be able to be in the store, which is also of course my studio.

The store may be thought of as a season-long exhibit, with changing & new material. It will be the center of my activities during the season.

The rent of the store is \$60.00 per month, including steam heat and hot and cold water. Additional money will be needed to paint and plaster the front half and to make objects. Rent for 10 mos.—\$600. Additional money to equip store—\$150. Money to make objects—\$250. (\$24 per month). Total \$1000.



**RAY GUN MFG CO**

**DECIEMBRE 1 AL 31**

**THE  
STORE**

*By*  
**Claes Oldenburg**

**107 E. 2ND ST.**

*(between 2nd and 1st st)*

*PLEASE PRINT AT 402ND ST 12P 0010 DINTIMITY.  
IN COORDINATION WITH THE GREEN GALLERY  
CNO 7400 PL 2-4955*

**RAY-GUN MFG. CO.**

**DICIEMBRE 1 AL 31**

**THE  
STORE  
BY  
CLAES OLDENBURG**

**107 E. 2<sup>ND</sup> ST.**

**HOURS: FRI., SAT., SUN. 1 TO 6 P.M.**

**AND BY APPOINTMENT**

**IN COOPERATION WITH  
THE GREEN GALLERY**

## 13 Incidents at the Store

A customer enters  
Something is bought  
Something is returned  
It costs too much  
A bargain!  
Someone is hired. (someone is fired.)  
The founders. How they struggled.  
Inventory  
Fire sale  
Store closed on acct of death in family  
The Night Before Christmas  
Modeling clothes  
A lecture to the Salesmen









### 1. A Customer Enters

The room is dark. A man sits at the table. Two female bodies on the floor. A hand hangs down from the "attic". The light is very dim. In the slowest possible gesture, the man lifts the telephone to his ear. The bodies move a little.

The hand returns to the attic. Sound of the MickeyMouse banjo.

## 2. Something Purchased

The lights come on again, dimly. The man is still at the table talking into the phone (not saying anything). Another man enters very briskly, takes off a heavy winter coat and hangs it on a hook, then freezes. Both the man with the phone and the other man are frozen.

The hand descends to drop a glassful of water.

## 3. A bargain!

Sound of the man upstairs reading a paper (ie. turning the pages). Everyone as they were. A red paint begins to run down around the walls from the attic. Coughing upstairs.



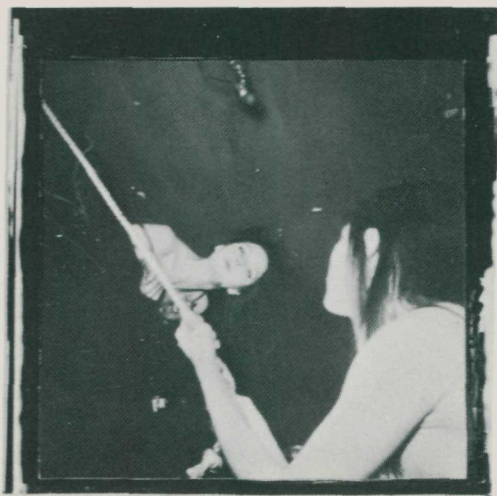
#### 4. How the Founders Struggled.

All as it was.

The man (woman) from above lowers himself slowly to his waist and hangs there. The telephone rings time after time. The neighbor begins practising trumpet. Bass drum and tambourine.

A man enters with a surprised look on his face. He takes off his glasses and freezes.

The (man) upstairs pulls himself up again.



**5. Store closed on account of death in family.**

Laughter is heard from upstairs. A number of small objects fall out of cracks and holes from above. A little snow. The man with the phone as slowly as before puts it down, and the man with the coat sinks to the floor in imitation of the gesture.

Snoring from above.

The bodies on the floor wriggle.

One of the women on the floor is pulled slowly up by a rope into the attic so that her underwear shows, upside down. The rope continues to the other girl.

The man at the phone falls slowly forward.

The man with the glasses is slowly covered with a bag.

Saxophone plays.



## 6. A lecture to the Salesmen

The head of the (man) in the attic comes down upside down smoking a cigarette. He is lowered to the floor where he collects in a heap. The girl stands up, very alert, brushes her skirt, puts on gloves.

Rapid counting from upstairs.

Sound of a cashregister. Trumpet plays.

The girl pushes the man by the table so that he falls. She sits down and writes a long note.

The covered man with glasses leans more and more forward until he is at a fortyfive degree angle and remains frozen there.

The girl kisses the pieces of paper she is writing and stuffs them into her dress after writing on each piece and kissing it. She freezes.

A red light, then a yellow light.

(A nose blown.)

A blue light. Long motionlessness.

end



The goods in the stores: clothing, objects of every sort, and the boxes and wrappers, signs and billboards—for all these radiant commercial articles in my immediate surroundings I have developed a great affection, which has made me want to imitate them. And so I have made these things: a wrist-watch, a piece of pie, hats, caps, pants, skirts, flags, 7up, shoe-shine etc. etc., all violent and simple in form and color, just as they are. In showing them together, I have wanted to imitate my act of perceiving them, which is why they are shown as fragments (of the field of seeing), in different scale to one another, in a form surrounding me (and the spectator), and in accumulation rather than in some imposed design. And the effect is: I have made my own Store.

Atget corset shops

That flat shirt form the found object too see how it gathers to a form relief and bulging planes pillows

an adjective for the sawmill?

little gestures: ear tweaks

to talk into hair held up

the matter of reaching certainty not yet  
 how to get these new forms and colors into my systems of feeling  
 so that f.ex. brilliant simple color is sad  
 and not (which is what it usually is) happy  
 i always set myself problems

the ads are nearly an absolute equivalent of the stores themselves  
 window or store equals ad

gas main powerhouse garage

color technique subject has all come together after two mos prep

lumberyard papermill printing plant

rags of c. age of fabric clothes rags

Eventually I hope the metamorphic and creative takes over from the realistic as the present takes over from the past.

the gothic mythopoeic vision

closline white sale

27 My life is a history of rooms in which I am self-locked in. My life is also a history of frantic “escapes” which come to nothing, back to a room. So, accepted.

This limits my expression to “my reality”, that is, to an “artists” reality. I know my separation.

I have had something like affairs with rooms. Goodbyes f.ex. Union only with impersonal, nature.

This room, enclosure is my natural attraction to environments which I conceive as interiors or even if open: high ceilings or enclosed outside (the street)

My work is thoroughly and honestly self-projective, narcissistic. This “weakness” constitutes its power. My desire for an audience is the desire to confess, a desire to reach, or be reached, be saved from enclosure. Which never happens.

Noone reaches me. I reach noone, except thru disguises and thru others (players)

My form of writing is either autobiographical——descriptive of my procedures f.ex. or subjects; or fantasy. Objectivity is really beyond me and my detachment is not that, but separation. Opinions are my weakest area, so I put these in letters that is personal statements and freely which like statements spoken may thus be discredited by being momentary and subjective and contexted

Store——Eros

The Store is like the Street an environmental (as well as a thematic) form. In a way they are the same thing because some streets or squares (like TSq) are just large open stores (windows, signs etc.). In The Store the concentration upon objects is more intense, and harsh colors rather than greys and browns dominate.

Guises of RG ie. like ~~Christian~~ <sup>any</sup> faith forced under ~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXX~~ system to dwell in disguises

As the artist in his disguises

As art in its disguises

As the power of seeing truth in its disguises

As the self in its disguises

As religion in its disguises

Ray-Gun is both a form of deception (to everyone, incl. oneself) and a form of play. so important play is. ie. only the comic is serious. only the off-hand is effective etc.

Therefore, Ray-Gun is a series of contradictions, paradoxes. A form of dialectic.

Ray-Gun as Eros or life in its disguises.

Its disguises are very often its opposites.

Ray Gun is ultimately the unknowable, pursued futilely through all its disguises, yet the sine qua non.

The ambiguity the slipperiness of its definition is not a problem but its essence...from a mortal view.

It is a faith, or the possibility of faith, which is why ~~inter~~religious trappings and refs to mystical and christian theory.

It is the essence or need for religion beyond existing ~~XXXXXXXX~~ machinery

Rg as the street. Rg as the store. Rg as the factory !

fireplace is altar

some perfs are mystical "seances"



**RAY GUN MANUFACTURING COMPANY**

107 EAST SECOND STREET

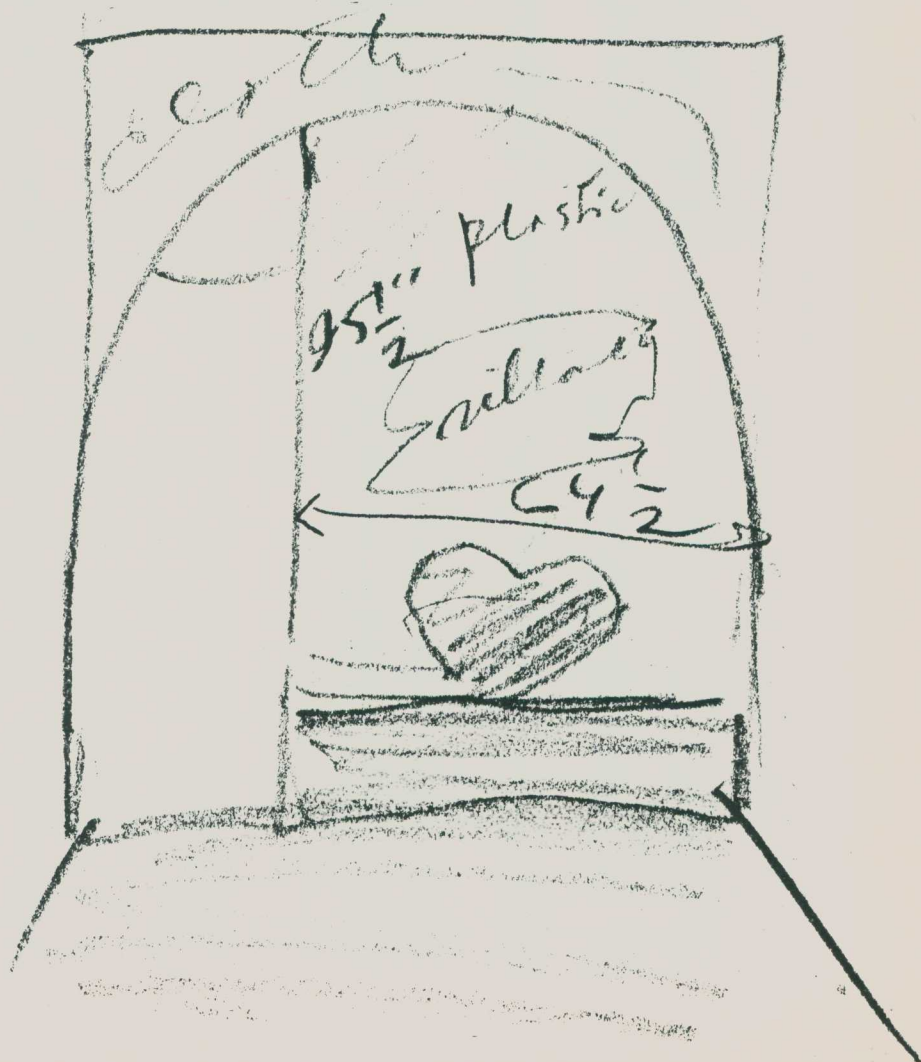
NEW YORK CITY 9, U. S. A.

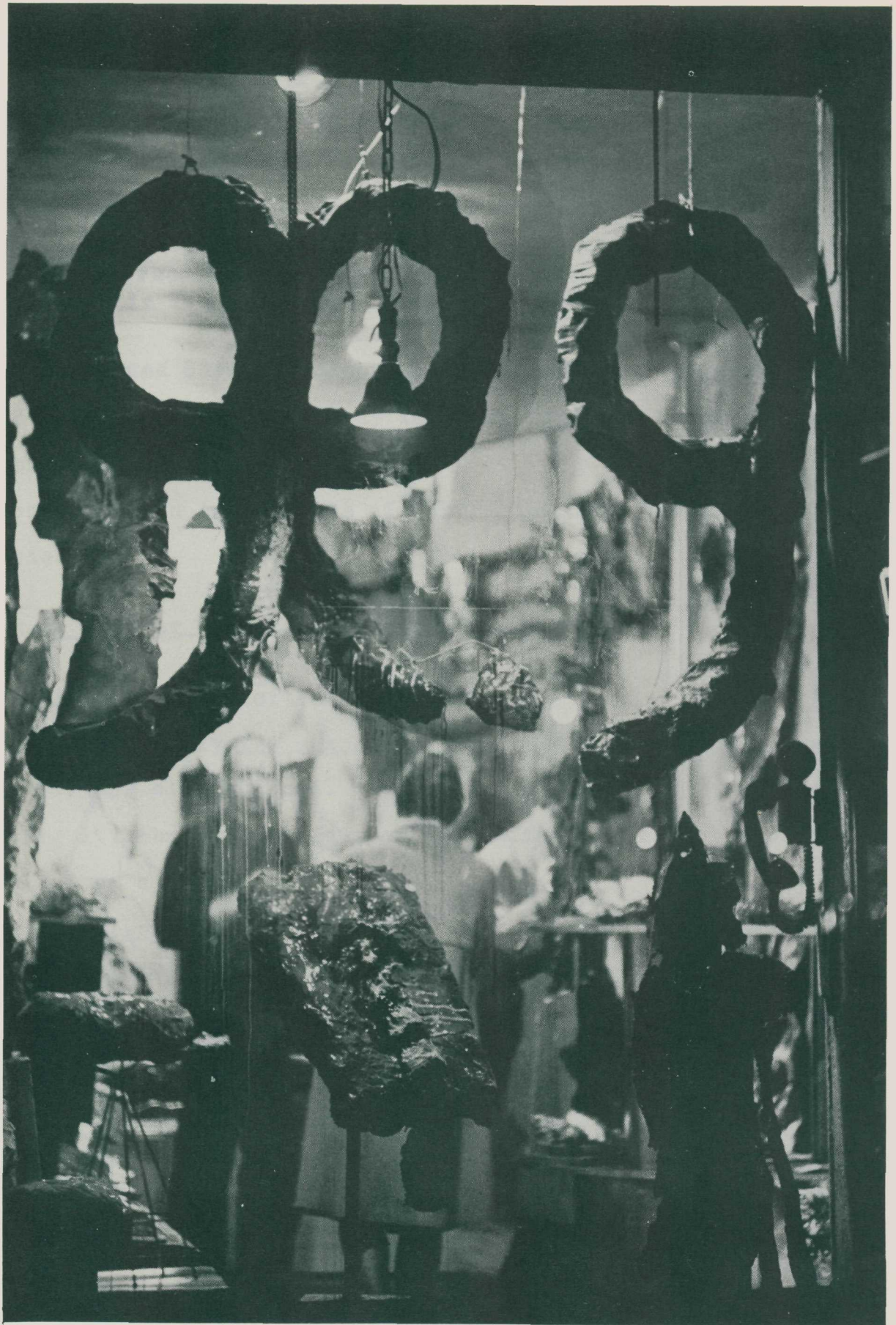
PRES. C. OLDENBURG

PHONE, OREGON 4-0380  
CABLE ADDRESS: RAYGUNUSA

burned my fjinger and wenttost vinvoent

cla3s w lef6 hand





## Inventory of Store Dec. 1961

1. 9.99	free hanging	\$399.95
2. 39 cents	relief	198.99
3. Store Ray-Gun	free hanging	249.95
4. Success Plant	free standing	249.99
5. "To My Love"	Inscription from Cake relief	149.95
6. Cash Register	free standing	349.99
7. U.S. Flag Fragment	relief	297.95
8. Bunting	relief	149.99
9. Times Square Figure	free standing	149.98
10. Statue of Liberty Souvenir	free standing	169.98
11. Funeral Heart	relief	349.98
12. Store Cross	relief	399.98
13. Wedding Bouquet	free hanging	229.89
14. Bride Mannikin	free standing	899.95
15. Injun Souvenir	free standing	124.99
16. Toy Ray Gun	free lying	34.99
17. Mannikin with One Leg	free standing	499.98
18. Auto Tire with Fragment of Price	relief	449.69
19. Iron Fragment	relief	449.95
20. Sewing Machine	relief	449.99
21. Rings Fragment	relief	199.98
22. Wrist Watch on Blue	relief	295.98
23. Cigarette and Smoke	free hanging	99.95
24. Girl, Flag, Cigarettes	reliefs on wood	198.99
25. Cigarettes in Pack Fragment	relief	499.99
26. Pepsi-Cola Sign	relief	399.98
27. Oranges	relief	279.89
28. Orange Juice	relief	199.95
29. Plate of Meat	relief	399.98
30. Bacon & Egg	relief	229.95
31. Big Sandwich	relief	149.98
32. Red Pie	relief	399.95
33. Small Yellow Pie	relief	169.99
34. Four Flat Pies in a Row	free standing	149.95

WESTBURY  
RAY GUN MFG CO.

WESTBURY  
RAY GUN MFG CO.

35. Ice Cream Bar	free standing	169.99
36. Ice Cream Cake	relief	169.99
37. Ice Cream Cone and Heel	relief	124.95
38. Red Sausages	relief	199.98
39. Chocolates in Box	( <i>Fragment</i> ) relief	399.98
40. Stockinged Thighs Framed by Skirt	( <i>Stocking Advertisement Fragment</i> ) relief	299.95
41. Four Flat Panties in a Row	free standing	149.95
42. Blue and Pink Panties	relief	349.99
43. Green Stockings	relief	169.95
44. Blue Legs	relief	299.99
45. Green Legs with Shoes	relief	299.99
46. Black Girdle	relief	249.95
47. Red Tights with Fragment 9	relief	395.99
48. Brasette	relief	299.95
49. Fur Jacket with White Gloves	relief	324.95
50. Small Beauty Parlor Face	relief	49.99
51. Large Beauty Parlor Face	plasterboard on wood plaque	69.98
52. Pink Cap	relief	299.89
53. Two Hats	relief	249.99
54. Dress Jacket	enamel on plaster on paper	49.95
55. Man's Shoe	relief	199.99
56. Mu-Mu	relief	449.19
57. Blouse	projecting relief	299.95
58. Three Ladies' Stockings	free hanging	99.99
59. Black Ladies' Shoe	free mounted	125.95
60. Yellow Girls' Dress	relief	249.99
61. Red Cap	free standing	199.95
62. Man's Sock	free hanging	199.95
63. White Gym Shoes	free standing	129.99
64. Ties	free standing	129.99
65. Blue Shirt, Striped Tie	free standing	149.95
66. Men's Jacket with Shirt and Tie	free hanging	399.95
67. Jacket and Shirt Fragment	relief	249.99
68. Big White Shirt with Blue Tie	free standing	399.95
69. Big Necklace	free hanging	199.95
70. Ear-rings ( <i>drop form</i> )	free hanging	44.98

71. Watch in a Red Box	free standing	129.95	<b>34</b>
72. Two Girls' Dresses	relief	349.99	
73. Counter and Plates with Potato & Ham	free standing	279.98	
74. Cakes in a Glass Box	free standing	324.98	
75. Candy Counter with Candy	free standing	399.97	
76. Candy Bar	free lying	49.95	
77. Four Pies in a Glass Case		249.99	
78. Blonde Pie	free standing	149.95	
79. "Vulgar" Pie	free standing	124.95	
80. Flat Long Pastry	free standing	169.99	
81. Strawberry Shortcake	free standing	84.95	
82. Big Chocolate Cake	free standing	149.98	
83. Half Cheese Cake	free standing	149.98	
84. Cheese Cake	free standing	124.99	
85. Striped Cake Slice	free standing	44.95	
86. Cherry Pastry	free standing	44.98	
87. Shell Cookie	free lying (w. plate)	29.95	
88. Cube Pastry	free standing	24.98	
89. Three Jelly Doughnuts	free lying	99.99	
90. Plate of Assorted Pastries	free standing	124.99	
91. Two Danish & Turnover	free lying (w. plate)	149.95	
92. Two Loaves of Bread, One Cut	free standing	349.99	
93. Sandwich	free lying	74.98	
94. Pile of Toast	free lying	149.89	
95. Carrots	free hanging	99.98	
96. Liver Sausage & Slices	free lying	149.95	
97. Fried Chicken (2)	free lying	99.98	
98. Sardine Can with 2 Sardines on Paper Bag	free standing	124.97	
99. Roast	free lying or hanging	179.98	
100. Fried Egg in Pan	free standing	34.98	
101. Roses on a Plate	free lying	49.95	
102. Match Cover	free lying	44.98	
103. Cigarette Pack	free lying	49.95	
104. Air Mail Letter	free lying	74.99	
105. Post Card	free lying	39.95	
106. Calendar	free hanging	79.89	
107. Oval Photograph	free	21.79	



hair  
rings  
dresses.

B

2

candy  
skates

buggy

kob-aid (glass)

wylasses

(beer)

stocking

vacuum

curtains



slippers

lettering

fires

umbrellas

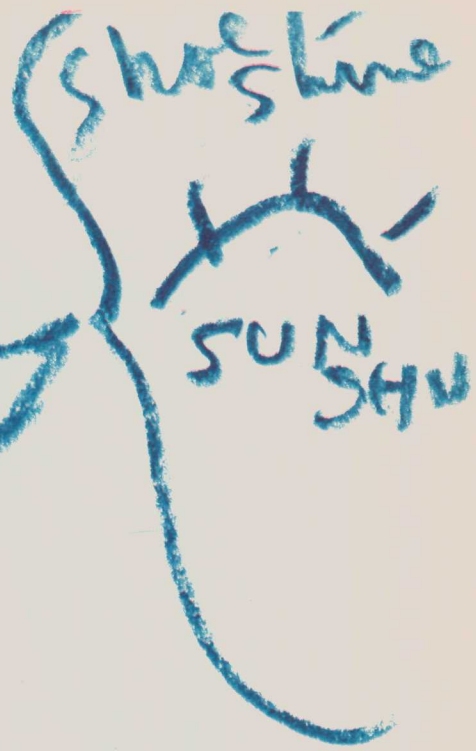
cigars

feet

cross sword people

bulb

particulate?





39 I am for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum.

I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero.

I am for an art that embroils itself with the everyday crap & still comes out on top.

I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary.

I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.

I am for an artist who vanishes, turning up in a white cap painting signs or hallways.

I am for art that comes out of a chimney like black hair and scatters in the sky.

I am for art that spills out of an old man's purse when he is bounced off a passing fender.

I am for the art out of a doggy's mouth, falling five stories from the roof.

I am for the art that a kid licks, after peeling away the wrapper.

I am for an art that joggles like everyone's knees, when the bus traverses an excavation.

I am for art that is smoked, like a cigarette, smells, like a pair of shoes.

I am for art that flaps like a flag, or helps blow noses, like a handkerchief.

I am for art that is put on and taken off, like pants, which develops holes, like socks, which is eaten, like a piece of pie, or abandoned with great contempt, like a piece of shit.

I am for art covered with bandages. I am for art that limps and rolls and runs and jumps. I am for art that comes in a can or washes up on the shore.

I am for art that coils and grunts like a wrestler. I am for art that sheds hair.

I am for art you can sit on. I am for art you can pick your nose with or stub your toes on.

I am for art from a pocket, from deep channels of the ear, from the

edge of a knife, from the corners of the mouth, stuck in the eye or worn on the wrist. 40

I am for art under the skirts, and the art of pinching cockroaches.

I am for the art of conversation between the sidewalk and a blind mans metal stick.

I am for the art that grows in a pot, that comes down out of the skies at night, like lightning, that hides in the clouds and growls. I am for art that is flipped on and off with a switch.

I am for art that unfolds like a map, that you can squeeze, like your sweetys arm, or kiss, like a pet dog. Which expands and squeaks, like an accordion, which you can spill your dinner on, like an old tablecloth.

I am for an art that you can hammer with, stitch with, sew with, paste with, file with.

I am for an art that tells you the time of day, or where such and such a street is.

I am for an art that helps old ladies across the street.

I am for the art of the washing machine. I am for the art of a government check. I am for the art of last wars raincoat.

I am for the art that comes up in fogs from sewer-holes in winter. I am for the art that splits when you step on a frozen puddle. I am for the worms art inside the apple. I am for the art of sweat that develops between crossed legs.

I am for the art of neck-hair and caked tea-cups, for the art between the tines of restaurant forks, for the odor of boiling dishwater.

I am for the art of sailing on Sunday, and the art of red and white gasoline pumps.

I am for the art of bright blue factory columns and blinking biscuit signs.

I am for the art of cheap plaster and enamel. I am for the art of worn marble and smashed slate. I am for the art of rolling cobblestones and sliding sand. I am for the art of slag and black coal. I am for the art of dead birds.

I am for the art of scratchings in the asphalt, daubing at the walls. I am for the art of bending and kicking metal and breaking glass, and pulling at things to make them fall down.

41 I am for the art of punching and skinned knees and sat-on bananas. I am for the art of kids' smells. I am for the art of mama-babble.

I am for the art of bar-babble, tooth-picking, beerdrinking, egg-salting, in-sulting. I am for the art of falling off a barstool.

I am for the art of underwear and the art of taxicabs. I am for the art of ice-cream cones dropped on concrete. I am for the majestic art of dog-turds, rising like cathedrals.

I am for the blinking arts, lighting up the night. I am for art falling, splashing, wiggling, jumping, going on and off.

I am for the art of fat truck-tires and black eyes.

I am for Kool-art, 7-UP art, Pepsi-art, Sunshine art, 39 cents art, 15 cents art, Vatrol art, Dro-bomb art, Vam art, Menthol art, L&M art, Ex-lax art, Venida art, Heaven Hill art, Pamryl art, San-o-med art, Rx art, 9.99 art, Now art, New art, How art, Fire sale art, Last Chance art, Only art, Diamond art, Tomorrow art, Franks art, Ducks art, Meat-o-rama art.

I am for the art of bread wet by rain. I am for the rats' dance between floors. I am for the art of flies walking on a slick pear in the electric light. I am for the art of soggy onions and firm green shoots. I am for the art of clicking among the nuts when the roaches come and go. I am for the brown sad art of rotting apples.

I am for the art of meowls and clatter of cats and for the art of their dumb electric eyes.

I am for the white art of refrigerators and their muscular openings and closings.

I am for the art of rust and mold. I am for the art of hearts, funeral hearts or sweetheart hearts, full of nougat. I am for the art of worn meat-hooks and singing barrels of red, white, blue and yellow meat.

I am for the art of things lost or thrown away, coming home from school. I am for the art of cock-and-ball trees and flying cows and the noise of rectangles and squares. I am for the art of crayons and weak grey pencil-lead, and grainy wash and sticky oil paint, and the art of windshield wipers and the art of the finger on a cold window, on dusty steel or in the bubbles on the sides of a bathtub.

I am for the art of teddy-bears and guns and decapitated rabbits, exploded umbrellas, raped beds, chairs with their brown bones broken, burn-

ing trees, firecracker ends, chicken bones, pigeon bones and boxes with men 42  
sleeping in them.

I am for the art of slightly rotten funeral flowers, hung bloody rabbits  
and wrinkly yellow chickens, bass drums & tambourines, and plastic phono-  
graphs.

I am for the art of abandoned boxes, tied like pharaohs. I am for an  
art of watertanks and speeding clouds and flapping shades.

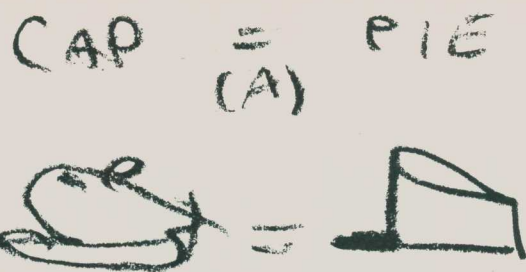
I am for U.S. Government Inspected Art, Grade A art, Regular Price  
art, Yellow Ripe art, Extra Fancy art, Ready-to-eat art, Best-for-less art,  
Ready-to-cook art, Fully cleaned art, Spend Less art, Eat Better art, Ham  
art, pork art, chicken art, tomato art, banana art, apple art, turkey art,  
cake art, cookie art.

### add

Im for an art that is combed down, that is hung from each ear, that is  
laid on the lips and under the eyes, that is shaved from the legs, that is  
brushed on the teeth, that is fixed on the thighs, that is slipped on the foot.

square which becomes blobby





## Vocabulary

**Glass:** 1. Eye. 2. Separations: Inside/outside. Examples: Store window. Pastry-cases.

**Ray Gun:** 1. kid's toy. 2. Seeing through walls. 3. The universal angle. Examples: Legs, Sevens, Pistols, Arms, Phalli——simple Ray Guns. Double Ray Guns: Cross, Airplanes. Absurd Ray Guns: Ice Cream Sodas. Complex Ray Guns: Chairs, Beds. 4. Anagrams and homophonies: Nug Yar (New York). ReuBen (Gallery). 5. Accidental references: A moviehouse in Harlem. A nuclear testing site in the Sahara (Ragon). 6. What ever is needed. A word ought to be useful. 7. Cryptic sayings: "All will see as Ray Gun sees." "The name of New York will be changed to Ray Gun." "When Ray Gun shoots, noone dies." 8. Talismanic, fetishistic functions.

**Store:** 1. EROS 2. Stomach. 3. Memory. Enter My Store.

## Volume

Increased flatulence.

Model: a balloon. Pressure from center out. From inside. Skin over matter straining out.

Technique of increased flatulence: stuffed cloth. Reversed seam.

Correspondence and likely subjects: toys (FAO Schwartz)

Line turned in. Dissolution turned in. No outline, no agitation. Continuous, complacent, tight skin like a man swollen with water.

Repeat (as with line and color): I always make things bigger or smaller than they ought to be. (but sometimes just the same size)



## Color

A chunk in space. 1. leaving its surface 2. free.

(drawing: irregularity of nearness against simplicity of distance)

painting: melting pitted against sustaining. Droops.

(drawing: edge vs. area)

painting: dissolution vs. volume. Ice. Butter. Vegetables. Ice Cream.

Cloth in the wind.

Techniques: plaster, body paint (enamel).

Correspondences: pastries, textiles, all kinds.

Likely subjects (therefore): food, clothing (as in windows)

## Line

Coastlines, drawings of an imaginary country. Edges, plains or cliffs where the land meets the sea (matter/space, flesh/space). The empty part of the paper is torn off and thrown away. The drawn part (the land) is hung in space.

Cardboard found on the street 1. is cheap 2. makes nice coastlines.

The source of line is the street.

## Plane

Rising (if flat) or swelling from an edge, like the wing of an airplane. Stuffed or held out (as by wire covered with paper). Floating. Plane should be able to be seen from side and in the many pts of observation from side to front, as with Moon. The plane is a distortion of a sphere or cube through vision.

Shadows, silhouettes, illusions, perspective.





I use naive imitation. This is not because I have no imagination or because I wish to say something about the everyday world. I imitate 1. objects and 2. created objects, f.ex. signs. Objects made without the intention of making "art" and which naively contain a functional contemporary magic. I try to carry these even further through my own naivete, which is not artificial. Further, i.e. charge them more intensely, elaborate their reference. I do not try to make "art" out of them. This must be understood. I imitate these because I want people to get accustomed to recognizing the power of objects, a didactic aim. If I alter, which I do usually, I do not alter for "art" and I do not alter to express *myself*, I alter to unfold the object, and to add to it other object-qualities, forces. The object remains an object, only expanded and less specific.

There is first the ice-cream cone as it is. This would be one imitation. Then begins a series of parallel representations which are not the ice-cream cone but nevertheless realistic or objective: f. ex. the ice-cream cone in a newspaper ad. The ice-cream cone or any other popular shape as a fetish object. The ice-cream cone in altered scale (giant). The ice-cream cone as a symbol etc. Only the created object—my parallel cone—will include and/or concentrate several of these.

The fact that the store represents American popular art is only an accident, an accident of my surroundings, my landscape, of the objects which in my daily coming and going my consciousness attaches itself to. An art of ideas is a bore and a sentimentality, whether witty or serious or what. I may have things to say about US and many other matters, but in my art I am concerned with perception of reality and composition. Which is the only way that art can really be useful—by setting an example of how to use the senses.

I know that down to the last simple detail experience is totally mysterious. The only person I know that tried to prove the simplest thing in the world, like a piece of candy, was utterly mysterious was Chirico (in his early days). But I guess its what every still-life ptr worth anything tried to show too. With me of c. well I am living in the city, a particular city, in a different time, and my subjects are as apt to be depictions of the real thing as the real things (even real pie these days does not taste like pie). Still, what I want to do more than anything is to create things just as mysterious as nature.

The form here is not so much environmental as fragmental. The fragments are different as to scale and time, though they are all related. You are to imagine the missing, that is, what is called negative space or absent matter, counts for something. These are rips out of reality, perceptions like snapshots, embodiments of glances.

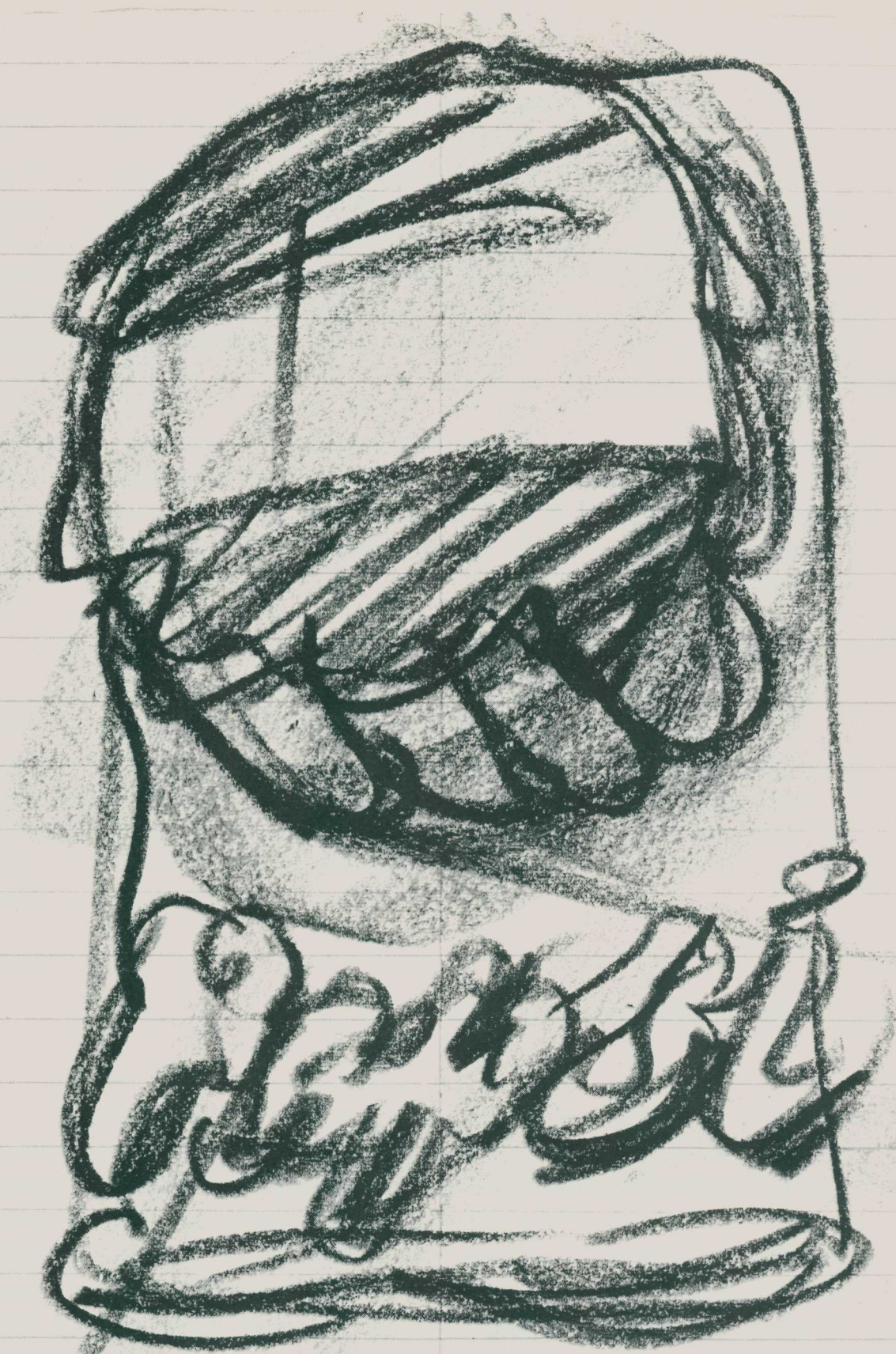
(There isn't a thing you can say about art that doesnt sound like corn!)

Goods are exalted. The joy that people find in goods, which takes them out of their ciphrous existence as consumers. Goods as a metaphysical mystical "Supply". Simple bright goods are exalted, proletarian goods.

a touch of line and dot makes such a difference

### The Store

may be better understood if it is considered not itself a psychological statement but a collection of psychological statements which exist concretely in the form of signs and advertisements. Placement and relation unfixed, free. An imitation not of nature or nature in the city but nature altered toward psychology, which is to say: the true "landscape" of the city.



51 It is important to me that a work of art be constantly elusive, mean many different things to many different people. My work is always on its way between one point and another. What I care most about is its living possibilities.

The original idea of The Store was a simple one—to fill a space with objects such as those in any kind of store, but this was not satisfactory as I proceeded. The problem became how to individualize the simple objects, how to surprise them—fragmentation, gigantism, obsession. My piece is called a store because like a store it is a collection of objects randomly placed in space.

one's own body the form of change  
keep form even after making, in a situation of change  
not only mechanical but psychological  
moving sculptures are often all fixed  
mine are not  
the law of my work is time  
change

cock and balls  
cock and balls equals tie and collar  
equals leg and bra equals stars and stripes  
flag equals cigarette package and  
cigarettes

heart equals balls and triangle  
equals (upside down) girdle and stockings  
equals (sidewise) cigarette package equals  
flag



The store tries to overcome the sense of guilt connected with money and sales which the artist has—either inherited or to rationalize his lack of ability to make money. It is to say money is life (like Bossman) it is plenty . . . it is psychological . . . articles are child or substitute . . .

Commerce is organic and psychological

Thus again, unity—no separation between commerce and art

Transvestitism of garment industry  
sewing is an art isn't it



53      Evanesence is not just a theory it is part of me. Come and go. Nothing I do is a theory but is me.

a girl with long dowelegs and white stockings, a cherryred dress, mailing a letter

a kid with sleeves of white shirt rolled up tapping ashes from his cigarette on the stone steps

shirt fragment  
black fragments  
white duck  
cars  
planes (subs)  
piece of clay (day)-  
landscape =

beach  
blot (plot)

monuments to love  
tombs to love  
buried behind glass  
the store windows  
the store cases

windmills  
invisible forces  
piglet  
goose  
boat  
puppet show  
house white  
full of lite



The store expresses a kind of contempt or disinterest in color, or it expresses the expansion of color into form in space, that is the super texture supercollage. My theme is here as often the expansion of ptg into actual space, towards sculpture, and the puns about illusion, which is actual and actuality which is illusion. The relation of painting and sculpture from the vantage pt of sculpture, whereas jim's vantage point is painting and he expresses contempt for sculpture. That is his jokes are about building without architecture.

food = love  
metrecal = death of love

i have just had an insight  
red is redder than green, meaner than yellow, and  
bloodier than black

The flag in color equals the free painting (both cloth)

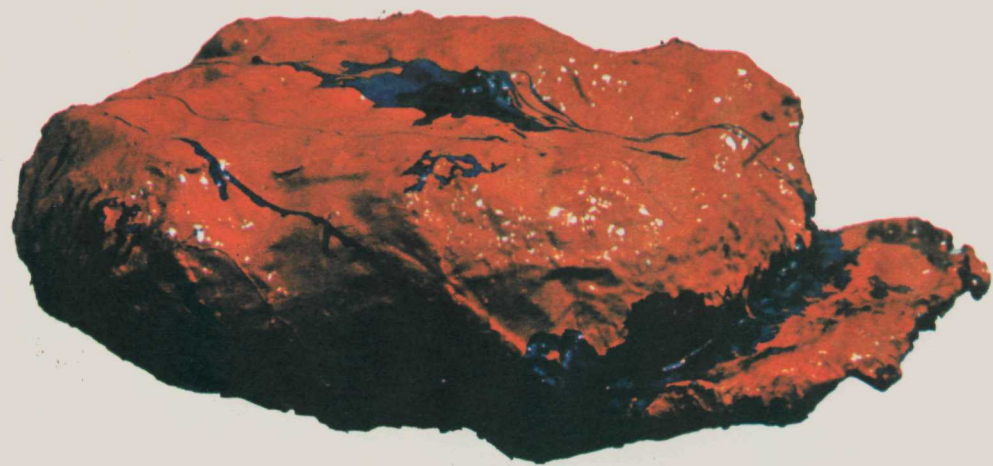
My idea of an environmental piece is that quite a large area (the larger the better) ought to be controlled—and any thing and all who enter this space—by certain radiating pieces or clusters of form and color. This conception for me involves both the power of pure form and color and also my belief in magic. A great deal of trial and error and thought and care goes into making certain that these centers do their work.

my art is a resolution of opposites:

strives for a simultaneous presentation of { contraries  
opposites  
in subj the ordinary and the extraordinary  
in form the aesthetic and the unaesthetic  
solidity and bodylessness  
pathos and indifference  
mystery and commonplace  
etc.



Cloth, dipped in plaster  
Dropped on chickenwire  
Painted with enamel





This is paint vs. sculpture.



~~spitball singterror~~

~~down manhole roll firehose~~

~~mouastail grey photostief~~

The heaped up table with a radio in it. ~~Ex~~ Something frying on  
the stove

~~coakand balls equals tie and collar equals leg and bra equals stars  
and stripes~~

~~flag equals cigarette package~~

~~heart equals balls and triangle equals (upside down) girdle and  
stockings equals (sidewise) cigarette package equals flag~~

~~Ironworks - arms race~~

~~Who is the bum the rag man in my dreams~~

~~Store windows as models for clusters Eyeclusters~~

→ ~~New York - paper and plaster Chicago - metallic SF - vaporous  
P-town - woody~~

Keep the store open a half year and then sell it whole. Have it  
transferred to bronze

Just now I am indulging my femininity *f. ex.*

→ I want these pieces to have an unbridled intense satanic vulgarity  
unsurpassable, and yet be "art"

Yellow bananatruck

Art must be savage and magical

Menaces and presences of death. Memorials and charms to keep  
death at bay. In surveying experience which I aim at I find I  
must assign death a large role. I like Celines constant sense of  
death

I want the plaster to be like the 100 year accumulation in every  
slum bathroom or kitchen

→ Potatoes our specialty. Night: persons dressed as junk lie in  
the lot

smaller pieces determined by scraps

everything ought to be used f. ex. if one has a wife

at last a gallery a useful lively place

imitation of garment shops

rainbows

taxicabs

patent leather

dust

monuments ( in the sun )

i wanted to see if i could make significant form out of a pair of ladys pantys.  
toothbrush      small leg

My approach is a direct strong vulgarity

Lisztian Beethovenian Bruegelian Orozcoan Whitmanian Rabelaisian  
including delicacy

This elevation of sensibility above bourgeois values, which is also a simplicity of return to truth and first principles, will (hopefully) destroy the notion of art and give the object back its power. Then the magic inherent in the universe will be restored and people will live in sympathetic religious exchange with the materials and objects surrounding them. They will not feel so different from these objects, and the animate/inanimate schism mended. What is now called an art object is a debased understanding of a magic object. When our vision is clouded by bourgeois values and by removal from an actual functional situation (through museum-civilization) the power of the object wch was a functioning object becomes suspended and only its artificiality, that is its craft and design (which are the lowest and easiest of creations), are noted. This is "art." Think how many children a day are being perverted into art and their natural recognition of the magic in objects stamped out!





fragments

The erotic or the sexual is the root of "art", its first impulse. Today sexuality is more directed, or here where I am in Am. at this time, toward substitutes f.ex. clothing rather than the person, fetichistic stuff, and this gives the object an intensity and this is what I try to project.

As everyone might know . . .

No, everyone doesn't . . .

I operate, idea-wise, far above the ground, but I have a compulsion (which is not the desire for respectability) to relate myself to what is on the ground, regardless of the distortion or attack on my ideas which this inevitably results in.

That is in fact—the store

Ethically I see no reason to remove myself from life, how can one? and still be ethical . . .

It is a necessarily losing battle, undertaken of *my own free will* (which is important). I think it is necessarily a failure.

pleases me to be uselessly (for its own sake) methodical and systematic (especially as an artist who is in the cliché not so) like the world of business science engineering sales

will i sentimentalize 57th St. too

In place of chance——

whimsical or useless activity

satire is not the word

Why do I not just present the real thing instead of imitating it? Because my desire to imitate extends to the event or activity of making the thing I imitate. In one instance that is to be for a moment a sign-painter, in another, for a moment a baker of cakes, in another the cutter of suits, etc. etc. In some cases especially, but really in all, it is necessary to be for a moment nature herself, if this is possible. In handling plaster and enamel I was behaving like the painter who was at the same time painting my stairway. When I carry my plaster and paints up the stairs, the neighbors assume I am improving my home.



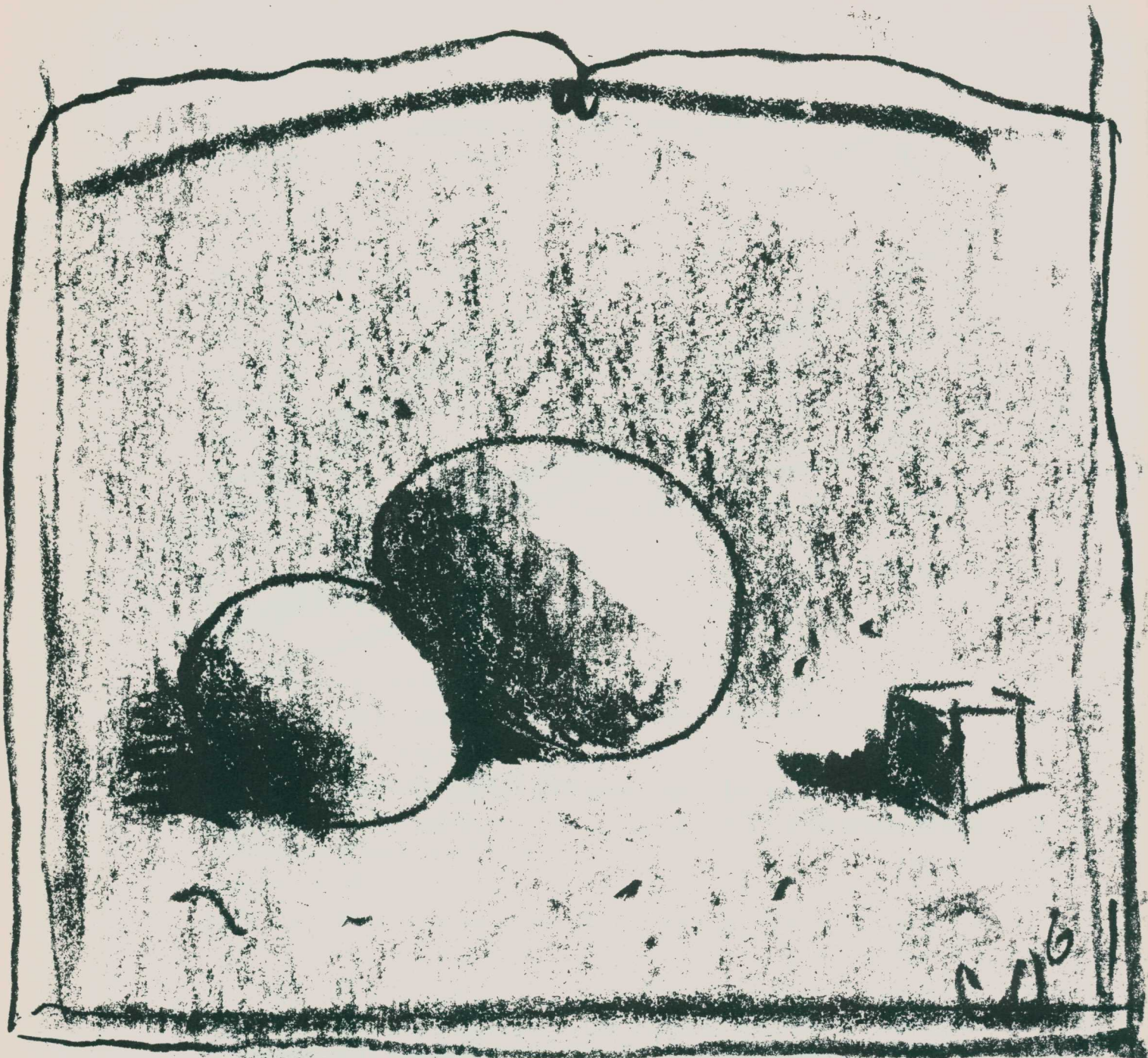
In *The Store* I am naively reconstructing an act of vision, a kind of literal-scientific approach. (Here again the analogy of the lightning trapped in sand applies).

I am impure. I am feeling and skill. It might even be said of me that I corrupt by my presence.

I have not remained unintellectual but uninformed. Apart from ideas.

absurd imitations (i.e. useless) of perfectly sensible and useful pursuits.

absurd carpentry      dressmaking etc.



1 0 7 8 2 5 T

65 It is important to operate out of the forces in us, forces and counter-forces and not to be afraid to use them. Just now I am indulging my femininity f. ex.

brittleness of Hydrocal forcedried by gas heat compared to hardness of HC not forcedried

Pieces suspected:

Pecan pie  
Sundae  
Banana Split  
3 (2) pies Javatime  
2 candybars

My singleminded aim is to give existence to (my) fantasy. This means the creation of a parallel reality according to the rules of (my) fantasy.

I am compelled to do this to a greater degree than most painters.

This world cannot ever hope to really exist and so it exists entirely through illusion, but illusion is employed as subversively, as convincingly as possible.

The critical moment is my act of seeing. The rest is the patient reconstruction of this hallucination and successive hallucinations which arise in the course of making.

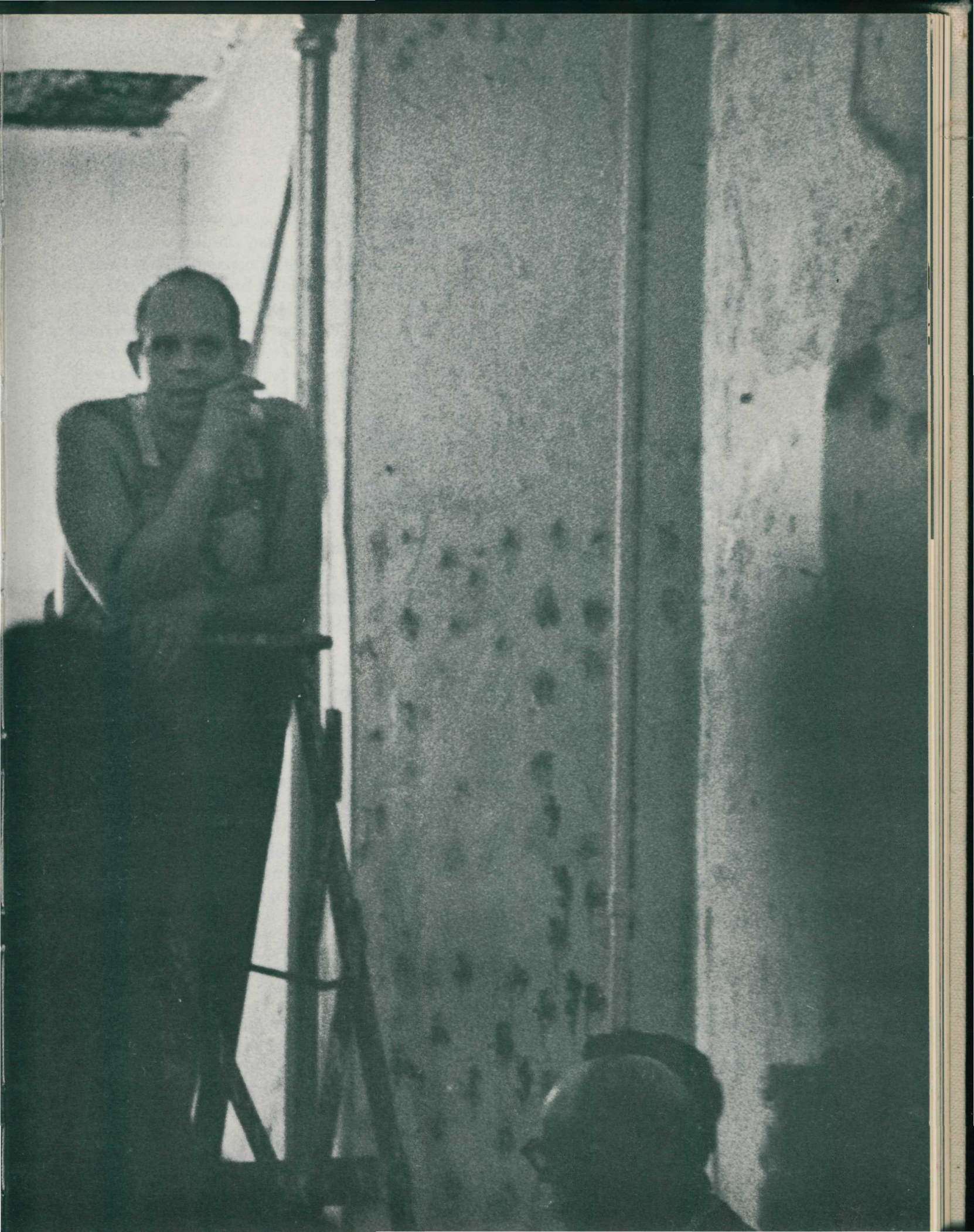
The contribution of subject matter is almost a side effect since what I see is not the thing itself but——myself——in its form.

Experience, that is to say, is material——for an act of recognition, and having recognized something, the job one could argue is done, the rest being the act of giving evidence.

Experience is the primary material & then plaster and paint. In the case of theater, experience is both the first and the second material.

The content is always the human imagination. This I regard both as historically constant and as universal among individuals. To present the geography of the human imagination is my aim, with real mountains and cities.





First Draft

## **STORE DAYS I**

Period 1 : A Customer Enters.

Period 2 : A Bargain!

Period 3 : How The Founders Struggled.

Room 1: The Bedroom-Jail

Room 2: The Kitchen-ButcherShop

Room 3: The LivingRoom-Funeral Parlor-WhoreHouse

Feb. 12, 1962



**Costume:** bow tie, jacket, white shirt, pants. Pink feet.

**Spirit:** coral-pink party dress, \$5 Orchard St. or 116th St. style with paper under to rustle and paper too in the hammock.

Hammock slit and black material, slit correspondingly, hung below.

**On walls:** pin-ups, statue of liberty, boxers, autos, in the manner of the basement room of the handy man at George Segal's farm.

A bed, very unmade. Dirty sheets, pillow. A bottle or two in bed. Comics. The floor covered with newspapers and clothing, and other debris from the street.

**Lighting:** bare bulbs frame scene, hurt eyes of spectators. To left a door and a hole, through which things will enter.

A chair, laden with clothes and objects. Pockets of jacket stuffed with various materials. Man unshaven.

Spirit makeup a la LES school girl, pancake white, white lips, darkened eyes, brows plucked in shape of chunky little birds, hair piled up etc or any variations of same.

As audience enters, spirit is rocking slowly above, the paper in her skirts and in the hammock rustling softly. The man sits on the edge of the bed with his socks in his hands. This is the *static tableau* or **position number 1**. It is held until the audience is settled or until more precisely end of first sub-period (2 mins).

### Period 1: *The Sock*

The man drops his socks on the floor. A bell rings. A package is passed him from the opening in the left wall. He sits down and unwraps it. It is a pair of socks and a book and a can of tomato juice. What does he care? He lets it all drop on the floor.

He pulls the shade down between rooms 1 and 2 and lightning is projected on the shade. Sound of foghorns. He tosses on his bed. The spirit lowers a hand, dangles it. A leg, dangles it. The objects on the floor move. The ceiling sways.

*end of period 1*

Blue bulbs during positioning, always lit. 2 minutes of near-darkness. The man removes his coat and hangs it on the wall. He lies down and ties himself to the bed with one inch rope. He lies looking straight up. The hammock continues its gentle undulation.

A hard roll full of jam is dropped on the man's shirt from above. He frees one of his hands and eats it partly. From above and behind him (left wall) a pipe enters. Water runs out of it. He looks up at it. It goes away.

The floor moves (could be a person dressed as the floor). The leg protrudes down again. Milk is poured down around it. The man coughs violently. He ties himself tighter. The unfinished roll falls off his stained shirt. The radio goes on with distant sentimental music.

*end of period 2*

**Position 3**

The man takes off his shirt. Stands on the bed.

**Period 3: *The Shoe***

The man kneels. He prays. His mouth moves. A glove is slipped in through the hole. He kisses it. Again—he shakes it. He gets on the floor on his knees, looking for his shoes under the bed. Everywhere.

The spirit drops coins, which fall on the floor . . . feathers . . . fruit . . . berries . . .

The man crawls under the bed. He emerges, his face covered with shaving cream. He sits down to put on his shoes, which he has found. The pipe returns, pouring water.

The spirit begins sliding down from the hammock through its center slit. Her skirt is caught above and we see her legs and underwear, then a rough cascade of newspapers, finally herself. She drops limply to the floor in a heap (to be a slow and beautiful action).

He coughs. He has one shoe on. He limps about looking for the other. He tears some pictures off the wall. He swears softly.

*end of period 3*

(and STORE DAYS ONE, ROOM 1)

A kitchen-bathroom sink and stove. Tub and shower to right with hose from sink. Table in middle with two chairs and on it an elevatable top with created food. Another top with food under it. Perhaps a third. Stove is not operating. Oven stuffed with newspaper painted brown like fried chicken.

Two persons, man and woman. Woman dressed in T-shirt with a picture on it. The husband in a long underwear shirt. Woman at sink. Man at the table. A cutting board to her left full of vegetables and meat. An alcove full of groceries and meats in bags and structures which may in some simple way be made to fall down, above the sink. Sink full of dishes.

Above audience in "attic," operator Two, who is or is not same person as Room 2 spirit, a girl, nude, or so appearing, a cigarette advertisement type, a girl at the beach. Long hair and cigarette smoking. Her smoke fills the room, hangs like a cloud under the light on the action. Perhaps too, she burns incense or tar. She is made up with rosy cheeks and strong makeup. Long red nails, toes and fingers.

#### Position 1

The woman back to audience at sink full of dirty dishes. Man at table with dead cigar in hand. Spirit holds down a pack of cigarettes from attic, while smoking with other hand.

#### Period 1: *Dishes*

The woman turns. Mascara all over her face. However, she has not been crying. She appears jovial. One sees her tits through the T-shirt and her apron is wet. She wears a skirt with hearts all over it. She smiles in a frozen way, diagonally across the room at noone in particular.

The man sneezes and pushes all the dishes off the table with a swing of his arm. The table cloth is swept up and out by a wire. The spirit lowers a leg and wiggles her toes. The woman remains smiling. She takes a large cake from the alcove and pushes it into the man's face.

She bites a capsule in her mouth so that her mouth floods with what appears to be blood, which runs down her chin. The man falls over sideways. A sort of boring a terrible slapstick scene.

*end of period 1*

#### Position 2

The man returns to his seat. Sits slumped forward on the table in a plate of cold

soup (which will to some extent wash off cake). Do not drown. The woman retains same position, smiling. 72

### Period 2: *Conversation*

The woman comes to life with fast action begins chopping lettuce and other vegetables frantically. She brings down meat and chops it too frantically. She opens and closes stove, taking out brown newspapers and stuffing in food, taking out and stuffing in . . . Reaching up, she causes a great many things to fall down.

She attaches shower hose, runs to shower, wets herself, washes herself, with clothes on. Always smiling. The dishes fall off the sink with a great clatter.

Darkness. The spirits face descends upside down and smoking. Talking silently to someone. The man snores, sneezes in the soup.

*end of period 2*

### Position 3

The spirits face swings back and forth in the semidarkness, humming in a high voice. The man wipes his face and sits up straight, reading a magazine. Talking silently pulls down shade over sink and sits down at the table opposite the man.

### Period 3: *The Argument*

For two subperiods, slides are flashed on the screen. The man harrumphs. The woman whistles and belches.

Lights. She is eating ice cream with chocolate sauce. It drops on her stockings. She scrapes it off with her spoon but it gets away from her.

The pictures continue vaguely above the two.

The woman slams the ice cream down sloppily on the table spilling what is left out of the glass which overturns.

Darkness. More slides. The woman sneezes. She cries and laughs. She falls over backwards.

The man puts down magazine. He stands up before window between second and third room, stretches. He picks up a hammer, then a saw and saws furiously at a bench.

*end of period 3*  
*and STORE DAYS ONE, ROOM 2*

A longer room. With three separately defined playing areas. The near: a couch perpendicular to audience and a closet door (door also to "outside"). Above door: a shelf big enough for a person, about 3 ft. high, 4 ft. wide . . . A "slide" beside the couch up to or down from the shelf. In center, a painted fireplace and mantelpiece loaded with objects. Above which, a mural of simple intention: trees, cows, a pretty girl or two. As in a bar or a restaurant. Substitute perhaps advertising photos in color, cut out and pasted.

The room is tangerine color, warm by contrast to the other two rooms which are black and white. It is "technicolor." The lighting is very bright but can be toned down to a simple shaded yellow bulb over a table and a chair in the center. Objects on table are quite important (as on kitchen table and floor of bedroom—stages themselves for small actions) . . . a blacked out statue of liberty, a cup, cards . . .

At far end a square area, on which opens a small hidden room (a toilet).

In this room Operator 3 and/or hidden figure. From this, a spotlight or bright light can be shot onto wall, illuminating square area.

This is a space for a family plot. To each area: daughter, father, mother. A shelf over the audience faces a mirror and there is the place of a third spirit, Room 3 spirit, a pinup.

#### Position I

Father is playing cards at table under yellow light. Daughter is at closet, pulling out clothes. The shelf above the closet is also full of clothes, all stuffed with paper. Mother is cutting material in the corner. Sound of her scissors in the darkness.

#### Period 1: *Death of Natural Causes*

Daughter pulling out clothes, pulling them down, an avalanche of bulging clothing, climbing up slide to reach them and pull them down frantically. They tumble down over her. One of them, her suitor, either in the closet or down from above. She throws him on the floor. He too is dressed in a stuffed suit, perhaps in womens clothes. The bottom of the closet is full of jewelry, pots and pans and other metallic objects, which daughter stirs with her feet. Her heels make a lot of noise. Her long hair swings this way and that. Dance music plays.

Mother laughs violently and walks the length of the mantelpiece and with a deliberate movement pushes down with her arm all the objects there. She stands at end, smiling victoriously. In the square space she left an inexplicable creature appears. She walks back, past her husband who is still playing cards. The creature is gone.

The father lays out all manner of peculiar sentimental and ridiculous objects on the table. He picks his nose from time to time.

*end of period 1*



Sketch for a play

\* R A Y G U N T H E A T E R \*

Prod. C. Oldenburg

Schedule

Winter-Spring 1962

STORE DAYS	1st version	Feb. 23, 24
	2nd version	Mar. 2, 3
NEKROPOLIS	1st version	Mar. 9, 10
	2nd version	Mar. 16, 17
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INJUN	1st version	Apr. 20, 21
	2nd version	Apr. 27, 28
VOYAGES	1st version	May 4, 5
	2nd version	May 11, 12
WORLD'S FAIR	1st version	May 18, 19
	2nd version	May 25, 26

No Theater between March 17 and April 20.

All performances in rear three rooms at Ray Gun Mfg. Co., 107 E. 2nd St. (between Ave. A and 1st Ave.), unless otherwise announced.

Audience limited by available space to 35 each night. Reservations necessary. Call OR4-0380 or GR5-4681, or write.

Performances start at 8:30 P.M.

over

\* S T O R E D A Y S \*

Cast

Version 1 :	Milet Andreyevich	Terry Brook
	Billy Kluyer	Letty Lou Eisenhauer
	Jean Jacques Lebel	Gloria Graves*
	Claes Oldenburg*	Mickey Henrion
	Lucas Samaras*	Johanna Lawrenson
		Pat Oldenburg*

Assisting:

Max & Anita Baker

~~Carol Lee Schneemann~~  
CAROLEE SCHNEEMANN

Version 2 :	Henry Geldzahler	Rachel Drexler
	Claes Oldenburg*	Gloria Graves*
	Lucas Samaras*	Pat Oldenburg*
		Jackie Ferrara
		Charlotte Tokayer

and others...

Three ten-minute periods. Two pauses. No intermission.

\* Repertory cast.





### Budget for Theater

My theater activity in the coming season I would like to be in two manners. The first is a repertory type of theater, to give short performances at regular intervals, f.ex. every two weeks, on Saturdays 10 PM. These would be held in My Store, or The Ray-Gun Mfg Co., 107 E. 2nd St., N.Y.C. inside the store or in the courtyard behind the store, which is quite large. Since these performances would be comparatively brief, a small amount would be charged for admission, f.ex. 50¢, and the audience would have to be rather small. These performances would occur one time only and be improvised out of available material and available performers, with no great expense. There would not need to be any advertising, I think. In fact, advertising might bring too many people. It is better to be word of mouth. This repertory would be like a workshop of ideas and possibilities surrounding my concept of personal theater, and not so much directed at the general public as at other artists and connoisseurs interested in developments along this line. On the basis of one performance every two wks. and starting in October, there would be about 14 performances. Assuming about 35 spectators can be accommodated, there would be an income of \$17.50 per performance. A supplementary budget of \$25 would be needed for each performance, or for 14 perfs—\$350.

The store an efflorescence additive principle clusters agglomerations magnetic attractions extension flaming chairs and tables outrushing pictures on the wall moveables all moving earthquake Torn-birth flesh-fragments. I think of space as material as I think of the stage as a solid cube or a box to be broken. That air and the things in it are one, are HARD, and that you can RIP a piece of air and the thing out of it, so that a piece of object and a whole object and just air, comes as one piece. This is accompanied by a RIPPING SOUND

The starting point of the realist is to be the scientist. Nature *means* nothing by itself. Man supplies the meaning of things. My theatre, which may be called the theatre of the real or the theatre of the object, is a meeting place of realistic and subjective nature whose sentimental representation is juxtaposed with non-sentimental.

A theater of action or of things (people too regarded as things).

but above all, am i worth coming to see? it is a poor man's theatre and the lead is a beggar.

A series of plays dealing with the US consciousness, really nonconcrete in content though expressed concretely. The content is the US mind or the US "Store". This is not understood. Despite what I say, the pieces are called happenings. I might have done happenings or may do in the future but these are not my idea of them. RG is something else, closely related to my Store pieces. It seeks to present in events what the store presents in objects. It is a theater of real events (a newsreel) . . . Have shorts?

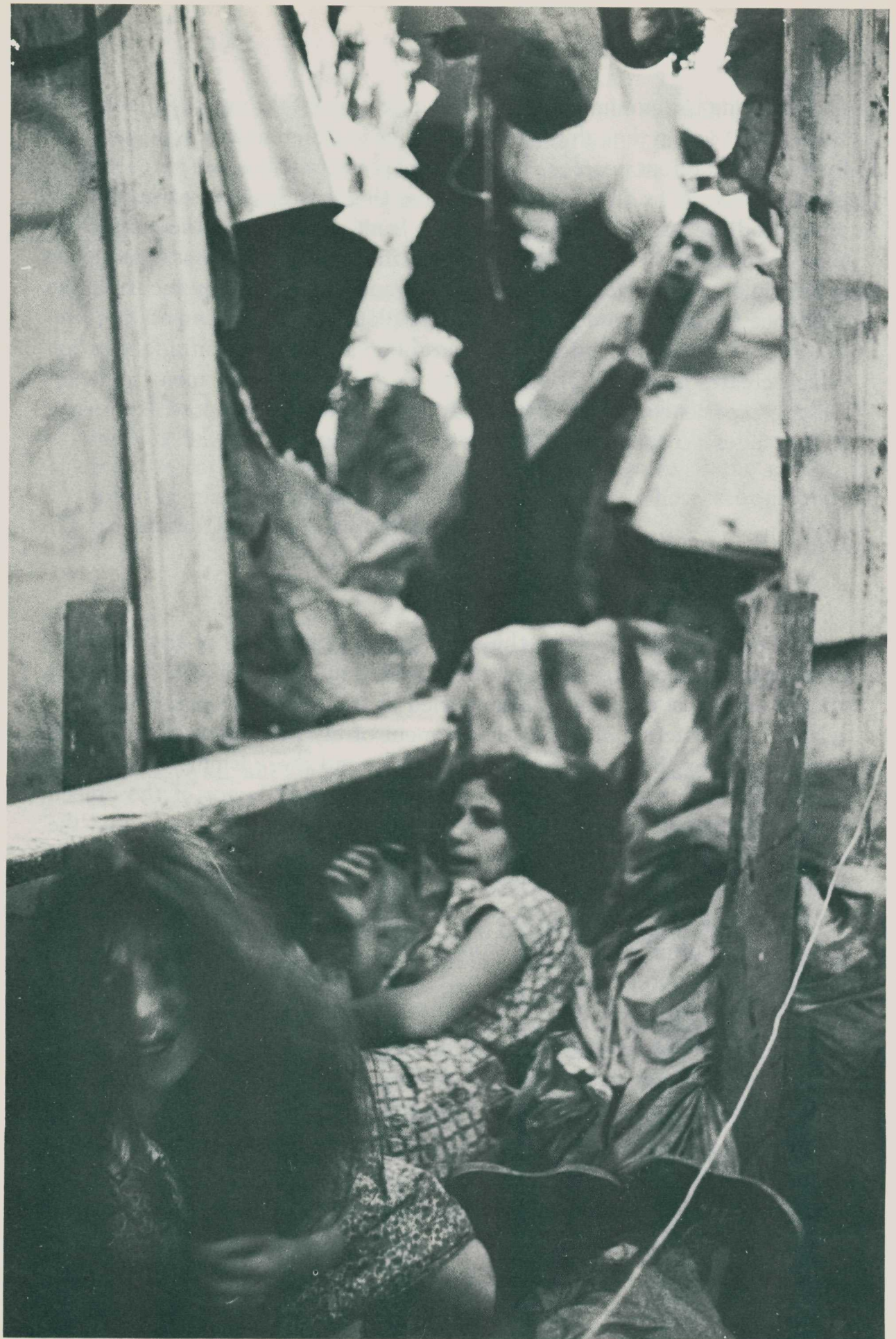
Giving hair and muscles and skin to thoughts

Nothing is communicated or represented except through its attachment to an object (even though the object will mean different things at the same moment to different people) . . . It is the play of consciousness in reaction to certain objects . . . a play which involves the consciousness of myself my actors and my audience . . . This differs from conventional theater in that the communication is less fixed . . . more in doubt . . . there is a sequence but not plot or given relation of the events and objects as they occur . . . the sequence is purely a practical device . . . plot to me is sentimentality, pre-determination, an arrogance on the part of an author, a harmful fabrication which creates a residue of sentimental patterns that keep men from perceiving experience . . . this theater aims to make man compose experience as it changes a constant pleasure and an instrument of survival . . .

Who is the bum the Rag Man of my dreams

The theater differs from the store in that the objects of the store are reproductions, reconstructions or alterations of the actual object. This is also an anti neorealist expression. I have tried to represent my consciousness in relation to the actual object at the moment of my perception of it. This is complicated by the facts of construction . . . and there is only one way to handle this: to treat the materials as a complicating factor of the object, themselves objects of consciousness. On top of this I have complicated the object by introducing conventions of popular representation and artistic practise (a sort of travesty). The object is a record of passage through these complications . . . and must be seen as itself and not in relation to any theory. The aim of putting the store in an actual neighborhood is to *contrast* it to the actual object . . . not as might be thought in neorealist terms to point up similarities . . . The store title is in fact a play on words . . . the store means for me: my consciousness. . . .

In the store then, the work is as if done for the spectator whereas in RG theater, using actual objects (though affected by situation) . . . the spectator has more latitude in perception . . . actually there is always this latitude even in relation to the prepared object . . .



83 my characters are the city-bird-child (chick) and the beggar. innocence and experience. that is my theme: innocence vs. experience (or evil). good vs. evil. comic innocence. pat.

Farce for Objects, in a bright light . . .

A black and white (upholstered) white convertible

Gold shoes

Water (in the gutter)

An iron . . . in the sun

I am very grateful to the audience for coming each weekend. I cannot deny it is good to have an audience, though the nature of this theater is such that it would go on without an audience as a painter might go on painting with no one to watch him . . . This space has great limitations, I am aware of this . . . partly I enjoy the pressure these limitations put on me . . . I mean the time, the expense and the space . . . I hope you are not too miserable . . . my aim is to develop under these concentrated circumstances a sort of kernel of infinite expansion . . . so that at the end of this season I shall have ten extremely powerful seeds . . . It is becoming obvious I guess that these pieces are not unrelated . . . the "happening" which was in the beginning a very limited form is bearing fruit as a new physical theater, bringing to the dry puritan forms of the US stage the possibilities of a tremendous enveloping force . . .

Theater is the most powerful art form there is because it is the most involving . . . but it is forever becoming lost in trivialities . . . loss of power is a chronic disease of the form . . . realism . . . distance . . . commercial pressures . . . poor theater . . . I no longer see the distinction between theater and visual arts very clearly . . . distinctions I suppose are a civilized disease . . . I see primarily the need to reflect life . . . to give back, which is the only activity that gives man dignity . . . I am especially concerned with physicality, which is evident . . . only painting and sculpture have the power to give man back his physicality (which is not primitivism) when he loses it . . . painting and sculpture have the unique privilege of affecting the other arts in this respect . . .

**STORE DAYS I**

Feb. 23-24 1962

3 periods—3 rooms

2 pauses

no intermission

Cast

ROOM I            spirit  
                      man

ROOM II           spirit  
                      man  
                      woman

ROOM III          spirit  
                      woman 1  
                      woman 2  
                      two men  
                      a man and a woman

OPERATORS        Lighting—one  
                      Objects—one, near station

Total 13

## LIGHTING

- Five main stations of lights
  - 15 watt white
  - 15 watt white
  - 5 watt blue
  - 15 watt white
  - 25 watt yellow
- Three 5 watt color lights on throughout, one in each room.  
near floor in first room
- Extra—15 watt hammock light and in far station (toilet)
- Eccentrics—none

## Lighting Instructions and other instructions

3 periods of 10 minutes each—2 pauses.

Each 10 min. period divided into 2½ main periods—one length of 5 stations at 30 seconds each.

**Stations** are changed every 30 seconds in sequence 1-2-3-4-5 1-2-3-4-5 etc.

**Pause** between 10 min. periods of 30 seconds.

**Lights** cue action (at station) which freezes when light leaves for adjoining station

**Total time** 31 min.

**Action** thus for each station 6 min total out of 30.

**Script** (by individual performers, operator) identifies piece, room, station treated, activity, partners, on same page.

Performers action is described by 30 second periods, in three parts:

- I.
  - a opening action
  - b middle, combined action, or development
  - c closing action

Closing action of one 30 sec. period is same as opening action of next

Spirits operate freely outside mechanical scheme improvising with certain effects in dark and light periods

Audience is limited to 35. A bench or platform along wall—two rows—separated from the action by a clothesline in each room. The effect of a sideshow, or historical rooms. The audience stands, backs to the wall. Can move to take in all rooms. After performance are led out by Operator I either thru side door or where they came thru store.

x

Dressing room outside near end of rooms.

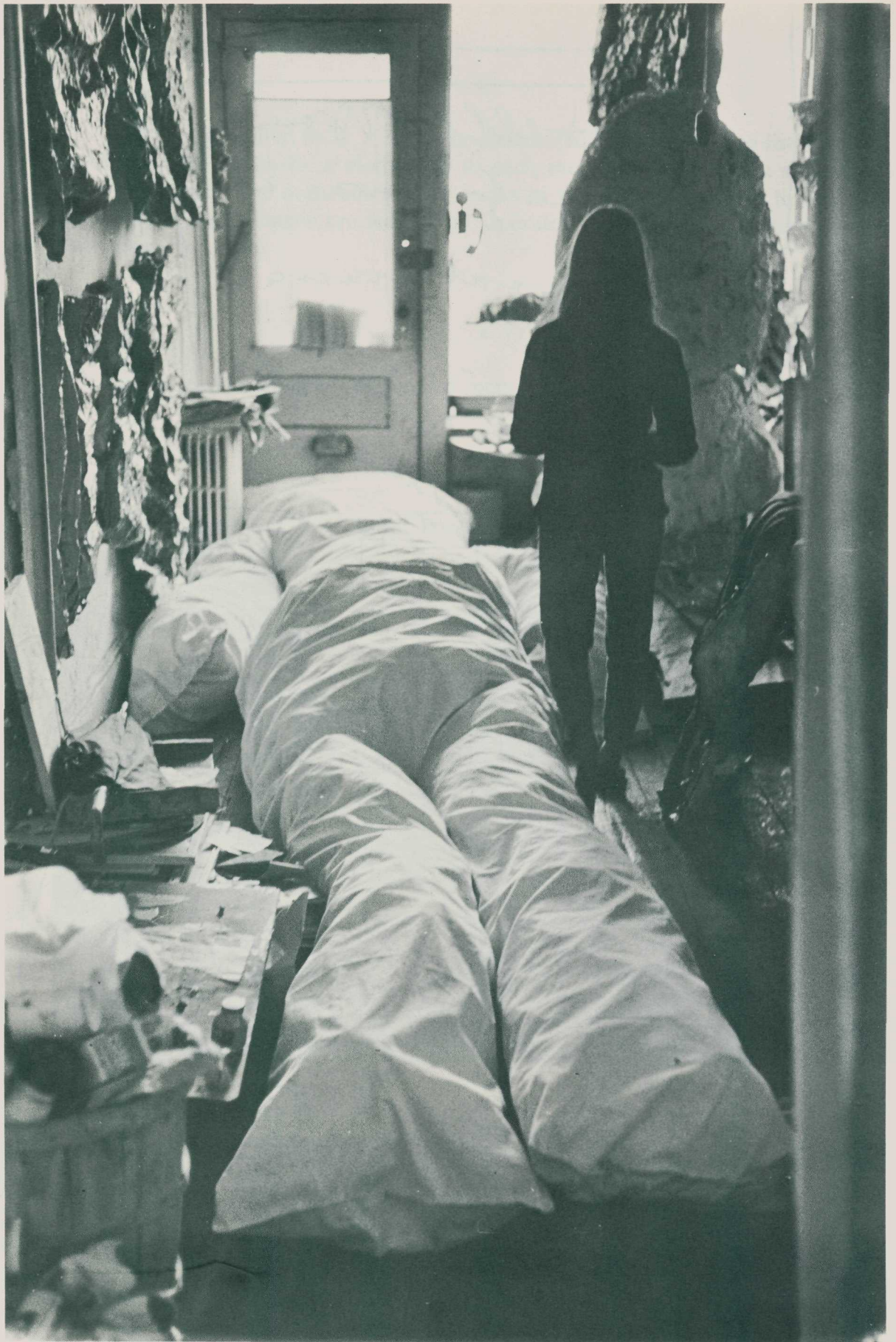




Hello Mary  
his fa was a  
great man  
pulls down slowly.



from 5000:  
Barley does not use right  
away.



Action takes place in 3 rooms in a line between which are large open windows, so that one can see easily from one room to the other. The smallest room, Room I, is designated the BEDROOM. Room II, a bit larger, has a sink & is the KITCHEN. Room III, has a fireplace & mantelpiece & is called the LIVING ROOM. Off from III is a small toilet used for exits & entrances & by Operator II, if needed. Operator I & lighting man are stationed outside Room I. Thru a slot lighting man can see all 3 rooms.

An ATTIC is built over half of Room II above the audience and extending thru doors into Room I & II. A door leads out into a corridor from Room II.

### ROOM I: DESCRIPTION

**The smallest room.** painted all black. the floor is covered with debris, recollections, trash of a historical nature, carefully selected. wood pieces, photos, newspaper clippings, paper, cloth, chairs, rope, comic books, books to improve oneself, candy wrappers, cans, cartons, bottles, packages, food remnants, notes, letters, shoes and other articles of clothing etc. etc.

**Furniture:** a bench which serves as a bed on which a mattress of unbleached muslin stuffed with newspapers. All soiled and the bed also littered with debris.

A chair over which a muslin cover to which is sewn more debris, mostly clothing—pants, ties, keys, buttons, flowers, wallets, glasses, handkerchiefs, old tickets, socks, money, etc. etc.

In a corner a smashed radio, labeled "automatic"

Pasted on the wall are cut out reproductions of pin-ups, automobiles

### ROOM I: MAN

#### Station 1

Description, costume & general position

A THIN MAN.

**Costume:** a dark jacket, a yellowed shirt with a starched curled up collar. A striped clip on bow tie. Underwear, striped shorts. No pants. Bare feet, painted pink.

The pockets of his jacket stuffed w. objects, trivia, debris.

He sits, kneels, lies on the bed, crawls under it, walks around the room (which has the appearance of a cave or a jail cell).

Description, costume and general positions

A YOUNG WOMAN, medium height or small.

**Costume:** Organdy dress with full skirt—brilliant yellow color. Silk stockings,

**Position:** lying in hammock & rocking. Hammock is filled w. newspaper which rustles. The skirt of dress is also filled w. newspaper.

On a shelf for the spirits use, a number of effects & objects, as indicated.

A private light. Access to "attic"

## ROOM II

A room slightly larger than Room I. Also painted black with the relief of a few cut-outs, mostly of reproductions of food from magazines. A piece in the form of a painting like a dressing table with a shelf on which a cracked mirror, a womans head from a postcard, a large smudged postcard of the Empire State building, fragments of makeup.

At R. a sink and a cutting board. A hose leads from the faucet over the window to a point at the end of the cutting board where the water spouts out into a pan. On the cutting board a cleaver, some slashed vegetables (red cabbage, yams, sweet potatoes, f. ex). On the ledge above, between Room I & 2, some blue cloth flowers in a bottle, shaving cream, Lavoris, a prescription bottle etc.

Above the sink, an alcove, over which, a white shade, half lowered, to catch projections of Spirit II in attic. Full of painted paper bags of all kinds stuffed with paper and various debris arranged to fall down easily.

To left several bundles of firewood, an axe, a saw.

A trumpet hanging on wall and an unfinished ship model.

Furniture: A table and two chairs. The table has a top of stuffed muslin on which plates, cups, silver and food debris is sewn or otherwise attached (glued, stuck in, plastic). Under this stuffed top another and under that still another, all like pillows (or pancakes).

## ROOM II MAN AND WOMAN

### Station 2

Description, costume & general position

**Woman:** Blond, "plump".

**Man:** "stocky".

**Costumes:** woman wears T-shirt on which something is printed in several colors and an ordinary white skirt with pink hearts printed on it. Short socks.

**Man:** long-underwear top & pants.  
 Generally at ease in kitchen.  
 Woman at sink, cutting board and table to Right.  
 Man seated & moving around to left.

## ROOM II      SPIRIT II

Description, costume and general position

SHORT, LONG-HAIR GIRL

**Costume:**

**General position:** in "attic" over room

## ROOM III

A longer room than the other two and painted tangerine color. The window between Room II & III is taller and the sill of it forms a seat on which is a cushion of muslin, painted & stuffed & lined with dangling many-colored strips of cloth.

Next to the seat a closet w. two doors, full of womens clothes stuffed w. newspaper. Inside of closet painted yellow & blue like a landscape. On the floor of the closet a collection of cans & other metal & glass & paper objects (bottles, caps, lids etc. etc.) sprayed aluminum color to a depth of about 2 feet. The doors to the closet are shut when piece begins.

Above closet, an alcove, lined w. puffed-up stuffed painted muslin, decorative, position of Spirit III.

Below & in center is a raised small stage about 2 feet by 4 feet built over the mantelpiece of a fireplace and a wooden "horse".

Below this stage is an area enclosed by painted muslin with a slit in front. Behind the raised stage the wall is decorated with cut-outs from magazines, photostats and certain objects hung on the wall.

To the left, a tall square area, beyond the raised stage (the ceilings are high), a tall paneless window in which a pulley and rope attached to a belt. A bench perpendicular to window, against wall.

*(develop more)*

## ROOM III      SPIRIT III

Description, costume, general position

BLACKHAired WOMAN.

**Costume:** All white, layers of abundant white material, like a bride, long skirt,

half-circle headdress of white.

Mirrors or spangles in hair. Small flashlights in costume. Features intensified by makeup.

**General position:** seated facing R. face turned toward audience.

### ROOM III      WOMAN 2

#### Station 4

Description, costume, general position

TALL, SLENDER, LONG LEGS, GOOD FIGURE, DARK.

**Costume:** Adhesive tape on face. The type of a 3rd Ave. wanderer, perhaps a gypsy. Dress, silk stockings, high heels, ankle jewelry. Added long black hair. Bizarre makeup. Purse w. objects as described: knife, coins, flowers etc.

**General position:** walking sitting kneeling on raised stage, (showing) or in other ways using wall.

### ROOM III      TWO MEN

#### Station 4

Description, Costume & gen'l position

1. Short, "stocky". Beggar. In bizarre burlap costume, carrying bundles of newspapers and a traveling bag full of objects, and a sandwich in a wrapper.

2. Long, "stocky"—wrapped in paper and tied with twine.

---

1. Sitting in front of, below raised stage—the lower "street".

2. Protruding slightly from the muslin which hangs from raised stage.

To be pulled out.

Inside & under raised stage—a bass drum, played by the packageman.

### ROOM III      MAN & WOMAN

#### Station 5

Description, Costume, general position

**Man**—slender, tall.

**Costume:** baggy ordinary coat & hat. Pockets stuffed with objects. Jockstrap under.

**Woman**—slender tall. polka dot dress—silk stockings. Heels. Everyday costume.

**G.P. Man**—in & out of room (into toilet)—up on bench. **Woman**—around area of station.



11 ←



12 ←



13 ←



14 ←



15 ←















**ROOM I**  
**(MAN, SPIRIT, OPERATOR OF OBJECT EFFECTS)**

<b>Man</b>	<b>Spirit</b>	<b>Objects</b>
12 events	1 cue	3 cues
With socks	Free:	
<b>1</b> Drops socks	Rocks,	<b>1</b> Bell Rings
Gets package	Rustles	Hands package
	Dangles head,	
Gets Package	Limbs	
<b>2</b> Opens Package	Milk on Leg	
Drops Package	On Head, Arm	
	Drops Coins	Free:
Drops Package	(spread	Projects
<b>3</b> Lies Down	thruout)	Megaphones
Tosses		Gravity Band
		Floor Moves
Tosses		Pipe Enters (2)
<b>4</b> Takes off Coat		Radio
Roll Drops	Drop Roll	(spread
		thruout)
<hr/>		
Roll Drops		
<b>5</b> Eats Roll		
Leaves Roll		
(lies w. roll)		
Lies with Roll		
<b>6</b> Takes off Shirt		
Kneels on Bed		
Kneels on Bed		<b>7</b> Sticks in Glove
<b>7</b> Kisses Glove		
Shakes Glove		
Shakes Glove		
<b>8</b> Looks for Shoe		
Looks for Shoe		
<hr/>		
Looks for Shoe		
<b>9</b> Finds Shoe		
Puts on Shoe		

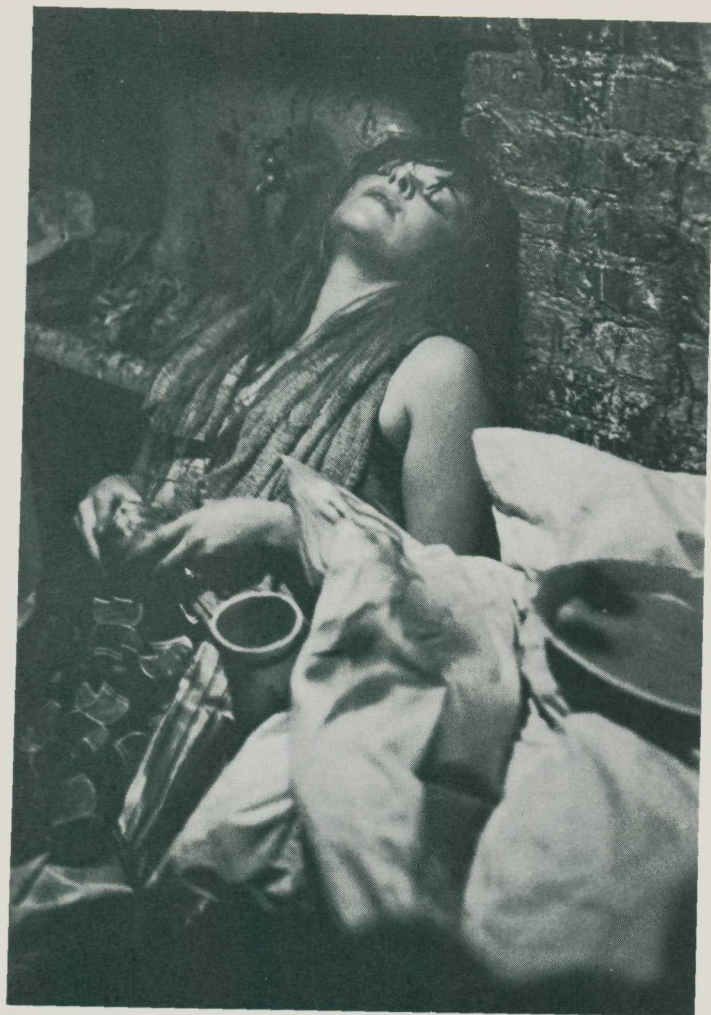
10 Puts on Shoe  
Into a Rage  
Runs around  
Swears, Tears

11 Runs around, etc.  
Lies Down  
Ties Himself to Bed

12 Ties Himself to Bed  
Ties Himself to Bed  
Ties Himself to Bed  
(coughs)

---

Slides Down









ROOM III, STATION 3  
Woman 1

Period I: ToeNails

1. Sits on couch  
Gets up walks  
Walks in a circle fast on  
hard floor clicking
2. Still walking  
Sits down curls up slowly  
Looks at body, turns legs  
looks at legs      drops off shoes
3. Still looking  
Abruptly rolls down stockings &  
off drops  
Begins cutting toenails with  
great care and pleasure
4. Still cutting  
Gets up walks around abruptly  
one stocking off one on  
Sits down again

Period II: Letters

1. Takes hand mirror off wall  
Practises smiling  
Sets mirror back, curls around
2. Loosens hair  
Takes mirror again, practises funny  
faces and terrible ones  
Curls, hangs mirror back
3. Stretches  
Takes off eyelashes      takes envelope  
out of pocket      puts them in, puts  
under couch

4. Curls, takes letters out from under  
couch  
Reads them all very fast    white,  
pink, blue black green  
Cries laughs tears them all up and  
falls asleep

### Period III: The Closet

1. Spits off couch  
Puts legs up high falls off  
Stands up starts undressing
2. Takes off clothes  
Walks around  
Abruptly, opens closet doors
3. Pulls out all clothes angrily  
Kicks them around  
Kicks them around
4. Squats pulls out all stuff at bottom  
shoes and silvered cans etc.  
much clatter  
Just walks around

### ROOM III, STATION 4 Woman 2 (on raised stage in walking position)

### Period I: The Banana

1. Just strolls, back and forth  
swinging bag, taps, smiles, smokes  
Just strolls back and forth  
swinging bag taps smiles  
Stops, looks in purse

- 105
2. Looks in purse  
Takes out banana, peels eats, while  
smoking
  3. Takes newspaper out from under arm  
Reads paper, swears, looks at watch  
throws hair back  
Dances with paper in front of face,  
slaps it, argues with it
  4. Dances, folds paper messily      throws  
down. Walks fast, worried  
Hesitation. draws on gloves  
Draws on gloves looks around nervously

#### Period II: The Knife

1. Takes off gloves glances around walks  
Puts gloves in pocket kicks paper  
Opens purse, spills coins down on Milet
2. Kneels to get coins, forgets them  
Examines pieces of paper  
Stands up stamps out cigarettes
3. Takes knife out of purse flips it  
Stabs wall several times  
Ouch, cuts herself
4. Sucks wound  
Pares nails with knife, cries  
Dries tears with back of hand  
bites lips  
Walks

#### Period III: The Umbrella

1. Walks grabs camera  
Takes pictures this way and that  
Symmetrizes skirt, drops camera  
Takes out makeup and mirror, fixes face

2. Walks, picks flowers out of bag  
and sticks them roughly in hair  
Walks on, scratching
3. Stamps around, swears  
Hums, taps  
Looks behind her hums taps
4. Grabs umbrella puts up suddenly, smiles  
Flirts from under umbrella  
Becomes serious  
Red paint runs down walls

**ROOM III, STATION 4**  
**Two Men**

**Period I: The Sandwich**

**One**

1. In package  
In package (plays drum)  
In package

2. In package  
In package (plays drum)  
In package

3. As above

4. As above

**Two**

1. Emerges from under stage  
with newspaper bundles  
and bag and sandwich  
Same  
Same

2. Comes round front, sets  
stuff down  
Sits  
Eats sandwich, wrapped in map  
(banana peel comes down)

3. Swears to woman  
Eats sandwich  
Blows nose swears eats  
sandwich plans trip on map

4. Sees package  
Feels it pulls it out  
Begins to unwrap it

## Period II: The Package

- |   |   |
|---|---|
| 1. As above but is unwrapped<br>Is pulled out | 1. Unwraps package<br>Unwraps package to shoes<br>To legs                                 |
| 2. As above                                   | 2. Up legs<br>Up legs<br>Middle   |
| 3. As above                                   | 3. Eats sandwich<br>Stomach unwrapped, tie<br>Goes thru pockets                           |
| 4. As above                                   | 4. Chest unwrapped<br>Goes thru chest pockets<br>Nothing, loses interest<br>Eats sandwich |

## Period III: The Handbag

- |   |   |
|---|---|
| 1. Wrapped again<br>carelessly stuffed back | 1. Wraps carelessly up<br>Stuffs package back<br>Stuffs back and wraps                          |
| 2. Same once back in resumes<br>drum        | 2. Finishes sandwich goes back<br>to map<br>Takes out bag and opens it<br>Spreads bag           |
| 3. Same                                     | 3. Takes objects out of bag<br>Takes objects out of bag<br>Takes objects out of bag             |
| 4. Same                                     | 4. Looking for something<br>Takes objects out of bag<br>Finds knife, kisses runs<br>along cheek |

Coordinated: none

use all thruout—  
more coming

Improvised:

I. shows black shiny pistol  
raises leg lowers other  
wiggles toes  
handghost (runs cloth thru  
fingers)

II. shoots caps  
fans self

III. bells  
handcymbals

ROOM III, STATION 5  
Man and Woman

Period I: Pockets

Man

1. Man enters  
Goes thru pockets frantically  
Goes thru pockets frantically
2. Goes thru pockets frantically  
Kisses her  
Hits her
3. Lights cigarettes  
Drops objects out of pockets  
some on floor, on bench, to her
4. Refuses pig  
Smashes the pig  
Goes back to looking thru pockets

Woman

1. Seated on bench with  
ceramic pig  
Stands up  
Helps him look
2. Hits him  
Hits him  
Phone rings, she answers it
3. Talks on phone  
Gives him pig to hold  
Insists he hold pig
4. Insists he hold pig  
Indifferent. Talks on phone  
Puts phone down

## Period II: Clay

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. Takes off coat<br/>Gets up on bench<br/>Strikes pose</li> <li>2. Poses<br/>Puts bag over face<br/>Poses</li> <li>3. Poses with bag on head<br/>Poses with bag on head<br/>Poses with bag on head</li> <li>4. Puts on coat takes off bag<br/>Leaves<br/>Off</li> </ol> | <ol style="list-style-type: none"> <li>1. Takes out clay<br/>Drops clay<br/>Drops clay leaves it</li> <li>2. Takes up pencil &amp; pipe<br/>Draws<br/>Draws</li> <li>3. Turns bag<br/>Turns it again<br/>Ignores subject drops paper</li> <li>4. Pick up greasy machine parts<br/>Examines them<br/>Examines, takes out.</li> </ol> |
|---|---|

## Period III: Haircut

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. Off<br/>Returns<br/>Sits on bench lites cigarette<br/>talks fast</li> <li>2. Sits on bench lites cigarette<br/>talks fast<br/>Turns around sits facing wall<br/>Brings out more objects</li> <li>3. Looking in pockets<br/>Looking in pockets<br/>Gets wig and cuts</li> <li>4. Gets up grabs her violently<br/>forces her to floor<br/>Puts legs in sling<br/>Pulls her up</li> </ol> | <ol style="list-style-type: none"> <li>1. Sits down with greasy fingers<br/>Draws, erases<br/>Drops paper, talks fast</li> <li>2. Talks fast<br/>Crosses legs back and forth<br/>Makes little notes on stocking</li> <li>3. Stands up brushes skirt<br/>vigorously<br/>Grabs scissors, snips in air<br/>Throws wig on him &amp; cuts it<br/>throws wig on self &amp; cuts it</li> <li>4. Lies down talking fast<br/>no resistance<br/>Is pulled up<br/>Is pulled up</li> </ol> |
|--|--|

end

Residual Objects

Love objects. respect objects.

Objectivity high state of feeling.

Residual objects are created in the course of making the performance and during the repeated performances. The performance is the main thing but when it is over there are a number of subordinate pieces which may be isolated, souvenirs, residual objects.

To pick up after a performance to be very careful about what is to be discarded and what still survives by itself. Slow study & respect for small things. Ones own created "found objects" The floor of the stage like the street. Picking up after is creative. Also their particular life must be respected. where they had their place, each area of activity combed separately and with respect for where it begins & ends.

Residual Objects, Store Days 1.

Room 1.

The Chair

plaster spatters in plaster on  
ties + socks on  
cloth back  
white glove covered partially w plaster  
or galvanized metal rod.

The Bed (incomplete)

sailed mattress, 3 pillow, stuffed w - paper -  
padding of socks, books  
from car/brother radical  
various small objects letters, penknives  
Cabel w shoe  
debris

A fragment of the floor.

popular graphics ~~best~~ wood  
curved pieces

cut  
glory  
plots  
of model,  
objects  
cut -  
toy figures  
puzzles  
Mexican  
conics +  
Spanish  
publications

Room II.

The table, in three parts

stained, splattered, w. plaster  
varnish, painted, stuffed w. newspaper -  
fabrics, objects, plates on it.

The wall-piece

various small objects sharp model  
churn etc  
short flowers in vottle

Wood painted tan/green + red, chopped into

Magazines - found cloth, papers or newspaper

for Spanish newspaper publications  
painted  
etc

Container of sliced vegetables -

over  
found  
papers



Room III

a.

A closet-full or table full of ~~stuffed~~ dresses & other ladies clothing *stuffed w. newspaper + some shirt*

Packet of pink letters on a settee *shipped w. newspaper* *de ar w. nays- ball*

Two cases of silvered cans ~~and~~ bottles & other containers

b. *flashed decal with colored* *reproducing 7* *stalled up table*  
Wall and street-plain (on which a black umbrella spattered with white paint, flowers, coins, other street debris.

Altar of construction horse *cracked w. concrete under which* *are* *fel* with ~~par~~board boxes full of nails and painted black tied ~~under it~~.

Half a man in blue socks and plasterspattered shoes tied in furniture-wrapping paper, ripped and leaking gray matter, with nailed wood and other debris *iron corduroy pants*

A ~~bag~~ full of debris and various objects *of newspaper bundles* *tied w. twine* *tied w. twine*

~~various other objects & contents~~

c.

A box of ~~objectes~~ *iron* *toy* *balls* *money* *submarine* *panels* *silver* *+ ball*

A pail of mud *plastic* *iron* *brushes* *green soap* *plastic grape*

A box of machinery *greasy* *chains* *brush* *wash* *of* *chewanaw* *fold* *beads* *pieces* *of* *a* *plastic* *sculpture* *of* *api* *toys* *cars* *dolls* *etc.* *etc.*

A bag of newspaper strips *maps*

A pad of yellow paper with ~~marks~~ and grease on it *(drawings)*

A telephone.

Bag w. 2 faces drawn on it. *chocolate* *vix* *in* *shape* *of* *head* *and* *clit* *back* *w.* *flowers* *rose*

Costumes

Certain particular costumes, to be photographed as objects

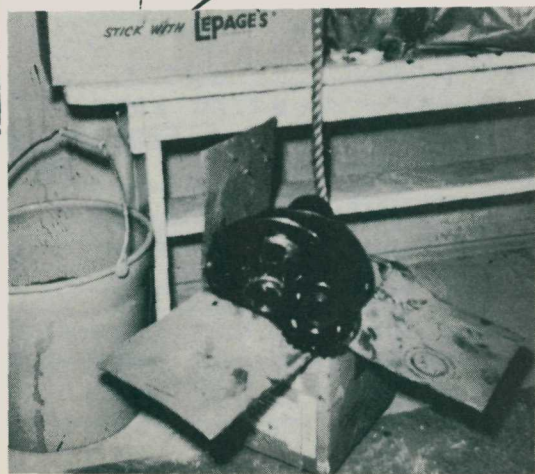
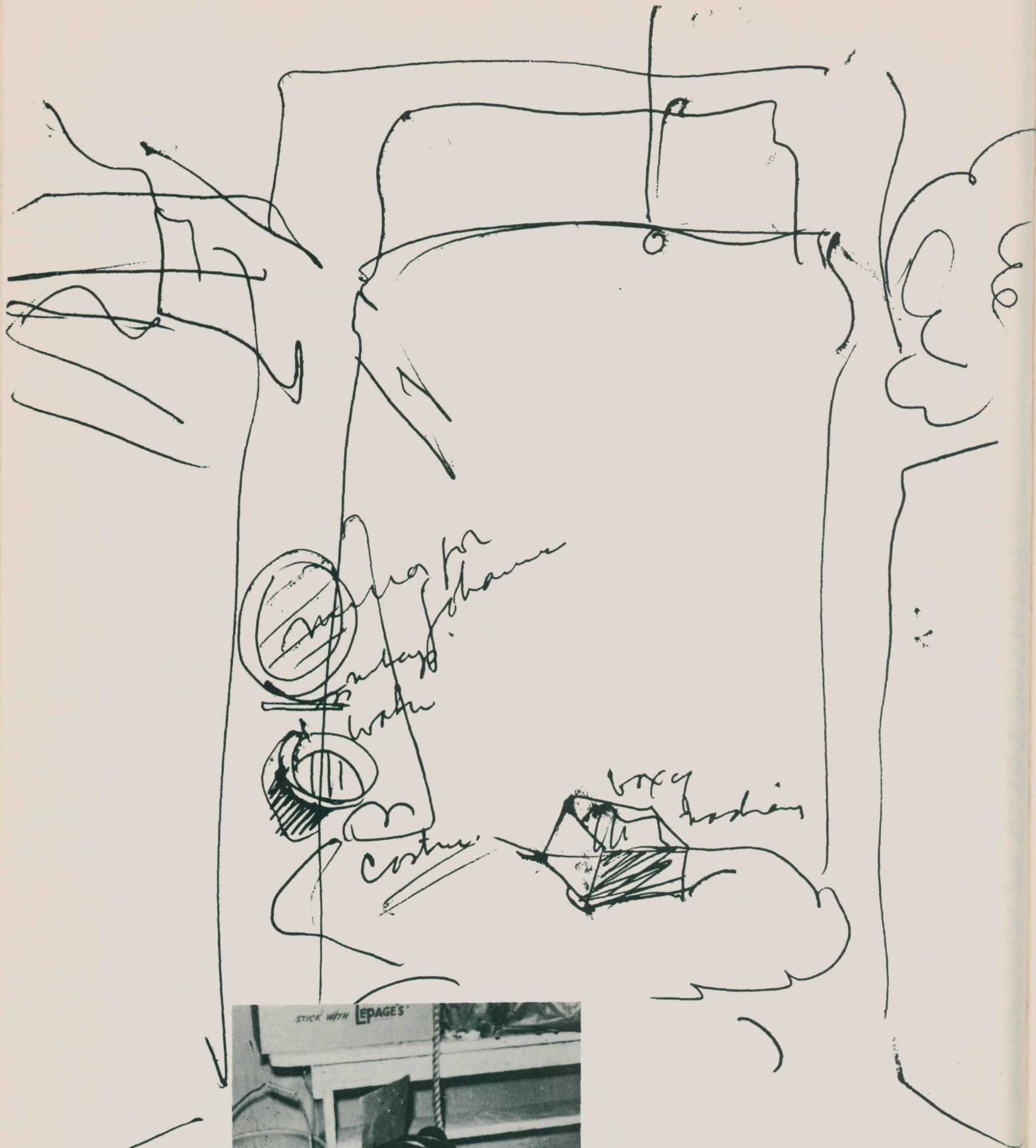
*stuffs* *yellowed* *striped*  
Shirt and shorts and clip on bow tie

Terrys, *natural?* *black* *stocking* *w.* *in* *them* *with* *water* *on* *ankles*

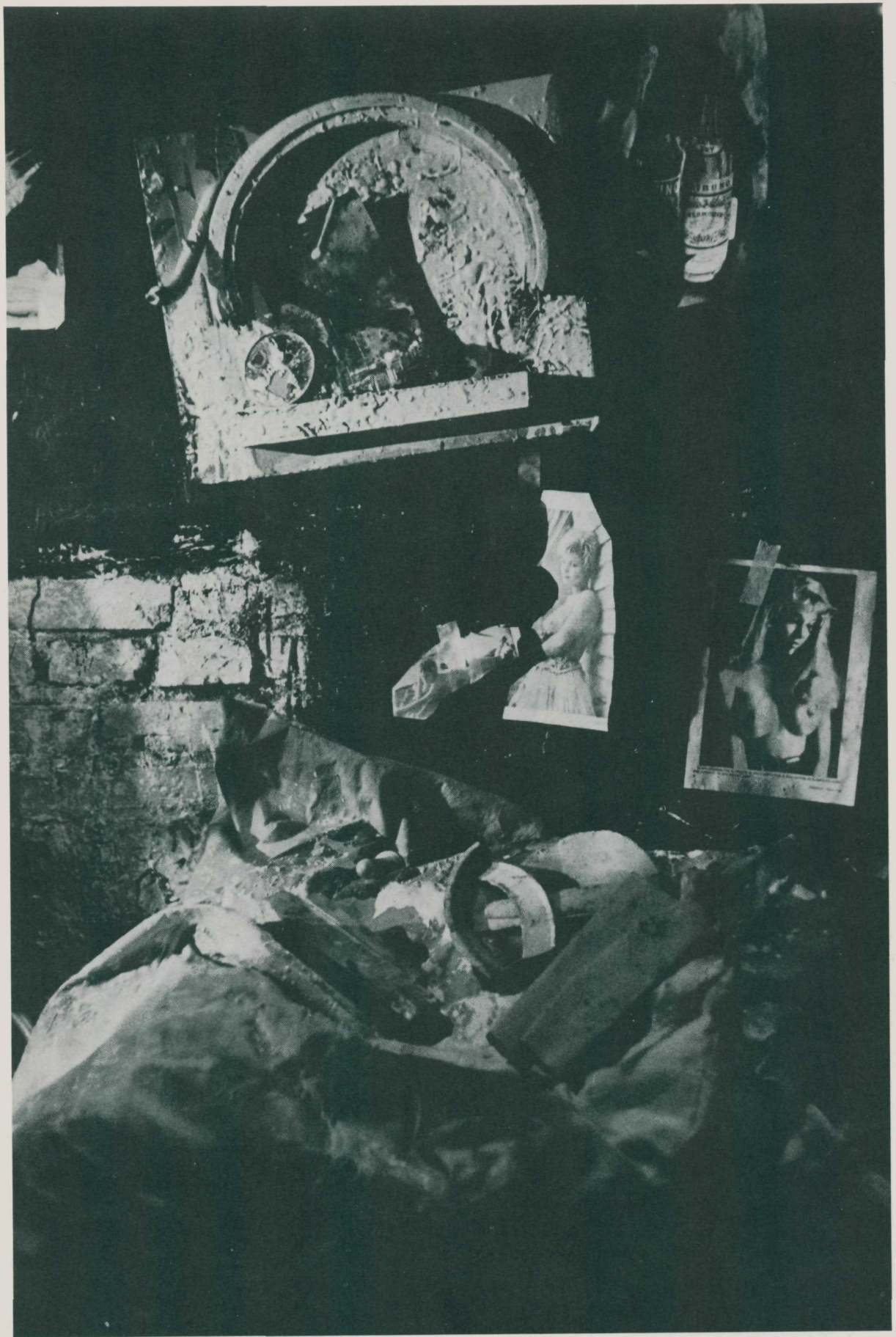
Carolees *spangled* *dress* *blue* *stripes* *on*  
Milets *striped* *body* *with* *pink* *and* *white* *twines* *belt*  
Billys coat and hat *gray* *overcoat* *with* *brown* *leather* *hat* *with* *black* *and* *white* *coat*  
Lettys *pink* *and* *white* *dress* *with* *black* *and* *red* *and* *white* *coat*  
Mickys *bridal* *gown* *with* *white* *and* *other* *pieces*

*baseball* *undershirt* *iron* *bar* *drum* *fish* *hooks* *socks* *w.* *piece* *of* *T-shirt* *N.Y.C.* *notes* *on* *letters* *made* *of* *plastic* *and* *par* *board* *with* *sub* *knife* *pen* *sharp* *etc.*

*with* *at* *white* *coins* *plastic* *fruit* *letters* *mirrors* *etc.* *with* *water* *on* *ankles* *with* *other* *pieces*







great ugly unresolved chinks and fragments....of despair and  
impotence and frustration....from emptiness at first now to  
positive despair...

the form and technique does serve a meaning intention, I really  
cant deny it.. no escape, resolution...dark ugly stuff..

boredom or violence...

hideous picture of life...

store--bore

mans indoor life in winter  
store days showa desperation and boredom of gayety

Nekropolis showed the kingdom of impotence and death

Injun shows the kingdom of instinctive violence (in Dallas  
underground life

combined with desperation, impotence and boredom and

death). birth,.xakxkxkxkx

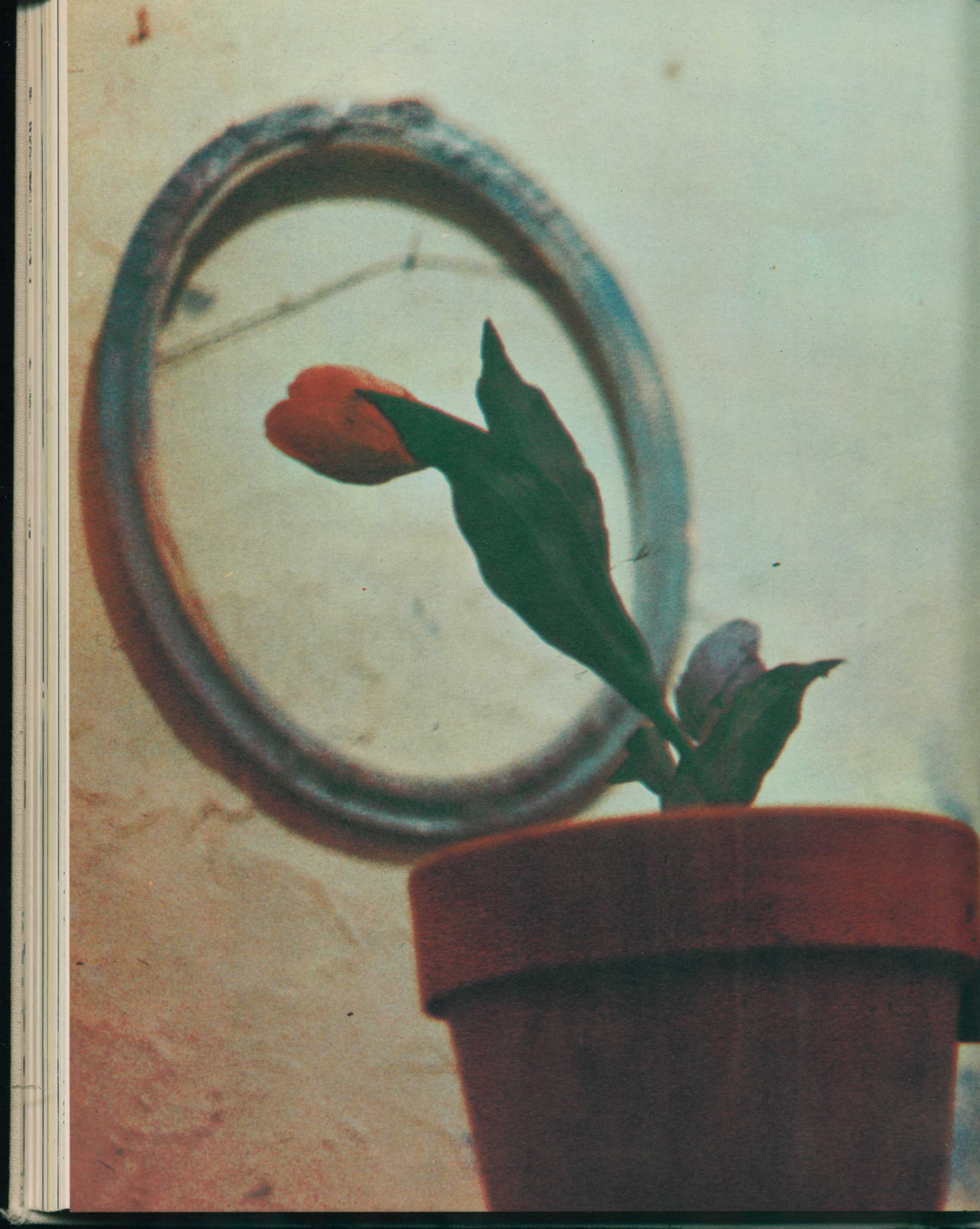
The reason for doing a series, and for cycles.. self discovery  
or discovery of changes in self in relation to seasons and chg  
circumstances...

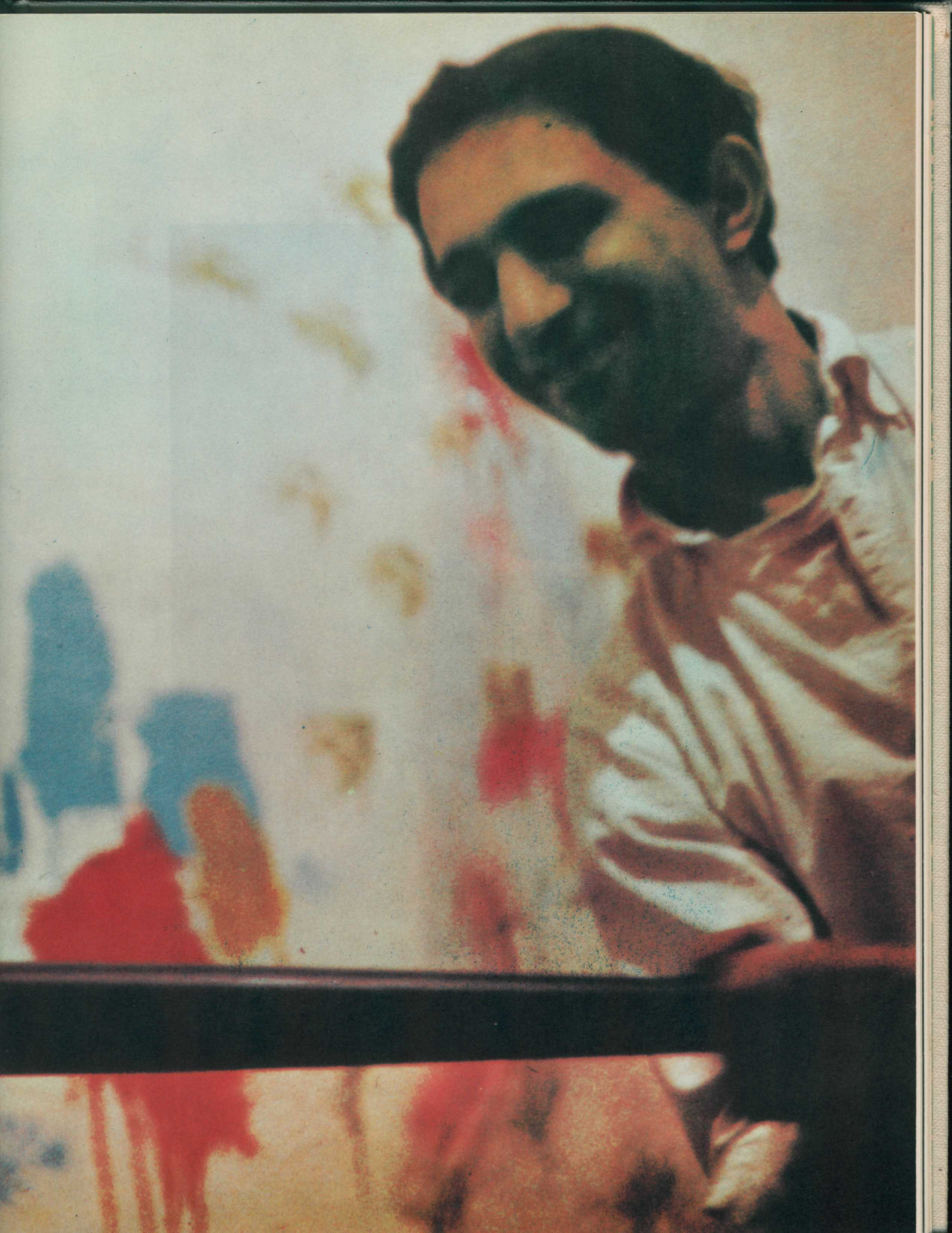
With Injun I mean to be on the treshold of affirmation, breakthru  
thru violence.. into beauty (Voyages) and Love (WF)

The violence in Injun should not be futile, as the butcher's of  
Store Days

an element of resolution or transformation is introduced...

finale of Injun is the unrolling of the cunt









First Draft

**STORE DAYS II**

Period 1: Something Purchased

Period 2: A Lecture to the Salesmen

Period 3: The Night Before Christmas

Room 1: BedRoom-Jail

Room 2: Kitchen-Butcher Shop

Room 3: LivingRoom-TurkishBath-WhoreHouse -Funeral Parlor

**Position 1**

In a room with dark walls, a great illuminated silver dressing table with mirrors on all the walls around. Above in hammock a man, slight and handsome, with a trumpet. To side, a seat or sofa. Throughout, soft blinking lights.

A woman is seated at the mirror combing her hair, which is very long. On the dresser, all manner of peculiar created objects.

**Period 1: Glass**

The woman turns on a fan standing on the table, which blows her hair. "Whooooey!" she says, turning her head back and forth. It causes the wall opposite, which is hung with plastic, to ripple and sway. The man above (the spirit) sticks his head out of the hammock and blows his trumpet softly.

A man with his hair slicked down enters the room from left with a snare drum in his hand which he sets down and a stool which he sets down and sits on. He takes out sticks (or brushes). He begins to play politely and quietly, smiling at the audience. His hair is slicked down and he is all around a slick fellow.

The woman at the mirror looks at herself and makes up.

Another woman all in black and shrouded with a bulky black shroud enters and walks back and forth between the audience and the others. She kneels down at right and from a drawer takes out a pile of jewelry some of which she drops, some puts on her.

The woman at the table turns on the fan again and goes "whooooey!" She stands up abruptly and joins the other woman in front of the window between rooms one and two. She draws down the shade (or butcher does). Photos of high mountains are flashed on the shade and over them, one after another while they giggle and talk rapidly animatedly intimately. The shrouded woman's face can barely be seen.

*end of period one*

**Position 2**

The shrouded woman removes her shroud and sits facing the audience on the dressing table. The other woman resumes her seat facing the mirror. The woman in black is made up grotesquely we now see. Her front teeth are gold. They flash when she speaks.

**Period 2: Dreams**

The woman in black talks sidelong, charmingly, to the other woman who rather

**121** ignores her, combing her hair. The woman in black slaps the other in the head. The other pays no attention.

The woman in black fans herself with a hand fan or a newspaper, crosses her legs, looks away.

The mans leg emerges with a handsome brown and white shoe, swaying. It goes back up comes down with a fine patentleather shoe.

The woman in black takes off her jewelry and throws it down, shakes her hair. She leans back and falls asleep instantly. She rolls gently off the table on the floor in the corner, where she stays until end.

Several letters are handed down to the woman combing her hair, some dropped aimlessly. She turns on the fan again and says "Whoooooey!" The drummer plays on, ingratiatingly.

*end of period two*

### **Position 3**

Same, but drummer plays very slowly, not audibly and bass drum off stage makes the sound. His eyes are closed.

### **Period 3: *The Violin***

The first woman tucks her skirts up and ties flashlights on her legs above the knees, which dangle as she walks back and forth.

A reddish powder falls around the room.

A huge form begins to force its way into the room through the narrow door on the left, a sort of smiling face which expands, develops dimension inside the room.

The woman does not care. It expands until it literally fills the room, pushing the drummer and his drum aside. He falls over in fact.

The girl lies down on the seat at right with her book to the apparition.

She turns off the flashlights fastened to her legs and appears to go to sleep.

The apparition fills the whole room, and may by a hand pinch and write on her exposed legs.

*end of period three  
and end of  
STORE DAYS II, ROOM I*

**Position One**

A long table in the room and that is all. A sink. From walls and from ceiling, meats of all kinds, simulated, substituted, f.ex. paper forms, metal forms, deflated balls, white fuzzy muffs, nuts, bolts. Plastic bags of colored liquids, which may be cut. From above, also a string of meats hung before the eyes of the audience. Noone is in the room but the objects.

Upstairs, a spirit, male, with a striped shirt.

**Period 1: Rabbits**

Descending slowly from the attic, a winged butcher, with rimless glasses and in his hand a large cleaver which shines in the light. He slowly descends amid the undulating meats etc. in the room.

Puts down cleaver. Washes his hands and combs his hair in a mirror.

He lathers his face and begins to shave. Flashbulbs go off, blinding the audience (the spirit holds them down).

The butcher sings. A hand or a leg hangs down from time to time while the butcher shaves.

*end of period one*

**Position Two**

Same. Butcher goes on shaving. Finishes in the darkness. A film goes on of swimmers competing furiously and run at fast speed on the shade above the sink.

**Period 2: Wristwatches**

When light is on, he leaves off shaving abruptly, with cream still on his face. He begins taking objects down from the wall and smashing & vigorously beating them and chopping them, all sorts of objects. The spirit continues to dangle parts of anatomy from balcony. He throws a fine snow from time to time, through the cracks over the audience and into the room. He peers upside down at the audience inanely and tries to distract them.

The phone rings. The butcher answers, the phone drips blood. The mouthpiece is bloody. He is bothered by the call. After all he is busy. The blood smears on his lips.

*end of period two*

## Position 3

The film of swimmers in darkness, at slow speed. The butcher remains standing at the phone. Sound of turning newspapers from above. Coughing and sneezing.

Period 3: *Virtuosity*

A package lands on the sitting room table thrown from above. The phone rings. Another package falls, lands. Some sausages. A rabbit. The butcher puts down the phone and wipes his mouth. He paces back & forth humming.

More packages are thrown down.

The butcher goes back to shaving. The mirror reflects the spirit.

Darkness. The film of swimmers.

The butcher shaves.

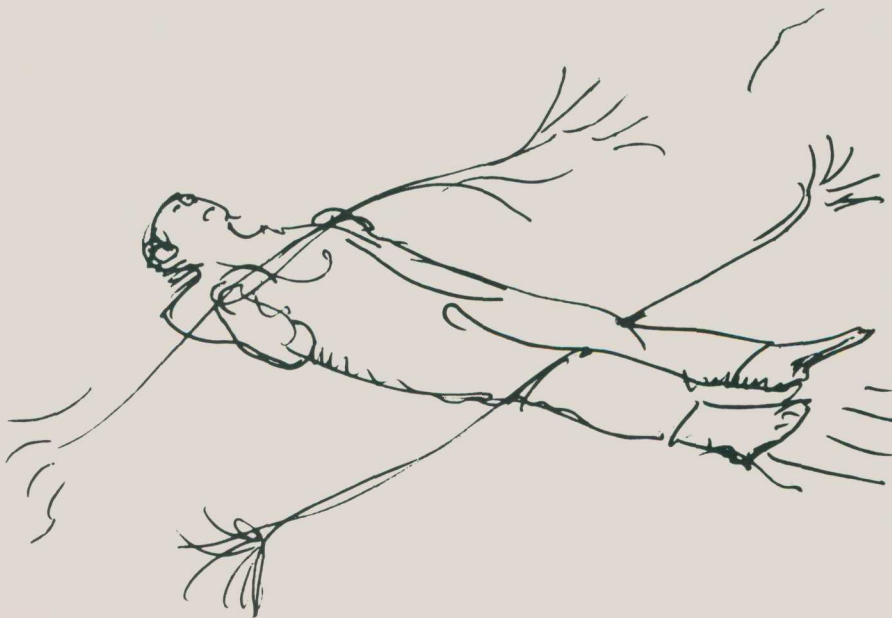
Sound of a violin and cashregisters.

The butcher droops his wings (they are on suspenders). He sits down at the table crying.

All the suspended objects drop on him and around him.

*end of period three*  
*and of STORE DAYS II, ROOM 2*

*lie down w- fighlers.*



**Position 1**

Organ music. In the closet, dark. Light goes on. In far corner, a tall Statue of Liberty on rollers—a real person in combine. In hidden room (toilet) an elephant. Three women seated on shelf over closet, legs dangling over side (the McGuire Sisters).

On mantelpiece a ship model which can be cranked up. In the sky: "clouds"—cloth bags around weak light bulbs which can be moved. On shelf above audience an operator with squirt guns of colored liquid. In far corner, a sort of band: a saxophonist and a singer in evening dress (or a Puerto Rican Bible band), smiling, next to statue.

The women seated on the shelf above the closet are dressed very lushly in bouffant skirts and made up with dark makeup which makes them look tanned. Their shoes glisten. Under their skirts hang pocket flashlites which illuminate their legs.

The length of the room is a shallow trough about 3 ft. by 9 ft. with about two inches of water in it, a sort of liquid dance floor or a plane runway after rainstorm. A hose at the left end which slowly pours water into the trough.

On the mantelpiece is a sign also, a box with simulated neon letters which reads "Hot Dogs."

**Period 1: Baldness**

A man in evening suit and a derby enters. The President of the U.S. handsome slick. He goes to mantle, hangs up his hat, turns on Hot Dog sign. The clouds move back and forth. (A moon hangs down)

Sound of cashregisters. The girls sitting on the shelf hum and move their legs in time to the rhythm. The saxophonist plays.

The Statue of Liberty moves a little.

The gentleman takes out a mirror and breaks it with his hands. Then another—from all his pockets. He coughs, smiles.

He looks at a portrait over the mantelpiece as if into a mirror and straightens his tie.

An old beggar falls slowly out of the closet. The girls kick their legs and the clouds move. Statue of Liberty moves slightly.

*end of period one*

**Position 2**

The same but the gentleman takes a position on the wet dance floor.

**Period 2: Sunsets**

The three girls on the shelf slide down the slide. They kick the beggar.

Two stand at the mantel while a third starts to dance with the gentleman.

The saxophonist plays.

The elephant enters, clumsily asks the girls for a dance, which they do not understand. The elephant passes them to contemplate the fallen beggar.

The clouds move. The Statue of Liberty moves across the floor on its rollers to stand of the elephant and beggar.

The elephant has taken the beggar up beside him on the sofa. They are comforting each other and exchanging confidences.

The two girls who are not dancing get into an argument. They draw knives and stab each other to death, fall dead and remain so.

Dim lights and a thousand mirrors like at the Hollywood Dance Palace.

The couple dance in the water, making ripples and reflections.

*end of period two*

**Position 3**

Dancers freeze at far end. Elephant and beggar fall over on floor. Liberty droops. The two women continue lying still.

**Period 3: Atlantis**

The Ocean Liner begins to rise, first from the bow and then evenly up.

Sound of cashregisters. The lights are dim. Murmurings from the beggar and the elephant.

The clouds pass and repass. They are squirted w. blue liquid and drip or are made to "rain".

The dancers sag into the water.

Fan blows air into the room.

The ship droops at the stern and sinks down to the floor. The walls are sprayed with red which runs down.

A flickering semidarkness as when watching TV at nite with the lites out . . .

*end of period three*  
*and end of STORE DAYS II, ROOM 3*









Second Draft

**Store Days II**

Marty  
Steve

### 1. Cake

Marty alone. Sits on bed eating cake, which she leaves a piece of on the bed. Hears mouse near wall. Gets up and sets trap. Catches a fly or two. Returns to bed, sitting on cake. Smears. She wipes it up gently with a piece of paper, off her pants and the bed. Reads a magazine then throws it down, walks across room to turn on radio. Checks mousetrap. Steve enters, drops some beer cans out of a wet bag which clank on floor and goes out again.

### 2. Comics

She makes herself up in the mirror furtively, bizarrely, comic book in hand. Takes poses derived therefrom, wrestles lions etc. Is thrown against wall. Lips tremble. She coughs, breaks her acting, walks around and then sits down on bed and scrunches up against wall. Steve enters and makes a phone call and leaves a lot of objects on the floor old flowers etc.

### 3. War

She takes out a paint set and paints her pillows. She sits down with them. She takes off her shoes and polishes them. Steve enters and sits down. He tells her about his war experiences. She remains detached, from time to time directing what she believes a very penetrating look at him from under, which he doesn't receive, shines her shoes, runs her jewelry around her arms and neck and rearranges the nuts and bolts in the bed.

### 4. Mouse Trap

Steve sings. Reads comic book. She writes love letters quickly and clumsily, looks slyly at him (but not seeing him, a mannerism). Puts some letters under mattress, throws some at him. This doesn't reach him. He unties his shoes and stuffs them with paper. He puts them in the corner and walks around with holes in his socks. He steps on tacks, hurts his foot. He makes an urgent phone call. Marty checks her mousetrap, catches flies, arranges her pillows and the objects on the bed.

### 5. Tears

She cleans up the bed sweeps off the cake pieces, torn letters nuts & bolts etc. and takes a broom and sweeps around the bed. She sits down on the bed and reads. Steve unpacks his bag, all sorts of stuff. She cries a little, to the wall. Steve takes out newspaper. Marty checks mousetrap. She kneels on the bed looking out window. Steve comes up behind her in a not at all sinister way, matter of factly with a knife.

**6. Kisses**

He slides down the elastic on her puffed sleeves so that the back is bare, touches her here and there on the back with the blade, like kisses. Then with coins and mirrors, all of which he leaves on the bed. He goes out. Marty sits down, brushes off all these things now on the bed. She takes off blouse. She checks the mousetrap, table, her pillows etc. etc.

**ROOM 2      STATION 2**

Lucas

Cora

**1. Sausages**

Lucas climbs down from the attic wearing evening jacket. Cora is on floor. He examines meat hanging from ceiling in room. He spits on the floor. He goes to wash hands. The sink fills with red. He shines up and puts on his silver glasses. Pushes Cora aside and goes to table and starts stuffing small sausages.

**2. The Phone**

The phone rings. The butcher stops stuffing. He moves Cora to other side of room and goes to answer it. Blood runs down: Yes Yes Yes Yes Yes Yes Yes Yes Yes etc. etc. fast. He slams receiver down. Goes back to table and starts removing pins which hold together roast pieces. Nails which hold together wood pieces. Cora hums. He says: shut up!

**3. Books**

He hangs up pieces of roast. Takes off and on glasses, polishes them. Takes out huge scissors and cuts phone book into square parts, ties them together. Hums. Sprinkles them with white paint and blue and then piles them carefully. He mounts ladder and lays the packs upstairs. He brings down a pile of fresh phone books.

**4. The Cleaver**

He takes down a huge cleaver, a piece of mirror and brandishes it in the flashing light. Cora burps. Shut up! he says. The phone rings. He moves her again. Answers it. Blood runs down. Yes Yes Yes Yes Yes Yes Yes etc. Returns to table. Cleaves books. Cleaver flashes tears books apart. He piles them neatly. Hums. Crushes bulbs. Carefully with cleaver sweeps them into box. Salts them. Cuts metal artistically with shears.

### 5. A Bucket

Picks up Cora and maneuvers her onto table. She slips off. The phone rings again. Yes Yes Yes Yes Yes Yes etc. etc. Leaves phone hang, puts up Cora again. Swears, she falls off again. Hangs up phone in a pool of blood. Pushes her up but she falls, up but falls. Trips over a bucket of blood which splashes, Cora falls off, leaves it all and starts to shave.

### 6. Shaving

Leaves off shaving. Reaches up to attic with shave cream still on and begins to hand down gigantic eighteen foot man leg then another leg arm trunk. All kinds of stuff comes down also. Thighs now and chest arms head, it fills the whole room displacing the hanging meat. He begins forcing it into rooms I and III . . .



## ROOM 3 STATION 3

**Mickey**  
**Jackie**

**1. Toys**

Mickey sits on edge of dance floor facing audience, sipping out of a pepsi bottle. Jackie is above on shelf with a bunch of toys sewn of muslin, a ship, a sailboat, the city of NY upside down etc. a flag. A hand. She dangles them between her dangling legs and rolls down her stockings. and rolls them up again. Mickey takes hose and sprays floor which rearranges all the objects there: old shoes, papers, butts, mud etc. etc. She picks up certain objects in a burlap bag. sets it aside and sits down, fanning herself.

**2. The Paper**

Jackie throws down objects one by one on dance floor. Mickey takes out paper reads it. Jackie taps at it with her toes and teases Mickey from above. Mickey throws down paper and dances. Jackie applauds. Jackie reads paper, Mickey dances on. She piles the objects up bending over and kicks a few small pieces off the floor.

**3. The Broom**

Jackie lying seductively. Mickey starts to sweep the floor with bloody broom trailing all sorts of debris. Hard work. She sips from pepsi bottle. Jackie changes position, she drops her shoes and tries to get down. But she is afraid. Mickey ignores her sits down and reads the paper. Jackie sticks feet into paper, ignored by Mickey. She hesitates pretends wants help but finally draws herself back up.

**4. A Customer**

Henry arrives. He pays in pebbles covered with dirt which Mickey drops in her dress. Two turns, that's all. He leaves. Jackie stretches down to her. She climbs down on her back. Mickey sits down. Jackie walks around freely. Henry reappears, mud again, for Jackie quick waltz very tender. Henry leaves.

**5. Knives**

The girls dance, yawning Jackie sings She pulls a knife, they fight a little bit. Mickey sits down and reads the paper. Mickey ignores her.

**6.**

Jackie changes to mans costume, then to elephant costume. Throws her toys up on shelf and climbs after. Throws stuff down on dance floor again spitefully. Mickey is playing the tambourine.

## ROOM 3 STATION 4 &amp; 5

Henry  
Gloria  
Rachel

**1. Philosophy**

Henry sits at table facing audience cutting strange shaped animals from big sheets of paper, following a line, saying hum hum. Gloria with two hand mirrors to his left is looking at her frame in the bl. dress. Rachel at mantel back playing with the objects there.

**2. Cut-outs**

Henry pins up the cutouts over the mantelpiece, Sticks self. Ouch. Gloria lies down rigidly on her back and pts her legs red white and blue. Rachel chokes Henry and stabs Gloria. She takes off her dress, but Henry and Gloria simply go on with their business, Henry cutting more stuff and Gloria painting her arms.

**3. Wealth**

Henry takes out a bag of silver cans and begins counting them. Gloria paints her face red white and blue like an indian. She paints a book silver, page by page and the covers sets it up to dry, coughs and sneezes. She brushes her teeth. Rachel stabs Henry several times.

**4. A Lecture**

Henry pulls out a rubber lecture which he cuts out and ties together and then hangs up over the mantelpiece. Gloria moves on her back inching over the floor to silver pedestal. She exercises her legs. Rachel sticks a long tube in her mouth. Henry looks at clock and goes to dance floor. Rachel knocks down all the objects on the mantelpiece.

**5. A Song**

Rachel gets up on pedestal to sing, but no song. Uses cards of smiles. Gloria gets up brushes herself sits on lower step of her pedestal, then sits herself up on next, turns on light and graciously takes her places, with attributes etc. Henry returns with enormous cards with girlies on them. He plays solitaire. Suddenly he stiffens, his eyes roll and his head hangs back (dead). Gloria smiles, wipes her nose with the torch and scratches herself with the book.

**6.**

She hangs up her attributes (Gloria) and descends, she falls too (dead). Rachel kicks the cans around the floor. She lights a cigarette. She puts on a big man's shirt. Kicks cans again. Sits down. Grabs Henry's ear, looks away. Runs thru her box of smiles.

**ROOM 3    INDEPENDENT STATION (6)****1. Tomatoes**

Film begins. Pat enters, looks for seat, feels chair, above and Below. Sits down. Claes comes after, sits down, slumps in chair. Both watch film. Claes falls asleep, head rolls. Pat leaves. Returns as vaudeville entertainer quickly (she turns on lite from toilet) goes back. Cascade of tomatoes etc. Returns to audience

**2. Pickpocket**

Pat looks under chair, feels in Claes' pockets, pulls out stuff. Pretends to sleep, when Claes awakens. Looks in back pockets etc. Man wakes up, takes off his hat. Pat pretends to sleep. The two continue watching the empty screen.

**3. New Seat**

Pat sleeping. Claes feels his pants, gets up and goes out. Pat tries his seat—no good, wriggles ass in it. Gets back in old seat. Stuffs objects in pocket she had taken and from floor too. Claes returns. Pat excuses herself, enters again quickly as a dancer. Claes sleeps. lights cascade of tomatoes etc. Pat returns, sits down, sleeps.

**4. Affection**

Claes wakes up, starts to talk to Pat. His breath smells. She leans away from him. She excuses herself, goes out, lights on. She returns as vaudeville. Out and lights off. She comes back in, slumps in seat. He puts his arm around Pat. She knocks it off. He casts his head back and forth. Pat excuses herself.

**5. Coins**

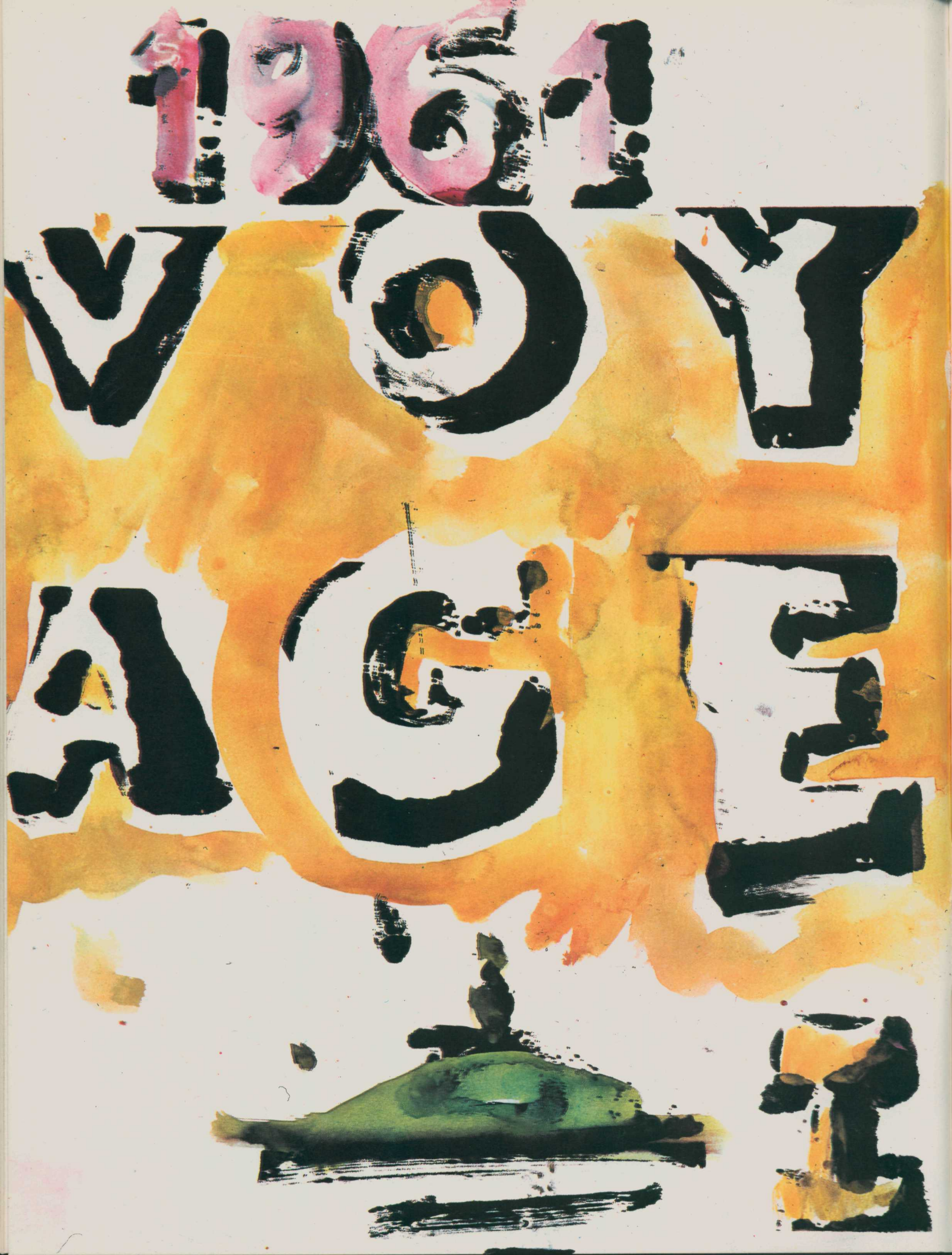
Pat comes in in vaudeville. This time she touches and plays to Claes. She does things to curtain, other objects a la stripper etc. He snaps his fingers. She out lights off. She comes back shuffling, trips on him. He hits her. She scares him by putting two coins in her eyes and cackling. He laughs, he hides face, goes to sleep.

**6. Magic**

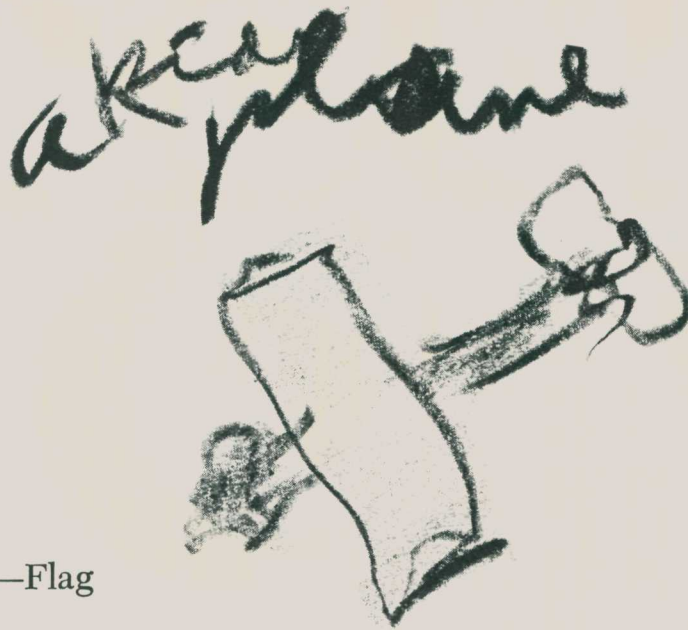
Claes gets up feels his pants, leaves. Pat the same. The film goes on. They come back in lights etc., as magician and assistant. He makes her disappear. Tomatoes, etc. They return one by one and fall asleep together.







137 The signed C is a leg on side.



Equals

Hair—Chicago

Hair—Bacon Bacon—Flag

Hair—Phone

(Butt)erfly—Hamburger (BUttocks)

Sail—Mountain—Pie Pie—Cap—Ship (from side)

Pie—A—Crotch—Cone (w. circle)  
(fr. top)

Hat—Mouth (Lips)—Banana Split—Cup—Gun (Cap)

Mouth—Hamburger (Mouth to Buttocks) Cap—Ham

Frankfurter in Bun—Airplane (Sausage turned to Fuselage—  
Newspaper

Earrings—Airplane Wheels—Brassiere—Breasts

Fuselage—Ice Cream Cone—Wonder Bread (perspective)—Thigh

Layer Cake—Flag—(Pie)

Iwo Jima Monument—Pie—Battleship

Propeller—Frankfurter or Hamburger (rel. to Cowling)

Plane—Flower—Mirror

Hamburger—Watch in Case—Teeth (False)

Toaster (popup)—Cigarettes out of pack (pop up)

Trylon & perisphere—Coliseum Bldg—Ray Gun

Train—Belt (Tunnels)

Hamburger Meat—Head (Bun Hat) "Hamburger with head off"

Double popsicle—garter belt—

garter belt—bridge

Girdle—Cathedral

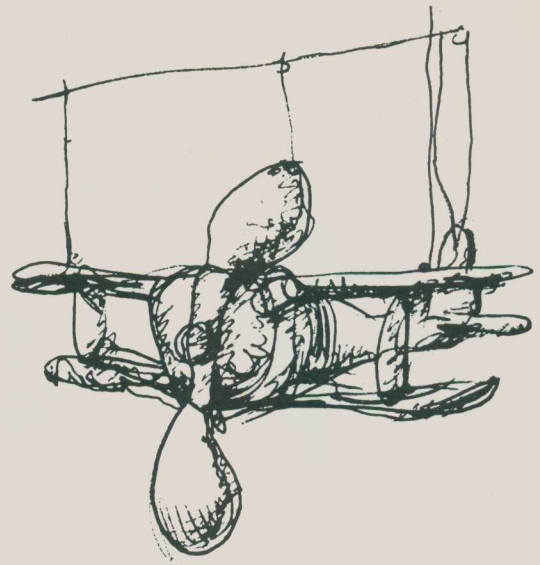
Watch—Apple

Shoe—Baked Potato—Coffin Butter—Body

Obelisk—Ironing Board

boredom is beautiful  
but it is hard to keep awake

cosmic somnolence  
caused by the passing of a ship  
thru water  
birds thru skies  
the sun across  
the firmament



### Portrait

The object in this case is a human being. His outward and inward present and past components. He will be pickpocketed of these & a composition attempted.

A box of the analyzed components or their relatives, subject to altered circumstances, moving around, movable.

Kinetic in art means for me more than physical movement. It means movement in time and identity and relation, an imaginary activity. Unlimited this way. I prefer the physical movement in the spectator too not in the work. Its definition depends on his position in time and space and in imagination.

He invents the work.

Whitman is concerned primarily with time. There is about him a time sense which is frightening. He is the master of nothing happening. He is supersensitive to silences and long periods. He is wrapped in time.

Stage = place where I paint.

139 To fuse memory and present, that is my goal. Store equals both present and memory. Incarnate memory, the dream of art.

The year is also divided into 2 parts. Action and memory. An art primarily of action (present). An art of memory (past). Now one dominates now the other.

The Store can be both.

The Store is My Art.

Ray-Gun—my poetic power, my vision.

In different guises: The Store, The Street.

Each has phases, as I have phases. Moods, often contradictory.

Respect seasons respect nature respect self. Identification w. season with nature.

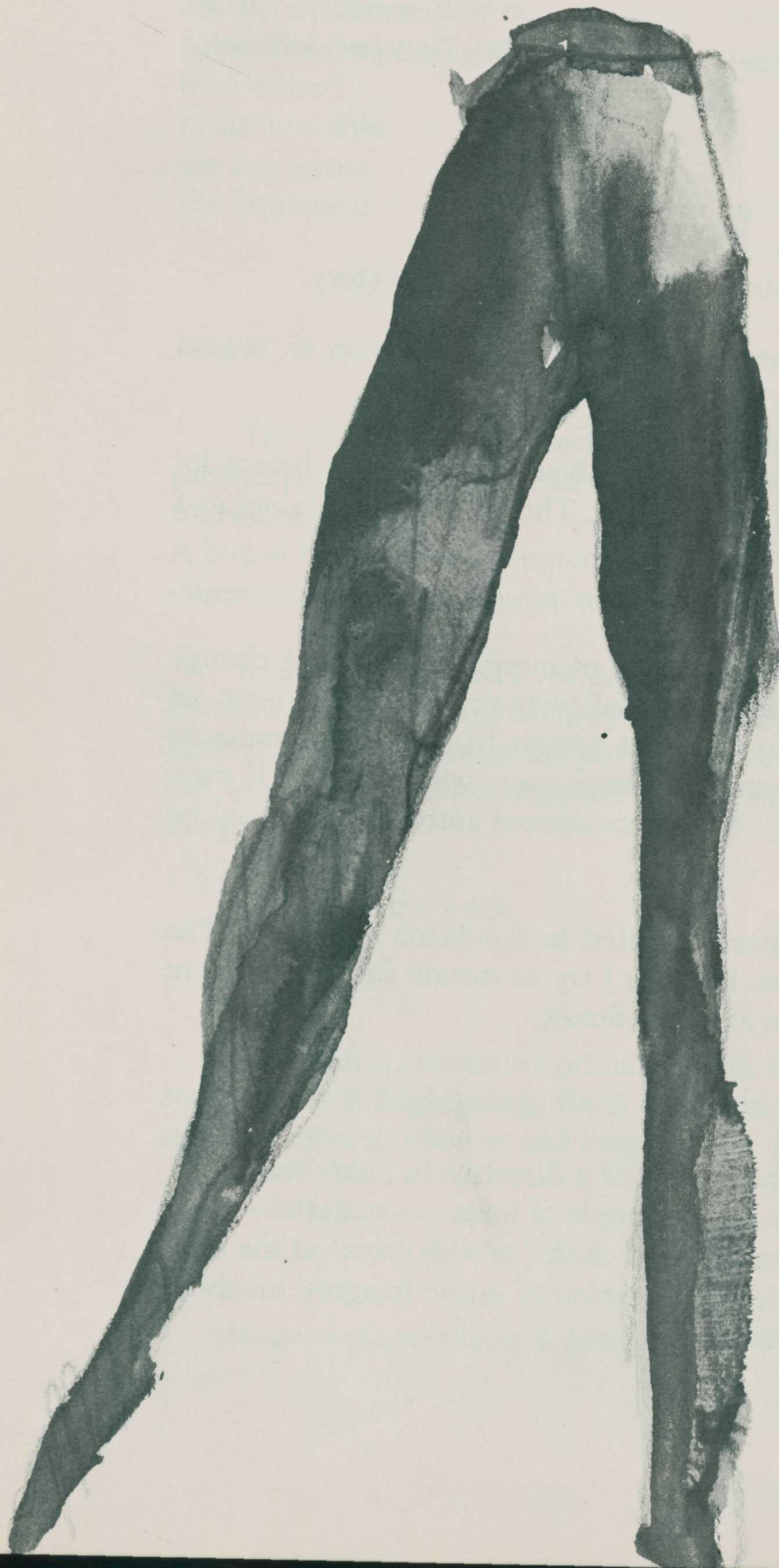
Memory begins to assume dominance about Aug. 1. Detachment increases, culminating in isolation later in year. Thus Blackouts, dealing as I introduced them with Time.

Easier to like this period.

Summer begins in action and ends in memory. More abrupt change than other seasons—winter/spring, fall/winter. The statement of summer is finally memorial, tho is doesnt appear to be. It culminates in August. Hence general sentimental loss sense assoc. with summer. If summer were planned for June–July, & Aug considered autumnal, it would be diff.

The action phase of the Store is stated in the Jaxon statement. The memory stage still to be written. In Store I try to sustain form or place or environment thru several phases as w. the Street.

funny the girdle became the symbol of a direction in many ways  
none more surprising than as an example of form—material—the  
thin and white (plaster) crust or stiffened cloth (as with stays) at the same  
time as it became the pointer in the direction of erotic imagery involving  
both merchandise and the female body





I do not think the object-maker need worry himself about where he shows. F.ex. that he should worry about showing his objects in an "art" gallery or a museum, or that his objects will inevitably be misrepresented and priced and exploited as "art". He hasnt much choice and if his idea is strong enough it will overwhelm the place where it is presented. Nothing is more appropriate than that a revolutionary idea be presented in the place which is under attack, provided of course that it can be done freely. Some disguises may be necessary. Certain initial compromises provided they do not compromise the eventual aim.

Crucial point is of course that at center of my use of pop art is a love for the rejected, inexplicable and simple. The City Venus and this strange devotion—from this everything else follows.

Aagh my pompous explanations of art, and isolating the essence of art, as offensive to me as to other artists.

back to my realism to my view of the world my shit view

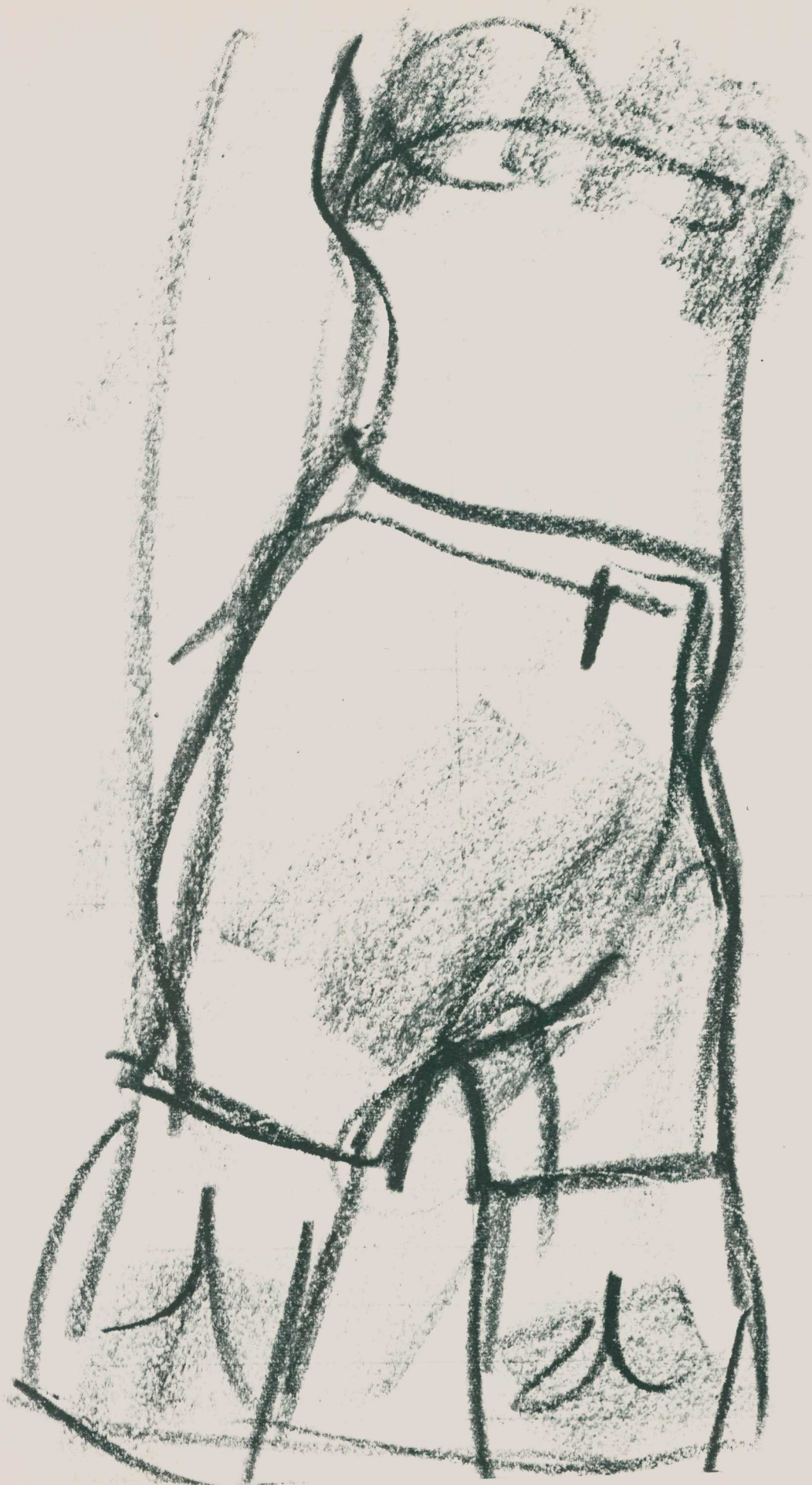
My motives are so veiled to me that I dont think I can provide much in the way of being helpful and truthful about what I have done. My work mystifies me, and I would not want to know what I am doing, even if I could. Also what people see may be more important than what I see, and what they see is after all the test, even if they dont see it right away. I wouldn't want to prejudice anyone, or try to make them see what isnt there.

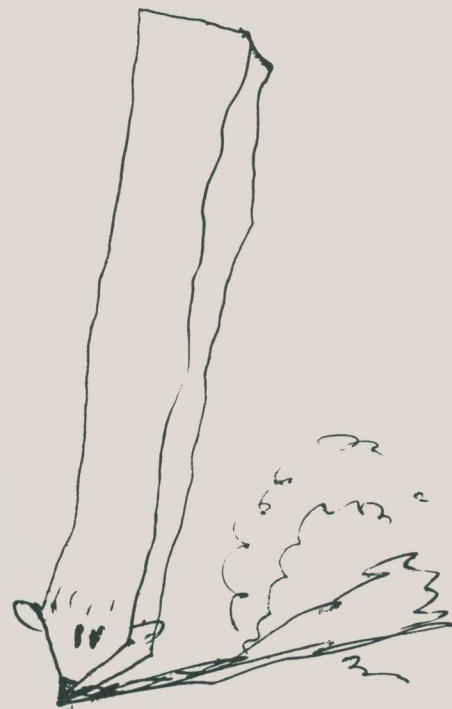
I speak through the drawings, the sculptures and all the things I make and through my theater, and I dont like to hear myself in words.

you know that disguises are very important to me,  
for the purpose of example.

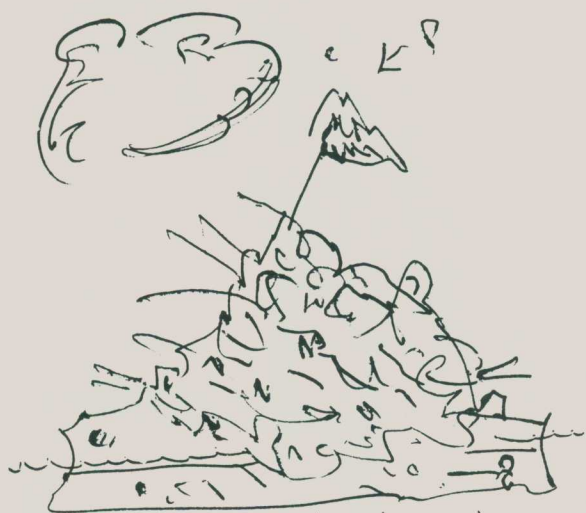
I wish all my actions to be exemplary







MON = MOUSE =  
 PENCIL =  
 PIE = ?



TWO MON =  
 BATTLESHIP =  
 DIE

Teddy bears jump  
 tump i dump dump  
 jump i dump tumpi  
 dum dump  
 jeddy bears tump jump  
 teddy bears jump

Things have a rancid flavor.

Everyone seems to be going away. We should have gone away.

psychology (my specialty)

The house is in need of repair, and furniture. Now that all the stuff is out, theres no furniture! We didn't realize that. We havent the money to buy new either.

The place will never look like a home no matter what we do. Meantime there are leaks and the refrigerator doesnt work and the usual bugs and whoo!

Its lack of money that makes you sad, thats for sure.

At the store, theres so much to do, and without the conviction that its worth it. Take from precious cash.

O in summer all things go to hell. One gets stretched.

love scene

Armistice

the blast in the gasworks

the sinking mill

the ruin

Mythic voyages. Interiors.

Keep the store open a half year and then sell it whole.

Get me a commission to be transferred into bronze.

The audience comes in directly, finds places. Meanwhile Lucas is sweeping the floor which is covered with sand, throwing down new sand, and mixing with this blue dry pigment. The lighting is blue, neurasthenic. Slivers of mirrors hang by string along the wall. Above are forms of stuffed muslin, like sausages or clouds, tied up like garlands. Lucas is dressed as a waiter, in a white costume.

When the table is set, with a plastic flower in a silver bottle in the middle and a blue and white tablecloth, Lucas announces the beginning of the piece rather formally. The names of the parts, the names of the actors and the violinist.

John may enter before or after the announcement. He sits down facing the large mirror. White face and a baggy suit. He rises to play his interlude.

The three relatives enter, sit down around the table. Lucas serves them. They talk, to themselves, to each other, to Lucas, in different languages. Öyvind-Swedish, Maricla-Portuguese and Irene-Spanish. Lucas responds from time to time in Greek.

Pat enters into the middle room and makes the bed, which up to now has been covered with a black cloth. The bed is full of talcum. As she shakes the mattress and covers, the dust rises, fills the room. The relatives go on eating and talking. She makes the bed nicely. She wears little girl pajamas with elephants on them. Having made the bed nicely, she leaves.

An ugly monster, Claes in a burlap costume enters, swinging its limbs around nervously into the audience, paws at the bed and finally climbs into it.

Action ceases in all rooms. End of first part.

John who has been in his chair throughout, rises, plays his interlude, slowly, deliberately as before. Sits down.

## Part Two: The Bride

The relatives resume their eating and talking and business. Maricla takes off her blue stockings and bathes her feet in a pan on the floor. Öyvind kills a fly or two. Irene tries on flat cardboard masks. Etc.

Milet, dressed as the groom, enters. He fixes his tie and hair in the mirror in front of the violinist, has a few words with him, and then goes into the middle room. He finds the monster sleeping in the bed. Milet pokes the monster. He throws back the covers and pushes the monster out of bed, chases him around the bed. He kicks the monster and chases it out of the room.

He sets the bed straight. He leaves to get his Bride.

He pulls the Bride (Pat) in slowly. She is wrapped in wrapping paper painted white, with a mask under a cowl like a nun, and tied with twine. He pulls her down the corridor into the bedroom. He undoes or cuts the twine with a pocketknife.

Under the paper statue, Pat is dressed in a crepe shift. He takes the bouquet out of her hand, lays her on the bed and removes the crepe costume, tearing it down the center and laying it aside.

A sort of elation comes over him. He walks rather vaguely into the room of the relatives, stopping to exchange a few words with the violinist and straightens his tie. He takes a bottle of wine and sits down at the table with the relatives. They pay no attention to him. He toasts them and talks to them, in Yugoslavian. They go on about their business.

He gets up and returns to the bedroom, stopping again to talk to the violinist and straightens his tie. He lifts Pat from the bed and carries her out.

He returns and rather drunkenly stuffs the bed with beer cans painted silver and feathers from a bag hanging over the bed.

He staggers into the relatives' room, again pausing by the violinist to talk, straighten his tie. Sits down, drinks, talks, etc. But the action soon subsides. End of second part.

John rises to play his interlude.

### Part Three: The Relatives

A record begins to play (Lucas turns it on), of Hawaiian selections, The Hawaiian Wedding Song, Blue Hawaii, Aloha Oe, a 33 rpm record at 16 rpm, taking about 18 minutes to play through the three pieces.

This is a very long time under the circumstances. After about ten minutes, the far part of the audience is "released"—the ropes holding them back are removed, and they crowd up to the last room where the slow action goes on.

All the action is in the most intense slow motion. It should take the full time for Lucas to pass the seven or so feet from offstage to the table and set down the tray he is carrying on the table. The objects are fastened to the tray by strings, so that they can only fall a short distance. To keep the objects involved under control, in time, will be the biggest problem.

Lucas already has a mask on, made of aluminum paper sprayed white.

The Relatives put on masks made on the spot at the beginning of the part. They crush the aluminum paper into their faces, making rough masks.

Maricla who should be standing, having given her chair to Milet, has a bamboo stick with a crayon in it, with which she draws an outline around her body and arm and hand and fingers. This should take her 18 minutes.

Irene applies makeup, especially lipstick, to her mask. This should take her 18 minutes. Öyvind unfolds a large map of the universe, full of symbols, which eventually covers the whole table. This should take him 18 minutes.

Lucas enters, walks, sets the tray down, bends over it. That takes him 18 minutes.

When the record has played out, the Relatives and Milet remain frozen in their positions. From this time to the end they are as dead, needing only a touch or a shove to fall or break apart.

Lucas leaves the room. John rises to play his interlude.

#### Part Four: The Bears

Lucas returns, a towel on his arms. He walks on crates, bending over to set one after another in front of him, which raises him high above the table. He drags a large muslin bag and when he reaches the table, he begins to clear it of the many objects which have gathered there.

A commotion in the other end, behind the audience. Pat and Claes in burlap costumes, enter struggling. Boxing, wrestling and rubbing the bottoms of their shoes in the sand on the floor. Shoving the audience, throwing nervous punches in all directions. Gradually, they make their way through the audience and into the last room.

The mirror slivers are set swinging, the large mirror is turned awry. As their fighting approaches and threatens the table, Lucas swats them with his towels. However, the Bears ignore the blows, wrapped up in their fighting.

Inevitably, their fighting intrudes on the table. The relatives are knocked over and the table top is tipped off. The chairs fall. Lucas swats at the Bears furiously, finally drives them off, and they run out.

Lucas leaves. The room is a mess. The violinist rises and plays his interlude. End of the fourth part and *Nekropolis II*.







MON'S  
SOUV'S

