

Press release – 25 June 2014

UK FIRST IS 'HAPPENING' FOR THE HEPWORTH WAKEFIELD



FIRST UK REINVENTION OF HIGHLY INFLUENTIAL AMERICAN ARTIST

ALLAN KAPROW'S YARD (1961) OPENS THIS SUMMER

- The Hepworth Wakefield presents the UK's first reinvention of Allan Kaprow's seminal 'Environment' YARD, first realised outside the Martha Jackson Gallery in 1961
- *Allan Kaprow: YARD 1961/2014* will be installed in The Calder, the gallery's new contemporary art space, comprising 3,000 tyres which visitors are encouraged to play with, rearrange and explore
- Interventions by artists, musicians and dancers will take place throughout the duration of the show: Siobhan Davies Dance, Brazilian artist Rivane Neuenschwander, South Korean artist Koo Jeong-A, British artist and musical collaborators David Toop and Rie Nakajima
- American artist Allan Kaprow was the inventor of 'Happenings' or 'Environments', a term popularised in the 1960s for site-specific installations and participant-led activities
- Allan Kaprow's ground-breaking rejection of formal aesthetics his "un-art" approach revolutionised art and paved the way for performance art and influenced successive artists including: Franz West, Claes Oldenburg and Marina Abramović
- The Calder is The Hepworth Wakefield's new interdisciplinary 600 square metre space located on the ground floor of a former 19th century textiles mill in the gallery garden

This summer, (4 July - 31 August) The Hepworth Wakefield presents the UK's first reinvention of Allan Kaprow's seminal 'Environment' YARD within its interdisciplinary art space, The Calder.

YARD by American artist Allan Kaprow (1927 – 2006) was first realised in 1961, staged in the small open-air sculpture garden behind the Martha Jackson Gallery in New York. Five existing sculptures in the courtyard, including works by Barbara Hepworth and Alberto Giacometti were wrapped in protective tar paper before Kaprow filled the courtyard with hundreds of old car tyres. Dispersed in no particular order, Kaprow tossed the tyres around, to encourage visitors to walk on, climb, rearrange and interact with them.

In the late 1950s Allan Kaprow challenged the definitions of what a work of art could be, developing a new way of working, focusing on site-specific installations and participant-led activities that became known as 'Happenings' or 'Environments'. Describing these occurrences as

"something spontaneous, something that just happens to happen", Kaprow's ground-breaking approach focused on the performative process of making art, rather than the creation of an autonomous object.

Kaprow's 'Happenings' became highly fashionable events to attend during the 1960s. The term 'happening' was popularised to describe an event or activity that was cutting edge or cool, with The Supremes even coining the term for their 1966 hit 'The Happening'. Disliking this mainstream co-option of his ideas, Kaprow later referred to his works as 'activities', a new term to emphasise the simple, everyday gestures that often constituted these works.

YARD is one of Kaprow's earliest 'Environments', conceived by the artist as a transient, temporary work that invites public participation beyond the confines of the traditional gallery space. During Kaprow's lifetime, and since his death in 2006, YARD has been re-invented over 20 times. Kaprow described these subsequent manifestations as 'reinventions', with an emphasis on reinterpreting and transforming the original idea for the work, rather than remaking as a direct copy of the original. For most of his works Kaprow produced a text or 'score' to allow others to reinvent the piece without his involvement. YARD has no definitive set of instructions; instead its re-invention is based on hand-written notes by Kaprow, as well as images of previous iterations.

For YARD 1961/2014 artists, invited participants and groups will contribute to a series of temporary, primarily live interventions within the 'Environment'. Interventions will consider the formal qualities and social dynamics of Allan Kaprow's YARD as well as the non-hierarchical relationship between the artist, art work and audience. An archive display will accompany the exhibition and narrate the history of this iconic work.

Temporary interventions by South Korean artist Koo Jeong-A and Brazilian artist Rivane Neuenschwander will feature a rotating aeroplane tyre and a series of suspended tyres respectively.

Dance artists - Nicola Conibere, Robbie Synge and Janine Harrington, who have been recently selected for the Esmée Fairbairn funded mentorship scheme at Siobhan Davies Dance, will occupy the space across three separate days. Through movement and visitor engagement they will explore the relationships between objects, environment and the social dynamics at play within 'Environments' such as YARD. The exhibition will culminate in a performance by music collaborators David Toop and Rie Nakajima, who will convene a group of musicians to continue their ongoing exploration of the idea of event as sculpture.

Physical traces from each intervention within YARD 1961/2014 will remain within the space and accumulate over the duration of the presentation at The Calder.

YARD 1961/2014 will be installed in The Hepworth Wakefield's new interdisciplinary space, The Calder. Located in a 19th century former textiles mill, YARD 1961/2014 will be presented alongside The Hepworth Wakefield's major summer exhibition *Franz West: Where Is My Eight?* which is on display from 13 June until 12 September.

West acknowledged the influence of Kaprow on the development of his own work, and especially his *Adaptives*, thinking through how art and objects might be used as a catalyst for social interaction. As West himself observed: "The idea was more to create an environment, and that the Adaptive could be handled and used rather than be looked at. For the romantics like Schlegel and the German philosophers, what makes art and painting special is that neither should be touched. With the Adaptives, the opposite is true. They were also a way to make a happening. I was very aware of the artist Allan Kaprow, for example, at that time. It was not about seeing but about entering; art that you could really get in touch with". (Franz West interview with Tom Eccles, November 2007)

Details of The Hepworth Wakefield's exhibitions and events programme are available on the website www.hepworthwakefield.org or by telephoning 01924 247360.

ENDS

PRESS PREVIEW & ENQUIRIES:

To arrange an interview, photo opportunity or to attend a performance please contact:

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Assistance with travel is available for review purposes is available, please contact us for further details.

IMAGE REQUESTS:

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EDITOR'S NOTES:

ALLAN KAPROW: YARD 1961/2014 – INTERVENTIONS

4 – 20 July	Artist intervention: Koo Jeong-A
17-18 July	Live intervention: Robbie Synge (Siobhan Davies Dance)
22 July – 10 August	Artist intervention: Rivane Neuenschwander
16 August	Live intervention: Janine Harrington (Siobhan Davies Dance)
23 August	Live intervention: Nicola Conibere Siobhan Davies Dance)
31 August	Live intervention: David Toop and Rie Nakajima

ALLAN KAPROW: YARD 1961/2014 IS SUPPORTED BY:

The Allan Kaprow Estate, with thanks to Siobhan Davies Dance.

ALLAN KAPROW:

Born in Atlantic City NJ, 1927
Died in Encinitas CA, 2006

The American artist Allan Kaprow was born on August 23, 1927 in Atlantic City (New Jersey). In 1943 he attended the New York High School of Music and Art; then in 1947 he devoted himself to painting at the Hans Hofmann School of Fine Arts. In 1949, he started studying philosophy at New York University, and then switched to Art history, taking Meyer Shapiro's courses at Columbia University, where he wrote a dissertation on Mondrian. Between 1956 and 1958 he became one of John Cage's students at the legendary New School for Social Research in New York. Allan Kaprow taught first at Rutgers University (New Jersey), and then at State University, New York (SUNY). In 1969 he taught at the CalArts Institute in California, and in 1974 at the University of California in San Diego, where he wound up his career in 1993. In 1952 he was joint founder of the Hansa Gallery in New York, and in 1959 he co-founded the Reuben Gallery. Allan Kaprow was also an essayist (Assemblages, Environments and Happenings, 1966; Essays on the

Blurring of Art and Life, 1993). He died on April 5, 2006 at Encinitas in California. He left behind him a heritage that is being perpetually re-invented.

Recent Solo Exhibitions:

2014

Fundació Antoni Tàpies, 'Allan Kaprow. Altres Maneres', Barcelona, Spain

2013

CAPC// Museum of Contemporary Art, 'Yard', Bordeaux, France

2012

NBK Neuer Berliner Kunstverein, 'Allan Kaprow. Time Pieces', Berlin, Germany; Sammlung Friedrichshof, 'Allan Kaprow Stockroom', Zurndorf, Austria; Sammlung Friedrichshof, 'Allan Kaprow Project', Zurndorf, Austria; Christophe Daviet- Thery Livres et Editions d' Artistes, 'Allan Kaprow Books and Posters', Paris, France; Block Art Museum and Art Theory and Practice, Northwestern University, 'Fluids', Evanston, Illinois

2011

Zentralarchiv des internationalen Kunsthandels ZADIK, 'Allan Kaprow in Deutschland – Wärme- und Kälteeinheiten', Cologne/DE

2009

Hauser & Wirth New York, 'Allan Kaprow. Yard', New York NY

2008

Athenaeum Music & Arts Library, 'Selections from the Athenaeum's Artists' Books Collection: Allan Kaprow Books', La Jolla CA; Tate Modern, 'Saturday Live Happening Again: Fluids and Scales', London, England; The Geffen Contemporary at The Museum of Contemporary Art, Los Angeles, 'Allan Kaprow. Art as Life', Los Angeles CA (Travelling Exhibition)

KOO JEONG A

Koo Jeong A was born in 1967 in Seoul, Korea. Her work will be included in the forthcoming 10th Gwangju Biennale and she is currently taking part in Swiss Pavilion at the 14th Venice Architecture Biennale. Major solo exhibitions of her work include Kunsthalle, Dusseldorf (2012); CCA KITAKYUSHU Project Gallery, Kitakyushu (2011); DIA Art Foundation, Dia:Beacon, Beacon, The Dan Flavin Art Insitute, Bridgehampton (2010); and Aspen Art Museum, Aspen (2008).

RIVANE NEUENSCHWANDER

Rivane Neuenschwander was born in 1967 in Brazil. She will present a retrospective of her work at the Museu de Arte Moderna de São Paulo in September 2014. Recent solo exhibitions include at the Wexner Centre for the Arts, Columbus, Ohio (2014); Kunsthall Charlottenborg, Copenhagen, Denmark (2013); Kadist Art Foundation, San Francisco (2012); Trondheim Kunstmuseum, Norway (2012); Irish Museum of Modern Art, Dublin (2011) and New Museum, New York (2010).

ROBBIE SYNGE

Robbie Syngé is a choreographer, with a background in physiology, based in The Highlands. He is interested in finding new approaches and forms in and around choreography and works in a range of contexts with professional or untrained performers, through public participation, film and in correspondence. An ongoing area of research concerns various relationships with objects and physical features. He was a semi-finalist in The Place Prize for Contemporary Dance 2012 with his work 'Settlement' and is currently working on a new commission 'Douglas' in partnership with Yorkshire Dance, Breakfast Creatives and the University of Leeds and funded through the Digital R&D Fund for the Arts.

JANINE HARRINGTON

Janine Harrington is an artist working with dance, installation, video and books. Her practice is broadly concerned with relations between the analogue, the digital and embodied knowledge. In 2012 Harrington held a BBC Performing Arts Fund choreographic fellowship with Independent Dance. She has made commissioned work for AIR & Central St. Martins, Siobhan Davies Dance and Big Dance. As a performer, Janine spent 2013 working with Tino Sehgal (DE), in works that deal with the materiality of voice- both singing and beat-boxing. She is currently continuing this investigation of voice as performer with Fleur Khani (BE) in studio-based work Space Agency.

NICOLA CONIBERE

Nicola Conibere is a London based artist whose work explores the role of the body in performance with particular interests in how the exchange between performers and audience can be acknowledged through the live event, as well as how notions of theatricality, fictionality and spectacle function within that project. Her works are created for visual arts galleries and theatres and have been shown in venues including Nottingham Contemporary, Southbank Centre, Laban Theatre, Royal Opera House, The Place, Déda, Siobhan Davies Studios and the National Theatre Studios, all in the UK. She is an Associate Artist at Dance4 and much of her current artistic work is contributing to a practice based PhD she is researching at Laban in London.

DAVID TOOP AND RIE NAKAJIMA

www.davidtoopblog.com

www.rienakajima.com

www.sculpturetoopnakajima.com

THE HEPWORTH WAKEFIELD

The gallery is at the heart of Wakefield's regeneration. Designed by the internationally acclaimed practice, David Chipperfield Architects, it is funded by Wakefield Council and Arts Council England with additional funding from a number of charitable trusts and private individuals. The Hepworth Wakefield opened on 21 May 2011. It attracted 512,000 visitors within the first 12 months and welcomed its millionth visitor on 5 December 2013. The gallery recently celebrated its third birthday and is shortlisted for the National Lottery's 'National Treasures' 2014 campaign.

The Hepworth Wakefield, Gallery Walk, West Yorkshire, WF1 5AW

Free admission

Open Tuesday – Sunday, 10am – 5pm

Open Third Thursday of every month, 10 – 9pm, as part of After Hours late nights

Open for Wakefield Art on Wednesdays every other month, 10 - 9pm

Closed Mondays (except for Bank Holidays and school holidays)

www.hepworthwakefield.org

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PLEASE NOTE: The gallery should be cited in full, as The Hepworth Wakefield and not Hepworth Wakefield, Hepworth Gallery or any other configuration.

THE CALDER

On Friday 30 August 2013 The Calder, The Hepworth Wakefield's new contemporary art space opened to the public. The development of The Calder was announced on 21 May 2013, exactly two years since gallery opened.

Located on the ground floor of the Caddies Wainwright Mill, a 19th century former textiles mill, the new contemporary art space is situated adjacent to the main gallery site, on the banks of the River Calder. The Calder adds 600 square metres of exhibition and event space to the existing 10 gallery spaces within The Hepworth Wakefield and presents a contemporary art programme that

runs in parallel to the visitor offer at the main gallery.

The development of The Calder is a capital project is funded by Wakefield Council, who own the building and are the principal proprietor of the waterfront site adjacent to The Hepworth Wakefield. The development of the new exhibition space at The Hepworth Wakefield forms part of the Council's Wakefield Waterfront regeneration plans.

The exhibition and event programme is funded from a number of charitable trusts, corporates and private individuals and is match-funded in part through the Arts Council England Catalyst Arts programme and by revenue from ticketed events.

The Calder capital project is funded by Wakefield Council; the on-going exhibition and event programme is funded through Wakefield Council, Arts Council England and Arts Council England Catalyst Arts programme.

The Calder, Gallery Walk, West Yorkshire, WF1 5AW

Free admission (except for ticketed events)

Open Tuesday – Sunday, 12 – 4.30pm

Open Third Thursday of every month, 12 – 8.30pm, as part of After Hours late nights

Open for the Wakefield Art on Wednesdays every other month, 12 - 8.30pm

Closed Mondays (except for Bank Holidays and school holidays)

www.hepworthwakefield.org

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YORKSHIRE SCULPTURE TRIANGLE

The Hepworth Wakefield, Yorkshire Sculpture Park, Henry Moore Institute and Leeds Art Gallery are four of the UK's leading visual art organisations, situated within 30 minutes drive or train ride from one another. They build on West Yorkshire's unique artistic legacy as the birthplace of two of the most important 20th Century artists, Barbara Hepworth and Henry Moore.

Visitor research shows that we all share audiences from Yorkshire and beyond and together, we are a world-class destination for art-lovers. This long-term partnership aims to promote contemporary art and sculpture as inspirational settings to grow visitor numbers to all four institutions and to raise the profile of West Yorkshire as the birthplace of Modern British sculpture.

For details on Yorkshire Sculpture Triangle visit www.ysculpture.com

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END OF ALL