

**Edited by
Giorgio Maffei**

**Allan Kaprow
A Bibliography**

**Bookspace
01**

Contents

Acknowledgments	7
Introduction	9
Allan Kaprow on Happenings, Activities and Booklets	15
Publications 1962-1992	23
Words, 1962	24
Assemblage, Environments & Happenings, 1966	26
/ How to make a Happening (LP), 1966	30
Some Recent Happenings, 1966	32
Untitled Essays and other works, 1967	33
Moving. Photoalbum. A Happening by Allan Kaprow; 1967	34
Record II. For Roger Shattuck, 1968	36'
Click, 1969	38
Pose, 1970	42
Days Off: A Calendar of Happenings, 1970	44
Time Pieces, 1973	48
2nd Routine, 1974	52
On Time, 1974	54
2 Measures, 1974	58
Rates of Exchange, 1975	62
Routine, 1975	66
Match, 1975	68
Comfort Zones, 1975	72
Air Condition,' 1975	76
Warm-Ups, 1975	78
Likely Stories, 1975	80
Useful Fictions, 1975	\ 84
Echo-logy, 1975	86.
Maneuvers, 1976	90
7 Kinds of Sympathy, 1976	92
Satisfaction, 1976	94
Testimonials, 1976	98
Sweet Wall/Testimonials, 1976 -	100
Standards, 1979	104
Blindsight, 1979	108
Collagen, Environments, Videos,... 1986	110
7 Environments, 1992	112
Catalogs, Monographs and Anthologies	117
Biographical note	119
Index	120

Allan Kaprow lived in the XX – XXI cent., a remarkable figure of American Performance Art and Conceptual Art. Find more works of this artist at Wikiart.org – best visual art database. Allan Kaprow (August 23, 1927 – April 5, 2006) was an American painter, assemblagist and a pioneer in establishing the concepts of performance art. He helped to develop the "Environment" and "Happening" in the late 1950s and 1960s, as well as their theory. His Happenings – some 200 of them – evolved over the years. Eventually Kaprow shifted his practice into what he called "Activities", intimately scaled pieces for one or several players, devoted to the study of normal human activity in a way congruent to ordinary life. Allan Kaprow, Household (1964). How could an artist thrive after Jackson Pollock? It was a rather crucial question in the aftermath of the artist's death, detonating harsh factional battles, if not among artists themselves, then among the increasing number of critics, dealers and curators hunting for –the next Pollock–. Allan Kaprow was one of the first to express a feeling of orphanhood that would hasten a transformation of art practices in the late 1950s: writing in the first person plural, as though his voice stood for a full generation, Kaprow explained in his essay –The Legacy of Jackson