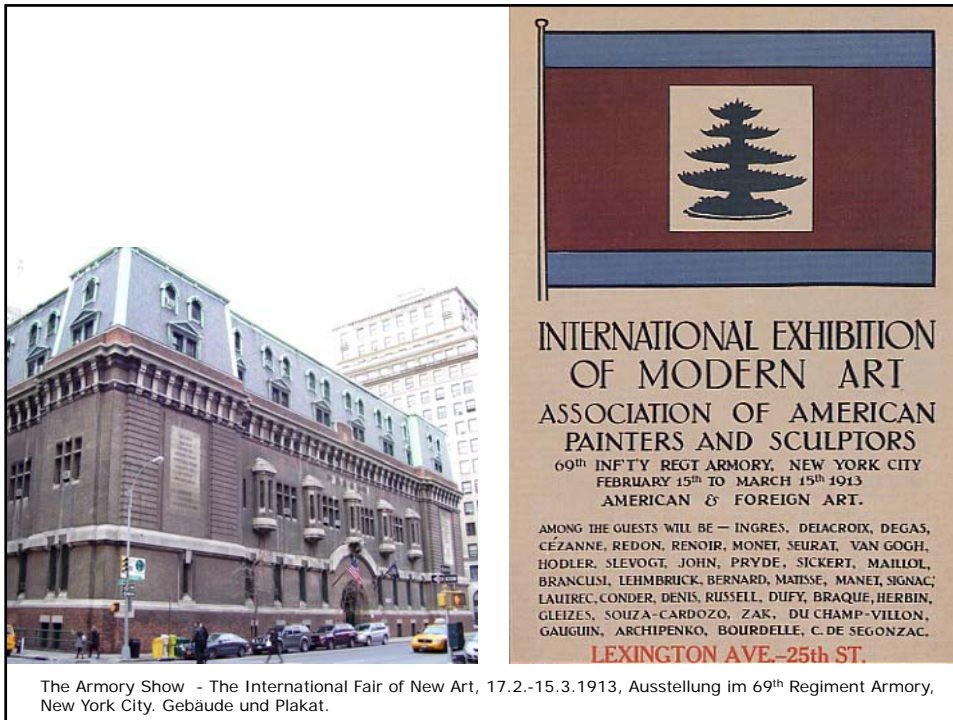




Gruppenporträt einiger Teilnehmender an den 9 Evening an der Treppe 69th Regiment Armory, New York. Foto: Peter Moore.

Ansturm bei der Eröffnung.

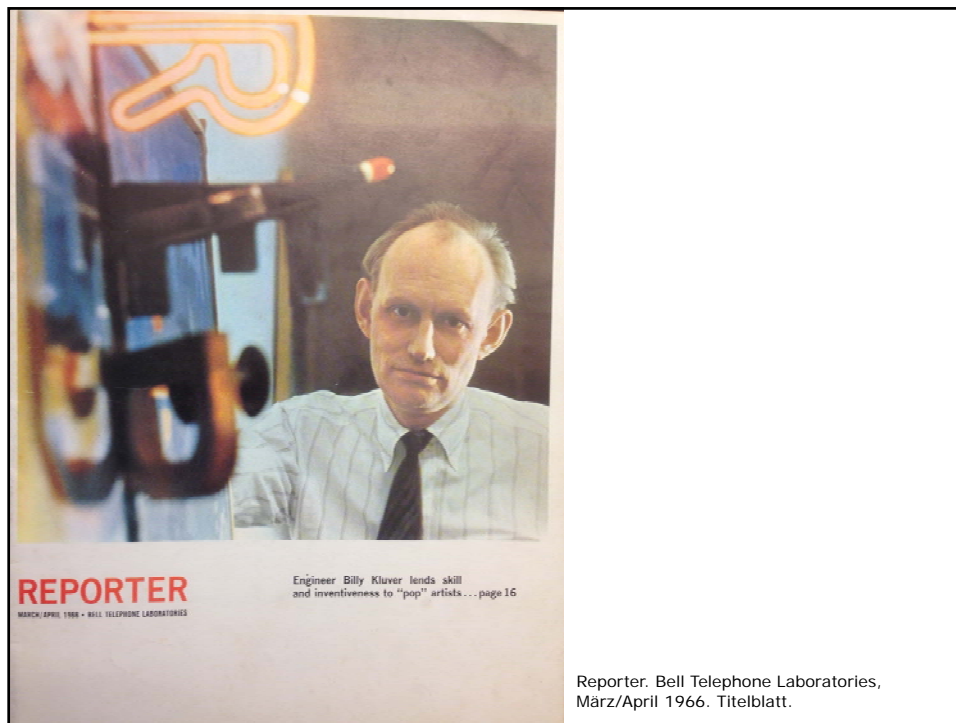




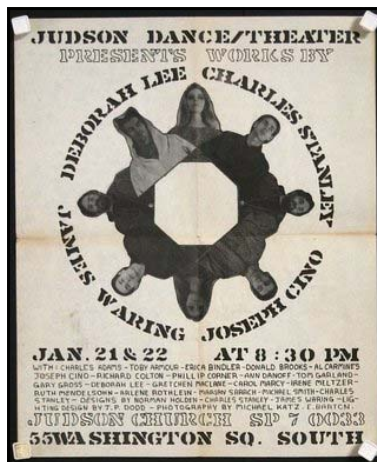
The Armory Show - The International Fair of New Art, 17.2.-15.3.1913, Ausstellung im 69th Regiment Army, New York City. Gebäude und Plakat.



E.A.T.: 9 evenings: theater & engineering, 13.-16., 18.-19., 21.-23. Oktober 1966. Plakat.



Reporter. Bell Telephone Laboratories, März/April 1966. Titelblatt.



Judson Dance Theater, 7.3.1965.

Umfasste 17 Mitglieder: Bill Davis, Judith Dunn, Robert Dunn, Ruth Emerson, Deborah Hay, Fred Herko, Richard Goldberg, David Gordon, Gretchen MacLaine, John Herbert McDowell, Steve Paxton, Rudy Perez, Yvonne Rainer, Carol Scothorn, Elaine Summers und Jennifer Tipton.



Bell Labs Ingenieure Per Biorn und Witt Wittnebert bauen die Ausrüstung für 9 Evenings.



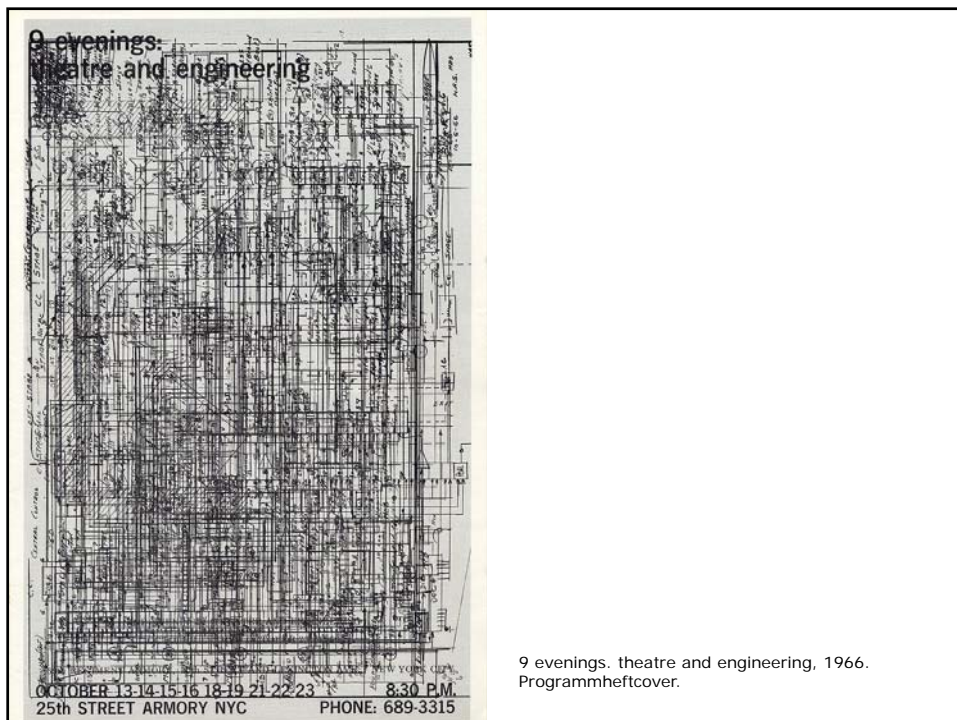
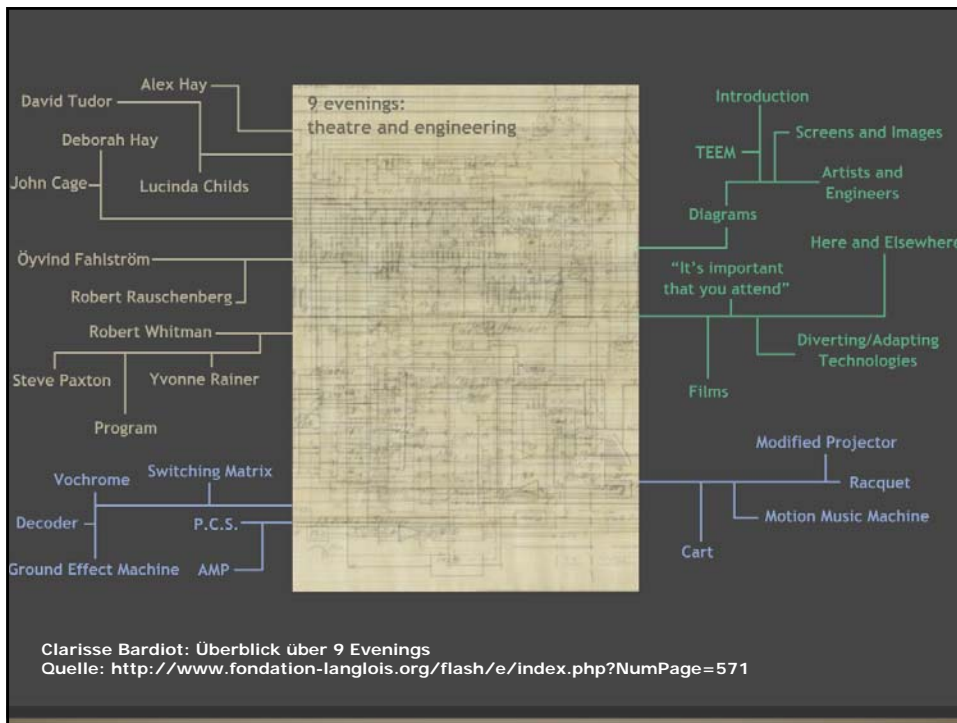
John Cage: Variations V, Juli 1965. Lincoln Center in New York.

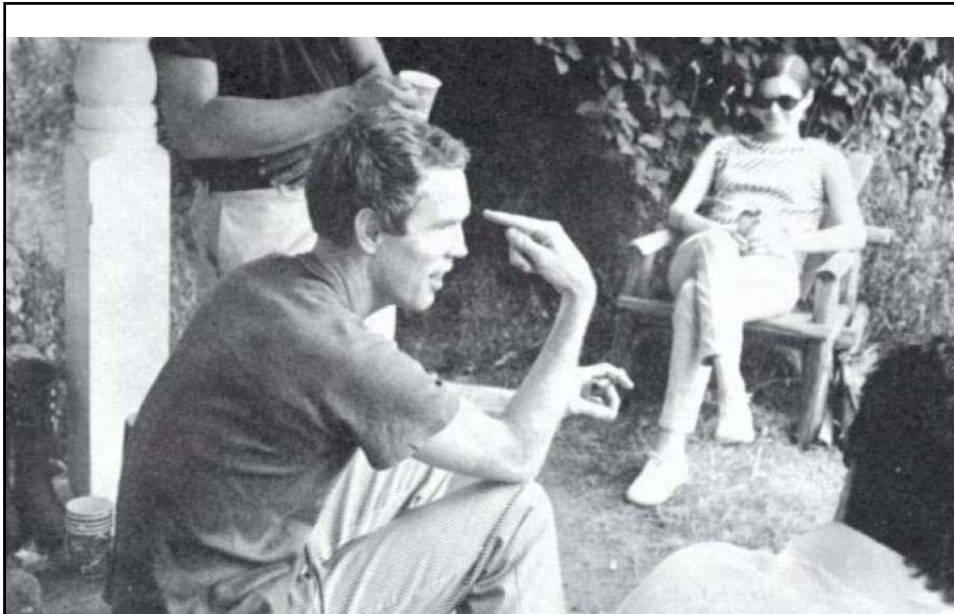


John Cage: Variations V, Juli 1965. Lincoln Center in New York.



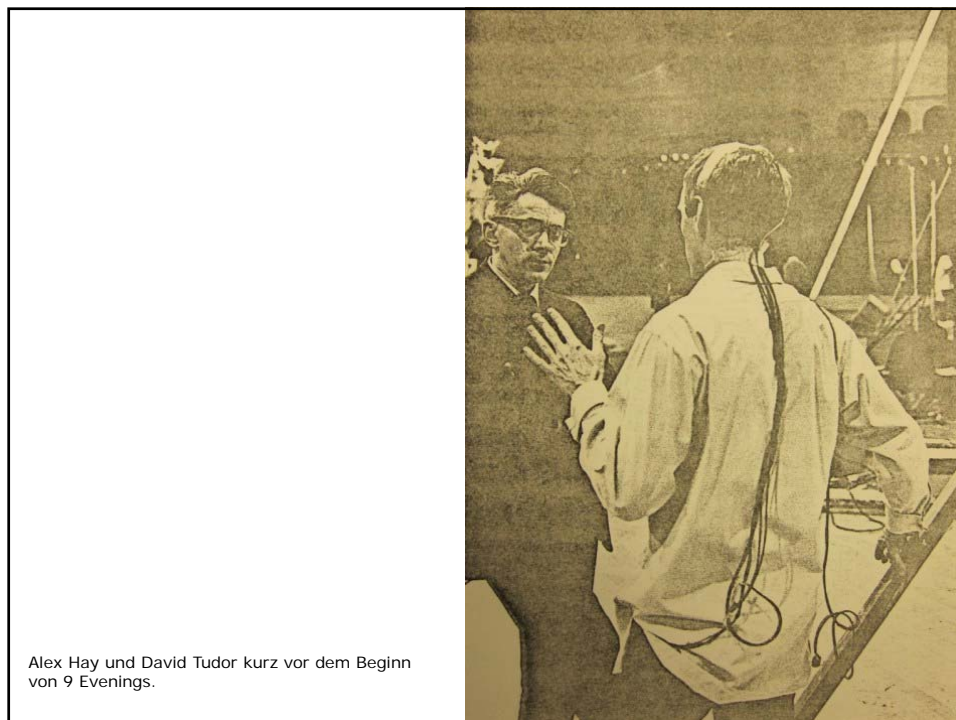
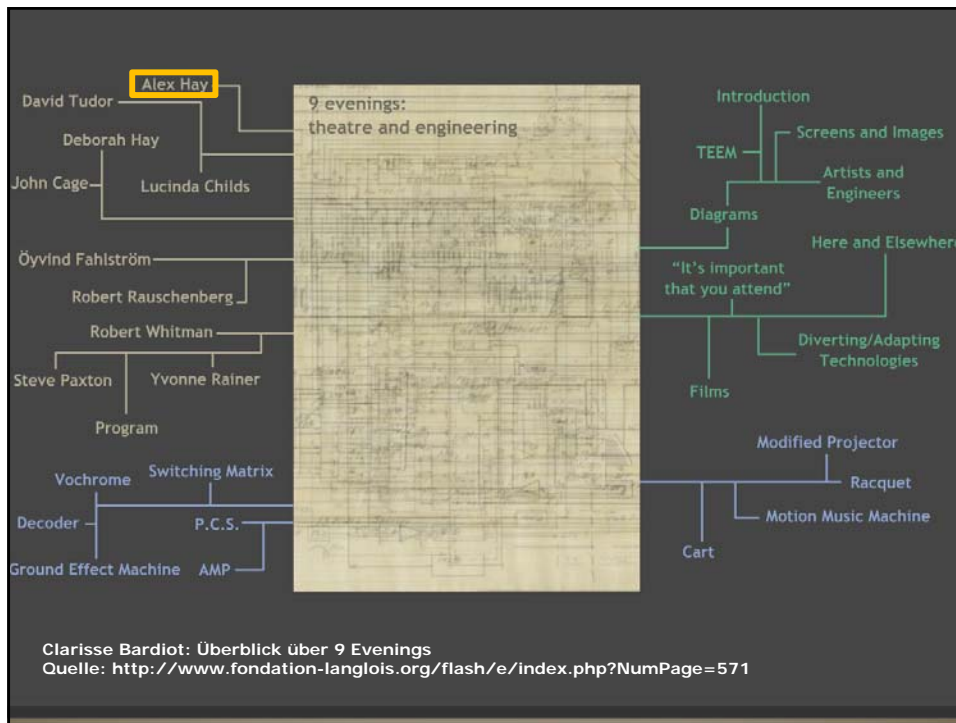
9 Evenings: Theatre & Engineering, 1966. Von links: Herb Schneider, Robert Rauschenberg, Lucinda Childs, Roby Robinson, Per Biorn und Billy Klüver. Photo: Franny Breer.

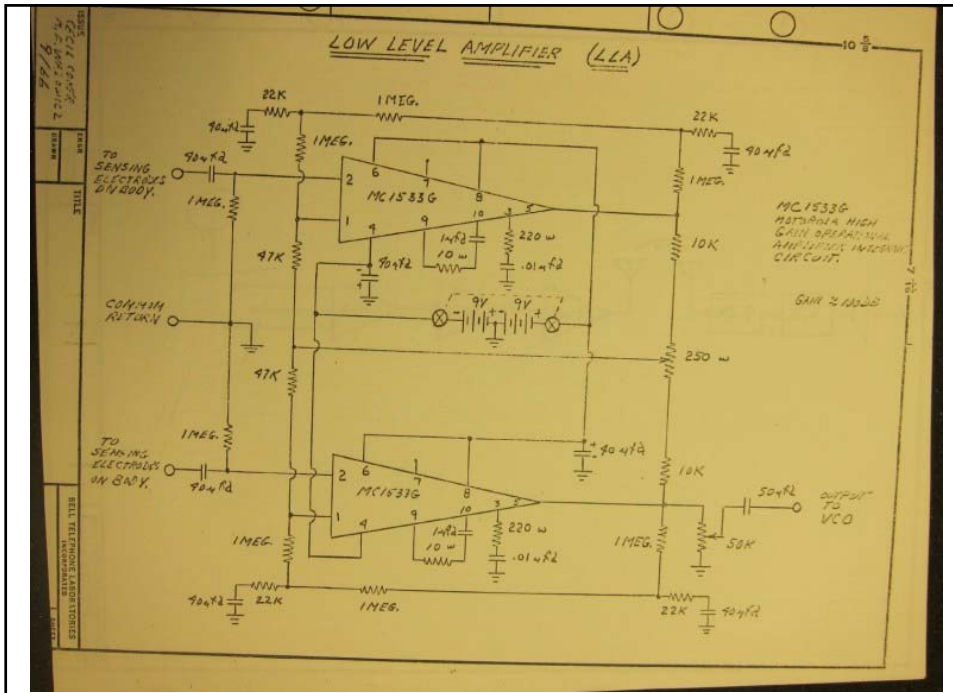




Alex Hay und Lucinda Childs während eines Planungstreffens für 9 Evenings, Anfang 1966.

Performance Name	Artist	Ingenieur
Variations VII	John Cage	Cecil Coker
Vehicle	Lucinda Childs	Peter Hirsch
Kisses Sweeter Than Wine	Öyvind Fahlström	
Grass Field	Alex Hay	
Solo	Deborah Hay	
Physical Things	Steve Paxton	
Carriage Discreteness	Yvonne Rainer	Per Biorn
Open Score	Robert Rauschenberg	
Bandoneon! (A Combine)	David Tudor (performance engineer Fred Waldhauer)	
Two Holes of Water - 3	Robert Whitman	





Schema des Verstärkers für Alex Hays "Grass Field".



Alex Hay: Grass Field, 1966.



Alex Hay: Grass Field, 1966.



Alex Hay: Grass Field, 1966.



Alex Hay: Grass Field, 1966.



Alex Hay: Grass Field, 1966.



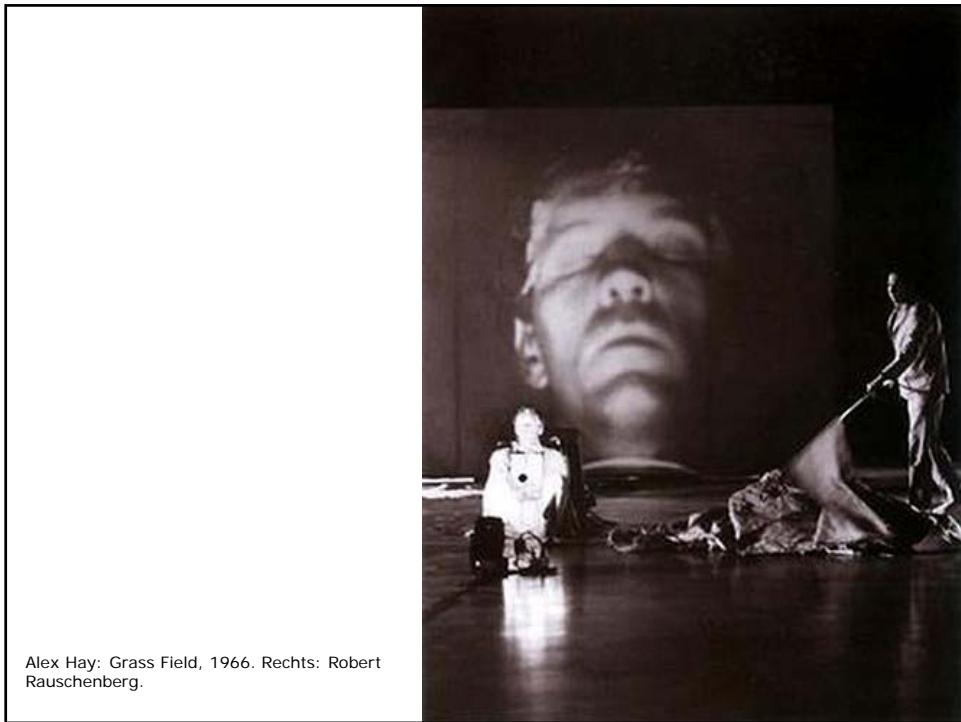
Alex Hay: Grass Field, 1966.



Alex Hay: Grass Field, 1966.



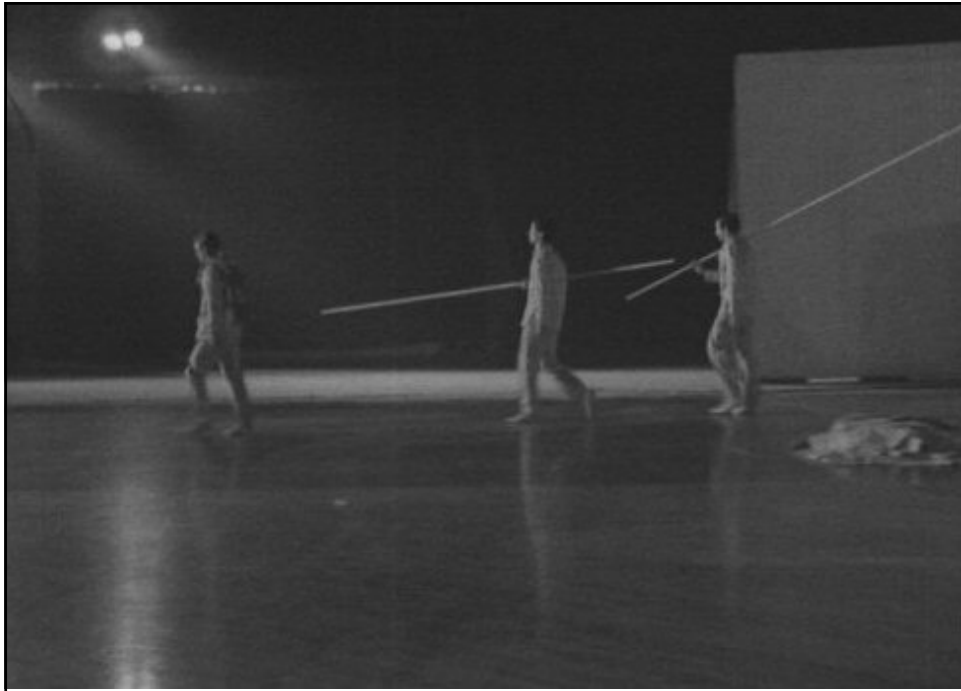
Alex Hay: Grass Field, 1966.



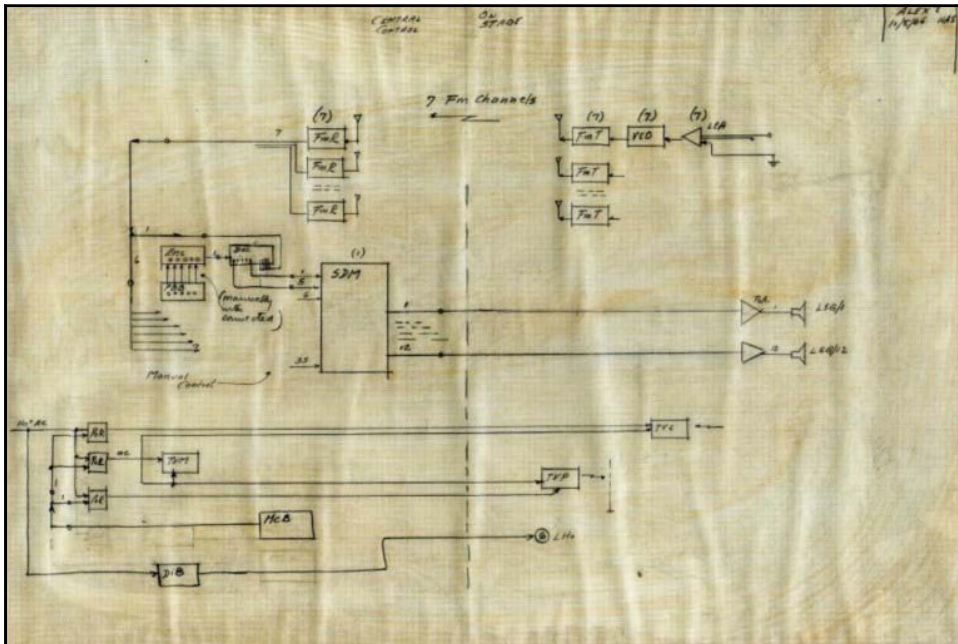
Alex Hay: Grass Field, 1966. Rechts: Robert Rauschenberg.



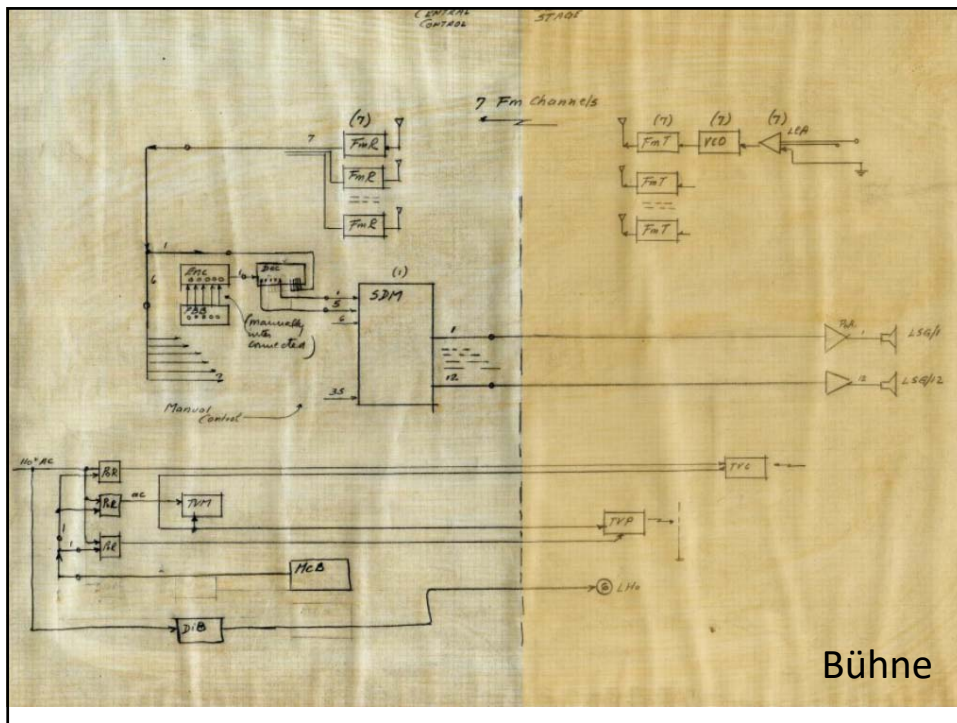
Alex Hay: Grass Field, 1966.



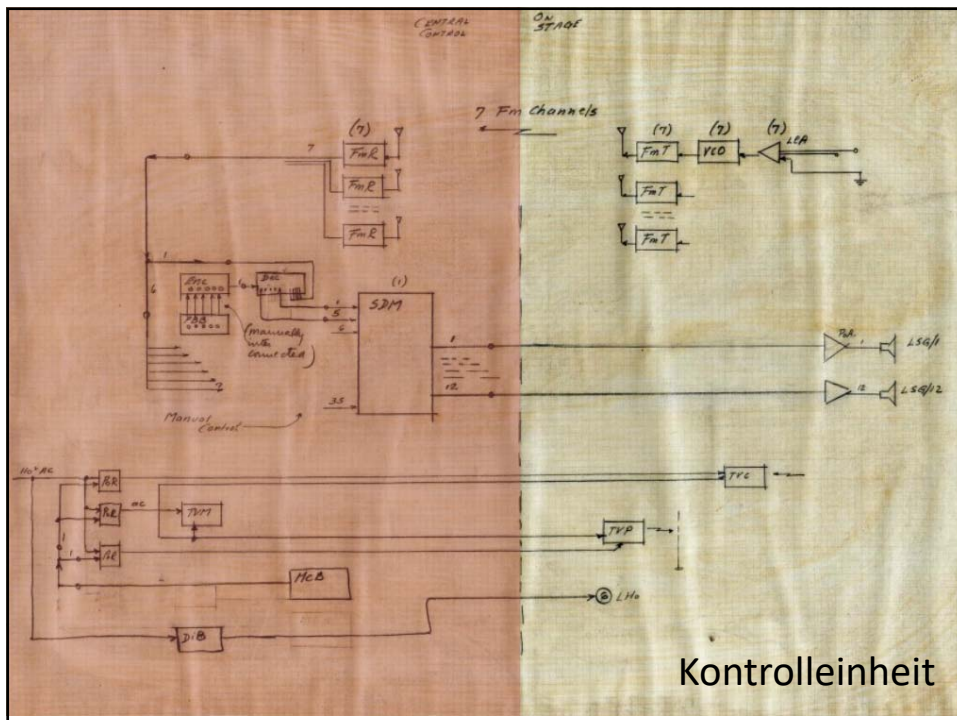
Alex Hay: Grass Field, 1966.



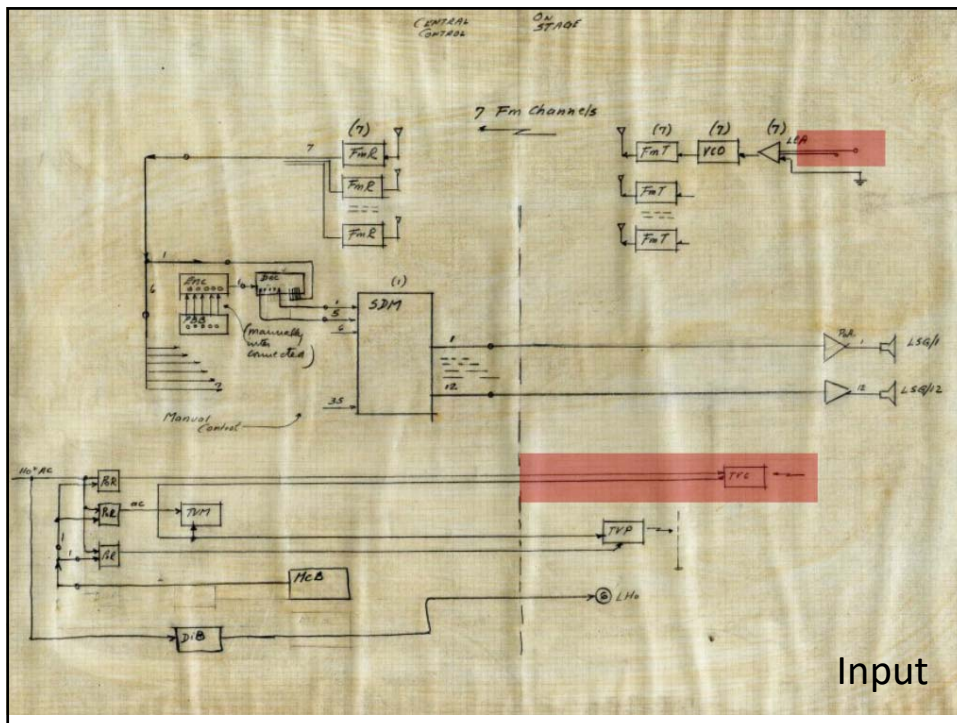
Herb Schneider: Systemdiagramm für Alex Hays Grass Field, 1966.



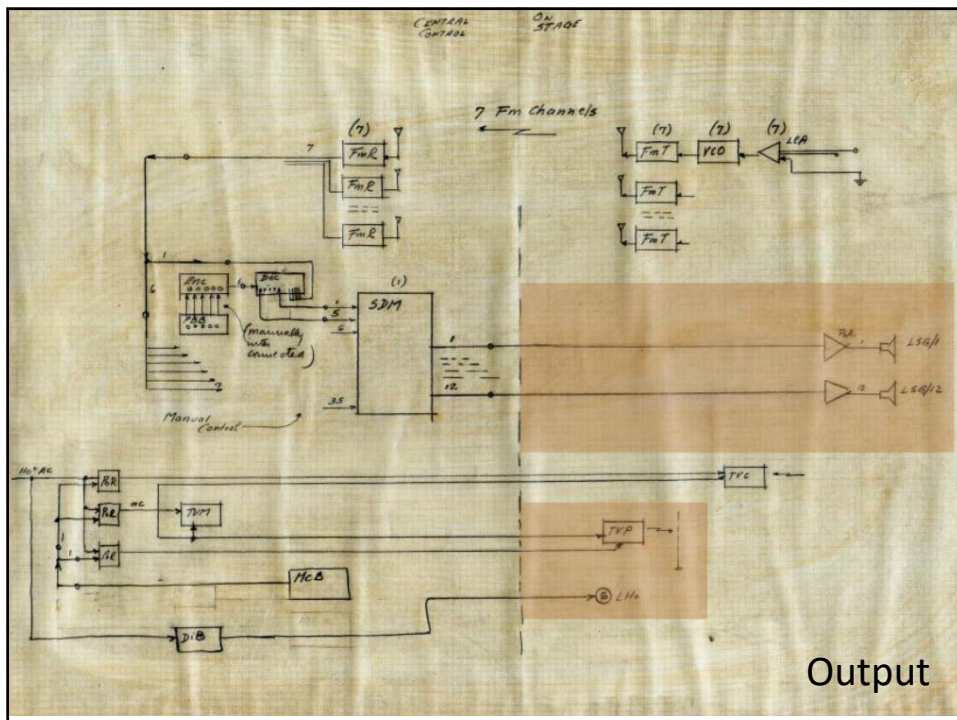
Bühne



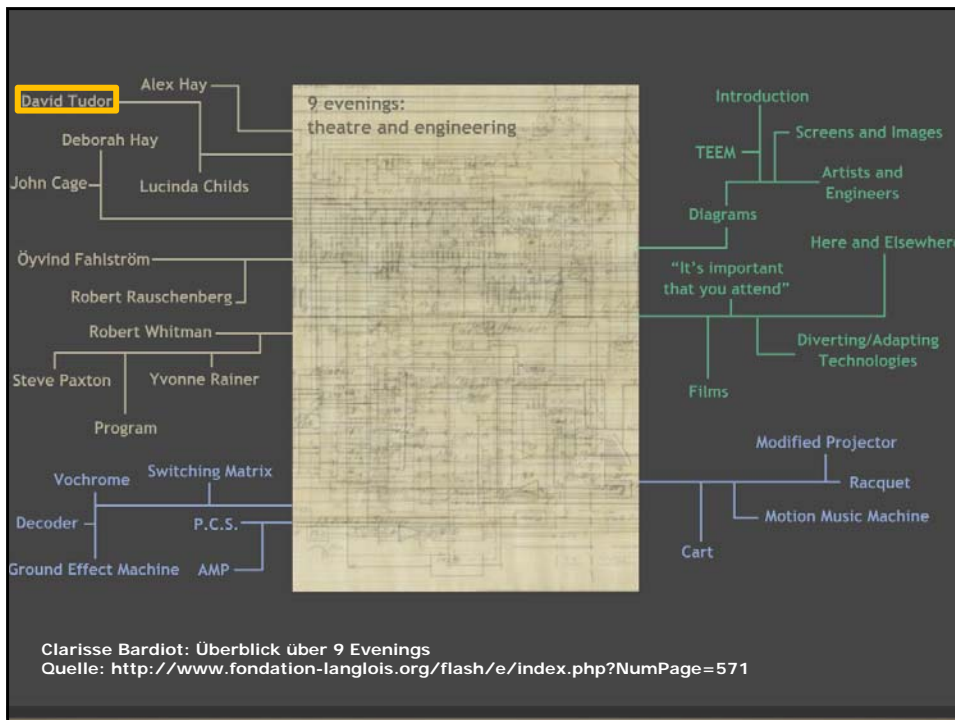
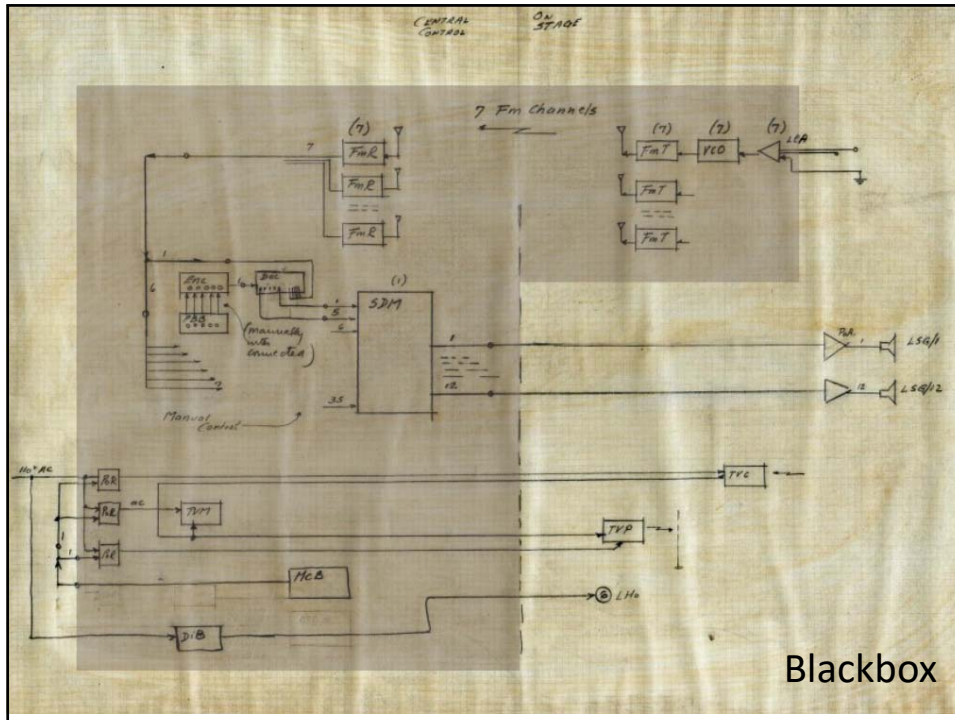
Kontrolleinheit



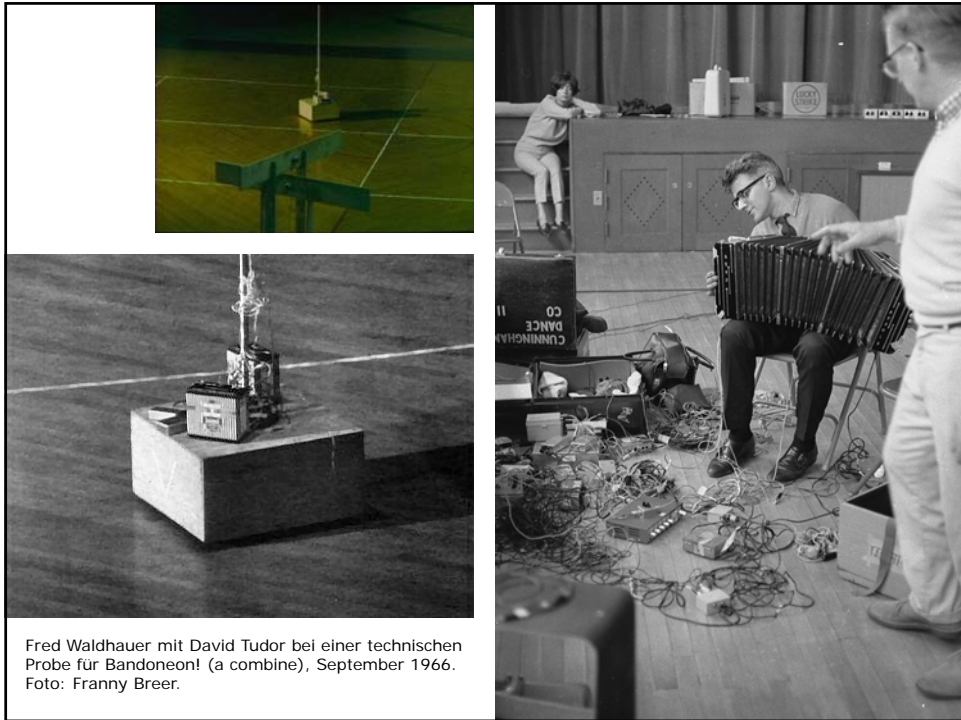
Input



Output

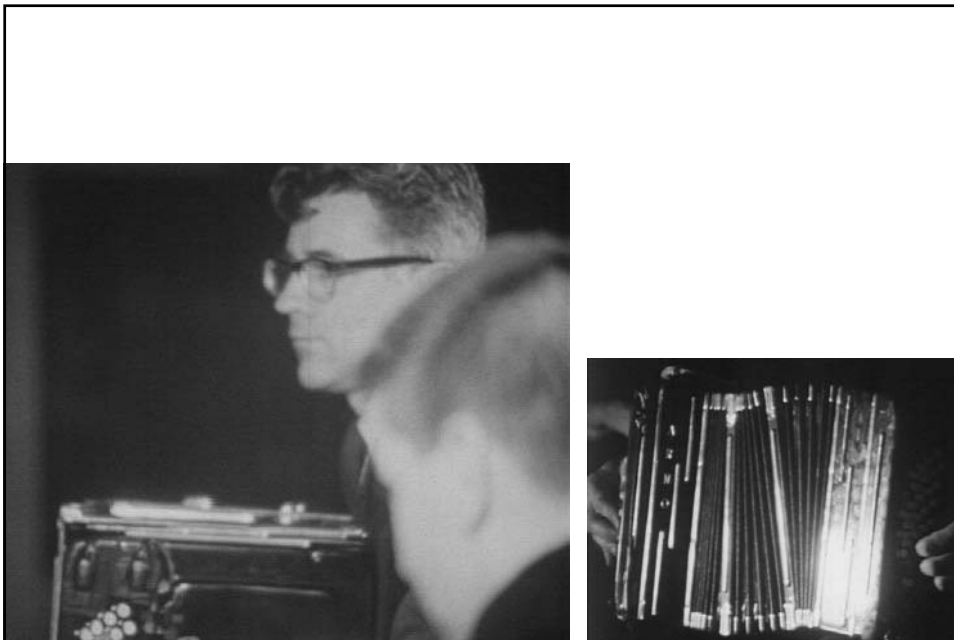


Clarisse Bardiot: Überblick über 9 Evenings
 Quelle: <http://www.fondation-langlois.org/flash/e/index.php?NumPage=571>

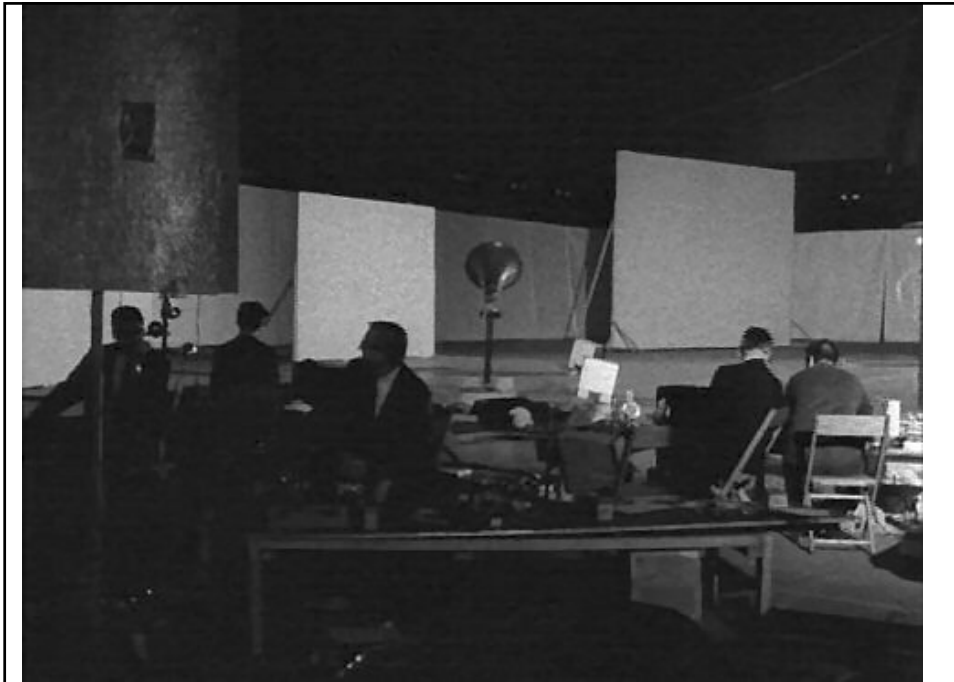




David Tudor: Bandoneon! (a combine), 1966. Still vom 16-mm Film von Alfons Schilling.



David Tudor: Bandoneon! (a combine), 1966. Still vom 16-mm Film von Alfons Schilling.



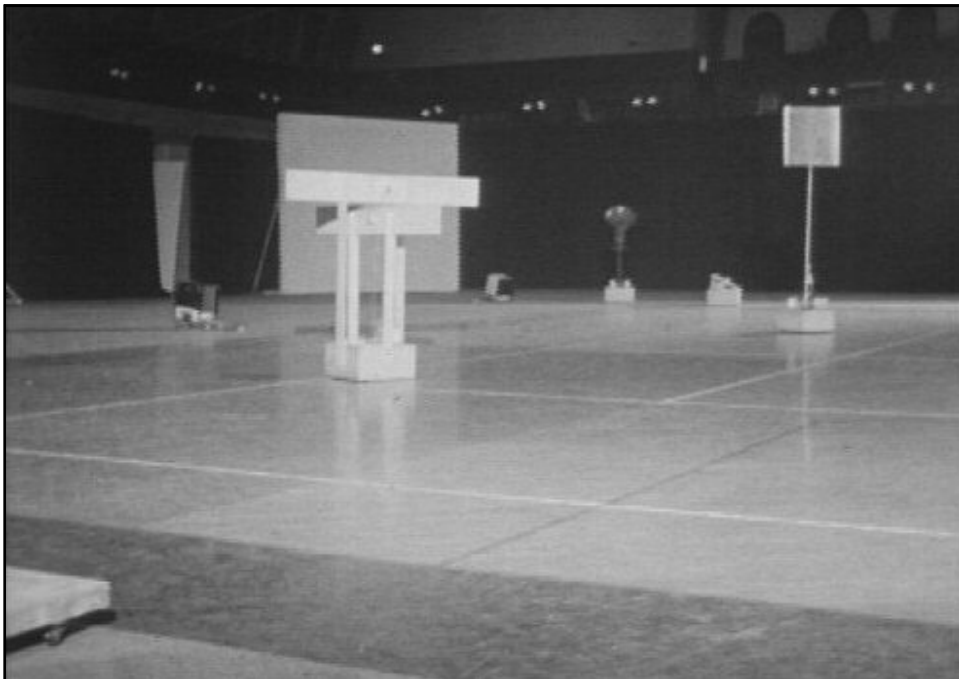
David Tudor: Bandoneon! (a combine), 1966. Still vom 16-mm Film von Alfons Schilling.



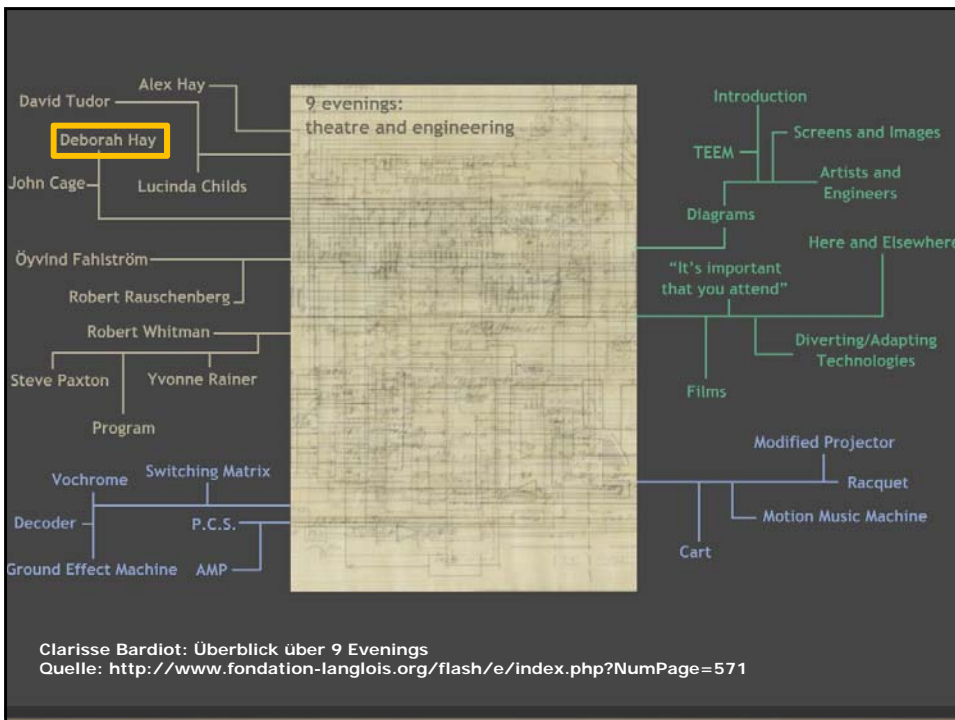
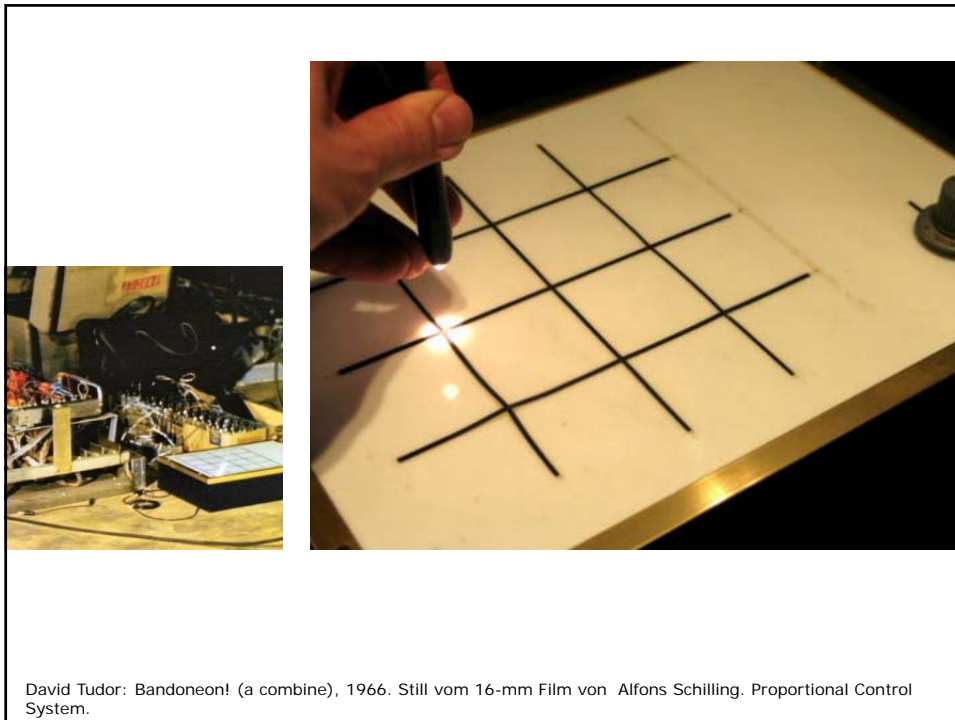
David Tudor: Bandoneon! (a combine), 1966.

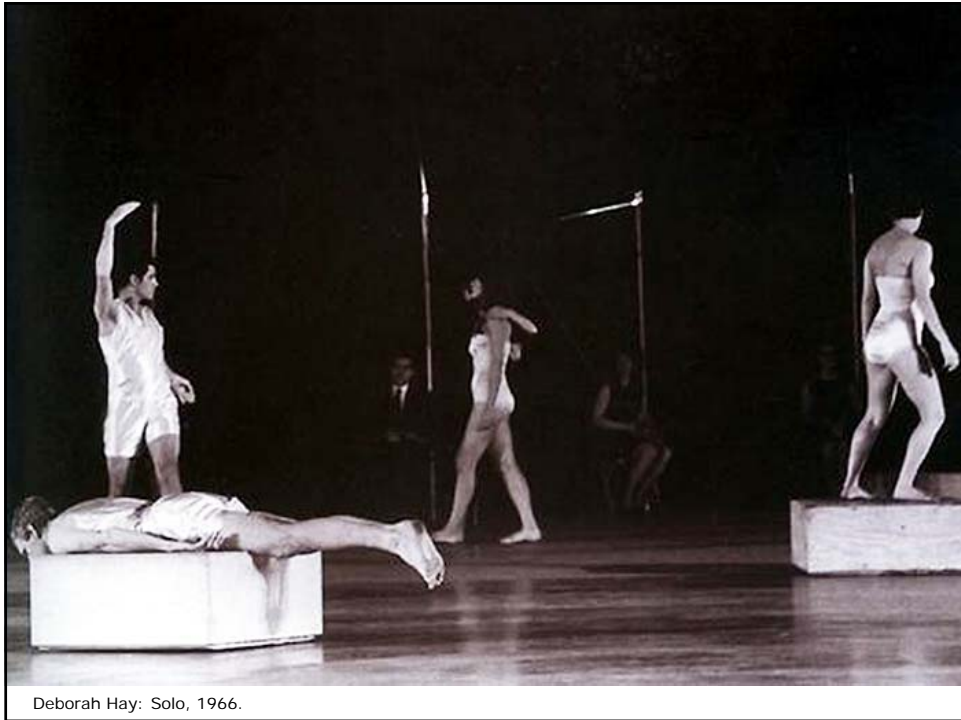


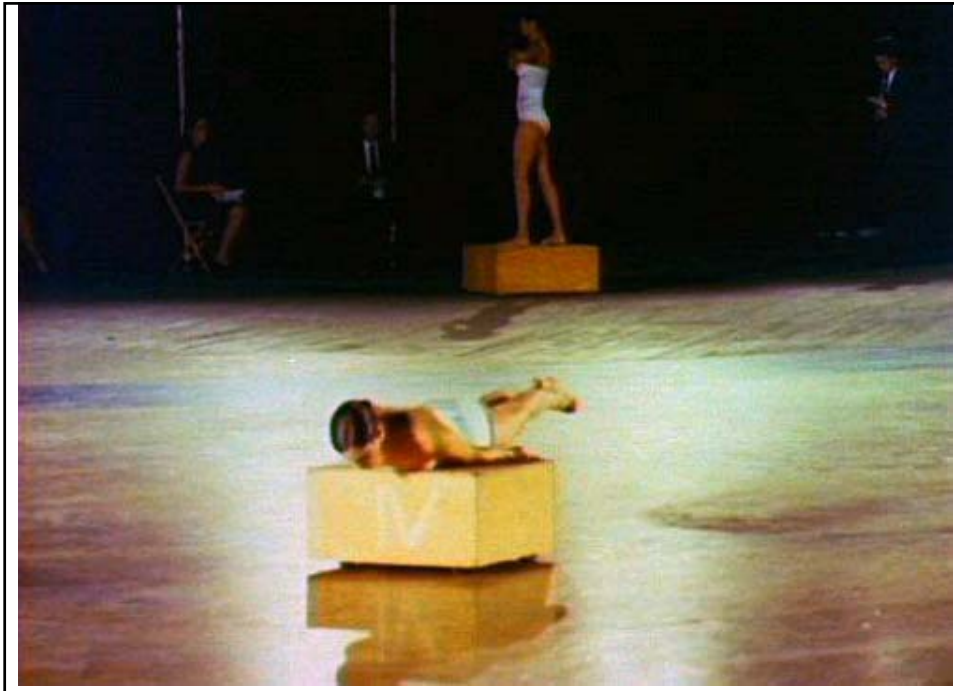
Publikum schlendert durch den Performanceraum an "9 Evenings: Theatre and Engineering", 1966.
Foto: Robert R McElroy



David Tudor: Bandoneon! (a combine), 1966. Still vom 16-mm Film von Alfons Schilling.







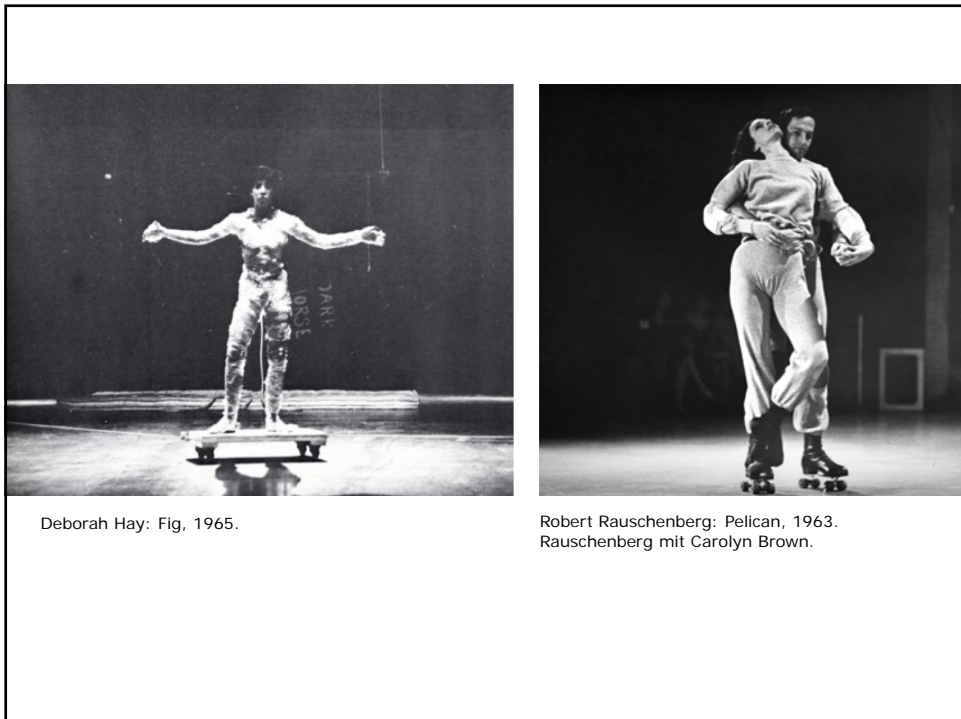
Deborah Hay: Solo, 1966.



Deborah Hay: Solo, 1966.

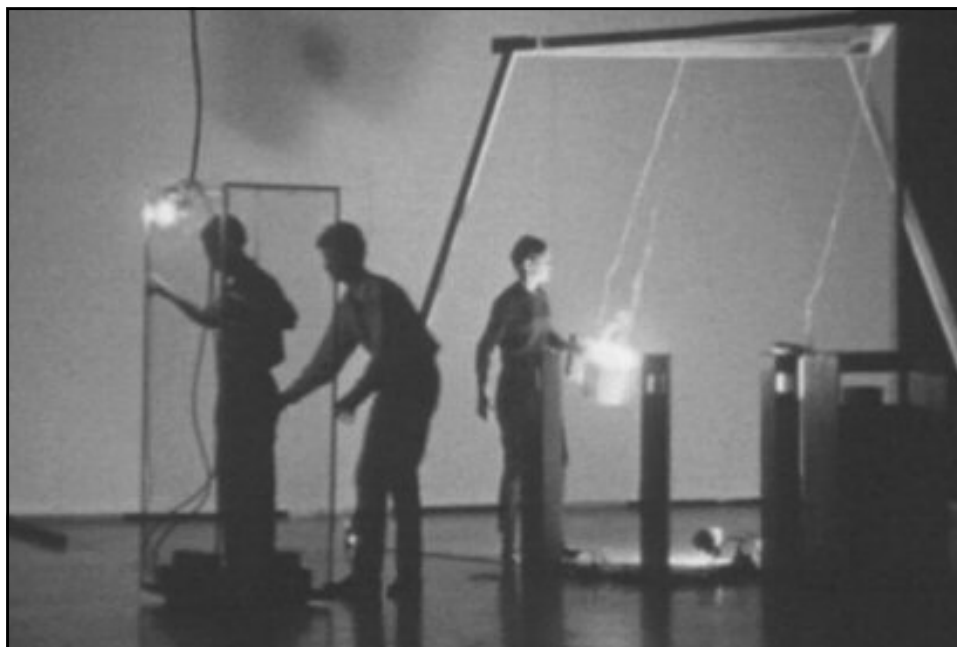
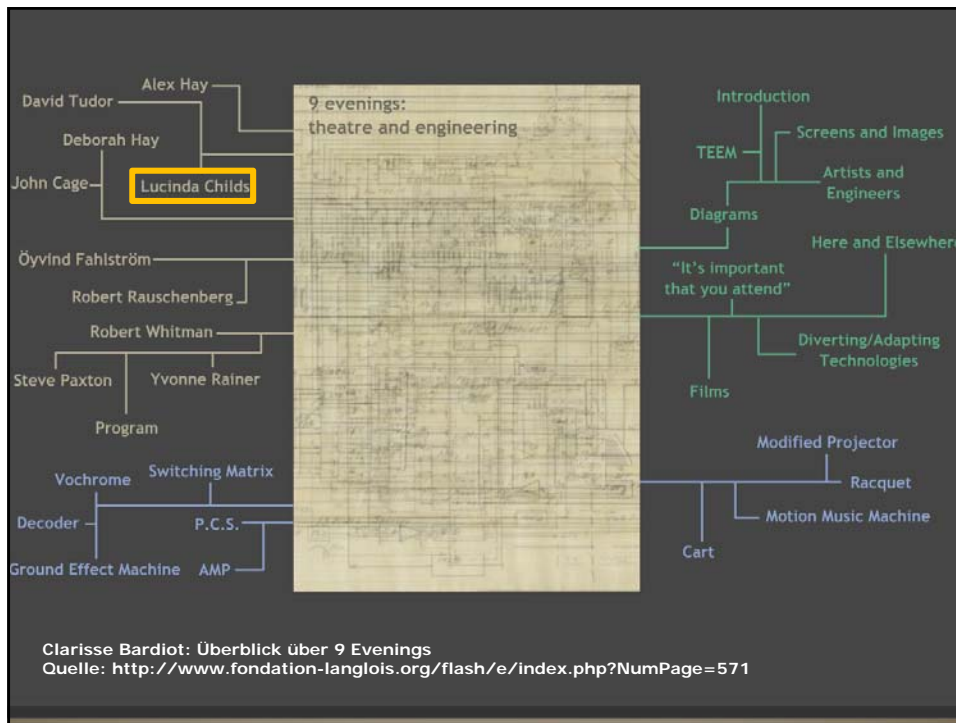


Deborah Hay: Solo, 1966.



Deborah Hay: Fig, 1965.

Robert Rauschenberg: Pelican, 1963.
Rauschenberg mit Carolyn Brown.



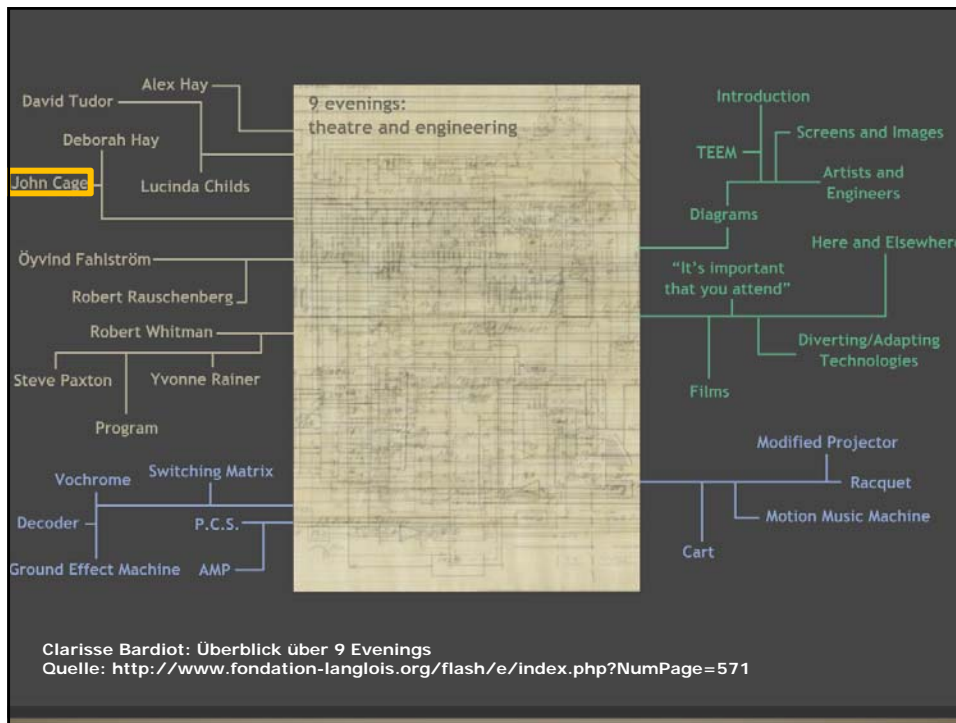
Lucinda Childs: Vehicle, 1966.



Lucinda Childs: Vehicle, 1966.



Lucinda Childs: Vehicle, 1966.





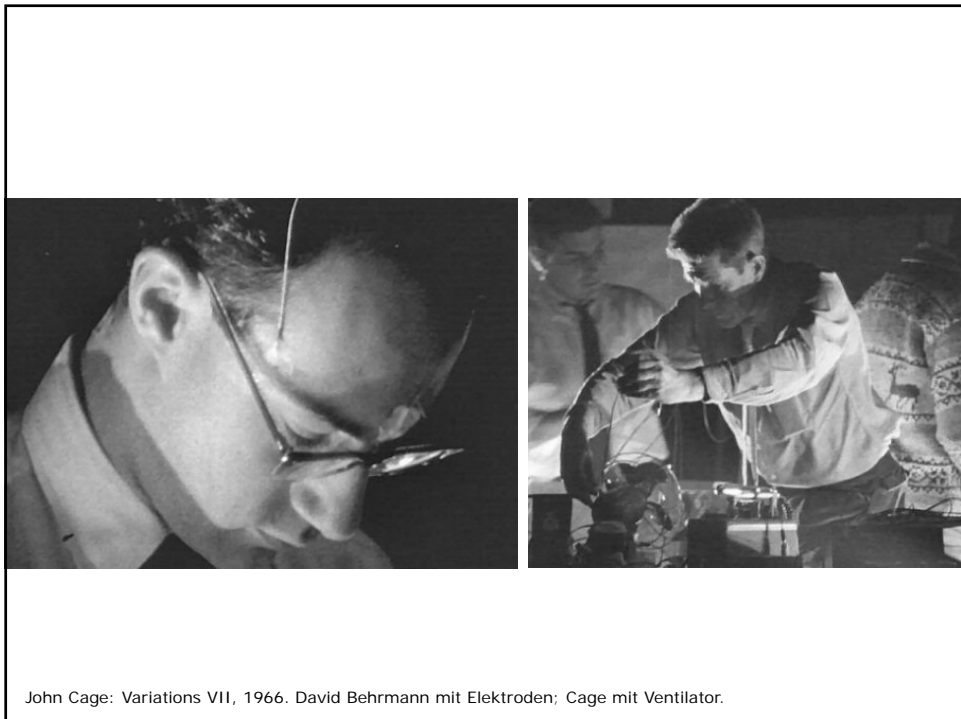
John Cage: Variations VII, 1966.



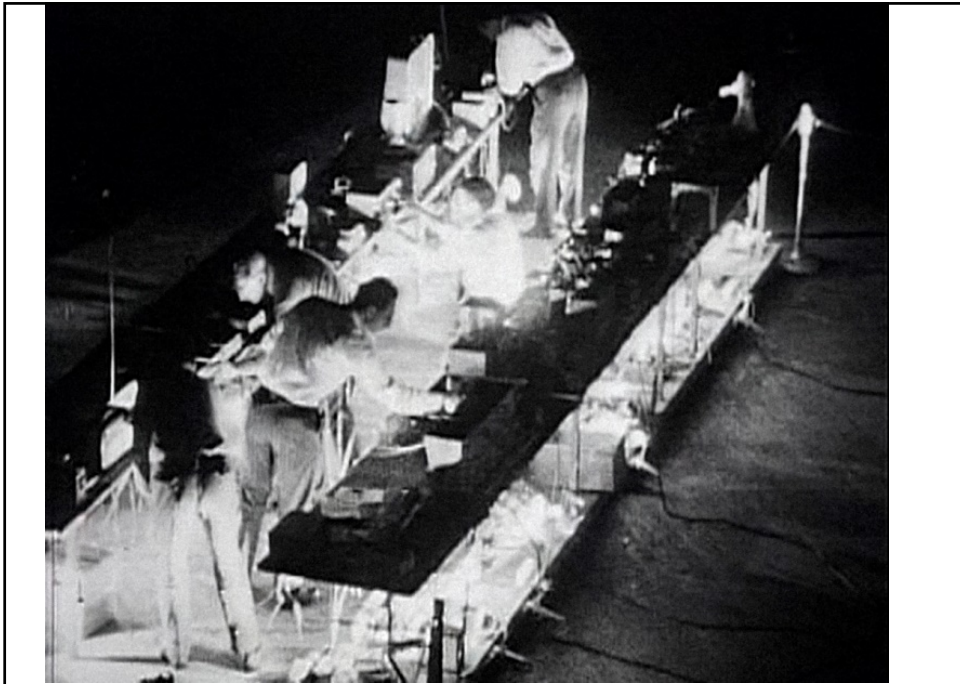
John Cage: Variations VII, 1966.



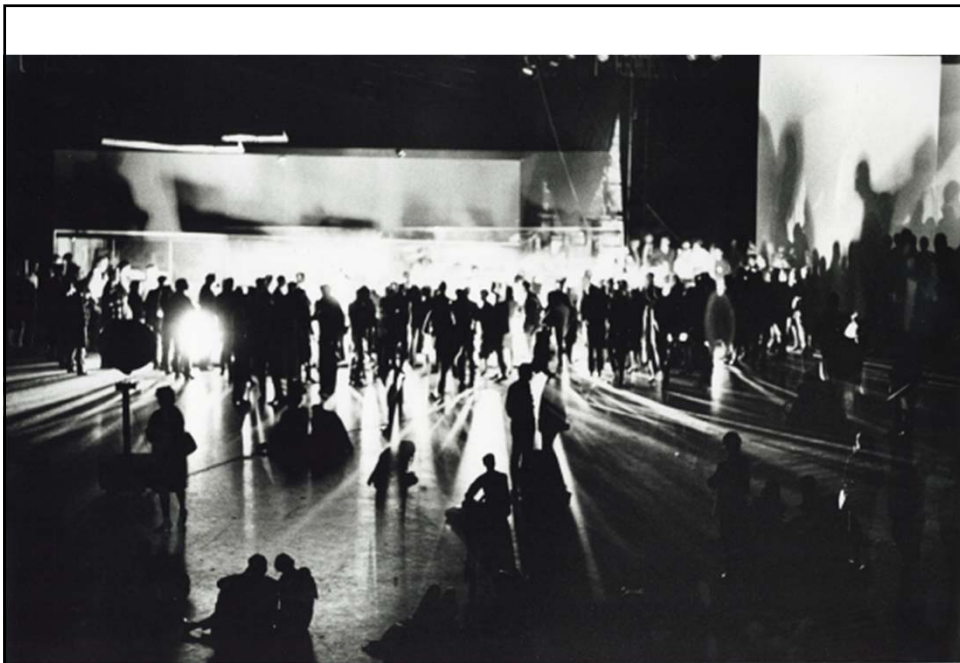
John Cage: Variations VII, 1966. Künstler und die Telefone.



John Cage: Variations VII, 1966. David Behrman mit Elektroden; Cage mit Ventilator.



John Cage: Variations VII, 1966.



John Cage: Variations VII, 1966.



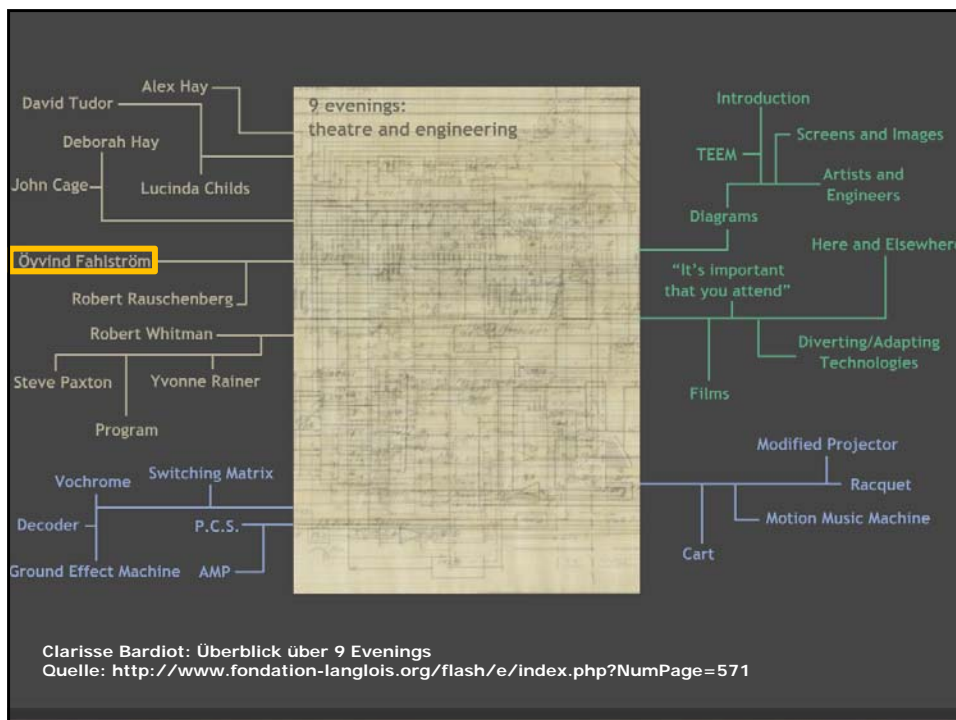
John Cage: Variations VII, 1966.

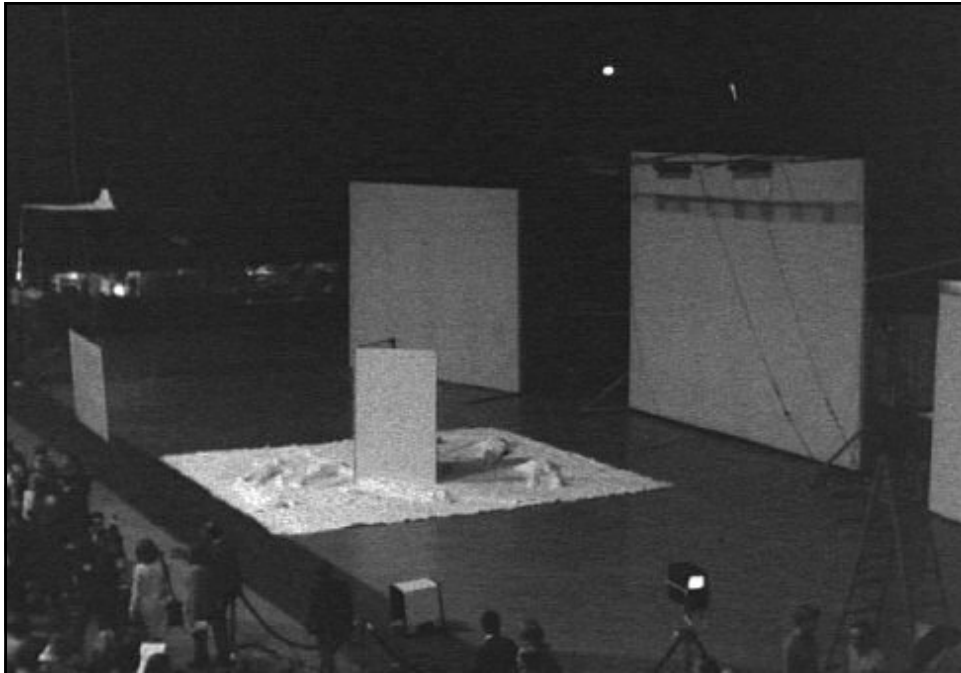


John Cage: Variations VII, 1966.

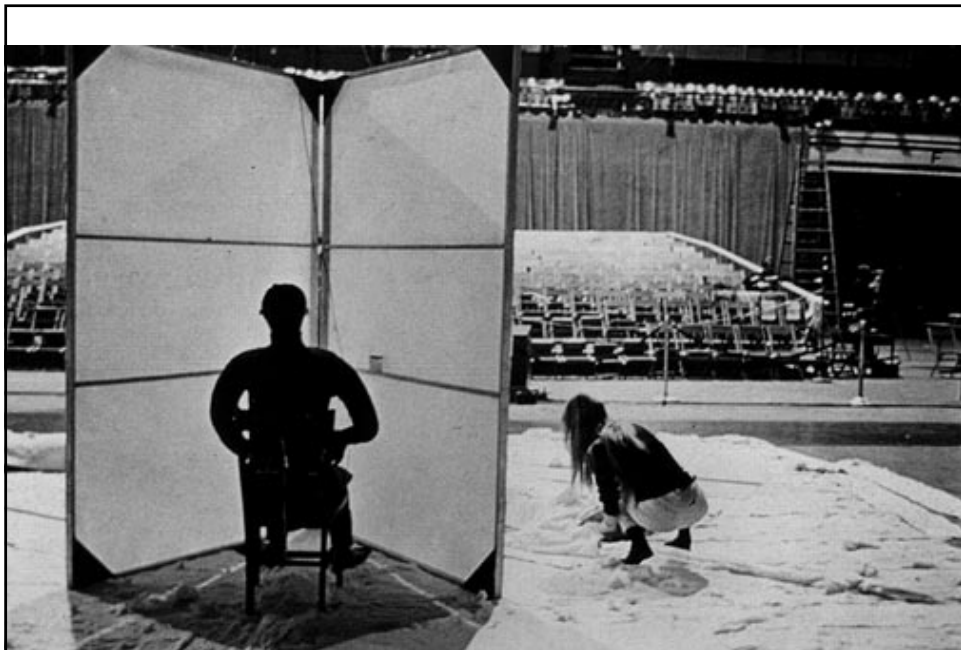


General Electric: Transistor , 1960er Jahre. Metall, Plastik, Lederkoffer; 21 x 31 x 12,5 cm. Foto: Eric Legendre

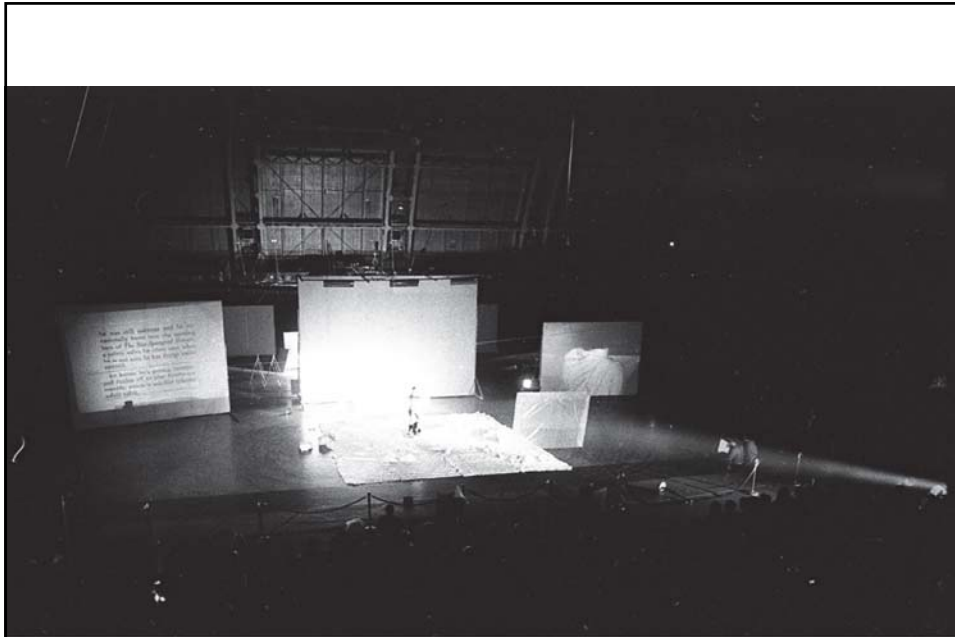




Öyvind Fahlström: Kisses Sweeter than Wine, 1966.



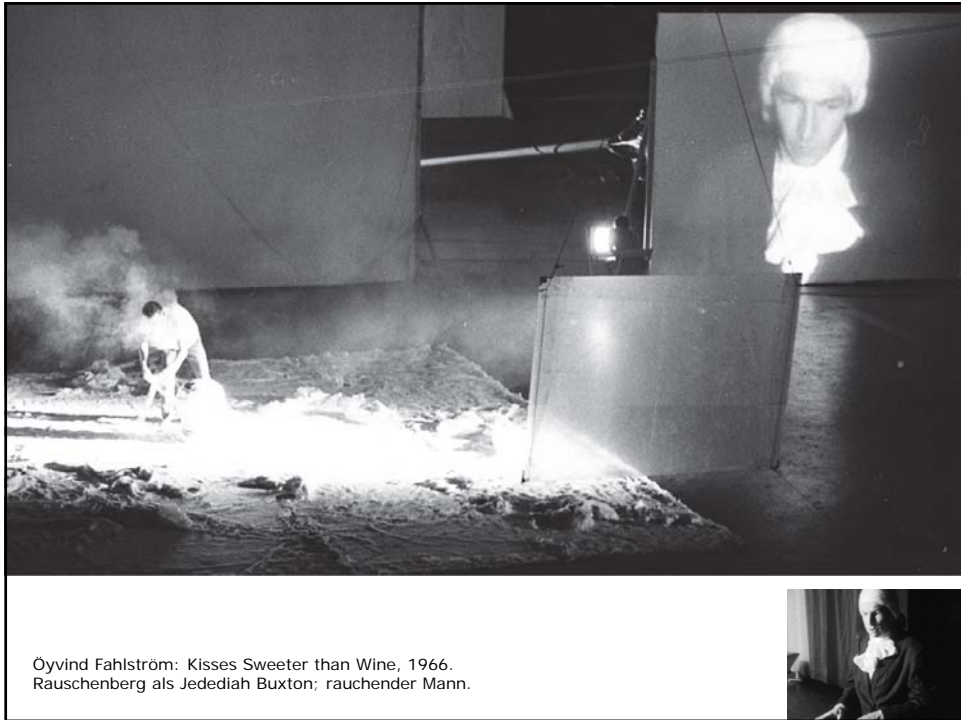
Öyvind Fahlström: Kisses Sweeter than Wine, 1966.

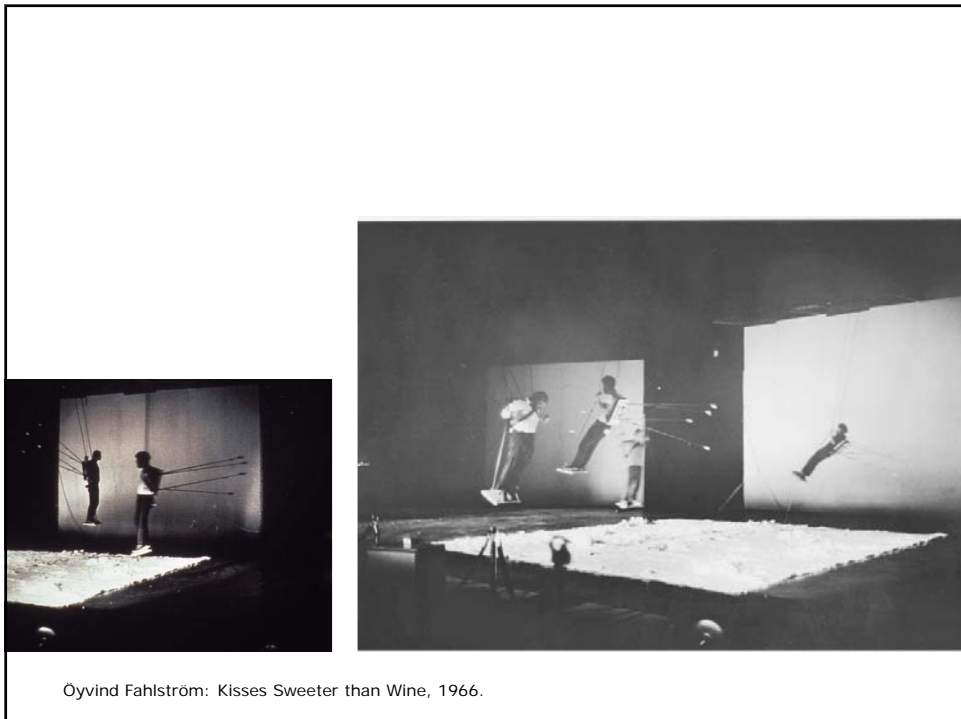


Öyvind Fahlström: Kisses Sweeter than Wine, 1966.



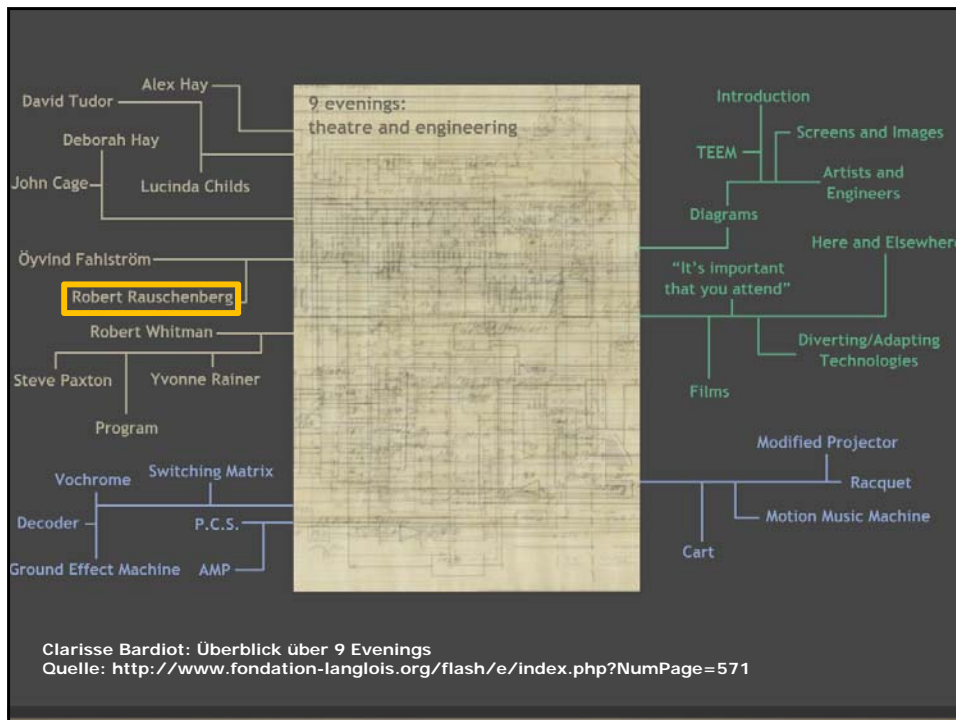
Öyvind Fahlström: Kisses Sweeter than Wine, 1966. Frog-man.







Öyvind Fahlström: Mao-Hope March, 1966.



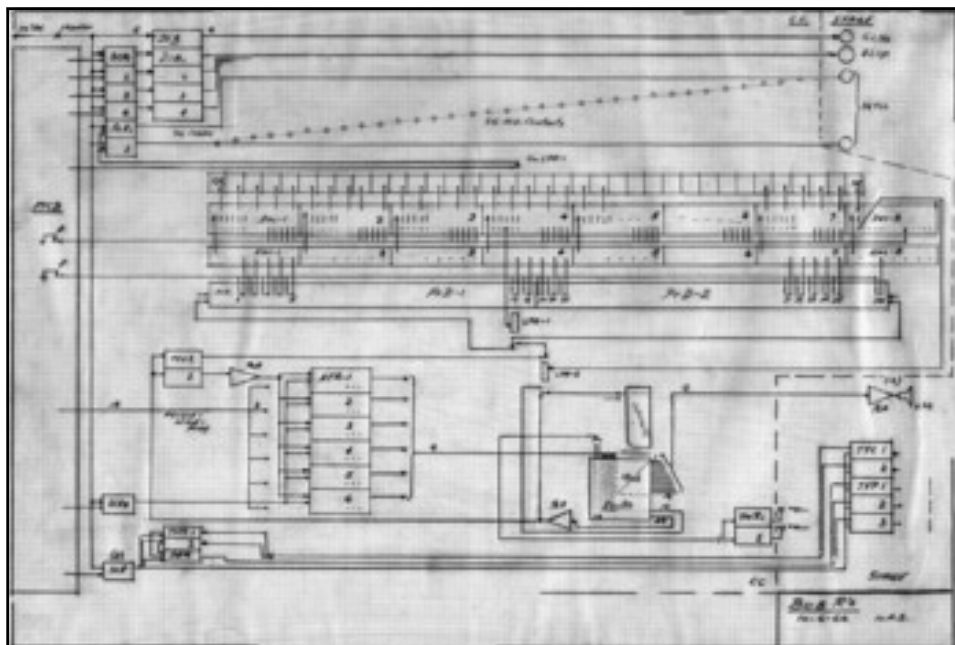
WOMEN WEAR DRESSES (DARK) (WEAR LIGHT SHIRT AND SKIRT OR TROUSERS)

9. MEN TAKE OFF JACKETS & REPLACE THEM REPEAT

OPEN SCORE

- 1 TOUCH SOMEONE WHO IS NOT TOUCHING YOU.
- 2 MOVE CLOSE TOGETHER
- 3 MOVE APART
- 4 TAKE OUT HANKERCHIEF AND WIPE NOSE (DO NOT BLOW)
- 5 WOMEN BRUSH HAIR
- 6 TOUCH TWO PLACES THAT YOU ARE TICKLISH (DO NOT LAUGH)
- 7 DRAW A RECTANGLE IN THE AIR AS HIGH AS YOU CAN REACH.
- 8 SING ONE OF THE TEN SONGS BEING SUNG
- 9 HUG SOMEONE QUICKLY THEN MOVE ON TO SOMEONE ELSE. (SERIOUS QUICKLY AND SMOOTHLY)

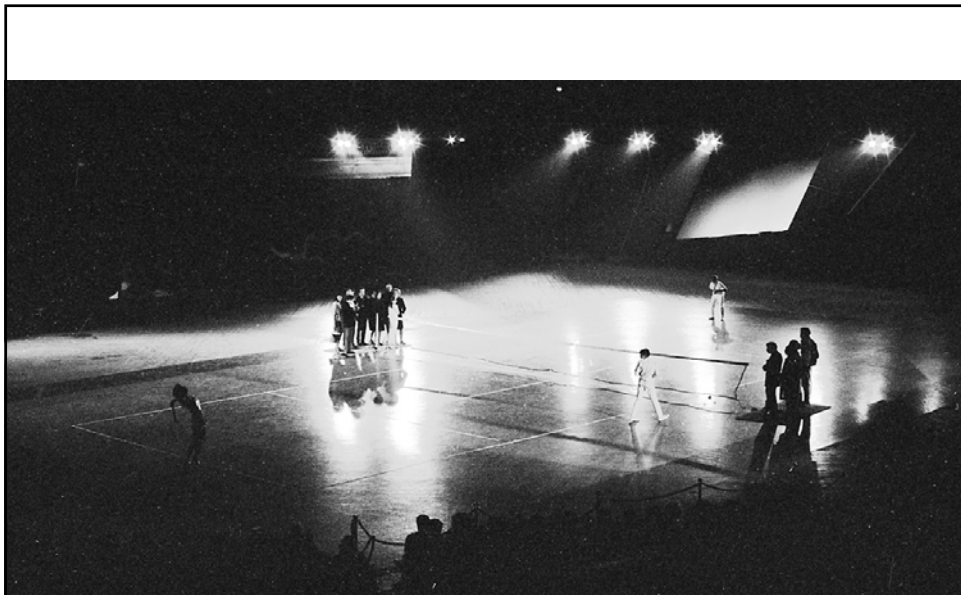
Rauschenberg handgeschriebene Notizen, die Abläufe in seiner Performance "Open Score" spezifizieren. Mehr als 500 Personen wären auf der Bühne involviert.



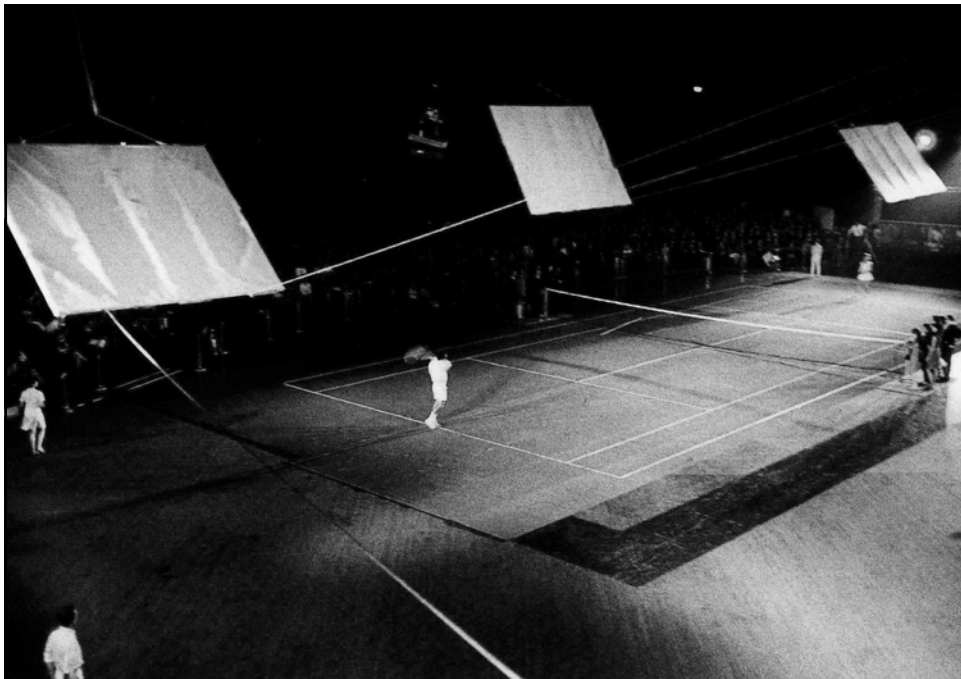
Herb Schneider: Technische Zeichnung für Rauschenbergs "Open Score", 1966.



Robert Rauschenberg: Open score, 1966.

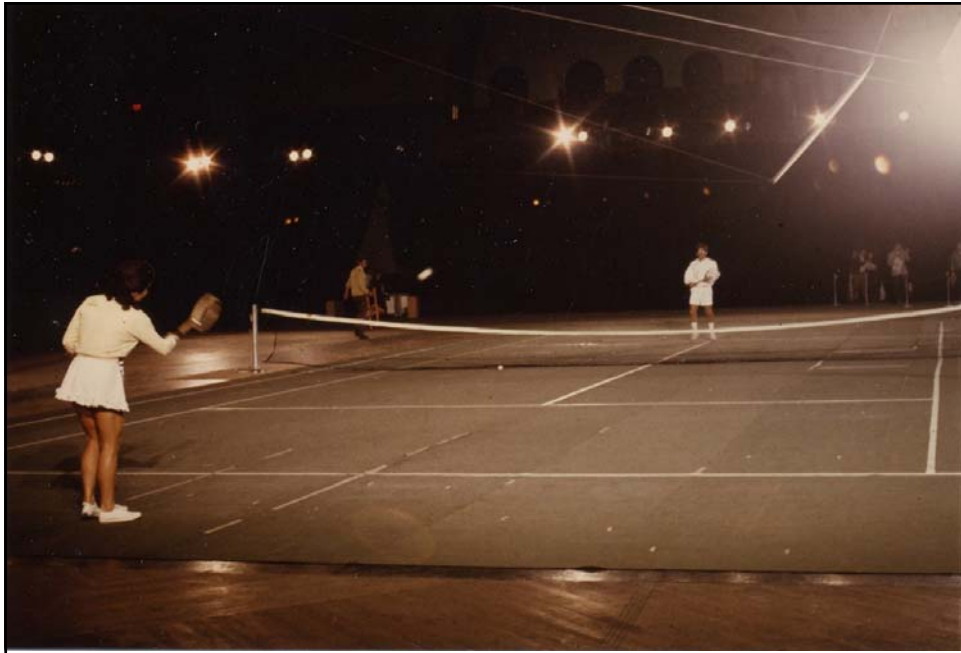


Robert Rauschenberg: Open Score, 1966. Tennisspiel mit Frank Stella und Mimi Kanarek. Foto: Adelaide de Menil.



Robert Rauschenberg: Open score, 1966.





Robert Rauschenberg: Open score, 1966.



Bill Kaminsky und Jim McGee: Tennisschläger mit elektronischen Komponenten, 1966. Foto: Éric Legendre.



Rauschenbergs Tennisschläger mit Kontaktmikrofonen



Robert Rauschenberg: Open Score, 1966. 500 Personen auf der Bühne.



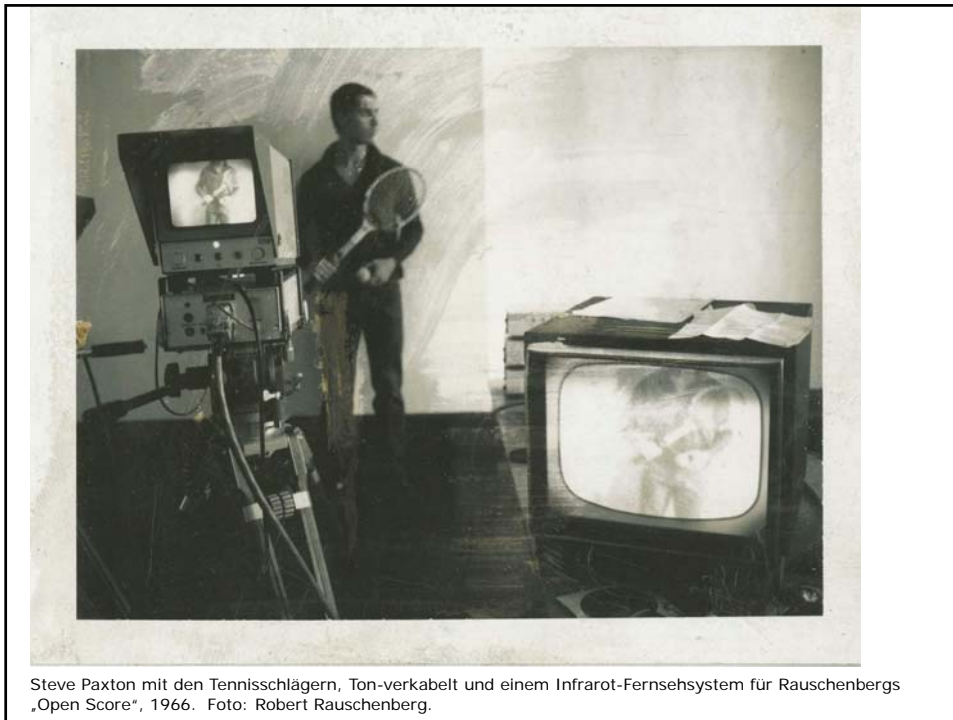
Robert Rauschenberg: Open Score, 1966. Infrarotprojektion.



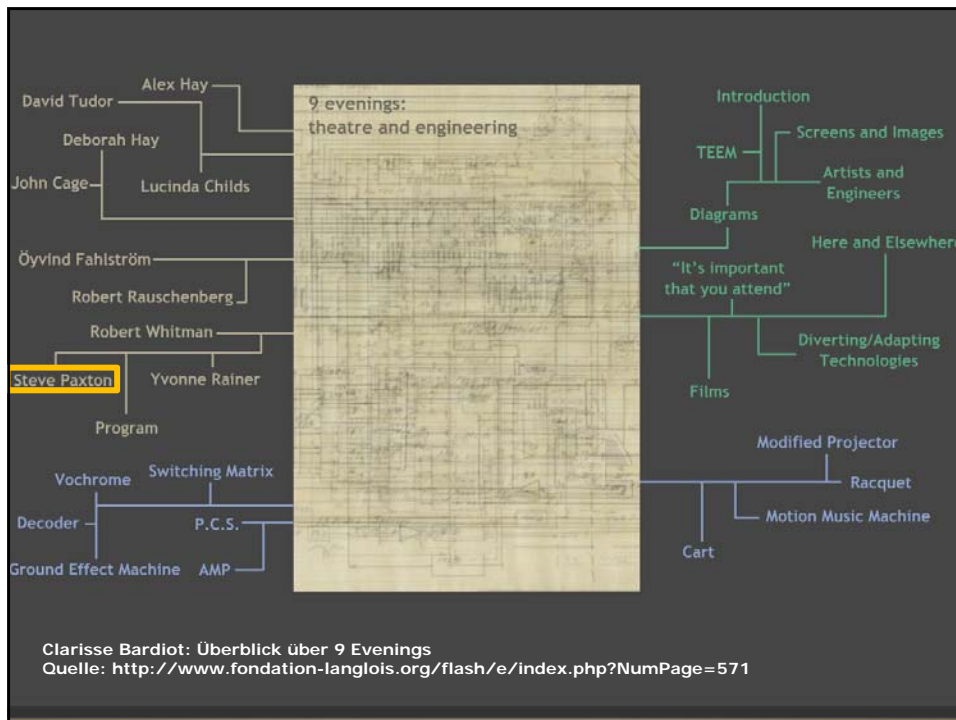
Robert Rauschenberg: Open Score, 1966. Infrarotprojektion.



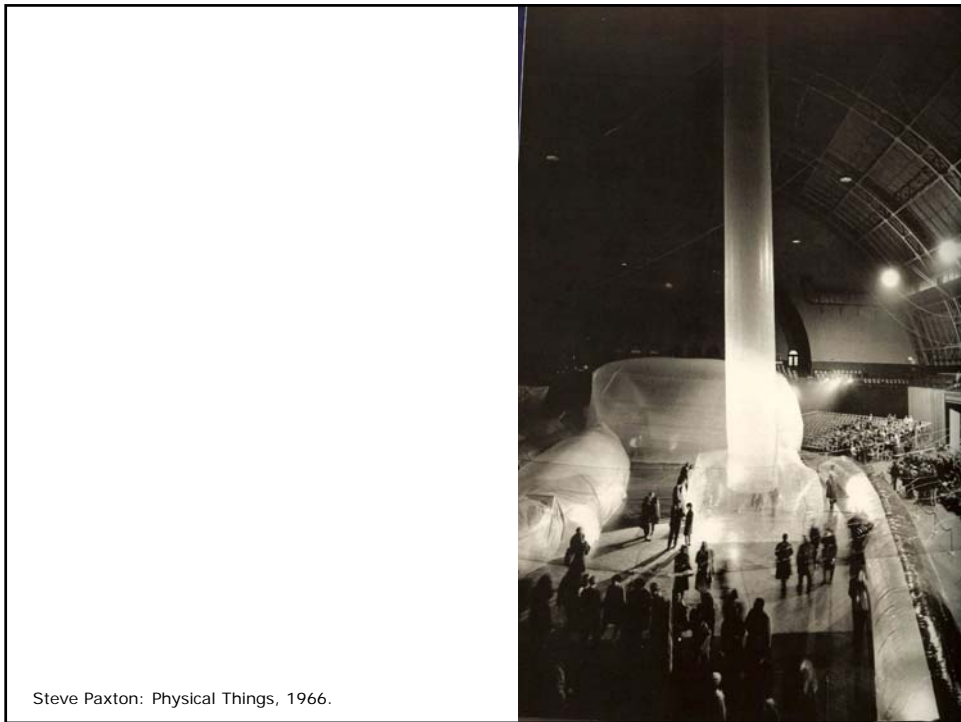
Robert Rauschenberg: Open Score, 1966.



Steve Paxton mit den Tennisschlägern, Ton-verkabelt und einem Infrarot-Fernsehsystem für Rauschenbergs „Open Score“, 1966. Foto: Robert Rauschenberg.



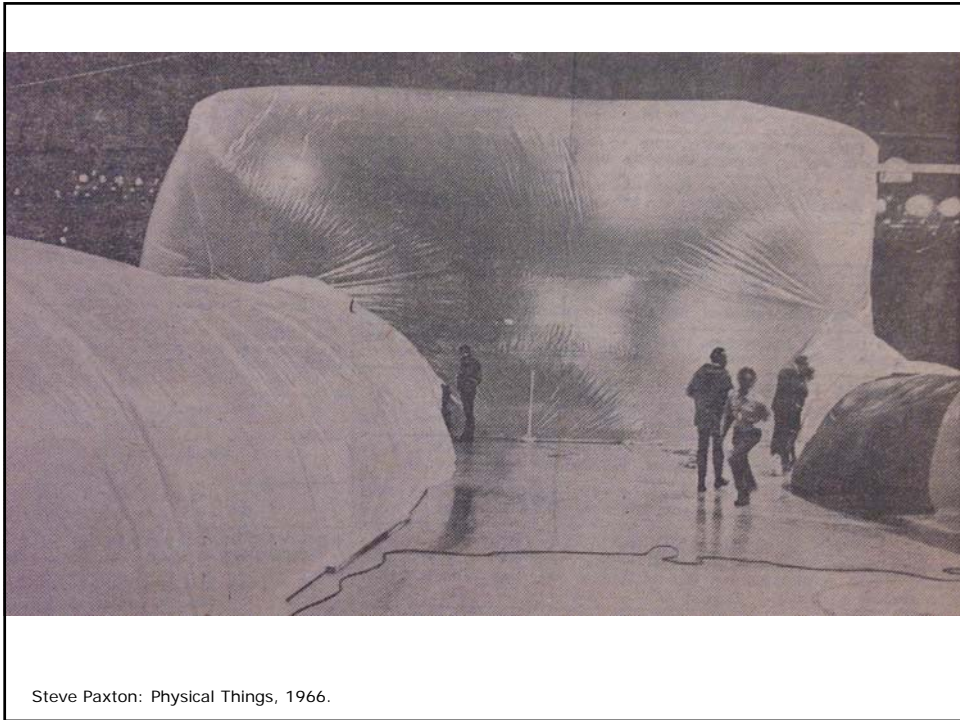
Clarisse Bardiot: Überblick über 9 Evenings
 Quelle: <http://www.fondation-langlois.org/flash/e/index.php?NumPage=571>



Steve Paxton: Physical Things, 1966.



Steve Paxton: Physical Things, 1966.





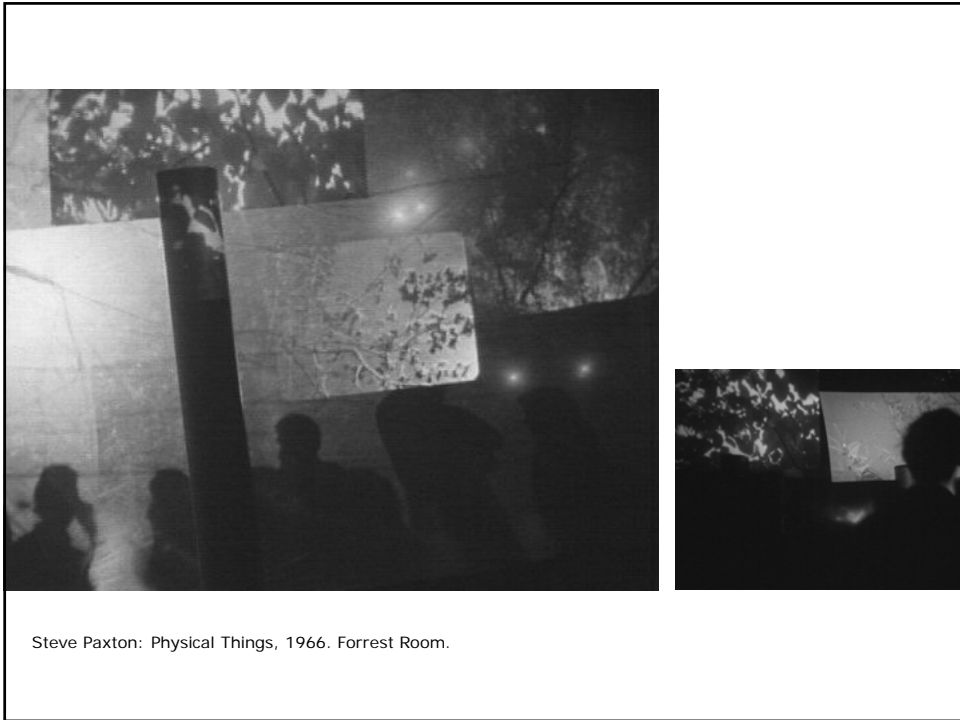
Steve Paxton: Physical Things, 1966.



Steve Paxton: Physical Things, 1966.



Steve Paxton: Physical Things, 1966.



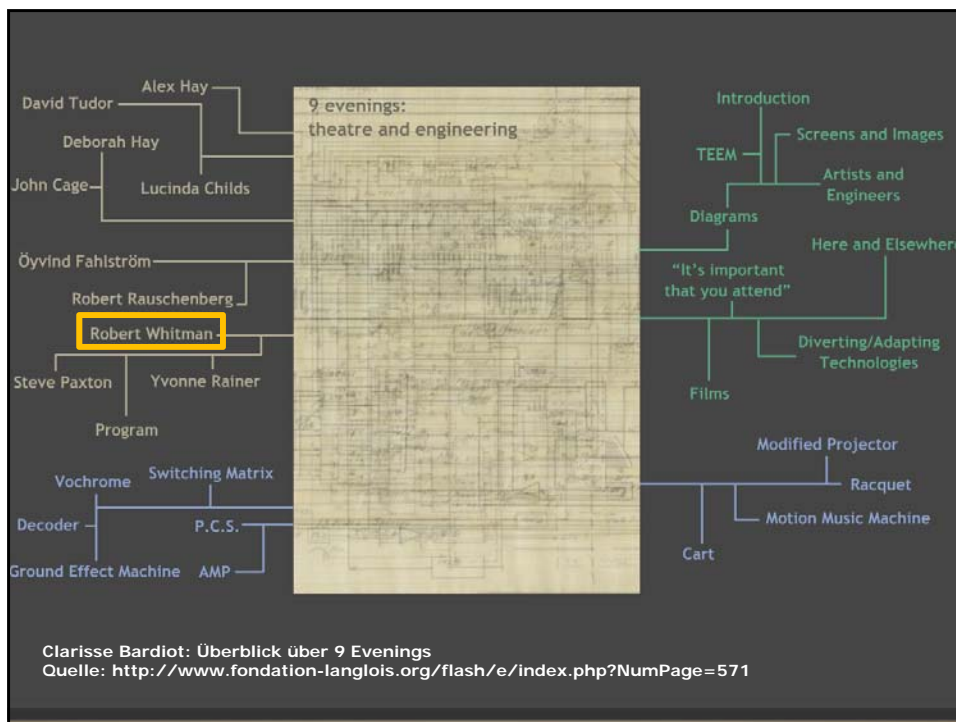


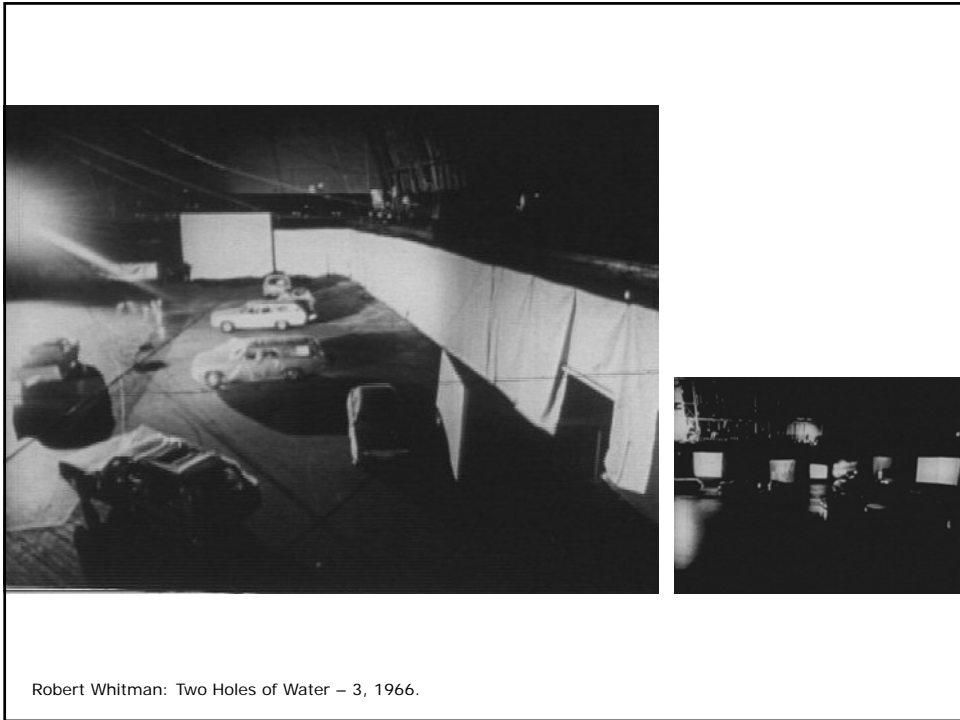
Steve Paxton: Physical Things, 1966. Invicta Corporation: Eight Transistor, 1960er Jahre. 10,5 x 6 x 4 cm.





Steve Paxton: Physical Things, 1966. Loops.





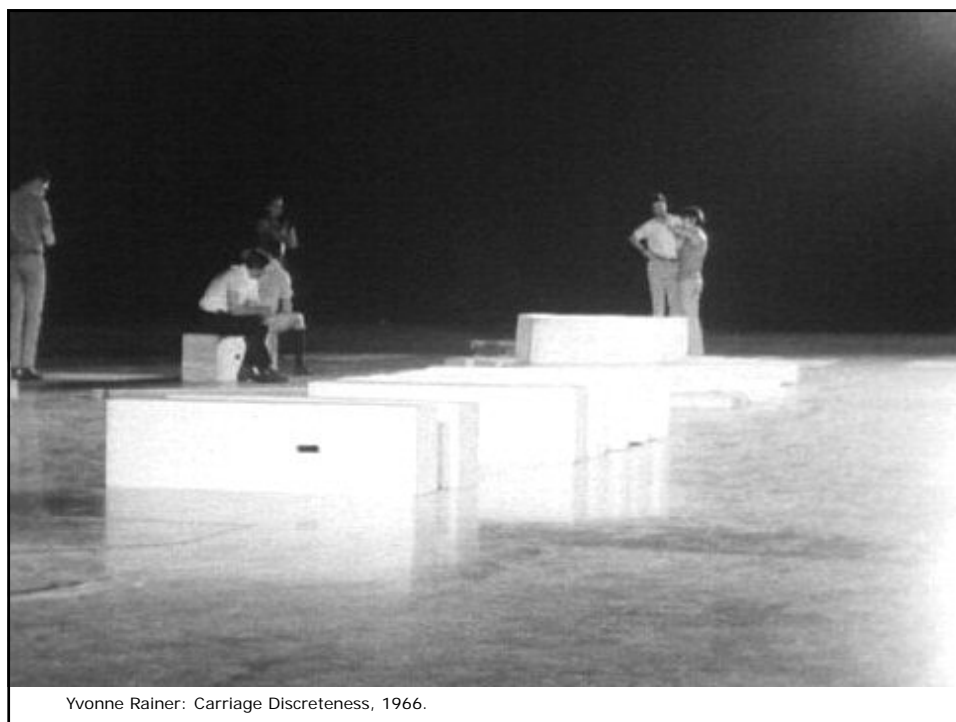
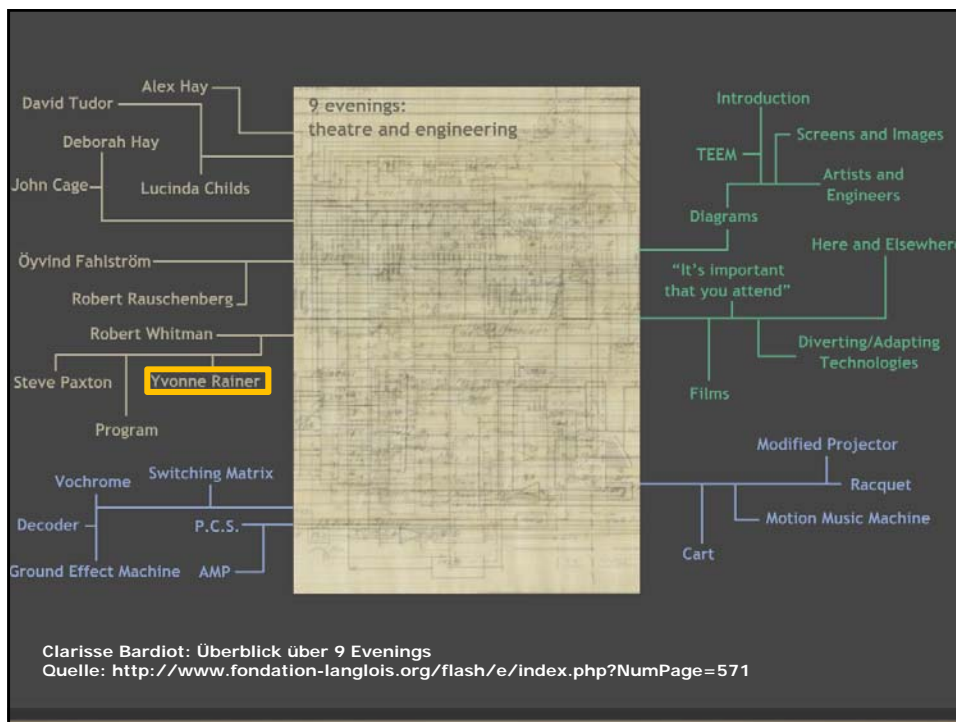


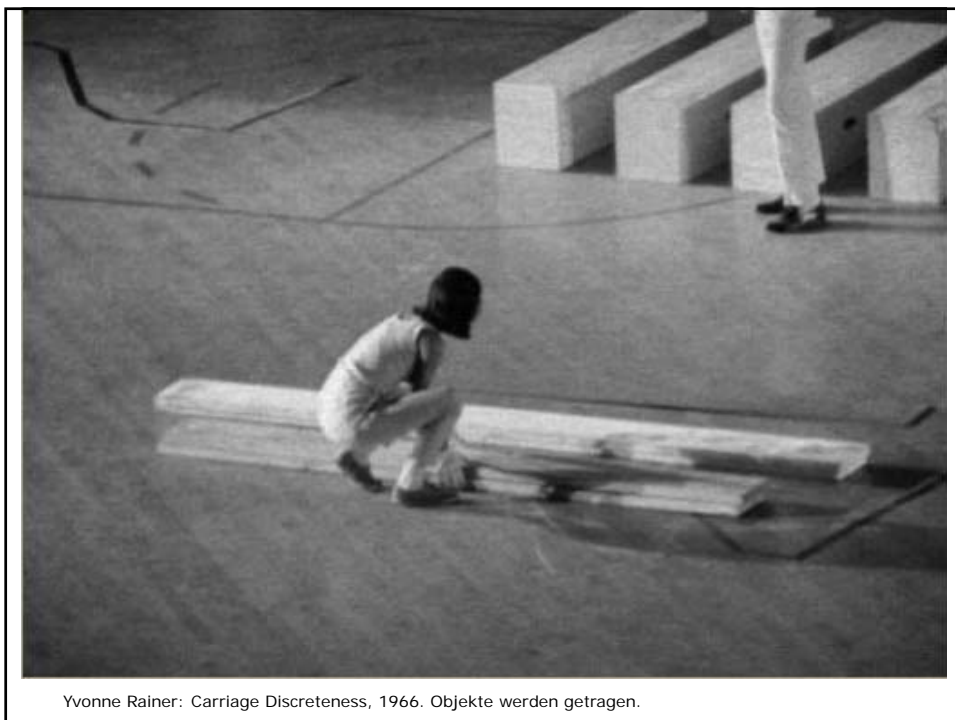


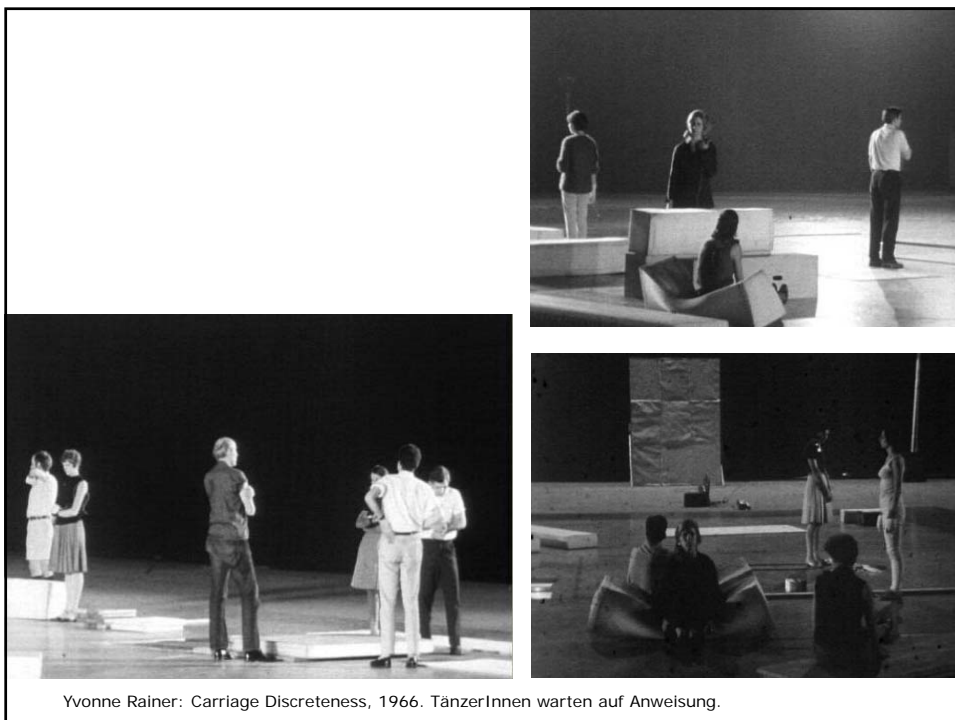
Robert Whitman: Two Holes of Water, 1966. Frau aus dem Publikum vor einem gebogenen Spiegel.
Foto: Robert R McElroy

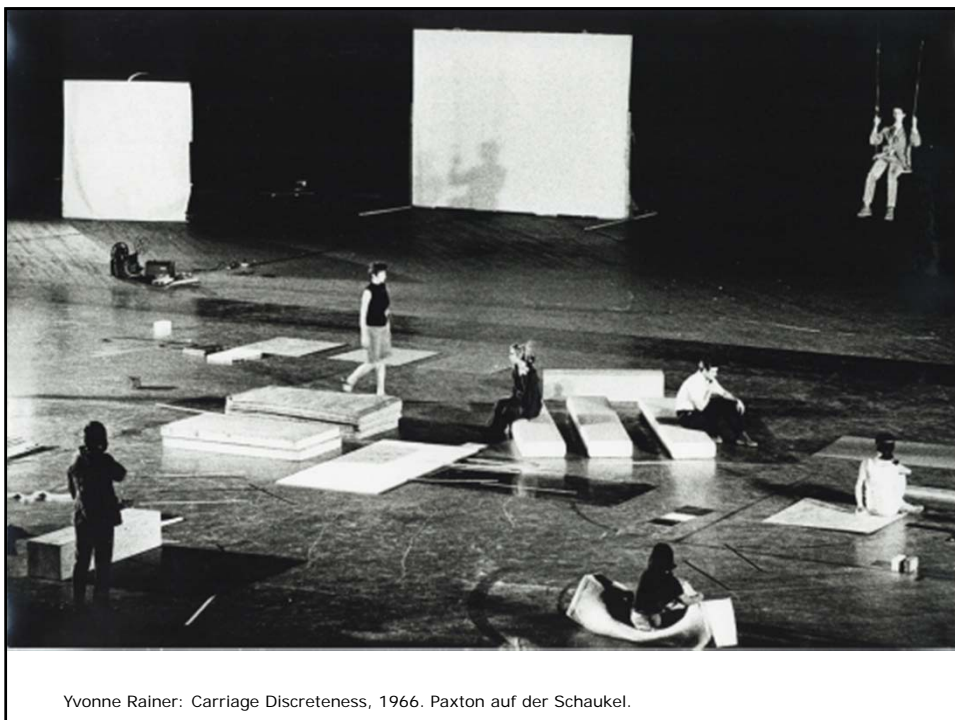
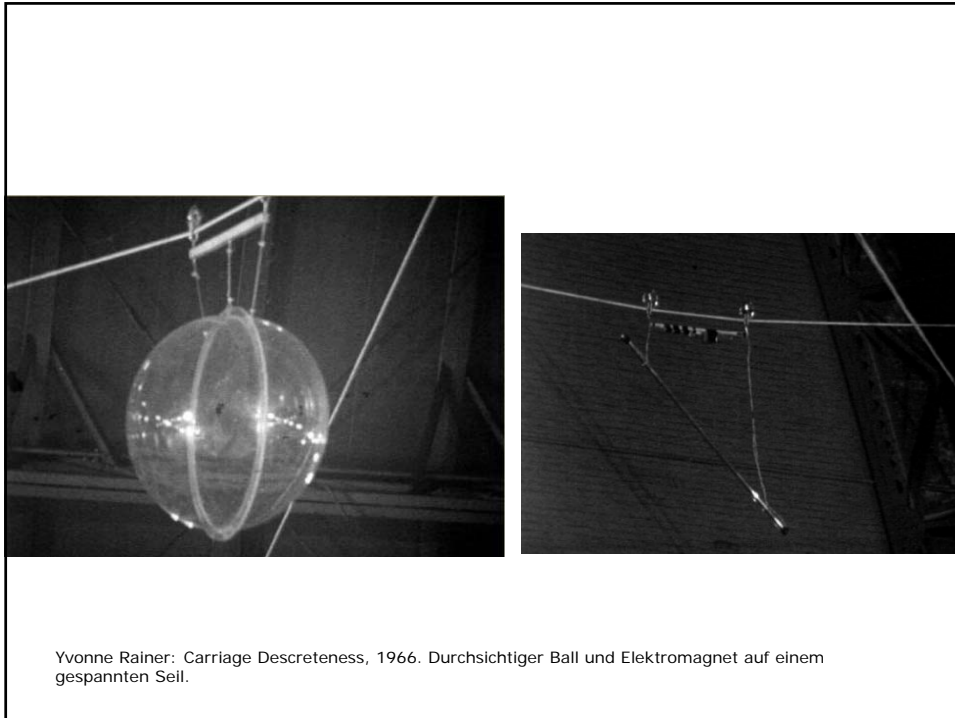


Robert Whitman: Two Holes of Water - 3, 1966. o











Yvonne Rainer: Carriage Discreteness, 1966. Paxton auf der Schaukel.

Program of events for <i>Carriage Discreteness</i>	
Preliminary setting: "House" lights off, stage lights up bright. (This arrangement must take place at least 20 minutes before curtain time, as the house lights cannot operate without a 20-minute "rest".)	
1. Black-out	51. Super Trouser no.1 off
2. Stage lights up dim	52. Film no.2 on (Cagney - screen no.2) (3 min, 15 sec.)
3. Slide no.1 (screen no.1) Rainer flier	53. Film image off, sound continues
4. Slide off	54. Sound off, film off
5. House lights on (cut: bull horn)	55. Slide no.8 on (screen no.2) Gordon. Rainer. Paxton flier
6. Tape on (13½ minutes)	56. off
7. Tape off	57. Slide no.9 on (screen no.2) Gazelles off
8. House lights off (cut: bull horn)	59. Super ball drops
9. Projector on (screen no.2) (25 seconds)	60. Slide no.10 on (screen no.2) World's Fair Rainer
10. off	61. off
11. Super Trouser no.1 on	62. Swing
12. off	63. Lew and Benjamin
13. Slide no.2 on (screen no.1) Chow en Lai	64. Super Trouser no.1 on
14. Slide off	65. Swing begins
15. Lucite rod crosses (upstage to downstage)	66. Swing stops
16. Lucite rod finishes	67. Super Trouser off
17. Lights up extremely bright	
18. Slide no.3 (screen no.1) Stockholm flier	
19. Slide off	
20. Light change (slightly dimmer)	
21. Film no.1 on (W.C.Fieldo) (screen no.1) (4 min., 40 sec.)	
22. off	
23. Slide no.4 on (screen no.1) Grandstand riot	
24. off	
25. TV system on (camera no.1, screen no.2) (20 sec.)	
26. off	
27. Super Trouser no.2 on (8 seconds)	
28. off	
29. Balloon goes up	
30. Balloon comes down	
31. Lights down extremely dim	
32. Ultraviolet crosses	
33. Ultraviolet finishes	
34. Lights up bright	
35. Foam rubber slats come down from ceiling	
36. Slide no.5 on (screen no.1) Morris-Rainer flier	
37. off	
38. Lights down to dim	
39. off	
40. Slide no.6 on (screen no.1) Ice skating clown	
41. off	
42. Super Trouser no.2 on	
43. off	
44. Luminol interaction 1 min.	
45. Super Trouser no.1 on	
46. Slide no.7 on (screen no.1) Rainer, London flier	
47. off	
48. Screen no.1 falls down	
49. Globe cross (same direction as lucite rod)	
50. Finish	

Yvonne Rainer: Carriage Discreteness, 1966. Programmablauf.



Reporter. Bell Telephone Laboratories, November/Dezember 1966. Cover.

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