

CONCRETE HAPPENINGS

PANEL 1 OF 10

ARTS LOBBY

Concrete Happenings invites visitors, artists, and car-lovers to confront the power of public art, centered on the strange power of a 1970 sculpture by Wolf Vostell: a Cadillac encased in concrete. Commencing with the reinstallation of this work on campus (see map), the 2016–17 academic year will feature a comprehensive suite of exhibitions and programs exploring the way artwork and architecture can form and transform the public.

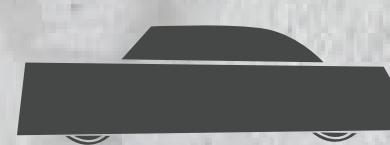


Here at Rockefeller Chapel, we celebrate UChicago alumnus, studio artist, and professor Harold Haydon (1909–94), who was instrumental in the original arrival of *Concrete Traffic* on campus (1970), and was also the designer of the Chapel’s deeply stained glass lancet and cinquefoil windows, which replaced selected originals (Bertram Goodhue, 1928) as the Chapel approached and passed its semicentennial. From his base at Midway Studios, Haydon’s commitment to the Chapel was reflected in his vision of universal and personal life cycles in the redesigned windows, and his use of campus studio artists, alumni, and Chapel staff in the reinstallation and subsequent repairs to these windows.

Working with “binocular vision” across media from painting to mosaics to fabric to glass, the philosophy of Haydon was one of multiple simultaneous perspectives drawing viewers in. Haydon was an incisive critic and champion of the importance of public art, as reflected here with Vostell, and throughout the country in his own institutional commissions, from synagogues to churches and offices.



Photos: University of Chicago Photographic Archive, apf1-00161r and apf1-02718, Special Collections Research Center, University of Chicago Library.



CONCRETE HAPPENINGS

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SCHEDULE

FALL 2016–SPRING 2017

September 30

Concrete Traffic Procession to the University of Chicago

September 30–June 11

Soundscape Interventions

September 30–December 2

Concrete Happenings Arts Lobby HERE AT ROCKEFELLER CHAPEL

October 14

Drive-in Happening

October 14–June 11

Concrete Traffic Documentary Video Installation

October 15

Humanities Day—“Conserving Public Sculpture: Wolf Vostell’s *Concrete Traffic*”

November 11

Exhibition Opening: Retrogarde

November 12

Artist Talk with Samson Kambalu and Jennifer Wild

November 18–19

Symposium: Conserving Industrial Materials and Processes in Art

December 9

Lampo Performance with Charles Curtis

January 20

Workshop and Screening: Reading Fluxus Film

January 22

Exhibitions Opening:
▪ *Vostell Concrete 1969–1973*
▪ *Fantastic Architecture: Vostell, Fluxus, and the Built Environment*
▪ *Concrete Poetry, Concrete Book: Artists’ Books in German-speaking Space after 1945*

February 3

Screening: Frames of Resistance—Vostell and Friends in 16mm

February 9

Workshop: Concrete Poetry

February 16

Workshop: Concrete Poetry

February 18

Concert: Quire & Place “Sound and Silence”

HERE AT ROCKEFELLER CHAPEL | 7 PM

May 5–6

Symposium: Fluxus and Film

May 6

Concrete Family Festival

Learn more at arts.uchicago.edu/concrete-happenings



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CONCRETE HAPPENINGS

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News Release

For further information:
Jacqueline Lejeune, 943-7755

"HARD HATS" MOVE "CONCRETE TRAFFIC"

At 10 a.m. on Saturday, 13 June, Mr. Ernest Bederman of Arcole Midwest Corporation, assisted by Mr. William Martin, President of the Heavy Construction Workers Union, will supervise a team of 'hard hats' in the transfer of Wolf Vostell's "Concrete Traffic" from the corner of St. Clair and Ontario Streets to the University of Chicago campus.

Five iron workers from Local 1 of the Structural Iron Workers Union will do the rigging. They will hook up the 20 tons car for loading by a 50 tons truck-crane. A member of 150 Hoisting Engineers Union will operate the crane, lifting the car onto a trailer. By noon the car should be in place.

Mr. Martin says, "the Chicago 'hard hats' are doing this work for art; they want to give young people something they enjoy and help them in legitimate endeavors." Mr. Bederman has furnished the men.

On campus, Mr. Harold Haydon has supervised the laying of a concrete platform. This stands on 60th Street south of the Midway just west of Ingleside. The Faculty and Students of the Art Department are enthusiastic about this addition to the University's art collection; a gift of the Museum of Contemporary Art.

On January 16 Wolf Vostell, the German 'Happening' artist, directed the entombment of the 1957 Cadillac DeVille sedan. Museum director Jan van der Marck said, "Vostell after dealing with images of violence, is now involved with environmental problems. The concrete car gives us a glimpse of the fantastic traffic jam in which the world someday may come to a standstill." For five months the car has mystified passers-by, prompted continual press comment and served as a lunch counter and sun-deck for local construction workers. Sachio Yamashita, artist-in-residence at Prairie State College, was fascinated by Vostell's conception. He hoped to obtain the car for the College's Art Festival but removal costs proved an insurmountable obstacle.

For Jan van der Marck the acceptance by the University of Chicago of Vostell's "Concrete Traffic," and its transfer by Chicago 'hard hats' as a second "Happening," is an appropriate ending to his directorship of the Museum of Contemporary Art.

Museum of Contemporary Art 237 e. Ontario st., Chicago 60611, Wh 3-7755

June 1970: MCA press release announcing the transfer of Concrete Traffic to the platform designed by Harold Haydon on the UChicago campus (Midway Studios, just east of point 5 on map).



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THE UNIVERSITY OF CHICAGO

DEPARTMENT OF ART
1050 EAST 59TH STREET
CHICAGO • ILLINOIS 60637

MIDWAY STUDIOS

EPSTEIN ARCHIVE

June 14 1970.

Dear Joe

Before the special letters get to you I want to tell you personally how great it is to have Vostell's "Concrete Traffic" as a gift from the Museum of Contemporary Art to the University of Chicago.

My instinct tells me this is a good thing for the University and reactions bear out the expectations. You should see the eyes of students and some faculty light up when they get the message. Some, of course, wonder what in damnation it is all about.

And the "hard-hats" you have shown another image to the world. Wonderfully enough, our U of C workmen, as well as the construction men who brought the car to campus, are very interested and appreciative - modern art seems to have made its mark!

Love to you & Julie
Hal

June 1970: Letter from Harold Haydon to Joe Shapiro, founding president of the MCA, in thanks for the gift of Concrete Traffic.



CONCRETE HAPPENINGS

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THE UNIVERSITY OF CHICAGO

CHICAGO • ILLINOIS 60637

DEPARTMENT OF ART

1050 EAST 59TH STREET

MIDWAY STUDIOS

EPSTEIN ARCHIVE

Dec 8 1970

Dear Wolf

Your catalogue arrived and are gratefully welcomed. You have become a daily companion through your "Concrete Traffic" which I pass & inspect for a more time daily going to & from the Midway Studios. It continues to be admired and still can stop a passing motorist who may leave his car to inspect your immobility. Meanwhile thousands of cars pass daily & millions come & go annually.

When we meet I'll tell you more about the wonderful & ludicrous events that attended "Concrete Traffic" as it came to the University of Chicago.

Sincerely
Harold Haydon

December 1970: Letter from Harold Haydon to artist Wolf Vostell, citing personal and community appreciation for the presence of Concrete Traffic.



THE UNIVERSITY OF
CHICAGO | Arts



Rockefeller Chapel
The University of Chicago

CONCRETE HAPPENINGS

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THE UNIVERSITY OF CHICAGO

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753-4423

Following is the text of an address delivered by Harold Haydon, Associate Professor of Art and Director of the Midway Studios, at The University of Chicago, June 14, at the unveiling of "Dialogo," a sculpture by Virginio (cq) Ferrari, as part of the Albert Pick Hall dedication on The University of Chicago campus.

We are here to celebrate a new work of art that will add to the world's store of sculpture, as well as to the amenities of life at The University of Chicago. Its name is "Dialogo" --"Dialogue"--a conversation between two or more people or nations.

This bronze sculpture, by Virginio Ferrari, is married to the Albert Pick Hall for International Studies for which it was created, joining a large and distinguished family of sculpture intimately related to architecture. From its earliest conception, the role of "Dialogo" has been to make visible some part of the significance of the structure it complements. Sculpture and painting have such power to make visible, by abstracting and focusing, elements of meaning in whatever mode of artistic expression is appropriate to understanding, so that all who come with insight and imagination may see and quickly comprehend.

But sculpture to complement a building does not just appear when needed. It must be called into being by those who believe in and know its capabilities. Albert Pick, Jr., the principal donor whose family is commemorated by the building, asked that there be sculpture of some kind. Through his generosity, and that of Sol Polk on behalf of the Polk Brothers family, it was possible to commission the young sculptor Virginio Ferrari to create a suitable work.

At the Midway Studios of The University of Chicago's Department of Art where he is Sculptor-in-Residence and Assistant Professor of Art, Ferrari developed the study in clay, and the working model in plaster, for "Dialogo." Then, last summer, he returned to his native Verona to execute "Dialogo" at full scale, and there it was cast in bronze.

Ferrari is a peaceful sculptor whose works, in one way or another, have been consistently in praise of life. By temperament and practice he was particularly qualified to create sculpture for this hall, dedicated to international studies and the furtherance of fruitful communication between the peoples of the world.

Commissioned to create one sculpture, Ferrari thought of four, functioning as one, and from the initial sketch "Dialogo" has been composed of four distinct elements. With no more to guide him than

the plans and elevations for Ralph Rapson's impressive building, the sculptor invented forms that complement the building visually while they relate to its purpose.

Rising from angular, rather strident blocks in three corners, the forms move toward each other and the center in ever gentler shapes and movement. In the sculptor's words, "two of the forms almost touch in the center in a manner of caressing; the third hovers over the two, nearly a circle, to give the impression of protection and security." The fourth element is a wave, suggesting the oceans that surround and unite the continents.

This is contemporary sculpture and it speaks in abstract terms. It also invites participation by creating an environment one can enter and move through and around, to experience ever-changing relations between the parts of the sculpture, the building, and oneself.

Once it has been fashioned in enduring material, the sculptor's work leads a life of its own, for it is like a living thing, rising from the artist's conception, shaped by the hopes and fears that called it into being, and thereafter changing in accordance with the states of mind of those who see it, and with the condition of the world in which it is allowed to exist.

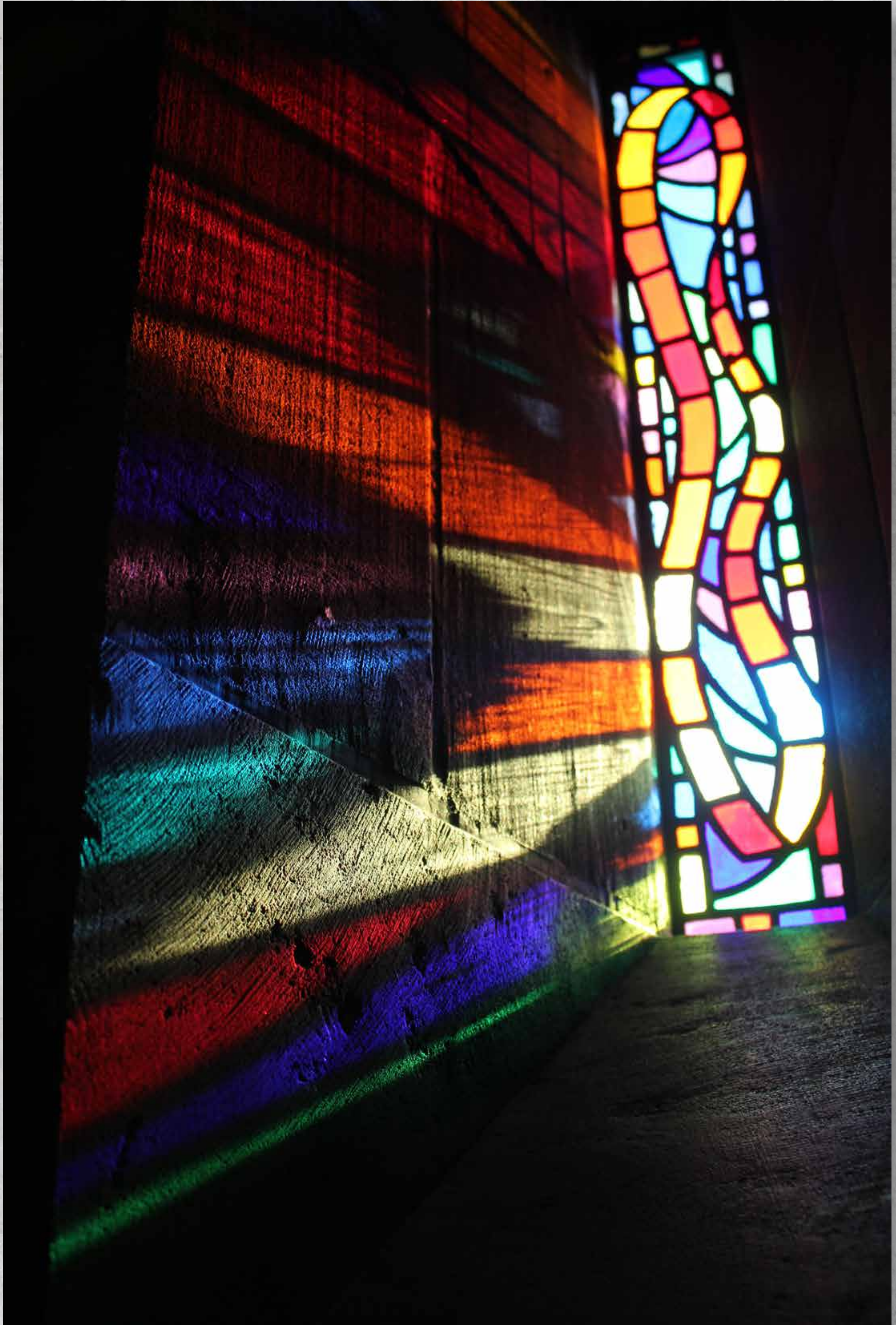
The quiet strength and gesture of "Dialogo," achieving unity in diversity, give expression to ideals to which the Albert Pick Hall is dedicated, the coming together of men and nations in peaceful communication.

June 1971: the commitment to public art continues. Harold Haydon's address at the unveiling of Dialogo by Virginio Ferrari at Pick Hall (point 7 on map).



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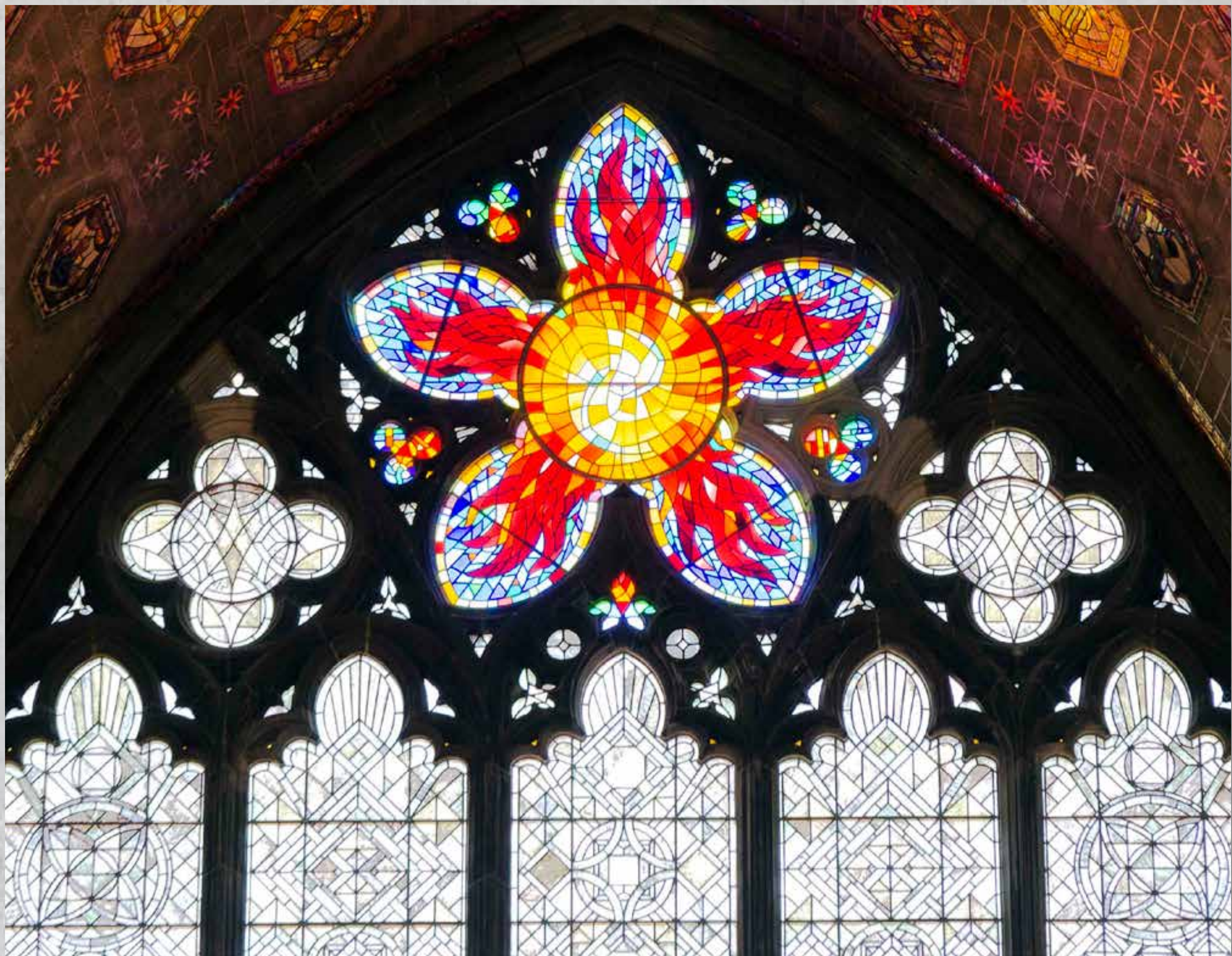
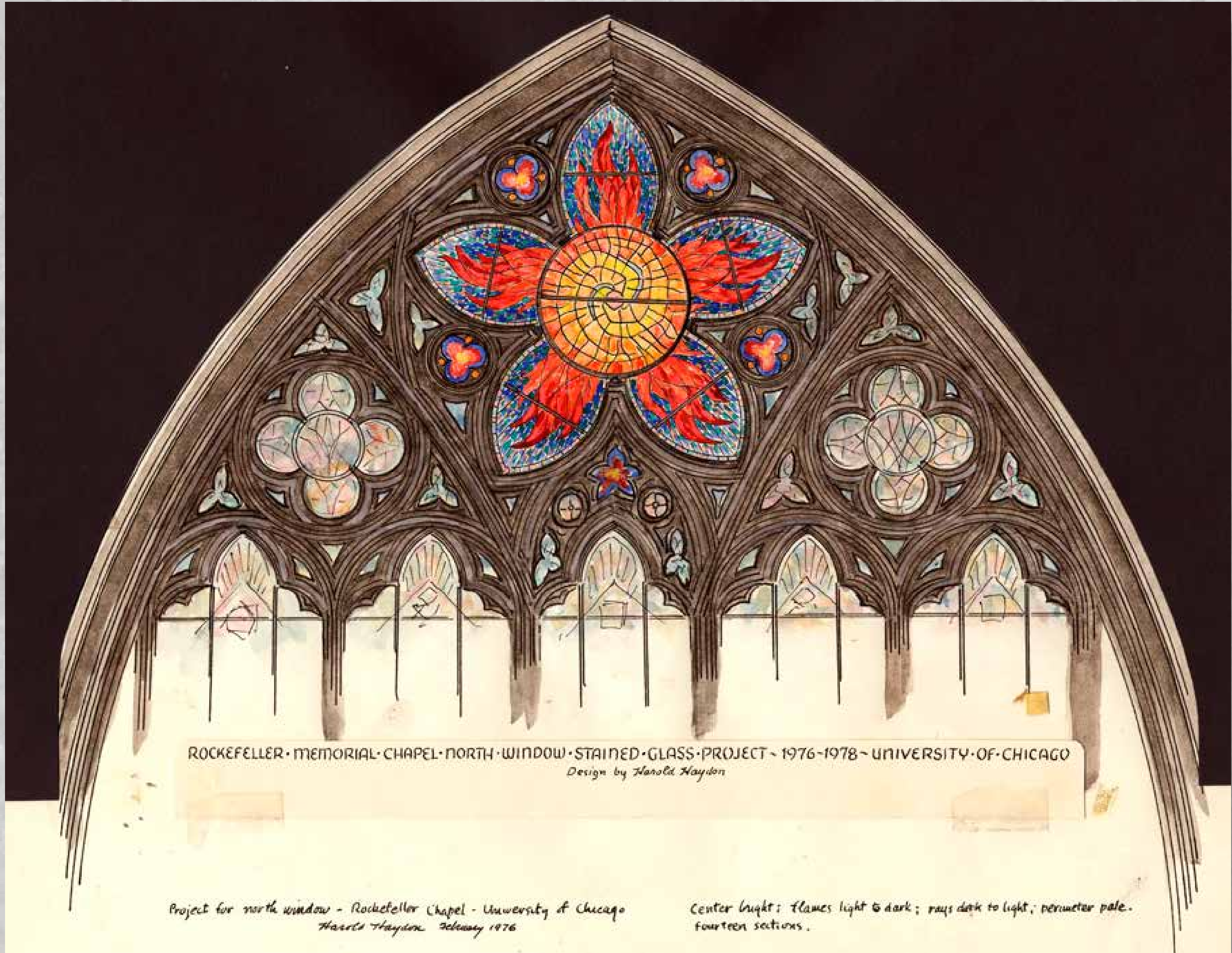


The Graduates Window (1972) by Harold Haydon, one of a series lancet windows with abstract references to the elements, the cosmos, and human creativity. Photograph by Quinn Dombrowski.



CONCRETE HAPPENINGS

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Light and Fire: Harold Haydon's presentation drawings for Rockefeller Chapel's cinquefoil window, and a recent photograph of the window (completed 1979, a gift of the class of 1928 for their and the Chapel's fiftieth anniversary).



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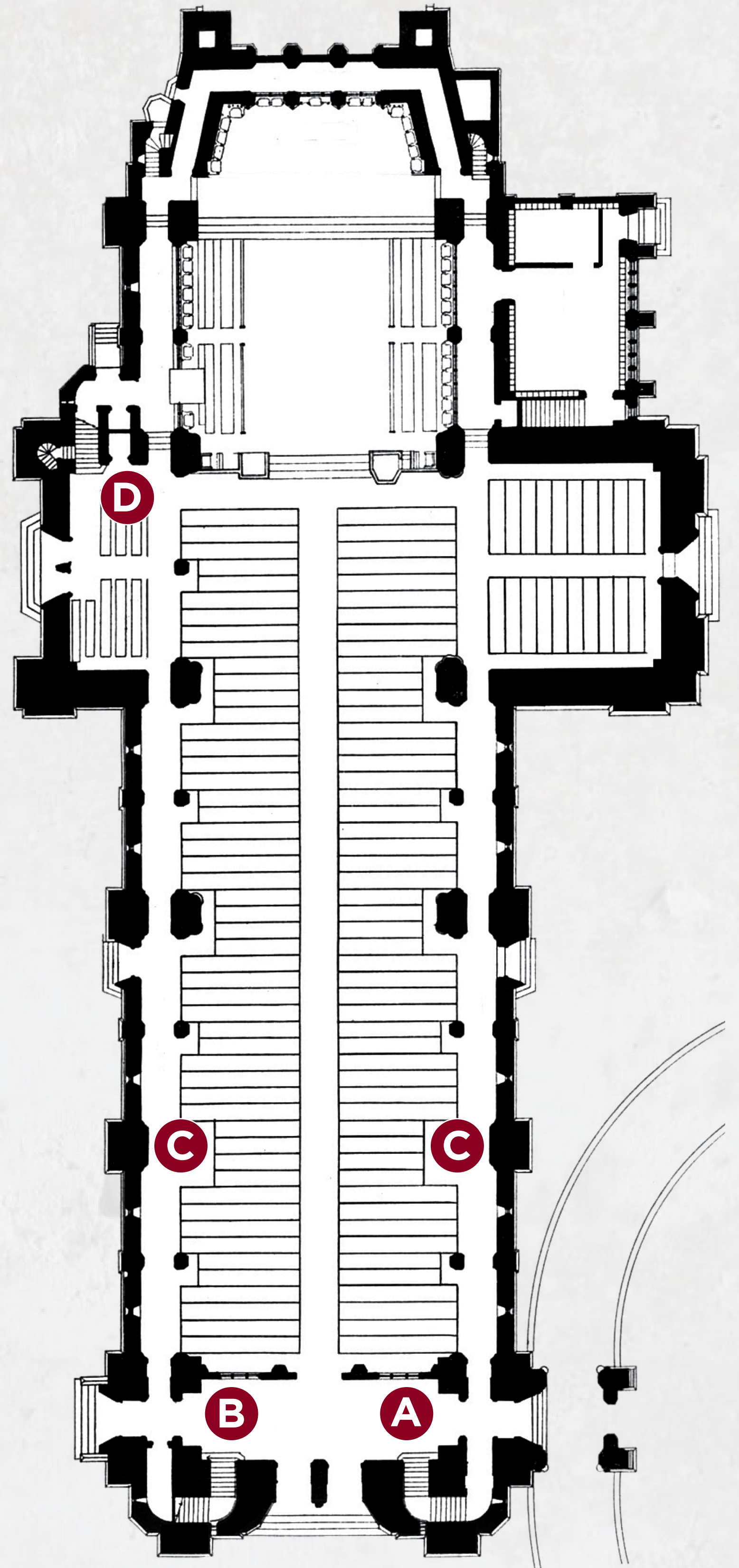
ADDITIONAL MATERIALS

On our front desk can be seen a model of a 1957 Cadillac similar to the one entombed by artist Wolf Vostell in *Concrete Traffic*, and a smaller-scale impression of the *Light and Fire* window by Rockefeller Chapel congregant Bill Bein—ask a staff member to view. **A**

In the narthex, a related video installation is available on demand, with thanks to the Logan Center for the equipment and to Lisa Zaher for the selections. **B**

Under the lancet windows in the nave aisle you may view in frames an original stained glass layout guide (1972, pencil and crayon on paper) and a cinquefoil window plan (c. 1976, ink on acetate), by Harold Haydon's studio group. **C**

In the west transept (near the ramp to the chancel and carillon video cabinet) can be viewed a permanent wall plaque dedicated at the completion of the *Light and Fire* window. **D**



This Arts Lobby was conceived for *Concrete Happenings* by Matthew Dean, and designed by Gearóid Burke and Elizabeth Davenport (2016).

Feedback? Questions? Harold Haydon stories? Please write Emily Charles, associate director for visitor experience, at echarles1@uchicago.edu or call the Chapel office at 773.702.2100.

