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ARTNET NEWS

Sept. 2, 2009

TRIPLE BLOWOUT FOR HAUSER & WIRTH DEBUT

Arguably the hottest ticket of the fall art season is the New York debut of the international gallery powerhouse **Hauser & Wirth**, which opens in the East 69th Street space formerly occupied by **Zwirner & Wirth** with "Allan Kaprow: *Yard*," Sept. 24-Oct. 24, 2009. But in addition to a display of Kaprow's sketches and other material documenting his seminal 1959 Happening, the gallery has enlisted Harvard curator **Helen Molesworth** to organize, in collaboration with the Kaprow estate, three "reinventions" of *Yard* by three contemporary artists: **William Pope.L**, **Sharon Hayes** and **Josiah McElheny** (none of whom are represented by the gallery).

On site at 32 East 69th Street is Pope.L's *To Harrow*, which occupies the building's ground floor with more than 1,200 tires, walls of body bags and a lot of other elements. McElheny's reinvention of *Yard* takes place at the **Queens Museum of Art**, Sept. 23-27, 2009, and involves an installation of an aerial photo of the tire junkyard at Willet's Point on a huge billboard. And Hayes' version of *Yard*, to be installed in the **New York Marble Cemetery** on Second Avenue on the Lower East Side, Oct. 1-3, 2009, features hand-made yard signs inspired both by Kaprow's own hand-painted sign for his 1961 version of the work and the larger political landscape of American suburban yard signs that convert private space (one's own yard) into a public forum (via real estate signs, political signs, etc.). For more info, click [here](#).

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