

AREA

You're now entering the final room of the prologue to *Terminal Piece*, and returning to where this tour began. Here, on the right, Allan Kaprow presents found objects, everyday materials and fragments of his own cut-up paintings, arranged in vertical strips. The abstract image makes loose references to his life: fragments of words such as VAUGH, AUG or HAN allude to his wife Vaughan. The title Baby refers to the birth of their first son.

The large format invites a physical encounter. Come closer, look carefully, notice the layers and transitions. How does this proximity affect you?

Let's now turn to another work: *Interfaces* by Richard Hamilton and Dieter Roth – three hinged panels, almost like a small, winged altarpiece. The two artists often worked together and deliberately shared the authorship: it did not matter to them who had contributed which part.

The work came about as a result of an invitation. In the summer of 1977, Hamilton invited his friend Roth to Cadaqués, on the northern Mediterranean coast of Spain – a place where Pablo Picasso, Joan Miró, Salvador Dalí, Marcel Duchamp, Max Ernst and Man Ray had all previously worked.

There, Roth began experimenting with unusual materials in a sketchbook: pencil, ink, salami, cigarette butts. Hamilton continued working on the portraits. In the end, they had sixty heads, which they sorted into pairs – and were surprised to find that some of the faces resembled their own.

This sketchbook evolved into an ongoing project. Following the first exhibition of the series, additional photographs were taken. After a second exhibition, further photographs were added – this time with paint applied over them.

This resulted in a total of 180 individual images. Three of these were then grouped together in each picture frame. Here you can see one such object – a testament to the close friendship between the two artists.