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.
CONCRETE HAPPENINGS
PANEL 2 OF 10

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
"HARD HATS" MOVE "CONCRETE TRAFFIC"

At 10 a.m. on Saturday, 13 June, Mr. Ernest Baderman of Arco 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 Holisting 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. Baderman has furnished the men.

On campus, Mr. Harold Haydon has supervised the laying of a concrete platform. This stands on 50th 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 Yasuhita, 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.
June 1970: Letter from Harold Haydon to Joe Shapiro, founding president of the MCA, in thanks for the gift of Concrete Traffic.
Dear Wolf,

Your catalogue arrived and are gratefully welcomed. You have become a daily companion through your "Concrete Traffic" which I pass a perfect ten a week time daily going to and from The Midway Studios. It continues to be admired and still can stop a passing motorist who may leave his car to inspect your immobiles. Meanwhile thousands, if less pass daily 3 millions come & go annually.

When we meet I’ll tell you more about the wonderful ‘sadies’ event 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.
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).
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.
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).
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.