

« LA CAPRA » was presented the evening of Tuesday, January 20, 1976 at Studio Morra, Via Calabritto 20, in Naples. Performing with me in the piece were Vittorio Buongiorno, Fabio della Sala, and Felice Gallo ... and also in a certain way, Jasmina Ban, who decided to cut off all her hair for the ladder, rather than just a single lock. My journal notes, expanded and annotated, which I made a few days before the performance, and after getting to know the space, establish my initial thinking about the work. The score diagrams the sequence of activities and the relationship of the four of us to each other that night. The third text I wrote several days after the performance, and is a summation of the images. The dreams are the ones I read that night, and which I dipped into a pail of water and tied to the chair I was sitting on, one by one after I read them. They are a random selection of my dreams, and some dreams of others close to me - family and friends. A performance is public, but can also have its private extensions, In this case finding a home for the goat « Duchamp » the next day was such a situation, a process which included riding in the back of a small car with this large old goat through the streets of Naples, coaxing her up perhaps five flights of stairs in a Neapolitan apartment building, and finally driving with her out to the country where I left her tethered under a tangerine tree in the farmyard of the caretaker of an old Roman natural steam bath. Jasmina was the «guide» through all of this journey. Postscript: Some months later « Duchamp » was killed by a dog. Chance occurrences, coincidence, can intercept the planned structure of a work, and assume a relevance in much the manner that the *Ching* functions. Before coming to Naples I was in Reggio Emilia working on my book, *Between Two Poirits*. Rosanna Chiessi, friend and publisher of that book, would have come with me to my performance, but her father was very ill. It turned out that he died almost to the moment that the three of us emerged out from under the sheets in the window alcoves (and following the film of the slaughter of a cow).

Image of rebirth/ awakening.

The medical pictures used in the book come from an old volume I found in the Neapolitan flea market recently while working on this edition. Although not consciously aware of it at the time, it occurred to me later that they are reminiscent of posture pictures taken of me as a young child, and brought out jokingly by my father to show to someone as pictures of me. That was a moment with a certain sting to it, and which has stayed with me.

And special thanks to Jasmina Ban, to Brian Buczak, and to Giuseppe Morra.

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Naples, June 1977