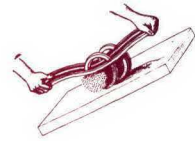
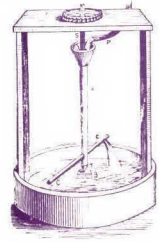
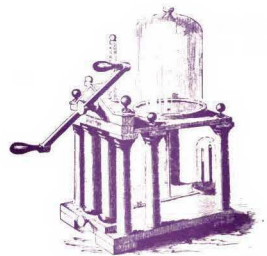


YOUNG FLUXUS



by
Ken Friedman & Peter Frank

with
Elizabeth Brown



ARTISTS SPACE



YOUNG FLUXUS

YOUNG

An Exhibition of Works by

Organized by

With

April 10—May 15, 1982

FLUXUS

John Armleder

Don Boyd

Jean Dupuy

Valery & Rimma Gerlovin

J. H. Kocman

Carla Liss

Larry V. Miller

Endre Tot

Peter van Riper

Yoshimasa Wada

Ken Friedman and Peter Frank

Elizabeth Brown

ARTISTS SPACE

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"Who/What/When/Where/Why Is/Was/Has Been/Will Be Fluxus?" © 1982 Peter Frank

"Young Fluxus: Some Definitions," © 1982 Ken Friedman

Cover by Susan Quasha and Ken Friedman from a design by George Maciunas for an unpublished history of Fluxus, 1968, reconstructed 1982.

Catalogue designed by Susan Quasha with Elizabeth A. Brown and Ken Friedman at Open Studio, Barrytown, New York, 1982.

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Acknowledgements

Artists Space has frequently invited curators, critics, and artists to organize group exhibitions in the belief that guest curators can provide another point of view that is complimentary to the staff's own curatorial selections and biases. Each year several exhibitions are selected by guest curators; they have often been artists with a sensitivity to a particular aesthetic. I am especially pleased that Ken Friedman, the artist and critic, and Peter Frank, the poet and critic, accepted our invitation to organize *Young Fluxus*, an exhibition of work by eleven artists who are occupied today with images and ideas that relate to Fluxus: John Armleder, Don Boyd, Jean Dupuy, Valery & Rimma Gerlovin, J.H. Kocman, Carla Liss, Larry Miller, Endre Tot, Peter van Riper, and Yoshimasa Wada.

Fluxus is an idea and a sensibility that always intrigued me. Although it is not an easily defined art movement, it has certainly had a resonating impact and effect on new developments in art over the past 20 years. And it seems still to be very much alive today. This exhibition and the accompanying catalogue certainly attest to that fact, in spite of a persistent Fluxus tendency toward self-denial. This effort is not intended to present the definitive study of Fluxus—that task is yet to be done. Instead, it is meant to raise questions that cannot ultimately be answered and to explore what is meant by Fluxus as it is articulated by these artists.

As an organization which is committed to the presentation of work that is not easily assimilated into the traditional gallery or museum structure, Artists Space is a particularly appropriate context for the work of younger Fluxus artists. The original impetus for Fluxus activities bears a strong similarity to the concerns that shaped the art and alternative spaces of the early 70s.

I am very grateful to Peter Frank and Ken Friedman for their collaborative effort which has produced the exhibition and the catalogue; their joint contributions to this undertaking have been expert and skillful. I would especially like to thank the participating artists for their cooperation and involvement. Special things are also due Marvin and Ruth Sackner, who have generously loaned work by J.H. Kocman for the exhibition. Elizabeth Brown, who has orchestrated all aspects of *Young Fluxus* with ease, efficiency, and good humor, has

proven to be an extraordinary coordinator—well equipped to deal with the uncertainties inherent in any Fluxus exhibition. I would like to express my gratitude to her as well as to the staff and interns of the Committee for the Visual Arts.

The exhibition and catalogue for *Young Fluxus* have been made possible by a generous grant from the National Endowment for the Arts.

Artists Space's regular exhibition program is sponsored by New York State Council on the Arts, the National Endowment for the Arts, the Jerome Foundation, the Robert Sterling Clark Foundation, the Samuel Rubin Foundation, and the Walter Foundation. Corporate sponsors are the American Can Company, the Art Dealers Association, AT&T Long Lines, Consolidated Edison, Exxon Corporation, I.M. Pei & Partners, and Philip Morris Incorporated.

Linda Shearer
Executive Director



Flux Tour: Soho Curb Sites, 1976 performance, New York. Photo: Peter van Riper

WHAT/WHO/WHEN/WHERE/WHY IS/WAS/ HAS BEEN/WILL BE FLUXUS?

by Peter Frank

The forms and manifestations of contemporary art defy definition. Efforts to distinguish various phenomena contribute to the confusion with their very clarifications—especially as they engender counter-definitions and distortions of original clarifications. Of course, such constant revision goes on in the historical evaluation of past events and accomplishments too; every discovery of new material provokes reevaluation, and reassessment of extant material occurs with every shift in the contemporary vantage. Evaluating current and relatively recent phenomena would seem to be somewhat simpler, given the greater availability of source materials and participating artists. But that wealth of fresh material obscures as it elucidates: the glaring discontinuities and mutual exclusions point to contradictions rather than to tidy perimeters. When asked to assume a retrospective view, participating artists and evaluating critic-historians respond like so many blind men groping at the proverbial elephant, no matter if the blind men actually helped fabricate the beast.

Fluxus has proven a particular nightmare for those—artists and critic-historians alike—who would strive for precise definition. Fluxus resists definition as part of its very aesthetic. The Fluxus elephant doesn't just elude the eyes of the blind men, it wanders away constantly from their touch. Every time someone declares that Fluxus is, has been, or will be something, someone, or somewhere, someone else challenges that declaration. And the more counterpositions that are taken, the fiercer becomes the almost jealous insistence of those who take them.

It has been this way from the start. The radical challenge that Fluxus clearly posited at its outset to the traditional modes of art-thinking (and by "traditional" I include avant-garde action and reaction, whether recent or ancient) provoked both its detractors and its partisans to attempt encapsulations of its meaning and its aesthetic. Unlike the "isms" of the avant-garde progression, however, Fluxus has been limning not just a new analysis of contemporary concerns, but a new sensibility, a whole new method of analyzing (that is, responding to) contemporary concerns. Such a sensibility deflects the usual critical evaluations of experimental accomplishment. Indeed, it implies a revision of those evaluative modes even as they have



Peter Frank. Photo: Lisa Kahane

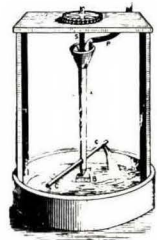
been applied to the historical avant-garde, especially to apparently proto-Fluxus phenomena such as Dada and Futurism.

These changes in critical methods resulted largely from the surge in "intermedia" activities during the 1970s that Fluxus helped to prompt. Thus, there is growing interest in Fluxus; and with that interest, the old arguments over the elephant—and some new ones—are emerging. These arguments, fortunately, seem less personal than before, less like family feuds or schisms over interpretations of the Bible or of Marx and more like dialectical debates that might clarify and amplify the Fluxus phenomenon itself.

One problem in this never-ending process of clarification is that it provokes speculation as to whether or not Fluxus *still exists*. Some of its participants and partisans insist that it does, some insist that it has run its course (disagreeing broadly on when it ended), and some don't know and don't think it even really matters. Keeping Fluxus alive, burying it, or exhuming it, they say, is not in the Fluxus spirit in the first place. Isn't it? Is it? In any case this latest dispute makes writing about Fluxus the more difficult, not least because it makes the writer uncertain about which tense(s) to write in. Exercising as much verbal dexterity and diplomacy as possible, we have chosen to refer to Fluxus, where ambiguous, in the present tense—at least, as if we were referring to the continuing resonance of a no-longer extant movement and, at most, as if Fluxus does still "exist." Like everyone who goes near Fluxus, we have our opinions on this issue, but we seek to consider, even when we cannot incorporate, the reasoned opinions of all informed and involved commentators.

* * * *

All right, then, what *is* Fluxus? As simply put as possible, it is a sensibility—more resonant and less focused than an actual movement—which emerged from the atmosphere of radical experimentation pervading all the arts in the later 1950s and early '60s. It was an attempt at that time by a single individual to coordinate disparate but related concepts and activities under a recognizable but unrestraining rubric. It served as a coalescing and jumping-off point for activities in all the arts that try to dissolve barriers, and that seek to graft and cross-breed the arts in order to produce intermedia activity where the identity of a particular medium is freed from its historical presuppositions.



George Maciunas, *Fluxmill*, design for reconstruction from an 18th-century original, probably at Barker's Mill.

Fluxus is one of the primary sources for Conceptual art, Performance art, Book art, and many of the other experimental formats and directions of the 1970s, formats and directions that have established themselves permanently as viable alternatives to traditional practices.

Fluxus is not the only phenomenon to have brought about all this. Groups, movements, and tendencies like Gutai in Japan, *Le Nouveau réalisme* in France and Italy, *Dé-collage* and Zero in Germany, Happenings in New York, new dance-movement developments originating in San Francisco, and revolutionary ideas in music occurring all over (embodied, and often instigated, by the work of John Cage) were determining a pan-artistic reaction to the "tradition of the avant-garde"—embodied at the time of their emergence by Abstract Expressionism and tachisme, serial music, Beat poetry, and other postwar extensions of pre-war developments. At first it seemed as if the practitioners of the "new sensibility" were themselves harking back to the provocative anti-aesthetics of the Dadaists, Futurists, and the less orthodox Surrealists. Indeed, homage to various of these early 20th-century radicals was paid covertly or overtly by the new radicals, and Marcel Duchamp was considered a paterfamilia to the growing network of intermedialists. But the new radicals were more than neo-Dadaists, were interested in much more than a debase-ment of traditional practices and values. They were interested in a whole new definition of art, and often in avoiding any definition whatsoever—in developing aesthetic practices that demonstrate change, fluidity, constant actual or conceptual mutability. The fixed vantage points of artist and audience had been loosened by the radical movements of the early 20th century, and the radicals of the mid-20th century wanted to free them completely. If Werner Heisenberg's uncertainty theory could reveal the subjective effects of scientific inquiry—that is, the fact that the results of such inquiry are significantly influenced by the *methods* of research—an uncertainty theory seemed yet more appropriate in the subjective and projective realm of aesthetic invention in the atomic age.

Out of this ferment, the most profound since that of the years bracketing the First World War, came Fluxus. Fluxus was an attempt to get at an *essence* in intermedia (or attendant, single-media manifestations of the new sensibility). The execution does not *voice* the conception, as in Conceptual art, but *activates* it, so that the interpretation of a concept is as important as the concept itself. Dick Higgins has written, "The fluxus phenomenon appears when [intermedia] works are



Carla Liss, *Fern Creek*, from 30 × 12, 1977, (detail) box, 9 × 7 × 2 in. Collection Jonas Mekas.

treated as conceptual *models*, with no excess of [material] involved in their realization."¹

At any rate, the process of simplification, even rarefaction, characterizes Fluxus work and distinguishes it from other intermedia. Philip Auslander, in his study of Fluxus performance practice, identifies a satiric attitude in some Fluxus work, one aimed as much at the grandiloquent pretensions of related intermedia (e.g. Happenings, Gutai, *Nouveau réalisme*) as it is to the conventions of work in traditional media.² Auslander also distinguishes between "expressive" Happenings and "inexpressive" Fluxus presentations. It is Fluxus performance Auslander considers here, but his characterization can extend to other aspects of Fluxus—objects, publications, situations—as well. Likewise, the distinction between Fluxus and Happenings may be extended to discern Fluxus from other early (late '50s-early '60s) intermedia. Overall, intermedia of that time continued the passionate gesturality of Abstract Expressionism and existentialism, while reacting against all other aspects of the predominant *Zeitgeist*.

This distinction is significant not only to differentiate Fluxus from other manifestations of the "new sensibility," but to help show how Fluxus has influenced the course of subsequent art. The Fluxus aesthetic, embodied, but not practiced exclusively, by the Fluxus group, was the first to achieve such an "essentialism," such a reduction of gesture. Certainly, the Fluxus and Fluxus-related artists were the first in the liberating context of the new sensibility to establish such essentialism as a characteristic practice. In the work of such proto-Fluxus and Fluxus-related artists as LaMonte Young, Walter de Maria, Ann Halprin, Ray Johnson, and Toshi Ichihyanagi there is a desire to work with, even explore the basic nature of, elemental factors: movements, images, sounds, single (perhaps banal) activities, ideas rather than choreography, picture-making, compositions, dramatizations. Without question this common attitude, which Fluxus came to embody, set the stage for the "cool" 1960s reaction of Minimal and Conceptual art to the "hot" nature of both Abstract Expressionism and Happenings.

What were the sources for this severely reductive (but by no means austere and unpoetic) "elementalism?" The example of Duchamp and his aesthetic of *infra-mince* was important, as stated before. A more significant figure, however, was composer John Cage. Cage always maintained an active relationship with individuals from other artistic disciplines, sharing ideas and collaborating on presentations with artists, poets,

dancers, and other musicians since his arrival in New York in the late 1940s. (His *Theater Piece*, presented at Black Mountain College in the summer of 1952, incorporated the work of dancer Merce Cunningham, poet M.C. Richards, painter Robert Rauschenberg, pianist David Tudor, and others, and is considered the first true "Happening.") Cage's influence on other artists—and his liberating effect on fellow musicians—came to bear on a succeeding generation of experimentalists by 1958, when Cage taught a course—nominally in new music composition and performance—at the New School for Social Research. Attending this class were various budding visual artists, musicians, writers, and merely curious individuals whose outlook on aesthetic conception and practice was profoundly changed, confirmed, or amplified by Cage. The stylistic range of work created by Cage students like Allan Kaprow, Dick Higgins, Jackson Mac Low, Philip Corner, Al Hansen, and George Brecht has been quite broad, but the intermedia approach—where no reverence remains for the distinctions between the arts—and the tendency to seek the elucidation of elemental factors (more in some than in others, but to some extent in all) characterizes all of their work, including that of their teacher.

Cage himself had come to his attitude as a result of his studies in Zen Buddhism that began in 1949. The potency of elemental thinking, the persuasiveness of simplicity, the potential for wit, irony, and epiphany in the consideration of essentials in often dissonant, incongruous, and contradictory juxtaposition powered Cage's work since then. Cage's students adopted this approach in their own ways, most studying Zen, at least cursorily, in the process. Their results varied, of course, but at base is that focus on elemental factors that characterizes Fluxus.

Thus the groundwork for the particular aspect of the new sensibility that was to become Fluxus was laid in New York. Adding to this foundation were two loose groups of artists working in all media, who moved to New York around 1960 from other centers of radical activity. It is no accident that they came from Japan and the San Francisco Bay area, where Zen thought and Zen teachers were influential. The influx of artists, musicians, writers, and dancers from San Francisco included Robert Morris, Simone Forti, Yvonne Rainer, and others who had participated in Ann Halprin's movement workshops, as well as artists and musicians like LaMonte Young and Walter de Maria who were committed to the elemental outlook. The Japanese visitors and emigres included

some who had been educated in the States, such as Yoko Ono, and some who studied in Japan and cut their teeth on the early performance activities of the Gutai group. Like LaMonte Young, certain musicians among the Japanese had come into contact with John Cage's music and theory (either at first or second hand), and derived both general impetus and specific practice from it by the time they began participating in the exhibitions and performances that embodied the new sensibility.

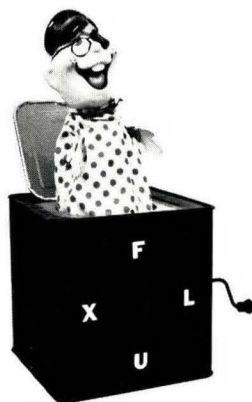
Most of these exhibits and performances were presented in relatively informal contexts: storefronts, private lofts, even on the streets; usually downtown, in industrial neighborhoods where artists had already begun to congregate. Sometimes someone would have a show in a real gallery or rent a recital hall uptown, but more often the students and spiritual heirs of John Cage would display their proto-Minimal paintings and simple, Readymade-like objects and would perform their monogestural events in places like Yoko Ono's Chambers Street loft. One of the regulars in the audience in the winter of 1960-61 was a Lithuanian-born ex-architecture student named George Maciunas. Maciunas was a partner in an uptown gallery which specialized in folk imports and non-descript contemporary art. His outlook had been influenced by Cage by this time, leaving him restless and impatient with his gallery's general direction; in the work of the artists presented at Ono's loft he found something entirely new, and completely to his taste. He arranged a similar series at his gallery that spring, and planned an anthology, perhaps to appear annually, that would document the visual and temporal work and print the written and notated work of the artists who shared the new sensibility. The anthology was to be called "Fluxus," indicating the spirit of continual change inherent in the new directions.

The anthology never appeared (although another anthology, edited by LaMonte Young and designed by Maciunas, was compiled in 1960-61 and published in 1963 by Young and Mac Low). The gallery failed, and Maciunas' subsequent efforts to coordinate the work of his colleagues did not help him pay off its debts. His dreams of a Fluxus anthology intact (and even grown in his mind to proscribe activity in the realm of the new sensibility), Maciunas took off for Europe, one step ahead of his creditors. He left with much notational and documentary material from his friends, and he used this to spark the Fluxus "movement" in Europe.

This is not the place for a detailed chronology of Fluxus

events and achievements. Most accounts of Fluxus, subjective and documentary alike, concentrate on what happened; between them a complete (if, appropriately, somewhat confusing) picture of the history of Fluxus during the 1960s is available. Suffice it to say that the attitudes and approaches which comprised the new sensibility throughout the western world came together in New York in a novel way. This emphasis on the elemental and the mutable, was brought to Europe by Maciunas who, unlike most of his colleagues, was eager to proselytize for it. He even had a label for it, and it was in Europe that the name "Fluxus" was first given to an actual presentation (rather than a promised eventuality). While in Europe Maciunas found many artists, particularly participants and inheritors of *Le Nouveau réalisme*, who were extremely sympathetic to Fluxus. He found out as well that some of his friends and some of their friends back in New York were up to the same things he was—organizing series of events in no less informal, but more coherent ways. Maciunas returned to New York and reformulated plans for a Fluxus yearbook; his publishing and organizing determined the core of Fluxus activity until his death in 1978.

"Fluxus" thus has been both a rubric and a context for activity, provided by Maciunas, adopted by some of his friends, rejected by others. His definition of Fluxus as "the fusion of Spike Jones, vaudeville, gags, children's games and Duchamp"³ would be disputed by some loyal, but less consistently playful, Fluxus artists. Among such "core" Fluxus artists, whimsical or not, have been Joseph Beuys, George Brecht, Philip Corner, Robert Filliou, Henry Flynt (who coined the term "concept art" in 1960), Ken Friedman, Geoffrey Hendricks, Dick Higgins, Joe Jones, Alison Knowles, Shigeo Kubota, Yoko Ono, Nam June Paik, Benjamin Patterson, Mieko Shiomi, Daniel Spoerri, Ben Vautier, Wolf Vostell, Robert Watts, and Emmett Williams. Maciunas was a hermetic and charismatic individual whose eccentricities inspired loyalty even on the part of those who had occasion to resent him bitterly. And there was much to resent. He was brilliant but fiercely dogmatic, in apparent contradiction to the very Fluxus tenets he preached; it just so happened that the dogma he championed argued for continual change as well as reductive simplicity. Maciunas was devoted and self-effacing in his production of his colleagues' objects and proposals, and he exercised a remarkable talent for crafting and finding objects. Living on or near Canal Street, he exploited his proximity to junk shops and plastic stores, compiling his own Flux-boxes



Larry Miller, *Memorial for George Maciunas*, 1978, altered object, from Flux Funeral. Photo: Anne Turyn

and those of his friends, more or less to their specifications, from Readymade detritus and simple containers. Maciunas was also arrogant and dictatorial, unyielding in his views of how to do things (for example, how to coordinate presentations or distribute publications).

Maciunas himself was frequently irresponsible, failing for various reasons to complete projects he had undertaken on behalf of others. (Dick Higgins started the Something Else Press when he lost patience with Maciunas, who sat on Higgins's manuscript *Jefferson's Birthday/Postface* for almost a year.) Yet he had proven to himself and his friends that, at least initially, he was the only one among them willing and capable of organizing shows and events on a continuous basis. Unlike the other organizers whose priority was ultimately their own work (Fluxus and non-Fluxus alike), Maciunas was devoted to the overarching Fluxus aesthetic. He could set a context for fabricating and comprehending that work; when his colleagues conceived of projects Maciunas could realize them. Dick Higgins's Something Else Press and Charlotte Moorman's Avant-Garde Festivals served as organizational vehicles in New York, but ranged well beyond the protean elementalism of Fluxus in their scope, limiting the selection by format (books and printed matter by the Press, spectacle in the Festivals) rather than by aesthetic.

The upshot of all this was that Maciunas, an individual as autocratic as he was mercurial, in effect appointed himself leader of a movement for which he effectively served as coordinator, a movement which he named, and to which nobody but he owed full allegiance. (He even came eventually to appoint several additional directors of Fluxus, including Milan Knizak in Czechoslovakia [Fluxus East], Ken Friedman in California [Fluxus West], Per Kirkeby in Denmark [Fluxus North], and Ben Vautier in Mediterranean France [Fluxus South].) Unlike the doctrine-motivated art movements before the Second World War and the critically-identified movements after, Fluxus does not define the oeuvre of any artist (not even Maciunas). A Futurist was a Futurist, and remained a Futurist or left the movement. A Dadaist was a Dadaist, and either stayed a Dadaist (as in Germany) or became a Surrealist (as in France). An Abstract Expressionist, a Pop Artist, a Minimalist, a Conceptualist may have found him- or herself among strange bedfellows and grouped by critics, curators, and dealers with strange and tangential ideas, but Jackson Pollock and Barnett Newman, Andy Warhol and James Rosenquist, Carl Andre and Donald Judd, Douglas Huebler



and Joseph Kosuth all share enough characteristics to permit their pairing. A Fluxus artist is never altogether Fluxus, and work of any one period, any one week, any one page may participate in the Fluxus aesthetic or may jump off from that rarefied point to something more formally, conceptually or personally complex.

Thus, the problem of who "is" and who "isn't" Fluxus ought to have even less importance than art historical and art-critical niggling over who "is a Montparnasse Cubist" or who isn't a "New Image Painter." Ironically, the issue is instead granted *more* importance by many of those involved with Fluxus, especially by Maciunas himself, who would accept "members" into Fluxus, and would even drum them out should they betray Fluxus in his mind. Maciunas, who doted on games of pose and fantasy, assumed his function as Fluxus coordinator as if it were the role of tin-crown king. An element of play, irony, even self-mocking was usually apparent in Maciunas' *pronunciamentos*, however; he even formalized grudges into "pieces," such as his decision not to talk to Charlotte Moorman for one year after the date on which she mounted each Avant-Garde Festival. He recognized how limited his true authority was, and he knew when that authority had to be exercised—in organizing or fabricating Fluxus manifestations—as opposed to when it could be extended in fantasy.

Maciunas was like the kid whom all the other kids let be General in their war games, thanks to his forceful and effective organizing and his engaging (if maddening) personality. His

Ben Vautier, *Audience*, in *Fluxus concert*, 1980, Geneva, It. to rt.: Milan Knizak, Tamas Szentjoby, Emmett Williams, John Armleder, Ben Vautier, Photo: Dougal

charisma, combined with the inexact nature of Fluxus itself, has prompted many people—participants in Fluxus and non-artists, those who knew him and those who didn't alike—to hang on every twist and turn in his one-man history of the “movement” as if it were the stations of the Cross. Many others, conversely, disregard Maciunas' declarations and even his activities altogether in their definition of Fluxus and identification of participants. One friend of Maciunas in New York can claim that X was Fluxus, Y wasn't Fluxus, and that Fluxus died with Maciunas. Another friend will say that X was never really Fluxus, Y was very much Fluxus, and Fluxus is still very much around. A third friend, perhaps an early Maciunas compatriot in Europe who had maintained only intermittent contact with him since, might insist that Y was never Fluxus, Z (whom nobody else has ever heard of) was of prime importance to Fluxus, and Fluxus ended in 1965. The elephant continues to elude the blind men.

What such disputes serve to emphasize is that there is/was/has been a Fluxus movement as distinct from a (small “f”) fluxus aesthetic; indeed, there could not be that aesthetic without that movement, but which contains which? Which is more important? And in that regard, who is/was/has been Fluxus and who is/was/has been fluxus? Such questions rage continually about more distinct, self-identifying art movements, so the constant debate around Fluxus/fluxus is no surprise. Unfortunately, the controversy often leads to unnecessary misunderstandings. Worse, it obscures the accomplishments of Fluxus and the meanings of fluxus from the art world in general, which then goes on as it always has, dismissing Fluxus/fluxus as a period piece, a dead end, an insignificant bit of history. “Fluxus” or “fluxus,” it is not insignificant, it is not a mere “bit;” it may be history but it doesn't seem to be dead.

Of course, if Maciunas *were* the keeper of the flame, Fluxus the movement was extinguished with him. He was by no means the only keeper, however. The attitude embodied by Fluxus—that aspect of the larger sensibility that set in motion all the experimental developments of the last twenty years—endures.

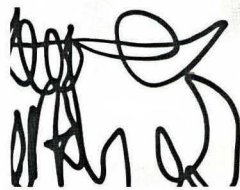
Whatever the consensus, or lack thereof, with regard to the duration and durability of Fluxus, it is generally agreed that the first stage of Fluxus activity ended with its last manifestations in New York in 1966-67. A period of dispersal, reorientation, and prior commitment even on the part of Maciunas (who was developing the first cooperative loft arrangements in SoHo at this time) rendered the period 1968-73 a relatively fallow time for Fluxus activity. I say “relatively” because, as with all quies-

cent periods, the seeds of a resurgence that began around 1974 were planted at this time. A new generation of Fluxus, and fluxus, artists began to emerge. The dispersal of key Fluxus participants helped bring about this new generation. Geoffrey Hendricks and Robert Watts continued to teach in Rutgers; other Americans (George Brecht, Yoko Ono, Joe Jones) moved to Europe, while Fluxus artists in Europe moved into positions of pedagogical influence and enjoyed increased acclaim for their work. Continuing to base himself in California, Ken Friedman criss-crossed America, speaking, exhibiting, performing, and organizing shows and events at schools and museums. Several New York Fluxus artists, including Alison Knowles, Dick Higgins, Nam June Paik, Shigeko Kubota, and Emmett Williams, came to California to serve as charter faculty members at the California Institute of the Arts. None was there long, but they did stay long enough to exercise considerable influence. In England David Mayor organized a travelling Fluxshoe exhibition which acted as a magnet for fluxus-minded artists, old and new. And, with Milan Knizak active—often at the risk of his freedom—in Prague, the fluxus spirit even made its way behind the iron curtain.

The students, acolytes, and chance encounterers of the far-flung Fluxus artists did not not end up comprising battalions of Fluxsoldiers in any great war on traditionalism; the Fluxus ethos, despite Maciunas' autocratic leadership, is too elusive to mobilize armies. Rather, it attracts a few devotees and practitioners through its very diffidence, devotees and practitioners who find its exacting point of view but latitude of actual practice congenial. These are the individuals who comprise the "second generation" of Fluxus, and fluxus, artists—including the eleven here.

The "young Fluxus" artists included in this exhibit have come to the fluxus aesthetic—and most to the Fluxus group—from widely disparate geographical locations as well as personal orientations. Some have been involved with Fluxus since 1969, others have worked in a fluxus mode for only a half-decade. All, however, have had more than a passing relationship with fluxus, and the majority worked with Maciunas in varying degrees before his death. Those that hadn't have been profoundly influenced by his example, and by direct contact with those artists who did work closely with him.

Some of these eleven still consider their work to be Fluxus while others say that they have stopped doing Fluxus work—although they do not deny that the fluxus aesthetic continues to spice their sensibilities. In some cases the fluxwork of artists included here is five or ten years old, while in other cases it is



Peter van Riper, *Two Inches (for Bob Watts)*, Laser graphic, printed as serigraph



Endre Tot, *TOTALjoys*, 1976, performance situation

work from last month. Some work large, others small. Some work with relatively traditional media, others eschew all but the most radical, technological, or ephemeral of formats, and still others work in several manners simultaneously. But elements of the fluxus aesthetic are obviously and markedly apparent in each.

One could argue that elements of the fluxus aesthetic are obviously and markedly apparent in the work of hundreds and hundreds of artists who emerged in the 1970s. There could be no disputing this, and we concede that this exhibition could include a good two dozen more artists without muddying the issues further. Fluxus, after all, stands as a major source for art of the 1970s, the "intermedia decade;" many will be surprised to see certain artists, important in their own right in Performance and (post-)Conceptual art circles, included here. But they belong. Yes, others belong too, but aside from the fact that it is beyond our powers to assemble a coherent exhibit of thirty-odd "young Fluxus" artists, we wanted to limit the number of participants in order to show something of the breadth of the work of each, and to use each as an example of substantial participation in the fluxus mode (and even in the Fluxus movement).

Do these artists "prove that Fluxus isn't dead?" No, they prove that the *issue of whether Fluxus is dead or not* is dead. They prove that the attitude of elemental focus, within the constant change that is fluxus, is more important than debates over where the time line bends and ends, and is even more important than Fluxus the movement. If George Maciunas is no longer around for artists to work with and pledge fealty to, playfully or seriously, the state of mind that he so loved and worked to propagate remains: an aesthetic option that strikes a deep and sympathetic resonance in at least certain bright and adventurous souls.

¹Higgins, Dick, "Some Thoughts on the Context of Fluxus," *Flash Art* no. 84-85, October-November 1978, p. 34. The italics are mine. Note that Higgins does not capitalize the term "fluxus," deliberately employing it as a generic rather than proper noun.

²Auslander, Philip, "The History of Fluxus Performance," New York: unpublished thesis submitted to the Theater Department of Hunter College, 1980, pp. 86-87.

³As quoted in Nyman, Michael *Experimental Music*, London: Studio Vista, 1974, p. 64.

YOUNG FLUXUS: SOME DEFINITIONS

by Ken Friedman

I. How the "Young Fluxus" Exhibition Got Its Name

In 1971 Shigeko Kubota and Nam June Paik introduced me to sushi, those delicate confections of rice, seafood, and vegetables which are the traditional fast-food of classic Japanese cuisine. One variety of sushi is constructed around a fish known as "Young Punctatus."

In 1977 Peter Frank and I were sitting in the same sushi bar in Los Angeles' Little Tokyo district where Nam June and Shigeko had introduced me to "Young Punctatus." I conceived a desire to organize an exhibition bearing that same name. Peter thought it a peculiarly poetic idea, which is to say potentially excellent.

When the invitation came from Artists Space to create an exhibition of Fluxus artists who came after the "classic" generation, a great many titles came to mind. In the course of free association, our 1977 conversation also came to mind. That's how the title "Young Fluxus" emerged. It's probably as close to "Young Punctatus" as you can get with an exhibition.

The title, "Young Fluxus," was selected because it is entertaining and because it suggests the spirit of this show. Seriously to suggest that these artists be called "Young Fluxus" is ridiculous, as both Peter and I well know. But to catch the spirit of their work, the notion that they are related to (or, in some way, part of) Fluxus, and that they all come after the "classic" or "old" Fluxus is precisely what is suggested by the title.¹

The Fluxus movement, non-movement, group, school, or spirit has always been elusive. Who or what is Fluxus now? The old Fluxus members are, for the most part, still alive and kicking (minus those two beloved luminaries, Addi Koepcke and George Maciunas, in order of their departure). Members, friends, and participants came to Fluxus in a great many different ways; the time, space, shape of their involvement defined their identity with, or in relation to, Fluxus. Most of the old Fluxus artists are too well known to exhibit under Artists Space's policies. But what keeps the spirit of any movement or group of artists alive is its influence and its growth through several generations. Fluxus has exhibited this influence and growth. No one to date has studied this regenerative—and generational—growth in the form of an exhibition.



Ken Friedman, 1975, Brookings, South Dakota. Photo: Don Boyd

The problem with any exhibition entitled "Young Fluxus" is that so many could well qualify.² Peter and I selected Valery and Rimma Gerlovin, Yoshimasa Wada, Peter van Riper, Endre Tot, John Armleder, Carla Liss, Larry Miller, Jean Dupuy, J.H. Kocman and Don Boyd because the eleven of them, all told, encapsulate the spectrum of activities within and without Fluxus of those generations that blossomed after the mid-1960s.

The artists exhibited here represent the vitality, divergence, and occasional communion that has been characteristic of Fluxus since its inception. The lineage and history of "classic" Fluxus or of "Young" Fluxus, are as subject to dispute as are the lineage and history of Zen with which Fluxus is so often compared. Both possess parallel elements of the austere and of the ribald. George Maciunas originally selected two logos to identify Fluxus. One was the Aztec calendar mask, tongue protruding, which symbolized the festive and raffish spirit of Spike Jones. The other was a Japanese priest, pants down, visibly breaking wind. It was with great delight that I found a centuries-old Zen scroll of a priests' farting contest in the collection of Dr. Marilyn Ekdahl Ravicz, the anthropologist whose texts on Fluxus and ephemeral art forms are a significant contribution to the literature.

The parallels, old and new, come round in the work of many of these artists. Which is how, two decades after the birth of Fluxus and a decade after Shigeko and Nam June introduced me to "Young Punctatus," this show got its name.

II. Eleven Artists

The GERLOVINS, RIMMA and VALERY, are a collaborative team. They came to America from the Soviet Union where their notions of art and artistry ran contrary to official dogma. Although they were not members of Fluxus prior to their arrival, they came into contact with Fluxus artists and collectors in the United States. They are comparable to those "independent" artists whom Maciunas christened "Fluxus" artists on discovering mutual sympathies.

There were several active Fluxus participants in the Soviet Union in the '60s; among them Vytavtas Landsbergis is best known. By the late '60s, following the invasion of Czechoslovakia, contact between Soviet Fluxus artists and Westerners came to an end.³ Although involvement of Fluxus in the Soviet Union in the '60s; among them Vytautas Landsbergis is best known. In the late '60s, following the invasion of Czechoslovakia. The Fluxus mentality surely was welcomed by artists

whose historic forebears included the lavishly intermedia Russian avant-garde of the early twentieth century.

Whatever the artists' inclinations, officials could hardly have welcomed this mentality. Most Soviet Fluxus members worked quite literally underground and, after the mid '60s, had no communication with the movement outside the Soviet Union itself. Time and the loss of irreplaceable records due to death and accident make it impossible even to name most of those artists. Only a few precious photographs, scores, and performance proposals by Landsbergis remain. As difficult as tracing the growth and influence of the Fluxus movement is in the free West, imagine a similar task in relation to contemporary Soviet avant-garde art, itself hard to find and difficult to document. Whatever influence there was (and there was assuredly a great deal) can only have been clandestine: many works and ideas known only by rumor, without photographs or other documents. More than anywhere else, the Fluxus spirit must have been primarily an idea or sympathetic vibration.

The Gerlovins emerged from this atmosphere. Their art is earthy and Russian in sensibility: homely projects made from bread or from sperm and Futurist projects poetically packaged. Packaging, that key Fluxus theme, is particularly evident in the geometric box objects of Rimma, boxes which comment on the idea and structure of the box. Valery's robots and mechanical projects remind one of Paik's mechanical period or even of Picabia, that highly underrated influence on the art of our century.

If the earthy spirit of a collaborative community and the visionary recreation of the mechanical age are found in the work of the Gerlovins, the spirit of "electromagnetic Buddhism" flavors the work of PETER VAN RIPER.

Van Riper is a Westerner by birth. As much as other Western Fluxus artists may be touched by the spirit of Zen, van Riper alone lived, worked, and studied in Japan for significant periods of time. In fact, Peter van Riper came to Fluxus through Japanese Fluxist Hi Red Center and through participation in the activities of the Gutai group. The most technologically advanced of the Fluxus artists are Orientals: Nam June Paik, Shigeko Kubota, and Yoko Ono. Many of them seem to find philosophical correlations between the traditions of Buddhism and the global communication made available by contemporary technology. Sophisticated notions of Buddhist theology also appear in the communication projects of Micko Shiomi, albeit without the use of electronic processes. One aspect of van Riper's work emerges from this sort of electronic



Valery Gerlovin, *Bread Insects Community*, 1979-81, bread

technology. Inspired by John Cage's suggestions for performing I Ching hexagrams, van Riper created his *Hexagram* serigraph, working with sophisticated laboratories in Tokyo. On the other hand, the traditional Japanese craft of paper is also evident in Peter van Riper's projects, a tradition he shares with two other Oriental artists, Hi Red Center and Ay-O. For *Young Fluxus*, van Riper will be creating a paper performance that leaves a relic behind for the duration of the show. (His *Paper Piece* is reminiscent of the *Fluxus Paper Concert* presented in 1967 at New York's Time /Life Building.)

In another of his preferred media, music, van Riper uses essentially traditional instruments in meditative, improvisational pieces. Van Riper often collaborates with the dancer Simone Forti and Alison Knowles, the artist. The relationship of Fluxus to music is frequently noted.⁴ A number of artists in *Young Fluxus* have been concerned with music, most significantly YOSHIMASA WADA.



Fluxus Concert, 1979, The Kitchen, New York; Larry Miller, Yoshimasa Wada, Peter van Riper, Yasunao Tone, Geoffrey Hendricks, Robert Watts, and Peter Frank performing a piece by Yoshimasa Wada. Photo: Lisa Kahane

Wada constructs giant wind instruments. Resonant and solemn, Wada's horns and machines capture the energy of sound, guiding musical lines to focus our meditative attention and consciousness. The humorous, lavishly vaudevillian appearance of these devices would have proudly served Spike Jones who, with Monteverdi, was one of Maciunas's two favorite composers. Wada's horns exquisitely capture the Zen of Fluxus.

In a very different way the Zen of Fluxus orders the work of ENDRE TOT, inventor of a peculiar form of 'pataphysics known as "TOTalkunst."⁵ Tot came to international prominence through his work with a potent cipher, the numeral zero.

Coming to us from Arabic and Indic mathematics, the zero is a key to the void, and thus to transcendence.

For many years Tot practiced his expansive reductivism by stamping zeros, printing zeros, making books filled with zeros, translating the passages of literature into zeros. He was, to coin a pun, a one-man Zero group. Endre Tot's work now uses phrases to create reflexive paradigms that unify doer and deed.

CARLA LISS's work, subtle and elemental, deals with physics—and physical reality—in several forms. She came to Fluxus through a friendship with George Maciunas, participating in several specific Fluxus projects. She accompanied George during part of his pilgrimage to establish a Fluxus sovereignty, when he was trying to buy an island. This project had been charted in the famous map of Fluxus Island drawn by Paik in the early '60s.

Liss's boxed water constructions remind us of our planetary past. Her X-Ray works investigate both the outline and the internal structures of evocative objects. In large-scale installations they act as metaphor, calling to mind, among other things, our society's careless play with nuclear power; perhaps hinting at our galactic future. Liss, like many of the individuals who might have been included here, has a somewhat diffident relationship toward Fluxus. It would be a mistake to term her a core Fluxus artist. She does not identify herself solely with Fluxus: she was a friend of Maciunas, and like many sometime Fluxus participants, whose engagement was primarily one of collegial affiliation and affection with one or another of the artists more clearly identified with Fluxus, her Fluxus work was restricted both to several specific projects and to a period of time now gone. Of course, having been part of Fluxus in a significant way, it is also Liss's privilege to change her mind about Fluxus, her participation in it, or both. That, as George Brecht wrote in his "Something About Fluxus" statement, is exactly the point.

LARRY MILLER is similarly diffident. He too was a friend of George Maciunas during George's last productive period in New York when the final sets of Fluxboxes were assembled. Miller now works primarily in performance and sound. His inventive and tender performance works that reflect on the human condition and on the conflict between nature and culture have been especially acclaimed.

Miller comes from a Southern, somewhat theological background. I vividly remember the allegorical flight of angels in his last performance at the Kitchen. It is odd to note, in this most iconoclastic group of Fluxus colleagues, recurring

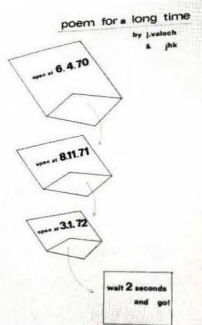
themes of the divine: Beuys' alchemical-ritual mythics; Paik's Buddhism; Ono's transcendentalism; Filliou's telepathic projects; Vautier's anti-icons; Maciunas's study of Eastern Orthodox icons and church architecture; my own one-time involvement in the ministry; Dick Higgins's and Alison Knowles's church and parish house in Barrytown, now their home and studio. An odd congregation, these. But if one thinks through the many contradictory elements of Fluxus philosophy and practice, there is a strain of devotion to work, humanistic concern, and perhaps even spiritual devotion to the transcendent that unifies the divergent Fluxus colleagues. In all the early Fluxus manifestoes, notions of leadership in culture and of cultural transformation coexist with vaudeville and gagsmanship.

This approach to life and art is certainly true of DON BOYD, now the Director of Fluxus West. Some consider him an American counterpart to Joseph Beuys: a plainsman, a farmer, a teacher, a sculptor with extraordinary skill in fabrication based on a thorough academic training in art, a bee-keeper, a sheep-herder, a man who has had his share of troubles with academics and bureaucrats. Boyd's sturdy Midwestern heritage is visible in objects of leather and lead, his personal piety evident in the pamphlets and Fluxus tractates he publishes. Unlike artists who write primarily about their work or create idea notations, Boyd shares with Beuys a tendency to issue summa that are alchemical and mythic as much as they are artistic. Coming to artistic maturity late in life, both have the shaman's understanding of time and a sense of responsibility for others to whom they provide exemplary guidance. Younger than Beuys, Boyd has not yet attained world-wide eminence. Under his direction, Fluxus West has been growing, bringing a resurgence of Fluxus activities to the Midwest.

J.H. KOCMAN is similarly an alchemist, a transformative artist. Trained as a doctor of veterinary medicine, Kocman creates process pieces derived from the mysteries of nature. Traces of dye, the motion of the weather, the workings of semantic philosophy are among the concerns visible in the work of this Czech heir to Milan Knizak, Director of Fluxus East, and to the two well-known Czech artists, Jiri Kolar and Jiri Valoch. In the early '70s, Kocman became a major figure in the field of rubber stamp art, studying and encouraging the use of rubber stamps for artistic communication. His book, *Stamp Activity*, published in Brno in 1972, was the first major collection of such works. Kocman used stamps to signify rather than modify. He moved through works assembling and reassembl-



Don Boyd, *Sled Bones*, 1980, leather, 10 in.



J.H. Kocman, *Poem for a Long Time*, from *My Activity*, 1970-71, book. Photo: Anne Turyn

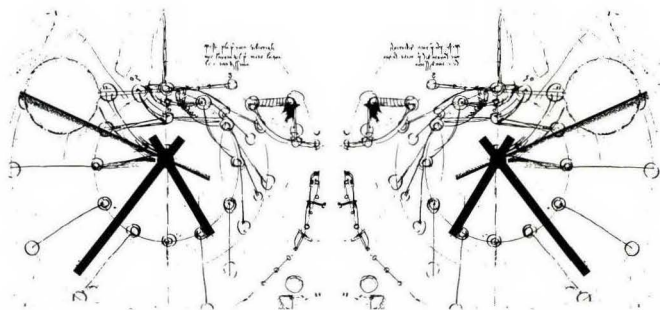
ing meaning to a new form: the deconstruction of meaning. Kocman is now a paper-maker, but a remarkably conceptual papermaker. By pulping books and objects to make new sheets, his papers incorporate the meanings that they articulate. The transmutation of the elements is identical to the spirit of alchemy that gave birth to European science and to the spirit of European medicine; in Kocman it comes round once again.

JOHN ARMLEDER, the Swiss painter, performance artist, and book maker typifies the inventiveness and collegial spirit characteristic of Fluxus. His own art work is charming, notable for a subtle use of color and space, whether on paper, wall, or in live presentation.

A second major aspect of his work is his leadership of Ecart, the Geneva-based gallery, publishing center, and performance group that some consider Europe's leading alternative space of the early '70s. The world-wide network involved in Ecart's projects actually belies a sensibility and a series of activities far more expansive than the alternative space concept in the United States. The Ecart philosophy and practice are closer in range, and in ambiguity, to the Fluxus centers of the '60s.

Armleder's current paintings and installations combine simple, even austere elements in sculpturally oriented spaces. Defined by poetic, narrative titles, Armleder's pieces are mysterious, personal shrines to individual experience in the late 20th Century.

JEAN DUPUY embodies all the contradictory tendencies that are Fluxus. A laborer for the common good, he also creates odd, hermetic performance structures. He uses science as anti-science in elaborate machines which laugh at those who use them. Dupuy recreates Leonardo's *Vitruvian Man* in the shape of a clock to tell us—backwards—not what time it is, but what it will have been.



Jean Dupuy, *Concept d'un mouvement perpetuel*, 1972, detail, mixed-media

The key element in Dupuy's work is nourishment. He is as devout a feeder of his friends as is Alison Knowles, Fluxus *passionata* of the bean. Dupuy was another friend of Maciunas at the end of that odd, productive life that characterized Fluxus so well. Like the many odd participants in this oddest of movements, he contradicts not only the work of the other members, but his own work as well, in a fertile upwelling of images and ideas.

III. Conclusion

If one could reach a tidy conclusion in discussing this exhibition, it wouldn't be Fluxus.

¹ The title certainly isn't indicative of the age of the participants. Don Boyd, my successor as Director of Fluxus West, is older than I am, as are several other artists presented here. But, then, when George Maciunas anointed me one of the directors of Fluxus in 1966, the Germans christened me "Der Fluxus-Mozart."

² Among other artists to participate in Fluxus and the Fluxus tradition, who could rightly be termed "Young Fluxus," are Jock Reynolds, Maurizio Nannucci, Tommy Mew, E.S.P. Wenger, David Mayor, Opal Nations, Tamas Szentjauby, Albrecht D., Joan Mathews, and the late Diane Berendt.

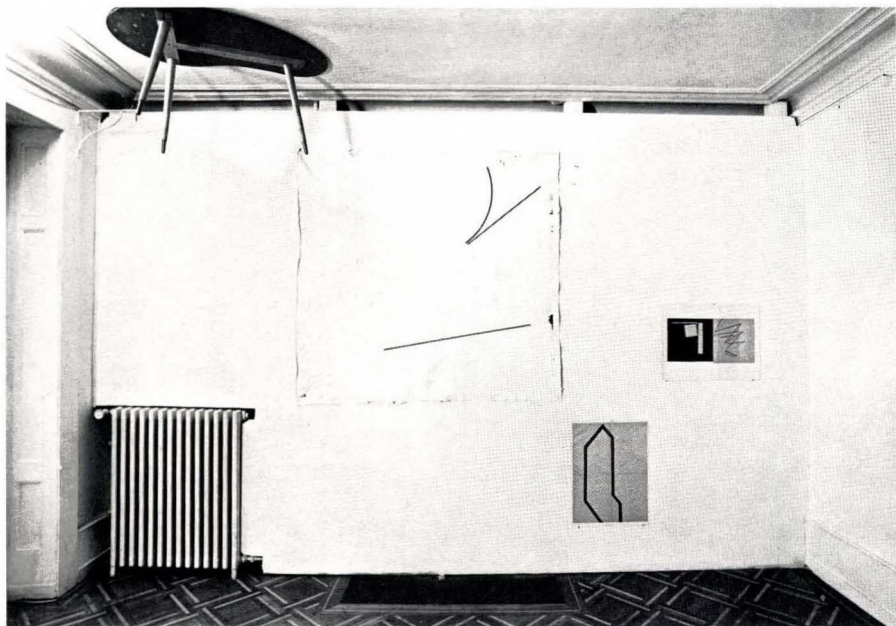
³ There remained a great deal of Fluxus communication with Czechoslovakia, Poland, Hungary, East Germany and Yugoslavia from the mid-'60s through the present day that preceded and helped to foment some of the present American fascination with Eastern European art.

⁴ Among Fluxus members who have been deeply involved with music are Dick Higgins (who began as a student of John Cage), George Brecht, Nam June Paik (who first came to prominence as a composer), Joseph Beuys (whose sound performances have prompted important records and films), Ken Friedman (my forays into music included editing *Source* magazine), and Yoko Ono (influential in popular music as well as the avant-garde scene).

⁵ Pataphysics is, of course, the well-known pseudo-science invented by Alfred Jarry as the appropriate methodology for researching the universe inhabited by the creatures of his plays and novels, such as the *Ubu* cycle.

YOUNG FLUXUS ARTISTS

John Armleder



John Armleder, Installation, two untitled works, 1981, Centre d'Art contemporain, Geneva. Photo: Georg Rehsteiner



John Armleder, Installation, 1981, Centre d'Art contemporain, Geneva. Photo: Georg Rehsteiner

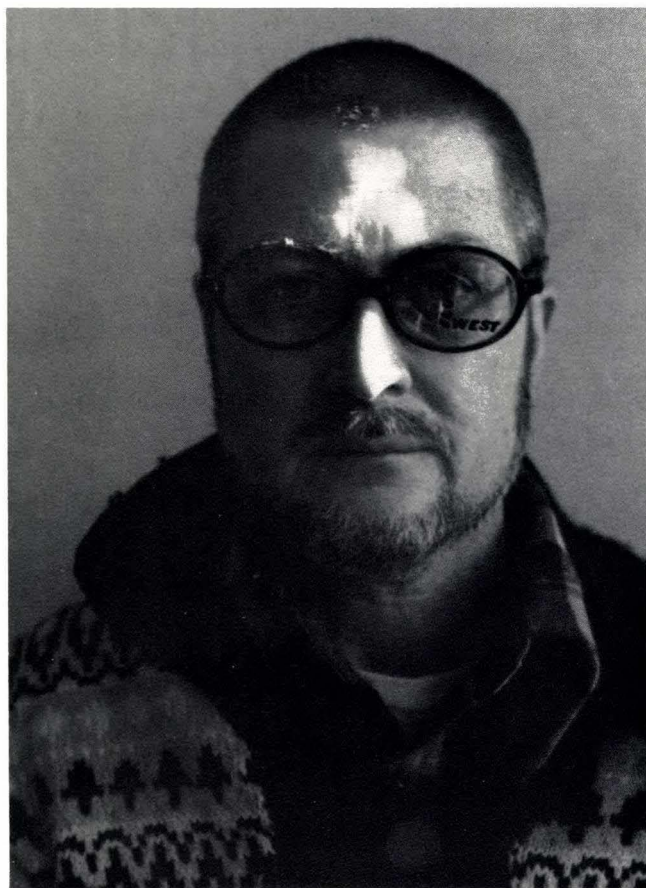


John Armleder, *Mostly Silent Music*, 1981, Hochschule St. Gall. Photo: Guni Hofer

Don Boyd

MY CONTRIBUTIONS TO THE ART OF MY TIME:
(An Analysis by Don Boyd, November 17, 1980)

As a progenitor of the paper-making movement (1969); Sense of place as primary requisite for art-making, not marketing (1956); Art education, a revolutionary approach, since graduation from OSU (1959); Invented the chance/envelope poem (shake it up and read it again) (1970); Invented the visual/envelope poem (shake it up and read it again) (1980) (Re-named FLUXPOEM, November, 1981); Artists' rights



January 2, 1981

campaigner (1980); Work in leather/intermedia; a new definition of what could be and how it could be exhibited, utilized by the culture (1975); Fluxus photography, chance, intermedia, documentation (1975); The Guerilla Sculpture Squad (work placed in public places at night) (1969); Monumental sculpture farm (concept) (1969); Other interests: rubber stamp art, audio cassette art, mail art, industrial approaches to art, the declared work, evocative work, recognition of naive art (evocative power), interest in carpentry/construction as art (1965).



Don Boyd, *Maciunas Piece*, 1981-82, body work

January 2, 1982

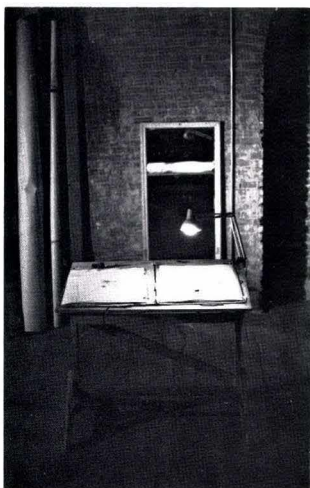


PERSPECTIVE DUDU

GROMMET 4 APRIL 1977

I based my piece on the Renaissance Perspective System (the vanishing point) as illustrated in the Durer engraving. I reconstructed this arrangement by setting up a table on which I placed Olga as model. I sat facing her, looking with my right eye through a grommet which was the fixed point of view (my recreation of Durer's "obelisk"); this grommet was suspended with thread from the ceiling to a drawing table on which a gridded paper was placed; I transferred onto this paper the image I saw through a gridded glass situated between Olga and me. My view extended 180 ft. beyond the suspended grommet to encompass a large window behind which framed a view of the courtyards that, in turn, revealed the neighbor's windows and a well lit loft. I, then, added two elements: a mirror placed on the drawing table in front of me and a video monitor located beside Olga's right hand. The monitor was connected to an outside camera directed, in the public room, at the viewer's profile, as she/he looked through the grommet hole situated at four feet, facing my back. Thus there resulted an interactive chain of perspectives through the two grommets: I sat looking through the suspended grommet at Olga and the extended view behind the gridded glass, making the drawing simultaneously; I looked also at each viewer's profile as it appeared in the monitor. At the same time, the viewer saw Olga, the same fixed perspective I was facing, the drawing I was making, the back of my head, and also my face reflected in the mirror (placed as I already said on the drawing table) and, in addition, her/his own profile on the monitor. Olga saw my face directly and surprisingly a reflection of the monitor on the gridded glass—therefore she was able to see the viewer's profile as well. Note: on the photograph, an unclear image on the monitor of the still camera which took the place (for this purpose) of the photographer's profile (Babette Mangolte).

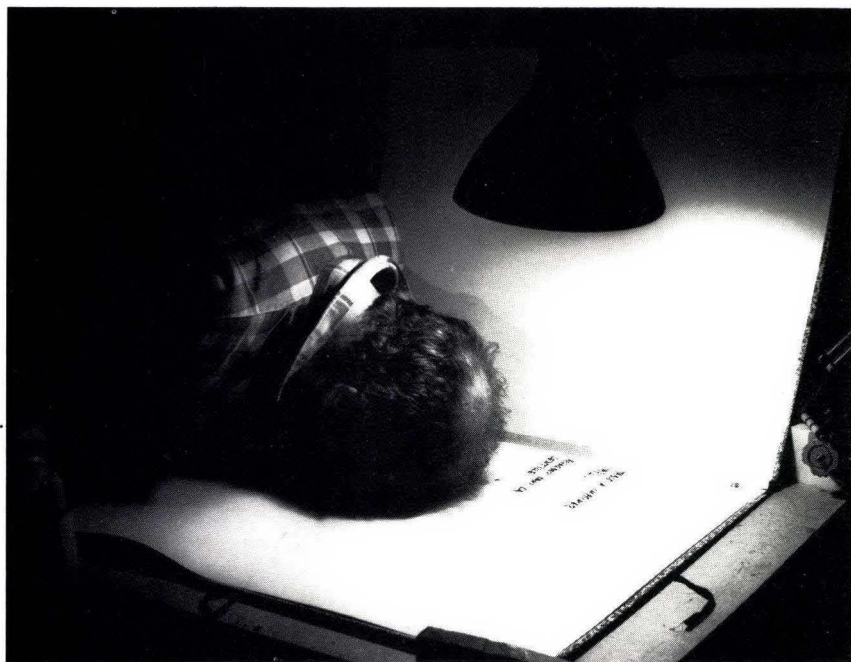
Jean Dupuy



PRINTING TABLE

DUPUY 1974

The spectators look through the lens of a periscope that appears to rise out of a white sheet of paper lying on a table which faces a mirror. The view, magnified 5 times, is the back of the spectator's head peering into the lens. The print is simply the paper marked by the accumulated sweat of many, foreheads and noses of the spectators. The color of these prints is gold.



Jean Dupuy, *Printing Table*, 1974, mixed-media



Valery Gerlovina, *Bread Insects Community*, 1979-81, brown bread



Valery and Rimma Gerlovina, installation.

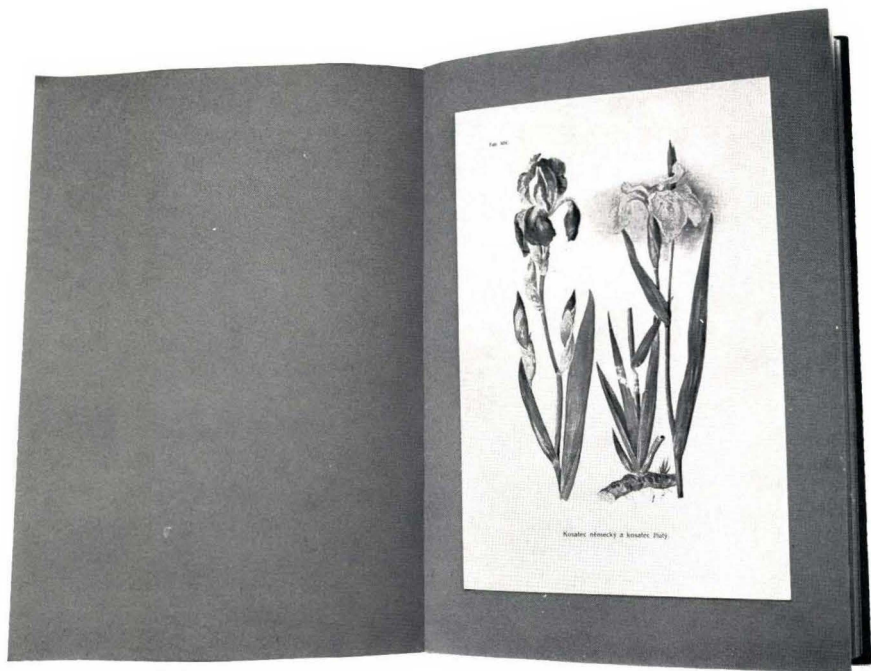
Valery & Rimma Gerlovin



Rimma and Valery Gerlovin, *Zoo Performance*, 1977, Moscow; from *Mirror Game*, book of performances

Since 1974 she has been making objects: labeled boxes in the form of cubes, which open to reveal further information inside. Every cube is a metaphor and represents various conceptional units (politic, space, man, etc.) The cubes combine the absurd simplicity of a child's game with the categorical thinking of adults. Currently she is making not only cubes, but interchangeable play-poems from the boxes.

He makes objects using bread, mechanical building sets, earth, toys (series "Mechanical Herbarium, animals and plants"). "Bread Herbarium" series is a mythological history of a bread tree and the insects that live on it. This fantastic environment is made from brown bread.



"Project for Flowers"



"Touch Activity"

POLOKOULÍ

30

(č Lambertova)



"Natural: Aesthetic Reservation"

Zpra
Nákladem Edv

Carla Liss

I came into contact with FLUXUS through George Maciunas whom I met in NY in 1968. In '69 I did the SacramentFlux Kit. In '72 George and I travelled around the Greek Islands looking to purchase land for FLUXUS. However, on arriving we learned that at that time it was almost impossible for a foreigner to purchase Greek land. Out of that trip came my Flux Island Souvenir Kit and Flux Travel Kit.

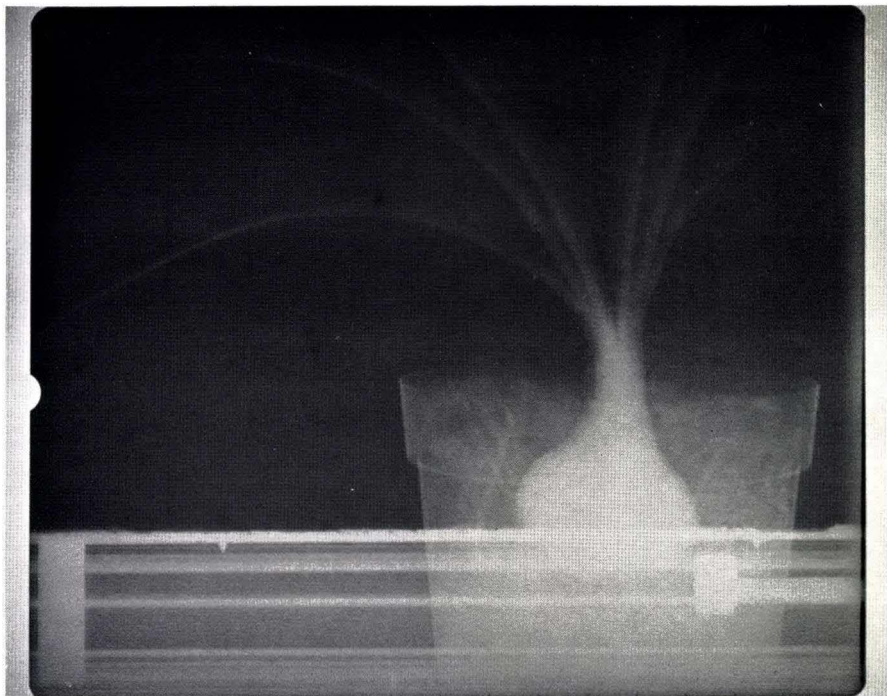
As I encountered FLUXUS some years after its period of greatest activity, FLUXUS to me was always primarily about my friendship with George and our shared sensibility. Fluxartists would agree that work published by FLUXUS implies a collaboration between the artist and Maciunas. I always regarded my FLUXUS activities as corollaries to and sketches for my larger pieces. As George said in one of his last interviews, "FLUXUS is about jokes."



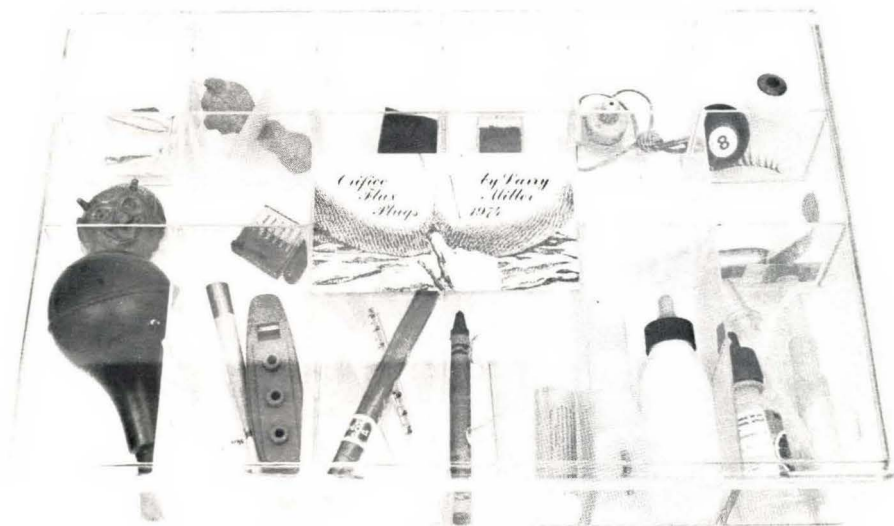
Carla Liss, *Fern Creek*, from 30 × 12, 1977, (detail) box, 9 × 7 × 2 in. Collection Jonas Mekas.



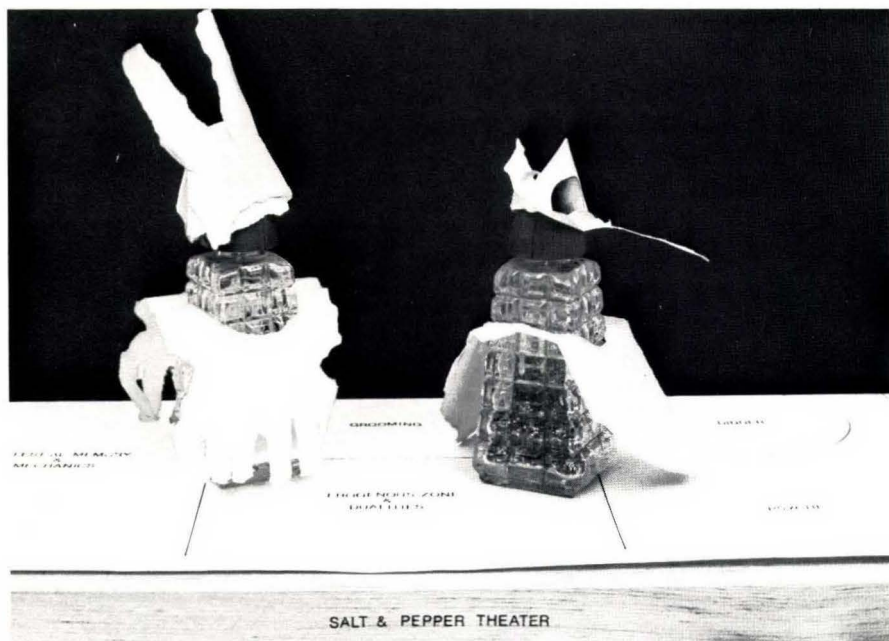
Carla Liss, *Sally's Stream*, from 30 × 12, 1977, box 9 × 7 × 2 in.



Carla Liss, *Plant*, from *Window Series*; *Secrets of Three Mile Island*, 1980, X-ray, 14 × 17 in.



Larry Miller, *Orifice Flux Plugs*, 1974, Fluxbox (Plexiglas box with objects). Photo: Anne Turyn.



Larry Miller, *Salt and Pepper Theatre*, 1975, mixed-media. Photo: Anne Turyn

Larry V. Miller

re his classification as "Young Fluxus"

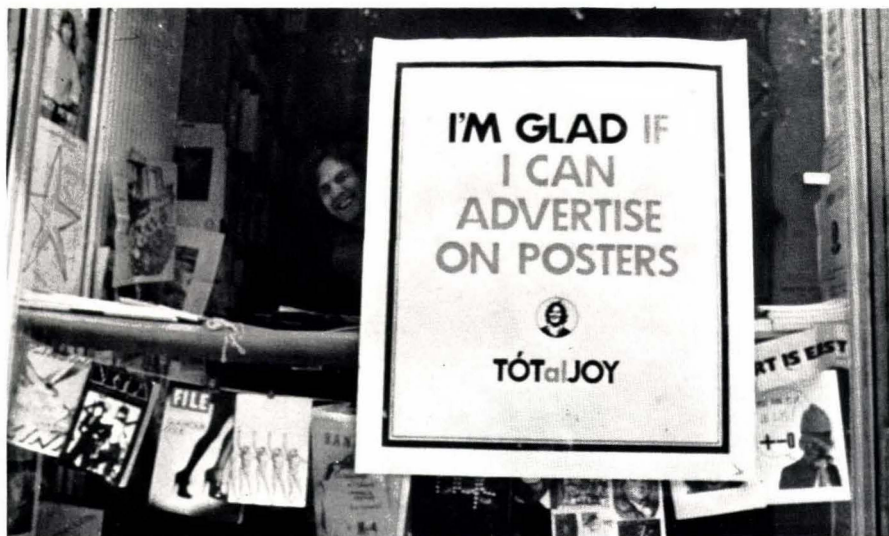
"Nobody seemed to care what we were going to call it... If you ask people, 'Are you Fluxus?' they will probably just laugh at you. It's more like Zen than Dada. If you ask a Zen monk, 'Are you Zen?' he will give you some odd answer, like hitting you on the head with a stick."

George Maciunas, video interview by Larry Miller 3/24/78

© LM 1982



Larry Miller, *Remote Music*, 1976, concert performance at the Kitchen, New York; earlier version in *Flux Harpsichord Concert*, Berlin. Photo: Lisa Kahane



Both Endre Tot, *TÓTAljoys*, 1976, performance situation

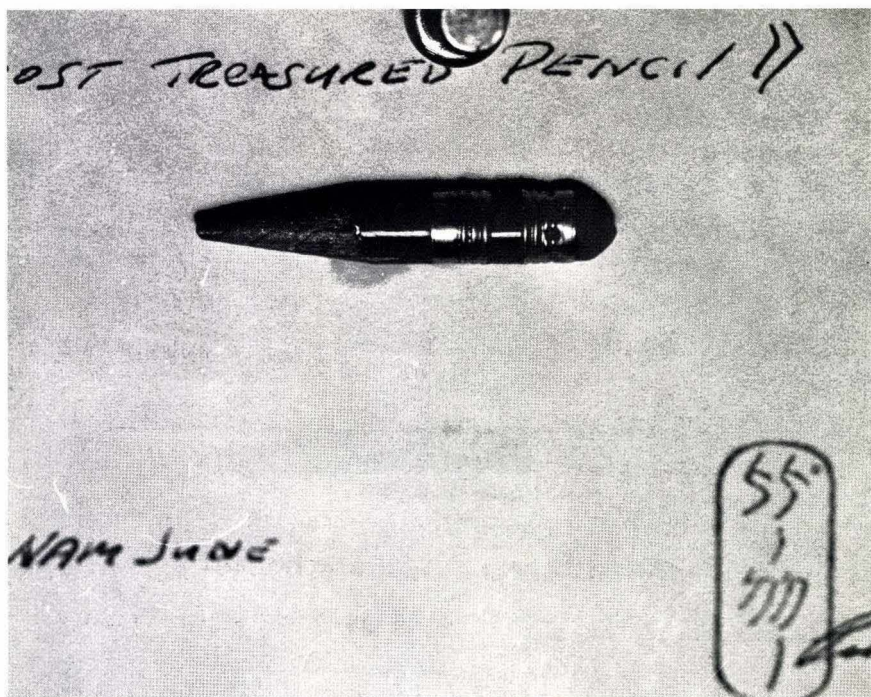
Endre Tot

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Peter van Riper



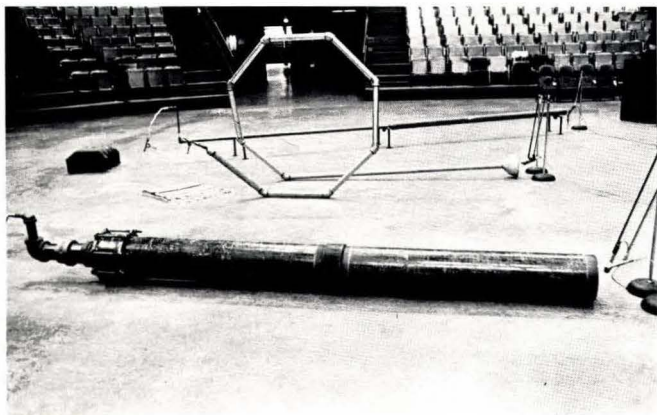
Peter van Riper, *Paper Piece*, performance. Photo: Philip Galgiani



Peter van Riper, *Most Treasured Pencil (for Nam June Paik)*, mixed-media



Peter van Riper, *Flux Tour: Soho Curb Sites*, 1976, performance, New York



Yoshimasa Wada, *Earth Horns and Electronic Drones*, 1974, installation view of instruments, Nassau Coliseum, Long Island. Photo: Seiji Kakizaki



Yoshimasa Wada, *Small Night Music in a Fog*, 1976, performance, The Kitchen. Photo: Johan Elbers

Yoshimasa Wada



Yoshimasa Wada, *Lament for the Rise and Fall of the Elephantine Crocodile*, 1981, mixed-media instrument. Photo: Marilyn Bogerd

SELECTED EXHIBITIONS & ARTIST BIBLIOGRAPHIES *

JOHN ARMLEDER

Born 1948, Geneva, Switzerland

Studied at the Ecole des Beaux-Arts, Geneva

Selected Exhibitions

- 1969 Groupe Ecart, Geneva
- 1973 "Groupe Ecart," VIII Biennale de Paris, Paris
Rainbows in Heaven, Palais de l'Athénée, Geneva [solo]
- 1974 *John Armleder/Gérald Minkoff*, Palais de l'Athénée, Geneva
- 1975 Camden Arts Centre, London
Galerie Gaëtan, Carouge-Geneve
IX Biennale de Paris, Paris
- 1976 *Artistes genevois*, Helmhaus Zürich
Six artistes genevois contemporains; Six expositions, Palais de l'Athénée
- 1977 *John Armleder: Here Comes My Face*, Galerie Marika Malacorda, Geneva
20 jeunes artistes suisses, Bogota
- 1978 *Groupe Ecart*, Galerie Marika Malacorda, Geneva
- 1978-1979 *Le dessin en Suisse, la nouvelle génération*, Musée Rath, Geneva
- 1980 C Space, New York
22 Artistas Suiços, Galeria Nacional de Arte Moderna Belém, Lisbon
Fluxus International & Company, Musée Rath, Geneva.
Organized by Ben Vautier
Perspektive '80, Art 11 '80, Basel
Premier étage, 12 wall artists rue Vignier, organized by Galerie Malacorda, Geneva
- 1980-1981 *John Armleder: 891 und weitere Stücke*, Kunstmuseum, Basel.
Catalogue

DON BOYD

Studied at Ohio State University, Columbus (B.F.A. 1956); Harvard University Graduate School of Education (M.A.T. 1961); and University of Iowa, Iowa City (M.F.A. 1966)

Selected Solo Exhibitions

- 1956 Music Faculty Offices, Ohio State University, Columbus
- 1958 Indian Rivers Players Theatre, Melbourne, Florida
- 1959 Cherry Plaza Hotel, Orlando, Fla.
- 1969 Kenyon College, Gambier, Ohio
- 1972 Zanesville Art Institute, Zanesville, Ohio

* Information included follows artist's own format

- 1980 Kent State University, Kent, Ohio
 University of Tulsa, Oklahoma [P] *
 University of Wisconsin, Eau Claire
 West Texas State University, Canyon

Selected Group Exhibitions

- 1962 *Boston Arts Festival*, Boston (also 1964)
 1966 *Iowa Sculptors*, Plunkett Gallery, Des Moines
Ninth Midwest Biennial, Joslyn Museum, Omaha
 1967 *Don Boyd and David Diao*, Kenyon Summer Theatre, Gambier, Ohio
 1968 *All-Ohio Annual*, Dayton Art Institute
Butler 20th Annual, Youngstown, Ohio (also 22nd, 1970)
 1971 *Fourth Annual Blossom Sculpture Invitational*, Kent, Ohio (also 6th, 1973)
 1974 *Lowland Invitational*, Gibbes Museum, Charlestown, S.C.
 1975 *Regional Invitational*, University of South Dakota, Vermillion
 1976 *Northwest Biennial III*, Memorial Art Center, Brookings, S.D. Cat. by Joseph Stuart
Art in the Mail, Manawatu Art Gallery, New Zealand
Biennale of Sydney, Sydney, Australia
Venice Biennale [Ecart Gallery exhibition], Venice, Italy
 1979 *Art as Social Paradigm*, Berry College, Mt. Berry, GA.
 1980 *Mail Art Flow System*, Fine Arts Ltd. Gallery, Broken Arrow, Okla.
 1981 *Buried Art*, Interface, Tulsa, Okla.

Bibliography

- Friedman, Ken "Parallels between the Lives and Work of Joseph Beuys and Don Boyd," *National Arts Guide* vol. 2, no. 2 (March/April 1980), pp. 2-3.
 Kravetz, Susan, in *Harvard Graduate School of Education Association Bulletin* vol. 13, no. 4 (Summer 1969), p. 36.
 Stevens, R. "Review of Boyd sculpture," *La Revue moderne*, 1 January, 1963, pp. 18-19.

Artist's publications include many hand-made books, a column "About Art" for the *Mount Vernon [Ohio] News* (1967), and several video programs on art for South Carolina ETV (1975).

JEAN DUPUY

Born 1925, France. Lives in New York.

One Man Shows:

- 1982 A&M, New York
 1981 J. C. Reidel, Paris (also 1982)
 1978 Galerie Lemoine, Paris
 Marian Goodman Gallery, New York
 1974 112 Greene Street, New York

- 1972 Sonnabend Gallery, New York
- 1970 Galerie Sonnabend, Paris (also 1971)
- 1968 Galleria Toselli, Milano
- 1961 Galerie Facchetti, Paris

Group Shows—Objects:

- 1982 *Pastiche Show*, Grommet Gallery, New York
- 1981 *Soundings*, Neuberger Museum, S.U.N.Y., Purchase
- 1980 *Für Augen und Ohren*, Akademie der Künste, Berlin
Ecouter avec les Yeux, A.R.C. Paris
- 1976 *New York: Downtown Manhattan/Soho*, Berlin Festwochen,
Akademie der Künste, Berlin, catalog by Werner Duttman,
Ulrich Eckhardt, and others
- 1972 72/72, Grand Palais, Paris
- 1971 *Art & Technology*, Los Angeles County Museum of Art, Los
Angeles. Catalog by Maurice Tuchman and Jane Livingston
- 1968 *The Machine Show*, Museum of Modern Art, New York

I left architecture studies for painting. My first show was held in the Galerie Facchetti in 1961 in Paris. In 1967 I moved to New York and I was fortunate to show a piece of mine at M.O.M.A. in 1968, in *The Machine Show*. I taught for two years at the School of Visual Arts in New York. Then in 1973, by inviting artists of different reputations and generations, I stimulated a collective activity first in my loft in New York, through objects. During the following years I initiated a series of performances with limitations of time and space in various places in New York and in Europe. Over the last 8 years, for many of these projects I have received grants from N.E.A., N.Y.S.C.A., and from private funds.

I edited a book: *Collective Consciousness: Art/Performances in the 70s*, P.A.S. Publications, New York. A Book: *C.U.L.* A series of lecture/performances, Docks, Paris.

An article in *Tracks Magazine*, New York, winter 1976.

Interesting reviews and articles written about my work include: Robert Pincus-Witten, *Artforum*, May 1972; Laurie Anderson, *Artforum*, September 1973; Alan Moore, *Artforum*, October 1974; T. Lawson, *Art in America*, July/August 1978; P. I. Greene, *Collective Consciousness*; P. Frank, *Soho News*, December 5, 1974; E. DeAk, *Art Rite*, 1975; P. Frank, *Soho News*, March 19, 1976; J. Perrone, *Soho News*, December 8, 1977; B. Mahder, *Metro*, October 16, 1979; J. Dupuy, "Correspondance," *Le Monde*, October 30, 1979; P. Frank, *Voice*, April 24, 1978; B. Hayes, *Le Monde*, September 24, 1981.

RIMMA AND VALERY GERLOVIN

Rimma Gerlovin (born in Moscow, 1951)

Valery Gerlovin (born in Moscow, 1945)

Exhibitions (selected):

- 1977 La Biennale di Venezia, Italy
The Art Club of Washington, D.C.
The Herbert F. Johnson Museum of Art, Ithaca

- 1978 Museo del Municipio, Bellinzona, Switzerland
Pratt Manhattan Center, New York
Palazzo Reale, Torino, Italy
Settore arti vive, La Biennale di Venezia, Italy
- 1979 Museum Bochum Kunstsammlung, Germany
"Other Child Book," Remont Gallery, Warsaw, Poland
Galerie Nächst St. Stephan, Vienna, Austria
- 1980 Annual Avant-Garde Festival of New York
Art Gallery, University of Maryland
- 1981 Centre Culture de la Villette, France
Artgardenshow, Kassel, Germany
Many Mail-Art shows in Europe and in the USA including the 16th São Paulo Biennale
- 1982 "Transplantation of Russian Spirit," Franklin Furnace, N.Y. (curated)

Bibliography (selected):

Flash Art, n. 76-77, 1977; n. 80-81, 1978

Dodge & Hilton, *New Art from the USSR*, Acropolis Books LTD, Washington, 1977

Crispolti, Moncada, "La Nouva Arte Sovietica" in Marsilio, ed., *La Biennale di Venezia*, 1977

Marsilio, ed., *Il teatro no ellineato nei paesi dell'Est.*, 1977

L'Espresso, n. 10, 1977 and n. 11, 1977

M. Bentivoglio, "Materializzazione del linguaggio," *La Biennale di Venezia*, 1978

P. Spielmann, *20 Jahre unabhängige Kunst aus der Sowjetunion*, Druckhaus Shürmann & Klagges, Bochum, 1979

(Λ-JA:), Russian Art Revue in Eng. n. 1, 1979, Paris

Canal [Paris], Oktobre., n. 32, 1979

Projekt [Poland], n. 133, 6, 1979

Libération, 28 and 31 January 1980

Artforum, March 1980

Art in America, April 1980

Doc(k)s [Paris], No. 23, 1980

Opus International, No. 77, 1980

Echo Republicain, [France], 7 January 1981

J [IRI] H [YNEK] KOČMAN

Born 1947, Nove Mesto na Morave, Czechoslovakia

Studied at University of Veterinary Medicine, Brno

Lives in Brno, Czechoslovakia

Selected Solo Exhibitions

1966 Vysokoskolsky Klub, Brno

1968 Galerie Klubu A. Bryba, Brno Zamek, Bučovice, Czech.

- 1970 Galerie Mladych, Brno. Cat. by J. Valoch
 1971 Psi Klub, Brno
 Trias Klub, Brno
 1973 Stedelijk Museum, Amsterdam
 1978 Galerie Leaman, Dusseldorf
Rubber Stamp Works, Stempelplaats, Amsterdam
 17 Motylku, Malagalerie, Brno. Cat. by J. Valoch

Selected Group Exhibitions

- 1969 *MAX*, Dum umeni, Brno
 1971 *Arte de Sistemas I*, CAYC, Buenos Aires (also II, 1972)
International Visual Poetry, Bleeker Library, Albany, N.Y.
 1972 *Anatomie einer Sammlung*, 7. Produzenten Galerie, W. Berlin
Attention, Galerie Impact, Lausanne, Switzerland
Natura Morta International, Centro d'Arte, Salerno, Italy
 1973 *International Cyclopedia of Plans*, Anderson Gallery,
 Richmond, Va.
Omaha Flow Systems, Joslyn Art Museum, Omaha, Neb.
Mirror, Kaplona, Baltonboglar, Hungary
12th Premi International Dibux J. Miro, Barcelona, Spain
 1974 *Art et Communication Marginale*, Institut de l'environnement,
 Paris. Cat. by H. Fischer
Aspekten van de aktuelle Kunst, ICC, Antwerp
 1975 *Stempelkunst*, 't Hooght, Utrecht
 1976 *International Rubber Stamp Print Exhibition*, Art Center, San
 Francisco
Museum of Drawers, Museumsfoyer, Solothurn, Switzerland.
 Cat., Traveled
Small Press Festival, Galerie Konstakt, Antwerp
 1977 *Gestempte Kunst*, Galerie Schill, Lucerne
 1978 *International Miniature Textiles*, Savaria Muzeum, Szom-
 bathely, Hungary
Iceland Blue Show, Galleri Sudurgata, Reykjavik, Iceland
 1979 *Sprachen jenseits von Dichtung*, Westfälischer Kunstverein,
 Münster, West Germany
III. Triennale umelecke knizni vazby, Karlovy Vary, Czecho-
 slovakia
Oggi poesia domani, Biblioteca comunale, Finggi, Italy
 1980 *Drawing '80*, Peci Galeria, Pecs, Hungary
Schede, ICC, Antwerp
Von Aussehen der Wörter, Kunstmuseum, Hannover

Artist's Publications

Monography. Brno, 1973

Visual poetry in *Lotta Poetica*. Brescia, 1971

"Touch-Activity," in Klaus Groh, ed. *Aktuelle Kunst in Ost Europa*.
 Cologne, 1972

Bibliography

de Barneveld, A., ed. *Rubber No. 10*. Amsterdam: Stempelplaats,
 1978

- Friedman, Ken, "G. M. Gugelberger: the Stamp and Stamp Art," *Front* [San Francisco] 4, 1976
- Groh, K., ed, "Fünf osteuropäische Künstler," *Mitteilungen des Institut für moderne Kunst* [Nuremberg] 1, 1975
- Schwarzbauer, G.F., "Künstlerstempel," *Magazin Kunst* [Mainz] 3, 1974
- Valoch, Jiri, essay in Kocman. *My Activity 1965-73*. Brno, 1973
- , *JHK/1976-80*. Brno, 1980
- , "Media Stamp/ing," in *Problemi-reviva* [Ljubljana, Yugoslavia] st. 1/133, 1974
- , "Umelecke experimenty a promey knihy," *Literarnevedne studie...Brno: UJEP*, 1972
- , "Visuele poezie in Tsjechoslowakije," in *Historische Antologie visuele Poezie*. Brussels: Rijkscentrum Hoger Kunstonderwijs, 1976

CARLA LISS

Born 1948, Hollywood, Calif.

Studied at Sarah Lawrence College, University of Wisconsin, and Boston University Film School

Selected Exhibitions

- 1968 Film-Makers Cinémathèque, New York
- 1969 *Fluxus Show*, Whitechapel Gallery, London
Fluxus und Happening, Kölnischer Kunstverein, Cologne
- 1971 Robert Street Arts Lab, London
This is Not Here, Everson Museum, Syracuse
- 1973 *Dovecote*, Museum of Modern Art, Oxford
Festival of Independent Experimental Film, National Film Theatre and Institute for Contemporary Art, London
Gallery House, London
Travelling Fluxshoe, Blackburn Museum, England, Cat. by D. Mayor
- 1975 Anthology Film Archives, New York
- 1976 Civic Arts Gallery, Walnut Creek, Calif.
80 Langton Street, San Francisco
Lester Gallery, Inverness, Calif.
- 1977 *30 × 12*, The Kitchen, New York [installation]
- 1979 *Filmworks*, the Kitchen
- 1980 *Film as Installation*, the Clocktower, New York
Nightclub, Franklin Furnace, New York [V]
Rutgers University, New Brunswick, N.J.
Secrets of Three Mile Island, The Kitchen and Stefanotti Gallery, New York; 80 Langton Street, San Francisco; Galerie "A," Amsterdam
- 1981 *Transparent Matters*, P.S. 1, New York [solo]

Bibliography

Ruhé, Harry. *Fluxus, the most radical and experimental art movement of the sixties*. Amsterdam: Gallery "A," 1979

Articles have appeared in *Art and Artists* [London] "Fluxus Issue," October 1972 and "All Women Artists' Issue," October 1973; *Artes Visuales* [Mexico City] March 1980; *Artforum*, March 1980; *Fotographia*, March 1980; *Kunstforum*, February 1980; and *P.A.N. (Paranoids Anonymous Newsletter)*, 1976, 1978, 1979-80.

Artist's Publications

"Beauty and Strength," in Richard Milazzo, ed. *Beauty and Critique*. New York: Bruce Mussman Publishers, 1982.

essays in *Art and Artists*, "Fluxus Issue" and "All Women Artists Issue," which she also guest edited.

designed and edited P.A.N. 1976-1980

LARRY V. MILLER

Born in 1944, Marshall, Missouri.

Education: M.F.A. Rutgers University, New Jersey.

B.F.A. Southwest Missouri State College, Missouri

Lives and works in New York City.

Selected Exhibitions and Performances

- 1970 *Art in the Outside*, Caldwell College, New Jersey
One Man Show, Rutgers University, New Brunswick, N.J.
One Man Show, Billy Apple Gallery, New York
- 1971 112 Greene Street Gallery, New York
Florida Technological University, Orlando, Florida
- 1972 *Communications*, Inhibidress Gallery, Sydney, Australia
Avant-Garde Festival, South Street Seaport, New York
- 1973 *Drawings and Paintings by Bowery Men*, Metropolitan Jr. Museum of Art, New York [coordinator]
112 Greene Street Gallery, New York (also 1974, 1976)
One Man Show, 112 Greene Street Gallery, New York
- 1974 *Avant-Garde Festival*, Grand Central Station, New York
- 1975 *Flux-Harpsichord*, Anthology Film Archives, New York
"Visual Aid for the Needy" Film Festival, New York [P]
Centennial Art Exhibition, Bangor, Pennsylvania, with Robert Watts
Language and Structure, Kensington Art Center, Toronto;
George Washington University, D.C.
Group Show organized by Lutze, Fine Arts Building, New York
Avant-Garde Festival, Shea Stadium, New York
An Advertisement, Anthology Film Archives, New York
- 1976 'A', Flux Show, Amsterdam, Netherlands
Fluxus Timepieces, The Clocktower, New York [P/V]

- M. L. D'Arc Gallery, New York
New York: Downtown Manhattan/Soho, Berliner Festwochen, Akademie der Kunst, Berlin. Cat. by Werner Duttman, Ulrich Eckhardt, and others
Flux-Harpsichord; Flux Labyrinth; The Suitcase: Part II, Akademie der Kunst, Berlin
Flux-Tour of Soho Galleries, New York [P]
Louisiana Museum, Copenhagen, Denmark
Sleep Machine, Grommet Art Theatre, New York [P]
Artist's Propoganda, MCTV, New York
- 1977 *Open to New Ideas: In Honor of Jimmy Carter*, Georgia Museum of Art, Athens, Georgia
Notebook, Workbook, Scripts and Scores, Franklin Furnace, New York
Dream Machine, Special Projects, P.S. 1, Long Island City
C'mon America, Franklin Furnace, New York [P]
Trinity, 42 Walker, New York City, performance with Tim Burns and Lindzee Smith
- 1978 *Audio Art*, Artists Space, New York
Target, P.S. 1, Long Island City
Flux-Cabaret, New York
Jim the Wonder Dog, video production, Missouri Valley College cable broadcast, Marshall, Missouri, and JWD Memorial, Missouri State Senate, Jefferson City
3 Mercer Street, New York
Franklin Furnace Benefit Exhibition, New York (also 1979)
- 1979 *The Chart*, video interview with George Maciunas
Flux-Concert: 33 short works by Fluxus artists, 1959-1979, organized by Miller and Ken Friedman, The Kitchen, New York
International Encounter on Video, National School of Communication, Mexico City; Center of Art and Communication, Buenos Aires
- 1980 *Dirty Pictures*, by Carolee Schneemann, The Collective, New York
C.U.L., performance evening by Jean Dupuy, text from George Maciunas, La Maison Francaise, Columbia University, New York
Discourse on All and Everything, Part I, The Kitchen, New York
Eclipse, Franklin Furnace, New York
- 1981 *Incident at Horse Creek*, directed by Carter Lord, Horse Creek Productions, Florida, 35 mm. film (Leading role in feature film)
Alternatives in Retrospect, The New Museum. Cat. essay by Mary Delahoyd
Mom Art, CBS Cable national broadcast [V]
- 1982 *Accord*, de Appel, Amsterdam, Holland; broadcast, Radio Amsterdam

Books

Brentano, Robyn and Mark Savvit, ed. *112 Workshop/112 Greene Street*, New York: New York University Press, 1981.

Selected Artist Publications

"Knives," *Documentary Photography Magazine*, [Sweden] 1982

"SURVEY: New York Art in the 70s," *Platten Magazine*, [Sweden] No. 4 (1979), pp. 2-11, 28-31, and cover

"Accord," *de Appel Bulletin*, [Amsterdam] November 1981 (score and notations)

"Quotes from George Maciunas Interview" in Jean Dupuy, ed., *C.U.L.* publication

ENDRE TOT

Born 1937, Sümeg, Hungary

Chronology

1970 Gives up painting

1971 Contacts with East European and Western avant-garde artists

1973 *Travelling Fluxshoe*, Blackburn Museum, England. Cat. by D. Mayor

1974 Solo exhibition, Fluxus West, toured California
Art et Communication Marginale, Institut de l'environnement, Paris. Cat. by H. Fischer
Artists' Stamps and Stamp Images, Simon Fraser Gallery, Burnaby, Canada. Cat.
Exhibition at Galerie Ecart, Geneva

1975 Retrospective at the Israel Museum, Jerusalem.

1976 *The Artist and the Photograph*, Israel Museum, Jerusalem. Cat.
Artists' Books, Institute for Contemporary Art, London
Rainproof Ideas 1971-75, Galerie Baecker, Bochum

1978 *L'Estampe Aujourd'hui 73-78*, Bibliotheque Nationale, Paris. Cat.
Acht Kunstler stellen sich vor, DAADgalerie, Berlin
Artists' Books, *Centolibri d'artistes cento*, Palazzo Strozzi, Florence

1979 Solo at Galerie René Block, Berlin
Testuale—le parole e le imagini, Rotonda di via Besana, Milan. Cat. by F. Caroli and L. Caramel
Ben Vautier: Hotel Room Event, Studiogalerie M. Steiner, Berlin

1980 Solos at Galerie Magers, Bonn and Galerie Oez Mogiel, The Hague, Netherlands

Bibliography

de Rook, G. J. *Visual Poetry Anthology*. Utrecht, 1975

Flash Art [Milan] nos. 48-49, 1974

- Groh, K., ed. *Aktuelle Kunst in Osteuropa*. Cologne: Dumont Buchverlag, 1972
- , "Fünf osteuropäische Künstler," *Mitteilungen des Institutes für moderne Kunst* [Nuremberg] 1, 1975
- Guest, T. and Germano Celant. *Books by Artists*. Toronto: Art Metropole, 1981
- Honisch, D., "Neue ungarische Avantgarde," *Kunstmagazine* [Mainz] 1, 1977
- Neusüss, F.M., ed. *Fotografie als Kunst—Kunst als Fotografie*. Cologne: Dumont Buchverlag, 1979
- Oliva, Achille Bonito. *Europe/America: the Different Avant-Gardes*. Milan: Deco Press, 1976
- Poinsot, J.M., ed. *Mail Art—Communication à Distance—Concept*. Paris: Cedic, 1971
- Sandberg, W., ed. *An Annual of New Art and Artists 73-74*. Cologne: Dumont Buchverlag, 1974

PETER VAN RIPER

Born Detroit, Michigan, 1948.

Studied at University of North Carolina, Chapel Hill (B.A., Far Eastern History and Art History 1965); Kokusai Gakuya Kai Graduate Language School, International Students Institute, Tokyo, 1966; Tokyo University, Japan (M.A. 1967); University of Michigan, Ann Arbor, 1968.

Selected Solo Exhibitions and Performances

- 1968-
- 1970 Editions Gallery, Ann Arbor, Michigan
- 1970 *Wire Sound*, broadcast KPFA radio, Los Angeles
- 1971-
- 1972 *Change*, Electron Optics Laboratory, Tokyo [V,P]
- 1974 *Chance, Change, and Itness*, American Center, Tokyo; traveled through Japan [P]
Upstairs Gallery, San Francisco (and regularly thereafter)
- 1975 *It, The Kitchen*, New York [V,P]
The Simple Existence of Any One Thing, Everson Museum of Art, Syracuse
- 1977 *Views*, P.S. 1, New York; artist publication
The Shop, New York
This, The Kitchen, New York [V,P]
- 1977-
- 1978 Music performance: *The Shop, The Kitchen, and Experimental Intermedia* Foundation, New York
- 1978 *Health to Listening*, Ear Inn, New York
Modern Art Agency, Lucio Amelia Gallery, Naples [P]
Performance tour through Italy
- 1979 *New Music/New Visuals*, 537 Broadway, New York [P]

- Soker/Kaseman Gallery, San Francisco [P]
 Washington Project for the Arts, Washington, D.C.
 Performance tour through Central Europe [with S. Forti]
- 1980 London Music Collective [P]
Dream Music, Site, Inc., San Francisco, Calif. [incl. concert]
 European performance tour, Italy and Germany
- 1981 *Indian Circle*, American Indian Community Gallery, New York [incl. P]
- 1982 *Bright and Clear*, Museum of Holography, New York [P]
 Performance tour: Iceland, Liège, Ghent
- Selected Group Exhibitions and Performances*
- 1967 Once Group, Ann Arbor, Michigan [P]
- 1968 *Sound, Light, and Air*, Cranbrook Museum of Art, Bloomfield Hills, Michigan
- 1968-
 1970 Editions Gallery, Ann Arbor
- 1969 Second Fluxus Cooperative: *Body Food*, 80 Wooster Street; *John, Yoko, and Fluxus*, and *Fluxus Mass*, Devours Chapel, Rutgers University [P]
- 1971 Ann Halprin Dance Workshop, San Francisco, California Institute of the Arts, Valencia
Duchamp Festival, organized by Barbara Rose and Moira Roth, University of California, Valencia
 University of California, San Diego [with Alison Knowles]
- 1972 *Evening of Gutai Performance*, Artasia Art Festival, Ventura, California
Shoe Piece with Alison Knowles, Yoshimasa Wada, and A-Yo, [Memorial to Ken Dewey], Dewey Estate, New Jersey
- 1973 *An Evening of Performances*, Cal Arts
 Rene Block Gallery, West Berlin [V]
- 1973-
 1974 *Circuit*, organized by Richard Simmons, Everson Museum of Art, Syracuse, N.Y.
- 1974 *Change Sound*, in *Collection from the Full Moon*, organized by Alison Knowles, de Apple, Amsterdam [P]
Projekt: Kunst bleibt Kunst, Kunstverein, Cologne. Cat.
 SOSLO (South of the Slot Space), San Francisco, [with Forti, P]
 University Art Museum, Berkeley, [with Forti, P]
Video Mandala, organized by Nam Jane Paik, Museum of Modern Art, New York
- 1975 *Holography 75, the First Decade*, International Center of Photography, New York. Cat. by Rosemary Jackson
Southland Video Anthology I, Long Beach Museum of Art, California. Cat. by David Ross
12th Annual Avant-Garde Festival, Floyd Bennet Field, New York

- Performance tour with Simone Forti: 80 Langton Street, San Francisco; The Western Front, Vancouver, British Columbia; A Space, Toronto; Seibu Theatre, Tokyo; Artists Space, New York
- 1976 *Fluxus Free Tours*, "Soho Curb Sites," 80 Wooster Street, New York [P]
Fluxus Time Event, The Clocktower, New York [P]
Grommets Show, organized by Jean Dupuy, P.S. 1, New York Rooms, Fine Arts Building, New York
 Performances with Forti in New York, Seattle, San Francisco Museum
- 1977 *Artists' Sets and Costumes*, Philadelphia College of Art
Benefit for EAR Magazine, Washington Peace Church, New York
For You, Cast Iron Court Loft and St. Marks Church, New York [P]
- 1977-
- 1978 *Big Room*, performance tour with Forti: Amsterdam and Great Britain
- 1978 *Art on the Beach*, Creative Time, Inc., Battery Park, New York [P]
A Tower at P.S. 1, performance series organized by Jean Dupuy, P.S. 1, New York
Dream Music, Modern Art Agency, Lucio Amelio Gallery, Naples [incl. P]
Projects: Performance, with Forti, Summergarden, Museum of Modern Art, New York
 Whitney Museum of Art, Downtown Branch, [performance with Forti]
- 1979 *Estuary*, Forti group, Merce Cunningham Studio, New York [P]
Umi Aui Owe, with Forti, MOMA Summergarden, New York [P]
 European performance tour with Forti including C.C.A.P., Bordeaux; White Chapel Gallery, London
- 1980 *Jackdaw Songs*, with Forti, Washington Project for the Arts, D.C. [P]
 Performance tour with Forti: Aix-en-Provence, Saint Baume, France; Bari, Locorotondo, Italy
- 1981 Art Series Program, Kutztown State College, Pennsylvania
Crossovers, Just Above Midtown Gallery, New York [incl. P]
Indian Circle, with Eugenie Balcells, Hallwalls, Buffalo [P]

Artist Publications

- "On Scores," *EAR Magazine*, vol. 6, no. 4 (June/July/August 1981), p. 20
 in *Journal/LAICA* no. 22 (March-April 1979), pp. 15-16
 in *Benzene*, vol. 4, no. 1 (Winter 1982), pp. 14-15

Books

- Banes, Sally. *Terpsichore and Sneakers/Post-modern Dance*. Boston: Houghton-Mifflin, 1980
- Berner, Jeff *The Holography Book*. New York: Avon, 1980
- Forti, Simone. *Handbook in Motion*. Halifax: Nova Scotia College of Art and New York: New York University Press, 1974
- Kallard, T. *Laser Art and Optical Transforms*. New York, Optonsonic Press, 1979

Periodicals

- Forti, Simone, "Home Base," *Contact Quarterly* vol. 5, nos. 3 & 4 (Spring/Summer 1980), pp. 6-9
- Hayman, Richard, "Records," *EAR Magazine* vol. 5, no. 6 (June/July 1980)
- [Maciunas, George] "Fluxus Mass (Rutgers)," *ccV Tree* [Fluxus Magazine 8] 1970, unpagged
- Ohuri, Susan, ed. "Susan Ohori Show—Peter van Riper Guest," *EAR Magazine* vol. 3, no. 2 (March 1977), pp. 1-4
- "Review, *Sound to Movement*," *Cadence* vol. 7, no. 1 (January 1981)
- "Roundtable on New Music/New Dance," *EAR Magazine* vol. 7, no. 1 (December 1981-January 1982)
- Sandow, Gregory, "Private Worlds," *Village Voice*, April 17, 1981, p. 78
- Sommers, Pamela, "Simone Forti; Jackdaw Songs," *Drama Review* vol. 25, no. 2 (Summer 1981), pp. 124-26
- Yarkievich, Saul, "Simone Forti," *L'Avant-scène* [Post-modern dance issue] no. 2, pp. 27-35

YOSHIMASA WADA

Born 1943, Kyoto, Japan

Studied at Kyoto University of Fine Arts (B.A. 1967); with Shoji Miyazaki (1964-66); John Watts (1969-71); Pandit Pran Nath (1971-77); Kocherlakota Paramjyoti (1970-72); LaMonte Young (1971-79); and Ustad Moinuddin Dagar (1974-75).

Lives in New York.

Concerts & Performances

- 1972 Avant-Garde Festival, Seaport Museum, New York
- 1973 The Avant-Garde Festival, Grand Central Station, New York
- Fluxshoe*, Blackburn Museum. Traveled in England
- Four concerts with Nam June Paik and Charlotte Moorman, The Kitchen, New York
- Sum Time*, collaboration with Alison Knowles and Liz Phillips. Everson Museum of Art, Syracuse, New York
- 1974 *Earthhorns and Electronic Drones*, Everson Museum of Art, Syracuse.

- 1975 Anthology Film Archive, New York
Ideas at the Idea Warehouse, Institute for Art and Urban Resources, New York
Pipehorns 1975, Byrd Hoffman Foundation, New York
- 1976 *Song Facing a Wall*, Phil Niblock Studio, supported by Experimental Intermedia Foundation, New York
Small Night Music in a Fog, The Kitchen, New York
New York: Downtown Manhattan/Soho, Berliner Festwochen, Akademie der Kunst. Catalog by Werner Duttman, Ulrich Eckhardt, and others
- 1977 "Voice in galvanized enclosure," WBAI FM, New York
- 1978 P.S. 1, Auditorium, Long Island City, New York
Modal Improvisations for Male Voice, The Kitchen, New York
Galvanized Voice, Samaya Foundation, New York
An Adapted Bagpipe with Sympathy, Phil Niblock Studio, Supported by Experimental Intermedia Foundation, New York
Dry Pool Soundings, Media Study, Buffalo, New York
International Free Speech, 75 Warren Street, New York
Sound, Los Angeles Institute of Contemporary Art; P.S. 1, Long Island City, New York
- 1980 Akademie der Künste, Berlin, and Staatlichen Kunstakademie, Dusseldorf, West Germany
Lament for the Rise and Fall of the Elephantine Crocodile, performed at Santa Barbara National Guard Armory; 80 Langton Street, San Francisco; Center for Contemporary Music, Mills College Auditorium, Oakland, California; The Kitchen, New York; and "Festival D'automne à Paris", American Center, Paris
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