

Abstract

This project is a collection of scored works in the form of a response poem, a conversation across generations of artists and among bodies of work. The conversation takes place in an assembled composition of old and new event scores. By scoring contemporary art actions as if they were Fluxus event scores, artist Lisa Moren brings unscored art actions into the realm of Fluxus and intermedia, a gesture that walks the line between art and life. This project is titled as an homage to Takehisa Kosugi's Theater Music, the score to which reads: "Keep Walking Intently."

Visible Language 40.1
Moren, 28–45

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**Signatures, Music, Computers,
Paranoia, Smells, Danger &
the Sky**

LISA MOREN

The quotes and scores assembled in Keep Walking Intently: Scoring Contemporary Art Actions by Lisa Moren, which have been given graphic form by Margaret Re, are traces of a "movement" in the true sense of the term: Not an art movement with programs and manifestoes, but the sometimes slow and sometimes quick, sometimes precise and sometimes imprecise trajectory of certain ideas or impulses as they have passed from person to person in the course of the last 50 years or so. It is a type of movement that is perhaps best compared to Robert Fillou's Whispered Art History: Endlessly repetitive and pointless in terms of content but fascinating in terms of method, which is all about person-to-person contact. In this sense, this assembly of quotes and scores evoke not so much the history of Fluxus and its surroundings as the sentiment of the moment of their reception. They evoke the hushed excitement of the messenger, the immediate complicity established between the ones who are "getting it," the sense of an expansive yet still secretive network instigated by the "you too" and—a moment later—"who else?". It was a point of contact that was all about contact, reception and dissemination. What did it mean to be interpellated by Fluxus more than 20 years after the fact? Beyond the fact that we are obviously bound to misrecognize the forces that ground personal or generational fascinations, Moren's assembly suggests that Fluxus probably created different types of worlds for different types of words for different types of people. But above all it suggests a strong sense of continuity, an insistent theme that runs through these pieces like the steady drive of La Monte Young's Draw a straight line and fol-

low it. For, despite the diversity of approaches, the diversity of Fluxus futures, the assembly reads like a list of some of the favorite things of late modern dreamers: signatures, music, computers, paranoia, smells, danger, sky, tape recorders, gramophones, water, bodies, debris. It seems as if being interpellated by Fluxus means being interpellated by some of the most obvious yet also most elusive aspects of modernity. For this is not simply a list of romantic-sounding “things.” The items on this list indicate a preoccupation with wholly new forms of relationships or modes of action—the types of relationships produced by the indifferent noise and intensive materiality of media output rather than by the ordered formality of the arts. Being interpellated by Fluxus meant being called to a life within modern mediascapes. It meant being called not to a poetics of good form but to a hyper-awareness of small shifts with unpredictable implications: a world of events.

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I “*Sky Billboard*” used the sky as a gallery. In 1965, *Geoffrey Hendricks* placed clouds on a billboard at *Fifth Avenue and 42nd Street* for five months.

When I was a student the Fluxus and practicalist-poetry stuff was the cutting edge and it was a major influence on all of us. I studied film with Paul Sharits and sound with Yasunao Tome and Takahisa Kosugi, who are still 2 of my favorite artists.

Paul Demarinis,
San Francisco, California

UNTITLED (STRANGE BIRD)

Print birds and clouds on billboards in twenty locations in Los Angeles.

Felix Gonzalez-Torres, 1993

DANGER MUSIC NO. 29

Get a job for its own sake.

Dick Higgins, 1963

HAPPINESS

Fill out a job application at McDonalds. Work in the McDonalds kitchen. If you see someone you know, wink.

Laurie Anderson, 2001

ORANGE EVENT NO. 7

Eat an orange and at the same, listen attentively to sounds of chewing, of sucking, of swallowing and external sounds that may occur.

Bengt af Klintberg, 1963–1965

LEMON

1. Buy a large basket of lemons.
2. Place the lemons.
3. Throw the lemons.

Ken Friedman, 1966

TALKING POPCORN

Listen to popcorn and try to understand it. Do not assume the popcorn speaks English or any other language. Bronze its first words.

Nina Katchadourian, 2001

CALIFORNIA LEMON SINGS A SONG

Allow lemons to whisper a song. Use their acid as a battery.

Motomiya Kaoru, 2000

WHIP CREAM PIECE (LICK PIECE)

Cover shapely female with whipped cream. Lick.

Topping of chopped nuts and cherries is optional.

Ben Patterson, 1964

LICK AND LATHER

Lick a chocolate bust of yourself. Lather a soap bust of yourself.

Janine Antoni, 1993–1994

SOLO FOR WIND INSTRUMENTS

1. Any number of wind instruments are manufactured in chocolate, ice, or any similar meltable substance. Each is used by one performer.
2. Each performer selects one sound on his instrument and produces it off and on at any time, as slowly as possible, for as long as this is practical.
3. When all the instruments are melted or eaten, the performance is over.

Dick Higgins

FREE RANGE APPLIANCES

IN A LIGHT DILL SAUCE
Shine an ordinary flashlight on kitchen appliances, egg beaters, tea pots, etc. Shine until appliances move toward the light.

Rania Ho, 2000

FIVE EVENTS

eating with
between two breaths
sleep
wet hand
several words

George Brecht, 1961

**DANGER MUSIC NO. 15
(FOR THE DANCE)**

Work with butter and eggs for a time.

Dick Higgins, 1962

ACCOUNTINGS
Steel tokens,
soot, steel,
glass, wax heads,
live canaries.

Ann Hamilton, 1992

I can remember being bowled over by the unapologetically playfulness of a Robert Fillou show. My head was pretty much buzzing with ideas throughout that whole show, and there was something about his approach that also made me want to MAKE work. That show kind of put Fluxus on the radar for me.

Nina Katchadourian
New York, New York

EXHIBITIONS: MOLD

The hot summer is the best season. At various times one puts old pieces of bread into a number of bread boxes in gay colours. Let them stand with closed lids for some time. Now and then one checks how the mold is developing. At an interesting and beautiful phase, one makes an exhibition. Have a number for each box. Instead of sherry, serve vin rosé.

Bengt af Klintberg, 1963

CULTURE

Ask the participants to tell the last time they were out of breath. Ask them to speak into a substitutive petri dish. When the petri dish molds are interesting and beautiful, display them in an exhibition. You may make them interactive with a looping video of yourself holding your breath.

Tiffany Holmes, 2000

DUET FOR BRASS INSTRUMENTS

Rubber gloves are placed over bells of brass instruments and tucked inside. Two performers play duet while gloves emerge from instruments and expand. Variation may be performed using inflatable leg.

Joe Jones

WATASHI-CHAN

Make a dress or suit out of balloons. When you hear noise, feel the balloons inflate. (this is proof that you're living) When the world is silent feel the balloon deflate.

Tomoko Ueyama, 2000

AIR EVENT

Inflate a small rubber balloon in one deep breath and sign your name on the surface of the balloon. (this is your lung) You can buy the lungs of other performers at an auction.

Mieko Shiomi, 1964

Hi Red Center made suits out of balloons for performers on the streets of Tokyo in 1963 called "The 6th Mixer Plan."

I think, most singularly, event scores were prescient in the idea, now very commonplace in new media works, of generative and dynamic artworks whose experience is not fixed. I think of Fluxus' recipes for art, their event scores, and how these works really encouraged the idea of chance and the idea of art as the creation of charged circumstance where different levels of interactions and interventions can take place.

*Ingrid Bachmann
Montreal, Canada*

"Flux Tours" were public tours of curbs and public restrooms, etc. in SoHo performed by Nam June Paik in 1976.

TOUR GUIDE

Give tours of artist-related sites in lower Manhattan.

Christine Hill, 2000

TWO LONG PERFORMANCES

- i. Losing fifty pounds.
- ii. Gaining fifty pounds back again.

Dick Higgins, 1967

ONLY YOU

Copyright your genetic code.

Larry Miller, 1989

OMNIPRESENCE

Offer your flesh as a sculptural medium.

Orlan, 1993

GFP BUNNY

Contest the alleged supremacy of DNA.

Eduardo Kac, 2000

**DANGER MUSIC NO. 2
(SHAVE YOUR HEAD AS A CONCERT)**

Hat, Rags, Paper, Heave, Shave

Dick Higgins, 1961

AUDIENCE PIECE NO. 4

After the audience is seated, performers proceed to clean the theater very thoroughly: wash floor, vacuum chairs and curtains, white wash stage, change light bulbs, etc.

Ben Vautier, 1964

Fluxus, for me, put the "rules" for making work that could be "important" back into a larger context of creative inquiry. I think it seemed to many of us that these (Fluxus) artists were taking away a certain burden by using fresh, very human-scale gestures, which in retrospect were monumental, but had the grace not to seem so at the time.

Lee Boot
Baltimore, Maryland

THREE ROOM EVENTS

broom
sweeping
broom sweeping

George Brecht, 1961

SOLO FOR VIOLIN, VIOLA, CELLO OR CONTRABASS

polishing

George Brecht, 1962

LOVING CARE

Dip your hair with Loving
Care hair dye and mop the floor
with it.

Janine Antoni, 1993

LA DONNA DELINQUENTA

Clean a theater thoroughly
and wash the floors.
Paint the floors.
Pick up the linoleum and wash
the glue with lye.
Oil the floors with linseed oil.

*Lyne LaPointe
and Martha Fleming, 1988*

STREET CLEANING EVENT

Performers are dressed in white coats like the laboratory technicians.

They go to a selected location in the city. An area of a sidewalk is designated for the event. This area of sidewalk is cleaned very thoroughly with various devices not usually used in street cleaning, such as: dental tools, toothbrushes, steel wool, cotton balls with alcohol, cotton swabs, surgeon's sponges, tooth picks, linen napkins, etc.

Hi Red Center, 1964

EVENT FOR AN UNKNOWN PERSON

A love letter on a bicycle carrier.

Bengt af Klintberg, 1967

CANTO 6 (LETTER)

Open an empty envelope with both hands and talk loudly into it. Then close the envelope quickly and post it to anyone whom it may concern.

Bengt af Klintberg, 1965-1966

***In an "Alphabet Symphony"
Emmett Williams performed
26 gestures for each letter of
the alphabet in 1962.***

Fluxus influenced me before I knew what Fluxus was. The most important being the notion that anything, even the very tiny kernel of an unformed idea, can be considered art. Thus Chinese menus, paperclips, bottlecaps, string, and other off-neglected detritus of daily life are now collectibles worthy of display in traditional art venues.

Harley Spiller
New York, New York

**THRICE SEVEN XIX —
THE WIND**

A child shouts into the wind
And the wind
Plasters his words
all over his face.

Dick Higgins, 1969

LOOK

The performer looks at
an object (a piano, for instance)
in as many different ways
as possible.

Ben Vautier, 1964.

THE VISITORS GUIDE

Pay a public scribe
to write you a love letter.

Sophie Calle, 1996

HTML BALLET

Create body gestures
for HTML code.
Perform it as a ballet.
Better to perform it live
over the Internet.

Igor Stromajer, 2002

GIVER OF NAMES

Study an ordinary
object thoroughly.
Put it on a pedestal
and give it a name.
Make a machine that
will do this for you.

David Rokeby, 1997

PROPOSITION VII

Study an object thoroughly;
one with which you are already familiar.
Present your observations as
a performance.

Alison Knowles, 1965

NUMER PIECE I

Count all the words in the book
instead of reading them.

Yoko Ono, 1961

INSTANT ASCII CAMERA

At a grand terminal offer
instant snapshots similar
to passport photos.
Instead of a photo, give
clients a receipt with
their image in ASCII.

Vuc Cosic, 1999

SCHOLARSHIP

I would like to build a room so that the more you put in it the emptier it becomes.

Dick Higgins, 1967

1000 HOURS OF STARING

Stare at a piece of paper for 1000 hours.

Tom Friedman, 1992-1997

BLIND DRAWING (THE SUBWAY DRAWINGS)

Take a seat on the subway.
Place a sketchpad on lap.
Hold a pencil in each hand.
Allow the pencils to skim the paper surface according to the movements of the train.

William Anastasi, 1988

LINE PIECE

Draw a line. Erase a line.

Yoko Ono, 1964

TO DRAW A LINE

Walk on a tight rope.
Fall.

Janine Antoni, 2003

PIANO ACTIVITIES**(PIECE FOR MANY PIANISTS)**

The players choose from the following roles:

A role may be changed in the course of the piece, but generally two roles will not be assumed simultaneously by one player.

Not all roles need at all times to be filled.

In fact there are times when a definite limitation should be imposed.

Keyboard Player(s): plays in the orthodox manner, or another manner appropriate or possible.

Pedal Player: crouches underneath to control the pedals, or manipulates dampers by hand.

Players on other parts of piano:

1. mute strings with fingers and hand. Strike or damp (fingers and hand only).
2. pluck or tap with fingers (flesh and nails), knuckles, or with piecetrum (any material).
3. scratch or rub with fingers (flesh, nails), or cloth, sandpaper, sticks, glass, metal, rubber.
4. drop objects on strings, or other parts of piano, draw chains or bells across strings.
5. act on strings with external objects (hammers, drum, sticks, whips).
6. strike soundboard, pins, lid, or drag various kinds of objects across them.
7. introduce preparations into the strings, lay material (silently) on them, move such objects to different places, or remove them.

INTERCOURSE — THE FILE CABINET PROJECT

Listen to cabinet drawers opening and closing.
Create a symphony of cabinets.
You may use the Internet.

Istvan Kantor, 2000.

EVENT FOR THE TWILIGHT

Steep a piano in the water of a pool.
Play some piece of F. Liszt on the piano.
Mieko Shiomi, 1963

The ephemeral nature of many Fluxus works helped me to realize the process was just as important as the physical outcome of a work of art. Also, I was always very struck by the way this process was documented and presented, borrowing from the language of a scientist or archivist.

Lynn Cazabon
Baltimore, Maryland

**TWENTY-FIVE ORANGE EVENTS
NO. 1 (FOR KERSTIN AURELL)**

Try to find out which musical instrument you would first connect with an orange. Play it, as long as you like. Or pretend to play it for the corresponding time.

Begt af Klinberg, 1963-1965

EDISON EFFECT

Edit a phonograph to play on clay pots. Listen to its music like some faintly remembered melody running through someone's head.

Paul Demarinas, 1989

8. bring objects producing their own noise in contact with parts of the piano (do not allow them to sound independently)

9. act in any way on underside of piano.

To all participants: Show restraint and extremity in both active and inactive aspects of your participation.

Be constant—exaggerate limitations.

Make diverse changes.

Continue surprises at their limit.

Be moderate as well.

Regard others. Ignore or relate to them.

Enhance and destroy or transform their actions.

Philip Corner (circa 1962)

THE CLOUD CLUB

Fill a Mason & Hamlin Symmetrigrand piano with concrete. Make sure the piano is made of mother-of-pearl, Honduras mahogany, lacewood, walnut, burl, Chilean laurel marqutal and sterling silver.

Matthew Barney, 2002

“Rope Record” was created by Robert Watts in 1969. A coiled rope record is played with various replacements for a needle: feather, wire, spring, etc.

TAPE PIECE I

Stone Piece
Tape the sound
of the stone aging.

Yoko Ono, 1963

TO TOUCH

Touch an old, gouged
wooden table.
Hear its faint whisperings.

Janet Cardiff, 1993

DANGER MUSIC NO. 14

From a magnetic tape with anything on it, remove a predetermined length of tape. Splice the ends of this length together to form a loop, then insert one side of the loop into a tape recorder, and hook the other side over an insulated nail, hook, pencil or other similar object, to hold the tape and to provide the minimum of slack needed for playing of the loop. Play the loop as long as useful.

Dick Higgins, 1962

Playing his cello while lying on his back in the streets of Prague, Milan Knížák performed his "Street Performances" in 1964.

"Variation for Double Bass" was formed in 1962 by Ben Patterson in Wuppertal.

MECHANICAL ORCHESTRA

Self-playing, motor-operated reeds, whistles, horns, violins, bells and gongs play predetermined, dynamically variable and continuous tones for a determined length of time.

Joe Jones

Milan Knížák created the series "Destroyed Music" during which he drew on, scratched, broke records and reassembled them.

OPERA INSTRUCTION

1. Select some objects which address themselves to your acoustic imagination.
2. Play with them according to a predetermined system.

Eric Andersen, 1961

TAPE FALL

A reel-to-reel tape player continually plays a recording of trickling water. The player is perched on top of a ladder with the tape cascading onto the ground to form a growing mound of magnetic tape.

Christian Marclay, 1989

Fluxus is influential to my work especially concerning audience participation in the poetical experience. Their attitude liberated art from the elitism of the artist's superior subjectivity. My favorite strategy is when they emulate the music score setup as a very open event proposal. Art is not the residue of the creative experience anymore, but its own circumstantial embodiment.

*Cyriaco Lopes Periera
Miami, Florida*

CELLO

Make a cello that tunes itself. Better yet, allow the cello to play autonomously when the viewer approaches it.

Beatriz de Costa, 2002

RECYCLED RECORDS

Break and re-assemble vinyl records. Play them on turntables.

Christian Marclay, 1980-1986

DRIP MUSIC

For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.

George Brecht, 1959

SOUTH NO. 2 (TO NAM JUNE PAIK)

Pronounce "south" for a duration of more than 15 minutes. Pause for breath is permitted but transition from pronunciation of one letter to another should be smooth and slow.

Takehisa Kosugi, 1965

Fluxus reminds me of two things:
 1) A friend was complaining, "I hate having to clean all the dust that collects on my window blinds!" and I said, "If they weren't there to collect that dust, it would just be somewhere else..."
 2) "Studying an apple all you want, you'll never know what an orange is."
 Doug Holden
 Baltimore, Maryland

STAR PIECE

The biggest star—Look at it while you like.
 The second biggest star—Obscure it with smoke of a cigarette.
 The third biggest star—Shoot it with a gun.
 The fourth biggest star—Hold a cat in your arms.
 The fifth biggest star—Look at it through a telescope.
 The sixth biggest star—When you find it, look at your watch.
 The seventh biggest star—Reflect it in the water of a glass and drink it.
 The eighth biggest star—Obscure it with flame of a candle.
 The ninth biggest star—Draw a deep breath.
 The tenth biggest star—Lie down and look at it through a loop in your fingers.
 The eleventh biggest star—Read a letter sent to you recently.

Mieko Shiomi, 1963

MOVING PIECE

Take a tape of the sound of the stars moving.
 Do not listen to the tape.
 Cut it out and give it to the people on the street.
 Or you may sell it for a moderate price.

Yoko Ono, 1963

N-CHA(N)T

Network intelligent computers so that they can gravitate toward a common language. Whisper to one of them on any subject. Listen to their conversation transition to that subject. Listen to the smooth gravitation toward one phrase. Listen to the network simultaneously chant in slow unison.

David Rokeby, 2001

SOUND SIGNATURES

Record several friends signing their name. Allow them to choose from marker, chalk, pencil, etc., and paper, slate or cardboard surface. Consider orchestrating signatures for specific instruments.

Robert Racine, 1992

LES RÉSEAUX 5: FROM BABEL

When you see the first star appear at dusk—place a looping microwave oven sound underneath it.
 When you see the second star—place the looping sound of a pager underneath it.
 When you see the third star—place the looping sound of a fax machine underneath it.
 When you see the fourth star—place the looping sound of a door bell underneath it.
 When you see the fifth star—place the sound of a looping telephone button underneath it.
 Repeat with each new star until a reverse map of the sky is made.
 Do this piece in an abandoned lot, or demolished building site, or somewhere that looks like the moon. When the constellation is complete, walk around the site to listen to its composition.

Jocelyn Robert, 1994

I “Dirty Water” by Ben Vautier
were bottles of dirty water sold
as perfume in 1962.

TAPE PIECE II

Room Piece

Take the sound of the room breathing

- 1) at dawn
- 2) in the morning
- 3) in the afternoon
- 4) in the evening
- 5) before dawn

Bottle the smell of the room
of that particular hour as well.

*Yoko Ono, 1963***LES SALLE DE NOEUDS II**Videotape the sound
of a dry river.Edit the video according
to the missing wave.

Émile Morin and

*Jocelyn Robert, 1999***DEMETER FRAGRANCE LIBRARY**

Bottle and sell one thousand every day scents
such as Dirt, Tomato, Funeral Home, Waffle, Steam
Room, Crust of Bread, Snow, etc.

*Christopher Brosius and Christopher Gable, 1993***ICE TRICK**

Pass a one pound piece of ice among the members of
the audience while playing a recording of fire sounds
or while having a real fire on stage. The piece ends
when the block of ice has melted.

*Lee Heflin***A MEETING OF FIRE AND ICE**

Project a film on a cube of ice.
When the ice melts the film is over.

*Suzy Sureck, 1997***MONOCHROME FOR YVES KLEIN, FLUXVERSION I**

Performer paints a movie screen with nonreflective black paint while a
favorite movie is being shown.

*Ben Vautier, 1963***EXHIBITIONS: ICE**

Some days after the break-up of ice, one can find large
ice sheets floating in the northern creeks of the lakes.
Lifted up in the air, these half-melted sheets will often
show extraordinary beauty. There are holes in most
of them, which makes it possible to hang them on dry
spruce branches.

Go up one morning and decorate the forest with ice
and let the opening start soon after. There should be a
number for each piece of ice. The opening guests are
served sherry.

*Bengt af Klintberg, 1965***ICICLE AND SNOW PIECES**

Sew, ice cubes in the North Pole.
Etch, the forest with spit.
Stain, the snow with burnt spruce branches.
Cage, a tree in a spiral of ice.
Melt, snowballs in the city.

Andy Goldsworthy, 1989-1995

WATER MUSIC

1. Give the water still form.
2. Let the water lose its still form.

Mieko Shiomi, 1964

TEA EVENT, FLUXVERSION 1

Distill tea in a still.

George Brecht, 1961

**THREE AQUEOUS EVENTS**

Ice
Water
Steam

George Brecht, 1961

HEAT TRANSFER EVENT

Glasses: one filled with ice water, one with boiling tea, one or more empty glasses. Liquids are transferred from glass to glass until the tea is cooled to drinking temperature.

Ken Friedman, 1970

VERBS

Performers enact different verbs from a book of verbs.

Ben Vautier, 1963

DRILLING A WELL FOR WATER

Drill a well for water.
Bottle the water.
Or, freeze the water
in the cooling unit of a museum.
Make the museum air
your signature.

Hugh Pockock, 2001

OASIS

Plant a garden in your mouth.
Water it.

Ene-Lüs Semper, 1999

BALTICA

Measure your tears in minutes
or hours.
Calculate your tears in milliliters
or liters.
Better yet, make a calculator
that will do it.
Put the calculator on the Internet
to count tears everywhere.

Igor Stromajer, 2001

Media art practice and media culture of the 1990's have been widely influenced by achievements made in previous decades such as conceptual art and Fluxus. I try to fill the gap with the influences of lucid, playful and subversive worldscapes created by Fluxus.

Darko Fritz
Zagreb, Croatia and
Amsterdam, Netherlands

SUITE VÉNITIENNE

Follow someone you just met.
Follow them to another city.
Follow them to another country.

Sophie Calle, 1980

My installation work has been greatly influenced by Fluxus attitudes especially a delight in spontaneity and humor. George Maciunas' claim that art "must be simple, amusing, unpretentious, concerned with insignificances" is particularly appropriate when standing in front of my work. Follow the Mouse where I replace a traditional input device with its namesake, a live mouse.

Tiffany Holmes
Chicago, Illinois

CHOICE

Performers use mirrors to show audience to itself.

Robert Bozzi, 1966

MIRROR PIECE

Stand on a sandy beach with your back to the sea. Hold a mirror in front of your face and look into it. Step back into the sea and enter the water.

Mieko Shiomi, 1963

SEVEN FOREST EVENTS NO. 6

Walk out of your house. Walk to the forest.

Walk into the forest.

Bengt af Klintberg, 1966

SLUMBER

Record your brainwaves while you sleep.

Janine Antoni, 1994

TELEMATIC DREAMING

Send your telepresence in a faraway bed where someone is presumably sleeping.

Paul Sermon, 1992

SLEEP PIECE

Attempt to go to sleep on stage while others are performing. If after 10 minutes you are still unable to sleep, stand up and yell "WHY WON'T YOU LET ME SLEEP!"

Jennifer Hong, 2003

SEE YOU IN YOUR DREAMS

Appear in another's dreams.

Larry Miller, 1977

MIRROR MIXER

Tell a computer intimate events of your life. Listen to the computer's response. You may use any software including speech recognition software.

Lisa Moren, 1999

TRANSFORMING MIRRORS

Use the computer to mirror the audience.

David Rokeby, 1998

FOREST WALK

Listen to a cemetery in Banff.

Janet Cardiff, 1991

My work was influenced by FLUXUS in terms of the concept. Reshaping and restructuring the level of art and society, image and intervention, was the most important.

Marina Grzinic
Ljubljana, Slovenia

TRACKS

Tracks left by:

a stone
clothes (left lying about, hanging up, on someone)
wood (in a tree, on the ground, on a hand, etc.)
rain
wind
an automobile (on us, on a road, etc.)
man (his foot, bare, shod, the tracks left by his activities, etc.)
thoughts (of man, thoughts themselves)
words (on paper, in mouths, etc.)
etc. etc.

We may observe tracks examine them, if possible photograph them, draw them, paint them, etc., or simply be aware of them.

Milan Knizak, 1971-1978

THEATRE MUSIC

Keep walking intently.

Takehisa Kosugi

EVENT SCORE

Arrange or discover an event.
Score and then realize it.

George Brecht, 1966

VARIOUS WALKS

Walk through the forest.
Walk on planks.
Walk through a library.
Walk through the Canadian Rocky Mountains.
Walk through the Villa Medici.
Walk through a Cathedral.
Listen to what is no longer there.

Janet Cardiff, 1991-2001

RAINING

Black highway painted black
Rain washes away

Paper men made in bare orchard branches
Rain washes away

Sheets of writing spread over a field
Rain washes away

Naked bodies painted gray
Rain washes away

Bare trees painted red
Rain washes away

Allan Kaprow
For Olga and
Billy Klüver
January 1965

KEEP WALKING INTENTLY

Contemporary art actions as if they were Fluxus event scores.

Lisa Moren, 2004