

Abstract

Twelve artists, active in various media, reflect on their relationship to Fluxus. Their comments reveal essential aspects of Fluxus that inspire their own work. The offerings are celebratory, ironic and questioning.

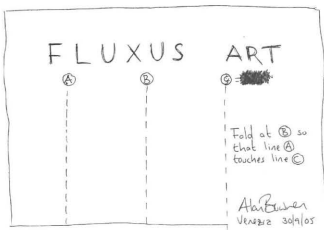
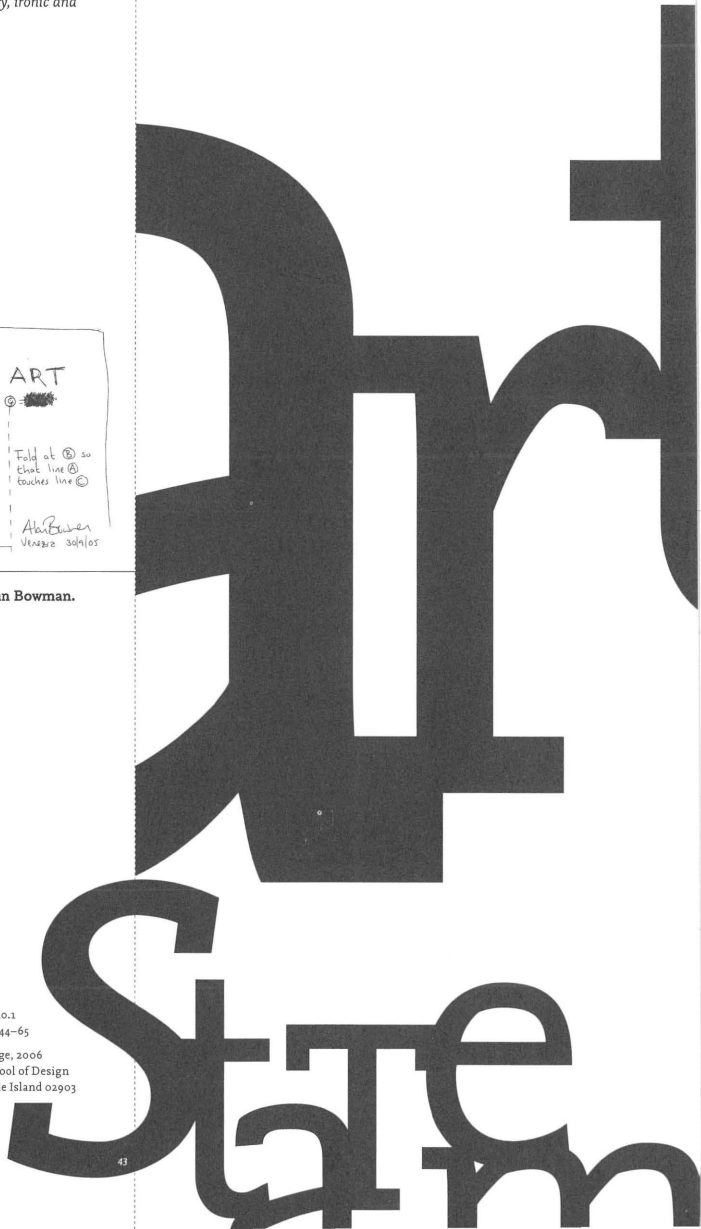


FIGURE 1 *Fluxart Diagram*, Alan Bowman.
By permission of the artist.

Visible Language 40.1
Various Authors, 44-65
©Visible Language, 2006
Rhode Island School of Design
Providence, Rhode Island 02903



Maciunas was not a native American is of secondary importance from my point of view). Another interesting aspect for me is the creation, with Fluxus, of a kind of thought network. The artists become molecules of a second level universe that consists in the sharing of some postulates. The Internet is, in some way, a new natural headquarters for Fluxus. It is easier for us today to think of a work of art that records an evolution through continuous (telematic) transits from artist to artist. But that was the practice also in the pre-internet era, through daily epistolary exchanges, between the ones who recognized in Fluxus a common basis for their work: let's think about how easy it is to find resemblances and correspondences between scores of different composers in the Fluxus repertory of the sixties: a musical thought networked.

As a member of the Fluxlist I can say that there is true collaboration between artists that goes far beyond the most utopian hopes of the 1968 revolution. Thanks to this family I have transformed my sentences into shared knowledge.

Last week Ken Friedman sent me one of his recent scores (2003), entitled Centre Piece, that simply recites: "Imagine a life. Live it." Now this is for me a new point of reference: the art not just as the observation of a disciplined action, but moreover as an event close to the aspirations of man, a way of improving our condition.

