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GILBERT
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LILA
SILVERMAN
FLUXUS
COLLECTION
FOUNDATION
488
GREENWICH
STREET
NEW
YORK
NY
10013
USA

TEL
212.925.4697
FAX
212.343.0661

JON
HENDRICKS
CURATOR

LAURIE
STEELINK
REGISTRAR

HOLOGY FILM ARCHIVES

Jonas Mekas
Anthology Film Archives
32 Second Ave.
New York, NY 10003

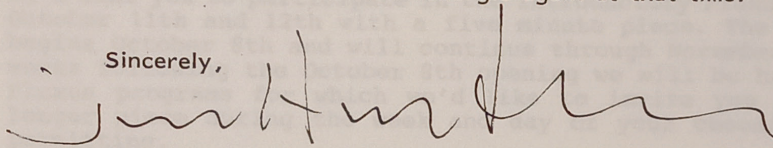
August 12, 1994

Dear Jonas,

Thank you very much for your letter of August 9th inviting me to participate in SEOUL - NEW YORK MULTIMEDIALE. I will be happy to help in some small ways as time permits, but I will not participate as a performer, as I basically stopped performing 10 or 15 years ago. It promises to be a lively and stimulating event, and I look forward to the opening at the Judson Church in October.

It will be nice to see Landsbergis again at that time.

Sincerely,



Jon Hendricks

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ANTHOLOGY FILM ARCHIVES

ANTHOLOGY FILM ARCHIVES • 32 SECOND AVENUE AT SECOND STREET • NEW YORK, NY 10003 • TEL 212/505-5181 • FAX 212/477-2714

August 9th, 1994

Mr. Jon Hendricks
488 Greenwich Street
New York, NY 10013

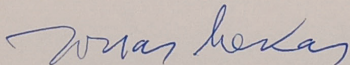
Dear Mr. Hendricks,

On behalf of myself, Nam June Paik and Anthology Film Archives, I'd like to invite you to be a part of a month long event, **Seoul - New York Multimediale** which is bringing together the Fluxus movement and the Korean avantgarde Art World.

We'd like you to participate in the Introductory Fluxus programs on October 11th and 12th with a five minute piece. The Multimediale begins October 8th and will continue through November 6th. In the weeks following the October 8th opening we will be having ongoing Fluxus programs for which we'd like to invite you to perform a longer piece during the week and day of your choosing, schedule permitting.

If you would like to be a part of the **Seoul - New York Multimediale**, please let us know by the soonest possible date, so we can discuss transportation and other practical arrangements. Do feel free to give me, Robert Haller or Emily Orr a call with any questions you might have. Thank you for your consideration.

Most cordially,



Jonas Mekas

JM:eo

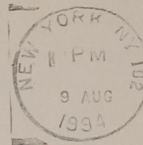
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ANTHOLOGY FILM ARCHIVES

32 SECOND AVENUE • NEW YORK, NY 10003

Mr. Jon Hendricks
488 Greenwich Street
New York, NY 10013



REGISTRAR

Laurie Stealink
Laurie Stealink

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212.343.0661

JON
HENDRICKS
CURATOR

LAURIE
STEELINK
REGISTRAR

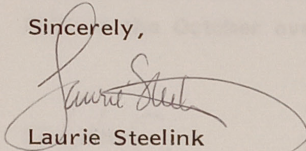
FXED
8/2/94

August 2, 1994

Dear Jonas,

Jon Hendricks is presently on vacation and asked me to forward
Carl Solway's fax to him on to you...maybe you can help him out.
Jon says, "Thanks".

Sincerely,



Laurie Steelink

Jonas Mekas
Anthology Film Archives
Fax. 212.477.2714

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FOUNDATION
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NEW
YORK
NY
10013
USA

TEL
212.925.4697
FAX
212.343.0661

JON
HENDRICKS
CURATOR

LAURIE
STEELINK
REGISTRAR

Carl Solway
Fax#513.621.6310

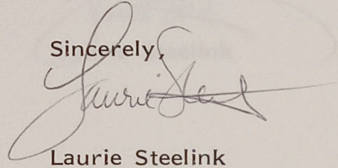
FAXED
8/2/94

August 2, 1994

Dear Carl Solway,

Jon Hendricks is currently on vacation and has asked me to fax your letter to Jonas Mekas at Anthology Film Archives, who is working with Paik on the October event. Jonas may be able to help you.

Sincerely,


Laurie Steelink

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AUG - 2 - 94 TUE 13:10 CARL SOLWAY GALLERY P. 01

Carl
Solway
Gallery



August 2, 1994

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Jon Hendricks
Fax: 212 343 0661

Dear Jon,

Nam June is pressing me about making a Fluxus portfolio for the October event.

I can't contact these people without their addresses and fax numbers, therefore I can not even begin. So I am coming to you for help. Do you have this information?

I enclose Paik's fax to me with his list.

Unless we get started immediately, I don't know how we'll ever get this done in time.

Thanks,

Carl Solway
Carl Solway

Member:
Art
Dealers
Association
Of
America

Berger 2,000 \$
 NW P 8,000 \$
 Pedro 2,000 \$ (chair)
 Bloch 7,000 \$ (?)
 Silverman 1,000 \$

confirming

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AUG 2-94 TUE 13:11 CARL SOLWAY GALLERY

P. 82

18/07 '94 13:27

+49 2641 201062 PAIK

501

this (1) we will also sell the sign the piano

where they live now.. but no geography or nationality should be printed in the headline.. this is just the convenience for the head count. scandinavian. klintberg, christiansen, andersen, ken friedman peters (of nikolai Kirke)

Karl ERIK Welin?

baltics

landbergis (he must do the print)

Dutch.. de ridder, wim schippers (Dutch thinks these two names essential.

france. Vautier, H Jean dupuy. (only guy from the Scandinavians)

Italy. Chiari, phillip corner. Gino, di MATTEO.

Germany, Takako, Patterson, Williams, Schmitt, Vostell.

Prague... Krizak, brecht

Oseka, Shiomō

N.y. Ayo, Henndrix, Ono, Kubota, Higgins, Knowles,

MacLow

Flyint, L. Young, L. Miller, Yoshi, Mekas, Paik

TO NE ~~L. Young~~

Kaprow

If Ntisch and Kuentler joins, I am very honoured.

Total are 38. but brecht, young, schmitt will most probably refuse.

34 are still manageable

Send this copy to John

name	where born	where lives
Paik	Seoul	New York
Corner	N.Y.	Reggio Emilia
Patterson	Pittsburg	Wiesbaden

ask his opinion

sponsors:

Benger	8.000 \$	confirm
NDP	8.000 \$	confirm
pedro	2.000 \$	(chiar)
Bloch	7.000 \$	(?)
S.I. Vanman	2.000 \$	(?)

be cut off at '69

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NEW
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NY
10013
USA

TEL
212.925.4697
FAX
212.343.0661

JON
HENDRICKS
CURATOR

LAURIE
STEELINK
REGISTRAR

FAXED
8/1/94

August 1, 1994

Dear Robert Haller,

Thank you for your fax of July 31st.

The following 3 pages are the addresses that Nam June Paik had requested and include more names than on your list. There are two names and addresses that we do not have that are on your list, Carl Erich Welin, and Frank Kuenstler. You will notice that we do not have telephone and fax numbers for several on the list. If there is any further questions you might have please contact us.

Sincerely,

Laurie Steelink

Robert Haller
Director
Anthology Film Archives
Fax#212.477.2714

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Eric Anderson
Roerholmegade 18, 4th
Copenhagen K
1352 Denmark
Tel. 011. 45. 33. 123. 940

Gino Di Maggio
Fondazione MUDIMA
Via Tadino 26
20124 Milano
Italy
Tel. 011. 39. 2. 29. 409633
Fax. 011. 39. 2. 29. 40. 47. 84

Jon Hendricks
488 Greenwich Street
New York, NY 10013
Tel. 212. 925. 4697
Fax. 212. 343. 0661

Ay-O
2-6-38 Matsuyama
Kioyse-Shi, Tokyo
Japan
Tel. 011. 81. 424. 921529
&

Willem de Ridder
Alexander Boers Str. 30
1071 KZ Amsterdam
Holland
Tel. 011. 31. 206. 792629

Dick Higgins
P.O. Box 27
Station Hill Road
Barrytown, NY 12507
Tel. 914. 758. 6488
Fax. 914. 758. 4416

110 Mercer Street
New York, NY 10012
Tel. 212. 966. 9889

Jean Dupuy
Vieux Pierrefeu
06910 Roquesteron
France
Tel. 93. 08. 56. 44

Allan Kaprow
1051 Arden Drive
Encinitas, CA 92024
Tel. 619. 943. 9418

George Brecht
Immermannstr. 34
5000 Koln 41
Germany

Henry Flynt
P.O. Box 174
Canal Street Station
New York, NY 10013
&

Bengt Af Klintberg
Vendevagen 13
S-181 31 Lidingo 9
Sweden
Tel. 011. 42. 2. 298. 061

Guiseppe Chiari
Via Chiarugi 12 50136
055 Firenze
Italy

349 West Broadway Apt. 11
New York, NY 10013
Tel. 212. 966. 7675

Milan Knizak
Podskalska 7
12800 Praha 2
Czech Republic

Henning Christiansen
Bakkehojgaard
DK-4792 Askeby Mon
Denmark

Ken Friedman
Box 7071 Homansbyen
N-0306 Oslo
Norway
Tel. 011. 42. 2. 699. 977

Alison Knowles
122 Spring Street
New York, NY 10012
Tel. 212. 226. 5703

Philip Corner
Via Tornara 1
Cavriago (Reggio Emilia)
Italy
Tel. 0522. 575. 780

Geoff Hendricks
486 Greenwich Street
New York, NY 10013
Tel. 212. 431. 8625
Fax. 212. 343. 0661

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Shigeko Kubota
110 Mercer Street
New York, NY 10012

&

Box 846
Canal Street Station
New York, NY 10013-0846

Tel. 212. 226. 5007

Vytautas Landsbergis
Traidenio 34
Vilnius 2001
Lithuania

Tel. 370. 2. 615680
Fax. 370. 2. 227875

Jackson Mac Low
42 North Moore Street
New York, NY 10013

Tel. 212. 226. 3346

Jonas Mekas
491 Broadway
New York, NY 10012

Tel. 212. 505. 5181

Larry Miller
107 West 28th Street
New York, NY 10001

Tel. 212. 239. 8112

Hermann Nitsch
Schloss Prinzenhof
Prinzenhof An Der Zaya N.O.
Austria

Tel. 025. 33. 380

Yoko Ono
Studio One
1 W. 72nd Street
New York, NY 10023

Tel. 212. 595. 2604
Fax. 212. 877. 0168

Nam June Paik
110 Mercer Street
New York, NY 10012

&

Box 846
Canal Street Station
New York, NY 10013-0846

&

Gorlitzer Str. 6
4040 Neuss
Germany

Tel. 212. 226. 5007
Fax. 212. 334. 0219

Ben Patterson
c/o 34 Seaman Ave. Apt. 3A
New York, NY 10034

Tel. 212. 567. 4881

&

c/o
Michael Berger
Harlekin Art
Wandersmannstrasse 39
6200 Wiesbaden-Erbenheim
Germany

Tel. 011. 49. 6. 11. 74. 001
Fax. 011. 49. 6. 11. 71. 1406

Knud Pedersen
Art Lending Library
Nikolagade 22
1068 Copenhagen

Tel. 011. 45. 33. 136. 970

Takako Saito
Bohlerweg 54
40549 Dusseldorf
Germany

Tel. 011. 49. 211. 50. 26. 74

Wim T. Schippers
O.Z. Achterburgwaal 192
Amsterdam
Holland

Tomas Schmit
Bleibstreustr. 3
D-1000 Berlin 12
Germany

Tel. 011. 49. 30. 312. 4649

Mieko Shiomi
Sakaguchi 1-24-38
Sakurai Mino
Osaka Japan

Tel. & Fax:
011. 81. 727. 21. 3639

Gilbert and Lila Silverman
4054 Cranbrook Court
Bloomfield Hills, MI 48301

Tel. 313. 353. 9200
Fax. 313. 353. 9481

Yasunao Tone
307 West Broadway
New York, NY 10013

Tel. 212. 966. 0945

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Ben Vautier
103 Route de Saint Pancrace
06100 Nice
France

Tel. 011. 33. 92. 09. 93. 07
Fax. 011. 33. 92. 09. 80. 33

Wolf Vostell
Geisebrechstr. 12
D-1000 Berlin 12
Germany

Tel. 011. 49. 30. 883. 8703

Yoshimasa Wada
110 Mercer Street
New York, NY 10012

Tel. 212. 431. 3552

Emmett Williams
Koblenzerstr. 17
D-10715 Berlin
Germany

Tel. & Fax: 011. 49. 30. 85. 3. 8124

La Monte Young and Marion Zazeela
P.O. Box 190
Canal Street Station
New York, NY 10013

Tel. 212. 925. 8270
Fax. 212. 226. 7802

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FROM : ANTHOLOGY FILM

PHONE NO. : 212 477 2714

Jul. 31 1994 03:24PM P01

ANTHOLOGY FILM ARCHIVES

ANTHOLOGY FILM ARCHIVES • 32 SECOND AVENUE AT SECOND STREET
NEW YORK, NY 10003 • TEL. 212/505-5181 • FAX 212/477-2714

July 31, 1994

John Hendricks
488 Greenwich Street
New York, NY 10013

tel 925 - 4697
fax 343 - 0661

Ref. Seoul-NYMIX: Anthology Multimediale # 1

Dear John,

Nam June and Jonas have asked me to inquire of you if you know the addresses, phone numbers, fax numbers of the following, and if you do, will you please fax them to my attention here at 212-477-2714. Nam June gave me just last names, but I was able to fill in most first names.

- ✓ Bengt Af Klintberg
- ✓ Henning Christiansen
- ✓ Eric Andersen
- ✓ Ken Friedman
- ? Carl Erich Welin
- ✓ ? Petersen (of Nikolai Kirke)
- ✓ Willem de Ridder
- ✓ Wim Schippers
- ✓ Ben Vautier
- ✓ H. Jean Dupuy
- ✓ ? Chiari
- ✓ Phillip Corner
- ✓ Takako Saito
- ✓ Ben Patterson
- ✓ Emmett Williams
- ✓ Tomas Schmit

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FROM : ANTHOLOGY FILM

PHONE NO. : 212 477 2714

Jul. 31 1994 03:25PM P02

Letter to Hendricks

p. 2

- ✓ Wolf Vostell
- ~~HA~~ ✓ Gino dei Maggio
- ✓ George Brecht
- ~~HA~~ ✓ Milan Knizak
- ✓ Mieko (Chieko) Shiomi
- ✓ Ayo
- ~~HA~~ ✓ John Hendricks (1)
- ✓ Yoko Ono (we have this)
- ✓ Shigeo Kubota (Nam June has this!)
- ✓ Dick Higgins
- ✓ Alison Knowles
- ✓ Jackson Mac Low
- ✓ Henry Flynt
- ✓ La Monte Young
- ✓ Larry Miller
- ✓ Yoshimasa Wada
- ✓ Jonas Mekas (we have this)
- ✓ Nam Jun Paik (we have this)
- ✓ Allan Kaprow
- ~~HA~~ ✓ Jasanao Tone
- ? → Frank Kuenstler

Sincerely yours,

Robert A. Haller
Director

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Basel ✓
 [Mrs. Arthur Koepckel]
~~Tut Kopcke & John~~
 Gillesager 246
 2560 Hvidovve
 Copenhagen, Denmark
 011-45-31-75-15-57

Basel ✓ →
 Marianne Filliou
~~Mr. Robert~~ Filliou
 Pouillac
 Peyzac LeMoustier
 24620 Les Eyzies
 FRANCE
 (011.33) 53-50 70 00

~~Basel ✓~~

Serge Oldenbourg
 2 Rue St. Gaetan
 06300 Nice
 France

93-62-33-63

Basel ✓
~~Frank ✓~~
 La Monte Young, Marian Zazeela
 P.O. Box 190
 Canal Street Station
 New York, NY 10013
 925-8270
 275 Church st -
 Bell # 2
 2/89
 def Franklin
 & White
 FAX
 226 7802

Basel ✓
~~Frank ✓~~
 Eric Andersen
 Roerholmegade 18, 4th
 Copenhagen K
 1352 DENMARK
 (011)-123.940
 011-45-33
 Kirsten Justesen
 011-45-3393
 33-34

Per Kirkeby
 Øregaards Alle 17
 DK-2900 Hellerup
 Copenhagen
 Denmark

Frank ✓ Hermann Nitsch ✓

Frank ✓
 x3 { ~~Bengt af Klumborg~~
 Henning ~~Christiansen~~
 Knud Pedersen

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Basel

Daniel spoerri

2/82

new #1190

~~011-41-~~
031-741-0457

switzerland

Schloss Schulhaus

~~CH 041 31 940457~~

CH 3182 VEBERSTORF
SWITZERLAND

in vich

~~CH 49 089 260 8350~~

London

KEN FRIEDMAN

Box 7071 HOMANSBYEN

N-0306 OSLO

NORWAY

011-47-2-699-977

Basel collective

Paris

Bengt Af Klintberg

Vendevagen 13

S- 181 31 Lidingo 9

Sweden

Jed Curtis
9 Rue Necker
1201 Geneva
Switzerland

Be
Logos
Nile

Tel. 41 22 31 44 68

"Your stop in Switzerland"

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John & Risé Cale

~~9 Barrow Street #8F~~
New York, NY 10014
212-807-6479

4 Greenwich News

[daughter Eden born ca. 1985]

William A. Canfield
1117 Milford St.
Houston, TX 77006
(713) 529-5509

Anna L. Canepa
431 West Broadway
N.Y., N.Y. 10012
(212) 925-3964

Anna Canepa Video Distribution, INC.
966-0246

John Cavanaugh Basel ✓
collective

Anthology Film Archives

32-34 2nd Ave.

New York, NY 10003

505-5181

Jonas Mekas - director
Francesco Gonzales - archivist

Rick Stanbury

Basel ✓
Park ✓

Ay-O
2-6-38 Matsuyama
Kioyse-Shi, Tokyo
Japan

81-0424-921529

110 Mercer Street
New York, NY 10012

966-9889

M. Jeff Berner
Box 503

Mill Valley, California
94941

1-415-388-9180

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Jean Dupuy & Olga Adorno
537 Broadway
N.Y.C. N.Y. 10012
966-0439

11/86 Vieux Pierrefeu
06910 Roquesteron
France
93.08.56.44

Paik ✓
→

Lette Eisenhauer
42 North Moore Street
New York, NY 10013

966-0940
215-252-0108

*no work in show
but subject of
Lette...*

Basel ✓
Paik ✓
L

Henry Flynt
P.O. Box 174
Canal Street Station
New York, NY 10013

966-7675

349 West Broadway
Apt. 11
New York, NY 10013

Jeanne-Claude
Christo ~~and Jeanne-Claude~~ Christo
48 Howard Street
New York, New York
966.4437 10013

Philip Corner
75 Leonard Street
N.Y.C. N.Y. 10013
925-8052

Basel ✓
Paik ✓
→

Via Tornara 1
CAVRIAGO (Reggio Emilia)
Italy 0522/575780

Walter de Maria
421 E. 6th Street
New York, NY 10009

473-5564
473-5575 ?(Eliz Turner)

Bob Grimes

*Basel
collective*

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Basel collective
Paink
Dick Higgins
P.O. Box 27
Station Hill Road
Barrytown, NY 12507

914-758-6488
~~914-758-4916~~ *9476 (PAK)*

mother:
c/o Doman, 3-D
1185 Park Avenue
New York, NY 10128
212-389-7633

914-758-0552
c/o Knowles
122 Spring Street
New York, NY 10013
226-5703

now 7/28
Bici [Forbes] *NYE FARRABAS*
175 W. 13th Street apt. 16H
N.Y.C. 10011
~~212-727-9291~~

7/91

45 Highland Street
Brattleboro, VT 05301
~~802-254-9658~~ or 802-257-5076
~~877-7537~~

Basel collective
Davi Det Hompson
Box 7035
Richmond, VA 23221

804-329-4795 (home)

~~Works at Virginia Museum, Richmond~~

Basel Collective
use Norway
Ken Friedman
P.O. Box 691 Canal St. Sta.
N.Y.C. N.Y. 10013
[315 Church] 431-4189

226-4614

Basel
Dan Laurier
269 Flannery Ave.
South Beach, N.Y. 11238

Alice Hutchins
17 Rue Chanoinesse ?
75004 Paris
France

DEAD
Alice & Jack Hutchins
Box 2081 Canal Street Station
New York, NY 10013
925-7759

P.O. Box 1563 ?
Chico, CA 95927
916-893-4463

3/93 805-562-1662
900 Calle De Los Amigos
Apt. # W-25
Santa Barbara, CA 93105

Paink
Geoff Hendricks
486 Greenwich Street
New York, NY 10013

431-8625

R.D. Port Head
Cape Breton, N.S.
Canada

902-787-3410

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---------------------------------------	--	--------------------------------

Basel ✓
Paink ✓

Shigeko Kubota
110 Mercer Street
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Berry - son

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no addresses for Basel
 John chick
 Jack Coke

Double Check
 is Dick Higgins
 w/ in show? in Kit
 Ken Friedman
 David E Thompson
 etc. in Papers
 ask Thomas!
 if artist is in
 collective work
 do we include?

Need addresses for Basel
 Toshi Ichinaga
~~Bob Riddle~~
~~James Riddle~~

John Cavanagh
 Bob Grimes
 Fred Lieberman
 Bob Sheff

Irene
 Mrs. Joe Jones
 Billie Hutchins
 Larry Miller & Sara Seagull
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A Celebration of Arts Without Borders

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SeOUL

SeOUL-NYMAX:

A Celebration of Arts without Borders

October 8—November 6, 1994

Sponsors: The Korean Cultural Service, The Korea Society, Film Video Arts, and Anthology Film Archives

LIVE PERFORMANCES AND EVENTS IN MEDIALE

Saturday, October 8, 1994

- 3 pm Samul Nori with White Wave Rising: Korean People's Rite. Nam June Paik: Tribute to Charlotte Moorman. Washington Square Park
- 4 pm Vytautas Landsbergis, former President of Free Lithuania, at the piano: *The Music of M.K. Ciurlionis*: Judson Memorial Church
- 5:15 pm Samul Nori & White Wave Rising, Judson Memorial Church
- 5:30-6:15 pm Susan Sontag, V. Landsbergis, Jonas Mekas: *Art and Liberation: A Panel Discussion*. Judson Memorial Church
- 8 pm S. Sontag, V. Landsbergis, J. Mekas, Young Soon Kim with White Wave Rising, Samul Nori: Reception. Lobby
- 8:30 pm PREMIERE, *Jonas in the Desert*: with film-maker Peter Sempel in person. Courthouse Theater

Sunday, October 9, 1994

- 4 pm Hong Hee Kim, Kim Levin, Yongwoo-Lee, David Bourdon: *Korean Art Today*, Panel Discussion. Deren Th.
- 6:30 pm *Opening of art installations*: Gallery, 1st & 2nd Floor lobbies
- 7 pm Samul Nori Music Group. Courthouse Th.
- 7:30 pm Alison Knowles, Willem de Ritter (in absentia), Ben Patterson, Larry Miller, Kate Millett, Eric Andersen, Ay-O, Geoffrey Hendricks, Shigeo Kubota, Vyt Bakaitis, Sharon Gilbert: *Fluxus Reunion Program 1*. Courthouse Th.
- 8 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 9 pm Samul Nori Music Group. Courthouse Th.
- 10 pm Lee Doo-yong: Opening of Film Retrospective. Deren Th.

Tuesday, October 11, 1994

- 7 pm Vytautas Landsbergis: Slide Show & Discussion of the Art of M.K. Ciurlionis, with selections played on piano. Courthouse Th.
- 8:15 pm Samul Nori Music Group. Courthouse Th.
- 8:30 pm White Wave Rising dancers (Young Soon Kim, director): *Only One Sky*. Courthouse Th.

Wednesday, October 12, 1994

- 7:30 pm Samul Nori Music Group. Courthouse Th.
- 8 pm Knud Pedersen (in absentia), Larry Litt, Henning Christiansen, Mieko Shiomi, Yoshimasa Wada, Allen Kaprow (in absentia), Ken Friedman, Philip Corner and Phoebe Neville, Jackson MacLow and Anne Tardos, Yasunao Tone, Jeff Perkins: *Fluxus Reunion Program, 2*. Courthouse Th.
- 8 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 10 pm *Jonas in the Desert*. Deren Th.

Thursday, October 13, 1994

- 6 pm *Jonas in the Desert*. Deren Th.
- 7:30 pm Samul Nori Music Group. Courthouse Th.
- 8 pm Mieko Shiomi, Ay-O, Allen Kaprow (in absentia): *Fluxus Performance*. Courthouse Th.
- 8 pm Lee Doo-yong: Film Retrospective. Deren Th.

Friday, October 14, 1994

- 6:30 pm Lars Movin: *The Misfits—30 Years of Fluxus* (video). Deren Th.
- 7:30 pm Samul Nori Music Group. Courthouse Th.
- 8 pm Shigeo Kubota, Knud Pedersen (in absentia), Jean Dupuy, Kate Millett: *Fluxus Performance*. Courthouse Th.
- 8 pm *Jonas in the Desert*. Deren Th.
- 10 pm Lee Doo-yong: Film Retrospective. Deren Th.

Saturday, October 15, 1994

- 1 pm Seoungcho Cho, Alan Berliner, Hyun-Jung Yu, Peter Sempel, Gloria Park, In-joon Choi, Amy Greenfield: Reception. Lobby
- 3 pm Korean Broadcasting System: *Documentaries on Divided Families in Korea*. Deren Th.
- 4:30 pm Audio tapes by Terry Jennings, Richard Maxfield. Deren Th.
- 6 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 7:30 pm Henning Christiansen, Ursula Ruler: *Fluxus Performance*. Courthouse Th.
- 8 pm *Jonas in the Desert*. Deren Th.
- 8:15 pm Vyt Bakaitis: *Fluxus Performance*. Courthouse Th.

Sunday, October 16, 1994

- 3:30 pm Hyun-Jung Yu: In person with computer videotapes. Deren Th.
- 4:30 pm Seoungcho Cho: In person with videotapes. Deren Th.
- 6 pm Audio tapes by Isang Yun: Deren Th.
- 7 pm *Jonas in the Desert*. Deren Th.
- 7:30 pm Geoffrey Hendricks: *Following (Toward A Full Moon)*. Courthouse Th.
- 8:15 pm Yasunao Tone: Fluxus Performance. Courthouse Th.
- 9 pm Lee Doo-yong: Film Retrospective. Deren Th.

Tuesday, October 18, 1994

- 7:30 pm Yoshimasa Wada: Fluxus Performance. Courthouse Th.
- 8 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 8:15 pm Ken Friedman: *I Am the First Norwegian in My Family*. Courthouse Th.
- 9 pm Amy Greenfield: *The Body Revealed: Film/Video/Holography*. Courthouse Th.
- 9 pm *Jonas in the Desert*. Deren Th.

Wednesday, October 19, 1994

- 7:30 pm Ben Patterson: Fluxus Performance. Courthouse Th.
- 8 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 9:30 pm Amy Greenfield: *The Body Revealed: Film/Video/Holography*. Courthouse Th.
- 10 pm *Jonas in the Desert*. Deren Th.

Thursday, October 20, 1994

- 7:30 pm Sun Ock Lee: Dance Performance. Courthouse Th.
- 8 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 8:30 pm Carolee Schneemann: *Film/Video/Performance*. Courthouse Th.
- 10 pm *Jonas in the Desert*. Deren Th.

Friday, October 21, 1994

- 6:30 pm Lars Movin: *The Misfits—30 Years of Fluxus*. Deren Th.
- 7:30 pm Sun Ock Lee: Dance Performance. Courthouse Th.
- 8 pm *Jonas in the Desert*. Deren Th.
- 8:30 pm Takehisa Kosugi: *Film/Fluxus Works*. Courthouse Th.
- 9:30 pm Carolee Schneemann: *Film/Video Performance*. Courthouse Th.
- 10 pm Lee Doo-yong: Film Retrospective. Deren Th.

Saturday, October 22, 1994

- 1 pm Carolee Schneemann, Sin Cha Hong, Sun Ock Lee, Amy Greenfield, Hyun Ja Kim, Walter Lew, Alison Knowles: Reception. Lobby
- 3 pm Gloria Park: *Performance*. Courthouse Th.
- 6:30 pm Lars Movin: *The Misfits—30 Years of Fluxus*. Deren Th.
- 7:30 pm Hyun Ja Kim: *Dance Performance*. Courthouse Th.
- 8 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 8:30 pm Eric Andersen: *Fluxus Performance*. Courthouse Th.
- 10 pm *Jonas in the Desert*. Deren Th.

Sunday, October 23, 1994

- Walter Lew: A Reading of the Dada Poetry of Yi Sang and Theresa Hak Kyung Cha. Deren Th.
- 2 pm Hyun Ja Kim: *Dance Performance*. Courthouse Th.
- 7:30 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 8 pm Jackson MacLow and Anne Tardos: *Collective Work In Progress, 1994*. Courthouse Th.
- 8:30 pm Lee Doo-yong: Film Retrospective. Deren Th.
- 10 pm

Tuesday, October 25, 1994

- Lars Movin: *The Misfits—30 Years of Fluxus*. Deren Th.
- 6:30 pm
- Larry Litt: *Performance*. Courthouse Th.
- 8 pm *Jonas in the Desert*. Deren Th.
- 9 pm Rebecca Moore: *Performance*. Courthouse Th.
- 9:30 pm

Wednesday, October 26, 1994

- 8 pm Jud Yalkut, Nam June Paik: *Time Compression, 1965-94*, featuring rare video-films (1965-72) including *Electronic Moon* with Paik on piano; *First Woodstock Festival*; *USCO*; *Trisha Brown*; tapes by Yalkut in the Lobby. Courthouse Th.

Thursday, October 27, 1994

- 7:15 pm Fluxfilm Program. Deren Th.
- 8 pm Sin Cha Hong (solo dance) & Joshua Pierce (pianist). Courthouse Th.
- 9 pm Richard Teitelbaum and Earl Howard: Fluxus Performance.

Friday, October 28, 1994

- 7:30 pm Jin Sik Shin: *What My Life Wishes For* (Time-Warner Cable). Deren Th.
- 8 pm Sin Cha Hong (solo dance) & Joshua Pierce (pianist). Courthouse Th.
- 9:30 pm Hermann Nitsch: Organ Recital & video. Courthouse Th.

Saturday, October 29, 1994

- 1 pm Rebecca Moore, Simone Forti, Hermann Nitsch, Sanghi Wagner, Larry Litt, Stuart Sherman: Reception. Lobby
- 4 pm Hermann Nitsch: Four-Monitor Video Installation. Deren Th.
- 7:30 pm Jin Sik Shin: *What My Life Wishes For* (Time-Warner Cable). Deren Th.
- 8 pm Sanghi Wagner: Solo Dance Performance. Courthouse Th.
- 9 pm Adofas Mekas, Frank Kunstler: Recreation of the first Fluxus literary event (at the AG Gallery), a performance of *Boredom I* (a.k.a. *The Saga of the White Shoes*); audience must bring their own pencils, but plain water will be provided. Courthouse Th.
- 9 pm *Jonas in the Desert*. Deren Th.

Sunday, October 30, 1994

- 3 pm Hermann Nitsch: Four-Monitor Video Installation. Deren Th.
- 6 pm Lars Movin: *The Misfits—30 Years of Fluxus*. Deren Th.
- 7:30 pm Sanghi Wagner: Solo Dance Performance. Courthouse Th.
- 9 pm Hermann Nitsch: Organ Recital & Video. Courthouse Th.
- 9 pm *Jonas in the Desert*. Deren Th.

Tuesday, November 1, 1994

- 7:30 pm Willem de Ritter: Fluxus Performance. Courthouse Th.
- 7:30 pm Jin Sik Shin: *What My Life Wishes For* (Time-Warner Cable). Deren Th.
- 8 pm Nam June Paik, Simone Forti: *Tribute to Charlotte Moorman*. Courthouse Th.
- 9 pm *Jonas in the Desert*. Deren Th.

Wednesday, November 2, 1994

- 7 pm, 9 pm Lee Doo-yong: Retrospective. Deren Th.
- 8 pm Dick Higgins: *Fluxus Performance*. Courthouse Th.
- 9 pm Larry Miller: *Fluxus Performance*. Courthouse Th.

Thursday, November 3, 1994

- 7 pm Fluxfilm Program. Deren Th.
- 8 pm Jeff Perkins: *Fluxus Performance*. Courthouse Th.
- 9 pm Lee Doo-yong: Retrospective. Deren Th.

Friday, November 4, 1994

- 7 pm, 9 pm Lee Doo-yong: Retrospective. Deren Th.

Saturday, November 5, 1994

- 2 pm Hyun-Jung Yu: In person with computer videotapes. Deren Th.
- 3 pm Stuart Sherman: *Performance*. Courthouse Th.
- 7 pm, 9 pm Lee Doo-yong: Retrospective. Deren Th.

Sunday, November 6, 1994

- 3 pm Alison Knowles: *Fluxus Performance*. Courthouse Th.
- 4 pm Philip Corner & Phoebe Neville: *Ear/Body*. Courthouse Th.
- 7 pm, 9 pm Lee Doo-yong: Retrospective. Deren Th.

Installations During the Mediale

Gallery: Hyun-Jung Yu, Computer Animation—Type as Moving Image; Gloria Park, Hair Pieces; Frances Whitney, Laser/Sculpture; Gil Shaar, (LIGILL), "Cyber-fetishes", Computer/Video Art;

High Tech Art In Korea (videotapes, computer animation and graphics, installations), curated by Hong Hee Kim: Joo Moon, Yun Ah Hong, Jin Sik Shin, Young Jin Kim, Geon Byung Yook, Yoon Kim, Eun Kyoung Choi, Chun Sin Park, Young Ki Soug, Sang Gon Chung

1st Floor Lobby: David Geshwind, *Virtual Sculpture*; Seoungcho Cho, 3 laser disc/13 inch monitor installation; Hong ku Kwon, *Wild Rose*

2nd Floor Lobby: Amy Greenfield, *The Body Revealed* (9 monitor video); Alan Berliner, *Audofile* (sound installation, 4 cabinets); In-joon Choi, *Video/Clock Installation*, Nam June Paik, *Piano Video No. 3* (Installation with occasional light performances by NJ Paik).

Tickets:

For the series: \$45 general admission; \$25 students.

Per day: \$7 general admission; \$5 students; \$2 members.

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PRESIDENT PLAYS PIANO

SAMUL NORI, YOUNG SOON KIM, and NAM JUNE PAIK

SUSAN SONTAG SPEAKS ON SARAJEVO

THE US PREMIERE OF JONAS IN THE DESERT

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P. 01



JON LAVILLE - CALCEP SARA - TOLD HER TRAVEL PLANS. GEOFF

TO: JON Hendrichs
also Geoff

DATE: Thurs 10.20.94

OF PAGES: _____

FAX #: _____

Hi Jon - Hi - Geoff -

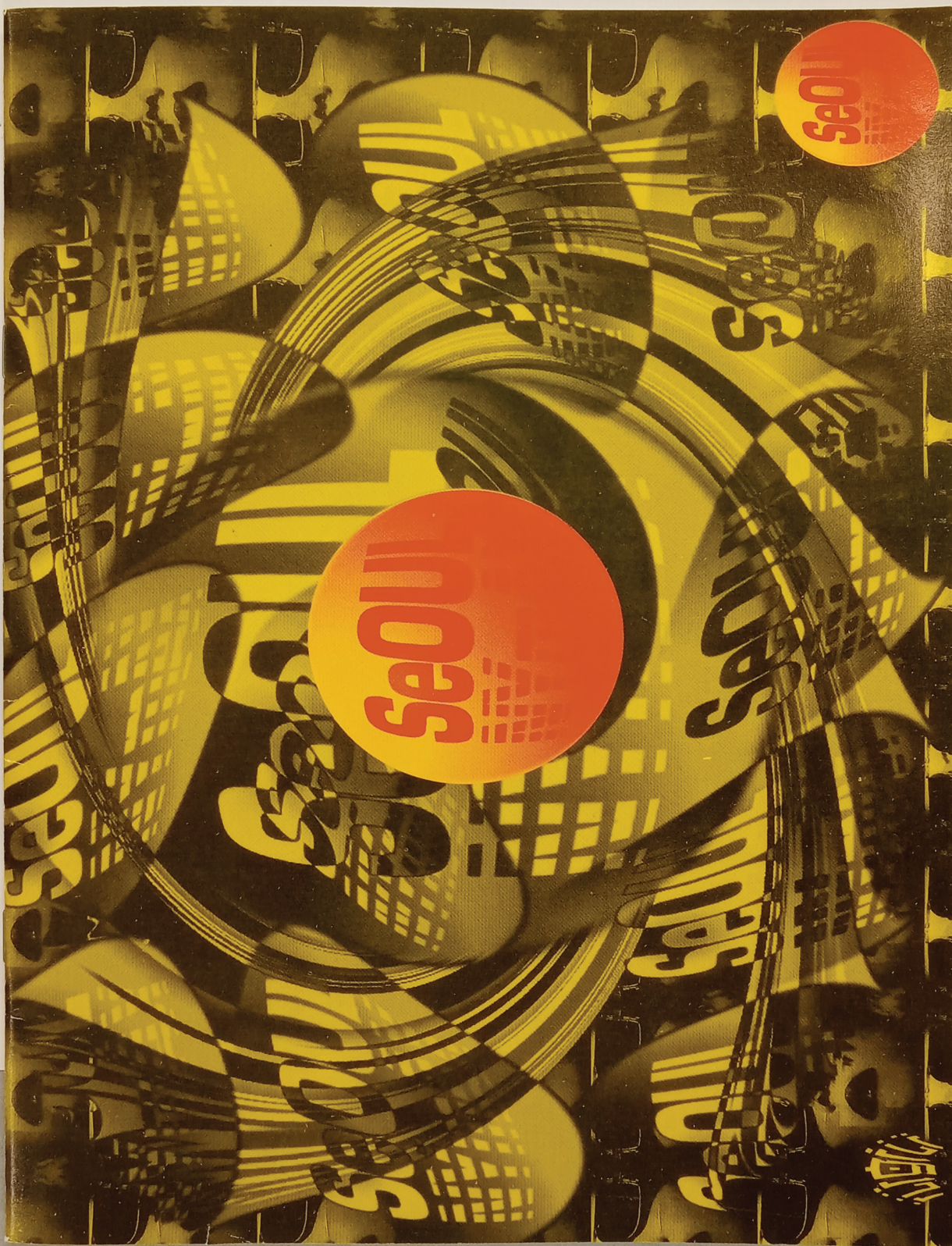
I'm organizing the signing of the flux-fax portfolio project, need to know your all schedules.

Jon - when do you leave? I'll try to get your prints shipped for before your trip. Also - what about Y.O. - is her schedule basically NYC or where in this next few weeks?

Geoff - so sorry I couldn't see the piece on Sunday but I had to go to Pennsylvania. Let me know if you have travel plans for the next few weeks.
 Thanks - Sara

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INTRODUCTION

by Jonas Mekas

Some twenty-nine years ago, the Film-Makers' Cinematheque, the forerunner of Anthology Film Archives, presented the first festival of multimedia artists in New York. Some forty artists performed during the months of November 1965 - January 1966.

The programs will include multiple screens; multiple projectors; multiple imagery; changing screen and image shapes; merger of live performers and screen action; multiple exposures; moving slides; kinetic sculptures; hand held projectors; balloon screens; videotape; video projections; light and sound experiments, etc.

The participating artists have been scheduled as follows:

- | | |
|----------------------------|---------------------------------|
| Nov 1- Angus MacLise & Co. | Nov 16- Aldo Tambellini & Co. |
| 2- John Vaccaro & Co. | 17- USCO |
| 3- Nam June Paik | 18- USCO |
| 4- Jerry Joffen | 19- Jackie Cassen |
| 5- Angus MacLise & Co. | 20- Claes Oldenburg |
| 6- Don Snyder & Co. | 21- Andy Warhol (matinee) |
| 7- Don Snyder (matinee) | - Ken Dewey (evening) |
| - Jack Smith (evening) | 22- Andy Warhol |
| 8- Jack Smith & Co. | 23- Andy Warhol |
| 9- John Vaccaro & Co. | 24- Ken Jacobs/ Ken Kelman/ Ray |
| - House (bring your own) | Misniewski/ Margo Sherman/ |
| - Blossom- Beverly | Louis Briggante |
| - Thur Sainer | 25- Elaine Summer/ Al Hansen/ |
| - Beverly | Ed Emshwiller/ David Eourdon |
| | (matinee & evening) |

Thanks to the initiative of Nam June Paik, and the support of the Korean Cultural Service and Korea Society, Anthology Film Archives now presents the second largest gathering of multi-media artists in New York.

While the 1965 event was semi-local in scope, the current one is semi-global, bringing together far Asia and the far West. A good number of our 1965 friends won't be here — Angus MacLise, Jack Smith, Stan Vanderbeek, Joseph Beuys, Andy Warhol, Ed Emshwiller, George Maciunas — but life and art march on!

While the political theoreticians are talking about the end of History, the artists know that every decade is a new decade, every generation is a new generation (according to Berenson, a generation's life in art is ten years ...) — and with every new artist, every new work of art comes a new beginning. Neither futurism, nor dadaism, nor suprematism, cubism, surrealism, lettrism, minimalism, conceptualism or Fluxus ended anything — they always began something new!

So Dear Audience, relax and enjoy it all: here are some of the best artists working today, to give you their best! Applaud or boo — they will do it anyway as they always do.

Jonas Mekas

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2 x mini GIANTS

by Nam June Paik

The East European revolution produced a playwright-president, Vaclav Havel in Czechoslovakia, but few people know that it also produced a Fluxus-president: Vytautas Landsbergis, the president of Lithuania. During the Spring of 1990, the image of this bespectacled and stoop-shouldered "music professor" paraded across the TV news every day. He successfully defied the blockade of Soviet power and the "benevolent" advice of the Western press to go slow lest he destroy the superpower summit. When Gorbachev received the Nobel Prize, Landsbergis sent him a congratulatory telegram: "Your Majesty"

This audacious style of David-and-Goliath situation strongly reminded me of Landsbergis' best friend, George Maciunas, founder of the "small" Fluxus Movement and the "enormous" SoHo glitz.

Landsbergis and Maciunas were both the sons of well-to-do architects, and were best friends at a grade school in Kaunas, Lithuania, in the last peaceful days of prewar Europe. The Soviet-German occupation / war / retreat with the German army / hunger / the displaced person's camp / his father's enigmatic death (suicide?) / the vanity of New York / capitalism's "contradictions" — all these horrendous things made George Maciunas a heavy asthmatic, a fanatical do-goodist, an ego-centrist, and a part-time paranoiac. In 1965, as a native Marxist, Maciunas contacted the old friend he had left in Lithuania, who was alas a burning anti-

Marxist. In response, in a letter of December 5, 1963, Landsbergis sent Maciunas some subversive performance ideas:

A SEWER'S HYMN

"The performer walks on stage, pulls out from a bag a dozen licey rats and throws them at the public! / this would be work for people, animals and the public. / Do not take this as a joke, these are chance ideas which could, in thousands, come to a head, in **Fluxus spirit**."

Landsbergis, although still confined in Soviet Lithuania, participated three times in the Fluxus mail-art event organized by Mieko Shiomi from Osaka, Japan. Two examples from 1966 are:

SPATIAL POEM NO. 3

"Falling Event. Various things were let fall: Vytautas Landsbergis caught a pike at the lake of Aisetas, cleaned its entrails and threw them into a pit towards the center of the earth. Then he cut the pike into pieces and let them fall onto a frying pan."

— Lithuania, July 31, 1966

SPATIAL POEM NO. 5

"Open Event. People opened ... Vytautas Landsbergis. A day after my return from the country to my flat in Vilnius, I opened the lid of my piano and hit the keyboard of F sharp. When the sound died down completely, I went to my study to continue on some unfinished work."

— Vilnius, 1pm, July 23, 1972

In 1964 Maciunas picketed Karlheinz Stockhausen's music-play *Originale*, played by myself and other Fluxus members on 57th Street. He accused us (or me in particular?) of being "social climbers" and Stockhausen of being a "racist" and a "cultural imperialist" because the latter did not have a high regard for jazz: the Black people's invention. (Maciunas even let the French Fluxus member Ben Vautier picket John Cage and Merce Cunningham in Nice for a similar reason in 1965.)

However, we (Allan Kaprow, Dick Higgins, Jackson MacLow, Charlotte Moorman, Ay-O, and myself) continued the *Originale* performance inside the Judson Hall at 57th Street.

Feeling betrayed by his comrades, Maciunas, the chairman of Fluxus, declared Fluxus dead and plunged himself into the SoHo housing project. He won a landmark decision to convert a light-manufacturing loft building into an artist studio residence. He endowed the venerable Fluxus name on the first artist co-op in SoHo, at 80 Wooster Street. The similar conversion of twenty-seven buildings followed at no profit to him, igniting the SoHo real estate boom. In 1978, Maciunas finished his life at

forty-seven in poverty, betrayed by his tenants, co-op members, and real estate interests.

That same year, Joseph Beuys and I performed a farewell sonata for him at the Düsseldorf Kunstakademie. Soon a quiet renaissance of fluxus began, and behind the Iron Curtain, the slow renaissance of Lithuania was growing, led by the stubborn ex-Fluxus man Vytautas Landsbergis.

Recently the correspondence of these two giants from a minination was printed in the Lithuanian music magazine *The Young Music*. When he was dying, in 1978, Maciunas entrusted his part of the correspondence to Jonas Mekas, and President Landsbergis kept his half for the past quarter century in the long winters of resistance.

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HIGH-TECH ART IN KOREA

by Hong Hee Kim

Technological art is no longer a new phenomenon. Technology in contemporary art has become not only a tool or medium, but it is used for various purposes in all forms of art. While the technologies of photography, video, and computers are being transformed into new art forms, traditional media, such as painting, sculpture, and performance are using new technologies to expand the sphere of their expression.

However, wasn't art originally a kind of technology? The ancient Greeks, while associating poetry and music with enthusiasm and inspiration, considered painting and sculpture to be a technique of imitating nature according to established principles, and referred to it as "techné." In poetry, the product of irrationality and emotion, imagination and expression are emphasized. With art on the other hand, the activity of reason and intellect held proportion and regulation as the major principles of mimesis. If the former is considered the origin of Expressionism and Romanticism, then the latter must be considered the foundation of Naturalism and Classicism. Based more on imitation than inspiration, art had relied upon scientific thought and technique. However, after the 18th century, with the specialization of fields, the advocacy of pure art, and the changing of tastes, art began to develop apart from science by breaking away from typical Classicism and entering the realm of poetic emotional expression of Romanticism. From this point on art and science developed into two distinct forms of discourse, and a new relationship between mankind and the two fields was launched. The antagonistic relationship between poetry and art was substituted by one between art and science. Art, identified

with inspiration and emotion, and science, with logic and reason, began to trace parallel roads of development. The reuniting of art and science was initiated by the avant-garde movement in the early 20th century, as it questioned the autonomy of art and attempted to bring art closer to everyday life. Futurism, Dadaism, Russian Constructivism, and Bauhaus began the movement of bringing art and science together — and this avant-garde tradition allowed for the emergence of kinetic art, video art, computer art, and technology art in the late 20th century.

It would be possible to classify digital art, such as computer art or cyber art, as high-tech art, distinguishing it from the technology art of the past, based on analog systems, such as television and video. However, because existing technology is bringing together television, phone, fax, video, and audio into one system to form a new age of multi-media, technology art is becoming more and more high-tech and multi-medial by the day. Although today's most representative technology art, video art, derived from the natural object, and computer art, the pure creation of human and artificial intelligence, have original differences, the two are expanding their realms by overlapping the technological and aesthetic characteristics.

The artists participating in this exhibition introducing Korean technology art can be divided largely into two groups: the video artists and the computer artists. Most of the 10 artists began their art careers in pure art and through the years with the inclusion of video and computer technology in their works, they have surfaced as technology artists. Among the computer artists, there is Kim Yoon and Choi Eun Kyoung, involved with animation work, Soug Young Ki,

Chung Sang Gon, and Park Chun Sin, all displaying computer printing work, and Shin Jin Sik, who works with installation and performance. In other fields, there is Yook Geon Byung and Hong Yun Ah, participating with videotapes, and Kim Young Jin and Moon Joo, who work in multi-media installation.

Kim Yoon and Choi Eun Kyoung majored in sculpture and painting respectively, until 1988 when they changed directions and became a computer artists couple. Kim Yoon, who as an experimental sculptor, used materials ranging from clay to stainless steel, has become a complex and all-around computer artist involved in image, animation, installation, etc. It is possible to see in his computer works two tendencies. The first is the creation of digital images through animation image works, and second, installation works which expand images sculpturally to create a computerized total environment. His work "Amusement in Cyber Space" (1994, 2' 30"), exhibited in this exhibition, has a theme of the aesthetics of motion and the creation of imaginary spaces. Its primary purpose is the transfer of his imagination and thoughts through an articulated space to the audience. He wants to form a mutual understanding through the medium. Choi Eun Kyoung, who has shown particular interests in the printing medium and public aesthetics, has been working with graphics, transforming computer objects into still images. For this exhibition, with "Living Phenomenon," an animation work, she produces a moving painting through a visible expression of the living phenomenon. This work goes far beyond the simple task of information transfer, the main function of computers. It appears to have higher aims, namely expressing today's digitalized Korean emotions.

Soug Young Ki and Chung Sang Gon, considering computer graphics to be an extension of printing, have been producing duplicatable 2-D works. Soug Young Ki

adapts images from classical art history through image processing with methods of scanning and retouching. For this exhibition, by reparaodizing Dali's parody of the ancient Venus, "Venus with Drawers," he questions imitation and representation, and the aesthetic value of reproduction-art. Chung Sang Gon, who majored in printing, through the use of sewage drains, lamp posts, storage vessels of toxic wastes, ventilation ducts, etc., attempts to sculpturally symbolize a cross-section of today's society and environmental problems. His art materializes the linguistic significance of radiation and ventilation in the remains from the process or erasing any traces of an object. Recently, the output of computers has been used as the main medium in the act of maximizing planes and the extending of the idea of the print. Park Chun Sin is a computer artist, who majored in computer graphics and computer art in the School of Visual Arts in New York and Paris' ESAG. Although at first she started out as a computer graphic designer and a design advisor, it didn't take long for her to realize the infinite aesthetic potential of the medium, and since 1991 she has been deeply engaged in testing her creativity through computer art. She has been involved in printing, animation, and most recently interactive works. In this exhibition, her prints will be displayed. Shin Jin Sik, currently a resident of New York, has played a great role in the development of computer art in Korea since 1985. With his involvement in printing, interactive installation, performance, and theoretical studies, it would not be an exaggeration to consider him a total computer artist. He will be participating in this exhibition with installation and performance pieces. His piece, "Practicing Zen Facing the Wall," consists of 3 TV monitors facing 3 white canvas walls.

Yook Geon Byung, a video installation artist, was the Korean representative in the Kassel "Documenta IX." Famous for his

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trademark, the "Eye for Field," where an eye looks out at us innocently through a monitor setup in a Korean style burial, he will be introducing a tape work of that eye in this exhibition. As can be seen in the contrast between the video and the burial, he attains his creative sense through the discovery of the basic energy of conflicting states in the cosmos, such as Yin & Yang, East & West, creation & destruction, and good & evil. Hong Yun Ah, who resides in New York, has been working with films and videos to mainly create poetic images. In her piece for this exhibition, "A Day on Earth" (6' 10"), a direct and documentative clip, she shows specific details of the human story, including environmental problems.

Kim Young Jin, who has been in New York since last August for the P.S. 1 project and Moon Joo, who is there for studies, are both well-known multi-media installation artists in Korea. Kim Young Jin uses stationary tools, such as typewriters and projectors, or reflective video images to take us on a journey of reminiscence and recollection. He is attempting to understand life and art, and their relationship by recognizing himself and the reality surrounding him through the analysis of his experiences and the recollection of good memories. If Kim Young Jin is attempting to realize the external realities through indirect autobiographical reflections, then Moon Joo is seeking to do the same thing, but more directly, transcending himself. In order to discredit the existing view of art, and to go beyond epistemological limitations, he makes use of new technology rather than existing media, emphasizes the process more than the results, and depends more on chance than on purpose — deconstructing the existing establishment. Moon Joo's anti-aesthetic multi-media work embraces as wide a range of themes as there are media. With themes ranging from environmental problems to examinations of history and discourse, he is partaking in the postmodern practice, the criticism of

civilization.

As can be seen, the 10 artists show various methods and approaches in using the new technology. Whether technology is used as a tool, considered a medium of expression, or itself considered the theme, the act of bringing art and science together helps to expand our sense of the domain of art. This exhibition, which surveys technology art in Korea today, hopes to provoke interest in this artform.

A FLUXUS IDEA

by Ken Friedman

1. FLUXUS 1962

1.1 Ideas, Issues and Paradigms

The idea of Fluxus was born long before 1962. We see it in the philosophy of Heraclitus and in the idea that you can't cross the same river twice. We find it in 14th century Zen texts and in the paradigms of science that took shape in the late 1800s.

René Block coined the term Fluxism to refer to the idea, and to make it clear that there is an idea to Fluxus that transcends a specific group of people. Fluxism has been visible through history, but even though it existed before Fluxus did, a specific group of people gave Fluxism a specific shape in the projects and issues put forward under the rubric Fluxus. That shape found expression through a group of experimental artists, architects, composers and designers. It grew into a community that was larger than the group. The larger community includes people whose ideas and work grew on the basis of the Fluxus experiment. It also includes a specific community of individuals who themselves have become important to the Fluxus group.

Fluxus has evolved around a conscious use of model-making and paradigm formation. My purpose here is to discuss Fluxus and some of the models and paradigms that seem to me essential in understanding it.

There have been many parallels between Fluxus and science. New models in mathematics often precede and lead to new applications in physical science. So, too, paradigms in art emerge when the worldview is shifting. Shifts in vision transform culture and science as they reshape history. These shifts are visible in the shifting paradigms of art.

1.2 Examples and Contrasts

The decades in which Fluxus emerged were the decades in which the sciences of transdisciplinary complexity came into their own. Fluxus and intermedia were born just as technology shifted from electrical engineering to electronic engineering. The first computers became widely available using punch cards and mechanical systems. Computation science was in its infancy along with early forms of evolutionary psychology and the neurosciences. Chaos studies had not yet begun as a discipline, but the foundations were in place.

Fluxus grew with the intermedia idea and strong foundations in music, Zen, design and architecture. Rather than pursuing technical solutions, Fluxus artists tended to move in a philosophical vein, more direct and more subtle at the same time. This proved to be a blessing, steering clear of the dead end solutions typical of the "art and technology" craze.

New paradigms engender new technology as well as new art, but few technologies have yielded interesting art forms. Buckminster Fuller's noted a three-decade time lag between innovative paradigms and their wide adoption. Many of the new disciplines have only now been around for thirty years, and the time is not yet ripe for obvious application in visual art.

Electronic processors and video equipment yielded art forms because they were obvious technologies that artists could exploit and because the paradigms on which they operate are not new. Electronic music, for example, began with electrical equipment rather than the electronic equipment that is available today. Electronic music was called *electronic music* because the term seemed more

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workable than *electric music* or *electrical music* would have been. Even so, the first electronic music was created with wired circuits and electrical tubes, not with transistors and computers. The technological applications are primitive, even if the paradigms are not, and it seems to me that video and electronic arts are still in their primitive stage. In a way, video has just passed out of its Stone Age and into the Bronze Age.

Video is now a recognized art form, as electronic music, electrostatic printing, electrostatic transfer and electrostatic printmaking have become. The media are now distinct and simple but the artistic results are not often powerful or elegant. Too many artists are entranced with the physical qualities of the medium they use and unconscious about the ideas they attempt to develop. Art is burdened by attention to physical media and plagued by a failure to consider the potential of intermedia.

The equipment available to artists today does far more physically than is really necessary. We see too many videos that are long on technique and short on content. Computerized graphic design often illustrates the same problem. Designers explore the capacity of a computer to set hundreds of complex graphic objects on a page with multiple layers and hitherto impossible effects while they remain unaware of simple issues in legibility and communication theory. The technical power available to many computer-based designers outstrips their ability to design. The result has been an avalanche of complicated, trendy typography, created to look up-to-date rather than to communicate. The most powerful use of the computer in science is to create elegant, simple solutions to complex problems. When artists use the mechanical power of the computer to complicate rather than to simplify, it suggests that they do not understand the

paradigms of the new technology. They have merely learned to manipulate the equipment.

The art forms that will one day emerge from computation science and chaos studies haven't yet reached the level of video and electronic music, as basic as they still are. The physical forms of computation science or chaos aren't as simple or as obvious as electronic music or video. Right now, the technology dictates the medium, and techno-frenzy sometimes inhibits the learning process. It may also be that evolution demands the creation of many dead ends on the way to interesting art.

The computer-generated images presented today as computer art or the fractal images of chaos studies are still fairly simplistic. They are laboratory exercises or displays of technical virtuosity, designed to test and demonstrate the media and the technology. They are the intellectual and artistic equivalent of interior designer paint samples. They may be interesting and useful but the people who find them relevant are shopping for paint.

By contrast, Fluxus suggests approaches that are simple rather than simplistic. The level of complexity of any given work is determined by philosophical paradigms, and not dictated by available technology. In a technological age, this is an important difference. It distinguishes Fluxus forms as humanistic forms determined by the artist rather than by the tools. It shaped the roots of intermedia as opposed to multi-media. The idea of simplicity owes as much to the Fluxus refusal to distinguish between art and life as to the intellectual curiosity of most Fluxus artists.

1.3 Paradigms are more important than Technology

The paradigms of any complex, transformative era are its most interesting features. Paradigms being born today will transform

the global environment tomorrow. This is the environment in which Fluxus took shape and the environment in which Fluxus continues to grow. It hasn't led to an art of technical applications, but an art of subtle ideas. Some of those ideas have been complex, but few have been complicated. Many have been simple. Few have been simplistic. (Simplistic Fluxus works do crop up as thought experiments or as demonstrations in the tradition of Diogenes or the Hodja.)

The essence of Fluxus has been transformation. The key transformative issues in a society don't always attract immediate notice. Transformative issues involve paradigm shifts. When paradigms are shifting, the previous dominant information hierarchy holds the obvious focus of a society's attention until the shift is complete. One simple example of this phenomenon can be seen in the expectations we had for videophone compared to what we thought of telefax.

For almost two decades, journalists have hailed videophone as the coming revolution in telecommunications. Videophone appeared to be a natural marriage of television and telephone. It was a great idea. It made for fascinating illustrated articles in magazines and great snippets on TV shows. By contrast, telefax was humble, almost primitive. You send a message, but you don't talk and see your message at the same time. On an emotional level, therefore, telefax seems closer to telegraph than television, nowhere near as exciting as videophone. In the long run, it didn't matter if telefax lacked excitement. Telefax was useful. It was application-oriented and user-friendly. It was simple and flexible. As a result, telefax became the most profound development in communications technology of the past decade. At first, the telefax was so obvious that it was almost overlooked. Videophone is such a dramatic idea that it held public interest long before becoming possible as a

practical, cost-effective technology. It diverted public attention from the telefax while telefax quietly transformed the way we sent and received messages.

That's the way it's been with Fluxus, too. Fluxus began to take shape in Europe, the United States and Japan during the 1950s. It started in the work and actions of many people. Their activity often went unnoticed at the time. When it was noticed, people didn't give it much thought. Even so, the processes created and nurtured by the Fluxus community were new paradigms for the consideration of art, architecture, music and design.

The artists, composers, architects and designers who constituted the Fluxus community worked with simple ideas, ideas so simple that they were easy to ignore. As often happens in developing paradigms, simplicity is a focus for concentrated thinking. It generates depth, power and resonance. That is how Fluxus survived and why Fluxus was never just an art movement.

The environment also changes. Just as the telefax redefined the way that people communicate, new media will once again transform our way of sending and receiving messages. Telefax was developed before the widespread availability of the personal computer. Today, personal computers and the various ways of linking them are beginning to replace telefax — including computers that emulate a telefax. In a sense, the telefax that once seemed so revolutionary is beginning to appear as an entry-level technology. The Pony Express once redefined the world's understanding of message delivery speed, but it lasted only two years before it was replaced by the telegraph. The telegraph was replaced by the telephone, an invention that was once thought of as a special kind of toy for transmitting musical concerts and news broadcasts. Today, satellite-linked telephones, computer networks and e-mail are shaping a platform that will slowly

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encompass the earth. This platform will eventually make videophone possible through a new technology unimagined by the original inventors of the videophone concept. Even so, telefax remains useful. So do land-line telephones. So, for that matter, do the entry-level versions of mobile phone systems that are suited to the technological capacity of developing nations.

Some technologies and paradigms will probably never lose their value. Books are an example. So is the human voice. These are the simple paradigms and technologies that make themselves accessible and available under such a wide variety of options that they find use in many applications. I like to think of Fluxus that way, as a useful series of paradigms and options.

1.4 Evolution and Ancestors

Fluxus was born at a shifting point in world views. The era that the English-speaking world once called the Elizabethan Age is only now coming to a close. Though we don't yet know its name, a new era is taking shape. Boundary states in ecological systems give rise to interesting life forms. Transition times in history give rise to interesting culture forms.

Individuals such as Marcel Duchamp and John Cage are accurately seen as ancestors of Fluxus, but ideas played a larger role than individuals. Russian revolutionary art groups such as LEF were an influence on some. For others, De Stijl and the Bauhaus philosophy were central. The idea that one can be an artist and — at the same time — an industrialist, an architect or a designer is a key to the way one can view Fluxus work and the artist's role in society. It is as important to work in the factory or the urban landscape as in the museum. It is important to be able to shift positions and to work in both environments.

Dada was farther from Fluxus in many ways than either De Stijl or Bauhaus. The seeming relationship between Fluxus and

Dada is more a matter of appearances than of deep structure. Robert Filliou pointed this out in 1962 statement in which he states that Fluxus is not Dadistic in its intentions. Dada was explosive, irreverent, and made much use of humor, as Fluxus has also done. But Dada was nihilistic, a millenarian movement in modernist terms. Fluxus was constructive. Fluxus was founded on principles of creation, of transformation and its central method sought new ways to build.

1.5 Why, How and Who

If you can give a birth date to the Fluxus group, it would be the year 1962. A number of people in Europe, Japan and the United States had been working in parallel art forms and pursuing many of the same ideas in their work. The Lithuanian-born architect and designer George Maciunas had tried to present their work in a gallery and through a magazine named *Fluxus*. The gallery folded. The magazine never appeared. Even so, a festival was planned in Wiesbaden, Germany, in 1962, featuring the work of many of the artists and composers whom Maciunas had intended to include in the magazine. It was called a Fluxus Festival. The name of the festival was used to identify the participants. The participants came to be called the Fluxus group.

The Wiesbaden group included Dick Higgins, Alison Knowles, Arthur Kœpcke, George Maciunas, Nam June Paik, Benjamin Patterson, Karl Erik Welin, Emmett Williams, and Wolf Vostell. They were already in contact with artists and composers such as George Brecht, Jackson MacLow, La Monte Young, Ben Vautier and with many of the individuals whose work was soon to appear in *An Anthology*.

Through his plans for the magazine and his organization of the festival, Maciunas gave Fluxus its name, but many of the

artists and composers whom he convened at the festival had known and worked with each other long before 1962. The New York Audio-Visual Group, for example, had been active since 1956. In Germany, a similar group of artists and composers had been working together for equally as long. Maciunas' projects offered a welcome forum. For many of these artists and composers, Fluxus was a forum and a meeting place without any ideological and artistic conditions — and certainly without a defined artistic program.

After Wiesbaden, artists who had been working on similar principles came into contact with others who were active in the Fluxus community. Some of them became active in the Fluxus group. Most of them were working on a similar basis, and they took part in Fluxus because of what they had already done.

These artists were to include Eric Andersen, Joseph Beuys, Giuseppe Chiari, Henning Christiansen, Philip Corner, Robert Filliou, Bengt af Klintberg, Yoko Ono, Willem de Ridder, Takako Saito, Tomas Schmit, Daniel Spoerri, Robert Watts, La Monte Young and others. Some, like La Monte, had been in touch with George long before Wiesbaden. The group kept growing through the mid-sixties, eventually coming to include other artists like Milan Knizak, Geoff Hendricks, Larry Miller, Yoshi Wada, Jean Dupuy and myself.

There were two groups of original Fluxus members. The first group was comprised of the nine who were at Wiesbaden. The second group included those who came into Fluxus in the years after, distinguished by innovative work that led the others to welcome them.

Fluxus has been able to grow because it's had room for dialogue and transformation. It's been able to be born and reborn several times in different ways. The fluid understanding of its own history and meaning, the central insistence on dialogue

and social creativity rather than on objects and artifacts have enabled Fluxus to remain alive on the several occasions that Fluxus has been declared dead.

2. TWELVE FLUXUS IDEAS

2.0 Core Issues

There are twelve core issues that can be termed the basic ideas of Fluxus. In 1981, Dick Higgins wrote a list of nine criteria that he suggested as central to Fluxus. He stated that a work or a project is Fluxist to the degree that it fulfills a significant number of criteria, and that the more criteria any one piece fills, the more Fluxus in intention and realization it is. I found Dick's list a useful model, and expanded the list to twelve. I feel that my ideas are much the same as Dick's, but I changed some of the terms to account more precisely for the nuances of meaning I feel are vital. There has been some confusion over the use of the term criteria. Dick and I both used the term in the original sense of characteristics or traits, not standards of judgement. In short, we intended *description*, not *prescription*.

We're describing ideas and issues, not prescribing a series of standards.

The Twelve Fluxus Ideas are:

1. Globalism.
2. Unity of Art and Life.
3. Intermedia
4. Experimentalism, Research Orientation, Iconoclasm
5. Chance
6. Playfulness
7. Simplicity, Parsimony
8. Implicativeness
9. Exemplativism
10. Specificity
11. Presence in Time
12. Musicality

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2.1 Globalism

Globalism is central to Fluxus. It embraces the idea that we live on a single world, a world in which the boundaries of political states are not identical with the boundaries of nature or of culture. Dick's list used the term *internationalism*. Dick referred to Fluxus' complete lack of interest in the national origin of ideas or of people, but internationalism can also be a form of competition between nations. War is now unacceptable as a form of national expression. Economic interests on a global scale erase national boundaries, too. The only areas in which nations can push themselves forward as national interest groups with identities defined against the identities of other nations are sports and culture. The international culture festivals are sometimes like soccer championships where culture stars and national politicians push against each other with all the vigor and savagery of simulated warfare. Fluxus encourages dialogue among like minds, regardless of nation. Fluxus welcomes the dialogue of unlike minds when social purposes are in tune.

In the 1960s, the concept of internationalism was expressive. The United Nations was young, the cold war was an active conflict, and mass political groups operating as national interest groups seemed to offer a way to establish global dialogue. Today, *globalism* is a more precise expression. It's not simply that boundaries don't count, but that in the most important issues, there are no boundaries.

2.2 Unity of Art and Life

The *unity of art and life* is central to Fluxus. When Fluxus was established, the conscious goal was to erase the boundaries between art and life. That was the sort of language appropriate to the time of pop art and of happenings. The founding Fluxus circle sought to resolve what was

then seen as a dichotomy between art and life. Today, it is clear that the radical contribution Fluxus made to art was to suggest that there is no boundary to be erased.

Beuys articulated it well in suggesting that everyone is an artist, as problematic as that statement appears to be. Another way to put it is to say that art and life are part of a unified field of reference, a single context. Stating it that way poses problems, too, but the whole purpose of Fluxus is to go where the interesting problems are.

2.3 Intermedia

Intermedia is the appropriate vehicle for Fluxism. Dick introduced the term "intermedia" to the modern world in his famous 1966 essay to describe an art form appropriate to people who say there are no boundaries between art and life. If there can't be a boundary between art and life, there cannot be boundaries between art form and art form. For purposes of history, of discussion, of distinction, one can refer to separate art forms, but the meaning of intermedia is that our time often calls for art forms that draw on the roots of several media, growing into new hybrids.

Imagine, perhaps, an art form that was comprised 10% of music, 25% of architecture, 12% of drawing, 18% of shoemaking, 30% of painting and 5% of smell. What would it be like? How would it work? How would some of the specific art works appear? How would they function? That's a thought experiment that yields interesting results. Thoughts like this have given rise to some of the most interesting art works of our time.

2.4 Experimentation, Research Orientation

Fluxus applied the scientific method to art. *Experimentalism, research, orientation and iconoclasm* were its hallmarks. Experimentalism doesn't merely mean trying new

things. It means trying new things and assessing the results. Experiments that yield useful results cease being experiments and become usable tools, like penicillin in medicine or imaginary numbers in mathematics.

The research orientation applies not only to the experimental method, but to the ways in which research is conducted. Most artists, even those who believe themselves experimentalists, understand very little about the way ideas develop. In science, the notion of collaboration, of theoreticians, experimenters and researchers working together to build new methods and results, is well established. Fluxus applied this idea to art. Many Fluxus works are the result of numbers of artists active in dialogue. Fluxus artists are not the first to apply this method, but Fluxus is the first art movement to declare this way of working as an entirely appropriate method for use over years of activity rather than as the occasional diversion. Many fluxworks are still created by single artists, but from the first to the present day, you find Fluxus artists working together on projects where more than one talent can be brought to bear.

Iconoclasm is almost self-evident. When you work in an experimental way in a field as bounded by restrictions and prejudices as art, you've got to be willing to break the rules of cultural tradition.

2.5 Chance

One key aspect of Fluxus experimentation is chance. The methods — and results — of chance occur over and over again in the work of Fluxus artists.

There are several ways of approaching chance. Chance, in the sense of aleatoric or random chance, is a tradition with a legacy going back to Duchamp, to Dada and to Cage. That's been very famous and much has been made of it. Perhaps those who have written about Fluxus have made more

of chance than they should have, but this is understandable in the cultural context in which Fluxus appeared.

By the late 1950s, the world seemed to have become too routinized, opportunities for individual engagement in the great game of life too limited. In America, this phenomenon was noted in books such as *The Organization Man*, in critiques of "the silent generation," and in studies such as *The Lonely Crowd*. The entire artistic and political program of the Beats was built on opposition to routine. Random chance, a way to break the bonds, took on a powerful attraction, and for those who grew up in the late 50s and early 60s, it still has the nostalgic aroma that hot rods and James Dean movies hold for others. Even so, random chance was more useful as a technique than as a philosophy.

There is also evolutionary chance. In the long run, evolutionary chance plays a more powerful role in innovation than random chance. Evolutionary chance engages a certain element of the random. Genetic changes occur, for example, in a process that is known as random selection. New biological mutations occur at random under the influence of limited entropy, for example, when radiation affects the genetic structure. This is a technical degeneration of the genetic code, but some genetic deformations actually offer good options for survival and growth. When one of these finds an appropriate balance between the change and the niche in which it finds itself, it does survive to become embodied in evolutionary development.

This has parallels in art and in music, in human cultures and societies. Something enters the scene and changes the worldview we previously held. That influence may be initiated in a random way. It may begin in an unplanned way, or it may be the result of signal interference to intended messages, or it may be the result of a sudden insight. Any number of possibilities exist. When the chance input is embodied

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in new form, however, it ceases to be random and becomes evolutionary. That is why chance is closely allied to experimentation in Fluxus. It is related to the ways in which scientific knowledge grows, too.

2.6 Playfulness

Playfulness has been part of Fluxus since the beginning. Part of the concept of playfulness has been represented by terms such as *jokes, games, puzzles* and *gags*. This role of gags in Fluxus has sometimes been overemphasized. This is understandable. Human beings tend to perceive patterns by their gestalt, focusing on the most noticeable differences. When Fluxus emerged, art was under the influence of a series of attitudes in which art seemed to be a liberal, secular substitute for religion. Art was so heavily influenced by rigidities of conception, form and style that the irreverent Fluxus attitude stood out like a loud fart in a small elevator. The most visible aspect of the irreverent style was the emphasis on the gag. There is more to humor than gags and jokes, and there is more to playfulness than humor.

Play comprehends far more than humor. There is the play of ideas, the playfulness of free experimentation, the playfulness of free association and the play of paradigm shifting that are as common to scientific experiment as to pranks.

2.7 Simplicity, Parsimony

Simplicity and *parsimony* refer to the relationship to truth and beauty. Another term for this concept is elegance. In mathematics or science, an elegant idea is that idea which expresses the fullest possible series of meanings in the most concentrated possible statement. That is the idea of Ockham's Razor, a philosophical tool which states that a theory that accounts for all aspects of a phenomenon with the fewest possible terms will be more

than likely to be correct than a theory that accounts for the same phenomenon using more (or more complex) terms. From this perspective of philosophical modeling, Copernicus' model of a solar system is better than Ptolemy's — must be better — because it accounts for a fuller range of phenomena in fewer terms. Parsimony, the use of frugal, essential means, is related to that concept.

This issue was discussed in Dick's original list as *minimalism*, but the term minimalism has come to have a precise meaning in the world of art. While some of the Fluxus artists like La Monte Young can certainly be called minimalists, the intention and the meaning of their minimalism is very different than the minimalism associated with the New York art school of that name. I prefer to think of La Monte as parsimonious. His work is a frugal concentration of idea and meaning that fits his long spiritual pilgrimage, closer to Pandit Pran Nath than to Richard Serra.

Simplicity of means, perfection of attention are what distinguish this concept in the work of the Fluxus artists.

2.8 Implicativeness

Implicativeness means that an ideal Fluxus work implies many more works. This notion is close to and grows out of the notion of elegance and parsimony. Here, too, you see the relationship of Fluxus to experimentalism and to the scientific method.

2.9 Exemplativism

Exemplativism is the principle that Dick Higgins outlined in another essay, the *Exemplativist Manifesto*. Exemplativism is the quality of a work exemplifying the theory and meaning of its construction. While not all Fluxus works are exemplative, there has always been a feeling that those pieces which are exemplative are in some way closer to the ideal than those

which are not. You could say, for example, that exemplativism is the distinction between George Brecht's poetic proposals and Ray Johnson's — and probably shows why George is in the Fluxus circle while Ray, as close to Fluxus as he is, has never really been a part.

2.10 Specificity

Specificity has to do with the tendency of a work to be specific, self-contained and to embody all its own parts. Most art works rely on ambiguity, on the leaking away of meanings to accumulate new meanings. When a work has specificity, it loads meaning quite consciously. In a sense, this may seem a contradiction in an art movement that has come to symbolize philosophical ambiguity and radical transformation, but it is a key element in Fluxus.

2.11 Presence in Time

Many Fluxus works take place in time. This has sometimes been referred to by the term *ephemeral* but the terms *ephemerality* and *duration* distinguish different qualities of time in Fluxus. It is appropriate that an art movement whose very name goes back to the Greek philosophers of time and the Buddhist analysis of time and existence in human experience should place great emphasis on the element of time in art.

The ephemeral quality is obvious in the brief Fluxus performance works, where the term ephemeral is appropriate, and in the production of ephemera, fleeting objects and publications with which Fluxus has always marked itself. But Fluxus works often embody a different sense of duration as: musical compositions lasting days or weeks, performances that take place in segments over decades, even art works that grow and evolve over equally long spans. Time, the great condition of human existence, is a central issue in Fluxus and in the work that artists in the Fluxus circle create.

2.12 Musicality

Musicality refers to the fact that many Fluxus works are designed as scores, as works which can be realized by artists other than the creator. While this concept may have been born in the fact that many Fluxus artists were also composers, it signifies far more. The events, many object instructions, game and puzzle works — even some sculptures and paintings — work this way. This means that you can own a George Brecht piece by carrying out one of Brecht's scores. If that sounds odd, you might ask if you can experience Mozart simply listening to an orchestra play one of Mozart's scores. The answer is that you can. Perhaps another orchestra or Mozart himself might have given a better rendition, but it is still Mozart's work. This, too, is the case with a Brecht or Knizak or a Higgins that is created to be realized from a score.

The issue of musicality has fascinating implications. The mind and intention of the creator are the key element in the work. The issue of the hand is only germane insofar as the skill of rendition affects the work: in some conceptual works, even this is not an issue. Musicality is linked to experimentalism and the scientific method. Experiments must operate in the same manner. Any scientist must be able to reproduce the work of any other scientist for an experiment to remain valid.

As with other issues in Fluxus, this raises interesting problems. Collectors want a work with hand characteristics, so some Fluxus works imply their own invalidity for collectors.

Musicality suggests that the same work may be realized several times, and in each state it may be the same work, even though it is a different realization of the same work. This bothers collectors who think of "vintage" works as works located in a certain, distant era. The concept of "vintage" is useful only when you think of

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it in the same way you think of wine: 1962 may be a great vintage, then 1966, then it may not be until 1979 or 1985 that another great vintage occurs.

If you think of the composers and conductors who have given us great interpretations of past work, say a complete Beethoven cycle or a series of Brahms concertos, then, a decade or two later, gave a dramatically different, yet equally rich interpretation of the same work, you will see why the concept of vintage can only be appropriate for Fluxus when it is held to mean what it means in wine. You must measure the year by the flavor, not the flavor by the year. Musicality is a key concept in Fluxus. It has not been given adequate attention by scholars or critics. Musicality means that anyone can play the music. If deep engagement with the music, with the spirit of the music is the central focus of this criterion, then musicality may be the key concept in Fluxus. It is central to Fluxus because it embraces so many other issues and concepts: the social radicalism of Maciunas in which the individual artist takes a secondary role to the concept of artistic practice in society, the social activism of Beuys when he declared that we are all artists, the social creativity of Knizak in opening art into society, the radical intellectualism of Higgins and the experimentalism of Flynt. All of these and more appear in the full meaning of musicality.

3. FLUXUS 1994

3.1 After Maciunas

Discussions about Fluxus often focus on George Maciunas, but it isn't possible to continue George's role. George had a unique role, a unique way of doing things, and a unique place in the affections of everyone who knew him, but thinking of him as the single central figure in Fluxus is

a mistake.

Between 1962 and the early 1970s, George was Fluxus' editorial and financial organizer. He held a role that can be compared to the role of chairman. When it became evident, even to George himself, that others had key roles to play if Fluxus was to grow, he loosened his notion of central control dramatically. It became far more important to him to spread Fluxism as a social action than to dictate the artistic terms of every Fluxus artist. That's evident if you see that George considered David Mayor a member of the Fluxcore, even though David was quite different than George in his artistic choices.

By the 1970s, George Maciunas was no longer as active in publishing and organizing for Fluxus as he had been a few years earlier. For example, while there were Fluxus evenings and occasional Fluxus presentations, George organized no major festivals after David Mayor finished the Fluxshoe.

In 1966, George had appointed several others as his co-directors. Fluxus South was directed by Ben Vautier in Nice, Fluxus East by Milan Knizak and I directed Fluxus West. Some have tried to make a point that "Fluxus East wasn't Fluxus," as though only George was Fluxus. That's not the case: George authorized us to speak for Fluxus, to represent Fluxus, to manage publications, to dispense copyright permission, and to act in every respect on Fluxus' behalf.

While George repudiated people in the early 1960s, even attempting to expel or purge people from Fluxus, that's not how he behaved a few years later. It's a disservice to George to present him through the image of a petty (if lovable) tyrant, a cross between an artistic Stalin and a laughable Breton. This notion belittles George's depth and capacity as a human being, his ability to find more effective ways of working and to find ways to grow. George was a fabulous organizational

technologist and a great systematic thinker, but he was not comfortable working with people in the million unsystematic ways that people demand to work. That's why he changed his working method by the mid-60s and began to share the leadership role. That is how Fluxus took new forms and grew.

He became comfortable letting others develop Fluxus in other ways while giving advice and criticism from time to time. That's how Fluxus found its feet in England in the 1970s. That's how new Fluxus activists emerged in the States and in Europe and how they kept the ideas and action alive. It's why Fluxus has been continuously active for over 30 years.

The first Fluxus disappeared a long time ago. It replaced itself with the many forms of Fluxus that came after.

The many varieties of Fluxus activity took on their own life and had a significant history of their own. It's unrealistic and historically inaccurate to imagine a Fluxus controlled by one man. Fluxus was co-created by many people and it has undergone a continuous process of co-creation and renewal for three decades.

3.2 Fluxus Today

Fluxus today isn't the Fluxus that was sometimes considered an organized group and sometimes referred to as a movement. Fluxus is a forum, a circle of friends, a living community. Fluxism as a way of thinking and working is very much alive.

What was unique about Fluxus as a community was that we named ourselves. We found and kept our own name. Art critics named abstract expressionism, pop art, minimalism and conceptualism. Fluxus named Fluxus. The German press took our name and fell in love with it, but it was our name to begin with. What made it Fluxus was that it wasn't confined to art and perhaps that saved us from being named by others. If it locked us out the art market on

many occasions, it made it possible for us to make interesting art on our own terms.

In the last fifteen years, interest in Fluxus has gone through two, maybe three cycles of growth and neglect. We're still here, still doing what we want to do, and still coming together from time to time under the rubric of Fluxus. Since this is exactly what happened during the 1960s and 1970s, it's clear that Fluxus didn't die at some magical date in the past. If you read your way down the many lists of Fluxus artists who were young and revolutionary back in the 1960s, the 1990s have shown many of them to be transformative and evolutionary. They transformed the way that the world thinks about art, and they transformed the relationship between art and the world around it.

The Fluxus dialogue has taken on a life of its own. A Fluxism vital enough to continue in its own right was exactly what people intended at the beginning, though this has sometimes had consequences that startled them as much as anyone else. If it hasn't happened in exactly the ways that they planned, it's because there are no boundaries between art and life. What counts is the fact that it happened.

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MIKALOJUS KONSTANTINAS CIURLIONIS

Introductory Note

While planning the SeOUL NYmAX, Nam June Paik and myself felt we could hardly find a better choice than Mikalojus Ciurlionis, the Lithuanian painter/composer, to open the festival. Ciurlionis (1875-1911) stands at the very beginning of modern multi-media arts. His dream was a synthesis of all the arts. Although hardly known in the West — with the exception of Pontus Hulten who has been an admirer of his work for many years — Ciurlionis exerted a deep influence on an entire generation of Russian modernists. In his paintings, he worked with musical themes. In his music he experimented with new tonalities. Mario Verdone, writing in *Bianco e Nero*, credits Ciurlionis with persuading Marinetti and other Futurists to turn their imaginations to cinema, thus inaugurating the futurist and abstract cinema. Burned out, Ciurlionis died at the age of 35 in an asylum.

— Jonas Mekas

A lyric nonfigurative harmony and universality of forms existed in Ciurlionis' world both in his paintings and in his music. Could it be that his involvement with music made his pioneer transition from figurative to nonfigurative art possible?

— Pontus Hulten

My last cycle is not yet finished. I am thinking about working on it all my life. It's about the creation of the world — not our world, not the one in the Bible, but another, fantasy world. I would like to paint a cycle of 100 canvases, but I don't know if I will. Now, back in Druskininkai, I got very excited about studies of nature. A second week, I do four, five landscape etudes weekly. So far I have painted forty of them. Some of them, possibly, are very good. But my music is suffering.

(M.K. Ciurlionis, End of April 1905, Druskininkai)

The following are excerpts from three letters to Povilas Ciurlionis, the artist's brother. Source: Ciurlionis 1960.

Soon will be a month in Druskininkai, but it seems like one day. Sometimes I feel depressed, the thoughts surround me. I think about those better times, in the past, and about the times to come. Sometimes a real sadness takes over — but only sometimes. Otherwise, evenings, I am very happy. I sit somewhere by the Nemunas or by the lake, and I think. Most of the time I am happy. Total freedom. I don't have to keep company to anybody. I wear my pants all covered with oil paint and the open neck jacket of Stasys. I get up at seven in the morning and I begin to paint. (...) With Stasys, Petras and Jonas we walk sometimes to the lake — wonderful, fantastic shores, you can't imagine. In some

places the woods look like primeval forests. And there are caves there, and young tree groves. In one word: wonderful. And it's so wonderful, that it's impossible to paint. But I am painting a lot and very conscientiously. Since my return I have done already 71 landscape etudes, each approximately 13 x 12 cm. But they are all very different from my earlier etudes. But I guarantee that the majority of them you would like very much.

I am sending you some photographs of my fantasies. But since my etudes are, as I told, "very colorful," you'll perceive them, from the photographs, as lacking content and a good drawing craft. So much for the fantasy! I warned you, that the fourth one, on the top, that is not a forest: it's a head of a faun playing flute! (...) In the Academy the colleagues have accepted me with great appreciation even if I haven't expected any of it. That's why my relations with Ksyzanovski gradually have disintegrated. It had started to disintegrate already in Arcadia, when he noticed that he doesn't impress me anymore. You remember how we all loved him, even you wanted to meet our demigod. But my observations have persuaded me that this demigod is only a clever actor and nothing else. He has nothing real and firm in himself, and therefore nothing that he produces has any ground, and the flame that he manages to produce is good for a doghouse. As a teacher, he only prevents the real development. I suffered a lot from him, all the biting remarks regarding my work, and etc. While I spent my Christmas in Druskininkai, Ksyzanovski did everything to throw me out of the Academy, but he failed. I have a strong backing at the Academy, and that's what he hates most. However, what crushes him most, is the fact that I ignore him completely. All this is very unpleasant, and it all makes the Academy a little bit boring for me. But my desire to paint now is stronger than ever. I want to become better, the best painter. At

the same time I want to push ahead my music, too, and I am also ready to go into other things. All I need is a good health. So, ahead I move, ahead! (M.K. Ciurlionis, May 8, 1905, Druskininkai)

When I came back to Istebna, Mrs. Volmanas gave me 250 crowns — 100 rubles — with one condition: I should spend it all on art travels. At first I hesitated, I felt some reproach in my consciousness. But then I said, so what, and embarked on the journey. I visited Prague — a fantastic city — Dresden — a terrific art city, a city — gallery: 82 rooms with more than 2000 old masters: Van Dyck, Rubens, Holbein, Dürer, Rembrandt, Rafael, Titian, Murillo, Velasquez, Botticelli, etc. Went to Nuremberg — a city that is difficult even to imagine: it's like an incredible dream. For four days, from 8 in the morning to 10 in the evening, I walked, and at night I moaned and soaked my swollen feet. Then I went to Munich, and saw twice as many paintings as in Dresden, especially many new ones: Böcklin, Stuck, Klinger, etc. From Munich I went to Vienna. An imposing, great city, but new, therefore less interesting. But I was so tired by then that I had no more energy left to see anything — I overate in other cities. I liked immensely Van Dyck and Rembrandt, and as for Böcklin, I won't repeat my admiration anymore. I visited fifteen galleries, five museums, several dozens of churches, the Bavarian Industrial Arts Exhibition, and then I went home, and now I will really have to work. (M.K. Ciurlionis, October 1st, 1906, Druskininkai)

I had a frightening dream, very frightening. It was at darkest night, the rain poured in windy gusts, and all around was only the emptiness, and the black, dark earth. I was

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afraid of the rain, I wanted to run, run, but my feet were getting stuck in the puddles, every step required all my efforts. But the rain kept growing, and so did my fear. But whenever I wanted to shout, for help, the cold streams of rain would cover my mouth. A crazy thought struck my mind: Everything had sunk on this earth: cities, villages, houses, churches, forests, towers, fields, mountains. Everything was covered by water. But people, they know nothing about it, because it's night, and they are all sleeping peacefully in their homes, palaces, villas, hotels. They are all deep asleep. But they are all drowned, all white, bloated, and they are all snoring horribly. They pull up their blankets, in sleep, scratch their bloated sides, whisper in sleep, and horrible are their eyes, big, fatty. The horrible sound of the rain, hopeless sadness, endless fear. All energies have left me. I stood up and I stared into the darkness, the grey emptiness. I stared so hard that blood began to run from my eyes, and I saw a miraculous thing. A giant wall arose and stretched from heaven to earth, and on this wall there was a huge map, and over it was written, in letters like mountains: A MAP OF THE PLANET EARTH. On the lower part, there were two globes, and the letters WATER ("vanduo," in Lithuanian) went through their very center. Other parts of the globe were empty, no islands, no continents, only on the right globe, between the letter "d" and "a", there was something, a dark dot. Like a sign of some kind of island. Blood surged into my head, my hands began to tremble, and I had a terrible anxiety in my chest. Ah, at least one little island! Suddenly I felt very strong, an upsurge of energy. Someone was trying to hold on to my legs, timidly. The map began to grow, until it all opened to an incredible size. The black dot grew into a dark cloud. The rain continued pouring like before. The world now looked like one funeral harp. All strings were vibrating, sounding

plaintively, sadly — a chaos of disaster, longing and sadness. A chaos of emptiness, of pressing apathy. A meaningless, but tempting, terrible grey chaos. Full of immense fear I tried to squeeze myself between the strings of the harp, the fear shook me whenever I happened to touch a string. Ah, the drowned ones are playing the harp, thought I, and I trembled, as I waded across the wailings, crying, howling and howling, in the heart of that universal storm. My little cloud now looked like a mountain, like a huge bell. I can see clearly now its shape, I see that it's all covered with forests, fir trees. I can hear how the fir trees shush, so clearly, like always, and the road is very straight, it leads right to the top. It's dark in the woods, the road is difficult, steep, slippery, but the top is right here. At the very top there are no more trees. It's right here, it's right here, I am already there ... But why am I not in one of those homes under the water, why am I not one of the drowned ones, with the eyes popped out? Why am I not a string on the funeral rainstorm? A head is hanging, just a few meters above the mountain. Hair shaved off. Eyes, face grinning horribly. It's your head, Ari, without eyes. God, it's horrible, these are your eyes, your head. In place of the eyes only the holes, and through those holes I can see the world and the world is a funeral harp and all the strings are sounding, sadness, a horrible grey chaos, I can see it through your eyes. Ah, it was a horrible dream, and I can not wake up from it. (M.K. Ciurlionis, from the notebooks of the artist, 1960.)

Translated from the Lithuanian by Jonas Mekas.

BIOGRAPHIES

ERIC ANDERSEN

He was born in London in 1941; in 1960 he became an international avant-garde performer, participating in over 300 events working with non-objects, audience participation, random audiences and forms of communication not conditioned by media or accepted technology, he has established a vast number of experiments concerning non-interpersonal operations, entity-repealed processes, disconceptions and potential formations.

AY-O

A Fluxus performance artist and painter since the early '60s, creating art that forces the spectator to experience his/her environment in new ways. Internationally known, this Japanese artist has been a part of the Fluxus movement since its genesis.

VYT BAKAITIS

Born in Lithuania in 1940 and raised in Germany and the US, he is an established artist and poet, his work stretching across nearly three decades. His poetry has been published in many American and European publications and has been collected in a new book, *City Country*. The first volume of his translations of numerous contemporary Lithuanian plays and poems will be published in 1995.

ALAN BERLINER

Born in the US, he's been an artist for many years, creating interactive sculpture. His latest, to be exhibited at SeOUL-NYMAX, is an interactive audio installation "Audio-file" which controls and transforms its environment at the whim of the spectator.

SEOUNGHO CHO

Born in Korea in 1959, he studied graphic design in Seoul and at New York University. He made his first video work in 1989, and has been making multi-monitor installations since 1990, with shows at the Knitting Factory, Anthology Film Archives, and Montage '93 in Rochester.

EUN KYOUNG CHOI

This Korean computer animation artist has had two solo exhibitions and a number of group shows in Korea since 1986. The artist lives in Seoul, Korea.

INJOON CHOI

Born in Korea, he is an innovative video artist bringing together modern society and spirituality, showing the increasingly time and technology driven world a new way of creating spirituality through his art. He currently resides in New York.

HENNING CHRISTIANSEN

Born 1932, Christiansen was a clarinetist and composer in the 1950s, then participated in Happenings in the 1960s with Eric Andersen and Arthur Koeppke. He has been active in Fluxus since 1963. From 1964 to 1986 he was an associate of Joseph Beuys. Now lives in Copenhagen.

SANG-GON CHUNG

A professor at Dae Yeu Technical Junior College, he is an acclaimed computer graphic artist who has been showing his work in group exhibitions since 1986 and has had four solo shows from 1990 in Korea. This will be his first exhibition in the United States. He currently lives in Korea.

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PHILIP CORNER

A Fluxus composer since the early '60s, he has been instrumental in challenging musical form and composition and creating avant-garde music. This American-born artist is currently living in Italy.

WILLEM DE RIDDER

A Fluxus artist from the '50s up to the current era, he's internationally known as being an integral part of the Fluxus movement since its conception. He currently resides in Holland and performs all over the world.

LEE DOO-YONG

Born in 1942 in Seoul, he studied Economics at Donguk University, began directing films in 1969 with *The Lost Bridal Veil* and has since directed over fifty features. Lee won the award for Best Director in 1985 for *Mulberry* at the Paeksang Awards. *Spinning Wheel* (1983) won prizes at Cannes and at the Chicago International Film Festival.

JEAN DUPUY

A pioneer of the art and technology movement, he began a friendship and collaboration with George Maciunas in the 1960s and since then has exhibited and performed internationally at such places as the Whitney Museum, the Kitchen, and the Ileana Sonnabend Gallery in New York and Paris. He also created an influential forum for collective art at his space 405 East 13th Street which set the tone for New York performance art in the 1970s. Currently residing in France, he has had five books

published in the last four years and several one-man shows.

SIMONE FORTI

Simone Forti is one of the influential figures in the field of dance today. Beginning in the San Francisco dance workshop of Ann Halprin in the late 1950s, Forti went on to work with Robert Dunn in Merce Cunningham's New York studio. Forti's close association with advanced visual artists, which began at this time, encouraged her development towards abstract dance theater, a form based more and more on basic movement. Forti presented works in evenings of happenings, Fluxus performances, and avant-garde music concerts. Since the early 1960s Forti has performed throughout the world by herself, with dancers she has choreographed, and in cooperation with artists in related fields. She has appeared at the Paris *Festival d'Automne*, *Contemporanea* in Rome, *Project '74*, Cologne, and the Tokyo Festival of Post Modern Dance. At present she is working closely with artist Peter Van Riper on performances of sound and movement. Forti has led movement workshops in Maryland, California, Canada, and Italy, as well as New York. She has produced several videotapes, documenting her dance pieces or their sources (such as the natural movements of animals), and has written extensively about dance, notably in *Handbook in Motion*, a book of her studies and observations published in 1974. She has also exhibited her videotapes and drawings in gallery situations. Forti is available for the following activities: solo performances, performance in collaboration with Peter Van Riper, group performance, lectures, video with reading (in collaboration with Van Riper), workshop, and videotape exhibition.

KEN FRIEDMAN

Born in the United States, this artist became active in Fluxus as a 16-year-old university student and went on to organize many of the Fluxus exhibitions and publications in the 1960s and 1970s, developing into an artist and art theorist working with intermedia. In the 1980s, he became president of The Art Economist Corp. and later founded Friedman Associates, a firm linking behavioral theory, business strategy and applied design. He has also taught and lectured around the world and has been recently exhibited at the Tate Gallery, San Francisco Museum of Modern Art, the Whitney Museum and the Museum of Modern Art in New York.

DAVID GESHWIND

An accomplished mathematician and computer scientist, Mr. Geshwind has pioneered an entirely new form of art, unimagined and possible only now through computers. Unlike other computer art, his "Virtual Sculpture" is created out of mathematical processes (algorithms). He is currently creating a process to realize this art in a physical form. He is President of Digital Media Group, Ltd. and of Latent Image Development Corp. as well as operating a consulting firm, Digital Video Systems and has been appointed to the staff of the NYU Center for Advanced Technology in Digital Multimedia.

SHARON GILBERT

Performing here with Vyt Bakaitis, she is an acclaimed artist, publishing and exhibiting all over the world. Her next exhibit "Re-inventing the Emblem" will be at the Yale University Art Gallery in 1995 and she currently has 13 books of her artwork in print.

AMY GREENFIELD

She has been making films, videotapes and holograms since the 1970s and creates film dances, choreographing the body and camera to examine the energy, life and meaning in physical movement. She has made over 20 films which have shown internationally in London, Rome and New York as well as national and cable television and has pioneered some of the first and most successful moving holograms. She currently lives in New York.

GEOFF HENDRICKS

Born in New Hampshire, he has been working with the sky for thirty years both in painting, intermedia and performance. He has been active with Fluxus since the mid-sixties and his retrospective exhibition "Day into Night" is touring Northern Europe. He has been on the faculty of Rutgers University since 1956 and is the co-founder of the Money for Food Press.

DICK HIGGINS

Born in 1938 in Cambridge, England, Higgins studied with John Cage in 1958, where he met George Brecht, Allan Kaprow, and Al Hansen. In 1959 he was a pioneer in staging Happenings. Married Allison Knowles in 1960. Founded the Something Else Press in 1964, later operated the Something Else Gallery which held the first US exhibition of concrete poetry. In 1965 he named and developed the concept of Intermedia. He and Knowles divorced in 1972, then remarried in 1984. Now lives in Barrytown, NY.

SIN CHA HONG

Founder and director of the Laughing Stone Dance Theater Company, she has per-

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formed for the past twenty years, solo and with her company across the US as well as in Asia and Europe. Critics have praised her use of "the Minimalist aesthetics of American experimental dance with the concentration found in Asian performing arts." She has won many awards and performs constantly. She currently resides in Korea.

YUN AH HONG

Born in Seoul, Korea, she is an independent film and videomaker who has lived and worked in New York since 1985. She has exhibited and shown her work in numerous international collective shows as well as two one-person shows in New York and Princeton University. Her latest work, "A Day on Earth," is being shown here at Anthology Film Archives and will go on to be exhibited at Daejeon, Korea.

ILIGILI (Gil Shaar)

"Born during the '60s in Northwest Asia a transceiver of data, video, audio, satellites and fiberoptics." A video/computer artist, he uses computer imagery to examine issues of technology, sex and politics of every sort and constantly forces the spectator to push the limits of their understanding.

MOON JOO

Exhibiting since 1987, this Korean-born multimedia artist, in his own words, affirms and receives all possible indiscriminating chaos in the open mouth of chance. His work recreates the reality of the constant ebb and flow of life and the lack of anything static in our world today. He has had numerous shows and two one-person shows across Asia and Europe. This is his first New York show and he lives in New York.

ALAN KAPROW

A Fluxus artist since the early 60s, he has performed and exhibited worldwide, defining and refining the concept of Happenings which is integral to the Fluxus movement.

HONG HEE KIM

The curator for the exhibition of Korean artists in the Gallery at Anthology Film Archives, she is an art critic and art historian and has organized a number of avant-garde art exhibitions in Seoul, Korea. As well as being a lecturer at the University in Seoul, she has published three books. This is her first show in the United States.

HYUN JA KIM

A professor of Dance at Art College, Busan National University in Korea, she is active as a teacher, performer and choreographer, has won a number of awards for her work and created the Hyun Ja Kim Dance Company. She is a founding member of the Korean Dance Society for Future and creates her own innovative world of dance through her Saeng-Chook (Lived Dance) performed by Nam June Paik in 1992. She currently resides in Seoul, Korea.

YOON KIM

This Korean artist works with computer animation and pushes its limits. She has had two solo shows in Seoul, Korea as well as a number of group shows. She currently lives in Korea.

YOUNG JIN KIM

Born in Korea 10 years after the Korean War, he has felt the need to define and understand reality as he knows it through his art and put some shape to the larger world. He has been showing his art in many group exhibitions since 1989 in Korea and has had two solo shows as well. This will be his first show in the United States.

YOUNG SOON KIM

Mr. Kim is the artistic director and founder of *White Wave Rising*, a multicultural dance company committed to the creation of a union between the natural rhythm of the planet and the primal ritual of the human spirit and presents the best in innovative contemporary dance. Since 1988, the company performs across the United States and internationally. Before *White Wave Rising*, Young Soon Kim served as Co-Artistic Director of Throne Dance Theater of New York as well as performing with several other dance companies, including Pearl Lang and Joyce Trisler.

ALISON KNOWLES

Born in 1933, attended college at Middlebury and the Pratt Institute, then graduate study at Syracuse. Mother of two daughters with Dick Higgins, she was an editor at Something Else Press. Since 1962 she has been involved in Fluxus, including the Yam Hat sale at the Smolin Gallery and the House of Dust in California. Numerous performances from 1971 to now. She has won grants from the National Endowment for the Arts, New York State Council on the Arts, and has been a Guggenheim Fellow.

TAKEHISA KOSUGI

A Japanese Fluxus artist, Kosugi has been working in New York, Germany, Japan, and France since the 1960s. He lived in New York 1965-67 when he became prominent in Fluxus and intermedia, and since 1977 has been a resident composer/performer for the Merce Cunningham Dance Company. He has presented concerts and installations in many international festivals and art galleries.

SHIGEKO KUBOTA

Born in Japan in 1937, Shigeiko Kubota came to the United States in 1964, drawn by what she later described as the "glittering Pop Art world of New York." Soon a member of Fluxus and an artist specializing in video installations, Kubota's art echoes that of Marcel Duchamp (whom she met because of a blizzard; among her video sculpture are a "Nude Descending a Staircase" and a Bicycle wheel with monitors). Kubota likes video "because it is heavy." She has had major exhibitions in New York, Chicago, and other cities in the US, as well as in Europe and Japan. She was the first Curator of Video at Anthology Film Archives and is the subject of a large catalog published in 1991 by the American Museum of the Moving Image.

VYTAUTAS LANDSBERGIS

Born in Lithuania in 1932, he became an educator at the Lithuanian State Conservatory, was there from 1952 until he was elected President of the Supreme Council of the Republic of Lithuania and became Chairman of the first Lithuanian Commission for the New Constitution of the Lithuanian Republic. In 1990 and 1991 he served as President of Lithuania. He has written 12 books on musicology, art and music history and has received many awards including the Norwegian People's Prize for his role in the peaceful restoration of Lithuanian independence.

SUN OCK LEE

One of Korea's foremost traditional and modern dancers and choreographers, she formed the Sun Ock Lee Zen Dance Company in 1976. Since moving to the United States in 1969, she has performed extensively as well and collaborated with many other artists including Nam June Paik's video art production of "Global Groove" in

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1973. She is a founding member of the Asian New Dance Coalition, formed in 1979 and organized the first Zen Performing Arts Festival in 1980 and currently teaches at NYU's Dance Education program.

LARRY LITT

An American performance artist, he unites Korean shamanistic rituals with current cultural technology to originate contemporary rituals generating the clarity and revelation of the ritual moment. He has performed internationally at the 1993 Venice Biennial German pavilion, the ART 20/21 Conference of the Nam June Paik Retrospective in Seoul, the European Cultural Center at Delphi, Greece and at various galleries in New York City.

JACKSON MACLOW

A poet who also writes performance works, essays, plays and radio works, he composes multimedia performance art which has been performed, broadcast and exhibited worldwide. He currently resides in New York.

RICHARD MAXFIELD

1927-69. Born in Seattle, Maxfield studied music and until the late 1950s could be described as post-Webern serial. In 1958 he began electronic composition, then became intrigued by acoustical engineering. A student of John Cage at the New School for Social Research, Maxfield replaced Cage as an instructor, and found George Maciunas was one of his students. Maciunas invited him to join Fluxus where such Maxfield pieces as "Caught Music" and "Night Music" were performed. With Dick Higgins he composed an electronic opera in 1960, "Stacked Deck." Maxfield died in Los Angeles at the end of the 1960s.

ADOLFAS MEKAS

(Text prepared by subject): Farmer, actor, slave, writer, soldier, publisher, professor, filmmaker, fool, optimist, fluxus.

JONAS MEKAS

A filmmaker and critic, his friendship and work with George Maciunas has contributed much to the creation and continuation of the Fluxus movement. He co-founded Anthology Film Archives and is currently President of the Board of Directors and Artistic Director. He's originally from Lithuania, but now resides in New York City.

LARRY MILLER

A Fluxus and intermedia artist, he has performed and exhibited internationally since 1970. He became a part of the emerging wave of performance and installation art that flourished during the '70s and resists classification by combining a variety of unorthodox materials and systems to query both the form and function of art making. He has published many articles, essays and interviews on Fluxus artists and has shown in many museums and galleries including the Whitney Museum, the Museum of Modern Art, the Emily Harvey Gallery in New York, the Museum of Contemporary Art in Chicago and numerous venues in western and eastern Europe.

KATE MILLET

A renowned writer, artist and feminist, she has been a vital part of the Fluxus movement since its beginning. Her ground-breaking book *Sexual Politics* changed the faces of gender, sexuality and issues which were confronting women at the beginning of the feminist movement. She is the founder of an artist colony for women and she resides in New York City.

JOO MOON

Born in Korea in 1961, Joo Moon graduated from the College of Fine Art in Seoul in 1992, came to New York in 1994 to study communication arts and filmmaking at the New York Institute of Technology. He began to make film and video installations in 1990, but he had been making installations involving photographs and electrical components since 1987. In 1990 he was in the Eighth Biennale in Sydney, Australia. He currently lives in New York City.

CHARLOTTE MOORMAN

1933-1991. Beginning as a classically trained cellist, she became involved in avant-garde performance in the early '60s and founded the Annual New York Avant-Garde Art Festival in 1963, garnering international respect and attention for the avant-garde art world and performed up until her death in 1991. She was key in transforming avant-garde art and performance through her festivals, bringing together unknown and famous artists, carving out the place the avant-garde holds today.

REBECCA MOORE

Raised amid the New York avant-garde art scene, she has been performing since the age of 8. Coming to experimental theater in 1984, she has been presenting her works for the past decade across the US and internationally and includes not only theater work, but film and video as well. She currently resides in New York City.

LARS MOVIN

Born in Denmark in 1959. Studied Danish Literature at Odense University in 1988. Has written extensively about video, film, art, music, and travelling in newspapers and periodicals since 1983. He has working with video and has co-written a book on

music video and written another book on video art in Denmark. He is video reviewer for the newspaper *Information* and was Video Commissioning Editor at The National Filmboard of Denmark in 1991. As a director he has made about ten documentaries since 1984. He is currently preparing for a Ph.D. in Video Art.

PHOEBE NEVILLE

She has been active as a dancer and choreographer since 1961. Her company, the Phoebe Neville Dance Company, was formed in 1975 and has performed in New York and other major cities in the United States as well as in Berlin. She is currently preparing for the Company's 20th anniversary at Danspace Saint Mark's. At Anthology Film Archives she will appear with Philip Corner; she has been dancing with him since 1991 and has appeared with him at the Kitchen, Movement Research as well as in Italy.

HERMANN NITSCH

Born in Vienna in 1938, he studied graphics in school. In 1957 he conceived the idea for a radical theater — based on Dionysic orgy, Aristotelian catharsis, and Freudian psychology — the Orgies Mysteries Theater. From the fabrics, bandages, and other materials used in these performances, some called blasphemous, Nitsch also derived paintings. His performances and painted works have continued since the mid 1960s, with appearances in New York, Chicago, Vienna, Cologne, Zurich. In the last six years he has also turned to music — making records of his compositions for organ and orchestral pieces.

CHUN-SIN PARK

A professor at the Seoul Institute of the Arts in Seoul, Korea, she is a computer artist and interactive, multimedia designer.

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She first began exhibiting in 1988 internationally in Paris, New York, and various other cities in Europe and the United States and has had three solo shows in Paris, New York and Seoul. Having lived in a number of different places, she currently lives in Seoul, Korea.

GLORIA PARK

This Korean-born artist, trained in the US, has been in a number of group shows and has had her film and video work screened in festivals across the US. Her wig sculptures, to be performed and exhibited at SeOUL-NYmAX, are bringing together nature and fashion in a highly experimental performance yet to be revealed. She currently resides in the US.

BEN PATTERSON

Working as a Fluxus artist and performer since the early '60s, this American composer creates scores for experimental Fluxus musical concerts. His work now stretches across three decades and he is internationally known and respected for his accomplishments in the avant-garde and Fluxus music world.

KNUD PEDERSEN

Born in Denmark in 1925, Pedersen organized the Danish resistance against the Nazis in 1940, was imprisoned in 1942. After the War, in 1952, he founded the first Art Lending Library in Europe, and ten years later organized an international Fluxus concert in Copenhagen. In 1990 he founded the European Film College in Denmark. In 1992 he introduced the concept of Fluxus a la Carte at the 30th anniversary of Fluxus in Malmo — and then in Wiesbaden, New York and Copenhagen.

JEFF PERKINS

Born in New York City in 1941, he originally came to Fluxus through Yoko Ono in Tokyo where he was stationed in the US Air Force. He collaborated with her on performance pieces and film projects, including shooting Fluxus Film #4 and directing #22. In 1967, he moved to Los Angeles where he participated in multimedia events and directed a film on San Francisco. In 1980, he returned to New York where he currently resides and works, producing conceptual art and painting. He has most recently shown at the Emily Harvey Gallery in New York.

JOSHUA PIERCE

This New York born pianist has been critically hailed as a brilliant interpreter of standard repertoire and is widely recognized as an important exponent of contemporary music. He has been associated with John Cage since the mid-'70s and has performed across the US and is internationally renowned. He currently performs with Sin Cha Hong, a Korean solo dancer and resides in New York City.

SAMUL NORI

This percussive group from Korea, has been acclaimed for world-class performances and as Korea's preeminent cultural export since 1978. The group combines several traditional Korean music genres into their own modern interpretations, thus creating a new genre in Korean art, music and performance. They have appeared extensively all over the world, released over 15 albums and have just released a live performance video, "Samul Nori vs Suntory Hal" as well.

CAROLEE SCHNEEMANN

Internationally hailed as a pioneer performance artist and avant-garde filmmaker, her works stretch cultural conceptions of gender, sexuality and feminism. She resides in New York City.

PETER SEMPEL

A filmmaker from Germany, whose previous films include *Dandy* and *Just Visiting This Planet*. His most recent film, *Jonas in the Desert* which is to be premiered at SeOUL-NYmAX, documents Jonas Mekas' life and influence on art, movies and the Fluxus movement.

STUART SHERMAN

A performance artist since 1975 as well as a filmmaker, he has written and performed over 21 theater pieces and numerous films. His current piece, "Perfilmance" to be presented at SeOUL-NYmAX, translates film into performance, the film actions transferred rethought and presented in real time. He currently resides in New York City.

JIN SIK SHIN

Born in Korea, he pushes computer art to its limits, demonstrating its power through innovation. He has shown in numerous group shows and four one-person shows in Korea. This is his first United States show and he currently lives in New York.

MIEKO SHIOMI

A classically trained musician, this Japan-born Fluxus artist became involved in avant-garde music and performance in the early '60s. She began collaborating with many Fluxus artists such as Yasunao Tone, Takehisa Kosugi and George Maciunas and began organizing events in addition to performing and composing. She currently resides in Japan.

SUSAN SONTAG

One of America's best known and most admired writers, her books include three novels, most recently *The Volcano Lover*, a volume of short stories and six books of essays. In addition to her published work, she has written and directed four feature length films in Europe and has staged numerous plays. She currently resides in New York.

YOUNKI SOUG

Starting in the early 1990s, the Korean artist has been experimenting with computer art, studying in New York and has had several solo and group shows in New York and Korea. He presently lives in Korea.

ANNE TARDOS

A multimedia Fluxus artist, composer, poet and visual artist, she has shown and performed her work since 1971 in Europe, Japan and the United States. Her writing and compositions have been released on several CDs and published in numerous books. She presently resides in New York.

YASUNAO TONE

Active in the Fluxus movement since 1962, he has composed much experimental music for Happenings, avant-garde performances, film and theater pieces as well as dance events. Born in Japan, he has performed and exhibited and is internationally known. He currently resides in the United States.

YOSHIMASA WADA

Born 1943 in Kyoto, he studied music in Japan, then moved to New York where he studied composition with La Monte Young. In 1970 he began experimenting with home-made wind instruments and other devices made from plumbing fittings. Such

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constructions were later combined into installations like "The Appointed Cloud," which included computers, sheets of metal, pipes, and synthesizers. Lives in New York.

SANG HI WAGNER

Born in Korea and raised in the United States, she has been performing and choreographing since the early 1980s across the United States. Her work, ranging from pure dance to visual theater, has been commissioned by many premiere spaces such as P.S. 122, La MaMa E.T.C., the Danspace project and the Asian/Pacific American Heritage festival. She is currently a participant in the Movement Research Artist Residency Project.

FRANCIS WHITNEY

An active and acclaimed artist since the 1940s, she has created fanciful hats out of wire mesh as well as body sculpture and now is creating laser-light sculpture. She is currently working on a show for the Cathedral of St. John the Divine in New York at Christmas 1994, exhibiting her metal sculpture with the laser lights playing on them. She presently resides in New York.

EMMETT WILLIAMS

Born in 1925 in Greenville, South Carolina, Williams was in the US Army in WWII, then lived and wrote cultural criticism in Europe, where he encountered concrete poetry in Darmstadt. This eventually led to meeting George Maciunas in 1962, and participation in Fluxus festivals. Was "excommunicated" by Maciunas soon after. Williams moved to the US where he worked with Dick Higgins at Something Else Press. Later toured Japan with Ay-O, then moved to Berlin where he currently lives.

JUD YALKUT

An artist, video/filmmaker and performer, he has been active in the Fluxus movement since the late '60s, intermixing video and film, to create a concert of imagery. Currently, he is Chairman of the Artists' Committee of the Miami Valley Cooperative Gallery in Dayton, Ohio where he resides.

KEUN-BYUNG YOOK

This Korean-born multimedia video artist has had a prolific career in the art world with numerous solo shows internationally, the most recent in Japan, group exhibitions across the world and performances of his own work shown in many countries in Asia. He currently lives in Korea.

HYUN-JUNG YU

Born in Seoul, Korea, this artist works with interactive multimedia art and is currently experimenting with interactive communication. Her latest project, "The Door," exhibited here at Anthology Film Archives, links past and future generations of women, pulling in the viewer to make her own first person statement about becoming a part of past generations of women.

Note: The form of presentation of Korean names is not consistent in this catalog. Koreans usually cite family name first, then the given name. In Hong Hee Kim's essay, in some of the biographies, and in the exhibition list, Korean names are presented in this order. But elsewhere the order is reversed: e.g., Nam June Paik. In the case of Lee Dooyong his name is presented in this form because that is the way he chooses.

ELECTRONIC ARTS EXHIBITION LIST

ALAN BERLINER

"Audiofile: An Interactive Audio Installation" (1984). Four metal filing cabinets with a total of 108 drawers.

SEOUNGHO CHO

"Sojourn" (1994) Six video monitors, four laser disc players. Sculpture by San Wook Cho. Music by Stephen Vitello.

EUN KYOUNG CHOI

"Living Phenomenon" (1994) Single monitor, color videotape.

IN-JOON CHOI

"Video Clock" (1994) Four framed mixed media works, one with video.

SANG GON CHUNG

"Untitled" (1993) Four framed mixed media works, one with video.

DAVID GESHWIND

"Virtual Sculpture" (1994) Algorithmic computer images in 3D when spectator wears special glasses.

AMY GREENFIELD

"Elements: The Body in Motion As Video Sculpture" (1994) Twelve 19 inch video monitors, with four laser disc players. Credits: Hilary Harris. Camera: Amy Greenfield, director and performer. Acknowledgements: Tapestry Productions, Staten Island Community Television, Kerry Hauser, Jamie Merenes, Nam June Paik, Michael Rivera.

YUN AH HONG

"A Day on Earth" (1994) Three monitors (1 videotape) mounted over a B&W drawing, 9 ft. x 6 ft.

ILIGILI

"Cyber-Fetishes" (1994) Single monitor, color videotape, 27 foot sash.

INTERNET PROJECT

SeOUL NYmAX Fluxus Online: <http://www.panix.com/fluxus/> or send e-mail to: Fluxus@Panix.Com.

YOON KIM

"Amusement in Cyber Space" (1994) Single monitor, color videotape.

YOUNG JIN KIM

"Caution. Do not scratch the womb, it has not healed yet" (1994) Five monitors in hooded boxes, one projector with water circulating behind the lens.

HONG KU KWON

"Untitled" (1993) Single monitor on desk, color videotape derived from film.

JOO MOON

"Now I Don't Know the Reason of My Sadness" (1994) Four monitors (one B&W videotape) mounted in a steel and bone sculpture.

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NAM JUNE PAIK

"Charlotte Moorman" (1994) 21 monitors, piano, camera.

CHUN SIN PARK

"Untitled" (1992) Two framed color images, 32 x 36 inches.

GLORIA PARK

"Lenticular Cloud Formation Wig" (1994) Synthetic hair (modacrylic fiber), 48 x 24 inches.

JIN SIK SHIN

"Practicing Zen" (1994) Seven monitors in plastic garbage bags, one color videotape.

YOUNG KI SOUG

"Venus With Drawers" (1992) Two prints.

FRANCIS WHITNEY

"Audible Line" (1994) Laser, video projector, metal sculpture.

GEON BYUNG YOOK

"For the Sound of Landscape and Eye for Field" (1994) Single monitor, color videotape.

HYUN JUNG YU

"Door as Generation. Introduction to Interactive Communication" (1994) Three monitors, one Macintosh computer, one mouse.

FILM EXHIBITION LIST

FIVE FILMS BY LEE, DOO-YONG

Spinning Wheel (1983) Color, 100 min.
The First Son (1984) Color, 105 min.
Pong (1986) Color, 120 min.
Eunuch (1987) Color, 120 min.
The Way to Chongsong (1990) Color, 120 min.

ONE FILM BY PETER SEMPEL

Jonas in the Desert (1994) B&W, Color, 120 min.

ONE FILM BY LARS MOVIN

The Misfits: 30 Years of Fluxus (1993) B&W, Color, 80 min.

ONE FILM BY JIN SIK SHIN

What My Life Wishes For (1994) Color, 40 min. Time Warner Cable.

ONE FILM ASSEMBLED BY GEORGE MACIUNAS

Fluxfilm Program (1964-70) B&W, Color, 40 min. 41 films by Fluxus artists.

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PERFORMERS

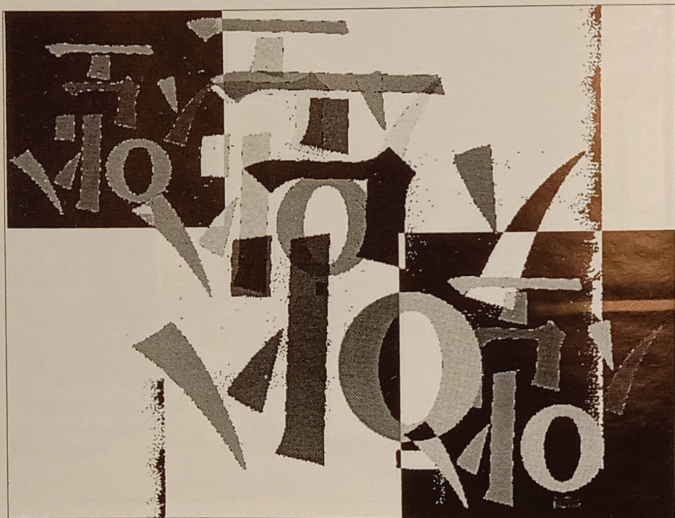
Erik Andersen
 Ay-O
 Vyt Bakaitis
 Henning Christiansen
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 Dick Higgins
 Sin Cha Hong
 Earl Howard
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 Samul Nori
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 Anne Tardos
 Richard Teitelbaum
 Yasunao Tone
 Yoshimasa Wada
 Sanghi Wagner



Samul Nori

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Type As Moving Image (1993) by Hyun Jung Yu.



Hyong Hong Lee, Consul General of the Republic of Korea talking with Vytautas Landsbergis, first president of free Lithuania, at the Judson Memorial Church, New York City.

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Anthology Film Archives

Stage & Lighting: Stageright Inc.
Lighting & Design: Otis Howard, Sian Cadle
Lighting Operators: Mark Feldman, Joshua Karlin, Jack Rowles
Sound Design: Granger Musik Werks
Sound Operators: Chris Granger, Paul Kaplan
Assistant Producers: Carrie Houser, Ted McCann
Stagehands: Greta Winograd, Michael Rivera, Susie Lim,
Todd, Ken Hughes
Photographer: Arunas Kulikauskas
Catalog Editor: Robert Haller

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Jonas Mekas
Nam June Paik

PROJECT MANAGER

Emily Orr

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Anthology Film Archives is a museum of the cinema with programs in preservation, publications, exhibition, and library collections. Anthology is a 501 (c) (3) non-profit, tax-exempt institution supported by foundations, corporations, individual donations, and government grants, including the New York State Council on the Arts and the National Endowment for the Arts.

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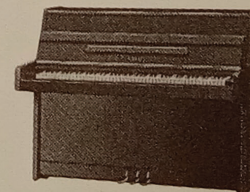
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DAY ONE
October 8, 1994

- 3 pm Samul Nori
White Wave Rising (Young Soon Kim, director)
Nam June Paik
A Tribute to Charlotte Moorman
At Washington Square Park
- 4 pm Welcoming Remarks
Vytautas Landsbergis performs the piano music
of M.K. Ciurlionis
At Judson Memorial Church
- 5:15 Samul Nori
White Wave Rising
At Judson Memorial Church
- 5:30 Susan Sontag
Vytautas Landsbergis
Nam June Paik
Jonas Mekas
Discussion about Art and Liberation in the 20th Century
At Judson Memorial Church
- 8 pm Vytautas Landsbergis
Jonas Mekas
Nam June Paik
Peter Sempel
Susan Sontag
White Wave Rising
Reception
At Anthology Film Archives
- 8:30 American Premiere
Jonas in the Desert
At Anthology Film Archives

SeOUL NYMAX (October 8 to November 6, 1994) is presented by Anthology Film Archives (212-505-5181). SeOUL NYMAX is sponsored by the Korean Cultural Service and the Korea Society, with additional support from Film/Video Arts and Nam June Paik.

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