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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. 46-01 21st STREET, LONG ISLAND CITY,
NEW YORK 11101
212-784-2084

Information required by the IAUR from artists selected for Clocktower Exhibition Space or P.S.1 Special Project Rooms, Multidisciplinary Rooms or other designated spaces. This information will be used in the design for press releases, future publications or other public relations and media related purposes.

ALL INFORMATION SHOULD BE TYPE WRITTEN OR PRINTED CLEARLY

Artist name: ~~Kenneth Friedman~~

KEN FRIEDMAN

Address: P.O. #600, Canal Street Station, N.Y., N.Y. 10013

Home Tele. No. 226-4614

Studio:

Title of Work:

400 W.

Medium: Sound Installation

Approximate size:

Do you have an:

Installation
Special Project
Exhibition
Other i.e. video, film, etc.

Clocktower: Exhibition hall or Tower

P.S.1 Room 303 No.

Exhibition Dates: 12/3/80 to 1/25/81

Photographic Reproductions:

A black and white glossy print is required, approximately 8" x 10" for publicity purposes. The name of the photographer wishing to be credited when photo is used is required as well. Please honor all copyright credits.

Funding:

Please list the agencies that must be acknowledged for any assistance given towards the execution of this project.

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this Nov 15 day of October, 1980
 between Ken Friedman (the "Project Artist") whose address is:
Po Box 600, Canal St Station NY NY 10013
 and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. _____ at P.S.1 or Clocktower or Clocktower Gallery for a term beginning _____, 19__ and ending _____, 19__.
2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:
 - a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.
 - b) The Artist agrees to obtain specific written approval from the Institute for any installation which is to be of a permanent nature.
 - c) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."
 - d) The Artist shall provide his/her own padlock and will install a hasp if necessary. A key to the said lock shall be given to the Institute's registrar, promptly following the installation and the Institute shall have the right of entry into the designated space at all times, by its duly authorized personnel.
 - e) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibition date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.
 - f) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.
 - g) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.
 - h) At the end of the project term, the Artist agrees to remove the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

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i) If the Artist resides outside New York City and will not be present at the expiration of the Project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

j) The Artist understands that P.S.1 and the Clocktower are staffed weekly, (technical and administrative) during the hours of 10 a.m. to 6 p.m., and beyond those hours, artists wishing to remain in the building are free to do so, without security, maintenance, or technical services.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY FUNDS TO COVER COSTS. In any case where any such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

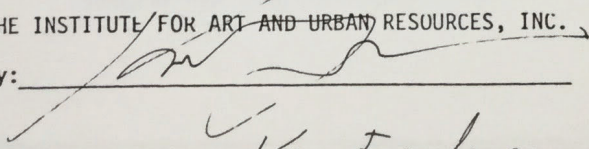
4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

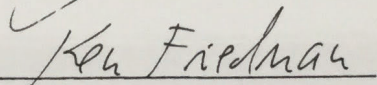
5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the Artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its sole discretion. Upon entering the said designated space, the Institute may remove the contents thereof and may have them stored for the Artist at his/her expense and the Institute shall not be liable for any damage or alleged damage caused to the said property of the Artist. The Institute will cooperate with the Artist as best it can, if Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny that Artist access on the promised date because of any willful failure of the Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: 


PROJECT ARTIST

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

PRESS RELEASE:

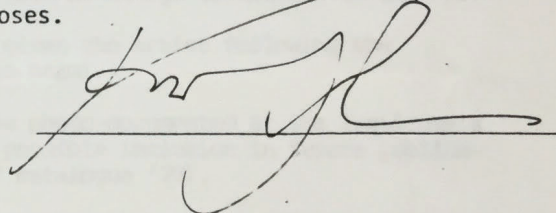
Write one paragraph (in the third person) which will fully describe your special project or exhibition.

The artist agrees that the above information is correct, is proof read and acceptable for use in press releases, posters and/or any other publicity which the IAUR, Inc. wishes to distribute for the promotion of the artist.

In the case of press releases, the IAUR, Inc. reserves the right to edit the artists statements when deemed necessary in the preparation of press packages and other publicity distribution.

The above information must be returned to the IAUR, Inc. BEFORE _____ for the sake of expediting publication procedures.

I acknowledge that all information on this sheet is correct for all present and future IAUR, Inc. publication purposes.



IAUR
c/o P.S.1

Attention: Beth Wilbanks
Information Services
46-01 21st Street
Long Island City, New York 11101

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We look forward to working with you on the scheduling and presentation of your Special Project at P.S. 1, Clocktower and Clocktower Gallery. This letter and the attached agreement fully outline the mutual responsibilities entailed in the exhibition and installation program.

The Institute for Art and Urban Resources, Inc. provides the following list of benefits for your information:

- A room or otherwise designated space at P.S. 1, Clocktower or Clocktower Gallery.
 - All utilities for the room or designated space are part of the general building maintenance expenses at P.S. 1, Clocktower or Clocktower Gallery.
 - The room/space will be open to the public from Thursday through Sunday, 1-6 p.m. (except holidays), Clocktower and Clocktower Gallery from Wednesday through Saturday during any designated exhibition schedule.
- The Institute for Art and Urban Resources, Inc. will provide free publicity for the artist in our calendar of events and a press release. Mailing is free of charge to artists in the U.S.
- Artist's honorarium (to be given the artist following the completion of the exhibition term).
- Each Special Project will be photo-documented at the Institute's expense for the purpose of possible inclusion in future publications (ex.: IAUR's "Rooms" catalogue '77).

The enclosed Special Project Artist Agreement outlines the cooperation necessary from each artist participating in our program. This agreement must be signed and returned to Brenda Wallace or Per Jensen, before any space can be given to the artist for a designated installation, exhibition and de-installation period.

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OUR PREPARATOR CAN OFFER TECHNICAL ADVICE ONLY AND INFORMATION ABOUT THE BUILDING'S STRUCTURE WHICH IN MANY CASES CAN FACILITATE THE INSTALLATION PROBLEMS RELATED TO YOUR PROJECT.

JUST A REMINDER ABOUT THE TOOLS...

JUST A REMINDER ABOUT THE TOOLS...

WE RECOMMEND THAT ANY TOOLS YOU MIGHT NEED BE BROUGHT WITH YOU AT THE TIME YOU PLAN TO WORK ON YOUR PROJECT SITE.

ALL THESE AVAILABLE MATERIALS MUST BE SHARED WITH OTHER PROJECT ARTISTS INVOLVED IN THIS PROGRAM BLOCK. THEREFORE, WE RECOMMEND THAT YOU NOT WAIT UNTIL THE LAST MOMENT TO BEGIN YOUR INSTALLATION.

Alanna Heiss
President and Executive Director

AH/km

Welcome to P.S. 1 and best wishes for a successful project.

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Kenneth Fried
MAN

Call

212-226 4614

For Address

303 ~~P.O. # 600~~
~~Canal St. Station~~

Sound Install.

Dec 3 - JAN 25

P.O. # 600
Canal St. Station
N.Y., N.Y. 10013

RESOURCES, INC. 46-01 21st STREET, LONG ISLAND CITY,
NEW YORK 11101
212-784-2084

OR from artists selected for Clocktower Exhibition Space
Multidisciplinary Rooms or other designated spaces.
in the design for press releases, future publications or
a related purposes.

WRITTEN OR PRINTED CLEARLY

1 Street Station, N.Y., N.Y. 10013

Studio:

Installation
Special Project
Exhibition
Other i.e. video, film, etc.

Clocktower: Exhibition hall or Tower

P.S.1 Room 303 No.

Exhibition Dates: 12/3/80 to 1/25/81

Photographic Reproductions:

A black and white glossy print is required, approximately 8" x 10" for publicity purposes. The name of the photographer wishing to be credited when photo is used is required as well. Please honor all copyright credits.

Funding:

Please list the agencies that must be acknowledged for any assistance given towards the execution of this project.

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ALL INFORMATION SHOULD BE TYPE WRITTEN OR PRINTED CLEARLY

Artist name: Kenneth Friedman

Address: P.O. #600, Canal Street Station, N.Y., N.Y. 10013

Home Tele. No. 226-4614

Studio:

Title of Work:

Medium: Sound Installation

Approximate size:

Do you have an:

Installation
Special Project
Exhibition
Other i.e. video, film, etc.

Clocktower: Exhibition hall or Tower

P.S.1 Room 303 No.

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" Ken Friedman, " wrote critic Peter Frank in a 1978 article in The Village Voice, " serves as a paradigm for the artist: someone who recognizes art as a means to the fullest possible examination of life. "

One mode of Friedman's ~~paradigmatic~~ examination is ^{manifest} ~~visible~~ in the performance structures known as events. These intermedial concept pieces were originally published by Fluxus, the pioneering group of international artists which includes Joseph Beuys, Nam June Paik, Alison Knowles, Robert Filliou, Dick Higgins and the late George Maciunas, as well as Ken Friedman.

The suite of events exhibited at P.S. 1 was originally a one-man show at The University of California at Davis, later ^{travelled} ~~sourced~~ by the Western Association of Art Museums. Henry Hunt wrote of it,

" Ken Friedman's work has always been characterized by the wide range of concerns he brings to it. Like other members of the Fluxus group, he avoids the limitations of a rigid, conventional art structure and uses psychological, sociological environmental and performande ideas as materials of aesthetc production and communication.

" Friedman's work continually seeks to involve the viewer and to extend the audience it reaches. Whether his physical materials are steel, paper or a whisper, his work is formly grounded in fundamental service to a comprehensive art idea. His art is as portable as a thought, as substantial as the total physical environment in which he works. "

Nearlly a decade and a half have passed since Friedman's first one-man show in New York, a 1966 ~~environment and~~ ^{process} exhibition at one of the Fluxus centers which dotted the Lower Manhattan landscape during the '60's. He has shown widely since then, here and in Europe. While he creates major objects lodged between sculpture, drawing and architecture - such as the pentagonal ~~viewing~~ ^{recently} ~~of the Renaissance~~ ^{Museum} acquired ~~by the Guggenheim~~ ^{by the Guggenheim}, or the

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monumental Acropolis of Tulsa ~~built~~ built in Oklahoma in 1978 -
he remains ^{widely} known for his early involvement in conceptual art,
events, and performance.

The events ~~are~~ balanced between music and sculpture, ~~they~~ are
cited as musical works in Baker's Biographical Dictionary of Musicians
and Vinton's Dictionary of Contemporary Music. ~~He is also~~
(In the early '70's, when Vinton was developing the book, Friedman was
already considered a significant avant-garde composer.) Other works
such as Contemporary Artists treat the events as visual art.

Ken Friedman has not performed the events or exhibited them publicly
since the acclaimed Fluxus Retrospective Concert at The Kitchen in
March of 1979. He suggests that they speak for themselves. It is an
attitude summed up by a 1966 work entitled Zen Vaudeville, "The sound
of one shoe tapping."

-- M. P. Gordon

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KEN FRIEDMAN

by M. P. Gordon

[Text for catalogue of the
Institute for Art and Urban
Resources, P.S. 1]

" Ken Friedman, " wrote critic Peter Frank in The Village Voice, " serves as a paradigm for the artist in the '80's: someone who recognizes art as a means to the fullest possible examination of life. " One mode of Friedman's examination is manifest in the performance structures known as events. These intermedial concept pieces were originally published by Fluxus, the pioneering group of international artists which includes Joseph Beuys, Nam June Paik, Alison Knowles, Robert Filliou, Yoko Ono, Dick Higgins, the late George Maciunas and Ken Friedman.

The suite of events exhibited at P.S. 1 was brought together in 1973 as a one-man show at The University of California at Davis. It was later travelled by the Western Association of Art Museums. Henry Hunt wrote of it,

" Ken Friedman's work has always been characterized by the wide range of concerns he brings to it. Like other members of the Fluxus group, he avoids the limitations of a rigid, conventional art structure and uses psychological, sociological, environmental and performance ideas as materials of aesthetic production and communication.

" Friedman's work continually seeks to involve the viewer and to extend the audience it reaches. Whether his physical materials are steel, paper or a whisper, his work is firmly grounded in fundamental service to a comprehensive art idea. His art is as portable as a thought, as substantial as the total physical environment in which he works. "

Nearly a decade and a half have passed since Friedman's first one-man show in New York, a 1966 environment and process exhibition at one of the Fluxus centers which dotted the Lower Manhattan landscape during the '60's. He has shown widely since then, here and in Europe. While he creates major objects lodged between sculpture, drawing and architecture -- such as the pentagonal Viewing of the Renaissance recently acquired by the Guggenheim Museum, or the monumental Acropolis of Tulsa built in Oklahoma in 1978 -- he remains widely known for his early involvement in conceptual art, events and performance.

The events, balanced between music and sculpture, are cited as musical works in Baker's Biographical Dictionary of Musicians and Vinton's Dictionary of Contemporary Music. (In the early '70's, when Vinton was developing the book, Friedman was already considered a significant avant-garde composer.) Other works, such as Contemporary Artists, treat the events as visual art.

Ken Friedman has not performed the events or exhibited them publicly since the acclaimed Fluxus Retrospective Concert at The Kitchen in March of 1979. He suggests that they speak for themselves. It is an attitude summed up by a 1966 work entitled Zen Vaudeville, " The sound of one shoe tapping. "

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KEN FRIEDMAN: THE EVENTS

by Peter Frank

No consideration of Ken Friedman's artwork makes sense without a consideration of Fluxus. And no consideration of Fluxus is complete without a consideration of Ken Friedman's artwork. Since 1966, Friedman has operated within the historical and social context of the Fluxus phenomenon. Indeed, these events -- which are part of and expand on one of the primary forms of Fluxus work, the proposal piece -- were originally notated and collected for publication by George Maciunas under the Fluxus imprint. Maciunas' publishing plans for cards during the 1966-1967 season came to naught, nor did a second planned edition materialize on the occasion of the exhibition of these pieces at The University of California at Davis some seven years later. Rather than lead to the founding of another press, as Maciunas' procrastination with Dick Higgins' Jefferson's Birthday led to in 1964 with the establishment of Something Else Press, the in-limbo status of The Events has led to many exhibitions and a fluid, growing roster of proposal pieces by Friedman. Hopefully, such momentum will continue.

The history of Fluxus up through 1964 is the history available in those accounts which give Fluxus its due. The history of Fluxus after 1964 is the history available, so far, in a very, very few publications of particular perspicacity. By 1965, George Maciunas had identified a "new sensibility" formulating from various sources, had visited Europe -- later joined by Dick Higgins and Alison Knowles -- had connected with creative individuals of like mind, and had returned to New York to produce multiple art objects and to organize, sponsor and foster Fluxus manifestations, the most salient of which was the year-long Yam Festival coordinated by George Brecht and Bob Watts. The art objects and the presentations embodied the droll, erudite and aesthetically seditious "new sensibility" that Fluxus represented, a sensibility that sought to meld art and life -- the various arts and the variousness of life -- in all ways possible. The group of artists whom Maciunas identified as Fluxus was far more select, at least at any one time, than was the group of artists who helped to establish this sensibility, in America or outside. It was also far more select than the complete roster of individuals who might now be regarded justifiably as Fluxus artists. In seeking to undermine the preciousness of the art context, Maciunas allowed the possibility that anyone and everyone might be an artist; but only a few were Fluxus artists, i.e., people active -- in concert with Maciunas -- in catalyzing the dissemination of the new sensibility.

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The redirection of Maciunas' energies and the energies of various of his companions after 1965 did not mean an end to Fluxus, but only its modulation and growth, realignment and renewal. The association of Geoffrey Hendricks with Maciunas and with Fluxus, for instance, began in 1966. So did Ken Friedman's. The contact of Friedman with Maciunas, and that of Hendricks and his then-wife Bici Forbes, in effect capped the first generation of Fluxus. The activities which Friedman and the Hendrickses helped to launch thereafter can be seen, together with Dick Higgins's Something Else Press, begun the year before, to have demarcated the second stage.

But enough of time-line history. The fact is that Friedman made his way to New York in the Summer of 1966 to meet with Dick Higgins. On Higgins' recommendation, Friedman went to meet George Maciunas. Friedman, then 16, had already spent several years looking for a context in which the products and processes of his restless and fecund mind might be justified, perhaps even useful. Engagement in the burgeoning "counter-culture" movement of the mid-'60's led to his involvement in periodicals such as the East Village Other, (Friedman was later to become a founder of the Underground Press Syndicate, acting for Fluxus, along with editors of the Other, the L.A. Free Press and the Berkeley Barb). It was through an ad in the East Village Other that Friedman came upon the Something Else Press publications. The books of the Press were filled with a genre or genres of written material which might best be described as literature-as-theatre-as-music-as-art-as-other-activity -- or, something else. This elusive genre, mysterious but decidedly not miscellaneous in nature, was in effect the same one in which Friedman had himself been operating for years, since "Scrub Piece" (1956), the "Immigration Acts" (1960-63) and other pre-pubescent realizations of inexplicable but irrepressible impulses. On contacting Higgins, Friedman discovered he may have been operating in the realm of aesthetics, albeit in a realm hardly charted. Upon meeting Maciunas, Friedman was given a name for the realm: concept art, a term coined by Maciunas' radically-minded friend Henry Flynt, in a 1960 essay. ("Concept art is first of all an art of which the material is concepts, as the material of e.g. music is sound ..." -- from An Anthology, Jackson Mac Low and La Monte Young, editors, New York, 1963).

If Friedman became an enthusiastic member of Fluxus in 1966, producing an avalanche of static and temporal artwork -- and facilitating the realization and exhibition of others' artwork through his organizing and prosyletizing -- under the Fluxus rubric over the following decade and a half, he did not abandon his previous engagement with social concerns, nor the attendant interest in ethical belief and religious practice. In his lifetime, Friedman has studied for the Unitarian ministry, engaged in an on-going study of Zen Buddhism, and earned full university degrees in sociology and anthropology. The involvement with humanistic concerns which the pursuit of such courses of study bespeak also heavily favors the collection of Friedman's essays, poems and texts (1966-1972) published by Beau Geste Press under the title The Aesthetics. And his humanism is evident throughout the collection of Friedman's events presented here.

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This collection of Events falls squarely within the practice, not to say sensibility, associated with Fluxus since its inception and even before. Friedman's Events are brief, intimate, oriented toward conceptual gesture rather than staged spectacle, although such spectacle is not absent. They are notated with the briefest and most open-ended of verbal instructions, and suggest thereby a kind of improvisational, even impromptu do-it-yourself theatre. Maciunas called this kind of work "neo-Haiku theatre," but this suggests perhaps too strongly the tradition of the stage. I would prefer to use the simple, open-ended term "proposal piece." After all, the various practitioners of the form created a range of potential situations as broad as the range of traditional arts -- and even broader, into life itself. Of course, they all delineated their proposals with words, which Henry Flynt suggested as the necessary vehicle of transmission for concept art -- and it can be argued that it was this kind of work that Flynt had at least partly in mind when he wrote his essay. But the proposal pieces of George Brecht and Robert Watts address distinctly musical formats (cf. Brecht's "String Quartet," "Clarinet Concerto," etc., or Watt's "FH Trace"); Dick Higgins's suggest decidedly musical, theatrical or poetic contexts; Robert Filliou's seem to emerge from poetry; and so forth. Interestingly, one finds the least formal designation given or implied in the work of the women who have worked in this area -- Alison Knowles, Mieke Shiomi, Bici Forbes, and most importantly, Yoko Ono, who may have been the formulator of the proposal piece as a notational mode. (cf. Ono's Grapefruit, first published in Tokyo in 1962)

If one could argue that women working with proposal pieces have approached them with less concern for traditional formats (parodically or otherwise) than have men, it must be emphasized that all creators of proposal pieces have been aware of, and have exploited at least to some extent, the basically intermedial nature of the mode. The briefest of proposals rendered in language, the commonest (and, not accidentally, least precise) form of human communication, provides the potential for a presentational context unbound by any conventions (even, as it turns out, typographical ones). As such, proposal pieces act as an unbridling of personality; "expression," such as it is and such as it emerges from the complexities of an individual human being, finds itself least bound by traditional practice or even traditional idea in proposal pieces. As proposal pieces quickly assumed a characteristic format -- performed, but especially written -- when practiced even for the briefest time by Fluxus artists, one can't pretend that proposal pieces free one entirely from formal or ideological convention. But such works do extend both the tethers reigning in the proposer and the performer. Some psychologists, in fact have found the proposal piece format, and specific pieces from the Fluxus canon, useful in their practice.

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The humanisitic grounding to the proposal piece genre is more apparent in the work of certain proposers than in the work of others. It is safe to say, however, that no proposer seeks to make that grounding more overtly manifest than does Friedman. As other commentators have observed, Friedman's proposals seem so often to engage individuals in interfunctions with other individuals -- and those that engage individuals instead with objects do so in search not so much of graceful formal gesture as of contemplative unity with the world. (Indeed, one might even find an element of wistful loneliness to Friedman's solo proposals, no matter how comic the scenarios they may propose.)

If the proposal piece genre suggests a transcending of the arts' traditional categories, the proposal piece oeuvre of any single artist can be analyzed taxonomically; an individual sensibility, after all, has a shape as definite as it is unique, and breaking down that oeuvre sectionally can yield a kind of spectroscopic analysis of that sensibility. In this regard, I have been able to distinguish seven more or less distinct categories into which Friedman's Events fall.

There are two kinds of ritual-like acts, those that are on-going and those that are singular. The on-going pieces includes the almost perpetual "Green Street" (1959) and the works from 1971 in which a performer divests himself or herself, accidentally or deliberately, of much personal property. The singular works -- most characteristic of the porposal piece genre in general -- include "Scrub Piece," (1956), earliest work in the Friedman canon, and other works as diverse as the ritualistic "Whoop Event" (1964-67), the obviously incidental "Homage to Mike McKinlay" (1968), the prankish "Cage Event" (1967), or the meta-proposal, "First Cause" (1971).

One might consider the next classification a sub-category of the last. It is best tagged with Friedman's title for an event from another catehory, "Zen Vaudeville." According to Maciunas, one element prominent in Fluxus praxis is humor, specifically the gag, the visual or functional pun, and the unanticipated cutting between the modalities of everyday life. Friedman ranges in his Zen Vaudeville pieces between the corniness of "Transportation and You" (1965), the orchestrated drollery of "Cheers" (1965), and certain of the "Restaurant Events" (1964-1967), and the conceptual attenuation of "Anniversary" (1965-6).

The piece "Zen Vaudeville" (1966) itself suggests more a straight staged presentation, as witty as it is -- although it, like many of the events in the category of concert and stage works, and like many proposal pieces by other Fluxus artists, functions as concept as much as it does proposal for action. Other concert-stage works here include those in the "Fruit Cycle" (1963-1968), and the variations of George Brecht's "String Quartet" (1967), including "Solos" (1967) and "Riff" (1967).

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Another denomination to Friedman's events which overlaps the read (literature-oriented) and the performed (theatre/music-oriented) is his poetry-in-performance. These works include the slogans such as those proposed in "Summa Theologica" (1964-1966), "Battle Cry" (1964), "Incognito, Ergo Sum" (1966), and other existential interventions such as the "Sudden Harmony Dance Tune" (1965) or the portentous "Zen Basketball" (1965-67). There are also sound-poem proposals such as "Ken is Ben" (1967), "Ode to Politicians" (1967), and the "Hymn" (1967) and subsequent "Hymn of Her" (1967) (which suggests, perhaps not accidentally, an Al Hansen Hershey Bar collage-poem).

The last category also overlaps with the performance-poem mode -- and with other categories as well. The "object poems" include proposals for graphic object-situations, e.g. the "Fluxus Invisible Theatre" sign (1966), the "Fol de Nuit" telegrams (1967), and the various cards (1965-1973) "One/Two," "Citizen's Card," "Contest," etc., many of which were proposed specifically for realization in Maciunas-produced Fluxboxes. In their self-refertility these cards constitute a sub-class within the object-poem category. (And some of these proposals, interpreted in the world at large, may also constitute what Friedman referred to as a "theatre of the object" in his texts on Fluxus performance.)

The appearance and re-appearance of these events signals that the Fluxus aesthetic did not die with George Maciunas. The movement, which Friedman helped to promulgate for such a long, ^{and} acknowledged by Maciunas as one of the several directors, and as prime mover for the decade between 1966-1975 of Fluxus West, may have finished its course as an "organized" (however loosely) movement. The inflection it gave to the aesthetic tenor of our times continues -- and becomes more available to everyone as it becomes less obscured by other activities and general attitudinal resistance. The particular sociability and vernacular approachability of these events has been, and is likely to remain, one of the paths by which anyone -- artist, non-artist, even anti-artist -- can come to the Fluxus aesthetic. A sculptor once told Friedman that his pieces were "easy" because they only took "three minutes to do." Exactly, Friedman could have replied, the easier they are, the more people can do them.

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ARTXPRESS

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Dear Per,

Here's the text to my catalog entry for the show. It's by MP Gordon.
Peter Frank also edited it for me, so I hope it's good.

The photo is coming in a day or so, and I'll bring it out by hand.

Off to Dartmouth for 3 days.

Thanks,

Ken

R 303

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" Ken Friedman, " wrote critic Peter Frank in a 1978 article in The Village Voice, " serves as a paradigm for the artist: someone who recognizes art as a means to the fullest possible examination of life. "

One mode of Friedman's ~~paradigmatic~~ examination is ~~visible~~ in the performance structures known as events. These intermedial concept pieces were originally published by Fluxus, the pioneering group of international artists which includes Joseph Beuys, Nam June Paik, Alison Knowles, Robert Filliou, Dick Higgins and the late George Maciunas, as well as Ken Friedman.

The suite of events exhibited at P.S. 1 was originally a one-man show at The University of California at Davis, later ~~launched~~ ^{travelled} by the Western Association of Art Museums. Henry Hunt wrote of it,

" Ken Friedman's work has always been characterized by the wide range of concerns he brings to it. Like other members of the Fluxus group, he avoids the limitations of a rigid, conventional art structure and uses psychological, sociological environmental and performande ideas as materials of aestetic production and communication.

" Friedman's work continually seeks to involve the viewer and to extend the audience it reaches. Whether his physical materials are steel, paper or a whisper, his work is formly grounded in fundamental service to a comprehensive art idea. His art is as portable as a thought, as substantial as the total physical environment in which he works. "

Nearly a decade and a half have passed since Friedman's first one-man show in New York, a 1966 ~~one-man show~~ environment and process exhibition at one of the Fluxus centers which dotted the Lower Manhattan landscape during the '60's. He has shown widely since then, here and in Europe. While he creates major objects lodged between sculpture, drawing and architecture - such as the pentagonal ~~viewing~~ ^{viewing} of the Renaissance ^{eccentric} ~~acquired~~ ^{by the Guggenheim Museum} by the Guggenheim, or the

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monumental Acropolis of Tulsa ~~built~~ built in Oklahoma in 1978 -
he remains ^{now} ~~widely~~ known for his early involvement in conceptual art,
events, and performance.

The events, ~~are~~ balanced between music and sculpture, ~~they~~ are
cited as musical works in Baker's Biographical Dictionary of Musicians
and Vinton's Dictionary of Contemporary Music. ~~He is also mentioned in~~
(In the early '70's, when Vinton was developing the book, Friedman was
already considered a significant avant-garde composer.) Other works
such as Contemporary Artists treat the events as visual art.

Ken Friedman has not performed the events or exhibited them publicly
since the acclaimed Fluxus Retrospective Concert at The Kitchen in
March of 1979. He suggests that they speak for themselves. It is an
attitude summed up by a 1966 work entitled Zen Vaudeville, "The sound
of one shoe tapping."

-- M. P. Gordon

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Ken Friedman

Selected One-Man Exhibitions:

1966 Avenue C Fluxus Center, New York
 1972 The Oakland Museum
 The Vancouver Art Gallery
 1973 Paramedia Gallery, Berlin
 1974 Centro de Arte y Comunicacion, Buenos Aires
 Western Washington University, Bellingham
 1975 Galerie S:t Petri, Lund
 Alberta College of Art, Calgary
 Mercato del Sale, Milan
 1977 Galerie Waalkens, Finsterwolde
 1978 The Everson Museum, Syracuse
 Wright State University, Dayton
 1979 Nobe Gallery, New York

Selected Group Shows:

"Fluxus and Happening," Kolnischer Kunstverein
 "Fluxus," The Museum of Modern Art, Oxford
 "7th Biennial of Paris," Paris
 "Multiples," Neuer Berliner Kunstverein
 "The Museum of the Drawers," Cooper-Hewitt Museum, New York
 "Schubladermuseum," Dokumenta VI, Kassel
 "Arte de Sistemas," Museum of Modern Art, Buenos Aires
 "New York Correspondence," The Whitney Museum
 "Edition Hundertmark," Galerie Bama, Paris

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Cat.
Statement

Ken Friedman

b. New London, Conn.

The anthropologist Marilyn Ekdahl Ravicz has written with ~~insight~~ insight on the work and on the meaning of the work. Dr. Ravicz' writings are a comprehensive anlysis of my work which stand for me as a personal statment in that I find they express my thoughts in full measure. The two definitive texts are:

Ravicz, Marilyn Ekdahl. Aesthetic Anthropology: Theory and Analysis of Pop and Conceptual Art in America, doctoral dissertation, Department of Anthropology, University of California at Los Angeles, 1974. Available in book form from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106.

Ravicz, Marilyn Ekdahl. " Ken Friedman - Totalkunst, " in Ken Friedman, Johnson City, Tennessee: East Tennessee State University, 1975. Available free of charge from P.S. 1, Institute for Art and Urban Resources, 46-01 21st Street, Long Island City, Queens, New York 11101.

A catalogue of the exhibition and installation in the Sound Room at P.S. 1 was published during the exhibition, entitled Ken Friedman: Events. It contains an essay on the events by Peter Frank and an introduction by Jay Belloli, as well as my own notes and comments. The catalogue is available at P.S. 1 or by mail order from Printed Matter, 7 Lispenard Street, New York, NY 10013.

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concert of events,
performances and actions

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4 p.m.

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This concert is supported in part by the
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and exhibition of events by ken**

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