

Fluxus Heidelberg Center BLOG

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This BLOG is only for the quick communication within the center and visible for other interested persons and institutes. If you would like to publish your texts and visuals as well, send an e-mail to info@fluxusheidelberg.org

WEDNESDAY, OCTOBER 08, 2008



Labels: [Fluxlist Europe](#), [Litsa Spathi](#), [PR-Card](#)

posted by Ruud Janssen @ [10:36 AM](#)

[0 comments](#)

SATURDAY, OCTOBER 04, 2008

Queens Library Gallery : Transmit

These are the invitation and the first pages of a catalogue of the exhibition TRANSMIT held in 1999 at the Queens Library Gallery in New York. The theme: Fluxus, Mail-Art, Networks.



Contributors

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Litsa Spathi's Storefront

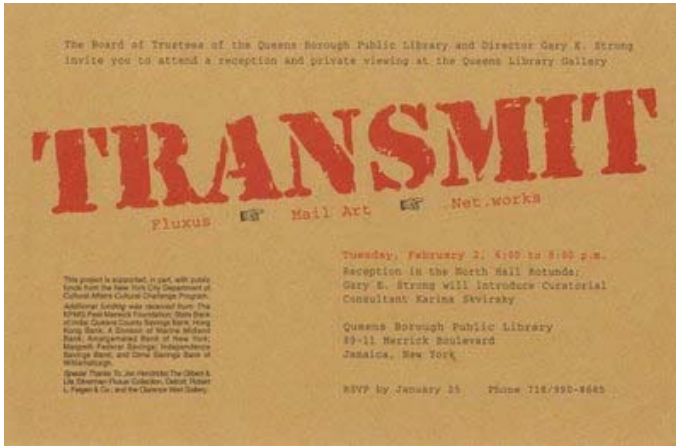


Textual Architectures

Textual Architectures, Yes we can fly, is the result of a performance done by Litsa Spathi documenting the election of Barack Obama as first black president of the USA. The text of a newspaper article formed the basis for Visual Poetry. This book contains the final set of 24 works and an explanation of the performance. A biography of Litsa Spathi is included.
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Textual Architectures



Sourcebook

Textual Architectures Sourcebook. Yes we can fly, is the result of a performance done by Litsa Spathi documenting the election of Barack Obama as first black president of the USA. The text of a newspaper article formed the basis for Visual Poetry. This book contains the complete set of works and an explanation of the performance. A biography of Litsa Spathi is included.

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Fluxus poetry
Litsa Spathi

Fluxus Flesh Power

Fluxus Flesh Power is a unique publication with FLuxus Poetry where computer generated anagrams are presented both in text format as visual format. The book also includes a biography of the artist.

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Fluxus Heidelberg
Litsa Spathi

Performances Fluxus Heidelberg 2003-2005

B&W version. An overview of the Fluxus Performances done for the Fluxus Heidelberg Center by Litsa Spathi and Ruud Janssen. This publication contains an overview of the first performances done from 2003 till 2005. The texts of the scores and many B&W photos are published in this book.

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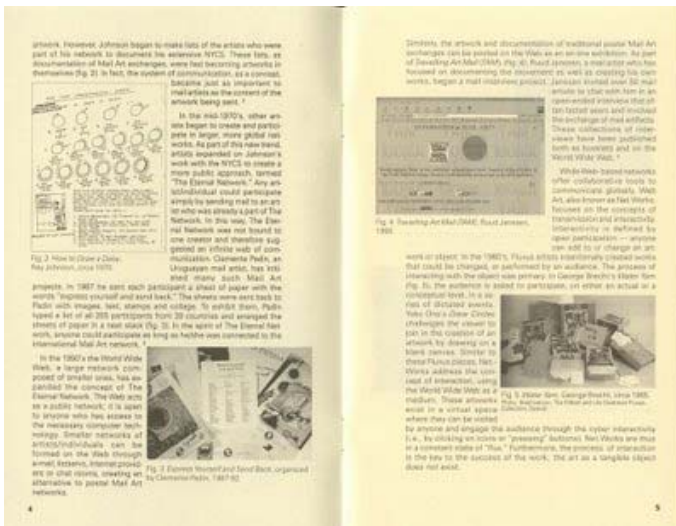
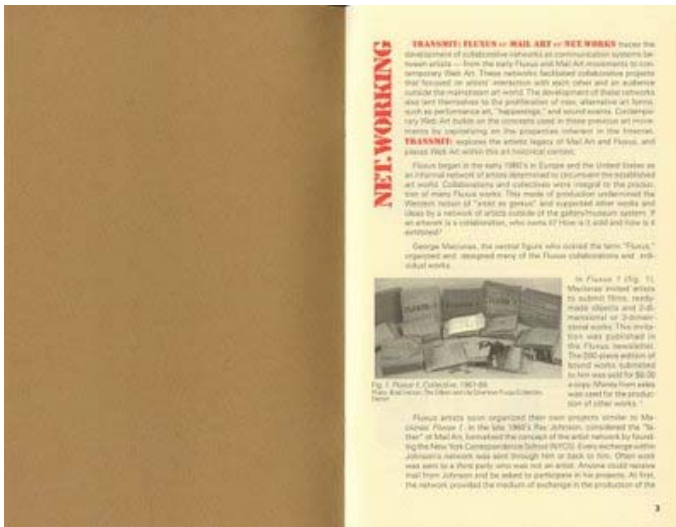


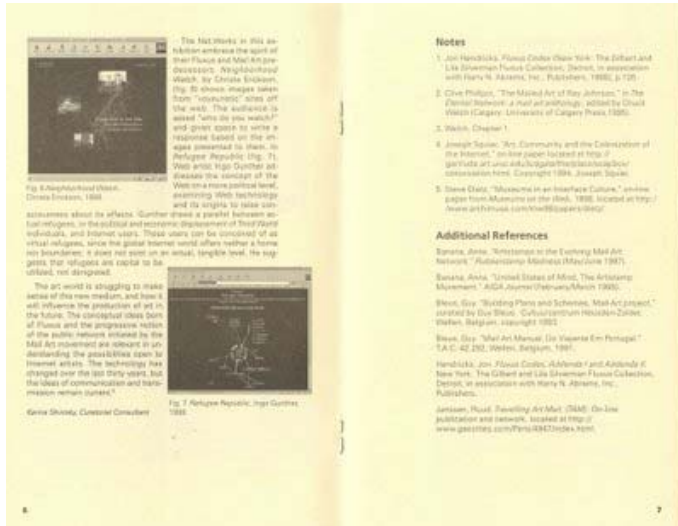
Performances Fluxus Heidelberg
Litsa Spathi and Ruud Janssen

Performances Fluxus Heidelberg 2003-2005

Colour Version. An overview of the Fluxus Performances done for the Fluxus Heidelberg Center by Litsa Spathi and Ruud Janssen. This publication contains an overview of the first performances done from 2003 till 2005. The texts of the scores and many full colour photos are published in this book.

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Rail Track

Visual Poetry and Fluxus Performance by Litsa Spathi. A Journey from Breda to Munich that is presented in a visual way.

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Rail Track - Variation 2

Rail Track - Variation 2 has the same content as the first edition. It contains Visual Poetry and Fluxus Performance by Litsa Spathi. A Journey from Breda to Munich that is presented in a visual way. Only the cover is different.

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Balla Balla Size XL

Balla Balla Trilogy is a conceptual work where Visual Poetry and a Fluxus Performance are combined. This is part SIZE XL of this Trilogy. The final result of the performance is the installation of these three books

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Balla Balla Size XXL

Balla Balla Trilogy is a conceptual work where Visual Poetry and a Fluxus Performance are combined. This is part SIZE XXL of this Trilogy. The final result of the performance is the installation of these three books

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Balla Balla Size X

Labels: [Fluxus](#), [Mail-Art](#), [Networks](#), [New York](#), [Queens Library Gallery](#), [USA](#)

posted by Ruud Janssen @ 12:38 AM

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FRIDAY, OCTOBER 03, 2008

Yoko Ono's career rehab complete



CZAREK SOKOLOWSKI/ASSOCIATED PRESS

Yoko Ono has become a welcome fixture on the global art scene, where once she was the subject of derision. She is seen here at the Contemporary Art Center in Warsaw, Poland, Sept. 17, 2008 where she presented a selection of her work. Once maligned, now revered artist brings star power to Nuit Blanche

by **Peter Goddard**

Yoko Ono's rehabilitation from Beatles-buster to revered artist is now so thorough that no contemporary art season feels complete without some inclusion of her work or reference to her abiding influence.

Just check out her work at Nuit Blanche tonight (even though she won't be on hand herself).

"I am constantly creating things," she tells me over the phone from her New York apartment in the Dakota, the scene of husband John Lennon's shooting death on Dec.8, 1980. "The art (at Nuit Blanche) is meant to bring joy, encouragement and inspiration to people."

For the event, Ono's Imagine Peace billboard in Liberty Village harks back to her "War is Over!" campaign waged in 12 cities with Lennon in the late 1960s. Much derided at the time for their simple-mindedness, the billboards – along with the couple's bed-ins in Toronto and elsewhere – are now viewed as cornerstones in Ono's emerging "utopian social program," so called by a number of critics.

On Oct.10, Montreal's Musée d'art contemporain opens "Sympathy for the Devil: Art and Rock and Roll Since 1967," organized by the Museum of Contemporary Art in Chicago, where 75-year-old Ono is given a central place in the section titled "Ono, Eno, Arto: Non-musicians and the Emergence of Concept Rock."

Ono's Wish Tree installation is another Nuit Blanche intervention, along with the distribution of 40,000 "Imagine Peace" buttons during the night at the southeast corner of Lamport Stadium, in Liberty Village. With Wish Tree, passersby can write a hopeful phrase on a tiny piece of paper, which can be affixed to a nearby tree. It's an installation she has staged previously.

Wish Tree – also part of a current wide-ranging Ono retrospective in England – is in fact a contemporary projection of one of the artist's earliest childhood memories in Japan, "when I was going to the Buddhist temple and would see all these beautiful white flowers in the bushes," she explains. "In the temple itself you could buy these tiny slips of paper, which said you'd received good health or money or whatever. This was a very old tradition. I liked the idea but I wanted (to make the good-fortune message) in your own handwriting."

Ono's work, with its roots in the process-minded Fluxus movement in New York in the early '60s, has generally avoided the production of objects in favour of exposure of these ideas.

"I know, even now people say I am naive," she says. Her work "seems to bring out the hatred in some people. But I am a rebel. From the start I didn't like the idea that artists had to have such (big) egos that they had to create something that would last an eternity. I went against that (idea). It wasn't my thing."

Her role models in this regard were composers John Cage and Toshi Ichiyanagi, her first husband, as well as avant-garde impresario La Monte Young and artists Larry Poon and Jim Dine. They all hung out at Ono's studio at 112 Chambers St. in New York.

Cage's most famous piece – four minutes and 33 seconds of silence "performed" by a non-playing pianist sitting still before a concert crowd – provided a signpost for Ono and the rest of Fluxus to follow. Indeed, it led to her Ceiling Painting, created by Ono in 1966 for the Indica Gallery in London, where she first met Lennon.

Climbing up a ladder, Lennon peered through a magnifying glass to read the word "yes" printed neatly on the ceiling. The work subsequently provided the title for her retrospective, "Yes Yoko Ono," at the Art Gallery of Ontario six years ago.

Balla Balla Trilogy is a conceptual work where Visual Poetry and a Fluxus Performance are combined. This is part SIZE X of this Trilogy. The final result of the performance is the installation of these three books.

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Ironically, one of her current projects is to revive interest in Lennon's career as an artist, cut short by his decision to play in a rock 'n' roll band with a silly name.

"I'd always wanted John to do a show," Ono tells me, "but he was always being treated as a pop star, not as a painter."

In recent years, a number of Lennon's acerbic sketches have appeared in galleries, with Ono turning up at openings to help the cause. The next Lennon show could be of 10 or so of his previously unknown watercolours, done in one afternoon while the couple were on vacation at a Japanese resort.

"I have no intention of making any copies (of them) or of selling them," Ono says. "At this point, I just want to do a show."

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Labels: [Beatles](#), [Peter Goddard](#), [Fluxus](#), [Yoko Ono](#)

posted by Nobody @ [4:45 AM](#)

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