

52 Events 2002

Ken Friedman

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Edition of 250 signed and numbered diaries.

This is number .

Published by

Show and Tell Editions (Heart Fine Art Ltd.)
1 Royal Mile Mansions, 50 North Bridge
Edinburgh EH1 1QN Scotland, United Kingdom

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In August of 1966, Dick Higgins looked at an object I made. This was one of the philosophical objects and enactments I had been undertaking since I was a boy in New London, Connecticut. I never had a name for them, and I thought I was quite alone in doing these kinds of things. Then I encountered the books of *Something Else Press*. Those books led me to Dick, and Dick sent me to George Maciunas.

George liked the object and decided to publish it. This was the *Open and Shut Case*, my first Fluxus multiple, published in the early autumn of 1966. At our first meeting, George peppered me with questions. What did I do? What did I think? What was I planning? I did all sorts of things, things without names, things that jumped over the boundaries between ideas and actions, between the manufacture of objects and books, between philosophy and literature. I told him about them. Maciunas listened for a while and invited me to join Fluxus. I said yes.

George explained to me that these things ought to be written down. The form in which George suggested I write them was the event score. He wanted to publish the complete collection of my events up to the time we met. I did not call them events until 1966. George gave me the name, and showed me how to score these thoughts, actions, and works so that others could realise them.

While George announced the publication of my collected event scores several times, he never produced them. I kept writing the scores. From 1966, these scores were published and circulated in different forms and editions, and exhibited. From 1973, they also toured the world in exhibitions consisting entirely of my event scores.

Paul Robertson has given me the opportunity to welcome the New Year with a selection of events. He brings his delightful sense of collaboration and a deft typographer's hand to this diary. We hope it takes you in one year and out the other.

Ken Friedman
Torna Hällestad
Sweden

Fast Food Event

Go into a fast food restaurant. Order one example of every item on the menu. Line everything up in a row on the table.

Starting at one end of the row, begin eating the items one at a time. Eat each item before moving on to the next. Eat rapidly and methodically until all the food is finished. Eat as quickly as possible without eating too fast.

Eat neatly. Do not make a mess

1964, San Diego, California

2nd
Wednesday
January

2002

Tuesday
January

1st

Sunday
January

6th

3rd
Thursday
January

Friday
January
4th

Saturday
January
5th

Wednesday
January
9th

Green Street

Acquire a Japanese folding scroll. Keep it in a blank state. After a minimum of ten years, or on the death of the performer, inscribe the name of the performer, the date of acquisition and the date at the time of inscription.

The performance continues until the scroll is filled with inscriptions.

7th
Monday
January

Tuesday
January
8th

Friday
January

11th

Thursday
January

10th

Saturday
January

12th

Sunday
January

13th

Monday **14th**
January

The Judgment of Paris

Present three objects or three human images. Objects may be postage stamps, cans of food, books, architectural models, etc. Images may be reproductions of art works, pictures from magazines, photo panels, etc.

Beneath each image is a shelf or platform. Viewers choose the image which they feel is most beautiful.

A golden apple is placed beneath the chosen image.

1964

Tuesday
January

15th

Wednesday
January

16th

19th
Saturday
January

18th
Friday
January

Sunday **20th**
January

Thursday
January
17th

Tuesday **22nd**
January

21st
Monday
January

Edison's Lighthouse

Create a passage with facing mirrors. Place candles in front of each mirror. Vary the nature and intensity of light by variations in the number and placement of candles.

Wednesday
January
23rd

24th
Thursday
January

Friday
January
25th

Sunday
January
27th

Saturday
January
26th

Tuesday

January

29th

Paper Architecture

A large sheet or several large sheets of paper are hung in a room. The sheets are inscribed with full-scale architectural features, such as doors, windows, or stairs, or with objects such as furniture, lamps, books, etc. These drawings may be used to imagine create or map an environment. The drawings may create or map new features in an existing environment. They may mirror, double or reconstruct existing features in situ or elsewhere. If the drawings are to be permanent, they may be applied directly to a wall.

Monday

January

28th

Wednesday

January

30th

Thursday
January
31st

Sunday
February
3rd

Saturday
February
2nd

Friday
February
1st

Untitled Sculptural Event

A wooden plate, sheet or rod is fastened to a wall. From the wood form hang at least fifty strings, perhaps more, depending on the surface and length available. Participants fasten personal objects which they happen to have with them to the end of the string. Everyone is invited to take part until no empty strings remain. The summary of the different memories and associations of the objects fastened to the strings are fixed at one point in space and become a unit.

1968

Tuesday

February

5th

Wednesday

February

6th

Monday

February

4th

Thursday

February

7th

Friday

February

8th

Saturday

February

9th

Sunday

February

10th

11th
Monday
February

Water Table

A full formal table setting with full service for four. All service is white porcelain or clear glass. All objects, utensils, etc., are filled with water.

1971

Tuesday **12th**
February

13th
Wednesday
February

Thursday
February
14th

Friday
February
15th

Sunday
February
17th

Saturday
February
16th

Wednesday
February
20th

Monday
February
18th

Flow System

Anyone may send an object or a work of any kind to the exhibition. Everything received is displayed.

Any visitor to the exhibition may take away an object or work.

1972

19th
Tuesday
February

Sunday

February

24th

Saturday

February

23rd

Friday

February

22nd

Thursday

February

21st

Wednesday
February

27th

Monday
February

25th

Tuesday
February

26th

1982

Deck

Collect playing cards found
on the street until a complete
deck of found cards is
assembled.

Thursday
February
28th

Sunday
March
3rd

2nd
Saturday
March

Friday
March
1st

Table Stack

Build a stack of tables.
Each table should
stand directly above
and on top of the next
table below.

1956, New London, Connecticut

Monday

March

4th

Tuesday

March

5th

Wednesday

March

6th

Friday
March

8th

Saturday
March

9th

Sunday
March

10th

Thursday
March

7th

Open and shut case

Make a box.

On the outside,
print the words, "Open me."

On the inside,
print the words "Shut me quick."

December 1965, Chicago

Wednesday

March

13th

Tuesday

March

12th

Monday

March

11th

Thursday

March

14th

Friday

March

15th

Saturday

March

16th

Sunday

March

17th

Mandatory Happening

A card printed:

1966, Mt. Carroll, Illinois

You will decide to read this score or not to read it. When you have made your decision, the happening is over.

Monday
March

18th

Tuesday
March

19th

Wednesday
March

20th

Thursday

March

21st

Friday

March

22nd

23rd

Saturday

March

Sunday

March

24th

write where you wish

1968, San Francisco

The Three Ages of Man

An old table with three
containers. Powdered
milk in a container with
four legs or points
touching the table.
Sugar in a container
with a solid base and
one large external
point. Salt in a
container with three
legs or points.

Monday **25th**
March

26th
Tuesday
March

27th
Wednesday
March

Thursday

March

28th

Friday

March

29th

Saturday

March

30th

Sunday

March

31st

Wednesday

April

3rd

Tuesday

April

2nd

Altar to Borges

720 clocks are placed in a room, each set to one of the minutes between 12:00 and 11:59.

1974 January

Monday

April

1st

Thursday

April

4th

Friday

April

5th

Saturday

April

6th

7th Sunday

April

Two Second Encore

The performer walks out on stage, looking at the audience with sincerity and passion.

With a Bronx accent, the performer cries out:

“O-din! O-din!”

Tuesday

April

9th

8th
Monday

April

10th
Wednesday

April

Thursday

April

11th

12th

Friday

April

Saturday

April

13th

14th

Sunday

April

Monday

April

15th

First Event

An announcement is made, proclaiming, “For his first event in (name the nation or city where the concert is taking place), (name a friend of colleague who was invited to perform but who could not come) will stay in (name the place where he or she is at the time of the performance).”

October 1989, Bergen, Norway

Tuesday

April

16th

Wednesday

April

17th

Thursday

April

18th

Friday

April

19th

Saturday

April

20th

21st
Sunday

April

Monday
April

22nd

Long Ships Event

Performers enter from stage left and stage right. Each stands at the far edge of the stage.

One shouts,
“Hail, Einar!”

The other replies,
“Hail, Ragnar!”

Wednesday
April

24th

Tuesday
April

23rd

Saturday

April

27th

26th

Friday

April

Thursday

April

25th

28th

Sunday

April

Monday
April
29th

Wednesday
May
1st

Tuesday
April
30th

The Last Days of Pompeii

A desk or table.

A beautiful calendar or time planner is open on the desk.

The book is open to a date selected at random.

Written on the page with 3 p.m. circled:

“Destroy Pompeii this afternoon.”

Thursday

May

2nd

Sunday

May

5th

Friday

May

3rd

Saturday

May

4th

Shape Shifting

1.

A bull,
A salmon,
A horse.

2.

A Norwegian,
An Icelander,
A Finn.

17 March 1991, Oslo

Monday

May

6th

Tuesday

May

7th

Wednesday

May

8th

Saturday
May
11th

Thursday
May
9th

Sunday
May
12th

Friday
May
10th

Monday

May

13th

Marching Band

A marching band carries its instruments and sings or hums the music.

17 March 1991, Oslo

Tuesday

May

14th

Wednesday

May

15th

Thursday

May

16th

Sunday

May

19th

Friday

May

17th

Saturday

May

18th

Tone Hammer

A small, square platform on a floor. The first layer is a square of rubber or foam to protect the floor. A sheet of plywood is placed on the rubber to distribute the load. On top of the plywood is a pedestal made of a course or several courses of bricks. On top of the pedestal is a square block of solid iron, lead, or wood.

A large sledge-hammer or wooden mallet is placed next to the platform. Instructions are posted on the wall. The instructions read: "Hit the block once every fifteen seconds up to 180 times."

Monday
May
20th

Wednesday
May
22nd

Tuesday
May
21st

Thursday
May

23rd

24th

Friday
May

Saturday
May

25th

Sunday
May

26th

March of the Toy Soldiers

1963

Mount domestic objects on poles. Organise them in relation to one another. Imagine a battle.

Monday

May

27th

Wednesday

May

29th

Tuesday

May

28th

Friday
May
31st

Thursday
May
30th

Sunday
June
2nd

1st
Saturday
June

Monday

June

3rd

Tuesday

June

4th

Wednesday

June

5th

Holy Bird of Finland

July 1991, Helsinki

An installation or book presenting images, objects, stories, riddles, puzzles, and jokes having to do with cuckoos and cuckoo lore. Contents of either a book or installation can include: pictures of cuckoos, legends about cuckoos, recipes for cooking cuckoos (roast cuckoo, baked cuckoo, cuckoo soup, cuckoo salad sandwich, etc.), encyclopedia entries, ethological descriptions of cuckoo behaviour, descriptions of how people can emulate cuckoo mating rites, dictionary definitions, the word cuckoo translated into different languages, etc.

An installation can also present: cuckoo clocks, stuffed cuckoos, cuckoo toys, a diorama showing nesting cuckoos in the natural environment, videotapes or films of live cuckoos, a recording of the sound of the cuckoo in the forest.

Thursday

June

Friday

June

Saturday

June

Sunday

June

6th

7th

8th

9th

write where you wish

Renter's Orchestra

An orchestra of
instruments owned by
people who cannot
play them.

July 1991, Oslo

Tuesday

June

11th

Wednesday

June

12th

10th
Monday

June

Sunday

June

16th

14th

Friday

June

Saturday

June

15th

Thursday

June

13th

Monday
June **17th**

**Fluxus
Balance
Piece**

A bowl of
water is
placed on one
side of a
balance.
The bowl is
filled with
water exactly
equal in
weight to
whatever is on
the other side
of the
balance.

July 1991, Oslo

19th
Wednesday
June

Tuesday **18th**
June

Thursday
June **20th**

22nd
Saturday
June

Friday
June
21st

23rd Sunday
June

Wednesday
26th
June

Monday
June

24th

**Adonis meets
Aeschylus**

Two people, pictures,
or images are
contrasted.

One is charming,
graceful, and elegant.
The other is quirky,
ironic, and unusual.

25th
Tuesday
June

Saturday
June
29th

Thursday
June
27th

Sunday
June
30th

Friday
June
28th

Tuesday
July

2nd

Wednesday
July

3rd

Monday
July

1st

Precinct

A rough slab, cube or table of natural stone or wood.

On the table, people may place hand-made models or objects in wood or clay.

25 August 1991, Minneapolis, Minnesota

oIn Saturday
July

Friday
July
5th

Sunday
July
7th

Thursday
July
4th

Exhibition

Arrange an exhibition where a curtain conceals each work of art. Next to the curtain is posted the description of the piece. On payment of a fee, an attendant pulls the curtain aside to display the work. After the viewer has finished examining the work, the curtain is replaced.

The fee may be the same for all works, or it may vary according to size of work, fame of work, market value of work, insurance value of work, etc.

One may also vary the fee charged according to the length of time that the curtain is held open.

29 September 1991, Oslo

Monday

July

8th

Tuesday

July

9th

Wednesday

July

10th

Thursday
July

11th

Saturday
July

13th

Friday
July

12th

Sunday
July

14th

Monday

July

15th

Wednesday

July

17th

30 October 1991; Oslo

The Secrets of Nature

Two metal balls.

Both are made of the same metal, either lead or iron.

One weighs ten times as much as the other.

Tuesday

July

16th

Thursday
July
18th

Friday
July
19th

Saturday
July
20th

Sunday
July
21st

Tuesday

July

23rd

Wednesday

July

24th

Diving Event

Nine holes in the ice.
The shaman dives
from one to the next,
in and out, in and out,
through all the holes.

29 December 1991

Monday

July

22nd

Thursday
July

Friday
July

Saturday
July

Sunday
July

25th

26th

27th

28th

New Shoes Dance Theatre

Organise a short dance piece.

Create choreography to be danced to any normal classical or modern music. Rehearse in traditional dance costume or leotards. For the public presentation of this work, clothing will be the same as at the rehearsal with one change: all performers - men and women both - will dance in new boots or new men's black dress shoes.

If the dance is performed more than once, use completely new shoes or boots for every performance.

12 November 1991, Oslo

Monday

July

29th

Tuesday

July

30th

Wednesday

July

31st

Thursday

August

1st

Friday

August

2nd

Saturday

August

3rd

Sunday

August

4th

Stage Fright Event

The performer wears a costume that covers almost all of the body from the top of the head to the knees. Only the legs from the knees down will be visible. The audience may not see the performer. The performer may not see the audience.

A time span is selected for the event. The performer walks out on stage or into the hall, moving about slowly during the allocated time. At the end of the time, two or three cast members come out to guide the performer off.

Music may be played, or the event may take place in silence.

This may be performed as a solo. Several or many performers who will slowly bump into each other or the audience as they move through the piece may perform it.

Monday **5th**
August

6th Tuesday
August

Wednesday
August
7th

Sunday
August

11th

Friday
August

9th

Thursday
August

8th

Saturday
August

10th

Selection Event

Before the performance, the director selects music and a kind of dancing. The cast is invited to conceive a dance they will perform to the music after only one hearing. The music is played once for the cast. No rehearsal takes place.

At the time of the performance, a large screen of paper or cloth is stretched across the stage so that when performers stand behind it, only their calves and feet are visible.

Male performers stand behind the screen. A female performer is selected. The female performer selects her dance partner by choosing the pair of feet that she likes best. The music is played. The two performers dance

22 November 1991, Oslo

Wednesday

August

14th

Tuesday

August

13th

Monday

August

12th

Saturday

August

17th

Friday

August

16th

Thursday

August

15th

Sunday

August

18th

18 November 1991, Oslo

Texas Foot Event

A bath tub is set up on stage and filled with water.

The performer arrives on stage wearing blue jeans, a cowboy hat, and boots.

The performer gets into the tub and takes a bath.

Monday

August

19th

Tuesday

August

20th

Wednesday

August

21st

Thursday

August

22nd

Saturday

August

24th

Friday

August

23rd

Sunday

August

25th

Monday

August

26th

Tuesday

August

27th

28th

Wednesday

August

Beard Event

Grow a beard for
a while.

Look at it.

Shave it off.

Thursday
August

27th

Saturday
September

1st

Sunday
August

31st

Friday
August

30th

Do-It-Yourself Monument

1967

Build a monument.

Monday

September

2nd

Wednesday

September

4th

Tuesday

September

3rd

5th
Thursday
September

6th Friday
September

Saturday
September

7th

Sunday **8th**
September

Fluxus is dead

Send someone the
smallest sculpture
you own.

1989

Tuesday

September

10th

Monday

September

9th

Wednesday

September

11th

Friday
September

13th

Saturday
September

14th

Thursday
September

12th

15th Sunday
September

Magic Event #2

Walk on stage with a sledge hammer, an egg, and a small tape recorder. Place the egg on one side of the stage. Place the tape recorder on the opposite side of the stage. Turn the recorder on in the playback mode. Walk back to the egg. Pick up the hammer. Raise it high. Wait 30 seconds and smash the egg. Stand and wait.

After 15 seconds, the tape recorder plays the noise of a chicken.

Tuesday

September

17th

16th Monday

September

Wednesday

September

18th

22nd Sunday
September

Thursday
September

19th

Friday
September

20th

Saturday
September

21st

23rd

Monday

September

Tuesday

September

24th

1994

A Whispered History

Take a plain wooden table with no metal or plastic surfaces. Unpainted wood is best.

Get two ordinary shoes.

Place the shoes on the table.

Fill the left shoe with butter.

Fill the right shoe with salt.

Wednesday

September

25th

Thursday

September

26th

Friday

September

27th

Sunday

September

29th

Saturday

September

28th

Tristan + Isolde

1992

A toy airplane

+

a wooden goose.

Tuesday

October

1st

Monday

September

30th

2nd

Wednesday

October

Friday

October

4th

Saturday

October

5th

Thursday

October

3rd

Sunday

October

6th

Tuesday

October

8th

Monday

October

7th

Wednesday

October

9th

Tavern

Assemble a collection of small liquor bottles.

Construct a rectangular wooden box. Set a strip of wood so that the rectangular box has two areas: one square and a rectangle half the size of the square.

Set most of the bottles in the square area. Set one special bottle in the smaller area.

Mix a load of plaster of Paris sufficient to fill the box to the edge. Fill the box so that the plaster sets around the bottles.

Thursday
October

10th

Friday
October

11th

Saturday
October

12th

13th Sunday
October

White Bar

1904

A bar or tavern in a simple room. The room is either plain, light wood or wood painted white.

Only clear liquors are served. The liquors are lined up on the bar or on shelves behind the bar. There are many rows of clean glasses.

The bar itself is a plain wooden table or a long board. On the bar, there is a bowl of limes.

Monday

October

14th

Tuesday

October

15th

Wednesday

October

16th

Thursday

October

17th

Friday

October

18th

Saturday

October

19th

Sunday

October

20th

The History of Fluxus

Take a plain wooden table, no metal or plastic surfaces.

Paint the table white.

Use white-wash or a flat white paint.

Prepare a dull surface, not glossy.

Place two black shoes on the table.

If you use a small table, place the shoes slightly off centre toward a corner. If you use a large table, place the shoes closer to the corner than to the centre.

Fill the left shoe with white table sugar.

Fill the right shoe with sea salt.

1993

Monday

October

21st

Tuesday

October

22nd

Wednesday

October

23rd

Thursday

October

24th

Friday

October

25th

Saturday

October

26th

Sunday

October

27th

Monday

October

28th

Scrub Piece

Go to a public monument
on the first day of Spring.

Clean it thoroughly. No
announcement is
necessary.

1956

Wednesday

October

30th

29th

Tuesday

October

Friday
November

1st

Sunday
November

3rd

Thursday
October

31st

2nd
Saturday
November

Rational Music

Take the score of a symphony. Organise the symphony in such a way that all notes of any given kind are played consecutively. For example, take all instances of the note B#. Then, assemble all B# notes in series by time value, so that whole notes, half notes, quarter notes, etc., are played consecutively. The entire series is performed in sequence. You may score the piece so that work is equally divided among all instruments, or you may use another rational scoring technique, for example, all violins represented by one violin and so on through all groups of instruments. Other techniques might permit the entire performance to be realised on piano; notes distributed by section — oboes take Ab, bassoons take A, bass trombones take A#, and so on; or simple rotation of notes through all performers until the piece is complete. Refinements may be considered.

4th Monday
November

Tuesday
November
5th

Wednesday
November
6th

Sunday
November
10th

Saturday
November
9th

Friday
November
8th

Thursday
November
7th

Monday
November

11th

17 May 1992, Oslo

Folk Dance

The dancers perform a traditional folk dance while dancing on stilts.

If there are several dancers and some feel avant-garde, they may use stilts of a different height than the other dancers.

Tuesday
November

12th

Wednesday
November

13th

Thursday

November

14th

Friday

November

15th

Sunday

November

16th

Saturday

November

17th

Card Trace

Mail a series of cards during a journey or sequence of activities. The assembled set of cards becomes a map or chart of the passage through time or space.

1958

Monday

November

18th

Tuesday
November
19th

Wednesday

November

20th

Friday
November
22nd

Sunday
November
24th

Saturday
November
23rd

Thursday
November
21st

Bird call

Make a telephone call to a bird. If you do not know a bird who has a telephone, make a telephone call in which you make bird noises.

Wednesday
November
27th

25th
Monday
November

26th
Tuesday
November

Friday

November

29th

Thursday

November

28th

Saturday

November

30th

Sunday

December

1st

Tønsberg Ship

Get an old boat or a small, open ship without a deck. Paint the outside Prussian Blue. Paint the inside a deep, rich green.

Fill the boat with small, cubes of stone, 4 to 6 cm. on a side. The cubes can be any natural stone, cut rough. The cubes should not be trimmed or polished. The stones can either fill the boat to cover the bottom completely or be placed in a pile or haug.

1992

Monday

December

2nd

Tuesday

December

3rd

Wednesday

December

4th

Thursday

December

5th

Saturday

December

7th

Sunday

December

8th

Friday

December

6th

Magic Trick #4

1993

Walk on stage with a phonograph record, a large hat, a cloth sack and assorted tools: hammer, file, clippers, shears and a hacksaw. Break the record. Cut it up. File it, saw it, clip it into small pieces. Place the pieces in the sack. Smash the sack with the hammer.

Place the sack in the hat. Hold the hat up. Then place it on a table. Wave hands over the hat. The hat begins to play music.

Monday
December

Tuesday
December

Wednesday
December

9th

10th

11th

12th

Thursday
December

4731

Friday
December

14th

Saturday
December

15th

Sunday
December

Wednesday

December

18th

Monday

December

16th

Tuesday

December

17th

Untitled Card Event

Send a postcard to someone every day. Each card in the sequence should transmit one word or letter. The series of cards should spell out a word or a message.

Saturday
December

21st

Thursday
December

19th

Friday
December

20th

22nd

Sunday
December

Wednesday
December

25th

Christmas Tree Event

Take a Christmas tree into an all-night restaurant. Place the tree in a seat next to you. Order two cups of coffee, placing one in front of the tree. Sit with the tree, drinking coffee and talking.

After a while, depart, leaving the tree in its seat. As you leave, call out loudly to the tree:

“So long, Herb.

Give my love to the wife and kids.”

Tuesday
December

24th

23rd
Monday
December

1964

Friday

December

27th

Saturday

December

28th

Sunday

December

29th

Thursday

December

26th

Monday
December

30th

Wednesday
January **1st**

Tuesday
December
31st

2003

Thursday
January
2nd

Saturday
January

Friday
January
3rd

4th

Sunday
January

5th

In One Year and Out The Other

On New Year's Eve,
make a telephone call
from one time zone to
another so that you
are conducting a
conversation between
people located in two
years.

his piece was a response to the growth of fast food restaurant chains. By the early 1960s, American had such restaurant chains as Howard Johnson and Kenny's, but the franchised take-out restaurant typified by McDonald's, Burger King and Subway were not as common. The area of San Diego where I lived had only a Southern California hamburger chain named Jack in the Box.

Here were a fair number of fast food and take-out places. These were often one-man hamburger stands or tiny diners with food available on a take-out basis. In the San Diego area, there were also a number of small, family-owned taco shops and pizza restaurants with a take-out menu. The family-owned taco shops often had excellent Mexican cuisine. The food was home-made on the premises, along with such side dishes as guacamole, chiles refritos and rice.

In the late 1960s or the 1970s, Southern California got a fast-food Mexican restaurant chain named Taco Bell. While it wasn't as good as the family-owned restaurants, the food was tasty in those days and there were a number of Taco Bell locations. The menu was small, and that made it relatively easy to perform the fast food event.

I had forgotten about this piece until I visited Nancy McEroy in August 1991. She, her children, and I went to a Taco Bell. While we were eating, she told them about how I decided to perform this event in San

Diego. I wrote this version of the score from her account.

Green Street

The Green Street scroll came from a little Japanese shop in New London, Connecticut, where I first encountered Japanese artifacts, including ink, scrolls, brushes and other objects. I acquired the scroll in 1959. The performance is still in progress with the original scroll. I haven't yet written my name in it. I think the scroll is either at Henie Onstad Kunstsenter in Høvikodden, Norway, or at the University of Iowa. I was never able to find anyone willing to take responsibility for accepting the scroll and carrying the piece forward.

The Judgement of Paris

The first versions of this work constructed between 1964 and 1968 consisted of forms or objects such as postage stamps, cans of food, books, architectural models, or furniture. Examples and variations were realised in San Diego, Los Angeles, Pasadena, and Ventura, California, as well as in Mt. Carroll, Illinois, and New York.

The second version, built in 1989 in Oslo, Norway consists of objects or images depicting women. These included statues,

pictures from magazines, photo panels, and other explicit images. The first book I remember reading as a child was an edition of Jonathan Swift's Gulliver's Travels. It was a gift from my mother. From

I often read classical authors and mythology in the reference section of the public library. One of the first books I purchased for myself was a collection of classical myths, primarily Greek and Roman. I bought it at a bookshop in Laguna Beach on our first visit to California. Greek mythology was an enormous interest to me. The archetypal themes found in Greek mythology recur in literature, drama and art. While much of the mythological material is clear, it is often disguised and themes are borrowed and reworked. George Polt's book, The Thirty-Six Dramatic Situations, states that there are only thirty-six basic plots in the entire history of drama. Many of these appear in the myths.

This piece was a doubled reworking.

First, I took ordinary material artifacts, exploring their nature as objects in a highly material culture by endowing them with the virtue of actors. Then, I doubled the myth back on itself by dignifying them with the attributes of the original myth. Many events create a theatre of the object. Objects act or participate in the action. The first version of this event is such a project.

The later version turns the myth back on itself by using images of women. The meaning of the piece changes based on the choice of image, the obvious or subtle nature of the source, the character of the model and the pose. This, too, is a statement on the character and effect of myth.

Edison's Lighthouse

This piece was first realised in Mt. Carroll, Illinois in November of 1965. The piece used vertical, rectangular

vertical and rectangular patterns. Candles were placed in candelabra made from old bottles. Light travelled between the two mirrors in a narrow band roughly ten feet long, two feet wide, and three feet tall. Light spilled over to illuminate the room. The idea for this came from something I heard about Thomas Edison when he was a youngster, using mirrors to create enough light to help a doctor see during emergency surgery.

Paper Architecture

The first public presentation of this work was as part of my project in the exhibition "Intermedia - Fluxus - Conceptual Art" at Montgomery Art Gallery, Claremont College, Claremont, California in May 1973. Studio versions were constructed at the Fluxus West centre on Divisadero Street in San Francisco. It has been executed as drawings or environments in different environments since. This version of the score is based on a note found in 1991 among my papers left in San Diego, California. Part of the idea for this piece came from my mother. In our home in San Diego, we had a wall with windows facing out on the boring view of a neighbour's wall and part of his yard. She constructed sliding screens over the window and painted a bright, tropical garden scene on the screens. After a few years, it seemed as though the garden view was the view from that side of the house.

Water Table

This piece was created at the invitation of Yoko Ono and John

Notes

Write some notes.

Lesson for their exhibition, this is Not Here" at The Everson Museum. Yoko and John invited artists to create works involving water. This was my work.

The original Water Table was executed and installed in the area for guest artists. It was reconstructed in 1974 at Véhicule, Quebec, during a Ken Friedman solo exhibition. I reconstructed it a third time in Vienna for the exhibition Fluxus Subjektiv at Galerie Krinzinger. The third reconstruction is pictured in the special Fluxus issue of Kunstforum, where the work is misattributed to Daniel Spoerri because the menu pictured on the table came from Restaurant Daniel. Restaurant Daniel loaned us the dishes and tableware for the installation, and I used their menu as a basis of a drawing placed on the table. The restaurant had nothing to do with Daniel Spoerri. The title Water Table alludes not only to the project itself, but also to the idea of a water table in geological terms.

Table Stack

I was born in New London, Connecticut, in 1949. My family lived in a huge old house with three stories and a basement. My father and mother ran a school on the first floor. We lived on the second floor. The house was so big that we didn't use the third floor. My sister and I were free to play with the equipment and toys in the school in the evenings and on weekends. The school was well equipped with blocks and toys. The furniture fascinated me. There were four large, square, sturdy tables with thick, strong legs. It was possible to

stack several on top of one another to make a tower three or four high or to build models of multi-level cities. I started building table stacks then, and I've been doing it ever since. In recent years, I've made the Table Stack several times. On some occasions, I've built it with different kinds of tables rather than stacking copies of the same table. Once or twice, I've built several stacks next to each other.

When I did the kinds of things that are now termed events or installations, I didn't think of them as art. These events were an activity, events in the strictest sense of the word. They were simply something I did. I had no explanation for them and I didn't offer one. It wasn't until I began to work in the context of Fluxus that I termed these projects events. When Dick Higgins and George Maciunas introduced me to what is now termed intermedia, I accepted art as a reasonable frame within which to conceive and carry out my projects.

I have been doing these kinds of events throughout most of my life. I've been at it for nearly five decades now, starting with my first events in 1956. I've continued to undertake these projects in art, architecture, design, and music along with whatever else I was doing.

It was when I began working in the context of Fluxus that I first thought of events in the sense that I use the term today. Until then, I simply built things or realised ideas or made models of things that interested me. Many of them were acts or works that I repeated, much as I did after meeting the other Fluxus people. When George Maciunas explained the event tradition to me, it gave a kind of theoretical organisation to a

practice that had been central to my experience.

Open and Shut Case

The first version of this project was constructed in December 1965, while I was at a meeting at the First Unitarian Church of Chicago. I took a large matchbox that had been filled with wooden kitchen matches. I covered the outside with paper and printed the words, "Open me" on the outside. On the inside, I printed the words "Shut me quick."

In August of 1966, I was visiting Dick Higgins in New York. I made one of these boxes for him. He thought I ought to take it to George Maciunas. It became my first Fluxbox, The Open and Shut Case. The score to the box read: "Make a box. On the outside, print the word, 'Open.' On the inside, printed the words 'Shut quick'." The title of the piece was Open and Shut Case. When I created the piece, it had hermeneutic connotations involving a discussion that was under way at the church meeting. The term also has legal connotations. It's a phrase often heard in films or theatre pieces about police or lawyers. George Maciunas played with the legal implications of the phrase and prepared the label of the Fluxbox as a subpoena.

The first version of the text was a personal injunction, commanding the reader to "Open me" and "Shut me quick." Later versions employ a simpler text reading "Open" and "Shut quick." Barbara Moore made a new edition of George Maciunas's Fluxus version a few years. Peter van Beveren reprinted it in a 1990's edition in Rotterdam. The Rotterdam

edition bears a simple label, much like the Chicago original. The label is a simple paper label and with large, black letters in a sans-serif typeface. One variation on this piece was planned as an installation. For this version of the piece, the score reads: "Paint a room in a single colour. Paint the door to the room the same colour as the room. On the door, print the words, 'Open'." "On the inside wall directly opposite the door, printed the words 'Shut quick'."

Mandatory Happening

This event was first scored at midnight on May 1, 1966. It was first performed at the same time. For the first performance, the text was typed on a sheet of paper. I went around Shimer College, knocking my way from door to door. When someone answered, I handed him or her the paper.

This event was published by Fluxus, New York, 1966 as A Fluxus Mandatory Happening. George Maciunas designed a lovely label with the famous image of Uncle Sam, pointing his finger outward at the person looking at him. The label text read, "Fluxus Wants You ... for a Mandatory Happening." Inside, a simple card of heavy white paper bore the text.

There are no complete copies of George's edition known to exist. Copies of George's label are available, along with some boxes with the label attached. These boxes have no card. In the 1990s, Peter van Beveren published an edition of this in a simple version. It was like the Rotterdam edition of the Open and Shut Case and it was much like the original Mandatory Happening.

The Three Ages of Man

The Sphinx of classical Greek mythology was a terrible, winged creature with the head of a woman and the body of a lion. She besieged the city of Thebes after the murder of King Laios. The Sphinx posed a riddle to anyone who crossed her path. She ate those who could not answer her riddle. In his way from Corinth to Thebes, Odipus met the Sphinx. She challenged him with a famous riddle. What walks on four legs in the morning, two legs at noon, and three legs in the evening?" Odipus answered the riddle. The answer is: "a man." Aman crawls on four legs as a baby, walks upright as an adult, and hobbles with the help of a cane in old age. By freeing Thebes from the Sphinx, Odipus established himself as a hero and ascended the throne of Thebes as king in the place of the murdered Laios. The story of his tragedy and the fate he tried to avoid is told in Sophocles's trilogy of Theban plays, Oedipus the King, Antigone, and Oedipus at Colonus. This piece presents an object solution to the riddle of the Sphinx. The symbols - milk, sugar, and salt - are transparent in some ways, opaque in others.

Litart to Borges

The literary work of Argentine writer and librarian Jorge-Luis Borges explored many themes in contemporary life that become increasingly visible through the mediation of new technology. His many explorations of the ideas of the book and the library can be read as metaphorical predictions of way

in which the technology-mediated world of cyberspace engages the human consciousness. This piece speaks to the universal, everywhere-all-at-once nature of those notions. In a sense, this piece addresses the ideas of many thinkers whose work engages the concept of time. Over the years, I created several pieces honouring Borges. If memory serves, one of these - Homage to Borges - was created for the Coltejer Biennial in Medellin, Colombia in the early 1970s for a section organised by Jorge Glusberg of the Centre for Art and Communication (CAYC) in Buenos Aires. Glusberg showed another in the exhibition Arte de Sistemas organised at the Museum of Modern Art in Buenos Aires in 1971.

This piece may be executed in several ways. All 720 clocks may be the same kind of clock. Alternatively, each clock may be different than all the other clocks, a selection of alarm clocks, cuckoo clocks, pendulum clocks, grandfather clocks, wristwatches, spring wound clocks, electric clocks, digital clocks, and so on.

From time to time, I have considered other possibilities. These might include all clocks in any hour being the same kind of clock, with the 720 clocks divided among twenty-four different kinds of clocks. These solutions never seemed as interesting to me as all clocks being different or all the same.

While the score to this piece has been exhibited often, the piece itself remains unrealized. It is related to another unrealized project, Time Piece, and to an installation at Vce Versand in Remscheid, Germany, titled Time, Space, Light, Memory, and Forgetfulness.

While the piece itself was unrealized, the score has travelled widely, in English and in translation. Over the years, I have seen a number of installations and exhibitions similar to the installation described here. Several of these were created by artists who had seen this score. An artist who translated and exhibited my event scores created one such installation. When I saw the installation, it seemed to me that he had forgotten this specific work. Even so, he continued to be influenced by the way in which this piece addresses the everywhere-all-at-once nature of time.

Two Second Encore

Between 1989 and 1999, this piece was only performed at concerts or festivals north of Paris when the audience demanded a third encore. Now it may be performed anywhere. I created it as a modest proposal for Meredith Monk. She had performed in a concert at the Henie Onstad Museum in Oslo, where the audience demanded encore after encore. We went out to dinner together after the concert. Meredith and I had much in common. We both worked at Something Else Press many years before, though not at the same time. We had many friends in common and we had heard of each other through mutual friends. She was talking about the difficulty of being called on for so many encores when I volunteered to create a short, entertaining piece for such occasions. This was the result. This event is based on a scene in the Hollywood movie titled The Vikings. The Vikings starred Kirk

Douglas, Terry O'Quinn, and Emma Borgnine. In the movie, Curtis played a Viking slave who was unknown to himself - a prince who had been captured by Vikings as a baby.

In the movie, he was chained in a tide pool to be eaten by crabs or drowned when the tide came in. A sorceress who cast a wind spell to blow the tides out protected him. As part of the ceremony, the Curtis character was required to call on Odin for assistance. Meredith and I were talking about the movie over dinner, and that scene suggested this event. This piece was originally intended for performance in those areas conquered by the Vikings. Paris was the southernmost city in the Viking path of conquest during the great Viking explosion of the 800s. Later, considering possible archeological evidence in North America, the Norman kingdom of Sicily and Harald Hardraada's conquests around the Mediterranean as general of the Varangian Guard, it seemed to me this piece could be performed anywhere.

First Event

This event was first performed at the 1989 Fluxus Concert in Bergen, Norway with the text, "For his first event in Norway, John Armleder will stay in Switzerland." It had seemed likely that John would come to Norway and possible that he would perform in the concert. His trip to Norway was delayed, giving rise to this piece. This piece is related to the 1967 event, Doing His Thing with You.

Long Ships Event

This piece is based on the same movie that gave rise to Two Second Encore. At the beginning of the movie, Kirk Douglas returns home from a Viking raid to his little Norwegian village on the fjord. As his ship slides through the beautiful, waters surrounded by tall cliffs, he begins to leap around the outside of the ship, jumping from oar to oar. This little dance is based on a description of an old Viking lord in one of the ancient sagas. Douglas plays the son of a Viking chieftain. Ernst Borgnine portrays the chieftain. As the ship approaches the village, they greet each other from a distance. Dick Higgins and Bengt at Klintberg first performed the piece in 1990, for the Sub-Atomic Fluxus Festival at the Biennale of Venice.

The Last Days of Pompeii

For years, I have cherished the vain hope that I would eventually develop more efficient work habits, wake up promptly at dawn, get to bed on time, and find myself able to write and get work done on the deadlines that other people seem to be able to master. I have never managed to do so. Every now and then, I have tried to reach the goal with the help of a desk diary, a pocket agenda or any one of the several time planning systems that are supposed to help one to manage professional and private life more effectively. None of them have worked for me. The only one that has been reasonably useful was the little "seventh sense" pocket-sized diary. I'm told Thor Heyerdahl carried one on his expedition across the Pacific.

These days, I use the "Creation Child Fick" that shows the holidays of the Swedish church. This is more useful to me now that I am married to an ordained deacon.

While the expensive time planners never helped, they did give rise to this event. I did get something useful out of them, though I'm not sure exactly what use it is. I wrote this piece in an expensive time planner I bought in New York in 1985 and placed it on a desk at the front of my loft.

Shape Shifting

In the sagas, a shape-shifter is a magical creature much like a werewolf. Kveld-Ulf, the grandfather of Egil Skallagrímsson, was a shape-shifter. The name Kveld-Ulf means night wolf.

Egil Skallagrímsson was one of the great Viking warrior-poets of Iceland. His story, Egil's Saga, was probably written in the early 1200s by Snorri Sturlusson. It is a national treasure of Icelandic literature. Hermann Palsson and Paul Edwards rendered Egil's Saga into English, and it is now available as a Penguin Paperback.

Most Icelanders know their family tree back through hundreds of years. Sandra Ericsson, the art historian, is one of them. Since Sandra is a direct descendent of Egil, she is also a direct descendent of Kveld-Ulf. I once asked her, "How does it feel to be the descendent of a werewolf?" She was puzzled for a minute, until I reminded her that Egil was Kveld-Ulf's grandson. Then she nodded, adding, "I never thought of that before."

This piece has been realised in many ways. The mutable nature of

shape-shifting means that it can be realised in many more.

Marching Band

This piece is based on the annual 17th of May parade in which Norwegians celebrate their national day. Music is one of the national pastimes of Norway, and many Norwegians take part in marching bands. On May 17, hundreds of these bands converge on Oslo to march in grand review past the royal palace and through the streets. From time to time, I notice some of the performers signing or humming rather than playing their instruments.

Tone Hammer

This piece was first presented at Roskilde Museum of Contemporary Art, Roskilde, Denmark, in the exhibition "Broken Music." I don't know if anyone performed it. The work incorporates a convoluted story about Joseph Beuys, Per Kirkeby, and Henning Christiansen.

The March of the Toy Soldiers

From the time I was a child, long before I joined Fluxus, I enjoyed playing with objects, using quite ordinary things as something other than what they were. Sometimes this involved physical transformation. Other times, it involved only a transformation of thought or perspective.

After my family and I moved to California in 1961, I was active in the peace movement. I sometimes made small armies or collections of ordinary objects for ironic war games. Some years later, I also mounted them on rods or poles,

permitting them to be carried about. I made a number of these without naming them or creating a score for them.

I noted many of my projects and objects into scores in 1966 at George Maciunas's request. I didn't notate this work until recently. I recalled the piece as I began to reconstruct memories and notes for all of my objects. I created the title for the score. The first version of the work was constructed in the 60s.

The piece took its title from the Hollywood fantasy fairy-tale movie, The March of the Toy Soldiers starring Laurel and Hardy.

The first versions of this piece involved small objects on a table. There were no rods. I later made large magical objects on rods. At some point, I combined the idea for the large magical pieces and the idea for the small toy army. Most of the large pieces with objects bound to sticks or rods are related to the idea of magic, and they have a different score. Some were carried in processional events and parades. Large toy soldiers on poles made from ordinary objects were used in ironic war games and parades, too.

At some point, I saw a way to realise this piece as a small table-top object. I began making table and box objects for installation and exhibition in 1968. These included works such as Geography Box, Light Box and others. Some of the objects involved placing objects on rods in sand or plaster to hold them in a steady position. I reconceived The March of the Toy Soldiers as a table object in 1994. This object requires a collection of two or three dozen corks from wine bottles, whisky bottles, and the like. Get as many thin metal rods as there are corks.

the rods should be 1 to 10 centimetres in diameter. Cut them at different heights between 19 and 30 centimetres.

Construct a wooden box on legs. The box can be any sturdy, plain wood. It should stand standing 30 centimetres off the ground from the floor or surface on which it stands to the top of the box. The box should be 12 centimetres deep from the inside floor to the lip. The outside dimensions of the table should be 60 centimetres by 30 centimetres. This will make an object whose outside dimensions form a cube. Fill the box with plaster of Paris. When the plaster sets sufficiently to hold the rods firmly as you sink them, place the rods in the plaster. Place the rods so that they form small groups and clusters. Imagine that they are toy soldiers in a battle. Set them at slightly different angles and in relationships that will give them a dynamic feeling.

Here are two ways to make this object, depending on how you want to install and exhibit it. The main difference is the length of the legs under the box. The taller box needs heavier and more solid carpentry. Everything is built as above except that the box is on long legs, 65 centimetres from the floor to the bottom of the box.

Woolly Bird of Finland

In 1987, I spent the year in Finland. During part of that time, I lived with a Finnish artist named Jaana Oksanen. Like the Norwegians, the Finns are a music-loving people. Here Norwegians seem to form bands and orchestras, Finns seem to perform in choirs and singing groups. Jaana was a singer in one

such group. She often sang songs about the cuckoo, a bird that is central to Finnish folk traditions. While living in Finland, I began to collect cuckoo lore and cuckoo imagery.

Today, I live in a small village in the Swedish countryside. In the spring and summer, it is often possible to hear the cuckoo singing in the forest near my house. My dog and I like to walk in the evenings. We always stop to listen when the cuckoo sings.

Renter's Orchestra

Over the years, I have played many instruments, none of them well. As a child, I studied piano. When I was supposed to be practicing Beethoven or Mozart, I used the piano to make noise. The noises I made ranged from what I would later discover to resemble music of Erik Satie all the way to what could be considered a piano rendition of third-stream jazz in the tradition of Sun Ra. This was in the mid-50s in New London. I didn't know these composers or their work at that time. I came to know and love the music of Satie and Sun Ra. I composed music. I studied composition in undergraduate and graduate level courses with Richard Maxfield. Few of my scores survive, the widest publication being a work published by John Cage in his book *Notations*. My career as a composer left few traces. Among them are a biography in Baker's *Biographical Dictionary of Music and Musicians* and a biography in John Vinton's *Dictionary of Contemporary Music*. In addition, there are a few projects such as the issue of *Source Magazine* I edited in the early 1970s

and a number of drafts for the score to Nam June Paik's *Third Symphony*. Paik never wrote his own *Third Symphony*, so he commissioned me to do so. Some of the drafts were quite bad, one or two quite good. The final - and best - draft was destroyed in the 1971 Newhall earthquake in Los Angeles. For a time in the late 1960s, I was a frequent performer of contemporary music. For a short period, I composed and performed the music for a small modern dance troupe in San Francisco. In the 1986, I came across a large box of my tapes from the 1960s and 1970s. When I listened to them, I was horrified at how bad they were. I destroyed the tapes and I haven't touched an instrument since.

Fluxus Balance Piece

This piece was originally published in Mieko Shiomi's *Fluxus Balance Poem*. *Balance Poem* was one of the many collaborative poetry works that Mieko Shiomi has created over the years. Several of the *Spatial Poem* series were published by George Maciunas. They were later gathered into a wonderful book.

Adonis meets Aeschylus

The first version of this installation was realised with photographs of Ole Rikard Høeisæther and Ken Friedman.

Precinct

Several times over the years, I have made pieces which involve exchanging objects or art works with people, or giving them works, or creating places within which they

may exchange or give objects. This piece allows others to give. It is also related to a number of projects involving shrines.

Exhibition

The art world has always puzzled me. While I can observe and report accurately on the social and cultural patterns of the art world, I find it difficult as a human being to understand how people can behave as they do in relation to art. As I became involved in *Fluxus* and *Something Else Press*, the desire to exhibit, circulate and sell our products led me to wonder increasingly about art galleries, art museums and the art market in general. One of the problems that puzzled me deeply in the late 1960s was how it was that the art market so frequently neglected artists who were extraordinarily talented. In some cases, I observed an even more puzzling phenomenon. This was the phenomenon of important, influential artists overlooked by the art world. These were not minor figures. Rather, they were manifestly influential, artists whose work and ideas had significantly influenced - or even shaped - work that the market chose to reward. This did not coincide with the account of artistic influence and history that I heard in art and art history circles, and it didn't accord with the way art magazines described the development of art.

This led me to study the sociology of art.

Dick Higgins often told me not to try to make a living from art. My first career choice was the ministry, and on my way to a career in the Unitarian Universalist ministry, I

social psychology, social sciences and education. I applied several times to enter Starr King School for the Ministry at the Graduate Theological Union in Berkeley, California. I was rejected twice. I'm told that the first rejection was the swiftest and most unanimous rejection in the history of the school. The second rejection was even more interesting. I am told that the meeting went on in what was the longest application debate in the history of the school, finally settled by the unusual method of a vote. On occasion, I audited courses at the school. I even taught a course there, but I never did attend. In 1972 and 1973, I worked at the De Benneville Pines Unitarian Universalist conference centre in the mountains of southern California. A year surrounded by church programs and church organisations led to a decision not to pursue the ministry further. Shortly after leaving De Benneville Pines, I met Richard Farson in a bookstore in La Jolla. Farson, later the head of the Aspen Design Conference, had been president of the Western Behavioural Sciences Institute in La Jolla. We had met briefly when he was a dean at the then-new California Institute for the Arts in 1970. That was when so many Fluxus people came to Cal Arts as faculty, and I was working as general manager of Something Else Press. Dick Higgins had thought I ought to apply for a faculty post, but lacking any degrees at the time, no one was willing to consider me. When Dick left for Vermont after the great 1971 earthquake, I returned to San Francisco State University. In a burst of activity, I completed my bachelor's degree and discovered I

had taken so many graduate-level courses that writing a thesis would also earn me my master's degree. From 1971 when I finished my MA until 1972, I wandered about. I travelled to Canada to take part in projects at Image Bank and to do an exhibition at the Vancouver Art Gallery. I went to the University of Saskatchewan in Regina as a visiting lecturer for six weeks in the middle of winter on the Canadian plains. I drove across the United States to work with Jean Brown and help her to establish the Tyringham Institute and what was to become an important collection of Fluxus and mail art now at the Getty Institute in Los Angeles. Then I took the job at De Benneville Pines. After leaving De Benneville, I was at loose ends for what to do. I had become interested in doctoral work in psychology and human behaviour, but visits to one university and another failed to run up a program that suited my needs. That was when I ran into Richard Farson. Farson advised me to look into the doctoral program in leadership and human behaviour at the Graduate School of Human Behaviour at United States International University. I did and it seemed interesting. I applied and I was accepted. As I began to consider a project in human behaviour that would serve as the basis for my doctoral dissertation, I returned again to the questions that had puzzled me about the art world. Consequently, I did my research on the sociology of art. The dissertation involved the first large-scale, empirical study of the art world across the entirety of North America. The sociology of art I attempted to develop was an

empirical description of the social reality of the art world rather than the kinds of sociology of art that had been attempted hitherto. These were social interpretations of art, interpretations of society through art, and a great deal of important work in nearly every area of social analysis but the description of the art world itself as a social entity. At the end, the thesis was much smaller than it might have been. After spending a great deal of time and money on my research, I was faced with a choice between two kinds of thesis. One was a massive volume gathering and orchestrating all the evidence, bit by bit, to reach a conclusion I still felt unready to reach. In addition, this would have taken several years of writing. The other project was a short, competent thesis outlining the basis of what I had learned and demonstrating a sound methodological foundation for further work. This was the thesis I wrote in 1976. In a way, I am glad that I wrote the shorter thesis, because many additional years of research have not yet answered some of the deepest questions I entertain. I continued my research in the late 1970s and early 1980s while working to develop a private research centre called the Institute for Advanced Studies in Contemporary Art. I had an active career in publishing, in developing book series and research projects for various companies and organisations. I occasionally did some writing on art and art history. From time to time, I even managed to produce and exhibit art. In 1979, I moved to New York to serve as executive editor of National Arts Guide and to open the New

York center. The Guide has an innovative data base in magazine form that covered all the exhibitions and art programs in the United States and Canada. Helyn Goldenberg developed it in Chicago. She was later the president of the Museum of Contemporary Art and then a director of Sotheby's. The National Arts Guide was later purchased by Art in America, and it survives in the annual Art in America directory of galleries and museums. During this time, I also helped to develop and launch an innovative national art magazine called Art Express, and served as its editor and editorial director. We launched the magazine quite successfully. One of the elements of a successful launch was a carefully structured profit-sharing plan that enabled me to hire outstanding employees for far less than I could pay them in cash. In essence, this plan was the same kind of system used so successfully by Semco in Brazil, and it contained certain elements of the incentive programs so significant to the growth of Silicon Valley in recent years. Based on the plan, I was able to attract a national staff of outstanding scholars and art historians working as freelance art critics and as editors. While my partners agreed to the plan, I was reviewing the corporate papers one day when I discovered that the covenanted provisions of the plan were not included in the proper documents. I called the managing partner to ask about this. His answer was that there was no plan but that it didn't matter since we were both going to become rich because of our successful launch. This was not acceptable to me. After a struggle in which I attempted

reached the rights and agreements were made with our employees. I was proud out of the company. Broke and out of work, I wanted to figure out that to do next. I wanted to stay in publishing, but I couldn't afford to invest in a new magazine. I had to create an art publication that was valuable enough to gain subscribers while costing little enough to launch. The answer was a newsletter. The one subject that would justify a high enough subscription price to enable me to survive by publishing a newsletter was the economics of art. Further, my research train, my business knowledge, and my general knowledge of the art world gave me the skills for the kinds of investigative journalism required for a serious economic newsletter. Finally, it had become clear to me that the answers to some of the questions unanswered by my earlier research could only be answered through economic analysis. That meant I could earn a living conducting research in which I was passionately interested. In 1981, The Art Economist was born. The story of my experience with the newsletter is a long tale in its own right, best told elsewhere. These notes are a background to the exhibition. It is the condensed summary of one area of my research in the economics of art.

The Secrets of Nature

In the 1990s, I began to read again the philosophy of science. This reading inevitably leads to readings in the history of science, a subject that had fascinated me as a youngster. The Secrets of Nature tells a hidden story about the early relationships between alchemy and physics. It

involves the private research of Isaac Newton, but it doesn't stop there.

Diving Event

This event may be installed or performed. If it is impossible to create a proper installation or performance in ice, large black circles may represent the holes. The circles may be made of cloth or painted board. The diving may be performed as dance or gesture. This piece was first performed at the SEOL OF FLUXUS festival in Seoul, Korea.

New Shoes Dance Theatre

Many Fluxus works involve shoes. The most famous of these is Alison Knowles's event titled "Shoes of Your Choice." Most of the shoes in Fluxus events and objects have been old shoes, shoes whose use tells a story, shoes with a history. This piece involves shoes that have no history. Rather, in the process of the dance, they create a kind of history. However, they are new shoes, hard to use, and they are broken in for use only as the dance progresses. This means that the dance is always somewhat painful, and therefore clumsy. The shoes are new with every dance. This piece can also be seen as a meditation on the process of innovation and change. It is also a metaphor of the learning cycle in which new knowledge is adapted and developed through a conscious and clumsy process. In most learning, the knowledge is worn in, moving from the explicit to the tacit. In New Shoes Dance Theatre, the process is always new, fresh and slightly painful.

Stage Fight Event

Examples of the costume: a large, broad-brimmed hat, a scarf, a huge sweater with a very high neck, and a bulky wool skirt; or, a bundle of layered wool blankets; or, a specially sewn sack with holes cut for the hands and legs.

Selection Event

This event is a retelling of the marriage of Njord and Skadi. The only source for this myth is Snorri Sturluson's Prose Edda.

This myth tells the story of what happens when the gods killed the giant Thiazi after he kidnapped the goddess Idun and took her golden apples. Thiazi's daughter, Skadi, swore vengeance on her father's killers. She travelled to Asgard to confront the gods. Wishing no further bloodshed, the gods offered gold in payment. Skadi refused. When asked what she wanted in compensation, she said, "a husband and laughter." The gods decided to allow her to choose a husband from among them, but they did so in an unusual way. They set up a scrim, and she had to choose her husband by his feet. Hoping to choose Balder, fairest and most handsome of the gods, Skadi selected the most beautiful pair of feet. The feet did not belong to Balder, but to Njord, god of the sea.

Skadi, sometimes called the Snowshoe Goddess, came from the home of the giants deep in the Jotunheim mountains. Njord lived in the shipyard Noatun. Neither was comfortable in the home of the other. Finally, after living in each other's homes by turn, they decided to remain married but to live apart.

Teaspoon Event

The action takes place to the music of Bob Willis and his Texas Playboys. If the performer sings along, other tunes may be used. I suggest: "The Twentieth Century is Almost Over" from the album The Highwayman Vol. 1, or "Silver Stallion" from The Highwayman, Vol. 2. I was once told that some cowboys used to break in their new boots by taking a bath in them. This event is an homage to all the cowboys and cowgirls who have tried it.

Beard Event

Every winter for years, my friend Arvid Johannessen grew a beard. Every spring, he shaved it off. He told me that shaving his beard was a kind of signal of the spring for him. I wrote this event in his honour. I performed this event myself many times before I thought of it as an event. I hate to shave. I don't really like having a beard either. My answer was not to shave and then to shave when the beard became a nuisance. My wife, Ditte Mauritzon, decided that she likes me with a short beard. Since we met, I got a nice pair of clippers and now I keep my beard short without shaving. Arvid's beard still appears every winter, and he still shaves it off every spring.

Do-It-Yourself Monument

The first version of the do-it-yourself monument was built in Point Loma, California, during the Fluxfest at the Red Shed Gallery. The monument was built of wood, cloth, and paper. An unrealized version was proposed

for some shoes. In 1973, the Lippincott Foundry held a competition for cast metal sculpture. This proposal was for an edition of 10,000 cubes, each an inch square, from which versions of the Do-It-Yourself Monument could be realised. The proposal was not accepted. A small version of the Do-It-Yourself Monument was realised during the 1989 Paris Fluxus exhibition using sugar cubes in a wooden cigar box. This belongs to Dorothy Selz, an artist who creates work from sugar. Aversion of the sugar-cube monument was exhibited at Krognohuset in Lund, Sweden, in 1997. A miniature version of the sugar cube monument was realised for the millennium shift. This belongs to Reed Altemus.

Magic Trick #2

This is one way to tell the story of Fluxus.

AWhispered History

Get a large block of butter. Use winter feed butter if you can find it. The cows eat hay during the winter and their butter tends to be more firm than summer butter when the cows eat grass. Winter butter melts less easily and runs less readily than summer butter. Let the butter warm up to room temperature. Unless the room is especially hot, it will not melt. When the butter is warm, it will be plastic and easily malleable. Use a spoon to pack the butter into the shoe that goes on the left foot. If you pack the shoe slowly and carefully, you should be able to fill it quite tightly without any spill-over or dripping. The ultimate goal is a shoe that is packed with firm butter. Even though the butter is

slightly warm, it will stay firm. As the shoe sits, the butter will evaporate and harden ever so slightly. After a year or two, the butter should become fairly hard, even at room temperature. I've often made works based on the conceptual transformation of ordinary objects. These objects often use ordinary wooden tables as platforms or even as part of the work. Shoes have been among the objects I've used most. This particular piece is related to a 1993 piece titled *The History of Fluxus*, using two shoes, one filled with salt, one with sugar.

Tristan + Isolde

In March 1992, I was invited to Bremen, Germany, to open an exhibition by Dutch Fluxus artist Bob Lens, *Observatorium Total*. The exhibition was presented at *Kunsterhaus am Deich*. I also lectured at the *Neues Museum Weserberg*.

While I was there, I met a German artist named Isolde Look. She's the only person I know named Isolde. We started a wonderful friendship and correspondence. At one point when we first knew each other, we were talking about something and she said that maybe she would feel like a silly goose if she didn't do it. I happened to have a wooden goose that I had been carrying around with me. I bought several of these wooden geese in Oslo a month or two earlier. There were some large ones and some small ones. I liked them, so I got them to make some kind of project. I was carrying one with me. It's very funny that I had it. I brought it to Germany without any special purpose in mind. After Isolde made her statement about being a

silly goose, I found the goose and gave it to her. Later, she decided she was glad she didn't do it, and wrote to me that she was really a clever goose. On the way home from Bremen I got a little toy airplane from Lufthansa, the kind they give to children. I was thinking about Isolde one day, and I was thinking about Wagner's opera. The airplane and one of the little wooden geese were in the same cabinet. My thoughts formed number of associations — Tristan and Isolde in the opera, the legend on which Wagner based his opera, flying creatures (birds and airplanes), flight, friendship and a few private associations I'd rather keep private.

Tavern

This is an object that is made of small liquor bottles, the kind you get on airplanes, in gift shops and in some tax-free shops. I made the first one in New York in 1966 as a prototype for a Fluxus multiple to have been titled *Fluxtavern*. The multiple was never produced. One of the variations was a collection of gag liquors. I think I sold it to Jon Hendricks for Gil Silverman's collection.

Since I started work on the Fluxus multiple, I've collect small liquor bottles when I like the shape or the label. When I have a large enough collection, I assemble them into a version of Tavern. There have been several different versions over the years. I've probably completed one every three or four years since the Fluxus piece is related to several liquor events. One is a 1964 event titled *White Bar*.

White Bar

I realised a variation of *White Bar* in 1968 when I hosted a small party serving only clear liquors - vodka, rum and tequila. The liquors were mixed with fresh orange juice or fresh lime juice or served plain. This simple version of *White Bar* was realised for at a 1968 party at the San Francisco Fluxhouse on The liquors were mixed with fresh orange juice and fresh lime juice or they were served neat.

White Bar was also the basis of a collection of clear liquors I assembled at the flat I share with Arvid Johannesen in Norway. From 1988 to about 1992, I'd bring back a bottle of local clear liquor every time I travelled to a foreign country. We had loza rakuja from Yugoslavia, bailloni from Hungary, raki from Turkiye and ouzo from Greece, kirschwasser and plfumi from Switzerland, grappa from Italy, vodka from Finland - as well as vodka from Iceland, Poland, Russia, Sweden, Norway and Ireland - eiswetter and Furst Bismarck from Germany, brandwijn from the Netherlands and dozens of different kinds of clear fruit distillates from all over Europe. Some of them were quite good. Some were terrible. One night we had a small party at the flat. Øyvind Storm Bjerke, art historian and chief curator of the Henie Onstad Museum, attended. Arvid proudly pointed to the collection. Øyvind went over, looked over the bottles, judiciously uncorked a few and sniffed them. After a few minutes inspection, he nodded knowingly and said: "Dette må bli den definitivt samling av verdens dårligste brennevinner." - "This must be the definitive collection of the world's worst

years. Not too much later, we had another party where the film-maker an Schmidt finished the collection.

The History of Fluxus

Optional: version)

Polish the shoes from time to time.

Incub Piece

Realised at the Nathan Hale Monument in New London, Connecticut on March 20, 1956, this was my first event. I didn't think of it as an art work until I came into Fluxus: it was simply something I did, an event in the strictest sense of the word. While I engaged in these kinds of events throughout much of my life, it wasn't until I began working in the context of Fluxus that I thought of events in the sense that we use the term today. I simply built things or realised ideas or made models of things that interested me. Many of them were acts or works that I repeated, much as I did after meeting the other Fluxus people. When George Maciunas explained the event tradition to me, it gave a kind of theoretical organisation to a practice that had been central to my experience. I may have done these kinds of things earlier, but this is the first event for which I was able to find notes when George brought me to Fluxus.

Folk Dance

This is a brief autobiographical fragment.

Card Trace

The first travel sequence was realised during a trip in the summer

of 1960, as a map of the journey from New London, Connecticut to Long Beach, California. A time series was realised in 1959 with postcards from the Peabody Museum of Natural History at Yale University in New Haven, Connecticut. Card Trace was planned for a Fluxus multiple using sets of commercially printed cards. Each set was to describe a different 'trace', in 1968. It would have been a sequel in two-dimensional form to the three-dimensional Just For You Fluxkit. Card Trace was never produced.

Bird Call

First realised with a telephone call to Jack Ox's parakeet, Dwight, then living in Cologne.

Tønsberg Ship

Colour specifications exist for the green colour I prefer. These specifications are either PMS 370 or 4-F 100% Yellow, 20% Magenta, 70% Cyan.

Untitled Card Event

This event was first realised on a summer vacation trip between the Catskill Mountains of New York and New London, Connecticut. To perform the event, one should gather the cards and read the message aloud. This piece was included in the collection of my scores that George Maciunas planned to publish but didn't realise. I recently thought that this piece and George Brecht's Spell Your Name Kit may have inspired Maciunas's 1972 Spell Your Name with Objects boxes and the Valoche kits.

Christmas Tree Event

First performed 10 p.m., December 31, 1964 in Manhattan Beach, California.

In One Year and Out the Other

This event has been performed every year since 1975.

I first performed this event on New Year's Eve 1975-1976, calling from Springfield, Ohio forward to Dick Higgins, Christo, and Nam June Paik in New York, then back to Tom Carver and Natasha Nicholson in California. I have celebrated this work annually since then, frequently calling Tom Carver, Peter Frank, Newton and Helen Harrison, Abraham Friedman and Dick Higgins. For New Year's of 1992-1993 I used telefax for the first time in performing this work. I sent telefax messages with the score to Christo and Jeanne-Claude Christo, Peter Frank, Abraham and Shirley Friedman, Dick Higgins, Hong Hee Kim-Cheon, Choong-Sup and Yeong Lim, Karen and David Moss. Over the past decade, increasingly large numbers of people have been performing this event using email.

Texts: Ken Friedman

Typography: Paul Robertson

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Printed on 140gsm environmentally friendly matt paper in a signed and numbered edition of 250 plus 10 deluxe copies and two artist's proofs.

December 2001.

Ken Friedman 2001