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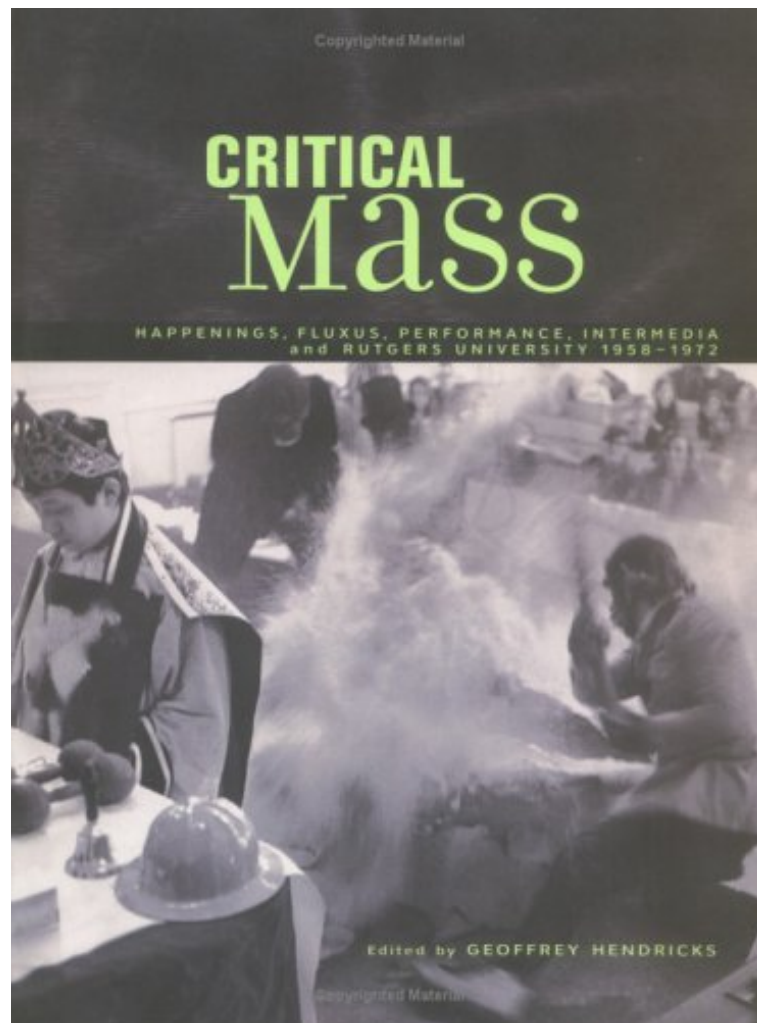
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Critical Mass Happenings Fluxus Performance  
Intermedia and Rutgers University 1958-1972

By: Geoffrey Hendricks  
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Critical Mass: Some Reflections M O R D E C A I - M A R K M A C L O W  
Icons of my childhood were the piles of red-bound copies of An Anthology that my father, Jackson Mac Low, received for having edited and published it. Despite his repeated declarations that he was not a part of George Maciunas's self-declared movement, my father's involvement in the first Fluxus book left him irrevocably tangled in it. I myself seem to have been influenced by my father's experimental, algorithmic approach to poetry, and ended up a computational astrophysicist, studying how stars form out of the chaotic, turbulent interstellar gas. I think there was some hope that with this background I might explain the true, or correct, meaning of the term "critical mass."  
Unfortunately, as a scientist, I have no special access to truth, and correctness depends entirely on context. Let me explain this a bit before discussing the term "critical mass" itself. Science is often taught as if it consisted of a series of true facts, strung together with a narrative of how these facts were discovered. The actual practice of science, however, requires the assumption that nothing is guaranteed to be true except as, and only so far as, it can be confirmed by empirical evidence. Empirical evidence can ..ERR, COD:3..

balloon might splatter when punctured. When these atoms came apart they also released quite a lot of energy. Furthermore, some of the splattered drops were themselves neutrons, which could splatter other nuclei if they hit them. The consequence of this is that if you bring a large enough mass of fissionable material (plutonium or uranium with the right number of neutrons) together and tickle it with a few neutrons from a highly radioactive trigger, it can explode. If there are enough other atoms around for the new neutrons to hit and split, rather than escaping, a runaway chain reaction begins. More and more atoms get split, releasing more and more neutrons, which in turn split yet other atoms, releasing more and more energy. The exact amount of fissionable material needed for this to happen is the "critical mass." If the critical mass is not present, too many of the neutrons get away, hitting nothing, and not much happens. Because so much more energy is released from each split nucleus than from any possible chemical reaction involving that nucleus, an enormous explosion results from an uncontrolled chain reaction. (Note that a chain reaction can be controlled by carefully using nonfissionable material to absorb just enough neutrons to prevent the runaway: the principle of the nuclear reactor.) The term "critical mass" originated during the period after Meitner's discovery, when physicists realized that a chain reaction was possible but did not know how big the critical mass actually was for any particular material. A key reason that the German atomic bomb program never progressed far was that its scientists overestimated the value of the critical mass for uranium and plutonium by a factor of several hundred (they estimated tons instead of the correct value of under ten pounds), making the enormously difficult enterprise of purifying enough fissionable material appear utterly impossible. Atomic bombs excavated the term "critical mass" from the scientific jargon and made it into a popular metaphor as soon as popular explanations of their mechanism appeared. Oddly, the idea of a critical mass doesn't appear in the unclassified scientific literature until the mid-'50s, and then in astrophysical papers discussing effects that occurred when stars exceeded a certain size. It is entirely possible that those authors were actually appropriating the by-then colloquial term back into the scientific dialect. Since then, "critical mass" has become a broadly used concept in astrophysics to designate any mass that when exceeded causes something to happen. This enters particularly often when studying the universal struggle of gravity to overcome all opposition. One example of this is the critical mass above which the turbulent flow and pressure of a cloud of interstellar gas can no longer prevent its collapse into a star. Another is the critical mass of a star above which, when it runs out of fuel, it will not simply collapse to a solid crystal the size of Earth (a white dwarf), but will continue collapsing, squeezing all its electrons into its nuclei and fusing them together to form a giant atomic nucleus the size of Manhattan (a neutron star). Both of these meanings in the scientific dialect seem to have been picked up in the colloquial language. The concept of critical mass that by its presence changes a situation is now used by bicyclists

claiming space in city traffic. When dozens or hundreds of bicyclists ride together, they create the flow of traffic rather than having to squeeze into dangerous automobile traffic, thus making a political point as well as engaging in grassroots traffic engineering. The social analogy to a chain reaction occurring when a critical mass is present has become so widely recognized as to be regarded as self-evident: If enough people communicate with each other about a topic or idea, the whole exceeds the sum of its parts and a chain reaction ensues, spitting out new ideas and influencing more and more people. Once again, a critical mass of interested people is necessary. Perhaps the analogy could be extended to include the role of the trigger that kicks off the chain reaction. One could surely argue that this was the role George Maciunas took, to the amusement, annoyance, or bemusement of those around him getting kicked. The text on the opposite page may be used in any way as a score for solo or group reading, musical or dramatic performances, looking, smelling, anything else &/or nothing at all.

Jackson Mac Low, July 1961 2 C R I T I C A L M A S S

Jackson MacLow section title page and (below) score from An Anthology  
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Notes on the Creation of a Total Art A L L A N K A P R O W It has been inconceivable until recently to think of the arts as anything other than separate disciplines, united at a given moment of history only by vaguely parallel philosophical objectives. During certain periods in the West, notably the Middle Ages in the atmosphere and ritual of the church, the arts found a certain theological harmony—a blending perhaps, but not a total unity. Painting, music, architecture, ceremony—were each an identifiable genre. With the advent of the Renaissance, an emphasis on unique personal styles led to more specialization. Conscious thoughts about a total art did not emerge until Wagner and, later, the Symbolists. But these were modeled on the earlier examples of the church: essentially hierarchies of the several arts organized by master directors. The Bauhaus's experiments continued this approach, only modernizing forms and subject matters. A total art could not come about this way. A new concept and new means were necessary. Art forms developed over a long period and articulated to a high degree are not amenable to mixture: they are self-sufficient, so far as their cohesiveness and range of expression are concerned. But if we bypass "art" and take nature itself as a model or point of departure, we may be able to devise a different kind of art by first putting together a molecule out of the sensory stuff of ordinary life: the green of a leaf, the sound of a bird, the rough pebbles under one's feet, the fluttering past of a butterfly. Each of these occurs in time and in space and is perfectly natural and infinitely flexible. From such a rudimentary and yet wonderful event, a principle of the materials and organization of a creative form can be built. To begin, we admit the usefulness of any subject matter or experience whatsoever. Then we juxtapose this material—it can be known or invented, "concrete" or "abstract"—to produce the structure and body of our own work. For instance, if we join a literal space and a painted space, and these two spaces to a sound, we achieve the "right" relationship by considering each component a quantity and quality on an imaginary scale. So much of such and such color is juxtaposed to so much of this or that type of sound. The "balance" (if one wants to call it that) is primarily an environmental one. Whether it is art depends on how deeply involved we become with the elements of the whole and how fresh these elements are (as though they were "natural," like the sudden fluttering by of the butterfly) when they occur next to one another. Paradoxically, this idea of a total art has grown from attempts to extend the possibilities of one of the forms of painting, collage, which has led us unknowingly toward rejecting painting in any form, without, however, eliminating the use of paint. In fact, the theory, being flexible, does not say how much of one element or another must be used. Because I have come from painting, my present work is definitely weighted in a visual direction while the sounds and odors are less complex. Any of these aspects of our tastes Allan Kaprow in his *Tire Environ-* and experiences may be favored. There is no rule that says all must be equal. Although I ment, 1970, *Happening & Fluxus*, expect that in the future a greater equivalence of these different senses will reduce the *Kunstverein*, Cologne, Germany. Photo:

Geoffrey Hendricks role that the visual side now plays in my own work,  
this is not necessarily desirable for KAPROW

another artist. Any moment taken at random from life may have differently accented components: we may be primarily aware sometimes of a great number of sounds produced by a waterfall and at other times of the penetrating odor of gasoline. Someone trained as a composer may begin to create in this new art form by showing a preference for sounds over odors, but this person, at the same time, will not be dealing simply with the older art of music, any more than I believe I am engaged in the arts of painting, sculpture, or architecture. In the present exhibition [Allan Kaprow: An Exhibition, Hansa Gallery, New York, 1958] we do not come to look at things. We simply enter, are surrounded, and become part of what surrounds us, passively or actively according to our talents for "engagement," in much the same way that we have moved out of the totality of the street or our home where we also played a part. We ourselves are shapes (though we are not often conscious of this fact). We have differently colored clothing; can move, feel, speak, observe others variously; and will constantly change the "meaning" of the work by so doing. There is, therefore, a never-ending play of changing conditions between the relatively fixed or "scored" parts of my work and the "unexpected" or undetermined parts of my work at any pace or in any direction we wish. Likewise, the sounds, the silences, and the spaces between them (their "here-" and "there-"ness) continue throughout the day with a random sequence or simultaneity that makes it possible to experience the whole exhibit differently at different times. These have been composed in such a way as to offset any desire to see them in the light of the traditional, closed, clear forms of art as we have known them. What has been worked out instead is a form that is as open and fluid as the shapes of our everyday experience but does not simply imitate them. I believe that this form places a much greater responsibility on the visitor than they have had before. The "success" of a work in part depends on them as well as on the artist. If we admit that work that "succeeds" on some days fails on other days, we may seem to disregard the enduring and stable and to place an emphasis upon the fragile and impermanent. But one can insist, as many have, that only the changing is really enduring and all else is whistling in the dark. ALLAN KAPROW AN EXHIBITION THE HANSA GALLERY 218 CENTRAL PARK SOUTH NEW YORK, NEW YORK NOV. 25 -DEC. 13, 1958 TUESDAYS THROUGH SATURDAYS Chad as -d., T.L CO 5-2185 The above text from leaflet Allan Kaprow: An Exhibition at the Hansa Gallery, 210 Central Park South, NYC, November 25 to December 13, 1958, with revisions as it appears in Essays on the Blurring of Art and Life, Allan Kaprow, edited by Jeff Kelley, University of California Press, 1993 (Leaflet cover left) ó CRITICAL MASS

Afterthoughts in 2002 A L L A N K A P R O W Have my ideas about art changed since 1958? Rereading my "Notes on the Creation of a Total Art," written in that year, I would be surprised if they had not. For example, the "Notes" implicitly questioned the specialization prevalent in theoretical discussions around the vanguard arts of that time, namely "pure" painting, "pure" music, "pure" poetry, etc. (The older term "pure" was not popular as such, but the fevered search for essences presumed to reside in each medium amounted to the same thing.) As an antidote, I recommended a collage of bits and pieces of everyday phenomena. This would, I believed, provide the rich totality missing in much reductionist art. Today, such a corrective for high art seems merely presumptuous, certainly unnecessary. The so-called art world, reflecting the times, suffers from a marked conservatism and nostalgia. There is no evident taste for experimentation. Total art may have been an interesting idea in the 1950s simply because it was a natural reaction to overrefinement. In the "Notes," I wrote that the model for a total art was everyday life, not other art, as traditionally taught to art students. Common instances offered were "the penetrating odor of gasoline," "the green of a leaf," "rough pebbles under one's feet." I urged the "bypassing" of art. But I didn't realize then that the "Notes" were written to accompany an exhibition, that I had used the word exhibition in the text, just as I had used the word art in the title. How was I to bypass art if I still identified with it? Exhibitions, like concerts and poetry readings, are obvious signs for art regardless of what is actually presented within them. They are no different than holding a picture frame in front of one's face to signify "portrait." Bypassing art had to be more systematic. Art itself was the problem, along with all the pietism associated with it. It would not go away unless I did, a decision I made in the next two years. I needed to give up galleries, concerts, and stages. But what then is "everyday life"? What is life of any kind? Biological? Personal? Cultural? Political? I don't have the answer, certainly not for anyone else. But it is clear that this is the central question remaining from the Environments and Happenings of 1958. KAPROW

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,l ~\_ ~ t,`~tl T J, ~ ,~ P r / .;P7 . 2 nt ~ Dear Mason, May 28, 1959  
You probably know, in a general way, of the path my cre- ative work has  
taken in the last few years. At least I think you are aware of the fact  
that I have given up the specific art of picture-making (and along with  
it the gallery world) for what I call the making of "situations" (or  
"events" or "happenings"). You see, I realized that my collages had long  
ceased to be "pictures" themselves, and for a num- ber of reasons, had  
really become environments both in their scope and in their concern with  
certain literal pro- cesses or transformations. I had begun to use  
spaces and foreign substances, literal movement and literal time in a  
way that was traditionally only suggested by paintings of the past.  
(Transformation when really applied meant that anything could become  
anything else: a picture could become sounds or words, a bulb flashing  
could become a human being moving, etc., etc.). This meant re-evaluating  
the few attempts in this direction made by others and it meant  
understanding why they had failed. I think the answer is very simple,  
although it seems not to have occurred to anyone before now. It is this,  
that if one wishes to make a "total" art, the habit of putting the  
various complete (and virtually exclu- sive) art forms together must be  
given up entirely. Instead, a basic "molecule" comprising sound,  
movement, light and even smell must be first established. One can build  
from there a complete structure of any kind one wishes. I wanted  
something to "happen," but "happen" as naturally as the wind blows the  
leaves, something that could be as total as a walk downtown with one's  
senses wide open. To do this I have had to employ some of the most  
seemingly artificial means-like electronic sounds and electric lights.  
But the results of the last three years have been very encouraging. What  
I was involved in then were performances that existed in some kind of  
real time-abstract theater of a sort. (A sample plan of a per- formance  
can be read as part of an article I wrote for the April issue of  
Anthologist. This naturally doesn't describe the huge amount of detail  
in each of the many parts.) Well this costs a great deal of money and I  
have gone into considerable debt trying to make at least some small  
reality out of it. I've tried getting help such as going to the Research  
Council. They've turned me down five or seven (I don't recall anymore)  
times in a row. I went to see Professor Cole to ask him why and he told  
me quite frankly that the Committee felt I was (he used some other  
expression which amounted to the same thing)-a crack- pot. However, he  
urged me not to feel discouraged and to apply again! I wrote to the Ford  
Foundation which has set aside over \$300,000.00 for experimental art and  
received a form letter from them saying that I could not apply as an  
individual. Accordingly, I went to see David Denker and gave him in

addition to Ford, some other names to approach. He thought he could do something but over a year has passed and nothing has happened. So I'm at my wit's and my pocket-book's end and don't know what to do. I thought you might have some suggestions? I should like to put something in N.Y. next fall, which I've been preparing for some time now. For this I shall need \$2,000.00, with nothing expected in return. (It will be this way for the rest of my career, I'm certain.) I must therefore try to produce publicly often enough so that some foundation or individual may hear of me and offer some subsidy. Ultimately, I had hoped for a graduate center here at Rutgers where such experimental work could go on unfettered by financial worry. The brochure I enclose deals with the start of such an idea. Besides Professor Watts and George Brecht, who with myself wrote the brochure last year, there are four or five other artists who have been drawn to the new art form. Also, Professor Bruce Ross of Psychology here is interested in doing research on Information Theory by working closely with us. So we have the nucleus of a movement. But thus far, I appear to be the most "driven" of the bunch and therefore the least patient and most productive. I can't help it—a furious pace agrees with me: I like it. I'd like to be able to continue this involvement—with or without others (although there is political strength in numbers). I'd therefore like to talk this over with you. (I'm enclosing the Anthologist issue for you to look at.) Sincerely—Allan

Letter to Mason Gross from Allan Kaprow, courtesy Special Collections and University Archives, Archibald S. Alexander Library, Rutgers University. Reproduced with permission of the author. 8 CRITICAL MASS



*Page 10*

Geoffrey Hendricks, *Sky Games*, May 26-28, 1967 (top) exercise with projected sky, (bottom) walking with strobe. Gymnasium, Judson Memorial Church, NYC. Photos: John Wilkes 10 CRITICAL MASS



the next five and so on. It's just a new way of writing down music. One only has to develop how high or low the sound will be or leave it up to the performer. DICK HIGGINS: Gángsáng for Ben Patterson One foot forward. Transfer weight to this foot. Bring other foot forward. Transfer weight to this foot. Repeat as often as desired. Stockholm February 27, 1963 With G6ngs6ng Dick Higgins gets us to walk, to take a first step, perhaps to George Brecht's EXIT. A simple everyday act is given form in this dance along the line between Art and Life. It is minimal like Cage's 4'33" or Malevich's White on White. Spring 1956 As candidate for a new position, I went out to New Brunswick, New Jersey, to meet the members of the Douglass College Art Department. I also met the dean, Mary I. (Polly) Bunting, who had come to Douglass from Bennington College in 1954. I had gone to Putney School, and my father had founded Marlboro College,<sup>2</sup> so we talked about Vermont and experimental education and her ideas and hopes for the art department and the college. Bob Watts and Allan Kaprow had started teaching at Rutgers three years earlier and were already in contact with George Brecht, who was working as a research chemist. Bob, who had a degree in engineering, found a common bond with George. Allan had met George Segal, and they became close friends. A community of young artists was forming in New Brunswick. Theodore (Ted) Brenson, recently appointed chair of Douglass's art department, had come from Latvia to the United States by way of Russia, France, and Italy. Helmut von Erffa, a Quaker and chair of the Rutgers Art Department, came from Germany, where he had attended the Bauhaus. Hui Ka Kwong, who was hired in 1957 to teach ceramics, was from China. An international perspective on art and a world consciousness was present in the two departments. My starting position was as an assistant instructor (the bottom of the ladder), with a comparable salary, four classes, and a five-day week (three began at 8 a.m.). In addition, I was put in charge of gallery exhibitions, made advisor to the art club (Pen & Brush), and put on several committees. Hard work, but with a good exchange of creative thinking, planning, dreaming. The Douglass Art Department had modest facilities in the same building as the library. Studios were in the attic, one classroom adjacent to the office was for art history lectures, and beyond that was a small gallery. The office consisted of a single room, and with my arrival the furniture had to be reorganized to fit in one more desk. Although we had a weekly meeting, our being together in one room made for ongoing dialogue about education, details of teaching, and our other activities (though we were also mindful of a need for quiet to prepare for classes). Conversations often continued over lunch. Sometimes we ate at the cafeteria, operated by students and staff of the Home Economics Department, in the basement of the neighboring chemistry building. Bob Watts favored Howard Johnson's, so we also went there regularly for a cup of New England clam chowder and a hot dog. Bob met George Brecht there on a weekly basis, and sometimes the three of us would have lunch together. He would also have lunch with Allan Kaprow. The Rutgers Art Department was across town in a converted private residence with even less space than we had. Students from one college

could take an occasional class on the other campus. Lucas Samaras walked the mile or two over to Douglass to take part in theater productions. Douglass students walked across town for classes with Allan Kaprow. During the first year that I was at Douglass, Black Mountain College closed its doors. In the late 1940s and early 1950s it had brought together John Cage, Merce Cunningham, Robert Rauschenberg, Jasper Johns, Ray Johnson, and others.<sup>3</sup> Through creative activity and friendships, and with Cage's class at the New School<sup>4</sup> as a connecting link, one could draw a line from Black Mountain College to Rutgers University-time, place, and people that chance had brought together. HENDRICKS 1 1

Spring 1957 By the end of my first year teaching at Douglass, Bob Watts had proposed an experimental course to the dean that would integrate the arts and sciences (see page 22), and he was asking for new media and the introduction of audio-visual teaching techniques. Polly Bunting, a bacteriologist, was open to these ideas and responsive to our idea of instituting a graduate program. In this context, Bob, Allan, and George began to conceive of their "Project in Multiple Dimensions,"<sup>5</sup> hoping to get funding for what they envisioned could become a center for advanced studies in multimedia and visual research. These concepts were in turn informing our teaching and creative work. Bob and I both taught Art Structure I, the introductory studio class. The nature of art and teaching of art were ongoing topics. I remember bringing in recordings of musique concrete in relation to work with collage and the Mustard Seed Garden Manual in relation to drawing. Before I joined the faculty, Bob had taught sculpture and ceramics as one course. We split it into two classes that met at the same time. I taught sculpture, Bob taught ceramics. Our dialogue on art and education continued. In May we took the combined group to the Jersey shore to work with sand, plaster, space, and the environment. The next year, after Hui Ka Kwong was hired, Bob returned to sculpture, and I located some presses with the help of Bob Blackburn<sup>6</sup> and introduced printmaking. In addition to developing a more inclusive curriculum, we wanted a serious professional gallery program with an international perspective and exhibitions that would introduce a range of new art to the campus. The content of a course might change before its title or description changed. Bob's sculpture class encompassed the outlook and some elements of

1 1 2 C R I T I C A  
L M A S S Participants in Milan Knížák's Lying Down Ceremony, December 17, 1968, Old Gym, Douglass College, New Brunswick, NJ. Photo: Das Anudas courtesy Geoffrey Hendricks Archives, NYC

~2Q L ~ ----.~ " -' .~ ~- .\_------y`- ~ George Brecht, from unpublished notebook, June 1961-September 1962. Courtesy Gilbert & Lila Silverman Fluxus Collection, Detroit, MI Artist Series at the Douglass Library, and her insistence that the college bring a woman onto the art faculty helped lead the way to hiring Caro lee Schneemann, who taught at Douglass from 1976 to 1978. In 1960 the library moved into its new building, vacating the basement of the recitation building (now Ruth Adams), and the art department began to take over this space. Sculpture, printmaking, and art fundamentals moved over in the fall of 1960, and the art gallery moved in the fall of 1961 to a windowless space there about 25 feet square. A Hook and Eye and Some Coat Hooks In the spring of 1961, while I was working in the printmaking studio, George Brecht came by to visit and presented me with a hook and eye on a board. With a smile he said it was an engagement present.<sup>12</sup> I liked the proportions—the length of the hook determined the size of the board (two hooks high and three hooks wide). That fall, in the entrance hall by the stairs, workers had put up an unpainted board with brass coat hooks. The next week, a small brass plate with the words ATTACHMENT/(LIMITLESS EVENT) appeared in the lower right corner, held in place with four brass screws. The board with coat hooks had been radically transformed. The ongoing act of hanging up one's coat was given a frame. It became a conscious act like taking a step, walking. It could happen over and over again. It had all the hallmarks of a piece by Brecht. I was intrigued by its content (or lack of content) and its near invisibility. Like a haiku or koan, it moved one toward meditation. A few weeks later, workers painted the board an institutional cream, carefully painting around the plate. Keeping track of the plate was a special private pleasure. Occasionally I would point it out to students, and I once asked a class if they had noticed anything in the stairwell. One time when we passed by the coat hooks together, Bob Watts and I exchanged smiles of mutual recognition. Then months later, as I came into the building one day, I noticed that the brass plate was gone. I felt a pang of real loss. Just the four screw holes in the corners of a rectangle of unpainted wood remained. That too in time was painted over, and all that remained was a memory. Recently I wrote to George and asked him if he remembered the piece and if it was his. He replied that no, he didn't remember it, why didn't I just attribute it to HENDRICKS

"Anon!?" A good Brechtian response, but his notebooks suggest otherwise.<sup>13</sup> George Maciunas had inveighed against ego. Without ego, authorship might be unclear;<sup>14</sup> anonymity could be an option. ATTACHMENT (limitless event) Spring 1958: Three Voorhees Assembly Programs During the academic year 1957-58, Bob Watts was on the Voorhees Assembly Board. Of the programs scheduled for spring 1958 on the theme of communication, three reflected Bob's special input on the committee<sup>15</sup> and became a small realization of what he, Allan Kaprow, and George Brecht were thinking about in their "Project in Multiple Dimensions." The first program, on March 11, 1958, was by John Cage. David Tudor sat at a grand piano and played a score that was written in a circular form and could be started at any point. As I recall, Cage began reading before Tudor started playing, and Tudor's playing was not continuous. In "Communication,"<sup>16</sup> the text was made up of questions and quotations, and the order and number of the quotations were determined by chance operations. Within this structure, Cage said a great deal about process, perception, new music, and Eastern thought, and the form itself was part of its radical content. It was irritating to some people because of its unconventional form and delivery, and a few walked out.<sup>17</sup> The "Communication" lecture begins as follows:<sup>18</sup> NICHI NICHI KORE KO NICHI: EVERY DAY IS A BEAUTIFUL DAY What if I ask thirty-two questions? What if I stop asking now and then? Will that make things clear? 1 4 C R I T I C A L M A 5 5 Is communication something made clear? What is communication? Music, what does it communicate? Is what's clear to me clear to you? Is music just sounds? Then what does it communicate? Is a truck passing by music? If I can see it, do I have to hear it too? If I don't hear it, does it still communicate? If while I see it I can't hear it, but hear something else, say an egg-beater, because I'm inside looking out, does the truck communicate or the egg-beater, which communicates? Which is more musical, a truck passing by a factory or a truck passing by a music school? Are the people inside the school musical and the ones outside unmusical? What if the ones inside can't hear very well, would that change my question? Do you know what I mean when I say inside the school? Are sounds just sounds or are they Beethoven? People aren't sounds, are they? Is there such a thing as silence? These were the first twenty questions and suggest the nature of his talk. They were followed by many more questions (and quotations), which in turn raised other questions. Cage ended with a story from Kwang-Tse: Do you only take the position of doing nothing, and things will of themselves be transformed.... They all are as in a state of chaos, and during all their existence they do not leave it. They do not ask its name; they do not seek to spy out their nature; and thus it is that all things come to life of themselves. <sup>19</sup> Nothing. Chaos. Yun Kiang said, 'Heaven, you have conferred on me the knowledge of your operation and revealed to me the mystery of it. All my life I have been seeking for it, and now I have obtained it.' He bowed twice with his head to the ground, arose, took his leave, and walked away.<sup>20</sup> And with that Cage left the podium. The lecture generated serious discussion within the department and college. The next program of interest was on the

following Tuesday, March 18, when Paul Taylor presented Five Dances. It was held in the Little Theater rather than in Voorhees Chapel. The program included four of the dances from his Seven New Dances,<sup>21</sup> along with a premiere of another dance, Rebus, with music by David Hollister.<sup>22</sup> He took the key pieces of Seven New Dances and explored how they worked in a revised order. George Brecht, Hook, 1961, metal screw eye and hook on wood, 35/8 x 5 3/8 x 1 1/2 inches; collection of Nye Ffarrabas, Putney, VT.

at the tone, the time will be eleven fifty-nine exactly [bong]," and so forth. For exactly eight minutes Taylor, dressed in a suit, moved through a progression of simple body movements. This was followed by a dance of comparable stillness, Duet, danced to Cage's 4'33". In that piece, he was standing while Toby Glanternick, as I recall, was seated beside him in a chair.<sup>23</sup> They twice slightly changed their poses to create the three movements of the score, paralleling the shifts made when Tudor, who was at the piano, opened and closed the keyboard lid. These spellbinding and memorable pieces redefined dance for me. They made one conscious of the movement in nonmovement. They did for dance what 433" had done for music. The impact of Taylor's dance concert on Bob Whitman was likewise intense: "After I saw Paul Taylor's thing, I started writing a piece of my own—a totally different thing. It wasn't dance, and it was presented in a space and not onstage.,, <sup>24</sup> That spring I taught the last four sessions of the department's senior seminar. At the first session, on March 28, we discussed the Cage and Taylor programs. In March of that year, Rauschenberg and Kaprow had shows in New York,<sup>25</sup> and on April 11 and 18, we discussed their shows in relation to recent work by Jackson Pollock and Willem de Kooning. Students were required to go to Kaprow's program at Voorhees Chapel on Tuesday, April 22, and at the last session of the seminar, on April 25, Allan joined the group for a discussion of his work. Kaprow's lecture/event, titled "Communication," was the third program of relevance that spring. For it he placed across the front of the chapel some of his rearrangeable panels (each with a different surface—fragments of mirrors, painted-over plastic apples, leaves and tar, etc.) together with panels of translucent plastic. Simple activities were performed up and down the aisles by some of his students. In an interview from the early 1970s by Sidney Simon with Allan Kaprow and Bob Watts,<sup>26</sup> one gets a good idea of the nature of the piece: Allan Kaprow: It was called Communication, because the whole series of programs was dedicated to mid-20th-century communication. I thought that I could set up an event that would be spread around the chapel which could communicate the absurdity of the usual straight-forward verbal explication of reality. I tried to design situations that were patently meaningless, including the use of words over a number of loudspeakers. I had quoted from speeches. These quotes were separately recorded on several tapes. They came out one on top of the other until the whole thing becomes a big mishmash. All of this was taking place while I was delivering the same words in person on the rostrum. Robert Watts: You were also doing things behind plastic panels, remember? AK: Lighting some matches and looking at myself in mirrors. RW: And painting on the plastic; you painted yourself out. AK: I was up there and I figured, how could I get rid of myself? So I painted myself out. RW: Lucas Samaras and someone else were playing a game in the aisle with painted tin cans while reciting something. I did a tape which was an "introduction" so that I didn't have to introduce anything. We played the tape and I sat down, and the tape said this is what it's going to be like. Nobody said a word. I mean, really, for that time, it was really

great.27 Bob Watts on Communication In addition to the assembly programs, Bob Watts brought together an installation in the basement of the former Admissions building, at 135 George Street, right by the drive into the Recitation building (which housed the art HENDRICKS 1 15 George Brecht, Hook, 1961, metal screw eye and hook on wood, 35/e x 5 3/ex 1' / inches; collection of Nye Ffarrabas, Putney, VT.



Tuesday Assembly COMMUNICATION MY CREDO Check "x" If attended None  
instructive E xceptional January 28 John Ciardi ^ ^ ^ ^ Rutgers  
University 30 Philip Phenix ^ ^ ^ ^ Teachers College, Columbia  
University February 4 Maxwell H. Goldberg ^ ^ ^ ^ University of  
Massachusetts 6 Elmer Berger ^ ^ ^ ^ American Council for Judaism 11 "It  
Freezes" ^ ^ ^ ^ Douglass Drama Department 13 Religious Fellowship  
Council i h h d S ^ ^ ^ ^ ce Brot er oo erv 18 Emil Gutheil El El El 1:1  
Postgraduate Center for Psychotherapy New York City 20 Ammon Worker"  
Associate Editor, "The Catholic ic Worker" ^ ^ ^ ^ "What Life Means to  
Me" 25 Alfred Alvarez ^ ^ ^ ^ Princeton University 27 Presentation of G.  
A. Candidates ^ ^ ^ ^ March 4 Alfred Mann ^ ^ ^ ^ Rutgers University 6  
Jerome Nathanson ^ ^ ^ ^ The Society of Ethical Culture 11 John Cage ^ ^  
^ ^ Composer-Pianist 13 Selman A. Waksman ^ ^ ^ ^ institute of  
Microbiology 18 a Dance ^ ^ ^ ^ 20 Mrs. Ruby Manikam ^ ^ ^ ^ India  
(Douglass, '26) 25 "September Lemonade" ^ ^ ^ ^ Douglass Drama  
Department 27 Max Lerner Brandeis University and the New ^ ^ ^ ^ York  
Post April 8 To be announced ^ ^ ^ ^ 10 "The Trial and Death of  
Socrates" ^ ^ ^ ^ Douglass Faculty Members 15 Wayne Umbreit ^ ^ ^ ^  
Merck and Company, Inc. 17 Founders Day Convocation ^ ^ ^ ^ Ilan Kaprow  
22w ^ ^ ^ ^ Rutgers University 24 Roy Wilkins, Executive Secretary ^ ^  
El E] NAACP 29 Emil Jordan ^ ^ ^ ^ Douglass College May I Mary H. Donlon  
^ ^ ^ ^ Judge of U. S. Customs Court • 6 Presentation of Honors and  
Awards ^ ^ ^ ^ (see explanatory note) •15 Baccalaureate and Commencement  
Re- (attendance is expected of hearsal ^ ^ ^ ^ Choir Members and all  
Seniors) 4ttendance card for Voorhees Assembly programs, Spring 1958.  
Geoffrey Hendricks Archive, NYC VOORHEES ASSEMBLIES SECOND TERM 1958  
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..... 1 6 CRITICAL MASS

department) and to College Hall. At the bottom of a handout sheet of information about the Tuesday assembly series on Communication it says: Experience An experiment in non-verbal communication synthesizing a variety of stimuli such I took the twelve dollars given me for supplies to a local salvage company, climbed over heaps of building materials, and extracted wonderfully aged doors and windows" for a "room entirely of doors and windows."<sup>12</sup> At the pedagogical level, then, Kaprow and Watts brought the student out of the classroom environment, inviting her to experiment with materials from her everyday life in a context that included other students, administrators, and artists and to "learn" whatever individual lesson she might from the experience. In 1958! The Flux-Mass, which occurred some twelve years later, can likewise be described as experiential learning in the extreme. As participants, the students would learn by doing, by producing, by researching, and by thinking through elements of a work or task) at hand. What's more, as Hendricks's comments on the role George Maciunas played in the mass amply demonstrate, the Flux-Mass was Maciunas's idea, given the chapel situation provided by the university.<sup>13</sup> Not a professor at all, Maciunas was a Fluxus artist from outside the social confines of the university. His involvement drew artists and materials to Rutgers from throughout the lower Manhattan avant-garde community, creating a pedagogical and creative flow in two directions-into and out of the university proper. The participatory, communal model for learning and in particular for education in the arts employed by Hendricks and Maciunas for the Flux-Mass reflects aspects of the tradition in experimental art education introduced in the United States at Black Mountain College, in North Carolina, from 1933 to 1957. During those years, Black Mountain College was heir apparent to the Bauhaus tradition as well as to the tradition of American liberalism in education associated with the philosopher John Dewey and his friend John Rice, cofounder of Black Mountain College. While faculty and student commitment fluctuated considerably, the school shared with the Bauhaus "a common experimental and antiacademic spirit, a belief in the social responsibility of education and the arts, and an organization that involved both faculty and students in the decision-making process."<sup>14</sup> However, it was the principal of self-determination and lived commitment to study as well as the experimental faculty, which included at different times Joseph Albers, Buckminster Fuller, John Cage, and Merce Cunningham, that constituted the myth and pedagogical influences of the place. According to Hendricks, "Black Mountain College was definitely discussed" at Rutgers. It is not surprising, then, that Allan Kaprow was well versed in Dewey's theories of education and, as early as 1957-58, collaborated with Bob Watts and local artist George Brecht on "Project in Multiple Dimensions," which theorized a fully participatory and experiential approach to education.<sup>15</sup> In Jefferson's Children: Education and the Promise of American Culture, Bard College president Leon Botstein argued persuasively in this tradition.<sup>16</sup> According to Botstein, "Information divorced from any emotional or practical sense of why one wants or needs to know is hard to concentrate on, much less

remember."17 In other words, H I G G I N S 1 2:3

gave him the outsider's perspective that allowed him to restructure societal concepts about the very nature of music and art. Taylor, studying the movement within non-movement in Duet, was doing for dance what Cage declaimed for music in 4'33" and amplified in his response to the experience of visiting the anechoic chamber at Harvard. Kaprow's program challenged similar boundaries of art practice, questioning the very form of an artwork. The panels in front made a foil for the other activities and pointed the whole structure in the direction of radical change. In a like manner, Cage and Kaprow questioned the structure of a lecture. With Kaprow's "Communication" lecture/event and Watts's "experience" environment, they created two works, one of short duration, the other extending for a month, that investigated concepts of "total art" and gave form to the Happening. In spring 1958 these were in tandem with the most experimental and challenging expressions of dance and music. With students integrated into both projects, the nature of the classroom changed, demonstrating that innovation in art and pedagogy go hand in hand. Just as writing "Project in Multiple Dimensions" was a cooperative affair, so too was all of this work, with its sharing of knowledge and ideas reflecting the model of science. At Rutgers there was a diversity of expression and attitude that permitted teaching artists to take an open and experimental approach to education. Allan Kaprow introduced the word "happening" into the vocabulary, George Brecht, the word "event." Bob Watts, with his engineering background, introduced concepts of multi-media. The three together generated a kind of alchemical pedagogical thinking that had a profound influence not just on the Rutgers curriculum but also on the course of 20th-century art. A decade later I was on the Voorhees Assembly Board, carrying the torch. Bring other foot forward. Transfer weight to this foot. 1 8 C R I T I C A L M A S S Geoffrey Hendricks, Class Happening, 1968, Antilles Field, Douglass College, New Brunswick, NJ. Photo: Geoffrey Hendricks

1. Dick Higgins, *Jefferson's Birthday*, Something Else Press, New York, 1964, page 263 2. Marlboro College, small experimental college in southern Vermont founded in 1946. The Putney School, founded on John Dewey's philosophy of learning through experience, is located on a farm in Putney, Vermont. 3. Including Joseph Albers who created a link back to the Bauhaus. 4. Attended by Allan Kaprow, George Brecht, Al Hansen, Dick Higgins, Jackson Mac Low, Florence Tarlow, and others. 5. The complete text of "Project in Multiple Dimensions" is printed in Joan Marter, *Off Limits*, Rutgers University and the Avant-Garde, 1957-1963, The Newark Museum, Newark, NJ and Rutgers University Press, New Brunswick, NJ, 1999, pages 153-159. 6. Founder of the Printmaking Workshop, NYC. 7. With changing slides of sky filling the front of the room, a text was read, and a wall of white painted cardboard boxes was built, then taken down and passed back over the class under strobe light. 8. Courses such as Art and Environment, Process and Transformation, Art in Site, and Experimental Workshop. 9. For instance in 1965 Kaprow writes the catalog introduction for the Ten from Rutgers exhibition at Bianchini Gallery, NYC. 10. Roy Lichtenstein evolved his Pop imagery while on the faculty from 1960 to 1964. 11. The artist and scientist also came together in Experiments in Art and Technology (EAT). Bob Whitman joined Bob Rauschenberg, Billy Kluver, John Cage and others in 9 evenings: theatre & engineering at the Armory (October 1966), and was part of the First New York Theater Rally (May 1965). 12. Bici (now Nye Ffarrabas and I were married June 24, 1961 13. After discussing this memory with Julia Robinson, who is working on the unpublished notebooks of George Brecht in the Gilbert and Lila Silverman Collection Archive, she came to me a few days later with the illustrated page, that clearly indicates authorship, including the note "brass plate." 14. Elizabeth Armstrong examines this issue in relation to Nam June Paik's Zen for Head in "Fluxus and the Museum," her introductory text to *In the Spirit of Fluxus*, Walker Art Center, Minneapolis, 1993, page 14. 15. A fourth program proposed by Bob Watts was Emil Gutheil of the Postgraduate Center for Psychotherapy on February 18, 1958. 16. The text is printed in John Cage, *Silence*, Wesleyan University Press, Middletown, CT, 1961, pages 41-56 (in a slightly revised form) as the third of three lectures that he gave in Darmstadt, Germany, six months later in September. Those three lectures have the overall title "Composition as Process." The first two are titled "Changes" and "Indeterminacy." The third keeps the Voorhees Assembly series title "Communication," suggesting that it was written specifically for that occasion. Rauschenberg, Johns, and Cunningham all came out for the event, and they returned the following week for Paul Taylor's dance concert. 17. Eight years later, for his program at 9 evenings: theatre & engineering, Cage filled the 69th Regiment Armory with more and more sound. Again there were those that were excited by the character and dimension of the work, who were drawn into the sound, and those that walked out. 18, pages 41-42, John Cage *Silence* op. cit. 19. page 55, *ibid*. 20. page 56 *ibid*. 21. First performed at the Kaufmann Concert Hall of the YM-YWHA in New York City, on October 20, 1957. 22. I am indebted

to Joey Smith, Archivist for the Paul Taylor Dance Foundation who provided me with copies of programs and reviews from the fifties as well as relevant portions of the PhD dissertation of Angela Kane, Paul Taylor's Choreography: In the Public Domain, University of Kent at Canterbury, London Contemporary Dance School, 30 June 2000. Phone conversation and faxes October 3, 2002. 23. A review describes her seated on the floor in another performance. 24. page 147, Joan Marter, *Off Limits* op. cit. 25. Rauschenberg's show at Castelli Gallery included his *Bed*. Kaprow's show at the Hansa Gallery March 11 to 29 was his first environmental exhibition with sound and light. A printed notice announced "a performance of the work at 3PM daily." (see George Brecht *Notebook IV*, Hermann Braun, ed. Walther König Verlag, Cologne, Germany, 1997, page 4 and footnote). I remember a large very playful carnival like wall with flashing lights, and hurdy-gurdy music, in an environment of hanging material. Kaprow's show at the Hansa Gallery the previous year (February 11 to March 21, 1957) included *Woman out of Fire*, 1956, and *Hero*, 1956, a companion tar covered standing male figure with an erection, facing each other in the middle of the room, surrounded by large rough collaged canvases such as *Hysteria* and *Baby*. 26. page 69-72 Benjamin H.D. Buchloh and Judith F. Rodenbeck, *Experiments in the Everyday: Allan Kaprow and Robert Watts- Events, Objects, Documents*, Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, NY, 1999 27. *ibid.* pages 71-72 28. Letter from Mary Anne McLean to Geoffrey Hendricks, 2002 29. page 29, Joan Marter *Off Limits*, op. cit. H  
E N D R I C K S

Grounds for Experiment: Robert Watts and the Experimental Workshop L A R R Y M I L L E R a n d S A R A S E A G U L L If I could say one thing that stands out about Bob Watts to me, it was his paper on systems and processes. At the time, he used formal engineering and scientific terms and applied them to art-which was close to, if not unthinkable. -Al Hansen, 1988

During the first of his three decades as educator, Robert Watts wrote numerous proposals to initiate a new kind of studio art class at Rutgers University. His proposals were modeled upon the purely experimental goals of endeavors in research science-for new discovery. Watts saw a need for students to experience more than the conventional training in accepted art techniques, with more direct exposure to accomplished professional artists. He urged that they be provided access to newer media technologies in an atmosphere that encouraged individuals to subject their interests to a group forum similar to the collaborative exchange within research science teams. The course outline Watts submitted to Dean Mary Bunting in April 1957, reproduced on page 22, exemplifies his view that creative exploration is common to both arts and sciences. After persisting for several years, in 1965 he finally received a study grant from the Carnegie Corporation of New York for his pilot project, called Art Seminar and the Experimental Workshop. A specially selected group of students would have the opportunity to work together intensively, to identify individual artistic impulses, pool complementary interests, and create works that factored in the possibilities offered by the newest available technologies. The initial 1965 class that established Watts's Experimental Workshop was introduced into a department primarily offering courses in distinct disciplines such as painting, drawing, sculpture, printmaking, and ceramics. The potential at that time for interdisciplinary studies in the arts proved to be fertile, as seen today by curricula in media arts, installation, performance-based work, and conceptual constructs that are totally independent of site or physical form-all now familiar practice for students of art. To follow the trajectory of Watts's special interests to the present, Mason Gross School of the Arts now offers numerous courses in media arts, art-related technology, and time-based work, and provides complete up-to-date technical equipment in its audio, video, and digital-media labs. A review of the branching history of Rutgers graduates illustrates that the art form now often characterized as intermedia<sup>2</sup> proliferated with successive generations of students. Many Rutgers alumni (too numerous to list here but some of whom are mentioned elsewhere in this publication) have pursued intermedia forms in successful careers as both artists and educators. Laurie Beth Clark (MFA, Mason Gross School of the Arts, 1983), for example, is such an artist; she is a former chair of the Art Department of the University of Wisconsin and now holds the title Professor of Non-Static Forms-a categorical term that would have been of great interest to Robert Watts. Rutgers has also been a primary source of notable graduates who found that a laboratory attitude of encouraged experiment fostered their own sense of fluent correspondences between the various means and ends of

art making. Rita Myers (B.A., Douglass College, 1969), one of the pioneers of video-installation art and also an art educator since 1977, explained the foundational basis for her career: The kinds of attitudes that I had developed at Douglass were really what you did in the New York art world. Things have a conceptual base, they exist within a certain kind of intellectual framework. And that's the kind of introduction that I feel I got at Douglass. There's a certain thing that you want to do, and then come the tools and the category; if it's a painting or if it's not a painting, if it's an action that has yet to be defined and identified, that training comes from Douglass. So my work turned into video. Let's use this, it's a new tool. When I started using it, it was before there was even a category

3 20 CRITICAL MASS



MILLER/SEAGULL 21 Robert Watts demonstrates his mechanized event work (Untitled) 1961, that spewed shaving cream, Grand Central Moderns Gallery, NYC. Photo: Alfred Eisenstaedt, with permission from TimePix Inc.

RUTGERS UNIVERSITY The Site University of New Jersey DEPARTMENT OF COMMUNICATION April 25, 1958 at Trenton: Here is a general outline of the two ideas about which we talked last week. I would like your reaction, and will be happy to expand it further if you care to review and do so. I also enclose two articles about it. In the first, one of which deals with the Taft-Hartley program that bears in earnest this coming fall. I thank you for your interest and support. Cordially, Robert Batte Art Department, Trenton, N. J. Mary I. Luntz Doan of the Collage, P. S. I would like two articles returned when you have read them. Tentative Outline of an Experimental Course in Art for 1957-58-Douglass College The purpose of this experimental course consists in conveying to the student from the very beginning an idea of the nature of the arts, an early familiarity with its materials, its techniques; and the inter-relations between these materials and the underlying idea. It would be a course in which creative experience would go together with the study of the component elements inherent in all the works of art. While it would deal primarily with the visual arts, it would, through frequent references, relate these to the other arts such as poetry, music, drama, stage design and dance. It would also go beyond it and uncover the analogies which exist between works of art and certain aspects of the sciences, particularly natural. Thus it would stress, through a flexible and essentially creative approach, the creative nature of life and the creative urge of the human individual. Through such an approach, the Freshman student would experience the other arts such as music, or drama for instance as well, and may want to further study them, or also discover within herself the wish to deepen her knowledge of the origin and nature of life and study-biology, for example. Yet this experimental course is meant to be essentially a course in the fine arts and a course bringing into a more active relationship the history of art with its theories, and these again with the actual studio work. It would, therefore, have to combine these three into one coherent whole. This aim will be achieved by lecturing and discussions, and by the intensified combination of these two with the practical experience in the studio, working with the materials of which the visual arts are composed. These lectures, discussions and studio work will be complemented by the experience of the arts through contact with outstanding artists, invited to exhibit, to discuss their work, or to perform. I. Science-Humanities Symposium for Freshmen. One hour per week Movies, lectures, demonstrations, and discussions designed to point to a common creative need in all fields of endeavor. To make use of the resources of the metropolitan area in the selection of speakers and participants. Purpose: 1. To stimulate and develop an understanding of basic creative thought and ideas inherent in the arts and sciences. 2. To develop creative thinking and working habits that will lead to efficient productivity in later college years. 3. To examine the possibility of filming and otherwise recording the series in order to expand the offering to all freshmen in future years, including presentation on closed circuit TV. (see II below) II. Research Workshop in Audio-Visual Teaching Techniques. Faculty and student participation

in teaching aids, designed to economize teaching time, to enrich the teaching experience, and to increase teaching efficiency. Purpose: 1. Research in filming, taping, and TV "Practical" recording and projection techniques. 2. Research in the development of new techniques for teaching such as multi-screen projection, stereophonic sound and light projection, artificial environments, and pure sound and vision research. 3. To acquire adequate space and equipment for the above research. 4. To equip certain strategic classrooms with complete facilities for all projection techniques to test teaching problems. 5. To acquire an adequate film library and rental and loan service, and in general to eliminate the deficiency of the University and College in this important area of modern teaching techniques. 6. To study the possibility of various course offerings in the general field of audio-visual aids. R. Watts, Art Department April 25, 1957 Letter courtesy Special Collections and University Archives, Archibald S. Alexander Library, Rutgers University. Reproduced with permission of Robert Watts Studio Archive, NYC 22 CRITICAL MASS

The precepts of Watts's Experimental Workshop class can be traced back to such documents as his 1957 outline to Dean Bunting and the subsequent, more elaborated proposal, "Project in Multiple Dimensions," written with George Brecht and Allan Kaprow in 1957-58.<sup>4</sup> The proposal sought funds to equip a "research laboratory" with "electro and electro-mechanical devices, sound and recording devices, tools, etc." The budget was also slated to fund an exhibition space in New York City, and almost a third of it was allocated for presentation of public programs featuring artists such as John Cage, Merce Cunningham, and Paul Taylor. Writing as a team, Brecht, Kaprow, and Watts claimed that "the true artist is also a discoverer." Watts's background as a mechanical engineer and Brecht's as a chemist especially disposed them to see parallels in the methodologies of art and science. They were hopeful of persuading an academic understanding that would underwrite their mutually held views that artistic experiment was vital to scholastic progress. They argued that funding for "research" to advance the arts was comparable to the support structure for theoretical science investigation.<sup>5</sup> In laying out a case for funding, the document articulated a prescient vision of the vanguard arts in transition at that time. The proposal states the following: Both scientists and artists have become very aware, for the first time in recent years, that basic concepts for discovery and invention are common to both, and indeed, that many conclusions possess similar ingredients.<sup>6</sup> As a practical strategy in making a funding pitch, they knew very well that even in a liberal arts setting, comparing research in the arts to that of the sciences was a hard sell. Noting that scientists have "a considerable edge on the artist because of the financial aid afforded by industry,"<sup>7</sup> they made an important distinction about science that is often a point of confusion in the public mind: Pursuit of knowledge by the scientific method is not synonymous with its technological applications. Despite their casting of research in the arts and sciences as intellectually equivalent, they included this realistic observation: Even though it would seem that [art and science] have much in common, this apparent fact has been obscured by the differences in utilization of their respective discoveries. Technology is fed by scientific invention, but it is somewhat less clear just who is sustained by the artist.<sup>8</sup>

MILLER/SEAGULL 23 Experimental Workshop in New Brunswick, 1967. Alice Aycock (left) John Geldersma (center) and Martin Jachter. Photo: Robert Watts, courtesy Robert Watts Studio Archive, NYC

Robert Watts, Banquet, with student performance group from Rutgers University, 5th Annual Avant Garde Festival, Staten Island Ferry, September 30, 1967. Photo: Peter Moore © Estate of Peter Moore/ VAGA, New York, NY

Al Hansen's comment that an art and science comparison at the time seemed "unthinkable" apparently also reflected the funders' views in 1958: "Project in Multiple Dimensions" was refused by both the Rutgers Research Council and the Carnegie Corporation. While rejecting the proposal, the Carnegie Corporation's president did, however, include the promising comment, "This is the only way for artists to go."<sup>9</sup> The initial lack of success in securing dedicated funding for "Projects in Multiple Dimensions" did not deter the Rutgers group from pushing for inventive progress. In the academic year of 1957-58, it was decided that the Voorhees Chapel would be made available for secular programs, which would alternate weekly with the usual religious services. Watts was instrumental in organizing a schedule of art events for the chapel and, in coordination with Kaprow, arranged for a series under the theme of communications in the mid-20th century.<sup>10</sup> He invited John Cage, who gave a lecture accompanied by David Tudor at piano. Paul Taylor and Robert Rauschenberg presented a dance program in the college theater, and Kaprow gave his own "lecture" in the chapel. This was Kaprow's first public presentation of what soon became known as a Happening. It was a composition in which multiple tape recorders competed with live performers in a simultaneous profusion of fragmented texts and action. Watts's introduction to the event was also mechanically presented on audiotape. Watts<sup>24</sup> CRITICAL MASS recalled that "some people got up and stamped out, the same way as they did with Cage's lecture.... There had never been anything except a religious service in the chapel before." In the years following the "Project in Multiple Dimensions" paper, momentous developments in the arts proceeded very much along the predictive path outlined in the 1957-58 text. Watts insistently pursued his goal of support for artistic "research," with an awareness of the artistic trends rapidly evolving on a global scale. Under the section heading "Principal Objective and Significance of Project" in his 1961 proposal, he summarized the need to respond to a new cultural climate: For those who are engaged professionally in what I call basic research in art there has been an increasing realization that new forms or form-concepts are greatly needed because of the limitations inherent in painting, sculpture, and other standard and conventional forms that artists have used to convey art experience.... During the past several years certain basic changes in form have occurred in the work of a few artists in the United States, France, Germany, and Japan. The body of this new work is now quite abundant and is sufficient to demonstrate several things: (1) that old forms have been abandoned, (2) new forms have been discovered, and (3) there are many avenues for future discovery.<sup>12</sup>

Watts described the evolution of new arts across the various disciplines, citing the abandonment of standard musical forms, the use of electronic sounds, and the introduction of motion, light, and natural materials such as plants, earth, water, and air into the field of visual arts. He noted "elements of actual time" as important facets in the new forms of visual arts, dance, photography, cinema, and theater as well as what he terms "new uses for humans." The proposal continued: Evidence for the vitality of work is demonstrated by the cross-fertilization of the workers themselves, that many disciplines may be drawn into one work, and that many workers have had experience in other fields such as psychology, medicine, engineering, basic and applied science, advertising and so on. It is worthwhile to note that categories are breaking down and overlapping, so it is no longer possible to call one person a painter, a dancer, a photographer, but only artist. One may note that artists now find it appropriate to utilize discoveries from any field and adapt them for their own purposes. One might well say that this new movement has seen a technopsychological breakthrough of the greatest significance, and that this new movement of artists into new forms is directly parallel to the discovery of new forms in science."<sup>13</sup> Although the attitude of experimental art research was well under way in Watts's early classes, his first success in attracting funding for his Experimental Workshop did not come until 1965, when the Carnegie Corporation finally accepted one of his grant proposals for the 1965-66 academic year. A special committee limited its choice to eight students, who would form the first "laboratory" team. Selections were made from both graduate and undergraduate levels by faculty recommendations, interviews, and considerations of overall balance of gender and personal compatibility within the final group. Watts organized their activities according to his description of the innovative artist as someone who does creative research to gain "insight into the nature of inner and outer determined experiences."<sup>14</sup> The class regularly traveled to New York City for exhibitions, lectures, performances, and visits with working artists, and discussed the events and contemporary art issues in seminars. Watts encouraged them to attend to their "inner" nature of experience by submitting themselves to an interactive group dynamic to better discover individual abilities and focus, by supporting each other in efforts to learn new skills in available media, and by seeking to expand their subjective art interests into new forms.<sup>15</sup> His hope of fomenting "technopsychological" breakthroughs in the students was reflected in the two-pronged nature of his neologism fusing technology with personal expression. He was most interested in conveying art's function as a mediation between subjective and objective realms. In his own work Watts had long been concerned with questions of border conditions, such as those he posed in the 1958 paper: "When does an object become Set for The Mad Tea Party, film for 3-screen projection by Robert Watts, 1968. (left to right) Joanne Kriskowski, Ces Earle as Alice, Gonthar Rooda as the Mad Hatter, Mac Adams as the Dormouse and John Czerkowicz as the March Hare. Photo: Robert Watts, courtesy Robert Watts Studio Archive,

NYC MILLER/SEAGULL

an environment? What aspects of light, sound, movement cause an object to separate out or merge with an environment?"<sup>16</sup> Watts's performative and intermedia events, such as *Magic Kazoo* (1960) and *Yam Festival* with George Brecht (1962-63), explored some of these issues. In gallery exhibitions of that period, his works emphasized interplay between audience and object. Describing his mechanized, interactive sculptures in his show of constructions, objects, events and games at Grand Central Moderns Gallery on Fifty-Sixth Street in New York in January 1962, a reviewer for *Art News* noted the group of works sporting multiple moving parts and inviting a spectator to play: "It was like the Grand Guignol on the scale of a penny arcade. The fun demanded that the visitor do something positive like turning a dial, throwing a switch, opening a door or pulling a [ever. This started the action: a jet of spray on the trousers, a voice on the radio, bells, buzzers, the reddening of electric wires, a hopping paper bag."<sup>17</sup> As is all on one side."<sup>32</sup> It is possible to understand the pedagogical innovations of many members of the Rutgers Group—Hendricks, Brecht, and especially Kaprow and Watts—as extensions of their interdisciplinary and life-based art practices. H I G G I N S 125



George Segal visiting artist in Experimental Workshop during 1968-69 program at the University of California, Santa Cruz. Photo: W. Mondot, courtesy Robert Watts Studio Archive, NYC tion for a group effort, calling themselves the Fur Family and promoting their activities somewhat like a rock music group. They produced ensemble photos and promotional flyers and even obtained some paid bookings for their performance services-earning a total of 5700 as He was also a kind and generous man, once you got to know him better. From the first day of class, Bob took obvious delight in prodding us to loosen up and  
MILLER/SEAGULL 2'

Funeral," by Jill Johnston, *Art in America*, March 1989. 2. Dick Higgins, "Intermedia," *Something Else Newsletter*, 1:1 (1966), reprinted in Dick Higgins, *Horizons: Poetics and Theory of the Intermedio* (Carbondale: Southern Illinois University Press, 1984): 18-21. 3. Audiotaped interview with Rita Myers by Sara Seagull, September 17, 2002. Myers was a visiting instructor at Douglass College in Spring 1977 when she taught Watts's seminar for one semester while he was away. 4. "Project in Multiple Dimensions," from the Robert Watts Studio Archive, is published in its entirety, except budget information, in *Off Limits: Rutgers University and the Avant-Garde, 1957-1963*, Joan Marter, curator (Newark: Newark Museum, 1999): 153-59. 5. *Ibid.*: 153. 6. *Ibid.* 7. *Ibid.* 8. *Ibid.* 9. Unpublished document from the Robert Watts Studio Archive (Research Council file: RWEA. A-1, No. 2). This application document of February 22, 1961, to the Research Council of Rutgers University requesting funding for Watts's work includes an account of the previous unsuccessful submission of "Project in Multiple Dimensions" and states that "the project was referred to Ford and Rockefeller Foundations. A personal application for funds will be made to the Guggenheim Foundation this fall" : 1/1. 10. "Allan Kaprow and Robert Watts Interviewed by Sidney Simon" in Benjamin H.D. Buchloh and Judith F. Rodenbeck, *Experiments in the Everyday: Allan Kaprow and Robert Watts-Events, Objects, Documents* New York: ..ERR, COD:3..

what it is doing and how WE can help it attain its goals. We are sponsoring a project that we feel will prove that we TOO have a point. Will YOU help? We know that if there was a riot we could count on the media to be here. We are certain YOU want to give us an opportunity to show a nonviolent, productive educational function. We are enclosing a press release and we hope you will use it in your news of local nature. We also hope you can send a representative of your media to the campus to welcome our Mystery Celebrity. We are certain you will be glad you did as she is probably one of the most beautiful and well-known of the Italian performers. May we thank you in advance for your consideration and cooperation in helping us to prove that there ARE some who would try to make this a better world to live in. FOR IMMEDIATE RELEASE February 1st will be a big day on the University of California, Santa Cruz campus. The Santa Cruz Realistic Education Workshop, comprised of students from all four WATTS 29 Students with Robert Watts as "The Fur Family", promotional photo for The Human Celebration, University of California, Santa Cruz, 1969. Photo: Charles Stern, courtesy Robert Watts Studio Archive, NYC

Flux Parade, University of California, San Diego, 1969. Photo: Charles Stern, courtesy Robert Watts Studio Archive, NYC colleges, will sponsor a Human Celebration of Cultural Breakdown and students will participate in many diverse and unusual ways. There will be projects of video and audio tape, various displays of plastic art, numerous experiments in sensory experience and performances as well as other interesting experiments in human behavior. The major attraction of the day will be the appearance of one of Italy's most attractive theatrical personalities. The Workshop officials worked long and hard to secure the services of this well-known celebrity and could only have her appearance guaranteed provided no advance publicity (her name) was given because of contractual obligations. Workshop officers, constantly in touch with a Hollywood film production firm, promised her name would not be mentioned until after her appearance on campus Saturday. The time for the appearance will be at one o'clock at the Cowell Courtyard. Arrangements have also been made for her to arrive in one of the prize-winning automobiles (Customs) from the San Jose Auto show last week. The public is invited to attend and will be permitted to see, talk with, seek autographs and take personal photographs of this famous personality, as well as have the opportunity to enjoy the afternoon planned by the committee.

1. INVOCATION AND CONTINUAL STRUCTURE PIECE The day will commence with the entrance of the Fur Family, each member carrying a wooden orange crate. They 30 CRITICAL MASS will enter from the different points on the periphery of the quad and converge at the center. There a substructure of orange crates will be set up. Throughout the day various objects such as dolls, old tires, bedsheets, and shoes, etc. will be added to the substructure.
2. FRESH AIR EVENT The comfort of the audience will be assured throughout the experiment by use of recently developed air fresheners.
3. BANNER BOOTH A booth will be set up to produce existential banners upon request of members of the audience.
4. CEMENT FOOD EVENT For people enjoying high calorie foods and pastries who must watch their caloric intake and want to eat a good concrete diet, a special booth will be set up dispensing cement replicas of their favorite foods, hand painted in high gloss acrylic paints so as to turn on one's salivary mechanisms and also have high sales appeal. To wash these fine foods down, instant hydracal plaster-of-paris beverages will also be offered.
5. JULIET CHILD KITCHEN PRODUCTS DEMONSTRATION Using the following equipment she will demonstrate cooking with cement and finished cement products; oster-izer, mixer, knives, toaster, glasses, muffin tins, etc.
6. RANDOM SOCIAL EVENT If cars are allowed on plaza, 2-5 pull up around people on plaza. Uniformed people (in the manner of pigs if possible) randomly select people, ask them to come along with

Experimental Workshop Parade, 1969. Photo: courtesy Robert Watts Studio Archive, NYC them, take them to another part of the plaza and drop them off. They can ask questions such as: Who organized this? Have you ever heard of The Fur Family? What were you doing? Why are you here? 7. INTERVIEW EVENT Two people. One carries official looking camera with insignia from some TV station (fictitious), not actually used unless desired, functions as prop; one carries tape recorder and microphone which works and introduces himself as a TV reporter and asks questions: would you describe what you see? What's happening? Who organized this? Etc. 8. A SCULPTURED EVENT FOR A SMOG-BOUND CULTURE A shroud covered object will be placed in an appropriate space (an area somewhat accessible to a vehicle such as a pickup truck, a concrete pad or walkway). Beneath the shroud will be the body (only) of a small foreign car without interior, glass, or wheels perhaps. There will be life-size photographs of the average American middle class family, Mother and Father in the front, Sis and Brother in back. The gutted interior of the body will be well stocked with a wide variety of fruit and vegetables-bananas, watermelon, lettuce, cabbage, tomatoes, strawberries, potatoes, celery, carrots. Five to ten minutes after the sculpture has been unveiled-which hopefully will be nearby-the car sculpture will be unveiled and onlookers will pay 8 cents per swing to hit it with unusual instruments of destruction-rubber hammers, carpentry saws, tooth-picks, cotton swabs, etc. The Fur Family will provide the labor of placement of the sculpture and the removal of it after its unveiling. All necessary precautions will be taken to insure the safety of participants and surroundings. 9. MILLTOWN DICK USED CARS A used car lot complete with used cars, special signs, and salesman masks. Audience members will be free to buy and sell cars as they choose. All sales pitches and transactions will be monitored by TV cameras for live viewing at four locations in the plaza. 10. HELIUM INFLATABLES a. Latex balloons, helium filled and connected to light weight foods such as donuts, hors d'oeuvres, etc. so that they float around the quad at shoulder level. b. Latex balloons with candies inside or gum balls or magic fortunes or riddles. These are helium filled and float around the quad within reach. c. Sculptured inflatables made out of polyethylene or mylar in shapes like squares, pyramids, rectangles, free-form, all filled with helium. d. Participants are given old nylons to put over their faces/heads to obliterate general facial identity. They are then given helium balloons with their faces and hair painted on. Participants must then face in the direction of their balloon faces and move in that direction. They may talk with people that their balloon faces. Participants may WATTS

(right) James Lee Byars visiting artist, Experimental Workshop,  
University of California, Santa Cruz. (below) Students in The Gun Went  
Over The Hill, event by James Lee Byars during 1968-69 N I program.  
Photos: Dave Olsen, courtesy Robert Watts Studio Archive, NYC ,i 4L 3 2  
CRITICAL M A 5 S . á~ ~ = v« -'•.. r: ~ o,

elect at any time to walk, run, stand still, talk, etc., but they must do these activities according to the rules of the balloon face game. 11. GET ACQUAINTED EVENT To aid people in getting acquainted, voice balloons like those used in comics and cartoons will be printed onto clear contact plastic. Balloons will say many, many things. They will be pasted onto people's cheeks. People can then carry on witty dialogues by joining together with other people having different voice balloon captions. 12. BEAUTIFICATION OF NATURE Workers to help beautify the already beautiful UCLA campus. Special horticulturists will carefully add special plant foods and vegetable colors to the lawn and garden. 13. HAPPY FEET This brand new El Cajones Bros. Game will be assembled and played in the yard. Happy Feet consists of a playing area made up of squares containing different tactile materials (blackboard, sand, dry bread, ice, etc.), several game characters (rewarder, enforcer, footwasher, etc.) and a large die which will determine moves. Audience members will be encouraged to play. The game, of course, is to be played barefooted. 14. PAPER DRESSING SERVICE a. Whole uniforms of paper. b. Toilet paper blotches on exposed skin. c. Collage people, using scotch tape. 15. BALLOON DEATH EVENT Every fifteen minutes the Fur Family balloon will slowly die. 16. PLASTICIZING EVENT Roger's gonna plasticize everything. 17. GARBAGE MUSIC AND RELATED NOISE Various Fur Family tapes will be played throughout the day. Burglar alarms will be used in disappearing sound piece and in burglar alarm wind chime. 18. SHOE EVENT FOR THOSE TIRED DOGS Various modified shoes will be made up by the Fur Family for wearing by members of the UCLA community. Shoes with foam rubber attached to soles, shoes filled with shaving cream, shoes filled with crushed cocktail ice, shoes on stilts made of nails, fish shoes, and incline plane shoes are among those to be offered. 19. IDENTITY EVENT Faces will be painted at costume booth. 20. 1-D (ONE-DIMENSION) We will dress people in aluminum foil. 21. INFORMATION EVENT A short poem and/or a one page essay on art and anarchy will be passed out. 22. LANDRUSH PIECE Various plots of UCLA lawn and plaza will be divided up into one inch squares to be sold to individual buyers for a reasonable sum. 23. PARTY LINE A four-way party line of tin-can telephones will be set up. People picked at random will be called to the phone. Main interest is in the immediate relationships. 24. STUDENT ROUNDUP At various times throughout the experiment two or three members of the Fur Family will come running through the plaza carrying a long rope. All UCLA students in their path will be encircled by the rope and immediately released. They will not be harmed in any way. 25. ANTI-SMOKING EVENT A ten foot long cigarette will be in the plaza held up by threads. Passers-by will be invited to take a puff. It is not possible, however to smoke a cigarette more than about 10 inches long. 26. AMMONIUM IODIDE ON THE PLAZA 27. BURGLAR ALARMS THROWN FROM ROOF (INSTANT CONCERT) PERFORMANCE PIECES (By Commons): Black Bag Event Two strong men unload four heavy black plastic bags from a pickup truck. The bags are arranged at random in a busy area. After an hour one of the bags begins moving and its occupant struggles to get out. The other bags are filled with rocks, newspapers, garbage, etc. (By Gallery): Organic

Garden A sign Organic Health Foods from the Soil to You is propped against a large box filled with earth and planted with organic foods. Organic foods are vegetables from the market that are replanted. Also planted are vegetables that grow above ground like apples and tomatoes. Also planted are bits of machinery with carrot tops attached. Interested persons can harvest their own vegetables for a health drink. (By Gallery) original: Two to four people paint one person entirely yellow. The person has a shaved body and wears a loin cloth. EVENTS FOR PARADE 1. A group of about 35 people arrange themselves in a spiral, and continue to walk in a spiral but with an overall direction down parade route. They may decide to rest at any time and then continue. This maneuver should be rehearsed in advance. Optional dress. WATTS



sprouts in little containers. Every 5 feet or approximately, he sets one of these plants out on the dividing line. Others who follow pay no attention to the plants and step on them. 2. Six girls required. Should be about the same height and build. To be dressed in white tights, white bathing cap, white ballet shoes, with white make-up on face, hands and exposed skin. Any eye shadow, lines and lipstick should be standardized. Beginning with first girl and continuing through 5, each girl to simulate an increasing degree of pregnancy, except last girl (No. 6) to be normal (not pregnant). 3. Two males required. To be dressed in dungaree pants and jacket if possible. To walk in advance of parade, one on either side of street, unrolling paper tape for first row of spectators to hold and act as barrier along parade route. 4. One person in ordinary dress pulls a large fish on wheels. Fish arranged beforehand with axles and wagon wheels. (Dedicated to John Geldersma.) 5. A pair of giant scissors are made out of cardboard and foil and mounted on roller skates (see diagrams). One person pushes them along the dotted line in the center of the street working the scissors as though he were cutting along the line. 6. A sound truck is parked somewhere along the parade route. As different parade entries reach the spot where the car is parked they file through the back-seat, onto the sidewalk, and back out onto the street again. 7. Rows of life-size band figures are cut out of cardboard, sprayed white and outlined. They are hooked together in rows like strings of paper-doll cutouts (e.g., a row of drummers). Two lines of parade watchers are made in the same way. Also a drum majorette. The rows of cutouts are carried down each side of the street, always parallel to the band. All of the people involved with carrying the cutouts have transistor radios, tuned to the same station. 8. One person walks along the dotted white line. He is carrying a sack full of cans of shaving cream. He uses the cans, one at a time, to make straight foam lines that connect up the dotted white line on the street. 9. Mark 4 X's (not large) somewhere on pavement before parade starts. The X's are approximately 20 yards apart in a trapezoidal arrangement. Three people wander through the parade. As they come to an X they occupy it. Whenever 3 X marks have a person upon them, these people automatically run to the fourth X. 10. Draw a line one yard long perpendicular to curb approx. 10' from curb. Have 20 people walking at various intervals in the parade. Whenever one of these people crosses the line and stops, he is given a raisin which he eats. 11. 34 C R I T I C A L M A S S Robert Watts at parade site, San Diego, CA, March 1969. Photo: courtesy Robert Watts Studio Archive, NYC

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law 17 q VI i- `~ A ~ • , George Maciunas, Experimental Workshop during  
1968-69 program, University of California, Santa Cruz. Photo: courtesy  
Robert Watts Studio Archive, NYC kL should eat there. A raisin  
distributor stands by the line, giving one raisin to each person who  
crosses the line and stops. He may refuse no one until his supply is  
exhausted. Then he must remain and refuse everyone. 16. Have Santa  
riding in the back seat of a red convertible circle the parade route  
twice. 17. A canvas loop, 30" wide and 50 ft. in circumference is made.  
Eight people step inside the loop, holding the top of it over their  
heads (see supplementary diagram). They walk forward, all the time  
stepping on the bottom of the loop and passing the top over their heads.  
18. Store cleaning parade piece. Five people wearing work coveralls  
march along the parade. Two of them Iwo have window cleaning equipment.  
Two have brass and chrome polishing equipment, and one carries a push  
broom. Occasionally they leave the parade, go over a store front and  
begin cleaning it. After a while they rejoin the parade. 19. Someone  
walks along in the parade carrying a roll of tickets. He gives these  
tickets out to people watching the parade. Later an announcer comes  
along picking out one or two of the ticket holders at random and  
announces them as winner in the contest. The announcer tells the  
spectator what he has won and the appropriate object is shoved off the  
truck, smashing onto the ground. The announcer then hops on the truck  
and it drives off. WATTS

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~ ~, r HEpWOJG ,~! ~, SE r~~'p,lE AW~~ ?~ A csÇ ~ &gt;r gç, á0 r mA ~ W  
/~ J . ~// CONTEMPORARY MAN George Maciunas, Literate Man vs.  
Post-Literate-Man + Contemporary Man, illustration for Proposals for Art  
Education documenting the 1968-69 program University of California,  
Santa Cruz, funded by the Carnegie Corporation of New York. 36 CRITICAL  
MASS

Blob (Watts) 25A . Mime (Carl) 22. Dot Drawing (Jock) 19. Contest  
Winners Fred) 26. Balloons (Carl) 20. Banner (Carol) FLUX PARADE  
Presented by Tampax Fuel Cell Company of Santa Cruz and sponsored by  
Visual Arts Department, UCSC, with invited guest stars. Among other  
Earth Shaking Events: Largest Beginner Bra In the World (Size 24' AAA)  
Super Detergent with Fred Santa Claus on Strike Free Drawing and Prizes  
Fastest Fish on Wheels Human Blob Bring the Whole Family 69 Cookies  
Fooling Around Conclusions San Diego Cleanup Specialty The preceding  
material was first published in Proposals for Art Education, the  
principal publication that surveyed the year long study supported by the  
Carnegie Corporation of New York (1968-69). For his entry, Watts chose  
to chronicle an elaborate parade presented in San Diego, California, in  
March 1969, one of several events presented with students from the  
Experimental Workshop WATTS

Raphael Montañez Ortiz: Two Early Media-Destructionist Films S C O T T M  
A C D O N A L D Raphael Montañez Ortiz made his first films during the late 1950s, and from the very beginning he declared himself an innovator. Although much of the earliest work is lost, several films from 1958 remain, including two mini-landmarks in what has come to be called "recycled cinema" (that is, films made from other films): Cowboy and "Indian" Film and Newsreel. Finished the same year as Bruce Conner's influential recycled film, A Movie, Ortiz's Cowboy and "Indian" Film and Newsreel are at once related to Conner's work and distinct from it.<sup>1</sup> Like Conner, Ortiz did not have the economic means to shoot his own footage. In order to satisfy his desire to make movies, he bought inexpensive 16mm prints of films that were widely available in local drugstores and camera stores, and reedited them. Conner's method in A Movie was to accept the literal actions occurring within individual shots, but change their impact by arranging the shots into an entirely new and imaginative continuity. Ortiz's method combined his developing fascination with his Yaqui heritage and an interest in the Dadaist tactic of appropriating found objects: I would chop the films up with the tomahawk and put them into a medicine bag. I would shake it and shake it, and for me the bag would become a rattle, and I would chant with it.... I was imitating indigenous ritual to find my place in it. When I had chanted long enough, and felt comfortable with my ritual, then I would reach into the medicine bag, pull out pieces of chopped up film, and randomly splice them together.<sup>2</sup> Further, Ortiz includes not only the imagery that was part of what the original film audiences saw in theaters, but bits of Academy leader and even the informal notations written on the strip of 16mm leader that precedes the Academy leader on many prints: "For me, every bit of the celluloid contained the life of what that film was about."<sup>3</sup> Whereas Conner's A Movie creates a grim, though generally entertaining, vision of modern life, Ortiz's Cowboy and "Indian" Film and Newsreel are not entertainments. Rather, they are indices of the process that was used to create them, and, by implication, of an ideology that sees conventional cinema and the visions of the world it promotes as more than simply misguided and in need of Conneresque send-up. For Ortiz, the ethnic ramifications of the Western were (and remain) deeply problematic, because the genre not only tended to reconfirm a vision of North American history that was disastrous for the indigenous peoples but undercut Ortiz's sense of his own self-worth: How could he identify with the Euro-American "good guys"? His cinematic response, therefore, was not irony but an attack on the cultural artifact that most clearly represented for him the suppression of the indigenous (and the Hispanic) in history and within himself. By editing the shards of Winchester '73 and the Castle Films newsreel into montages that emphasize their distance from the enterprise of conventional cinema and all that it represents, Ortiz announces his distance from the enterprise of conventional cinema and all that it represents. As a result of this unconventional process, the continuity of the films Ortiz worked with—Anthony Mann's Winchester '73 (1950), with James Stewart, in Cowboy and "Indian" Film; a Castle Films newsreel

in Newsreel-is utterly shattered. Images are sometimes presented right-side up and forward, sometimes upside down and backward. And not only do the successive images follow each other with virtually no suggestion of their original continuity, but the sound we hear with any given image bears no particular relation to it. 1. Although his work has come to define "recycled cinema," Bruce Conner didn't invent the approach. At least in America, that distinction probably belongs to Joseph Cornell, who first used George Melford's *East of Borneo* (1931, starring Rose Hobart) as raw material for his *Rose Hobart* (1939) and continued to explore the approach for nearly fifteen years. Like *Cowboy* and "Indian" *Film and Newsreel*, *Rose Hobart* recycles a single film, but Cornell's later work prefigures Conner's-and Ortiz's later videos-by combining multiple recycled sources within individual films. 2. Ortiz in an interview with the author in *A Critical Cinema 3, Interviews with Independent Filmmakers* (Berkeley: University of California Press, 1998): 331. 3. *Ibid*: 333. 3 8 C R I T I C A L M A S S

This essay is a revised excerpt from MacDonald's "Media Destructionism: The Digital/ Laser/Videos of Raphael Montañez Ortiz," originally published in Chon Noriega and Ana M. Lopez, *The Ethnic Eye: Latin Media Arts* (Minneapolis: University of Minnesota Press, 1996): pp. 183-207. Pope Pius XII blesses the Bomb, in successive frames from Raphael Montañez Ortiz's Newsreel, 1958 MACDONALD

CRITICAL MASS Hermann Nitsch, Action 26, Orgies-Mysteries Theater,  
March 16, 1968, 80 Wooster Street, NYC. Al Hansen, Raphael Ortiz and  
Hermann Nitsch with Jon Hendricks bathed in blood. Photo: Julie Abeles



Lettuce Manifesto AL HANSEN Lettuce bring art back to life Lettuce forget theaters and perform in the world Lettuce go over and around the real-estate men Lettuce move out into the streets, subways and luncheonettes Lettuce perform in life with no warning Lettuce create repertory companies on shoestrings Lettuce concentrate on the portability of the Indian and the Arab Lettuce shape Lettuce dig the possibilities Lettuce perform on roofs, in airplanes. on ferryboats and in trees Lettuce combine life and art, overlap and interpenetrate them Lettuce give men and women credit Lettuce think theater as a painting a collage in time and space Lettuce think music as a haiku or a sculpture Lettuce think architectural works as dances Lettuce make words that open like parachutes, flowers, umbrellas and presents Lettuce work like velvet clocks with soft friendly rules Lettuce understand as much as possible Lettuce bravely face the challenge of anarchistic situations Lettuce be noble colleagues and work for the best good of each piece Lettuce accept the limitations and work within them Lettuce destroy all limitations in us and around us Lettuce reverse the Broadway tradition and emit love towards the audience Lettuce do the hard thing and make pieces that say what's wrong with American education Lettuce develop the new idea of politics that Kennedy demonstrated Lettuce drop planeloads of ham sandwiches in cellophane, and mirrors and beads on the Viet Cong Lettuce drop planeloads of National Geographics and Playboy magazines on the Viet Cong Lettuce drop planeloads of Australian rabbits on the Viet Cong and get all that jungle eaten up Lettuce then drop recipes for rabbit meals in Vietnamese Lettuce drop portable radios and flashlights and Martex towels and Hershey bars and jigsaw puzzles and checkers sets and gold sneakers and go games and playing cards and Popular Mechanics hunting-lodge plans and how-to-build-a-pirogue kits Lettuce fight the war with experimental Happenings and time-space -art criteria Lettuce drop fancy swagger sticks and chromium-plated bicycles and shiny wrist watches on Viet Cong privates Lettuce drop how-to-start-a-small-business pamphlets in Vietnamese and enclose \$50 in their money in each pamphlet Lettuce drop fill- in-the- number painting kits of Buddha, Christ, Mao, Pamela Tiffin, Tuesday Weld and Sylvie Vartan Lettuce drop plane tickets and expense money for holidays in fancy places Pamphlet Manifesto, (Something (SoAmGetthi hi Great Bear gE Else Lettuce drop films of Laurel & Hardy and Chaplin and WC. Fields and BenTurpin P Press, New York, 1966.) and especially the inscrutable Buster Keaton. HANSEN

..ERR, COD:1.. #7 CONSTELLATION NO. 7 BENJAMIN PATTERSON: FROG POND  
T) n BENJAMIN PATTERSON: PAPER PIECE EMMETT WILLIAMS: 4 DIRECTIONAL"SONG  
OF DOUBT :...i T a i i=i&-- Jut\_ "z DICK HIGGINS: TWO FOR HAMIBAY AL  
HANSEN: A HAPPEN ING; PARISOL 4 MARISOL DICK ..ERR, COD:1..

the Hardware Poets Theater (May 11 & 12). AL HANSEN: Alice Denham in 48 Seconds: Percussion piece Alice Denham in 48 Seconds was achieved by taking Alice Denham, an author and model with whom I was impressed at the time, and transposing her name into alphabetical number equivalents, there by making a number chain, which was a device suggested at the beginning by John Cage. You simply write out the alphabet, and using numerical equivalents change a word or name to a string of numbers. A B C D E F G H I J K 1 2 3 4 5 6 7 8 9 10 11 L M N O P Q R S T U V 12 13 14 15 16 17 18 19 20 21 22 W X Y Z 23 24 25 26 We tried Alice Denham the first time using toys. I was employed in commercial art at the time and would spend my lunch hours walking through five and tens buy- ing whatever hit my eye. I had a preference for toys that made noises. If anything made a noise that was cyclical- like the little ratchety sparklers or sirens or army tanks that you wound up or rubber mice these were distributed to the class. So everyone could begin at any part he wanted of the big notation on the wall and proceed from there in any direction. BENJAMIN PATTERSON: Stand Erect from Methods and Processes stand erect place body weight on right foot lift left leg and foot with bent knee several inches above ground while balancing on right foot extend left leg forward and place foot on ground, heel first, several inches ahead and to left of right foot shift body weight to left foot lift right leg and foot with bent knee several inches above ground while balancing on ..ERR, COD:3..

ALISON KNOWLES: Nivea Cream Piece for Oscar Williams First performer comes on stage with a bottle of hand cream, labeled "Nivea Cream" if none is available. He pours the cream onto his hands, and massages them in front of the microphone. Other performers enter, one by one, and do the same thing. Then they join together in front of the microphone to make a mass of massaging hands. They leave in the reverse of the order they entered, on a signal from the first performer. GEORGE BRECHT: TWO DURATIONS • red • green ALISON KNOWLES: Shoes of Your Choice A member of the audience is invited to come forward to a microphone if one is available and describe a pair of shoes, the ones he is wearing or another pair. He is encouraged to tell where he got them, the size, color, why he likes them, etc. DICK HIGGINS: Danger Music No.17 Scream! ! Scream! ! Scream! Scream! ! Scream! ! Scream! DICK HIGGINS: Lecture No.4 March 1963 May 1962 The lecturer meticulously prepares a text, the words of which are then carefully formed before his hearers without being at all audible. (On hearing Henry Flynt, Winter 1961) (facing page) George Brecht performing Drip Music as part of Three Aqueous Events, April 6, 1963. Old Gym, Douglass College. Photo: Peter Moore © Estate of Peter Moore/VAGA, New York, NY 44 C R I T I C A L M A S S

"LULU" 1962/63 FOR DICK HIGGINS AND ALISON KNOWLES TOY DM-1 SE7 sprayed  
Mn bß cotton e.,u ores 46 CRITICAL MASS JOE JONES: Lulu and Ensemble 2nd  
construction was made in the loft of Dick Hig- gins and Alison Knowles,  
on the corner of Canal Street and Broadway. A thank you for having me  
take care of their two cats while they were in Europe for the first  
FLUXUS FESTIVALS, during which time I made the first of my Music  
Machines. LULU was made from a toy drum set found in the only toy store  
56 CRITICAL MASS Ben Patterson, Alison Knowles and Dick Higgins, April  
6, 1963, Old Gym, Douglass College. Photo: Peter Moore © Estate of Peter  
Moore/VAGA, New York, NY

RAY JOHNSON: iF tDWARD T CRiNHSaN IlRul " aerr.l~~s•.{• March 30, 1963  
Dear Ruby Foe, D t- A n y M / M r J l' N • A N D P t lL • C t r v o r N t  
w • p R tt I am not coming down there if that's what you want to know.  
As I told Dick Higgins on the telephone the other day I do not go  
anywhere, I hate to be photographed and I consider it a compliment to be  
copied. I then gave him a complete listing of all the license plate  
numbers on the passing cars and we discussed how nine times out of ten a  
car will always have a license plate. They are performing my Funeral  
Music for Elvis Presley and Lecture on Modern Music in New Jersey but  
did they ask me? Did they send me a printed program? No. They play my  
compositions, use my name and work. Do I get paid? Where does the money  
go? And then they laugh at me because in my youth I tried to describe  
what was happening and if I go anywhere it will be to Ruby Foe's for egg  
foe young. Bill de Kooning hugged me last night and John Chamberlain  
bought me a bottle of beer and Michael Redpants bought me a brandy  
Alexander so why do I have to leave town when I get so much attention  
here? Although I was stood up by Larry Poons in the rain he buzzed off  
on his motorcycle leaving me on the corner of Lexington and 77 St. But  
one just has to try to understand the nervous artist don't you think?  
Sincerely yours Barman Newnett SCORES BY ARTISTS 47

Alison Knowles performing Ben Patterson's Solo for Dancer, April 6, 1963. Photos: Peter Moore C Estate of Peter Moore/VAGA, New York, NY  
BENJAMIN PATTERSON: Solo for Dancer a pulley is hung from ceiling, a rope, both ends reaching floor, is hung through pulley. dancer ties loop in one end of rope, lays self on floor face down, up, left, or right (or all four possibilities), places feet (or foot) through loop and hoist self using free end of rope. dance may end upon achieving ceiling, failure of a pre- or indetermined number of attempts, or exhaustion  
wiesbaden, june 1962 48 CRITICAL MASS

... exhaustion. Photos: Peter Moore © Estate of Peter Moore/VAGA, New York, NY LA MONTE YOUNG: CoMpof~-o-, I~bo 47 ~ t. de % elj f ot a 6411 lit" e Su~T lq(~ SCORES BY ARTISTS 49



BENJAMIN PATTERSON: Frog Pond a grid (dimensions not less than 6 feet by 6 feet), coordinates (Q, A, E) and time ranges are chalked on floor of performing area. (see graph) each of 8 performers is assigned an area, (i-viii) (area consists of 3 adjacent columns in their whole lengths) and is entrusted a mechanical animal ("wind-up" toy, suggesting such animals found in or around a pond; frogs, etc.) each performer takes an attending position at the head of any column within his area and upon a signal from a director begins counting silently from zero to the number he has selected from the time-range (10-20, etc) assigned to his area, upon reaching this number he released "frog" into an adjacent column facing pond center. should a "frog" move into, through or stop in a column which is being attended, the responsible performer will, if necessary, stop counting and reply immediately with response assigned to the column. (Q- Question, A-Answer, E-Exclamation). this response will be repeated, intoned and accented in a manner exhibiting the general characteristics of natural animal calls. it will continue until "frog" exits the column (performer may then begin again counting from zero) or director signals end of performance. a Question (Q.) will have 3 syllables and loudness level "soft". an Answer (A.) will have 2 syllables and loudness level of "moderate" an Exclamation (E.) will have 2 syllables and loudness level of "loud" performers each have free choice of texts, language and/or dialect. exit of a "frog" from a personally attended column allows a performer to change position to attend another column within assigned area. however, each performer is limited to 2 changes of position during performance. should a second "frog" enter a column already occupied, the response may be transferred to new "frog". performances end a) when all "frogs" have halted in unattended columns, b) all "frogs" exit and halt beyond boundaries of grid, c) combination of a) and b), d) upon a signal from director (used only to end infinite-response situations.)

cologne-copenhagen, november 1962 0-10 100-110 Q. A. E. A. Q. E. V A 0 rn Q m > Ó OD ui rn O = D ~ - 0 ui > 41 °9 ` >p a ~ - ~ Ci m .3 d ~ 3 d 0fL-OU 0f-OZ IA A 50

CRITICAL MASS

per performer; quality, size and shape varied duration: 10 to 12 1/2 minutes procedure: A general sign from a chairman will begin the piece. Within the following 30 seconds performers enter at will. The piece ends when the paper supply is exhausted By each performer, 7 sheets are performed SHAKE BREAK-opposite edges of the sheet are grasped firmly and sharply jerked apart TEAR-each sheet is reduced to particles less than 1/10 size of the original 5 sheets are performed CRUMPLE RUMPLE BUMPLE-bump between hands 3 sheets are performed RUB SCRUB TWIST-twist tightly to produce a squeaking sound 3 bags are performed POOF-inflate with mouth POP! dynamics are improvised within natural borders of approximate ppp of TWIST and fff of POP! each performer previously selects, arranges, materials and sequence of events. arrangement of sequence may concern not only general order - sheet no. 1 SHAKE, BREAK, TEAR; no. 2 RUB, SCRUB TWIST; no. 3 POOF, POP! - the inner order may also be considered- TWIST, SCRUB, RUB. method of performance should be marked on each sheet. september 1960, cologne SCORES BY ARTISTS 51

voices in the Four-Directional Song of Doubt for five of them can also be sounds and gestures. Some of the instructions I have given to performers over the years substitute for the words of such activities as mouth sounds musical instruments crying laughing clapping stomping frog clickers animal noises making funny faces dance steps push-ups knee bends saluting Darmstadt, 1957 52 CRITICAL MASS

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(above and below) Al Hansen, Parisol 4 Marisol, April 6, 1963, Old Gym, Douglass College. Photos: Peter Moore © Estate of Peter Moore/VAGA, New York, NY 54 CRITICAL MASS

Lenders T O T H E E X H I B I T I O N Bread & Puppet Theater, Courtesy  
Peter & Elka Schumann, Glover, VT Letty Lou Eisenhauer Nye Ffarrabas  
Estate of Ray Johnson, Courtesy Richard L. Feigen 8 Co., New York Aurora  
Hendricks Bracken Hendricks Eléonore Hendricks Geoffrey Hendricks Jon &  
Joanne Hendricks Judson Memorial Church, New York Alison Knowles Dorothy  
Lichtenstein Larry Miller Estate of Peter Moore, Courtesy Barbara Moore/  
Bound 178 Y Yalkut, Jud, 179 Yam Festival (Brecht and Watts), x, 26, 43,  
57 Young, La Monte, xii, 91, 142 Composition 1960 #7, 49, 55 Young Penis  
Symphony (Palk), 71 You (Vostell), 90 INDEX 211



Matters of Style BARBARA MOORE The programs presented at Douglass College on April 6, 1963, and February 17, 1970, though springing from the same sense of dissatisfaction with what Dick Higgins called "the going thing," couldn't have been more different. To begin with, on looking now at the lineup in 1963, I'm instantly struck by how American it is. Three of the pivotal composer-performers on this afternoon of "Happenings, Events, and Advanced Musics"-Dick Higgins, Alison Knowles, and Ben Patterson-had only recently returned from Europe, where they had participated in the first round of Fluxus concerts. In retrospect, it was those concerts that anticipated a growing internationalism in the avant-garde, bringing together American, German, Dutch, French, and other artists who had previously known each other's work only by word of mouth and mailed printed matter. Yet not one non-American artist is represented on this program. Indeed, the Douglass program doesn't even refer to Fluxus, even though at least twelve of the twenty-three works performed-those by Higgins, Knowles, Patterson, George Brecht, Emmett Williams, and La Monte Young-soon came to be among the most celebrated in the Fluxus canon. The key to this Americentric programming was the concert's organizer, Al Hansen, the Pop painter, collagist, and Happenings artist who went on to write *A Primer of Happenings & Time/Space Art* (1965), his paean to anarchic, participatory performances. Although Hansen eventually expatriated himself to Europe, in a decade and a half of residence there until his death in Germany in 1995, he never lost his brash New York spontaneity. Hansen, who once said, "Chaos seems to be everyone's threat; I find it my rhythm," lived as he talked. He lost or destroyed whole sections of his oeuvre (I remember in particular his daz-zling early-1960s Pop Art superheroes painted on kites). The art on which his reputation is built-witty collages depicting mostly cartoon-voluptuous female figures-is, in true Pop Art fashion, composed of quotidian detritus: brown-and-silver Hershey Bar wrappers or the burned remains of wooden matches. Although I admired these works and his eccentric, blue-collar character, I confess that I never cared much for his disorderly Happenings. (The relatively structured *Alice Denham in 48 Seconds*, written to fulfill an assignment in John Cage's late-1950s class at the New School and presented on that 1963 afternoon at Douglass, is an orderly anomaly among his 1960s performance works.) These clichés of spray painting on plastic scrims and banners of unscrolled toilet paper hanging from the rafters struck me then as juvenile and now as seriously dated. Paradoxically, these same rambling works, with their misty plastic sheeting that filtered light and silhouetted the painted slogans, photographed wonderfully, as can be seen in Peter Moore's images published here. Hansen's often-performed *Parisol 4 Marisol*, presented at Douglass, is about as different as you can get from concise, soon-to-be Fluxus classics such as Brecht's *2 Durations*, *Three Aqueous Events* (incorporating the famous *Drip Music*), and *Exit* (also known as *Word Event*); two of Higgins's *Danger Music* pieces; Young's *Composition 1960 #7*; Williams's *4 Directional Song of Doubt*; Patterson's *Paper Piece*; and Knowles's *Nivea Cream Piece* for Oscar Williams, all of which

were on the same program. I'm reminded of my thought, first expressed elsewhere, that in the beginning these avant-guardists were united more by what they were against than by any artistic commonality. To put things in context, it was a year before Fluxus's official entrance into the United States, five months before Charlotte Moorman's first Annual New York Avant Garde Festival, a month before Bob Watts and Brecht's delicious Yam Festival, and only three months after Peter's and my first experience with Judson Dance Theater. We still regarded these events with innocent wonder, critically unconcerned that such diverse aesthetic approaches were being loosely lumped together under the rubric Happenings. By the time of the Flux-Mass, Flux-Sports, and Flux- Show in 1970, both the circumstances and our perceptions had changed. Peter and I had a family. The Art Workers Coalition had brought politics into the aesthetic discourse. Judson Dance Theater had long since dissipated, although MOORE 57



George Maciunas and Bici (Forbes) Hendricks, Stilts for Flux-Sports, February 7, 1970, Old Gym, Douglass College. Photo: Peter Moore rJ Estate of Peter Moore/VAGA, New York, NY Charlotte Moorman and her festivals were still going strong. Robert Wilson was at the Brooklyn Academy of Music. Flux-impresario George Maciunas, who had returned from the European Fluxus tour later that summer of 1963, now had a worldwide reputation (not all of it complimentary) and a steady stream of international visitors paying homage at his Wooster Street loft. Despite this, by 1967 he had pulled back from producing formal concerts, preferring to concentrate on publishing Fluxus multiples and hosting a once-a-year Christmas/New Year's dinner-performance party. The 1970 Fluxus events at Douglass College marked Maciunas's grand reentry into public performance mode. 5 8 C R I T I C A L M A S S With input from a team that included Geoff Hendricks, Larry Miller, and the Czech actionist Milan Knížák (whose 1968 American visit had been extended for two years after the Russian invasion of Prague), Maciunas constructed an elaborate, minutely detailed spectacle parodying the primary ritual of the Catholic church, organized an Olympiad of Flux-Games (some derived from a similar event in 1964), and installed an ingenious display of Fluxus multiples. Japanese, Swedish, Dutch, and French artists' work was represented alongside that of Americans. Heralded by a beautiful poster designed with typical Maciunas complexity, this was a far cry from the casually put together 1963 concert and its mimeographed program.



Anomaly, Sky, Sex, and Psi in Fluxus K R I S T I N E S T I L E S Anomaly and sex pervade fluxus objects and actions.' Yet, however plentiful and manifest these two features of Fluxus practice may be, art historians have neglected them. These absorbing and entertaining motifs are avoided as well by Fluxus artist-theorists like Dick Higgins and Ken Friedman in their fine inventories of Fluxus themes, which otherwise provide thorough itemizations of Fluxus tendencies.<sup>2</sup> In 1982, Higgins listed nine aesthetic procedures common to Fluxus practices, and in 1998 Friedman revised this list.<sup>3</sup> I have reshuffled Friedman's chronology for easy comparison to Higgins's roster so that their differences and similarities are readily transparent. HIGGINS FRIEDMAN 1.

internationalism 1. globalism 2. experimentalism 4. experimentalism and iconoclasm 3. intermedia 3. intermedia 4. minimalism or 7./9. Simplicity; concentration exemplativism 5. attempted resolution of 2. unity of art and life the art/life dichotomy 6. implicativeness 8. implicativeness 7. play or gags 6. playfulness 8. ephemerality 11. presence in time 9. specificity 10. specificity 5. chance 12. musicality

Friedman retained Higgins's terms "experimental-ism," "intermedia," "implicativeness," and "specificity." He substituted "simplicity" for "minimalism" to distinguish Fluxus from the art-historical movement of that name and replaced "concentration" with "exemplativism" (a word Higgins coined in 1976 to describe art that exhibits "the theory and meaning of [its own] construction").<sup>4</sup> With hindsight, Friedman further honed Higgins's list, proposing three subtle but important changes: "playfulness" for "play and gags," "presence in time" for "ephemerality," and "globalism" for "internationalism." The word "playfulness" emphasizes the ludic quality of much Fluxus art over the more superficial social implications of the term "gag." "Presence in time" underscores the central role of the human body in Fluxus and its attention to the transitory and fleeting conditions of reality. "Globalism" reflects the radically altered world situation in the 1990s. Friedman also suggested the addition of new terms—"chance" and "musicality," key foci of Fluxus that display the central influences of John Cage, Eastern philosophy, and the methods and practices of Dada and Surrealism. Finally, Friedman abandoned the term "iconoclasm," distancing Fluxus from the rebellion, dissent, and other destructive associations of the term. He did not however, suggest a replacement term. I propose that the word "anomaly" be substituted for "iconoclasm" in Higgins's list, in order to explore a different way to think about Fluxus art practice. Next I suggest that the term "sex" be added to Friedman's new classifications (like "chance" and "musicality") as a regular category of Fluxus subject matter.<sup>5</sup> Both topics—anomaly and sex—deserve much more scholarly attention than I can give them here, and sex could become the subject of an exhibition in its own right. But I hope that this essay will initiate a conversation on both. In addition, I shall consider two case studies in which both sex and anomaly figure prominently: Geoffrey Hendricks's work on sky and Larry Miller's work on psi (psychic phenomena). I shall approach these subjects from an oblique angle at the edge of the current exhibition. Rather than a history of

the period under consideration, I shall attend to its general conceptual milieu in the belief that the boundary better informs the center. Anomaly Why did Higgins select the word "iconoclasm" as a descriptive term for Fluxus, since the plethora of Fluxus productions exempts it from the meaning of iconoclasm, or "image-breaking"? However imprecise, the term has been employed historically as a metaphor, or synonym, for the practices of the modernist avant-garde, especially Dada and Surrealism. The first Fluxus Festivals, which took place in Germany in 1962, occasioned this context largely because of the popular exhibition Dodo: Documents of a 60 CRITICAL MASS

was a coming together of experimental artists," he wrote, "[who] mostly took an iconoclastic attitude towards the conventions of the art establishments of their various countries, and many have since paid the price of doing so, which is obscurity and poverty."<sup>11</sup> This sentence suggests that Higgins wished to emphasize the suffering of experimental artists at the hands of art establishments around the world, and not that "experimental artists" per se—Higgins's emphasis—were themselves iconoclastic in their practices. Only their attitude vis-à-vis authority was "iconoclastic." Friedman, therefore, correctly surmised that the term was not accurate to describe Fluxus procedures. But, again, its removal without replacement left a void. I propose to fill that space with the concept of "anomaly." Anomaly pertains to how Fluxus artists insisted upon maintaining a relation to the normative while pushing toward the atypical. For Fluxus, process and objects differ remarkably from iconoclasm, however rooted in Surrealist techniques for activating the extraordinary in the ordinary and in Dada's attention to the quotidian to disrupt and mock authority. Fluxus never seeks to create the hyper-real or surreal, or, again with few and marked exceptions, to confront authority. Fluxus remains intently focused on the unremarkable. Fluxus attends to the commonplace, expanding its normative properties by making ordinary objects and actions anomalous, thereby provoking, arousing, and vexing the mind and simultaneously energizing the body to animate novel ways and means to view and experience the world. So, then, what is anomaly? In Greek, anomalos means "abnormal," "bumpy," "irregular," "uneven." Pursuing its multiple and nuanced denotations yields the following. "Abnormal" becomes asynthis, or "odd," "unusual" (and "abnormal"). "Bumpy" remains anomalos. "Irregular" is parotypos, or "atypical" (and "irregular"). "Uneven" renders up onisos and perittos. Anisos means "unparalleled" and "incomparable," while perittos becomes "needless," "odd," "otiose," "uneven," "unnecessary," "unwanted." Finally "unparalleled" is aparamillos, or "incomparable," "nonpareil," "nonesuch," "unequaled," "unexampled," "unmatched," "unrivaled," "unsurpassed," and "unparalleled." Taken together, these terms present a scale of meaning ranging from the odd and abnormal (and therefore commonly thought to be unnecessary and unwanted) to the incomparable, unrivaled, and unsurpassed. In between these extremes, the normative and conventional hold sway over the suffocating institutions that govern and control most of life. As the following examples show, Fluxus artists habitually located their subjects at the extreme ends of convention, without ever directly rejecting it, precisely to avoid and, simultaneously, to alter, the center. Boundary Music (1963), an event score by Mieko Shiomi, orchestrates an expression of "the faintest possible sound" and encapsulates some of what I mean by the anomalous affect Fluxus discharges in the world: Make the faintest possible sound to a boundary condition whether the sound is given birth to as a sound or

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not. At the performance, instruments, human bodies, electronic apparatus or anything else may be used. Faint sounds are heard by chance [a] kind of impenetrable wholeness that manages to present itself as a moral imperative and thus escapes criticism, argument, and judgment."<sup>15</sup> To this end, Shiomi's illusive method presents unfathomable unity when one is asked to "become the boundary line" between shadow and light. In this way she prepares the mind to enter into anomalous experience. Fluxus objects and actions stretch the imagination and reorder traditional associations and conventions around viewing the ordinary in highly irregular, anomalous ways. Alison Knowles's exquisite series of seventeen palladium prints entitled Bread and Water (1995) is a good example. The process began when Knowles noticed the "lovely bottoms of the roggenbrot (rye) bread" baked by her roommate. Knowles photocopied one and then did a whole series of Xeroxes each time her friend baked. But Knowles had no idea what the outcome of these photocopies might be. Then "traveling one day up the Hudson on the train," she was suddenly "struck" by an idea: The lines in the bottom of each loaf were rivers of the world. Opening the atlas, I located each river by studying the bread lines. Then I made the seventeen palladium prints with my assistant, Catherine Harris. There are four large meter-square or so cloth cyanotype prints as well in different colors. . . . After the palladiums were made I projected other images from maps of the atlas, newspapers, etc., did some silk screening, and drew over the finished prints.<sup>16</sup> 62 CRITICAL MASS

. . . . . ~ 1 - ! . , C}r: . N±1. The arc) And bathed every of which vertu ennetidsed is the fro r, io Alison Knowles, River Stour from Peg- well to Canterbury (Bread & Water), 1993, palladium print, 22 x 15 inches. Collection Bracken Hendricks, Bethesda, MD The ghostly facsimiles of the bottoms of bread appear as pate abstractions rousing dense webs of associ- ations that Knowles augmented with pale swabs of color, numbers, dates, words (hand-written and type-set), literary fragments, and geographical and ecological information. Even the ordinary names of the rivers and the places where they intersect with other bodies of water and land become exotic titles because of the anomalous relation- ship between the bread and the rivers: The Amazon at Belém, The Dnieper at the Black Sea, The Hudson at Jersey City, Mud Flats Where the Nile Meets the Nibia, The Great Lakes at Great Bear, River Stour From Pegwell to Canter- bury, The Volga at the Caspian Sea, and Yangtze From Lake nū•J \_a J.v. Av, ..14,,d- ~,t is Dongting to the Yellow Sea, etc. The list of Knowles's sources reveals how her eclecticism contributes to anom- alous experience, resulting in the visual poetics of these stunning prints.<sup>17</sup> In Bread and Water, Knowles joins bread, the fundamental sustenance of life, with water, the predominant substance of life. Life appears anew and anomalously, issuing from the most uncommon and oblique angle through the most ordinary and basic things otherwise taken for granted or forgotten. "We grow acutely aware," Henry Martin writes of Bread and Water, "that the rivers of human experience have sources and estuaries."<sup>18</sup> Knowles seems to point out that exploration of the estuaries of life results in anomalous experiences STILES 63 Riwi 51-f- Prgwll ro Gm116ry

sky paintings and the objects that surround them testify to the recuperation of a variety of practices within an avant-garde thematic. The uniform rejection of culture traditionally associated with the historic avant-garde has been given over to a nuanced and complex system of affirmation (the paintings) and rejection (the readymades that display them).... In what amounts to a conflation of the readymade and painterly traditions of the twentieth century, Hendricks's paintings seem to imply that all modes can be appropriated to a traditional art-object status [and] that all objects are representational insofar as they represent a reality outside of the art context. 3 Before leaving Hendricks's sky paintings, let us revisit Schneemann's painterly and corporeal comment on the figure/ground question in *Eye Body* in order to place it, and by extension Hendricks's works, in sexual and gendered terms. Schneemann insisted that the artist's sexuality (in her case, female heterosexuality) is an integral part of art, and she asserted a woman's right to represent herself naked and erotic. While representations of sex pervade and have always been a part of art, Schneemann's explicit assertion of the artist's own sexuality opened the way for the politics of gender and sexuality that would sweep the following three decades into the present.<sup>34</sup> Hendricks, too, introduced sexuality into the discourse on sky. In *Sky on Sky* (1965), *Triple Sky* (1965), and other *Sky Bundle* works (from 1965 and 1966), and in *2 (W)holes* (1974), he brought his own sexuality into the work of art by joining sky paintings together in a diptych and noting that they conjured "gay overtones." It was like "putting two like things together rather than two different things," he commented.<sup>35</sup> The canvases became anthropomorphic reflections of their creator's imagination—personal projections on inanimate objects—that recall comments in the I Ching hexagram of Grace. "In human affairs, aesthetic form comes into being, when traditions exist that, strong and abiding like mountains, are made pleasing by a lucid beauty. By contemplating the forms existing in the heavens we come to understand time and its changing demands. Through contemplation of the forms existing in human society it becomes possible to shape the world."<sup>25</sup> Pairing of sky and ministering to the world runs throughout Hendricks's work. Under the transcendental umbrella of sky, Hendricks attended to the prosaic institutions, deeds, and needs of earth. He performed the societal rites of passage by ministering at George and Billie Hutching Maciunas's Flux Wedding (February 25, 1978) and at George Maciunas's Flux Funeral (May 13, 1978). He also organized Maciunas's Flux-Mass that took place in Voorhees Chapel at Rutgers University on February 17, 1970, and, with Robert Watts, George Brecht, and others, he organized and was the master of ceremonies for a *Festschrift Banquet* in honor of Maciunas on May 2, 1975.<sup>26</sup> These are just some of the ways Hendricks attended to the social under the sky, to say nothing of his creation of "sky" foods like the blue cake layered with blue cream that he presented in 1967 and again at the Flux-Feast (Food Event) on New Years Eve 1968. 64 C R I T I C A L M A S S





a certain kind of unified poetic way," that also might include himself "as a person."<sup>31</sup> Painting and wearing the shoes, Hendricks brought sky into the prosaic and material workaday world of his activities, performing sky on earth. In his inclusion of mythopoetic cultural traditions (associating the heavens to earthly concerns, especially the vision of male and female) and artistic biography (including sexuality), Hendricks arrived at how certain representations of truth might be produced. These assertions are firmly grounded in the very operations and means of art. Hendricks approached "else- where" (namely, the field of the larger world beyond art and aesthetics-or what Derrida identified as referential, not illustrative) by engaging his painting practice in aesthetic questions of figure/ground relations in which sky and clouds appear prominently in discussions of perspective.<sup>32</sup> At the same time, Hendricks positioned his work squarely within this traditional aesthetic discourse, as he maintained the anomalous situation of Fluxus. Moreover, it should be noted that he came to these representational questions through his fascination with Baroque illusionist painting. (He wrote his master's degree at Columbia University with a thesis on Roman Baroque church ceiling painting.) Indeed, throughout the late 1950s and early 1960s, many artists concentrated on questions of framing and the relation of figure to ground. A few prominent examples will suffice. In his Black Paintings series (1959-60), Frank Stella dissolved what he called the "relational painting" of traditional European figure/ground representations by unifying image and shape. Jim Dine literally jumped through the frame in his *Happening The Smiling Workman* (1960), exhibiting the space in front of and behind the picture plane as

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a figure/ground relationship that included the artist. Lucio Fontana had gestured toward what Dine explicitly visualized in his punctured and stashed paintings dating from 1949 through the 1960s. Carolee Schneemann used her body to literally extend Cézanne's fragmented passages in her series of photographic tableaux, *Eye Body* (1963), by inserting her corporeal self into an assembled room environment. In this way, she linked the eye that sees bodies to the body that makes the bodies seen and, like Dine, drew the figure through ground. In the cases of these artists, painting became a literal object of the world to which psychosocial dimensions then accrued. The same is true of many of Hendricks's paintings in which he tied several canvases of "sky" together and painted sky around the edges of the canvases and onto other adjacent objects. Paintings became continuous with things in the world in a similar manner to the ways in which Stella, Fontana, Dine, Schneemann, and other artists during this period moved out from painting into the world. The social relations that these works then suggested implied political realities. For when painting entered the region of politics, it coincided with the anticommercial and antiwar impulse representative of the years of the civil rights, youth, sexual liberation, and antiwar movements. Fluxus artists were among those who anticipated these directions in art by attending to imperceptible meanings that underpin the ordinary experience of ordinary objects and in connection to the real and meaningful conditions of life. Fluxus artists also were among the first to suggest the body as figure and ground, as Hendricks's *Sky Boots* so astutely asserts, paradoxically in a material and metaphysical way. The figure/ground question that animated Hendricks's work must be understood, thus, in the larger social situation where painting sky on boots synthesized the art historical problem as much as it led to rethinking the conditions of painting in relation to the political issues of the period. In short, *Sky Boots* enabled Hendricks-as a figure-to walk upon the real ground of his political interactions, to bring the sky of metaphysics and art into the social world as an index of something else. Hendricks expanded upon this theme in *Sky Bus* (1968), when he painted his Volkswagen bus as sky for Charlotte Moorman's 1968 Avant Garde Festival, which took place down Central Park West. Later, in *Sky Car* (1979), he painted a VW bug sky-blue and adorned it with cumulus clouds. Merging with the car, Hendricks also painted his body and clothing sky-blue with clouds, becoming a picture of the sky driving the car across the ~~~ ~R, STILES 67 Geoffrey Hendricks in his *Sky Car*, 1979, painted Volkswagen. Collection Wilhelm Lehmbruck Museum, Duisburg, Germany

sky paintings and the objects that surround them testify to the recuperation of a variety of practices within an avant-garde thematic. The uniform rejection of culture traditionally associated with the historic avant-garde has been given over to a nuanced and complex system of affirmation (the paintings) and rejection (the readymades that display them).... In what amounts to a conflation of the readymade and painterly traditions of the twentieth century, Hendricks's paintings seem to imply that all modes can be appropriated to a traditional art-object status [and] that all objects are representational insofar as they represent a reality outside of the art context. 3 Before leaving Hendricks's sky paintings, let us revisit Schneemann's painterly and corporeal comment on the figure/ground question in *Eye Body* in order to place it, and by extension Hendricks's works, in sexual and gendered terms. Schneemann insisted that the artist's sexuality (in her case, female heterosexuality) is an integral part of art, and she asserted a woman's right to represent herself naked and erotic. While representations of sex pervade and have always been a part of art, Schneemann's explicit assertion of the artist's own sexuality opened the way for the politics of gender and sexuality that would sweep the following three decades into the present.<sup>34</sup> Hendricks, too, introduced sexuality into the discourse on sky. In *Sky on Sky* (1965), *Triple Sky* (1965), and other *Sky Bundle* works (from 1965 and 1966), and in *2 (W)holes* (1974), he brought his own sexuality into the work of art by joining sky paintings together in a diptych and noting that they conjured "gay overtones." It was like "putting two like things together rather than two different things," he commented.<sup>35</sup> The canvases became anthropomorphic reflections of their creator's imagination—personal projections on inanimate objects—that recall comments in the I Ching hexagram of Grace. "In human affairs, aesthetic form comes into being, when traditions exist that, strong and abiding like mountains, are made pleasing by a lucid beauty." I would suggest that Hendricks used the permissive anomalous context of Fluxus to translate heterosexuality (held to be tradition) into homosexuality, creating a new convention for the contemplation of "a lucid beauty" that entails broader sexual freedom. A decade before gay, lesbian, and transgender sexuality became commonplace subject matter in culture, Hendricks made the decision to exhibit the real conditions of his actual experience. He made his life as a gay painter of sky, and as a gay man who ministered to the social world, the subject of art. His emphasis on the homosexual conditions of his artistic production, and the gay mind that produced these images—pairing like with like as an opposition to figure and ground—was exceptional even in the milieu of "camp" associated with Andy Warhol, David Hockney, and others in the late 1960s and early 1970s. While the moving forces at Rutgers were Allan Kaprow and Robert Watts, the impact of Hendricks's frank exploration of his sexuality in that community cannot be underestimated. (Nor can Higgins's change in the late 1960s from heterosexuality to homosexuality be overlooked, as it enabled him to express his art and life more clearly.) Hendricks required viewers to grapple with the sky in their mind's eye, with an

innate knowledge that, in 68 CRITICAL MASS Geoffrey Hendricks, Sky on  
Sky, 1965, acrylic on canvas and rope, 36 x 24 inches. Collection the  
artist

happen- ings . . . are [the] exact opposite of flux-haiku-style events."40 Yoko Ono, too, described being rejected because her work was "too animalist."41 Ono's instructions for events are full of sex. Cut Piece (1964), for example, reads as a discourse on aggression toward women, victim- ization, abuse, sadomasochism, and self-denigration. Ono internalized and externalized misogynistic patriarchy, put- ting herself at risk in this piece. Most of her films are erot- STILES 69

, a- 4L Alison Knowles performing Nam June Paik's Serenade for Alison,  
October 5, 1962, Galerie Monet, Amsterdam. Photos: Hans De Boer,  
courtesy Gilbert & Lila Silverman Fluxus Collection, Detroit, MI 70  
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ically charged if not explicitly sexual: Bottoms (1966), Rape (1969), Fly (1970), and Freedom (1970). In their several 1969 Bed-In performances, Ono and John Lennon inverted the privacy of honeymoon nuptial intercourse into a public discourse on "peace and love," and displayed the anomalous (at the time) conjugal union of an aristocratic Asian woman in bed with a working-class European man. But when women's work did not flaunt female heterosexuality, Maciunas, in particular, embraced it. It is ironic, therefore, that he supported Kate Millett's disposable "throwaway" dinnerware, which cast gender out of household labor, a work she created while writing her powerful feminist manifesto, *Sexual Politics*.<sup>42</sup> Maciunas also would have liked Millett's *He and She* (1964-65) and *Loveseat* (1965) because his interest in cross-dressing, to which we shall return, was piqued by bending gender roles. Similarly, Takako Saito's *Smell Chess* (1965), which brings the olfactory senses of the body into play, and *Chess Board Door* (1973), which situates a person on either side of a revolving toilet stall, would have interested Maciunas for their scatological implications.<sup>43</sup> The same is true of Knowles's early-1960s *Glove to Be Worn While Examining*, which suggests the erotic attraction of a vaginal or anal probe. Maciunas was particularly invested in the erotic qualities of scatology, and for *Excreta Fluxorum* and [for each to] stick his penis out through the paper to the audience." Paik's metaphoric fellatio also commingles oral and visual eroticism. It underscores the sexual dimension of the voyeuristic/exhibitionistic visual exchange in looking at and performing works of art. His *Chronicle of a Beautiful Paintress* calls for a woman to stain the flags of selected world nations "with your own monthly blood" and afterward to "expose them and yourself in a beautiful gallery." Paik's 1962 manifesto, "Towards a New Ontology of Music," invests music with the existential value of bodies.<sup>44</sup> His legendary collaborations with cellist Charlotte Moorman realized these aims, especially in the many performances in which Moorman held Paik's body as though it were a cello while playing a string stretched over his nude back. In the notorious *Opera Sextronique* (1966), performed at the New York Film-Makers' Cinematheque on February 9, 1967, Moorman progressively stripped and was arrested for exposing her breasts. Tried and found guilty of "indecent exposure" (her sentence was suspended), Moorman's fate reflected the fundamental sexism of the U.S. legal system. Paik was found not guilty when the judge reasoned that it was impossible to create "pornographic music." As in Paik's work, heterosexual sex is also a staple in the Fluxus art of Milan Knížák, Wolf Vostell, and Ben Vautier, whose current Web site even contains a link to "Ben Sex Maniac."<sup>45</sup> From this link, a second one connects to the "spirale infernale," which contains a series of pornographic images. Such sexual titillation as Ay-O's many versions of *Finger Box* are also typical of Fluxus artworks. Willem de Ridder made a career of sex, publishing erotic magazines like *Suck and God* and establishing such entities as the *Wet Dream Film Festival* and the *Academy for the New Sexuality*. Ben Patterson's rollicking *Lick (Whipped Cream Piece)* (1964) invited volunteers to lick whipped cream off a person's body. This was a



favorite score for both Fluxus and its audiences. (Letty Eisenhauer was the first volunteer.) Moreover, the suggested violence of Robert Watts's Branded Woman Thigh (described in a 1962 letter to Maciunas) takes the branding of a woman (like a cow) beyond sexism into misogyny.<sup>46</sup> Misogyny is also fundamental to the art and politics of Henry Flynt. Indeed, the literature about Fluxus completely overlooks the fact that Flynt's analysis and rejection of European-derived "serious culture" (a term Maciunas often borrowed) came out of his considerations of the personality of the sexual outsider.<sup>47</sup> Flynt, in his own words, had been humiliated at summer music camp when a girl who dubbed him a "creep" rejected his adolescent advances. Flynt soon explored a rationale for his position as a sexual outsider, as well as identified with the civil rights movement, which provided a positive example for the affirmation of otherwise despised identities. He also plunged into a study of the "positive creep values" that individuals develop when consigned to sexual isolation as social misfits. Flynt rapidly conflated his anger at women with his sense of inferiority as a Southerner (who liked and performed bluegrass, jazz, rhythm and blues, and other vernacular forms of music), and he STILES ?1

began to attack "serious culture." Maciunas often adapted Flynt's term "serious culture," and it became one of the central precepts upon which the political reputation of Fluxus was built. But that political edge may be tracked directly to Flynt's thinking in its many social, political, and sexual guises.<sup>48</sup> The link between sex, culture, and politics is particularly vivid in a small gesture Flynt made when he used a print of the Mona Lisa as a doormat before a lecture ("From Culture to Veramusement") he gave at Walter De Maria's loft on February 27, 1963. This lecture took place after his picket demonstration against "serious culture" outside the Metropolitan Museum of Art, which was then showing the Mona Lisa to millions of viewers. In essence, Flynt used the quintessential image of European culture (and a picture of a woman) as an object to be denigrated, an object on which to wipe one's feet. George Maciunas's sexuality shaped the art-historical picture of Fluxus in many ways as he sculpted its historical context in Fluxus publications, multiples, boxes, and other publications, as well as in rituals, celebrations, and games. Flux Stationary (1972) is a good example of how Maciunas sexualized his work. He illustrated this stationary with such pairings as a fur coat and Robert Watts, Dr. Bob (Flux Med), 1987 graphic. Published by Francesco Conz Archive, Verona, Italy a naked woman, a glove and an ungloved male hand, and a shoe and a bare male foot. Ironically, however, I believe that it is easier and more direct to approach Maciunas's sexuality through Robert Watts's work, in particular his Flux Med (1987), created nine years after Maciunas's death. Quite simply, Flux Med overtly, and in an uncomplicated manner, depicts aspects of Maciunas's sexuality that remained more or less covert, however intensely (and discretely) it remained a foundation for his approach to Fluxus art.<sup>49</sup> The images Watts created in Flux Med are composed of fractured and fragmented human forms. They confuse corporeal imagery to create strange sexual hybrid bodies that challenge conventional notions of the body and sexual propriety. A number of the images depict bodies distorted, tortured, and engaged in unorthodox and sadomasochistic behavior. The title of one print, for example, states the sexual situation bluntly: Flux S & M. A print entitled Wouldn't it be great if displays a naked female figure lying with her knees drawn open and back on a wooden plank that appears to be some sort of torturous cranking device. Watts used a similar position in another work entitled Hospital Events. Sex and violence in Flux Med belongs to the histories of bourgeois sexuality that have become standard global commerce.<sup>50</sup> Nevertheless, the images are far removed from the raw, sexual abjection celebrated in the 1980s when the prints were made, in large measure because Watts culled the images from an 18th-century medical book of prints provided by Francesco Conz, the Italian collector and publisher of the suite. In this regard, Flux Med is stylistically indebted to Dada collage like Max Ernst's FATAGAGAS (c. 1920), which employed 19th- and early-20th-century prints in a way that Maciunas and other Fluxus artists also often adapted. What Flux Med does recall is Watts's fascination with the displacement of pictures of body parts onto commercial objects like Female Undershirt (1965), which

exhibits a pair of bare breasts. Male Undershirt (1965) depicts a hairy chest. Female Underpants (1966) displays pubic hair with a flower in place of the clitoris. Male Underpants (1966) sports pubic hair and a penis. These items of clothing may be appropriated and worn by either gender. Watts also produced photographic studies for Nude Waitress With Tray Apron (1967), Nude Front Apron (1968), and Pornography (1964). In addition, Watts created a deck of altered playing cards that included an instructional drawing of a female figure whose body parts are sectioned off and numbered. The word "joker" is written over her abdomen. In Safe Post/K.U.K. Feldpost/ 72 CRITICAL MASS Doctor Bob

Robert Watts, G.M. as a student of Dr. Hyde (Flux Med), 1987 graphic. Published by Francesco Conz Archive, Verona, Italy (:. Al . a, it I it ti e it l o f Il I I ~I Jockpost (1962), Watts made a series of postage stamps that juxtaposed women's breasts with pictures of various kinds of hardware, like pliers, and in one stamp a woman on her back holds something indistinguishable over her pubis. In the end, such works are ambiguous in their sex- ual politics. Flux Med appears to be an ironical visual game and a contribution to the many Fluxus "medical" works by "Dr. Bob", as he identified himself in the suite. It summons memories of Maciunas's polymorphous per- verse sexuality and his penchant for cross-dressing.<sup>51</sup> Hendricks recalled, for example, that in the autumn of 1977, Maciunas invited him to a Flux Fest at New Marlbor- ough, and that he instructed people to "come with a dif- ferent identity." "George became a blond woman in spike heels," Hendricks remembered.<sup>52</sup> Flux Med also seems to be a continuation of the kind of sexual discourse Watts engaged in with Maciunas in the early 1960s. Hospital Events (1963) is a perfect example of the kinds of allusions to sadomasochism and misogyny typical of their exchange. The event score reads as follows: HOSPITAL EVENTS Dedicated to gm Also to passerbyes [sic] Instructions: Place on firm surface Strike sharp blow with hammer and nail On black dots In sequence indicated by numbers 53 A set of seven large cards with a variety of images (such as the Parthenon, city maps, a musical diagram culled from old lithographs) provides visual instruction for where to hammer. At least two of the cards display pictures of semi- nude women. In one image, a topless woman wearing what appears to be sheer pantyhose is shown lying on her back on the floor with her legs bent under her and her feet tucked under her buttocks (as in the example cited above in the Flux Med suite). Exploding caps (in the form of dots) appear on her body at intervals where the player should "strike a sharp blow with hammer and nail." A dot appears on her forehead almost between her eyes. There are also dots on her breast, upper arm, thumb, side ribs, STILES 73

lower thigh just above the knee, and foot at the ankle, etc. In essence, the performer is instructed to hammer the nails into the caps, exploding parts of her body and nailing her to the floor. When the image is not a woman, the player explodes the Parthenon, various places on maps, etc.) Such works not only entertained Watts and Maciunas but Fluxus audiences as well, if we are to believe Maciunas, who apparently exhibited Hospital Events in Europe in 1963.<sup>54</sup> Maciunas wrote to Watts, "The hospital event pictures we exhibited in Wuppertal's Gallery Parnass (Paik's exhibit) & visitors hammered so hard the pictures are damaged."<sup>55</sup> Maciunas, too, produced objects with sadomasochistic qualities, such as a twelve-inch-long bicycle pump fitted with sixty-four needle heads to be injected, called Fluxsyringe (1972-73). Ironically, before the late 1970s, Maciunas was often described as asexual. But his relationship with Billie Hutching, the artist-poet whom he married in 1978, altered perceptions of him during the final year of his life. Billie reminisced how much Maciunas loved to cross-dress with her and travel from Massachusetts (where they lived at the time) down to New York, and "walk around Canal Street where people knew him, but seemed not to bat an eye. He didn't disguise his voice; he wore those glasses."<sup>56</sup> She also told art historian Susan Jarosi that "one of George's fantasies was that we travel in Europe as elegant sisters, as he put it. So he always saw us as two women-as a couple. I think he just wanted to wear a dress too."<sup>57</sup> At their Flux Wedding, the couple both wore bridal gowns, but their marriage was never consummated in intercourse, which she believed was due to "the pain and the drugs he was taking." She revealed much about Maciunas in her diaries, and in an interview she states the following: I accepted that his pain and the drugs he was taking prevented love-making. Anyway, I knew... that his sexuality was at least as complicated as mine. Still, G. was tender and delightfully imaginative in inventing games that would have enlightened even the Marquis de Sade had he been present. I regarded the relationship as wholly suitable to both our temperaments, though as time passed neither of us could help being frustrated by the limitations. I had to laugh at the idea of some of G's friends that he was asexual, just because he didn't display the usual readily understandable mating ritual.<sup>58</sup> In some of her diary entries, she is more explicit about their sexual games: Friday evening George brought me an evil looking horsewhip and begged me to beat him. He thinks that this will have a cathartic effect on me. I gave him five or six.... I admired George

Robert Watts, Flux S & M (Flux Med), 1987 graphic. Published by Francesco Conz Archive, Verona, Italy 74 CRITICAL MASS Flux S & A1 -

had something to do with his childhood. I know one time he had appendicitis and had to be operated on without anesthetic, and he was just put on a table in the home and cut open. He remembered it as extremely painful and frightening and ... said that he was in so much pain [with his cancer at the end of his life] that the beating ... anomaly in Fluxus.<sup>61</sup> Miller was born in 1944 while his father was away serving in World War II. His parents divorced soon after his father's return, and his father moved to Oregon only to return to Missouri to kidnap his two-year-old son, who was George Maciunas and Billie Hutching performing Black & White, February 25, 1978, Flux Cabaret, 537 Broadway, NYC. Photos: Babette Mangolte X,, ~r 'i~~~. ;•~a~t:~í~ .~ STILES 75

rapidly returned to his mother. Years later, Miller's natural father became a born-again Christian with whose fundamentalist beliefs Miller disagreed. Miller's mother married a man who Miller described as intellectually backward, a "hillbilly" who regularly beat his mother and sometimes assaulted Miller until he ran away from home at the age of thirteen. "The psychological trauma was unspeakable," he remembers. "I really thought he would kill us." Miller's stepfather also took him on many "You can't put anything in this pond!" They tried

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Fluxus embraced anomaly and contributed to an environment in which Miller could freely explore the paranormal. But while Miller was associated with Fluxus, he also pursued interests in body art, performance, and video of the period and considered "psychic medium as a pun for artistic medium" in the Duchampian sense. In 1967, he began to systematically include the paranormal, telepathy, and psychokinesis in some of his art. The first work he made using psychic material was *Stone* (1967-73). It commenced when he consciously began carrying a stone he had found by a river in Missouri. Three years later, in 1970, his fascination by a display of moon rocks exhibited at the Smithsonian Institution, in Washington, D.C., inspired *Stone*. He was also influenced by George Brecht's *Choir Event*, the "chair with a history" that Brecht began to explore in the early 1960s and whose history continues to grow. In addition, Miller was interested in the negative space that English sculptor Henry Moore created in his work, as well as Lao-Tzu's thought on the importance of nothing.<sup>73</sup> After carrying the stone in his pocket for six years, Miller submitted it to readings by nine psychic mediums and asked them each to relate information about the energy of the stone. The transcripts of these psychometric readings cohere around the themes of historical antiquity, religion, power, and blood, subjects that the psychics felt reflected the history of the rock, Miller's relationship to it, and Miller himself.<sup>74</sup> A second project, *Lines to Grow* (1973-85), occupied Miller for several years and evolved from a spontaneous psychic reading of the lines in his palms made by one of the psychics with whom he was working on *Stone*.<sup>75</sup> The psychic noted that the lines of his left and right hands represented two divergent psychological states of development, and she told him that he "must" work on developing the lines in order to become a "less self-destructive" individual. Miller responded by concentrating psychically upon growing the lines in his hands, and he has since made casts "every ten years to allow for significant changes in morphology."<sup>76</sup> Thus far, he has made three sets of hands, with the fourth set due in January 2005. The lines in his hands "are growing well," according to the original psychic, with whom Miller consulted again in the mid-1990s. Also during this period, Miller made a video entitled *Jim the Wonder Dog* (1978). This video documentary is about an extraordinary telepathic dog, *Jim* (1925-37), a Llewellyn English setter that lived in Marshall, Missouri, where Miller was born and grew up. Owned by Sam Van Arsdale (who ironically also owned the Hotel Ruff in Marshall and whose name sounds like the terrier breed Airedale), *Jim* performed feats of psychical knowledge by answering questions posed to him by Van Arsdale.<sup>77</sup> For example, *Jim* picked Kentucky Derby winners correctly for seven years in a row, and he was able to respond to questions put to him in five languages, as well as in Morse code and shorthand.<sup>78</sup> *Jim* became so famous that he was tested for his telepathic abilities at the University of Missouri, where he correctly responded to every question asked of him. (A request from the University of Missouri for *Jim*'s brain was denied after *Jim*'s death.) For his documentary on the dog, Miller undertook research on "thinking animals," interviewing

Laura Dale of the American society for Psychical Research in New York City. Miller's video Jim the Wonder Dog is an unprecedented documentary on the subject of animal psychic powers.<sup>79</sup> All of the works Miller realized on anomalous forms of knowledge are fascinating. But Mom-Me is especially arresting for Miller's use of hypnosis as the medium for retrieval of psychological material and as a vehicle for connecting psychically with his mother's concepts about him. In order to realize this work, it first took a year for Miller to find a willing and capable hypnotist. He first approached a psychiatrist well known for his therapeutic use of hypnosis. But this doctor refused to participate in the artwork, advis- Miller, Stone, 1967-73, stone, apothecary bottle, readings by psy- Larry chics on audio tape. Collection of the artist. 78  
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I'm fond of that picture." The therapist also shows Miller-as-Mom a conventional portrait snapshot of herself and one of Miller in the late 1950s. Miller's strikingly handsome image strongly resembles the famous sultry portrait of James Dean. Miller had taken the picture of himself in 1966, at the age of 22, when he was "interested in projecting thought "into" the photograph.<sup>80</sup> Next, the therapist asks Miller-as-Mom if she feels there are any "similarities" between "you and him?" Miller-as-Mom responds that she wanted to say something but is unable to remember what it was and begins to flex her wrist dramatically, signaling extreme discomfort. The therapist asks, "Was it important?" Miller-as-Mom flicks her wrist again. The therapist asks again, "Do you want to talk about it? Do you want to find out what it is?" Miller-as-Mom does not answer. The therapist then asks what Miller-as-Mom thinks Larry might have been thinking about in the picture. Miller-as-Mom answers, "Well, it's STILES 79

hard to say, it's kinda serious." Finally, the therapist asks Miller-as-Mom to draw a life-size picture of her son Larry to accompany the realistic picture she has already drawn of herself. Miller-as-Mom complies but says, "Oh, this is silly. I don't like it too much," as she draws. Though Mom: Well I was busy rearing you. I didn't have time to study you too.<sup>82</sup> This conversation between mother and son brings closer to the surface the discussion of the meaning of hands that is pending between them. It haunts the artist's work like a fetish or force of conscience as with Shakespeare's Lady Macbeth, who obsessively washes her blood-stained hands. In his essay "Some Character-Types Met With in Psycho-analytical Work" (1916) and in his book Civilization and Its Discontents (1946), Sigmund Freud identified a sense of guilt (as associated with hands) as the most important problem in the development of civilization. Mom-Me has many suppressed Oedipal and familial layers implied in Miller's use of hands, and the avoidance and sublimation of

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hands suggests traumatic experience played out in an interest in the anomalous and the paranormal. "I wanted to know what it would feel like to be my mother, to lose consciousness of my own identity," Miller has written, comparing that experience to how a part of the whole might "'become the whole' and observe all the subset parts."<sup>83</sup> Miller's desire to "become the whole" further evinces the fragmentation associated with traumatic subjectivity. As already noted, Miller used photographs (some taken when he was a baby and some shot by him of his mother and of himself) as "preexisting readymades" in Mom-Me. He also used drawings to make portraits that he described as seen through "another's eyes" (namely the persona he assumed when he became "Mom" in the hypnotic trance). In both the photographs and the drawings, Miller dealt with portrait images, ostensibly from both his conscious mind (the images he brought with him to the session) and from his unconscious psyche (the images he drew while hypnotized). These from his unconscious psyche (the images he drew while hypnotized). These photographic and graphic references point to the shifting positions of subject-object and creator-viewer, suggesting how identity is both self- and socially constructed in the maturation process. Mom-Me can be compared to the artistic tradition of self-portraiture, Miller has pointed out, with the addition that these portraits attempt to formally materialize some aspect of the artist's dissociated mind and therefore do not purport to represent only physical appearance.<sup>84</sup> Mom-Me also tries to visualize some aspect of the mind of someone other than the artist: Miller believes that he did enter the mind of his mother and that she drew herself. Whether Miller realized his aim-whether these drawings actually are pictures created by his mother and communicated by his hands-is not the point. Even if actuality were to concern us, it could not be proved. What must oblige consideration is the truth of Miller's desire to make such an image, and his belief that he accomplished his aim. Miller shifts our attention from his intentions to the history of self-portraiture (in the autobiographical tradition from Rembrandt to Duchamp) and astutely points out that it hinges on an identification of a factual observation of a psychic creation. I would add that these psychic creations to some degree reflect Oedipal relationships, especially with the mother. Indeed, Miller's intelligent title-Mom-Me-signifies the interconnection between "me" and "mom" that adheres for most in the appellation "mommy." While Mom-Me is resoundingly personal to Miller, many universal aspects of it visualize the ways in which the Oedipal construction of personal-ity operates in self-identity. Miller further argues that "the degree to which the application of autobiography pertains to an understanding of Mom-Me seems to balance on a scale with 'factual events' and narrative located at one pole and 'internal projection' and pictures at the other." In this regard, Miller's work summons considerations of Henri Bergson's concept of *durée*, which posits a continuous field of experience wherein no perception exists that is not full of memories.<sup>85</sup> Miller writes: Mom Me is autobiographical at both ends.... We have a person sketching autobiographical pictures, but from a removed vantage point in

the unconscious through hypnosis. This means that the only factual biography present was in the family photographs and the only factual autobiography present was the self-portrait photographs. The form and the content were reflected by surrogates. To claim that a "surrogate" enacted his performance implies that Miller actually made psychic contact with, and became, his mother, which again is impossible to prove or disprove. In the absence of such evidence, I theorize that Mom-Me actualized something akin to a visual depiction of the resolution of the false binaries that Bergson found in the operations of memory. The philosopher's concept of the integral relationship between memory and consciousness suggests how mental binaries (inside/outside, part/whole, subject/object, and viewer/maker) might disappear at points in the time-space continuum where the extendedness of images and the lack of extension of ideas merge. Freud echoed this theory in his essay "Screen Memories" three years later.<sup>86</sup> In both Bergson and Freud, consciousness and the psyche appear to operate at cross-purposes, apparently in order to maintain STILES 81 Larry Miller, still from video Mom Me, 1973.

This is especially true for artists with a traumatic history.<sup>92</sup> Many artists testify to this dissociative process (whether or not traumatized). Arthur Rimbaud, Friedrich Nietzsche, and Rainer Maria Rilke all accounted for their artistic abilities as if they had been "spoken by another." Rimbaud observed, 'Je est un autre'; Nietzsche's "es denkt" names something "thinking in" him; and Rilke wrote, "Where there is a poem, it is not mine but that of Orpheus who comes to sing it."<sup>93</sup> Colin A. Ross, founder in 1995 of the Colin A. Ross Institute for Psychological Trauma, notes that "complex relationships among hypnosis, dissociation, absorption, fantasy-proneness, somatization, and paranormal experiences" exist in both artists and traumatized people.<sup>94</sup> In fact, researchers at Stanford Research Institute found that "artistic talent, visual-spatial intelligence, and creativity all tended to be associated with high remote-viewing [psi and telepathy] scores."<sup>95</sup> My research for twenty years on destruction, violence, and trauma in art corroborates connections among creativity, trauma, and multidimensional aspects of consciousness (the anomalous or paranormal), and I have theorized that traumatic subjectivity resides at the phenomenological center of performance art, of which Fluxus is a genre.<sup>96</sup> For thirty years Miller's work on psychic phenomena has been doubly coded; it is both an expression of traumatic subjectivity and a powerful form of creativity harnessed as a survival technique. Mom-Me is the most extensive work of art on anomalous knowledge in the body of Fluxus works, although several Fluxus artists—Ono, Watts, Schneemann, Hendricks, Nye Ffarrabas, Robert Filliou, and others—have used psychic phenomena in their work.<sup>97</sup> When Miller created Mom-Me, however, he knew nothing about Fluxus artists' use of psychic

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1974, she exhibited her new work at 112 Greene, the same gallery as a work of art in progress," Miller has "tried to minimize personal biography in these kinds of works," and he views art as indebted to "a collective intelligence-therefore one's personal history and expression are secondary to more universal interests of art."<sup>105</sup> Clearly, I disagree. The eccentricity of Mom-Me demands contextualization within the psychodynamics of the artist's life in order for its strange focus and material (psi and hypnosis) to make sense in terms of his trauma. In addition, an artwork such as Mom-Me provides important aesthetic research on the interrelation between art and healing, and therefore, it is vital that its sources are clear. Miller's poignant, intrepid, and unprecedented effort to unify his emotional/mental construct of "Mom" (with his sublimated and dissociated familial experiences and Oedipal relationship to her) is singular in the history of art in its form and content and in its voracious will to reconstruct memory. Moreover, I know of no other portrait in the history of art that purports to be an actual psychic representation (or self-portrait) of another person's mind that is simultaneously made by that person who is inhabited by an artist. In both these respects, Mom-Me deserves a great deal more attention in the history of art. "There are 'tones' of mental life," Henri Bergson observed. "Our psychic life may be lived at different heights now nearer to action, now further removed to the degree of our attention to life [my emphasis]."<sup>106</sup> Miller's attention to anomaly not only represents an extraordinary attention to life but a will to live in and through art.<sup>107</sup> Afterword

Consciousness cannot be adequately explored until more expanded conditions of knowing become commonplace territories of research. In this regard, Robert G. Jahn and Brenda J. Dunne, scientists associated with the Princeton Engineering Anomalies Research (PEAR) Laboratory, opened in 1979, have called for a "science of the subjective": The particular form of human observation, reasoning, and technical deployment [that] we properly term 'science' has relied at least as much on subjective experience and inspiration



This aspect of science, the fact that much of its premises have been transferred to mankind from the hidden realm of higher intelligence, is completely suppressed in its own official story. The official history tells the story of rational thought, of conquering the dark world of superstition.<sup>109</sup> Fluxus provided remarkable models for a "science of the subjective" in visualizing anomaly in works of art and artistic processes, even if in its early years Fluxus men often avoided acknowledging the very anomalous underpinnings of their own work. This failure to endorse its own operations has many causes, not the least of which is the connection between gender and expression associated with women, a subject that I touched on above when citing Henry Flynt's use of a reproduction of the Mona Lisa as a doormat. Yoko Ono confirms the interconnection between anomaly and gender: In those days, in Fluxus, it was not "cool" to use anything that had to do with human psyche. I think I am the first one who used things like "Kehai" (music of pure vibration created by human psyche) in her work. It's [the reason for excluding such material in Fluxus] to do with John Cage, who was more interested in mushrooms, nonsensical events, and chance. Consequently, he broke down dramatic sequencing of sounds and created chance music, which basically had nothing to do with human emotion, which relies on emotion created in result of sequential events. I was criticized for being too emotional, dramatic, and uncool, so I might as well give you this side of the story too.<sup>110</sup> In other words, both anomaly and emotion were too female. Some male Fluxus artists could not become involved in the paranormal or admit (as Hendricks and Miller did) their own personal expression of sexuality, which they could only visualize through related or distant nonpersonal sexist subject matter. I theorize that the radical shift that younger artists brought to Fluxus in the late 1960s and early 1970s. The fact that such aesthetic concerns were sanctioned in their work, and not in women's art, suggests the underlying sexism in Fluxus, even though it is by far one of the most socially, sexually, and racially tolerant of all avant-garde movements. 84 CRITICAL MASS

1. I would like to thank Jane if necessary." Higgins in "Boredom and Danger": 107-109. 24. For example, Yoko Ono wrote several instructions that involved the sky from Painting to See the Skies (1961) to Sky Event STILES 8.5

for John Lennon (1968); and Lennon used a Hendricks painting of sky for the cover of his album *Imagine* (1971). Robert Watts created sculptural *Desk Clouds* (1967). Higgins published Dieter Rot's book *246 Clouds* (1968) in *Something Else Press*. Shiomi's "Flux-members Biography" states: "Almost every night since the Second war had a colorful[ [sic] dream, especially about tremendous or subtle happenings in the sky, and about impressive episodes at a cove or river-with no fear or joy, just observation." (See, *Fluxus etc. / Addenda I*: 198.) Schneemann has used clouds in many works, among them *Water Light/Water Needle* (1966), *Fuses* (1965-68), and most recently, *Vesper's Pool* (1999). 25. *I Ching or Book of Changes*, translated by Richard Wilhelm, rendered into English by Cary F. Baynes. Foreword by C.G. Jung and Preface to the Third Edition by Hellmut Wilhelm (Princeton, New Jersey: Princeton University Press, 1967): 91. 26. Hendricks states that Maciunas was "recovering at the time from being "beaten up by mafia in connection with renovation of a new Fluxloft." The story of the Fluxlofts is complicated. See Hendricks's "Fluxriten," in René Block, ed., 1962 Wiesbaden FLUXUS 1982 (Wiesbaden/Berlin: Harlekin Art/Berliner Künstlerprogramm des DAAD, 1983): 156. By the time the Festschrift happened, Maciunas had been released from St. Vincent's Hospital in New York City. 27. Martin Heidegger, "The Origin of the Work of Art," 1971, reprinted in Donald Preziosi, ed., *The Art of Art History: A Critical Anthology* (Oxford and New York: Oxford University Press, 1998): 424. 28. Meyer Schapiro, "The Still Life as a Personal object-A Note on Heidegger and van Gogh," 1953, reprinted in Preziosi, *The Art of Art History*. 431. 29. Jacques Derrida, "Restitutions of the Truth in Pointing ['Pointure']," 1978, in Preziosi, *The Art of Art History*. 434. 30. Geoffrey Hendricks interview with Lars Movin in *Geoffrey Hendricks*: 56. 31. *Ibid*: 58. 32. See especially Hubert Damisch's discussion of clouds in *A Theory of Cloud: Toward G History of Painting*, translated by Janet Lloyd. Palo Alto: Stanford University Press, 2002, originally published as *Théorie du nuage: pour une histoire de la peinture*. Paris, Éditions du Seuil, 1972. 33. Hannah Higgins, "Fluxus Fortuna," in *The Fluxus Reader*. 52. 34. For an exhaustive examination of the subject of sex in art see Victoria Combatía and Jean-Jacques Lebel, *Jardin de eros* (Barcelona: Institut de Cultera de Barcelona and S.E. Electa, 1999). 35. *Geoffrey Hendricks*: 57. 36. Sigmund Freud, "An Autobiographical Study," in Peter Gay, ed., *The Freud Reader* (New York and London: W.W. Norton & Company, 1985): 24. Freud first discussed polymorphous perverse sexuality in "Three Essays on the Theory of Sexuality," 1905, revised in 1924. Considerable controversy over the meaning of perversion has, rightly, been waged since Freud's use of the term. Foucault showed how this kind of concept has linked the law and the state, and queer theory offers a socially determined critique of such psychoanalytic terms. I use it here to identify the complex range of Maciunas's erotic interests. 37. Alison Knowles, e-mail to the author, September 1, 2002. 38. Shigeko Kubota, telephone conversation with the author, June 12, 1991. See Kristine Stiles, "Between Water and Stone: Fluxus Performance, A Metaphysics of Acts" in *In the Spirit of Fluxus*: 62-99. 39. Carolee Schneemann, letter to the

author June 11, 1992: "Maciunas sent an excommunication directive in regard to my work '65? '66?." 40. David Mayor, ed., Fluxshoe, Cullompton, 1972, as quoted by Simon Anderson, "Fluxus, Fluxion, Fluxshoe: The 1970s," in *The Fluxus Reader*. 27. 41. Yoko Ono, in *Melody Sumner, Kathleen Burch, and Michael Sumner, eds., The Guests Go in to Supper: John Cage, Robert Ashley, Yoko Ono, Laurie Anderson, Charles Amirkhanian, Michael Peppe, K. Archley* (Oakland and San Francisco: Burning Books, 1986): 174. 42. See, Kathy O'Dell, ed., *Kate Millett, Sculptor: The First 38 Years* (Baltimore: Fine Arts Gallery, University of Maryland Baltimore County, 1997). 43. Takako Saito, "Chess Board Door," in Jon Hendricks, ed., *Fluxus Codex* (Detroit and New York: The Gilbert and Lila Silverman Fluxus Collection and Harry N. Abrams, 1988): 455. 44. Nam June Paik, "Towards a New Ontology of Music," in Hanns Sohm, ed., *Happenings & Fluxus*: n.p. 45. Ben Vautier: [http://www.ben-vautier.com/sexmaniac\\_display.phg3](http://www.ben-vautier.com/sexmaniac_display.phg3). 46. Valle Export tattooed a garter, sign of woman's bondage, on her thigh in an action entitled *Body-Sign Action* (1970). 47. Henry Flynt, unpublished interview with the author, September 22, 1989. See also Kristine Stiles, "Creep and Brend: Henry Flynt's Utopian 'Blueprint for a Higher Civilization,'" paper delivered at the College Art Association Annual Meeting, February 15, 1990; and Kristine Stiles, "David Tudor-Alive, Free, and Without Need of Culture," symposium on *The Art of David Tudor: Indeterminacy and Performance in Postwar Culture*, Getty Art Center. This essay will soon be available on the Web site of the Getty Center. 48. Maciunas issued *Fluxus Newsletter Policy Newsletter No. 6* (April 6, 1963), proposing "propaganda actions." These would be disruptive performances in New York City from May through November that would clog transportation systems with "breakdowns" on bridge and tunnel entries, confuse communication systems, disrupt public concerts, interfere with museums, theaters, galleries, and in general cause social and institutional mayhem. George Brecht, Jackson Mac Low, and eventually Higgins all felt that such propositions by Flynt, followed by Maciunas and Tomas Schmit, were socially irresponsible. 49. Sara Seagull has pointed out that "Watts's younger brother had suffered leukemia and Watts had a lifelong aversion to hospitals, injections, and medical procedures. Plus, it had been horrible for all who watched G.M. [George Maciunas] fight his illness. So Flux Med may have been cathartic to Watts both in the loss of his little brother and in G.M.'s severe illness." Seagull, fax to the author, September 3, 2002. 50. Indeed, Australian businessmen have recently incorporated the Daily Planet, Melbourne's largest brothel, and offered stock options on the Australian Stock Exchange. See <http://www.daityptanet.com.au/content/nav.html>. 51. Two examples of Fluxus medical objects would be Shigeo Kubota's 1966 boxed versions of empty capsules, vials, wrappers, or "fluxmedicine," that Maciunas advertised in various editions of the *Fluxnewsletter* from 1967 to 1969; and Larry Miller's "Orifice Flux Plugs" (plugs for the body, ranging from condoms to cotton balls), advertised in the *Fluxnewsletter* of May 3, 1975. 52. Geoffrey Hendricks, "Fluxriten" in René Block, ed., *1962 Wiesbaden FLUXUS 1982* (Wiesbaden/Berlin: Harlekin Art/Berliner Künstlerprogramm des DAAD, 1983): 153. 8 6 C R I T I C A L M A S S

from an Interview with Billie Maciunas," in *The Fluxus Reader*: 207-208. 61. I presented several versions of this section of this essay at the following venues and under the following titles: "To See Knowing: Dissociative Consciousness, Parapsychology, and Art," College Art Association Annual Meeting, New York, 2000; "Dissociation, Multidimensional Consciousness, and the Mediation of Art and Technology: Larry Miller, a Case Study," The Ottawa Art Gallery, Ottawa, Ontario, Canada, 2000; and "Mimesis and Media," Wro International Media Biennale, Wro Center for Media Art, Wroclaw, Poland, 2000. 62. Discussion with Larry Miller, October 16, 2000, New York City. Most of the biographical information in this essay comes from this discussion unless otherwise noted. 63. Larry Miller, e-mail to the author, May 10, 2001. Unless otherwise noted, most of the information about the inspiration for Stone comes from this e-mail. 64. Ronald Batson, conversation with the author, summer 1992. See Susan Roth and Ronald Batson, *Naming the Shadows: A New Approach to Individual and Group Psychotherapy for Adult Survivors of Childhood Incest* (New York: Free Press, 1997). 65. For an extensive bibliography and key professional texts on the subject of trauma, see John P. Wilson and Beverley Raphael, eds., *International Handbook of Traumatic Stress Syndromes* (New York and London: Plenum Press, 1993). 66. Nightmares are a classic symptom of incest, and an extensive literature exists on the relation between them. Indeed, continued nightmares are often one of the first symptoms of incest. For a general discussion of this phenomenon, see Judith Lewis Herman, *Trauma and Recovery: The aftermath of violence—from domestic abuse to political terror* (New York: Basic Books, 1992). 67. I also think that more scholarship should be undertaken on the relationship between trauma in Maciunas's past and its impact on his Fluxus works of art and performances. See Jarosi: 207-208. 68. While this is not the place to explore the relationship between the prominent role of anomaly in Fluxus and the traumatic underpinnings of many of these artists' lives, it is worth mentioning that among Fluxus artists trauma is rampant. The most immediate examples include Ono, Flynt, Maciunas, Vostell, Paik, and Tudor. 69. For an extensive list of diagnostic questions related to traumatic disorders, including questions pertaining to the paranormal, see the Colin A. Ross Institute for Psychological Trauma Web site: <http://www.rossinst.com/dddquest.htm>. 70. Kenneth Ring, *Heading Toward Omega: In Search of the Meaning of the Near-Death Experience* (New York: W. Morrow, 1984). 71. Larry Miller, e-mail to the author, July 21, 2002. These experiences led Miller to study C.G. Jung's *Memories, Dreams, Reflections* (New York: Pantheon Books, 1963). 72. Larry Miller, telephone conversation with the author, August 13, 2002. 73. Miller discovered Lao-Tzu in high school and was struck by one of the most beautiful Lao-Tzu texts: "Thirty spokes unite in one hub; It is precisely where there is nothing, that we find the usefulness of the wheel. We fire clay and make vessels; It is precisely where there's no substance, that we find the usefulness of clay pots. We chisel out doors and windows; It is precisely in these empty spaces, that we find the usefulness of the room. Therefore, we regard having something as

beneficial; But having nothing as useful." Lao-Tzu, Te-Tao Ching. Translated, with an Introduction and Commentary by Robert G. Henricks (New York: Ballantine Books, 1989): 63. 74. Larry Miller, unpublished transcripts of psychometric readings of Stone and Lines to Grow One of the psychics asked if Miller's rock came from the moon, perhaps telepathically reading Miller's inspiration for the project while looking at rocks from the moon in the Smithsonian. 75. Larry Miller, e-mail to the author, July 21, 2002. 76. Ibid. 77. As Miller points out in the video, an Airedale held the record for "thinking animals" (animals that can count, spell, and do other cognitive acts involving memory and knowledge) until Jim's feats. 78. There are many public records of the feats of Jim, and the Jim the Wonder Dog Memorial Park was unveiled on May 1, 1999, located on the spot where his home, the Hotel Ruff, once stood on the downtown square of Marshall, Missouri. Among other writings, see Larry Mueller, "Jim, the Wonder Dog," in *Outdoor Life* 53, (August 1985): 99-102; Henry N. Ferguson, "Jim the Wonder Dog," [www.john-bauer.com/jim.htm](http://www.john-bauer.com/jim.htm); <http://www.roadsideamerica.com/pet/jim.html>. 79. For more detailed research on psychic animals, see Robert L. Morris, "Psi and Animal Behavior: A survey," *Journal of the American Society for Psychical Research* 64:3 (July 1970): 242-260; Rupert Sheldrake, *Seven Experiments That Could Change the World: A Do-It-Yourself Guide to Revolutionary Science* (New York: Riverhead Books, 1995); Rupert Sheldrake, *Dogs That Know When Their Owners Are Coming Home and other Unexplained Powers of Animals* (New York: Crown Publishers, 1999); and J. Moussaieff Masson and Susan McCarthy, *When Elephants Weep: The Emotional Lives Of Animals* (London: Cape, 1994). 80. Larry Miller, unpublished "Notation on Two Photo-Document Panels of Mom-Me," 1973. 81. Larry Miller, e-mail to the author, July 21, 2002. 82. Larry Miller, "Mom's Feet: My Hands," in *As If the Universe Were an Object, Larry Miller: Selected Works: 1969-1985* (Richmond, Virginia: Anderson Gallery, Virginia Commonwealth University): 20. 83. Larry Miller, letter to Susan Ryan, 1995. 84. Ibid. 85. Henri Bergson, *Matter and Memory* (1896), Translation by Nancy Margaret Paul and W. Scott Palmer (New York: Zone Books, 1988). 86. See Sigmund Freud, "Screen Memories," (1899) in James Strachey, ed., *The Standard Edition of the Complete Works of Freud, Vol. 3* (London: Hogarth Press, 1966-1974): 303-322. 87. Such paradoxical behaviors of mind also parallel the operations of matter, a point I discussed in a paper entitled "To See Knowing: Dissociative Consciousness, Parapsychology, and Art," at the College Art Association Annual Meeting in New York, STILES 87

one that regards many of the concepts of observational quantum mechanics, most importantly the principles of complementarity and wave mechanical resonance, as fundamental characteristics of consciousness, rather than as intrinsic features of an objective physical environment." See the statement by PEAR "Scientific Study of Consciousness-Related Physical Phenomena." At <http://www.princeton.edu/~pear>. 88. Jacques Lacan, "Of the Gaze as Object Petit à," in Jacques-Alain Miller, ed., *The Four Fundamental Concepts of Psychoanalysis: The Seminar of Jacques Locon*. Translated by Alan Sheridan (New York: W.W. Norton & Company, 1988): 67-122 89. D. Spiegel, "Introduction," in D. Spiegel, ed., *Dissociation: Culture, Mind, and Body* (Washington, D.C. and London: American Psychiatric Press, Inc., 1994): 173. 95. Jim Schnabel, *Remote Viewers: The Secret History of America's Psychic Spies* (New York: Dell, 1997):15. 96. Many performance artists are interested in, or state that they possess, various forms of nonlocal consciousness traditionally associated with psychic phenomena. A short list includes Marina Abramovic, Joseph Beuys, John Duncan, Michel Journiac, Paul McCarthy, Linda Montano, Raphael Montañez Ortiz, and Ulricke Rosenbach. On these subjects, see Kristine Stiles, "Uncorrupted Joy: International Art Actions," in *Out of Actions: Between Performance and the Object, 1949-1979* (Los Angeles: Los Angeles Museum of Contemporary Art, 1998): 226-328. 97. Jean Sellem has researched the relationship between Fluxus and the Kabalistic numerical system. See Jean Sellem, ed., "Fluxus Research," special issue of *Lund Art Press* 22 (1991): 53-63. 98. Ibid. 99. Larry Miller, telephone conversation with the author, August 13, 2002 100. Louise Bourgeois, "Select Diary Notes 1960-1979," in *Louise Bourgeois: Destruction of the Father, Reconstruction of the Father: Writings and Interviews 1923-1997*, edited and with texts by Marie-Laure Bernadac and Hans-Ulrich Obrist (Cambridge: MIT Press, 1998): 72. 101. See Lucy Lippard, "Louise Bourgeois: From the Inside Out," *Artforum* 13 (March 1975): 26-33. 102. Louise Bourgeois, "Child Abuse (Portfolio)," *Artforum* 21 (December 1982): 40-47. 103. This is not an exaggeration of the importance of Miller's Mom-Me, as Bourgeois clearly maintained a keen interest in Fluxus in general and even attended Maciunas's Flux Wedding, as well as his memorial service at the crematorium, all in 1978. 104. Larry Miller, e-mail to the author, May 10, 2001. 105. Ibid. 106. Henri Bergson, *Matter and Memory*: 14. 107. For writings by artists on this subject, see the special issue "Art and Healing," which I edited for *White Walls: A Magazine of Writings by Artists* 25 (Spring 1990). 108. Robert G. Jahn and Brenda J. Dunne, "Science of the Subjective," *Journal of Scientific Exploration* 11:2 (1997): 201-224, reprinted at <http://www.princeton.edu/~pear/sos.pdf>. 109. Rupert Sheldrake, Terence McKenna, and Ralph Abraham, *Chaos, Creativity, and Cosmic Consciousness*. (Rochester, Vt Park Street Press, 1992, 2001). 110. Yoko Ono, e-mail to the author, July 3, 2002. 111. I have had numerous conversations with Schneemann about the parapsychological foundations of her art in which the artist expressed the fear of being considered "nuts" for exposing that aspect of her inspiration and knowledge. 8 8 CRITICAL M A S S

Fluxus Unreeling C A R O L E E S C H N E E M A N N Back bare, rough, huge, cheap. We teach each other wiring plumbing sound sequencing camera edits contact improvisation-solder these two things together break taboo touching stroking carrying Carolee Schneemann, Up To And Including Her Limits, fucking grappling bleeding wringing conventions out of our history-hammer saw December 9, 1973, 10th Annual saw chop weld flame to steel paste edit tapes film investigate physical properties! Avant Garde Festival, Grand Central Station, NYC. Photo: Space becomes the fulcrum durations, time factoring the nature of gesture imagistic Tat Streeter field as activation. SCHNEEMANN 89



Carolee Schneemann, Noise By 1960! Happenings! Fluxus! Events. Live Action. Kinetic Theater. Judson Dance The- Bodies, with James Tenney, ater. (1963 Eye Body include my body as material within painting-constructions to August 28, 1965, 3rd Annual Avant Garde Festival, Judson Hall, question: could I be both image and image maker?) Or, Kinetic Theater my form of Hap- NYC. Photo: Peter Partner Frank Pileggi following the police, "feed our dog Carolee!". 90 CRITICAL MASS

Shigeko Kubota vagina paintings lead us into tufted woods. Bob Whitman Happenings first concentrated use of film image as motion object. (Or was it Elaine Summers Judson Dance within film projections?) Or, USCO a techno co-op media span range ranging electric tronics altered visionary states film slides projec- tions image ambiguity, duplication, Gerd Stern's group: 1965 displacement/figure/ ground motion/stop motion with Phoebe Neville I create Ghost Rev our movements subvert dislocate the flow of 16 mm black & white footage. Meanwhile downtown late '50s history in a scruffy loft on Canal St. the International clearing sorting earliest FLUXUS-soon called "concept art" and before Paik & his exploded televisions or Maciunas fetish food containers & broken film reels Yoko Ono's loft events her early BAG predictive of Mary Bauermeister Valkerie-open-loft salon in Cologne? 1960? (Jim and I still in Vermont)-(La Monte Young & Marian Zazeela con- certs (Jim Tenney & La Monte Young Mormon origin western settlers both avant guardia musicians composers! & Charlotte "moor man")

i  $\varphi$ , ~ 92 CRITICAL MASS;  $\varphi$ , ~ 92 CRITICAL MASS

and who locked themselves into the toilet for the last hour! And Chamberlain still got into alcoholic fights & broke liquor bottles over whatshisnames head and girls in love leapt out of [loft window & landed in the trash bins and Freddie Herko danced off the roof top of his bliss and died in the street below. The body as energizing fulcrum (with painting it was the hand poised between visual-ization outward to take the gesture of the plane into frame of canvas) active environ-ment. Concentrated visual flow assumes physical image motion: eye flicker response. The shutter. Take it into blood body muscle nerve where it belongs to lived time. Audi-ence participation in a visual environment changes perceptual levels to active/func-tional (self-timing, self-placing); visual situation scanned rather than focused in on; reaction replaces attention. Attend, turn the mind to apply oneself; be present is a pol-itics, an ethics of critical insight. The forbidden Vietnam atrocity images, journalism sub-verts the napalm drench of righteous war mania. Al Hansen always said, "Spread our disease." Robert Filliou: "Art is what makes life more interesting than art." Or, as I wrote in 1990: fluxus can be lots of fun when the boys let you on their boat sometimes they throw you off the boat you have to be NEAT all your words games philosophy S C H N E E M A N N 9 3

and things you make here have to be NEAT (except for wolf and claes they can smear their pages its o.k.) if you don't wear underpants or show your pussy you get pushed over the side (except not by jean-jacques philip tarry or ben) in England the boys gave me the fluxus boat to steer we traveled with water ropes bricks milk shoes and blood when i came home george wrote a bad letter about my crimes operatic political sexual metaphoric motors caressing mess and showing my pussy i could always sneak onto the happenings boat it was bigger with louder music and open all night nitsch and muhl came there with their dead pets it used to be fun making things with alison takako and yoko it was o.k. if we rowed but not to steer i don't know if charlotte's embrace of all of us was flux-us or not sometimes no one can read labels in the dark fluxus from the far east moved by neon light and ironed wedges right into canal street i never saw them fighting for a window seat gino and francesco always said we could all play together that is because those italians don't want to listen to two popes in one life time -C. S., 1973, edited 2002 9 4 C R I T I C A L M A S S

Memories or Imagination L E T T Y L O U E I S E N H A U E R Bob Watts wanted to be the first artist in space, but realized that might not happen through NASA channels so he nailed two pie tins together (resembling a space craft) to a post in the yard hoping to attract real space craft to land there. Many of Bob's pieces reflect his interest in the vast space known as sky. Sky Music responds to the passing of clouds, planes, birds which interrupt a laser beam thus randomly producing sounds. Birthday Box is programmed to respond to sun time at the owner's actual moment of birth. Bob subscribed to scientific and engineering magazines to keep aware of new sci- entific developments, developments that he might use to make art. He would sit on his bench/couch under the single reading lamp in front of the fireplace and read. His home was Spartan with limited comforts. Watts believed that he had lived on his land before: once as a native American and once as a wealthy landowner. The house had been an Inn (Stagecoach stop). Although he ate most weekend meals with me at my home fully indulging in whatever was served, including meat, he would become upset if meat was cooked in his frying pan. Bob loved birds and kept feeders stocked all year round. He laughed that one spring he played electronic music for the birds and managed to get a mocking bird to repeat the sounds. The day Bob died, those of us who were present sat in the room and waited for his spirit to leave. Finally a brilliant male cardinal flew past the bedroom window. It seemed to be a signal that the red-headed man was gone.... perhaps into the vast area called the sky. Shortly after that a male cardinal began knock- t Letty Lou Eisenhower with BLINK canvases, 1963. Robert Watts, George Brecht, Alison Knowles collaboration. Photo: Peter Moore © Estate of Peter Moore/ VAGA, New York, NY E I S E N H A U E R 9 5

ing at my office window (a phenomenon common to cardinals). Since that day I have always had a family of cardinals in the yard. At a Douglass College presentation made by Carotee Schneemann I was deeply moved by the self-revelatory quality of her work. The public were let into her personal life and her not so secret love for her cat. When I described the content of the film, Carolee and the cat kissing, to a colleague/friend, she gasped: "That's bestiality." But what I saw didn't feel like bestiality. If art comes from somewhere deep within the creator, it felt like the inner secret life of Proust or Baldwin yes, chance had limitations. Although Dick said to use any numbers for the speeches we made, the numbers he had randomly chosen had a rhythm and time duration which needed to be preserved. In addition, a 9 6 C R I T I C A L M A S S

specific group of numbers had to be preserved as cues for the next speech or action. So performance work was never as random or haphazard as life. Recently an artist was discussing currently innovative art work with me. He said that computer art events are interesting new work, but impossible to sell. Thinking back, one could say, "Okay, what's new about that." Most performance work is not about sales. It is about the compulsive act of creating, of sharing the inner self, the spontaneous perception of something special, unusual, exquisite. Letty Lou Eisenhower and Florence Tarlow performing in Dick Higgins's *Two Generous Women*, May 1-2, 1962, Living Theater, NYC. Photos: Dick Higgins, collection Letty Lou Eisenhower, NYC i E I S E N H A U E R 97 v\_. , ~ % ,



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The Thousand Symphonies D I C K H I G G I N S i-intention There are not a thousand symphonies in the body of literature to which this name has been given: there are many more. Not all have been blasted into existence as yet, nor will all be blasted in by any one composer. But each is the result of violence on the part of its makers, and each exemplifies a clear power relationship among the performers which characterizes our understanding of the exertion and imposition of one will over another in the most dictatorial and technical way. The relationship may be taken as an exemplum, tragic or heroic or repulsive or wonderful, but is to be followed to the fullest. ii-resources The concept of all the pieces in this literature is that each utilizes the largest number of instrumentalists and vocalists, the former using the greatest variety available to them within the very arbitrary instrumentation of the orchestra described on the paper used as source materials. The ensemble is presided over by the conductor. iii-notations The notations are made by machine-gunning music paper with the standard ensemble indicated on it. The fragments are gathered together, without regard to whether they are torn, shattered, shredded or merely punctured, and the conductor attaches them to unshot pieces of paper, as many to a sheet as seems appropriate, and as many sheets as necessary in the opinion of the conductor. These sheets are now xeroxed and distributed among the performers. iv-interpretation The performers play from left to right, but they may repeat any fragment. Any rip of paper crossing their parts indicates the shape of the musical event as well as what they may play. The lack of a rip means that they are silent during this movement. Fragments maybe repeated ad lib, subject to the censorship of the conductor, but once a fragment is left, the performer moves on to the next fragment and does not return. The fragments are repeated at irregular intervals, but each time it is played it is as identical as possible in all ways to its first appearance. For example: the Banjo has four rips in his part on one page, and none on the next page, which the conductor decides is the number of pages to the movement. He plays his first rip very harshly, but he changes neither tempo, timbre, nor any detail (opposite) Dick Higgins with of his plucking that he can help, over (for example) six times that he repeats the machine gunned scores for The Thousand Symphonies, fragment. The second rip doesn't interest him much and he plays it almost silently November 1968, South Brunswick and only once. But the conductor, who is the censor, likes it and indicates a repeat, Police Rifle Range, Jamesburg, which is forthcoming. The third rip is played three times, and comes out in all ways NJ. Photo: Das Anudas courtesy Geoffrey Hendricks Archive, NYC the same each time. The fourth rip suggests to the Banjo player a virtuoso passage, H I G G I N S 9 9

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which he tackles twice and is on the point of repeating a third time when the conductor cuts him off. Then he waits for the movement's end. The conductor tries to cause the performers to divide the time proportionately to the horizontal space of each page, regardless of the tempo which he has chosen for the movement, and this is a criterion of his censorship. He also increases and decreases volume ad lib. Most important, he cues performers in. However, the straighter the rip, the simpler the timbre, and the more direct the melodic line chosen to suggest the movement of the rip. A very shredded line would either have a very complex, impure timbre or an involuted and complicated melodic form. And finally, the angle of the rip determines the tempo: the sharper (vertical on the page) the faster the fragment is played, moving either up or down as indicated, overall, but taking the nature of its line or its timbre from the nature of the rip as mentioned above, so that a very horizontal but clean rip would suggest a very adagio passage while a messy horizontal one would suggest a complex melody or timbre (or both) moving as shown. v-mechanics No number of movements or duration for the performance has been specified. These are determined by the conductor. Ideally the notations would be manufactured in front of the spectators, from gunning to assembling and xeroxing, then performed by the ensemble which had previously been rehearsed using sample notations. The performers should occupy considerable space horizontally in proportion to the audience, in order that the perceived effect should have a clear relation to the typical spacing of the notation. It is not at all essential that all the parts indicated on the music sheets be performed at any one performance. Where there is a choice the conductor makes it, not always on the basis of availability.

-New York City July 12th, 1967 DICK HIGGINS: Danger Music No. 12  
(opposite) Machine gunned scores for The Thousand Symphonies, November 1968, South Write a thousand symphonies. Brunswick Police Rifle Range.  
March 1962 Photo: Das Anudas courtesy Geoffrey Hendricks Archive, NYC  
HIGGINS 1 0 1

The Thousand Symphonies: Their Story D I C K H I G G I N S In the Spring of 1968 Geoffrey Hendricks and Robert Watts told me of a project that was afoot at Douglass College, where both were teaching at the time, to organize a show around guns. At that time the USA police seemed to have nothing better to do than to chase down teenagers for possessing miniscule amounts of marijuana and throwing them in jail, thus ruining their lives. Remembering George's piece for me and my music paper, I decided it would be more worthy if one could set all the policemen in the USA to composing symphonies themselves. So I proposed that the beautiful music paper be machine gunned and that symphonies be derived from the result. Geoffrey Hendricks arranged for Captain Toby of the South Brunswick Police to do this, which duly happened with a 9mm MP40 Schmeisser submachine gun, filmed by Alison Knowles. The film survives. A rusty milk can which was at the rifle range was used to hold some of the paper for convenient shooting; it then became a sculpture, called Symphony Dispenser (1968), and is now in the Sammlung Hahn at the Modern Art Museum in Vienna, Austria. A volunteer orchestra, conducted by Philip Corner, performed nine of the resulting symphonies at Douglass College on December 9th. Maciunas had to work at a design job the evening of the concert, as I recall, so he was unable to attend the performance, a pity since he told me he liked the project and there has been no subsequent performance to date. The Douglass concert was taped but the only copy I know of disappeared when the Ars Viva! Galerie in Berlin, Germany, went bankrupt in 1984. The whole situation was documented with photographs in Source Magazine in 1970; any photographs which I had went into Source's files and I do not know where these are. Excerpted from Dick Higgins, self-published The Thousand Symphonies: Their Story (Barrytown, NY: December 6, 1991. ref. page 2 of 3). The text remains unchanged from the original. 102 CRITICAL MASS

H I G G I N S 103 H I G G I N S 103

Air ~.~. .~, . . \_ r,.. ~ \_ . ~- ` Participants at the event creat- ing the scores for The Thousand Symphonies, November 1968, South Brunswick Police Rifle Range. Top (left to right) John Goodyear, Alison Knowles, Philip Corner, Geoffrey Hendricks, and Milan Knížák. ~ 10 4 CRITICAL MASS





1 0 6 CRITICAL MASS Philip Corner arriving to conduct The Thousand Symphonies, December 9, 1968, Hickman Auditorium, Douglass College. Photo: Das Anudas courtesy Geoffrey Hendricks Archive, NYC

of New Brunswick. Rutgers U. and Dick Higgins-in that order P H I L I P  
C O R N E R (Except that I knew Dick first.) (And Geoff Hendricks Last.)  
And I was out at the town of New Brunswick long before I had anything to  
do with Rutgers and quite a while after having anything to do when I  
found out how important Rutgers was! (And then, later, much later, as  
fortune would will it-I became a professor there too. With Bob and Geoff  
too now my colleagues.) Anyway, back to Dick. Before his Thousand  
Symphonies ("Wow!" we said) could be played (or at least three of them)  
they had to be written. Or in this case, shot. Shot out of the barrel of  
an automatic rifle: courtesy of the New Brunswick Police Department. And  
again as luck or fortune would have it I was out there that day and went  
to the firing range with them. Dick's extra large sheets of orchestra  
paper. The bullet holes CORNER 1 0'&lt;

no one brave or foolish or just dedicated enough to stand there holding it; certainly not Dick. (Do philosophical questions of authorship here intrude?) Anyway. It seemed that even energetic sprays of deadly fire were not making that many holes in Dick's score. Goes to show how many notes we need for music. My memory has me making the suggestion to roll up the paper. Each bullet to pass through so many more potential sounds. Later I saw how Dick's inspiration led on to further invention, or at least intervention. He sprayed various colors in areas around so when I came to conduct them-those three-the players could interpret them as a variety of "feeling areas." The colors of tone of course already as in all music given by the specifications of instrument. Many years later when we, all of us or almost it seems, had made that wonderful creative connection to Italy through the Edizione "Pari e Dispari," then did Professor Hendricks invite Rosanna Chiessi to an Art Department seminar. Meanwhile back in the city on Spring Street there is-was?-a restaurant called Napoli or Bella Napoli where Alison and I brought Rosanna once only once and where we learned that there "si mangia malissimo" so we've never gone back, of course. Meanwhile back at Rutgers the concert was prepared. Not as much rehearsal as I would have liked, nor as many musicians. Some day this, or some of this/these, must be done by the New York Philharmonic. Not a bad performance anyway as I remember. Exited with my "4th Finale;" an improvised procession way back when the Something Else was a Press. Dick had published the text-score in the collection The Four Suits. This most useful composition has been quite a Fluxus story; the photo by Peter Moore remains of the procession down the staircase from Carnegie Recital Hall led by a baton waving Kuniharu Akiyama closely followed by Charlotte Moorman holding her cello up while playing. This piece usually does not use a conductor. It served again at the funeral celebrations for old Bob Watts, leading us friends from the house back to the lake. But before finishing it the concert would have had to start. That evening was filled with Dick's symphonies. Three of them only (How long would they all take to play? Can the complete set be found and brought together again? Were there ever really a thousand?) and of these one called "Ad honorum Philippi:" I do indeed feel honored. Reggio Emilia 2002 108 CRITICAL MASS



Douglass College New Brunswick, New Jersey December 9th, 1968 from THE THOUSAND SYMPHONIES, by Dick Higgins I- Documentation of the Execution of the Notations ii- Symphonies #21- With Claudia Rummel #160- #200- #203- In One Movement #204- #343- Ad Honor em Phillioi #460- #730- The ..ERR, COD:1..



Not cold because people will lie on the floor. PARTICIPANTS, MORE IS BETTER! Everybody who wants to participate must do everything that is wanted (like a church). THE ROOM: The Old Gym THE PARTICIPANTS: You This is what Milan Knížák, a Czechoslovakian artist and leading figure in the avant garde has called for a Happening that he will do at Douglass this Tuesday, December 17, 1968, at 7:00 pm. It is for participants only and those who want to take part should be at the Old Gym at 7:00 pm. The performance will be followed by a talk on experimental art in the United States and in Czechoslovakia by Mr. Knížák at 9:00 pm also in the Old Gym and open to everyone. Milan Knížák blindfolding participant Geoffrey Hendricks for Lying Down Ceremony. Photo: Das Anudas courtesy Geoffrey Hendricks Archives, NYC KNIZAK 1 1 3

PARTICIPANT: My reactions at first to Milan Knížák's piece were that it was a Non-Happening. I expected something a bit more constructed, more like a Kaprow Happening, with props and things. I expected to find myself creating unusual visual effects as we did in class with newspaper and cloth, or manipulating something to create some kind of effect that could be either seen, smelled, heard, touched, or otherwise detected by the physical senses. Instead I was manipulated. I didn't create anything. I experienced something. My mind did tricks for me. All that while on the cold wooden floor, my mind did mental gymnastics reacting to the situation. I experienced a carnival of emotions from boredom to anger to fright to impatience to confusion to enjoyment to wonder. The best part was that I realized what really happened during the Happening that many people thought didn't happen. My mind with the catalyst which Knížák provided did create something—a very intricate pattern of thoughts and emotions woven together to keep for the future. 114

CRITICAL MASS PARTICIPANT: I participated in Milan Knížák's Happening and found it to be exhilarating and self-revealing experience. Totally unaware of what was happening at the first moment I entered the Old Gym, except that silence was to be maintained, I wholeheartedly placed myself into this artist's grasp almost as if I were a new born child. Without sight I immediately tried to concentrate on my senses of hearing smell and movement. In walking I tried to follow the movement of Knížák's body by sensing his rhythm, vibrations, and smell. When placed upon the hard surface, I became aware of breathing around me. The area was cold. As I mentioned I had decided to totally trust Knížák. So I waited and I waited. I began to move my hands about me trying to discover what was about me. I first became aware of a shoe. It was large with thick, dirty soles. On the other side of me I became aware of something cold and damp. It was a hand. At first tactile touch, I immediately moved away. Soon, however, I began to explore again and finding the hand less hostile to my own I began to touch this hand. I was soon able to tell that this person was a man with an old sweater because it was beady. He had a certain smell which was not unpleasant. His hair was long and coarse. He had a mustache and beard but not too full. His body was lean. He was wearing beads and corduroy pants. I learned a great deal about this person and I am sure he did about me. But what I felt was a very beautiful thing. We had developed a relationship of security and warmth. Put into this strange environment filled with tension we were able to share our tension and to minimize it to a great deal. We developed a relationship that was based without any of the preconceptions and prejudices that sight affords. It was as though two blind people had helped each other and had become friends. So many thoughts went through my head as to what I was doing and feeling that I became unaware of everything else about me. When the Happening was over and the video tape was shown I was shocked to find that I had been the only one who had acted in such a way. I began to feel as though I had done something wrong and that I should be ashamed. But, eventually I realized what I had done was in my heart. I felt trust and acted in such a way that accorded security. I became more aware of myself and of



others. If only all could trust another so completely so that sharing could be beautiful and warm and honest. Two responses from participants in Lying Down Ceremony, December 17, 1968. Courtesy Geoffrey Hendricks Archive, NYC Milan Knížák helping a participant in Lying Down Ceremony. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC

In what way does birth not differ from death? Is Moscow far away? Would Van Gogh have been my friend? Can my eye swim in your eye? Why can't I write a new Bible? Can feelings be materialized? Is it possible to forget abso- lutely? Are red clothes beautiful? Can I have a body of lace? Do I have the right to hate? Why do I love the apostles? Does anything resemble your movements? Does anything resemble your unspoken words? Isn't that which hides behind the surface of your glances the universe? Am I not the universe? Where are the true names of things hidden? How does one solve a quadratic equation? Are you afraid of silence? Are the rays that fall from a July sky on a summer evening cheaper than the rays that burst Reprinted from Milan Kní2ák, forth from blinding white snow on a January morning? Do you like your name? Do you Actions for Which at Least like my name? To whom do I belong? Who has the right to decide about me? Who Some Documentation Remains, confers such a right? Where do dreams blossom? Where do dreams not wilt? In which 1962-1995, Prague: Gallery, 2000, p. 152. Written in 1968 sea do only golden fish swim? To whom do the stars belong? In what places on earth in a Vienna prison. is happiness concentrated? Is it beautiful to die? KNIZAK i 1 5

1 8 C R I T I C A L M A S S 100 cardboard boxes are to be assembled rapidly and then used for building in a methodical way throughout the chapel.

CARDS: There will be a stack of cards in front. If you have nothing to do, go and draw a card from the deck, and do what it instructs you to do. When you are finished, replace the card at the bottom of the deck

SOUND: There will be an electronic tape by Ken Werner played during the first part. When the tape comes to an end, go behind the procession with gorillas and choir, Flux-Mass, February 17, 1970, Voorhees Chapel, Douglass College, New Brunswick, NJ. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC

Q, :~~~ . . . \_ . Two large sheets of plastic in the balcony are let down and drawn across the audience. 1 1 8 C R I T I C A L M A S S 100 cardboard boxes are to be assembled rapidly and then used for building in a methodical way throughout the chapel.

Hui Ka Kwong (left) and Geoffrey Hendricks (right) with student participant, *The sky is the Limit*, February 17, 1970, Voorhees Chapel, Douglass College. Photos: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC H E N D R I C K S 119 The large sheet of white paper across the front has one line drawn across it.

The Ritual Readymade and Other Lessons of the Flux-Mass H A N N A H H I G G I N S This short overview of the Flux-Moss begins with two absurdly simple observations. First, as this catalog demonstrates, the Flux-Mass was a relevant art event in the world of ambitious art. Second, the event occurred at Rutgers University, an established public institution. When combined, these two basic aspects of the Flux-Moss suggest some interesting issues relating both to the practical and institutional history of avant-garde art and to how avant-garde artist-teachers in the 1950s and '60s developed new ways to work with students in an institutional setting. The circumstances are directly parallel to Fluxus more generally and offer insights into the relationship between Fluxus and that ubiquitous family of practices loosely cradled by the term "readymade," with which Fluxus is routinely associated. The broader cultural implications of these overlapping frameworks are too vast to address in this short piece, although I have attempted a brief sketch of the Flux-Moss as effectively demonstrating institutional change. The very possibility that the Flux-Moss could occur at Rutgers illustrates a variety of shifts ranging from increased free speech to interdisciplinary support and a broadly conceived relationship between the university and its internal and external communities. In other words, the Flux-Mass is important not only as an art event but also as a high point of pedagogical experimentation in the postwar period, which in turn puts positive spin on the idea of an institutionalized avant-garde practice. The Ritual Readymade Rutgers student, Flux-Mass participant, and Fluxus artist Larry Miller describes the Flux-Moss as "a ritual readymade."<sup>1</sup> This deceptively simple statement suggests that, even as an artistic practice the Flux-Mass has two rather complex components. These are the Roman Catholic ritual and an artistic framework linked somehow to the readymades of Marcel Duchamp. As used by Miller, the term "readymade" suggests the extent to which the form, content, actor roles, and materials of the Flux-Moss were determined by the strictures of the Roman Catholic mass. From the perspective of the readymade as a prefabricated art form, it comes as no surprise that the parody seems predictable: The priest's assistants wore gorilla costumes, and the front of the priest's vestments changed from images of Napoleon to the Venus de Milo to George Washington . . . The sacramental wine was in a plasma tank with hose. Wafers were laxative and blue urine cookies. The consecration of the bread, a giant loaf filled with sawdust, was done by a mechanical dove (Holy Spirit) made by Joe Jones which moved across overhead on a wire and dropped mud from a can onto the loaf. Antiphonal "chanting" consisted of sound effects such as barking dogs and locomotives. In another instance bird calls were answered by gun shots from the priest. The Lord's Prayer was said in a dozen languages. Signal flags were used. Smoke bombs became candles. An inflated Superman filled with wine was "bled". It was a spirited performance in true Fluxus style, enjoyed by many, but it infuriated the Episcopalian chaplain. Although he was seen chuckling during the Flux-Mass, immediately afterwards he started to stir up trouble. He wrote to other chaplains,

clergy, legislators, members of the Board of Governors, and to parishioners getting them to protest to the college and the university. Suddenly I was in the midst of a lively controversy, and was glad that I had tenure. My role shifted from organizer and participant to defender. It became a local cause célèbre. It is certainly one of Maciunas's major works. Right to the end of his life Maciunas had wanted to have another Flux-Mass, if possible in a church in Italy. Sadly this never happened, but on September 21, 2002, together with the Fluxus Freunde Wiesbaden, and Michael and Ute Berger, I arranged another Flux-Mass in the Kirche des Humors. With four graduate students and the participation of Ben Patterson, Takako Saito, Emmett Williams, Ann Noël, we recreated the mass, helping to celebrate the 40th anniversary of the first Fluxus concerts in that city. On September 20, the night before, with a full moon, there was a Procession of Fluxus Saints commemorating the deceased Fluxus artists. In connection with Critical Mass recreations of the Flux-Mass take place in Johnson Chapel, Amherst College, on February 16, 2003, and in Voorhees Chapel, Douglass College again on November 1, 2003. Geoffrey Hendricks, adapted from "Fluxriten" (Flux Rites), in René Block, editor, 1962 Wiesbaden FLUXUS 1982 (Wiesbaden: Harlekin Art and Berlin: DAAD, 1982), pp. 151-57. 1 30 CRITICAL MASS



ence to and elaboration on the Catholic mass, the Flux-Mass underscored simultaneously the absurdity, the pagentry, and the beauty of its elevated other. In simultaneously ridiculing and elevating the aesthetic component of its referent, in other words, the Flux-Mass is a typical Duchampian readymade. There is, however, a significant difference between the readymades of Marcel Duchamp, which were made to be seen and thought about,<sup>3</sup> and Fluxus artists' use of everyday materials in their readymade work, which is made to be used and handled. As I have stated elsewhere, both Fluxkit multiples (containers for everyday items with some form of thematic or experiential coherence) and Fluxus events (reduced-means performances of everyday activities) have cross-cognitive implications that demonstrate the extent to which Fluxus challenges the way Westerners typically process information.<sup>4</sup> The activators of the kit, like the event performers, think across the senses: touching, tasting, listening, moving, writing, speaking, and licking their ways to a greater appreciation for everyday culture and sensation, an experience that is largely filtered out by methodical analysis, the pristine vitrines of museums and photographic reproduction alike. It is an experience that is beside the point for Duchampian readymades. This distinction between the standard readymade and Fluxus work is not in any way lost on the artists, which may be why Miller describes the Flux-Mass as a "ritual readymade" and not merely a mass performed straight by non-Catholics, which would be a "readymade ritual." The object in the former is the readymade, which necessarily includes this process of systematic inversion that the latter does not. Or so it would seem. Inverted rituals themselves have deep historical roots within Roman Catholicism. Witness the inverted logic of modern Mardi Gras kings and queens (everyday people), and medieval passion plays (in which Christ is everyman). In the end one might argue, rightly, that the reversed term "ready-made ritual" does describe both the inverted mass of Roman Catholicism and Fluxus. The Flux-Mass differs primarily from these precedents not so much because it subjects the mass or the religious hierarchy to the inverted logic of the carnivalesque, as because the Flux-Mass was performed by people identifying themselves as students and artists. For the church, the former is permitted as a means of letting off steam and preparing for a season of asceticism. In contrast, the negative reaction of the church fathers and some members of the university administration HIGGINS 121 Alison Knowles as Gorilla in George Maciunas's Flux-Mass, February 17, 1970, Voorhees Chapel, Douglass College. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC

to the Flux-Mass suggests the recognition of the mass as a kind of end in itself for the artists. From this perspective, inversion occurs for its own sake as a testimonial to artistic freedom. Put differently, at the Flux-Mass the Roman Catholic mass was sacrificed on the altar of freedom and free speech that lay at the foundation of liberal democratic ideology. To a lesser or greater extent, the much maligned excesses of the 1960s can be held under the umbrella of testing the innovational limits of this freedom. This is consistent with the mission of Rutgers University during this period. That there was a hue and cry against and for the Flux-Mass demonstrates merely the necessary limits of freedom for some, and the mission of tolerance at the university as a whole for others. Free Speech at Rutgers While the Flux-Mass triggered "a major controversy,"<sup>5</sup> in artist-teacher Geoffrey Hendricks's words, he was ultimately protected on this and subsequent occasions by tenure and the free-speech mandate of the university's enlightened president, Mason Gross. This turning of the tide explains the university's subsequent defense of free speech. The words spoken at Gross's inaugural address on February 7, 1959, signify the end of the era of McCarthyism with which Rutgers had been associated: I can think of no words in the English language which are more beautiful than the words "a free spirit." Few of us ever achieve this freedom fully, but, without envy or regret, we can recognize it as the shining star which best symbolizes the profoundest aspirations of mankind. It must therefore always be the ultimate aim of this university to provide the atmosphere and the intellectual conditions in which alone the free spirit can survive.<sup>6</sup> Immediately prior to this time, under the leadership of Gross's predecessor, Lewis Webster Jones, university actions against outspoken faculty members had ceased.<sup>7</sup> Overt cold war tactics were abandoned as well.<sup>8</sup> And in June of 1964, the renowned painter Ben Shahn, himself previously denounced as a Communist, received an honorary degree from the university, "which no doubt underscored in the minds of some individuals the university's image as an institution committed to the concept of academic freedom" (Newark Evening News, June 4, 1964).<sup>9</sup>

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C R I T I C A L M A S S Peter van Riper in procession with gorillas and choir, Flux-Mass, February 17, 1970, Voorhees Chapel, Douglass College, New Brunswick, NJ. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC

.ir- Student Lynn Tannenbaum addressing position of students at a special meeting during the Student Strike, Voorhees Chapel, Douglass College, New Brunswick, NJ. Photo: Susan Ryan learning and living need to be inextricably linked throughout the process of education in order for the education to occur at anything but a superficial level. When evaluating college life, Botstein said this: We need to focus on the unique opportunity that the college years provide to inspire young individuals to try to understand and reflect on the world in which they live and their relationship to it.... Where those connections are most important are in the classic Freudian pairing, love and work.<sup>18</sup> This pairing of love and work may be most obvious in how the unique personal history of Geoffrey Hendricks can be brought to bear on his work as a teacher. His father was Walter Hendricks, founder of three experimental colleges in southern Vermont. Among these was Marlboro College (chartered in 1946 and opened in 1947), whose democratic organization and integrated 124 CRITICAL MASS curriculum echoed the model of Black Mountain. In the founder's words, "The instructor is not a taskmaster but a friend to help a student to help himself . . . courses of instruction are related one with another, because life is lived that way."<sup>19</sup> Hendricks's secondary education reflects the pedagogical orientation of his father. Like Happenings artist Carolee Schneemann, he was educated at the liberal Putney School in Vermont, which likewise emphasized social responsibility, experiential learning, and faculty-student exchange of ideas. For our purposes, the Flux-Mass was a research opportunity for those involved. It would have involved research or knowledge of the Catholic mass, of everyday materials, and of the university's relationship to the community, as well as awareness of the experimental theater that Hendricks had brought to the chapel one year earlier with a Happening called *The Sky is the Limit*.

very little was said."<sup>28</sup> But a lot was done. In 1965, Watts received a grant from the Carnegie Foundation to develop an experimental workshop at Douglass College. In 1967-68, he carried it further at Santa Cruz with another grant from the Carnegie Foundation. He brought the workshop back to Rutgers in final form in 1969. The syllabus described the course as "a situation wherein a small group may find a way to inquiry both singly and wholly. The workshop often concerns itself with finding out what can be done by doing it. The implication is action, immediate and responsive, rather than thoughtful consideration and slow-motion maneuvering."<sup>29</sup> The description continued in open-ended terms to demonstrate the extent to which the workshop was materially, temporally, and geographically open: "In general the class will meet in afternoons so that evenings can also be used. There will also be work on weekends. The nature of the work at hand may call for meetings at other times, for example sunrise, so students must be flexible in time commitment."<sup>30</sup> Likewise, Hendricks's courses were open and experimental in the framework, although they generally had more thematic consistency than Watts's workshop. A typical proposal called "Art and Environment," had thematic, albeit interdisciplinary, unity: "Environment as medium; art object and idea influenced by environment; selected environment as art. is all on one side."<sup>32</sup> It is possible to understand the pedagogical innovations of many members of the Rutgers Group—Hendricks, Brecht, and especially Kaprow and Watts—as extensions of their interdisciplinary and life-based art practices. H I G G I N S 125

Indeed, performing the role of teacher is, as Filliou's title demonstrates, a performance-art form. The implications for art and education are vast and too many to address systematically here. At some point I intend to write a book on the subject. However, it is possible to sketch out generally the mechanism of cross-cognitive facilitation enabled by the artwork and the classroom practices alike. Lessons of the Flux-Mass, Art Education, and Cognition The one-sided nature of power relations between art and its verbal explanations, as described here by art historian and theorist Tom Crow, reflects the predilection for verbal knowledge in Western academic discourses and educational institutions. It is a bias that explains some of the hostility to critics routinely felt by artists. The point is not that explanatory writing is futile; only that it tells one part of the story. Literary thinking constitutes but one form of intelligence as defined by educational reformer and theorist Howard Gardner in his watershed study, *Frames of Mind: The Theory of Multiple Intelligences*.<sup>33</sup> Gardner criticizes educators who reflect the cultural values of literary and logical-mathematical intelligence at the expense of the other five (or more) forms of intelligence. These include Art, musical, spatial, bodily kinesthetic, and inter- and intra- personal intelligences. That each of these has an art form associated with it, and that the arts are historically undervalued in this society, comes as no surprise. Gardner writes: For well over two thousand years, at least since the rise of the Greek city-state, a certain set of ideas has dominated discussions of the human condition in our civilization. This collection of ideas stresses the existence and importance of mental powers-capacities that have been variously termed rationality, intelligence, or the deployment of mind.<sup>34</sup> In other words, because they fail to conform to the historic modeling of intelligence, most musicians, artists, dancers, and people whose interests are not primarily literary or mathematical have scant place in the everyday successes of people in the West. What's more, these various intelligences are underutilized in traditional educational settings. The interdisciplinary basis of the Flux-Mass as a pedagogical experiment has implications that fly in the face of this rationalized, literary model of intelligence and education. First, like the Catholic mass, the Flux-Mass was simultaneously heard, seen, felt, enacted, socially intense, and multidimensional. As an event, it put into play nearly every form of intelligence named by Gardner. One could argue, then, that both masses are accessible through virtually any given intelligence form, which might then access the others through its natural proclivity in the mind of a given visitor. Not surprisingly, these intelligence forms appear to have a basis simultaneously in cultural exposure, genetics, and neurobiology, a triangulation that Gardner describes in some detail. All forms of intelligence share certain traits such as problem solving, problem posing, savants and prodigies, identifiable operations, and susceptibility to encoding in some form of system.<sup>35</sup> Where the Flux-Mass differs from its Catholic other is in its creative deployment of these traits by participants. In the official mass, the

parts are enacted ritualistically, or by habit. In contrast, as a contemporary art event, each aspect of the Flux-Mass had to be researched and explored for its inverted possibilities (problem posing) in such a way that its relationship to that ritual would be sustained (problem solving) and communicated to audience members and coperformers alike (codification). In the mix, then, we find in the Flux-Mass an educational and artistic practice of multiple intelligences that is positioned against the ritual and hierarchical fixity of Roman Catholicism. 1 2 6 C R I T I C A L M A S S Students with rope in Geoffrey Hendricks The Sky is the Limit, February 13, 1969, Voorhees Chapel. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC

On Monday, September 16, 1968, the students in Art 101-102 began to draw a mile long line where a piece of chalk might fall off the chalkrail in Arts Building, Studio 1. The line consists of 38.5 pieces of chalk measured in length by a 50 foot piece of string marked in 2 foot segments. The event is chronicled by the students in a written report that register captions written along the line and comments of passerbys and workers. Students in Geoffrey Hendricks's Art Structure I Class drawing a mile long line, Douglass College. Photos: Geoffrey Hendricks  
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As stated above, the creative engagement with the set form of the Roman Catholic mass is what differentiates the Flux-Moss as a "ritual readymade" instead of the readymade ritual of the proper mass performed according to the strictures of tradition. Surely it is more than mere coincidence that as the sexual abuses of Roman Catholic priests and archdioceses are being brought to light, a parody mass should be reconstructed. In their private dealings with strayed priests, many bishops and functionaries, acting as the church's assistants, have acted as the buffoons the Fluxus parody of the mass instantiates. For many of the victims of these priests, as for the public that today witnesses these personal tragedies, both the hierarchy and its rituals have been rendered ironic by the institutional hypocrisy mandated by institutional self-preservation. From the perspective of 2002, indeed, one could say the Flux-Moss doesn't go far enough. This work might have been rewritten, instead of reconstructed, to better reflect current problems pertaining to Roman Catholic practice. But so be it. As it stands, the overt content of the Flux-Moss reflects the generalized antiestablishment zeitgeist of the 1960s while it provokes some interesting and innovative cognitive approaches.

1 2 8 C R I T I C A L M  
A S S Choir at George Maciunas's Flux-Mass, February 17, 1970, Voorhees Chapel, Douglass College. Photo: Susan Elizabeth Ryan



Arbeiten von George Maciunas and meine Anregungen and Zusammenarbeit bei einigen Geist-reichen and profunden Fluxarbeiten der 70iger Jahre," in 1962 Wiesbaden FLUXUS 1982 (Berlin: Berliner Künstlerprogramm des DAAD and Wiesbaden, Germany: Harlekin Art, 1983): 151. 3. The pictorial basis of Duchamp's work as a whole has been demonstrated definitively in Thierry de Duve, Pictorial Nominalism (Minneapolis and Oxford: University of Minnesota Press, 1991). 4. See Hannah Higgins, Fluxus Experience (Berkeley: University of California Press, 2002). 5. "Suddenly I found myself in the ..ERR, COD:2.. von George Maciunas and meine Anregungen and Zusammenarbeit bei einigen Geist-reichen and profunden Fluxarbeiten der 70iger Jahre," in 1962 Wiesbaden FLUXUS 1982 (Berlin: Berliner Künstlerprogramm des DAAD and Wiesbaden, Germany: Harlekin Art, 1983): 151. 3. The pictorial basis of Duchamp's work



2. Alb is a survival of the long inner tunic worn by men in the early centuries. 3. Maniple was originally an ornamental handkerchief. It is worn suspended from the left arm. 4, Stole, which was probably worn by Roman court officials, is the symbol of authority in the Church. The priest wears the stole crossing it in front. The deacon wears it . . . ERR, COD:2.. into the collar, serves the practical purpose of protecting the rich fabric of the chasuble from perspiration. 2. Alb is a survival of the long inner tunic worn by men in the early centuries. 3. Maniple was originally an ornamental

OUTLINE OF FLUX-MASS BAPTISM various mist sprays from above the heads at 3 entrances (deodorants,medicated vapor,perfumes, disinfectant, various flavours etc.) 1. OFFERTORY signal-man assistant raises signal flags (1,a,b,Z,a,b,c,de,fg,h, 3,a,b,c,d,4,a,b,c,d,e,f,g) to identify the sections (scenes) a) Dominus vobiscum al Procession, 2', all assistants, bald-heads and fur coats or under single cloak, small steps (4 per sec.) to Marc-Antoine Charpentier - a2 Placing gifts on table and exit to balconies (except for altar assistants) simultaneously Second air de Trompette. a3 Antephon, priests chanting (recorded and real) answered at balcony by: barking dog, chicken coop, cows mooing (recorded) lip-tongue sounds (choir & microphones) cuckoo clock, alarm, steam locomotive (recorded) a4 Sorting gifts out, 2 assistants with long sticks or tongues, , applause, radios (choir & microphone) into waste can or onto altar. tropical birds, cash register, choral fragment (recorded) a5 Water to wine. Enter priest, start Joe Jones music instrument no.1, assistant decapitates upside down doll filled with wine over large tub of water (alternate; brake suspended upside down bottle with club). Priest chants in Japanese. 1st turn: Napoleon's front. 2. CANON Joe Jones 2nd instrument turned on. Priest commences to inflate slowly (full at end only) ~altar Gorilla assistants a) Sanctus, sanctus, sanctus (morse code from choir); Benedictus & Hosanna (slow recitation, 10 sec. per letter) proceed to eat b) Igitur - 5 prayers, remembrance of the living, Japanese chanting 5min. furnishings. c) Major elevation - consecration of Host, "3 bells": priest puts on helmet,gets hit on it, large pot or tub is hit, bicycle bell. "3rd candle" is lit (plastic statues with smoke bombs on hot plates) sneeze powder incense is carried among audience by assistant & giant bread positioned under suspended dove, dove moves wing, sounds & releases mud. This is my body 4 times normal speed, recorded, choir. Priest's 2nd turn: Venus de Milo front. d) Elevation of Chalice, lift plasma tank and hose on rack, while This is my blood, 4 times slower than normal speed recorded, choir. e) Epiclesis, calling down of Holy Spirit bell sound, crushed polystyrene snow storm from balcony, with compressor wind. f) Supplices, remembrance: lip sounds through tube and microphone, by priest. Priest's 3rd. turn: Washington's front. g) Commemoration of dead & list of saints: choir simultaneously reads various lists of saints Priest's 4th turn: tomb cover front. h) Minor elevation, (alternate time for sneeze powder incense among audience) or child enters does his thing, exits. 3. BREAKING OF THE BREAD Joe Jones 3rd instrument turned on. a) Lords prayer, choir simultaneously in: English, Latin, French, Spanish, German, Japanese, Russian ,Czech, Polish, Lithuanian, Italian etc. b) Breaking of the bread: 2 gorilla assistants with clubs, or axes, sledge hammers, mace etc. c) Peace greeting, Priests' 5th turn: nude back front. d) Agnus Dei - Lords Lamb: choir lamb sound (recorded or live) 4. COMMUNION Joe Jones 4th instrument turned on. a) Priest drinks a quart or gallon (alternate time of inflating vestment) b) Communion offered to congregation, (laxative & blue urine cookies - watered wine from plasma tank & hose or water ..ERR, COD:1..

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OCII.- ~k (top) gorilla acolytes gather to carry the bread (below) the breaking of the bread, Flux-Mass, February 17, 1970, Voorhees Chapel, Douglass College, New Brunswick, NJ. Photos: Peter Moore c Estate of Peter Moore/VAGA, New York, NY MACIUNAS: FLUX-MASS 1 35 \_ .i í ~

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elect at any time to walk, run, stand still, talk, etc., but they must do these activities according to the rules of the balloon face game. 11. GET ACQUAINTED EVENT To aid people in getting acquainted, voice balloons like those used in comics and cartoons will be printed onto clear contact plastic. Balloons will say many, many things. They will be pasted onto people's cheeks. People can then carry on witty dialogues by joining together with other people having different voice balloon captions. 12. BEAUTIFICATION OF NATURE Workers to help beautify the already beautiful UCLA campus. Special horticulturists will carefully add special plant foods and vegetable colors to the lawn and garden. 13. HAPPY FEET This brand new El Cajones Bros. Game will be assembled and played in the yard. Happy Feet consists of a playing area made up of squares containing different tactile materials (blackboard, sand, dry bread, ice, etc.), several game characters (rewarder, enforcer, footwasher, etc.) and a large die which will determine moves. Audience members will be encouraged to play. The game, of course, is to be played barefooted. 14. PAPER DRESSING SERVICE a. Whole uniforms of paper. b. Toilet paper blotches on exposed skin. c. Collage people, using scotch tape. 15. BALLOON DEATH EVENT Every fifteen minutes the Fur Family balloon will slowly die. 16. PLASTICIZING EVENT Roger's gonna plasticize everything. 17. GARBAGE MUSIC AND RELATED NOISE Various Fur Family tapes will be played throughout the day. Burglar alarms will be used in disappearing sound piece and in burglar alarm wind chime. 18. SHOE EVENT FOR THOSE TIRED DOGS Various modified shoes will be made up by the Fur Family for wearing by members of the UCLA community. Shoes with foam rubber attached to soles, shoes filled with shaving cream, shoes filled with crushed cocktail ice, shoes on stilts made of nails, fish shoes, and incline plane shoes are among those to be offered. 19. IDENTITY EVENT Faces will be painted at costume booth. 20. 1-D (ONE-DIMENSION) We will dress people in aluminum foil. 21. INFORMATION EVENT A short poem and/or a one page essay on art and anarchy will be passed out. 22. LANDRUSH PIECE Various plots of UCLA lawn and plaza will be divided up into one inch squares to be sold to individual buyers for a reasonable sum. 23. PARTY LINE A four-way party line of tin-can telephones will be set up. People picked at random will be called to the phone. Main interest is in the immediate relationships. 24. STUDENT ROUNDUP At various times throughout the experiment two or three members of the Fur Family will come running through the plaza carrying a long rope. All UCLA students in their path will be encircled by the rope and immediately released. They will not be harmed in any way. 25. ANTI-SMOKING EVENT A ten foot long cigarette will be in the plaza held up by threads. Passers-by will be invited to take a puff. It is not possible, however to smoke a cigarette more than about 10 inches long. 26. AMMONIUM IODIDE ON THE PLAZA 27. BURGLAR ALARMS THROWN FROM ROOF (INSTANT CONCERT) PERFORMANCE PIECES (By Commons): Black Bag Event Two strong men unload four heavy black plastic bags from a pickup truck. The bags are arranged at random in a busy area. After an hour one of the bags begins moving and its occupant struggles to get out. The other bags are filled with rocks, newspapers, garbage, etc. (By Gallery): Organic

Garden A sign Organic Health Foods m~Nmm~ ;irt &lt;~c^' s3 3pñmmsZ ó• ~  
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e = &lt;~.. ~~~~s ll ..- ~,~ ~~~~ (above) Flux-Show poster (detail)  
Design: George Maciunas 1970. (bottom) Flux-Show February 16-20, 1970,  
Art Gallery, Douglass College. Installation view. Photo: Peter Moore G  
Estate of Peter Moore/VAGA, New York, NY 138 CRITICAL MASS



1 4 0 CRITICAL MASS Flux priest Yoshi Wada, Flux-Mass, February 17,  
1970, Voorhees Chapel, Douglass College, New Brunswick, NJ. Photo: Peter  
Moore © Estate of Peter Moore/VAGA, New York, NY

A Memoir of the Flux-Priest Y O S H I W A D A I was born in Kyoto-an old capital of Japan and a city with lots of rituals and old temples. Zen Buddhism is different from Christianity, but ceremony exists in all religions so I was used to religious ceremony from my early childhood. Basically, it's hypnotic. I liked listening to monks chanting. Some people can take a good nap during chanting. I was attending Kyoto University of Fine Arts-in the sculpture department. It was a good school. By the end of 1965 I was bored with modern academics. I met the Hi-Red-Center group [Genpei Akasegawa, Natsuyuki Nakanishi, and Jiro Takamatsu] at Naika Gallery in Tokyo. They told me about George Maciunas and Fluxus. I thought they were very interesting people. My idea about art was changing. I could only think about revenge for my graduation thesis. I did a real street event with a friend in Kyoto. I changed a traffic sign at a highway entrance and repainted lines on a street. The next day, a highway police officer showed up at the university and gave me a summons. I couldn't figure out how they found out. I had to appear at the local police department to defend myself and explain how what I did was "art." Somehow the officer listened to me and half-understood. They dismissed my case. But the officer said, "If you do this again you will be in trouble." This was my ritual with a touch of revenge before I left Kyoto. I arrived in New York City in 1967. I visited the East Village and the Bowery and thought, "Wow." It was a great time to be there. In a strange coincidence, I got an apartment at 349 West Broadway, on the top floor. The rent was quite cheap-\$59.99 a month. The landlord told me that there was a strange man living in the apartment on the third floor. I didn't understand what he meant at the time. I stayed in the apartment for about a year and then found a big warehouse-a loft at 15 Greene Street-3,500 square feet for \$175.00. It was a completely empty space and so awesome! There were several cast iron columns in the middle. The space looked like a Greek temple lower Manhattan version. It was illegal to live in the area at that time. At night, the street was dark, deserted, and spooky. This was a quite amazing bohemia. I met Nam June Paik around then. He lived right around the corner on Canal Street. Nam June mentioned George Maciunas. So I called and visited him. It turned out George lived in the same apartment building where I first lived. His apartment was so neatly organized. Almost all the Fluxus stuff and his belongings were in boxes on shelves. He slept on the floor. He looked like a monk and a warrior. He impressed me. My mother stopped sending me money, so I was broke and looking for work. The next day, George gave me some work at the Fluxhouse Cooperative. I met Milan Knížák there. George supplied lunch for the workers. We ate it the first time, but we couldn't eat it the second time. I remember it was a European canned food-"Unox"-from Job Lot on Church Street. I couldn't tell what was in it. We didn't show up the third time, and George felt offended. His routine was to go to Grand Union at La Guardia Place or Job Lot on Church Street to shop for food bargains. He made artwork from empty Grand Union containers. Milan had just arrived from Prague. He had to leave the country because of the Communists' pressure on artists. We became good friends immediately. He

told me about WADA 141

Yoshi Wada with gorilla acolytes. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC his work called "Action." He was doing interesting work. After he stayed a year and a half in New York, he missed Bohemia so much he went back to Prague (even though he was in trouble there). I understood what he meant when I later visited him in Prague. George introduced me to La Monte Young. La Monte inspired me to get into real sound. Through George I met a whole bunch of Fluxus people. It was such an exciting time in my life. I'm quite amazed that thirty-two years have passed since the Flux-Mass happened. Flux-Mass was one of the great experiences of my early New York days. I was a young and clean-looking boy. (I had no long hair and no beard at that time, but later on, things changed.) I remember when George was preparing the mass; he hardly slept at night for weeks. He was doing so much work-from designing the poster to organizing the mass, even preparing Joe Jones's music machine and other devices. He designed an excellent poster. He organized a rehearsal-like meeting with performers one evening at 80 Wooster Street. I could not understand what the mass was about. February 17, 1970, we went together to Voorhees Chapel in Geoff Hendricks's Sky Bus. Joe arrived late. George was quite furious with him already and began screaming out loud. It was always the same way with George. He did his hard work with great patience, and when the time came, he needed a heavy dose of adrenaline before he completed a project. He had a tendency of flipping out just before an event. Quite often he was not satisfied with what was going on. It had to do with big expectations of what would come from his efforts and thinking others should work just as hard. At this time East met West or West met East for a Flux-Mass. I was a young priest with a fine arts degree. Holy cow! Flux-Mass began. Hala Pietkiewicz had prepared a beautiful vestment and miter for me to wear. As the audience entered the chapel, some performers were spraying liquids over them. I did not know what the liquids were. Later I found out they were disinfectants and deodorants. At Antiphon, my chanting as priest was answered by recorded animal sounds and all kind of sounds. It was a Flux version of musique concrète. At Water to Wine, under the chasuble I wore an apron with General Washington's image printed on it. I cut an inflated Superman filled with wine. 1 4 2 C R I T I C A L M A S S



Yoshi Wada with gorilla acolyte. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC 1 ~ At Canon, I was chanting something in Japanese. There was a big smoke blast. It's getting exciting! Gorillas bring in a big loaf of bread. Joe Jones's mechanical dove flew over the bread and dropped something on it. That was a very neat trick. At Elevation of Chalice, I was supposed to drink a gallon jar of water. But I don't think I was able to drink as much as George wanted. At Breaking of the Bread, a choir read in many languages. Gorillas were breaking the bread. Sawdust and flour were flying all over as they hit it with clubs. At Peace Greeting, I was holding dumbbells to show off my muscles. At Communion, I wore George's apron with a printed photo of Venus de Milo. After that, I gave out cookies. I later found out these cookies contained laxative. At the end, there were twelve different birdcalls from the choir that I answered with gunshots. Joe Jones's music machines were played at the end. That was an elegant ending. It's been a long time since the Flux-Mass took place. My memory might not be as accurate as it could be. When we were performing the mass, I thought it didn't make sense. This mass involved many things and had great complexity. It was well plotted. As I'm looking back, what didn't make sense starts to make sense. This Flux-Mass is a masterpiece as an avant-garde multimedia performance from 1970. Fortunately, it was not a Hollywood production. There has been nothing like this. George had a serious sense of humor and loved gags and jokes. But I felt he was not a "joker." Sometimes he didn't laugh at all. Often his seriousness passed the normal limit and it became dangerous. I learned a lot of things from George that I did not learn from art school. He had an expensive Olivetti typewriter, which was his "ax." When he did things, he expected perfection. George was a very hard working artist. When he was interested in something, he went to the library or other sources of information. He meticulously researched and carefully studied each project. He had a wide knowledge of things. What made him distinguished was his capability and endurance to operate his thoughts with a big sense of humor. Often art is so serious, and so is life. We need a sense of humor to be able to sustain ourselves. George had training in architecture and design. He had many projects. One of the projects he showed me was a housing project with the most minimal material and efficient design, derived from a socialist idea for people to get equally shared benefit. It has good spirit! It's simple and well thought out for the environment. I truly admire his impossible tasks-his tireless and endless wild vision of all kinds of activities throughout his lifetime. Salute to George Maciunas's empire- Fluxus' mastermind. George shines back! -San Francisco, May 2002  
WADA I ) i

Piecing Art Together: Observations on Fluxus at Douglass, 1966-70 SUSAN ELIZABETH RYAN It's like if you ask people like George Brecht, "Are you Fluxus?" then he'll just laugh at you. It's more like Zen than Dada in that sense. If you ask a Zen monk, "Are you Zen?" he probably won't reply by saying, "Yes, I'm Zen." He'll give you some odd answer, like hit you on the head with a stick. -George Mociunas, "Videotaped Interview by Lorry Miller," March 24, 1978 Art history writes up and writes over the art of the past and, by representing it, keeps it always in the present. It is not unlike Sigmund Freud's explanation of how the mind absorbs trauma by substituting the experience of it with a "sterilized memory," which we are then driven to repeat.' As Walter Benjamin interpreted Freud's view, The greater the share of the shock factor in particular impressions, the more constantly consciousness has to be alert as a screen against stimuli; the more efficiently it does so, the less do these impressions enter experience (Erfahrung), tending to remain in the sphere of a certain hour in one's life (Erlebnis) 2 In a way, art history functions like the mental filtering systems that Benjamin described in Freud's writings. These systems break down strong life experiences into edited memory, which in fact replaces and even expunges those experiences. In my proposed analogy between the traumatic encounter and the aesthetic one, art interpreters and, ultimately, art historians function as filtering systems for chaotic aesthetic stimuli in the cultural domain. In both cases, records of the original experiences survive, but usually not in relation to a fixed, ideal performance, but each time attentively to how it happens to be this time, not necessarily two times the same. A music that transports the listener to the moment where he [or she] is. 7 144 CRITICAL MASS

Pieces I am interested in this because I am an art historian specializing in contemporary art, and I also attended Douglass, the all-women's college of Rutgers University, from 1966 to 1970, where I went to study painting. In the suburb of Boston where I grew up, I had lots of art instruction and won awards in school art competitions for watercolors of the rocky New England shore. I was indoctrinated in artistic traditions. But at the Rutgers Visual Art Department, located on the Douglass campus in what was then known (interestingly enough) as the language building, I found everything different, including the words people used to talk about art. The example that stands out in my mind is the word "piece," which was used where I would have expected "work," or "artwork," or perhaps "painting" or "sculpture." Of course, "piece" is an old and familiar term in music and has its history in literature as well. In visual art, too, that is the case, but its usage there suggests some particular assumptions. "Piece" as an art term was used throughout Europe as early as the 16th century. Painted portraits, for example, were spoken of as "pieces," and the term seems to have carried the connotation of genre, especially in Dutch painting, where the distinction between "flower pieces" and "portraits" (also referred to as "pieces," or *stuk*) were made. In Italy, opera, or "work," is the common term for art, but *pezzo* ("piece") occurs in phrases like *pezzo do collezione* ("collector's piece") or *pezzo do museo* ("museum piece"). In earlier northern European usage, artworks as "masterpieces" were associated with achieving high rank in craftsmen's guilds; overall, the term "piece" suggests a language of collecting or categorizing works, or appreciating them in the sense of connoisseurship. The historical sense of an artwork as a piece is close to the sense of art as commodity (as in "a piece of work").<sup>8</sup> At Douglass, "piece" was certainly not used in that historical sense but rather in a way that directly subverted that usage. "Piece" in the new sense drew on the performative meaning of the musical piece and, in particular, the ideas of John Cage's musical events (as in his *Theater Piece* of 1959).<sup>9</sup> Pieces in the subversive sense could be anything from objects to actions. But the term suggested some intangible, experiential aspect. Indeed, in my classes the term was sometimes applied to things that we experienced or heard about, although they may not have related to art RYAN 1 4 5 Yoshi Wada officiating at Flux-Mass, February 17, 1970, Voorhees Chapel, Douglass College. Photo: Susan Elizabeth Ryan

at all. Sometimes it was applied when a student brought to class some old tire springs and other students employed them to create sounds or suggest situations in which the items might be used. Or a piece might simply arise from- to borrow Larry Miller's phrase-"a new thought for an object."<sup>10</sup> A piece was to some extent a contrivance or formulation involving an act of recontextualizing or framing something "real." Also, the word's new use implied a duration of time, or at least the experience of it did. And the term was used inclusively; it allowed for all shades of additional, more commonplace senses of the word "piece," such as the result of something fragmented or separated into parts, implying a larger whole (art as a continuum); or something broken, shattered, or ruined (old notions of art, perhaps, that were being torn asunder or were in need of fixing). Such joking or punning to multiply meaning was very much in keeping with the spirit of Douglass art. My strongest memories are of the laughter in the studios. Probably all of us were infected by George Maciunas's ideas about making stunts or gags rather than art. ("We're never intended to be high art," he said., "We came out to be like a bunch of jokers.") On the other hand, I do not recall hearing the word "work"-as in artwork-often. Perhaps it sounded too much like "masterwork" or "great work" for our iconoclastic predilections then, or maybe it just made art sound too much like work. Robert Watts's Seminar In 1967, when I was still a freshman, an older boyfriend somehow finagled my admittance to Robert Watts's famous sculpture seminar, an upper-level and graduate course. I have no idea how that was accomplished, but for me, that seminar was like a swan dive into an aesthetic abyss, and I think I did not descend alone. In class we sat in a circle over which Watts presided, smoking incessantly. Occasionally he made a remark, but mostly he waited for us to talk, to somehow take the ball; replies were agonizingly slow. There were long periods of nail-biting silence that, as Cage had said, was not silence at all but something full of tension and energy. Little actual "sculpture" was completed in Watts's seminar that spring, save for the hot-air balloons the class launched at a picnic at the end of the semester. The highlight of the course was a weeklong series of actions at the Solomon R. Guggenheim Museum in New York City. It seems that Watts had had discussions with the museum administration (under Thomas Messer) and believed he had informal permission to have his class do something in the museum. For some reason the invitation was retracted. He decided we should go forward anyway and planned a chain of actions spaced out over a week. As a classmate of the seminar remembers it, it was to happen "in such a way that one museum official might say to another, 'You know, this has been a really weird week-all the crazies were out.'"<sup>12</sup> Each seminar student was to conduct at least one intervention, and Watts scheduled them. One day a student dressed in a top hat and tails, roller-skated down the ramp from the uppermost gallery. He was stopped partway down by guards, who explained, "Sir, there is no roller skating inside the Guggenheim Museum!" Another day a group of Douglass undergraduates impersonating homeless mothers-to-be, with balloons under their shirts, were led around the gallery by an

MFA student who loudly proclaimed all the sexual refer- ences (real or imagined) within the works on view until finally his brood terminated their pregnancies by popping the balloons with large pins. Other events included a monk pushing a "cripple" in a wheelchair (played by two friends of seminar stu- dents), which distracted museum goers' attention and challenged the museum's handicap policies; they even got guards to personally escort them around. I threw potassium permanganate pellets into two pools that then existed inside the museum, which turned their waters slowly purple as I disappeared into the crowd. Flowers from an unknown admirer arrived daily for whomever was at the information desk. Watts planted pornographic pic- tures among the art cards in the museum shop. Toward the end of the week the museum's administrators let Watts know that their feathers had been ruffled. We had disrupted normal activities and perpetrated chaos and, in some sense, we had violated the museum. Flux-Mass and Voorhees Chapel In 1969 I took a class taught by Geoff Hendricks called "Problems in Contemporary Art." It turned out that the term "problems" in the course title did not indicate that a critical or analytical approach to contemporary art was on the agenda. Instead, we sought actual engagement with exper- imental art, participating with visiting groups, such as the Theater Workshop of Boston and Meredith Monk, in hybrid art/theater/dance projects, most of which were held in Voorhees Chapel on the Douglass campus. Ultimately many undergraduate class members joined with MFA students and Fluxus artists and helped to coordinate the Flux-Moss held the following semester. Preparatory meet- ings for the Flux-Moss took place in Watts and Maciunas's studio, called "the Garage," on Wooster Street in New York 146 CRITICAL MASS

City. Students drove in from New Jersey or (as I occasionally did) took a Suburban Transit bus. The New York meetings were extraordinary, but the presence of Fluxus on the Douglass campus was even more so. In some ways it was an illogical presence, since many rules and rituals common to schools that traditionally educated "young ladies" were still in place, though many were being overturned between 1966 and 1970. Radical permissiveness existed cheek by jowl with sentimental rituals. For example, in my freshman year I was surprised, even impressed, to learn of a new policy allowing dorm inhabitants to be absent from their rooms for any number of nights, just as long as we returned every day to "sign out" (or called in to have a friend do so). At the same time, it was mandatory that we be present at a certain number of dinners in the old Victorian-style Cooper Hall. And we were required to wear skirts to those dinners, though this was easily managed, as we carried them around in our book bags and threw them on over our jeans, something the administration seemed not pleased about but willing to accept, as if meeting us halfway. (The skirts-at-dinner rule was repealed in 1969.) Until 1969 we were also required to attend a certain number of programs every month in Elizabeth Rodman Voorhees Memorial Chapel, and our attendance was recorded. Until 1969 we had to wear skirts there as well. "Chapel" meant secular programs like lectures, concerts, or announcements from the administration, something supporting collegiality but apart from the religious services that were also held in the building. Although I must have gone to these mandatory programs, I retain no memory of them. Truth to tell, I think it was fairly common to ignore the chapel-attendance rule. Flux-Mass was one of a number of art and political events the administration allowed to take place in Voorhees Chapel after both the attendance and dress regulations were dropped, in a creative attempt to keep "chapel" relevant to campus life. When my teacher Geoff Hendricks joined the Voorhees Assembly Board, the Douglass chapel became much like the Judson Memorial Church in Greenwich Village, which during the 1950s and '60s turned part of its space over to artists, dancers, and theater groups who presented frequent experimental programs to the public on Washington Square. At Douglass I read magazines like Artforum and Studio International and scrutinized the theories that unfolded in their pages. Conceptual art emerged during my undergraduate years and complicated my understanding of artworks as "pieces." Lawrence Weiner published conceptual art texts as a book (Statements) in 1968, and Participants in Julie Portman's Theater Workshop of Boston, March 3, 1970, Voorhees Chapel, Douglass College. Photo: Susan Elizabeth Ryan and the British group Art-Language began publishing its output as a journal in 1969. That so-called visual art could inhabit text or theory intrigued me, but I learned of Fluxus precedents from the early 1960s, the minimal event scores that double as stand-alone texts created by George Brecht, and Henry Flynt's "Concept Art." If a word or a phrase achieved the status of a piece—that is, if somehow it offered that potential for concrete experience, what was the potential for art writing (criticism or history)? Could art inhabit that too? Fluxus ideology seemed to suggest the possibility. I abandoned

painting for academics. At the RYAN I9

then you should use [it]. You don't have to play on the keyboard, you know, and play Couperin or something, but you should use some characteristic of the harpsichord: its shape, its lightness, or the way strings respond to objects being thrown into it or whatever. And the nonfunctional way would be if you, say, stood next to the harpsichord and played a violin."14 So the chapel IV f ---- ^^.-- --..\_-- - . . . - .  
- - . - \_ \_ - - .-\_----- •--- -- ..ERR, COD:1.. to shoot and develop photographs. I photographed the work of my classmates and some of the chapel events, including the Flux-Mass; doing so seemed to combine notions of art history-in photogra- phy's recording and perpetuating function-and studio collaboration-as documentation was an



shooting at random into the crowd" (a pre- scription thankfully not followed by any artists to my knowledge).<sup>16</sup> Violence is also a common theme in the Russian revolutionary art journal L'EF with which Maciu- nas was familiar (in fact, he had also studied art history).<sup>17</sup>

Early-20th-century allusions to violence in art appear against a backdrop of social and political horrors during years of conflict, revolution, and a world at war. In their introduction to *The Violent Muse*, a collection of essays dealing with the figure of violence in early-20th-century avant-garde art, Jana Howlett and Rod Mengham ask "whether the rhetoric of violence in the literary and plas- tic arts [might also have reflected] the internal logic of evolving art forms and the changing social role of art."<sup>18</sup> Indeed, the artist's social role was changing in the years leading up to the Flux-Mass. Artists began to emerge from their aesthetic ghetto and deal directly with the troubling events of those years, participating in projects like the RYAN 1 19 Voorhees Chapel after the Flux-Mass. Photo: Susan Elizabeth Ryan

... the architects conceived a structure of red brick with white trimmings [and] a tall spire more sculptural in its quality than that of an old New England church, but suggesting it."19 In other words, the chapel was designed to accommodate Protestant and Catholic services but emit the impression of a New England meeting house, which indeed, in 1970, it did. Inside, the pews had tall straight backs, and everything was painted a clean, bright white. But on February 17, 1970, Flux-Mass filled the chapel interior with smoke and debris, and violated it just as our seminar had violated the Guggenheim Museum, only more so (as a religious space, it had to be reconsecrated afterward). In a parallel way, in the winter and spring of 1970, the Douglass campus itself, and our outwardly ladylike lives there, were coming undone. The Flux-Mass drew force from its very incongruity within the Douglass milieu, an effect that was oddly in accord with the clash of divergent ideologies around us. Within a few weeks of the mass we were back in the same prim chapel attending an anti-war rally, wearing armbands symbolizing student revolt. By May, after four students were shot at Kent State University, academic life was abandoned and students swarmed around the Old Queens administration building at Rutgers, across town from the Douglass campus. I photographed that event just as I did the art events, including the Guerilla Theater that was presented in the college yard. The students invaded the university offices, intending to take them, but our plans were thwarted by the sympathetic 150 CRITICAL MASS Students outside of Voorhees Chapel, Douglass College, May 1970. Photo: Susan Elizabeth Ryan

was pointed out to me by Mark Zucker. 9. Dick Higgins has written about Cage's musical terminology as it was rendered in his classes at the New School. In this context at least, within his musical pieces, individual sound units were referred to as "events," with "several events making up a constellation" (Higgins, "Fluxus: Theory and Reception," in *The Fluxus Reader*, Ken Friedman, ed. Academy Editions: Chichester, England, 1998: 217-236). Larry Miller points out that this usage was also adopted or may have originated with Henry Cowell (Larry Miller, "In the Event of Duchamp and Fluxus," unpublished manuscript, 2002: 7). Such usage would make the "event" smaller than the "piece," if "piece" is similar to a "constellation" But my own recollection is that usage of the word "piece" among artists and students at Douglass, though dependent on Cage's ideas about concrete experience, was not used with such precision. 10. Larry Miller: Such usage would make the "event" smaller than the "piece," if "piece" is similar to a "constellation." But ..ERR, COD:3..

Project for an Earth Monument H E L E N H E N N I N G P A L M E R Visit  
With Maciunas, Thursday, October 9, 1969 After finally getting to him  
through Robert Watts, I went to meet him. From our discus- sion it was  
decided that approximately ten small sculptures would come from the  
larger piece. These small pieces would be chests or boxes containing  
fifty glass vials-each to contain 1/4 ounce of dirt from a different  
state. The vials would be lined up in rows or in the shape of a map of  
the USA. The original piece would be carried out. However, the means by  
which it would be car- ried out had changed. Now, I would be sending one  
letter to each state to a university or college art department. I will  
wait one month and then send another set in November to those states  
from which I have not heard. I will continue this process each month  
until I Helen Henning's Earth monument receive a reply from each state.  
In addition to this, letters could be given to friends to to the U.S.,  
February 17, 1970, out- send to anyone whom they feel might send dirt.  
In this way, those who take the letters side Voorhees Chapel, Douglass  
supply the envelope and the stamps. College, New Brunswick, NJ. Photo:  
Geoffrey Hendricks If all goes well it will take place in February at  
Douglass. v.. . ~\_ - 152 CRITICAL MASS

P.O. Box 226 Douglass College New Brunswick, New Jersey 08903 November 12, 1969 A few months from now an art festival will be held at Douglass College, a division of Rutgers, the State University in New Brunswick, New Jersey. During this time faculty and students from the Art Department will execute pieces in-and out of doors. I propose to construct a monument dedicated to the land of the United States of America. This mound of dirt, or monument, will be composed of contributions from friends and art departments in each of the fifty states. The approximate cost of mailing fifteen ounces of dirt is twenty cents. Packages of one pound or more require extra postage depending on the distance traveled. If you would like to contribute to this monument, send a minimum of fifteen ounces of dirt to the return address above, so that I will receive it by the middle of January. I would appreciate it, if after reading this letter you would pass it along to a friend or post it in a strategic spot so that others can contribute to this monument. All contributions are welcome. I hope that you will take the time to become a part of this monument. Thank you for your time, Helen Henning  
Letter sent to art departments and individuals in every state requesting dirt for the monument. HENNING PALMER 1 .).i

Shoveling dirt for Helen Henning's Earth Monument to the U.S., outside Voorhees Chapel, February 16, 1970. Photo: Courtesy Helen Henning Palmer  
~. ~ Helen Henning's Earth Monument to the U.S., outside Voorhees Chapel, February 17, 1970, Douglass College, New Brunswick, NJ. Photo: Geoffrey Hendricks 1 5 4 C R I T I C A L M A S S

UNIVERSITY OF WASHINGTON ETI'LE, WASHINGTON oRIY SCHOOL OF ART October 21. 1969 Helen Henning P.O. Box 226 Douglass College New Brunswick, New Jersey 08903 Dear Miss Henning: In answer to your request for 15 ounces of dirt from the state of Washington for your proposed monument I wish to suggest the following: If you will gather 15 ounce, of good soil and wrap it carefully in - polyethelyne bag and present it to me a gift, I will gladly -pt it and offer it (which, since it belongs to m will become Washington soil.. Theoretically it could be sent to Washington and mingled with local soil) my contribution to the proposed mo ent. In a way, this would be a poetic act, since Is would also symbolize the mangling of m n (er at least 0l genes) which has played so significant a role in the development of our nation. If you agree, this letter will constitute an acceptance of your gift and my permission to use it as part of your monument. If you don't agree, let me know. My best wishes for the success of the flux festival. Sincerely, Spencer Moseley

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v ! II. AGSTAPI, ARrLONA co~lrr.r of ce¢Anvi. ears Jan 7,1970 Dear Mgss  
Henning, The ground Is frozen and the weather is minus zero. I took to  
looking around the apt. for a good sample of Chicago dirt. To me, this  
garbage is a fitting symbol for Chicago and will become more so as time  
goes on. I hope it suits you. Sincerely, January 25, 1970 Mrs. Helen  
Henning P.O. Box 226 Douglass College New Brunswick, New Jersey 08903  
Dear Mrs. Henning: Recently we received your letter of November 12,  
1969, inviting us to participate in contributing dirt for your monument.  
We are contributing a chunk of "dirt" in its rock form. This little  
stone is a sample of much of the earth's composition here in Northern  
Arizona. Those rocks, which range in size from tiny pebbles to the  
components of mighty mountains, are called "Malpai" and are often  
lichen-topped. They are igneous, very, very hard -- possibly not  
radically different from some volcanic material found on the moon. I  
hope you can give this pebble a resting place of honor in your monument.  
We are proud to be represented. Sirlc ely, ~~-y I ~~-v Ellery P• Gi'nson  
EL G: b,jk Chairman, Art Department A few responses to the request for  
dirt. Letters courtesy Helen Henning Palmer HENNING PALMER IS3

Action 33. The Orgies-Mysteries Theater H E R M A N N N I T S C H  
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(opposite) Audience and participants for Hermann Nitsch's Action 33, Orgies-Mysteries Theater, October 8, 1970, the Round House, Cooke-Douglass Campus, Rutgers University, New Brunswick, NJ. All Photos: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC 1=f\_ Skinning the lamb, (left) students watch, (below) Nitsch watches. .' i NITSCH 1 5 Z

Part 1, 2 PM W F WI DA D C R B L SL CH O A sheep is lead to the slaughterhouse, where it is slaughtered. Ecstatic noise from the wind players during the killing 3I z of the animal. The animal is skinned. KEY W = Whistle F = Flutes WI = Wind Instruments DA = Deep Acordian Chords D = Drums C = Cymbals R = Rattles B = Beat (struck rhythm) L = länder (South German Country Dance) SL = schrammelmusik (Popular Viennese Music for Violin, Guitar and Accordion) CH = Choir O = Organ When needed, can be brought in DI = Irregular rhythm or drums B = Bells O2 = 2nd Organ PERFORMERS 1. Passive protagonist - Paul 2. Passive protagonist - Jerry Dorst 1. Protagonist - Hermann Nitsch 2. Protagonist - Jon Hendricks 4 more participants Screaming choir 10 participants Orchestra: 5 police whistles 5 flutes (pipes) 1 clarinet 1 horn 2 trumpets 2 percussionists 5 rattles 2 drums Skinning the lamb. Photo: Das Anudas courtesy Geoffrey Hendricks 1 5 8 C R I T I C A L M A S S

The cloth hangs down 40 centimeters on all sides. The bloody, wet lungs of freshly slaughtered cattle are lying on the tables as well as wet, raw flesh, livers, kid-neys, pig stomachs, cut up udders of cows, raw fish, gaping fish, bloody, wet brains of butchered cattle, opened packages of mentholated pocket tissues, sanitary napkins, sugar cubes, gauze pads, sterile bandages. Some objects are enclosed by squares and four-sided shapes drawn with thick, soft, colorful oil crayons. Connecting lines are drawn between the objects. Circles, ellipses, and kidney shapes are drawn around the meat and animal innards. The back wall is covered with white fabric. The slaughtered, skinned sheep hangs upside down from the wall as if it were crucified. The orchestra and the screaming choir are grouped to the left of the crucified sheep in the corner of the room. Jon Hendricks lies on the floor of the middle passageway in front of the back wall. During the following actions he stuffs bloody, wet brains inside his pants and pulls them out of his unzipped fly, over and over again. Hot, bloody water is poured over a brain lying on one of the tables. 2 Pink-violet aniline dye is poured from a test tube over a brain on one of the ..ERR, COD:3..

1 6 0 C R I T I C A L M A S S

(opposite above) Hermann Nitsch with fish on table, (opposite below) Students studying organs on table. Photos: Das Anudas, courtesy Geoffrey Hendricks, NYC Hermann Nitsch (left) and Jon Hendricks (right) with slaughtered lamb during performance. Photos: Das Anudas, courtesy Geoffrey Hendricks, NYC r 7s t kew~ N I T S C H 1 fil

WATERMARK, THE ART DEPARTMENT, AND THE VORHEES ASSEMBLY BOARD PRESENT  
HERMANN NITSCH INTRODUCTION TO THE - ORGIES - MYSTERIES - THEATER  
DOUGLASS COLLEGE, THURSDAY, OCTOBER 8, 1970. 11:10A.M. SLIDE LECTURE,  
HICKMAN AUDITORIUM 138 8:00P.M. RITUAL PERFORMANCE WITH A SKINNED LAMB.  
ROUND HOUSE, COLLEGE FARM ROAD. (BY THE SHEEP BARN) DOUGLASS COLLEGE  
Hermann Nitsch poster. Courtesy Michael Aaron Rockland 1 6 2 C R I T I C  
A L M A S S O R D I E S - M Y S I E R I E S I H E A T E R »

Not Present at the Creation M I C H A E L A A R O N R O C K L A N D I arrived at Rutgers University's Douglass College in January 1969, well after the period of Happenings (1957-1963) described in Joan Marter's book, *Off Limits: Rutgers University and the Avant-Garde, 1957-1963*. But if I wasn't present at the creation, some events in the 1970s proved that artistic innovations, Happenings in particular, were still alive and well when I joined the college. Margery Foster was then dean, and I was a half-time assistant dean, a male token in an otherwise female administration. An appropriate title for me might have been "Dean of Hassles," for that is what I did—negotiate with radicals of all stripes and try to keep the college out of trouble in that hothouse time. One of my assignments was to act as ex officio representative to the Voorhees Assembly Board, which ROCKLAND I63 included six students and three faculty members and was chaired by Geoffrey Hendricks, long active in the Happenings movement. Within a short time I found myself swept up in an artistic maelstrom that embodied the classic conflict between protecting free artistic expression on the one hand and the sensitivities of those offended by such expression on the other—defending the First Amendment while simultaneously soothing an outraged populace. I also labored to protect the college, especially the art department, from attack. Art, I soon learned, can be extremely political. I recall, in the winter of 1969, Geoffrey Hendricks suggesting that the Voorhees Assembly Board sponsor a Fluxus event. I had never heard of Fluxus. I remember thinking it might have something to do with an intestinal The Reverend Clarence Lambelet at the Flux-Mass, February 17, 1970, Voorhees Chapel. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC

complaint. When the board voted to sponsor a Flux-Mass, I gave the matter little thought. It seemed natural to the climate of political, social, and artistic experimentation typical of the late 1960s and early 70s on campus. I attended the Flux-Mass. I remember it as a series of ill-connected, sometimes funny, theatrical moments. But my apprehensions increased when I spotted a figure familiar to me, the Reverend Clarence Lambelet, Episcopal chaplain at the university, seated some rows in front of me and assiduously writing in a small notebook. Dean Foster was to hear from Lambelet the next day. His letter said that he considered the Flux-Mass blasphemous and wished to know what procedures were in place at Douglass College to avoid offending religious sensibilities. Dean Foster asked me, I shrugged. Lambelet said in his letter that he would carry the matter no further only if he could be reassured that the college was acting to ensure that such events as the Flux-Mass would never be repeated. It was suggested that I meet with him to see if I could cool him down. I wasn't sure how. The university then, perhaps even more so than now, was thought of as a sanctuary for the uncensored free exchange of ideas and unfettered artistic expression. Free expression was everything in those days. This was before political correctness; the concept of "hate speech" had not yet surfaced. So I wasn't sure what tools I had at my disposal for negotiating peace with Lambelet. My hopes dimmed further when we met and he immediately announced that, based on the Flux-Mass and other aspects of college life, he thought Douglass College might be "in the grip of a coven of witches." What could I possibly say to that? We nevertheless had a pleasant enough conversation. I assured him that Dean Foster and I were on the job, would keep our eyes open for witches, and would do whatever we could to ensure that no one's religious sensibilities were assaulted in future. How we would accomplish the latter I did not know, but Lambelet seemed mollified for the moment. Not so the then Catholic chaplain, Father Proccacini, who, reading of the Flux-Mass in Targum and Caellian, announced that for one year non-sectarian Voorhees Chapel would not be utilized for mass; it would be held elsewhere on campus. A year later a rite of cleansing, attended by the bishop, was performed in Voorhees Chapel and celebration of mass there resumed. But meanwhile, a much more provocative Happening took place under the auspices of the Voorhees Assembly Board. I was not present at the meeting when the board decided to invite Austrian artist Hermann Nitsch to Douglass to put on what was billed as the Orgies-Mysteries Theater. I confess that even when I learned of this October event, I gave it little thought. If the "orgies" and "mysteries" part sounded a bit scary from the point of view of the dean's office, the word "theater" was reassuring. Orgies-Mysteries Theater sounded not unlike the impromptu (often called "guerrilla") theater that was pervasive on campus in those days. Besides, between Flux-Mass in the early spring and Orgies-Mysteries in the fall, Kent State intruded in May 1970. The campus was convulsed by a series of rallies leading to a strike by students and faculty and an infernal bureaucratic mess. The college struggled to respect the rights of those protesting the Vietnam



War and the kill- ings in Ohio while somehow conducting final examina-  
tions. Parents of seniors were incensed by the strike. After four years  
of paying for college, they wanted their chil- dren to graduate. Somehow  
we finessed an end to the academic year. I was still involved in the  
immense cleanup occa- sioned by the events of May when October 8 rolled  
around. I had not intended to attend Orgies-Mysteries, but when I saw  
the posters announcing the event, I thought I had better go. The posters  
promised a "ritual performance with a skinned lamb" and showed the  
carcass of an ani- mal into which several human hands were reaching and  
1 6 4 C R I T I C A L M A S S Superman in Flux-Mass, Voorhees Chapel.  
Photo: Peter Moore © Estate of Peter Moore/VAGA, New York, NY

Madonna in Flux-Mass, Voorhees Chapel. Photo: Susan Elizabeth Ryan kneading entrails. The word "ritual" was troubling, as was mention of a skinned lamb. Both had potential disaster written all over them. "Not again!" I prayed. Upon arriving that evening at the Round House on the Cook campus, a building ordinarily used to display prize animals, I was alarmed to see the body of a skinned sheep (it was too large to be a lamb), split open and hung up on a truss, which some would, I was sure, consider a cross. The truss was suspended by a rope from the ceiling of the Round House and moved slowly in the air currents. My anxiety turned to panic when I spotted the Reverend Lambelet in attendance, notebook in hand. "Uh, oh," I said to myself. Some 150 students had filtered into the Round House and were seating themselves in the stands, but before the performance could begin, two men, displaying pistols on their belts, entered the building and demanded, "Who's in charge here?" Frankly, I wasn't sure whether Geoffrey Hendricks, as faculty chair, was in charge or whether I, as an administrator, had that dubious honor. We both met with these gentlemen outside. It turned out that they were representatives of the American Society for the Prevention of Cruelty to Animals and had come to the Round House intent on making citizens' arrests of those responsible for the forthcoming event. The killing of an animal as part of a theatrical performance is prohibited by law. Luckily, the official university slaughterer (yes, there was such a position at the university) arrived at that moment. He was able to demonstrate that the sheep had been slaughtered that afternoon according to state law; that it had not been done as part of a theatrical event, since the event had yet to take place; and that the sheep would be consumed after the performance by the participants. Our official position, then, was that the sheep had been killed for food. Indeed, later that evening there was a barbecue held at the house of one of the student participants. I attended the barbecue but was unable to eat anything for various reasons but principally because I had Lambelet on my mind. I had sat next to him during the performance, peering over his shoulder as he wrote things in his notebook and trying to gauge his emotional temperature by engaging him in conversation. I should have known from the start that any intercession on my part would prove fruitless. Lambelet told me that it was he who had alerted the ASPCA of the "inhumane" event taking place on campus. He was seething that the ASPCA had been routed by a "technicality." I knew we'd soon be hearing from Lambelet. Sure enough, a letter arrived the next morning, which concluded, "It grieves me very much that the University and College have not been able to deal effectively with the problems involved in assuring both academic freedom ROCKLAND 165 Burning Madonna in Flux Mass, Voorhees Chapel. Photo: Das Anudas, courtesy Geoffrey Hendricks Archive, NYC .~\_~\_

Dean Foster is, I believe, a very capable dean, and I would be willing to swear that these things are pulled off before she knows it. I see no purpose in this stinking skinned lamb bit-except "Let's see what we can get away with!"... Someone with a sick mind-some sick-minded faculty member-is unquestionably behind this. But how does he recruit enough girls who would not throw up? . . . And how does everyone manage to keep this stuff so quiet? I expect the girls are sworn to secrecy- but even then you would think that a few indignant parents would write in.... I expect there is some possibility here of bringing criminal action, for there must have been many minors present-and this type of thing, I think, is much more corrupting to the morals of a minor than the more common form.... Just for curiosity, how do you always get to these things? Do they invite you? Or is this reported to you? Clarence Lambelet's letter to the public also found its way into many newspapers, where the Orgies-Mysteries story now became a cause célèbre of some magnitude. The New Brunswick Home News headlined "Rutgers Students Join Artistic Blood Bath" anything else &/or nothing at all. Jackson Mac Low, July 1961 2 C R I T I C A L M A S S

Joe Jones with his Mechanical Dove, Flux-Mass, Voorhees Chapel. Photo: Peter Moore © Estate of Peter Moore/VAGA, New York, NY him. So, according to his sponsor at Douglass, Associate Professor Geoffrey Hendricks, the fan-tastic Viennese passed up wrecked cars, steam shovels and the like in favor of meat, animals and organs as an art form. The artist views his outlet as "a necessary total release of man's inhibitions," thus freeing him of his instinctive urge to kill. Wow! Now it's part of the peace movement. filed a protest with university officials, warning that if it happened again they would refuse to clean up. ROCKLAND 167

*Page 162*

168 CRITICAL MASS Bici and Geoff cutting wedding documents at their Flux-Divorce, June 24, 1971, 331 W 20 Street, NYC. Photo: Peter Moore © Estate of Peter Moore/VAGA, New York, NY

and some friends advised me to see [one]." At that moment John was separating from his wife of ten years, Xenia Kashevaroff, and preparing to resume the same-sex interests he had had before his marriage. Not that John ever came out. He did reveal all to a writer during the year leading up to his death, the results of which were published posthumously. The revolution that began in 1969 with the Stonewall riots quite passed him by. John was a generation older than Geoff and the gang who idolized him; also his success was obviously a deterrent. Even if he did understand the revolution, why would he have risked his reputation by calling attention to his personal life? Geoff came out in 1969 in the context of his university life, confiding in a friend in the English department. He had been an artist for a long time, or making art at least since his student days in the early 1950s at Amherst College, then at Cooper Union. In 1956, when he was 25, Geoff accepted a position teaching art at Douglass College, the women's adjunct to Rutgers University, a move that would be fateful for his future. For there he remained until his retirement in 2002. He settled in, and more than other artists who arrived to teach, some only briefly—among them Allan Kaprow, Roy Lichtenstein, George Segal, Al Hansen, Geoffrey Hendricks, Ring Piece, 1971, letter stamped wooden box, containing ten bells and wedding ring, 5 1/2 inch cube. Collection of the artist JOHNSTON 169 ~~~\_sv

Carolee Schneemann, and Philip Corner—he found a niche there, a locus and springboard for his development. Another artist, Robert Watts, on the faculty at Douglass since 1953, also stayed on, and was an important influence on Geoff; he was a kind of big brother, with fresh ideas in both art and education. It was an exciting time to be an artist in the New York area. And to Rutgers or Douglass came a creative contingent, both teachers and students, already or soon to become movers and shakers in the new avant-garde taking shape in the 1950s. Robert Whitman and Lucas Samaras were students of Kaprow's. George Brecht, never attached to the university but a New Jersey resident and friends with Geoff, Kaprow, and Watts, all were members of this circle. Kaprow and Brecht were students in John Cage's now legendary groundbreaking course in composition taught at the New School, in New York City. The artists/teachers at Rutgers and Douglass migrated back and forth between New Brunswick and New York, participating in exhibitions and performances in both places, promoting and producing them as well. Geoff's stake in education was unique among his peers. The exhibition and this catalog, documentation of events and works by Rutgers-associated artists during his long tenure there, seem almost like an extended retirement party, or a party to prolong his connection to the university. He says his original idea in becoming a teacher was to support himself as a professional artist. Many aspiring artists have this thought and hope to become successful enough to stop teaching. Or, never becoming successful enough, turn into artists resigned to teaching. Geoff may have wanted to become "successful enough," but he was very attached to teaching at the university. His background had set him up for that. As the eldest son in his family, he was not only "very responsible," but bound also, it seems, to follow in the footsteps of his impressive father, who was an English professor and founder of Marlboro College along with two other schools in Vermont. Geoff had education in his blood. In his own time at Douglass, Geoff was in the middle not only of the radical upheavals in art but also of revolutionary approaches in education. He assumed a key role in the development of the Douglass art department. The famous experimental programs at Black Mountain College in North Carolina were an inspiration. Douglass instituted an interdisciplinary, or intermedia, approach to the arts, along with innovative methods in the studio and a nonauthoritarian stance with the students. Geoff also introduced them to contemporary artists in New York. During his first year at Douglass, Geoff and Watts took their classes to the beach, where they made sand-castles

170 CRITICAL MASS Geoffrey Hendricks, Ring Piece, 8th Annual Avant Garde Festival, 69th Regiment Armory, NYC, November 19, 1971. Photo: Steve Balkin

and poured plaster imprints in the sand; students were also taken to other unconventional teaching locations for site-specific artwork. Their art classes were anything but standard. From the beginning, Geoff organized exhibits at Douglass's art gallery. As the '60s heated up, he found opportunities to produce some of the most extreme art around. In 1970 he brought George Maciunas's Flux-Mass and Hermann Nitsch's Orgies-Mysteries Theater to the campus. By 1970 Geoff had tenure. He's quite sure he would not have been able to produce the controversial Flux-Moss without it. Tenure was a wonderful thing to have if you had become immersed in radical art and politics. Rutgers was hardly immune to the gay liberation front sweeping New York and the country. Very soon after Stonewall, a Student Homophile League was formed at Rutgers. Now Geoff could come out among his colleagues and students and be part of a consensus—the means by which any new identity becomes possible. He emerged also as a leader of a new vehicle—the Voorhees Assembly Board—for bringing activities to the campus. From 1970 to 1972, through the Voorhees Assembly Board, Geoff masterminded a number of appearances by I had known gay men, assured in the art world. But Geoff was the first male in our time to deal openly in his work with issues of sexual identity posed by the Stonewall riots of 1969. This is not to say that he participated in the riots or even became political per se. But because of the riots and the new gay politics, a consensus in America, in particular in New York at that moment, existed that made possible for the first time in human societies a passage from the normative heterosexual to the hitherto secret and unnamed homosexual. Geoff's work during the 1970's, beginning with Fluxdivorce, illustrated this momentous transition. At least, with consensus, people of the same sexual preferences could be what they were, no longer be split between what they did or wanted and what they knew they were supposed to be between action and thought, self and culture, desire and propriety. Fluxdivorce was its happy occasion because ties were cut that made other ties possible. In one event, Geoff and Bici were suspended in a tug-of-war, with the men pulling on a rope secured around Geoff and the women on a rope secured around Bici, symbolizing (re)unions with their own sex. The halving of a number of objects—wedding documents, clothes, double bed, etc.—with knives, scissors, saws, and whatnot, likewise ritualized the separation and forecast a reconfiguration: Common objects transformed. Halving furniture, in particular chairs, became a theme to Geoff's work, beginning at least by 1975 when in performance he cut a chair in half: reversed it, and lashed it back together. In his 1992 Wiesbaden installation, he included an ensemble of a table that he quartered, then reversed, and rejoined (the four legs then coming together in the middle), flanked by four standard restaurant chairs, cut in half, and similarly reversed and bound together again. In such symbols, the restructuring of the art—[his] life is recalled and reaffirmed, and anybody can see in them the break points, the deaths and renewals of all sorts in their own lives. For Geoff became an operative person as a gay person. From Jill Johnston, "Between Sky and Earth," published in *Secret Lives in Art: Essays on*



Art, Literature, Performance. a cappella books, Chicago, 1994 gay writers and artists, reflecting not just his interest in gay issues but the women's and black liberation movements that had ascended in the 1960s and were reaching high density in the early 70s. Florynce Kennedy, the black activist lawyer, was one speaker. Another was Kate Millett, author of Sexual Politics. Allen Ginsberg was invited as was composer Pauline Oliveros, whose California wedding to Lin Baron I had featured in a Village Voice column that year. Nineteen seventy-one was a big year for some of us. In between Geoff's Flux Divorce in June and his Ring Piece in November, I too appeared at Rutgers under the Voorhees auspices, rampaging on behalf of "Lesbian Nation." By this time Geoff was a Fluxartist, a development that seems quite appropriate for someone who liked operating in groups and who was not singularly obsessed with making a big name for himself. Within Fluxus he could be safely out, even while almost all the other Fluxartists were seemingly straight. He couldn't form a cell or anything, but he had other outlets for consensus needs, and his concerns in art have often surpassed work representing any aspect of his sexual/ emotional orientation. His well-known sky paintings in particular are obviously transcendent.

JOHNSTON 171 Geoffrey Hendricks, Cut Chairr, from Träume, Wälder, a Meditative Ritual, Kunstverein, Munich, January 24-26, 1975. Photo: Geoffrey Hendricks.

~ \_~ ~r' 1%10~ 172 CRITICAL MASS Stephen Varble performing with Geoffrey Hendricks aboard the Alexander Hamilton, 9th Annual Avant Garde Festival, October 28, 1972 Photo: Unknown, courtesy Geoffrey Hendricks Archive, NYC

SV: Emphasized it! CM: 'Cause he insisted I have nothing on under the gauze. All right, then, Jim Tenney was playing the piano with a fur G-string and fur ears and paint all over his body. Max Neuhaus was doing the percussion in red tights, and his testicles and everything were quite-you know-prominent. So this was his costume. And the chimpanzee, Priscilla, wore a blue dress. This was her regular outfit. So Norman Seaman, who was helping me present the festival by renting the hall and hoping to get his money back with ticket sales-since then I don't believe in selling tickets, I think everything has to be free, but in vARgLE 1 7:3

ready: All we had to do in intermission was put the walls together and we had two rooms. One was an attic; one was a living room. So after we did Theater Piece, I asked the audience to please go and find things along the street that would go into an attic or a living room and then come back. I really didn't think they would, but they all went out and came back with neon signs, rubber tires, lamps, chairs, bicycles-things that had been thrown away in the garbage. But the police saw these well-dressed people, a couple hundred, going into the garbage cans along Fifty- seventh Street. So the police got scared and followed them. Then they called the fire department, and the fire department came and closed us down. Mike Kirby was conducting the piece when they came. Everybody was pushing and pulling the furniture as they were supposed to, and then Mike gave the signal and the piece was over. And the police and fire department were astounded because the people took what they had brought, filed out of Judson Hall, and put it all back into the garbage. But they thought we were having a riot. It was terrible. It was canceled: The next night there was a big sign across the door. It was a real tragedy. That was my first personal experience with lawyers-Allan Kaprow had a lawyer, and he helped to save the future of the festival. They made me sign an agreement. I've saved the agreement-it says that I will not do that piece by Allan Kaprow anymore. But I had been kicked out of the hall and could never go back there again. SV: What did that mean for the festival? CM: So the fourth year, I went to Central Park, and it was a glorious festival. Thousands upon thousands of people came. Dick Higgins did his Danger Music #2, where he shaves his head. Joe Jones premiered his Music Bike. Jackson Mac Low recited his phenomenal poetry for almost sixteen hours. Alison Knowles did a piece called Shoes of Your Choice, where people get up and tell the history of their shoes. I can't tell you how much you learn about a person. They take the microphone and they start telling about their shoes. One guy started talking about the concentration camps and everything. Robert Breer showed his films. Al Hansen put toilet paper in the trees. Geoff Hendricks hung sky in the trees. Kosugi did his incredible Floating Piano on the lake. Yoko Ono's piece that year was VARBLE 175 George Maciunas, Takako Saito and Henry Flynt demonstrating against Stockhausen's Originate on West 57th Street outside Judson Hall at the 2nd New York Avant Garde Festival, September 8, 1964 Photo: Peter Moore (c) Estate of Peter Moore/VAGA, New York, NY

Nye Ffarrabas's Universal Laun- dry/Prayer Flag Event at the 4th Annual New York Avant Garde Festival, Central Park, September 9, 1966 Photo: Peter Moore Estate of Peter Moore/VAGA, New York, NY watching the sunrise through crystals. She also performed her bag piece. SV: Her Black Bag piece? CM: Yes, yes. This was when Peter and Barbara Moore had their baby on the day of the festival. It was called Blessed Event. Another important thing that we did was to pre- miere a piece by Kurt Schwitters that had never been done before. It was a social opera where half the people scream "Up" and the other half of the people scream "Down" for an hour. And of course it doesn't get resolved. A very nice work. Oh, I almost forgot to tell you about the best pieces that we did, which almost got me in a lot of trouble. Well, Jim McWilliams called me from Philadelphia, and he said, "Charlotte, I want to do a picnic"-because it was Central Park-and I said, "Tremendous!" He asked me to get per- mits for him so he could cook hot dogs. He brought hundreds and hundreds of hot dogs, watermelons, potato chips-all the things that are the American picnic. He said, "I'm going to bring enough for everybody." He truly did bring quite a bit, and all these people gathered around and started eating the picnic that he cooked. What he'd said to me was that he was going to eat and eat until he got sick, and I said, "Fine, OK." I didn't fol- low it through and think it out. And Jim did just that. He ate and ate until he got sick. He started vomiting. Well, it seems to be very contagious. When someone is vomiting next to you, you start gagging, and suddenly there were hundreds and hundreds of people vomiting. All these press people-one guy vomited on his camera. Everybody was vomiting. Jim didn't stop. He kept eating and vomiting again, and kept on, and kept on, and then he would take a fresh frankfurt and dip it in the vomit and put it in his mouth and continue. Now, at this point, the police are saying, "Please, you must stop this piece." Now, I can't stop Jim McWilliams. He's a great artist. He wasn't doing anything wrong. So the police would try to go up to him, and then they would start gagging and vomiting too. It was a marvelous piece. I breathed through my mouth-I don't know why the police didn't think to do it-and I went up to him and caught his eye, and he was in heaven. He was doing such a marvelous performance I couldn't stop him. I wouldn't. I pretended to be sick and told the policeman in my biggest southern drawl, "Oh, officers, I just caaaaaaaaaain't..... And they felt sorry for me because they couldn't either-they were vom- iting too. Sure enough, Jim finished his piece, and let me tell you what he did: He cleaned up everyone's vomit. SV: Oh! CM: I'm tellin' you-that's a real guy! He cleaned up the whole thing. The park was spotless, cleaner than before he went there. Yeah! This was all beside the beautiful conser- vatory pond. I can't go by that pond without thinking of Kaprow's piece with the tires, Kosugi's Floating Piano, and Jim's picnic with everyone vomiting. I look at the pond and I see all these beautiful things that happened. Geoff Hen- dricks got in trouble because he dumped some flowers in the conservatory pond-real and plastic flowers. What's wrong with that? That's where the flowers should be. The police said, "You can't put anything in this pond!" They tried 1 7 6 C R I T I C A L M A S



to arrest him. They came running after him when he was standing in the middle of the pond pitching flowers in each of the four directions. SV: How about the fifth festival? CM: That year I got the ferryboat. SV: The Staten Island Ferry? CM: It was very difficult getting the ferryboat, because I had been arrested in February of '67 for playing Paik's "topless" cello piece. I tried not to let them know who I was or what I'd done. I tried to avoid the word "cello," so they wouldn't in any way connect me with topless cello playing. Even so there was a lot of fuss once they did find out. This was September, quite a while after the arrest. I was in hopes people had forgotten so that I could get this ferry-boat. I did get the ferry, but citizens were outraged once they realized who I was, and they tried to stop it. They were so afraid of us! But it was too late to stop it. What I did was take this friend from The New York Times-he had his little cassette recorder with him-to see the commissioner, and in front of the Times they wouldn't say that I couldn't have it. I had promised them that I wasn't going to do any topless piece. I did only one piece that called for toplessness. Automatically everyone thinks you sit at home and do everything topless. It was the first year I ever sent out a press release. SV: 1967, the first year you did a press release! CM: Ken Dewey, who was killed last year in a plane crash, did a marvelous piece. He got the fire-department boats, which shoot huge streams of water, to shoot their water over the harbor. The festival began with that piece and a piece by Allan Kaprow in which all the cars on the ferry and various people with foghorns blew their horns in unison. Forty thousand people came to see us in a twenty-four-hour period. Jim McWilliams crawled for twenty-four hours. Jean Toche did Impossible Telephone: When you approached the phone, violent sirens screamed, bulbs VARBLE 177 Joe Jones's Longest Pull Toy in the World at the 7th Annual New York Avant Garde Festival, Wards Island, September 28-October 4, 1969 Photo: Geoffrey Hendricks

flashed off and on, and it was impossible to make your phone call. When we finished, Staten Island wasn't any the worse for it. SV: What did you plan for '68? CM: I wanted to do a parade that year. For this festival we had to have trucks, generators-all kinds of things for a parade. So Con Edison gave us the trucks and the generators-all the equipment that we needed. They were beautiful. Toche was the only one who got into trouble. He had such a wonderful piece: an "X" with all these fabulous sirens and lights, and "Chicago" written on it. And he was tied to it and pulled along. The police were so afraid that he'd be a target for being shot or a target for someone stepping on him or trying to hurt him, they wouldn't let him go on. They said it was too dangerous. It was a raw deal. What did happen: Les Levine had an incredible float-a whole truck with nothing but neon tubes on it. Geoff Hendricks had a Volkswagen bus that he had painted with sky. We opened the parade with Joe Jones's Music Bike. Behind him came Allan Kaprow's piece called Barreling, which was oil drums painted by children being rolled down the street by the children who painted them. Gilles Larrain did one of the biggest inflatables you've ever seen, the entire size of a flatbed truck. He had a big huge plastic rectangle filled with orange smoke, and it was fiery and gorgeous going down the street. Jim McWilliams made the finest piece I've ever done, a piece called Sky Kiss. I am suspended from ten helium-filled balloons, floating in the air playing the cello. The police didn't want to let me up. They said it was against the law to fly. You have to have an FCC license. I said, "I'm not flying-I'm floating." To get away from the police I just floated off, and they couldn't catch up with me. SV: Did you like floating? CM: It was one of the most wonderful sensations I've ever had. The next year, 1969, we got Wards and Mill Rock islands. This was one of the most terrible undertakings I've ever had to do. To fight the elements, go to a place that doesn't have electricity, go to a neighborhood where the children don't have food or television sets in their homes. How can they look at TV artwork and appreciate it when they don't even have a TV in their house? Here we are out on islands, without electricity or anything, so I had to go to Buckminster Fuller and ask him for his geodesic dome, and he let us have it. The Cooper Union kids slaved three days and three nights to put it up, but the casualty of this festival was that the geodesic dome didn't prevent dampness from getting to the video equipment. Ira Schneider and Frank Gillette had brought this very important work of theirs, called Wipe Cycle, and it seemed that the elements did get to their sets and ruined them. SV: How about 1970? CM: If you recall, I had to skip the festival the next year because, well, the amount of sheer physical labor that I exerted on this festival was debilitating. All at once, the next year-I had all these wonderful plans for the festival, of course-I got very sick and just passed out. I couldn't walk. I had to go to New York Hospital for surgery, and they Jim McWilliams's Birthday Event at the 8th Annual New York Avant Garde Festival, 69th Regiment Armory, November 19, 1971 Photo: © Steve Balkin

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removed thirteen tumors. It was a long operation. For seven hours I was cut open. I needed a lot of blood. SV: You've been sick since then? CM: No! I got well! I'm fine now. The tumors were removed, and it was an incredibly long convalescence. It was awful-the worst thing I've ever gone through. Two months later I had to perform at the Fluxus Festival in Germany. I had to do Paik's TV Bra there. The doctor said, You can sit up two hours a day in the Kunstverein and play the TV Bra, and then you have to lie down the other twenty-two." And I couldn't lift a thing. So I would go to the museum and sit down, and they'd put the bra on me and I'd play for two hours, and then I'd collapse because I was really very, very sick. The illness meant that I had to postpone the festival, which broke my heart. So I postponed it until 1971, when I resumed. Since then I've had a couple of ups and downs. Anyway, in 1971 I got the 69th Regiment Armory for the festival. I got the armory for free, no rent to pay at all. There was one problem after the other, as usual. Shirley Clarke had this tremendous piece: a Ferris wheel indoors with a TV set on each seat, and people would get on the Ferris wheel and literally have a video trip. It was spectacular to look at and incredible to experience. But the unions came and said that we couldn't continue with the piece. SV: Don't you feel you've contributed a great deal to adventure in art by overcoming such obstacles year after year? CM: Yes, and fun in art. I'm very bored with the concept that art is for a few people-the chosen few. I participate in the activities organized by big museums and big establishment performances, but I have a secret love for reaching people who don't get to museums or concerts normally. When there were kids who had never been to a museum, gallery, or concert hall coming into the armory and getting turned on to Shirley Clarke's piece and having a wonderful time, that really thrilled me very much. I'm very interested in fun and not making art such a snobbish, mysterious thing. But let me finish telling you about the armory. Jud Yalkut did this phenomenal film program. It was so popular the whole twelve hours of the festival, so packed and filled with people, that I couldn't get in to see a single film. On the main floor of the armory we divided up the space pretty much equally among the artists. One of the VARBLE I 9 Shirley Clarke's Ferris wheel video environment at the 8th Annual New York Avant Garde Festival 69th Regiment Armory, November 19, 1971 Photo: © Steve Balkin

strongest pieces was right in the center, as you walked in: Geoff Hendricks was on a mound of dirt in a formal tails suit, and he performed silently for twelve hours. Do you know what was in the dirt? Well, he and his wife broke up, and his wedding ring and some of CM: My God! We've talked forever, and last year's festival on the Alexander Hamilton, the old Hudson River Day Line boat, is still so fresh in my mind, I can hardly talk about it. You performed in that one yourself with Geoff Hendricks- your fabulous Blind Walk in your incredible wooden dress. 5V: What are the rumors I hear about a train for this year? CM: Yes, I've gotten an Amtrak train to go from Grand Central Station to Syracuse and then on to Buffalo. It's gonna be real exciting! [The festival actually took place on freight cars within Grand Central Station.] SV: This is your tenth festival? CM: Yes, the tenth! Stephen Varbte, experimental playwright-director, filmmaker, writer, interviewed Moorman on the roof of her Manhattan "Diamond District" apartment in the midst of the "roar of a thousand air conditioners" one summer afternoon in 1973. Varbte had performed works in Moorman 's Avant Garde Festival, as well as in London and Aachen. The interview, published here for the first time, was found in a folder belonging to Geoffrey Hendricks, Varble's partner and sometime collaborator from 1971 to 1974. 180  
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[1] A fragment of history in flux, indicating the ebb and flow of artists connected with Rutgers working in time-based, conceptual, ephemeral, and performative ways. It follows their journeys to New York and abroad, the acceleration of activity, of collaborations, hinting at their impact and interface with teaching, and with the course of art.

CBS broadcasts first color television program, June 25. Fifty-one miles of New Jersey Turnpike open, November 5. Rutgers alumnus Paul Robeson presents petition to United Nations against U.S. policy on blacks, December 17. John Cage's Theater Piece No. 1 performed at Black Mountain College, near Asheville, N.C.: Participants include Merce Cunningham, Charles Olson, Robert Rauschenberg, M.C. Richards, and David Tudor, summer. John Cage's 4'33" first performed by David Tudor in Woodstock, N.Y., late summer. Robert Watts begins teaching at Rutgers University in Engineering Department, New Brunswick, N.J., September. Hansa Gallery cooperative founded. 60 East 12th Street, NYC, fall. First hydrogen bomb exploded by U.S., at Eniwetok Atoll, Marshall Islands, South Pacific, November 6. [2] Geoffrey Hendricks graduates from Amherst College, Honors project: three-panel mural, outside Mead Art Museum. Spring. Allan Kaprow begins teaching at Rutgers College Art Department, Rutgers University, New Brunswick, N.J., September. Robert Whitman begins taking classes at Rutgers College; Letty Lou Eisenhower begins taking classes at Douglass College, September. Hansa Gallery Members, a group exhibition, opens at Art House Gallery, Rutgers College, December. 182 CRITICAL MASS Mary I. Bunting becomes third dean of Douglass College. Theodore Brenson hired as chair of Douglass College Art Department. Allan Kaprow has exhibition at Hansa Gallery, 210 Central Park South, NYC, April. Gutai Group formed in Ashiya, Kansai, Japan, by Jiro Yoshihara, December. George Segal teaches adult classes at Highland Park Community Center, and Rutgers College Sketch Club. Lucas Samaras begins taking classes at Rutgers College; has exhibition at Art House Gallery. Marion (Engelman) Munk begins taking classes at Douglass College. African-American Rosa Parks refuses to give up her bus seat in Montgomery, Alabama, becoming a catalyst for the Civil Rights Movement and the fight to end Segregation. December 1. John Cage offers class "Composition of Experimental Music," at the New School for Social Research, NYC. George Segal has first solo exhibition, at Hansa Gallery, NYC, February 23 to March. Jackson Pollock dies in car accident, Southampton, Long Island, N.Y., August 11. Allen Ginsberg's Howl published by City Lights Books in San Francisco, CA, sparking controversy over obscenity laws and freedom of expression. OWL AND OTHER POEMS BY ALLEN GINSBERG Introduction by William Carlos Williams [3] [4] Allan Kaprow and George Segal exhibit at Z & Z Kosher Delicatessen, New Brunswick, N.J., September. Geoffrey Hendricks begins teaching at Douglass College Art Department, September. Black Mountain .ERR, COD:1..

Art faculty at Douglass and Rutgers start meeting to plan graduate programs in art. Group I, (first in a series of group shows of contemporary art) an exhibition of paintings by James Brooks, Franz Kline, Nicholas Marsicano, Joan Mitchell, Robert Motherwell, and Kenzo Okada at Douglass College Art Gallery, October 9-30. Paul Taylor presents Seven New Dances at Kaufmann Concert Hall, YM-YWHA, NYC, October 20. Jasper Johns exhibits his flag and target paintings at Castelli Gallery, NYC, January 20-February 8. Theodore Brenson writes to president and provost of Rutgers University about necessity of starting a graduate program, February 19. John Cage gives lecture, Communication; David Tudor, pianist, in Voorhees Chapel, Douglass College, March 11. Allan Kaprow has exhibition, an environment with sound and light. Performance of the work at 3 p.m. daily, but it could also be viewed during regular gallery hours, at Hansa Gallery, NYC, March 11-29. Five Dances, by Paul Taylor (with music by John Cage and David Hollister; David Tudor, pianist; set and costumes by Robert Rauschenberg in artistic collaboration with Jasper Johns), presented at the Little Theater, Douglass College, March 18. George Brecht, Al Hansen, Dick Higgins, Allan Kaprow, Jackson Mac Low, Florence Tarlow, and others attend John Cage's class "Composition of Experimental Music" at the New School for Social Research, NYC. Robert Watts (with George Brecht, Allan Kaprow, Mary Anne McLean, and others) LESLIE MOTHERWELL MARCA-RELLI CONNER BRECHT VICENTE ORTMAN KAPROW WATTS CORNELL BURRI COHEN RAUSCHENBERG yet FOLLETT FR CA';LEi2Y b >U A"ti t,'!,\_ l f V T2 FRS .1 NE SIA IE UN10(RS11 YEG( N F.:V A',,NSWICK, NFW JERSEY 1959 FGROUP 3 04 51.C dH Fi . ,fl . M , Nei f ! it.. n in t [6] creates an "Experience," e,` ~ ~ ~ • .~~\_~ . ~ , ..~,~ .-~ . ..~~~~~.~ ~ ~...~ m ' :.. \_ . ~ ~ ., ..ERR, COD:1.. 92nd Street YM-YWHA, NYC, April 7. Marcel Duchamp exhibition at Sidney Janis Gallery, NYC, May 2-30. Allan Kaprow presents untitled Happening, Theodore Brenson retires. Has heart attack Communication, Voorhees Chapel, Douglass at MacDowell Colony in summer; dies College, April 22. September

-F i c-'r--MA 5~~~~k~r;TA [8] Brecht, Alberto Burri, George Cohen, Bruce Conner, Joseph Cornell, Jean Follett, Allan Kaprow, Alfred Leslie, Corrado Marca- Relli, Robert Motherwell, George Ortman, Robert Rauschenberg, Estaban Vicente, and Robert Watts, at Douglass College Art Gallery, November 30-December 16. Robert Whitman exhibits multimedia constructions and collage paintings at Reuben Gallery, NYC, November 27-December 16. (Flyer has "Hansa Gallery, 12-30 January 1959," crossed out.) Below Zero, a group exhibition of multi-media work by George Brecht, Jim Dine, Martha Edelheit, Jean Follett, Red Grooms, Al Hansen, Ray Johnson, Robert Whitman and others, presented at the Reuben Gallery, NYC, December 18-January 5. Marion (Engelman) Munk and Ronald Stein are first students to enroll in MFA program at Douglass College Art Department, Rutgers University. John Cage's lecture Indeterminacy, accompanied on piano by David Tudor, at the Living Theater, NYC, January 25. A Program of Happenings, organized by Allan Kaprow, including Red Grooms's The Magic Train Ride (was Fireman's Dream), , Allan Kaprow's The Big Laugh, and Robert Whitman's Small Cannon, presented at Reuben Gallery, NYC, November 1-6. Robert Whitman's The American Moon (theater piece) presented at Reuben Gallery, NYC, November-December. Allan Kaprow's An Apple Shrine environment at Judson Gallery, Judson Memorial Church, NYC, November 30-December 24. Chamber Street Loft Series, Yoko Ono's studio, 112 Chambers Street, NYC, organized by Yoko Ono and La Monte Young. Terry Jennings, (December 18 & 19) 184 CRITICAL MASS

the Living Theater, NYC, February 5. Claes Oldenburg's Ray Gun Theatre (107 East Second Street, NYC). Winter-spring schedule: Store Days, first version February 23-24; second version March 2-3. Nekropolis, first version March 9-10; second version March 16-17. Injun, first version April 20-21; second version April 27-28. Voyages, first version May 4-5; second version May 11-12. World's Fair, first version May 18-19; second version May 25-26. Cast includes Billy Kliiver, Jean-Jacques Lebel, Lucas Samaras, Letty Lou Eisenhower, Henry Geldzahler, and Carolee Schneemann. Allan Kaprow's A Service for the Dead (Happening) and Robert Whitman's Movies With Sound, Song and Play (performance) are presented at Maidman Playhouse, NYC, March 22. Variety, by George Brecht, Ray Johnson, and La Monte Young, presented at Maidman Playhouse, NYC. March

convicted of indecent exposure, to international out-cries. February 9. Museum of Merchandise exhibition at The Arts Council of the YM & YWHA, (now The Gershman "Y"), Philadelphia, PA. May 10-28, 1967. Geoffrey Hendricks's Sky Games presented at Judson Memorial Church, NYC, May 26-28. Charlotte Moorman presents 5th Annual Avant Garde Festival on John F. Kennedy ferryboat, Whitehall Terminal, Staten Island, N.Y.: approximately a hundred artists' kinetic-light artworks, sculptures, videotape recorder compositions, environments, and computer compositions as well as jazz, poetry, electronic music, Happenings, chamber music, and dance, September 29-30. 12 Evenings of Manipulations presented at Judson Gallery, NYC, with installations by Malcolm Goldstein, Al Hansen, Bici Forbes Hendricks, Geoffrey Hendricks, Allan Kaprow, Kate Millett, Raphael Ortiz, Lit Picard, Steve Rose, Carolee Schneemann, and Jean Toche; film and performance by Philip Corner, Takahiko Imura, Ken Jacobs, Fred Lieberman, Charlotte Moorman, Yoko Ono, Nam June Paik, Tomas Schmit, and Ken Warner, (organized by Jon Hendricks) October 5-22. Fluxus, a Paper Event by the Fluxmasters of the Rear-Garde organized by George Maciunas, with Ay-O, Bici Forbes and Geoffrey Hendricks, Shigeo Kubota, Dan Lauffer, Ben Patterson, Mieko (Chieko) . . . ERR, COD:3. . . others perform 14 concerts, September 1-23. Allan Kaprow's Words (environment) presented at Smolin Gallery, NYC, September 11-12. Claes Oldenburg's Sports (Happening), with Lucas Samaras and others, presented at Green Gallery, NYC, October 5. 1963/A New Vocabulary, exhibition organized by The



La Monte Young, performed at the Pocket Theater, NYC, August 19-September 9. Charlotte Moorman organizes Six Concerts of the Avant Garde, (1st New York Avant Garde Festival): with works of twenty-eight composers from eight countries, including John Cage, Philip Corner, Morton Feldman, Toshi Ichihyanagi, Richard Maxfield, Karlheinz Stockhausen, and others, seven world premieres, ten American premieres, and three New York premieres at Judson Hall, NYC, August 20-September 4. Robert Whitman's Water presented in Los Angeles, September 20, 21. Sissor Bros. Warehouse (George Brecht, Alison Knowles and Robert Watts collaboration) Rolf Nelson Gallery, Los Angeles, October 7 to November 2. Al Hansen's Oogadooga presented at Judson Gallery, NYC, December 12. William C. Barron, George Segal, Sarah Wittenborn Allan Kaprow's Eat (environment) EVENTS and ADVANCED MUSICS april 6th '63 from no admission OLD GYMNASIUM: DOUGLASS COLLEGE NEW BRUNSWICK, NEW JERSEY AL HANSEN: BENJAMIN Z PATTERSON: DICK HIGGINS: ALISON KNOWLES: GEORGE BRECHT: ALISON KNOWLES: DICK HIGGINS: RAY JOHNSON: BENJAMIN PATTERSON: BROOKLYN JOE JONES: LA MONTE YOUNG: DICK HIGGINS: ALICE DENHAM IN 48 SECONDS; PERCUSSION PIECE "STAND ERECT" from METHODS AND PROCESSES GANGSANG NIVEA CREAM PIECE FOR OSCAR WILLIAMS 2 durations THREE Aqueous Events SHOES OF YOUR CHOICE DANGER MUSIC NO. 1? LECTURE NO. 4 FUNERAL MUSIC FOR ELVIS PRESLEY LECTURE ON MUSICAL SOLO FOR DANCER - INTERMISSION - LULU AND ENSEMBLE COMPOSITION 1960 #7 CONSTELLATION NO. 7 BENJAMIN PATTERSON: FROG POND T) n BENJAMIN PATTERSON: PAPER PIECE EMMETT WILLIAMS: 4 DIRECTIONAL "SONG OF DOUBT" :...i T a i i=i&-- Jut\_ "z DICK HIGGINS: TWO FOR HAMIBAY AL HANSEN: A HAPPENING; PARISOL 4 MARISOL DICK HIGGINS: DANGER MUSIC NO. 3 LARRY POONS: STAR SPANGLED BANNER GEORGE BRECHT: EXIT performed by members of the New York City Audio-Visual Group for Research and Experimentation in the Fine Arts Al Hansen program for Happenings, Events and Advanced Musics, April 6, 1963. Old Gym, Douglass College, New Brunswick, NJ. 42 CRITICAL MASS

Garde Festival: ten evenings, including full-scale production of Karlheinz Stockhausen's *Originale*, directed by Allan Kaprow; and works by thirty-four composers from eight countries with seventeen world premieres, six American premieres and ten New York premieres, at Judson Hall, 165 W. 57 Street, NYC, August 25-September 11. Action Against Cultural Imperialism (demonstration against Stockhausen performance) held by Ay-O, Tony Conrad, Henry Flynt, George Maciunas, Takako Saito, and Ben Donald Burgy, Maureen N. Vautier outside Judson Hall, NYC, August 30. Carr, Gary Kuehn, Robert Miller Perpetual Flux Fest, at Washington Square Gallery, NYC, September 8-November 3, Ay-O's *Rainbow Environment #1* exhibited at First year of Milan Knížák's *Aktual Smolin* Gallery, NYC, September 22- performances in Prague. October 10. Yoko Ono's *SL-Machine* resented at Al Hansen's *Octopus (Happening)* presented at Third Rail Gallery, NYC, October 16. La Monte Young's *Dream Music* presented at Pocket Theater, NYC, October 30. *Monday Night Letters*, a series arranged by Robert Watts and George Brecht at *Café au Go Go*, NYC. Schedule of events include: Dick Higgins, Al Hansen, November 2. Alison Knowles, *Assorted Night Riders*, November 9. Philip Corner, Alison Knowles, Jackson Mac Low, Nam June Paik, Diter Rot, Robert Watts, November 16. George Brecht, Walter de Maria, Al Hansen, James Waring, Robert Watts, November 23. Joe Jones, Mieko (Chieko) Shiomi, November 30. Dick Higgins, opera *Hrusalk* December 7. Robert Watts, George Brecht, December 14. Ay-O, December 21. Al Hansen and NYC Audio Visual Group, December 28. Carolee Schneemann's *Meat Joy* (kinetic theatre) presented at Judson Memorial Church, NYC, November 16-18 (previously performed in Paris, May 29 and London, June 8). La Monte Young's *The Tortoise* presented at Pocket Theater, NYC, November 20-22. *Something Else Press* founded by Dick Higgins; his first book *Jefferson's Birthday/- Postface* (and *A Something Else Manifesto* inside the dust jacket) presented at ..ERR, COD:3..

[211 [221 H. Solomon and Steve Balkin present World Theatre, with Dick Higgins, Eric Andersen, Andy Warhol, Steve Balkin, Al Hansen, Yoko Ono, John Herbert McDowell, Diter Rot, Christo, Nam June Paik, Wolf Vostell, Charlotte Moorman, Alison Knowles, Takehisa Kosugi, October 4, 11, 18. Takehisa Kosugi, Shigeko Kubota, Charlotte Moorman November 8. Alison Knowles and others, November 22. Nam June Paik and Charlotte Moorman present Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes + 1 Zen Can at the New School for Social Research, NYC, January 8. Al Hansen's The Gunboat Panay presented at Third Rail Gallery, NYC, February 15. Geoffrey Hendricks's Weather presented at Judson Memorial Church, March 16. Yoko Ono's New Works presented at Carnegie Recital Hall, NYC, March 21. Roof Spectacular, with Alison Knowles, Gerard Malanga, and Betty Thomas, presented at 517 E. 87 St., NYC. March 27. Al Hansen's New York Audio Visual Group presents Time/Space Art Theater Collage at the Bridge, NYC, April 5. No Art Show at Douglass College Art Gallery; curated by Geoffrey Hendricks, Robert Watts, and Ulfert Wilke, April 9-23. George Brecht presents The Book of the Tumbler on Fire (pages from Chapter 1) at Fischbach Gallery, NYC, April 10-May 1. George Brecht's possessions auctioned as he prepares to go to Europe; Al Hansen, auctioneer. Dick Higgins's The Tart, Solo for Florence and Orchestra, and Celestials (for Bengt of Klintberg) performed by Ay-O, Letty Lou Eisenhauer, Florence Tarlow, and others at Sunnyside Garden Ballroom and Wrestling Arena, Queens, N.Y. April 17. Carolee Schneemann's The Queen's Dog at Judson Dance Theater, NYC, April 21-22. Steve Paxton and Alan Solomon organize First New York Theater Rally (TV Studio, 81 St. and Broadway, NYC), May 1-26. Schedule of events includes: Robert Morris, Site, with Carolee Schneemann (first performed 1964), May 5-7. Robert Rauschenberg, Spring Training, May 11-13. Robert Whitman, The Night Time Sky, May 14-16. Claes Oldenburg, Washes (Al Roon's Health Club, 253 W. 73 St., NYC), May 22, 23. Robert Rauschenberg, Pelican, and Robert Whitman, Shower, May 24-26. Yoko Ono's Bag Piece presented at Film-makers Geoffrey Hendricks, Sky Games, May 26-28, 1967 (top) exercise with projected sky, (bottom) walking with strobe. Gymnasium, Judson Memorial Church, NYC. Photos: John Wilkes 10  
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. oe.,..... .Ai~ S .....,... [24] [25] and videotape recorder) at Galeria Bonino, 7 West 57 Street, NYC, November. Carolee Schneemann's Ghost Rev presented at New Cinema Festival 1, Cinemateque, NYC, November 17-18. James Lee Byars and Lucinda Childs give performance at Douglass College Art Gallery, November 18. Ay-O's Rainbow Staircase Environment, 363 Canal Street, NYC, November 20. Robert Watts at 9 evenings: theatre & engineering, Cage filled the 69th Regiment Armory with more and more sound. Again there were those that were excited by the character and dimension of the work, who were drawn into the sound, and those that walked out. 18, pages 41-42, John Cage Silence op. cit. 19. page 55, ibid. 20. page 56 ibid. 21. First performed at the Kaufmann Concert Hall of the YM-YWHA in New York City, on October 20, 1957. 22. I am indebted to Joey Smith, Archivist for the Paul Taylor Dance Foundation who provided me with copies of programs and reviews from the fifties as well as relevant portions of the PhD dissertation of Angela Kane, Paul Taylor's Choreography: In the Public Domain, University of Kent at Canterbury, London Contemporary Dance School, 30 June 2000. Phone conversation and faxes October 3, 2002. 23. A review describes her seated on the floor in another performance. 24. page 147, Joan Marter, Off Limits op. cit. 25. Rauschenberg's show at Castelli Gallery included his Bed. Kaprow's show at the Hansa Gallery March 11 to 29 was his first environmental exhibition with sound and light. A printed notice announced "a performance of the work at 3PM daily." (see George Brecht Notebook IV, Hermann Braun, ed. Walther König Verlag, Cologne, Germany, 1997, page 4 and footnote). I remember a large very playful carnival like wall with flashing lights, and hurdy-gurdy music, in an environment of hanging material. Kaprow's show at the Hansa Gallery the previous year (February 11 to March 21, 1957) included Woman out of Fire, 1956, and Hero, 1956, a companion tar covered standing male figure with an erection, facing each other in the middle of the room, surrounded by large rough collaged canvases such as Hysteria and Baby. 26. page 69-72 Benjamin H.D. Buchloh and Judith F. Rodenbeck, Experiments in the Everyday: Allan Kaprow and Robert Watts- Events, Objects, Documents, Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, NY, 1999 27. ibid. pages 71-72 28. Letter from Mary Anne McLean to Geoffrey Hendricks, 2002 29. page 29, Joan Marter Off Limits, op. cit. H E N D R I C K S 19

F. Kennedy ferryboat, Whitehall Terminal, Staten Island, N.Y.: approximately a hundred artists' kinetic-light artworks, sculptures, videotape recorder compositions, environments, and computer compositions as well as jazz, poetry, electronic music, Happenings, chamber music, and dance, September 29-30. 12 Evenings of Manipulations presented at Judson Gallery, NYC, with installations by Malcolm Goldstein, Al Hansen, Bici Forbes Hendricks, Geoffrey Hendricks, Allan Kaprow, Kate Millett, Raphael Ortiz, Lit Picard, Steve Rose, Carolee Schneemann, and Jean Toche; film and performance by Philip Corner, Takahiko limura, Ken Jacobs, Fred Lieberman, Charlotte Moorman, Yoko Ono, Nam June Paik, Tomas Schmit, and Ken Warner, (organized by Jon Hendricks) October 5-22. Fluxus, a Paper Event by the Fluxmasters of the Rear-Garde organized by George Maciunas, with Ay-O, Bici Forbes and Geoffrey Hendricks, Shigeo Kubota, Dan Lauffer, Ben Patterson, Mieko (Chieko) ..ERR, COD:3..

[30] [291 New Years Eve Flux Feast held at 80 Wooster Street, NYC December 31. James D. Agard, David H. Channel[, Virginia L. Grimmer, David G. Lindroth, Allyn V. Lite, Allan P. Loesberg, Douglas George Miller, Patricia A. Moore, Theodosius W. Victoria, Brian Watkins, Ernest B. Whitworth Jr. 1969 Geoffrey Hendricks's The Sky Is the Limit (Happening) presented at Voorhees Chapel, Douglass College, February 13. Black Student Protest Movement formed at Rutgers. Art Workers Coalition formed in NYC. Al Hansen's The Hamlet of Gertrude Stein presented at Grand Street, NYC, April 25-27. Judy Chicago, Miriam Schapiro, Lucy Lippard, and Jill Johnston speak on panel on feminism, Douglass College Student Center, spring. Police raid Stonewall Inn, a gay bar on Christopher Street, NYC, and for first time face resistance, especially by fiery transves- tites, triggering the Stonewall riots and birth of Gay Liberation Movement, June 28. Livingston College founded as a new undergraduate program of Rutgers University mandated to address social and political issues of the time. Initially it had a combined department of art and music. Piscataway, N.J. Charlotte Moorman's 7th Annual New York Avant Garde Festival occurs on Wards Island, Mill Rock Island, in the East River, NYC, and includes works to be viewed from a distance (inflatable sculptures, sky art, neon sculpture); and up close (Joe Jones's Longest Pull Toy in the World), more than 150 artists display work in structures designed and donated by Buckminster Fuller (geodesic dome) and Yale professor Felix Drury (polyurethane structure) and in open-air exhibits, hung from trees, floating on the water, and flying in the sky (Ray Johnson), September 9-October 10. GAAG (Guerrilla Art Action Group) has first action in front of the Metropolitan Museum of Art, October 16. GAAG has action at Museum of Modern Art, NYC: they remove Malevich's White on White from the wall and replace it with their manifesto and affidavit of intent of action, October 30, 31. Rutgers Student Homophile League founded by Lionel Cuffie, black activist and Yippie, with the goal of breaking down social and political persecution and discrimination directed against minority groups. Oldest college group formed as result of Stonewall rebellion and second oldest in country, December. Fluxus New Years Event held at 80 Wooster Street, NYC, December 31. John Benedict, Joan Hierholzer Bennett, John Czerkowicz, Ellen S. Enhoffer, Edward Hee, Joseph Larocca, George S. Mittendorf, Haig R. Oundjian, David Peitz, Charles Simonds, Mac Adams, Stuart Topper, William C. Umbreit Jr., John Wilkes Voorhees Assembly Programs, Douglass College. Schedule of events includes: Leroi Jones, Voorhees Chapel, February 3. Woody King, Black Film Workshop, Hickman Auditorium, February 10. George Maciunas, Flux-Mass, Voorhees Chapel; Flux Sports, Old Gym, February 17. Reverend Leon Sullivan, Philadelphia 192 CRITICAL MASS [31] activist, Voorhees Chapel, February 24. Julie Portman, Theater Workshop of Boston, performance, Voorhees Chapel, March 3. Meredith Monk and the House, Voorhees Chapel, March 10. Michael Harrington, socialist and author of The Other America, Voorhees Chapel, April 7. Peter Schumann's Bread & Puppet Theater, The Bread & Dragon Circus, Loree Gym Dance Studio and Campus, September 24, 25. Dick Gregory, Voorhees Chapel, October 13. Steve Reich, Voorhees Chapel,

November 10. APPLE (at Billy Apple's loft), 161 West 23rd Street, NYC.  
Events include: Ed Hee, January 10, 11. Mac Adams, January 31-February  
1. John Czerkowicz, February 14, 15. Jerry Vis, March 14, 15. Howard  
Temple, March 21, 22. Nick Bentley, April 4, 5. Carmen Sanchez, April  
25, 26. Larry Miller, May 1-3.

Geoffrey Hendricks (Mooring #3), May 9, 10. Les Mills, May 21-23. Howard Temple, October 31-November 5. Jerry Vis, November 21-December 19. GAAG memorial service for dead babies held in front of Picasso's Guernica, at Museum of Modern Art, NYC, to protest U.S. genocide in Vietnam, January 3. ("And Babies?" poster. Artists Poster Committee: Frazer Dougherty, Jon Hendricks, and Irving Petlin) Flux Show presented at Douglass College Art Gallery, with works by Eric Andersen, Ay-O, George Brecht, Jack Coke's Farmers Coop, Willem de Ridder, Robert Filliou, Albert M. Fine, Ken Friedman, Bici Forbes Hendricks (Nye Ffarrabas), Geoffrey Hendricks, Dick Higgins, happen- ings . . . are [the] exact opposite of flux-haiku-style events."<sup>40</sup> Yoko Ono, too, described being rejected because her work was "too animalist."<sup>41</sup> Ono's instructions for events are full of sex. Cut Piece (1964), for example, reads as a discourse on aggression toward women, victim- ization, abuse, sadomasochism, and self-denigration. Ono internalized and externalized misogynistic patriarchy, put- ting herself at risk in this piece. Most of her films are erot- STILES 69



Keith Sonnier's Dis-Play II presented at Castelli Warehouse, NYC. Nicholas Bentley, Joseph Cammarata, David Crane, John Giannotti, Edyth Hammond, Scott Kahn, Joyce Kristoffy, Kenneth Kaplowitz, Marilyn Landis, Joan Lesikin, Russell Lewis, Larry Miller, Leslie Mills, Chan Eai Pae, Robert Rodrigues, Carmen Sanchez, Virginia Shepard, Howard Temple, Linda Weintraub, Gerard Vis Voorhees Assembly Programs, Douglass College. Schedule of events includes: Jonas Mekas, On the Changing Language of Cinema, Hickman Auditorium, February 2. Michael Cetewayo Tabor, member of the Black Panther Party and the New York 21, Voorhees Chapel, February 29. Joseph Campbell, Mythic Forms in Creative [37] [36] Art, Voorhees Chapel, February 11. Pete Seeger, Voorhees Chapel, March 12. Caravan Theater, How to Make a Woman, Little Theater, September 20. Florynce Kennedy, black activist, lawyer, The Whorehouse Theory of Law, Voorhees Chapel, October 5. Daniel Goode, rehearsals for Sonic Meditations, October 12-14. Pauline Oliveros and Lin Barron, Sonic Meditations, Voorhees Chapel, October 14. Kate Millett, author of Sexual Politics, Voorhees Chapel, October 20. Kate Millett's new film, Three Lives, Hickman Auditorium, October 21. Dr. Phylliss Chester, Voorhees Chapel, October 26. Jill Johnston, Voorhees Chapel, November 3. Sex and Sexuality, panel discussion, Voorhees Chapel, November 10. APPLE (at Billy Apple's loft), 161 West 23rd Street, NYC. Events include: Billy Apple, Geoffrey Hendricks, Jerry Vis, Matter Transformation, March 6-20. Robert Watts, Addenda to Pop 1964, March 27-April 10. Bici Forbes (Nye Ffarrabas), Page Process, April, 13-17. Geoffrey Hendricks, Relics & Special Events (including Body/Hair, May 15), May 8-22. Geoffrey Hendricks, Dream Event, December 3-5. Mac Adams, December 7-12. Jacki Apple, Pamela Kraft, December 11. Jerry Vis, December 12-19. Geoffrey Hendricks's Talk/Walk/Still/Self, an eight-hour event with video and audiotape documentation (with George Miller and Greg Calvert), presented at California Institute of the Arts, Burbank, March 25. Conference on Gay Liberation, organized by the Rutgers Student Homophile League, Rutgers Student Center, held April 30-May 2, along with exhibition: The Homosexual: An Exhibit of Erotic Art, May. [381 Keith Sonnier gives performance at Museum of Modern Art, NYC. Geoffrey Hendricks and Bici Forbes Hendricks's Flux Divorce performed at 331 W. 20th Street, NYC, June 24. Yoko Ono This Is Not Here solo exhibition at Everson Museum, Syracuse, N.Y., with performance at opening. October 9-27

Artwiser/Artwiser presented at Charles Simond's loft, NYC, with Ted Victoria, John Czerkowicz, John van Saun, and David Troy, October 23. Charlotte Moorman's 8th Annual New York Avant Garde Festival at 69th Regiment Armory, NYC, attended by over 20,000 people. Works include premieres of video synthesizers of Shuya Abe-Nam June Paik; and of Eric Siegel; Shirley Clarke's Video Ferris Wheel; Video Kinetic Environment by Woody and Steina Vasulka; Otto Piene's Flower Sculpture; Yoko Ono's Human Maze; Wind Piece by John Lennon; Geoffrey Hendricks's Ring Piece; Docking by Ken Dewey; and works by Jim McWilliams; John Reilly and Rudi Stern; Douglas Davis; Aldo Tambetlini; the VideoFreex; Robert Breer; Tosun Bayrak; Liz Phillips; Fred Stern, and many others, November 19

Norman Aborjaily, Alfred P. Delahoussaye, Kathe Gregory, John Hodge,

Martin Jachter, David J. Mathieson, Anthony L. Nicoli, Benton Peugh, Frederick Tarr Vito Acconci performs Seedbed, in which he masturbates under the ramp at the Sonnabend Gallery, 420 W. Broadway, NYC. Voorhees Assembly Programs, Douglass College. Schedule of events includes: Shirley Chisholm, Voorhees Chapel, January 28. Cindy Nemser, art critic, Women Artists and Art Criticism, Hickman Auditorium, February 17. 194  
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... ~ .^y~^. 3 Phillips; Yoshi Wada; Shirley Clarke and Don Snyder; Ay-O; Yoko Ono; Marta Minujin; Allen Ginsberg; Joe Jones; Jud Yalkut; Carolee Schneemann; Larry Miller; Lit Picard; and Hermann Nitsch; plus continuous video, banners, projections, experimental jazz, electronic music, poetry; and a twelve-hour show of more than twenty-seven filmmakers, October 28. Joe Jones closes The Tone Deaf Music Store and moves to Europe. Fred Beckman, Edward Boddy, Harrison Burns, Stephen Guenther, Bayat Keerl, Frances Kuehn, Garrett Morrell Jr., Ernest V. Vial, Naomi Kuchinsky Waksberg, Yun James Yohe Mason Gross School of the Arts founded as School of Creative and Performing Arts, Rutgers University, New Brunswick, N.J.; John Bettenbender appointed dean. MFA program shifted from Douglass College to Mason Gross. Flux-Wedding of George Maciunas and Billie Hutching performed, 537 Broadway, NYC, February 25. George Maciunas dies of cancer, May 9. Flux-Funeral held for George Maciunas, 80 Wooster Street, NYC, May 13. In Memoriam George Maciunas presented by Joseph Beuys and Nam June Paik, Art Academy, Dusseldorf, Germany, July 7. [40] ~y [41] Allan Kaprow's Company, (1981-82), a participatory work, at Ballantine Hall, Rutgers University, April 5-15, part of A Celebration of the 20th Anniversary of Rutgers Visual Arts MFA. Other programs on the New Brunswick campuses, April 10-17. Rutgers Master of Fine Arts 20th Anniversary Exhibition, New Jersey State Museum, Trenton, N.J., May 8-June 20. 1962 Wiesbaden FLUXUS 1982, exhibitions, installations, and performances at Museum Wiesbaden, Nassauischer Kunstverein, Harlekin Art, Wiesbaden, Germany, September 17-November 14. TIMELINE 195 New facilities for Department of Visual Arts, Mason Gross School of the Arts, with Civic Square Building, completed. [42]

[10] Robert Watts and Roy Lichtenstein critiquing student work. ca. 1960, Courtesy Special Collections and University Archives, Archibald S. Alexander Library, Rutgers University, New Brunswick, NJ. [11] Allan Kaprow, An Apple Shrine, 1960, Judson Gallery, NYC, offset flyer, 8 1/2 x 13 inches. Courtesy Geoffrey Hendricks Archive, NYC [12] Allan Kaprow, A Spring Happening, March 1961, Reuben Gallery, NYC offset flyer, 11 x 17 inches. Courtesy Geoffrey Hendricks Archive, NYC [13] Al Hansen auctioning hats for Yam Festival fundraiser. 1963, Hardware Poets Playhouse, NYC. Photo: Peter Moore © Estate of Peter Moore/VAGA New York, NY. Courtesy Robert Watts Studio Archive, NYC [14] Allan Kaprow, Courtyard, 1962, NYC, offset flyer, 11 x 17 inches. Courtesy Geoffrey Hendricks Archive, NYC [15] Robert Watts, Yam Banner, 1963, sewn by ..ERR, COD:3.. New Directions in Contemporary Art presented at Mason Gross Art Galleries, February 28-March 31. 1002 Fortieth anniversary celebrations of first Fluxus concerts held in Wiesbaden, Germany. Heilige Fluxus Prozession held in Wiesbaden (Erbenheim), Germany, September 20. Die Flux-Messe von George Maciunas

(above) Philip Corner instructing musicians for The Thousand Sym-  
Geoffrey Hendricks Archive, NYC [38] Happening & Fluxus, 1970, Cologne,  
Germany, performance. Photo: Harms Sohm, courtesy Geoffrey Hendricks  
Archive, NYC [39] Billy Apple, Geoffrey Hendricks, and Jerry Vis, Matter  
Transformation, (two views), 161 West 23rd Street, NYC, March 1971.  
Photos: Geoffrey Hendricks [40] Nye Ffarrabas, Neo/N, 1970, neon, 18 x  
30 inches. Collection Judson Memorial Church, NYC [41] Keith Sonnier,  
Dis-Play II, 1970, Castelli Warehouse, NYC. Courtesy the artist [42]  
Geoffrey Hendricks / Stephen Varble, performing Jack[ Apple's score,  
Identity Exchange, February 22, 1972, Douglass College. Photo: Das  
Anudas, courtesy Geoffrey Hendricks Archive, NYC [43] Poster for die  
FluxMesse (Flux-Mass) of George Maciunas, September 21, 2002, Wiesbaden,  
Germany. Poster design: Sara Seagull, courtesy Geoffrey Hendricks  
Archive, NYC [44] Critical Mass exhibition, Mead Art Museum, February  
1-June 1, 2003, Amherst College, Amherst, MA. Photos: Stephen  
Petegorsky, courtesy Mead Art Museum [45] Relic found at site of  
shooting Dick Higgins, The Thousand Symphonies, 1968, machine-gunned  
beer keg, 19 x 18 x 18 inches. Collection Geoffrey Hendricks, NYC [45]  
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Voorhees Assembly Program Posters, 1970-1972 D E S I G N E D B Y G E O R  
G E M A C I U N A S 1 9 8 C R I T I C A L M A S S



Douglass College New Brunswick, New Jersey December 9th, 1968 from THE THOUSAND SYMPHONIES, by Dick Higgins I- Documentation of the Execution of the Notations ii- Symphonies #21- With Claudia Rummel #160- #200- #203- In One Movement #204- #343- #343- Ad Honor em Phillioi #460- #730- The Monocotyledonous #827- A Twin Style Symphony FOURTH FINALE, by Philip Corner Philip Corner, Conductor The specific order of the symphonies will be determined and announced during the performance. Program for The Thousand Symphonies I I O CRITICAL MASS



, tdl~~~ CARAVAN THEATRE presents HOW TO MAKEA WOMAN an improvisational satire. Wednesday, September 22, 4:30 & 8:00p.m., Little Theatre. In cooperation with the Theatre Arts Department. Free tickets available in College Center from September 20. CARAVAN THEATRE WORKSHOPS: Theatre games, improvisation, dream recreations, discussion. Thursday, September 23, 10:00a.m., Old Gym. Group size limited: sign up at ticket table in College Center. MARGERY SOMERS FOSTER, Dean of the College. STA TE OF THE COLLEGE AS SEEN BY THE DEAN Thursday, September 30, 11:10a.m., Voorhees Chapel.) FLORYNCE KENNEDY, Black activist lawyer, cc-author: Abortion Rap. THE WHOREHOUSE THEORY OF LAW Tuesday, October 5, 7:30p.m., Voorhees Chapel. PAULINE OLIVEROS and LIN BARRON, members of The Women's Ensemble, composers on the faculty of University of California (La Jolla) SONIC MED/TATIONS. Thursday, Oct. 14, 7:30p.m., Voorhees Chapel. Note: Musicians and non-musicians interested in participating in program, contact VAB, Box 2725 DPO; or Prof. Daniel Goode, Livingston Music Department. Rehearsals: October 12-14. KATE MILLETT, author of Sexual Politics. Wednesday, October 20, 11:10a.m., Voorhees Chapel. THREE LIVES, a new film by KATE MILLETT. Thursday, October 21, 7:30p.m., Hickman Auditorium 138. DR. PHYLISS CHESLER, psychiatrist, on the faculty of Richmond College, and currently researching sexism in psychiatry. Tuesday, October 26, 7:30p.m., Voorhees Chapel. JILL JOHNSTON, critic, Village Voice Dance Journal, lesbian, and author, Marmalade Me. Wednesday, November 3, 11:10a.m., Voorhees Chapel. SEX AND SEXUALITY: A Panel Discussion. Gordon Clanton (Religion), Keith Davis (Psychology, Livingston), Christine Downing (Religion), and Elaine Showalter (English). Wednesday, Nov. 10, 11:10a.m., Voorhees Chapel. Assemblywoman MILLICENT FENWICK, New Jersey State Assembly, author of current controversial no-fault insurance plan. Tuesday, November 16, 7:30p.m., Mabel Smith Douglass Room, Library. VOORHEES ASSEMBLY BOARD Geoffrey Hendricks, Chairman, Miriam Cooper, Thomas Slaughter, Dean Michael Rockland, Susan Master '72, Janet Melody '72, Susan Glickman '73, Hannah Gonski '73, Roberta Auslander '74, Linda Stern '74, Mrs. Carol L. Sanchez, Administrative Assistant. NOTE: Time, day, and location change, so check details each time. Comments, gripes, praise, new ideas? Write to O.P.O. Box 2725, THE VOORHEES ASSEMBLY BOARD, or any Board Member. More and better feedback = more and better programs. Hurry, we're at work on the Spring schedule. ' / rl.. ~ MACIUNAS 2 (11 IN piinn '~ J\_111`31\$~i~

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SHIRLEY CHISHOLM, Congresswoman, Friday, January 28, 11:10a.m., Voorhees  
Chapel ESCUELA 1, Ken Butler and Jose Gonzalez will tell about what's  
happening at this intercultural resource center in New Brunswick and how  
students can help. Wednesday. Feb. 2, 11:10a.m., Mabel Smith Douglass  
Room, Library. REPORT OF THE COMMISSION ON ETHNIC AND RACE RELATIONS AT  
DOUGLASS COLLEGE: An Open Forum. Wed., Feb. 9, 11: 10 e.m., Voorhees  
Chapel. (All students will receive a copy of the report beforehand) CINDY  
NEMSER, are critic, writes for Art/orum, Arts Magazine, etc. WOMEN  
ARTISTS AND ART CRITICISM (with slides) Thursday, February 17, 7:30 p.m.,  
Hickman Auditorium 138. RALPH ORTIZ, artist, with Puerto Rican Studies  
Dept., Livingston, ETHNIC /MACEANO SYMBOLISM (illustrated) Thursday,  
February 24, 4:30p.m., Mabel Smith Douglass Room, Library. ATTICA,  
RAHWAY, AND THE ROLE OF PRISONS IN OUR SOCIETY: A Conference, Wed.,  
March 1, all day. 1 I:10a.m., Panel Discussion, Voorhees Chapel,  
Ex-convicts representing the Fortune Society. 2:00-4:00p.m. Workshops:  
Women's Prisons, Attica, New Jersey Prison System, etc. 4:30p.m., Panel  
Discussion, Voorhees Chapel, Speakers to be announced- 7:30 ARTHUR EVE,  
Representative to N.Y. State Legislature, and on the scene at Attica.  
Voorhees Chapel. In cooperation with the Lawyers Guild, Fortune Society,  
Rutgers Law School, Liberation News Service, and others. WILLIAM HINTON,  
author of Fanshen, a documentary of revolution in a Chinese village;  
extended visits to China during the Revolution and last year. Thursday,  
March 9, 7:30p.m., Voorhees Chapel. ARAB - ISRAELI CONFERENCE,  
Wednesday, April 5, all day, Voorhees Chapel, Key speakers discussing at  
11:10a.m. THE TWO SOCIETIES 4:30p.m. THE CURRENT CONFLICT 7:30 p.m.  
Panel discussion with Iwo Arabs, two Israelis, and local professors on  
THE SEARCH FOR SOLUTIONS JOHN BETTEN BENDER, Chairman, Theatre Arts  
Department, THE NATURE OF STAGE COMEDY, a demonstration/presentation,  
Wednesday, April 19, 11:10a.m., Voorhees Chapel. A SPRING FESTIVAL:  
MEREDITH MONK and THE HOUSE presents VESSEL, an opera epic, Thursday,  
April 27, 8:00p.m., Voorhees Chapel and outdoors. (The entire company  
will be working beforehand with students interested in taking part in  
the performance) A CONCERT of Rock and other music, Friday, April 28,  
afternoon and evening, outdoors near Woodlawn. NOTE: Thou interested in  
taking part in Vessel or, for Friday, providing music, making banners,  
or in helping on the Festival in other ways, contact the Voorhees  
Assembly Board. VOORHEES ASSEMBLY BOARD: Miriam Cooper, Chairmen,  
Geoffrey Hendricks, Thomas Slaughter, Michael Rockland, Susan Master  
'72, Janet Melody '72, Susan Glickman '73, Hannah Gonski '73, Roberta  
Auslander '74, Linda Stern 74, Carol L. Sanchez, Administrative  
Assistant. NOTE: Time, day, and location change, so check details.  
Comments, gripes, praise, new ideas? Write to G.P.O. Box 2725, THE  
VOORHEES ASSEMBLY BOARD, or any Board member. They are your programs,  
More feedback = better programs. Hurry, we're at work on the Fall  
schedule. 202 CRITICAL MASS

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are presented as live performance, media installation, or gallery exhibition, Miller considers his works—as well as himself—to be performing objects. He has exhibited and performed his work worldwide. He is also a cofounder of the Robert Watts Studio Archive, which preserves the legacy of that late artist's work. Barbara Moore Barbara Moore is an art historian, writer, and rare-book dealer specializing in artist's books, conceptual art, and performance of the 1960s, 70s and '80s. She was editor for Dick Higgins's legendary Something Else Press from 1965 to 1966, curated the first Fluxus exhibition in New York, in 1975, and was coarchivist of PAD/D (Political Art Documentation/Distribution) from 1980 to 1990. She has curated dozens of exhibitions and published numerous articles on the late-20th-century avant-garde and collaborated with her late husband, the photographer Peter Moore (1932-93), in documenting this material. Much of her cultural advocacy has been accomplished through her bookstores, Backworks (1976-83) and Bound 8 Unbound (1988-present). Peter Moore's photojournalism covers the star-tling avant-garde performances, beginning in the 1960s, of Fluxus events, Happenings, and Judson Dance Theater works, and forms an unparalleled archive of several hundred thousand images, selections of which have been exhibited internationally. Charlotte Moorman (1933-91) Described as the Jeanne d'Arc of New Music, Charlotte Moorman was a classically trained cellist who performed with the American Symphony Orchestra under Leopold Stokowski before she began working with artists active in the avant-garde, including Takehisa Kosugi, Joseph Beuys, Yoko Ono, and in particular, Nam June Paik, with whom she collaborated in numerous performances and events. Between 1962 and 1980 she organized fifteen New York Annual Avant Garde Festivals. Hermann Nitsch Austrian artist Hermann Nitsch conceived his idea for radical theater in 1957. The actions of his Orgies-Mysteries Theater (O.M. Theater), based on Aristotelian catharsis, Freudian psychology, conventional theater, and Dionysian orgy, were disputed by the police and resulted in jail time for Nitsch in Vienna for blasphemy and provoking social scandal. In 1968, Jonas Mekas invited Nitsch to New York, where he met Fluxus and performance artists and performed actions at the Judson Church and the Cinematheque. In 1971 Nitsch purchased Prinzendorf castle, in northern Austria, which became the center of activity for the O.M. Theater. His work has also been exhibited in Italy, France, and Germany. Raphael Montañez Ortiz Raphael Montañez Ortiz has been active in avant-garde film and performance since the mid-1950s. He is represented in many museum collections in the United States and Europe, including the Museum of Modern Art and the Whitney Museum of American Art in New York, the Ludwig Museum of Contemporary Art in Cologne, and the Pompidou Center in Paris. He is known for his Piano-Destruction Concerts, which he has performed at the Whitney Museum of American Art and the Museum of Contemporary Art in San Francisco, ..ERR, COD:3..

LENDERS T O T H E E X H I B I T I O N Bread & Puppet Theater, Courtesy Peter & Elka Schumann, Glover, VT Letty Lou Eisenhower Nye Ffarrabas Estate of Ray Johnson, Courtesy Richard L. Feigen & Co., New York Aurora Hendricks Bracken Hendricks Eléonore Hendricks Geoffrey Hendricks Jon & Joanne Hendricks Judson Memorial Church, New York Alison Knowles Dorothy Lichtenstein Larry Miller Estate of Peter Moore, Courtesy Barbara Moore/ Bound 8 Unbound, New York El Museo del Barrio, New York Yoko Ono Raphael Montañez Ortiz Helen Henning Palmer Carotee Schneemann Gilbert & Lila Silverman Fluxus Collection, Detroit, MI Mimi Smith, Courtesy Jack Tilton/Anna Kustera Gallery, New York George Maciunas, Prepared Ping Pong Keith Sonnier Rackets, (hole in center, can of water, Yoshi Wada, Courtesy Emily Harvey Gallery, New York cups, and convex foam rubber), 1970. Estate of Robert Watts, Courtesy Larry Miller and Sara Seagull, New York Courtesy Gilbert and Lila Silverman Fluxus Collection, Detroit, MI William S. Wilson LENDERS 203

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Allan Kaprow Allan Kaprow exhibited as a painter until 1956, after which he focused on Happenings. He began teaching in 1953, at Rutgers University, and retired from the University of California, San Diego, in 1993. His Happenings and Environments prefigured contemporary art, and his essays are some of the most thoughtful, provocative, and influential of his generation.

Milan Knížák Czech artist Milan Knížák began creating environments and actions on the streets of Prague in the early 1960s. In 1964 he organized the First Manifestation of Aktual Art. Handwritten magazines, newspapers, and object-books developed from the group's demonstrations and ceremonies. Manifestations with costumes, fashion, and furniture are also part of his prodigious creative output. In 1968-69 Knížák was active in the United States. In 1973, after he returned to Czechoslovakia, he was sentenced to two years in prison for publishing his book *Zeromonion* (Vice-Versand, 1971), and for texts and documentation of his actions, which he gave to collector Hanns Sohm. He currently lives in Prague, and is Director of the National Gallery.

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of American Art and the Museum of Contemporary Art in San Francisco, as well as in Germany, Italy, Canada, and Austria. Helen Henning Palmer Helen Henning Palmer graduated from Douglass College (B.A., 1970), where she studied with Geoffrey Hendricks. She continued her studies of art at the University of California in San Diego, and in 1995 she earned a masters degree in teaching. She currently teaches art and reading at the junior high school level in the Seattle area, where she encourages students to think out of the box as they define and redefine art. Michael Aaron Rockland Michael Aaron Rockland, a professor of American Studies at Rutgers University, is the author of nine books, two of which were placed by The New York Times on its "Notable Books of the Year" list and another of which was named by the New Jersey State Library as one of the ten best books ever written about New Jersey. He is also a contributing editor at New Jersey Monthly magazine. Susan Elizabeth Ryan Susan Elizabeth Ryan attended Douglass College from 1966 to 1970 and completed her doctorate at the University of Michigan. She is Associate Professor of Art History at Louisiana State University. Her research has focused on artists' self-images. She published a critical edition of painter Marsden Hartley's autobiography, entitled *Somehow a Past* (MIT Press, 1996) and a study of the autobiographical art of Robert Indiana, *Robert Indiana: Figures of Speech*, (Yale University Press, 2000). Her current project is called *The Vanishing Artist*. Carolee Schneemann A multidisciplinary artist who has transformed the very definition of art, especially with regard to discourse on the body, sexuality, and gender, Carolee Schneemann has shown her video and installation works at the Los Angeles Museum of Contemporary Art and the New Museum of Contemporary Art, in New York, as well as in Europe. In 2002, *Imaging Her Erotics- Essays, Interviews, Projects* was published by MIT Press, complementing her book, *More Than Meat Joy: Complete Performance Works and Selected Writings* (Documentext. 1979), in a documentation of her extraordinary career. She lives and works in New Paltz, New York, and New York City. Sara Seagull Sara Seagull has worked for more than 20 years as a graphic designer, creating print communications for artists, cultural organizations, educational institutions, and publishing firms. She is also known for her contributions to designs for Fluxus-related projects. She studied painting and sculpture at Douglass College (B.A., 1971) and graphic communications at the School of Visual Arts in New York. She is cofounder of the Robert Watts Studio Archive, formed to preserve the legacy of the late artist's works. Kristine Stiles An artist and associate professor in the Department of Art History at Duke University, Kristine Stiles is a specialist in performance and experimental art and is internationally recognized for her scholarship on destruction, violence, and trauma. She is the recipient of numerous fellowships, among them the John Simon Guggenheim and J. William Fulbright. She is coeditor, with Peter Seltz, of *Theories and Documents of Contemporary Art* (University of California Press, 1996). She has several books forthcoming on subjects ranging from art to trauma to photography of the nuclear age. Stephen Varble (1946-85) Stephen Varble was a playwright, film director, and

performance artist whose highly elaborate and original costumes made him a great presence in SoHo during the 1970s. His play *Silent Prayer* (1972) was produced at Café la Mama with sets designed by Geoffrey Hendricks, his partner and collaborator from 1971 to '73. They also performed Jackie Apple's *Identity Exchange* (1972) on the Douglass Campus and collaborated on other performance works in Europe. Throughout the '70s Varble performed in Charlotte Moorman's Avant Garde Festivals. Yoshi Wada Yoshi Wada was born in Kyoto, Japan, and studied sculpture at Kyoto University of Fine Arts before moving to New York City in 1967. He met George Maciunas and other Fluxus artists soon after arriving in New York and has been involved with Fluxus ever since. His interest shifted to multimedia, particularly on sound and music, and in the early 1970s he began building homemade musical instruments and experimenting with acoustics that later became larger site-specific sound installations. His main concerns are with what we hear, the way we hear it, and what hearing means. He continues to explore the boundaries between sound, visuals, and space. He lives in San Francisco.

Robert Watts (1923-88)  
One of the early innovators of intermedia art, Robert Watts contributed to the development of the "event" form and establishment of the Fluxus collective. From the late 1950s into the '60s he also had a substantial role in the Neo-Dada and Pop Art movements. His work was displayed in many major exhibitions throughout his career and is included in museum and private collections internationally. Watts joined the faculty at Rutgers in 1952 and Douglass College in 1953. He retired as professor of art in 1984.

AUTHORS' BIOGRAPHIES 20 5

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Authors' Biographies Philip Corner Composer Philip Corner is known for musical scores that evolve into pure graphics and verbal instructions that turn into poetry. His work has been performed worldwide, has been published in many poetry magazines, and has been shown in numerous gallery and museum exhibitions. A lifelong interest in both spirit and body has led to meditative and action improvisations, and to frequent collaboration with dancers, including most recently his wife, Phoebe Neville. In addition to Fluxus, Corner has been part of such historic groups as the Judson Dance Theater, Tone Roads Concerts, Something Else Press, Sounds Out of Silent Spaces, Frog Peak Composers Collective, and the Experimental Media Foundation. Since 1982 he has lived in Reggio Emilia, Italy.

Letty Lou Eisenhauer As a graduate of Douglass College (B.A.. 1957), Letty Lou Eisenhauer met and became good friends with Robert Watts, Allan Kaprow, and Geoffrey Hendricks. The artist, art historian, art therapist, and psychologist has performed in Happenings and films for various members of the Fluxus group and has engaged in performance work and site design for other artists and dancers. She is currently a college professor-counselor, forensic counselor, and clandestine creative artist.

Al Hansen (1927-95) In 1965, Al Hansen wrote the seminal performance art text *A Primer of Happenings & Time/Space Art* (Something Else Press). He devoted much of his life to exploring the Venus figure with tireless fascination through Pop, intermedia, performance, assemblage, and junk-aesthetic cottage art. During the late 1960s and early 70s he taught at Rutgers University (Newark Campus), where he evolved his iconoclastic theories of art education. After moving to Cologne, Germany, in 1980, he established an art school, the Ultimate Akademie.

Geoffrey Hendricks Geoffrey Hendricks has been active with Fluxus since the mid-1960s and has participated in numerous exhibitions and performances worldwide. He is Professor Emeritus of the Mason Gross School of the Arts, Rutgers University, where he has taught since 1956. He continues to encourage the exploration of intermedia and performance with his students and in his own work. He lives and works in New York City and Cape Breton Island, Nova Scotia, with his partner, archivist Sur Rodney (Sur).

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George Maciunas (1931-78)  
George Maciunas, the founding member, leader, and theorist of the most radical and experimental art movement of the 1960s, Fluxus, first con- ceived of the name as title for a magazine in 1961. Fluxus soon became the term for festivals and other manifestations that he brought together, and for the organization itself. Its members rejected the traditional systems of high art, practicing an extraordinary form of anti-art that encompassed everything from photography and pavement art, to poetry, drama, and life's rituals. Maciunas was also a groundbreaker in graphic design. Scott MacDonald  
Scott MacDonald is author of the Critical Cinema series of interviews with filmmakers, published by the University of California Press. His most recent books include *The Gorden in the Machine: A Field Guide to Independent Films About Place* (University of California Press, 2001) and *Cinema 16: Doc- uments Toward a History of the Film Society* (Temple University Press, 2002). He teaches at Bard College, in Annandale-on-Hudson, New York.

Mordecai-Mark Mac Low  
The son of Jackson Mac Low, an independent poet and artist who has been associated with Fluxus since its beginning, Mordecai-Mark Mac Low is an associate curator in the Department of Astrophysics at the American Museum of Natural History, where he studies the formation of stars and galaxies and the structure of interstellar gas. He lives in New York City with his partner, Dianne Pulte.

Larry Miller  
A native of Missouri, artist Larry Miller received his M.F.A. degree from Rut- gers University in 1970, where he began his longstanding association with Fluxus. In his art, Miller utilizes a wide spectrum of media: Whether they 204 CRITICAL MASS

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It is a pleasure to add a blessing to Geoffrey Hendricks's Critical Mass. Distinguished artist and Mason Gross faculty member, Hendricks was a major force in the avant-garde activities that took place at Rutgers between 1958 and 1972-activities that challenged and changed forever the landscape of American and European art. Pop Art, Happenings, and Fluxus revolutionized the world of art, forcing it to redefine the properties and procedures of the artistic experience. Initiated by Geoff and fellow Rutgers faculty members Allan Kaprow, Bob Watts, Roy Lichtenstein, and George Segal, the new movements took art "off limits" (to use the title of Joan Marter's important book on the subject). They carried it beyond the bounds of the predictable and traditional and into realms of the bold and innovative. They made art an event! Central to the new idea of art as activity was Geoff's performance art. In pieces such as Body/Hair, Dream Event, and the collaborative Flux Divorce, Geoff made personal matters public and the basis for artistic happenings. In Geoff's art, the body became a tool for active self-discovery. This was new and provocative. It was also great fun. And as a recent article in the Village Voice on the Söma. Söma. Söma. show at the New York Sculpture Center pointed out, Geoff's presentations and work with Fluxus continue to captivate and challenge audiences. As the other central figures in the avant-garde left Rutgers one by one, Geoff remained, seeing through the formation of the Mason Gross School of the Arts in 1976. The very founding of the school represented a grand arts "happening" of sorts, bringing together the departments of dance, music, theater, and visual arts on the New Brunswick campus. And it was appropriate that the school was named after Mason Gross, who served as provost and then president of Rutgers during the early years of the avant-garde movement and whose vision and openness helped to create a fertile environment for artistic explorations. Geoff also witnessed the inauguration of superb new visual arts facilities in the Civic Square building in 1996 and the equipping of the Livingston Arts building in 1998. Most important, Geoff maintained the revolutionary spirit of the 1960s, passing on its tenets and creative energy to new generations of Mason Gross students. The present Critical Mass exhibition and catalog underscore the important role of Pop Art, Happenings, and Fluxus in modern art. At the same time, they also serve as a challenge to the artists of today to be bold, to avoid the acceptable, and to continue to keep art "off limits." On behalf of the Mason Gross School of the Arts, I salute Geoffrey Hendricks for his role as animus extraordinaire in the present exhibition and in American art of the 20th and 21st centuries. George B. Stauffer Dean. Mason Gross School of the Arts „ ~ ' . . :.\_, ~

Introduction and Acknowledgments GEOFFREY HENDRICKS This project began several years ago with the thought of re-creating the Flux-Mass of George Maciunas at its original location, Voorhees Chapel on the Douglass College campus, as a contribution to celebrating the fortieth anniversary of Fluxus. The Flux-Mass was a favorite of Maciunas's, and in the 1970s I explored the possibility of his creating it again in Italy, but without success. Now it has been re-created three times. In Wiesbaden, Germany, city of the first Fluxus concert; at Amherst College, my alma mater of fifty years ago; and finally at Voorhees Chapel, where Maciunas initially realized it. With the assistance of my graduate students, students at Amherst, Fluxus artists, and friends, these Flux-Mass performances have become Rutgers's homage to the fortieth anniversary of those celebrated and notorious Fluxus concerts in Wiesbaden, back in September 1962. Then the idea began to grow. The original Flux-Fest had Flux-Sports and a Flux-Show as well as the Flux-Mass. An exhibition would put the Flux-Mass into context forty years later and offer a chance to record some of the rich history of performance art at Rutgers. In 1999, two excellent exhibitions began to tell the story: Joe Jacobs and Joan Marter's *Off Limits: Rutgers University and the Avant-Garde, 1957-1963*, at the Newark Museum, and *Experiments in the Everyday: Allan Kaprow and Robert Watts-Events, Objects, Documents*, curated by Benjamin Buchloh and Judith Rodenbeck at the Miriam and Ira D. Wallach Art Gallery at Columbia University. In addition, Erika Gorder curated *Archival Assemblages: Rutgers and the Avant-Garde, 1953-1964* in the Special Collections and University Archives Gallery at Rutgers University's Archibald S. Alexander Library in fall 2001. Together with their catalogs these exhibitions present a vivid picture of the early history. However, the story continues beyond 1963 after Roy Lichtenstein and Allan Kaprow had both left the faculty. This continuing saga is the subject of *Critical Mass*. Although he never taught at the university, *Off Limits* included George Brecht in the Rutgers circle because of his close relationship to the group, especially with Bob Watts, and his collaboration on "Project in Multiple Dimensions." However, the collaborative nature of the work, the ebb and flow of activities between New Brunswick and New York, suggests a much broader circle, one including artists of Happenings, Fluxus, and performance who eventually came to teach at the university and/or perform important works. All were part of a close-knit community that still exhibits and performs together. In 1967, Al Hansen started teaching at Rutgers, Newark. Raphael Ortiz began teaching at Livingston College in 1972, initially in the Puerto Rican Studies Department, soon moving to art. Carolee Schneemann taught film in the Douglass Art Department from 1976 to 1978, our first female artist on the faculty. In 1972 Philip Corner came to the Livingston College Music and Art Department, moving on to the Music Department of Mason Gross in 1982. George Maciunas, Dick Higgins, Milan Knížák, Alison Knowles, Charlotte Moorman, Hermann Nitsch, and Ben Patterson all came to the campus to create pieces or perform. In the closeness and interaction in our creative work they are part of this extended circle. CRITICAL MASS I

Bob Watts and George Brecht's Yam Festival and "Monday Night Letter" series at the Café au Go Go brought this extended Fluxus and Happening family together on both sides of the Hudson. George Maciunas (via Bob and me) brought Rutgers students into Fluxus events, especially Larry Miller. Charlotte Moorman's Avant Garde Festivals were always open to young artists coming out of the program. In the early 1970s, Billy Apple's loft on West 23rd Street virtually became a Rutgers venue.<sup>2</sup> The greater class- room encompassed New York City. Kaprow's projects at the Hansa Gallery (and later the Reuben Gallery) and events at Judson Memorial Church and elsewhere are integral to the picture. John Goodyear, who curated the Gun Show (1968) in the midst of the Martin Luther King Jr. and Robert Kennedy assassinations, gave me the opportunity to help Dick Higgins realize The Thousand Symphonies. Some of these scores will be performed at Rutgers later in 2003. The impact of all this on the art program, and in particular on the emerging graduate program and students who came out of it such as Keith Sonnier, Mimi Smith, and Larry Miller, add to the story. This is work that crosses boundaries, redefines art forms, and parallels radical changes in society, placing it in a social and political context. Kristine Stiles's essay adds two terms to the Fluxus canon-"anomaly" and "sex," bringing these central issues from campus discourse in the 1960s into focus. This catalog approaches this point in time more through the eyes of the artists who were there, along with scores of the performances. This is not a history of all that went on in art at Rutgers during these seminal years in the manner of Mary Emma Harris's The Arts at Black Mountain College.<sup>3</sup> That work must still be written, for Rutgers also has an exciting history in sculpture, painting, printmaking, and ceramics. Rather this is a more personal journey centered on the role Rutgers has played in performative aspects of the visual arts. The initial declarations of Watts, Brecht, and Kaprow about the commonality of art and science in their "Project in Multiple Dimensions" informed pedagogical practice in the arts at the university in the late '50s and '60s. The breaking down of artificial walls between media, is another focus. "Project in Multiple Dimensions" spoke of "multi-media." Dick Higgins in the 1960s brought "intermedia" into the vocabulary. Performance art is ephemeral; all that remain after the event are possibly photographs, films or videos, relics, notes, scores, and people's memories. These form the core of Critical Mass. On the seal of Amherst College are the words Terras Irradiant. By this phrase the college founders hoped young graduates would spread enlightenment throughout the world. Returning to Amherst with Critical Mass, it strikes me that today these words could evoke the international composition of Fluxus and the way it has brought some laughter, chaos, and fun throughout the world. Researching and compiling the material for this exhibition brought me back in contact with many old students and participants, perhaps the most rewarding aspect of this project. I wish to express my heartfelt appreciation to all the people who directly and indirectly contributed to the creation of Critical Mass. First (and last), most profound thanks must go to my partner, Sur Rodney (Sur), who

has acted as coeditor and cocurator. In so many ways, at all levels of the process, he has provided indispensable help in bringing this project to completion. Next I want to thank Jill Meredith, director of the Mead Art Museum, and Trinkett Clark, its curator of American art, and their staff. They have played a key role in giving form to the Critical Mass exhibition, which by good fortune coincides with my fiftieth class reunion at Amherst College. X C R I T I C A L M A S S

for this exhibition. And many thanks to Gilbert and Lila Silverman for their dedication to Fluxus. Their initial response in 1978 to a request by Brian Buczak and me to help George Maciunas in his fight with cancer, catapulted them into developing their unparalleled collection. Thanks likewise to Yoko Ono, Fluxus artist and friend, for her generosity. Also thanks to Michael and Ute Berger, and to Francesco Conz, who have supported Fluxus projects since the early 1970s. Erika Gorder, of Special Collections and Archives at the Alexander Library, has been extremely generous in helping with research and in making critical material available; gratitude is also extended to Sara Harrison at the Art Library. Leslie Mitchner, editor-in-chief of the Rutgers University Press, and Marlie Wasserman, its director, and their staff have provided important support and advice as distributors of the book. Special thanks to Ingrid Nyeboe, president of Print Means Inc., for production, and for many years of support, advice, and patience with my projects. Rutgers students played a role throughout the creation of the events and performances that are the subject of this catalog. Similarly in the preparation of the catalog, the exhibition, and the Flux-Moss, their help has been invaluable. Finally, to the authors of the texts, to fellow artists whose works have challenged art history, and to the collectors who have been extremely generous in lending work, I extend my very deepest thanks. 1. Concurrent with *Off Limits* (Newark, NJ: Newark Museum, 1999), Joan Marter organized a program at Douglass College, *Experiments in the Arts: Douglass College and the Avant-Garde*, with panel discussions and a *Happening, Any Way*, by Allan Kaprow, March 10 and 11, 1999. 2. From 1970 to 1972. See *Timeline*. 3. See *Bibliography*.  
CRITICAL MASS I

Foreword Critical Mass traces the early events associated with Happenings, Fluxus, and Pop Art by artists at Rutgers University in the late 1950s and '60s. Ideas about intermedia and performance art incubated at Douglass College with Allan Kaprow's first public Happening in Voorhees Chapel in 1958. Friendships, discussions, and arguments about art making and teaching among faculty members Allan Kaprow, George Segal, Robert Watts, Roy Lichtenstein, and Geoffrey Hendricks prompted an outburst of creative energy among this Rutgers circle and its students, including Robert Whitman and Lucas Samaras. New experimental art forms emerged that rejected the conventions of traditional art forms and sought to integrate the everyday world of sensory experience and found materials. It is all the more remarkable that this revolution of art practice occurred under the auspices of academia: the art departments at Rutgers College and Douglass College. Rather than encouraging conservative, formalist, or traditional academic styles, the art program adhered to the avant-garde tenets of Black Mountain College promoted by Josef Albers and John Cage. Within an interdisciplinary curriculum, the Rutgers art faculty experimented with all manner of creative performance and art production that reflected the intersection of everyday life, personal history, and social issues. Critical Mass has been organized by Geoffrey Hendricks, who has pursued interdependent activities as a Fluxus artist and as an art teacher on the Rutgers faculty since 1956. The project celebrates not only the achievements of the Rutgers circle between 1958 and 1972, but more generally those of an extraordinary art program that fomented radical art experimentation. The exhibition and commemorative performance of the Flux-Mass have been presented at Amherst College to recognize innovative interdisciplinary art education and its contribution to late-20th-century art. Also, we celebrate Geoff's role both on the occasion of his retirement from the faculty of the Mason Gross School of the Arts at Rutgers and on his fiftieth reunion as a member of the Amherst College Class of 1953. On behalf of Amherst College, I would like to express my gratitude and admiration for Geoff's work and extend warmest congratulations. Our participation in the project grew out of conversations and campus visits during 2001, when he exhibited in an alumni artists show at the Mead Art Museum. I also wish to thank Sur Rodney (Sur), Kristine Stiles, and other contributors to this volume, as well as Amherst colleagues Trinkett Clark, Daria D'Arienzo, Peter Lobdell, DeWitt Godfrey, Michael Kasper, and Tom Davies. The catalog and exhibition at Amherst are supported in part by the Hall and Kate Peterson Fund, the David Mesker (Class of 1953) Fund, and the Amherst Arts Series Fund, supported by a generous anonymous donor to the college. Jill Meredith Director, Mead Art Museum

George Stauffer, dean of the Mason Gross School of the Arts, has been enthusiastically behind this whole project and instrumental in finding the necessary financial support for it. From our trip to Wiesbaden, Germany, to realize the Flux-Moss to the many events planned for fall 2003 in New Brunswick, he has been there to help. Thanks also to his staff, Sara Mobley, Mary Smith, and associate dean Dennis Benson. Thanks also to Eileen Torpey, curator of the Mason Gross Art Galleries, and to Gary Kuehn, long-time friend and chair of the Visual Arts Department as well as colleagues and staff. The Jane Voorhees Zimmerli Art Museum has always been supportive of our exhibitions at Mason Gross. Appreciation to Phillip Dennis Cate, its director for over 30 years, and to Gregory Perry, its new director and the entire museum staff. This is an exhibition about a special chapter of Douglass College history. Acknowledgment should go to all the Douglass deans from the late Mary I. Bunting to Carmen Ambar, who has just arrived. Particular mention should be made of Linda Stamato, who as acting dean took great interest while the project was crystallizing. In the spirit of Fluxus, this has been a collective effort. Sara Seagull has been much more than a designer in working with Sur and me to bring together both the book and the exhibition. My relationship with Bob Watts through our many years of teaching together and being part of Fluxus was unique and central to Critical Moss. It continues with Sara Seagull and Larry Miller, as codirectors of the Robert Watts Studio Archive. Fluxus is like an extended family, and my actual family is entwined in Fluxus. Very special mention must be made of my brother Jon, curator of the Gilbert and Lila Silverman Fluxus Collection Foundation, who has provided invaluable material, insights, and information, and has loaned work for this exhibition. And many thanks to Gilbert and Lila Silverman for their dedication to Fluxus. Their initial response in 1978 to a request by Brian Buczak and me to help George Maciunas in his fight with cancer, catapulted them into developing their unparalleled collection. Thanks likewise to Yoko Ono, Fluxus artist and friend, for her generosity. Also thanks to Michael and Ute Berger, and to Francesco Conz, who have supported Fluxus projects since the early 1970s. Erika Gorder, of Special Collections and Archives at the Alexander Library, has been extremely generous in helping with research and in making critical material available; gratitude is also extended to Sara Harrison at the Art Library. Leslie Mitchner, editor-in-chief of the Rutgers University Press, and Marlie Wasserman, its director, and their staff have provided important support and advice as distributors of the book. Special thanks to Ingrid Nyeboe, president of Print Means Inc., for production, and for many years of support, advice, and patience with my projects. Rutgers students played a role throughout the creation of the events and performances that are the subject of this catalog. Similarly in the preparation of the catalog, the exhibition, and the Flux-Moss, their help has been invaluable. Finally, to the authors of the texts, to fellow artists whose works have challenged art history, and to the collectors who have been extremely generous in lending work, I extend my very deepest thanks. 1. Concurrent with *Off Limits* (Newark, NJ: Newark



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CRITICAL Mass H A P P E N I N G S , F L U X U S , P E R F O R M A N C E  
, I N T E R M E D I A Edited by GEOFFREY HENDRICKS

RUTGERS UNIVERSITY, from 1958 to 1972, was at the center of many new developments in the art world. Artists connected with Happenings and Fluxus created works that had a major impact in New York and abroad. A dozen years after Allan Kaprow's first happening on Rutgers University's Douglass campus in 1958, George Maciunas (Mr. Fluxus) created his major late composition, the Flux-Mass, in the same space, and Hermann Nitsch, the Viennese Actionist, presented his controversial Orgies-Mysteries-Theater. These radical shifts in art paralleled calls to rethink attitudes about race, sex, rider, and war during turbulent times in Arrica's history. CRITICAL MASS chronicles this ephemeral work on the Rutgers campus and in New York City, and the innovations that grew from Robert Watts, Allan Kaprow, and George Brecht's "Project in Multiple Dimensions." With texts and performance scores by artists-together numerous photographs of the events and says by art historians and critics Hannah Higgins, Jill Johnston, Susan Ryan, and Kristine Stiles-CRITICAL MASS presents a vivid picture of this dynamic moment. This volume is a companion to an exhibit at the Mead Art Museum at Amherst College in Amherst, Massachusetts, and at the Mason Gross Art Galleries at Rutgers University, New Brunswick, New Jersey. GEOFFREY HENDRICKS is a professor emeritus of visual arts at Mason Gross School Arts, Rutgers University. 4 1% "CRITICAL MASS brings long overdue attention to Fluxus adventures and Happening scenes in exotic New Jersey. Innovators like Allan Kaprow, Robert Watts, and Geoffrey Hendricks addressed the art-in-life conundrum at the heart of their own work with a revolutionary approach to pedagogy at Rutgers University, developing events like the controversial Fiux-Mass as student projects. This invaluable addition to avant-garde history recollects and re-examines both the teaching of the inexplicable and the lives of the irrepressible." - C. CARR, CRITIC, THE VILLAGE VOICE "This volume of new texts and historical documents has stop struggling against the Fluxus ethos. CR AL MASS instead presents multiple ways to allow readers of today to access a Fluxus attitude. This attitude had certain nodes, localities, and periods of extreme activity, but this book does not encourage nostalgia for the s fun we missed; CRITICAL MASS, pts us to make Fluxus a part of o ay." -BILL ARNING, CURATQ MIT LIST VISUAL ARTS CENER '.•m =r. :JI J~; J-1a üÎ~a~ii3iiiiiii 9

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Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958-1972/ edited by Geoffrey Hendricks; with essays by Kristine Stiles \_.[et all. p. cm. Catalog of an exhibition held at the Mead Art Museum, Amherst, MA. February 1-June 1, 2003 and Mason Gross Art Galleries, New Brunswick, NJ. September ..ERR, COD:1..

0th Century - Exhibitions - Catalogs. 5. Rutgers University - influence - pedagogy - Exhibition - Catalogs i. Corner, Philip ii. Eisenhower, Letty Lou iii. Hansen, Al iv. Hendricks, Geoffrey v. Higgins, Dick. vi. Higgins, Hannah vii. Johnston, Jill viii. Kaprow, Allan ix. Maciunas, George x. Miller, Larry xi. Moore, Barbara xii. Moorman, Charlotte xiii. Nitsch, Hermann xiv. Ortiz, Raphael Montañez xv. Ryan, Susan Elizabeth xvi. Schneemann, Carolee xvii. Stiles, Kristine xviii. Varble, Stephen xix. Wada, Yoshi 6. Fluxus (group of artists) - Catalogs 7. Happenings (group of artists) - Catalogs 8. Intermedia - Catalogs 9. Performance - Catalogs 10. Queer sexuality - Catalogs 11. Feminism - Catalogs 12. Title Cover: George Maciunas, Flux-Mass, Breaking of the Bread, 1970 Front Cover Flap: Alison Knowles performing Ben Patterson's Solo for Dancer, 1963 Photos: Peter Moore © Estate of Peter Moore/VAGA, New York, NY Back Cover: Geoffrey Hendricks, Small Sky Event, 1968. Photo © Geoffrey Hendricks Design Direction: Sara Seagull, Imprint Graphic Design, New York Typesetting and Production: Ingrid Nyeboe, Print Means Inc., New York Copy editing: Joni Blackburn, New York Digital photography: Sally Davies, New York; Bill Orcutt, New York Printed by Edwards Bros. Inc., Ann Arbor, MI Distributed by Rutgers University Press, New Brunswick, NJ This collection copyright © 2003 by Rutgers, The State University Individual texts copyright © 2003 in the names of their authors All rights reserved No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, or by any information storage retrieval system, without written permission from the publisher. Please contact the editor, Geoffrey Hendricks, 486 Greenwich Street, New York, NY 10013. The only exception to this prohibition is "fair use" as defined by U.S. Copyright law. Manufactured in the United States of America



CRITICAL MASS: Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958-1972 Exhibition Schedule: Mead Art Museum, Amherst Massachusetts: February 1-June 1, 2003 Mason Gross Art Galleries, New Brunswick, New Jersey: September 29-November 5, 2003 Exhibition Curator: Geoffrey Hendricks Exhibition Designers: Geoffrey Hendricks with Sur Rodney (Sur) Co-organizer and Exhibition Coordinator: Sur Rodney (Sur) Assisted by Trinkett Clark, Curator of American Art, Mead Art Museum, Amherst, MA and Eileen Torpey, Curator, Mason Gross Art Galleries, New Brunswick, NJ. The Mason Gross School of the Arts, Rutgers University, has generously provided funding for this project along with support from Douglass College and private donors. The Mead Art Museum, Amherst College, gratefully acknowledges support from the Hall and Kate Peterson Fund, the David Mesker (Class of 1953) Fund, and the Amherst Arts Series Fund provided by a generous anonymous donor to the College. Library of Congress Cataloging-in-Publication Data Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958-1972/ edited by Geoffrey Hendricks; with essays by Kristine Stiles \_\_.[et all. p. cm. Catalog of an exhibition held at the Mead Art Museum, Amherst, MA. February 1-June 1, 2003 and Mason Gross Art Galleries, New Brunswick, NJ. September ..ERR, COD:1..