

# 52 Events 2002

Ken Friedman

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**Ken Friedman**

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

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

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

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

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

Ken Friedman  
Torna Hällestad  
Sweden

## Fast Food Event

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

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

Eat neatly. Do not make a mess

1964, San Diego, California

**2nd**  
Wednesday  
January

2002

Tuesday  
January

**1st**

Sunday  
January

**6th**

**3rd**  
Thursday  
January

Friday  
January  
**4th**

Saturday  
January  
**5th**

Wednesday  
January  
**9th**

## **Green Street**

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

The performance continues until the scroll is filled with inscriptions.

**7th**

Monday  
January

Tuesday  
January

**8th**

Friday  
January

**11th**

Thursday  
January

**10th**

Saturday  
January

**12th**

Sunday  
January

**13th**

Monday **14th**  
January

## **The Judgment of Paris**

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

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

A golden apple is placed beneath the chosen image.

1964

Tuesday  
January

**15th**

Wednesday  
January

**16th**



**19th**  
Saturday  
January

**18th**  
Friday  
January

Sunday **20th**  
January

Thursday  
January  
**17th**

Tuesday **22nd**  
January

**21st**  
Monday  
January

### **Edison's Lighthouse**

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

Wednesday  
January  
**23rd**

**24th**  
Thursday  
January

Friday  
January  
**25th**

Sunday  
January  
**27th**

Saturday  
January  
**26th**

Tuesday

January

**29th**

## Paper Architecture

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

Monday

January

**28th**

Wednesday

January

**30th**

Thursday  
January  
**31st**

Sunday  
February  
**3rd**

Saturday  
February  
**2nd**

Friday  
February  
**1st**

## Untitled Sculptural Event

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

1968

Tuesday

February

5th

Wednesday

February

6th

Monday

February

4th

Thursday

February

**7th**

Friday

February

**8th**

Saturday

February

**9th**

Sunday

February

**10th**

**11th**  
Monday  
February

## **Water Table**

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

1971

Tuesday **12th**  
February

**13th**  
Wednesday  
February



Thursday  
February  
**14th**

Friday  
February  
**15th**

Sunday  
February  
**17th**

Saturday  
February  
**16th**

Wednesday  
February  
**20th**

Monday  
February  
**18th**

## **Flow System**

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

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

1972

**19th**  
Tuesday  
February

Sunday

February

**24th**

Saturday

February

**23rd**

Friday

February

**22nd**

Thursday

February

**21st**

Wednesday  
February

**27th**

Monday  
February

**25th**

Tuesday  
February

**26th**

1982

## **Deck**

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

Thursday  
February  
**28th**

Sunday  
March  
**3rd**

**2nd**  
Saturday  
March

Friday  
March  
**1st**

# Table Stack

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

1956, New London, Connecticut

Monday

March

**4th**

Tuesday

March

**5th**

Wednesday

March

**6th**

Friday  
March

**8th**

Saturday  
March

**9th**

Sunday  
March

**10th**

Thursday  
March

**7th**

## Open and shut case

Make a box.

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

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

December 1965, Chicago

Wednesday

March

**13th**

Tuesday

March

**12th**

Monday

March

**11th**



Thursday

March

**14th**

Friday

March

**15th**

Saturday

March

**16th**

Sunday

March

**17th**

# Mandatory Happening

A card printed:

1966, Mt. Carroll, Illinois

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

Monday  
March

**18th**

Tuesday  
March

**19th**

Wednesday  
March

**20th**

Thursday

March

**21st**

Friday

March

**22nd**

**23rd**

Saturday

March

Sunday

March

**24th**

write where you wish

1968, San Francisco

## **The Three Ages of Man**

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

Monday **25th**  
March

**26th**  
Tuesday  
March

**27th**  
Wednesday  
March

Thursday

March

**28th**

Friday

March

**29th**

Saturday

March

**30th**

Sunday

March

**31st**

Wednesday

April

**3rd**

Tuesday

April

**2nd**

**Altar to Borges**

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

1974 January

Monday

April

**1st**

Thursday

April

**4th**

Friday

April

**5th**

Saturday

April

**6th**

**7th** Sunday

April

## **Two Second Encore**

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

With a Bronx accent, the performer cries out:

“O-din! O-din!”

Tuesday

April

**9th**

**8th**  
Monday

April

**10th**  
Wednesday

April



Thursday

April

**11th**

**12th**

Friday

April

Saturday

April

**13th**

**14th**

Sunday

April

Monday

April

**15th**

### **First Event**

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

October 1989, Bergen, Norway

Tuesday

April

**16th**

Wednesday

April

**17th**

Thursday

April

**18th**

Friday

April

**19th**

Saturday

April

**20th**

**21st**  
Sunday

April

Monday  
April

**22nd**

## **Long Ships Event**

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

One shouts,  
“Hail, Einar!”

The other replies,  
“Hail, Ragnar!”

Wednesday  
April

**24th**

Tuesday  
April

**23rd**

Saturday  
April

**27th**

**26th**  
Friday  
April

Thursday  
April

**25th**

**28th**  
Sunday  
April

Monday  
April  
**29th**

Wednesday  
May  
**1st**

Tuesday  
April  
**30th**

## **The Last Days of Pompeii**

A desk or table.

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

The book is open to a date selected at random.

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

“Destroy Pompeii this afternoon.”

Thursday

May

**2nd**

Sunday

May

**5th**

Friday

May

**3rd**

Saturday

May

**4th**

## Shape Shifting

1.

A bull,  
A salmon,  
A horse.

2.

A Norwegian,  
An Icelander,  
A Finn.

17 March 1991, Oslo

Monday

May

**6th**

Tuesday

May

**7th**

Wednesday

May

**8th**



Saturday  
May  
**11th**

Thursday  
May  
**9th**

Sunday  
May  
**12th**

Friday  
May  
**10th**

Monday

May

**13th**

## **Marching Band**

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

17 March 1991, Oslo

Tuesday

May

**14th**

Wednesday

May

**15th**

Thursday

May

**16th**

Sunday

May

**19th**

Friday

May

**17th**

Saturday

May

**18th**

## Tone Hammer

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

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

Monday  
May  
**20th**

Wednesday  
May  
**22nd**

Tuesday  
May  
**21st**

Thursday  
May

**23rd**

**24th**

Friday  
May

Saturday  
May

**25th**

Sunday  
May

**26th**

# March of the Toy Soldiers

1963

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

Monday

May

**27th**

Wednesday

May

**29th**

Tuesday

May

**28th**

Friday  
May  
**31st**

Thursday  
May  
**30th**

Sunday  
June  
**2nd**

**1st**  
Saturday  
June

Monday

June

3rd

Tuesday

June

4th

Wednesday

June

5th

## Holy Bird of Finland

July 1991, Helsinki

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

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



Thursday

June

Friday

June

Saturday

June

Sunday

June

6th

7th

8th

9th

write where you wish

# Renter's Orchestra

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

July 1991, Oslo

Tuesday

June

**11th**

Wednesday

June

**12th**

**10th**  
Monday

June

Sunday

June

**16th**

**14th**  
Friday  
June

Saturday

June

**15th**

Thursday **13th**  
June

Monday  
June **17th**

**Fluxus  
Balance  
Piece**

A bowl of  
water is  
placed on one  
side of a  
balance.

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

July 1991, Oslo

**19th**  
Wednesday  
June

Tuesday **18th**  
June

Thursday  
June **20th**

**22nd**  
Saturday  
June

Friday  
June  
**21st**

**23rd** Sunday  
June

Wednesday  
**26th**  
June

Monday  
June

**24th**

**Adonis meets  
Aeschylus**

Two people, pictures,  
or images are  
contrasted.

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

**25th**  
Tuesday  
June

14 August 1991, Seattle, Washington and Hanover, New Hampshire

Saturday  
June  
**29th**

Sunday  
June  
**30th**

Thursday  
June  
**27th**

Friday  
June  
**28th**

Tuesday  
July

2nd

Wednesday  
July

3rd

Monday  
July

1st

### **Precinct**

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

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

25 August 1991, Minneapolis, Minnesota



**oIn** Saturday  
July

Friday  
July  
**5th**

Sunday  
July  
**7th**

Thursday  
July  
**4th**

## Exhibition

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

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

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

29 September 1991, Oslo

Monday

July

**8th**

Tuesday

July

**9th**

Wednesday

July

**10th**

Thursday  
July

**11th**

Saturday  
July

**13th**

Friday  
July

**12th**

Sunday  
July

**14th**

Monday

July

**15th**

Wednesday

July

**17th**

30 October 1991; Oslo

**The Secrets of Nature**

Two metal balls.

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

One weighs ten times as much as the other.

Tuesday

July

**16th**

Thursday  
July  
**18th**

Friday  
July  
**19th**

Saturday  
July  
**20th**

Sunday  
July  
**21st**

Tuesday

July

**23rd**

Wednesday

July

**24th**

## **Diving Event**

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

29 December 1991

Monday

July

**22nd**

Thursday  
July

Friday  
July

Saturday  
July

Sunday  
July

**25th**

**26th**

**27th**

**28th**

## **New Shoes Dance Theatre**

Organise a short dance piece.

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

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

12 November 1991, Oslo

Monday

July

**29th**

Tuesday

July

**30th**

Wednesday

July

**31st**



Thursday

August

**1st**

Friday

August

**2nd**

Saturday

August

**3rd**

Sunday

August

**4th**

## Stage Fright Event

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

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

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

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

Monday **5th**  
August

**6th** Tuesday  
August

Wednesday  
August  
**7th**

Sunday  
August

**11th**

Friday  
August

**9th**

Thursday  
August

**8th**

Saturday  
August

**10th**

## Selection Event

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

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

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

22 November 1991, Oslo

Wednesday

August

14th

Tuesday

August

13th

Monday

August

12th

Saturday

August

**17th**

Friday

August

**16th**

Thursday

August

**15th**

Sunday

August

**18th**

18 November 1991, Oslo

## Texas Foot Event

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

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

The performer gets into the tub and takes a bath.

Monday

August

**19th**

Tuesday

August

**20th**

Wednesday

August

**21st**

Thursday

August

**22nd**

Saturday

August

**24th**

Friday

August

**23rd**

Sunday

August

**25th**

Monday  
August

26th

Tuesday  
August

27th

28th  
Wednesday  
August

## **Beard Event**

Grow a beard for  
a while.

Look at it.

Shave it off.



Thursday  
August

27th

Saturday  
September

1st

Sunday  
August

31st

Friday  
August

30th

# Do-It-Yourself Monument

1967

Build a monument.

Monday

September

**2nd**

Wednesday

September

**4th**

Tuesday

September

**3rd**

**5th**  
Thursday  
September

**6th** Friday  
September

Saturday  
September

**7th**

Sunday **8th**  
September

## **Fluxus is dead**

Send someone the  
smallest sculpture  
you own.

1989

Tuesday  
September

**10th**

Monday  
September

**9th**

Wednesday  
September

**11th**

Friday  
September

**13th**

Saturday  
September

**14th**

Thursday  
September

**12th**

**15th** Sunday  
September

## Magic Event #2

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

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

Tuesday

September

17th

16th Monday

September

Wednesday

September

18th

**22nd** Sunday  
September

Thursday  
September

**19th**

Friday  
September

**20th**

Saturday  
September

**21st**

# 23rd

Monday

September

Tuesday

September

# 24th

1994

## **A Whispered History**

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

Get two ordinary shoes.

Place the shoes on the table.

Fill the left shoe with butter.

Fill the right shoe with salt.

Wednesday

September

# 25th



Thursday

September

**26th**

Friday

September

**27th**

Sunday

September

**29th**

Saturday

September

**28th**

**Tristan + Isolde**

1992

A toy airplane

+

a wooden goose.

Tuesday

October

**1st**

Monday

September

**30th**

**2nd**

Wednesday

October

Friday

October

**4th**

Saturday

October

**5th**

Thursday

October

**3rd**

Sunday

October

**6th**

Tuesday

October

8th

Monday

October

7th

Wednesday

October

9th

## Tavern

Assemble a collection of small liquor bottles.

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

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

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

Thursday  
October

**10th**

Friday  
October

**11th**

Saturday  
October

**12th**

**13th** Sunday  
October

## White Bar

1904

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

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

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

Monday

October

**14th**

Tuesday

October

**15th**

Wednesday

October

**16th**

Thursday

October

**17th**

Friday

October

**18th**

Saturday

October

**19th**

Sunday

October

**20th**

## The History of Fluxus

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

Paint the table white.

Use white-wash or a flat white paint.

Prepare a dull surface, not glossy.

Place two black shoes on the table.

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

Fill the left shoe with white table sugar.

Fill the right shoe with sea salt.

1993

Monday

October

21st

Tuesday

October

22nd

Wednesday

October

23rd



Thursday

October

**24th**

Friday

October

**25th**

Saturday

October

**26th**

Sunday

October

**27th**

Monday

October

**28th**

## Scrub Piece

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

Clean it thoroughly. No  
announcement is  
necessary.

1956

Wednesday

October

**30th**

**29th**

Tuesday

October

Friday  
November

**1st**

Sunday  
November

**3rd**

Thursday  
October

**31st**

**2nd**  
Saturday  
November

## Rational Music

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

**4th** Monday  
November

Tuesday  
November  
**5th**

Wednesday  
November  
**6th**

Sunday  
November  
**10th**

Saturday  
November  
**9th**

Friday  
November  
**8th**

Thursday  
November  
**7th**

Monday  
November

11th

17 May 1992, Oslo

## Folk Dance

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

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

Tuesday  
November

12th

Wednesday  
November

13th

Thursday

November

**14th**

Friday

November

**15th**

Sunday

November

**16th**

Saturday

November

**17th**

## Card Trace

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

1958

Monday

November

**18th**

Tuesday  
November  
**19th**

Wednesday

November

**20th**



Friday  
November  
**22nd**

Sunday  
November  
**24th**

Saturday  
November  
**23rd**

Thursday  
November  
**21st**

## Bird call

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

Wednesday  
November  
**27th**

**25th**  
Monday  
November

**26th** Tuesday  
November

Friday

November

**29th**

Thursday

November

**28th**

Saturday

November

**30th**

Sunday

December

**1st**

## Tønsberg Ship

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

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

1992

## Monday

December

# 2nd

## Tuesday

December

# 3rd

## Wednesday

December

# 4th

Thursday

December

**5th**

Saturday

December

**7th**

Sunday

December

**8th**

Friday

December

**6th**

## Magic Trick #4

1993

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

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

Monday  
December

Tuesday  
December

Wednesday  
December

**9th**

**10th**

**11th**

**12th**

Thursday  
December

**4731**

Friday  
December

**14th**

Saturday  
December

**15th**

Sunday  
December

Wednesday

December

18th

Monday

December

16th

Tuesday

December

17th

## **Untitled Card Event**

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



Saturday  
December

**21st**

Thursday  
December

**19th**

Friday  
December

**20th**

**22nd**

Sunday  
December

Wednesday  
December

**25th**

## **Christmas Tree Event**

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

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

“So long, Herb.

Give my love to the wife and kids.”

Tuesday  
December

**24th**

**23rd**  
Monday  
December

Friday

December

**27th**

Saturday

December

**28th**

Sunday

December

**29th**

Thursday

December

**26th**

Monday  
December

**30th**

Wednesday  
January **1st**

Tuesday  
December  
**31st**

2003

Thursday  
January  
**2nd**

Saturday  
January

Friday  
January  
**3rd**

**4th**

Sunday  
January

**5th**

## **In One Year and Out The Other**

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

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

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

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

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

## Notes

## Write some notes.

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

### Green Street

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

### The Judgement of Paris

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

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

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

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

This piece was a doubled reworking.

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

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

### Edison's Lighthouse

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

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

### Paper Architecture

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

### Water Table

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

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

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

### Table Stack

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

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

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

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

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

practice that had been central to my experience.

### Open and Shut Case

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

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

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

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

### Mandatory Happening

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

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

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

## The Three Ages of Man

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

## Litart to Borges

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

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

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

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

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

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

## Two Second Encore

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

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

In the movie, he was chained in a tide pool to be eaten by crabs or drowned when the tide came in. A sorceress who cast a wind spell to blow the tides out protected him. As part of the ceremony, the Curtis character was required to call on Odin for assistance. Meredith and I were talking about the movie over dinner, and that scene suggested this event.

This piece was originally intended for performance in those areas conquered by the Vikings. Paris was the southernmost city in the Viking path of conquest during the great Viking explosion of the 800s. Later, considering possible archeological evidence in North America, the Norman kingdom of Sicily and Harald Hardraada's conquests around the Mediterranean as general of the Varangian Guard, it seemed to me this piece could be performed anywhere.

## First Event

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



## Long Ships Event

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

## The Last Days of Pompeii

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

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

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

## Shape Shifting

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

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

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

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

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

## Marching Band

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

## Tone Hammer

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

## The March of the Toy Soldiers

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

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

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

I noted many of my projects and objects into scores in 1966 at George Maciunas's request. I didn't notate this work until recently. I recalled the piece as I began to reconstruct memories and notes for all of my objects. I created the title for the score. The first version of the work was constructed in the 60s. The piece took its title from the Hollywood fantasy fairy-tale movie, The March of the Toy Soldiers starring Laurel and Hardy. The first versions of this piece involved small objects on a table. There were no rods. I later made large magical objects on rods. At some point, I combined the idea for the large magical pieces and the idea for the small toy army. Most of the large pieces with objects bound to sticks or rods are related to the idea of magic, and they have a different score. Some were carried in processional events and parades. Large toy soldiers on poles made from ordinary objects were used in ironic war games and parades, too. At some point, I saw a way to realise this piece as a small table-top object. I began making table and box objects for installation and exhibition in 1968. These included works such as Geography Box, Light Box and others. Some of the objects involved placing objects on rods in sand or plaster to hold them in a steady position. I reconceived The March of the Toy Soldiers as a table object in 1994. This object requires a collection of two or three dozen corks from wine bottles, whisky bottles, and the like. Get as many thin metal rods as there are corks.

the rods should be 1 to 1.5  
centimetres in diameter. Cut them at  
different heights between 19 and 30  
centimetres.

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

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

### **Woolly Bird of Finland**

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

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

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

### **Renter's Orchestra**

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

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

### **Fluxus Balance Piece**

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

### **Adonis meets Aeschylus**

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

### **Precinct**

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

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

### **Exhibition**

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

This led me to study the sociology of  
art.

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

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

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

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

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

repare the rights and agreements made with our employees. I was reed out of the company. Broke nd out of work, I wanted to figure out hat to do next. I tried to stay in ublishing, but I couldn't afford to invest in a new magazine. I had to reate an art publication that was aluable enough to gain subscribers hile costing little enough to launch. he answer was a newsletter. The ne subject that would justify a high ough subscription price to enable ne to survive by publishing a ewletter was the economics of art. urther, my research train, my usiness knowledge, and my eneral knowledge of the art world ave me the skills for the kinds of vestigative journalism required for serious economic newsletter. inally, it had become clear to me at the answers to some of the uestions unanswered by my earlier esearch could only be answered rough economic analysis. That eant I could earn a living onducting research in which I was assionately interested. In 1981, he Art Economist was born. he story of my experience with the ewletter is a long tale in its own ight, best told elsewhere. These otes are a background to the work ublication. It is the condensed ummary of one area of my esearch in the economics of art.

### **The Secrets of Nature**

n the 1990s, I began to read again he philosophy of science. This ading inevitably leads to readings he history of science, a subject hat had fascinated me as a onster. he Secrets of Nature tells a hidden story about the early relationships etween alchemy and physics. It

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

### **Diving Event**

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

### **New Shoes Dance Theatre**

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

### **Stage Fight Event**

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

### **Selection Event**

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

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

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

### **Teaspoon Event**

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

### **Beard Event**

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

### **Do-It-Yourself Monument**

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

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

### **Magic Trick #2**

This is one way to tell the story of Fluxus.

### **AWhispered History**

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

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

### **Tristan + Isolde**

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

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

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

### **Tavern**

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

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

### **White Bar**

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

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

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

### **The History of Fluxus**

Optional: version)

Polish the shoes from time to time.

### **Incub Piece**

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

### **Folk Dance**

This is a brief autobiographical fragment.

### **Card Trace**

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

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

### **Bird Call**

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

### **Tønsberg Ship**

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

### **Untitled Card Event**

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

### **Christmas Tree Event**

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

### **In One Year and Out the Other**

This event has been performed every year since 1975.

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

Texts: Ken Friedman

Typography: Paul Robertson

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