The quotes and scores assembled in *Keep Walking Intently: Scoring Contemporary Art Actions* by Lisa Moren, which have been given graphic form by Margaret Re, are traces of a “movement” in the true sense of the term: Not an art movement with programs and manifestoes, but the sometimes slow and sometimes quick, sometimes precise and sometimes imprecise trajectory of certain ideas or impulses as they have passed from person to person in the course of the last 50 years or so. It is a type of movement that is perhaps best compared to Robert Filliou’s *Whispered Art History*: Endlessly repetitive and pointless in terms of content but fascinating in terms of method, which is all about person-to-person contact. In this sense, this assembly of quotes and scores evoke not so much the history of Fluxus and its surroundings as the sentiment of the moment of their reception. They evoke the hushed excitement of the messenger, the immediate complicity established between the ones who were “getting it,” the sense of an expansive yet still secretive network instigated by the “you too?” and—a moment later—“who else?”. It was a point of contact that was all about contact; reception and dissemination. What did it mean to be interpellated by Fluxus more than 20 years after the fact? Beyond the fact that we are obviously bound to misrecognize the forces that ground personal or generational fascinations, Moren’s assembly suggests that Fluxus probably created different types of worlds for different types of people. But above all it suggests a strong sense of continuity, an insistent theme that runs through these pieces like the steady drive of La Monte Young’s *Draw a straight line and follow it*. For, despite the diversity of approach-
the diversity of Fluxus futures, the assembly reads like a list of some
the favorite things of late modern dreamers: signatures, music, com-
ters, paranoia, smells, danger, sky, tape recorders, gramophones,
ter, bodies, debris. It seems as if being interpellated by Fluxus means
ning interpellated by some of the most obvious yet also most elusive
cts of modernity. For this is not simply a list of romantic-sounding
ings.” The items on this list indicate a preoccupation with wholly
forms of relationships or modes of action—the types of relation-
ps produced by the indifferent noise and intensive materiality of
dia output rather than by the ordered formality of the arts. Being
erpellated by Fluxus meant being called to a life within modern
iascapes. It meant being called not to a poetics of good form but to
per awareness of small shifts with unpredictable implications: a
of events.

“Sky Billboard” used the sky as a gallery. In 1965,
Geoffrey Hendricks placed clouds on a billboard
at Fifth Avenue and 42nd Street for five months.
SOLO FOR WIND INSTRUMENTS
1. Any number of wind instruments are manufactured in chocolate, ice, or any similar meltable substance. Each is used by one performer.
2. Each performer selects one sound on his instrument and produces it off and on at any time, as slowly as possible, for as long as this is practical.
3. When all the instruments are melted or eaten, the performance is over.

Dick Higgins

FREE RANGE APPLIANCES
IN A LIGHT BILL SAUCE
Shine an ordinary flashlight on kitchen appliances, egg beaters, tea pots, etc. Shine until appliances move toward the light.
Rania Ho, 2000

DANGER MUSIC NO. 15
(for the dance)
Work with butter and eggs for a time.
Dick Higgins, 1962

COMPOSITION 1960 No. 5
Turn a butterfly or any number of butterflies loose in the performance area. When the composition is over, be sure to allow the butterfly to fly away outside. The composition may be any length, but if an unlimited amount of time is available, the doors and windows may be opened before the butterfly is turned loose and the composition may be considered finished when the butterfly flies away.
La Monte Young, 1960

ACCOUNTINGS
Steel tokens, soot, steel, glass, wax heads, live canaries.
Ann Hamilton, 1992

DUET FOR BRASS INSTRUMENTS
Rubber gloves are placed over bells of brass instruments and tucked inside. Two performers play duet while gloves emerge from instruments and expand. Variation may be performed using inflatable leg.
Joe Jones

AIR EVENT
Inflate a small rubber balloon in one deep breath and sign your name on the surface of the balloon. (this is your lung) You can buy the lungs of other performers at an auction.
Mieko Shiomi, 1964

Hi Red Center made suits out of balloons for performers on the streets of Tokyo in 1963 called “The 6th Mixer Plan.”

“Flux Tours” were public tours of curbs and public restrooms, etc. in SoHo performed by Nam June Paik in 1976.

TOUR GUIDE
Give tours of artist-related sites in lower Manhattan.
Christine Hill, 2000

EXHIBITIONS: MOLD
The hot summer is the best season. At various times one puts old pieces of bread into a number of bread boxes in gay colours. Let them stand with closed lids for some time. Now and then one checks how the mold is developing. At an interesting and beautiful phase, one makes an exhibition. Have a number for each box. Instead of sherry, serve vin rosé.
Bengt af Klintberg, 1963

CULINAIRE
Ask participants to tell the last time they were out of breath. Ask them to speak into a subtitutive petri dish. When the petri dish molds are interesting and beautiful, display them in an exhibition. You may make them interactive with a looping video of yourself holding your breath.
Tiffany Holmes, 2000

TWO LONG PERFORMANCES
i. Losing fifty pounds.
ii. Gaining fifty pounds back again.
Dick Higgins, 1967

ONLY YOU
Copyright your genetic code.
Larry Miller, 1989

WATASHI-CHAN
Make a dress or suit out of balloons. When you hear noise, feel the balloons inflate. (this is proof that you’re living)
When the world is silent, feel the balloon deflate.
Tomoko Ueyama, 2000

WATASHI-CHAN (alternative)
Feel the sounds that exist around you.
Tomoko Ueyama, 2000

MONOPRESENCE
Offer your flesh as a sculptural medium.
Orlan, 1993

SPB BUNNY
Contest the alleged supremacy of DNA.
Eduardo Kac, 2000
DANGER MUSIC NO. 2
(Shave your head as a concert)
Dick Higgins, 1961

VENICE PIECE NO. 4
The audience is seated, performers proceed to
the theater very thoroughly: wash floor, vacuum
and curtains, white wash stage, change light s, etc.
Vautier, 1964

THREE BROOM EVENTS
broom
sweeping
broom sweeping
George Brecht, 1961

SOLO FOR VIOLIN, VIOLA, CELLO OR CONTRABASS
polishing
George Brecht, 1962

LOVING CARE
Dip your hair with Loving Care hair dye and mop the
floor with it.
Janine Antoni, 1993

LA DONNA DELINQUENTA
Clean a theater thoroughly and wash the floors.
Paint the floors.
Pick up the linoleum and wash the glue with lye.
Oil the floors with linseed oil.
Lyne LaPointe
and Martha Fleming, 1988

EVENT FOR AN UNKNOWN PERSON
A love letter on a bicycle carrier.
Bengt af Klintberg, 1967

CANTO 6 (Letter)
Open an empty envelope with both hands and talk
loudly into it. Then close the envelope quickly and post
it to anyone whom it may concern.
Bengt af Klintberg, 1965-1966

In an “Alphabet Symphony”
Emmett Williams performed
26 gestures for each letter of the alphabet in 1962.

THRICE SEVEN XIX —
The Wind
A child shouts into the wind
And the wind
Plasters his words
all over his face.
Dick Higgins, 1969

LOOK
The performer looks at
an object (a piano, for instance) in as many different ways
as possible.
Ben Vautier, 1964

PROPOSITION VII
Study an object thoroughly, one with which you are already familiar.
Present your observations as a performance.
Alison Knowles, 1965

NUMBER PIECE I
Count all the words in the book
instead of reading them.
Yoko Ono, 1961

INSTANT ASCII CAMERA
At a grand terminal off
instant snapshots similar
to passport photos.
Instead of a photo, give
clients a receipt with
their image in ASCII.
Vuc Cosic, 1999
SCHOLARSHIP
I would like to build a room so that the more you put in it the emptier it becomes.
Dick Higgins, 1967

1000 HOURS OF STARING
Stare at a piece of paper for 1000 hours.
Tom Friedman, 1992-1997

BOB MORRIS/Composition
G NO. 9
\( a \) straight line and follow it.
Itste Young, 1963

BLIND DRAWING (The Subway Drawings)
Take a seat on the subway.
Place a sketchpad on lap.
Hold a pencil in each hand.
Allow the pencils to skim the paper surface.
according to the movements of the train.
William Anastasi, 1988

LINE PIECE
Draw a line. Erase a line.
Yoko Ono, 1964

TO DRAW A LINE
Walk on a tight rope.
Fall.
Janine Antoni, 2003

NO ACTIVITIES
\( \Rightarrow \) for many pianists)
Players choose from the following roles:
- \( \Rightarrow \) may be changed in the course of the piece,
  generally two roles will not be assumed
  simultaneously by one player.
- All the roles need at all times be filled.
- \( \Rightarrow \), there are times when a definite limitation
  is to be imposed.
- Band Player(s) plays in the orthodox manner,
  other manner appropriate or possible.
- \( \Rightarrow \) Player: crouches underneath to control
  pedals, or manipulates dampers by hand.

Players on other parts of piano:
1. mute strings with fingers and hand. Strike or damp
   (fingers and hand only).
2. pluck or tap with fingers (flesh and nails), knuckles,
   or with plectrum (any material).
3. scratch or rub with fingers (flesh, nails), or cloth,
   sandpaper, sticks, glass, metal, rubber.
4. drop objects on strings, or other parts of piano,
   draw chains or bells across strings.
5. act on strings with external objects
   (hammers, drum, sticks, whips).
6. strike soundboard, pins, lid, or drag various kinds
   of objects across them.
7. introduce preparations into the strings, lay material
   (silently) on them, move such objects to different
   places, or remove them.
8. bring objects producing their own noise in contact
   with parts of the piano (do not allow them to sound
   independently).
9. act in any way on underside of piano.
   To all participants: Show restraint and extremity in
   both active and inactive aspects of your participation.
   Be constant—exaggerate limitations.
   Make diverse changes.
   Continue surprises at their limit.
   Be moderate as well.
   Regard others, ignore or relate to them.
   Enhance and destroy or transform their actions.
   Philip Corner (circa 1962)

INTERCOURSE—The File Cabinet
Project
Listen to cabinet drawers opening and closing.
Create a symphony of cabinets.
You may use the Internet.
Istvan Kantor, 2000

EVENT FOR THE TWILIGHT
Steep a piano in the water of a pool.
Play some piece of F. Liszt on the piano.
Mieko Shiomi, 1963

TWENTY-FIVE ORANGE EVENTS
NO. 1 (for Kerstin Aurell)
Try to find out which musical instrument
you would first connect with an orange.
Play it, as long as you like. Or pretend

to play it for the corresponding time.
Bengt af Klintberg, 1963-1965

EDISON EFFECT
Edit a phonograph to play
on clay pots. Listen to its music
like some faintly remembered
melody running through
someone’s head.
Paul Demarinis, 1989

THE CLOUD CLUB
Fill a Mason & Hamlin
Symmetrigonal piano with
concrete. Make sure the piano
is made of mother-of-pearl,
Honduras mahogany,
lacewood, walnut, burl,
Chilean laurel marquetry
and sterling silver.
Matthew Barney, 2002

“Rope Record” was created
by Robert Watts in 1969.
A coiled rope record is played
with various replacements
for a needle: feather, wire,
spring, etc.

TAPE PIECE 1
Project
Touch an old, gouged
wooden table.
Hear its faint whisperings.
Yoko Ono, 1963
Janet Cardiff, 1993
DANGER MUSIC NO. 14
From a magnetic tape with anything on it, remove a predetermined length of tape. Splice the ends of this length together to form a loop, then insert one side of the loop into a tape recorder, and hook the other side over an insulated nail, hook, pencil or other similar object, to hold the tape and to provide the minimum of slack needed for playing of the loop. Play the loop as long as useful.

Dick Higgins, 1962

TAPE FALL
A reel-to-reel tape player continuously plays a recording of trickling water. The player is perched on top of a ladder with the tape cascading onto the ground to form a growing mound of magnetic tape.

Christian Marclay, 1989

SOUTH NO. 2 (to Nam June Paik)
Prone the "SOUTH" for a duration of more than 15 minutes. Pause for breath is permitted but transition from pronunciation of one letter to another should be smooth and slow.

Takehisa Kosugi, 1965

A-Chains
Network intelligent computers so that they can gravitate toward a common language. Whisper to one of them—on any subject. Listen to their conversational transition to that subject. Listen to the smooth gravitation toward one phrase. Listen to the network simultaneously chaos in slow unison.

David Rokeby, 2001

CELLO
Make a cello that tunes itself. Better yet, allow the cello to play autonomously when the viewer approaches it.

Beatriz da Costa, 2002

RECYCLED RECORDS
Break and re-assemble vinyl records.

Play them on turntables.

Christian Marclay, 1980-1986

STAR PIECE
The biggest star—Look at it while you like. The second biggest star—Obscure it with smoke of a cigarette.

Becky Beasley, 2001

OPERA INSTRUCTION
1. Select some objects which address themselves to your acoustic imagination.
2. Play with them according to a predetermined system.

Eric Andersen, 1961

DRIP MUSIC
For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.

George Brecht, 1959

MOVING PIECE
Take a tape of the sound of the stars moving. Do not listen to the tape. Cut it and give it out to the people on the street. Or you may sell it for a moderate price.

Yoko Ono, 1963

SOUND SIGNATURES
Record several friends signing their names. Allow them to choose from marker, chalk, pencil, etc., and paper, slate or cardboard surfaces. Consider orchestrating signals for specific instruments.

Robert Racine, 1992

LES RÉSEAUX 4: FROM BABEL
When you see the first star appear at dusk—place a looping microwave oven sound underneath it.

When you see the second star—place the looping sound of a pager underneath it.

When you see the third star—place the looping sound of a fax machine underneath it.

When you see the fourth star—place the looping sound of a door bell underneath it.

When you see the fifth star—place the sound of a looping telephone button underneath it. Repeat with each new star until a reverse map of the sky is made. Do this piece in an abandoned lot, or demolished building site, or somewhere that looks like the moon. When the constellations is complete, walk around the site to listen to its composition.

Jocelyn Robert, 1994

CHROMICAL ORCHESTRA
playing, motor-operated reeds, whistles, horns, violins, and gongs play predetermined, dynamically variable and inuous tones for a determined length of time.

Jan Knižák created the series "destroyed Music" during which drawn, scratched, broken records and reassembled them.

AN IRONY FOR DOUBLE BASS was composed in 1962 by Ben Patterson Wuppertal.
**Dirty Water** by Ben Vautier
were bottles of dirty water sold as perfume in 1962.

**E PIECE II**
- the sound of the room breathing
  - dawn
  - the morning
  - the afternoon
  - the evening
  - the smell of the room
  - at particular hour as well.

**LES SALLE DE NŒURS II**
Videotape the sound of a dry river.
Edit the video according to the missing wave.


**DEMETER FRAGRANCE LIBRARY**
Bottle and sell one thousand every day scents
- such as Dirt, Tomato, Funeral Home, Waffle, Steam Room, Crust of Bread, Snow, etc.

Christopher Brosius and Christopher Gable, 1993

**TRICK**
- A one pound piece of ice among members of the
  - ence while playing a recording of fire sounds or
  - having a real fire on stage. The piece ends when
  - locks of ice has melted.

**A MEETING OF FIRE AND ICE**
Project a film on a cube of ice.
When the ice melts the film is over.

Suzy Sureck, 1997

**MONOCROME FOR YVES KLEIN, FLUXVERSION I**
- Performer paints a movie screen with nonreflective black paint
- while a favorite movie is being shewn.

Ben Vautier, 1963

**ICICLE AND SNOW PIECES**
Sew, ice cubes in the North Pole.
Etch, the forest with spit.
Stain, the snow with burnt spruce branches.
Cage, a tree in a spiral of ice.
Melt, snowballs in the city.

Andy Goldsworthy, 1989-1995

**WATER MUSIC**
1. Give the water still form.
2. Let the water lose its still form.

Mioko Shiomi, 1964

**TEA EVENT, FLUXVERSION I**
Distill tea in a still.

George Brecht, 1961

**ORASIS**
Plant a garden in your mouth.
Water it.

Ene-Liis Semper, 1999

**BALTICA**
Measure your tears in minutes or hours.
Calculate your tears in milliliter or liters.
Better yet, make a calculator that will do it.
Put the calculator on the Internet to count tears everywhere.

Igor Stromajer, 2001

**HEAT TRANSFER EVENT**
Glasses: one filled with ice water, one with boiling tea, one more empty glasses.
Liquids are transferred from glass to glass until the tea is cooled to drinking temperature.

Ken Friedman, 1970

**Verbs**
Performers enact different verbs from a book of verbs.

Ben Vautier, 1963

**SEITE VENITIENNE**
Follow someone you just met.
Follow them to another city.
Follow them to another country.

Sophie Calle, 1980
SLUMBER
Record your brainwaves while you sleep.
Janine Antoni, 1994

TELEMATIC DREAMING
Send your telepresence in a faraway bed where someone is presumably sleeping.
Paul Sermon, 1992

SLEEP PIECE
Attempt to go to sleep on stage while others are performing.
If after 10 minutes you are still unable to sleep, stand up and yell "WHY WON'T YOU LET ME SLEEP!"
Jennifer Hong, 2003

SEE YOU IN YOUR DREAMS
Appear in another's dreams.
Larry Miller, 1977

MIRROR PIECE
Stand on a sandy beach with your back to the sea. Hold a mirror in front of your face and look into it. Step back into the sand and enter the water.
Miiko Shiomi, 1963

MIRROR MIRROR
Tell a computer intimate events of your life.
Listen to the computer's response.
You may use any software including speech recognition software.
Lisa Moren, 1999

TRANSFORMING MIRRORS
Use the computer to mirror the audience.
David Rokeby, 1998

SEVEN FOREST EVENTS No. 6
Walk out of your house. Walk to the forest. Walk into the forest.
Bengt af Klintberg, 1966

FOREST WALK
Listen to a cemetery in Banff.
Janet Cardiff, 1991

VARIABLES
Walk through the forest.
Walk on planks.
Walk through a library.
Walk through the Canadian Rocky Mountains.
Walk through the Villa Medici.
Walk through a Cathedral.
Listen to what is no longer there.
Janet Cardiff, 1991-2001

RAINING
Black highway painted black
Rain washes away
Paper men made in bare orchard branch
Rain washes away
Sheets of writing spread over a field
Rain washes away
Naked bodies painted grey
Rain washes away
Bare trees painted red
Rain washes away
Allan Kaprow.
For Olga and Billy Klüver
January 1965

THEATRE MUSIC
Keep walking intently.
Takehisa Kosugi

EVENT SCORE
Arrange or discover an event.
Score and then realize it.
George Brecht, 1966

KEEP WALKING INTENTLY
Score contemporary art as if they were Fluxus event scores.
Lisa Moren, 2004
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