

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-

Keep Walking Intently

SCORING CONTEMPORARY ART ACTIONS

Lisa Moren

INTRODUCTION

**SIGNATURES,
MUSIC, COMPUTERS,
PARANOIA,
SMELLS, DANGER
& THE SKY**

Ina Blom

the diversity of Fluxus futures, the assembly reads like a list of some of the favorite things of late modern dreamers: signatures, music, comers, paranoia, smells, danger, sky, tape recorders, gramophones, ter, bodies, debris. It seems as if being interpellated by Fluxus means being interpellated by some of the most obvious yet also most elusive repects of modernity. For this is not simply a list of romantic-sounding ings.” The items on this list indicate a preoccupation with wholly w forms of relationships or modes of action—the types of relationps 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 diascapas. It meant being called not to a poetics of good form but to yperawareness of small shifts with unpredictable implications: a rld 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.

When I was a student the Fluxus and practicalist-poetry stuff was the cutting edge and it was a major influence on all of us. I studied film with Paul Sharits and sound with Yasunao Tone and Takehisa Kosugi, who are still 2 of my favorite artists.

Paul Demarinis
San Francisco, California

UNTITLED (Strange Bird)
Print birds and clouds on billboards in twenty locations in Los Angeles.

Felix Gonzalez-Torres, 1993

DANGER MUSIC NO. 29

Get a job for its own sake.

Dick Higgins, 1963

HAPPINESS

Fill out a job application at McDonalds. Work in the McDonalds kitchen. If you see someone you know, wink.

Laurie Anderson, 2001

ORANGE EVENT NO. 7

Eat an orange and at the same, listen attentively to sounds of chewing, of sucking, of swallowing and external sounds that may occur.

Bengt af Klintberg, 1963-1965

TALKING POPCORN

Listen to popcorn and try to understand it. Do not assume the popcorn speaks English or any other language. Bronze its first words.

Nina Katchadourian, 2001.

LEMON

1. Buy a large basket of lemons.
2. Place the lemons.
3. Throw the lemons.

Ken Friedman, 1966

CALIFORNIA LEMON

SINGS A SONG
Allow lemons to whisper a song. Use their acid as a battery.

Motomiya Kaoru, 2000

WHIP CREAM PIECE (Lick Piece)

Cover shapely female with whipped cream. Lick. Topping of chopped nuts and cherries is optional.

Ben Patterson, 1964

LICK AND LATHER

Lick a chocolate bust of yourself. Lather a soap bust of yourself.

Janine Antoni, 1993-1994

by the unapologetically playful whimsy of a Robert Filliou show. My head was pretty much buzzing with ideas throughout that whole show, and there was something about his approach that also made me want to MAKE work. That show kind of put Fluxus on the radar for me.

Nina Katchadourian
New York, New York

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

FIVE EVENTS

eating with
between two breaths
sleep
wet hand
several words

George Brecht, 1961

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

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

FREE RANGE APPLIANCES

IN A LIGHT DILL SAUCE
Shine an ordinary
flashlight on kitchen
appliances, egg beaters,
tea pots, etc. Shine
until appliances move
toward the light.

Rania Ho, 2000

CULTURE

Ask participants to tell the last time they were out of breath. Ask them to speak into a substitutive 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

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."

I think, most singularly, event scores were prescient in the idea, now very commonplace in new media works, of generative and dynamic artworks whose experience is not fixed. I think of Fluxus' recipes for art, their event scores, and how these works really encouraged the idea of chance and the idea of art as the creation of charged circumstance where different levels of interactions and interventions can take place.

Ingrid Bachmann
Montreal, Canada

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

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

TOUR GUIDE

Give tours of artist-related sites in lower Manhattan.

Christine Hill, 2000

OMNIPRESENCE

Offer your flesh as a sculptural medium.

Orlan, 1993

GFP BUNNY

Contest the alleged supremacy of DNA.

Eduardo Kac, 2000

FOR HEAD (for Nam June Paik)

Your head, hands, and necktie into a bowl of ink and tomato juice. Drag them along length of paper.

Monte Young, 1962

DANGER MUSIC NO. 2

(Shave your head as a concert)

Hat. Rags. Paper. Heave. Shave.

Dick Higgins, 1961

SCIENCE PIECE NO. 4

After the audience is seated, performers proceed to clean the theater very thoroughly: wash floor, vacuum carpets and curtains, white wash stage, change lights, etc.

Ben Vautier, 1964

Fluxus would never come up with a better idea than to go back into a larger context of creative inquiry. I think it seemed to many of us that these (Fluxus) artists were taking away a certain burden by using fresh, very human-scale gestures, which in retrospect were monumental, but had the grace not to seem so at the time.

Lee Boot
Baltimore, Maryland

THREE BROOM EVENTS

broom
sweeping
broom sweeping

George Brecht, 1961

SOLO FOR VIOLIN, VIOLA, CELLO OR CONTRABASS

polishing

George Brecht, 1962

STREET CLEANING EVENT

Performers are dressed in white coats like laboratory technicians. They go to a selected location in the city. An area of a sidewalk is designated for the event. This area of sidewalk is cleaned very thoroughly with various devices not usually used in street cleaning, such as: dental tools, toothbrushes, steel wool, cotton balls with alcohol, cotton swabs, surgeon's sponges, tooth picks, linen napkins, etc.

Hi Red Center, 1964

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 Klintbert, 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.

Fluxus influenced me before I knew what Fluxus was. The most important being the notion that anything, even the very tiny kernel of an unformed idea, can be considered art. Thus Chinese menus, paperclips, bottlecaps, string, and other oft-neglected detritus of daily life are now collectibles worthy of display in traditional art venues.

Harley Spiller
New York, New York

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

THE VISITORS GUIDE

Pay a public scribe to write you a love letter

Sophie Calle, 1996

HTML BALLET

Create body gestures for HTML code. Perform it as a ballet. Better to perform it live over the Internet.

Igor Stromajer, 2002

GIVER OF NAMES

Study an ordinary object thoroughly. Put it on a pedestal and give it a name. Make a machine that will do this for you.

David Rokeby, 1997

INSTANT ASCII CAMERA

At a grand terminal of 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 NO. 9

Play a straight line and follow it.

Monte Young, 1960

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

NO. 1 (for many pianists)

Players choose from the following roles:

Role 1: may be changed in the course of the piece, generally two roles will not be assumed simultaneously by one player.

Role 2: all the roles need at all times be filled.

Role 3: at certain times, there are times when a definite limitation should be imposed.

Role 4: Board Player(s): plays in the orthodox manner, in another manner appropriate or possible.

Role 5: Pedal Player: crouches underneath to control the 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.

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

The ephemeral nature of many Fluxus works helped me to realize the process was just as important as the physical outcome of a work of art. Also, I was always very struck by the way this process was documented and presented, borrowing from the language of a scientist or archivist.

Lynn Cazabon
Baltimore, Maryland

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

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)

THE CLOUD CLUB

Fill a Mason & Hamlin Symmetri grand piano with concrete. Make sure the piano is made of mother-of-pearl, Honduras mahogany, lacewood, walnut, burl, Chilean laurel, marquetal 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 I

Stone Piece
Take the sound of the stone aging.

Yoko Ono, 1963

TO TOUCH

Touch an old, gouged wooden table. Hear its faint whisperings.

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

lying his cello while lying his back in the streets of Prague, Milan Knížák performed ; “Street Performances” 1964.

ariation for Double Bass” was med in 1962 by Ben Patterson Wuppertal.

MCHANICAL ORCHESTRA

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

ones

lan Knížák created the series estroyed Music” during which drew on, scratched, broke ords and reassembled them.

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

TAPE FALL

A reel-to-reel tape player continually 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

Fluxus is influential to my work especially concerning audience participation in the poetical experience. Their attitude liberated art from the elitism of the artist's superior subjectivity. My favorite strategy is when they emulate the music score set up as a very open event proposal. Art is not the residue of the creative experience anymore, but its own circumstantial embodiment.

Cyriaco Lopes Periera
Miami, Florida

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

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

SOUTH NO. 2 (to Nam June Paik)

Pronounce “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

Fluxus reminds me of two things:

- 1) A friend was complaining, “I hate having to clean all the dust that collects on my window blinds!” and I said, “If they weren't there to collect that dust, it would just be somewhere else..”
- 2) “Studying an apple all you want, you'll never know what an orange is.”

Doug Holden
Baltimore, Maryland

STAR PIECE

The biggest star—Look at it while you like.
The second biggest star—Obscure it with smoke of a cigarette.
The third biggest star—Shoot it with a gun.
The fourth biggest star—Hold a cat in your arms.
The fifth biggest star—Look at it through a telescope.
The sixth biggest star—When you find it, look at your watch.
The seventh biggest star—Reflect it in the water of a glass and drink it.
The eighth biggest star—Obscure it with flame of a candle.
The ninth biggest star—Draw a deep breath.
The tenth biggest star—Lie down and look at it through a loop in your fingers.
The eleventh biggest star—Read a letter sent to you recently.

Mieko Shiomi, 1963

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

n-Cha(n)t

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 chaotic in slow unison.

David Rokeby, 2001

SOUND SIGNATURES

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

Robert Racine, 1992

LES RÉSEAUX 6: 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 constellation is complete, walk around the site to listen to its composition.

Jocelyn Robert, 1994

**“Dirty Water” by Ben Vautier
were bottles of dirty water sold
as perfume in 1962.**

THE PIECE II

One Piece
the sound of the room breathing
at dawn
the morning
the afternoon
the evening
before dawn
the smell of the room
at particular hour as well.

by Ono, 1963

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

Place a one pound piece of ice among members of the
audience while playing a recording of fire sounds or
perhaps having a real fire on stage. The piece ends when
the block of ice has melted.

Hefflin

MONOCHROME FOR YVES KLEIN, FLUXVERSION I

Performer paints a movie screen with nonreflective black paint
while a favorite movie is being shown.

Ben Vautier, 1963

PROHIBITIONS: ICE

Several days after the break-up of ice, one can find large
ice sheets floating in the northern creeks of the lakes.
Lifted up in the air, these half-melted sheets will often
reveal an extraordinary beauty. There are holes in most
of them, which makes it possible to hang them on dry
ice branches.

Prepare one morning and decorate the forest with ice
before the opening start soon after. There should
be a number for each piece of ice. The opening guests
will be served sherry.

by Klintberg, 1965

LES SALLE DE NOEUDS II

Videotape the sound
of a dry river.
Edit the video according
to the missing wave.

*Émile Morin and
Jocelyn Robert 1999.*

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

ICICLE AND SNOW PIECES

Sew, ice cubes in the North Pole.
Etch, the forest with spit.
Stain, the snow with burnt spruce branches.
Carve, 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.

Mieko Shiomi, 1964

TEA EVENT, FLUXVERSION 1

Distill tea in a still.

George Brecht, 1961

THREE AQUEOUS EVENTS

Ice
Water
Steam

George Brecht, 1961

HEAT TRANSFER EVENT

Glasses: one filled with ice water, one with boiling tea, one or 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

DRILLING A WELL FOR WATER

Drill a well for water.
Bottle the water.
Or, freeze the water
in the cooling unit of a museum.
Make the museum air
your signature.

Hugh Pocock, 2001

OASIS

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

Media art practice and media
culture of the 1990's have been
widely influenced by achievements
made in previous decades such
as conceptual art and Fluxus. I try
to fill the gap with the influences
of lucid, playful and subversive
worldscapes created by Fluxus.

Darko Fritz
Zagreb, Croatia and
Amsterdam, Netherlands

SUITE VÉNITIENNE

Follow someone you just met.
Follow them to another city.
Follow them to another country.

Sophie Calle, 1980

greatly influenced by Fluxus activities especially a delight in spontaneity and humor. George Maciunas' claim that art "must be simple, amusing, unpretentious, concerned with insignificances" is particularly appropriate when standing in front of my work. Follow the Mouse where I replace a traditional input device with its namesake, a live mouse.

Tiffany Holmes
Chicago, Illinois

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

CHOICE

Performers use mirrors to show the audience to itself.

Robert Bozzi, 1966

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 sea and enter the water.

Mieko 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

My work was influenced by FLUXUS in terms of the concept. The concept, maybe also the concept of reshaping and restructuring the level of art and society, image and intervention was the most important.

Marina Gržinic
Ljubljana, Slovenia

TRACKS

Tracks left by:
a stone

clothes (left lying about, hanging up, on someone)

wood (in a tree, on the ground, on a hand, etc.)

rain

wind

an automobile (on us, on a road, etc.)

man (his foot, bare, shod, the tracks left by his activities, etc.)

thoughts (of man, thoughts themselves)

words (on paper, in mouths, etc.)

etc. etc.

We may observe tracks, examine them, if possible photograph them, draw them, paint them, etc., or simply be aware of them.

Milan Knizak, 1971-1978

THEATRE MUSIC

Keep walking intently.

Takehisa Kosugi

EVENT SCORE

Arrange or discover an event.

Score and then realize it.

George Brecht, 1966

VARIOUS WALKS

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 gray

Rain washes away

Bare trees painted red

Rain washes away.

Allan Kaprow,

For Olga and Billy Klüver

January 1965

KEEP WALKING INTENTLY

Score contemporary art as if there were Fluxus event scores.

Lisa Moren, 2004

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