

Instructions / Intermedia / Relationship

IN THE POST-FLUXUS ERA

	INTRODUCTION	2
	INSTRUCTIONS & INTERMEDIA	3-4
INSTRUCTION NO.1	YVONNE RAINER LARRY MILLER RAFAËL ROZENDAAL	5-8
INSTRUCTION NO.2	GEORGES BRECHT MARTIN CREED OLAFUR ELIASSON	9-11
INSTRUCTION NO.3	ROBERT BOZZI DAN GRAHAM ALEXANDRA BACHZETSIS	12-15
	INTERMEDIATED WORKSHOP	16-17
	CONCLUSION	18
	FOOTNOTES	19

CHARLINE TUMA
MENTORS: KASPER ANDERSEN,
LOUIS LÜTHI

GRAPHIC DESIGN DEPARTMENT
GERRIT RIETVELD ACADEMIE
2013

Introduction

An instruction can be:

- a command or an explanation, describing an action, a behavior, a method or a task.

An instruction manual is:

- a notice that delivers the rules of the game to the players, it is a guide that tells you how to build furniture, how to play a song etc.

For architects, instructions take the shape of a plan and are a tool to document the building process. For Fluxus artists, instructions are used as a tool to preserve and reproduce Fluxus performances.

In 2002, Ken Friedman, a member of Fluxus, published an e-book called "*The Fluxus Performance Workbook*". It is a PDF file that is free to download and accessible to everyone surfing the Internet. Consisting of 118 pages, this e-book is a collection of instructions; *Gestures, Opus, Choices, Fluxconcerts, Symphonies, Incidental Music, Word Events, Spatial Poems, Finger Exercices*, and even *Fruit Sonotas*, inviting the reader to dive into this mix of disciplines using an unconventional language to describe the actions of the performers.

Through three chosen Fluxus instructions collected in the "*Fluxus performance Workbook*"; as "*Finger Exercice*" by Larry Miller, "*Three Lamp Events*" by Georges Brecht and "*Choice 18*" by Robert Bozzi, three relevant aspects of Fluxus philosophy are pointed out:

- **No more separation between Art and Life:**
simple actions or objects reconceptualized as a form of art (*event-scores*)
- **Intermedia** (*interdisciplinary activities*):
How are art works made, seen, and transmitted?
How will the role of author, object and spectator in the production and the reception of the work be intertwined?
- **Seeing Yourself Seeing:**
How can subjects turn themselves into objects?
What is the role of the audience? Is he a reader? a player? a spectator?
an actor? an interactor?

This essay proposes a view on how these aspects are manipulated in a post-fluxus era. It also tries to investigate how a performance that contains all these aspects looks like nowadays.

Instructions & Intermedia

Fluxus finds its origin in the music of John Cage and the *Anti-Art* of Marcel Duchamp. Artists that articulated their disagreement with the pre-supposed notion of a separation between art and life.

In the first Fluxus Manifesto written in 1963, Georges Maciunas, the founding member and the central figure of Fluxus said: “*Purge the world of bourgeois sickness, ‘intellectual’, professional and commercialized culture. Promote a revolutionary flood and tide in art. Promote non art reality to be grasped by all the people, not only critics and professionals. Fuse the cadres of cultural, social and political revolutionaries into united front and action*”¹. So to say, Fluxus was known to reject the art market, decommodifying art and reconceptualizing the art object and the nature of performance itself.

Fluxus artists moved beyond the traditional format of books and tried to develop an alternative market for Fluxus works outside the normal cultural frames. The binding mechanism was considered as a process; publications were bound with detachable metal bolts to keep an ‘open’ and interactive form. Found objects and printed matter are assembled into ‘Fluxkits’, originally intended to form an ever-expanding library of modern performance art. Magazines and newspapers were distributed during Fluxus festival. Written Cards contained small instructions that were sent through the mail.

Fluxus publications never turn into a ‘dead thing’; it would always change and never stay the same static object. The most important aspect of the Fluxus production was to make good advertising to expand the network. As Naim June Paik wrote: “*We are in open circuits, a circuit of media, dialogue, networking, inviting you to participate.*”²

Fluxus members explored different media, ranging from Performance Art to Poetry, from Experimental Music to Film. Active in visual arts and music as well as literature, urban Planning, architecture, and design. Fluxus is often described as ‘Intermedia’, a term coined by Fluxus artist Dick Higgins himself.

From 1965, Dick Higgins uses the Intermedia concept to establish the existence of intermedia art works pushing the barriers between medium, genre and media practices. It breaks down the roles, traditionally attributed to author, object, and spectator in the production and the reception of works of art.

An artist is no longer ‘just’ a painter or sculptor, slave to his chosen craft. He carries with him an array of previous experiences, visions, references, etc. In the book: “*For the Birds – John Cage in Conversation with Daniel Charles*”, published by Marion Boyars, John Cage is described as: “*a composer, a poet, a music director, a graphic artist, a teacher and critic*”.

In Fluxus, the disciplines and media are intertwined to become an experimental network of actions requiring a new way of looking at things. Texts, become 'Event-scores'. A short text, consisting of one or two lines, giving an instruction. For example:

- *Perform with fingers.* (Larry Miller)
- *Switch On and Off the light.* (Georges Brecht)
- *Use mirrors to show the audience to itself.* (Robert Bozzi)

Event-scores build on ideas and objects from everyday life, recontextualized as performance. Some are scores in the traditional musical sense, others describe setups for situations or installations and some are the work itself. The instructions are brief and written in a clear language. This is done so that they can be reenacted and reinterpreted by everyone, not just the original creator.

Poetry readings and other cultural events are organized in cafes and bars. Paintings and sculptures are taken into the streets. These events are an important aspect of Fluxus. Through these social gatherings, the artists attempt to be more visible and motivate the audience's participation. As an example, Alison Knowles invites an audience member to describe a pair of shoes: "*He is encouraged to tell when he got them, the size, the color, why he likes them*".³ The reasoning behind this idea is that the audience may, through action, become more aware of the original intentions. Contributing to the randomness of events was the integration of audience members into the performances. The viewer may complete the artwork.

The resulting event is meant to be short, quick and done in a provisional matter. Its power depends on this ephemeral quality. If these instructions were to be documented with images, the highly personal interpretation and thus input of the reader disappears. Fluxus scores are both self-sufficient and incomplete, explicitly open for the participants' input during the event. Consequently, the intentions of Fluxus artists are suspended, floating, indeterminate until they are actually performed. The spectator can be both author and actor.

The unity and integrity of the work of art is put into question. On one hand, it is based on a short text, yet this text has no value as a work-of-art per se until it is activated. The art that results is unpretentious. Texts are short, actions brief. Fluxkits, Street Events, Newspapers or Event-scores. Whatever the form, Fluxus was about sharing collective 'spaces' that were mobile and fluid. Spaces, that were open to the public's input to influence the outcome.

Instruction No.1

LARRY MILLER

Doing, Watching, Clicking, Touching!

Let's take a close look at our hands. Larry Miller's 1983's instruction "*Finger Exercise*" proposes to "*Perform with finger(s)*". One photograph and one audio recording (*available online*) documents Miller's action. As La Monte Young wonders: "*Isn't it wonderful if someone listens to something he is ordinarily supposed to look at*"⁴.

Miller interprets the score as a form of musical experimentation. My written description will be a personal interpretation of the audio recording. Obviously the sound recording brings me much more information about the action and the environment than the source instruction "*Perform with Finger(s)*", which is short and clear. Miller explores the dialogue between fingers but also uses the entire surface of the hand. I hear clapping, cracked fingers. I hear friction and interaction with the environment. He creates rhythm by scratching unidentifiable objects. Fingers and hands become percussion instruments. At the end of the tape, I hear a 'nasty' sound. Inaudible smother. One can only guess what goes on. How about this, he stuffs his fingers in his mouth and reaches his throat.

In 1966, American dancer and choreographer Yvonne Rainer started a visual research on the hand. Rainer's hand twists, stretches and seeks to explore the dialogue between fingers during a 6'17 video. The research was shot by the dancer William Davis during a time when Rainer was confined to a hospital bed, recovering from major surgery, unable to dance. If the index finger attempts to catch the pinky, that one ends up being 'rejected' from the rest of the hand. Then there's the middle finger, trying to wrap itself around the ring finger. During this attempt, the index finger goes into an uncontrollable stretch and the pinky simply turns the other way. The different finger movements affect the whole and the work becomes an elegant representation of the artist's conception of how body parts or dancers affect one another.

Rainer performs with her fingers just as Larry Miller did. However, by using video to document it, the viewer become a passive spectator of the action. Because the video is not made as to give instructions, the action is not 'doing' as Larry Miller suggests, but 'watching'. The finger exploration becomes a purely visual representation without any sound. While Yvonne Rainer primarily makes esthetic choices and produces an esthetically pleasing work, esthetics have all but disappeared from "*Finger Exercise*". Miller's action: rough, visceral and above all physical is made primarily for a live audience.

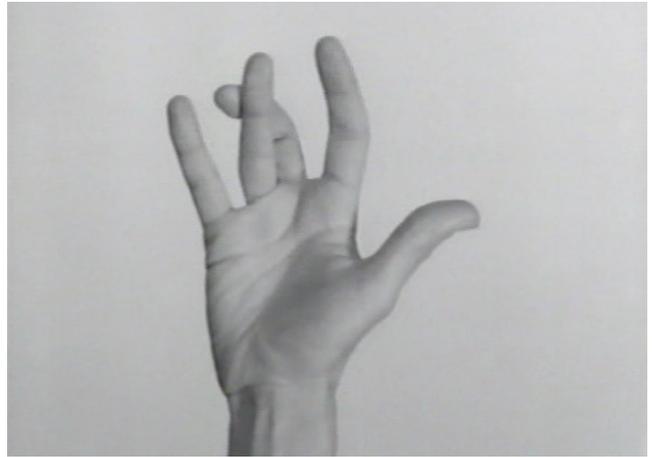
LARRY MILLER
FINGERS EXERCICE
1983

Fluxus 40 ans de mouvement
<http://www.4t.fluxus.net/events/tourette01.htm>

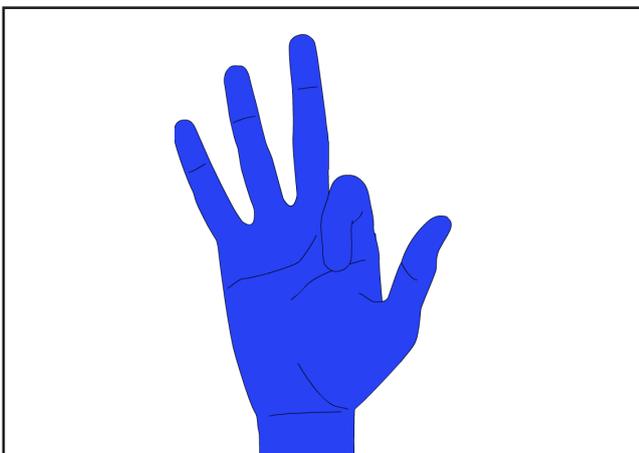


YVONNE RAINER
HAND MOVIE
1966

8 mm / Cameraman: William Davis.
<http://www.youtube.com/watch?v=ED4ZjRiiavg>



RAFAËL ROZENDAAL
PLEASETOUCHME.COM
2005



What if the context of a work of art is completely connected to its existence?

"Pleasetouchme.com" is a website of Dutch visual artist Rafaël Rozendaal.

The Internet is a virtual space, supported by intermedia. Sound, image, video and text. Different media are grouped together and given the distinct context of the internet, increased possibilities for intermediated artistic expression are created. Sound poetry, self-generative poetry, textual programming, software creations of fictional characters, etc.

"Pleasetouchme.com" is a digital interpretation of what *"Finger Excercise"* can be.

In the center of the screen, a blue digitalized hand, waiting to be moved. The viewer operates it with the cursor. Choose your finger. Click. Choose another one. Click. Make the peace symbol. Click. Go for the sign of the horns. Click. The audience's primary choices (*raising the fingers up or down*) are bound to form symbolic gestures and although minimal in options, it makes that the work depends completely on the audience's interaction. We can see the title of the website as the instruction. Please touch me. You click, you watch, you change the fingers' position.

Imagine, this *"Finger exercise"* is no longer a live performance, a video or a website. It becomes an everyday gesture to interact with the screen of your Iphone/ Ipad. April 2010, Apple releases the first iPad. Out went the absolute necessity to control movement on a computer screen by keyboard, mouse or trackpad. Our hands move directly to the screen using various formal codes; *touch, tap, double tap, zoom, pinch, swipe*.

Three years later, I produced the work *"Finger-code gesture"*, which plays with this idea. I decided to use the screen as a mirror to reflect from 'the inside' what we are normally do on the outside surface. This visual guide of finger gestures was shown to the viewer on an Ipad, in so doing, the proportion of the hands remain the same. Your fingers become actor and slave of one specific language.

A follow-up to this finger code gesture, Apple created Touch ID for iPhone 5s, a new fingerprint identity sensor. The Touch ID sensor quickly reads your fingerprint and automatically unlocks your phone. On 'Apple.com' website you can find instructions to scan your fingers step by step:

Clean and dry your finger

Place your Finger

Touching the Home button

Touch your finger to the Home button

Hold it

Feel a quick vibration

Continue to touch

Lift your finger slowly

Adjust few time.

This security system strengthens the link between hands and screens to become completely dependent on each other. Your fingerprint is now a digitized representation, recognizable for your iPhone. So, if you don't remember your password, use your finger!

Larry Miller's proposition, «*Perform with Finger(s)*», is now translated to a digital context, looking for the audience's interaction with screens and buttons. The experiment is not a live experimental and musical performance anymore. It has become an every day gesture. Hands, placed in the maelstrom of different medias and context, create new surfaces of interaction.

IPAD APPLICATION
FINGER CODE GESTURE
2012



TAP



SWIPE



PINCH / START



PINCH / END

Instruction No.2

GEORGES BRECHT

How lights transform our perception of space?

The full description of George Brecht's work "*Three Lamp Event*" reads as follows: "On. Off. Lamp. Off. On." In fine Fluxus form, this description is very nondescript. What lamp are we supposed to use? How about the frequency of switching it on and off? What about the space?

I never tried to recreate this work. Last year, however, I made a video about light pollution. In my video, the nightlight is continuously turned on and off. Although originally conceived as a sort of promo film, as a result of undertaking this action, my thoughts turned towards light and space, seen from the vantage point of technology. *Light goes on. Light goes off. On. Off.* The captured video shows not a clear distinction between the two but captures, because of camera settings, the creamy in between part. A gradual transition from light to dark. The video recording allowed the viewer to observe this unexpected light effect.

By choosing ordinary lamps for this event, I suppose Brecht's instruction's main focus is on the action of switching the light on and off and not expecting a surprising light effect on the space itself. Thus, the light effect is under the viewer's control. This minimal description thus allows for maximum freedom of both performer and audience.

I found only one image representing this action. As we can see on the picture (above) the performance take place in a basement, far from galleries or big institutions. The British artist Martin Creed use the same instruction as Brecht but not focusing on the action but on how the light with transform our perception of space.

It is the year 2000 and Martin Creed exhibits the work "*No. 227*" at MOMA. The museum acquired the work in 2005 and since provides this gallery text description:

*"The content of this work is almost nothing: a gallery with bare walls in which the lights turn on and off in intervals of five seconds. This piece is based on a cycle of repetitive contradictions: each five-second phase is denied by the next. Creed controls the fundamental conditions of visibility within the gallery and redirects our attention to the walls that normally act as support and background for art objects. He treats the gallery as a medium to be molded, manipulating the existing lighting to create a new effect. Akin to John Cage's influential 1952 sound piece "4'33" — a four-minute, thirty-three-second composition of silence — Creed's witty, sensorial work subverts the normal spatial and temporal parameters of viewing experience."*⁶

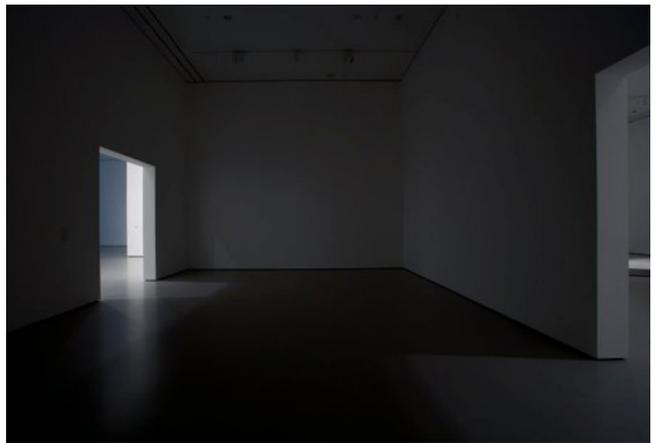
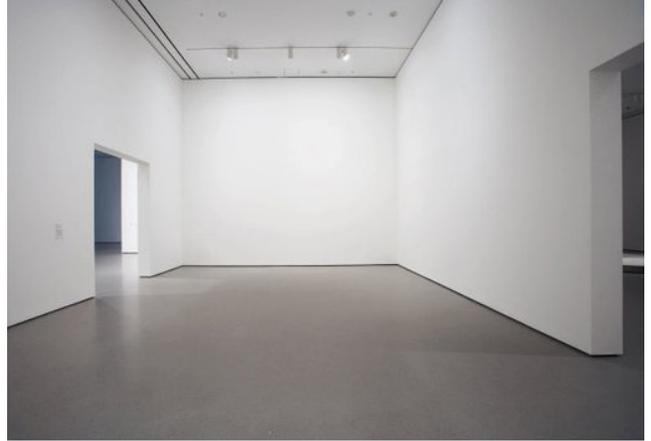
GEORGES BRECHT
THREE LAMP EVENTS
1961

<http://www.4t.fluxus.net/events/tourette01.htm>



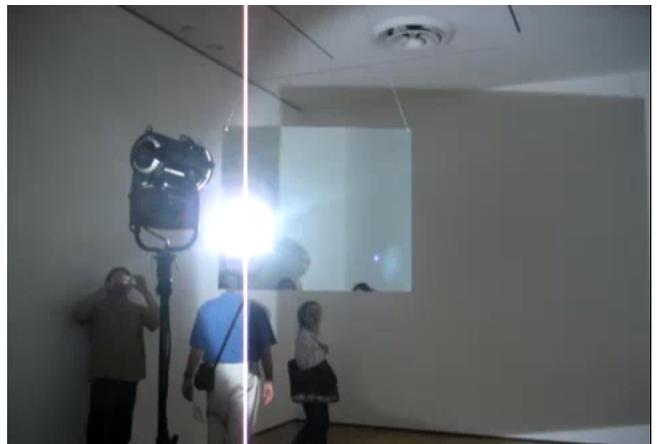
MARTIN CREED
LIGHT GOING ON AND OFF
2000

<http://martincreed.com/site/works/work-no-227>



OLAFUR ELIASSON
WALL ECLIPSE
2004

<http://www.youtube.com/watch?v=IGfkdGJJALA>



Light goes on. Light goes off. Similar enough but really just completely different. Its main difference lies in the fact that Creed replaces the performer by a machine which doesn't see the audience as a variable. Contrary to Brecht's instruction, which left room for the audience to participate, make decisions in, Creed maps out a clear procedure for the installation. The level of audience participation is predetermined.

In an interview, the Danish-Icelandic artist, Olafur Eliasson wonders: *How to make a productive space to enhance the viewer's experience?*⁶

In 2004, Eliasson exhibits at MOMA. His installation "*Wall Eclipse*" reminds us of a decor. A mirror, motor, HMI lamp, tripod, and transformer in this sense become actors of the work. A spotlight shines on a mirror that hangs from the ceiling and rotates on its axis at a speed of one revolution per minute. With every rotation, the mirror's shadow covers the wall behind it. The mirror's reflection illuminates the opposite wall. This constant movement gives the sensation that the whole room is in motion.

In "*Wall eclipse*" there is no switching the lights on and off. The action is gone, yet the space appears less static than in the case of Martin Creed's "*No. 227*".

The light is on, the 'off' may be considered as the negative space that form the shadow from the rotative mirror.

In this immersive light installation, Olafur Eliasson see the interaction not as an action but more as a consequence. This visual effect, basically a dialogue between light and its reflection in the mirror, represents 'on' and 'off' in a same time.

The installation becomes impermanent, immersive close to a theatrical situation.

The audience becomes an essential part of the decor as it can interact with the space. By choosing position, by changing location, their perception of space changes.

Brecht's performance starts when someone decides to turn on the light. If there is no action, nothing happens. The performer or the audience take control of the event. In this case, the notion of 'intermedia' by definition, which 'breaks down the roles traditionally attributed to author, object and spectator in the production and the reception of works of art' is relevant.

With Creed we get the opposite. There is no room to improvise or create a different light effect. The rule is clear. Every five seconds on and off. The machine is more important than the action itself. Audience remains 'the spectator'.

Eliasson invites the audience to come closer and play with their own perception of the space, depending on where they stand. Bringing different points of view, the audience is emerged in an illusion of moving space.

Instruction No.3

ROBERT BOZZI

How do subjects become objects?

In performance art, Fluxus tried to break the boundary between audience and performer. From passive to active. The presence of the audience may complete the work. The public may become the work.

Every performance consists of two components: object and subject. Fluxus' influence is the idea that the two are interchangeable. Subject becomes object. Object becomes subject. Robert Bozzi, in his "Choice 18", carries a hand mirror on stage and shows the audience themselves. He breaks the physical distance between performer and audience. He captures and controls the presence of the audience. Again, only one known photograph documents this performance. For this reason, it is difficult to know if Bozzi plays only with the reflection of the audience or if he asks the audience to describe themselves through the mirror. I don't have the answer. I suppose most Fluxus events leave room to improvise and react in real-time.

In "Performer/Audience/Mirror" (1975), Dan Graham does not physically interact with the audience. He faces a seated audience. Behind him, a mirror reflects them. They can observe themselves as he observes them. The mirror is not movable, it's a part of the stage. The stage itself remains to be the territory of the performer. During the performance, Dan Graham fluidly describes their behavior. This monologue objectifies the audience.

The interaction happens between an image (the mirrored audience) and the artist's verbal description. This reciprocal observation reduces the distance between the spectator and the performer. His performance is divided in 4 stages, 4 time sequences of 5 minutes each.

Stage 1: Graham looks at the audience. He begins a continuous description of the external movements and the attitudes he believes are signified by this behavior. The audience hears the performer and sees a mirrorview reverse to the performer's view.

Stage 2: The performer continues to face and describe the audience.

Stage 3: The performer faces the mirror (his back being turned to the audience). He continuously describes his front body's gestures. He is free to move about, in order to better see aspects of his body's movements.

Stage 4: Graham remains turned, facing the mirror. He observes and continuously describes the audience who he can see mirror-reversed from.⁷

An interactive work provides, at least in part, the ability to respond in real time. Pictures, texts, sounds and lights are regrouped to interact in real time in one special location and turns into an event. Indeed, with interactive works, it carries the experience of a process of making, an update and, more importantly, a surgical act perceived as dialogue or game, involving the effects of immersion. It is alternately and simultaneously about being perceived and perceiving a subject. You are being seen. You see.

From 1969 to 1978, Graham worked primarily with performance, video and film. In his video installation, *“Time Delay Room”* (1974) he uses two mirrors and two video monitors on time delay. This creates an environment in which video technology is used to alter the viewer’s own bodily experience.

First of all, Graham made choices concerning the manipulation of the space:

*“Two rooms of equal size, connected by an opening at one side, under surveillance by two video cameras positioned at the connecting point between the two rooms. The front inside wall of each features two video screens - within the scope of the surveillance cameras. The monitor which the visitor coming out of the other room spies first shows the live behavior of the people in the respective other room. In both rooms, the second screen shows an image of the behavior of the viewers in the respectively other room - but with an eight second delay.”*⁸

Secondly, the viewer completes the work by being physically present in the space. Being simultaneously an actor and a spectator of himself, of his own environment, space/time, *“Time Delay Room”* raises issues concerning the process of our position as a spectator in the face of an artwork. Consequently, performances turn into hybrid installations. The real and virtual form a pair.

Following Graham’s approach of using the notion of real-time and mirroring, aided by a video recording, Alexandra Bachzetsis, with her performance *“A Piece Danced Alone”* (2011) uses it to investigate ideas of originality and imitation. Bachzetsis plays with the representation of herself, using a video recording to describe her background. This video recording is transferred to a TV monitor standing in front of the audience. Simultaneously, on stage and on tv, Bachzetsis plays with the notion of doubling. Through technical devices such as video and projections she makes the audience aware of what they are looking at.

During a conversation with Catherine Wood, for Kaleidoscope magazine (#14 -2012) Alexandra Bachzetsis said: “I am interested in a duality in dance: the mystery of human expression on one side and controlled material organized by routines and rules on the other. This can be compared to the difference between articulated verbal and physical languages that constitute the presence of an individual. It’s the search for these constituent elements of personality that drives me to make work.”

In the Second part, Bachzetsis and the dancer Anne Pajunen take dress in identical apparel and imitate each other's movements. In a succession of solos, passed from one performer to another – much like reflections in a mirror – Bachzetsis's solo performance serves as a score for Anne Pajunen to reproduce her movements.

"A Piece Danced Alone" is in this sense both interpretation of a instruction and an instruction that can be interpreted and reenacted by others.

The two performers are both subject and object. We don't know who is imitating who. Mirrors are not used to show the audience to itself as Bozzi and Graham did.

They are used as a choreographic tool to investigate the original and the imitation.

Aware of their own representation, captured in real-time, the audience transforms from being passive to active. Through being physically in the room and how different medias interact with each other, the audience are not merely 'spectators', watching. It has become an essential component of the work itself. As we can see, performances breaks down the 'fourth wall', looking for active participation of the audience, it fills the gap between viewers and performers.

ROBERT BOZZI
CHOICE 18
1966

<http://cafaer.chez.com/2000-04-08fapproche.html>



DAN GRAHAM
PERFORMER/AUDIENCE/MIRROR
1975

<http://www.medienkunstnetz.de/works/performer-audience-mirror>



ALEXANDRA BACHZETSI
A PIECE DANCED ALONE
2011

<http://kaleidoscope-press.com/issue-contents/alexandra-bachzetsisinterview-by-catherine-wood>



DAN GRAHAM
TIME DELAY ROOM
1974

<http://artistesref.canalblog.com/archives/2007/01/07/13031029.html>



“Intermediated” Workshop

THE ERASERS

Real-Time Audiovisual Performance

Museums and galleries are focused on objects. Their presentation and preservation geared towards it.

Iphone and Ipad screens change our everyday hand gestures, new medias invade and transform the stage into an experimental and digital platform.

Contemporary performance mixes the gestures, actions and objects of our everyday life with different type of medias; video and audio recording, internet, etc. Everything is combined in order to immerse the audience into a kind of ‘mediascape’. Watching is no longer enough. The audience participation is requested!

Giorgos Kakanakis is the founding member of The Erasers, a group from Athens formed in 2001. Kakanakis describes them as ‘experimental live cinema’, re-inventing itself at each event. Rather than screening a traditional, linear edited film, a live cinema performance allows artists the freedom to experiment and improvise.

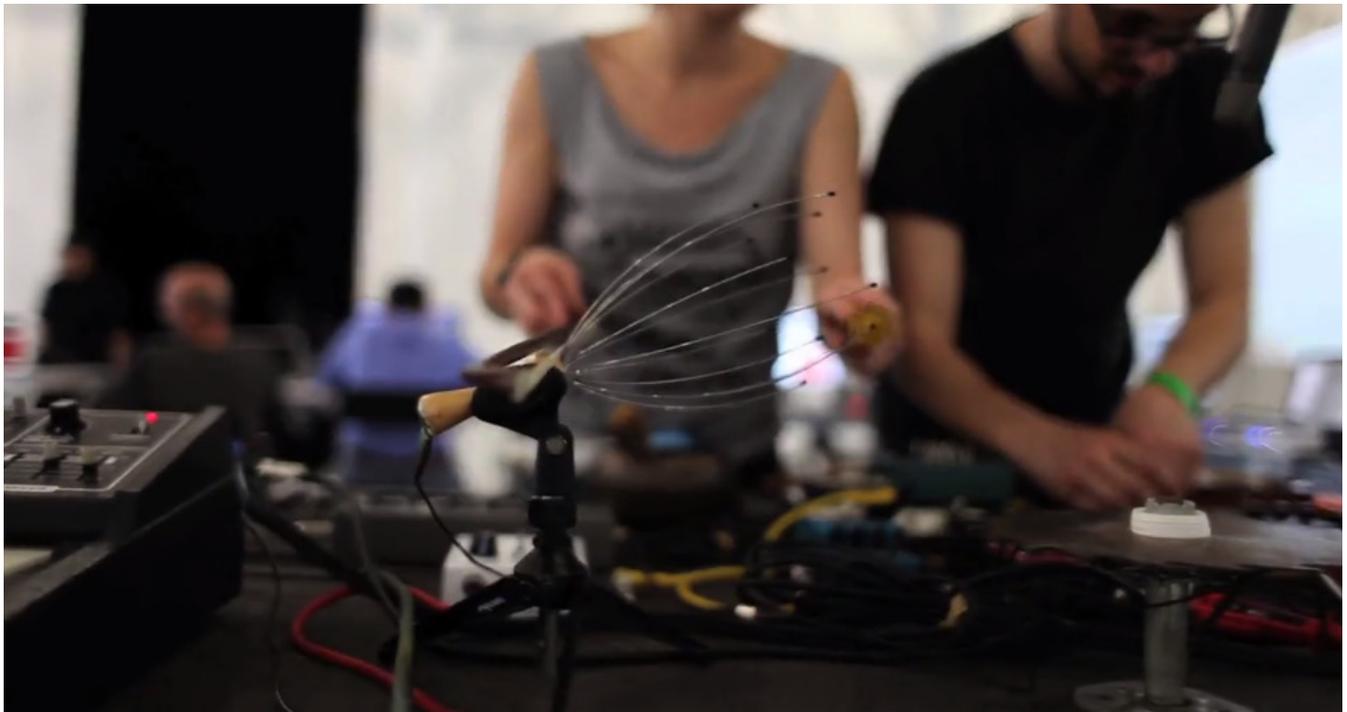
As an ‘open circuit’, The Erasers search for the possibility of presenting their work to an open and participative audience. It combines various forms of art. A mixed and eclectic set of improvisation disorder, record moments in real-time and produce temporary audiovisual environments. They use analogue and digital musical instruments, typewriters, frequencies, images, recording archives. The combination of these diverse elements is based on the erasers’ search for a new audio-visual language.

In 2011, during the Mapping Festival (*Vjing and Audiovisual Arts Festival, based in Geneva*), the Erasers organised an open collaboration between artists and the public called ‘*Intermediated*’ - *workshop in progress*, in which I participated. During the 3 day workshop, we were invited to produce and record actions, sounds and prints. The work is divided in two parts. First: producing content by artists and audience alike. Second: using all the materials, produced by the two entities, to make a live performance, coordinated by the Erasers. “*Gradually, the materials collected on each rendition of the workshop will form the basis for a virtual museum.*”⁹ Here, the Erasers become a ‘mediator’ for collaboration. They are the curators. The audience becomes a ‘maker’. They have become artists.

The digital method of presentation and documentation is basically an open new ‘art space’ without walls. It is challenging traditional notions of the art object and we can see a link with Fluxus rebelling against institutions.

THE ERASERS
INTERMEDIATED WORKSHOP
2010

<http://www.intermediated.net/>



Conclusion

INSTRUCTIONS / INTERMEDIA / RELATIONSHIP

Fluxus plunges into 'life'.

In this Flux of *Inter/Social/New* media, it is interesting to notice just how much the process and the audience are engaged in the work of art itself.

The electronic, networked and interactive nature of the digital world has a significant impact on the arts. The digital transition, replacing physical objects with electronic PDF files, but contributing to the spreading and sharing of ideas online. 'Immaterial Ideas' are not less valuable than a physical art work.

The digital world is not a static one and continues to experience rapid developments. Screens, cursors and keyboards transform the ways we interact with machines. Internet is used, at the same time, as media, medium and content aggregator.

Installations use the space in and of itself, turning it into large-scale interactive rooms in which the audience is confronted with its own representation. This ongoing development leaves room for free interpretation.

It transforms the distribution of roles attributed to author, subject-object and spectator in the production and the reception of works of art.

Performances break the 'fourth wall', in its search for the active participation of the audience, closing the gap between viewer and performer.

A similar evolution happens in a digital world where intermedia work creates a new way of producing and experiencing.

In this Flux of places and immaterial spaces, we hold up a mirror and make subject the object. And vice versa.

FOOTNOTES

The Fluxus Performance Workbook
<http://www.deluxxe.com/beat/fluxusworkbook.pdf>

- P3 1. Fluxus Manifesto George Maciunas, 1963.
2. Nam June Paik, "*Sounds Like Silence*" John Cage 4'33" – Silence Today
Edited by Dieter Daniels / Inke Arns Published by Spector Books, 2012
-
- P4 3. Alison Knowles, "*Shoes of your choice*" 1963, Fluxus Performance Workbook
-
- P5 4. La Monte Young In "*Tulane Drama Review*" Vol.10, No.2, Winter 1965 PP73-83
-
- P9 5. Martin Creed, "*No. 227*" MOMA, 2000 Gallery label text;
http://www.moma.org/collection/object.php?object_id=101549
-
- P11 6. Olafur Eliasson, Art Conversation, 60 min, 2005 An interview with Danish artist
<http://www.youtube.com/watch?v=TP8AsZ1pgnc>
-
- P12 7. Dan Graham, Performer/Audience/Mirror, 1975
<http://www.medienkunstnetz.de/works/performer-audience-mirror/>
-
- P13 8. Time Delay Room, 1974
<http://www.medienkunstnetz.de/works/time-delay-room/>
-
- P16 9. Giorgos Kakanakis
<http://intermediated.net/about>
-

