



Geoffrey Hendricks

# DAY INTO NIGHT

or how fluxus  
helped him to discover a personal archaeology  
and to raise many of the questions of life,  
but not necessarily to find their answers,  
through both a playful and a serious examination of the sky,  
and of other natural and unnatural phenomena  
of our earth and of the universe.

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TO THE SPIRIT OF JOE JONES  
AND THE ECLIPSE OF THE MOON





# FOREWORD

Throughout his whole career the American artist Geoffrey Hendricks has been fascinated by the most transitory aspects of nature, the sky and its clouds. He paints on canvas and objects, and makes installations, performances and environments. For many years, Hendricks has been known for his association with the FLUXUS movement. In the sixties and seventies FLUXUS, which is perhaps less a movement than a group of artists working in close association with each other, found expression in the United States and Europe in various festivals and events. From the mid-sixties until today Hendricks has contributed with performances and in exhibitions, which by their often ritual content interpret our relationship to nature, and to the sky and the celestial. The artist goes beyond language to search for the roots of experience. He explores the interplay of one's being and identity with the great mysteries of existence.

It would be impossible to divide Hendricks' works into clearly defined categories, simply because there are not clear boundaries between when the artist is a private person and when he performs, when he makes pictures and when he creates installations. In this sense, the artist is defined by his life as well as by the works he leaves behind. Within these floating boundaries one may perceive his performances as actively developing a consciousness while the paintings of sky on canvas, as well as on all sorts of objects, are more like projections of this consciousness into space, concrete traces of the artist's contemplation and silent wonder.

DAY INTO NIGHT gathers together in a retrospective manner Geoffrey Hendricks' activities from the sixties to the present. The project, both the exhibition and this book, comprises paintings, objects, installations and performances - in a rhythmic interplay between the passive and the active, between calm immobile form and records of strong movement. Thus the action of the artist himself is in a dynamic interaction with the public's physical and philosophical perception of the totality. Many of Hendricks' works create illusions, the visual illusions of that which one sees is the sky, and yet they also destroy some illusions of contemporary human relationships to infinite space and infinite time. In aspects of his art Hendricks acknowledges his Nordic origins. His grandfather Otto Henriksen took his family from Norway to America in the last century, one of the many immigrants who left Scandinavia searching for a new life. Today, we are very pleased to have the opportunity to present the special character and the wide scope of this artist to a northern European public.

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# GEOFFREY HENDRICKS' CLOUDSCAPES

by Robert Rosenblum

For anybody obsessed with the sky, whether artist or astronomer, New York would seem the least likely place to call home. Living in the shadowed chasms of the right-angled mazes created by buildings that towered so high they were nicknamed skyscrapers, New Yorkers barely get to see anything but the most fragmentary views of the changing theatrical spectacles overhead. For them, the Dome of Heaven is best experienced artificially in the planetarium at the Museum of Natural History. To see the real thing – the twinkling of extraterrestrial infinities in the night sky or the ebb and flow of clouds that escape the earth-dweller's enslavement to gravity, geometry, and horizons – most New Yorkers had best flee their city in any possible direction.

Geoffrey Hendricks, however, seems to have it both ways. Although as an artist, he appears to live at least half of his imaginative life in cloudland, he nevertheless has his home base in Manhattan. But for New York, that base is exceptional. A rare survivor from the early 19th century, his small and low house is close to the Hudson River and contains a surprising secret garden offering a quadrant glimpse of those vast reaches of sky concealed from most of the city's residents. At the same time, the tug of the urban world lies right outside the front door. Such a compact double exposure to both modern artifice and timeless nature reflects the polarized dialogue of Hendricks' life and art. As for his life, his longterm commitment to Manhattan has been continuously interrupted by sojourns in places offering full-scale access to the heavens above, whether Nova Scotia, the Bay of Naples, or a mountain top in Norway. As for his art, his passion for the unbounded domain of the intangible dramas above us is not only constantly shuffled with images of earthbound, contemporary realities but also seasoned with a sophisticated, museum-going knowledge of art history.

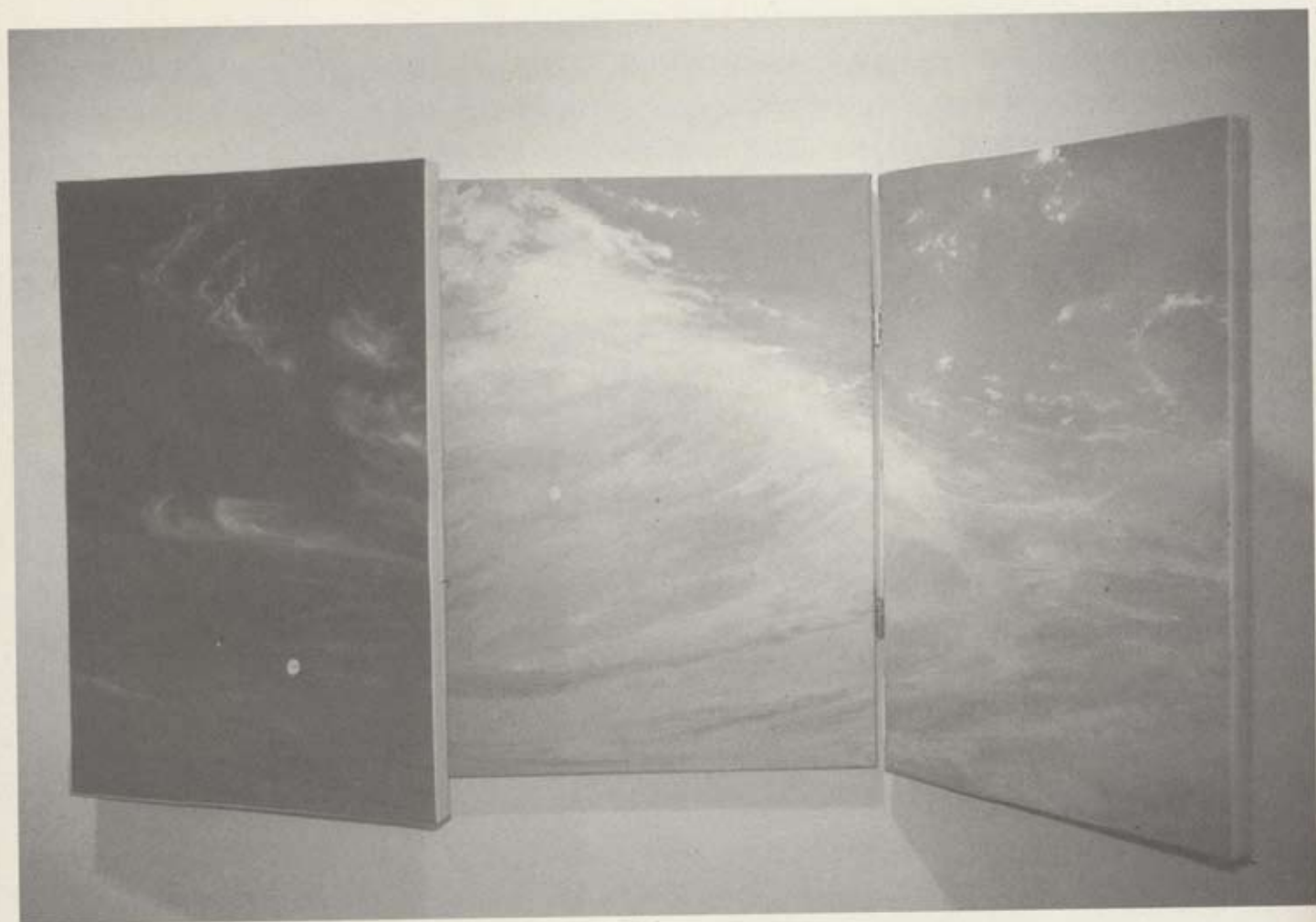
So it is that in both overt and covert ways, Hendricks' ongoing infatuation with the sky keeps merging with the nature-versus-city duality of his biography as well as with the public memories of skyborne imagery explored and reinterpreted by other artists in the modern world. His personal need to juggle the life of a New Yorker with the life of a cloud-worshipper was felt, for example, in the spring of 1966, when he set up a huge billboard on the northeast corner of 42nd Street and Fifth Avenue, liberating more than 2000 square feet of painted sky into the crowded depths of midtown Manhattan. But if this virtuoso performance provided a breathtaking vista of the heavens for deprived New Yorkers, it also echoed sideways and backwards in the history of art. It not only recalled the contemporary billboard style of 1960s Pop Art, best exemplified by James Rosenquist, but also evoked, in more biographical terms, Hendricks' early study, as a graduate student at Columbia University, of Roman Baroque ceiling painting, where cloud-filled heights similarly appear to dissolve man made enclosures.

Hendricks, in fact, often seems to reincarnate the elusive but persistent presence of clouds, whether as scientific fact or dreamlike fiction, in the broadest traditions of art of the last centuries. At times, for example, he resurrects the ghost of Constable. Just as the British master scrupulously recorded at this or that inscribed moment the cloud formations he perceived (cumulus, cirrus, stratus, as newly named in 1803 by his friend Luke Howard), so too does Hendricks keep "sky journals," creating horizonless images both documentary and poetic. Fact and feeling merge here as they do in the work of the great Romantic painters of the sky – Constable, Turner, Friedrich – all of whom scrutinized natural phenomena with the precision and knowledge of a meteorologist, but also infused their cloudlands with emotional scenarios that could evoke everything from the pictorial equivalent of Wordsworth's "I wandered lonely as a cloud," to religious meditations on our ultimate transport from earth to heaven.

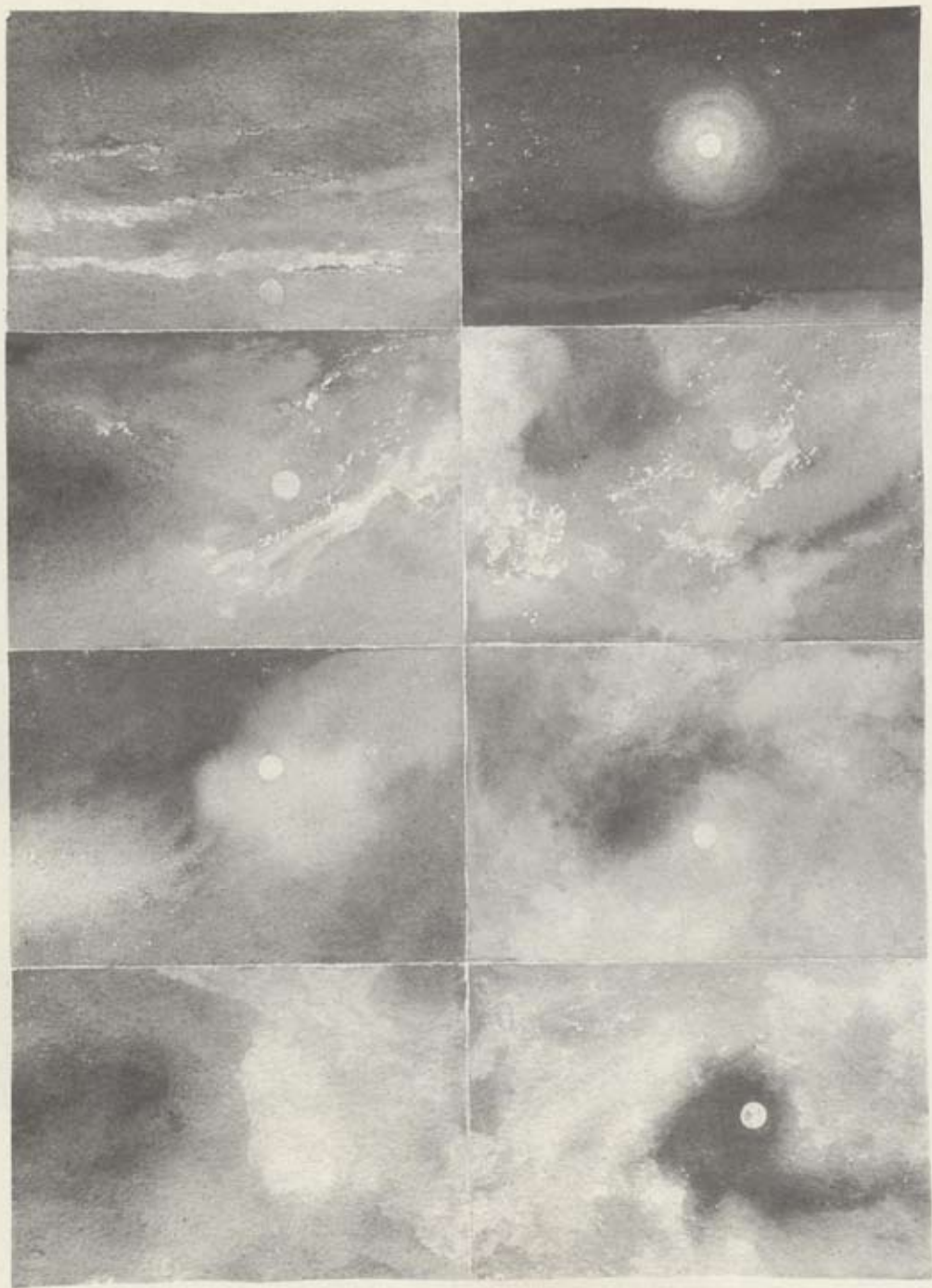
But Hendricks dwells, too, in more aestheticized cloudlands, those of the late 19th and early 20th century, extracting the kind of shifting, abstract nuances of tone and shape pursued in different media by Monet, Debussy, and Stieglitz (who in the 1920s tried to demonstrate that his photographs of clouds and sky could vibrate in our eye and heart as sensitively and deeply as more earth-bound subjects). And then, there is Hendricks, the Surrealist of cloudland, who, like Miró, can tempt us, like sleeping children, to climb a ladder, step by step, into the sky, or who, like Magritte, can baffle us by transforming the most impalpable blue cloudscape above us into something that can be cut up into two or three dimensions, to be used like wallpaper or textile patterns on anything from the lid of a grand piano to the outside of a pair of work boots.

In his dedication to the amorphous infinities above us, Hendricks can don countless guises. At times, he is a humble, awe-struck observer who would only marvel at and record these heavenly wonders. At other times, he is a stealthy artist-chemist who, under the most solid of roofs, can instantly produce a patch of sky for us to behold in the most unexpected places, like a rabbit pulled out of a hat. But in any or all of these guises, he can breathe miraculous life back into that mysterious void we take for granted, making it seem for the moment far more important than the ground we stand on.



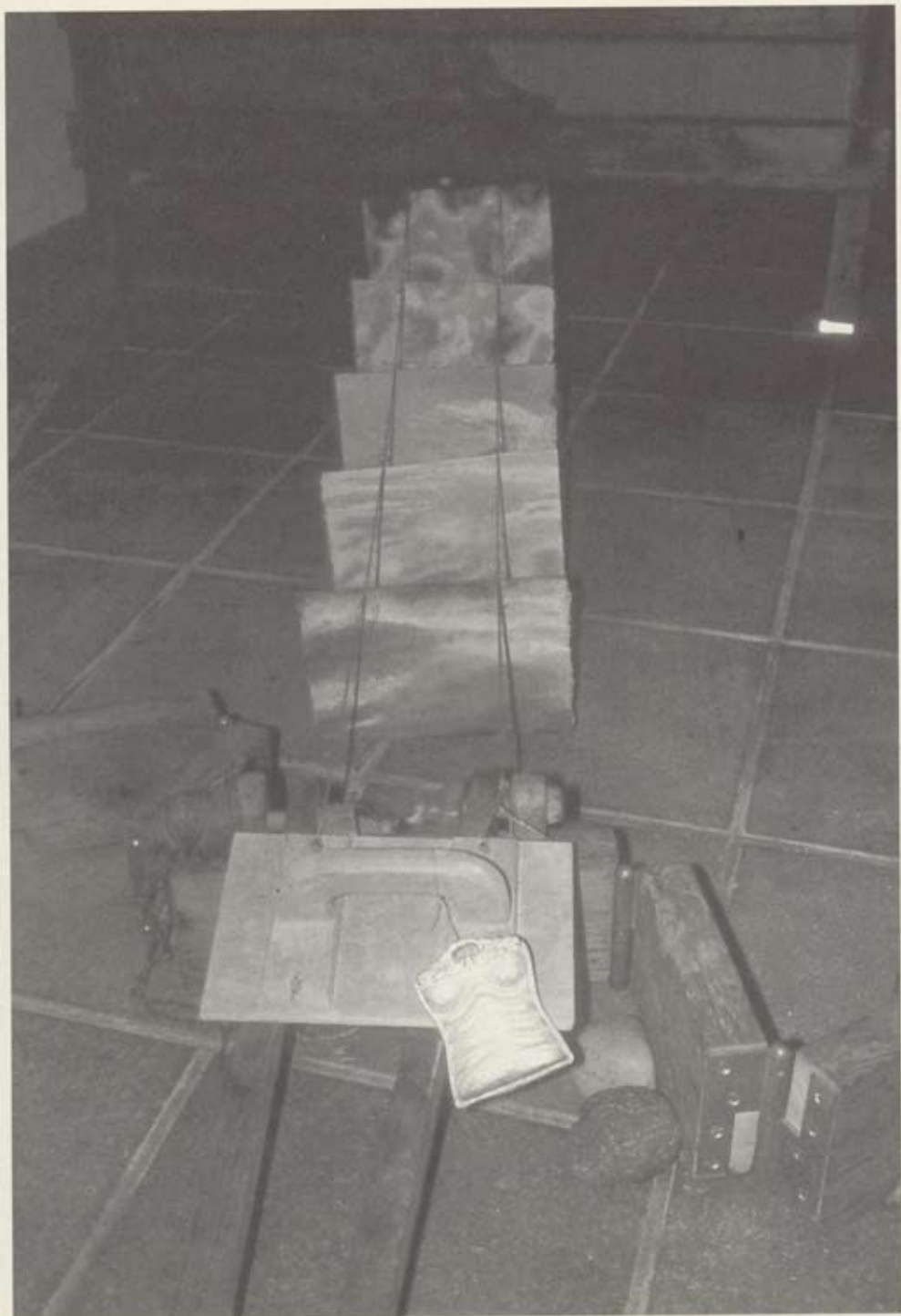










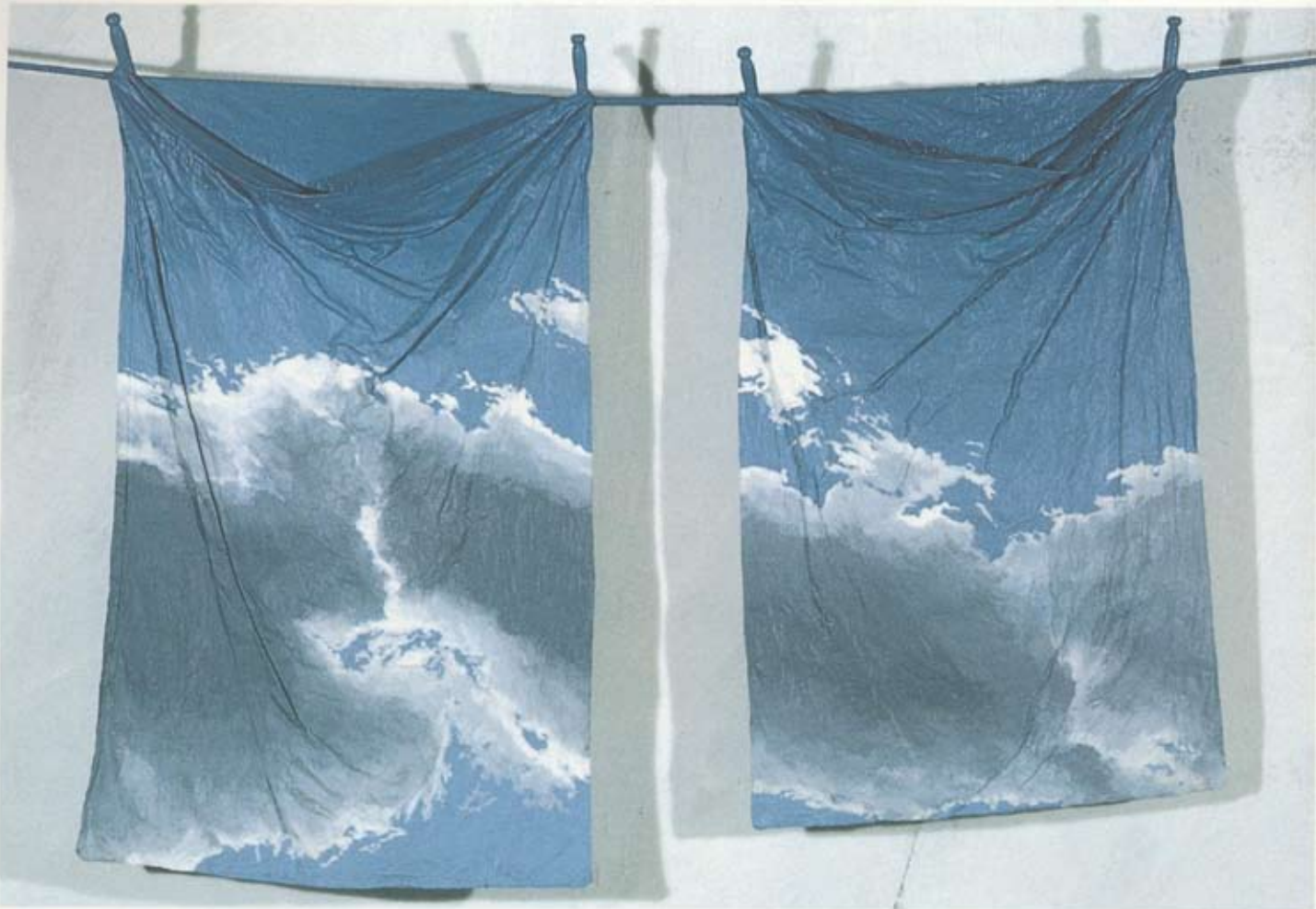




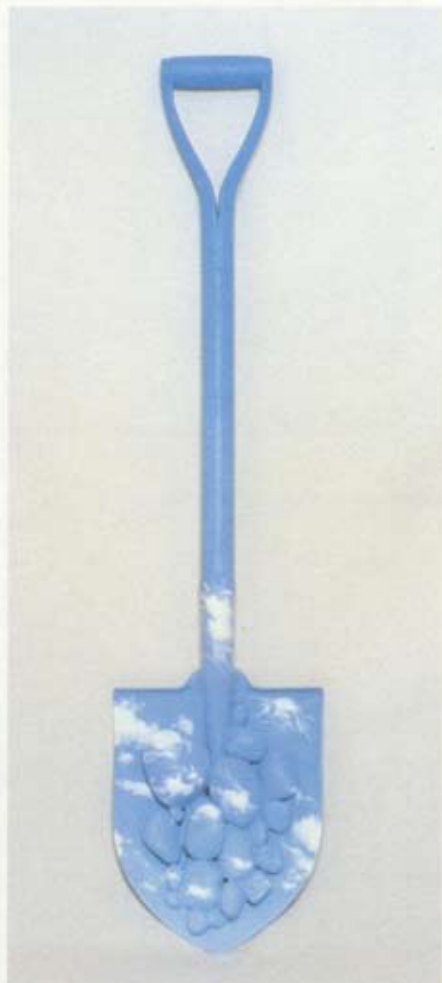


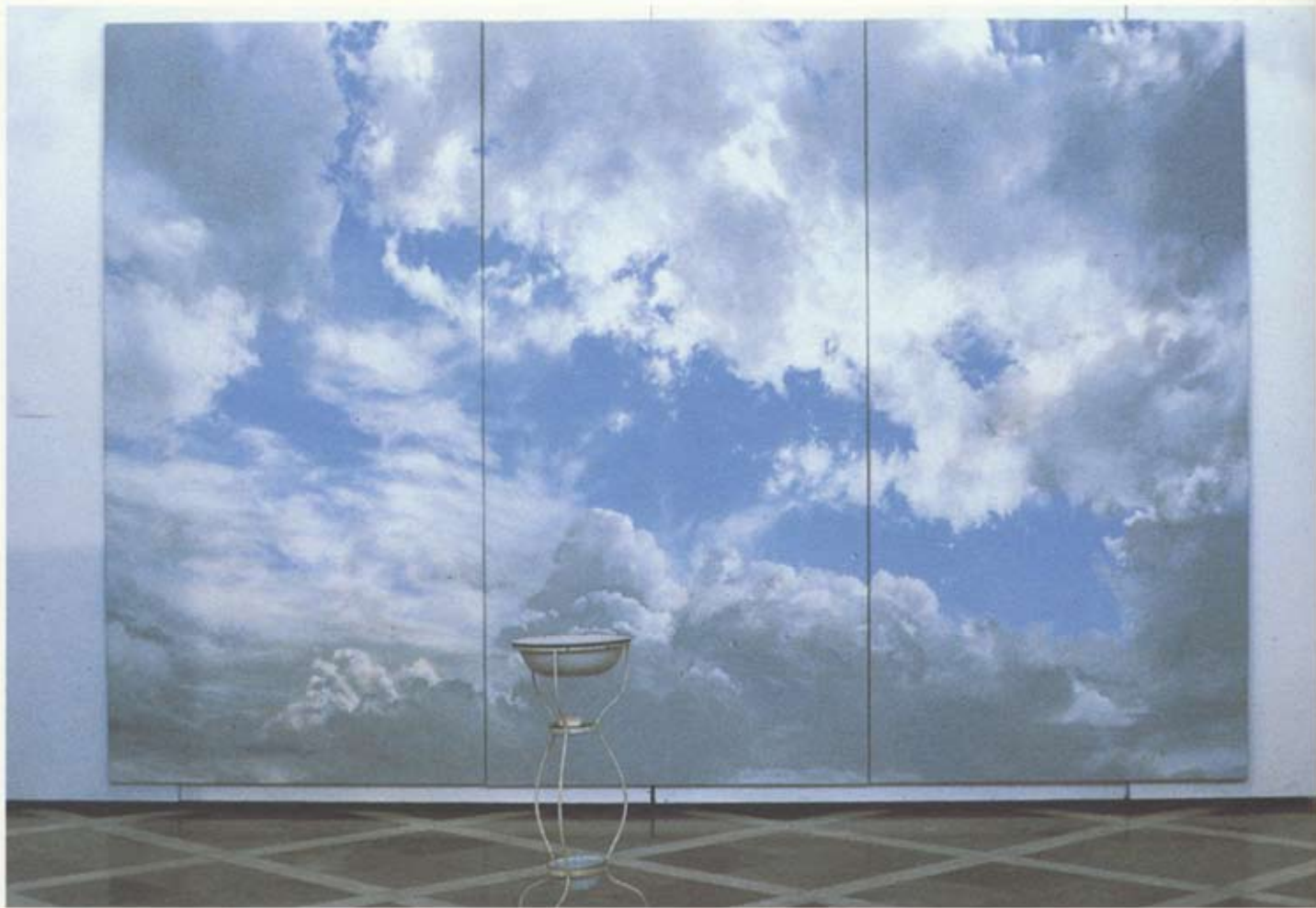




























# INSIGHT AND OUTLOOK

by Marianne Bech

My story about Geoffrey Hendricks has to begin with Wiesbaden in 1982. Fluxus was celebrating its 20th anniversary with a festival of performances and exhibitions – partly at the Art Museum and partly at other locations around town. But that's beside the point. More important is that a man dressed in a sailor suit sat in a rubber dinghy filled with water in the museum's foyer. I remember asking him if he wasn't freezing, and that he, without looking up, snapped his fingers in the water so that a jet of water hit me. I also remember that I was rather surprised, but none the less thought that it was, in fact, an answer of sorts<sup>1</sup>.

Much later I read Geoff's notes and reflections on events which had taken place during a twelve-hour performance, or meditation in New York. It occurred to me that this deliberate turning away in public could be seen as a kind of catharsis, or what in descriptions of other cultures are called rites of passage. But, as I said, that was much later.

In the interval between these two experiences, a lot happened. Geoffrey came to Roskilde in 1985 to participate in the Festival of Fantastics along with nine other Fluxus artists. One of my most vivid memories of those events is the trip – on the old ship *Skjælskør* – out to a cement pier at Risø, where Geoffrey carried out a number of ritual-like activities involving many of the elements which conceivably epitomize his life and art: water / fire / earth / air / stones / branches / flowers / sky / sea / sun / moon / found objects / fragments – followed by a transformation, where he tied branches and flowers to his legs, arms and body, had himself secured to the mast and was sailed back into Roskilde harbor – like a personification of nature itself.

The sun and the full moon were both visible in the light of the late afternoon sky.

There are moments that remain absolutely clear in one's memory.

## ARCHAEOLOGY

Hendricks emphasizes in the subtitle to this exhibition that Fluxus helped him uncover a personal archaeology.

I think that he is referring to incidents which took place many years earlier than those mentioned above.

But let's go back even further.

In his book *Between Two Points*<sup>2</sup>, Geoffrey records a chronology from his birth in 1931 to the years between 1971 and 1974 when his life, at least seen from an objective point of view, changed radically. He calls these short fragments of reminiscence "Memories, like dreams, rising out of the past," and begins:

"On the day of the Artist's birth, July 30th, the air is clear. Cumulus clouds move across a deep blue sky ....."





This is followed by Quaker meetings, the family, school and friends, experiences with nature, the first blush of sexuality, dreams, thoughts.

In 1949 he sells his first painting for ten dollars – or was it five? In 1952 he has his first one-man show of watercolors. In 1956 he starts teaching at Douglass College (Rutgers University), where he meets among others Bob Watts and Allan Kaprow. He studies art history under Rudolf Wittkower at Columbia University and chooses to specialize in 17th century art and the ceiling paintings of Roman Baroque churches. Prophetic for a sky-painter!

At Columbia he also meets Bici Forbes – they marry, travel across the United States in what later becomes the “Sky Bus”, start a collaborative journal, *The Friday Book of White Noise*, (where in a list of ideas Geoff writes: “Paint sky on everything”)<sup>3</sup> – and they start the Black Thumb Press.

Their children Tyche and Bracken are born within the next few years.

Geoffrey begins to paint sky; exhibits sky paintings at the Bianchini Gallery in New York; paints a billboard of sky at Fifth Avenue and 42nd Street in Manhattan; meets Marcel Duchamp for the first and only time; travels to Japan and meets the Gutai Group; visits temples and Zen gardens; and bakes four sky cakes for the Buddha’s birthday.

Around this time Geoffrey acknowledges his love for men. He and Bici decide that on their tenth wedding anniversary in 1971 they will carry out a ritual divorce (Flux Divorce) where from the state of parting mentally, they will now part physically – with saw, axe, scissors, paper cutter – the bed, wedding clothing, wicker loveseat, marriage certificate, and symbolically divide the house in two.

At Charlotte Moorman’s Avant Garde Festival Geoff performs “Ring Piece”, where he sits on top of a six-foot high pile of earth for twelve hours, in the exact center of the 69th Regiment Armory in Manhattan. Buried in the earth are relics from his Flux divorce in June and he perceives the event as a rite of passage – an ending of and farewell to ten years of his life, but also as a rebirth and a new beginning<sup>4</sup>.

In the article “Between Sky and Earth”<sup>5</sup> Jill Johnston describes the divorce as “a happy occasion because ties were cut that made other ties possible” referring to Geoff’s open recognition of his homosexuality.

The bisection of objects becomes from this point forward a symbol of acknowledgement and change, and of transformation in a wider context. Chairs and ladders are halved, turned around and bound together again. Relics and sky-water-colors are added and the objects are resurrected as symbols of death and rebirth. One month after “Ring Piece”, Geoffrey does another performance, “Dream Event”, in Billy Apple’s loft, where from a mattress in the middle of the room, he sleeps, fasts and records his dreams and fantasies for forty-eight hours while the public comes and goes.

In addition to this unfinished chronology, the book *Between Two Points* also records dreams and journal entries from meditative rituals, one on Byrkjefjellet in Norway (the land of his paternal grandparents, and where his 82 year old father invited the whole family for a reunion in 1974 – a journey back to family roots). The journey continues through Europe to Asolo, Italy, where other rituals



take place, and back to New York and Nova Scotia which are, between his travels, the most important places of residence in Geoff's life. The descriptions in the book, which are actually more like poetic fragments or koans filled with insights and humor, provide the best possible sounding board for experiencing his art. The title suggests that one perpetually finds oneself between two points, both physically and mentally. Dualism in the widest sense of the word. Transformation. And movement.

Being perpetually in motion, even while apparently remaining in one spot for twelve or forty-eight hours, is perhaps the essence of Geoff's strong accordance and affiliation with Fluxus. The simple event with compressed content; the fun and games and the humor; the artistic freedom and integrity; a certain love of Zen and paradoxes; these are other strong ties with Fluxus.

Geoff has been the co-organizer and master of ceremonies for several Fluxrites between 1970 and 1978. In retrospect the actions can be perceived as distinct clashes with – or transformations of – western European rituals such as the Catholic mass, the wedding, the divorce, the funeral, etc., which he describes in his article "Fluxrites" in the catalog to the 1982 Wiesbaden Fluxus exhibition<sup>6</sup>.

These events took place at crucial times in Geoffrey's life, and for him, perhaps, they have meant liberation from the bonds of rituals which were no longer significant, and the restoration of ritual as a frame for thought and clarification – a way of letting things become visible and of creating a more direct interaction between artist and public.

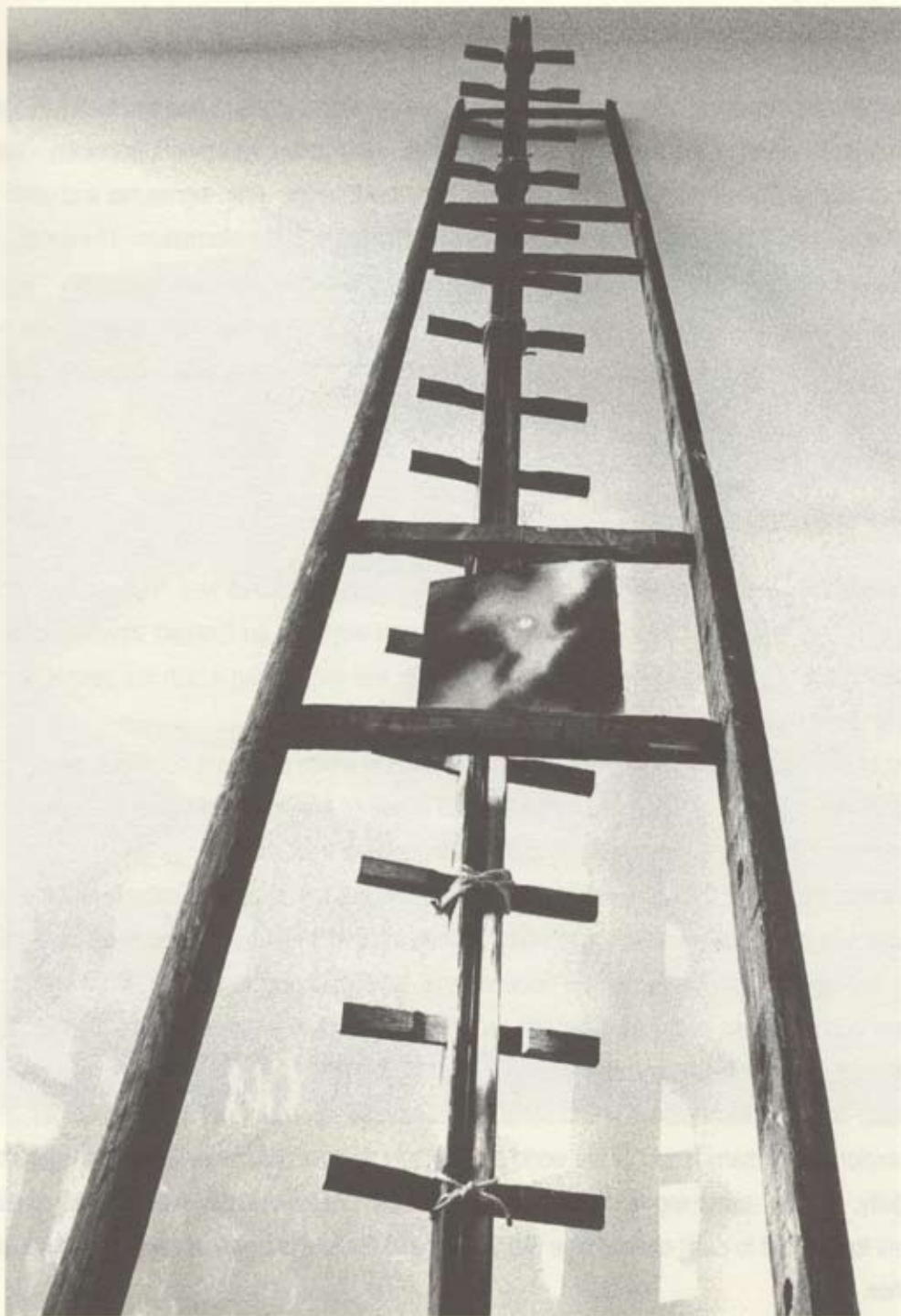
## THE SKY / SKY LADDERS

As Henry Martin so rightly describes in the book *100 Skies*<sup>7</sup>, one can reflect on how Geoffrey's countless paintings of sky fit together with his other work. How his obsession with the sky can be connected to his obsession with ritual events, such as when he rubs himself with blue pigment, ties branches, flowers and grass to his body, or when he collects stones and carries them to the summit of a mountain. All of it consists of bodily events of a mythological, ritual character; magical from one point of view, everyday business from another.

"The sky, the clouds, the images of sky and clouds, include an idea of physically unbridgeable distance. Geoff deals bodily with aspects of nature with which it is possible to deal bodily. He deals visually with an aspect of nature that can only be dealt with visually."

Geoff does not try to "capture" the sky in his water-colors – on the contrary – he tries to describe the changes, the shift from the glowing evening sky to a grey winter morning. From new moon to full moon. Every change in the weather, blue sky to granite grey sky. Drifting clouds – fleecy clouds. A record of the interplay between different days and weather, between sun and moon, between winter and summer. It's a form of reflection. A kind of meditation. He tells us that he feels much closer to water-color as a medium than to other types of painting. That it's nice to build up a vocabulary of images of sky in water-color which can then be combined with objects and things he finds in the environment.





The sky paintings lend witness to the eternal variables, to time and to change.

A ladder is something which can be climbed up or down.

It is a symbol of movement and transition, a metaphor of change – and an object to which one can fasten things.

The sky ladders have journal leaves of the sky fastened to the rungs. New moon, half moon, full moon – new moon again. Sky and clouds – the word 'sky' in Danish means 'cloud'. The shift from day to night. Hair, signatures and other things are fastened to the ladders. Like the alchemist, Hendricks is always involved in change and transformation. The small sky-water-colors are often painted on both sides, and the ladders become like small film strips and reflect the passing of time.

A forest of sky ladders – a new one for each show. An installation which connects Geoffrey Hendricks the painter and Geoffrey Hendricks the performer. The interaction between the objects, between all the fragments, suggests his method of working: Collection, event, memory – a meshing of art and life, life and myth.

If the sky paintings represent change, the ladders suggest infinity.

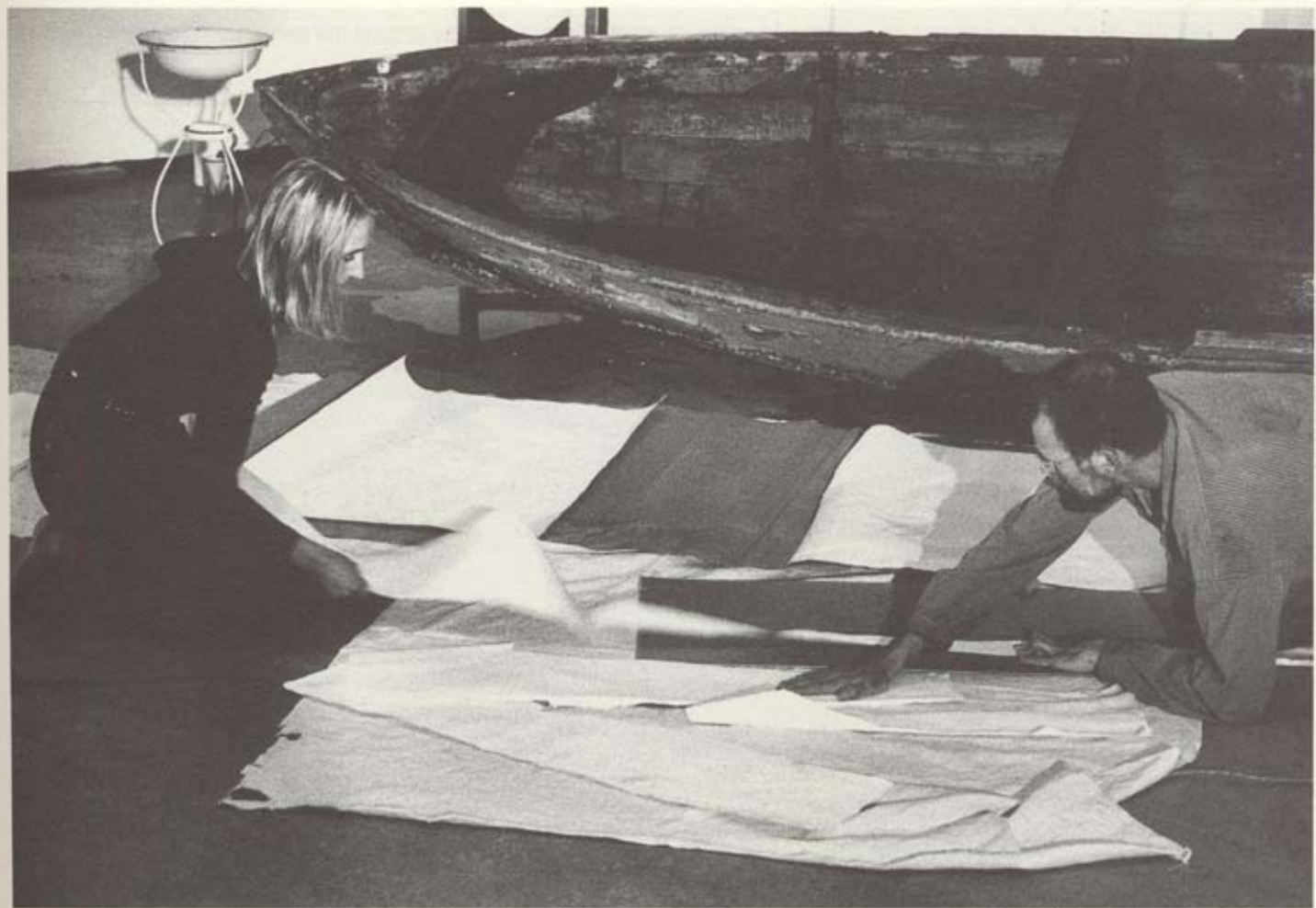
## THE NOMAD

Many contemporary artists refer to themselves as nomads. This is true of Hendricks as well. Not strange, as he is always on the move. But the comparison to the nomad can be understood in several ways. As an itinerant traveller, for example, who settles down for a while, bringing his culture and ideology with him, sharing and exchanging it with the people he meets. But the term can also be understood in the light of the following statement by Gilles Deleuze:

"The nomad is not necessarily somebody who moves: There are travels in which one does not move, travels in intensity, and even from a historical point of view nomads are not those who move like migrants, on the contrary they are those who do not move, and who start nomadizing in order to stay in the same place and free themselves from codes"<sup>8</sup>.

Geoffrey has both of these aspects of the nomad in him: He travels around, meets people, collects material which he sometimes takes with him from place to place, he enters a space which becomes transformed by the fragments of the world he carries with him, and adds things and objects from his immediate surroundings. He invites people to work with him in an exchange. Sharing these fragments, these accumulations of things that have proved themselves to be meaningful, opens us up to some basic life experiences which connect us beyond culture and language.

When Geoff paints water-colors, collects stones and dreams, performs rituals and appears in performances, it's a question of travels in intensity – of exploring the many facets of the world as intensely as possible. Very simple investigations which, with a certain degree of sensibility, express everything worth expressing. "Blue Sky 'Hendricks' day with cumulus clouds" writes Geoff one place<sup>9</sup> – and it occurs to one that to paint oneself blue like the sky and the sea is a way of becoming invisible, a way of annulling one's physical presence.





The artist too has thought such thoughts. Back in 1970 Geoffrey made a post card with the caption, "As a cloud Geoff Hendricks is invisible." But today one perhaps does better to think about questions of change and transformation – a dialogue and interaction with nature. Identification with nature.

The nomad has to be capable of traveling both spiritually and physically to foreign places with foreign customs, and be open to different ways of thinking.

DAY INTO NIGHT deals with movement and change from day to night, the sun's course around the earth, and the journey through life.

God, the sky is beautiful.  
And so still.  
Just the sound of water, near and far.  
And the wind has died down with the setting of the sun.

Geoffrey Hendricks



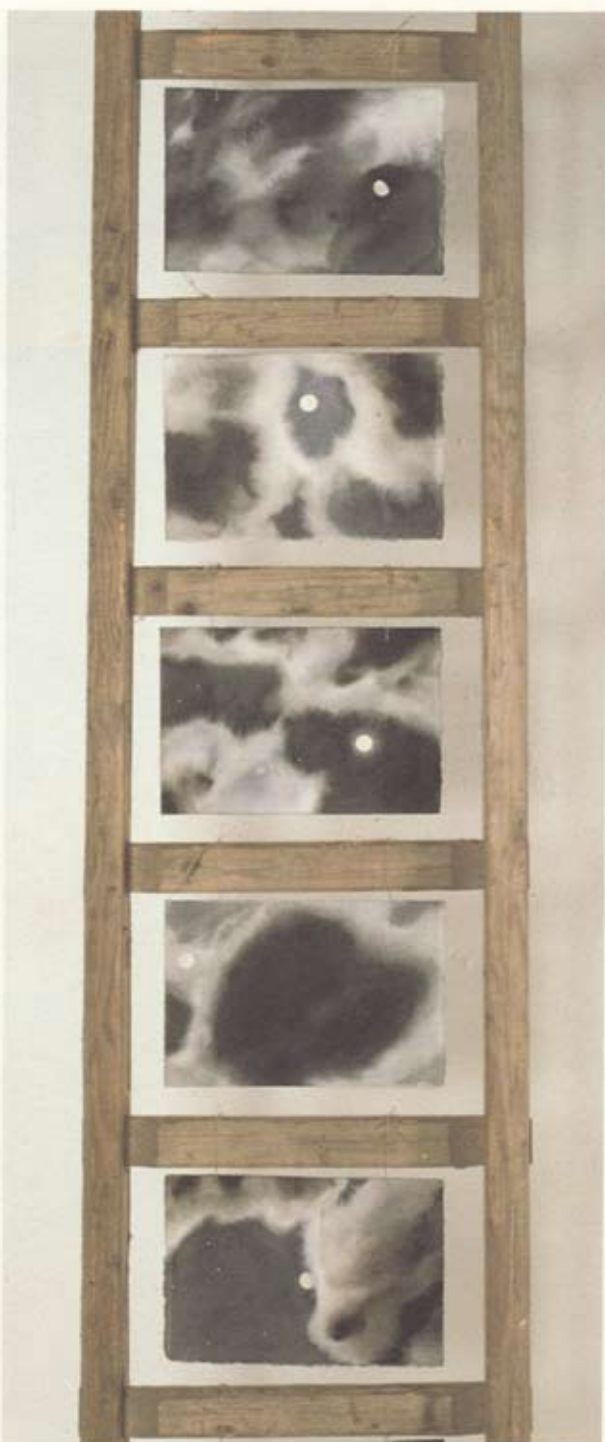
## Notes

1. "Flux Navy", at the opening of 1962 Wiesbaden FLUXUS 1982, September 18, 1982, Museum Wiesbaden, Germany.
2. Geoffrey Hendricks, *Between Two Points – Fra Due Poli*, Edizioni Pari & Dispari, Reggio Emilia, Italy, 1975.
3. Geoffrey Hendricks, "Meetings, Beginnings, Endings" in *Lund Art Press*, Vol. II, No. 2, 1991. University of Lund, School of Architecture, Sweden.
4. Geoff Hendricks, *Ring Piece*, Something Else Press, Barton, Vermont, 1973.
5. Jill Johnston, "Between Sky and Earth", in *DA CAPO, FLUXUS in Wiesbaden 1992*, Wiesbaden, Germany, September 1992.
6. Geoffrey Hendricks, "Fluxriten", in the catalogue, *1962 Wiesbaden FLUXUS 1982*, pp. 151- 157, Berlin 1983.
7. Geoffrey Hendricks, *100 Skies*, text by Henry Martin, Barkenhoff-Stiftung, Worpswede, 1986.
8. Quotation in Régis Durand: "The Disposition of the Voice" in Benamou and Caramello (ed.): *Performance in Postmodern Culture*, Madison. Wisconsin, 1977, p.104.
9. *Between Two Points*, op.cit., p. 26.













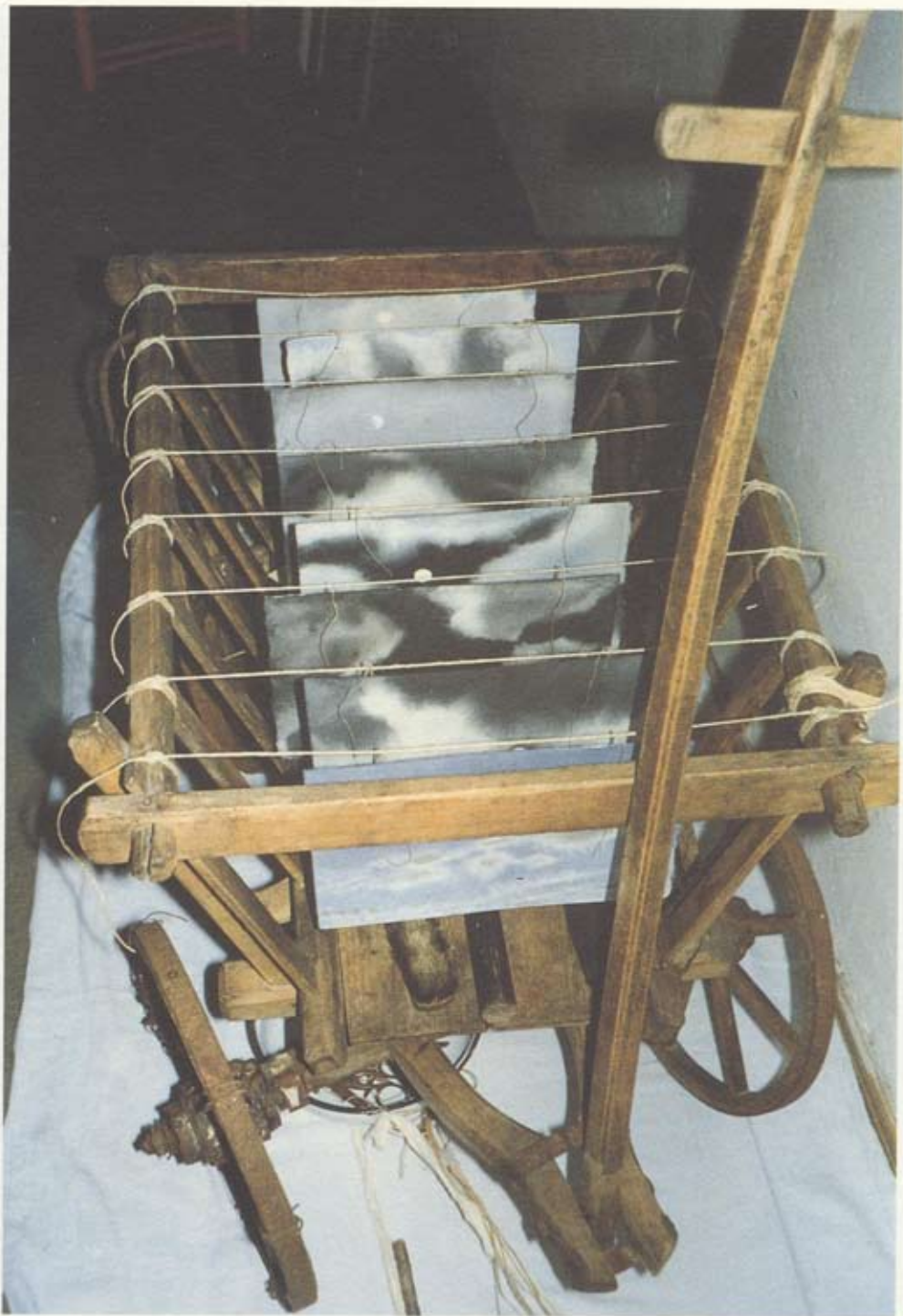








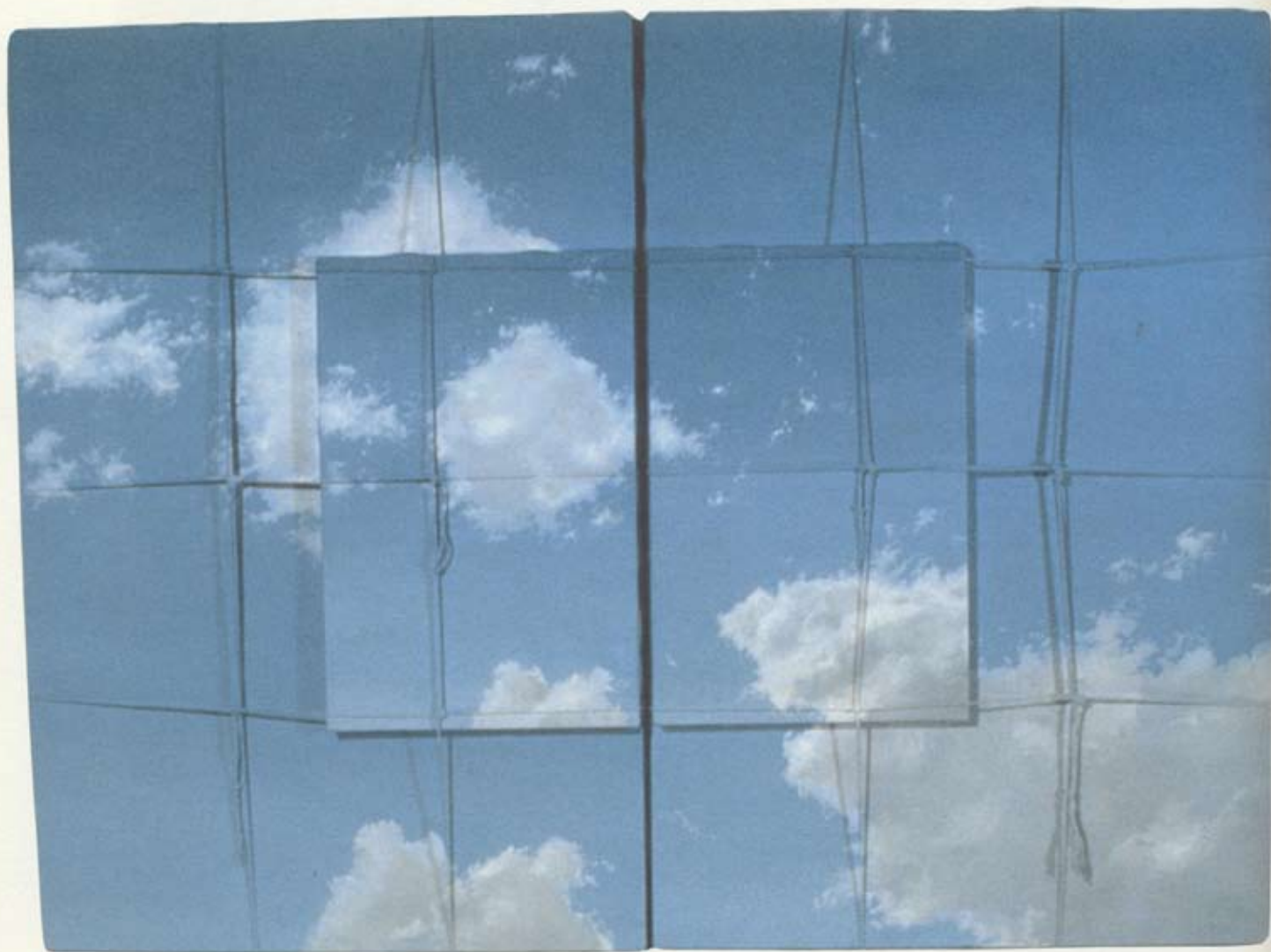




















# GEOFFREY HENDRICKS

interviewed by Lars Movin

To interview Geoffrey Hendricks is both difficult and easy. It is difficult because Geoffrey is not the type of artist, or individual, who you can get to say what you would like to hear. Or better: even though he is an analytical and introspective person he does not want to simplify things or express himself in captivating one-liners or smart statements just to please. To him the world is complex and ambiguous, and both as an artist and a person he always chooses the right road, the necessary road rather than the shortest or easiest one. And it is this low-keyed and yet insistent tone which is the underlying fascination and power of the whole body of his work.

But it is also easy to talk with Geoffrey. It is like opening the way for a fountain of words to stream out of him; you can bathe in them but not capture them. The stream is filled with estuaries and secondary meanings, anecdotes and reflections; it is soft and penetrating, impalpable and fascinating like the fleecy clouds which appear on many of his objects; deep like the sky; contrasting as day and night; expansive and embracing; objective yet still deeply personal; discreet and inevitable like nature itself; not particularly conspicuous but on closer inspection organic, open and inexhaustible like those elements of nature which always form part of his work – not the “dangerous” nature of a David Lynch, but the deep maternal nature, the one which deals with the connectedness of everything, the roots, the continuity, the eternal transformations, birth, time, change, death, rebirth, the great cycles.

**Lars Movin:** One thing I noticed, when I started planning this interview, is that in many ways you are a very unique artist. You are not a ‘typical’ artist in any sense. Is that the way you feel about yourself?

**Geoffrey Hendricks:** One doesn’t go about aiming to be atypical, you go about doing what you have to do, and it may fit into a structure, or it may not.

**LM:** But it must take courage, it must take energy always to be an outsider?

**GH:** Perhaps, but these are really not things you choose. The other day I was talking to somebody about when Fluxus, Happenings and performance art were emerging. People were seeing it all as a kind of reaction, a rejection of what came before – New York school painting, abstract expressionism, you know, De Kooning, Pollock, and all that. But you don’t have to reject a situation that you simply don’t find interesting; you push forward and do what is interesting to you, which is something else.

**LM:** What is your working process? Are you mostly intuitive when you do your pieces, or are you aware in an intellectual way of what you are doing?



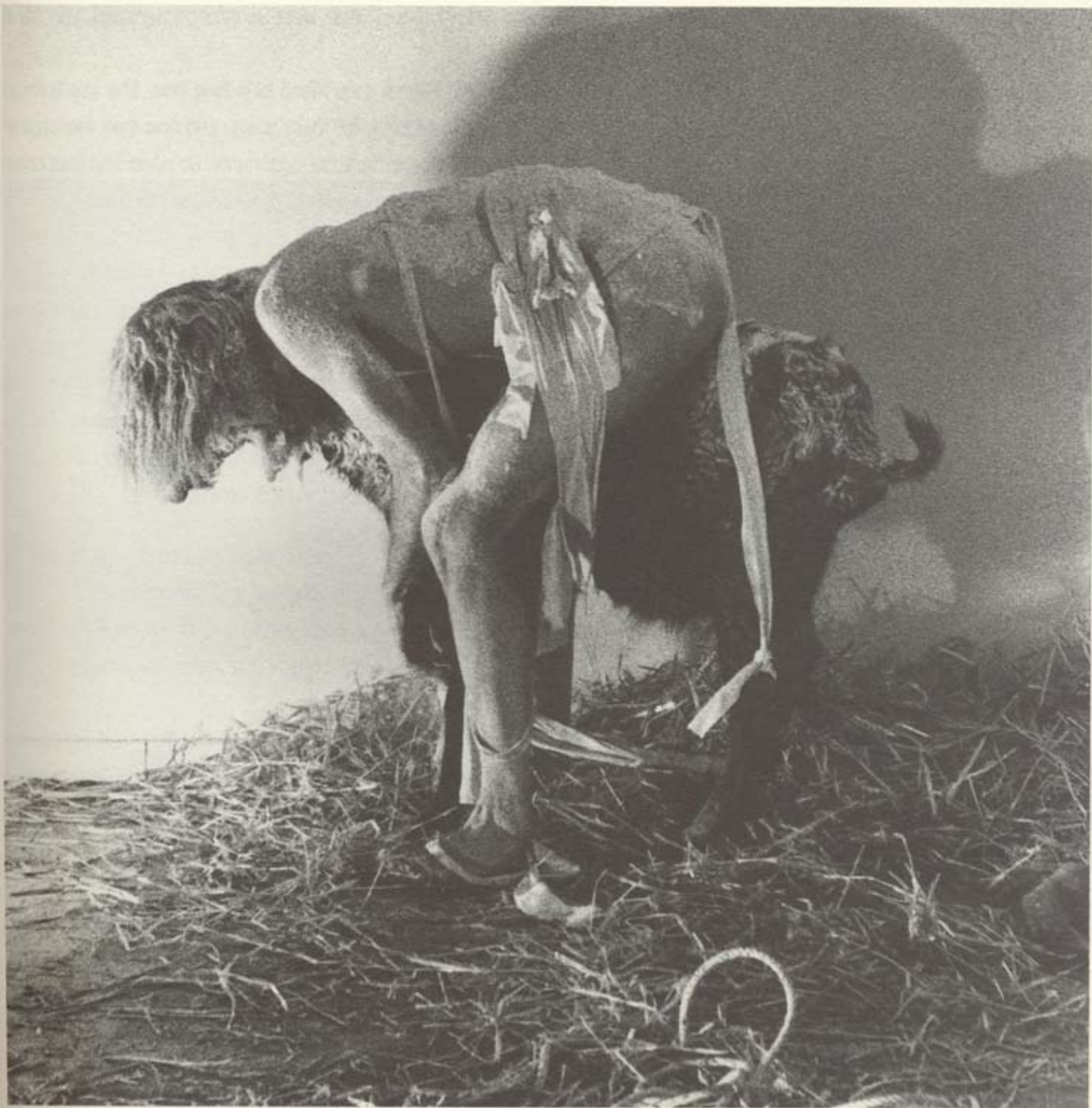
**GH:** Probably both. A concept for a piece is usually something I don't work through in a rational, programmatic way. I might wake up one morning and then it's suddenly there. But I do have consideration for a certain kind of formalism – for example what I was doing there at Nikolaj Kirke yesterday (November 29th 1992), where I had this trunk and ladder, and rocks, and some sticks, and the sky cards. Black and white were elements in the structure – the cube of white that I sat on, and dark stones and white stones, and the balance, the scale, I brought over that we had for Mieko Shiomi's "Balance Piece". All of that seemed right for my installation. Water, the pitcher and the pail, were other elements. I spent a good deal of time trying to insert these materials into a process of change, working with rearranging them, but also working with certain random processes of structuring, such as throwing the stones.

I was thinking, as I was sitting there, of an installation I did for one of Charlotte Moorman's avant garde festivals. I simply called it "Trunk". It was her festival at the passenger ship terminal on the Hudson River in New York. I was considering the world of the immigrants, my grandparents coming to America from Norway, and it was shortly after my father's death and so something of a memorial to him evolved. I had defined this area for myself with rope stretched across the space; I had this trunk and some materials related to my grandmother and my father and my grandfather. There were also elements from nature. I was very involved with the metamorphosis of these materials, with the meditation of watching them shift and change, putting them into a state of quiet flux, and documenting what went on from the inside with photographs and a journal. So, what I am saying is that organization and structure are things I am seriously concerned with – things can be right or wrong. But then all kinds of other things start to happen, where we move into the realm of personal iconography, myth, symbolism. Sometimes this just creeps in, sometimes it's conscious, sometimes I only see it a long time afterwards – "Oh yes, I obviously did that for such and such a reason." The whole process of creation is very intense and concentrated, but on many levels it is also non-verbal. When a piece is all done and you have time to reflect, then perhaps you begin to see its relation to your dreams or to a larger cosmos or...

**LM:** The way I see your work is that usually there is something which is recognizable as typically yours, and at the same time it is almost always very complex. The process of making your art seems to be complex, with many elements weaving in and out of each other. As though they are all part of a larger ongoing project.

**GH:** The image of weaving sky is in the installation that was at the Statens Museum for Kunst, "Weaving Sky-Peace". In the midst of working I turned to the *I Ching* and threw the hexagram 'Peace', which seemed to make sense. Now having this at the Kunsthallen Brandts Klædefabrik, which used to be a cloth factory, is appropriate, don't you think?

In bringing together the show I have realized that there are certain recurring images and objects. In 1965, for example, I used a simple washboard and shirt in a piece that I called "Soap Saver", one of the very first things that I did with sky and objects. In the seventies I did another piece called "Washboard And Colander". And then in the eighties I used a washboard in "A Small Tribute to





U.S. Involvement in Central America". Some work is rather cool and reflective, and other work is strongly personal. Like life it moves through these different areas.

Having Jill Johnston's wedding in tandem with the opening is also nice. Jill's been a good friend for a long time. She was there at the "Flux Divorce" in 1971. Her lover, Ingrid, is Danish, and they have been together for many years, and now their marriage in Denmark celebrates the opportunity for gay and lesbian couples to get married and have full legal rights. So when that idea came up, I said, "Why not?" There is Bici's and my "Flux Divorce", I was the 'minister' and in many ways the catalyst for Maciunas' "Flux Wedding", also the "Flux Funeral", and I was fairly central in bringing together the "Festschrift Banquet" we did for George. In my own work there has been this meshing of life's rites with art. And having Jill's wedding with my show adds a political dimension. I like it when certain lines get crossed. Maybe you see the ladder or the chair or the sky in a metaphorical way and you start to have these ripples going out that may take you back to Greek mythology or ancient Mongolian or Indian mythology, prehistory, geology, geography, and then all these parts begin to fit together. James Joyce in "Finnegan's Wake" weaves together certain words, maybe three or four different words, and suddenly overtones become apparent. Separations between music, literature and the visual arts don't have to exist. Dick Higgins speaks of "intermedia". One can move back and forth from one medium to another. Also with different aspects of life, the structures we make for our lives, one can move back and forth between them...

**LM:** I have written down a list of key words for your work as I see it. 'Complexity' and 'multi-layered' are on the list, as well as 'transformation' and 'metamorphosis', and 'ephemeral', and 'metaphorical', and then both 'objective' and 'subjective'.

**GH:** Right. You were asking me how formal-critical-conceptual I am about structuring a work, and it is, both objective and subjective. An idea can happen just like that, but then as you think it over, have it sitting in the back of your mind, it starts to grow. But sometimes you don't know where new images come from; we are rich complex beings.

And in a certain way, also with dreams I have thought, just the writing down of a dream is often enough. You don't necessarily have to take a Freudian position or in a fortune-telling way say, "Aha, this means this, and this means that, I love this person, I hate that person, this is repressed". It's another world, it's part of your total being, and by recording the dreams you get to know that other world better, and so it becomes nothing much more than keeping another journal. I think when one is too involved in making strict rules about what is right or what is wrong, or this is art and this is not; when a wall gets set up you are cutting out a lot of interesting experiences, maybe some important parts of yourself. Then if you realize that this or that prohibition doesn't have to exist, you suddenly discover another dimension to your life. In a way this relates to how we must learn to live together in the world.



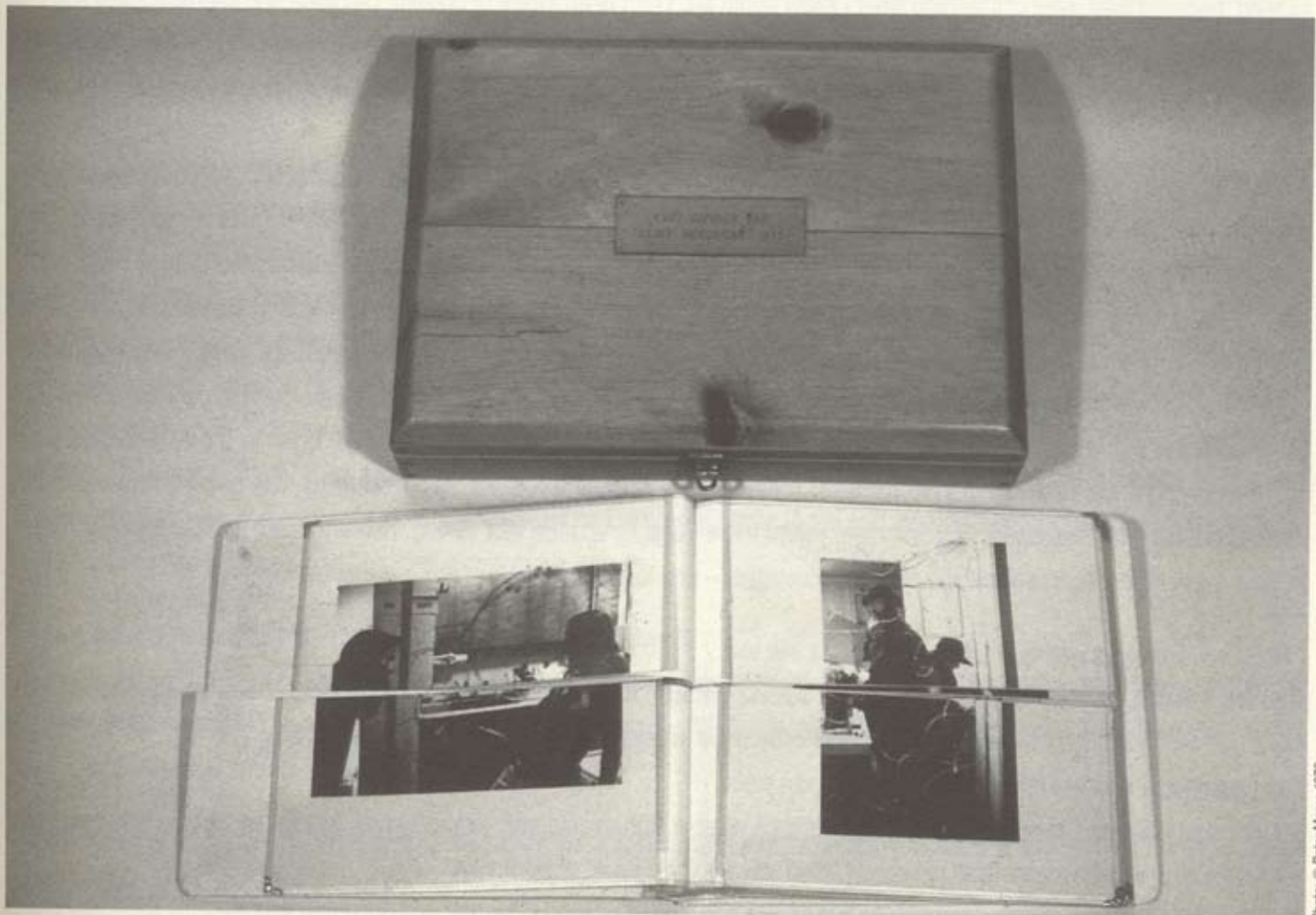


Photo © Peter Moore 1973

## RUTGERS – THE BEGINNING

**LM:** Let's go back to the 50's, when you started out as an artist. What were you doing then, and what in your environment inspired you to become the kind of artist that you are today?

**GH:** When I came into the art world in the early fifties, out of college, at first the things that were happening in New York were exciting, because they were challenging what I knew about art. I had been aware of cubism, Cezanne, the impressionists and post impressionists, and also American painting in the thirties, and when I was 18 or 20 – I was interested in Futurism, the idea of motion. Then I became acquainted with abstract expressionism and began working with that. But in going through all of this there was a realization that it was all of another time.

Actually going out to Rutgers (University) in 1956 was a pivotal event for me, in having Bob Watts as a colleague, he was such a special friend, something of a mentor and a person, who instigated a lot of challenging dialogue. He was a young instructor at that time, but a few years older than me, really like an older brother. Allan Kaprow was also at Rutgers, and George Brecht in the community. It was enough away from New York so that other ideas began to grow, and it was a kind of environment for my own questioning to begin to unfold. There was real energy there. Some of it was connected with John Cage. Brecht and Kaprow both went to his classes at the New School (for Social Research), although Watts and I didn't. I heard Cage lecture some five or six years earlier at the Artists' Club in New York. A teacher I had in sculpture said that I should get down to the Artists' Club, which was a gathering of the New York School painters. They would have lectures, panels, social evenings, and it was where a lot of new ideas about art were discussed. The first night I went there Cage by chance was talking. Bob Watts brought Cage out to Rutgers in 1958 – when he was on the college program committee – and Kaprow did a Happening in that same series.

**LM:** So you were in a way in the middle of all that, but still...

**GH:** Yes, I was in the middle of it, but still on the outside because of these other obligations of being a teacher, a professor, needing to get more training in art history, which I did in Baroque art, which of course has its own links to sky painting.

I was young and involved in a search to find my own place.

Kaprow was defining himself in terms of Happenings, Brecht with events and simple boxes, games and words and cards, and Watts at that point with mechanical structures. Who was I in the context of all of this?

Bici (Forbes) and I were married in 1961. In 1962 I was finishing my masters degree, and once that was over my mind was free to do other things. In the next few years Bici and I began a dialogue of ideas in a collaborative journal that we called *The Friday Book of White Noise*.

Dick Higgins started Something Else Press and published his *Jefferson's Birthday / Postface*. Bici and I decided to start the Black Thumb Press. The name was Bici's idea, and I thought it was good – she is a wonderful person with names and words. We had



been extracting some material from *The Friday Book of White Noise* sending it out as cards, actually even before the Black Thumb Press began, and so had moved out into the mail art circuit.

One of the first things that we did with the Black Thumb Press was a book of cards that was a work of Bici's that I designed and helped produce, which she called *Language Box*, little haikus, two-words paired, like language cards, but rather than having German on one side and English on the other, it was one word on one side and an interactive word on the other. In haiku two images come together. Bici reduced it down to two words.

## SKY PAINTINGS

**LM:** Can you describe some of the work that you were doing in the early 60's, right before you started on the sky paintings – I have the impression that you were inspired by ready-made and found objects and Duchamp during that time?

**GH:** I began making little boxes and constructions. There is one in a museum in Vienna, which has a blue toy police motorcycle on the top in the midst of some artificial flowers, and below, behind a beaded curtain, a pin-up girl collaged together with Niagara Falls and some stones – a mix of images that comes together in an intuitive way. And I was working with automobile tires. At farmhouses in North America old tires are often filled with dirt and flowers planted in them, so I was making these tire-gardens. I did a bunch of them – a wheel of an automobile and artificial flowers, nature and the machine coming together. I also made a step-ladder with artificial flowers on each of the treads, a spectrum going up the ladder, and then on the top there was sky. I called it "Ladder Garden". In another piece I took a screwdriver and welded a screw to the end, so that they became one, and their function was denied that way, and then I painted a grey scale over it.

**LM:** How did the idea come about to start painting skies on objects?

**GH:** In the winter of 1964-65 I did this "Landscape Chair", where I was painting a landscape all over the chair, grass on the bottom, and on the back sky. Going from the landscape to suddenly – "Well, why not just do the sky, the sky was more interesting". So I left the landscape behind.

**LM:** So if we talk about the period around 1965, when you started doing sky paintings, you were already far from being a typical painter in the traditional sense...

**GH:** Right, I was treating painting as a means to transform things.

**LM:** Usually a painter thinks about the framing and the composition of the image, but your way of thinking about framing must take place on a different level?

**GH:** In one way its breaking out of the frame, like Baroque ceilings. Then there is a different kind of framing. If I'm working on an



installation in a large space, how elements go within that space is critical. If it's a combination of objects, such as my clothes tossed over a chair with shoes underneath, like the sky object in the Lehbruck Museum – how the clothes go is part of the composition. It's like a structure that's there in life. It's not necessarily working as consciously with chance patterns as Cage would be in developing scores or drawings, or maybe Alison Knowles. She has her own special sensibility about the use of materials.

**LM:** What is it about the sky that fascinates you so much that you seem to be able to go on with it most of your life?

**GH:** On some levels focusing on just sky is eliminating this question of subject matter, but on other levels it's very much not. It's taking an aspect of reality to a place where it's not about the differences that are there in the world. It's taking what is usually seen as background and making it foreground. And sky does have its own metaphorical implications. I find that a lot of abstract painting is utterly boring, that the kinds of issues that are raised in formalist work really don't interest me, that there is something about who we are as people that has to be confronted, and the forces that make each of us the individuals we are, and the world we are in the midst of, and the forces of nature, and the cycles of nature that are there.

The other thing about sky is its immateriality in conjunction with something that is very real – a chair, a canvas, a Volkswagen, a paintbrush, a sheep-skull - sets up a certain kind of interplay. It doesn't dematerialize the object, but it sets up the potential of the dematerialization of the object. When I put sky on the billboard there in the middle of Manhattan at the time of my Bianchini show in the spring of 1966 it was a great feeling. This space that had been source material for Pop Art – denying its commercial function and setting up a dialogue with the actual sky.

What I first painted totally with sky were a pair of old work boots. The boots are of the earth, and when you put sky on them, you bring together the heaven and earth, the primal couple in any culture. In Greek mythology sky is male and earth is female, in Egypt they have a sky-goddess and an earth-god, its not one or the other, they are interchangeable, but they are the pair that come together in the basic creation myths. With the *I Ching*, earth and heaven are the two primary trigrams. So sky and earth are concepts, or things, that have been isolated for millennia and the "Sky Boots" are these two joining and fusing. The boots are also the embodiment of the person. Do you know the van Gogh painting of work boots?

**LM:** Of course. At some point you moved from what we can call anonymous skies to more specific skies in terms of time and place, and to a more realistic style of painting?

**GH:** At first, back in 1965 I treated sky almost as a concept, just simply putting the sky on the object. But then as I began to do it I realized that some of these skies were pretty roughly painted and got intrigued with the question, "What is it that makes a sky look like a sky?" If you are putting sky onto an object which is a real object you want to have a certain reality to the sky so that the two realities have an interaction with each other. So I began focusing on how to make the sky more tangible, and took a lot of slides



and photographs, and did a lot of looking and drawing of the sky, and even had thoughts of making cloud portraits. I shifted from thinking "What would it be like to paint sky on everything?" to "What would it be like to paint every sky?"

When I was in Naples in the summer of 1979, I watched the sky changing over the bay of Naples, and with long strips of drawing paper and colored pencils each day for several weeks I would go out to the same place and make half a dozen drawings as the sky shifted and changed. And then I went from this on to daily water-colors of the sky. In Berlin in 1983 I began gridding a piece of water-color paper into eight rectangles. Sequentially in each rectangle I would paint the sky in its permutation through a few hours of the day. These water-colors became my Berlin sky journal, documenting sky through time on single sheets of paper.

You know, actually the format of these water-colors is reminiscent of my sky bundles, double skies, from the mid-sixties. Of course in those bundles of skies I wanted to treat the canvas as an object rather than a surface for illusion, so I tied one canvas painted with sky to another canvas with sky and then painted the rope to match the sky behind. I even made a quadruple sky painting. Then in the 70's there is a painting called "2 (W)holes", two double skies treated as a diptych, a play with space. What is the unit? What is void?

Incidentally, a couple of days ago I woke up having this realization that tying two canvases of sky together had it's own gay overtones. You know, you are putting two like things together rather than two different things. As I was saying, the Greeks made the sky male, the Egyptians made it female, it has a gender, even though we see it as neutral. So on this curious level it has some implications that I was unconscious of when I made the work - of course, that's not the meaning of those paintings, but the thought made me chuckle for a moment.

**LM:** You moved from day skies to night skies at some point. How did the shift occur, and did it happen gradually?

**GH:** Actually, Philip Glass wrote a string quartet as a memorial piece for Brian (Buczak) after he died, and my payment for it was to be a substantial acrylic painting. What I did for him were two sky-bundles, one a day sky, one a night sky, a large night sky with a full moon, and tied to it a smaller night sky with a new moon, new moon/full moon bound together, and then a large day sky, and tied to that a smaller sky with the kind of half moon that you see in the day. So it was a sky quartet for him. Anyway, there you have both day and night.

I began painting night skies in Berlin in 1983 when I had a D.A.A.D. fellowship. Berlin is further north than New York, and I was much more conscious of the moon at night. In the winter suddenly it would be dark early in the afternoon, and the moon would be very present, and I began thinking more about night skies, and painting sequential water-colors of the moon as it played hide-and-seek with clouds. And then there are all those Casper David Friedrich's in Berlin which I got to see.

Painting night skies was a continuation of this desire to 'paint every sky'. Obviously you don't paint every sky, but by moving into night skies and transitional evening skies I was in a way completing a certain kind of circle, just as I was doing in "Unfinished

Business" with shaving off my beard, which I hadn't done in "Body/Hair".

**LM:** If we look at another artist working with skies, Yoko Ono, her work seems to be more straight forwardly conceptual, whereas your work is mixing a lot of elements – painted representations of skies, real earth and other materials, performance, installation work, etc.?

**GH:** Maybe I'm confronting the complexity that I feel is there for me and has to be grappled with. Life has its own complex contradictions. In my installation "Weaving Sky-Peace" there is a density to the work – it is about sky, earth, self, implements, time, space, but treated in a certain kind of unified poetic way. I think, on the other hand there are also contradictions there, which are within me as a person.

## PERFORMANCE

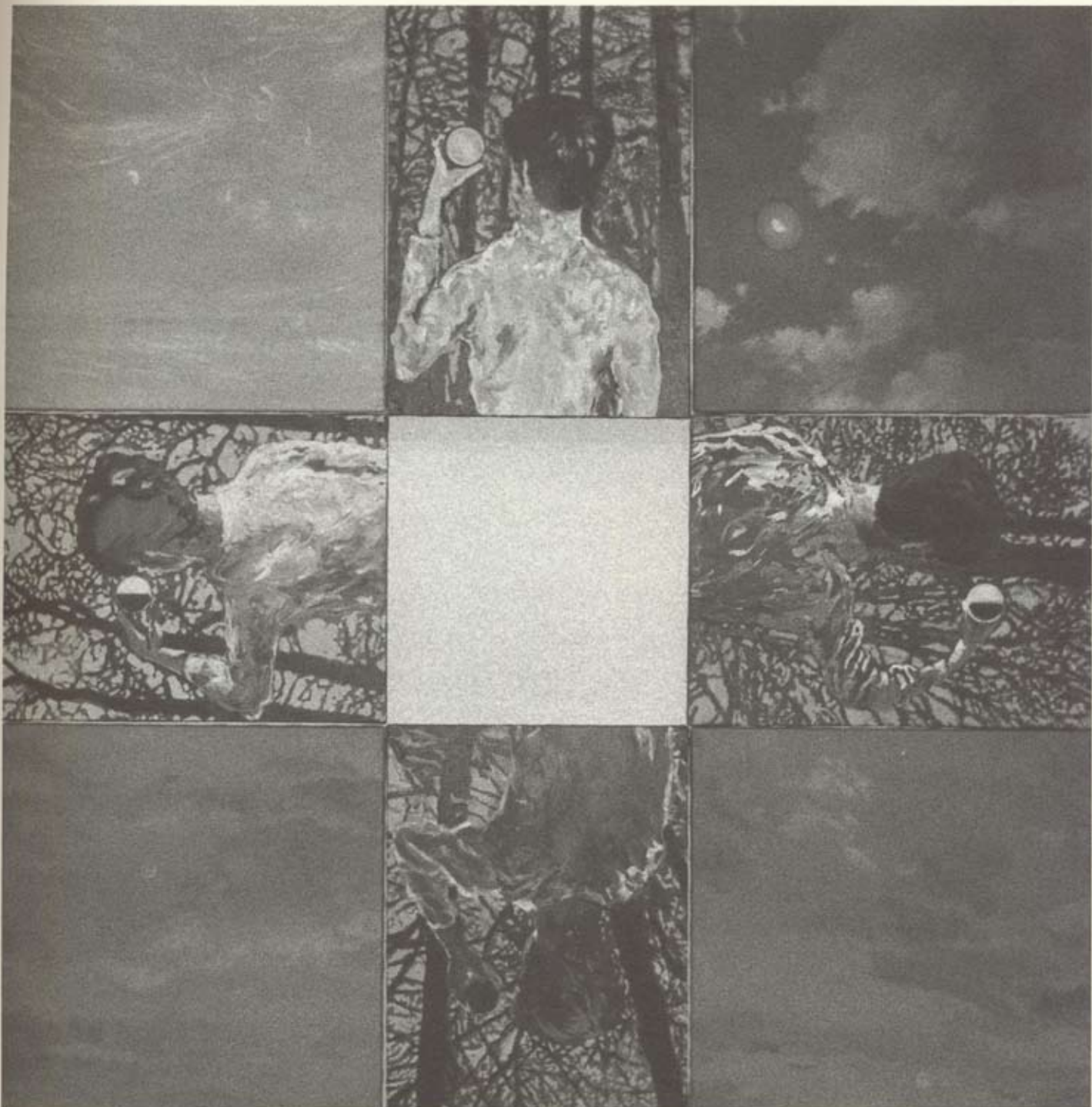
**LM:** When did you start including performance in your work?

**GH:** In March of 1965 as part of the "Monday Night Letter" of Brecht and Watts at the Café au GoGo in New York, Bici and I did a reading of the *Friday Book of White Noise*, a reading/performance, doing some of the different events and pieces that were in the score, which was in the shape of a Mobius strip. This was a collaborative work. In that series I also did a performance called "Weather".

**LM:** Before you moved into the very personal performances that you did in the seventies without an audience, you did a series of other performances starting in the mid-sixties with pieces like "Sky", "Sky Games" and "Sky/Tree". What led you into these works?

**GH:** The reading/performance Bici and I did together at the Café au GoGo was made up of shorter pieces, visualizations of word-play, and things written down in our collective journal. In the sky performances that you are asking about I projected changing images of sky onto a range of activities, and also sometimes used strobe light to break up images. In working to get a greater reality to the painting of sky I was often working with the projection of sky slides onto canvases and objects, so I simply extended that into my performance work. There was a piece called "Sky Boxes" that I did at the Sogetsu Art Center in Tokyo in 1968. It began with all these white boxes, and a group of people dressed in white building with them on stage, shifting, changing, doing things, under sky projection. Then we built the boxes into a wall across the front of the stage, and then under strobe light we began tossing and passing the boxes out to the audience, counting in Japanese and English, so suddenly what had been on stage shifted out across the audience under strobe light. The wall broke open in a wonderful way. For the closing of that Mieko Shiomi and I covered a big spray of cherry blossoms with bandage and shaving cream. It was April and cherry blossom time, and this was under sky projection again.









LM: At this point it is still performance taking place in an art space situation with an audience. But when we get up to 1971 and the "Flux Divorce", and a few years later "Between Two Points", things are changing.

GH: Right. It moves more and more away from the stage, from being work for an audience to becoming performance as a means of giving structure to certain life events. Especially in 1971 which was the time when Bici and I were considering divorce and I was coming to terms with being gay.

The reason why I started doing performances is that it was a way of dealing with certain things that I wasn't able to deal with in painting. There were ideas, concepts, images and situations that could only exist with performance. But sometimes performance has functioned in a private, personal way, like what's documented in my book *Between Two Points*. "Dream Event" and "Ring Piece" are also works that look inward.

In the 1992 Wiesbaden *Fluxus DA CAPO* catalogue Jill Johnston wrote a text about me and talk about the "Flux Divorce", "Dream Event", "Ring Piece" and "Body/Hair" as works where I am confronting my gayness, and how with the end of the marriage with Bici there was the beginning of a new life, so that there is a personal metaphor to my work that wouldn't necessarily be true with, say, a performance of Alison Knowles or Allan Kaprow.

LM: Your performance work is very different from the Fluxus idea of the event and the score – it has a different sensibility, it's more metaphorical, and even symbolic...

GH: Yes, in some ways it may be more linked to Beuys, his sense of Fluxus. I suppose, as you were proposing, I am atypical Fluxus, I'm more a painter than just about any Fluxus artist, but then I'm an atypical painter because I don't treat painting with the respect that painters expect it to have. It is just one means to get at something that's there about art.

LM: If we look at your performances from the 70's, these are definitely not performances that can be done by others or that can be repeated again and again like many of the Fluxus works...

GH: True, though I did "Dream Event" again for the opening of a show in Montréal at Galerie M (Plug In Gallery) last May. The structure of "Dream Event" is to be in a space for 48 hours, fasting, naked, just lying on a mattress under a sheet, sleeping when I was tired, and when I was awake writing down dreams that I could remember, and having old dreams around, and that was it, just being – not really a living sculpture in a Gilbert & George sense – but being there for people to see or not see. So I redid that, and that was interesting in another context. Also, Robin Brentano is organizing an historic show of installation and performance art for the Contemporary Art Center in Cleveland, Ohio, for 1994. She wants documentation of the "Flux Divorce", "Body/Hair", "Dream Event" and "Ring Piece" as a group of my performances, all essentially from the same time, that were relating to certain rites of passage. And she asked me about something that could be audience interactive for the duration of the exhibition, so I suggested



then on a hill in Asolo for a full moon, and a little later on a beach during the midday sun. And there was other work too. The interaction with Francesco has always been intense.

In the summer of 1977 Brian Buczak, who was my partner for over ten years, and I were in Asolo working on some collaborative projects. My children Bracken and Tyche were with me also. Earlier we were all in Naples and Rome with Dick Higgins and Alison Knowles and their two children Hannah and Jessie. I remember giving the whole group a whirlwind tour of all the Caravaggio paintings in Rome, an artist that Dick was especially interested in at that time. And Alison and Brian and I made a collaborative work in Naples called the "Musical Wisdom Clock". Anyway, Brian and I did the performance "Tronco" for a festival in Bologna, and then went to Asolo and created a group of collaborative boxes.

After Brian died in 1987 I was in Verona with Francesco and the idea came together to make a companion group of boxes in Brian's memory as a complement to those we had done together. Two are on the cover of this catalogue. One suggests the life journey through the metaphor of the cycles of the sky, and with the footprints earth and sky are playing together. The other is interesting for it actually links together two other works. For the performance I did at the Festival Danae in memory of Robert Filliou I had two hinged cello bows that were relics from my performance in Vancouver. They were up my sleeves and became extensions of my arms. Cut grass was also up my sleeves that I pulled out and tied to my feet. Small water-colors of sky that fell from my hat I tied to the bows. They were hinged to allow them to bend with my arms while they were up my sleeves, but that also made them more playful. One of the bows I gave to Marianne Filliou at the end of the performance and the other later went into this box. The two bundles of grass that I had tied to my feet are in another one of the boxes. So you see, performance objects have gone from Vancouver to France to Italy, and fragments from a memorial to Robert Filliou, who was such a special member of the Fluxus family, are worked into a larger memorial to Brian. Like life, it all gets connected.

In 1991 Francesco and I were talking of our first meeting in New York, and then our meeting in Vienna and the journey from there to Asolo, and of the works I did in 1971, and of "Between Two Points", and of working there with Brian in 1977, and then quite spontaneously the idea of doing something new came together. A full moon was approaching – our first work in Asolo was for a full moon, and then July 4th, the anniversary of Brian's death, was soon after that.

There is this restaurant, or rather farm house, where an old woman, Maria, cooks in the fireplace in her kitchen, and a few local farmers and some others go and eat. And Francesco in a regular way has taken artists there. Sometimes we've done events outside the house under the olive tree, and in her little kitchen there have been gatherings and feasts, with Francesco documenting all of this. And so it was decided to do a piece for the full moon up on the hill behind Maria's. And there was a fantastic thunderstorm. Nature was working with us, we didn't see the full moon rise from the hilltop, but the sun setting after the storm was dramatic, and then there was a full moon to be seen later. That was very much of a private piece, and in the spirit of, but still different from, "Between Two Points".



With "Cortile" for the 4th of July certain images were coming together, figures colored blue, earth, air, fire, water, the idea of it being a quartet, with natural sound as an element, cutting hair, transformation. Some friends had this old barn and courtyard connected with a villa outside of Verona, that they were going to remodel, but at this point it was just this derelict space, fabulous. The performance was one of these things that came together in a couple of days. An artist, who teaches at the art school in Verona, two young brothers, also artists, and then Francesco's assistant at the time, Alberto, all performed with me. It was an interesting piece.

## FLUXUS

**LM:** Maybe we should jump to talking about Fluxus, because Fluxus has been revived over the last year, and it must have meant quite a lot to you, too?

**GH:** Yes, definitely. At first I was living sort of on the edge, had one foot in, one out. I was witness to a lot of it, but not right there in the middle at the beginning. But I was certainly very close friends with Bob Watts, and with Brecht, and then by 1963 when that group came back from Europe I got to know Dick Higgins, Alison Knowles and Ben Patterson; also Joe Jones who had stayed in New York. So I was in the midst of all of this, but it was only by the mid-sixties that Bici and I were really a part of Fluxus.

I guess where I have made something of a special contribution to the body of Fluxus work is in things like bringing the "Flux Mass" into being at Rutgers University – that was Maciunas' piece, his composition, but I was on the college program committee and did the organizational work. And following the "Flux Mass" there was our "Flux Divorce", and there were all these different Flux banquets, and the "Paper Concert". In regard to the "Festschrift Banquet" for Maciunas I was in Milan having a meal with George Brecht, and he was feeling that it would be good for all of us to give Maciunas some kind of special recognition. Then Maciunas got beaten up during the construction of one of the Flux-lofts by these Mafia-electricians, and was in the hospital. He had lost the sight of an eye and was in critical condition. So I wrote to George Brecht: "How about now?" And he said, "Yes, that sounds good", and then I talked to Dick and Alison, and Bob Watts and Larry Miller and Sara Seagull, and we became a kind of a core group for bringing the piece together. I made the presentation book, collected the contributions, and played a fairly pivotal role in that event coming into being.

Early in 1978 while George Maciunas was battling terminal cancer, he said to me, "Geoff, we had your "Flux Divorce", we should also have a "Flux Wedding". He wanted to have a Flux wedding with Billie Hutching, who he was with, and he asked me to be 'minister'. I orchestrated the event, but again, like all Fluxus things, it was very much a collaborative work. Brian and I made a *Flux Wedding Album*, which we did quickly in Brian's spirit of publishing, and with the idea of raising money for George Maciunas' medical expenses. George had also talked to me about having a "Flux Funeral", so that when he died, and we were at the crematorium for a family memorial, I spoke to Dick Higgins and Jonas Mekas and different people who were there, and we decided to make





a "Flux Funeral". Jonas checked when the Anthology Film Archives was available, and a few days later we had the event. George died in May, and I was in Germany that summer working on a "Sky Wall", and thinking that it would be nice to have a *V TRE*, a Fluxus newspaper as a memorial to George. I had been thinking about what to do, how to do it. Together with Bob Watts and Sara Seagull we had made one for the "Festschrift Banquet". Then I think it was Pope Paul VI who died, and I saw this picture of the pope and the headlines: "Pope dies", and I said to myself, "That's it!" George was like our pope, we loved this guy, so the whole thing came together in my mind. In March following George's death we had a Fluxus concert at The Kitchen in New York, and I pushed to have the newspaper, a *V TRE EXTRA*, ready. So that is another thing that I have done.

**LM:** One of the ideas behind Fluxus was to play with the limits between life and art, and that is also what you have been doing, but in a different way...

**GH:** Yes, right, there is a formality, simplicity and humor to how Fluxus plays with that line between art and life, in its use of structures of life such as meals or various rites – weddings, divorces, masses, concerts or sports events.

**LM:** Yes, and almost always in very impersonal ways, like the Cage element in Fluxus: getting away from the ego – but you have definitely been working with yourself as a person...

**GH:** Yes, I would say that could be an area where I am somewhat different from Fluxus.

**LM:** Some of your pieces can even be hard to talk about as art pieces, because they exist somewhere between art and very personal rituals...

**GH:** But this is exactly what is challenging for me, what is exciting...

**LM:** Yes, of course. But it is amazing, when I read about your history and what you have been doing over the years, it seems very logical in many ways, it seems as if you have always had the ability to do the right thing at the right time, going through changes and transformations, entering new territories in your life – but at the time you were doing these things it can't possibly have been that easy, it must have been difficult for you to invest yourself so directly in your work?

**GH:** But it is out of a necessity; you don't consider the difficulty. They were wonderful times...

The art was the form that allowed me to go ahead and give structure to the personal situation. In a certain way – half-formed thoughts are passing through my head – society has religion or certain structures that come about to deal with these crises, aspects of life – whether it is birth or death or marriage or supposed sins or whatever – and they are formalized as a way of giving the culture, the population, a way of dealing with them, and the old shaman or priest or whatever is a person self-selected or selected by the culture to perform these jobs. But the artist in another way is doing this also in making the image of a time, giving struc-

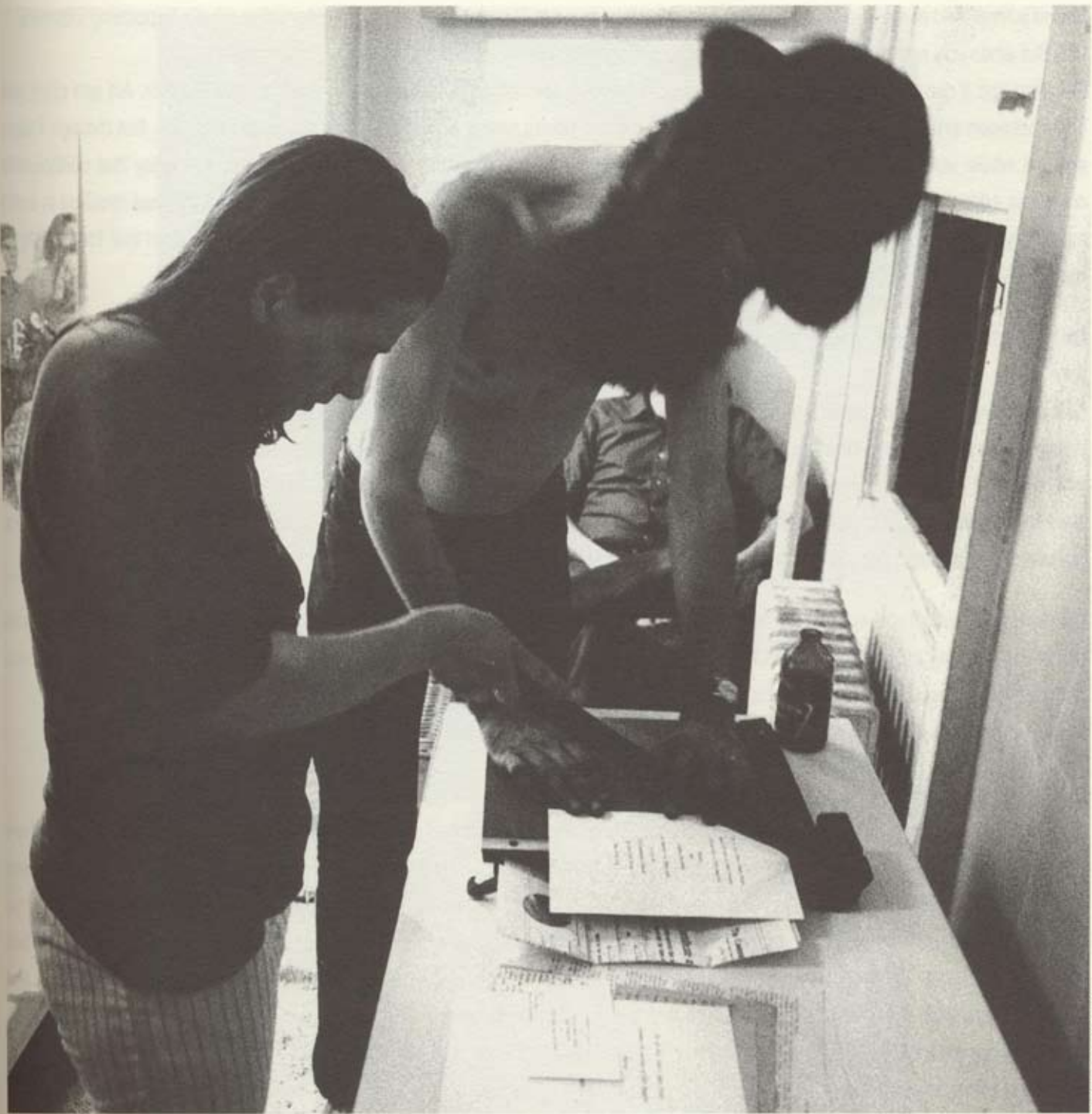


Photo: © Peter Moore 1971



ture to a time. And in that way the artist can use the art to come to terms with changes, to externalize what's happening internally.

**LM:** But when you are doing it, while it is happening, it might also have a kind of therapeutic function?

**GH:** Perhaps it can function on one level that way, but I don't see art as therapy at all, and art is not life either. Art can court that edge between art and life very strongly, and then there are points where art stays clearly separated from life. But through Fluxus and the whole world of performance art and intermedia it has courted it fairly hard. There is a lot of art today that continues to court this edge in addressing social issues such as questions of feminism, gay and lesbian issues, and this has resulted in some extremely powerful work. But then there is also a very thin line between the personal and the socio-political art that I'm thinking of here.

**LM:** But when these very strong experiences in life are transformed into art it is often after there has been a period of time for reflection.

**GH:** I think we as people are at times dealing more intensely with private issues, questions of identity and emotions, inter-personal relations, sexuality and so forth, and there are other times when we are not, where these aren't necessarily the central issues, and where we are going along in a quiet way – we are complex individuals. There is no reason why work can't reflect this. Somebody like Picasso went through periods that shifted and changed and had a lot of contradictions, artists like Lucas Samaras or Bruce Nauman, they are also people who have a range of different ways of working.

**LM:** But even though you are dealing with personal issues you are working in a more subtle or indirect way than for instance some of the younger gay artists like Robert Mapplethorpe or David Wojnarowicz – how do you feel about that very direct and radical way of dealing with personal and political issues?

**GH:** Well, they are out of a different generation.

**LM:** Is it mainly a question of generation?

**GH:** Possibly, or maybe just personality. For instance, David Wojnarowicz had no question in his mind he was gay – with me there was more ambivalence there, maybe because of my upbringing, or just who I am, I was married for ten years, and they were happy years, my sexual life with Bici, we brought two children into the world, they are great people and I have strong feelings toward them. We need to see life and experience as a spectrum. And furthermore I don't believe one should isolate the gay voice from this spectrum. It's important for the viewer to explore the position of gayness as it shifts standard ways of making art and reacting to art. With the current level of interest in queer art this may become a point for a new understanding of my work to begin.

**LM:** There seem to be very strong links between the different areas that you work in?

**GH:** Sure there are. We were talking about the edge between life and art, and the edge between when something begins and







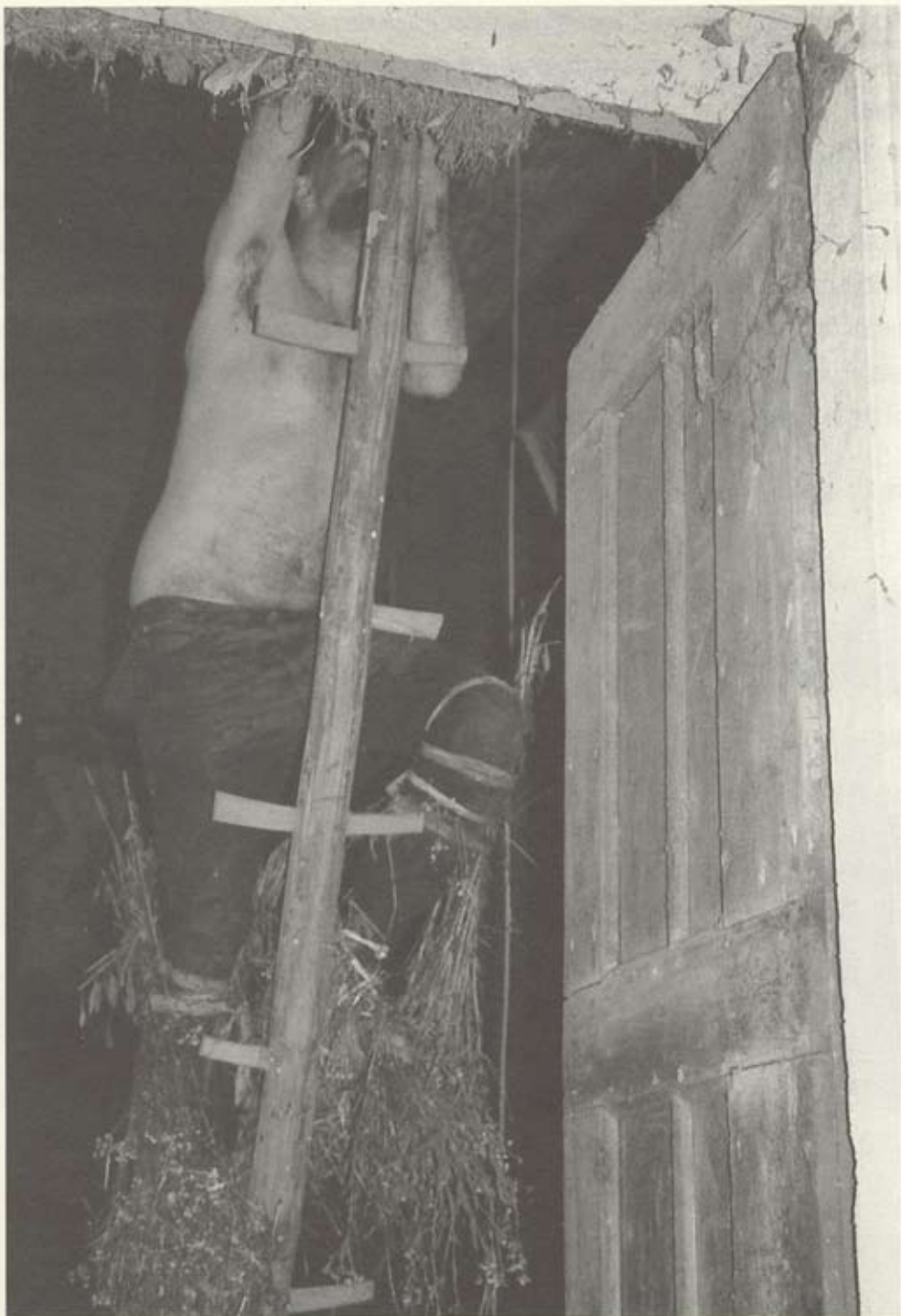
ends, the framing of some situation, whether it is performance or something else, and how this can blur. I have felt sometimes in getting ready for a performance that the gathering together of the materials is in a way really as much a part of the performance as the performance itself.

And some works, like "Between Two Points", are done for no audience, just personal, private rites, but then works can continue through objects, relics, photographs, publications, or an installation. For the "Fluxers" exhibition in Bolzano that Henry Martin curated, I took the relics from "Cortile" and made an installation at the museum, which, I am sure, will go through another transformation and become a little more – formalized is maybe not the right word – but developed. And these two performances – the one that was up on the mountain behind Maria's for a full moon, and "Cortile" – are pieces relating back to "Between Two Points". So you see, in the process of working I find myself getting into cycles where something new connects back to something earlier, and then the interaction of the two becomes something new again.

**LM:** It's very much like life itself.

**GH:** Yes, exactly.











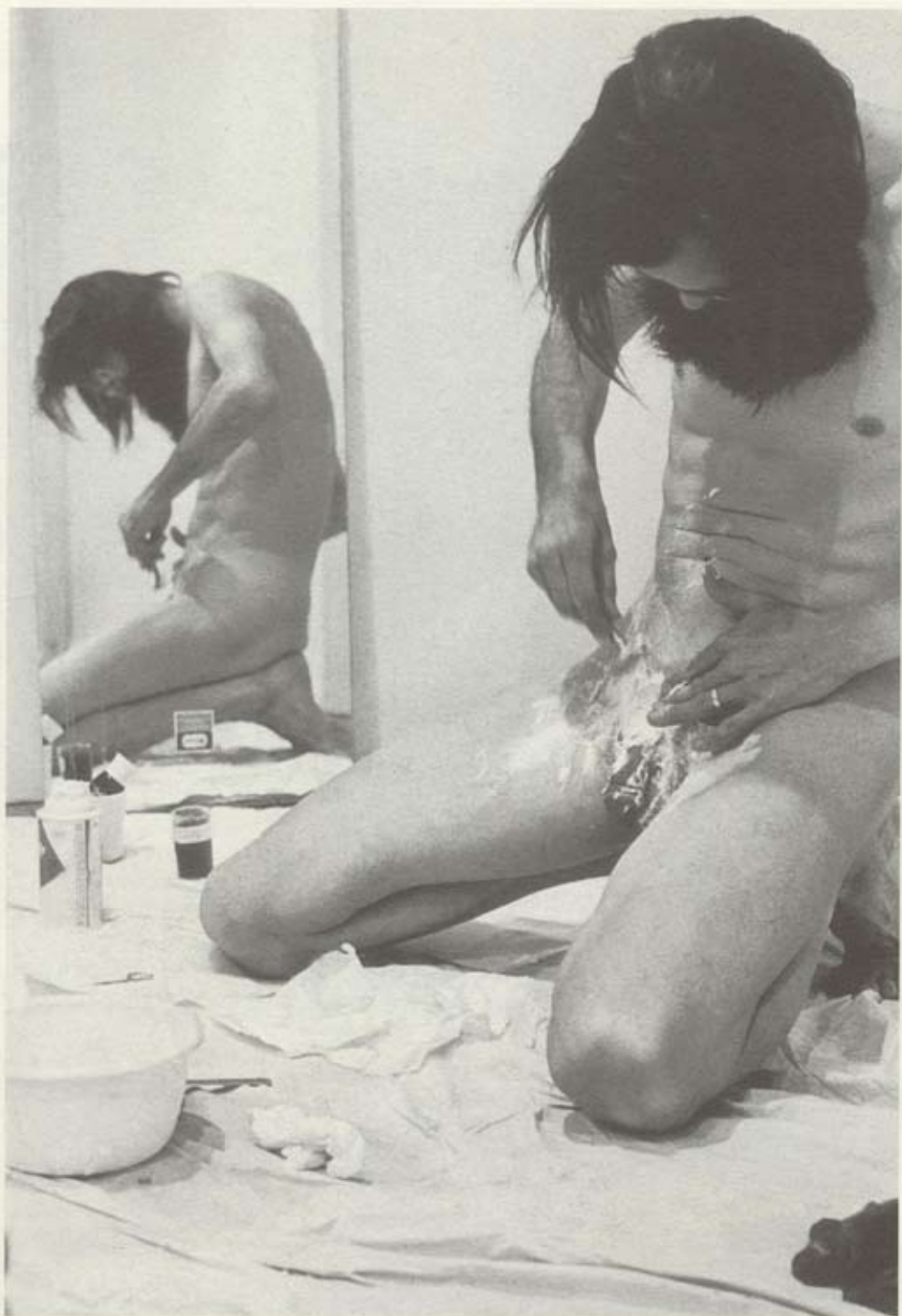


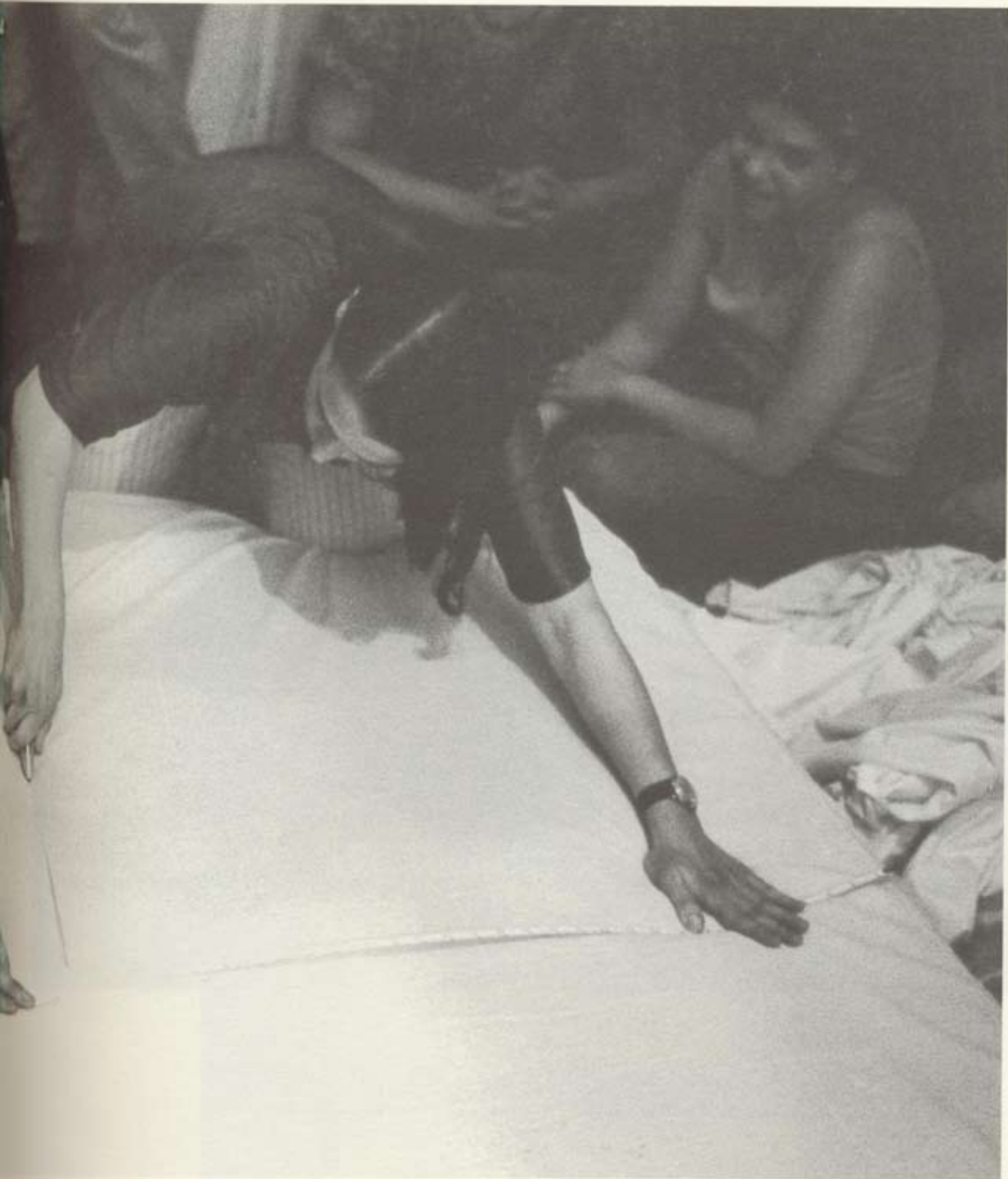






Photo © Peter Moore 1974

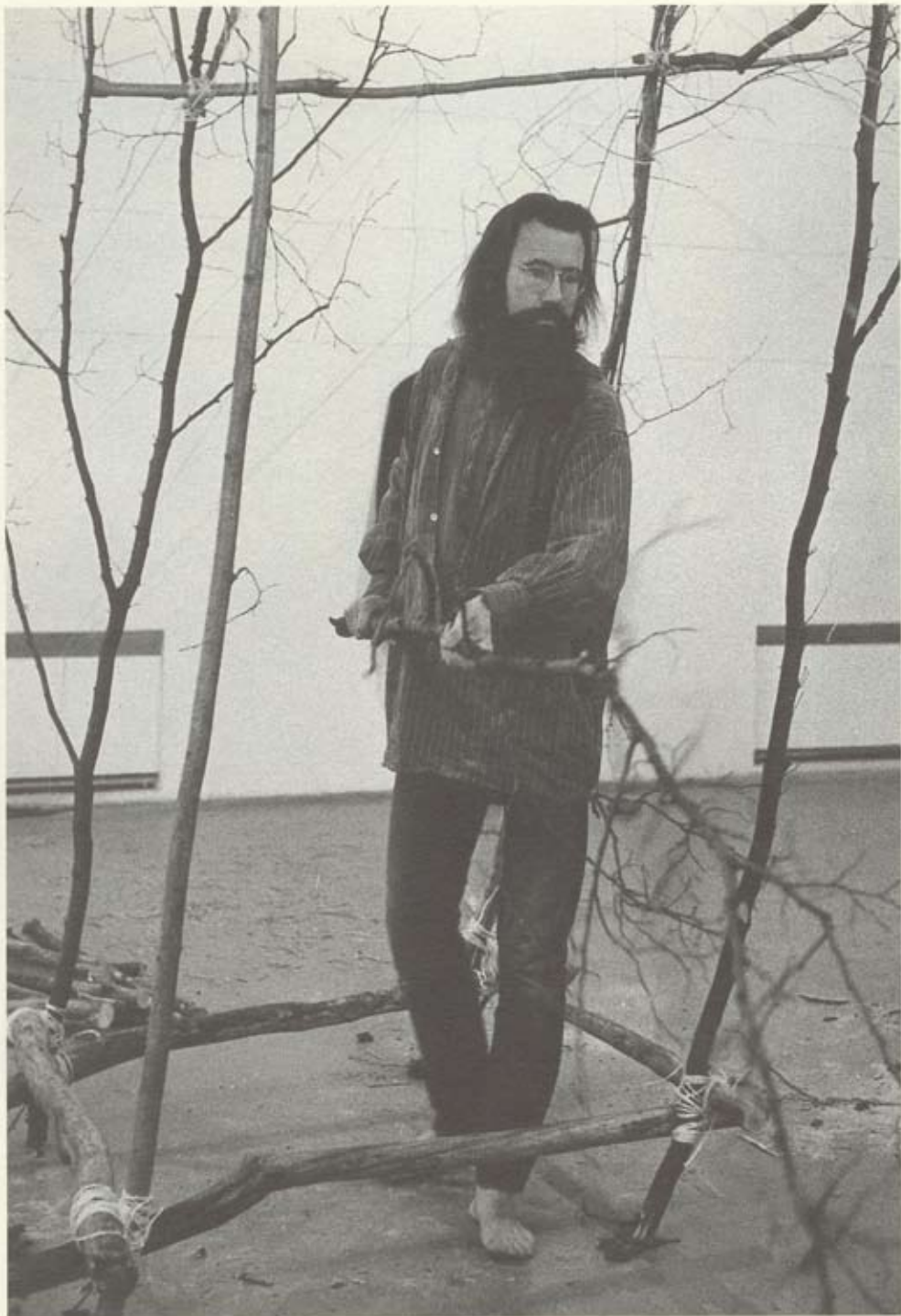






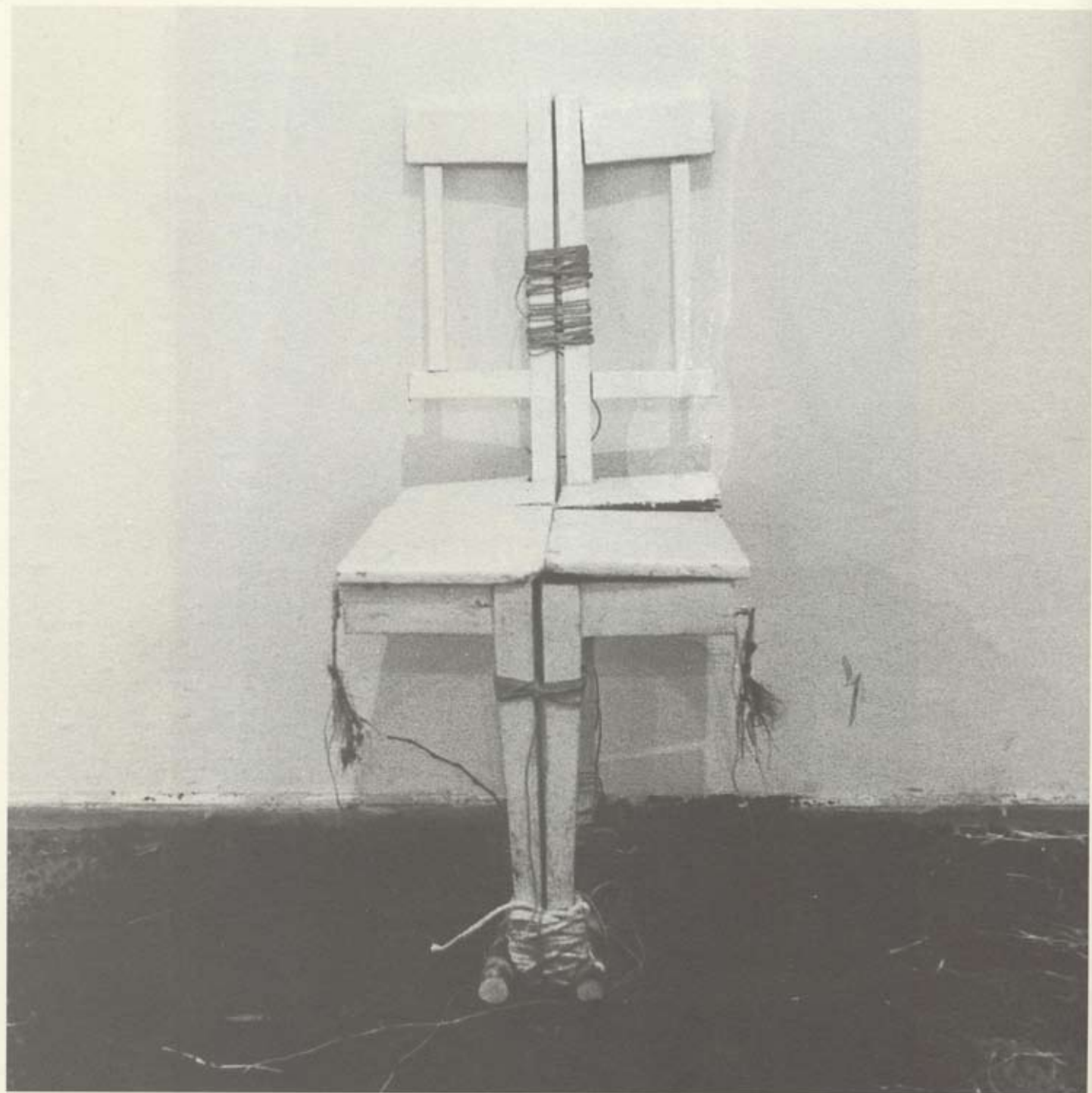














# BIOGRAPHY

## BORN

July 30, 1931, Littleton, New Hampshire

## EDUCATION

- 1949-1953 Amherst College, Massachusetts, B. A. (cum laude)  
 1953 Yale-Norfolk Art School, Connecticut, (Summer)  
 1953-1956 Cooper Union Art School, New York, NY.  
 1958-1962 Columbia University, New York, NY, M. A.  
 (Master's essay: Roman Baroque Church Ceiling Painting)

## FELLOWSHIPS

- 1955 MacDowell Colony, Peterborough, New Hampshire.  
 1977 National Endowment for the Arts, Individual Artist's Grant.  
 1983 D.A.A.D. (Deutscher Akademischer Austauschdienst) Berlin Artist's program.  
 1985/86 Barkenhoff-Stiftung Worpswede, Germany.  
 1987 Canada Council, Visiting Foreign Artist Grant (Banff & Vancouver).  
 1993 Künstlerstätte Schloss Bleckede, Bleckede/Elbe, Germany.

## SOLO EXHIBITIONS

- 1966 Bianchini Gallery, New York, NY.  
 1968 Tokyo Gallery, Tokyo, Japan.  
 1970 Apple Gallery, New York, NY. "Relics and Special Events"  
 1972 Galerie Baecker, Bochum, Germany.  
 1974 Galerie Baecker, Bochum, Germany.  
 Galerie Edith Seuss, Frankfurt A/M, Germany. (with Joe Jones)  
 1975 Kunstverein, Munich, Germany (with performance "Träume. Wälder")  
 112 Greene Street., New York, NY. "A chair. a ladder. a stump. a table. dirt. dreams. trees."  
 1976/77 René Block Gallery, New York, NY.  
 1978 Galerie Baecker, Bochum, Germany.  
 1980/81 Studio Morra, Naples, Italy.  
 1983 DAAD Galerie, Berlin, Germany.  
 Galerie Donguy, Paris, France.  
 Galerie Baecker, Cologne, Germany.  
 1984 Nylistasafnið, The Living Art Museum, Reykjavik, Iceland.  
 Badischer Kunstverein, Karlsruhe, Germany.  
 Kunsthalle, Wilhelmshaven, Germany.  
 Nordjyllands Kunstmuseum, Aalborg, Denmark.  
 Henie-Onstad Kunstsenter, Høvikodden, Oslo, Norway.  
 Neue Galerie - Sammlung Ludwig, Aachen, Germany.  
 New Jersey State Museum, Trenton, NJ, "Early Sky. Late Sky".  
 1986 Galerie Baecker, Cologne, Germany.  
 Akumulatory 2 Gallery, Poznan, Poland. "Berlin Himmels Tagesbuch. Sky Ladder".  
 1987 Art Center, Banff, Alberta, Canada. (with Brian Buczak).  
 1991 Galerie Hundertmark, Cologne, Germany.  
 1992 Rupertinum, Salzburg, Austria, "Himmels Aquarelle".  
 1993 Kunsthallen Brandts Klædefabrik, Odense, Denmark,  
 "Day into Night".  
 Galleria 56, Budapest, Hungary, "Sky Boots".

## SELECTED GROUP EXHIBITIONS

- 1958 Newark Museum, Newark, NJ: "Work by New Jersey Artists".  
 1961 Newark Museum, Newark, NJ: "Work by New Jersey Artists".  
 1962 Brooklyn Museum, New York, NY: "National Print Exhibition".  
 1964 Brooklyn Museum, New York, NY: "National Print Exhibitions.

- Newark Museum, Newark, NJ: "Work by New Jersey Artists".  
 1965 Nelson Gallery of Art, Kansas City, MO.  
 Bianchini Gallery, New York, NY: "Ten from Rutgers".  
 Newark Museum, Newark, NJ: "Work by New Jersey Artists".  
 1966 Smithsonian Institution, Washington, D.C. (Toured Latin America):  
 6th National Columbian Festival of the Arts.  
 Norfolk Museum, Norfolk, VA.: "Contemporary Art, USA".  
 1966/68 Museum of Modern Art, New York N.Y. Circulating Show: "Contemporary American Still Life".  
 1967 Philadelphia Arts Council, Philadelphia, PA: "A Museum of Merchandise".  
 Southern Illinois University, Carbondale, IL: "Contemporary Art".  
 1968 New Jersey State Museum, Trenton, NJ: "Art from New Jersey".  
 1969 New Jersey State Museum, Trenton, NJ: "Art from New Jersey".  
 1970 New Jersey State Museum, Trenton, NJ: "Art from New Jersey".  
 1970/71 Kunstverein, Cologne, Germany: "happenings & fluxus",  
 (and at Kunstverein, Stuttgart).  
 1971 Angela Flower Gallery, London, England: "Post Card Show".  
 1971/72 University Art Gallery, University of British Columbia, Vancouver, BC: "Image Bank Post Card Show", (and at other museums throughout Canada).  
 1973 Stadtmuseum, Kiel, Germany, "5 Künstler aus New York Downtown".  
 Museo Civico di Torino (Galleria d'Arte Moderna), Turin, Italy,  
 "Combattimento per un'Imagie, Fotografi e Pittori", (Fight for an Image, Photographers and Painters).  
 1974 Neuer Berliner Kunstverein, Berlin, Germany "Multiples". Ein Versuch die Entwicklung des Auflagenobjektes darzustellen. (An attempt to Present the Development of the Object Edition).  
 René Block Gallery, New York, NY, "What's the Time?".  
 1975 Contemporary Arts Gallery, Leob Student Center, New York, NY  
 "The 1st New York City Post Card Show".  
 1976 Fine Arts Building, 105 Hudson Street, New York, NY, "Personal Mythologies".  
 1977 Württembergischer Kunstverein, Stuttgart, Germany, "Naturbetrachtung, Naturverfremdung".  
 Aai Gallery, Tokyo, Japan, "Media Practice".  
 Cannaviello Studio d'Arte, Rome, Italy, "Fluxus & C."  
 Gallery Maki, Tokyo, Japan, "Body as a Visual Language".  
 1978 Sonja Henie-Niels Onstad Kunstsenter, Høvikodden, Oslo, Norway, "Landscape".  
 Los Angeles Institute of Contemporary Art, Los Angeles, CA,  
 "Artwords and Bookworks".  
 Institute for Art and Urban Resources /P.S. 1, New York, NY,  
 "Hermetic Images in Contemporary Art".  
 1979 Galerie d'Art Contemporain des Musées de Nice, France  
 (also at Lyon and Geneva), "Fluxus International & Co".  
 1980 Musée St. Georges, Liege, France, "Fluxus International & Co".  
 1981 Cranbrook Art Museum, Bloomfield, Hills, Michigan,  
 "Fluxus etc., The Collection of Gilbert & Lila Silverman".  
 The New Museum, New York, NY, "Alternatives in Retrospect".  
 1981/82 Kunst und Museumverein, Wuppertal, Germany, "Fluxus-Aspekte eines Phänomens".  
 1982 Museum Wiesbaden and Fluxum, Wiesbaden, Germany "1962 Wiesbaden Fluxus 1982", (and Kunstverein, Kassel, Germany).  
 1983 Neuberger Museum, Purchase, NY, and Baxter Art Museum, Pasadena, CA, "Fluxus, etc.".   
 1985-86 Kunsthau & Kunstverein, Hamburg, Germany. "For an Art of Peace Biennale".  
 1987/88 Independent Curators Incorporated, New York, NY, "The Success of Failure" curated by Joel Fisher. (toured to Museums throughout United States.)  
 1987 Avenue B Gallery, New York, NY, "Aspects of Conceptualism" curated by Leah Durner.



- 1988 Castello Carlo V, Lecce, Italy, "Il Sesto Senso della Natura".  
Museum of Modern Art, New York, NY, "Fluxus".  
Historisches Museum, Frankfurt, Germany, "Gesammelte Schätze von Kindern, Künstlern und Kunstliebhabern".
- 1989 Galerie 1900-2000, Paris, France, "Happenings and Fluxus".  
1990 Institute of Modern Art, Brisbane, Australia, "Fluxus".  
Salvatore Ala Gallery, New York, NY, "Fluxus Closing in".  
Galleria F. Borghese, Rome, Italy, "Fluxus S.P.Q.R.".  
Fondazione Mudima, Milan, Italy, "Pianofortissimo", (and in Genoa, Italy).  
Wiener Festwochen, Messepalast, Vienna, Austria, "Von der Natur in der Kunst".  
Galerie Krinzinger, Vienna, Austria, "Fluxus Subjektiv".  
Venice Biennale, Venice, Italy, "Ubi Fluxus ibi motus 1962-1990".
- 1991 The Municipal Art Museum (Kjartarvassstadir), Reykjavik, Iceland, "Fluxus".  
Hallwalls, Buffalo, New York, "FluxAttitudes".  
Orangerie, Schloss Charlottenberg, Berlin, Germany, "Schwerelos".  
Plug In Gallery, Winnipeg, Canada, "Under the Influence of Fluxus".  
Franklin Furnace, New York, NY, "Burning in Hell", curated by Nancy Spero.
- 1992 Temporary Museum at Kaufhof Parkhaus, and Kölnischer Kunstverein, Cologne, Germany, "Fluxus Virus".  
Kunsthau, Nassauischer Kunstverein, Fluxeum, Wiesbaden, Germany, "Fluxus DA CAPO".  
Franklin Furnace, New York, NY, "Fluxus A Conceptual Country".  
Emily Harvey Gallery, New York, NY, "Ten Years on Broadway: Fluxus 1982-1992".  
Statens Museum for Kunst, Copenhagen, Denmark, "Hovedet Gennem Muren", "Mit Dem Kopf Durch Die Wand", "Head through the Wall", René Block's Collection, (and at Nykytäiteen Museo, Museet for Nutidskonst, Helsinki, Finland).  
Montréal Museum of Fine Arts, Montréal, Canada, "Pop Art".  
Galerie M./Plug In Inc. Montréal, Canada, and Istituto Italiano di Cultura, Toronto, "Under the Influence of Fluxus".  
Centrum Sztuki Współczesnej, Warsaw, Poland, "Collection One".  
Museo d'Arte Moderne, Bolzano, Italy, "Fluxers".  
Art Center, Warsaw; Labyrinth 2 Gallery, Lubin, BWA Gallery, Wrocław and Arsenal Gallery, Biakystok, Poland, "Fluxus and Company".
- 1993 Hyundai and Won Galleries, Seoul, Korea, "The Seoul of Fluxus".  
Walker Art Center, Minneapolis, MN, "In the Spirit of Fluxus".  
Whitney Museum of American Art, New York, NY. In the Spirit of Fluxus.  
Museo d'Arte Contemporanea, San Paolo, Brazil, "Under the Influence of Fluxus".
- SELECTED PERFORMANCE PIECES AND ENVIRONMENTAL WORK**
- 1965 WEATHER, a performance at Café au GoGo, New York, March 15.  
(Part of Watts & Brecht series - "Monday Night Letter").  
Repeated at Judson Memorial Church, N.Y.C., March 16.
- 1966 SKY, a Happening, Judson Memorial Church, New York, March 8.  
SKY BILLBOARD, Fifth Avenue and 42nd Street (NE corner), New York, NY. April to October.
- 1966 DUMPING, a solo performance, for the 4th Annual Avant Garde Festival, center of Conservatory Pond, Central Park, New York, September 9, (evening).  
SKY LAUNDRY hung in the trees around Conservatory Pond.
- 1967 SKY GAMES, a Happening, Gymnasium, Judson Memorial Church, New York, May 26 and 28.  
SKY/CHANGE, an Environmental performance, part of "12 Evenings of Manipulation", Judson Gallery, New York, October 13.  
SKY CAKE, dessert for Fluxus Christmas Dinner, Fluxhouse, New York, December 25.
- 1968 SKY CAKES, for the Buddha's birthday, Tokyo Gallery, Tokyo, Japan, April 8.  
SKY BOXES, a Happening, Sogetsu Art Center, Tokyo, April 10.  
SKY BUS, and white banner with projected sky, for parade down Central Park West, the 6th Annual Avant Garde Festival, New York, September 14.
- 1969 SOME SKY AND OTHER THINGS FOR NEWARK, a TV Happening.  
WNBT-TV (Channel 13), Newark, NJ, March 17, 7:00 p.m. and replays.  
SKY/TREE: A Ritual (sawing & chopping), and SKY/GRASS: A ritual (scything), for the 7th Annual Avant Garde Festival, Wards Island, New York, September 28 to October 4.
- 1970/71 MOORING, an environmental situation, for "happening & fluxus", Kölner Kunstverein, Cologne, Germany, November 6 to January 6; and FLOWER/SHOVEL, a two-day event through out the city of Cologne, Germany, November 7 and 8.
- 1971 BODY/HAIR, an 8-hour shaving piece, in Billy Apple's loft, Apple Gallery, New York, May 15.  
INTERNATIONAL SKY EXCHANGE, from New York City with responses from around the world, June 21.  
RING PIECE, a 12-hour Silent Meditation, for the 8th Annual Avant Garde Festival, 69th Regiment Armory, New York, November 9.  
DREAM EVENT, 48-hours of sleeping, fasting, silence, recording dreams and thoughts. Apple Gallery, New York, December 3-5.
- 1972 BIRTH: A MEDITATION, Apple Gallery, New York, March 25. Part of series, "Beginnings".  
MEDITATION IN TIMES SQUARE, an 8-hour silent meditation, Times Square at 44th Street, New York, June 2.  
(Unfinished version, March 23).  
SILENT MEDITATION/LONDON, for ICES-72 Festival, Roundhouse, London, England, August 19 & 20.  
SILENT MEDITATION/AACHEN, Neue Galerie der Stadt, Aachen, Germany, October 14 and 15. Pieces by Dick Higgins and Stephen Varble performed with this meditation.
- 1973 SKY/ROOTS: A Meditation on Dreams, 10th Avant Garde Festival, Grand Central Station, New York, December 9.
- 1974 MEDITATIVE RITUAL FOR SUMMER SOLSTICE, Byrkjefjellet, near Kvamsskogen, Norway, June 21 and 22. (In cooperation with the Henie-Onstad Kunstsenter, Høvikodden, Oslo).  
MEDITATIVE RITUALS for the Francesco Conz Archive: FULL MOON, Asolo, Italy, July 3; SUN on Beach between Rosolina Mare and Caleri, Italy, July 5.  
IN THE CLOCKTOWER (for Autumnal Equinox), New York City, September 21 to 23.
- 1975 TRÄUME. WÄLDER. Ein Meditations Ritual. Kunstverein, Munich, Germany, January 24, 25, 26.  
PERFORMANCE, Incontri Internazionali d'Arte, Palazzo Taverna, Rome, Italy, May 27.  
PERFORMANCE, Galleria Multhipla, Milano, Italy, Jun. 13.
- 1976 LA CAPRA, Studio Morra, Naples, Italy, January 20.  
LAMB, A Performance, Fine Arts Building, 105 Hudson St. New York, February 21.  
UNFINISHED BUSINESS, Education of a Boy Child, 3 Mercer Street Store, New York, NY, December 3 and 4.
- 1977 PERFORMANCE, Tendenze d'Arte Internazionale, Cavriago (Reggio Emilia), Italy, March 19.  
IL TRONCO, (with Brian Buczak), Galleria d'Arte Moderna, Bologna, Italy, June 6.
- 1978 FLUX NAVY, Galerie Baecker, Bochum, Germany, June 25.
- 1979 FLUX NAVY, The Kitchen, New York, NY, March 24.  
IN MEMORIAM, Project Studios 1, New York, NY, May 13.

- WOLKENAUTO (Sky Car) Ruhr Park Art Festival, Bochum, Germany, September. (Car now in collection of Lehbruck Museum).
- 1980 SOUND WITHIN (W) WITHIN SOUND, P.S. 1, New York, NY, October,....  
TRUNK, Passenger Ship Terminal, New York, (Avant Garde Festival), July 20.
- 1982 TWO BEDS, Fluxeum Harlekin Art, Wiesbaden, Germany, September 18.  
FLUX NAVY, Museum Wiesbaden, Germany, September 18.
- 1983 GRID, Künstlerhaus Bethanien, Berlin, June 26.  
MEASURE, Galerie Donguy, Paris, October 22.
- 1984 FOUR SEASONS, Neue Galerie, Aachen, Germany, May 11.  
PERFORMANCE, Høvikodden Kunstsentret, Norway, June 24.  
PERFORMANCE, Nordjyllands Kunstmuseum, Aalborg, Denmark, August 3.  
SKY UNDERGROUND, Badischer Kunstverein, Karlsruhe, Germany, November 6.  
FOR THE WINTER SOLSTICE, Living Art Museum, Reykjavik, Iceland, December 21.
- 1985 FROM THE SEA, Festival of the Fantastics, Roskilde, Denmark, June 1.
- 1986 GRAT, Harlekin Art, Wiesbaden (Erbenheim), Germany, May 1.  
WOOD PILE, Akumulatory 2 Gallery, Poznan, Poland, April.
- 1987 THE WESTERN FRONT, Vancouver, B.C. Canada, March 18.
- 1988 FOR ROBERT, Festival Danae, Pouilly, France, June 4.  
DEATH CLEANS UP; Fluxlux (Bob Watts Memorial Event), Bangor, PA, October 17.
- 1989 QUARTET FOR EARTH AND SKY. Dedicated to the Memory of Brian Buczak, Milano Poesia Festival, Milan, Italy, September 22.  
Two performances: FOR THE FULL MOON, June 27, and CORTILE for Brian Buczak in Memoriam, Verona, July 4.  
Edizione, Francesco Conz, Verona, Italy.  
SICILIAN NOCTURNE for Cena Blu and Fluxus concert, Atelier sur Mare, Castel di Tusa, Sicily, Italy, June 8.
- 1992 DREAM EVENT, Galerie M/ Plug In Inc., Montréal, Canada, May 8-10.  
HEAD IN FLUX, Kaigasse 6, Salzburg, Austria, August 12.  
QUINTET Arts Center, Seoul, Korea, March 6.

#### COLLABORATIVE WORKS

- 1965 Selections from THE FRIDAY BOOK OF WHITE NOISE, with Bici Forbes, a Reading and Performance, Café au GoGo, New York, NY, March 1. (Part of Watts & Brecht - "Monday Night Letter").
- 1967 KILL PAPER NOT PEOPLE, with the Flux-Masters of the Rear-Garde, for the Museum of Contemporary Crafts, "Paper Show", Time-Life Auditorium, New York, NY, November 15.
- 1971 MATTER TRANSFORMATION (Glass/Earth/Stone), with Billy Apple and Jerry Vis, Apple Gallery, New York, March 6 to 20.  
FLUX DIVORCE, with Bici Forbes and George Maciunas, 331 West 20th Street, New York, NY, June 24.
- 1972 EQUINOX PIECE, with Stephen Varble, Jones Beach (sunrise) and Apple Gallery, New York, March 21.  
HYBRIDS with Stephen Varble, Global Village, London, England, September 3 and 4.
- 1976 FESTSCHRIFT BANQUET to honor George Maciunas, Zaccar Offset, New York, NY, May 2. "Laudatio Scripta pro George Maciunas Concepta Hominibus Fluxi". (Made Presentation "Book", and was Master of Ceremonies).
- 1977 RULERS, LADDERS AND BUCKETS with Brian Buczak, P.S. 1, New York, October 9 and 16.
- 1978 FLUX WEDDING of George Maciunas and Billie Hutching, New York, February 25. (Fluxminister).  
READING with Brian Buczak, Franklin Furnace, New York, March 9.

- FLUX FUNERAL and Flux Wake/Feast for George Maciunas, New York, May 13, (Fluxminister and Master of Ceremonies).
- 1979 FLUX CONCERT, the Kitchen, New York, NY, March 24.
- 1982 FLUX CONCERT, at opening of "1962 Wiesbaden FLUXUS 1982", Museum Wiesbaden, Germany, September 18.
- 1983 FLUXUS CONCERT, Hochschule der Kunst, Theater, Berlin, December 3.  
THE SPIRIT OF FLUXUS concert, Amerikahaus, Berlin, Feb. 17.  
FluxLux Memorial Event for Bob Watts, Bangor, PA, October 17.
- 1988 FLUXUS CONCERT, Galerie Krinzinger, Vienna, Austria, September 23.
- 1990 "EXCELLENT 1992 A LA CARTE",  
Fluxeum(Kirche), Wiesbaden/Erbenheim, Germany, November 22, 23, 24.  
Nikolaj Kirke, Copenhagen, Denmark, November 26, 28, 29;  
Malmö Konsthall, Malmö, Sweden, November 27.
- 1992 FLUXUS CONCERTS, "The SeOUL of FLUXUS", March 3 to 8.  
Seoul Arts Center & Museum of Contemporary Art, Korea.  
CARAVAN CONFERENCE with the Nomads, Messezentrum, Nürnberg, Germany, April 22-25.



# a V TRE EXTRA

No. 11

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Unsettled

Saturday, March 24, 1979

TV Page 18

\$2.00

## Hart attack kills him at summer palace

# MACI UNAS DIES



George Maciunas in one of his many disguises to elude the Attorney General.

Flux Pope George Maciunas died last year after collapsing with a heart attack at his summer palace in New Marlborough. Earlier doctors fought to save the 92 year old spinster after being beaten and gang raped. He was given the last rites and the Flux Council appealed for world-wide prayers for his life.

**'With deep anguish' Sobbing aide breaks news to the world**

"She suffered horribly," said a Scotland Yard man. "The people who did this were animals."

A sobbing spokesman announced the news "with profound anguish and emotion." Crowds wept in the main square outside the palace.

### Bruises

Three youths were involved—Afterwards one of them went to sleep on the battered spinster's bed. The parish church bell tolled a death knell. The papal Flux guards, dressed in their evening uniform of dark blue, closed the heavy gates of the palace.

The Pope was administered a Holy Flux Oil, a rite known as "extreme unction."

The old lady was raped three times. Her jaw and six ribs were

broken. Her body was a mass of bruises—battered with her own aluminum tea kettle. At the time the frail leader of 700 million pranksters was listening to jokes recited at his bedside by his private secretary.

### Tragedy

"This was the most horrific attack on a woman I have ever experienced and one I hope I'll never experience again," added Detective Inspector Robert Hayward, who is leading the investigation.

The Pope's two personal physicians, the Fluxus Secretary of State, George Brecht, and several others were at the Pope's bedside when he died. Yesterday the spinster underwent two emergency operations in Hart's Hospital, London. Only six days ago the Pope visited a cardinal's tomb and told a congregation, "I hope to meet him after death, which cannot be far away."

The attack was on Saturday night. A police spokesman said, "He made full use of his jet age papacy and in his 15 years of office has travelled further and wider than

any of his predecessors." "An apostle on the move," he was the first reigning pontiff to travel by air, the first to go on a pilgrimage to Jerusalem, and the first to receive Communist leaders. He survived a knife attack in the Philippines in 1978. Two youths shopped up a drainpipe into the neighboring flat of a 34 year old man who was not playing bingo. They ransacked the man's flat. They disturbed the old lady who came up to investigate. They hear her up and then they all raped her.

### Blood

One of the most difficult moments was in 1971 when he issued his encyclical letter on so called "Asian Cards." Fatalists, which upheld the ban on verbal communications. When the neighbor came home, he found this youth asleep on the bed and the woman in a pool of blood on the floor.

Fluxus officials were said to be inspecting the grave of St. Peter's Basilica, where Popes are buried, and the sewers of Rome. It was during this that he was stricken by

the fatal attack. Last night a youth was helping police inquiries.

Strudlers along the waterfront of Western Aires are often surprised to see the crews of Japanese merchant ships playing wicketball or catch, which the soccer-loving Argentine longshoremen consider "quiet Oriental games."

The Eskimos have been forbidden by Danish authorities to hunt within several square miles of the coast side. The Eskimos have also been told not to feed their meat with minked sea kites, as they have done for centuries in order to obtain salt, but to buy salt at the Danish Government trading post and to use melted glacier ice from the island for water instead.

### 450 SPERRY WORKERS FACE THE AX

A funeral atmosphere gripped the Sperry Gyroscope plant at Lake Success, L.I., today as its 6,350 employees reported for work.



# SELECTED BIBLIOGRAPHY

## WRITINGS BY THE ARTIST

*THE ACT*, Against the Spectacle. Private & Inter-Personal Experiment, Social & Political Activity. Vol.2/No.1 Winter/Spring 1990. p. 19 ff. "18 Skies" and text by Henry Martin. *Art and Artists*, London, October 1972, p. 9 (Fluxus issue) "When you are through..."  
Atchley, Dana, ed., *Notebook*, Ace Space Co., Victoria, B.C., 1970, "101 Words".  
Atchley, Dana, ed., *Space Atlas*, Ace Space Co., Victoria, B.C., 1971, "Skutterudite..."  
*Benzene*, New York 5/6, Spring/Summer 1982, pp. 74-77, "Rituals".  
Bianchini Gallery, *Ten from Rutgers*, New York, 1965. A Question, a letter to George Brecht, and a statement.  
*Big Deal 4*, New York, Fall 1976, pp. 142-144, with Alison Knowles, "Prayers and Dreams and Stones and Beans".  
*Bijutsu-Techo*, Tokyo, April 1968, pp. 120-122. "Problem (to the Japanese People)". (In Japanese).  
*Black and White*, with Brian Buczak. Money for Food Press, New York, 1982. "Mystery Photo Triptych".  
Block, René, ed. 1962 Wiesbaden FLUXUS 1982. Harlekin Art, Wiesbaden 1983, pp. 150-157. "Fluxriten".  
Bowles, Jerry, ed., *Art Work, No Commercial Value*, Grossman Publ., New York, 1972. "Rip and tear along the dotted line".  
Brecht, George & Filliou, Robert, *Games at the Cedilla*, Something Else Press, New York, 1967. A dream.  
Cage, John, ed., *Notations*, Something Else Press, New York.  
Notations and statement.  
*Collective Farm* No. 3, Post Office Dinner, V. Bakhehanyan and the Gerlovins, Editors, Samidzat, New York, 1982.  
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