

The Kitchen Center for Video and Music

press release

FLUXUS

Classic '60's Performances plus
the premier of Alison Knowles'
"Natural Assemblages and the True Crow"

March 24, 1979 8:30pm
\$3.50 / \$2.00 members

The Kitchen Center
484 Broome Street Res: 925-3615

A special two-part program will be presented at The Kitchen Center by Fluxus, the international consortium of artists, on March 24 at 8:30pm. The first part of the evening will feature the premier of "Natural Assemblages and the True Crow," a performance/slide show/reading by Alison Knowles. Ken Friedman and Larry Miller are co-ordinators for the second part of the evening, which features performances of historical Fluxus pieces; some forty pieces by thirty artists and composers will be presented in just under an hour.

Alison Knowles' "Natural Assemblages and the True Crow" is structured like a large theatre piece, with three spatially separated arenas of action. Alison Knowles engages in a dialogue with her own taped voice, a secret dialogue consisting of words culled from old books on natural history; the found verbal material includes items such as a listing of the sub-species of crows. Other sounds on the tape--flowing water, soft cushioned thuds--evoke a mysterious setting. Knowles' live performance is framed by slides of other found materials--smashed objects picked up in the street appear on colored fields. Meanwhile, violinist Michael Goldstein is in another part of the room, improvising from a score created by Alison Knowles. The score takes the form of a white curtain on which Knowles has silkscreened images of various small objects. A third arena of interest centers on dancer Jessie Higgins, who performs a number of one-movement phrases, following directions on a deck of index cards. All three performers create the sounds of the piece as well as the visuals: the two voices come in and out of phase; the violinist draws his bow across the strings; the dancer's body marks rhythms on the floor.

While "Natural Assemblages and the True Crow" is multi-layered and stresses the simultaneity of various strands, the forty visual and aural compositions performed by the Fluxus group will not overlap, but will be presented sequentially. Many of the pieces are under 60 seconds in duration; the rapid succession of quick pieces makes for a lively presentation, with constant shifts of focus and scale. Some of the pieces are explosive, with a punchline, while others draw our attention to intimate small-scale events. Performers for the Fluxus events include Phil Corner, Simone Forti, Peter Frank, Ken Friedman, Geoff Hendricks, Dick Higgins, Alison Knowles, Joan Mathews, Larry Miller, Yasunao Tone, Peter van Riper, Yoshi Wada and Bob Watts. Although several new pieces will be presented, the focus of the presentation is largely historical, with a number of pieces reconstructed especially for this performance. During the course of the evening, works will be presented by:

Ay-O
Robert Bozzi
George Brecht
Robert Filliou
Ken Friedman
Geoff Hendricks
Dick Higgins
Toshi Ichijanagi
Joe Jones
Milan Knizak

Alison Knowles
Takehisa Kosugi
Carla Liss
George Maciunas
Larry Miller
Yoko Ono
Nam June Paik
Ben Patterson
Takako Saito
Tomas Schmit

Chieko Shiomi
Yasunao Tone
Peter van Riper
Ben Vautier
Yoshi Wada
Robert Watts
Emmett Williams
La Monte Young

484 Broome Street between West Broadway and Wooster, New York City

The Fluxus group was organized almost two decades ago by people with global concerns about what art is and what art could be, ideas about social transformation. These artists were instrumental in the formation of performance art as we know it in the '70's and have been equally influential in other artforms such as conceptual art, artists' books and intermedia. Although the group observed its tenth anniversary in 1972, Fluxus came into being before 1962. The first Fluxus group coalesced in the mid-Fifties, largely evolving from the composition course John Cage taught at the New School. The group as a whole resisted formal direction, but responded to crucial events in the art of the times: the development and naming of concept art by Henry Flynt, Dick Higgins' intermedia work, the manipulation of video imagery by Nam June Paik and Wolf Vostell. As the name implies, Fluxus was constantly responding to change, its artists working in artforms and styles that were given names only later: happenings, multiples, video, stables, social art and process art. The loosely knit group performed at numerous European festivals, and Fluxus West, a West Coast branch, was established in 1966.

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Alison Knowles was born in 1933 in New York City. A visual artist and a member of the original Fluxus group, her work in performance has taken her to Europe and Japan. Her collections of street objects have become the focal points of her environments, performances and graphics. Her work is non-theatrical, stark and minimal. During the past decade she has constructed two large portable environments, The Big Book and The House of Dust. From 1970-72 she directed the Graphics Lab at the California Institute of the Arts.

Ken Friedman is an artist, critic and sociologist who has been heavily involved in Fluxus activities since 1966, when he became director of Fluxus West. As a scholar, he is widely known for his work in the sociology of art. His art has been exhibited widely; one-man shows have been mounted at The Everson Museum in Syracuse, Galerie Waalkens in the Netherlands, the University of Colorado at Boulder, the Centro de Arte y Comunicacion in Buenos Aires and the Paramedia Gallery in Berlin; his work has been included in group exhibitions at the Whitney Museum, the Paris Museum of Modern Art, the Biennale festivals of Venice and Paris and the Los Angeles Institute of Contemporary Art. In a recent Village Voice article, critic Peter Frank profiled Friedman as "an innovator to watch."

Larry V. Miller is a multi-media and performances artist whose work is known for its provocative content and its humor. Born in Marshall, Missouri in 1944, he has been an exhibiting artist in New York and abroad since 1970. He received a CAPS grant for multi-media in 1978. His early work with ephemeral sculpture led to exploration of paranormal forces and social issues in audio-video installations. He began performing with Fluxus in 1970 and has presented solo performance works in New York and Berlin. He is interested in social outcasts, UFOs and psychic dogs.