

EHF Collection:
Fluxus, Concept Art, Mail Art
March 7—18, 2017

Emily Harvey Foundation
537 Broadway
New York, NY 10012

In 1984, the Emily Harvey Gallery opened on the second-floor loft at 537 Broadway. This very site had been Fluxus founder George Maciunas's last New York workspace, and the Grommet Studio, where Jean Dupuy launched a pivotal phase of downtown performance art. Keeping the door open, and the stage lit, at the outset of a new and complex decade, Harvey ensured the continuation of these rare—and rarely profitable—activities in the heart of SoHo. At a time when conventional modes of art (such as expressive painting) returned with a vengeance, and radical practices were especially under threat, the Emily Harvey Gallery became a haven for presenting work, sharing dinners, and the occasional wedding. Harvey encouraged experimental initiatives in poetry, music, dance, performance, and the visual arts. In a short time, several artist diasporas made the gallery a new gravitational center.

As a record of its founder's involvements, the Emily Harvey Foundation Collection features key examples of Fluxus, Concept Art, and Mail Art, extending through the 1970s and 80s. Still resonating in pieces she bought from shows held at her Gallery—as so many gestures of support—is the quirky intelligence that connected their makers with the singular personality of Harvey in their interactions from 1984 to 2004. If this were a historical exhibition about Fluxus many of the works on view would not be placed in the same room. Alison Knowles captured this aspect of her own activity and that of her peers in a letter to Harvey, referring to the “Fluxus banner” as a “trap to avoid.” She continues:

Look at it this way, as young artists we are or were developing who we are in our work, ok? Then we join together and do a series of performances and box pieces and we go on growing up and when appropriate... [write] new performances. MEANWHILE our work just like all other artists goes on becoming more and more our own statement. In other words, FLUXUS DROPPED IN ON US for some it was more profound than others. [...] Each of us would have been some kind of artist if Fluxus or George had not existed....

... “to love nature, catch it as it changes” (Suzuki).

Among some of the surprises in the present exhibition are encounters with artists we do not typically associate with the categories announced, from Simone Forti to Paul Sharits, and from Carolee Schneemann to Henry Flynt. Sound elements, such as Yoshi Wada's *Alarming Trash Can* smack of Fluxus (or Maciunas) style wit, while Peter van Riper's recording, *Flux-house Plumbing*, more subtly attunes us to the historical continuity of everyday sounds occurring in this space. All these figures are tied together, precisely, via the site of their interactions. Indeed, the exercise of curating this show has been to balance the art historical significance of the works, while maintaining the unprogrammatic spirit of the EHG. A last *caveat lector*—in addition to the one you will see at the end of this document—would be to say that if the relative “weight”/length of the artwork texts below seems arbitrary, it is advisedly so.

Alice Centamore, Danielle Johnson, Agustin Schang, Christian Xatrec

—West Wall (Mercer Street)—

Behind desk

Robert Watts

(American, 1923-1988)

- 1 *Fish*, 1964-65
Chrome on plaster and metal platter

Fish is a landmark in Watts' series of chrome works, which act as a mirror and subversive counter-model to the post-readymades of Pop Art. Always an outlier, at the time Watts made this work he was an integral figure in the collective "Yam" initiative (with George Brecht), in early Fluxus, and in Pop, Watts was included in shows of the latter—by far the strongest entity of the three—just at the time the "genre" was being shaped as *American*. Too edgy for such relic-making, Watts created his own singular position of Fluxus-with-an-eye-to-Pop: a canny, if complex place to occupy in the art world of the '60s and after. When Robert Lebel's landmark monograph *Marcel Duchamp* (1959) was published, Watts' close friend and collaborator George Brecht posed the question: what is the relation between the readymade and the photograph? The striking achievement of Watts's everyday objects in chrome is to deliver a readymade that is unphotographable. With utter intention, Watts deployed the reflective surface of chrome to refute the banality of endless reproduction.

Jean Dupuy

(French, b. 1925)

- 2 *Origine d'un genre*, 1980
Neon tubes and Plexiglas

Jean Dupuy illuminated this space from the earliest moment in the present account. Thus, his neon piece is here lighting up the cerebral epicenter, and the actual point—or threshold—in the loft, between workspace and home, then and now. Like Emmett Williams' landmark orientation of Fluxus as a *Four-Directional Song of Doubt*—a score with all the cardinal orientations—the reading of Dupuy's *Trou Verge* changes as we change our perspective. If he riffs on "painting" in the French tradition extending from Chevreul's founding codification of simultaneous contrast, pure color switches to pure language and the post-Duchampian pun: this RED and GREEN is as carnal as the intentions of artists (like Courbet) at the moment of color theory's apotheosis.

Doing the unthinkable of sexualizing mere words—one has to look up the French (of "trou" and "verge") to get it—Dupuy alighted upon an initial adumbration of the chromatic vocabulary and lettered color system that would mark one of the great breakthroughs of his oeuvre: the anagrammatic works that extend to the present.

Evelyne Noviant

(French, b. 1948)

- 3 *Untitled*, 1997
Seashells glued on canvas

Evelyne Noviant's art does not coincide with the three core vectors forming the historical basis for this exhibition, but rather, radiates from related energies, as affirmed by her work having entered the Emily Harvey Collection in its culminating moment. Noviant is interested in the materiality of all possible elements that may enter the work of art; objects with like structures or textures are brought together in geometric shapes that belie mere formalism. Challenging the traditional eye-to-eye interaction with the viewer, Noviant's pieces are meant to be distributed in space, with a quasi-architectural view, becoming small-scaled structural insertions within the frame of their given surroundings. Locating her work at a height that exceeds the pictorial, for example, encourages the perception of the object as a flat shape in space. But when viewers enter into an intimate proximity with the piece, the peculiarity of the material form—even the idea of the bodily in contrast to the geometric—moves to the center of ocular compulsion.

Daniel Spoerri

(Swiss, b. 1930)

- 4 *Untitled*, 1999-2000
Assemblage of objects on original 19j c. lithographs by N.H. Jacob
From series *Le Cabinet Anatomique*

Alain Arias-Misson

(Belgian, b. 1936)

- 5 *Crazy Kat meets the Maya no. 7*, 1995-97
Assemblage on wood

Patrice Lerochereuil

(French/American, b. 1957)

- 6 *Descente progressive de l'arrogance* (*Progressive Descent of Arrogance*), 1991
Needles and thread in metal, wood, and glass case

Ken Friedman

(Swedish, b. 1949)

- 7 *Piano for Emily and Christian*, 1985
Ink on museum board

Milan Knizak

(Czech, b. 1940)

- 8 *Untitled*, 1990
Silver sprayed burned record

An integral figure in the performance art scene in the former Czechoslovakia from the early '60s on, Knizak was inducted into Fluxus by George Maciunas—in 1965—as "eastern European editor," evincing the *reality* of the "movement," even then, as principally a publication. If this seems to implicate the Czech artist in the Fluxus founder's first aspirations, Knizak was rare in seeing this wildest turn to utopianism. He would partake of the now-mythical trip to "Ginger Island," a site Maciunas had identified as the very last (if not the *only*) viable place for a Fluxus commune. (We cannot tell the story here... but Knizak does so in the forthcoming film on Maciunas, titled *George*, by another artist in this show, Jeff Perkins.) Knizak's wall-bound silver record, here, may be considered an excerpt from his project started in '65: "Broken Music."

Berty Skuber

(Italian, b. 1941)

- 9 *Persona*, 1995/2002
Clothing labels

On Wall (left of desk)

Simone Forti

(American, b. 1935)

- 10 *Anatomy Maps (Feet, Womb, Heart, Tooth)*, 1988
Xerox on paper

Acting in the rhizomatic situation post-Cage, Forti was a fundamental contributor at the origins of minimalism, as she has been since expanding dance/performance as domains of politicized, language-based practices. After inventing her important *Dance Constructions* (1961), debuting these in the concert series curated by La Monte Young at Yoko Ono's Chambers Street loft, Young asked Forti to contribute to *An Anthology* (published 1963), the groundbreaking collection of interdisciplinary texts by artists, poets, composers, and choreographers shaping the emergent practices of the Sixties. Forti's work utilizes

words, drawings, scores, photographic reproductions, movement, and voice in the process of translating—or shuttling between—formal/bodily and text-based expressions in real-time. The *Anatomy Maps* were made using a Xerox machine Emily Harvey had given Forti when she was living above on the third-floor loft at 537 Broadway. To create the maps, Forti photocopied an atlas on which she subsequently overlaid pages from an anatomy coloring book. Beginning with a pre-existing matrix, or more than one, the *Anatomy Maps* intertwine ideas of the bodily perception of topography with the indexical reference the maps make to territories in Europe and Central and North America. In this puzzling through of both vast and intimate fields of perception, Forti creates a connection between the territories and the humans who inhabit them toward a radical, political, and never-complete questioning of the conditions in which bodies occupy space.

Yoshi Wada (Japanese, b. 1943)

- 11 *Alarming Trash Can*, 1990
Galvanized metal trash can, alarm bells, and siren

On Wall (above desk):

Henry Flynt

(American, b. 1940)

- 12 *Self-Validating Falsehood*, 1988
Ink on paper

Seeing the diverse genre and disciplinary porosity in New York's downtown scene at the turn of the 1960s from a musician-mathematician's perspective—while still as a student at Harvard—Henry Flynt theorized the situation with an essay called "Concept Art" (1961). Also published in Young's *An Anthology*, Flynt's memorable line—at least 5 years before the launch of Conceptual Art, as it is known today—was that this is an art made of language. Flynt only developed this idea after he was invited to generate examples modeled in three dimensions, which were presented at the Emily Harvey Gallery. *Self-Validating Falsehood* is one such work.

On Wall (right of desk):

George Maciunas

(American, 1931-1978)

- 13 *U.S.A. Surpasses All The Genocide Records*, 1967
Silkscreen on paper

George Brecht

(American, 1926-2008)

- 14 *Sonnen Salz*, 1970
Box of salt and printed labels

Brecht's event scores—originally developed 1959-62 and explored extensively in the context of Fluxus—are dispersed throughout the present installation. Typically presented as black text with bullet points on white cardstock, an event score is a linguistic proposition used to bring attention to quotidian perceptual occurrences. "It should be possible to miss them completely," Brecht said. Indeterminate as to realization, and endlessly repeatable, events relinquish the artist's authority and facilitate the translation of "reality" into experience. Brecht's event scores--encouraging the activation of objects-- incorporated time into Duchamp's readymade paradigm. The selected scores on view are part of *Water Yam*, the name Brecht gave to his collected works when they were published by Maciunas in 1963 as the first "product" "by Fluxus." A regular, unaltered box of salt, Brecht's *Sonnen Salz*, though not a score, adds a certain density of *presence* to the readymade object. It is tagged with a note on the circumstances of Brecht's encounter with it in a grocery store at Düsseldorf, March 31, 1969.

— North Wall —

Marcel Duchamp

(French, 1887-1968)

- 15 *Coeurs Volants (Flying Hearts)*, 1936/1967
Silkscreen
Created in collaboration with Alison Knowles for Something Else Press edition of Emmett Williams' *Sweethearts*

Composed by Emmett Williams, *Sweethearts* is a concrete poem—entirely derived from the eponymous word—about the "anagrammatic erotic encounter between a 'he' and a 'she'" ("sweethearts"). After the first edition (Hansjorg Mayer, 1967) became a critical success, Dick Higgins invited Williams to publish a second edition with the Something Else Press. When asked what he envisioned for the new cover, Williams responded that the only cover he could imagine was Marcel Duchamp's *Coeurs Volants*. Duchamp's work had originally been created in 1936

for the cover of the artistic and literary journal *Cahiers d'Art*. When approached with the idea, Duchamp responded: "For God's sake! I know the book very well. I have two copies. Richard Hamilton sent me one and Jasper Johns sent me the other." A meeting was then arranged between Duchamp, Dick Higgins, and Alison Knowles, in which they hatched the idea for a Something Else Press limited-edition print of *Coeurs Volants*. Knowles made all of the silkscreened prints, and gave five to family and close friends.

Robert Filliou

(French, 1926-1987)

- 16 *L'Immortelle Mort de Monde*, 1967, reprinted 1991
Offset printing and permanent marker

Charlotte Moorman

(American, 1933-1991)

- 17 *Untitled*, 1988
Wrapping paper cello cut-out

- 18 *Shadow Cello*, 1987

Plexiglass

Nam June Paik

(Korean, 1932-2006)

- 19 *Untitled*, ca 1982
Crayon & pen on paper

Philip Corner

(American, b. 1933)

- 20 *Piece of Reality*, 1986
Broken mirror and wooden frame

John Cage

(American, 1912-1992)

- 21 *Dereau #20*, 1982
Photo-etching, engraving, dry-point, and aquatint on Japanese paper

John Cage is best known for his groundbreaking work in music composition which revolutionized visual art, music and dance. In the last 15 years of his life, Cage began producing works on paper utilizing color etching, watercolor, and chance-based techniques derived from the *I-Ching*. In 1978, Cage was first invited to work at the Crown Point Press in San Francisco. His *Dereau series*, composed of 38 prints, was created during his residency. The name of the series is a combination of the word "decor" and the name "Thoreau." Throughout his career Cage was fascinated by the work of Thoreau, who he considered to be one

of the greatest American thinkers of all time. Cage explained the compositional process for these prints as follows: “*Dereau* uses 24 Thoreau drawings, four of which are represented and 12 of which disappear. For the twelve that disappear, substitutions were made: the first of which is a circle, the second, a horizon, the third, multiple parallel lines between chance determined quadrants, the fourth, aquatints, and the fifth, curves resulting from dropping a yard length of string on a plate...”. Cage’s dropping of the string recalls Duchamp’s landmark work *3 Standard Stoppages*, (1913-14). Cage considered his sets of prints as one large work whose constituent parts could be separated without affecting the integrity of the whole.

La Monte Young

(American, b. 1935)

22 *Composition 1960 #10 – for Bob Morris*, 1960
Ink on paper

Marian Zazeela

(American, b. 1940)

23 *La Monte Young Composition 1960 #13*, 1969
Ink on paper

Alison Knowles

(American, b. 1933)

24 *Untitled (Bag Piece)*, series 1980-1990
Paper, cloth, sponge, metal, rubber

Albert M. Fine

(American, 1932-1987)

25 *Untitled*, 1966
Cardboard, staples

26 *Untitled*, 1966
Banana peel on card stock

27 *Untitled*, 1967
Spray paint on cardboard

28 *Untitled*, n.d.
Plastic coat hanger on readymade commercial matting board

29 *Untitled*, n.d.
Paper and wire assemblage

Albert M. Fine started out in music and discovered the work of John Cage in the early 1960s. Fine met Mail art pioneer Ray Johnson and joined him in the New York

Correspondence School, which intersected with Brecht and Watts’ “Yam Festival” mailings and activities, and then with Fluxus. In his correspondence-based work, Fine incorporated music, philosophy, mathematics, poetry and visual art, addressing philosophical and social issues. Utilizing the postal system as the support structure for art’s circulation, and taking advantage of cafeterias and public hangouts as workshops, Fine’s work probed the hidden sides of the residual urban reality of a profit-minded society that celebrated capitalism and individualism. Acting in the post-Cagean model, Mail art introduces time and space to the piece, allowing it to reveal itself slowly through the postal system. Through aesthetic exchanges with his pen-pals, Fine attempted to elevate waste to art, turning discarded material, thrown-away items and junk into objects of contemplation. The works chosen for this exhibition exemplify the use of nontraditional imagery and materials that capture Fine’s elusive thoughts. Protesting against commercial art and radically rejecting the socio-political structure at the foundation of our society, Fine’s work strives for purity in its timeless simplicity of form and content.

Paul Sharits

(American, 1943-1993)

30 *Untitled*, n.d.
Plastic objects, toys, acrylic, mirror.

— East Wall (Broadway) —

Ray Johnson

(American, 1927-1995)

31 *Untitled*, c. 1963
Sanded collage, envelope

32 *Untitled (Dear Emily Harvey)*, 1991
Xerox, felt pen, envelope

33 *Untitled, (America has had 41 Presidents..... But only one King)*, 1986
Collage on magazine page graphite, envelope

34 *Untitled (Fear For)*, n.d.
Ink on card (with envelope)

Larry Miller

(American, b. 1944)

35 *Score*, 1972 1986
Engraved marble (Edition 3/10)

— Center Space —

Ben Patterson

(American, 1934-2016)

36 *Husband and Wife*, 1987
Found plastic headboard, paper, metal frames and electric light fixtures, with birds nest finials, paint, plastic doll, silk and plastic flowers and fruit, wood snake and leopard

To point out that Ben Patterson was a founding member of Fluxus not only counts him as one of a small handful of artists—or composers thrust into an art context—but it illuminates the history of this moment in an urgent sense. A fully-trained composer whose African-American origins ensured his accomplishments would not be recognized in the US, Patterson came to Europe, and found an unlikely “family” of artist-misfits. For Fluxus’ inaugural concert at Wiesbaden, Patterson was one of just 5 core performers, and managed to present a strong showing of original work. (This, in contrast, say, to Maciunas who was focused on others, or Knowles who was yet to write her landmark “propositions” scores.) Through the early 1970s, he was a major presence in Fluxus, at which point he retired to pursue an “ordinary life.” Though Patterson kept away from the art world for most of the decade, he resurfaced with new pieces for events, such as the 20th anniversary Fluxus Festival in Wiesbaden in 1982 and the Sao Paulo Biennial the following year. The work you see here was shown at the Emily Harvey Gallery in Patterson’s solo exhibition *Ordinary Life* in 1988. Returning to the scene after years of conscious isolation from the art world, the 1988 show was a wry extension of “everyday life” performatively recast as domestic tranquility. The *legislative* “husband” and “wife,” with their *different* frames eeking out the most minute self/subject-determination, are ravaged by an Edenic chaos into which we are irresistibly drawn. At a time when Patterson was known purely for his music and performance, the 1988 show of late sculptures and assemblages backed a new side of his artistic practice. Patterson conceived piece—not a bed but just a headboard—a “Reality Side” and a “Fantasy Side,” as utterly complicit in the Fluxus aspiration of bridging art and life.

Albert M. Fine

(American, 1932-1987)

37 *Untitled*, n.d.
Scrap metal

Fluxus Family Reunion

Lying down: Nam June Paik;
sitting on the floor: Yasunao
Tone, Simone Forti; first row:
Yoshi Wada, Sara Seagull,
Jackson Mac Low, Anne Tardos,
Henry Flynt, Yoko Ono,
La Monte Young, Peter Moore;
second row: Peter Van Riper,
Emily Harvey, Larry Miller,
Dick Higgins, Carolee
Schneemann, Ben Patterson,
Jon Hendricks, Francesco
Conz. (Behind Peter Moore:
Marian Zazeela). Photo by
Josef Astor taken at the
Emily Harvey Gallery published
in Vanity Fair, July 1993.





Ay-O

(Japanese, b. 1931)

- 38 *Finger Box*, 1964/1990
Cardboard box with offset labels, containing foam rubber
Invitation to the Smolin Gallery exhibition

- 39 *Finger Box (Rainbow Hole)*, 1991
Invitation to the Emily Harvey Gallery
Cardboard box with offset labels, containing foam rubber

- 40 *Untitled*, 1990
Chairs

Ben Vautier

(French, b. 1935)

- 41 *This Box Contains...* 1991
Acrylic on wood box with unknown contents

Robert Watts

(American, 1923-1988)

- 42 *BLT*, 1965
Mixed media

— South Wall (Spring Street) —

Flat file**Yoko Ono**

(Japanese/American, b. 1933)

- 43 *A Key to Open a Faded Memory*, 1992
Glass, taped cardboard, ink, graphite, foam

Margaret Leng Tan

(Singaporean, b. 1945)

- 44 *NYC Metro grand piano*, 2002
NYC Metrocard, felt pen, cellotape

Jacques Halbert

(American, b. 1955)

- 45 *Cheese Palette*, c. 1984
Palette with paint, found food tags

Takako Saito

(Japanese, b. 1929)

- 46 *Sound Chess*, 1964-1976
Wood with rice (pawns), nails, nuts & bolts, bells (Edition of 22)

Takako Saito moved to New York in 1963 and almost immediately became associated with the Fluxus group. She worked closely with George Maciunas in those initial years, and some say that

her concepts for chess games, *inter alia*, set several themes and variations for the graphic and modular forms of many Fluxus multiples. As an artist, Saito embodies a hybridly playful and philosophical attitude. The work on view was a part of her *Games* exhibition at the Emily Harvey Gallery in 1990: her first solo show in the United States. Anticipating those of her compatriot Yoko Ono, Saito's chess pieces deflect the usual alpha impulses of competitive games, inviting an intuition diverted to a more sensory orientation, and requiring the viewer's unique experience even to begin to be played. The extended dates associated with the present work point to Saito's *Sound Chess* as one iteration of a larger set of concepts around the game of chess (others include *Smell Chess and Weight Chess*). If Shigeko Kubota pressed the Duchampian inspiration more literally into her work—going as far as to build a “staircase” from which a virtual nude (as video) was to descend—Saito took the game that had seduced Duchamp, and added a new dimension to the process and experience of playing. Engaging both mind and body, her chess games require an attention to the physical, sensorial, and intellectual in order to play.

Ben Patterson

(American, 1934-2016)

- 47 *Patent Pending*, 1988
Champagne bottle tape batteries and cables (Emily Harvey Gallery edition of 8)

Alison Knowles

(American, b. 1931)

- 48 *Bean rolls*, c. 1964
Metal tin with offset label, dried beans and sixteen offset scrolls

Anonymous

- 49 *Flux 0.50 mg*, n.d.
Pill bottle

Geoffrey Hendricks

(American, b. 1931)

- 50 *Untitled*, 1989
Acrylic on paint brushes

Nam June Paik

(Korean, 1932 - 2006)

- 51 *Untitled*, ca 1993
Cathode ray tube, permanent marker

Wall (above flat file):**Olga Adorno**

(American, b. 1933)

- 52 *a rose is a rose is a rose is a rose is a rose*, 1982
Pastel and ink on paper

A visual artist and a performer, Olga Adorno was integral in the groundbreaking activities of the Grommet Studio, the original performance/art program Jean Dupuy developed (with Christian Xatrec) at 537 Broadway. Already known for her role in Happenings in the decade prior—Claes Oldenburg's *Store Days* and Ray Gun Theater (1961-2), for example—Adorno brought her brilliance for radical, on-the-spot invention to performances in this space, at the Judson Church, and the Kitchen, among others. Adorno's startling explorations of ephemerality and timing established her as a pivotal figure in the development of Performance art. Here, Adorno is represented by a pastel drawing featuring Rose Sélavy, the female alter-ego Marcel Duchamp invented in 1920. The text running along the base of the series of drawings reads: “*a rose is a rose is a rose is a rose is a rose; sélavy.*” This may be Adorno's dual homage to Duchamp-Sélavy and Gertrude Stein, referenced, in classic Olga Adorno style, through her almost dragishly over-cited line “A rose is a rose is a rose.” As it happens, Stein's “rose” line appeared for the first time in her 1913 poem titled “Sacred Emily,” which recounts the everyday actions of a woman in her home. The cyclical recurrence of the character's actions—not unlike the endless polishing Duchamp called for to shine the black leather panes in *Fresh Widow*—clock-like, is reinforced by the repetition of the same phrase, over and over, throughout the poem to expand its meaning. Employing a similar strategy, Adorno's drawing presents a repetition of personae and words.

William Stone

(American, b. 1944)

- 53 *Correct Time*, n.d.
Clock, painted pine, clock parts, marker (Edition of 10)

Behind Stairwell**Henning Christiansen**

(Danish, 1932-2008)

- 54 *all the cage is a stage*, 1992
Metallic marker on color photographs (4 pieces)

The color photo is part of the series *all the cage is a stage*

After training as a composer at the Royal Danish Academy Conservatory of Music, Henning Christiansen came in contact with the international community of Fluxus. He believed in the importance of listening to nature, and he invented the concept of *Music als grün* (Music as green). The viewer may note the installation of this piece, which seizes on the infamous EHG spiral stair, and the notion of a cage. The marked up photographs appeared in the 1992 exhibition *io am en vogel = I am a bird*. At the center of the show were two live canaries in a floor-to-ceiling cage, echoing the sound of the birds mixed with Christiansen's canary music. The artist was interested in the clarity and purity of sound. The decision of including canaries in an exhibition derives from his interest in natural music, as well as a personal experience. When he was a child, his canary died due to the scarcity of water; from that moment on, Christiansen understood the importance of water and surrounded himself with canaries for the rest of his life. The title of these works is drawn from this experience with death: "All the cage is a stage -- the show was over."

— South Wall—

Dick Higgins

(American, 1938-1998)

55 *Graphis 192a, Skunk Cabbage*, 1982
Acrylic on canvas

Jeffrey Perkins

(American, b. 1941)

56 *Endless Column*, 1989
[20 Individually Monogrammed Towel Tower]
Monogrammed terry-cloth towels, wood dowels with metal screw eyes

Perkins's *Endless Column*, which takes its name from Brancusi's masterpiece (begun in 1918), similarly situates its pun in art history, again, at a point of excess when a certain cynicism about "art"—and above all painting—might well have been a medal of sanity.

** If you are willing to trust Perkins as your driver... allow the direct reference of the towels to take you to the bathroom (left) where you will find another work by the artist *in situ*.

Al Hansen

(American, 1927-1995)

57 *Venus*, n.d.
Cigarette butt collage on board

Jean Dupuy

(French, b. 1925)

58 *Floor Mirror*, 1973
Stage spotlight, mirrors

The one piece in the exhibition that spans the entire axis of this storied space is by Jean Dupuy, the artist who was here, thinking hard about how to parse the space at the outset. Dupuy's "view" prompts you to cast your eye down towards your feet, just what you are least likely to do when entering an art exhibition. This highly circumscribed view—skewed by the artist and limited by the ground, or as grounds for a limit—evinces Dupuy's *modus operandi* for so many of his early programs. The infamous "Grommet Studio" restricted the presentation of artists/the view of audiences, to whatever could be seen through the eponymous metal ring, typically found on shower curtains. Dupuy's addition of elements such as height (and ladders), recast Maciunas-style "handicaps" and obstacles in a new situation.

Ben Vautier

(French, b. 1935)

59 *This is not a Rembrandt*, 1991
Acrylic on reproduction of the painting "Aristotle Contemplating the Bust of Homer"

60 *Art*, 1988
Acrylic on readymade vinyl covering mounted on wood

61 *Sometimes I Wonder*, 1991
Acrylic on canvas

62 *Exercise on Nothing*, 1979
Acrylic on canvas

63 *La Ficelle*, 1987
Readymade frame with twine

64 *Nonsense*, 1966
Acrylic on paper

Carolee Schneemann

(American, b. 1939)

65 *Aphrodite Wings*, 1987
Acrylic on paper (Edition 53/151)

66 *ABC - We Print Anything - In the Cards*, 1976-77
Typescript text and photocopies on 159 cards, in fabric lined box, ribbons

Although we are used to seeing Schneemann performing with her body, *ABC - We Print Anything - In the Cards* operates through the matrix of language, which allows the transition from textual to physical by shuffling and reading the different orders and combinations of cards. In a color-coded systems and individually paired with a photograph, the written comments feature pieces of advice from friends (pink), excerpt from dream and diaries (yellow), and remarks from the important people of her life (blue). Rather than making a book as a collection of pictures from a performance, she desired to assemble a book that would generate a performance. In an attempt to turn personal despair into productive work, the collection of cards can be played as a performance, placing the body as a vehicle to contemplate confusion and utilizing the physical experience as a process of self-reflection.

Emmett Williams

(American, 1925-2007)

67 *Some Little People for Francesco Conz with Some Extra-Specially Colorful Characters Painted in for Emily Harvey and the Missing Persons Bureau*, 1997
Acrylic on canvas

68 *Peerless Munchkins Woo Evardian Peers Peering on the Pier*, 1997
Acrylic on Munch reproduction, permanent marker

Emmett Williams's round canvas features his "little flux people" figures, which he would introduce at this time into many of his visual works. A renowned poet, Williams' *Four Directional Song of Doubt for Five Voices*, which debuted at the 1962 Fluxus concert in Wiesbaden, was composed on a grid, and could be read with the score oriented in any of the four possible directions. If it hints at his verbal play, *Peerless Munchkins* recalls that first performance as Williams defies one privileged orientation for this work. Translated to painting, this non-authoritarian impulse subverts age-old conventions of painting, namely the specific and unalterable orientation that most chefs d'oeuvres have.

Ben Vautier's *This is Not a Rembrandt* features his typical white, faux-child-like "signing" over a reproduction of a work that stands for the grandest of painterly paradigms. While Vautier had long since introduced his naïf script interventions—and perhaps the only ego emphasis in the whole of Fluxus—the "Rembrandt" and related works of this period, seen in the middle of SoHo at the EHG, added volumes to Williams's assault on painting and its status by the 1990s. In a similar vein, Al Hansen addresses traditional representations of the female body—the uber-archetype of the "venus" figure—popularizing her in the trashy sociality of mass smoking (or accumulated butts).

—Entrance—

Christian Xatrec

(French/American, b. 1954)

69 *Untitled (EXIST)*, 1984

Silkscreened glass plate in standard issue "code" exit sign casing

Christian Xatrec was active in this space even before the establishment of the Emily Harvey Gallery, as he co-curated, with Jean Dupuy, all the Grommet Gallery shows between 1982 and 1984. When Emily Harvey moved into the space, he helped her develop the art program of the gallery and he also curated all of the shows from the early years of the gallery. He has also participated in numerous group shows throughout the history of the gallery, and received a solo-show in 2001 for which a catalogue was published. It was during this exhibition that his work *Untitled (EXIST)* was first exhibited. His work is oriented toward the conceptual with less emphasis on the object; it can best be described as theoretical research unconstrained by the idea of production as commodity. As one of the directors of the Emily Harvey Foundation for the past ten years, he has been developing a comprehensive art program equally oriented away from the commodifying strands of art-world circuits.

Charles Doria

(American, 1938)

70 *Face in the smoke*, n.d.

Laser print on paper

— Throughout the space —

Peter Van Riper

(American, 1942-1998)

71 *Fluxhouse-Plumbing Music*, 1976

Music piece, 39 min

Emily Harvey Gallery Edition

George Brecht

(American, 1926-2008)

72 *Selected Scores*, 1961-63

Offset on cardstock

— Elevator —

Eric Andersen

(Danish b. 1940)

73 *In Case of Emergency*, 1980

Silkscreened lighter on card stock

Dick Higgins

(British, 1938-1998)

74 *YES*, c. 1967

Etched glass

— Flat file cabinet —

Jackson Mac Low

(American, 1922-2004)

75 *1st Milarepa Gatila*, 1976

Silkscreen on cardstock

76 *A Vocabulary for Carl Fernbach-Flarsheim*, 1968

Silkscreen on cardstock

— Outside —

Ken Friedman

(Swedish, b. 1949)

77 *Fluxus har skapt en folkebevegelse*, 1991

Acrylic, color photograph mounted on cardboard

Note to the Reader

This annotated checklist is intended as a guide to the exhibition. Providing a general overview on the works selected, it is the result of archival research with the EHF Collection and Archives (letters, reviews, documents, photographs, publications) supplemented with interviews and reference to recent scholarship. The archive has not been made available before to this extent, hence, the exciting, daunting scope of the task. The project is vast, the research ongoing. Every effort has been made to assure the accuracy of the information provided here. This said, if you see something about which you have additional information, we would be grateful for your input.

EHF Collection:
Fluxus, Concept Art, Mail Art
Program

March 9, 7:00 pm

The Crying Place

Eric Andersen Installation

The Crying Place is a one-night re-staging of an exhibition that took place at the Emily Harvey Gallery in 1990. Three crying pieces sculpted in rose-colored marble will be the centerpiece of the event, on which all visitors will be given the opportunity to shed and share tears. A sound tape featuring professional criers from Karelia and Ingria will be played continuously and the gallery will be filled with good reasons to cry through inimical propositions. Andersen conceives the crying plates as three living sculptures, which slowly change shape through the minerals of the audience's tears.

March 11, 7:00 pm

George

New York preview of Jeff Perkins film
on George Maciunas

George is a documentary on the late George Maciunas. A professional revolutionary, Maciunas eventually spearheaded FLUXUS, one of the most radical artistic practices of the 1960's. The FLUXUS influence spread quickly to Japan and back to New York, affecting contemporary art and film theory. In sync with his ideas on cooperative living and art making, Maciunas's next great project was to realize his fantasy in the lofts of Soho, New York City. This film will follow the dynamic movements and events of FLUXUS and George Maciunas with archival film and video, rare photographs, and current interviews with FLUXUS members and outcasts.

March 12, 2:00 & 4:00 pm

EHF Archive Tour

The archive tour involves a trip to the sub-basement of 537 Broadway to get a first-hand look at the archive of the Emily Harvey Foundation. The archive collection contains ephemera, documents, correspondence, photographs, and videos from the time of Jean Dupuy's Grommet Studio and the Emily Harvey Gallery. In the tour, a selection of materials will be presented with the intent to complement the exhibition on view in the gallery and provide new perspectives on the artworks and the history of the collection. Three archival videos will be screened offering a glimpse into the life of the gallery, its artists, and the surrounding Soho neighborhood.

March 16, 7:00 pm

Solo Electric Boogie 1979/1982/2017

Henry Flynt - Concert / Dance Video
(Space is limited, admission is first-come, first-served)

7:00 pm sharp

Solo Electric Boogie is a solo electric violin piece in the vein of *Solo Rock Blues* composed in 1976 and now on YouTube in a performance by Adam Cadell. Flynt conceived *Solo Electric Boogie* in 1979 as a bravura successor to *Solo Rock Blues* with more boogie emphasis. He gave it its only public performance prior to now at White Columns, Apr. 30, 1982.

7:45 pm

Club Dances – Video, color, 9':41''

Filmed by Jeff Perkins

As Flynt completed his musical compositions in the 1970s and early 1980s, it occurred to him that some of them lent themselves to what would be called social dances (merely because they are not balletic). Flynt's notion of dancing stemmed largely from disco styles in the late 1960s and early 1970s. The video is of a concert illustrating the dances that accompany various published recordings that Flynt presented at the Emily Harvey Gallery on Nov. 4, 2001. The dance to *Celestial Power* is set apart because ideally the sound environment is heard on four corner speakers. The dance responds to the ping pong character of the pulsing audio recording. One turns and catches oneself falling backwards.

EHF Collection:
Fluxus, Concept Art, Mail Art
March 7—18, 2017

Exhibition and Events
Photographs

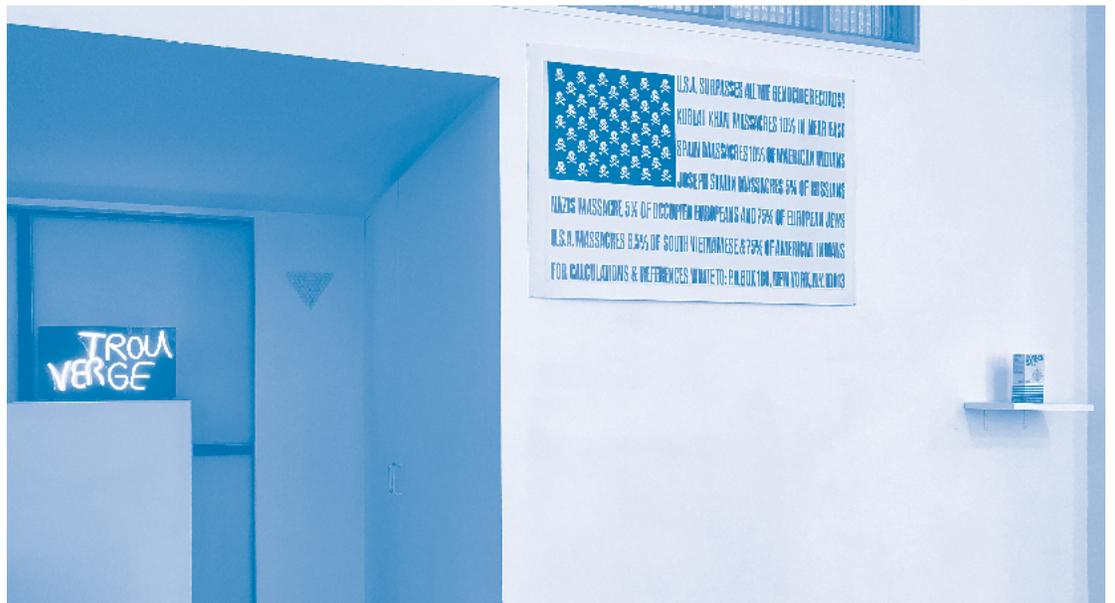
- Entrance —
- Elevator —

Below: Ken Friedman (77)
Right: (top) George Brecht
(72); (center) wall: Dick Hig-
gins (74), shelf: Eric Andersen
(73); (bottom) Christian Xa-
trec (69) Photos: Wilfrid Rouff



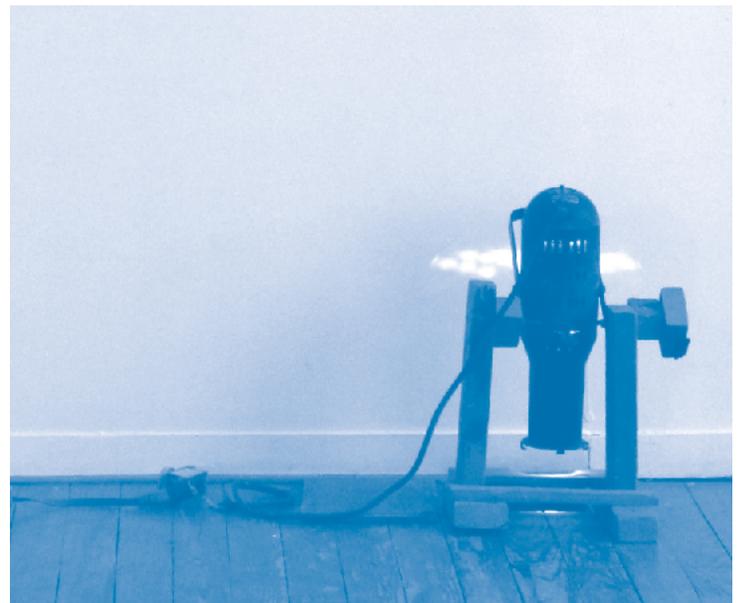
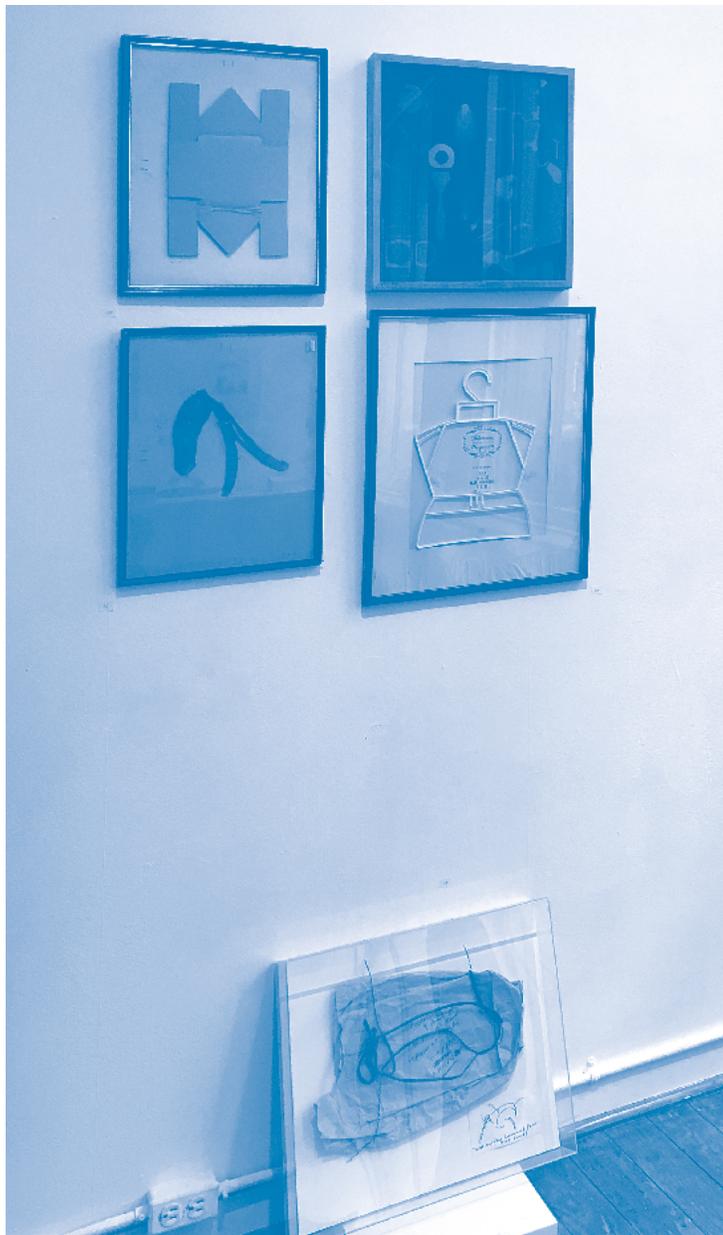
— West Wall —
Mercer Street

Top: Wall (left to right) Simone Forti (10), Berty Skuber (9), Evelyne Noviant (3), George Maciunas (13) – floor: Yoshi Wada (11) – plinths (left to right): Robert Watts (1), Jean Dupuy (2)
Center: Shelves (top) Alain Arias-Misson (5) – (bottom) Patrice Lerochereuil (6) – wall (top): Ken Friedman (7), Berty Skuber (9) – (bottom): Milan Knizak (8) – plinth: Robert Watts (1) Below: (left to right) Jean Dupuy (2), Evelyne Noviant (3), George Maciunas (13), George Brecht (14)



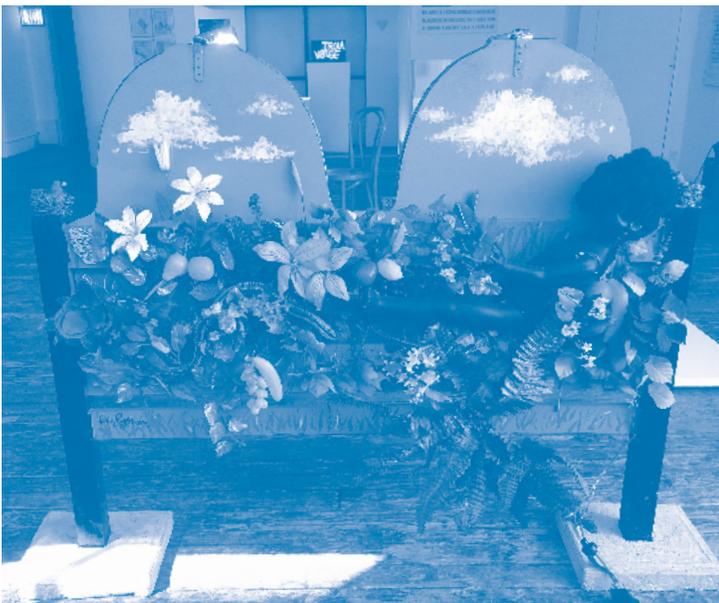
— North Wall —

Right (left to right): Marcel Duchamp (15), Robert Filliou (16), Charlotte Moorman (17, 18), Nam June Paik (19), John Cage (21), La Monte Young (22), Marian Zazeela (23), Alison Knowles (24), Albert M. Fine (25, 28, 27, 28), Paul Sharits (30) – on the floor: Jean Dupuy (58), Philip Corner (20), Albert M. Fine (29) – center space: Robert Watts (42), Ben Vautier (41), Ayo (38, 39, 40), Albert M. Fine (37), Ben Patterson (36) Below: Albert M. Fine (25, 28, 27, 28, 37) Right (top): Marcel Duchamp (15); (bottom): Jean Dupuy (58)

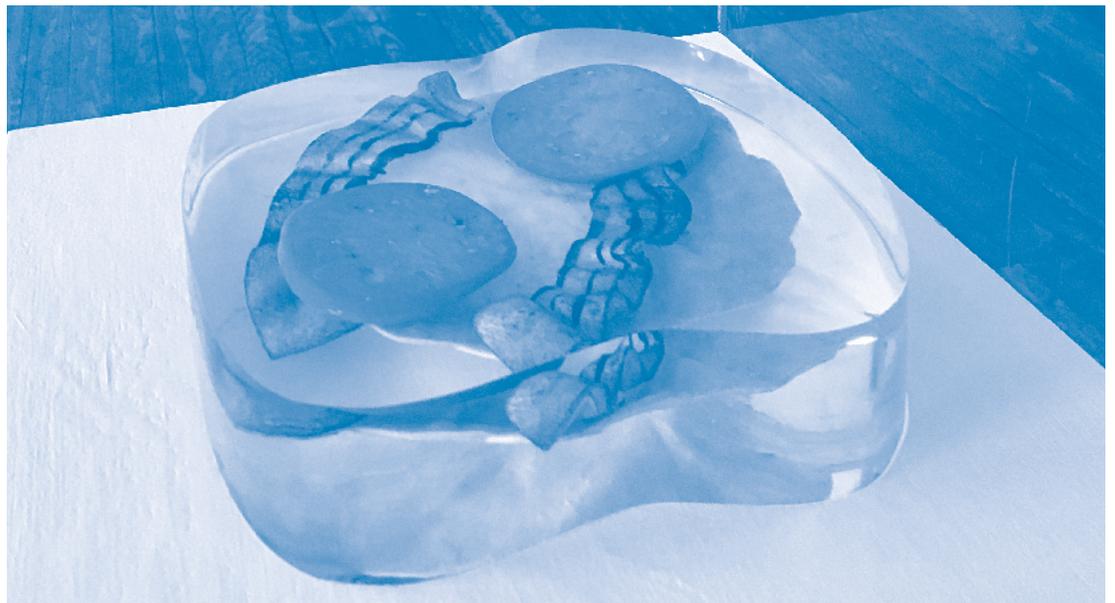


— East Wall —
Broadway

Left (left to right): Larry Miller (35), George Brecht (14)
Below (left): Ben Patterson (36) (right): Ray Johnson (31, 32, 33, 34) Photos: Wilfrid Rouff

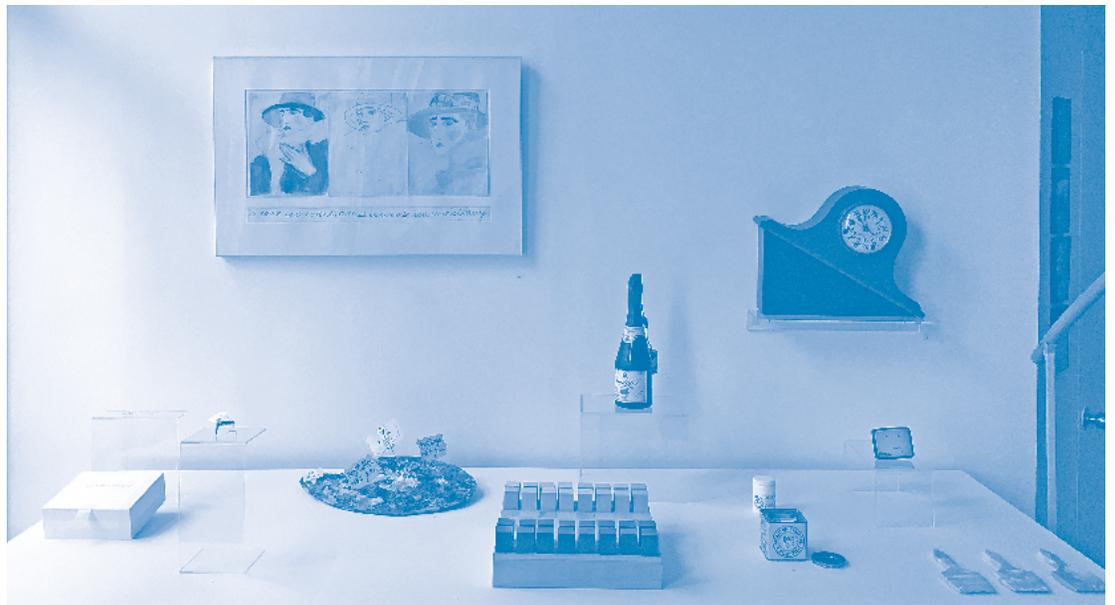


Top (left to right): Ayo (38, 39, 40), Ben Vautier (41)
Center: (front) Albert M. Fine (37) – (back) Philip Corner (20)
Below: Robert Watts (42)
Photos: Wilfrid Rouff



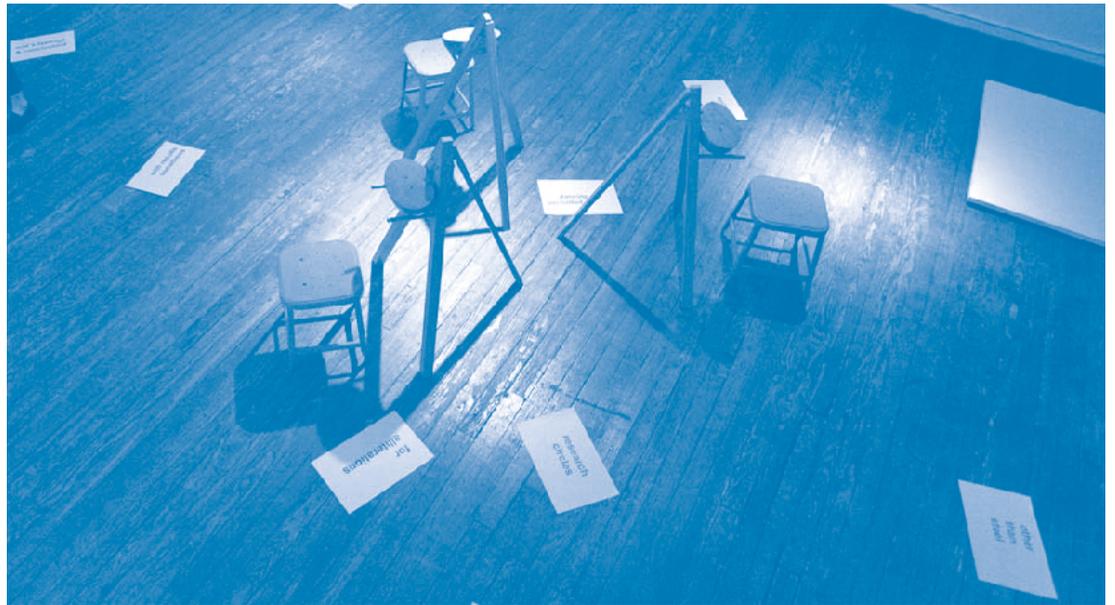
— South Wall —
Spring Street

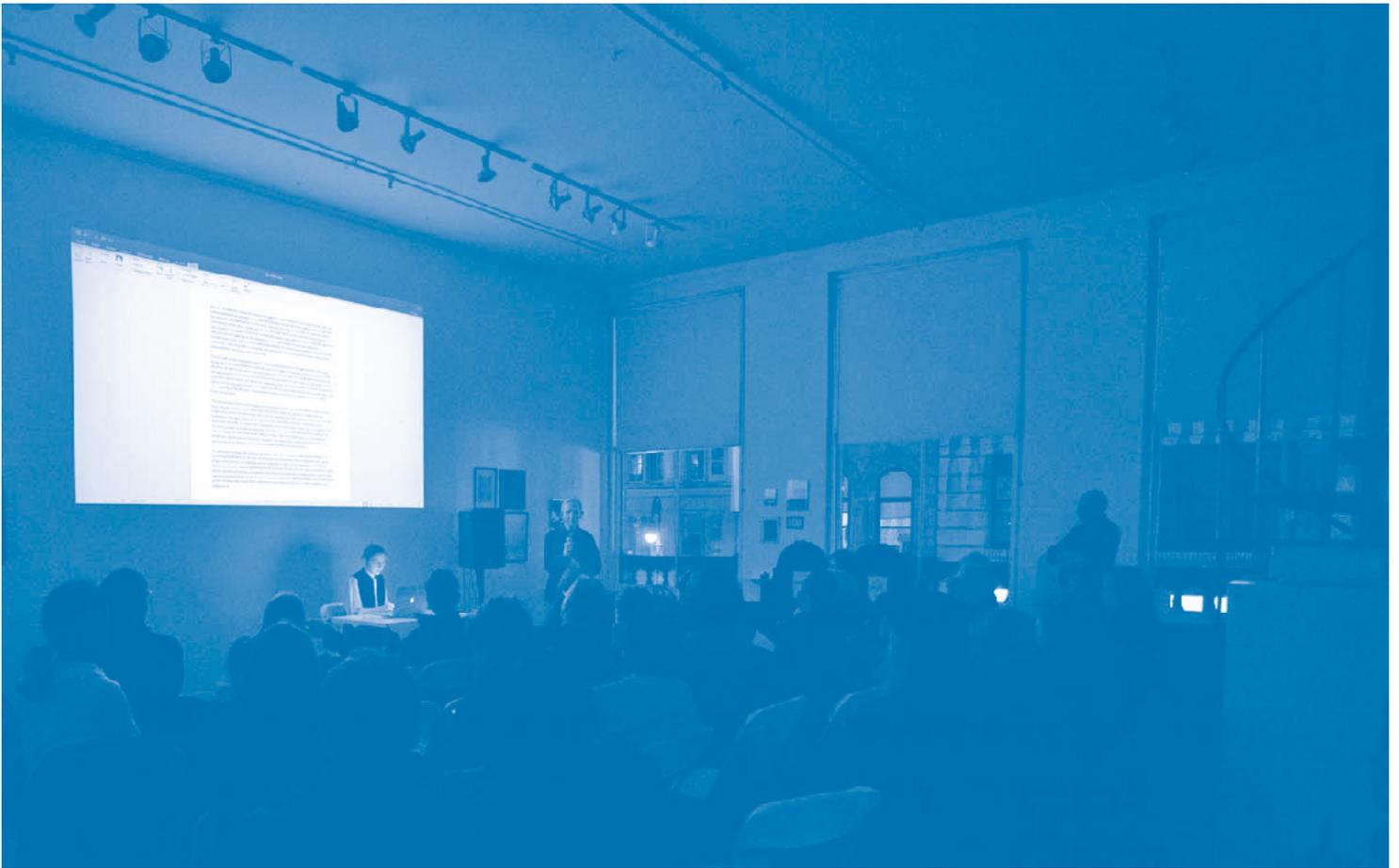
Top (left to right): Dick Higgins (55), Jeffrey Perkins (56), Al Hansen (57), Ben Vautier (59), Carolee Schneemann (65, 66), Emmett Williams (67,68), Simone Forti (10) – on the floor against the wall (left to right): Ben Vautier (64,60, 61 63, 62) Center (left to right): Olga Adorno (52), William Stone (53) – on file cabinet (left to right): Yoko Ono (43), Margaret Leng Tan (44), Jacques Halbert (45), Takako Saito (46), Ben Patterson (47), Anonymous (49), Alison Knowles (48), Nam June Paik (51), Geoffrey Hendricks (50)
Below: (file cabinet drawer) Jackson Mac Low (75, 76)
Photos: Wilfrid Rouff



The Crying Place
Eric Andersen

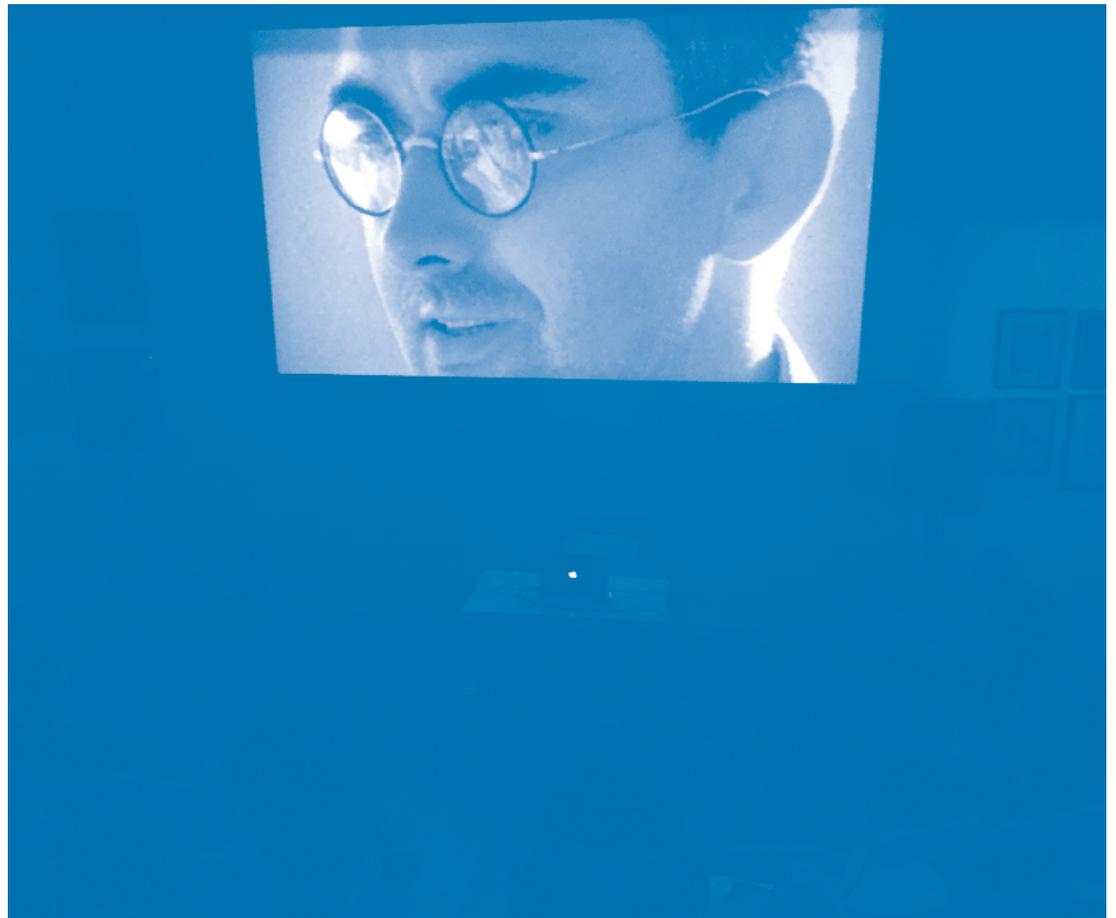
Installation views
Photos: Scott Walden

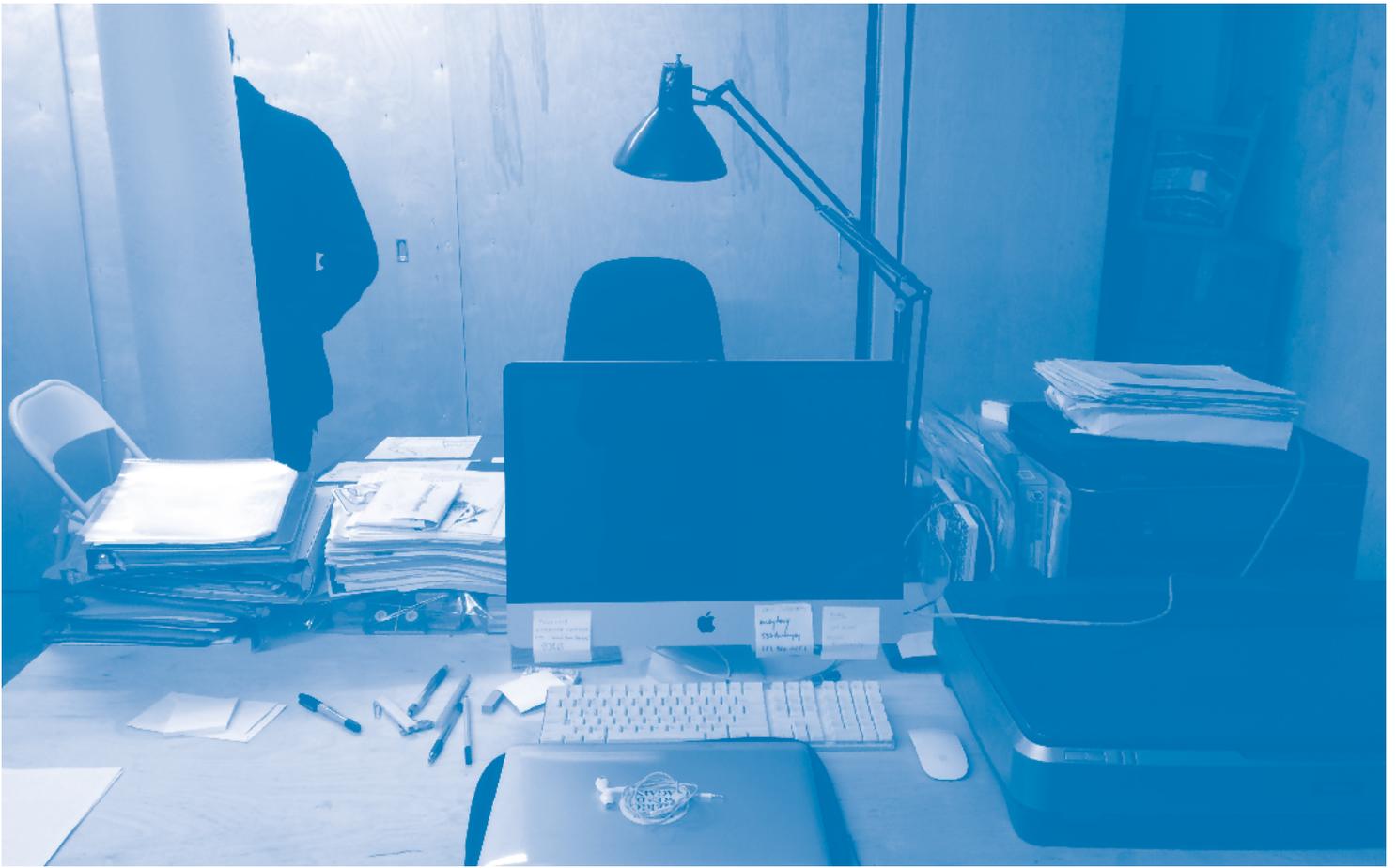




George
New York preview of
Jeff Perkins film
on George Maciunas

Top: Letter to George –
Performance by
Weronika Trojanska & Jeff
Perkins. Photo: Scott Walden
*Below: Screening of **George***



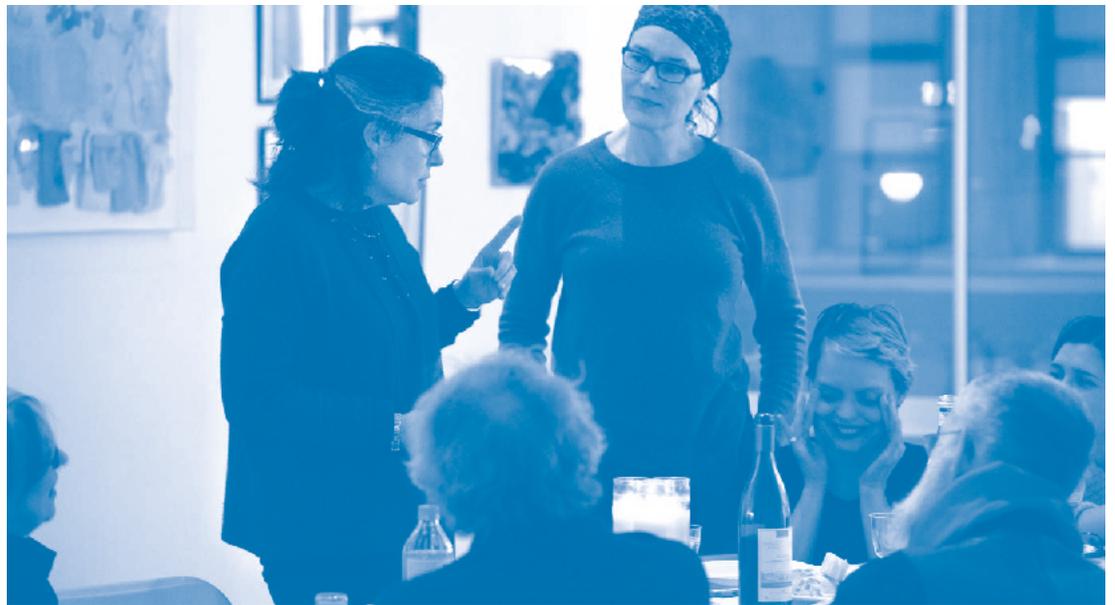


EHF Archive Tour
Installation views



Homage Dinner
Alison Knowles

Top: Julia Robinson reading Alison Knowles “...These artists you exhibit under the Fluxus banner...” - Letter to Emily Harvey, c. 1986, Emily Harvey Gallery Archive, New York Center: Duet homage to Alison Knowles and her “Song of Your Choice.” Hannah and Jessica Higgins reminiscing songs they grew up singing together with their mother *Below:* Jacques Donguy, Sylviane Gouirand, Christian Xatrec, Alison Knowles, Geoffrey Hendricks, Davidson Gigliotti. Photos: Scott Walden

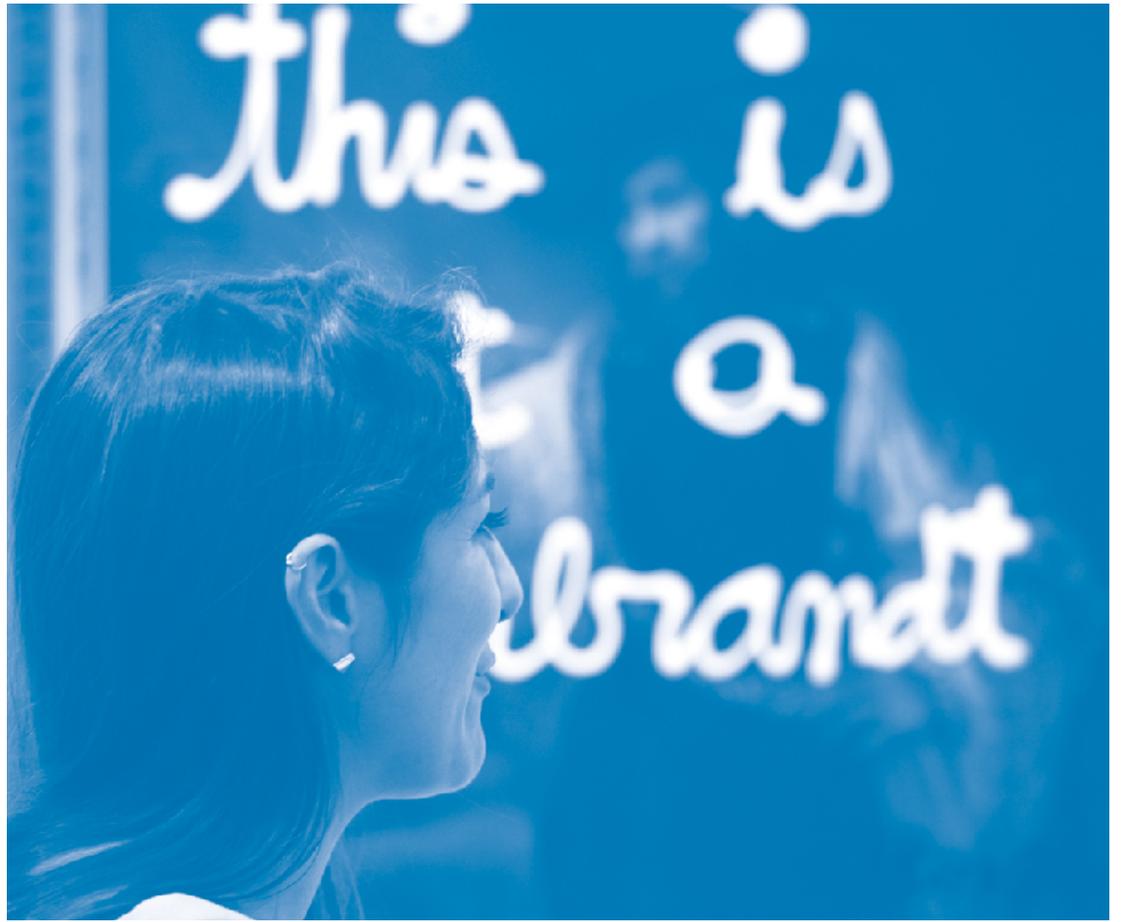




Solo Electric Boogie
1979/1982/2017
Henry Flynt
Concert / Dance Video

Top: Henry Flynt performing
Solo Electric Boogie
1979/1982/2017. Photo: Scott
Walden *Right: Club Dances –*
Video, color, 9'41" Filmed by
Jeff Perkins. Video capture





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EHF Collection:
Fluxus, Concept Art, Mail Art

March 7—18, 2017

537 Broadway

New York, NY, USA

emilyharveyfoundation.org

Curators

Alice Centamore

Danielle Johnson

Agustin Schang

Christian Xatrec

Special thanks

Julia Robinson

Davidson Gigliotti

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Josh Kwassman

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