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Elaine Summers
Davidson Gigliotti

Frances Alenikoff

Simone Forti
Peter Van Riper
Cathy Weis

George Maciunas
Jean Dupuy
Olga Adorno
Emily Harvey
Christian Xatrec
Charlotte Moorman
Henry Flynt

Kevin Harrison
Citizen Kafka

* Ways of treating buildings in order to see them is part of the series of attempts to understand the particular way the 537 Broadway East Iron Building records its own history. This event merges previous performative actions as *Accidental Interviews - An Archive* and *TEHP Dinner Series* co developed with Valeria Heller during fall 2014. The actions were conducted under *Towards events*, scoring objects Agustin Schang's Thesis Project for the M.S. Critical, Curatorial and Conceptual Practices in Architecture Program at Columbia University GSAPP with the advice of the Director of Print Publications James D. Graham.

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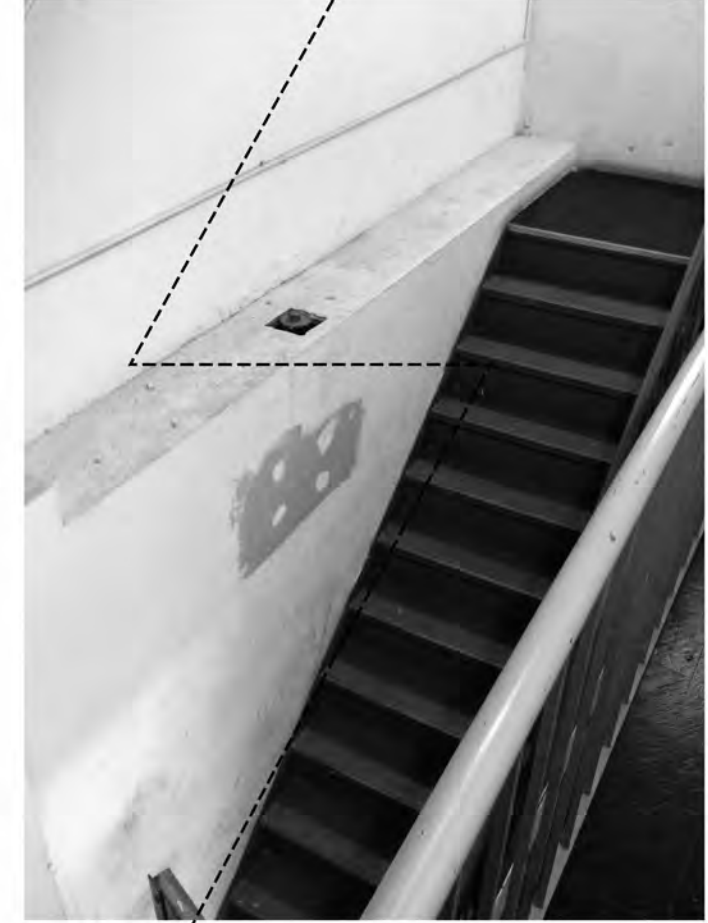
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Shigeko Kubota
Nam June Paik

Ay-O
Anne Tardos
Joan Logue

Yoshi Wada

Mary Beth Edelson

NOTE TO THE READER

The following register lists the works, documents and objects related to the *Cast Iron Court Corporation* (CIOC). The register is the result of research on documentary materials (letters, documents, historic images, reviews and publications) as well as interviews with the gamut of people who lived and worked in the building.

These materials have been assembled in specific locations throughout the building to merge into an archival narrative. A graphic symbol is used where ambiguity exists – where exactly, for instance, an artwork was installed or an event took place, or which description is the definitive one. Every effort has been made to assure the accuracy of the information contained in this register. However, due to the scope of this project, something might have been omitted or misquoted. This document is intended to provide a general overview on the interactions between individuals, artifacts and spaces over the course of time.

REGISTER:

1

CHARLOTTE MOORMAN
Green Neon Cello: Shadow of my Cello, 1989. Neon tubing, black plexiglass. 48 in x 17 in x 13.5 in. Emily Harvey Foundation Collection.

Approximately twelve *Neon Cellos* were made, in different colors, at Let There Be Neon, an illuminated sign shop founded in 1972 by the artist Rusty Storn. With its combination of black Plexiglas and brightly colored light, it is a simple, graphic evocation of nightlife in the city of New York where Moorman lived and worked for most of her life. At the opening of *Child of the Cello* (1990), her solo exhibition at the Emily Harvey Gallery on the 2nd floor on the Broadway St. side, Moorman performed in the space, surrounded by the objects that represented her. She played Nam June Paik's *TV Cello*, which was built for her in 1971, and did an excerpt from a John Cage composition that had long been a signature piece in her repertoire. It was her last public performance in New York City. —JR

Joan Rothaus is an independent writer and curator based in Minneapolis. Her book *Charlotte Moorman: Topless Cellist The Improbable Life of Charlotte Moorman* was published by MIT PRESS in 2014. She was in residence at The Emily Harvey Foundation on November 2007 while she was conducting research for her book.

3

AY-O
Sketch, invitation, and photographs of *Black Hole*, dedicated to George Maciunas, 1991-2006. Installed in the 537 Broadway building subcellular as a permanent work. Emily Harvey Foundation Collection.

In 1991, Ay-O turned his basement storage of his New York loft into an experiential installation, *Black Hole*. A visitor, at a time, entered into the darkness following a handrail. With the texture of the handrail turning into various textures, the visitor would experience sharpening of senses other than sight within a feeling of surprise and anxiety. Finally, upon exiting into light with a relief, he/she would be photographed unexpectedly. Since this work is experienced by one person at a time, it created a waiting line. Visitors would be thrown into a space-time just like the black hole. The photograph which documented the exit

WAYS OF TREATING BUILDINGS IN ORDER TO SEE THEM

How can architecture deal with the traces of all the experiences that have been taking place in 537 Broadway / 110 Mercer since 1974, the year of the creation of *The Cast Iron Court Corporation*, "designed" by George Maciunas?

Is there an ideal form or device – a curatorial method– to trace the relationship between art works, everyday objects and ephemera produced by the inhabitants of this particular space?

The *Event Score* – a conceptual model of artistic practice developed by artist George Brecht (1926-2008)– was a linguistic proposition designed to mediate between subjects and objects through a simple white card and a few lines of text. By scripting

of the person would not be given to that person and only served for documentation. Ay-O did not explain the reason why, but perhaps the process of acknowledgement of return from the *Black Hole* is somehow needed. On Ay-O's horizon, there is always "over the rainbow," that is an invisible territory. *Black Hole* is a work in which a viewer experiences an invisible territory by passing through a giant hole with one's body. —MN

Excerpt from Mihoko Hishikawa's Report, on *Over the Rainbow Once Again 2012 Ay-O's* exhibition at the Museum of Contemporary Art, Tokyo. A reconstruction of the *Black Hole* was done for the show under the instructions of Ay-O. Ay-O was an original shareholder of the CIOC, seldom in residence at his 4th floor loft, which he sold to Jenny Chen in 2006.

4

YOSHI WADA
Off the Wall, 1984. Vinyl record, cardboard. *Off the Wall I / Yoshi Wada / 20'02"*, *Off the Wall II / Yoshi Wada / 20'27"*. Free Music Production Records. Emily Harvey Foundation Collection.

Yoshi Wada's music is massive. When I first heard Wada in the early '70s, he was playing massive wind instruments that he called "pipe horns" (...). Since music is not tangible, and can't be weighed, it is a little difficult to think of it as having mass. Yet, for the physicist, mass and density are essentially the same thing, and it is not too hard to imagine that air, when vibrating to Wada's music, is more dense than it would otherwise be. Certainly the air in his air compressor, or in the bags of his bagpipes, is under pressure and thus denser than normal. And when I listen to the music, particularly in a live performance, where the volume is quite loud, I have the feeling that the music is extremely dense. (...) And "full" is just another way of trying to say that the music seems dense or thick or heavy, that it seems to have ass or substance, that it seems materialistic, almost tangible. —TJ

Tom Johnson is an American artist and minimalist composer. Between 1972-1982 he closely followed the developments in the new music in New York and reported his experiences in the *Village Voice*. He collaborated with Yoshi Wada with the writing for the *Off the Wall* insert.

5

JOAN LOGUE
Nam June Paik: Freight Elevator, October 27th, 1979 14', color video, sound. Courtesy of the artist. Joan Logue copyright 1979. Collection: Museo Nacional Centro de Arte Reina Sofia 2006.1/6.

The video portrait *Nam June Paik: Freight Elevator* takes place at 110 Mercer Street between the fifth and fourth floors. Joan Logue positioned her camera on the fourth floor where the entry to the freight elevator was oddly framed by the building and waited as Nam June passed in and out of frame. She turned her camera on and off as she listened to Nam June activating the chain pulled operation device. To call the elevator, users would open the door and yell "Elevator!" into the shaft-way. If that didn't work, you would stick your head inside the shaft, look to see which floor it was on and then telephone asking to have the elevator sent down or up. Logue captured Nam June over the course of five trips up and down while he prepared for a trip to Germany.

Joan Logue is a pioneer in the field of video portraiture. Since 1971, she has completed hundreds of video portraits exhibited in installations called video portrait galleries. Joan lived for 13

years in Ay-O's loft (4th floor on the Mercer St. side). Ay-O spent most of the year in Japan and will stay in NY only for 2-3 months a year. Joan Logue currently lives and works in NYC.

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SHIGEKO KUBOTA
SoHo SoAp/Rain Damage, 1985. 8'25" color video, sound. Camera: Paul Garrin Editors: Paul Garrin, Shigeko Kubota. Courtesy of Electronics Arts Intermix and artists.

This chapter of Kubota's ongoing video journal chronicles the aftermath of a flood that destroyed Kubota and Nam June Paik's loft studio, after an irresponsible roofer left work unfinished during a rainstorm. Kubota tells this story, and the ensuing battle with their cop, as a subjective, tragicomic documentary. On-screen text merges with Paik's often incomprehensible, running narration; images of the former editing studio are "keyed" into photos of the destruction. The emotional impact of the loss of the artists' invaluable tapes, and the irony of the significance of water in Kubota's art, are felt throughout. As Kubota states, "It rains in my heart, it rains on my video art. It imitates nature, nature imitates art." —EAI Electronics Arts Intermix website

Shigeko Kubota was an active participant in Fluxus since 1960's. Her works include installations, video sculpture and video journal. She was Nam June Paik's partner until his death in 2006 and both were original shareholders of the CIOC. She still lives and works on the 5th floor on the Mercer St. side

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MARY BETH EDELSON
Documentation and relics from Combat Zone: Campaign HQ against Domestic Violence, 1994, community engagement action done at 110 Mercer St. on the 1st floor. Courtesy of the artist.

Combat Zone: Campaign HQ against domestic violence was sponsored by Creative Time and provided a multifaceted dynamic response to the war zone that battered women occupy, as well as being a model for what individuals and communities can do on their own. Leasing a storefront for 3 months, *Combat Zone* was able to provide public self-defense workshops, a video program, the first on-line cross country network between domestic violence agencies, a drumming workshop for women in shelters, referrals, and an information table which was set up on Broadway every Saturday for distributing information.

The most successful aspect of the program was the pioneering self-defense workshops that were tailored-made for battered women, not only for the confidence they provided these women, but also because this concept was incorporated into other domestic violence programs around the country. —The Art of Mary Beth Edelson, © Mary Beth Edelson, 2002.

Mary Beth Edelson is an American artist, pioneer in feminist art, and active in the civil rights movement. Edelson is a printmaker, book artist, photographer, creator of performance art, and author. She is an original shareholder of the CIOC. Since 1974 she lives and works on the 2nd floor on the Mercer St. side.

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SHIGEKO KUBOTA
George Maciunas With Two Eyes 1972, *George Maciunas With One Eye 1976*, 1994. 7', black & white video, sound. Camera: Shigeko Kubota, Bob Harris, editors: Jonathan Howard, Jim Stonaker, special effect: Jonathan Howard, editing facilities: Broadway Video, Media Alliance.

Courtesy of Electronics Arts Intermix and Shigeko Kubota.

In this rare portrait of Fluxus founder George Maciunas, Kubota pays homage to a mentor and fellow Fluxus artist. Maciunas is also recognized as the force behind the transformation of New York's SoHo neighborhood into an artists' district. In Kubota's ongoing video diary, she observes Maciunas as he tours SoHo buildings with Fluxus artists and friends, including Nam June Paik, Barbara and Peter Moore, and Yoshi Wada. Each discusses a building in his or her own language. The second part of the tape documents Fluxus artist Ben Vautier's 1976 opening at the Guggenheim Museum in New York. —EAI - Electronics Arts Intermix website

Founded in 1974, Electronic Arts Intermix (EAI) is a nonprofit art organization that is a leading international resource for video and media art. A pioneering advocate for media art and artists, EAI's core program is the distribution and preservation of a major collection of over 3,500 new and historical video works by artists.

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PAUL GIRARDET & HIPPOLYTE SEBRON
Reproduction of the New York Public Library of New York, Winter Scene in Broadway, 1857. Color aquatint with additional hand-coloring reproduction from digital file. Original size 35.8 in x 26.8 in. Purchased from the New York Public Library, The Eno collection of New York City views.

This view looks down Broadway from just above Spring Street. The building bearing the name "Celestine" [sic for Chinese] went through many incarnations. In 1852, it became the Broadway Casino and in 1853, Buckle's Minstrel Hall. As the Melodeon Concert Hall (1858-61), it was notorious. It was rebuilt and opened in 1865 as Barnum's New Museum.

As new hotels moved onto Broadway between Canal and Houston in the early 1850s, other "undesirable elements" followed. Elegant brothels, formerly on Church Street in the Park Place area, also moved north, and established a red light district from one end of Greene and Mercer to the other. This "seamy side" of Broadway was not apparent in the daytime, when the greatest danger was the risk of being run over while crossing the street. A fire truck and firemen add to the traffic confusion in this lithograph.

Elaine Summers was an American choreographer, experimental filmmaker, and intermedia performer. She was a founding member of the Judson Dance Theater and she helped develop the relationship of film and dance. She was President of the CIOC from 1975-1987. Elaine and Davidson Gigliotti sold their loft to Frances Whitney in September 1987, and moved to Florida.

ELAINE SUMMERS
Buttons and Buttonholes, 1986. 28', color video, sound. Courtesy of Elaine Summers estate.

Buttons and Buttonholes is an abstract comedic work about the kitchen, cooking and universal feelings of women in their relationship to domesticity. The kitchen serves as the site of the performances and the kitchen table serves as their stage. Although each of the dancers performs the work in her own language, for each dancer there is an underlying translation vocally by Leeny Sack in English. Each of the video dances can be seen individually. They range in performance time between 5 to 10 minutes.

The dance was shot in my kitchen in the 5th floor loft of 537 Broadway which was the Experimental Intermedia Foundation Studio. —ES

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CITIZEN KAFKA
Documentation of Citizen Sells Out, 1987 in which Citizen Kafka offered his possessions to the public for sale (or trade). Various sizes. Emily Harvey Foundation Archive.

This is a sale and EXHIBITION of my possessions. Not every item you see is for sale. The price of any item is based on what it is worth TO ME. IGNORE PRICE MARKINGS! What I paid for something has little relation to its' current value to me. This is my stuff; if you want something of mine more than I do, you may buy (or trade) it. Negotiating and bargaining are acceptable; please remember that price is determined by my evaluation, not market value. This is not a flea market, antique store, or tag sale.

Any item when purchased might be stamped or tagged "Citizen Kafka archive November 1987," signed and numbered. Probably not, though. There are many compelling reasons for this event; turning 40 is just part of the attitude "adjustment" which any adapting individual must make to survive. A financial statement is not available on request... certainly money as a mediating material is central to any sale event. In this case, however, almost 75% of my possessions have been moved into Emily Harvey's gallery for disposition. —CK

Citizen Kafka was the stage name of New York-based radio personality and folk musician Richard Shalberg. He rented a studio on the cellar of the 537 Broadway building where he used to store his collection of books, magazines, records, and precious stones for several years. Citizen Sells Out! was the title of his show hosted at The Emily Harvey Gallery on November 1987.

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DAVIDSON GIGLIOTTI
Spanish Dance, The Trisha Brown Company, 1977. Video , sound. Courtesy of the artist.

Spanish Dance was shot at Trisha studio's across the courtyard. As we were in the same level it was easy to use my equipment. I passed the cables through the windows adjoining our lofts. —DG

Davidson Gigliotti is an original member of the alternative video collective Videofreex. He also participated with Elaine Summers in the Experimental Intermedia Foundation where he produced performance art and dance tapes. In 1974 he moved to the CIOC building where Elaine Summers was an original shareholder. He is currently the President of the Emily Harvey Foundation and the treasurer of the 537 Broadway Coo.

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SIMONE FORTI & ANNE TARDOS
Statuses, 1977/1999. 14' black and white video, sound. Camera Anne Tardos, sound Peter Van Riper. Courtesy of the artists.

Simone Forti is a dancer, choreographer, artist and writer. She and her then husband, musician, artist, Peter Van Riper, were original shareholders of the CIOC. In 2005 Forti sold her loft to dancer Cathy Weisz.

Anne Tardos is a poet, visual artist, and composer. Tardos collaborated frequently with her late husband, the poet Jackson Mac Low. She lived at Ay-O's loft between 1974-1976. Anne currently lives and works in New York.

14
FRANCES ALENIKOFF
Shaping Things a choreographic journal, a film about the creative process in dance choreography directed by Robert Machover about Alenikoff's dance *Fossil Folio*, 44'16", 1976.

The original 16mm film was directed and co-produced by Frances' cousin, filmmaker Robert Machover, in 1976. He used a small crew of technicians to record the rehearsals of *Fossil Folio* at Frances' dance studio on the 4th floor. The documentary explores Alenikoff's creative process with the Frances Alenikoff Dance Theater Company from the beginning to the costume rehearsals of this dance piece, along with one-on-one interviews of her explaining the process. The film won a Cine International Award at Cannes Film Festival for best dance film of 1978. In 2012 her daughter Francesca organized a memorial screening of the film at the same location where it was filmed. Robert Machover kept pursuing his film career as a director, producer and editor. He currently lives in western New Jersey, near Pennsylvania.

Frances Alenikoff was a dancer, choreographer and visual artist whose performances often intertwined movement with slides, film, speaking, tape recordings and chant. She was an original shareholder of the CIOC, living and using the front part of her 4th floor loft as dance studio. After her death in 2012, her estate inherited the space. Currently the studio is managed by Movement Research.

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PETER VAN RIPER
Plumbing Music, 1976. 60' Cassette, Album, CD Label: Emily Harvey Editions. © artist's estate.

Plumbing Music is a recording of the heating pipes in the last Maciunas Fluxhouse cooperative. While recording I also got a lot of the subway sounds, and decided to ride to the end of the line and record the ocean. These sounds later became part of *Art On The Beach* with Simone Forti, but that's all Battery Park City now. *Plumbing Music* is published on an audio cassette tape of music created for Simone Forti's choreography, *Flant* in 1976. The tape also includes *Paper Music*. In Van Ripper's words, "Paper Music is the sound of crashing through many walls of paper and was last performed at the WPA Young Fluxus Show in Washington, D.C." —PVR

Peter van Riper was a sound and light environment artist, musician and pioneer of laser art and holography. In the late 1970s and early 1980s, he worked with dancer Simone Forti, providing lighting design and live sound accompaniment to her dance performances. They were both original shareholders of the CIOC living and working on the 3rd floor on the Broadway side since 1974.

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PETER VAN RIPER
Window Shadows, 1976-77 Photographs, silkscreen prints, handwritten and typed notes, photocopies. Photographs: 10 in x 8 in, 8 in x 10 in. Silkscreen prints: various sizes. Handwritten and typed notes: 11 in x 8.5 in , 8.5 in x 11 in. Photocopies: 11" x 8.5", 8.5" x 11". © artist's estate.

Peter Van Riper made *Window Shadows* in 1976 at the Cast Iron Court building (537 Broadway) where he and Simone Forti lived on the third floor. The windows of the loft facing east on Broadway were coated with a layer of New York City particles of grime that typically accumulate with constant traffic passing by. At about 11:40 am, the sun cast vivid shadows of the building's

Riper, Francis Alenikoff, Mary Beth Edelson, Davidson Gigliotti, Elaine Summers, and Maciunas himself. The residents decided to name the coop *The Cast Iron Court Corporation* after the internal courtyard separating them from their symmetrical artists twin-coop at 541 Broadway. The whole building became a kind of laboratory – a place for experiments, where music, poetry, performance, and video could be seen and heard.

Ways of treating buildings in order to see them stages a curatorial project based on a proposal that never happened: *The Cast Iron Court Corporation Group Show* that Emily Harvey conceived in 1992 but which never materialized in her gallery as she had planned. This project takes the form of a scored event that follows her initial proposal as some kind of

decorative ironwork onto the Broadway windows, and in the next twenty minutes, the shadows gradually moved from the windows into the loft space. As the shadows moved, Van Riper took a sequence of photographs. He made contour drawings of the shadows' outlines on the windows and took photographs of the drawings as well. He used three photographs of his drawings to create silkscreen prints (*Window Shadow I, II, and III*, 1976, 22.5" x 26"), and a book of loose leaf pages comprised of photocopies, handwritten notes, and typewritten pages (titled *Views*) that served as a publication and a proposal for a more extensive project at PSI in Queens. —Dina Helal

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CATHY WEISS
Dance Installation, 2015. Courtesy of the Artist.

Weis has opened a Salon Series called *Sundays on Broadway*, an ongoing event series at WeisAcres (537 Broadway), which includes film screenings, performances, and all manner of gatherings on Sunday evenings. As in many of Weis' live showings at the Salon, tonight's set-up blends technology with the human body. This room is the laboratory in which choreographers work. In this space, Weis creates and rehearsals pieces performed in larger venues. By the windows, you can see one of many performances made in this room. —CW

A native Kentuckian, Cathy Weis performed with the Louisville Ballet from 1961 to 1966. Subsequently she tap danced on the streets of San Francisco, and did a stint as a disco queen before coming East where she received an MFA from Bennington College, a Beattie Award and a Guggenheim Fellowship. Along with performing in her own work in all the downtown spaces, she has performed with Circus Amok since 1993. She bought the 3rd floor Broadway side loft from Simone Forti in 2015, since then she lives and works in NYC.

18

GEORGE MACIUNAS
Documentation of Fluxwedding, February 25, 1978 in his film *Zefro Torna or Scenes From the Life of George Maciunas* directed by Jonas Mekas United States, 1992.

One of Mekas's "film diaries," *Zefro Torna* (the name comes from a Monteverd madrigal) memorializes Mekas's friend and Fluxus founder George Fluxus Maciunas, who died relatively young from cancer of the pancreas and liver. Gathering footage from the 1950s to the 1970s, the film shows Maciunas in his personal life as well as documents a number of Fluxus activities on the streets of New York and in various performance spaces. Maciunas married Billie Hutching in 1978 at Jean Dupuy's loft at 537 Broadway. The *Fluxwedding* was followed by a *Fluxus Feast of Erotic Food* and a *Fluxus Cabaret* organized by Maciunas himself.

Jonas Mekas is a filmmaker, poet, artist, and pioneer of the American avant-garde cinema. In 1962 he founded the Film-Makers' Cooperative, and in 1964 the Film-Makers' Cinematheque, which eventually grew into Anthology Film Archives, one of the world's largest and most important repositories of avant-garde cinema, and a screening venue. Mekas had special connections to Fluxus through his long friendship with George Maciunas.

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JEAN DUPUY
Floor Mirror, 1973. Stage, spotlight, mirrors. Various sizes. Emily Harvey Foundation Collection.

For *Floor Mirror*, Dupuy cut two holes in his floor, one at the east and one at the west wall, and stuck a mirror

in each. A stage spotlight, shining into the mirror near the east wall, sends a strong beam under the floor. Looking into the hole at the west wall, one sees the long thin corridor formed by the floor joists. Except to carpenters and wreckers, it is a strange sight, and peculiarly scaleless. This dusty region beneath the floor might be a mineshaft, or, an archeological excavation, it's the first Earthwork, in the floor that I've seen. —AM

Alan Moore description from *Collective Consciousness. Art Performance in the Seventies* (PAJ NY 1980). Edited by Jean Dupuy. Dupuy's work combines art and technology in the field of conceptual art, performance art, painting, installations, and video art. In the 1970s he curated many performance art events including artists from Fluxus and the New York's avant-garde. He bought the 2nd floor loft at 537 Broadway in 1976 and remained in residence until 1983. He lives and works in Nice, France.

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OLGA ADORNO
Invitation to Solo, March 31, 1977 of Performance at the Grommet Art Theatre. Documents: Reproduction of Paper invitation, Unknown size. Christian Xatrec Collection

When the public entered in the private rear part of the loft, there was a bathtub behind an opaque screen partition: I filled the bathtub with warm water, undressed and went into the tub rubbing my hands along the surface creating the sound of a whale. I did it for a few minutes, came out of the tub, wrapped a large silk scarf around me and walked to the large performance space while the music of Bach was played. I started to walk around to the music in large circles until the music stopped. Then I started to stam with my feet on the floor and to whine like a horse, trotted around, and stopped. Facing the audience, I made a face with a smile, turned away and turned again to the audience with a grimace. This I repeated, a number of times. Finally, I made a movement with my arms stretched out around me. That was the end. —OA

Olga Adorno is a legendary figure in the world of avant-garde performance, particularly in relation to Fluxus and Happenings in New York in the 1960s. She performed at the Judson Church and Loft spaces throughout Manhattan. She is married to Jean Dupuy and lived in 2nd floor 537 Broadway St. side until 1976. She currently lives and works in Nice, France.

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OLGA ADORNO
Horse Piece 1978. Performance recorder on video of *Chant A Capella 1978* co-directed by Davidson Gigliotti and Jean Dupuy 31'07", color, sound. Courtesy of Davidson Gigliotti

I worked with Olga Adorno several times, mostly with Jean Dupuy. The only solo piece I did with her was the "Horse Piece" that became part of *Chant A Capella*. *Chant* was a collaboration with Jean, and consisted of an anthology of performance artists current in New York in 1979. Some were Fluxus-related artists and during the taping of *Chant*, which took place over several weeks, George Maciunas died of pancreatic cancer, and the piece evolved into a memorial for George, particularly in the participation of Nam June Paik and Dick Higgins. Our method was that Jean brought the artists to my studio on the fifth floor at 537 Broadway, and Paula Court, my production assistant at the time, and I set up the lighting and audio. I had a large light tent at the time, which I lit up from outside with several large fresnels, and most of the pieces were shot inside of it. We used Italian Gelsco microphones

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YOSHI WADA
Untitled, Ca. 1979. Plumbing pipes and parts. 72 in x 16 in. Emily Harvey Foundation Collection.

The Pipe Horns are giant handmade wind instruments made of plumbing pipes and fittings, by Yoshi Wada who was working as a plumber at the time. Of Yoshi's Pipe Horn concert at the Kitchen in January of 1974, New York Times critic John Rockwell wrote: "There were four horns on hand, the longest (played by Mr. Wada) more than 20 feet long, the fattest 10 inches in its interior diameter. Mr. Wada, Garrett List, Rhys Chatham and Barbara Stewart blew the horns more or less steadily for nearly two hours, producing deep, resonant sounds separated mostly at the intervals of the fifth and octave, although there was some appealing microtonal drifting, too." *Pipe Dreams 2009*, Press release Emily Harvey Gallery.

Yoshinawa "Yoshi" Wada is a Japanese artist and musician living in the United States. Wada joined the Fluxus movement in 1968 after meeting George Maciunas. Wada's works often incorporate the use of irony and are usually performed at very high volume. He was an original shareholder of the CIOC and sold his shares in 1990s.

and a Panasonic three-tube ENG camera mounted on a Miller head attached to a Salzman camera stand. I asked each artist to drive their performance energy directly into the camera lens. The intent was to create a series of very short and forceful performances. —DG

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HENRY FLYNT
Portrait of Emily Harvey - from Photos of Women, 1989/1991. Color print. 8 in x 8 in. Emily Harvey Foundation Collection.

Henry Flynt was born in North Carolina in 1940. He has exhibited extensively at the Emily Harvey between 1989 and 2004, including 3 one-person shows in 1989, 1991, and 1993. In his work he has contributed to various fields, as can be seen from his published books and articles, his web site, and his public recordings. In 1961, he famously conceived Concept Art, first circulating concept art works in an Anthology, edited by La Monte Young in 1962/63. Since then, he has steadily expanded this concept. Notable is a catalogue devoted to Flynt's Concept Art published by Grim Museum in Berlin in 2011. A Catalogue of his recent retrospective exhibition at Kunsteruebe, in Düsseldorf and ZKM/Karlsruhe, is expected to come out in 2015.

26

HENRY FLYNT
Portrait of Emily Harvey, 1991 Ink on paper (from her photographic-portrait in Photos of Women), 8,5 in x 11 in Emily Harvey Foundation Collection.

Emily Kreis Harvey (1941-2004) was a New York gallerist known for her support of the international avant-garde community. She divided her time between New York and Venice, Italy, where she made her home. In 1981 she rented the front space of the 2nd floor Broadway loft side from Jean Dupuy, which for the next 2 years operated as the Grommet Gallery showing the work of New York avant-garde artists under the direction of Dupuy and Christian Xatrec. In 1985 she bought the space outright from Dupuy and renamed it the Emily Harvey Gallery, showing exclusively Fluxus, concept art, mail art, and performance. The Emily Harvey Gallery kept in the same space until Emily's death in 2004. After her death the space became the New York headquarters of the Emily Harvey Foundation, where her collection and archive is housed alongside an annual art program.

27

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