The Exquisite Corpse

Chance and Collaboration in Surrealism's Parlor Game

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Events and the Exquisite Corpse

KEN FRIEDMAN

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The twentieth century gave birth to two artistic traditions that remain visible as ways for groups of artists, composers, and writers to generate and realize collaborative works.

The first tradition was that of the *cadavre exquis*, a Surrealist game tracing its origins to the French parlor game known as *petits papiers*. Developed around 1925, the title "Exquisite Corpse" comes from one of the earliest historical examples of the game. The Exquisite Corpse allows three or more players to create works of visual art and writing by joining together individual sections through a collage-like meeting of words, lines, or images at the edges of each individual contribution.[1] Artists and writers used the Exquisite Corpse to generate collaborative artworks by exploiting the possibilities of communal process and chance operations.

The second was the tradition of the *event*, an idea that emerged from the musical philosophy of composer Henry Cowell as an approach to composing based on sound-creation activities broken into minimal, basic elements. John Cage introduced this term to the composers and artists who took his courses in new musical composition at the New School for Social Research in the late 1950s. In the early 1960s, this circle of artists and composers adapted the idea of the event to describe the terse, minimal instructions that typified pioneering ap-

7. Ken Friedman. *The History of Fluxus*. 1993. Sugar, salt and shoes used by Ken Friedman in performance at the Seoul-NYMAX Mediale Festival organized by Nam June Paik and Jonas Mekas at Anthology Film Archives in New York, 1994. Photo © Lisa Kahane, NYC.

Two Elimination Events

empty vessel

empty vessel

| George Brecht, 1961

Open and Shut Case

Make a box. On the outside, print the word "Open." On the inside, print the words "Shut quick."

| Ken Friedman, 1965

proaches to intermedia in the international laboratory of art, music, and design known as Fluxus.[2]

Events began as a way to explore music composition and performative works. The musical origin of events gave rise to the custom of using the term "score" for the concise, verbal instructions used to notate events. Scores transmit instructions that allow a performer to realize an event work in the same way that a music score transmits instructions allowing performers to realize a musical work. While the concept of events began in music, it soon migrated to visual art and intermedia, developing as a significant intermedia form in its own right.

Two major distinctions separate the Exquisite Corpse from event scores. First, the Corpse is a simple yet powerful algorithm for creating individual works of art or literature. An event score is a way to transmit, generate, and realize works of many kinds. The scoring process is a method similar in

purpose to music notation while each individual score is an algorithm for generating works. Second, while the Exquisite Corpse survives in selected and often well-known examples, the method itself remains a parlor game or a teaching tool. In contrast, the events tradition survived and grew beyond its originators to enliven a rich spectrum of intermedia art forms. While historical examples remain visible, much as famous music works do, artists and composers continue to work with event scores, both as a way to realize earlier scored work and as a way to generate new work.[3]

Events

While the term "events" entered the world of music with Henry Cowell,[4] it blossomed through the activities of John Cage, a Cowell student who probably heard it from him, as did intermedia artist Dick Higgins, when he studied with Cowell many years later. Both Cage and Theodore Adorno frequently use the term "events,"[5] speaking of musical events ontologically as a form of work—labor—performed in time and realized through time's unfolding.[6]

The concept of the event in art, music, and intermedia has many meanings and nuances. An event can exist in at least four forms: as idea, as score, as process, and as artifact. The realized event is typically visible in five kinds of artifact: behavioral artifacts of enactment or performance, physical artifacts as environment or installation, physical artifacts as intermedia, physical artifacts as object, or aural artifacts as sound.[7] In many cases, an event may exist in more than one form, leaving a wake with several kinds of artifacts.

The musical origin of events means that realizing or performing the score brings the event into final, embodied existence. As with music, anyone may perform the score. One need not be an artist, composer, or musician to do so, and not even a professional practitioner of the arts.[8]

This quality of events is "musicality," the fact that anyone may realize work from a score. This distinguishes events from performance art, some forms of improvisational mu-

How Nemo Got Honored in His Patria

a metadrama in three parts

I - SOLO
A bows to the audience stiffly and repeatedly for a minute.

II - DUO
A and B bow to each other stiffly and repeatedly for a minute.

III - SOLO
B bows to the audience stiffly and repeatedly for a minute.

| Dick Higgins, 1985

Choice 1

The performer enters the stage with a tied parcel, places it on a table, and opens it to take out a whipped cream cake with ten candles. He lights the candles, then blows them out. He picks up the cake, shows it to the audience, then flings it into his own face.

| Robert Bozzi, 1966

Zyklus

Water pails or bottles are placed around the perimeter of a circle. Only one is filled with water. Performer inside the circle picks the filled vessel and pours it into the one on the right, then picks the one on the right and pours it into the next one on the right, etc., till all the water is spilled or evaporated.

| Tomas Schmit, 1962

Shuffle

The performer or performers shuffle into the performance area and away from it, above, behind, around, or through the audience. They perform as a group or solo, but quietly.

| Alison Knowles, 1961

Lessons

List the difference, in cubic inches, between your bed and your tub.

List the difference, in square inches, between your porch and bathroom floors.

| Davi det Hompson, 1969

sic, most painting, or other art forms that are only seen as authentic when an author-creator realizes them.[9] Nam June Paik defined this aspect of events in a 1962 score titled "Read Music: Do It Yourself."[10] This came to define the nature of events and many aspects of artistic and musical practice in the Fluxus community.

In visual art, collage is a common ancestor to events and to the Exquisite Corpse. Higgins described an evolution of art forms that moved from collage through environments and happenings toward the event structure, describing events as happenings broken into their smallest possible elements.[11] Despite the fact that many events take physical rather than behavioral or aural form, however, music is the key evolutionary influence on events. The musical origin of the term anchors the concept in action rather than in artifacts. In this sense, Higgins once described music in the most general and abstract way as something that "takes place in time," adding that "anything that just breaks up time by happening in it, is musical."[12]

From a musical origin, events moved into performance, intermedia, and other domains. Some of us who worked with events developed a form of artistic practice in which events constituted instructions for the realization of social situations and even physical artifacts.[13]

Whatever form of realization events may take, event scores tend to be compressed and minimal, engaging such key Fluxus ideas as intermedia, playfulness, simplicity, implicativeness, exemplativism, specificity, and presence in time, as well as musicality.[14] Many event scores emerge from life situations. They can be realized in everyday situations as well as in performance, emphasizing the unity of art and life. Higgins discussed these ideas in his nine criteria of Fluxus. Among the key ideas that relate to events were minimalism (as a synonym for concentration), resolution of the dichotomy between art and life, implicativeness, play or gags, ephemerality (or presence in time), specificity, and musicality.[15]

The first well-known event scores emerged among art-

ists and composers in John Cage's course in experimental music composition at the New School for Social Research. The event offered a way to score the new musical compositions of such students as George Brecht, Dick Higgins, and Al Hansen.[16]

The artists and composers who created the Fluxus network provided the crucial community that developed the medium. Higgins describes the developing Fluxus network in waves.[17] The first wave of Fluxus artists and composers included George Brecht, Dick Higgins, Alison Knowles, George Maciunas, Yoko Ono, Nam June Paik, Ben Patterson, Mieko Shiomi, Robert Watts, Emmett Williams, and La Monte Young. These artists and composers first described and practiced events. Soon after the founding festival at Wiesbaden, a second wave of Fluxus artists adopted the form, including Milan Knizak, Willem de Ridder, Tomas Schmit, and Ben Vautier. These were followed by a third wave including Geoffrey Hendricks and myself, and later waves including Jean Dupuy, Larry Miller, Yoshimasa Wada, and others.[18]

Several factors accounted for the rich early development of event scores as a common medium among Fluxus artists. One was the implicit nature of event scores as a common vocabulary. A second involved the concise quality of the event score. A third significant factor was the fact that event scores were physically easy to transmit. Ease of shared communication made scores a logical way to transmit works of art, music, performance, and intermedia in the first artist network to include artists from Asia, Europe, and North America. Fluxus was a community of artists and composers spread around the world in an era of high telephone costs that made ordinary mail and printed documents central media for communication at a distance, while participation in a widespread network emphasized distant communication.[19]

The event score forms a continuous thread through Fluxus practice from the earliest days to the present. Events together with multiple editions constitute a common twin focus in the work of nearly all artists associated with Fluxus.[20]

**Canto 1
(If You Catch Sight of a Friend in the Distance)**

If you catch sight of a friend in the distance: go toward him, calling out loudly. Let the calls ring out. Answer his calls. Develop the structures of his calls. Desirable development: from very simple to very complex calls.

(Can be performed in public libraries, lecture halls, churches, central stations, civil service departments, and in outdoor places under an immense blue sky.)

| Bengt af Klintberg, 1965

Remote Music

For single or multiple keyboard instruments in concert.

A mechanical hand with pointing index finger (or a boxing glove) is arranged out of view on a string-and-pulley system above the keyboard prior to the performance. Out of view, the performer lowers the hand onto the keyboard to produce a single note.

| Larry Miller, 1976

Fluxus Champion Contest

Performers gather around a large tub or bucket on stage. All piss into the bucket. As each pisses, he sings his national anthem. When any contestant stops pissing, he stops singing. The last performer left singing is the champion.

❘ Nam June Paik, 1962

Ice Trick

Pass a one-pound piece of ice among members of the audience while playing a recording of fire sounds or while having a real fire on stage. The piece ends when the block of ice has melted.

❘ Lee Heflin, date unknown

Street Cleaning Event

Performers are dressed in white coats like laboratory technicians. They go to a selected location in the city. An area of a sidewalk is designated for the event. This area of sidewalk is cleaned very thoroughly with various devices not usually used in street cleaning, such as dental tools, toothbrushes, steel wool, cotton balls with alcohol, cotton swabs, surgeon's sponges, tooth picks, linen napkins, etc.

❘ Hi Red Center, date unknown

Event as Social Process: Invisible College, Community of Practice, and Folk Tradition

The fluid nature of events transmitted through concise verbal instructions made them easy to describe and develop. This gave rise to a form of artistic and musical practice in which artists shared concepts in an emerging laboratory.

The practices that typify events resemble the social processes that develop and transmit ideas in other kinds of productive communities. One is the "invisible college" that constitutes a scientific community. One is the "community of practice" that typifies a guild or profession. One is the cultural community that generates a folk tradition with the memory practices and transmission practices of folklore.

The notion of the invisible college began among the early members of the Royal Society in the 1600s. They did not belong to a formal institution other than the society itself. Common interests and regular meetings led them to refer to themselves as an "invisible college."

Members of the Fluxus community created and shared a rich series of newsletters, multiples, and publications, along with personal correspondence. This enabled continual communication among for colleagues who might not meet in person for years at a time. While only one or two large-scale events have gathered the entire community at one place or time,[21] different subsets and constellations of Fluxus participants have met together frequently in a rich cycle of concerts and festivals that has continued for nearly half a century since 1962. This has created a community that fits the description of an invisible college in many key dimensions.[22]

The concept of a community of practice took shape in information science, design studies, and knowledge management. The term "communities of practice" is new, but the concept is ancient, rooted in the way that ancient and medieval craft guilds generate and transmit knowledge.[23] Communities of practice generate rich cycles of interaction within groups that shape cultures through behavior, enactment, and shared social patterns. Despite many projects and

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systems that mirrored the functions and structures of formal organizations, Fluxus never functioned as a formal organization with a prescribed structure, rules, or explicitly enrolled members. Nevertheless Fluxus developed an ongoing community of artists, composers, and designers. Some of these have now worked together for nearly half a century in different but overlapping networks. A culture emerged that has many of the same attributes that organization theorists recognize in organizational culture and organizational learning. Many of the cultural practices of this community coalesce around the shared work of the event.[24]

Folklorist and Fluxus artist Bengt af Klintberg emphasizes the similarities between the events tradition and folk traditions, speaking of "simple pieces filled with energy and humor, pieces without any personal stylistic features, pieces that could be transmitted orally just like folklore and performed by everyone who wanted to."[25]

How Events Work

Events have several surprising properties that emerge from the meeting of two streams of events practice. One is the historical development of events as they emerged in art, music, and intermedia. The other is the experimental structure that emerges as we analyze the possibilities inherent in the idea of the event.

In the experimental intermedia context,[26] events naturally encourage a rich variety of interpretations and approaches that incorporate diverging tendencies. The development of events in a community of practice meant that event scores by different artists often converge in common patterns to generate similarities that Klintberg describes in terms of folklore and tradition. These common properties are sometimes so strong that the work becomes impersonal, making it easy to confuse the work of one artist with another. At the same time, the event scores of any one artist may diverge, one from the next, in contradictory dialectical progressions. The variety of converging and diverging patterns makes it

Monochrome for Yves Klein, Fluxversion II

An orchestra, quartet, or soloist, dressed in white, plays a favorite classic. A fine mist of washable black paint rains down during the performance. Performers continue to play as their scores and music stands, instruments, and clothes slowly turn from white to black. The performance ends when no performer can read the notes.

| Ben Vautier, 1963

Zen Vaudeville

The sound of one shoe tapping.

| Ken Friedman, 1966

Disappearing Music for Face

Change gradually from a smile to no smile.

In concert, performers begin the piece with a smile, and during the duration of the piece, change the smile very slowly and gradually to no smile. Conductor indicates the beginning with a smile and determines the duration by his example which should be followed by the orchestra.

| Mieko Shiomi, 1964

Event: 10

A performer stands on a dark stage with his back to the audience. He strikes ten matches at uniform intervals. Another performer rings a bell ten times at the same (or different) intervals.

| Robert Watts, 1962

Solo for Conductor

Conductor enters and takes a deep bow toward the audience. He remains bowed while he performs various acts with his hands at floor level, such as tying shoe laces, straightening out socks, wiping shoes with cloth, picking up little specks from floor, etc. Performance ends when conductor straightens up and exits.

| George Maciunas, 1965

Food Piece for Dick Higgins

A rich variety of food has been placed on a table. The performer starts to take food and put it in his mouth, but he drops the food to the floor the same moment it touches his lips. He takes as much food as in a regular meal, but when he has finished, all food is on the floor in front of him.

| Bengt af Klintberg, 1963

possible to consider groups of events as collations distinct from the composers who created them.

Higgins emphasized the fissile nature of events in terms of their simplicity and the fluid way that groups of events can be linked or separated. "Any art work can be looked at as a collation of events," he wrote, "but for works that tend to fissure and split into atomized elements, this approach by event seems particularly appropriate."[27]

Events may be realized in several ways. As ideas, we think them. As scores or instructions, we transmit them in some form, printed, broadcast, exhibited, or even spoken. As process, we perform, enact, or realize them—that is, we make them real. As artifact, events take a form that may represent or replicate the idea, the score, the process, some trace or relic of these, or possibly a completed work that remains when the score is realized.

In performance, events are often presented as single instances. They may also be collected into a series for presentation in concert form. In the 1960s and since, groups of events were generally presented in concerts, a series of events gathered together into a program. On occasion, several concerts in sequence over a period of days or even weeks were organized in festival form.

For most concerts, artists and composers chose events for a program from an expanding repertoire of scores. In most cases, artists realize a concert after a few rehearsals.[28]

Ways to Select, Realize, and Present Events

Here follows a taxonomy of ways to select, realize, and present events. While this is taxonomy and not chronology, there is a historical element to each category. The examples given here are the first occurrences of major forms when they occur well prior to later examples, or major early examples that occur relatively close in time. If the first occurrence of examples took place fairly close to one another, I give all. If several years lapse between the first occurrence and later examples, I give only the first occurrence. I nev-

ertheless add later examples that are different or distinct in nature, including variations.

1. Performers or Presenters Select Events for Concert. 1.1 Performers in concert choose works (John Cage New School course, New York Audiovisual Group, Yoko Ono Loft concerts, early Fluxus concerts, George Maciunas, individual Fluxus artists, and others), 1.2 Conductor of concert chooses works (New York Audiovisual Group, Yoko Ono Loft concerts, early Fluxus concerts, George Maciunas, individual Fluxus artists, and others), 1.3 Organizer of exhibition or director of festival chooses works (George Maciunas, Yoko Ono, and others), 1.4 Full company choose works as a group, including performers, conductor, assistants, and others (Fluxus, Fluxus West), 1.5 Choice negotiated among different groups of participants and others (various).

2. Audience Chooses Events for Concert. 2.1 Members of audience choose works by telephone before concert (Fluxus West), 2.2 Members of audience choose works by mail before concert (Fluxus West), 2.3 Artists propose works by mail before concert (Fluxus West), 2.4 Members of audience choose works through workshop and dialogue before concert (Fluxus West, Event Structures Workshop), 2.5 Members of audience choose works through workshop and dialogue at concert (Event Structures Workshop), 2.6 Members of audience choose works from list of artists and titles at concert (Fluxus West), 2.7 Members of audience choose works from workbook of scores at concert (Event Structures Workshop), 2.8 Members of audience choose works from a menu with each event performed to order (Fluxus a la Carte, Knud Pedersen), 2.9 Members of audience choose and perform events (Ken Friedman).

3. Random Selection of Events for Concert. 3.1 Throwing darts at worksheet (Dick Higgins, Al Hansen), 3.2 Cards with scores scattered and picked up (George Maciunas), 3.3 Cards with scores shuffled and distributed: "dealer's

Anger Song Number 6 ("Smash")

1. Inviting the people to come for free, if they bring whistles and hammers.

2. Arraying and hanging as many breakable images around the room as possible—fine bottles, decanters, flower pots and vases, busts of Wagner, religious sculptures, etc.

3. When they come, explaining the rules: a) They surround the ringleader. b) He turns, ad lib. c) When he has his back to anyone, this person is as silent as possible. d) When he has his side to anyone, this person blows his whistle repeatedly, not too loud. e) When he faces anyone, this person blows his whistle as loudly and violently as possible. f) When he actually looks into anyone's face, this person smashes an image with his hammer.

4. Continuing from beginning until all of the images are smashed.

Dick Higgins, 1966

Become Invisible

by hiding

by divesting yourself of all distinguishing marks

by goin g away

by sinking through the floor

by becoming someone else

by concentrating so hard on some object or idea that you cease to be aware of your physical presence

by distracting everybody else from your physical presence

by ceasing to exist

| Bici Forbes, 1966

Bit Part for Audience

Each word of a poem is written on separate cards passed out to the audience, who perform them in sequence.

| Larry Miller, 1969

Verbs

Performers enact different verbs from a book of verbs.

| Ben Vautier, 1963

choice" concert (Ken Friedman), 3.4 Cards with scores shuffled and hands played: "poker game" concert (Ken Friedman), 3.5 Scores numbered and selected by random number using *I Ching* (Fluxus West), 3.6 Scores numbered and selected by random number using random number generator (Richard Maxfield).

4. Events Selected by Theme or Topic for Concert (Fluxus West).

5. Events Selected by Structural Similarity for Concert (Fluxus West).

6. Events Presented in Alphabetical Order for Concert. 6.1 Events presented in alphabetical order by artist name (Fluxus West), 6.2 Events presented in alphabetical order by title of piece (Fluxus West), 6.3 Events presented in alphabetical order by concept (Fluxus West), 6.4 Events presented in alphabetical order by theme or topic (Fluxus West).

7. Time and Duration. 7.1 Single event for entire duration of performance (La Monte Young, Jackson Mac Low, Milan Knizak), 7.2 Events presented in increasing duration of performance time (Ken Friedman), 7.3 Events presented by decreasing duration of performance time (Ken Friedman), 7.4 Each event lasts one minute (Jean Dupuy).

8. "Same Event" Concert. 8.1 Different works that can be interpreted in a way that creates the same outcome (Event Structures Workshop), 8.2 Works by different artists that are essentially the same (Event Structures Workshop), 8.3 The same work by one artist realized in different interpretations (Event Structures Workshop), 8.4 Concert of several works with each section consisting of one work given several interpretations (Event Structures Workshop).

9. Eight Theaters (Ken Friedman). 9.1 Theater of the Object (Ken Friedman), 9.2 Theater of Ideas (Ken Friedman), 9.3 Noh Theater (Ken Friedman), 9.4 Shadow Theater (Ken Friedman), 9.5 Ice and Water Theater (Ken Fried-

man), 9.6 Puppet Theater (Ken Friedman), 9.7 Narrator's Theater (Ken Friedman), 9.8 Bunraku Theater (Ken Friedman).

10. Broadcast Concerts. 10.1 Radio broadcast of performed concert (Fluxus West), 10.2 Radio broadcast instructing audience to perform events on impromptu basis: "Please turn off your radio" (Tomas Schmit), 10.3 Radio broadcast instructing audience to perform concert of events with props gathered according to prior instructions: "Peiskos med Per" (Ken Friedman), 10.4 Radio broadcast of narrated scores (Fluxus West, various), 10.5 Filmed television broadcast of performed concert (Festa Fluxorum Wiesbaden), 10.6 Television broadcast of events performed in news segment (Fluxus West), 10.7 Television broadcast of live concert on the air "Tonight Show"—cancelled segment (Ken Friedman).

11. Sound tapes and records. 11.1 Taped music included in live concert (John Cage, Richard Maxfield, Dick Higgins, La Monte Young, George Maciunas, others), 11.2 Taped music concert (Richard Maxfield, Dick Higgins, La Monte Young, George Maciunas, others), 11.3 Tape machines perform music in live concert (Richard Maxfield, Ken Friedman, others), 11.4 LP recordings (Richard Maxfield, Dick Higgins, La Monte Young, Maurizio Nannucci, Slowscan Editions, others), 11.5 Tape editions (Telus, Barbara Moore, Slowscan Editions, others).

12. Photography, film, and video. 12.1 Fluxconcert photographs (Peter Moore, George Maciunas, Friedemann Malsch, Lisa Kahane, many others), 12.2 Photographs and slides to present events in concert (George Maciunas, others), 12.3 Films (Fluxfilms, George Maciunas, Jonas Mekas, Jackson Mac Low, Paul Sharits, others), 12.4 Video (Nam June Paik, Larry Miller, others), 12.5 DVD (Nam June Paik, Larry Miller, others), 12.6 PowerPoint Presentation (Ken Friedman), 12.7 Film based on recycled newscast footage of events (Ken Friedman).

13. Telephone. 13.1 Telephone call events (Ken Friedman),

In Memoriam to Adriano Olivetti

Performers use old adding-machine tape as a score. Each number on the tape represents a metronome beat. Each performer is assigned a number. When his number appears, he performs upon the beat. Performance can consist of actions (raising and replacing hat, shaking fist, making faces, etc.) or sounds (tongue clicks, pops, smacks, lip farts, etc.) Performers may all perform same action or different, or all perform same sound or different. Performers should practice their assigned sound or action so that each can perform clearly—sharp, defined action or sound, loud if sound, in time with beat.

| George Maciunas, 1962

Falling Event

1. Let something fall from a high place.

2. Let yourself fall from a high place using an elevator, parachute, rope, or anything else, or using nothing.

| Mieko Shiomi, 1963

Magic Event Number 1 (to make a couple of enemies)

Take an egg and boil it hard and write a couple's names on it. Then cut the egg in two pieces and give one of the halves to a dog and the other half to a cat.

| Bengt af Klintberg, 1965

Three Lamp Events

on. off.

lamp

off. on.

| George Brecht, 1961

Proposition

Make a salad.

| Alison Knowles, 1962

The Distance from This Sentence to Your Eye is My Sculpture

Produce an object bearing the text:

The distance from this sentence to your eye is my sculpture.

| Ken Friedman, 1971

Three Aqueous Events

ice

water

steam

| George Brecht, 1961

13.2 Live telephone call-in (Ken Friedman), 13.3 Answering machine call-in (*Phone Events* by Ken Friedman).

14. Internet and World Wide Web. 14.1 Web exhibition of score collection (Nam June Paik, Panix, Anne Drogyness), 14.2 Web publication of scores (Joe De Marco, Allen Bukoff), 14.3 Web download of score collection (*52 Events* by Ken Friedman, *Fluxus Performance Workbook* by Ken Friedman, Owen Smith, and Lauren Sawchyn), 14.4 Web download of performed events (UbuWeb, Walter Cianciusi, Crispin Webb), 14.5 Web site with event scores and documents (Allen Bukoff, Alan Bowman, Emily Harvey, Ben Vautier, Ann Drogyness, University of Iowa).

15. Published Presentation. 15.1 Published scores (Various), 15.1.1 Collection of scores. 15.1.1.1 Box edition of scores (*Water Yam* by George Brecht, *Events* by Robert Watts, Fluxboxes published by George Maciunas), 15.1.1.2 Scores sheet (Fluxus, George Maciunas), 15.1.1.3 Published book or pamphlet with single-artist collection (*Grapefruit* by Yoko Ono, *By Alison Knowles* by Alison Knowles, *Ample Food for Stupid Thought* by Robert Filliou, *Stockholmspellet* by Bengt af Klintberg), 15.1.1.4 Published anthology collection (*Fluxnewsletter* score collections by George Maciunas, *Fluxfest Sale Sheet* by George Maciunas, *Fluxus Performance Workbook* by Ken Friedman), 15.1.1.5 Illustrated collection of scores (*Art Café Review* by Ken Friedman, *Junior Fluxus Happening & Events for Kids* by Robin Page), 15.1.1.6 Description of concert (George Maciunas, Ben Vautier, Tom Johnson), 15.1.1.7 *Blue Cliff Record* (Ken Friedman), 15.1.2 Printed artifacts, 15.1.2.1 Postcards (*Fluxpostcards*, *Fluxus Postal Kit*, various series by George Maciunas, Dick Higgins, Robert Filliou, Daniel Spoerri, Ben Vautier, others), 15.1.2.2 Rubber stamps of scores (Ken Friedman), 15.1.2.3 Business cards (Ken Friedman), 15.1.2.4 Advertisements (Yoko Ono, Larry Miller), 15.1.2.5 Posters and broadsides (George Maciunas, Ben Vautier, Dick Higgins, Joseph Beuys, Yoko Ono, Milan Knizak,

others), 15.1.2.6 Billboards (Yoko Ono, Geoffrey Hendricks), 15.1.2.7 Silkscreen on wall or sidewalk (Alison Knowles), 15.1.2.8 Stencil on wall or sidewalk (Ken Friedman).

16. Objects. 16.1 Carved objects (Terry Reid, Nancy McElroy, Marsh Agobert), 16.2 Engraved objects (Ken Friedman), 16.3 Silkscreen objects (Alison Knowles), 16.4 Sandblasted objects (Ken Friedman), 16.5 Ceramic objects (Dick Higgins, Ken Friedman), 16.6 Buttons (Ken Friedman, Dick Higgins), 16.7 Stickers (Dick Higgins).

17. Exhibited events. 17.1 Exhibited scores, 17.1.1 Exhibition of event scores to accompany single concert or performance (Yoko Ono), 17.1.2 Exhibition of event scores within larger exhibition (Fluxus, individual Fluxus artists, others), 17.1.3 Solo exhibition of event scores on paper (Ken Friedman), 17.1.4, Solo exhibition of event scores on canvas (Yoko Ono), 17.1.4 Touring solo exhibition of event scores (Ken Friedman), 17.2 Installation, 17.2.1 Environment (various), 17.2.2 Objects constructed to instruction (various), 17.2.3 Entire exhibition constructed to instruction (Daniel Spoerri, Arthur Koepcke), 17.2.4 Entire exhibition of works built to instruction with royalties paid to artist (Hans Ulrich Obrist), 17.3 Exhibited documentation (various), 17.4 Exhibited multiples (Fluxshop), 17.3 Exhibited display formats (various).

18. Teaching and Learning Contexts. 18.1 Presenting and performing to a group of colleagues (John Cage's courses in new music composition at the New School for Social Research), 18.2 Dialogue (*Games at the Cedille* by George Brecht and Robert Filliou), 18.3 Multilogue (*Teaching and Learning as a Performing Art* by Robert Filliou), 18.4 Sleeve-book (Ken Friedman).

19. Special Methods. 19.1 Perpetual Fluxfest (George Maciunas), 19.2 Symposium (Dick Higgins, Ken Friedman, others), 19.3 Table Talk (Ken Friedman), 19.4 Communion (Ken Friedman), 19.5 Intimate events (Ken Friedman, Jock Reynolds), 19.6 Hidden events, 19.7 Thick concert, 19.8 Thin concert, 19.9 Dasein concert, 19.10

Piece for George Brecht

Enter the Sistine Chapel by the nether door.

Survey the ceiling on the lintel.

Exit by the other door.

| Albert M Fine, date unknown

Danger Music Number Twelve

Write a thousand symphonies.

| Dick Higgins, 1962

Tree* Movie

Select a tree*. Set up and focus a movie camera so that the tree* fills most of the picture. Turn on the camera and leave it on without moving it for any number of hours. If the camera is about to run out of film, substitute a camera with fresh film. The two cameras may be alternated in this way any number of times. Sound recording equipment may be turned on simultaneously with the movie cameras. Beginning at any point in the film, any length of it may be projected at a showing.

*For the word "tree," one may substitute "mountain," "sea," "flower," "lake," etc.

| Jackson Mac Low, 1961

**Distance for Piano
(to David Tudor)**

Performer positions himself at some distance from the piano from which he should not move. Performer does not touch piano directly by any part of his body, but may manipulate other objects to produce sound on piano through them. Performer produces sounds at points of piano previously determined by him. Assistants may move piano to change distance and direction to directions of the performer.

| Takehisa Kosugi, 1965

F/H Trace

A French horn is filled with small objects (ping-pong balls, ball bearings, rice, small toys, etc.) or fluid (water, mud, whiskey, etc.). Performer enters the stage, faces the audience, and bows toward the audience so that the objects cascade out of the bell of the horn into the audience.

| Robert Watts, 1963

For La Monte Young

Performer asks if La Monte Young is in the audience.

| Emmett Williams, 1962

Pensées (Blaise Pascal, Aktual USA, Ken Friedman), 19.11 One-minute events (Jean Dupuy), 19.11 Nanofluxconcert (Ben Patterson), 19.12 Fluxus a la Carte (Knud Pedersen), 19.13 Complete Performance Inventory (Secret Fluxus), 19.14 Keep Walking Intently (Lisa Moren).

20. Documentary Collections. 20.1 Scores collected and reproduced in exhibition catalogues (*Fluxus & Happenings* by Hanns Sohm), 20.2 Scores collected and reproduced in anthologies (*Fluxus: The Most Radical and Experimental Art Movement of the Sixties* by Harry Ruhé, *Fluxus & Cie.* by Ben Vautier and Gino DiMaggio), 20.3 Scores collected and reproduced in archival documentation (Gilbert and Lila Silverman Fluxus Foundation books and catalogues by Jon Hendricks), 20.4 Scores collected and reproduced in catalogue raisonné (*Fluxus Codex* by Jon Hendricks).

Events, by nature, are broad and open-ended. While each event releases its potential in a specific instance of realization, it is the nature of events to be "minimal . . . with maximum implications."[29] In contrast, the Exquisite Corpse emerges from a narrower field of generative artistic activity.

Exquisite Corpse and Events

As all artworks do, the Exquisite Corpse releases its potential in each instantiation. Unlike many art forms, however, the Corpse generates and gathers its potential by invoking the careful rules that give rise to each specific realization. These rules are located in the history of Surrealist games dating back to the 1920s; I first met the Exquisite Corpse in the history and literature of Surrealism.[30]

For a short but intense period in the 1960s, I made a contextually different use of the Exquisite Corpse than others did. In addition to working with such Surrealist games as the Exquisite Corpse, I also worked with event scores and a rich variety of Fluxus activities published in different multiples of jokes, games, and puzzles. Surrealists used the

Corpse within a Surrealist tradition of ideologically uniform activity, and most Surrealist projects took place within the specific circle and the context established by André Breton. While many used Surrealist games in the context of teaching and learning, I also used them in a broad, pluralistic framework of artistic exploration, linking Surrealist games with other activities. (This heterodoxy bothered both latter-day Surrealists and some of my Fluxus colleagues, but that's a story to be told another day.)

Long before the 1960s, the Exquisite Corpse was already seen as an archaeological relic of twentieth-century culture. In 1948, Pierre Schneider wrote, "We remember the *cadavre exquis*, if at all, as a parlor game fashionable two decades or so ago. Perhaps it still tumbles out of the closet from time to time, usually at moments of acute social ennui. Usually it lies buried alongside the charades and musical games dear to our fathers."[31]

Schneider's article goes on to praise the surprising and revolutionary qualities of the long-buried Corpse, noting several important qualities of an art form that exemplifies the "axiom that some wholes are qualitatively different from their component parts." He praises the result as "the closest thing to communal poetic creation today," a device for turning ordinary humans into Homers.[32]

The charm of the Exquisite Corpse and similar games involved the use of chance in creating poetic or artistic results.[33]

The broad, playful quality of Surrealist games led Schneider to comment on their similarity to such parlor games as musical chairs. Most represent a genre of the traditional parlor games that everyone knows well, a tradition with three related dimensions. The first dimension involves the typical polite parlor games of urban life, charades, musical chairs, blind man's bluff, and many more. A second dimension touches on the long tradition of folk games going back centuries, even millennia, from circle games and nursery rhymes to games of chance or rituals. In the third dimen-

Laughing

Four performers enter and stand in a row facing the audience. They have four laughing masks on their faces and stand ten minutes motionless after which they bow and leave again. Great fun.

| Willem de Ridder, 1963

Bag Exchange

On a given day, everyone is asked to bring a brown bag with an object of their choice in it. An area is designated to contain the bags. At the end of the day, the bags are distributed at random.

| Larry Miller, 1969

Wind Music, Fluxversion I

Scores are blown away from stands by wind from a strong fan in the wings as the orchestra tries to hold them.

| Mieko Shiomi, 1963

Moving Theater

Fluxus fleet of cars and trucks drives into crowded city during rush hour. At the appointed time, all drivers stop cars, turn off engines, get out of cars, lock doors, take keys and walk away.

| Nam June Paik, date unknown (ca. 1964?)

Duet for Full Bottle and Wine Glass

shaking
slow dripping
fast dripping
small stream
pouring
splashing
opening corked bottle
rolling bottle
dropping bottle
striking bottle with glass
breaking glass
gargling
drinking
sipping
rinsing mouth
spitting

| George Maciunas, date unknown

Mechanical Fluxconcert

Microphones are placed in the street, outside windows, or hidden among audience, and sounds are amplified to the audience via public address system.

| Richard Maxfield, date unknown

sion, both parlor games and Surrealist games resemble many Fluxus activities: anyone can play them. As Paik, Maciunas, and others often said: "do it yourself."[34]

The flourishing history of the parlor game tradition was similar enough to Fluxus activities that Something Else Press published a classic nineteenth-century collection of games, reprinting William Brisbane Dick's 1879 anthology, *Dick's One Hundred Amusements*.[35]

This is also true of the relation between folk traditions and Fluxus traditions, as Klintberg notes in his 1993 article on Fluxus games and folklore.[36] Many have compared Fluxus event scores with the material in Jerome Rothenberg's[37] anthologies of ancient and recent poetic speech from many cultures, or the collection of American poetic speech and ritual by Rothenberg and George Quasha.[38]

Games arise from, reflect, and generate community as well as competition. The English word "game" goes back to Old Swedish, Old Norse, and Old High German words meaning "game, sport, merriment, joy, glee." These, in turn, trace their roots to a Gothic word meaning "participation, communion."[39] Far beyond the element of competition, games bind communities together; an important aspect of the game is the concept of rule-bound competition among members of a commonality.

The Exquisite Corpse and events share a common property as art forms that developed in a social context, but they diverge in important ways. Both emerged as a common practice in communities of artists, but the nature of these communities saw the practices function at nearly opposite poles of experience.

The Exquisite Corpse receded into history, emerging in well-known examples by famous artists and poets, or turning up as parlor game or classroom exercise. While the Exquisite Corpse is occasionally played today as a parlor game or a medium for generating art works, it no longer exists in its original form. Instead it has influenced new traditions in which the heritage of the Corpse lives on. While

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Schneider argued that the Exquisite Corpse was a nearly forgotten relic two decades after it was born, Surrealist games have influenced a rich variety of cut-up and collage forms in the decades since. The method of the Exquisite Corpse and similar games influenced William Burroughs, Brion Gysin, and others who used the cut-up technique. It also influenced artists working in related permutation traditions. This includes artists who created generative permutation systems for individual or group projects, and composers who sampled or drew on slices cut from life—pioneering avant-garde composers such as John Cage and Richard Maxfield, as well as recent generations of artists and composers who use sampling techniques of different kinds. Despite an influential and important legacy, the Exquisite Corpse itself has not experienced a continuous life in its own right beyond the experiments of interested artists and an important and continuous existence in pedagogical situations.[40]

Events continue to function in a variety of situations.[41] While they may be used in the parlor game tradition, they function in an ecological wetlands unifying art and life, and function as scores for concerts and the realization of artwork.[42]

Both events and the Exquisite Corpse encourage and even require Paik's "do-it-yourself" esthetic. While the Exquisite Corpse encourages do-it-yourself practice, however, more people look at examples of famous games than undertake the work of playing. As Schneider noted, the Exquisite Corpse had short life span as an active art medium. In contrast, the event led to a living tradition that has continued without break for more than half a century. From the 1950s through the present day, event scores continue to function in a living tradition of artistic practice and concert performance. This living tradition gives events a far different life than the pedagogical half-life of the Exquisite Corpse.

Events call forth active practice. Adorno argued that music played from scores belongs to those who perform it. Performers realize the music, taking fresh possession of the

Removal

Lower an island one inch by removing one inch of its top surface.

| Milan Knizak, 1965

Shoes of Your Choice

A member of the audience is invited to come forward to a microphone, if one is available, and describe a pair of shoes, the ones he is wearing or another pair. He is encouraged to tell when he got them, the size, the color, why he likes them, etc.

| Alison Knowles, 1963

Concerto for Orchestra, Fluxversion 1

Orchestra members exchange their instruments.

| George Brecht, 1962

Danger Music Number One

Spontaneously catch hold of a hoist hook and be raised up at least three stories.

| Dick Higgins, April 1961

Party Event

Send invitations to all your friends—except one—with the following: *green party green clothes*

And to one person: *red party red clothes*

| Bengt af Klintberg, 1967

Fashion

Cut the coat along its entire length.

Wear each half separately.

| Milan Knizak, 1965

Cheers

Conduct a large crowd of people to the house of a stranger. Knock on the door. When someone opens the door, the crowd applauds and cheers vigorously.

All depart silently.

| Ken Friedman, 1965

Organic Music

Orchestra breathes in unison and slowly, following the rhythm indicated by conductor. Breathing is done through long tubes or wind instruments without mouthpieces.

| Takehisa Kosugi, no date

music with every performance, and only possessing it by performing it. Adorno wrote of those who "earn the symphony in order to own it: to play it."[43]

Conjectures on Events: Personal Reflections

Each of the four forms that an event can take has its own value and uses: score, idea, process, and object.[44]

The idea is pure, simple, and inexpensive. An idea is easy to store. One carries it in the mind. As a memory artifact, however, an idea is difficult to preserve. Ideas are subject to change, memory loss, message failure and interference. Ideas require physical media for transmission: voice or body for direct signal; pen, publication, or digital media for remote transmission.

Scores reduce the possibility of change, memory loss, message failure, and interference, while remaining inexpensive. At the same time, scores require storage, adding a level of cost and management as the price of exact preservation. Even preservation fails to solve the challenge of interpretation and the possibility of multiple interpretations or misinterpretation.

Process is another way to work with scores. We experience work in live or recorded performance through the process of realization, either by performing the work, participating in the performance, or witnessing the performance. The most common way to experience orchestral music, theater, or time-based art forms is through some kind of process.

Process offers the most complete possible realization of any one interpretation, and it opens the existential frame of plural possibilities. But process emerges in time, and location in time is both an advantage and a disadvantage of process. Because process emerges in time, it is impossible to experience the process outside its moment in time without a recording. Before the age of recordings, in fact, it was impossible to experience a process outside the exact moment of its unfolding.

Process is the heart of much performance, and some as-

pects of any performance arise in time and vanish again. This is particularly true of musical forms that change through improvisational development. This was the case of Mozart's performance work, for example, when Mozart shaped a tangible experiential world that played out in frequent live concerts with rich improvisation. This music vanished when Mozart died. Theologian Karl Barth writes that "Mozart's preserved [work] is enormous. But probably even greater is the number of all those works of which we are deprived and destined to remain so. We know that at all periods of his life he loved to improvise, i.e., to freely create and play for himself in public concerts for hours on end to only a small audience. What he did this way was not written down—a whole Mozartean world that sounded once and then faded away forever."[45] What we hear today is Mozart's legacy, his remains, different from the process that Mozart shaped in daily practice. This was not the "practice" of scales or the practice of realizing a written composition. Rather, it was an expert practice brought to life in behavior.[46]

Process has disadvantages in contrast with ideas or scores. While recordings enable us to capture any one performance, sometimes from several perspectives, it is difficult to experience several aspects of a piece at once or in comparison, even with expensive equipment. In contrast, ideas, scores, or objects permit conceptual comparison.

Live performance is time-consuming and often expensive. Creating and storing recordings is also expensive and capital-intensive. Even though it is easy to purchase and use recording, storage, or playback units in the industrial world, making this equipment is only possible in the kind of society that is able to spread the required investment and effort over thousands of financiers and industrialists, millions of producers, distributors, and retailers, and billions of consumers. Logistics, transportation, storage, presentation, and related issues provide their own difficulties for art forms not traditionally seen as time-based. These include the forms of object making and presentation now summed

Two Inches

A two-inch-wide ribbon is stretched across the stage or street and then cut.

| Robert Watts, 1962

Chewed Drawing

Chew a nice piece of notebook or drawing paper.

| Larry Miller, 1968 ('89)

**Danger Music
Number Nine**
(for Nam June Paik)

Volunteer to have your spine removed.

| Dick Higgins, February 1962

Killing the Books

by shooting
by burning
by drowning
by cutting
by gluing
by painting white, or red,
or black
etc.

| Milan Knizak, 1965–1970

Wounded Furniture

This piece uses an old piece of furniture in bad shape. Destroy it further, if you like. Bandage it up with gauze and adhesive. Spray red paint on the wounded joints. Effective lighting helps. This activity may be performed with one or more performers, and simultaneously with other events.

| Alison Knowles, 1965

Christmas Tree Event

Take a Christmas tree into a restaurant. Place the tree in a seat next to you. Order two cups of coffee, placing one in front of the tree. Sit with the tree, drinking coffee and talking. After a while, depart, leaving the tree in its seat. As you leave, call out loudly to the tree, "So long, Herb. Give my love to the wife and kids!"

| Ken Friedman, 1964

Dressing

Two performers of clearly different length or width enter the stage area. One by one they take off their top clothing, hand the pieces to each other and put them on again. So they exchange clothing and leave the stage again.

| Willem de Ridder, 1963

up under terms such as "process art" and *arte povera*.

The object is another form. But realized objects also give rise to misunderstandings. Many feel that an object represents the artist's chosen or preferred interpretation. While this may sometimes be true, each object obscures the possibilities that are closed off when the object takes final form. An object suggests an aura of permanence that hides the process of its own making. Most objects evade the issue of process that they necessarily pass through to find a final shape. Storage, transportation, and physical change are additional problems. This is also true of the objects left behind by process, such as recordings.

It is important to consider all these issues in examining the nature of events and event scores.

At a time when many artists use scores to generate works, the attribute of musicality in score-based work requires deep reflection. Musicality has implications that pose challenges to many kinds of art, and they challenge the nature of art markets.

Transmitting and performing music demonstrates the potential of score-based work. The composer creates the score, ceding control over how the music is realized or interpreted after the score leaves the composer's hand.

To compose is to give up certain rights, and the composer loses the right of absolute control over the use and interpretation of the work. The performer determines the interpretation. The composer is obliged to acknowledge authorship even if he or she disapproves of the realization.

In score-based work, my view is that the artist also gives up a certain element of control. While some aspects of the work are protected by copyright or by moral rights in art law, score-based work inevitably permits wide interpretation. The one right that does not change is the right of authorship. Even though the creator may wish to disavow badly realized work, the work must be acknowledged. Even a bad realization must be acknowledged as a bad realization.

In this, event scores differ from the Exquisite Corpse.

Any specific enactment of the Exquisite Corpse is a multi-player game in which players invoke the rules of the game to realize a poem, a drawing, or another kind of work. Once realized, each iteration is sealed and complete. Each time a group of players enacts the rules of the Exquisite Corpse, they generate a series of moves or plays leading to a completed game.

In contrast, an event score is not a set of rules, but an instruction for work that players realize.[47] Each realization of a score creates an example. The continual need to interpret the score means that no iteration is ever a final realization of the work embodied in the score. It is instead a realization, an interpretation, or an example.

When artists use scores to create physical artifacts, musicality means that artists other than the creator can realize the works. While this concept was born in the fact that many artists who worked with event scores were composers, it signifies far more. Events that include instructions, games, and puzzles work this way. So do some multiples, sculptures, and paintings. In my view, the fact that Fluxus published instructions for many works in different collections of scores means that anyone who is willing to realize one of those scores can own a work by the artist. This is parallel to the way that we experience and effectively own a work of Mozart by listening to an orchestra play a Mozart score or by playing it ourselves. Another orchestra or Mozart himself might give a better rendition, but it is still Mozart's work. This, too, is the case with a work that George Brecht, Milan Knizak, Bengt af Klintberg, or Dick Higgins created to be realized from a score.

Musicality has fascinating implications. The mind and intention of the creator are the key element in the work rather than the hand. While the artist's hand is important to skillful rendition, this is unimportant in many conceptual works. In this deeper sense, musicality is linked to experimentalism and the scientific method. Scientific experiments operate in the same manner when any scientist is able to

Aktual Clothes

Cut a circle into all parts of your clothing.

| Milan Knizak, 1965

Portrait Piece

Do this piece with a portrait of yourself or of your dearest one.

Crumple up the portrait without tearing it.

Smooth it.

Look at the face in the portrait, crumpling and smoothing it.

Look at the face through a magnifying glass.

| Mieko Shiomi, 1963

**Biblical Fluxus 3:
Fluxscore for Zealots**

1. Enter a building of idol worship.

2. Destroy idols.

| Eryk Salvaggio, 1999

Hens

Three hens are released and then caught.

| Ben Vautier, 1963

EVENTS AND THE EXQUISITE CORPSE

Event: 13

From backstage, at stage left, release thirteen helium-filled balloons through a slit in the curtain. From backstage at stage right, drop thirteen white balls or eggs through a slit in the curtain.

| Robert Watts, 1962

Film Script #6

Water boils to nothing.

| Alan Bowman, 2001

From 271 Ballets

On a green lawn, twenty-eight dancers, dressed in slightly different shades of green, blend into the natural surroundings as they move about.

| Richard Kostelanetz, date unknown

reproduce the experimental work of another scientist. This also raises interesting questions for collectors who believe that the authenticity of a work is located in the handmade characteristics of the artifacts.

Musicality means that the work may be realized several times in different and sometimes original ways while remaining the same work in each state. This is comparable to conductors who perform or record a great interpretation of a Brahms requiem, returning to the work a decade or two later for a different, yet equally rich interpretation of the same work.

While musicality is a key concept in events, and certainly in Fluxus, scholars and critics have yet to give it adequate attention. Musicality means that anyone can play the music. Deep engagement with music and the spirit of the music is the central focus of musicality. In this sense, musicality may be *the* key concept in events.

In this sense, I take a more radical view of musicality than many of my colleagues. Anyone may realize my work from the score. I will acknowledge it, though there is a difference between acknowledging the work as mine, and approving every realization. While those who realize my work may wish to consult me, others may interpret my work in ways that I might not. It is possible that someone may realize a score better than I have done. Musicality implies all these possibilities. The work requires my intention. It does not require my personal interpretation. My experience is that a fluid constellation of plural interpretations sheds light on the intention of the work. This is the nature of events.

Event-based works also challenge an art market based on objects presuming an authenticity located in physical form. Much work with scores takes place in a context that touches the art market. Museums, galleries, and concert halls form a central venue for event scores, and art critics, art historians, and musicologists focus on and discuss the work. For this reason events have a different contextual meaning than folk games, parlor games, or other social practices. This context

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places value, often monetary, on specific realizations by specific artists.

Some artists who work with event scores disagree with me on the meaning of musicality, and some of the strongest objections come from artists trained as composers. Artists who might particularly be expected to apply the criterion of musicality to their work on theoretical grounds reject the concept in practice. There are two main reasons.

The first issue is control. Some artists believe that their work can be realized in only one interpretation, their own. Even though that interpretation may change frequently, these artists stress specific notions of intention that must be brought out in each realization of the work.

The second issue is the market. Many artists feel that if anyone can realize authentic versions of their work, they will have nothing to sell. Even those who accept the possibility of creating objects from scores cannot solve the problem of rights and royalties. Composers and playwrights collect royalties for the performance of their work. So far there is no stable system comparable to music rights or theater fees (for plays) for artists who create scores for event-based artifacts.[48]

Musicality in art raises interesting, profound questions. The issues are even more intriguing now than in the 1960s. Global politics and world economies are undergoing transformation, and with them, global culture. The art world has moved from the rebirth of painting to the birth of a grotesque new materialism at exactly the same moment that a new humanism is blossoming. The boundaries between art and many other fields of endeavor—music, design, and politics, to name just a few—have dissolved. More people have come to understand the useful distinction between the valid concept of experimentalism and the reactionary concept of avant-gardism. In these exciting times, the implications of musicality, the consideration of meaning, intention, realization, and interpretation that musicality raises, are among the liveliest and interesting.

These key issues emerge in the events tradition.

Orchestra

The entire orchestra plays phonographs. The orchestra tries to play a well-known classical masterwork. Instead of an instrument, every member of the orchestra has a phonograph.

This can be performed several ways: 1. All have same recording. All try to start at same time. 2. Each has different recording or version of piece. All try to start at the same time. 3. Different sections of the orchestra are given different passage to play, rotating through entire piece in sequences. 4. Each member of the orchestra starts and stops playing different sections of the recording at will.

| Ken Friedman, 1967

Newspaper Event

Performers who speak at least five different languages use newspapers or books in the different languages as scores. They read the texts in time and volume according to the instructions of a composer. (Can go from very soft to extremely loud and stop, soft–loud–soft again, varied tempos, etc.)

| Alison Knowles, 1965

Solo for Rich Man

shaking coins

dropping coins

striking coins

wrinkling paper money

fast ripping of paper money

slow ripping of paper money

striking paper money

throwing coins

❘ George Maciunas, date unknown

Radio

Performers and audience listen to a play over the radio.

❘ Ben Vautier, 1961

Events Meet the Exquisite Corpse

"Neo-haiku" art forms involve the simple, concentrated forms typical of event scores. George Maciunas labeled events as a "neo-haiku" art form. Yoko Ono, in turn, spoke of this kind of work as possessing an "event bent." I have described events as a form of "Zen Vaudeville."[49]

The Exquisite Corpse and much Surrealist work constitute what Maciunas labeled "neo-baroque." "Neo-baroque" forms involve multiple streams of complex information, often working at crosscurrents to build dense layers of competing and conflating experience. Happenings were a neo-baroque form, along with most collaged, cut-up forms. With the unpredictable psychological density created by multiple players using these approaches, so was the Exquisite Corpse.

With the birth of events, the 1960s gave rise to a new tradition in realizing works of art. Like the Exquisite Corpse, this tradition could yield finished works in the form of artifacts, as well as a performance process. Unlike the Exquisite Corpse, the open quality of events and event scores was separate from ideologies of art or music, psychology, or politics. Events are an intermedia form, an open structure allowing artists and composers to generate work that anyone may realize. The open quality of the event structure permits multiple interpretations and co-creation. Considering these two traditions in relation to one another sheds valuable light on both.

Notes

1. Brotchie and Gooding, *A Book of Surrealist Games*, 25, 73–79, 143–44. See also Breton, *Le Cadavre Exquis, Son Exaltation*.

2. Higgins, *Modernism since Postmodernism*, 163–64; Higgins, "Fluxus," 222–23.

3. While the tradition of the Exquisite Corpse and the tradition of event scores shed interesting light on each other, there is no direct connection between them. Surrealism as a whole had little influence

on Fluxus. For more on this issue, see Higgins, *Modernism since Postmodern-ism*, 168–73.

4. Despite his crucial influence on the visual art of John Cage, Dick Higgins, and others, art historians have never examined Cowell's work with the same consideration that musicologists give it. For more information on Cowell, see Cowell, *New Musical Resources*; Cowell, *Essential Cowell: Selected Writings on Music*.

5. Robinson, "The Brechtian Event Score," 122.

6. My first engagement with event scores took place in 1966 when Dick Higgins and George Maciunas brought me into Fluxus. When I met Dick Higgins in August 1966, Dick thought my projects were original and interesting, and felt I ought to be part of the Fluxus network. Dick introduced me to George Maciunas. When I met George, he asked me what I had been doing. I described my ideas and projects. George invited me to participate in Fluxus, immediately planning a series of Fluxus editions based on my ideas.

At the time I met Dick and George, I did not call my projects art. I had no name for them. Despite the fact that I had no name for my activities, I enacted them in public, systematic, and organized ways, realizing them in public spaces, parks, and visible arenas as well as in churches and conference centers, radio programs, and once or twice on television. I was planning to become a Unitarian minister at the time, and I saw these activities as a form of philosophical or spiritual practice.

The fact that my activities did not take place in the context of art made me quite different to the other Fluxus people. George Brecht, Nam June Paik, George Maciunas, Dick Higgins, Alison Knowles, Yoko Ono, Mieko Shiomi, and others worked with event scores before I did. These were important artists and composers while my activities had no name. They worked in New York, Tokyo, London, and other metropolitan art scenes while I was a youngster in New London, Connecticut, and an adolescent in San Diego, California. Their work was known internationally, albeit underground, while I had no contact with the art world, creating my nameless projects and realizing them in any environment that seemed possible. At the same time, this fact meant that these projects were my own. The ideas were original to me and because I was not active in art or music, others did not influence me.

At George Maciunas's suggestion, I began to notate my activities in the form of event scores. These scores recorded activities from the repertoire of projects I had generated since childhood. The first public piece I recall doing, and one of the first that I described to George, involved scrubbing a public monument on the first day of spring in 1956. This became my first event score. The distinction between realizing a public action and notating it in the form of a score is the distinction that governs my work before 1966. An artist once said that if my first scored pieces took place in 1956, I would have been more important than

George Brecht. This is exactly the difference between George Brecht and me, and it is the reason that I make no such claim. Brecht scored his ideas in the 1950s. He was a central figure in pre-Fluxus activities and early Fluxus. I created my first scores when I entered the Fluxus network in 1966 to notate the activities I had been doing before I entered Fluxus.

While I developed a repertoire of activities, repeating them often in the years between 1956 and 1966, these only became formal scores in 1966 when George Maciunas explained the tradition of scores. I communicated "how to do it" instructions to friends in letters and bulletins, and I made comments in my own notes and diaries. I understood and conceived these as scores when George encouraged me to notate my ideas for publication by Fluxus.

Context determines the nature and status of social activity, and I only entered the art context in 1966. While I performed my actions or realized the projects notated in my event scores as early as 1956, these were not artworks. Brecht, Knowles, Higgins, Ono, Watts, and the others made artworks and composed music. What I did had no name. The others worked in an explicit context of art and music. I did not. There does remain an important distinction between my work and the work of later artists active in different kinds of conceptual art and performance. Even though the older participants in the Fluxus network preceded me by several years, this work was still uncommon in 1966. In those years, there were only a dozen or so people doing this kind of work, and I was one of them.

7. The etymology and meanings of the word "event" shed interesting light on these issues. The word "event" derives through Middle French from the Latin "eventus," meaning "occurrence" or "issue," from the word "evenire," meaning "to come out," "to happen." This, in turn, grew from the combination of the suffix "e" with the word "venire," "to come." *Webster's Ninth New Collegiate Dictionary* gives these definitions: "something that happens . . . a noteworthy happening . . . a social occasion or activity . . . any of the contests in a program of sports . . . the fundamental entity of observed physical reality represented by a point designated by three coordinates of place and one of time in the space-time continuum postulated by the theory of relativity . . . a subset of the possible outcomes of an experiment." The *Oxford English Dictionary Online* (http://dictionary.oed.com; accessed August 18, 2006) defines an event: "The (actual or contemplated) fact of anything happening; the occurrence of . . . anything that happens, or is contemplated as happening; an incident, occurrence. the course of events . . . In the doctrine of chances: (a) Any one of the possible (mutually exclusive) occurrences some one of which will happen under stated conditions, and the relative probability of which may be computed. compound event: one that consists in the combined occurrence of two or more simple events. (b) Occasionally, a trial or hazard, which will result in some one of several different ways ('events' in the preceding sense) . . . In sport-

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ing language: Something on the issue of which money is staked; also, one of the items in a programme of sports . . . That which follows upon a course of proceedings; the outcome, issue; that which proceeds from the operation of a cause; a consequence, result. in (the) event: in (the) result . . . undesigned or incidental result."

8. Dick Higgins often marked envelopes with a rubber-stamped epigram reading, "Don't let the professionals get you down."

9. Friedman, "Fluxus and Company," 250–51; Friedman, "Working with Event Scores," 126–27.

10. Paik, quoted in Smith, *Fluxus*, 63.

11. Higgins, *Modernism since Postmodernism*, 163–64; Higgins, "Fluxus," 222–23.

12. Higgins, *Postface/Jefferson's Birthday*, 42.

13. Friedman, "The Belgrade Text," 52–57; Friedman, "Working with Event Scores," 124–128; Friedman, "52 Events," 396–400.

14. Friedman, "Fluxus and Company," 244–51.

15. Higgins, *Modernism since Postmodernism*, 174–82.

16. Cage's legendary classes at the New School became a fountain of innovation for twentieth-century art and music. Just as European relic hunters located enough wooden fragments of the True Cross to build a first-rate ship of the line, enough artists and composers apparently studied in the John Cage classes to fill a sports arena. The few who actually studied with Cage—or with Richard Maxfield, who taught the class after Cage—shared what was then an unpopular range of concerns. Working from event scores was one such concern. This was a time when Abstract Expressionism was the most highly publicized tendency in visual art, before the even more materialistic medium of Pop Art replaced it. The market did not govern music in such a dramatic way, but few composers had an interest in the radical forms that Cage and his students developed. Interest in Cage's class grew as the class receded into a history whose teacher and students became increasingly famous.

17. Higgins, *Modernism since Postmodernism*, 163.

18. For a history of Fluxus, see Smith, *Fluxus*; "Developing a Fluxable Forum: Early Performance and Publishing," in Friedman, *The Fluxus Reader*, 3–21. See also Higgins, *Modernism since Postmodernism*; Higgins, "Fluxus."

19. For a rich discussion of artist networks and their dynamics, Fluxus among them, see Chandler and Neumark, *At A Distance*.

20. Hannah Higgins, *Fluxus Experience*, 11. For a concise history of event scores in Fluxus, see Dezeuze, "Origins of the Fluxus Score," 78–94. For an analysis of event scores as a common structure among Fluxus artists, see Robinson, "The Brechtian Event Score." A large collection of event scores is available in Friedman, Smith, and Sawchyn, *Fluxus Performance Workbook*. It is available for free download at http://thing.net/~grist/ld/fluxusworkbook.pdf.

21. The most notable example of this was the exhibition Ubi Fluxus, ibi Motus, organized at the Biennale of Venice in 1990. For more information, see Bonito Oliva, Di Maggio, and Sassi, *Ubi Fluxus, ibi Motus*.

22. For more on the concept of the invisible college, see Crane, *Invisible Colleges*; Price, *Little Science, Big Science*; Price, *Little Science, Big Science . . . and Beyond*; Zuccala, "Modeling the Invisible College," 152–68.

23. For the development and transmission of knowledge within guilds, see Friedman, "Design Science and Design Education," 55, 61–63; for more on guild training, see also Blomberg, *The Heart of the Warrior*; Lowry, *Autumn Lightning*; Musashi, *The Book of Five Rings*.

24. For more on the concept of communities of practice, see Wenger, *Communities of Practice*; Lave and Wenger, *Situated Learning*. For more on organizational learning and knowledge management, see Friedman and Olaisen, "Knowledge Management," 14–29; Nonaka and Takeuchi, *The Knowledge-creating Company*; Dierkes, Antal, Child, and Nonaka, *Handbook of Organizational Learning and Knowledge*.

25. Bengt af Klintberg, quoted in Sellem, "The Fluxus Outpost in Sweden," 69; see also Bengt af Klintberg, "Fluxus Games and Contemporary Folklore," 115–25; Bengt af Klintberg, *Svensk Fluxus/Swedish Fluxus*. For more on traditional folk games and activities, see Chase, *American Folk Tales and Songs*; Chase, *Singing Games and Playparty Games*.

26. Friedman, "Fluxus and Company," 248; Higgins, *Modernism since Postmodernism*, 174–76; Higgins, "Fluxus," 224–26.

27. Higgins, "Fluxus," 223.

28. Participants in the Fluxus network performed together often. Shared experience and common knowledge led to a repertory tradition. This tradition made it possible to present a concert of established scores on short notice.

At Fluxus West, for example, we developed a traveling repertory ensemble that often included pick-up participants and workshop participants. From late 1966 through 1971 or 1972, I organized activities and exhibitions at the Fluxus centers in San Diego, San Francisco, and the Los Angeles area. We also traveled in the Fluxmobile, a Volkswagen bus equipped for exhibitions, performances, and concerts. We performed a regular repertoire of events by such artists and composers as Genpei Akasegawa, Ay-O, Robert Bozzi, George Brecht, Albert M. Fine, Ken Friedman, Hi Red Center, Dick Higgins, Toshi Ichiyanagi, Joe Jones, Bengt af Klintberg, Milan Knizak, Alison Knowles, Takehisa Kosugi, Jackson Mac Low, George Maciunas, Yoko Ono, Nam June Paik, Mieko Shiomi, Ben Vautier, Robert Watts, and Emmett Williams.

We used scores from the different collections published by Fluxus and Something Else Press. Most of these scores now appear in the *Fluxus Performance Workbook*, together with event scores by such Fluxus artists as Jean Dupuy, Larry Miller, Jed Curtis, or Anne Tardos.

In pre-Fluxus concerts by the New York Audiovisual Group and in concerts at Yoko Ono's loft on Chambers Street in New York City, performers or conductors chose the program. This approach is anchored in classical music tradition, and it became the traditional way to organize early Fluxus concerts. This remains the most common way of creating and performing events at Fluxus concerts.

Seeking ways to explore and widen the event format, some of us developed additional ways to select works, to generate concerts, and to perform or present events. I focused on extending ways to approach events during the years between 1966 and 1972 when I was performing and organizing concerts on an almost-daily basis. While the repertory method remained the standard format, with performers or the conductor selecting the program, I began to explore other ways to present and interpret the work. These included ways to exhibit events outside the concert format, and many ways to present or work with events in broadcast format or live engagement. During these years, I also experimented with formats that involved audience selection. I continued to experiment with different ways to select and structure concerts in later years when I organized programs in what became the Event Structures Workshop format.

The approaches to selecting, realizing, and presenting events can be summarized in a taxonomy that I developed to examine these issues. These methods overlap, including ways to select as well as to present. Since some of these systems incorporate methods from several taxa; this is not a comprehensively systematic taxonomy. Nevertheless it offers an idea of the wide variety of methods that began with the artists in John Cage's courses in the 1950s, especially George Brecht, Al Hansen, and Dick Higgins.

The event became a central medium for the artists who established the Fluxus network in 1962. Several members of this group helped to generate ways to present and realize events. These included Bengt af Klintberg, Alison Knowles, Jackson Mac Low, George Maciunas, Yoko Ono, Nam June Paik, Ben Patterson, Mieko Shiomi, and La Monte Young. By the middle of the 1960s, Fluxus artists in other places had begun to explore the medium. These included Milan Knizak and the Aktual artists in Prague, and me and others at Fluxus West. All of these artists helped to develop original methods for selecting, realizing, and presenting events, as well as contributing original works. So did artists who entered the Fluxus context later, notably including Jean Dupuy, Larry Miller, and Jock Reynolds. A much larger group developed works using the event form, but these developed the medium itself, as well as more recent innovators, including Knud Pedersen, Secret Fluxus, and Lisa Moren.

This is a taxonomy rather than a chronology. Items therefore do not appear in historical order. The taxonomy moves from concert presentation through mediated presentation to reflection and documentation. Item 1.1, "Performers in concert choose works," probably emerged as the first method of concert

presentation with the New York Audiovisual Group, the Yoko Ono concerts, and early Fluxus concerts arranged by George Maciunas and other individual Fluxus artists. These come first in the taxonomy because concert methods come first in taxonomical order. In historical terms, however, item 18.1, "presenting and performing to a group of colleagues," probably represents the first method of showing and performing scores. The development of event scores as we know them today began in the context of teaching and learning at John Cage's course in new music composition at the New School for Social Research, and the participants in that course established the earliest history of regular event performances.

In a similar way, the taxonomy organizes broadcast concerts and broadcast-related presentation methods before published collections. For that reason, the 2002 digital edition of the *Fluxus Performance Workbook* precedes the earlier printed edition of 1989. Even though some documentary collections preceded recent activities, activities of all kinds come before documentation. For that reason, even though Jon Hendricks's books and catalogues of the 1980s serve as a major source of event scores and information for projects in the 1990s, some of the projects preceded Hendricks's publications in the taxonomy.

The taxonomy focuses on ways to select, realize and present events. Media listed here are presented in terms of realizing or presenting event scores. While many artists work with ceramics, for example, I only know about event scores in ceramics by Dick Higgins or myself. So, too, the nature of Fluxus as an experimental laboratory meant that artists borrowed from one another extensively, building on each other's work. Yoko Ono was probably the first artist to exhibit event scores as the entire body of a show when she arranged a one-day exhibition of her scores to accompany a concert of her work in Tokyo. Artists later included events in many exhibition contexts and formats. In 1973 I became the first artist to present a solo exhibition comprised entirely of event scores for a show at the University of California at Davis. This became the first traveling exhibition comprised only of event scores, touring in a printed edition of standard sheets of letter paper. In the late 1980s, Yoko Ono built on her own earlier work and the intervening contributions to circulate an exhibition comprised extensively of event scores in a large, elegant format on canvas.

29. Higgins, *Modernism since Postmodernism*, 163–64.

30. I worked extensively with Surrealist games when I taught a course titled Surrealism in Everyday Life at the San Francisco State College Experimental College in the spring of 1967, offered through the English department as a parallel, credit-bearing course titled Literature of Surrealism and the Avant-Garde. The San Francisco State College Experimental College had several important Fluxus connections. Fluxus artist Jeff Berner was the founding dean of arts and humanities, and the man who gave me my start in college teaching. Richard Maxfield occasionally lectured in Experimental College courses when he taught

at San Francisco State College (sfsc). Before Maxfield moved to California, John Cage had selected him as Cage's successor, teaching the famous class at the New School for Social Research, where La Monte Young worked as Maxfield's assistant. San Francisco State College Experimental College was also the site of the first course in intermedia ever taught in a university. I created it and taught it along with the parallel experimental course in intermedia that I developed and taught at the sfsc Department of Radio, Television, and Film. The story of that class appears in Hans Breder's recent book on intermedia, along with accounts of Breder's pioneering intermedia program at University of Iowa, site of many additional Fluxus projects. See Friedman, "Intermedia: four histories, three directions, two futures."

31. Schneider, "A Note on the Exquisite Corpse," 85.

32. Schneider, "A Note on the Exquisite Corpse," 85.

33. For a useful, concise collection of Surrealist games, see Brotchie and Gooding, *Surrealist Games*.

34. Paik, quoted in Smith, *Fluxus*, 63. This was more than a score summarizing an aspect of Fluxus, however. When people outside New York approached George Maciunas to ask him to organize or arrange a Fluxus project for them, his reply was often "do it yourself." By this, he meant using or recycling published materials, scores, and artifacts, bringing them into a new format or context by realizing them on a local basis. The concept was also central to the longest-lived and most durable Fluxus gallery, the Emily Harvey Gallery of New York and Venice, Italy. George Maciunas's last aboveground loft space at 537 Broadway became Jean Dupuy's Grommet Gallery. (Long before, in a prophecy of Fluxus, it had been the site of P. T. Barnum's theater and museum, a project that, unlike his circus, lasted only a few years.) Dupuy's memorable and influential Grommet Gallery lasted only a short time. In contrast, Emily Harvey Gallery has endured for a quarter century, continuing still as a foundation with gallery and residential properties in New York and in Venice. In some ways, Harvey ran a private museum, and many of her exhibitions involved what she labeled, with a New England sense of humor, "self-help." Where most gallery owners handle all details of installation and exhibition, Harvey often expected Fluxus artists to demonstrate do-it-yourself ingenuity by participating in the organization and presentation of their work at her gallery.

35. Dick, *Dick's 100 Amusements*. Many games in this collection bear a striking resemblance to Fluxus activities. It always amused Fluxus artist—and Something Else Press publisher—Dick Higgins to note that many readers mistakenly believed this to be an anthology of his own proposals and event scores. When he discussed the book, however, he was always careful to explain that he was not its author. See Dick Higgins's *Modernism since Postmodernism*, 181, 226.

36. Klintberg, "Fluxus Games and Contemporary Folklore."

37. Rothenberg, *Technicians of the Sacred*; Rothenberg, *Technicians of the Sacred*, revised ed.; Rothenberg, *Shaking the Pumpkin*.

38. Rothenberg and Quasha, *America, a Prophecy*.

39. *Oxford English Dictionary*.

40. Several factors may account for this. Analyzing them is beyond the scope of this article, but I suspect that it has something to do with the difference between the Exquisite Corpse as a game and the Exquisite Corpse as a set of rules for generating art works, and any specific artwork generated by those rules. If people wish to play a game, as they do in chess or ball games, they use the rules to generate the play. If they wish to focus on a specific result, they focus on an outcome. Some people delight in specific examples of the Exquisite Corpse just as chess enthusiasts may relish a specific sequence of moves or a classic game. I address a slightly different aspect of this issue later in this article, where I contrast the Exquisite Corpse as a set of game rules with event scores (or music scores) as artifacts that enable players to realize a specific game or series of moves.

41. In a comment on this chapter, one reviewer noted: "Friedman's historiography and genealogy of events . . . might do well to make reference to the philosophical concept (currently popularized by the likes of Alain Badiou), which seems, especially in its contemporary form to owe much to the Fluxus concept." While I agree entirely with this suggestion, the space permitted to a single chapter in this book makes this impossible. I can sketch the short outline of such an article, however. If I were to write an article on the philosophical genealogy of events, I would start with Heraclitus and other pre-Socratic philosophers, especially Parmenides and the Eleatics, moving to Socrates' contemporary, Diogenes. Another tradition descends from the author of Job and the writings of Koheleth, the author of Ecclesiastes, and I would consider the book of Sirach from the Apocrypha. After the Bible, the discussion would jump to the east to discuss Han-Shan, the hermit of Cold Mountain, and the early Zen masters. (This exploration is at least partly written in David Doris's excellent chapter on Fluxus and Zen in *The Fluxus Reader*.) From there, it would move through Albertus Magnus and Pierre Abelard up to the nineteenth century to discuss Kierkegaard. In the 1960s, Kierkegaard was a central figure for me, and I often discussed his thinking in workshops on events. Nietszche's aphorisms would play a role in the discourse, along with the theologian Paul Tillich. On several occasions in the 1960s and 1970s, I lectured or taught seminars at Starr King School at Berkeley's Graduate Theological Union, framing events in the context of Tillich's ideas on art. It would probably be useful to develop some ideas from two pragmatist philosophers, George Herbert Mead and John Dewey, with special reference to the subsequent work of Peter Berger and Thomas Luckmann on the concept of the symbolic universe and world building. Then it would be possible to move forward in time to Alain Badiou's work

on the event, as well as some of relevant concepts from Jacques Derrida.

As you can see, this is a difficult piece of writing, and it is impossible to do justice to these ideas in a limited space. I proposed some notions on a theology of Fluxus at the Fluxus seminar Bertrand Clavez organized at the La Tourette Monastery. This is where that discussion would lead.

42. The 1960s and 1970s saw the development of an "art for the household" tradition, with artists and publishers generating works, projects, and artifacts for the intimate context of daily use.

43. Adorno, "Vierhändig, noch einmal," 142–43; Adorno, "Four Hands, Once Again," 3.

44. Michael Galbreth and Jack Massing, two artists who collaborate as The Art Guys, propose a fifth form, "as joke." This proposal nicely captures the quality of events as works realized in play. The term "joke" can range from broad slapstick to gentle subversion, from subtle paradox to dialectical engagement, suggesting not so much a structural form as an existential quality that can apply to any of the four structural forms an event may take. For more on The Art Guys, see The Art Guys, *Suits*; The Art Guys, *The Art Guys Think Twice*.

45. Barth, *Wolfgang Amadeus Mozart*, 40.

46. For more on process in music and other activities, see Friedman, "Behavioral Artifacts," 35–39.

47. One may reasonably ask whether the Exquisite Corpse itself is the score for a work that players realize. As I see it, the difference between the Corpse and a score in this sense is that the Corpse is a system for generating works, while any given score is a mechanism for generating a specific work. Even though any score may generate multiple interpretations, it is the concept of the event score as a system that corresponds to the concept of the Corpse as a system.

48. Hans Ulrich Obrist has come the closest to devising a system that allows an artist to sell scores rather than objects. His exhibition Do It allowed galleries and museums to realize scores in exchange for a fee paid to the artists. For more information on this project, see Obrist, *Do It*.

49. For more on the relation between Fluxus and Zen, see Doris, "Zen Vaudeville," in Friedman, *The Fluxus Reader*, 91–135.

The Exquisite Corpse
Chance and Collaboration in Surrealism's Parlor Game
Edited by Kanta Kochhar-Lindgren,
Davis Schneiderman, and Tom Denlinger

In a parlor game played by the Surrealist group—the foremost avant-gardists of their time—participants made their marks on the quadrants of a folded sheet of paper: a many-eyed head, a distorted torso, hands fondling swollen breasts, snarling reptilian-dog feet descending from an egg-shaped midsection. The "Exquisite Corpse," as it was called, is still very much alive, having found artistic and critical expression from the days of the Surrealists down to our own. This method has been used in collective artistic protocols as the "rules of engagement" for experimental art, as a form of social interaction, and as an alternative mode of critical thinking.

This collection is the first to address both historical and contemporary works that employ the ritual of the *cadavre exquis*. It offers a unique overview of the efforts of scholars and artists to articulate new notions of crossing temporal and spatial boundaries and to experience in a new way the body's mutability through visual, auditory, tactile, and kinesthetic frames. Bringing together diverse writers from across disciplinary boundaries, this volume continues the cultural and methodological innovations that have unfolded since the first days of the "Exquisite Corpse."

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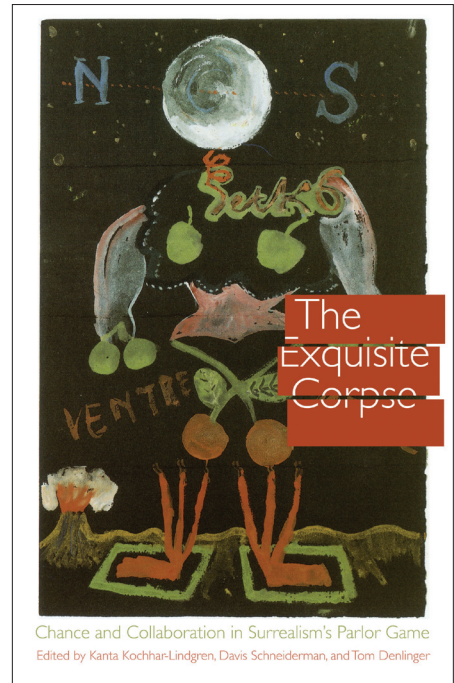
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