



One thing follows

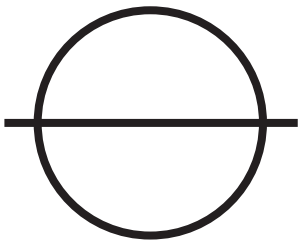
another...

reading matter

the responsibility
of each
person is
to complete
the work himself
to hear
to see
originally

John Cage

- (part of a mesostic on interpretation, 1981)
Composition in Retrospect (1993)



the past must be invented
the future must be
revised
doing both
makes
what
the present is
discovery
never stops

what questions
will make the past alive

John Cage

- (part of a mesostic on imitation, 1981)
Composition in Retrospect (1993)

My desire here was not to "compose" but to project sounds into time, free from a compositional rhetoric that had no place here. In order not to involve the performer (ie myself) in memory (relationships), and because the sounds no longer had an inherent symbolic shape.

Morton Feldman
- Projections Liner Notes (1962)

all that is needed is a frame
a change of mental attitude
amplification

John Cage

- (part of a mesostic on indeterminacy, 1981)

Composition in Retrospect (1993)

For art to succeed, its creator must fail.

Cage stepped aside to such a degree that we really see the end of the world, the end of art. That is the paradox. That this very self-abolishment mirrors its opposite--an omniscient dogma of final things. It does suggest, it does have an aura, of art's final revelation.

What Cage has to offer is almost a type of resignation. What he has to teach is that just as there is no way to arrive at art, there is also now way not to.

Morton Feldman
- The Anxiety of Art (1965)

What and how this became the formation of the next and then the next minute still seems hazy and after the first fast forward sits strangely.

Will it reveal itself to be longer and faster than anticipated.

When we said now,
It was already over

GP

- (part of a mesostic on
"the fetish as it relates to social ritual")
Catherine Wood, The Mind is a Muscle, (2007)

Artists, anti-artists, non-artists, anartists,
the politically committed and the apolitical,
poets of non-poetry, non-dancers dancing, doers,
undoers, and non-doers, Fluxus encompasses
opposites. Consider opposing it, supporting it,
ignoring it, changing your mind.

George Brecht
- Something About Fluxus (1964)

thinking of
throwing the baby out with the bathwater
wondering if the call of nature
a yay and yahoo
jams up the walls of longing
can I cope with all this kindness
seizing the moment when nothing happens
people over-rating the ordinary and losing
reality to the lovers of coffee
carpentry done with hacking efficiency
of death there is little to say except done

GP

- (part of mesostic on
"the day Jackson Pollock died"
source unknown

Sound is all our dreams of music. Noise is music's dreams of us. And those moments when one loses control, and sound like crystals forms its own planes, and with a thrust, there is no sound, no tone, no sentiment, nothing left but the significance of our first breath...

Morton Feldman
- Sound, Noise, Varese, Boulez (1958)

music
for the dance
to go with it
to express
the dance in sound
not

being able
to do
the same thing

gives the possibility of
doing
something
that differs

living
in the same town
finding life
by not
living the same way

John Cage
- (part of a mesostic on
intention, 1981)
Composition in
Retrospect (1993)

Where in life we do everything we can to avoid anxiety, in art we must pursue it. This is difficult. Everything in our life and culture, regardless of our background, is dragging us away. Still there is a sense of something imminent, And what is imminent, we find, is neither the past nor the future, but simply -- the next ten minutes. The next ten minutes...We can go no further than that, and we need go no further.

Morton Feldman
- The Anxiety of Art (1965)

We do not think realtime.
But we live it, because life transcends
intellect...the whole (of temporality) must be
used, the fluid as well as and more than the
condensed in order to grasp the inner movement
of life.

Henri Bergson
- Creative Evolution (1906)

retrospective instructional texts

read your horoscope in a language you don't
understand
translate as wish

drive to where you came from
thinking about where you're going

fight gravity

GP (2012)

Fluxus was perhaps less an art-making activity than a philosophical activity intended to open minds to the many faceted reality of life.

Jacquelynn Baas
- Fluxus and the
Essential Question of Life (2011)

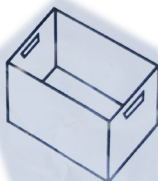
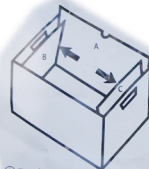
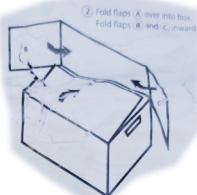
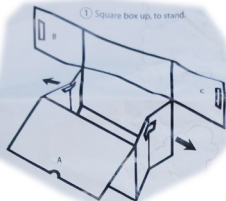
It is assumed that the dance supports itself and does not need support from the music. The two arts take place in a common place and time, but each art expresses this Space-Time in its own way. The result is an activity of interpenetrations in time and space, not counterpoints, nor controlled relationships, but flexibilities.

John Cage
- A Movement, A Sound,
A change of Light (1964)

pink purple purple blue side side blue
long purple purple pink purple purple long
long long side side purple purple long
long long pink side side pink pink
long pink purple purple blue side side
side side purple purple long purple purple
side side blue blue long purple purple

Score
Men's Bathroom Tiles
199 Cleveland St Redfern

Found score for boxing experience



Can be applied to any experience or activity that requires boxing.
NB: Closing the lid is optional

GP, February 1, 2014
myyearoffluxusthinking.wordpress.com

Neither space nor time is substantially anything, but everything else in the world needs both of them. You could say space and time are the no things in between the things that are three-dimensional things.

John Cage
- Time (One Autoku) 1988

WYNN

#

GM: Well, the ready-made is the most concrete thing.
Cannot be more concrete than the ready-made.

LM: Because it is what it is.

GM: Right, so that's extreme concrete. There's no illusion about it, it's not abstract. Most concrete is the ready-made. Now, Duchamp thought mainly about ready-made objects. John Cage extended it to ready-made sound, George Brecht extended it furthermore ... well, together with Ben Vautier ... into ready-made actions, everyday actions, so for instance a piece of George Brecht where he turned a light on, and off, okay? That's the piece. Turn the light on and then off. Now you do that everyday, right?

Larry Miller, interview with George Maciunas
- The Fluxus Reader, ed. Ken Friedman (1998)

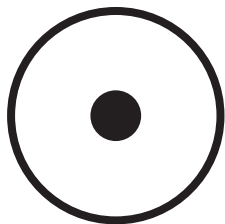
Art as idea and as action.

In the first case matter is denied as sensation has been converted into concept; in the second case matter has been transformed into energy and time motion.

Lucy Lippard
- 6 years: the dematerialisation
of the art object 1966-1972 (1997)

...time as a container rather than a measure...
rice cooking time... a pissing while...
ethnographic task time...

Catherine Wood
- The Mind is a Muscle (2007)



The pedagogical function of Fluxus artworks is to help the practice of life; what we "learn" from Fluxus is how to function as an ever-changing self that is part of an ever-changing world.

Jacquelynn Baas
- Fluxus and the
Essential Question of Life (2011)

Colour score for travelling

Choose a colour.

Find that colour in your passing surroundings.

After a while choose another colour.

Continue until you run out of colours,

or you get somewhere.

(Best performed while walking, or as a passenger on a train or in a car. Not recommended for drivers or cyclists.)

GP, February 5, 2014

myyearoffluxusthinking.wordpress.com

Where other music and dance generally attempt to "say" something, this theatre is one that "presents" activity. This can be said to affirm life, to introduce an audience, not to a specialized world of art, but to the open, unpredictable, changing world of every day.

John Cage
- A Movement, A Sound,
A Change of Light (1964)

A tree is not supported by the breezes that blow through it. The relationship of the music and the dance is unpredictable. It occurs at the moment of the performance. Where does this place the experience? Directly where it is perceived, in each person of the audience.

John Cage
- Three Asides on the Dance (1959)

...collective participation divided into physically active and passive roles but...as a whole, framed as specific distribution of bodies in positions with reciprocal interests.

Catherine Wood
- The Mind is a Muscle (2007)

Experience occurs in real time but is an
experience by virtue of our attentive attitude
toward it.

Hannah Higgins
- Fluxus and the
Essential Question of Life (2011)

Rainer's work might be seen to mark out new territory that bridged the gap between the object-centred paradigm of Minimalism and the expanded practice aligned with conceptualism and Fluxus.

Catherine Wood
- The Mind is a Muscle (2007)

When we make
music
we merely make something
that
can
more naturally be heard than seen

John Cage
- (part of a mesostic on indeterminacy, 1981)
Composition in Retrospect (1993)

retrospective instructional texts

start with frustration
let it mutate to depression
maintain for the day

buy things and leave them in the shop

take a left
then a left
then a left

GP (2012)

The goal of such scores was not to produce "art" but to reframe experience and apply to "non-art reality" the level of attentiveness normally reserved for art.

Jacob Proctor
- Fluxus and the
Essential Question of Life (2011)

haltingly I ask that it be left to its own devices
to fend for itself
both times it fell to me
to say something of meaning
I can honestly say it garnered no happiness in
the tonnage of detritus
exoskeletons of sexless pottery explains the
beginning and ending of trouble in
paradise
then coping with the nothingness of it goes
without saying

GP

- (part of a mesostic on "escape hatch from from
habits of seeing and experiencing reality")
source unknown

Ripening

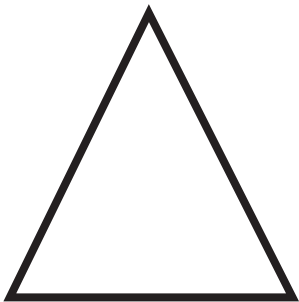
For Yoko Ono, Nico, & Andy Warhol

Put your soul
in a paper bag
with a banana
overnight
to speed up
the process
of maturation.

In the morning
eat both for breakfast.

GP, March 3, 2014

myyearoffluxusthinking.wordpress.com



Rather than an image of a concrete moment in life, (the score) is a signal preparing one for the moment itself. Event scores prepare one for an event to happen in one's own now.

George Brecht
- Notebook VII (1961)

retrospective instructional texts

make small talk with a contortionist

look for your replacement

find a new route home

make a meeting with someone you don't recognise

GP (2012)



John Cage performing "Water Walk" in January 1960, on TV show I've Got A Secret.

Things that cannot be solved are not problems;
they are things to apprehend and integrate.

Jacquelynn Baas
- Fluxus and the
Essential Question of Life (2011)

Immediately after reading this instruction, close the book. Strongly visualise two (2) inches of space around the book in all directions. Fill this space with any ideas or materials you ma wish. This space is your Personal Space. As such it is not only personalised, but portable - that is, it may be unwrapped from around this book and used anywhere...Remember when you set up this Personal Space to construct it carefully so that it does not collapse.

Ken Friedman
- Personal Space (1972)

