

Winter 2-24-1994

The Life and Times of Joseph Beuys

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Recommended Citation

Taborska, Agnieszka; Gizycki, Marcin; Snyder, Mark; Lewis, Margaret; Strandberg, Julie; Koto, Maki; Roe, Yvonne; Armster, Sven; Lee, Ting-Ting; Mallozzi, Luciana; Wolf, Lucinda; Pellicano, Christine; Bewley, James; Smith, Leah; Saam, Matthew; Caulfield, Dawn Marie; Godena, Ellen; Warner, Catherine; Fabian, Roy; Whong, Shirley; King, Scott; McLarney, Megan; Wolfe, Lucinda; and Feder, Andrew, "The Life and Times of Joseph Beuys" (1994). *Programs*. 7.
https://digitalcommons.risd.edu/liberalarts_cabaret_programs/7

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the Life and Times of Joseph Beuys

cabaret 1994

february 24, 25, 26, 27 water man building

march 4, 5 as220

number 7

bicycle piece for orchestra
ride bicycles anywhere
you can, in the
concert hall.
do not make any
noise.

yoko ono
autumn 1962

as noted

As reported by RISD Views January/February 1994, "the seventh annual RISD Cabaret will present the life, work and times of Joseph Beuys in a series of allegorical scenes enlivened with music, dance, video, slides, and symbolic props. Joseph Beuys, 20th-century shaman, painter, sculptor, performer, lecturer, author of political manifestoes, and the founder of Germany's Green Party is thought to be the most influential European post-war avant-garde artist... Beuys was also associated with the Fluxus movement, which was founded by George Maciunas in the early 1960's. Both anarchistic and playful in the Dada tradition, Fluxus is now enjoying a revival..."

make a hat from this paper.
wear it home tonight.

a statement on joseph beuys and cabaret

roger mandle
president RISD

On Beuys, where better than a Cabaret to uncover him? Where to find him is everywhere...and nowhere at all. His sense was that all matter counted in some way for something. But how? And why? Texture, surface, and under them, the truth. For us now, it is to respond. And at a Cabaret, we all can.



director's note julie strandberg

birth of joseph lucian a beuys rescue by tartars
marcin beuys dream de b death of jackson pollock
dawn james yves klein and his models john cage one
minute stories lucy julie emmett williams cellar
song agnieszka sound sculpture yvonne george maci-
unas manifestoroyellen interview with emmett
williams and benjamin patterson matt festum fluxo-
rum nam junepaik mark jim andrew charlotte amoor-
man joe jones monologues shirley how to explain paint-
ing sto ad hare catherinethe cleaning lady john-
lennon alphabets symphony leah makirobert fillioum-
r blue boxing match melinda steve jobe random mon-
keys sven i like america and america-
likes me christine angersong laurie anderson-
white lilly end of the twentieth century heinrich boll-
for beuys at sixty ting-tingscottian megan

its all between the lines

1 minute story à la john cage

agnieszka taborska

One day I came to the studio where students prepared props for the Cabaret. I noticed drops of blood on a prop from the first scene, the wrecked fuselage of Beuys's dive bomber. The student working on it had a bandaged hand so I asked what had happened. She said "I cut my finger while I was building the wing." I said, "Make sure you keep it clean." She said, "Don't worry, I will wash the whole plane."

a note from liberal arts

edward dwyer
dean of liberal arts

"The Life and Times of Joseph Beuys" is the seventh production of the annual RISD Cabaret. It follows the tradition established in 1987 by James O. Barnhill and Szymon Bojko to present "an experimental art history and performance course" which would directly involve students and immerse them in the art and culture of a particular time and place. The chronicle of past cabarets is rich: "From St. Petersburg to Khrushchev's Boot" (1987), "The Golden Age of Cabaret" (1988), "The Ox on the Roof" (1989), "The Unknown and Awakening Europe" (1991), "Tabou" (1992), "The Big Yes and the Little No" (1993). Each cabaret course brought new ideas, talents, and individuals to focus on a particular point of view, place, or time in the history of our culture. All of them incorporated historical data and original material to sharpen our awareness and our students' understanding of the relationship of art to social commentary. And each year the performance has demonstrated the depth of hard work, energy and commitment and the wealth of talent, inventiveness and knowledge that make RISD students so rewarding to work with.

The educational goals of the Cabaret are not unique, but somehow each year the experience is. This is not a normal Liberal Arts course. Each year, about thirty students participate in the study and recreation of a moment in history; and by performing original text, translated versions, or hypothetical scenes they become a part of the historic milieu. The Russian, German, Austrian, French, and Italian avant-garde of the early decades of this century have all

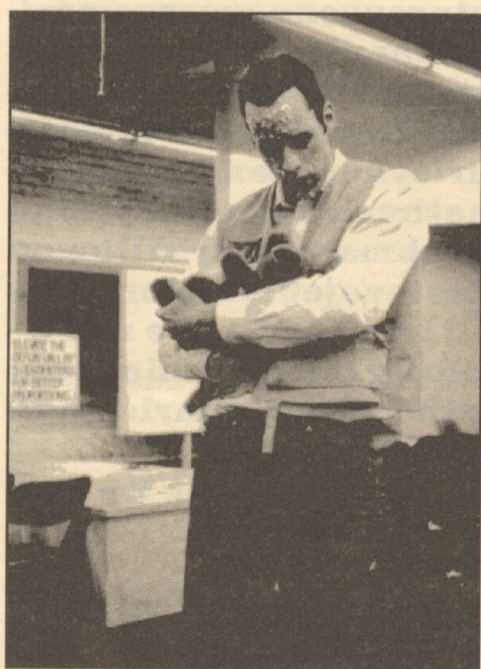
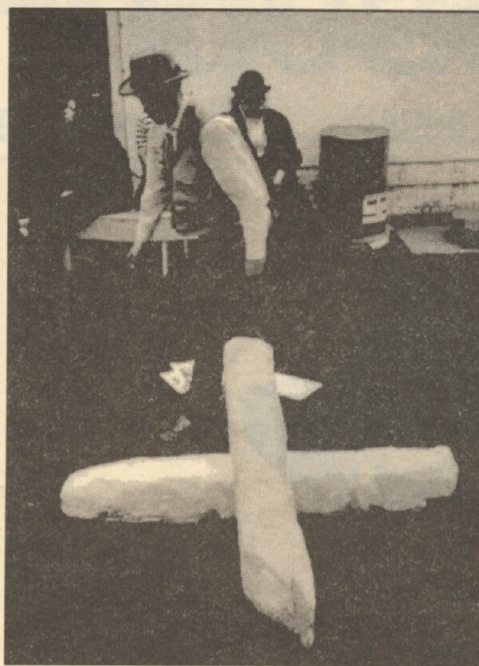
continued on next page

come alive at RISD in a way that could not happen passively, in the classroom. It is the direct involvement of students, either as actors, designers, or audience, that gives life and meaning to the cabaret material as it is selected, edited, and performed. If it goes well, we are all swept into another place or time as participant observers, enriched and open to the culture of the day or the folly of the moment.

Last year we experienced the optimism of the Italian Futurists, the cynicism of Dada and the energy of German Expressionism. This year, with a series of allegorical scenes the art and life, installation and performance, social criticism and situationist humor of Joseph Beuys and The Fluxus Movement, all come together in a crazy soup of ideas, that bends the boundaries of our realities and forces an uncomfortable evaluation of the role of the artist in postmodern life.

The success and depth of the cabaret learning experience is not just demonstrated by the intensity and quality of the material and its performance but also the research, rehearsal, and development of an esprit de corps as the public presentation approaches. By this point the texts and staging, the music and acting, choreography and content, have been edited and fought over, justified and criticized with an intensity far beyond than expected in most Liberal Arts classes. Still, it is precisely because of the public nature of the performance, the replacement of the lecture hall by the music hall and the desire to successfully communicate to a larger audience, that the performers, researchers, and technicians can reach this special level of commitment. In this way, and with thanks to them, we can all share in the best and most personal manner Liberal Arts at RISD.

FLUXUS IS WHAT FLUXUS DID BUT NO ONE KNOWS WHODUNIT
EMMETT WILLIAMS



flux-process

what fassbinder film is it?
the one-armed man comes into the flower shop
and says: what flower expresses:
days go by and they just keep going by
endlessly pulling you into the future?
days go by endlessly, endlessly pulling you into the future?
and the florist says: white lily.

white lily

laurie anderson



find a stone that is your size or weight, crack it until it becomes fine powder, dispose of it in a river. (a) send small amounts to your friends. (b) don't tell anyone what you did, do not explain about the powder to the friends to whom you send.

stone piece
yoko ono winter 1963

ALL
I
HAVE
TO
SAY
ABOUT
FLUXUS
IN
TEN
WORDS

GEORGE
BRECHT

FYFI
[For Your Fluxus Information]
Laurie Whitehill of the RISD Library has compiled an extensive list of books, artists' books, and materials relating to Joseph Beuys and Fluxus to be found in our collection. A printed list of 100 articles is on reserve at the Library Circulation Desk, under the listing Cabaret.

musical director's/composer's notes

steve jobe

pre-show: tertullian dance

This is a melody that I wrote in 1987 for a musical *Walking on Air* (based on the novel of the same name by Pierre DeLattre). It has since been used in many projects, including the fire-eating finale of the *Pan-Twilight Circus* in 1992. I have provided a new arrangement for this cabaret.

beuys shot down over the crimea and saved by tartars: l'homme armé

The medieval song *L'homme armé* (The Armed Man) often served as a foundation for polyphonic settings of the Mass in the 15th and 16th centuries. Rather than do that, I have given the melody an arrangement somewhat reminiscent of *The Perry Mason Theme*. All accompanied by hammer and chisels.

yves klein's anthropométries: china birds

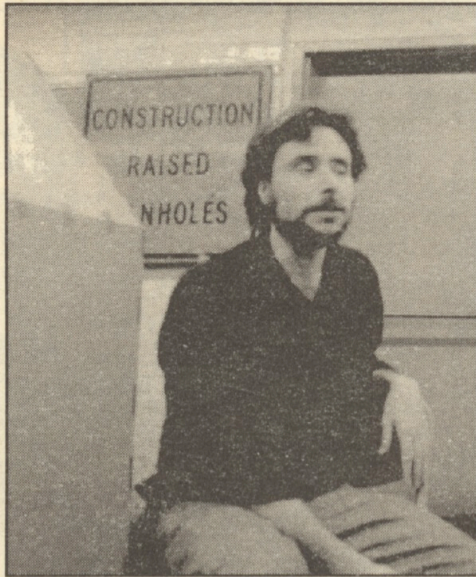
I was intrigued to learn that during festival days in China bamboo whistles were tied to pigeons' wings so that the birds would fly about creating a kind of aural tapestry. (Barbara W. Tuchman, "Mankind's Better Moments", *The American Scholar*, Autumn 1980). It was delightful to imagine the sound but I was even more interested in the notion that the whistles were sounded randomly or at least by non-human (ie., bird) source. In lieu of recreating this directly, I elected to use a sample of whistle sound randomly generated by a computer program. Dennis Hlynsky has provided invaluable assistance in the computer and audio tape aspects of this piece. In performance, the tape will be accompanied by glass bells, designed and played by Paige Van Antwerp.

music of the spheres/sound sculpture:

The ancient notion that heavenly bodies move according to an inaudible, but immutable celestial music is here the subject of a weak joke: Hey! Let's use spheres to make sound! This is a sound sculpture for spherical objects accompanied by the Queen of Night's Vengeance Aria from Mozart's opera *The Magic Flute*. The concept of the giant Newton's Cradle was my own but it was fully realized and constructed from bowling balls by Sven Armster.

how to explain paintings to a dead hare: piece d'archet

The materials of this piece are the light atmospheric sounds created by bowing natural harmonics on string instruments or by bowing the edge of a cymbal. Each performer has the choice of which harmonic to play and the rhythm is created according to the individual performer's breathing.



mr. blue from day to day, thursday: blabla

Filliou's text struck me as innocent and surreal. I wanted the music to reflect that mood and be a rock-and-roll piece at the same time.

boxing match for direct democracy: persse o'reilly palindrome

Near the beginning of *Finnegan's Wake* one suddenly encounters music notation in the form of a song, *The Ballad of Persse O'Reilly*. For this scene, I arranged the music as a palindrome where the second half of the piece is a retrograde of the first. The melody appears later (unreversed) as the curtain music. The use of the typewriter as percussion is an intuitive choice with little justification except that it sounds good and provides something of a James Joyce association, even though he didn't use a typewriter.

random monkeys:

Most everyone is familiar with the randomness/probability scenario in which monkeys at typewriters would produce, after 10,000 years or so, a sequence of letters that would correspond to *Hamlet*. I thought of this and wondered what would happen if there was a musical version of that scenario.

i like america and america likes me: coyote

The point of departure for this piece is a medieval melody, the name and function of which I cannot recall. In any case, it has been reworked in such a way that it is unrecognizable. In composing the piece I wanted to use textures reflective of modern American minimalism.

end of the 20th century:

lennon quodlibet
The last two pieces are examples of a medieval compositional technique in which two or more pre-existing melodies sound simultaneously. The trick (and it's a good one) is to identify melodies that will sound good and/or interesting together. The materials are the bassline from *Daytripper*, the vocal intro to

Paperback Writer and the refrain melody of *Lucy in the Sky with Diamonds*. All this accompanied (again) by hammers and chisels.

for beuys at 60:

medieval quodlibet

This piece contains the refrain of a troubadour planctus, the 15-century English carol *Gaudete* and Gregorian chant *Dies Irae*.

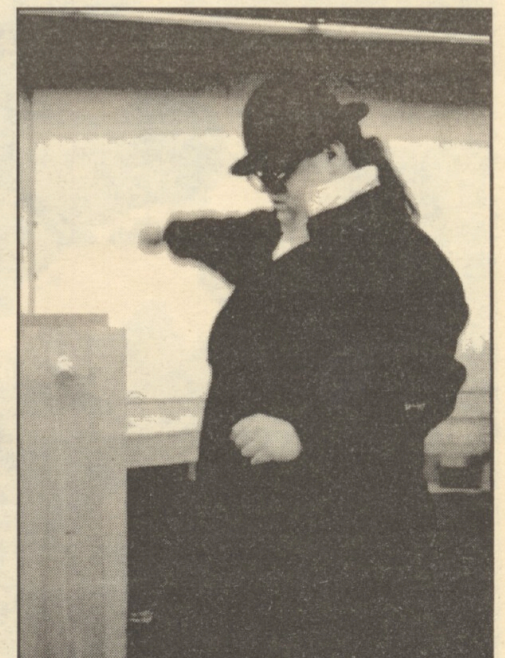


short stories

john cage

(to be read in one minute)

I went to a concert upstairs in Town Hall. The composer whose works were being performed had provided program notes. One of them was to the effect that there is too much pain in the world. After the concert I was walking along with the composer and he was telling me how the performance had not been quite up to snuff. So I said, "Well, I enjoyed the music, but I didn't agree with that program note about there being too much pain in the world." He said, "What? Don't you think there's enough?" I said, "I think there's just the right amount."



marx: seize the production
medium!
fluxus: seize the distribution
medium!
nam june paik

NOTICE:

Joseph Beuys's "Organization for Direct Democracy through Referendum" announces that its office will be open prior to each performance in the Waterman Building

keep laughing a week.
yoko ono
winter 1969

production who's who

in the life and times of joseph beuys

producer
concept

agnieszka taborska
agnieszka taborska & marcin
gizycki

director & choreographer
musical director & composer
lighting design/tech consultant
tech director/stage manager
media coordinator, videographer
slide design
slide production

julie strandberg
steve jobe
deb chase
melinda bast
andrew feder
ting-ting lee

acting coach
graphic design
program editor
program photography
teaser posters

ting-ting lee, maki koto,
matthew saam
james o. barnhill
mark snyder
margaret lewis
marcin gizycki
ting-ting lee, dawn marie
caulfield, andrew feder, maki
koto, luciana mallozzi,
christine pellicano
melinda bast, andrew feder

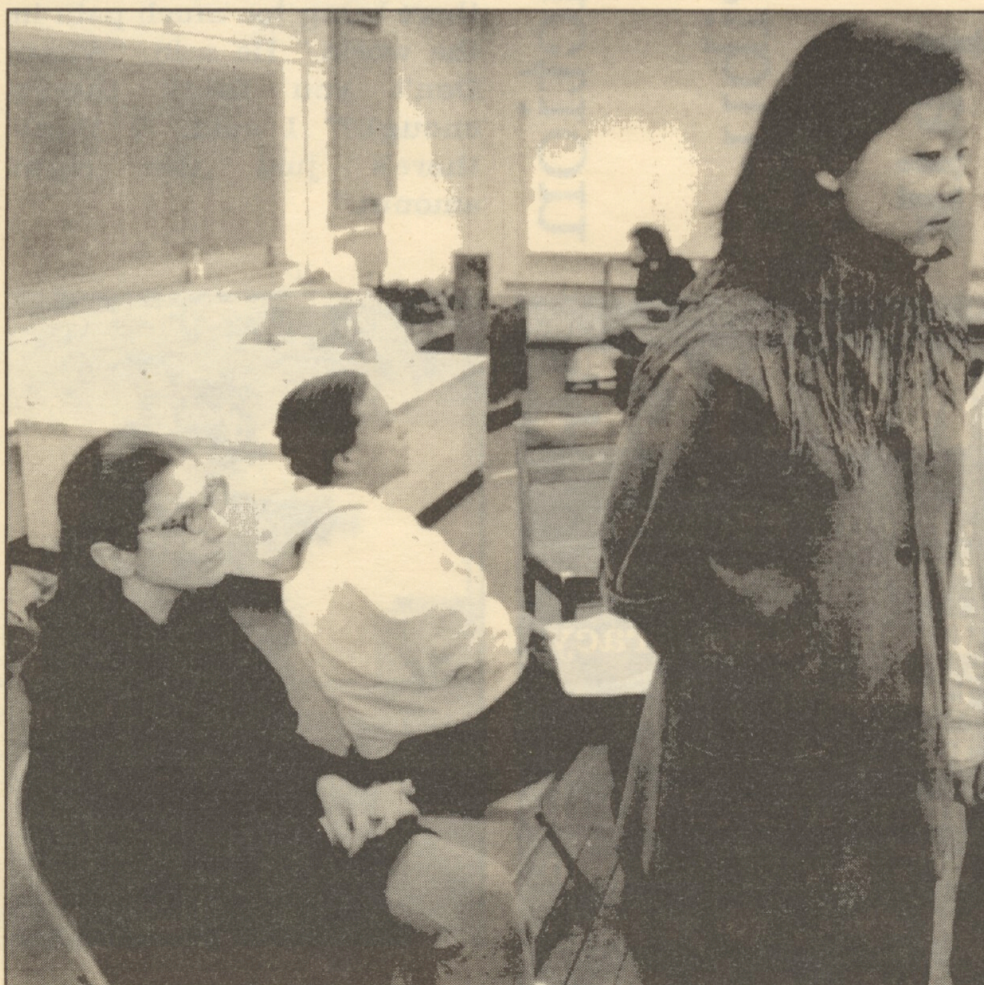
stamps
orchestra

cello rob bethel
violin/electric violin laura j. gulley
alto sax guy benoit
viola/bassoon steve jobe
percussion/glass bells paige van antwerp
accordian alec redfearn

props

sven armster, melinda bast,
james bewley, dawn marie
caulfield, ellen godena, roy
fabian, andrew feder, scott
king, maki koto, luciana mal-
lozzi, matthew saam, leah
smith, catherine warner,
shirley whong, lucinda wolfe
james bewley, dawn marie
caulfield, roy fabian, megan
mc larney, christine pellicano,
yvonne roe, catherine warner

costumes



**Fluxus is a pain in
Art's ass! Ben Vautier**

the cast

in order of appearance

pre-recorded voice
vocalist
joseph beuys
tartars

maki koto
yvonne roe
sven armster
maki koto, ting-ting lee,
luciana mallozzi, lucinda wolfe
christine pellicano
james bewley
leah smith
matthew saam
dawn marie caulfield, ellen
godena, yvonne roe, catherine
warner

john cage readers

matthew saam, roy fabian,
ellen godena

john cage dancers

dawn marie caulfield, roy
fabian, ellen godena, matthew
saam, shirley whong

emmett williams
vocalist
george maciunas
benjamin patterson
classical cellist
charlotte moorman
nam june paik
joe jones
sound poets

scott king
maki koto
roy fabian
ian smith
yvonne roe
catherine warner
ting-ting lee
james bewley

smiling starers

ellen godena, scott king, maki
koto, luciana mallozzi, megan
mc larney, christine pellicano,
matthew saam, shirley whong
dawn marie caulfield, leah
smith, lucinda wolfe

cleaning lady
narrator
mr. blue
the children

lucinda wolfe
christine pellicano
ting-ting lee

maki koto, luciana mallozzi,
leah smith, catherine warner,
lucinda wolfe
andrew feder
andrew feder
james bewley

blabla
abraham christian moebuss
referee
random monkeys

maki koto, luciana mallozzi,
megan mc larney, leah smith
roy fabian

coyote
laurie anderson
eulogist

megan mc larney
catherine warner

scenes

birth of joseph beuys

A red light bulb burned in the entryway of Beuys's living room as a reminder, "Always be alert."

beuys shot down over the crimea and saved by tartars

During WWII Beuys served as a dive bomber pilot. He maintained that in the winter of 1943 his plane was hit by Russian gunfire and crashed in the Crimea. The wreckage was found by a group of nomadic Tartars who rescued him by rubbing his wounded and nearly frozen body with fat and wrapping it in felt. "Beuys's Dream" echoes his installation "The Pack" (1969) with sleds each bearing a flashlight and rolled felt. Beuys said that "each sled carries its own survival kit."

death of jackson pollock

In 1956 Pollock died in a car crash. His death, although accidental, was not expected. In the last years of his life, unable to paint, he ruined his health drinking with a prostitute girlfriend in suspicious bars where he often fought with other drunks. Alan Kaprow saw Pollock's death as a symbolic opening for the new art of happening, a direction Pollock's action paintings suggested but did not explore.

yves klein's anthropométries

In 1960 Yves Klein staged his painting-performance "L'Anthropométries de l'époque bleue" in the Galerie Internationale d'Art Contemporain in Paris. The piece involved naked models bathing in blue paint and Klein guiding their bodies like brushes across huge canvases. Soon after, during a meeting in Klein's home, a well known critic, Pierre Restany, founded the group of Nouveaux Réalistes.

one minute stories

By John Cage with dance movement inspired by Merce Cunningham

cellar song

By Emmett Williams

music of the spheres/sound sculpture

By Steve Jobe and the RISD Cabaret Collective

manifesto

In 1963 George Maciunas produced his "Fluxus Manifesto" known also as "Purge Manifesto". The text contained the famous phrase: "PURGE



george maciunas

THE WORLD OF EUROPEANISM!" Later on, Beuys revised Maciunas with his version of the manifesto, "PURGE THE WORLD OF AMERICANISM!"

emmett williams interviews benjamin patterson

By Emmett Williams

The interview originally appeared in "The Stars and Stripes" in 1962 and is said to be the "world's first reportage that called Fluxus Fluxus."

festum fluxorum

Since 1962 several Fluxus festivals have been organized in different places. Ours is a synthesis of several typical Fluxus pieces never before performed together (other than in the imagination). These are: Beuys's "Infiltration Homogen for Grand Piano" (1966), Nam June Paik and Charlotte Moorman's "Concerto for TV Cello" (1971), John Cage's "26'1.1499" for a String Player" (performed by Paik and Moorman in 1965), George Maciunas's "In Memorium to Adriano Olivetti" (1963), WillemdeRidder's "Laughing" (1963), Joe Jones's "Musical Tricycle" (1965).

monologue

By Joe Jones

how to explain paintings to a dead hare

In 1965 at the opening of his exhibition at the Schmella Gallery in Düsseldorf, Beuys, his face covered with honey and goldleaf, walked from one painting to another explaining their meaning to a dead hare he carried in his arms. He "didn't like to explain them to people".

Years later, during a posthumous exhibition, a cleaning person mistakenly discarded Beuys's "Fat Corner" as rubbish.

alphabet symphony

Text by John Lennon ("An Alphabet") with staging inspired by Emmett Williams's "Alphabet Symphony"

mister blue from day-to-day, thursday

By Robert Filliou

boxing match for direct democracy

During the 1972 Documenta V exhibition in Kassel, Germany, Beuys ran the information office of the "Organization for Direct Democracy through Referendum." One of the visitors, Abraham Christian Moebuss, upset by Beuys's political attitudes, challenged him to a boxing match.

random monkeys

By Steve Jobe

Monkey masks were often used in Fluxus events and art, most notably on the poster for "Klavierduett In Memorium George Maciunas" by Beuys and Paik in 1978. See also Jobe's notes in this program.

i like america and america likes me

In 1974 at the opening of the René Block Gallery in New York Beuys carried out an action titled "I Like America and America Likes Me", also known as "Coyote". For three days he was locked in one room of the gallery with a coyote, developing a friendly relationship with the animal who represented for him the Native spirit of the land. Beuys said later, "I wanted to isolate myself, insulate myself, see nothing of America other than the coyote."

anger song #1 for cardinal spellman

By Dick Higgins

white lily

By Laurie Anderson

end of the 20th century

In 1964 Beuys recommended that "the Berlin Wall be heightened by 5cm (for better proportions!)." One of Beuys's last large scale installations, shown several times in different arrangements, was "The End of the 20th Century" (1983-85). Basalt blocks, scattered freely, resembled a dismantled wall.

Beuys died in 1986. Three years after his death the Berlin Wall came down.

for beuys at 60

By Heinrich Böll

Rudi Dutsche, Beuys's close friend mentioned in the poem, was a former student leader, severely wounded in 1968. He died in 1979.

FLUXHIBITION
RISD LIBRARY CASES
JOSEPH BEUYS
AND THE FLUXUS
MOVEMENT
2.2.94 - 3.1.94

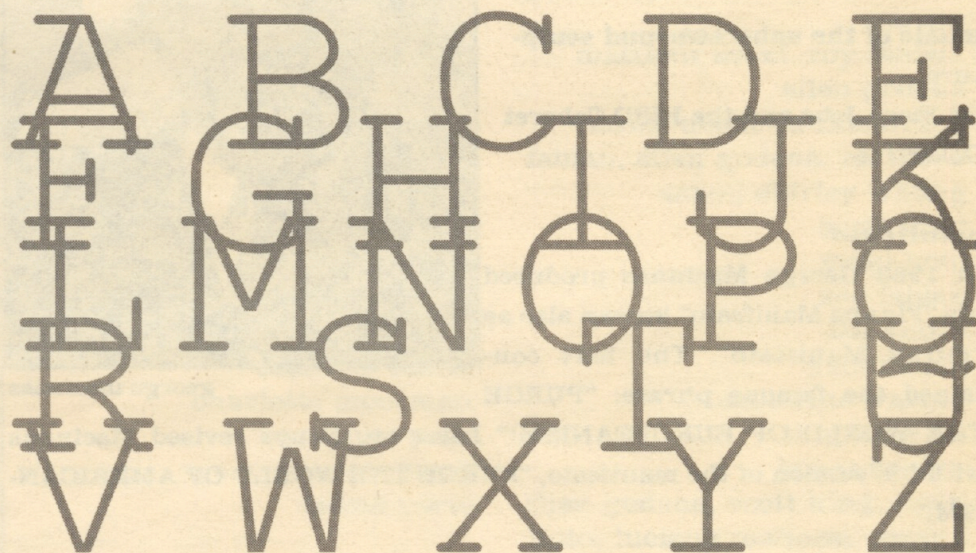


an alphabet

john lennon

- A is for Parrot which we can plainly see
- B is for glasses which we can plainly see
- C is for plastic which we can plainly see
- D is for Doris
- E is for binoculars I'll get it in five
- F is for Ethel who lives next door
- G is for the orange which we love to eat when we get them because they come from abroad
- H is for England and (Heather)
- I is for monkey we see in the tree
- J is for parrot which we can plainly see
- K is for shoetop we wear to the ball
- L is for Land because brown
- M is for Venezuela where the oranges come from
- N is for Brazil near Venezuela (very near)
- O is for football which we kick about a bit
- T is for Tommy who won the war
- Q is a garden which we can plainly see
- R is for intestines which hurt when we dance
- S is for pancake or whole-wheat bread
- U is for Ethel who lives on the hill
- P is arab and her sister will
- V is for me
- W is for lighter which never lights
- X is for easter—have one yourself
- Y is a crooked letter and you can't straighten it
- Z is for Apple which we can plainly see

This is my story both humble and true
Take it to pieces and mend it with glue



f l u x u s
form/content (maybe) from areas indifferent to form/content
claes oldenburg

on creating a different sort of book experience

on going farther

bookworks & installation by mark g. snyder
graduate thesis exhibition
sol koffler gallery
risd design center
march 7-11, 1994
noon - 9:00pm

listen to a ^{beat piece} heart beat.
yoko ono
autumn 1963

~~FELT SUITS~~
cabaret
t-shirts
on
sale
in
lobby

place two postage stamps
here
[do not mail]

One day I went to the dentist. Over the radio they said it was the hottest day of the year. However, I was wearing a jacket, because going to a doctor has always struck me as a somewhat formal occasion. In the midst of his work, Dr. Heyman stopped and said, "Why don't you take your jacket off?" I said, "I have a hole in my shirt and that's why I have my jacket on." He said, "Well, I have a hole in my sock, and if you like, I'll take my shoes off."

short stories by john cage

flux: rhode island style

lea feinstein and agnieszka taborska



FLUXMANIFESTO ON FLUXAMUSEMENT-VAUDEVILLE-ART? TO ESTABLISH ARTISTS NONPROFESSIONAL, NONPARASITIC, NONELITE STATUS IN SOCIETY, HE MUST DEMONSTRATE OWN DISPENSABILITY, HE MUST DEMONSTRATE SELF-SUFFICIENCY OF THE AUDIENCE, HE MUST DEMONSTRATE THAT ANYTHING CAN SUBSTITUTE ART AND ANYONE CAN DO IT. THEREFORE THIS SUBSTITUTE ART-AMUSEMENT MUST BE SIMPLE, AMUSING, CONCERNED WITH INSIGNIFICANCES, HAVE NO COMMODITY OR INSTITUTIONAL VALUE. IT MUST BE UNLIMITED, OBTAINABLE BY ALL AND EVENTUALLY PRODUCED BY ALL. THE ARTIST DOING ART MEANWHILE, TO JUSTIFY HIS INCOME, MUST DEMONSTRATE THAT ONLY HE CAN DO ART. ART THEREFORE MUST APPEAR TO BE COMPLEX, INTELLECTUAL, EXCLUSIVE, INDISPENSABLE, INSPIRED. TO RAISE ITS COMMODITY VALUE IT IS MADE TO BE RARE, LIMITED IN QUANTITY AND THEREFORE ACCESSIBLE NOT TO THE MASSES BUT TO THE SOCIAL ELITE.

GEORGE MACIUNAS

Lea at Einstein's taborska

mister blue from day-to-day, tuesday

robert fillion

Bad, bad news! Who hasn't had bad news? the contrary of good news. Everybody has had bad news including Mister Blue. His come on postcards, all through the week. He receives lots of postcards: one, two, three, or even four every day. Of course, some of them bring good news. And still others bring no news at all: they are the easiest ones to answer. Good news give no trouble. As a matter of fact, they are meant to take troubles away. Mister Blue reads them first, as soon as the mailman brings them to his door. Such things as: YES. OF COURSE. RIGHT HO. HI THERE. YOU BET YOU. O.K....are fun reading, being good news. There is nothing to add to that but laugh, or smile, or wink, or jump, or dance, or clap. But with bad news, it's different. Real bad news such as: NO. NEVER. NOTHING DOING. OVER MY DEAD BODY. TO THE DEVIL, SIR, can't be taken lying down. They have to be answered. Mister Blue answers them on Tuesday, all at once. He writes with pencil, on the same postcards. And here is what he writes: WHY? WHO? WHAT? WHEN? WHERE?, and sometimes he adds BECAUSE and WHEREFORE. This is why Mister Blue doesn't come out of his house on Tuesday. This is why his frontdoor is locked to one and all. This is why there is no story-telling on Tuesday.



body. sound tape piece
make body sound tapes of different people at
different times, of the old, young, crying, long-
ing, excited, calm, doubtful, etc.

Yoko Ono
Spring 1964

Anger Song #1 for Cardinal Spellman:
 Taking a priest, preferably a cardinal. Banging his head against the floor until his hair comes off. Banging his head against the floor till our hands are pouring blood. Banging his head against the floor until the floor collapses or his head can no longer be found.

Bringing about peace in the world.
Dick Higgins

FLUXUS

thank you

thank you
 anca arghir, düsseldorf
 wil armster
 marianne bäumler, cologne
 thank you
 gabriele becker, goethe
 house in new york
 diane blair-lind, risd
 szymon bojko, risd
 brown university
 denis caulfield, new york
 david chandler, risd
 steve coppel, risd
 dylan costa, trinity reperto-
 ry company
 thank you
 robert dohar, risd
 marguerite dorian, risd
 lea feinstein, risd
 peter grash, providence
 thank you
 geoffrey hendricks, new
 york
 jon hendricks, new york
 dennis hlynski, risd
 mary kenney, risd
 margaret lewis, risd
 russ monaghan, ric theatre
 department
 thank you
 anne morizon
 stephan nobbe, goethe house
 in warsaw
 ann Noël, berlin
 thomas ockerse, risd
 risd physical plant
 piotr rypson, warsaw
 blair de st. croix, risd
 thank you
 thank you
 marion schweizer, cologne
 the gilbert and lila silver-
 man collection, detroit
 josiah strandberg, provi-
 dence
 carol s. terry, risd
 cecile vlaun, risd
 walker art center, minneapo-
 lis
 thank you
 laurie whitehill, risd
 emmett williams, berlin
 thank you
 woods-gerry gallery
 professor edward dwyer and
 the division of liberal arts
 thank you
 professor william newkirk
 and the division of freshman
 foundation
 thank you
 thank you
 to all who have assisted
 since this publication went
 to press
 thank you

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 FROM LEA FEINSTEIN'S
 BEYOND FLUXUS CLASS

2.11.94 - 3.4.94
 LOBBY GALLERY
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