In this actual scientific essayistic publication, I research the possible depiction of pain and suffering in the field of performance art aka the art of performance. The "Bildbegriff" can be clearly out singled as no other thematic issue and presenting the combustion point of any interdisciplinary aligned cultural-scientific interests. Images and pictorials can be found in any given historical phase of civilization. Its influence, interpretation and perception were and will be always more then tightly connected to its epoch and its own "Zeitgeist". No image can be understood, perceived or even evaluated outside its historic and social context. Is impossible to examine and outline the complete recent state of the art of all ongoing discussions of the "Bildtheorie"- image-theory within the limited capacities of this dissertation. I will limit the field of research to the close examination of the question: How is it possible by the means of performance art, to have pain and suffering become and transform into the tableaux, the pictorial, and the image? As this seems to be for me the main, basic and most relevant approach for the solution and clarification of my central problematic in this publication.

It is very important of me to point out in this context, to only shortly curtail performance as a culture-historical phenomenon. The term performance has many diverse connotations and definitions. It defines the capacity of a computer in the field of EDV, it stands for the capital gain of an investment fond or a single bond in the banker's universe.

Far more differentiated has the term Performanz to be illuminated: In the "speech act theory" by John L. Austin's - "performanz" is quotes and defined as the serious explication of any speech acts. Performative actions are here not subordinated to any "logical-semantic-conditions of truth"1, but obtain their connotation and specific meaning only in inter-relation to their "conditions of succeeding".

"Opposite to the "connotative description" of conditions, that are either true or false, "performative utterances" transform and transcend by the act of performance and uttering conditions in the social world, which means, they do not describe any facts, but they create social realities and facts. Therefore the declarative "act of speech" by a registrar, according to his official status, effectuates, that the married couple find themselves in the status of being married"2

Exactly this aspect of creating social facts plays an important role for the art form of the performance: in most cases we can trace not any staged game, but an actual fulfilled and performed action with all consequences in reality. Especially in the context and referring to painful performances, that coin the lion's share of the here examined and portrait work, the consequences of any performative utterance becomes more then physical and socially operative.

Seen from an art-historic perspective, the performance has to be classified as a form of "art of action", that refers directly to the term "performance" (staging, show, presentation). But any translation can not more then over clearly defines the content of this art form: a show with theatrical elements, that is directly associated with "Bühnenzauber" - any form of staged magic and illusionistic theurgy. It is a playful game, which correlations to any form of reality carry according to the style of staging and illusionism. But we trace the roots of any performance art less in any staged plays but in life. Content of this art form is human activism under the assumption of any thus defined image production.

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1 Wirth, Uwe: Der Performanzbegriff im Spannungsfeld von Illokution, Iteration und Indexikalität, in: Wirth, Uwe (Hg.): Performanz. Zwischen Sprachphilosophie und Kulturwissenschaften, Frankfurt am Main: Suhrkamp Verlag 2002, p. 9
2 Vgl. Wirth, Uwe, ibid., p. 10/11
The ambassadors of this very art form use their own body as the medium: performance art is therefore to be defined as well as an art form of translation that is able to transmit intercultural phenomena. The altercation of the performer with the "Weltbild" - the "view of the world" is actually taking place under consideration of a variety of disciplines: anthropology, psychology, social studies, philosophy and medicine are the osculation points that are made visible in a variety of works. Partly, the consolidated findings of scientists are consciously used as tools by the given performers, to well-targeted create meaning and context, on the other hand, the correlating use of this specific tools can help to invisible performances to the audience and art-critics and help their general understanding.

We can find the reason in the manifestation of appearance of the action: most of the times only experienceable for a small circle of any audience as a live performance, as being based on uniqueness, "first takes" and immediateness. Only few artists repeat their concepts unvaried or stage similar show like pieces at all.

1.2. Performative Actions In Futurism

With the first publication of the first futuristic manifest 20th of February 1909 in Paris, the group around E. F. Tommaso Marinetti provoked civil concepts of life alike as basic esthetic principles. Next to the claims for the total destruction of any museum and libraries, the apotheosis of war and speed, for the first time in history the action itself respectively the gestus was allocated with an artistic meaning: "The gestus will not be any longer any retained and encapsulated moment of the universal dynamic, but will be rather the eternalisation of a dynamic feel."³

This avantgardistic advance questioned all given principles of the art-business and - market and did not loose any actuality up to nowadays at all. In their shows, common all day actions like reading newspapers, to look at their watches or to blow ones nose became part of their performances.⁴ The audience, not used to any scenes like that at all, reacted often with extreme disgust, anger and rejection. Tumults broke out again and again, that soon became integrated and consciously provocative parts of the shows, forcing the spectators out of their passive roles and to produce new thought-provoking impulses. A special emphasis was placed by the Futurists on the altercation with the so called and defined modern comforts of the industrial age: with noise-music and mechanical elements in their ballets and plays, they found and created an adequate form, to step into a artistic dialogues with the recent innovations of their time.

"In the past, there was only silence […], but with the invention of the machine in the 19th century, noise was born."⁵

The futuristic movement had an incredible impact on the artistic avant-garde in Russia. Around 1919 the theatre-director Vsevolod Meyerhold demanded the breakout from the „Guckkastenbühne“ - the picture stage. His plays should happen at new locations, like the market or the deck of a war cruiser. In these early versions, we can already find all appendages of public interventions in the urban space, as for example later executed by Valie Export ⁶ or Günter Brus⁷ in Vienna.

In the concepts of Meyerhold the intentions can not be as clearly pointed out, as later performances exemplified: but the disruption with traditional views in the field of the staged arts is not to be underrated with the regards of the later development of the performance art altogether. With the development of the bio-mechanical theatre, a theory of movements for the actors, the concepts of Meyerhold alike the Italian futurists referred to the consequences of the industrialization:

⁵ Russolo, Luigi: Die Kunst des Lärms, in: Goldberg, RoseLee, ibid., p. 21, translation by the author
⁶ Valie Export lead 1968 her partner Peter Weibel on all fourth and chained though Vienna. (Performance "Aus der Mappe der Hundigkeit").
⁷ Brus went 1965 in a suit and painted white through Vienna. S black stripe from Bruz head down to the toes, suggested on operation –mark (Performance "Wiener Spaziergang")
The body of the actor was seen as the machine, that was steered by the muscles as the machinists. A sequence of sixteen exercises should provide the most necessary abilities for the execution in the most efficient and unreflected modality. Meyerhold referred by using this image and concept of the body directly to the methods of increasing the work efficiency that was embossed by Frederick Winslow Taylor (1856 – 1918) in the USA. Meyerhold called this the „Taylorism in theatre“\(^8\), that enabled any actor to allegorize in one hour, what he before needed four hours for. This acquisition of the artistic avant-garde referring to the socially coined concept of the body, already mirrored sensitivity for the art-alienated development, that in the following years should become more then important for the annection, likewise connection of art and life in every form of “Aktionskunst” - the art of action.

1.3. Dada and its Consequences

Other roots of the performance art can be found in the activities of the Dada-movement. Hugo Ball and his wife Emmy Hennings founded in 1916 the „Cabaret Voltaire“ in Zürich. They invited to daily events that already had an interdisciplinary character. In their concept of the term „Gesamtkunstwerks“ - the over-all artwork, comparable to Wagner’s, the events could serve as a blueprint for the later actions performed by John Cage at the Black Mountain College in the early 50ies. Among the constantly changing invited guest performers were Hans Arp, Tristan Tzara and Richard Huelsenbeck.

As coming from various artistic angles of diverse fields of the arts, a wide choice of program, but always committed to the social changes by the means of provocation via the given artistically form of language unfolded. The goal was more then obvious, to contrast the deadlocked commonplaces with a new “savor de vivre”. The main emphasis of the Dadaists was the exceptional handling of language and poetry. Hugo Ball invented the “Lautgedicht”, a sequence of verses without any identifiable word or sense. The lecture of his „Karawane“, first performed 23.06.1916, dressed in a costume out of cardboard, which had Ball appear like a futuristic shaman, is definitely one of the most well remembered and extraordinary events of the Dadaists. After closing its doors after only five months, the image of the Dadaists changed.

Far more direct provocations took place in Berlin in 1918. With a constantly accumulating aggressive undertone the Dada- Actions were directly opposed to the artistic statements of the expressionists. What makes Dadaism, apart from all its interdisciplinary approaches so very interesting, is its impact on any existing mercantile laws of the art. Many performative appendages parallel the direct approach of the Dadaists.: they are due to there ephemeral forms of appearance difficult or not at all commercialisable.

Apart from the events or happenings, no products with art-character can be in any way sold. The market values of the artworks were questioned by the ambassadors of this art form, more then that, completely ignored. Walter Benjamin concerning those issues:

"They were not less then looking for this un-usability by the basic humiliation of their material. Their poems are “word salads”, they include obscene material and terms and all kinds of possibly thinkable language-garbage. […] From any tantalizing sound-shape the artwork transformed into a missile in the Dadaistic universe. It hit the spectator. It won tactile quality. "\(^9\)

The significance of art including its augustness of aura was radically attacked. An event, that had the character of a raid, has to be given another form of attention then any two-dimensional image. This shock-impact and the direct provocation that derived from the Dadaists should and had to draw a poeticized attention for Benjamin this attention is stating a nearly evolutionary impact:

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\(^8\) Cf. Goldberg, Rose Lee, l.c. p. 45
"The need, to expose oneself to this shocking impact, is a human means of adopting to life threatening dangers."\textsuperscript{10}

Hence the art of the Dadaists embodies a social dimension, as the impossibility, to enwrap into any work of the Dadaists, would lead to a distraction that can be read as a "university of social behavior". Constraining that, the contemplative attitude and view on the art, including its tendency for all honoring contemplation by the degenerateness of the bourgeoisie, lead to a form of asocial behavior.\textsuperscript{11}

In the 20ies and 30ies the works of the Surrealists alike the endeavors by Oskar Schlemmers and the "Bauhaus-Bühne" actionist elements, which had an impact on the performance art, but not to be evaluated in the same style as the diverse variety of the here portrait art-forms and movements.

1.4. From Image to Action

With Jackson Pollock and his „Action paintings“, the primate of action stepped back into the general picture after the shock of the second world war and into the angle of vision of all visual arts.

Facing dramatically events like the Holocaust and the launching of atomic bombs in Japan, a certain understandable morbidity and darkness took a hold of every creating artist. The production of artworks altered way stronger with the poles between creation and destruction. The Freedom of the individual and the self-proving of existence within the traces, left by the crematory process, transmerged into a new need after compensating the shock of the destructive events around the globe.

The consciousness of all potential destruction by the worldwide atomic arsenal and the expanding of all information related media world wise changed the art-production. The process of origination of works and the relationship between the artist and the object stepped more then ever in the foreground. Jackson Pollock took 1949 the image aka canvas down from the scaffold down to the floor, dripped and poured under all physical commitment of his body color fields onto the canvas- the surface. He made clear, that the embodiment of an action can be made visible within a painting.

"In the field of action painting in general and within the work of Pollack especially, every gestus vitalizes the following movement, by creating a non-narrative linearity, that masterminds the attentiveness of the spectator to the performative dimension of the "act of painting" [...]. Pollock's actions announced the elimination of all borders between the object and the activity of its production."\textsuperscript{12}

The documentary photos and films that Hans Namuth shot about Jackson Pollock while dancing allover the canvas and working with unfathomable gestures, added to reception of his work as being the origin of performance art. Remarkably in this context is, that for the first time the artist while being deeply involved in the process of creating the work, is the main focus of attention of the spectator.

According to Amelia Jones, the "body of the artist during the act of producing art gets demystified"\textsuperscript{13} He becomes part of a reality, that unites him with the audience. Thus, the artist looses any mystic aura that he still gets associated with any "modern" perception.

As still the artists was known to be of a genius character and the process of creation always took place in the shadows. On the other hand, Namuths documentation of Pollock's work were characterized by the art-critic Barbara Rose, stating that they would represent "the witnesses of a holy ritual, that no audience ever before was allowed access to".\textsuperscript{14} And surely this statement can be understood as the basis for the understanding of Pollock's work being the first documented work of performance art.

\textsuperscript{10} Cf. Benjamin, ibid., p. 39
\textsuperscript{11} Cf. Benjamin, ibid., p. 38
\textsuperscript{13} Jones, Amelia: BodyArt/Performing the subject, Minneapolis/London: University of Minnesota Press 1998, p. 63
\textsuperscript{14} Cf. Rose, Barbara, in: Jones, Amelia, l.c. p. 63
But the creation of “the performer” Pollock can be seen as well directly connected to the extraordinary character and impact of the work by Hans Namuth. But this very own mysticism has to be, according to my own understanding, seen with some critical distance, as one can notify the more then trend-setting focus from object to the process of acting in Pollock’s work while creating the piece of art (a two-dimensional picture) which was the undoubtedly goal of the process. Not the action itself is exhibited in the museum, but the finalized drippings, that of course incorporate the more then visible hints of their process of origination, but nevertheless are two-dimensional paintings. Pollock’s way of “being in the picture” in spite can be understood as being more then influential for any works by artists like Carolee Schneemann or Allan Kaprow, where he referred in his article „The Legacy of Jackson Pollock“ in 1958 directly to the painter, being a main influence for his own later well known environments and happenings.

1.5. Gutai – Performative Actions

Interesting in this context in matters of relating to the way from object to the body, is the Gutai-group, whose artistically approach reached out far beyond Jackson Pollock's. Jiro Yoshihara founded this artist-collective in 1954 in Japan. Their works focuses even more on a gestus that was coined by mortality. At the same time, their actions and happenings included way more destructiveness, what was clearly to be understood a reaction to the more then feel able consequences of the release of atomic bombs in their country. The Gutai-Member Kazuo Shiraga executed various actions that he defined to be “fighting with mud”. During his performances, the nearly naked artist crawled through a ton of mud that was piled up in the backyard. Under the eyes of the present photographers, an artwork was originated, that Shiraga created during a tormenting and arduous exertion of his own body. Saburo Murakami was causing a stir one year later with his “breakthrough carious paper-folding screens, while more then directly referring to Japanese architecture and the traditional art of fighting. Obviously, like no other Gutai-ambassador, the main focus of this performance underlined the main goal of the Japanese avant-garde movement. With the destruction of the troublesome arranged folding screens, Murakami provoked the taboo of the inviolableness of the tableaux and did so under aggressive use and endangerment of his own body. But as well within these early actions of the Gutai-group, still the creation of objects was the main goal, even if the performances were coined by an intense use of “bodies as tools”. The subject, the artist, created the work, though being the result of a conceptual performance in front of the eyes of the audience, but as well put the primate of working for exhibit able relicts during this process of creation in the second place.

Neither did Yves Klein did completely dismantle from any production of objects. The production of his „Anthropometries“ did expand Pollocks “being in the picture”, adding a climactic element: the bodies of models did directly imprint the paint as a blueprint of themselves (being living brushes) directly on the canvas. The saying goes that this work was inspired by Klein’s visit of the sites of Hiroshima, where he saw the shadow of a man that was forever burned into stone by the atomic blit.

Visually, the artist felt reminded to the prehistoric caves of Lascaux and so he drew the connection between this ritualistic cave paintings and the imprint of the catastrophe. In 1958 Klein had for the first a model crawl over a white sheet of paper, that he before painted with blue paint. But Klein’s work did differ from the physical use of any body, as the Gutai-group stood for: Whereas the Japanese used their own bodies to paint a texture in mud or broke through paper-screens, Klein drew back into the distance status of a conductor.

“This way I stayed clean. I did not dirten myself with any paint, not even my fingertips. In front of me and via my conducting, the work finalized itself in collaboration with the model. I was able to honorably salute the work at his birth in the visible world in my smoking.”15

15 Cf. Klein, Yves, in: Schimmel, Paul. l.c. p. 33
It is to be doubled, whether the work really derived in any collaboration with the model or whether it was not again the repetition of the traditional hierarchic relationship between the painter and the model, where the female body is only connotated with the character of any passive image or object and not really performs. Later, female performance artists estimated Klein's work seen from a feministic point of view as a prime example of the role, that the naked female body was stamped on by a male dominated art scene and condemned his approach. As a legend in the field of self-endangering bodyworks a photomontage was always wrongly referred to, that showed Yves Klein while jumping out of the second story window of his house. The work, montaged by Harry Shunk in 1960 „Leap into void“ (Der Sprung in die Leere) is suggesting the risk of one's own life as an art-performance, without having Klein actually perform it. The correlations to works by Chris Burden or Marina Abramovic, that really exposed their bodies to situation, where its physical inviolability were threatened, are not appropriate: Klein’s „Levitationsversuch“ - "trail of an act of levitation" was only the result of a simple technical manipulation and is if at all, then the easiest to be understood as a connectional blueprint of importance for other artists, that later used their own bodies in a painful way on any given field for experiments. The only interesting fact related to this legendary photo is only the creation of the inseparable mythos.

Typical characteristics of the performance art - the creation of legends, due to the difficulty to reassess any validly, if not present at the happening, can already be observed at this early stage.

In a completely different style, Carolee Schneemann did relate her own body with objects in 1963. She wanted to connect her own body as "the integrated element in her environmental work". „Eye/Body“ already offers an interesting polysemy already in the title: The "eye body" of Schneemann is shown naked in various positions in a studio situation and seems to be related to various objects; is at the same time "illustrative material". On the one hand the artist "looks" with her own hands as a sensitive element of perception within her pictorial work and still stays the artistic subject (correlation "I/Ich" - in consonance with "eye/Auge"). According to her own statements the artist used her "flesh as material". Schneemann wanted to consciously imprint herself, being a female artist into painting and assemblage. She saw her own body as "[...] erotic, sexual, desired, desiring [...] as the expanding of my painting-constructions and myself - the artist [...] as the original, arcaic force, that is able to bundle energies, that my female creative will discovered being the very visual information."17

With these thrusts of feministic physical work, Carolee Schneemann can be seen as the blueprint of performance artists like Valie Export or Annie Sprinkle. But her work was not evaluated and honored in the same style as that of her male colleagues. Moreover, she herself got into the crossfire of the criticism due to her explicit physical exertion. The conscious deployment of the female, naked body by the female artist subject was not accepted on the same level as the assignment of the naked female body as a model/object by the male artist's subjects. From the hear illustrated conceptual approaches in correlation to the direct physical use of the artist's body, a number of collective movements formed themselves in the 50ies and 60ies, that I will explore in a more detailed style in the following chapter, serving as a terminatory art historic introduction into the pluriverse of body art and performance art.

1.6. Happening and Fluxus

Happening and Fluxus can be defined as the foundation for all later developments in the performance art. As the prime father, respectively the main influence for both art forms is again quoted the American John Cage. Originally known for being a musician and composer, Cage started, inspired by eastern philosophy and its focus on coincidence and indeterminableness, to address the public with interdisciplinary performances, that can be defined as the corner stone of the happening - art of the postwar period.

In 1952 he organized at the Black Mountain College (where he had a professorship at that time) the later as „Theatre Piece No.1“ designated performance. It was a simulate performance, including David Tudor playing

17 Cf. Schneemann, Carolee, in: Schimmel, Paul, ibid., p. 297
piano, having Merce Cunningham perform dance improvisation, having four „White Paintings“ by Robert Rauschenberg hung from a truss joist and a poetry reading performed by M. C. Richards, reciting from a ladder being position in the performance art space. At the same time slides and films were projected and Cage read a text about Zen Buddhism.18

Cage opened, similar to the Dadaist before the war, the limitations and borders between the various artistic genres. For him, the single disciplines were not supposed to exist in their transfixed forms, but he thought them up to constitute a symbiosis, to generate a new medium, which was composed out of the elements body art, audiovisual art and compositions, poetry, dance and literature. Therefore, Cage opened his class for non-musicians, which had an immense impact on the development of the artistic avant-garde of the coming years, as a lot of his famous students absorbed and comprised the philosophy and open-mindedness of their teacher and integrated it into their own artistic concepts and projects.

Apart from the focus on the indeterminableness and “Zufallsoperationen” coincidental operations, it was remarkable, that the spectator was not place in front of any stage, where the happening took place, but that the performances took place right among them and thus broke already with the traditional style of any staged theatrical performance.

The orientation and focus on this process within the art, should later always emphasis the close interrelation and connection between art and life in the first place. As in real life, incidents in the sequence of events could accidentally happen, and unfold, that were integral parts of his goals for the performance, even when they would not be scripted in any determined detailed score beforehand. With these early performances, he was setting the cornerstones for later happening - artists, for example Wolf Vostell or Allan Kaprow, being one of Cage’s students. Shortly later, Kaprow coined the term “Happening”: in his „18 Happenings in Six Parts“ (performed in 1959 in the Reuben Gallery, New York) we can retrace basically similar elements as in Cages „Theatre Piece“.

The audience had to determine themselves, which parts of the piece it wanted to experience.

The rooms were separated by foils and according to an extraordinary elaborate system of modular timing, single elements were place, which made it impossible to watch all and every part of the happening and to fabricate any logical and overall context.

Particularly with this happening, the elements time and space were explicitly exposed and high lightened as being more then significant for the medium performance-art. The monopole of linearity was fractured in the truest sense of its meaning, as the collage like assembled single parts of the happening were staged simultaneously in the various compartments. Whereas before events like theatre plays or similar shows followed a logical and linear string of action and consciousness, in Kaprows happenings this was impossible. Within this context, current developments in mass media became interesting for the performance art. The media theoretician Marshall McLuhan perceived the historical term and definition of time being outdated and annulled by the transition from the print medium book to the medium television:

“Therefore the one-after-the-other of the alphabetical "Gutenbergzeitalters” - age of Gutenberg (one word after the other, one sentence after the other, one page after the other) being substituted by the all-in-one-at the-same-time of the post-alphabetical (c)age of television, in its basic tendencies referring to the same timeness and simultaneity of the stimulus rendition as well as to the simultaneity Omni directional stimulus perception via the senses.”19

The happening as such worked therefore basically being the partner in crime of the new "Medienzeitalter“ - age of the e media, one of the main differences being the proximity of the audience and spectators to the event, including any optional participation of the attendee.

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18 Cf. Schimmel, Paul, ibid., p. 21
“Everyone, encountering any happening, participated. There is no audience, no actors, no exhibitionists, no spectators, everyone can change his behavior any given moment. Everyone is responsible for his own borders and transformations.”  

That way, a participatory idea was formulated, that on the one hand reminded one to ritualized transactions, on the other hand claiming an opening up of the arts for the collective use of communication. The audience was supposed to participate by thinking along and being emotionally integrated, but due to this pressure was often forced into physical or spiritual affliction in many performances.

Not always did the concept of an emancipated audience (not longer supposed to be any passive on) work out. The composer György Ligeti took seat for his lecture about „Die Zukunft der Musik“ aka „The future of music“ and remained silent for eight minutes. The attending audience insulted the lecturer and asked for him to be thrown out. This act of rejection by the artist did not compel to the expectations of the present audience.

Joseph Beuys was attacked in 1964 during the „Festival der Neuen Kunst“ at the Hochschule Aachen (during a happening including Wolf Vostell, Ben Vautier and others) and beaten up by various students, after they stormed the stage and violently ended the event.

Due to the new interrelationship of roles between the spectator and the creator of art, not all visitors were able to handle that new paradigm. From the tradition of the sheer passive watching seemed to be deeply implanted. Especially during happenings of the “Wiener Aktionisten” massive protests arise up to the use of massive state violence and leading to arrests among the artists. But to the same degree as the social and public life circumstances changed in the 60ies, the artistic avant-garde tried to brake with the common ways of perception; the happenings of the artists mixed in the streets with the student protests in Paris, May 1968 and the more then media affective protests allover Europe. Remembered here the legendary appearances of Fritz Teufel or the champagnes of the “Kommune 1” whose means of provocative protests were in many cases more then similar to many elements of the art of happening. The denuded body and the sexual liberation played an important part as much as the relating to political events within the “Zeitgeist”. The Vietnam war and the role of the USA in this conflict had a deep impact for example on artists like Terry Fox.

That the art form with the actual mixing of art and life lost something of its exclusive explosiveness, and this lead as a consequence to the decrease of the happenings-culture. The term happening in the common all day language had a similar inflationary assignment during the 60ies as the term performance nowadays. Not directly deriving from the happening movement, but closely connected to it, originated Fluxus. No linear historical sequence can be detected in both art forms. Many names appear in the historical documentation of Fluxus and happening, though one cannot emphasize enough the diversity and difference between both art forms.

Where the happening was having a major valuation and emphasis on the participation of the audience and presented its process like character in roughly structured, coincidentally happening scenic episodes, the fluxus action was more defined by the conducting artist and had often ironic, poetic traits that were able to exist completely immaterial as well:

In his piece „No-Play in front of a no-audience“ Robert Filliou delivered already in 1962 and example of the close interrelation between Fluxus and the alike ephemeral concept art:

“This is a piece, where no one should come to see it. Which means, the piece consists of a non-coming of any on of any kind...? No one should be told not to come.... But no one shall come, or there is no piece.”

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21 In his Happening „In Ulm, um Ulm und um Ulm herum“ Wolf Vostell in 1964 left his audience after a several hours bus drive, that brought the spectators to the locations of various actions in the cityscape, finally in a soften quarry. In the year 1959 Nam June Paik threw himself onto the present John Cage, during a performance in Düsseldorf and cut his tie off. From: “Performance Ritual Prozess” von Elisabeth Jappe, München – New York 1993, l.c. p. 17 – 18

22 During the performance „Defoliation“ (Entlaubung) Fox burned in 1970 in the garden of the University Art Museum in Berkeley a number of jasmine bushes, that only blossom all seven years. He uses a flamethrower, that had been operated in Vietnam. The whole “plantation” was destroyed by this politically motives action. From: Batecock, Gregory und Nickas, Robert: The Art of Performance – A critical anthology, New York: E.P.Dutton 1984, p. 208

23 Cf. Filliou, Robert in: Jappe, Elisabeth, l.c. p. 21
But the difference can be found, that Filliou actually went with his own body to the planned place of the piece and therefore not only produced a piece of concept art. Alone the name fluxus, which means "river" or "the floating", mirrors the openness of the art form, which can be clearly seen in the most diverse styles of its ambassadors. Under this overall definition of "the concert" for example in Wiesbaden, piano destructions were performed, that broke with any traditionally connotated expectation of any audience. According to Macunias, one of the founding members of fluxus, the goals were social ones and not esthetic ones. The aim was clearly "to redirect the wastefulness of material and human capacities to social constructive goals [...] ." The "renunciation of the art-object and the ironical mocking of the arts" were of central interest here.

In this context, Ben Vautier for example handed out documents, where he confirmed the participants, that they would have sold their souls (to "the devil"): a taking further of the act of signing a ready made by Marcel Duchamp or the "Artists Shit" editions by Piero Manzoni. The complete withdrawal from any traditional definition of the artwork is clearly to be seen as well in the so called "Living sculptures" (Lebenden Skulpturen) as used for their installations by Ben Vautier (in the show window of the Galerie One in London, in 1962) alike by artists like Gilbert and George for their "Singing Sculpture" (1970) or Carolee Schneemann in her installation „Eye Body“ (1962).

Here as well, the bodies of the artists were seen as the central elements of the (body of) work, which already can be understood as the intersection and transition to the later body art and performance art in general. The transformation from fluxus, happening and performance art are already more then fluently due to these diverse cross-references and should not be cemented into any fixed categories within this publication.