

KEN FRIEDMAN: The World That Is,
The World That Is To Be.

by
Marilyn Ekdahl Ravicz, Ph.D.

with a preface by
Thomas Joseph Mew, III, Ph.D.

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PREFACE

I'm always tempted to refer to Ken Friedman as "Kundalini" Ken since I always think of him and his work as having an affinity with Kundalini, one of the most important of the Oriental doctrines.

We know, for instance, that the highest breakthroughs in the West, and the recognition of a transpersonal, metapsychological dimension have always been reserved for our mystics, poets, and artists.

Ken Friedman, in talking about what constitutes an important work of art, speaks of it being possessed of a telling power, moving, like a snake to raise its head and strike at the right moment.

This concept, in itself, is not unlike the serpent goddess of the Kundalini, moving upward within the yogi's spine, traveling along a central channel, one known to be rich in happiness and highly blessed:

Ken seems to be able, very naturally and honestly, to provoke the snake and to soothe it all at once, and here a faculty of the human mind comes into play---a faculty which modern man has virtually neglected or almost completely forgotten. I refer to the profound insight and forces of our depth consciousness, such as intuitive perception. The ancients, as we know, were quite able to evoke these mysterious insights through trance-like states, or through meditation, religious rituals and divine oracles.

In those instances, the individual consciousness was extinguished in favor of a greater, more universal consciousness. I don't mean to compare Ken Friedman to an ancient seer, but merely to offer a kind of reading on what he seems to be about, and further, what the body of his work, as prolific as it is, seems to encompass.

We all have hidden tendencies of the human mind that are present but perhaps locked up rather tightly. The best artists and the best artwork attempts to raise these hidden learnings into the light of conscious awareness in order to give the individual at least a glimpse of the numerous possibilities before him. In this way, we all have a chance to choose the best course of action, according to our circumstances.

The above may appear dangerous to those who desperately cling to the idea that only the changeless is eternal and worth striving for. But we are transformed by what we accept just as we transform what we have accepted in the process of assimilating it.

Ken speaks of art at its root as being the deepest form of therapy, of religion, of inner exploration and of the whole of artistic experience being a spiritual order of communication. In this sense we can begin to reflect then, on those occasional moments of insight when something presented to our sense of imagination will, from its own nature, or, perhaps from some undefined, exalted mood of our own, seem like a perfect and completely comprehended universe in miniature. This seems to be what the greatest of artists only experience in their most creative moments, while the great mystics are able to dwell more or less continuously in that state. And so even though artists may not be mystics (although some certainly seem to be) they do understand that the complimentary powers of time and timelessness, and of spiritual ascent lie within each of us and they seek to interpret these highest states.

The Kundalini aims to arouse the serpent and to bring her up, through a series of seven "chakras" on levels. Most people remain in the three

lower levels, as they correspond to man's life in his naive state, turned outward upon the world.

But if you've ever seen Ken's painted angels, hovering and flying through cosmic dust storms and meteor showers, you'd know that they're rapidly rising up through those seven levels looking for the crown of the head, the thousand petaled lotus, and Ken Friedman, chasing them wildly through the dancing night, is hot on their heels.

Come on in and let's find out what it's all about.

Thomas J. Mew, III, Ph. D.
Mount Berry, Georgia, 1976

TJM/hc

Each of these events or phenomena stands outside of the sphere of daily life, yet relates directly to it. Each example mentioned must have excited myriad occurrences of that special complex of qualities which we relate to the aesthetic experience. Each one is therefore an example of art. How can they be compared? In what context are we able to place them in order to understand their meaning, aesthetic function and quality?

In our Western tradition, we are accustomed to think of art as the province of objects, and of the aesthetic experience as the province of those who were somehow capable to appreciating paintings and sculptures of museum caliber. These presuppositions and cultural habits of thought have often rendered art historians and social scientists incapable of supplanting their traditional views to include a truly wide sphere of artworks and phenomena. Yet there is evidence that this attitude is changing. In a recent book, the anthropologist Warren d'Azevedo has stated the following reassessment:

As long as art is conceived only in terms of its results, no social theory of artistry is possible. Artistry is no more the exclusive property of "art objects" than religiosity is of ritual or of sacred emblems. If a phenomenon such as "art" exists at all, it comprises a sector of sociocultural behavior in which observable acts, ideas and products cluster in such a way as to be distinguishable from other behaviors.... (It is proposed) ~~to view art as a way of doing, a way of behaving as~~ a member of society, having as its primary goal the creation of a product or effect of a particular kind. This means giving emphasis to persons and events rather than to artifactual objects abstracted either from the processes of production or consumption (d'Azevedo 1974a:6-7).

For a long period, it seemed that in spite of their concerted efforts to remain objective and relativistic in their views, even anthropologists suffered from the tunnel vision engendered by the patterned perceptual

and learning experiences of their own cultures. Somehow an awareness of the wider range of exciting works and phenomena which man has enacted and shaped through his long history should have destroyed the proliferation of theories which could only account for a limited number of objects as acceptable to Western artistic canons. In actuality, it took the concerted work of contemporary artists to break down the traditional boundaries between art and life, objects and acts, and words and events. Artistry reformulated these into intermedia fields of stimuli which could function as occasions for the aesthetic experience. Freed from the burden of overly rigid definitions of acceptable composition, form, color and technique, contemporary artists have innovated a panorama of creations which exhibit the vital signs of novelty, complexity, virtuosity and grace.

A perusal of the most recent books published in the field of contemporary art show that a significant number of critics are very much alive to the proliferations in artist's activities to include a number of media and materials which were outside of the boundaries of fine art until recently. It would seem that this recent approach to the visual arts is more consistent with the function and meaning of art in the history of man.

This catalogue will consist of an introductory statement or essay in which the artworks of Ken Friedman will be placed in an anthropological framework. In doing this, it is hoped that three things will be accomplished. First to relate the great range and variety of Ken Friedman's projects and work to the structural patterns which characterize the long history of human aesthetic creations. Secondly, to shed some further

light on the context and accomplishments of conceptual and intermedia art, and of the Fluxus group for which Friedman has served as Westcoast Executive Director for the past nine years. Thirdly, to clarify a theoretical position which is uniquely anthropological in its conceptual and methodological implications. The latter is consistent with and able to handle the amazing versatility displayed in man's artworks.

When we wish to understand the general and essential characteristics of any human activity pattern, anthropology directs us not to look at evidence from our own or similar cultures, but rather to utilize the comparative method; that is, to note relevant examples across as many societies and time periods as is possible. If we go through this exercise with respect to art, we find that the aesthetic experience is a cultural universal. There are no societies in which the aesthetic experience or modality of expression seems absent.

Any attempt to define the parameters of the classification 'art' through logic is doomed to failure. Many thinkers have tried to define art, but the philosopher Wittgenstein has clarified the reasons for their failures in applying logic to this category (Wittgenstein 1953:30e - 38e). Art embraces so many complex attributes and situations that to define its necessary and sufficient properties would be an endless task. In his investigations, therefore, Wittgenstein describes art as an 'open concept'.

If we look at empirical examples of what is characterized as 'art', we find that they share no logically common set of phenomenal properties as such; rather they share what could be termed functional similarities. To know that art is, therefore, is to look at the context of the usage of

the term, and to note these phenomena by their family resemblances or functional similarities. Paradigms, but not logical sets, can be given for such categories as 'art'. The usual procedure in art history and anthropology has been to select a class of samples (often of personal interest and taste) for which one can offer a phenomenologically verifiable description of common properties. This artificially closed (i.e., culturally defined) art taxonomy is then construed as the verified definition of the entire sphere of art.

John Dewey's insistence on instrumentalism enabled him to emphasize the biological functions and origins of man's adaptations to his environment. In his thinking about art, he linked the continuum of the aesthetic experience with that of ordinary life and perceptions (Dewey 1934). Among philosophers, Dewey is foremost in helping us in our quest for a general understanding of the aesthetic experience.

A detailed examination of many interesting works in Psychology would net us some further understanding of the aesthetic experience; but much experimentation has been limited to discovery procedures confined to the laboratory. Psychoanalytic theory, Gestalt theory, and modern experimental psychology have all contributed some segment of information as to the formal qualities of aesthetic fields of stimuli, or the modal personalities of those who either make or especially appreciate artworks.

Yet, we cannot directly compare states of consciousness, nor can we verify cross-cultural differences in what we call 'personality' types beyond question. Nevertheless, art is universally present across cultures, and certain phenomena are appreciated or preferred for culturally defined

and therefore varying reasons. To understand the general phenomenal or definable aspects related to the aesthetic experience, we must turn to empirical properties which repeatedly occur in the production, perception and appreciation of aesthetic stimuli. To achieve a better understanding of our universal subject 'art', we should perhaps approach it from the standpoint of that which all men share: their common evolutionary heritage.

Evolution has structured all human response capabilities and limitations. In spite of cultural and climatic differences, man is one species which was shaped by similar selective pressures and problems. The holistic approach of anthropology directs us, even when investigating some element of sociocultural activity, to realize that all human behavior ultimately depends on biological processes. Further, all behavior is structured by two minimal mechanisms which define it as essentially adaptive: (1) the procedural principle which structures bodily and psychobiological patterns throughout organism-environment interactions, and, (2) learning, or any behavior resultant from specific reaction to the immediate environment (Berlyne 1971:6-8).

Human behavior depends heavily on anatomical structures such as the human nervous system, which was selected for and evolved during literally millions of years. We assume that these anatomical systems were advantageous to successful competition for subsistence and safety. Physical anthropologists propose that in a very real sense, "our (human) intellect, interest, emotions, and basic social life - are all evolutionary products of the success of the hunting adaptation (Washburn and Lancaster 1968:293). The crucial formative evolution of man took place during the time he was

a hunter. The presence of agriculture is limited roughly to the last eight to eleven thousand years, and archeological evidence defines this period as unaccompanied by further basic biological changes in man.

Hunting is a complex of sequence-behavior patterns usually commencing in childhood, and which comprise a way of life rather than an intermittent enterprise. The amount of planning, skill, cooperation and communication involved in hunting is directly related to the enormous and complex neurological development which occurred while man was a hunter. The size of the brain doubled during the development of hunting patterns, concomitant with the intensive selective forces which were at work. Hunting, with its community orientation and tool-using practices, places a selective premium on the capacity to plan and remember. That is, it favors efficient learning (Pfeiffer 1969:133-134; Laughlin 1968:309ff.).

Hunting is an active way of life which places locomotor adeptness and sensory directedness as central in importance to the evolutionary heritage of man. Programming the neophyte hunter, scanning the environment, collecting the information in the eco-system, stalking the game, and the killing and retrieval of animal(s) are but brief references to the important and complex behavior sequences which relate to hunting. As such, this activity operated as a catalytic or integrating function for the nervous system as well as for the locomotor and chemicoglandular systems. Hunting sequences also structured motivations and the affective behavior patterns related to the cognitive aspects of enacting plans for survival. Learning and motivation are interrelated in the human system.

All of this complexity of patterning and brain development was

systematically accompanied by sensory and motor proliferations. Scanning and observing, attending to subtleties of color, form and motion are imperative for a good hunter. The evolutionary development of accommodative vision in man made even greater interaction and mobility in the environment possible for man. The eyes were established as the leading sense. It was precisely this pattern of visual development which made further supervision of the hands possible. This capability structured man's tool-making propensities; these stand at the base of his ability to modify his environment significantly (Washburn 1963, 1968).

Man's bipedal posture enabled him to bring objects up closer to his eyes and to the organ of smell. Sight, texture and smell were interrelated, and the principal environmental adaptation patterns travelled along or were processed by this eye-arm-hand axis. The resultant rich input of sensory data to the brain fostered the development of the associative areas used for the storage and retrieval of experience; and these formed the neurological mechanisms which structure comparison and decision-making.

The use of tools interjected a new environment of material culture between the natural environment and the human organism. Touch and the visual experience of space are interrelated as channels of information by which the individual scans his environment. Touch is important in relating man intimately to his environment. Visual, tactile and kinesthetic systems were thus interrelated during human evolution, and they comprise intersensory systems today as well. The appreciation of form, texture, motion and color are interconnected, and can structure the possibility for a cross-modality or synaesthetic modality of perception.

It was in the context of the hunting way of life that man developed into a chipper of pebbles and arranger of twigs. He became homo fabricans, and launched on his unending technological journey of altering his environment, of bettering, destroying, rebuilding or making it more functional or pleasing.

Even the other primates, to whom we are biologically related, spend much of their time doing actions which have no other function than to bring their sense organs into contact with stimuli of particular kinds. Much of what the higher animals and man do through selective perception constantly restructures their on-going environments. Primates manipulate and change their internal and external stimulus situations, oftentimes without apparent goals in mind. This kind of intrinsic exploratory behavior is what the author would posit as the kind of situation that evolved coeval to the aesthetic experience itself. Heightened awareness without goal-directed or utilitarian activity characterizes much of man's attempts to secure access to certain stimuli which are apparently biologically neutral. This is a witness to the need for excitation and exercise which man's complex neurological system apparently requires for its operation.

Aesthetic experience also has cognitive elements, and it is important to understand how and in which ways these relate to perception. Since World War II, a substantial amount of research in psychology has been done to help define the roles of inference and categorization in perception and cognition. Experimentation and ensuing theoretical refinements have extended the analysis of perceptual processes to include the texture and patterning of expectations which individuals hold about the predictability

of events in their environments (Bruner et al 1956: Bruner et al 1966).

Numerous psychological and anthropological studies have demonstrated the influence of cultural factors on perception. The construct of functional salience in perception is important, since adaptive characteristics structure both the perception of and response to the environment. By now it seems appropriate to maintain that in the articulation of the individual with his environment, percept and concept are conjoined (Campbell 1961; Price-Williams 1969; Tajfel 1968).

The field space surrounding each human organism is differentially endowed with diverse meanings due to past life experiences; therefore, each individual apprehends "schemata of variable significance" in any environmental cue. This view of perception is an essentially modern one, and seems eminently consistent with the evolutionary context of selective pressures defined as operating on early man the hunter.

There seems to be a consensus of agreement among neurologists and psychologists that the process of perception is a highly adaptive one, although the actual mechanisms by which it operates are not entirely understood or interpreted with unanimity (Gibson 1970: 205-106; Piaget 1961).

The outcome of all the sub-processes of perception which permit comparison, direction, correction, and so on, is to acquire information which the organism needs for selection of any course of action. The context and circumstances of the aesthetic experience as such do not change the actual processes of perception. It must be concluded that the perceptual mechanism and processes used both in aesthetic and non-aesthetic activities are

the same. The difference between what is art and what is non-art must lie elsewhere than in the immediate perceptual responses to any field of stimuli.

Although we do not have the space to detail all the arguments here, it seems clear that the perceptual process is complex and structured by many sociocultural and therefore emotional factors. The history of aesthetic theory has often been concerned with defining the characteristics of art, or what is aesthetically pleasing. This history is also full of contradictions, since such 'explanations' usually represent the distillations of specific sets of preference and taste without reference to the sociocultural context. The universal presence of style alone should dissuade us from defining the aesthetic by reference to any specific set of formal or phenomenal characteristics. The dynamics of change constantly operate to redefine modal patterns of what is phenomenally considered to be artful at any time.

Many definitions of visual art commence with the observation that the aesthetically pleasing seems to have no purpose except to be enjoyed as an end-in-itself (Newton 1950). Some familiar corollaries of this view characterized the waves of Romanticism apparent in this country as late as the late forties. These are epitomized in the dedicatory phrase ars gratia artis. The ideology supporting this rather idealistic definition relates to the historical context of European and American traditions, in which art was consciously disassociated from the practical concerns of life. The category 'fine art' was also disassociated from those whose lifestyles were necessarily preoccupied with survival and economic limitation. Art objects

were accordingly placed in isolated environments (museums), or out of busy pathway (on walls or plinths). They became decorative elements to be admired from afar.

For reasons already outlined in this study, it is not likely that the category 'aesthetic' should depend so heavily on a disassociation from the non-utilitarian for its uniqueness in definition or function. The Bauhaus movement alone should dissuade us from such categorizations. The perceptual processes involved in the aesthetic experience are not different from those involved in the perception of the non-aesthetic. It is conceivable, nevertheless, that additional sources of arousal are related to the unique patterns of stimuli tapped in emotional and conceptual encounters with aesthetic experience-inducing phenomena, than are involved in potentially non-aesthetic sets. The actual configurations of each are defined largely by the circumstances of previous experience and cultural conditioning.

Modern experimental psychology suggests, however, that there are certain structural characteristics which seem to have an intrinsically pleasurable effect on the nervous system. The immediate and phenomenal content of such characteristics are shaped again through experience. These formal or structural characteristics have been called "collative stimulus properties" by Daniel Berlyne, because they operate through the processes of comparison or collation (Berlyne 1971:69-70).

It seems that such collative stimuli factors as complexity, novelty, surprise and ambiguity are able themselves to incite arousal; whereas unity, repetition and order tend to lower arousal (Berlyne 1971:128-130). Empirical evidence seems to confirm that for vision to be possible, neither a

steady flow nor an unpatterned random flux of stimuli can be perceived and organized into experience (Gregory 1973).

The role of stimulus field patterns as well as the change of patterns seem to indicate that our response system demands both new information in the form of novelty, and at the same time, needs patterns and regularity (Platt 1961; Riggs et al 1954). Two decades of sensory deprivation studies have also taught us about the extreme cases of understimulation of the sensory organs and central nervous system. Perhaps the best summation to offer in such a short essay is to say that the human organism seems to act in such a way as to maximize the amount of information offered to it. That is, it acts to increase information complexity and meaning. It is at the same time coded to increase the orderliness of its experience in order to control excessive arousal.

Familiar stimuli lower arousal and interest as does repetition, for these are closely linked. Research indicates that the variables which do tend to raise the arousal level of the cognitive-perceptual system are precisely such collative variables as: complexity, surprise, novelty and incongruity in the stimulus field. What is perceived as 'novel' or as 'surprising' depends of course on what one has previously experienced, and in which natural or cultural contexts these occurred.

We might ask why such structural characteristics as incongruity and novelty are not discomforting in their power to arouse. Such variables can be too extreme for aesthetic enjoyment were it not for the fact that they occur in relatively insulated environments or situations in which some but not all of the cues marking novelty are evoked. The perceiver recognizes

that the aesthetic situation is a model of 'as if' , in which an overt decision or action is neither called for nor appropriate in the same way it would be in a non-insulated situation (Peckham 1965).

Aesthetic situations must arouse awareness, but they are not to be totally confused with the 'real' world. It is my opinion that in this respect - as well as in some others - art and games, or art and ritual share many structural and functional characteristics. The sensory conflict experienced through arousal due to the collative variables should not be so extreme as to be psychologically unresolvable, or the percipient will have permanently confused art with reality in a serious way. Modern minimal art operates on the edge of this kind of awareness.

Much of the history of modern art could be described as the systematic manipulation of such collative variables as surprise, novelty, incongruity and complexity. This is not the case because artists have consciously emulated the model suggested in this theory, but because one of the essential characteristics of artistic creativity is precisely to innovate along these structural lines. Art styles or expressive systems always change, even in non-literate societies, although the rates and direction of such changes are to be understood in the context in which they evolve.

When the depicted content of a work of art acts as a sign or symbol of meaning for something in the 'real world', it does so through learned associations which are culturally constructed. These symbols or signs, if powerfully executed, can evoke some of the associations or emotional aura generated by previous experience in daily life. In fact, artworks must have some relationship to previous experience or they will communicate

nothing and therefore be meaningless. Art objects furnish opportunities for substitute or displacement satisfactions, due to inbuilt contrasts and insular situations, even when the original referents in the real world would incite strong deterrent motivations or frustration.

The work of several contemporary artists, Ken Friedman among them, frequently rests on the innovative manipulation of the most familiar symbols, the most common social situations, or of well-known technological devices. But these are utilized in such incongruous or novel ways that their meaning has been totally removed from the pedestrian. This dialectical juxtapositioning of the familiar with the novel should help us to understand why Friedman's works comprise such exciting models or paradigms of that which is meaningful to our daily lives.

What have we accomplished so far by outlining a psychobiological theory of aesthetic experience in such a terse and rather superficial way? Art, artists, and the aesthetic experience should not only be related to the history of their own immediate precedents, although their content and development are certainly to be understood in this complex. A theoretical platform has been constructed in this essay from which it is possible to view the wider variety of human artworks across space and time. We hope to ~~view art forms from the grounds of their functional equivalence as aesthetic~~ phenomena in their own environments. Again, since art trends and styles change, it is perhaps from this more theoretical sphere that such empirically observable stylistic patterning can be explained.

Changes in art styles simply reflect changes in the behavior of artists. Art trends can actually be viewed as innovative behavior on the

part of the artist (Peckham 1965). We still do not understand with any clarity what it is about life events or intelligence which enables some individuals to develop the kind of adaptive flexibility to their own environments and experiences that they are able to envision and create works of art. It should be clear on the basis of our previous discussion how our sensory and cognitive systems were structured by a long evolutionary journey to be activated by and appreciative of the subtleties of aesthetic phenomena. From this standpoint, the importance of the arts has been to delimited in the past when they were relegated to the position of the gracious but non-utilitarian idealistic realm.

Innovative art excites our sensory and cognitive interest because of some of the factors already mentioned. Such arousal can result either in withdrawal from the stimulus situation, or a series of tentative reexposures might be considered. The latter are analogous to motivated problem-solving, but in the relatively insulated set of the aesthetic situation. Aesthetic appreciation, it has been noted, has a high degree of responsive yet contemplative awareness about it. Such a state is uniquely suited to learning, and to the revitalizing effect of pleasurable contemplation. These potentially therapeutic aspects of the aesthetic experience suggest how education might utilize the motivational factors peculiar to the unique awareness characteristic of art appreciation. Gregory Battcock has been especially alert to the interrelationship of learning and the aesthetic experience (Battcock 1973). We shall develop these ideas when we turn to the discussion of the various aspects of Ken Friedman's art.

With this general information and theoretical framework to furnish

the intellectual setting, we shall move on to consider some aspects of the life and times of Ken Friedman, whose own innovative artworks are our focus of interest in this catalogue.

The essential reasons for stylistic change are to be sought in the information which psychologists have given us about the need for perceptual change. We know that signs and symbols fail to communicate when the environment in which they were generated is no longer relevant, or when their repetition and omnipresence has rendered them boring. The specific patterns or characteristics of any shift in art style are to be sought in the socio-cultural environment of the artists who bring about these changes. This is not to say that we do not appreciate an Attic urn or an African fetish because we do not share common environments of origin. Our appreciation of them and of the meaning they convey to us will be different from that of their original percipients. Not more nor less, better or worse; it will simply be different.

The specific events which define the enormous upheaval present in the art world of the late fifties and the sixties in the United States are copious enough to fill many volumes of art history, and have actually done so. For the purposes of this catalogue, let us rather refer to an essay which Ken Friedman wrote in a light but satirical vein, and which characterizes his perception of modern art history. From this point on in this essay, the artist will be speaking for himself as often as possible, and the commentary surrounding each excerpt will place them in a wider anthropological context.

Although Ken Friedman's essay, entitled The Social Reality of the Art

World or Power and Politics in the Kingdom of the Moon, commences with an earlier historical period, let us select to quote the portion which is entitled 'An Explosion in the Shingle Factory....The Shingles are Still Flying':

Duchamp transfigured art from a known quantity into an unknown quality, which is known only by its definition and that an artist claims it as his or her work.

4. If Art is Anything an Artist Says is Art, Who is an Artist?

// MY SON, THE WITCH DOCTOR // It seems now that art had become not so much a craft, skill or technique as once again, part of a process of magic and naming. The priest, the shamans of the situation were those people who had the right to declare other people to be artists. This process happens essentially today in two ways. The first, and generally-accepted way to become an artist, is to go to college, university or art school program, and to acquire either the B.S. or M.A. with a major in art, or the 'professional' degrees....The older priests, known as teachers or professors, put the student through various ritual experiences and rites....and thus create a new generation of priests for the sacred torch of the arts.... //APPRENTICE PUNK, JOURNEYMAN BOHO // The second method for becoming an artist is less popular and much more difficult. In this process, an individual discovers his or her interest in the arts, and - for whatever reason - decides to be an artist and to practice art, gaining skill and reputation through experience and work in the field. Due to the nature of the art scene, it is a difficult route: lack of "professional" background and the friendship of already established members of the priesthood, the suspicion of unprofessionalism always hovers about the head of theself-made artist....

Once an artist has a significant reputation, he is actually sought after in a greater preference over artists with the academic background....

// NO MORE SLIDES AND NO MORE TITS, NO MORE TEACHERS DIRTY CRITS.// The traditional process of art education is imbued with several major facets. These involve the homage to the past, the learning of specific techniques and the religious attitude toward the sacred craft. In the area of tradition, one is exposed to the art of the past and is either given the opportunity or the order to learn certain traditional skills, such as human figure drawing and anatomy. This is, in today's art world an anachronism for many people - for whom the human figure plays no part in their art..... The mastery of technical skills, such as the proper use and manipulation of the lithography press, sculpture equipment, plastics and foundry technology and so forth is one of the few hard skills and useful learnings available in the institution for later professional success.....The final phase of the process is the molding of the will of the student. the student learns what is improper by violating boundaries and by receiving negative criticism or occasional properpraise. In this process, the priesthood tries to assure continuity of the priesthood and its traditions and values....The only constant value I have seen almost entirely standardized from school to school is the supremacy of the male in the art world....// SURE YOU LIKE TO PAINT, BUT YOU'LL NEVER BE AN ARTIST: THE FIRST LAW OF SEXISM // The predominant majority of art teachers are male, and of the upper levels of tenured professorship and administration the female is a positive rarity.....For the artist, a major factor is the male teacher. A commonly-reported scene takes place where the male artist

teacher says to a promising female student, 'Sure you like to paint, but you'll never be an artist. You're going to get married and settled and then you'll forget all about art. I want to spend my time with students who are serious about art.' In this situation, the female receives less attention, has fewer opportunities,,,much of this has to do with the tough 'macho' imagery which was standard to the arts for many years. // HE DRINKS HARD, FIGHTS, AND GETS LAID A LOT, BUT HE SURE IS SACRED: THE MYTH OF THE GREAT ART HERO. // Tied to the discrimination against women in the arts is the myth of the tough, hard-living, hard-fighting, hard-drinking, hard-loving male artist who is a real bohemian adventurer.... The artist is almost always viewed as a sacred warrior-king and priest.Where the arts heighten certain common human traits, however, is in the direct manipulation of reality. // ME AND MY MYTHOS. // Perhaps because art is the creation of reality, and because the art world and the interaction of art and society are the competition of different creations of reality, the life of the artist can ...be seen and directed in terms of myth....Thus, the appearance of an artist is the artist, the choice of an artist as to what is art is art, and our view of the art - being our choice of which reality to see - is the art as well....

5. Knocking at the Palace Gate

// THE KEYS TO THE KINGDOM // Once embarking on a career in the realm of the arts, it is natural to wish entree to the world of achievement and success.... // CRITIC, COLLECTOR, CURATOR, KING: THE FOUR HORSEMEN OF THE APOCALYPSE. // As it is in most professions, once admitted into the field by the priests of initiation, the first rite of passage, one must

face the truly powerful hierarchy who serve as the bishops, cardinal and popes of the professional religion.... one submits to their judgment and rule and thus succeeds or fails....These definers, purchaser, exhibitors and molders of art world reality spell for an artist pestilence, famine, and the death of the career...or rebirth into the Kingdom of the Elect.

// PAYING YOUR DUES, OR: YOU'VE GOT TO BUY A UNION SUIT TO SEE THE EMPEROR'S CLOTHES. //(the artist) must learn the mores and modes of action which win esteem or bring disgrace, along with the refined 'moves' of professional behavior work....The innocence of childhood is past, and no longer able to see the naked ruler, professional conditioning is complete for the arrived professionals to feel safe in acknowledgement of the newcomer....// WE ARE CLIMBING JACOB'S LADDER, UPWARD MOBILITY FOR THE SALT OF THE EARTH. // This point in the arts professions is apparently just a slow series of upward moves, careful culminations of negotiations, shows, cementing of alliances.... // SEATED BELOW THE SALT, PARAPHRASED TO MEAN, MONEY IS STILL THE SPICE OF LIFE. // In a society of human beings, value and importance is defined in one way or another and thus given power. In the arts, critical acclaim is the beginning, but the final judgment is rendered in money....// WHEN YOU WALK THAT WALK, WHEN YOU TALK THAT TALK. // It seems apparent that the arts not only create a reality, but are dependent upon a reality of situations and traditions.... By appearing to be a successful artist, one becomes a successful artist, though a good deal of time and money are required to achieve the true and polished continuity....// YOU'VE GOT TO HAVE A PEER-GROUP TO SIT IN THE HOUSE OF PEERS. // The artist has won his way into a selected and elite peer-group,

the group which through relatively small within a small segment of the entire society, determines and controls the major portion of the....world of arts.

Art historians and critics of contemporary American art have detailed some of the activities Friedman outlined in his Social Reality of the Art World, and it is apparent that the last two decades have been a time of almost constant change and ferment for art.

One of the changes which has occurred is that the difference between the work of a 'fine' and a 'commercial' artist has been diminished. Today, artists move back and forth freely between the media traditionally restricted to one field. The discovery of new ways of using media is a hallmark of their activities. Think for a few moments of Pop art imagery, or of the media employed to depict these icons, and this statement will be clarified. The positive aspect of all this creative experimentation is that artists began to use several media together, and to move freely between words and forms, colors and print, technological products and the discarded objects of the natural and cultural worlds. The critic Harold Rosenberg has been concerned with this shift and has commented saying:

....art has become part of 'language', it is a writing of words
art has become a question to itself....As the painting is
 swallowed up in interpretations of it, the disparity between
 its physical reality and its published image vanishes.

(Rosenberg 1966:199-200)

Linguistic phenomena have increasingly replaced or been joined to other visual components to create cross-sensory fields of stimulation which are often characterized by parody or metaphor. Others have documented the recent process of increased dematerialization of the art object.

Although the term 'dematerialization' as used by Lucy Lippard has been criticized as not literally true, the sense of her meaning is clear. Some artists have introduced chance into their artworks, and others are concerned with allowing their materials to determine the form of their sculptures. This leads to a gradual deemphasis on sculpturally formal concerns, and an increased awareness on the phenomenological aspects of the aesthetic experience (Lippard 1973: 5-6 2nd passim).

Both Pop art and conceptual art patterns have attempted to break down the traditional dichotomy separating the artist and art from interrelating with the world of everyday objects and patterns. One might receive art in the morning mail delivery, or perhaps on the TV screen, or even on the street corner where a Happening was taking place. Artists frequently structured situations or communication networks instead of objects.

Accompanying this shifting in media and categories, there has occurred a series of changes in the status and role structures of the art world. The meaning of the art enterprise is not the same as it was in the forties and fifties. 'Artists' may also be lecturers or work in non-art professions. Dealers may function as critics. Museum personnel write as art historians, and/or function as advisers to art collectors. Artists themselves may function as art critics. They may arrange their own exhibitions thus functioning as their own curators. This list could be enlarged, but these statements will be adequate to serve us as orientation to the discussion of the artist with whom we are dealing.

Ken Friedman is an excellent example of the role of the modern artist as we have described it, but also in the original human meaning of the

term. That is, Friedman has been in the vanguard of contemporary American and international art. He has been involved in the creation and experimental use of intermedial techniques ranging from xerox to music, and from poetry to sculpture. Friedman defines his life and his art in a way that his interaction with his society is multifarious. He serves multifunctional roles and statutes, much as the artist has traditionally done for his society throughout history.

We shall discuss some of these media and techniques, and describe how Friedman visualizes and defines his activities as man and artist. One might well be curious about the background of an artist like Friedman who writes, sculpts, draws, paints, lectures, studies, and publishes.

Ken Friedman's involvement with the restructuring of his environment commenced when he was still a child. As a boy in New England, he often constructed giant environments in which to play, and invented dramatic interludes some of which also incorporated music in their performance. As he grew older, he also spent a great amount of time just walking around and through old houses, streets and graveyards. He became aware of the kinds of images New England fostered and harbored, and how it felt to experience them.

Friedman was always an avid reader, and spent many hours reading to satisfy his curiosity for knowledge. He also enjoyed the wit and satire of cartoon anthologies or in the New Yorker. He has said that there was very little in his early environment of New London, Connecticut, which could be classified as artistic stimulation in the traditional sense of visual arts. Picasso was a rarity. Such artists as John Cage or

Dick Higgins, who were eventually influential in his life, were yet unknown to Ken Friedman. Christo's name was only reported in the media as an example of the oddity of contemporary art world behavior. Friedman made occasional visits to local museums to see a Van Gogh, Da Vinci or Picasso, because these were his favorites. Yet there was no concerted stimulation from either his physical or social environment to shape his education or training in the traditional channels of the visual arts.

By 1956, even before Friedman and his family had moved to California, he had produced what was essentially his first public event entitled Scrub Piece. This consisted of cleaning a public monument on a New England spring day.

As a child with an overdeveloped curiosity about the world of knowledge, Friedman was judged to be a bookworm by his peers. He had few peer group playmates, and thus intensified his immediate relationships with his family. These latter ties have always been close and meaningful to him.

Before Friedman moved to California in 1959, he walked into a little shop on Green Street which was devoted to Japanese art and objects. This first encounter with the Orient was to influence his subsequent thinking and work in many ways. He bought a scroll from this shop which became the subject for one of his first and still on-going pieces. The Green Street project consists of his keeping the blank scroll in his possession for ten years, then passing it on to someone with his name, stamp and date inscribed on it. The next owner is to perform the same task. The scroll moves from owner to owner, gaining in meaning and texture as the decades pass. Green Street is exemplary of how Friedman had commenced to select attitudes and configurations from his social and natural environments, and to transform and metamorphize them into artworks.

Friedman's interest in the Orient continued, and has been nurtured by his learning about Zen, Buddhist literature and concepts, and Japanese art and architecture. Reflections of these themes form recurrent patterns in many of his artworks.

In California, Ken Friedman's orientation to doing and learning blossomed into a stream of events which redefined his relationship to his society. About this time Friedman developed a critical faculty about his own social environment, and moved toward the mainstream of the beat-existentialist lifestyles. Friedman entered the university and continued to study literary criticism, psychology, and a variety of other subjects. Friedman's spiritual interests had led him to seek an active relationship with the Unitarian Universalist movement, to which he has devoted a considerable amount of energy and devotion. He considers that this involvement influenced his work from about 1963/4 onwards.

During this period, Friedman was involved in the production of a radio show as well as the publication of an avant garde magazine. Through these activities he met Dick Higgins, became aware of the Something Else Press, and then of the Fluxus Group. We shall detail more of Friedman's relationship to Fluxus later in this catalogue, since it is of singular importance to his work.

By 1966, Ken Friedman was invited to teach in the adjunct Experimental College associated with San Francisco State College. He decided that his student's and his own interests would be best served by a foray into the dual traditions of Dadaism and Surrealism. He continued to teach, and also developed the Surrealist Research Center in the Bay area. His own artworks were proliferating, with an important emphasis on performance pieces.

In the end it was Friedman's introduction to Dadaism, through a book

by Hans Richter, which excited him as a heritage or orientation with which he felt comfortable. Friedman also notes that Christo's work has influenced his thinking. He feels this influence is directly reflected in his tendency to package, to modularize, and to form sets and sub-sets of data and environments.

These were the kinds of ideas and persons which were influential and interesting to Friedman. Although he was not yet defining his activities as doing 'art', Friedman had begun to realize a series of events in public and in private places. He characterizes these as meditational and poetic in his own mind. Since many events were alien to the lifestyles and ideologies which surrounded him, they spoke to him of a "migration and new spiritual residency". Friedman entitled these little events Immigration Acts, and they often remained as enigmatic and unrecorded interludes done between 1961 and 1964 (Friedman 1972a:39).

In an essay entitled "Creativity, Conscience and Art", Friedman discusses in a schematic way the role of the artist as he sees it. In order that this catalogue be truly reflective of the artist's views, the rest of this essay will have as its organizational principle this breakdown of the role of the contemporary artist as it is described by Friedman. The introductory statement is the following:

The artist in the role of an artist has not only professional and commercial relationship to the world about, but a spiritual or cultural relationship. New investigations of these relationships are emerging at last, and new movements toward defining and strengthening the meaning and effect of these relationships both to the artist and to the world at large.

....I feel it time to present here my own plan of

activity and the reasons for my planning which will shed light on the broader issues and make clear my future work. This is to be considered my contribution to the current discussions around the world. For me, however, action is the speech of truth, so more than an intellectual presentation, by these statements I will work and live in my future activities as an artist

(Friedman 1972a:50).

Friedman has always been interested in the creation and maintenance of a more free and open art market. He affirms that the artist is essentially artist-in-society, and therefore has more than a commercial relationship to his culture. Since Friedman has erased many of the characteristics meant to define the artist as apart from his society, he must assume the same responsibilities any citizen does with respect to the public. This stance will pick up meaning as we proceed and see how Ken Friedman sorts out and defines the various aspects of the role of the artist. In each case, Friedman describes a specific kind of role which is to be played, and then defines the rights, duties and obligations which accrue to that position in society. He does this much in the manner of a social scientist who is outlining a taxonomy of social types. First, this is the way in which Friedman defines the role of the artist as artist:

1. The Artist

An artist is essentially a communicator. In whatever medium, activities of art are a transmission of one sort or another of experiential or aesthetic data.

The artist is primarily recognized by society in his role as an aesthetician, and beyond that as even an aesthetic commodity. This is not entirely accurate. An artist is as well a teacher of

experience, a communications systems, a resource bank, a living statement of the possibility of vision. As such, the artist is a prophet, a therapist, a teacher, a natural resource and a public servant. In my own case, both by training and inclination, I find myself literally an educator and social scientist, a minister and resource person, literally by way of professional activity. Others under different career-roles, have similar experiences.

The artist, then, has several sets of rights and responsibilities in these roles. I propose here to discuss these roles, the rights and responsibilities of these roles, and my future relations to them (Friedman 1972a:50-51).

The phrase "An artist is essentially a communicator" is a key one for understanding Ken Friedman's work. This aspect of Friedman's work as communicator can be discerned in two distinct but related approaches to his work. First, the work in which aesthetic material and/or experiences are directly transmitted as information or messages to the percipient-perceiver who is present at the occasion. Secondly, Friedman's extensive use of public networks systems, such as national or international postal and/or publications systems, to maintain a farflung communication network among a community of interested groups and individuals.

The range and media in which Friedman embodies his aesthetic messages is sizeable. Aside from the more traditional elements of drawing and painting, he has done a considerable amount of sculpture. Friedman's sculptures are often themselves comprised of communications, or their

surface is enhanced with verbal symbols. This contributes a kind of double identity of structural semantics to the actual morphology of the sculpture. As examples of this point, two sculptural artworks should in particular be mentioned.

The Omaha Flow Systems project, which actually grew out of previous shows and commitments, effloresced in the Joselyn Art Museum between April 1 and 24, 1973. Although Ken Friedman was the 'artist' who convened this show, he has emphasized that many other artists, institutions, individuals, businesses, and - of course - the postal system were all directly involved in the undertaking.

Omaha Flow Systems essentially consisted of an international exchange of artworks sent from all over the world to Omaha. 2,000 invitational posters went out from the museum asking for contributions to the Flow show. The concept which ties the postal exchange of items and information together is that of sharing created information and/or other artifacts of one's manufacture or choosing. Children from local schools, church groups, as well as private citizens interested in the museum, enjoyed and aided the show. These people were often responsible for logging in and describing the entries or received items which were ultimately exhibited to the public.

During the Flow Systems, a large number of related activities took place in the Omaha area. These events included lectures, demonstrations for Creighton University, a seminar for a class at the University of Nebraska, Potluc and Benefit dinners at the First Unitarian Church in Omaha, and a Celebration of the Arts in cooperation with other local

churches. In spite of problems (i.e., the postal system did not always measure up to its essential function and task), several thousand people from many countries touched and were touched in a chain of correspondence and exchange of artworks. For many, who had not previously heard much about contemporary art or the communication and conceptual art movements, Omaha Flow Systems was an important 'first' in their lives.

In general enthusiasm was high, and one artist, Giner from France, sent one work everyday for the duration of the show. Ken Friedman sees his particular contribution - his art - to the show as: "the creation of the idea and the systems, and after some time of drawing up the proposals, ideas and plans, and getting them accepted by the Board of the Museum, 'my' art - the systems itself - was done, and the Omaha Flow Systems itself began" (Friedman 1973:6).

The Omaha Flow Systems was the first exhibition of its kind for the area and for the Joselyn Art Museum. The local television, FM radio station and the press responded with great interest. The former sponsored both interviews and two one-half hour specials on the show and its content.

The number of people whose lives and conscious awareness of their environment were changed or at least jogged by this event is unknown. But by the second week of the show, the teams of project workers noted that up to 4,000 items had been received. Friedman stated in a press interview that the "whole purpose of this (i.e., the Flow Systems) is to generate communication that gives people a good time and broadens their horizons."

Another exhibition which displays Friedman's interest in communication as an exchange with creative potential was the Fluxprojects show.

Fluxprojects took place in the Malcolm A. Love Library at San Diego State University in October, 1973. Consistent with his belief that the sharing of life and process itself is intrinsic to the art enterprise, Friedman organized a gigantic five-story high participant sculpture entitled "All's Well That Hangs Well". This sculpture occupied the entire stair-well of the library. It grew during the duration of the exhibition as interested persons (school children as well as university students and other adults) prepared and added their contributions of hangables to the sculpture. Ken Friedman, as artist, conceived, planned, and engineered this communication encounter in sculpture. He also contributed a series of projects which focused on social and intellectual involvement. These were collaged and painted artworks which were hung on adjacent walls for the exhibition. Again we see the interest in intermedia and communication as meaningful and aesthetic exchange consistent with Friedman's concept of the artist as communicator.

Another chapter of Ken Friedman's role as artist-communicator must be read through his relationship to the Fluxus group. Friedman has been among the notable practitioners of Communication art since the middle sixties. Although this kind of art is also termed 'Mail Art,' 'Junk Mail' and 'Correspondence Art', Friedman prefers to be known by the general terms 'Communications artist'. We shall define Fluxus as an incipient art movement in greater detail later; but here we should note that one of the most important characteristics of the Fluxus groups is that it comprises the nexus for widespread correspondence art networks (Poinsot 1972).

Ken Friedman became a member of the Fluxus group in August of 1956, but before and since that time has been consistently engaged in doing Communication art. Fluxus maintains itself as a quasi-organization principally through its framework for the exchange of information, for publications, and for occasional collaboration in collective 'Fluxfests' or the production of multiples. Fluxfest events were printed on little cards and exchanged among the group and/or with interested non-Fluxists, who were in touch with and sympathetic to the activities of the group.

Sometimes Friedman's correspondences took the shape of semi-pranks, such as his Sock-of-the-Month Club, through which he periodically sent a sock to various people on his correspondence list. Such communications are meant to "explore the potential of the postal system as an artistic medium", Friedman has stated (Albright 1972).

One of Friedman's Events entitled 10,000 is, for example, the following:

Mail to friends, people chosen by random processes,
etc., 10,000 objects, papers, events, etc., over
the span of a predetermined time.

(Which recipients are to receive which items and
on what dates may also be selected at random.
First performed in 1971 over the span of one year.)

Contained in a series of notes for a lecture entitled "Principles of Action" are several statements which link both Fluxus and Ken Friedman's philosophy of art as communication. Among them are the following:

We are witnessing today in the world of museums, art journals, etc., a breakdown of traditional modes of aesthetic communication, often due to the fact that much contemporary even more older work is simply not emotionally or physically accessible to enough people....

My work has been to re-interpret art from art-as-art mode (designed

primarily or solely for wall or pedestal into art-as-human (educational, social, communicative, transactional) process. I have treated my work, both in the Fluxus tradition and in other areas, not only as a vehicle for aesthetic pleasure, but for social action and public participation.

We must forge alliances between artists and non-artists in the service of society. I use Fluxus material for educational, publishing, religious and other groups to demonstrate how art knowledge can enhance psychology, learning, spiritual experience, etc. There is a close relationship between my aesthetic production and the work of humanistic psychologists and the futurists (futurism of future-studies sociology, not the art-futurism of the early 1900s).

We must extend 'membership' in artistry, both through 'formal' links, such as Fluxus West, working and training those who have not been involved in the arts, and through informal processes and projects. One project of this nature includes The International Contact List of the Arts first published in 1966 as an address-list, and now including over 4,000 names and addresses of people all over the world, a pure information system enabling any person to contact any listed person for direct and immediate contact. In 1966, when we began this work at Fluxus West, people were tremendously reluctant to give out other people's names and addresses - this information was a classified 'weapon' of the political strategy of the artworld: we changed it into a tool for access and communication.

Another means of extending 'membership' in our community of the arts, is the method of constructing systems which invite and even require the participation of the previously passive viewer....Other projects which I conceived or developed to meet similar needs in

different ways included the outreach programs of Fluxus West, including Fluxus West in England's Fluxshoe; the One-Inch Art Show - now being used in New Zealand - ; the New York Correspondence School Weekly Breeder magazine; and the international Sources magazine/catalogue/exhibition. On all of these projects, the original project was able to be taken by other people and restructured to meet their needs, or to be used in a new situation, or completed cooperatively, thus fulfilling the original goal....

We must help to kindle a sense of vision as to the models that can exist for personal and social interaction. We can provide free and flexible models through art activity.

In a letter to Dick Higgins, a valued friend, poet and Fluxus contributor, Friedman continues his dialogue on the artist as communicator in the following way:

I see my work as a taoist guerrilla: the creation of an entire system of connections and linkages. As chairman Mao says, the guerrilla must be able to move through the countryside as a fish through water, drawing support and sustenance from the environment.... While I do not agree with everything the chairman says, his strategic overview is essentially correct, and I apply it to my career with a different end in mind...I realize that unless I can create everywhere around me an environment of understanding for that which I seek to do as a social service for the arts, my work can only be interpreted as art, and therefore I can either succeed or fail as an artist, but not as a human being.

Unlike most artists, Ken Friedman often accompanies his exhibitions, acting as his own curator, and thereby elaborates the communication

channels to include lectures, informal conversations with interested spectators, and the on-the-spot use of whatever media resources are available locally.

Since 1967, Ken Friedman has been a member and participant in the New York Correspondence School. In this capacity, he has periodically functioned as the editor of The Weekly Breeder, the collage-newspaper of the New York Correspondence School. Friedman has acted like a research artist and expanded the communicative possibilities of new media and messages. He has innovated new experiments in multiples and graphic techniques. In a one-man exhibition at the Phoenix Gallery in San Francisco, in September, 1974, viewers were able to see examples of Friedman's meat-printing process, including the Meat Print and Tea Shirt series for clothing.

Other giant process or communications projects include the International Contact List of the Arts (previously mentioned) which Friedman edited, and which served as the base for such subsequent projects as the FileMagazine International Artist's Directory, or Davi Det Hompson's Cyclopedia. Friedman serves as one of the trustees of the International Artist's Cooperation in Germany, and as one of Milan Knizak's collaborators in the annual Keeping Together Manifestation.

Since the function of communication is so basic to Ken Friedman's concept of art and being as an artist, he has clearly selected to work in several media rather than the one or two which are traditional to the visual arts. Language is perhaps his basic code, and aside from Friedman's high involvement in the form and functions of general

communication processes, he uses the morphology and syntax of diverse styles to accomplish his ends.

Friedman may operate as artist-poet on occasion and phrase his insights and visions in verse. The following is an example from one section of The Aesthetics entitled "Chants and Poems":

i dance the singing chasm:

the feast complete,
pursued by whining furies.

morbid vacancies,
present in a shaking solitude;

the hour is comprised
of sixty laughing minutes.

sit a while longer at this table,
demon.

"sit a while longer at the table."

(Friedman 1972a:19)

Or again, the text of a 'poetic dream' which Friedman later wrote down:

shadows in the kingdom.

1.

art is hard science while the edges are still soft.
the blurred boundaries stiffen,
~~fill in, expand.~~
and art moves on.

2.

i am alone.
my shadow stretches out toward heaven.
my shadow twins and triples beneath the light.
science claims me in the shadow of the night.
i am summoned to judgment:
called out by the voice of prophecy:
i am alone.

space through the use of semantic symbols. Such symbols are at the same time integers of the geometry by which we perceive the locations and structure of objects in our environment. The conjunction or juxtaposition of two distinct realities, that of physical space and that of mental taxonomy, are structured by the artist to enable the percipient to receive messages with multiple connotations.

To imbue the world of verbal imagery with tactile physical texture is a sculptural concern and feat. For example, note Friedman's following statement:

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

(The Events, Ken Friedman).

Here the visual and the cognitive properties of communication are inter-related through a synaesthetic function.

The Sightings project represents this conjunction of aesthetic, sculptural and social-communication concerns with clarity. Sightings consists of recording the topographical information regarding events which are related to the specific environments in which Ken Friedman will travel in the next few years. Friedman, in conjunction with Dr. Thomas Radford, will concretize and communicate the events and the structures which characterize the geographical locations in which Friedman travels. In this way, 'geographical locations' gain existential and connotative aspects which define them as 'life situations' in the mind of the viewer. The vehicle for this space-mind sculpture will utilize the standard visual signs and symbols which are used in cartography and its illustration. Actual maps, photographs, pinpointed

itineraries, collaged comments and the actual presence of the artist in lectures and conversation will comprise the total package of the Sightings project. Friedman has written some 'Notes' which define his reason for approaching the concretization of his events and activities in this way. The following is from 'Notes':

My work has always been a response to people and to situations.

Even in its most refined cerebral gestures, I have always been singing my autobiography and mapping the distances....

SIGHTINGS is a process of being in situations, being in places, alone and with others. In these situations, there is chanting, there is dancing and performance. There is drawing, and there is drawing-out. Portions of the projects are given over to exhibition formats, using past and present materials, in particular prescriptive motions which other people can use, as well as mapping sequences which trace and format my own explorations. The creation of objects is often involved. In short, it is like my life, a sum, a series, of interfaces. Some will perceive it as an opportunity to meet and to be met. Others will know it as sculpture or painting. Some will know it as all these things and more (Thomas 1974:4).

By overlaying the texture of the physical objectified world with that of verbal connotation and denotation, Ken Friedman multiplies the levels and meaning of his messages as well as the channels through which they are transmitted and received. In this thrust, he is in the inter-medial tradition of some of the Dadaist and Surrealist artists. I am

reminded of Max Ernst's commentary on the properties and aesthetic stimulus of the collage:

What is collage?....It is something like visual alchemy,,,,I am tempted to see it as the exploitation of the fortuitous encounter of two distant realities in an unfamiliar plane.... One day....I was struck by an illustrated catalogue containing objects for anthropological, microscopic, psychological, mineralogical and paleontological demonstrations....These images called up new levels for their meanings....Then it sufficed simply to add to these catalogue pages, by painting or drawing, and thus only docilely reproducing what was visible within me - a color, a pencil line, a landscape foreign to the represented objects....to transform into dramas revealing my most secret desires that which had been nothing more than banal pages of advertising (Ernst 1920:126-128).

The word as a basic unit of communication is close to the actual structure of our thinking. Anthropologists have long grappled with the knowledge that without learning the language of a people, one is unable to share the taxonomies and cognitive categories by which they structure their world of experience and meaning. In learning, the raw data of experience is subsumed into sets and become events and situations to which we assign words and conceptual values. Meaning and language are interrelated paradigms of cultural or learned patterning.

Ken Friedman as artist-communicator has selected an intermedial approach which is both traditional to human artistry, and which is sophisticated in that it includes the use of modern technological systems (like Xerox, offset printing, photography, postal systems, publications, etc.) all of which are relatively recent in their elaboration.

As an artist who is basically concerned with the aesthetic qualities of the visual stimuli which he and other artists construct, Ken Friedman has been concerned to function as a critic to help maintain the high

standards of creativity and workmanship which characterize genuine artistic communication. In his correspondence with other artists, and through journal articles and lectures, Friedman exhorts his fellow-artists not to be beguiled by the facility of some of our printing techniques, but to maintain high standards of personal criticism and to share their time in the personalization of printed correspondence material to the best of their financial and time limitations. Friedman has composed an essay capsulating some of his ideas regarding the structure of art as communication. We shall quote from these statements in a summary fashion:

We are circumscribed in purely verbal communication by the sequential and ordered necessities of language. This process is far removed from the reality of a non-sequential (simultaneous), illogical universe of life-processes. In trying to communicate reality, or a perception of reality, therefore, we stand out of relationship to that which we try to apprehend.

The gift of verbal communication and the related ability to bind time through words is not only a major human achievement, but as well the trap of human consciousness. To bind time is to be caught in the stasis thus created...

In our effort to communicate with words, we are bound by our words, and can progress only in sequence, using the mind to store bits with which to form a total pattern or gestalt. This pattern is dictated by the fall and pattern of the words, and usually cannot even begin to approximate the true nature of reality....The acts of speech and writing

which are at the root of human achievement become the stumbling block to the fullest realization of human potential. In allegory, the word brings order (creation) out of chaos (raw energy), but at the same time creates a stasis which, in effect, stops that flow of raw energy which is the absolute fundament of creation....

In an effort to bridge the futile gap between reality and communication, I have chosen here to attempt the creation of a communication structure which will more closely approximate the reality out of that creative energy which is at the root of things than mere ordered discourse can effect....

It is my hope that by presenting the sets (bits, units, pieces, items) comprising my universe of consciousness, the reader can digest them to recreate internally a similar universe. From that internal simulation, I hope that a mode of consciousness in which I work and have my being. Thus the reader will better be able to apprehend my meaning than by more conventional methods.

(Friedman here refers to his special method of poetic and literary exposition and continues)....This universe of consciousness will hopefully make itself and its purpose known to you from within as an internally-guided pilgrimage, rather than an externally delineated passage. An experimental method of communication which places a major responsibility on the reader as co-communicant can be expected to prove more difficult, than the usual transmission, but will hopefully offer a clearer and more precise communication and a universe of sets uniquely co-created by the reading participant as most suitable to personal needs and activities (Friedman 1972a: 61-64).

Another medium in which Friedman has selected to communicate is that of music. His approach to music is avant garde, and he refers to his relationship to the field of music in the following way:

Zen and worship (are) the root of my musical experience and training: I consider the calligraphy and visuality of a written score as beautiful as it sounds; I consider not melody but sound-formation and have as great an interest in rhythm as I do in melodic line....In 1967 I quit reading and writing standard notation altogether and devoted myself to configurations of sound (Vinton 1974).

Ken Friedman has contributed several compositions to contemporary music (see Vinton 1974), and acted as guest Editor with Stan Lunetta) of Issue number 11 of Source magazine in 1974.

It is a rather safe assumption to say that while art reflects the values and interests of individuals in a culture through its media and icons, it also serves social and psychobiological needs and functions. As an universally encountered aspect of human organization, art must perform - it would seem - enough functional operations of social significance to endure. To regard art as a form of communication is therefore a logical and socio-logical conclusion.

When we consider art as communication, and as therefore playing a potentially significant role in the ongoing processes of social organization, a variety of new perspectives and problems emerges. The recipients of the message, the structure and characteristics of the message, the meaning and significance of the medium, the didactic or emotional

components of the art-work, the processing and control of the dissemination of the artistic method: these and many more are areas for interpretation and even research.

Without hypostasizing art as communication into a rigid concept, man has intuitively realized this function. Aesthetic phenomena in the service of the ritual, the learning situation, the therapeutic relationship, or the rite of passage are familiar to the anthropologist. Sophisticated theoreticians have more recently formulated the idea of art as communication in the language of cybernetic systems theory (Moles 1966).

Whether or not art is isomorphic or identical with communication, it is a form of communication to the extent that the degree of 'sharedness' or the ground for understanding messages as received is basic to the perpetuation of the code as such.

The "aesthetic bundle" is comprised of stimuli received from a perceptual field, and their synthesis somewhere between the retina and the visual cortex (for visual arts). They have already been modified to provide information that is cathected to a learned response; this occurs partly in real space and partly in psychological space. Evidently what reaches the cerebral cortex is simply evoked by the external 'world', but is hardly a replica of it (Ravicz 1974:399-400; Pribam 1969). As far as we know, 'real' and 'conceptual' objects (subjects) are therefore appreciated by analogous processes.

What are the relative advantages of selected innovative and inter-media techniques for aesthetic communication? The three basic categories of human communication involve the communicator, the conveyed message and

the audience. One assumes that in successful communication (i.e., one which elicits intended audience response), a compatible relationship between these three categories is attained (Pierce 1965; Manheim 1964).

In ordinary communication, the lexicon, syntax, and semantics (symbols, their arrangement and meaning) are recognized and accepted in a similar fashion both by the senders and the receivers of any communication. If the actual form and content of aesthetic messages were universally valid, the range of the social group who share the same rules for the manipulation of these communication symbols would have to coincide with universal mankind (Etzkorn 1974:355). A cross-cultural perusal of art forms shows that this is clearly not the case, and it seems that aesthetic communications are often characterized by their restricted code. Although artworks from other cultures may be appreciated, the fund of experience and lack of familiarity and experience with the systems of iconography may not be analogous to that of the creator's expressive intent.

Pragmatic communication impact depends on the social experience and cultural viewpoints of the viewers, and on their ability to recognize and appreciate the form and meaning of the art style. By abandoning the more restrictive codes and forms of traditional art communications, Ken Friedman adopted a new, broader and more existentially relevant multi-channel set of communication media. Such an approach to the production of artworks should speak with meaning to a wider audience than ever before.

Having described Ken Friedman's definition of his role as artist

and communicator, we shall turn to the second segment of his conception of the role of the artist: the artist as Worker.

2. The Worker

The artist, in his role as worker, no matter what particular career-identification he may undertake, has the right to work and earn an honest living. The present system of art marketing and access to public realms constrains the right of the art worker in all but a few prominent cases. The artist is treated as a commodity, and thus is dehumanized, denied the right of any working person, and further, - even if successful - liable to the merest vagary of fashion or of ill practice at the hands of the marketer.

I propose that henceforth I will regard myself not as a commodity, but as a professional. As such, rather than selling art works, I will only sell my professional services.

This sale will take place in two dimensions:

1. For those who wish to hire my services on a salaried basis, I am available by fairly negotiated contract. Such a contract would apply to consulting and administrative jobs, to teaching jobs, and to any job taking a determined span of time for a particular employer.

2. For those who wish to purchase a certain amount of limited service, such as a lecture, a consultation, or a work of art itself, I will be available on an hourly-fee basis. This will include my research and development time, and the physical

expenses of the project or work, but other than this, no fee will be added or charged for the "artistic" value of the work itself. Charges will be made only for time expended and for materials used. If materials are supplied, only time will be charged and nothing else.

In this way, I assert my rights as a worker and my dignity as a human being and a professional person. Further, I believe that if enough artists undertake this mode of activity, the results in the art market will be far-reaching....More money will be greed into the system, more artists will be able to earn a living, more work will be exposed.

....To protect the artist and the public against the possible abuse of these lower costs, all artists should have the right to a fair percentage of works re-sold which increase in value. This will both discourage profiteering and add income to the artist when fair resale does take place. Work on this particular idea is already in progress. I understand such agreements to be available and suggest that anyone interested in this organized endeavor contact those responsible (Friedman 1972a:51-52).

Ken Friedman proposes that artists see their professional services as such, and not deal with their relationship to the public through intermediary institutions. Many middle-men patterns commercialize the economic transaction of artworks in a way unacceptable to artists. As the distinctions between life and artworld are being abrogated by inter-media and design practices, so the social position of the artist must

also change from one who occupies the fringe roles of society, to one who occupies a central position in the expressive decision-making realm in any culture.

The multifunctional role which many contemporary artists occupy with respect to their work necessitates a revision in the basic patterns of art world economics. The latter represent the distillation of an era on the wane. Institutionalized ways of organizing and dispensing goods and services often perdure beyond the times and conditions which originally structured them. It is precisely the dysfunctional operation of over rigid past-oriented systems in relationship to emergent social realities which stimulate discontent in individuals confined to their context.

Few contemporary artists in the United States would accept without criticism the gallery-critic-museum-collector syndrome as it now exists. In a recent study in which the author either interviewed or corresponded with a sample of one-hundred and twenty professional artists or advanced art students, not one accepted the economic practices of the art world without some criticism. The display of discontent included a broad spectrum ranging from specific suggestions to reformulate artist-gallery contractual practices, to the angry denial of the entire pattern of art world economic exchange practices as they exist.

The ramifications of maintaining as devalued citizens categories of professionals - such as artists and teachers - who are uniquely important to the transmission of cultural values and expertise to subsequent generations - have not yet been realized in the mind of the public.

The mark of value in our culture is directly linked to high financial reward. While few contemporary artists or teachers would persist in affirming that their services should be among those receiving unusually high financial reward, both receive much less recompense than peer group professionals whose training and hours spent in labor may be minimal by comparison.

What Ken Friedman proposes in his description of the rights and obligations of the artist as worker, is not more than a rearrangement of wage scale practices, consonant with the valuable work performed by the artist. The right of any artist to manage and deal with his own professional skills without constriction by the manipulative propensities of contemporary art world practices should be clarified through increased public debate. The point which Ken Friedman underlines is that without the support and security of an acceptable income, the ability to give freely of one's creative energies is severely hampered.

If we accept the basic premise of this essay, i.e., that art is not ancillary to but rather comprises an essential avenue by which the quality of our human existence is enhanced and our conscious awareness of our social and physical environments successfully aroused, then it is our good fortune to live in an era when a reappraisal of these ideas is emerging. The shift in orientation from the quantitative aspects of life to those of a qualitative nature is slow in coming on our unevenly developed globe; but the insistent urgings from a new generation of world citizens must not be denied. The new world artist will serve this better-world community.

Ken Friedman, as an individual artist, as a member of the Fluxus group, and as a proponent of the conceptual art tradition, has lectured and written about this matter in many places. He does not stand alone in his assessments. The following excerpt is from an article by Ken Friedman which appeared in Art and Artists in October, 1972:

Thus it is that most of the early concept artists are rather like the new men of the Renaissance, skilled in many fields. Through many media and through the intermedia we found our paths: architecture, film, video, anthropology, painting, sculpture, collage, decollage, theatrics, packaging, the neo-haiku arts, minimalistic arts, dance, happenings, the new music, practical jokes. Zen, religion, sociology, political science, mathematics, theology, street theatre, guerrilla theatre, publishing, design, manufacture of many assorted wares, festivals, puzzles, games, cooperatives, worship, communications, biological sciences, and more.

....In every way possible, we have tried to bring the entire range of human understanding and experience to bear upon art: psychology, design, environmental design, the behavioral sciences, social science, learning theory, theology, and others named and to-be-named.

....We deal with human concerns. We refuse limitations, but choose to explore the full range of forms and attitudes. For some there is no choice involved: it is impossible to choose not to do so (Friedman 1972b: 50-52).

To make art not simply something of purchase and possession, but something which is necessarily to be experienced, learned, and emotionally catheted, structures the motivations of many artists, Ken Friedman among them. The artist as worker can approach his job with this viewpoint. See also (Lippard 1973:8-9); Meyer 1972: xvii; Levine in Battcock 1968:26-27).

John Cage has commented with reference to art and artists, "We are getting rid of ownership, substituting use". It appears that artist's new attitudes toward the materials of art are shaped by the attitudes toward materiality generally held in their culture. The intractability of materials generated by modern technocracies and the high rate of turnover characteristic of ownership patterns, have begun to pose serious problems in our society. These problems range from socio-political questions about the legitimacy of elitest consumption patterns in the face of widespread human need, to problems in the logistics of disposal of the sheer waste in the relics of our insatiable appetite for consumption.

Ken Friedman tries to raise our level of awareness about these problems, and by doing so, is playing an important role in our society. Much of the art in the future may pass from the sphere of the precious object to the sphere of aesthetic service. A reappraisal of recompense in terms of service and contractual agreements is also more consistent with some of the newer approaches to service rendered by men like Ken Friedman.

The third role which Friedman proposes that he fill within the paradigm of the artist and intermedial creator, is that of the Public Servant.

3. The Public Servant

The artist is a public servant in the sense that an artist proposes to renew or change the public and the culture. Such change, of course, increases his value as an artist as it leans in his direction, and makes more work available to him, thus enhancing both career and personal enjoyment.

I feel that since this is the case, the artist has a responsibility to the public. Thus I vow that for every art work which I produce for sale or for my private benefit, I will produce an artwork for sale to the benefit of another or for gift. Any work sold to the benefit of another will be subject to different financial arrangements than those above: since works for benefit are best used to gain maximum financial advantage, such works will not be constricted by the time-plus-materials-ethic which I will enforce on private sale. Those who benefit from such sale will, however, take the place of the artist as beneficiary of the re-sale-percentage agreements.

I vow further to make my time available generally to public service or non-profit cause for expenses only on a short-term or emergency basis, or at fees negotiated according to their ability to pay for long-term bases that would conflict with my other possible employment (Friedman 1972a:52).

In his role as public servant, according to Ken Friedman, the artist has a responsibility to the public which reaches beyond the traditional one of producing artworks. Inasmuch as the kind of art which Friedman produces is meant to initiate changes in the social system, or in our ways of perceiving it, the artist assumes some additional responsibility for his activist role. What Ken Friedman means by 'changing society' is clarified in the following excerpt from a typescript essay entitled Event and Environment:

At the heart of our concern with the environment is the role that we, as human beings, can play, not only in living in and within our world and its multiple systems, and realities but the roles we can take in restoring and improving the world environment which is now dramatically showing the results of thousands of years of human intervention in the natural order.

A major function of the particular calling of the artist is to demonstrate, define and clarify that role.

Several obvious points of departure have been witnessed in the arts through the millenia:

Our relationship to the world, our interaction with nature and its meaning in terms of our life and society. We see this first in the cave paintings of the hunt, and - in a more refined way - in ceremonial portrayals of our interaction in the form of religious and social rituals.

The world itself, nature, the pastoral, the juxtaposition of man as part of the situation. We see this in art ranging

from landscape and still-life, to urban landscape and now even the urban mural projects seeking to rekindle the city through the art form.

The world that is, and the world-that-is-to-be become a third important focus of art as a sense of utopian vision. The ground broken by the urban mural is fully explored in realist and surrealist portrayals of places and planets that never existed, or that could exist here, or that show in the romantic visions a past perhaps we had - but just as possibly a past we wish we had, as a token of longing for the future we hope to see.

The area of my work is touched perhaps by all of these in one common meeting-point: the involvement of the human sense of vision, hope, despair, desire. Beyond that, the work in which I am involved moves directly into areas of our interactions with each other, in the context of our planetary environs, and offers both immediate suggestions for our environmental interactions and a greater series of brackets for the problems of our lives and ways of living in the planetary context.

As an artist, it has been my deepest goal to intimately involve the spectator in my work as an immediate participant and beyond this, as a participant who can take from my work some quality and perception which can serve as a tool in the personal life. As a human being, concerned about the many

environmental crises which face us, I have been concerned with problems such as waste, energy, use of space, improvement of social interaction and with the uplifting of the social creative process known as civilization but which can as easily be considered the manifest product of the public imagination (Event and Environment:1-2).

As public servant, Ken Friedman offers suggestions and makes innovations in the art world which are consistent with the responsibility which the artist bears to his society. Rather than denigrate the fallible institution of the museum as many have done, Friedman has tried to make concrete suggestions and plans for new exhibitions, and for new systems of arousing visitor participation and interest. One of Ken Friedman's suggestions has borne fruit in a variety of settings. In his capacity as Executive Director of Fluxus West, and as individual artist, Friedman has planned a number of travelling projects and exhibitions which are able to travel extensively at a low cost. These also fill many of the aesthetic prerequisites for a good creative dialogue with the public. Note the following from Event and Environment:

From process detailed and clarified in (previous) shows, I found it possible to create exhibitions which were able to travel extensively at low cost while fulfilling many of the same purposes and goals as these major exhibitions but at a fraction of the cost. While these smaller shows were naturally not as extensive or comprehensive as the others, successful

projects of this second nature included Documents and Images (Eastern Washington Gallery of Art), Eastern Washington State College, Cheney, 1973, Fluxprojects (The Galleries, Malcolm Love Library, San Diego State University, 1973), and Ken Friedman: Collages and Drawings (Daner Galleriet, Copenhagen, 1973). Several of these shows were able to use traditional media in ways rendered less expensive and more involving by the application of technologies created in the major, experimental exhibitions.

In the fall of 1973, working on a series of these events for publication, I was offered a one-man show of my work. In one of those leaps of intuition which often prove fruitful when followed up by applied effort, I began to see that these simple pages not only could convey an idea of a piece, but might themselves serve as the physical body of an exhibition. Thus was born my show, Events: A Perspective Exhibition. After a successful showing at the Nelson I. C. Gallery, at the University of California at Davis, I realized that the show could as easily tour without me as with me, and could be transported and installed at any location in the world for under \$10.00 in its original form - perhaps the lowest cost of any exhibition ever created for physical use in a showing space (Event and Environment:2-3).

Another of Friedman's statements is useful in this respect:

....I see the conflicts museums have much in the light of

my problems with elitism: underbudgeted, understaffed, every curator has 1,000 artists who want his or her time, and many of these artists produce pretty poor stuff. They have to exercise taste, and the servants of the people? Are they to interpret this as educate the public and give them people like Filliou, or me, or are they to interpret this as meet the public taste with bigger and better showings of Norman Rockwell (who is, after all, possibly the most popular and representative artist in America today)?

In my work, I'm trying to not only help museums to find new paths, but to stir up public interest and support to help these museums find new paths.

Museums have to stand up and be counted, have a little less historicity and a little more push. But it is hard, and I do not know one museum professional who has as many hours in the day as needed, nor as much staff as necessary....A good curator is an artist of a very special sort, and many people ideally suited to being directors of museums won't even think of such a job (Albright 1973:22-23).

One of the very important roles which Ken Friedman proposes be a part of his activity as artist is that of Prophet. He characterizes this role in the following way:

4. The Prophet

Art is in a sense a visionary, prophetic or culture-changing activity. As such, it is subject to the foremost

requirements of vision and prophecy: honesty and availability of information.

I vow, therefore, to make all informations about myself or my work or other requested information about work in which I take part fully available to anyone at all times. If such information requires extensive documentation, the requesting party will be obliged only to pay documentary costs. Further, to legitimate causes or non-profit endeavors, I will grant copyright clearance on any work whatsoever for use or reproduction, and bind any recipient of beneficial or gifted works to agree to make such works available in the same way. The only information which may be legitimately excluded from this is work privately owned outright by another and thus unavailable to my restriction in this matter, or information of a confidential nature which I come by as an artist, confident, or in any helping or therapeutic relationship to another (Friedman 1972a: 52-53).

Inasmuch as Ken Friedman visualizes art to be a culture-changing and visionary activity, the artist must be willing freely to share with his public his unique insight into human realities. This sharing relationship is not to be bounded by or defined as the production of artifacts only, but as a sharing on-going relationship to a participant public who learn by the creative efforts of the artist.

Should we regard this statement as idiosyncratic or unusual for an artist? Viewing it through the lens of anthropology may again

perform a mediating function. The role of the artist as visionary or prophet is probably coeval in human history with aesthetic manipulation itself, and exists widely across different cultures yet today. This view of the role of the artist is infrequently found in the contemporary art world, however, since artists seldom address themselves to problems of semantic or existential syntax. If the role of the creative artist is defined as producer of culture-changing visions, the artistic product acquires its special qualities not only from its perceivable configurations, but also from the noetic validity of its message. To speak in this vein is deliberately to cloud the boundaries between what we have learned to classify as pragmatic knowledge and gnostic illumination.

In non-Western cultures, artists frequently perform mediumistic or prophetic functions. Two examples come to mind which might clarify the wider humanistic tradition of artist as prophet. Among the Fang peoples of Equatorial Africa, artists are involved in a variety of activities, the maintenance of ritual and political systems among them. The good artist is one who is able to change successfully certain ritual procedures because of his mediumistic and expressive capabilities. The following is a statement by anthropologist who has worked with the Fang:

Both of these men (artists) justify these continual modifications in the ritual procedure as emanating from their capacity to probe the supernatural.... (the artist) is able to explore the beyond and develop those visions which he communicates....These visionsproduce creative results in the eyes of the membership....Finally we reach the very high rank and

charismatic nature of the cult leader who creates myth and ritual to hold his membership in orderly sacred activity and uses the logico-aesthetic accomplishments to impose order in their secular affairs (Fernandez 1974:212 ff., emphasis supplied).

Another example is the role of the artist among the Gola of Liberia, which is in part defined by the symbolic attribution of special knowledge and powers to those who engage in artistic activities.

The most fertile source of information about artists is artists themselves....They are persons for whom artistry is a way of life, who have formulated an ideology of supportive concepts and who seem to be as much concerned with the presentation of self as an object of aesthetic evaluation as they are with the completion of specific artistic products....The archetypical Gola artist is one who 'dreams', and whose creative inspiration is supported by a very special relationship with a tutelary....The artist's product is seen, from the point of view of the archetype, as an objectification of a way of life and the embodiment of specific values as manipulated by him under spiritual guidance (d'Azevedo 1974b: 335-336).

From the myriad examples which could have been selected, these are of interest because they underline one traditional function of the artist: that is, the artist as prophetic visionary who serves to reinterpret for the community their normative status. Or they may seek to arouse the consciousness of a dormant society with respect to their own implicit motivations. Such artists are exemplars of prophets who share in the maintenance of the adaptive functions of cultural institutions by helping to keep them relevant.

In our own culture, we are more accustomed to think of poets

as visionaries or as possessed by a 'divine madness', rather than according that status to visual artists. Among contemporary art historians and thinkers, the idea of the artist as shaman is increasingly mentioned (Burnham 1974; Lommel 1967; Douglas 1970).

In times of social crisis or change, the work of the artist as prophet often surfaces. The artist as medium (a rather extreme form of the visionary function) was embraced in a limited way by the Dadaists, and in an important way by the Surrealists. Marcel Janco in 1917 and 1919 commented in the following way about the function of the Dada artist:

Our experiences, our new style of expression through automatism and the discovery of the game of chance, faith in the instinct of art and the power of the subconscious gave us new confidence. The word Dada itself already had a new meaning for us: a synonym for pure, childlike, direct, primal (1917).

For us it was no longer true that Dada was against everyone and everything. We ourselves had gone beyond negation and no longer needed aggression and scandal to pursue our positive course. We had put our courage into our work, finding a new meaning for art in society. We had stressed the creative values, freedom in art, the freshness and vitality of the subconscious, direct expression. Art was born like the fingernail from the flesh, said Arp (1919, Janco in Lippard 1971:36-37).

Marcel Duchamp expressed this concept in a lecture entitled "The Creative Act" delivered to the American Federation of Art in 1957.

To all appearances the artist acts like a mediumistic being, who, from the labyrinth beyond time and space seeks his way out to a clearing. In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions. His struggle

toward the realization is a series of efforts, pains, satisfactions, refusals, decisions, which also cannot and must not be fully self-conscious, at least on the esthetic plane....All in all, the creative act is not performed by the artists alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds to his contribution to the creative act (Duchamp in Lippard 1970:112-113).

So both in exotic and in our own Western modern art tradition, we find prefigurations of the contemporary idea of the artist as prophet.

It is consistent with the anthropological view of this essay that the biological and the cultural evolution of man and his being in society has safeguarded the role of the artist in this respect. Artists, early and late, are precisely those individuals who are peculiarly sensitive to the structure and meaning of their physical and social environments (See Levine 1957:949-964).

The artist is able to interpret his insights into exteriorized phenomena, structured so that the percipient becomes aware of these stimuli in such a way that his own being and its context is enhanced, reaffirmed and reevaluated. Such activity characterizes the paradigm of artistic creativity. That such functions are sometimes also didactic or religious is an additional possibility which will be discussed later in this essay. Even such interioristic art forms as Abstract Expressionism, or the taut perceptual creations of the Minimalist artists, function on the level of the sensory system like exercises in phenomenological self-investigation on the very edge of consciousness.

Ken Friedman's peripatetic journeys through geographical space and multifunctional social roles comprises a virtual compendium of prophetic excursions. From artist-theoretician (The Aesthetics, Fluxus), to Social Scientist (Omaha Flow Systems, Sightings, The Stone Forest: An Existential Approach to Education), and in his capacity as artist-lecturer, Ken Friedman seems intent to clarify his insights into phenomenal and/or conceptual precipitates. He seeks to share these with multiple audiences via multimedia communication systems.

Artists such as Ken Friedman excel in the conversion function of packaging the raw data which characterizes our ecological niches into logico-aesthetically manageable sets. If our environment is that of rural or desert dimensions, the quiet essentially hieratic activity of Ken Friedman's Replications might be most effective. Replications were a series of private events whose goal was to "do a piece of art that leaves something as it was on one's arrival." On an area of roadway in New Mexico, Ken Friedman painted over the white stripes to leave them as they were. On a plot of ground outside a friend's house, Friedman carefully rearranged the dirt and leaves to approximate their state before his arrival. Such cryptic exercises are formulated almost as private rituals to challenge the casual acceptance of the idea that the environment is always better once modified by man, or that it can be endlessly utilized with impunity.

In March, 1972, Friedman constructed a sculpture entitled

The Winter Wall in Saskatchewan, Canada, which consisted of an extended environmental construction. Visitors were invited to view this project, and after April 15, to take away portions of the wall which particularly pleased them as reminders of a shared experience. Such a project as The Winter Wall evokes memories of the psychological and social implications of walls and boundaries. Physical walls are often invested with unique ceremonial values and much substance and expertise is spent in their construction. Walls are shared by communities or groups and appreciated for the privacy, safety and security which they symbolically and realistically afford. Wailing walls, prayer walls, or Mane walls among Himalayan Buddhists, all are precipitates of cultural values and express the longing and need of a spiritual order. The walls of citadels and fortresses meander over many countrysides and hilltops, reminding us of the apartness and power which segments of society have often maintained with respect to their fellow men. Ken Friedman's The Winter Wall symbolized both the unifying and the separating function of walls; and it terminated with a positive act of sharing which essentially destroyed the possibilities of apartness. By constructing, then destroying and sharing the substance of the sculptural-wall, the artist makes us aware of his insight into the fund of meanings our symbolic use of space and architecture signify. If we are moved by such a sculpture, we may wish to carry this insight into an on-going appraisal of our own environment. Such an appraisal would clarify the functions which our interaction with the social and natural environments is in reality performing.

A fifth designation of the role of artist as Ken Friedman conceives it refers to the artist as Natural Resource. Regarding this role Friedman states the following:

5. Natural Resource

The artist as a natural resource shares in the responsibilities above mentioned. He has, further, some rights which I feel might be considered by the public and by those in the art professions.

There is no way to define or to enforce these rights, so here I merely suggest some areas of thought.

From other art professionals, a sense of candid discussion of work, principles of activity, and honest feelings are due: between each artist, curator, dealer, publisher, critic, gallery owner, public appreciator, buyer, etc., and between each of these and any of the others. It is the least they owe to each other as human beings.

From the governments, a greater devotion of resources, financial and material, to the arts, benefitting both the artists and their work, and the public which benefits from such work.

Too much dishonesty now prevails between art professionals, too much secrecy, jealousy, underhanded activity, and in general a way of life detrimental to all as humans and professionals. This must be remedied if we are to function fully with and among each other, either as persons or as professionals. I

pledge this honesty and candor, and expect it of those with whom I have relationship. I will not participate in denunciations, but will definitely remove myself from any arena in the future in which I am made aware of any dishonesty or unethical activity whatsoever.

Too much ignorance and paltry action prevails on the parts of most governments. We know too well what must be done by way of increased support: I pledge myself to help without stint anyone who needs my assistance in gaining such support, and to be available free of charge to any endeavor of education or information which will lead to the remaking of governmental attitudes toward the arts (Friedman 1972a:53-54).

The artist is a natural resource primarily because of his activities on behalf of the public for whom he acts as interpreter-stimulator. For Ken Friedman, art is a way for man to come to know more about man. The artist is also the prophetic guide and resource for the planning of ongoing and future orientations.

If the labor of artist is valued by those who profit from it, then a greater portion of financial and material resources should be vouchsafed to them. If the people themselves who profit from the products of artist's labors could help to support these creative people through the government, as is the case in a number of industrialized countries, such aid would change the characteristics and practices of the art world. More security should work to eliminate some of the destructive and negative practices of art world politics and exchange systems.

Freedom of expression and an openness and candor among artists is the ideal state for creative experimentation. Models of experimentation from which society can learn and incorporate the most adaptive aspects are important. A conscious decision should be made to nurture such activities. As an anthropologist it is interesting to note that through history artists have often been involved with religious and political institutions as interpreters of necessary or suggested change. Whether such artists base their claims in privileged communication with the spirits - as in the case of the Fang people described - or upon their training and insight, varies by cultural pattern. Friedman and the Fluxus group bend their energies to act in the direction of awareness and social change. In this sense they comprise a national resource for development.

This discussion of the artist as natural resource leads us easily and reasonably to the next or sixth topic: that of the role of the artist as Teacher. Regarding this role, Friedman has written the following passage:

6. The Teacher

The role of the teacher, and of the artist as teacher specifically, should be subject to the ethical demands of education. It is too rarely the case.

I believe that a teacher's duty is to bring to fruition the desires and needs of the student, to encourage and assist the student in entering full professional status, in removing the obstacles and barriers presented to the newcomer in any

activity, which bear no relationship to quality of work but only of influence or private connection, and to be a true helping person. This, both in the academies, and in other relationships which may be characterized as teaching. This I have always done, and pledge my continued activity to this end.

A true teacher helps the student to eventually surpass his or her own teachings, to move into an individual flowering. It is a great dishonor to allow any concern of dubious nature prevent or hinder this flowering, and a great error for a teacher to fail to listen to what the student has to offer. I always wonder if I am failing in this regard, and -- by nature of being human - usually do, to some extent. I expect to be offered advice and criticism in these regards, and require of myself continual introspection that the quality of my own offerings continually improve (Friedman 1972a:54).

The role of the artist as teacher has been implicit in several of the references and descriptions already mentioned in this text. Now we shall consider Ken Friedman's activities as teacher more explicitly. Before we proceed to talk of teaching, it might be interesting to think about the psychological processes most germane to learning.

How is it that we can posit a connection between art and learning, perceptual and conceptual experience? These are often characterized as belonging to two distinct orders of mental processes. If the artist is to teach, he must construct messages which are perceptually and conceptually exciting and meaningful.

Perception is prerequisite to the awareness of the aesthetic phenomenon or object. Perception includes more than the immediate processes by which information from external events, or from such internal activities as proprioception, is received, analyzed, and synthesized in the nervous system. It is now accepted that perception and cognition are simply two ends of a continuum. The bulk of post World War II experimental psychology supports the view that perception is complex. It involves such subsidiary elements as selective rejection of information, and the merging of new information within the organism with internally held information already patterned by learning and past experience (Bruner 1957; Kilpatrick 1961:2-6).

The complexity and flexibility of the nervous system as it developed through evolution is evidenced in minimally two ways during perception. First, the information in any present stimulus situation is unlikely to be sufficient or useful. For this reason, decisions and orientations to action may depend on past, future, or even distant events not immediately reflected in the stimuli activating the sense at one time. For this reason, information received as stimulation is stored with that present in the organism through past learning. Secondly, much of the information coming from internal and external environments must be discarded as irrelevant to the most efficient or adaptive behavior. Only a minute portion of the information coming in from the environment can be 'selected' for processing through the limited channel capabilities of one nervous system (Gregory 1973: 210ff.).

Perceptual processes, therefore, serve to reject much of the information which experience has coded the organism to discard as irrelevant to adaptive efficiency. Perception is a "directive-state" (named by Allport), which posits a mediation model of the processing of stimuli in advance of conscious response levels. This view has gained increasing support in subsequent work in brain physiology.

It was mentioned earlier that the higher mammals, and especially man from among the primates, spend much of their time performing actions which have no other function than to bring the sense organs into contact with stimuli of particular kinds. That is, they essentially perceive-create their environments by structuring their reception of preferred stimuli. In many instances, exploratory activities are accomplished to secure access to stimuli which do not directly influence subsequent goal-directed activity of the organism. Such activities can be designated as 'intrinsic exploratory behavior' (Berlyne 1971: 99). Although a detailed case cannot be made for it in this essay, it is my opinion that much of what we ordinarily designate as aesthetic behavior consists of intrinsic exploratory behavior (Raviez 1974: 69ff).

Since abstraction and selective attention characterize perception, it is apparent that learning structures the modification of attention itself. This implies, then, that cultural conditioning characterizes such patterned responses as learning and adaptation to specific environments. This 'learning' takes place at the most basic levels of stimuli reception. It is at this level, therefore, where

the relative acceptance or rejection of stimulus patterns as more or less pleasing commences. It is here too where aesthetic preferences initially commence their patterning.

A substantial amount of research has been done to define the roles of inference and categorization in perception and cognition, since these relate to learning (Bruner et al 1956; Bruner et al 1966). These experiments and their theoretical implications have extended the analysis of perceptual processes to include the texture and patterning of expectations which individuals maintain about the regularity and the predictability of events in their own social and physical environments (Ittelson and Cantril 1954; Tagiuri 1966).

Most psychological and anthropological studies regarding the influence of sociocultural factors on perception and categorization are based on the idea of functional salience as that which structures percept and response to environment (Tafjel 1968; Maccoby and Modiano 1966). It seems quite correct to maintain, therefore, that in the articulation of the individual with his environment, percept and concept are conjoined (Greenfield 1969; Price-Williams 1969). Any stimulus field is endowed with somewhat diverse meanings, because of their past experience. Experience guides them to apprehend "schemata of variable significance" in environmental cues. This view of perception seems eminently reasonable in the evolutionary context of selective pressures which operated on the sensory systems of protohominids, and on early man the hunter (Raviez 1974: 74ff).

So it is that perception, as the basis of learning, is itself a highly adaptive process. For many learning theorists, Piaget among them, learning results from a continuous construction and reconstruction in the individual. In each instance of learning, some degree of past patterning and some degree of innovation is present. The adaptive functions of learning situations acts as a base for the development of the individual. This permits each successive stage to be characterized by the formation of new structures in the mind of the percipient, and, therefore, in his perception of the external world (Piaget 1952).

Perception entails emotional or motivational factors ranging from a minimal to a high degree. Perception is not instantaneous - although it may appear to be - and admits of varying degrees of emotion or affect. The latter depend on the energy arousal necessary to subsume perception into categories (i.e., to understand it). Some responses are selected for expressions and others are not. Developmental studies of infant perception have illustrated that the inhibitory and selective processes commence very early in life. Ultimately, inhibition is based on multiple sources of both a biological and psychodynamic nature (Kagan 1970:200-208).

It was previously mentioned that the collative variables are those factors which seem to be relevant to the arousal vector, and to the positive aspects of the aesthetic experience. The psychological components of aesthetic perception are not different in and of themselves from the basic sub-processes of perception itself.

The presentation of any field of stimuli which can evoke an aesthetic response experience places the individual in an unusually open or receptive condition. This is the kind of condition in which learning most readily and easily occurs. We have completed a circle of argumentation which links human evolution with the adaptive structure of the human nervous system. We have attempted briefly to pinpoint how the aesthetic experience is possible on these psychobiological grounds.

The complex nature of all perception and of the variable significance of each situation as stimulus-bundle, enables us to see how perception and the aesthetic experience are closely related to the learning process, especially through such aspects as motivation and arousal. All of these statements have a direct bearing on the role of the artist as teacher.

It has long been recognized that artists have an implicit if not explicit function which is connected with teaching. Such early philosophers of education as Plato recommended that the activities of artists and poets be severely constrained and controlled against subversion of student's motivation. That art can arouse and place the percipient in a suggestible mood with respect to the content of their message seems apparent. In countries where a monolithic political system controls information and communication, the work of artists, who manipulate cultural symbols in the context of emotional significance, is carefully monitored.

It is consistent both with the broad human tradition of art,

and the psychobiological presuppositions on which learning and aesthetics depend, that Ken Friedman proposes and accepts the role of artist as teacher. The preceding analysis was meant to furnish the theoretical framework within which the validity of relating art and learning is apparent.

In looking closely at Ken Friedman's artworks and activities, a discernible pattern can be detected which structures his epistemological concerns. It is of interest to analyze this briefly, as Friedman's educational concerns emerge from the same complex.

"Epistemology" in this context is not intended to convey the same sense of the word as it is used in philosophy, where it is involved with the verifiability of the process of knowing. In this essay, 'epistemology' denotes the more dialectical process related to the gaining of knowledge, or to the noetic process itself.

The epistemological implications of Ken Friedman's work are pragmatic in orientation. His artworks pose epistemological questions, or dramatize problems in knowability which pertain to the real world. Friedman's work does not confine to solving formal or structural problems within a set of stretcher bars, or which appertain to technique and composition. Since it relates to human situations, Friedman's work exists in real time. It often employs actual participation on the part of the spectator. That is, his locomotor and cerebral problem-solving projects are often related to paradigms of social or ecological conditions. His projects often act as mazes contrived to structure the path of experience of the

participant. They are paradigms of those situations present in the society at large.

The participant in Friedman's artworks, therefore, is placed in the position of gaining new knowledge through experiences which are analogous to those occurring in his sociocultural milieu. They function as concretized teaching situations with aesthetic modalities. Some of Ken Friedman's Events, for example, operate as propositions or hypotheses regarding human experience. The properties of these experiences are only potentially knowable until they are realized or revealed through a cognitive effort initiated by the aesthetic experience. Since learning and motivation are intimately connected in the manner we defined earlier, some elements of the satisfaction experienced in the context of these artworks appertain to the learning as well as to the aesthetic process.

We have noted earlier how many of Ken Friedman's works entail exchanges of information or the actual products of creative efforts. Friedman makes an attempt to create a community of shared ideals and interactive goals on an international scale, and which implicate people of varying ages and backgrounds. Such a 'community' operates as a hypothetical or test case, posing questions about the possibility of new egalitarian communities, based on the delight and appreciation of a personal exchange matrix. Friedman describes some of these projects as a way of making manifest a part of our semiconscious world of ideas and habits; of making them explicit enough for us to accept or reject as customary behavior (Friedman 1972a:19 ff).

On many occasions, Friedman selects to operate solely as an educator through lectures, theoretical writing, or the publication of articles detailing - for example - the Fluxus movement.

Ken Friedman has completed his M.A. degree in the field of Education, with a special interest in Human Relations; therefore, his concern with teaching is that of an artist and a professional, who has theoretical expertise in his field. Friedman's Master's thesis, comprised of a project and report, is entitled: The Stone Forest, An Existential Approach to Education. The manuscript for the study report includes a number of statements and insights ranging from poetry to theory. Some of the statements from Stone Forest further clarify the role of the artist as teacher.

The language and methodological approach of The Stone Forest are meditative and inspirational. Rather than appeal to the reader in the traditional and more pedantic manner, Friedman acts consistently with his usual techniques of communication. He frames his message to appeal and engage the reader on many levels: the cognitive, the abstract and theoretical, the personal and the emotional, the fully-conscious and the realm of the semiconscious. Friedman uses hard scientific data, and along with them, symbols of a more primal, poetic and meditational order. Friedman introduces and frames his enterprise in the following way:

Education is at best a loving business. It is important to me to bring love and passion to the place they rightfully deserve in our professional enterprise. This study is one such exploration.

Poets say that a poet has but one driving passion, and that that one passion breaks out in a million forms. Ministers say that a minister has but one sermon, stated over and over again in different words. Musicians say that a composer hears but one tune, a tune which steps forth in many disguises. I identify with all of these professions, and here dance my dance several times to make it all the more clear. If I were the Buddha, and could I but sit on that mountaintop far away, holding up to the light one perfect flower of understanding that would awaken all, I would do so. While such may be my fate in another life within this one life, it is not now, and so I use here words. The similarities that I see between parts of this work are themes of concern running through it, a consistency to my feeling and a key between my styles. If each reader takes away from this those one or two important messages which I try to convey, I will be pleased (Friedman 1971a:4).

To make my bias clear: for a real study of human educational problems, more than statistics are needed. I have great admiration for men and women who conduct important tests and derive beneficial information from research that can be applied to the forging of a better educational tool. The sword of knowledge, however, must not only be a scalpel, but it must serve as a rapier of

sudden discovery and the Zen-sword of enlightenment. I feel that everyone involved in education does a certain Zen of swordmanship. To alleviate a lack of which many feel, I have honed my blade with joy, laughter, wit, sorrow, pathos, tragedy, celebration, song, poetry and my full personhood as best I could present it (Friedman 1971a:9-10).

Friedman proceeds to define education, using primary data from his own experience of learning. By presenting the reader with a poetic or descriptive phenomenology of his own means of progress in acquiring knowledge, Friedman endeavors to bring forth a similar understanding or motivation in others.

The verbal techniques and images which Friedman employs are of interest to us because they often have aesthetic overtones. The narrative quality of sharing autobiographical information to elicit shared emotional responses, and the metaphor of the journey with inward as well as empirical dimensions which stands for learning are both communication devices with aesthetic modalities. The language in which the exposition is couched is often frankly poetic.

Friedman describes his journal-thesis as centered in the "experiences and feelings of an existential education" (Friedman 1971a: 15). The term 'existential' recurs with persistence in Friedman's artworks and commentary. To interpret this term in accordance with some of the more abstract and doctrinaire utterances of philosophic existentialism would do Friedman a disservice. Such

an interpretation would have the function of directing his work to a more limited audience of adepts.

Through his art project, exhibitions and verbal communications, Friedman seems to define as 'existential' those methods and aspects of perceiving and learning which are experientially and humanistically centered. Friedman stresses participant learning. This emphasizes that the essential qualities of human existence are gained through social participation and exploratory behavior of a personal nature, which leads to a sense of identity. Learning is a dialectical process which bridges the personal and the social, the secular and the sacred, the pragmatic and the idealistic. Learning gives structure and dynamism to the relationship of these polar continua. Another quote from The Stone Forest pertains to this idea:

Abraham Maslow, in his contribution to Existential Psychology (ed. Rollo May, 2nd Edition, Random House, 1969) states that to him existentialism means

'...essentially a radical stress on the concept of identity and the experience of identity as a sine qua non of human nature and of any philosophy or science of human nature.'

He continues to state that he has chosen this definition as the basic definition both because it is easier to work with than terms such as "essence", "ontology", or "existence" and further because he feels that it is workable in an empirical sense.

I found Maslow's definition very helpful to me. It

helped me better to understand a lot of stuff I'd been reading, and redefined the reason I was reading all that stuff. In a further sense, it clarified an experience I had several days later.

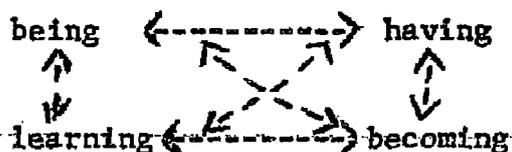
I spent an evening with a friend going through some therapeutic experiences to better understand myself ("Identity"). When I returned home, I was still very awake. I picked up a large volume on existentialism, expecting that perhaps it could help me to sleep. To my amazement, I found that passages which I did not understand in earlier readings now lay transparent before me, as if somehow my better understanding of self revealed to me a better understanding of the world. And so it had! In the days that followed, I was able to read with very good comprehension works that had mystified or bored me prior to my growth experience.

....Man is defined as the animal who defines himself. We are conscious, our potential arising from the tension between our sheer existence and our ability to perceive and define our existence. We give the raw material of life meaning, conscious definition. When we pay attention to our existence, our indwelling desires and goals, the animal nature of our being, using the conscious faculties to facilitate and actualize that being which is ours, we live in an authentic way (good faith). When we ignore our existence, we establish a dichotomy between the various portions of the self, bringing about the problems of indentity that characterize inauthenticity (bad faith).

The question of choosing and accepting the self is the basic question for man. From this choice emerges our potential to live fully in the tensions of being and consciousness-of-being. By avoiding the self, the individual becomes overwhelmed by the tensions that do not plague animals, and rootless in a world where self is the only lasting and indestructible presence, in a sense ceases to exist.

....The main promise of education is that of making available to each individual the skills and talents necessary for an authentic and fruitful life (Friedman 1971a:22-24).

Although Ken Friedman does not wish to address himself to the problems of metaphysics as such, there is an ontology which structures his artworks, as well as his attitudes toward teaching and performance. This view rests on an established and ongoing dialectical relationship between being and doing. The following elements would graphically have to be portrayed with reversible arrows denoting structuring activities between them:



The identity or existential uniqueness of any individual consists of the fluid center of these life-activities, and is continually redefined on its frontiers. The aesthetic experience and function can be a modality of all of these sectors and life processes.

One important corollary of this kind of thinking is that the

ontological status of the artwork is shifted from the empirical object to the relational and experiential realm. We have defined these relationships and essential qualities in philosophic and clinical psychological terminology in this section. Yet it is of importance to note that these statements are consistent with the psychobiological paradigm of perception-cognition described in the previous section.

Although a variety of interpretations and operational definitions can be subsumed under the explanatory function of any theory (i.e., let us assume that 'existentialism' is a theory about human existence and experience), no proof can demonstrate that only one set of inferences about such a complex subject is valid. Consistency among converging bodies of research and theory, however, are indications carrying a high order of conviction about them. That is, they are productive assumptions on which to think and to act.

Teaching ranks high in Ken Friedman's hierarchy of activity orientations. It is apparent that to be a teacher implies once having been a student. Ken Friedman has selected to continue his education, and to remain a student until he receives his doctorate in the field of Human Behavior, with a focus on the Sociology of Art. He is close to his goal at this time.

Teaching flows easily from Friedman's concerns and techniques. Yet in his work he maintains both sculptural and traditional aesthetic concerns in the context of the conceptual and the didactic.

It is apparent that there is an unusually high conceptual

content in Friedman's work. Almost all of his projects, events or exhibitions encapsulate the conceptual approach and content. For Friedman, concept art is not so much an art movement, as it is a world view or focus for activity. He defines concept art as "a series of thoughts or concepts, either complete in themselves as work(s), or leading to documentation or realization through external means" (Friedman 1972b:50).

Much of the history of Friedman's involvement with conceptual art is related to his early activities as a youth, and to their logical extension as a member of the Fluxus group. The Fluxus group, Ken Friedman among them, seeks to create a concrete art which is readily available to a large number of people economically and with easy reproducibility.

Henry Flynt, the man who first named concept art, defined it as "first of all an art of which the material is 'concepts', as for example the material of music is sound". His use of the term, incidentally the first, was in an essay dated 1961. By 1966, in part through a friendship and correspondence with Dick Higgins, Ken Friedman became affiliated with the Fluxus group. He has served as the Executive Director of Fluxus West since that time.

Each of the forty to fifty members of the Fluxus group does his or her kind of art, but there are common grounds of agreement among their diverse activities and opinions. Fluxus includes many of Friedman's associates, among whom he could count as especially important: Dick Higgins, George Maciunas, Wolf Vostell,

Nen Vautier, Robert Filliou, Nam June Paik, Joseph Beuys and Heiko Shiomi. Friedman describes some of their ideas and activities in the following way:

....The concept artist is characterized by an intuitive outstanding essence in work and in living, which must be - which cannot but be - manifested in particular products or works of art. It is a grace, if you will, a certain presence which distinguishes the concept artist from the general realm of artists....concept art is dependent upon a new vision of the world, a new sense of meaning.

....As existence precedes essence, so life precedes art and concept art....

The future of art, particularly of concept art, lies in sharing and promoting life and well-being among the peoples of the earth, of striving toward enlightenment. Ecology, social action, justice, education, the human uses of technology....these things cannot be foreign to us. We all devote some portion of our lives to the aesthetic. But the servants of the elite cannot be artists, for such servitude breeds vandalism, raising jackals of the spirit. Beyond art, there is something else again, and it is this other which gives deepest meaning and pleasure to that which standing alone is most pure and aesthetic in art, all the arts (Friedman 1972b:52-54).

Friedman maintains his sculptural concerns as an artist through his innovative attention to materials and textures. One

of the most important physical characteristics of Friedman's work is a high degree of textural quality, even when the artwork entails no actual physical object. How can such an enigmatic statement be explained? Much of Friedman's work utilizes familiar symbols and events placed in new and/or ambiguous contexts. The viewer or participant comes to the artwork bearing his own world of funded meanings with him. These meanings are then released into the aesthetic experience. This conjunction of symbols, layered with personal significance, means that the participant in part creates the very textural richness which he experiences. The artist has structured the sculptural concern or phenomenon which thus has a highly multidimensional quality to it.

When the artwork entails a physical object, Friedman may embellish it with the use of old clothes, belongings or personal debris (e.g., the Vancouver show 1972, and the One-Year-One-Man show at the Oakland Art Museum, 1972). He may include collages constructed of old trivia, or even a series of collage notebooks (Sheidon Art Gallery, 1973). Most of the items which Friedman selects have been used and permeated with the warmth of the human touch. The quality of all objects is modified by their use, and the personal property of an individual becomes imbued with his or her flavor as a person. It seems to be one of the insights of existentialism to illuminate the truth that man's being is largely defined by his having. The possessor and the possessed are bound to define each other's existence.

Maggie Haggie, of the Lincoln Evening Journal included the following in one of her reports in 1973:

Friedman says he is a sculptor. He asks, 'Might we not, by becoming more keenly aware of scale as an existential problem, use this awakening not only to enliven our perception of the arts, but as a certain art of understanding the world and being-in-the-world? This is for me an important dimension of sculpture, and I think that the process by which one is a sculptor is much bound up in this continual awareness of dimensionality'.

Another example of a gesture which is didactic and sculptural at the same time, is a construction-sculpture which Friedman built in Saskatchewan, Canada. The recycling and the reuse of fibers and textures united into one place in an object, are consistent with the method and goals of Friedman's philosophy of life. The texture obtained through these collage-techniques thus has a dual meaning. In Saskatchewan, Ken Friedman built a sculpture out of crates left in the hall, and incorporated this into his sculpture The Winter Wall. These crates were thus recycled to create a highly textured aesthetic form, which had conceptual elements of a moralistic nature. After the exhibition, the crates were again recycled into their former status as boxes for packing. Left over fragments were offered to anyone who wished them. Friedman says the following about recycling:

Consumability -- I am against it. I think things should be made to last, not just thrown away. Maybe it's my Yankee background, but I believe one should "use it up, wear it out, make it do or do without". Not quite do without - if a pen or tool is needed, I buy one....I rarely buy new clothes, but patch and repatch. And when things are gone beyond

repair, they come into my sculptural resource holdings, for things like traces in the "sculpture is the act of living with objects: series or other uses (Friedman in Albright 1973: 17).

Many of Friedman's sculptural shrines come about in the same manner, and with the same added dimensionality of texture. From these examples, one can see that the philosophy, the facturing method, the material and media, and the aesthetic as well as the didactic functions are all melded together in one set or package of meaning in a piece of sculpture.

The majority of art theoreticians strip away from the aesthetic experience any functionalist or cognitive significance other than that of disinterested meditation. The wider cross-cultural tradition of human artistry has functioned as if there were firm links between learning, enrichment and appreciation. In this exposition it has been suggested that our human psychobiological form is such that these interrelationships are inevitable. Friedman exemplifies the potential role of the artist as teacher. He performs the maieutic function toward the definition of personal and educational identity. Many of his artworks function as interrogations the answers to which can only be extended through participant learning.

Friedman frequently focuses on the idea of learning as becoming whole, or as attaining a grasp on personal identity. Since these processes are experientially linked, we are naturally led in a developmental way to the last role delineation offered by Friedman:

that is, the artist as Therapist. Ken Friedman defines this role set in the following way:

7. The Therapist

Art is at root the deepest form of therapy, of religion, of inner exploration. I am yet unable to define adequately that role, however, and merely try to keep it in mind as I live my way into a definition. Eventually, there will be in the arts a science not of critical studies, but rather an anthropology or psychology of the arts, and to this end I continue to devote thought and research.

In conclusion, I again offer that this is not a manifesto, but simply my course of action. I hope that it will provide to others a guide for their understanding of me and my work. Perhaps some will find it useful in constructing their own guidelines.

Further, while it is basically a personal statement, it is my hope that the reasoning behind it will offer some cogent reflection on the nature of the worlds of the artist, and ways in which we may all emerge from our present crises into a remodeled and more humanistic world (Friedman 1972a:54-55).

In this last role definition, we shall again use the anthropological lens as a theoretical method for setting Friedman's work into its humanistic context.

Definitions of therapy are so multiple that there seems to be no consistent procedure by which we could designate one more relevant to our

discussion than another. Yet the goal of therapy seems constant in its reference to the state of making whole. 'Whole' seems to indicate the state in which the individual can function meaningfully in his or her social and personal environment.

Ken Friedman conjoins this idea of therapy to religion, and inner exploration. These functions and fields frequently seem to merge in their processes and purposes. "The root of artistic experience is a spiritual order of communications". Ken Friedman concludes, therefore, that the goal of art activities is not only to "produce good art (product), nor to succeed in the art world (competition and commerce), but also to discover the meaning and direction of what we do (the therapeutic or religious)" (Friedman 1972a: 2).

In his redefinition of the role of artist and the aesthetic experience, Friedman relates the function of art, envisioned through the conceptual approach, as analogous to Zen practices. The following statement is from The Aesthetics:

There exists a striking and unmistakable relationship between concept art and Zen Buddhism. Much early concept art was comparable in philosophy to Zen, and in form to the teaching puzzles of Zen known as Koan. The theatrics of concept art events were called, in fact, neo-haiku theatre.

The Four Vows chanted often by Buddhists are rather analogous to the discussions of the *raison d'être* underlying the creation and practice of concept art. They are:

The beings are numberless:

I vow to enlighten them.

Desires are countless:	I vow to tear them down.
Dharma gates are limitless:	I vow to master them.
Buddha way is highest:	I vow to follow through.

With a certain hesitation, we see at length that art and religion are one. There is, in the highest practice, no distinction between the two, joined as they are by the transcendent linking value of a seeking after enlightenment. This is not to say that art equals religion as it is now seen among Protestants, Catholics, Jews, Buddhists, Hindus, etc., save in a few rare individual cases. Most organized religions and religious forms are slavish creations and serve deeply anti-human causes, intentionally or not, but certainly in action. From religion as it is practiced to truth is a great distance indeed, but from much art, as we see it, to truth is perhaps as great a distance. Art and religion at root are one, however the present situation may be. Concept art is the uncovering of a vigorous new theology.

To create concept art is to approach the truth. This approach may be compared with the traditional approach to art as much as the approach of Zen was compared to the decaying life of Buddhist culture when Zen appeared. Concept art is a rich existential striving after illimitably defined spirit, a graceful understanding of life: if a work is not of such nature, it is not concept art, but mere limitation (Friedman 1972a:45).

In the same way that genuine learning cannot occur without modification in one's being, art cannot really occur without enlightenment. Both

are necessary concomitants of the therapeutic process and relationship.

Ken Friedman acts in accordance with his assertions regarding art and religion as basically belonging to the same unity. Within the Unitarian Universalist movement, Ken Friedman has been a student in a university setting, and has often been called upon to communicate through sermons. Friedman was also the formulator and editor of an art folio for the Religious Arts Guild (Circular: Art Folio Rag Packet). In this Packet, Friedman has gathered together the work of several artists who were invited to contribute to this publication. Their collective works are conjoined into a delightful little twenty-two page contribution: an aesthetic and religious offering from a community of artists.

The relationship of the artist to therapeutic endeavors is usually in the nature of their performing religious or shamanistic functions. This activity pattern is virtually primal in its implications. There are many thinkers who would look for the beginning or 'source' of art in religion or in religious practices (Lommel 1967). Rather than establish another unverifiable priority of this nature, suffice it to reaffirm that the tie between art and religion is a firm one. The symbols and rituals which are important organizers of meaning and ideology in any cultural group are often made or embellished by artists. Artists - or shaman-artists - are often employed to manufacture, manipulate and preserve the sacred symbols of a society.

Before proceeding in this section, it should be affirmed that what is meant by 'religion' does not entail any reference to any specific system of cultural thought or practice. A more productive definition for our purposes

would be an anthropological definition, since it can include a variety of cross-cultural practices:

Religion is characteristically seen by anthropologists as a distinctive symbolic expression of human life that interprets man himself and his universe, providing motives for human action, and also a group of associated acts which have had survival value for the human species (Norbeck 1974:60).

In many of his artworks, Ken Friedman shows a predilection toward the kinds of projects which involve participation or interaction with an audience, or which tend toward performance. Previous references to the Events, Sightings, Omaha Flow Systems, the various Fluxus activities, and a number of Friedman's other works are primary evidence for this appraisal. Some of the events or projects which Friedman creates have a ritualistic quality about them. His shrines are an invitation to contemplative appreciation. This tendency to ritual performance, or to the creation of a context for ritual performance, is related to Friedman's interest in teaching and therapy.

In this respect, Friedman does not stand alone. He is firmly within a small but important avant garde tradition in modern art, and in the larger and significant cross-cultural tradition of the artist as contributor to ritual symbolism. Another member of the Fluxus group, Joseph Beuys, selects images and symbols, animate and inanimate elements; he manipulates these in ritualistic performances which relate to cultural and human meanings which are at the same time archaic and contemporary (Rohn 1975). Jack Burnham among contemporary art historians and critics has been especially adept at interpreting the relationship between art and ritual (Burnham 1974 passim).

The modern roots of this tendency in art go back at least to Dada and Surrealism, and more recently to the performance aspect of the Happenings

movement of the late fifties and early sixties. It is interesting to note that international artists who were initially isolated individually hit upon the use of enactments which are often analogous to ritual in form and meaning. They intuitively adopted one of the important humanistic functions of art since time immemorial, when it was not part of their contemporary tradition to do so. Why should this be so?

Perhaps a brief consideration of the form and functions which rituals involve might be enlightening. At the most general level, rituals serve as organized communication devices or techniques, culturally packaged software-sets, available for special occasions. The performance and participation in these sets is calculated to arouse in the spectator-partaker a psychobiological readiness to engage in a specific complex of motivational or cognitive patterns, and/or overt behaviors.

Rituals comprise important communications systems which prepare the human organism by mobilizing resources and motivations through the reduction of anxiety and the attendant focussing of attention. The stereotypic aspect of many rituals is meant to lower anxiety, especially since it often involves the manipulation of familiar and predictable messages and symbols.

The signals or ordered sequencing of a ritual may trigger an extremely complex conjunction of conscious and unconscious symbols and meanings of a singular or multiple nature. While stereotypy can reduce the level of complexity and disorder in ritual situations, it is also important that there occur the kind of learning or reaffirmation of learning which characterizes the ritual experience.

The characteristics of ritual learning must be the same as those of

any learning process; yet, they are distinguished by the fact that rituals are somehow disassociated from the flow of daily events and life. The cues which mark the ritual as a non-ordinary occurrence are structured so that the attention and perception of the celebrant is channeled away from irrelevant stimuli (Ravicz 1974:379-381).

The techniques used in ritual to structure the perception of the participant are varied and can include: a preliminary period of sensory deprivation through physical isolation and/or the use of distracting noises; the use of drugs which interfere with the reception of previously meaningful and predictable stimuli; the inducement of stress to restrict attention; the juxtapositioning of unusual physical or social contexts; the use of repetitive or monotonous stimuli, or combinations of these factors (Wallace 1966:240).

The purpose of both sensory limitation and the narrowing of attention and perception is to enforce structured learning at the moment when a state of high awareness combined with suggestibility is achieved. In this way, the cognitive message embodied in the ritual is more easily received and synthesized by the participant. The stimuli and/or symbols associated with the ritual maintain motivation at a high level. These stimuli and symbols are precisely those elements of the ritual which are created in the aesthetic modality. At the successful completion of a ritual, the celebrant is expected to act and feel in accordance with the cognitive orientation attained in the ceremony. The celebrant should have a reinforced affective structure (Ravicz 1974:382).

The aesthetic modality of the ritual process aids in engaging the awareness of the participant, and directing it to a high state of suggestibility

or openness. The aesthetic experience as we have defined it has perceptual and motivational as well as cognitive implications. It would seem that modern experimental studies in psychology and learning theory support our theory and interpretation.

The therapeutic function of any religion, with its attendant sets of ritual activities, are implicated in this role as Ken Friedman also defines it. The many Shrines which Friedman constructs are sculptural as well as devotional acts. Shrines function on the level of aesthetic appreciation and as meditational catalysts. They are like medicine bundles, whose conjunction of meaningful symbols and textures can mobilize energies to therapeutic ends.

In our contemporary world, it is apparent that a high degree of social change, stress in assuming new patterns and responsibilities, and a disillusionment with traditional attitudes toward political authority and our environment are all related to the birth of a new awareness. This new awareness poses questions about the need to jettison atrophied and dysfunctional practices for creative social reformation. It is predictable, therefore, that Ken Friedman would employ ritualistic elements in his artworks. The view that Ken Friedman holds regarding the function of art as initiating a process of self-knowledge and social reflection can result in life-changing growth processes which implicate both learning and therapy.

The use of ritual in the art process incorporates the aesthetic experience in the important business of learning and motivation. Rituals, and the symbolic manipulations they include, are calculated to expedite a cognitive-affective learning process which is catalyzed by a new awareness of the physical and social environment.

While preparing this essay, the author sent some formal requests for information to friends, acquaintances, artists and so forth who knew Friedman's work. These requests asked for opinions on which aspects of Friedman's work the recipient judged to be most important, and also how Friedman's work was personally meaningful to the participant.

Seventeen responses which had detailed enough answers to analyze were received. Of these responses, a pattern emerged regarding three aspects of Friedman's work which were perceived to be most important and personally meaningful.

(1) The first and dominant pattern centered in an appreciation of Friedman as communicator. Friedman's importance as communicator was perceived both on the social level as information exchange, and on the personal level as creating a sense of community in those who received and/or produced communication art.

(2) The second theme essentially had to do with learning. These responses pointed out that Friedman's artworks engaged the viewer-participant so that he or she actually was placed in the condition of existential learning. The specific areas in which Friedman effectively raised the conscious awareness of participants were: the social system and its accepted practices; self-awareness and knowledge; new awareness of alternatives in action previously not perceived; and how thought and action were inextricably interrelated in human existence.

(3) The third pattern focused on the wit, humor and energy with which Friedman approached his art and his life. His lively 'mud in your eye' approach to life and situations was recognized as salutary and energizing in its originality.

A number of other respondents answered with enclosures or with items which could only be considered as mail art or aesthetically gratifying in themselves. While these were not explicit answers to the questions proposed, they embody the spirit and thrust of the best in Friedman's kind of art. Predictably, one supposes, there were four who used the occasion to register dissenting views from Friedman's theoretical or active stances.

The creative motivation structuring the various possibilities of the aesthetic experience has always destroyed the barriers of stylistic canons and the academic attitudes toward the realm of the fresh and the innovative. Even in nonliterate and simple societies, where stylistic changes appear slow to the outsider, the artist is quick to incorporate new aspects of material culture and new technological symbols into his artworks when the occasion arises. Few researchers have documented these changes and details. This has led to the popular idea that some art does not change, or that change in the direction of incorporating newly diffused traits is by definition a corruption of a previous more authentic form of indigenous art. Both of these assumptions rest on chauvinistic sets of value judgments. There are a number of empirical cases with evidence to the contrary which should serve to invalidate such conclusions.

Harold Rosenberg, an important modern art historian and thinker, has criticized what he has termed the 'de-definition' of contemporary art.

Rosenberg's summation regarding his viewpoint on this issue is the following:

However, it is one thing to think about art in new ways - and another not to think about it at all, but to pass beyond art and become an artist in a pure state. The post-art artist carries the de-definition of art to the point where nothing is left of art but the fiction of the artist.

....'What makes one an artist?' This issue is never raised in the post-art world, where it is assumed that the artist is a primal force, a kind of first cause - and that he therefore exists by self-declaration.... In reality, however, an artist is a product of art - I mean a particular art. The artist does not exist except as a personification, a figure of speech that represents the sum total of art itself....The artist without art, the beyond-art artist, is not an artist at all....The de-definition of art necessarily results in the dissolution of the figure of the artist, except as a fiction of popular nostalgia. In the end everyone becomes an artist (Rosenberg 1972:12-13).

Rosenberg summarizes his viewpoint well. He is an able spokesman for those who are neither ultra-conservative nor super avant garde. Yet, the aesthetic modality of the visual arts is associated with a much wider spectrum of activities than would be acceptable under his viewpoint. Artists always innovate and interpret their experiences and environments in multiple ways. Some, like Ken Friedman, are responding to conditions of change by assuming the work and posture characteristic of artists from a variety of societies some of which are quite different from our own. We should be heartened by the innovative experimentation of artists.

It is certainly true that artworks are not all equally successful. The quality of each artwork is to be judged by the critics and relevant canons which evolve with the changing art forms themselves. Criteria and judgments of quality represent related but separate problems with respect to the acceptance or any individual as an artist or not. If the artwork were to speak with grace and meaning, Ken Friedman would be most pleased, and Rosenberg's critical statement, "In the end everyone becomes an artist", would be a happy verity. Instead of an indictment, such as state of general creativity is to be desired and sought after. You and I shall most likely never become great artists; but with our human heritage is given us the gift of the aesthetic

experience. To this extent, we all share in the art enterprise, and in this sharing become at one with it. We all have some capacity to structure events and objects with aesthetic modalities. Some from among us have this capacity to a profound degree, and they will always take positions of leadership and insight in the world of aesthetic experience.

The concepts and artworks of Ken Friedman have afforded the occasion for proposing and rethinking these ideas. Our conclusion is that art and the aesthetic experience comprise psychobiological necessities to the rich and fulfilling human life, rather than felicitious additions for a few on isolated occasions. Ken Friedman's view of art and life as Totalkunst is exemplary of the artist who operates on the same theoretical suppositions with great success. A final quotation from The Aesthetics summarizes the viewpoint and content of this essay nicely:

In order to change the world, we must change the attitudes and lifestyles of men and women. This means that in reality we don't change men and women, but change situations in order to allow people to choose and be free, to choose the changes most suitable for them by themselves. Thus, we change the human situation.

How do we change the human situation? By changing and renovating the culture - the patterns of being and interaction - in which the lives of human beings are rooted and grounded. But this change is slow.

.....Culture is transmitted primarily from parent to child and peer group to child before the age of 5.....the task is to create

a situation in which at least minimal change can be accomplished, and necessary social change in terms of ecology and justice must be accomplished. Thus, the culture of the world-that-is-to-be will be changed slightly. And then given this momentum, the world and culture of the generation-next will be changed again.

.....All along the way, we must be changing ourselves, experimenting, trying new models, living out new forms and energy flows, correcting what can be corrected now and laying the groundwork for what we cannot accomplish immediately.

.....This is the pilgrimage.

Me, I'm not an artist. Just a pilgrim. Sometimes I do art, sometimes I write, sometimes I'm an observer, sometimes an anthropologist. All this and more. As we all can be. The joy of it is, the message of it is: with a little hard work, and lot of love and something beyond name, we can be it all, experience the depth of all even within this brief time-span.

.....Next year, I'll be doing something different and it will be your turn to write the book. We all work together, share the labor, share the profits, share the richness of our moments. When your turn comes to write the book, please send me a copy.

And in the meantime, don't sleep!

'In beauty it is finished.'

.....Navajo Night Chant

(Friedman 1972a: 88-90).

KEN FRIEDMAN

One-Man Shows

1966

Avenue C Fluxus Room.
New York City, New York.

1967

Fluxus Center.
San Francisco, California.

1968

Fluxus Center.
San Francisco, California.

1969

Arroyo Verde Meeting House.
Ventura, California.

Fluxus Center.
San Francisco, California.

1970

Richmond Art Center.
Richmond, California

Bard Hall Gallery.
San Diego, California.

Unitarian Center.
Hayward, California.

Berkeley Fluxus Center.
Berkeley, California.

1971

Vice Versand.
Remscheid, Germany.

Starr King School, Graduate Theological Union.
Berkeley, California.

Fluxus Center.
Newhall, California.

1972

The Oakland Museum.
Oakland, California.

The Vancouver Art Gallery.
Vancouver, British Columbia, Canada

Henry Art Gallery, University of Washington.
Seattle, Washington.

1973

Joslyn Art Museum.
Omaha, Nebraska.

Paramedia Gallery.
Berlin, Germany.

Sheldon Memorial Art Galleries, University of Nebraska.
Lincoln, Nebraska.

Eastern Washington State College, The Art Gallery.
Cheney, Washington.

San Diego State University, Love Library.
San Diego, California.

Daner Galeriet.
Copenhagen, Denmark.

University of California at Davis, Nelson I. E. Gallery.
Davis, California.

1974

Metropolitan State College, The Art Gallery.
Denver, Colorado.

The Immediate Gallery.
Calgary, Alberta, Canada

Vehicule Art Gallery.
Montreal, Quebec, Canada.

Phoenix Gallery.
San Francisco, California.

Wneger + Casat Galleries (formerly Graphis Gallery).
La Jolla, California.

Ecart Gallery.
Geneva, Switzerland.

Centro de Arte y Communication.
Euenos Aires, Argentina.

Western Washington State College, The Western Gallery.
Bellingham, Washington.

University of Montana, Gallery Visual Arts.
Missouri, Montana.

Eastern Montana State College, Art Department Gallery.
Billings, Montana.

Galeria Akumulatory.
Poznan, Poland.

University of Colorado, Fine Arts' Gallery.
Boulder, Colorado.

1975

The Boise Gallery of Art.
Boise, Idaho.

South Dakota State University, SDSU Union.
Brookings, South Dakota.

New Reform Gallery.
Asist, Belgium.

Mercato del Sale.
Milan, Italy.

Galeri S:t Petri.
Lund, Sweden.

Alberta College of Art, The Art Gallery.
Calgary, Alberta.

University of Nevada, Fine Arts Gallery.
Reno, Nevada.

University of Nevada, Fine Arts Gallery.
Reno, Nevada.

Wichita State University, McKnight Fine Arts Center, Studio Arts Gallery.
Wichita, Kansas.

East Tennessee State University, Slocumb Gallery.
Johnson City, Tennessee.

Kingsport Fine Arts Center.
Kingsport, Tennessee.

Berry College, Gallery of Art.
Mount Berry, Georgia.

Centre College of Kentucky, The Art Gallery.
Danville, Kentucky.

Gallery of Art.
Rome, Georgia.

University of Tennessee, Art Center.
Knoxville, Tennessee.

Columbus College, Fine Art Center.
Columbus, Georgia.

University of South Carolina, Art Department.
Columbia, South Carolina.

Berea College, The Art Gallery.
Berea, Kentucky.

Fiatal Művészek Klubja.
Budapest, Hungary.

KEN FRIEDMAN

Teaching Positions and Lectures:

Faculty, San Francisco State College Experimental College, 1966-69.

Lecture, The Unicorn, La Jolla, California, 1966.

Guest Lecturer, Department of Health Education, San Diego State College, San Diego, California, 1966.

Guest Lecturer, Hawthorne School, Washington, D. C., 1968.

Lecturer, Kairos Institute, San Diego, California, 1969.

Guest Lecturer, Clinical Training Center, San Diego State University, San Diego, California, 1969.

Guest Lecture, Moorpark College, Moorpark, California, 1969.

Director and Faculty, Intermedia and Expanded Arts Program, Arroyo Verde Meeting House, Ventura, California, 1969.

Faculty, Free University of Berkeley, Berkeley, California, 1970.

Guest Lecture, Department of Art, San Diego State University, San Diego, California, 1971.

Visiting Artist, University of Saskatchewan, Department of Visual Arts, Regina, Saskatchewan, Canada, 1972.

Visiting Lecturer, Norman MacKenzie Art Gallery, Regina, Saskatchewan, Canada, 1972.

Guest Lecturer, Creighton University, Omaha, Nebraska, 1973.

Guest Lecture, University of Nebraska, Omaha, Nebraska, 1973.

Symposium Lecturer, Claremont Graduate School, Graduate Art Department, The Claremont Colleges, Claremont, California, 1973.

Guest Lecturer, Otis Art Institute, Los Angeles, California, 1973.

Guest Lecturer, Starr King School for the Ministry, Graduate Theological Union, Berkeley, California, 1973.

Guest Lecturer, Department of Art, University of California at Davis, Davis, California, 1973.

Panel: with June Wayne, Anna Campbell Bliss, and E. F. Sanguinetti, Moderator, Utah Museum of Fine Arts, University of Utah, Salt Lake City, during the joint Annual Conferences of the Western Association of Art Museums and the Western Regional Conference of the American Association of Museums, 1974.

Keynote Speaker, Annual Meeting, Washington Art Association, Cheney and Spokane, Washington, 1974.

Adjunct Professor of Art, Eastern Washington State College, Cheney, Washington, 1974.

Guest Lecturer, Spokane Falls Community College, Department of Art, Spokane, Washington, 1974.

Lecturer, And/Or, Seattle, Washington, 1974.

Visiting Artist, Western Washington State College, Bellingham, Washington, 1974.

Guest Lecturer, Vancouver School of Art, Vancouver, British Columbia, Canada, 1974.

Special Lecturer, The Henry Gallery, University of Washington, Seattle, Washington, 1974.

Visiting Artist, The University of Montana, Missoula, Montana, 1974.

Guest Lecturer, Eastern Montana State College, Department of Art, Billings, Montana, 1974.

Visiting Artist, University of Colorado, Boulder, Colorado, 1974.

Visiting Artist, Boise Gallery of Art, Boise, Idaho, 1975.

Guest Lecturer, Boise State University, Department of Art, Boise, Idaho, 1975.

Visiting Artist, South Dakota State University, Brookings, South Dakota, 1975.

Guest Lecturer, University of South Dakota, Department of Art, Vermillion, South Dakota, 1975.

Guest Lecturer, University of California at Riverside, Department of Comparative Literature, Riverside, California, 1975.

Visiting Artist, University of Nevada, Reno, 1975.

Visiting Artist, Wichita State University, Department of Studio Art, Wichita, Kansas, 1975.

Visual Art Consultant, Tennessee Arts Commission, Resource Conference, Jackson, Tennessee, 1975.

Visiting Professor of Art and Art History, East Tennessee State University, Johnson City, Tennessee, 1975.

Visiting Artist, Berry College, Mount Berry, Georgia, 1975.

Lecture, Chialha Art Guild, Rome, Georgia, 1975.

Cultural Affairs Lecturer, Berry College, Mount Berry, Georgia, 1975.

Visiting Artist, University of Tennessee, Department of Art, Knoxville, Tennessee, 1975.

Lecture, The McClung Museum, University of Tennessee, Knoxville, Tennessee, 1975.

Visiting Artist, Atlanta College of Art, Atlanta, Georgia, 1975.

Lecturer, Department of the History of Art, Emory University, Atlanta, Georgia, 1975.

Visiting Artist, Columbus College, Columbus, Georgia, 1975.

Visiting Artist, University of South Carolina, Department of Art, Columbia, South Carolina, 1975.

Visiting Artist, Centre College of Kentucky, Danville, Kentucky, 1975.

Visiting Artist, Berea College, Department of Art, Berea, Kentucky, 1975.

Lecturer, Man and The Arts, Berea College, Berea, Kentucky, 1975.

Convocation Speaker, Centre College of Kentucky, Danville, Kentucky, 1975.

KEN FRIEDMAN

Positions:

Executive director, Fluxus West, member and director, Fluxus, 1966-present. Fluxus West includes Fluxus West projects in U. S. A., Canada, England, Scandinavia, Benelux and the Pacific Rim. Affiliates include Fluxus West in England, Fluxus West in England Archives Project at the University of Exeter American Arts Documentation Centre, Fluxus West in Germany, Fluxus West/Europa, Fluxus West/Southeast, and Fluxus West/Dakotas.

Editor-in-Chief, Fluxus West Publications, 1966-present. Fluxus West publications were among the founding members of the Underground Press Syndicate in 1966-67, represented at the formal founding meetings as Fluxus West and Flux/UPS. Fluxus West publications imprints have included: Fluxus West, Fluxus Editions, Fluxus/Fluxus/Fluxus West, Aktual, Aktual/USA, Aktual Goodbooks, Pirate Editions, Fluxus/UPS, Flux/UPS, Aktual Littlebooks, and others.

General Manager, Something Else Press, Valencia, New York & Berlin, 1971.

Program Director and Director of the Gallery, de Benneville Pines, Angelus Oaks, California, 1972-73.

KEN FRIEDMAN

Other Biographical Information:

Director, FESTIVALS, 1964-66. (Festivals in 1965 became Garnisht Kigele Festivals, which in 1966 was merged into Fluxus as Fluxus West.)

Editor, AAA-B-A, Mt. Carroll, Illinois, 1965-66.

Director, producer, Radio Garnisht Kigele, Radio WRSB, Shimer College, Mt. Carroll, Illinois, 1965-66.

Director, Garnisht Kigele Festivals, 1965-66.

Director, National Field Service Program, ESP-DISK Record Company, New York City, New York, 1966.

Contributing Writer, Underground, Washington, D. C., 1967.

Collaboration with Richard Maxfield, 1967-69.

Music Director for Karen Ahlberg Dancers, San Francisco, 1967.

Member-Participant, New York Correspondence School, 1967- .

Member, Aktual, 1967- .

Editor-in-Chief, The Promethean, Boston, Massachusetts, 1967-68.

Contributing Editor, National Underground Review, New York, 1968.

Associate Editor and Design Consultant, Nameless Newsprint, Boston, Massachusetts.

Artist-in-Residence, Unitarian Universalist Church of Ventura, Ventura, California, 1969.

Contributing Editor, The Context (Liberal Context), Boston, Massachusetts, 1969.

Founder/Editor, Amazing Facts, one of the earliest of the participant-assembled magazine/anthology efforts, 1969.

Participant, International Festival of Non-Art, organized by Ben Vautier, Nice, France, et. al., 1969.

Design Consultant, The Advocate, Graduate Theological Union, Berkeley, California, 1970.

Editor/Consultant, The Religious Arts Guild, Boston, Massachusetts, 1971.

Editor/Founder, The New York Correspondence School Weekly Breeder, 1971.

Editor/Founder, Sock of the Month Club, continued with Fletcher Copp and Diane Berendt, 1971-1975.

Guest Editor, Source Magazine, Sacramento, California, 1971-1974.

Founding Member, Director in North America, International Artists' Cooperation, 1972- .

An Evening With Ken Friedman, Friends of Contemporary Art, Denver, Colorado, 1972.

Television Special, Ken Friedman in Vancouver, produced by Dallas Selman, aired on Metromedia Television, Vancouver, British Columbia, Canada, 1972.

Consultant, Tyringham Institute, Tyringham, Massachusetts, 1972.

Work in Progress project and exhibition, Henry Art Gallery, University of Washington, Seattle, organized by La Mar Harrington, Associate Director, and Julie Anderson, Curator-in-Charge, July-December, 1972.

The Public Imagination, a Conference on the Arts, convened and chaired by Ken Friedman at de Benneville Pines, Angelus Oaks, California, 1973.

Omaha Flow Systems project, presented by Joslyn Art Museum, cosponsored by the Nebraska State Council on the Arts, Creighton University, University of Nebraska, Concordia Teachers College, Gallery in the Market, Xerox Corporation, et. al., Nebraska, 1973.

The Expanded Ear, a conference on contemporary music, convened and chaired by Ken Friedman, co-chaired by Charles Amirkhanian, cosponsored by Radio KPFA Pacifica, Berkeley, California; Radio KPFK Pacifica, Los Angeles, California; Source Magazine, Composer/Performer Editions, Sacramento, California; held at de Benneville Pines, Angelus Oaks, California, 1973.

Consultant, Omen Communications, Tucson, Arizona, 1973.

Fluxprojects, San Diego State University, Malcolm Love Library, San Diego, California, 1973.

General Consultant, San Diego Dance Theatre, Inc., 1974- .

SIGHTINGS project, a series of actions and exhibitions taking place in the 50 United States and the 12 provinces of Canada, 1974- .

An Evening with Ken Friedman, And/Or, Seattle, Washington, 1974.

Paris Hare series, with Chris Sublett, 1974- .

Idaho Number One project, including The Idaho Building, sponsored by the Boise Gallery of Art, Boise, Idaho, 1975.

Television Special, Ken Friedman, produced by Don Boyd for Don Boyd's Electronic Gallery, at South Carolina Educational Television Network, with a grant in support from National Endowment for the Arts, 1975.

Consultant/Editorial Consultant, Who's Who in American Art and the American Art Directory, Jacques Cattell Press, Tempe, Arizona, 1973-present.

KEN FRIEDMAN

Grants and Awards:

F. G. Fischer Award, Boston, Massachusetts, 1966.

Nebraska State Council on the Arts, grant to the support of the Omaha Flow Systems project, Joslyn Art Museum, et. al., Nebraska, 1973.

Xerox Corporation, grant of materials and assistance, to the Omaha Flow Systems Project, the artist, Omaha, Nebraska, 1973.

SRL/FRF, resource opportunity grant to the support of the artist, used in conjunction with publication for the Omaha Flow Systems project, Omaha, Nebraska, 1973.

Governor's Award, Certificate of Recognition, State of Idaho, 1975.

National Endowment for the Arts, grant to the support of a program featuring Ken Friedman on Don Boyd's Electronic Gallery, South Carolina Educational Television Network, Columbia, South Carolina, 1975.

Tennessee Arts Commission, grant to the support of SIGHTINGS project activities in Tennessee, including university visits and exhibitions, Tennessee, 1975.

East Tennessee State University Foundation, grant to Visiting Professorship in Art and Art History, East Tennessee State University, Johnson City, Tennessee, 1975.

National Endowment for the Arts, Visiting Artist Program Grant, Barry College, Mount Berry, Georgia, 1975.

National Endowment for The Arts, Visiting Artist Program, Atlanta College of Art, Atlanta, Georgia, 1975.

BOOKS by KEN FRIEDMAN:

Aesthetics, Reflection Press, Stuttgart, Germany, 1975.

(German translation by W. F. Bonin, in an edition by Dietrich Albrecht.)

The Aesthetics, Beau Geste Press, Devon, England, 1973.

This Breathing Miracle, Series Point Seventy, Berkeley, California, 1969.

A Conversation with Arman, The Henry Gallery, University of Washington, Seattle, 1974. (Published as a monograph for use in conjunction with the Arman retrospective.)

Events, Fluxus, New York, 1964, 1973.

Events, Ecart Publications, Geneva, Switzerland, 1975. (French-English bi-lingual edition, translated with notes by John M. Armleder.)

Notes, Edition After Hand, Skraldhede, Ringkobing, Denmark, 1974.

The Stone Forest: An Existential Approach to Education, Inter-disciplinary Studies in Education Department, School of Education, San Francisco State University, Limited Edition, San Francisco, California, 1971.

As Editor:

Art Folio, Religious Arts Guild, Boston, Massachusetts, 1971.

International Contact List of the Arts, Fluxus West and Image Bank, Regina, Saskatchewan and Vancouver, British Columbia, Canada, 1972.

International Sources, with Stanley Lunetta, special anthology/catalog issue of Source Magazine, Issue 11, Composer/Performer Editions, Sacramento, California, 1974.

As Illustrator:

Thomas Onetwo, by Ernest Robson, Something Else Press, Valencia and New York, 1971.

Booklets, Pamphlets, Monographs:

The Bowery of the Mind, Cair Paravel Press, Mt. Carroll, Illinois, 1966.

Broken Circle Haiku, Hard Press, Ventura, California, 1968.

Complet

The Dreams, Open Process, San Francisco, California, 1967.

A Final Primer, San Francisco State College Experimental College,
San Francisco, California, 1968.

Freedom and Death, First Unitarian Church, San Francisco, California, 1969.

Fugue, Great Silence, San Diego, California, 1965.

Heavy Water, Fluxus West, San Diego, California, 1967.

An Item of Interest, Fluxus West, San Diego, California, 1967.

O. K. Joe Sonata, Open Process, San Francisco, California, 1968.

Port Folio, Gnu Music Company, Berkeley, California, 1970.

Skulls Like Eggshells, Open Process, San Francisco, California, 1968.

Ten Visual Poems, Open Process, San Francisco, California, 1967.

Books and Publications about Ken Friedman:

Thomas Albright, A Dialogue with Ken Friedman, The Joslyn Art Museum, Omaha Flow Systems, supported partially by grants from the Nebraska State Council on the Arts and SRL/ A Free Religious Fellowship, 1973. Pre-publication edition made possible through the courtesy of Xerox Corporation, 1973.

John M. Armleder, Ken Friedman at Ecart, ed., with contributions by Cecile N. McCann, et. al., Ecart Publications, Geneva, Switzerland, 1975.

Allen Dodworth, ed., Ken Friedman, Boise Gallery of Art, The Boise Gallery of Art, Boise, Idaho, 1975.

Henry Hunt, ed., Ken Friedman, Gallery of Visual Art, University of Montana, Missoula, Montana, 1974.

Radford Thomas, ed., Ken Friedman: Sightings, Department of Art, Eastern Washington State College, Cheney, Washington, 1974.

Radford Thomas, ed., Ken Friedman: Sightings, revised edition, East Tennessee State University, Department of Art, Johnson City, Tennessee, 1975.

Books and Catalogues Including Ken Friedman:

Dietrich Albrecht, ed., Reflections, Reflection Press, Stuttgart, Germany, 1971.

Mats B', Fluxus, Concept & Buren, Art History Institute of Lund, Lund, Sweden, 1973.

_____, Baker's Biographical Dictionary, N. Slonimsky, ed., G. Schirmer & Sons, New York.

Gael Bennett, Rubber Stamp Art Show, Department of Art, University of Colorado at Colorado Springs.

J. F. Bory, Once Again, New Directions, New York, 1968.

Joseph Bauchs, Joseph Bauchs Multiples, Edition Jorg Schellmann, Munchen, Germany, 1972.

John Cage, ed., Notations, Something Else Press, New York, 1968.

_____, Dictionary of Contemporary Music, John Vinton, ed., E. P. Dutton and Company, New York, 1974.

_____, Dictionary of International Biography, International Biographical Research Centre, Cambridge, England.

_____, A Directory of American Poets, Poets & Writers, Inc., New York.

Charles Dreyfus, Fluxus: Elements d'Information, Documents d'Art Contemporain, Musee d'Art Moderne de la Ville de Paris, Paris, France, 1974.

Wolfgang Feelisch, Sammlung Feelisch, Museum am Ostwall, Dortmund, Germany, 1970.

Walter Focke, Open Notices, I.A.C./ Focke Editions, 1975.

Jorge Glusberg, Arte de Sistemas, Museum of Modern Art, Buenos Aires, Argentina, 1971.

Klaus Groh, ed., Baum, I.A.C./Focke Editions, Oldenburg, Germany, 1974.

Klaus Groh, ed., Visuell-Konkrett International (Und, Special Issue 11/12) Maro Verlag, Gersthofen, Germany, 1973.

_____, International Directory of the Arts, Deutsche Zentral Druckerei, Berlin, Germany and Editions Publieol, New York.

_____, International Who's Who in Art and Antiques, International Biographical Research Centre, Cambridge, England.

J. H. Kocman, Stamp Activity, J. H. Kocman, Brno, Czechoslovakia, 1973.

Richard Kostelanetz, et. al., eds., Assembling, Assembling Press, New York, 1971, 1973.

Richard Kostelanetz, ed., Breakthrough Fictioneers, Something Else Press, Barton, Vermont, and Berlin, Germany, 1972.

Stanley Krippner, Psychedelic Art, R. E. L. Masters and J. Houston, Grove Press, New York, 1968.

Lucy Lippard, ed., auth., Six Years; The Dematerialization of Art, Praeger Publications, New York, 1973.

George Maciunas, Fluxfestsale Sheet, Fluxus, New York, 1966.

George Maciunas, Fluxfestsale Sheet #2, Fluxus, New York, 1970.

Kerry Marshall, ed., Catalogue of Exhibitions, 1973-74, Western Association of Art Museums, Oakland, California, 1973.

Kerry Marshall, ed., Catalogue of Exhibitions, 1975-76, Western Association of Art Museums, Oakland, California, 1975.

Kerry Marshall, ed., Catalog, Supplementary Edition, 1975, Number One, Western Association of Art Museums, Oakland, California, 1975.

David Mayor, ed., Add End A, Beau Geste Press, Devon, England, 1974.

David Mayor, ed., Fluxshoe, Beau Geste Press, Devon, England, 1972.

Maurizic Nannucci, Aux Rose, Ecart Publications, Geneva, Switzerland, 1975.

Nam June Paik, Video and Videology, Everson Museum of Art, Syracuse, New York, 1974.

Jean-Marc Poinot, ed., Mail Art: Communication a Distance, Editions C.E.D.I.C., Paris, France, 1972.

Terry Reid, ed., with G. Kerr, Inch Art Issue, Auckland University Student Association, Auckland, New Zealand, 1975.

Terry Reid, ed., with G. Kerr, Open Drawers, Mildura Art Centre, Mildura, Australia, 1975.

Davis Sleet, Changing Health Behavior, San Diego Medical Society, San Diego, California, 1973.

Endre Tot, Incomplete Information, I.A.C. Editions, Oldenburg, Germany, 1972.

Marilyn E. Ravicz, Aesthetic Anthropology: An Analysis of Pop and Conceptual Art in America, doctoral dissertation, University of California at Los Angeles, 1974.

Harold Szeemann, and Hanns Sohm, editors, Fluxus and Happening, Koinishcher Kunstverein, Cologne, Germany, 1970.

Ben Vautier, ed., Festival of Non-Art, Galerie Ben, Nice, France, 1969.

_____, Who's Who in American Art, American Federation of the Arts and R. R. Bowker/Xerox, New York and London.

_____, Who's Who in the West, Marquis, Chicago.

Multiple by Ken Friedman:

1966:

Open and Shut Case, Fluxus, New York

Mandatory Happening, Fluxus, New York.

Garnisht Kigele Fluxfeast, Fluxus, New York.

Garnisht Kigele Button, Fluxus & Underground Uplift Unlimited, New York.

1967:

Just for You, Fluxus, New York.

Fluxus Postal Kit (with Ben Vautier, Bob Watts, Daniel Spoerri), Fluxus,
New York.

Poem Object, Gallery Ten Editions, London, England.

Score 59, Fluxus West, San Diego, California.

1968:

Cleanliness Kit, Fluxus, New York.

Fluxyearbox 2, (with George Maciunas, George Brecht, Yoko Ono, Paul Sharits,
Ben Vautier, Willem de Ridder, Eric Anderson, et. al.) Fluxus,
New York.

Fluxcorsage, Fluxus, New York.

Broken Circle Haiku, Hard Press, Ventura, California.

1969:

Veranstaltung 1969, Kombinat 1, Cologne, Germany.

Eingepacktes, Vice Versand, Remscheid, Germany.

1970:

Box One, (with Joseph Beuys, Robert Fillior, George Maciunas, Stephan Wewerus, Hermann Nitsch, et. al.) Edition Hundertmark. Berlin, Germany.

Port Folio, Gnu Music Company, Berkeley, California.

Two Scores, Gnu Music Company, Berkeley, California.

1971:

Corsage, Gemma Three, Kent, England.

1972:

Card, Reflection Press, Stuttgart, Germany.

Friedmanswerk, Edition Hundertmark, Berlin, Germany.

Image Bank Multiple, Image Bank, British Columbia, Canada.

Last Work of 1972, Fluxus West, Angelus Oaks, California.

Leap Second Piece, Fluxus West, Angelus Oaks, California.

1973:

Homage a Diter Rot, Series One, Volume One, Joslyn Art Museum, Omaha,

Homage a Diter Rot, Series One, Volume Two, Joslyn Art Museum, Omaha, Nebraska.

Homage a Diter Rot, Series One, Volume Three, Joslyn Art Museum, Omaha, Nebraska.

Source Cards, Composer/Performer Editions, Sacramento, California.

1974:

Idaho Number One Poster, Boise Gallery of Art, Boise, Idaho.

South Dakota Poster, South Dakota State University, Department of Art, Brookings, South Dakota.

Codex, Edition Hundertmark, Berlin, Germany.

Homage a Dieter Rot, Series Two, Volume Four, Fluxus West, San Diego, California.

Homage a Dieter Rot, Series Two, Volume Five, Fluxus West, San Diego, California.

Homage a Dieter Rot, Series Two, Volume Six, Fluxus West, San Diego, California.

Fluxpost Commemorative Stamp, Centre for Communication and The Arts, Simon Fraser University, Burnaby, British Columbia, Canada.

Meat Print Poster, Graphic Gallery, La Jolla, California.

1975:

Idaho Number One Poster, Boise Gallery of Art, Boise, Idaho.

South Dakota Poster, South Dakota State University, Department of Art, Brookings, South Dakota.

Codex, Edition Hundertmark, Berlin, Germany.

Homage a Dieter Rot, Series Two, Volume Five, Fluxus West, San Diego, California.

Homage a Dieter Rot, Series Two, Volume Six, Fluxus West, San Diego, California.

EVENTS, PERFORMANCES, AND ACTIONS BY KEN FRIEDMAN

1956

SCRUB PIECE, New London, Connecticut
THE LIGHTBULB, New London, Connecticut

1959

GREEN STREET, New London, Connecticut

1960

IMMIGRATION ACTS, San Diego, California

1961

IMMIGRATION ACTS, San Diego, California

1962

IMMIGRATION ACTS, San Diego, California
LIEBE VON MIR AN DICH, San Diego, California

1963

IMMIGRATION ACTS, San Diego, California
IMMIGRATION ACTS, Los Angeles, California
SHANTY, Los Angeles, California
FRUIT SONATA, Los Angeles, California
PASS THIS ON TO A FRIEND, Pasadena, California

1964

IN THE OLD COUNTRY, Santa Monica, California
JESUS SAVES, MOSES INVESTS, Santa Barbara, California
PENNIES FOR GOD, San Diego, California
WHOOOP, Del Mar, California
WATERMELON SYMPHONY, Redlands, California
SUMMA THEOLOGICA, Santa Barbara, California
PUBLIC NOTICE, Los Angeles, California
BATTLE CRY, Pasadena, California
THE PASADENA TRAVELER, Pasadena, California
THE TRULY INCREDIBLE FRIEDMAN, San Diego, California
CHRISTMAS TREE EVENTS, Torrance and Redondo Beach, California

1965

TRANSPORTATION AND YOU, San Diego, California
CHESTERFIELD FOR PEACE, Orange County, California
GOFF STREET, Laguna Beach, California

ZEN IS WHEN, San Diego, California
COME ZE REVOLUTION, Pasadena, California
RIVERBOAT BRAWL, Disneyland, California
WICKED JOHN HITS THE ROAD, Point Loma and Pacific Beach, California
CHEERS, Pasadena and Los Angeles, California
ZEN BASKETBALL, Pasadena, California
SNEEZE PIECE, Los Angeles, California
ANNIVERSARY, Los Angeles, California
SURPRISE SNEEZE PIECE, San Mateo, California
SUDDEN HARMONY DANCE TUNE, Riverside, California
TRAIN STOP, Mount Carroll, Illinois
THE ADVENTURERS, Mount Carroll, Illinois
WEBSTER'S DICTIONARY, Mount Carroll, Illinois
THE MORNING SERVICE, de Benneville Pines, Angelus Oaks, California
FIRST TIME AROUND, Mi-Con Midwinter, Illinois
OPEN AND SHUT CASE, Chicago, Illinois
SHANTY, Chicago, Illinois

1966

TRANSPORTATION AND YOU, Greater Los Angeles Area, California
CHRISTMAS TREE EVENTS, Los Angeles, and Manhattan Beach, California
IBN IBRAHIM ENSEMBLE, Mount Carroll, Illinois
HYMN, Mount Carroll, Illinois
RADIO GARNISHT KIGELE, Station WRSB, Mount Carroll, Illinois
FARTHER ALONG, Mount Carroll, Illinois
ZEN VAUDEVILLE, New York City, New York
INCOGNITO, ERGO SUM, Cambridge, Massachusetts
HOMAGE TO DANIEL SPOERRI, Mount Carroll, Illinois
FRUIT IN THREE ACTS, Los Angeles, California
MELON MELODY, Los Angeles, California
THE ARABIC EMBASSY SCANDAL, Redlands, California
RAMA LAMA, de Benneville Pines, Angelus Oaks, California
CELEBRATIONS, de Benneville Pines, Angelus Oaks, California
FRUIT IN THREE ACTS, San Francisco, California
THE WANDERER, Berkeley, California
HYMN, San Francisco, California
HYMN OF HER, San Francisco, California
HAPPENING, Open House, Pacific Beach, California
FLUXUS SALE, Ithaca College, Ithaca, New York
ALLAH SINGS, Ithaca College, Ithaca, New York
BEDTIME READER, New York City, New York (READING THE BIG BOOK)
ALL THE NEWS THAT FITS IN PRINT, Ithaca College, Ithaca, New York
WE SAVED A SEAT FOR YOU, Marblehead, Massachusetts
TURNING THE PAGES, Ithaca, New York
MIDNIGHT MASS, Marblehead, Massachusetts
SELLING PIECE, Marblehead, Massachusetts
WHEN I SHPEAK, New London, Connecticut
TRAVELLING FLUXSHOP, New England States
THREE DAY STONE, Avenue C Fluxroom, New York City, New York
SACHEM DRIVE, New York, Vermont, Connecticut
FLUXUS VISIT, Vassar College
FLUXUS VISIT, Sarah Lawrence College

FLUUS VISIT, Middlebury College
SUSMARINE VISIT, Boston, Massachusetts
FLUUS/CONCEPT ART WORKSHOP, Palisades, New Jersey
NABASCHWILJI EVENTS, San Diego, California
IN REPLY, La Jolla, California
DICTUM, San Diego, California
RIDING THE CREST, Costa Mesa, California
NAH, La Mesa, California
FLUKUS INVISIBLE THEATRE, San Diego, California
FRUCHT IN DREI AKTEN, San Diego, California
ONE/TWO, San Diego, California
CARD, New York City, New York
CONTEST, Boston, Massachusetts
EDUCATIONAL DE/COLLAGE, San Diego State College, San Diego, California
FLUXFILMS AND CONCERT, The Unicorn, La Jolla, California
STREET PIECES, San Diego, California
GARNISHT KIGELE FESTIVAL, La Mesa, California
SEE THE LIGHT HAPPENING, La Mesa, California
CELEBRATION OF SUNS AND THE MOON, La Jolla, California
FESTIVALS, La Mesa, California
BACK TO RAVIOLI REHEARSALS, La Jolla, California
TRANSPORTATION AND YOU, Torrance, California
KOZLOWSKY'S UMBRELLA, La Jolla, The Unicorn Theatre, La Jolla, California

1967

CHANTS, Fluxus West, San Francisco, California
FLUKTAPES, Fluxus West, San Francisco, California
STEW PIECES, Fluxus West, San Francisco, California
CONSTRUCTION PIECES, Fluxus West, San Francisco, California
FOUR FLUXLECTURES, San Francisco State College, San Francisco, California
PARADE, San Francisco State College
FOLLOW THE LEADER, San Francisco State College
SURREALIST PARTY CAMPAIGN, San Francisco State College
POLITICAL KAMIKAZE EVENTS, San Francisco State College, San Francisco,
California
TELEPHONE EVENTS, San Francisco, California

KEEPING TOGETHER MANIFESTATION INSTANT THEATRE PERFORMANCES:

At the FILLMORE AUDITORIUM for the PHOENIX BENEFIT, San Francisco
At DANCER'S WORKSHOP for the RAG BENEFIT, San Francisco
At STEVE GASKIN'S CLASS (later THE MONDAY NIGHT CLASS), San Francisco
At PROVO PARK in Berkeley
At the JABBERWOCK in Berkeley
At the STRAIGHT THEATRE in San Francisco
At the PRINT MINT in San Francisco
At CALIFORNIA HALL in San Francisco for the EXPERIMENTAL THEATRE L.A.M.F.

LIBRARY EVENTS, San Francisco State College
KTM TRAVELLING EVENTS, San Francisco, San Jose, Santa Cruz, California

CITY, Commons, San Francisco State College, San Francisco, California
 CONGRESS OF AMERICA, God's Eye Ice Cream Parlor, San Francisco
 FLUXUS SALES, Etcetera, Mission Valley, San Diego, California
 INSTANT THEATRE SERIES, Greater San Diego Area
 ROCK PLACEMENT, Fluxus West, San Diego, California
 PAPER BIRD WITH MILAN KNIZAK, All over the United States
 NEW MUSIC EVENTS, Greater San Diego Area
 INSTANT THEATRE SERMON, Unitarian Society of West Los Angeles, California
 WHEELMAN'S CHOICE, Venice, California
 FLUX EXHIBITION, Fluxus West, San Diego, California
 RELIGION AS NOTHING ELSE, Unitarian Church, San Diego, California
 RECEPTION, Lindbergh Field, San Diego, California
 GUNNERY DRILL, Lake Murray, San Diego, California
 DOING HIS THING WITH YOU, La Jolla, California
 SOMETHING ELSE READINGS, The Tiny Ork, La Jolla, California
 SQUASH GAME, The Red Shed, Point Loma, California
 NEO-HAIKU THEATRE, The Red Shed, Point Loma, California
 VAUTIER THEATRE, The Red Shed, Point Loma, California
 CRUISING, San Diego, California
 TWENTY GALLONS, Oxford, Ohio
 THE KOSHER COLONELS, Oxford, Ohio
 PACO, TACO & PEDRO, Oxford, Ohio
 EVENTS, Conference in San Diego
 KEN IS BEN IS KEN I S BEN, San Diego State College
 HOW CAN YOU BE HERE ?, San Diego - Nice/Paris/Tokyo
 WHEN YOU ARE THERE ?, San Diego - Nice/Paris/Tokyo
 BIRD IN FLIGHT, San Francisco/New York/Boston
 M Mailing G, San Francisco/Boston
 EPIC THEOLOGICAL CONVOCATION, Arlington Street Church, Boston, Massachusetts
 MIDNIGHT FLUXWORSHIP EVENT, Arlington Street Church, Boston, Massachusetts
 MEATBALL, Boston, Massachusetts
 MOTORCYCLE, Massachusetts Highways
 FOL DE NUIT, San Francisco/Boston
 THE FIVE FOOT BED, Fluxus Cooperative, New York City, New York
 TRIPS, Benevolent Fraternity of Unitarian Churches, Boston, Massachusetts
 ACTUAL GROUP PIECES, San Francisco
 KNIZAK PROJECT, San Francisco, California
 ODE TO POLITICIANS, San Francisco
 RESTAURANT EVENT, San Francisco
 TELECAR, San Francisco
 KEN IS BEN, San Francisco
 BEN IS KEN, San Francisco
 DECLARATION, San Francisco
 OPEN: FLUX NEW YEAR, Omaha, Nebraska
 JACK IN THE PULPIT, Omaha, Nebraska
 SNOWBALLS, Omaha, Nebraska
 CURRY NIMBLE'S NOMINATION, Omaha, Nebraska

1968

SAN JOSE ACTION THEATRE, San Jose, California
 SETUP FOR CAPTAIN OHIO, San Francisco State College

FRIEDMAN/SWEIGERT EVENINGS, Fluxus West, San Francisco
SWEIGERT/FRIEDMAN EVENINGS, Fluxus West, San Francisco
THE SHY SMILING SKYSCRAPER, San Francisco State College
INSTANT THEATRE, de Benneville Pines, Angelus Oaks, California
VACANT THEATRE, Fluxus West, San Francisco
INSTANT THEATRE, Fluxus West, San Francisco
VACANT LOT, Fluxus West, San Francisco
PLATEBUSTER, Fluxus West, San Francisco (PLATEBUSTERS)
EGGBUSTERS, Fluxus West, San Francisco (EGGBUSTERS)
BUNDUSTER, Fluxus West, San Francisco (BUNDUSTERS)
INSTANT THEATRE, SRL-WRC Conference, Berkeley, California
PIPE DOWN, Berkeley, California
VAUTIER DAY, Santa Cruz, California
KNIZAK NIGHT, Drake's Bay, California
FEATS OF EXHIBITIONISM, San Francisco State College
PARTY, Fluxus West, San Francisco, California
ORCH/EST/RA, Big Bear, California
CONCERT FOR WINDS, Big Bear, California
MIDNIGHT WORSHIP, Big Bear, California
NEW MUSIC CONCERT (Eric Stratton), Big Bear, California
CONCEPT ART SEMINAR, Big Bear, California
FLUXUS MOTION WORKSHOP, Big Bear, California
THE EMPTY THEATRE (Rich Harris), Big Bear, California
FLUXMOUNTAINCONCERT, Camp Oaks, Big Bear, California
STAR DOT, Fluxus West, San Diego, California
FLUXUS TALK SHOW, Radio KFMB, San Diego, California
GOD'S OBVIOUS DESIGN, Fluxus West, San Diego
FLY EVENT, Fluxus West, San Diego
JBU AMOS TAPDANCE, Pacific Beach, California
FLUXTOUCH, Venice, California
AKTUAL MONTH, Fluxus West, San Diego
SECOND SERMON, Unitarian Society of West Los Angeles, California
FLUXUS LECTURE, Hoover High School, San Diego, California
A LIVING SERMON, Unitarian Church, San Diego, California
PARTY, San Diego, California
ALL NIGHT RAPS, Santa Monica, California
THE BREADBOX WINNER, Santa Monica, California
DOING THE BEACH, Santa Monica, California
CELEBRATIONS, Saint John's College, Santa Fe, New Mexico
SURFIN' BIRD (BARBARA RIPPEY), Santa Fe, New Mexico
FLUXUS CONCERT, Santa Fe, New Mexico
POOLSIDE SUNLIGHT, Saint John's College, Santa Fe, New Mexico
INSTANT THEATRE (w/ RICHARD KOSSOW), Saint John's College
THE FUNERAL, Santa Fe, New Mexico
THE GOD SHOW (Ralph Cook), Saint John's College, Santa Fe, New Mexico
RECORD BREAK, Santa Fe, New Mexico
THE LAST SERVICE, Continental Conference, Saint John's College, Santa Fe
LARRY LADD'S INAUGURAL BALL, Santa Fe, New Mexico
ON THE WAY, New Mexico-Illinois
ROOT BEER SOLD HERE, Springfield, Colorado
BOXING DAY, Yellow Springs, Ohio

HONORING HUBERT HUMPHREY, Yellow Springs, Ohio
KOSHER-NOSTRA SUPPER, Champaign-Urbana, Illinois
SURPRISE, San Francisco
THE MACK 'N' TOUQUE STRING BAND, Fluxus West, San Francisco
286, San Francisco-San Diego
ROLL 'N' GO, Big Sur, California
KEEP IN TOUCH, Ventura, California
SER/VICE, Ventura, California
LEAVE IT ALL BEHIND, Thousand Oaks, California
HOMAGE TO MIKE MCKINLAY, Berkeley, California
AKTUAL/EVENTS IN MOTION, Fluxus West, San Diego

1969

THE MONKEY'S NIGHT OUT, Fluxus West, San Diego
E-MC /2, Ventura, California
THE LITERATURE OF YOU, Ventura, California
FORMS OF FUNCTION AND MEANING, Ventura, California
A GAME OF TOUCH, Ventura, California
AKTUAL WALK, de Benneville Pines, Angelus Oaks, California
THE MIDNIGHT MOVERS, Ventura, California
AFTER SOMETHING, WHAT ?, Unitarian Fellowship, Burbank, California
THE POSSIBILITY OF YOU, Unitarian Society of Los Angeles, West
CRUISING FOR BURGERS, (G. Sweigert & D. Mendelsohn), Boston
PAGINGS, Boston, Hilton Hotel
WORSHIP, Boston, Massachusetts
PAGINGS, San Francisco, International Airport
STUDIO PIECES, Fluxus West, San Francisco
MUSIC WORKSHOP, Camp Seabeck, Bremerton, Washington
JUST LIKE THAT, Camp Seabeck, Bremerton, Washington
INSTANT THEATRE, Camp La Foret, Colorado Springs, Colorado
JOUR/NEY San Francisco, San Diego
HANG INS, San Francisco, California
TRA/VELS, Southern California
HOMECOMING, Claremont, California
HANGINGS, San Rafael, California

1970

VOW, Big Sur, California
ZEN SOFTBALL, Berkeley, California
EMIGRATION ACT WITH ALISON KNOWLES, Los Angeles, California
FUR VOSTELL, San Francisco/Koln
AUTO PIECE FOR ANDRE THOMKINS, Berkeley
FOUNTAIN PICE, Berkeley/Milan
ICON PIECE, Berkeley/Dusseldorf
WEEF PIECE, Berkeley/Koln
KRISHNA BLESS MY OPENING, Richmond Art Center, Richmond, California
ROASTING OFF, Berkeley
THE NEW CRITIC, Berkeley
THE HARVEST, El Cajon, California

FRANTIC ACTION, Berkeley, California
THE CHARLES VAN DAMME FAMILY, International
PENNY-A-POEM, Berkeley, California
THE SILENT NIGHT, Newhall, California

1971

THE SILENT NIGHT, Newhall, California
10,000, Fluxus West, Newhall-Saugus, California

THE PRIVACY SERIES consisted of all of the events performed by Ken Friedman between February and July, 1971, sometimes with one or two friends, always unannounced, undocumented and without publicity:

PS 1	AH! BOLOGNA	Saugus, California
PS 2	THE PITILESS REHEARSAL	Newhall-Saugus
PS 3	THE BAG	Pasadena
PS 4	THE BAG REGAINED	Pasadena
PS 5	THE BAG REBUFF'D	Pasadena
PS 6	A SHOULDER JOB	Pasadena
PS 7	OKLAHOMA, O.K.	Claremont
PS 8	OSAKAYA, O.K.	Los Angeles
PS 9	SEALING	Redlands
PS 10	WEEKLONG SLEEZE	San Diego
PS 11	YOUR NATIONAL FOREST	Redlands/Big Bear
PS 12	THE CASK	Los Angeles
PS 13	HONORABLE SIR AMITABHA	Los Angeles
PS 14	AMID THE DAIKON	Los Angeles
PS 15	THE RITUAL MOOSE	Hollywood
PS 16	THE WINK JOB	Los Angeles
PS 17	MOOS DER BOYS	Newhall-San Diego
PS 18	THE HUNDRED MILE TRIP	Greater Los Angeles Area
PS 19	I FORGOT	Burbank
PS 20	CEMENT OVERCOATS	Saugus-San Diego
PS 21	SHARKED HEARTS	Berkeley
PS 22	MAKING YOUR MONEY SING	Berkeley
PS 23	THE SEA GULL	Mendocino
PS 24	THE DANCING BATHTUB	Berkeley
PS 25	PICKLED INTAKE	Davis
PS 26	THE FRACTURED DOOR	Sacramento
PS 27	TERMINAL CASE	Cordelia

SHELL OF THE FUTURE, Berkeley, California
AMY'S FREE TUMBLER, Berkeley
SILENT SHOES, Davis
LOSS, Davis
CITIZEN'S CARD, Paris, France
BIENNIAL PIECE, Paris, France
FIRST CAUSE, Bennington, Vermont
SCALING, Mendocino, California
DETERMINATE SENTENCES, Petaluma, California

1972

IMAGE BANQUET, Vancouver, British Columbia, Canada
THE EMPEROR'S NEW KITE, Regina, Saskatchewan, Canada
LOOKING FOR NEEDLES, Barstow, California
ONE BELL OR TWO ?, Amboy, California
A LONG LETTER, Kingman, Arizona
THE KISS, Williams, Arizona
GOING BACKWARD SWIFTLY, Flagstaff, Arizona
SPIRIT-ONE REJOICES, Walnut B Canyon, Arizona
A LENGTHY APPROACH, Gallup, New Mexico
WATER DOG, Farmington, New Mexico
SUM TIME LATER, Durango, Colorado
ON A JUNGLE PATH, Denver, Colorado
WALKING DOWN TO WASHINGTON, The Shaker Seed House, Tyringham, Massachusetts
CIVIC CENTER, Tyringham, Massachusetts
ANOTHER WORLD, Worcester, Massachusetts
A FLY BY NIGHT OPERATION, Something Else Press, Barton, Vermont
THE HARVEST, Something Else Farms, Barton, Vermont
NEARER, CAPE COD, TO THEE, Cape Cod, Massachusetts
DYNAMIQUES, Cape Cod, Massachusetts
AUTRE MONDE, Cape Cod, Massachusetts
ROUND TRIP, Colorado/New Mexico/Arizona/Utah
LET'S TALK TURKEY, de Benneville Pines, Angelus Oaks, California
HAIL TO THE BABA, ECBS, Davis, California
HAIL TO THE BABE, ECBS, Davis, California

1973

THE IMUS ARE OUT WALKING, de Benneville Pines, Angelus Oaks, California
JUNGLE DANCE, Angelus Oaks, California
FRUITS OF THE LAW, Omaha, Nebraska
SHEEP, Omaha, Nebraska
ART IS INSPIRED BY PURE FEAR, Omaha, Nebraska
CALLING MRS. ROACH, Denver, Colorado
NICHOLAS SLONIMSKY'S BIRTHDAY, de Benneville Pines, Angelus Oaks, California
SIX-ACRE JAM, de Benneville Pines
PWEET'S BIRTHDAY MERINGUES, Laguna Beach, California
THE SOUTH, PART ONE, El Centro, California
THE SOUTH, PART TWO, Yuma, Arizona
THE FORTH OF JULY, Tucson, Arizona
DESCENDING TO THE SEA, Boulevard, California
CAMPING, Boulevard, California
PRIAPUS RISING, Berkeley, California
FLUXFURNITURE, La Jolla, California (for Lefty Adler)
ROCK REMOVAL FOR GEORGE MACIUNAS, San Diego, California
ROCK ON WITH WELTON JONES, San Diego-New York

1974

CROSSED PALMS WITH TERRY ARNOLD, Los Angeles, California
MEETING WITH MELCHERT, Los Angeles, California
SCHINDLER ARCHEOLOGY WITH TJEERD DEELSTRA, Newport Beach, California
PWEET'S BIRTHDAY DRESS, Santa Barbara, California
THE NIGHT RIDER, Interstate Five, California
LABOR DAY, Philo, California
OPEN, San Francisco, California
OPEN NING, LaJolla, California
STAMP ACT, La Jolla, California
HAVING THE CAKE, NOT EATING IT, TOO, Denver, Colorado
HAVING THE CAKE, NOT EATING, Denver, Colorado
THE REST OF THE ROOM, Denver, Colorado
STROLLER'S PARADISE, Salt Lake City, Utah
IS THAT THE SUN OR THE MOON, Salt Lake City, Utah - (?)
STATE STREET NOODLE HOUSE, Salt Lake City, Utah
I'M NOT FROM THIS NEIGHBORHOOD, Cheney, Washington
WALKING ON THROUGH WASHINGTON, Cheney, Washington
THE GENESIS OF THE HARE (with Chris Sublett), Cheney, Washington
A VALEDICTORY, A FEAST (with Ruben Trejo), Cheney, Washington
AN EVENING WITH KEN FRIEDMAN, And/Or, Seattle, Washington
WHITE, MIGHTY WHITE, Bellingham, Washington
SILO INSKY, Bellingham, Washington
CIGARS SMOKING CIGARS, Bellingham, Washington
THE PICNIC ON THE LAWN, Bellingham, Washington
ZEUS AND DANAE, Bellingham, Washington
SPACE PATCH, Vancouver, British Columbia, Canada
BRITISH MOTOR IMPORTS, Seattle, Washington
FORTUNE, CLAUDIA, GORDO, LIBYA, TM, COOKIES, Seattle/Tacoma
YES, Missoula, Montana
NO, Missoula, Montana
MAYBE, Missoula, Montana
STEELIN', STEELIN' AWAY, Missoula, Montana
ASK FOR MAC, Missoula, Montana
THREE-MAN PLAYOFFS, Missoula, Montana
THE PARTY LINE, Billings, Montana
DADA'S BICYCLE
JUMPIN' JACK DANIELS, Boulder, Colorado
CACTUS JACK FLASH, Boulder, Colorado
GUESS WHO'S COMING TO SUPPER, Boulder, Colorado
ELEANOR YAWNING (with Diane Berendt), Boulder, Colorado
BOATMAN'S HOLIDAY (with Georg Gugelberger), Riverside, California
HOMAGE A TOT ENDRE, San Diego, California

1975

HOMAGE AN ENDRE TOT, San Diego, California
THE ZURCH FOR TRUTH AND JUSTICE, San Diego, California
THE GUSTINE PIETA, Gustine, California
FIRST SINFONIE, San Francisco, California

LA MAMELLE, San Francisco, California
SHANGHAI'D IN AUBURN, Auburn, California
THE SPEED OF LIGHT REACHES NEVADA, Nevada/California Border
BOOMTOWN OR BUST, Verdi, Nevada
THE SPEED OF LIGHT BROTHERS ARRIVE, Reno, Nevada
DOING HIS THING WITH YOU, ED MARTINEZ VARIATION, Reno, Nevada
CHEERS, Reno, Nevada
FRIEDMAN CRAPS OUT, PART ONE, Reno, Nevada
FRIEDMAN CRAPS OUT, PART TWO, Elko, Nevada
MY FARE LAID: E, Elko, Nevada
THE PIECEABLE KINGDOM, Elko, Nevada
THE SPEED OF LIGHT REACHES UTAH, Nevada/Utah Border
THE SPEED OF LIGHT SLEEPS THROUGH UTAH, Utah Highways
THE HEBER CREEPER REVEALED, Heber, Utah
THE SPEED OF LIGHT PASSES THROUGH UTAL ASLEEP, Utah Highways
THE SPEED OF LIGHT HITS COLORADO, Colorado Border
CONTE N'EN TAL APPROCHE, Rocky Mountains, Colorado
CONTINENTAL DIVIDEND, Berthoud Pass, Colorado
THE SPEED OF LIGHT CROSSES INTO KANSAS, Colorado/Kansas Border
TIL EULENSPIEGEL MEETS COLLYER KANSAS, Collyer, Kansas
ART IN AMERICA, THAT OLD FAMILIAR FEELING, Hays, Kansas
KIRILLIAN ALPHABET, Wichita, Kansas
WICHITA HARVEST, Wichita, Kansas
ONE OF THREE ACTS, Wichita, Kansas
MISSOURI AFTER MIDNIGHT, Missouri Border
AN ACT OF BRAGGADOCIO, Braggadocio, Missouri
ONE MINUTE IN ARKANSAS, Missouri-Arkansas Border
RIVERBOAT GAMBOLIERS, Brasher, Missouri
TENNESSEE YOU NOW OR TENNESSEE YOU LATER, Tennessee State Line
THE CONCERT, Jackson, Tennessee
THE SPEED OF LIGHT MEETS GRAVITY, Jackson, Tennessee
TENNESSEE THE LONG WAY, Tennessee Highways
SHARP AS A PISTOL, WHOA-WHOA, Bristol, Tennessee
INTO VIRGINIA, INTO AND OUT AGAIN, Bristol, Virginia
OH, MOOSE, OH FIRM MOOSE THIGHS, Johnson City, Tennessee
OH, MOOSE, OH MOOSE FIRM THIGHS AND BREASTS, Johnson City, Tennessee
LEVEL WITH YOUR FROG, NOW, BABY, Johnson City, Tennessee
THE SCHOOL OF HARD KNOXVILLE, Knoxville, Tennessee
MARCHING ON THROUGH GEORGIA, Tennessee/Georgia Border
DI PRIMA ROMERO, Rome, Georgia
THORNE MARK, Mount Berry, Georgia
THE MIDNIGHT OIL, Rome, Georgia
CHATTANOOKIE, Chattanooga, Tennessee
OH, DUST ME OFF AGAIN, Atlanta, Georgia
THE CAROLINA LAND GRANT, Georgia/South Carolina Border

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