

UNIVERSITY OF ILLINOIS AT CHICAGO

Gallery 400 (MC 033)
College of Architecture and the Arts
400 South Peoria Street
Chicago, Illinois 60607-7034

Influx
"UIC takes part in Chicago
Fluxus Exhibition 1993"
by Jenny Schelewitz
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On Wednesday, Nov. 3, The University of Illinois at Chicago's Gallery 400 opened the "influx" exhibition as part of Fluxus Festival Chicago 1993.

While the term "Fluxus" is ultimately undefinable, there are many definable aspects of expression that it incorporates. Fluxus depicts non or anti-art. It doesn't follow rules or guidelines like the formal genres of the past. (expressionism, surrealism, pop-art.) Fluxus is a depiction of every day life and experience. It embodies a non-elitist form that includes not only the privileged of the art world, but also ordinary, every day people. While pieces draw on current and controversial issues, they're presented in ways that don't put up hierarchical boundaries.

The Fluxus "movement" originated in the '60s and '70s and this was the first experience for many artists to parody and express their alternative attitudes on art as they viewed it. This attitude brings together aspects of life and society into art. Some Fluxus influences stem from such

movements as Dada, Futurism, Russian constructivism and John Cage's invention of concrete music and his inter-media events in 1952.

The "neo" Fluxus artists share the fundamentals of their predecessors while not sharing in their manifestoes. Rather, what links the artists presented in Gallery 400's "influx" to the originals is the common spirit that they possess.

An array of artists from across the country lend to the variance of the exhibition. Many pieces incorporate multi-media usage, with emphasis on audience participation, like filling out questionnaires or listening to headphones. "Things For You To Steal",

by Chicago artist Dennis Laszuk, invites you to steal its parts, on the condition that if you are caught, you must pay \$1. This

piece is not only humorous, but it presents an issue of morality to it's participants.

Karen Reimer's "Red/Orange/Yellow/Green/Blue/Purple/Black/White Food," is a lineup of eight de-labeled, unopened cans with the name of a color printed (in the order of the spectrum) in gray on its outside. Food, a common theme in Fluxus, is used here to present a ques-

tion of trust. Whether or not we believe the artist is giving accurate information about the contents of the cans, depends upon if we can trust the artist.

From *Something About Fluxus*, George Brecht sums up the ideology behind Fluxus. "Whether you think that concert halls, theaters, and art galleries are the natural places to present music, performances, and objects, or find these places mummifying, preferring streets, homes, and railway stations, or do not find it useful to distinguish between these two aspects of the world theater, there is someone associated with Fluxus who agrees with you... Consider opposing it, supporting it, ignoring it, changing your mind."

From the hundreds of pieces submitted, 65 were chosen by Karen Indeck and Sara Hartland-Rowe, co-curators of Gallery 400, in order to evoke the true sense of Fluxus. UIC's Gallery 400, at 400 S. Peoria Street, in Alumni Hall is open Monday-Friday, 9 a.m. to 5 p.m., and Saturday, noon-4 p.m. Admission is free. The exhibit runs through Dec. 4. The city-wide Fluxus Festival will be holding many more events, for information, phone (312) 996-6114.



Chicago Flame file photo
Things For You To Steal by Dennis Laszuk

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