

EXPANDED ARTS DIAGRAM

INTRODUCTION TO DIAGRAM
 The diagram on the right categorizes and describes planometrically the development of various "Expanded performing arts" movements. It describes movements rather than individuals and therefore should not be taken as a catalogue of names. Except for the Fluxus group, none others are complete. By the next edition it is hoped this diagram can be expanded to include more artists. Any comments, suggested additions and/or changes from readers will be welcome. The grouping of various artists was determined in most cases from statements of the artists themselves. When such statements were unobtainable, their work was studied to provide clues. Some controversial subjects such as sensationalism or pseudotechnology were based on careful observations of many performances rather than hearsay. Disrobing in public or lowering own pants to expose own bare bottom, or urinating in public, any such acts are considered by any dictionary definition exhibitionistic. Throwing oneself into water or covering self with cream etc., etc., can be considered as masochistic acts. Examples of preoccupation with sex and perversion are too numerous to mention. All these stratagems are intended to arouse strong emotional response from the audience (and attention from the press of course), which may be a main motivation for such stratagems. Pseudotechnology or "engineering" (in quotes) has been derived from the fact that artists at best can acquire technical knowledge or understanding comparable to that of a technician (TV repairman or the like) rather than that of an engineer or scientist who spends many years studying his specialty (just like artists spending many years on producing art). Such knowledge among these artists at best represent understanding wiring diagrams, function of basic electronic components, mechanism of electric motors, simple engines, determinate structures and the like. Unfortunately the technology among most of the artists employing that term is of the radio shop variety. Collaboration with engineers can achieve only a level of sophistication comprehended by the artist since (1) artist's new ideas or concepts will be affected or rather limited by his own past and recent technical-scientific knowledge rather than the uncommunicated knowledge of the engineer. (2) the collaborating engineer meanwhile, can't very well communicate a sophisticated technical and scientific knowledge to the artist without giving him a four year university course on related subjects.

Categories are ordered on the vertical scale to some degree within a spectrum of artificiality. Thus most "artistic" or cultural or serious are at the bottom and least so at the top ending with anti-art at the very top. The horizontal scale is chronological. Influences upon various movements is indicated by the source of influence and the strength of this influence (varying thicknesses of connecting links). Another vertical column indicates outlets, or major organizations, events, publications or institutions associated with the particular movement or group. Lines leading in and out of each persons name indicate various changes in the persons associations or chronological continuity of his work within any particular movement or group. Thus within Fluxus group there are 4 such categories: 1) individuals active in similar activities prior to formation of Fluxus collective, then becoming active within fluxus and still active up to the present day, (only George Brecht and Ben Vautier fill this category). 2) individuals active since the formation of Fluxus and still active within Fluxus. 3) individuals active independently of Fluxus but presently associated with Fluxus. 4) individuals active within Fluxus since the formation of the collective but having since then detached themselves. (Higgins, Patterson, Paik, Schmit, Williams, Flynt etc.) Some of them have even published own statements confirming their exodus. George Maciunas

