

# Outing Queer Fluxus

## Geoffrey Hendricks in Conversation with David J. Getsy

Since coming out in the early 1970s, Geoffrey Hendricks (1931–2018) wove matter-of-fact discussions of sexuality and his relationships into his work, his published diaries, and his performances—making him an early, visible, and surprisingly rare example of an out gay artist in the first years after the Stonewall uprising.<sup>1</sup> His performances such as *Fluxdivorce* (with Nye Ffarrabas, 1971), *Ring Piece* (1971), and *Equinox Piece for Stephen* (with Stephen Varble, 1972) are important milestones in queer art history in these formative years. Hendricks had been a key figure in Fluxus in New York City from its beginnings, and he was instrumental in fostering it and other experimental practices at Rutgers University, where he taught for decades.<sup>2</sup> His artistic practice included performances, assemblages, collaborations, and publications, but he was most known for the paintings of skies and clouds with which he covered objects (including crates, clothes, statues, canvases, billboards, and vehicles, to name a few). Hendricks stood apart from many other Fluxus artists both for his activity as a painter and for the ways in which his work explored his own life experience as a source. As he wrote in 1972, “Art is about getting deep, deep into your personal self, working, struggling (but all of this is not art), and then suddenly, you have left yourself for something universal.”<sup>3</sup> His insistence on the importance of the personal led him to engage forthrightly with themes of homosexuality and same-sex partnership throughout his long career.

There has been little sustained discussion of non-normative sexualities and genders in histories of Fluxus, despite the fact that more than a few working in its orbit were lesbian, gay, or otherwise non-heterosexual (including Brian Buczak, Ffarrabas, Dick Higgins, Ray Johnson, Jill Johnston, Kate Millett, and Pauline Oliveros) or who explored options beyond the gender they were assigned at birth (George Maciunas and Varble).<sup>4</sup> Hendricks long supported efforts to preserve queer histories and the work of artists lost to the on-going AIDS crisis, and for this public conversation he chose to focus on his collaborations in the 1970s that took same-sex relationships, love, and gender transformation as their themes. On April 20, 2016, I conducted this interview as part of the events relating to

the exhibition *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s* at the Block Museum of Art, Northwestern University.<sup>5</sup> The following is an abbreviated transcript that has been edited, supplemented with factual details in the interview questions, and reorganized for clarity.

*The idea for this conversation emerged out of a problem in the narration of the 1970s and the history of Fluxus. Especially outside of the specialist histories of Fluxus, there has been very little recognition of its queer themes, otherwise identities, homoeroticism, and challenges to conventional notions of family. I was reading an interview that you did in 1993, in which you were already saying there are all of these connections to queer politics in your work and asking where the historians of this were.<sup>6</sup> So, how was the moment of Stonewall and its immediate aftermath informative of the work that you were doing in the 1970s?*

I think it was more they were going along parallel. What was taking place within me in terms of change just manifested itself in the Stonewall rebellion and actions there. Nye [Ffarrabas] and I came to a realization of our own queerness and of the changing relationship between us and our relationship to our being parents of two great kids.<sup>7</sup> Nye was going to feminist consciousness-raising groups and meeting with various lesbians, and I was getting over to the Firehouse and being involved in the Gay Activist Alliance.<sup>8</sup>

*The re-composition of family was made public with the 1971 Fluxdivorce, which happened on your tenth wedding anniversary. Items from your marriage were cut in half—marriage certificate, wedding invitation, mattress, bedframe, and so on. George Maciunas was involved, and he helped to divide rooms of your house with barbed wire and a wall of cardboard boxes. There was a part of the performance called “Separation” in which you and Nye wore coats that had been sewn to each other. Then there was a tug-of-war with the men pulling on ropes attached to you and the women pulling on ropes attached to Nye until those two coats (and you both) became separate again. This action visualized the pull of same-sex relationships on you both. What was the response to the Fluxdivorce, which made clear that this was about your increasingly divergent lives? How was it received at the time?*

Jill Johnston wrote about it in her weekly column in the *Village Voice*.<sup>9</sup> Earlier [that year] Jill had written an article called “Lois Lane Is a Lesbian,” which was about her own coming out in a public sort of way.<sup>10</sup> It was an article I clipped and carried around with me for a long, long time, because it was very incisive and seminal. Jill became a very good friend.<sup>11</sup> At the *Fluxdivorce*, she played the piano and was part of the audience. I think it was received well and, in retrospect, seen as an iconic work. John [Lennon] and Yoko [Ono] arrived in a limousine and parked in front, which was exciting for all my neighbors on the block. They

came in and had some little document or picture or something that was cut in half. John gave me his half, "For Geoff, love John." Yoko gave her half to Nye.

*Ring Piece (1971), for the 8th Annual Avant Garde Festival in New York, was related. You sat for ten hours atop a mound of dirt within which a few items from the Fluxdivorce were buried. You were silent and largely unresponsive to the audience. Buried underneath you were relics such as your wedding bed cut into two halves (buried at different levels in the dirt so that they were no longer together), the coats from the tug of war, and the cut wedding documents incorporated into a construction you called Cut/Caged. But that construction was a replacement for another work by George Maciunas. What happened there, and what other artists' works came to be part of Ring Piece?*

George had put the wedding ring into a box cube with ten bells for the ten years of our marriage. He did this, but before the Festival he said, "Geoff, I've taken this position of total non-participation in Charlotte's festivals," because there was this warfare between George and Charlotte. Charlotte was all-embracing, all-inclusive of the avant-garde; George was very methodical about who was Fluxus and who wasn't Fluxus. He had already started putting the box together when he made this decision. I said, "Fine, that's no problem. I'll put something else under me. We'll make the box," but his box was not buried.<sup>12</sup> I sat on those other objects [from the *Fluxdivorce*]. That day, Dick Higgins had another piece that was called *Mice All Over the Place*. White mice were released at different parts of the Armory.<sup>13</sup> I was sitting there writing in my journal, with a little bell to ring, and then suddenly a mouse was crawling up my body or a mouse just sitting on my shoulder and nuzzling into my coat tails. It was only after it was all over that I realized that this was a piece of Dick's. Who better to interact with? Dick and I were very much buddies in this Fluxus world.

*Throughout the twelve hours of Ring Piece, you remained silent, nodding only maybe to a few people, such as Jill Johnston. The entire meditation became this performance in public of a private mood. You once said, "This piece was a rite of passage, a burial, and a putting to rest of ten years of my life, and a rebirth, a new beginning."<sup>14</sup> Your sculptural practice also used this idea of cutting and of making whole from parts again. For instance, the *Cut Chair (1975)* you've talked about in relationship to your own histories of sexual identity and sexual awakening.*

The cutting of the chair and reconfiguring it, which I've done in more examples than just this, as being symbolic of opening up my life, reconfiguring it in a new context, and from having a married, heterosexual life with two kids and so forth, to embracing my gay identity and embracing this fully and going forth with a new, very different life. I think this rediscovery of the self is something that's a very affirmative act and leads to an opening up and expansion into your own

potential and what you're doing in your own work. Something about the *Cut Chair* here that I find quite marvelous was that when it gets cut and opened up, it liberates the chair and makes it something more than what it is.

*The Cut Chair is from 1975. I want to move back a little bit to talk about your first collaborative relationship after the Fluxdivorce, which was with the artist Stephen Varble [from 1971 to 1974]. And there were also two other works that made a trilogy with Ring Piece: the Silent Meditation performances in London and Aachen.*<sup>15</sup>

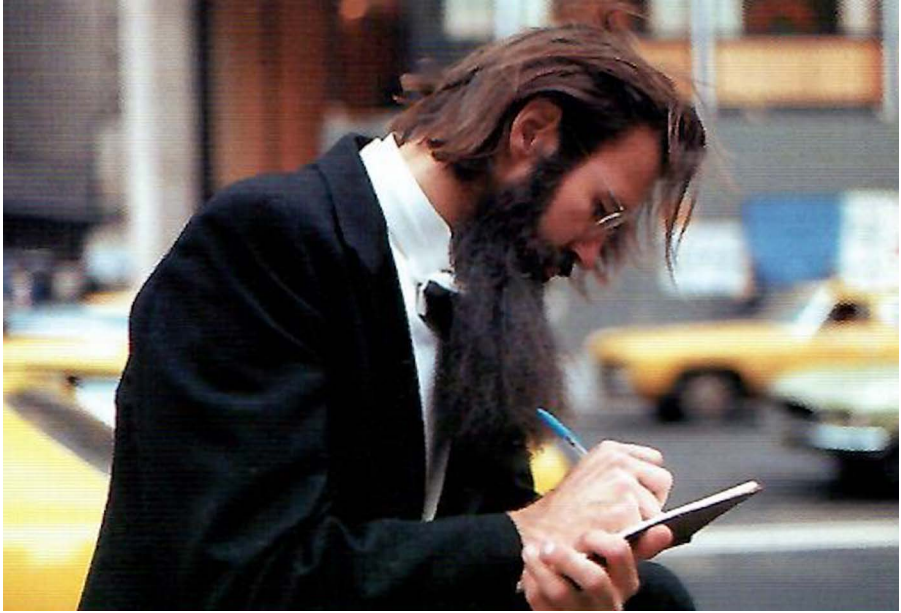
Growing out of the *Ring Piece*, Stephen and I were in London for the ICES Festival [International Carnival of Experimental Sound] that Harvey Matusow and Annea Lockwood brought together in the Roundhouse in London [in August 1972]. I sat on a pile of dirt. Stephen had a group of costumes, including the *Wooden Dress*, and he performed around me.

*You brought a tortoise named "Equinox" to perform with you in London and Aachen, and Equinox also earlier played a role in the performance of the same name, in which you emerge naked out of the ocean and are donned in tails and then give the tortoise to Stephen.*<sup>16</sup> *Equinox Piece for Stephen [21 March 1972] was almost like a wedding, and you've referred to it as such before.*<sup>17</sup>

This was for the Vernal Equinox. It's something that we planned to take place at sunrise down at Jones Beach. I was in the water, naked, emerging out of the water, and come and meet Stephen, and we find this tortoise that we planted in the dunes or in beach grass and so forth, that we then take back with us to Billy Apple's space on 23rd Street. We went back there and then performed throughout the whole day there. I was cutting wood, and I had built a small fire. Stephen was hanging lettuce leaves from clotheslines. We were interacting in different ways. This was all imagery that Stephen and I developed in our performances together.

*Of the performances you did with Stephen, there's one in that I'm interested to hear about, when you performed Jacki Apple's score Identity Exchange in 1972, but in the context of your studio class at Rutgers University.*

This is one other example of the pleasure and the liberating quality of tenure. *Identity Exchange* was a piece of Jacki's in which you are to assume the identity of someone else—change your identity with them. For a day, you're that person; that person is you. Stephen and I went out, and he (as me) taught my class, and I (as Stephen) hung around and wrote in my journal and kibbutzed a little bit. Stephen was being as professorial as he could. The department chair, Reggie Neal, was irate. It was like, "Geoffrey, what are you doing?" and so forth. "I'm Stephen. Talk to Geoffrey over there," and so forth, which infuriated him even more. We



Geoffrey Hendricks, *Times Square Meditation*, film still from documentation, 1972. © Estate of Geoffrey Hendricks, 2020.

got through the day, and I was tenured, as I said, and continued teaching for 48 years. We went over to the dining hall, and Stephen was writing as me, writing in his journal, and I was Stephen.

*There's a way of pushing that intimacy of your relationship with Stephen. It's happening for the audience, your students, and a same-sex relationship becomes figured or present in the work. You also collaborated on Stephen's play Silent Prayer, which was performed at the La MaMa [Experimental Theatre Club] in 1973. He wrote the play and designed some of his elaborate costumes for this, but you acted in the play and designed the sets.*

I would say in terms of collaboration, the two is greater than the sum of the two. Somehow the way you work together expands out beyond just being two people together. We worked extremely hard in bringing *Silent Prayer* together. My concept for the environment, the set, and this was probably evolved together with Stephen, was to have a whole sky environment in back, and Stephen wanted me on this upper-level platform as sky god in this costume that he made out of scraps of leather that were found in a dumpster and tied together with twine, and this amazing helmet that he constructed.

*We've been talking about these collaborative relationships as if they're just happy and come together well. As we all know, lives don't really work that way all the time, and there are moments of agonistic back and forth. For instance, there is Stephen's Slide Dress, which was created for your trip to London, and then it was used in Aachen and Silent Prayer as well. The dress itself is made from your personal slides picturing you and your family. Can you talk about how that permission (or not) happened?*

I, in our loft, had these boxes of family slides that one collects. Stephen one day saw them and decided he would just go ahead and sew them together and make a costume out of them. I guess there was probably a little bit of a fight about that, but I was also delighted with the transformation of them. In the Aachen *Silent Meditation*, Stephen's costumes evolved. I think it may have just been the *Wooden Dress* in London, but then in Aachen he wore others. In one, he was playing a Stevie Wonder tape and was Stevie Wonder in some persona, as well as the *Slide Dress* and the *Wooden Dress*. I think he had four different costumes. This was in a Baroque hall, but it was rebuilt because the building had been destroyed in the Second World War. There was iconography of the Four Seasons in the sculpture in the ceiling. We were playing with the idea of four; four different costumes of Stephen and things like that.

*The Slide Dress featured in Stephen's play Silent Prayer, and after you break up in 1974, that dress was used in subsequent performances. It has a long life in multiple*

*iterations. One of the things that's interesting about this dress is to think about the same theme of remaking one's life and symbolizing it through the alteration of things that are important to you. For instance, in Fluxdivorce it was a marriage license and bed, and here it is the family slides.*

Nice analogy.

*It was a little bit more mean-spirited by Stephen, obviously. It was a way of asserting his new status as your partner against your earlier life, and it meant absorbing that earlier life. It's almost as if he's taking some of the ways in which you were thinking about remaking but using them in this more agonistic way.*

I hadn't thought about that—that this is that whole history of my earlier life, that he's taking and reformulating.

*This absorption and commentary on earlier moments—remaking and then using them for new purposes—is very much part of what's going on in the collaborative practice at this time. Maybe another agonistic piece that we could talk about is the last major collaboration with Stephen in 1973.*

This was [Sky/Roots: A Meditation on Dreams for] Charlotte Moorman's 10th Avant Garde Festival at Grand Central Station. She got a group of freight cars, and artists had a whole or a half of a car. I was in one end of a car, and Stephen was opposite me in the other end. He had this glass door—a veranda porch door with glass paintings—that was supported from the roof of the boxcar. Then he moved back and forth, performing in a mobile way in these different costumes. Opposite him, I had ropes across, separating my place, and I had a pile of branches there. I was under black plastic covered with a mound of dirt. I had white mice and a chicken. They came out first, and then I appeared, naked.<sup>18</sup> I had a tape with my dreams recorded playing. Then I had this chair in the back that had some hair tied to it that was given to me by a student, Cathy Weir [?], who cut off her hair as a declaration realizing that she was gay. She was a lesbian and wanted to make this affirmative statement about the change that she was feeling within her life. Since I was important as a teacher, she felt that I should have this, so she'd given it to me. So, I worked it into a piece. This chair I have; it's gone through various editions. It has hammered in the text in the back, done later after the festival: "Sit carefully in this chair until you remember one important event from your past, and following this moment of recall, get up immediately."

*I wanted to talk about the next major collaborative relationship in your life, with Brian Buczak.*

I met Brian at a party at an artist's loft [in 1977]. We danced together. I saw him leave. I was attracted to him, and he clearly was attracted to me. I ran after him and said, "Hey, I don't even have your contacts," and so forth and so forth. We went on and ended up back at my house. We were together for a good long relationship until he died of AIDS-related causes a decade or more later.

*There is an early collaborative performance, called Il Tronco, at the Galleria d'Arte Moderna in Bologna, that you have characterized as a similar moment of retrospection and moving forward. It really signaled a whole new phase of your work.<sup>19</sup>*

We designed it with the idea that the audience should not be in and around us. They were on a balcony up above, looking down. We emerged. We began covered with branches and grass and leaves and so forth. We had cords that enabled us to pull these up into the space above us. There were, it seems to me, two chickens and two ducks in a cage that entered into the performance and worked in an interactive way with ourselves. There were shoes and the vests that were suspended above.

*I wanted to cap off our discussion with another major Fluxus event, the Fluxwedding of George Maciunas and Billie Hutching, which happened in 1978. Can you talk about that?*

George was aware that he had terminal cancer and was getting toward the end of his life. He had developed a relationship with Billie Hutching. They got together and developed a very intense BDSM relationship. She would whip George, which helped relieve his pain from the cancer. I think he was something of a masochist anyway, and so it was sexually satisfying, gratifying. Their relationship was very intense and strong and respected by all of us. There was one event [in 1977] where George . . . I guess it was for a Halloween, and we were all to come in different identities. I arrived there with Brian [Buczak] as a sailor. I had some other costume. George was there greeting people at the door as an elegant woman in a long formal dress with a wig. I said, "Hello, it's nice to be here," and went through this exchange. George said, "Geoff, you didn't recognize me?"

I hadn't realized that it was George. He had transformed himself sufficiently, so that he was somebody else. He was this woman who was there greeting people for this Halloween. He went through various cross-dressing events and activities, and at a certain point said to me, "Geoff, we had the *Fluxdivorce* and we had the *Fluxmass* and so forth, but we've never had a *Fluxwedding*. Will you orchestrate a *Fluxwedding* for Billie and me?" It was over at the loft of Jean Dupuy, which became the kind of Fluxus loft. I was minister officiating, and various Fluxus people were there. They [George and Billie] each came as themselves I guess,



and then in the process of the event [*Black and White*], changed their identities, so that George took off a wig that Billie was wearing and put it on and took off her dress and put it on, and he took off his tuxedo and Billie put that on and the whole thing.<sup>20</sup> There was a *Fluxfeast*. Louise Bourgeois was there. She was a regular Fluxus groupie and very special person, part of our extended family.

*The level of acceptance in the larger family of Fluxus of all these identities—as well as other narratives around gender and family—were part of the exploration that the entire group was undertaking.*

You don't necessarily think of Fluxus being this movement that was about gender identity and transformation of one's personal identity, and yet this really iconic piece is an epitome of this. The kind of playfulness—the idea of taking on different identities and so forth—is really a very central part of what Fluxus is.

## NOTES

1. As Jill Johnston recalled, "I have known gay men, assuredly, in the art world. But Geoff was the first male in our time to deal openly in his work with issues of sexual identity posed by the Stonewall riots of 1969." Jill Johnston, "Between Sky and Earth [1992]," in *Secret Lives in Art: Essays* (Chicago: A Cappella Books, 1994), 153. Hendricks's published diaries of the early 1970s are Geoffrey Hendricks, *Ring Piece* (West Glover, Vermont: Something Else Press, 1973); Geoffrey Hendricks, *Between Two Points / Fra Due Poli* (Reggio Emilia, Italy: Edizioni Pari & Dispari, 1976). See also Geoffrey Hendricks, *From Sea to Sky: Recasting the Riace Bronzes* (Verona, Italy: Francesco Conz Archive and Editions with Money for Food Press, New York, 2005), which includes reflections on this period and on other queer themes in his work.

2. See Geoffrey Hendricks, ed., *Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958–1972* (New Brunswick, New Jersey: Mason Gross Art Galleries, Rutgers University, 2003).

3. Hendricks, *Between Two Points / Fra Due Poli*, n.p.

4. A notable exception is Kristine Stiles, "Anomaly, Sky, Sex, and Psi in Fluxus," in Hendricks, ed., *Critical Mass*, 60–88. Some (such as Ray Johnson, Jill Johnston, and Kate Millett) have been discussed beyond histories of Fluxus with attention to the role of queer sexuality in their works, but I do not have the space here to list those references. One book-length study is worth noting, however: Martha Mockus, *Sounding Out: Pauline Oliveros and Lesbian Musicality* (New York: Routledge, 2007).

5. See Lisa Graziose Corrin and Corinne Granof, eds., *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s* (Evanston, Illinois: Block Museum of Art and Northwestern University Press, 2016).

6. Geoffrey Hendricks, "Geoffrey Hendricks Interviewed by Lars Movin," in Lise Seisbøll, ed., *Geoffrey Hendricks: Day into Night* (Odense, Denmark: Kunsthallen Brandts Klaedefabrik, 1993), 49–71.

7. On Ffarrabas's work, see Adam Silver, ed., *Nye Ffarrabas: A Walk on the Inside: 50 Year Retrospective* (Brattleboro, Vermont: C.X. Silver Gallery, 2014).

8. From 1971 until it was destroyed by arson in 1974, a decommissioned firehouse at 99 Wooster Street served as the headquarters of the Gay Activist Alliance and a community center. The dances held there weekly were an important part of building a more public gay community in New York City.

9. Jill Johnston, "Socials Wit Jog & Yokel," *The Village Voice* (July 1, 1971): 23, 26.

10. Johnston's article "Lois Lane Is a Lesbian" spanned three issues of *The Village Voice*: March 4, 1971 (pp. 9–10, 64), March 11, 1971 (pp. 21, 28), and March 25, 1971 (pp. 27–28, 38).

11. In 1993, Hendricks staged a *Fluxprocession* in celebration of Johnston's marriage to Ingrid Nyeboe in Odense, Denmark (at that time the only country in the world to recognize same-sex marriage as legal). See Jill Johnston, "Wedding in Denmark," *Art in America* Vol. 82, No. 6 (June 1994): 75–76. Hendricks recounted this story in a part of the recorded interview not included in this transcript.

12. Maciunas also titled this box *Ring Piece*. Maciunas's embargo of the box became part of Hendricks's narrative of the performance, and he referred to the object's "double invisibility." (Hendricks, *Ring Piece*, 8.) The construction *Cut/Caged* was buried in its place in the mound of dirt. Maciunas was, in fact, represented at that year's Avant Garde Festival in the form of a protest label placed by Hendricks near the entrance before the day began. The label inaugurated a performance by Maciunas in which he refused, for one year, to see or to converse directly with any artist who participated in the festival. See Hendricks, *Ring Piece*, 13. For a history of Moorman's Avant Garde Festivals, see Hannah B. Higgins, "Live Art in the Eternal Network: The Annual New York Avant Garde Festivals," in Corrin and Granof, eds., *A Feast of Astonishments*, 61–91.

13. Higgins's Fluxus score *Mice All Over the Place* for the 8th Avant Garde Festival entailed his release of a white mouse into the Armory every half hour for the twelve-hour duration of the festival day. This score was inspired by an episode in which Higgins tripped while walking upstairs in his Vermont farmhouse and frightened two white mice. "a unique thing, since i have a cat. it seemed to me there were mice all over the place," he recalled (8). At the festival, Higgins sat in a corner of the Armory, dressed in white. To anyone who approached him there, he handed out a piece of paper with a single question; "And how are some of the ways you go upstairs?" For Higgins's recollection and the questionnaire responses he collected, see Dick Higgins, "Mice All Over The Place." *Shantih* Vol. 1, No. 4–Vol. 2, No. 1 (1972): 8–10. For an overview of Hendricks's, Higgins's, and other performances that day, see Fred McDarragh, "Down to His Last Mouse," *The Village Voice* (November 25, 1971): 90–91.

14. Hendricks, *Between Two Points / Fra Due Poli*, 111.

15. In two subsequent works, Hendricks reprised the format of meditative journal writing while sitting atop a mound of earth: *Silent Meditation: London* and *Silent Meditation: Aachen*, both in 1972. The two European performances differed in that they were done in collaboration with Varble, who performed versions of his *Blind Walk* in which he silently moved around the mound in his costume sculptures (in London, the *Wooden Dress*; in Aachen, four costumes relating to the four seasons). The journals from these

performances (unpublished) indicate that the London performance mediated on Hendricks's new relationship with Varble, just as *Ring Piece* related to Hendricks's coming out. On Varble, see David J. Getsy, "Stephen Varble's Xerographic Dreams," in *Stephen Varble: An Antidote to Nature's Ruin on this Heavenly Globe, Prints and Video from the Early 1980s*, exh. cat. (Lexington, Kentucky: Institute 193, 2018), 3–28; Janet Werther, "Discovering Stephen Varble," *PAJ: A Journal of Performance and Art* No. 123 (September 2019): 17–27; and Holland Cotter, "Stephen Varble: The Street Was His Stage, Dress Was His Weapon," *New York Times* (January 11, 2019): C15, C20.

16. *Equinox Piece for Stephen* began at sunrise on March 21, 1972, at Jones Beach on Long Island and continued at Billy Apple's loft at 161 W. 23rd Street later that day. In the Geoffrey Hendricks archive, there is video documentation by Takahiko Iimura of this performance, and my information about it comes from an interview I conducted with Hendricks on October 24, 2011. *Equinox Piece for Stephen* was the first in a week-long series of performances that Hendricks titled "Beginnings." Apple's loft was the hub. After *Equinox Piece for Stephen*, the other "Beginnings" performances were *Meditation at Times Square* (March 23), *Welcome Wolf Vostell* (March 24), Stephen Varble's dance duet *White Spiders* (24 March), and *Birth: A Meditation* (March 25). As the conclusion, on the evening of March 25, Hendricks showed videotapes of *Equinox Piece for Stephen*, *White Spiders*, *Identity Exchange*, and *Body/Hair* (1971).

17. Hendricks, *From Sea to Sky*, 35.

18. Hendricks earlier explained about *Sky/Roots*: "I worked for twelve hours with branches, dirt; there was an image of Lazarus rising up from under the branches and dirt." Geoffrey Hendricks and Dick Higgins, *A 22 Year Old Manuscript Found in Attic of Artist's New York Residence [1977]* (New York: Money for Food Press, 1999), 5. *Sky/Roots* reflected on the nearing dissolution of his relationship with Varble after more than two years. The imagery of Lazarus's resurrection gives context to Hendricks's references back to the formative moment of *Ring Piece* at the 8th Avant Garde Festival. The black plastic and mound of dirt under which Hendricks was buried in *Sky/Roots* both referenced items used in *Ring Piece*. (Black plastic was used to separate the yard in *Fluxdivorce*, and it was buried with the other items in the *Ring Piece* mound.) In addition, the inclusion of the white mice referenced Higgins's *Mice All Over the Place*.

19. On Hendricks's and Buczak's work beyond this performance, see Geoffrey Hendricks, *Four Hands Examining the Color of Thought: Collaborations with Brian Buczak* (New York: Money for Food Press, 2003).

20. In the *Fluxwedding*, both Maciunas and Hutching wore white wedding dresses for the ceremony. On the same day (25 February 1978), as part of a *Fluxcabaret*, they performed *Black and White* in which they exchanged clothes, leaving Hutching in a black suit and Maciunas in a white dress. It is this performance after the *Fluxwedding* that Hendricks is describing. For an account of these performances, see Hollis Melton, "Notes on SoHo and a Reminiscence," *Visible Language* Vol. 26, Nos. 1/2 (1992): 181–201; and Susan L. Jarosi, "Selections from an Interview with Billie Maciunas," in Ken Friedman, ed., *The Fluxus Reader* (Chichester: Academy Editions, 1998), 199–211. In addition to discussing Maciunas and the *Fluxwedding*, Hutching also remarked on the avoidance of open discussion of Maciunas's gender nonconformity in Fluxus: "I don't think anyone wanted their idea of who George was [to be] disturbed at that late date. They wanted it to be neat. But

it's extremely important because it shows him as ahead of Fluxus, basically—much more willing to explore those forbidden boundaries than anybody else." (209). See further in Billie Maciunas, *The Eve of Fluxus, a fluxmemoir* (Winter Park, Florida: Arbiter Press, 2010).

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