



Ken Friedman

- Homage to Mahlar, 1989*
- Fluxus Balance Piece for Mieko Shiomi, 1991*
- Precinct, 1991*
- Alchemical Theater, 1992*
- Theft Event for J-C, 1981*
- Chair Event for Larry Miller, 1982*
- Anarchists' Showcase, 1982*
- Variation for Food and Piano, 1982*
- Viking Event, 1989*
- Neck Tie Party, 1989*
- Theater Exercise, 1989*
- Two Second Encore, 1989*
- Exhibition, 1991*
- Marching Band, 1991*
- New Shoes Dance Theater, 1991*
- Selection Event, 1991*
- Stage Fright Event, 1991*
- Bartholomew in Munich, 1992*
- Bird Call, 1992*
- Family Planning Event, 1992*
- Folk Dance, 1992*
- Magic Trick #2, 1993*
- Magic Trick #7, 1993*
- A Whispered History, 1994*
- Centre Piece, 2003*
- Decapitalism, 2019*
- Post-Calvinist Art, 2019*

92 Events: Ken Friedman has  
been toured by Te Pātaka Toi  
Adam Art Gallery, Te Herenga Waka  
Victoria University of Wellington

Te Adam  
Pātaka Art  
Toi Gallery



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NGUTU KĀKĀ

*The distance from the sentence to your eyes is my sculpture.*

Ken Friedman

92 Events presents works spanning six decades by American-born Fluxus artist Ken Friedman, who since 2014 has lived and worked in Kalmar, Sweden. Friedman produces conceptual, action-oriented, language-based works that attach themselves to daily life and challenge the idea of an artwork as a unique object.

Ken Friedman joined Fluxus in 1966 on the invitation of the international movement’s co-founder George Maciunas. The group’s anarchic approach to art making is woven into Friedman’s playful but profound event scores, providing a fitting model for new ways of envisaging how art might function as a mental game where the imagination can travel even if our bodies can’t.

Lightness is a key concept here. For the first ten years of his activity, he did not even call these works ‘art.’

His instructional texts navigate a fine line between sculptural proposition, absurdist action, and concrete poetry. His earliest score is dated 1956 and encourages readers to ‘Go to a public monument on the first day of spring’ and to clean it thoroughly without any public announcement; while the last in the series was written in 2019, and presciently posits the idea of an exhibition which is closed and locked for the duration of the show, with a sign on the exterior announcing: ‘There is a wonderful exhibition inside. You are not allowed to see it’.

For Friedman, the conditions of the exhibition are as important as what we might conventionally think of as the work itself. In the spirit of the Fluxus movement he eschews the idea of his art having monetary value. His Events exhibitions have been devised to be shown simultaneously in multiple venues across the globe at minimal cost. According to Friedman’s stipulations the scores exist as unlimited copies and are provided to the gallery for free. The exhibition can consist of up to 100 works from the 1950s through the present day, each selected by the artist. Yet each venue must decide on the number of works, according to their allocated gallery spaces, and whether the works are displayed only as text works or also realised as objects, environments, or performances. In this sense

each exhibition of his scores is profoundly conceptual in that they reflect the values of the host organisation as much as the artist. Exhibiting venues that have a collection are welcome to keep the entire set, adding the works to their collection, as Te Pātaka Toi Adam Art Gallery did following their 2020 exhibition

Throughout the run of the exhibition Wai Ngutu Kākā is inviting a range of practitioners to respond to Friedman’s texts. For the most up to date information on events and new additions to the exhibition please visit our website and subscribe to our social channels.

**Ken Friedman (1949, New London Connecticut)** joined Fluxus in 1966 and was the youngest member of the group. He subsequently worked closely with artists and composers associated with Fluxus such as Dick Higgins, Nam June Paik, John Cage and others. He was instrumental in establishing Fluxus West which was designed as a gathering point for Fluxus-related activities in the western states of America, but also extended its reach to Germany and the UK in the late 1960s and 1970s. In 1971 he participated in New Zealand post-object artist and composer Philip Dadson’s Earthworks a ‘composition’ for film and audiotape realised simultaneously at fifteen locations across the globe. In the 1990s, Friedman’s work as a management consultant and designer led him to an academic career, first as Professor of Leadership and Strategic Design at the Norwegian School of Management in Oslo, then as Dean of the Faculty of Design at Swinburne University of Technology in Melbourne. Friedman is currently University Distinguished Professor at Swinburne and Chair Professor of Design Innovation Studies at Tongji University.

*Scrub Piece, 1956*

*The Light Bulb, 1956*

*Table Stack, 1956*

*Untitled Card Event, 1956*

*Card Trace, 1958*

*Green Street, 1959*

*Christmas Tree Event, 1964*

*The Judgement of Paris, 1964*

*White Bar, 1964*

*Cheers, 1965*

*Copernicus, 1965 (Revised 2006)*

*Edison’s Lighthouse, 1965*

*Open and Shut Case, 1965*

*Dark Mirror, 1966*

*Different Card Fluxdeck, 1966*

*Light Table Varioation, 1966*

*Fluxus Television, 1966*

*Fruit in Three Acts, 1966*

*Imprint, 1966*

*Mandatory Happening, 1966*

*The Wanderer, 1966*

*Radio Chock, 1966*

*Notes for the Bartered Bride, 1966*

*Stage Reversal, 1966*

*Street Pieces, 1966*

*Tavern, 1966*

*Thirty Feet, 1966*

*Zen for Record, 1966*

*Zen Vaudeville, 1966*

*White Objects, 1966*

*Orchestra, 1967*

*City, 1967*

*Do-It-Yourself Monument, 1967*

*Empaquetage pour Christo, 1967*

*Chair, 1967*

*Mailing, 1967*

*Unfinished Symphony, 1967*

*Telephone Clock, 1967*

*Boxing Day, 1968*

*Telephone Event, 1967*

*Twenty gallons, 1967*

*Contents, 1968*

*Paper Architecture, 1968*

*The Three Ages of Man, 1968*

*Aktual Walk, 1969*

*Cloud Chamber, 1969*

*Shadow Box, 1969*

*The General Assembly Social Justice Special, 1969*

*Continental Divide, 1969*

*Heat Transfer Event, 1970*

*The New Critic, 1970*

*The Silent Night, 1970*

*Earth Work, 1971*

*Silent Shoes, 1971*

*Water Table, 1971*

*Distance, 1971*

*10,000, 1971*

*Flow System, 1972*

*Replication, 1972*

*Centennial, 1973*

*Woolen Goods, 1973*

*24 Hours, 1974*

*The Last Days of Pompeii, 1985*

*Rotterdam Exchange, 1986*

*Rational Music, 1987*



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