

## PRESS RELEASE

**PRESS PREVIEW:** Tuesday, August 22, 2 pm

### **Field Test ANDERSCH COLLECTION/ARCHIVE**

Field Test #1: Beuys (2021/22)

Field Test #2: Brecht – Filliou (2022/23)

**Field Test #3: Fine – Knowles**

October 19, 2023 – October 6, 2024

The opening will take place on October 19, starting at 5 pm



Museum Abteiberg is forging ahead with its series of consecutive “Field Tests” in 2023, continuing its processing and presentation of the ANDERSCH COLLECTION/ARCHIVE. The experimental, alphabetically ordered displays of the extensive Fluxus collection amassed by Dorothee and Erik Andersch provide first insights into the works of over 50 artists within the extended Fluxus network. Acquisition of these holdings in 2017 was made possible with generous support from the Kulturstiftung der Länder, the Ministry of Culture and Science of the State of North Rhine-Westphalia, Kunststiftung NRW, and the Hans Fries-Stiftung.

*Field Test #3: Fine – Knowles* joins the testing series of various elements for the display storage (Schaumagazin) meant to house the ANDERSCH COLLECTION/ARCHIVE long term: In *Field Test*

#1: *Beuys* (2021/22), archive fixtures, glass vitrines, and flat file cabinets offered a first look at potential furnishings for the planned Schaumagazin. The subsequent *Field Test #2: Brecht – Filliou* (2022/23) experimented with initial approaches to communicating research findings through texts within the exhibition space. *Field Test #3: Fine – Knowles* shifts the focus to participatory mediation formats that, in the spirit of Fluxus, tie art to the everyday lives of visitors.

Even the opening will highlight dialogue and conversation over the usual official speeches. Attendees will have the opportunity to participate in an open mail art workshop where people of all ages can create postcards, which will then be sent to the residents of the *Haus am Buchenhain* senior home in Mönchengladbach. Other highlights include a *Schnippeldisko* (Chop Disco) with food salvage organized by the MG\_Artfriends, the young friends of the Museum Abteiberg, in collaboration with Slow Food Düsseldorf – Mönchengladbach (a partner of the Initiative Ernährungsrat Mönchengladbach). In the spirit of Alison Knowles's work, visitors are invited to cook and enjoy a meal together. The opening evening will also see interactive discussions with the curators, who will offer further insight into the exhibition concept and featured artists.

In the pre-digital Fluxus network of the 1960s and 70s, artists, organizers, and supporters often communicated by post. In keeping with this tradition, the mail art action launched at the opening will continue throughout the exhibition. To participate, blank postcards will be available at the museum for visitors to design at home or on site. Postcards left at the museum ticket desk will also be mailed to the senior home, extending social and community engagement beyond the exhibition space.

The exhibition also offers regular discussions and guided tours exploring various artistic perspectives and positions. *Field Test #3* places emphasis on sound, as works by Dick Higgins and Milan Knižák, as well as Joe Jones's solar instruments, showcase Fluxus artists' efforts to blur the boundaries between visual art and music. A record by Joe Jones, which can be heard in the exhibition space, and a curated Spotify playlist provide a sense of this sonic aspect.

*Field Test #3: Fine – Knowles* underscores once again collector couple Dorothee and Erik Andersch's understanding of Fluxus as an open, fluid network. In addition to objects and documents by artists including Albert M. Fine, Al Hansen, Geoffrey Hendricks, Dick Higgins, Joe Jones, Milan Knižák, and Alison Knowles, Museum Abteiberg's alphabetical presentation also features output by Dorothy Iannone and Allan Kaprow—two artists who are not typically considered part of the core Fluxus group, but rather belong to its broader circle of influence.

Although Dorothy Iannone declared "I am she who is not Fluxus" in 1979, she maintained close ties to the Fluxus network in Düsseldorf from 1968 to 1974. It was during this period that she produced her *Complimentary Cards* (1971) and *Uncomplimentary Cards* (1971), among other works. These unique creations consist of small boxes, each containing 75 index cards with compliments and non-compliments, respectively, in both English and German. Fluxus artist Tomas Schmit provided the German translations. Notably, the work incorporates a medium characteristic of Fluxus: the box.

Another significant Fluxus medium was food: Alison Knowles frequently delved into themes of food and nourishment as integral parts of her artistic practice. In 1962, she introduced her performance piece titled *Make a Salad*, wherein she prepared a salad for the audience. The subsequent year, her multiple *Bean Rolls* (1963) centered around beans. Honoring this tradition, MG\_Artfriends, in collaboration with Slow Food Düsseldorf – Mönchengladbach, will be preparing a bean dish with visitors during the exhibition's opening.

Starting in May 1968, Erik Andersch got to know numerous artists from the international Fluxus scene and the vibrant Rhineland art community, also through Dorothy Iannone. The result was countless friendships and the establishment of an extensive network that truly embodied the essence of Fluxus. Within this lively Rhenish hub, artists lived and worked in close collaboration

with Dorothee and Erik Andersch, occasionally reviving conceptual ideas and notions from the Fluxus network of the early 1960s.

Concept and exhibition texts: Melanie Seidler, Denise Wegener  
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Restoration: Christine Adolphs; freelance: Katja de Grussa, Anja Peter  
Exhibition technology: Achim Hirdes, Günther Kölbl  
Translation: Amy Patton  
Design: Adeline Morlon

The exhibition *Field Test #3: Fine – Knowles* is made possible with support from the Hans Fries-Stiftung.

We are kindly inviting you to participate in the reporting. We are happy to provide you with further information and arrange personal interviews with the curators.

Press & Public Relations  
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[Image caption] Dorothy Iannone, *Complimentary Cards* and *Uncomplimentary Cards*, 1971, each 3 x 12.2 x 8.5 cm, contents: 75 cards each with compliments or non-compliments, respectively, ANDERSCH COLLECTION/ARCHIVE at Museum Abteiberg © Courtesy The Estate of Dorothy Iannone / Air de Paris, Romainville, Photo: Achim Kukulies