

# Fabulations Fluxus & Flow

**Paris 2023**

- Dear Reader,

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- Although we planned to meet you in person, unexpected obligations and events intervened. In choreographing our lives, this is — as we all know — often the case. Mapping, projecting, charting, blueprinting, strategizing our best attempts to imagine, plan, and organize the future are frequently disrupted and undone. It's fitting that the unanticipated intruded in this case, given our trepidations around practices of futuring, forecasting, and other techniques of prediction and speculation. The unforeseen is just that — the thing that can't be seen (beforehand). Our work is concerned with how we might expand what we can see or sense, how we might look for the normally 'unseen.' Along with this, we are also preoccupied with how we might engage in worldbuilding while embracing a disposition of unknowingness and indeterminacy.

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- Like Fluxus artists who approached art and performance without a conception of its end, embracing the 'open work' that continues to develop through the participation of the audience, we offer this pamphlet in lieu of our physical presence. Maybe we've met before. Perhaps we will meet at a future date. Consider this our calling card, an invitation to a joyous engagement while pushing beyond the expected.

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- Enjoy,

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- Barbara, Hala, Jane & Roumi

Theme:  
The Future of Futures

*this is what we proposed!*

Title:  
Fabulations Fluxus and Flow

A workshop on embodied ways of unknowingness in a timeless temporality

This 90-minute collective fabulation workshop begins by reimagining Three Horizons models through Fluxus-inspired, generative and collaborative activities that assert ways of knowing, futuring, and anticipating otherwise that portend the end of time. We invoke and explore the indeterminacy of moments before they congeal into labels, language, and categories.

How can we shift from a sequential chain of unfolding events to a rhythmic happening? How can we enter the surreal experience of the slipstream where pasts, presents, and futures flow together like a moving body of water? Rather than focus on futuring or on speculation, we turn to fabulation and profane illumination (Benjamin) to explore nonlinear and sensorial-based temporal variants. Fabulation can be understood as artistic practices that invent people and a world to come (Deleuze, Rancière). Artistic practice, by generating myths, images, affects, and percepts that operate beyond the given and contrary to the expected, engages in an ongoing process of becoming. This conjures spaces, relationships, cadences, and resonances that once perceived and experienced, become formative of new worlds. These worlds are not only created in what is typically understood as “the future,” but also, by displacing received or authorized accounts, imagining what might have happened or might have been said or might have been done” (Hartman 2008: 11), new worlds are spawned in the (now unsettled and contested) historical record. Profane illumination, through disorientation and estrangement, dramatizes the familiar and destabilizes ‘the classic categories’ of time, space, and identity that so strongly shape our participation in the world.

**249 words.**

*instead, we'll see if it can be conveyed through this zine!  
please find others to play with and do the activities  
during breaks, lunch, the gala, at a bar, etc*



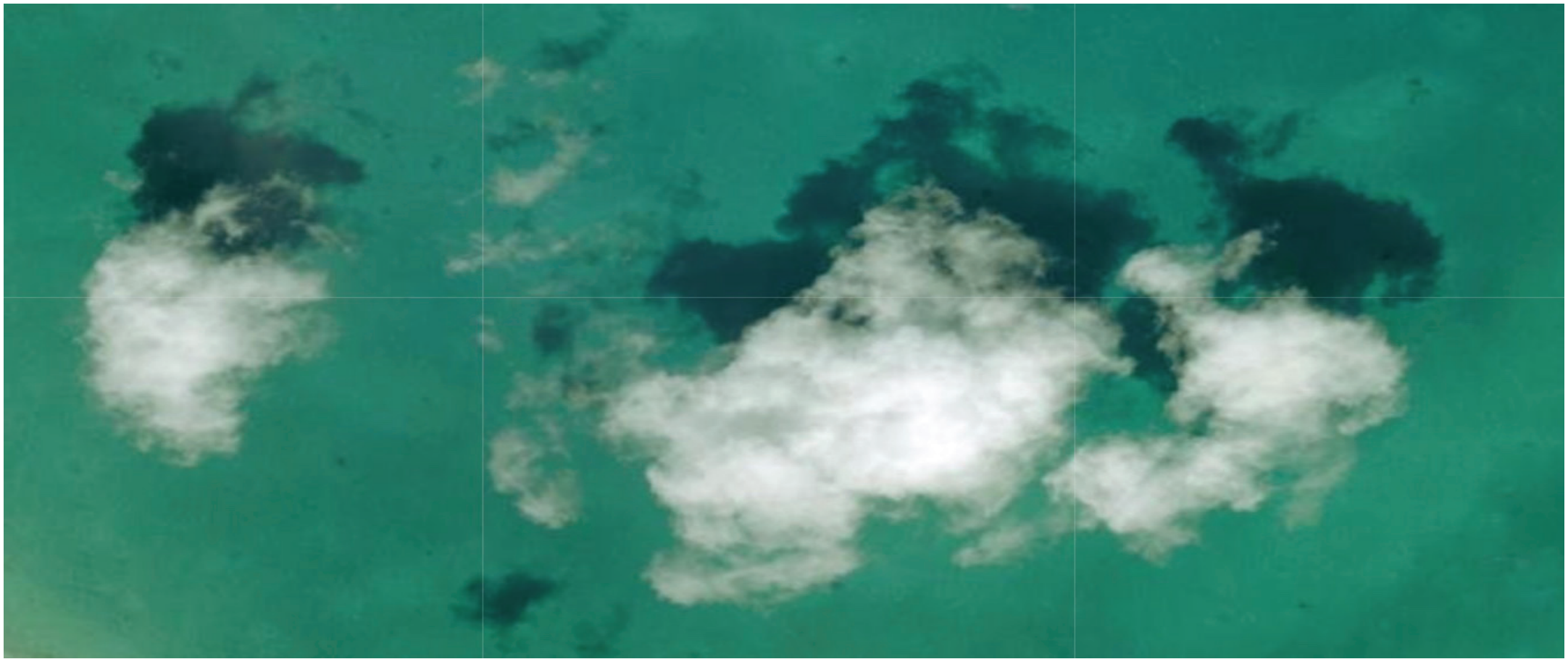


Time lines ensure that events, objects, and people are in their “right place”-- temporally, spatially, and politically-- so that scholars or laymen can confidently measure changes along time, evaluate novelties, judge directions of influence, assert originality, determine and devalue derivatives, differentiate the unprecedented from precedents, and proclaim turns and turning points... The institutional history that underwrites most written histories, including critical ones, is a frightening and neglected aspect of imperialism. It is scary not only because it shapes the content of specific narratives, but also because it impacts people’s capacity to interact with one another without affirming the world created by violence institutional violence.

Ariella Aisha Azoulay







## Cycle Time

Many worlds have gone before this one. Our traditional histories are tightly woven with the fabric of the birthing and ending of worlds. Through these cataclysms we have gained many lessons that have shaped who we are and how we are to be with one another. Our ways of being are informed through finding harmony through and from the destruction of worlds. The Elliptic. Birth. Death. Rebirth... This is the re-emergence of the world of cycles.

An Indigenous Anti-Futurist Manifesto

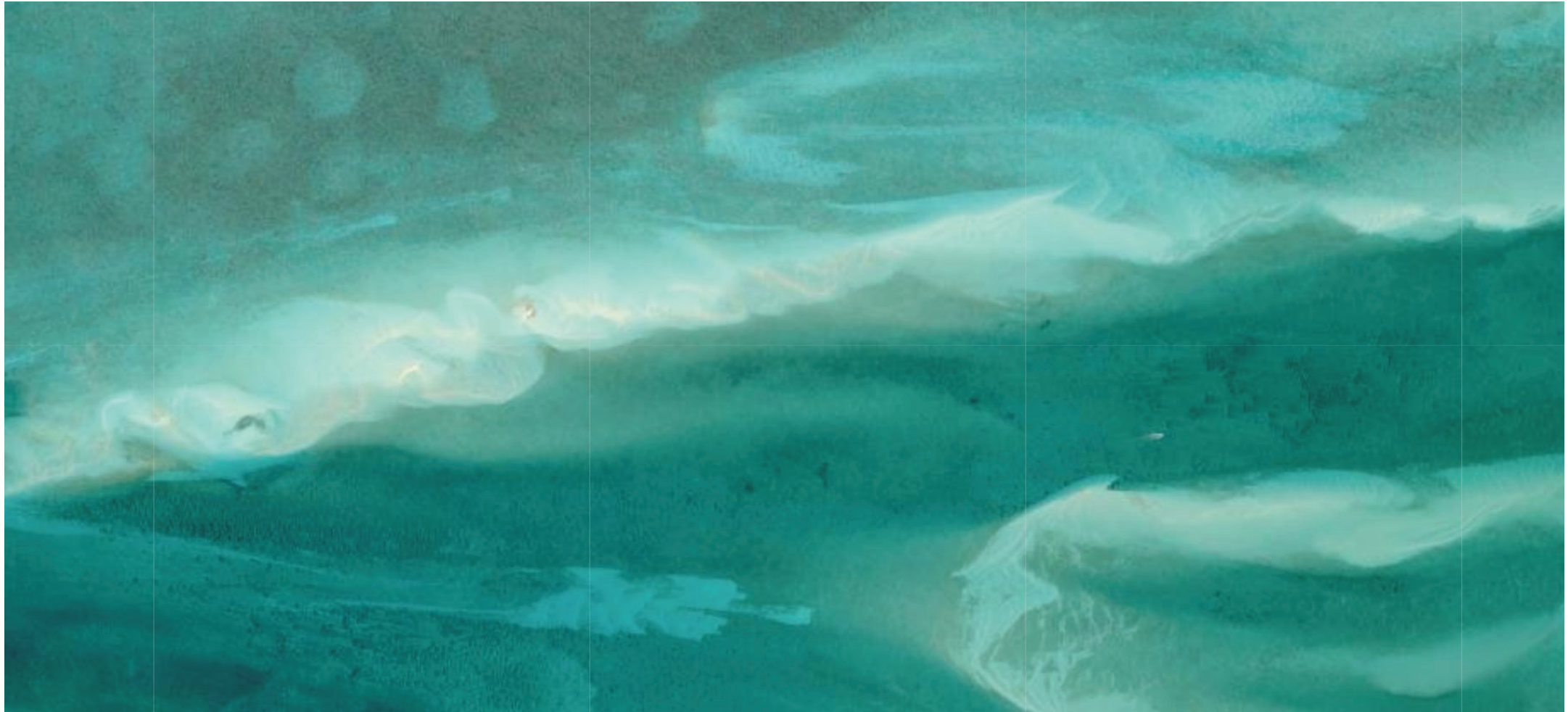
## How do we narrate time?

One of the things I think is true, which is a way of thinking about the afterlife of slavery in regard to how we inhabit historical time, is the sense of temporal entanglement, where the past, the present and the future, are not discrete and cut off from one another, but rather that we live the simultaneity of that entanglement.

Saidiya Hartman

Time has two aspects. There is the arrow, the running river, without which there is no change, no progress, or direction, or creation. And there is the circle or the cycle, without which there is chaos, meaningless succession of instants, a world without clocks or seasons or promises.

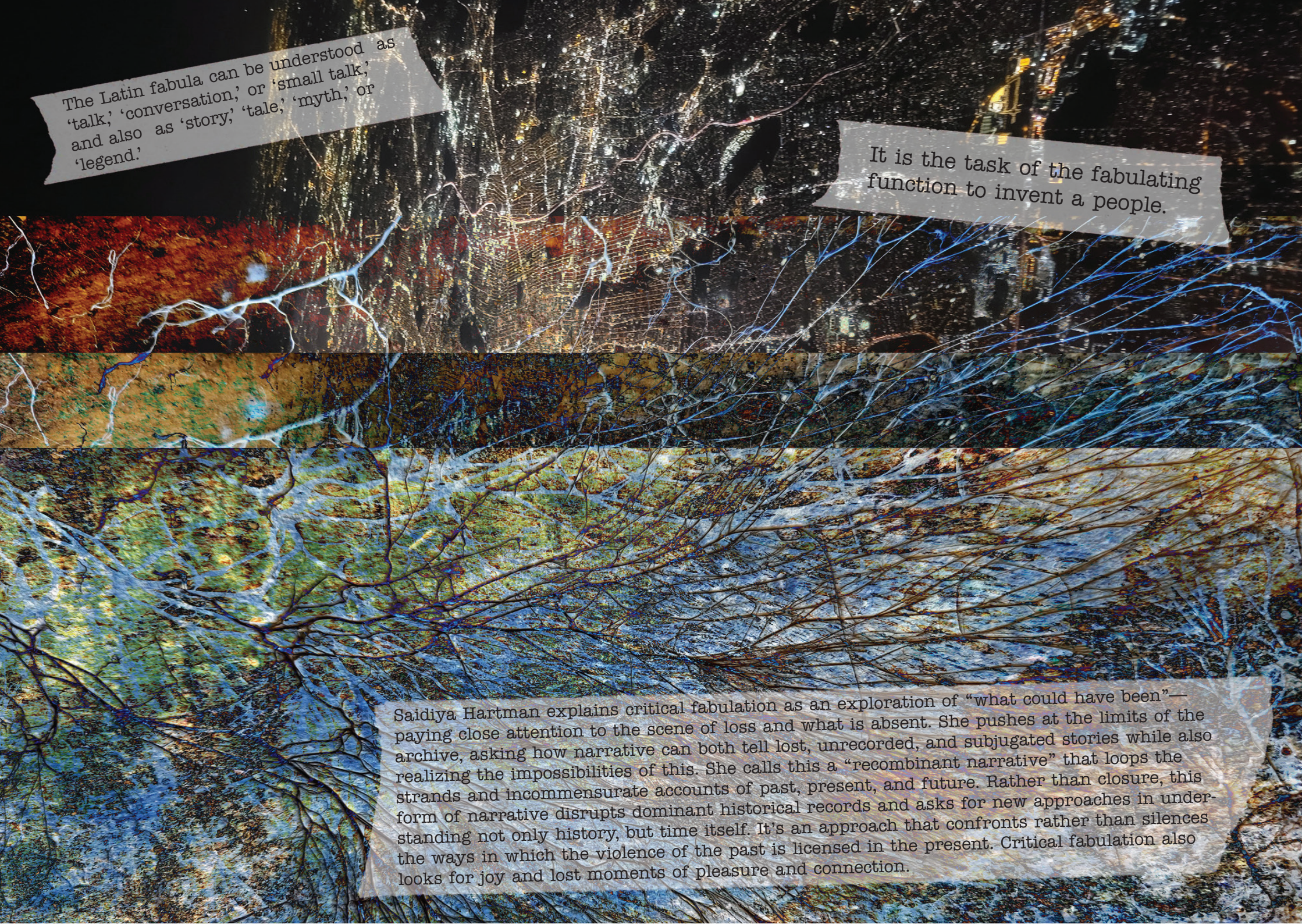
Ursula K. Le Guin



As its name implies, Native slipstream views time as pasts, presents, and futures that flow together like currents in a navigable stream. It thus replicates nonlinear thinking about space-time.

Grace Dillon





The Latin fabula can be understood as 'talk,' 'conversation,' or 'small talk,' and also as 'story,' 'tale,' 'myth,' or 'legend.'

It is the task of the fabulating function to invent a people.

Saidiya Hartman explains critical fabulation as an exploration of "what could have been"—paying close attention to the scene of loss and what is absent. She pushes at the limits of the archive, asking how narrative can both tell lost, unrecorded, and subjugated stories while also realizing the impossibilities of this. She calls this a "recombinant narrative" that loops the strands and incommensurate accounts of past, present, and future. Rather than closure, this form of narrative disrupts dominant historical records and asks for new approaches in understanding not only history, but time itself. It's an approach that confronts rather than silences the ways in which the violence of the past is licensed in the present. Critical fabulation also looks for joy and lost moments of pleasure and connection.



Fabulation, broadly understood, involves the collaborative process of inventing the people yet to come through myth making and monumentalizing the 'not-yet.' Art plays a powerful role in realizing these future communities of sense, building social connections through artistic participation that emancipate us from the given universe of discourse and behavior. Art produces forms—words, spaces, rhythms, images, and so on—that allow us to act as if we already live in the future—making it clear that futures are not out there waiting, but manifest through creative and productive human labor and action. Artistic practice is uniquely positioned to create platforms that, in establishing variables for interaction, can make room for things in the public imagination that would otherwise seem too remote or amorphous...Creativity is a generative practice that, rather than totalizing, encourages a proliferation of possibilities...allowing us to consider how we might bring something into being that cannot yet be represented because it cannot yet be imagined.

Fabulation is the artistic practice of fostering the invention of a people to come.

Fabulation involves being actively engaged in creating the people and the world to come, in actualizing communities through monumentalizing their absence.



# Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "*Fluxed* into another world." *South.*
3. *Med.* To cause a discharge from, as in purging.

**flux** (flüks), n. [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, n. (of cards).] 1. *Med.* a A flowing or fluid discharge from the bowels or other part: esp., an excessive and morbid discharge: as, the bloody *flux*, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — PURGE THE WORLD OF "EUROPANISM"!

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. *Rare.*

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,  
Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. *Chem. & Metal.* a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

**flux** (flüks), n. [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, n. (of cards).] 1. *Med.* a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge: as, the bloody *flux*, or dysentery. b The matter thus discharged.

2. Act of flowing; a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. *Rare.*
6. A fusible glass used as a base for enamels; also, an easily fusible enamel used as a ground for enamel painting.
7. *Chem. & Metal.* a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.
8. *Math.* The integral over a surface of the normal component of a vector field. Cf. STOKES' THEOREM.
9. *Photom.* = 1st LIGHT, 18 b.
10. *Physics.* a The rate of flow or transfer of fluid or of energy across a surface. b By analogy, the surface integral of a vector distributed over a surface. Cf. ELECTROSTATIC FLUX, MAGNETIC FLUX.
11. *Plant Pathol.* A slime flux.

**flux**, v.; FLUXED (flükst); FLUX'ING. *Transitive:* 1. To cause to become fluid; to fuse; to treat with a flux.

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "*Fluxed* into another world." *South.*
3. *Med.* To cause a discharge from, as in purging.

—, *Intransitive:* 1. To flow freely. *Archaic.*

2. To become fluid; to melt.
3. To undergo a flux; specif., to bleed copiously.

**flux** (flüks), adj. [L. *fluxus*, fr. *fluere*, to flow. See FLUX, n.] In flux; variable. *Obs.*



### COLLECTING PIECE

Collect sounds in your mind that you have overheard through the week. Repeat them in your mind in different orders one afternoon.

1963 autumn

### EARTH PIECE

Listen to the sound of the earth turning.

1963 spring

### CLOCK PIECE

Take all the clocks and watches in the town. Set each one to an arbitrary time, arbitrarily, or according to a system that you make. Any system is acceptable as long as none of the clocks are intentionally set to the correct time.

1963 summer

### EARTH PIECE DURING CLIMATE BREAKDOWN

Listen to the sound of the earth turning.  
What is it saying?  
What comes after the end of the world?

2023 autumn

### CLOCK PIECE PARIS

Find at least one other person at the conference and devise an alternate temporal system. Draw what this would look like or record what this would sound like or move in ways that express what this would feel like.

2023 autumn

### CONFERENCE COLLECTING PIECE

Collect words and phrases you hear at the conference along with artifacts being distributed. Create a story using only the items collected. Share the story with others you meet at panels, workshops, dinners, and drinks. Ask them to create and share their own stories.

2023 autumn



# HOW TO MAKE A HAPPENING

Allen Kaprow

SOMETHING  
ELSE

## Definition

A Happening is an assemblage of events performed or perceived in more than one time and place. Its material environments may be constructed, taken over directly from what is available, or altered slightly; just as its activities may be invented or commonplace. A Happening, unlike a stage play, may occur at a supermarket, driving along a highway, under a pile of rags, and in a friend's kitchen, either at once or sequentially. If sequentially, time may extend to more than a year. The Happening is performed according to plan but without rehearsal, audience, or repetition. It is art but seems closer to life.

## SCORE 1

MONUMENT TO THE  
WORLD YET  
TO COME

SETTING: THE CONFERENCE, YOUR LIFE,  
PARIS, WHEREVER YOU FIND  
YOURSELF

SEQUENCE OF EVENTS: WITH OTHERS CREATE  
A MONUMENT TO THE WORLD THAT IS NOT YET HERE

IMPROVISE: USE SOUND, LIGHT, MOVEMENT  
FORGET WHAT A MONUMENT USUALLY LOOKS LIKE OR DOES

MAKE IT DYNAMIC

CONJURE A WORLD NOT YET MANIFESTED

WHAT RELATIONSHIPS ARE CELEBRATED IN YOUR  
MONUMENT?

WHAT CAN IT DO?



SCORE 2

TIME  
IS  
ELASTIC

SETTING : NOW, LATER, YESTERDAY, TODAY,  
TOMORROW, A MEMORY, ASPIRATION IN  
CALENDAR SEASONAL GEOLOGICAL HISTORICAL  
TIME

SEQUENCE OF EVENTS :  
WITH YOUR BODY, TRACE TIME

MAKE A PLAYLIST, COOK A MEAL, SEW A GARMENT,  
WRITE A POEM, STORY, SONG, MAKE A SIGN, DANCE,  
DRAW A PICTURE, THAT EXPLORES TEMPORALITY

EXPLORE THE WAYS IN WHICH TIME VARIES, OVERLAPS,  
INTERSECTS, FRAYS, DISINTEGRATES, CRESCENDOS, RASPS,  
FRACTURES, AND FLUCTUATES IN ALL SORTS OF WAYS

USE WHATEVER IS ON HAND PUT IT IN MOTION

## Attributions and References

**Pg 4** paintings: Jane Pirone, Three Horizons, 2021.

**Pgs 5-6** collage: Jane Pirone, Time Lines, 2023. This image overlays original drawings from Jane Pirone with Wolf Vostell's Fluxus Wiesbaden, 1962. The green, red, and blue lines reference three horizons foresight tools. text: Ariella Aïsha Azoulay (2019) Potential History: Unlearning Imperialism. Verso Books, p. 168.

**Pgs 7-8** image: Jane Pirone, Fractals: Clouds, 2021.

text (page 7), Indigenous Action, Rethinking the Apocalypse: An Indigenous Anti-Futurist Manifesto, March 19, 2020.

text (page 8), Saidiya Hartman and Thora Siemsen, "On Working with Archives," The Creative Independent, February 3, 2021.

**Pgs 9-10** image: Jane Pirone, Fractals: Sea, 2021.

text: Ursula K. LeGuin (1974) The Dispossessed: An Ambiguous Utopia. Avon, and Grace Dillon, (2012) Walking the Clouds: An Anthology Of Indigenous Science Fiction. University of Arizona, p. 3.

**Pgs 11-12** image: Jane Pirone, macro/micro, 2023.

text (top two), see Gilles Deleuze (Winter 1997) "Literature and Life," Critical Inquiry 23(2): 225-230, and Gilles Deleuze (1989) Cinema 2, University of Minnesota. text (bottom), see Saidiya Hartman (June 2008) "Venus in Two Acts," Small Axe 12(2): 1-14.

**Pgs 13-14** image: from felting workshop, Roumiana Gotseva and Jane Pirone, Rome 2023.

text (top left): Barbara Adams (2021) "Art, Fabulation, and Practicing the Worlds We Want." Project Unsong, UNHCR. text (right and bottom): see Jacques Rancière (2009) The Emancipated Spectator. Verso.

**Pg 15** collage: Georges Maciunas (1963) Fluxus Manifesto, 1963 (binding from Fluxus 1).

**Pg 16** collage: from the book Fluxus 1 and Fluxus Newspaper 3, both 1964.

**Pg 17** instruction pieces: Yoko Ono, 1963.

**Pg 18** instruction pieces: Collective Effervescence, 2023.

**Pg 19** image (top): Allan Kaprow, How To Make a Happening, 1966.

image (bottom): Allan Kaprow (1966) Some Recent Happenings. New York: A Great Bear Pamphlet.

**Pg 20** score: Collective Effervescence, Monument to the World Yet to Come, 2023.

**Pg 21:** score: Collective Effervescence, Time Is Elastic, 2023.

**Back cover** drawing: Jane Pirone, Tree Turning In, 2021.

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# **Merci**



COLLECTIVE  
EFFERVESCENCE