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Title: “Between Fluxus and the Situationist International: Jochen Gerz’s *Postsachen*”

Abstract: Both Fluxus and The Situationist International (SI) understood themselves as heirs to the Dada critique of art and society. Both emerged in the late fifties, and by the mid sixties, both had established an international network of artists who aligned themselves with one or the other. Remarkably, however, there seems to have been almost no substantive interaction between the members of these two groups. This paper considers the work of Jochen Gerz, an artist influenced early on by both Fluxus and the SI (though not a member of either). Of particular interest is Gerz’s multiple, *Postsachen (1968-1972)*, published by Edition Hundertmark and held in the University of Iowa’s Fluxus collection. *Postsachen* is, I will argue, a fascinatingly rare instance in which the imperatives of both Fluxus and the SI appear side-by-side. Some of the objects in the box exhibit Fluxus-type affirmations of play and community while others aggressively critique the society of the spectacle. Of particular interest is inclusion of a typescript statement, “Pour un langage du faire” (“For a language of doing”). In it, Gerz articulates an aesthetic program almost unique among artists of the time--a program which, as I aim to show, sets Fluxus and the SI in dialectical relation to each other. Though multiples like *Postsachen* are often considered to be objects of secondary significance, the materials assembled in this modest box offer a unique window into two competing visions of Dada’s future, one of which proposes an affirmative and gradualist advancement of alternative modes of social relations while the other insists on a total critique of society as the first and crucial step toward political transformation.

Biography: Roger Rothman is the Samuel H. Kress Professor of Art History at Bucknell University. He is the author of *Tiny Surrealism: Salvador Dali and the Aesthetics of the Small* (2012) and co-editor, with Pamela Fraser, of *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction* (2017). He has authored numerous essays on Cubism, Dada, Surrealism, and Fluxus in journals including *Modernism/modernity*, *Culture, Theory and Critique*, and *Aesthetics and Art Criticism*. He is currently writing a book on Fluxus, entitled *Uncritical: Theory of the Affirmative Avant-Garde* and editing a special issue of *Modernism/modernity* on anarchism and modern art.