

Supplementary information

Fishing for compliments! Or, what's hanging there?

Can fish be art, or perhaps become art? Not a simple question. Shark, yellowfin tuna, gilthead seabream and herring serve as silhouettes in the creative position. They result in the artistic question: Who or what is swimming - or more precisely, what is hanging? No simple answer, because the adaptations and fragmentary manifestations that the fish have to endure to get public attention (fishing for compliments) are as complex and differentiated as their terrestrial environment. And they will be hanging in/on public squares in major European cities in the near future until they are discovered.

Wiesbaden is currently the scene of the participatory staging, in the "secret capital of FLUXUS 2022-2023", so to speak. I deliberately used the style of fluxist action art that emerged parallel to the Happening at the end of the 1950s, whose protagonists include George Brecht, Dick Higgins, Alison Knowles, Jackson Mac Low, Yoko Ono, Nam June Paik, George Maciunas, Jo Johnes and Ben Patterson, some of whom I experienced in Wiesbaden in the 1990s. Fluxus is defined in reference to the Latin verb "fluere" (meaning to flow) as the merging of different art forms. Characteristic of Fluxus is its witty, spontaneous, experimental, often minimalist and participatory approach.

Since the beginning of the 20th century, representation and reality, art and life increasingly converged: Materials were no longer painted illusionistically alone, but were themselves shaped into works of art and integrated into the environment. The Cubists mounted real paper, the Dadaists real pieces of wood in their paintings. In concrete painting, colour, the actually time-honoured medium of art production, itself becomes the real colour material and object of creative design desire. Through the additional combination of performing and visual art in the context of actions and happenings, the spectator and viewer are included in the process of creating art.

Marcel Duchamp recognised the viewer's contribution to the creative act as early as 1957, describing it as follows: "All in all, the creative act is not performed by the artist alone; the spectator brings the work into contact with the external world by deciphering and interpreting its inner qualifications, thus adding his contribution to the creative act." (Marcel Duchamp, "The Creative Act",) Whereas until then the viewer had been limited almost exclusively to the passive consumption-oriented emotional perception of art, he or she could now become involved in the creative design process and (co-)design the artworks according to his or her own wishes within the framework of more or less fixed objectives.

The prerequisite, however, is that the artist limits himself to his initiation and allows the participating co-artist (here the art agent) to change the final appearance of the respective artwork on site. Participation is thereby at the same time responsibility, decision, sharing, participation, interaction and communication.

In the 20th century, the avant-garde considered not only the real object but also real action and participation in the process as capable of art. Wolf Vostell affirmed in 1961: "Art is life - life is art." The slogan, which was to be understood as a call, was also supplemented by participatory strategies in Joseph Beuys' 1967 idea of "social sculpture", according to which art was to be not least a means of changing, shaping and forming society and participation was to be defined as cultural participation. It was the boundary-dissolving "missing link" between art and life.

At the respective locations of the staging, the respective location is marked and made publicly visible with GPS data on Google Maps. The aim is to find the location, photograph it again and strengthen and force the communication and participation process. The finder may also take the work with him and reposition it. Where, it doesn't matter to the artist. Perhaps there is a message with a photo and GPS data where the object of desire is located, to the delight of others. In another district or maybe even in another city. For the process is fluxustheoretically, in reference to the Latin verb ["fluere" (Engl.: to flow)] fluidly in motion.

For Wiesbaden, the positions are clearly defined. For Hamburg, Frankfurt and Munich, the art agents are on "stand by". Amsterdam, Paris, London and New York will come into focus in the autumn.

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