Explanation of some videos made by the Fluxus Heidelberg Center (Litsa Spathi & Ruud Janssen)

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This booklet also contains some appendixes with texts previously published by the Fluxus Heidelberg Center

CONTENT:

THE VIDEOS:

APPENDIX:

The Fluxus Alpha - by Litsa Spathi

The FluXus Alpha

1. The idea behind the video

The video is made in June 2007. The letter Alpha is the main actor in the video. Alpha goes its way and encounters other letters (the society). They form a facade that isn't real. The offer no support in the journey. Later in the video a co-actor comes into the game, the letter X. The letter X turns in the end into a cross. The numbers have special meanings: A - 0 stands for the beginning in time. 1 to 24 stands for the hours in a day. At the end of the film the process is reversed. The days go away, and the 0 stands for the end. B - 0 stands for the beginning in language. 1 to 24 stands for the 24 letters the Greek alphabet contains. With these letters everything can be said.

2. Starting material

All images that form the basis of this video are Fluxus Poetry made by Litsa Spathi before starting with the making of the video. The total amount of images created is 268. For the start the images with numbers (0 to 24) are created with black numbers on a white background. The ending of the video is based on white numbers (24 to 0) on a black background..
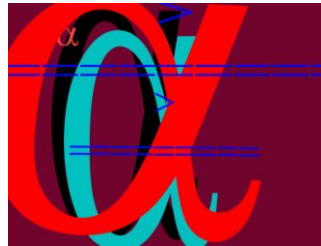
3. **Conversion 1: from scans to AVI sequences**

   In the program Animation Shop specific sections of images are placed together and AVI-files are created.

4. **Conversion 2: AVI to MPEG**

   In the program Movie maker the AVI films are pasted together in the right sequence to form the final MPEG video. All sequences are altered in a special way to create the light effects. Normal and detailed images are sequenced in a way to fit the music selected for the video.

5. **Making the basic movie**

   When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like. On June 26th 2007 this video was realized.

6. **Adding Music**

   The music: Chuck Love (Album Electro Lush, 2006) with title "Living At Night – Jimpster remix" is added as track behind the images. This was done after a careful selection of several tracks. This one fitted best with the message the frames would give. Also the bpm (beats per minutes) fits

perfectly with the frames per minute. 128 kbyte.

7. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Total time of the video is set to: 3:55 (minutes: seconds) Framesize is 640x480.

8. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video.

9. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 19,1 Mbyte.

10. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on our account and links are published on the Fluxlist Blog where the "Fluxus Tomato War" was taking place. Also links and images of the video where uploaded to the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and **http://fluxusheidelbergcenter.blogspot.com**)

FluXus Athens Poem

1. The idea behind the video

The video is made in July 2007. This is a homage to a person who lived alone in the large city. Jota is her name. She also is Litsa Spathi's sister. On May 4th 2007 she died. She lived her life to help other people being a doctor. Themes in the video are the loneliness, illness and craziness that exists in such a large city with over 4 million inhabitants. Tragedy and love, Cancer and the sounds of dying. The evil laughing when one dies by the people one has fought against while one was alive.

2. Starting material

A specially made object book by Litsa Spathi (sized DIN A6) was the basis for the images in this film. In the object book there were collages, drawings, and also clippings out of the newspapers collected in Athens and Amsterdam.
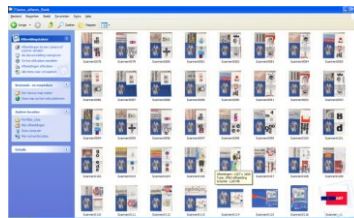
3. Making of scans

The object book is scanned in many variations. A total of 116 scanned images formed the basic material for the frames of the video. The scanned images are high resolution (about 1,4 Mbyte large)

4. Conversion one: resizing the scans

The scans are resized to a workable size (about 60 kByte) so many can be places after each other in workable frames.

5. Conversion two: details of scans

In the program Paint Shop Pro special sections of the high resolution images are chosen to join the work-collection of images. These selections were all resized to the same film-format.

6. Conversion 3: from scans to AVI sequences

In the program Animation Shop specific sections of images are placed together and AVI-files are created.

7. Conversion 4: AVI to MPEG

In the program Movie maker the AVI films are pasted together in the right sequence to form the final MPEG video. All sequences are altered in a special way to create the light effects. Normal and detailed images are sequenced in a way to fit the music selected for the video.

8. Making the basic movie

When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like. On July 2nd 2007 this video was realized.

9. Adding Music

The music: V A mixed by John Huges with title "Instrumental Part 1" is added as track behind the images. This was done after a careful selection of several tracks. This one fitted best with the message the frames would give. Also the bpm (beats per minutes) fits perfectly with the frames per minute. 128 kbyte. Source: **www.heftyrecords.com** .

10. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Total time of the video is set to: 3:14 (minutes: seconds) Framesize is 640x480.

11. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video.

12. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 19,6 Mbyte.

13. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on

our account and links are published on the Fluxlist Blog where the "Fluxus Tomato War" was taking place. Also links and images of the video where uploaded to the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and **http://fluxusheidelbergcenter.blogspot.com**)

The Fluxus Tomato: Red Silence
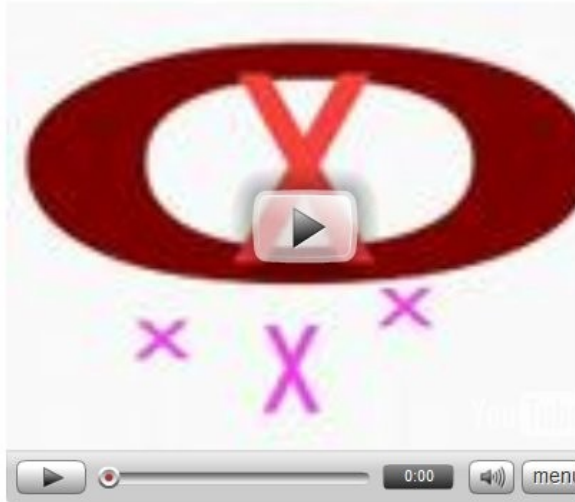
Fluxus Tomato
Video (red silence)

1. **The idea behind the video**

The video is made in June 2007. After the death of Litsa Spathi's sister Jota there was a break in the creative production. That caused the working title for this video-production: Red Silence. The final title "Fluxus Tomato Video" was chosen besides "Nobody" the name "Fluxus Tomato" had become an alias for Litsa Spathi in the Fluxus Tomato War on the Fluxlist. Under this name she already has published contributions in the Fluxus world (for instance the Tomato Poetry). In the movie the letters A and O play an important role, the Cross, the X , the number 6, the @-symbol and the Greek words ORA and CHORA which stand for Time and Place. The number 6 relates to the date May 6th, the day of Jota's funeral. The words Ora and Chora emphasize the fact that the body is release into time and eternity. Eternity is represented by the symbols X and @. The complete video is meant as a requiem.

2. **Starting material**

All images that form the basis of this video are Fluxus Poetry made by Litsa Spathi

before starting with the making of the video. The total amount of images created is 67.

3. **Conversion 1: from scans to AVI sequences**

   In the program Animation Shop specific sections of images are placed together and AVI-files are created. The images are all reformed into the film format of 640x480.

4. **Conversion 2: AVI to MPEG**

   In the program Movie maker the AVI films are pasted together in the right sequence to form the final MPEG video. The same frame is repeated in several speeds to fit the music selected for the video.
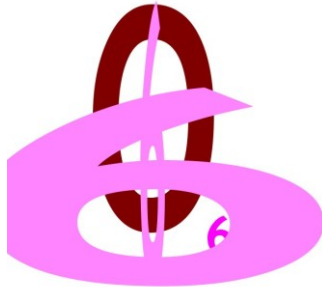
5. **Making the basic movie**

   When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like. On June 24th 2007 this video was realized.

6. **Adding Music**

The music is from DJ Kids (2006) with title "Four Tet Pockets" is added as track behind the images. This was done after a careful selection of several tracks. This one fitted best with the message the frames would give. The speed of the song increases while also the speed of the images is higher.

7. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Total time of the video is set to: 2:02 (minutes:seconds) Framesize is 640x480.

8. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video.

9. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 10,7 Mbyte.

10. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on our account and links are published on the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and

http://fluxusheidelbergcenter.blogspot.com)

The Beautiful Helen or the stolen Tomato

1. **The idea behind the video**

   After the Fluxus Tomato War was declared by Litsa Spathi on Fluxlist, this was a first video-reaction in this war. The origin goes back to the publishing of a photo of a tomato on the Fluxlist by Litsa Spathi that Allan Revich copy and pasted in his own work without mentioning source.

2. **Starting material**

   With Paint Shop Pro Litsa Spathi has made a large set of images (Fluxus Poetry) in which she used the letters A, O, E and also a P. The letters form a background and fill the full size of the image. While building the images sequentially the in-between-versions were saved on the computer. The P comes from the name Paris, the one who stole the beautiful Helen. It also stand for Price (what one has to pay in a war). On the Internet 8 more real images and photos were selected to be included in the video. The added tomato is a tool provided inside the program Paint Shop Pro.

3. **Making of basic images**

   The Fluxus Poetry by Litsa Spathi is collected in one folder and some of the images are changed with the program Paint Shop Pro. With a tool some tomatoes are added to some images in a way that causes movement in the video.

4. **Conversion1: photos to frames to AVI**

   The photos are loaded into the program from Jasc Software: Anmation Shop. The

sequences of the frames are made into an AVI-file that is to be used in the next step. Because the coming and going of images in the video some loops are inserted in the AVI-films to arrange the coming and going of elements.
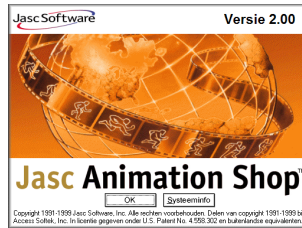
Also effects with coming and going of blocks are introduced to transform the Fluxus Poetry into the carefully selected images from Internet. Always connected to the theme Tomato. We also kept in mind the match with the planned music.

5. **Conversion 2: AVI to MPEG sequences**

In the program Moviemaker the AVI-films are introduced and are placed in the right order. Because of the speedy nature of the images the complete frame will be repeated a few times so the viewer will be able to form the complete meaning of the video

6. **Making the basic movie**

When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like.

7. Adding Music

The music with title "Food for Thought" is added as track behind the images. Music by group: "KingArthur.com" from their Album "Go Back for a Second Helping" This was done after a careful selection of several tracks. This one fitted best with the message the frames would give. Also the 224 bpm (beats per minutes) fits perfectly with the frames per minute we created.

8. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit perfectly in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Sometimes some AVI-files had to be added to bring the right photos on the moment a certain word was said in the text of the song.Total time of the video is set to: 3:03 (minutes: seconds)

9. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video. Normally we add a little pun in the subtitles. This time the sponsor name (Heinz).

10. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 11,4 Mbyte.

11. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on our account and links are published on the Fluxlist Blog where the "Fluxus Tomato War" was taking place. Also links and images of the video where uploaded to the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and **http://fluxusheidelbergcenter.blogspot.com**)

Party-Time for the Cherries - Modern Fluxus Poetry

This video was just released by the Fluxus Heidelberg Center (Litsa Spathi & Ruud Janssen). A party by the cherry-tomatoes. The kids know who will win.

(c) 2006 by FHC

Party-time for the cherries

1. The idea behind the video

The video was made because in the greater "Fluxus Tomato-war" the tomatoes were on the winning hand. After the "Battle in Troya" (the previous video) it was time to celebrate: the next generation (cherry tomatoes) would have a party to proclaim the victory against the enemy.

2. Starting material

A specially set of coloured plastic cups which included the letters: P , A , R, T, Y, were purchased at the store Xenos (a greek word for stranger, guest, foreigner).

The digital camera used for the initial photos: A Canon PowerShot A620 – 7,1 Mega Pixel). The stars on the photos: a selection of cherry tomatoes bought at the Dutch supermarket AH (Albert Heijn). For the background: two copies of the newspaper "Metro".

Two selected pages were used for the background of the photos. The two images of the newspaper form a Mandola. Inside this Mandola the plastic letter cups were

placed.

3. Making of photos

Litsa Spathi
places the
cups one by
one and after
each photo
adds (or
removes) a
cherry tomato. Ruud Janssen makes a
photo of each creation from the same
height. Several sequences pro letter are
made. The
total amount
of photos
used for the
video 64
photos.
Photos taken
on 24
September 2006.
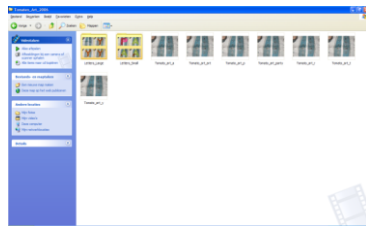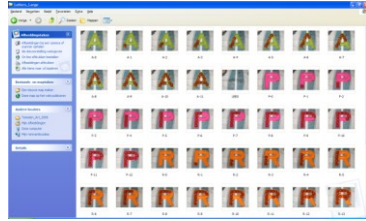
4. Conversion1: photos to frames

The photos are
placed on a
computer. First
step is to resize
the photos to a
workable format. Program used: Paint Shop
Pro.

5. Conversion 2: frames to AVI

In the program Animation Shop the sequenced pro letter are entered in the right order in which we want a frame to run. Each frame is saved as an AVI-format film on the computer. This way for each letter (P , A , R , T , Y) a small animation is created. In some letters a small play is included which will be a small effect in the final film.|

6. Conversion 3: AVI to MPEG sequences

In the program Movie maker the small AVI-formatted films are entered and placed in the right order. The several AVI-films this way will form the word "Party" while the cherries move up and down. Also the word "ART" is played.

7. Making the basic movie

When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like. The colours of the whole collection of frames is changed to create the modern look that modern cherries should have.

8. Adding Music

The music by Paper Chase (128 bytes) with title "we know where" is added as track behind the images. This was done after a careful selection of several tracks. This one fitted best with the message the frames would give. Also the bpm (beats per minutes) fits perfectly with the frames per minute.

9. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Total time of the video is set to: 1:56 (minutes: seconds)

10. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video.

11. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 12,6 Mbyte.

12. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on our account and links are published on the Fluxlist Blog where the "Fluxus Tomato War" was taking place. Also links and images of the video where uploaded to the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and **http://fluxusheidelbergcenter.blogspot.com**)

Where (do you go to my lovely)

new video released on YouTube by Litsa Spathi & Ruud Janssen.

Where? (Do you go to my lovely?)

1. **The idea behind the video**

   The video is made in September 2006. Litsa Spathi and Ruud Janssen went to Amsterdam to record the basic film tracks for this video. They choose to go by train. The key elements in the film deal with are: "Where" and "Where to?" (in German language: "Wo" and "Wohin"?). These elements can also be found in a set of Fluxus Poetry images Litsa Spathi made before. The Fluxus Poetry will be integrated as breaks between the film tracks made on the journey. The observer of the video can then reflect on the part of the journey shown.

   Important sequences in the video:
   a – Travelling with the train: the path is destined.
   b – Walking.
   c – Going by Bicycle.
   d – Travelling by boat: Water is an essential part of life and associated with Fluxus and the oldest means of transportation.
   e – Walking in a city where one is always observed and where one always is an observe oneself.
   f – Surprise encounters (the apes, horses and butterflies).

2. **Starting material**

Images that form the basis of this video are Fluxus Poetry made by Litsa Spathi before starting with the making of the video. The total amount of images created is only 5. They were also published as Fluxus Cards before. On a Journey from Breda to Amsterdam and back several video takes were made with a Canon Powershot-620.
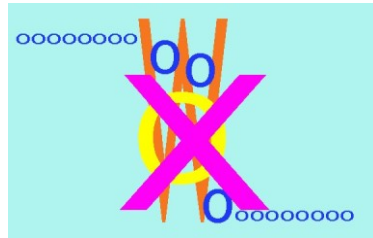
3. Conversion 1: from scans to AVI sequences

In the program Animation Shop the placed together and AVI-files are created in several ways. The effects are added, and the versions are saved separately. The images are all reformed into the film format of 320x240

4. Conversion 2: AVI to MPEG

In the program Movie maker the AVI films are pasted together in the right sequence to form the final MPEG video. The same frame is repeated in several speeds to fit the music selected for the video.

5. Making the basic movie

When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like. On September 12th 2006 this video was realized.

6. Adding Music

The music is from Elf Power with title "An old Familiar Scene" from the album "Back to the Web" published in 2006, is added as track behind the images. This was done after a careful selection of several tracks. This one fitted best with the message the frames would give. The speed of the song is always the same and that is why some video-scenes are played in a slower sequence to follow the rhythm.

7. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Total time of the video is set to: 4:16 (minutes: seconds) Frame size is reduced to 320x240.

8. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video.

9. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 9,6 Mbyte.

10. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on our account and links are published on the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and **http://fluxusheidelbergcenter.blogspot.com**)

A Dream

1. **The idea behind the video**

The video is made in October 2006. The title "A dream" stands for the surreal context that is provoked by the video. The video deals initially with the question "What is real and what is a dream. Can we visualize the reality? The texts are build up so the viewer starts to read them like a book, but at certain moments the sequence stops, is returned. Sometimes words are posted as possibilities.

The meaning of the text line is changed and the viewer has to switch for the meaning too. One can believe, but sometimes this believe is modified because of new impulses. At the end of the video, when the tomato pops up, the video suddenly becomes a support video of the Fluxus Tomato War that Litsa Spathi started on Fluxlist. An example where the publishing of a simple Tomato started a "creative war". The production of many very creative works by Litsa Spathi caused a new flow of energy on the Fluxlist. The moderator first just observed when this happened. Then reacted a bit aggressive, and suddenly the moderator and some of his friends reacted very strongly against this creative production that was too dominant. The dream collapsed. The creative process on this digital platform came to s sudden halt.

The line in the video goes like this:

1. Digital clouds appear in an empty box
2. Digital trees pop up in the box
3. Digital flames start to cover the trees
4. Drops cover the image
5. Suddenly the drops disappear.
6. The text starts to form.
7. First line "This is just a Dream" comes word by word. The viewer sees how the line is written.
8. The word Dream expands.
9. The statement is altered with comments like "Is it?", Is it Not", "Nightmare".
10. The word "Dream" goes back to original size.
11. Suddenly "Dream" is changed into "Forest"
12. New line is of text is formed And three options to follow the line are given.
13. The word "or" expands.
14. The line keeps changing (for me, for you, for us)
15. Is the forest real?
16. A braun/red wurm circles the word real.
17. In the wurm a new line forms: "Do you believe it?" letter by letter.

18. The letters are removed one by one with a "trick" on the removing of the letter e.
19. New line asks: "Do you like…."
20. A Tomato pops up after the question (and a few smaller ones too).
21. The word tomato pops up and is enlarged.
22. A new line covers words and leave "I Like" followed by a Tomato.
23. Copyright text is written for Fluxus Heidelberg Center.

2. Starting material

The basic images were made with Pain Shop Pro. Using the graphical possibilities it has to paste letters and simple graphical elements. Every altered image was saved as digital file and some images later on were use more than once to create the line in the video.

3. Conversion 1: from Image to AVI sequences

In the program Animation Shop all images are placed together. For going back in tracks, sometimes an image is used twice. After putting all frames in the right order an AVI-files is created. A second version in altered colours too.

4. Conversion 2: AVI to MPEG

In the program Movie maker the AVI films are pasted together in the right sequence to form the final MPEG video. All sequences

are altered in a special way to create the light effects. Normal and detailed images are sequenced in a way to fit the music selected for the video.

5. Making the basic movie

When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like. On October 7th 2006 this video was realized.

6. Adding Music

The music is from Dani Siciliano with title "They can Wait" is added as track behind the images. The audio is selected because the rithme and expression fits perfectly with the frames per minute. 128 kbyte.

7. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Total time of the video is set to: 2:42 (minutes: seconds) Framesize is 320x240.

8. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video.

9. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 4,1 Mbyte.

10. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on our account and links are published on the Fluxlist Blog where the "Fluxus Tomato War" was taking place. Also links and images of the video where uploaded to the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and **http://fluxusheidelbergcenter.blogspot.com**)

Copy **L**ist **O**pens
Ist **S**tarts **T**oday
Art **D**oors **O**ops

TAM Was Here

1. **The idea behind the video**

The video is made in October 2006. TAM stands for Travelling Art Mail. It is the name Ruud
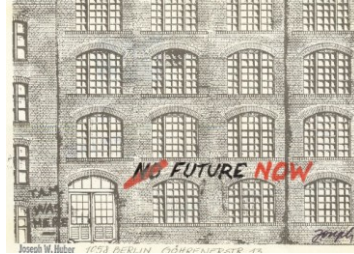
Janssen started to in 1980 when he started with mail-art. An art form where the communication form becomes the medium. It is based on one of the performances that originates from the Fluxus world where the mailing-system was used for a performance. One of the earliest Mail-Art projects done by Ruud Janssen is "TAM was here". It started in 1983 and ended in 1986. A copy of a wall was sent out into the Mail-Art network and artists were asked for interventions. The results were documented in a slideshow and on paper. The collection was exhibited at the Milkyway Gallery (Melkweg) in Amsterdam and at Artestudio in Ponte Nossa, Italy.

In 2006 the whole collection was digitized and placed online at **http://tamwashere.blogspot.com/** . Twenty years later the wall was again a start for a project, this time a video where the wall would inspire. This time a visual poem where the observer if guided by single letters to influence his thoughts. Sudden changes in the way people absorb the text. Going back in time with the text,

and at the end a suddenly coming tomato to make a connection to the Fluxus Tomato War started by Litsa Spathi on the Fluxlist.

The line in the video goes like this:

1. The letter L covers the walls (looks like planks)
2. Letters are placed on these planks. The viewer will follow the letters and will form the words as they come, the word "closed" is formed.
3. An O walks over the image to show hidden words (do)
4. Words are altered (Do, Da, Pa). Referring to DaDa by showing it twice.
5. A line walks over the image separating the word "Clone" (a hidden reference to the Original situation that started the Tomato War where someone copy and pasted the tomato from Litsa Spathi.)
6. The words start to form the word "open"
7. The line forms a hidden heart, referring to "open heart"
8. Censored is placed over Open because on the Fluxlist people were not open but even were aggressive towards the Tomato Postings.
9. The letters are taken back again to a point where the viewer expects that all letters will vanish

10. New words are formed
11. Little red words pop up to stimulate the associations
12. Suddenly a tomato is introduced.
13. Some other vegetable too
14. The word "Yes" appears
15. With the Yes one chooses the Tomato Front.
16. The complete sequence is redone is double speed with altered colours so the viewer can rethink the complete frame.
17. The wall is shown empty for a few seconds before the video ends.

2. Starting material

The image that forms the basis of this video is the original contribution for the project by Joseph Semah. An artists that works in Amsterdam. He only added scents to the wall and returned it. From this paper the first lines are placed digitally, etc. Each new addition were saved digitally and the number of digital images used in the complete film are 124.

3. Conversion 1: from Image to AVI sequences

In the program Animation Shop all images are placed together. For going back in tracks, sometimes an image is used twice. After putting all frames in the right order an AVI-files is created. A second version in altered colours too.

4. Conversion 2: AVI to MPEG

In the program Movie maker the AVI films are pasted together in the right sequence to form the final MPEG video. All sequences are altered in a special way to create the light effects. Normal and detailed images are sequenced in a way to fit the music selected for the video.

5. Making the basic movie

When the AVI-sequences are in the right place the time-settings for each AVI-film is corrected to the running-speed of the frames we like. On October 6th 2006 this video was realized.

6. Adding Music

The music is from Bonobo with title "Recurring" from the Album "Day to come" is added as track behind the images. The must fits best with the message the frames give. Also the bpm (beats per minutes) fits perfectly with the frames per minute. 128 kbyte.

7. Final details

The length of the video is determined base on the length of the video images and the still to add titles. The music has to fit in this timeframe. First runs of the videos are watched several times to fine-tune the complete impact the video will give. Total time of the video is set to: 3:34 (minutes: seconds) Framesize is 640x480.

8. Adding texts

The Starting Title and End titles are added to the video. Because the video-file can be sent everywhere we include these details inside the video.

9. Saving Movie

The video is saved as a WMF (Windows Media File) which runs on most computer platforms. The size is made to 14,2 Mbyte.

10. Publishing Movie

The video is uploaded to YouTube (**http://www.youtube.com/my_videos**) on our account and links are published on the Fluxlist Blog where the "Fluxus Tomato War" was taking place. Also links and images of the video where uploaded to the Fluxus Heidelberg Center Site and Blog (see **http://www.fluxusheidelberg.org** and **http://fluxusheidelbergcenter.blogspot.com**)

Fluxus Heidelberg Center

Founded by Litsa Spathi and Ruud Janssen

The Fluxus Heidelberg Center site is the place where all Fluxus activities of the artist-duo Fluxus Heidelberg (Litsa Spathi and Ruud Janssen) are documented. It includes interviews with Fluxus-artists, photos of performances, historic facts, full documentation of all performances by Fluxus Heidelberg, Fluxus Poetry by Litsa Spathi, an overview of all publications by the Center and by other Fluxus related artists. You will find information about how to contact them, links to other sites that are interesting for you and a sitemap.

The Center itself was founded in July 2003 and is building up a large collection of Fluxus material. Both artists are active in the Fluxus-world for years and are in contact with founders and active players of this movement. Their Fluxus-activities is a continuation of the early Fluxus-movement. They use the modern techniques in their performances and document their activities in digital and printed form. A large set of digital photos and digital Fluxus Poetry is published on this site. The modern life with its hectic situations forms the playground for their performances

See: www.fluxusheidelberg.org

APPENDIX – B

INFORMATION ABOUT FLUXUS POETRY BY FLUXUS HEIDELBERG

(c) October 2003 by *Fluxus Heidelberg*.

Defining Fluxus Poetry

People who read books can easily explain what Poetry is. A poem is different from a story or essay because of its form. In literature it is quite well defined what a poem is, what an essay is or what a novel is.

And then there is the Visual Poetry. In this art form the writers/artists use letters and words to make visual images, some call it collages of texts, to make a message clear for the viewer. The roots of Visual Poetry lies in art-forms DaDa and Bauhaus on which already a lot has been published.

How Fluxus Poetry is produced by Fluxus Heidelberg

Litsa Spathi was working with Visual Poetry since the 1980s. Before that her poems were published in several publications (like the Anthology: "Hab gelernt durch Waende zu gehen" , ISBN 3-89244-064-6 , 1993). Litsa Spathi also collaborated with some important names in the field of Visual Poetry like Robin Crozier , Rea Nikonova , Serge Segay , Edgardo-Antonio Vigo , Guillermo Deisler and John M. Bennett. In the 1990s her works were published in magazines like PIPS , Edition YE, Mani-Art and Rampike. Also she illustrated several books with her graphic work. (more information in Litsa Spathi's Biography that is available online).

Fluxus Poetry is a new form where the Visual Poetry is integrated in the electronic world. Visual Poetry is normally the end-result of a process. In Fluxus Poetry the build up of the Poem is visible as well. Normally this can only be seen in a video-fragment or as a slideshow.

Within *Fluxus Heidelberg* Litsa Spathi writes her Visual Poetry and as a kind of *Fluxus Performance*. The poem is transferred into a Fluxus Poem which goes in these steps:

1. Litsa Spathi has written a concept text and has visualized the concepts in several frames.
2. Together with Ruud Janssen she sits down behind a computer and they start to work together. With voice she instructs Ruud how to create the visual images. She discusses size of the letters, background-colors, rotations, color of the letters, the design of the several frames.
3. The end result is a set of images that are saved on the computer.
4. Ruud then arranges the electronic format to publish the Fluxus Poem on the internet. First publication is always on the www.fluxusheidelberg.org site.
5. After publishing the Fluxus Poem the visitors of the site can see the result of the process by viewing the set of frames where they see how the Poem is realized.
6. For Fluxus Performances these Fluxus Poems will be used as background or as leading line through the performance.
7. As a final step the Fluxus Poem will be printed and integrated by Litsa Spathi into an Artist's Book.
8. A nice example of a Fluxus Poem is: Where? (do you go to my lovely?), where in 7 frames a complete poem is shown.

APPENDIX – C

WHAT IS PERFORMANCE ART?

(c) October 2003 by *Fluxus Heidelberg*.

Defining Performance Art

In the book Performance Art: From Futurism to the Present (ISBN 0-500-20214-1 issue 1999), the Author RoseLee Goldenberg writes to explain what Performance Art is in her eyes:

"Performance became accepted as a medium of artistic expression in its own right in the 1970s. At that time, conceptual art - which insisted on an art of ideas over product, and on an art that could not be bought and sold - was in its heydays and performance was often a demonstration, or an execution, of those ideas. Performance thus became the most tangible art form of the period."

Fluxus and Performance are highly connected. The more radical practitioners in Fluxus point out that what they do is Performance Art and not Performance. The difference is that in performance art the whole concept is thought out in advance, documented in advance, if needed invitations for the event are sent out, and only then it is performed. After the Performance the results are documented as well (texts, photos, videos, film). In Performance someone else has thought out a concept (like e.g. a theatre play), and the performers merely interpret the concept.

Performance is a re-presentation as Performance Art is the creating of something new.

Performance Art by Fluxus Heidelberg

Fluxus Heidelberg consist of two persons: Litsa Spathi and Ruud Janssen. Since 1993 they are communicating with each other. Only in July 1996 they met for the first time. In July 2003 the two decide to form Fluxus Heidelberg in which they will do Performance Art. They also found the Fluxus Heidelberg Center in which all aspects of their work in Fluxus and research will be documented. The Center is the basis for this site, it contains all books and documents connected to Fluxus that both artists have gathered over the years. It also is the center that publishes books and texts (electronically and hard-copies) and produces object books, artifacts, etc.

On the site of Fluxus Heidelberg Center there is a special place where most performances by Fluxus Heidelberg are documented (see

www.fluxusheidelberg.org/performances.html).
The performances the artist-duo does is typical for
the time they live in. They are the new generation
of Fluxus Artists that uses and integrates the new
electronic possibilities. The computer and the
digital camera are in lots of their performances.
Unlike the old-generation of Fluxus Artists, the
results of performances are documented online
immediately. Also Poetry becomes Fluxus Poetry
because it is the result of a performance behind
the computer (see
www.fluxusheidelberg.org/pfinfo.html).

To quote the late Dick Higgins: *"Fluxus has a life
on it's own"*

APPENDIX – D

Interview for Livraison – Private issue No 1 - Spring / Summer 2005

Fluxus Heidelberg – Litsa Spathi & Ruud Janssen

By: Marie Birde

This interview is published in the first issue of the Swedish magazine Livraison. More details and ordering info for this magazine you can find on: www.livraison.se

The questions & answers:

01 The other day I told some people at my work how happy I was, that I actually was about to interview Fluxus-people. They didn't know what Fluxus was! Why?

Ruud Janssen: In art-circles Fluxus is something which is quite well known. Modern schoolbooks on art-history even include a part on the subject Fluxus and what it has started. Yet, some people never learned art-history at school. Maybe followed the wrong schools, wrong subjects. They just as well might have forgotten it.

Litsa Spathi: That isn't a nice answer for a first question Ruud. Now you are embarrassing and offending the colleagues of Marie Birde!

Ruud: Yes maybe, but if her colleagues don't know what Fluxus is, it tells more about her colleagues than about what Fluxus is.

Litsa: Still, that isn't a nice answer!

Ruud: Should I delete it then?

Litsa: yes, you should.

Ruud: O.K. I'll delete it and we'll let Marie ask her the next question.

Litsa: But we still haven't got an answer then.

Ruud: She only asks "why"!

02 Why is it important to put yourself in a bigger context?

Litsa: How did she know we put ourselves in a bigger context? Did you e-mail her that in advance Ruud?

Ruud: No, not really. Maybe she has got it from our site www.fluxusheidelberg.org . Anybody can access that! If she went through it she could know that we work that way.

Litsa: Shouldn't we just answer those questions rather than discussing them?

Ruud: You are so right. Can you start?

Litsa: Ok, I will.

Ruud: Just a second. I will type down your name and will type down your exact words.

Litsa: Let me give an example. When I was asked to do a Fluxus-performance at the VHS (a center for adult education) in Heidelberg, in honor of their 50th anniversary, I choose for the subject "Without borders" (in German: "Grenzenlos"). In a briefcase I collected self-made objects and object-books that were connected to the most important issues that one encounters in life. Themes like pain, wine, bread, joy, life an death. A sample is the object-book "Love poems in test tubes". As part of the performance I presented all the objects and object-books, and for this one I took out each individual test tube. With each tube I explained the content and the connections to the total. Through this everybody should find and create the poem inside his head. The goal was to connect the voidness with the meaning of life. The impossible is then a possibility. The Public was enthusiast

03 What is your definition of art?

Ruud: I'll look it up in a dictionary. The definition of art is easy to find there. A is the first letter in the Alphabet.

Litsa: Yes, but is that OUR definition of art?

Ruud: eh……

Litsa: This is something I have told already in many interviews. My art is a part of my life and my life is a part of my art. All what I do is a result of

what I experience and what come on my way. If it is called art, so be it.

Ruud: Well, I think art is the combination of life and the possibility to project the visions with certain techniques onto certain media.

04 What's more important in your work – the process or the result? Explain.

Litsa: The process of course. That is obvious.

Ruud: Yes, I completely agree!

Litsa: Shouldn't we explain why?

Ruud: I don't think so. This interview is also a process, but the readers will only read the result. So the process of the interview is more important than the result. But the results is all the readers will get. If we explain the process it only turns into more result. So nobody learns from that.

Litsa: But by not just giving one answer to each question, and rather discussing the questions aren't we documenting the process only?

Ruud: Yes, that is the result!

05 Where and when do you find the right feeling?

Ruud: Right now feels good. Isn't that the answer?

Litsa: Only now? For me there is not really a good or a bad moment. I always am able to produce art,

it is a basic need for me. Give me the a chance and I start to create.

06 When is real life a piece of art? Are some things in life more art than others?

Ruud: A typical Duchamp-question. Anything is art. But is something more art that art?

Litsa: Art is always a transformation of life-experiences. Truth with future visions. Things that are there will always be transferred into art. The question is only: "how is this done?"

Ruud: Sometimes a painting can be the result, but some events just call for a performance.

Litsa: The cutting of the red Cabbage, that performance is a nice example.

07 The art-scene is often considered to be very intellectual. Why is that and exactly how intellectual is it (in your opinion)?

Litsa: The art of today takes refuge in the ivory towers and cloud-cuckoo lands of aesthetics. The themes in today's art-scene are sometimes so abstract, artificial, and far away from life. People have problems in understanding what it means.

08 Is art that is put in museums better art? Why? Why not? Do you think the museums are doing a good job?

Ruud: Certainly they are doing something right. If there weren't museums, a lot of art wouldn't have

survived the last centuries. Whether the art in museums is the better art or not is another thing. Museums buy artworks through their connections. Only when an artist is part of such a connection there is a possibility to get ones art into a museum.

Litsa: Better art? I don't think so. Often we walk through museums looking at the paintings and think: "boring, boring, boring….. Why do they hang here?"

Ruud: Or do you remember we were in that museum of modern art where we saw this small drawing of Picasso. I believe he himself would have thrown it away. But probably somebody found it, and because it IS a Picasso drawing it is exhibited. Not because it is a good piece of art. This pencil drawing was put in a golden frame. Yes, the frame was quite well done.

09 What's more important; to challenge yourself or your audience? Why?

Litsa: Both are important. For my performances, my drawings and paintings. In the press my work is sometimes called provocative. Sometimes also the audience tells this after an exhibition or a performance. But are they?

Ruud: Yes, sometimes your work is provocative, but people can only be provoked when they don't understand which part of life your work deals with. Life itself is always challenging.

Litsa: What is expected of art is that the transformation is suitable for the public/audience. When one shows a feeling which is too painful, to heavy, not acceptable for the general public, then it just is experienced as provocative because the audience/public can't deal with it. Still my art has as goal to provoke, so yes, challenge the audience. A nice example is my latest exhibition "Metamorphosen" here in Palais Hirsch, Schwetzingen. It sure was provoking the public, but here it was also a challenge for me to express thoughts and emotions which are forced upon me from the past and my present. Also future visions, fear and pain are shown. Pain is not a pleasant theme for the audience, I know. They don't enjoy seeing that. Still I show it. It provokes, and that is maybe a bigger challenge.

10 What do you do/say to motivate others to be part of your projects?

Litsa: There are two categories of people. The once that are willing to take part, and those who don't want to be involved. Trying to motivate isn't an option. Either people do take part in projects because they are open and curious. Or people are rejecting.

Ruud: Some projects don't involve others. But if there are others one want to let take part, a simple invitation is mostly enough. Just explain in a correct way what is the goal and what is expected. It is a simple as you doing this interview.

11 In what way can you and the Fluxus-movement make the world to a better place?

Litsa: Oh my God, a better place? I am not a "Miss World". These girls mostly say these kind of sentences. Fluxus is a anti-movement, but making the world better isn't its goal. Fluxus- and conceptual artist see art as a natural process. The realization comes second to the impulse.

Ruud: Showing in what kind of world the people live in is more of a goal. So confronting them with how we see the world is more how you could call it. If people realize this, it is up to them if it changes something for them. For better or worse.

12 Artist Jenny Holzer says: "Protect me from what I want". What do you think I should protect myself from?

Litsa: It would be interesting to know in which context she said this sentence. When one realizes all ones dreams and visions it could even mean the end of mankind. Nuclear bombs, Chemical weapons, etc. This sentence "Protect me from what I want" also could be a kind of prison. I am not allowed to make mistakes, to act as a free person. As a free person I should do the things I want. Including the chance to make mistakes. You should find out yourself if you need to be protected from. Maybe from my views?

13 Sometimes my friends trick me and tell me they are somebody else. What is the best way to know you are you?

Litsa: I don't think your friends are playing trick with you. More likely they are playing tricks with themselves. They pretend to be someone else. So

they take temporarily the identity of someone else. They use another name, feel like being in another body, so they can actually be someone else. Their known personality is being left behind.

Ruud: The essence of a Fluxus-performance.

Litsa: Yes. I am certain that a person can be either one, none or hundred thousand personalities, like L. Pirandello writes. An artists can find all these identities in him/herself.

14 What is the last thing you learned from life?

Ruud: That it passes by quickly and life is short. So many things one wants to do and yet so little time to realize it all.

Litsa: Tomorrow I will be younger.

15 What four elements does the world consist of, to you?

Litsa: One of them is Fish.

Ruud: One of them surely if fire

Litsa: There is also the Firefish!

Ruud: In which part of the world is that found?

Litsa: In this interview that isn't important. We first should decide whether a Firefish is an element?

Ruud: In mathematics a fish can be an element. So yes. If we agree that Firefish is one of the elements, we only need three more.

Litsa: The second one is utopia. The third one is love. The fourth one is memory.

Ruud: Can't we combine them into one element. Something like Utolovelymemory?

Litsa: Never.

Heidelberg, 30-10-2004