

ADA EXHIBITION TEXTS

**by Alison Knowles:  
A Retrospective  
(1960–2022)**

*by Alison Knowles: A Retrospective (1960–2022)* is guest curated by Dr. Karen Moss, organized by BAMPFA staff, and coordinated by Stephanie Cannizzo, associate curator, and Christina Yang, former chief curator. The exhibition is made possible through support from the Terra Foundation for American Art. It is also supported in part by the National Endowment for the Arts.

EXHIBITION BEGINS ALONG LEFT  
WALL AND RUNS COUNTERCLOCK-  
WISE AROUND THE FIRST GALLERY.

# Introduction

*by Alison Knowles: A Retrospective (1960–2022)* is the first comprehensive exhibition of the work of American artist Alison Knowles, whose oeuvre spans more than sixty years. While Knowles became known as the only female cofounder of Fluxus, an avant-garde group founded in 1962, the goal of this exhibition is to focus on her extraordinary individual artistic production.

Bringing together more than two hundred objects, this retrospective includes Knowles's groundbreaking experiments in painting and mixed-media prints, event scores and performance, sculpture and installation, sound work and artist's books. Her quotidian poetic works emanate from her engagement with ordinary materials, found objects, and everyday life. Knowles combines diverse materials and uses transformative processes, constantly iterating existing forms to develop new areas of investigation.

Knowles's practice embodies the "intermedial approach," a term coined in 1966 by Fluxus cofounder Dick Higgins, to emphasize the integration of different media. The first gallery is organized chronologically, from 1960 to the early 1970s, the pivotal years in which Knowles developed her intermedia practice, which she continues to engage in today. The second gallery presents her works according to media and materials such as experimental printmaking, assemblage, scrolls, flax instruments, and artist's books. Specific sections are devoted to Knowles's collaborative exhibitions and events since 2000, which include the most recent reactivations of her intermedia works.

*Fluxus Reverb: Events, Scores, Boxes & More*, with works by Higgins, Alice Hutchins, Knowles, Shigeko Kubota, George Maciunas, Yoko Ono, Nam June Paik, Benjamin Patterson, and Mieko Shiomi in the adjacent

gallery, complements the retrospective. This extended display includes a listening station with several of Knowles's sound works from throughout her career.

*by Alison Knowles* is an unprecedented opportunity for new audiences to experience the incredible range and full impact of Knowles's art and her ongoing influence on contemporary art and artists.

# Early Work



The influence of Abstract Expressionism on Knowles's early work is visible in the photograph of the artist with her paintings (c. 1959–60) and in the Ad-Lib artist's book on view in the vitrine in this section. Around the early 1960s, Dick Higgins introduced Knowles to experimental musician John Cage, and she began to move away from abstraction and to combine screen-printed images with oil painting.

Using Cage's method of chance operation, she threw dice onto canvases to determine her paintings' composition and color. *Taxis and Busses* (1959–60), depicted in the photoreproduction, has layers of screen print and text derived from signage and advertising that predate similar iconography and techniques used by Pop artists. Knowles and artist, composer, and chemist George Brecht's collaborative screen print *Room* (1960–61) similarly overlays an appropriated image with bold text.

[EARLY WORK VITRINE]

CLOCKWISE FROM LEFT:

**Alison Knowles (with student collaborators at Pratt Institute)**

United States, born 1933

**Ad-Lib**

1956

Artist's book

Courtesy of Meghan DellaCrosse

**Announcement for Knowles's first solo exhibition at Nonagon Gallery, New York, 1958**

Color lithograph on paper

Courtesy of the artist

# **Announcement card for Alison Knowles exhibition at Judson Gallery New York, 1962**

Color lithograph on paper

Courtesy of the artist

## **Dick Higgins**

United States, born United Kingdom, 1938–1998

## **Alison Knowles in the Studio**

c. 1959–60

Black-and-white photograph; printed by Edizione Pari & Dispari, 1979

Dick Higgins Papers, 1960–94, Getty Research Institute

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FROM LEFT:

**George Brecht**

United States, 1926–2008

**Alison Knowles**

United States, born 1933

**Room**

Screen print on canvas

Museum of Modern Art, New York

**Alison Knowles**

United States, born 1933

**Taxis and Busses, c. 1959-60**

Photoreproduction of screen print on canvas

Archiv Sohm, Staatsgalerie, Stuttgart

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# **European Fluxus Festivals**

Knowles participated in a series of Fluxus festivals—organized by Fluxus founder, designer, and editor George Maciunas—in Europe during 1962–63. This is when she wrote her first minimal, poetic scores for events using everyday materials to provoke maximal experiences of the mind, body, and senses. Included in this section is a television clip of the inaugural Fluxus festival held in Wiesbaden, Germany, along with photo-documentation of Knowles’s first food event, *Proposition #2: Make a Salad* (1962), and *Nivea Cream Piece* (1962), in which the performers massaged their hands close to a microphone to make a sound piece. Knowles’s event scores are multisensory, engage with “found sounds,” and frame everyday actions as live art. In the vitrine are posters and scores from the European Fluxus festivals.

**Philip Corner, Dick Higgins, Alison Knowles, George Maciunas, Emmett Williams, and Benjamin Patterson at *Fluxus Festival*, Wiesbaden, Germany**

1962

Broadcast footage transferred to video; 5:54 min.  
Westdeutscher Rundfunk (WDR)

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**Bruce Fleming**

United Kingdom, born 1937

**Alison Knowles Performing  
*Proposition #2: Make a Salad at  
Festival of Misfits*, Institute of  
Contemporary Arts, London**

1962

Photoreproduction

The Gilbert and Lila Silverman Fluxus Archives,  
Museum of Modern Art, New York

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IN VITRINE

FROM LEFT:

**Poster for *Festum Fluxorum*  
*Music og Anti-Musik det*  
*Instrumentale Teater—6 Pro—*  
*Et Contragammer, Nikolai Kirke,*  
**Copenhagen****

1962

Photoreproduction

The Gilbert and Lila Silverman Fluxus Collection  
Gift, Museum of Modern Art Archives, New York

## **George Maciunas**

United States, born Lithuania, 1931–1978

### **Poster for *Fluxus Internationale Festspiele Neuester Musik*, Städtisches Museum Wiesbaden**

1962/92

Offset lithograph on paper

Collection of Karen Moss

### **Poster for Dick Higgins and Alison Knowles's *Danger Music*, Alléteatern, Stockholm, March 1–3, 1963**

Reprint

Black off-set lithograph on paper; edition of 2000

Fondazione Bonotto

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CLOCKWISE FROM TOP LEFT:

# **Fluxus Festival Documentation**

All photoreproductions

**Deutsche Presse-Agentur**

**Alison Knowles and Others**  
**Performing Philip Corner's *Piano***  
***Activities at Fluxus Internationale***  
***Festspiele Neuester Musik,***  
**Städtisches Museum Wiesbaden**

September 1, 1962

Museum of Modern Art, New York

**Hans de Boer**

Netherlands, 1927-1989

**Nam June Paik's *Serenade for Alison Performed at Parallel Performances of New Music, Galerie Monet, Amsterdam***

October 5, 1962

Hans de Boer, Nederlands Fotomuseum

**Alison Knowles and Others Performing *Nivea Cream Piece—for Oscar Williams at Fluxus Musik og Anti-Musik, det Instrumentale Teater, Nikolai Kirke, Copenhagen***

November 23, 1962

Museum of Modern Art, New York

**Dick Higgins and Alison Knowles  
Performing John Cage, *Solo for  
Voice 2* at Parallel Performances  
of New Music, Galerie Monet,  
Amsterdam**

October 5, 1962

Courtesy of the artist

**Alison Knowles, George  
Maciunas, Nam June Paik,  
Benjamin Patterson, and Emmett  
Williams Performing Maciunas's  
*In Memoriam to Adriano Olivetti,*  
No. 5, Städtisches Museum  
Wiesbaden**

September 8, 1962

Museum of Modern Art, New York

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**BLINK**

In 1963 Knowles worked with Fluxus artists George Brecht and Robert Watts on a collaborative exhibition at the Rolf Nelson Gallery in Los Angeles under the pseudonym Sissor Bros. Warehouse. First, each artist selected an image: Watts, a photograph from a Guinean dance; Brecht, the word BLINK; and Knowles, three pairs of scissors. Using a chance operation to determine the composition, Knowles screen printed the three images onto square canvases and everyday objects, including gloves, light bulbs, a bathing suit, jewelry, pillows, and the walls and floors of the gallery. A woman in a BLINK dress acted as the gallery docent, and everything was auctioned off, starting at the low price of ninety-nine cents, suggesting a critique of consumerism and the commodification of Pop art.

## **George Brecht**

United States, 1926–2008

## **Alison Knowles**

United States, born 1933

## **Robert Watts**

United States, 1923-1988

## **BLINK**

1963

Screen print and synthetic polymer paint on  
canvas

Collection of Hannah B Higgins and Joseph  
Reinstein

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IN VITRINE

CLOCKWISE FROM LEFT:

**George Brecht**

United States, 1926–2008

**Alison Knowles**

United States, born 1933

**Robert Watts**

United States, 1923-1988

**Sissor Bros. Warehouse Sale  
Newspaper**

1963

Offset lithograph on paper, printed on both sides  
Getty Research Institute

## **Alison Knowles**

United States, born 1933

### ***BLINK* Postcard**

1963

Offset color lithograph

Collection of Karen Moss

## **Robert Watts**

United States, 1926–2008

### ***BLINK* Postage Stamps**

1963/86

Offset lithograph with brown ink on kraft paper

Collection of Karen Moss

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## **George Brecht**

United States, 1926–2008

## **Alison Knowles**

United States, born 1933

## **Robert Watts**

United States, 1923-1988

# **Poster for Sissor Bros. Warehouse Exhibition, Rolf Nelson Gallery, Los Angeles**

1963

Color offset lithograph on paper

Collection of Hannah B Higgins and Joseph  
Reinstein

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## **Peter Moore**

United States, born United Kingdom, 1932-1993

# **Lette Eisenhauer Modeling *BLINK* Dress at Sissor Bros. Warehouse Exhibition, Rolf Nelson Gallery, Los Angeles**

1963

Photoreproduction

Peter Moore Photography Archive, Charles  
Deering McCormick Library of Special Collections,  
Northwestern University Libraries

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# **New York Fluxus Performances**

After the European festivals, the Fluxhall, a storefront at 359 Canal Street in Soho, New York, became a hub for Fluxus events. Knowles's poster advertising *Fully Guaranteed 12 Fluxus Concerts* (1964) is overlaid with fluorescent pink text proclaiming "Fluxus Comes to New York." This section also includes photodocumentation of Knowles and other Fluxus artists performing event scores in sites beyond the Fluxhall. She engaged in *Street Events* (1964) on the sidewalk on Canal Street with French Fluxus artist Ben Vautier; performed *Variation #2 (Make a Soup)* at the renowned Greenwich Village nightclub Café au Go-Go with Dick Higgins (1964); and participated in Annual Avant-Garde Festivals organized by Charlotte Moorman. Ephemera from a few of these events can be seen in the "New York Publications" vitrine.

# **Alison Knowles**

United States, born 1933

## **Poster for *Fully Guaranteed 12 Fluxus Concerts: Street Events, New York***

1964

Double-sided offset lithograph with screen print on paper

Museum of Modern Art, New York

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CLOCKWISE FROM LEFT:

**Peter Moore**

United States, born United Kingdom, 1932-1993

**Alison Knowles and Ben Vautier  
Performing Takehisa Kosugi's  
*Anima I* at *Fully Guaranteed 12  
Fluxus Concerts*, New York**

May 23, 1964

Photoreproduction

Peter Moore Photography Archive, Charles  
Deering McCormick Library of Special Collections,  
Northwestern University Libraries



# **George Maciunas**

United States, born Lithuania, 1931–1978

## **Alison Knowles and Ben Vautier Performing *Music by Alison* at *Fully Guaranteed 12 Fluxus* *Concerts*, New York**

May 23, 1964

Photoreproduction

Museum of Modern Art, New York

**Peter Moore**

United States, born United Kingdom, 1932-1993

**George Maciunas, Alison Knowles, and Ay-O Performing at *Fully Guaranteed 12 Fluxus Concerts*, New York**

May 23, 1964

Photoreproduction

Peter Moore Photography Archive, Charles Deering McCormick Library of Special Collections, Northwestern University Libraries

**Peter Moore**

United States, born United Kingdom, 1932-1993

**Alison Knowles and Ay-O  
Performing *String Piece at Third  
Annual Avant-Garde Festival,*  
Judson Hall, New York**

1965

Photoreproduction

Peter Moore Photography Archive, Charles  
Deering McCormick Library of Special Collections,  
Northwestern University Libraries

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FROM LEFT:

## **George Maciunas**

United States, born Lithuania, 1931–1978

## **Poster for *Fully Guaranteed 12 Fluxus Concerts, New York***

1964

Photoreproduction

Museum of Modern Art, New York

## **Peter Moore**

United States, born United Kingdom, 1932-1993

## **Dick Higgins and Alison Knowles performing *Variation #1 (Make a Soup)*, Café a Go-Go, New York**

1964

Photoreproduction

Peter Moore Photography Archive, Charles  
Deering McCormick Library of Special Collections,  
Northwestern University Libraries

# **New York Fluxus Publications**

This section includes Knowles's publications and multiples made in New York during the mid-1960s. In the first vitrine is by Alison Knowles, the book that inspired the title of this exhibition, along with other Great Bear pamphlets published by Dick Higgins's Something Else Press (also on view in Fluxus Reverb in the adjacent gallery). Knowles's *Gloves to Be Worn While Examining*, part of George Maciunas's first publication, *Fluxus 1* (1964), are both included here. In the second vitrine is Knowles's first major multiple, *Bean Rolls* (1963–64), a book in a tea tin with real beans and scrolls printed with information that she collected at the New York Public Library. Knowles returned to this initial research as she continued to create work about and with beans.

IN VITRINE

## **Alison Knowles**

United States, born 1933

## **Bean Rolls**

1963–64

From George Maciunas et al., *Fluxkit*, 1965

Tin can, beans, and labeled paper rolls with  
rubber bands

BAMPFA Archive

1994.5.65

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**Alison Knowles Discussing  
*Fluxkit* and *Bean Rolls* for the  
Exhibition *Thing/Thought: Fluxus  
Editions*,**

1962–78, Museum of Modern Art, New York

2011–12

Video; 3:53 min.

Museum of Modern Art

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IN VITRINE

FROM LEFT:

**George Brecht**

United States, 1926–2008

**Robert Watts**

United States, 1923-1988

**Poster and Flyer for *Monday  
Night Letters Performance Series,*  
Café a Go-Go, New York**

1964

Photoreproductions

Fluxus West Collection, Special Collections &  
Archives, University of Iowa Library

## **George Maciunas**

United States, born Lithuania, 1931–1978

### ***FLUXUS I***

c. 1964

Artist's book

BAMPFA Collection, museum purchase: bequest of  
Phoebe Apperson Hearst, by exchange  
BAMPFA 2012.26

INCLUDED INSIDE:

### **Alison Knowles**

United States, born 1933

### ***Glove to be Worn While Examining***

Artist's multiple included inside Fluxus 1

# **George Maciunas**

United States, born Lithuania, 1931–1978

# **Name Card for Alison Knowles**

c. 1964

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IN VITRINE

## **Dick Higgins**

United States, born United Kingdom, 1938–1998

### ***Great Bear Pamphlets, 1961-1964***

Published by Higgins's Something Else Press,  
New York, 1964

Box set with 20 issues, each pamphlet  
5-3/4 x 8-3/4 in. (14.6 x 22.22 cm)

Collection of Hannah B Higgins and Joseph  
Reinstein, Highland Park, IL

INCLUDES THE FOLLOWING BOOKLETS  
(ALPHABETICAL BY AUTHOR)

George Brecht, *Chance Imagery*, 1957

John Cage, *Diary: Change the World (You  
Will Only Make Matters Worse)* Part 3, 1967

Philip Corner, *Popular Entertainments*, 1967

Robert Filliou, *A Filliou Sampler*, 1966

Al Hansen, *Incomplete Requiem for W.C.*

*Fields*, 1966

Dick Higgins, *A Book About Love & War & Death, Canto One*, 1965

Allan Kaprow, *Some Recent Happenings*, 1966

Alison Knowles, *by Alison Knowles*, 1965

Alison Knowles, *More by Alison Knowles*, 1976

Jackson Mac Low, *The Twin Plays*, 1966

Emmett Williams, *the last french-fried potato and other poems*, 1967

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**The Big Book  
&  
The Boat Book**

*The Big Book* (1966), a walk-in installation organized around a spine of “pages” forming small rooms, was filled with objects from Knowles’s domestic surroundings—a stove, a teakettle, a chair, and even a toilet. Dick Higgins’s film of walking through the original installation provides a glimpse of how “readers” encountered the objects, texts, photographs, and prints to feel a semblance of Knowles’s New York loft life and also imagine their own narratives. Knowles and poet George Quasha coined the phrase “transvirement” to describe the phenomenological effect and perceptual shift experienced within the monumental-scale book. Knowles’s *The Boat Book* (2014), dedicated to her brother Lawrence, who was a fisherman, has a similar large format of panels filled with found objects and screen prints representing navigation and nautical themes.

IN CENTER OF ROOM

## **Alison Knowles**

United States, born 1933

## **The Boat Book**

2014/22

Mixed-media installation: wood and metal frame with screen prints, digital print on silk, assemblage and collage, beans, books, fishing net, photographs, ship anchor, buoy, fabric tunnel, electric lights, and audio recording

Courtesy of the artist and James Fuentes

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**Peter Moore**

United States, born United Kingdom, 1932-1993

**Installation View of *The Big Book*,  
Something Else Gallery,  
New York**

1966

Photoreproduction

Peter Moore Photography Archive, Charles  
Deering McCormick Library of Special Collections,  
Northwestern University Libraries

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## **Dick Higgins**

United States, born United Kingdom, 1938–1998

## **The Big Book**

1966

Super 8 film transferred to video; 5 min.

Courtesy of the artist and James Fuentes

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## **Peter Moore**

United States, born United Kingdom, 1932-1993

## **Panels from *The Big Book*, Something Else Gallery, New York**

1966

Four photoreproductions

Peter Moore Photography Archive, Charles  
Deering McCormick Library of Special Collections,  
Northwestern University Libraries

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IN VITRINE

FROM LEFT, TOP TO BOTTOM:

**Alison Knowles**

United States, born 1933

***The Big Book Maquette***

1966

Index cards and tape

Courtesy of the artist and James Fuentes

## **Alison Knowles**

United States, born 1933

## **John Cage**

United States, 1912-1992

## **Dick Higgins**

United States, born United Kingdom, 1938–1998

## ***What Did You Bring?* Brochure for the Exhibition *Pictures to be Read/Poetry to be Seen*, MCA Chicago**

1967

Offset brochure from *Pictures to be Read/Poetry  
to be Seen*

Collection of Hannah B Higgins and Joseph Reinstein  
Museum of Contemporary Art Chicago

# **Pictures to be Read/ Poetry to be Seen**

1967

Exhibition catalog

Collection of Karen Moss

## **Howard Junker**

United States, born 1940

## **Review of the Exhibition *Pictures to be Read/Poetry to be Seen*, MCA Chicago, in Newsweek**

April 29, 1968

Photoreproduction

Collection of Meghan DellaCrosse

**Alison Knowles Inside *The Big Book* at Museum of Contemporary Art, Chicago**

1967

Photoreproduction

Courtesy of the artist

**Alison Knowles's *Big Book* at University Gallery, University of California, San Diego**

1967

Four photoreproductions

Special Collections and Archives, University of California San Diego Library

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IN VITRINE

**Alison Knowles**

United States, born 1933

**The Boat Book**

2014

Oil-based and acrylic ink on paper; edition of 10  
Courtesy of the artist and James Fuentes

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# **The Identical Lunch**

At the Riss Restaurant in Knowles's New York neighborhood in Chelsea, she often had lunch with the composer Philip Corner, who observed that she ate the same meal every day. After he suggested this ritual might actually be a performance, Knowles wrote the 1967 event score "A tuna fish sandwich on wheat toast with lettuce and butter, no mayo and a large glass of buttermilk or a cup of soup." She then invited friends to consume the meal with her—a durational performance that lasted for two years. This section features two series of screen prints on canvas that Knowles made of different artists performing *The Identical Lunch*, as well as artist's books, photographs, video, and archival documents of *The Identical Lunch*.

# **Alison Knowles Discusses the Identical Lunch**

Recorded at the David and Alfred Smart Museum of Art, University of Chicago

March 28, 2012

Video; 4:09 min.

Courtesy of the David and Alfred Smart Museum of Art

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**Alison Knowles**

United States, born 1933

***The Identical Lunch Children's  
T-Shirt***

n.d.

Screen print on cotton

Collection of Hannah B Higgins and Joseph Reinstein

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1ST COLUMN, TOP TO BOTTOM:

**Alison Knowles**

United States, born 1933

**The Identical Lunch with Ay-O**

1968-69, printed 1969

Screen print on canvas

Courtesy of the artist and James Fuentes

**The Identical Lunch with  
Anne Brazeau**

1968-69, printed 1969

Screen print on canvas

Walker Art Center

# **The Identical Lunch with Shigeko Kubota**

1968-69, printed 1969

Screen prints on canvas

Courtesy of the artist and James Fuentes

# **The Identical Lunch with George Maciunas**

1968-69, printed 1969

Screen print on canvas

Courtesy of the artist and James Fuentes

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2ND COLUMN, TOP TO BOTTOM:

**Alison Knowles**

United States, born 1933

**Ay-O Performs**

***The Identical Lunch***

**Anne Brazeau Performs**

***The Identical Lunch***

**Shigeko Kubota Performs**

***The Identical Lunch***

**George Maciunas Performs**

***The Identical Lunch***

1968-69, realized 1992

Screen prints on canvas

Collection of Hannah B Higgins and  
Joseph Reinstein

3RD COLUMN, TOP TO BOTTOM:

**Jan Herman Performs  
*The Identical Lunch***

**Stephen Varble (and Geoffrey  
Hendricks) Perform *The Identical  
Lunch***

1968-69, realized 1992

Screen prints on canvas

Collection of Hannah B Higgins and Joseph  
Reinstein

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4TH COLUMN:

**Hannah B Higgins and Jessica  
Higgins Perform *The Identical  
Lunch***

1968-69, realized 1992

Screen prints on canvas

Collection of Hannah B Higgins and Joseph  
Reinstein

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IN VITRINE

**Alison Knowles**

United States, born 1933

***Journal of the Identical Lunch,***  
**1971**

Artist book

7-3/4 x 5 x 1/8 in.

BAMPFA 1994.5.80

**Philip Corner**

United States, born 1933

***The Identical Lunch, 1973***

Artist book

Courtesy of the artist

**Alison Knowles**

United States, born 1933

***Journal of the Identical Lunch,***  
**1971**

Photoreproduction of pages from the artist book

Courtesy of the artist

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# **The House of Dust**

Knowles and composer James Tenney generated an early computerized poem, “The House of Dust,” in 1967. The poem’s quatrains, randomly drawn from a set of four lists, consist of a material, a location, a light source, and types of human inhabitants. The quatrain “a house of dust / in an open ground / lit by natural light / inhabited by friends and enemies” became the score for *The House of Dust* public sculpture, installed at a New York housing development in 1969. The next year, Knowles moved the sculpture to California Institute of the Arts, where it became a space for teaching and a site for activations by students. This section includes photo-documentation of *The House of Dust*, a film by Allan Kaprow, and related artifacts and ephemera.

## **Alison Knowles**

United States, born 1933

## **James Tenney**

United States, 1934-2006

## ***Live Computer Printout of The House of Dust Poem***

1971/2022

Software, vintage computer and printer, and  
paper

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IN VITRINE

CLOCKWISE FROM LEFT:

**James Tenney**

United States, 1934-2006

**Program for *Proposition No. 2*  
*for Emmett Williams***

1967

Reproduced from Dick Higgins, *Computers and  
the Arts* (Abyss Publications, 1970)

Courtesy of the artist

# **Alison Knowles**

United States, born 1933

## **A House of Dust**

c. 1969

Computer printout in plastic with screen print,  
published by Verlag König, Cologne

Getty Research Institute

## **“The House of Dust: Play Sculptures and Public Art,” in *Chelsea News***

October 23, 1969

Photoreproduction

Courtesy of the artist

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IN VITRINE

**Alison Knowles**

United States, born 1933

***Gift Event II* Instruction Piece**

1971

Offset lithograph on tan paper and ink

BAMPFA Archive

1997.35.12

**Alison Knowles**

United States, born 1933

***The House of Dust* Postcards**

1968

2 color lithographs on card stock, published by  
Edition Tangente Heidelberg

Courtesy of the artist

**Alison Knowles**

United States, born 1933

**Piece of *The House of Dust***

From *The Box*

1970

Photoreproduction of handwritten text with small pebble

California Institute of the Arts Institute Archives

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# **Views of *The House of Dust*, CalArts, Burbank, California**

1970–71

4 photo reproductions

California Institute of the Arts Institute Archives

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**Allan Kaprow**

United States, 1927-2006

***Computer Poem Drop Event***

1971

8mm film transferred onto DVD; looped

Getty Research Institute

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# **View of Alison Knowles and Norm Kaplan's *Computer Poem Drop Event*, Burbank, California**

1971

Photoreproduction

California Institute of the Arts Institute Archives

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IN VITRINE

**Alison Knowles**

United States, born 1933

***Visit the House of Dust:  
Poem in Progress***

1970

Screen print on paper with hand-written notes  
Special Collections, Hesburgh Library, University  
Notre Dame

**Alison Knowles**

United States, born 1933

***Gift Objects for The House of  
Dust***

1971

Poem with mixed paper, plastic, and found  
objects; 15 from edition of 47  
Courtesy of the artist and James Fuentes

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FROM LEFT:

**Views of *The House of Dust*,  
CalArts, Valencia, California**

1970–71

4 photoreproductions

California Institute of the Arts Institute Archives

**CalArts Students and Faculty  
Interacting with *The House of  
Dust*, Valencia, California**

1971

4 photo reproductions

California Institute of the Arts Institute Archives

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# Compilation of select exhibition videos

1962-2015

Hanging screen, silent, 49:53

Wiesbaden Fluxus Festival, 1962, 5:54

Mantra For Jessie, 1995, 7:33

Build A Bean Garden, 1976, 7:28

Make A Salad (Highline), 2012, 2:56

Identical Lunch Discussion (Smart Museum), 2012, 1:01

Dick Higgins, Big Book, 1966, 5:04

Alison Knowles and Jessica Higgins  
Performing Loose Pages, 2012, 16:12

Onion Skin Play Paper from Fluxsweet,  
2005, 3:24



EXHIBITION CONTINUES IN SECOND GALLERY. **HOMAGE & COLLABORATIONS** IS LOCATED ON THE BACK WALL, LOCATED TO YOUR LEFT AS YOU ENTER THE SPACE.

THE REST OF THE EXHIBIT, BEGINNING WITH **EXPERIMENTAL PRINTMAKING**, BEGINS TO YOUR RIGHT AS YOU ENTER THE SECOND GALLERY AND RUNS ROUGHLY COUNTER-CLOCKWISE AROUND THE SPACE.

# **Homage & Collaboration**

Knowles engaged in collaborations from the very beginning of her career. This section includes screen prints such as *Coeurs Volants* (1968–69), produced with Marcel Duchamp based on an image that originally appeared in the Surrealist journal *Cahiers d'art*, and *Leone d'Oro* (1978), made from shoe parts found at the Bay of Naples and printed by Francesco Conz. Some of the recent collaborations on view are a hanging scroll that Knowles created with Thai artist Rirkrit Tiranvanija (2011) and *Nori Hermit* (2014) and woodblock prints made with her daughter Jessica Higgins. Her homages include *White Stripes for John Cage* (1967/68), prints dedicated to Emmett Williams and Dick Higgins (1999), and *Twins* (1979), for her daughters Hannah B and Jessica Higgins.

FROM LEFT:

## **Alison Knowles**

United States, born 1933

## **Marcel Duchamp**

France, 1887-1968

## **Coeurs Volants**

1968

Color serigraph on black proof paper; edition of 24, published by Something Else Press, New York

Collection of Hannah B Higgins and Joseph Reinstein

**Alison Knowles**

United States, born 1933

## **White Stripes for John Cage**

1967, printed 1968

Offset lithograph; edition of 1000, published by  
ED 912, Milan

Collection of Lucia Fabio and R. Andrew Mueller

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IN VITRINE

FROM LEFT:

**John Cage**

United States, 1912-1992

**Notations for A.K.**

1992

Ink on paper

Courtesy of the artist

**Alison Knowles**

United States, born 1933

**A Bean Garland for John Cage**

1984

Collage

Emily Harvey Foundation, New York

## **Alison Knowles**

United States, born 1933

### **For Dick**

1976

Mixed-media print with photocopy

Courtesy of the artist and James Fuentes

## **Alison Knowles**

United States, born 1933

### **Cena per Otto**

1985

Screen print with hand-applied paint; edition of 67, published by Edizione Pari & Dispari, Reggio Emilia, Italy

Courtesy of the artist and James Fuentes

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## **Alison Knowles**

United States, born 1933

## **Leone d'Oro**

1978

18 screenprints; edition of 40, published by  
Edizioni Francesco Conz

Collection of Hannah B Higgins and Joseph  
Reinstein

---



CLOCKWISE FROM LEFT:

## **Alison Knowles**

United States, born 1933

## **Moon Bean**

1977

Screen print on board; edition of 200, published by Edizione Pari & Dispari, Reggio Emilia, Italy

Courtesy of the artist and James Fuentes

## **Alison Knowles**

United States, born 1933

## **You Just Never Quite Know, Homage to Emmett Williams**

From *The October Suite*

1999

Screen print on paper

Courtesy of the artist and James Fuentes

## **Alison Knowles**

United States, born 1933

## **1001 Symphonies, Homage to Dick Higgins**

From *The October Suite*

1999

Screen print on paper

Courtesy of the artist and James Fuentes

## **Alison Knowles**

United States, born 1933

## **Twins**

1979

Screen print and pencil on paper; edition of 28

Collection of Hannah B Higgins and Joseph Reinstein

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CLOCKWISE FROM LEFT:

**Alison Knowles**

United States, born 1933

**Rirkrit Tiravanija**

Thailand, born Argentina, 1960

**Men and Women Dress Alike**

2011

Digital print on canvas with bamboo; edition of 10, published by Three Star Books, Paris

Courtesy of the artist and James Fuentes

## **Alison Knowles**

United States, born 1933

## **Jessica Higgins**

United States, born 1964

## **Nori Hermit**

2014

Woodblock print (red)

Courtesy of the artist and James Fuentes

## **Alison Knowles**

United States, born 1933

## **Jessica Higgins**

United States, born 1964

## **Nori Hermit**

2014

Woodblock print (blue)

Courtesy of the artist and James Fuentes

---

# **Experimental Printmaking**

Knowles has experimented with historical, nineteenth-century printing methods such as palladium prints and cyanotypes. For her *Bread and Water* series, she observed how the cracks in the crust of freshly baked bread resemble rivers. She consulted maps to match the lines with actual bodies of water, then made a series of palladium prints, an artist's book, and a sound work reflecting upon each of the rivers. Knowles also produced larger *Bread and Water* cyanotypes in 1994, two of which are on view here, one in the series's typical vibrant blue and another that is sepia-toned. Other large-scale cyanotypes in this section are *Quecha* (1987), a canvas with text, and *Iliad Oddities (Greene Street)* (2010), a nine-foot-long textile embedded with the same objects that were used to print on the cloth.

## **Alison Knowles**

United States, born 1933

## **Quecha (7 Indian Moons Panel)**

1987

Cyanotype, screen print, and pencil on canvas

Courtesy of the artist and James Fuentes

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## **Alison Knowles**

United States, born 1933

## **The Amazon at Belém**

1992

Palladium print and silk screen with pencil  
on rag paper

Courtesy of the artist and James Fuentes

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VITRINE

## **Alison Knowles**

United States, born 1933

### ***Bread and Water, 1995***

Artist book, photoreproductions of pages and postcard

Published by Left Hand Books, Barrytown, New York  
Alison Knowles Studio, New York

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# **Alison Knowles**

United States, born 1933

## **Bread and Water**

1992

Video, 1:57 from *The Misfits: 30 Years of Fluxus*

Commissioned and mastered by Westdeutscher  
Rundfunk (WDR)

---

FROM LEFT:

**Alison Knowles**

United States, born 1933

**The Dnieper at the Black Sea**

1992

Cyanotype with acrylic, ink, crayon, and pencil on cloth

Collection of Adam and Beth Lustbader

**Alison Knowles**

United States, born 1933

**Yangtze from Lake Dongting to the Yellow Sea from Bread and Water Series**

1994

Cyanotype with acrylic, ink, crayon, and pencil on cloth

Collection of Hannah B Higgins and Joseph Reinstein

# **Alison Knowles**

United States, born 1933

## **Iliad Oddities (Greene Street)**

2010

Found objects and cyanotype on cloth

Courtesy of the artist and James Fuentes

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# **Assemblage & Mixed-Media**

Knowles's ongoing engagement with mixed-media collage and assemblage, which started during the 1960s, includes different visual formats like hanging sculptures, panels, and scrolls, often using natural fibers and botanical materials. The works in this section include *Broken Line with Slippers* (1991), a tall, vertical panel made of mulberry leaves with a pair of slippers trailing onto the floor, implying the presence of an absent body. *A Change of Seasons* (2000) is a scroll-like panel with collages with silhouettes of various leaves and plants. Her series *Event Threads* (begun 2006), composed of wires strung with both human-made items and natural elements, underscores her enduring practice of acquiring mundane found objects for future use. These threads mark events of the artist's life and document her practice of collecting.

HANGING FROM HOOP:

## **Alison Knowles**

United States, born 1933

### **Event Thread (artichoke)**

2006

### **Event Thread 3**

2006

### **Untitled (Event Thread)**

2008

Found materials, thread, and white flax on wire

Courtesy of the artist and James Fuentes

# Untitled (Event Thread)

2008

Found objects threaded on a wire

Rebecca and Marty Eisenberg

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**Alison Knowles**

United States, born 1933

**Broken Line with Slippers**

1991

Japanese mulberry leaf paper

Courtesy of the artist and James Fuentes

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**Alison Knowles**

United States, born 1933

## **A Change of Seasons**

2000

Screen print on abaca paper with botanical elements

Courtesy of the artist and James Fuentes

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# Loose Pages

In 1983 Knowles collaborated with papermaker Coco Gordon on *Loose Pages*, a “performance book” consisting of flax and cotton pages that become wearable garments: arm and leg flaps, a hat, and slippers. This work premiered at an exhibition at the Emily Harvey Gallery in Soho, New York. In more recent iterations from the 2000s, Knowles dressed the performer, often her daughter Jessica Higgins, methodically placing each of the flax pieces on different parts of her body. When finished, the performer’s body becomes the “spine” of the book; the flaps on her limbs are the pages, and she wears a T-shirt printed with the colophon. As she moves her limbs, she adds a sonic element to this intermedia performance.

## **Alison Knowles**

United States, born 1933

## **Jessica Higgins**

United States, born 1964

# **Alison Knowles and Jessica Higgins Performing Loose Pages for “Paper City,” episode 6 of *SWITCH*, Western Massachusetts Public Access Television (ECAT)**

2012

Video; 18 min.

Collection of Joshua Selman

---

IN VITRINE

## **Alison Knowles**

United States, born 1933

### **Collaphon from *Loose Pages***

Embossed text on flax

18 x 24 in. (45 x 61 cm)

Alison Knowles Studio, New York

### **Ephemera from the *Loose Pages* Exhibition at the Emily Harvey Gallery, New York**

1983

Typescript on handmade paper

Emily Harvey Foundation, New York

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CLOCKWISE FROM LEFT:

**Melanie Hedlund**

United States, born 20th century

**Jessica Higgins Performing  
*Loose Pages* at the Emily Harvey  
Gallery, New York**

1983

Photoreproduction

Courtesy of the artist

**Alison Knowles**

United States, born 1933

**Alison Knowles Performing  
*Loose Pages* with Coco Gordon,  
New York**

1983

Two photoreproductions

Courtesy of the artist

## **Alison Knowles**

United States, born 1933

## **Alison Knowles wearing *Loose Pages*, 1983**

Alison Knowles Studio, New York

Photoreproduction

Courtesy of the artist

## **Gary Mo**

Canada, born 20th century

## **Alison Knowles and Jessica Higgins Performing *Loose Pages* at Nuit Blanche, Montreal, 2010**

Photoreproduction

Courtesy of the artist



**Rebecca Migdal**

United States, born 20th century

**Alison Knowles and Jessica  
Higgins Performing *Loose Pages*  
at Harvard/Radcliffe Institute,  
2009**

2008

Photoreproduction

Courtesy of Rebecca Migdal

---

# **Flax Paper Works & Instruments**

In the late 1980s, Knowles started to make flax-pulp sculptures, filling them with legumes so they could also function as musical instruments that she could use in live musical performances and incorporate into installations. In this section are her *Bean Turners* (begun in 2000), both large and small, all designed to produce subtle or jarring sounds depending on the speed and angle at which they are moved. A vitrine includes an earlier flax work, *Lentils over Cotton Slippers* (1986-88), as well as the instruments, *Flat Paper Gong* (1998) and *Bean Turner, Coral* (2000). Knowles also embedded legumes into the very large-scale flax panel *Pagina Lenticchia* (1983) and used them to create the delicate patterns in *Rice and Beans* (c. 1995).

# **Alison Knowles**

United States, born 1933

# **Pagina Lenticchia**

1983

Flax panel

Courtesy of the artist and James Fuentes

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FROM LEFT:

## **Alison Knowles**

United States, born 1933

## **Brown Bean Turner**

c. 2000

Flax paper and soybeans

Collection of Hannah B Higgins and Joseph  
Reinstein

## **White Bean Turner**

1998

Soybeans in flax, mounted on heavy-cotton base  
Courtesy of the artist and James Fuentes

## ***White Bean Turner Drawing***

1998

Acrylic over cyanotype on cloth

Walker Art Center, gift of Joan Rothfuss and Paul  
Shambroom

[VITRINE]

CLOCKWISE FROM LEFT:

## **Alison Knowles**

United States, born 1933

## **Flat Paper Gong**

1998

Molded flax pulp

## **Paper Gong**

1998

Molded flax pulp

## **Coral Bean Turner**

2000

Flax paper and beans

# Lentils over Cotton Slippers

1986–88

Lentils poured onto cotton paper pulp molded to slippers

Courtesy of the artist and James Fuentes

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# **Alison Knowles**

United States, born 1933

## **Rice and Beans**

c. 1995

String, red lentils, and flax on muslin

Courtesy of the artist and James Fuentes

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# **Onion Skin Scrolls**

To make her *Three Songs* series beginning in 1971, Knowles took real onion skins from her kitchen, wrapped them in plastic, and ran them through a blueprint machine. The electrical voltage reproduced the exact tones and striations of the onion skin onto vellum. The result is a scroll printed with scattered sepia-toned markings. While the onion skin prints are presented vertically, Knowles also hangs them horizontally so that the scrolls become a score for others to perform, as seen on the video monitor. The abstract forms of the scrolls are not precise musical notations, but rather are open to the interpreter. The visual score is like one of John Cage's chance operations that encourages an unpredictable and often playful event.

## **Alison Knowles**

United States, born 1933

### **Shoestring Song**

1971

### **Onion Skin Song**

1978

### **Silk Thread Song**

1978

### **From Three Songs**

Sepia blueprints on vellum; artist's proofs

Courtesy of the artist and James Fuentes

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# **Alison Knowles**

United States, born 1933

## **Alison Knowles Performing *Play Paper* as part of *Fluxsweet* at Harvestworks, New York**

2005

Video; 3:28 min.

Courtesy of the artist

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# **Sound Works & Installations**

Knowles's sound works since the 1960s have taken the form of scrolls, installations, and intermedia performances. *Bean Garden* (1975)—a sound installation made up of a sandbox-like structure filled with navy beans—is amplified and invites the viewer to interact and “play” with it. Another installation documented here, *Gentle Surprises for the Ear* (1975)—a collaboration between Knowles, Philip Corner, and Bill Fontana—was an installation of found objects installed on a white field painted on the floor. Each object had a tag with instructions informing the viewer how to interact and produce sounds with it. Other sound-based performances by Knowles documented here in photographs and videos include *Mantra for Jessie* (1970), composed for her daughter, and a 1998 collaboration between Knowles and Cage for which they recited Stephane Mallarmé's poetry while cooking.

## **Alison Knowles**

United States, born 1933

## **Luigi Bonotto**

Italy, born 20th century

## **Mantra for Jessie**

1995

Photograph by Bonotto with hand lettering by Knowles

Fondazione Bonotto

## **Alison Knowles**

United States, born 1933

## **Philip Corner**

United States, born 1933

## **Bill Fontana**

United States, born 1947

## **Gentle Surprises for the Ear**

1975

Photoreproduction, detail of sound installation

Courtesy of the artist

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## **John Cage**

United States, 1912-1992

## **Alison Knowles**

United States, born 1933

## **“Cooking with Cage” (1987), episode 15 of *SWITCH*, Western Massachusetts Public Access Television (ECAT)**

2012

Video; 28:02 min.

Collection of Jessica Higgins

## **Alison Knowles**

United States, born 1933

## **Alison Knowles Performing *Mantra for Jessie* at Lanificio Bonotto, Molvena, Italy**

July 29, 1995

Video; 7:33 min.

Fondazione Bonotto

## **Alison Knowles**

United States, born 1933

## **Alison Knowles Performing *Build a Bean Garden* at De Appel, Amsterdam**

1976

Video; 7:28 min.

De Appel

---

IN VITRINE

FROM LEFT:

**Alison Knowles**

United States, born 1933

**Program poster and description  
for *Gentle Surprises for the Ear,  
an Evening of Performances at  
Tranegarden, Denmark***

c. 1975

***Gentle Surprises for the Ear*  
performance by Alison Knowles**

Photoreproduction

Courtesy of the artist

**Alison Knowles**

United States, born 1933

**Announcement for *Bean Garden*,  
Floyd Bennett Field, New York  
and flyer**

1975

Folded printed paper and color photocopy

Courtesy of the artist

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**Peter Moore**

United States, born United Kingdom, 1932-1993

**Bean Garden, Floyd Bennett  
Field, New York**

1975

Black-and-white photograph

Photography Archive, Charles Deering McCormick  
Library of Special Collections, Northwestern  
University Libraries

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[IN CENTER OF ROOM]

## **Alison Knowles**

United States, born 1933

## **Bean Garden**

1976/2022

Wood planter filled with dried garbanzo beans

Courtesy the artist and James Fuentes

*Visitors are invited to run their fingers  
gently through the beans.*

*Please do not spill the beans onto the  
floor.*

# **Book of Bean & Bean Multiples**

Since her initial experiments with the *Bean Rolls* multiples in the mid-1960s, Knowles has made numerous small-scale editions combining beans and found objects, among them her interactive *Bean Bag* (1978) and other multiples from the 1970s and 1980s (on the shelves in this section). Also on view are photo-documentation and video of her second largescale “transvirement,” *The Book of Bean* (1981), which premiered at Franklin Furnace, an alternative art space in New York. The sounds played during the performance originally recorded in 1981 have recently been remastered as a vinyl LP, *Sounds from the Book of Bean* (2021). Images from the record booklet are on view in the vitrine, and the sound works can be heard at the listening stations in the adjacent gallery as part of the exhibition *Fluxus Reverb*.



FROM LEFT:

## **Alison Knowles**

United States, born 1933

### **Bean Bag**

1978

Green cardboard box, cotton bag, beans and paper printed with texts

Emily Harvey Foundation

### **Sea Bean**

1978

Paper box, printed label, plastic bottle, and bean

Courtesy the artist and James Fuentes

### **Blue Box**

1981

Paper box, printed label, and bean

Courtesy the artist and James Fuentes

# Potage Sec

1989

Pyrex ramekin, cloth, beans, light bulbs, coins,  
glass, rocks, and paper

Courtesy the artist and James Fuentes

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# The Book of Bean

1981

Photoreproductions of 2 panels of the original  
*The Book of Bean*

Collection Gino di Maggio, Fondation du Doute,  
Blois, France

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IN VITRINE

**Views of *The Book of Bean*,  
Franklin Furnace, New York**

1981

**Plan for Book of Bean**

1980

Four photoreproductions

Franklin Furnace Archive

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IN VITRINE

CLOCKWISE FROM LEFT:

## **Alison Knowles**

United States, born 1933

## **Sounds from the Book of Bean**

2021

Two color images from album booklet

Vinyl record; 20:13 min.; edition of 300, released by Recital

Courtesy of the artist

## ***Book of Bean Model***

1981

Paper, tape, and ink

Courtesy of the artist

# **Book of Bean poster**

1981

Color lithograph on paper

Courtesy of the artist

---

# **Artist's Books**

Knowles's prolific artist's books in this section range from intimate, small-scale, hand-held booklets to larger sculptures. *Notations* (1967) is a book of visual scores by artists and composers that Knowles co-edited and designed with John Cage. Many of her other artist's books are on view on the bookshelves on the walls. *A Finger Book 3* (1987/88), presented in a vitrine, is a three-dimensional, mixed-media work with texts in Braille referring to ancient languages and sites. There is a video of a sight-impaired person "reading" the book, which was originally presented at the New York Lighthouse for the Blind. *Tamashi* (2002), also in a vitrine, was produced by Knowles in collaboration with Amanda Degener. It is an accordion-folded circular construction printed on handmade and hand-dyed paper.



## **Alison Knowles**

United States, born 1933

## **Jessica Higgins**

United States, born 1964

## **George Quasha**

United States, born 1942

## **The Book of Bean Video**

1982

Video; 12 min.

Courtesy of the artist

## **Barry Bryant**

United States, 1941-1997

## **A Finger Book Journey**

1987

Video; 20:10 min.

Samaya Foundation

# **Alison Knowles**

United States, born 1933

## **Alison Knowles discusses *Notations***

Video; 4:02 min.

Courtesy of the artist

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IN VITRINE

FROM LEFT TO RIGHT

Selected artist's books by Alison Knowles and collaborators, all courtesy of the artist unless noted otherwise.

***T Dictionary, in The Four Suits, 1965***

Something Else Press, New York

BAMPFA Collection

1994.12.31

## **Alison Knowles**

United States, born 1933

### ***Notations, 1968***

With John Cage, United States (1912-1992)

Something Else Press, New York

BAMPFA Collection

1994.12.24

### ***WOMENS WORK, 1975***

With Annea Lockwood, New Zealand (born 1939)

Unpublished Editions, New York

BAMPFA Collection

1994.7.46

### ***Gem Duck, 1977***

Pari and Dispari Edizioni,  
Cavriago/Reggio Emilia, Italy

## ***A Bean Concordance, 1983***

Visual Studies Workshop Press and Printed Editions, New York

BAMPFA Collection

1994.5.90

## ***Natural Assemblages and the True Crow, 1980***

Visual Studies Workshop Press and Printed Editions, New York

## ***Seven Indian Moons, 1990***

Emily Harvey Editions, New York

## ***Event Scores, 1992***

Left Hand Books, Barrytown, New York

***Footnotes, Collage Journal 30  
Years, 2000***

Published by Granary Books, New York

***A Common Boat, 2004***

Arts Queensland, Australia

Edited in collaboration with Michael Phillips

Numbered 142/1000

***Time Samples, 2006***

Granary Books, New York

Edition of 45

***Plah, Plah, Pli, Plah, 2009***

Sara Ranchhouse Press

VITRINE IN CENTER OF ROOM

**Alison Knowles and Amanda Degener**

**Tamashi**

2002

Minneapolis: Cave Paper, Inc. Screen print on  
indigo and walnut-dyed handmade flax paper

Alison Knowles Studio, New York

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VITRINE IN CENTER OF ROOM

## **Alison Knowles**

United States, born 1933

## **A Finger Book 3**

1987/88

Mixed-media interactive book on aluminum base  
with various materials and Braille objects

Emily Harvey Foundation, New York

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# Recent Work

The exhibition's final section includes photo and video documentation of Knowles's events and exhibitions in recent decades. Highlighted are *Make a Salad* events in international institutions and public sites and new versions of *The Identical Lunch*, one of which temporarily transformed a portion of the café at the Museum of Modern Art, New York, into a 1950s-style diner. This section also documents recent iterations of *The House of Dust*, including *The House of Glass* at CalArts (2018) and *The House of Dust* at the Kranzplatz in Wiesbaden, Germany (2021–22), which was 3D printed in mud. Knowles's source for this newest iteration is an abalone shell visible in the drawing and the 3D model in the vitrine, along with photo-documentation of the large-scale inhabitable sculpture.

[VITRINE IN CENTER OF ROOM]

## **Alison Knowles**

United States, born 1933

### **Preparatory Materials for 3D Printed Version of *The House of Dust***

1967/2021

Drawing on ink on dot matrix paper, abalone  
seashell, and 3D printed model

Courtesy of the artist

# **Wolfgang Günzel**

Germany, born 20th century

## **Views of 3D Printed *The House of Dust*, Produced by World's Advance Saving Project (WASP), Massa Lombarda, Italy, Installed at Wiesbaden Kranzplatz, Germany**

2021/22

Four photoreproductions

Cornelia Saalfrank, tinyBE

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**Alison Knowles**

United States, born 1933

**Being with Paper**

2022

Ink printed on Archival Ultra Chrome XD2 paper

Courtesy the artist and James Fuentes

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CLOCKWISE FROM LEFT:

**Ernst-Peter Prokop**

Germany, born 20th century

***View of Homage to Each Red  
Thing in Do It!, Kunsthalle,  
Klagenfurt, Austria***

1994

Photoreproduction

rittergalerie/Kunsthalle Ritter

**Alison Knowles Performance  
Drawings, The Drawing Center,  
New York, 2001**

2001

Photoreproduction

Courtesy of the Drawing Center

**Jason Mandella**

United States, born 20th century

***The Boat Book on View at James Fuentes Gallery***

2014

Photoreproduction

Courtesy the artist and James Fuentes

***Alison Knowles's Celebration Red on view at the Carnegie Museum of Art, Pittsburgh***

2016

Photoreproduction

Carnegie Museum of Art

**Nate Li**

China, born 1995

***View of *The House of Glass* at  
*Reframing the House of Dust*,  
CalArts Fiftieth Anniversary  
Celebration, Valencia, California***

March 1, 2018

Photoreproduction

Lucia Fabio

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FROM LEFT:

**Liz Ligon**

United States, born 20th century

**Alison Knowles and Participants  
Performing *Make a Salad* on the  
High Line, New York**

April 22, 2012

Photoreproduction

The High Line

## **Seth Beckton**

United States, born 20th century

## **Alison Knowles and Participants Performing *Make a Salad (Plein Air Version)*, Aspen Art Museum, Colorado**

July 15, 2018

Photoreproduction

Aspen Art Museum

## **Alison Knowles and Participants Performing *Make a Salad* at Tate Modern, London**

2008

Photoreproduction

Tate Modern

## **Ian Byers-Gamber**

United States, born 20th century

## **Alison Knowles and Participants Performing *Make a Salad* as Part of *Fluxus Spotlight* with the Los Angeles Philharmonic, Walt Disney Concert Hall, Los Angeles**

February 15, 2019

Photoreproduction

Los Angeles Philharmonic

## **Howard Korn**

United States, born 20th century

## **Alison Knowles and Participants Performing *Make a Salad at Work Ethic*, Baltimore Museum of Art**

2003

Photoreproduction

Baltimore Museum of Art

**Yi-Chun Wu**

Taiwan, born 1976

**Alison Knowles Performing *The  
Identical Lunch* at MoMA Café,  
Museum of Modern Art, New York**

2011

Three photoreproductions

Museum of Modern Art, New York

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# **Alison Knowles Discussing Her Work at the Carnegie Museum of Art, Pittsburgh**

2016

Video; 3:02 min.

Carnegie Museum of Art

## **Alison Knowles**

United States, born 1933

# **Alison Knowles Performing *The Identical Lunch Symphony (Blended Version)* at *Feast: Radical Hospitality in Contemporary Art*, Smart Museum, Chicago**

2012

Video; 4:10 min.

The David and Alfred Smart Museum, The University of Chicago

**Alison Knowles Performing *Make a Salad* at UBS Openings: *The Long Weekend—States of Flux*, The Turbine Hall, Tate Modern, London**

2008

Video; 3:48 min.

Tate Modern

**Alison Knowles Performing *Make a Salad* on the High Line, New York**

2012

Video; 3:10 min.

The High Line

**Harmut Jahn**

Germany, born 1955

**Alison Knowles Performing  
*Identical Lunch Variation* at  
*Fluxus at 50, 1962–2012*, Museum  
Wiesbaden, Germany**

June 2, 2012

Video; 3:10 min.

Museum Wiesbaden

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