

**The Emily Harvey Foundation**  
**537 Broadway, New York NY 10012**

[www.emilyharveyfoundation.org](http://www.emilyharveyfoundation.org)

For Immediate Release

The Emily Harvey Foundation is proud to present

**The Eric Andersen Week**

Monday, Oct 10th & Friday, Oct. 14th - 5 to 6pm

1-hour seminars, conferences, workshops, presentations, talks and lectures with Eric Andersen and others

Saturday, Oct. 15th - 6.30 to 9pm

Grand Finale with ***Overwhelming Light***

Eric Andersen (b. 1941, Antwerpen) will "let a person talk about his/her idea(s)"(1) - most probably "an occurrence or part of an occurrence will be recorded and played back" (2) - you may "do and/or don't do something universally" (3) as you wish - during the week you may also "listen to the people walking on the floor above you" (4) - you may say "i wasn't the first person who left a performance" (5) but if you do, you might finally decide to "not smile for some days"(6)

According to his short bio, Danish based artist Eric Andersen... "didn't tell Imhotep how to build the pyramid in Sakkara - didn't crown Schamschiadad the First - didn't write the bKaa aGyur or the bsTan aGyur - didn't know Chlodwig - wasn't responsible for what Emperor Lothar did in Eastern Europe - wasn't Albrecht Altdorfer - and never met the first wife of Shah Jahan"

Eric Andersen is also one of the pioneers of intermedia, open works, arte strumentale and one of the founding members of the international Fluxus network (1962- ). His major works include *Hidden Paintings*, *Crying Spaces*, *Confession Kitchens*, *Lawns That Turn Towards The Sun*, and *Artificial Stars*.

I'm happy to be the instigator of "something which is near in space and time, but not yet known to me (7)": The Eric Andersen Week at The Emily Harvey Foundation, NY.

Joao Simoes

Lisbon, September 2011

notes:

(1) Eric Andersen, Opus 9, 1961

(2) Eric Andersen, Opus 11, 1961

(3) Eric Andersen, Opus 13, 1961

(4) Alison Knowles, Shuffling Piece, 1960

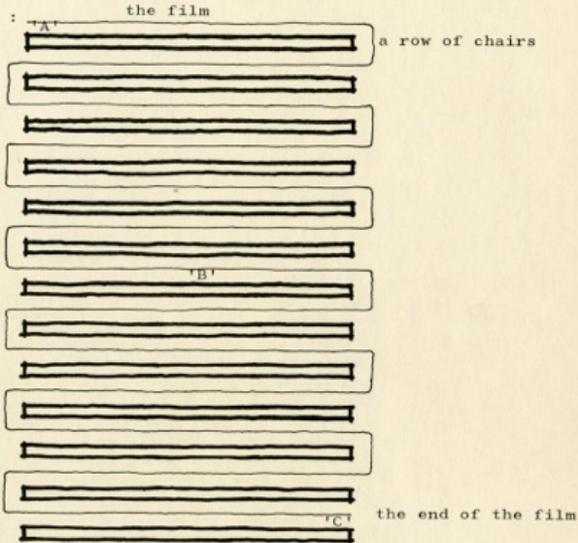
(5) Eric Andersen, in [www.eric-andersen.net](http://www.eric-andersen.net)'s index

(6) Dick Higgins, Danger Music No.28, Koein 2/10/63

(7) Robert Barry, 1969-72



the beginning of  
the film



Have the picture-goers seated in a way normal for a cinema performance.

The number of chairs have to correspond exactly to the number of people.

Unroll any exposed ( or not ) and developed ( or not ) film ( at least a 16 mm. film ) as indicated above. The length of the film has to correspond exactly to the rows of chairs.

Ask the people on the rows of chairs : 1-3-5-7- etc. to look at the film and afterwards pass it on to the left. Ask the people on the rows of chairs : 2-4-6-8- etc. to look at the film and afterwards pass it on to the right.

in such a way that the person situated at 'A' will see the whole film - the person situated at 'B' will see exactly half of the film - and the person situated at 'C' will see one frame of the film.

