

INFLUX STATEMENT

In the forensics of art, unintended consequences abound. Between 1964 and 1968, George Brecht, a member of the Fluxus group, collected objects and documents from various friends and associates and placed them in a case he named *Fluxkit*. Brecht intended the case to be routinely opened and its contents handled, as if commonplace. However, it is often now regarded as a closed case. In fact, now it is a highly valued object of cultural heritage. Although the case is re-opened from time to time, the objects contained can rarely be seen. Recently, however, the artist Ian Everard transcribed and copied them by hand, one by one, piece by piece, in what he admits is a vain attempt at reclamation. For the artist, the work of copying is an act of thinking, a way of raising questions and, in a sense, interrogating the object. There is an implied staring at the object, which, of course, tends to stare back. Not only each object, but also the case has been duplicated. On May 6th 2011 at 3:00, he re-opened the case, in the Sesnon Gallery, reviewed and renamed each real object and returned it to the case while, simultaneously, the artist Maria Chomentowski opened the duplicate case, reviewed and renamed each duplicate object and returned it to the duplicate case. Everard renamed the project *Influx*, implying invasion and increase. Ultimately it also involved dispersion and disappearance.