



To: The Eugeniusz Geppert Academy of Art and Design in Wrocław, Doctoral School

Re: Review of Dissertation by Weronika Trojańska (b. May 8, 1986)

May 3, 2025

To Whom It May Concern,

I am pleased to write this review of Weronika Trojańska's doctoral dissertation, "Fluxus is in a Permanent State of Improvisation," which was recently submitted to The Eugeniusz Geppert Academy of Art and Design in Wrocław, Doctoral School, in the field of art, in the discipline of fine arts and art conservation.

As a Japanese-American art historian, specializing in Fluxus for more than two decades, I am qualified to write this review. My dissertation was on the five Japanese women artists who moved to New York from Tokyo and the four of the five became part of Fluxus. My dissertation was published as a book, *Into Performance* in 2005.

I met Weronika before COVID through the introduction of Jeffrey Perkins, a common friend of ours, who witnessed the Fluxus movement as a friend of Yoko Ono and others. I noticed that Weronika quickly became involved in helping him finish the film on George Maciunas, the impresario of Fluxus. More recently, I also remember her offering a performance at the Emily Harvey Foundation in SoHo, but unfortunately, missed the opportunity to attend it.

Now that I reviewed her portfolio and lists of accomplishments as an artist and doctoral student, I am very impressed by the breadth of the activities she initiated and executed successfully. Even through the COVID years, she seems to have not stopped her artistic endeavors. Her intellectual curiosity and diligence seem clear to me. Also, she appears to be talented in making connections and building on them to make the next project happen.

Her dissertation is well thought-out and concise. I really liked the fact that she was not trying to redefine Fluxus and laid out the collected information and interviews of the existing artists and their affiliates. Especially the supplements of responses from younger artists who admit the influence of Fluxus is important, given the fact only a handful of original members are alive today and they may all pass within this decade.

I also curated the exhibition titled, *Do It Yourself Fluxus* at Art Interactive in Cambridge, Boston in 2003, by working closely with Larry Miller, one of the second



generation Fluxus artists. We made the point of selecting only audience-interactive works for the exhibition and recreated one fourth section of the Flux Labyrinth. I fully agree with Weronika that just the traditional museum display of Fluxus objects and ephemerals in vitrines is not enough and it will not be able to keep the spirit of Fluxus alive.

In this regard, her coming up with an application, *Event Swirl*, was a timely idea, and realizing it with a collaborator was excellent. I have already seen people participating in it and presenting various Events. Although I have been too busy to participate, I hope to do so soon.

Weronika's field is unique, not just performance art, but encompasses music composition and conducting, and engages in the newest technology such as A.I. I find her approach to using technology innovative and refreshing in the field of Fluxus-inspired performance. I hope she will keep presenting innovative works and conducting meaningful research in carrying on the spirit of Fluxus to the next generation.

Following my analysis of Weronika's dissertation, professional practice, and creative output in the field of art, I highly recommend that she be awarded an academic P.h.D. title in the field of art, in the discipline of fine arts and art conservation.

Sincerely,

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