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Why FLUXUS GLOBAL? Why FLUXUS DIVERSE?

Back in 1971 – almost ten years after the first Fluxus concerts – Linda Nochlin's essay 'Why Have There Been No Great Women Artists?' formulated the argument that much of supposedly neutral scientific research operates from a white, male, western perspective that does not take into consideration many other positions. She saw it as the task of institutions to bring about change and establish a feminist art history by ensuring women's presence in collections, exhibitions and discourse. Museum Ostwall has taken up this task and the *Fluxus global/divers* research project sheds light on the artists and actors within the Fluxus movement who remain underrepresented in contemporary reception, collection and scholarship. The research takes as its starting point the Fluxus collection at the Museum Ostwall in Dortmund, which was shaped, among other things, by acquisitions from the Wolfgang Feelisch Collection and permanent loans from the Herrmann Brauns Collection (today: Braun/Lieff Collection). As such, it documents contemporary collection activities since the 1960s and 70s.

The presentation will present initial findings based on positions related to Fluxus and offer insights into the research project. More specifically, it will focus on the journal *Women's Work* (1975) with contributions by Alison Knowles, Mieko Shiomi, Bici Hendricks and other women artists, as well as on the performative artworks by Marta Minujín. As initial findings, the current state of research and a discussion of the relevance of the research project will be presented.