

In Wiesbaden, West Germany, George Maciunas organizes the first of a series of international events that mark the formation of the Fluxus movement.

1960–1969



1 • George Brecht, *Solo for Violin, Viola, Cello, or Contrabass*, April 1964
Performance

Fluxus remains the most complex—and therefore widely underestimated—artistic movement (or “nonmovement,” as it called itself) of the early to mid-sixties, developing in parallel with, and often in opposition to, Pop art and Minimalism in the United States and Nouveau Réalisme in Europe. More open and international in scope (and counting more female artists among its participants) than any other avant-garde or neo-avant-garde since Dadaism and Russian Constructivism, Fluxus saw no distinction between art and life, and believed that routine, banal, and everyday actions should be regarded as artistic events, declaring that “everything is art and everyone can do it.” With its diverse activities, which included “Flux” concerts and festivals, musical [1, 2] and theatrical performances, innovatively designed publications and pronouncements, mail art, and other ephemeral events, gestures, and actions [3], it initiated many key aspects of Conceptual art, such as the insistence on viewer participation, the turn toward the linguistic performative, and the beginnings of institutional critique.

The force fields of Fluxus

Fluxus was named (if not “founded”) in 1961 by George Maciunas (1931–78), a postwar émigré from Lithuania who—after spending a few years at high school in West Germany—came to the United States in 1948. Maciunas claimed to have found the name—derived from the Latin *fluere*, to flow—by sticking a knife or finger into a dictionary, the very method by which the Dadaists claimed to have found theirs. The term “fluxus” already had a certain resonance. The fifth-century BC philosopher Heraclitus of Ephesus is reputed to have said that “everything is in flux . . . everything flows” and that “you cannot step into the same river twice.” Hegel took up the idea in the eighteenth century when he formed his concept of the dialectic, saying that everything in nature is in continuous flux and that “struggle is the father of everything.” And in the early twentieth century, the French philosopher Henri Bergson saw natural evolution as a process of constant change and development—as a “fluxion.” Bergson also argued that we do not experience the world moment by moment but continuously in one flow, as we hear music. Beyond these philosophical connotations, Maciunas also explicitly associated the word “fluxus” with the medical processes of cathartic



2 • Alison Knowles, *Newspaper Music*, 1967
Concert in the Lund Kunsthalle, Sweden

▲ 1960a, 1960c, 1964b, 1965

● 1916a, 1920, 1921

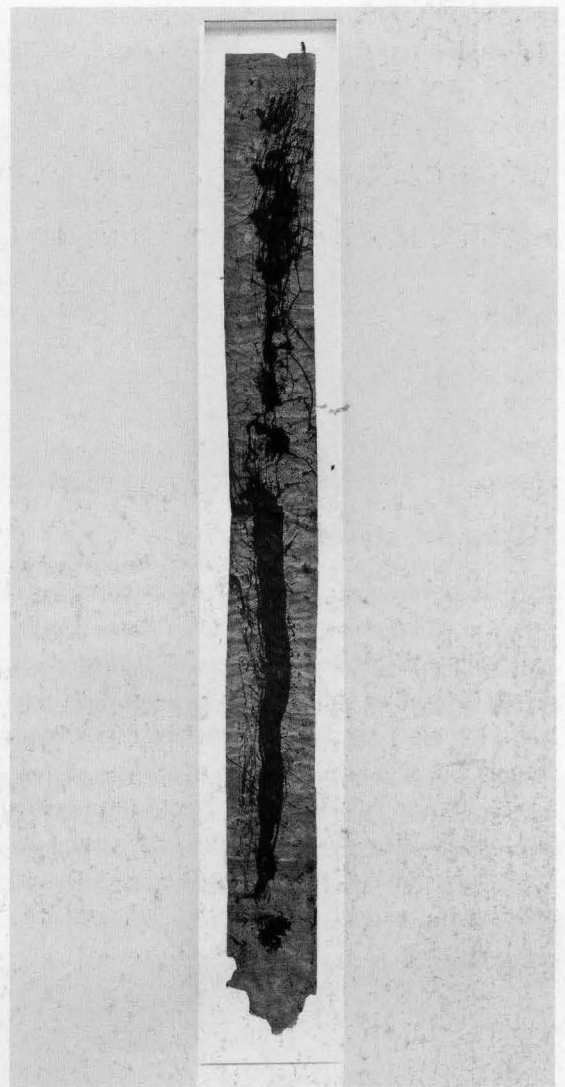
■ 1968b

◆ 1971

▲ 1916a



3a • Nam June Paik performing La Monte Young's *Composition 1960 #10 to Bob Morris* at his "Zen For Head," Wiesbaden, West Germany, 1962



3b • Nam June Paik, *Zen for Head*, 1962
Ink and tomato on paper, 404 x 36 (159 x 143%)

bodily and excremental discharge and the scientific processes of molecular transformation and chemical fusion.

The Fluxus movement emerged at the crucial moment when postwar artists were beginning to turn away from the hegemonic dominance of American Abstract Expressionism. This shift was prompted to a considerable degree by the publication of Robert Motherwell's anthology *The Dada Painters and Poets* in 1951, and more specifically by the teachings of the composer John Cage (an early and avowed follower of Marcel Duchamp) at the New School for Social Research in New York between 1957 and 1959. A whole generation was now directed away from the overpowering presence of Jackson Pollock toward Dadaism in general and the work of Duchamp in particular, and was guided in this by the pervasive influences of Cage's models of chance operations, an aesthetic of the everyday, and a new type of (artistic) subjectivity.

Perhaps more surprising, however, than the programmatic recovery of Dada and Duchamp's readymades was Maciunas's early and explicit association of the Fluxus project with the most radical legacies of the Soviet avant-garde, those of the LEF (Left Front of

the Arts) group and the Productivists, then barely known to anyone in either Europe or the United States. But this attempt to fuse the crucial features of Dada/Duchamp and Productivism, the most radical avant-garde models of the twentieth century, while being fully aware of the impossibility of achieving any of their historic aims in the present, may have generated the unique and paradoxical mix of the melancholic and the grotesque-comical that came to characterize Fluxus.

Another of the Fluxus group's many remarkable characteristics was its internationalism, since most other avant-gardes in the postwar period had either reasserted nationalist ideologies (for instance, American Abstract Expressionism) or had engaged with discourses of traditional identity (such as Joseph Beuys). In manifest distinction, however, from Dada's hopeful aspirations for a post-nation state, or the proletarian internationalism of the Soviets, the internationalism of Fluxus might be described as *cataclysmic* rather than *utopian*, since it originated primarily in the artists' experiences of exile, of involuntary displacement from their ravaged homelands during and after World War II. This was clearly the case with

▲ refugees like Maciunas and Daniel Spoerri, but it also held true, though in a very different way, for artists from Korea and Japan, such as Nam June Paik (born 1932), Yoko Ono (born 1933), Ay-O (born 1931), Shigeko Kubota (born 1937), Mieko Shiomi (born 1938), and others who joined Fluxus in subsequent years. The opposite form of *voluntary* displacement also contributed to the movement's internationalism: Emmett Williams (born 1925), Benjamin Patterson (born 1934), and Maciunas all lived and worked in postwar West Germany under the auspices of the US Army, while Robert Filliou (1926–87) first came into contact with Asian culture (as crucial for his own personal development as it was for Fluxus as a whole) when he was stationed in Korea on behalf of the United Nations Korean Reconstruction Agency in the early fifties.

Fluxus, use and amuse

Beyond its complex internationalism and its insistence on group practices, Fluxus also engaged from the beginning with a radical critique of conventional concepts of identity and (artistic) authorship. This took an antimasculinist, if not yet an explicitly feminist, stance. An outstanding example of this attitude was Shigeko Kubota's *Vagina Painting* [4], in which the artist brushed red paint onto a sheet of paper on the floor with a brush hanging from her crotch, thereby dismantling the seemingly never-ending mythology of Pollock's virile painting performances with a single scandalous gesture.



4 • Shigeko Kubota, *Vagina Painting*, 1965
Performed during the "Perpetual Fluxus Festival," New York

Kubota first publicly executed this work at the Perpetual Fluxus Festival, held in 1965 at the New York Cinematheque. In the same year, Maciunas announced the Fluxus project in the following "official" statement:

FLUXUS ART-AMUSEMENT

To establish artist's nonprofessional status in society, he must demonstrate artist's dispensability and inclusiveness, he must demonstrate the self-sufficiency of the audience, he must demonstrate that anything can be art and that anybody can do it.

Therefore, art-amusement must be simple, amusing, unpretentious, concerned with insignificances, require no skill or countless rehearsals, have no commodity or institutional value. The value of art-amusement must be lowered by making it unlimited, mass produced, obtainable by all and eventually produced by all.

Fluxus art-amusement is the rear-guard without any pretention [sic] or urge to participate in the competition of "one-upmanship" with the avant-garde. It strives for the monostructural and nontheatrical qualities of a simple natural event, a game or gag. It is the fusion of Spike Jones, Vaudeville, gag, children's games and Duchamp.

If Productivism had insisted on the necessity of responding to the needs of the postrevolutionary proletarian masses by replacing aesthetic self-reflexivity with utilitarian production, and by changing the elitist distribution form of cultural texts and objects, ▲ Dadaism, by contrast, had attempted to posit popular and mass-cultural forms of exhibition and entertainment polemically against the institutionalization of high art and its separation from the sphere of everyday life. Accordingly, Fluxus set out to erase the traditional boundaries between linguistic and visual production, between text and object. Typically, it was one of Duchamp's late ● works, his *Boîte-en-valise* (1935–41)—which, in the early sixties, was taken seriously by hardly anyone—that became a crucial point of departure for Fluxus reflections on the dialectics of object status, institutional frame, and distribution form.

But, exceeding Duchamp, Fluxus aimed to efface the last remaining divisions between the readymade (that is, the suspended utilitarian or commodity object) and the very means of its suspension (that is, the devices of framing and presentation); and one of the ways it did so was by collapsing the differences between the linguistic and discursive formations of the "work" and those of its containers—which is to say, the differences between the cultural discourses that declare "This is the art" and "This is the ■ frame." For Fluxus considered both framing and presentational devices, with their typography and graphic design, as *languages* in their own right, not just as separate and lesser *carriers* of a language

that takes the higher form of “art.” It thereby equated work and frame, object and container. Yet at the same time, it dismantled the “magic” of the “art” object that has been made so by its presentational frames (such as the Surrealist vitrine or Joseph Cornell’s boxes), and replaced these with an aesthetic of archival accumulation, one in which the textual, visual, or audio recording of a work’s production and subsequent display or performance were as much part of the finished “art work” as the object or event itself (this aesthetic would receive its fullest articulation with Robert Morris’s *Card File* of 1962.

From Store to box

Positioning its production wholly within the sphere of consumer culture, Fluxus defined the commodity as the exclusive object-type and distribution form within which art could be produced and perceived. On several occasions, this took the form of simulating “institutional” and “commercial” frames of presentation and distribution (Claes Oldenburg’s *The Store* from 1961 was an important predecessor to these concerns): the Fluxshop, founded by Maciunas at 359 Canal Street in New York in 1965, Robert Watts’s (1923–88) *Implosions*, the *Cédille qui sourit*, initiated by Robert Filliou and George Brecht (born 1926) in 1965 in Villefranche-sur-Mer in France—all of these “enterprises” posed as artistic schemes to produce and distribute a variety of radically democratized gadgets and objects.

Filliou’s *Galerie légitime* [5] was another early example of Fluxus institutional critique. “Founded” in 1966, the “gallery” was in fact the artist’s bowler hat (or sometimes his Japanese cap or his beret), which contained a variety of handmade objects, notations, and photographic records of his own works or those by other artists who had chosen, or whom he had chosen, to “exhibit” in one of its touring “exhibitions.” Filliou himself described one of these “shows”:

In July 1962, the Galerie légitime—a hat in this case—organized an exhibition of works by the American artist Benjamin Patterson. We walked round Paris from 4 o’clock in the morning until 9 at night, starting from Les Halles, finishing up at La Coupole.

Both the gallery’s perpetual mobility and its reduction of the work of art to a pure notation or documentary record are reminiscent of Duchamp’s *Boîte-en-valise*. But the proximity of the institutional space and its “artistic objects” to the sphere of the artist’s body (his head), and the fusion of the utilitarian object (the hat) with the frame of the institution (the “gallery”), imbued the *Galerie légitime* with a grotesque urgency: it not only insisted on the work’s egalitarian intimacy with both the body and the utilitarian object, but also, at the same time, withdrew all perceptual presence from the alienating institutional, discursive, and economic frames beyond the quasi-umbilical container of the hat.

The self-deprecatory humor of Fluxus that regarded these radical activities as those of a “rear-guard” is evident in Maciunas’s pronouncement that during the entire year of its operation the



5 • Robert Filliou, *Galerie légitime*, c. 1962–3
Assemblage, 4 x 26.5 x 26.5 (1 1/8 x 10 5/8 x 10 5/8)

Fluxshop did not sell a single object from its vast array of low-priced boxes, books, gadgets, and multiples. It is equally present in Emmett Williams’s proudly stated confession that there were often more performers than audience members at the early Fluxus festivals. One of Williams’s most startling works from the early sixties, the *Counting Songs*, in which he counted aloud the members of the audience, was first performed at the “Six Pro- and Contragrammer Festival” at the Nikolai Kerke in Copenhagen in 1962. Appearing as though he were counting the audience in a modernist self-referential manner, Williams was actually doing so because he thought the organizers had cheated him out of his full share of the minimal admission charge.

One could argue that Fluxus was the first cultural project in the postwar period to recognize that collective constructions of identity and social relations were now primarily and universally mediated through reified objects of consumption, and that this systematic annihilation of conventional forms of subjectivity necessitated an equally reified and internationally disseminated aesthetic articulation. In order to implement this, Fluxus had to dismantle *all* of the traditional conventions that had offered a cultural guarantee for the continuity of the bourgeois subject. First, it would have to rupture the foundationalist certainty that language itself had provided to literature and bourgeois subjectivity. This premise had remained more or less valid until the arrival of Dadaism and Gertrude Stein, both “rediscovered” by Fluxus. Their “rediscovery” was largely the result of the editorial interests of the poet and performer Dick Higgins (1938–98), one of Cage’s students at the New School for Social Research in 1957, who from 1964 republished many important works such as Richard Huelsenbeck’s *Dada Almanach* and Gertrude Stein’s *The Making of Americans* through his exceptional Something Else Press publishing house.

But Fluxus also systematically eroded the securities of the literary genres, by scrambling all the codes and conventions that had categorized literary writing (such as poetry, drama, and the narrative

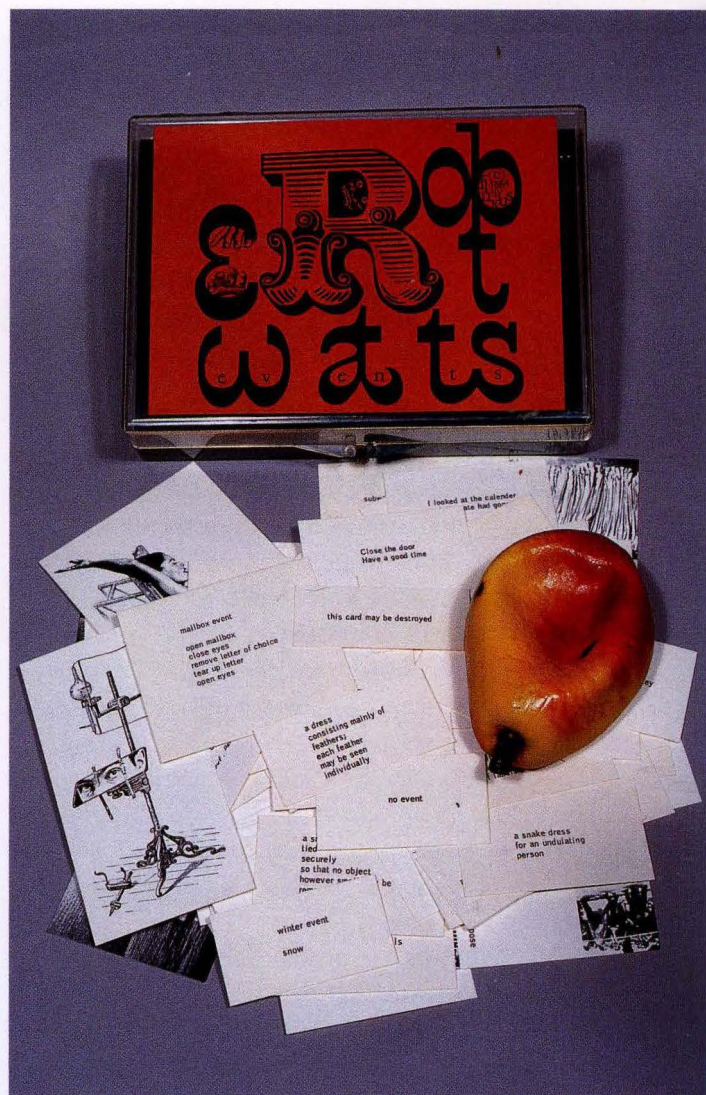
novel) and had confined “other” linguistic enunciations to the realm of the “nonliterary” (for instance, the journalistic documentary or factual narrative, private letters, the performative, or chance-derived texts): all of these became the bases of Fluxus activities.

The removal of the boundaries between these literary genres was not the result of a revolutionary aspiration toward a *Gesamtkunstwerk*, in which all of the arts of the past could be reunited within a structure that adequately responded to the actually existing social conditions of collective participation in the formation of wealth. Rather, the disintegration of boundaries in Fluxus acknowledged the rapid decline of options, the diminishing returns of the traditional genres and conventions, which have all, one by one, lost their license and historical credibility under the conditions of extreme separation and reification. It was in recognition of the impact of massive dedifferentiation—the process under advanced consumer capitalism whereby experience becomes homogenized, where everything in the world is made the same, without difference—that Fluxus articulated these diminishing options and discursive opportunities by collapsing all traditional genres and artistic conventions.

Shifting registers

Within each contested category of Fluxus activity, however, particular confrontations were systematically enforced. In fact, the highly diverse projects of the group’s members helped bring about the most crucial change by shifting artistic production from the register of the object to registers operating somewhere between theatricality and musicality: if Duchamp had predicted in the mid-sixties that at some point in the near future the entire galaxy of objects would have to be considered as an inexhaustible resource of readymades, Fluxus had already responded by displacing this paradigm with an aesthetic of the universal “event” [6]. Indeed, when Robert Watts retrospectively defined the “Yam Festival”—a year-long festival planned for 1962–3, during which one performance or event was to be delivered each day—his description echoed Duchamp’s statement almost exactly: “a loose format that would make it possible to combine or include an ever expanding universe of events.” (Organized according to the principles of chance and play, the “Festival” culminated with a finale in May [that is, “Yam” spelled backward] 1963.)

This paradigm shift implied that the systematic destabilization of the visual object enacted by the readymade would find its equivalents in the theatrical register. Fluxus achieved this by fusing the most elementary forms of the linguistic performative with a virtual infinity of chance operations to forge a new dramaturgy of “event performances,” recorded in “event scores.” Actually formulated by Cage (that is, prior to Fluxus itself), the idea of the “event” became central to the aesthetics of his students, in particular George Brecht, Dick Higgins, and Jackson MacLow (born 1922). Higgins recalled how Cage’s teachings first defined “events” as a new paradigm:



6 • Robert Watts, *Robert Watts Events (Fluxus Edition)*, 1963
Plastic box, offset labels, 97 offset cards, rubber pear, 13 x 28.6 x 17.9 (5¼ x 11¼ x 7¼)

Cage used to talk about a lot of things going on at once and having nothing to do with each other. He called it “autonomous behaviour of simultaneous events.”

Brecht first identified the “event” as a new paradigm in his essay “Chance Imagery” (written in 1957 and published in 1966), defining it later as “very private, like little enlightenments I wanted to communicate to my friends, who would know what to do with them.” One, by now classic example of Brecht’s events was his *Drip Music (Drip Event)*, which he first proposed in 1959 and was “published” by Maciunas in 1963 in *Water Yam*, a collection of Brecht’s “event score” cards and one of the earliest Fluxus boxes to be produced:

*For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.
Second Version: Dripping.*

This “event” marks precisely the transition from a chance aesthetic that—at the moment of “Chance Imagery”—was still defined primarily by the encounter with Pollock’s painting toward a Cage-

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▲ 1914

▲ 1949, 1960b

inspired aesthetic of chance operations that critiqued the idea of painting as a heroic site and an exceptional practice of virile authority and authorial identity. Brecht snatched the crucial dimensions of the ludic, the aleatory, and the performative away from the painterly spectacle that Pollock (or rather the reception of his work) had recently triggered and embedded them in the most intimate forms of the subject's experience of everyday reification.

Another example of such early "event scores," partially readable against the background of Abstract Expressionism's masculinist athletics, and testifying to Cage's impact on the artists of that generation, is the work of Alison Knowles (born 1933), who studied painting with Adolph Gottlieb at the Pratt Institute. Her *Proposition No. 2* (October 1962), also entitled *Make a Salad*, was first performed at the Institute of Contemporary Arts in London in 1962 and consisted "quite simply" of the public execution of the proposition by the artist. A year later, in *Proposition No. 6*, Knowles suggested another event, entitled *Shoes of Your Choice*:

A member of the audience is invited to come forward to a microphone if one is available and describe a pair of shoes, the ones he is wearing or another pair. He is encouraged to tell where he got them, the size, color, why he likes them, etc.

In a later project, *Identical Lunch* (1968), Knowles demonstrated that anyone wanting to be an artist/performer need only to record the circumstances of an event or action to have produced a work:

The Identical Lunch: a tunafish sandwich on wheat toast with lettuce and butter, no mayo and a large glass of buttermilk or a cup of soup was and is eaten many days of each week at the same place and at about the same time.

▲ At first glance one might associate these "event scores" with Pop art's early sixties rediscovery of the iconography of everyday life (such as Claes Oldenburg's persistent focus on American food as an iconic object). But it is precisely at this juncture where the profound differences between Fluxus and Pop become all the more transparent. While the Pop artists ultimately insisted that the spheres of painting and sculpture were essentially different from that of the readymade object, let alone from that of everyday objects, the Fluxus artists emphasized the exact opposite: that it was only on the level of the object itself that the experience of reification could be combated in the radical transformation of artistic objects (and genres) into events.

Thus Fluxus not only acknowledged the "poverty of reality" that the Surrealists had already bemoaned in the twenties, or the "poverty of experience" that Walter Benjamin had analyzed critically in the thirties, it also attempted to overcome these. Fluxus "events," in their quasi-religious devotion to the everyday, and in their emphasis on the repetitive and mechanistic forms of daily consumption and on the instrumentalized "simplicity" within which subjectivity is constituted and contained, resuscitated and articulated the individual subject's limited capacity to recognize the collectively prevailing conditions of "experience."

Sublimation and desublimation

Fluxus artists gave a dialectical answer to Pop art's inherent traditionalism and its implicit aestheticization of reification by dissolving both the artistic genres and the readymade object's centrality. In public acts that reintegrated the "object" within the flow of consciously "performed" everyday activities, Fluxus provided an artistic analogue to psychoanalysis' recovery of object relations or capacities of experience that have been split off from the subject through trauma or repression, or that have been simply "lost" in the general processes of socialization.

These dialectics of sublimation and desublimation are at the core of the difficulties with which Fluxus confronted its audiences ever since its first performances, and they are doubly overdetermined. On the one hand, Fluxus acknowledged that collective subjectivity has no access to space and time within which it can constitute itself other than in the leftover spaces and temporal structures that have remained mysteriously outside an ever-increasing process of commodification, and also that it is only in extremely decentered gestures that an artistic instantiation of a self-determining subject can be conceived and articulated.

On the other hand, it recognized this condition of being condemned to utter ephemerality, to extreme forms of linguistic, visual, and theatrical-musical fragmentation, and associated itself explicitly with counterforms of cultural experience, with the "low" arts of popular entertainment, of the gag, the joke, and vaudeville theater, at a moment when these antiquated forms appeared diverse and subversive in comparison with the massive homogeneity of postwar spectacle culture.

It is not surprising, therefore, that we find new and often hybrid models of (artistic) subjectivity and its critique in Fluxus: from Cage's infatuation with Zen Buddhism and the discovery of non-Western and nonbourgeois philosophical or religious conceptions to the political claims expressed by Maciunas (he was widely perceived throughout the sixties and seventies as a Marxist-Leninist), who attempted to collectivize artistic production, abolish the class character of culture, alter the work's distribution form, and deprofessionalize the artist in order to transform the social division of labour that had positioned the artist in the role of the exceptional specialist of cognitive and perceptual competence.

Such hybridity was a particularly notable feature of Fluxus typography and graphic design. These had been two of the areas in which the Dadaists and the Soviet Productivists had enacted their own radical aesthetic, semiotic, and political aspirations. For them, typeface and layout functioned as the forms and grounds on which the first steps of a collective perceptual and linguistic revolution were to be taken. In this respect, once again, these two early avant-gardes provided a model for Fluxus. But its typography and design also engaged in a dialogue with yet another avant-garde, Surrealism, as mediated through the work of the collage novels of Max Ernst and through Duchamp's collaborator on the *Boîte*, Joseph • Cornell, who was of considerable importance in the formation of

experience. To have brought out the precariousness of this historical dialectic is one of the movement's many achievements.

Another example of early Fluxus typography, one that shows the extent to which design constituted an integral element of the group's project, was the *Yam Festival Newspaper*, coproduced by Brecht and Watts in 1963, which served primarily to publicize the activities and products of the "Yam Festival." Simulating the format of an antiquated small-town broadsheet, the *Newspaper* performed a Situationist-like *détournement* of the traditional daily newspaper's framework of text and image with its fusion of information and ideology, advertisements and cartoons. Constructing in typography and design a parallel to the playful and chance-derived "Festival," the *Yam Newspaper* restructured the way a traditional newspaper is normally read (the way a reader is deliberately led through its pages in a particular direction) by adopting a scroll format, constant reversals of the reading axis, and repeated fragmentation. It thus enacted on the level of reading the very same principles of chance and play that governed the "Festival" itself as a collective liberation from the regulation and control of experience in everyday life.

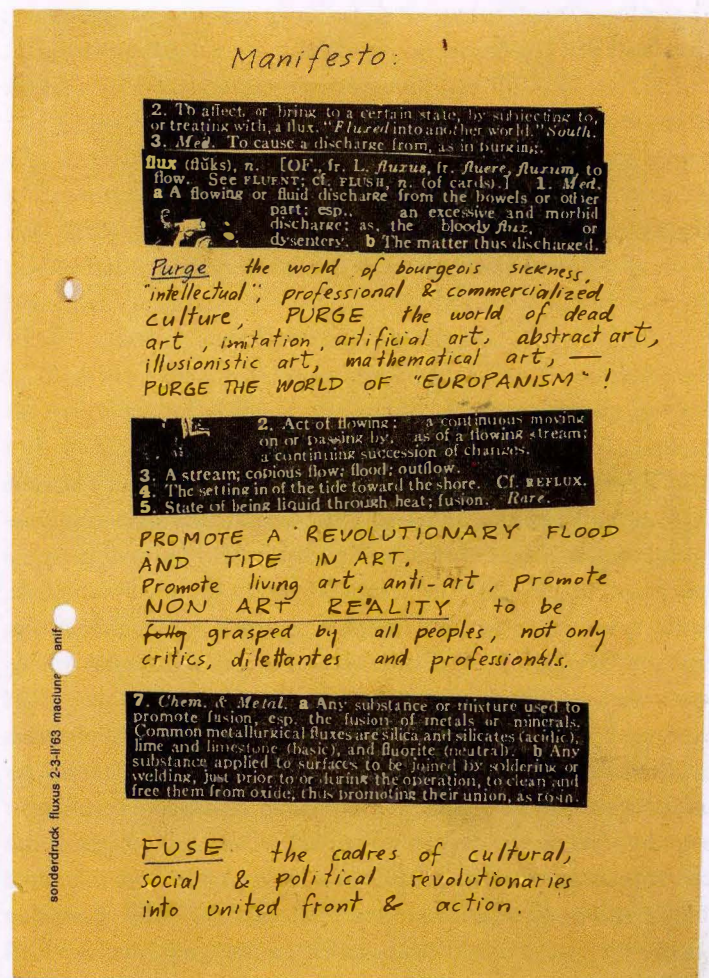
The dialectics of radicality

Contradictions of theory and practice characterized the Fluxus project. Vehemently opposed to the object-ness and commodity status of the work of art, Fluxus nonetheless produced endless commodities of the lowest and cheapest sort. Insisting on the universal accessibility of artistic objects across geopolitical and class boundaries, Fluxus nonetheless became one of the most inaccessible and esoteric cultural formations of the twentieth century. Demanding collectivist group identity and the demolition of the artist as cult figure, Maciunas nonetheless maintained a petulant control over the group that matched earlier examples of avant-garde authoritarianism in the context of Dada and Surrealism (for example, the orthodox fanaticism of Tristan Tzara and André Breton) and corresponded to Guy Debord's autocratic control over the Situationist International.

But one of the most difficult aspects of Fluxus to assess is the vandalism of its (quasi-Futurist) desire to annihilate European high-art (and avant-garde) traditions. When Maciunas formulated his *Fluxus Manifesto* in 1963 [8], he revealed both the radicality of his ideas and—involuntarily—their "avant-gardiste" deficiencies:

Purge: the world of bourgeois sickness, "intellectual," professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — PURGE THE WORLD OF "EUROPANISM"!

Though Fluxus claimed to have successfully eliminated all the experiential differences between aesthetic and everyday objects, it did so without fully reflecting on the radically altered conditions of production and experience that emerge in an advanced culture industry. In making its own coincidental events and ephemeral objects an aesthetic standard, Fluxus risked becoming an unknow-



8 • George Maciunas, *Fluxus Manifesto*, February 1963

Offset on paper

ing part of a larger social project of enforced dedifferentiation and desublimation. The group could be misperceived, therefore, as having implicitly endorsed the prominent social tendency that relegates the artistic object to the realm of the ephemeral, dischargeable and disposable along with all other objects among the infinity of commodities.

FURTHER READING

- Elizabeth Armstrong and Joan Rothfuss (eds), *In the Spirit of Fluxus* (Minneapolis: Walker Art Center, 1993)
- Jon Hendricks (ed.), *Fluxus Codex: The Gilbert and Lila Silverman Collection* (New York: Harry N. Abrams, 1988)
- Thomas Kellein, *Fluxus* (London: Thames & Hudson, 1995)
- Thomas Kellein (ed.), *Fröhliche Wissenschaft: Das Archiv Sohm* (Stuttgart: Staatsgalerie Stuttgart, 1987)
- Emmett Williams and Ann Noël (eds), *Mister Fluxus: A Collective Portrait of George Maciunas* (London: Thames & Hudson, 1995)

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with 637 illustrations,
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art since 1900

modernism antimodernism postmodernism

To Nikos Stangos (1936–2004), in memoriam

With love, admiration, and grief, we dedicate this book to Nikos Stangos, great editor, poet, and friend, whose belief in this project both instigated and sustained it through the course of its development.

We would like to thank Thomas Neurath and Peter Warner for their patient support, and Nikos Stangos and Andrew Brown for their editorial expertise. The book would not have been begun without Nikos; it would not have been completed without Andrew.

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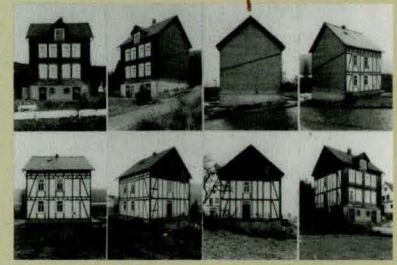
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1960–1969

- 434 1960a Critic Pierre Restany organizes a group of diverse artists in Paris to form *Nouveau Réalisme*, redefining the paradigms of collage, the readymade, and the monochrome.
box: The neo-avant-garde
- 439 1960b Clement Greenberg publishes "Modernist Painting": his criticism reorients itself and in its new guise shapes the debates of the sixties.
box • Leo Steinberg: the flatbed picture plane
- 445 1960c Roy Lichtenstein and Andy Warhol start to use cartoons and advertisements as sources for paintings, followed by James Rosenquist, Ed Ruscha, and others: American Pop art is born.
- 450 1961 In December, Claes Oldenburg opens *The Store* in New York's East Village, an "environment" that mimicked the setting of surrounding cheap shops and from which all the items were for sale: throughout the winter and the following spring, ten different "happenings" would be performed by Oldenburg's Ray Gun Theater in *The Store* locale.
- 456 1962a In Wiesbaden, West Germany, George Maciunas organizes the first of a series of international events that mark the formation of the Fluxus movement.
- 464 1962b In Vienna, a group of artists including Günter Brus, Otto Mühl, and Hermann Nitsch come together to form Viennese Actionism.
- 470 1962c Spurred by the publication of *The Great Experiment: Russian Art 1863–1922* by Camilla Gray, Western interest revives in the Constructivist principles of Vladimir Tatlin and Aleksandr Rodchenko, which are elaborated in different ways by younger artists such as Dan Flavin, Carl Andre, Sol LeWitt, and others.
box • *Artforum*

- 475 1963 After publishing two manifestos with the painter Eugen Schönebeck, Georg Baselitz exhibits *Die Grosse Nacht im Eimer* (Great Night Down the Drain) in Berlin.
- 480 1964a On July 20, the twentieth anniversary of the failed Stauffenberg coup against Hitler, Joseph Beuys publishes his fictitious autobiography and generates an outbreak of public violence at the "Festival of New Art" in Aachen, West Germany.
- 486 1964b *Thirteen Most Wanted Men* by Andy Warhol is installed, momentarily, on the facade of the State Pavilion at the World's Fair in New York.
- 492 1965 Donald Judd publishes "Specific Objects": Minimalism receives its theorization at the hands of its major practitioners, Judd and Robert Morris.
box • Maurice Merleau-Ponty
- 496 1966a Marcel Duchamp completes his installation *Etant Donnés* in the Philadelphia Museum of Art: his mounting influence on younger artists climaxes with the posthumous revelation of this new work.
- 500 1966b The exhibition "Eccentric Abstraction" opens in New York: the work of Louise Bourgeois, Eva Hesse, Yayoi Kusama, and others points to an expressive alternative to the sculptural language of Minimalism.
- 505 1967a Publishing "A Tour of the Monuments of Passaic, New Jersey," Robert Smithson marks "entropy" as a generative concept of artistic practice in the late sixties.
- 509 1967b The Italian critic Germano Celant mounts the first *Arte Povera* exhibition.
- 515 1967c For their first manifestation, the four artists of the French group *BMPT* paint in public, each artist repeating exactly from canvas to canvas a simple configuration of his choice: their form of Conceptualist painting is the latest in a line of attacks against "official" abstraction in postwar France.

- 521 1968a Two major museums committed to the most advanced European and American art of the sixties—the Stedelijk Van Abbemuseum in Eindhoven and the Städtisches Museum Abteiberg in Mönchengladbach—exhibit the work of Bernd and Hilla Becher, placing them at the forefront of an interest in Conceptual art and photography.
- 527 1968b Conceptual art manifests itself in publications by Sol LeWitt, Dan Graham, and Lawrence Weiner, while Seth Siegelaub organizes its first exhibitions.
box • Artists' journals
box • Deskillung
- 534 1969 The exhibition "When Attitudes Become Form" in Bern and London surveys Postminimalist developments, while "Anti-Illusion: Procedures/Materials" in New York focuses on Process art, the three principal aspects of which are elaborated by Richard Serra, Robert Morris, and Eva Hesse.

1970–1979

- 540 1970 Michael Asher installs his Pomona College Project: the rise of site-specific work opens up a logical field between modernist sculpture and Conceptual art.
- 545 1971 The Guggenheim Museum in New York cancels Hans Haacke's show and suppresses Daniel Buren's contribution to the Sixth Guggenheim International Exhibition: practices of institutional critique encounter the resistance of the Minimalist generation.
box • Michel Foucault
- 549 1972a Marcel Broodthaers installs his "Musée d'Art Moderne, Département des Aigles, Section des Figures," in Düsseldorf, West Germany.
- 554 1972b The international exhibition "Documenta 5," held in Kassel, West Germany, marks the institutional acceptance of Conceptual art in Europe.