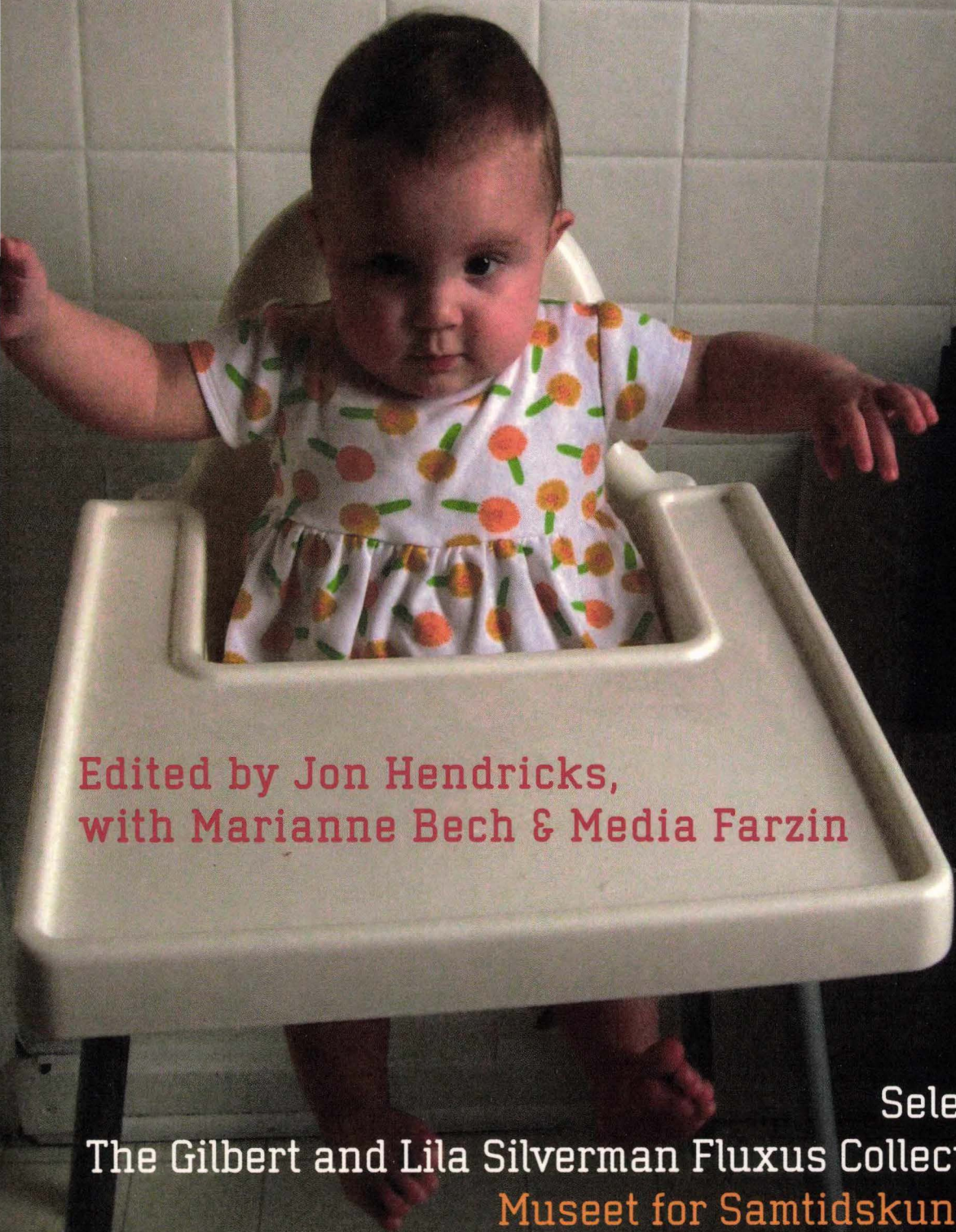


FLUXUS SCORES AND INSTRUCTIONS

The Transformative Years

"Make a salad."



Edited by Jon Hendricks,
with Marianne Bech & Media Farzin

Selections from
The Gilbert and Lila Silverman Fluxus Collection, Detroit
Museet for Samtidskunst, Roskilde

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"Make a salad."

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I would like to dedicate this publication to my friend Hermann Braun, who has devoted years of energy to the support of artists, especially George Brecht. We have spent many hours discussing scores, and his love for their form and conceptual aspects are contagious.

This book is also dedicated to the memory of Marietta Braun.

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Edited by
Jon Hendricks, with Marianne Bech & Media Farzin

With essays by
Eric Andersen
Marianne Bech
Anna Dezeuze
Letty Lou Eisenhauer
Jon Hendricks
Yoko Ono
Susanne Rennert
La Monte Young

The Gilbert and Lila Silverman Fluxus Collection, Detroit
Museum of Contemporary Art, Roskilde, Denmark

2008

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FLUXUS IN LOVE

By Marianne Bech

[We must] open our eyes and ears each day [to] seeing life as excellent as it is... To accept whatever comes regardless of the consequences is to be unafraid or to be full of that love which comes from a sense of at-oneness with whatever.

- John Cage¹

Paradox I

Over the decades, cascades of spoken and written words in seminars, conferences, catalogues, books and the internet have been full of inventive, odd, foolish, wise and funny suggestions of what event scores and instructions can be: Titles? Mathematic equations? Paradoxes? Riddles? Puzzles? Proposals for actions? Invitations to participate? Thoughts “downloaded” on a sheet of paper? Zen? Poetry? Haiku? Philosophy? Proverbs? Principles? Librettos? Pure concepts? Onomatopoeitic imitations? Or something else?

The paradox is that It Is Not (only), but that It Can Be (included). It all comes back to the context, the interactions between the artists, between the artist and the audience, and a certain kind of spirit. *Intermedia* is an important keyword, as we think about getting close to this spirit, and to the interactions and the context. The term “intermedia” was reintroduced by Dick Higgins to describe Fluxus, and we need to avoid confusing it with the many different ways the term is used today, often in association with new media art or digital art. Hannah Higgins notes in her book *Experience Fluxus / Fluxus Experience* that “Dick Higgins borrowed the idea from Samuel Coleridge (1812), for whom it meant ‘in the field between the general idea of art media and those of life media’ and ‘between media’—in other words, a dynamic interstitial space between media forms and between art and life structures.”²

Or, to follow Alison Knowles, whose *Proposition*, “Make a salad.” is part of the title of this exhibition:

Event Scores involve simple actions, ideas, and objects from everyday life recontextualized as performance. Event Scores are texts that can be seen as proposal pieces or instructions for actions. The idea of the score suggests musicality. Like a musical score, Event Scores can be realized by artists other than the original creator and are open to variation and interpretation... Events are a minimal form of performance score invented by George Brecht in John Cage’s historic class in Experimental Composition at the New School for Social Research in New York in 1958. Many Fluxus performances take this reduced means of performance, which is often a deceptively simple instruction....³

Paradox II

When trying to view the past through ephemeral art, it is essential to have different forms of documentation on hand. There are exceptional opportunities to be had in seeing and hearing the works in photos, films and audio material, in being able to use our own eyes and ears, and to have the opportunity, at the same time, to closely study the original scores and instructions. This is exactly what this exhibition offers.

But sometimes a score is not meant to be performed as an action, but is simply directed towards the spectator to imagine and reflect on in privacy. Our ability to visualize something seen or read is a powerful tool. Many of Yoko

Ono's scores are examples of this: simple statements that gently tug at our imagination and suggestions for changing our behavior and thoughts.

Paradox III

A quote is easily inserted into any argument if it is detached from questions of “when,” “where,” “whom” and “in which context.” Few take pleasure in undertaking the detective work of finding their way back the original source. It becomes difficult to tell “shit from gold” if one relies on the internet for one's information, so the same mistakes are repeated endlessly.

The paradox is that misunderstanding, error and confusion, while sometimes “the point of no return,” can also be astonishing artistic tools. They can lead to inventive new directions, just as they do in science. Dick Higgins, for example, once invented the *Institute for Creative Misunderstanding* (and produced a beautiful set of writing paper with a letterhead and the names of the founding members). The work of Eric Andersen negates or reinterprets the very premises of change itself. The absurd, the paradoxical, the contradictory and the inconsistent are turned into practice, and we are presented with their inevitable consequences. If the work yields anything that might be regarded as a certainty, it is immediately dissolved through numerous quasi-logical and analytic operations. His work offers a multidimensional outlook, where any viewpoint seems to both cancel and confirm any other viewpoint.⁴

Paradox IV

As I was gradually introduced to the enormous amount of material that makes up the Gilbert and Lila Silverman Fluxus Collection (much of it unique), and as I examined books, magazines, notes and interviews of my own, I was struck by the great number of scores and instructions that are filled with musicality, exchange and generosity: Dick Higgins' *Clouds for Piano for Geoffrey Hendricks, Cloudsmith* (West Glover, Vermont, April 1974), or his *Litany Piano Pieces. # 1 – Litany Piano Piece for Emmett Williams* (Copenhagen, November 1962)⁵ are good examples. Eric Andersen's *Opus 46*, “This sentence should not be read by more than one person at the same time,” was turned into a colorful painting by Arthur Köpcke, and years later transformed into a multiple by Nordjyllands Kunstmuseum—a paper shopping bag that one is to “fill with own imagination.” The examples are countless.

Where in the Endless History of Art does one find so many works that are dedicated by one artist to another? The origins can no doubt be traced back to the first gatherings. As mentioned in the earlier quote from Knowles, “the scores and instructions can be realized by artists other than the original creator and are open to variation and interpretation.” There is no need to romanticize the lack of money, the institutional disregard and refusals, the fact that travel was very expensive back in the Sixties, and that other conditions may have played a part in creating this specific attitude. Not to mention the international postal system, which offered easy and inexpensive possibilities for the flow of ideas to Fluxus events all over the world.

Of course, these generous and brilliant Fluxus artists were perfectly aware of who did what and when, and this is “documented” in the event scores and instructions as a “signature.” The frequent dedications to fellow artists indicate friendships, appreciation and mutual respect at a certain moment in the story of Fluxus.

Perhaps another important point is that these artists came from very different artistic disciplines: they were visual artists, designers, poets, playwrights, filmmakers, musicians, composers and dancers, with very different backgrounds and artistic training. The difference in their ways of working with ideas, both their own ideas and the ideas of others, gave birth to great artistic power, expansion and freedom.

Paradox V

Comfortably seated among the audience in Wiesbaden during a 1982 concert to celebrate the 20th anniversary of Fluxus, I watched Frederic Rzewski walk onstage. He sat down on a chair in front of the black grand piano and raised his arms, and a powerful rhythm of pure sound flowed through the concert hall. Some minutes later, after the same notes had been played on the grand piano a few hundred times, I began to shift a little uneasily in my seat. I whispered with my friends next to me, and my eyes followed the back of the performer and the movements of his arms as he hit the same keys on the old instrument again and again. It had already been a long day, with a lot of traveling and multiple performances. My sleepy mind and eyes followed the performer, the stage, and the grand piano. I shifted between actually being there and disappearing into a state between wakefulness and daydreaming.

Then something else happened. My eyes fell upon the blackboard, which announced that the work being performed was La Monte Young's piece "566 for Henry Flynt." AH! I started to wonder how far into the piece we were—and was Frederic Rzewski really counting himself? I looked at my watch and began to count the seconds of the intervals, and asked my friends if they could remember when he began performing. And suddenly I was alert. I was on the other side of boredom and the situation had completely changed. I was now busy trying to figure out if he was striking the keys on the piano at regular intervals. I listened to the different sounds in the concert hall, observed different reactions, noticed the sounds coming from outside the building, and reflected on our restlessness and need to be entertained and the fact that boredom is considered something negative in our culture. When Frederic Rzewski finally stopped, the applause was tumultuous.⁶

Paradox VI

It was during my participation in the Wiesbaden concerts in 1982 that I first encountered and learned about the nature of scores and instructions. It was when George Brecht entered the stage and pointed at an Exit sign or simply placed a bunch of flowers on the piano. When La Monte Young's piece "566 for Henry Flynt" was performed by Frederic Rzewski. When Alison Knowles performed *Proposition*—"Make a salad."—in front of the audience and shared it with everybody afterwards. When Nam June Paik performed *Jumping*, with his incredible presence and unique concentration. Or when Ben Patterson's score *Paper Piece* developed into a happy, noisy battle with pieces of paper floating between the artists on stage and the audience. When I later read the score, and when I was able to hear a performance of Eric Andersen's *Opus 51*—which consists of letters of the alphabet—by The Danish Radio Symphony Orchestra. (In the mid sixties this humorous and inventive concept had caused a tremendous scandal in Danish cultural life.)⁷ When reflecting on Philip Corner's philosophical, intense and repetitive variations and his "pieces of reality." And when confronted with the two basic principles in the works by Arthur Köpcke: "Fill with own imagination" and "... &

C.” (and continue). Much could—and should—be added to this list, or as Arthur Köpcke invites us to, ... & C.

Maybe the essence of Fluxus is to point at a score and to follow—in one way or another. Thinking about the many questions that still transpire at every confrontation with Fluxus, I choose to give this text an open end with the words of John Cage: “I welcome whatever happens next.”

¹ John Cage, *A Year from Monday; New Lectures and Writings* (1967), quoted in Hannah Higgins, *Experience Fluxus / Fluxus Experience* (Berkeley: University of California Press, 2002), 83.

² Hannah Higgins, 91. For the full text see: Dick Higgins, *Horizons, The Poetics and Theory of the Intermedia* (Carbondale: Southern Illinois University Press, 1984).

³ < www.aknowles.com >

⁴ Marianne Bech, “Intermedia Copenhagen 1958-1966. Some works by Eric Andersen and Arthur Köpcke,” in Achille Bonito Oliva, Gabriella De Mila, and Claudio Cerritelli (eds.), *Ubi fluxus ibi motus 1990-1962* (Milan: Mazzotta 1990).

⁵ Dick Higgins, *Piano Album. Short Piano Pieces, 1962-1984* (New York: Printed Editions, 1980), 8-9 and 23.

⁶ La Monte Young’s “566 to Henry Flynt” was performed for the first time by Toshi Ichiyonagi at Carnegie Recital Hall in 1960. The original title was: *Arabic Numeral (Any Integer) [for Henry Flynt]*. See “Minimale lydlandskaber” at <<http://www.information.dk/56664>>. Interview with La Monte Young by Lars Movin in Venice, May 1990. (Lars Movin created the film *The Misfits. 30 Years of Fluxus*, distributed by Det Danske Filminstitut.)

⁷ For more information see Mogens Andersen at <www.vortidsmusik.dk>; Ursula Fugmann at <www.samtidkunst.dk>; and Tania Ørum, Marianne Ping Huang and Charlotte Engberg (eds.) *En tradition af opbrud. Avantgardernes tradition og opbrud* (Hellerup: Forlaget Spring, 2005), 209. Andersen’s event score consists of the alphabet in different types of writing, and was given to the conductor and to the musicians in the Danish Radio Symphony Orchestra. The score indicated what instruments to play and for how long, and the musicians could play whatever they considered to be contained by the confidence of the composer.

Some Notes on Fluxus Scores and Instructions

By Jon Hendricks

The idea of doing an exhibition and publication of Fluxus scores and instructions started a number of years ago, at the time of work on the *Fluxus Codex*. The *Codex* was a study of Fluxus works and ideas for works, but intentionally left out performance and relics of performance, although a few references to published Fluxus scores were included. I was always concerned that publishing only the *Fluxus Codex* would give a very incomplete idea of Fluxus, as Fluxus has many aspects to it, beyond objects, and Fluxus performance is crucial to the movement. So it was my intention to do a companion book to the *Codex* about Fluxus performance.

Over the years, in building the Silverman Fluxus Collection, I would always keep my eyes open for Fluxus scores. I found them fascinating, and their variety continually surprising. I was aware of the scores published in Fluxus editions and Fluxus newspapers and newsletters. But there is a whole other body of scores that are what the artists had originally intended the scores to be. Abbreviated or descriptive scores function very well for performances, but don't give a full idea of what the artist had originally written.

The scores in the Collection piled up, here and there and everywhere. Sometimes scores existed that I didn't realize were scores. As the idea of a *Fluxus Codex* of performance evolved, I became more and more interested in the score itself, rather than in the performance of the score. I became interested in the function of the score, how it worked, how it could work. Did the score function as a recipe to do something? Or was it the thing itself? I came to realize that some Fluxus scores and instructions were in fact complete conceptual artworks, coming long before the art historians' accepted date for Conceptual Art.

So I decided that what was needed was a book on Fluxus scores and instructions, rather than a book on Fluxus performance. Performance would be a necessary part of the work, but not the main focus. The exhibition, which evolved simultaneously with this idea, is a way of sharing my very great excitement about the material, and hopefully a way to turn on people to the great variety of intention that Fluxus artists were working with. Although the book is still a year or two away from being completed, we felt it was important to have a catalogue for the exhibition.

George Maciunas in 1962 published a graphic characterization of the intentions of Fluxus: "anti art, concept art, automatism, Bruitism, brutalism, Dada/ism, concretism, Lettrism, nihilism, indeterminacy—Theatre, happenings, prose, poetry, philosophy, plastic arts, music, cinema, dance."¹ Many of these terms can be applied to the scores in the exhibition. There are sound scores and graphic scores (which might or might not involve sound). There are recipes for trouble and recipes for solutions. There are in-structures, and event scores. There are propositions, and compositions. There are examinations, reading works, and commands. There are instructions for set-ups, or just a thing to do in your mind. In fact, some scores are not possible to actually do, but are easy to do conceptually.

Too often, with some of the new forms of art that have evolved in the twentieth century, we know only the realization of the piece. We see a photograph of a Oskar Schlemmer **Stäbetanz** or a Mary Wigman's **Hexentanz**, we might hear a sound tape of Kurt Schwitters **Ursonate**, we see Nam June Paik's **One for Violin** performed frequently, or George Brecht's **SOLO FOR VIOLIN VIOLA CELLO OR CONTRABASS**, we know Yoko Ono's **Painting to See the Sky**, and vivid images of Dick Higgins screaming **Danger Music Number Seventeen** flash in our minds. As do images of Brecht's **Chair Event**, or Ben Patterson's **Lick Piece**, or Philip Corner's **Piano Activities**, or La Monte

Young's **Composition 1960 #10**. But what are the scores? What are the actual instructions? What do the scores look like? Are we just seeing free interpretations of the scores? Probably. Most performances of scores are. The artist's intention is that the score be interpreted by the performer, rather than blindly following a set of notations.

For this exhibition, we will be able to see nearly 400 original scores, either the original manuscript, or the first publication of the score, frequently printed by the artists themselves, or by Fluxus. There will be sound recordings of some early performances of the scores and a few films of performances. There will also be some realizations of instructions, either by the artists or by others. These will give an insight into the function of the scores.

People often see Fluxus performance as limited to a small group of action pieces, and ignore the rich variety of work that Fluxus embraced at different points in time. This exhibition includes works by more than 50 Fluxus artists, plus work by related artists who either influenced Fluxus or were crucial to its development. Some artists had only a very brief encounter with Fluxus, others were central to the movement from the very beginning. All artists who were associated with Fluxus did work outside of Fluxus. For the most part, the work done outside of Fluxus is not included in the exhibition, but I've made an effort to include works by Fluxus artists that we can document as being work performed in Fluxus concerts or included in Fluxus publications. Of course, I cheat sometimes. We have a beautiful group of **Graphises** by Dick Higgins included in the show, even though only two or three of them were performed in Fluxus concerts.

To me, the most exciting work is not graphic, it's just words. For instance, Jackson Mac Low's **Social Project II**, "Find a way to end war. Make it work." is to me an incredible instruction. The score was written in response to a group of provocative scores by Tomas Schmit, Nam June Paik and others that Maciunas published by various artists in the *Fluxus News-policy Letter No. 6* (April 6, 1963). In response, Mac Low, a practical anarchist, responded in *Fluxus Newsletter No. 7* with a plea to integrate Fluxus festivals with political activities, such as support of strikers and locked out workers, walks for peace, etc., and urged that Fluxus denounce war in Vietnam, US aggression toward Cuba, etc. With the use of words, a score doesn't have to be limited to produce a sound or a sight. It can also be a score for a state of being or a social action.

Some of George Brecht's word works are time-based, in the Cagean sense; some are progressive; some are sound-based; most are everyday occurrences and observations. Some function as recipes for a set-up, such as **Ladder**, or **Chair Event**. Traditional scores are constricted by notation, which can limit the range of possibilities that word scores can open up. Some might say this is poetry, rather than a score. But scores and instructions are functional, and their function can in part be determined by the reader or viewer: to do it or not to do it, to make it or just read it, to perform it or not, as she or he wants. For the most part, the Fluxus composer leaves that up to the readers.

Yoko Ono's one-word **Piece for Nam June Paik No. 1** reads "water." We're not limited to drinking it, pouring it, swimming in it, playing in it, wasting it, saving it—all actions are possible. Or maybe no actions. Maybe we just are to think about it. To remember, to imagine, to see, to touch. If we know Yoko's work, we know of pieces such as **We're All Water**, and **Water Event**, and **Drip Painting**. But if we don't, it's no less strong. It might be baffling—a piece with no instructions, except the thing itself, total freedom, a little scary, easily dismissed, but troubling, and something that stays with us, and encourages thought.

In thinking about Fluxus scores, its inevitable that one would make some comparisons with other works of the period, or compare one Fluxus artist's work with another. I've randomly chosen a few to consider. There can be many. But I think what becomes clear is how conceptual these Fluxus works are, and the need to re-evaluate and re-assess our ideas of their place in the evolution of art.

Some Comparisons to Consider

La Monte Young, **Composition 1960 No. 10**, 1960, "Draw a straight line and follow it,"

and

Yoko Ono, **Line Piece 2**, 1964 Spring, "erase all lines"

and

Lawrence Wiener, "A 36" X 36" REMOVAL TO THE LATHING OR SUPPORT WALL OF PLASTER OR WALL-BOARD FROM A WALL,--Nr. 021, 1968"

George Brecht, **Word Event**, April 1961, "Exit"

and

Ben Vautier, **Painting**, 1964, "rien"

and

Yoko Ono's **Painting to Exist Only When It Is Copied or Photographed**, 1964 Spring "Let people copy or photograph your works. Destroy the originals."

and

Joseph Kosuth, **Art as Idea as Idea, Nothing**, 1967, "nothing"

Ben Vautier **Partie de tout a Ben**, 1960

Ben Vautier, **Terrain vague**, 1961

and

Addi Koepcke, **Reading Work Piece No. 10; fill with own imagination**, 1962

Walter de Maria's **ART YARD**, May 1960

and

Yoko Ono, **Painting for the Wind**, 1961 summer

Lawrence Weiner's **Water Spilled from Source to Use**, 1984

and

George Brecht, **Water**, May 1963

WATER

- coming from

- staying

- going to

and

Yoko Ono, **Piece for Nam June Paik**, 1964 Spring, "Water"

Yoko Ono's **On Instructure**, July 1964

Something that emerged from instruction and yet not quite emerged-not quite structured-never quite structured...
like an unfinished church with a sky ceiling.

The instructures will be exhibited in the lobby.

and

Lawrence Weiner, **Statements**, 1968

- (1) The artist may construct the piece.
- (2) The piece may be fabricated.
- (3) The piece need not be built.

Each being equal and consistent with the intent of artist, the decision as to condition rests with the receiver upon
the occasion of receivership.

and

Robert Filliou's **Principe d'Equivalence; Bien fait, mal fait, pas fait** (1968)

George Brecht's **Three Chair Events** (Spring 1961)

THREE CHAIR EVENTS

- Sitting on a black chair.

Occurrence

- Yellow chair.

(Occurrence.)

- On (or near) a white chair.

Occurrence.

SPRING 1961

G. Brecht

and

Yoko Ono's **Striptease for Three** (performed in Kyoto in 1964)

STRIP TEASE FOR THREE

First version for curtain:

Curtain rises to show three
chairs placed on stage.

Curtain descends.

Second version for no curtain:

Single performer places three
chairs on stage one at a time.
Performer removes three chairs one at
a time.

Yoko Ono, "To the Wesleyan People (who attended the meeting)," 1966

Another time, also in Kyoto, before the Nanzenji Event, I had a concert at Yamaihi Hall. It was called "The Strip-tease Show" (it was stripping of the mind). When I met the High Monk the next day, he seemed a bit dissatisfied.

'I went to your concert,' he said.

"Thank you, did you like it?"

"Well, why did you have those three chairs on the stage and call it a strip-tease by three?"

"If it is a chair or a stone or a woman, it is the same thing, my Monk."

"Where is the music?"

"The music is in the mind, my Monk."

"But that is the same with what we are doing, aren't you an avant-garde composer?"

and

Yoko Ono, **Photo Poesie** (published in Tokyo in 1964)

and

Joseph Kosuth, **One and Three Chairs** (1965)

George Brecht's **A Painting for This Year, A Painting for Here, and Here and Now Painting** (summer 1963)

and

On Kawara's first date painting were first begun in 1966.

¹ George Maciunas, "Fluxus Brochure Prospectus," was distributed during the first Fluxus concert, June 9, 1962, "Kleinen Sommerfest/'Après John Cage'," in Wuppertal, West Germany.

in Mezzo a Quattro Tempi

By Eric Andersen

§1

A Score can become a notch cut or a line, an account kept, a number of points made, a set of twenty, a topic, a piece of good fortune, a worst in repartee and much more.

And not to forget a Partitura, from the Latin *Pars*, indicating both partial, direction and task. It sounds like music but really isn't.

Following the great industrial wars, the human mind started to wander to find other ways of representation than the stereotyped arts framed in categories of production.

It soon became obvious that another understanding of what art could be would rely on change and time.

In the mid-50s the institutional art world was still traumatized in pompous attitudes and fantasies about the transcendental. An alternative situation opened however in the most abstract of the time-based arts—music. A paradoxical situation since music had for centuries become the most bourgeois of all the arts.

Due to economical and institutional rationales this couldn't last. But for a little more than a decade, a remarkable time bracket opened for intensive experimentation. From the mid-50s to the mid-60s InterMedia, Fluxus and Scores surfaced on our planet.

§2

It is quite a myth that concert halls and the streets were chosen and museums and art centers rejected as performance spaces. On the contrary. It was the visual art world that rejected us and we had to find places where we weren't likely to be arrested.

Similarly, myths claim that we preferred to work with very inexpensive and fragile matter, were avoiding any kind of colors and abundances—aiming at the eternal ephemeral. That was absolutely not the case. Any of us would have been most happy to be invited for a major show in any prestigious museum, utilizing extremely advanced and expensive techniques and materials. And those of us who got the chance later on did so. There is only one reason why some scores look conceptual or minimal. Because we were poor. For the first time in history the daughters and sons of non-wealthy families could exercise experimental art.

What occupied our bodies and minds in the late-50s and early-60s were phenomena such as InterMedia (though coined some years later), Globalism, Simultaneity, Audience Participation, Interactivity, Occurrences. All terms that became axiomatic during the 80s when the fast processor-86 was introduced and eventually gave rise to the internet.

In contrast to the adaptation of later Minimal and Conceptual Art to academic practices, Scoring seems to have kept clear of most abysses of confinement. It is an essential but mostly ignored fact that most scores were written after their performances; as a report from a sensuous occurrence to be distributed among friends through the mail.

§3

Certain scores are called Event Scores. When George Brecht, who was the first to use the notion, was asked whether Event was identical to the scientific use of the term he confirmed this. An Event is defined as an entity that is both an object and an activity. When the other George (Maciunas) came back to New York from Europe, at the first Fluxus Performance Festivals he announced that he would publish the collected Scores of all artists presented there. He was rather pissed off when the first George insisted on a very particular way of publishing. Not just printing texts, notes or instructions but turning each Score into an artifact as well as a reflection and initiation of a process. The second George complained numerous times to me that he had to reprint a large part of the edition *Water Yam*, because the color of the cardboard had been wrong or it had been cut in the wrong size. Or a black dot was missing in the right place or the spacing had been inaccurate or the left margin didn't correspond to the right margin in the right proportion etc. etc. The score itself had to be scrupulously right. As well as the process when performed by the first George himself. It was quite another story when performed by the second. Around the same time Maciunas asked my permission to publish my collected scores. Asking what he meant by collected—could it be 50 or 100 or 150?—he answered 50 because that would fit into the nice plastic boxes he could get from Canal Street. Naturally I gave him the same score to be printed 50 times for each box. He hated the piece and told me that I had wasted a fantastic opportunity that would never recur. Anyway, he designed a beautiful edition that became *Opus 50*, although he had to reprint part of it because he had misspelled “unus multurum” as “unus pulturum.” Likewise he hated that I had announced in *The Village Voice* that I would pay each member of the audience 25 cents if they would attend my performance at the Bridge Theater in the summer of 1965. Inexpensive art was important to him—probably even free art. But to bribe the audience to participate was too much. Again he designed a great poster.

§4

Somewhat roughly you can divide Scores into 3 sets: the ones that instruct you to do something, Event Scores that are both an object and an activity, and the ones that carry a maximum of implications. The first ones are pretty conventional, relying on established notation, interpretation and perception. The Event Scores still to some extent carry the orthodox apprehension of the oeuvre while the third set rather tells you nothing. A fine point of departure. Some of these Scores are:

OPUS 11

To call my pieces by Opus and a number

OPUS 22

do and/or don't do something universally

OPUS 33

I have no copyright to any of my pieces

(whether this applies to more than this piece is questionable)

OPUS 44

The audience could be moved from A to Z to A in ever changing constellations of 10% until less than 10 persons remain

OPUS 55

This sentence should not be read by more than one person at the same time

OPUS 66

Make a remark (i.e. explanation, analysis etc.) to an object using for the reason of documentation and communication abstracts from the object in a way relevant to the method

OPUS 77

I have confidence in you :
abcdefghijklmnopqrstuvwxy

(this piece was first performed by The Danish National Radio Symphony Orchestra in 1964. Since then it has been performed innumerable times by all kinds of orchestras and non-orchestras, such as shops, actors, shipyards, curators etc. The reason for its tremendous success is probably that the first sentence has the same number of characters including spaces as the alphabet.)

OPUS 88

cdflatdeflatefgflatgaflatabflatb

(the piece could consist only of scales. A simple one, reflecting the history of European music, could be to play all c's simultaneously, then all dflat's, d's, eflat's, e's, f's and finally all b's. Or to play the highest c, then the deepest c, then next highest c, next deepest etc. until middle c is reached. Then the deepest dflat, then the highest dflat etc. Or vice versa. All imaginable scales, among others mathematical, statistical and aleatory, can be utilized or construed.)

(or simply) **OPUS 99**

The audience leaves the space. The doors are sealed. A tone is played that infrequency corresponds to the cubic meters of the space and in seconds to the number of persons left.

Eric Andersen

Friday, February 29th, 2008

What Is a Fluxus Score? (Some Preliminary Thoughts)

By Anna Dezeuze

Imagine hundreds of scores being conceived and exchanged, (sometimes) printed, (sometimes) sent, (sometimes) read, (sometimes) described, (sometimes) performed, and (sometimes) forgotten, for over a decade, by over a dozen of artists around the globe, keeping each other posted, sharing ideas, joking and plotting, complaining and encouraging each other, in a throbbing mass of letters, publications, conversations and collaborations—a field of possibilities pulsating with energy and sparks, and disrupted only by the odd short-circuit and minor implosion. If George Maciunas’s dreams of mass production never really came off the ground, this field of possibilities called Fluxus, in which the Fluxus score played such a pivotal role, retains a rich, proliferating generosity far removed from rarefied North American Conceptual language-based artworks, carefully typed, often juxtaposed with a sober black-and-white photograph, and very often framed and hung on the gallery wall. Each Fluxus score always implies many scores—not only the many other scores created by the same artist, but also scores created by others, and always the infinite number of new performances and interpretations of the score by each new reader. The Fluxus score can thus be considered as both a fragment and a microcosm of the Fluxus field of possibilities.

This, of course, can go towards explaining why many of the Fluxus artists and performers have found it difficult to answer my questions regarding their favorite Fluxus scores.¹ Some have declared outright that they cannot choose, or that they have different favorites at different moments; some have listed a number of scores rather than choosing one favorite, while others have pointed out that Fluxus involves other activities than writing and performing scores, such as organizing unscored events or producing objects. Yet another group have referred me to the question of what Fluxus itself is, by putting forward their own definition of a Fluxus attitude, speaking of Fluxus as a way of life, or instructing me to find my own answers. Indeed, picking your favorite scores, Geoff Hendricks suggests, “is like picking the top ten hits of the season and somehow not what Fluxus is about.” As flux, a “purging, fusing and promoting a non-art reality,” Fluxus cannot be broken down so easily into categories, let alone lend itself to hierarchical structures.

The variety itself of the scores that *were* put forward as other respondents’ “favorites” is striking. Letty Eisenhauer favors the “randomness” and “surprise/shock” of specific works by Bob Watts, George Maciunas or Ben Patterson—a heady mix of Dada irreverence in *F/H Trace (Fluxus Version)* or *In Memoriam to Adriano Olivetti* and the erotic titillation of *Lick*. In contrast, more than one respondent singled out more austere scores by George Brecht (“mysterious and quizzical,” according to Alison Knowles; “ironic” and characterized by “an extreme simplicity” according to Marcel Alocco), or by La Monte Young (“pure and strong” for Mieko Shiomi). Knowles herself provides a list of favorites marked by very heterogeneous sensibilities, ranging from Shiomi’s subtle *Boundary Music* to Larry Miller’s goofy *100 Yard Run*. Even a single artist’s oeuvre can encompass a wide variety of works. If *Lick*, as Letty Eisenhauer remembers, “was only a symbolic hair away from being a ‘blue performance,’” another work by Patterson, his *Traffic: A Very Lawful Dance*, is praised by Bengt af Klintberg for “its minimalistic beauty.”

Even the same score can be performed in different ways, as Maciunas pointed out to Nam June Paik in 1962: “One can’t just perform the same think (sic) over & over & over & over. We try to vary every piece in each performance. Some of course vary by their indeterminate structure (like [Jackson] Mac Low’s [*L*]etters [*for Iris Numbers for Silence*], or [Toshi] Ichiyanagi etc etc). Some are varied by substituting different actions (Emmett

[Williams]’s *Alphabet [Symphony]* or my [*Homage to Adriano*] Olivetti, [Dick] Higgins’s [*C*]onstellations).”² In their answers to the questionnaire, Eisenhauer deliberately foregrounds scores which “involved” her “directly” as a performer, and Alison Knowles’s list of favorites includes “classic” pieces regularly performed at Fluxus concerts, such as Bob Watts’s *Two Inches* or Emmett Williams’s *Four Directional Song of Doubt for Five Voices*. Other respondents, however, chose works that were less about concert performances than about a one-to-one encounter with the written scores. Yasunao Tone’s memory of discovering La Monte Young’s *Composition 1960 #9* reminds us of the often crucial relation between concept and format in many Fluxus pieces, including Tone’s own scores, of which his favorite—*Geodesy for Piano*—is a most beautiful example. Similarly, both Eric Andersen’s choices are characterized by the fact that the work “doesn’t tell you what to do,” whether in his own score *I Have Confidence in You* or Knowles’s *Proposition*. Indeed, the fact that Nye Ffarrabas (previously known as Bici Hendricks and Bici Forbes) remembers *Proposition* “as a performance piece, in a large, wooden salad bowl, with wooden servers,” reminds us that the Fluxus score can operate *both* as a piece of writing and as an instruction for acting.

Maciunas’s reference to the “indeterminate structure” of the Fluxus score reminds us here of Fluxus’s debt to musical compositions such as Ichianagi’s, and concrete poetry such as Mac Low’s, Williams’s and Higgins’s.³ One of the most significant features of new musical and poetic notations developed in the 1950s was precisely that their structures allowed a greater freedom of interpretation on the part of the performer/reader, so that each performance would indeed be necessarily different. The interpretation of the score becomes a performative act in itself, as the performer must decide how to understand each sign on the page, often with the help of instructions. This use of indeterminacy characterizes most of the musical scores produced by composers associated with Fluxus, and Maciunas himself made the most of it. His Fluxus variation on Ichianagi’s *Piano Piece no.5* is particularly playful, as he decided to read the lines of the original score as the parts of an upright piano to be hit with darts. As he explains to Ben Vautier: “Ignore the dynamic markings (*ppp* to *fff*) since one can’t throw darts in such a dynamic range.”⁴ In his own scores from 1962, Maciunas developed a unique grid-system which allowed the performer to choose a number of actions from a list, and to decide when, and for how long to perform them. In a letter, Maciunas encouraged the performer to use random systems to determine such decisions, by superimposing the grids (printed on transparent paper) onto a variety of objects (for example, a stock exchange list for his *Solo for Rich Man*), or by throwing pebbles over the grid from a ladder (for his *Trio for Ladder, Mud and Pebbles*).⁵ Ben Patterson also suggested that one of his own scores, in which black ants are drawn on a white page (*Ants*), could be used in conjunction with Maciunas’s transparent grid scores.

The many “homages” or dedications from one Fluxus artist to another within their scores are not only testimony to a mutual respect and admiration: they demonstrate the ways in which Fluxus scores encourage readers to go off and write their own scores. Some homages may be dangerously close to parody, as when Philip Corner remembers that his first response to La Monte Young’s early scores was to spend “a jolly half hour running off 30 or so in his style: ‘This piece is a rat running across the yard.’” Others could easily slip into barely concealed forms of plagiarism, as when Ben Vautier explained to Maciunas in 1967 that his “homages” to Nam June Paik were in fact imitations of performances for which he did not know the score.⁶ Yet it is *because* of these potential slippages that Young’s *Composition # 10* is a “masterpiece” (according to Corner): it “stimulates the imagination” (as Shiomi puts it), in the same way as Patterson’s

Traffic contains “many implications” for af Klintberg. For Alocco, a Fluxus score is “a short, brutal question.” It may, as he says, “be in itself its own answer,” but it may also ask us many, many other questions.

An Elusive Aesthetic

The temptation, when writing about Fluxus scores, is to make lists—of Fluxus favorites and the different sensibilities they suggest (as I have just done), of the different times and ways a score has been performed, of the different ways they can be distributed. Along with the lists, it is difficult not to slip in a few Fluxus anecdotes, which have now become part of the Fluxus lore. Did you know that Emmett Williams’s *Counting Song* was initially developed as a way of checking the number of people in the audience when the artists felt they were being cheated of the ticket sales revenues by the theatre in Copenhagen? Similarly, Maciunas joked that the main reason why Fluxus artists had destroyed the piano in their Wiesbaden performance of Philip Corner’s *Piano Activities* was in order to avoid having to pay movers to dispose of the second-hand piano he had purchased for the occasion.⁷ Maciunas’s correspondence abounds with such practical concerns, addressing the availability of props, the number of performers, and the duration of each concert, while retrospective accounts of concerts often include such anecdotal details. For example, Knowles recalled performing Brecht’s *Piano Piece* in a letter to Emmett Williams: “I had to bring the white gladiolas up an endless aisle and somebody tried to goose me.”⁸ These lists and anecdotes may provide glimpses into this teeming field of possibilities, but what could a thorough inventory of all scores produced by Fluxus artists, and each performance of the score, truly reveal? Could answers to my questionnaire from every single Fluxus artist, including those who have sadly passed away, have provided me with a key? Can a unified theory of the Fluxus score ever emerge?

My reference to “a unified theory,” and to a “field of possibilities,” is not innocent: the term “event,” used by George Brecht in conjunction with his scores, conjures the discourse of physics. As Liz Kotz has pointed out, occurrences in Brecht’s scores such as *Three Light Events* bring to mind the very kind of phenomenon typically analyzed in an introductory course on physics.⁹ (Browsing through a recent book on chaos theory I came across another Brechtian parallel, as the author cites the random patterns of a “dripping faucet” as an example of apparent chaos.) Kotz has aptly demonstrated that “[i]n Brecht’s work, the event form works like a little device for cutting into the perceptual flow” of everyday occurrences.¹⁰ Although Brecht’s sparse scores are distinct from many other Fluxus works, I would argue that all Fluxus scores operate as a means of isolating specific events, moments, concepts, or perceptions, often blurring the boundaries between inner and outer worlds. In this relation to a field of possibilities, the Fluxus score inherently signals a continuum of infinite interpretations and reinterpretations contained in other scores, and in Fluxus as a way of life extending into the everyday.

Different analytical and comparative tools have, and can, of course, be used to approach this continuum. Though changing, the repertoire of works at Fluxus concerts was historically limited, and different trends can perhaps be more easily distinguished within this framework. When staging concerts, Ben Vautier set “violent” scores, such as Nam June Paik’s *One for Violin Solo*, apart from “calm ones” like Brecht’s *Drip Music* and Maciunas’s *In Memoriam to Adriano Olivetti*, sometimes combining them for variety, sometimes separating them into different concerts.¹¹ (Alison Knowles believes that some scores always seem to “quiet down” the audience¹²). Maciunas was careful to point out

the differences between “vulgar shock” and “vaudeville,”¹³ and became increasingly wary of a tendency towards the “sensational,” embodied in particular by the work of Nam June Paik.¹⁴ Indeed, Maciunas’s preferences seem to have evolved throughout the history of Fluxus. Owen Smith has expertly analyzed some crucial shifts in the chairman’s outlook, including his brief flirtations with simultaneously performed events, or his turn to more playful concerts and events around 1965.¹⁵ Thomas Kellein, for his part, has pinpointed a turning point in Maciunas’s sensibility around 1964, when he became increasingly interested in the “non-performable” scores of Japanese Fluxus.¹⁶ Maciunas never shied from praising the scores he liked—the exclamation “very good!” constitutes his blanket endorsement of a variety of works ranging from Ichiyonagi’s *Piano Music no.5*, Daniel Spoerri’s *Hommage à l’Allemagne*, Takehisa Kosugi’s *Organic Music*, or Emmett Williams’s *Song for La Monte Young*. Generally, however, neither Maciunas nor other Fluxus artists have sought to articulate precisely their criteria of appreciation; clues for a possible “aesthetic” of the Fluxus score are hard to find in their vocabulary, not least because of the strong “anti-intellectual” stance of the group, which Knud Petersen sees as a defining feature of Fluxus.

As to what makes a good *performance* of a Fluxus score, well, the simple answer would be nothing and everything, if we take seriously the idea that, unlike traditional music, there is no “right” or “wrong” way to perform it. I have discussed elsewhere how this new relation implies a tacit contract of trust between the composer and the performer of the score, but again few clues are to be found in artists’ statements or correspondence as to what would constitute a particularly “good” performance. What does Alison Knowles mean when she recalls in a letter that Ben Patterson’s little daughter, Ennis Patterson, performed her *Child Art* “gloriously, swinging and gurgling to a set of Joe Jones’s mechanical drums”?¹⁷ A “glorious” performance of *Child Art*, one can only presume, probably involved little Ennis behaving naturally in front of an audience, and being entertaining and charming the way only small children can be—in other words, a child being authentically child-like. Although the inclusion of a child performer is exceptional, this example may suggest a key characteristic of the Fluxus performance: unaffected casualness. From my experience of organizing Fluxus concerts with my students at the University of Manchester over the years, I have found that the two recurrent difficulties that they encounter are keeping straight faces during their performance, and rushing through the pieces because they feel too self-conscious. Who said unaffected casualness is easy to achieve?

General/Specific

The reasons for liking certain scores and performances, of course, can be very personal. Nye Ffarrabas recalls with fondness how she performed Knowles’s *Identical Lunch* as her “first meal” every time one of her children was born. Hannah Higgins has sought to capture in her writings the ways in which Fluxus permeated the artists’ personal lives, and those of their families.¹⁸ In their responses to my questionnaire, both Marcel Alocco and Mieko Shiomi refer to the evolution of their own work. Alocco’s *Le Son du velours noir*, he says, is related to his earlier explorations of the “relation between language and color.” Shiomi for her part provides more autobiographical explanations: *Mirror* is her favorite score because it marked the end of her struggle to find “a new relation between the outside world (nature)” and herself, and because it allowed her “to go back” to her “roots” in the Seto inner sea where she grew up. Memories, a desire to leave traditional music behind, and philosophical musings about dualism, are woven into an evocative

picture of the personal resonances that scores can have for their creators. In turn, each new reader, and performer, will experience his or her own personal resonances.

That Fluxus scores by women artists may somehow encourage a more affective engagement from their readers/performers is suggested by a recent web-based art project, *Learning to Love You More*, which offers “assignments” that bear striking affinities with scores by artists such as Yoko Ono, Alison Knowles, or Mieko Shiomi.¹⁹ The “assignments” proposed by Miranda July and Harrell Fletcher on the website—and performed by viewers across the world—often involve everyday activities as well as object-making or audio-visual recordings. The invitation to “make a documentary video about a small child” in assignment #3 resonates with Knowles’s *Child Art*, while in assignment #31, we are told to “photograph a scar and write about it,” in a narrative mode reminiscent of Ono’s *Conversation Piece*. Assignment #6, which involves making “a poster of shadows,” evokes Shiomi’s *Shadow Piece*. The differences between the *Learning to Love You More* (*LTYM*) assignments and their Fluxus precursors, however, are highly informative. Firstly, unlike most Fluxus scores, the instructions provided by Fletcher and July are often very detailed. Instead of “making a shadow” and “catch the shadows by some means” as Shiomi puts it in her *Shadow Piece*, assignment #6 specifies the number, types, colors and disposition of the shadows on the poster. Though many Fluxus scores can be easily woven into the fabric of our daily lives and our most personal thoughts, they remain at a level of abstraction that eschews solipsism and predictability. Secondly, the scores in *LTYM* encourage strong personal narratives, often slipping into a confessional mode entirely absent from the Fluxus repertoire. Even the most urgent and intimate scores by Ono refrain from encouraging readers to discuss their fears and desires so openly. After all, the wound about which we are invited to talk in *Conversation Piece* is entirely imaginary. Fluxus artists, like John Cage before them, have been largely suspicious of the very concept of expression. In Fluxus scores, we are invited to either embrace our everyday reality as concretely as possible, or imagine other realities and ways of thinking. It is more about *understanding* ourselves, and the world around us, than it is about sharing or solving our problems, our likes and dislikes. As such, Fluxus scores do not engage in the contemporary me- and You(Tube)-cultures that *LTYM* seems to embody.

It is in these senses that Fluxus’s “intermedia dynamic”—brilliantly analyzed by Ina Blom—remains a remarkable balancing act between the “extreme generality” of the score and “the extreme specificity” of its realizations.²⁰ As Blom rightly concludes, this poses a great problem for anyone trying to elaborate a unified theory of the Fluxus score, since “any writing about Fluxus that fails to get down on the level of complete specificity” is “bound to repeat the same theoretical clichés,” as I am no doubt guilty of doing in this essay. What this “intermedia dynamic” uniquely allows, I would emphasize, is a great freedom for the participant, resisting the more nefarious forms of manipulation that inevitably accompany the imperatives around which scores are structured.

“Instruction art’s annexation of everyday life into the realm of art was of special interest to artists who sought to demystify the role of the artist.”²¹ Such is the conclusion to the paragraph in Julia Bryan-Wilson’s essay where she refers to the Fluxus precursors of *LTYM*, drawing examples from Ono’s and Knowles’s scores. While accurate, Bryan-Wilson’s statement seems to echo, unwittingly, Nicolas Bourriaud’s assertion that 1960s practices, including Fluxus, were more concerned with “the question of art’s definition” than with setting up participatory models of interaction.²² While many Fluxus artists, including George Maciunas, were indeed preoccupied with addressing the opposition

between art and non-art, I would like to argue that the “extreme generality” of the Fluxus score exceeds such reductive parameters. I do not believe that Fluxus scores focused on the same dynamics as conceptual artworks, for example, which were largely involved in testing the limits between work and context.²³ Rather than grappling with the way art’s reception was conditioned by language, institutions and the market, Fluxus focused on the utopian belief that understanding oneself and the world was a means to recreate—as much as interpret—reality.

As Lucy Lippard was keen to point out in 1969, however, there exist important differences between self-reflexive conceptual practices and those characterized by a greater “acceptance” “of the multiplicity of non-art subject-matter.”²⁴ It is certainly more tempting to see a kinship between these latter conceptual practices and Fluxus scores, in particular in their implicit articulation of the relations between the general and the specific through the “duality between template and realization.”²⁵ The widespread use of photographs as the privileged means to present such realizations nevertheless points to a significant distinction between conceptual art and earlier Fluxus practices: the “non-art subject-matter” which conceptual works incorporate within their structures appears to be always already mediated by representation, rather than directly accessible through experience. The defining characteristic of the Fluxus score, then, is not only that the degree of its “acceptance” “of the multiplicity of non-art subject-matter” is greater than that of most conceptual practices. It is also that it promises the possibility of recreating the world at every moment that it is experienced. Free from the petty anxieties of conceptual art, the Fluxus score generously offers up its proliferating multiplicity, encouraging us to embrace the chaos of everyday life, with its infinitely repeatable, and irreducible, specificities.

¹ The questionnaire, sent out in August 2007, consisted of the following questions: “1) Among the Fluxus scores that you have composed, which one is your favourite? Why? [this question was not sent to artists who have not composed scores] 2) Of all the other Fluxus scores that you know, which one is your favourite? Why?” I would like to thank most sincerely those who kindly took the time to answer my letter—Eric Andersen, Marcel Alococo, Arthus Caspari, Philip Corner, Jean Dupuy, Letty Eisenhauer, Nye Ffarrabas, Ken Friedman, Geoffrey Hendricks, Alice Hutchins, Bengt af Klintberg, Alison Knowles, Knud Petersen, Takako Saito, Mieko Shiomi, and Yasunao Tone. Unless otherwise stated, all quotes included in this essay are from their invaluable letters. I would also like to extend my apologies to those who did not receive my questionnaire and invite them to please get in touch (anna.dezeuze@manchester.ac.uk), as I would very much welcome their responses.

² George Maciunas, letter to Nam June Paik, undated (ca. 1962). Jean Brown Papers, Getty Research Library.

³ Cf. my “Origins of the Fluxus Score: from Indeterminacy to the ‘Do-it-yourself’ Artwork,” in Ric Allsopp, Ken Friedman and Owen Smith (eds.), *On Fluxus*, special issue of *Performance Research*, vol. 7, no. 3, September 2002, 78-94.

⁴ George Maciunas, letter to Ben Vautier, undated (October 1966). Gilbert and Lila Silverman Fluxus Collection, Detroit.

⁵ George Maciunas, letter to La Monte Young, undated (late December 1962/late January 1962). Gilbert and Lila Silverman Fluxus Collection, Detroit.

⁶ Ben Vautier, letter to George Maciunas, undated (ca. 12-25 March, 1967). Gilbert and Lila Silverman Fluxus Collection, Detroit.

⁷ George Maciunas, letter to La Monte Young, undated (ca. October 1962), quoted in Owen Smith, *Fluxus: The History of an Attitude*, San Diego, San Diego State University Press, 1998, 75.

⁸ Alison Knowles, letter to Emmett Williams, undated (ca. fall 1963). Jean Brown Papers, Getty Research Library.

⁹ Liz Kotz, *Words to be Looked At: Language in 1960s Art* (Cambridge, Mass. and London: MIT Press, 2007), 76.

¹⁰ *Ibid.*, 78.

¹¹ Ben Vautier, letter to George Maciunas, undated (ca. 1964-1965). Gilbert and Lila Silverman Fluxus Collection, Detroit.

¹² Alison Knowles, letter to Emmett Williams, *op. cit.*

¹³ George Maciunas, letter to Emmett Williams, Addi Koepke, Eric Andersen and Tomas Schmit, undated (ca. 1965).

¹⁴ George Maciunas, letter to Ben Vautier, March 25, 1967. Gilbert and Lila Silverman Fluxus Collection, Detroit.

¹⁵ Cf. Owen Smith, *Fluxus: The History of an Attitude*, *op. cit.*, 97-98, and 148-150, 153-155 respectively.

¹⁶ Thomas Kellein, *The Dream of Fluxus – George Maciunas: An Artist’s Biography* (London and Bangkok: Edition Hansjörg Mayer, 2007), p. 98.

¹⁷ Alison Knowles, letter to Emmett Williams, undated (ca. 1963). Jean Brown Papers, Getty Research Library. (my italics)

¹⁸ Cf. for example Hannah Higgins, “Fluxkids,” in Ken Friedman and Owen Smith (eds.), *Fluxus and Legacy*, special issue of *Visible Language*, vol. 39, no. 3, October 2005, 248-277.

¹⁹ Cf. < <http://www.learningtoloveyoumore.com> >

²⁰ Ina Blom, “The Intermedia Dynamic,” in Ken Friedman (ed.), *Fluxus Virus, 1962-1992*, exh. cat. (Cologne: Galerie Schüppenhauer and Kölnischer Kunstverein, 1992), 216.

²¹ Julia Bryan-Wilson, “A Modest Collective: Many People Doing Simple Things Well,” in *ibid.*, 144.

²² Nicolas Bourriaud, *Esthétique relationnelle* (Dijon: Presses du réel, 1998), 31 (my translation).

²³ Cf. Mike Sperlinger, “Orders! Conceptual Art’s Imperatives,” in Mike Sperlinger ed., *Afterthought: New Writings about Conceptual Art* (London: Rachmaninoff’s, 2005), 1-26.

²⁴ Lucy Lippard, “Interview with Ursula Meyer” (1969), reproduced in Lucy Lippard, *Six Years: the Dematerialization of the Art Object from 1966 to 1972* (London and New York: Studio Vista, 1973), 7.

²⁵ This argument is made by Liz Kotz, *Words to be Looked At*, *op. cit.*, 194.

A Version of Trace in 2008; An Interpretation of Scores

By Letty Lou Eisenhauer

An object is fired from a cannon at a cymbal.

- Robert Watts, *C/C Trace* (1963)

How or by whom is such an instruction to be realized? Is there an audience? What is the purpose or meaning?

The study of art is partly the study of communication. There is a sender, a receiver and a message. The message is similar to a dream. The message is an invitation to common experiences in the mind between the artist and the audience as new depths of meaning are discovered.¹

Various artists have attempted to put into words what Fluxus is all about. Dick Higgins said, "Fluxus is not a moment in history, or an art movement. Fluxus is a way of doing things, a tradition, and a way of life and death." Emmett Williams noted that Fluxus didn't change the ways artists did things. It "gave us a forum so that we could come together and do things." More to the point, he also said, "Fluxus is what Fluxus does—but no one knows whodunit."² Whodunit is perhaps the real issue here: was it the artist who wrote the score, or the individual—not necessarily someone designated as a performer—who interpreted the score, or perhaps the person who oversaw the selection, direction, and control of the artists and their products including the scripts/events; that person being George Maciunas?

Interpreting the scores of Fluxus cannot be done without connecting to the needs/desires/hidden instructions of not only the artist/creator of the scores, but the overwhelming personality and expectations of George Maciunas, the founder of Fluxus. George was a complex, contradictory person. He encouraged group, cooperative, and sometimes communal activity, and produced multiples of art at a reasonable cost while investing in real estate (with Bob Watts) in part to provide a colony/venue for the artists in the Fluxus movement but also for capitalistic gain (which neither of them ever fully realized). He was generous in some respects, but if you did not participate as he expected, you could be banished from the group and would become the object of his wrath. This behavior applied even to people he had worked with and been friends with for years. And it applied to individuals who might be only peripherally part of Fluxus. If George did not like you or disagreed with your philosophy you might not be acceptable as a performer. Early on, George attempted a food cooperative of sorts, generously purchasing seven-grain black bread from a bakery in Brooklyn every week and selling it (at a profit no doubt) out of the Canal Street loft to a select arts community (he also sold other basic vegetables and items.) However, he angrily gave it up when the buying group failed to endorse his enthusiasm for Kellogg's K, which was reputed to be a more or less complete nutritional diet and which George thought we could/should eat, cost effectively, three times a day. This is the same man who could not wait to dig into the gourmet meal prepared and photographed for Watts' dinner tables.

George's need to control or to work with artists who were as constrained as he was governed not only the art works produced for sale but also the performance of the scores. *Ay-O's Finger Boxes*, neatly engineered and executed to fit into a briefcase, are a good example of George's aesthetic and his personality: pristine on the outside but with a surprise—obviously sexual and potentially sadistic—when you poked a finger through the opening. A neatly regulated

performance piece in which hats were lifted off of the head and replaced in a random rhythm was preferable. George did not like messes. And when messes happened, they were neat messes such as marbles pouring out of a French horn onto the floor. Artists who were chaotic in their work (Hansen, Kaprow, Higgins, Vostell) and/or whose lives were not acceptable did not last long as part of Fluxus, although some had been part of the nucleus from which Fluxus was formed and they persisted as sidelined members of the group. Filliou and Emmett Williams were exceptions to the rule and that may have been because their work was primarily written only, or done in small private spaces such as the inside of Filliou's hat, or Emmett's tiny Rue Mouffetard hotel room in Paris.

As opposed to Happenings, Fluxus scores are usually very brief, with minimal directions from or by the creator. This makes the score available for anyone to perform. In fact, public performance/participation was theoretically expected, although it was rarely realized as a show for others to see. However, the public might be creating and participating in personal renderings of the scores at this very minute. As Robert Watts has written: "Some events are just things to think about. Others are actions that can be carried out, sometimes before an audience or persons. Some are actions to be performed in private. Some are instructions for actions, for attitudes, positions, or stances. Some are impossible, some inconsequential."³ One of the greatest witnessed performances of a score—albeit realized by an unwitting performer—was given by Claes Oldenburg's mother at an opening of an exhibition at the Martha Jackson Gallery. Claes' parents were dignified retired members of the Swedish diplomatic corps. Mrs. Oldenburg, an impressive woman dressed in late afternoon elegance, including white gloves and a large flower-strewn hat, sat on a simple, white George Brecht chair in front of the gallery. The event, one of many similar Brecht scores for various chairs, was spotted and noted as part of a now-lost written history of the chair.

In the *Times Literary Supplement*, August 6, 1964, an Emmett Williams event was performed for a photographer who was the sole audience for the piece but whose published photographs later expanded the audience, adding a secondhand viewing dimension.⁴ I attempted to keep Emmett from reading out loud Mauriac's *The Son of Man* by interfering with his vision, his hearing, his ability to speak, the text, and finally by attempting to terminate his ability to breathe. After verbal instruction from Emmett, I used whatever objects I could find in Emmett's room to interfere with his ability to read/speak. I blew a whistle in his ear, covered his head with an African hat/basket, covered him with black fabric, covered him with a large black garbage bag, obstructed his glasses, covered his eyes with duct tape, taped his mouth closed, stuffed a rag in his mouth, set fire to the text and finally covered his head with a plastic bag. It became quite frantic. Only when I succeeded in completely stopping him from reading was the piece over. Since events are not rehearsed or directed, and because the information provided as direction is open-ended and minimal, the performance of the task draws on the personality of the individual performing the event. This was a painful piece for me to perform, because it demanded a certain level of serious interference toward a gentle person whom I greatly respected. Violence is a personality trait of mine that I do not easily succumb to. However, as an obedient child I did as Emmett directed and found that I might be capable of murder by placing a plastic bag over the head of my friend.

Bob Watts was the complement to George Maciunas. He was more open-ended than George and receptive to whatever the world tossed his way. He was also an overtly sensual person, which in George was deeply repressed but which surfaced in unusual ways. Watts shared with George a deep need for order in his life. Objects used in creating art,

such as pens or twigs, are arranged in a very precise way. Cases for his event cards were carefully chosen and had to be just “so.” In his personal life, he became upset if his kitchenware—pots and pans—were not kept in a specific order. I am particularly partial to the work of Robert Watts. This comes from a 35-year relationship with Watts, first as a student, then as an intimate and finally as a close friend and confidante. A great deal of his performance work is intended to get people to think more about what is distracting them: “Those momentary signals: that barking dog, those greasy smells, a fragment of words, a flushed toilet, that funny hair. How do we decide what is important for art anyway?”⁵ For Watts art is introspective—as was Watts himself—and meditative, thus his events do not lend themselves to performance as much as to reflection on the transitory nature of life, on the passage of time, on the seasons, on natural events, on the sounds of nature, particularly the birds. Nevertheless, there has always been a sensual and sexual implication in his pieces. When he began making his stamps, he made a list of interests to be explored as potential stamp subjects: girls, sex and breasts were on the list. Among the early pieces I performed—prior to Fluxus—was a movie clip in which I squatted sans panties on a tennis court while tennis balls were rolled between my legs. The impetus for permitting myself to be photographed in such a revealing manner was twofold: My own exhibitionistic (performance) need, and the belief I had in Bob as an artist: the trust I placed in him that he would do no harm. Body parts of his later girlfriends were photographed and used in some of his boxes/suitcases and as a sensually—nearly sexually explicit—writhing figure partly covered by plastic in one of the Fluxus *Trace* movies.

I was jolted into a new appreciation of the work of Ben Patterson recently when I was made aware that a performance piece, *Lick*, which I had long attributed to Bob Watts, was really the work of Ben Patterson. Because the piece was performed nude, and was in the intimate yet publicly accessible surroundings of the Fluxus Canal Street loft, it was likely that Watts had to persuade me to do the performance. *Lick* was presented on a very hot summer (or spring) day. My naked body was sprayed with whipped cream and the audience was invited to “lick” it off. The cream curdled or melted and ran in disgusting rivulets off my steamy body. My embarrassment and fear that some stranger might actually lick me probably also contributed to my overheated state. I don’t think anyone in the audience volunteered to lick the cream off... Ben and Bob demonstrated, but neither of them pursued the task with vigor. *Lick* may have been one of the culminating pieces in my history as an art world nude and in the Dada-Fluxus tradition of poking fun at the formal art convention of painting/sculpting the nude body and perhaps taking Duchamp’s *Nude Descending a Staircase* a step further. This piece was only a “pubic hair” away from being a “blue performance,” presenting as a public action a possibly intimate portion of the sex act during a sexually conservative period. Like George Maciunas, like Bob Watts, like most people, I am a mass of contradictions. Raised by a Victorian grandmother and a wild and promiscuous mother, I thrive when shocking people while presenting myself as a “socially proper” woman. In this respect, it is important to remember that although private behavior in the 1960s was not very different from public behavior today, it was essential to maintain a hypocritical public demeanor of innocence and purity.

This veneer of innocence caused Kaprow, Oldenburg and Ay-O to cast me as Miss America, Dixie Dugan (all-American female comic strip character), and the Statue of Liberty. While the former two artists used these terms as performance instructions—character descriptions—for Happenings, Ay-O gave me no instructions for his event. He gave me a bed sheet to be worn like a peplos and placed me on the stern of the Staten Island ferry. In my hand I held

a torch containing a rainbow of long flowing streamers. Performance in the theatrical sense is not required for such an event: personal reflection (by both performer and audience) on my juxtaposition to the real statue, on my conflicted role, on the state of things in the United States, on the meaning of “rainbow”, etc. would be more appropriate.

It could be said that Fluxus performance/events are works in which “the artist inspires the public to a new experience in a specialized setting to help the public realize ‘the self.’ ... It is in playing and only in playing that the individual child or adult is able to be creative and use the whole personality and it is only in being creative that the individual discovers ‘the self’.”⁶ As one of the most eager “players” of all time, Al Hansen, who was way too loose to ever permanently fit into the Fluxus/George Maciunas mold, may have had the final say: “Art always wins!”

¹ Ernst Kris, *Psychoanalytic Explorations in Art* (New York: International Universities Press, 1952).

² Ken Friedman, ed., *The Fluxus Reader* (London: Academy Editions, 1998).

³ Robert Watts, *Times Literary Supplement* (August 6, 1964) No. 3.258.

⁴ Emmett Williams, *Times Literary Supplement* (August 6, 1964) No. 3.258.

⁵ Watts, *Times Literary Supplement*, No. 3.258.

⁶ Donald Woods Winnicott, *Playing and Reality* (London: Routledge, 1982).

Summer of 1961

By Yoko Ono

Early summer, I got a call from one of the artists who did one of the evening performances at my loft on Chambers Street. He said there was this guy who opened a midtown gallery on Madison Avenue and was planning to do exactly what I had been doing in my Chambers Street loft. All the Chamber Street Series artists were now lining up in front of his gallery, the artist said. “The guy got the idea when he came to one of the evenings at your loft. His name is George Maciunas. You were probably introduced. Do you remember him?” I didn’t. There were about 200 people attending those evenings at my loft. Many of them wanted to say hello to me. So I might have been introduced to the guy. I felt a bit miserable. “You’re finished, Yoko. He’s got all your artists.” “Oh,” I thought, so the Chamber Street Loft series would be over. Finito. That didn’t make me feel that bad. So what’s next? Then I got a call from George Maciunas himself. He wanted to do my art show in his gallery. Nobody ever thought of giving me a show yet in those days. So the guy who supposedly “finished me off” is now giving me a show? Things work in mysterious ways. I was happy.

It was dusk when I visited the AG gallery for the first time. The staircase in the hall was already half dark. I went upstairs, and the door was wide open. I entered into an already dark room. I heard some people just whispering to each other and laughing in another room. The light was coming from that room. As I walked over, I saw a very handsome man, obviously European, with a beautiful woman sitting together at a table in candlelight. They both looked at me. I remember thinking what a romantic picture the two of them made! There was an IBM typewriter on the table gleaming in the dark. One of the artists had once commented, “That IBM typewriter! That alone must be something. Just means he’s rich!” But turns out, everything was not as it seemed.

The very young and pretty woman George was sitting with was actually his mother. They used the candle because the electricity was cut off. And that great looking IBM typewriter? It was a loaner. George also had phones everywhere. There was a story for that, too. He told me his phone service was listed under a new name every month. Whenever his phone was cut off, he just registered a new phone under a new name. Of course, that night I, like the rest of the artists, just thought, “WOW!”

George told me that he wanted to do a show of my artwork. That was to be the last show in this gallery. The electricity was already cut off, so we had to do it just during the day. That did not faze me. So I started to assemble the works I wanted to show. The fact that there was no electricity actually worked to my advantage—sunlight streaming through the gallery windows cast shadows on the canvases, making beautiful, natural changes to them throughout the day. The works on display all had some function. I stood in the gallery, and when people came, I took them around to each painting, and explained what the function of each piece was. I asked Toshi Ichiyanagi to write out cards explaining the functions to display on the side of each painting. Well, he managed to write two cards. One was *Painting To Be Stepped On*, and the other was *Painting In Three Stanzas*. Toshi stopped there. He didn’t do any more cards. Why? Why not? You can see those two signs glaring out of those photos from the show that have managed to survive all these years later. I am very thankful for those two cards—without them, no one would ever know that this was my first show of Instruction Paintings.

When George and I finally put up all the paintings, and put a card that said 400 dollars on the side of each painting, we looked at each other. What if somebody bought one painting? What are we going to do then?” If somebody

bought one painting, we can go to Europe!” he said. We felt like somebody already bought one. We became so happy we suddenly took each other’s hands and danced around the room.

George said we had to have a name for this movement that was happening. “You think of the name,” he told me. I said, “I don’t think this is a movement. I think it’s wrong to make it into a movement.” To me, “movement” had a dirty sound—like we were going to be some kind of an establishment. I didn’t like that. So I didn’t think of any name.

The next day, George said “Yoko, look.” He showed me the word “Fluxus” in a huge dictionary. It had many meanings, but he pointed to “flushing.” “Like toilet flushing!” he said laughing, thinking it was a good name for the movement. “This is the name,” he said. I just shrugged my shoulders in my mind.

The summer of 1961 was very hot, and only few people came to the show. I remember some dear friends who did show up. I remember explaining the *Smoke Painting* to John Cage, and actually made thin smoke come out of the canvas... like the smoke you get from burning incense. I remember Beate Gordon and her daughter, Nicky, who were encouraging about my work. That was a nice surprise. Beate called me later, and said, “Yoko, Nicky liked it. I was so scared that she would not like it, that I told her not to say anything. I found out later that she actually liked it and wanted to say something, but I told her not to say anything!” We both laughed. I remember Isamu Noguchi, stepping on *Painting To Be Stepped On* with a pair of elegant Zohri slippers. All that seems like yesterday.

George had a closet full of very expensive canned goods. They were canned gourmet nobody wanted to buy because they were so expensive. A friend of his had the great idea that it would make a fortune, which it didn’t. So George got them. That was our meal every day: canned foie gras. It wasn’t bad. But I thought it needed something with it. Just something.

We used to walk around the city. It was warm and rather quiet. Most people on the Upper East Side probably went to the Hamptons or something. We felt good, like we owned the city. Both of us were totally bigheaded people. So, yes, we were the owners of something. Maybe not the city, but something... maybe not so tangible.... As they say, those were the days.

y.o.

April '08

"I felt at home with looking
for things everywhere.
Contradiction."

Ben Vautier's *Ben Dieu* and
Arthur Køpcke's *reading/work-
pieces-manuscript*

By Susanne Rennert

Personal interactions between Ben Vautier (*1935) and Arthur Køpcke (1928-1977) were rare, and their encounters in the Fluxus and action movement of the 1960s and 70s were sporadic. Yet astonishing similarities are revealed in the works of these two Independents. Both combine art and life in a much more uncompromising and radical manner than most of their peers. In the work of both one often wonders whether it is action that is made into art or whether it is simply an attempt to cope with everyday life. One is the other and vice versa. In his manifesto-like text *samen ti sat* (of around 1963/64) Køpcke emphasizes that art has to formulate questions that comprehensively touch on life and existence.¹ Similarly, Vautier states, “I felt at home with looking for things everywhere. Contradiction.”²

Both Vautier and Køpcke move freely and shamelessly between various artistic disciplines and absorb many different influences (Vautier: “alles interessiert mich”—“everything interests me”).³ In the work of both we are confronted with a complex and extensive oeuvre, which at first sight seems incongruent and enigmatic: texts, paintings, Fluxus-pieces, performances, objects, films and environments. Vautier’s graffiti-like tablets—partly-poetic, partly-provocative reflections and statements about artists, society and art—and Køpcke’s *reading/work-pieces*-paintings—that put the spirit of Fluxus into the painting—have become trademarks. From the texts, pieces and instructions listed in Vautier’s *Ben Dieu* (1962/63) and Køpcke’s *reading/work-pieces-manuscript* (1963-65) we see, however, that the whole oeuvre is held together by a conceptual nucleus. Reading these documents is demanding and time-consuming; it requires the reader/observer to react and initiates a stream of thoughts and ideas, which undermines and dissolves any rigidity and limitations.

It is already clear from their biographies that Vautier and Køpcke are experts of transition (“Experten für den Übergang”)⁴ or, according to the title of one of Køpcke favorite musical pieces, “Strangers on the shore.” Both are at home in different cultures and languages. The cosmopolitan Vautier grew up in Italy, Turkey, Egypt and Switzerland, until he moved with his mother to Nice in 1949. To this day, he maintains an interest in ethnic minorities and language groups, whose autonomy he supports. Disillusioned by postwar society in Germany and by its politics, Køpcke emigrated, in 1958, from Hamburg to Copenhagen. There he and his wife Tut opened the Gallery Køpcke, introducing the works of Piero Manzoni, Diter Rot, Robert Filliou, Niki de Saint Phalle, Daniel Spoerri, among others, to a Scandinavian audience. At about the same time, Vautier began selling music records in his shop on the Rue Tondutti in Nice to support himself, and gave many young and emerging artists their first exhibitions: Martial Raysse for example had his first exhibition here. The informal change of roles, such as moving between the role of producer and recipient, is typical for both Vautier and Køpcke. This is possibly a result of the fact that both were more or less artistic autodidacts⁵ who did not a priori tie themselves to a specific field of art. In this respect, they have fully satisfied George Maciunas’ requirement of the Fluxus-artists to be non-professional and non-specialized.

It is a telling coincidence that Vautier and Køpcke met at the *Festival of Misfits* in October 1962 in Gallery One in London; this was also where they both met George Maciunas. For both, this festival (which was organized by Daniel Spoerri) and its following night of performances at the ICA was their entry into Fluxus.⁶ Artists as diverse as Robert Filliou, Gustav Metzger, Robin Page, Per Olof Ultvedt and Emmett Williams were taking part in this festival. In London

they met not only Maciunas the initiator of Fluxus, but also Dick Higgins and Alison Knowles, who—together with the *Misfits*-participant Williams—had performed the previous September at the *Fluxus Festspiele Neuester Musik* in Wiesbaden. In an interview in 1973 Køpcke remembers Vautier, his junior by only a few years, in the context of the *Festival of Misfits*, as a “very young and aggressive” artist and an angry searcher for truth who occasionally had to be calmed down by his colleagues.⁷ Vautier was living for two weeks in the display window of the gallery. He had made himself comfortable with a bed, a table etc. and was exhibiting himself alongside his work. He irritated passers-by and visitors with the somewhat provocative and naïve slogans and sentences that he had painted on the shop window (eg. “BEN IS GOD” or “stop looking, you are too curious”). Vautier bought one of the powder-paintings which Køpcke was showing at the *Festival of Misfits*. To this day, the poetic do-it-yourself-painting made from garbage and blue color pigments is part of Vautier’s collection in Nice. Køpcke later included his powder-paintings as *piece No. 9* in his *reading/work-pieces-manuscript* with the following instruction for the reader/observer:

buy a frame with glass & place different small objects on the backside – finally cover the objects with several kinds of colorpigments then close the picture⁸

Køpcke’s *reading/work-pieces-manuscript* (1963-65) and Vautier’s *Ben Dieu* (1962/63) are key works for understanding the artists and their time. Both are prototypes of anarchic individuality. Given the very different materials, it may appear to be nearly impossible to compare the two. There are, however, striking parallels: in both works the observer faces a collection of more than 100 texts/pieces/instructions that can hardly be categorized; a collection that forms not only a concentration of central ideas but also a kind of a catalogue raisonné of a certain period. In both cases the explosive content is put into a simple, self-made folder, whose unpretentious appearance is characteristic of the “poor” aesthetic of the 1960s.

“jede kommunikation ist eine collage von signalen unterschiedlichen charakters” (“every communication is a collage of signals of different characters”)

- Arthur Køpcke, *reading/work-pieces-manuscript*

Køpcke’s Fluxus-inspired *reading/work-pieces-manuscript*, which consists of 127/129 hectographic scores and texts, sketches, illustrations and findings, represents more or less his entire oeuvre.⁹ It is the one work that incorporates most of Køpcke’s other works. The artist integrated in the *manuscript* many of his works that were conceived up until the mid-1960s (paintings, objects, texts, performances etc.), and later wrote the corresponding instructions and scores. This holds not only for the powder-paintings but also for the *book-treatments* (*No.5*) as well as for the *Tableaux-pièges* (*No.101*), inspired and commissioned by Daniel Spoerri. These pieces, which were only later included in the *manuscript*, were combined with material that was sometimes newly developed and sometimes simply found.

The *reading/work-pieces-manuscript* contains all the scores of Køpcke’s performances (eg. *No.1 = music while you work*; *No 22, 25, 117-120 = cigarette piece*), irrespective of whether they were actually performed. Some of

Køpcke's own texts, text collages and conceptual pieces, which had already been created before the publication of the *manuscript*, were added as *reading/work-pieces*—for example *No. 2* (“*was ist das*”—“what is that”) and *No. 34* (“*wurm im hirn*”—“worm in the brain”). Køpcke also developed new pieces for his *manuscript*, ranging from psychological and philosophical observations to rebuses, puzzles and crossword puzzles. The *reading/work-pieces-manuscript* unites different directions of Køpcke's work: word/picture-systems, collage, riddles, trash, light and sophisticated, high and low, humor and irony. His use of banal material, taken from the popular and puzzle pages of magazines, and used to represent existential questions around how to “experience understanding,” is striking. How do I, as an individual, perceive the world? (*piece No. 4a*: “to comprehend is more important than experiences”).¹⁰

The observer is stimulated, in a playful way, to think about his everyday behavior, actions, and his perception of his environment. This idea, to reanimate the creative potential of a person by confronting him with art, manifests itself also in Køpcke's paintings and “action-rolls,” which he started producing in great numbers in 1964. In these works Køpcke depicts *reading/work-pieces* in ever changing combinations, constellations and realizations. Køpcke finished the manuscript in 1965, after producing and writing pieces with great intensity in 1963/64. At the time he was involved in the international action movement, where he participated in a number of Fluxus-happenings. Some pieces date earlier, such as *cigarette piece*, whose first version dates from 1962.¹¹ Of his *pieces No. 2, 4, and 39*, Køpcke states in *reading/work-piece No. 4a* that some of his concepts even trace back to ideas developed in collaboration with his former friend, the painter Egon-Karl Nicolaus, in the years 1950-56.¹² It is significant, too, that George Maciunas never included this work in his Fluxus Editions. Even though all of Køpcke's *pieces* carry the nucleus of the Fluxus-idea (for example *piece No. 10-12*: “fill with own imagination”) as the painter among the Fluxus artists, the way he translates his ideas into art stands in considerable contrast to the purist and impersonal compositions that George Maciunas propagated.

“Communicate with people, either by shock, either by simplicity”

- Ben Vautier, Ben Dieu

TACHES (1958)

Après la Banane je découvrais l'Intention Art. C'est à dire INTENTION précise pouvant être Art. D'ou mes études d'Intention de Tacher.

N'importe quelle tâche

Tache d'encre,

taches de goudron,

Taches de graisse (...)¹³

DIEU (1961)

MOI BEN J'EXPOSE JE SIGNE ET JE VENDS DIEU (...)¹⁴

Touchez, mais n'ouvrez pas

MYSTERE No 17

Création Ben (1960)¹⁵

Ben Dieu—the complete title is *Ben Dieu Art Total Sa Revue*—is rich in contrasts, visionary, and in many aspects ahead of its time. The artist documents his entire activities during 1958-63 in a collection of texts written in French, which he completed in 1962/63. A crucial process of development is reflected here: *Ben Dieu* is a work of transition, from Nouveau Réalisme to Fluxus. It was influenced by the appropriation theory of the Nouveaux Réalistes. In Nice, Vautier was in close contact with this group (which was officially formed in 1960).¹⁶ They, however, denied him membership.

Ben Dieu is me in competition with Arman, Yves Klein, Manzoni. It was a game we played in Nice. We called it Appropriation game. The rules were very simple. Yves Klein, Claude Pascal and Arman started the idea of appropriation. Arman came and said: 'I sign objects.' And Yves Klein said: 'I sign emptiness, I sign Blue, I sign Gold, I sign this, I sign that.' So I said: 'If it is a signing game, I want to understand the rules.' The rules came from Restany in a very good text called *40° beyond Dada* in which he says: 'You must take something from the world and bring it into art.' One day I went to see Yves Klein and I said: 'But I think you believe in God, don't you?' He didn't say anything, he was sitting on the windowsill. So I said: 'Look, who created fire?' 'God', I said. 'Who created emptiness?' 'God'. So I said, 'If God is everywhere, he is also in this ping pong ball. And if he is in this ping pong, ball I'll sign it. So I am stronger than you, I sign God, I sign everything, I am better than you.' He was angry with me, but we laughed. That was the spirit. The spirit of *Ben Dieu* was the signing spirit is taking possession. My *Moi, Ben Je signe* was my period of taking objects from the world. I signed kicks, I signed hands etc. Not the same thing as the period of the scores. *Ben Dieu* is earlier than the scores. The scores came afterwards. (...) But I would say, although *Ben Dieu* was written before, you have some scores in there. *Ben Dieu* is more 'Ben signing', but sometimes it could also be a score. That comes maybe from the influence. But these pieces were not made for a concert room, that were just scores like this. When I have to give a concert, then I start thinking differently. *Ben Dieu* was the territory for the scores."¹⁷

In *Ben Dieu*, Vautier records his ideas/thoughts in a very direct manner, as if in writing in a diary or speaking with a therapist, with complete disregard for any taboos: ("QUI EST BEN? ETAT CIVIL (...) ETAT MORAL")¹⁸ everything ("TOUT") in the form of texts/instructions/pieces records.¹⁹ He describes works/actions/processes that have already been implemented.²⁰ Vautier presents his life and work in a largely chronological order, but deviates from this order from time to time in favor of a theatrical dramaturgy. In contrast, Køpcke listed his *reading/work-pieces* deliberately unsystematically, and in line with his instruction for his *piece No. 95* for the reader/observer to develop his own principles of order ("which of all these pieces are: reading-pieces work-pieces reading/work-pieces inclusive No. 95 distinct explanations are necessary").

While Køpcke, in his *manuscript*, objectified his work by adopting the short-form-notation typical of many Fluxus pieces, Vautier carries subjectivity to extremes by writing a concise colloquial instruction addressed at the observer. Following the theorist of Nouveau Réalisme, Pierre Restany, who postulated that social and socio-economic interrelations should be visualized in art, Vautier adopts the real world by signing it.²¹ The idea of signing ("MOI, BEN JE SIGNE") is closely linked to the idea of "TOUT", as in the end everything is open for appropriation ("JE SIGNE TOUT").

Ben Vautier's motto "MOI, BEN JE SIGNE," appears on the first page of *Ben Dieu* and threads through the whole work. The forceful self-confidence of the remark is reminiscent of the statement with which Louis XIV allegedly announced his claim to absolute power: "L'Etat c'est moi." (Could that have also been a reaction to Pierre Restany's disapproval?) In any case, Ben Vautier signed "TOUT": any word on an arbitrarily chosen page of a dictionary, the pope ("J'EXPOSE ET JE SIGNE LE PAPE JEAN XXIII EN TOUT SES INSTANTS ET TOUT SES GESTES SCULPTURE VIVANTE ET MOBILE BEN 1961"), diseases and epidemics, holes or the currently running program on TV. Even before Piero Manzoni, he signed "anything that surrounds me, objects, girls, any pebble on the beach"; he signed God, idleness, snails, eggs, ideas, the light, fires ("burning houses, burning cities, burning forests, burning old ladies, the burning fire, the pyromaniac—that's ME"), medicine—"thalidomide and its consequences (little monsters)." He signed "Tics: scratching oneself, a movement of the left knee" etc. and concluded: "The signature is art."²²

It is interesting to see how the artist breaks the monotony of this constantly recurring motif and how he passes the ball to the reader/observer with absurd and at the same time meaningful instructions. For in *Ben Dieu* one finds also pieces that are more characteristic of Fluxus. They are usually printed on the front of the A4 pages. They encourage the recipients to take specific actions and to focus on their own activity. One page has a folded paper-bag with the instruction to blow it up and then stamp on it ("Music No 11, Création Ben 63"). Another page includes a folded piece of light blue paper that is to be unfolded and then folded again. Although Vautier pursued Fluxus ideas here by turning banal noises into music, it is only after the publication of *Ben Dieu* that he began systematically to write Fluxus-like instructions for concerts and performances. These were published by Maciunas, with whom Vautier maintained at times a close dialogue, in the 1966 *Fluxfest Sale*.²³

In my interview with Ben Vautier in Nice in November 2007, the artist formulates his strategy in a nutshell: "Communicate with people, either by shock, either by simplicity." This basic impulse is at the heart of his entire oeuvre and can clearly be detected in *Ben Dieu*. Here, in sharp contrast to the Fluxus-like instructions mentioned, we have texts that are opposed to concretism and minimalism. They describe destructive and at times very disgusting actions and scenes that question the readers' aesthetic conventions and shake them out of their emotional calm. In his "obscene and idiotic gestures" (1962), for example, Vautier tells us that he took off his trousers and masturbated in the mouth of a corpse and that he stood puking in the corner of a café for 10 minutes and waited to see whether someone would call the police. In other passages, which should be examined for similarities with the *Viennese action group*, he uses sperm, urine, dirt or garbage as metaphors.

It is these passages that show how Kōpcke's and Vautier's strategies differ. Vautier exaggerates and shocks. He puts the Ego at the center of art and takes everything personally ("um die kunst zu ändern, muß man den Menschen ändern; um den Menschen zu ändern, muß man das Ego ändern"—"In order to change art human beings have to be changed; to change human beings the Ego has to be changed").²⁴ He keeps the viewer at a distance, addressing him with the formal *vous*. Kōpcke, on the other hand, follows another approach in order to awaken the audience from lethargy and passivity. He treats the observer more like a buddy, and encourages, stimulates and animates him as an equal. Yet the boundaries between humor, irony and cynicism can be blurred and can change abruptly.

piece No. 124

BE FRIENDLY = DO X).

—————

DO NOT X

.) X =

smile, shake hands, kiss hands, tell a story, use colors, paint on canvas &c.

or: do not X (it finally depends on the circumstances)

piece No. 16

do you remember how a football looks/ if yes: draw one

piece No. 7

find other variations:

“instead of doing a work of art send rice to India”

“*Je cherche la vérité*” (Vautier) – Kunst = *Existenzerhellung* (art = illumination of existence; Kørpcke)

Both artists are united in their uncompromising search for the truth, as can be seen in all of the pieces above. “Kunst skal være en filosofi” (“art must be a philosophy”), Kørpcke demands.²⁵ Vautier, for his part, titled his impressive 2001 retrospective at the Musée d’Art Moderne et d’Art Contemporain in Nice: “*Je cherche la vérité*.” They differ in their choice of the way to truth, but the aim remains the same. Around 1964, Kørpcke wrote in a letter to his friend Tomas Schmit: “nix nur dass die leute in gang kommen das ist nummer eins” (“what matters is that people will get going”).²⁶ Whatever the means used to get the people going—a banal puzzle used by Kørpcke, or massive provocations as used by Vautier—with *Ben Dieu* and the *reading/work-pieces-manuscript*, both artists created an inexhaustible reservoir of ideas that has not lost its freshness and disrespectful relevance. In both oeuvres one is fascinated by the way different influences are combined, how new impulses are added to older ones, and how doors are suddenly opened in many different directions. Neither Vautier nor Kørpcke remained in one field of art for long; they were restlessly looking for new fields of activity. They initiated much of what was further developed by later artists. Thus, Tomas Schmit said

it best in the appraisal he wrote of Kørpcke's work after his death, published in the 1979 issue of the Danish magazine *North* devoted to Addi Kørpcke: "and this 'manuscript'—I'm absolutely sure—is one of the very very few art works of this century."²⁷

And in the same year Vautier remembered:

oh Ben you are

stupid you talk

too much about art

(addi said that once to me)²⁸

¹ Arthur Køpcke, cf. Barbara Wien (ed.), *begreifen erleben, Gesammelte Schriften* (Cologne, Stuttgart/London, Berlin: 1994), 208ff.

² Ben Vautier, in an interview with the author, Nice, December 7, 2007.

³ See Städtische Galerie Erlangen (ed.), *Ben Vautier, zu viel Kunst*, exhibition catalogue (Städtische Galerie Erlangen: 1987), 5.

⁴ Norman Manea, “Wir sind alle im Exil,” in *Nicht zuhause, Migranten der Literatur*, in *du, Die Zeitschrift der Kultur*, No. 12 (December 1992), 61.

⁵ Around 1950 Køpcke was enrolled for about three months at the Landeskunsthochschule am Lerchenfeld in Hamburg.

⁶ Cf. Emmett Williams: “The evening at the Institute was one of the first Fluxus galas. But it wasn’t called Fluxus. Fluxus was a brand-new name in the world of art in 1962, and I am certain that there were very few people in London, in those days, apart from the visiting Misfits who had ever heard the name. The first Festum Fluxorum had taken place in Wiesbaden only a month earlier. Of the Misfits, only two of us, Ben Patterson and myself, had participated in the Wiesbaden goings-on as certified Fluxus artists. But no matter, this new quantity called Fluxus still managed to carry the day, and what an auspicious day it was when Maciunas landed in London! He recruited five other Misfits – Robert Filliou, Addi Køpcke, Robin Page, Daniel Spoerri, and Ben Vautier – to join the rear guard (oh how he hated the *avant-garde!*) of his militant crusade, his holy cause of all causes, Fluxus.” Emmett Williams, *My Life in Flux – and Vice Versa* (Stuttgart/London: 1991), p. 61.

⁷ Arthur Køpcke, see “Køpcke, juletræ og dannebrogflag, et interview,” (conversation with Paul Gammelbo), in *CRAS II* (December 1973), 74.

⁸ Arthur Køpcke, cf. Barbara Wien, 84.

⁹ Up until 1972, when René Block first made the *reading/work-pieces* in the Edition Continue accessible to a wider audience, Køpcke published his manuscript in the form of hectographic copybooks at his own expense. Initially, following Marcel Duchamp Køpcke had intended to arrange the *reading/work-pieces* in a suitcase, which was to comprise a complete edition of *reading/work-pieces* in the form of cards and different small objects. A kind of a prototype of this suitcase, which Køpcke together with the Danish art dealer Finn Falkersby had planned to release, can now be found at the Silverman Fluxus Collection, Detroit. See Susanne Rennert, *Arthur Køpcke, Grenzgänger, Bilder, Objekte, Fluxus-Stücke* (München: 1996), 125ff.

¹⁰ Arthur Køpcke, cf. Barbara Wien, 70.

¹¹ Barbara Wien, 164 and 306.

¹² Barbara Wien, 70.

¹³ Ben Vautier, *Ben Dieu*, (1962/63), re-edition (Paris, 1975).

¹⁴ Ben Vautier, *Ben Dieu*, 8.

¹⁵ Ben Vautier, *Ben Dieu*, 4.

¹⁶ In a conversation with me, Vautier explained that this was caused by Pierre Restany’s disapproving attitude.

¹⁷ Ben Vautier in a conversation with the author, Nice, December 7, 2007.

¹⁸ Using a hectographic machine Vautier produced the first edition of 100 pieces of *Ben Dieu* himself. I have studied the re-edition that was published by Lebeer Hossmann Editeurs in 1975 in an edition of 385 copies. This edition comprises 19 A4 pages with narrowly spaced text and crowded with glued objects. These pages were put unattached into a simple brown envelope. Whereas the front had only one object on it the backside had always more objects listed in the form of typewritten texts/concepts/pieces.

¹⁹ Cf. *Je cherche la vérité, Ben Vautier*, exhibition catalogue (Nice: Musée d’Art Moderne et d’Art Contemporain, 2001), 12ff.

²⁰ Cf. *Je cherche la vérité, Ben Vautier*, 12ff.

²¹ According to Restany, it is art’s duty to examine the entire sociological reality, the common human activity, the great variety of social interactions as well as behavior in society. The end of post-war reconstruction, the start of the economic boom and technological progress requires a realistic analysis of the new situation in France and the

industrialized West. Cf. “La prise en compte réaliste d’une situation nouvelle, An Interview with Pierre Restany” by Sylvain Lecombe, in 1960, *Les Nouveaux Réalistes*, exhibition catalogue (MAM/Musée d’Art Moderne de la Ville de Paris, Kunsthalle Mannheim, Kunstmuseum Winterthur, 1986/87), 18ff.

²² All citations are taken from *Ben Dieu*, loc.cit. I have made my own translations in order to facilitate reading.

²³ Cf. *Fluxfest Sale*, New York City 1966, reprinted in Jon Hendricks (ed.), *Fluxus etc.* (Detroit: The Gilbert and Lila Silverman Collection and Cranbrook Academy of Art Museum, 1981), 271.

²⁴ Ben Vautier, in Erich Franz (ed.), *Das offene Bild, Aspekte der Moderne in Europa nach 1945*, exhibition catalogue (Westfälisches Landesmuseum Münster, Museum der bildenden Künste Leipzig, 1992/93) 107.

²⁵ Arthur Køpcke, “Kunst skal være en filosofi” (conversation with Anne Winter), in *Information*, 11.11.1965.

²⁶ Undated letter from Arthur Køpcke to Tomas Schmit (1964), Staatsgalerie Stuttgart, Archiv Sohm.

²⁷ Tomas Schmit, “addi, where are you,” in *North, International Tidsskrift for Nordisk Avant-Garde*, No. 7/8 (Roskilde 1979), 105.

²⁸ See Vautier’s contribution to the folder “Hommage à Arthur Køpcke,” *Den Danske Radeerforening* (Copenhagen 1979).

Why I Withdrew from Fluxus

By La Monte Young

Through their early performances and publications, the *Compositions 1960* became a primary influence not only on “concept art” but also on conceptual art, performance art and on the Fluxus movement generated after George Maciunas met me in New York in 1960-61. George Maciunas was influenced by associating with me, by attending the concerts I curated at Yoko Ono’s loft in 1960-61, and by observing all of the work I had collected as the editor of *An Anthology* when I gave him the opportunity to create the graphic design for the book. At the time I introduced George to the New York avant garde art scene, he was still interested in presenting the works of Luening and Ussachevsky and showing Socialist Realist art. As Henry Flynt has pointed out, “George had to be dragged kicking and screaming into the avant-garde” (telephone conversation, June 17, 2002). George was a remarkable organizer with boundless energy. He was a great humanitarian and brought me loaves of bread and cans of food when I was starving. Nonetheless, in the hands of Maciunas, the influence of my ideas quickly degenerated into slapstick vaudeville. I always felt that George was the fifth Marx Brother and I loved his humor but it distorted the intention of my works.

Henry Flynt reminded me in a recent phone call (April 2008) that in the earliest appearances of the word “Fluxus,” George frequently supplied graphics of paraphernalia for the administration of enemas and/or patients receiving enemas. Through these graphic examples, George essentially expressed that, to him, art was excrement, which was in keeping with the socialist idea that all art except social realism was an excess of capitalist imperialism. Therefore, making a joke of abstract and conceptual art was an intentional part of the game.

For many artists whose work had no strong identity of its own, Fluxus provided the sense of unity in which there was strength and the sense of commonality and belonging, as to a church. In addition, George’s generous offering of his skills as an entrepreneur and P.R. man were a boon that most could not resist.

On the door and programs for the concert series I presented at Yoko’s loft in 1960-61, I placed the statement, “The purpose of this series is not entertainment.” I took great care to select the artists I presented based on the originality of their contributions at that time, and I gave each artist two evenings devoted solely to his or her work. Maciunas, on the other hand, grouped anyone and everyone that he could under the banner of “Fluxus” and jammed as many names onto one program as possible, creating humorous variety shows of sensory titillation. I withdrew from Fluxus as soon as I figured out what George’s intentions were. He drafted every dog, cat and his brother into his Marx Brothers vaudeville shows, and I wanted no part of it. As a result, even though I was probably the primary influence on Maciunas (George coined the word Fluxus around May or June 1961 and I was there the first time he ever mentioned it), I have aggressively tried to disassociate myself and my work from the Fluxus movement.

It is to be noted regarding Fluxus vs. Stasis: Change, or flux is inevitable. Stasis, or remaining the same, is impossible. Therefore, to achieve the static state is the goal, while the state of flux, variation, or contrast, is unavoidable and thus unnecessary as a goal.

Some individuals have not been able to understand why I abandoned the “word pieces” genre in order to devote my full time to music based on frequency relationships. Just as words are elements of languages, frequency relationships are elements of the language of music. Music, however, is an infinitely more complex language with infinitely more elements than languages comprised of words.

In the notes for *The Well-Tuned Piano* I have written: “Since intervals from the system of rational numbers

are the only intervals that can be repeatedly tuned *exactly*, they are the only intervals that have the potential to sound *exactly* the same on repeated hearing. It is for this reason that the feelings produced by rational intervals within a gradually expanding threshold of complexity have the potential to be recognized and remembered and, consequently, develop strong emotional impact. The inherent precision of the measurability and repeatability of intervals within the practical complexity threshold of the set of rational numbers provides the elements for a language/communications system with an ever increasing range of nuance and refinement of vocabulary. Any system of language is dependent on the fact that information is repeatable, and this is precisely what the system of just intonation provides. Through this system we can, first, catalogue each feeling with its corresponding rational number, and then actually create, store, retrieve and, finally and most importantly, repeat the feeling, relative to the musician's ability to tune the intervals. For a psycholinguistic discussion of emotional response to music in relation to the development of language competence, see Juan G. Roederer, *Introduction to the Physics and Psychophysics of Music*. (New York: Springer-Verlag, 1979), pp. 11-12.

While some feel that my "word pieces" were exceptionally innovative and perhaps my most conceptual and imaginative artistic statements, I feel that my work with music based on frequency relationships is much more conceptual and imaginative and goes far beyond the word pieces.

There is an ancient Sanskrit saying:

"Even if he be an expert in the revealed and the traditional scriptures, in literature and all sacred books, the man ignorant of music is but an animal on two feet."

(as quoted by Alain Danielou [without citation] in "Northern Indian Music", P. 97, Frederic A. Praeger, Inc., New York, Washington; 1969.)

La Monte Young

May, 2008

Illustrations

INWARDS - OUTWARDS

Perform something (f. ex. Gyorge Ligeti : "Trois bagatelles")
at intervals (f. ex. a half an hour) for a long time. (f. ex. 7 h.)

performed first time 7/6-63

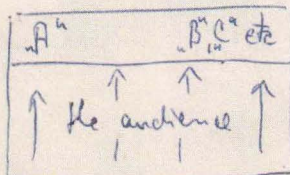
INCOMPATIBILITY

version A: for an excellent audience

Performers: 1. "A": reading
2. "B"; "C" etc.: making noise, actions etc.

1. Tell the audience to centre on:
either: the reading by "A"
or : The noise, actions etc. by "B", "C" etc.
2. Tell the audience that if it becomes impossible for one of them
to centre on only that thing he has chosen, he must get on his
feet and say: " start again from the beginning, please ".
3. "A" read something for the audience and each time a person says:
" start from the beginning, please " ~~the reading~~
"A" reads from the beginning once again."
4. The composition is finished, when "A" has finished the reading.

The audience has to be placed sitting.



The concertroom

opus 6

SINE NOMINE

performed first time: 23/4-6

Tell the audience that they are going to hear a piece of music, and
ask them to choose between the following ~~the~~ three pieces:

1. Adagio - Andante - Allegretto - Allegro
2. Adagio - Allegro - Adagio - Presto
3. Allegro - Presto - Andante - Allegro

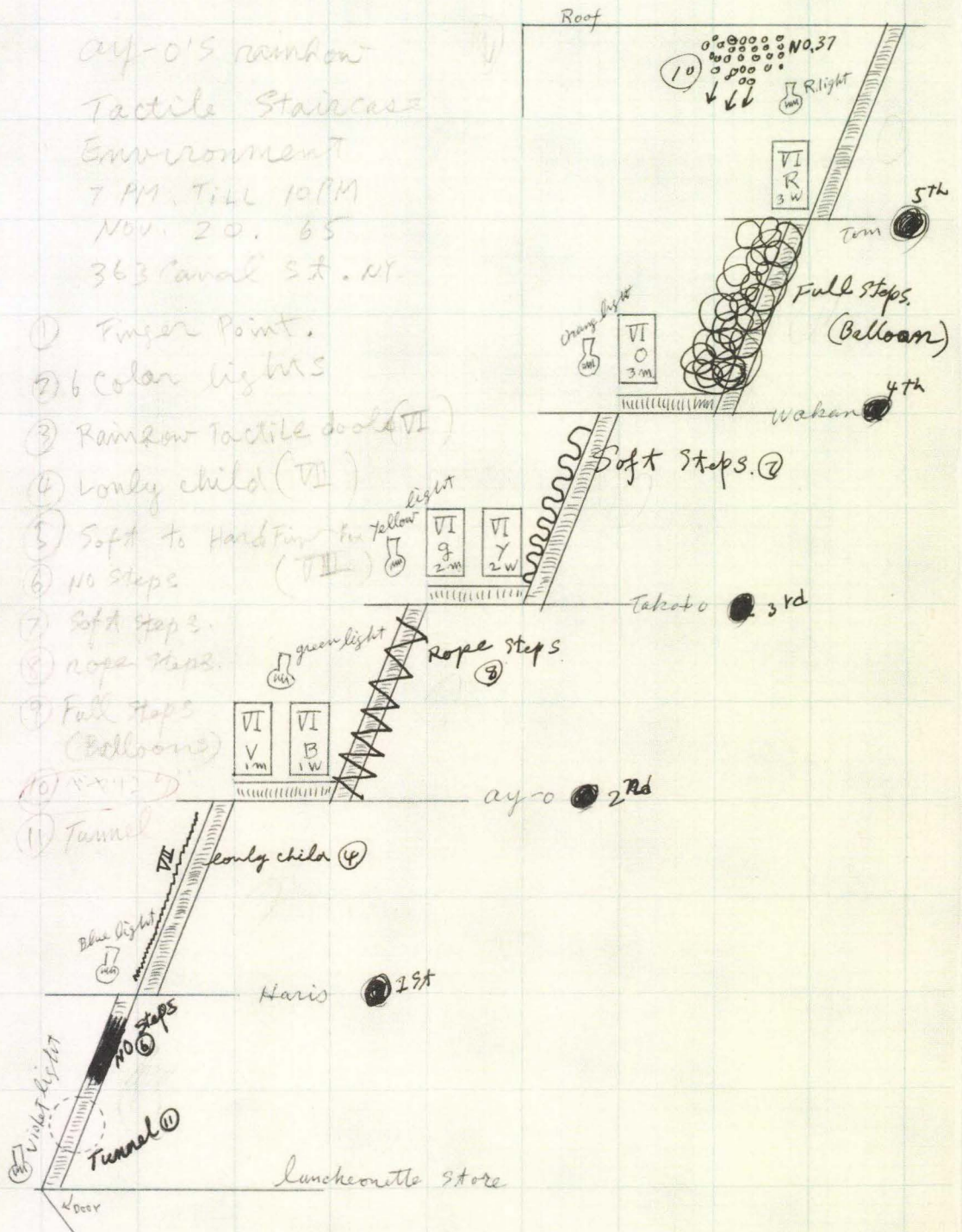
Tell the audience that if some of the pieces are going to get the same
number votes, they will both (or all three) be played. If none
of the pieces are going to get votes, they will all be played.

Ask then the audience to vote.

- (they can cry)
- (they can put up their fingers)
- (They can write on a piece of paper) etc.

ay-o's rainbow
Tactile Staircase
Environment
7 AM. TILL 10PM
NOV. 20. 65
363 Canal St. NY.

- ① Finger Point.
- ② 6 color lights
- ③ Rainbow Tactile door (VI)
- ④ Lowly child (VII)
- ⑤ Soft to Hard Fur in yellow light (VII)
- ⑥ No steps
- ⑦ Soft steps.
- ⑧ rope steps.
- ⑨ Full steps (balloons)
- ⑩ No steps
- ⑪ Tunnel



FIVE PLACES

Write the word EXHIBIT on each of five small cards.

Set each card in a place fairly distant from the others.

THURSDAY

- Thursday

SMOKE

- (where it seems to come from)
- (where it seems to go)

INCIDENTAL MUSIC

Five Piano Pieces,

any number playable successively or simultaneously, in any order and combination, with one another and with other pieces.

1.

The piano seat is tilted on its base and brought to rest against a part of the piano.

2.

Wooden blocks.

A single block is placed inside the piano. A block is placed upon this block, then a third upon the second, and so forth, singly, until at least one block falls from the column.

3.

Photographing the piano situation.

4.

Three dried peas or beans are dropped, one after another, onto the keyboard.

Each such seed remaining on the keyboard is attached to the key or keys nearest it with a single piece of pressure-sensitive tape.

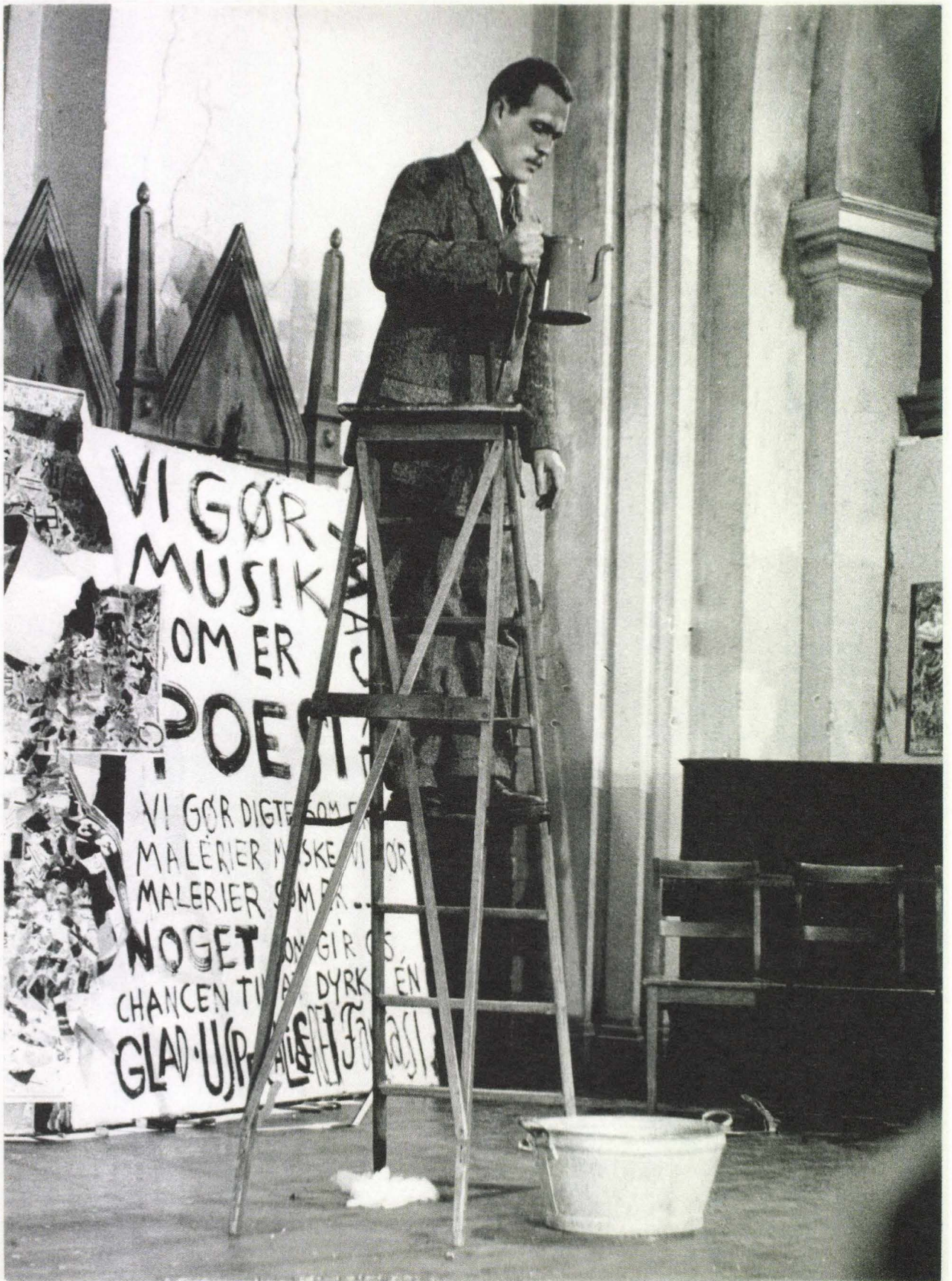
5.

The piano seat is suitably arranged, and the performer seats himself.

Summer, 1961. G. Brecht



[16] Photograph by George Maciunas



[20] Photograph © Poul Hansen



[21] Photograph © Manfred Leve

OBJECTS

and

EVENTS

(to be arranged by G. Brecht)

The following works are available on commission from G. Brecht, through his authorized agents (from whom additional information may be obtained).

The form of each work will be determined by the situation obtaining at the time and place of its realization. Each work will potentially include all related occurrences within its extension. Each event/object is, moreover, every other one.

ANIMAL	LANGUAGE
ARRANGEMENT	MONEY
ASSEMBLAGE	MORNING
CHANCE	NOURISHMENT
CHANGE	NUMBER
CITY	OPENING
CLOTHING	PAINTING
COMMUNICATION	PARTY
CONSTRUCTION	RADIO
COUNTRY	RECEPTACLE
COVER	SALX
DEATH	SMALL
DELIVERY	SOFT

CONSTRUCTION	RADIO
COUNTRY	RECEPTACLE
COVER	SALE
DEATH	SMALL
DELIVERY	SOFT
DEMONSTRATION	TELEPHONE
EVENING	THEATER
EXITS & ENTRANCES	TIME
FLAG	TRAVEL
FLUID	UNCLASSIFIED
FURNITURE	UPS & DOWNS
GAME	VACATION
HEARING	WHITE
JOKE	WIND
KEY	WORLD

Authorized Agents:

April, 1962.

[25B]

(from SOLO FOR VIOLIN VIOLA
CELLO OR CONTRABASS)

• polishing



[30] Photograph by George Maciunas

EVENT SCORE

Arrange or discover an event score and then realize it.

If the score is arrived at while awake, then make a dream realization, that is, note all dreams until a realization of the score has been discovered in a dream.

If the score is dreamed, then make a waking realization, that is, search in your waking life for whatever dream or part of a dream constitutes the score.



A George Maciunas e alla sua grande cultura
Giuseppe Chiari, Firenze 64.

The silence of a room where someone is playing cards
Noise of cards being skillfully shuffled
Some object being put down
Noises of the people living in the floor above

Voice of Winston Churchill

Melancholy sound of an oboe

Confused noises

Beating of the pulse

A song on the radio reception slightly shifted from the sound-wave of the broadcast

A door bang

Melancholy sound of a 'cello

Confused noises

Cheers

Something on a piano as an amateur touching the keys of a piano
and playing arpeggios or sketching a tune
Absentmindedly

A woman who takes off a nylon raincoat

Writing.

Noise of pen flying on paper

Reading a detective story (Delaney, Rant Singer) 3' 22''

Quick rotation of a strap and exhaust the movement

Confused noises

A hand laid on a table. Playing with a pencil held flabbily

Bellowing of the crowd
during a football match

A square sound-wave of 212 cycles every second

Drop of water evaporating on a red-hot plate

Confused and vague sounds of someone speaking not very far away

30'

All these actions

One after the other

In whatever order

The actions may be performed or the registration of the
performances may be broadcast.

or they may be announced leaving the spectator to ima-
gine the auditive events they represent

the author prefers announcing nearly all the actions
and he performs or broadcasts only few of them

"La strada"

by Giuseppe Chiari

1964

to George Maciunas

4th Finale

last on stage, from stage,
players

(all kinds - instruments -
sound making - voice -
group, a fair sized one
... visual performers
as well)

in fact, a possibility of ending any kind of spectacle

choose each himself

(thing to do) an action
either constant or inter-
mittant or variable within
constant, statistic, or a
spurt being repeated, or
evolving in cycles, or
progressing and eventually
recommencing
- may be freely invented
or quoted from any source

- leaving -

move as a group (after
of stage setting started)

through audience
past audience

to draw the spectators after ...

as far out as possible
~~to draw~~ etc.

Philip Corner

PIANO ACTIVITIES
(piece for many pianists)

Each of the players is to assume one of the following roles.
There may be changing of roles in the course of the piece.
Not all roles need at all times be occupied (at times, some should not)

Keyboard _____ play in orthodox manner, or in other appropriate ways.

Pedal _____ crouch underneath, control all the pedals.

Other parts of piano -

1. Mute strings, with fingers and hand
Strike, and damp, with fingers and hand.
2. Pluck, with fingernails, flesh, knuckles, or tap or using plectrum.
3. Scratch or rub - with fingers
or cloth
sand paper
sticks
glass
metal
rubber
4. Drop objects on strings or other parts of piano or draw chains or bells across.
5. Act on strings, with external objects
such as hammers
drum sticks
wires or ropes
6. Strike or drag over parts of the piano other than the strings, with metal or wood rod, or other objects.
7. Introduce preparations into the strings, lay material on them, move such objects to different places, remove them
8. Bring objects producing their own noise in contact with parts of the piano.
9. Act in any way on underside of piano.

To Performers:

Show restraint and extremity in both inactive and active aspects of your participation.

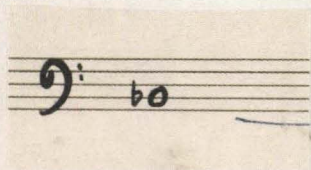
constancies, limitations with exaggeration

diversity of changes, continuing surprises at their limit;
moderate as well

ignore and relate to other players

enhance, and destroy, or transform their actions.

friendly low Bb for Ruth Emerson



trombone
or tuba



[63] Photograph © Dorine van der Klei



[67] Photograph © Dorine van der Klei

POI-POI SYMPHONY no.I

France drawn and quartered
robert fillou

5 MOVEMENTS:

- 1- noises (horses, locomotives, H bombs, rockets, satellites)
brought in.
- 2- silence (preceeding the holocost)
- 3- colors (" and the blood gushed")
- 4- colors, noise ("lent suplice")
- 5- noise, silence (agony, and the last breath)

On ~~at~~ a stage drawn entirely in black, 3 musicians, dressed entirely in black (tights covering hands feet face and hair).
In front of the musicians, 6 black containers in two rows.
The guests to the concert should ideally be dressed in black.

1st movement:

The three musicians take one each of the three containers from the first row. These 3 containers contain stones of different sizes: large stones in one, small pebbles in the second, gravel in the third. Playing consists of shaking containers to the rhythm POI-POI (ta-ta, ta-ta, ta-ta) at variable speeds.

- 1- (alone) 30 seconds
- 2- (alone) 30 sec.
- 3- (alone) 30 sed.

Then:

- 1&2- 30 sec.
- 1&3* 30 sec.
- 2&3- 30 sec.

Then:

- 1,2&3-1 $\frac{1}{2}$ minutes

2nd Movement:

The 3 musicians, having put down their containers, pick up the other 3. These are filled with paint; blue, white, and red. They must be absolutely full. The musicians shake them as before. No noise will be heard, except perhaps the breathing of the 3 musicians who are working hard. (timing is the same as in the 1st movement.)

3rd Movement:

The 3 musicians free, through a simple device, plugs opening holes in the containers. They shake their containers; at first, because they are full or practically so, no noise will be heard, but colors gush out onto the performers, the black walls of the stage.

- 1,2&3- 30 seconds.

4th Movement:

The 3 musicians keep shaking their containers, from which colors gush out/. As the containers empty, the dull noise of liquid being shaken is heard.

- 1,2&3- 5 minutes

Then:

- 1&2- 1 minute
- 1&3- 1 minute
- 2&3- 1 minute

5th Movement:

The three musicians slowly shake their containers that are now almost empty, and finally, completely empty. The diminishing noise is soon followed by silence.

- 1- (alone) 1 minute
- 2- (alone) 1 minute
- 3- (alone) 1 minute

Then:

The musicians, at least dead tired after handling such a weight (53 kg.?) for 20 minutes fall to the ground; don't move.

Note:(second choice)

- a- The first 3 containers, those of noise, can be transparent- in plastic- for instance, so that the stones being shaken can be seen.
 - b- These first three containers also may have holes. The holes would then be freed during the 4th movement, and the stones would gush out at the same time as the colors from the three other containers.
- 6 performers then, would be needed, 3 for the first 3 containers, 3 for the second 3 containers. By the 5th movement, all the stones should have been emptied from their containers; in theory, without having wounded any one of the performers, so that all 6 musicians participate together in the last movement.

Fluxus Piece
for q.m.

advertise two 'separate' events with different titles.

have each audience ^{admitted} ~~admitted~~ 'silently',
and insist on silence before
certain time (as if a great mystery were
invoked)

Then part the curtains, and
each audience will find itself
facing the other.

(if in a theatre - then one ^{audience} seated
onstage, the other in the audience. if in a
public hall, then with a suitable divider -
perhaps 2 dividers, leaving a space between
which will eliminate noise + any possibility of
giving away the event before - hand.)

In each case, it is necessary to ~~block~~

~~at least one of the audiences from a
removed place, so that they do not suspect
the other audience in any way~~

(the theatre or hall must have 2
entrances widely divergent - preferably
on separate streets.)

a.m.f.

(Flashlight could be used to seat both
audiences, + flash light, the effect - perhaps the
curtain or divider could open in total darkness
flashy creating more drama when the light goes up.

have the
audiences
enter from
entrances widely
separated, so
that they will not suspect
the device.

Erase everything. 1964

Paint sky on everything. 1965

WINTER EVENT (dramatic) 1964

Invite a wild bird* out of the cold, snowy, winter winds into a great feast hall, brightly-lit, with a blazing fire. (the time of day is dusk)

*The invitation could also be extended to a small, impecunious match girl (preferably blind).

Put out bird and/or match girl.

CONSTRUCTION 1965

1. Take a 12-foot 2x4. 2. Measure off your own height. 3. Cut. 4. Measure off your wife's (or girl friend's) height. 5. Cut. 6. Nail together. 7. Place upright or horizontal.

YEAR-LONG EVENT 1964

1. Collect 5 clichés a day for 365 days.
2. On the following July 4th* burn all the clichés

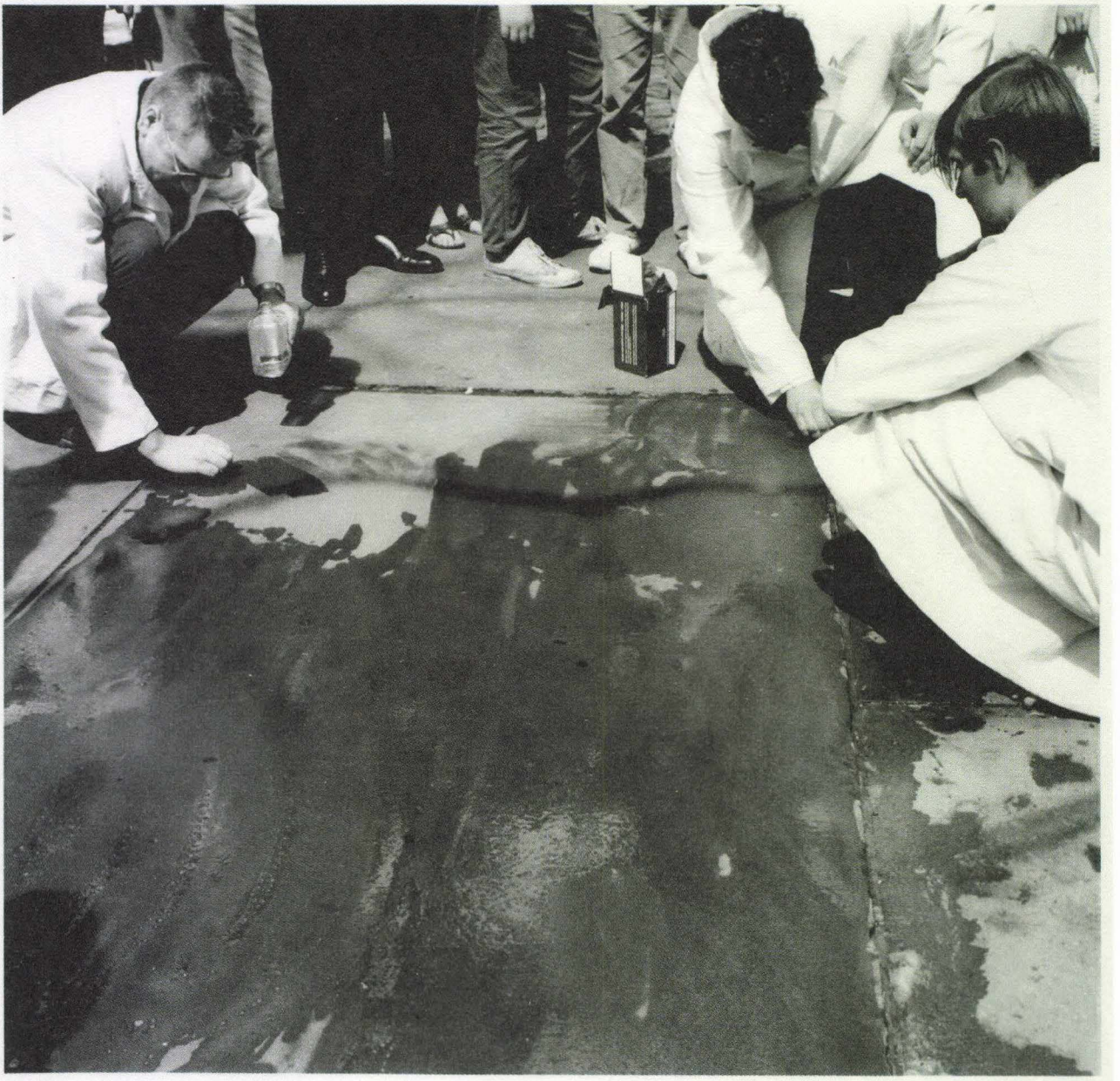
OR:

Compile them a) alphabetically, b) by subject, c) by number of letters, d) by approximate color.

*October 12th is better than July 4th.

TWO YEAR PIECE 1965
(for individual performance)

1. Write down 5 questions a day for 365 days.
2. During the following year: answer 5 questions a day, or think about the questions you have difficulty answering, or select 1 question a day from last year's list and ask it on 5 different occasions to 5 different people.



[81] Photograph by George Maciunas

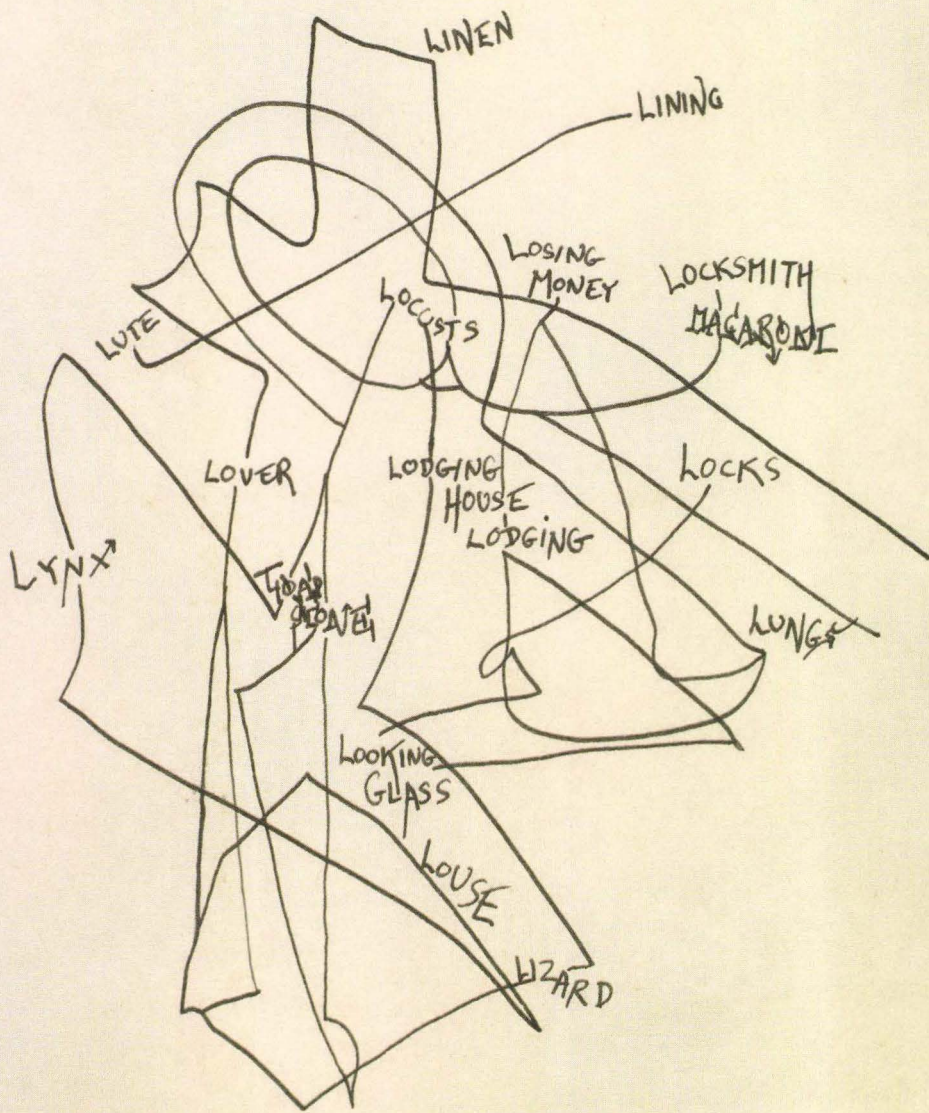
JB5

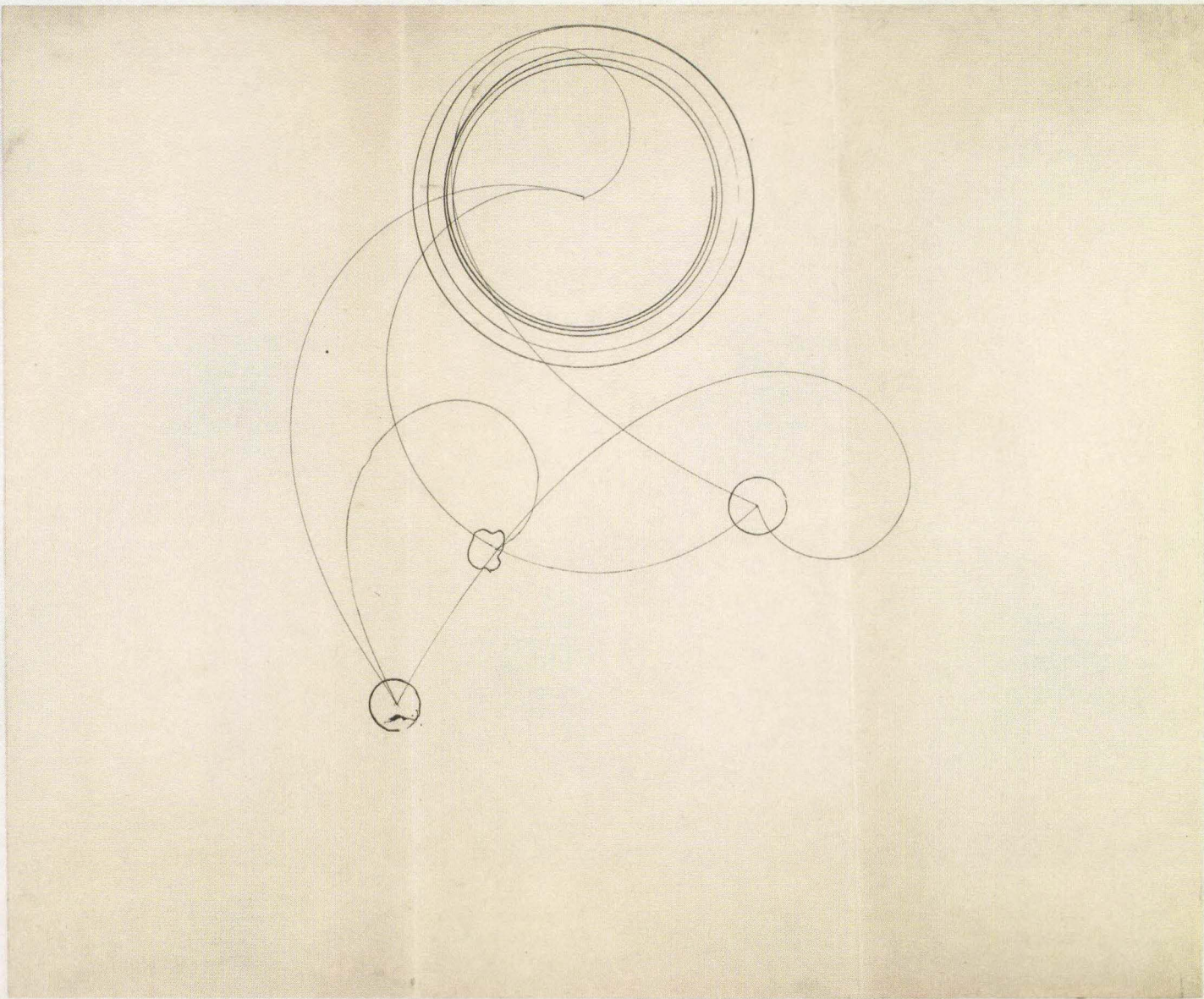
Danger Music Number Fifteen

-for the dance-

Work with eggs and butter for a
time.

May 1962



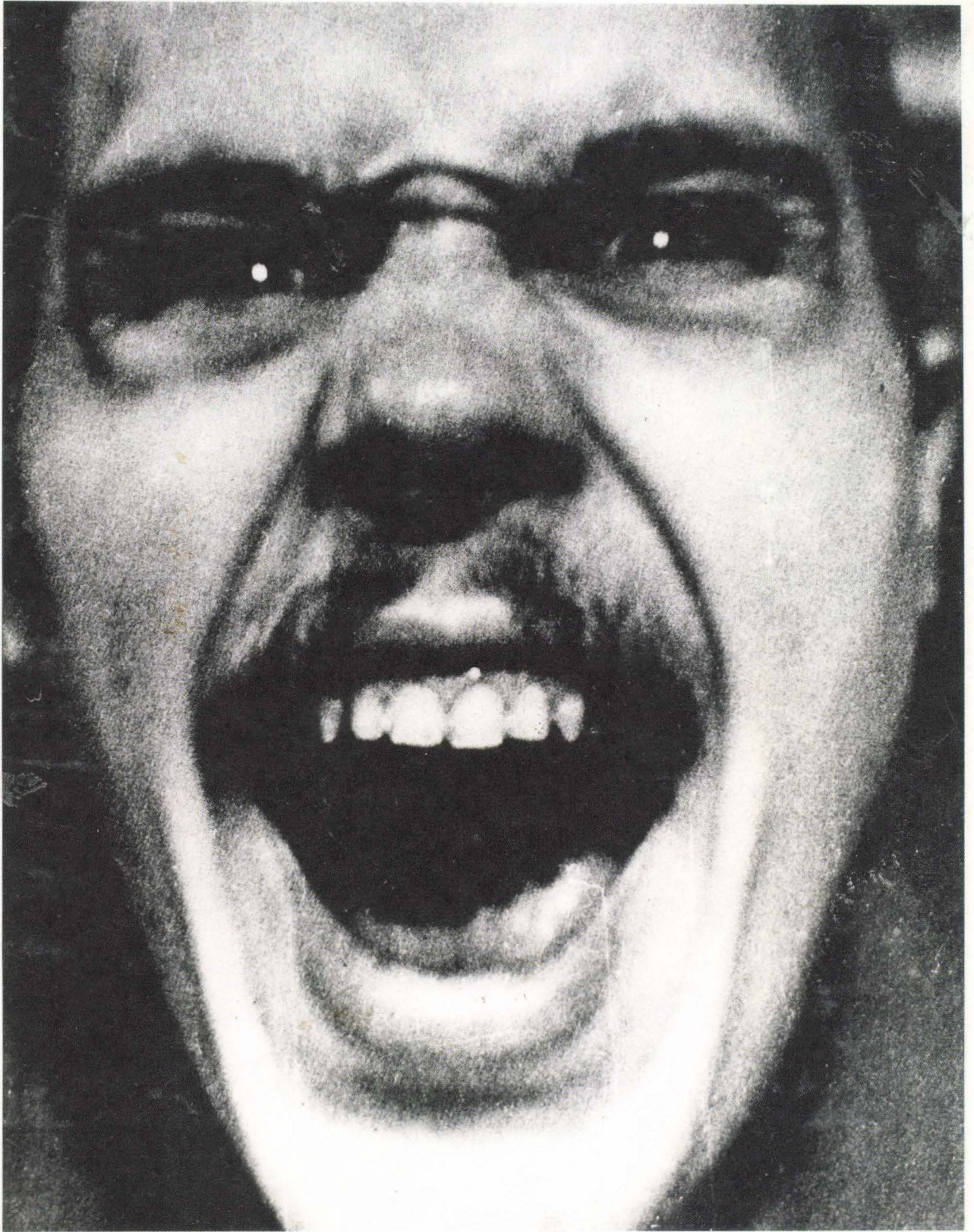


JB7
~~JB7~~

Danger Music Number Seventeen

Scream! ! Scream! ! Scream! !
Scream! ! Scream! ! Scream! !

May 1962



[100] Photographer not identified

String Quartet

Terry Jennings Sept. '60

Violin I
 1:35 2:25 3:20 4:20 4:50 5:40 6:40 7:55 8:25 9:20

pp sul tasto
 #0
 PPPP con sord.
 PPPP
 PPPP

Violin 2.
 #0
 pp sul tasto
 pp
 PPPP con sord.
 PPPP
 PPPP

Viola
 #0
 pp sul tasto
 pp
 PPPP con sord.
 PPPP
 PPPP

Cello.
 #0
 pp sul tasto
 pp
 PPPP con sord.
 PPPP
 PPPP

Violin I
 10:15 11:00 12:05 14:15 14:50 16:25 18:05 18:20 19:25 20:15 20:55

pppp sul tasto
 [without mute] ppp
 pppp harmonic
 pppp harmonic
 pppp con sord.

Violin II
 pppp sul tasto [without mute] ppp
 pppp sul tasto
 pppp sul tasto
 pppp con sord.

Viola
 [without mute] ppp
 pppp sul tasto
 pppp harmonic
 pppp con sord.

Cello.
 [without mute] pppp sul tasto
 pppp con sord.

21:05 21:10 22:10 23:40 25:25 26:10 26:50 27:05 28:10

[without mute] pp sul tasto
 pppp con sord.
 pppp sul tasto

[without mute] pp sul tasto
 #0
 pppp con sord. pppp sul tasto

[without mute] # harmonic
 # harmonic

[without mute] harmonic
 # harmonic

© FLUXUS 1963

~~by~~ by Alison Knowles - 14 Cloister bold

Prose left

#1- Shuffle (1961)

1 1/2 Cloister Bold

11 pt #

17/14 X 25
Kontemporary

The performer or performers shuffle into the performance area and away from it, above, behind, around, or through the audience. They perform as a group or solo: but quietly.

11 pt #

10/11 Kontemporary

Premiered August 1963 at National Association of Chemists and Perfumers in New York at the Advertisers' Club.

Flow left

#2- Proposition (October, 1962).

2 line #

12/14

Make a salad.

10/11

Premiered October 21st, 1962 at Institute for Contemporary Art in London.

etc

#2a- Variation #1 on Proposition (October, 1964)

Make a soup.

10/11

Premiered November 9th, 1964 at Cafe au Go Go in New York.

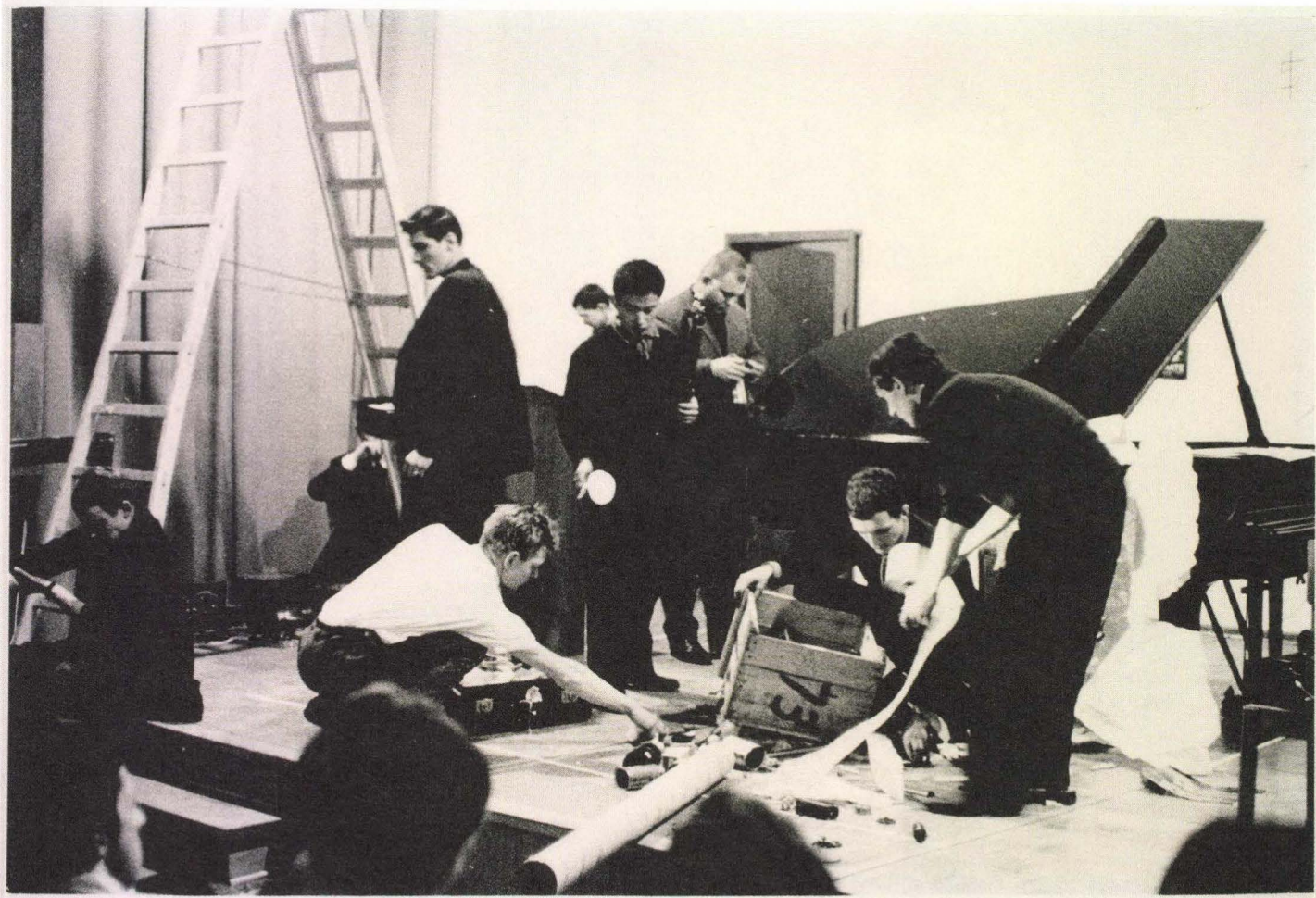
#3- Nivea Cream Piece (November, 1962)- for Oscar Williams

12 pt

First performer comes on stage with a bottle of hand cream, labeled "Nivea Cream" if none is available. He pours the cream onto his hands, and massages them in front of the microphone. Other performers enter, one by one, and do the same thing. Then



[116] Photograph by Lars Hansen / © Polfoto



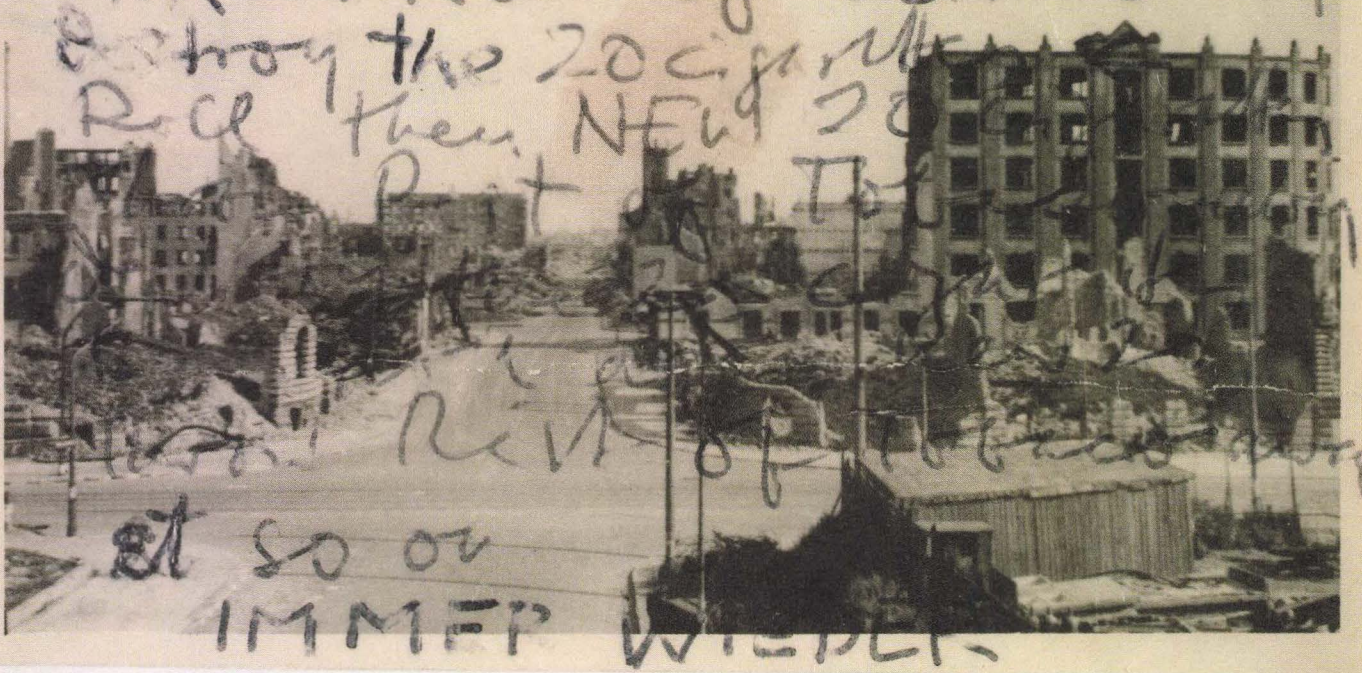
[122] Photograph © Manfred Leve

fill:with own imagination

fill:with own imagination

fill:with own imagination

PACKAGE of 20 Cigarettes ←
DESTROY THEM ALL ←
ROLL NEW 20 Cigarettes ←
THROW REST of TOBACCO AWAY



A WEEK

1965

- 1st DAY — ALL PARTS OF YOUR DRESS MUST BE OF THE SAME COLOR. (UNDERWEAR TOO. IF YOU HAVE NONE BUY OR LET BE DYED.)
- 2nd DAY — KEEP SILENCE ALL THE DAY LONG.
- 3rd DAY — AT LEAST FOR ONE HOUR LOOK AT YOUR NAKED BODY IN FRONT OF A MIRROR. (DO IT VERY CAREFULLY.)
- 4th DAY —
- 5th DAY — SING OR WHISTLE THE SAME MELODY ALL THE DAY LONG. (YOU HAVE TO REMEMBER IT EVERY MOMENT.)
- 6th DAY — MAKE A TRIP BY TRAIN BUT BUY NO TICKET.
- 7th DAY — TAKE A WALK WITHOUT NO AIM THE CITY ALL THE DAY LONG (QUITE ALONE IS BEST.)

by Milan Kundera

2) ---- (for program)
-(a)

Takehisa Kosugi

ANIMA 7 a slow anthology

"The performer chooses one action which would usually be completed in a short time and extends it to a time value of his choosing. For example, to take off a suit-jacket as one normally would in a few seconds, but extending it for a longer period---a half-hour, fifteen minutes, etc...."

The following instruments will be used :
string instrument, sound tape, film, light, large cloth-bag with zippers, the word 'SOUTH'
suit-jacket, etc....

TENDER MUSIC

1) ANIMA 7

a concise performance for the piece 'ANIMA 7'

2) Tender Music

This piece includes six different actions for some object: tip over, tip back, slant, slant back, tip over the slanted one, and slant the tipped one over.

The performer performs these six manipulations with any number of objects, in any direction, but always keeps his distance from the objects, according to any useful score, timetable or other timing system.

3) For Mr. M

Insert a rolled up sheet of paper into the throat,
then move the roll to the outside of the mouth.
Repeat this many times.
Do not swallow the roll.
Do not drop the roll except at the end.
Do not use the hands except at the beginning.



[134] Photograph by George Maciunas

*you can make
any pattern you wish
or superimpose over
some one else's score.*

SOLO FOR VIOLIN for Sylvano Bussotti, by George Maciunas, Jan. 2, 1962

seconds	20	20	10	10	10	10	10	10	20	20	10	20	10	10	10	5	
play any sentimental tune	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
scrape strings with nail			—														
loosen strings and pluck				—													
break string by overtensioning peg													•				•
insert bow between strings & sound board & oscillate bow	—																
hold bow to shoulders & bow with violin					—												
strike with bow over sound board			•														
scrape inside of sound box with bow					—												
blow through sound holes						—											
put pebbles inside sound box & shake violin							—										
scrape floor with violin								—									
push-pull violin over table or floor									—								
scratch violin with sharp tool										—							
saw violin or part of it											—						
drill violin												—					
drive a nail into violin													—				
hammer violin with hammer														—			
bite violin															—		
step over violin and crush it																—	
rip violin apart																	—
drop violin over floor																	•
throw violin or parts of it to the audience																	

[140]

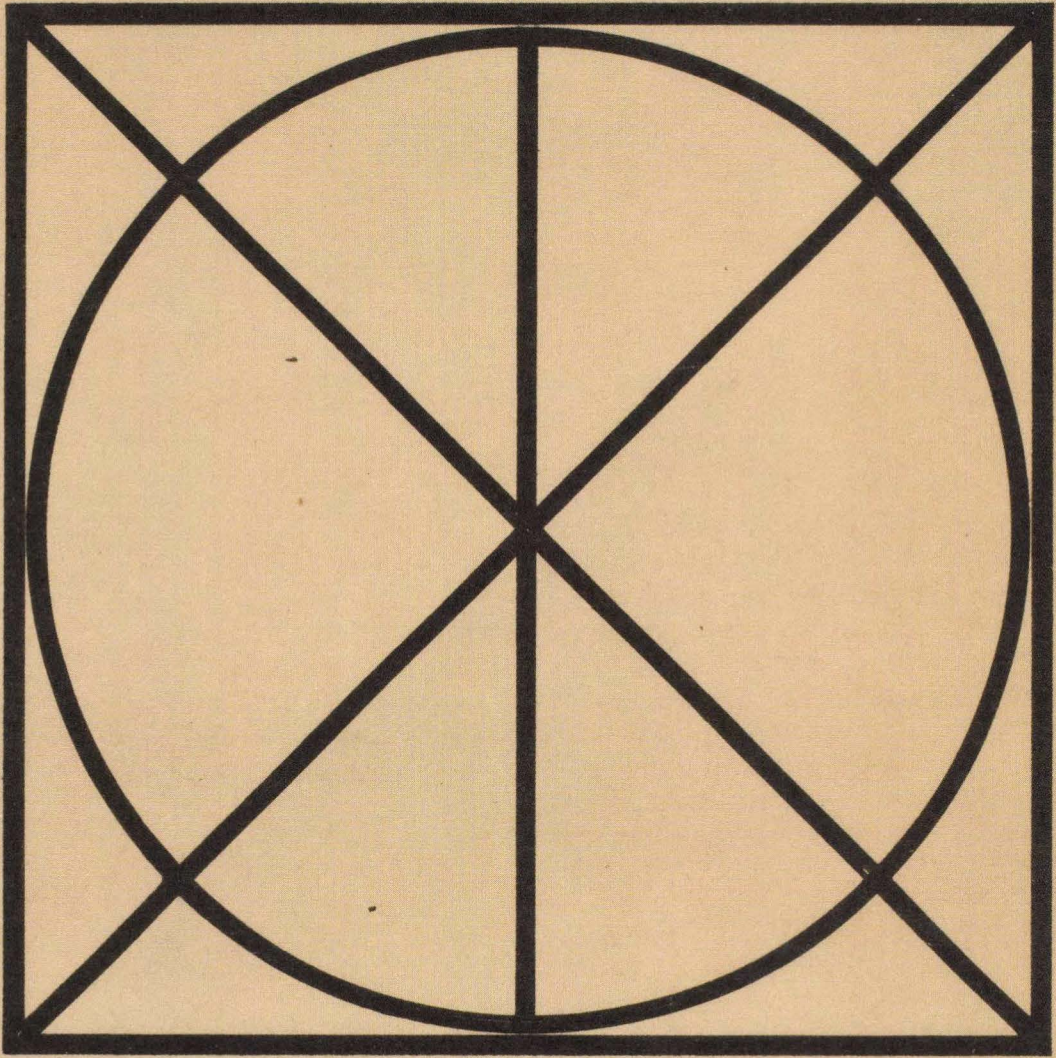


[14] Photograph by George Maciunas

12 PIANO COMPOSITIONS FOR NAM JUNE PAIK, by George Maciunas, Jan.2,1962

- Composition no.1 let piano movers carry piano into the stage
- Composition no.2 tune the piano
- Composition no.3 paint with orange paint patterns over piano
- Composition no.4 with a straight stick the length of a keyboard sound all keys together
- Composition no.5 place a dog or cat (or both) inside the piano and play Chopin
- Composition no.6 stretch 3 highest strings with tuning key till they burst
- Composition no.7 place one piano on top of another (one can be smaller)
- Composition no.8 place piano upside down and put a vase with flowers over the sound box
- Composition no.9 draw a picture of the piano so that the audience can see the picture
- Composition no.10 write piano composition no.10' and show to audience the sign
- Composition no.11 wash the piano, wax and polish it well
- Composition no.12 let piano movers carry piano out of the stage

HOMAGE TO YOKO ONO *, by George Maciunas, Jan.11,1962



* the diagram says "YOKO ONO " in case you can not figure it out.



[156] Photograph © Oscar van Alphen

HOMAGE TO LA MONTE YOUNG, by George Maciunas, Jan.12,1962
(preferably to follow performance of any composition of 1961 by L.M.Y.)

Erase, scrape or wash away as well as possible the previously drawn line or lines of La Monte Young or any other lines encountered, like street dividing lines, ruled paper or score lines, lines on sports fields, lines on gaming tables, lines drawn by children on sidewalks etc.

HOMAGE TO DICK HIGGINS, by George Maciunas, Jan.12,1962
(performance by Dick Higgins to last one year)

During the year of performance, do not create, compose anything but waltzes and marches for the policemen's band.

HOMAGE TO RICHARD MAXFIELD, by George Maciunas, Jan.12,1962
(performance to follow performance of any tape composition of R.M.)

1. While rewinding the previously played master tape of R.Maxfield, switch on the tape recorder the "erase" switch.

2. A chicken variation on the same theme:

just rewind the previously played tape of R.Maxfield without erasing.

HOMAGE TO WALTER DE MARIA, by George Maciunas, Jan.13,1962

Bring all boxes of Walter de Maria, including the 4ft.x4ft. x 8ft. box to performance area by the most difficult route, like via crowded subway or bus, through skylight, window or fire escape; and then take them back same way as soon as they are brought in.

HOMAGE TO JACKSON MAC LOW, by George Maciunas, Jan.14,1962

Jackson Mac Low's composition: "Letters for Iris Numbers for silence" must be performed following his established instructions, except instead of pronouncing the letters the following sounds must be executed:

letter shown	sounds to be executed
A	draw air slowly
B	draw air while upper teeth are over lower lip
C	draw air while lips are in whistling position
D	sip any fluid
E	snore
F	cough
G	lunger
H	clear throat
I	tick in throat
J	gargle any fluid
K	rinse mouth and drink
L	spit
M	lip-fart
N	lip smack
O	move mouth in eating motion
P	blow air through saliva at lips
Q	sniff wet nose deeply and swallow
R	sniff wet nose
S	blow wet nose
T	draw air with wet hands clapped together
U	rub hands
V	clapp hands
W	slap exposed skin
X	strike with fist any part of body
Y	scratch head
Z	scratch other part of body

HOMAGE TO PHILIP CORNER, by George Maciunas, Jan.14,1962
"Monochrome quartet for base trombone, base sordune, voice & muscles"

seconds																							
lowest note on b.tromb.																							
lowest note on b.sord.																							
lip fart																							
mouth-hand fart *																							
hand fart (wet or dry)																							
real fart																							

* hold hands against cheeks, fingers towards ears, leaving only small opening for lips, blow very hard, controlling vibration of one cheek with the hand by pressing or releasing.

Superimpose the grid over any portion of any composition of any Avignon medieval composer and mark down notes into grid squares. Timing for each grid is free and depends on frequency of marks & virtuosity of all the performers.

This should really be on translucent sheet like the large sheet.

SOCIAL PROJECT 2

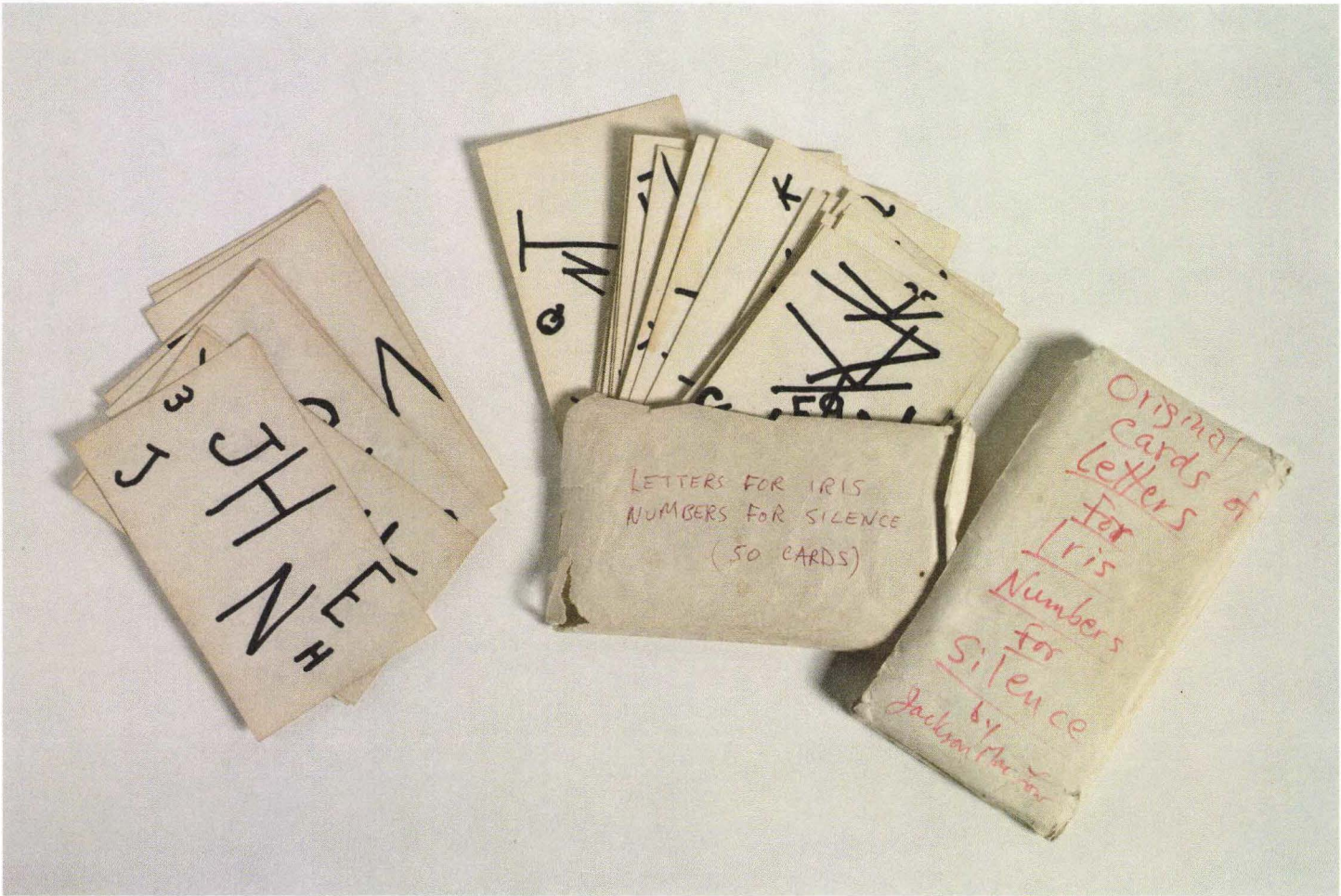
29 APRIL 1963

FIND A WAY TO END WAR

MAKE IT WORK

JACKSON MAC LOW

[169]



LETTERS FOR IRIS
NUMBERS FOR SILENCE
(50 CARDS)

Original
cards of
Letters
for
Iris
Numbers
for
Silence
by
Jackson Mac Low

[163]

Matsudaira
Cello part

I

The main score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with performance instructions: *arco* (with a wavy line), *sul ponticello* (with a wavy line), *ord.* (order), and *undulating tremolo* (with a wavy line). The lower staff begins with a bass clef and a key signature of one flat (Bb). It contains several measures of music with performance instructions: *arco*, *gliss.* (glissando), *undulating tremolo*, *sul ponticello*, and *ord.*. Vertical double-headed arrows connect the two staves, indicating synchronization. Below the main score are two piano accompaniment options, each labeled "Piano:". The first option shows a grand staff with a treble clef and a key signature of one sharp, with a bass clef below it. The second option shows a grand staff with a treble clef and a key signature of one flat, with a bass clef below it. Both piano options include the instruction "etc." and a "Ped." (pedal) marking.

arco

sul ponticello

ord.

undulating tremolo

or

arco

gliss.

undulating tremolo

sul ponticello

ord.

Piano:

etc.

or

etc.

Ped.

© FLUXUS 1963

NOTES FOR PERFORMANCE

1. Performers; anyone that can follow a time-clock, walk, hold various tools and throw objects.
2. Number of perf. from one to ten, depending on the quantities and variety of metal objects on stage
3. Metal objects: any scrap metal that has pitch and resonance, in as many different lengths and sizes as possible, and preferably suspended. (such as: tubes, pipes, radiators, barrels, conveyers with rollers, metal wire and fences, ladders and circular stairways, plaques of metal with even or uneven surface, tire caps, large circular pipes in which objects can be hung, large sheets of tin, engines etc.etc...)
4. Tools:
 - a) one time clock-visible to all performers and operators of magnetic tape and contact microphone controls.
 - b) any metal object that can hit or scratch (such as: hammers, brushes, electric drills, percussion sticks etc...)
 - c) as many as possible small metal objects that can be thrown (such as: rivets, nuts, screws, coins, medals, etc.)
 - d) boxes to contain the small objects to be thrown.
5. Placement of objects & tools: all must be placed within easy reach, but well separated, in order to necessitate movement from the performers.
6. Magnetic tape: One stereo playback connected to at least two loudspeakers, preferably placed upstage left and right. Other loudspeakers are optional and may be placed anywhere in the hall. The tape must be played and stopped according to the time specified in the score. Levels should be normal and constant.
7. Contact microphones: as many as possible, attached to any of the suspended objects, connected to loudspeakers other than those used for the sounds on tape and using a different amplifier. The amplifier operator will use any part except Part I, and work the dynamic levels according to the design of the graphic score.
8. Scoring: The graphic design of each of the ten parts is scaled according to three points of reference:
 - a) minimum activity: complete silence and immobility on stage,
 - b) average activity: any sound possible, but in a medium dynamic range. Displacements in a calm tempo. Action as needed, but no more.
 - c) maximum activity: as much activity as possible, in movements, displacements and sound production. Great variety of dynamic range.
9. Performance:
 - a) in order to have both hands free, all performers must memorize the graphic parts and follow the time indications.
 - b) to create movement in space, tools must always be returned after each use to their original location.
 - c) no rehearsal is necessary, provided the performers are acquainted with the placement and variety of tools at their disposal, and are aware during performance of the surrounding sounds (both live and taped).
 - d) rhythms produced individually and collectively must be as unperiodical as possible.
 - e) depending to the number of performers, parts should be chosen from no. 1 on, (i.e. smallest numbers first)
 - f) modes of attack and tone production should be as varied and unperiodical as possible.

to george macinnos 1962



syll:
Hei-2-Kem. In 2/4

Norman Seaman presents works by

YOKO ONO

A GRAPEFRUIT IN THE WORLD OF PARK

A PIECE FOR STRAWBERRIES AND VIOLIN

AOS — TO TUDOR

ELECTRONIC TECHNICAL ASSISTANT

RICHARD MAXFIELD

LIGHTING TECHNICAL ASSISTANT

DONALD KELLY

NOV. 24th FRI. 6 P.M.

CARNEGIE RECITAL HALL

154 WEST 57 ST.

TICKETS \$2.50 AT CARNEGIE BOX OFFICE

[200] Photograph by George Maciunas

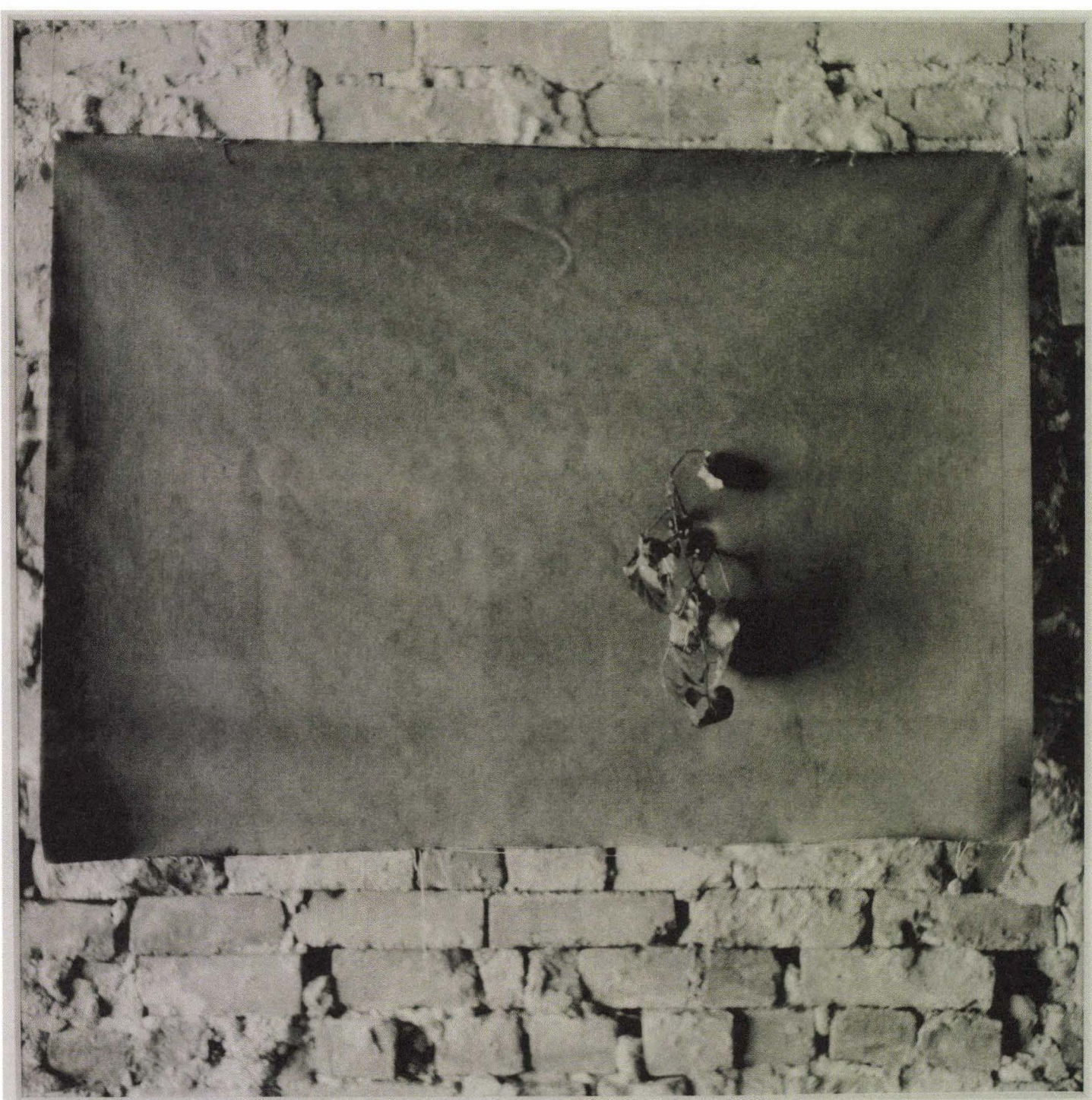
Piece for Nam June Paik no. 1

Water

3. 27. 1964

Yoko Ono

[201]



[183] Photograph by George Maciunas

煙のための絵
キャンバスに仕意の時間
マッチで火をつけ、煙の動
きとみる。

4.9.12

TAKE OFF

[182]

9th day

~~XXXXXXXX~~

shake *with*
shake hands. ~~Try~~ as many persons
as possible. ~~Write~~ down ~~all~~ their names
you shook hands with. Try in elevator,
subway, toilet, daydream, street, etc.

on top of a mountain
on the clouds.

advise on TAKE OFF PANTS

TAKE OFF PANTS

take off your pants before you fight.
make this a rule.

FLY

1st. Fly meeting took place at Naiqua Gallery, Tokyo on April 25th, 1964. People were asked to come prepared to fly. People who attended were Nam June Paik, Takehisa Kosugi, Hi Red Center, Tony Cox, Jeff Perkins, Sho Kazakura and a few others. ~~Yoko Ono did not stay home in bed and ask people to come and ask what was going on.~~ Many people interesting methods to fly. Some asked others to help ~~xxxxxxx~~ them fly. Some complained later that Ono did not attend ~~xxxxxxx~~ the event, after ~~saying it was~~ asking people to come. Find your own way to disappear.

by any method of their invention.

Ono did not come.

George, you may cut out any part of this report or add anything.

Various flying methods were

Yoko Ono did not attend. I just wanted Find your own way to disappear. this to connect with disappear.

Sat
Yoko Ono
plans

12th day

disappear

come to....

at.....time

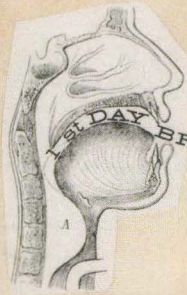
pass out

FLY report

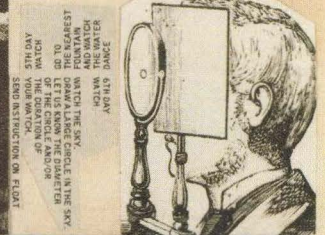
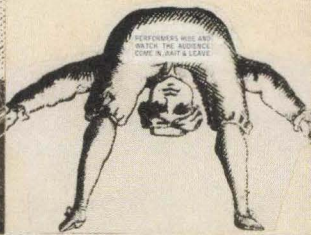
~~also card saying FINE~~



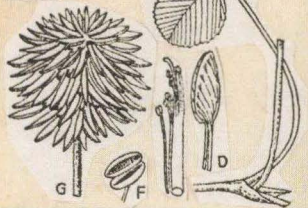
YOKO ONO & DANCE CO.



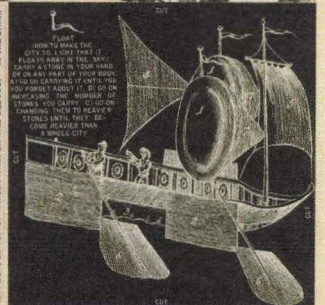
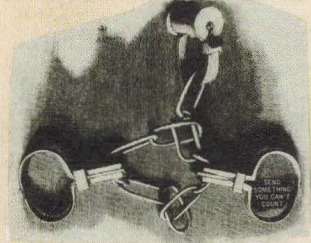
FOURTH DAY, FEBRUARY FOURTH, 9 TO 10 P.M.
AT CANAL STREET IND SUBWAY STATION: WATCH



7TH DAY: FIND
FIND A CLOVER
SEND US
MEASUREMENTS
AND WEIGHT OF
ALL POSSIBLE
PARTS OF IT
THE CLOVER.



EIGHTH DAY, FEBRUARY EIGHTH, TUES. 8:30 P.M.
AT 252/H ELIZABETH ST. AT E.HOUSTON: TAKE
PERFORMER WEARS ANYTHING AND EVERYTHING
BROUGHT THAT IS NOT PHYSICALLY DANGEROUS



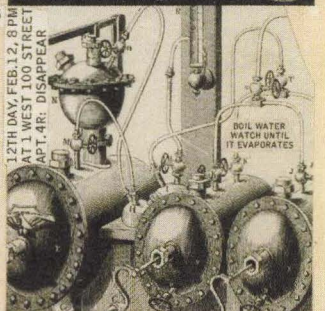
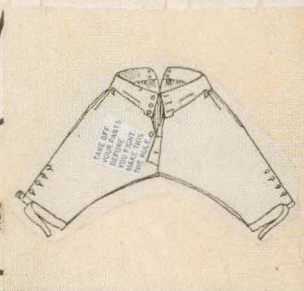
10TH DAY: SWIM
SWIM IN YOUR DREAMS AS FAR AS YOU CAN



11TH DAY, FEBRUARY 11: KEEP LAUGHING A DAY



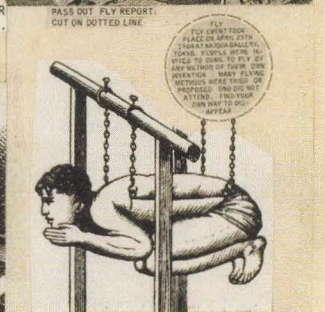
CUT AND SEND ADVISE ON TAKE OFF PANTS



SEND HIDE-MOUTH INFORMATION



13TH DAY: WAIT. COLOUR YOURSELF. WAIT FOR THE SPRING. LET US KNOW WHEN IT COMES.



Merry Christmas '66

Homage to the Vienna Institute of Direct Art

At 3 p.m., Christmas Day (December 25), Robin Page will lie on his back, naked, and receive the gifts sent to him.

Please send something to dump on top of the Artist

Dependable assistants will stand over the Artist and open and deliver your gifts in the order they were received. (They will also carry out any specific instructions for delivery).

The Artist will, if possible, say "Thank You" after each delivery.

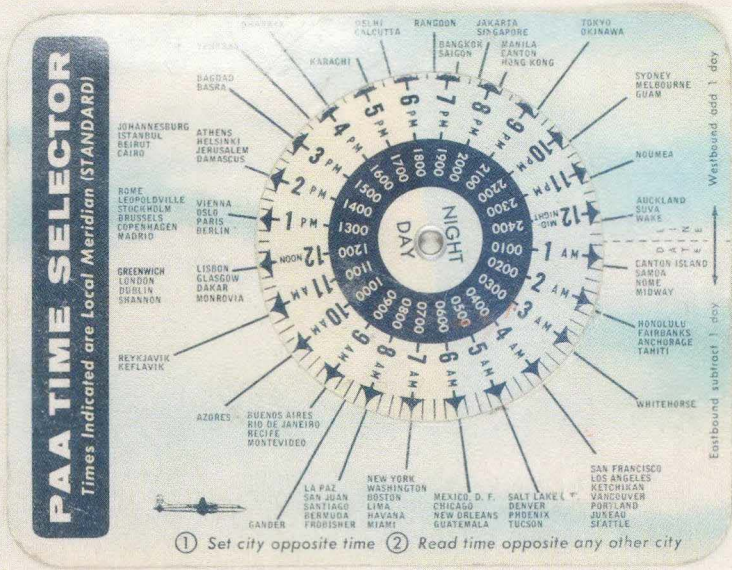
A signed photo of the completed work plus a documentation of gifts will be sent to each contributor.

Gifts marked "Merry Christmas — '66" with your name and address to:—

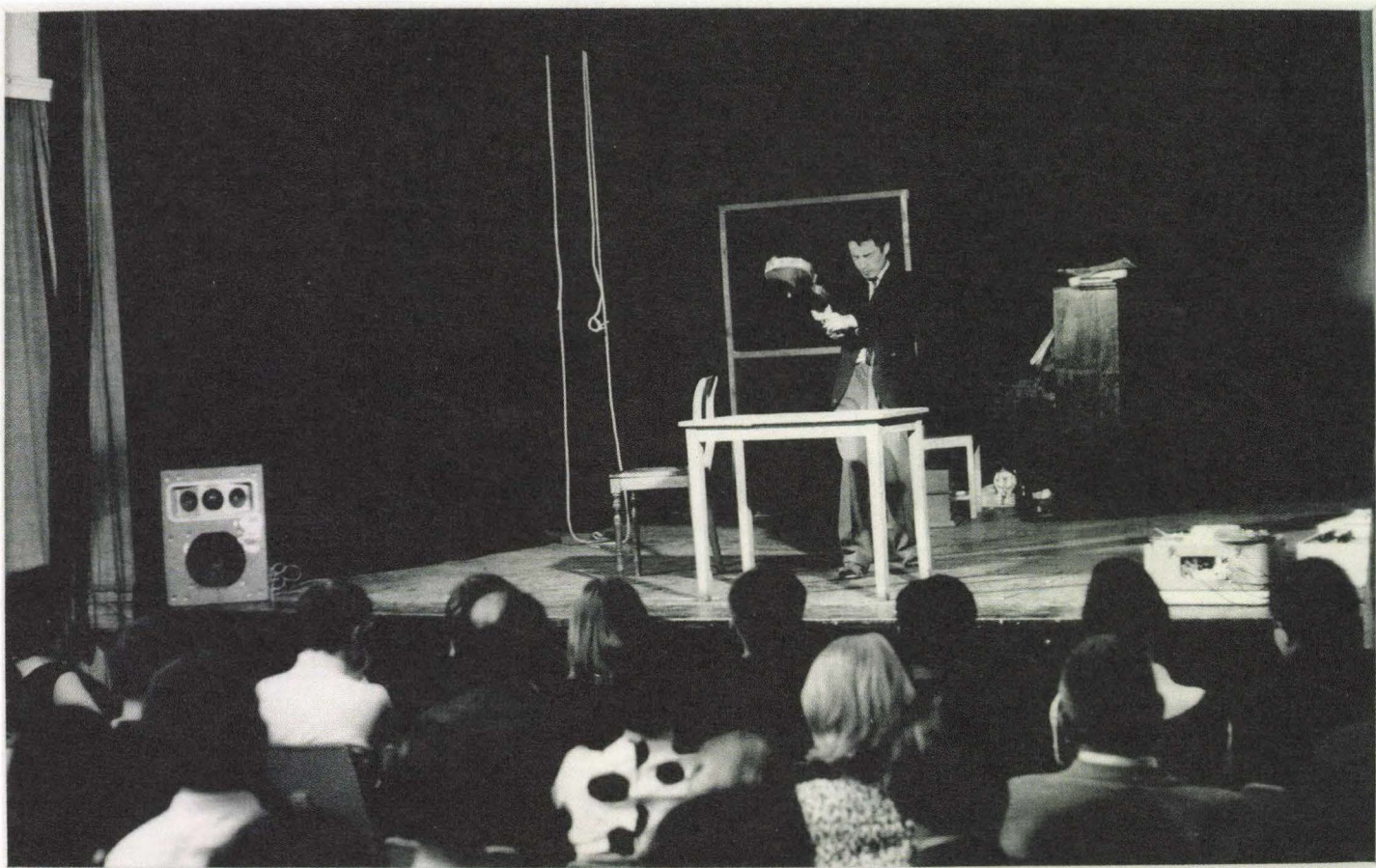
Robin Page,
Ridge House,
60 Ridge Road,
Leeds 7, Yorks.,
England.

"HALF-TIME"

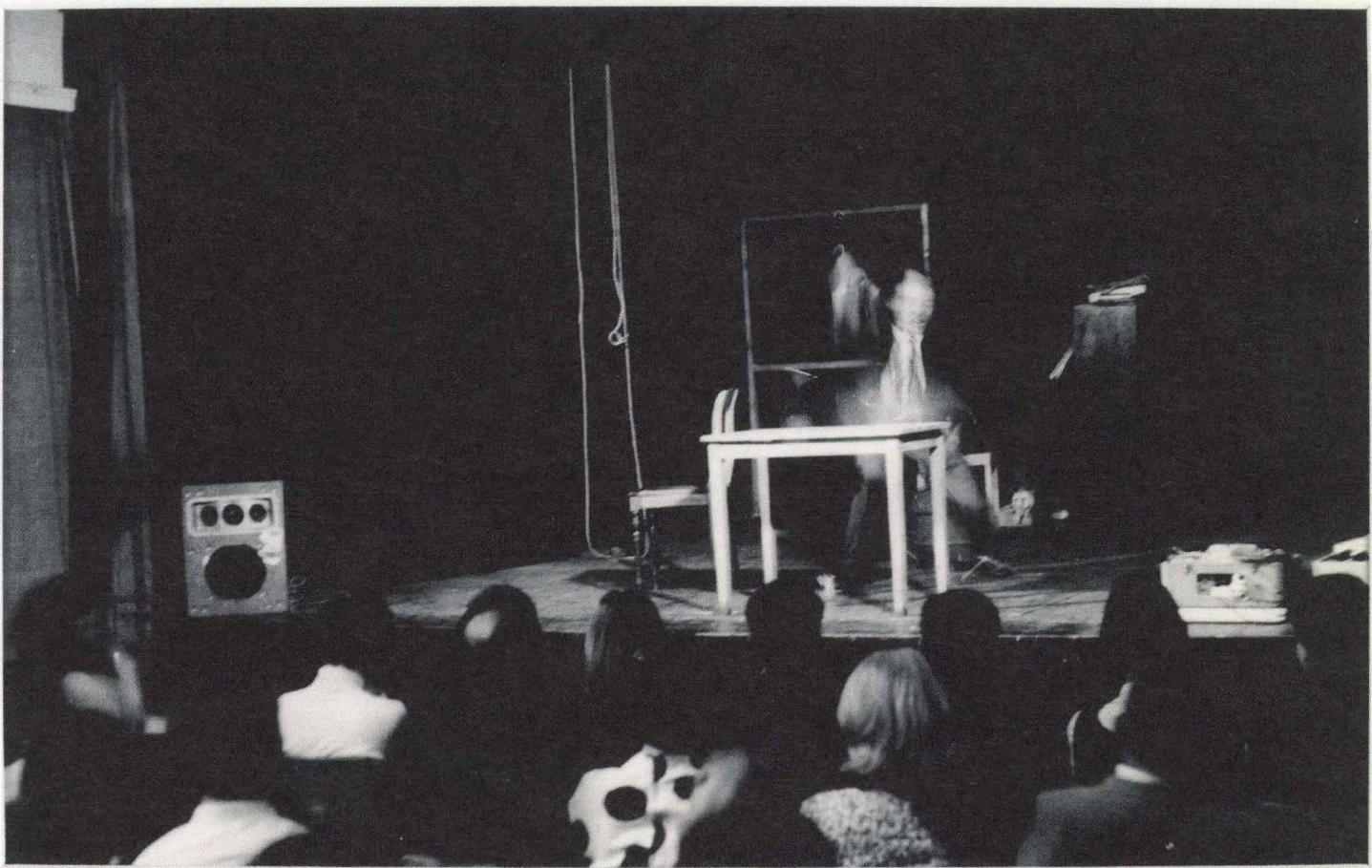
(NAM JUNE PAIK)



- o Play the Tonika Accord of Cmajor for ten minutes commencing exactly at 12 o'clock (noon) (Greenwich mean time) on the 1st of July every year, thinking that (!),
 Some one in the world somewhere in the world plays exactly same music exactly at the same time.
 奏樂 C 大調 主調音, 十分鐘, 每年一月一日中午十二時 (倫敦標準時)
 想思以下事,
 即, 某人某處於此世界之上, 奏樂正恰的同時刻, 正確的同音曲也。
- o Spielen Sie Tonika Akkord von C Dur für 10 Minuten jedes Jahr ^{1. Juli} um 12 Uhr Mittag Greenwich Zeit, mit dem Gedanken, dass irgend jemand irgendwo in der Welt ~~spilt~~ genau gleichzeitig genau gleiche Musik spielt.
- o jouez Tonique-accord de C-majeur pour 10 minutes, exactement 12 heures midi 1. Juillet (Greenwich Time). Chaque année en pensant que quelqu'un à quelque part du monde jouent exactement même musique à exactement même temps.



[207] Photograph by George Maciunas



[208] Photograph by George Maciunas

Sonatine for Radio

Radio M.C. read and broadcast following commands to
radio listener. (one instruction each 10-20 seconds)

1) Put out the light of your room.

slap the left cheek of your wife,.

hear this radio very loudly

hear this radio very softly

put on the light of your room and wake up your children.

find a commercial just now on the air and don't buy this product forever.

Turn on and off this radio 5 times.

turn the radio to DRadio Moscow, hear 5 minutes and come back to this

radio station

Sing your national Anthem very loudly, weeping.

destroy this radio set and continue to hear with another set.

radio station transmit following things,.

the radio program of 1931 A D same date/

radio program of 1929; same date.

recording of War news in 1941. Dec 7th

pull out a vacuum tube from this radio set and put it back

after one minute.

saying Electronics ueber alles

these radio stations transmit the call sign and cycle announcement

of radio peking, radio hanoi, radio cologne, radio congo, radio

madagascar.

narrator say 5 times

"please, say 5 times : Fluxus for G O P

telephone to your telephone number.

cut off three pieces of your armpit hairs and

burn the first piece, taste the second one, donate the third to Fluxus.

Go to the WC, splash the water three times, spitting

and come again. fill a cup with the water from toilet basin

Hang your self just for 30 seconds, or hang a doll, which you had for
long time.

don't breathe for 53 seconds,

read today's newspaper and find out.

3 errors, 5 mistakes 7 injustice, 12 meaningless things, 14 trivial
things, 16 fakes, 21 banal things, and 2 evils, 2 sins, committed by this
paper in one day.

bow to this radio set, which is bringing my voice to you.

telephone immediately to your mayor.

telephone to this radio station saying that it was the best program you heard
in your life.

Kiss your left neighbour, kick your right neighbour and change the

your right sock to your left sock.

Put the light of your room.

Plut
P-20



[229] Photograph by Rolf Jährling

"Paper Piece"

for 1 To 5 performers

Instruments: 15 sheets of paper per performer. approx. size of double-page newspaper; quality varied - newspapers, tissue paper, cardboard, colored, printed or plain

3 paper bags per performer; size, shape, quality varied

Duration: Between 12.5 minutes and 10 minutes.

Procedure: a signal from a chairman will begin the piece; within the following 30 seconds each performer enters at will. The piece ends when the paper supply is exhausted.

7-sheets will be performed

"Shake"

"Break" - The edges of the sheet are grasped and sharply jerked apart

"Tear" - each sheet should be reduced to particles less than $\frac{1}{2}$ the size of the whole sheet
approx 1 minute per sheet.

5-sheets will be performed

"Crumple"

"Rumple"

"Bumple" - The paper is bunched together between the hands
Approx. 30 seconds per sheet.

3-sheet will be performed

"Rub"

"Scrub"

"Twist" - The paper is twisted tightly until a squeaking sound is produced. Approx. 30 seconds per sheet

(Paper Piece)

- 2 -

3 - Bags will be performed

"Poot" - inflate with mouth

"Pop!"

Dynamics should be improvised within the natural bounds of the approx. ppp of the "twist" and the fff of the "Pop!"

Each performer will have previously selected and arranged his own materials and sequence of events. Arrangement of the sequence of events may concern not only the general order - No. 1 "shake", "Break", "Teas", No. 2 "Poot", "Pop" - The inner order may also be considered - "Teas", "shake", "Break". It is advisable to mark the method of performance on each sheet.

Benjamin Patterson

Kila 1960

VARIATIONS FOR DOUBLE-BASS

benjamin patterson

itches, dynamics, durations and number of sounds to be produced in any one variation in this composition are not notated. (in the first performance by the composer a graphic score derived from ink blots was used as a guide; however, there are many other satisfactory solutions.)

I.

unfold world map on floor. circle with pen, pencil, etc. city in which performance is being given. locate end pin of bass in circle.

II.

using four different toy whistles, animal or bird imitators or calls, etc. tune strings of bass as well as possible.

III.

produce a number of arco, quasi-webern sounds.

IV.

place a number of wooden and plastic spring-type clothespins on strings several inches above bridge in such a manner that they rattle and/or produce odd tones. arco; tremolo, trills and/or long tones.

V.

weave strips of gold-face paper through strings in space between bridge and fingerboard. fasten four colorful plastic butterflies to strings over gold paper. performing normal, "bartok" and/or "fingernail" pizzicati, catapult butterflies from strings.

VI.

fasten clamps ("C" claps, woodworking, etc. of various sizes) over playing area on each of the four strings. flip clamps with fingers in such a manner that they rebound between adjacent strings.

VII.

place small objects of metal (paper clips, hair pins, etc.) on each string in various positions above bridge. perform double-stops, arce and/or pizzicato.

VIII.

holding bass by fingerboard upside-down, balance on scroll.

1. rub object of rubber (suede-leather brush, etc.) over strings
2. rub, crumbling to small pieces, large piece of cellotex over strings
3. roll narrow wheeled furniture caster slowly down from endpin over tailpiece, bridge, G string and into pegbox (caster may squeak)

IX.

holding bass right-side-up perform long tones and double stops with two bows (right and left hand)

X.

perform pianissimo, medium and short tones arce with mute

XI.

agitate strings with following materials

1. comb (as with hair; may employ mirror)
2. corrugated cardboard

3. newspaper holder (wooden sticks as used in libraries)
filled with tissue paper, newspaper, cellophane, toilet
paper, tinfoil, etc.
4. feather duster (red)
(should bridge be misaligned by vigorous agitation of 3.,
reposition with hammer before feather dusting 4.)

XII.

(optional)

lay bass on side. slap and knock with flat and knuckles of hands

XIII.

place bass on stand, in a corner, or on a chair

1. fan with japanese or spanish hand fan and blow with
mouth over strings
2. place inside bass one end of flexible tube to which is
attached a ballon.(f-hole) fasten pump or mouth to other
end and inflate ballon. detach pump, attach whistle and
allow ballon to deflate blowing whistle.

XIV.

(may overlap above)

pull "chain" (previously prepared) of various threads, cords,
strings, ropes, shoelaces, plastic, insulated electric wiring,
and/or old rags out of bass through f-hole. "chain" may be
replaced again inside through opposite f-hole.

XV.

peg-box previously prepared with a) filling of small pieces
of wire, colored paper, plastic, metal or b) eatibles and
covered with unobtrusive black paper.

1. open hole in paper cover with corkscrew, drill, knife,

-4-

saw, and/or scissors.

2. clean out foreign material with dining fork (eat)
3. choose texts or pictures from newspaper, magazine, etc.
crumple and place in peg-box.
4. replace paper cover and tape closed.

XVI.

pull silk stocking over scroll and fasten with garter around neck above saddle. set on chair, peg-box (toe) down and place rose between strings under bridge.

XVII.

address, write message (reading aloud) and stamp picture postcard.
post in f-hole.

cologne, 1961

revised pittsburgh, 1962

[224D]

Zyklus for water-pails

The interpreter stands in a circle of 10 to 30 water-pails (made from as many different materials as possible). One of them is filled with water, the others are empty. The interpreter seizes the filled one and empties it into the next one (to the right). Then he puts the first one to its place, seizes the (now filled) second pail and empties it into the next one etc. until all the water is evaporated or spilt.

Tomas Schmit

1962



[243] Photograph © Dorine van der Klei

EAR PIECE

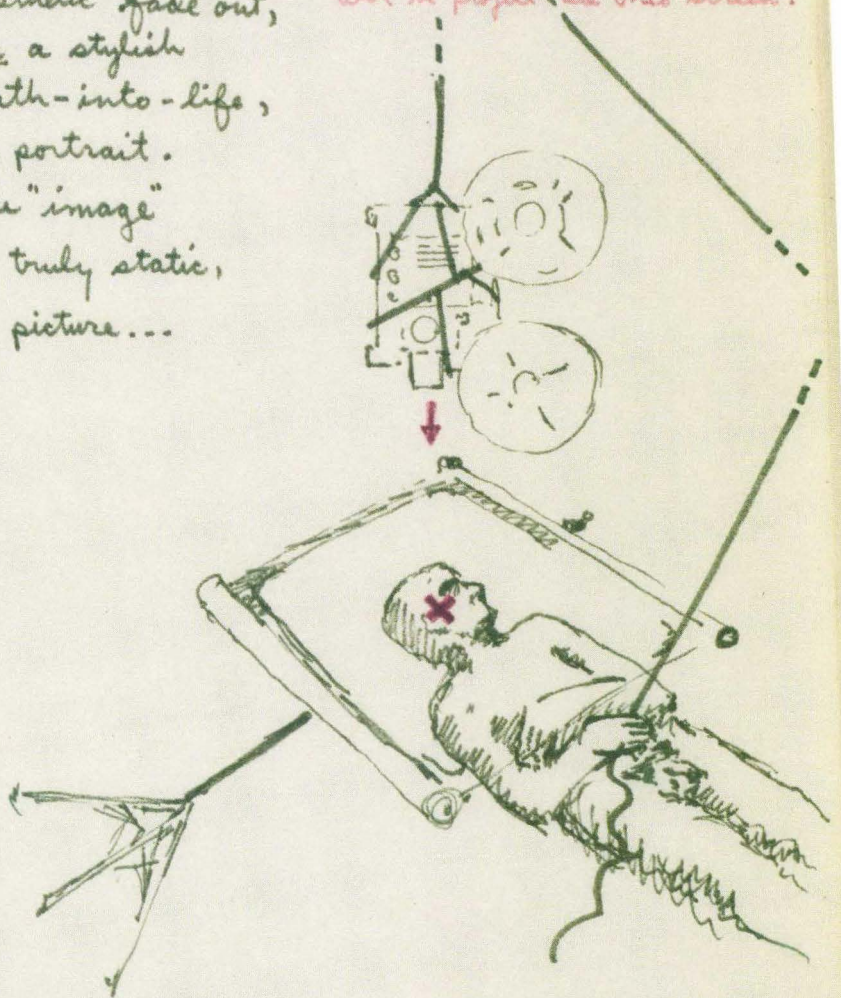
THE PERFORMER TAKES ANY OBJECT(S) SUCH AS A PIECE OF PAPER CARDBOARD PLASTIC ETC AND PLACES IT ON HIS EAR(S) HE THEN PRODUCES THE SOUND BY RUBBING SCRATCHING TAPPING OR TEARING IT OR SIMPLY DRAGGING IT ACROSS HIS EAR HE ALSO MAY JUST HOLD IT THERE IT MAY BE PLAYED INCOUNTERPOINT WITH ANY OTHER PIECE OR SOUND SOURCE IF THE PERFORMER WEARS A HEARING AID IT WOULD BE BEST TO MAKE THE SOUNDS CLOSE TO THE MICROPHONE (OF THE HEARING AID) THE DURATION OF THE PERFORMANCE IS UP TO THE PERFORMER CHILDREN PERFORMING EARPIECE SHOULD BE WARNED NOT TO STICK THEIR FINGERS TOO FAR INTO THEIR EARS AS THEY MAY SERIOUSLY DAMAGE THE INNER EAR

Terry Riley

didactic movie event
"autological suicide" score
for film artist at end of his rope
(conceived in Baltimore, 1969)

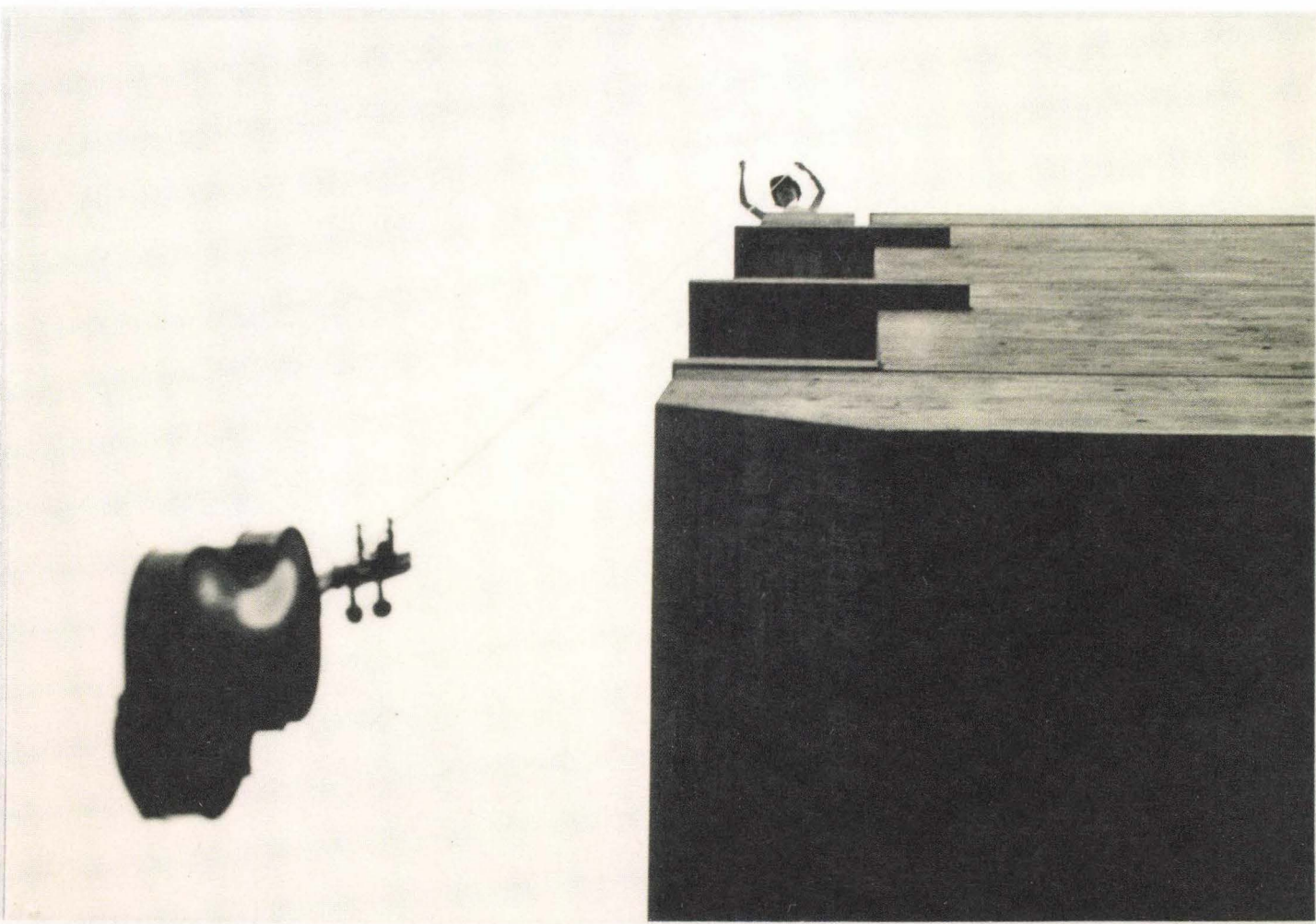
if, at that moment when
life-negation seems inevitable,
the artist can resist self-identification,
which can only lead to a pathetic,
conventional, non-aesthetic fade out,
then he can compose a stylish
lap dissolve of death-into-life,
a stunning self-less portrait.
"self-projection" thru "image"
un-focussing -- a truly static,
but deeply "moving" picture...

- 1) suspend projector above a screen which is lying flat on a floor; turn on projector & focus "+";
- 2) hold cord which suspends the projector (need: two pulleys) & place head so temple is the screen for the "+";
- 3) let go of cord; brain imagery will be projected onto screen.



< event for the late afternoon >

Hang down a violin with a long rope till
nearly the ground from the roof of a building.



[253] Photograph © Minoru Hirata

< shadow ^{piece} ~~music~~ >

Make shadows — still or moving — of your
body or something on the road, wall, floor,
or anything else.
Catch the shadows by some means.

C. Shiomi 1963

< falling event >

- I Let something fall from a high place.
- II Let yourself fall from a high place using an elevator, parachute, rope, or anything else, or using nothing.

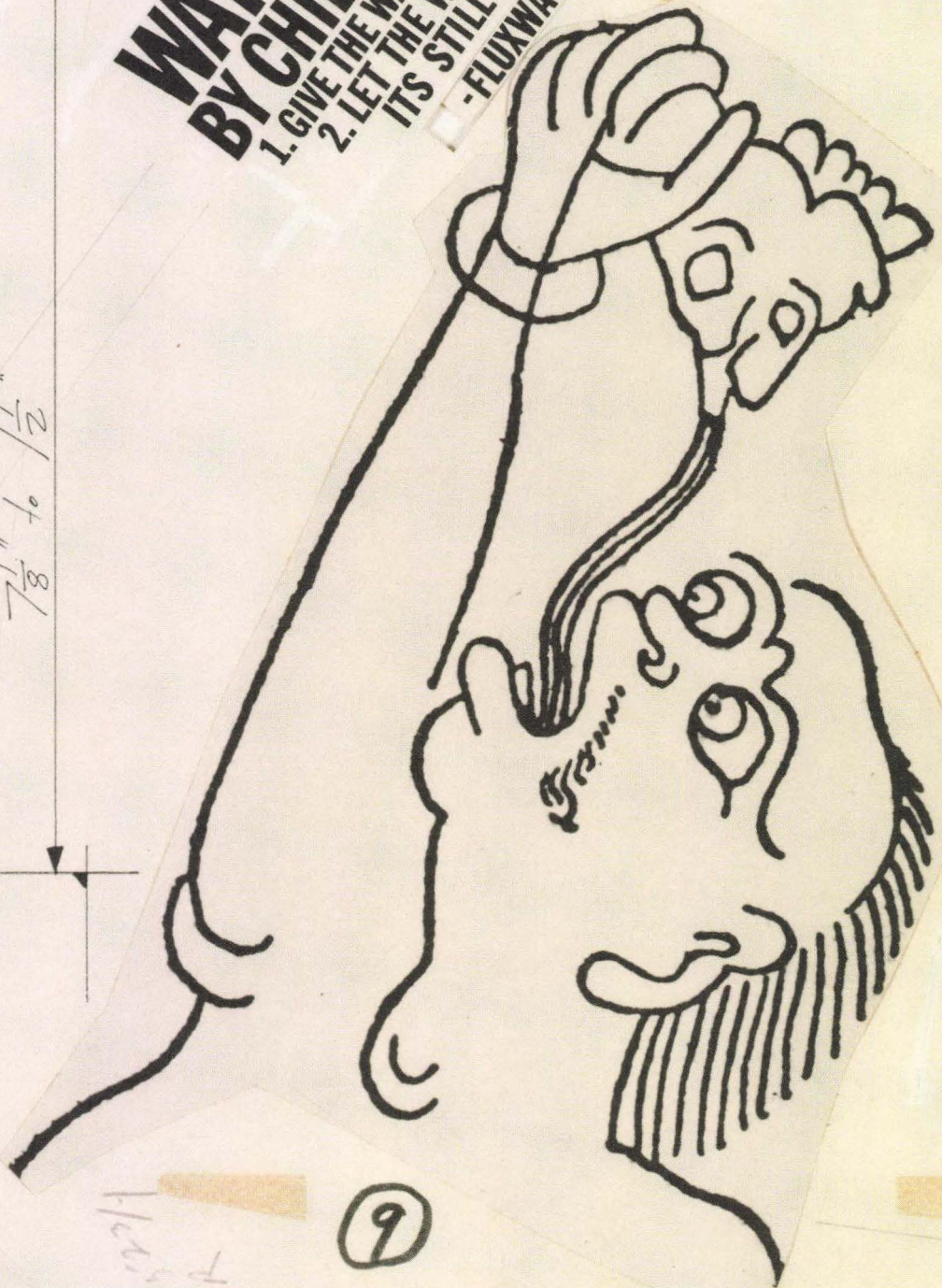
C. Shiomi 1963

WATER MUSIC BY CHIEKO SHIOMI

1. GIVE THE WATER STILL FORM
2. LET THE WATER STILL LOSE
ITS STILL FORM.

- FLUXWATER

7 1/8" to 1 1/2"



⑨

Handwritten signature or initials, possibly 'Shiomi'.



[268] Photograph by Bruce Fleming

YASUNAO TONE

MUSIC FOR SEVERAL COMPOSERS.

WRITE a piece under my name.

1964. 1.

SOLO FOR SEVERAL COMPOSERS.

Perform simultaneously several composers' works.

1963, 10.

MUSIC FOR EVERY TABLAUX.

Cover the surface of tableaux (one or more), with a sheet of white paper. Performer(s) (one or more), may take any instrument, tear white paper once, but area of what one tears must not amount to the area of the instrument's surface.

Performance continues until the sheets are torn up.

1962. 1

MUSIC FOR FOOTPEDDAL ORGAN

1962. 8

Place the graph on the surface of the glass of a clock which has the second-hand.

This will become the score for the following instructions. The position of the second-hand at the time of the beginning of the performance will be the first sound.

The length between the surface (a) and the core (B) will be the duration of the sound. Make toneclusters using the whole key of the organ or using group of sounds that you can press with two hands.

The position of the second-hand at the time of the ending of the first sound will be the second sound -and so on.

Notations for the footpeddal

press as much as possible

press with one foot

use the wind remaining from the last note.

press convulsively

regular pressing

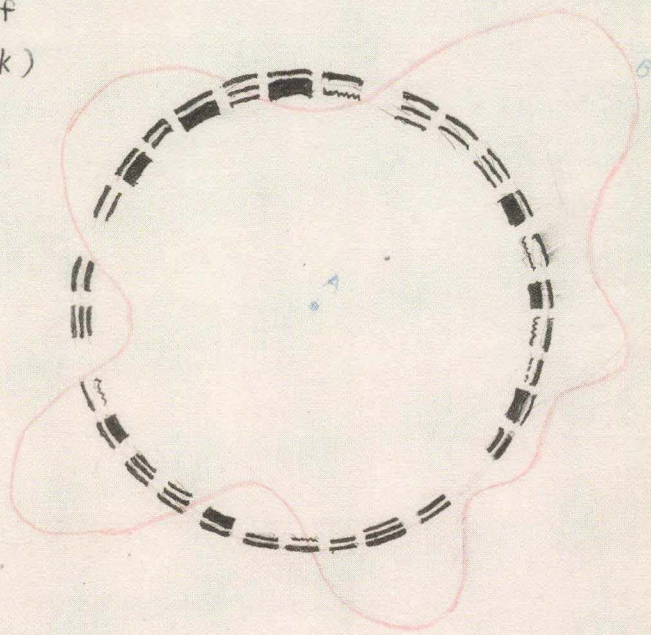
— See attached diagram for this piece

Music for foot-pedal organ

Model of ~~Part I of the~~ score part I

The score will be complete ^A by
(ready to be read)

Covering the surface of
Score Part II (any clock)
with Score part I



M. Williams

1962. Tokyo

[271B]

0'0"

2'10"

2'40"

4'15"

4'50"

-1-

<p>Beginn der "Kontakte" bis 2'10"</p> <p><u>Pianist / Schlagzeuger</u> - Lautsprecher.</p> <p>Die beiden Musiker im Frack haben schon einige Zeit ihre Vorbereitungen bei den Instrumenten gemacht und ab und zu den Tontechniker, Beleuchter, Regisseur angeschaut. Der Pianist am Tamtam richtet sich nach dem Beginn des Tontechnikers.</p>	<p>Musiker brechen ab, bereiten sich in bequemer Stellung zum Abhören vor (evtl. rauchen)</p>	<p>Musiker hören mit Partitur die soeben gemachte Aufnahme, bitten eventuell den Regisseur um mehr Ruhe, wenn sie sich gestört fühlen.</p>	<p>Schlagzeuger geht mit Partitur zum Pianisten, sie besprechen einige Stellen. Geht zurück, ob eine oder zwei Stellen, nimmt Partiturblatt nahe an die Augen, legt es zurück, probiert noch einmal, wartet auf Magnetophon start. Reagiert überhaupt nicht auf Einwurf des Regisseurs.</p> <p>Pianist geht zum Tamtam. →</p>
<p><u>Tontechniker</u> hat vor Beginn ein Mikrophon und ein Magnetophon zur Aufnahme vorbereitet und ausprobiert. Kurz vor Beginn startet er das Magnetophon zur Aufnahme.</p> <p>Bei Beginn startet er ein zweites Magnetophon mit dem Tonband des elektronischen Teils der Kontakte. Während der Aufnahme kontrolliert er Pegel, mit laufende grosse Aufnahmeuhr (die er sichtbar ebenfalls gestartet hat), macht sich eventuell Notizen; liest Partitur mit.</p>	<p>Tontechniker stoppt beide Maschinen, spult mit Ton zurück und</p>	<p>startet Tonband-Wiedergabe</p>	<p>Tontechniker verändert Mikrofon-stellung, bereitet die zweite Aufnahme vor.</p> <p>Startet Aufnahme-Magnetophon. →</p>
<p><u>Beleuchter und Kameramann</u> haben seit Eintreten der ersten Zuhörer alle verfügbaren Lampen ausprobiert, klettern auf Leitern herum zu den Scheinwerfern (Fernsehscheinwerfer und Kamera mit allem Zubehör gemütlich ausprobieren). Bei Beginn der Musik fahren sie ungeniert fort mit ihren Arbeiten. Sie beachten die Musiker nicht.</p>	<p>Fortsetzung ihrer Arbeit mit Scheinwerfern, Kamera, Kabeln, Monitor</p>	<p>Nur</p>	<p>Beleuchter fixiert jetzt die Scheinwerfer auf die Musiker, richtet Fernsehkamera auf das Tamtam, wo der Pianist beginnen wird. Kamera läuft. Zuschauer sehen <u>Monitor</u></p>
<p><u>Regisseur</u> ist 10-5 Minuten vor Beginn der Musik in den Saal gekommen, spricht mit Beleuchter und Kameramann und klettert auf seinen Hochsitz, beobachtet die beiden und ruft ihnen ab und zu Anweisung für die Position von Scheinwerfern und Kamera zu oder - und zeigt mit den Armen, was er will. Während die Musiker spielen gibt er ungeniert weitere Anweisungen und Zeichen (immer ruhig und nicht zu oft).</p>	<p>Gibt weiter Anweisungen an Beleuchter und Kameramann</p>	<p>Komponist Paik stellt große Sanduhr allen sichtbar an. Sie läuft 4 Paik schlägt kurzen Schrei aus</p>	<p>Regisseur beobachtet Musiker. Wenn Schlagzeuger zu seinem Platz zurück gekehrt ist und übersteigt er vom Hochsitz und sagt: "Verzeihen Sie bitte, Herr Coskel, ich würde so zum Klavier gehen (macht Schritte vor), ohne eine Reaktion abzuwarten steigt er auf den Hochsitz und gibt start für Kamera. →</p>

[269]

Vexilles chamsons

C

Ben 1962

ou →

Ben 1966

—————

PARTIE DU
TOUT
A BEN

Ben 1960

[275]

Piano Piece No 17

Come on stage and bow
then start running as fast as
possible away from the Piano
At the same time three performers
in the audience get up and run after
you they must catch you and drag
you back to the Piano
When at last they have succeeded to
get you seated in front of the piano
the lights go out

(executed in Rotterdam 1963)

1963



[284] Photograph by George Maciunas

<p>ART INTENTION + PRE- TENTION - OR DOUBT - CAN BE SIGNING. OR NOT SIGNING - CAN BE COPYING OR NOT COPYING ^{EVERYTHING} OR ANYTHING - THOUGHT OR DESTRUCTION. THE REST TOO</p>	<p><i>copy in windows remain 1/2 open</i></p> <p>BEN = GOD</p>	<p>TODAY THE ... 1964</p> <p>I, BEN, CERTIFY AUTHENTIC WORK OF ART</p> <p>NO... (I DON'T SIGN)</p>	<p>I AM NOT A CREATOR ALL I DO IS COPY. INSIDE ESOU. BRECHT. JHONKAGE MARCEL DUCHAMP. AND DADA.</p> <p>I SIGN THE TRUTH</p>
<p>TOTAL ART MATCH BOX</p> <p>USE THESE MATCHES TO DESTROY ALL ART. SET FIRE TO MUSEUMS - MANUSCRIPTS POP ART - READY MADE AND AS I BEN SIGNED EVERYTHING WORK OF ART - BURN ANYTHING KEEP LAST MATCH FOR THIS MATCH BOX - BEN -</p>	<p>I DO NOT SIGN. ANY MORE</p> <p>'BEN 1961'</p>	<p>ART</p> <p>POLITICS IS ART</p>	<p>CHANGE THE NOTION OF ART KILL ART.</p> <p>SEE BEN EVERYWHERE</p>
<p>TOTAL ART POETRY</p> <p>JUST SAY ANYTHING</p> <p>1961</p>	<p>TOTAL ART THEATRE</p> <p>JUST LOOK AT ME</p> <p>1962</p>	<p>ART = BEN</p>	<p>TOTAL ART SCULPTURE</p> <p>PICK UP ANYTHING AT YOUR FEET</p>
<p>SINCE I BEN SIGNED EVERYTHING ART IS USELESS SO DESTROY ART</p>	<p>I SIGNED FLYNT SO FLYNT IS SERIOUS ART "PLEASE DESTROY FLYNT"</p>	<p>TOTAL ART</p> <p>DONT THINK I AM SURE OF ANYTHING I DOUBT EVERYTHING</p>	<p>I DID IT IN 1949</p> <p>BEN</p>
<p>COLLECTIF AND ANONYMOUS ART IS IMPOSSIBLE THE WHO PRECONISE IT ARE HYPOCRITES</p>	<p>ONLY I BEN DO REAL ANONYMOUS ART</p>	<p>THE ONLY ABSOLUTE ART PIECE THAT LASTS FOREVER IS DEATH.</p> <p>KILL YOURSELF</p> <p>- BEN</p>	<p>I HAVE ALREADY SIGNED EVERYTHING</p> <p>IN 1958</p>
<p>WHENEVER YOU SEE ART THINK OF BEN TURN YOUR HEAD AND WALK AWAY</p>	<p>I COPY THATS WHY I SIGN COPYING</p> <p>BEN</p>	<p>ART IS A QUESTION OF CREATION CREATION IS A QUESTION OF PRETENTION I SIGN PRETENTION THATS WHY I AM ART</p>	<p>DONT STOP KEEP ON PLAYING THATS MY PIECE NUMBER N.34</p>
<p>THE DESTRUCTION OF ALL ART I ART TOO PLEASE TEAR THIS UP.</p> <p>BEN</p>	<p>THE ESSENCE OF ART IS. "I DID IT I DISCARD THE IT AND JUST SAY I</p>	<p>STREET COMPOSITION</p> <p>LIE DOWN ON YOUR BACK</p>	<p>Ben original designer for Fluxus Cards 1964</p>

(6) Kleenex 4 (effaçage)

LIFE smudge!	2 min.
Play-BOY smudge!	
Soldier-Toys	1 min.
Bulbs	40 seconds
Whipped-Cream Cake	
Smudging	15 sec.

performed
in Copenhagen
Amsterdam
Paris
Niesbaden

Ventilarors warm + cold	50 sec.
----------------------------------	---------

(67) Sun in the head

dark-	7,5 sec.
small light-shocks	3,5 sec.
big light-shocks	7,5 sec.
very bright	

performed
in Copenhagen

Spotlight shocks slow	2 sec.
extremly bright	
light shocks	
of all	32 sec.
available	
sources of light	

dark SILENCE 6sec.

lights on

(8) -----130 km/h-----

Locomotive pushes a CAR / WRECK or NEW / as QUICKLY aspossible against Bufferstop////////// FIN (Locomotive drives away)

2 Min.



to pose

[305]



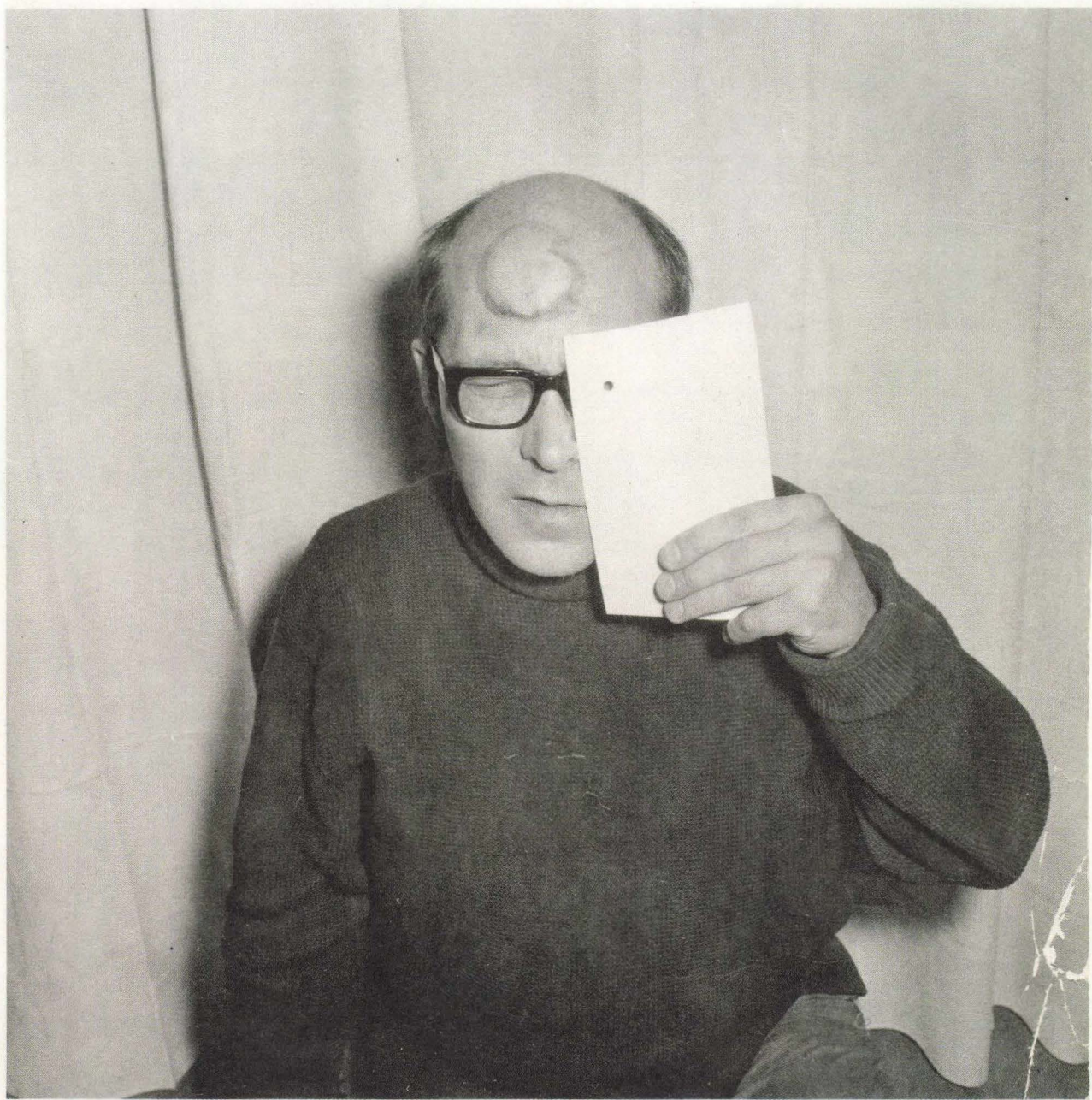
[312] Photograph © Dorine van der Klei

TRACE

1. Remove Box on scored line;
hang card on wall
2. Open box, remove contents
3. Take down cord & place on
horizontal surface
4. Place contents in center
of card, light one end
with match.
5. When extinguished hang card
on wall.

silent dog whistle		beads		poly
bird whistle		eye patch		poly
chains		<u>Pharaoh's serpents</u>	✓	
transistor		absorbent gauze		poly
cord to burn		hairbrush	✓	
cord to beams of head		color paper		
chocolates: minimal	c	<u>Gibbles</u>		
" dog	c	<u>flute</u>		
" catch	c	? hotel card		
" hand out	c	<u>London bridge</u>		
cigar smoke		color photos	compete	poly
" throw		? oracle		
cigarettes: smoke		? ads to throw out (sam's thing?)		
		lock		

Answer will



[323] Photographer not identified

Einladung für

zum

Kleinen Sommerfest

zur Eröffnung
der
Ausstellung



- Gerdur Paris
- Edel
- Rauer-Sirrenberg Wuppertal
- Boehm
- Schmitz
- Grzimek Berlin
- Englert
- Le Blanc Antwerpen
- Schlieker Bochum
- Hanebeck Remscheid
- Hulbeck New York
- v. Rothkirch Lohr / M.
- Bartels Düsseldorf
- Rothe
- Fausto Go Neapel

*empfehlung von Tüpfel
50% kein verbindliches an der Th. für Parnass*

- Mach -*
- Kaspari*
- „Après John Cage“ George Maciunas (U.S.A.)
Benjamin Patterson (U.S.A. - Paris)
1. Einführung: Neo - dada in New York Maciunas
Chefredakteur der neuen Kunst-Zeitschrift FLUXUS
 3. Variation für Kontrabaß Patterson
 3. Duo *Patterson* Patterson
 4. Lippen-Musik Homage to Adriano Olivetti Maciunas

*Kaspari Regis.
Jed Cortez was invited
Adriano Olivetti
Thomas
Namen zum Parnass*

7 Tribut an grosse lebende u. tote
Jed Cortez
1942
Jed Cortez
Sonnabend, den 9. Juni 1962
ab 20.30 Uhr

Um Anmeldung wird höflich gebeten
Tel. 35241

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5. Ear Music - Terry Riley *us. in geburt.*
- 8 Constellation no.2 - Dick Higgins. *von ab 20.30 hat 300 Kopien. 100 Kopien 100/100*

512

Heinz Wendel Overhoff 5.774
Hagen.

Arno Galobik Vibraphon 1:1
Lutz Lessner Bass

Dieter Rosenkranz: Schlagzeug

A. Bassell Hammond ~~Piano~~
(Orgel) Conga Triumel

Düsseldorf

~~Kammer~~
Kammerspiel 16/6
Samstag
23 Uhr

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IM HÖRSAAL DES STÄDTISCHEN MUSEUMS, WIESBADEN

SAMSTAG 1. SEPT. 1962 14:30 UHR	KONZERT NR.1, KLAVIER KOMPOSITIONEN - U.S.A., K.E.WELIN UND F.RZEWSKI - PIANISTEN. JOHN CAGE: 31'57.9864"/PHILIP CORNER: KLAVIER TATIGKEITEN (FÜR EIN KLAVIER UND VIELE SPIELER) & FLUX & FORM NR.7 & 14 / TERRY RILEY: KONZERT FÜR 2 PIANISTEN UND TONBAND / T.JENNINGS: KLAVIER STÜCKE / JED CURTIS: KLAVIER STÜCK / GRIFITH ROSE: 2. ENNEAD / DICK HIGGINS: CONSTELLATION NR.1 (FÜR 2 KLAVIERE UND 3 RADIOS) / LA MONTE YOUNG: "566" FÜR HENRY FLYNT & KLAVIER STÜCKE FÜR DAVID TUDOR NR.2 / GEORGE BRECHT: FÜNF KLAVIER STÜCKE 1961 UND DREI KLAVIER STÜCKE 1962
SAMSTAG 2. SEPT. 20:00 UHR	KONZERT NR.2 KLAVIER KOMPOSITIONEN - JAPAN, K.E.WELIN - PIANIST. TOSHI ICHIYANAGI: MUSIK FÜR KLAVIER NR.1 BIS NR.7 / YORIAKI MATSUDAIRA: INSTRUKTIONEN FÜR KLAVIER / SHINICHI MATSUSHITA: MOSAIKEN / YOKO ONO: EIN STÜCK UM DEN HIMMEL ZU SEHEN / KEIJIRO SATO: CALIGRAPHY / YUJI TAKAHASHI: EKSTASIS / TORU TAKEMITSU: KLAVIER ENTFERNUNG UND ÜBERGANG / YASUNAO TONE: KLAVIER TON MIT TONBAND / GEORGE YNASA: PROJECTION ESEMPLASTIC I, II UND III
SONNTAG 2. SEPT. 14:30 UHR	KONZERT NR.3, KLAVIER KOMPOSITIONEN - EUROPA, K.E.WELIN - PIANIST. K.H.STOCKHAUSEN: KLAVIERSTÜCK IV / G.LIGETI: TROIS BAGATELLES / G.M.KOENIG: 2 KLAVIER STÜCKE / KONRAD BOEHMER: KLANGSTÜCK & POTENTIAL / JAN MORTHENSON: COURANTE / LARS J.WERLE: GRILLER FÜR PIANIST / MICHAEL VON BIEL: EIN BUCH FÜR DREI / DIETER SCHNEBEL: REACTIONS (KONZERT FÜR EINEN INSTRUMENTALISTEN & PUBLIKUM) & VISIBLE MUSIK FÜR 1 DIRIGENTEN UND 1 INSTRUMENTALISTEN.
SONNTAG 2. SEPT. 20:00 UHR	KONZERT NR.4, KLAVIER KOMPOSITIONEN - EUROPA, F.RZEWSKI - PIANIST. JACQUES CALONNE: QUADRANGLES SUIVIS DE FENETRES ET BOUCLES / PAOLO EMILIO CARAPEZZA: 9° CIELO / GIUSEPPE CHIARI: GESTI SUL PIANO / SYLVANO BUSSOTTI: POUR CLAVIER, 5 KLAVIER STÜCKE FÜR DAVID TUDOR & PER TRE (FÜR EIN KLAVIER UND 3 PIANISTEN) / FREDERIC RZEWSKI STUDIEN & TRÄUME / LUCIER: ACTION MUSIC FOR PIANO BOOK I / MACCHI: TITONE / MARCHETTI MUSIK
SAMSTAG 8. SEPT. 20:00 UHR	KONZERT NR.5, KOMPOSITIONEN FÜR ANDERE INSTRUMENTE UND STIMMEN - U.S.A., GEORGE BRECHT: KARTENSTÜCK FÜR STIMMEN / JOHN CAGE: SOLO FÜR STIMME (2) 1960 / PHILIP CORNER: PASSIONATE EXPANSE OF THE LAW / DICK HIGGINS: CONSTELLATION NR.4 & NR.7 / TERRY JENNINGS: STREICHQUARTETT / PHILIP KRUMM: MUSTER (FÜR STREICHQUARTETT) / JACKSON MAC LOW: BUCHSTABEN FÜR IRIS NUMMERN FÜR DIE STILLE UND DANKE - EINE ZUSAMMENARBEIT FÜR LEUTE / TERRY RILEY: UMSCHLAG 1960 (FÜR STREICHQUARTETT) / EMMETT WILLIAMS: EIN ZWEIFELHAFTES LIED IN VIER RICHTUNGEN FÜR 5 STIMMEN / GEORGE BRECHT: STREICHQUARTETT / LA MONTE YOUNG: KOMPOSITION 1960 NR.7 (FÜR STREICHQUARTETT)
SONNTAG 9. SEPT. 14:30 UHR	KONZERT NR.6, KOMPOSITIONEN FÜR ANDERE INSTRUMENTE UND STIMMEN - JAPAN, TOSHI ICHIYANAGI: STANZEN & PILE / KENJIRO EZAKI: BEWEGLICHE PULSE & DISCRETION / YORITSUNE MATSUDAIRA: EIN STÜCK FÜR SOLO FLÖTE / YASUNAO TONE: ANAGRAMM FÜR STREICHE / YOKO ONO: DER PULS /
SONNTAG 9. SEPT. 20:00 UHR	KONZERT NR.7, KOMPOSITIONEN FÜR ANDERE INSTRUMENTE UND STIMMEN - EUROPA, MICHAEL VON BIEL: STREICH MUSIK / GEORGE MACIUNAS: SOLO FÜR STIMME UND MIKROPHON / GRIFITH ROSE: STREICHQUARTETT / FREDERIC RZEWSKI: SOLILOQUY (FÜR VIOLINE) UND THREE RHAPSODIES FOR SLIDE WHISTLES / BENJAMIN PATTERSON: VARIATIONEN FÜR KONTRABASS /
FREITAG 14. SEPT. 20:00 UHR	KONZERT NR.8, KONKRETE MUSIK & HAPPENINGS - U.S.A., JOSEPH BYRD: ZWEI STÜCKE FÜR RICHARD MAXFIELD, 1960 / JOHN CAGE: VARIATIONS / GEORGE BRECHT: KARTENSTÜCK FÜR OBJEKTE, TRÖPFELNDE MUSIK, KERZEN STÜCK FÜR RADIOS & SOLO FÜR EINEN BLÄSER / JED CURTIS: GAVOTTE, ALLEMAND, UND GIGUE / DICK HIGGINS: GEFÄHRLICHE MUSIK NR.2 UND GRAPHIS 82 / JACKSON MAC LOW: EIN STÜCK FÜR SARI DIENES / TERRY RILEY: OHR STÜCK (FÜR PUBLIKUM) /
SAMSTAG 15. SEPT. 20:00 UHR	KONZERT NR.9, KONKRETE MUSIK & HAPPENINGS - JAPAN, TOSHI ICHIYANAGI: MUSIK FÜR ELEKRISCHE METRONOM & IBM MUSIK / K. AKIYAMA: EINE GEHEIM METHODE / TAKENHISA KOSUGI: MICRO I & MANODHARMA I / YOKO ONO: ZWEI STÜCKE / YASUNAO TONE: TAGE, NUMMER & UNTERREDUNG / GEORGE YNASA: MUSIQUE CONCRETE UND AOINOUE /
SONNTAG 16. SEPT. 20:00 UHR	KONZERT NR.10, KONKRETE MUSIK & HAPPENINGS - INTERNATIONAL, NAM JUNE PAIK: SIMPLE / PIERRE MERCURE: STRUCTURES METALLIQUES NR.3 / NAM JUNE PAIK: HOMMÂGE À JOHN CAGE / ETUDE FOR PIANOFORTE UND SONATA QUAZI UNA FANTASIA / DIETER SCHNEBEL: SICHTBARE MUSIK FÜR EINEN DIRIGENTEN / MACIUNAS: IN MEMORIAM FÜR ADRIANO OLIVETTI / BENJAMIN PATTERSON: SEPTET AUS "LEMONS" UND OVERTURE (2. DARSTELLUNG) / GEORGE BRECHT: WORD EVENT
22. SEPT. 14:30 UHR	KONZERT NR.11, TONBAND MUSIK UND FILME - U.S.A., JOHN CAGE: FONTANA MIX, MUSIC FOR THE MARRYING MAIDEN / LA MONTE YOUNG: ZWEI TÖNE / STAN VANDERBEEK: FILMEN / DICK HIGGINS: REQUIEM FOR WAGNER THE CRIMINAL MAYOR
22. SEPT. 20:00 UHR	KONZERT NR.12, TONBAND MUSIK - U.S.A., RICHARD MAXFIELD: HUFTEN MUSIK / RADIO MUSIK / DAMPF / PASTORAL SYMPHONY / PERSPECTIVES / NACHT MUSIK
SONNTAG 23. SEPT. 14:30 UHR	KONZERT NR.13, TONBAND MUSIK UND FILME - JAPAN, KANADA. TOSHI ICHIYANAGI: KAIKI / NOBUTAKA MIZUNO: TONBAND STÜCK / TORU TAKEMITSU: VOCALISM A-I & WASSER MUSIK / YASUNAO TONE: COSTUME UND WARANIN / GEORGE YNASA: AOI-NO-UE / TESHIGAHARA: FILM / YOJI KURI: HUMAN ZOO / OSHIMA: FILM / HANI: FILM / ISTVAN ANHALT: COMPOSITION NR.4 / CIONI CARPI & L. PORTUGAIS: POINT ET CONTREPOINT (FILM) / MAURICE BLACKBURN: JE (FILM) /
SONNTAG 23. SEPT. 20:00 UHR	KONZERT NR.14, TONBAND MUSIK - FRANKREICH, "LES PREMIERES DECOUVERTES": P. SCHAEFFER: ETUDE AUX CASSEROL P. HENRY: MUSIQUE SANS TITRE / P. ARTHUYS: NATURE MORTE À LA GUITARE / A. HODEIR: JAZZ ET JAZZ / "RECHERCHES RECENTES": L. FERRARI: ETUDE AUX ACCIDENTS & TÊTE ET QUEUE DU DRAGON / F.B. MACHE: PRÉLUDE / E. CANTON: ETUDE / J. HIDALGO: ETUDE / B. PARMEGIANI: ETUDE / F. BAYLE: TREMPLINS & LIGNES ET POINTS / M. PHILIPPOT: AMBIANCE II / P. CARSON: ETUDE / P. SCHAEFFER: SIMULTANÉ CAMEROUNAIS /

EINTRITTSKARTEN FÜR JEDES KONZERT DM 3
FÜR EIN ABBONNEMENT (14 KONZERTE) DM 20
FÜR STUDENTEN DM 1,50
EINTRITTSKARTEN SIND AM EINGANG ZU ERHALTEN ODER DURCH:
VORVERKAUF AM HAUPTBAHNHOF, WIESBADEN

FLUXUS * EINE INTERNATIONALE ZEITSCHRIFT NEUESTER KUNST, ANTIKUNST, MUSIK, ANTIMUSIK, DICHTUNG, ANTIDICHTUNG, ETC.

NIKOLAI KIRKE

23. og 24. samt 26., 27. og 28. november 1962 kl. 20

samt

ALLÉ SCENEN

Søndag den 25. november 1962 kl. 15

FLUXUS

MUSIK OG ANTI-MUSIK
DET INSTRUMENTALE TEATER

6 PRO- ET CONTRAGRAMMER

Medvirkende:

Nam June
Dick
Alison
Emmett
Arthur
Albert
Wolf
Robert
George
Jørgen
Musica

med

Paik
Higgins
Knowles
Williams
Køpcke
Mertz
Vostell
Filliou
Maciunas
Friisholm
Vitalis

flere

Arr. af: Det Unge Tonekunstnerselskab - Galerie Køpcke - Kunstbiblioteket, Nikolai Kirke

Entré 4 kr. - Abonnement 15 kr. Billetsalg hos Wilhelm Hansen, Gothersgade 9, Central 5457
samt ved indgangen. Billetsalg til søndag den 25. november: Allé scenen, Central 1490

英

AMERICAN STUDENTS & ARTISTS CENTER, 261 Bd. RASPAIL, PARIS 14^e
CENTRE DE MUSIQUE (direction MUSICALE - KETH HUMBLE) PRESENTE

FESTIVAL FLUXORM

POESIE, MUSIQUE ET ANTIMUSIQUE EVENEMENTIELLE ET CONCRETE

3 DECEMBRE 1962
LUNDI
20.30 HRS.
CONCERT NO.1, MUSIQUE EVENEMENTIELLE. RAOUL HAUSMANN: POESIE PHONETIQUE / JOSEPH BYRD: PIECE FOR R. MAXFIELD / JACKSON MAC LOW: THANKS II / ROBERT WATTS: NEWS & TWO INCHES / EMMETT WILLIAMS: ALPHABET SYMPHONY / G. BRECHT: DRIP MUSIC & DIRECTION / GEORGE MACIUNAS: IN MEMORIAM TO ADRIANO OLIVETTI / DICK HIGGINS: CONSTELLATION NO.7 & 4 / BENJAMIN PATTERSON: SEPTET FROM "LEMONS" AND SOLO FOR DANCER / LA MONTE YOUNG: COMPOSITION 1961 NUMBER 29 / NAM JUNE PAIK: ONE FOR VIOLIN SOLO & SERENADE FOR ALISON / WOLF VOSTELL: DECOLLAGE MUSIQUE "KLEENEX" / ALISON KNOWLES: PROPOSITION / TERRY RILEY: EARPIECE / G. BRECHT: WORD EVENT.

4 DECEMBRE 1962
JEUDI
20.30 HRS.
CONCERT NO.2, MUSIQUE INSTRUMENTALE ET VOCALE. JACKSON MAC LOW: LETTERS FOR IRIS NUMBERS FOR SILENCE & BIBLICAL POEMS / DICK HIGGINS: GRAPHIS 82 / EMMETT WILLIAMS: 4-DIRECTIONAL SONG OF DOUBT FOR 5 VOICES / GEORGE MACIUNAS: SOLO FOR UKULELE & SOLO FOR MOUTH AND MICROPHONE / BENJAMIN PATTERSON: VARIATIONS FOR DOUBLE BASS / GEORGE BRECHT: CARD PIECE FOR VOICE, FLUTE SOLO, STRING QUARTET AND SAXOPHONE SOLO / LA MONTE YOUNG: COMPOSITION 1960 NO. 7 (STRING QUARTET)

5 DECEMBRE 1962
MARDI
20.30 HRS.
CONCERT NO.3, DANIEL SPOERRI: COMPOSITION NO. X / KENJIRO EZAKI: DISCRETION / TOSHI ICHIYANAGI: STANZAS AND MUSIC FOR ELECTRIC METRONOME / YASUNAO TONE: ANAGRAM FOR STRINGS / EMMETT WILLIAMS: LITANY AND RESPONSE / TAKENHISA KOSUGI: MICRO I & ANIMA I / ROBERT PAGE: GUITAR SOLO / NAM JUNE PAIK: TO BE DETERMINED /

6 DECEMBRE 1962
MERCREDI
20.30 HRS.
CONCERT NO.4, ROBERT FILLIOU: POI POI SYMPHONY NO. 2 / ARTHUR KOPCKE: MUSIC WHILE YOU WORK / ROBERT WATTS: EVENT 13 / SYLVANO BUSSOTTI: PIECE FOR PAIK / SIMONE MORRIS: DANCE CONSTRUCTION / GEORGE BRECHT: CANDLE PIECE FOR RADIOS / DICK HIGGINS: DANGER MUSIC NO. 17 / DIETER SCHNEBEL: VISIBLE MUSIC II, (SOLO FOR ONE CONDUCTOR) / TOSHI ICHIYANAGI: IBM FOR MERCE CUNNINGHAM / B. PATTERSON: TWO PIECES FROM METHODS & PROCESSES / LA MONTE YOUNG: COMPOSITION 1960 NO.3

7 DECEMBRE 1962
VENDREDI
20.30 HRS.
CONCERT NO.5, POUR PIANO. TOSHI ICHIYANAGI: MUSIC FOR PIANO NOS. 2, 5 AND 4 / LA MONTE YOUNG: 566 TO HENRY FLYNT / GYORGY LIGETI: TROIS BAGATELLES / PHILIP CORNER: PIANO ACTIVITIES (FOR 10 PIANISTS) / GEORGE MACIUNAS: PIANO PIECE NO.11 FOR N.J.P. / GIUSEPPE CHIARI: GESTI SUL PIANO / GRIFITH ROSE: SECOND ENNEAD / TERRY RILEY: PIECE FOR 2 PIANOS & MAGNETIC TAPE / YORIAKI MATSUDAIRA: CO-ACTION / GEORGE BRECHT: INCIDENTAL MUSIC / LA MONTE YOUNG: PIANO PIECE FOR D. TUDOR NO.2

8 DECEMBRE 1962
SAMEDI
19.00 HRS.
CONCERT NO.6, MUSIQUE ENREGISTREE ET FILMS. JOHN CAGE: MUSIC FOR THE MARRYING MAIDEN & FONTANA MIX / RICHARD MAXFIELD: COUGH MUSIC, RADIO MUSIC, PASTORAL SYMPHONY AND NIGHT MUSIC / STAN VANDERBEEK: (FILMS) A LA MODE, WHAT WHO HOW, ACHOO MR. KEROOCHEV / CIONI CARPI: POINT AND COUNTERPOINT / GEORGE BRECHT: 3 YELLOW EVENTS, AND 2 DURATIONS / NAM JUNE PAIK: FILMS / DICK HIGGINS: REQUIEM /

8 DECEMBRE 1962
SAMEDI
21.00 HRS.
CONCERT NO.7 POESIE OUVERTE. FRANCOIS DUFRENE: LE TOMBEAU DE PIERRE LAROUSSE / ROBERT FILLIOU: PERE LACHAISE NO.1 / BRION GYSIN: PERMUTATIONS SANS FIN / JEAN-CLARENCE LAMBERT: X ALÉAS / GHERASIM LUCA: QUART D'HEURE DE CULTURE METAPHYSIQUE. SOIREE ORGANISEE AVEC LE CONCOURS DU DOMAINE POETIQUE ET LA PARTICIPATION DE JACQUES GRUBER ET JEAN-LOUP PHILIPPE.

PLACES: 4.N.F., 2.N.F. ETUDIANTS, 20.N.F. ABONNEMENT POUR LES 17 CONC

FESTIVAL FLUXORM

FLUXUS

MUSIK UND ANTIMUSIK
DAS INSTRUMENTALE
THEATER

Staatliche **K**unstakademie
Düsseldorf, Eiskellerstraße
am 2. und 3. Februar 20 Uhr
als ein **C**olloquium für die
Studenten der **A**kademie

George Maciunas
Nam June Paik
Emmet Williams
Benjamin Patterson
Takenbisa Kosugi
Dick Higgins
Robert Watts
Jed Curtis
Dieter Hülsmanns
George Brecht
Jackson Mac Low
Wolf Vostell
Jean Pierre Wilhelm
Frank Trowbridge
Terry Riley
Tomas Schmit
Gyorgi Ligeti
Raoul Hausmann
Caspari
Robert Filliou

Daniel Spoerri
Alison Knowles
Bruno Maderna
Alfred C. Hansen
La Monte Young
Henry Flynt
Richard Maxfield
John Cage
Yoko Ono
Jozef Patkowski
Joseph Byrd
Joseph Beuys
Griffith Rose
Philip Corner
Achoy Mr. Keroochev
Kenjiro Ezaki
Jasumao Tone
Lucia Dlugoszewski
Istvan Anhalt
Jörgen Friisholm

Toshi Ichiyonagi
Cornelius Cardew
Pär Ahlborn
Gherasim Luca
Brion Gysin
Stan Vanderbeek
Yoriaki Matsudaira
Simone Morris
Sylvano Bussotti
Musika Vitalis
Jak K. Spek
Frederic Rzewski
K. Penderecki
J. Stasulenas
V. Landsbergis
A. Salcius
Kuniharu Akiyama
Joji Kuri
Tori Takemitsu
Arthur Köpcke

Distribution: George Brecht
Henry Flynt
Dick Higgins
Allan Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Beb Morris
Ben Patterson
Stan Vanderbeek
Robert Watts
La Monte Young
Walter De Maria.

Emmett Williams
Daniel Spoerri
Robert Filliou
Ben Vautier
Tomas Schmit
Nam June Paik
Toshi Ichihayashi
Yoko Ono.

I PROPOSED PROPAGANDA ACTION FOR NOV. FLUXUS IN N.Y.C. (during May - Nov. period)
(serving double purpose: action against what H. Flynt describes as "serious culture" & action for fluxus)

A. Propaganda through pickets & demonstrations (such as organized by H. Flynt.)

B. Propaganda through sabotage & disruption of:

- a) transportation system: 1. Prearranged "break downs" of a fleet of fluxus autos & trucks bearing posters, exhibits etc. in the middle of busiest traffic intersections, such as Time sq. 5th & 57 & 82 st. Tunnel, bridge entries, etc. "Break downs" can involve flat tyres, stalled engines, spilled "merchandise" (leaflets in windy day, bottles with coloted water, rolling objects, etc.)
2. Clogging-up subway cars during rush hours with cumbersome objects (such as large musical instruments, contrabassos, drums; Walter De Maria's boxes, long poles, large signs bearing fluxus announcements etc., etc.)
- b) communications system: 1. Printing & selling on street corners "revised" & "prepared" editions of N.Y. Times, Daily News, etc. bearing Fluxus announcements (such as "107 days to Fluxus" next day "106 days till Fluxus" etc. etc.) bearing nonexistent news about closing of museums etc.
2. Arranging live radio programs of music & then not playing anything during actual broadcasting
3. Stuffing postal boxes with thousands of packages (containing heavy bricks etc.) addressed to various newspapers, galleries, artists etc. bearing no stamps & bearing as return address various galleries, concert halls, museums, Either "sender" or receiver would be bound to pay for these "packages".
- c) museums, theatres, galleries: 1. Disrupting concerts at "sensitive" moments with "smell bombs", "sneeze bombs" etc.
2. Ordering by phone in the name of museum, theatre or gallery, for delivery at the exact or just prior the opening various cumbersome objects: rented chairs, tables, palm trees, caskets, lumber, large sheets of plywood, bricks, or gravel, sand, coal for delivery at sidewalk.
3. Disrupting entries at concert halls, theatres, museums, galleries etc. during critical hours by calling (over phone) numbers of taxicabs, trucks, ambulances, firemen etc. etc. (this could be combined with "break downs" of fluxus fleet)
4. Posting & mailing announcements (to libraries, newspapers etc.) with totally revised dates of various concerts, plays, movies, exhibits etc.)

C. Propaganda through "compositions" performed on streets & other public places. (such as:

1. N.J. Paik's string quartet (dragging through streets, stairs by a string contrabass, cello, violins etc. (on their backs)) (dragging like a toy wagon)
2. Performing R. Watts subway event during rush hours (group performance), casual event, washroom event etc.
3. Carrying posters at museums, concert halls, theatre saying (in small letters) composition "X" & ("in very large letters) "Museum closed (or moved to Fluxus) due to.... (burst sewage link, leaking urine or other reason)
4. La Monte Young straight line composition on crowded sidewalks at museums etc.
5. Releasing balloons (helium filled) (arranged to explode high in the air) bearing R. Watts dollar bills, fluxus announcements, "pictures" etc. etc.

D. Propaganda through sale of fluxus publications (fluxus I, II, a, b, c, d.): to be dispatched by end April to N.Y.C.

II PROPOSED PRELIMINARY CONTENTS OF NYC FLUXUS IN NOV.

1. "Concerts" in enclosed spaces (theatres, lofts, public places etc.) (possibly 10 concerts)
2. "Concerts" in open spaces (streets, parking lots, river etc.) such as Brecht. Motor vehicle Sundown, or T. Schmit Sanitas 79 etc. etc. "concerts" on moving autos, etc.
3. Lectures by Henry Flynt.
4. Exhibits of objects, environments, events at galleries, on streets, on moving vehicles, lobbies, toilets, bulletin boards of libraries etc. etc. etc.
5. Sale of fluxus, Yam publications & exhibits, sale of Ben Vautier "certificates", disposal of garbage etc. in galleries, by moving vehicle, fruit carts etc.
6. "Armory show of new American pornography" (films, pictures, avents, objects) - being arranged by J. Mekas & Film Vulture (& to include Paik's pianos)
7. Fluxus "championship" contests, races etc. such as Paik contest no. 1 (pissing contest) & no. 2, etc.
8. Banquet on last day of Nov. giving distinguished guests food prepared with strong enemy producing medicines - ending Nov. Fluxus with a grand fluxus. (possibly arranged by D. Spoerri)

Activities during June-Sept should be carried out by N.Y. residents. It is suggested that a planning committee (consisting of fluxus & yam co-editors) be formed to direct these activities. (possibly each member being responsible for a specific activity). Care should be taken not to duplicate Yam-May festival but rather extend it into Autumn.

Tomas Schmit (possibly Emmett Williams, Daniel Spoerri, Rob Filliou, Ben Vautier) & myself will arrive mid September and Nam June Paik in November to assist in the propaganda & Nov. Fluxus activities. By mid Sept. also \$\$\$ will arrive to assist us. Cooperation & proposals from all recipients of this letter will be highly appreciated.

George MacLunas
HQ. 7480 Sup. 6p. (SA) APO 666 New York, N.Y.
6291 Ehlhalten, Grafliche Str 17, West Germany. } till end of April only. (or mid May) (please reply before end of April)

after end of April I will be "unreachable," proposals should be sent to Tomas Schmit, 5 Röh'n-Mülheim, Rüdeshheimer Str. 14 with whom I will keep contact once a month, or Jonas Mekas GPO Box 1499, N.Y. 1. OR 7-9539.

a little
festival

of new

music

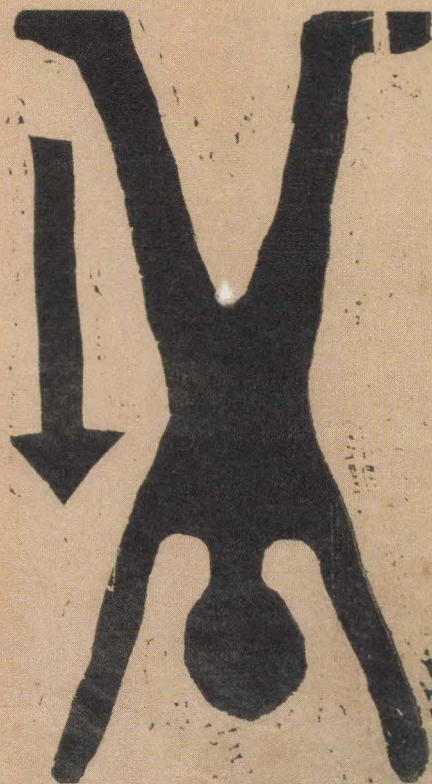
Free University of London
Goldsmiths' College
New Cross SE 14
July 6 2 30 and 7 00

Works by Cage. Von Biel. Griffith Rose.
Cornelius Cardew. Maciunus. Mason.
La Monte Young. Brecht. Cale.
Paik. Page. Schmitt.
Emmett Williams. Watts.

Festival
Piece The audience is invited to bring
with them any invisible sound or
combination of sounds to which
they may refer during the
proceedings

FLUXUS

RECHERCHE
D'UNE NOUVELLE
CRÉATION
MUSICALE
ET
THÉÂTRALE
AU
NOUVEAU
CASINO
LE 27 JUILLET 1963



IMPRESSES BOUQUIN - NICE



[370] Photograph by George Maciunas

SYMPHONY ORCHESTRA CONDUCTED BY KUNIHARU AKIYAMA

FLUXUS^S PRESENTS FLUXUS SYMPHONY ORCHESTRA



JUNE IN FLUXUS CONCERT 8:30 PM 27th SAT

Carnegie Recital Hall 154 W. 57th St.

TICKETS \$2, NOW ON SALE AT CARNEGIE HALL BOX OFFICE
OR CARNEGIE RECITAL HALL BOX OFFICE BEFORE CONCERT

PROGRAM

GEORGE BRECHT: 3 LAMP EVENTS. EMMETT WILLIAMS: COUNTING SONGS. LA MONTE YOUNG: COMPOSITION NUMBER 13, 1960. JAMES TENNEY: CHAMBER MUSIC-PRELUDE. GEORGE BRECHT: PIANO PIECE 1962 AND DIRECTION (SIMULTANEOUS PERFORMANCE) ALISON KNOWLES: CHILD ART PIECE. GYORGY LIGETI: TROIS BAGATELLES. VYTAUTAS LANDSBERGIS: YELLOW PIECE. MA-CHU: PIANO PIECE NO. 12 FOR NJP. CONGO: QUARTET DICK HIGGINS: CONSTELLATION NO. 4 FOR ORCHESTRA. TAKEHISA KOSUGI: ORGANIC MUSIC. ROBERT WATTS: SOLO FOR FRENCH HORN. DICK HIGGINS: MUSIC FOR STRINGED INSTRUMENTS. JAMES TENNEY: CHAMBER MUSIC-INTERLUDE. AYO: RAINBOW FOR WIND ORCHESTRA. GEORGE BRECHT: CONCERT FOR ORCHESTRA AND SYMPHONY NO. 2. TOSHI ICHIYANAGI 新作. JOE JONES: MECHANICAL ORCHESTRA. ROBERT WATTS: EVENT 13. OLIVETTI ADDING MACHINE: IN MEMORIAM TO ADRIANO OLIVETTI. GEORGE BRECHT: 12 SOLOS FOR STRINGED INSTRUMENTS. JOE JONES: PIECE FOR WIND ORCHESTRA. NAM JUNE PAIK: ONE FOR VIOLIN SOLO. CHIEKO SHIOMI: FALLING EVENT. JAMES TENNEY: CHAMBER MUSIC-POSTLUDE. PHILIP CORNER: 4TH. FINALE. G. BRECHT: WORD EVENT.

HURRY! HURRY!
FULLY GUARANTEED!
 stupendous impressive

PERPETUAL FLUXUS FESTIVAL PRESENTS AT WASHINGTON SQUARE
528 WEST BROADWAY

DEC. 25	ROBERT WATTS: AMUSEMENTS	TAKAKO SAITO: TRACES & THINGS	DICK HIGGINS: THEATRE	STAR MYSTERY STAR	JOE JONES: INSTRUMENTS FOR ALL	CHIEKO SHIOMI: COMPOSITIONS	AVO. 3 RAINBOW EVENTS	GEORGE BRECHT: EVERYTHING	FLUXUS OL' MING GAMES	CONCERT BY 26 COMPOSERS	ALISON KNOWLES: PROPOSITIONS	DITER ROT & EMMETT WILLIAMS	SOMEBODY, NOBODY OR EVERYBODY	FLUXUS MOVIES	G. CHIARI & P. CASTALDI: EVENTS	RICHARD MAXFIELD: MUSIC	PHILIP CORNER: MUSIC	STANLEY BROWN: INSTRUCTIONS	HI RED CENTER: A SURPRISE!	WILLEM DE RIDDER: CLOWN PIECES	BEN VAUTIER: TOTAL ART	BEN PATTERSON: SEMINARS	TAKEMISA KOSUGI: MUSICS	YOKO ONO: FROM GRAPEFRUIT	TOSHI ICHIHAYAMA: NEW PIECE	SMIGUKU KUBOTA: EVENTS	SHIGAKO SAITO: AMUSEMENTS	JAN. 8	JAN. 22	FEB. 5	FEB. 19	MAR. 5	MAR. 19	APR. 2	APR. 16	APR. 30	MAY 14	MAY 28	JUNE 11	JUNE 25	JULY 9	JULY 23	AUG. 6	AUG. 20	SEPT. 4	SEPT. 18	OCT. 2	OCT. 16	OCT. 30	NOV. 3	NOV. 17	NOV. 27	DEC. 11
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colossal **gigantic**
GREATEST MUSICAL **SHOW ON EARTH!**
COME ONE! **COME ALL!**

KURZAAL te SCHEVENINGEN

TOEGANGSPRIJS f3.50 - JEUGDPASPOORHOUDERS f1.75 PLAATSBESPREKING VANAF
11 NOVEMBER VAN 10 TOT 16 UUR; TELEFONISCH VAN 11 TOT 16 UUR (512401)

VRIJDAG 13 NOVEMBER 1964 - 20 UUR 15

FLUX FESTIVAL

**NIEUWSTE MUZIEK EN ANTI-MUZIEK -
HET INSTRUMENTALE THEATER**

[376]

Fluxus Week

I. 9月 8日 (水)

塩見千枝子

Water Music

2人の奏者のためのPiece

Air Event

II. 9月 9日 (木)

Fluxus 短篇映画

D. Higgins N.J. Paile 久里洋二

III. 9月 11日 (土)

一柳 慧・武満 徹

刀根康尚・秋山邦晴

武田明倫・小林健次

} コンサート

IV. 9月 14日 (火)

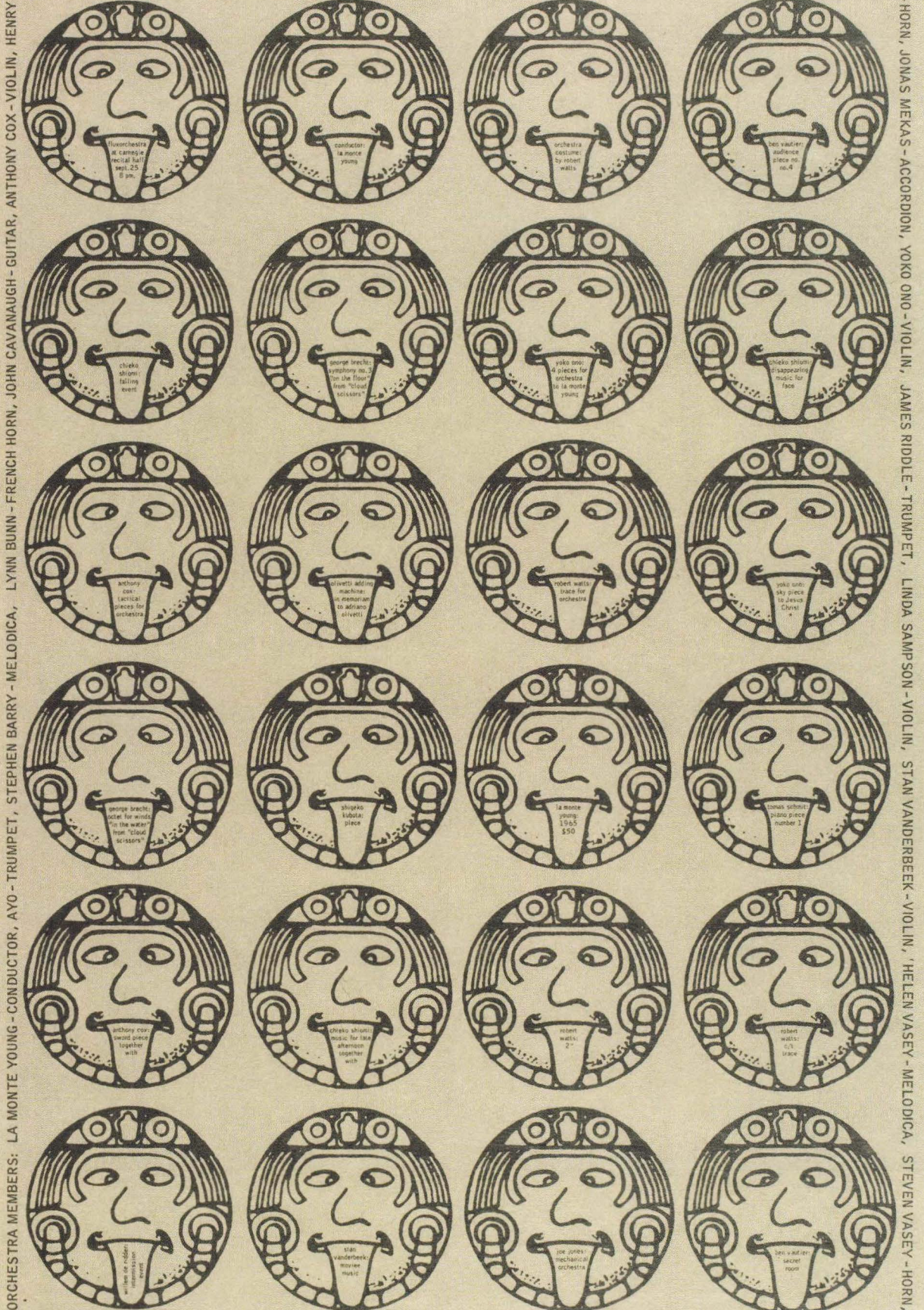
Events レインボー・オペレーション

山口勝弘

水着ショー

幸美奈子

GREENFIBER - TRUMPET, JOE JONES - VIOLIN, H. KAPFLOW - VIOLIN, SHIGEKO KUBOTA - VIOLIN, DAN LAUFFER - VIOLIN, JOAN MATHEWS - HORN, JOMAS MEKAS - ACCORDION, YOKO ONO - VIOLIN, JAMES RIDDLE - TRUMPET, LINDA SAMPSON - VIOLIN, STAN VANDERBEEK - VIOLIN, HELEN VASEY - MELODICA, STEVEN VASEY - HORN,



ANTHONY COX - VIOLIN, HENRY

HORN, JOMAS MEKAS - ACCORDION, YOKO ONO - VIOLIN, JAMES RIDDLE - TRUMPET, LINDA SAMPSON - VIOLIN, STAN VANDERBEEK - VIOLIN, HELEN VASEY - MELODICA, STEVEN VASEY - HORN,

APR 18-24
TICKETS BY
JOHN LENNON
& FLUXTOURS



APR 25-MAY 1
MEASURE BY
JOHN AND YOKO
+ HI RED CLINIC



MAY 2-8
BLUE ROOM
BY JOHN + YOKO
AND FLUXLIARS



MAY 8-14
WEIGHT &
WATER BY
JOHN + YOKO
+ FLUXFAUCET



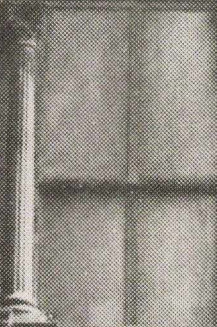
FLUXFEST PRESENTS JOHN & YOKO +

1 TO 8PM AT JJ STORE 18N. MOORE ST. OPENING APR 11 4PM COME AS JOHN LENNON OR YOKO ONO GRAPEFRUIT FLUXBANQUET
APR 11-17. DO IT YOURSELF BY JOHN + YOKO + ALL

MAY 15-22
CAPSULE BY
JOHN & YOKO +
FLUXSPACEMEN



MAY 23-29
PORTRAIT OF
JOHN LENNON
AS A YOUNG
CLOUD BY YOKO
AND EVERYBODY



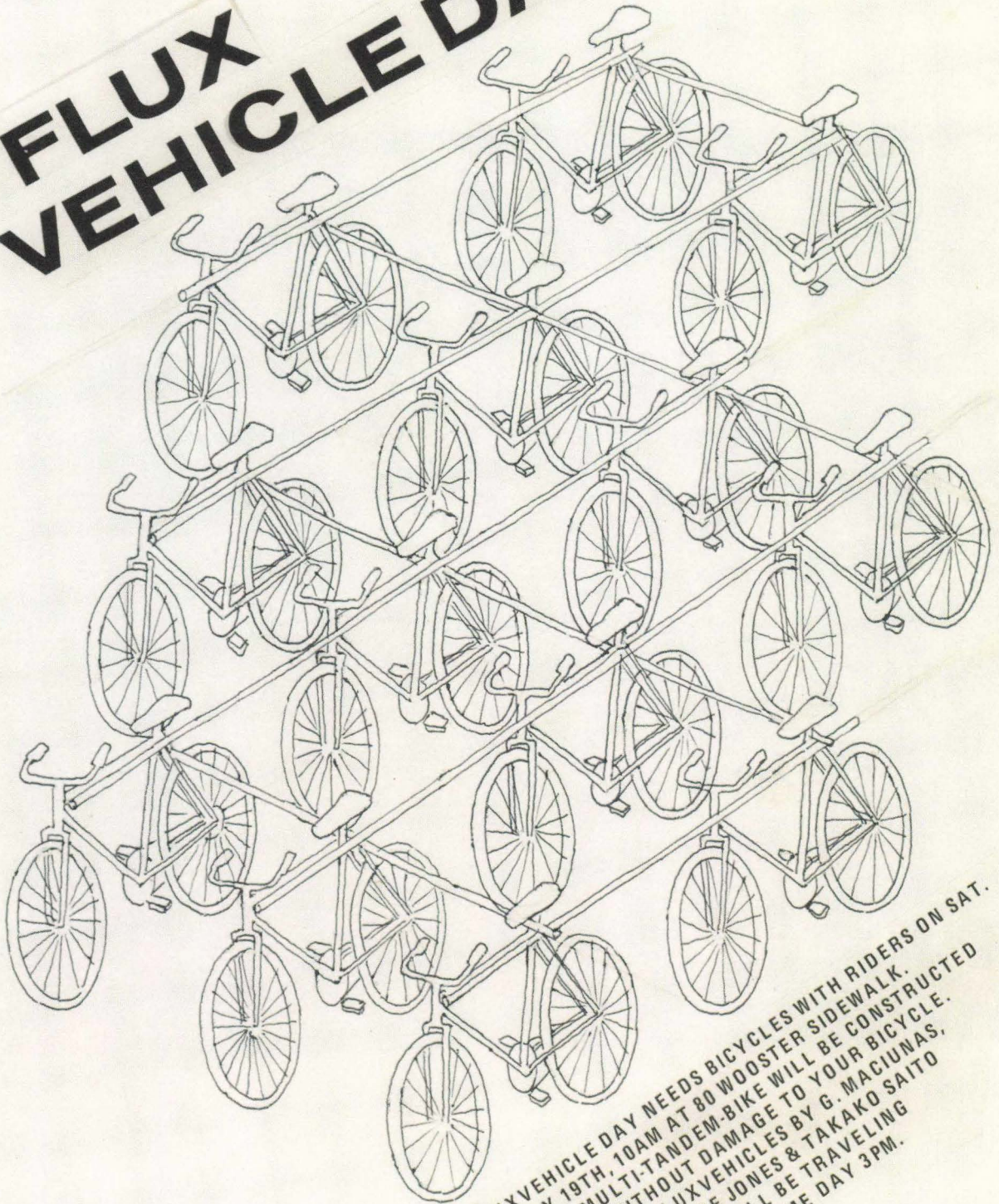
MAY 30
TO JUNE 5
THE STORE BY
JOHN AND YOKO
+ FLUX FACTORY



JUNE 6-12
EXAM. BY
JOHN & YOKO
+ FLUXSCHOOL



FLUX VEHICLE DAY

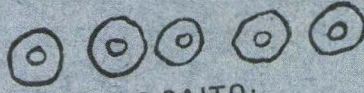


FLUXVEHICLE DAY NEEDS BICYCLES WITH RIDERS ON SAT.
MAY 19TH, 10AM AT 80 WOOSTER SIDEWALK.
A MULTI-TANDEM-BIKE WILL BE CONSTRUCTED
WITHOUT DAMAGE TO YOUR BICYCLE.
FLUXVEHICLES BY G. MACIUNAS,
JOE JONES & TAKAKO SAITO
WILL BE TRAVELING
SAME DAY 3PM.



CARLA LISS
ROBIN CROZIER

YOSHIMASA WADA: exercise
JOE JONES: musical tricycle



TAKAKO SAITO:
rubber ring race & fight
have a nice day



MIEKO SHIOMI:
mirror piece no.2
balance poem



GEORGE MACIUNAS:
swing joust
slow bike race
team ski-run
target game

YASUNAO
TONE:
catastrophe



BOB WATTS:
team canvas loop run
box race



NAM JUNE PAIK
communication game
dragging suite



SHIGEKO
KUBOTA:
invisible game

FLUXFEST PRESENTS: 12! BIG NAMES!
APRIL 21, 8PM. AT 80 WOOSTER



ONO. ONO
LEAVINE. MANZONI. NAUMANN
ABONCI-BEUS. PHILIP GLASS. KAPROW
WARHOL. RINKE. VOSTELL

Catalogue of
Works in the Exhibition

1

Bengt af Klintberg

Orangerimusik

1963

Score in three sections on three pages

Section I: Photostat on paper, with white wash over with over artists name and title, creating blue-ish appearance.

30.1 x 42.8 cm, irregular

Section II: Photostat on paper, with white wash over title

30.1 x 43.2 cm, irregular

Section III: Photostat on paper, whitewash over artist name and title

29.8 x 43 cm, irregular

The artist's **Alternative to Another Rattlesnake** was programmed for: "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater,*" Staatliche Kunstakademie, Düsseldorf, February 3, 1963; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles,*" Alléteatern, Stockholm, March 1 and 3, 1963.

2

Eric Andersen

"Three Scores"

ca. 1963

Carbon copy, typewriter and ink on paper

29.7 x 21 cm

INWARDS-OUTWARDS

1963

INCOMPATIBILITY

1961

SINE NOMINE opus 6

1961

The artist has given the following information regarding the performance of the work: **INWARDS-OUTWARDS** was first performed in 1963 at Den Frie Udstillingsbygning (Artcenter); **INCOMPATIBILITY** was first performed at Galleri Pilestræde in 1963; **SINE NOMINE opus 6** was first performed at the The Royal Danish Conservatory in 1963.

ILLUSTRATED

3

Removed at the request of the artist.

4

Eric Andersen

OPUS 22

1961

Mimeograph on laid paper

27.7 x 20.9 cm

The artist states that **Opus 22** is the same work as **Opus 6**. The artist has noted on this sheet that this work was first performed April 23, 1963.

5

Eric Andersen

"Two Scores"

Mimeograph on white paper

27.9 x 21.9 cm

Opera 25

1962

Opus 45

1962

The artist has given the following information regarding the performance of the work:

Opera 25 was first performed at Nikolaj Church in 1963; **Opus 45** was first performed at Den Frie Udstillingsbygning (Artcenter) in 1963.

6

Eric Andersen

"Four Scores"

Mimeograph on white paper

27.9 x 20.9 cm

Opus 39

1961

Opus 51

1964

Opus 52

1963

Opus 53

1961

The artist has given the following information regarding the performance of the work:

Opus 39 was first performed on Danish National Radio Broadcast in 1964; **Opus 51** was first performed by the Danish Radio Symphony Orchestra in 1965; **Opus 52** was first performed at the Ex-Theater in Rotterdam in 1964; **Opus 53** was first performed at the Royal Danish Conservatory in 1963.

7

Eric Andersen

Opus 51

1964

Typewriter and photostat on white paper

12.7 x 34.2 cm

8

Eric Andersen

Opus 45

July 11, 1965

"Perpetual Fluxfest"

Cinematheque, New York City

Poster designed by George Maciunas

Offset on tan paper

26.6 x 20.2 cm

"In the summer of '65 the busses of NYC carried 2 major ad campaigns. One slogan was Danish Blue Cheese the Biggest Invention since Teeth and the other If You have only Seen it Once You haven't Seen it at All.

For the performance at Cinematheque apart from putting an ad in The Village Voice announcing that everybody attending would be paid a quarter I asked George to make a poster with the last slogan and my passport photo. He did a marvelous job."

- Eric Andersen, email to Jon Hendricks, May 13, 2008.

The poster reads **"if you've only seen it once you haven't seen it at all /**

invitation to eric andersen's opus 45." The performance was part of an ongoing series of individual Fluxus concerts titled **"Perpetual Fluxfest"** or **"Perpetual Fluxus Festival."**

9

Eric Andersen

50 OPERA

1966

Fluxus Edition

Plastic box with a white lid and red bottom, and a George-Maciunas-designed label on the lid; contains 50 offset on white card stock scores

10 x 12 x 1.5 cm

10

Arman

Dynamitage

Performed by artist

On July 27, 1963

During **"Fluxus Festival of Total Art and Comportment,"** July 25-August 4, 1963

Photograph by Photo Ferrero

Gelatin silver print

8.9 x 12.6 cm

11

Arman

Dynamitage

Performed by artist

On July 27, 1963

During **"Fluxus Festival of Total Art and Comportment,"** July 25-August 4, 1963

Photograph by unidentified photographer

Gelatin silver print

12.8 x 18 cm

12

Ay-O

Ay-O's Rainbow Tactile Staircase Environment
1965

Graphite and ink on blue-lined graph paper
43.3 x 27.9 cm

Instruction drawing for the installation, November 20, 1965, at Fluxhall, 363 Canal Street, New York City.

ILLUSTRATED

13

Joseph Beuys

Siberian Symphony

1963

Performed by the artist

On February 2, 1963

During **"Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater"**

Staatliche Kunstakademie, Düsseldorf

Photograph by Manfred Leve

Gelatin silver print

17.5 x 23.5 cm

14

George Brecht

CANDLE-PIECE FOR RADIOS

Summer 1959

Spirit ditto machine ink on paper

28 x 21.7 cm

This work was programmed for: **"Fluxus Internationale Festspiele Neuester Musik,"** Hörsaal des Städtischen Museums, Wiesbaden, September 14, 1962; **"FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCRete,"** American Student Center, Paris, December 6, 1962.

15

George Brecht

INCIDENTAL MUSIC;

Five Piano Pieces

Summer 1961

Spirit ditto machine ink on paper

27.8 x 21.5 cm

This work programmed for: **"Fluxus Internationale Festspiele Neuester Musik,"** Hörsaal des Städtischen Museums, Wiesbaden, September 1, 1962 (2:30 pm); **"FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCRete,"** American Student Center, Paris, December 7, 1962; **"Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater,"** Staatliche

Kunstakademie, Düsseldorf, February 3, 1963;
“**CONCERT FLUXUS**” Galerie A, Nice, October 29,
1966; “**FLUXUS, LA CEDILLE QUI SOURIT, ART
TOTAL, POESIE, ACTION,**” Lunds Konsthall, Lund,
March 10-12, 1967; “**FLUX-FESTIVAL,**” Den Haag,
November 13, 1964.

This work was exhibited in the International Graphic
Scores Exhibition (November 10-20, 1962, Minami
Gallery, Tokyo), organized by Kuniharu Akiyama and
Toshi Ichiyanaagi.

ILLUSTRATED

16

George Brecht
INCIDENTAL MUSIC;
Five Piano Pieces;
PIANO PIECE NO. 2

Summer 1961
Performed on September 1, 1962
During “*Fluxus Internationale Festspiele Neuester
Musik*”

Hörsaal des Städtischen Museums, Wiesbaden
Photograph by George Maciunas
Gelatin silver print
22.3 x 32.7 cm

ILLUSTRATED

17

George Brecht
WORD EVENT
April 1961

Typewriter on orange paper
6.9 x 6.1 cm

Typed in 1962, possibly by George Maciunas and possibly
brought to Denmark for use in the “*Fluxus/Musik og
Anti-Musik/det Instrumentale Teater,*” November 23,
1962, Nikolai Kirke, Copenhagen.

This work was programmed for: “*NEO-DADA in der
Musik,*” Kammerspiele Düsseldorf, Düsseldorf, June
16, 1962; “*Fluxus Internationale Festspiele Neuester
Musik,*” Hörsaal des Städtischen Museums, Wiesbaden,
September 16, 1962; “*Fluxus/Musik og Anti-Musik/det
Instrumentale Teater,*” November 23, 1962, Nikolai
Kirke, Copenhagen; “*Festum Fluxorum, Fluxus,
Musik und Antimusik das Instrumentale Theater,*”
Staatliche Kunstakademie, Düsseldorf, February 2,
1963; “*happenings danger music/FLUXUS/Dick
Higgins-Alison Knowles,*” Alléteatern, Stockholm,
March 1, 1963; “*Fluxus Festival/Theatre Compositions/
Street Compositions/Exhibits/Electronic Music,*”
Hypokriterion Theater, Amsterdam, June 23, 1963
(simultaneous performance); “*POESIE ET CETERA*

AMERICAINE,” Musée d’art moderne, Paris, October
9, 1963 (7 simultaneous compositions); “*Fluxus/Musik
og Anti-Musik/det Instrumentale Teater,*” Nikolai Kirke,
Copenhagen, November 23, 1962; “*Fully Guaranteed 12
Fluxus Concerts,*” Canal Street, New York City, April 11,
1964 (1st version, “Exit”) and April 18, 1964; “*Fluxus
Presents/Fluxus Symphony Orchestra in Fluxus
Concert,*” Carnegie Recital Hall, New York City, June
27, 1964; “*FLUXUS, LA CEDILLE QUI SOURIT, ART
TOTAL, POESIE, ACTION,*” Lunds Konsthall, Lund,
March 10-12, 1967.

18

George Brecht
WORD EVENT

April 1961
Performed by (from left to right): Emmett Williams and
George Maciunas; also pictured are Albert Mertz and
Arthur Koepecke.
On November 23, 1962
During “*Fluxus/Musik og Anti-Musik/det Instrumentale
Teater*”

Nikolai Kirke, Copenhagen
Photograph by Jørgen Sperling for *Politikens Presse*
Gelatin silver print
18.4 x 24 cm

19

George Brecht
EXHIBIT SEVEN (CLOCK)

September 1961
Realization made by the artist, ca. 1961
Paint and bronze on wood
16.7 x 11.6 x 0.3 cm, approx.

This is a realization of a score included in **Water Yam:**

EXHIBIT SEVEN (CLOCK)

• house number

Summer, 1961

20

George Brecht
DRIP MUSIC
January 1962
Performed by Dick Higgins
On November 23, 1962
During “*Fluxus/Musik og Anti-Musik/det Instrumentale
Teater*”
Nikolai Kirke, Copenhagen
Photograph by Poul Hansen for *Dagbladet AKTUELT*
newspaper
Gelatin silver print
24.4 x 18 cm

This is a realization of a score included in **Water Yam:**

DRIP MUSIC (DRIP EVENT)

For single or multiple performance.

A source of dripping water and an empty vessel are arranged for that the water falls into the vessel.

Second version: Dripping

G. Brecht
(1959-62)

ILLUSTRATED

Photograph © Poul Hansen
Used with kind permission of Arbejdermuseet & ABA
(The Danish Workers Movement Library and Archive)

21

George Brecht
DRIP MUSIC
January 1962
Performed by George Maciunas
On February 2, 1963
During "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*"
Staatliche Kunstakademie, Düsseldorf
Photograph by Manfred Leve
Gelatin silver print
23.6 x 17.6 cm

ILLUSTRATED

Photograph © Manfred Leve
Used with kind permission of the photographer

22

George Brecht
DRIP MUSIC
January 1962
Performed by the artist
On April 6, 1963
During "*Three Aquaceous Events*"
Douglas College, New Brunswick
Photograph by Peter Moore
Gelatin silver print
15.5 x 13 cm

23

George Brecht
DRIP MUSIC
January 1962
Performed by George Maciunas
On June 23, 1963

During "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*"

Hypokriterion Theater, Amsterdam
Photograph by Oscar van Alphen
Gelatin silver print
18.4 x 24 cm

24

George Brecht

DIRECTION

1962
Typewriter on white paper
11 x 15 cm

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 23, 1962; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 1, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963 (simultaneous performance); "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, May 2, 1964; "*Fluxus Presents/Fluxus Symphony Orchestra in Fluxus Concert*," Carnegie Recital Hall, New York City, June 27, 1964.

25

George Brecht

OBJECTS

and

EVENTS

(to be arranged by G. Brecht)

April 1962
Carbon copy, typewriter on 2 sheets of translucent paper,
taped together
21.5 x 53 cm

ILLUSTRATED

26

George Brecht
8 PIANO TRANSCRIPTIONS for David Tudor
1963
Title sheet
Ink on paper
27.9 x 21.5 cm

George Brecht

(From SOLO FOR WIND INSTRUMENT)

March 1962
Part of **8 PIANO TRANSCRIPTIONS for David Tudor**
1963
Ink on paper
27.9 x 21.5 cm
This work was programmed for: "*Fluxus Internationale*

Festspiele Neuester Musik," Hörsaal des Städtischen Museums, Wiesbaden, September 14, 1962.

George Brecht
(From STRING QUARTET)

April 1962
Part of 8 PIANO TRANSCRIPTIONS for David Tudor
1963
Ink on paper
27.9 x 21.5 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 8, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTIMUSIQUE EVENEMENTIELLE eT CONCRETe*," American Student Center, Paris, December 4, 1962; "*a little festival of new music*," Goldsmith's College, London, July 6, 1963 (7:00 pm); "*SOMETHING ELSE*," Institute of Contemporary Art, London, November 5, 1965; "*FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION*," Lunds Konsthall, Lund, March 12, 1967; "*Concert Fluxus /Art Total*," Galleria Il Punto, Turin, April 27, 1967.

George Brecht
(From ORGAN PIECE)
May 1962
Part of 8 PIANO TRANSCRIPTIONS for David Tudor
1963
Ink on paper
27.9 x 21.5 cm

George Brecht
(From FLUTE SOLO)
July 1962
Part of 8 PIANO TRANSCRIPTIONS for David Tudor
1963
Ink on paper
27.9 x 21.5 cm

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTIMUSIQUE EVENEMENTIELLE eT CONCRETe*," American Student Center, Paris, December 4, 1962.

George Brecht
(From SOLO FOR VIOLIN VIOLA CELLO OR CONTRABASS)
July 1962
Part of 8 PIANO TRANSCRIPTIONS for David Tudor
1963
Ink on paper
27.9 x 21.5 cm
This work was programmed for: "*Fluxus Festival of*

Total Art and Comportment," Nice, July 27, 1963 (Hotel Scribe); "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 25, 1964; "*FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION*," Lunds Konsthall, Lund, March 10-12, 1967; "*Concert Fluxus /Art Total*," Galleria Il Punto, Turin, April 27, 1967.

ILLUSTRATED

George Brecht
(From CONCERT FOR ORCHESTRA)
September 1962
Part of 8 PIANO TRANSCRIPTIONS for David Tudor
1963
Ink on paper
27.9 x 21.5 cm

This work was programmed for: "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, May 2, 1964; "*Fluxus Presents/Fluxus Symphony Orchestra in Fluxus Concert*," Carnegie Recital Hall, New York City, June 27, 1964.

George Brecht
(From CONCERTO FOR CLARINET)
September 1962
Part of 8 PIANO TRANSCRIPTIONS for David Tudor
1963
Ink on paper
27.9 x 21.5 cm

George Brecht
(From SAXOPHONE SOLO)
September 1962
Part of 8 PIANO TRANSCRIPTIONS for David Tudor
1963
Ink on paper
27.9 x 21.5 cm

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 23, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTIMUSIQUE EVENEMENTIELLE eT CONCRETe*" American Student Center, Paris, December 4, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 2, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963.

27

George Brecht
KEYHOLE
April 1962
Ink on paper

14.1 x 10.9 cm

The artist made a realization of the score, which is a small wooden block with two different keyholes, one on either side, with a hole between.

28

George Brecht
CHAIR EVENT

April 1962

Realization made by the artist in 1972

Paint and tape on wooden chair, metal grater, offset on cloth, dressmaker's tape, red plastic scrabble tiles
100 x 50 x 50 cm, variable

This is a realization of a score included in **Water Yam**:

CHAIR EVENT

on a white chair

a grater

tape measure

alphabet

flag

black

and spectral colors

29

George Brecht
DRESSER

July 1962

Inscribed on back by Brecht: "second version"
Gelatin silver print, and spectral color pigment
25.2 x 20.6 cm

George Brecht
DRESSER

July 1962

Inscribed on back "third version"
Gelatin silver print and ink
25.2 x 20.6 cm

George Brecht
DRESSER

July 1962

Inscribed on back:
"fourth version/thus it endeth"
Gelatin silver print
25.3 x 20.6 cm
3 of 3

These are three of four realizations from a score included in **Water Yam**:

DRESSER

• *mirror above*

drawers below

30

George Brecht
SOLO FOR VIOLIN, VIOLA, CELLO OR CONTRABASS

July 1962

Performed by the artist

On April 25, 1964

During "*Fully Guaranteed 12 Fluxus Concerts*"

Canal Street, New York City

Photograph by George Maciunas

Gelatin silver print

25.5 x 20.3 cm

ILLUSTRATED

31

George Brecht
**Concert for jazz broom
for the virtuoso, A.M. Fine**

ca. 1962-1963

Ink and colored pencil on vellum

57.4 x 45.8 cm

32

George Brecht
"Three Scores"

1963

Ink on paper, mounted on paper

28 x 21 cm

FIVE PLACES

January 1963

THURSDAY

March 1963

SMOKE

March 1963

ILLUSTRATED

33

George Brecht
FIVE PLACES

January 1963

Rubberstamp on envelope and offset on card stock
Includes one "place one card in each of five places" card,
and 5 offset "exhibit" cards

Fluxus Edition
Rubberstamped by George Maciunas
5.6 x 9 cm

This work is included in **Fluxus 1**.

34

George Brecht
NO SMOKING EVENT
February 1963
Realization made by George Maciunas, 1964
Pigment on metal, nailed to a wooden stick
59.7 x 35.8 x 1.6 cm

This is a realization of the score included in **Water Yam**:

NO SMOKING EVENT

Arrange to observe a NO SMOKING sign:

- *smoking*
- *no smoking*

35

George Brecht
DANCE MUSIC for Ray Johnson
May 1963
Ink on paper
4 x 7.1 cm

36

George Brecht
WATER
May 1963
Graphite on paper
12.6 x 7.7 cm

37

George Brecht
A PLAY [later titled **CORK THUNDER**]
June 1963
Ink on paper, glued onto graph paper
27 x 20.8 cm

38

George Brecht and Robert Watts
YAM FESTIVAL NEWSPAPER (E NEWS PA PAY ER)
1963
Collages for sides 1 and 2
Unique, made by the artists
Offset on newsprint and paper, ink on paper, rubberstamp,
typewriter on paper, and wood engraving, mounted on

board
74 x 15.3 cm

39

George Brecht
Water Yam
1963
Fluxus Edition
First printing
Offset on paper label, cardboard box and 54 offset on
orange and 19 white card stock
15.2 x 17 x 4.5 cm, approx.

40

George Brecht
EVENT SCORE
ca. 1963
Preparatory mechanical for the Fluxus Edition
Typewriter on reflective camera-ready paper
7 x 11.2 cm

ILLUSTRATED

41

George Brecht
CHEMISTRY OF MUSIC
1968
Lithograph on paper, glued onto translucent paper
19.9 x 25.2 cm
1 of 19

George Brecht
CHEMISTRY OF MUSIC
1968
Offset on paper, glued onto translucent paper
25.2 x 19.9 cm
2 of 19

George Brecht
CHEMISTRY OF MUSIC
1968
Ink and offset on paper, glued onto translucent paper
19.9 x 25.2 cm
3 of 19

George Brecht
CHEMISTRY OF MUSIC
1968
Ink on offset on paper, glued onto translucent paper
25.2 x 19.9 cm
4 of 19

George Brecht
CHEMISTRY OF MUSIC
1968
Ink and offset on paper, glued onto translucent paper

19.9 x 25.2 cm
5 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink, presstype and offset on paper, glued onto translucent paper
19.9 x 25.2 cm
6 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink and offset on paper, glued onto translucent paper
25.2 x 19.9 cm
7 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink, presstype and offset on paper, glued onto translucent paper
19.9 x 25.2 cm
8 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink and offset on paper, glued onto translucent paper
25.2 x 19.9 cm
9 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Presstype and offset on paper, glued onto translucent paper
19.9 x 25.2 cm
10 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Offset on paper, glued onto translucent paper
25.2 x 19.9 cm
11 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink and offset on paper, glued onto translucent paper
19.9 x 25.2 cm
12 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Offset on paper, glued onto translucent paper

19.9 x 25.2 cm
13 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink, presstype and offset on newsprint and offset, glued onto translucent paper
25.2 x 19.9 cm
14 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink on offset on paper, glued onto translucent paper
19.9 x 25.2 cm
15 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink, presstype and offset photographic image glued onto translucent paper
19.9 x 25.2 cm
16 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Presstype and offset on paper, glued onto translucent paper
25.2 x 19.9 cm
17 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink and presstype on paper, glued onto translucent paper
25.2 x 19.9 cm
18 of 19

George Brecht
CHEMISTRY OF MUSIC
1968

Ink and color silkscreen on card, glued onto translucent paper
25.2 x 19.9 cm
19 of 19

42

George Brecht
EVENT
ca. 1981
Artist's Edition No. 1/12
Etched glass, leather pouch
Glass: 6 x 13.8 x 0.5 cm
Pouch: 8 x 16.7 x 0.6 cm
ILLUSTRATED

43

Sylvano Bussotti

piano piece for David Tudor 3
from **five piano pieces for david tudor**
1959

Arranged by Henning Christiansen

October 25, 1962

titled here **Af Bussotti 5 piecis** [sic]

Black ink, blue ink, graphite, Osolith or photostat collage
glued to card

34.4 x 50 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 2, 1962 (8:00 pm); "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 27, 1962.

44

John Cage

4' 33'

1952

Edition Peters

Offset on 4 sheets of paper, plus covers

30.3 x 22.8 cm

Collection of Jon and Joanne Hendricks

45

John Cage

SOUNDS OF VENICE FOR SOLO TELEVISION PERFORMER

1959

Ink on paper (4 sheets); graphite on paper (1 sheet)

A title page plus one page of a set up, and 3 pages of score

21.6 x 27.9 each

The Gilbert and Lila Silverman Collection, Detroit

46

John Cage

Solo for Voice 2

1960

4 leaves

Graphite on paper, signed

28 x 21.5 cm

1.

Graphite on paper, signed

28 x 21.5 cm

The work was affixed to a stiff paper backing in Berlin for the exhibition *Statsione der Modern*.

2.

Graphite on paper, signed

28 x 21.5 cm

3.

Graphite on paper, signed

28 x 21.5 cm

4.

Graphite on paper, signed

28 x 21.6 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 8, 1962; "*Parallele Aufführungen Neuster Musik*," Galerie Monet, Rokin, Amsterdam, October 5, 1962.

47

John Cage

0' 00" / SOLO TO BE PERFORMED IN ANY WAY BY ANYONE

FOR YOKO ONO AND TOSHI ICHYANAGI

October 24, 1962

Score and instructions

Edition Peters

Offset on paper

Single sheet, inserted loosely in folder

28 x 21.7 cm

The artist states in the instructions, "This is 4' 33" (No. 2) and also Pt. 3 of a work of which *Atlas Eclipticalis* is Pt. 1."

Collection of Jon and Joanne Hendricks

48

Guiseppe Chiari

La Strada

1964

Photostat of typewriter and ink on paper

46.4 x 34.9 cm

ILLUSTRATED

49

Henning Christiansen

THREE PROGRESSIVE SONATAS FOR PIANO

Op. 17:

SONATE for piano (1)

1962

SONATE for piano (2)

1963

SONATE for piano (3)

1963

Mimeograph, rubberstamp, ink on 4 sheets of paper

29.9 x 21.1 cm

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 27, 1962.

50

Philip Corner
Flux and Form No. 7
1958

Ink on 3 sheets of commercially made vellum music paper, with elements cut away
35.4 x 27.7 cm each

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 1, 1962 (2:30 pm).

51

Philip Corner
4th Finale
1962
Ink and graphite on paper
27.8 x 21.3 cm

This work was programmed for: "*Fluxus Presents/ Fluxus Symphony Orchestra in Fluxus Concert*," Carnegie Recital Hall, New York City, June 27, 1964.

ILLUSTRATED

52

Philip Corner
PIANO ACTIVITIES (piece for many pianists)
1962
Typewriter and ink on 3 sheets of paper
Master, typed by George Maciunas for Fluxus Edition
27 x 20.8 cm each

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 1, 1962 (2:30 pm); "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," November 27, 1962, Nikolai Kirke, Copenhagen; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENeNEMENTielle eT CONCReTe*," American Student Center, Paris, December 3, 1962 and December 7, 1962 **Piano Activities (for 10 pianists)**; "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 25, 1964.

ILLUSTRATED: Page 1 of a 3-page score

53

Philip Corner
PIANO ACTIVITIES
1961

Performed by (from left to right) Emmett Williams [upper left corner], unidentified spectator stepping on piano, George Maciunas, Dick Higgins, and Benjamin Patterson
On September 1, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden
Photograph by Deutsche Presse Agentur photographer (DPA)

Gelatin silver print with press description of event and press copyright stamp on back

21 x 16.1 cm

54

Philip Corner
PIANO ACTIVITIES
1961

Performed by George Maciunas (with hammer), others unidentified

On September 1, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden
Photograph by Deutsche Presse Agentur photographer (DPA) Photo # 80100

Gelatin silver print with press description of event and press copyright stamp on back.

21 x 16.2 cm

55

Philip Corner
PIANO ACTIVITIES
1961

Performed by (from left to right) Emmett Williams, Alison Knowles, George Maciunas, Dick Higgins, Benjamin Patterson and two unidentified individuals
On September 1, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden
Photograph by Deutsche Presse Agentur photographer (DPA)

Gelatin silver print

17.8 x 24.1 cm

56

Philip Corner
PIANO ACTIVITIES
1961

Performed by (from left to right) Dick Higgins, unidentified (Bengt af Klintberg?), Alison Knowles,

Emmett Williams
On September 1, 1962
During "*Fluxus Internationale Festspiele Neuester Musik*"
Hörsaal des Städtischen Museums, Wiesbaden
Photograph by Deutsche Presse Agentur photographer
(DPA)
Gelatin silver print with press description of event and
press copyright stamp on back
16.2 x 21 cm

57

Philip Corner
quiet work of destruction
1963

This version of the work was drawn by the artist in 2007
Ink, felt pen and white correction fluid on cloth
Approx. 41 x 93 cm

58

Philip Corner
Keyboard Dances
1963

Handmade cardboard box, with ink title and instructions
on the cover, containing 3 sheets of holograph notes
(graphite and ink on paper), and 86 scores (ink on paper)
14.5 x 20.3 x 6.3 cm

This work was programmed for: "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 25, 1964.

59

Philip Corner
Carrot Chew Performance
1964

Ink and graphite on 4 sheets of light vellum paper
27.8 x 21.5 cm

This work was programmed for: "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 11, 1964.

60

Philip Corner
friendly low B flat for Ruth Emerson
1964

Ink on paper score, mounted on a sheet of linen paper,
with the title and notation for the performance in ink
20.4 x 25.3 cm

On the reverse, the artist has written the following
information on a label attached to the mount of the score:
"Played at Fluxhall, April '64 -- no doubt substituting
for either 'Tableaux' (score missing) or 'Piano Dances'

(Actually 'Keyboard Dances' -- of which you have one of
many.)"

ILLUSTRATED

61

Philip Corner
Persimmon (love duet)
n.d.

Ink, colored pencil or wash, crayon, graphite on paper
21.4 x 27.8 cm

62

Willem de Ridder
14 handelingen voor 2 spelers en bandrecorder
June 1961

Ink, graphite and typewriter on 2 sheets of salmon graph
paper glued together
36.8 x 14.7 cm, irregular

"Willem de Ridder, score '14 handelingen voor 2 spelers
en bandrecorder' 1961 (this is a variation; another
variation can be seen in the film for TV 'Signalement' by
Schippers and De Ridder."
- Harry Ruhé, letter to Gilbert Silverman, June 24, 1992

63

Willem de Ridder
Laughing
1963

Performed on December 18, 1963
During "*Internationaal Programma/Nieuwste Muziek
- Nieuwste Theater/Nieuwste Literatuur*"
De Kleine Komedie, Amsterdam
Photograph by Dorine van der Klei
Gelatin silver print
15.8 x 23.9 cm

ILLUSTRATED

Photograph © Dorine van der Klei
Used with kind permission of the photographer

64

Marcel Duchamp
Erratum Musical
Magdaleine vocal part

1913
Ink and graphite on printed music paper, prepared by
Kuniharu Akiyama
c. 1960-62
Ink and graphite on printed music paper
Single sheet folded, forming 4 pages
31.3 x 45 cm
"Duchamp's first musical work, *Erratum Musical*, is a

score for three voices derived from the chance procedure. During a New Year's visit in Rouen in 1913, he composed this vocal piece with his two sisters, Yvonne and Magdeleine, both musicians. They randomly picked up twenty-five notes from a hat ranging from F below middle C up to high F. The notes then were recorded in the score according to the sequence of the drawing. The three vocal parts of *Erratum Musical* are marked in sequence as 'Yvonne,' 'Magdeleine' and 'Marcel.' (Duchamp replaced the highest notes with the lower ones in order to make the piece singable for a male voice.) The words that accompanied the music were from a dictionary's definition of 'imprimer' - *Faire une empreinte; marquer des traits; une figure sur une surface; imprimer un sceau sur cire* (To make an imprint; mark with lines; a figure on a surface; impress a seal in wax)."

- Ya-Ling Chen, "Erratum Musical, 1913," *tout-fait; The Marcel Duchamp Studies Online Journal*, Issue 1 (1999). < <http://www.toutfait.com/duchamp.jsp?postid=805> > Accessed February 20, 2008

Collection of Jon and Joanne Hendricks

65

Nye Ffarabas and Geoffrey Hendricks
From **The Friday Book of White Noise**
1963-65
Typewriter, ink, green pencil and red tape on paper
Size variable

Thei mobius strip version was prepared by the artists for their performance of the work at the Café au Go Go in New York City, March 1, 1965, during a series of events parallel to Fluxus.

66

Robert Filliou
POI-POI SYMPHONY no. I
France drawn and quartered
ca. 1962
Fluxus Edition
Blueprint positive on two sheets of paper, stapled
26.6 x 21.2 cm

POI-POI SYMPHONY No. II was programmed for: "*FestUM FLUXORUM / PoESIE, MUSIQUE eT ANtiMUSIQUE EVENèNEMENTielle eT CONCRETe*," American Student Center, Paris, December 6, 1962; **POI-POI** was programmed for: "*Fluxus Festival of Total Art and Compartment*," Nice, July 27, 1963. It's not clear whether or not these two works are the same as variations or progressions of the work.

ILLUSTRATED

67

Robert Filliou
13 Ways to Use Emmett Williams' Skull
1963
Performed by the artist and Willem de Ridder
On December 18, 1963
"Internationaal Programma/Nieuwste Muziek - Nieuwste Theater/Nieuwste Literatuur"
De Kleine Komедie, Amsterdam
Photograph by Dorine van der Klei
Gelatin silver print
23.8 x 17.5 cm

ILLUSTRATED

Photograph © Dorine van der Klei
Used with kind permission of the photographer

68

Robert Filliou
13 Ways to Use Emmett Williams' Skull
1963
Performed by the artist and Willem de Ridder
On December 18, 1963
"Internationaal Programma/Nieuwste Muziek - Nieuwste Theater/Nieuwste Literatuur"
De Kleine Komедie, Amsterdam
Photograph by Dorine van der Klei
Gelatin silver print
23.8 x 17.5 cm

69

Robert Filliou
13 Ways to Use Emmett Williams' Skull
1963
Performed by the artist and Willem de Ridder
On December 18, 1963
"Internationaal Programma/Nieuwste Muziek - Nieuwste Theater/Nieuwste Literatuur"
De Kleine Komедie, Amsterdam
Photograph by Dorine van der Klei
Gelatin silver print
23.8 x 17.6 cm

70

Robert Filliou
13 Ways to Use Emmett Williams' Skull
1963
Performed by the artist and Willem de Ridder
On December 18, 1963
"Internationaal Programma/Nieuwste Muziek - Nieuwste Theater/Nieuwste Literatuur"
De Kleine Komедie, Amsterdam
Photograph by Dorine van der Klei
Gelatin silver print

23.8 x 17.6 cm

71

Robert Filliou

13 Ways to Use Emmett Williams' Skull

1963

Performed by the artist and Willem de Ridder

On December 18, 1963

*"Internationaal Programma/Nieuwste Muziek -
Nieuwste Theater/Nieuwste Literatuur"*

De Kleine Komedie, Amsterdam

Photograph by Dorine van der Klei

Gelatin silver print

23.8 x 17.6 cm

72

Albert M. Fine

Im J.C. / "Nixmusics op. einmalls nach"

September 29, 1965

Ink and ink on light vellum paper

55.8 x 43.1 cm

73

Albert M. Fine

Fluxus Piece for g.m.

ca. 1966

Ink on paper

Signed "a.m.f."

28 x 21.6 cm

ILLUSTRATED

74

Albert M. Fine

CLOTHESPIN SPRING

ca. 1966

2 sheets

a: Score

Typewriter on typing paper

17.7 x 21.6 cm, irregular

b: Instructions

Typewriter and ink on typing paper

19 x 16.8 cm, irregular

75

Fluxus collective

Fluxtoilets

1972

Vintage photocopy

27.9 x 21.6 cm

This work is reproduced in *Art & Artists 7* (October 1971), page 25.

Robert Watts, **Toilet No. 1**

Paul Sharits, **Toilet No. 2**

Joe Jones, (Includes George Brecht and Robert Filliou),

Toilet No. 3

George Maciunas, **Toilet No. 4**

Ay-o (Includes Geoff Hendricks) **Toilet No. 5**

Collective: Anonymos, Takako Saito, John Lennon,

Willem de Ridder, Yoko Ono, and Geoff Hendricks,

Toilet No. 6

76

Fluxus collective

FLUXLABYRINTH

September 1976

Plan for a number of artists' obstacle-installations by

George Maciunas

Xerox copy, with scotch tape, typewriter, and holograph

ink notations

27.9 x 21.6 cm

This work was realized in Berlin in 1976.

77

Fluxus collective

FLUXUS 1

1964/ca. 1976

Fluxus Edition

Assembled by George Maciunas

24 x 21.6 cm x 7 cm

ILLUSTRATED

78

Geoffrey Hendricks

"Six Scores"

Typed in 1966

Typewriter and ink on paper

28 x 21.7 cm

"Erase everything"

1964

"Paint sky on everything"

1965

WINTER EVENT (dramatic)

1964

CONSTRUCTION

1965

YEAR-LONG EVENT

1964

TWO YEAR PIECE

1965

ILLUSTRATED

Hi Red Center

Bundle of Events

1965

Mechanical for Fluxus Editions

Velox, presstype and graphite on board

56.5 x 50.5 cm

80

Hi Red Center

Bundle of Events

1965

Mechanical for the Fluxus Edition

Photostat, ink, paper

65.2 x 45.5 cm

81

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street Cleaning Event*"

Grand Army Plaza, New York City

Photograph by George Maciunas

25.3 x 20.3 cm

Gelatin silver print

ILLUSTRATED

82

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street Cleaning Event*"

Grand Army Plaza, New York City

Photograph by George Maciunas

Gelatin silver print

10.5 x 10.5 cm

83

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street Cleaning Event*"

Grand Army Plaza, New York City

Photograph by George Maciunas

Gelatin silver print

10.5 x 10.5 cm

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street Cleaning Event*"

Grand Army Plaza, New York City

Photograph by George Maciunas

Gelatin silver print

10.5 x 10.5 cm

85

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street Cleaning Event*"

Grand Army Plaza, New York City

Photograph by George Maciunas

Gelatin silver print

10.5 x 10.5 cm

86

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street Cleaning Event*"

Grand Army Plaza, New York City

Photograph by George Maciunas

Gelatin silver print

10.5 x 10.5 cm

87

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street Cleaning Event*"

Grand Army Plaza, New York City

Photograph by George Maciunas

Gelatin silver print

10.5 x 10.5 cm

88

Hi Red Center

Street Cleaning Event

1964

Performed on June 11, 1966

During "*Fluxfest Presents Hi Red Center Street*"

Cleaning Event”

Grand Army Plaza, New York City
Photograph by George Maciunas
Gelatin silver print
10.5 x 10.5 cm

89

Hi Red Center

Street Cleaning Event

1964
Performed on June 11, 1966
During *“Fluxfest Presents Hi Red Center Street Cleaning Event”*
Grand Army Plaza, New York City
Photograph by George Maciunas
Gelatin silver print
10.5 x 10.5 cm

90

Hi Red Center

Street Cleaning Event

1964
Performed on June 11, 1966
During *“Fluxfest Presents Hi Red Center Street Cleaning Event”*
Grand Army Plaza, New York City
Photograph by George Maciunas
Gelatin silver print
10.5 x 10.5 cm

91

Dick Higgins

Graphis No. 27, “Drama for Rubber Stamp and Tragedians”

Spring 1959
Rubberstamp on card, ink on paper
7.7 x 12.7 cm

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

92

Dick Higgins

Graphis No. 59

August 1959
Ink on paper
27.9 x 21.7 cm

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

93

Dick Higgins

Graphis No. 19, “(Act One of Saint Joan at Beaurevoir)”

1959 (?)
Graphite, ink and colored markers on paper
35.8 x 42.8 cm

There is a label on the back of the work in the artist’s hand, which reads:

*“(Act One of Saint Joan at Beaurevoir), performed New York City, The Players Theater, March 1960
by Dick Higgins”*

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

94

Dick Higgins

Graphis #2 [sic] possibly #23

1959
Graphite on paper; signed, titled, and dated on back in ink
21.3 x 27.7 cm

This score has a separate holograph note by the artist:
“Inspired by Robert Whitman’s announcement for his Reuben Gallery show.”

“This cannot be **Graphis No. 2**. The early ones are 1958. It could be **Graphis No. 23** which should be around Dec 1959 and is missing. Dick couldn’t remember what that one was when he did the book. The reference to Bob Whitman’s announcement from the Reuben would work – that event was around January 1960, so would have been mailed 1959.”

- Hermann Braunn, in conversation with Jon Hendricks, June 28, 2005

95

Dick Higgins

Graphis No. 24

1959 or 1961
Graphite on paper
42.6 x 35.2 cm

There is a label on the back of the work in the artist’s hand, which reads:

“1st Performed New York City, Living Theater, May 1962”

This work was programmed for: *“happenings danger music/FLUXUS/Dick Higgins-Alison*

Knowles, "Alléteatern, Stockholm, March 1, 1963; "**Fully Guaranteed 12 Fluxus Concerts**," Canal Street, New York City, April 18, 1964.

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichiyonagi.

96

Dick Higgins
Graphis 82
June 1960
Ink on paper
27.8 x 27.85 cm

There is a label on the back of the work in the artist's hand, which reads:

*"Graphic 82 (master score)
first performed New York
City, Living Theater, 5/62
by Dick Higgins"*

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 14, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCRETe*," American Student Center, Paris, December 3, 1962 and December 4, 1962; "*SOMETHING ELSE*," Institute of Contemporary Art, London, November 5, 1965 [part of a "collage of events"].

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichiyonagi.

ILLUSTRATED

97

Dick Higgins
Graphis 89, "for a drama"
1961
Ink on paper
35.2 x 42.6 cm

There is a label on the back of the work in the artist's hand, which reads:

*"Graphic #89 (1961)
for a drama
By Dick Higgins"*

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichiyonagi.

ILLUSTRATED

98

Dick Higgins
Danger Music Number Fifteen
May 1962
Mimeograph on cardstock with holograph graphite date
7.7 x 12.7 cm

This work was programmed for "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, between September 1 and 23, 1962.

ILLUSTRATED

99

Dick Higgins
Danger Music Number Seventeen
May 1962
Mimeograph on cardstock with holograph graphite date
7.7 x 12.7 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, between September 1 and 23, 1962; "*Parallele Aufführungen Neuster Musik*," Galerie Monet, Rokin, Amsterdam, October 5, 1962 [Part A]; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCRETe*," American Student Center, Paris, December 6, 1962; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 3, 1963.

ILLUSTRATED

100

Dick Higgins
Danger Music Number Seventeen
May 1962
Performed by the artist
ca. 1962
Photograph possibly by Wolf Vostell
Gelatin silver print
25.2 x 20.2 cm

This photograph was used by the artist for the dust jacket of his book *Postface* [*Jefferson's Birthday/Postface*].

ILLUSTRATED

101

Dick Higgins
Danger Music Number Seventeen

May 1962
Performed by the artist
On November 2, 1964
Café au Go Go, New York City
Photograph by Peter Moore
Gelatin silver print
17.1 x 18.5 cm

102

Dick Higgins
Graphis 118
November 1962

Instructions:
Blue and red ink on 2 sheets of paper
22.8 x 17.8 cm, each
Score:
Photostat on paper, glued to board
Photostat: 13.3 x 15.5 cm, irregular (approx.)
Board: 23.7 x 20.5, irregular

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 3, 1963; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 3, 1963.

"What George did might also well have been 'Graphis 118,' printed in *Jefferson's Birthday* on page 65 as drawn by George. That one was usually done by a group with a fast shuffling step from upstage L to downstage R, so that they would move slowly apart and then crowd together again at the end. It was composed to replace 'Graphis 117' (done for the lecture space at Wiesbaden and itself a replacement for 'Graphis 82') which needed more rehearsal time than we could deal with."
- Dick Higgins, letter to Jon Hendricks, August 26, 1995

103

Dick Higgins
Graphis 118
November 1962
Performed by (from left to right) Dick Higgins, [Frank Trowbridge ?], Nam June Paik, Joseph Beuys, Tomas Schmit, Bengt af Klintberg, Arthur Koepcke, Wolf Vostell, George Maciunas, Alison Knowles, and Daniel Spoerri
On February 3, 1963
During "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*"
Staatliche Kunstakademie, Düsseldorf
Photograph by Manfred Leve
Gelatin silver print

17.8 x 23.9 cm

104

Dick Higgins
Danger Music No. 28
February 10, 1963
Typewriter on cardstock
7.5 x 12.7 cm

105

Dick Higgins
Requiem for Wagner the Criminal Mayor
5 reel to reel audio tapes, with related notations
1962

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 22, 1962 (2:30 pm); "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 28, 1962; "*Festum FLUXORUM / PoESIE, MUSIQUE eT ANTIMUSIQUE EVENEMENTIELLE eT CONCRETe*," American Student Center, Paris, December 8, 1962 (7 pm); "*RECITAL D'AVANTGUARDIA*," Galleria Blu, Milano, November 16, 1964.

106

Dick Higgins
**The Thousand Symphonies;
Symphony No. 357**
1968-1991

Three movements
1. Andante allegro
2. Largo
3. Presto con ritornelli
Mud and ink on 3 sheets of machine gunned, printed music paper
57.3 x 44.2 cm each

107

Toshi Ichianagi
IBM for Merce Cunningham
December 1960
Music for Electric Metronome
April 1960
2 scores: Osslolith prints
29.6 x 41.9 cm
Prepared by George Maciunas for the Fluxus edition,
1963

Versions of these two scores were exhibited in "*4 composers—exhibition of graphic score*" [sic], Tokyo Gallery, Tokyo, Japan, April 16 to April 26, 1962.

IBM for Merce Cunningham was programmed for:

“Fluxus Internationale Festspiele Neuester Musik,” Hörsaal des Städtischen Museums, Wiesbaden, September 15, 1962; *“Fluxus/Musik og Anti-Musik/det Instrumentale Teater,”* Nikolai Kirke, Copenhagen, November 26, 1962; *“FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete,”* American Student Center, Paris, December 6, 1962; *“Fully Guaranteed 12 Fluxus Concerts,”* Canal Street, New York City, May 2, 1964.

Music for Electric Metronome was programmed for: *“Fluxus Internationale Festspiele Neuester Musik,”* Hörsaal des Städtischen Museums, Wiesbaden, September 15, 1962; *“Fluxus/Musik og Anti-Musik/det Instrumentale Teater,”* November 25, 1962, Nikolai Kirke, Copenhagen; *“FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete,”* American Student Center, Paris, December 5, 1962.

108

Toshi Ichianagi

Music for Electric Metronome

April 1960

Master, typed and drawn by George Maciunas for the Fluxus Edition, 1963

Ink and typewriter on vellum

28.2 x 38.7 cm, irregular

ILLUSTRATED: Score only

109

Toshi Ichianagi

IBM for Merce Cunningham

December 1960

Master, typed and drawn by George Maciunas for the Fluxus Edition, 1963

Ink and typewriter on vellum

20.8 x 29.4 cm

110

Toshi Ichianagi

MUSIC FOR PIANO NO. 7

March 1961

Ink, typewriter and rubberstamp on 10 sheets of score, plus 1 Ossolith sheet of instructions

Instructions: Ossolith on paper, Fluxus Edition, 1963

29.9 x 21.2 cm

Scores: Typewriter and ink on paper, drawn by George Maciunas for the Fluxus Edition, 1963

42 x 29.2 cm, each

A version of this score was exhibited in *“4 composers—exhibition of graphic score”* [sic], Tokyo Gallery, Tokyo, Japan, April 16 to April 26, 1962.

This work was programmed for: *“SNEAK PREVIEW: fluxus,”* streets of Paris, July 3, 1962; *“Fluxus Internationale Festspiele Neuester Musik,”* Hörsaal des Städtischen Museums, Wiesbaden, September 1, 1962 (8:00 pm); *“Fluxus/Musik og Anti-Musik/det Instrumentale Teater,”* November 26, 1962, Nikolai Kirke, Copenhagen; *“FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete,”* American Student Center, Paris, December 7, 1962.

111

Terry Jennings

String Quartet

September 1960

Fluxus Edition master, drawn by George Maciunas in 1963

Ink and rubberstamp on vellum

29.6 x 21.1 cm

This work was programmed for: *“Fluxus Internationale Festspiele Neuester Musik,”* Hörsaal des Städtischen Museums, Wiesbaden, September 8, 1962.

ILLUSTRATED

112

Yves Klein

Symphonie Monoton-Silence

ca. 1947/48-1961

Reproduced in the book *Yves Klein 1928-1962 Selected Writings*, trans. Barbara Wright (London: Tate Gallery, 1974), 96 pages.

Collection of Jon and Joanne Hendricks

113

Milan Knizak

A WEEK

1965

Holograph green ink on paper

26.5 x 20.3 cm

ILLUSTRATED

114

Milan Knizak

Complete Works/“WHY JUST SO/BOOK ONE”

1968

Preparatory maquette for an unrealized Fluxus Edition; plus a letter to George Maciunas with a handpainted image for the cover of the publication, approximately 92 pages

Photographs, collage, original typeset, Holograph notes and sketches on paper, and other material, contained in a

Kodak photographic paper box

Box:

37.3 x 29.5 x 2.5 cm, approx.

The scores included in this work date from 1968 and earlier.

115

Alison Knowles

by Alison Knowles

Carbon copy and typewriter; ink, blue pencil, graphite on 10 sheets of paper
27.9 x 21.5 cm, each

#1- **Shuffle**

1961

#2- **Proposition**

October 1962

#2a- **Variation #1 on Proposition**

October 1964

#3- **Nivea Cream Piece - for Oscar Williams**

November 1962

#3a- **Variation #1 on Nivea Cream Piece**

n.d.

#4- **Child Art Piece**

December 1962

#4b- **Variation on Child Art Piece**

May 1964

#5- **Street Piece**

October 1962 to March 1963

#6- **Shoes of Your Choice**

March 1963

#7- **Piece for Any Number of Vocalists**

December 1962

#7a- **Variation #1 on Piece for any Number of Vocalists**

December 1962

#7b- **Sing Along (a variation on #7)**

April 1963

#8- **Performance Piece #8**

Summer 1965

#9- **Color Music #2 / original version**

October 1963

#9a- **Variation on Color Music #2, original version**

Autumn 1963

#9b- **Color Music #2, revised version**

Autumn 1963

#10- **Braid**

March 1964

#10a- **Variation #1 on #10 (Sometimes called "String Piece,")**

April 1964

#11- **Printing Piece**

May 1964

#12- **Simultaneous Bean Reading**

Autumn 1964

#13- **Composition for Paik**

Autumn 1964

#14- **Chair Piece for George Brecht**

Winter 1965

#15- **Wounded Furniture**

Summer 1965

#16- **Giveaway Construction**

1963? [sic]

#17- **Color Music #1 / for Dick Higgins**

September 1963

This is the typescript for a publication of Alison Knowles' collected scores, published as *By Alison Knowles*, as the first Great Bear Pamphlet in 1965. The typescript has typographical notations by Dick Higgins and other hands, and deletions by an unknown hand.

The score for **Proposition**, "Make a salad.", included in this manuscript, was performed at "*Festival of Misfits, Special evening at the Institute of Contemporary Art London*," ICA, London, October 24, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 26, 1962; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 2, 1963.

ILLUSTRATED: Page 1 of a 10-page manuscript

116

Alison Knowles

Nivea Cream Piece for O. Williams

November 1962

Performed by the artist and (from left to right) Arthur Koepcke, Emmett Williams, Dick Higgins, George Maciunas, and others obscured

On November 23, 1962

During "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*"

Nikolai Kirke, Copenhagen
Photograph by Lars Hansen for *Politikens Presse*
Gelatin silver print with photographer's stamp and
copyright notice on back.
18.4 x 24.1 cm

ILLUSTRATED

Photograph © Lars Hansen / Polfoto
Used with kind permission of Polfoto

117

Alison Knowles
Music by Alison
1964
Performed by the artist and Ben Vautier
On May 23, 1964
During "**Fully Guaranteed 12 Fluxus Concerts**"
New York City
Photograph by George Maciunas
Gelatin silver print
16.8 x 17.7 cm

118

Alison Knowles
Proposition
Variation #1
October 1964
Performed by the artist on November 9, 1964
Café au Go Go
Photograph by Peter Moore
11.8 x 13.3 cm

119

Alison Knowles
THE IDENTICAL LUNCH
1969
Documentation of realizations of the score, made by the
artist in 1973
Serigraph and pigment on stretched canvas
Unique version
11 canvases:
43 x 43 cm, approx. each

**"MICHAEL COOPER PERFORMS THE
IDENTICAL LUNCH"**
**"RON JENKINS and BRIAN JACOBS PERFORMS
[sic] THE IDENTICAL LUNCH"**
**"JAN HERMAN PERFORMS THE IDENTICAL
LUNCH"**
**"SHIGEKO KUBOTA PERFORMS THE
IDENTICAL LUNCH"**
**"GEORGE MACIUNAS PERFORMS THE
IDENTICAL LUNCH"**
**"STEPHEN VARBLE [and GEOFFREY
HENDRICKS] PERFORMS THE IDENTICAL**

LUNCH"
"Ay-O PERFORMS THE IDENTICAL LUNCH"
**"JOHN A. KIMM PERFORMS THE IDENTICAL
LUNCH"**
**"UNIDENTIFIED WOMAN PERFORMS THE
IDENTICAL LUNCH"**
**"HUMPHREY M. EVANS PERFORMS THE
IDENTICAL LUNCH"**
**"ANNE BRAZEAU PERFORMS THE IDENTICAL
LUNCH"**

120

Arthur Koepcke
"heute/+morgn/+immer/wieder/bis..."
1962
Typewriter, collage and ink on the back of a fragment of
Emmett Williams *An Opera*
29 x 11.9 cm

121

Arthur Koepcke
Reading Work Pieces
1962-65
Readymade plastic and metal suitcase, containing the
complete original scores
Ink, rubberstamp, offset, crayon, pen, etc. on various
papers, and a light bulb, Ajax can, pen, and a book
40 x 43 x 13.5 cm

Susanne Rennert states that a number of these works date
from as early as the 1950s, and Koepcke intently worked
on **Reading Work Pieces** during the period 1963-64, and
that they were finished by 1965.

122

Arthur Koepcke
Reading Work Piece No. 1
music while you work
1962
Performed by (from left to right) Tomas Schmit, X, X, X,
George Maciunas, Nam June Paik, Wolf Vostell, X, and
the artist
On February 3, 1963
During "**Festum Fluxorum, Fluxus, Musik und
Antimusik das Instrumentale Theater**"
Staatliche Kunstakademie, Düsseldorf
Photograph by Manfred Leve
Gelatin silver print
17.7 x 23.9 cm

The score being performed reads:

piece No. 1
= called "*music while you work*"

1 person/ agrammophone [sic]/ a record/ 3 pieces of

scotchtape

place the 3 pieces of scotchtape on different spots of the record
expirations: the record/ music starts and the exponent has to
work (i.e. clean the stage)
when the grammophone-needle [sic] hits the scotchtape, the music
stumples [sic] and the actor has to begin the record again every time
the piece is over a) when the work is finished
b) if the record ends

several persons / objects as names above and same preparation
and all exponents have to work, i.e.: a couple is dancing/
one is making a speech/ one washes his feet/ cleaning the stage/
one comes in and goes out again all the time/ striptease/ &c.
when the music stumples [sic] all the actors have to meet at the
grammophone [sic]
the piece is over i.e. when the last across has finished his work, who is ready before leaves the stage

find other versions

ILLUSTRATED

Photograph © Manfred Leve
Used with kind permission of the photographer

123

Arthur Koepcke
Reading Work Piece No. 1
music while you work
1962
Performed on November 13, 1964
"FLUX/FESTIVAL/NIEUWSTE MUZIEK EN ANTI-MUZIEK – HET INSTRUMENTALE THEATER"

Kurzaal, Scheveningen
Photograph by Egbert Munks
Gelatin silver print
17.7 x 23.9 cm

124

Arthur Koepcke
Reading Work Piece No. 10
fill with own imagination
1962
Offset, rubberstamp, typewriter and glue on stiff paper
11 x 11 cm, approx.

125

Arthur Koepcke
Reading Work Piece No. 10
fill with own imagination
1965
Rubberstamp on paper
13.5 x 19.1 cm

ILLUSTRATED

126

Arthur Koepcke
Reading Work Piece No. 118
20 Cigarettes
1962
Ink on gelatin silver print
7.2 x 9.9 cm

Programmed for: "**Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater**," Staatliche Kunstakademie, Düsseldorf, February 2, 1963. On the back, Koepcke has written "Für Wolf Vostell / Arthur Køpcke / Dec, 62 / Paris/Copenhagen." indicating that it was also performed at "**Fluxus/Musik og Anti-Musik/det Instrumentale Teater**," Copenhagen, November 23 to 28, 1962, and at "**FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTIMUSIQUE EVENEMENTIELLE eT CONCRETe**," American Student Center, Paris, December 3 to 8, 1962.

ILLUSTRATED

127

Arthur Koepcke
THE DOG
1966
Offset, yellow pigment, and conté crayon on paper
35 x 22 cm, approx.

This is the concept for the artist's film *The Dog*.

128

Arthur Koepcke and/or Eric Andersen
PRESENT
n.d.
Rubber stamp and typewriter on paper
15.1 x 20.2 x 0.2 cm

Eric Andersen
"Two Scores"
Opus 48
Mimeograph on paper
n.d.
Opus 46
n.d.

Mimeograph on paper
29.6 x 20.9 cm

A rubber band binds the two works together.

129

Takehisa Kosugi

Plan for a concert program and program notes

1966

Four sheets

a: 42.7 irregular x 21.7 cm

b, c, d: 28 x 21.7 cm each

a: Typewriter, ink, and graphite on three pieces of paper glued together.

b, c, d: Typewriter glued to paper, offset on cardstock glued to paper, and ink on paper.

Includes:

Biographical Sketch

1966

ANIMA 7

1962

TENDER MUSIC

August 1965

For Mr. M

ca. 1964

Instrumental Music

ca. 1965

To W.

n.d.

Organic Music

ca. 1964

Film & Film #4

ca. 1965

Organic Music was programmed for "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, May 2, 1964; "*Fluxus Presents/Fluxus Symphony Orchestra in Fluxus Concert*," Carnegie Recital Hall, New York City, June 27, 1964; "*FLUX-FESTIVAL*," Den Haag, November 13, 1964.

ILLUSTRATED: Page 2 of a 4-page manuscript

130

Takehisa Kosugi

Micro I

ca. 1961-62

Performed by Willem de Ridder

On December 18, 1963

During the "*Internationaal Programma/Nieuwste Muziek - Nieuwste Theater/Nieuwste Literatuur*"

De Kleine Komodie, Amsterdam

Photograph by Paul van den Bos

Gelatin silver print

23.5 x 15.8 cm

131

Takehisa Kosugi

events

1964/ca. 1967

Includes 3 scores dated 1965

Fluxus Edition

Label designed by George Maciunas

Offset label on orange paper, glued to the lid of a plastic box

Includes 18 scores, offset on card stock

Box: 12 x 10.2 x 2.5 cm

Kosugi's most famous Fluxus work, **Micro I**, not included with this group of scores, was programmed for: "*SNEAK PREVIEW: fluxus*," streets of Paris, July 3, 1962; "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 15, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRèTe*," American Student Center, Paris, December 5, 1962; "*Internationaal Programma/Nieuwste Muziek - Nieuwste Theater/ Nieuwste Literatuur*," De Kleine Komodie, Amsterdam, December 18, 1963; "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 18, 1964; "*FLUX-FESTIVAL*," Den Haag, November 13, 1964; "*UN CONCIERTO ZAJ part of Festival ZAJ 2 (May 21-29, 1966)*," University of Madrid, May 29, 1966; "*Concert Fluxus /Art Total*," Galleria Il Punto, Turin, April 27, 1967.

132

Takehisa Kosugi

Theater Music

1964

and/or

Yoko Ono

Painting to Be Stepped On

1960/64

Fluxus Edition, arranged by George Maciunas

Footprints and shoeprints, black pigment on paper
45 x 63 cm, approx.

133

Shigeko Kubota

1st.LOVE, 2nd.LOVE... "Make a floor with waste

paper, which are all love letters..."

1963

Combined with the announcement for the exhibition
"Shigeko Kubota; Sculpture Solo Exhibition" at Naiqua
Gallery, December 1-3, 1963

Score-flyer

Score: Typewriter in tissue paper; glued to the invitation:
black letterpress on glossy perforated paper

9.6 x 28.1 cm

the invitation

*Shigeko Kubota Sculpture Solo Exhibition, December 1st
- 7th*

*AM11:00 - PM7:00 Naiqua Gallery Minato-Ku
Shiba Shinbashi 2-12 Tsutsumi 2nd Building TEL 591-
6795*

- Translation kindly provided by Miyuki Sugaya of
Gallery 360 Degrees, Tokyo

134

Shigeko Kubota
Vagina Painting

1965

Performed by the artist

On July 4, 1965

During **"Perpetual Fluxfest"**

Cinematheque, New York City

Photograph by George Maciunas

Gelatin silver print

18.3 x 18.3 cm

ILLUSTRATED

135

Shigeko Kubota
Vagina Painting

1965

Performed by the artist

On July 4, 1965

During **"Perpetual Fluxfest"**

Cinematheque, New York City

Photograph by George Maciunas

Gelatin silver print

18.3 x 18.3 cm

136

György Ligeti
TROIS BAGATELLES for David Tudor

1961/1963

Fluxus Edition

Offset on 4 sheets of paper

18.9 x 20.8 cm

This work was programmed for: **"Fluxus Internationale
Festspiele Neuester Musik"**

Hörsaal des Städtischen Museums, Wiesbaden, September

2, 1962 (2:30 pm); **"Parallele Aufführungen Neuster
Musik,"** Galerie Monet, Rokin, Amsterdam, October 5,
1962; **"Fluxus/Musik og Anti-Musik/det Instrumentale
Teater,"** Nikolai Kirke, Copenhagen, November 27,
1962; **"FesTUM FLUXORUM / PoESIE, MUSIQUE
eT ANTiMUSIQUE EVENèNEMENTIELLE eT**

CONCRETe," American Student Center, Paris,
December 7, 1962; **"Festum Fluxorum, Fluxus,
Musik und Antimusik das Instrumentale Theater,"**
Staatliche Kunstakademie, Düsseldorf, February 2,
1963; **"SOMMERUDSTILLINGER 1963/FLUXUS
FESTIVAL/FLUXUS-AFTEN,"** Tonekunstnerselskab,
Copenhagen, June 7, 1963; **"Fully Guaranteed 12 Fluxus
Concerts,"** Canal Street, New York City, April 25, 1964;
**"Fluxus Presents/Fluxus Symphony Orchestra in
Fluxus Concert,"** Carnegie Recital Hall, New York City,
June 27, 1964; **"UN CONCIERTO ZAJ part of Festival
ZAJ 2 (May 21-29, 1966),"** University of Madrid, May
29, 1966

137

George Maciunas

MUSIC FOR EVERYMAN (do it yourself music)

November 1961

Blueprint on photosensitive paper, and Osolith on
transparent paper

28.3 x 115.5 cm, irregular

138

George Maciunas

12 Compositions for Nam June Paik

January 2, 1962

Master, for the Fluxus Edition

Typewriter on paper

7.9 x 20.2 cm

Piano Piece No. 1 for Nam June Paik was programmed
for: **"Fluxus Festival/Theatre Compositions/Street
Compositions/Exhibits/Electronic Music,"** Hypokriterion
Theater, Amsterdam, June 23, 1963; **"Fully Guaranteed
12 Fluxus Concerts,"** Canal Street, New York City, April
25, 1964.

Piano Piece No. 4 was programmed for: **"UN
CONCIERTO ZAJ part of Festival ZAJ 2 (May 21-29,
1966),"** University of Madrid, May 29, 1966.

Piano Piece No. 8 was programmed for: **"NEO-DADA in
der Musik,"** Kammerspiele Düsseldorf, Düsseldorf, June
16, 1962.

Piano Piece No. 10 was programmed for: **"Fluxus/Musik
og Anti-Musik/det Instrumentale Teater,"** Nikolai Kirke,
Copenhagen, November 27, 1962; **"Fully Guaranteed
12 Fluxus Concerts,"** Canal Street, New York City, April
25, 1964; **"UN CONCIERTO ZAJ part of Festival ZAJ
2 (May 21-29, 1966),"** University of Madrid, May 29,

1966; **"FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION,"** Lunds Konsthall, Lund, March 10, 1967 [or between March 10-12, 1967].

Piano Piece No. 11 was programmed for: **"Fluxus/Musik og Anti-Musik/det Instrumentale Teater,"** Nikolai Kirke, Copenhagen, November 27, 1962; **"FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete,"** American Student Center, Paris, December 7, 1962.

Piano Piece No. 12 was programmed for: **"NEO-DADA in der Musik,"** Kammerspiele Düsseldorf, Düsseldorf, June 16, 1962; **"Fluxus Presents/Fluxus Symphony Orchestra in Fluxus Concert,"** Carnegie Recital Hall, New York City, June 27, 1964.

ILLUSTRATED

139

George Maciunas

Piano Composition No. 1

from **12 PIANO COMPOSITIONS FOR NAM JUNE PAIK**

January 2, 1962

Performed on June 23, 1963

During **"Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music"**

Hypokriterion Theater, Amsterdam

Photograph by Oscar van Alphen

Gelatin silver print with photographer's label adhered to back

21.4 x 30.5 cm

140

George Maciunas

SOLO FOR VIOLIN for Sylvano Bussotti

January 2, 1962

Master, for the Fluxus Edition

Blueprint positive and ink

21.1 x 29.8 cm

This work was programmed for: **"a little festival of new music,"** Goldsmith's College, London, July 6, 1963.

ILLUSTRATED

141

George Maciunas

SOLO FOR VIOLIN

1962

Performed by Ben Vautier

On May 23, 1964

During **"Fully Guaranteed 12 Fluxus Concerts"**

Canal Street, New York City

Photograph by George Maciunas

Gelatin silver print

38.9 x 39 cm

ILLUSTRATED

142

George Maciunas

TRIO FOR BASS SORDUNE (C NOTE), VOICE, OLD SCORE AND ETUIS for Heinz Klaus Metzger

January 2, 1962 (revised)

Master, for the Fluxus Edition

Ink and typewriter on translucent paper

22.9 x 29.4 cm, irregular (approx.)

143

George Maciunas

SOLO FOR BALLOONS for J.P. Wilhelm

January 3, 1962

Fluxus printing

Osolith or blueprint positive with holograph score

notations in black ink by the artist on opaque paper

6.3 x 26.7 cm

144

George Maciunas

SOLO FOR IMPORTANT MAN for Manfred de la Motte

January 3, 1962

Master for the Fluxus Edition

Typewriter on paper

5.9 x 21.3 cm

145

George Maciunas

SOLO FOR SICK MAN

January 4, 1962

Master for the Fluxus Edition

Typewriter and ink on translucent paper

11 x 28.9 cm, irregular

146

George Maciunas

HOMAGE TO YOKO ONO

January 11, 1962

Fluxus printing

Osolith on opaque paper

22.3 x 15 cm

ILLUSTRATED

147

George Maciunas

"Six Scores"

1962
Fluxus printing
Photostat and ink on paper
48.8 x 15 cm

HOMAGE TO LA MONTE YOUNG

January 12, 1962

HOMAGE TO DICK HIGGINS

January 12, 1962

HOMAGE TO RICHARD MAXFIELD

January 12, 1962

HOMAGE TO WALTER DE MARIA

January 13, 1962

HOMAGE TO JACKSON MAC LOW

January 14, 1962

HOMAGE TO PHILIP CORNER

January 14, 1962

ILLUSTRATED

148

George Maciunas

HOMAGE TO JACKSON MAC LOW

January 14, 1962

Master for the Fluxus Edition

Typewriter on translucent paper

18.1 x 22.6 cm

149

George Maciunas

HOMAGE TO PHILIP CORNER

January 14, 1962

Master for the Fluxus Edition

Typewriter and ink on translucent paper

10.7 x 22.1 cm, irregular

150

George Maciunas

IN MEMORIAM to ADRIANO OLIVETTI

March 20, 1962

2 sheets: instructions and score

Instructions:

Blue print positive or Osolith on thin paper

29.8 irregular x 8.5 cm

Score:

Carbon on adding machine tape (paper)

Fluxus printing (?)

225 (approx.) x 5.7 cm

Various versions of this score were programmed for: "*Kleinen Sommerfest/ 'Après John Cage',*" Galerie Parnass, Wuppertal, June 9, 1962; "*Fluxus Internationale Festspiele Neuester Musik,*" Hörsaal des Städtischen Museums, Wiesbaden, September 16, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater,*" Nikolai Kirke, Copenhagen, November 23, 1962;

"*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater,*" Staatliche Kunstakademie, Düsseldorf, February 2, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music,*" Hypokriterion Theater, Amsterdam, June 23, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music,*" Bleijenburg 16, Den Haag, June 28, 1963; "*Fluxus Festival of Total Art and Compartment,*" Nice, July 26, 1963 and July 27, 1963 (Hotel Scribe); "*POESIE ET CETERA AMERICAINE,*" Musée d'art moderne, Paris, October 9, 1963; "*Fully Guaranteed 12 Fluxus Concerts,*" Canal Street, New York City, April 18, 1964; "*KONCERT FLUXU,*" Prague, October 13, 1966; "*FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION,*" Lunds Konsthall, Lund, March 10-12, 1967; "*Concert Fluxus /Art Total,*" Galleria Il Punto, Turin, April 27, 1967; "*A PAPER EVENT BY THE FLUXMASTERS OF THE REAR-GARDE,*" Time Inc. Auditorium, Time & Life Building, New York City, November 15, 1967

ILLUSTRATED: Only the instructions

151

George Maciunas

Time/time projected in 2 dim. space POETRY GRAPHICS/space/space projected in time GRAPHIC MUSIC/Time/Time projected in space MUSIC THEATER/space (chart)

ca. spring 1962

Blueprint positive

17.6 x 29.8 cm

152

George Maciunas

PIECE FOR 3 MOUTHS (Homage to Toshi Ichiyanagi)

May 3, 1962

Fluxus Edition

Blueprint positive on translucent paper

22.5 x 36.9 cm

153

George Maciunas

IN MEMORIAM TO ADRIANO OLIVETTI Versions 1-5

March 20, 1962, revised November 8, 1962

Fluxus printing

Blueprint on paper

29.9 x 21.2 cm

This score was possibly brought to Denmark for use in the "*Festum Fluxorum/Musik Og Anti-Musik Det Instrumentale Teater*" at the Nikolai Kirke, Copenhagen, November 23, 1962.

154

George Maciunas

IN MEMORIAM TO ADRIANO OLIVETTI

VERSION 6 and EXAMPLE

March 20, 1962, revised November 8, 1962/1963

Fluxus Edition

Typewriter, Osolith or blueprint positive, and rubberstamp on transparent paper

29.6 x 21 cm

155

George Maciunas

IN MEMORIAM TO ADRIANO OLIVETTI

Version 1 Poem

March 20, 1962, revised November 8, 1962

Performed on November 23, 1962

Performed by (from left to right) Albert Mertz, Arthur Koepcke, Alison Knowles, and others (at left, an audience member trying to disrupt performance)

During "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*"

Nikolai Kirke, Copenhagen

Photograph by Jesper Stormly

Gelatin silver print with photographer's copyright sticker on back.

20.3 x 25.4 cm

156

George Maciunas

IN MEMORIAM TO ADRIANO OLIVETTI

Version 3 Ballet

March 20, 1962, revised November 8, 1962

Performed by (from right to left): Tomas Schmit, George Maciunas, X, X, X, X,

On June 23, 1963

During "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*"

Hypokriterion Theater, Amsterdam

Photograph by Oscar Van Alphen

Gelatin silver print, with photographer's label adhered to back

20.7 x 30.4 cm

ILLUSTRATED

Photograph © Oscar van Alphen

157

George Maciunas

DUET FOR C ON BASS SORDUNE, VOICE AND AN OLD SCORE

1962

Fluxus Edition

Osolith or blueprint positive with holograph score notations in black ink by the artist on opaque paper

17.3 x 26.9 cm

158

George Maciunas

"Two Scores"

ca. 1962

Fluxus Edition

Osolith or blueprint positive with printed score notations by the artist on opaque paper

21.1 x 26.95 cm

DUET FOR FULL BOTTLE AND WINE GLASS

1962

SOLO FOR RICH MAN

1962

159

George Maciunas

TRIO FOR LADDER, MUD AND PEBBLES

1962

Master for the Fluxus Edition

Ink and typewriter on paper

15.1 x 16.1 cm

160

George Maciunas

Composition 1971

[version A]

1971

Offset on paper

17 x 21.6 cm

161

George Maciunas

Piano Piece No. 13

1964

Performed by the artist

On April 25, 1964

During "*Fully Guaranteed 12 Fluxus Concerts*"

Canal Street, New York City

Photograph by Peter Moore

Gelatin silver print

The white piano is the result of a performance of George Maciunas' **12 PIANO COMPOSITIONS FOR NAM JUNE PAIK, Composition No. 3, Variation** (1962-1964). In 1965, Maciunas referred to the act of hammering nails into the piano keys as **Piano Piece No. 13**. It is programmed as "**For Carpenter**" for April 25, 1964, and is published in *Tulane Drama Review* 10, No. 2 (1965), where it is captioned as **Piano Piece No. 13**.

Jackson Mac Low

21.21.29., the 5th biblical poem (for 3 simultaneous voices) the 1st biblical play.

January 27, 1955

Carbon copy, graphite, red and blue ink, and typewriter on white paper

27.9 x 21.6 cm

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 26, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete*," American Student Center, Paris, December 4, 1962; "*POESIE ET CETERA AMERICAINE*," Musée d'art moderne, Paris, October 9, 1963.

163

Jackson Mac Low

LETTERS FOR IRIS NUMBERS FOR SILENCE

January 18-20, 1961

Instructions:

Typewriter (carbon copy) on 2 sheets of paper each 28 x 21.8 cm, stapled

Scores:

India ink on stiff white card stock

51 cards (50 are one-sided, and 1 is two-sided, plus 1 unmarked 3 x 5 card, apparently a later addition)

7.5 x 12.7 each

The cards are contained in two envelopes, each approximately 8.7 x 16.5 cm, with red ink holograph notation.

This work was programmed for: "*SNEAK PREVIEW: fluxus*," streets of Paris, July 3, 1962; "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 8, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete*," American Student Center, Paris, December 4, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 2, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/ Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963; "*Internationaal Programma/ Nieuwste Muziek – Nieuwste Theater/Nieuwste Literatuur*," De Kleine Komodie, Amsterdam, December 18, 1963.

ILLUSTRATED: The envelopes and some of the 51 scores are visible, not the 2-page instruction

Jackson Mac Low

Asymmetry No. 20

1961

Black India ink on paper

21.6 x 30.1 cm

165

Jackson Mac Low

Asymmetry

1961

Black and colored India inks and watercolors on paper

21.6 x 30.2 cm

166

Jackson Mac Low

Asymmetry

1961

Black India ink on paper

21.6 x 30.2 cm

167

Jackson Mac Low

Asymmetry

1961

Black India ink on paper

21.6 x 30.2 cm

168

Jackson Mac Low

SOCIAL PROJECT 1

April 29, 1963

Typewriter on cardstock, stamps and postal cancellation

7.6 x 12.7 cm

169

Jackson Mac Low

SOCIAL PROJECT 2

April 29, 1963

Typewriter on cardstock, stamps and postal cancellation

7.6 x 12.7 cm

ILLUSTRATED

170

Jackson Mac Low

SOCIAL PROJECT 3

April 29, 1963

Typewriter on cardstock, stamps and postal cancellation

7.6 x 12.7 cm

171

Yoriaki Matsudaira

CO-ACTION FOR CELLO AND PIANO I

n.d./1963

Fluxus Edition master, drawn by George Maciunas

Instructions: Ink and typewriter on 2 sheets of paper

29.5 x 21.1 cm

Score: Ink and rubber stamp on 2 sheets of paper

21.1 x 29.5 cm

This work was programmed for: "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete,*" American Student Center, Paris, December 7, 1962.

ILLUSTRATED: Page 1 of the score only

172

Pierre Mercure

Structures Méalliques No. 2

pour Armand Vaillancourt

July 30, 1961

Red and black ink on paper, mounted on stiff card

Overall size: 37.9 x 44.1 cm

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichiyanaagi.

173

Pierre Mercure

METALLIC STRUCTURES NO. 3

for scrap metal and stereo tape

1962

Master for the Fluxus Edition

Typewriter on vellum or translucent paper

29.5 x 21 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik,*" Hörsaal des Städtischen Museums, Wiesbaden, September 16, 1962; "*Fluxus/ Musik og Anti-Musik/det Instrumentale Teater,*" November 26, 1962, Nikolai Kirke, Copenhagen.

ILLUSTRATED

174

Pierre Mercure

METALLIC STRUCTURES NO. 3

PART 2

1962

Black and red ink on paper

20.9 x 27 cm

175

Pierre Mercure

METALLIC STRUCTURES NO. 3

PART NO. 7

1962

Fluxus Edition

Blueprint positive or typewriter, ink and graphite on paper

10.3 x 29.7 cm

There is a notation on the work, probably in Arthur Koepecke's hand, which says "Allé Scenen." This indicates that this score was for a performance at "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater,*" Allé Scenen, Copenhagen, November 25, 1962.

176

Heinz-Klaus Metzger

Untitled "to george maciunas 1962"

1962

Ink on staff paper

12 x 15.6 cm

ILLUSTRATED

177

Yoko Ono

Painting to Hammer a Nail I

1961 Winter

Ink on paper

25.1 x 36.5 cm

This work was included in the exhibition "*WORKS OF YOKO ONO*" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

178

Yoko Ono

Painting for a Broken Sewing Machine

1961 Winter

Ink on paper

25.1 x 35.7 cm

This work was included in the exhibition "*WORKS OF YOKO ONO*" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

179

Yoko Ono

Painting to Construct in your Head ("Look through a phone book")

1961 Winter
Ink on paper
25.1 x 35.9 cm

This work was included in the exhibition **"WORKS OF YOKO ONO"** at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

180

Yoko Ono
Portrait of Mary 5 (Painting to Enlarge and See)
1961 Summer
Ink on paper
25 x 35.7 cm

This work was included in the exhibition **"WORKS OF YOKO ONO"** at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

181

Yoko Ono
Portrait of Mary (Painting to Let the Evening Light Go Through)
1961 Summer
Ink on paper
25 x 35.8 cm

This work was included in the exhibition **"WORKS OF YOKO ONO"** at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

182

Yoko Ono
4 pieces for orchestra to La Monte Young
1962, summer
Performance scores prepared by George Maciunas for the performance: **"fluxorchestra at Carnegie Recital Hall,"** September 25, 1965
Five elements on cardstock
1. Score: Ink on yellow cardstock, written by George Maciunas, 7.6 x 12.7 cm.
On the back is the word "EXCHANGE" written in green flow ink, probably not in Maciunas's. Not part of original score.
2. **"TEAR"**
Black block type letters on stiff white card, prepared by Maciunas, 8.2 x 8.2 cm
3. **"RUB"**
Black block type letters on stiff white card, prepared by

Maciunas 7.9 x 8.3 cm
4. **"PEEL"**

Black block type letters on stiff white card, prepared by Maciunas, 8.5 x 9.6 cm

5. **"PEAL":**

Black block type letters on stiff white card, prepared by Maciunas. 8.4 x 9.2 cm

6. **"TAKE OFF"**

Black block type letters on stiff white card, prepared by Maciunas, 8.1 x 13.3 cm

ILLUSTRATED: Only one of the individual scores is reproduced

183

Yoko Ono
Painting in Three Stanzas
1961 Summer
As installed **"PAINTINGS & DRAWINGS,"** July 16-30, 1961 at AG Gallery, New York City
Gelatin silver print
Photograph by George Maciunas
26 x 26 cm

ILLUSTRATED

184

Yoko Ono
Painting for Smoke
1961 Summer
Ink on paper
25 x 36.5 cm

This work was included in the exhibition **"WORKS OF YOKO ONO"** at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

ILLUSTRATED

185

Yoko Ono
Painting for the Burial
1961 Summer
Ink on paper
25 x 36.5 cm

This work was included in the exhibition **"WORKS OF YOKO ONO"** at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

186

Yoko Ono
Portrait of Mary 6 (Painting to See the Sky)
1961 Summer
Ink on paper
25 x 36.5 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

This work was programmed for: "**Fluxus Internationale Festspiele Neuester Musik,**" Hörsaal des Städtischen Museums, Wiesbaden, September 1, 1962 (8:00 pm).

The Gilbert and Lila Silverman Collection, Detroit

187

Yoko Ono
Portrait of Mary 8 (Painting for the Wind)
1961 Summer
Ink on paper
25 x 36.5 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

188

Yoko Ono
"PAINTINGS & DRAWINGS"
July 16-30, 1961
AG Gallery, New York City
Poster designed by George Maciunas
Offset on laid paper
20.5 x 25.9 cm

189

Yoko Ono
Painting of Mary 4 (Painting to See the Room)
1961 Autumn
Ink on paper
25.1 x 35.7 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

190

Yoko Ono
A Plus B Painting ("Let somebody other than yourself...")
1961 Autumn
Ink on paper
25 x 36.5 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

191

Yoko Ono
Portrait of Mary (A Plus B Painting)
1961 Autumn
Ink on paper
25 x 36.5 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

192

Yoko Ono
Painting to Shake Hands
1961 Autumn
Ink on paper
25 x 35.7 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

193

Yoko Ono
Painting for Three Stanzas
1961 Summer
Ink on paper
25 x 35.8 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

194

Yoko Ono

Untitled (Painting to See the Sky)

1962

Ink on paper

25.3 x 36 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

195

Yoko Ono

Portrait of Mary 3 (Her Many Eyes)

1962 Spring

Ink on paper

25 x 36.5

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

196

Yoko Ono

Painting to Construct in Your Head ("Hammer a nail in the center of a piece of glass...")

1962 Spring

Ink on paper

25 x 36.5 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

197

Yoko Ono

Painting to Construct in Your Head ("Imagine dividing the canvas...")

1962 Spring

Ink on paper

25.1 x 35.9 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

198

Yoko Ono

Painting to Construct in Your Head ("Observe Three Paintings...")

1962 Spring

Ink on paper

25.1 x 35.9 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

199

Yoko Ono

Painting to Be Constructed in your Head ("Go on transforming a square canvas...")

1962 Spring

Ink on paper

25 x 35.7 cm

This work was included in the exhibition "**WORKS OF YOKO ONO**" at the Sogetsu Art Center, Tokyo, May 24, 1962.

The Gilbert and Lila Silverman Collection, Detroit

200

Yoko Ono

"A GRAPEFRUIT IN THE World of PARK/A PIECE for Strawberries AND VIOLIN"

November 24, 1961

Carnegie Recital Hall, New York City

Photograph as a poster by George Maciunas

Gelatin silver print

25.2 x 20.2 cm

ILLUSTRATED

201

Yoko Ono

Piece for Nam June Paik no. 1

March 27, 1964

Ink on paper

27.8 x 21.6 cm

ILLUSTRATED

202

Yoko Ono

Grapefruit

1964

Offset on paper

Published by Wunternaum Press, Tokyo
13.8 x 13.8 x 3 cm

Grapefruit is a collection of scores and instructions from 1955 to 1964. George Maciunas had planned to publish the book as a Fluxus Edition of Yoko Ono's collected works, but when he became overwhelmed with projects, Yoko Ono self-published the work in Tokyo under the name Wunternaum Press, on July 4, 1964.

203

Yoko Ono

Yoko Ono & Dance Co. 13 Day Dance Fest

Manuscript for the Fluxus Edition

ca. 1965 or early 1966

Typewriter, ink, glued on paper, with holograph notations by the artist and George Maciunas

13 sheets: 21.7 x 14 cm each

1st Day is a 2006 approximation of the lost original.

When published in *Fluxus Newspaper No. 7* (February 1, 1966), the work was untitled but presented as "DO IT YOURSELF FLUXFEST PRESENTS / YOKO ONO & DANCE CO." When this work was republished by the artist in 1967, it was titled *YOKO ONO'S 13 DAYS DO-IT-YOURSELF DANCE FESTIVAL*.

1st day: breathe

Inkjet print on paper, approximation (original lost)

21.7 x 14 cm

2nd day: breathe

Typewriter on paper, with a holograph ink notation by Maciunas

21.7 x 14 cm

3rd day: breathe

Typewriter on paper, with a holograph ink number by Maciunas and crossed out type

21.7 x 14 cm

4th day: watch

Typewriter on paper and typewriter on paper glued to paper, with a holograph ink notation by George Maciunas and another script, possibly Maciunas.

21.7 x 14.6 cm

5th day: watch

Typewriter on paper, with holograph ink notation by George Maciunas

21.7 x 14 cm

6th day: watch, and send information on FLOAT

Typewriter on paper, with typewriter on paper glued to paper; holograph ink notation by George Maciunas

21.7 x 14.7 cm

7th day: find

Typewriter on paper, with holograph ink notation by

George Maciunas

21.7 x 14.1 cm

8th day: take

Typewriter on paper, with holograph ink notation by Yoko Ono and by George Maciunas

21.7 x 14 cm

9th day: shake, and Advise on TAKE OFF PANTS

Typewriter on paper, and typewriter on paper glued to paper; with a holograph ink notation by George Maciunas

21.7 x 14 cm

ILLUSTRATED

10th day: swim, and send HIDE-MOUTH information

Typewriter on paper and typewriter on paper glued to paper; with holograph ink notations by George Maciunas

21.7 x 14.1 cm

11th day: keep laughing a day

Typewriter on paper; with a holograph ink notation by George Maciunas

21.7 x 14.1 cm

12th day: disappear, and Fly

Typewriter on paper; typewriter on paper glued to paper; with holograph ink notations by Yoko Ono and by George Maciunas

21.7 x 14 cm

ILLUSTRATED

13th day: wait, and DANCE REPORT

Typewriter on paper; typewriter on paper glued to paper; with a holograph ink notation by George Maciunas

21.7 x 14 cm

204

Yoko Ono

YOKO ONO & DANCE CO.

DO IT YOURSELF FLUX FEST (13 Day Dance Festival)

1966

Mechanical by George Maciunas for the Fluxus Edition Photostat, presstype, ink, white correction fluid and wood engraving glued to stiff paper

55.3 x 42.4 cm

Published as page 2 of the 4-page Fluxus Newspaper No. 7, *3 Newspaper EvenTs for the PRiCe of \$1*, February 1, 1966, and also as a separate offprint on stiff cardstock which Maciunas used to cut into individual square cards and packaged for a separate Yoko Ono Fluxus Edition.

ILLUSTRATED

205

Robin Page

"Please send something to dump on top of the Artist"

1966

Offset on pink card stock, mailed

Hand-addressed on the back to "George McCUNIS" [sic]

15.1 x 9.85 cm

ILLUSTRATED

206

Nam June Paik

THEATER FOR POOR MAN

1961

Fluxus Edition

Offset on card stock

4.7 x 6.5

207

Nam June Paik

One for Violin

ca. 1962

Performed by the artist

On June 16, 1962

During "**NEO-DADA in der Musik**"

Kammerspiele Düsseldorf

Photograph by George Maciunas

Gelatin silver print

13.7 x 22 cm

ILLUSTRATED

208

Nam June Paik

One for Violin

ca. 1962

Performed by the artist

On June 16, 1962

During "**NEO-DADA in der Musik**"

Kammerspiele Düsseldorf

Photograph by George Maciunas

Gelatin silver print

13.7 x 22 cm

ILLUSTRATED

209

Nam June Paik

HALF-TIME

1962

Ink, marker, and readymade PAA Time Selector mounted on paper

29.2 x 20.8 cm

This work was programmed for: "**RECITAL D'AVANTGUARDIA**," Galleria Blu, Milan, November 13, 1964.

ILLUSTRATED

210

Nam June Paik

SYMPHONIE NR. 5

ca. 1962-1963

18 pages, stapled

Altered offprint from text first published in *Happenings/Fluxus/Pop Art/Nouveau Réalisme/Eine Dokumentation/Herausgegeben*, edited by Jürgen Becker and Wolf Vostell (Hamburg: Rohwolt Verlag, 1965), pages 223-239.

"Translation: Tomas Schmit

Dedicated to C. Caspari"

13 x 10.1 cm

211

Nam June Paik

Fluxus Champion

1963

Performed on February 3, 1963

During "**Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater**"

Staatliche Kunstakademie, Düsseldorf

Photograph by Manfred Leve

Silver gelatin print

17.5 x 23.7 cm

212

Nam June Paik

June 22 to July 13, 1963

"PIANO FOR ALL SENSES"

Amstel 47, Amsterdam

Block letters on paper, glued on paper

213

Nam June Paik

THE MONTHLY REVIEW of the UNIVERSITY for Avant-Garde Hinduism ! Postmusic

1963

Fluxus Edition

Offset on newsprint, 1 sheet, printed both sides

31 x 21.7 cm

214

Nam June Paik

MOVING THEATER No. 2

1963

Ditto ink on paper with Japanese poster stamp, and remnants of a mailing envelope

26.6 x 36 cm, irregular

215

Nam June Paik

Sonatine foe Radio [sic]

1963

Typewriter, ink, staple and graphite on paper

27.8 x 21.6 cm

Nam June Paik has written the following on the back of the work: "originally written in Tokyo 63, sent to GM [George Maciunas] N.Y.C. original score disappeared or hardly legible. This is the copy. typed 1964 NYC (GM refused to print in the Newspaper.)"

ILLUSTRATED

216

Nam June Paik

"Flux time is always 6 am"

1976

IBM type on blue card stock

6.35 x 9.05 cm

In **DELAYED FLUX NEW YEAR'S EVE EVENT AT CLOCK TOWER**, April 18, 1976, the record of events, Maciunas wrote, "Nam June Paik had a video : 'Flux time is always 6 am' which was not brought in." Evidently, only the score (or title), prepared by George Maciunas, was exhibited.

217

Benjamin Patterson

Paper Piece

1960

Ink on paper on two faces of a three-page letter dated December 22, 1960 with the original mailing envelope postmarked December 23, 1960.

22.5 x 17.6 cm

This letter from the artist to his parents indicates that he had composed the work in August, but that the printed version would not be finished before January 1, 1961.

This work was programmed for: "**SNEAK PREVIEW: fluxus**," streets of Paris, "**NEO-DADA in der Musik**," Kammerspiele Düsseldorf, Düsseldorf, June 16, 1962; July 3, 1962; "**Festival of Misfits, Special evening at the Institute of Contemporary Art London**," ICA, London, October 24, 1962; "**Fluxus/Musik og Anti-Musik/det Instrumentale Teater**," Nikolai Kirke, Copenhagen, November 23, 1962; "**FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete**," American Student Center, Paris, December 3, 1962; "**Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater**," Staatliche Kunstakademie, Düsseldorf, February 2, 1963; "**Fluxus Festival/Theatre**

Compositions/Street Compositions/Exhibits/Electronic Music," Hypokriterion Theater, Amsterdam, June 23, 1963; "**Fluxus Festival of Total Art and Compartment**," Nice, July 27, 1963 (9:00 pm); "**POESIE ET CETERA AMERICAINE**," Musée d'art moderne, Paris, October 9, 1963 (7 simultaneous compositions); "**Internationaal Programma/Nieuwste Muziek – Nieuwste Theater/ Nieuwste Literatuur**," De Kleine Komedie, Amsterdam, December 18, 1963; "**SOMETHING ELSE**," Institute of Contemporary Art, London, November 5, 1965 [part of a "collage of events"]; "**KONCERT FLUXU**," Prague, October 13, 1966; "**FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION**," Lunds Konsthall, Lund, March 10-12, 1967; "**Concert Fluxus /Art Total**," Galleria Il Punto, Turin, April 27, 1967.

ILLUSTRATED: Only 2 faces of a 3-page letter (which include the score) are illustrated

218

Benjamin Patterson

Paper Piece

September 1960/1962

Fluxus Edition

Blueprint positive on paper

29.7 x 21 cm

This score was typed by George Maciunas, and printed for Fluxus distribution. However, it does not have the Fluxus copyright rubberstamp on it.

219

Benjamin Patterson

Paper Piece

1960

Performed by the artist

On June 23, 1963

During "**Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music**"

Hypokriterion Theater, Amsterdam

Photograph by Oscar van Alphen

Gelatin silver print with photographer's label adhered to back

20.9 x 30.5 cm

220

Benjamin Patterson

Paper Piece

1960

Performed by the artist

On June 23, 1963

During "**Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music**"

Hypokriterion Theater, Amsterdam

Photograph by Oscar van Alphen

Gelatin silver print

17.8 x 24 cm

221

Benjamin Patterson

Paper Piece

1960

Performed by the artist

On June 23, 1963

During "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*"

Hypokriterion Theater, Amsterdam

Photograph by Oscar van Alphen

Gelatin silver print

17.8 x 24.1 cm

222

Benjamin Patterson

"Three Scores"

Wiesbaden 1962

Fluxus Edition

Blueprint positive on paper

SECOND SOLO DANCE FROM "LEMONS"

1961

TRAFFIC LIGHT – A very Lawful Dance – for Ennis

Wiesbaden, June 1962

ANTS (photographs of ants on paper)

Düsseldorf 1960, revised 1962

Solo for Dancer was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 3, 1963. **Dance** was programmed for: "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 18, 1964.

223

Benjamin Patterson

"Three Scores"

ca. 1961

Fluxus Edition

Blueprint positive on 2 sheets of paper

29.7 x 21 cm, each

overture (version II.)

1961

(version III)

ca. 1962

septet from "lemons"

ca. 1961

overture version II was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 16, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale*

Teater," Nikolai Kirke, Copenhagen, November 23, 1962.

septet from "lemons" was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 16, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 26, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 2, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963; "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 11, 1964.

224

Benjamin Patterson

VARIATIONS FOR DOUBLE-BASS

1961, revised 1962

Typewriter on 4 sheets of paper (probably a carbon copy)

28 x 21.8 cm

This work was programmed for: "*Kleinen Sommerfest/ 'Après John Cage'*," Galerie Parnass, Wuppertal, June 9, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," November 24, 1962, Nikolai Kirke, Copenhagen; "*SNEAK PREVIEW: fluxus*," streets of Paris, July 3, 1962; "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 9, 1962 (8:00 pm).

ILLUSTRATED

225

Benjamin Patterson

VARIATIONS FOR DOUBLE-BASS

1961, revised 1962

Performed by the artist

On June 9, 1962

During "*Kleinen Sommerfest/ 'Après John Cage'*"

Galerie Parnass, Wuppertal

Photograph by Rolf Jährling

Silver gelatin print

25.3 x 20.2 cm

226

Benjamin Patterson

VARIATIONS FOR DOUBLE-BASS

1961, revised 1962

Performed by the artist

On June 9, 1962

During "*Kleinen Sommerfest/ 'Après John Cage'*"

Galerie Parnass, Wuppertal

Photograph by Rolf Jährling

Gelatin silver print

33 x 22.7 cm

227

Benjamin Patterson
VARIATIONS FOR DOUBLE-BASS
1961, revised 1962
Performed by the artist
On June 9, 1962
During "*Kleinen Sommerfest/‘Après John Cage’* "
Galerie Parnass, Wuppertal
Photograph by Rolf Jährling
Gelatin silver print
33 x 22.7 cm

228

Benjamin Patterson
VARIATIONS FOR DOUBLE-BASS
1961, revised 1962
Performed by the artist
On June 9, 1962
During "*Kleinen Sommerfest/‘Après John Cage’* "
Galerie Parnass, Wuppertal
Photograph by Rolf Jährling
Gelatin silver print
33 x 22.7 cm

229

Benjamin Patterson
VARIATIONS FOR DOUBLE-BASS
1961, revised 1962
Performed by the artist
On June 9, 1962
During "*Kleinen Sommerfest/‘Après John Cage’* "
Galerie Parnass, Wuppertal
Photograph by Rolf Jährling
Gelatin silver print
33 x 22.7 cm

ILLUSTRATED

230

Benjamin Patterson
VARIATIONS FOR DOUBLE-BASS
1961, revised 1962
Performed by the artist
On June 9, 1962
During "*Kleinen Sommerfest/‘Après John Cage’* "
Galerie Parnass, Wuppertal
Photograph by Rolf Jährling
Gelatin silver print
33 x 22.7 cm

231

Benjamin Patterson
VARIATIONS FOR DOUBLE-BASS
1961, revised 1962
Performed by the artist
On June 9, 1962
During "*Kleinen Sommerfest/‘Après John Cage’* "
Galerie Parnass, Wuppertal
Photograph by Rolf Jährling
Gelatin silver print
33 x 22.7 cm

232

Benjamin Patterson
VARIATIONS FOR DOUBLE-BASS
1961, revised 1962
Performed by the artist
On June 9, 1962
During "*Kleinen Sommerfest/‘Après John Cage’* "
Galerie Parnass, Wuppertal
Photograph by Rolf Jährling
Gelatin silver print
33 x 22.7 cm

233

Benjamin Patterson
“Two Scores”
1963
Typewriter on paper, glued onto tan paper
32.2 x 24.7 cm

TOUR

April 1963

EXAMINATION

May 1963

234

Benjamin Patterson
Lick Piece
1962
Performed by Letty Eisenhauer
On May 9, 1964
During "*Fully Guaranteed 12 Fluxus Concerts* "
Canal Street, New York City
Photograph by Peter Moore
Gelatin silver print
23.3 x 16 cm, image size

235

Benjamin Patterson
Lick Piece
1962
Performed by Letty Eisenhauer
On May 9, 1964

During "**Fully Guaranteed 12 Fluxus Concerts**"

Canal Street, New York City

Photograph by Peter Moore

Gelatin silver print

19.3 x 24.15 cm, image size

236

Benjamin Patterson

Lick Piece

1962

Performed by Letty Eisenhower: (from left to right)
unidentified person, Letty Eisenhower, Benjamin Patterson
and Robert Watts

On May 9, 1964

During "**Fully Guaranteed 12 Fluxus Concerts**"

Canal Street, New York City

Photograph by Peter Moore

Gelatin silver print

24.15 x 16.1 cm, image size

237

Benjamin Patterson

methods & processes

1962

Off-set on paper on 16 faces, including front and back
covers, with offset and ink on paper subscription form
laid in

27 x 18.8 cm

The score for **Lick Piece** was first published in this
publication. It was performed on May 9, 1964 during
"**Fully Guaranteed 12 Fluxus Concerts**," Canal Street,
New York City.

238

Benjamin Patterson

methods & processes

1962

Offset on paper on 16 faces, including front and back
covers, with offset and ink on paper subscription form
laid in

27 x 18.8 cm

239

James Riddle

ESP

1965

Score

Graphite on 4 sheets of yellow legal paper

31.6 x 20.4 cm each

This work was programmed for: December 17, 1965,
midnight.

The flyer for the event reads:

ESP

*THE WELL KNOWN PSYCHIC, MADAM K, WILL
CONDUCT AN ESP EVENT SOMETIME DURING
DECEMBER, 1965. YOU ARE INVITED TO PAR-
TICIPATE IN THESE TELEPATHIC TRANSMISSIONS
IN YOUR OWN HOME. FOR FURTHER
INSTRUCTIONS,*

*SEND A POSTCARDS WITH YOUR NAME AND
ADDRESS,*

NOT LATER THAN DECEMBER 11, 1965, TO:

ESP

c/o JAMES RIDDLE

107 BROADWAY

BROOKLYN 11, N.Y.

240

Terry Riley

EAR PIECE

ca. 1962

Typewriter on cardstock

10.6 x 14 cm

This work was programmed for: "*Kleinen Sommerfest/
'Après John Cage'*," Galerie Parnass, Wuppertal, June
9, 1962; "*Fluxus Internationale Festspiele Neuester
Musik*," Hörsaal des Städtischen Museums, Wiesbaden,
September 14, 1962; "*Parallele Aufführungen Neuster
Musik*," Galerie Monet, Rokin, Amsterdam, October 5,
1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale
Teater*," Nikolai Kirke, Copenhagen, November 23,
1962; "*Fluxus Festival/Theatre Compositions/Street
Compositions/Exhibits/Electronic Music*," Bleijenburg
16, Den Haag, June 28, 1963; "*POESIE ET CETERA
AMERICAINE*," Musée d'art moderne, Paris, October 9,
1963 (7 simultaneous compositions).

ILLUSTRATED

241

Terry Riley

PIANO PIECE

n.d./1963

Fluxus Edition

Blueprint positive on paper

29.1 x 21.1 cm

Terry Riley's **Piece for Two Pianos and Magnetic
Tape** was programmed for: "*FesTUM FLUXORUM
/ PoESIE, MUSIQUE eT ANTIMUSIQUE
EVENèNEMENTIELLE eT CONCReTe*," American
Student Center, Paris, December 7, 1962.

Tomas Schmit

zyklus for water-pails

1962

Carbon copy on white paper

29.7 x 21 cm

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 26, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 3, 1963 (simultaneous performances); "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Bleijenburg 16, Den Haag, June 28, 1963; "*Internationaal Programma/Nieuwste Muziek – Nieuwste Theater/Nieuwste Literatuur*," De Kleine Komodie, Amsterdam, December 18, 1963; "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 18, 1964.

ILLUSTRATED

243

Tomas Schmit

zyklus for water-pails

1962

Performed by the artist on December 18, 1963

During "*Internationaal Programma/Nieuwste Muziek – Nieuwste Theater/Nieuwste Literatuur*"

De Kleine Komodie, Amsterdam

Photograph by Dorine van der Klei

Silver gelatin print

17.7 x 23.9 cm

ILLUSTRATED

Photograph © Dorine van der Klei

Used with kind permission of the photographer

244

Tomas Schmit

"Thirteen Scores"

From: **SANITAS – 200 theater pieces**

November 1962

Preparatory material for Fluxus printing

Typewriter and ink on reproduction paper

Initialed by the artist

27.9 x 17.8 cm

SANITAS 1

SANITAS 2

SANITAS 10

SANITAS 13

SANITAS 35

SANITAS 79

SANITAS 92

SANITAS 137

SANITAS 141

SANITAS 143

SANITAS 147

SANITAS 151

SANITAS 156

Sanitas 2 was programmed for: "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 2, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Bleijenburg 16, Den Haag, June 28, 1963; "*FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION*," Lunds Konsthall, Lund, March 12, 1967.

Sanitas 35 was programmed for: "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963; "*Fluxus Festival of Total Art and Compartment*," Nice, July 26, 1963.

Sanitas 55 was programmed for: "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 11, 1964.

Sanitas 151 (for piano) was programmed for: "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 25, 1964.

Sanitas 165 was programmed for: "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 3, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963; "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 18, 1964.

245

Tomas Schmit

Three Piano Pieces for George Maciunas / Drei Klavierstuecke fuer George Maciunas

December 1962

Preparatory material for Fluxus printing

Typewriter on reproduction paper

27.9 x 17.8 cm

Piano Piece No. 1 was programmed for: "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 3, 1963; "*Fully Guaranteed 12 Fluxus Concerts*," Canal Street, New York City, April 25, 1964; "*THE 83RD FLUXUS CONCERT: FLUXORCHESTRA AT CARNEGIE HALL*," Carnegie Recital Hall, New York City, September 25, 1965.

Piano Piece No. 2 was programmed for: "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 3, 1963.

Three unidentified performances of **Piano Piece** were programmed for: "*a little festival of new music*," Goldsmith's College, London, July 6, 1963 (7:00 pm); "*FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION*," Lunds Konsthall, Lund, March 10-12, 1967; "*Concert Fluxus /Art Total*," Galleria Il Punto, Turin, April 27, 1967.

246

Dieter Schnebel
Zeitbilder für 1 Dirigenten

1961
Artist's Printing
Photostat on paper, one side only
44.2 x 62.9 cm

Possibly only one section of the score:
Number 1 IV 2
Number 9 III 2
Number 14 III 1
Number 17 V
Number 19 IV 1
Number 22 III 3

A notation in ink on the reverse reads, "3/12-8/12-62 *Festum Fluxurum / American Student Center – Paris / Dieter Schnebel / Dick Higgins / Köpcke*" indicating that this score was used for the performance at "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCReTe*," American Student Center, Paris, December 6, 1962.

This work was programmed for: "*NEO-DADA in der Musik*," Kammerspiele Düsseldorf, Düsseldorf, June 16, 1962; "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 2, 1962 (2:30 pm) and September 16, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCReTe*," American Student Center, Paris, December 6, 1962.

247

Dieter Schnebel
Zeitbilder für 1 Dirigenten

1961
Performed during a simultaneous performance of this and other works,
On June 16, 1962
During "*NEO-DADA in der Musik*"
Kammerspiele Düsseldorf, Düsseldorf

Photograph by Manfred Leve
Gelatin silver print
16.9 x 22.9 cm

248

Paul Sharits
"Six Scores"
ca. 1967
Colored ink and colored pencil on white paper
27 x 21 cm, irregular

SOUND PIECES a-e
ca. 1967
RE:CYCLE"
ca. 1967

249

Paul Sharits
didactic movie event
"autological suicide" score
for film artist at the end of his rope
1969
Ink on paper mounted on board
27 x 21 cm, irregular

ILLUSTRATED

250

Paul Sharits
"Three Scores"
September 1970
Colored inks on paper
27 x 20.4 cm

"forgery piece" (to george maciunas)
September 1970
"'misspelllling' piece" (to ernie bushmore)
September 1970
"human body diagram"
September 1970

251

Mieko Shiomi
< event for the midday > (in the sunlight)
1963
Ink on paper
17.8 x 11.5 cm

252

Mieko Shiomi
< event for the late afternoon >
ca. 1963
Ink on paper
11.5 x 17.8 cm

This work was programmed for: "**THE 83RD FLUXUS CONCERT: FLUXORCHESTRA AT CARNEGIE HALL,**" Carnegie Recital Hall, New York City, September 25, 1965. This work was programmed as **Violin Solo** for "**CONCERT FLUXUS,**" Galerie A, Nice, October 29, 1966; "**FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION,**" Lunds Konsthall, Lund, March 10-12, 1967; "**Concert Fluxus /Art Total,**" Galleria Il Punto, Turin, April 26, 1967.

ILLUSTRATED

253

Mieko Shiomi

< **event for the late afternoon** >

1963

Performed by the artist

In 1964

Okayama, Japan

2 photographs by Minoru Hirata

Gelatin silver print, copy print

12.8 x 18.8 cm each

ILLUSTRATED

254

Mieko Shiomi

< **event for the midnight** >

1963

Ink on paper

11.4 x 17.6 cm, approx.

255

Mieko Shiomi

< **music for two players II** >

1963

Ink on translucent paper

17.9 x 25.4 cm

256

Mieko Shiomi

< **mirror piece** >

1963

Ink on paper

17.7 x 23 cm

257

Mieko Shiomi

< **boundary music** >

1963

Ink on paper

17.7 x 23 cm

This work was programmed for: "**Fully Guaranteed 12**

Fluxus Concerts," Canal Street, New York City, May 2, 1964; "**UN CONCIERTO ZAJ part of Festival ZAJ 2 (May 21-29, 1966),**" University of Madrid, May 29, 1966. 258

Mieko Shiomi

< **shadow piece** >

1963

Ink on paper

17.7 x 23 cm

ILLUSTRATED

259

Mieko Shiomi

< **portrait piece** >

1963

Ink on paper

17.7 x 23 cm

260

Mieko Shiomi

< **falling event** >

1963

Ink on paper

17.7 x 23 cm

This work was programmed for: "**Fully Guaranteed 12 Fluxus Concerts,**" Canal Street, New York City, April 11, 1964; "**THE 83RD FLUXUS CONCERT: FLUXORCHESTRA AT CARNEGIE HALL,**" Carnegie Recital Hall, New York City, September 25, 1965; "**FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION,**" Lunds Konsthall, Lund, March 12, 1967.

ILLUSTRATED

261

Mieko Shiomi

< **star piece** >

1963

Ink on paper

17.6 x 22.8 cm

262

Mieko Shiomi

< **wind music** >

1963

Ink on paper

17.7 x 23 cm

This work was programmed for: "**Fully Guaranteed 12 Fluxus Concerts,**" Canal Street, New York City, May 2, 1964; "**Fluxus**

Presents/Fluxus Symphony Orchestra in Fluxus Concert," Carnegie Recital Hall, New York City, June 27, 1964.

263

Mieko Shiomi
WATER MUSIC
1964

Mechanical for the Fluxus Edition label by George Maciunas, includes a score for the work
Presstype, photostat, ink, tape, and white correction fluid on paper

ILLUSTRATED

264

Mieko Shiomi
Disappearing Music for Face
1964/1966

7 gelatin silver prints
Stills from the Fluxfilm
Performed by Yoko Ono, these are working materials for the Fluxus Edition flipbook version

Disappearing Music for Face was programmed for:
"*Fully Guaranteed 12 Fluxus Concerts,*" Canal Street, New York City, October 30, 1964; "*THE 83RD FLUXUS CONCERT: FLUXORCHESTRA AT CARNEGIE HALL,*" Carnegie Recital Hall, New York City, September 25, 1965; "*KONCERT FLUXU,*" Prague, October 13, 1966; "*FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION,*" Lunds Konsthall, Lund, March 10-12, 1967; "*Concert Fluxus /Art Total,*" Galleria Il Punto, Turin, April 27, 1967.

265

Mieko Shiomi
Events and Games
1964

Fluxus Edition
Offset on paper label, on translucent plastic box, with 14 scores from 1963 in Japanese and English, and a crumpled portrait
14 x 18.2 x 3 cm

266

Mieko Shiomi
SPATIAL POEM No. 1
1965

Fluxus Edition, assembled by George Maciunas
Cardboard box, includes score (typewritten on translucent paper), additional text (offset on paper), and flags (offset on card, glued together, on metal pins)
Board: Silkscreen on white-painted beaverboard with masking tape edges

Board: 30.1 x 46 x 1.2 cm
Box: 9.5 x 9.5 x 3.2 cm

267

Mieko Shiomi
WATER MUSIC
1964/1966
Typewriter and graphite on white paper
10.4 x 9.8 cm

This is a preparatory working mechanical, in preparation to print a label for a record, designed by George Maciunas. This variation of the score is by Maciunas.

268

Daniel Spoerri
Composition for Chairs and Tables
1962

Performed by the artist, Emmett Williams and others
On December 24, 1962
During "*Festival of Misfits*"
Institute of Contemporary Art, London
Photograph by Bruce Fleming
Gelatin silver print
18.3 x 18.3 cm

ILLUSTRATED

269

Karlheinz Stockhausen
Originale
1961
Ink on 16 sheets of translucent paper
20.8 x 28.9 cm, each

In the initial plans for the first issues of *FLUXUS*, it was announced that Karlheinz Stockhausen would contribute " 'Originale' 'paar' etc." to *FLUXUS NO. 2 WEST EUROPEAN YEARBOOK 1*.

ILLUSTRATED: Only page 1 of a 16-page score

270

James Tenney
CHAMBER MUSIC
for any number of performers
anywhere
for George Brecht
May 1964

Ink and tape on card stock; 5 pieces of card stock taped together; in a white envelope (ink on paper)
29.1 x 21.1 cm

This work was programmed for: "*Fluxus Presents/ Fluxus Symphony Orchestra in Fluxus Concert,*"

Carnegie Recital Hall, New York City, June 27, 1964.

271

Yasunao Tone
"Four Scores"

1962-64

A:

MUSIC FOR SEVERAL COMPOSERS

January 1964

SOLO FOR SEVERAL COMPOSERS

October 1963

MUSIC FOR EVERY TABLAUX

January 1962

MUSIC FOR FOOTPEDDAL [sic] ORGAN

August 1962

Four scores on one sheet

Typewriter and graphite on paper

27.8 x 21.4 cm

B:

Music for footpeddaled [sic] organ

"Model of score part I"

1962

Graphite, red pencil, blue pencil, and ink on paper

18 x 25.6 cm

ILLUSTRATED

272

Yasunao Tone

ANAGRAM FOR STRINGS

1961/1963

Instructions

Master for the Fluxus Edition, by George Maciunas

Typewriter and rubberstamp on paper

29.3 x 20.9 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 9, 1962 (2:30 pm); "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete*," American Student Center, Paris, December 5, 1962.

273

Yasunao Tone

ANAGRAM FOR STRINGS

1961/1963

Master for the Fluxus Edition, drawn by George Maciunas after Yasunao Tone

Ink and typewriter on paper

21.1 x 29.6 cm

274

Ben Vautier

"SCULPTURE VIVANTE

BEN signera AGUI-GUI

AGUI-GUI EST A VENDRE"

1959

Galerie d'Art Total, Nice

Woodblock letters on pale green paper

59.8 x 38.5 cm

A different concept of this work titled "*Living Sculpture*" was performed by the artist in London during the "*Festival of Misfits*" at Gallery One, October 23 to November 8, 1962.

275

Ben Vautier

PARTIE DU TOUT A BEN

1960

Postmarked August 4, 1964

Front: Black and grey pigment, ink on card

Back: ink, postage stamps and cancellation stamps on card with metal grommet

26.3 x 56 cm

ILLUSTRATED

276

Ben Vautier

vielles chansons

1960 or 1962

White pigment on black pigment on plywood

Signed, dated twice with two different dates in graphite and green pencil with additional notations in graphite

21 x 18 x 0.5 cm

ILLUSTRATED

277

Ben Vautier

TOUT

ca. 1960-63

Block letters on paper

27.7 x 33.8 cm

278

Ben Vautier

Living and Moving Sculpture

1962

White paint on black painted plywood

18.1 x 21.2 cm

This score/statement was displayed in the window of Gallery One while Ben was living and working in the

window for the duration of the exhibition (October 23 to November 8, 1962), during the *Festival of Misfits*.

A different concept of this work titled "*SCULPTURE VIVANTE / BEN signera AGUI-GUI / AGUI-GUI EST A VENDRE*" was performed by the artist in Nice at Galerie d'Art Total, in 1959.

279

Ben Vautier

Idea Book

1962-1964

Artist's book containing notes and scores

40.3 x 25.5 x 10 cm, approx.

This old account book was used by the artist during the years roughly 1962-1964 to write and paste ideas and scores. It is a unique repository of Vautier's conceptual and performance works.

280

Ben Vautier

Ben Dieu

1962-63

Made by the artist

Block letters and mimeograph on paper, montage, readymades, staples, etc.

31.7 x 22.9 x 1 cm

281

Ben Vautier

Attaché de Ben

1963

and/or

Alison Knowles

Variation #1 on "Braid" (String Piece)

April 1964

Performed by the artists

During "*Fully Guaranteed 12 Fluxus Concerts*"

Canal Street, New York City

Photograph by George Maciunas

Gelatin silver print

38.9 x 38.9 cm

282

Ben Vautier

Piano Piece No. 17

1963

Ink on cardstock

10.5 x 14.1 cm

Ben Vautier has made a note on the score that this work was "Executed in Rotterdam in 1964," which refers to a performance during "*FLUX/FESTIVAL/NIEUWSTE MUZIEK EN ANTI-MUZIEK-HET/*

INSTRUMENTALE THEATER," Kunstcentrum 'T Venster, Rotterdam, November 23, 1964.

ILLUSTRATED

283

Ben Vautier

DISQUE DE MUSIQUE TOTAL

15 COMPOSITIONS MUSICALES POUR LA

RECHERCHE ET L'ENSEIGNEMENT D'UNE

MUSIQUE – TOTAL – en hommage a John CAGE

1963

Letterpress on glossy paper, record not present

18.5 x 18.6 cm

Two identical copies

284

Ben Vautier

Signing certificates

1963

Performed by the artist

On July 25, 1963

During "*Fluxus Festival of Total Art and Comportment*"

Flea market, Nice

Photograph by George Maciunas

Gelatin silver print

18.3 x 18.3 cm

ILLUSTRATED

285

Ben Vautier

Signing certificates

1963

Performed by the artist

On July 25, 1963

During "*Fluxus Festival of Total Art and Comportment*"

Flea market, Nice

Photograph by George Maciunas

Gelatin silver print

18.2 x 23.4 cm

286

Ben Vautier

"ART TOTAL

LA MORT DE L'ART

LIBRE EXPRESSION"

1964

Designed by the artist

Block letters on stiff tan paper

59 x 39.7 cm

Ben Vautier
November 25 to December 12, 1964
*“for nine directions Art
by Ben Vautier 1964”*
Galerie Amstel, Amsterdam
Final design for the poster
Marker and graphite on paper, glued onto stiff black paper
31.1 x 20.9 cm on 31.3 x 24 cm

288

Ben Vautier
Theatre d’art total
1964
Original design for Fluxus cards
Black and blue ink on white paper mounted on yellow
paper
31.8 x 24 cm

These scores and instructions were printed by the artist
on small cards and packaged in plastic pouches. Those
copies sent to Maciunas were packaged by him in plastic
boxes with a Maciunas-designed label, or included in
copies of **Flux Year Box 2**.

ILLUSTRATED

289

Ben Vautier
ART TOTAL
1963
Block printing on glossy paper
42.6 x 32.8 cm

290

Ben Vautier
“FLUXUS CONCERT”
ca. 1964
Blank Fluxus poster, to be used for a forthcoming Fluxus
concert
Red paper glued to tan paper with block letter printing
39.3 x 59.4 cm

291

Ben Vautier
Fluxus Piece
1965
Gelatin silver print (found vintage photograph) mounted
on paper with graphite, flow pen ink, and varnished wood
35.2 x 46.6 cm

Ben Vautier
TOTAL ART MATCH-BOX
1965
Fluxus Edition made by the artist
Offset on paper glued to commercially-made matchbox
with matches
3.7 x 5.2 x 1.3 cm

This work is included in many examples of **Flux Year
Box 2**.

293

Ben Vautier
June 16, 1966
“PERSONNE”
L’Artistique, Nice
Block letters on one-sided red paper
28.8 x 40.4 cm

294

Michael von Biel
4 Inventions for six
1961
Sizes variable: 28.1 x 38.3 cm to 25.6 x 38.3 cm
Artist’s edition
page 1: Title page. Ink on paper, signed and dated.
page 2: **Instructions and Symbols**. Offset on paper
page 3: **Symbols, con’t**. Offset on paper
page 4: **“Invention I”** Offset on paper with graphite
notation by George Maciunas
page 5: **“Invention II”** Offset on paper with graphite
notation by George Maciunas
page 6: **“Invention III”** Offset on paper
page 7: **“Invention IV”** Offset on paper
pages 4- 7: tape removal, with surface of paper
removed (as though they had been taped to a wall for a
performance.)

Michael von Biel’s **Ein Buch für Drei [Book for Three]**,
was programmed for: *“Fluxus Internationale Festspiele
Neuester Musik,”* Hörsaal des Städtischen Museums,
Wiesbaden, September 2, 1962 (2:30 pm); *“a little
festival of new music,”* Goldsmith’s College, London,
July 6, 1963 (2:30 pm).

295

Wolf Vostell
“10 Scores”
ca. 1962-63
Typewriter and ink on 3 sheets of paper, with holograph
notes possibly by George Maciunas
29.4 x 20.9 cm each

(1) Contergan (Thalidomide)

(2) **Do it yourself**

(3) **St. Tropez**

Holograph note by George Maciunas: "performed in Amsterdam"

(4) **Superman (Triplet)**

(5) **Décollage**

Holograph note by George Maciunas: "performed in Cologne/Düsseldorf"

(6) **Kleenex 4 (effaçage)**

Holograph note by George Maciunas:

"performed in Copenhagen/Amsterdam/Paris/Wiesbaden
Wolf Vostell

(7) **Sun in the Head**

Holograph note by George Maciunas: "performed in Copenhagen"

(8) ' ' 130 km/h

(9) **The wall**

(10) **Lotto & Tutto**

Kleenex was programmed for: "*NEO-DADA in der Musik*," Kammerspiele Düsseldorf, Düsseldorf, June 16, 1962; "*Parallele Aufführungen Neuster Musik*," Galerie Monet, Rokin, Amsterdam, October 5, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 23, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete*," American Student Center, Paris, December 3, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 2, 1963.

ILLUSTRATED: Only page 2 of a 3-page typescript

296

Wolf Vostell

Kleenex

1962

Performed on February 2, 1963

"Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater"

Staatliche Kunstakademie, Düsseldorf

Photograph by Manfred Leve

Gelatin silver print

17.7 x 23.9 cm

Other performances are occurring simultaneously: (from left to right) Tomas Schmidt, Emmett Williams, Wolf Vostell, unidentified figure, Jed Curtis (?) and Arthur Koepcke

297

Wolf Vostell

in ulm um ulm und um ulm herum

Notation c# 2

1964

Drawn March 1966

Photo-transfer, pigment, graphite, and colored pencil on board

47.9 x 45.1 cm

This work was performed in Ulm in 1964. The score was exhibited by the artist in March 1966 at the Something Else Gallery in New York City.

298

Robert Watts

Hospital Events

dedicated to gm

also to passerbyes [sic]

1963

Mechanical for the Fluxus Edition

Typewriter, ink and glue on paper, glued to a board
24 x 10 cm, approx.

299

Robert Watts

Hospital Events;

Paris Opera House

1963

Mechanical for the Fluxus Edition

Offset lithographic photograph, presstype, and red dots on paper, glued to a board

15.1 x 12.3 cm

300

Robert Watts

Hospital Events: "Three Scores"

1963

Mechanicals for the Fluxus Edition

Offset lithographic photograph, presstype, and black dots on paper, glued to a board (possibly with caps beneath the paper)

23.3 x 29.2 cm, irregular

a. Partially naked woman with tights

b. The blessing of the aircraft

c. Closeup of a bathing naked woman

301

Robert Watts

Hospital Events;

Poise

1963

Mechanical for the Fluxus Edition

Offset lithographic photograph, presstype, and red dots on paper, glued to a board

12.3 x 16.8 cm

302

Robert Watts

Hospital Events;

The Prism

1963
Offset lithographic photograph, presstype, and black dots on paper, glued to a board
6.5 x 11.9 cm, irregular

303

Robert Watts

3 Events

ca. 1963-64
Collages for pictorial events included in the Fluxus Edition of Robert Watts' events
All glued down on paper with ink, with notations by George Maciunas
27.2 x 18.6 cm, irregular

a. Naked woman on mechanical device

Offset lithography and wood engraving

b. Royal Glue

Wood engraving

c. Naked woman with horse and electrical mechanical device

Offset lithographic photograph and wood engraving

304

Robert Watts

"do you see any reason..."

ca. 1962-63
Original collage by artist for the Fluxus Edition
Photograph and typewriter on paper glued to mat board
15.9 x 5.4 cm

305

Robert Watts

"to pose"

ca. 1962-63
Original collage by artist for the Fluxus Edition
Photograph and typewriter on paper glued to mat board.
3.2 x 10.6 cm

ILLUSTRATED

306

Robert Watts

"fill a swimming pool with lime jello"

ca. 1962-63
Original collage by artist for the Fluxus Edition
Photograph and typewriter on paper glued to mat board
4.9 x 15.9 cm

307

Robert Watts

"forsythia with whipped cream"

ca. 1962-63

Original collage by artist for the Fluxus Edition
Photograph and typewriter on paper glued to mat board.
6.2 x 21.3 cm

308

Robert Watts

"4

zero

FOUR"

ca. 1962-63
Original collage by artist for the Fluxus Edition
Photograph and typewriter on paper glued to mat board
21.4 x 5 cm

309

Robert Watts

"HAIR BALLS"

ca. 1962-63

Original collage by artist for the Fluxus Edition
Photograph and typewriter on paper glued to mat board
7.5 x 21.2 cm

310

Robert Watts

"SHOP THE BIG BOOK"

ca. 1962-63

Original collage by artist for the Fluxus Edition
Photograph and typewriter on paper glued to mat board
7.9 x 21.3 cm

311

Robert Watts

"there she goes with her fuji denki"

ca. 1962-63

Original collage by artist for the Fluxus Edition
Offset image and typewriter on paper glued to mat board
7.6 x 16.4 cm

312

Robert Watts

Two Inches

1962

Performed by Tomas Schmit, and another
On December 18, 1963
During the *"Internationaal Programma/Nieuwste Muziek - Nieuwste Theater/Nieuwste Literatuur"*
De Kleine Komodie, Amsterdam
Photograph by Dorine van der Klei
Gelatin silver print
15.8 x 23.5 cm

ILLUSTRATED

Photograph © Dorine van der Klei
Used with kind permission of the photographer

313

Robert Watts

TRACE

ca. 1963

Ink, masking tape, scorch mark, grommet on grey card.
28.6 x 12.5 cm

ILLUSTRATED

314

Robert Watts

events

1964/ca. 1967

Fluxus Edition

Label designed by George Maciunas

- 97 scores (offset on card stock),
 - 1 score (offset golden-colored card stock),
 - 1 score (offset on silver colored card stock),
 - 1 sheet of **Fluxpost 17 17** stamps,
 - and a foam rubber cube
- 14 x 18 x 3 cm, approx.

315

Robert Watts

**Collage for page 2 of *fluxus cc five three*
(Fluxus Newspaper No. 4)**

1964

Ink and various offset collaged elements glued on paper
57.1 x 45.7 cm

316

Emmett Williams

Four Directional Song of Doubt for Five Voices

1957/1962

5 sheets of score on Selecta graph paper colored salmon
on white, with ink felt pen and round red, green, white,
yellow and black stickers
29.5 x 20.9 cm, each

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 8, 1962; "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 24, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete*," American Student Center, Paris, December 4, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 2, 1963; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 1, 1963 and March 2,

1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963 and Bleijenburg 16, Den Haag, June 28, 1963; "*POESIE ET CETERA AMERICAINE*," Musée d'art moderne, Paris, October 9, 1963.

317

Emmett Williams

CELLAR SONG FOR FIVE VOICES

ca. 1960

Offset on 2 sheets of acidic paper, stapled
29.9 x 21 cm

318

Emmett Williams

Alphabet Symphony

1962

22.8 x 15.3 cm

Holograph blue and red ink and graphite on red-lined paper

Signed later in graphite

This score was used by the artist for his performance of the work at the ICA London, October 24, 1962. The work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*," Nikolai Kirke, Copenhagen, November 23, 1962; "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTielle eT CONCRete*," American Student Center, Paris, December 3, 1962; "*Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater*," Staatliche Kunstakademie, Düsseldorf, February 2, 1963.

319

Emmett Williams

Alphabet Symphony

1962

Holograph red ink and graphite on lined paper

Signed later in graphite

22.8 x 15.3 cm

ILLUSTRATED

320

Emmett Williams

Alphabet Symphony

1962

Performed by the artist

On November 23, 1962

During "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*"

Nikolai Kirke, Copenhagen

Photograph by J. Schiøtz Fototekst

Gelatin silver print with photographer's stamp and
"fototekst" copyright on back
12.8 x 17.8 cm

321

Emmett Williams
Alphabet Symphony
1962
Holograph ink on paper
Signed later in graphite
14.9 x 21 cm

This score was written on the back of a receipt from the
Im Stapelhäuschen Hotel/Restaurant in Cologne, dated
October 25-26 1962, which would date this score after the
performance at the ICA London, October 24, 1962.

322

Emmett Williams
Alphabet Symphony
1962
Typewriter and graphite on cardstock
Signed later in graphite
20.2 x 12.7 cm

323

Emmett Williams
ALPHABET SYMPHONY
S: Spy
1962
Performed by the artist
On December 3, 1962
*"FesTUM FLUXORUM / PoESIE, MUSIQUE
eT ANTiMUSIQUE EVENèNEMENTielle eT
CONCRete"*
American Student Center, Paris
Photographer unidentified
Gelatin silver print
15.6 x 13.8 cm

ILLUSTRATED

324

Emmett Williams
Counting Song for La Monte Young
1962
and
Daniel Spoerri
Homage to Allemagne
ca. 1962
Performed by the artists
On February 2, 1963
During *"Festum Fluxorum, Fluxus, Musik und
Antimusik das Instrumentale Theater"*
Staatliche Kunstakademie, Düsseldorf

Photograph by Manfred Leve
Gelatin silver print
13.9 x 21.6 cm

325

Emmett Williams
AN OPERA
ca. 1962
Fluxus Edition
Offset on paper
178 x 9.9 cm

A German Chamber Opera of 38 Marias was
programmed for: *"Fluxus/Musik og Anti-Musik/det
Instrumentale Teater,"* Nikolai Kirke, Copenhagen,
November 23, 1962.

An Opera / (Yes, it was still there an opera) was
programmed for: *"THE WORK OF EMMETT
WILLIAMS,"* Café Au Go Go, New York City, January
25, 1965.

326

La Monte Young
Arabic Numeral (Any Integer) for Henry Flynt
April 1960
Performed by Nam June Paik
On June 16, 1962
During *"NEO-DADA in der Musik"*
Kammerspiele Düsseldorf, Düsseldorf
Photograph by Manfred Leve
16.5 x 22 cm

This work is frequently referred to as **566 for Henry
Flynt**. When first performed by David Tudor, the pianist
chose the number 566, and the title stuck.

327

La Monte Young
Composition 1960 #2
May 5, 1960
Mimeograph and ink on paper, signed and dated in ink
21.5 x 8.8 cm

This work was programmed for: *"FLUXUS, LA
CEDILLE QUI SOURIT, ART TOTAL, POESIE,
ACTION,"* Lunds Konsthall, Lund, March 10-12, 1967.

This work was exhibited in the International Graphic
Scores Exhibition (November 10-20, 1962, Minami
Gallery, Tokyo), organized by Kuniharu Akiyama and
Toshi Ichiyonagi.

La Monte Young

Composition 1960 #3

May 14, 1960

Mimeograph on paper, signed and dated in ink

8.9 x 21.6 cm

This work was programmed for: "*Fluxus/Musik og Anti-Musik/det Instrumentale Teater*,"

November 26, 1962, Nikolai Kirke, Copenhagen;

"*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT*

CONCRèTe," American Student Center, Paris, December

6, 1962; "*SOMMERUDSTILLINGER 1963/FLUXUS*

FESTIVAL/FLUXUS-AFTEN," Tonekunstnerselskab, Copenhagen, July 6, 1963 (7:00 pm).

329

La Monte Young

Composition 1960 #4

June 3, 1960

Mimeograph on paper, signed and dated in ink

8.9 x 21.5 cm

This work was programmed for: "*SNEAK PREVIEW: fluxus*,"

streets of Paris, July 3, 1962; "*Parallele*

Aufführungen Neuster Musik," Galerie Monet, Rokin,

Amsterdam, October 5, 1962; "*Fully Guaranteed 12*

Fluxus Concerts," Canal Street, New York City, April 11, 1964.

330

La Monte Young

Composition 1960 #5

August 6, 1960

Mimeograph on paper, signed and dated in ink

8.8 x 21.5 cm

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

331

La Monte Young

Composition 1960 #6

July 2, 1960

Mimeograph on paper

28 x 21.6 cm

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

La Monte Young

Composition 1960 #7

July 1960

Possibly gold ink on paper

7.8 x 13 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuster Musik*," Hörsaal des Städtischen

Museums, Wiesbaden, September 8, 1962 and September

22, 1962 (2:30 pm); "*Fluxus/Musik og Anti-Musik/det*

Instrumentale Teater," Nikolai Kirke, Copenhagen,

November 24, 1962; "*FesTUM FLUXORUM*

/ PoESIE, MUSIQUE eT ANTiMUSIQUE

EVENèNEMENTIELLE eT CONCRèTe," American

Student Center, Paris, December 4, 1962; "*Fluxus*

Festival of Total Art and Compartment," Nice, July 26, 1963 and July 27, 1963 (Hotel Scribe).

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

333

La Monte Young

Composition 1960 #9

October 1960

Envelope:

Typewriter on paper

9.2 x 16.5 cm

Score:

Ink or printed line on stiff paper

7.5 x 12.8 cm

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

334

La Monte Young

Composition 1960 #10 (to Bob Morris)

1960

Performed by Nam June Paik,

Between September 1 to 23, 1962

During "*Fluxus Internationale Festspiele Neuster Musik*"

Hörsaal des Städtischen Museums, Wiesbaden

Photograph by Deutsche Presse Agentur photographer (DPA)

Gelatin silver print, with press description of event and press copyright stamp on back

21 x 16.1 cm

335

La Monte Young

Composition 1960 #10 (to Bob Morris)

1960

Performed by Nam June Paik,

Between September 1 to 23, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden

Photograph by Deutsche Presse Agentur photographer (DPA)

Gelatin silver print, with photocopy of press description of event and press copyright on back

24 x 17 cm

336

La Monte Young

Composition 1960 #10 (to Bob Morris)

1960

Performed by Nam June Paik,

Between September 1 to 23, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden

Photograph by Deutsche Presse Agentur photographer (DPA)

Gelatin silver print, with photocopy of press description of event and press copyright on back.

17.8 x 24 cm

337

La Monte Young

Composition 1960 #10 (to Bob Morris)

1960

Performed by Nam June Paik,

Between September 1 to 23, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden

Photograph by Deutsche Press Agentur photographer (DPA)

Gelatin silver print with press description of event and press copyright stamp on back

21 x 16.1 cm

338

La Monte Young

Composition 1960 #10 (to Bob Morris)

1960

Performed by Nam June Paik,

Between September 1 and 23, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden

Photograph by Deutsche Press Agentur photographer

(DPA)

Gelatin silver print with photocopy of press description of event and press copyright on back.

24 x 17.7 cm

339

La Monte Young

Composition 1960 #10 (to Bob Morris)

1960

Performed by Nam June Paik,

Between September 1 to 23, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden

Photograph by Deutsche Presse Agentur photographer (DPA)

Gelatin silver print, with photocopy of press description of event and press copyright on back

17.7 x 24 cm

340

La Monte Young

Composition 1960 #10 (to Bob Morris)

1960

Performed by Nam June Paik

Between September 1 to 23, 1962

During "*Fluxus Internationale Festspiele Neuester Musik*"

Hörsaal des Städtischen Museums, Wiesbaden

Photograph by Deutsche Presse Agentur photographer (DPA)

Gelatin silver print

20.9 x 16 cm

341

La Monte Young

"Three Scores"

ca. 1960-62

Mimeograph on white paper

28 x 21.7 cm

Piano Piece for David Tudor #1

October 1960

Piano Piece for David Tudor #2

October 1960

Piano Piece for David Tudor #3

November 14, 1960

Piano Piece for David Tudor was programmed for:

"Fluxus/Musik og Anti-Musik/det Instrumentale

Teater," Nikolai Kirke, Copenhagen, November 27, 1962;

"FLUX-FESTIVAL," Den Haag, November 13, 1964.

Piano Piece for David Tudor No. 2 was programmed

for: *"Festum Fluxorum, Fluxus, Musik und Antimusik*

das Instrumentale Theater," Staatliche Kunstakademie,

Düsseldorf, February 3, 1963; "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 1, 1962 (2:30 pm); "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCRèTe*," American Student Center, Paris, December 7, 1962; "*happenings danger music/FLUXUS/Dick Higgins-Alison Knowles*," Alléteatern, Stockholm, March 3, 1963; "*Fluxus Festival/Theatre Compositions/Street Compositions/Exhibits/Electronic Music*," Hypokriterion Theater, Amsterdam, June 23, 1963; "*a little festival of new music*," Goldsmith's College, London, July 6, 1963 (7:00 pm); "*Internationaal Programma/Nieuwste Muziek – Nieuwste Theater/Nieuwste Literatuur*," De Kleine Komodie, Amsterdam, December 18, 1963.

342

La Monte Young
Piano Piece for Terry Riley #1
November 8, 1960
Mimeograph on paper
15.7 x 21.6

Piano Piece for Terry Riley 1960 was programmed for: "*FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL, POESIE, ACTION*," Lunds Konsthall, Lund, March 12, 1967; "*Concert Fluxus /Art Total*," Galleria Il Punto, Turin, April 27, 1967.

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

343

La Monte Young
"Two Scores"
ca. 1961
Mimeograph on white paper
28 x 21.7 cm

Composition 1960 #13 to Richard Huelsenbeck
November 9, 1960
Composition 1960 #15 to Richard Huelsenbeck
December 25, 1960

According to the artist, these scores may have been printed by George Maciunas.

344

La Monte Young
Composition 1960 #13 Performance 10 20 62 Marian Zazeela

November 1960/1962
Realization of the score by Marian Zazeela, printed by George Maciunas
Offset on stiff paper
10.1 x 20.7 cm

345

La Monte Young
COMPOSITIONS 1961
1963
Fluxus Edition, designed by George Maciunas
Offset on stiff paper and offset on glossy paper, stapled
8.9 x 9.1 x 0.3 cm

Composition 1961 No. 29 was programmed for: "*FesTUM FLUXORUM / PoESIE, MUSIQUE eT ANTiMUSIQUE EVENèNEMENTIELLE eT CONCRèTe*," American Student Center, Paris, December 3, 1962.

346

La Monte Young
Death Chant
December 23, 1961
Photostat negative on 2 sheets (complete score)
Sheet A: 28.1 x 21.7 cm
Sheet B: 28.9 x 21.6 cm

This work was programmed for: "*NEO-DADA in der Musik*," Kammerspiele Düsseldorf, Düsseldorf, June 16, 1962.

This work was exhibited in the International Graphic Scores Exhibition (November 10-20, 1962, Minami Gallery, Tokyo), organized by Kuniharu Akiyama and Toshi Ichianagi.

347

La Monte Young
Poem for Chairs, Tables, Benches, etc. (or other sound sources)
January 21, 1960
7 mimeograph pages on 4 sheets of paper, stapled
28 x 21.6 cm

This work was programmed for: "*POESIE ET CETERA AMERICAINE*," Musée d'art moderne, Paris, October 9, 1963 (7 simultaneous compositions).

348

La Monte Young
TRIO FOR STRINGS
September 5, 1958
Photostat on 24 ivory paper, stapled

31.9 x 30.1 cm

349

George Yuasa
PROJECTION ESEMPLASTIC FOR PIANO - 1
December 1961/1963
Fluxus Edition
Osolith on translucent paper and ink
29.4 x 41.9 cm

This work was programmed for: "*Fluxus Internationale Festspiele Neuester Musik*," Hörsaal des Städtischen Museums, Wiesbaden, September 1, 1962 (8:00 pm).

350

July 2 and 9 [1961]
"WORKS BY LA MONTE YOUNG"

July 15 and 16 [1961]
"WORKS BY HENRY FLYNT"

July 23 [1961]
"WORKS BY WALTER DE MARIA"

July 30 [1961]
"NOTHING BY RAY JOHNSON"

AG Gallery, New York City
Announcement card/mailer designed by George Maciunas
Offset on stiff paper
9.2 x 44.3 cm

351

Fluxus collective
June 9, 1962
"Kleinen Sommerfest/'Après John Cage'"
Galerie Parnass, Wuppertal
Invitation to the exhibition
Letterpress and ink on paper
With holograph notations by George Maciunas and Rolf Jährling
14.8 x 20.9 cm

ILLUSTRATED

352

Fluxus collective
July 3, 1962
"SNEAK PREVIEW; fluxus"
Streets of Paris
Poster designed by Benjamin Patterson
Offset and red ink on brown wrapping paper, with rubberstamp on back
20 x 36.9 cm

353

Fluxus collective
September 1 to 23, 1962
"FLUXUS INTERNATIONALE FestsPiELE NEUESTER MUSIK"
Hörsaal des Städtischen Museums, Wiesbaden
Photostat on white paper
Designed by George Maciunas
59 x 42.5 cm

ILLUSTRATED

354

Richard O'Regan [Emmett Williams]
"There's Music—and Eggs—in the Air!" *The Stars and Stripes* (Germany)
October 21, 1962
Newspaper clipping, offset on newsprint
38 x 26.3 cm

355

Fluxus collective
October 5, 1962
"Moving Theater No. 1"
"in the streets... canals... bridges... bars... cellars... places of Amsterdam... start Galerie Monet," Amsterdam
Offset on paper, with holograph note by Alison Knowles on the back
29.6 x 21 cm

356

Fluxus collective
October 23 to November 8, 1962
"FESTIVAL OF MISFITS"
Gallery One, London
and
October 24, 1962
"FESTIVAL OF MISFITS, a special evening at the Institute of Contemporary Arts"
ICA London
Flyer
Letterpress on white paper
14 x 17.8 cm

357

Fluxus collective
October 24, 1962
"FESTIVAL OF MISFITS, a special evening at the Institute of Contemporary Arts"
ICA, London
Flyer/program, designed by Dick Higgins
Mimeograph on paper
17.5 x 20.3 cm

Fluxus collective

November 23, 24, 26-28, 1962

**"FLUXUS MUSIK OG ANTI-MUSIK DET
INSTRUMENTALE TEATER"**

Nikolai Kirke

November 25, 1962

Allé Scenen

Copenhagen

Block letters on heavy tan paper

82.6 x 60.7 cm

ILLUSTRATED

359

Fluxus collective

November 23, 24, 26, 28, 1962 and November 25, 1962

**"FLUXUS/MUSIK OG ANTI-MUSIK/DET
INSTRUMENTALE TEATER"**

Nikolai Kirke, and Allé Scenen, Copenhagen

Program titled: "*FESTUM FLUXORUM/PROGRAM
FOR FLUXUS FESTIVAL 1962*"

Offset black on 2 sheets of white paper

29.5 x 19.8 cm, each

360

Fluxus collective

[November 23, 24, 26, 28, 1962 and November 25, 1962

**"FLUXUS/MUSIK OG ANTI-MUSIK/DET
INSTRUMENTALE TEATER"]**

Nikolai Kirke, and Allé Scenen, Copenhagen

Bo Bojesen, "Efter alle kunstens regler"

Cartoon published in *Politiken*

1962

Black ink on newsprint

20.7 x 22 cm, irregular

361

Fluxus collective

December 3 to 8, 1962

**"FesTUM FLUXORUM / PoESIE, MUSIQUE
eT ANTiMUSIQUE EVENèNEMENTIELLE eT
CONCRETe"**

American Student and Artists Center

Paris

Poster designed by George Maciunas

Offset on newsprint, ca. 1963

32.3 x 23.4 cm

ILLUSTRATED

362

Fluxus collective

February 2 and 3, 1963

**"Festum Fluxorum, Fluxus, Musik und Antimusik das
Instrumentale Theater"**

Staatliche Kunsthochschule, Düsseldorf

Poster designed by George Maciunas

Block letters on stiff white paper

48.5 x 23.7 cm

ILLUSTRATED

363

Fluxus collective

March 1, 2 and 3, 1963

**"happenings danger music/FLUXUS/Dick Higgins-
Alison Knowles"**

Alléteatern, Stockholm

Block type on white paper

29.6 x 21 cm

364

Fluxus collective

July 25 to August 3, 1963

"Fluxus Festival of Total Art and Compartment,"

Nice

Schedule of events prepared by Ben Vautier

Mimeograph on paper

29.6 x 31 cm

On reverse:

Fluxus collective

**"FLUXUS NEWS-POLICY LETTER NO. 6, APRIL 6,
1963"**

April 6, 1963

Prepared by George Maciunas

Mimeograph on paper

29.6 x 31 cm

ILLUSTRATED

365

June 23, 1963

"FLUXUS FESTIVAL"

Hypocriterion Theater, Amsterdam

June 28, 1963

"FLUXUS FESTIVAL"

Den Haag - Bleijenburg 16 (achter Stadsschowburg)

Block letters on white paper

42.1 x 61.3 cm

366

July 6, 1963

**"a little
festival
of new
music"**

Goldsmith's College, London
Silkscreen on paper
Designer not known
50 x 32 cm

ILLUSTRATED

367

July 25 to August 3, 1963
"**Fluxus Festival of Total Art and Comportment**"
Various locations in Nice
Poster designed by Ben Vautier
Black block letters on purple paper
29 x 45 cm

368

Fluxus collective
July 27, 1963
"**FLUXUS RECHERCHE D'UNE NOUVELLE
CREATION MUSICALE ET THÉÂTRALE**"
Nouveau Casino, Nice
Poster designed by the Ben Vautier
Wood block print on paper
65 x 49.3 cm

ILLUSTRATED

369

Fluxus collective
December 18, 1963
"**INTERNATIONAAL PROGRAMMA
Nieuwste Muziek - Nieuwste Theater
Nieuwste Literatuur**"
De Kleine Komodie, Amsterdam
Designed by Willem de Ridder
Offset on 2 sheets of green paper
30.9 x 21.2 cm, folded

370

March to May, 1964
"**STREET EVENTS**", part of "**Fully Guaranteed 12
Fluxus Concerts**"
Fluxhall, New York City
Left to right: Dick Higgins, Letty Eisenhauer, Daniel
Spoerri, Alison Knowles and Ay-O
Photograph as a poster, by George Maciunas
Gelatin silver print
17 x 18 cm

ILLUSTRATED

371

Fluxus collective
March to May 1964

"**Fully Guaranteed 12 Fluxus Concerts, New York City
FLUXUS COMES TO NEW YORK**"

Overprinted Fluxus newspaper roll, silk-screened text in
day-glow red, printed on *Ekstra Bladet*
Designed by Alison Knowles
21 x 114.5 cm

372

Fluxus collective
June 27, 1964
"**fluxus presents
FLUXUS SYMPHONY ORCHESTRA IN FLUXUS
CONCERT**"
Carnegie Recital Hall, New York City
Poster designed by George Maciunas
Offset on newsprint
58.8 x 45.7 cm

ILLUSTRATED

373

Fluxus collective
January 8 and 22, February 5 and 19, March 5 and 19,
April 2, 16 and 30, May 14 and 28, June 11 and 25, July
9 and 23, August 6 and 20, September 4 and 18, October
2, 16 and 30, November 3 and 27, December 11 and 25,
1964...
"**PERPETUAL FLUXUS FESTIVAL**"
Washington Square Gallery, New York City
Poster designed by George Maciunas
Offset on soft grey heavy paper
44.3 x 41.3 cm

Some dates, locations and events of the "**PERPETUAL
FLUXUS FESTIVAL**" were different from the ones
listed on this poster.

ILLUSTRATED

374

Fluxus collective
July 20, 1964
"**ACTION/AGIT-POP/DE-COLLAGE, HAPPENINGS,
EVENTS, ANTI ART, L'AUTRISME ART TOTAL
REFLUXUS**"
Auditorium Maximum, Aachen
Tomas Schmit's scenario posted backstage for the
performers
Red, yellow, green, blue and black marker on white paper,
and a notation in graphite by Armin Hundertmark
99.5 x 74.5 cm

375

Fluxus collective
July 20, 1964

“ACTION/AGIT-POP/DE-COLLAGE, HAPPENINGS, EVENTS, ANTI ART, L’AUTRISME ART TOTAL REFLUXUS”

Auditorium Maximum, Aachen

Poster designed by Wolf Vostell, incorporating a collage by Nam June Paik, **“I admire monkeys...”**

Offset on paper

84.6 x 58.9 cm

376

November 13, 1964

“FLUX FESTIVAL

NIEUWSTE MUZIEK EN ANTI-MUZIEK-HET INSTRUMENTALE THEATER”

Kurzaal, Scheveningen

Poster designed by Willem de Ridder

Woodblock letters on paper

48.3 x 54 cm

ILLUSTRATED

377

Fluxus collective

November 23, 1964

“FLUX FESTIVAL

NIEUWSTE MUZIEK EN ANTI-MUZIEK-HET INSTRUMENTALE THEATER”

Kunstcentrum ‘T Venster

Rotterdam

Poster designed by Willem de Ridder

Wood block letters on white paper

93 x 58.6 cm

378

September 8, 9, 11, 14, 1965

Fluxus Week

Tokyo

Poster/program handwritten by Kuniharu Akiyama

Red, black and blue ink on cloth

13.9 x 11.6 cm, irregular

September 8, 1965

Mieko Shiomi, *Water Music and Piece for Two Players*

September 9, 1965

Dick Higgins, *Invocation of Canyons and Boulders* (16 mm film loop)

Nam June Paik, *Zen for Film* (16 mm film loop)

Yoji Kuri, *Chair*

Graphic Group, *Kinecalligraph* (?)

Seiji Ohtsuji, *Fireworks*

September 11, 1965

“Evening concert by Akiyama, Toshi Ichiyonagi, Takeda

and Tone et al”

La Monte Young, *Any Integer* (“400 for Henry Flynt”)

Yasunao Tone, *Prohibition of Ladr* (?)

Jackson Mac Low, *Poem*

George Brecht, *Drip Music and String Quartet*

Takeda, *Summer Music*

September 14, 1965

“Events”

Katsuhiko Yamaguchi, *Rainbow Operation*

Nam June Paik, *Serenade for Alison Knowles*

Miyuki Minako, *Swimming Suite Play*

- Translation kindly provided by Miyuki Sugaya of

Gallery 360 Degrees, Tokyo

ILLUSTRATED

379

Fluxus collective

FLUXORCHESTRA CIRCULAR LETTER NO. 2 for

September 25, 1965

“FLUXORCHESTRA AT CARNEGIE RECITAL HALL”

Carnegie Recital Hall, New York City

Information letter to performers for the concert

Before September 23, 1965

Prepared by George Maciunas

Offset on white paper

27.7 x 21.4 cm

380

Fluxus collective

September 25, 1965

“THE 83RD FLUXUS CONCERT: FLUXORCHESTRA AT CARNEGIE HALL”

Carnegie Recital Hall, New York City

Program designed by George Maciunas

Offset on beige

43 x 30.1 cm

ILLUSTRATED

381

Fluxus collective

“Fluxus Manifesto and Information Sheet”

1965

Flyer prepared by George Maciunas

Offset on white paper

27.9 x 21.6 cm

382

Fluxus collective

Fluxus Foldout for Tulane Drama Review 10, No. 2 (1965)

1965

Offset on red paper
Edited and designed by George Maciunas
2 copies
89 x 19.7 cm each

383

March 12, 1966
**"LE THEATRE TOTAL
L'ART TOTAL – IDENTITES ET FLUXUS présentent"**
L'Artistique, Nice
Poster designed by Ben Vautier
Block letters on one-sided green paper
48.5 x 39.4 cm

384

Fluxus collective
March 10, 11, 12, 1967
**"FLUXUS, LA CEDILLE QUI SOURIT, ART TOTAL,
POESIE, ACTION"**
Lunds Konsthall, Lund
Poster designed by George Brecht
Block letters on grey paper
39.3 x 30.5 cm

385

Fluxus collective
**"PROPOSED "CONCERT" FOR PAPER SHOW
OPENING AT TIME & LIFE BLDG. NOV. 15TH"**
November 15, 1967
"A Paper Event by the Fluxmasters of the Rear-guard"
Time-Life Building, New York City
Information letter to performers for the concert, designed
by George Maciunas
Vintage Xerox copy
27.8 x 20.8 cm

386

Fluxus collective
**"A PAPER EVENT BY THE FLUXMASTERS OF THE
REAR-GARDE"**
November 15, 1967
Time Inc. Auditorium, Time Life Building, New York
City
Offset on white paper
Designed by George Maciunas
43.4 x 56 cm

387

November 26, 27, 28, 1967
**"concert fluxus
art total"**
Teatro Stabile di Torino, Torino
and also Galleria "Il Punto," Torino
Black, yellow, blue and green on colored paper

47.5 x 32.6 cm

The poster also advertises an exhibition at the Galleria
"Il Punto," titled *Les mots et les choses*, which coincides
with "concert fluxus/art total." The title is refers to Michel
Foucault's *Les mots et les choses*, first published in
French in 1966.

388

March 29, 1969
**"Gianni•Emilio Simonetti
CONCERT FLUXUS
concerto per musica non strumentale
acqua terra vento fuoco ed elettricità"**
Centro Ricerche e Sperimentazioni Audiovisive La
Capella, Trieste
Poster designed Gianni-Emilio Simonetti
Offset on perforated white paper
69.5 x 45 cm

389

Fluxus collective
February 17, 1970
"FLUX-MASS"
Voorhees Chapel, Douglass College, New Brunswick,
New Jersey
February 17, 1970
"FLUXSPORTS"
Old Gym, Douglass College, New Brunswick, New
Jersey
February 16 to 20, 1970
"FLUXSHOW"
Douglass College Art Gallery, New Brunswick, New
Jersey
Poster designed by George Maciunas
Offset on paper

390

Fluxus collective
April 11, 1970, and April 18 to June 12, 1970
"FLUXFEST PRESENTS JOHN AND YOKO"
Joe Jones' Store, and 80 Wooster Street, New York City
Poster designed by George Maciunas
Offset on white paper
40.7 x 43.2 cm

ILLUSTRATED

391

Fluxus collective
May 19, 1973
"FLUX VEHICLE DAY"
80 Wooster Street, New York City
Mechanical for the poster designed by George Maciunas
Presstype on paper glued to paper, and ink on paper, and

white correction fluid
25.8 x 19 cm

31 x 23 cm

ILLUSTRATED

392

Fluxus collective
May 19, 20, 26, 27, 1973
"FLUX GAME FEST"
80 Wooster Street, New York City
Designed by George Maciunas
Offset on blue paper
28 x 21.7 cm

397

November 28 to December 1, 1977

**"FLUXUS
FESTIVAL"**
Galeria Akumulatory 3
Poznan, Poland
Block letters on white paper
58.8 x 34 cm

ILLUSTRATED

393

March 13, 1974
"FLUX/CON/CERT"
Lecture theater, Department of Art and Design,
Sunderland Polytechnic, Sunderland
Program/flyer designed by Robin Crozier
Mimeograph on white paper
21 x 29.7 cm

Printed on the back of a score by Robin Crozier, **Music
Composer Glass in C for George Maciunas**, [1974]

394

Fluxus collective
March 24, 1975
"FLUX-HARPSICHORD"
80 Wooster Street, New York City
Designed by George Maciunas
Offset black on tan paper
28 x 21.6 cm

395

Fluxus collective [George Maciunas]
April 21, 1975
"FLUXFEST PRESENTS: 12! BIG NAMES!"
1975
Poster designed by George Maciunas
Offset on gray paper
28 x 21.6 cm

ILLUSTRATED

396

Fluxus collective
May 1, 3 to 16, 1976
"FREE FLUX TOURS"
Poster/flyer designed by George Maciunas
Black offset on white paper

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“FLUXUS SCORES AND INSTRUCTIONS, The Transformative Years, ‘Make a salad.’”

This catalogue accompanies the exhibition at the Museum for Contemporary Art, Roskilde, Denmark

June 6 to September 21, 2008

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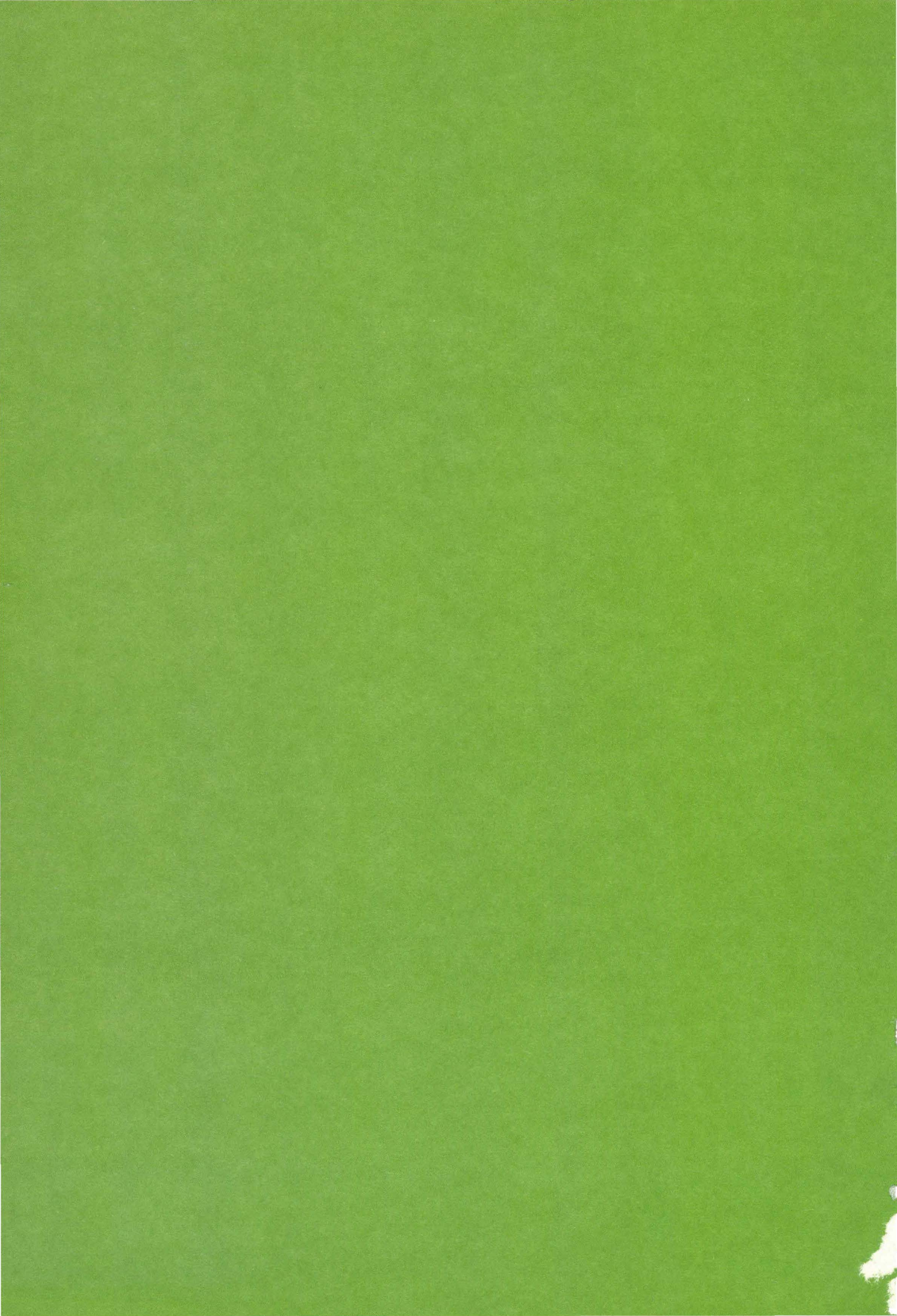
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Back Cover: Yoko Ono, *Yoko Ono & Dance Co. 13 Day Dance Fest: 9th day: shake, and Advise on TAKE OFF PANTS*; manuscript for the Fluxus Edition; 1965 or early 1966; typewriter, ink, glued on paper, with holograph notations by the artist and George Maciunas

La Monte Young is writing a text about his 1960 and 1961 compositions, as well as his other compositions, which he has asked to be published as a separate volume, in conjunction with this catalogue and exhibition



9th day

shake hands

shake

with

shake hands. Try as many persons
as possible. ~~Write~~ Write down ~~all~~ their names
~~you shook hands with.~~ Try in elevator,
subway, toilet, daydream, street, etc.

on top of a mountain
on the clouds.

advise on TAKE OFF PANTS

TAKE OFF PANTS

take off your pants before you fight.
make this a rule.