

# FLUXERS







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*Cassa di Risparmio*

*della Provincia di Bolzano*

*per il contributo dato*

*alla mostra.*

# FLUXERS

Kurator/a cura di  
Henry Martin



MUSEION

MUSEUM FÜR MODERNE KUNST · BOZEN  
MUSEO D'ARTE MODERNA · BOLZANO





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Schon der Begriff "Fluxus" verweist darauf, daß es sich hier um etwas in Fluß Befindliches handelt, dessen besonderes Kennzeichen es ist, keine festen Konturen aufzuweisen. Daher ist es auch nicht verwunderlich, daß sich selbst Kenner mit einer Definition äußerst schwer tun. Die Beschäftigung mit den unscheinbarsten Gegenständen, anscheinende Banalität, Witz und Experiment leisten in jedem Fall etwas: sie stellen alle festen Vorstellungen von dem, was Kunst ist und sein soll, in Frage. Mit dieser Ausstellung setzt sich das Museum für Moderne Kunst mit einer Erscheinung auseinander, die zweifellos zu den wichtigsten der zweiten Jahrhunderthälfte gehört. Zahlreiche sehr namhafte Künstler haben Beiträge zu Fluxus geliefert: von Bedeutung ist dabei, daß sich diese Beiträge auf beinahe alle Tätigkeitsfelder ästhetischen Schaffens erstrecken. Das Museum schätzt sich glücklich, für das schwierige Unternehmen einer Annäherung an dieses Phänomen den aus den USA stammenden und in Südtirol lebenden Fluxuskenner Henry Martin gewonnen zu haben. Das Museum dankt den Leihgebern und allen anderen, die am Zustandekommen der Ausstellung mitgewirkt haben.

Già il nome, "Fluxus", sta a indicare che l'oggetto in questione è qualcosa di fluido, caratterizzato dall'assenza di contorni ben precisi: anche gli specialisti della materia riscontrano seri problemi nel tentare di darne una definizione. Il ricorso, da parte degli artisti, ad oggetti comunissimi, l'apparente banalità, l'ironia e la costante sperimentazione fanno sì che ogni idea precisa di quello che è e deve essere l'arte venga messa in dubbio. Con questa mostra il Museo d'Arte Moderna di Bolzano si occupa di un fenomeno che, senza dubbio, va annoverato fra i più importanti di questa seconda metà del nostro secolo. Hanno dato i

loro contributi, a quel fenomeno che è stato Fluxus, numerosi artisti fra i più importanti. Quello che è assai rilevante è il fatto che questi contributi abbracciano quasi tutti i campi immaginabili della produzione estetica. Siamo felici di aver potuto contare, nel cercare di dare un'idea di quello che è stato ed è tuttora Fluxus, sulla collaborazione dello specialista in materia Henry Martin, critico americano residente in provincia di Bolzano. Il Museo, infine, ringrazia artisti, prestatori e quanti hanno contribuito alla realizzazione della mostra.

The very word "Fluxus" is already enough to tell us that we are dealing here with something fluid – with something marked by the special characteristic of showing no clearly delineated boundaries. So it's hardly a surprise that even experts and specialists in the field find it difficult to offer definitions. Yet the artists' recourse to common objects, seeming trivialities, apparent banalities, and as well to jokes and simple experiments can in any case be seen to achieve a goal: they raise a radical doubt about all fixed notions of what art is or ought to be. With this exhibition, Bolzano's Museum of Modern Art concerns itself with a phenomenon that clearly ranks as one of the most important of the second half of the Twentieth Century. Any number of very well known and highly respected artists have made a contribution to Fluxus, and one of the most important and conspicuous facts about these contributions is that they range through nearly all of the fields of aesthetic endeavor. For the difficult task of offering an introduction to the phenomenon known as Fluxus, the Museum is extremely grateful to have been able to avail itself of the knowledgeable collaboration of the American art critic Henry Martin, who resides in Southern Tyrol. We further offer our gratitude to all the artists, lenders, and other collaborators who have made this exhibition possible.

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Karl-Nicolussi-Leck



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## FIAT FLUX

Henry Martin

Der Mensch kann nur ein begrenztes Ausmaß an Kultur schadlos ertragen. . . [Dennoch] ist das ewige Dilemma zwischen Kultur und Natur immer eine Frage des Zuviel oder des Zuwenig, nie ein Entweder-Oder.

C.G. Jung

*Nietzsches Zarathustra*

Die unvermeidliche Standardfrage lautet "Was ist eigentlich Fluxus?"; aber eine ebenso unvermeidliche Standardantwort auf diese Frage scheint es nicht zu geben. Wenn Kunstkritiker, Filmemacher und Ausstellungsorganisatoren den Definitionsversuch an die Fluxuskünstler selbst oder an andere, die der Gruppe nahestehen, delegieren, scheint sich dahinter sogar eine Taktik zu verbergen, um eine Sammlung von Hinweisen auf sehr verschiedene, oft sogar einander widerstreitende Verhaltensweisen zusammenzustellen, oder auch ein Akt der Komplizenschaft mit all dem Witz, aller Ratlosigkeit und dem ganzen polemischen Potential, die unvermeidlich die Folge eines solchen Definitionsversuchs sind. Man bekommt leicht den Eindruck, daß vielen dieser Künstler diese Frage auch ziemlich gleichgültig ist oder daß ihnen gerade die Dinge am wichtigsten erscheinen, die von der Frage selbst gar nicht oder nur in verzerrender Weise erfaßt oder einfach übersehen werden. Bekannt geworden ist George Brechts Aussage, daß Fluxus eigentlich nur aus einer Handvoll von Leuten bestanden hat, die einander zufällig in ihrer Arbeit schätzten.<sup>1</sup> Ähnlich nonchalant ist Emmett Williams Aussage aus dem Jahr 1982: "Fluxus ist noch gar nicht erfunden worden."<sup>2</sup> Auf die Frage "Was ist Fluxus?" antwortet heute Philip Corner gerne: "Es wird immer schwerer, darauf zu antworten, und je weniger wir zu antworten imstande sind, desto besser." Noch radikaler ist Ben Patterson: "In der Vergangenheit haben die meisten Leute gemeint, nicht zu wissen, was Fluxus ist. Sie täuschten sich. Nun beginnen schon einige Leute zu sagen, sie wissen ganz genau, was Fluxus ist. Die täuschen sich natürlich genauso. Jedenfalls

1) Interview von Robin Page mit George Brecht, in *Art and Artists*, London, Oktober 1972, S. 18.

2) Vorwort zu *1962 Wiesbaden Fluxus 1982*, Harlekin Art, Wiesbaden, Kassel, Berlin, 1982.

wird es bald dreizehn Leute auf der ganzen Welt geben, die als echte Fluxus-spezialisten gelten. Gott steh uns bei, wenn die's dann herauskriegen.“<sup>3</sup> „Fluxus hat überhaupt keinen Sinn,“ sagt schließlich Eric Andersen.<sup>4</sup>

Aber es ist keineswegs so, daß die Künstler diese Frage prinzipiell vom Tisch wischen. Emmett Williams hat einen rund 490 Seiten starken Band mit dem Titel *My Life in Flux and Vice Versa* publiziert.<sup>5</sup> Und Ken Friedmans umfangreiche Schriften enthalten eine Liste sowie eine Definition „von zwölf Kernpunkten, die als die Grundideen von Fluxus gelten können.“<sup>6</sup> Die Kernpunkte sind zudem eine Neuauflage und Erweiterung der „neun Kriterien“, die Higgins 1981 veröffentlicht hatte;<sup>7</sup> Higgins, der seit der Veröffentlichung von *Postface*<sup>8</sup> im Jahr 1964 mehrfach und in überzeugender Weise über Fluxus geschrieben hat, wollte seine Kriterien nicht nur als eine allgemeine Definition von Fluxus verstanden wissen, sondern zugleich als Maßstab, mit dessen Hilfe man die „Fluxusgradation“ bestimmen könnte, wohinter der Gedanke stand, daß gewisse Werke mehr „fluxus“ wären als andere. Dies ist ein einigermaßen überraschender Gedanke, der Higgins aus Gründen gekommen ist, die vor allem ihm selbst klar sind, er führt uns aber auch – wenngleich auf einem kleinen Umweg – zu seiner immer wieder gemachten Aussage, Fluxus habe sich im Unterschied zu so vielen anderen Bewegungen, die von Kunstkritikern und Kunsthistorikern definiert, wenn nicht sogar erfunden worden sind, immer das Recht auf seine eigene Definition vorbehalten. Dies schließt das Recht mit ein, sich seltener Termini zu bedienen, und erstreckt sich auf eine inzwischen recht umfangreiche Gruppe von Leuten, die keinem anderen Kanon verpflichtet sind als

3) *Fluxus Virus*, Galerie Schüppenhauer, Köln, 1992, S. 388.

4) *Ebenda*.

5) Emmett Williams, *My Life in Flux – and Vice Versa*, Edition Hansjörg Mayer, Stuttgart, London, 1991.

6) Ken Friedman, „Fluxus and Company,“ in *Ubi Fluxus ibi motus*, Katalog der gleichnamigen Ausstellung auf der Biennale von Venedig 1990, Mazzotta Editore & Fondazione Mudima, Mailand 1990, S. 329.

7) Dick Higgins, „Fluxus: Theory and Reception,“ 1981. Higgins' „neun Kriterien“ waren: Internationalität, Experimentalität und Ikonoklasmus, Intermedialität, Minimalität, Aufhebung der Dichotomie Kunst/Leben, Engagement, Spiele und Gags, ephemerer Charakter und Eigentümlichkeit. Diese neun Kriterien werden ausführlich behandelt in Marianne Bechs Aufsatz „Fluxus, the Unpredictable Legend,“ *North Magazine*, No. 115, Roskilde (Dänemark), 1985.

8) *Postface and Jefferson's Birthday* (zwei separate Bände, mit den Rücken aneinandergeklebt veröffentlicht), The Something Else Press, New York, Nizza, Köln, 1964.

ihrer eigenen Kreativität. Erinnert sei daran, daß ein von Bob Watts in den frühen 60er Jahren verfaßtes Fluxus-Manifest einfach aus einem Stück weißem Papier besteht, auf das oben das Wort "Manifesto" gekratzelt ist. Seitdem haben die Fluxuskünstler neben all ihren Aktionen immer wieder dieses Blatt beschrieben – die meisten der bedeutenden Kataloge bestehen ja in erster Linie aus Statements – oder sich je nach dem eben auch geweigert, es zu beschreiben.

Fluxus ist ein Kind der 60er Jahre, sein Vater (und vielleicht auch seine Mutter und seine Geburtshelferin) war George Maciunas, ein Künstler, Architekt, Designer und Unternehmer, dessen aus Litauen stammende Familie die Stadt Kaunas, wo er im November 1931 geboren worden war, bald nach seiner Geburt verließ. Maciunas emigrierte zunächst nach Deutschland und später in die USA, wo er an der Cooper Union School of Art, dem Carnegie Institute of Technology, dem Institute of Fine Arts der New York University sowie bei Richard Maxfield im Rahmen eines Programms an der New York City's New School for Research studierte. Maxfields Kurs stellte am Anfang der 60er Jahre eine Fortsetzung des wesentlich berühmteren Kompositions-Kurses der New School dar, der in den vorangegangenen Jahren von John Cage abgehalten worden war; dort lernte Maciunas einige derjenigen Künstler kennen, die aktiv in der sich damals in New York entwickelnden Avantgarde-Szene mitwirkten. In der von ihm 1961 im Herzen Manhattan gegründeten AG-Gallery, die allerdings nur kurze Zeit überlebte, stellte er Arbeiten dieser Künstler aus bzw. brachte ihre Performances und Musikkompositionen zur Aufführung. Er war auch an der Zusammenstellung einer impulsgebenden Sammlung neuer Texte, Partituren, Theaterstücke und Schriften beteiligt, die von La Monte Young und Jackson Mac Low ursprünglich für eine Ausgabe der Zeitschrift *Beatitude East* geplant gewesen war, die dann aber 1963 unabhängig unter dem Titel *An Anthology* veröffentlicht wurden.<sup>9</sup>

Als die AG Gallery zumachen mußte, verließ Maciunas die Vereinigten Staaten – unter Zurücklassung seiner unbezahlten Rechnungen, wie Dick Higgins sich



Bob Watts

9) *An Anthology* (vollständiger Titel: *An Anthology of Chance Operations, Concept Art, Anti-Art, Indeterminacy, Improvisation, Meaningless Work, Natural Disasters, Plans of Action, Stories, Diagrams, Music, Dance Constructions, Compositions, Mathematics, Poetry, Essays*), hg. von La Monte Young, Copyright by La Monte Young und Jackson Mac Low, Design von George Maciunas, New York 1963 (2. Auflage 1970).

erinnert<sup>10</sup> – und kehrte nach Deutschland zurück, wo er als Designer bei der U.S. Airforce in Wiesbaden eine Anstellung fand. In seinem Gepäck führte er zwei – wenngleich zu diesem Zeitpunkt noch getrennte – Gegenstände von großer Bedeutung mit. Zum einen das Wort “Fluxus”: es hätte zunächst den Titel für eine politische Veröffentlichung darstellen sollen, für die die erste Pressekonferenz im Versammlungssaal der Litauischen Gesellschaft in New York City angesetzt worden war, freilich zum großen Mißfallen der strikt antikommunistisch ausgerichteten Körperschaft von Exilanten, die dann auch prompt die Benützung ihres Saales verweigerte, als man den radikal marxistisch-leninistischen Zug in Maciunas’ Denken entdeckte; das andere wichtige Gepäckstück war ein Konvolut von Texten und Partituren, die in *An Anthology* erscheinen sollten, z.T. aber aus dem Inhaltsverzeichnis gelöscht wurden, da die Anzahl der Texte einfach zu groß war. Name und Anthologie fanden 1962 mit Erfolg zueinander, als Maciunas in Wiesbaden unter dem Titel “Fluxus Internationale Festspiele Neuester Musik” eine Serie von vierzehn Konzerten öffentlich vorstellte.

Die Teilnehmer an diesem ersten Fluxus Festival waren Dick Higgins, Alison Knowles, George Maciunas, Nam June Paik, Ben Patterson, Emmett Williams und Wolf Vostell. Sie brachten eigene Arbeiten zur Aufführung, aber auch solche von Leuten wie z.B. George Brecht, Earle Brown, Silvano Busotti, John Cage, Giuseppe Chiari, Philip Corner, Takehisa Kosugi, Jackson Mac Low, Yoko Ono, Terry Riley, Dieter Schnebel, Karl Heinz Stockhausen und La Monte Young. Ludwig Gosewitz und Tomas Schmit befanden sich unter dem Publikum. Der kulturelle Kontext, auf den die Veranstaltung sich bezog, war in der Tat sehr breit, und die Herkunft der einzelnen Künstler reichte von der Musik über Malerei und Dichtung bis zu Objekt-Kunst und Graphik-Design. Emmett Williams berichtet: “Nam June Paik, Benjamin Patterson und Wolf Vostell waren in der Kölner Scene aktiv, wo schon 1960 Arbeiten von George Brecht und La Monte Young bei Mary Bauermeister präsentiert worden waren. Ich selbst, ein amerikanischer Dichter, den es 1949 nach Europa verschlagen hatte, war eng mit Daniel Spoerri, Robert Filliou und Addi Köpke verbunden, die in der Folge alle zu Fluxus stoßen sollten.”<sup>11</sup> Von Spoerri ist meist als führendem Ver-

10) Dick Higgins, “In einem Mienensuchboot um die Welt, oder einige Bemerkungen zu Fluxus,” in *1962 Wiesbaden Fluxus 1982*, a.a.O., S. 127.

11) Williams, a.a.O., S. 30.



treter des Nouveau Réalisme die Rede; ähnlich wie Emmett Williams hatte aber auch er eine Vergangenheit als konkreter Künstler und Poet. Erinnert sei auch daran, daß *Beatitude East*, die Zeitschrift, die ursprünglich das dann in *An Anthology* publizierte Material enthalten sollte, ein Organ war, das Verbindungen zum Denken und zur Poesie der Beatgeneration hatte. Jackson Mac Low hatte mit dem Living Theater von Julian Beck und Judith Malina gearbeitet, war aber auch Mitglied der berühmten New School, zu der auch Al Hanson und Alan Kaprow gehörten, deren Namen sich zutiefst mit dem Happening verbinden, das seinerseits wieder mit innovativen Tanzformen bzw. der Popart zusammenhängt. Andere Mitglieder dieser Klasse hatten ein Forum für ihre Arbeiten im Rahmen der Serie informeller Konzerte und Veranstaltungen gefunden, die Yoko Ono einige Zeit lang in ihrem Loft in New York City organisierte. Als Jean Dupuy später zum Umkreis von Fluxus stieß, hatte er bereits an einer Vielfalt von Aktivitäten teilgehabt, die sich mit dem Thema "Kunst und Technologie" verbanden. Fluxus entstand aus der Verbindung verschiedenster Elemente, die aus der sozialen und der allgemeinen Fermentation am Anfang der 60er Jahre hervorgingen: Neues Theater, Neuer Film, Neue Musik, Neue Malerei, Neue Skulptur und all die anderen neuen Erscheinungen, die alles zugleich oder nichts von alledem waren und die weder die Zeit fanden noch die Notwendigkeit sahen, sich in irgendeiner Weise zu definieren.



George Brecht

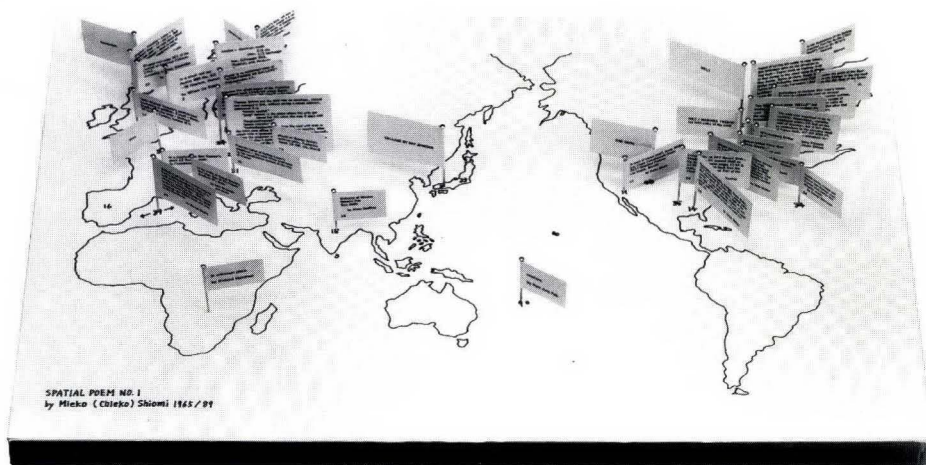
Fluxus wurde gleichsam “per Dekret” ins Leben gerufen. Im Zeitraum zwischen dem Wiesbadener Festival von 1962 und Maciunas’ Tod im Jahr 1978 entwickelte sich Fluxus zu einer Verbindung aller möglichen ungewöhnlichen und innovativen Ansätze, die Maciunas als aufregend empfand. In diesem Sinn war Fluxus eigentlich eine Vision oder ein Sprung der kreativen Vorstellungskraft einer einzigen Person, die mit einem besonders großen und hartnäckigen Talent ausgestattet war, Menschen miteinander in Verbindung zu setzen. Er war ein Organisationsgenie voll überschüssiger Energie und besessen von der Vorstellung einer Gemeinschaft von der er glaubte, sie sei im äußerst seltsamen Werk einer Anzahl äußerst seltsamer Künstler angelegt. Fluxus war somit etwas, das es schon vor ihm gab, dem er nur einen Namen verlieh und das er dann nach eigenen Vorstellungen und mit weitgehend eigenen Zielen zu fördern, zu produzieren und zu verbreiten sich bemühte. Und das war kein leichtes Unternehmen. In seinen Reflexionen über das Wiesbadener Konzert von 1962 und über die weiteren Konzerte die dann in Amsterdam, Kopenhagen, London, Paris, Düsseldorf, Stockholm und Nizza folgten und zu denen nach und nach Künstler wie Eric Andersen, Joseph Beuys, Robert Filliou, Robin Page, Daniel Spoeri, Ben Vautier und andere stießen, bemerkt Emmett Williams, daß “das Wunder eigentlich nicht darin bestand, daß diese Künstler verschiedener Nationalität, von ganz unterschiedlicher kultureller Herkunft, mit verschiedenem künstlerischem Temperament und verschiedenem Status in der Kunstwelt so gut zusammenarbeiteten, sondern daß sie überhaupt zu einer Zusammenarbeit imstande waren. Sie waren ja durch keine gemeinsame Ästhetik verbunden. Es ist nicht ganz richtig, sich Fluxus als Bewegung vorzustellen oder auch nur als eine Gruppe. Man kommt dem Kern der Sache vielleicht näher, wenn man von einer Vereinigten Front spricht. Diese Vereinigte Front war ein Forum jenseits der Verflechtungen des Kunstestabliments, ein Forum, das uns die Möglichkeit bot, unsere eigenen Arbeiten und solche verwandter Geister zur Aufführung zu bringen.”<sup>12</sup> Williams bezeichnet zudem Maciunas als “Genie, weil es ihm gelungen ist, die Vorstellung so lange und unter so widrigen Umständen und mit so vielen Primadonnas in Gang zu halten. Ständig gab es Hackeleien, sogar offene Feindseligkeiten hinter der Vereinigten Front. Dennoch entstanden zahlreiche lebenslange Freundschaften, sodaß die Festivals eigentlich zu Freundestreffen wurden.”<sup>13</sup>

12) *Ebenda*, S. 32.

13) *Ebenda*.

In seiner Anfangsphase bestand Fluxus im wesentlichen aus Vor- und Aufführungen. Maciunas' Editionen ausgefallener Objekte, die er selbst oder andere Fluxuskünstler hergestellt hatten, setzte erst einige Jahre später ein; diese Verlagerung der Interessen hat, verschiedenen Quellen zufolge, ihre Gründe in einigen mehr zufälligen, aber auch in einigen praktischen Erwägungen. Sicher handelte es sich hier um keine substantielle Verschiebung der grundlegenden Koordinaten, die wir im Sinn behalten müssen, wenn wir zu einer auch nur vagen Vorstellung von Fluxus kommen möchten. Der in der Tat von den meisten Fluxus-Künstlern akzeptierte gemeinsame Zug besteht darin, daß für sie Gattungen und Formen von geringem Interesse sind und daß die Art ihrer Arbeit sehr von den Umständen abhängt bzw. daß die Arbeiten ihrem Wesen nach *ad hoc* entstehen, was eben bedeutet, daß es keine bestimmten und gesicherten Formen gibt, von denen diese Künstler ausgehen und auf die sie sich verlassen könnten bzw. denen sie verpflichtet wären. Und es könnte sich auch schwerlich anders verhalten, da das, was sie am wenigsten für gesichert annehmen, die Notion von Kunst selbst ist.

Fluxus trat zu einem Zeitpunkt auf den Plan, als Kunst gerade keinen sehr guten Ruf hatte, oder als ihr üblicher Aktivitätsbereich vielerseits als begrenzend und begrenzt erfahren wurde. Man könnte von einem kunsthistorischen Gesichtspunkt aus gesehen leicht anmerken, daß die bis dahin dominierenden Schulen moderner Abstraktion jeglichen Inhalt aus der Kunst verbannt hatten und sie somit aller Relevanz für unser normales Leben und unsere alltäglichen Sorgen moralischer, sozialer, spiritueller und praktischer Art beraubt hatten, wie auch, daß



Mieko Shiomi

die Zeit eben für einen Umschwung reif war. Man könnte auch weiter argumentieren, daß die moderne Abstraktion wie ein Katalysator auf unsere Konzentrationsfähigkeit, auf die Intensität unserer ästhetischen Aufmerksamkeit, ja unseres ästhetischen Hungers gewirkt hätte, ohne sie aber zur Gänze auffangen oder absorbieren zu können, was bedeuten würde, daß z.B. die Fähigkeit, aus der Kontemplation eines ganz schwarzen Bildes eine Befriedigung zu ziehen, leicht der Intuition Nahrung geben konnte, daß eine ähnliche, wenn nicht größere Befriedigung aus der aktiven Kontemplation irgendeines x-beliebigen Gegenstandes gezogen werden könnte. Eine sogeartete kunsthistorische Sicht würde Fluxus als eine Form der Reaktion auf vorausgegangene Kunstformen deuten. Der nächste naheliegende Schritt wäre dann, nach kunsthistorischen Präzedenzfällen zu suchen, die sich ohne Zweifel auch finden ließen. Umschwünge von formalistischer bzw. klassizistischer zu romantischer Auffassung und umgekehrt gehören zum kunsthistorischen Standardrepertoire. Es fragt sich nur, ob man bei der Einordnung eines solchen Gegenstandes nicht ebensoviel, wenn nicht mehr verlieren als gewinnen könnte. Emmett Williams äußert: "Ja, ich weiß, daß die meisten Versuche einer historischen Darstellung von Fluxus vor 1962 ansetzen und auf der vernünftigen Prämisse aufbauen: *'sans John Cage, Marcel Duchamp et Dada, Fluxus n'existerait pas.'* Aber handelt es sich hier nicht um eine Suche nach einem Stammbaum, um Ahnenverehrung, um ein eigens für Kunsthistoriker geschaffenes 'ready made'? Jedenfalls relativiert dies die Bedeutung dessen, was Maciunas 1962 tat. Mit gleichem Recht könnte man auch behaupten – und irgendwer wird das sicherlich auch schon irgendwo getan haben –, daß es ohne Kaiser Wilhelm II. auch Dada, Marcel Duchamp und John Cage nicht gegeben hätte. Hoch lebe der Kaiser!"<sup>14</sup> Sicherlich sah Maciunas Fluxus nicht als Derivat von etwas so Begrenztem wie der mehr oder weniger rezenten Kunstgeschichte; er begriff Fluxus nicht so sehr als Beben in einer einheitlichen und kontinuierlichen Kunstgeschichte, sondern als Manifestation einer beinahe zeitlosen, alternativen Tradition der Volkskunst, wie sie etwa in Barock und Renaissanceaufführungen, in kirchlichen Prozessionen, in mittelalterlichen Jahrmärkten oder in den Zirkusspielen im alten Rom zum Ausdruck gefunden hatte. Mehr als Kunst mit irgendwelchen Beziehungen zur neueren Kunstgeschichte war Fluxus Nicht-Kunst oder Kunst-Amusement. Marcel Duchamp kommt dabei keine größere Rolle zu als Varietéveranstaltungen,

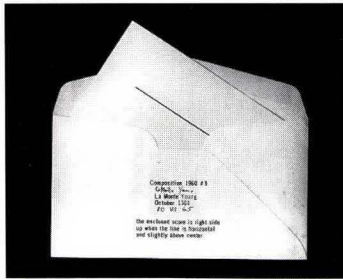
14) *Ebenda*, S. 28.

Spike Jones oder Caligula. Kunst war elitär und ichbesessen, während Fluxamusement nicht professionell war, nichtparasitär und ohne Handelswert; Kunst war etwas Rares, quantitativ Begrenztes, intellektuell Exklusives und den Massen Unzugängliches, während soziales Engagement und ideologische Absicht des Fluxamusements zeigen sollten, daß "alles mögliche die Kunst ersetzen kann," und daß "jeder es tun kann." "Es muß quantitativ unbegrenzt sein, jedem erreichbar und potentiell von jedem herstellbar."<sup>15</sup> Für Maciunas war der Abstand zwischen Kunst und Leben eine strukturelle und funktionale Eigenschaft aller bürgerlichen Kunst, und darin war Fluxus ihr diametral entgegengesetzt.

Welche Gründe es auch immer für diesen Abstand zwischen Kunst und Leben geben mag, sie wurden von den Fluxuskünstlern immer relativ großzügig übersehen, und gerade darin bestand ein beträchtlicher Teil ihrer anfänglichen Faszinationskraft. Sie waren von Grund auf zersetzend, wenngleich oft auf eine sehr stille Art und Weise, und sie waren sich immer sicher, alle Erwartungen zu sabotieren. Maciunas sah sie als Korn für seine eigene Mühle an, wobei er allerdings manchmal vergaß, oder zu vergessen suchte, daß sie auch ihre eigenen Mühlen besaßen. Sein persönliches Verhältnis zu vielen, wenn nicht den meisten Fluxuskünstlern war oft turbulent. Als universeller Schöpfer der organisierten Fluxusaktivitäten suchte er voll Elan nach Mitarbeitern, war dann aber imstande, sie aus irgendeinem Grund mit ebensoviel Elan wieder hinauszurufen; antikollektives Verhalten, exzessiver Individualismus, persönliche Ruhmsucht und das Bedürfnis, der Beste zu sein, mußten auf einem Verzeichnis seiner Sünden an oberster Stelle stehen. Anlaß für Auseinandersetzungen waren manchmal auch nur die Orte für einige der von ihm vorgeschlagenen Aktivitäten, so im Fall einer Fluxus-Weltreise auf einem alten, ausgedienten Mienensuchboot oder der Errichtung einer Fluxus-Kolonie auf einer einsamen karibischen Insel. (Die Insel erwies sich schließlich als von giftigen Bäumen verseucht; ein anderes von Maciunas' Abenteuern im Maklerwesen führte zur Errichtung einer kooperativ betriebenen Künstlerbehausung in Downtown Manhattan; das heutige SoHo kann beinahe als eine seiner persönlichen Erfindungen angesehen werden.) Von Maciunas läßt sich sagen, daß er die Aufhebung des Unterschieds zwischen Kunst und Leben als ein soziales, politisches und ideologisches Ziel angesehen hat, während für viele seiner Weggenossen die Sache

15) So zitiert in *Ubi Fluxus ibi motus*, a.a.O., S. 219.

anders stand. George Brecht hat einmal bemerkt, "daß es bei Fluxus nie einen Versuch gegeben hat, Ziele oder Methoden zu vereinbaren; Individuen, die etwas nicht in Worte Faßbares miteinander verband, hatten einfach und auf natürlichem Weg zusammengefunden, um ihre Arbeiten zu publizieren oder aufzuführen. Was sie verbindet, ist vielleicht das Gefühl, daß die Grenzen in der Kunst wesentlich weiter sind als traditionellerweise angenommen, oder daß Kunst und gewisse, schon lange gültige Grenzen nicht mehr viel Sinn ergeben."<sup>16</sup> Maciunas vermittelt manchmal den Eindruck, als solle Fluxus irgendetwas beweisen oder als ob die Aufhebung der Differenz zwischen Kunst und Leben ein mögliches Programm oder Ziel sein könnte; George Brecht ist hier wesentlich subtiler. George Brechts Aussagen lassen Platz für die viel fruchtbarere und zugleich irritierende Einsicht, daß die radikale Negation eines Vorwissens darüber, was nun Kunst ist und was nicht, weniger Ziel- als vielmehr Ausgangspunkt und Basis für weiteres Forschen ist. Von Eric Andersen stammt die witzige Aussage, daß Maciunas in Wirklichkeit nie verstanden habe, was Fluxus ist.



La Monte Young

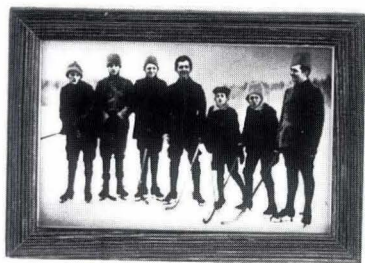
Fluxus ist eine Art Sargassomeer. Es enthält Treib- und Strandgut jeglicher Art, gleichzeitig hat es sich als sehr fruchtbarer Brutbereich erwiesen. Das Bemerkenswerteste an Fluxus ist vielleicht, daß so viele verschiedene Werktypen und Oeuvres aus ihm hervorgegangen sind. Die Performances der ersten paar Jahre waren einfache, offene und höchst konkrete Ereignisse, manchmal kontemplativ und manchmal lustig, und manchmal destruktiv oder aufbauend, aber immer voller Überraschungen; diese allgemeine Offenheit den verschiedensten Erfahrungen gegenüber hat seitdem Eingang gefunden in eine Vielzahl von Werken, die ansonsten wenig Ähnlichkeit zu haben scheinen mit den frühen, nur eine einzige Zeile langen Witzen oder Koans. Eines der Grundmerkmale von Fluxus ist der Mut; der Mut, beispielsweise das Risiko einzugehen, daß alles vielleicht nichts ist, und dieser Mut hat ständig neue Manifestationen hervorgebracht und neue Kontexte gefunden.

Die Fluxuskünstler haben darauf bestanden, sich mit etwas auseinanderzusetzen, das mehr als bloß Kunst oder elementarer als Kunst ist. George Brecht fährt fort: "Sicher, die Fluxusgruppe setzt sich aus sehr verschiedenen Individuen zusammen, sowohl was die Personen als auch ihre Arbeit betrifft, doch die menschliche An-

16) George Brecht, "Something about Fluxus," May 1964.

# Identifikationsövning (1965-1974)

Identifiera dig själv med ~~ett grahamsbröd, en grammofon, en gran,~~  
en granat, en grapefruit, en grek, en gren, en grep, en greve, en grimma,  
en grind, en gris, en groda, ~~en gryta~~, ett gräs



Bengt af Klintberg

näherung aller ist gefühlsmäßig dieselbe, nämlich hart zu kämpfen gegen die immense Einfalt, Traurigkeit und den Mangel an Einsicht für das, was unser Leben angeht, eine Welt zu begründen, in welcher die Spontaneität, die Freude, der Humor, und – warum nicht! – eine neue Art von höherer Weisheit (viele von uns sind durch den buddhistischen Zen beeindruckt worden), eine wahrhaftige Gerechtigkeit, wahrhaftiges soziales Wohlbefinden (die Mehrheit von uns steht politisch links) ebenso selbstverständlich werden, wie das Grün der Augen meiner Frau für mich ist.”<sup>17</sup> Und ebenso wahrhaftig lebt in ihnen das Empfinden, daß es nichts gibt, das ihrer Aufmerksamkeit unwürdig wäre, daß jedes Ding es verdient, daß man es anschaut, anhört oder mit ihm spielt. Sie arbeiten mit einfachen Aussagen, einfachen Wahrnehmungen, einfachen Reflexionen und einfachen Operationen, wobei sie oft ins Spielen geraten, aber immer in der Absicht, einen Kontakt zu Formen primärer menschlicher Wirklichkeit, primären Geistesverfassungen und Formen der Aufmerksamkeit wie auch zu primären Wahrheiten oder Rätseln herzustellen. Vielleicht handelt es sich dabei um die Wahrheit in einem Senfkorn oder in dem Geräusch des Klatzens einer einzigen Hand. Aber dabei wahrscheinlich mit Lachen statt mit Angst, in jener Handvoll Staub.

“Ich möchte keine Kunst machen,” schreibt Ben Vautier in einer seiner Arbeiten, “ich möchte glücklich sein.” Anderswo hat er geschrieben: “Wenn Vostell nicht zu Fluxus gehört, weil er Expressionist ist, wenn Beuys nicht zu Fluxus gehört, weil er politisch ist, wenn Emmett nicht zu Fluxus gehört, sondern zur visuellen Poesie, wenn Flynt kein Fluxer ist, sondern ein Krypto-Maoist, wenn Maciunas kein Fluxer ist, sondern ein Grundstückmakler, dann stecken wir alle zusammen ganz schön im Dreck.”<sup>18</sup>

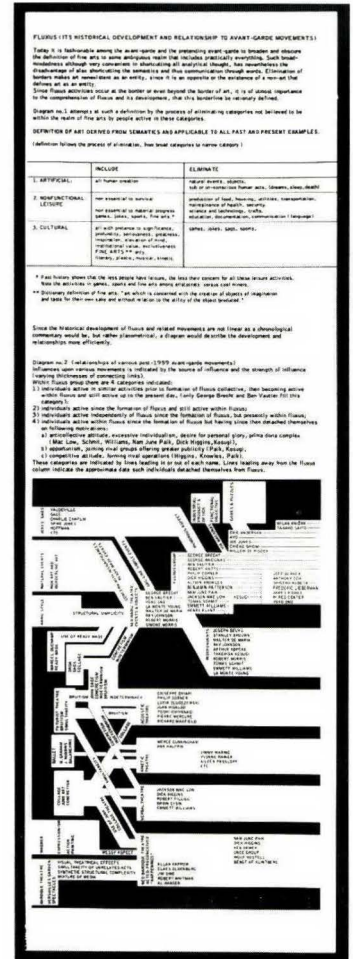
Ist Fluxus “per Dekret” ins Leben gerufen worden, so erfordert seine fortgesetzte Existenz gleicherweise eine Entscheidung. Die Natur jener von Maciunas erfundenen Fiktion ist vielleicht nicht so klar wie manche ihrer offensichtlichen Ziele, und das Bedürfnis, diese Ziele weiterhin zu verfolgen, mag das Fortbestehen der Fiktion erklären. Über Fluxus zu sprechen bedeutet auch, daß man

17) Diese abschließenden Sätze einer längeren Version von “Something about Fluxus” sind in deutscher Sprache als Vorwort zu *1962 Wiesbaden Fluxus 1982*, a.a.O., abgedruckt.

18) Pamphlet mit dem Titel “Ben’s Fluxus Newsletter from Hague PTT Museum,” Nice, 1992.



einen Weg einschlägt, auf dem man die anderen und vielleicht nicht ganz einleuchtenden Kontexte ignoriert, in denen das Werk verschiedener Künstler auch gesehen werden kann: der eine ist, wie Ben Vautier sagt, ein Expressionist, der andere ein Vertreter der Popart; der eine ist ein kontemplativer Buddhist, während der andere kinetische Maschinen herstellt; noch ein anderer setzt sich mit Fernsehapparaturen auseinander, während wieder ein anderer um das möglichst nutzbringende Überleben schamanischer Rituale bemüht ist; der eine entwirft technisch realisierbare Projekte für eine Anzahl ständig sichtbarer künstlicher Monde, wenn er sich nicht gerade mit einem Theater beschäftigt, das auf der systematischen Mitteilung tröstlicher Lügen basiert; der andere liebt den Lärm, den Leute hervorbringen, wenn sie mit Abfällen hantieren; einer bekommt nicht genug von Spielen; ein anderer ist hoffnungslos von Anagrammen besessen; und noch ein anderer ist völlig überzeugt, daß alles Musik ist und versucht es zu beweisen. Und so weiter und so fort. Fluxus als kritische Hypothese – man verzeihe den Ausdruck – gipfelt in der einfachen und vielleicht frommen Hoffnung, diese seltsamen Dinge und die um nichts weniger kuriosen Prinzipien, auf denen sie aufbauen, mögen sich untereinander als verbunden erweisen, oder einander gar ergänzen und steigern. Man hat uns vor langer Zeit gesagt, daß der Mittelpunkt verloren gegangen sei und daß nun die reine Anarchie in der Welt herrsche. Es gibt hier keine einzelne und zugleich gesunde Lösung oder gerechtfertigte Reaktion. Das Beste, was sich einer erhoffen kann, wäre, eines Tages Zeuge einer neuen und bedeutungsvollen Konstellation von Reaktionen und Antworten auf unsere zunehmend ernsthafter angeknackste Welt zu werden – eine Konstellation verschiedener notwendiger Elemente, die es ermöglicht, auf humane und überzeugende Weise mit dieser Situation bewußt umzugehen oder sie vielleicht sogar zu heilen. Fluxus als reale Gemeinschaft ist vielleicht ein Mythos; aber gerade der Mythos einer möglichen Gemeinschaft ist das, was von den Fluxus mehr als alles andere am Leben gehalten worden ist.



George Maciunas



Larry Miller  
*Orifice Flux Plugs, 1974*

FIAT FLUX  
Henry Martin

L'uomo può sopportare solo una certa quantità di cultura senza patirne. . . [Comunque] il dilemma infinito di natura e cultura è sempre un problema di troppo o troppo poco, mai quello di un "aut-aut".

C.G. Jung  
*Lo Zarathustra di Nietzsche*

Alla domanda, ineludibile e fondamentale, "cos'è Fluxus", non pare corrispondere una risposta univoca. Quando essa è rivolta agli artisti Fluxus o a coloro che sono vicini al gruppo da scrittori, registi o curatori di mostre, essa sembra quasi rispondere ad una strategia per mettere insieme un'antologia di atteggiamenti assai diversi, spesso conflittuali, o ad un atto di complicità, con tutto il potenziale polemico, lo sconcerto e l'arguzia che certamente ne seguiranno. È facile avere l'impressione che molti degli artisti non diano importanza alla domanda, o che piuttosto abbiano a cuore qualcosa che essa non solleva o pone in modo sbagliato, o che addirittura ignora. George Brecht ha reso noto il suo parere, affermando che Fluxus non è mai stato altro che un gruppo di individui a cui è capitato di apprezzare il lavoro che facevano gli altri.<sup>1</sup> Emmett Williams ostentava altrettanta *nonchalance*, quando nel 1982 osservava che "Fluxus non è stato ancora inventato."<sup>2</sup> Philip Corner, alla domanda "cos'è Fluxus", al momento attuale preferisce rispondere "sta diventando sempre più difficile dirlo, e meno ne sappiamo meglio è." Ben Patterson è anche più radicale: "Nel passato, quasi tutti pensavano di non sapere di cosa si trattasse. Avevano torto. Ora, vi è un bel po' di gente che dice di sapere esattamente di cosa si tratta. Ovviamente anche loro si sbagliano. Comunque, presto vi saranno tredici persone in tutto il mondo riconosciute come autentici esperti di Fluxus. Dio ci aiuti – se riescono in qualche modo a vederci chiaro."<sup>3</sup> Eric Andersen insiste che "Fluxus non vuol dire niente".<sup>4</sup>

1) Intervista di Robin Page a George Brecht in *Art and Artists*, Londra ottobre 1972, pag.18.

2) Prefazione a *1962 Wiesbaden Fluxus 1982*, Harlekin Art, Wiesbaden-Kassel-Berlin 1982.

3) *Fluxus Virus*, Galerie Schüppenhauer, Colonia 1992, pag.388.

3) *Fluxus Virus*, Galerie Schüppenhauer, Colonia 1992, pag.388.

4) *Ibid.*

Aggirare la domanda comunque non è in alcun modo l'unico atteggiamento che gli artisti Fluxus assumono al riguardo. Emmett Williams ha anche pubblicato un tomo di ben quattrocentonovantatré pagine, intitolato *My Life in Flux – and Vice Versa*.<sup>5</sup> E tra gli scritti del prolifico Ken Friedman vi è un elenco e la definizione dei “dodici punti essenziali che possono chiamarsi le idee fondamentali di Fluxus.”<sup>6</sup> Questi “dodici punti essenziali” sono, inoltre, una rielaborazione ed estensione dei “nove criteri” proposti da Dick Higgins nel 1981,<sup>7</sup> e Higgins – i cui scritti su Fluxus sono numerosi e convincenti sin da *Postface* del 1964<sup>8</sup> – è giunto ad affermare che i suoi criteri non valgono solo come definizione generale di Fluxus, ma possono fungere anche da base per stabilire in modo essenzialmente statico il grado in cui un'opera appartiene a Fluxus, suggerendo così, se non in modo diretto, che alcune opere Fluxus sarebbero più o meno Fluxus di altre. Questo è un pensiero sconcertante, che Higgins probabilmente sostiene per motivi che conosce meglio di ogni altro, ma esso ci rinvia seppur forse in modo un po' obliquo alla affermazione, da lui spesso ripetuta, che Fluxus si è sempre arrogato il diritto alla propria autodefinizione, a differenza di tanti “movimenti artistici” che sono stati definiti, se non inventati, da critici e storici dell'arte. Questo diritto comprende anche quello di usare termini strani, e si estende a ciascuno di quelli che oggi formano un ampio gruppo di persone che non devono particolari obblighi a qualsiasi modo di pensare che non sia quello creativamente loro. Potremmo ricordare che un manifesto Fluxus redatto nei primi anni sessanta da Bob Watts non consisteva che in una pagina di carta bianca con sopra scarabocchiata la parola “manifesto”. Con le parole non meno che con le azioni – gran parte dei cataloghi più importanti sono composti da dichiarazioni degli artisti – gli artisti Fluxus hanno da allora scritto o si sono rifiutati di scrivere su quella pagina di carta bianca, così come a loro meglio pareva.

- 5) Emmett Williams, *My Life in Flux – and Vice Versa*, Edition Hansjörg Mayer, Stoccarda-Londra 1991.
- 6) Ken Friedman, “Fluxus and Company”, in *Ubi Fluxus ibi motus*, catalogo della mostra dallo stesso titolo alla Biennale di Venezia 1990, Mazzotta Editore & Fondazione Mudima, Milano 1990, pag. 329.
- 7) Dick Higgins, “Fluxus: Theory and Reception”, 1981. I “nove criteri” di Higgins sono: internazionalismo, sperimentalismo ed iconoclastia, intermedialità, minimo intervento, soluzione della dicotomia arte/vita, partecipazione, gioco o motto di spirito, effimero, e specificità. Questi nove criteri sono discussi in modo estensivo da Marianne Bech, “Fluxus, the Unpredictable Legend”, *North Magazine*, 15, Roskilde (Danimarca) 1985.
- 8) *Postface e Jefferson's Birthday* (due opere distinte, pubblicate dorso a dorso), The Something Else Press, New York-Nizza-Colonia 1964.

Fluxus fu un figlio degli anni sessanta e suo padre (e forse anche madre e levatrice) fu George Maciunas, artista architetto grafico e impresario la cui famiglia aveva lasciato la nativa Lituania un po' di tempo dopo la sua nascita nella città di Kaunas nel novembre del 1931. Maciunas emigrò prima in Germania e poi negli Stati Uniti, dove studiò alla Cooper Union School of Art, al Carnegie Institute of Technology, al Institute of Fine Arts della New York University, e anche con Richard Maxfield in un programma della New York City New School for Social Research. La classe di Maxfield agli inizi degli anni sessanta era una specie di continuazione dell'assai più famoso corso di composizione musicale che era stato tenuto negli anni precedenti da John Cage, e fu lì che Maciunas iniziò a conoscere gli artisti che erano attivamente impegnati nello sviluppo dell'avanguardia di New York. Egli espose le loro opere e mise in scena le loro performances e composizioni alla AG Gallery, che diresse per breve tempo a Manhattan nel 1961, e venne coinvolto nella pubblicazione di una pionieristica compilazione di spartiti musicali, sceneggiature e manoscritti che La Monte Young e Jackson Mac Low avevano compilato inizialmente per un numero della rivista *Beatitude East*, ma che venne invece pubblicata in volume nel 1963 come *An Anthology*.<sup>9</sup>



Robert Filliou

Quando la AG Gallery fallì, Maciunas lasciò gli Stati Uniti – lasciando i conti da pagare, secondo Dick Higgins<sup>10</sup> – e ritornò in Germania, dove trovò lavoro come grafico nella aeronautica americana, alla base di Wiesbaden. Nel suo bagaglio vi erano due cose importanti, per quanto a quell'epoca ancora essenzialmente distinte. La prima era la parola Fluxus – concepita dapprima come titolo di una pubblicazione politica che doveva essere presentata alla stampa nella sala riunioni della Lithuanian Society di New York (ovviamente con la grande costernazione di quel gruppo di rifugiati anticomunisti che rifiutarono l'uso della sala quando scoprirono le tendenze radicalmente marxiste-leniniste di Maciunas) – e la seconda un corpo di testi e partiture che dovevano apparire in *An Anthology*, o che dovettero essere escluse dall'indice semplicemente perché erano troppe per essere comprese nel libro. Queste due voci indipendenti trova-

9) *An Anthology* (titolo per esteso: *An Anthology of Chance Operations, Concept Art, Anti-Art, Indeterminacy, Improvisation, Meaningless Work, Natural Disasters, Plans of Action, Stories, Diagrams, Music, Dance Constructions, Compositions, Mathematics, Poetry, Essays*), a cura di La Monte Young, copyright di La Monte Young e Jackson Mac Low, progetto grafico di George Maciunas, New York 1963, seconda edizione 1970.

10) Dick Higgins, "In einem Minensuchboot um die Welt, oder Einige Bemerkungen zu Fluxus", in *1962 Wiesbaden Fluxus 1982*, op. cit., pag. 127.

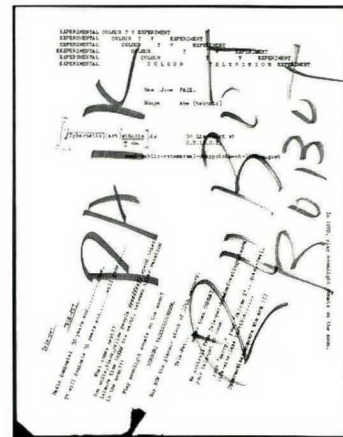
rono la loro felice combinazione pubblica nel 1962 a Wiesbaden, dove Maciunas presentò la serie di quattordici concerti che andarono sotto il nome di “Fluxus Internazionale Festspiele Neuester Musik”.

Gli artisti coinvolti in questo primo festival Fluxus furono Dick Higgins, Alison Knowles, George Maciunas, Nam June Paik, Ben Patterson, Emmett Williams e Wolf Vostell. Essi presentarono opere loro, come anche di altri, fra i quali George Brecht, Earle Brown, Silvano Bussotti, John Cage, Giuseppe Chiari, Philip Corner, Takehisa Kosugi, Jackson Mac Low, Yoko Ono, Terry Riley, Dieter Schnebel, Karl Heinz Stockhausen e La Monte Young. Tra il pubblico vi erano Ludwig Gosewitz e Tomas Schmit. Il contesto culturale della manifestazione era piuttosto ampio, e la provenienza degli artisti altrettanto; dalla musica alla pittura alla poesia all’arte oggettuale e la grafica. Emmett Williams riferisce che “Nam June Paik, Benjamin Patterson e Wolf Vostell erano attivisti sulla scena di Colonia, dove sin dal 1960 opere di George Brecht e La Monte Young erano state presentate nello studio di Mary Bauermeister. Per quanto riguarda me, poeta americano dislocato in Europa dal 1949, ero vicino a Daniel Spoerri, Robert Filliou e Addi K pke, che avrebbero ben presto unito le loro forze a Fluxus.”<sup>11</sup> Si parla naturalmente pi  spesso di Spoerri come di uno degli spiriti guida del Nouveau R alisme, e anche lui come Emmett Williams aveva un passato nell’arte e nella poesia “concreta”. Possiamo ricordare anche che *Beatitude East*, la rivista che doveva pubblicare in origine i materiali che presero la forma di *An Anthology*, era una pubblicazione che aveva rapporti con il mondo del pensiero e della poesia Beat. Jackson Mac Low aveva lavorato con il Living Theater di Julian Beck e Judith Malina, oltre ad aver fatto parte del famoso corso della New School in cui vi erano anche Al Hansen e Allan Kaprow, artisti intensamente impegnati negli Happenings, che a loro volta avevano rapporto con il mondo della nuova danza e della Pop Art. Altri membri di quella classe avevano trovato una tribuna per il loro lavoro nella serie di concerti ed eventi informali che Yoko Ono teneva da un po’ di tempo nel suo loft di New York. Jean Dupuy, quando entr  pi  tardi nell’orbita di Fluxus, aveva dietro di s  un impegno ravvicinato nelle nuove attivit  che si raccoglievano attorno al tema “arte e tecnologia”. Fluxus fu una sorta di coalescenza di tante tra le bolle che salivano dal generale fermento creativo e sociale dei primi anni Sessanta, con il suo nuovo teatro,

11) Emmett Williams, *op. cit.*, pag. 30.

nuovo cinema, nuova musica, nuova pittura, nuova scultura, e tutte le altre cose nuove che erano tutto questo o no, o che altrimenti non avevano il tempo o il bisogno di decidere cosa fossero.

Fluxus venne chiamato all'esistenza per decreto. Nel corso degli anni, dal festival di Wiesbaden del 1962 alla morte di Maciunas nel 1978, esso giunse a comporre un'ampia antologia di tutta l'opera fuori corrente e innovativa che Maciunas stesso trovava interessante. Fluxus, così, fu in buona parte una visione o un guizzo di immaginazione creativa di un singolo individuo che aveva un grande ed ostinato talento per metter insieme le persone. Egli era un genio organizzativo dotato di energia da vendere, completamente posseduto da un'idea di comunità che gli sembrava implicita nell'opera bizzarra di alcuni artisti altrettanto bizzarri. Fluxus era qualcosa che esisteva già attorno a lui, ed egli gli diede semplicemente un nome, tentando poi di promuoverlo, produrlo e diffonderlo in termini, forme, ed anche per scopi che eran in gran parte suoi. E questo non era un compito facile. Nelle sue riflessioni sui concerti di Wiesbaden del 1962, e poi sui concerti che seguirono ad Amsterdam, Copenhagen, Londra, Parigi, Düsseldorf, Stoccolma e Nizza, raccogliendo lungo la strada la partecipazione di artisti come Eric Andersen, Joseph Beuys, Robert Filliou, Robin Page, Daniel Spoerri, Ben Vautier ed altri, Emmett Williams osserva "il miracolo non sta tanto nel fatto che questi artisti di nazionalità, origini culturali, temperamento artistico, e posizione nel mondo dell'arte diversi lavorassero insieme così bene, ma piuttosto che riuscissero semplicemente a lavorare insieme. Non vi era una teoria estetica ad unirli in una causa comune. Non è esatto considerare Fluxus come un movimento, o anche come un gruppo. È più vicino alla verità chiamarlo un Fronte Unito. Il Fronte Unito ci offriva un'arena, libera dagli impicci del sistema dell'arte, nella quale presentare i nostri lavori, e quelli di spiriti affini."<sup>12</sup> Williams più in là racconta come Maciunas fosse stato un "genio per essere riuscito a tenere la baracca sulla strada per tanto a lungo, in circostanze così avverse, e con tante prime donne. Dietro il sipario, il Fronte Unito era un continuo litigio, in cui non mancavano ostilità anche aperte. Ciò malgrado, si formarono molte amicizie per la pelle, e i festivals diventarono riunioni di amici."<sup>13</sup>



Nam June Paik

12) *Ibidem*, pag.32.

13) *Ibidem*.

Nei primi anni Fluxus fu in primo luogo una serie di attività di Performance. Maciunas doveva cominciare soltanto più tardi a produrre edizioni di oggetti deliranti, suoi e degli altri artisti Fluxus, e molti fanno derivare questo spostamento di interessi da considerazioni in gran parte contingenti e pratiche. Di certo non segnò alcun mutamento nelle coordinate generali che dobbiamo tenere a mente se intendiamo raggiungere un'idea seppur vaga di cosa Fluxus fosse. La caratteristica più diffusa degli artisti Fluxus è in effetti che i generi e le forme hanno pochissimo rilievo specifico per loro, e il modo in cui essi operano è in gran parte dovuto alle circostanze, o essenzialmente *ad hoc*, il che non è molto diverso dal dire che non vi sono forme particolari che essi scelgono di prendere per qualcosa in cui confidare, o alle quali dovere un'osservanza esclusiva. È difficile che possa essere altrimenti, dato che l'ultima cosa che essi prendono per stabilita è il concetto stesso di arte.

Fluxus fece la sua comparsa in un momento in cui l'arte non godeva di una grande reputazione, o nel quale la sua ordinaria sfera di attività era avvertita spesso come limitata e limitante. È facile osservare, da un punto di vista puramente storicoartistico, che le scuole dell'astrazione modernista dominanti sino ad allora avevano radicalmente abolito qualsiasi contenuto, deprivando l'arte di qualsiasi rilievo per la nostra vita normale e per i nostri problemi quotidiani, morali, pratici, spirituali o pratici che essi fossero, e che evidentemente era così



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arrivato il momento di voltare pagina. Si potrebbe, inoltre, rilevare come l'astrazione modernista avesse catalizzato dei modi di concentrazione, livelli e intensità di attenzione estetica, addirittura di fame estetica, che essa non era in grado di esaurire o assorbire interamente, il che vorrebbe dire ad esempio che la capacità di trovare appagamento nella contemplazione di un quadro completamente nero poteva facilmente promuovere l'intuizione che forse sarebbe stato possibile trovare una soddisfazione uguale ed anche maggiore nell'attiva contemplazione di qualsiasi altra cosa. Un punto di vista storicoartistico come questo intenderebbe Fluxus come una specie di reazione alle forme dominanti che lo avevano preceduto. Saremmo maturi, allora, per lo studio dei suoi precedenti storicoartistici, e non sarebbe difficile trovarne. Le inversioni di marcia, da modi di pensiero classicistici e formali ad altri più romantici, sono il pane quotidiano della storia dell'arte. Ma c'è anche ragione di chiedersi se impostare in questo modo il problema non significhi perdere quanto o più di ciò che se ne potrebbe guadagnare. Emmett Williams osserva "sì, so che gran parte delle storie di Fluxus vanno più in là del 1962, molte delle quali con la ragionevole premessa che *sans John Cage, Marcel Duchamp et Dada, Fluxus n'existerait pas.*" Ma questa storia fatta con i se, questa ricerca del pedigree, adorazione degli antenati, non è forse un ready-made per gli storici dell'arte? Di certo essa minimizza l'importanza di ciò che Maciunas fece nel 1962. È possibile affermare con convin-

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# ccV TRE

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zione non minore, e qualcuno certamente lo ha già fatto, che senza il Kaiser Guglielmo II Dada, Marcel Duchamp e John Cage non sarebbero mai esistiti. Tre evviva per il Kaiser!”<sup>14</sup> Quello che è certo è che Maciunas non vedeva Fluxus come qualcosa che derivasse da eventi tanto locali quanto la storia dell’arte più o meno recente; piuttosto che una sorta di tremite in una storia dell’arte lineare e continua, Fluxus era per lui l’ennesima manifestazione di una tradizione presochè atemporale dell’arte popolare, tradizione che era venuta alla luce in precedenza negli spettacoli rinascimentali e barocchi, nelle processioni ecclesiastiche, nelle fiere medievali e nei circhi della Roma antica. Più che arte, e piuttosto che una reazione alla tradizione dell’arte recente, Fluxus era “nonarte”, o “divertimento artistico”. Come momenti della sua discendenza, il vaudeville, Spike Jones e Caligola erano altrettanto importanti di Marcel Duchamp. L’arte era elitaria e oppressa dall’Ego, mentre il divertimento Fluxus era non professionale, non parassitario, privo di valore di scambio; l’arte era rara, la sua quantità limitata, intellettualmente esclusiva e inaccessibile alle masse, mentre l’impegno sociale e i fini ideologici del divertimento Fluxus dovevano mostrare che “tutto può sostituire l’arte”, e che “chiunque può farla”. “Essa deve essere priva di limiti, tutti debbono accedervi, e, nel caso, poterla produrre.”<sup>15</sup> Maciunas considerava lo iato tra vita e arte come una caratteristica strutturale e funzionale dell’arte borghese nella sua interezza, e Fluxus era l’esatto opposto.

Qualunque siano le ragioni alla base dello iato tra arte e vita, gli artisti Fluxus lo hanno sempre generosamente ignorato, e questo fu in buona misura la causa del loro fascino iniziale. Essi erano straordinariamente dirompenti, anche se spesso nel modo più tranquillo, e si poteva stare certi che avrebbero sabotato le attese. Maciunas era capace di cogliere in loro una meravigliosa farina per il proprio delirante mulino, talvolta quasi dimenticando, o tentando di dimenticare, che essi avevano pure dei mulini per proprio conto. I suoi rapporti personali con molti di loro, se non con tutti, erano spesso piuttosto turbolenti. Nella qualità di demiurgo universale per le attività organizzate Fluxus, egli ricercava e accettava collaboratori con grande zelo, espellendoli poi dal gruppo con altrettanto zelo per i motivi più diversi: atteggiamenti anticollectivi, individualismo eccessivo, desiderio di gloria personale, e spirito di competizione erano tra i

14) *Ibidem*, pag. 2815) Dal catalogo *Ubi Fluxus ibi motus*, op. cit., pag. 219.

15) Dal catalogo *Ubi Fluxus ibi motus*, op. cit., pag. 219.

peccati più gravi del suo elenco. Le ragioni di turbolenza nascevano anche nell'ambito delle attività che egli proponeva – da un giro del mondo Fluxus a bordo di un vecchio cacciamine residuo della Marina Militare, alla fondazione di una colonia Fluxus su un'isola deserta dei Caraibi. (L'isola in questione risultò infestata da alberi velenosi; ma un'altra delle avventure di Maciunas nel campo immobiliare doveva condurre al fiorire delle abitazioni cooperative nella "downtown" di Manhattan; ciò che oggi ha il nome di SoHo è quasi una sua invenzione personale.) Potremmo dire che Maciunas ha concepito la dissoluzione della distinzione tra arte e vita come meta sociale, politica e ideologica, mentre molti degli altri a quanto pare vedevano le cose in modo diverso. George Brecht ricorda come "in Fluxus non vi sia mai stato alcun tentativo di trovare un accordo su obiettivi e metodi; individui che avevano in comune qualcosa di inafferrabile si sono semplicemente trovati insieme per pubblicare e rappresentare le loro opere. Forse questo 'qualcosa' in comune è il sentimento che i confini dell'arte sono molto più ampi di quanto convenzionalmente sembrassero, o che l'arte e certi confini da lungo tempo fissati non sono più così necessari."<sup>16</sup> Maciunas può dare l'impressione che Fluxus dovesse provare qualcosa, o che l'abolizione della differenza tra vita e arte fosse un programma possibile o un possibile punto di arrivo, mentre Brecht è molto più sottile. Le parole di Brecht lasciano spazio per l'idea molto più fertile e perturbante che il diniego radicale dei presupposti della domanda su che l'arte sia o non sia fosse meno un punto di arrivo per gli artisti Fluxus che un punto di partenza, una base per ulteriori esplorazioni. Eric Andersen, con un motto di spirito sarcastico, afferma che Maciunas in realtà non aveva idea della cosa – Fluxus – con cui aveva a che fare.

Fluxus è una specie di Mare dei Sargassi. Esso contiene ogni genere di detriti e cianfrusaglie, e si è rivelato un terreno di pastura molto fertile. La cosa più notevole in Fluxus è il fatto che esso abbia generato tanti diverse specie e generi di lavoro. Le performances dei primi anni erano eventi semplici, aperti, e molto concreti, talvolta contemplativi altre comici, o ancora distruttivi o confortanti, ma sempre carichi di un senso di sorpresa, reale o potenziale che fosse; e quel generale senso di apertura all'esperienza ha da allora trovato modo di manifestarsi in opere molteplici, rispetto alle quali quelle battute o "koan" di una riga sembrano altrimenti rassomigliare poco. Uno dei segni caratteristici di Fluxus è

16) George Brecht, "Something about Fluxus", maggio 1964.

sempre stato il suo coraggio – il coraggio di correre il rischio di non essere forse proprio niente – e quel coraggio ha continuato a scoprire forme nuove di cui rivestirsi, o nuovi usi in cui gettarsi.

Gli artisti Fluxus hanno posto l'accento sul bisogno di impegnarsi in qualcosa che è qualcosa di più dell'arte – o in qualcosa che è più elementare dell'arte. George Brecht continua, "Sicuramente il gruppo Fluxus consisteva di individui molto diversi, sia come persone che come genere di lavoro, ma l'impegno umano di tutti loro era qualcosa di ampiamente comune: lo sforzo duro di una lotta contro l'enorme monotonia, tristezza, e mancanza di visione che nascondono il senso delle nostre vite, e per creare un mondo in cui la spontaneità, la felicità, l'umorismo e – perchè no! – una nuova forma di più alta saggezza (molti di noi sono stati influenzati dal buddismo Zen), una vera giustizia e un autentico benessere sociale (molti di noi hanno posizioni politiche di sinistra) sono cose altrettanto ovvie quanto il colore verde degli occhi di mia moglie."<sup>17</sup> Essi tengono fede alla sensazione che nulla è immeritevole di attenzione, che ogni cosa vale uno sguardo, un ascolto, la possibilità di un gioco. Lavorano con frasi semplici, semplici percezioni, riflessioni e operazioni, iniziando giochi spesso semplici, ma che implicano sempre un tentativo di entrare in contatto con realtà primarie dell'uomo, o con stati mentali e livelli di attenzione primari, come anche con primarie verità ed enigmi. La verità, forse, in un seme di mostarda; o il suono di una sola mano. Ma trovando un ridere, probabilmente, anzichè, in quel pugno di polvere.

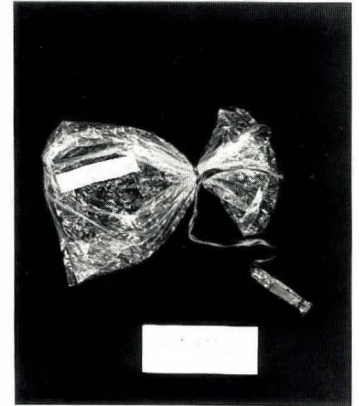
"Io non voglio fare arte", scrive Ben Vautier in una delle sue opere, "voglio essere felice." Ha trovato anche l'occasione di scrivere, "Se Vostell non è Fluxus perchè è espressionista, se Beuys non è Fluxus perchè è politico, se Emmett non è Fluxus ma poesia visiva, se Flynt non è Fluxus ma un criptomaoista, se Maciunas non è Fluxus ma un agente immobiliare, allora siamo tutti nella merda."<sup>18</sup>

Se Fluxus è stato chiamato all'esistenza per decreto, la continuazione della sua esistenza richiede allo stesso modo una decisione. La natura della finzione che

17) Queste parole conclusive ad una versione più lunga di "Something about Fluxus" appaiono in tedesco come prefazione a *1962 Wiesbaden Fluxus 1982*, op. cit.

18) Da un pamphlet intitolato "Ben's Fluxus Newsletter from Hague PTT Museum", Nizza 1992.

Maciunas aveva inventato è forse meno chiara di quanto non siano alcuni dei suoi scopi palesi, e il bisogno di perseverare nel perseguire quegli scopi spiega la persistenza della finzione stessa. Parlare di Fluxus è perlomeno aver trovato il modo di ignorare i numerosi altri e non sempre illuminanti contesti in cui è possibile situare l'opera di questi artisti – questo, dice Ben Vautier, è un espressionista e quello un precursore della Pop Art; quello è un contemplativo buddista mentre l'altro fa macchine cinetiche; quest'altro si dà da fare con gli apparecchi televisivi mentre quello pare interessato nell'utilità possibile della sopravvivenza di rituali sciamanici; questo qui ha sempre tirato su progetti tecnicamente fattibili per un gruppo di lune artificiali sempre visibili, quando non è impegnato in una specie di teatro che si fonda sistematicamente sulla narrazione di consolanti bugie; a quell'altro piace il suono che la gente fa quando gioca con l'immondezza; l'altro non ne ha mai abbastanza dei giochi; questo, invece, è disperatamente posseduto dagli anagrammi; questo qui è assolutamente convinto e impegnato a provare che tutto è musica. E avanti così. Fluxus, come ipotesi critica – se ci si perdona la frase – rinvia alla semplice e un po' devota speranza che queste cose tanto strane e i non meno strani principi su cui si basano potrebbero essere vissute come in qualche modo affini l'una all'altra, o piuttosto come momenti che si amplificano e completano a vicenda. Molto tempo fa ci è stato raccontato che il centro non tiene più, e che la mera anarchia si è diffusa nel mondo. E non c'è un'unica soluzione retta né una sola reazione legittima. La miglior cosa che è possibile sperare è di essere testimoni un giorno dell'emergenza di una nuova e significativa costellazione di reazioni e risposte ad un mondo sempre più lacerato come il nostro – una costellazione degli elementi vari e necessari di un modo infine umano e convincente per tentare di confrontarsi con esso in modo consapevole, o anche per tentare di porre rimedio. Fluxus come comunità reale è forse un mito; ma il mito di una comunità possibile è una delle cose che esso ha più contribuito a tenere in vita.



Yoko Ono



Ken Friedmann  
*Icon in a Can · 1968/70*

## FIAT FLUX

Henry Martin

Man can suffer only a certain amount of culture without injury ... [Yet] the endless dilemma of culture and nature is always a question of too much or too little, never of “either or.”

C. G. Jung

*Nietzsche's Zarathustra*

The standard and unavoidable question is “What’s Fluxus?” but there seems to be no standard or unavoidable answer. When writers, film-makers or exhibition organizers direct it to the Fluxus artists themselves, or to others who are close to the group, it seems even to amount to a tactic for compiling an anthology of widely divergent and often conflicting attitudes, or virtually to an act of complicity with all the wit, bewilderment and potential polemic that are certain to ensue. It’s easy to get the impression that many of the artists themselves don’t quite care, or that mostly they care about something that the question doesn’t address, or wrongly addresses, or insidiously overlooks. George Brecht is on record with the statement that Fluxus was always nothing more than a bunch of people who just happened to like each others’ work.<sup>1</sup> Emmett Williams can be equally nonchalant, as when he remarked in 1982 that “Fluxus has not been invented yet.”<sup>2</sup> Philip Corner, when asked “What’s Fluxus?” currently prefers to reply, “That’s becoming always more difficult to say, and the less we know, the better.” Ben Patterson is even more radical: “In the past, most people thought that they didn’t know what Fluxus was all about. They are wrong. Now, quite a few people say they know exactly what Fluxus is all about. But of course they are also wrong. However, soon there will be thirteen people around the world recognized as true Fluxus experts. God help us – if somehow they get it right.”<sup>3</sup> Eric Andersen remarks, “Fluxus makes absolutely no sense.”<sup>4</sup>

1) An interview between Robin Page and George Brecht in *Art and Artists*, London, October 1972, p. 18.

2) The foreword to *1962 Wiesbaden FLUXUS 1982*, Harlekin Art, Wiesbaden, Kassel, Berlin, 1982.

3) *Fluxus Virus*, Galerie Schüppenhauer, Cologne, 1992, p. 388.

4) *Ibid.*

But shooing the question away is far from the only tack that the Fluxus artists are prone to take. Emmett Williams has also published a tome of some four hundred and ninety-three pages, entitled *My Life in Flux – and Vice Versa*.<sup>5</sup> And Ken Friedman’s prolific writings include a list and definition of “twelve core issues that can be termed the basic ideas of Fluxus.”<sup>6</sup> These “twelve core issues,” moreover are a re-elaboration and expansion of the “nine criteria” that Dick Higgins published in 1981,<sup>7</sup> and Higgins – whose writings on Fluxus have been copious and cogent ever since *Postface*<sup>8</sup> in 1964 – went even so far as to suggest that his criteria be used not only as a definition of the general concerns of Fluxus, but also as a basis for essentially statistical assessments of the *degree* to which a work can be described as belonging to Fluxus, thus implying, if not actually insisting, that some Fluxus works would be *more* Fluxus or *less* Fluxus than other Fluxus works. That’s a somewhat bewildering thought that Higgins most probably is given to thinking for reasons that he himself best understands, but it also sends us, perhaps a bit obliquely, to his frequently repeated assertion that Fluxus has always preserved its right to define itself, unlike so many “art movements” that have found themselves defined (if not invented) by critics and art historians. That right includes the further right to the use of curious terms, and it extends itself to each of what by now is a vast group of people who owe no particular allegiance to the canons and consistencies of any modes of thinking other than their typically creative own. One remembers that a Fluxus manifesto, penned in the early 1960s by Bob Watts, consists simply of a blank sheet of paper with the word “Manifesto” scrawled against the top of it. No less with their words than with all of their actions – most of the major catalogs consist primarily of statements by the artists themselves – the Fluxus artists have since been writing or refusing to write on that empty sheet of paper as they best see fit.

5) Emmett Williams, *My Life in Flux and Vice Versa*, Edition Hansjörg Mayer, Stuttgart, London, 1991.

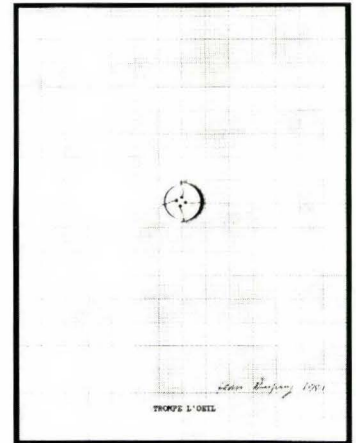
6) Ken Friedman, “Fluxus and Company,” in *Ubi Fluxus ibi motus*, the catalog for the exhibition of the same title at the Venice Biennale, 1990, Mazzotta Editore & Fondazione Mudima, Milan, 1990, p. 329.

7) Dick Higgins, “Fluxus: Theory and Reception,” 1981. Higgins’ “nine criteria” were: internationalism, experimentalism and iconoclasm, intermedia, minimalism, the resolution of the art/life dichotomy, implicativeness, plays or gags, ephemerality, and specificity. These nine criteria are discussed in depth in Marianne Bech’s “Fluxus, the Unpredictable Legend,” *North Magazine*, no. 15, Roskilde (Denmark), 1985.

8) *Postface* and *Jefferson’s Birthday* (two separate works, published back to back), The Something Else Press, New York, Nice, Cologne, 1964



Fluxus was a child of the 1960s, and its father (as well perhaps as mother and midwife) was George Maciunas, an artist, architect, graphic designer and entrepreneur whose family had abandoned their native Lithuania at some point after his birth in the city of Kaunas in November of 1931. Maciunas emigrated first to Germany and later to the United States where he studied at the Cooper Union School of Art, the Carnegie Institute of Technology, the Institute of Fine Arts at New York University, and as well with Richard Maxfield as a part of a program at New York City's New School for Social Research. Maxfield's class at the very beginning of the 1960s was a kind of continuation of the far more famous New School course in musical composition that had been held during the previous few years by John Cage, and it was there that Maciunas began to make the acquaintance of any number of artists who were actively engaged on the burgeoning scene of the New York avantgarde. He showed their work and staged their performances and music at the short-lived AG Gallery that he opened in midtown Manhattan in 1961, and he also got involved with a seminal collection of new texts, scores, scripts and manuscripts that La Monte Young and Jackson Mac Low had initially compiled for an issue of the magazine *Beatitude East*, but that in fact were published independently in 1963 as *An Anthology*.<sup>9</sup>



Jean Dupuy

When the AG Gallery folded, Maciunas left the United States – leaving his bills behind him, according to Dick Higgins<sup>10</sup> – and returned to Germany, where he was employed as a designer with the U. S. Air Force and stationed in Wiesbaden. And there were two important though still essentially separate items in his baggage. One of them was the word “Fluxus” – earlier conceived as the title of a political publication for which the first press conference was scheduled in the meeting hall of the Lithuanian Society in New York City (clearly, however, to the great dismay of that body of staunchly anti-Communist refugees who in fact rescinded the use of their hall on discovering the drift of Maciunas’ radically Marxist-Leninist convictions) – and the other was a body of texts and scores either scheduled to appear in *An Anthology*, or discarded from its table of

9) *An Anthology* (full title: *An Anthology of Chance Operations, Concept Art, Anti-Art, Indeterminacy, Improvisation, Meaningless Work, Natural Disasters, Plans of Action, Stories, Diagrams, Music, Dance Constructions, Compositions, Mathematics, Poetry, Essays*), edited by La Monte Young, copyright by La Monte Young and Jackson Mac Low, graphic design by George Maciunas, New York 1963, second edition 1970.

10) Dick Higgins, “In einem Minensuchboot um die Welt, oder Einige Bemerkungen zu FLUXUS,” in *1962 Wiesbaden FLUXUS 1982*, *op. cit.*, p. 127.

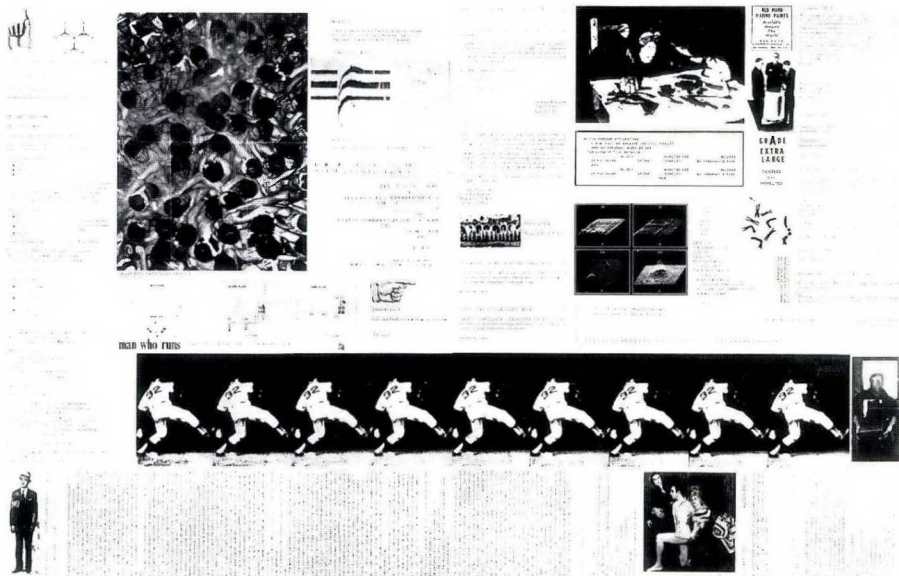
contents because there was simply much too much of it. These two separate items were successfully and publicly combined in 1962, in Wiesbaden, when Maciunas presented the series of fourteen concerts that went by the name of “Fluxus Internationale Festspiele Neuester Musik.”

The performers involved in this first Fluxus festival were Dick Higgins, Alison Knowles, George Maciunas, Nam June Paik, Ben Patterson, Emmett Williams, and Wolf Vostell. They presented work of their own, and as well by a host of others, including George Brecht, Earle Brown, Silvano Busotti, John Cage, Giuseppe Chiari, Philip Corner, Takehisa Kosugi, Jackson Mac Low, Yoko Ono, Terry Riley, Dieter Schnebel, Karl Heinz Stockhausen and La Monte Young. Ludwig Gosewitz and Tomas Schmit were in the audience. The cultural context involved was in fact quite vast, and the backgrounds of the various artists went all across the range from music to painting, to poetry, to object art, and to graphic design. Emmett Williams reports, “Nam June Paik, Benjamin Patterson, and Wolf Vostell were activists on the Cologne scene, where as early as 1960 works by George Brecht and La Monte Young had been presented in Mary Bauermeister’s studio. I myself, an American poet displaced in Europe since 1949, was closely associated with Daniel Spoerri, Robert Filliou, and Addi K opke, all of whom would soon join forces with Fluxus.”<sup>11</sup> Spoerri, of course, is more frequently spoken of as one of the guiding spirits of Nouveau R alisme, and he also, like Emmett Williams, had a past in “concrete” art and poetry. One remembers as well that *Beatitude East*, the magazine that was originally intended to publish the material that took the form of *An Anthology*, was a publication with connections to the world of Beat thought and poetry. Jackson Mac Low had worked with the Living Theater of Julian Beck and Judith Malina in addition to having been a part of that famous New School class that had also included Al Hansen and Alan Kaprow, both of whom were intensely involved with happenings, which in turn were connected with the world of innovative dance and Pop Art. Other members of that class had found a forum for their work at the series of informal concerts and events that Yoko Ono had been holding for quite some time in her loft in New York City. Jean Dupuy, when he entered the orbit of Fluxus at a later date, had already been closely involved with the manifold new activities that had grouped around the theme of “art and

11) Emmett Williams, *op. cit.*, p. 30.

technology.” Fluxus coalesced from so many of the bubbles that were so intensely rising from the general creative and social ferment of the early 1960s, with its new theater, new film, new music, new painting, new sculpture, and all the variety of other new things that were all of that or none of that or that didn’t have quite the time or the need to figure it out.

Fluxus was summoned into existence by decree. In the course of the years, from the Wiesbaden festival of 1962 to the death of Maciunas in 1978, it came to consist of a vast anthology of all of the off-beat, innovative work that Maciunas himself found most intriguing. So Fluxus in this sense was very much a vision or a leap of creative imagination on the part of a single individual who had a very great and stubborn talent for linking people together. He was an organizational genius with energy to spare, and he was thoroughly possessed by a notion of community that he saw as implicit in the very strange work of a number of very strange artists. Fluxus was something that already existed around him, and to which he simply gave a name, then further attempting to promote, produce and diffuse it in terms and forms and even for purposes that were largely his own. And that was no mean task. In his reflections on the Wiesbaden concerts of 1962 – and then on the concerts that followed in Amsterdam, Copenhagen, London, Paris, Düsseldorf, Stockholm and Nice, gaining along the way the further participation of artists such as Eric Andersen, Joseph Beuys, Robert Filliou, Robin Page, Daniel Spoerri, Ben Vautier and others –



Emmett Williams remarks, “The miracle was not that these artists of different nationalities, cultural background, artistic temperaments, and status in the world of art worked so well together, but that they were able to work together at all. There was no aesthetic to unite them in a common cause. It is not quite accurate to think of Fluxus as a movement, or even as a group. It is closer to the bull’s-eye to call it a United Front. The United Front provided us with a forum, free from the entanglements of the art establishment, in which to perform our own works, and the works of kindred spirits.”<sup>12</sup> Williams further refers to Maciunas as “a genius to have kept the show on the road for so long, under so many adverse circumstances, and with so many prima donnas. There was constant bickering, even open hostilities, behind the United Front. Yet many lifelong friendships were formed, and the festivals became reunions of friends.”<sup>13</sup>

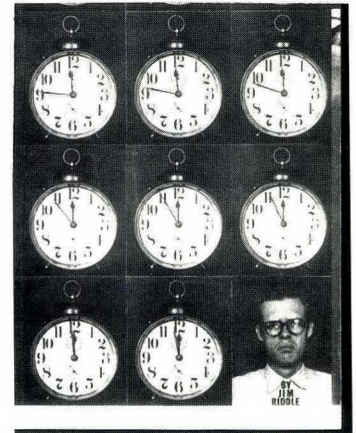
Fluxus in its earlier years was largely a question of performance activities. Maciunas’ production of editions of delirious objects authored by himself and the other Fluxus artists wasn’t to start until some time later, and this shift of interest is described by many as having largely depended on various contingent or practical considerations. Surely it marked no shift in the general co-ordinates we have to hold in mind if we’d like to achieve some vague idea of what Fluxus was all about. The feature, in fact, most commonly shared by the Fluxus artists is that genres and forms are of little particular importance for them, and that the ways in which they work are largely circumstantial, or essentially *ad hoc*, which is much the same as saying that there are no particular forms that they choose to take for granted as something they can always trust or as deserving exclusive allegiance. And it could hardly, really, be otherwise, since what they least of all appear to take for granted is the notion of art itself.

Fluxus appeared at a moment when art didn’t seem quite reputable, or when its customary sphere of activity was often experienced as limited and limiting. One could easily remark, from a purely art historical point of view, that the previously dominant schools of modernist abstraction had radically abolished all content in art, robbing it of relevance to our ordinary lives and our ordinary day-to-day problems – moral, social, spiritual, and practical – and that time had

12) *Ibid.*, p. 32.

13) *Ibid.*

apparently come for a change. Or one could further take the tack that modernist abstraction had catalyzed habits of concentration – or levels and intensities of aesthetic attention, even of aesthetic hunger – that it couldn't exhaust or wholly reabsorb, which would mean, for example, that the ability to discover a real reward in the contemplation of an all black painting could easily foster the intuition that equal, and even greater profit might perhaps be found in the active contemplation of just about anything. Such art historical points of view would see Fluxus as a kind of reaction to the dominant forms that preceded it. And we'd then be ripe for a study of art historical precedents, which surely we'd be able to find. Reversals back and forth from formal and classical to romantic modes of thought are art history's stock in trade. But there's also reason to wonder if tabling such an argument wouldn't risk losing as much or more than it might be thought to gain. Emmett Williams muses, "Yes, I know that most histories of Fluxus begin further back in time than 1962, many with the reasonable premise that 'sans *John Cage, Marcel Duchamp et Dada, Fluxus n'existerait pas.*' But isn't that 'if' history, pedigree hunting, ancestor worship, a 'ready-made' for the historians of art? It certainly minimizes the importance of what George Maciunas did in 1962. You can say with equal conviction, and someone somewhere has probably said it already, that without Kaiser Wilhelm II, then Dada, Marcel Duchamp, and John Cage would never have existed. Three cheers for the Kaiser!"<sup>14</sup> And surely Maciunas saw Fluxus as deriving from nothing so local as more or less recent art history; rather than as some kind of quiver in a unified and continuous history of art, he saw Fluxus as a further manifestation of a close to timeless *alternative* tradition of popular art that had previously surfaced in Baroque and Renaissance spectacles, in church processions, in medieval fairs and in the circuses of ancient Rome. Rather than art, and rather than in any way responding to recent art tradition, Fluxus was "non-art" or "art amusement." Marcel Duchamp was no more important a part of its lineage than were vaudeville, Spike Jones, and Caligula. Art was elitist and ego-ridden, whereas Fluxamusement was non-professional, non-parasitic, and without commodity value; art was rare, of limited quantity, intellectually exclusive and inaccessible to the masses, whereas the social commitment and ideological purpose of Fluxamusement was to show that "anything can substitute art," and that "anybody can do it." "It must be unlimited, obtainable by all, and eventually produced by all."<sup>15</sup>



James Riddle

14) *Ibid.*, p. 28.

15) As reproduced in the catalog *Ubi Fluxus ibi motus, op. cit.*, p. 219.

Maciunas thought of the gap between art and life as a structural and functional characteristic of the *whole* of bourgeois art, and Fluxus was its diametrical opposite.

Whatever the reasons for the gap between art and life, the Fluxus artists have always quite generously ignored it, and that was a very large part of their initial fascination. They were tremendously disruptive, even though often in the quietest of ways, and they were always certain to sabotage expectations. So Maciunas was able to see them as wonderful grist for his own delirious mill, sometimes almost forgetting, or attempting to forget, that they also had mills of their own. His personal relationship with many if not most of the Fluxus artists was often quite turbulent. As the universal demiurge for organized Fluxus activities, he zealously sought and accepted collaborators, and might then just as zealously expel them from the group for any of a variety of reasons; anti-collective attitudes, excessive individualism, a desire for personal glory, and a spirit of competitiveness were particularly high on his list of sins. There was also reason for turbulence simply in the scope of a number of his proposed activities – from a Fluxus world tour on a mine sweeper to the establishment of a Fluxus colony on a deserted Caribbean island. (The island in question in fact turned out to be infested with poisonous trees; but another of Maciunas’ adventures in real estate was to lead to the burgeoning of co-op artists’ housing in downtown Manhattan; what’s now called SoHo counts nearly as one of his personal inventions.) Maciunas might be said to have conceived of the disruption of the distinction between art and life as a social, political and ideological goal, whereas many of the others apparently viewed things differently. George Brecht has remarked, “In Fluxus there has never been any attempt to agree on aims or methods; individuals with something unnameable in common have simply naturally coalesced to publish and perform their work. Perhaps this common something is a feeling that the bounds of art are much wider than they have conventionally seemed, or that art and certain long-established bounds are no longer very useful.”<sup>16</sup> Maciunas can give the impression that Fluxus had something to prove, or that banishing the difference between art and life was a possible program or a possible point of arrival, whereas Brecht is much more subtle. George Brecht’s words leave room for the far more fertile and disturbing perception that the radical denial of presuppositions as to what is art and



Alice Hutchins

16) George Brecht, “Something about Fluxus,” May 1964.

what is not was less a point of arrival for the various Fluxus artists than rather a point of departure and a basis for further exploration. Eric Andersen quips that Maciunas in fact had no idea as to what Fluxus was really all about.

Fluxus is a kind of Sargasso Sea. It contains all sorts of flotsam and jetsam, and it has proven as well to be a very fertile breeding ground. The most remarkable thing about Fluxus, perhaps, is that so many different kinds and bodies of work have come out of it. The performance pieces of the first few years were simple, open, and highly concrete events that were sometimes contemplative and sometimes hilarious, or sometimes destructive and sometimes comforting, but always charged with a sense of real or potential surprise; and that general sense of openness to experience has since found its way into manifold works to which those earlier one-line jokes or one-line koans show otherwise little resemblance. One of the hallmarks of Fluxus is its courage – the courage to run the risk of perhaps being nothing at all – and that courage has continued to discover new forms in which to apparel itself, or other new uses to which it can possibly be put. The Fluxus artists have insisted on the need to engage with something that is more than simply art – or with something more basic than art. George Brecht continues, “Surely the Fluxus group consists of very different individuals, both as persons and in terms of the work they do, but the human commitment of all of them can be felt to be largely the same: to struggle very hard against the enormous monotony, sadness, and lack of insight that conceal what our lives are about, and to create a world where spontaneity, happiness, humor and – why not! – a new kind of higher wisdom (many of us have been influenced by Zen Buddhism), true justice and true social well-being (most of us stand on the political left) are as much to be taken for granted as the green of my wife’s eyes.”<sup>17</sup> And they are likewise true to the feeling that nothing is beneath their notice, that just about everything is worth being looked at or listened to or toyed with. They work with simple statements, simple perceptions, simple reflections and simple operations, often embarking on simple games, but always implying an attempt to make contact with primary human realities, or with primary states of mind and primary levels of attention, or as well with primary truths or primary riddles. Truth, perhaps, in a mustard seed; or the sound of one hand clapping. But with laughter, probably, rather than fear, in that handful of dust.



Al Hansen

17) These concluding words to a longer version of “Something about Fluxus,” appear, in German, as the preface to *1962 Wiesbaden FLUXUS 1982*, *op. cit.* They have been retranslated into English.

“I do not want to make art,” writes Ben Vautier in one of his works, “I want to be happy.” He has also found occasion to write, “If Vostell is not Fluxus because he’s expressionistic, if Beuys is not Fluxus because he’s political, if Emmett is not Fluxus but visual poetry, if Flynt is not Fluxus but a crypto Mao communist, if Maciunas is not Fluxus but a real estate commissioner, then we are all in a mess.”<sup>18</sup>

If Fluxus was called into existence by decree, its continued existence likewise requires a decision. The nature of the fiction that Maciunas invented is perhaps less clear than are some of its apparent purposes, and the need to persevere in pursuing those purposes can explain the fiction’s persistence. To talk about Fluxus is at least to have found a way of ignoring the various other and not entirely illuminating contexts in which the works of these several and separate artists might be seen – this one, says Ben Vautier, is an expressionist and that one is a harbinger of Pop Art; that one is a Buddhist contemplative whereas that one makes kinetic machines; this other one is involved with television sets while that one seems to be interested in the possibly useful survival of shamanistic rituals; that one over there has sometimes drawn up technologically feasible projects for a group of always visible artificial moons when he isn’t involved in a kind of theater that’s based systematically on telling comforting lies; that one likes the sounds that people can make by playing with trash; that one can’t get enough of games; that one is hopelessly possessed by anagrams; that one is wholly convinced and intent on proving that everything is music. And on and on. Fluxus as a critical hypothesis – if the phrase can be excused – amounts to the simple, somewhat pious hope that these very odd things and the no less curious principles on which they run might possibly be experienced as somehow relating to one another, or indeed as enhancing and completing one another. We were told a very long time ago that the center had ceased to hold and that mere anarchy had been loosed upon the world. And there is no one whole-some solution nor any one warranted reaction. The best one can hope would be one day to witness the emergence of a new and meaningful *constellation* of reactions and replies to our ever more seriously fractured world – a constellation of the various, necessary elements of a finally human and convincing way of attempting consciously to deal with it, or even of trying to heal it. Fluxus as a real community is perhaps a myth; but the myth of a possible community is one of the things that it most has helped to keep alive.

18) A pamphlet entitled “Ben’s Fluxus Newsletter from Hague PTT Museum,” Nice, 1992.





Jean Dupuy

*Grønn, Tsjernobył Apr. 86, 1986*

*Video ergo sum, 1988*

*Trou Verge, 1987*

## ANMERKUNG ZUR AUSSTELLUNG

Die Ausstellung gliedert sich in zwei aufeinander bezogene Teile. Im großen Zentralraum wird eine Anzahl von vorwiegend kleinen und in der Mehrzahl älteren oder mehr oder weniger "klassischen" Fluxusarbeiten gezeigt, die das Henie-Onstad Kunstsenter in Høvikodden (Norwegen) sowie einige Privatsammler freundlicherweise zur Verfügung gestellt haben. Dieser Teil der Ausstellung umfaßt Werke von über fünfzig Künstlern und stellt die Hauptquelle für die Abbildungen dar, die in den Einführungstext eingestreut sind.

Der zweite Teil konzentriert sich im wesentlichen auf das z.T. rezente Werk der zwölf Künstler, die Beiträge zu der aus Anlaß der Ausstellung entstandenen und *Fluxers* betitelten Graphikmappe geliefert haben: Eric Andersen, Giuseppe Chiari, Philip Corner, Jean Dupuy, Ken Friedman, Geoffrey Hendricks, Joe Jones, Alison Knowles, Ben Patterson, Takako Saito, Ben Vautier und Emmett Williams. Darüberhinaus enthält er Werke von weiteren acht Fluxus-Protagonisten: Ay-O, George Brecht, Dick Higgins, Nam June Paik sowie von den verstorbenen Künstlern Joseph Beuys, Robert Filliou, Charlotte Moorman und Bob Watts. Die Werke dieser zwanzig Künstler sind auf den folgenden Seiten photographisch dokumentiert.

## UNA NOTA SULLA MOSTRA

La mostra è composta da due parti che si integrano: nella sala centrale, la prima, presenta un gruppo di opere prevalentemente piccole e, nella maggior parte, legate alla storia del movimento messe gentilmente a disposizione dal Henie-Onstad Kunstsenter di Høvikodden (Norvegia) e da alcuni collezionisti privati. Questa parte comprende opere di più di cinquanta artisti riprodotte nel saggio critico che accompagna l'esposizione.

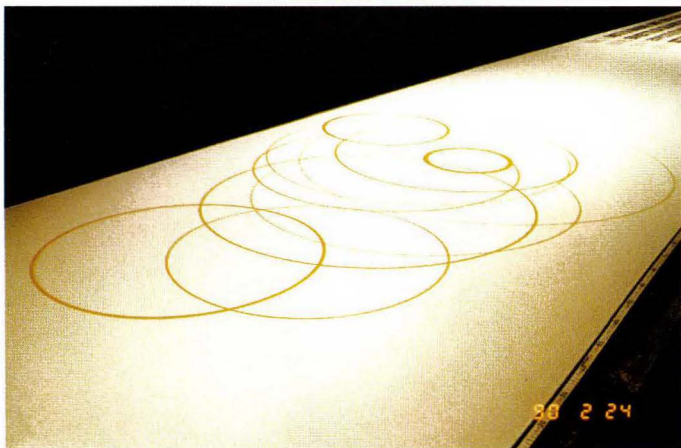
La seconda parte si concentra sui lavori dei dodici artisti che hanno contribuito alla realizzazione della cartella *Fluxers*, edita in occasione della mostra: Eric Andersen, Giuseppe Chiari, Philip Corner, Jean Dupuy, Ken Friedman, Geoffrey Hendricks, Joe Jones, Alison Knowles, Ben Patterson, Takako Saito, Ben Vautier e Emmett Williams. Contiene inoltre opere di altri protagonisti Fluxus quali Ay-O, George Brecht, Dick Higgins e Nam June Paik come anche di Joseph Beuys, Robert Filliou, Charlotte Moorman e Bob Watts, già defunti. Le loro opere sono riprodotte sulle pagine seguenti.

#### A NOTE ON THE EXHIBITION

This exhibition divides into two inter-related parts. The large, central hall presents a group of mainly smaller and mostly older or more or less “classical” Fluxus works that have graciously been made available by the Henie-Onstad Kunstsenter, in Høvikodden, Norway, and as well by a number of private collectors. This section of the exhibition includes the work of over fifty artists, and it is the primary source of the illustrations that accompany the catalog text.

The second part of the exhibition gives closer attention to the work, much of it recent, of the twelve artists who have contributed to our *Fluxers Portfolio* – Eric Andersen, Giuseppe Chiari, Philip Corner, Jean Dupuy, Ken Friedman, Geoffrey Hendricks, Joe Jones, Alison Knowles, Ben Patterson, Takako Saito, Ben Vautier, and Emmett Williams. And it further includes the work of eight other Fluxus protagonists: Ay-O, Joseph Beuys, George Brecht, Robert Filliou, Dick Higgins, Charlotte Moorman, Nam June Paik, and Bob Watts, of whom Beuys, Filliou, Moorman, and Watts are no longer alive. The work of these twenty artists is documented in the pages that follow.

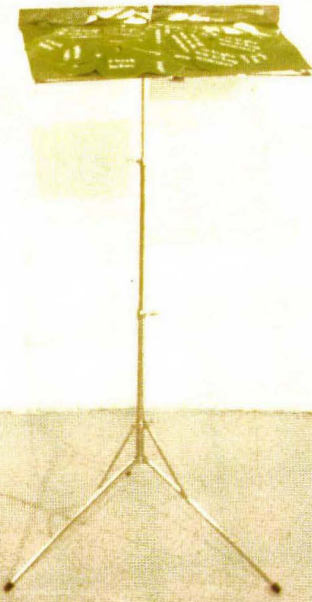
Eric Andersen  
*Smetti di guardare  
questi cerchi, 1988*



Eric Andersen  
*The Crying Place, 1988*

undoing boxes

on capture or per agreement



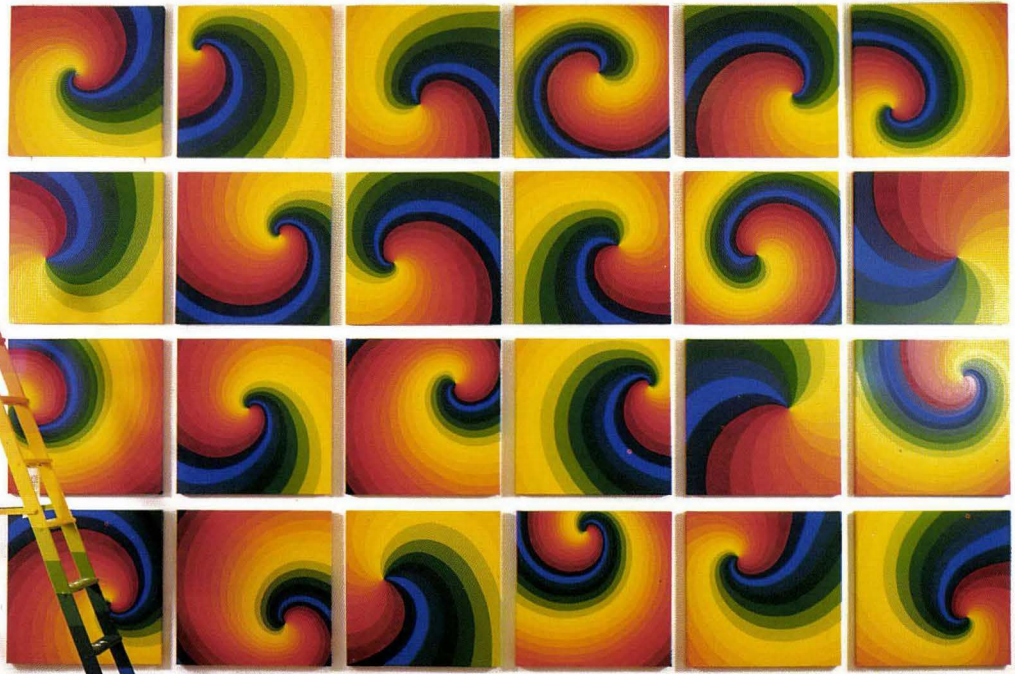
Ay-O

*Ay-O's Finger Box Kit, 1991*





Ay-O  
*Rainbow Wall, 1991*



Joseph Beuys

*Rame + nitrato d'argento, 1980*





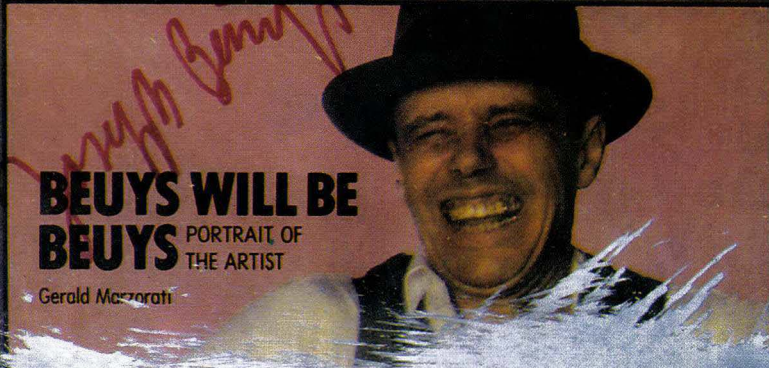
Joseph Beuys  
*Rose für Direkte Demokratie, 1973*

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Vol. 7, No. 5, Nov. 1-7, 1979

# WEEKLY SOHO NEWS 60¢

**PARIS** AFTER A FASHION  
Bill Cunningham



## BEUYS WILL BE BEUYS

PORTRAIT OF THE ARTIST

Gerald Meszori

Joseph Beuys  
*Soho News*, 1979

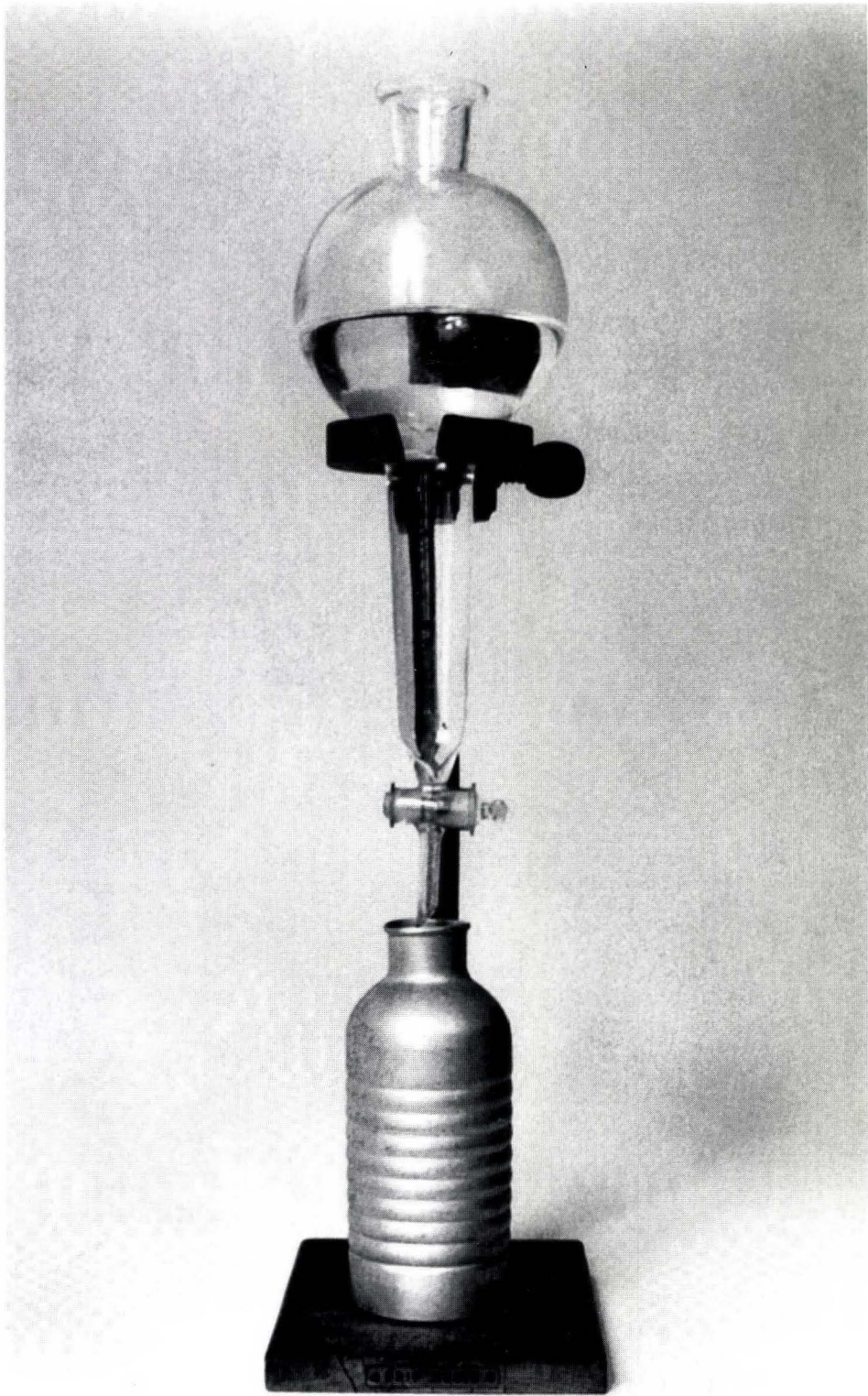
George Brecht

*This Sentence is Weightless, 1978*



THESE NINETEEN HUNDRED AND TWENTY  
SIX

George Brecht  
*Drip Music, 1966*



Giuseppe Chiari  
*Senza titolo, 1992*

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*CHIARI*

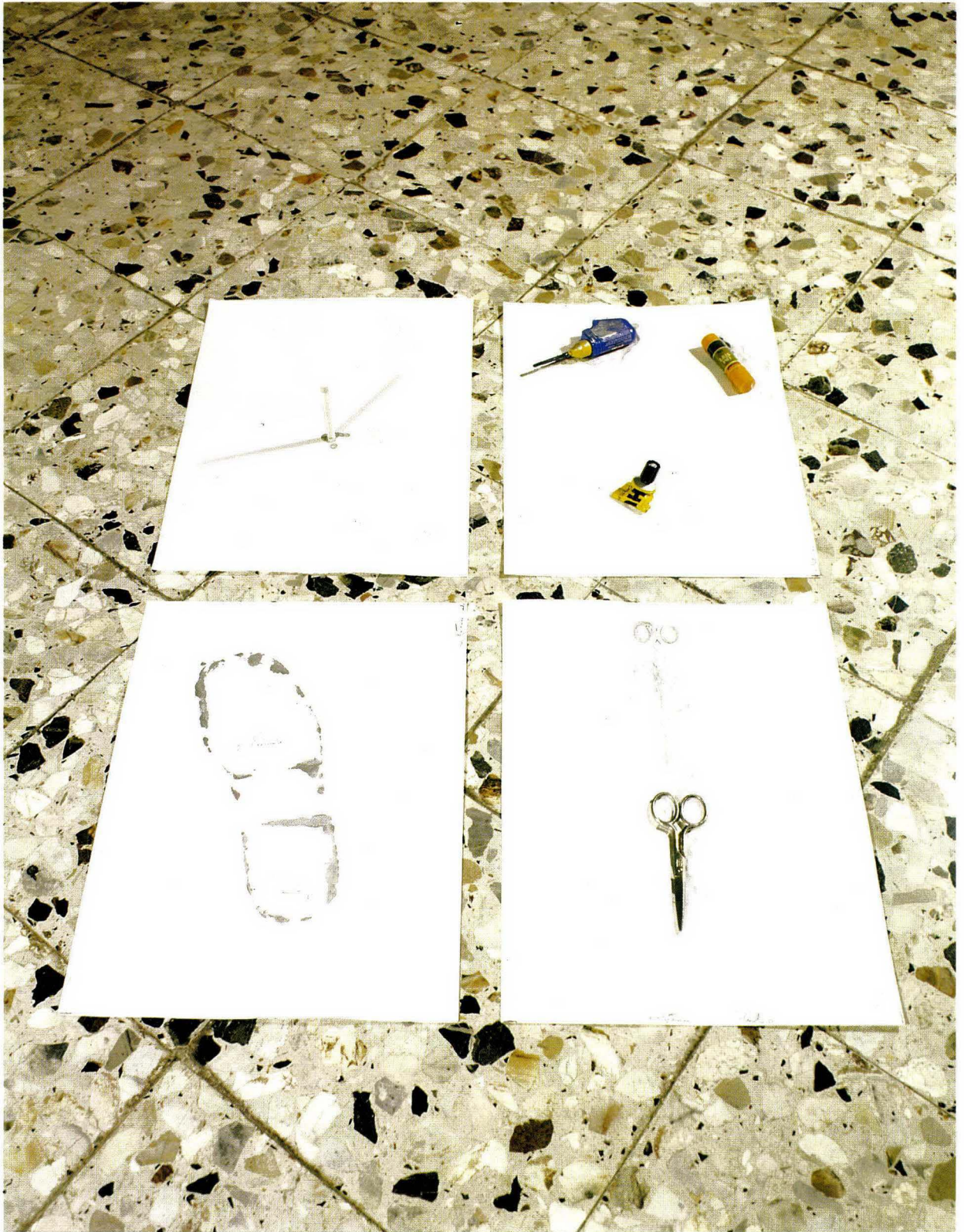


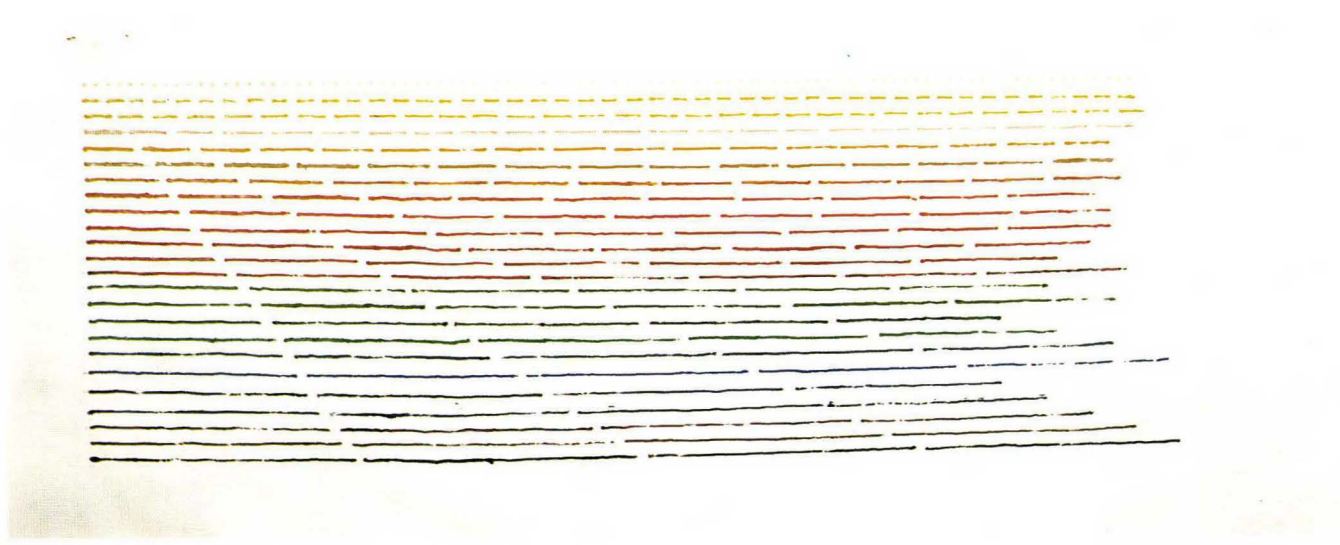
Giuseppe Chiari  
*Pezzo per pianoforte, 1972*



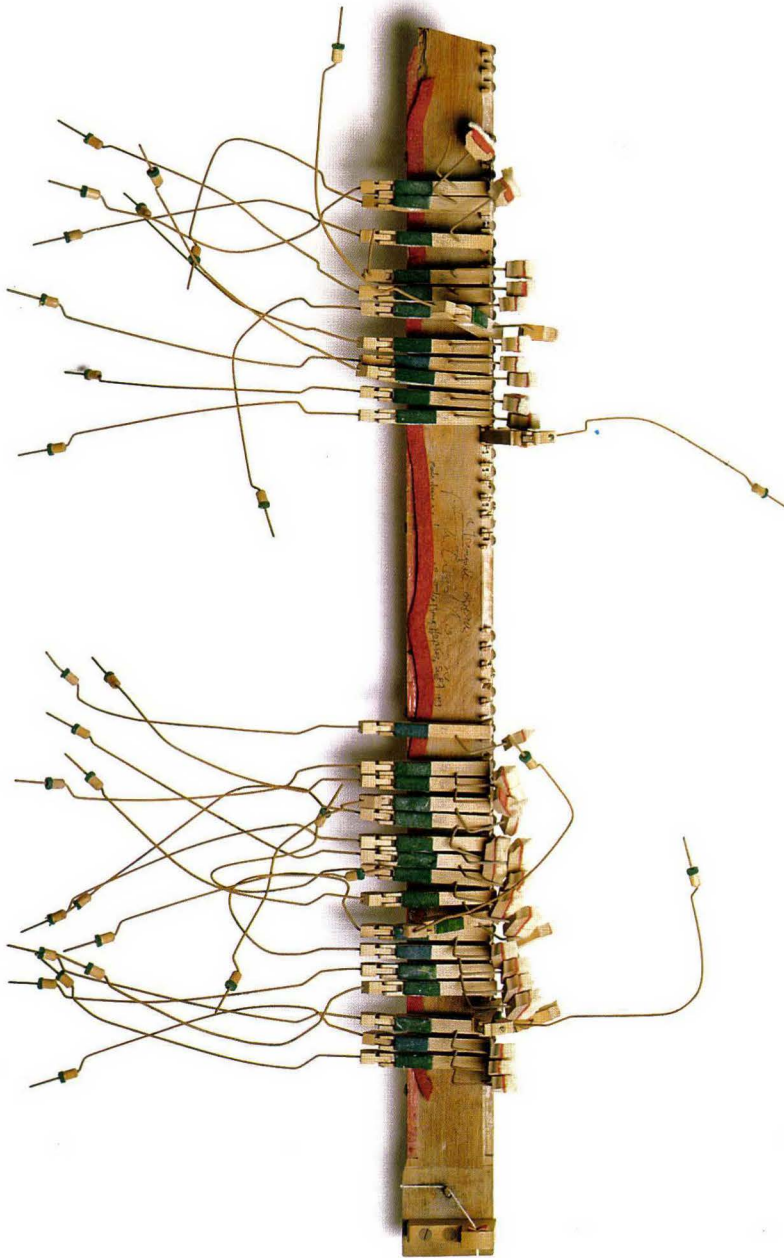
Philip Corner  
*Visita da Caterina, 1991*







Philip Corner  
*Rainbow Rhythmic Polyphony, 1985*



Philip Corner  
*Quiet Work of Destruction - extract, 1983*

Jean Dupuy  
*Video ergo sum, 1988*

« ENFIN ! CROIRE  
QU'À CE PRIX  
ON SE... »

ORIGINE	PRODUIT NORMALISÉ
Provence	EXTRA
PRODUIT	RAISINS CHASSELAS
VARIÉTÉ	
CALIBRE	POIDS DU PAILLON NETTE

APRÈS  
AVOIR  
ÉCRIT  
CETTE

NOTE - RESTÉE  
EN PANNE - UN  
HOLLANDAIS  
PALILALISTE  
S'ÉCRIT :



RÉB.  
RÉBUS,  
ANA-  
GRAMME →

VIDEO  
ERGO  
SUM

YPOUDY, ANAGRAMMISTE 1988 3/6



Jean Dupuy  
*Leon Musicien, 1990*

BLEUE DE NUIT BLEUE DE NUIT BLEUE DE NUIT BLEUE DE NUIT BLEUE DE NUIT BLEUE DE NUIT  
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 CROTTIN CROTTIN

FIGUES FIGUES JUS KHÔL KHÔL KHÔL KHÔL  
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 RETTES PÊPITE PÊPITE POIVRON POIVRON POIVRON POTIRON POTIRON POTIRON POTIRON POT  
 IRON POPCORN POPCORN ROUGE ROUX SUÏE SUÏE SUÏE SUÏE SUÏE SUÏE SUÏE SUÏE TEINTU  
 RE D'IODE TERREUX THÉ THÉ UN SIENNE UN SIENNE UN SIENNE UN SIENNE UN SIENNE  
 VERTE VERTE VERTE VERTE VERTE VERTE LAQUÉE VERTE LAQUÉE VERTES DEUX  
 VIOLETTES

### MA CLÉ DE SOL (LÉON MUSICIEN)

LÉON AIT AVEC SES MAIN QU'IL PO E EN OR E DE COQUILLE L'UNE CONTRE L'AUTRE,  
 UN IN TRU ENT À VENT. → LE LÈVRE PO ÊE U LE POLICE CO I E U UNE E B  
 OUCHU E IL PEUT ALO I ITE LE ON DU COUCOU PA EXE PIE\_ IL PEUT AU SI TRÈS  
 BIE E I VERSA T ES OT S, I T R U COUCOU C CKOO → S B STANTI ANG AIS, C CKOO  
 S PRONONC COMM CO CO TV T DIR A SSI CO ( ) MAIS ( MM ADJ CTI ( CK V T  
 DIR O AINSI A DINN P UR CO (OU → COU , PO R CO CO ( CKOO → CO  
 COU

OUI, CO CO AH: BRRR. BRRR, HUR UBER U A UN AIR À RIRE DE TOUT, DE TOUT (LE B L AIR,  
 LE BEL AIR, LE TRÈS BEL AIR --)

«UN HUN! UN HUN! UN HUN! HEIN? S'ÉCRIA GENEVIÈVE DEVANT ATILA,  
 C'EST AINSI, PENSE LÉON (OH! LE SOT) QUE LA SAINTE INVENTA LA VALSE HÉSITATION →  
 UN DEUX , UN DEUX , UN DEUX - - - TROIS

AVEC BLEU ORANGE LÉON AIT UNE ANAGRAMME : UN BEL ORAGE\_  
 CECI LUI RAPPELLE CELA : UNE CHANSON D'ÉCOLIER : «IL PLEUT DE L'EAU, PLI C LOC PLAC,  
 IL PLEUT DE L'EAU PLEIN MON SAC.» DONT IL AIT UNE PEINTURE (BLEU ORANGE) ET A  
 L'EAU → «AH! LE TABLEAU... CES TEINTES.» QU'IL INTITULE «NOË» APRÈS AVOIR REPLA É LE  
 MOT SA PAR AR HE → «IL PLEUT DE L'EAU, PLI PLO PLA IL PLEUT DE L'EAU PLEIN MON  
 AR HE... QUEL TEMPS DIVIN POUR LES GRENOUILLES.»

DO REMI ASOLLA SI DO SI LA SOL A RERE ASOL LA SI SI ASOL A RERE FA SOL LA SI SI  
 LA SOLFA RERE SOL SI SI SOLRE RE SOL SI SI SOLRE RE SOL SI SI SOLRE RE SOL SI SI RE RE  
 SI SI RERE SI SI SI SI SI SI ET ETC. ETC. --

Jim Dwyer - Vienna 1992

Robert Filliou  
*KWY 10, 1962*



Fillion

que Defr  
vr campagne da  
acMarseille avec  
général de Gau  
grand que d'habitude, e  
gènde : « Contre le plus grand  
de France, le plus long mot de  
angue française : anticonstitutionnel-  
ement. »  
Le pays de l'olivier et de la vigne, c'est  
le pays des jardiniers, c'est-à-dire le pays  
des hommes. L'usage que des grou-  
pes. On est... liste, on est même  
« rebouss... qu'on a l'es-  
prit de... il faut que le rou-  
leau compr... la raison d'Etat soit  
bien puissant... qu'on s'aplatisse des-  
sous. Il a fallu une croisade pour réduire  
les Albigeois, qui avaient leur idée à eux  
de la nature divine. Une croisade et un  
bain de sang : 20 000 personnes égorgées  
n qu'à Béziers.  
individualisme prend, sur le plan  
l'aspect d'une volonté d'échap-  
central ; on l'a rencontré  
Albigeois, ensuite

K W Y 40

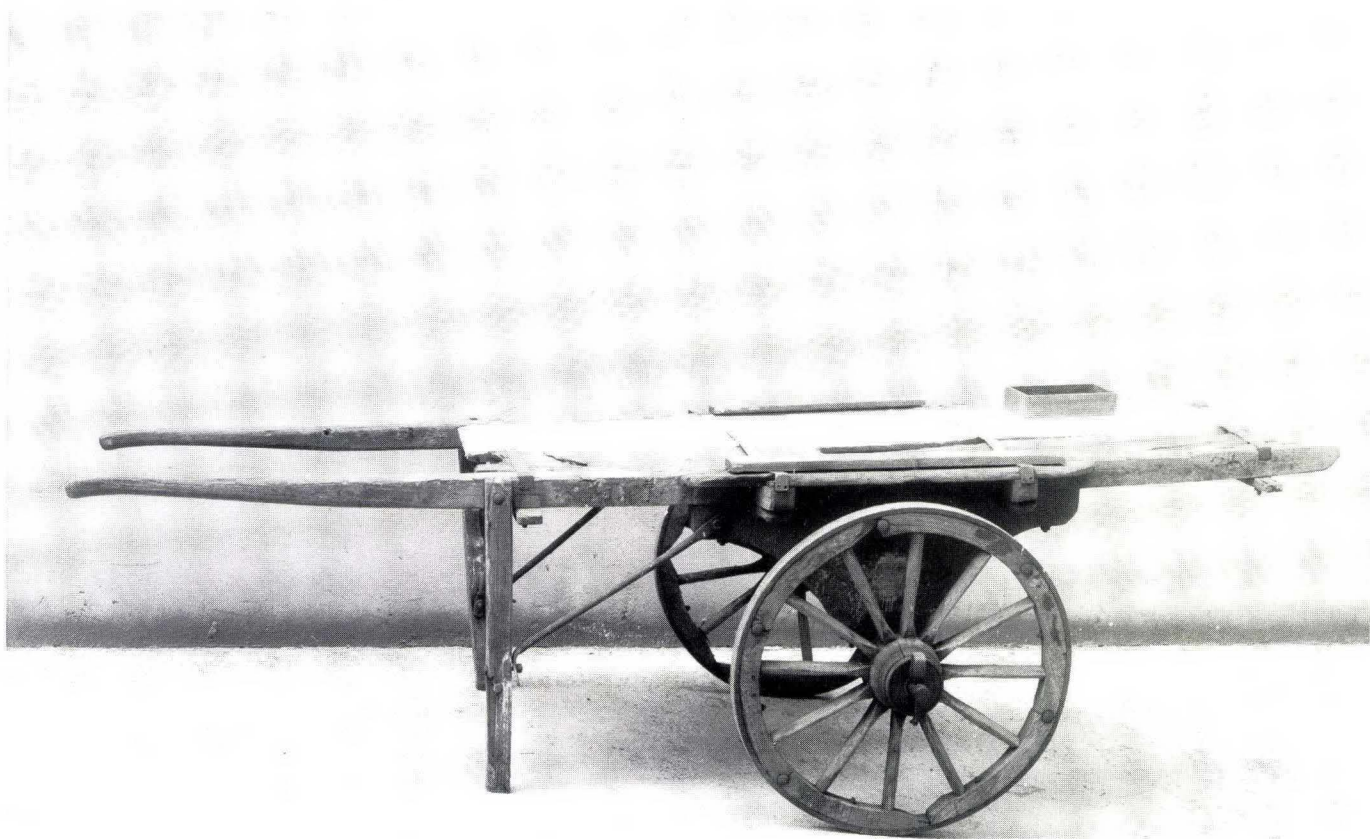
Ken Friedman  
*Natt Övning, 1989*



KF 89

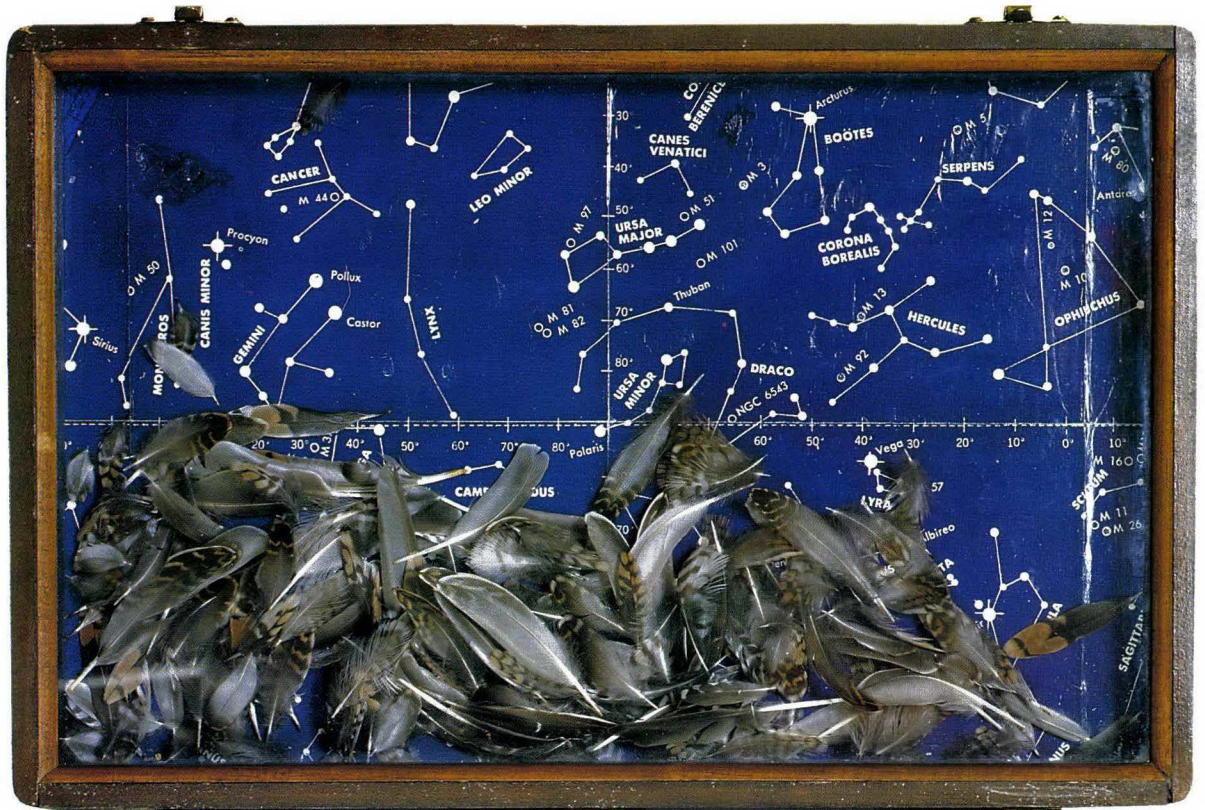


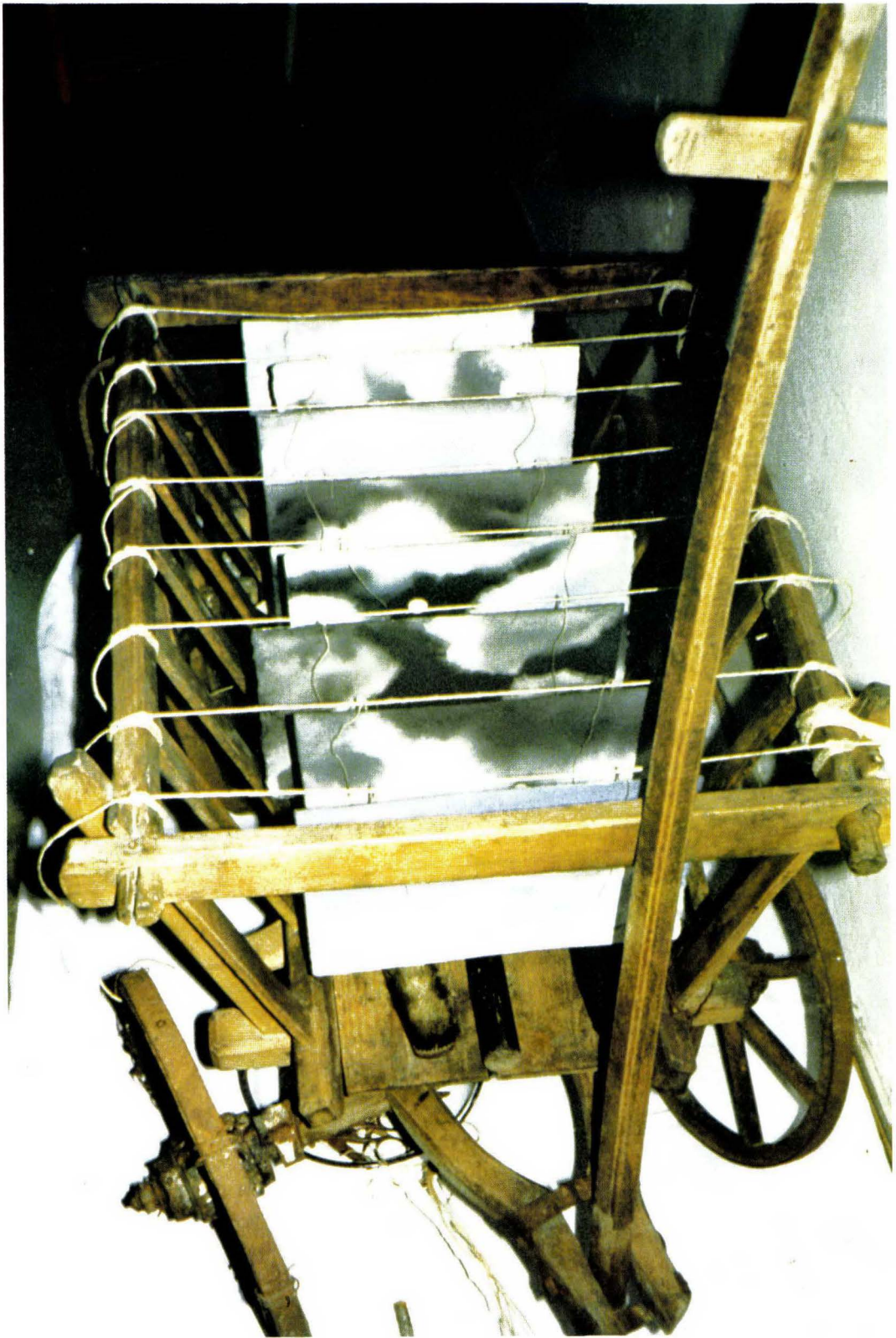
Ken Friedman  
*Al, Robert and Joseph, 1989*



Ken Friedman  
*Tavolo di Macinuas, 1989*

Geoffrey Hendricks  
and Brian Buczak  
*Dream Box, 1977*





Geoffrey Hendricks  
*Sky Cart/Cross, 1990*

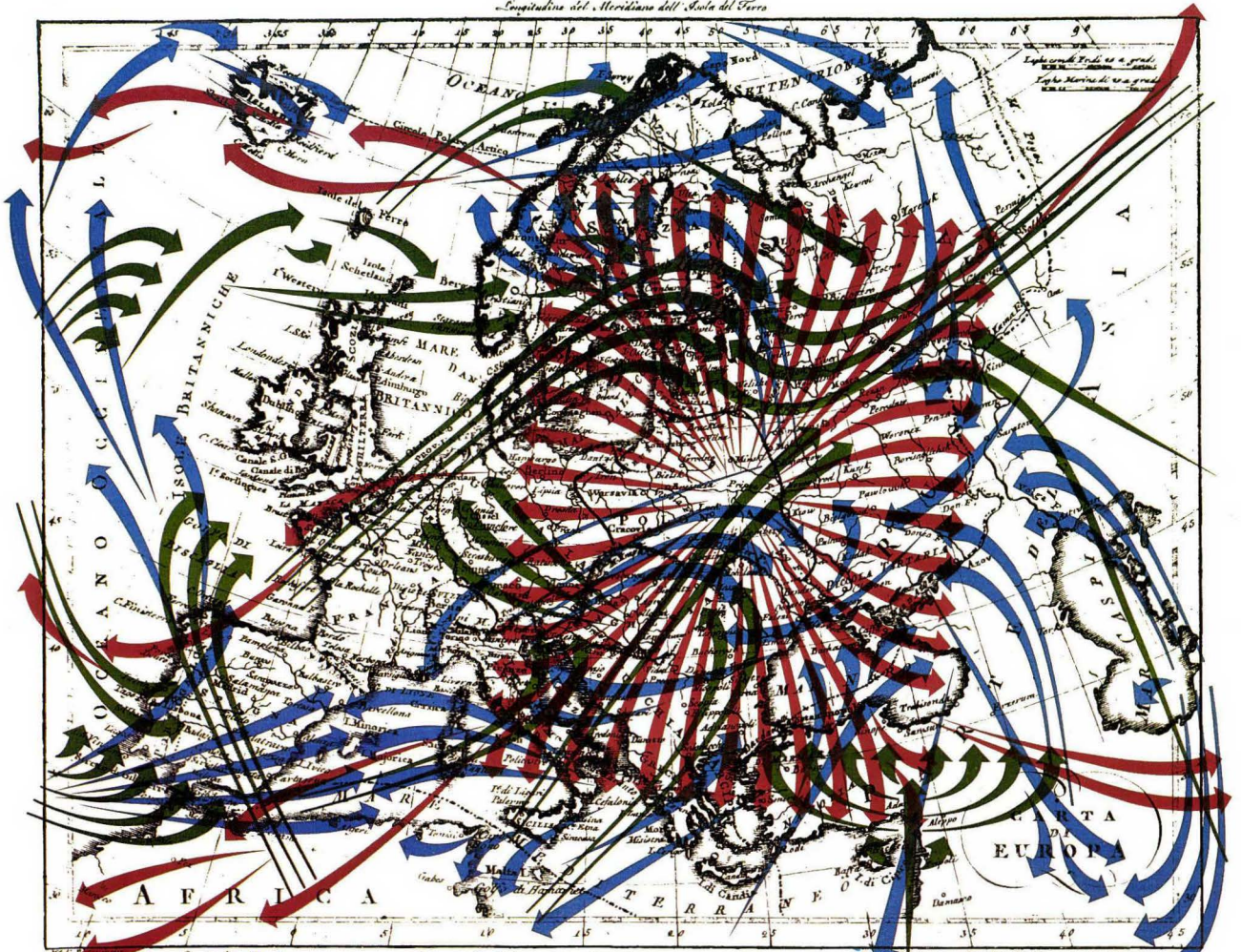




Geoffrey Hendricks  
*For Brian Buczak: "Cortile" - Villa Balladovo, July 4, 1991*

Dick Higgins  
*Homage to Europe No. 4*  
*(Who Went Where), 1990*

Longitudine del Meridiano dell'Isola del Ferro



Le frecce verdi si a gradi  
Le frecce rosse si a gradi  
Le frecce blu si a gradi

7/8

Longitudine Ovest

Compendio di Geografia di Guthrie presso Destefanis.

Longitudine Est del Meridiano di Parigi

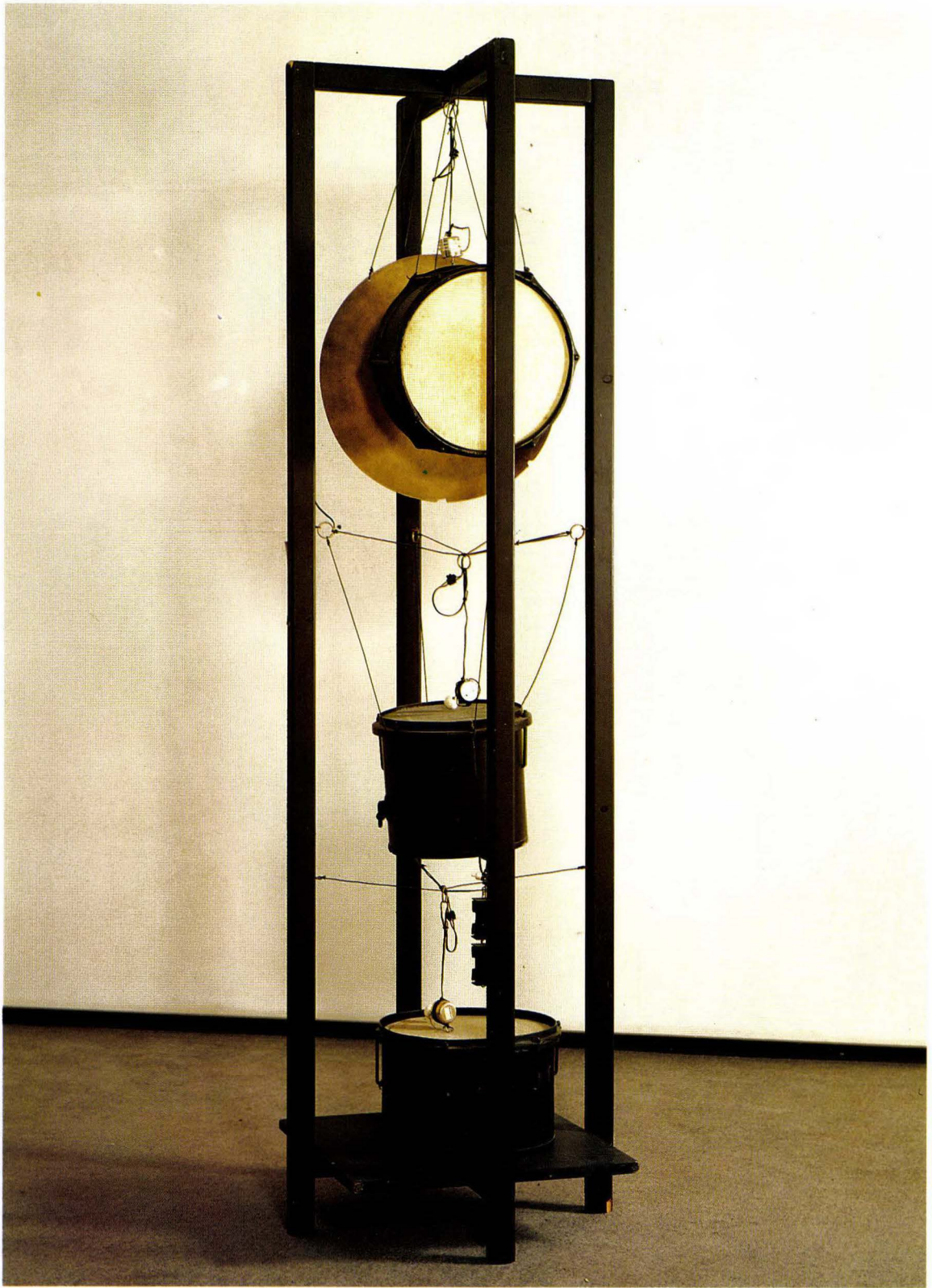
Nicol Higgins, 190

JARENDIVIDEHTEFEJEEIHEEDIVITNERAJ  
EATREHEIDIVINERAJARENDIVIDEHTE  
THEEIVINERAJARENDIVIDEHTE  
HEIDIVINERAJARENDIVIDEHTE  
DIVINERAJARENDIVIDEHTE  
VINERAJARENDIVIDEHTE  
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NERAJARENDIVIDEHTE  
RAJARENDIVIDEHTE  
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VINERAJARENDIVIDEHTE  
DIVINERAJARENDIVIDEHTE  
EDIVINERAJARENDIVIDEHTE  
HEIDIVINERAJARENDIVIDEHTE  
THEEIVINERAJARENDIVIDEHTE  
EATREHEIDIVINERAJARENDIVIDEHTE  
JARENDIVIDEHTE

Dick Higgins  
*Labyrinthus I*, 1990



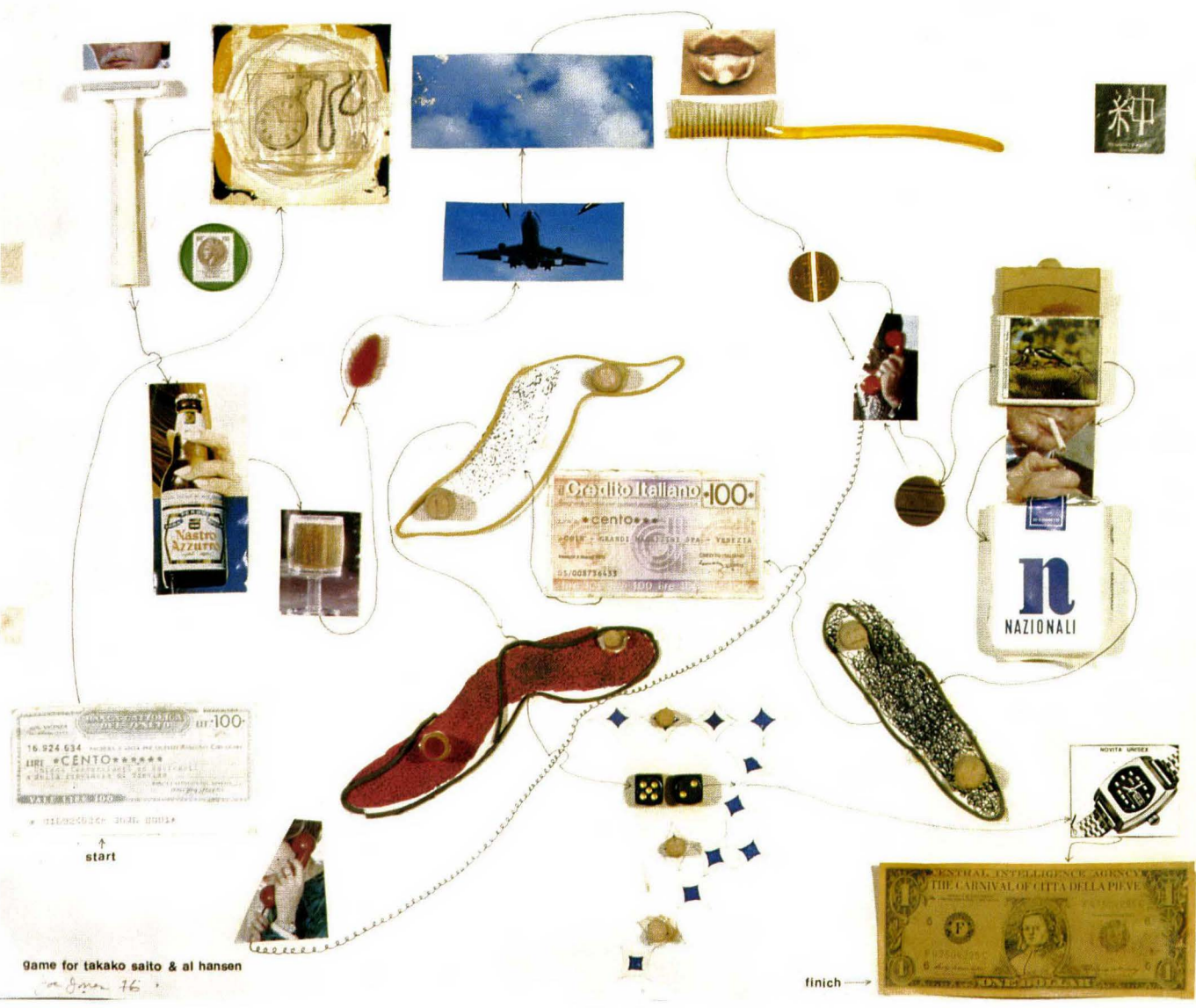
Joe Jones  
*Musical Object, 1974*



Joe Jones

*Game for Takako Saito  
and Al Hansen, 1976*

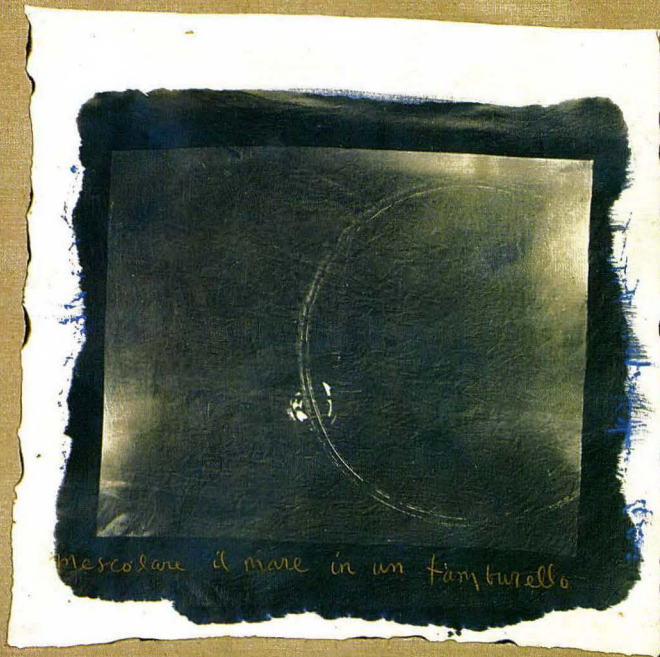




game for takako salto & al hansen  
in June 76

finish →

Alison Knowles  
*Due rumori, 1992*



Due rumori

Alison Wheeler '92

Alison Knowles

*Whirlwind Moon of the Cree (December), 1992*



Charlotte Moorman  
*Untitled, 1989*

*Photo portfolio, 1964-74*



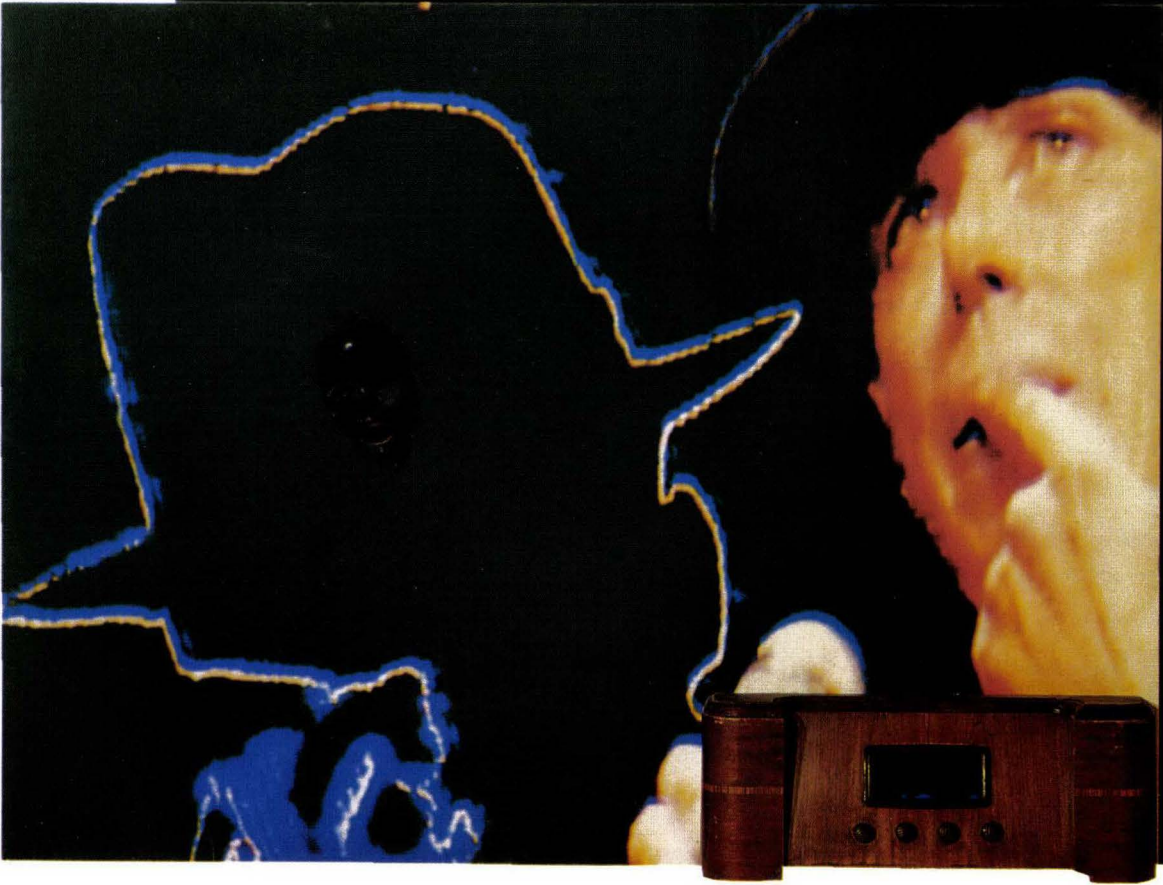
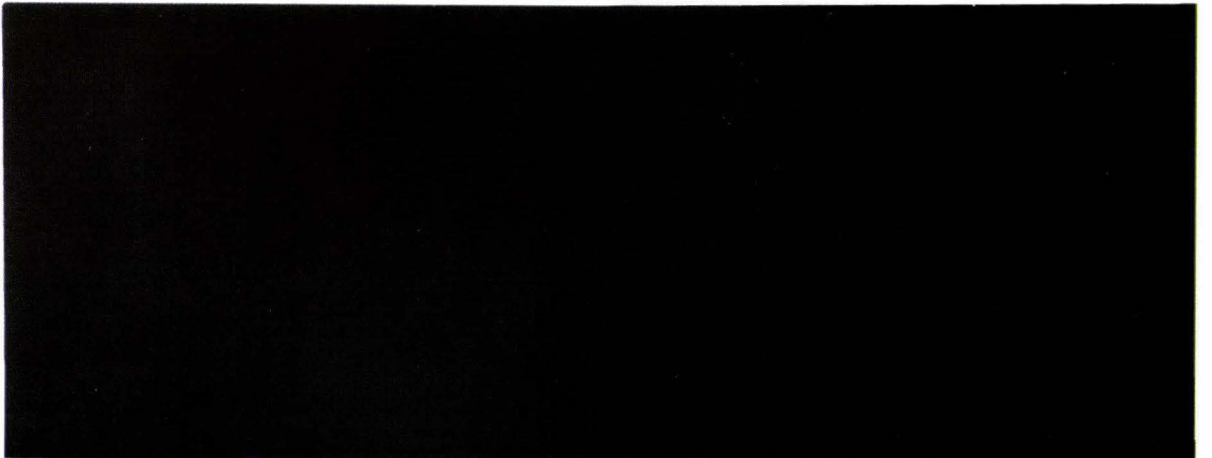


Nam June Paik  
*Untitled, 1989*





Nam June Paik  
*Beuys' Voice 1989*



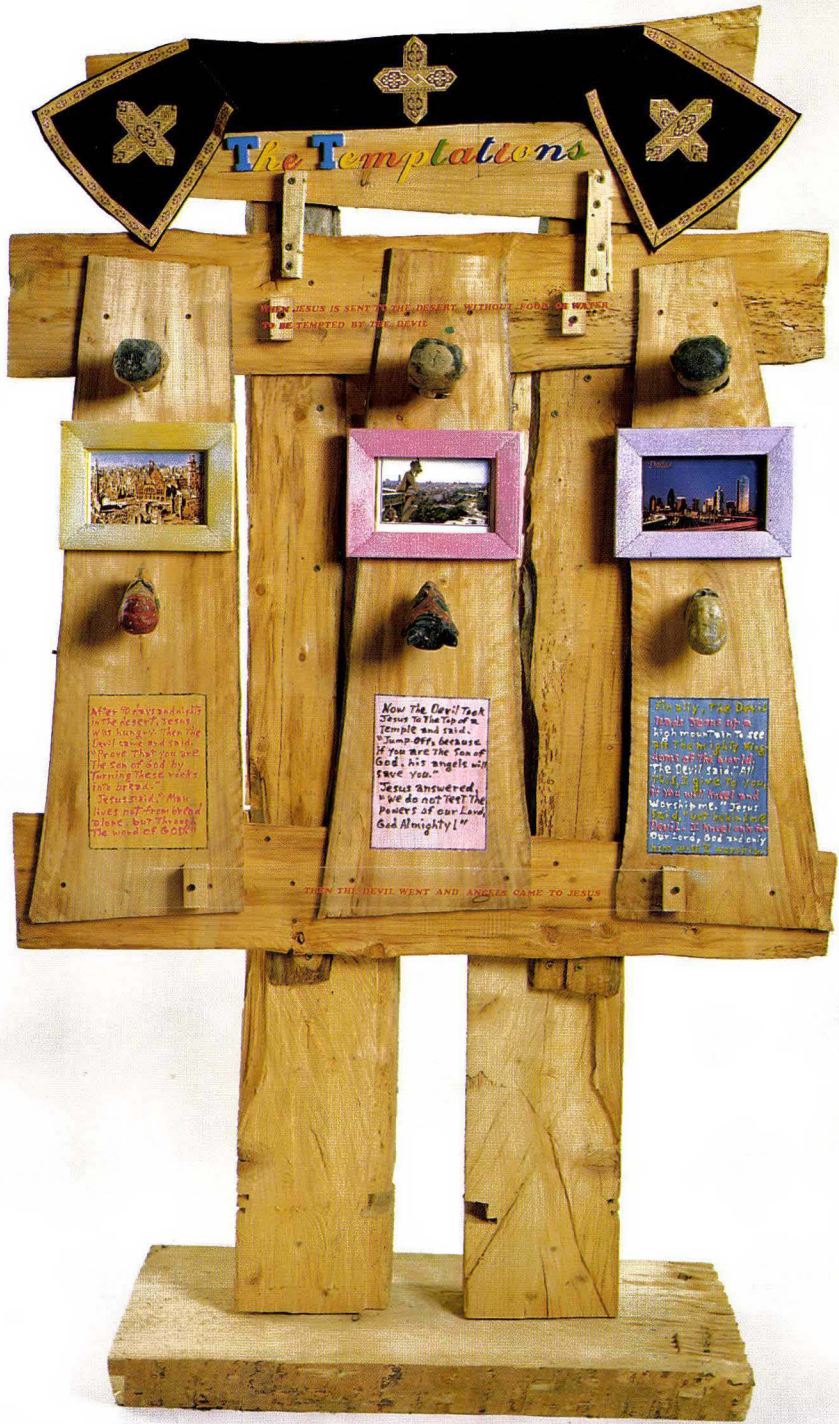
Ben Patterson

*How Man Makes Sense, 1991*



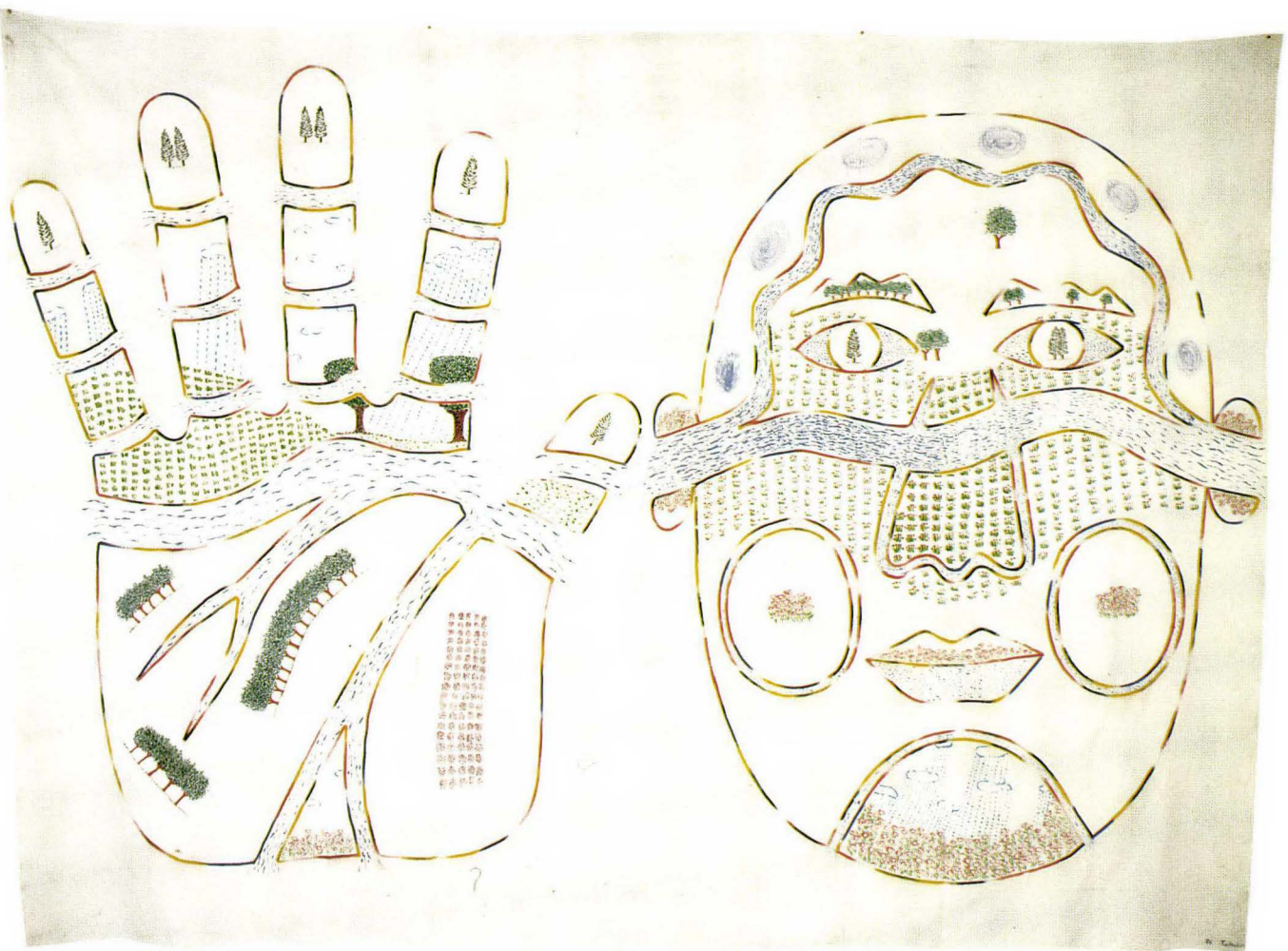
Ben Patterson

*Le tre tentazioni, 1991*



Takako Saito  
*Untitled, 1974*





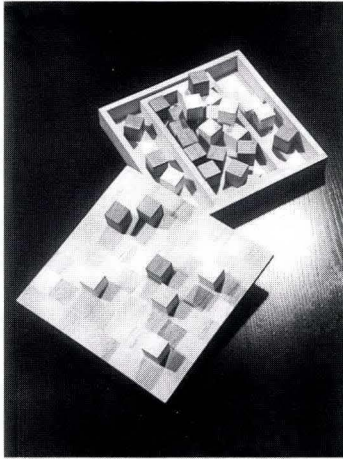
Handwritten text in Chinese characters, arranged in a vertical column on the palm of the hand.

?

Small handwritten text or signature in the bottom right corner of the fabric.

Takako Saito

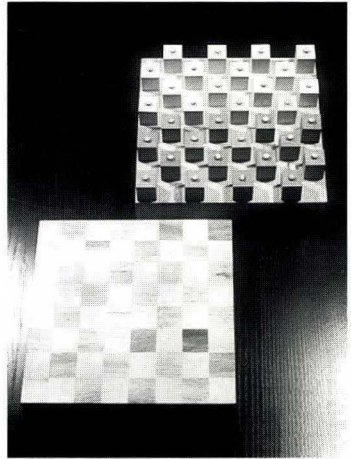
- 1 *Klangschachspiel*, 1974
- 2 *Story of Souvenirs*, 1983
- 3 *Gewürzschachspiel*, 1975
- 4 *Fußspur-Schachspiel*, 1988
- 5 *Hut-Schachspiel (schwarz)*, 1990
- 6 *Backform Schachspiel*, 1989
- 7 *Spielkopf No. 7*, 1986
- 8 *Für Schachspielmaniemäuse No. 1*, 1989



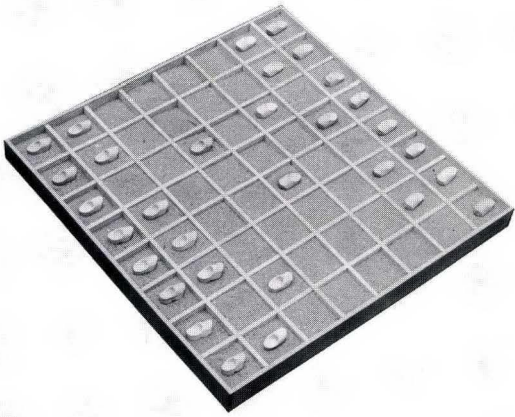
1



2



3



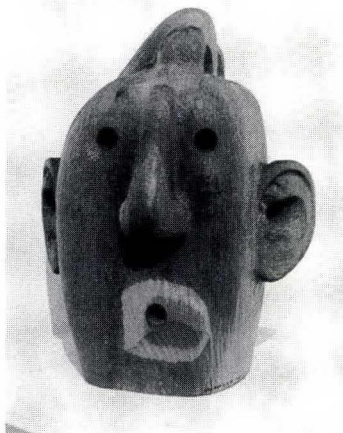
4



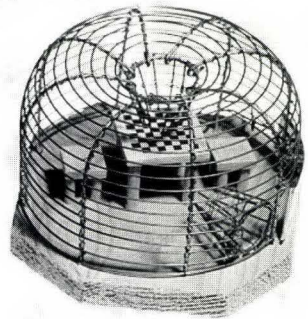
5



6



7



8

Ben Vautier  
*Keine Kunst, undated*

**KEINE**

**KUNST**

**PER CAMBIARE  
L'ARTE DEVE  
CAMBIARE L'UOMO**

Ben Vautier

*Per cambiare l'arte deve cambiare l'uomo, undated*

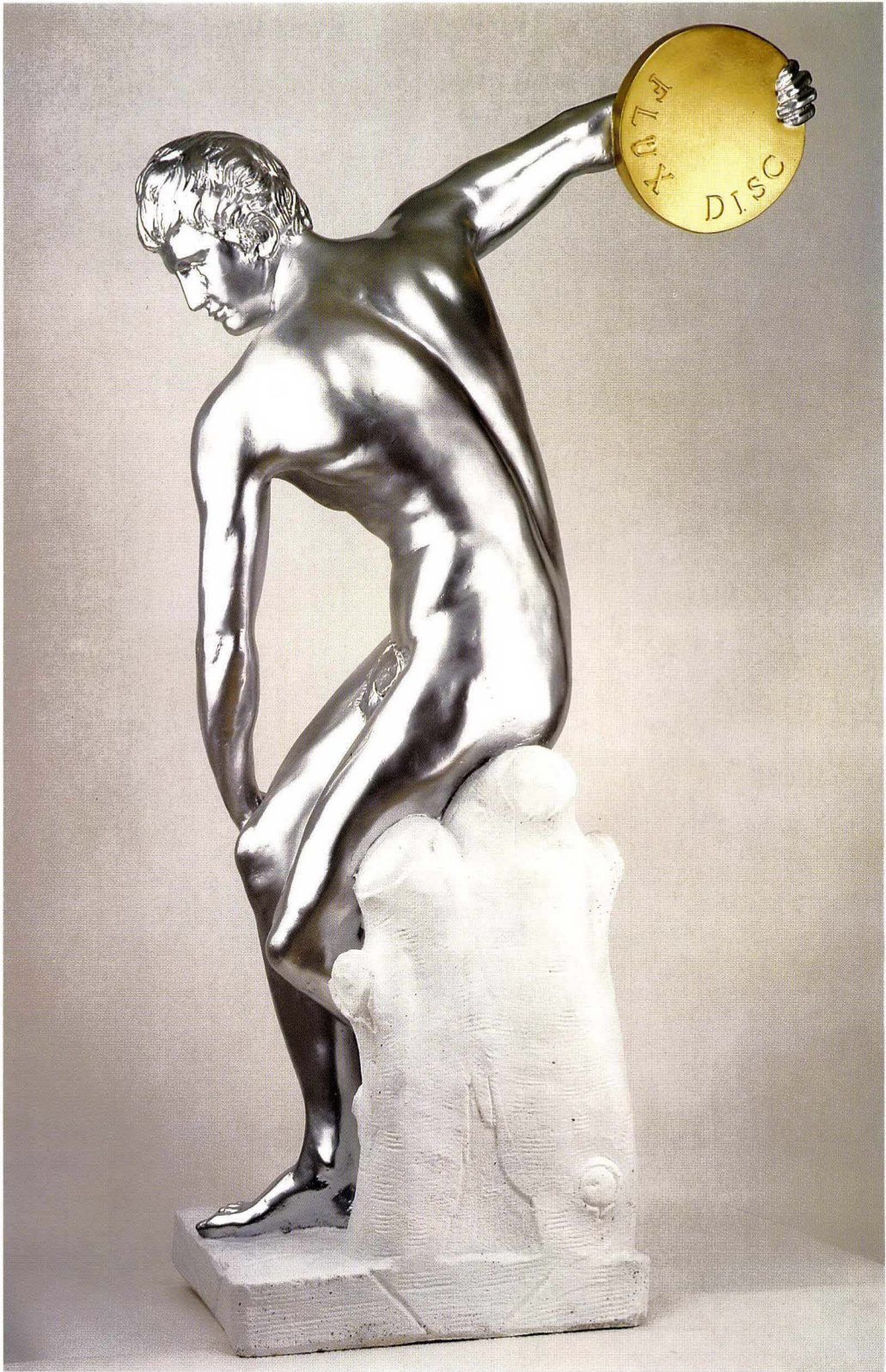
# INDEPËNDENZIA PËR I REC

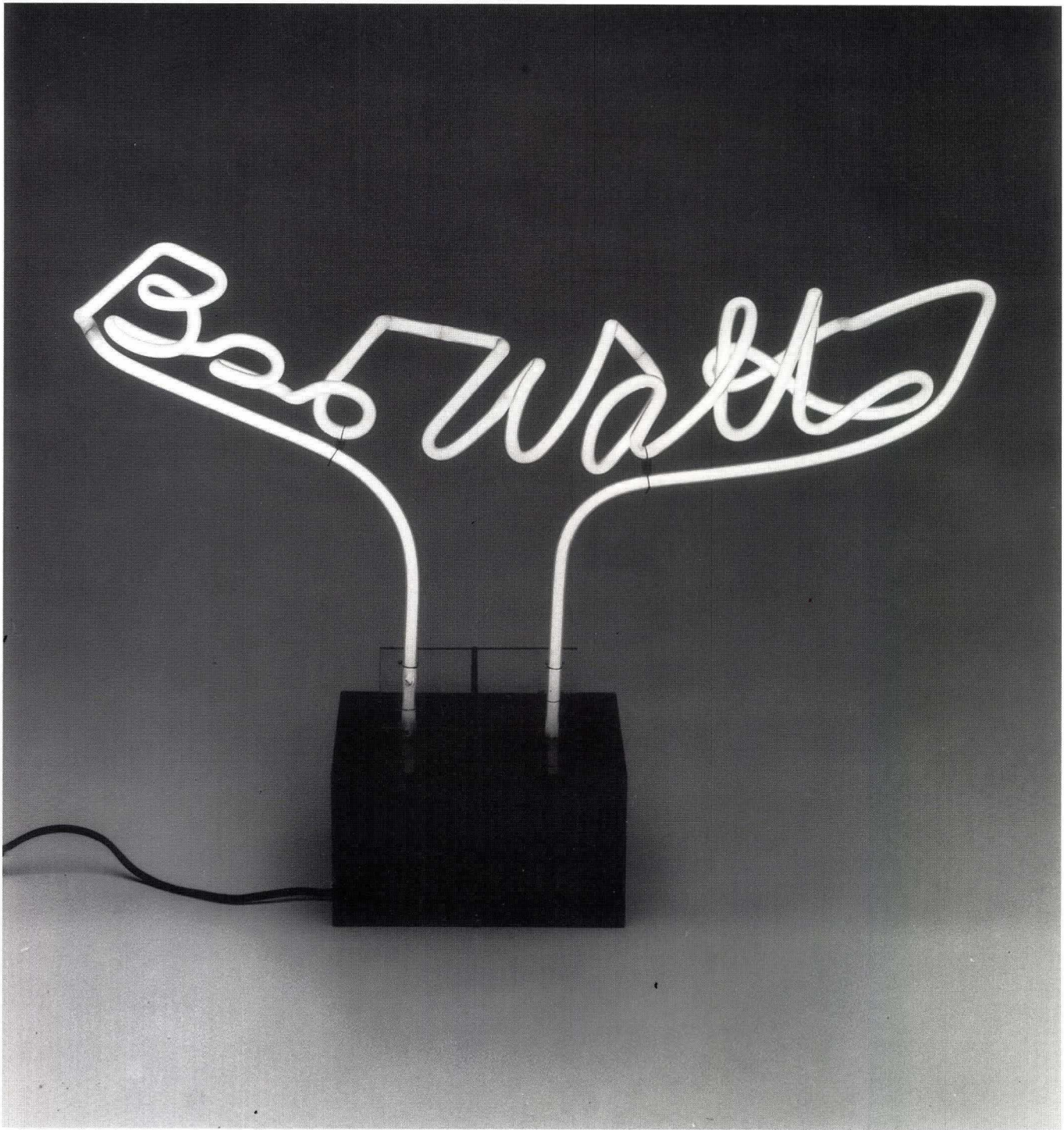
Ben Vautier  
*Indepëndenzia për i Rec, undated*

Bob Watts

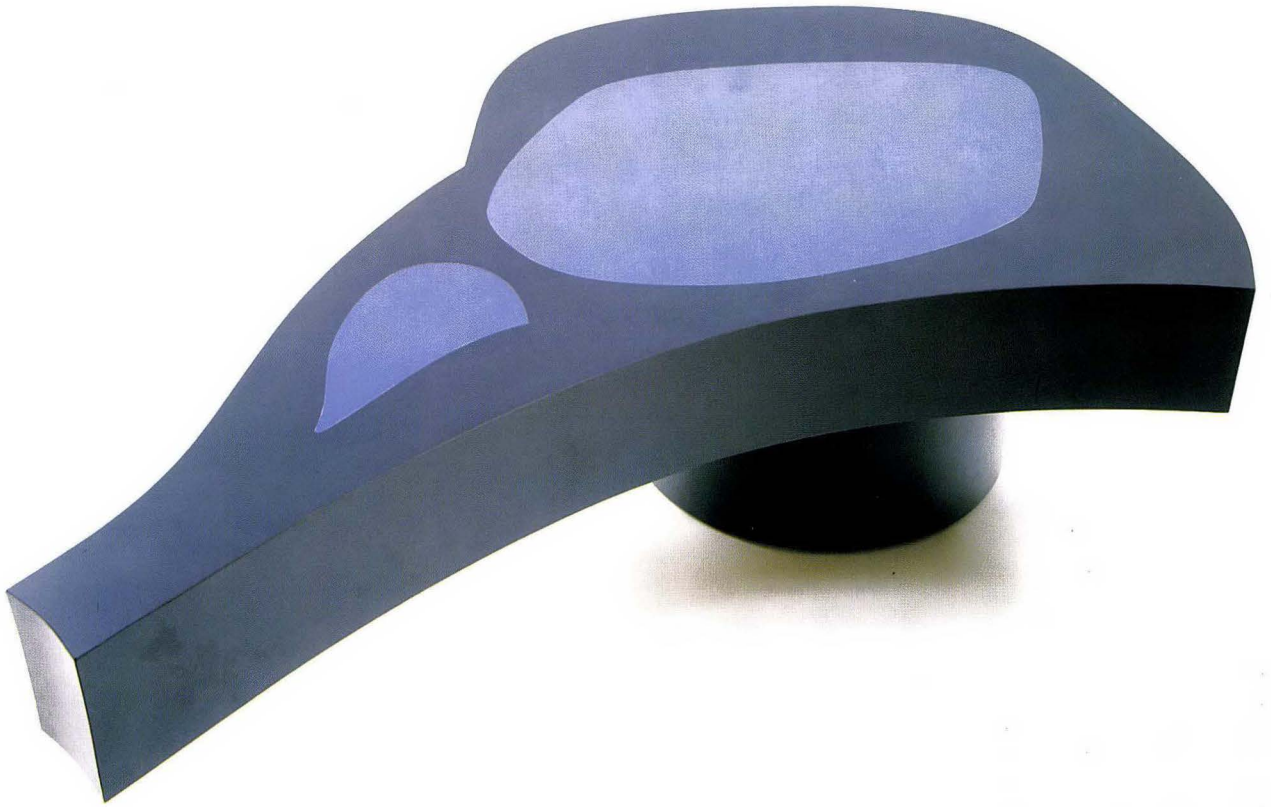
*Fluxus Discobolus, 1985*







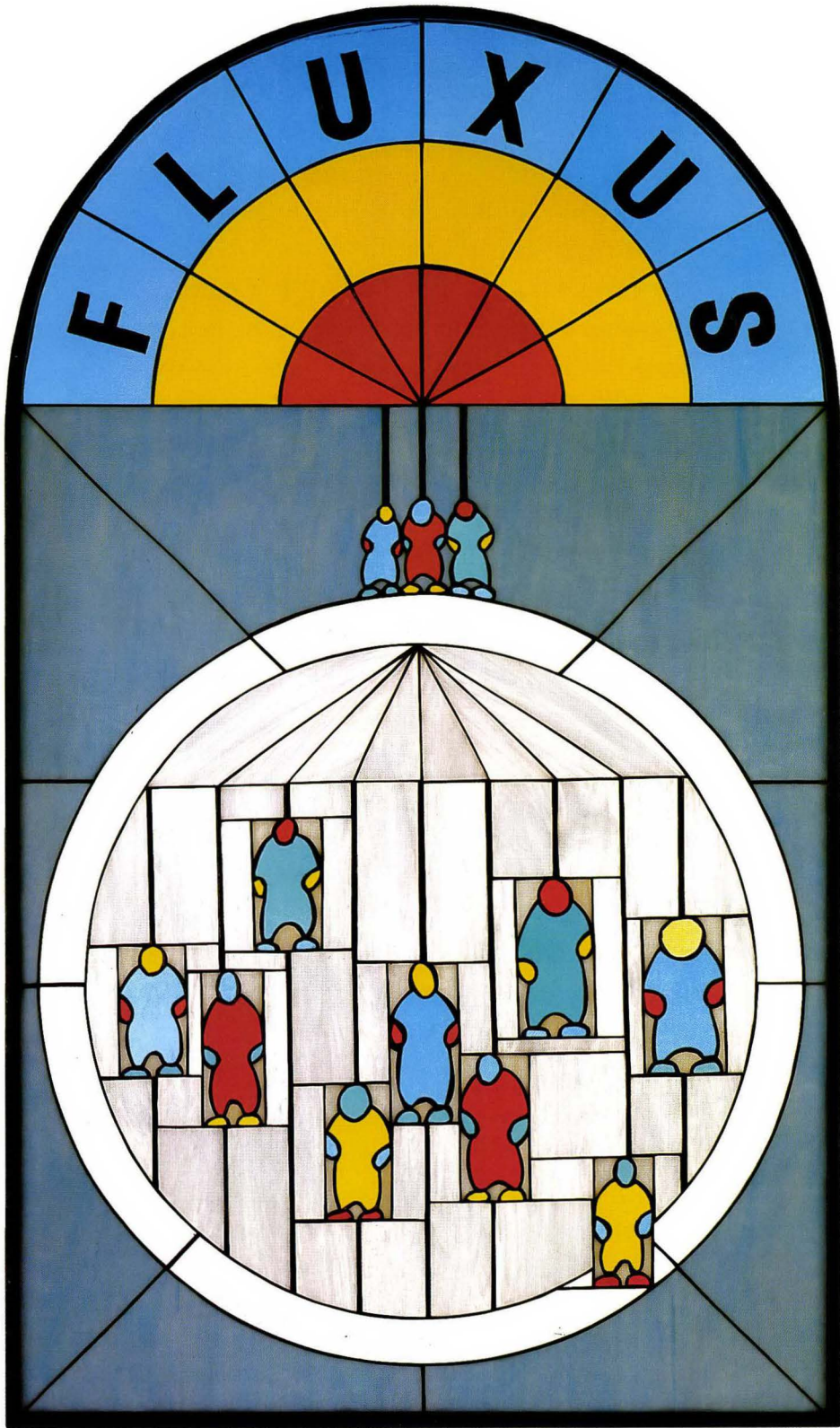
Bob Watts  
*Neon Signature, 1983*



Bob Watts  
*Pork Chop Table, 1984*

Emmett Williams

*Windows of the Fluxus Cathedral, 1990*



## FLUXERS: DIE KÜNSTLER UND IHRE WERKE

Zahlreiche der in dieser Ausstellung vertretenen Künstler haben auch an dem 1982 in Wiesbaden anlässlich des zwanzigsten Jahrestages von Fluxus abgehaltenen Festival mitgewirkt; damals waren Robert Filliou und Emmett Williams damit betraut worden, die Biographien zusammenzustellen, wobei ihnen René Block zur Seite stand. Die Künstlerbiographien wurden der Gegenstand dessen, was Robert Filliou und Emmett Williams dann als ihre "fünfte Zusammenerfindung" bezeichnen sollten; sie knüpften damit an frühere Zusammenerfindungen an wie "The Spaghetti Sandwich" (1964), "The Pink Earplug" 1964, "The Pink Spaghetti Handshake" (1965) und "Extrasensory Misperception" (1965). Emmett Williams hat später dieses Werk in die "siebte Zusammenerfindung" umgetauft, nicht ohne zuvor drei, vielleicht sogar "dreieinhalb" weitere in Erinnerung gerufen zu haben. Jedenfalls hat er uns freundlicherweise gestattet, sie mit einigen Abänderungen abzudrucken. Die Originalversion ist in *1962 Wiesbaden FLUXUS 1982* erschienen. Die in der "fünften Zusammenerfindung" enthaltenen biographischen Angaben werden in einem Kästchen wiedergegeben, bei dem folgende Zeichen verwendet werden:

- \* zeigt an, daß der Künstler eine zeitlang Gast des DAAD-Künstlerprogramms in Berlin gewesen ist.
- ✎ zeigt an, daß der Künstler am Wiesbadener Festival von 1962 und/oder an dem von 1982 teilgenommen hat.
- 🎵 zeigt an, daß Werke des Künstlers auf dem Wiesbadener Festival von 1962 und/oder auf dem von 1982 zur Aufführung gelangt sind.
- 👁️ zeigt an, daß der Künstler als Zuschauer auf dem Wiesbadener Festival von 1962 und/oder auf dem von 1982 zugegen war.

Die Bedeutung der Buchstaben "A" bis "Z" und des Zeichens "?" geht aus der zur "fünften Zusammenerfindung" gehörigen Tabelle hervor.

Die Kürzel WI, KS und B verweisen auf Ausstellungen, die im Jubiläumsjahr 1982 veranstaltet und bei denen Arbeiten der Künstler gezeigt wurden: Wiesbaden, Kassel und Berlin.

Biographische Informationen zu den Künstlern, die nicht in der "fünften Zusammenerfindung" enthalten sind, wurden anderen Quellen entnommen und auf einfachere Art dargestellt.

Weitere biographische Angaben können den in unserer allgemeinen Bibliographie angeführten Katalogen entnommen werden.

Im Werkverzeichnis steht die Abkürzung "P.c." für Privatsammlung.

## FLUXERS: GLI ARTISTI E LE LORO OPERE

Molti artisti inclusi nella presente mostra hanno partecipato alle manifestazioni tenutesi a Wiesbaden nel 1982 in occasione del ventesimo anniversario di Fluxus. Allora il compito di mettere insieme le loro biografie venne affidato a Robert Filliou e Emmett Williams (assistiti da Renè Block) e tali biografie divennero il tema di ciò che Robert Filliou ed Emmett Williams hanno chiamato la loro “quinta coinvenzione” che si riallacciava alle precedenti coinvenzioni “The Spaghetti Sandwich” (1964), “The Pink Earplug” (1964), “The Pink Spaghetti Handshake” (1965) ed “Extrasensory Misperception” (1965). Emmett Williams, più tardi, ha ribattezzato questo lavoro “settima coinvenzione” ricordando altre tre “coinvenzioni”, o forse addirittura “tre e mezzo”. Comunque egli ci ha dato il permesso di riprodurla con alcune modifiche. Il testo originale è stato pubblicato in *1962 Wiesbaden FLUXUS 1982*. Informazioni biografiche sugli artisti inclusi nella “quinta coinvenzione” sono contenute in un piccolo riquadro nel quale vengono utilizzati i seguenti segni.

- \* sta ad indicare che l'artista è stato ospite a Berlino del programma per artisti del DAAD.
- ✎ sta ad indicare che l'artista è intervenuto al festival di Wiesbaden del 1962 e/o a quello del 1982.
- 🎵 sta ad indicare che opere dell'artista sono state eseguite al festival di Wiesbaden del 1962 e/o a quello del 1982.
- 👁️ sta ad indicare che l'artista era presente nel pubblico al festival di Wiesbaden del 1962 e/o a quello del 1982.

Il significato delle lettere dalla “A” alla “Z” e del punto interrogativo “?” viene chiarito nella tavola che accompagna la “quinta coinvenzione”.

Le sigle WI, KS e B rimandano a mostre tenutesi nell'anno 1982 e nelle quali erano presenti opere del relativo artista: Wiesbaden, Kassel e Berlino.

Informazioni biografiche non contenute nella “quinta coinvenzione” sono state prese da altre fonti e presentate in maniera più semplice.

Informazioni ulteriori possono essere ricavate dai cataloghi elencati nella bibliografia generale.

Nell'elenco opere, la sigla “P.c.” sta ad indicare “Collezione privata”.

## FLUXERS: THE ARTISTS AND THEIR WORKS

Many of the artists presented in the current exhibition were also a part of the festivities held in Wiesbaden in 1982, on the occasion of Fluxus' twentieth anniversary, and the task of compiling their biographies was entrusted to Robert Filliou and Emmett Williams (with a small measure of assistance from René Block). The lives of these artists thus became the subject of what Robert Filliou and Emmett Williams then defined as their "fifth co-invention" – after their previous co-inventions of 1) "The Spaghetti Sandwich," 1964, 2) "The Pink Earplug," 1964, 3) "The Pink Spaghetti Handshake," 1965, and 4) "Extrasensory Misperception," 1965. Emmett Williams, moreover, was later to rename this work, calling it the "seventh coinvention," after remembering three, or perhaps "three and a half" others. In any case, he has given us his kind permission to reprint it, with a few emendations. The original version of the text was published in *1962 Wiesbaden FLUXUS 1982*. Biographical information on the artists included in the "fifth co-invention" is given in a small box, and the boxes make use of the following legends.

- \* indicates that the artist had at some point been a guest resident of the DAAD artists' program in Berlin.
- ✎ indicates that the artist was present as a performer at the Wiesbaden Festivals of 1962 and/or 1982
- 🎵 indicates that the work of the artist was performed at the Wiesbaden Festivals of 1962 and/or 1982
- 👁 indicates that the artist was present as an observer in the audience at the Wiesbaden Festivals of 1962 and/or 1982

The bold-faced letters "A" to "Z" and the "?" can be interpreted by directly consulting the table of the "fifth co-invention."

The initials WI, KS and B are indications of the exhibition venues in which the artists' works were displayed during the 1982 festivities: Wiesbaden, Kassel and Berlin.

Biographical information on the artists who were not included in the "fifth coinvention" has been compiled from other sources and presented more simply. Further biographical information can be found in the catalogs that are listed in our general bibliography.

In the list of works, the abbreviation "P.c." stands for "Private collection."



# Robert Filliou and/und Emmett Williams

present präsentieren  
 their fifth co-invention ihre fünfte Zusammenerfindung  
 based on an idea of basierend auf einer Idee von  
 René Block

## How-to-find-hard-to-find-facts- wie-zu-findende-schwer-zu-findende-Fakten- about-fluxus-fellows-and-friends über-Fluxus-Kerle-und-Kumpel

The following list of characters is only tentative, and can be added to, or subtracted from, by the characters themselves, or by any readers of this biographical guide.

Consult the alphabetical table, then enter, in the space provided, the letters that you think best describe any or all of the characters listed. (And of course you can add or delete names.)

Fill in the numerical table with facts or qualities that you think should be added to better describe the list of characters.

Return your contributions as early as possible to  
 Hanns Sohm, Bahnhofsstrasse 38, D 7145 Markgröningen, Germany

If you prefer, forget whole thing, and be content with the many confusing and contradictory autobiographies, biographies and bibliographies that already exist, or soon will.

- 1 Die folgende Aufstellung von Merkmalen hat Vorschlagscharakter. Eigenschaften können von den Betroffenen oder jedem Leser dieses biographischen Führers hinzugefügt oder gestrichen werden.
- 2 Lesen Sie die alphabetische Tabelle, tragen Sie dann in die dafür vorgesehene Zeile diejenigen Buchstaben ein, von denen Sie meinen, daß sie am treffendsten eine oder alle Personen beschreiben. (Natürlich können Sie Personen auslassen oder hinzufügen.)
- 3 Fügen Sie in die numerische Tabelle weitere Tatsachen oder Merkmale ein, von denen Sie glauben, daß sie die Beschreibung der Personen vervollständigen.
- 4 Senden Sie Ihren Beitrag so bald wie möglich an Hanns Sohm, Bahnhofsstraße 38, 7145 Markgröningen.
- 5 Sie können aber auch das Ganze vergessen und sich nach wie vor mit den vielen verwirrenden und widersprüchlichen autobiographien, Biographien und Bibliographien, die bereits erschienen sind und ständig erscheinen, begnügen.

Usually needs money and/or does strange things to make living

A prophet in his own land

Nomadic life, fortunately or unfortunately

Poetical implications

Attended John Cage's classes at the New School

Children

Big postage bills

Knows a thousand fungi

Really studied art

Can laugh at own work

Meeting(s) of East and West

Can dream of vacations in faraway places

Frames own works

Did it first, too

Political implications

Really studied music

Follows the stars

Tends to be optimistic

Film and video

Work hasn't changed in 20 years

In vino veritas

Interested in alternative means of publishing

Training in mathematics or science

Creative cookery

Performer

Married at least once

Hopes nothing has been left out

A braucht zumeist Geld und/oder tut seltsame Dinge zwecks Überlebens

B ein Prophet im eigenen Lande

C Nomadenleben, glücklicher- oder unglücklicherweise

D poetische Bindungen

E besuchte John Cages Kurse an der New School

F Kinder

G verschickt Berge von Post

H kennt tausend Pilze

I studierte richtig Kunst

J kann über eigene Arbeiten lachen

K ost-westliches

L träumt von Ferien auf einsamen Inseln

M rahmt seine Arbeiten

N tat's auch als Erster

O politische Bindungen

P studierte richtig Musik

Q beugt sich den Sternen

R neigt zu Optimismus

S Film und Video

T das Werk ist seit 20 Jahren unverändert

U in vino veritas

V interessiert an alternativen (Ver)-Öffentlichkeits(ungs)-Formen

W mathematische oder naturwissenschaftliche Ausbildung

X phantasievolle Küche

Y Performer

Z wenigstens einmal verheiratet

? hoffentlich nichts ausgelassen

Other categories (to be filled in and used if needed)

Andere Merkmale (eintragen und falls erforderlich verwenden)

- |       |   |       |
|-------|---|-------|
| _____ | 1 | _____ |
| _____ | 2 | _____ |
| _____ | 3 | _____ |
| _____ | 4 | _____ |
| _____ | 5 | _____ |
| _____ | 6 | _____ |
| _____ | 7 | _____ |

ROBERT FILLIOU E EMMETT WILLIAMS

presentano la loro “quinta coinvenzione” basata su un’idea di René Block

*come-trovare-dati-difficilmente-trovabili-sugli-amici-e-collegbi-Fluxus*

- 1 La seguente lista è da intendersi come proposta. Le persone in questione, ma anche ogni lettore della guida biografica, potrà aggiungere altre “caratteristiche” o levarne a volontà.
  - 2 Leggere l’elenco alfabetico, poi inserire nello spazio le lettere che più corrispondono alle rispettive persone.  
(Si intende inoltre che l’elenco può essere allungato o accorciato a volontà).
  - 3 Aggiungere, nel quadro, altri fatti o altre “caratteristiche” che a Suo avviso contribuiscano a completare l’immagine delle persone stesse.
  - 4 Mandare il Vostro contributo al più presto possibile a Hanns Sohm, Bahnhofstraße 38, 7145 Markgröningen.
  - 5 Volendo si può dimenticare tutto e servirsi semplicemente delle numerose e contraddittorie autobiografie, biografie e bibliografie già apparse e che continuano ad apparire.
- A** ha di solito bisogno di soldi e fa cose strane pur di sopravvivere  
**B** profeta in patria  
**C** Vita da nomade, per fortuna o per sfortuna  
**D** connotazioni poetiche  
**E** frequentò i corsi di John Cage alla New School  
**F** figli  
**G** spedisce montagne di posta  
**H** conosce mille funghi  
**I** ha veramente studiato arte  
**J** riesce a ridere del proprio lavoro  
**K** incontro oriente/occidente  
**L** sogna le vacanze su un’isola deserta  
**M** incomincia i suoi lavori per conto proprio  
**N** è stato fra l’altro il primo  
**O** connotazioni politiche  
**P** ha veramente studiato musica  
**Q** si inchina alla volontà delle stelle  
**R** tende ad essere ottimista  
**S** film e video  
**T** il suo lavoro non cambia da vent’anni  
**U** in vino veritas  
**V** ama pubblicazioni di carattere alternativo  
**W** formazione scientifica o matematica  
**X** cuoco pieno di fantasia  
**Y** performer  
**Z** sposato almeno una volta  
**?** spera di non aver dimenticato niente

Altre caratteristiche (inserirle qui e utilizzarle, se necessario)

1 \_\_\_\_\_  
2 \_\_\_\_\_  
3 \_\_\_\_\_  
4 \_\_\_\_\_  
5 \_\_\_\_\_  
6 \_\_\_\_\_  
7 \_\_\_\_\_

## Marcel Alocco

lebt in/vive a/lives in Nice

- *Events*, 1967  
Box of scores  
Henie-Onstad Kunstsenter,  
Høvikodden

### Eric Andersen

geboren/nato/born 1943  
lebt in/vive a/lives in Kopenhagen

**A F N P S U V W Y Z**

Wiesbaden 1982   
WI

- *The Beginning of the Film . . .*,  
undated  
Score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *The Crying Place*, 1988  
Mahogany box with marble stone,  
tripod and accessories for crying,  
47 x 27 x 27 cm.  
Edizioni Conz,  
Verona
- *In Case of Emergency*, 1980  
Cigarette lighter on oval board  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Marianne*, 1986  
Project drawing, 80 x 60 cm.  
Eric Andersen
- *Opus 1*, 1960, (remake 1963)  
Score in plastic cover, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Opus 44*, 1963  
Pad of scores, offset print on  
transparent paper  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Opus 99*, 1963  
Score (Preferably Telephone,  
Wireless or by Mail), offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *50 Opera*, Fluxus ed. 1966,  
Reflux ed. 1987  
Box of scores  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Smetti di guardare questi cerchi*, 1988  
Silkscreen on cloth, 50 m. x 150 cm.  
Edizioni Conz,  
Verona
- *Sun Lawn*, 1986  
Project drawing, 80 x 60 cm.  
Eric Andersen

### Ay-O

geboren/nato/born 1931  
lebt in/vive a/lives in New York und Tokyo

**B C D F H I J K L N Q R U V X Y Z**

WI/KS

- *Ay-O's Finger Box Kit*, 1991  
Wood,  
Emily Harvey Gallery,  
New York
- *Rainbow Wall*, 1991  
Twenty-four panels, acrylic on canvas  
with mixed media additions in finger-  
hole boxes, each panel 80 x 80 cm.  
Emily Harvey Gallery,  
New York

**Joseph Beuys**

geboren/nato/born 1921  
lebte in/ha vissuto a/lived in Düsseldorf  
gestorben/decesso/deceased 1986

**B D F F H I J K M N O V W X Y Z**

WI/KS

- *L'arte è una zanzara*, 1981  
Portfolio of four heliograph,  
each 80 x 60 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Capri-Batterie*, 1985  
Yellow light bulb in wooden box,  
12 x 8 x 8 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Die Empfehlung (Fettbriefe)*, 1973  
Five sheets of grease-stained letter  
paper, each 29.5 x 21 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Friedensbase*, 1982  
Photograph, 50 x 60 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Hauptstrom*, 1981  
Collage with photographs, rubber  
stamp and pencil on cardboard,  
95 x 69 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Hirschpostkarten*, 1979  
Two signed postcards,  
each 10.5 x 14.5 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Intuition (Instead of Cookbook)*, 1968  
Wooden case with pencil writing  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Kunst = Kapital*, 1980  
Silkscreen print on blackboard  
slate in wooden frame, 31 x 44 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Noiseless Blackboard Eraser*, 1974  
Eraser with rubber stamp  
and signature  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Öl Kanne FIU*, 1980  
Metal oil can,  
53 x ø 30.5 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Postkarten*, 1979  
Three signed postcards,  
each 10.5 x 14.5 cm.  
P.c. Heinrich Gasser,  
Bozen/Bolzano
- *Rame + nitrato d'argento*, 1980  
Acid on copper, 22 x 28 cm.  
P. c. Heinrich Gasser,  
Bozen/Bolzano
- *Rettet den Wald*, 1972  
Offset print, 49 x 50 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano
- *Rose für Direkte Demokratie*, 1973  
Glass graduated cylinder,  
33.5 x ø 5 cm., with rose  
Galleria Klemens Gasser,  
Bozen/Bolzano

- *Sich selbst*, 1977  
Offset print with handwritten  
additions, 23 x 33 cm.  
Galleria Klemens Gasser,  
Bozen/Bolzano

- *Sobo News*, 1979  
Painting on newspaper,  
40 x 30 cm.  
P. c. Heinrich Gasser,  
Bozen/Bolzano

**George Brecht**

geboren/nato/born 1925  
lebt in/vive a/lives in Köln

**A D E F G J K L M N Q R U V W Y Z**

Wiesbaden 1962   
Wiesbaden 1982   
WI/KS/B

- *Drip Music*, 1966  
Glass and aluminum containers  
on a wood stand, 57 x 15 x 21 cm.  
P. c. Beppe Morra,  
Napoli

- *Bead Puzzle*, Fluxus ed. 1965  
Plastic box containing score and beads  
P. c., Italia

- *Bead Puzzle*, Reflux ed. 1983  
Plastic box containing score and beads  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Bead Puzzle/Swim Puzzle*,  
Fluxus ed. 1965  
Plastic box containing scores  
and beads  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Closed on Mondays*, Fluxus ed. 1965  
Mysterious plastic box  
P. c., Italia

- *Deck*, Fluxus ed. 1966/69  
Box of 64 playing cards  
with various images  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Direction - A Fluxgame*,  
Fluxus ed. 1965, Reflux ed. 1983  
Box with printed image attached  
to the bottom  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Five Places*, 1965  
Score card plus five "exhibit" cards,  
offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Fluxus Newspaper* (in collaboration  
with George Maciunas) 1964: No. 1,  
2, 3 & 4; 1965, no. 5; 1966, no. 7  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Games at the Cedilla,  
or the Cedilla Takes Off*  
(with Robert Filliou), 1967  
Book, The Something Else Press  
P. c., Italia

- *Iced Dice*, undated  
Stack of cards, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Inclined Plane Puzzle*, Fluxus ed. 1965  
Plastic box containing score  
P. c., Italia

- *Land Mass Translocation*, 1969  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Piano Piece*, 1962  
as performed by Ay-O, 1990  
Photo of a piano and a vase of flowers,  
18 x 24 cm.  
P. c., Milano
- *Swim Puzzle*, Fluxus ed. 1965  
Plastic box containing score and shells  
P. c., Italia
- *Table and Chairs*, 1962-63  
Table and chairs  
P. c. Gino Di Maggio,  
Milano
- *This Sentence is Weightless*, 1978  
Metal stencil letters and  
English springbalance, 245 x 6 cm.  
P. c. Francesco Conz,  
Verona
- *The Universal Machine*, 1965  
Black box containing various objects,  
Ed. Mat Mot, 28 x 28 x 3.4 cm.  
P. c., Italia
- *V TRE*, 1963  
Newspaper, two identical copies,  
offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Vicious Circles and Infinity, a Panoply  
of Pradoxes*  
(with Patrick Hughes), 1975  
Book, Doubleday and Company  
P. c., Italia
- *Water Yam*, Second Fluxus ed, 1964  
A cardboard box containing about  
one hundred small cards,  
15 x 17 x 4.5 cm.  
P. c., Italia
- *Water Yam*, Daniel Templon  
ed., 1972  
A wood box containing about  
one hundred small cards,  
19.5 x 14.5 x 6.5 cm.  
P. c., Italia
- *Water Yam*, Lebeer-Hossmann  
ed., 1990  
A cardboard box containing about  
one hundred small cards,  
17 x 17 x 3.5 cm.  
P. c., Italia

**Brian Buczak**

geboren/nato/born 1952  
gestorben/decesso/deceased July 4, 1987  
lebte in/ha vissuto a/lived in New York City

**A B I J L M O Q V X Y**

(zusammengesetzt von/compilato da/  
compiled by Geoff Hendricks)

- *Dream Box* (in collaboration with  
Geoffrey Hendricks), 1977  
Wooden box with sky chart and  
feathers  
P. c., New York

**Giuseppe Chiari**

geboren/nato/born 1926  
lebt in/vive a/lives in Florenz

**A D J N P R V W X Y Z**

Wiesbaden 1962   
Wiesbaden 1982   
WI/KS/B

- *Art Is Easy*, 1974  
Heliograph, 34,5 x 50 cm.  
P.c., Italia
- *Art Is Fashion*, 1974  
Heliograph, 24,5 x 38 cm.  
P.c., Italia

- *Dubbio sull'armonia*, 1990  
Book, Hopeful Monster Editore,  
Firenze  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *The Fifth Is Presented in the Following Ways*, 1974  
Heliograph, 100 x 37,5 cm.  
P.c., Italia
- *The Freedom of Love*, 1974  
Heliograph, two sheets, 62 x 38 and  
64,5 x 38 cm.  
P.c., Italia
- *L'arte è l'ultima cosa a cui devono pensare gli artisti*, 1992  
India ink on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *L'impossibilità di considerare quest'opera un'opera d'arte la rende tale*, 1992  
India ink on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *L'impossibilità di considerare quest'opera un'opera d'arte la rende tale*, 1992  
India ink on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *L'opera d'arte perde significato se inaccessibile*, 1992  
India ink on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *Nero*, 1985  
Tempera on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *Nero*, 1985  
Tempera on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *Nero*, 1985  
Tempera on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *Nero*, 1985  
Tempera on paper, 33 x 24 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
- *Pezzo per pianoforte*, 1972  
Photograph of hands on piano  
keyboard, 52 x 38 cm.  
P.c. Italia
- *Pezzo per pianoforte*, 1972  
Photograph of hands on piano  
keyboard, 52 x 38 cm.  
P.c. Italia
- *Pezzo per pianoforte*, 1972  
Photograph of hands on piano  
keyboard, 52 x 38 cm.  
P.c. Italia
- *Pezzo per pianoforte*, 1972  
Photograph of hands on piano  
keyboard, 52 x 38 cm.  
P.c. Italia

- *Present and Sign*, 1974  
Heliograph, 25 x 38 cm.  
P.c., Italia
  
- *Riduzione*, 1990  
Eleven xerox images,  
each 21 x 29,2 cm.  
Museion,  
Bozen/Bolzano,  
gift of the artist
  
- *Senza titolo*, undated  
Colored markers on music paper,  
23.5 x 32.5 cm  
Museion,  
Bozen/Bolzano,  
gift of the artist
  
- *Senza titolo*, undated  
Colored markers on music paper,  
23.5 x 32.5 cm  
Museion,  
Bozen/Bolzano,  
gift of the artist
  
- *Senza titolo*, undated  
Colored markers on music paper,  
23.5 x 32,5 cm  
Museion,  
Bozen/Bolzano,  
gift of the artist
  
- *Senza titolo*, undated  
Colored markers on music paper,  
23.5 x 32,5 cm  
Museion,  
Bozen/Bolzano,  
gift of the artist
  
- *Senza titolo*, 1992  
Colored markers on paper,  
21 x 29,2 cm  
Museion,  
Bozen/Bolzano,  
gift of the artist

**Henning Christiansen**

geboren/nato/born 1932

lebt in/vive a/lives in Askeby/Dänemark

**A D FFFF H J N O P R V Y Z**

Wiesbaden 1982 

WI/KS/B

- *Betrayal (Opus 144)*, 1982  
Box of scores and a 45 r. p.m. record  
(Borgen Records)  
Henie-Onstad Kunstsenter,  
Høvikodden


**Philip Corner\***

geboren/nato/born 1933

lebt in/vive a/lives in Caviago/Italien

**A D J K L N P Q R U V Y Z**

Wiesbaden 1962 

Wiesbaden 1982 

WI/KS/B

- *Ear Journeys – Water*,  
Unpublished Editions, 1977  
Box of scores with dried leaves  
and grass  
Henie-Onstad Kunstsenter,  
Høvikodden
  
- *Piece of Reality/Honey Dripper*, 1986  
Tracing with honey dripper,  
honey drop, and empty honey jar  
Henie-Onstad Kunstsenter,  
Høvikodden
  
- *Quiet Work of Destruction –*  
extract, 1983  
Piano fragment , 40 x 100 cm.  
on marble base  
P. c. F.lli Cattelani,  
Modena
  
- *Rainbow Rhythmic Polyphony*, 1985  
Acrylic paints on canvas,  
153 x 375 cm.  
Galleria La Giarina,  
Verona



- *Sounds out of Silent Spaces*, undated  
Score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Visita da Caterina*, 1991  
Mixed media collage on paper,  
22 pages, each 30 x 40 cm.  
P. c. Caterina Gualco,  
Genova

**Jean Dupuy**

geboren/nato/born 1925  
lebt in/vive a/lives in Pierrefeu/Frankreich

**A C D F I J K L N O Q R S U V X Y Z**

Wiesbaden 1982   
WI

- *The Heir*, 1990  
Acrylic on canvas, 118 x 161 cm.,  
with dummy 135 cm. tall  
Galleria La Giarina,  
Verona
- *Leon Musicien (Anagramme 14 -  
"Ob! ma clé de sol")* 1992  
Watercolor on paper,  
13.5 x 28 cm.  
Jean Dupuy
- *Leon Musicien (Anagramme 15 -  
"Valse St. Genevieve")* 1992  
Watercolor on paper,  
13.5 x 28 cm.  
Jean Dupuy
- *Leon Musicien (Anagramme 16 -  
"Noë: Peinture à l'eau")* 1992  
Watercolor on paper, 13.5 x 28 cm.  
Jean Dupuy
- *Leon Musicien ("Chant isomorphe")*  
1992  
Watercolor on paper,  
13.5 x 28 cm.  
Jean Dupuy
- *Leon Musicien*, 1990  
Acrylic on canvas, 240 x 300 cm  
P. c. Francesco Conz,  
Verona
- *Trompe-l'oeil*, 1981  
Plastic button on graph paper  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Grønn, Tsjernobyl Apr. 86*, 1986  
Acrylic on canvas  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Trou verge*, 1987  
Acrylic on canvas  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Video ergo sum*, 1988  
Acrylic on canvas  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Video ergo sum*, 1988  
Acrylic on canvas, 170 x 110 cm.  
with television set, Edizioni Conz  
Galleria La Giarina,  
Verona

**Robert Filliou\***

geboren/nato/born 1926  
lebte in/ha vissuto a/lived in Les Eyzies/(F)  
gestorben/decesso/deceased 1987

**A C D D F F G J K L N O Q R S U V W Y Z**

Wiesbaden 1982   
WI/KS/B

- *Ample Food for Stupid Thought*,  
Something Else Press, 1965  
Wooden case with printed cards  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Announcing Photographs of  
Five Artist's Hands*, 1967  
Flyer/mailer, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

- *False Fingerprints*, 1964  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Send 69 Cents*, 1966  
Score  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Games at the Cedilla, or the Cedilla  
Takes Off* (with George Brecht), 1967  
Book, The Something Else Press  
P. c., Italia
- *An Unparalleled Event*, 1966  
Score  
Henie-Onstad Kunstsenter,  
Høvikodden
- *KWY 10*, 1962  
Collage of newspaper cut-outs on  
brown paper, 40 x 45 cm.  
P. c., Italia
- *Leeds – A New Cardgame*, 1969  
Score  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Monsters Are Inoffensive*  
(in collaboration with Daniel Spoerri  
and Roland Topor), Fluxus ed. 1967  
Twenty-two postcards in envelope  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Al, Robert and Joseph*, 1989  
Box 61 x 52 x 13 cm., with broom,  
158 cm. long  
Galleria La Giarina,  
Verona
- *Multiple (bien fait, mal fait, pas fait)*,  
undated  
Twenty-seven wooden boxes,  
mixed media  
P. c. Gino Di Maggio,  
Milano
- *Dottore di silenzio*, 1989  
Paint on plexiglass box  
78 x 60 x 32 cm.  
Galleria La Giarina,  
Verona
- *Fluxpost*, undated  
Sheet of imitation postage stamps  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Four Miniature Fluxpictures*, 1968-70  
Letraset on framed cardboard  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Piece for Fluxorchestra*, Fluxus ed. 1966  
Box of scores  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Giants, a Dwarf and a Rainbow*, 1991  
Watercolor with coins, 24 x 31 cm.  
P. c., Italia

**Ken Friedman**

geboren/nato/born 1949  
lebt in/vive a/lives in Oslo

**A D G N N P R V Y**

WI

**Albert M. Fine**

geboren/nato/born 1932  
gestorben/decesso/deceased 1987  
lebte in/ha vissuto a/lived in New York

- *Hommage à Diter Rot*, 1975  
Eight boxes with miniature books  
made of cartoons  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Icon in a Can*, 1968-70  
Two tin cans with collage  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Ladder to the Moon (Portrait of  
Dick Higgins)*, 1989  
Red and black ladders with plexiglass  
box, 180 x 60 x 55 cm.  
Galleria La Giarina,  
Verona

- *Tavolo di Maciunas*, 1989  
Pushcart 120 x 298 x 150 cm.  
Galleria La Giarina,  
Verona

- *Open and Shut Case*, Fluxus ed. 1969,  
Reflux ed. 1987  
Box with printed image attached  
to bottom  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Skandinavisk Fluxus*, 1989  
Paint on plexiglass box on plexiglass  
box support, 90 x 60 x 30 cm.  
Galleria La Giarina,  
Verona

- *Natt Övning*, 1989  
Watercolor on paperboard,  
51 x 38 cm.  
P. c., Italia

### **Klaus Groh**

geboren/nato/born 1938  
lebt in/vive a/lives in Edeweicht,  
Deutschland

- *Ready Made Poetry*, 1982  
Collage on paper  
Henie-Onstad Kunstsenter,  
Høvikodden

### **Al Hansen**

geboren/nato/born 1927  
kein fester Wohnsitz

**A C C D E F J L N R S U Y Z**

Wiesbaden 1982   
B

- *Kate Millett Snow Chimes*, 1974-75  
Collage of Hershey Bar wrappers on  
a wooden board  
Henie-Onstad Kunstsenter,  
Høvikodden

### **Geoffrey Hendricks\***

geboren/nato/born 1931  
lebt in/vive a/lives in New York

**C D F F H I K L N M Q S V X Y Z**

Wiesbaden 1982   
WI/KS/B

- *For Brian Buczak: "Cortile"* –  
Villa Balladoro, July 4, 1991  
Multimedia installation  
P. c. Francesco Conz,  
Verona

- *Dream Box* (in collaboration with  
Brian Buczak), 1977  
Wooden box with sky chart and  
feathers  
P. c., New York

- *Fluxus Reliquary*, Fluxus Continued ed., 1980  
Box with various objects  
Henie-Onstad Kunstsenter,  
Høvikodden
- *One Hundred Skies*,  
Barkenhoff Foundation, 1986  
Artist's book  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Original Watercolors for One Hundred Skies*, 1986  
One hundred watercolors,  
each 12 x 12 cm.  
Geoffrey Hendricks
- *Sky Cart/Cross*, 1990  
Sculpture with cart, stones, bones,  
watercolors, and bishop's staff  
P. c. F.lli Cattelani,  
Modena
- *Sky Ladder*, 1984  
Sculpture, mixed technique, ladder  
with watercolors  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Vinyl Placement*, 1975  
Silkscreened photographic image  
on vinyl  
Henie-Onstad Kunstsenter,  
Høvikodden

### Hi Red Center

Der Name Hi Red Center leitet sich von der japanischen Bedeutung der Namen der drei Künstler ab, aus denen die Gruppe besteht:  
Takematsu = Hi; Akasegawa = Red;  
Nakahisi = Center.

Il nome Hi Red Center si rifà al significato giapponese dei nomi dei tre componenti del gruppo:

Takematsu = Hi; Akasegawa = Red;  
Nakahisi = Center.

The name of the Hi Red Center group derives from the Japanese meaning of the names of the three artists who formed it:  
Takematsu = Hi; Akasegawa = Red;  
Nakahisi = Center.

- *Fluxclinic*, 1966  
Folder, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

#### Dick Higgins\*

geboren/nato/born 1938  
lebt in/vive a/lives in Barrytown/USA

**DD E FF GGG H J K N P Q S V W X Y Z**

Wiesbaden 1962   
Wiesbaden 1982   
WI/KS/B

- *Definition*, 1973  
Engraved steel  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Graphis 143: Softly for Orchestra*,  
1967  
Score, offset print on acetate and paper,  
plus newspaper page  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Graphis 144: Wipeout for Orchestra*,  
1967  
Score, offset print on acetate and paper  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Homage to Europe No. 4 (Who Went Where)*, 1990  
Acrylic on canvas, 240 x 160 cm.  
P. c. Francesco Conz,  
Verona

- *Labyrinthus I*, 1990  
Acrylic on cloth, 220 x 220 cm.  
P. c., Francesco Conz,  
Verona

- *Taffeta Landscape No. 3*, 1959  
Dyed taffeta  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Le Tombeau de François Villon*, 1990  
Silkscreen on cloth, 70 x 280 cm.  
Edizioni Conz,  
Verona

- *28 Things to Think About, a Manifesto*, 1990  
Silkscreen on cloth,  
140 x 150 cm  
Edizioni Conz,  
Verona

### **Alice Hutchins**

geboren/nata/born 1916  
lebt in/vive a/lives in New York City and  
Chico, California

- *Jewelry Fluxkit*, Fluxus ed. 1968,  
Reflux ed.  
Box with metal objects  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Letraset Postcards*, 1966  
Eight postcards with letraset additions  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Fan*, 1974  
Magnet, fan chassis and movable rings  
and discs in enameled white metal box  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Untitled*, 1967  
Nine plastic boxes with objects  
Henie-Onstad Kunstsenter,  
Høvikodden

### **Joe Jones**

geboren/nato/born 1934  
lebt in/vive a/lives in Wiesbaden

**A C D J K L N P U V Y Z**

Wiesbaden 1982  
WI/KS/B

- *The Music Bike*, 1977  
Various musical instruments  
on tricycle cart, 236 x 86 x 242 cm.  
P. c. Francesco Conz,  
Verona

- *Music Kit – Xylophone*, 1975  
Components for music machine in  
a black box  
Edizioni Conz,  
Verona

- *Musical Object*, 1974  
Drums and cymbals on wooden rack,  
208 x 61 x 61 cm.  
Galleria La Giarina,  
Verona

- *Music Box*, 1974  
Toy piano and photo in a small valise,  
30 x 36 x 24 cm.  
P. c. Caterina Gualco,  
Genova

- *Game for Takako Saito and Al Hansen*, 1976  
Collage of objects on paper,  
66 x 76 cm.  
P. c. Caterina Gualco,  
Genova

**Per Kirkeby**  
geboren/nato/born 1938  
lebt in/vive a/lives in Hellerup/Dänemark  
**C D FFF M N R V W Z**

- *Blå, Tid*, Fluxus ed. 1968  
Artist's book  
Henie-Onstad Kunstsenter,  
Høvikodden

**Bengt af Klintberg**  
geboren/nato/born 1938  
lebt in/vive a/lives in Stockholm

- *The Forest Diver*, 1974  
Two photographs by Olle Tesch  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Imagine yourself as a Group of Bandy Players*, 1966  
Postcard and score (from a series of Identification Exercises)  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Stockholmsspelet*, 1966  
Artist's book  
Henie-Onstad Kunstsenter,  
Høvikodden

**Milan Knizak\***

geboren/nato/born 1940  
lebt in/vive a/lives in Prag

**A B D F G I M N O R S V X Y Z**

- *Actual Schmuck* (in collaboration with David Mayor), 1974  
Artists' book/magazine,  
Beau Geste Press  
Henie-Onstad Kunstsenter,  
Høvikodden

**Alison Knowles**

geboren/nata/born 1933  
lebt in/vive a/lives in New York

**D F F H I K L N Q R U V Y Z**

Wiesbaden 1962   
Wiesbaden 1982 

- *Coco Princess*, 1990  
Silkscreen on four layers of cloth,  
150 x 115 cm.  
Edizioni Conz,  
Verona
- *Great Bear Fluxus*, 1985  
A portfolio of seventeen event scores (1963-65),  
50 x 37 x 3.5 cm., Edizioni Conz,  
P. c., Italia
- *House of Dust*, 1964  
Computer printout  
in plastic envelope  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Journal of the Identical Lunch*, 1971  
Artist's book  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Due rumori*, 1992  
Cyanographic print on cloth and canvas, 97 x 145 cm.  
P. c., Italia

- *Untitled*, 1985  
Paper and cloth in wooden box, 78 x 122 cm.  
Galleria La Giarina,  
Verona

- *Versare ... ventilare*, 1991  
Handmade paper with light bulb on wood panel 150 x 150 cm.  
P. c. Francesco Conz,  
Verona

- *Whirlwind Moon of the Cree (December)*, 1992  
Tagged, found objects on clay circle, ø 200 cm.  
Alison Knowles, New York  
Galerie Schüppenhauer,  
Köln

**Arthur Köpke**

geboren/nato/born 1928  
gestorben/decesso/deceased 1977  
lebte in/ha vissuto a/lived in Kopenhagen

**A B DD J L N UU V Y Z**

- *Continue*, 1972  
Three scores/collages on black paper,  
Edition René Block  
Henie-Onstad Kunstsenter,  
Høvikodden

**Takehisa Kosugi\***

geboren/nato/born 1938  
lebt in/vive a/lives in Tokyo

**A C D J K L N P Q R U V Y**

Wiesbaden 1962   
Wiesbaden 1982 

- *Events*, Fluxus ed. 1964,  
Reflux ed. 1987  
Box with scores  
Henie-Onstad Kunstsenter,  
Høvikodden

**Jaroslav Kozłowski**

geboren/nato/born 1945  
lebt in/vive a/lives in Poznan, Poland

- *Lingual Exercise No. 12 & 13*, undated  
Score, collage and typewriter on paper  
Henie-Onstad Kunstsenter,  
Høvikodden

**Shigeko Kubota**

geboren/nata/born 1936  
lebt in/vive a/lives in New York

- *Flux Medicine*, Fluxus ed. 1966,  
Reflux ed. 1987  
Box with transparent medicine capsules  
Henie-Onstad Kunstsenter,  
Høvikodden

**Gyorgi Ligeti** geboren/nato/born 1923  
lebt in/vive a/lives in Hamburg


- *Trois Bagatelles*, 1961/62  
Transcribed by Eric Andersen, 1962  
Henie-Onstad Kunstsenter,  
Høvikodden

**Jackson Mac Low**

geboren/nato/born 1922  
 lebt in/vive a/lives in New York

**A D D E F F K L N O Q V Y Z**

Wiesbaden 1962 


Wiesbaden 1982 


- *An Anthology* (in collaboration with La Monte Young), 1963  
 Artist's book, second edition 1970  
 P. c., Italia

**George Maciunas**

geboren/nato/born 1931  
 gestorben/decesso/deceased 1978  
 lebte in/ha vissuto a/lived in New York  
 und New Marlborough/USA

**A B D G I J K M N O P Q S V W X Y Z Z**

Wiesbaden 1962 

Wiesbaden 1982 

- *Burglary Fluxkit*, Fluxus ed. 1966,  
 Reflex ed. 1987  
 Box with keys  
 Henie-Onstad Kunstsenter,  
 Høvikodden
- *Fluxdeck*, Reflex ed., 1988  
 Deck of playing cards with photos  
 by Peter Moore  
 P. c., Italia
- *Four Flux Kits, Fluxboxes,*  
*Fluxyearbooks, etc.*, various dates  
 Boxes or valises containing various  
 Fluxus works by various Fluxus artists  
 P. c. Gino Di Maggio,  
 Milano
- *Flux Paper Events*, 1976  
 Artist's book, Edition Hundertmark  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *Fluxus Festspiele Neuster Musik*, 1962  
 Poster, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *Fluxus: Its Historical Development*,  
 1965  
 Diagram, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *Fluxus Newspaper* (in collaboration  
 with George Brecht)  
 1964: No. 1, 2, 3 & 4; 1965, no. 5;  
 1966, no. 7  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *Fluxus Newspaper Role – Extra*, 1963  
 Offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *Fluxus Review Preview*, 1963  
 Paper roll, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *In Memoriam Adriano Olivetti*, 1963  
 Score with adding machine tape,  
 offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *Perpetual Fluxus Festival*, 1964  
 Poster, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden

- *Picket Stockhausen*, 1964  
 Poster, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden



- *USA Surpasses All The Genocide Records*, 1966  
Poster and leaflet, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

**David Mayor**

lebt in/vive a/lives in Herts, England

- *Actual Schmuck* (in collaboration with Milan Knizak), 1974  
Artists' book/magazine,  
Beau Geste Press  
Henie-Onstad Kunstsenter,  
Høvikodden

**Larry Miller**

geboren/nato/born 1944  
lebt in/vive a/lives in New York

**D I L N S U V Y**

- *Orifice Flux Plugs*, Fluxus ed. 1974  
Box with objects  
Henie-Onstad Kunstsenter,  
Høvikodden

**Peter Moore**

lebt in/vive a/lives in New York City

- From *Photo portfolio*, 1964-74  
Photos of Charlotte Moorman and Nam June Paik, Edizioni Pari & Dispari, each photo 50 x 65 cm.  
P. c. F.lli Cattelani,  
Modena

**Charlotte Moorman**

geboren/nata/born 1933

gestorben/decesso/deceased 1991

lebte in/ha vissuto a/lived in New York City

- From *Photo portfolio*, 1964-74  
Performance with Nam June Paik,  
photos by Peter Moore, Edizioni Pari & Dispari, each photo 50 x 65 cm.  
P. c. F.lli Cattelani,  
Modena
- *Untitled*, 1989  
Cello in neon and plexiglass  
136 x 80 x 20 cm.  
Galleria La Giarina,  
Verona

**Claes Oldenburg**

geboren/nato/born 1929

lebt in/vive a/lives in New York City

- *Unattended Lunches*, 1968  
Artist's book  
Henie-Onstad Kunstsenter,  
Høvikodden

**Yoko Ono**

geboren/nato/born 1933

lebt in/vive a/lives in New York

**B D D F F K N O Q S V Y Z**

Wiesbaden 1962 

- *Box of Smile*, Fluxus ed. 1971,  
Reflux ed. 1982  
Box with mirror attached to bottom  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Grapefruit*, original edition 1963  
Artist's book  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Mend Piece for John*, 1968  
Mixed media, from SMS Magazine,  
No. 5  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Part Painting to Tony Cox*, 1961-64  
Offset print with piece  
of paper attached  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Secret Piece, 1953*, remake 1965  
Score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Yoko Ono & Dance Company*, 1966  
Proof sheet for Fluxus newspaper  
Henie Onstad Kunstsenter,  
Høvikodden
- From *Photo portfolio*, 1964-74  
Performance with Charlotte Moorman,  
photos by Peter Moore,  
Edizioni Pari & Dispari, each photo  
50 x 65 cm.  
P. c. F.lli Cattelani,  
Modena
- *Exposition of Music/Electronic  
Television*, 1963  
Poster/mailer, silkscreen on  
newsprint paper and offset print on  
transparent paper  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Moving Theater No. 2*, 1962-64  
Score  
Henie-Onstad Kunstsenter,  
Høvikodden

**Robin Page**

geboren/nato/born 1932  
lebt in/vive a/lives in München und Kanada

**C D F I L N U V Z**

- *Hole*, undated  
Score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Paik Robot Robot*, 1964  
Invitation to "Experimental Color  
TV Experiment"  
Offset print and marker pen  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Postmusic – The Monthly Review of the  
University for Avantgarde Hinduism*,  
1963  
Fluxus publication, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

**Nam June Paik\***

geboren/nato/born 1932  
lebt in/vive a/lives in New York  
und Düsseldorf

**B C D J K P Q R S S S V W Y**

Wiesbaden 1962   
Wiesbaden 1982   
WI/KS/B

- *Robot Opera*, undated  
Score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Beuys' Voice*, 1989  
Laser painting and objects on canvas,  
204 x 212 x 16 cm.  
P. c. Caterina Gualco,  
Genova
- *Untitled*, 1989  
Radios, video, shoes and acrylic  
on panel, 244 x 211 cm.  
Galleria La Giarina,  
Verona

- *Zen for Film*, Fluxus ed. 1964-65  
Box with 16 mm. film leader  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Zen for TV*, 1963/1975  
Prepared television set  
Henie-Onstad Kunstsenter,  
Høvikodden

**Ben Patterson**

geboren/nato/born 1934  
lebt in/vive a/lives in New York  
und Wiesbaden

**A C D F F J K L N P R U V Y Z**

Wiesbaden 1962    
Wiesbaden 1982    
WI/KS/B

- *How Man Makes Sense*, 1991  
Four painted outhouses with collage,  
each 60 x 80 x 223 cm.  
Galerie J & J Donguy,  
Paris
- *Le tre tentazioni*, 1991  
Wood, 40 x 110 x 180 cm.  
P. c. F.lli Cattelani,  
Modena

**Knud Pedersen**

lebt in/vive a/lives in København

- *Divide Denmark*, 1972  
Artist's book/project  
Henie-Onstad Kunstsenter,  
Høvikodden

**James Riddle**

geboren/nato/born 1937  
lebt in/vive a/lives in Richmond, Va.

- *ESP Fluxkit*, Fluxus ed. 1966/68  
Box with score cards and papers  
Henie-Onstad Kunstsenter,  
Høvikodden

- *One Hour*, 1966  
Proof sheet for Fluxus Newspaper  
Henie-Onstad Kunstsenter,  
Høvikodden

**Takako Saito**

geboren/nato/born 1929  
lebt in/vive a/lives in Düsseldorf

**A C D K L M N Q R U V Y Z**

Wiesbaden 1982    
WI/KS/B

- *(asobi no bon) (play or game)*, 1992  
Multiple, No. 24/34  
Takako Saito
- *(asobi no bon) (play or game)*  
no. 2, 1992  
Multiple, No. 9/25  
Takako Saito
- *Backform-Schachspiel*, 1989  
Painted baking form with toy insects,  
ø 17 x 9 cm.  
Galleria Il Gabbiano,  
La Spezia
- *da da da . . .*, 1988  
Multiple, No. 3/15  
Takako Saito
- *Doubledecker-Schachspiel No. 3*, 1988  
Magnetized flies and bobbars on  
metal rack, 27 x 27 x 54 cm.  
P. c. Gino Di Maggio,  
Milano
- *Flux-glove*, 1992  
Multiple, unnumbered, unsigned  
Takako Saito
- *Fluxlunch*, 1992  
Multiple, unnumbered, unsigned  
Takako Saito

- *Fluxsock*, 1992  
Multiple, unnumbered, unsigned  
Takako Saito
- *A Fluxus Wound*, 1992  
Multiple, unnumbered, unsigned  
Takako Saito
- *Für Schachspielmaniemäuse No. 1*,  
1989  
Objects in wood and metal mouse trap,  
ø 14 x 9.5 cm.  
P. c. Emilio Stabilini,  
Genova
- *Fußspur-Schachspiel*, 1988  
Wood, sand and toy shoes,  
41 x 41 x 4 cm.  
P. c. Luciana Del Giudice,  
Genova
- *Gewichtschachspiel*, 1975  
Cubes of Mahogany and  
Samba wood containing weights,  
Samba wood compartments,  
32 x 31.5 x 6.3 cm.  
P. c. Caterina Gualco,  
Genova
- *Gewürzschachspiel*, 1974  
Cubes of Mahogany and  
Samba wood containing oregano,  
pepper, curry, etc., Samba wood  
compartments, 32 x 32 x 6.5 cm.  
P. c. Caterina Gualco,  
Genova
- *Hut-Schachspiel (schwarz)*, 1990  
Black bowler hat and pocket chess set,  
28.5 x 25 x 17 cm.  
Galleria Il Gabbiano,  
La Spezia
- *Seventeen Drawings from  
Les Jours de Jeu*, 1969  
Drawing and collage on French toilet  
paper, each 21 x 27 cm.  
P. c. Francesco Conz,  
Verona
- *Klangschachspiel*, 1974  
Cubes of Mahogany and  
Samba wood containing sand, rice,  
stones, etc., Samba wood  
compartments, 32 x 32 x 6.5 cm.  
P. c. Caterina Gualco,  
Genova
- *A Message von Klo*, 1985  
10.5 x 9.5 x 5 cm.  
Galleria Leonardi V-Idea,  
Genova
- *Mystery Box No. 8b*, 1986  
Wood, 24.5 x 13 x 16 cm.  
Galleria Leonardi V-Idea,  
Genova
- *Omelet Book*, 1991  
Multiple, No. 20/22  
Takako Saito
- *Pietà Book – Mathematics Vol. 9,  
“Division,”* 1991  
Multiple, No. 7/7  
Takako Saito
- *Portrait*, 1984  
Sheets of onion skin paper on black  
background, 30 x 21 cm.  
P. c. Caterina Gualco,  
Genova
- *Portrait*, 1984  
Sheets of onion skin paper on black  
background, 32 x 21 cm.  
P. c. Caterina Gualco,  
Genova

- *Spielkopf No. 9*, 1986  
Wood, 33.5 cm. tall  
P. c. Sandro Ricaldone,  
Genova
- *Story of Souvenirs*, 1983  
Various materials, drawers in reddish  
wood, 12 x 15.5 x 15.5 cm.  
Galleria Leonardi V-Idea,  
Genova
- *Untitled*, 1974,  
Collage and paint on canvas,  
222 x 300 cm.  
P. c. Caterina Gualco,  
Genova
- *Verbindung mit . . .*, 1984  
Multiple, No. 8/30  
Takako Saito
- *Zen Mondo Serviette*, 1984  
17 x 32.5 cm.  
P. c. Sandro Ricaldone,  
Genova

**Mieko Shiomi**

geboren/nato/born 1938  
lebt in/vive a/lives in Osaka/Japan

**D G K N Q R V Y**

WI/KS/B

- *Spatial Poem No. 1*, 1965/1980  
Map drawn on core board plus  
envelope with paper flags printed on  
both sides  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Spatial Poem No. 2, Fluxatlas*,  
Fluxus ed. 1966  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Spatial Poems No. 4-9*, 1965-75  
A set of invitation letters, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

**Tomas Schmit**

geboren/nato/born 1943  
lebt in/vive a/lives in Berlin

**A D M M R U V Z**

Wiesbaden 1962   
Wiesbaden 1982 

- *Geschichte*, 1979  
Handcolored offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Will You Enjoy Answering  
This Question?*, 1964  
Score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

**Daniel Spoerri**

geboren/nato/born 1930  
lebt in/vive a/lives in der Schweiz,  
Frankreich, Italien

**C D J L M N Q R U V X Y Z**

WI

- *Monsters are Inoffensive*  
(in collaboration with Robert Filliou  
and Roland Topor), Fluxus ed. 1967  
Twenty-two postcards in envelope  
Henie-Onstad Kunstsenter,  
Høvikodden

### **Roland Topor**

geboren/nato/born 1938  
lebt in/vive a/lives in Paris

- *Monsters are Inoffensive*  
(in collaboration with Robert Filliou and Daniel Spoerri), Fluxus ed. 1967  
Twenty-two postcards in envelope  
Henie-Onstad Kunstsenter,  
Høvikodden

### **Endre Tot**

geboren/nato/born 1930  
lebt in/vive a/lives in Köln

- *Questionnaire*, undated  
Score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

### **Jiří Valoch**

geboren/nato/born 1946  
lebt in/vive a/lives in Brno, Czechoslovakia

- *Expansion*, 1968  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Love*, 1968  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

#### **Ben Vautier**

geboren/nato/born 1935  
lebt in/vive a/lives in Nizza

**A B D FF GG J NN R U V Y Z**

Wiesbaden 1982 

- *Any Stupid Ideas Just as They Come and Go*, 1978  
Artist's book  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Art makes me sad*, undated  
Black and red handwritten banner,  
320 x 47 cm.  
Ben Vautier
- *Attention oeuvre d'art*, 1960-62  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Ben expose partout*, 1965  
Poster, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Ben n'expose pas*, 1966  
Poster, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Crise et dépression*, undated  
Poster, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Fluxholes*, Fluxus ed. 1966,  
Backworks ed. 1981  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Fluxus est a l'aise à Berlin . . .*, undated  
Multicolor spray-painted banner,  
280 x 190 cm.  
Ben Vautier
- *Fluxus est une épine dans le pied de l'art. . .*, undated  
Multicolor spray-painted banner,  
280 x 190 cm.  
Ben Vautier
- *Fourre Tout, No. 1*, 1967  
Artist's magazine  
P. c., Italia
- *Fourre Tout, No. 2*, 1967  
Artist's magazine  
P. c., Italia

- *I Signed...*, 1961  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Indepëndenzia për i Rec*, undated  
Red and black handwritten banner,  
500 x 45 cm.  
Ben Vautier
- *Keine Kunst*, undated  
Black and white handwritten banner,  
370 x 52 cm.  
Ben Vautier
- *Kick in the Pants Certificate*, 1963  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Moi Ben je signe*, undated  
Black and white printed banner,  
260 x 47 cm.  
Ben Vautier
- *N'importe qui peut avoir une idée*,  
undated  
Black and red printed banner,  
490 x 30 cm.  
Ben Vautier
- *Le nouveau est toujours révolution-  
naire*, undated  
Red and white handwritten banner,  
470 x 45 cm.  
Ben Vautier
- *Per cambiare l'arte deve cambiare  
l'uomo*, undated  
Black and red handwritten banner,  
580 x 40 cm.  
Ben Vautier
- *The Postman's Choice*,  
Fluxus ed. 1965-67  
Postcard, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *The Signature of this Work Has Been  
Torn Off*, 1972  
Offset print  
Henie-Onstad Kunstsenter,  
Høvikodden
- *To Change Art Change Ego*, undated  
Black and white printed banner,  
442 x 42 cm.  
Ben Vautier
- *Untitled*, 1963  
Cardboard, 22.5 x 27.5  
P. c., Italia
- *La verité changra l'art*, undated  
Black and white handwritten banner,  
1600 x 150 cm.  
Ben Vautier

**Wolf Vostell**

geboren/nato/born 1932  
lebt in/vive a/lives in Berlin und  
Malpartida/Spanien

**B C D F F G G I L N N O R S U V Y Z**

Wiesbaden 1962   
Wiesbaden 1982 

- *4 Day Pre-Happening in New York*,  
undated (concept 1966)  
Silkscreen on cardboard  
Henie-Onstad Kunstsenter,  
Høvikodden
- *Kleenex 7/Fluxus*,  
undated (concept 1961)  
Silkscreen on cardboard  
Henie-Onstad Kunstsenter,  
Høvikodden

**Bob Watts**

geboren/nato/born 1923  
 gestorben/decesso/deceased 1988  
 lebte in/ha vissuto a/lived in Bangor/USA

**D H I J K L N Q U V Y Z**

Wiesbaden 1982   
 WI/KS/B

- *Cartoon*, 1987  
 Unique silkscreen print on cloth,  
 240 x 240 cm.  
 Edizioni Conz,  
 Verona
- *Dollar Bills*, 1962  
 Stack of fake dollar bills, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden
- *Fluxpost*, 1964  
 Sheet of stamps, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden
- *Fluxus Discobolus*, 1985  
 Chromed marble sculpture with  
 gilded disk and bronze inscriptions,  
 160 cm. tall  
 P. c. Francesco Conz,  
 Verona
- *Luna Airmail Stamps*, 1981  
 Sheet of stamps, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden
- *Neon Signature*, 1983  
 Neon tubing mounted on plexiglass  
 base, 45 x 65 x 20 cm.  
 P. c. Francesco Conz,  
 Verona

- *Parking Meter Sticker*, 1968  
 From *SMS Magazine* No. 4  
 Henie-Onstad Kunstsenter,  
 Høvikodden
- *Pork Chop Table*, 1984  
 Wood, 60 x 130 x 200 cm.  
 One of five original pieces produced  
 by Edizioni Conz  
 P. c. F.lli Cattelani,  
 Modena
- *Two Events*, undated  
 Score cards, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden

**Emmett Williams\***

geboren/nato/born 1925  
 lebt in/vive a/lives in Berlin

**A C DD FFFF J K L N R U V X Y Z**

Wiesbaden 1962   
 Wiesbaden 1982   
 WI/KS/B

- *Alphabet Poem*, 1963  
 Score, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden
- *An Opera*, 1962/63  
 Score, offset print  
 Henie-Onstad Kunstsenter,  
 Høvikodden
- *Windows of the Fluxus Cathedral*,  
 1990  
 Eight of a group of twenty-one  
 stained-glass windows, mounted  
 in iron frames, each 83 x 143 cm.  
 P. c. Francesco Conz,  
 Verona





**La Monte Young**

geboren/nato/born 1935

lebt in/vive a/lives in New York

**D K L N P Q V Y Z**

Wiesbaden 1962 

Wiesbadeb 1982 

WI/KS/B

- *An Anthology* (in collaboration with Jackson Mac Low), 1963  
Artist's book, second edition 1970  
P. c., Italia

- *Composition 1961*, 1961  
Small booklet/score, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

- *Composition*, 1960  
Small card in envelope, offset print  
Henie-Onstad Kunstsenter,  
Høvikodden

THE FLUXERS PORTFOLIO

– ed. Museion, Bozen/Bolzano, December 1992

**Eric Andersen**

- *Bolzano Tartan*, Photolitho, 50 x 70 cm.

**Giuseppe Chiari**

- *La pioggia è rumore ma è musica*, Silkscreen, 50 x 70 cm.

**Philip Corner**

- *A Plate for a Piece of Reality*, Silkscreen, 50 x 70 cm.

**Jean Dupuy**

- *Philosophie Timbrée*, Silkscreen, 50 x 70 cm.

**Ken Friedman**

- *A Signature Would Destroy the Artistic Value of this Print*, Silkscreen, 50 x 70 cm.

**Geoffrey Hendricks**

- *Things I Can Do*, Silkscreen, 70 x 50 cm.

**Joe Jones**

- *Piano Piece*, Silkscreen, 50 x 70 cm.

**Alison Knowles**

- *Whirlwind Moon of the Cree (December)*, Silkscreen, 50 x 70 cm.

**Ben Patterson**

- *The Flux Jump*, Silkscreen, 50 x 70 cm.

**Takako Saito**

- *Ein Spiel*, Silkscreen, 50 x 70 cm.

**Ben Vautier**

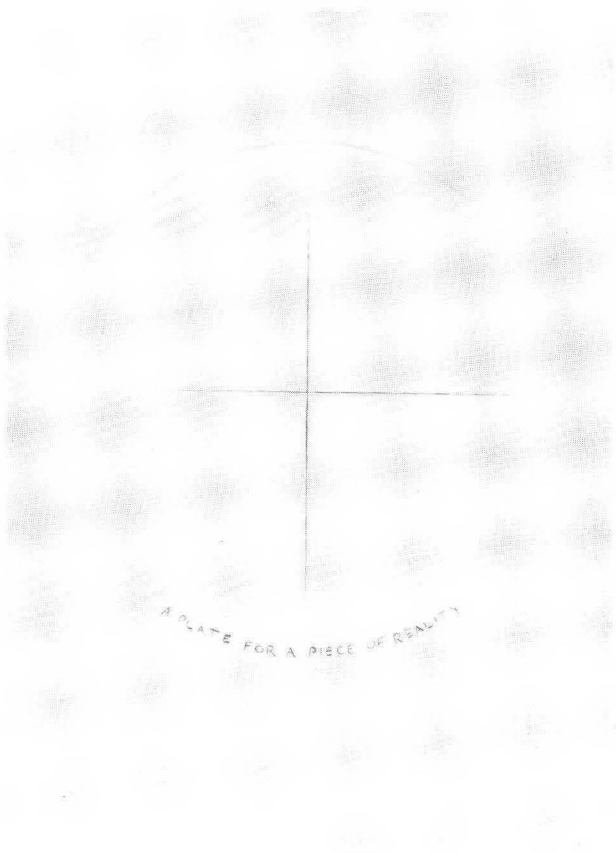
- *This Is a Real Fluxus Hole, Handmade by Ben*, Silkscreen, 70 x 50 cm.

**Emmett Williams**

- *FLUXUS MOVENS*, Silkscreen, 70 x 50 cm.



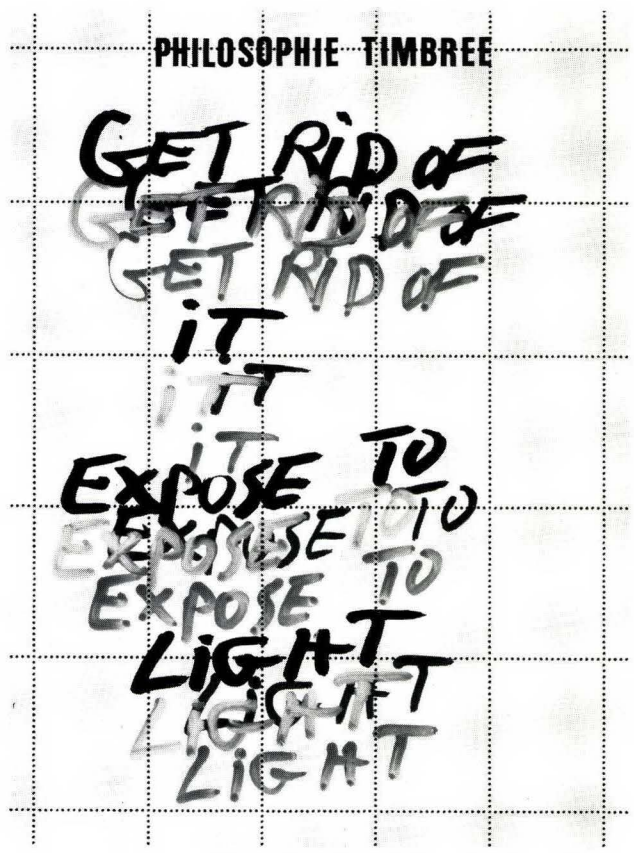
Eric Andersen



Philip Corner



Giuseppe Chiari



Jean Dupuy

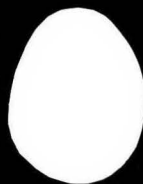
I can stand.  
 I can walk.  
 I can run.  
 I can see.  
 I can hear.  
 I can feel.

I can stand.  
 I can walk.  
 I can run.  
 I can see.  
 I can hear.  
 I can feel.

SOME THINGS I CAN DO

Geoffrey Hendricks

*This is a real  
glucus hole*



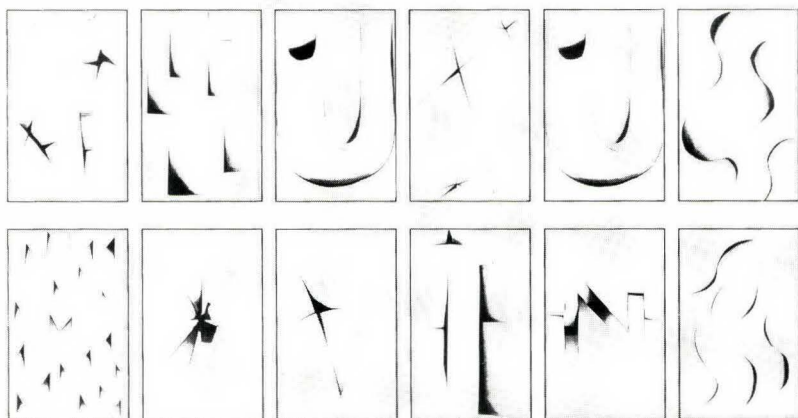
*hand made by Ben*

Ben Vautier

**A signature  
would destroy  
the artistic value  
of this print.**

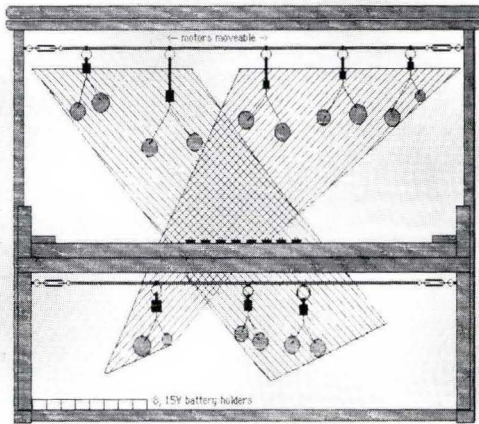
**Ken Friedman  
1992**

Ken Friedman

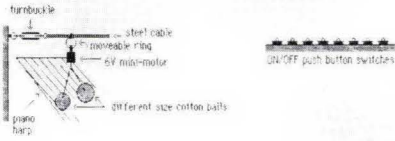


Emmett Williams

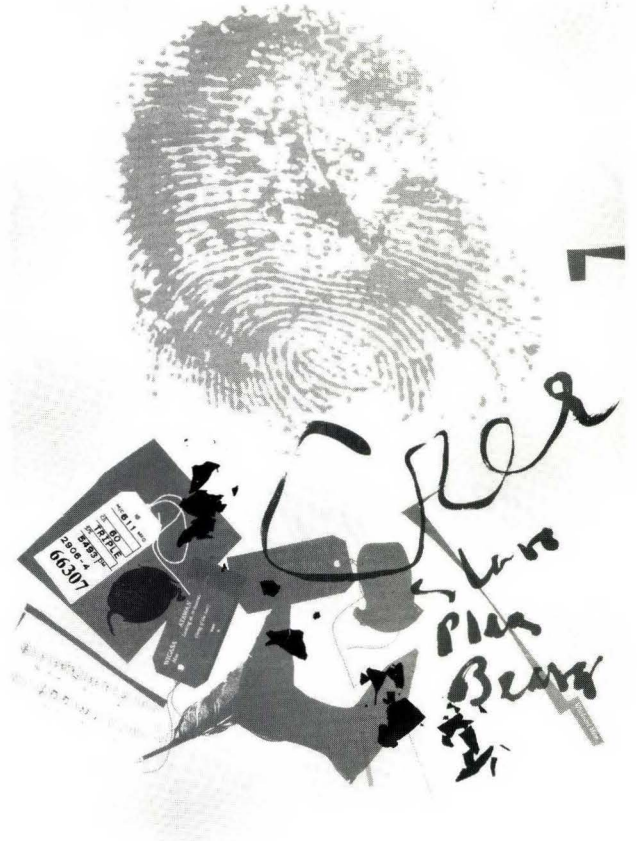
PIANO PIECE 1972-1973



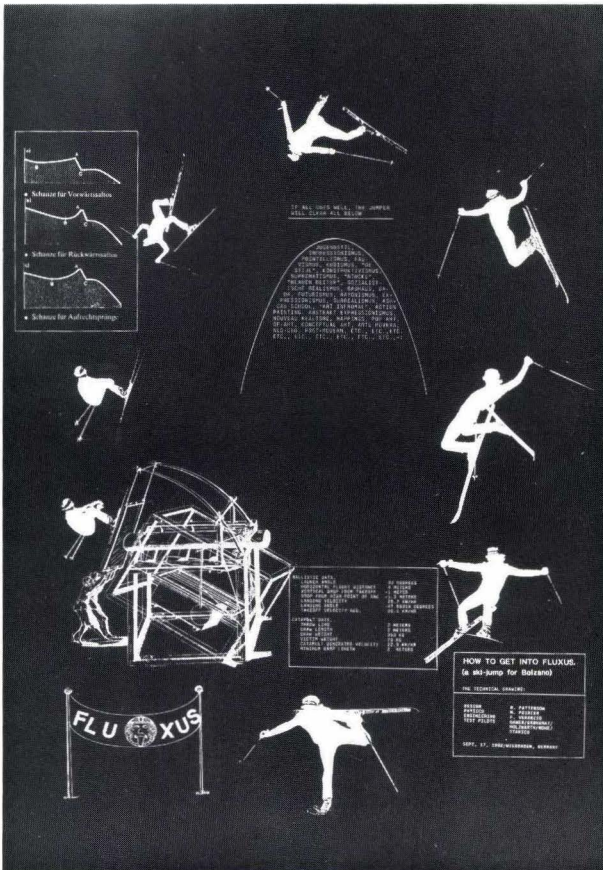
keyboard and keyboard action removed



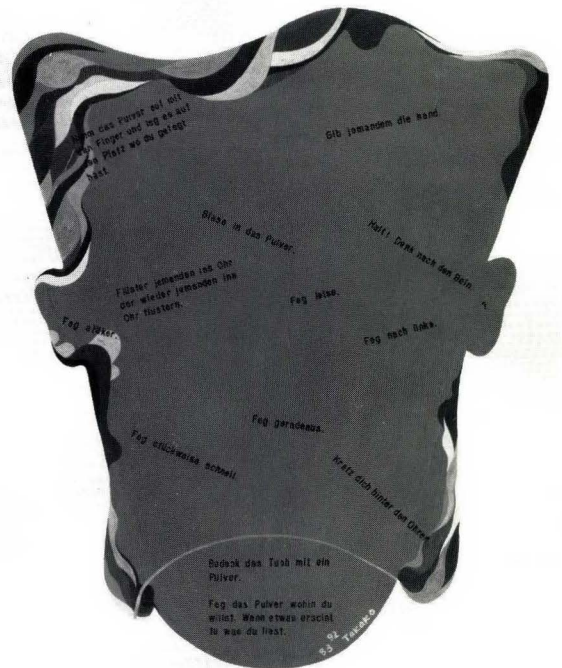
Joe Jones



Alison Knowles



Ben Patterson



Takako Saito

Diese Arbeiten liegen in einer jeweils 50 Abzüge umfassenden Auflage vor: sie sind handsigniert und von 1/50 bis 50/50 nummeriert. Weitere zwanzig handsignierte Exemplare mit römischer Bezifferung I/XX bis XX/XX sind den Künstlern und den Mitarbeitern der Ausstellung vorbehalten. Diese Arbeiten werden in einer mit Texten von Henry Martin und Pier Luigi Siena begleiteten Mappe präsentiert; die Mappen sind ebenfalls von 1/50 bis 50/50 bzw. von I/XX bis XX/XX nummeriert.

Queste opere tirate in 50 esemplari sono firmate e numerate dal 1/50 al 50/50. Un'ulteriore edizione di venti copie, firmate e numerate dal I/XX al XX/XX, è riservata agli artisti ed ai collaboratori della mostra. I lavori, accompagnati da testi di Henry Martin e di Pier Luigi Siena, sono raccolti in cartelle numerate dal 1/50 al 50/50 e rispettivamente dal I/XX al XX/XX.

These works have been published in an edition of fifty copies, signed and numbered from 1/50 to 50/50. A further edition of twenty copies, signed and numbered from I/XX to XX/XX, is reserved to the artists and other collaborators. The works, accompanied by prefaces by Henry Martin and Pier Luigi Siena, are presented in portfolios, likewise numbered from 1/50 to 50/50, and from I/XX to XX/XX.

## VIDEO & AUDIO

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- Joseph Beuys, *Jeder Mensch ein Künstler*, FIU Verlag, Wangen, 1991
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- Giuseppe Chiari, *Studio sui capelli*, Archivio storico della Biennale di Venezia, 1977
- Philip Corner, *Gong Ear*, (performed at Gemonerhof, Völser Aicha, June 1992), camera by Berty Skuber, Hotel Aicha Video, Völs, 1992
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- Geoffrey Hendricks, "Cortile" – *For Brian Buczak*, (performed at Villa Balladoro, Verona), camera by James Thornton, in collaboration with Archivio Francesco Conz, Verona, 1991
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## FLUXERS: BIBLIOGRAPHIE/BIGLIOGRAFIA/BIBLIOGRAPHY

Diese allgemeine Biographie ist sehr knapp gehalten und enthält keine Hinweise auf die große Anzahl von Künstlerbüchern, Ausstellungskatalogen und Monographien, die zum Werk einzelner Fluxus-Künstler erschienen sind. Viele solcher Publikationen sind aufgeführt in *Fluxus Codex*, *Fluxus Da Capo* und *1962 Wiesbaden FLUXUS 1982*. James Lewes' umfangreiche "Chronologie" im Katalog *Fluxus Virus* enthält eine Unmenge bibliographischer und biographischer Angaben, ist aber schwierig zu konsultieren. Die Publikation von Lewes' vollständiger und durchgesehener Bibliographie ist geplant. Dankbar wird auf den von Elizabeth Armstrong und Joan Rothfuss bearbeiteten Katalog *In the Spirit of Fluxus* hingewiesen, der anlässlich der Fluxusausstellung im Walker Art Center (Minneapolis) im Januar 1993 erscheint.

Questa biografia generale è molto breve e non riporta il grande numero di libri d'artista, cataloghi di mostre e monografie che illustrano l'opera dei singoli artisti Fluxus. Buona parte di tali pubblicazioni è elencato in *Fluxus Codex*, *Fluxus Da Capo* e *1962 Wiesbaden FLUXUS 1982*. La "Cronologia" voluminosa di James Lewes, pubblicata sul catalogo *Fluxus Virus*, contiene un'infinità di informazioni bibliografiche e biografiche, ma non è di facile consultazione. È prevista la pubblicazione, completata e rivista, della bibliografia di James Lewes. Esprimendo i nostri ringraziamenti, rimandiamo al catalogo *In the Spirit of Fluxus*, a cura di Elizabeth Armstrong e Joan Rothfuss, che sarà pubblicato in occasione della mostra Fluxus prevista per il gennaio 1993 al Walker Art Center di Minneapolis.

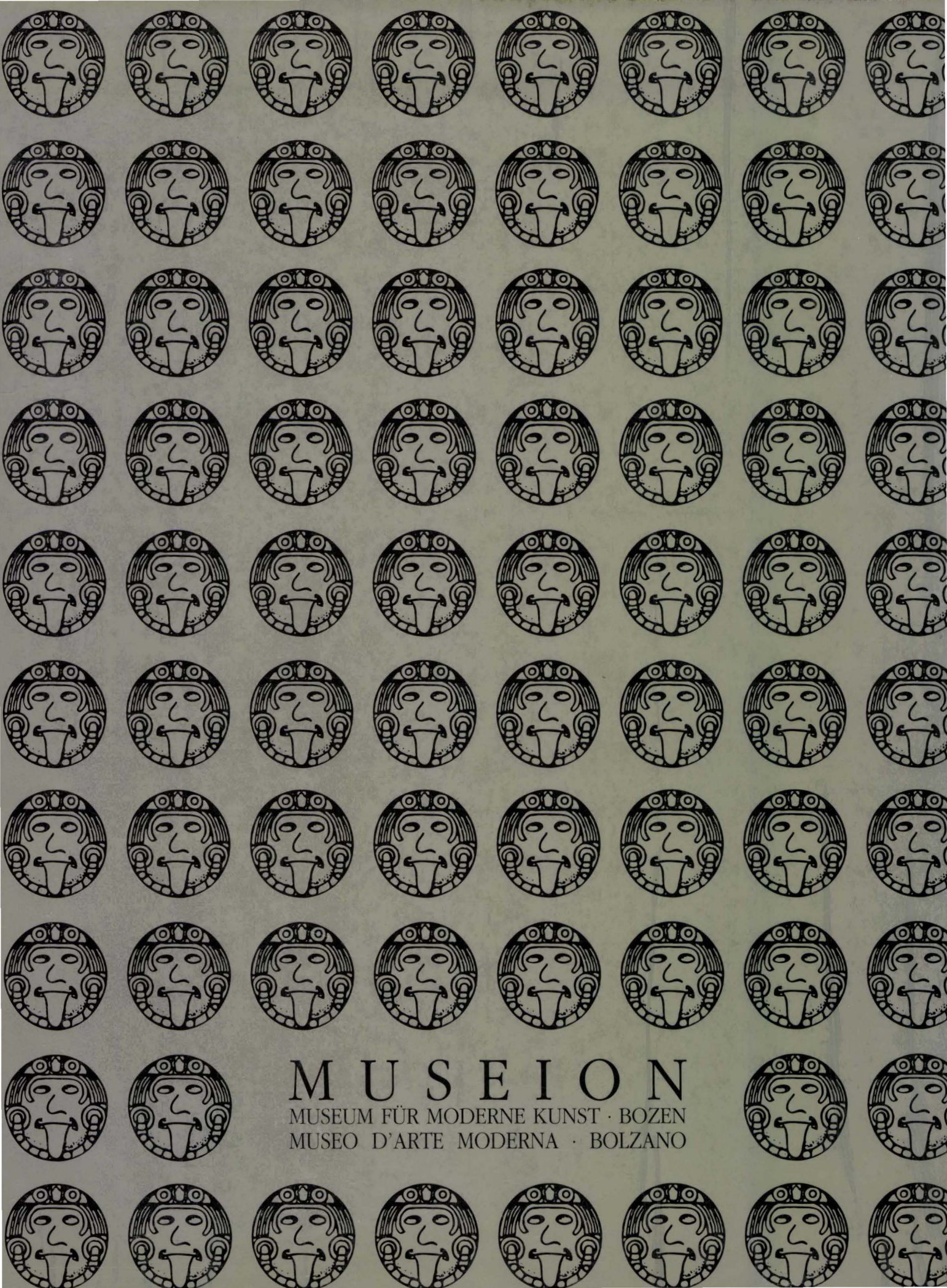
This general bibliography is very brief and makes no mention of the vast number of artist's books, show catalogs and monographs that illustrate the work of the individual Fluxus artists. Many such publications are listed in *Fluxus Codex*, *Fluxus Da Capo*, and *1962 Wiesbaden FLUXUS 1982*. James Lewes' voluminous "Chronology" in the *Fluxus Virus* catalog contains a wealth of bibliographical and biographical information but is difficult to consult. Lewes' complete and corrected bibliography is scheduled for future publication. One also gratefully anticipates the appearance *In the Spirit of Fluxus*, the catalog, edited by Elizabeth Armstrong and Joan Rothfuss, of the Fluxus exhibition that will open at the Walker Art Center, Minneapolis, in January 1993.



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# MUSEION

MUSEUM FÜR MODERNE KUNST · BOZEN  
MUSEO D'ARTE MODERNA · BOLZANO