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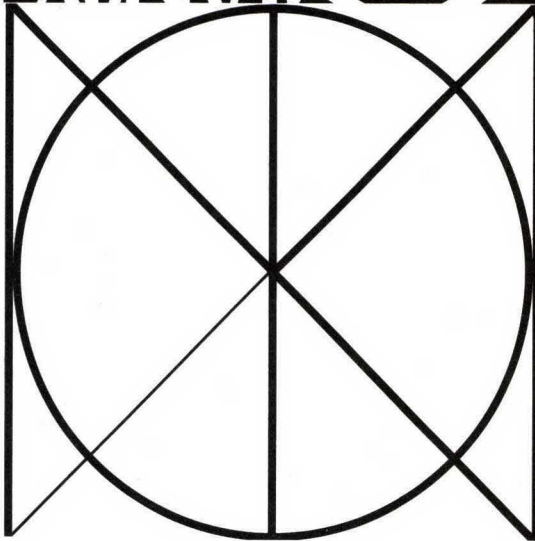
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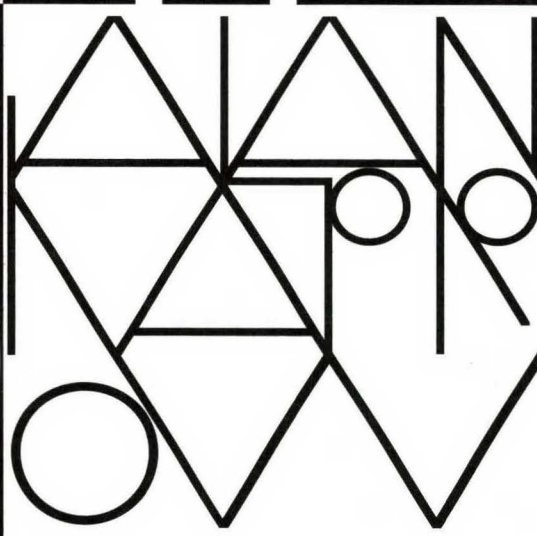
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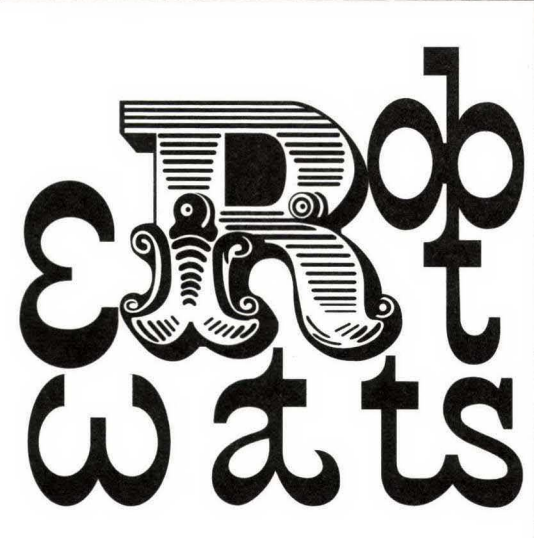
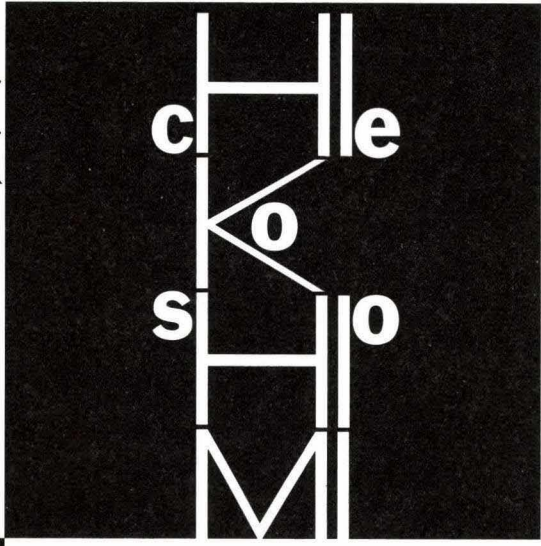
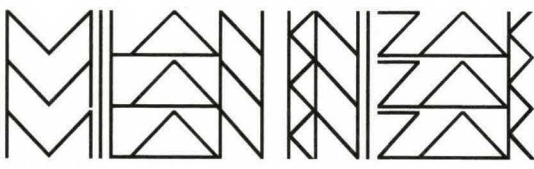
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FLUXBOOKS

FLUXUS ARTIST BOOKS
FROM THE LUIGI BONOTTO COLLECTION

FROM THE SIXTIES TO THE FUTURE

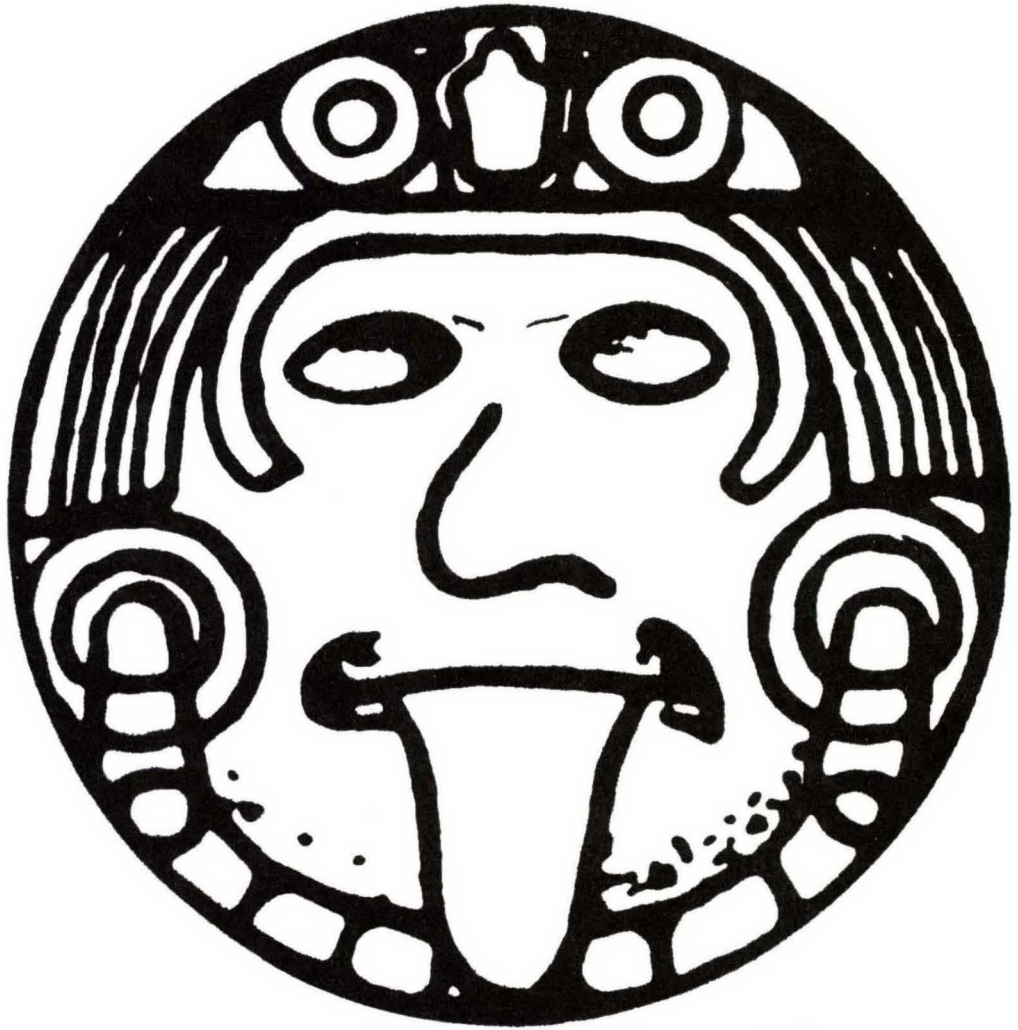
Edited by – A cura di
Giorgio Maffei
Patrizio Peterlini

FONDAZIONE BONOTTO
FONDAZIONE BEVILACQUA LA MASA

MOUSSE PUBLISHING

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George Maciunas used the term "Fluxus" for the first time in a conference in New York in 1961, to indicate the characteristics of the movement he was creating. The works, and even more so, the actions, flowed and overflowed, like a river in flood, violently opposing art as a commodity for the consumption of the few.

The complex system of relationships and events linking artists all over the world was inspired by certain concepts characteristic of early-sixties counterculture: the connection between art and life, the notion of "indeterminacy" in contemporary music, the influence of Eastern thought and the desire to dispense with a mythical concept of artistic creation.

Art by all and for all embraced music, theatre, performance, poetry and visual arts in a multidisciplinary concoction, and on the printed page (as well as on posters, tracts and multiples) melded a leaning towards theoretical reflection with the possibility of bypassing and eliminating the designated exhibition sites of the "Art System".

Together with the evolution of ideological factors came the announcement of the transformation of the role and status of artists and, as a consequence, of their work. The spread of mass culture tended to destroy the elitist models of aesthetic thought that exalted creative expression. Literature lost its guiding role, revealing the inadequacy of language to reflect the reality of the times, while poets became performers and visual artists. These usurped the role of painters and sculptors, who were no longer capable of plastically representing their own times. Poetry found space beyond the traditional book in a physicality that found the two-dimensionality of the page an impediment. Thus the process that began several years earlier

with Futurism and Dadaism was brought to completion.

The concept developed, also in theory, of combinations of different linguistic spheres, and an actor (the former artist) was envisaged who could use the arts like a juggler, appearing as a mediator between aesthetic invention and a vast new audience.

George Maciunas described it in the following words in 1962: "The anti-art forms are primarily directed against art as a profession, against the artificial separation of producer or performer, of generator and spectator, or against the separation of art and life. They oppose forms artificial in themselves, models or methods of composition, of artificially constructed phenomena in the various areas of artistic practice, against intentional, conscious formalism and against the fixation of art on meaning, against the demand of music to be heard and that of plastic art to be seen; and finally against the thesis that both should be acknowledged and understood. Anti-art is life, nature; true reality is the one and all. The bird song is anti-art. The pouring rain, the chattering of an impatient audience, sneeze noises... or compositions like 'letting a butterfly caught in a net fly away' or 'what an audience left to its own devices does for amusement' – all of these examples may be viewed in this sense as anti-art."¹



Allan Kaprow,
New York, 1966

The depersonalisation of art and the formulation of a performance practice tending towards the idea that "everything is art" found a privileged communication

1. George Maciunas, in *Kleinen Sommerfest lecture June 9, 1962*.

space in books. In this scenario, books began to lose their conventional form and were expanded to elevate uncertainty and chaos as supporting structures for ideas.

So it was no coincidence that the first deliberate experiments with the book medium, conducted with an alternative vision on that "medium-space" which was to be given the name "artist's book", began in the 1960s. This occurred particularly in the Fluxus environment, as noted by Kate Linker², where intermedial activities had their greatest impact on this new vision. Marc Goethals³ points out how Fluxus literally laid the foundations of a new language, preparing a terrain which was later occupied and further explored by conceptual artists. For the Fluxus artists, books provided the opportunity for an open space, and one that was, above all, public. "In a situation where the book and media industry were blocking access and imposing restrictions, the only alternative was for artists to publish their own work," writes Dick Higgins.⁴ From that moment,

the visual features and normal functions of the book would be compromised in favour of a new potential identity that became increasingly less hybrid and more identifiable as an artwork rather than a product intended to convey the artist's work. Thus books, as a support-space for various images, texts, signs and materials that was totally versatile in terms of format and content, were found to be the optimum intermedial product. Moreover, the fact that they could be easily and inexpensively reproduced made them an ideal tool for the project of a democratic dissemination of culture. Having dispensed with their

official role and elitist nature, Fluxus books occupied an entirely clandestine position, shirking conventional forms – not only in terms of their conception, creation, distribution and proposal – breaking all commercial ties and assuming the role of an instrument of struggle to make an impact, in their own way, on the dichotomy between life and art.

This allowed artists to enjoy full autonomy in the production of their works and to become their own publishers, as well as to make use of new printing processes, often at a low cost, for broader distribution (stencils, photocopies, offset).

Books replaced museums, art galleries and theatres, and thus had to contain not only their usual informative capacities, but also the intermedial potential of artistic practice. They became events as well as containers of thoughts and images, and the physical presence of artistic objects. The traditional structure of the book object was found increasingly inadequate to contain all this, so it was transformed into a *boîte*, container, binder or box.

The Fluxus artist's book shed the physical qualities associated with books, together with their conventional forms of distribution: art galleries and book shops were replaced by a system of communication and distribution without intermediaries. Both critics and curators lost their promotional roles, being replaced by the new artists, who could now distribute and present their own work.

The Fluxus book was brought to the world by the movement's own uncompromising system, with its own distribution channels and capacity to regard the entire planet as territory to be conquered by the new thinking.

The need to distribute the work and the rediscovered affinity between art and everyday life meant that the new artists' books were seldom "unique" or limited editions, but rather multiples printed in an indefinite number of copies, which did not lose their value through multiplication as it



Top: Ben Vautier, Takako Saito. "Homage to Adriano Olivetti", 1982

Bottom: Ben Vautier. Nice, 1963

2. Kate Linker, in *Studio International*, vol. 195, London, 1980.

3. Marc Goethals, in *Twenty-six Gasoline Stations e altri libri d'artista*, Museo Regionale, Messina 2010.

4. Dick Higgins, in *Studio International*, vol. 195, London, 1980.

was the only way they could achieve their purpose.

By the 1970s, the book was increasingly assisting the process of fragmentation of the printed word, which concrete and visual poets had been pursuing since the previous decade. The book, tending towards becoming an anti-book, was no longer a representation or narrative of the work but a "work" in itself, placed at the service of the most varied experiences.

Often an individual author was not sufficient. The movement, which had demolished the sacrosanct figure of the artist, replaced the authorship of the individual with a collective system that better suited the new needs. The book object was shattered, together with its author.

The most obvious evolution, in its drastic negation of the book object itself, was without doubt the choice of the most disparate objects as books. There were objects that appeared as enigmatic and totally illegible, except as a metaphor closely associated with the poetics developed by the book's author. These were the so-called "object books", a definition that highlighted the continued difficulty of assimilating such a radical position towards an object that had always been a depository of human culture and memory.

A more refined evolution, although perhaps still insufficiently studied, occurred with regard to graphic composition. As a direct offshoot of Dada and Futurist experiments, through the ingenious solutions devised by Maciunas and George Brecht, graphics become the central feature, evolving from an element of simple stylistic "grace", intended to make the printed text more beautiful and readable, to become the central feature of the book, and in some cases the only real subject of the entire work. This is perhaps why many of Maciunas' graphic solutions still have an influence on contemporary production.

This is not intended to be an account of the Fluxbook's history, as in any case the very nature of Fluxus as something fluid and uninterrupted makes it difficult to document historically. This first detailed study of the artist's book within the Fluxus movement presents its aesthetic research as one of the most productive and irreverent transformations of the book medium. Hence, there was no need for comments by critics, which are not relevant to this study. The few explanatory notes below and, more than anything else, the images of the books themselves, are sufficient to present their nature and development.

Now we simply need to mention the book that inspired this history – *An Anthology* – which not only through its form and content but, above all, through its full title manages to explain the meaning of Fluxus systematically and better than any other words. It is as follows: "An Anthology of Chance Operations, Concept Art, Anti-Art, Indeterminacy, Improvisation, Meaningless Work, Natural Disaster, Plans of Action, Stories, Diagrams, Music, Dance Constructions, Compositions, Mathematics, Poetry, Essays".

These are programmes, content, statements, disciplines and visions. La Monte Young, Jackson Mac Low and Maciunas did not list the words in a natural sequence, but juxtaposed misaligned concepts that are irregular in form and content.

Performance projects, musical scores, poetic works, graphic illustrations and theoretical texts were presented in traditional bound pages, together with loose inserts and paper bags.

Even the title, typographically composed by Maciunas, defied logically sequential reading, allowing the reader



Benjamin Patterson, Alison Knowles. "Homage to Adriano Olivetti", 1982



Daniel Spoerri, Emmett Williams. 1964

to put together the series and sequence of words at will. This title itself provided the inspiration for a generation that would define the aesthetics of the following two decades.

To summarise: the title of the book is condensed (and also multiplied) on the cover and then expanded over the next three pages. The full title becomes an

aesthetic graphic game placed in the usual position of the title page. The colophon includes the names of the authors and the publishing details. The pages of the book vary in colour, graphic layout and content, and at times provide support for attached objects.

The traditional structure of the book was thus exploded and ready to herald the subsequent changes at the hands of Fluxus.

Fluxus 1, a year later, was put together with the materials left out of *An Anthology*. It began as the first episode of a series intended to develop extensively over time and in terms of geographical distribution. It has an almost square format and is bound with three metal bolts, suggesting the interchangeability of the internal pages. This could perhaps be a reference to the historic "Bolted Book" produced by the Futurist Fortunato Depero in 1927. It is made with manila cardboard envelopes containing pamphlets, brochures, photographs, musical scores and other printed materials.

Thus, in this Fluxus evolution, the book continued its process of formal disintegration. The pages, which until *An Anthology* had preserved their own normal appearance (providing support for attached leaflets, at most) now became containers of objects.

The final step in the book's genetic mutation came just a few years later, in 1966-1967, with the *Fluxus Year Box 2*, which finally lost its pages and became a box container. The box was a new object, which changed shape, material and modes of use.

The box, and the numerous similar objects produced by individual artists, were now regarded as "non-linear narratives", to be moved, touched, smelled, destroyed, reassembled and played with. Interactivity and handling created a state of continuous recombination, multiplying their interpretation and implying the full physical as well as intellectual involvement of the reader, who was in fact no longer a reader.

The orchestration of the new object was now closer to music or film editing, where symbols and sensory components can formulate not only new objects, but also new uses, increasingly connected with the ordinary flow of life. All that remains of the book is its likeness.

After this brief introduction to the "parent" books, we now need to give an account of our choices, which, as such, are arbitrary and questionable.

Fluxus books are, by nature, inherently difficult to confine to specific classification categories. We have therefore identified, albeit speciously, five main areas of research into which these objects can be squeezed. These seemed the most suitable to describe, rather than define, this versatile research and development activity that changed the very concept of the book so drastically.

In the first area of research, which we have called "Book as Book", the book remains objectively a book but undergoes a radical transformation of its content and choice of graphic solutions. Hence the book as an object remains recognisable, almost reassuring, in its form and can be used in the traditional way. The surprise occurs upon opening the book and discovering it to contain unexpected layouts,



Top: Dick Higgins. Amsterdam, 1962. Photo: Hans de Boer

Emmett Williams. Darmstadt, 1963. Photo: Bernhard Kirchoff

Bottom: Geoffrey Hendricks. Asolo, 1975. Photo: Mario Parolin

tautologies, and semantic and visual plays that require the player to abandon traditional reading and venture along interpretive paths that are not always easy. The book then undergoes a gentle, crafty, interesting and amusing transformation, which is somehow secondary. The objective seems rather to be the reader, who cannot help having to choose between possible readings and is obliged to approach the object book with a freer, more open and participatory spirit.

In the second area, "Book as Memento", the book is presented as the only remaining documentary record of a performance, a happening or an action. As a sort of "a posteriori" catalogue, a function the book never fully assumes, it serves rather as an active token or relic. The habit of often including some remnants of the performances it describes actually turns the book object into a hybrid, midway between an edition, a catalogue and a pamphlet.

The third area, called "Book as Plot", is a direct result of the concepts of art developed in the Fluxus movement through its extensive use of happenings and performances. The book becomes the score, the scenario used for the development of an action, whether musical, poetic or performative. Thus its publication does not merely serve the task of preserving the memory of an event. The reader is invited to repeat the experience in order to see that art is easy and can originate from any trivial action. Therefore the plots respond, primarily, to an intention to disseminate or even cross-fertilise the spirit of Fluxus.

The fourth area, "Book as Box", is perhaps the most characteristic of Fluxus. It was in the Fluxus movement that boxes, of various shapes and sizes, rose to become a genuine aesthetic "topos" and, to some extent, its most recognised and representative expression. Boxes, in their simplicity, thus become spaces for collecting small wonders, opening the way to the idea that the book can even be an unreadable object.

Towards the fifth area of research, "Book as Object", is thus short and obvious. Once the book concept itself has been internally deconstructed, and having established that a book as a container of various objects can also be unreadable with the normal codes, the shift to a book-object whose form bears no relation to a book is now totally obvious. ●

In una conferenza nel 1961 a New York, George Maciunas usa per la prima volta il termine "Fluxus" ad indicare le caratteristiche del movimento che sta costruendo. Le opere, e ancor più le azioni, debordano e scorrono come un fiume in piena, ponendosi in modo violentemente antagonista all'arte intesa come oggetto di consumo per pochi.

Il complesso sistema di relazioni e di eventi connessi tra artisti in tutto il mondo trova tra i suoi motivi ispiratori alcuni concetti caratteristici del pensiero trasgressivo dei primi anni Sessanta: la connessione tra arte e vita, la nozione di "indeterminazione" della musica contemporanea, l'influenza del pensiero orientale e comunque la volontà di superamento della concezione mitica della creazione artistica.

L'arte di tutti e per tutti mescola in una miscela multidisciplinare musica, teatro, performance, poesia e arti visive, e sulla pagina stampata (ma anche nei manifesti, nei *tracts* e nei multipli) coagula una vocazione alla riflessione teorica e, insieme, la possibilità di superare e annullare i luoghi deputati all'esibizione del "sistema Arte".

In concomitanza con l'evoluzione dei fattori ideologici si annuncia la trasformazione del ruolo e dello statuto dell'artista e, di conseguenza, della sua opera. La diffusione della cultura di massa mina i modelli del pensiero estetico elitario che esaltano il gesto creatore. La letteratura ha ormai perso il suo ruolo guida, manifestando l'inadeguatezza della lingua ad aderire alla realtà dei tempi, mentre i poeti diventano performer e artisti visuali, rimpiazzando il ruolo di pittori e scultori considerati inadatti a rappresentare plasticamente il proprio tempo. La poesia trova spazio oltre il libro tradizionale verso una fisicità a cui sta stretta la bidimensionalità della pagina, peraltro portando a termine un'operazione iniziata molti anni prima dal Futurismo e dal Dadaismo.

Prende corpo, anche teorico, il concetto di combinazione di sfere linguistiche diverse e si configura un attore (il vecchio artista) che usa le arti come un giocoliere e si presenta come un mediatore tra l'invenzione estetica e un nuovo vasto pubblico.



Top:
George Maciunas.
Amsterdam, 1969

George Maciunas.
New York, 1976.
Photo: Peter Moore

Bottom:
George Maciunas.
Nice, 1963

Nel 1962 George Maciunas dichiara: "The anti-art forms are primarily directed against art as a profession, against the artificial separation of producer or performer, of generator and spectator or against the separation of art and life. They oppose forms artificial in themselves, models or methods of composition, of artificially constructed phenomena in the various areas of artistic practice, against intentional, conscious formalism and against the fixation of art on meaning, against the demand of music to be heard and that of plastic art to be seen; and finally against the thesis that both should be acknowledged and understood. Anti-art is life, nature; true reality is the one and all. The bird song is anti-art. The pouring rain, the chattering of an impatient audience, sneeze noises... or compositions like 'letting a butterfly caught in a net fly away' or 'what an audience left to its own devices does for amusement' – all of these examples may be viewed in this sense as anti-art".¹

Spersonalizzazione dell'arte e formulazione di una prassi esecutiva che tenda all'idea del "tutto è arte" trovano, proprio nel libro, un luogo privilegiato di comunicazione. In questo

1. George Maciunas, in *Kleinen Sommerfest lecture June 9, 1962*.

scenari, il libro incomincia a perdere la sua forma convenzionale, si dilata sino ad elevare l'indeterminazione e il caos a struttura portante delle idee.

Non è quindi un caso se le prime sperimentazioni consapevoli sul supporto libro, condotte con visione alternativa su quel "supporto-luogo" per il quale sarebbe nata la denominazione di "libro d'artista", risalgano proprio agli anni Sessanta e, in particolare, all'ambito Fluxus, come sostiene Kate Linke², in cui le operazioni intermedia hanno avuto la loro massima incidenza su tale nuova visione. Marc Goethals³ fa notare come Fluxus abbia posto letteralmente le basi di un nuovo linguaggio, preparando un terreno poi praticato e ulteriormente indagato dagli artisti concettuali. Per gli artisti Fluxus il libro diviene l'opportunità di uno spazio aperto, soprattutto nel senso di pubblico. "In una situazione in cui il libro e l'industria mediatica bloccavano l'accesso imponendo rifiuti, la sola alternativa per gli artisti era di pubblicare i propri lavori autonomamente", scrive Dick Higgins.⁴ Da quel momento, le peculiarità visive e le funzioni usuali del libro saranno compromesse a favore di una nuova possibile identità, sempre meno ibrida e sempre più connotabile come prodotto artistico e non più come prodotto con funzione veicolante il prodotto artistico. Il libro, allora, in quanto supporto-luogo di immagini, testi, segni e materiali diversi, del tutto versatile nel formato e nel contenuto, risulta essere il prodotto intermedia ottimale. Per di più, la sua riproducibilità facile ed economica lo rende strumento atto a rendere nel migliore dei modi il progetto di una diffusione democratica della cultura. Ribaltato il ruolo ufficiale e la natura elitaria, il libro Fluxus vive in pieno la sua condizione clandestina, sottraendosi alle modalità canoniche – non soltanto del suo concepimento ma anche della sua realizzazione, distribuzione e proposizione – svincolandosi sul piano commerciale e assurgendo al ruolo di strumento di lotta per incidere, per la sua parte, sulla dicotomia vita/arte.

In questo modo l'artista guadagna la piena autonomia nella produzione delle proprie opere, divenendo editore di se stesso, facendo ricorso anche a nuovi processi di stampa, spesso a basso costo per una più ampia distribuzione (ciclostile, xerocopia, off set).

Il libro sostituisce il museo, la galleria d'arte, il teatro e deve quindi contenere, oltre alle sue abituali capacità informative, anche le potenzialità intermediali proprie della pratica artistica. Diventa evento e, insieme, contenitore di pensiero, immagine e presenza fisica dell'oggetto artistico. La morfologia tradizionale dell'oggetto libro risulta sempre più inadeguata a contenere tutto questo e si trasforma in *boîte*, contenitore, raccoglitore, scatola.

Il libro d'artista Fluxus perde la fisicità propria di questo oggetto e, insieme, la sua distribuzione abituale: le gallerie d'arte e le librerie saranno sostituite da un sistema di comunicazione e distribuzione senza intermediazioni. Insieme il critico e il curatore perdono la loro funzione promozionale che viene sostituita dal nuovo artista, capace di essere esso stesso divulgatore e narratore della propria opera.

Il libro Fluxus è portato al mondo dal sistema inflessibile del movimento stesso, con i suoi propri canali distributivi e con la capacità di guardare all'intero pianeta come terreno di conquista del nuovo pensiero.

La necessità di divulgazione dell'opera e la ritrovata consonanza tra arte e vita quotidiana rendono i nuovi libri d'artista raramente "unici" e a tiratura limitata, ma piuttosto multipli realizzati in un indeterminato numero di copie che non perdono valore nella loro moltiplicazione poiché solo in questo modo assolvono la loro funzione.



Top: Gianni-Emilio Simonetti. Torino, 1967

Bottom: Henry Flynt. New York, 1963. Photo: Diane Wakuski

2. Kate Linke, in *Studio International*, vol. 195, Londra, 1980.

3. Marc Goethals, in *Twenty-six Gasoline Stations e altri libri d'artista*, Museo Regionale, Messina 2010.

4. Dick Higgins, in *Studio International*, vol. 195, Londra, 1980.

Sempre più – sono i primi anni Sessanta – il libro asseconda quel processo di frammentazione della parola sulla pagina che i poeti concreti e visuali avevano inseguito già dal decennio precedente. Il libro, tendendo a diventare anti-libro, non è più rappresentazione o narrazione dell'opera ma è esso stesso "opera" che si mette al servizio delle più diverse esperienze.



Spesso il singolo autore non è bastevole, il movimento che ha demolito la figura sacrale dell'artista sostituisce l'autorialità del singolo con un sistema collettivo che meglio si adatta ai nuovi bisogni. L'oggetto libro si è frantumato e la frantumazione ha coinvolto il suo autore.



L'evoluzione più evidente, in questa drastica negazione dell'oggetto libro in sé, è senza dubbio l'elezione degli oggetti più disparati al rango di libro. Oggetti che si presentano come enigmatici e assolutamente illeggibili se non come metafora strettamente connessa alla poetica sviluppata dall'autore del libro stesso. Sono i cosiddetti "libri oggetto", definizione che evidenzia la ancora difficile assimilazione di una così secca posizione rispetto all'oggetto da sempre depositario della cultura e della memoria umana.

Top: Yoko Ono

Bottom:
George Brecht

La più raffinata evoluzione, anche se forse ancora oggi la meno analizzata, avviene invece nell'impostazione grafica. Diretta filiazione delle sperimentazioni dada e futuriste, grazie alle geniali soluzioni escogitate da Maciunas e da George Brecht, la grafica diventa protagonista, evolvendosi da semplice "grazia" stilistica tesa a rendere più bello e leggibile il testo stampato a elemento centrale del libro, in alcuni casi unico vero soggetto di tutta l'opera – forse è proprio per questo che molte delle soluzioni grafiche di Maciunas riescono ancora ad influenzare la produzione contemporanea.

Non s'intende qui percorrere la storia del Fluxbook – del resto, la stessa idea di Fluxus, per la sua natura fluente e ininterrotta, rifiuta ogni storicizzazione. Questo primo approfondimento sul libro d'artista in ambito Fluxus indica proprio in questa ricerca estetica uno dei momenti di più feconda e irriverente trasformazione del medium libro. A questo fine non sono necessari interventi critici, che non competono a questo studio, ma bastano le poche note didascaliche che seguono e, più di ogni altra cosa, le immagini dei libri stessi, a raccontarne la natura e lo sviluppo.

Ci serve ora solo citare il libro generatore di questa storia – *An Anthology* – che, non solo nella sua forma e nei suoi contenuti, ma specialmente con il suo titolo completo, è capace di spiegare, programmaticamente e meglio di ogni altra parola, il senso di Fluxus. Eccolo: "An Anthology of Chance Operations, Concept Art, Anti-Art, Indeterminacy, Improvisation, Meaningless Work, Natural Disaster, Plans of Action, Stories, Diagrams, Music, Dance Constructions, Compositions, Mathematics, Poetry, Essays".

Sono programmi, contenuti, enunciati, discipline, visioni. La Monte Young, Jackson Mac Low e Maciunas non enumerano le parole con naturale continuità, ma giustappungono concetti disallineati e disomogenei, per forma e contenuto.

Progetti di performance, partiture musicali, opere poetiche, tavole grafiche e testi teorici sono presentati in tradizionali pagine rilegate, ma anche con inserti staccati, buste, contenitori.

Persino quel titolo, composto tipograficamente da Maciunas, rifiuta una lettura logicamente consequenziale, dandoci la possibilità di comporre l'insieme e la successione delle parole a nostro piacimento. È già presente in questo titolo l'alimento che, per una generazione, segnerà l'estetica dei due decenni successivi.

Riassumendo: il titolo del libro è condensato (e contemporaneamente moltiplicato)

nella copertina e poi dilatato nelle tre pagine successive. Il titolo completo diventa gioco grafico estetizzante posto nell'abituale posizione del frontespizio. Il colophon porta i nomi degli autori e i dati editoriali. Le pagine del libro cambiano colore, impostazione grafica, contenuto e, talvolta, sono supporto di oggetti applicati.

Il libro nella sua struttura tradizionale è quindi esploso, pronto ad aprire le successive modificazioni nelle mani di Fluxus.

Fluxus 1, un anno dopo, è costruito con i materiali lasciati fuori da *An Anthology*. Nasce come primo episodio di una collana che avrebbe dovuto avere ampio sviluppo nel tempo e nelle aree geografiche. Ha un formato quasi quadrato ed è legato con tre bulloni metallici, a suggerire l'intercambiabilità delle pagine interne. Forse una citazione dello storico libro futurista "imbullonato" di Fortunato Depero del 1927. È realizzato con buste in cartoncino manila contenenti stampati, pieghevoli, fotografie, spartiti musicali e altri materiali a stampa.

Il libro, nell'evoluzione Fluxus, continua il suo processo di disgregazione formale – la pagina che fino ad *An Anthology* manteneva il suo proprio aspetto (al più ospitava uno stampato sovrapposto) ora si trasforma in contenitore di oggetti.

L'ultimo passaggio della mutazione genetica del libro è compiuto appena pochi anni dopo, nel 1966-1967, con la *Fluxus Year Box 2*, che perde definitivamente le pagine per diventare un box contenitore. Le scatole sono un nuovo oggetto che cambia forma, materiale e modalità d'uso.

Il box e la debordante filiazione di oggetti simili firmati da singoli artisti sono ora concepiti come "narrazioni non lineari" da muovere, toccare, odorare, distruggere, ri-assemblare, giocare. Interattività e manipolazione creano uno stato di ricombinazione continua, moltiplicano l'interpretazione e implicano il completo coinvolgimento fisico, non solo intellettuale, del lettore (che non è più tale).

L'orchestrazione del nuovo oggetto è più vicina ora al montaggio musicale o cinematografico, dove i simboli e le componenti sensoriali sono in grado di formulare non solo nuovi oggetti ma anche nuovi usi sempre più coinvolti con il flusso ordinario della vita. Del libro è rimasto solo il simulacro.

Dopo questa breve introduzione ai libri "generatori", serve ora dare conto delle scelte che come tali sono arbitrarie e discutibili.

Il libro Fluxus è per sua natura difficilmente ascrivibile ad una precisa categoria classificatoria. Per questo, pur pretestuosamente, sono state individuate cinque macro aree di ricerca all'interno delle quali forzare questi oggetti. Sono sembrate le più adeguate a descrivere, più che definire, questa poliedrica attività di ricerca e sviluppo che ha così drasticamente cambiato la concezione stessa di libro.

Nella prima area di ricerca, che abbiamo definito "Book as Book", il libro rimane tale nella sua oggettualità pur essendo soggetto ad una radicale trasformazione nei contenuti e nelle soluzioni grafiche adottate. L'oggetto libro rimane quindi riconoscibile, quasi rassicurante nella sua forma, prestandosi ad un utilizzo in linea con la sua tradizione. La sorpresa avviene quando il libro si apre e si scoprono al suo interno impaginazioni sorprendenti, tautologie dispiegate, giochi semantici e visivi che obbligano il lettore ad abbandonare la tradizionale lettura per avventurarsi in percorsi interpretativi non sempre agevoli. Il libro subisce quindi una trasformazione dolce, sorniona, divertente e divertita, in qualche modo secondaria. L'obiettivo sembra piuttosto essere il lettore il quale, suo malgrado, diviene protagonista di scelte di possibili letture ed obbligato ad un approccio all'oggetto libro con uno spirito più libero, aperto e partecipe.

Nella seconda area – “Book as Memento” – il libro si presenta come l'unico documento rimanente a testimoniare una performance, un happening o un'azione. Sorta di catalogo “a posteriori”, il libro non ne assume mai completamente la funzione, proponendosi piuttosto come testimonianza attiva, reliquia. La consuetudine di includere spesso alcuni resti delle performance di cui tratta trasforma, di fatto, l'oggetto libro in un ibrido, a metà strada tra l'edizione, il catalogo e il pamphlet.

La terza area, definita “Book as Plot”, è la diretta conseguenza delle concezioni dell'arte maturate in ambito Fluxus grazie all'impiego massiccio della pratica dell'happening e della performance. Il libro diviene la partitura, il canovaccio utilizzato per lo sviluppo di un'azione, sia essa musicale, poetica o performativa. La sua pubblicazione non assolve, quindi, il semplice compito di preservare la memoria di un avvenimento. L'invito rivolto al lettore è quello a ripeterne l'esperienza per consentirgli di verificare che l'arte è facile e può scaturire da qualsiasi banale azione. I plot rispondono quindi, in primo luogo, ad un intento di diffusione, se non di contaminazione, dello spirito Fluxus.

La quarta area di ricerca – “Book as Box” – è forse quella più squisitamente Fluxus. È infatti in ambito Fluxus che i box, dalle svariate forme e dimensioni, assurgono a vero e proprio “thopos” estetico divenendone, in qualche modo, l'espressione più riconosciuta e rappresentativa. Le scatole, nella loro semplicità, divengono così luoghi di raccolta di piccole meraviglie, aprendo la strada all'idea che il libro possa essere anche un oggetto non leggibile.

Il passo verso il quinto ambito di ricerca – “Book as Object” – risulta quindi assolutamente breve e scontato. Una volta decostruita dal suo interno la concezione stessa di libro, e una volta stabilito che un libro contenitore di oggetti vari può essere anche illeggibile con i codici abituali, il passaggio ad un oggetto-libro che nella sua morfologia non ha più niente del libro è ora assolutamente ovvio. ●

Twenty Years of Books about Fluxus. My Personal Top Ten

Harry Ruhé

In 1970, Kölnischer Kunstverein published a chronology of Happenings and Fluxus. As there were no monographic works or books entirely dedicated to the Fluxus movement at the time, I decided to write one myself: *FLUXUS, the most radical and experimental art movement of the Sixties*, which was published in 1979. The way Fluxus put together various different artistic disciplines was indeed radical and experimental. Poets produced object-poems, filmmakers presented performances and composers created music to look at. Artists were creating book-objects. Books were made with wooden covers and blank pages stuck together with glue.

The "heaviest book in the world" was announced by Nam June Paik in the 1963 Fluxus publication *Fluxus Preview Review*. It weighed forty kilograms and cost a hundred German marks ("shipping not included"). I decided not to buy it. So what other books about Fluxus did I buy? The following is an overview of my favourites, in random order:

Per Kirkeby

Blå, tid
1968

Per Kirkeby is better known for his paintings, but during the 1960s he also produced some Fluxus-like works. I exchanged a few books with him in around 1985. His most significant publication consists entirely of blue pages measuring 15 x 15 cm. The title, *Blå, tid*, is printed on a small piece of paper, separate from the rest, which is placed inside the book.

96 pp., Panel 13

Ben Vautier

BEN DIEU. Art Total Sa Revue
1963



P. 111

For a while, Ben Vautier's work was not taken seriously by the art community. The artist Arman occasionally brought visitors to Ben's shop on Rue Tonduti de l'Escarène in Nice, although the only reason was to offer them an interesting journey. Once, when Ben organised a group exhibition and wanted to put his name on the posters, his colleague Martial Raysse protested.

Today, the historical significance of Ben Vautier is no longer under discussion. In 1966, the artist produced a painting simply showing the year in which it was painted: 1966.

In that very same year, On Kawara introduced his first *Date Paintings*, from which he later created an entire oeuvre. Despite this, paintings with dates were just one of the many ideas that Ben had every day.

BEN DIEU is a revue that speaks of "total art". It is crammed full of objects and printed works that give us a marvellous overview of the wealth of Ben's ideas. *BEN DIEU* is a self-portrait.

42 sheets with attached objects.
Self-published, Nice

Fluxus 1 (Fluxyearbox 1)
1964



P. 48

George Maciunas sent me a letter towards the end of 1975. In it he proposed the sale of several Fluxus editions, including *Fluxus 1 (Fluxyearbox 1)*, for 75 dollars. This consisted of a book made from brown envelopes held together by bolts. The envelopes contained texts and objects by a large number of artists associated with Fluxus. The book object was contained in a wooden box that doubled as its packaging.

A Fluxus exhibition marked the opening of my Galerie A in Amsterdam in 1976. *Flux Year Box 1* was also exhibited, but I sold nothing.

A wooden box, 24.3 x 22.5 x 5 cm, containing a book object made from brown envelopes (bolted), with the contribution of several Fluxus artists. Published by George Maciunas, Fluxus Editions, New York

Paul Sharits

Open the door: an incision
1966

Paul Sharits is known primarily as a film producer. The Fluxus works by Sharits from the 1970s are not widely known. For example, a box containing *Flux Paper Games* could be bought at the FluxShop in New York. He also self-published *Fluxcomix*, a book with unbound printed pages. The leporello *Open the door: an incision* is just as elegant; it can be hung in a room as a decorative strip.

Sharits died in 1993 at 50 years of age following an overdose.

Leporello/book object, limited edition ("perhaps 6", according to Sharits, in a letter dated 08.15.80), self-published, Indiana University

Dieter Roth

Daily Mirror, Gesammelte Werke Bd. 10
1970

The *Fluxus Codex* mentions Dieter Roth with a single photo and a few lines of text. Nevertheless, his work pervades the spirit of Fluxus. Roth's print experiments are legendary: books with cuts or holes, transparent plastic pages with attached food supplements, and book objects compiled with recycled materials, such as newspapers and magazines or waste materials from a press office.

The beautiful *Daily Mirror* books from 1961 contain newspaper pages and measure only 2 x 2 cm. Hansjörg Mayer published a variation on them in 1970 (dimensions: 23 x 17 cm). The deluxe version of the book had a corrugated cardboard cover, painted yellow. On the front and back were miniatures of the *Daily Mirror* books.

Deluxe edition. Artist's book, 472 pp., with a cover composed of painted corrugated cardboard featuring two signed miniature books cut from copies of the *Daily Mirror*. 100 numbered and signed copies. Hansjörg Mayer Publishers, Cologne, London, Reykjavik

Jonas Mekas and George Maciunas

Reminiscensijos
1972



P. 125

Jonas Mekas is mainly known for editing and publishing the magazine *Film Culture* and for founding the Anthology Film Archives in New York. He published a book of his texts in 1972: *Reminiscensijos*. The graphics were by George Maciunas. The texts were printed (in Lithuanian) on brown paper pages, alternating with photographs on glossy white paper. The covers are made of wood with hinges.

According to the *Fluxus Codex*, about

200 copies of the book object were produced between 1972 and 1979.

52 pp., New York

Wolf Vostell

Betonierungen

1971



P. 244

George Maciunas did not like the happenings of Wolf Vostell, who was sometimes considered to be a megalomaniac. This was probably not helped by the fact that the German published works by Fluxus artists in his magazine *Dé-Coll/Agé*. Vostell was an artist and a great graphic designer. One of his best-known works was the catalogue for the Fluxus exhibition "24 Stunden" in 1965: a red booklet containing a sachet of flour.

Betonierungen was published in around 1970 and consisted of 26 separate sheets contained in a transparent plastic box. A limited number of copies were cemented by the artist.

400 numbered and signed copies, Edition Howeg, Hinwil (Switzerland).

Special edition: *Betonierungen* cemented, ca. 37 x 26 x 5 cm. 100 numbered and signed copies, Edition Howeg, Hinwil

Jeff Berner

Fluxbook

1966



P. 199

Jeff Berner's *Fluxbook* consists of a plastic box with a label designed by George Maciunas on the cover. On the bottom of the box is a page of a pocket bible covered with a layer of wax. The FluxShop in New York sold this beautiful

Fluxus object in the late 1960s for 5 dollars each.

Fluxus Edition, New York

Al Hansen

Flux Flak Pak

1979-1983

Al Hansen, pioneer of the Happening, came to visit me in the spring of 1979. He left his bags in my gallery and didn't leave until four months later. Al had no home of his own; he always spent the night with friends. His belongings were scattered around all the addresses at which he stayed. Over the years he lost a lot of historically important material, including photographs, collages and handwritten texts. I advised him to gather together the remaining material, both original and photocopies, in some books. This led to the production of an overview of his Happening and Fluxus work. We sold the books for four hundred florins a copy.

A book object in the form of a binder with 40 transparent sleeves, containing original documents, prints and photocopies from the period 1948-1979 (some signed) and an original drawing or collage inside a 22,5 x 19,3 x 6 cm cardboard box. 20 copies, some of them signed. Published by Galerie A, Amsterdam

La Monte Young

An Anthology

1963



P. 42

An Anthology is undoubtedly the most important Fluxus publication. La Monte Young compiled it in 1961 and published it two years later, with the help of Jackson Mac Low. George Maciunas produced the graphics and helped in its distribution.

This book represents the numerous artists that played an important role in the

Fluxus movement. They include Henry Flynt (*Essay: Concept Art*), George Brecht, Dick Higgins, Toshi Ichiyanagi, Jackson Mac Low, Nam June Paik, Emmett Williams and La Monte Young.

The Heiner Friedrich gallery published a high-quality reprint in 1970.

Published by La Monte Young and Jackson Mac Low. 132 pp. + inserts, New York

One of the most beautiful books, *The Broad Highway*, by the British writer Jeffery Farnol, is no longer part of my collection. The Danish artist Addi Köpcke sealed it with glue and had the words "Fill: with own imagination" printed on it.

I sold this book to the Fluxus collector Gilbert B. Silverman some time ago. It is now part of the Museum of Modern Art collection in New York. ●

La mia Top Ten personale

Nel 1970 la Kölnischer Kunstverein pubblicò una cronologia riguardante Happening e Fluxus. Non esisteva allora alcuna monografia o libro dedicato al movimento Fluxus. Così decisi di farne uno io stesso: *FLUXUS, the most radical and experimental art movement of the Sixties*, pubblicato nel 1979. E radicale e sperimentale era proprio il modo in cui Fluxus metteva insieme diverse discipline artistiche. I poeti producevano poesie-oggetto, i produttori cinematografici presentavano performance e i compositori realizzavano musica da guardare. Gli artisti creavano libri-oggetto. Libri realizzati con copertine di legno e pagine bianche, cementati o sigillati con la colla. Il "libro più pesante del mondo" fu annunciato da Nam June Paik nella pubblicazione Fluxus del 1963 *Fluxus Preview Review*. Pesava quaranta chili e costava cento marchi tedeschi ("spedizione esclusa"). Decisi di non acquistarlo. Allora quali altri libri su Fluxus compri? Ecco una panoramica dei miei preferiti in ordine casuale:

Per Kirkeby

Blå, tid
1968

Per Kirkeby è conosciuto maggiormente per i suoi dipinti ma durante gli anni Sessanta produsse anche alcune opere simil-Fluxus. Scambiai alcuni libri con lui intorno al 1985. La sua pubblicazione più rilevante consiste interamente in pagine blu della misura di 15 x 15 cm. Il titolo, *Blå, tid*, è stampato su un piccolo pezzo di carta, separato dal resto e inserito all'interno del libro.

96 pp., Panel 13

Ben Vautier

BEN DIEU. Art Total Sa Revue
1963

Per diverso tempo il lavoro di Ben Vautier non venne preso sul serio dalla comunità artistica. Occasionalmente Arman portava alcuni visitatori al negozio di Ben in Rue Tonduti de l'Escarène, a Nizza, sebbene l'unica ragione fosse quella di proporre loro un viaggio interessante. Una volta Ben organizzò un'esposizione di gruppo e volle mettere il suo nome sui poster, sollevando le proteste del suo collega Martial Raysse.

Oggi, la rilevanza storica di Ben Vautier non è più oggetto di discussione. Nel 1966 l'artista produsse un dipinto che raffigurava solo l'anno in cui era stato realizzato: 1966. Proprio in quello stesso anno, On Kawara presentò i suoi primi *Date Paintings*, dai quali avrebbe poi creato un'intera *oeuvre*. Nonostante ciò, i dipinti con le date era semplicemente una delle tante idee che Ben aveva giornalmente.

BEN DIEU è una rivista che parla di "arte totale", piena zeppa di oggetti e opere stampate che restituiscono una grandiosa visione d'insieme della ricchezza d'idee di Ben. *BEN DIEU* è un autoritratto.

42 fogli con oggetti montati. Auto-pubblicato, Nizza

George Maciunas mi inviò una lettera intorno alla fine del 1975. Proponeva la vendita di svariate edizioni Fluxus, compresa *Fluxus 1 (Fluxyearbox 1)* a 75 dollari. Consisteva in un libro fatto di buste marroni tenute insieme da bulloni. Le buste contenevano testi e oggetti di un gran numero di artisti legati a Fluxus. Il libro oggetto era contenuto in una scatola di legno che fungeva anche da confezione.

Un'esposizione Fluxus segnò l'apertura della mia Galerie A, ad Amsterdam, nel 1976. Anche *Fluxyearbox 1* era in esposizione, ma non vendetti nulla.

Scatola di legno di 24,3 x 22,5 x 5 cm, contenente un libro oggetto realizzato con buste marroni (imbullonate), con il contributo di molti artisti Fluxus. Edito da George Maciunas, Fluxus edition, New York

Paul Sharits

Open the door: an incision
1966

Paul Sharits è principalmente noto come produttore cinematografico. I lavori Fluxus di Sharits risalenti agli anni Sessanta sono poco noti. Tra questi, una scatola contenente *Flux Paper Games*, che poteva essere acquistata al FluxShop di New York. Ha inoltre auto-pubblicato *Fluxcomix*, un libro con pagine stampate non rilegate. Il leporello *Open the door: an incision* è altrettanto elegante – può essere appeso in una camera come striscia decorativa.

Sharits è morto nel 1993 all'età di cinquant'anni, in seguito a un'overdose.

Leporello/libro oggetto, edizione limitata (secondo Sharits, in una lettera del 15.8.80, "forse 6"). Auto-pubblicato, Indiana University

Dieter Roth

Daily Mirror, Gesammelte Werke Bd. 10
1970

Nonostante il *Fluxus Codex* rappresenti Dieter Roth con una sola foto e poche righe di testo, il suo lavoro pervade lo spirito Fluxus. I suoi esperimenti di stampa sono leggendari: libri con tagli o buchi, o pagine di plastica trasparente alle quali sono attaccati integratori alimentari. Libri oggetto realizzati con materiali di recupero o di scarto, quotidiani e riviste. I bellissimi libri *Daily Mirror* del 1961 contengono pagine di carta di giornale e misurano solo 2 x 2 cm. Nel 1970 Hansjörg Mayer ne pubblicò una variante (misure: 23 x 17 cm). La versione deluxe del libro aveva una copertina di cartone ondulato dipinto di giallo con le miniature dei libri *Daily Mirror* sul fronte e sul retro.

Edizione deluxe. Libro degli artisti, 472 pp., con copertina in cartone ondulato dipinto con due libri in miniatura firmati ritagliati da copie del *Daily Mirror*. 100 copie numerate e firmate. Edizione Hansjörg Mayer, Colonia, Londra, Reykjavik

Jonas Mekas e George Maciunas

Reminiscensijos

1972

Jonas Mekas è conosciuto principalmente per la pubblicazione della rivista *Film Culture* e per la fondazione degli Anthology Film Archives di New York. Pubblicò un libro con i suoi testi nel 1972: *Reminiscensijos*. La grafica era di George Maciunas. I testi sono stampati (in lituano) su pagine di carta marrone alternate a fotografie su carta bianca lucida. Le copertine sono di legno con dei cardini.

Secondo il *Fluxus Codex*, tra il 1972 e il 1979 ne sono state prodotte circa 200 copie.

52 pp., New York

Wolf Vostell

Betonierungen

1971

George Maciunas non gradiva gli happening di Wolf Vostell, considerato a volte megalomane. Probabilmente non fu d'aiuto il fatto che l'artista tedesco pubblicò lavori degli artisti Fluxus sulla sua rivista *Dé-Coll/Age*. Vostell era un artista e un grande grafico. Uno dei suoi lavori più noti è il catalogo della manifestazione Fluxus "24 Stunden" del 1965: un libricino rosso contenente un sacchetto di farina.

Pubblicato intorno al 1970, *Betonierungen* consisteva in 26 fogli separati contenuti in una scatola di plastica trasparente. Un numero limitato di copie fu cementato dall'artista.

400 copie numerate e firmate. Edizione Howeg, Hinwil (Svizzera).

Edizione speciale: *Betonierungen* cementato, ca. 37 x 26 x 5 cm. 100 copie numerate e firmate. Edizione Howeg, Hinwil

Jeff Berner

Fluxbook

1966

Il *Fluxbook* di Jeff Berner consiste in una scatola di plastica con un'etichetta disegnata da George Maciunas applicata sul coperchio. Sul fondo della scatola si trova una pagina di una Bibbia tascabile sulla quale è stato applicato uno strato di cera. Il FluxShop di New York vendette questo bellissimo oggetto Fluxus alla fine degli anni Sessanta per 5 dollari al pezzo.

Edizione Fluxus, New York

Al Hansen

Flux Flak Pak

1979-1983

Pioniere dell'Happening, Al Hansen venne a farmi visita nella primavera del 1979. Lasciò le sue valigie nella mia galleria e se ne andò dopo quattro mesi. Al non aveva una casa propria, passava sempre le notti a casa di amici e i suoi averi erano sparsi presso tutti gli indirizzi dove andava a stare. Nel corso degli anni perse tantissimo materiale di rilevanza

storica, comprese fotografie, collage e testi scritti a mano. Gli consigliai di raggruppare il materiale rimanente, sia quello originale che quello fotocopiato, in alcuni libri. Ciò portò alla produzione di una panoramica delle sue attività di Happening e Fluxus. Vendemmo i libri per quattrocento fiorini a copia.

Libro oggetto, raccoglitore contenente 40 custodie trasparenti con all'interno documenti originali, stampe e fotocopie del periodo 1948-1979 (alcuni firmati), e un disegno originale o collage dentro un contenitore di cartone (22,5 x 19,3 x 6 cm). 20 copie, alcune di esse firmate. Edizione Galerie A, Amsterdam

La Monte Young

An Anthology

1963

An Anthology è senza dubbio la pubblicazione Fluxus più importante. La Monte Young la mise insieme nel 1961 e la pubblicò due anni più tardi con l'aiuto di Jackson Mac Low. George Maciunas si occupò della grafica e in parte della distribuzione.

Questo libro rappresenta i molti artisti che ebbero un ruolo importante nel movimento Fluxus. Tra essi vi sono Henry Flynt (*Essay: Concept Art*), George Brecht, Dick Higgins, Toshi Ichihyanagi, Jackson Mac Low, Nam June Paik, Emmett Williams e La Monte Young.

La galleria Heiner Friedrich pubblicò una ristampa di alta qualità nel 1970.

Edito da La Monte Young e Jackson Mac Low. 132 pp. + inserti, New York

Uno dei libri più belli – *The Broad Highway*, dello scrittore britannico Jeffery Farnol – non fa più parte della mia collezione. Il danese Addi Köpcke lo sigillò con la colla e vi fece stampare sopra il testo "Fill: with own imagination".

Vendetti questo libro tempo fa al collezionista Fluxus Gilbert B. Silverman. Oggi fa parte della collezione del Museum of Modern Art di New York. ●

Fluxus books was born in the early 1970s, primarily the initiative of George Maciunas and the publishing house that he envisioned establishing, with a fairly broad concept of the "printed matter". Namely, as financial oeuvres whose aim was to introduce a revolutionary idea of art into everyday experience. Often they took the shape of kits or boxes or packaging and contained photographs, sheet music, used or new items and footage. Behind the happy rebelliousness of the books designed by Fluxus, and lurking under their apparent playfulness and the constant pushing of boundaries with nonsense, there were ulterior motives not to be underestimated.¹ The first is a critique of the international art system, with its glamorous and exclusive rituals, and to the idea of a polite society, which plays at being prankish when confronted with an abstract painting or a figurative pop representation. However, this root is not just the only one or even the most important.

Let's take a broader perspective: the artist's book is a practice that has no real beginning, since we could mark its arrival with the book itself, by its illumination or decoration and subsequently with the printing of illustrated books, which used the first reproduction techniques. However, a drastic and problematic change crept in when the first bulk production of volumes began. With the emerging possibility of circulating books, which no longer needed to be understood as valuable objects, but merely cheap and mass-produced. This takes shape from the early twentieth

century and despite its undeniable advantages, it also entailed homogenization of knowledge. During the 1920s and 1930s, censorship and rigid content control by autocrats made manifest this potential danger to the ultimate degree. However, after the Second World War, another form of control emerged. This was under the guise of marketing criteria by the major publishing houses, which either by diffusion or prestige, were destined to become a system of deep conditioning, ultimately shaping public opinion and the development of young people.

This is what we feature as the premise for creating Fluxus books. Books that are no longer conceived or imagined as reproducible items. On the contrary, they are especially one-of-a-kind and deviate from normal editorial standards, be they authoritarian or searching for a commodifying consensus. We seem to be witnessing a reaction to what Walter Benjamin had sensed and described as a danger and not an advantage, namely "the tendency of overcoming the uniqueness of every reality by accepting its reproduction".² Therefore, a response to the mass-production of culture coincides with attempting to return to the uniqueness of an aura, and more specifically a book-object, which features its own individual specificities. Regardless of any ideological proclamations, this research can be easily interpreted as an anti-bourgeois protest.

The books by Fluxus, despite the multiple diversity of the authors and their different representations, remain an original artefact where repeatability is a

1. For a research on the history of Fluxus books see: Gretchen L. Wagner and Jon Hendricks, *Thing/Thought: Fluxus Editions, 1962-1978*. Exhibition at the Museum of Modern Art, New York, Sept. 21 2011 – Jan. 16 2012. The Paul J. Sachs Prints and Illustrated Books Galleries.

2. Walter Benjamin, *L'opera d'arte nell'epoca della sua riproducibilità tecnica* (The Work of Art in the Age of Its Mechanical Reproduction), Einaudi, Turin 1966, p. 25.

feature that's not wholly necessary. Yet, if many copies of the book are made, they are always open to individual interpretation on the part of those who browse. In fact, they support and confide in all manner of iteration. They are often underpinned by a collage, and more generally *bricolage*, in the sense given to this term by Jean-Marie Floch. In fact, he has specified how it not only involves putting together "things", but also of combining previous myths to help build a new myth.³ In this sense, bricolage literally tends to be a repertoire of materials, figures, ideas and stories. From that box of wonders, which André Malraux called "the imaginary museum", each artist takes their own material and tends to overturn the meaning in comparison to contemporary understanding.

In this way, with a playful and anarchic spirit, the rationalised and Fordist production systems are firmly opposed. In the words of Jan Patočka, to ridicule "the rationalism that wants to dominate things and is instead dominated (for the desire of profit)".⁴ Fluxus books stand out due to their deliberate irrationality, in a naturally contiguous form in regards to other artistic media. However, a particular emphasis is given to the object, which by definition constructs the sacred heritage of ideas and minds, and transmits the cosmogony of beliefs, to sow the seed of further knowledge. The Fluxus artists have learned to use and freely combine physical forms of every kind, as well as this mental heritage. With the practice of free association, they have destroyed or put in doubt all possible methods. Starting from the practices suggested by Freud and Lacan, with partly a taste for the absurd, which finds nourishment in overturning all logic.

This attitude has played a large role even for focusing on fragments, deriving from a crisis in the concept of narration and a broader decline in the philosophy of teleological history. Fluxus artists tend to read events as successions, which are free from cause and effect relationships. They are combined for juxtaposition and laid out in a flow where, in fact the cause and effect relationships, the figure/background and the before/after are not considered part of being in itself, but as ways in which we tend to place facts inside structures. Fluxus distances itself from any strict interpretative model, focusing instead on recounting moments of everyday life without ever suggesting an all-encompassing idea of what is considered human. In a general detachment from the idea of structure, we make do with the here and now. Conversely, this opposition is proposed as a revolutionary way of conceiving work, art and life itself. In particular, Fluxus practices and the books seek to challenge the composition of society and a particular conception of being. One that is well described by Georges Bataille: the one for which the single individual is "lost in the multitude and deflects to those who occupy the middle with the worry of taking on the totality of 'being'. Content with 'taking part' in the totality of existence".⁵

Fluxus therefore leads to political awareness (although non-partisan and articulated across different positions within the group), a development line dominant in the language of art. Around the mid-1800s, some of the first photographers realized the possibility of combining photographs with one another through pasted images, and that of using multiple exposures for the same film, as a practice of making mistakes as source of direction.⁶ The next, almost contemporary stages were the Cubist

3. Jean-Marie Floch, *Bricolage. Lettere ai semiologi della terra ferma* (Bricolage. Letters to Semiologists on Solid Ground), Meltemi, Rome 2006.

4. Jan Patočka, *Saggi eretici sulla filosofia della storia* (Heretical Essays in the Philosophy of History), Einaudi, Turin 2008, p. 121.

5. Georges Bataille, *L'expérience intérieure* (1943), Gallimard, Paris 2006, p. 103.

6. cf. Clément Chéroux, *L'errore fotografico* (The Photographic Error), Einaudi, Turin 2009.

(since 1912) *papier-mâché*. Theoretically there were openings to the perishable substances of Futurism (since 1912); the readymades of Marcel Duchamp and the Dadaists (since 1913), which were then reinterpreted by the surrealist *Objets trouvés*; the mixed media sculptures by Vladimir Tatlin (since 1913) and Prampolini (since 1914). In short, all the premises of the assemblage that gave new vitality in Europe and America to the art of the 1950s.⁷

However, in all this playing around, there at least endures a contact at with emotional life, the raw material of the poetic sphere. Already, according to Guillaume Apollinaire, the use of common materials owes its charm to their density of emotional significance. We cast ourselves onto any kind of objects a part of our memory and identity. This is why it is so difficult to rid ourselves of unnecessary or used objects. We project our affections onto a lock of hair, a used bus ticket, to a piece of newspaper or the memory of a photograph. We entrust a sense of permanence to precarious objects, as if we do not want to admit that life is in fact precarious. It is for this reason too, that the reuse of already existing objects or images has been effective in describing a typical 20th century sensation. In which time and life itself are woven into a transient nature, which beats rapidly but is lacking in all certainties.

Probably an important influence for Fluxus books was that of film editing too. Often in these publications, we can find a "Kulešov effect". A director who understood that the same scene, for example, a static face (according to a movie filmed in 1920) could be interpreted in very different ways depending on the subsequent image. In the same face, we can read hunger, fear,

sweetness; what Alfred Hitchcock later defined in the 1960s as "alternate editing". The brain retains the images for some time, but interprets them in an elastic and context-related manner. Filmmakers such as Dziga Vertov, Vsevolod Pudovkin e Sergej M. Ejzenštejn returned to this very same concept. On the other hand, all theories of the latter, were aimed at making the viewer an active entity that must be shaken up and lured between incongruous scenes, stimuli and a lack of temporal linearity, so forcing the mind into completing these partial scenes. Similarly, the Fluxus artists ask the spectator to be an active manipulator of their objects. It is also likely that there has been an additional cinema influence mediated by digressions. This was further innovated by the French Nouvelle Vague in the 1960s. The founder Jean-Luc Godard placed special emphasis on alternating temporal information, with a connotative editing that increased the juxtaposition of unrelated fragments together. Even the meta-linguistic research on how to create a filmic narrative, from *8½* by Fellini (1963) to *Blow-Up* by Antonioni (1966), may have played a role in exploding the idea of a coherent sequence as is typical in Fluxus books.

In other words, these books are asking us to "change view" in order to "change life", as André Breton loved to repeat. A theoretician of Surrealism who fervently proposed a double-revolution comprising – poetic language and politics – to prepare the masses for conversion with the act of "converting images".⁸ It is difficult not to feel an echo of Yoko Ono in all this when, starting from the numerous poems-recipes of her little book *Grapefruit* (1964), she beckoned people with the English opening *imagine* to carry out micro revolutions. Inviting us to start changing the world, by changing our desires. ●

7. cf. Angela Vettese, *Si fa con tutto* (Makeable with Everything), Laterza, Rome-Bari 2012. On the relationship between Fluxus and the avant-garde movements, see Henry Flynt, "Mutations of the Vanguard, Pre-Fluxus, During Fluxus, Late Fluxus", in Achille Bonito Oliva (ed.), *Ubi Fluxus Ibi Motus*, Mazzotta and the Venice Biennale, Milan 1990, p. 133.

8. Clément Chéroux, *L'immagine come punto interrogativo o il valore estetico del documento surrealista* (The Image as a Question Mark or the Ecstatic Value of the Surrealist Document), Johan & Levi, Milan 2012, p. 41.

I libri Fluxus sono nati, nei primi anni Sessanta, soprattutto per iniziativa di George Maciunas e della casa editrice che volle fondare, concependo le "printed matter" in senso assai lato: come opere economiche il cui obiettivo era introdurre un'idea rivoluzionaria di arte nell'esperienza quotidiana. Spesso hanno l'aspetto di kit, scatole o confezioni, e contengono fotografie, spartiti, oggetti usati o nuovi, filmati. Dietro al felice ribellismo dei libri concepiti in area Fluxus, con la loro apparente giocosità e il costante limite con il nonsense, ci sono motivazioni da non sottovalutare.¹ La prima riguarda una critica al sistema dell'arte internazionale, ai suoi riti di mondanità e di esclusività, all'idea di una buona società che gioca a fare qualche monelleria incontrandosi intorno a un quadro astratto o a una figurazione pop. Ma questa radice non è la sola e nemmeno la più importante.

Partiamo un po' da lontano: il libro d'artista è una pratica che non ha un vero inizio, dal momento che ne potremmo segnare l'arrivo col libro stesso in quanto miniato o decorato e, in seguito, con i libri a stampa illustrati attraverso le prime tecniche di riproduzione. Un cambiamento drastico e problematico si è però insinuato quando la produzione di volumi si è fatta massiccia, con l'emergere della possibilità di diffusione di un libro non più inteso come oggetto prezioso, ma anzi economico e massificato: un veicolo che dal primo Novecento sottende, nonostante i suoi innegabili vantaggi, anche l'uniformazione del sapere. Negli anni Venti e Trenta, la censura e il rigido controllo dei contenuti nel tempo delle autocrazie manifestarono questo pericolo in grado massimo. Dopo la Seconda guerra mondiale, peraltro, un altro genere di controllo si è fatto avanti: quello esercitato per ragioni di marketing dalle case editrici maggiori, per diffusione o prestigio, destinate a diventare motori di un profondo condizionamento dell'opinione pubblica e nella formazione dei giovani.

È questo che si pone come premessa alla creazione di libri Fluxus. Essi vengono concepiti non più e non tanto come oggetti ripetibili ma, al contrario e soprattutto, come un unicum che devia dall'editoria standard, sia questa frutto di autoritarismo o di ricerca di un consenso mercificante: sembra di assistere a una reazione a ciò che Walter Benjamin aveva intuito descrivendo come un pericolo, e non come un vantaggio, "la tendenza al superamento dell'unicità di qualsiasi dato mediante la ricezione della sua riproduzione".² La risposta alla massificazione della cultura coincide quindi col tentativo di ritornare indietro all'unicità dell'aura e, nel caso specifico, del libro-oggetto dotato di una sua specificità individuale. Indipendentemente da ogni proclama ideologico, questa ricerca è facilmente leggibile come una protesta antiborghese.

Il libro Fluxus, pur nella sua multiformità in ragione dei suoi autori e delle sue differenti manifestazioni, è dunque un manufatto originale in cui la ripetibilità è un accessorio non sempre necessario. E se anche il libro può presentarsi in molte copie, è sempre aperto a interpretazioni individuali da parte di chi lo sfoglia e anzi si appoggia e confida in ogni sorta di interazione. Esso si appoggia spesso sulla tradizione del collage e, più in generale, del bricolage, nel senso che a questo termine ha dato Jean-Marie Floch: questi ha infatti specificato come si tratti non solo di mettere insieme "cose", ma anche di congiungere

1. Per uno studio della storia dei libri Fluxus cfr.: Gretchen L. Wagner e Jon Hendricks, *Thing/Thought: Fluxus Editions, 1962-1978*. Mostra al Museum of Modern Art, New York, 21 settembre 2011 - 16 gennaio 2012. The Paul J. Sachs Prints and Illustrated Books Galleries.

2. Walter Benjamin, *L'opera d'arte nell'epoca della sua riproducibilità tecnica*, Einaudi, Torino 1966, p. 25.

miti precedenti che aiutano a costruire un mito nuovo.³ In questo senso, il bricolage tende letteralmente a con-porre un repertorio di materiali, figure, idee e storie. Da quella scatola delle meraviglie che André Malraux ha definito "museo immaginario", ciascun artista trae il proprio materiale e tende a stravolgerne il senso rispetto al sentire corrente.

Si manifesta, in questo modo, con spirito ludico e anarchico, una contrapposizione decisa ai sistemi di produzione razionalizzata e fordista: nelle parole di Jan Patočka, viene messo alla berlina "il razionalismo che vuole dominare le cose e ne è invece dominato (per il desiderio di profitto)".⁴ Il libro Fluxus si caratterizza proprio per la sua voluta irrazionalità, in modo naturalmente contiguo rispetto ad altri supporti artistici, ma con un particolare rilievo dato all'oggetto che, per antonomasia, costruisce il patrimonio sacro delle mentalità, trasmette il territorio delle credenze, semina l'ambito del conoscere. Gli artisti Fluxus hanno imparato a usare e a congiungere con libertà materie fisiche di ogni tipo, ma anche questi giacimenti mentali. Con il metodo delle libere associazioni hanno distrutto o revocato in dubbio ogni metodo, seguendo in parte le pratiche suggerite da Freud e Lacan, in parte un gusto dell'assurdo che si appaga nel ribaltare ogni logica.

In questa attitudine ha avuto una grande parte anche l'attenzione per il frammento, che deriva dalla crisi dell'idea di narrazione e da un più vasto declino di una filosofia della storia teleologica: gli artisti Fluxus tendono a leggere gli eventi come un susseguirsi slegato da relazioni di causa/effetto, accostati per giustapposizione e disposti in un fluire in cui, appunto, i rapporti di causa/effetto, figura/sfondo, prima/dopo non sono considerati come parte dell'essere in sé ma come modi in cui tendiamo a sistemare i fatti dentro strutture. Fluxus prende le distanze da qualsiasi rigida griglia interpretativa, si sofferma a raccontare momenti della quotidianità senza suggerire un'idea totalizzante di ciò che è umano. In un generale distacco dall'idea di struttura, ci si accontenta del qui e ora e anzi lo si propone come un modo rivoluzionario di concepire il lavoro, l'arte e la vita stessa. Le pratiche Fluxus, e il libro in particolare, sembrano volersi opporre a una composizione della società e a una concezione dell'essere ben descritta da Georges Bataille: quella per cui l'individuo singolo, "perduto nella moltitudine, deflette a coloro che ne occupano il centro la preoccupazione di assumere la totalità dell'essere". Si accontenta di 'prendere parte' all'esistenza totale".⁵

Fluxus, dunque, conduce verso la consapevolezza politica (anche se non partitica e comunque articolata su posizioni diverse all'interno del gruppo), una linea di sviluppo dominante nel linguaggio dell'arte: quella per cui alcuni tra i primi fotografi si resero conto, alla metà dell'Ottocento, della possibilità di combinare tra loro fotografie attraverso immagini incollate, ma anche tramite esposizioni multiple della stessa pellicola, con accoglimento dell'errore come fonte di senso⁶; i passaggi successivi e quasi contemporanei furono il *papier collé* cubista (dal 1912); nella teoria, le aperture verso materie anche deperibili del Futurismo (dal 1912); i ready-made di Marcel Duchamp e dei dadaisti (dal 1913), poi riletti dagli *Objets trouvés* surrealisti; la scultura polimerica di Vladimir Tatlin (dal 1913) e di Prampolini (dal 1914). Insomma, tutte le premesse dell'*assemblage* che ha ridato vitalità, in Europa e in America, all'arte degli anni Cinquanta.⁷

3. Jean-Marie Floch, *Bricolage. Lettere ai semiologi della terra ferma*, Meltemi, Roma 2006.

4. Jan Patočka, *Saggi eretici sulla filosofia della storia*, Einaudi, Torino 2008, p. 121.

5. Georges Bataille, *L'expérience intérieure* (1943), Gallimard, Parigi 2006, p. 103.

6. cfr. Clément Chéroux, *L'errore fotografico*, Einaudi, Torino 2009.

7. cfr. Angela Vettese, *Si fa con tutto*, Laterza, Roma-Bari 2012. Sulla relazione tra Fluxus e i movimenti delle Avanguardie storiche, cfr. Henry Flynt, "Mutations of the Vanguard: Pre-Fluxus, During Fluxus, Late Fluxus", in Achille Bonito Oliva (a cura di), *Ubi Fluxus Ibi Motus*, Mazzotta e la Biennale di Venezia, Milano 1990, p. 133.

In tutto questo giocare, resiste però un contatto quantomeno con la vita emotiva, materia prima della sfera poetica. Già secondo Guillaume Apollinaire, l'uso di materiali comuni deve il suo fascino proprio alla loro densità di significato emotivo: noi proiettiamo sugli oggetti qualsiasi una parte di noi, della nostra memoria e della nostra identità, ed è per questo che ci è così difficile disfarci delle cose superflue o usate. Leghiamo la nostra affettività a una ciocca di capelli, a un biglietto usato del tram, a un pezzo di giornale o al ricordo di una fotografia. Affidiamo un senso di durata alle cose precarie, come se non volessimo ammettere che la vita è, appunto, precaria. Anche per questo il riuso di oggetti o di immagini già esistenti è risultato efficace nel descrivere una sensazione tipica del XX secolo: quella che il tempo e la vita stessa siano intessute di transitorietà e pulsino in modo accelerato ma prive di certezze.

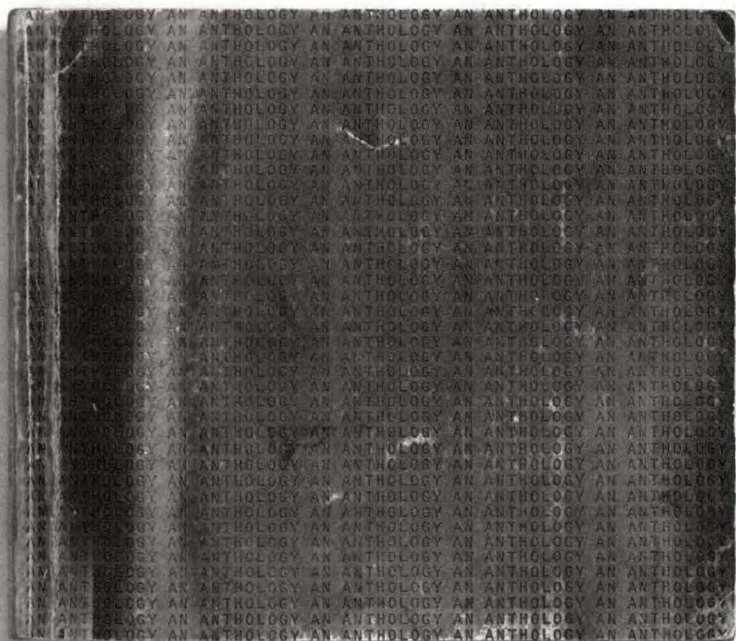
Probabilmente un'influenza importante per i libri Fluxus è stata anche quella del montaggio cinematografico: sovente troviamo in queste pubblicazioni un "effetto Kulešov", il regista che comprese che una stessa scena, per esempio un viso statico (secondo un filmato che girò nel 1920) può essere interpretata in modi molto diversi a seconda di quella successiva: in uno stesso viso possiamo leggere fame, paura, dolcezza; ciò che Alfred Hitchcock negli anni Sessanta avrebbe definito il "montaggio alternato". Il cervello trattiene per un certo tempo le immagini, ma le interpreta in modo elastico e correlato al contesto. Tornarono sul medesimo concetto registi come Dziga Vertov, Vsevolod Pudovkin e Sergej M. Ejzenštejn. Tutte le teorie di quest'ultimo, del resto, puntarono a rendere lo spettatore un soggetto attivo che deve essere smosso attraverso attrazioni tra scene incongruenti, stimoli e mancanza di linearità temporale, per far completare al cervello le scene parziali. Analogamente, gli artisti Fluxus chiedono allo spettatore di essere attivo manipolatore dei loro oggetti; ed è anche probabile che ci sia stata un'ulteriore influenza del cinema mediata dalle digressioni che, dal 1960, vennero proposte dalla Nouvelle Vague francese: il suo iniziatore Jean-Luc Godard ha posto particolare attenzione all'alternanza dei dati temporali, con un montaggio connotativo che aumenta la giustapposizione di frammenti tra loro non correlati. Anche le ricerche metalinguistiche su come si generi una narrazione filmica, da 8½ di Fellini (1963) a *Blow-Up* di Antonioni (1966), possono avere giocato un ruolo nella deflagrazione tipica dei libri Fluxus dell'idea di sequenza coerente.

Questi libri ci chiedono insomma di "cambiare la vista" al fine di "cambiare la vita", come amava ripetere André Breton: il teorico del Surrealismo proponeva, nella sua foga di doppia rivoluzione – del linguaggio poetico e della politica – di preparare la conversione delle folle con l'atto di "convertire le immagini".⁸ Difficile non sentire in tutto questo l'eco di Yoko Ono, quando, dalle numerose poesie-ricette del suo libriccino *Grapefruit* (1964), ci invita con l'incipit inglese *imagine* a eseguire micro rivoluzioni, iniziando a cambiare il mondo cambiando i nostri desideri. ●

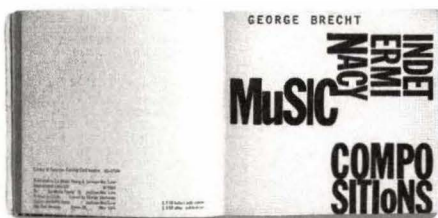
8. Clément Chéroux, *L'immagine come punto interrogativo o il valore estetico del documento surrealista*, Johan & Levi, Milano 2012, p. 41.

FLUXUS BEGINNINGS

La Monte Young & Jackson Mac Low, Jackson Mac Low
An Anthology of Chance Operations...



La Monte Young & Jackson Mac Low, New York, 1963
23 x 20,5 cm, 134 pp.
Design by George Maciunas.
Second edition: Heiner Friedrich, 1970



CONTRIBUTIONS:

George Brecht, "Indeterminacy Music Compositions"
Claus Bremer, "Poetry"
Earle Brown, "Music Essays"
Joseph Byrd, "Music Poetry"
John Cage, "Excerpt from 45' for a Speaker"
David Degener, "(untitled)"
Walter De Maria, "Compositions Essays"
Henry Flynt, "Concept Art Eessays"
Yoko Ono, "Poetry"
Dick Higgins, "Mathematic Compositions"
Toshi Ichihyanagi, "Music"
Terry Jennings, "Music"
Dennis (Johnson), "Plans of Action"
Ding Dong, "Music"
Ray Johnson, "Poetry"
Jackson Mac Low, "Chance Operations"
Richard Maxfield, "Essays"
Simone Forti, "Dance Report"
Nam June Paik, "Essay"
Terry Riley, "Music"
Dieter Roth, "White Page with Holes. Poetry"
Emmett Williams, "Poetry"
Christian Wolff, "Music"
La Monte Young, "Compositions"

La Monte Young went to New York to study music in 1960. There he met George Maciunas and the art and music environment that flowed into the Fluxus movement.

Young was invited by *Beatitude East* (a counterculture magazine coordinated by the poet Chester Anderson) to collect musical scores and texts by the leading experimental figures of that time. The publication was not completed, but Maciunas invited him to collect the materials in an independent publication that was published in 1963, in collaboration with Jackson Mac Low. The cover and graphics of the book were by produced by Maciunas.

The anthology, from a period when a precise poetics was still being defined, gathered contributions by artists who would become leading figures of the Fluxus movement (Brecht, Ono, Higgins, Mac Low, Paik and Williams), as well as others historically associated with minimal and conceptual art (De Maria, Flynt, Johnson, Maxfield and Morris), who were never an organic part of the movement. In this regard, it should be noted that Henry Flynt published the first theoretical text on conceptual art here, entitled "Essay: Concept Art".

Most of the inserts are documentations of performances or musical scores that immediately reveal the interests and

performance training of the artists (Brown, Bremer, Byrd, Cage, Ichihyanagi, Jennings, Dennis, Ding Dong, Strong, Riley, Wolff and Young). There are also some exponents of experimental poetry, such as Bremer and Roth (Dieter Roth), who produced a simple white card (black in the initial project) with ten holes of different sizes, tautologically entitled *White page with holes*, recalling his visual books from 1961.

Each artist was given between two and six pages that could be freely interpreted with texts, images and music, or have physical objects glued onto them. The latter were in fact the first seminal attempts of disintegration of the book towards an open and complex sculptural form, which was to characterise the Fluxus book over the following twenty years. It was also the first structured attempt at a fertile coexistence of materials from different artistic disciplines, destined to interact towards the formation of an "intermedial" practice, also heavily significant for the future of art.

The full title of *An Anthology* is as follows: *An Anthology of Chance Operations, Concept Art, Anti-Art, Indeterminacy, Improvisation, Meaningless Work, Natural Disaster, Plans of Action, Stories, Diagrams, Music, Dance Constructions, Compositions, Mathematics, Poetry, Essays.* ●

"[...] Some works published by Fluxus in 1962 and 1963 are included in *An Anthology*; but most important, it was the model and catalyst for a series of seven planned Fluxus anthologies. [...] For *An Anthology*, Maciunas designed a graphic characterization of its contents, which is similar to one he designed about the same time for the two *Brochure Prospectures for Fluxus Yearboxes* in order to characterize the intent and content of Fluxus."

Jon Hendricks, in *Fluxus Codex*
(New York: Harry N. Abrams, 1988)

Nel 1960 La Monte Young si trasferisce a New York per studiare musica. Qui incontra George Maciunas e inizia a frequentare quell'ambiente artistico e musicale che confluirà nel movimento Fluxus.

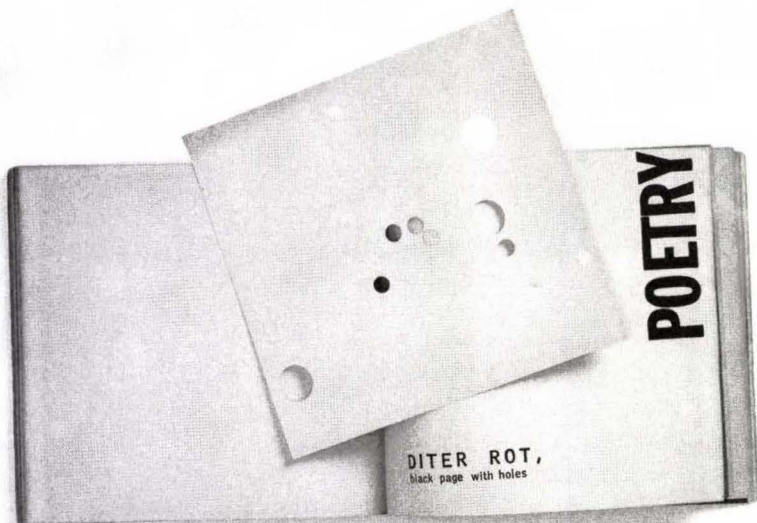
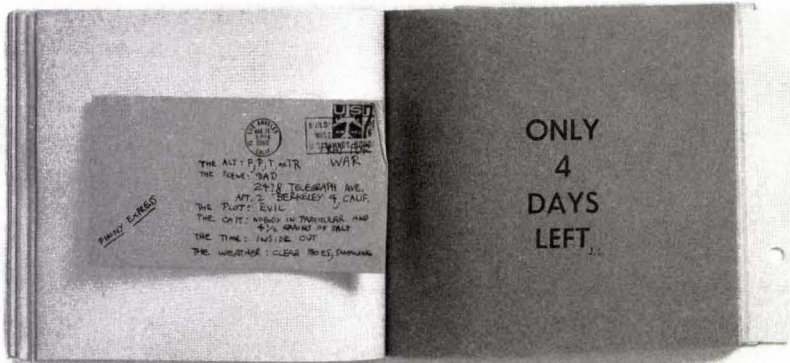
Young viene invitato da *Beatitude East* (periodico di controcultura coordinato dal poeta Chester Anderson) a raccogliere spartiti musicali e testi dei protagonisti della ricerca sperimentale di quel momento per farne una pubblicazione che non vedrà però mai la luce. Maciunas lo invita allora a riunire i materiali in un libro autonomo che viene pubblicato nel 1963 con la collaborazione di Jackson Mac Low. La copertina e la grafica del volume sono a cura dello stesso Maciunas.

L'antologia, in una fase ancora di definizione di una precisa poetica, raccoglie contributi di artisti che diverranno i protagonisti di Fluxus (Brecht, Ono, Higgins, Mac Low, Paik, Williams), ma anche di altri storicamente inquadrabili nell'arte Minimal e Conceptual (De Maria, Flynt, Johnson, Maxfield, Morris) e che mai faranno parte del movimento. Giova ricordare a questo proposito che Henry Flynt pubblica qui il primo testo teorico sull'arte concettuale intitolato "Essay: Concept Art".

La maggior parte degli inserti sono documentazione di performance o partiture musicali che denunciano da subito gli interessi e la formazione performativa degli artisti (Brown, Bremer, Byrd, Cage, Ichihyanagi, Jennings, Dennis, Ding Dong, Forti, Riley, Wolff, Young) con qualche esponente dalla poesia sperimentale, come Bremer e Roth (Dieter Roth), che produce un semplice cartone bianco (secondo il progetto iniziale doveva essere nero) con dieci fori di diverse dimensioni, tautologicamente intitolato *White page with holes*, memoria dei suoi libri visuali del 1961.

Ogni artista aveva a disposizione da due a sei pagine liberamente interpretabili da testi, immagini, spartiti e oggetti fisicamente incollati alle pagine del libro. Saranno proprio questi ultimi i primi seminali tentativi di disgregazione del libro verso una forma scultorea, aperta e complessa, che caratterizzerà il libro Fluxus nel ventennio seguente. Oltre ad essere il primo strutturato tentativo di coesistenza fruttuosa di materiali provenienti da diverse discipline artistiche avviate ad interagire tra loro verso la formazione di una pratica "intermedia" anch'essa densa di conseguenze per il futuro dell'arte.

Il titolo completo di *An Anthology* è il seguente: *An Anthology of Chance Operations, Concept Art, Anti-Art, Indeterminacy, Improvisation, Meaningless Work, Natural Disaster, Plans of Action, Stories, Diagrams, Music, Dance Constructions, Compositions, Mathematics, Poetry, Essays.* ●





Composition 1960 #9

La Monte Young
October 1960

the enclosed score is right side
up when the line is horizontal
and slightly above center

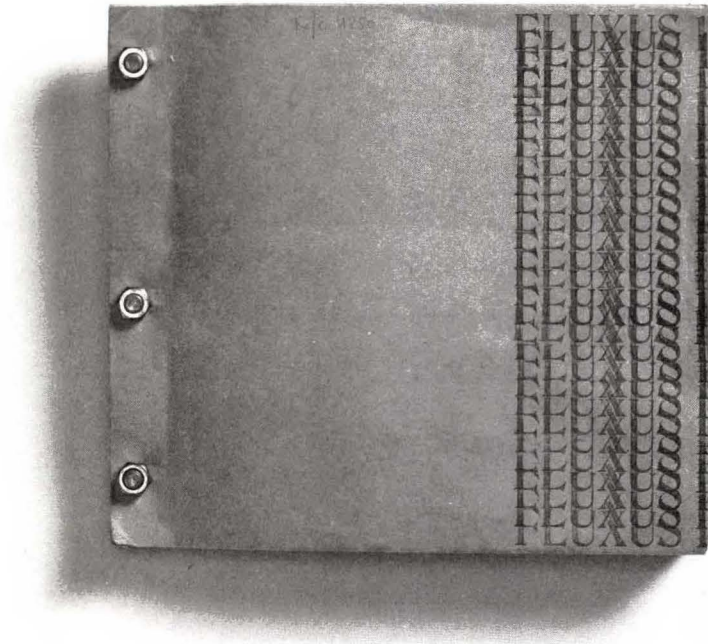
by Anthony Cox



by Anthony Cox



Fluxus 1 (Fluxyearbox 1)



George Maciunas, New York, 1964
19 x 21 x 4 cm. Unnumbered and unsigned, but about
100+100 ex.

With an abundance of material left over from the packaging of *An Anthology* in 1963, George Maciunas began a new anthological work destined to seal the fate of the Fluxus book. The project was highly ambitious and involved a series of initially six, then seven containers divided into logical sets: "American, Northern European, Japanese, Homage to the Past, Southern European, Eastern European, Homage to Dada". It traversed the geographical world, the past, the future, space and time, in a characteristic Fluxus vision. Three editions were made, all inspired in some way by this initial project: *Fluxus 1*, described here, *Flux Year Box 2* and *Fluxpack 3*.

Fluxus 1 appeared in two versions. The ordinary version was a set of cardboard manila envelopes containing printed sheets, text, photographs, rubber gloves, paper towels, stamps and more, although it should be noted that not all examples were the same. This was all packaged in the envelopes and bound with three metal bolts. There was also a "Luxus" version with a printed wooden box for shipping.

The cover was handmade from the same ochre-coloured cardboard, but was individually stamped with the word "Fluxus", repeated in a different position on each copy to make it more original and varied. A tail was attached to the back of the book, opening out like an unexpected pop-up feature, composed of cardboard folded like an accordion, with name cards of the artists featured in the anthology designed by Maciunas.

This all served as the prototype for a "magazine" that went beyond the identity of the collective artists' book to become an interdisciplinary communication tool, which was widely imitated, both within the Fluxus movement and beyond, over the following years.

The first packages apparently date back, at least partially, to 1962, but most were made in 1964 and various permutations of the work may date to beyond the Seventies.

FLUXYEARBOX 1 (Box Version)

Assembled, designed and produced by George Maciunas. Anthology of flat objects by Fluxus artists in an envelope.

CONTAINING:

Photographic documentation of the performances by: George Brecht, Mieko Shiomi, George Maciunas, Takehisa Kogusi, Philip Corner, Joe Jones, Robert Watts and G. Akasegawa.

ENVELOPED OBJECTS BY:

Ay-O, "Finger Envelope"
 George Brecht, "Five Places"
 George Brecht, "Direction"
 Hi Red Center, "Hi Red Center"
 Yoko Ono, "Self Portrait"
 Anna Halprin, "Landscape Event"
 S. Hashimoto, "Composition for Rich Man"
 Takehisa Kogusi, "Theatre Music"
 Takehisa Kogusi, "Rats"
 Joe Jones, "A Favorite Song"
 Alison Knowles, "Glove for Examining"
 Ben Vautier, "Mystery Envelope"
 Ben Vautier, "Turn This Page/This Was a Gesture Piece"
 Ben Vautier, "Je signe tout"
 Ben Vautier, "Nine Directions in art"
 Robert Watts, "Key Hole"
 Robert Watts, "Dollar Bill"
 Robert Watts, "Brands"
 Robert Watts, "Photomontage"
 Emmett Williams, "Tipogramma A, B, C"
 Emmett Williams, "Tipogramma O"
 Emmett Williams, "Song of Uncertain Length"
 Emmett Williams, "Tag"
 Emmett Williams, "B Song for Five Performers"
 Emmett Williams, "dbpq"
 Emmett Williams, "Voice Piece for L.M. Young"
 Emmett Williams, "Counting songs"
 Emmett Williams, "Litany and Response I & II"
 Emmett Williams, "An opera"
 Emmett Williams, "Duet"
 La Monte Young, "Remains from Composition No. 2"
 La Monte Young, "Trio for Strings"
 La Monte Young, "Death Chant"
 Mieko Shiomi, "Disappearing Music for Envelopes"
 György Ligeti, "Trois bagatelles for David Tudor"
 Shigeo Kubota, "Napkin for Next Supper"
 Jackson Mac Low, "Letters for Iris Numbers for Silence"
 Jackson Mac Low, "Drawings-Asymmetries"
 Jackson Mac Low, "Thanks and Thanks II"
 Jackson Mac Low, "Directions for Performing Rush Hour"
 Jackson Mac Low, "How Rush Hour Was Written"
 George Maciunas, "Photograph of L.M. Young look"
 George Maciunas, "Photo Portrait G. Brecht"
 George Maciunas, "Congo"
 George Maciunas, "Photograph of La Monte Young"
 George Maciunas, "Photo of J. Mac Low with E. Eggleston"
 George Maciunas, "Photo Portrait Child"

George Maciunas, "Photo Portrait of E. Williams"

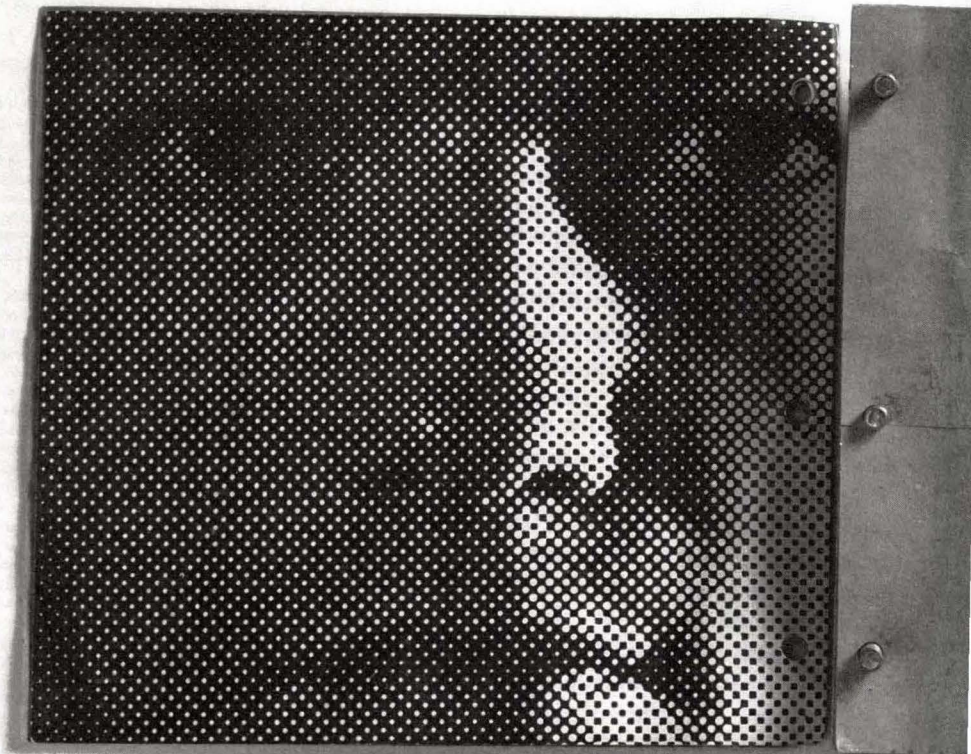
George Maciunas, "Radiography"
 George Maciunas, "The Grand Frauds of Architecture"
 George Maciunas, "Name Cards"
 George Maciunas, "Promotional Card Editor"
 Tomas Schmit, "from: Sanitas"
 Tomas Schmit, "Zyklus"
 Tomas Schmit, "Floor and Foot Theater"
 Ben Patterson, "Puzzle - Poem"
 Ben Patterson, "Variations for Double Bass"
 Ben Patterson, "Overture (vers. II - III)"
 Ben Patterson, "Lemons"
 Ben Patterson, "Traffic Light..."
 Takako Saito, "Magic Boat"

FLUXYEARBOX 1 (Box Version)

Assembled, designed and produced by George Maciunas with the collaboration of Willem de Ridder for European Mail-Order House, Amsterdam. Cardboard box with label containing Fluxus Editions and photographic documentation from various artists.

CONTAINING:

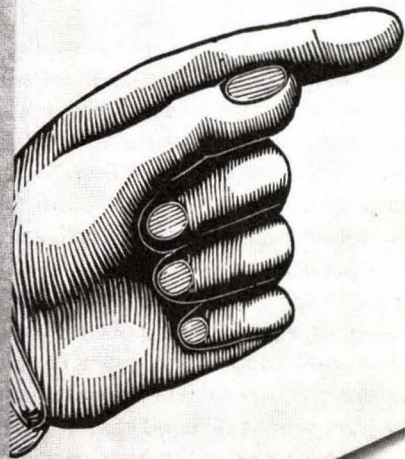
George Brecht, "Direction"
 Giuseppe Chiari, "La Strada"
 George Maciunas, "Congo"
 Anna Halprin, "Landscape Event"
 Dick Higgins, "Inroads Rebuff'd or The Disdainful Evacuation"
 Allan Kaprow, "Stockroom"
 Jackson Mac Low, "Drawings-Asymmetries"
 Jackson Mac Low, "Letters for Iris Numbers for Silence"
 Jackson Mac Low, "Thanks and Thanks II"
 Jackson Mac Low, "Directions for Performing Rush Hour/How Rush Hour Was Written"
 Ben Patterson, "Puzzle-Poem"
 Ben Patterson, "Variations for Double Bass"
 Ben Patterson, "Overture (Vers. II - III)"
 Ben Patterson, "Lemons"
 Ben Patterson, "Traffic Light - A Very Lawful dance - For Ennis"
 Ben Vautier, "Turn This Page/This Was a Gesture Piece",
 Tomas Schmit, "From: Sanitas"
 Tomas Schmit, "Zyklus for Water-Pails"
 Tomas Schmit, "Floor and Foot Theater"
 Emmett Williams, "Alphabet Poem"
 Emmett Williams, "An Opera"
 Emmett Williams, "Tipogramma A, B, C, D, E, F..."
 Emmett Williams, "Tipogramma O"
 Emmett Williams, "Song of Uncertain Length"
 Emmett Williams, "Tag"
 Emmett Williams, "B Song for Five Performers"
 Emmett Williams, "dbpq"
 Emmett Williams, "Voice Piece for L.M. Young (1962)"
 Emmett Williams, "Counting Songs"
 Emmett Williams, "Litany and Response I & II"
 Emmett Williams, "Duet"



FIVE PLACES
by george breca

**PLACE ONE
CARD IN EACH
OF FIVE
PLACES**

N. 1565



The edition is not numbered, but about a hundred copies are estimated to have been assembled by Maciunas in New York, and a similar number by Willem de Ridder in Amsterdam. ●

"It was decided to utilize instead of covers a flat box to contain the contents so as to permit inclusion of many loose items: records, films, poor man's films flip books, original art metal, plastic, wood, objects, scraps of paper, clipping, junk, raggs. Any composition or work that cannot be reproduced in standard sheet form or cannot be reproduced at all".

George Maciunas, *Fluxus Newsletter No.1*
(New York: 1965)

"[...] It is difficult to ascertain just when Maciunas assembled the first copies of Fluxus 1. Much of the material was printed in Europe starting in 1962, and assembled there, or late in 1963 when Maciunas returned to New York. His letter to various artists in Europe seems to indicate that it was not fully assembled until some time in 1964. [...] There are a number of variations in Fluxus 1 because it was assembled by hand over a period of perhaps 13 years. During this time Maciunas' attitude toward certain artists and/or works in the anthology changed, some works got lost or mislaid, and others ran out of stock."

Jon Hendricks, *Fluxus Codex*
(New York: Harry N. Abrams, 1988)

Con il copioso materiale che non viene inserito in *An Anthology* (1963), George Maciunas affronta un nuovo lavoro antologico destinato a segnare il destino del libro Fluxus. Il progetto è decisamente ambizioso e prevede una serie di sei, poi sette, contenitori suddivisi in insiemi logici: "American, Northern European, Japanese, Homage to the Past, Southern European, Eastern European, Homage to Dada". Attraversando, nella sua visione appunto Fluxus, il mondo geografico, il passato e il futuro, lo spazio e il tempo. Ispirate in qualche modo a questo progetto iniziale vengono realizzate tre edizioni: *Fluxus 1*, di cui qui si tratta, *Flux Year Box 2* e *Fluxpack 3*.

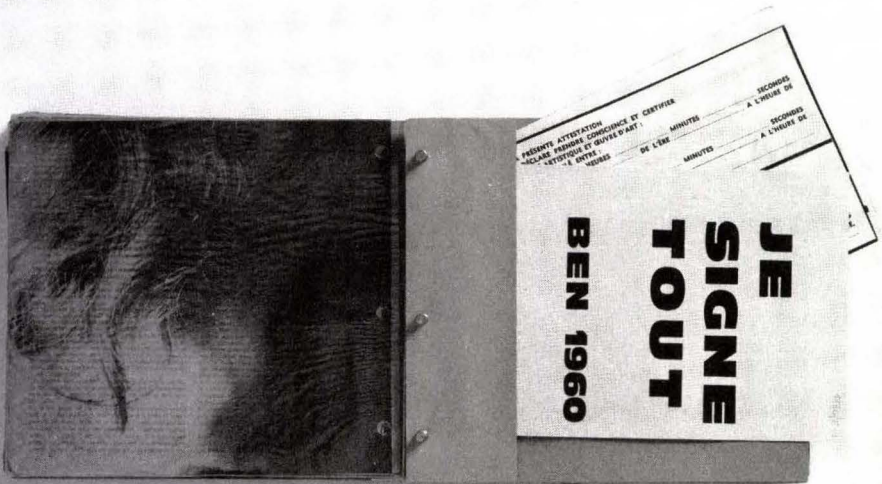
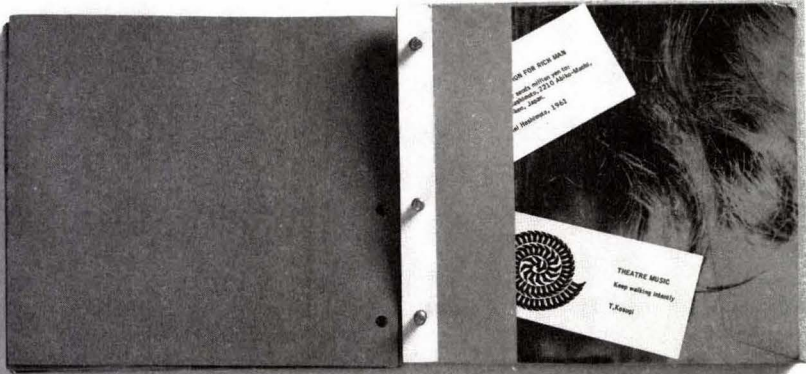
Fluxus 1 appare in due versioni. Quella ordinaria è un insieme di buste in cartoncino manila che contengono – ma va subito detto che non tutti gli esemplari sono uguali – fogli stampati, testi, immagini fotografiche, guanti di gomma, tovagliolini di carta, francobolli e altro. Il tutto confezionato nelle buste e rilegato con tre bulloni metallici. Esiste anche una versione "Luxus", con scatola di legno stampata, che doveva servire per la spedizione.

La copertina è realizzata con lo stesso cartoncino color ocra, ma è singolarmente contrassegnata da una timbratura della parola "Fluxus", che viene ripetuta su ogni copia in una posizione diversa, così da renderla sempre originale e variata. Il retro del libro aggrega una coda che si apre come un sorprendente pop-up composto da un cartone pieghettato a fisarmonica con le *name cards* degli artisti che compongono l'antologia disegnate da Maciunas.

Tutto diventa il prototipo di un "magazine" che supera l'identità del libro d'artista collettivo per diventare strumento di comunicazione interdisciplinare che sarà ampiamente imitato, non solo dall'ambito Fluxus, negli anni successivi.

Se le prime confezioni pare risalgano, almeno parzialmente, al 1962, la maggior parte viene realizzata nel 1964 e varie permutazioni del lavoro potrebbero essere datate oltre gli anni Settanta.

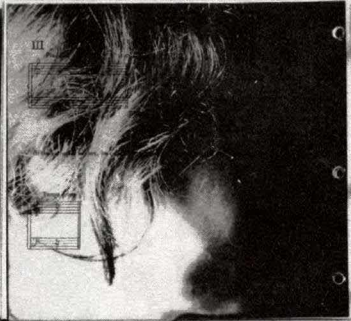
L'edizione non è numerata, tuttavia si stima che siano state assemblate da Maciunas circa 100 copie a New York e altrettante da Willem de Ridder ad Amsterdam. ●





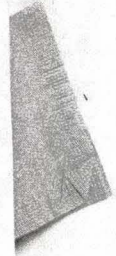
safe
active

ROBERT Watts



SHIGEKO KUBOTA

napkin for
next supper



BOOK AS BOOK

The book remains the book in its objectivity, but it is subject to a radical transformation of its content and the graphics chosen.

Yoko Ono
Grapefruit



Wunternaum Press, Tokyo, 1964
14 x 14 x 3 cm. Unnumbered and unsigned, but about 500 ex.

OTHER EDITIONS:
Simon and Schuster, Rockefeller
Center, New York, 1970
Verlag Bärmeier & Nikel,
Frankfurt 1970
Sphere Books Limited, London,
1970
Peter Owen Limited, London,
1970
Ediciones de la Flor, Buenos
Aires, 1970

Simon and Schuster, Rockefeller
Center, New York, 1971
Simon and Schuster, Rockefeller
Center, New York, 2000
Bakhall Printers & Publishers,
Lund, 2001
Éditions Textuelle, Paris, 2004
Piccola Biblioteca Oscar
Mondadori, Milan, 2005

Grapefruit is an artist's book. It was certainly one of the first works of art in book form, which, together with those by Ed Ruscha, Daniel Spoerri, Ben Vautier and several others, heralded a new renaissance of the genre in the early 1960s.

Yoko Ono, in this climate of reformulation of objects, chose a mode of expression – plain, unillustrated text – which a few years later became the prerogative and characteristic formula of Conceptual Art.

"Event scores" are a purely mental derivation inspired by musical scores. The musical world and its modes of expression were particularly familiar to the artist due to her professional and personal association with experimental musicians. This was so even before her meeting with John Lennon, which would impact the artist's life both personally and publically, if not artistically.

Yoko Ono's textual scores, composed between 1955 and 1964, are instructions for performing small, simple actions (or ideas of action) in everyday life. The scores open subtle windows of thought and guide us in open and interpretable gestures, not remote from Eastern thought of Buddhist inspiration. They include verses that are absurd, humorous, never trivially provocative, but incredibly profound, managing to combine the haiku tradition with the explosive avant-garde power of the sixties.

The title of the book, *Grapefruit*, was chosen due to its "hybrid" character. Just as the fruit is a cross between an orange and a lemon, so too the text is a hybrid of spiritual thinking and an aesthetic purpose.

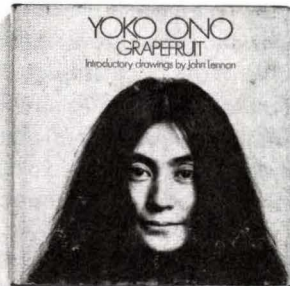
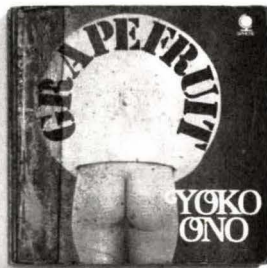
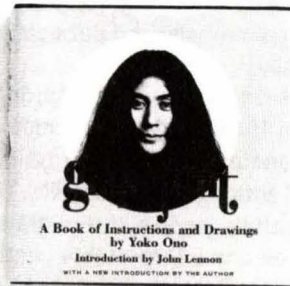
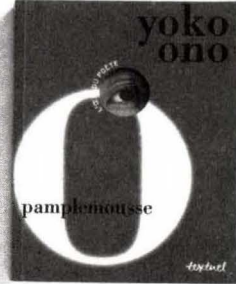
The first edition, published in Tokyo in July 1964, contains more than 150

instructions in English, with about one third in Japanese. The texts are divided into five sections – Music, Painting, Event, Poetry and Objects – preceded by dedications to John Cage, La Monte Young, Nam June Paik, Isamu Noguchi and Peggy Guggenheim, and there is also documentation of shows and performances by Ono herself. The book was originally sold for \$3.00, prior to its publication, and subsequently at the cover price of \$6.00.

After the book was published in Tokyo, Ono moved to New York and came into contact with George Maciunas, who proposed the American publication of the book. This was preceded by an advertisement in the Fluxus newspaper in January 1964. The second edition in the USA was published by Simon & Schuster in New York, by Peter Owen Ltd in London and by Bärmeier & Nikel in Frankfurt. It included a graphic and textual introduction by John Lennon: "Hi, My name is John Lennon, I'd like you meet Yoko Ono". In the inside front and back covers, after the indication "A book of instructions... for living today", Ono wrote: "Burn this book after you've read it" and Lennon's reply was: "This is the greatest book I've ever burned". ●

"Art is not a special thing. Anyone can do it. Making art does not have to be so unusual. What I mean is that middle-aged men and housewives, your neighbors can also do it... If everybody were to become an artist, what we call 'Art' would disappear. I think it would be fine if this were to happen and [what I have envisioned] becomes a reality".

Yoko Ono, in Midori Yoshimoto, "Some Young People", from *Nonfiction Theater – Review of Japanese Culture and Society*, 2005



Grapefruit è un libro d'artista. Certamente una delle prime opere d'arte in forma di libro che segnano, con Ed Ruscha, Daniel Spoerri, Ben Vautier e tanti altri, il nuovo rinascimento del genere all'inizio degli anni Sessanta.

Yoko Ono, in questo clima di riformulazione dell'oggetto, sceglie una modalità espressiva – il nudo testo non illustrato – che sarà, pochi anni dopo, appannaggio e formula caratterizzante dell'Arte Concettuale.

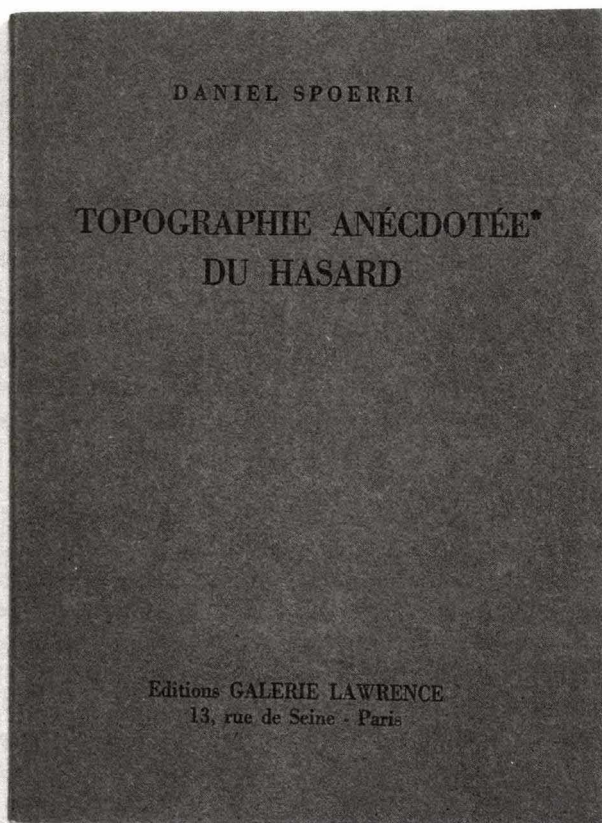
Gli "event score" sono una deriva, solo mentale, che è figlia della partitura musicale. Proprio il mondo musicale e i suoi metodi espressivi sono vicini all'artista per la sua frequentazione, professionale e personale, dei musicisti di area sperimentale ancor prima dell'incontro con John Lennon che caratterizzerà, sul piano umano e mediatico ma non certo su quello artistico, la vita dell'artista.

Le partiture testuali di Yoko Ono, composte tra il 1955 e il 1964, sono istruzioni di comportamento per piccole e semplici azioni (o idee di azioni) nella vita quotidiana. Aprono sottili finestre di pensiero e ci guidano in gesti, aperti ed interpretabili, a cui non è estraneo il pensiero orientale di ispirazione buddista. Versi assurdi, divertenti, mai banalmente provocatori, ma anche incredibilmente profondi, capaci di mescolare la tradizione degli *haiku* con la potenza dirompente delle avanguardie degli anni Sessanta.

Il titolo del libro, *Grapefruit*, è stato scelto per il suo carattere "ibrido". Come il frutto che è appunto mescolanza di arancio e limone, così il testo ibrida il pensiero spirituale con la proposizione estetica.

La prima edizione, pubblicata a Tokyo nel luglio 1964, contiene oltre 150 istruzioni in lingua inglese con circa un terzo in lingua giapponese. I testi sono suddivisi in cinque sezioni – Musica, Pittura, Evento, Poesia e Oggetti – e sono preceduti da dediche a John Cage, La Monte Young, Nam June Paik, Isamu Noguchi e Peggy Guggenheim; comprende inoltre anche la documentazione relativa alle mostre e alle performance della stessa Ono. Il libro era originariamente venduto a 3 dollari, prima della pubblicazione, e successivamente al prezzo di copertina di 6 dollari.

Negli anni della pubblicazione del libro a Tokyo, Ono si trasferisce a New York ed entra in contatto con George Maciunas, il quale le propone di pubblicarlo negli Stati Uniti. Il primo atto sarà un annuncio sul giornale Fluxus nel gennaio del 1964. La seconda edizione negli Stati Uniti è pubblicata da Simon & Schuster di New York con Peter Owen Ltd di Londra e Bärmeier & Nikel di Francoforte. È preceduta da una introduzione grafica e testuale di John Lennon: "Hi, My name is John Lennon, I'd like you meet Yoko Ono". In seconda e terza di copertina, dopo l'indicazione "A book of instructions... for living today", Ono scrive: "Burn this book after you've read it" e Lennon risponde: "This is the greatest book I've ever burned". ●



Editions Galerie Lawrence, Paris, 1962
18,5 x 13,5 x 0,5 cm, 53 pp. Unnumbered and unsigned, 1000 ex.
Text by Pierre Restany
Others editions: 1962, 1966, 1968

Daniel Spoerri's *Topography*, published in Paris in 1962, was certainly one of the first works of the new renaissance of the artist's book in the early Sixties. Consisting purely of text, with just one schematic drawing, it is an austere book that presents an obsessive visual description of all the items placed on the table in Spoerri's hotel room in Paris at a given time on a certain day. The printed pages are intended to

bring the physical world of things into contact with memory, from which he derives an unusual communicative combination.

Eighty objects are commented on with just a few personal memories. The text is written on two levels, emphasised by the use of different typeface, that of the descriptions and that of the anecdotes. The drawing is not a realistic depiction of the

objects but rather a schematic definition of their positioning. At the back of the book there is even an index of the persons named, with brief biographical details.

Spoerri also made some changes to artists' traditional approach to books: he was the first to use an exhibition in a private gallery as an occasion to print an artist's book instead of an invitation or catalogue, and used it as such, sending each of the visitors a free copy. Although a sculptor, he chose writing as a means of expression parallel to his artistic practice, using books as a new artistic medium rather than a communication tool.

The book is enclosed by a wrap-around band with a short text by Pierre Restany in the form of a letter to the author, ironically discussing the meaning of the word "Anecdotee". The asterisk after this word in the title refers to the text by the critic. ●

"Dans ma chambre numero 13 de l'hotel Carcassonne, 24, rue Mouffetard, au 4e étage, à droite de la porte se trouve une table entre le réchaud et l'évier que Véra m'a peinte un jour en bleu pour me faire une surprise. J'ai voulu voir ce

que les objets qui se trouvaient sur la moitié de cette table, et dont j'aurais pu faire un tableau-piège, pouvaient me suggérer, et ce qu'ils éveilleraient immédiatement en moi en les décrivant; comme Sherlock Holmes qui, partant d'un objet, pouvait résoudre un crime, ou comme les historiens qui, depuis des siècles, reconstituent une époque entière a partir de la plus célèbre fixation de l'histoire, Pompei. Si, par hasard, cela peut être utile a la compréhension de cet essai, je dois dire que c'est après avoir construit une paire de lunettes dont les verres sont munis d'aiguilles qui menacent de crever les yeux, que j'ai éprouvé le désir de recréer les objets a travers la mémoire au lieu de les montrer réellement.

A la suite de la description des objets se trouve un dépliant, dont la forme irrégulière est la même que celle de la table. (Voulant remplacer mon réchaud simple par un double-feu, j'ai dû en scier un morceau). Ce dépliant contient un relevé exact d'une topographie due au hasard et au désordre que j'ai arrêté le 17 octobre 1961 à 15 h. 47. Chaque trace d'objet est numéroté et le jeu que je propose est de choisir un trace sur cette carte, et de chercher le texte s'y référant dans la brochure, sous le même numero. Des notes ont été employées chaque fois qu'il existait un texte se rapportant a un objet. En dernière page, on peut consulter un index bio-graphique des personnes citées dans la brochure".

Daniel Spoerri, *Topographie Anecdotee* du Hasard* (Paris: Lawrence, 1962)

Publicato a Parigi nel 1962, la *Topographie* di Daniel Spoerri è certamente una delle prime opere del nuovo rinascimento del libro d'artista dei primi anni Sessanta. Fatto di solo testo, con una sola tavola schematica, è un libro austero che descrive in modo ossessivo tutto quanto è posato sul tavolo di Spoerri nella camera d'albergo di Parigi in una data ora di un certo giorno. Pagine a stampa destinate a mettere in contatto il mondo fisico delle cose con la memoria, da cui deriva un'inconsueta miscela comunicazionale.

Ottanta oggetti commentati solo da qualche ricordo personale. Il testo è redatto su due diversi livelli, sottolineati dalla diversità del carattere tipografico, quello della descrizione e quello dell'aneddotica. Il disegno non rappresenta realisticamente gli oggetti ma ne definisce il solo schematico posizionamento. Al fondo del libro compare addirittura un indice delle persone citate con fulminanti cenni biografici.

Spoerri compie qualche modificazione anche nei comportamenti tradizionali degli artisti nei confronti del libro: usa per la prima volta l'occasione di una mostra in una galleria privata per stampare un libro d'artista al posto di un invito o di un catalogo e come tale lo usa spedendolo in omaggio ai visitatori. Sceglie la scrittura – lui scultore – come mezzo espressivo parallelo alla sua pratica artistica, usando il libro come nuovo media artistico e non come strumento comunicazionale.

Racchiude il libro una fascetta editoriale con un breve testo di Pierre Restany in forma di lettera all'autore che discetta ironicamente sul significato della parola "Anecdotee". L'asterisco che segue tale parola nel titolo rimanda proprio al testo del critico. ●

- 15 Pot en verre de sel de céleri* au trois quart plein, 15
 acheté dans un des magasins de la chaîne Irma à
 Copenhague, au prix de 79 øre, soit à peu près
 56 francs. Irma possède toute une gamme d'épices
 dans le même pot très pratique, tous au même prix
 étonnamment bas. J'ai fait cet achat avec Robert Filliou
 et je me rappelle que la belle caissière blonde, comme
 nous la plaisantions en Français, rougit violemment.
 Sur le verre, le tampon : « attention, œuvre d'art ».
 (N° 6 pour le tampon et 19 et 21 pour le verre).
- * Irma/ krydderi 2/ sellerisalt/ er bordsalt tørrede sellerifrø
 Avendes til seegreter, til urte-/ suppe og sauce, til spaghetti-
 retter/ og til smørrebrød./
- 16 Pot de colle « Vanilic » en matière plastique blanche, 16
 consistant en un récipient terminé par un tuyau
 flexible et, au-dessous, par une pression, outil très
 pratique, sa flexibilité permettant de se faufiler entre
 les objets que l'on veut coller sans les déplacer et de
 leur conserver ainsi leur forme d'origine. Acheté au
 sous-sol du Bazar de l'Hôtel de Ville il y a deux ou
 trois mois, pour la somme — si ma mémoire est
 bonne — de 260 francs (N° 18 et 52).
- 17 Une des deux poches carrées en soie japonaise bleu 17
 électrique, d'une robe que s'était faite Vera Spærri,
 qui la trouva finalement plus jolie sans poches. Je
 me sers de cette poche comme torchon pour retirer
 les plats chauds du feu. L'autre je l'ai utilisée comme
 emballage pour une des petites surprises (jouets en
 matière plastique « Pour le bout'chou ») offertes à
 la sœur de Kichka pour son anniversaire.
- 18 Pot transparent de colle en matière plastique VR 200*, 18
 acheté début septembre chez Adam, boulevard Edgar-
 Quinet, accompagné par hasard de Jane, Anglaise et
 peintre, qui avait entendu dire que c'était le meilleur

— 14 —

marchand de couleurs pour artistes de Paris. Je m'en
 suis servi plus tard à Copenhague (N° 6 pour
 Copenhague et 16 et 52 pour la colle).

* Nouveau modèle, probablement, puisque François Dufrène,
 qui corrige ce texte, emploie la même colle et semble étonné
 de l'existence d'un pot transparent, les siens — qu'il emploie
 pour coller ses « dessous (ou envers) d'affiches » — ayant
 toujours été en carton.

- 19 Pot en verre de curry*, acheté chez Irma (N° 15 19
 et 21) portant le tampon « Attention, œuvre d'art »
 (N° 6). Comme tout le monde le sait, ou l'ignore, le
 curry est un mélange d'épices.
- * Karry/ er et blandingskrydderi, der består/ af ca. 10 fors-
 kellige krydderier. An-/ vendes i saucer, salater og sammen-/
 kogte retter, til ris og makaroniretter/ m.m.
- 20 Joli pot en verre de feuilles de basilic séchées, 20
 acheté dans le magasin Konsum Bolaget à Stockholm,*
 deux jours après le vernissage de l'exposition MAT
 (multiplication d'art transformable** (N° 34 et 5),
 dans la galerie Vallingatan 42, qui, par hasard, appar-
 tient aussi à la chaîne des magasins Konsum Bolaget.
 C'est par l'intermédiaire de Per Olof Ultvedt, qui était
 à cette époque le conseiller artistique de cette galerie,
 que j'ai organisé cette exposition comportant des
 œuvres multipliées de Agam, Albers, Bury, Duchamp,
 Mari, Munari, Malina, Rot, Man Ray, Soto, Tinguely
 et Vasarely. En même temps j'ai acheté deux autres
 pots de même format, le premier de sel de céleri
 (N° 15) qui fait partie actuellement du tableau-piège
 « le fer à repasser », mais qui, je ne sais pour quelle
 raison, tombe continuellement (Au sujet de la colle
 N° 16, 18, 52), le deuxième de Hickory Smoked Salt,
 se trouvant sur le tableau-piège « le petit déjeuner
 de Kichka » portant, collé dessus, l'avertissement
 « ne pas toucher, uniquement réservé à Kichka »
 parce qu'elle en raffole.

— 15 —

*Aux George(s)
(s est la marque du pluriel)*

J'ai inventé Fluxus.

Avant moi, il existait – soit.

Mais quoi de commun entre l'impérialisme de Ben (Vautier) et la solitaire sagesse de George Brecht ? George Maciunas déclinait, après une liste déjà longue, dont j'étais – et qui n'était pas close – tout une gamme des possibles depuis Flynt (« Economics+ Bluegrass ») jusqu'à « *ceux qui n'eurent rien à faire avec Fluxus – jamais* », mais dont il délimitait me semble-t-il les contours, et d'une certaine façon, les nommant, les avalisait : ceux qui, eux aussi, ont inventé un Fluxus toujours neuf, taillant chacun dans son tissu caméléon un costume qui sied à leur teint particulier.

Fluxus fut la liberté de jouer l'ironie et les mots, de confronter la « Culture » à la jardinière – comme dans une « Histoire quotidienne », à l'illusion érotique : cf « Bande-objet n°8 ». Ce fut la liberté d'affirmer que jouer musique, peindre et écrire pouvaient se marier, et que la peinture pouvait affronter le terrorisme alors régnant de l'objet au nom du principe : « Pourquoi pas ? ». Ce fut aussi la liberté de se joindre à d'autres entreprises non-contradictoires, comme celle d'aller sonder le mécano du peintre en travaillant dans le tableau ses éléments constitutifs. D'oser garder ce regard « économique » qui s'attache aux « à-côtés » de la pratique dans « La peinture déborde », et suivre jusqu'au fil détissé la plus petite particule signifiante du tableau...

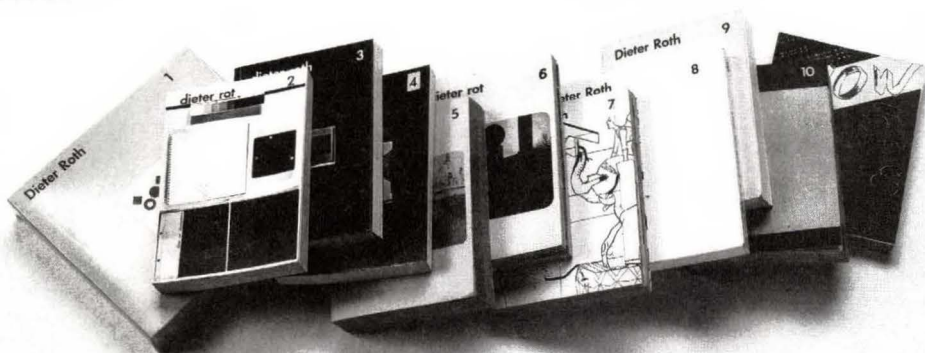
J'invente encore aujourd'hui Fluxus.

Je revendique, ce jour, l'héritage du défunt – mort aux environs de 1968, d'un refroidissement : on l'avait découvert. Je revendique le droit de le ré-inventer encore, comme je revendique celui de chacun d'avoir pu le faire depuis vingt ans – Beuys, Vostell, Page etc : même s'ils n'avaient *rien à faire avec Fluxus – jamais*.

Marcel Alocco

Avril 1989

Extrait du catalogue de l'exposition « *Fluxus and Happening* »,
(Galerie 1900/2000 et Galerie du Génie) Paris, juin 1989



Edition Hansjörg Mayer, Cologne, London, Reykjavik, 1969-1991
Various sizes

Books represent one of the central and certainly fundamental aspects of this artist's entire work. In this spirit, *Gesammelte Werke* (*Collected Works*) is an editorial architecture that contains the expressive styles of the various phases of his work, showcasing a complex and versatile career.

This is the almost complete republication of Roth's publishing works, from his training in the Fifties to full artistic maturity. It is an encyclopaedic and comprehensive work that the artist conceived of as a single piece and which goes beyond the individual work to comprise a complete new fresco.

Roth's first books were originally published in Reykjavik, after the mid-Fifties, by Forlag ed (in which "ed" does not stand for "edition", but the initials of the owners' names), and are basically children's books, with simple aims and complex construction, intended to communicate merely through their visual appearance. These were followed by works tautologically named "bok", with progressive alphanumeric identification. Each of these was a reflection on the very nature of books as objects, assuming their materials and apparent forms (daily newspapers, comics, colouring books, etc.) and then manipulating them to the point of changing them into autonomous artefacts.

During the Sixties and Seventies, Roth focussed his research on the exploration of everyday signs and images directly derived from ordinary life, drawing closer to the poetics of Fluxus, a movement in which he participated sporadically. Linear and visual poetry and theoretical reflection were also significant aspects of his work and contributed to the collection described here.

In 1962, Roth met Hansjörg Mayer, a young publisher from Stuttgart, and together they conceived their first publishing projects, which were also close to the concretist poetics popular at the time, particularly in Northern Europe.

The monumental "Werke" began to take shape. It was initially to contain twenty volumes, but then expanded into a utopian vision of up to eighty. The complete reprinting

COLLECTED WORKS, PART 1

Vol. 01 "2 Bilderbücher", 1976
Versions of the books published by Forlag ed, Reykjavik, 1957
Cardboard box, 23,5 x 27 x 4,5 cm
Containing:
- One spiral bound book, unnumbered pages, 23 x 24 cm
- One ring bound book, unnumbered pages, 23 x 25,5 cm
Edition of 1000 copies

Vol. 02 "Ideogramme", 1971
Unnumbered pages, 23 x 17 cm
Edition of 1000 copies

Vol. 03 "Bok 2a und bok 2b", 1973
Versions of the books published by Forlag ed, Reykjavik, 1960-1961
Unnumbered page s, 23 x 17 cm
Edition of 1000 copies

Vol. 04 "Bok 4a und bok 5, 1972
Versions of the books published by Forlag ed, Reykjavik, 1961
Unnumbered pages, 23 x 17 cm
Edition of 1000 copies

Vol. 05 "Bok 3a", 1970
Re-edition of the Forlag ed. 1961
Unnumbered pages, 23 x 17 cm
Edition of 1000 copies

Vol. 06 "Bok 3c", 1971
Re-edition of the Forlag ed, 1961
Unnumbered pages, 23 x 17 cm

Vol. 07 "Bok 3b und bok 3d", 1974
Reconstruction of the books published by Forlag ed. Reykjavik, 1961
Unnumbered pages, 23 x 17 cm

Vol. 08 "2 Books", 1976
Reconstruction of 2 variants (A and B) of the portfolios published 1958-1961
Cardboard box, 24 x 23,5 x 2,5 cm
Containing:
- One black/white cover book with black/white cardboard inserts
- One red/blue cover book with red/blue cardboard inserts
Unnumbered pages, 23 x 23 cm (each)

Vol. 09 "Stupidogramme", 1975
Printed samples of the hand-drawn original series from 1961 to 1966
Unnumbered pages, 23 x 17 cm
Edition of 1000 copies

Vol. 10 "Daily Mirror", 1970
Variant of "Quadratbuch" published by De Jong, Hilversum, 1961
Unnumbered pages, 23 x 17 cm
Edition of 1000 copies

Vol. 11 "Snow", 1970
Photoversion of the original from 1964
pp. 256, 23 x 17 cm

Vol. 12 "Copley Buch", 1974
Enlarged version of the book published by Copley Foundation, Chicago, 1965
Box containing loose-sheet book, 23 x 17 cm

Vol. 13 "Scheisse", 1972
Collection of all "Scheisse" poems with all illustrations
pp. 472, 23 x 17 cm

Vol. 14 "The Blue Tide", 1973
Reproduction of the first edition, 1967 and the 3 original manuscripts, Markgröningen, Providence, Reykjavik, 1966-1967
pp. 632, 23 x 17 cm

Vol. 15 "Poetrie 5 to 1", 1969
Periodical for Poetring, Pometry, Poeting and Poetry
pp. 220, 23 x 17 cm

Vol. 16 "Mundunculum", 1975
Corrected and enlarged version of the book published by D. Shaugberg, Cologne, 1967
pp. 336, 23 x 17 cm

Vol. 17 "246 Little Clouds", 1976
Reconstruction of the book published by Something Else Press, New York, 1968
pp. 180, 23 x 17 cm. No. FXC0749

Vol. 18 "Smaller Works" (Part 1), 1971
Published and unpublished material 1953-1966
pp. 266, 23 x 17 cm

Vol. 20 "Books and Graphics" (Part 1), 1972
From 1947 until 1971
pp. 384, 23 x 17 cm

COLLECTED WORKS, PART 2

Vol. 19 "Smaller Works" (Part 2), 1971
Published and unpublished material 1967-1971
pp. 304, 23 x 17 cm

Vol. 35 "Four Story-Mix + Tveir", 1991
Covers designed by the artist
Transparent plastic box, 30 x 22 cm:
- "Story-Mix No. 1", 1991, pp. 40, 22 x 15 cm
- "Story-Mix No. 2", 1975, pp. 44, 22 x 15 cm
- "Story-Mix No. 3", 1978, pp. 48, 22 x 15 cm
- "Ein Lebenslauf von 5c Jahren", pp. 24, 23 x 17 cm
- "Tveir", 1991, pp. 264, 16,5 x 10,6 cm

Vol. 36 "96 Piccadillies", 1977
Postcards of works 1968-1977
pp. 128, 23 x 17 cm

Vol. 37 "1234 Most Speedy Drawings", 1987
pp. 1236, 23 x 17 cm

Vol. 38 "Smaller Works" (Part 3), 1980
Published and unpublished material 1971-1980
pp. 240, 23 x 17 cm

Vol. 39 "Smaller Works" (Part 4), 1985
Published and unpublished material
pp. 300, 23 x 17 cm

Vol. 40 "Books and Graphics" (Part 2) and Other Stuff, 1979
From 1971 until 1979, (including supplement to part 1)
pp. 368, 23 x 17 cm

of all the first publications, some of which only existed as one-offs, was now intended for wide distribution. It was an opportunity to increase their visibility and capacity of communication. Errors were corrected, content and concepts changed, graphic alternatives were explored, while keeping the initial ideas intact. Roth and Mayer designed the books by either preserving their dimensions or simply adapting them to the size of the new series. The new numbering has been superimposed over the original, often in a complicated manner that is difficult to read. The sequence is fixed according to the original chronology, but it does not follow the order of appearance. *Werke* no. 1, published in 1976, contains

books originally designed in 1957. The second, however, had already been published in 1971 and contains works from between 1956 and 1959. In this complex situation, it should merely be borne in mind that the first *Werke* book was published in 1969 (Vol. 15) and the last in 1991 (vol. 35), with several volumes that were never actually published. In all, there are 26. ●

"The idea that you give in a big painting of a huge size and heavy canvas and everything, you can give on a little piece of paper in one book (...). Books are cheap and people can throw them away. You don't oppress people too much".

Dieter Roth, *Interview with Richard Hamilton* (Wien: undated)

Il libro rappresenta l'aspetto centrale, non certo l'unico ma certamente fondamentale, dell'intera opera dell'artista. In questo spirito, il *Gesammelte Werke* (*Collected Works*) è un'architettura editoriale che contiene gli stilemi espressivi dei vari passaggi del suo lavoro, esemplificativi di un percorso complesso e poliedrico.

Si tratta della quasi completa ri-edizione di opere editoriali di Roth, dalla formazione negli anni Cinquanta alla piena maturità artistica. Un lavoro enciclopedico e riassuntivo che l'artista concepisce unitariamente e che ridisegna e supera la singola opera per porsi come un nuovo affresco totale.

I primi libri di Roth sono originariamente pubblicati a Reykjavik, dopo la metà degli anni Cinquanta, dalle edizioni Forlag ed (dove "ed" non è abbreviazione di "edition", ma iniziali dei nomi dei proprietari) e sono sostanzialmente libri per bambini, facili nelle intenzioni e complessi nella realizzazione, destinati a comunicare attraverso il solo aspetto visuale e seguiti da opere denominate tautologicamente "bok" con un'individuazione alfanumerica successiva. Ognuno riflette sulla natura stessa dell'oggetto libro, ne assume i materiali e le forme apparenti (giornali quotidiani, comics, coloring books, ecc.) manipolandoli fino a trasformarli in autonomi artefatti.

Gli anni Sessanta e Settanta accentuano la ricerca di Roth verso l'esplorazione del segno quotidiano e dell'immagine derivata direttamente dalla vita ordinaria e in questo si avvicina alla poetica Fluxus, movimento di cui l'artista è stato partecipe ma in modo non organico. È poi attività non marginale del suo lavoro l'esercizio della poesia lineare e visuale assieme alla riflessione teorica e tutto confluirà nella collana che qui si descrive.

Nel 1962 Roth incontra Hansjörg Mayer, giovane editore di Stuttgart, e insieme concepiscono i primi progetti editoriali peraltro vicini ad una poetica concretista in auge al tempo in particolare nell'Europa del Nord.

Prende forma il monumentale "Werke". Inizialmente il lavoro prevede venti volumi, per poi dilatarsi in una visione utopistica fino ad ottanta. La ri-edizione totale di tutte le prime pubblicazioni, talune esistenti solo come esemplari unici manufatti, è ora destinata ad una larga distribuzione. Un'occasione per incrementarne la loro visibilità e capacità di comunicazione. Sono corretti errori, modificati contenuti e concetti, esplorate alternative editoriali, pur mantenendo intatte le idee iniziali. Roth e Mayer disegnano i libri mantenendo le

dimensioni o semplicemente adattandoli alla misura della nuova collana. Sovrapponendo, spesso in modo complicato e difficilmente leggibile, la nuova numerazione con quella originaria. La sequenza è fissata in accordo con la cronologia originaria, ma non ne segue l'ordine di apparizione. Il *Werke* n.1, pubblicato nel 1976, ospita libri progettati originariamente nel 1957. Il secondo era però già stato pubblicato nel 1971 e riprendeva opere fatte tra il 1956 e il 1959. In questa complessa situazione non rimane che ricordare che il primo libro dei *Werke* è pubblicato nel 1969 (vol. 15) e l'ultimo nel 1991 (vol. 35), ma molti volumi non sono in realtà mai stati pubblicati. In tutto sono ventisei. ●



"Something Else Press" Collection, Something Else Press, 1964-1974
 Various sizes

Among Dick Higgins' various cultural interests, together with writing, painting and performance activities, the *Something Else Press* series was a fundamental aspect of his artistic vision that held everything together and to which everything led.

The artist's ideas on the concept of "Intermediality" – a critical artistic development in the second half of the twentieth

century – are clearly exemplified in the creation of this series of books. It was the first example of a structured series of printed works interconnected with the arts in a variety of different forms.

From 1963 to 1974, Higgins published books that could properly be described as "artist's books", editions that were works of art in themselves rather than mere tex-

- BOOKS
- 1964
- Dick Higgins, "Jefferson's Birthday/Postface"
- 1965
- Ray Johnson, "The Paper Snake"
 - Al Hansen, "A Primer of Happenings & Time/Space Art"
 - Alison Knowles, Tomas Schmit, Benjamin Patterson, Philip Corner, "The Four Suits"
 - Robert Filliou, "Ample Food for Stupid Thought"
- 1966
- Daniel Spoerri, "An Anecdoted Topography of Chance"
 - Wolf Vostell, "Dé-Coll/Age Happenings"
 - Richard Huelsenbeck, "Dada Almanach"
 - Gertrude Stein, "The Making of Americans"
- 1967
- Emmett Williams, "Anthology of Concrete Poetry"
 - George Brecht, Robert Filliou, "Games at the Cedilla or the Cedilla Takes Off"
 - William Brisbane Dick, "Dick's 100 Amusements"
 - Marshall McLuhan, "Verbi-Voco-Visual Explorations"
- 1968
- Merce Cunningham, "Changes: Notes on Choreography"
 - Emmett Williams, "Sweethearts"
 - Claes Oldenburg, "Store Days"
 - Dieter Roth, "246 Little Clouds"
 - Eugen Gomringer, "The Book of Hours and Constellations"
 - Gertrude Stein, "Geography and Plays"
 - Ruth Krauss, "There's a little ambiguity over there among the bluebells"
- 1969
- John Cage, "Notations"
 - Dick Higgins, "foew&ombwhnw"
 - Gertrude Stein, "Lucy Church Amiably"
 - Walter Gutman, "The Gutman Letter"
 - Henry Cowell, "New Musical Resources"
- 1970
- Wolf Vostell, Dick Higgins, "Fantastic Architecture"
 - Daniel Spoerri, "The Mythological Travels..."
 - R(ichard) Meltzer, "The Aesthetics of Rock"
- 1971
- Ian Hamilton Finlay, Gordon Huntly, "A Sailor's Calendar"
 - Ernest M. Robson, "Thomas Onetwo"
 - Bern Porter, "I've Left"
- 1972
- Jackson Mac Low, "Stanzas for Iris Lezak"
 - Dick Higgins, "A Book About
- Love & War & Death"
- Gertrude Stein, "Matisse Picasso and Gertrude Stein"
 - Bern Porter, "Found Poems"
 - Toby MacLennan, "I Walked out of 2 and Forgot It"
 - Peter Finch, "Typewriter Poems"
- 1973
- Emmett Williams, "A Valentine for Noel"
 - Richard Kostelanetz, "Breakthrough Fictioneers"
 - John Giorno, "Cancer in My Left Ball"
 - Brion Gysin, "Brion Gysin Let the Mice In"
 - Geoffrey Hendricks, "Ring Piece"
 - Gertrude Stein, "How to Write"
 - Leon Katz, "The Making of Americans"
 - Charles McLivaine, Robert K. MacAdam, "One Thousand American Fungi"
 - Cary Scher, "The Ten Week Garden"
- 1974
- Gertrude Stein, "A Book Concluding With As A Wife Has A Cow"
 - Jan Herman, "Something Else Yearbook"
 - Manford Eaton, "Bio-Music"
- GREAT BEAR PAMPHLETS
- Alison Knowles, "By A. Knowles", 1965
 - Dick Higgins, "A Book About Love & War & Death...", 1965
 - George Brecht, "Chance Imagery", 1966
 - Claes Oldenburg, "Injun & Other Histories", 1966
 - Al Hansen, "Incomplete Requiem for W. C. Fields", 1966
 - Jerome Rothenberg, "Ritual: A Book of Primitives Rites and Events", 1966
 - Allan Kaprow, "Some Recent Happenings", 1966
 - Various authors, "Manifestos", 1966
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 - John Cage, "Diary: How to Improve the World...", 1967
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 - David Antin, "Autobiography", 1967
 - Philip Corner, "Popular Entertainments", 1967
 - Robert Filliou, "A Filliou Sampler", 1967
 - Allan Kaprow, "Untitled Essay and Other Works", 1967
 - Dieter Roth, "A Look Into the Blue Tide part 2", 1967
 - Luigi Russolo, "The Art of Noise", 1967
 - Emmett Williams, "The Last French-fried Potato and Other Poems", 1967
 - Peter Besas, "A Zaj Sampler", 1967
- THE SOMETHING ELSE NEWSLETTER
- Vol. 1
- No. 1 February 1966, "Intermedia"
 - No. 2 March 1966, "Games of Art"
 - No. 3 April 1966, "Intending"
 - No. 4 August 1966, "Serious Gabcard"
 - No. 5 February 1967, "Serious Gabcard #2"
 - No. 6 May 1967, "Against Movements"
 - No. 7 January 1968, "Chatter Letter"
 - No. 8 April 1968, "Structural Researches"
 - No. 9 December 1968, "Boredom and Danger"
 - No. 10 November 1969, "Camille Reports Again"
 - No. 11 December 1969, "Towards the 1970's"
 - No. (not numbered) 1969, "Camille Reports #3"
 - No. 12 February 1970, "Camille Raps"
- Vol. 2
- No. 1 April 1971, "Blank Images"
 - No. 2 December 1971, "About Bern Porter and His I've Left"
 - No. 3 April 1972, "Newscard #15"
 - No. 4 September 1972, "Why Do We Publish So Much Gertrude Stein?"
 - No. 5 September 1972, "Seen, Heard und Understood"
 - No. 6 April 1973, "(no title)"
 - No. 7 April 1973, "Distributing Books"
 - No. 8 February 1983, "(no title)"
 - No. 1 (no date), "(no title)"
 - No. 2 October 1983, "Mediocracy:... 1980s"
 - No. 3 November 1983, "A [very short] Autobiography..."

tual communications about art. These were mainly works attributable to the Fluxus scene, such as those by Williams, Knowles, Schmit, Patterson, Corner, Paik, Vostell, Filliou, Brecht, Hendricks, Mac Low, Roth, Spoerri, Kaprow, Porter and Higgins himself. Others cut across the disciplines of music and performance, with works by Cage, Cowell, Meltzer, Eaton and Cunningham, or experimental literature and poetry, by Stein, Gomringer, Finch, Porter, Day, Gysin and Kostelanetz, or visionary architecture, by Vostell. There were also essays by authors such as McLuhan, to name just one, which redefined twentieth-century avant-garde thought, translating the publisher's open vision into theory.

Art, for Higgins, precisely in its most advanced transgressions, took on a classical form, so in the books innovative aesthetic thought assumed a traditional

model of extraordinarily precise and refined graphic design. Books with an explosive content were printed on fine paper with excellent typography, and were adorned with reassuring coloured covers in constantly varying modalities and formats.

In 1965, as a sideline to the main series, Higgins invented the *Great Bear Pamphlets*, in which artists' thoughts, including theoretical ideas, were condensed into sixteen pages of pure text, with a constantly repeated format. Emulating the practical political pamphlets and booklets of the historical avant-garde, they allowed artists to declare their programmatic manifestos. They were ephemeral, light and transient, just like the ideas. ●

"When asked what one is doing, one can only explain it as 'something else'. Now one does something big, now one does something small, now another bug thing, now another little thing. Always it is something else."

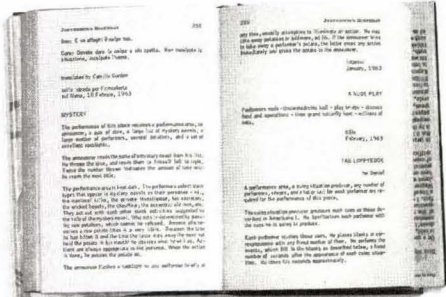
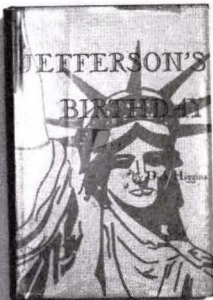
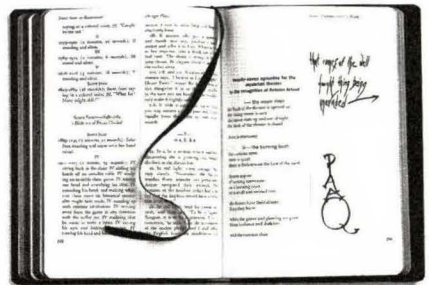
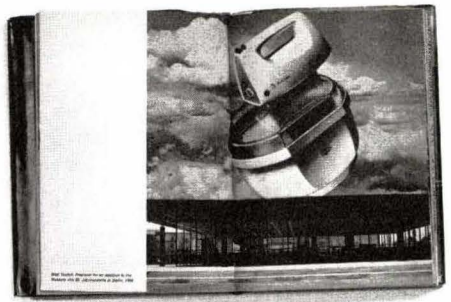
Nella molteplicità d'interessi culturali di Dick Higgins, la collana *Something Else Press* rappresenta, al pari della scrittura della pittura e dell'attività performativa, un aspetto fondamentale della sua visione dell'arte che tutto tiene insieme e a cui tutto si riconduce.

La teorizzazione dell'artista del concetto di "Intermedia" – passaggio fondamentale dell'arte del secondo Novecento – si comprende e si esemplifica proprio nella costruzione di questa collana di libri – primo esempio di strutturata serie di opere a stampa interconnesse con le arti nelle più varie declinazioni.

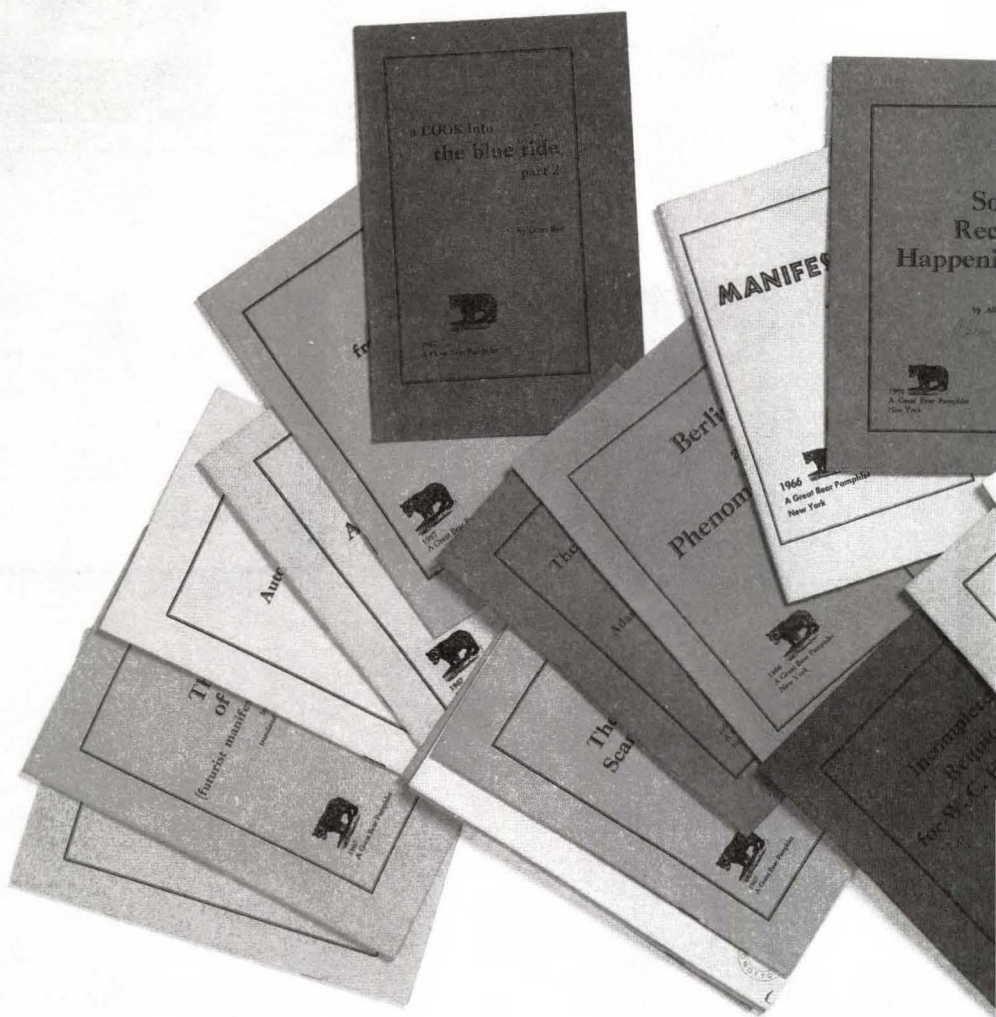
Dal 1963 al 1974 Higgins pubblica libri definibili appunto come "libri d'artista", edizioni che possono essere considerate opere d'arte in se stesse e non semplici comunicazioni testuali sui fatti dell'arte. Sono lavori iscrivibili, per la maggior parte, all'area Fluxus: opere di Williams, Knowles, Schmit, Patterson, Corner, Paik, Vostell, Filliou, Brecht, Hendricks, Mac Low, Roth, Spoerri, Kaprow, Porter e dello stesso Higgins. O, alternativamente, trasversali alle discipline musicali e performative (Cage, Cowell, Meltzer, Eaton e Cunningham), a poetiche-letterarie sperimentali (Stein, Gomringer, Finch, Porter, Giorno, Gysin e Kostelanetz) o all'architettura visionaria (Vostell). O ancora alla saggistica – un nome per tutti McLuhan – che ridefinisce il pensiero delle avanguardie del Novecento traducendo in teoria la visione aperta dell'editore.

Per Higgins l'arte, proprio nelle sue trasgressioni più avanzate, veste una forma classica e il pensiero estetico rinnovatore assume quindi nei libri un modello tradizionale di straordinaria cura e raffinatezza editoriale. Libri dal contenuto esplosivo sono stampati su carte di pregio con eccellente tipografia e addobbati, in modalità e formati sempre variati, da rassicuranti copertine colorate.

A margine della collana principale, Higgins inventa nel 1965 i *Great Bear Pamphlet*, dove il pensiero, anche teorico, degli artisti si condensa in sedici pagine di solo testo dal formato costantemente ripetuto – una citazione degli agili stampati politici e degli opuscoli delle avanguardie storiche dove gli artisti pronunciavano i loro manifesti programmatici. Effimeri, leggeri e transitori, come il pensiero appunto. ●



"Great Bear Pamphlet" Collection



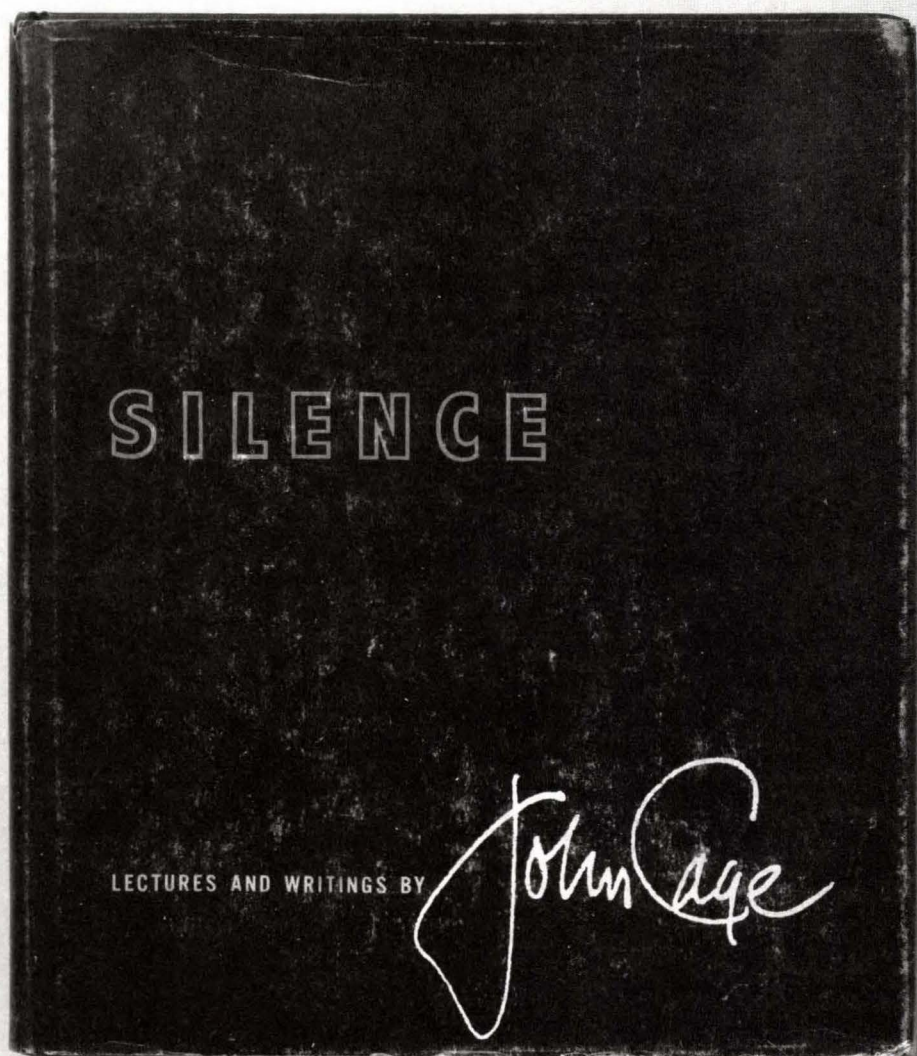
"Great Bear Pamphlet" Collection, Something Else Press, 1965-1967
21,5 x 14 x 0,5 cm (each)



- GREAT BEAR PAMPHLETS
- Alison Knowles, "By A. Knowles", 1965
 - Dick Higgins, "A Book About Love & War & Death...", 1965
 - George Brecht, "Chance Imagery", 1966
 - Claes Oldenburg, "Injun & Other Histories", 1966
 - Al Hansen, "Incomplete Requiem for W. C. Fields", 1966
 - Jerome Rothenberg, "Ritual: A Book of Primitives Rites and Events", 1966
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 - Peter Besas, "A Zaj Sampler", 1967

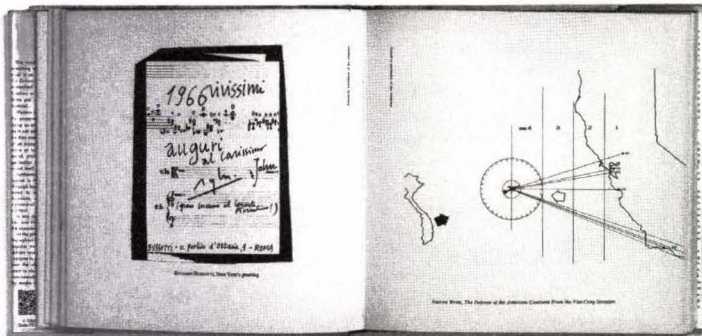
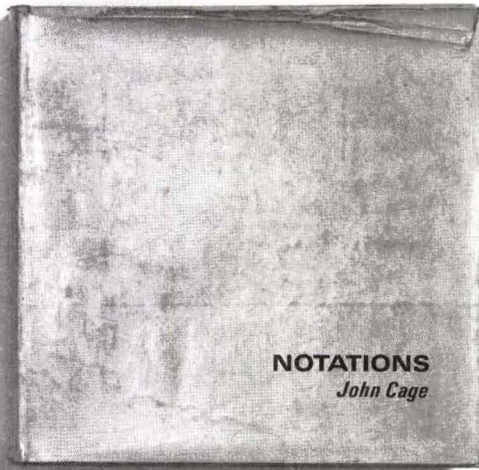


Michael Werner, Cologne, 1964
31 x 22 x 1 cm. 50 numbered ex.

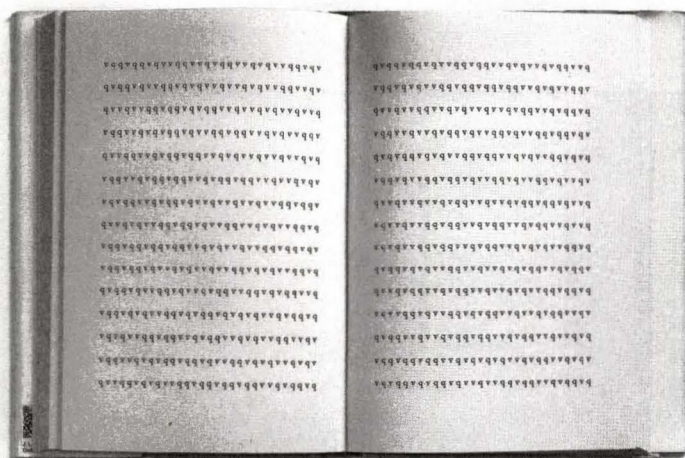
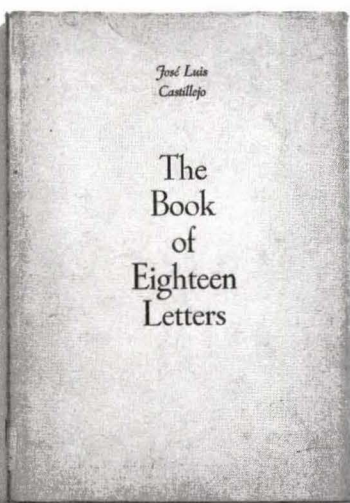


Wesleyan University Press, Middletown, 1961
24 x 21,5 x 3 cm. Unnumbered and unsigned

John Cage
Notations



Something Else Press, West Glover, 1969
23 x 23 x 3 cm. Unnumbered and unsigned
Contribution by Alison Knowles. The text for the book is the result
of a process employing I-Ching chance operations



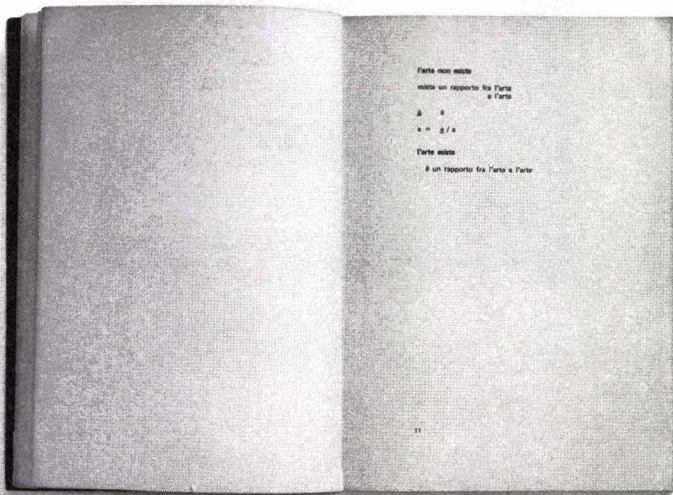
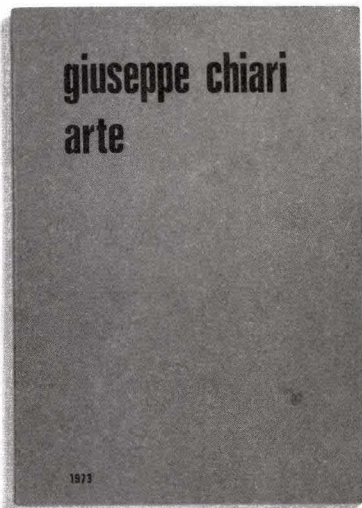


**BOX FOR
EXPECTATIONS**

This image shows a net for a box. The net consists of a central square with the text "BOX FOR EXPECTATIONS" printed on it. Four rectangular flaps extend from the sides of this central square, and four trapezoidal flaps extend from the top and bottom edges. The trapezoidal flaps are designed to fold inward to form the top and bottom of the box. The entire net is outlined in a thin black line.

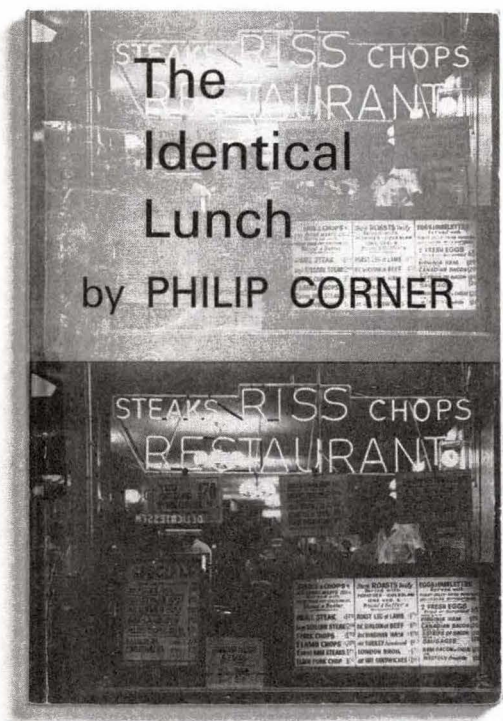
Giuseppe Chiari

Arte

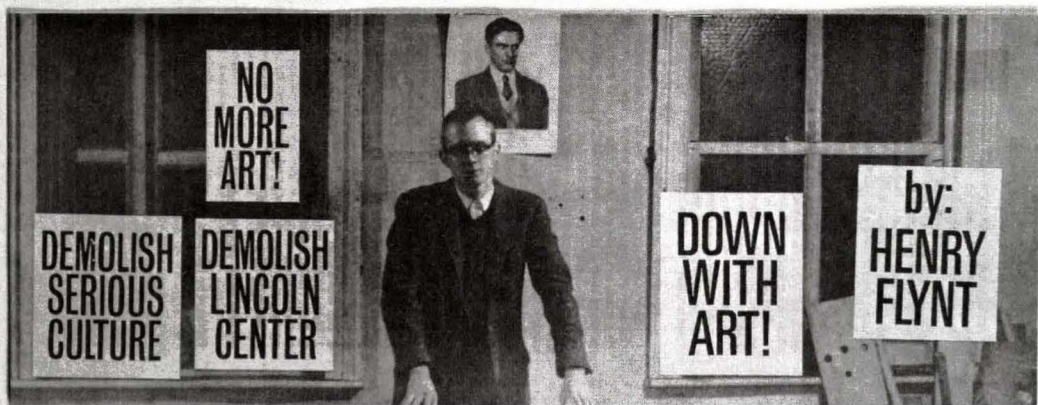


Edizioni Toselli, Milano, 1974
24 x 17 x 0,5 cm. Unnumbered and unsigned

Philip Corner
The Identical Lunch



Nova Broadcast Press, Barton, 1973
22,5 x 15 x 0,5 cm. 1000 ex.



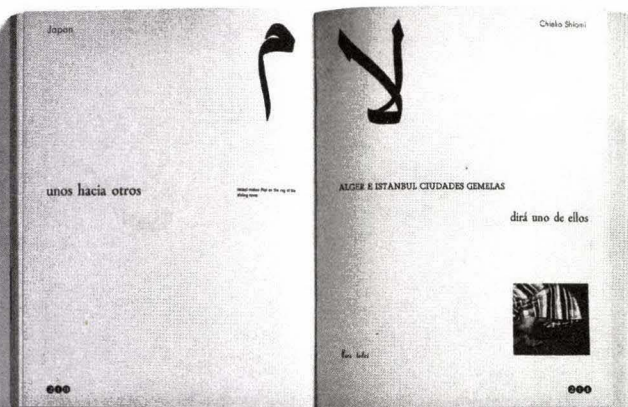
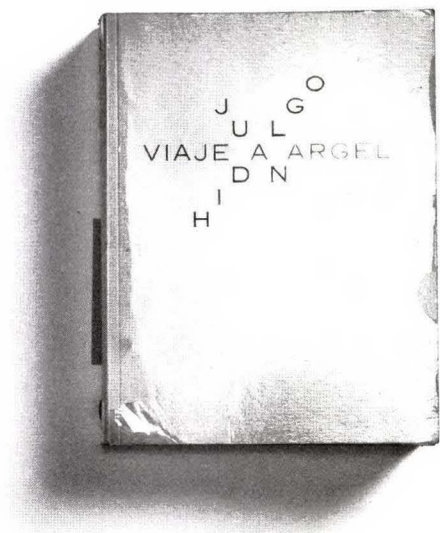
Fluxpress, New York, 1968

10,5 x 27,5 x 0,5 cm. Unnumbered and unsigned

Essays by Terry Riley, Bob Morris, Walter de Maria, Diane Wakoski,
Cornelius Cardew and Ben Vautier

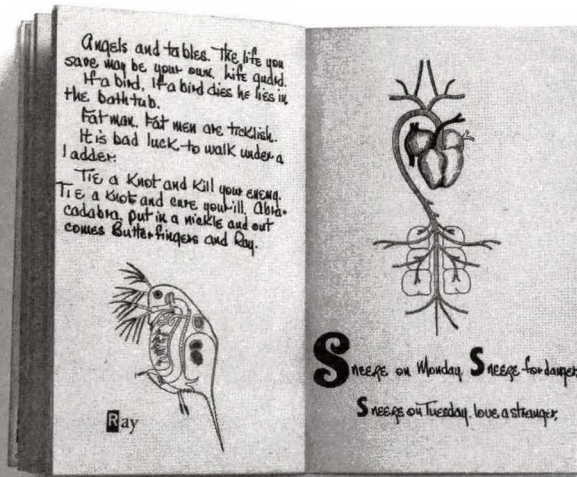
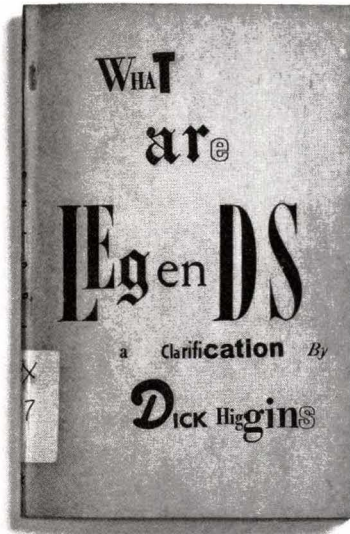
Cover photo by Diane Wakoski

Juan Hidalgo
Viaje a Argel



Zaj Editions – Luis Pérez, Madrid, 1967
22 x 17 x 3,5 cm. Unnumbered and unsigned
Contribution by Walter Marchetti

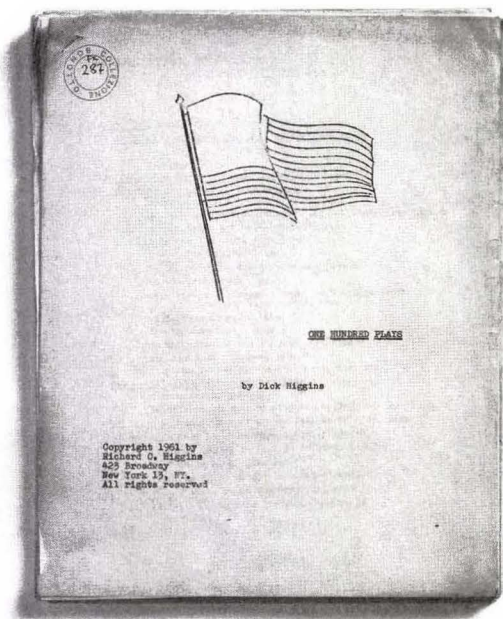
What Are Legends



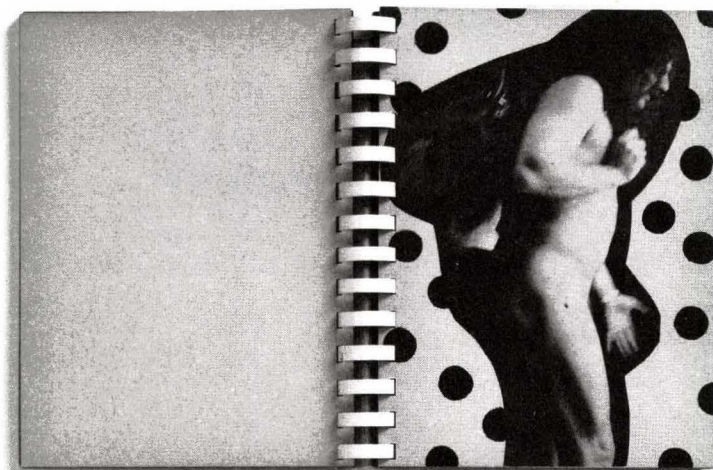
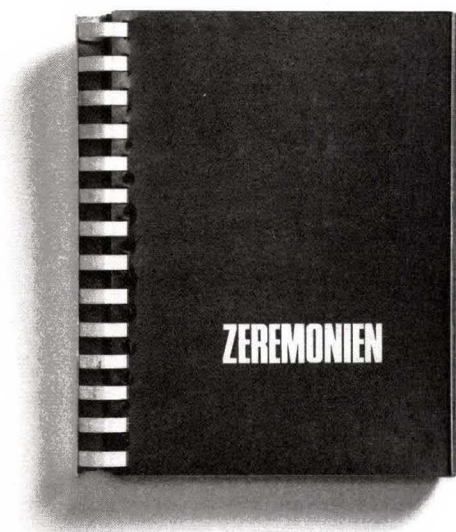
Ben Porter Books, New York, Calais, 1960
21,5 x 14 x 0,5 cm. Unnumbered and unsigned

Dick Higgins

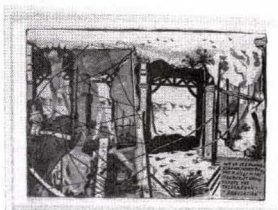
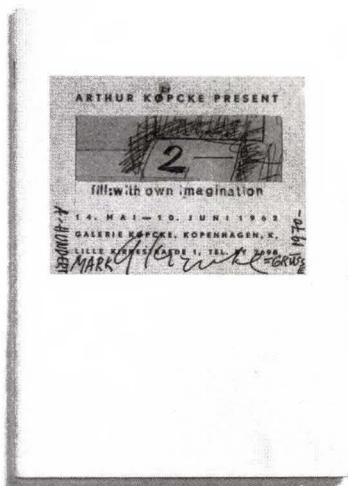
One Hundred Plays



Artist, New York, 1961
28 x 22 x 1 cm. Unnumbered and unsigned
Self ephemeral publications. Clipped typescript



Editions Vice – Versand, Reimsheid, 1971
21 x 15 x 1 cm. 500 ex.



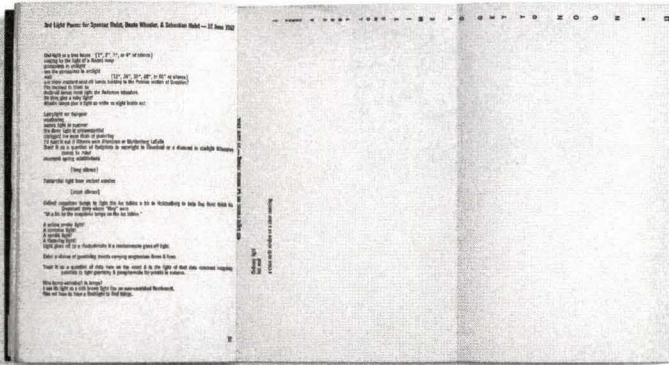
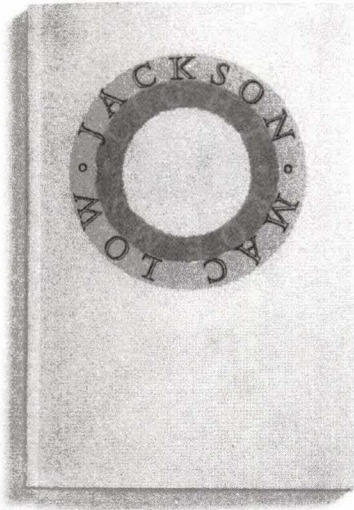
„OUT OF 128 NUMBERS READING / WORK-PIECES THIS IS NO #1 IN THE MANUSCRIPT WHICH TREATS THE PHENOMENON: „ANNULATION““
Collage und Ölfarbe auf Leinwand, signiert und datiert, 1966, 63 x 63 cm.



„19 NUMBER ARE... A DILLAR.
A DOLLAR AT TEN O' CLOCK...
WHAT MAKES YOU... SO
SOON? YOU USED TO... AT
TEN O' CLOCK AND NOW
YOU... AT NOON!“
Collage und Ölfarbe auf Lein-
wand, signiert und datiert,
1966, 17 x 94 cm.

Edition Hundertmark, Berlin, 1978
15 x 21 x 0,5 cm. Unnumbered and unsigned

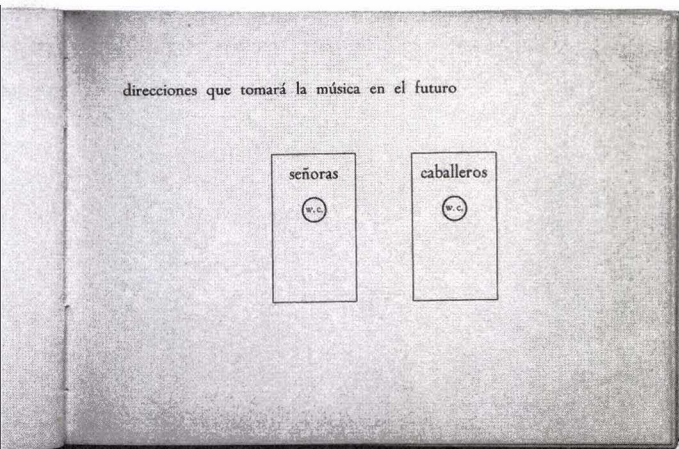
22 Light Poems



Black Sparrow Press, Los Angeles, 1968
23,5 x 16 x 1 cm. Unnumbered and unsigned

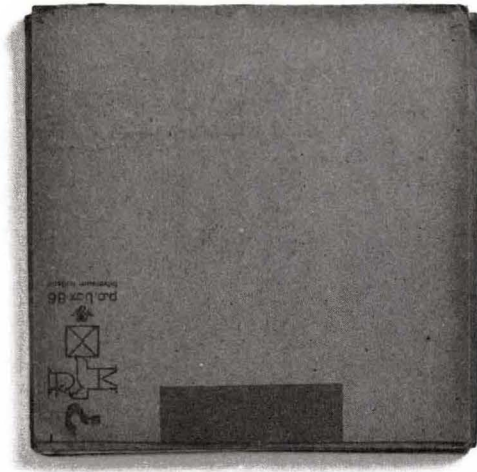
Walter Marchetti

Arpocrate seduto sul loto



Zaj Editions – Luis Pérez, Madrid, 1968
21 x 30 x 4 cm. Unnumbered and unsigned

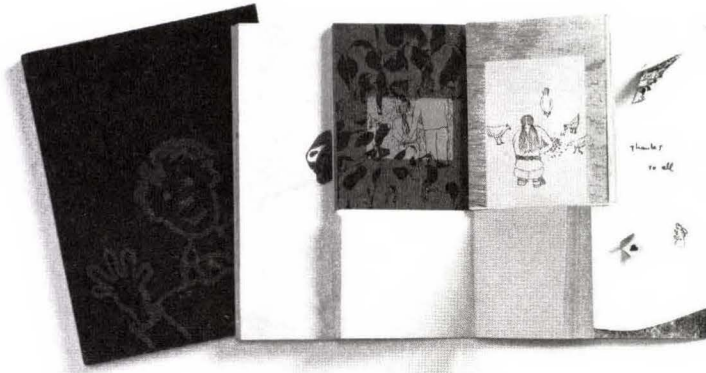
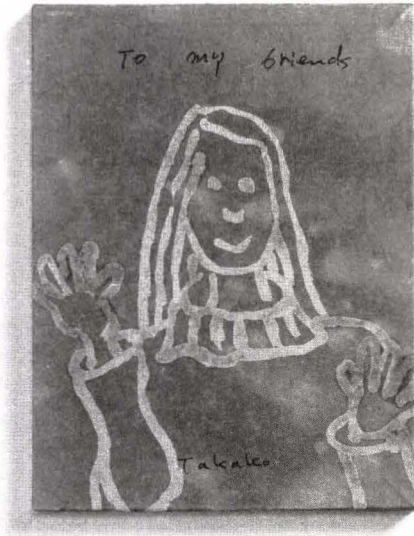
Dieter Roth
Quadratblatt



Steendrukkerij De Jong & Co., Hilversum, 1965
25 x 25 x 1 cm. Unnumbered and unsigned
Cardboard box containing no. 60 sheets printed on both sides

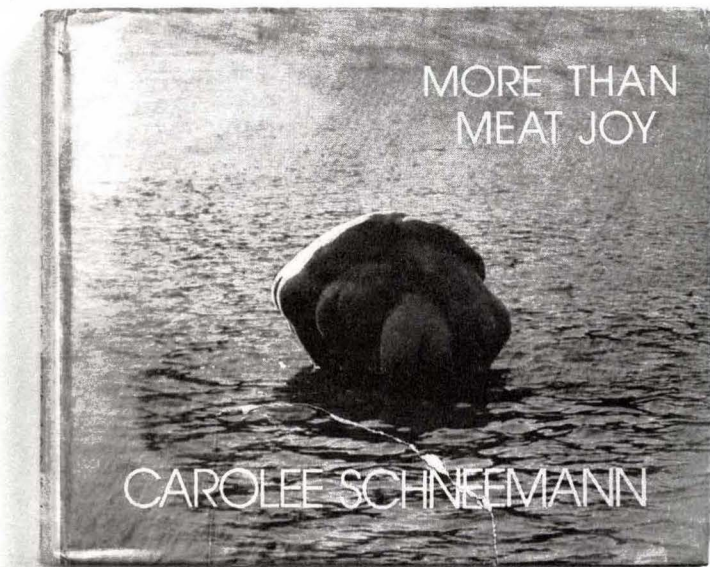


Takako Saito
To My Friends



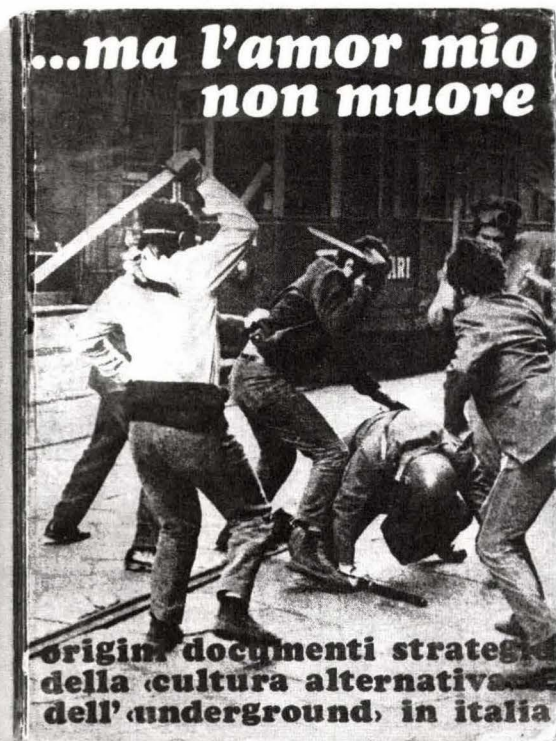
Beau Geste Press, Langford, Court South Cullompton-Devon, 1974
15,5 x 20 x 1 cm. 120 signed ex.

Book in hard case. Pages of different sizes with reproductions of pencil and ink drawings.
Collages on the inside front cover and on the inside back cover

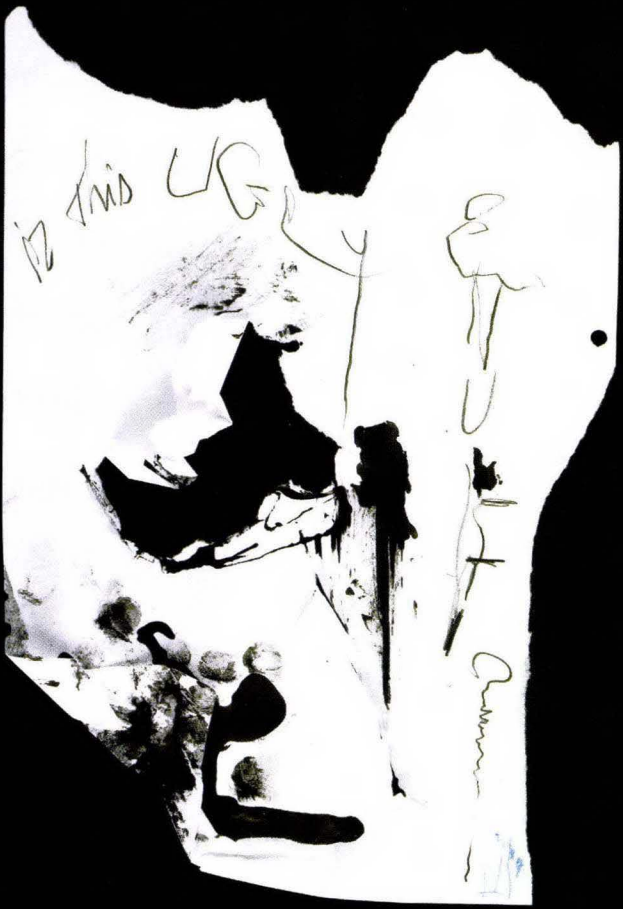


Bruce McPherson, New York, 1979
22,5 x 27 x 2,5 cm. Unnumbered and unsigned

...ma l'amor mio non muore



Arcana Editrice, Roma, 1971
20,5 x 15 x 1,5 cm. Unnumbered and unsigned



LA SOPRAVVIVENZA E LA SUA FALSA CONTESTAZIONE

TRATTATO DI SAPER VIVERE AD USO DELLE GIOVANI GENERAZIONI
TESTO: RAOUL VANEIGEM.

CIO' CHE E' SUPERATO MARCISE



IGNORANDO L'UNO E L'ALTRO MOVIMENTO, IL RIFIUTO ACCELLERA LA DECOMPOSIZIONE E VI SI INTEGRA.



LA SOPRAVVIVENZA E' LA VITA RIDOTTA AGLI IMPERATIVI ECONOMICI



LA SOPRAVVIVENZA E' IL NON SUPERAMENTO DIVENTATO INVISIBILE



IL SEMPLICE RIFIUTO DELLA SOPRAVVIVENZA CONDANNA ALL'IMPOTENZA.



CIO' NON HA FUNZIONATO

LO DIREI!

LA SOPRAVVIVENZA E' DUNQUE OGGI LA VITA RIDOTTA AL CONSUMABILE



TUTTI RISPONDONO ALLA QUESTIONE DEL SUPERAMENTO PRIMA CHE I SEDICENTI RIVOLUZIONARI ABBIANO PENSATO DI PORLA...



FAVORENDO IL SUPERAMENTO COME TALVOLTA SI DICE DI UN ASSASSINO NATO....



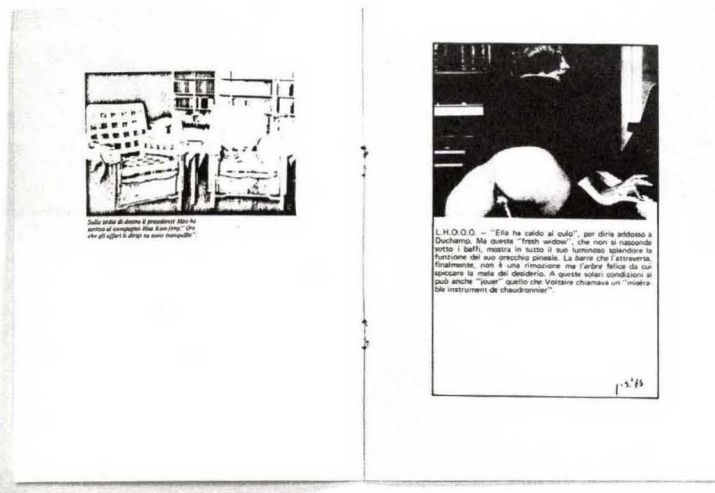
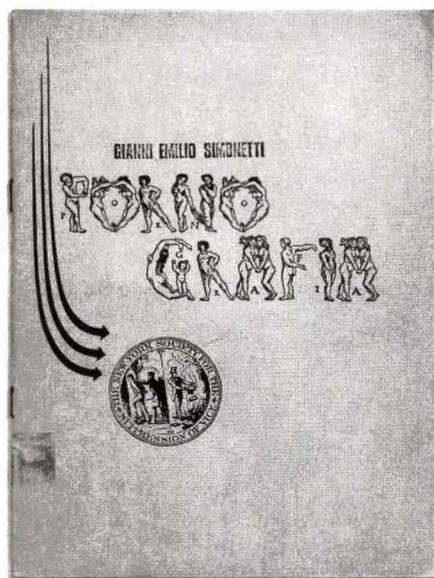
CHE ABBAI FAVORITO IL COMPITO DEL SUO ASSASSINO



BISOGNA ORMAI RIPRENDERE IL NUCLEO DELLE ESIGENZE RADICALI...



ABBANDONATE DAI MOVIMENTI INIZIALMENTE RIVOLUZIONARI.

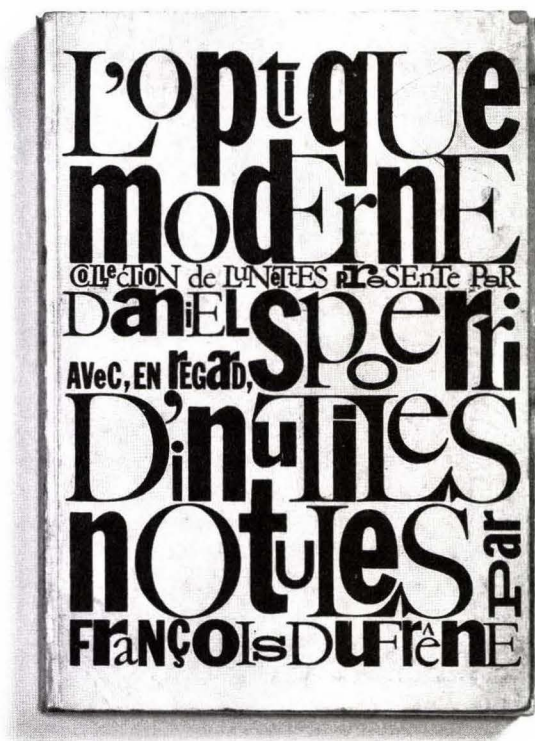


Dalla sinistra di destra il protagonista della foto
arriva al compagno che è un "gay" che
gli offre il suo "organo".

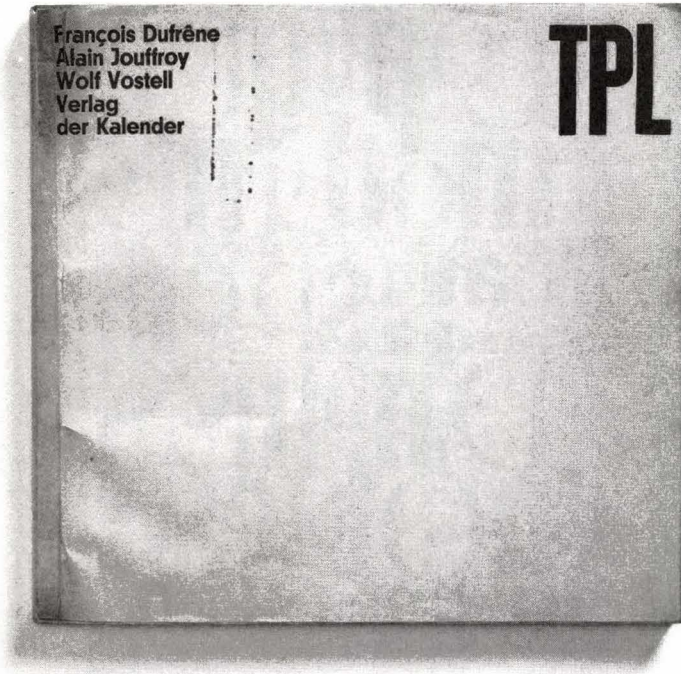


L.H.O.O.O. - "Ella ha caldo al culo", per dirlo addosso a
Duchamp. Ma questa "fresh water", che non si nasconde
però i baffi, mostra in tutto il suo luminoso splendore la
funzione del suo preciso genere. La parte che l'istruisce
finalmente, non è una rimozione ma l'ordine felice di cui
risponde la metà del desiderio. In queste sole condizioni si
può anche "jouer" quello che Voltaire chiamava un "moyen
de instruments de chaudronnier".

Mercato del Sale, Milano, 1978
21,5 x 16 x 0,5 cm. Unnumbered and unsigned



Fluxus Editions, West Germany, 1963
20 x 14 x 1 cm. Unnumbered and unsigned
Contribution by François Dufrêne



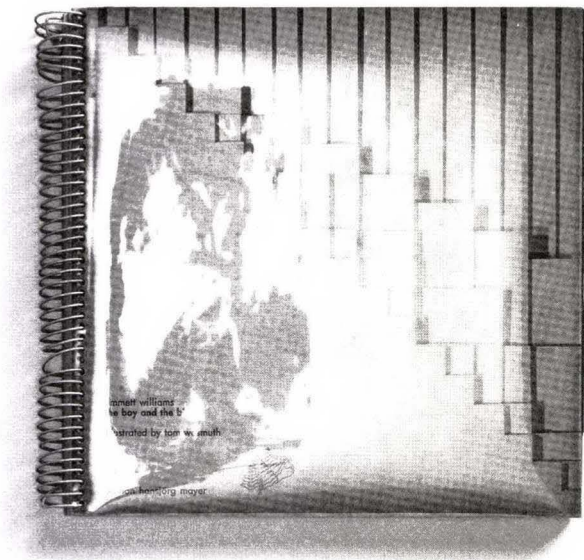
Verlag der Kalender, Wuppertal, 1961
30,5 x 29 x 1,5 cm. Unnumbered and unsigned
Design by Wolf Vostell

CONTRIBUTIONS:

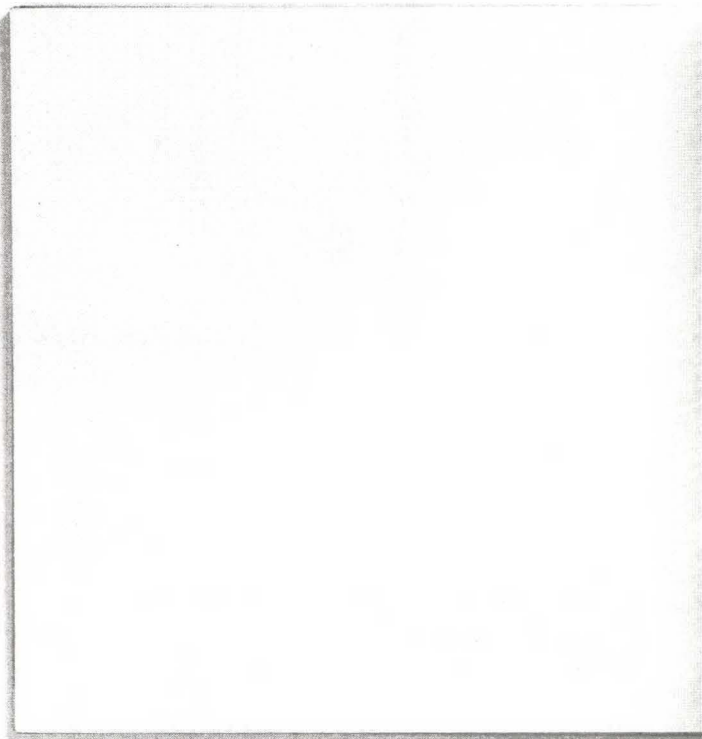
Alain Jouffroy: introduction "Oreille pour un Tombeaux"
François Dufrêne: poem "Tombeau de Pierre Larousse"
Wolf Vostell: no. 23 fullpage silkscreens 1956-1961 "Décollagen"
François Dufrêne: several pages integrated with concrete poetry

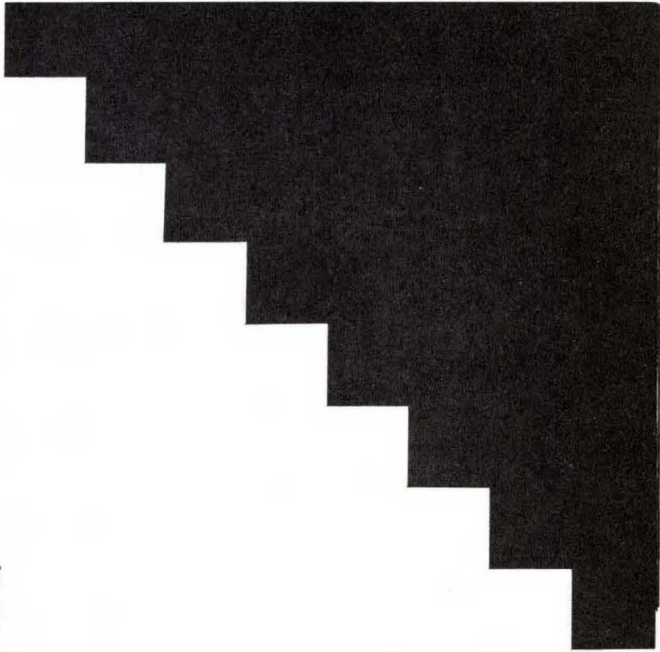
Emmett Williams

The Boy and the Bird



Edition Hansjörg Mayer, Stuttgart, London, Reykjavik, 1969
23 x 24,5 x 2 cm. 350 signed ex.
Illustrated by Tom Wasmuth
Second edition: 1979





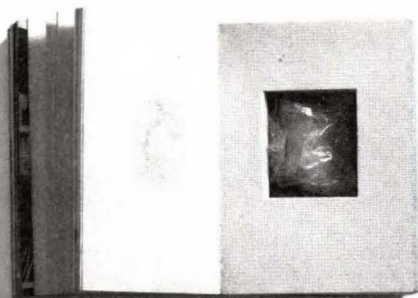
6
a boy
a girl
a girl
a cat
a cat
a mouse
a rooster

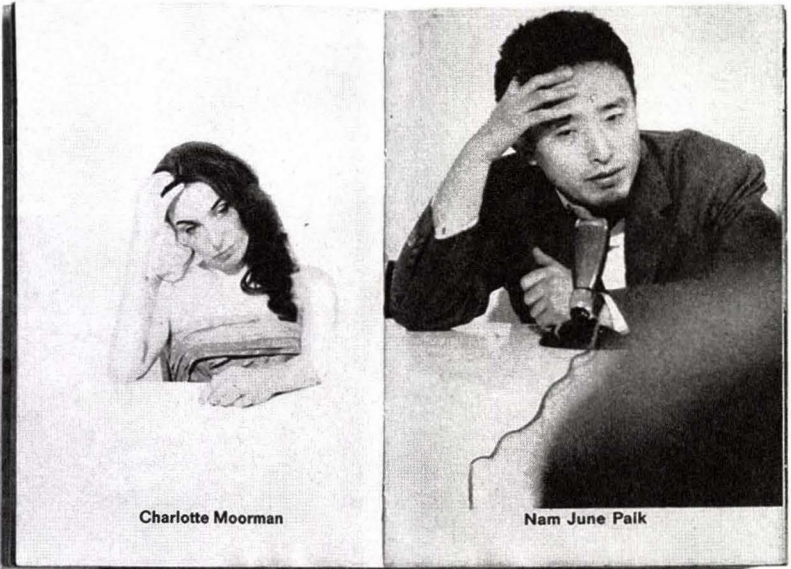
BOOK AS MEMENTO

The book as the only remaining documentary record of a performance, a happening or an action.



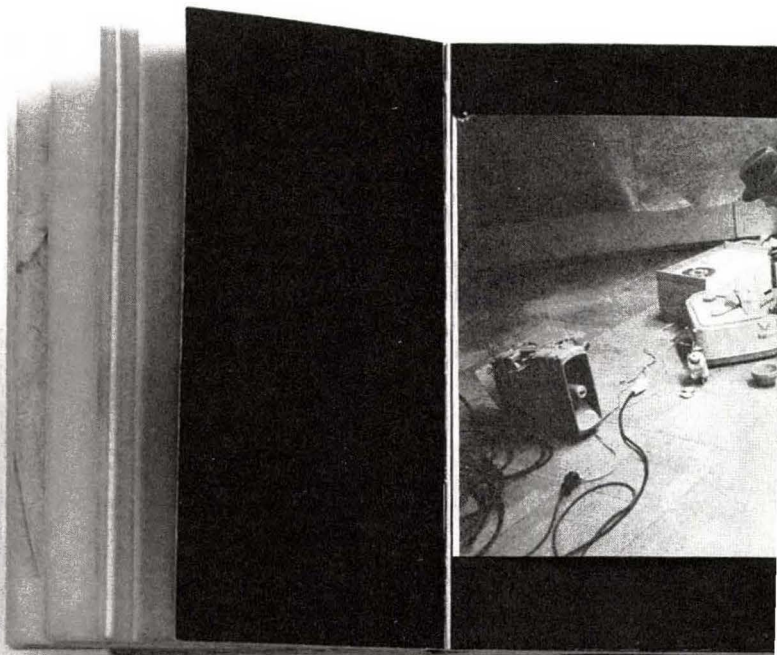
Verlag Hansen & Hansen, Wuppertal, 1965
10,5 x 7,5 x 4,5 cm. Unnumbered and unsigned

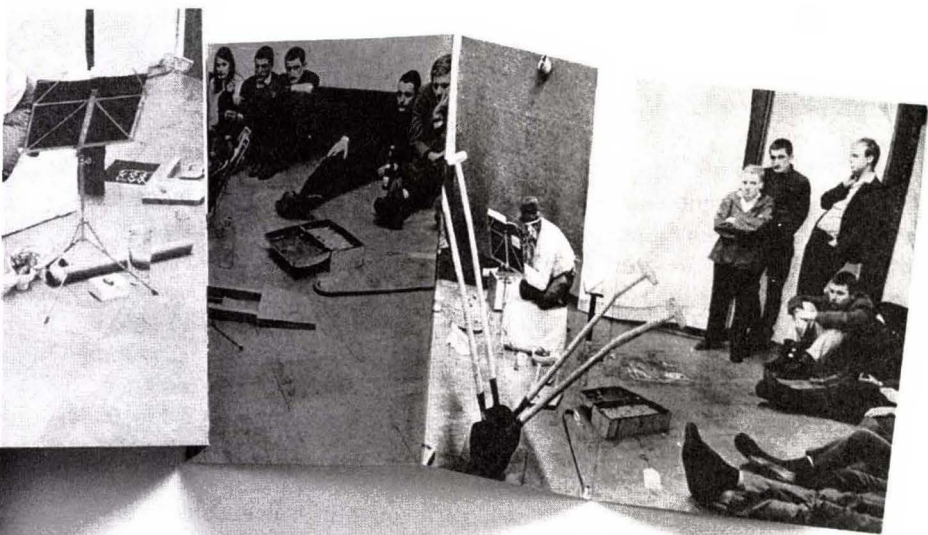




Charlotte Moorman

Nam June Paik





24 Stunden is a catalogue that provides an account of the activities that took place on 5 June 1965 at the Galerie Parnass in Wuppertal. The event was organised by the gallery owner Rolf Jährling and the artist Ute Klophaus and included Joseph Beuys, Bazon Brock, Charlotte Moorman, Nam June Paik, Eckhart Rahn, Tomas Schmit and Wolf Vostell.

The book contains the programme and photos of the various performances given in succession over a period of 24 hours. The various performers were distributed around the rooms of the gallery and each of them developed their own action, with occasional help from the other participants. The published texts include: "Energy saving" by Joseph Beuys,

"Pensée" by Nam June Paik and a text by Bazon Brock, the longest in the catalogue, which is an intimate diary of the actions and emotions experienced during the 24 hours of activity.

The book contains a bag of flour used by Wolf Vostell during his action *Die Folgen der Notstandsgesetze* in a special recess in the back of the volume.

Thus the catalogue forms a book-reliquary, which in addition to transmitting the memory of the events, preserves a "remnant" of one of the performances. Its thick, compact form, reminiscent of a breviary, also suggests an interpretation of the entire action as a sacred rite, with its own rhythms and repetitions over the course of the day. ●

24 Stunden è il catalogo che rende conto degli avvenimenti che hanno avuto luogo il 5 giugno 1965 alla Galerie Parnass di Wuppertal. L'evento fu organizzato dal gallerista Rolf Jährling e dall'artista Ute Klophaus, e vi parteciparono: Joseph Beuys, Bazon Brock, Charlotte Moorman, Nam June Paik, Eckhart Rahn, Tomas Schmit e Wolf Vostell.

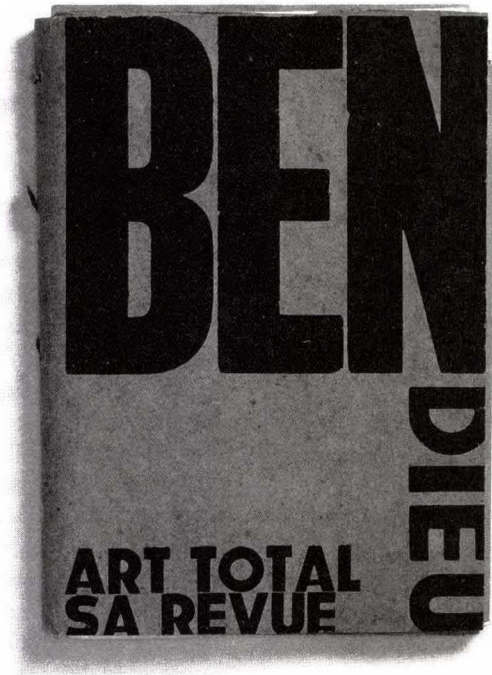
Il libro raccoglie il programma e le foto delle varie performance susseguitesesi durante l'arco delle ventiquattr'ore. Distribuiti nei diversi locali della galleria, i protagonisti svilupparono ciascuno la propria azione con l'aiuto saltuario degli altri partecipanti. Tra i testi pubblicati: "Il risparmio di energia" di Joseph Beuys, "Pensée" di Nam June Paik e il testo di Bazon Brock, il più lungo tra quelli inseriti in catalogo: un diario intimo delle azioni e delle emozioni provate durante le ventiquattr'ore dell'azione.

Il libro contiene in un'apposita cavità ricavata nella parte posteriore un sacchetto di farina utilizzata da Wolf Vostell durante l'azione *Die Folgen der Notstandsgesetze*.

La pubblicazione è quindi, di fatto, un libro-reliquario che, oltre a raccogliere la documentazione degli avvenimenti e a trasmetterne la memoria, conserva al suo interno un "resto" di una delle performance. La forma tozza e compatta, che ricorda un breviario, suggerisce inoltre un'interpretazione di tutta l'azione come di un ufficio sacro, con le sue cadenze e ripetizioni durante il giorno. ●

Ben Vautier

BEN DIEU. Art Total Sa Revue



Ben Vautier, Nice, 1963

31 x 21 x 1 cm. Unnumbered and unsigned, but about 100 ex.

Second edition: Lebeer Hossmann Editeurs, Bruxelles, Hamburg, 1975

in "Textes", Offset on coloured paper, 31 x 21 cm

Chapter 1. Esthétique, 1962

Walnut paper folder containing printed papers of different sizes:

- a. "Absolument n'importe quoi est art", Black offset on beige paper, 23,5 x 32 cm
- b. "Art Total", Black offset on glossy white paper, 42,5 x 34,5 cm
- c. "Disque de musique total", Black offset on glossy white paper, folded, 37 x 18,5 cm
- d. "Le livre total", Black offset on white paper, 21,5 x 16,5 cm
- e. "Art = Ben", Black offset on white paper, 27,5 x 31,5 cm
- f. "Tout", Black offset on white paper, 28 x 34 cm

Chapter 2. Moi Ben Je signe, 1963:

Walnut paper folder containing several collages on paper, 31 x 21 cm (each)

- page 1 / "Moi, Ben Je signe"
- page 2 / "J'expose et je signe le Pape Jean XXIII"
- page 3 / "Solution No. 17 la mort"
- page 4 / "Mystere No. 17"
- page 5 / "Je signe tout"
- page 6 / "Prise de possession du tout"
- page 7 / "Le temps", included in "Attestations"
- page 8 / "Dieu"
- page 9 / "Coup de pieds"
- page 10 / "Festival d'Art Total, Nice – "Cannes 63"
- page 11 / "Je signe rien faire Ben 1691"
- page 12 / "Ben la mort"
- page 13 / "Feuille pliée a déplier et a replier"
- page 14 / "Ce disque 45 tours passé en 78..."
- page 15 / "Grand coup de pied"
- page 17 / "J'expose autre chose"
- page 18 / "Creation Psychotactile"

Chapter 3. Théâtre et Poesie, 1963:

Walnut paper folder containing mimeographed texts and two collages, 31 x 21 cm (each)

- a. "Theatre (44 propositions)", Black offset on white paper, pp. 5
- b. "Le theatre total", Black offset on white paper, pp. 3
- c. "Une lettre de Ben", Offset on white paper
- d. "Théâtre", Black offset on white paper, glued on pink paper
- e. "Première Partie du Discour prononcé par Ben à sa Band", Offset on white paper, pp. 5
- f. "La Bande a Ben", Offset on white paper, glued on yellow paper
- g. "Ben tu es un con – Avis 1 – Avis 2", Offset on white paper, pp. 4

- "...prise de conscience de la possession...", Black offset on white paper, 4 x 7 cm
- "untitled", Map fragment with rubber stamp, mounted on paper, 31 x 21 cm
- "Cela ou n'importe quoi", Collage: hairpin and walnut paper on white paper with black printing, 31 x 21 cm
- "Je soussigné Ben Vautier...", Black offset on beige paper, 12 x 21 cm
- "Untitled", Map fragment mounted on paper with rubber stamp, 21,5 x 15 cm
- "Second avis important", Offset on white newsprint, 4,5 x 18,2 cm
- "Untitled", Tape, rubber stamp on wrapping paper, 31 x 21 cm
- "Vous Portrait Ben 61", Mirror and black rubber-stamp, 31 x 21 cm
- "Creation Psychotactile", White label printed in black and glued on paper, 31 x 21 cm
- "Certifié Authentique.", White label printed in black and glued on paper, 31 x 21 cm
- "Gallery One", Black offset on walnut yellow paper, 31 x 21 cm
- "Music No. 11", Paper bag printed in black, 1963, folded and attached on pink paper stamped with rubber stamp, 31 x 21 cm
- "Tampon", Two rubber stamps on walnut paper, 31 x 21,5 cm (each)
- "Jalousie", Black offset on white paper, 31 x 21 cm
- "Mon rouge", Colour label on blue paper, 31 x 21 cm
- "Vrais pastiches at faux", Canvas fragment, white cardboard and rubber-stamp on wrapping paper, 31 x 21 cm
- "Crachez spit", Canvas fragment, offset on newsprint and rubber-stamp on wrapping paper, 31 x 21 cm
- "Untitled", Dry plant and rubber stamp on white paper, 31 x 21 cm

A copy of "Fluxus 3 newspaper eVenTs for the pRice...", No. 7, Feb 1966, Black printed on green paper, pp. 4, 56 x 43 cm

The first problem lies in the title. Ben Vautier prefers *BEN DIEU*. *Art Total Sa Revue* and this, moreover, is clearly stated on the cover. However, the second edition, published in Belgium in 1975, while preserving the same cover, changes it to *Moi, Ben Je Signe*, almost as if to ratify the visionary quality of the work after almost ten years. After all, contrasts are the characteristic of Ben's work and this book is a seminal example, ahead of its time. It foreshadowed the logic of the new artist's book, which characterised the work of many in the Sixties, and even predated the Fluxus movement, which was just beginning to find its poetics and organizational structure. Thus it accompanied the transition of French art from New Realism – in which Ben participated from its establishment in 1960 – to Fluxus.

The form of the book is conceived as a disorderly collection of ideas, works and reflections on his work. The pages are not bound together, to emphasise the possibility of combining the materials in ever-new ways. *BEN DIEU* is a chronological diary, a session with the psychoanalyst, and a tool for releasing his thoughts that describes and interprets his life and work between 1958 and 1963. It was put together by the artist himself in his studio, using a rudimentary stencil machine and without the assistance of a publisher or distributor.

The book container, covered in "butcher's" corn paper, includes folded posters, leaflets, sheets torn from a dictionary, real objects such as razor blades, woollen yarn, postcards, ready-made pamphlets, sealed envelopes and even a vinyl record (*Ce disque 45 tours passé en 78 tours est une création musicale*). Biographical pages (*Qui est Ben?*) alternate with action projects (*Je sign le Pape Jean XXIII*), in a search for personal identity (*Je cherche la verité*), to arrive at the complete overlapping of art and life (*Tout est art*). The objects in the book are real; they are not visual reproductions.

BEN DIEU rejects idea of the precious

Nye Ffarrabas [Bici Forbes, Bici Hendricks]

A book may be a Flask of Pills¹
For laughter that may ease our ills

An Envelope of Punctuation²
To serve for any situation

A Summer Institute,³ if you please ~
Events for jaded PhDs

A Box of Cards⁴ ~ one word per side ~
Minimal poems, a wild free ride

Un-bound-ed, yes, and out-of-bounds
(Coherent yet unuttered sounds)

A Haiku crawling on the floor⁵
A Ceiling Scroll⁶ to make you ponder
And slap your thigh and look for more
So you may wonder as you wander

Nye Ffarrabas January 2015
(formerly, Bici Forbes Hendricks)

Pictures used by permission of
Nye Ffarrabas and CX Silver Gallery.
cxsilvergallery.com/nye-ffarrabas.



3 BLACK THUMB SUMMER INSTITUTE OF HUMAN RELATIONS
extension courses summer 1966
bici hendricks, director
SUPPLEMENT ONE PRICE \$1
Copyright © 1966 by Black Thumb Press, Inc., New York.

1. *Rx: Stress Formula*. 2014. Pill bottle, label, gelatin capsules, messages (from artist's *Reading Across The Lines*, 1964-1967, newsprint, collage) on paper. Installation re-enacted with photograph of new bottle and label. Original 1970-78 pill bottle and label: The Gilbert and Lila Silverman Collection Gift, the Museum of Modern Art, New York, NY. The *Reading Across The Lines* project of 1960s and 70s consisted of

2. *Punctuation Poems*. 1966. Envelope containing printed cards. A version is in Walker Art Center's Artist's Book Collection (vine.co/v/Mq7XPilZud1).

3. *Black Thumb Summer Institute of Human Relations Extension Courses*. 1966. Typed, printed, stapled pages. A manuscript of actions to be performed.

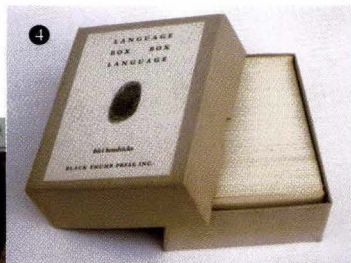
4. *Language Box*. 1966. Box with introduction booklet, 329 printed cards, 4 blank cards.

5. *Word Work* moving illuminated message display system. 1965-66. Metal box, motor, drive shaft with spools, fluorescent light bulb, glass front, perforated neoprene belts (each dye cut with a different event score or poem of Nye [Bici]); interchangeable belts/messages.

6. *Ceiling Scroll Texts*. 1962-1978. Paper collage. Section of 110 foot scroll, new installation 2014-2015, Brattleboro, VT. Texts feature event scores and haiku by Nye [Bici].

Milk Festival

- 1st day: Buy a quart of milk
- 2nd day: Buy a quart of milk in Canada (Imperial quart)
- 3rd day: Make up a quart of milk from skimmed milk powder, water, and one ice cube
- 4th day: Dilute enough evaporated milk to make one quart
- 5th day: Dilute sweetened, condensed milk enough to make one quart
- 6th day: Express a quart of milk
- 7th day: Milk a cow: one quart



book. The apparent executive sloppiness and the poverty of the materials are essential to distance the new book, which interprets his career, from the refined executive practice of the traditional *livre de peintre* restricted to elegant collections. The copies are not signed or numbered, but inspired by an ideal of free circulation as an alternative to the economic system of the art world. ●

"Divers documents imprimés en typographie et polycopie, sur différents papiers, distribués dans trois chemises en papier brut de couleur marron. Collages, impressions au timbre caoutchouc.

Dans 1 chemise à rabats en papier paille, imprimée en noir, en typographie.

La revue *BEN DIEU* est composée de 3 chapitres. Le chapitre «Esthétique» a été écrit en 1961 et début 1962. Le deuxième chapitre «Moi Ben je signe» commencé en juin 1962 fut terminé et tiré le 10 janvier 1963. Le chapitre «Théâtre et Poésie» fut tiré en 1963 après mon retour de Londres. Robert Erébo avait préparé en août 1962 une introduction à la revue. Cette introduction ne fut pas publiée à l'époque".

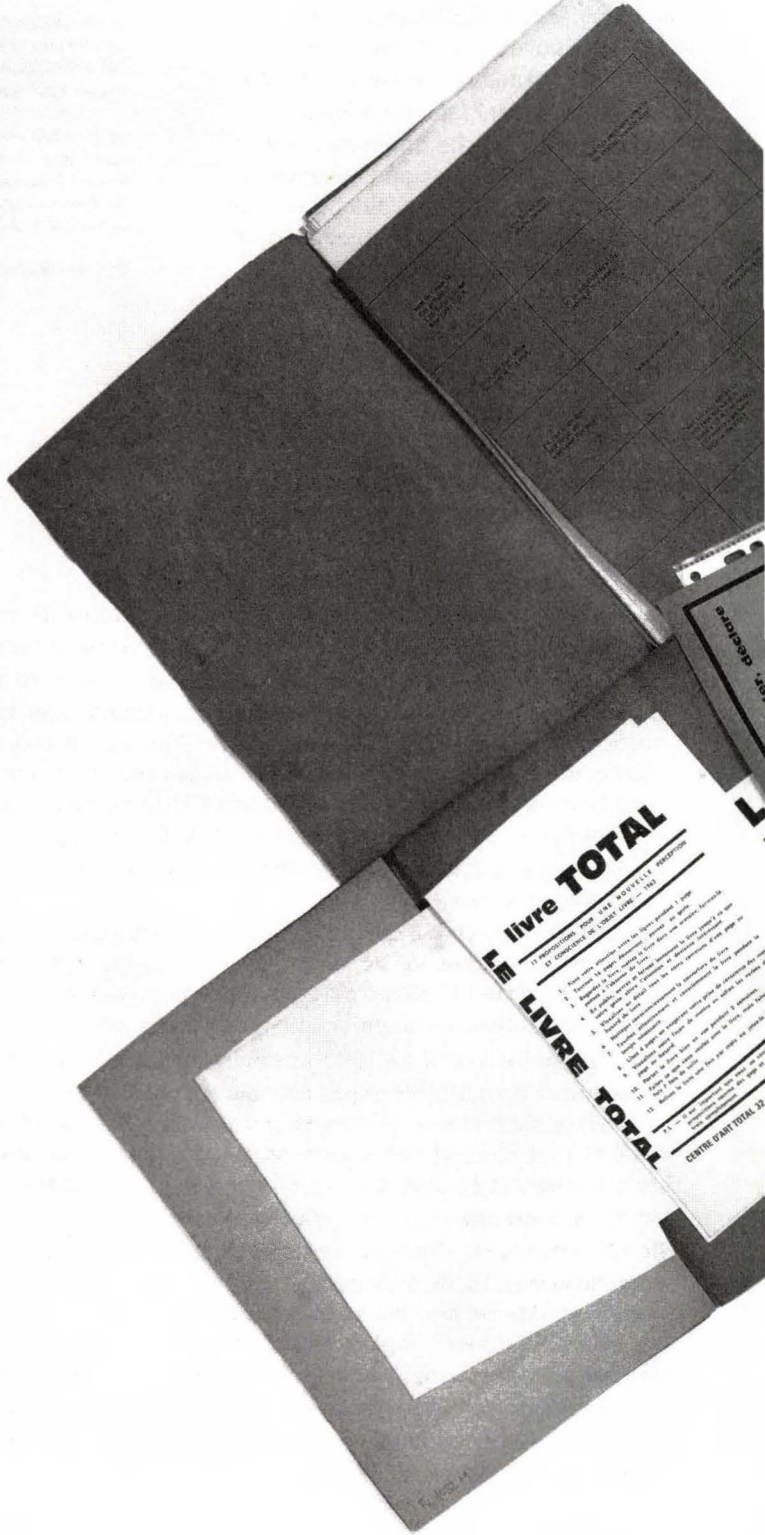
Ben Vautier, in www.ben-vautier.com

Il primo problema sta nel titolo. Ben Vautier propende per *BEN DIEU. Art Total Sa Revue* – questo peraltro recita chiaramente la copertina. Ma la seconda edizione, pubblicata in Belgio nel 1975, pur mantenendo intatta la copertina, lo trasforma in *Moi, Ben Je Signe*, quasi a ratificare, più di dieci anni dopo, la matrice visionaria del lavoro. Del resto, i contrasti sono la caratteristica del lavoro di Ben e questo libro è un lavoro seminale che precorre i tempi, anticipando la logica del nuovo libro d'artista che caratterizzerà il lavoro di molti autori negli anni Sessanta, e percorrendo addirittura il movimento Fluxus che stava allora cercando la sua poetica e la sua struttura organizzativa. Accompagna, cioè, la transizione dell'arte di marca francese dal Nouveau Réalisme – di cui Ben era parte fin dalla fondazione nel 1960 – verso Fluxus appunto.

La forma del libro è concepita come aggregazione disordinata di idee, opere e riflessioni sull'opera; le pagine non sono rilegate, a sottolineare la possibilità di assemblaggio sempre diversa dei materiali. *BEN DIEU* è un diario cronologico, una seduta dallo psicanalista, uno strumento di liberazione dei propri pensieri, che descrive ed interpreta la vita ed il lavoro di Ben Vautier tra il 1958 e il 1963, costruito dall'artista stesso nel suo studio con una primordiale macchina ciclostile senza l'ausilio di un editore o di un distributore.

Il libro contenitore, avvolto da carta di mais "da macellaio", accoglie manifesti piegati, *leaffets*, fogli strappati dal dizionario, oggetti reali come lamette da barba, fili di lana, cartoline, stampati readymade, buste chiuse e persino un disco in vinile (*Ce disque 45 tours passé en 78 tours est une création musicale*). Alternando pagine di carattere biografico (*Qui est Ben?*) con progetti di azioni (*Je sign le Pape Jean XXIII*) alla ricerca di una propria identità (*Je cherche la vérité*), per arrivare alla completa sovrapposizione tra arte e vita (*Tout est art*). Gli oggetti all'interno del libro sono veri, non sono la loro riproduzione visiva.

BEN DIEU rifiuta la logica del libro prezioso: l'apparente sciatteria esecutiva e la povertà dei materiali sono essenziali per allontanare il nuovo libro interprete dei suoi anni dalla ricercata prassi esecutiva del tradizionale *livre de peintre* riservato al collezionismo raffinato. Le copie non sono firmate o numerate, mosse da un ideale di libera circolazione alternativo al sistema economico dell'arte. ●



LE LIVRE TOTAL

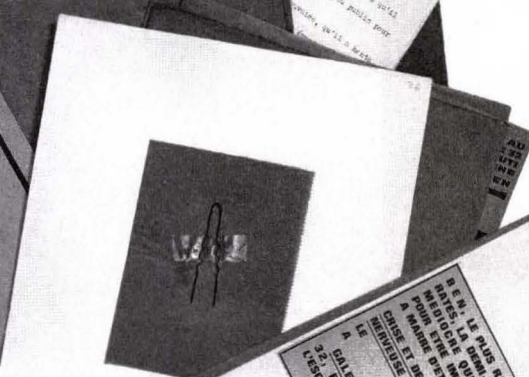
17 PROPOSITIONS POUR UNE NOUVELLE PERCEPTION
ET CONSCIENCE DE VOTRE VIE (1982)

1. Pour cette semaine, notez les livres lus et le nombre de pages lues.
2. Analysez la façon dont vous lisez, votre rythme, vos habitudes.
3. Faites un bilan de votre lecture et de votre compréhension.
4. Choisissez un livre et lisez-le attentivement.
5. Choisissez un livre et lisez-le rapidement.
6. Choisissez un livre et lisez-le avec un objectif précis.
7. Choisissez un livre et lisez-le avec un objectif précis.
8. Choisissez un livre et lisez-le avec un objectif précis.
9. Choisissez un livre et lisez-le avec un objectif précis.
10. Choisissez un livre et lisez-le avec un objectif précis.
11. Choisissez un livre et lisez-le avec un objectif précis.

Centre d'Art Total 32

EXERCICES / Exercices

1) Modifier cette phrase en ajoutant à la suite (sans) :
 2) Donner un point verbal (un verbe) : (sans)
 3) Transformer cette phrase en une phrase négative : (sans)
 4) Transformer cette phrase en une phrase affirmative : (sans)
 5) Transformer cette phrase en une phrase interrogative : (sans)
 6) Transformer cette phrase en une phrase négative interrogative : (sans)
 7) Transformer cette phrase en une phrase affirmative interrogative : (sans)
 8) Transformer cette phrase en une phrase négative impérative : (sans)
 9) Transformer cette phrase en une phrase affirmative impérative : (sans)
 10) Transformer cette phrase en une phrase négative conditionnelle : (sans)
 11) Transformer cette phrase en une phrase affirmative conditionnelle : (sans)
 12) Transformer cette phrase en une phrase négative hypothétique : (sans)
 13) Transformer cette phrase en une phrase affirmative hypothétique : (sans)
 14) Transformer cette phrase en une phrase négative subordonnée : (sans)
 15) Transformer cette phrase en une phrase affirmative subordonnée : (sans)
 16) Transformer cette phrase en une phrase négative relative : (sans)
 17) Transformer cette phrase en une phrase affirmative relative : (sans)
 18) Transformer cette phrase en une phrase négative comparative : (sans)
 19) Transformer cette phrase en une phrase affirmative comparative : (sans)
 20) Transformer cette phrase en une phrase négative superlative : (sans)
 21) Transformer cette phrase en une phrase affirmative superlative : (sans)
 22) Transformer cette phrase en une phrase négative de comparaison : (sans)
 23) Transformer cette phrase en une phrase affirmative de comparaison : (sans)



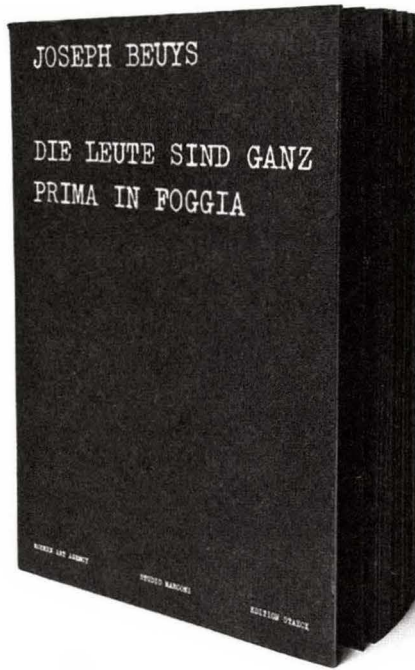
CELA

MOI BEN JE DECLARE...

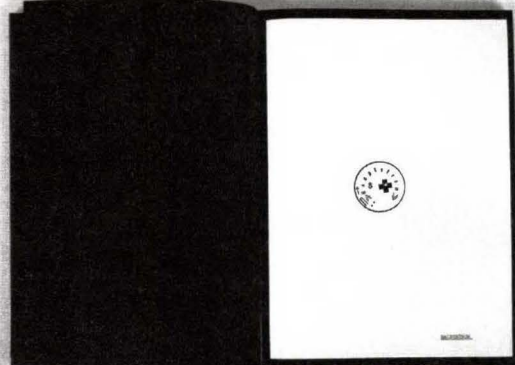
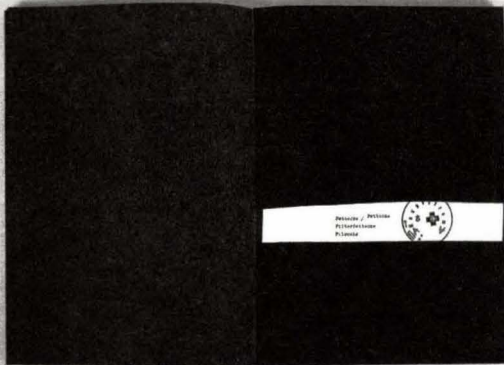
<p>LE PLUS BATE DES REPUBLICAINS QUI MALOYE A MAIRIE ENFIN BON CHRE ET DEPRESSION LE HENRIEUSE</p>	<p>HEUREUX A GALERIE D'ART TOTAL DE L'ESCADRE - NICE FRANCE</p>	<p>BEH IS SO MUCH OF A TRUP ENH UPERS AND A SURENT THAT BE HIS AND ENOUGH OF ALL THE NERVOUS DEPRESSION OF CHERS NO NERVOUS THE TOTAL ART GALLERY DEPRESSION OF L'ESCADRE - NICE FRANCE</p>
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Joseph Beuys

Die Leute sind Ganz Prima in Foggia



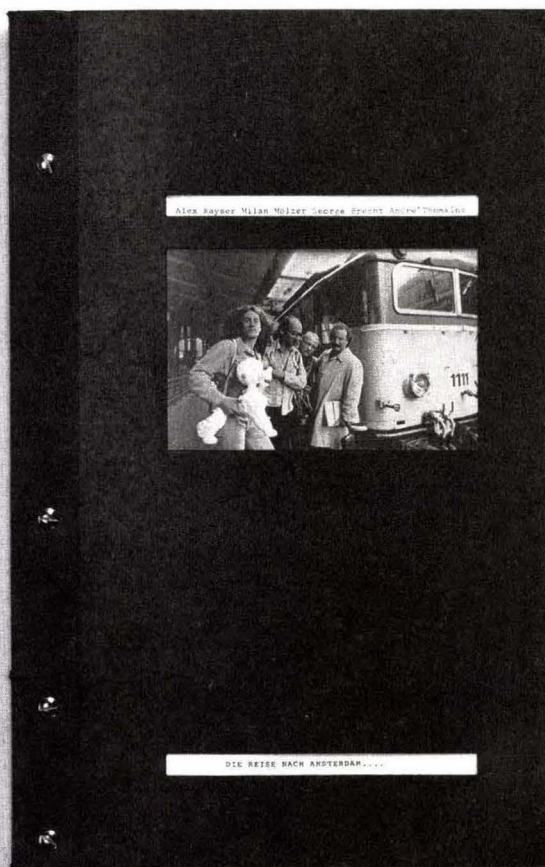
Modern Art Agency, Studio Marconi, Edition Staeck, Napoli, Milano,
Heidelberg, 1973
31 x 22 x 1,5 cm. 180 numbered ad signed ex.



George Brecht - Alex Kayser - Milan Mülzer -

André Thomkins

Die Reise nach Amsterdam...

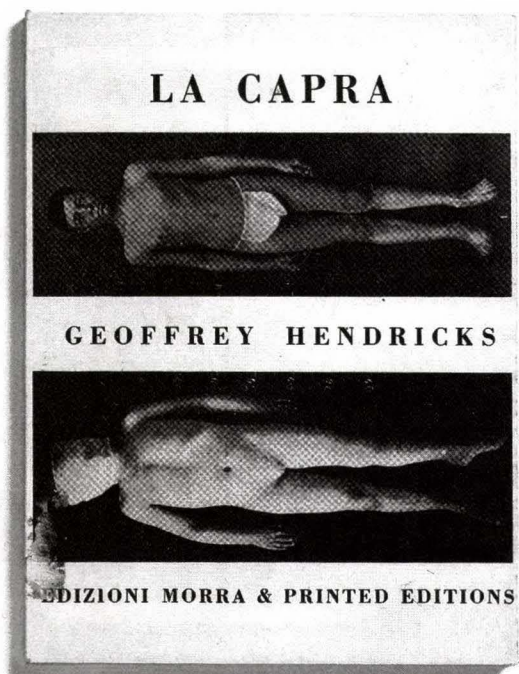


Verlagalerie Leaman, Düsseldorf, 1977

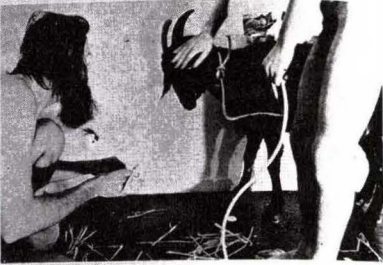
38,5 x 24 x 1 cm. 980 numbered + 20 signed ex.

Soft-cover oversized, die-cut, bound with four metal fasteners.

Containing b/w and colored illustrations Special edition with original artwork and audio tape recording of travel



Edizioni Morra, Napoli, 1979
20 x 15 x 1 cm. Unnumbered and unsigned



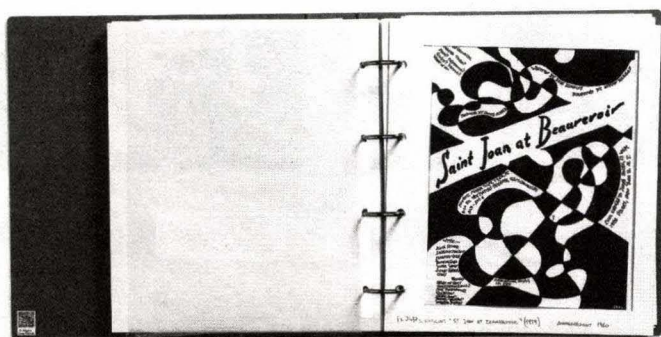
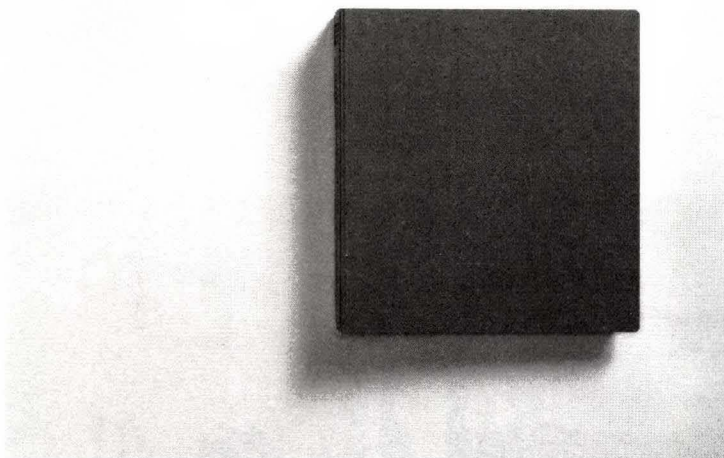
36



37

Dick Higgins

Ring Binder. Dick Higgins Ephemera



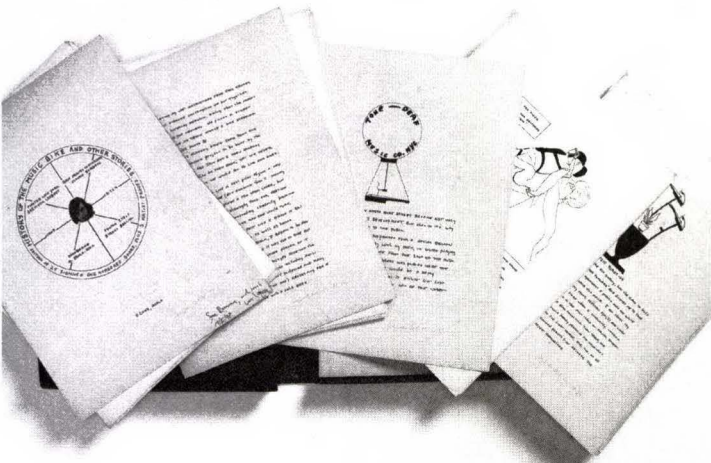
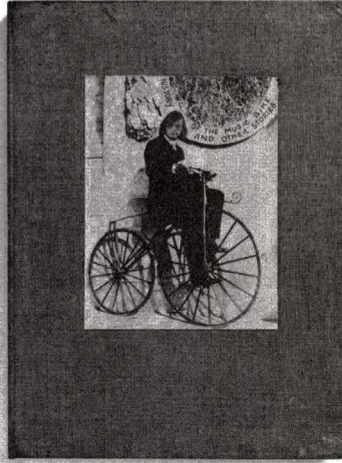
Dick Higgins, Molvena, 1967-1995

36 x 33 x 5 cm. Unique object

Ring binder edited and dedicated by the artist. Title handwritten by the artist with a felt-tip pen

The collection contains: flyers, editions, mimeo books, acting scripts, small multiples, small pamphlets, booklets with notes by the artist for an exhibition in 1995

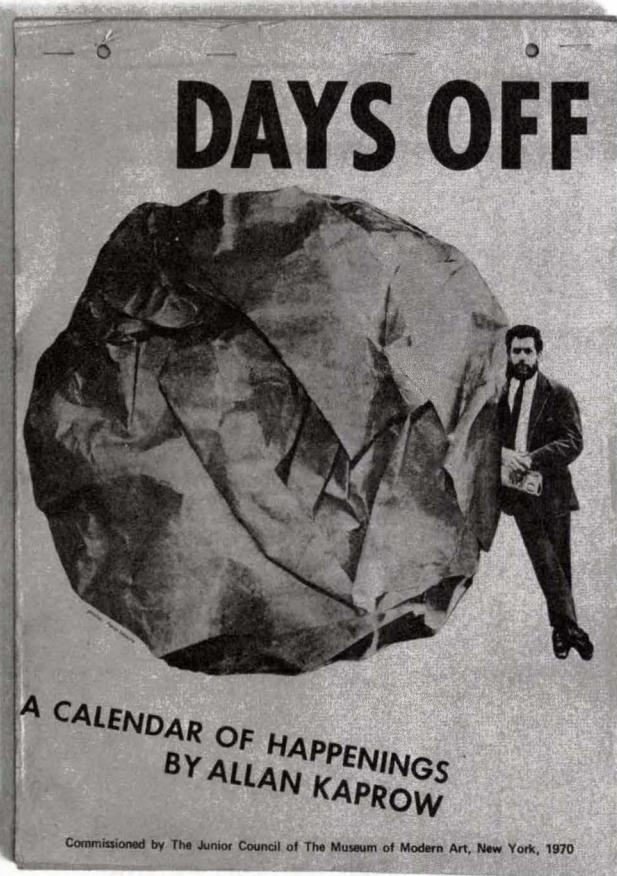
History of the Music Bike and Others Stories



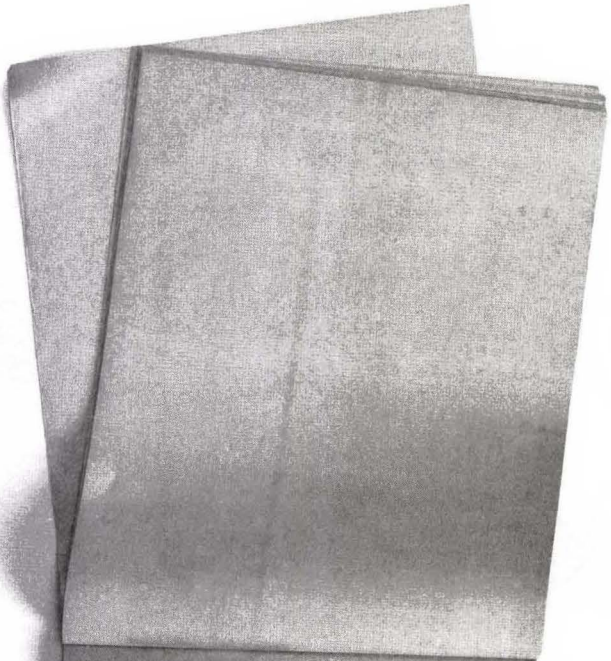
Archivio Francesco Conz, Verona, 1977

33 x 42,5 x 5 cm. 40+4 signed ex.

Box containing: no. 1 presentation sheet; no. 15 pages of a serigraphed manuscript theoretical text which includes a description of a New York event during the Sixties, a diary of the artist's life and experiences of other artists; no. 21 pages serigraphed in black and white, Fluxus projects and "Music Machines"; no. 12 pages with original photos of Gretchen Lambert (Diary is handwritten by the author); no. 12 pages with original photos of Gianni Bellini (Documentation of *Music Bike* performance in Caviago with a manuscript text by the artist)



Junior Council of The Museum of Modern Art, New York, 1970
38,5 x 27,5 x 1 cm. Unnumbered and unsigned
Edited by Allan Kaprow. Photographs by various artists

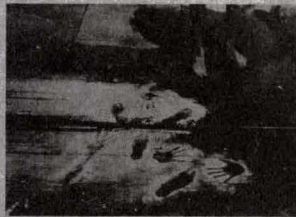


SHAPE

SHOES, BODIES
ON STREETS, SIDEWALKS, FIELDS

SPRAY PAINTING THEIR SILHOUETTES

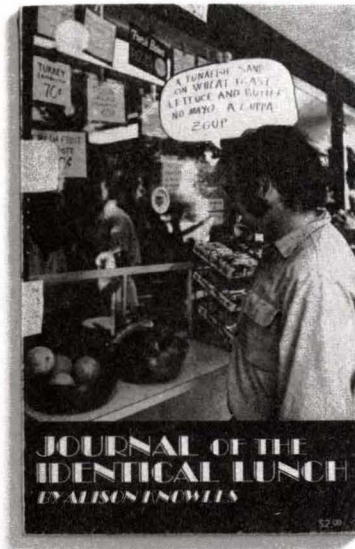
REPORTS AND PHOTOS IN NEWSPAPER



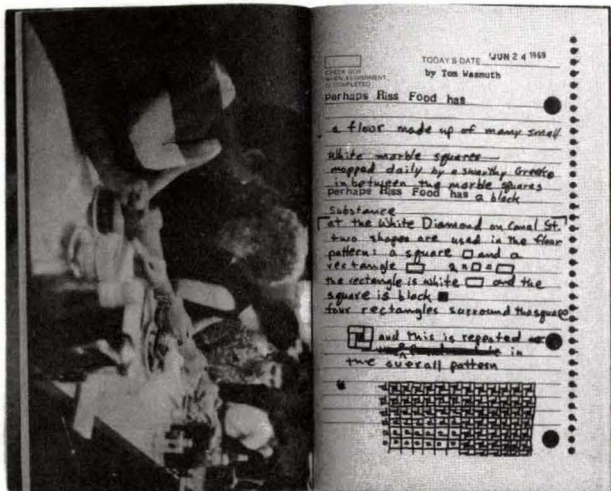
APRIL

19

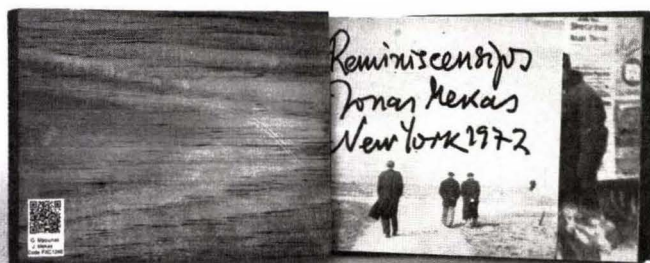
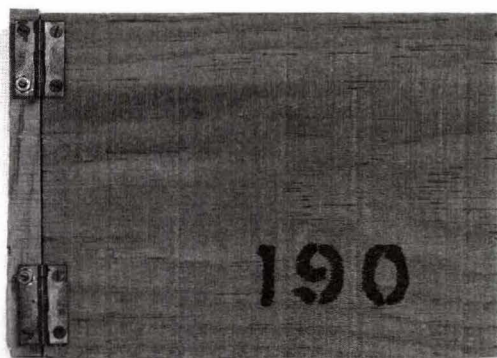
Journal of the Identical Lunch



Nova Broadcast Press, San Francisco, 1971
20 x 12,5 x 1 cm. Unnumbered and unsigned



Reminiscencijos



George Maciunas - Jonas Mekas, New York, 1972
14 x 19,5 x 3,5 cm. 100 signed ex.
Design by George Maciunas
Photos and essays by Jonas Mekas. Wooden cover

Charlotte Moorman

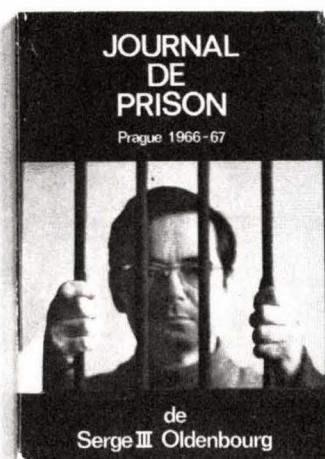
An Artist in the Courtroom



Charlotte Moorman, 1967
28 x 21 x 0,5 cm. Unnumbered and unsigned
Essay by the artist with the assistance of F. Pileggi and Nam June Paik,
no. 33 sheets. Photo by Peter Moore on the cover

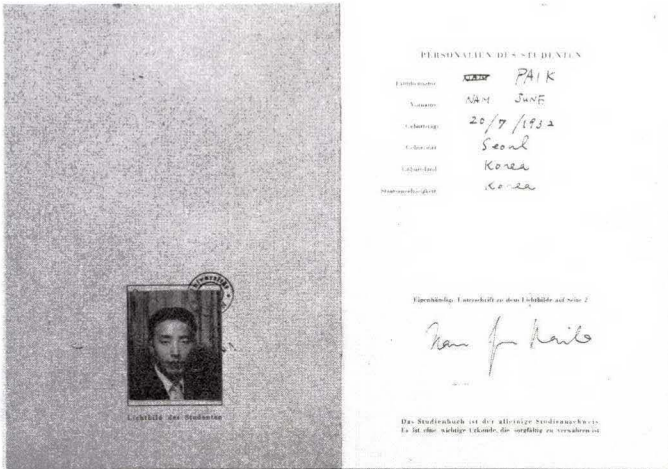
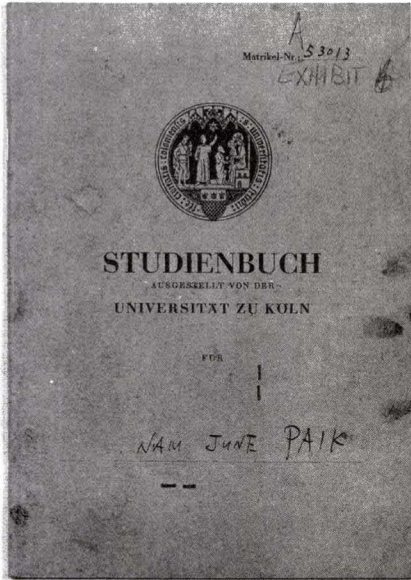
Serge III Oldenbourg

Journal de prison



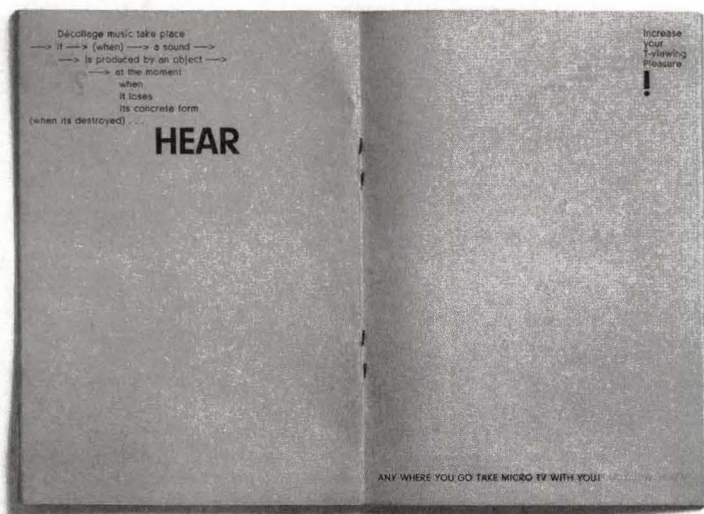
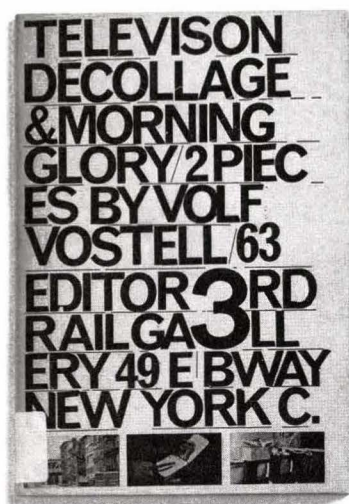
Serge III Oldenbourg, 1983
21 x 14,5 x 0,5 cm. Unnumbered and unsigned
Diary of the five months spent in prison in Prague 1966-1967

Nam June Paik
Studienbuch



20,5 x 15 x 0,5 cm. Unnumbered and unsigned

Television Decollage & Morning Glory



3rd Rail Gallery, New York, 1963
15 x 10,5 x 0,5 cm. Unnumbered and unsigned

What is a Book?

[1]

A book is a world made of words.

A book is larger on the inside than on the outside.

[2]

“Oh that my words were now written!

Oh that they were printed in a book!

That they were graven with an iron pen
and lead in rock forever.” — Job 19:23-24

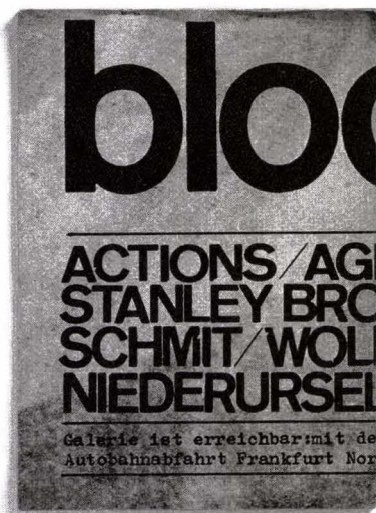
[3]

An artist's book is bigger than it seems to be.

An artist's book is smaller than it is.

Wolf Vostell

Bloomsday 1964. Actions, Agit Pop, Dé-Coll/Age, Happening, Texte

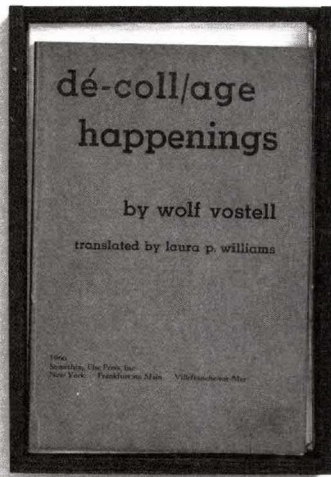


Galerie Loehr, Frankfurt, 1964

29,5 x 21 x 0,5 cm. Unnumbered and unsigned

Various sheets cut from exhibition posters and printed on the back
by various artists

Dè-Coll/Age Happenings

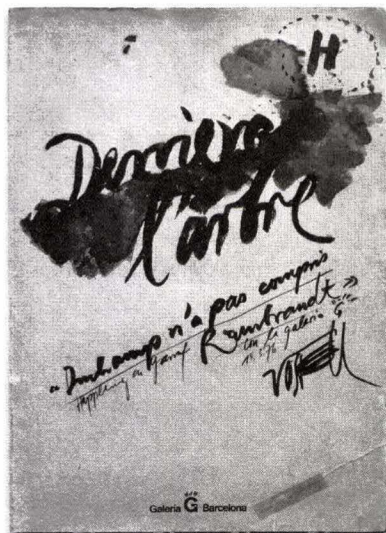


Something Else Press, New York, 1966
23 x 16 x 6,5 cm. Unnumbered and unsigned

Wooden box with plexiglas slipcover containing booklet, photo portrait, Bromo Seltzer packet, piece of unleavened bread (Matzoh), happening score, performances notations 1959-1966



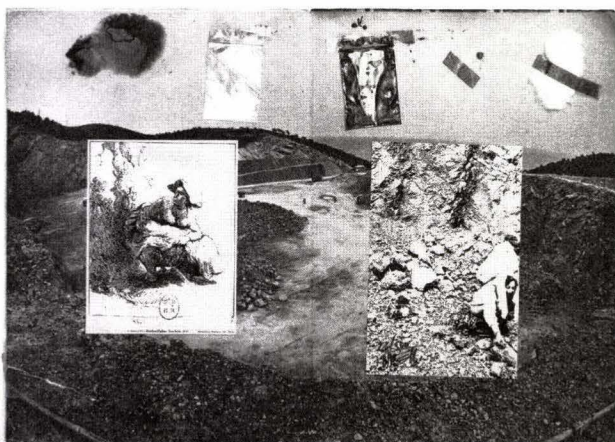
Derrière l'arbre. Duchamp n'as pas compris Rembrandt



Galeria G, Barcelona, 1976

48 x 68,5 x 0,5 cm. 500 numbered and signed ex.

Two folded sheets with serigraphy and different materials

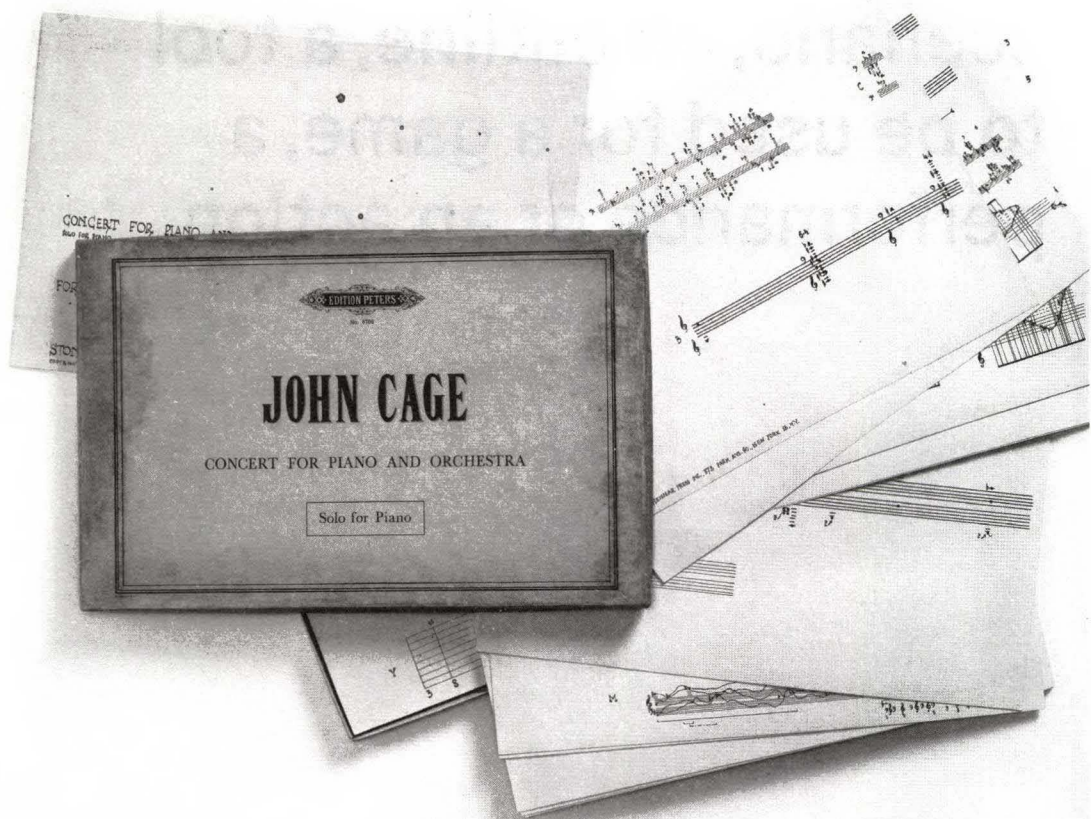


BOOK AS PLOT

The book intended as a scenario, an outline, a tool to be used for a game, a performance or an action.

John Cage

Concert for piano and orchestra. Solo for piano



New York, Edition Peters, 1960
29 x 44 x 2,5 cm. Unnumbered and unsigned
Music score

Concert for piano and orchestra, composed in 1958 and published by Peters in 1960, is an exemplary expression of John Cage's musical ideas. The score consists of sixty-three loose sheets that can be performed, entirely or in part, by any number of performers: solo, chamber ensembles, as a symphony or as a concert for piano and orchestra. The score must also be interpreted according to the multiple and variable possibilities of execution provided in the exergue, with an invitation to vary them during the performance itself. The goal is clearly to shift attention from the sacrosanct fixity of the composer's score to the randomness of the performer's executive choices and the performance conditions. Each part is written using a system in which space is related to time. The amount of time is determined by the musician and is altered during the performance by the conductor, whose role on the podium is to act as a chronometer, moving his arms like a clock.

The score was used as the music for

the show *Antic Meet* by the choreographer Merce Cunningham, with sets and costumes by Robert Rauschenberg. ●

"Daniel Charles – And your *Concert for piano* is a huge repertoire of 'unexpected possibilities'.

John Cage – This aspect of the discovery of 'unpredictable' events should also be seen in relation to my studies with Schönberg. For him, there were only repetitions: he said that the principle of variation was merely the repetition of something identical.

D.C. – Of a cell. Of a series?

J.C. – Yes. If there is variation, there's a nice change of one element – something can always be changed – the rest remains. And this cancels out the change. But I introduced to this opposition...

D.C. – To the duality of repetition/variation?

J.C. – Yes, I introduced to this Schönbergian idea of the dual aspect of repetition/variation – and alongside this idea – another notion, of something else that cannot be cancelled.

D.C. – To what do you refer?

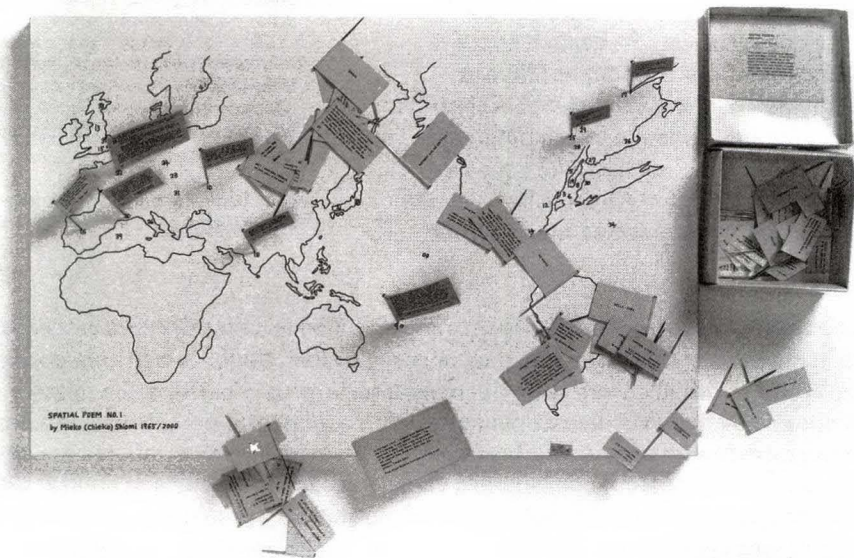
J.C. – To an element that cannot enter into a relationship either with repetition or with change; this something that does not enter the struggle between these two terms and which refuses to be placed or replaced in a relationship... This element is chance".

John Cage, *For the Birds. Conversations with Daniel Charles*, (Milan: Multhipla Edizioni, 1977)

Composto nel 1958 ed edito da Peters nel 1960, *Concert for piano and orchestra* esprime in modo esemplare le concezioni musicali di John Cage. La partitura consiste in 63 fogli sciolti che possono essere eseguiti, completamente o in parte, da un numero qualsiasi di esecutori: solista, *ensemble* da camera, sinfonia, concerto per pianoforte e orchestra. La partitura deve inoltre essere interpretata secondo le molteplici e variabili possibilità di esecuzione fornite in esergo, con l'invito a variarle durante l'esecuzione stessa. L'obiettivo è chiaramente quello di spostare l'attenzione dalla sacrale fissità della partitura autoriale alla casualità delle scelte esecutive dell'interprete e delle condizioni di esecuzione. La scrittura di ciascuna parte utilizza un sistema per cui lo spazio è relativo al tempo. La quantità di tempo è determinata dal musicista e viene alterata durante l'esecuzione dal conduttore, il cui ruolo è quello di agire sul podio come un cronometro muovendo le braccia simulando un orologio.

La partitura è stata messa in musica per lo spettacolo del coreografo Merce Cunningham *Antic Meet*, con scenografie e costumi di Robert Rauschenberg. ●

Spatial Poems no. 1, 2, 3



Mieko Shiomi, Japan, 1965-2000

30 x 46 x 5. Unnumbered and unsigned

Others editions: "Spatial Poems no. 2", 1968; "Spatial Poem No.3",
1968; "Spatial Poem", 1976; "A Fluxatlas. Spatial Poem", 1992

1. Spatial Poem no.1 – "World Event", 1965
Curated for Fluxus Editions, New York. Designed by Mieko Shiomi and George Maciunas. Ink and pencil on board with sixty-nine offset cards mounted on pins, and typewriting on paper with cardboard box, 30 x 45,7 x 2,5 cm. Unnumbered and unsigned. Reprint by the artist, 2000
2. Spatial Poem no.2 – "Direction Event", 1965
a. "A FluxAtlas", 1968
Designed by George Maciunas. Black offset on white paper, folded, 36,5 x 81,7 cm
b. "A Flux Atlas", 1992
3. Spatial Poem no.3 – "Falling Event", 1966
"Flux Calendar", 1972
Designed by George Maciunas
Wooden box containing pieces of printed cardboard with reports from the performances of the "Falling Events" by various artists, 15,2 x 12,2 x 2,8 cm
4. Spatial Poem, 1976
Published by Kikaku Center, Osaka
pp.70, 21 x 27,5 cm

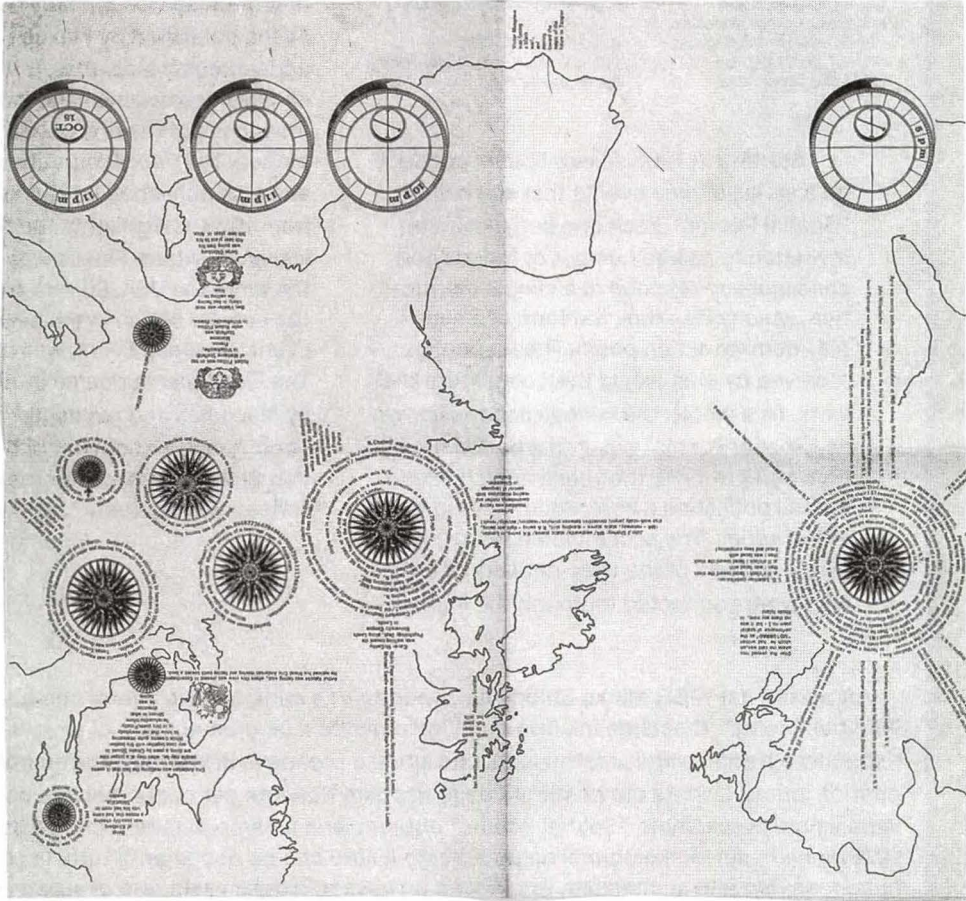
Starting in 1965, Mieko Shiomi conducted a series of nine events that she called "Spatial Poems". Each one began with an invitation to a large number of friends and colleagues to respond to a simple instruction, which often took the form of a simple, intimate action poem. The responses received by post would then constitute the work. As a whole, the various actions known as "Spatial Poems" covered a period of time from 1965 to 1976, the year in which Mieko Shiomi published a book documenting the entire series. The accumulated responses give a glimpse of the wide network of artists who were connected through the Fluxus

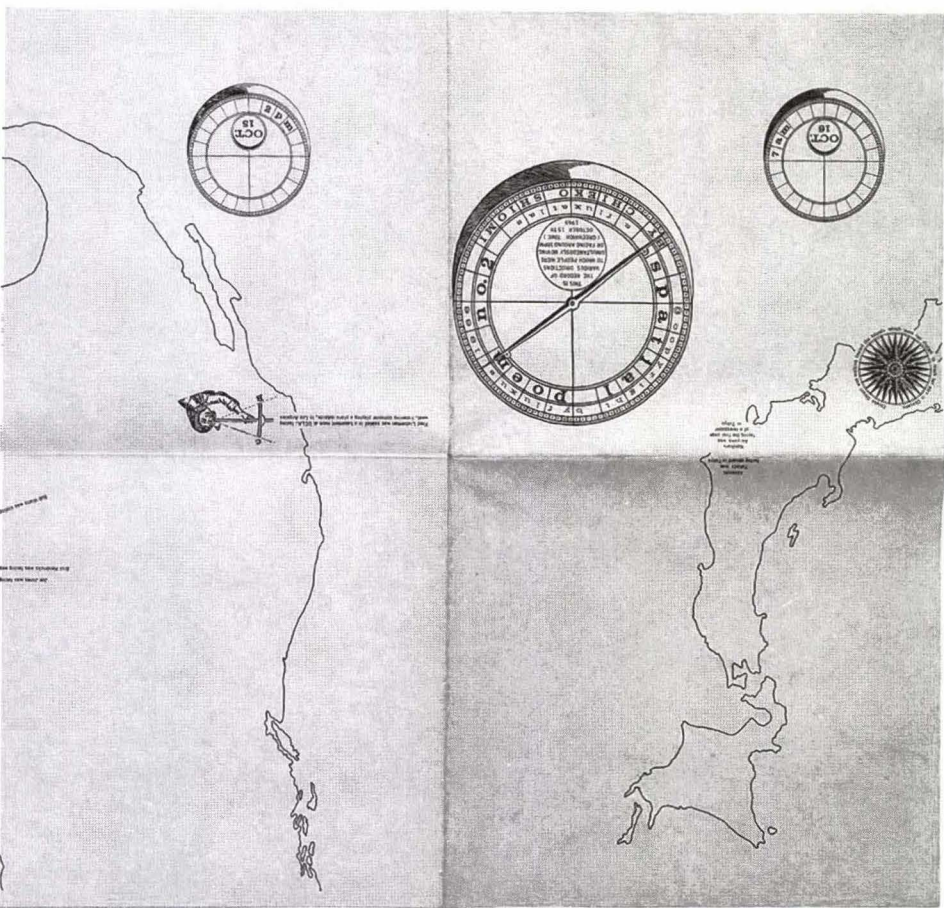
A partire dal 1965, Mieko Shiomi ha condotto una serie di nove eventi che ha chiamato "Spatial Poems". Ciascuno iniziava con l'invio rivolto a un gran numero di amici e colleghi a rispondere a una semplice istruzione, che spesso prendeva la forma di una semplice azione poetica intima. L'opera era costituita dalle risposte ricevute per posta. Nel loro complesso, le varie azioni denominate "Spatial Poems" abbracciano un arco di tempo che va dal 1965 al 1976, anno in cui Mieko Shiomi ha pubblicato il libro che ne documenta tutta la serie. Le numerose risposte accumulate forniscono un assaggio della vasta rete di artisti coinvolti dalle attività Fluxus, da New York City a Tokyo, Łódź, Montevideo e Nuova Delhi, evidenziandone la diffusione geografica.

Durante lo sviluppo dell'azione, Mieko Shiomi pubblicò una serie di mappe che segnalavano le localizzazioni dei partecipanti. Una visualizzazione particolarmente adatta a un progetto che Shiomi considerò da subito come un evento globale. La prima di queste è *Spatial Poem no.1 World Event*, edita da Fluxus Editions nel 1965 e curata da Maciunas. Si tratta di una mappa del mondo su cui appuntare 69 bandierine indicanti le risposte dei primi partecipanti. Del 1968 è il *Fluxus Atlas*, curato da Maciunas ed edito sempre da Fluxus Editions, che evidenzia le tre zone geografiche dove Fluxus era più attivo all'epoca: USA, Europa e Giappone, e il luogo in cui la seconda azione della serie *Spatial Event: Direction Event* si stava sviluppando. Del 1972 è invece il *Flux Calendar*, anche questa volta curato da Maciunas ed edito da Fluxus Editions, che rende conto della terza azione: "Falling Event", che Shiomi organizza per la serie "Spatial Poem". ●

activities, from New York City to Tokyo, Łódź, Montevideo and New Delhi, highlighting the geographical spread of that network.

As the action developed, Mieko Shiomi published a series of maps that charted the locations of the respondents. This was a fitting visualisation for a project that Shiomi immediately considered a global event. The first of these was *Spatial Poem no.1 World Event*, published by Fluxus Editions in 1965 and edited by Maciunas. It is a world map on which sixty-nine flags indicating the responses of the first participants can be pinned. The *Flux Atlas*, edited by Maciunas and also published by Fluxus Editions, is from 1968. It highlights the three geographical areas where Fluxus was most active at the time: the USA, Europe and Japan, where the second action in the series, *Spatial Event: Direction Event*, was being organised. The *Flux Calendar* came in 1972, also edited by Maciunas and published by Fluxus Editions, giving an account of the third action that Shiomi arranged for the "Spatial Poem" series: "Falling Event". ●







SPATIAL POEM

MIEKO SHIOMI

WORD EVENT

DIRECTION EVENT

FALLING EVENT

SHADOW EVENT

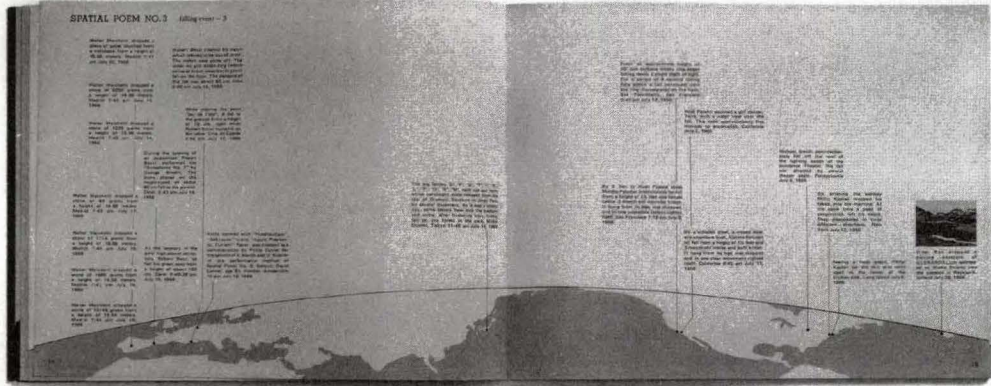
OPEN EVENT

ORBIT EVENT

SOUND EVENT

WIND EVENT

DISAPPEARING EVENT



SPATIAL POEM NO. 3 falling river - 3

Water (Shiomi) appeared
 in the dark, falling river
 in the dark, falling river
 in the dark, falling river

Water (Shiomi) appeared
 in the dark, falling river
 in the dark, falling river
 in the dark, falling river

Water (Shiomi) appeared
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Water (Shiomi) appeared
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 in the dark, falling river
 in the dark, falling river

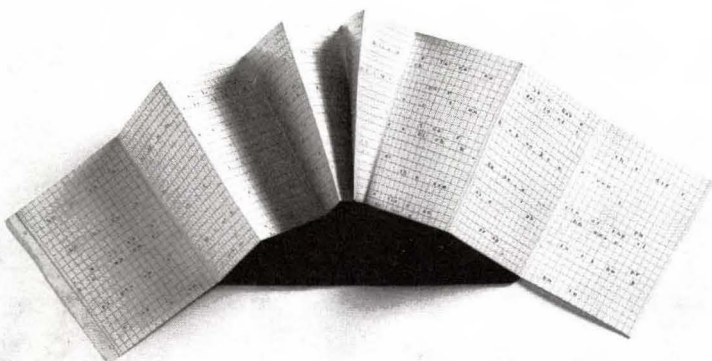
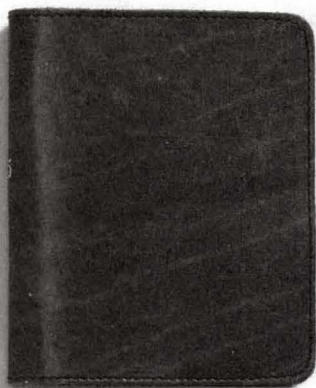
Water (Shiomi) appeared
 in the dark, falling river
 in the dark, falling river
 in the dark, falling river

Water (Shiomi) appeared
 in the dark, falling river
 in the dark, falling river
 in the dark, falling river

Water (Shiomi) appeared
 in the dark, falling river
 in the dark, falling river
 in the dark, falling river







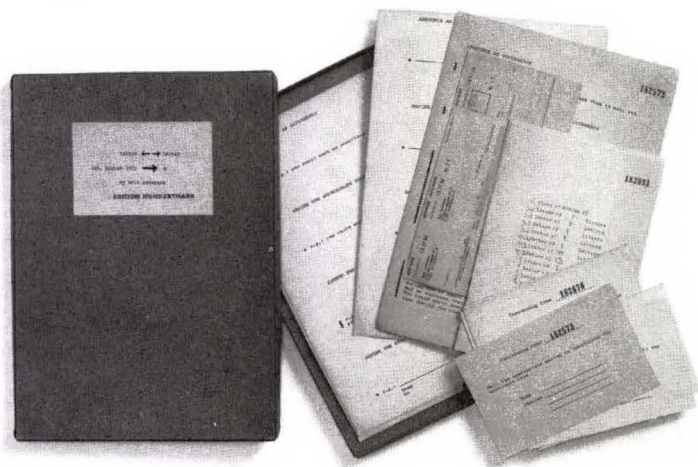
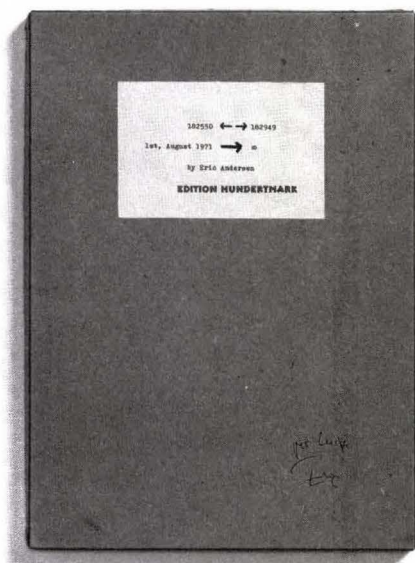
Eric Andersen, 1966

12 x 120 x 0,5 cm. Signed edition

Instructions for the opus edited by the artist. Black offset on folded white glossy paper

Eric Andersen

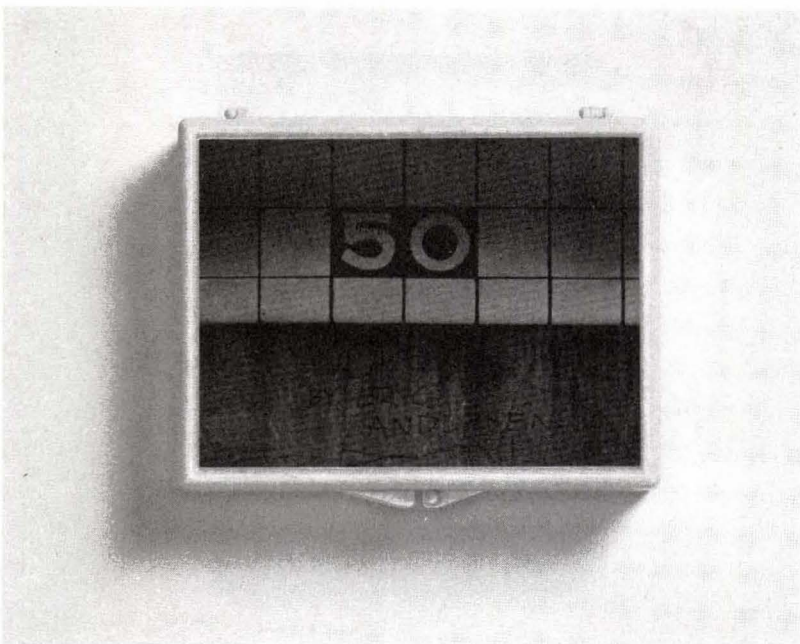
182550 --> 182949. 1St, August 1971 to Endless



Edition Hundertmark, Berlin, 1971

31,5 x 22,5 x 1,5 cm. Unnumbered and unsigned

No. 4 texts on one piece of cardboard, no. 1 stamped numbered text, no. 2 hand-written letters, no. 8 postcards and no. 1 numbered postal cheque



ReFlux Editions, New York, 1965-1981
9.5 x 12 x 3 cm. Unnumbered and unsigned
White plastic box containing fifty plus two note-cards with instructions



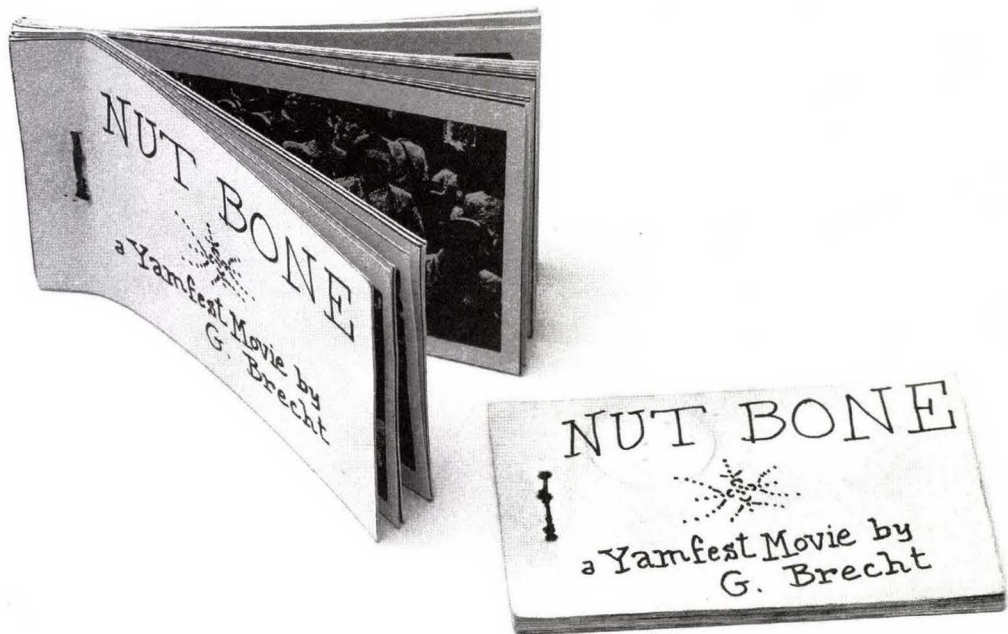
The Boat Book is a completely new work but it also offers a fresh 21st century look back at her important earlier project, 1966's *The Big Book* that made waves in art and book circles *without* a nautical theme when it traveled the world – from New York to Canada to Europe to California – 48 years ago.

The Boat Book, like *The Big Book* before it, is just that: a big book, composed of eight 4 x 8 movable pages – anchored to a metal spine. “This walk in construction was equipped with casters, which made it possible to leaf through the individual pages. Each page had access to the next, opening up different spaces between them where a reader could spend some time,” as it is described in a more traditional book brought out this year by Passenger Books called *Alison Knowles' The Big Book*.

Unlike *The Boat Book*, *The Big Book* contained a toilet, an artificial grass sleeping tunnel, a gallery with works by artist friends illuminated by black light and tungsten, a library, a telephone, a window to open, close or climb through, and other utilitarian objects in the spaces between the pages.

George Brecht

Nut Bone. A Yamfest Movie



Fluxus Editions, New York, 1964
4,5 x 7 x 0,5 cm. Unnumbered and unsigned
Booklet is part of "Water Yam" and "Fluxyearbox 2"

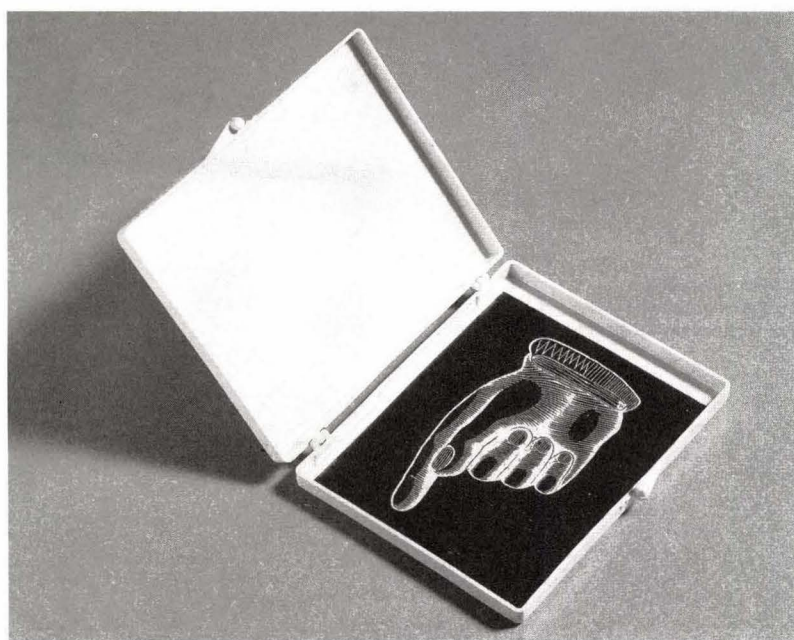
Direction. A Flux Game



Fluxus Editions, New York, 1965

12 x 9,5 x 1,5 cm. Unnumbered and unsigned

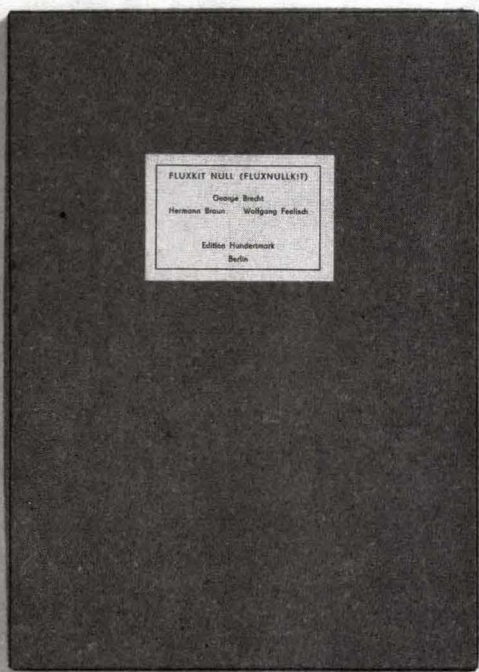
Label designed by George Maciunas. Plastic box containing a printed image





Fluxus Editions, New York, 1964
12x 9,5 x 1,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. Black plastic box containing
a printed card and two balls

Fluxukit Null (Fluxnullkit)



Hundertmark, Berlin, 1978

31,5 x 22,5 x 1,5 cm. 180 numbered and signed ex.

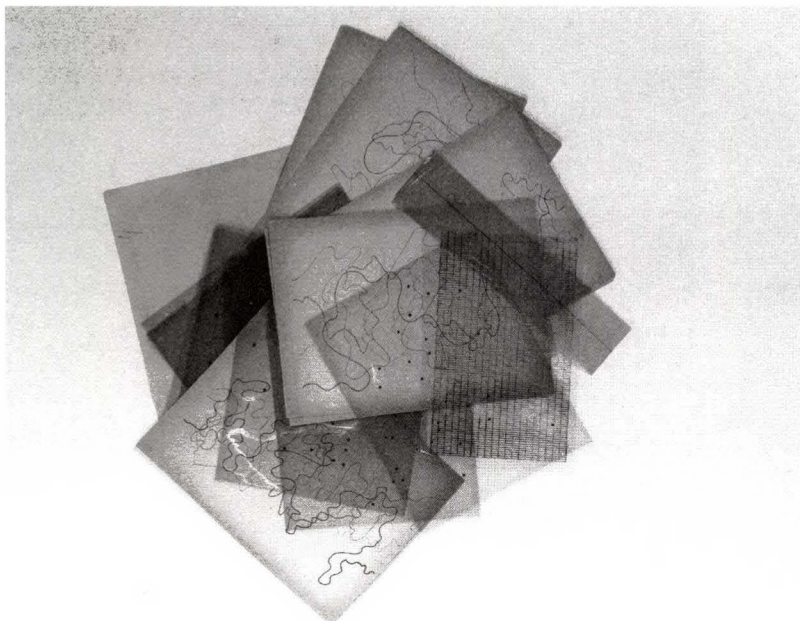
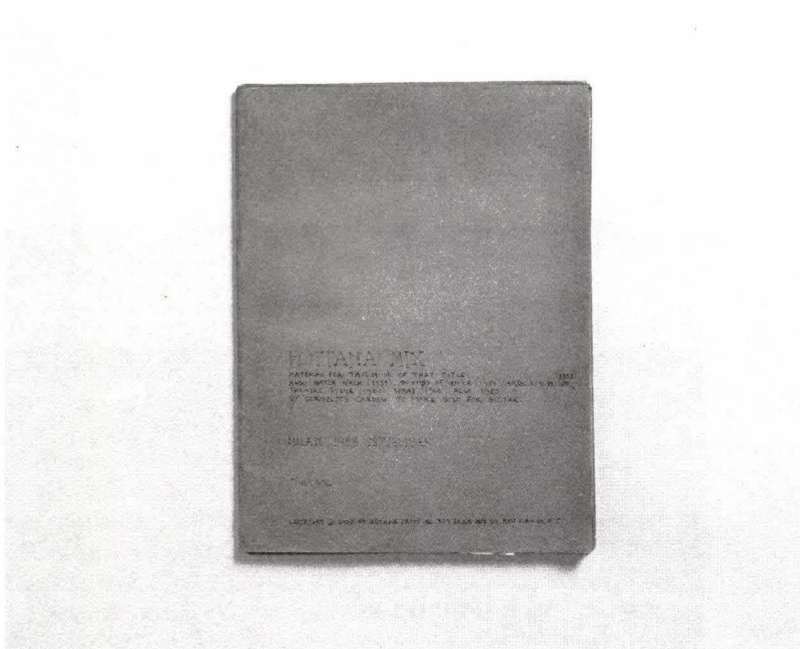
Curated by the artist with the collaboration of Hermann Braun and

Wolfgang Feelisch. Construction drawings and texts in a cardboard box



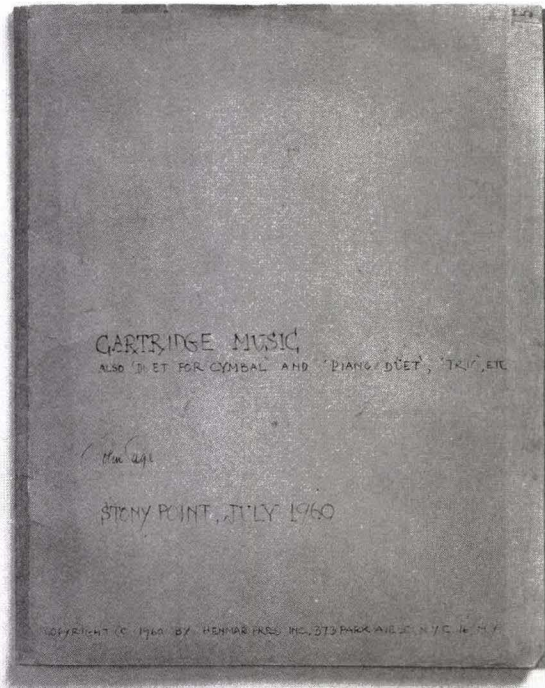
Universal Music MGB, Ricordi, Milano, 1973
26,5 x 31,5 x 0,5 cm. Unnumbered and unsigned
Music score

John Cage
Fontana Mix

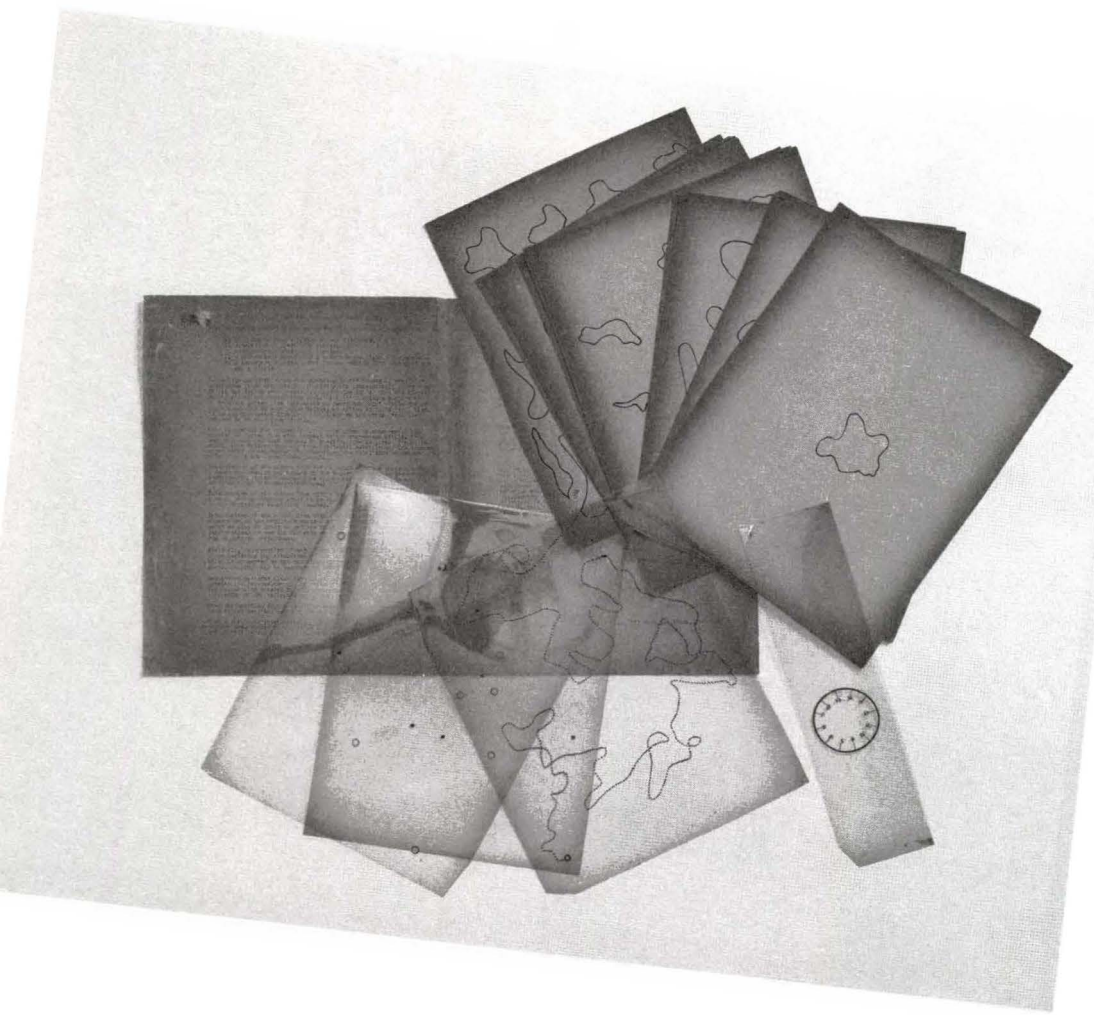


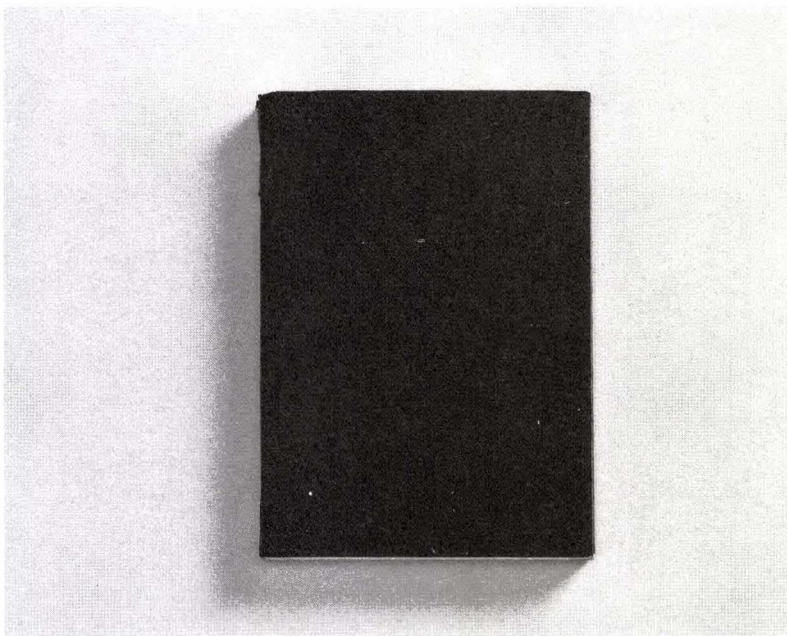
Henmar Press, New York, 1958
30 x 23 x 0,5 cm. Unnumbered and unsigned
Music score

John Cage
Cartridge Music

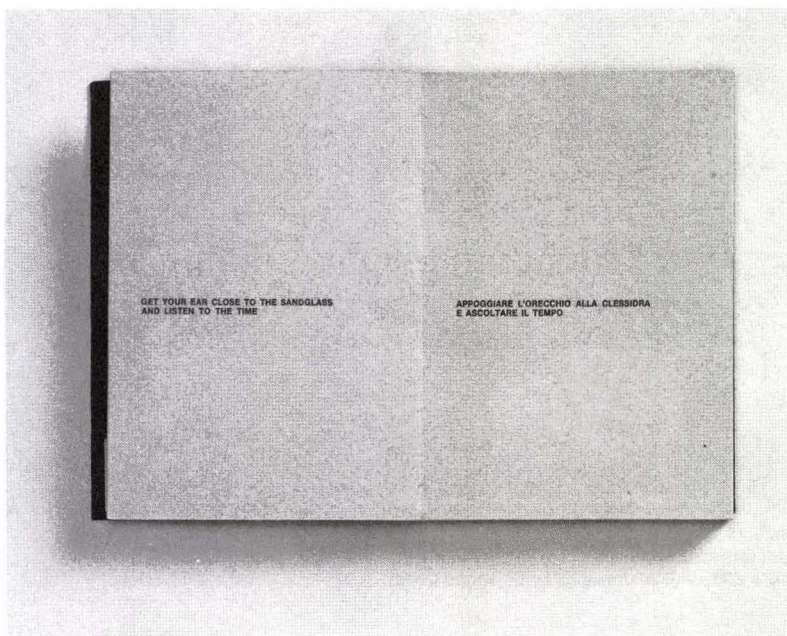


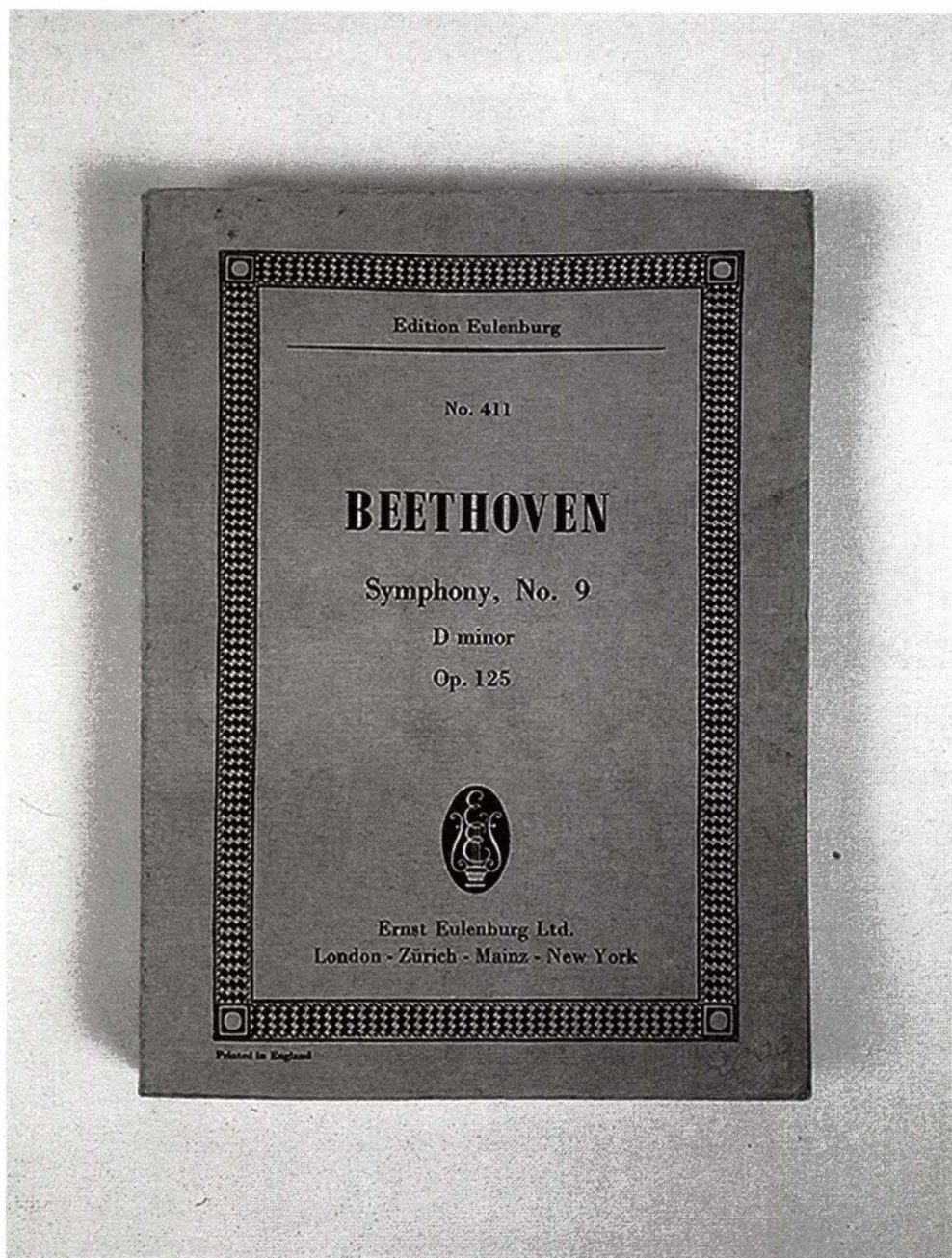
Henmar Press, New York, 1960
31 x 23 x 0,5 cm. Unnumbered and unsigned
Music score





Edizioni Toselli, Milano, 1971
17 x 12 x 1,5 cm. Unnumbered and unsigned

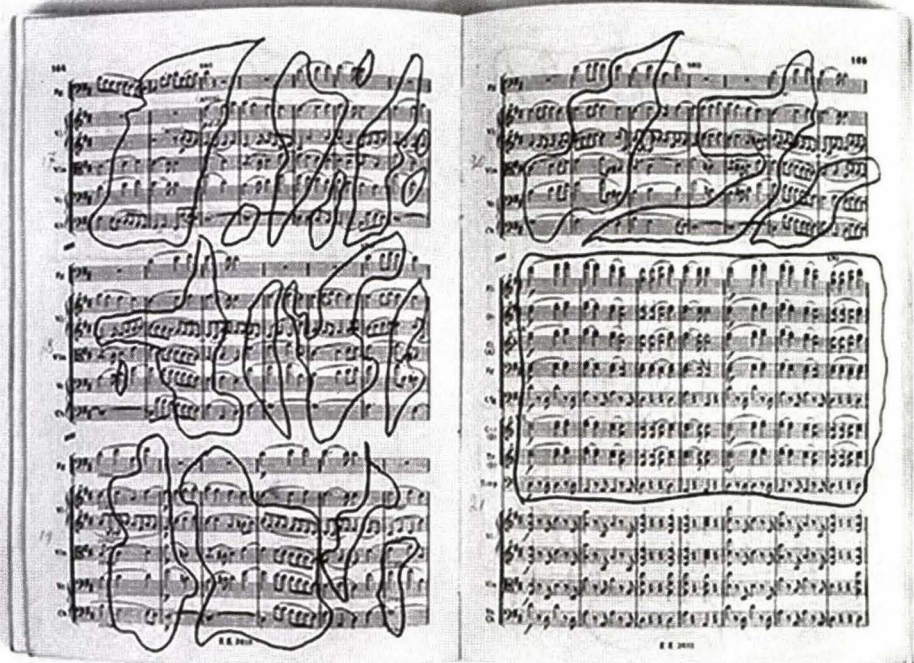




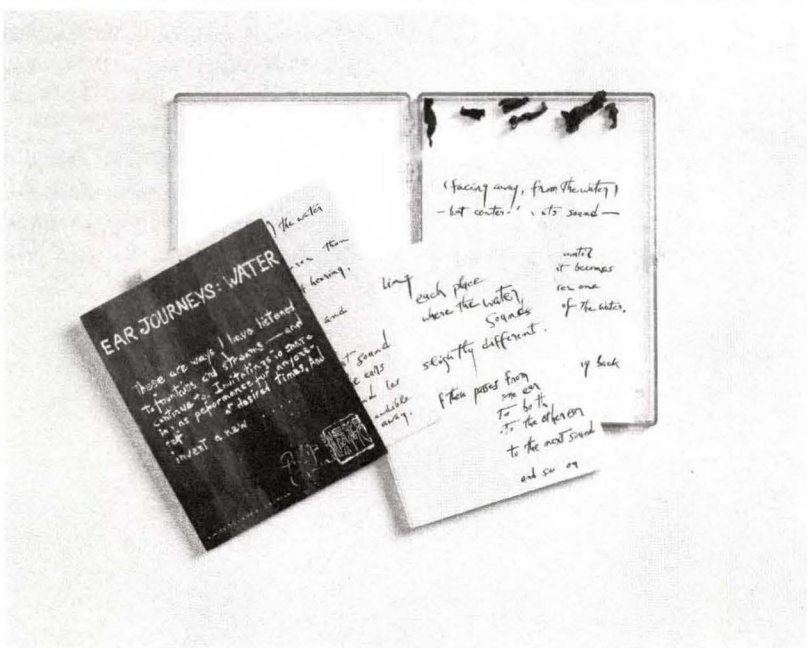
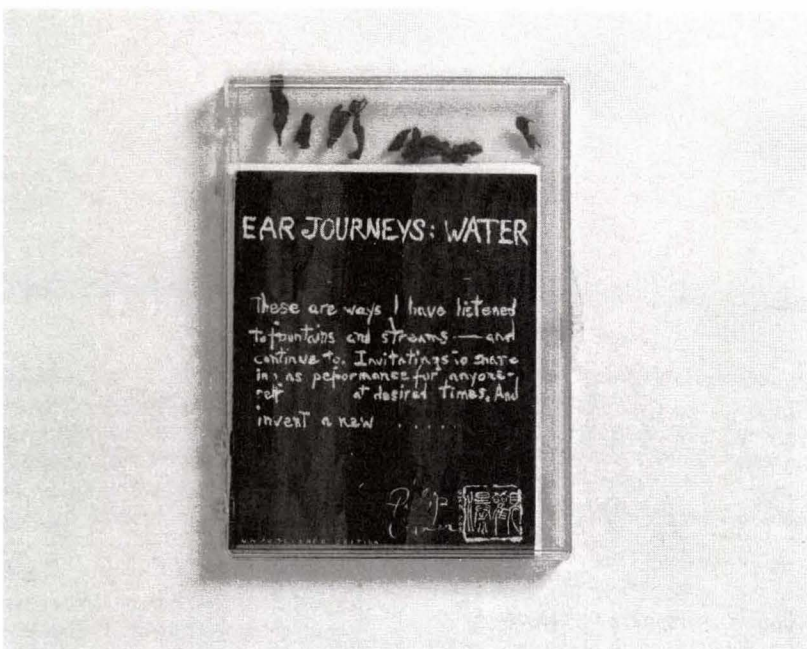
Giuseppe Chiari, Firenze, 1973

18 x 14 x 1,5 cm. Unique signed object

Printed Beethoven score with original drawings by Giuseppe Chiari

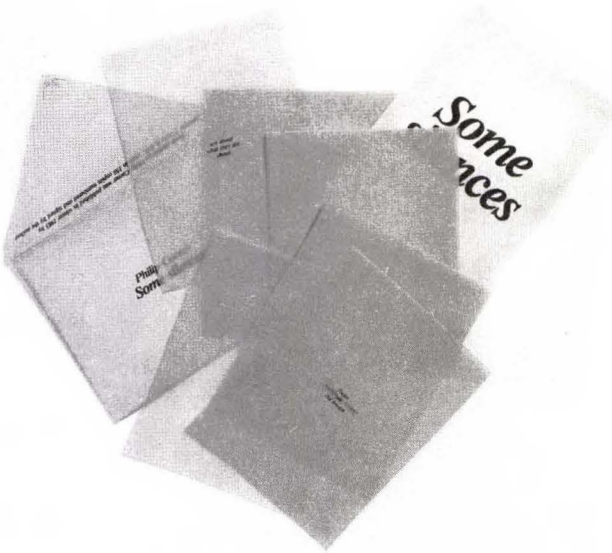
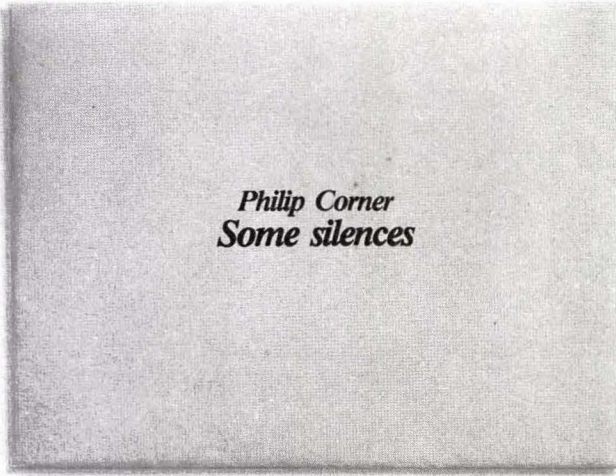


Ear Journeys: Water

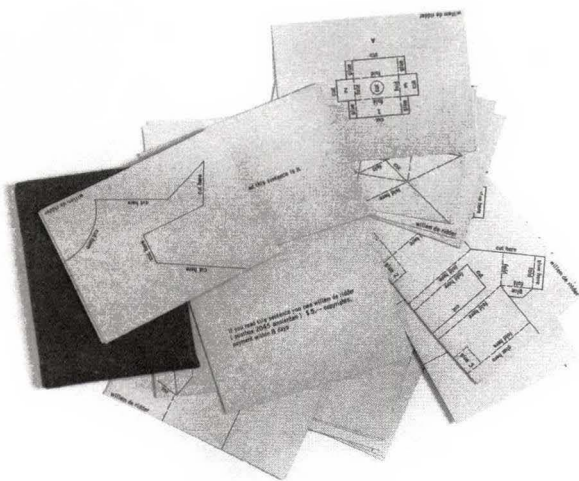
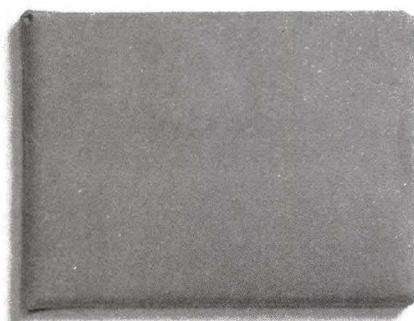


Unpublished Editions, New York, 1977
 18,5 x 13,5 x 1 cm. Unnumbered and unsigned
 Transparent plastic box containing no. 21 printed pages plus a piece of seaweed

Philip Corner
Some Silences



Exempla, Firenze, 1983
21 x 27,5 x 0,5 cm. 150 numbered and signed ex.
White envelope containing no.16 black texts printed on transparent papers



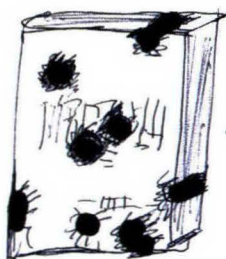
Fluxus Editions, New York, 1964

8 x 11 x 0,5 cm / 8 x 5 x 0,5 cm. Unnumbered and unsigned

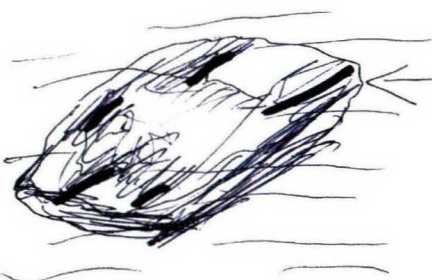
Envelope with no. 21 white notecards with black printing. Envelope with no. 5 sheets of white paper with black printing, inserted by George Maciunas in "Flux Envelope Paper Event" and "Fluxyearbox 2"

Second edition: ReFlux "FluxKit", 1987

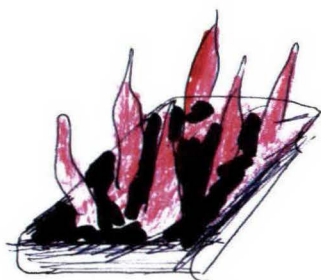
KILLED BOOKS



← SHOT DEAD



← DROWNED

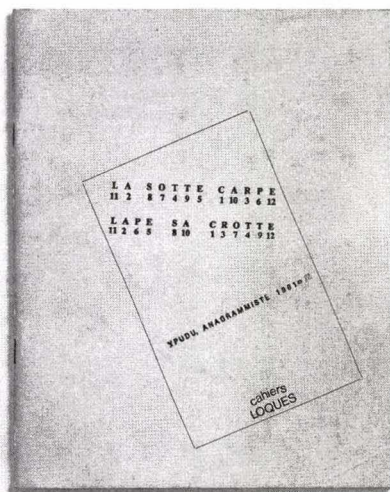


← BURNED

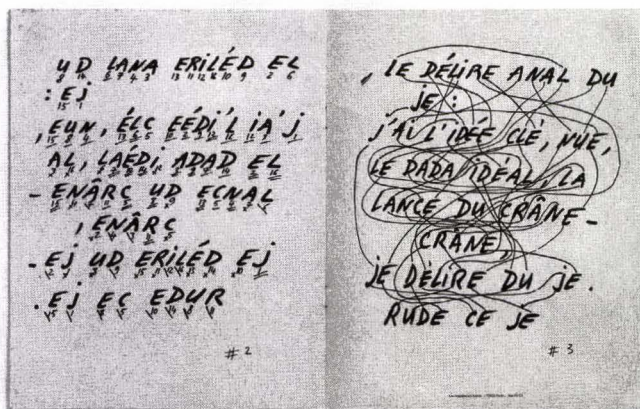


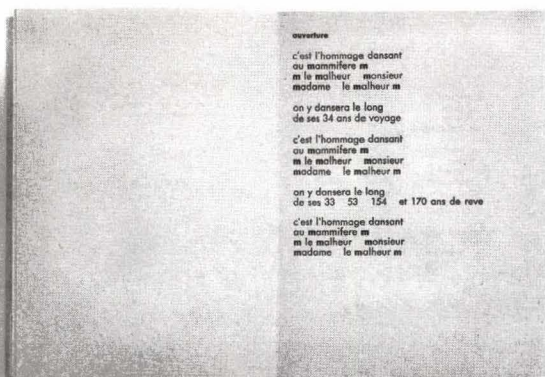
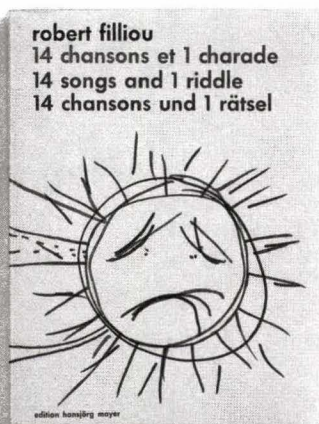
← CUT TO
PIECES

M. KNIŽÁK



Cahiers Loques, Vanves, 1981
26,5 x 21 x 1 cm
Book containing documents of performances





Edition Hansjörg Mayer, Stuttgart, 1968

16 x 12 x 1 cm. 500 numbered ex.

Printed text in different languages: French/English by
George Brecht and French/German by Dieter Roth

Teaching and Learning as Performing Arts

Auf und ab, 3 Jahre der Arbeit, und jetzt erschienen im Verlag Gebr. König, Köln - New York, die erste Fassung LEHREN UND LERNEN ALS AUFFUEHRUNGSKUNSTE von ROBERT FILLIOU und dem LESER, wenn er will. Unter Mitwirkung von JOHN CAGE, BENJAMIN PATTERSON, GEORGE BRECHT, ALLEN KAPROW, MARCELLE, VERA und BJOESSI und KARL ROT, DOROTHY IANNONE, DITER ROT, JOSEPH BEUYS. Dies ist ein Multibuch. Der Schreibraum des Lesers ist beinahe so umfangreich, wie der des Autors.



Off and on 3 years of work and now VERLAG GEBR. KOENIG, KOELN - NEW YORK publishes the first draft of TEACHING AND LEARNING AS PERFORMING ARTS by ROBERT FILLIOU and the READER if he wishes, with the participation of JOHN CAGE, BENJAMIN PATTERSON, GEORGE BRECHT, ALLEN KAPROW, MARCELLE, VERA and BJOESSI and KARL ROT, DOROTHY IANNONE, DITER ROT, JOSEPH BEUYS. It is a Multi - book. The space provided for the reader's use is nearly the same as the author's own.

Kasper König, Cologne, New York, 1970

21 x 27 x 1,5 cm. Unnumbered and unsigned

With the participation of John Cage, George Brecht, Dorothy Iannone, Allen (Allan)

Kaprow, Marcelle, Dieter Roth, Ben Patterson, Vera and Bjöessi, Karl Rot,
Joseph Beuys

Second edition: Lebeer Hossmann, Brussels, 1998

Il y a toujours quelqu'un qui fait fortune
quelqu'un qui fait...

BANQUEROUTE

(nous en particulier)

La Cédille qui Sourit tourne encore la
page, et puisque...

La Fête est Permanente

annonce la réalisation prochaine de

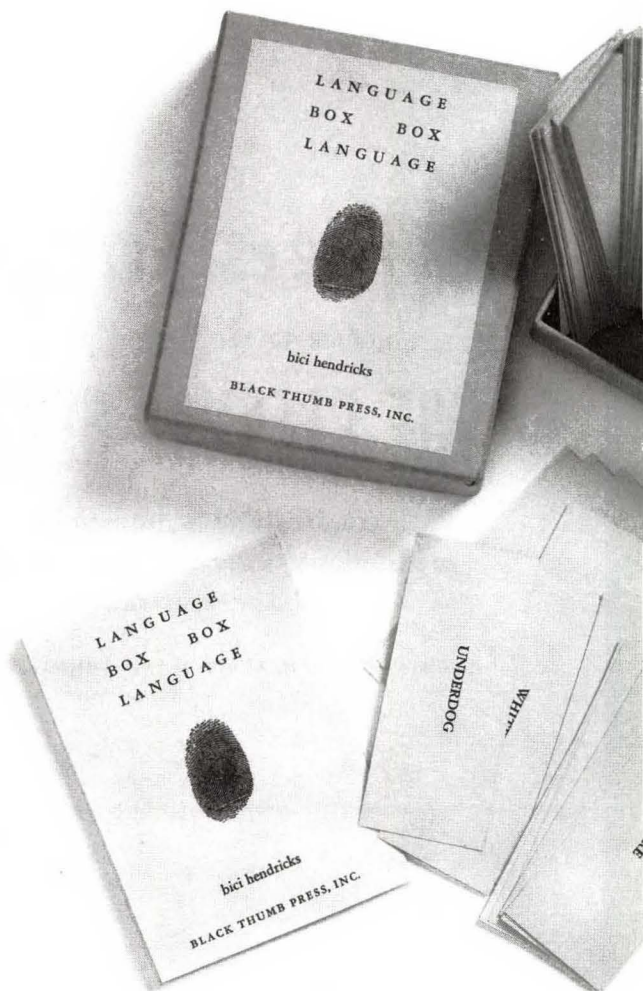
THE ETERNAL NETWORK

manifestations, meanderings,
méditations, microcosms, macrocosms,
mixtures, meanings...

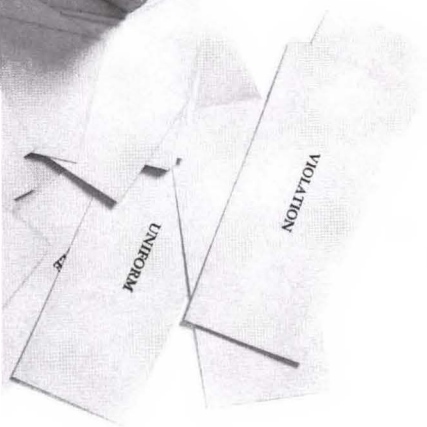
La Cédille qui Sourit, 12, Rue de May, Villefranche-s-Mer (a-m)

IMPRIMERIE BOUALDI - NICE

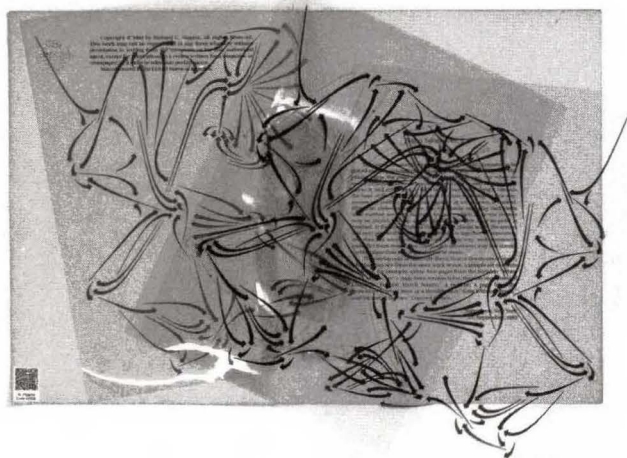
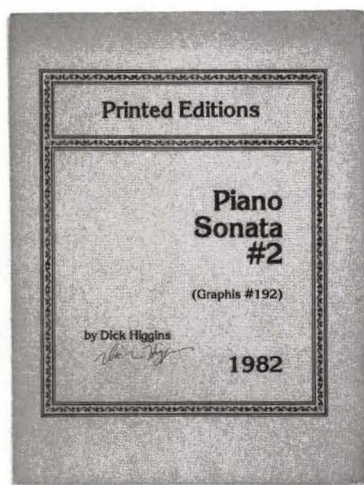
Bici Forbes Hendricks
Language Box. Box Language



Black Thumb Press, New York, 1966
11,5 x 9,5 x 4 cm. Unnumbered and unsigned
Cardboard box containing an introduction booklet and no. 329 printed cards and no. 4 blank cards



Piano sonata # 2. (Graphis #192)

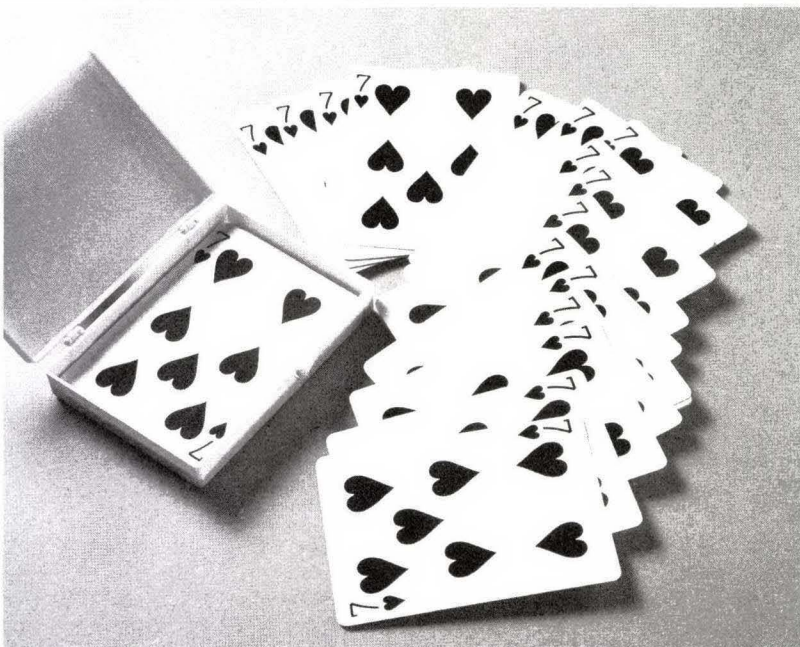
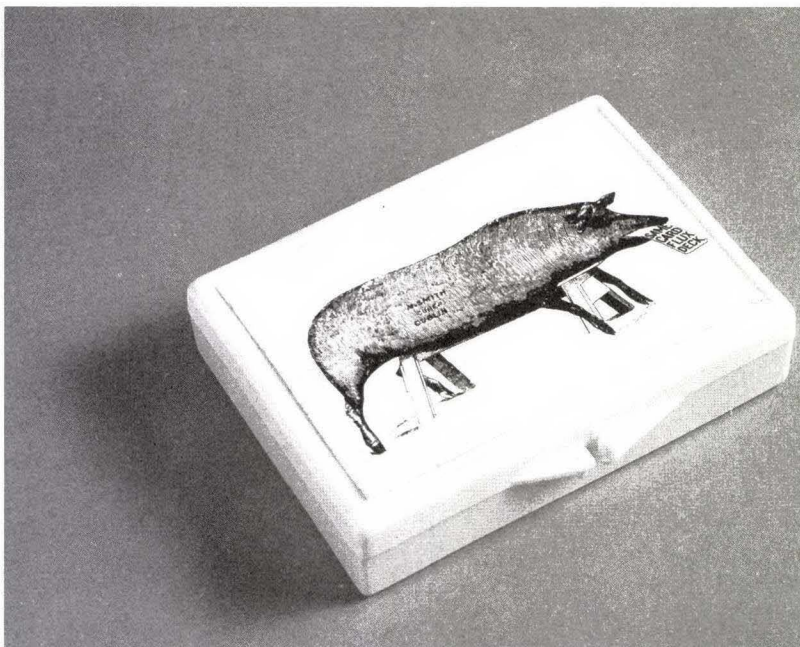


Printed Edition, New York, 1982

30,5 x 23 x 0,5 cm. Unnumbered edition

Music scores and instructions for performance. Four plastic sheets printed in different colours

George Maciunas
Same Card Fluxdeck



George Maciunas, New York, 1966
7 x 9,5 x 2,5 cm. Unnumbered and unsigned
White plastic box containing no. 52 playing cards

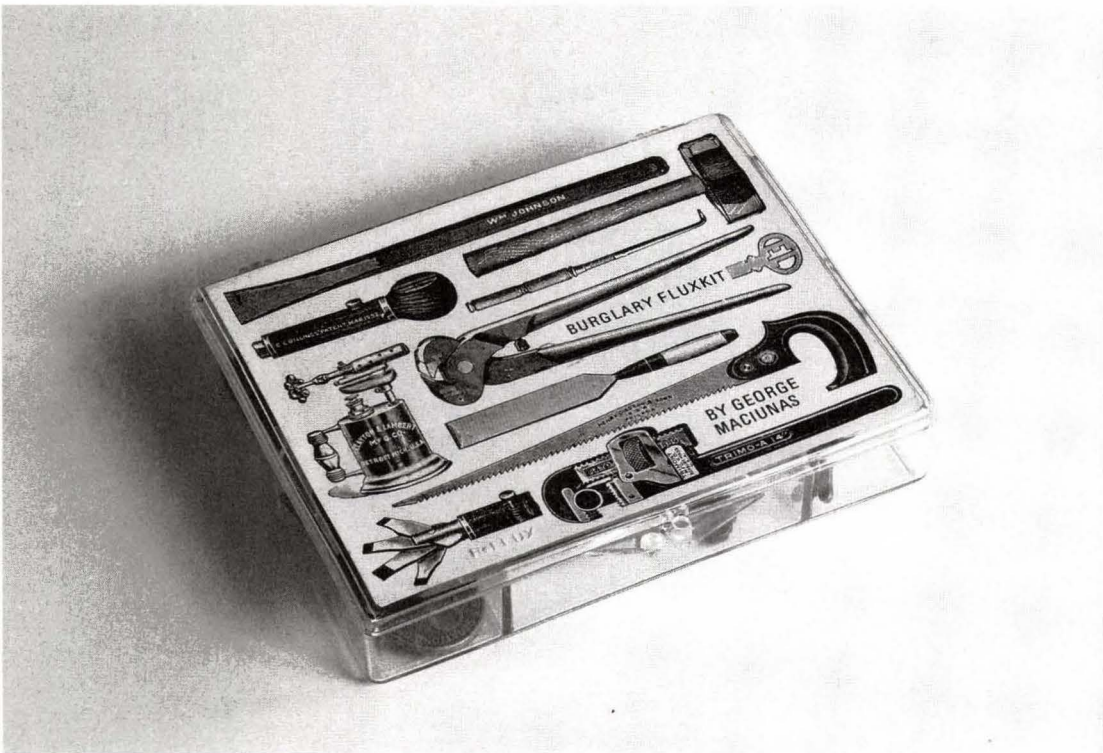


George Maciunas, 1967
Various size. Unnumbered and unsigned
Black offset on paper sheets, cardboards
and envelopes

CONTRIBUTION BY:
James Riddle: "E.S.P. Fluxkit"
Willem De Ridder: "Paper Fluxwork",
also in "Fluxyearbox 2"
Mieko Shiomi: "Disappearing music...",
also in "Fluxyearbox 1 (Book)"
Paul Sharits: "Fluxsound"
Ben Vautier: "Fold/Unfold",
also in "Fluxyearbox 2"



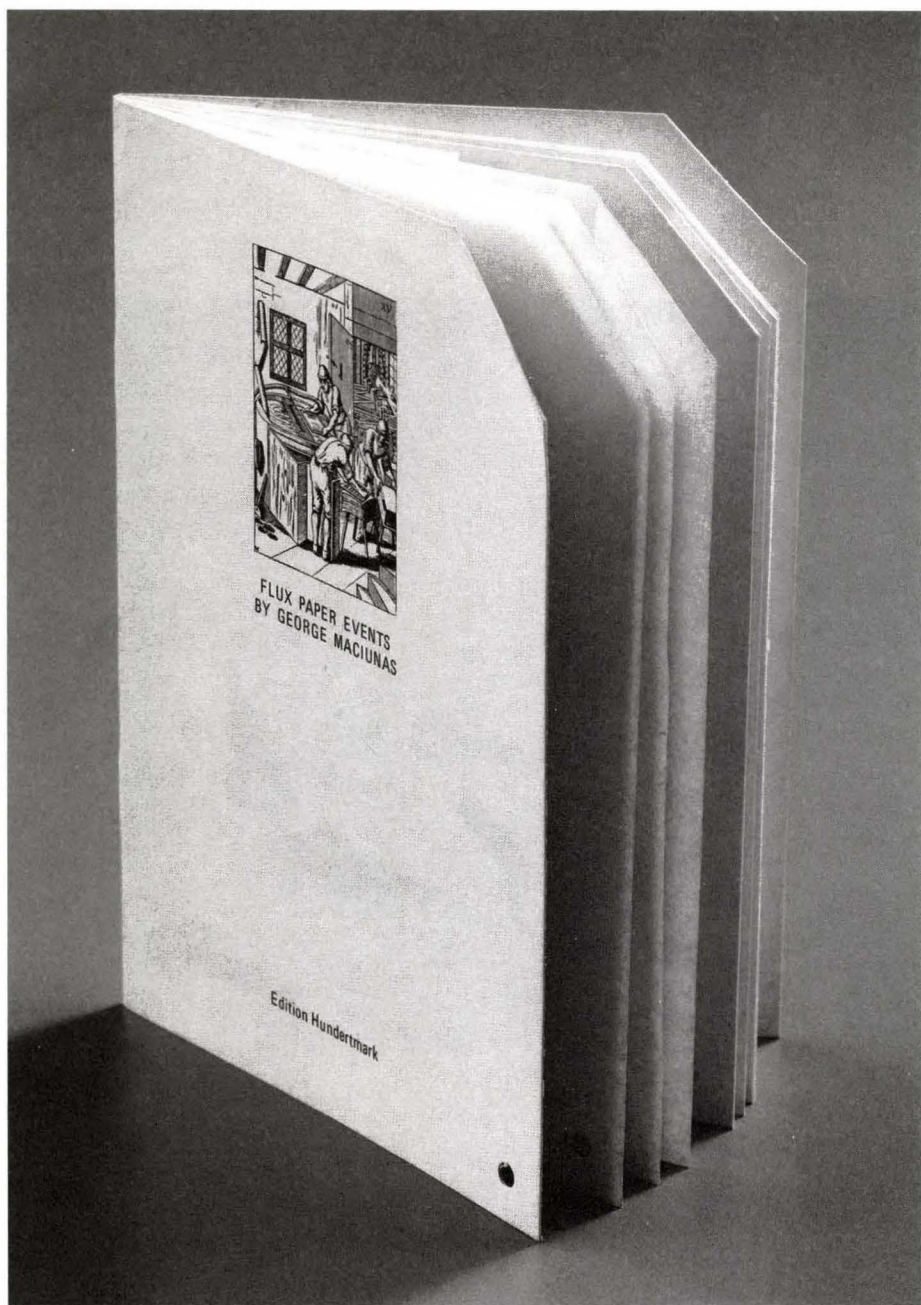
George Maciunas
Burglary Fluxkit



George Maciunas, New York, 1971
9,5 x 12 x 2,5 cm. Unnumbered and unsigned
Transparent plastic box with label containing seven keys
Second edition: ReFlux Editions, 1981



George Maciunas
Fluxpaper Events



Edition Hundertmark, Berlin, 1976

21 x 15 x 0,5 cm. Unnumbered and unsigned

Different pages with interventions: cuts, stains, tears, staples, perforations and folds

Fluxdeck

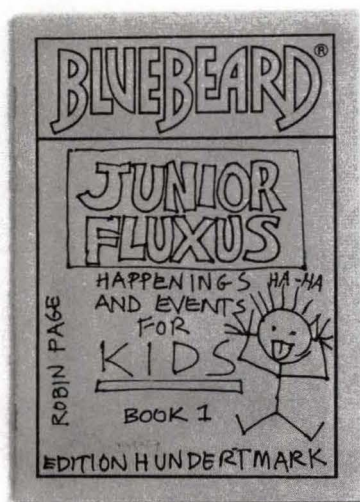


ReFlux Editions, New York, 1978-1988

9 x 6,5 x 2 cm. 486 + 14 ex.

Transparent plastic box containing playing cards. Conceived by George Maciunas

Photos by Peter Moore, 1978. Playing cards designed by Larry Miller



⑥ FLUXUS SUPRISE EVENT

FILL THE TOILET WITH NEW ROLLS OF TOILET PAPER. FLUSH THE TOILET UNTIL THEY ARE ALL WET. WRITE 'FLUXUS' ON THE TOILET SEAT WITH YOUR MOTHER'S LIPSTICK. CLOSE THE TOILET COVER.

COLD DINNER PIECE

POUR GLUE IN YOUR HAIR. DUMP YOUR MOTHER'S POTTED PLANTS ON THE FLOOR AND RUB YOUR HEAD IN THE EARTH. HIDE. GO TO THE DINNER TABLE AS SOON AS YOU ARE CALLED.

FLUXUS UN-PLUGGED EVENT ⑦

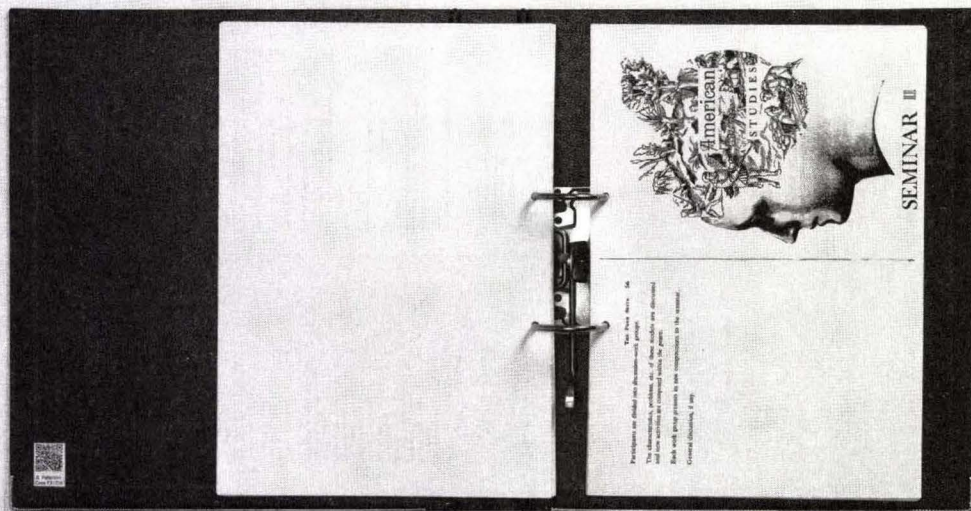
CUT ALL THE PLUGS OFF THE ELECTRIC GADGETS IN THE HOUSE. THROW THEM OUT THE WINDOW AND SHOUT 'FLUXUS'

INQUISITION EVENT

TIE YOUR SISTER'S BARBI DOLL TO A PIECE OF FIREWOOD. THROW IT INTO AN OPEN FIRE. IF BARBI DOESN'T BURN SHE'S A WITCH!

Chew this page of the catalogue as much as you like without detaching it from the book.

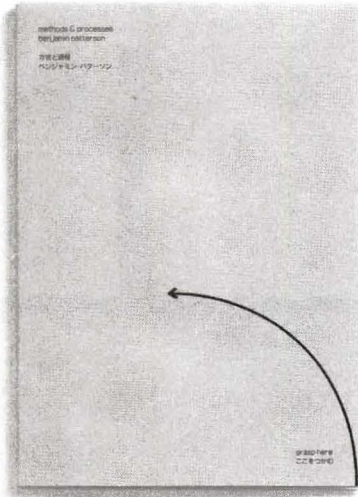
(Variation of "Chewed Drawing" by Larry Miller, 1968, for Fluxbooks 2015)



Ben Patterson, Wiesbaden, 1958-1991

32 x 29 x 5 cm. 20 numbered and signed ex.

"A Primary Collection of Scores and Instructions for his Music, Events, Operas, Performances and Other Projects",
1958-1998. Sheets printed and some designed with colours, included in black binder



Galery 360°, Tokyo, 1962-2006

21 x 15 x 0,5 cm. 500 ex.

Re-edition of performance's score. Folder containing eleven pieces of cardboard



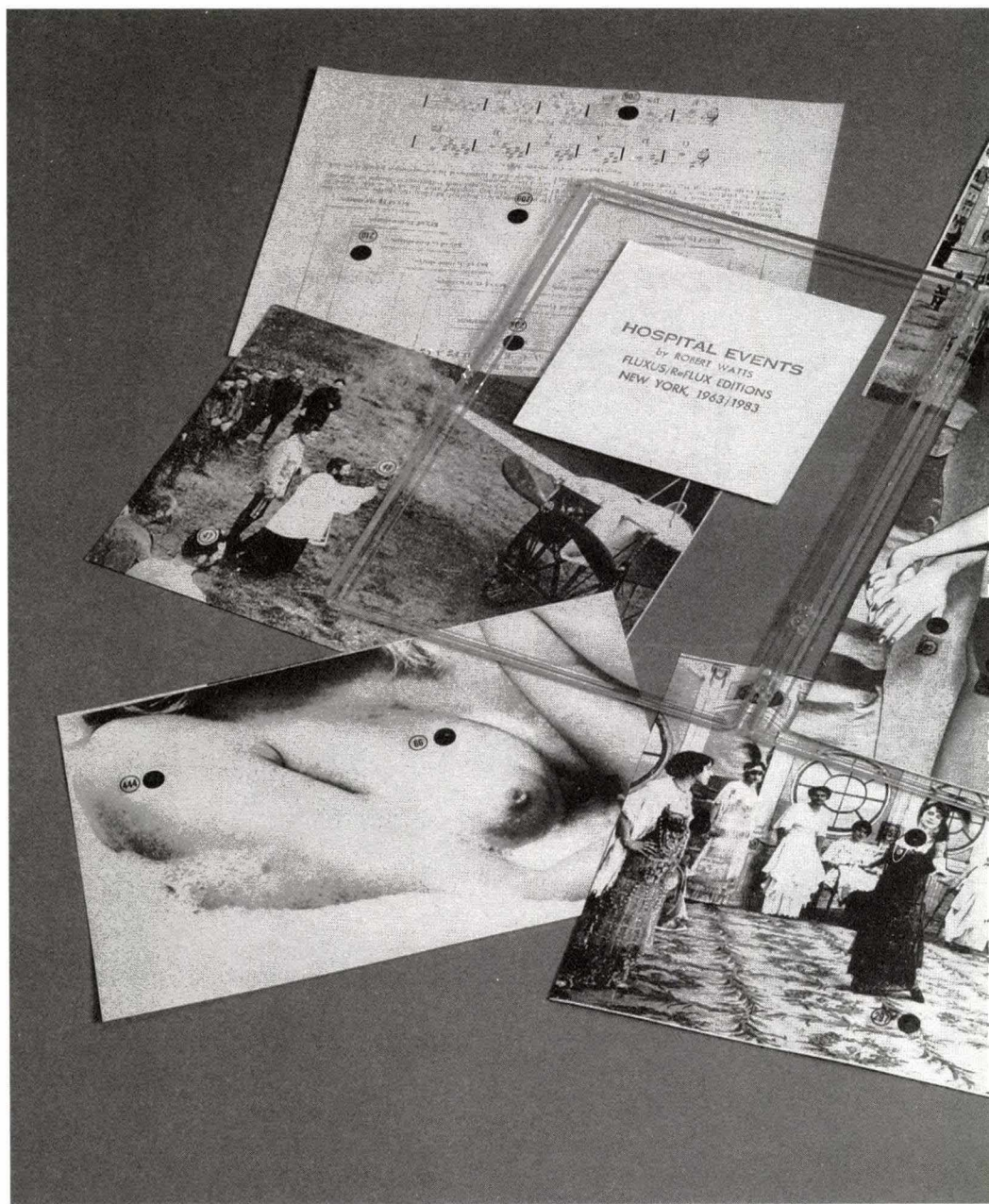
Fluxus Edition, New York, 1964

13 x 18 x 3 cm. Unnumbered and unsigned

Label designed by George Maciunas. Red plastic box containing no. 92
event cards of various sizes and plastic carrot. Others editions
(pp.245,246): 1965, 1984



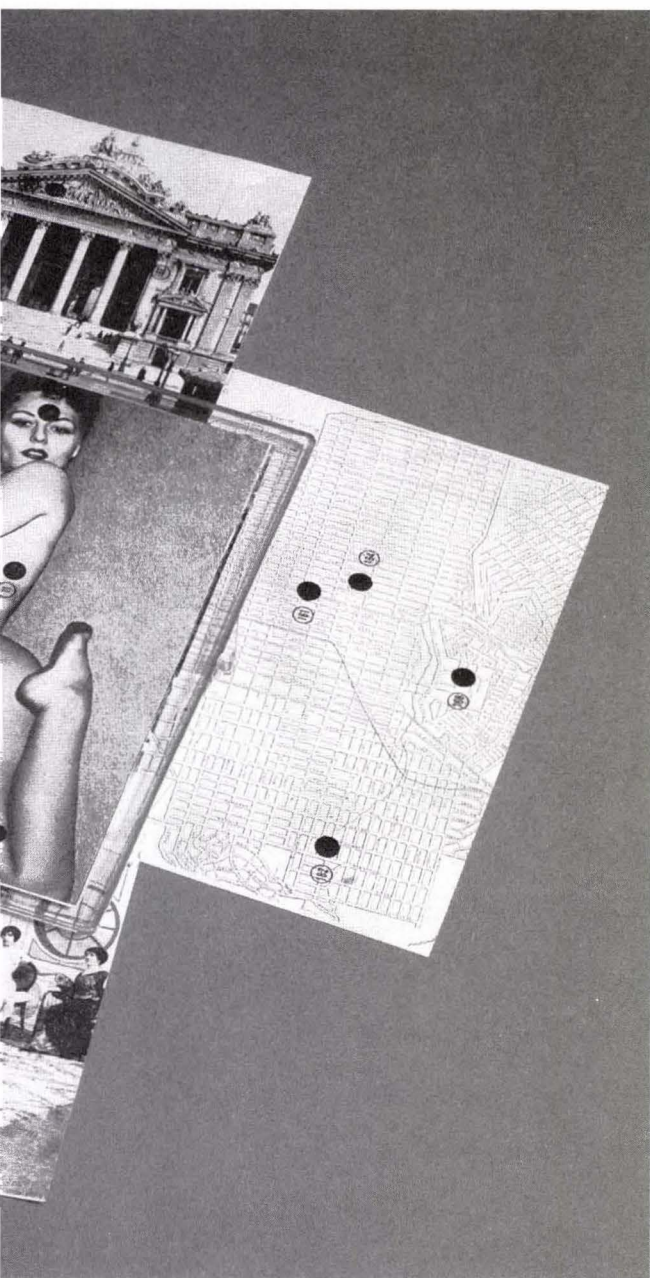
Hospital Event

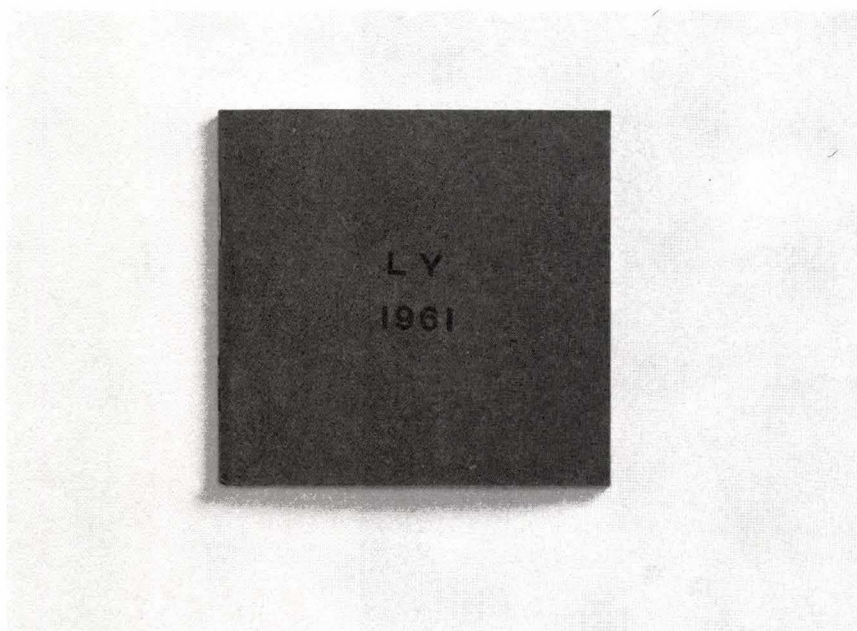


ReFlux Editions, New York, 1965-1983

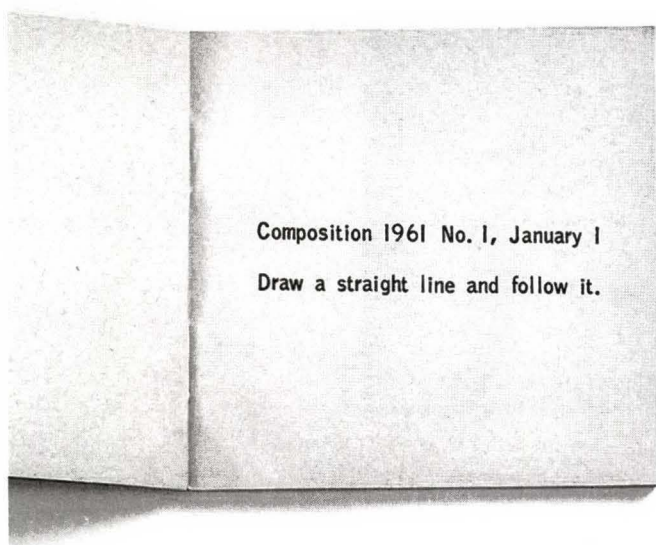
14 x 18 x 1 cm. Unnumbered and unsigned

Plastic box containing no. 7 original sheets, backed with explosive caps which you are instructed to strike with a hammer in numerical order





Fluxus Edition, New York, 1963
9 x 9,5 x 0,5 cm. Unnumbered and unsigned
Black offset on white paper and grey card cover



BOOK AS BOX

The book as a container of surprises that becomes a veritable box in the Fluxkit.

THE BOX EXAMINED CONTAINS:

George Brecht, "4 Event Score cards"
 George Brecht, "Games and Puzzles"
 George Brecht, "Closed on Mondays"
 George Brecht, "Nut Bone"
 George Brecht, "Cloud Scissors"
 George Brecht & George Maciunas & Robert Watts, "Film Loops (12)"
 George Brecht & Ben Vautier, "Statements on the Other Side..."
 Willem de Ridder, "Paper Fluxwork"
 Albert Fine, "Clothespin Spring"

Ken Friedman, "A Flux Corsage"
 Fredric Lieberman, "Divertevents One"
 George Maciunas, "Name Cards"
 Claes Oldenburg, "False Food"
 James Riddle, "DOP"
 Paul Sharits, "Pull/Glue"
 Bob Sheff, "Hum"
 Ben Vautier, "26 Cards in a Plastic Pouch"
 Ben Vautier, "Fold/Unfold"
 Ben Vautier, "Total Art Match-box"
 Ben Vautier, "To Look At"
 Ben Vautier, "The Postman's Choice"
 Robert Watts, "Four Event Cards"

cally as he inspects the book or box."

Thus *Fluxyearbox 2* became a kind of toolbox containing materials for actions, such as: "The Postman's Choice" by Ben Vautier, the "Flux Medicine" kit for self-medication by Shigeko Kubota or the seeds to plant for "A Fluxus Corsage" by Ken Friedman. Scores requiring additional instruments that did not meet this criterion, such as "Variations for Double Bass" by Ben Patterson, included in *Fluxus 1*, were therefore excluded.

The box also contains some of the *Fluxus films* that Maciunas had produced in that period and a handheld projector with which to watch them.

Like all Fluxus editions, the contents of each box varied depending on what was available to Maciunas at the time. Impermanence and uncertainty increasingly became the movement's stylistic code. ●

In 1965, Maciunas invited artists to contribute to a second collective anthology: *Fluxyearbox 2*, the last of the year boxes to be planned and completed. For this project, Maciunas designed a wooden box divided into compartments, with a printed lid.

In his request for contributions, Maciunas specified that the edition would be "limited to book events only, i.e. events that are enacted by the reader automati-

Nel 1965 Maciunas invitò nuovamente gli artisti a contribuire ad una seconda antologia collettiva: *Fluxyearbox 2*, l'ultima delle *Yearboxes* previste e completate. Per questo progetto Maciunas progetta una scatola in legno, divisa in compartimenti, con il coperchio stampato.

Nel richiedere i contributi, Maciunas chiarisce che l'edizione sarà "limited to book events only, i.e. events that are enacted by the reader automatically as he inspects the book or box".

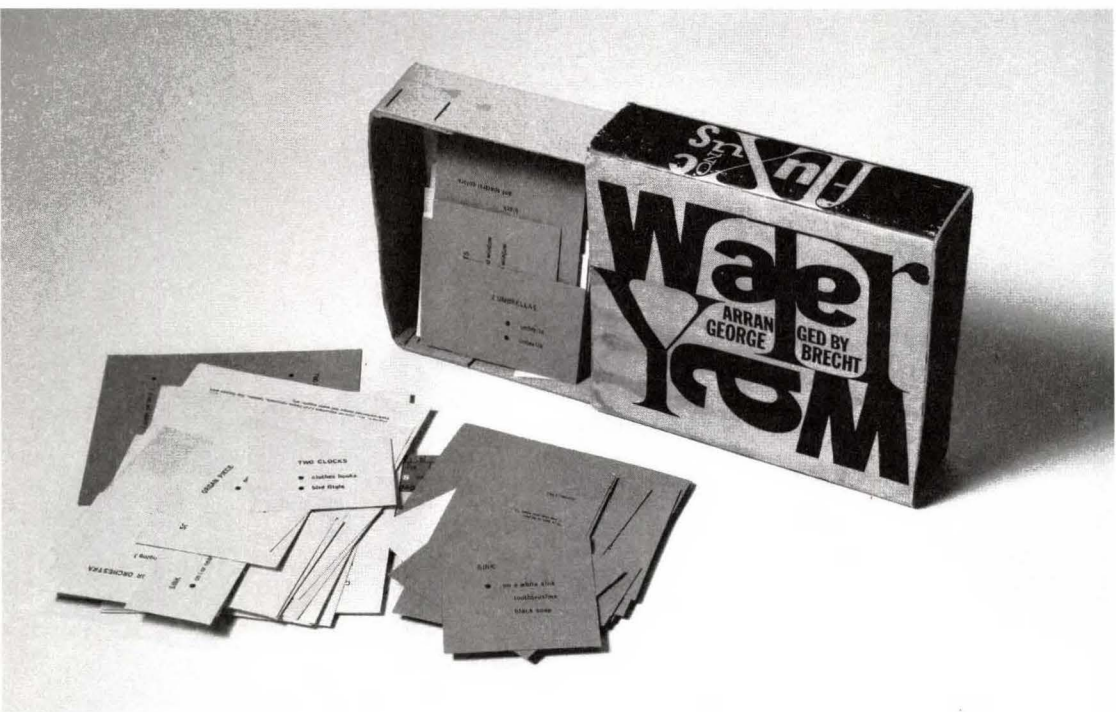
Fluxyearbox 2 diviene così una sorta di cassetta degli attrezzi che contiene materiali per azioni, come ad esempio: "The Postman's Choice" di Ben Vautier, il kit di "Flux Medicine" per medicare se stessi di Shigeko Kubota o i semi da piantare per "A Fluxus Corsage" di Ken Friedman. Sono quindi escluse le partiture che richiedono strumenti aggiuntivi che non rispettano questo criterio, come ad esempio, "Variations for Double-Bass" di Ben Patterson, contenuto in *Fluxus 1*.

La scatola contiene, inoltre, alcuni dei *Fluxus films* che Maciunas aveva prodotto in quel periodo, oltre a un piccolo visualizzatore a manovella con cui guardarli.

Come tutte le edizioni Fluxus, il contenuto di ogni scatola varia a seconda di ciò che Maciunas aveva a disposizione al momento. Provvisorietà e indeterminazione divengono sempre più la cifra stilistica del movimento. ●







Fluxus Edition, New York, 1963
15,5 x 16,5 x 4,5 cm. Unnumbered and unsigned

SPACE TRANSFORMER

Originally published in Germany in June 1963, in a box designed by George Maciunas and made by Tomas Schmit, *Water Yam* was re-published several times in various countries. The box contained a variable number of small printed cards containing instructions for staging events, known as event-scores or fluxscores. The scores could be performed in public, in private or merely imagined, and, in the characteristic spirit of Fluxus, left much to chance and indeterminacy, thus obliging the performers to contribute a considerable amount of interpretation. In the words of the artist, "ensuring that the details of everyday life, the random constellations of objects that surround us, stop going unnoticed".

The first edition of *Water Yam* contained about seventy event-scores, created between 1959 and 1963. Other materials

were added in the later editions to arrive at a set of about a hundred items.

The scores divide roughly into three sections: the earliest ones (1959-1962) describe events intended to be performed, such as "Solo for Violin", "Viola", "Cello or Contrabass"; a second group (1962-1963) provides instructions on creating temporary assemblages, such as "Chair Event"; the third group (1962-1963), such as "Thursday", are more personal and abstract.

Maciunas decided to emphasise fourteen of the most musical scores, such as the famous "Drip Music", by printing them on orange cards, whilst the rest were printed on Brecht's more usual plain white card.

The work is considered an important precursor of conceptual art and one of Fluxus' most influential pieces. ●

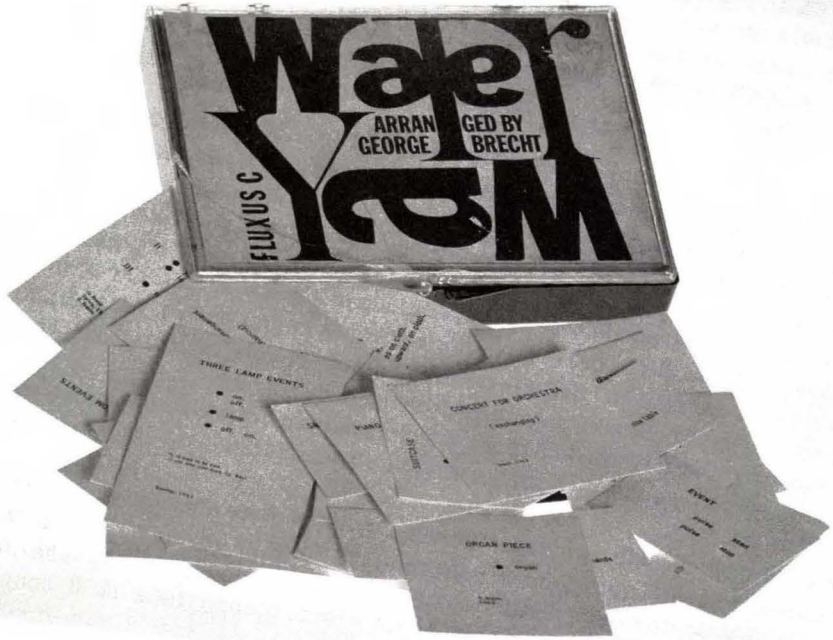
Originariamente pubblicato in Germania nel giugno 1963 all'interno di una scatola progettata da George Maciunas e composta da Tomas Schmit, *Water Yam* è stato ri-pubblicato diverse volte in vari paesi. La scatola contiene un numero variabile di piccole schede stampate, contenenti le istruzioni per l'esecuzione di un evento, note come *event-scores* o *fluxscores*. Le partiture possono essere eseguite in pubblico, privatamente o solo immaginate e, nello spirito caratteristico di Fluxus, lasciano molto spazio al caso e all'indeterminatezza, costringendo gli esecutori ad un forte apporto interpretativo. Per usare le parole dell'artista, "assicurando che i dettagli della vita di tutti i giorni, le costellazioni casuali degli oggetti che ci circondano, smettano di passare inosservati."

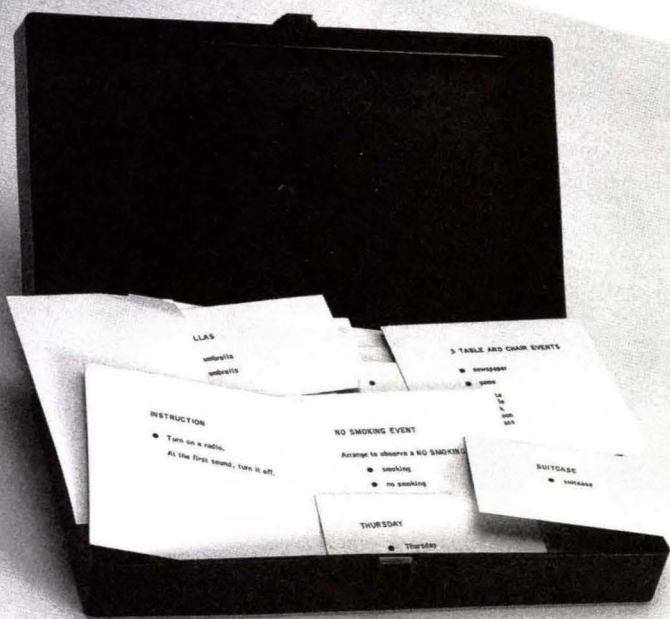
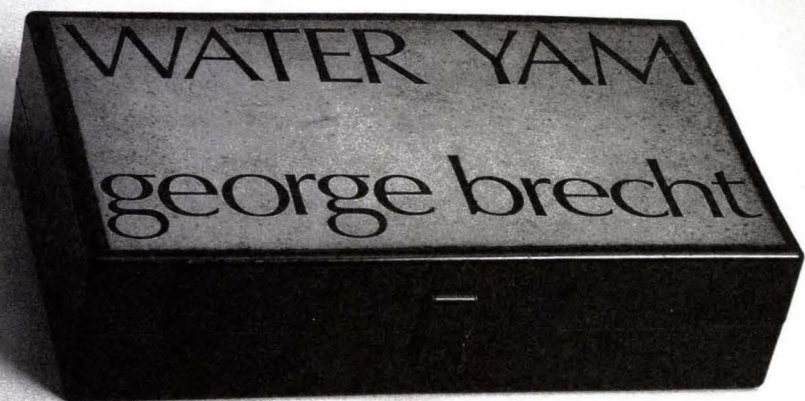
La prima edizione di *Water Yam* raccoglie circa settanta *event-scores* creati tra il 1959 e il 1963. Nelle edizioni successive vengono aggiunti altri materiali per arrivare ad un insieme di circa cento elementi.

Le partiture si possono sommariamente suddividere in tre sezioni: le prime (1959-1962) descrivono eventi destinati a essere eseguiti, come ad esempio "Solo for Violin", "Viola", "Cello or Contrabass"; il secondo gruppo (1962-1963) istruiscono sulla creazione di assemblage temporanei, come "Chair Event"; il terzo gruppo (1962-1963) sono più personali e astratti, come ad esempio "Thursday".

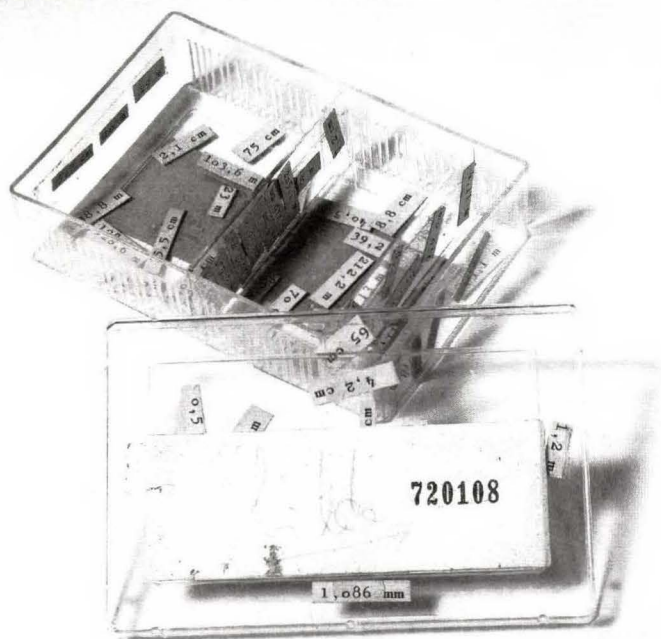
Maciunas ha deciso di sottolineare i quattordici *scores* più musicali, come ad esempio la famosa "Drip Music", stampandoli su cartoncino arancione, mentre i rimanenti sono stati stampati sul classico cartoncino bianco usato inizialmente da Brecht.

L'opera è considerata un importante precursore dell'arte concettuale e una delle opere Fluxus più influenti. ●









Eric Andersen, Copenhagen, 1970
8,5 x 12 x 3 cm. Signed edition
Transparent plastic box containing different sized labels



Fluxus Editions, New York, 1966

10 x 12 x 2,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. White plastic box containing glued pages



Fluxus Editions, New York, 1964

Various sizes. Unnumbered and unsigned

Label designed by George Maciunas. Plastic boxes containing different objects:

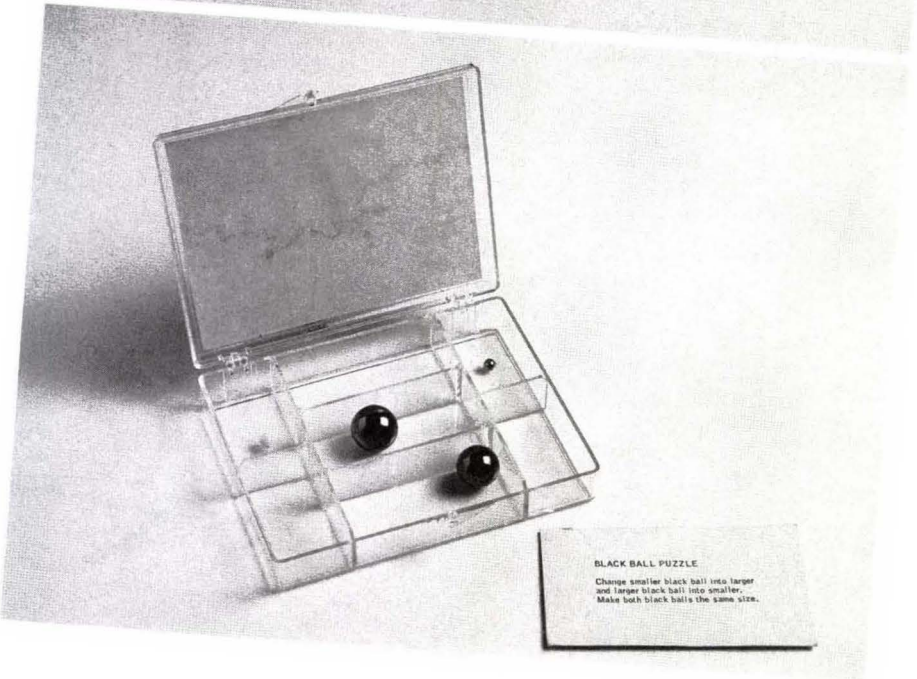
"Ball Puzzle", 1964; "Black Ball Puzzle", 1965; "Name Kit", 1965; "Swim Puzzle",
1965; "Bead Puzzle", 2002





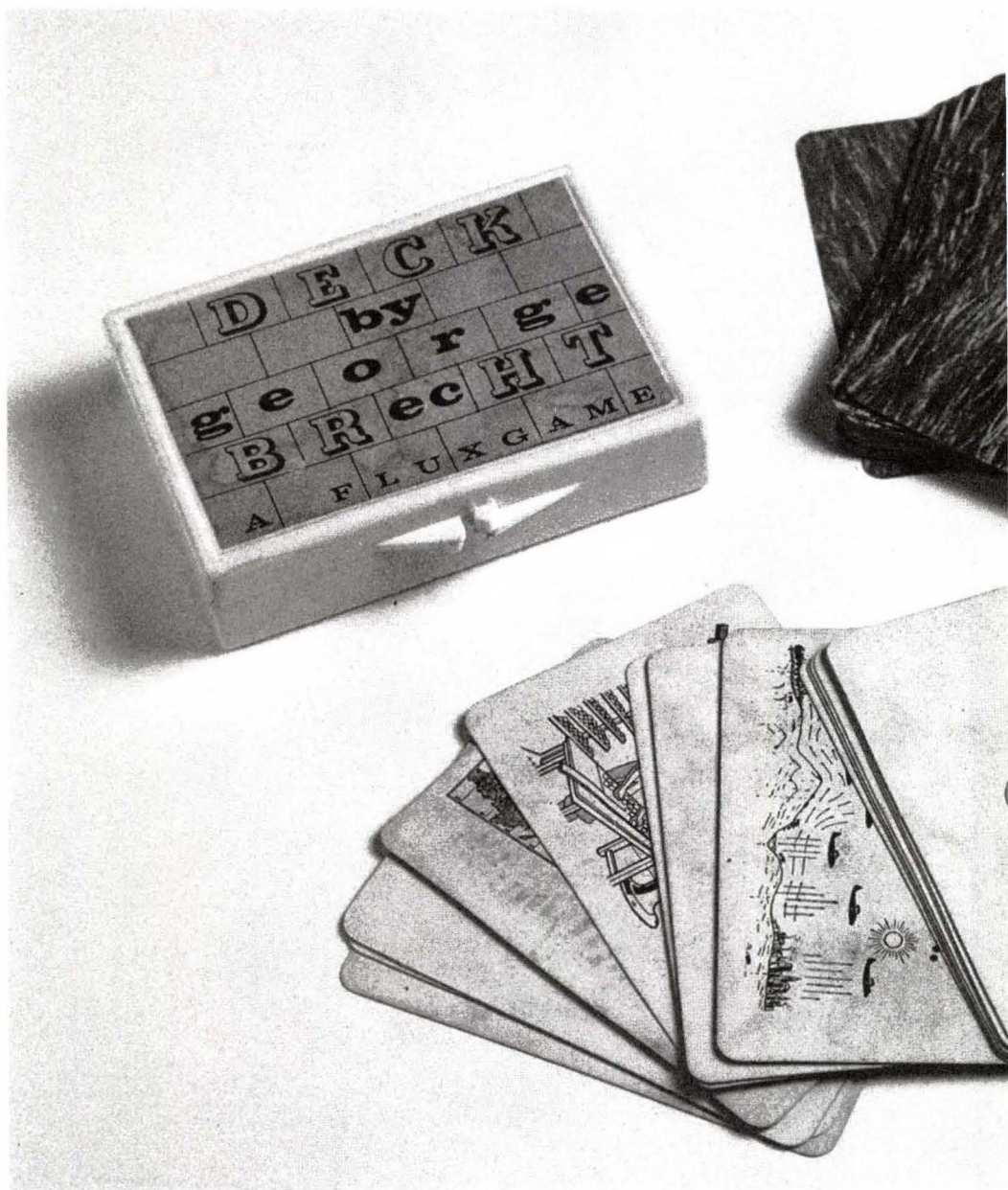


BLACK BALL PUZZLE
Change smaller black ball into larger
and larger black ball into smaller.
Make both black balls the same size.



BLACK BALL PUZZLE
Change smaller black ball into larger
and larger black ball into smaller.
Make both black balls the same size.

George Brecht
Deck. A Flux Game

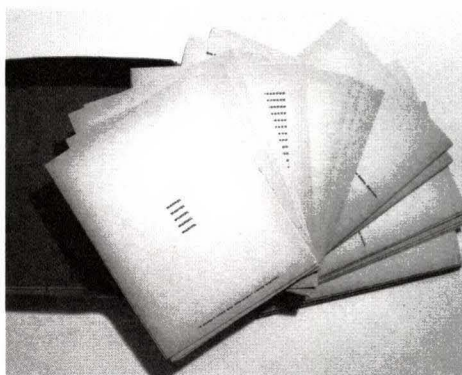
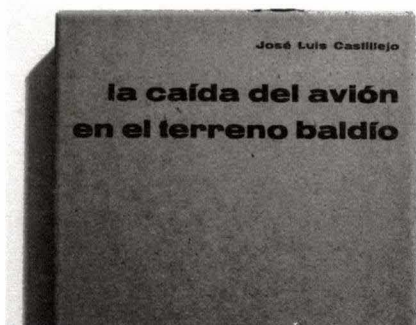


Fluxus Editions, New York, 1966
5,5 x 9 x 2,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. No. 64 plasticized playing cards in plastic box



José Luis Castillejo

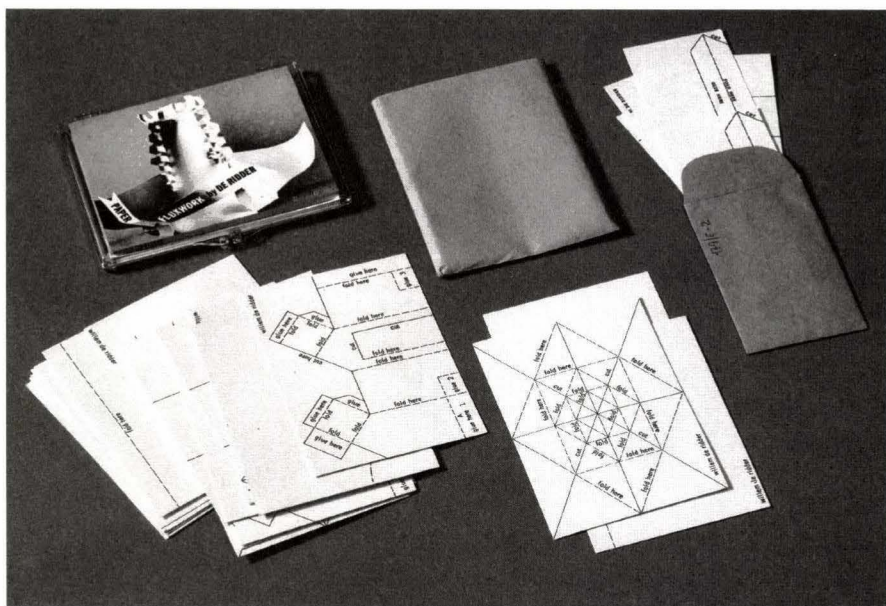
La caída del avión en el terreno baldío



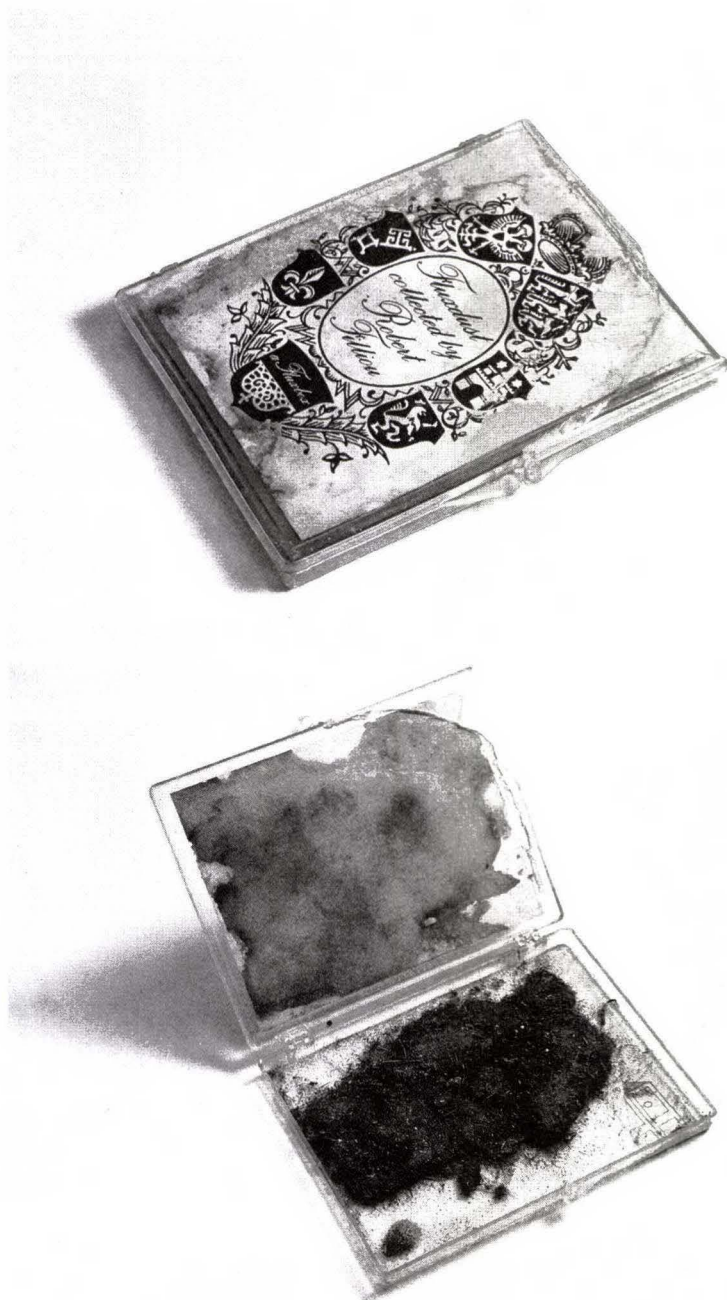
Zaj Editions – Luis Pérez, Madrid, 1967
29 x 22,5 x 3 cm. 500 ex.
Containing no. 88 unnumbered cardboards

Willem De Ridder

Paper Fluxwork



ReFlux Editions, New York, 1964-1987
10 x 12 x 1 cm. Unnumbered and unsigned
Label designed by George Maciunas. Transparent plastic box containing printed white notecards



Fluxus Editions, New York, 1966

12 x 10 x 1,5 cm. Signed edition

Label designed by George Maciunas. Transparent plastic box containing dust



Saba Studio Editions, Villingens, 1967

30 x 24 x 4 cm. 150 numbered and signed ex.

Wooden box with plexiglas cover containing no. 25 cardboards with serigraphy representing the following artists' right hand: Robert Filliou, Ay-O, John Cage, Christo, Jasper Johns, Dick Higgins, Ray Johnson, Alison Knowels, Jackson Mac Low, Claes Oldenburg, Ben Patterson, Robert Watts, Emmett Williams and others

FLUXUS UNREELING

*fluxus can be lots of fun when the boys let you on their boat
sometimes they throw you off the boat
you have to be NEAT all your words games philosophy
and things you make here have to be NEAT (except for wolf and claes
they can smear their pages its o.k.)
if you don't wear underpants or show your pussy you get pushed
over the side (except not by jean-jacques philip larry or ben)
in England the boys gave me the fluxus boat to steer we
traveled with water ropes bricks milk shoes and blood
when i came home george wrote a bad letter about my crimes
operatic political sexual metaphoric motors caressing mess and
showing my pussy i could always sneak onto the happenings boat
it was bigger with louder music and open all night
nitsch and muhl came there with their dead pets
it used to be fun making things with alison takato and yoko
it was o.k. if we rowed but not to steer
i don't know if charlotte's embrace of all of us was flux-us or not
sometimes no one can read labels in the dark
fluxus from the far east moved by neon light and ironed wedges right into
canal street i never saw them fighting for a window seat*

*gino and francesco always said we could all play together
that is because those italians don't want to listen
to two popes in one life time (C.S. 1990)*

Or, what was where was I? back then when we had to break it up rake it up shake rattle roll "sensory bombardment" out of university country girl painter to big city Space as Time new forms by "blind necessity" 1962 – Female artists from without dare to enter margins of white stag club image makers abstract expressionists fracturing centuries of nudes, landscape, life drawing: the stroke as event! We had all turned up from anywhere-else entering new york city's abandoned industrial lofts, raw territory invisible to real estates plunder and predatory claws – only artists illegally inhabit these lofts... bare, huge, cheap.

We teach each other wiring plumbing sound sequencing camera edits contact improvisation solder these two things together break this taboo touching stroking carrying licking fucking pinching grappling bleeding we rig hammer sew saw chop weld flame to steel paste edit tapes superimpose sound tracks throw sixty banana peels over the audience projective visual energy occupies physical properties! We confront space build durations we enter the imagistic field as activation inhabitation...
By 1960! Happenings! Fluxus! Events. Live Action. Kinetic Theater, Judson Dance Theater. (1963 "Eye Body" include my

body as material within painting – constructions to question: could I be both image and image maker?) Or, Kinetic Theater my form of Happening – painters visual/tactile action "arena" – structured time, images flow, collage embodied. The audience did not then physically participate, they became the painterly eye perceiving clustered unfolding images. Exception of Kaprow's mythic journey events, later Vostell's "You", burst in from Germany over grounds of Rhett and Robert Delford Brown's Long Island estate.... Or Fluxus events discrete interactions revealing the properties of objects, instruments, sound, fragile amusement – the ironies between thing and perceptions of it.

"Chromelodeon – A Concretion" for Judson Dance Theater, 1962 (Higgins liked the title), Hansen & Rauschenberg said "wonderful" those furled rags, barrel organs naked monkeys wolf howl pursuit in cart deranged ballet fly off the balcony... (Lucinda Childs, Deborah Hay, Carroll Summers, Ruth Emerson, John Worden) "But it sped by! I worked on it three months & hardly saw it! This color saturated painting in accelerated time."
Or, Simone Forti and Bob Whitman intimate relay between the candle rows set

across the darkened Green Gallery floor. An circumscribed community operative competitive audacious unconscious of how deeply we moved within one another's dreams concepts to concretize visual imagery streaming contract of one another's determinations, definitions of personal spaces as social space. The Judson Dance Theater constellated to from Cage, Cunningham, Waring, Halprin...

We trace from Rutgers (Art Department) Geoff Hendricks, Alan Kaprow, Bob Watts Fluxus Den-Fathers to Charlotte Moorman's Avant Garde Festival each September – leaves falling cue us cellos on ceilings deranged dogs video sublime chaos violins ardent musicians from Paris, Kansas, Dusseldorf... sound breaks action audience structure organized chaos (year after year Charlotte three hours late to rehearsal! pandemonium, arrested for obscenity – nakedness only a long rayon skirt and the T.V. bras (no lead shield then, radiation into breasts soft tissue she bows the cello. Pulling off her wedding ring as the detectives arrest her on the stage, “take my ring Carolee”... Partner Frank Pillegi following the police; “feed our dog Carolee!”)

Or, start 1963 Stan Vanderbeek builds first tensegrity film dome 360 degree overlap projectors sweep from junked u.s. Army detritus, Stoney Point N.Y. He films “Site” by Bob Morris I embody Maja Olympia 11 minutes immobilized: the heavy common 4’x8’ plywood panels became historic blank canvases shifted in Bob’s hands to reveal a classical nude.

Or, Cage’s locus Stoney Point mushroom hunts. John leads us into tufted woods David Tudor Alison Knowles Dick Higgins Jim Tenney David Behrman Johanna Vanderbeek... Shikego Kubota vagina paintings lead us into tufted woods.

Or, Bob Whitman happenings first concentrated use of film image as object. Or, USCO a techno co-op media span range ranging electric trionics altered visionary states film slides projections image ambiguity, duplication, Gerd Stern’s group: 1965 displacement/figure/ground motion/stop motion with Phoebe Neville I create “Ghost Rev” our movements subvert dislocate the flow of 16mm black & white footage

Meanwhile downtown late 50’s history in a scruffy loft on Canal St. the International clearing sorting earliest FLUXUS – soon called “concept art” and before Paik & his exploded televisions or Maciunas fetish food containers & broken pretzels Yoko Ono’s loft events her early BAG predictive of Mary Bauermeister Valkerie – open-loft salon in Cologne?... 1960? (Jim and I still in Vermont) – (La Monte Young & Marian Zazeela concerts (Jim Tenney & La Monte Young from western settlers both Mormon origin avant guardia musicians composers! & Charlotte “moor man”...)... And Jonas Mekas aligned with Amos Vogel Cinema 16; we meet Maya Deren, Willard Maas, Marie Menken (maid-mother to great men), Parker Tyler, Andy Warhol – pale kid. Radicalizing pre-Stonewall, pre-Feminism, Vietnam race war poison will unravel our political naivety. Resistance to the war resistance to conventions of gender, race and sexuality becomes activations community constellated. Jon Hendricks and Jean Toche manifestos – The Weather people weave between us. The Diggers, Black Panthers, The Fugs... “Kill Kill Kill for peace!”

Or musicians James Tenney, Malcolm Goldstein, Philip Corner create Tone Roads 1961 present Cage, Feldman, Varèse... performance/electronics/body/audience involvement. Philip first to cast bread (whole grain) upon an audience... Jim Dine Claes Oldenburg Bob Whitman Bob Morris Simone Forti Yvonne Rainer Red Grooms Mimi Gross Al Hansen Hendricks (Goeff Bici Jon JoAnne) Higgins & Knowles! Joe Jones (music robots he’ll build my “clouds” on pulleys for Water Light/Water Needle St. Mark’s Church ’66). Peter Moore eagle eyes body enveloped in cameras photographing all of it (& photographers Charlotte Victoria, Herbert Migdoll, Ted Wester, Fred McDarrah). Siegal’s farm Elga Adono & Patty Oldenberg, Yvonne dancing hot sun roof of chicken coops: New Jersey links Rutgers – the Fluxus seed bed! Kosugi reeling silk kits, Lebel in from Paris reeling Paris poetics or Ayo feel feelings, Max Newhaus electronic sounds in the farm meadows.

Or, Jackson Mac Low Emmett Williams Ayo Tone Dick Higgins Alison Knowles sound as event connect to Ben Patterson Bob Watts Terry Reily... The audience growls, “But he only played two notes all night BOOO!”... CAGE smiling crazily sweet...

Or, 1961 Al Hansen living in the subway – sleeping between D train to Brooklyn & the F train to Flushing... collecting every scrap Hershey Bar wrapper for the “Infinite Hershey” collage series (who WHO could have imagined in seven years they’d be jittering gloss of Castelli Gallery... sic transit b.m.t...) ***** *+_-+*+*+ +0%\$&%&5432#5*+)*+*+*+0%\$ (He will raise his daughter Bebe in a tent in an East Village renegade loft: twenty years later he is inspiring students at Rutgers! And his daughter carries the wild art card – mother of musician Beck.)

Always moving inventing community we were “discovered” we were split apart we became “figures” “images” media-sized by the media we had “liberated” we were interviewed innerviewed filmed flayed celebrated spat at hosted hoisted invited this way that way still wild dancing more roast beef splayed over Rauschenberg paint table Warhols Factory (Hey Andy who are yr funny friends?) silver flames foreign socialites collectors new galleries directors drug dealers, arms dealers (who had been the enemy?) Invited into their museums their mansions cocktails openings receptions dinners swimming parties photographed each entrance & exit... enough Champagne to slide up & down museum banisters sit necking in huge designer glass ashtrays potato chips & caviar eggs cover the parquet floor to dance barefoot crunching them to salty dust... *****+*****+*****+*****+*****

Or Ken Jacobs (’66) phoning could you come over & stand behind a screen while I work out shadow mime projection?... And we celebrated anything EVERYTHING... loft dancing parties two or three times a week if we had a performance a concert a birthday a death sold some work then a dealer (of art) patron friend would lay on beer whiskey pot cigarettes black bread a rock band a juke box – the neon glowing monster dragged up the endless steps to John McDowell’s rough 14th Street loft by smiling Mafioso (Walter Gutman got the best juke boxes for us & shrimps & roast beef) (yes Jill Johnston was there)... energy the more we – rock-n-roll, do the twist... Guerilla theater, the radicalizing feminisms, political change the ethics of our lived actions the organizations of Angry Arts – Artists Against the Vietnam War 1965...

Judson flag exhibit and protests into the streets of NYC. We levitate the Pentagon, we fight the police at Grand Central Station Be-In against the war ’68.

Then TIMELIFELLOOKGROPE crawling up our fire escapes; fat white caddillacs, black limousines pulling into our littered dank sweet sinister streets music streaming the night corridors running in the empty streets follow the sounds! “I WANNA HOLD YR HAANDDDD”... “SALLY GO ROUND THE ROSES GO GO!*****” sweating glowing rocking steaming rapturous stamping flying and the collapsed bodies in the mountains of coats “making it”... and who locked themselves into the toilet for the last hour! And Chamberlain still got into alcoholic fights & broke liquor bottles over whatshisnames head and girls in love leapt out of loft window & landed in the trash bins and Freddie Herko danced off the roof top of his bliss and died in the street below.

The body as energizing fulcrum (with painting it was the hand poised between visualization outward to take the gesture of the plane into frame of canvas) active environment. Concentrated act of perception, visual flow assumes physical image motion: eye flicker response. The shutter. Take it into blood body muscle nerve where it belongs to lived time. Audience participation in a visual environment changes perceptual levels to active/functional (self-timing, self-placing); visual situation scanned rather than focused in on; reaction replaces attention. Attend, turn the mind to apply oneself; be present is a politics, an ethics of critical insight. The forbidden Vietnam atrocity images, journalism subverts the napalm drench of righteous war mania.

(wrap, entangle, implicate, include) activate the audience... protest, manifest, expose, let flow, sensory input leads activation... THE ALL STARS constellation flickering, seeping.

As Hansen always said, “Spread our disease.”

Or Filliou, “Art is what makes life more interesting than art.”

Carolee Schneemann, 1973
(Edited 2002)

Robert Filliou

The Obvious Deck



Fluxus Editions, New York, 1966
12 x 9,5 x 2 cm. Unnumbered and unsigned
Prototype and label designed by George Maciunas
Unrealized project for Fluxus Editions. Plastic box with b/w label

Robert Filliou

Optimistic Box no. 1 ⁽¹⁾

Optimistic Box no. 2. Vive le mariage ⁽²⁾

Optimistic Box no. 3 ⁽³⁾

Optimistic Box no. 4/5 ⁽⁴⁾

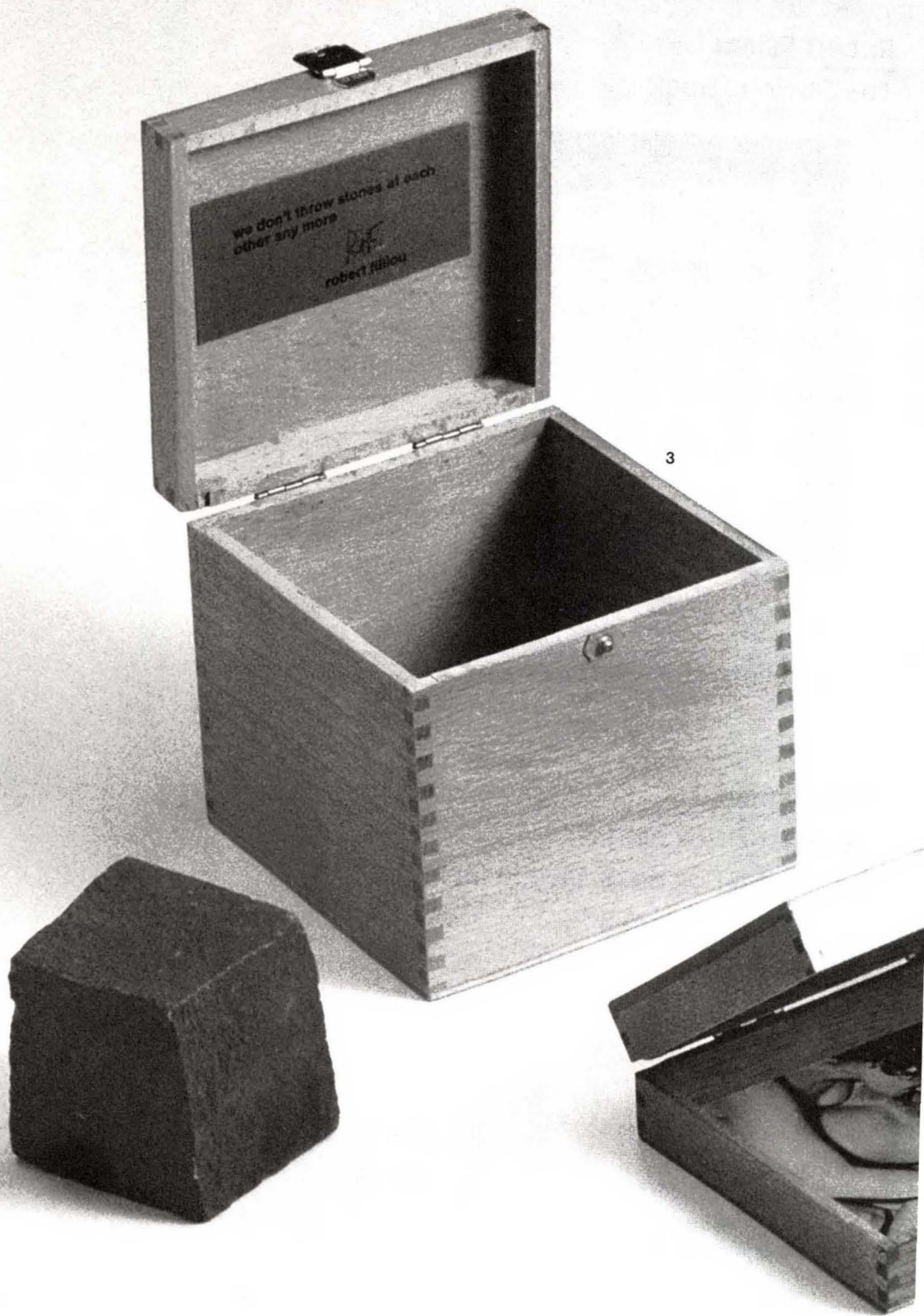
Vice-Versand, Remscheid, 1968¹, 1969², 1969³, 1981^{4/5}

1) 11 x 10,5 x 11 cm. Signed label
Wooden box containing stone

2) 9,5 x 12,5 x 3,5 cm. Signed label
Wooden box containing erotic photo

3) 6 x 12 x 3 cm. Signed label
Wooden box with printed chessboard

4) 11 x 16 x 9 cm. Signed label
Ceramic piggy bank with two labels



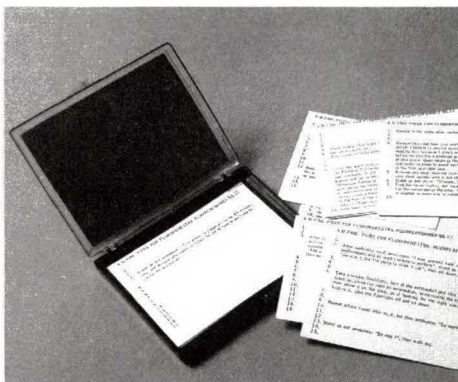
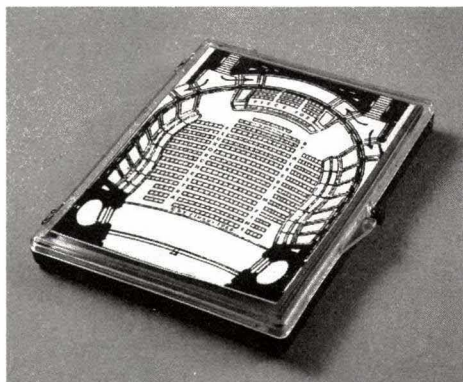
we don't throw stones at each
other any more
RF
robert fuliou

3



Albert M. Fine

Piece for Fluxorchestra



Fluxus Editions, New York, 1966

9 x 9,5 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Transparent plastic box containing no. 11 printed notecards for Fluxorchestra

Ken Friedman

Garnisht Kigele



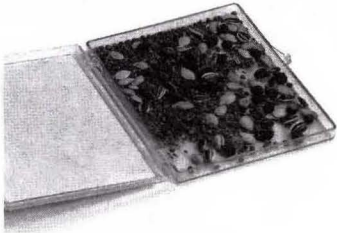
Fluxus Editions, New York, 1966

9,5 x 12 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Plastic box contains printed button

Ken Friedman

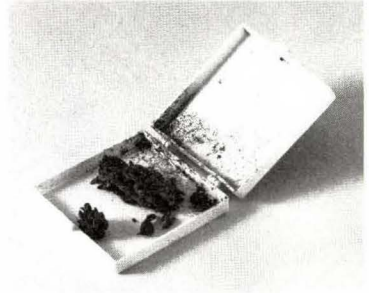
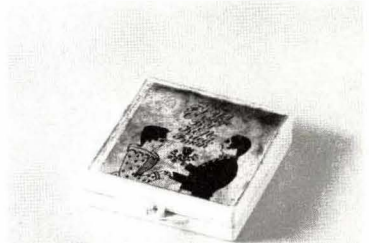
A Fluxus Corsage 1966



Fluxus Editions, New York, 1966
12 x 10 x 1,5 cm. Unnumbered and unsigned
Label designed by George Maciunas
Transparent plastic box containing seeds

Ken Friedman

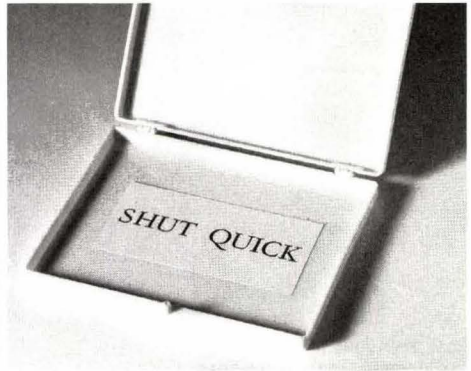
A Fluxus Corsage 1968



Fluxus Editions, New York, 1968
7,5 x 6,5 x 1,5 cm. Unnumbered and unsigned
Label designed by George Maciunas
White plastic box containing seeds

Ken Friedman

Open and Shut Case



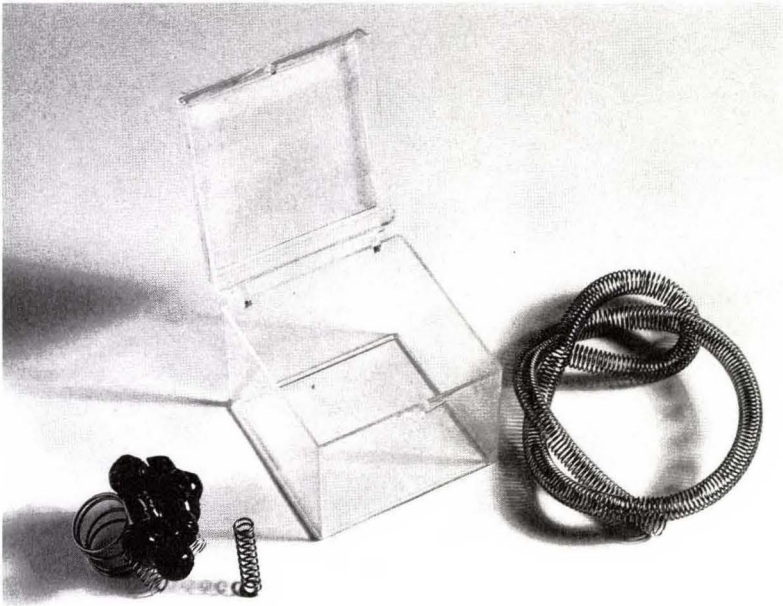
ReFlux Editions, New York, 1987
10 x 12 x 1,6 cm. Unnumbered and unsigned
Label designed by George Maciunas. White plastic box containing cards with text printed in black

Geoffrey Hendricks
Flux Reliquary



Flux Editions, New York, 1973
10 x 12 x 2 cm. Unnumbered and unsigned
Label designed by George Maciunas. Transparent plastic box containing no. 7 pseudo-religious relics

Alice Hutchins
Jewelry Fluxkit



ReFlux Editions, New York, 1982

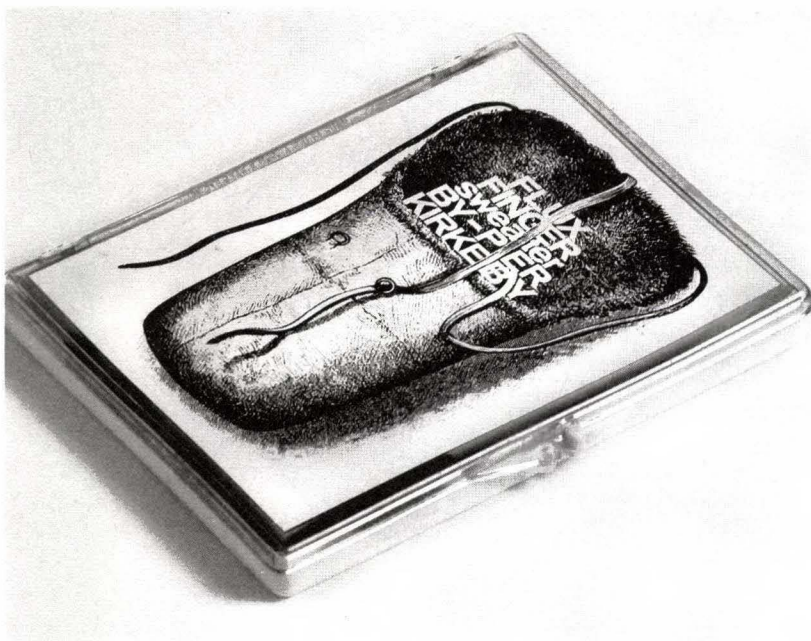
6,5 x 6,5 x 5 cm. Unnumbered and unsigned

Re-edition by ReFlux after the 1968 edition. Label designed by George Maciunas

Transparent plastic box contains magnets, springs, bolts, jingles

Per Kirkeby

Flux Finger Sweater



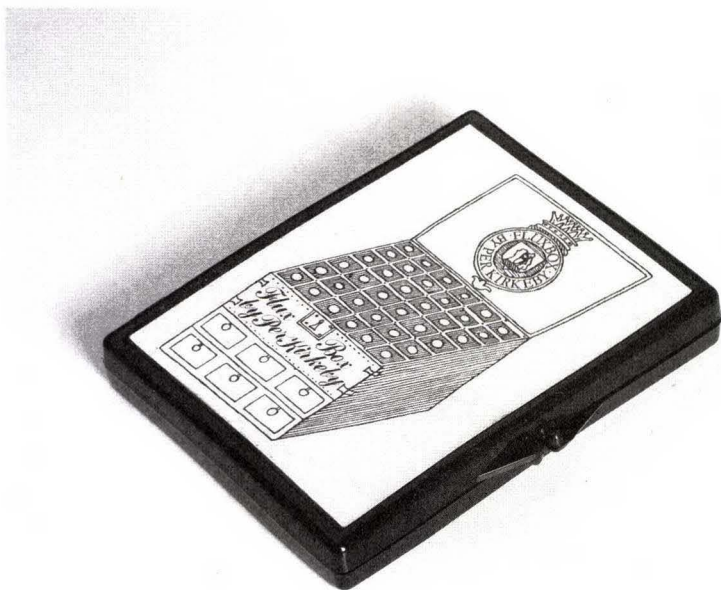
Fluxus Editions, New York, 1969

12 x 9,5 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Transparent plastic box containing a woollen cap

Per Kirkeby

Flux Box

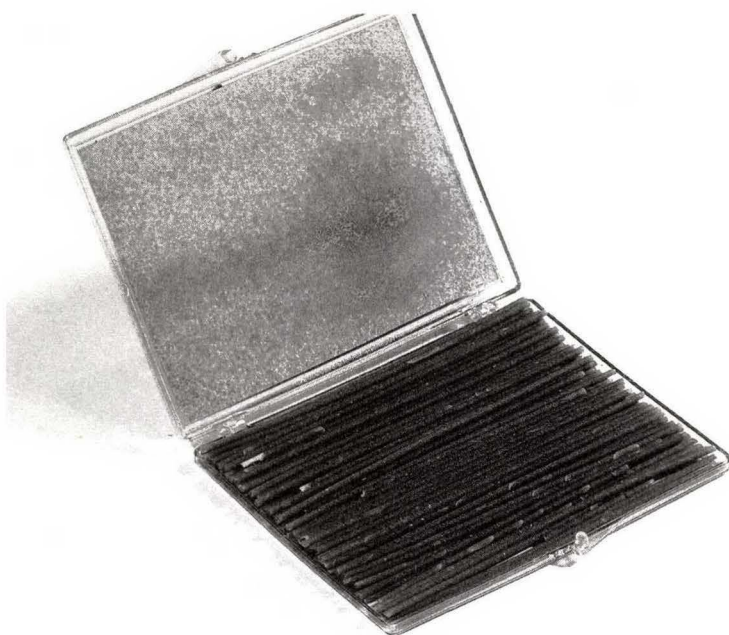


ReFlux Editions, New York, 1982

12 x 10 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Black plastic box containing a black plastic rectangle

Flux Snakes



Fluxus Editions, New York, 1968

9,5 x 12 x 1 cm. Unnumbered and unsigned

Label designed by George Maciunas. Black plastic box containing snakes

Milan Knížák

Flux White Meditation



ReFlux Editions, New York, 1969

12 x 9,5 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Transparent plastic box containing white dust



Fluxus Editions, New York, 1969

12,5 x 9,5 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Black plastic box containing a cardboard rectangle

Bean Rolls



Fluxus Editions, New York, 1964

8 x 8,5 x 8,5 cm. Unnumbered and unsigned

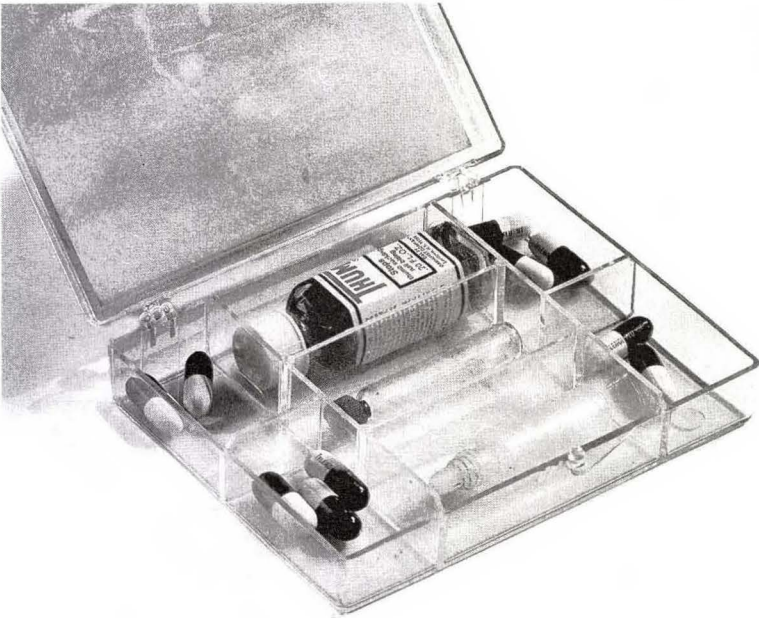
Label designed by George Maciunas. Assemblage of paper rolls and beans into a laminated box

Shigeko Kubota
Fluxnapkins



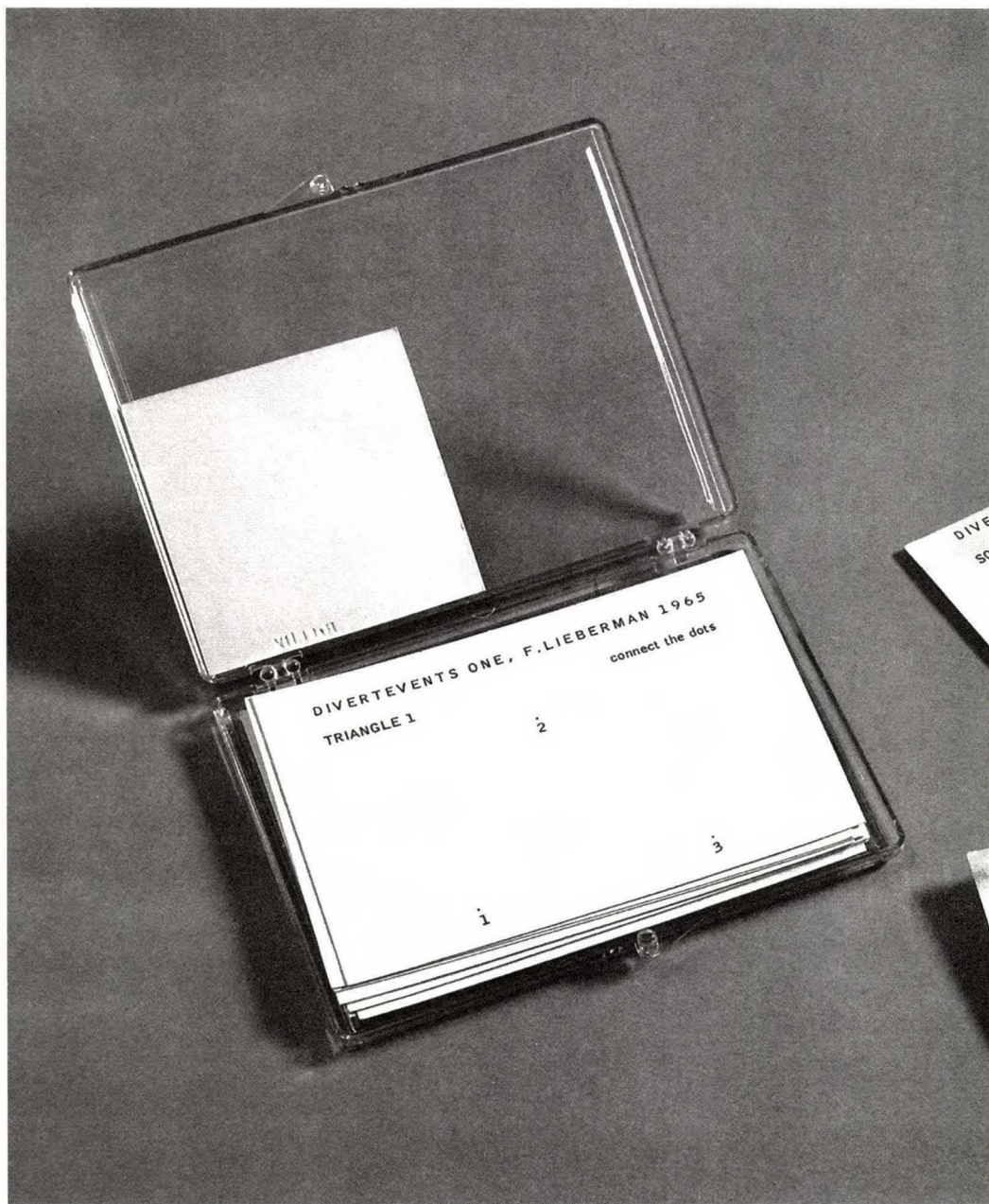
Fluxus Editions, New York, 1965
9,5 x 12 x 1,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. Plastic box containing collage on four tissues

Shigeko Kubota
Fluxmedicine # 1



Flux Editions, New York, 1966
9 x 12 x 1,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. Clear plastic box containing bottles and pills

Divertevents One



Fluxus Editions, New York, 1968
8 x 10,5 x 1 cm. Unnumbered and unsigned
Label designed by George Maciunas. Transparent plastic box containing no. 9 vintage printed cards
Part of "Fluxyearbox 2"

Mieko Shiomi

Some of my art books were born in the process of transmedia, by which I mean one artistic concept continuing its transformation through different media and genres.

For instance,

< SHADOW EVENT NO.Y >

Shadow Piece (event score) →

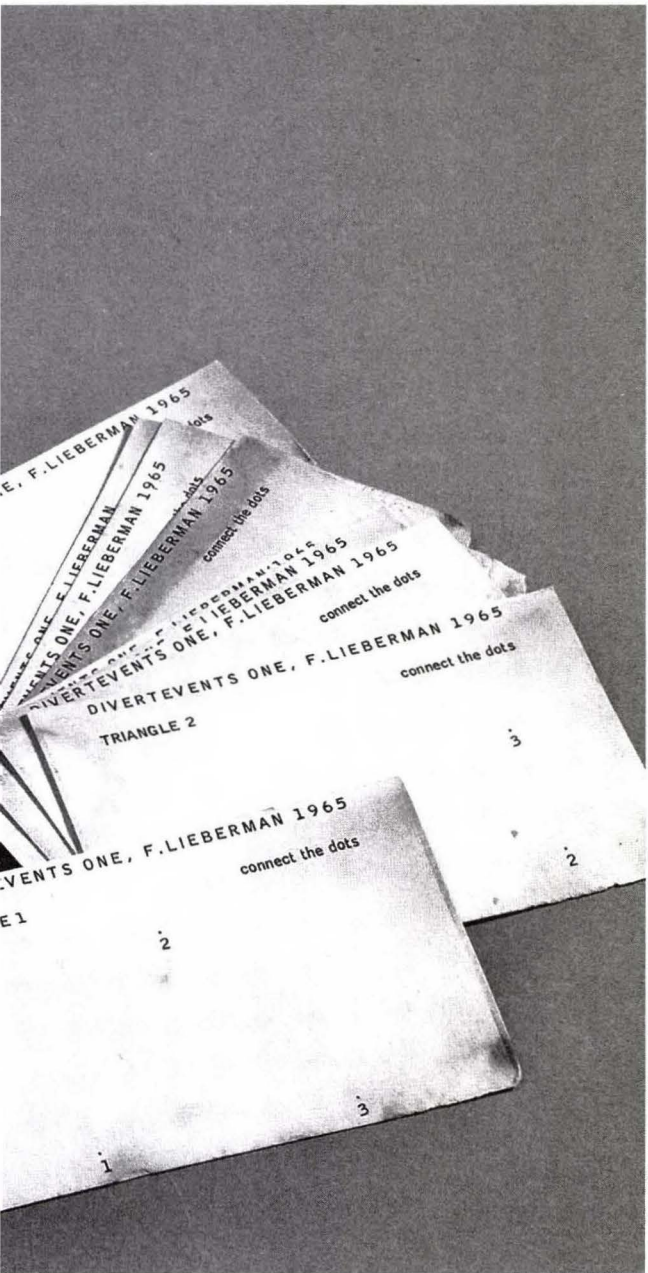
Shadow Event (spatial poem) →

SHADOW EVENT NO.X (two-dimensional work)
→

SHADOW EVENT NO.Y (booklet) →

Shadow Music for Harp (music score) →

What's next?



George Maciunas
Fluxyearbox 1 (Box Version)



George Maciunas, Fluxus Editions, New York, 1964
20,5 x 22 x 3 cm. Unnumbered and unsigned

Assembled, designed and produced by George Maciunas with the collaboration of Willem de Ridder for European Mail-Order House, Amsterdam. Cardboard box with label containing Fluxus Editions and photographic documentation from various artists



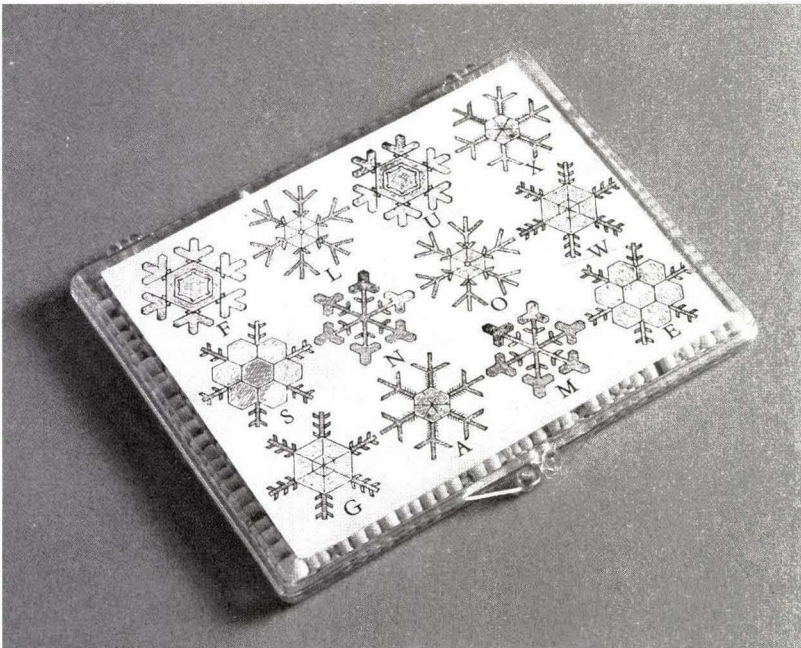
CONTRIBUTIONS:
George Brecht: "Direction"
Giuseppe Chiari, "La Strada"
George Maciunas, "Congo"
A. Halprin: "Landscape Event"
Dick Higgins: "Inroads Rebuff'd
or The Disdainful Evacuation"
Allan Kaprow: "Stockroom"
Jackson Mac Low: "Drawings-
Asymmetries", "Letters for Iris
Numbers for Silence", "Thanks
and Thanks II", "Directions for
Performing Rush Hour/How
Rush Hour Was Written"
Ben Patterson: "Puzzle-Poem",
"Variations for Boule Bass",
"Overture (Vers. II - III)",
"Lemons", "Traffic Light", "A
Very Lawful Dance", "For
Ennis"
Ben Vautier: "Turn this Page/This
Was a Gesture Piece"
Tomas Schmit: "From: Sanitas"
"Zyklus for Water-Pails",
"Floor and Foot Theater"
Emmet Williams: "Alphabet
Poem", "An Opera",
"Tipogramma A, B, C, D, E,
F...", "Tipogramma O", "Song
of Uncertain Length", "Tag",
"B Song for Five Performers",
"dbpq", "Voice Piece for L.M.
Young (1962)", "Counting
Songs", "Litany and Response
I & II", "Duet"

Fresh Goods from the East



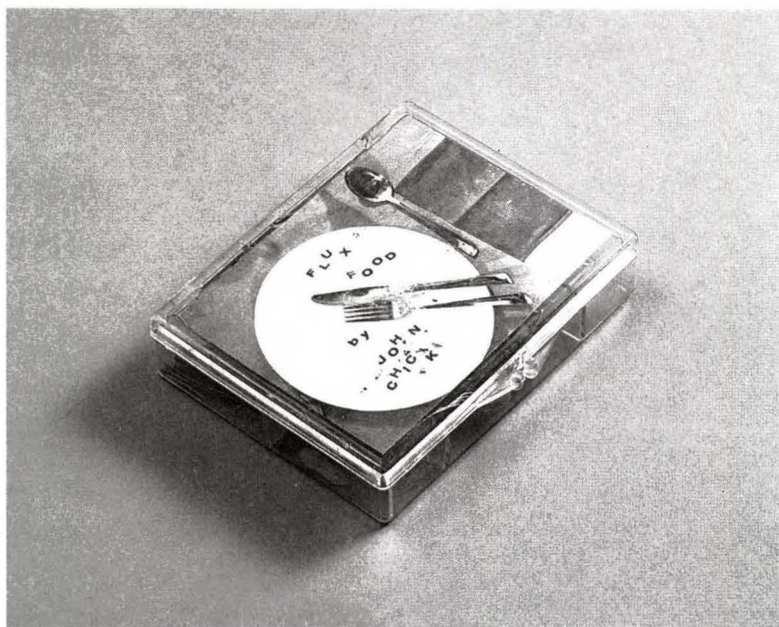
George Maciunas, New York, 1964
10 x 12 x 3 cm. Unnumbered and unsigned
Transparent plastic box with label containing a typewriter ribbon

George Maciunas
Fluxus Snow Game



George Maciunas, New York, 1966
10 x 12 x 1 cm. Unnumbered and unsigned
Transparent plastic box with label containing white styrofoam pellets

George Maciunas
Fluxfood



George Maciunas, New York, 1967

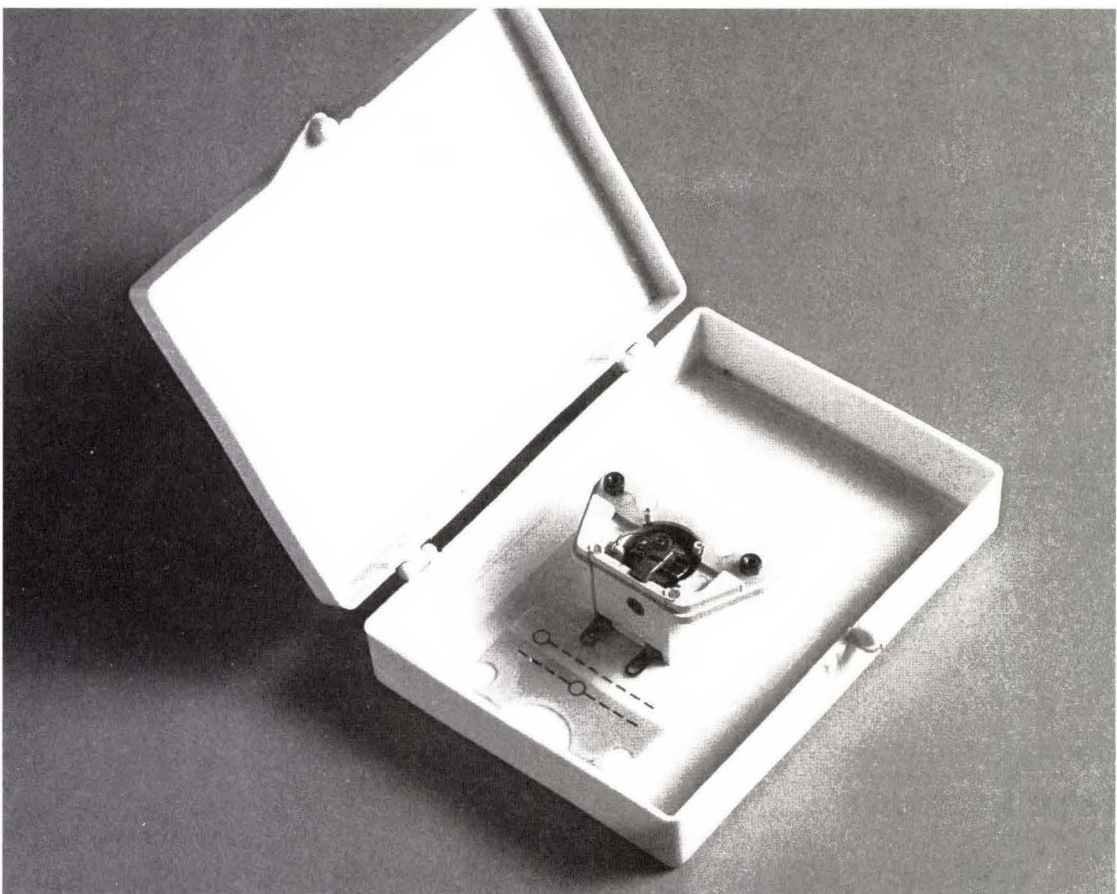
9 x 12 x 2,5 cm. Unnumbered and unsigned

Curated by George Maciunas using the pseudonym John Chick

Transparent plastic box with label containing fragments of vegetables a typewriter ribbon

George Maciunas

Breath Fluxtest



George Maciunas, New York, 1971
9,5 x 7,5 x 3 cm. Unnumbered and unsigned
Plastic box with label containing one Fluxbreath tester

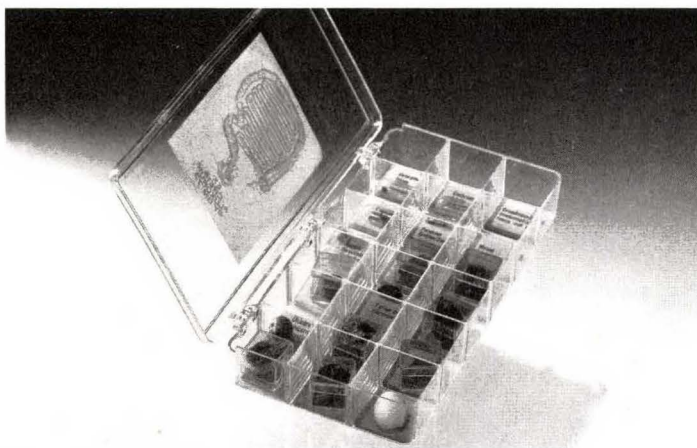
New Fluxyear



Fluxus Editions, New York, 1973
5,5 x 3,5 x 2 cm. Unnumbered and unsigned
Matchbox with paper confetti "New Fluxyear" printed on each piece
Second edition: ReFlux Editions, 1983

George Maciunas

Excreta Fluxorum



George Maciunas, New York, 1973
21 x 11 x 3,5 cm. Unnumbered and unsigned
Transparent plastic box with label containing excrements
Second edition: ReFlux Editions, 1983

George Maciunas

Fluxpack 3

CONTRIBUTIONS:
George Brecht: "No Smoking"
Geoffrey Hendricks: "Picnic
Garbage Placemat"
George Maciunas: "Face Anatomy
Mask", "Grotesque Face Mask",
"Fluxpost (Aging Men)", "Foot in
Shoe (Fluxstationery)", "Hand in
Glove (Fluxstationery)", "Torso in

fur Coat (Fluxstationery)", "Safe
Door", "Venus de Milo apron",
"Stomach Anatomy Apron"
Robert Watts: "Giant Stamp
Imprint Envelope", "Crossed
Nude Legs Tablecloth"
George Maciunas and others:
"Assholes Wallpaper"



George Maciunas, Flash Art Edizioni, Milano, 1975

Various sizes. Unnumbered and unsigned

Distributed by Multhipla Edizioni. Cardboard tube containing editions on vinyl and paper by various artists

George Maciunas

Spel Your Name with These Objects. Jasminka Ban



George Maciunas, New York, 1977

7 x 9,5 x 2 cm. Unique object

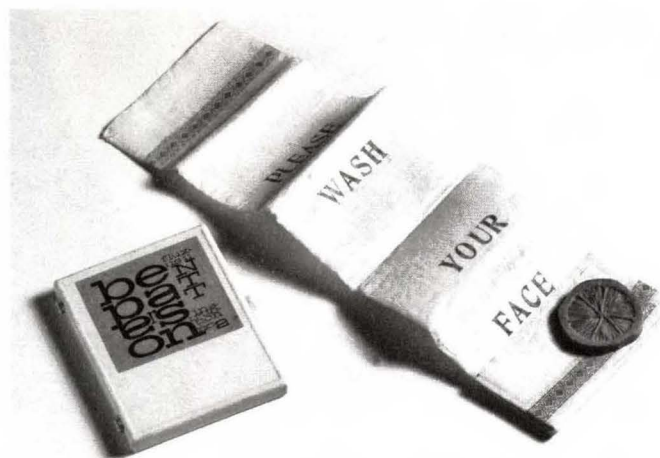
White plastic box with label containing different objects assembled by the artist.

Described in the letter sent from Rosanna Chiessi to Giancarlo Politi and published

in the magazine *Flash Art*, no. 84-85, 1978

Ben Patterson

Instructions no. 2 (Please wash your face)



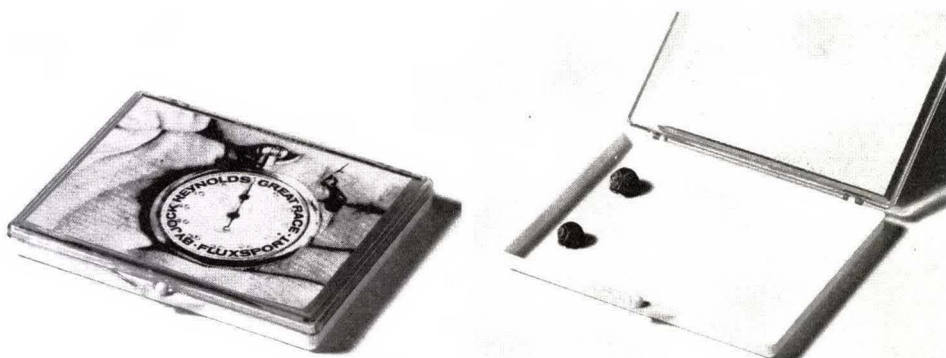
Fluxus Editions, New York, 1964

10 x 12 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Plastic box containing soap and printed paper

Jock Reynolds

Great Race Fluxsport



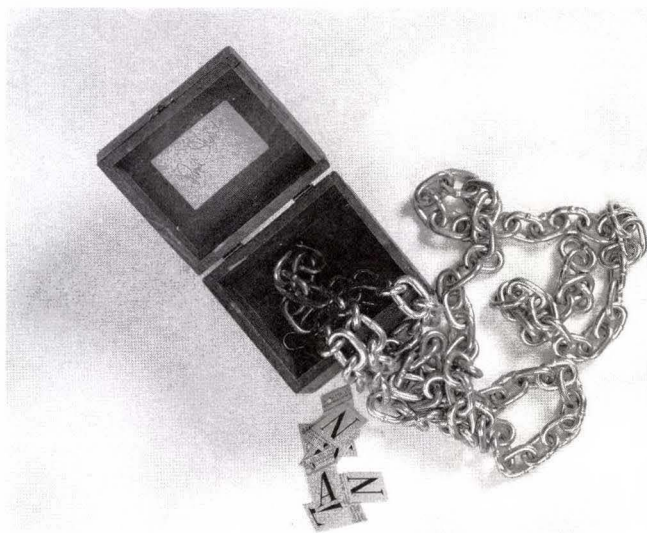
Fluxus Editions, New York, 1970

10 x 12 x 15 cm. Unnumbered and unsigned

Label designed by George Maciunas. Plastic box containing two small snail shells and a black line

Paul Sharits

Flux Wall Poem



Fluxus Editions, New York, 1966

13,5 x 14 x 12,5 cm. Unique object

Label designed by George Maciunas. Wooden box containing typewritten letters hanged on one iron chain Second edition: ReFlux Editions, 1991

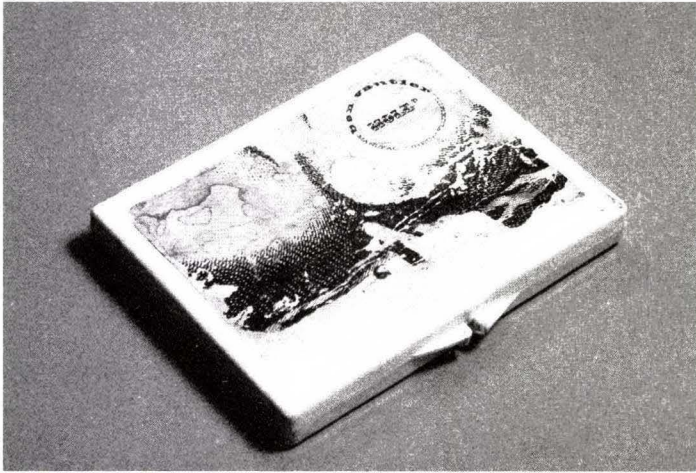
Mieko Shiomi

Events & Games

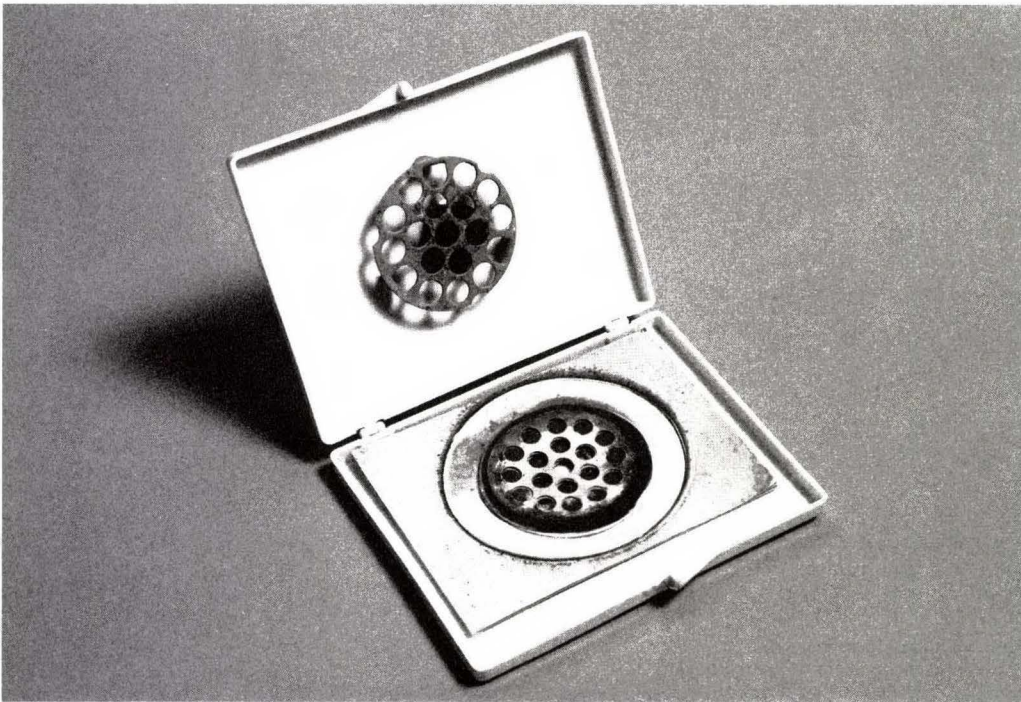


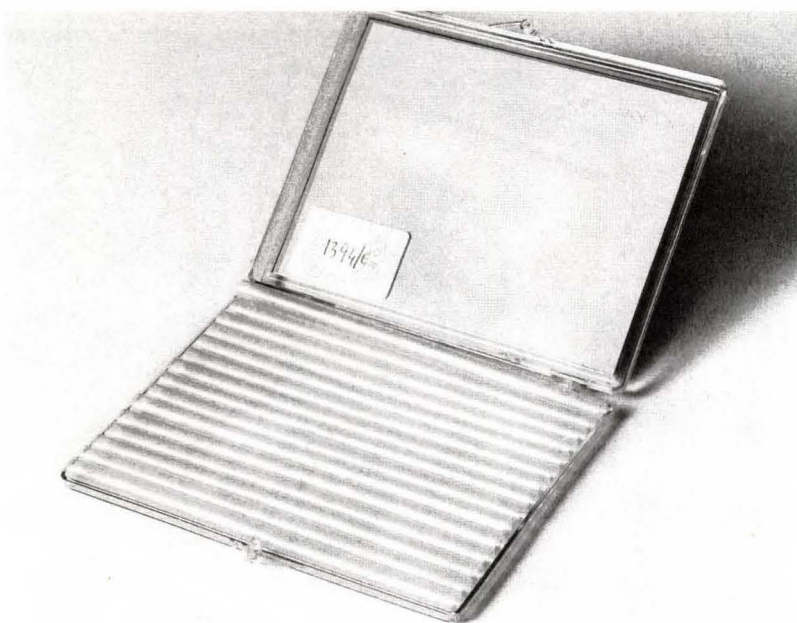
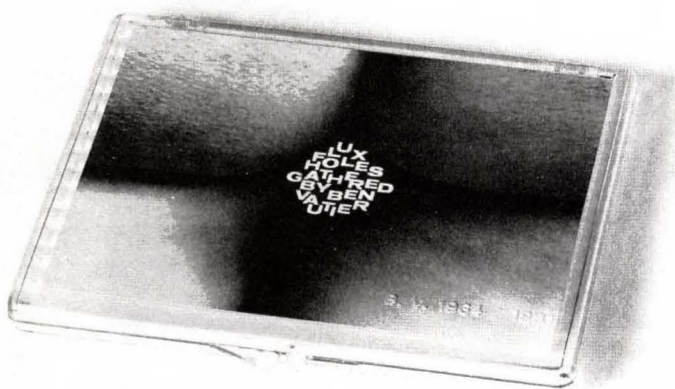
Fluxus Editions, New York, 1964
18 x 13 x 1 cm. Unnumbered and unsigned
Transparent orange plastic box containing scores, some in Japanese and some in English
Second edition: Gallery 360°, Tokyo, 2005

Ben Vautier
Flux Holes n ° 1



Fluxus Editions, New York, 1964
9 x 12 x 2,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. White plastic box containing no.4 printed cardboards





Fluxus Editions, New York, 1964

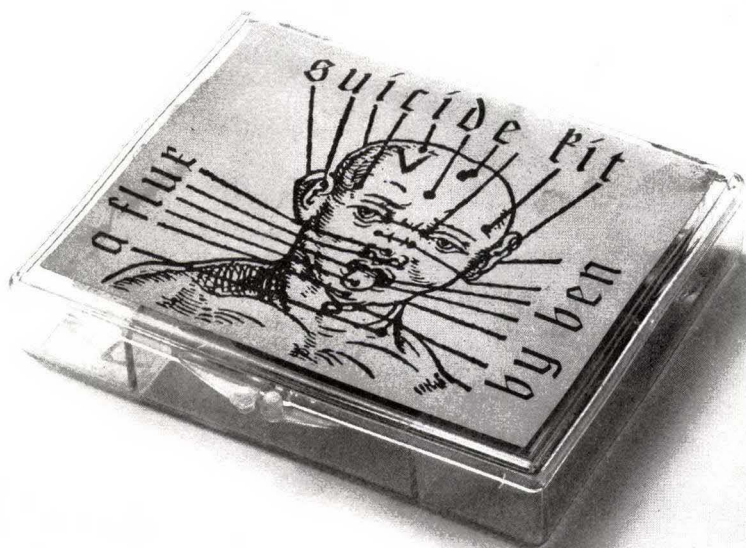
9 x 12 x 1,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Transparent plastic box containing no. 15 straws

Ben Vautier
Theatre d'Art Total



Fluxus Editions, New York, 1966
9,5 x 12 x 1,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. Transparent plastic box containing no. 22 cardboards



Fluxus Editions, New York, 1967

9 x 12 x 2,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Transparent plastic box containing various objects



Ben Vautier

Flux Missing Card Deck

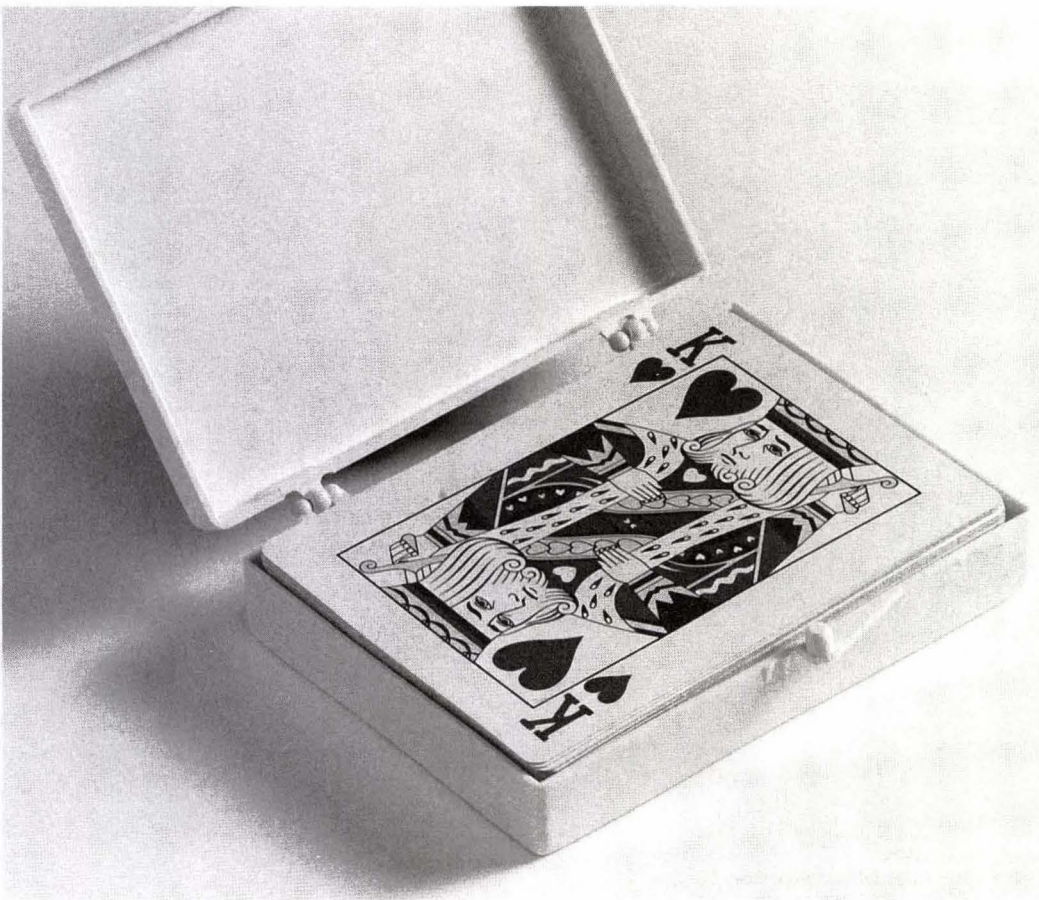


ReFlux Editions, New York, 1981

9,5 x 7 x 2,5 cm. Unnumbered and unsigned

Label designed by George Maciunas.

White plastic box containing no. 51 pieces, a deck of cards with the ace of spades removed by the artist



Wolf Vostell
Betonierungen



Edition Howeg, Hinwil, 1971
30 x 22 x 2 cm. 400 numbered and signed ex.
Plastic box containing no. 25 loose sheets

Wolf Vostell

T.O.T. (Technological Oak Tree)

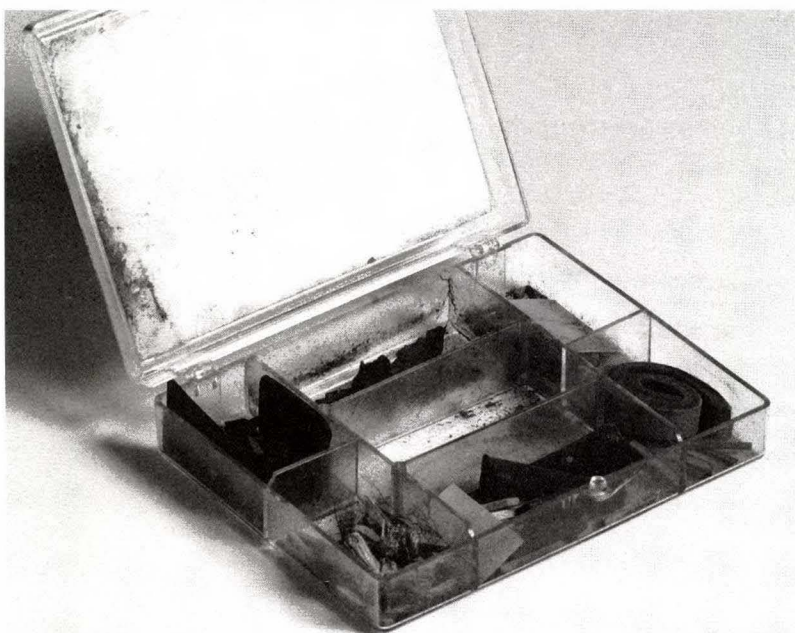


Edition Galerie Howeg, Switzerland, 1973

9 x 13,5 x 9,5 cm. Signed edition

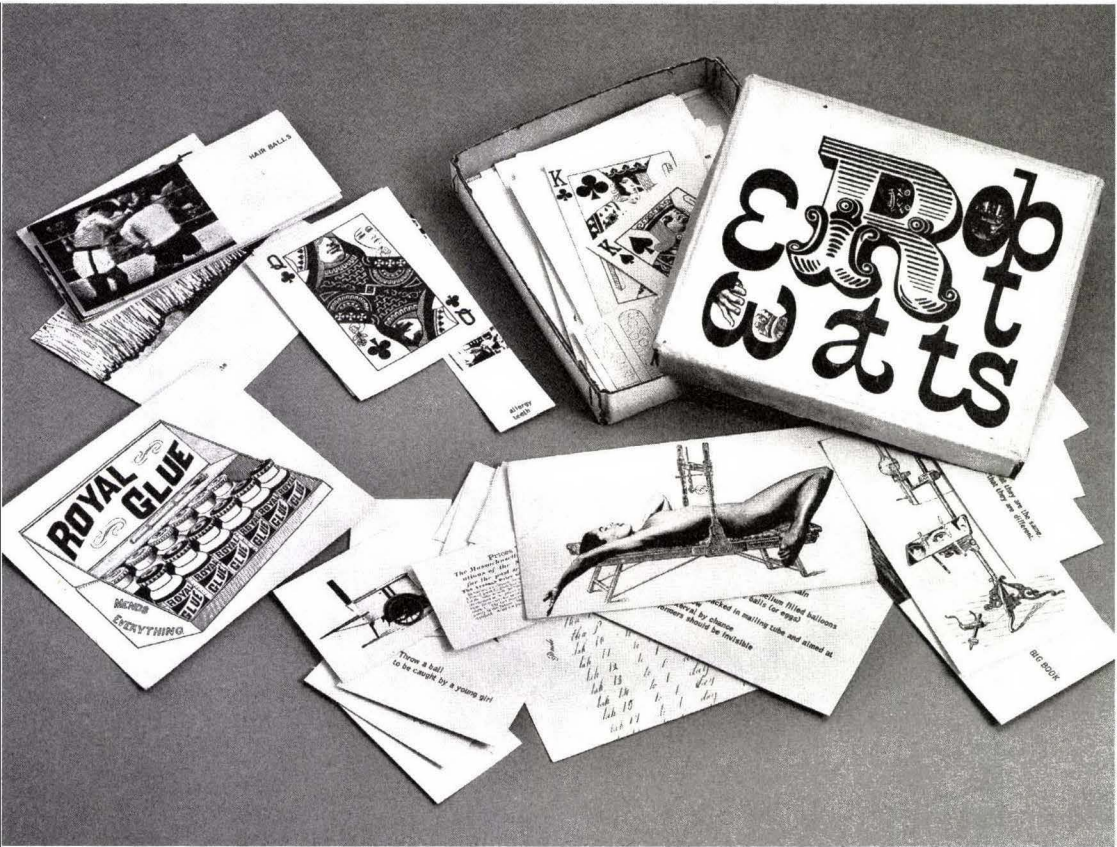
Cardboard box containing no. 310 event cards-ideas

Smoke Fluxkit



Fluxus Editions, New York, 1969
9,5 x 12 x 2,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. Plastic box containing various items
Second edition: ReFlux Editions

Robert Watts
Events



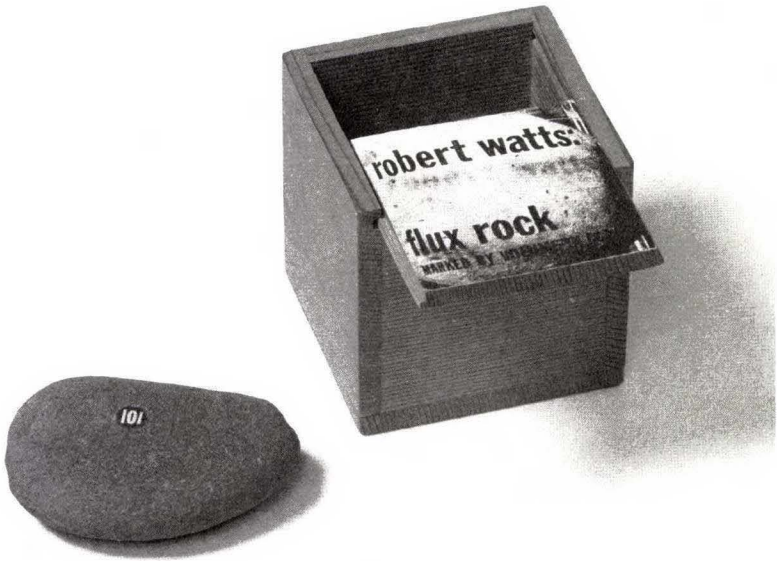
Fluxus Europe, 1965
13 x 15 x 2,5 cm. Unnumbered and unsigned
Label designed by George Maciunas. Cardboard box containing 51 event cards of various sizes,
compiled by W. D. Ridder



Third edition: Francesco Conz, Verona, 1984
13 x 18 x 3 cm. Unnumbered and unsigned
For 20th Anniversary Fluxus Edition
Transparent plastic box containing 48 event cards of various sizes and bottle cap

Robert Watts

Flux Rock Marked by Volume in CC. (Version no.101)



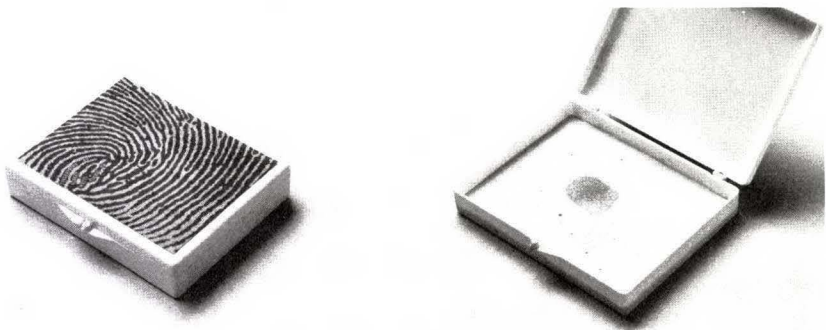
Fluxus Editions, New York, 1964

9 x 9 x 9 cm. Unnumbered and unsigned

Wooden box containing a grey rock with a white press-on type varnished number

Robert Watts

Fingerprint

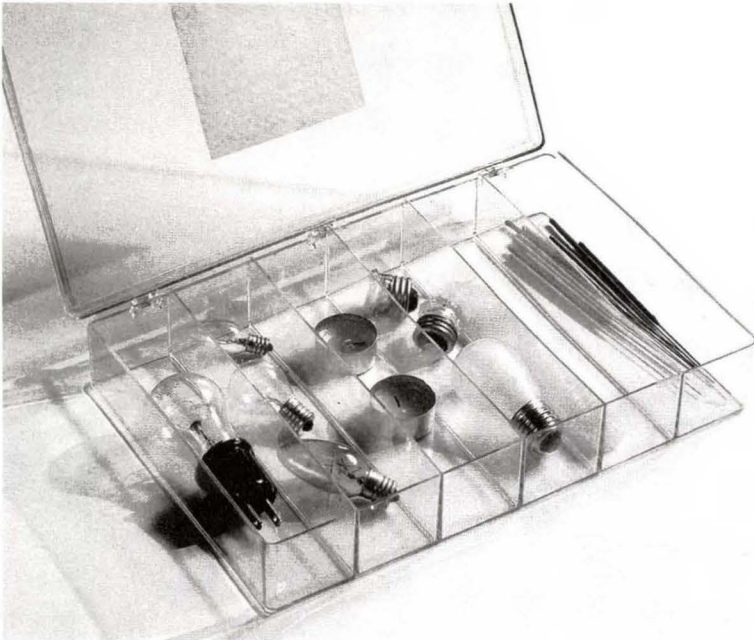
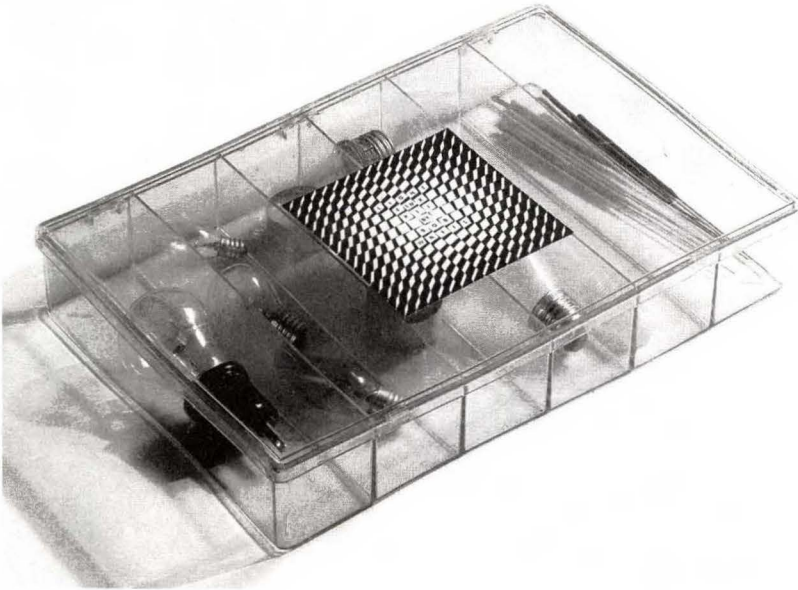


Fluxus Editions, New York, 1964

12 x 9,5 x 2,5 cm. Unnumbered and unsigned

Label designed by George Maciunas. Finger print in plaster contained in a white plastic box

Robert Watts
Light Fluxkit



Fluxus Edition, New York, 1972
23 x 33 x 6 cm. Unnumbered and unsigned
Box containing peculiar light bulbs with sockets, chemical light, optics



ReFlux Editions, New York, 1972-2002
23 x 33,5 x 58 cm. Unnumbered and unsigned
Label and cards designed by George Maciunas
Transparent plastic box with rocks classified by geographical location

BOOK AS OBJECT

The book loses its classical form and its readability and transforms itself into an object.



Pari & Dispari Edizioni, Caviglioglio, 1978
Glass vase, 15 x 15 cm. Containing writings on vintage 18th century paper
16 numbered and signed ex.



Sotto vuoto began from the collaboration between Philip Corner and Rosanna Chiessi, and her publishing house Pari & Dispari Edizioni. A Fluxus circle was created in Italy in the latter half of the 1970s that included Luigi Bonotto, Francesco Conz, Rosanna Chiessi, Caterina Gualco, Gino Di Maggio and Beppe Morra. Thanks to this small but very active group of collectors and gallery owners, Fluxus artists discovered the possibility of developing numerous projects in Italy, with some of them even deciding to live there for long periods or permanently, like Philip Corner.

The many editions published in the Seventies and Eighties, particularly by Chiessi and Conz, first jointly and then separately, testify to this extraordinary period of Italian patronage.

Sotto vuoto nasce dalla collaborazione di Philip Corner con Rosanna Chiessi e la sua casa editrice Pari & Dispari Edizioni. Nella seconda metà degli anni Settanta, si creò in Italia quel circolo Fluxus che comprendeva Luigi Bonotto, Francesco Conz, Rosanna Chiessi, Caterina Gualco, Gino Di Maggio e Beppe Morra. Grazie a questo piccolo ma attivissimo gruppo di collezionisti e galleristi, gli artisti Fluxus trovarono in Italia la possibilità di sviluppare numerosi progetti, tanto che alcuni di loro, come Philip Corner, decisero di viverci per lunghi periodi, se non stabilmente.

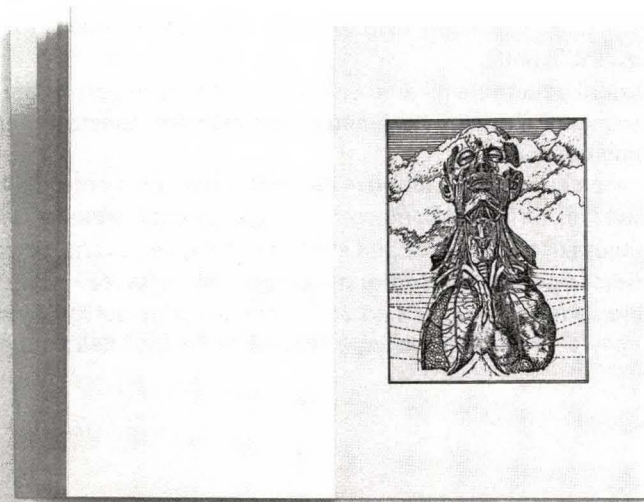
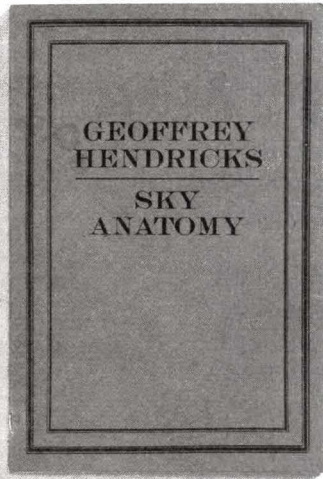
Le numerose edizioni editate tra gli anni Settanta e Ottanta, in particolare da Chiessi e Conz, prima congiuntamente e poi separatamente, testimoniano questa straordinaria stagione del mecenatismo italiano.

Sotto vuoto è un vaso di vetro con tappo in sughero, originariamente sigillato a lacca, che contiene venti pezzi di carta, differenzialmente piegati, recanti annotazioni manoscritte di Philip Corner. Le annotazioni sono in lingua inglese e in lingua italiana. Le carte utilizzate – rinvenute da Chiessi e proposte a Corner per sviluppare un lavoro – sono frammenti di diverse misure di carta da regalo, carta da parati o carta semplice del XVIII secolo. Il risultato è un'opera che può essere ricollegata alla serie "Pieces of Reality" dell'autore. ●

Sotto vuoto is a glass jar with a cork lid, originally sealed with lacquer, which contains twenty pieces of paper folded in different ways, bearing handwritten notes by Philip Corner. The notes are in both English and Italian. The cards used are different-sized fragments of wrapping paper, wallpaper or plain paper from the 18th century. They were discovered by Chiessi and offered to Corner for use in an artwork. The result was a work that could be easily incorporated in the series "Pieces of Reality" by the same artist. ●

"Don't forget these are real objects. They may circle around, accelerate, get closer together or further apart from left to right. Retard. Comes to the same thing all around".

Philip Corner, *The Secret Museum*,
Francesco Conz Editions, awaiting publication.



"Sky Anatomy" Book version, 1985
Rainer Verlag, Berlin
15 x 10 cm. Unnumbered pages

Directions from Rialto to Collegio Armeno Moorat Rafael:

Calle dei Botteri

Right toward calle Salvati

Left onto calle Salvati

Right onto calle Luganegher

Right onto calle Cavalli Costello

Left toward Salita San Polo

Right onto Salita San Polo

Continue onto calle Seconda dei
Saoneri

Left onto Rio Tera' dei Nomboli

Right toward calle Tragheteo Vecchio
(steps)

Right onto calle Tragheteo Vecchio
(steps)

Left unto calle Campanile Castello

Right toward calle Crosera Dorsoduro

Right onto calle Crosera Dorsoduro

Left onto calle Larga Foscari

Continue onto calle Foscari (steps)

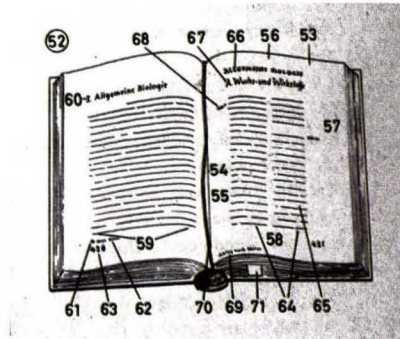
Slight right onto calle Beata Eufemia Giustinian

Continue until calle Cappeler

Right onto calle della Madonna

Calle Madonna turns left and becomes calle Pedrocci Dorsoduro

Left onto Fondamenta Rezzonico, which is the same as Collegio Armeno Moorat Rafael



"An Anatomy", 1979
"Other Child Books", Warsaw,
Galerie Remont
New York, Money for Food Press
Edition of 26 copies

"Sky Anatomy" Project, 1979-
1980
Six ink drawing projects with
collage on white cardboard
for screen-print edition "Sky
Anatomy" by Pari & Dispari
Edizioni, 37 x 58 cm

"Sky Anatomy" Edition, 1980
Caviago, Pari & Dispari Edizioni
Eight black screen prints on
white cardboard, 35 x 49,5 cm
Edition of 150 numbered and
signed copies

"Sky Anatomy" Book version,
1985
Berlin, Rainer Verlag
Unnumbered pages, 15 x 10 cm

"Anatomy in the Sky" Cloth
edition, 1988

Verona, Francesco Conz
Ten screen prints on cloth, 115 x
155 cm (each). Edition of 30
+ 3 AP signed and numbered
copies

"Anatomy in the Sky" Special
edition, 1991-1994
Verona, Francesco Conz
Hand-painted version of screen
print with hand-stitching and
metal votive offerings and
objects from rural culture,
plus 12 cloths, 175 x 165 cm,
all signed

"Anatomia dei Cieli/Anatomy of
the Sky", 1995
Castelfranco Veneto, catalogue
of the exhibition at Casa del
Giorgione, 1995
Edition of 400 standard copies
+ 100 special copies with
original graphic work by
Geoffrey Hendricks, signed
and numbered

Anatomy in the Sky, in its uniqueness
and variety, fully embodies the transforma-
tion of the book within the Fluxus move-
ment into something completely different.
It is very close to an installation, which
invades space and transforms its interpre-
tation into a three-dimensional aesthetic
experience. ●

"Images of the sky and of anatomy were linked for
the first time – I think – in a book that I made for
the Polish artist Henryk Gajewski, who was
working on a project called 'Other Child Book'. (...)
That was in 1979. These images were finally
printed as *Sky Anatomy* by the publisher Rainer
Verlag, in Berlin in 1985. I also made a screen print
for Rosanna Chiessi in 1979, in which the clouds
came out from a slit in a skull viewed from the
side. This was the first of a series of prints that I
made for her (...). All these images were still
relatively small, and produced on paper. Then in
the Eighties, Francesco Conz began a project for
the creation of large screen prints on canvas with
artists of the Fluxus group and others, and we felt
it was appropriate to enlarge these images from
Sky Anatomy. (...) I also manually coloured some of
the artist's proofs for that edition, and when Luigi
Bonotto saw those works in the spring of 1991, he
expressed an interest in a further development of
the series, published by Conz in a special 'book', a
one-off edition, for his collection: a book with a
'title page' and 'colophon' as well as a hand-co-
loured version of all ten prints. (...) I developed the
pages over the next three years, painting them in
acrylic, making collages with votive offerings,
roots, wires and other objects, expanding the
image and concept of each work. I also decided to
'reframe' each page with linen panels. I developed
the 'title page' as a double watercolour, covered
with an old linen cloth and flanked by watercolours
painted on both sides, with the phases of the
moon and two votive offerings depicting a man
and a woman".

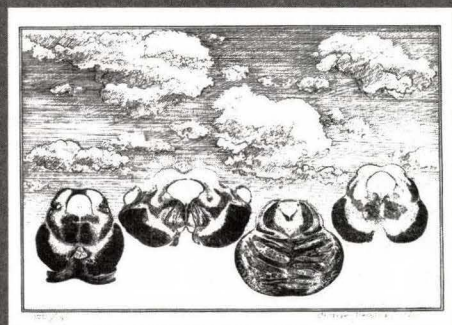
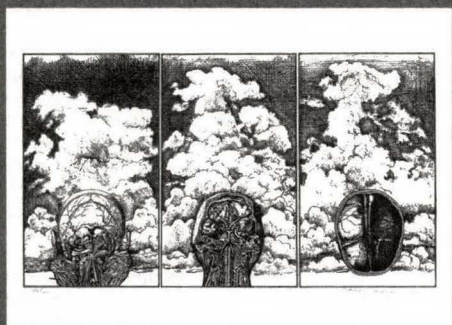
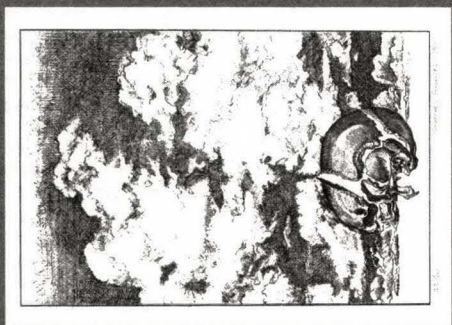
Geoffrey Hendricks, "Anatomia dei Cieli/Anatomy
of the Sky", in the catalogue of the exhibition at
Casa del Giorgione, Castelfranco Veneto, 1995

Anatomy in the Sky is a compendium of
twenty years of work by Geoffrey Hendricks
also known as Cloudsmith. Starting with a
small project for a children's book, "sky
anatomies" became a kind of obsession,
recurring in various forms over time: a small
artist's book, screen prints on paper and
screen prints on canvas, until they erupted
into the "book" produced in a single copy
by Luigi Bonotto.

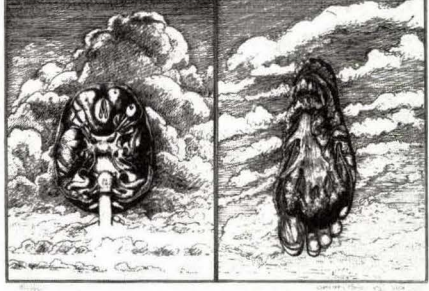
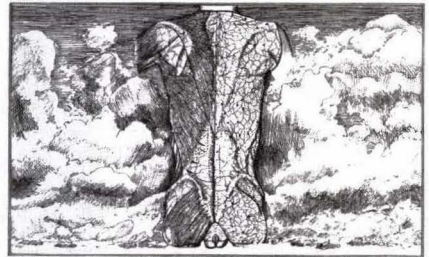
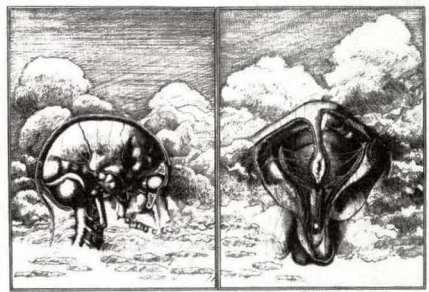
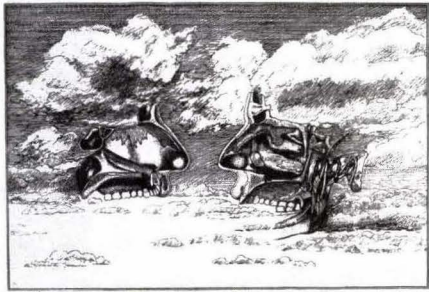
Anatomy in the Sky, composed of
twelve large canvases, is presented as a
large series of paintings. Its compositional
structure pays homage to the Italian
Renaissance, in particular that of Venice,
while the use of votive offerings enhances
the mystical aspects inherent in all of
Hendricks' work.

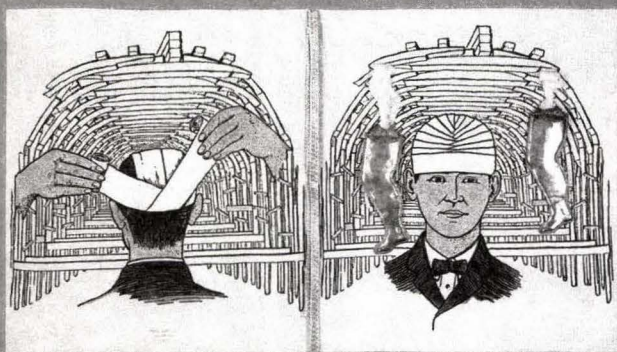
Anatomy in the Sky condensa vent'anni di lavoro di Geoffrey Hendricks alias Cloudsmith
(Artigiano delle nuvole). Da piccolo progetto per un libro per bambini, le "anatomie del cielo"
divengono una sorta di ossessione che si ripresenta nel corso del tempo sotto varie forme:
piccolo libro d'artista, serigrafie su carta e serigrafie su tela, fino ad esplodere nel "libro" in
copia unica realizzato per Luigi Bonotto.

Composto di dodici grandi tele, *Anatomy in the Sky* si presenta come un grande ciclo di
dipinti. Nella sua struttura compositiva rende omaggio al Rinascimento italiano, in parti-
colare veneto, mentre l'utilizzo degli ex-voto esalta le componenti mistiche insite in tutto
il lavoro di Hendricks. Nella sua particolarità e varietà, *Anatomy in the Sky* incarna appieno
la trasformazione del libro avvenuta in ambito Fluxus in qualcosa di completamente diverso,
molto vicino all'installazione, che invade lo spazio e ne trasforma la lettura in un'esperienza
estetica tridimensionale. ●

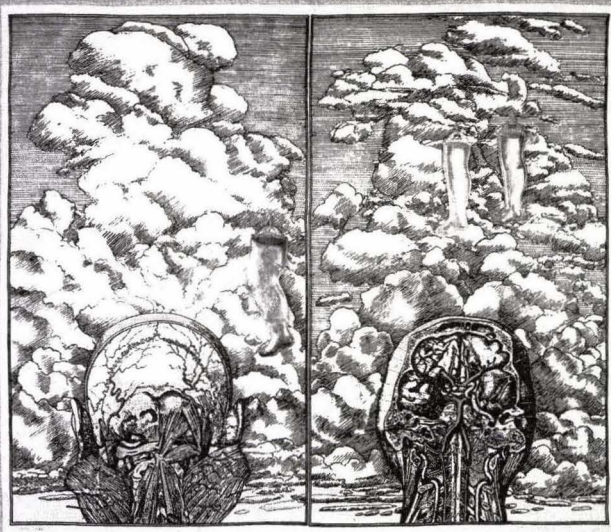


"Sky Anatomy" Edition, 1985
Caviago, Pari & Dispari Edizioni
No. 8 black screen prints on white cardboard, 35 x 49,5 cm (each)
Edition of 150 numbered and signed copies





"Anatomy in the Sky" Special Edition, 1991-1994
Hand-painted version of screen print with hand-stitching and metal votive
offerings and objects from rural culture
12 cloths, 175 x 165 cm (each), all signed. Unique



Iced Dice (1962)



Fluxus Editions, New York, 1964
8,5 x 9 cm (card score); 18 x 18 cm (cards). Unnumbered and unsigned
Designed by George Maciunas. Card Score curated by George Brecht.
Curated by Willem De Ridder

Communist Must Give Revolutionary Leadership in Culture

COMMUNISTS MUS GIVE REVOLUTIONARY LEADERSHIP IN CULTURE

BY
HENRY
FLYNT
GEORGE MACIUNAS
DESIGN

PUBLISHED BY
WORLD VIEW PUBLISHERS
46 WEST 21ST STREET
NEW YORK, N.Y. 10011

PRICE \$1

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The following is the best possibility in culture for the present period. (The many tasks pending in our time only to search for it is important to remember the implementation of the best possibility by a Communist government can only be to design. For example, I will say that the social documentary film should replace the filmed melodrama, and that the filmed drama should replace the theatre. In practice this means to replace the theatre by the filmed drama, while at the same time to continually increase the production of documentaries in theatrical films.

MUSIC (DANCING, "POETRY")
In this area the most oppressed classes and nations have a crucial traditional culture of their own. For the United States, there are the country blues, boogie woogie, and R&B (see Cassin), and the hillbilly music they have influenced. For Jamaica, there is Blue Beat. For Ghana Africa, the many tribal musics such as Bongo and Zulu, either the traditional non-urban variants or the recent city-worker variants. For Brazil, samba music. For India, the ragas music. For Cuba, habanera and as much else as possible from Sautera--if the Government doesn't wipe it out first.

"APPLIED ARTS"
These include architecture, automotive products, appliances and utensils, furniture, graphics, and clothes. Actually, they are subject to kinds of design engineering which are generally regarded by Artistic, national, and stylistic traditions (as well as by the profit economy). Revolutionary leadership in these fields is to increase the productivity of labor (Condition A).

In general, for each nation there is a common musical culture which is the spontaneous creation of those farmworkers and labor-city-workers who are not social climbers and can't get being poor. Actually, it is usually a fusion of music, dancing, and lyrics--which is done or watched, but not "performed." Such a dance of one national group can be another nation not on the Continent (say by a group taking it over from its "street-negro" origin) is already the inherent symbol of the oppressed. In a phrase, "street-negro music."

To increase labor productivity in the "applied arts" public ownership is necessary, particularly to escape the forced consumption, the deliberately wasteful system required by the capitalist economy and a planned economy is necessary, to plan housing and transport as a whole. But the experience of the Soviet Union shows that these economic prerequisites do not insure efficient design. The Soviet Union is needlessly backward in the design of automobiles, appliances, furniture, graphics and clothes. Economic prerequisites and engineering advances have to be other advantages of the efficient design has to be chosen over the stylized design.

To give more examples: For France--during the revolution of 1789, the revolutionary masses denied the champagne in the streets of Paris. Unfortunately, as a result of the protracted monopoly capitalist stagnation of Europe, the history of colonialism and the bombing of the workers, there is no "street-negro music" in France today. The recent ascendancy of an R&B-revivalist music among British working youth prepares the path for Europe.

The oppressed, the poor and illiterate masses as such have nothing to contribute to engineering in the "applied arts" there can be no "holitarian design," "folk handicrafts," such as hand-weaving, pottery, metal-working must be replaced by mass production.

Street-negro music cannot be reduced to old or recent European bourgeois Art. Nor is it African arts of hundreds of years ago which are no longer extant. Further, it must be especially clear that street-negro music is not "folk art." Street-negro music and these "Negro spirituals" that were "purified" of "high" Afro-Cuban, included in church fashion, and performed in the Concert Hall, or Villa-Lobos' "Brazilian" Symphonies, or the Kingston Trio or Odetta. Street-negro music is not the Russian Maypole Ballets of phony "folk dances" performed on the Concert Stage, or the Mexican Ballet Folklorico; or the Cuban National "folk Dance" groups of the Rhumba, "chained" Afro-Cubans to become a ballroom dance.

The most efficient architecture, housing today is Soviet prefabricated concrete architecture. (Appendix 1) However, this architecture is limited by the heaviness of concrete, structural redundancy, and stylism. Maciunas' prefabricated architecture shows how much further efficiency can be carried. (Appendix 2. A sample of a major material in Maciunas' design, expanded polystyrene, is utilized as the back cover of this pamphlet.) The Buckminster Fuller geodesic dome is efficient architecture. (Appendix 3.)

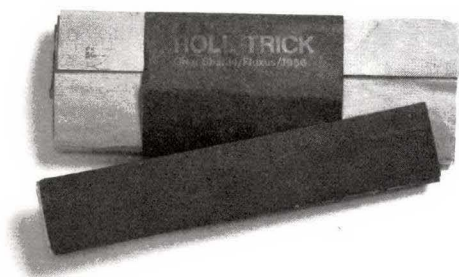
Recent trends in street-negro music prove that it is irreconcilable with "folk art," that it is hundreds of years less antiquated than Bach or Mozart, than its modern development, it says John European bourgeois Modern Art. Such advanced instruments as the many models of electric guitars and electric organs (Appendix 5) are standard in R&B and hillbilly music. Rock 'n' roll uses such electronic recording techniques as reverberation, dubbing and "over-dubbing." Many numbers are "studio creations," exist only in recording. In addition to the importance of radio stations in production, there is the importance of radio stations in distribution. Street-negro music, unlike European bourgeois Modern Art, (and "folk art") doesn't.

The Citroen 2CV automobile is efficient, much more so than Soviet automobiles. (Appendix 4.) As for clothes, their design is complicated by their sexual decorative function. However, attractive sports clothes are often efficient, when they are designed to meet the physical requirements of the sport. The Soviet decision to copy the English Paris fashion industry, rather than to develop a line of street clothes on the principles of sports clothes, say, exemplifies the reactionary tendency in Soviet "applied arts."

"folk art" means something antiquated, humble, and pathetic, and R&B singer Buddy Guy's "First Time I Met the Blues" (Amp LP 4026) comes out too scary for that. (See also: Bo Diddley's Chess LP 14331) is good, normal street-negro music; Bo Diddley's use of amplifier reverb and tremolo in "Pretty Thing" is the opposite of "primitive." Tobacco Road, by the Nashville musician John D. Loudermilk (Columbia Premium Record 45 RPM, 4-11967, JZ, S-94232), is the very opposite of "primitive" and starts out as the "sophisticated" Nashville Town version. Incidentally, Loudermilk's lyrics are reactionary, but his musical culture is known to be an indigenous symbol of the proletariat. The R&B which gives the snob and has an electronic sound and is called "junk music," such as "The Surfing Band" by the Trashmen (Capitol Record, CA 40027), it also by no means "primitive."

Soviet prefabricated architecture, Maciunas' architecture, the Fuller dome, the Citroen 2CV, and this pamphlet show that an efficient artifact is not a modernistic styled artifact, or even a conventional artifact since Fuller's justification of decoration. Efficiency is giving the most performance for the least cost; by the design and use of the latest scientific advances. This principle is completely different from the traditional idea of efficiency based on production or decoration and especially from efficiency should replace stylization and decoration. Further, people are interested in the achievement of the most performance for the least cost, rather than the mere positive decoration.

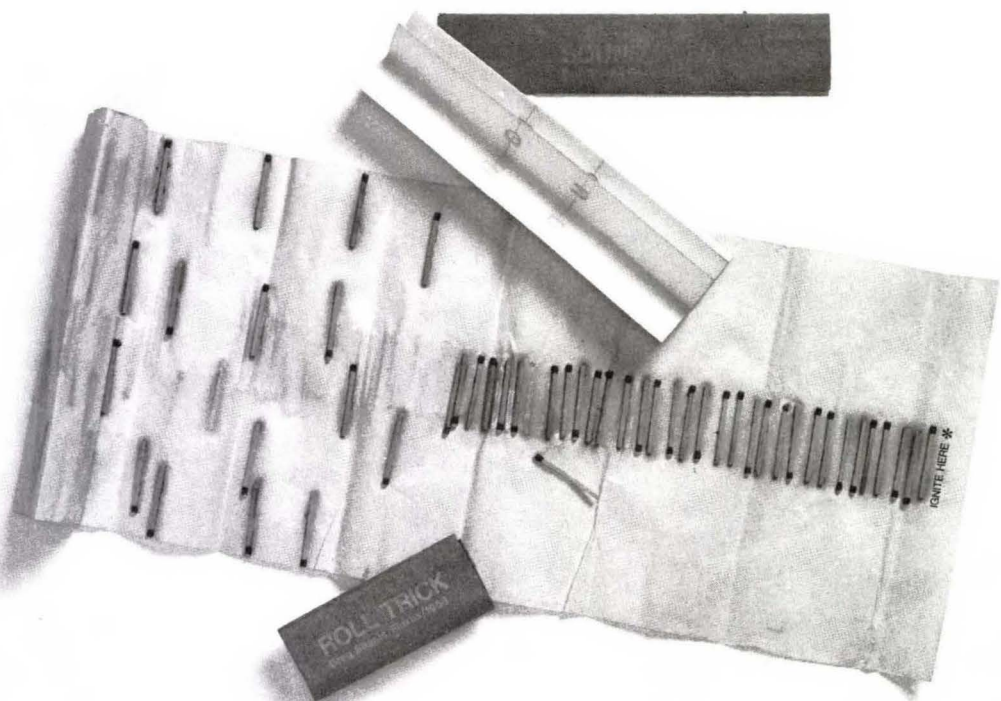
World View Publishers, New York, 1965
43 x 43,5 x 0,5 cm. Unnumbered and unsigned
Designed by George Maciunas. Texts by Henry Flynt



Greg and Paul Sharits for Fluxus Edition, New York, 1966

Various sizes. Unnumbered and unsigned

Label designed by George Maciunas



Monsters Are Inoffensive

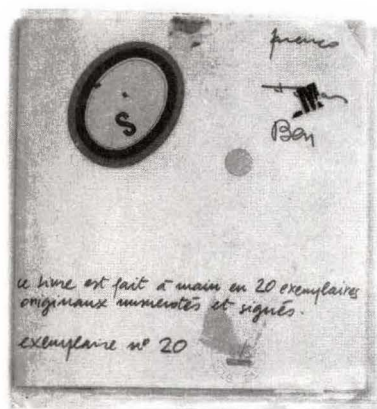


Fluxus Editions, Implosion, Inc., New York, 1967
11,5 x 18 x 2 cm. Unnumbered and unsigned
Box containing no. 22 printed postcards

SPOERRI



Ce jur là on n'avait rien à faire. On a fait un livre

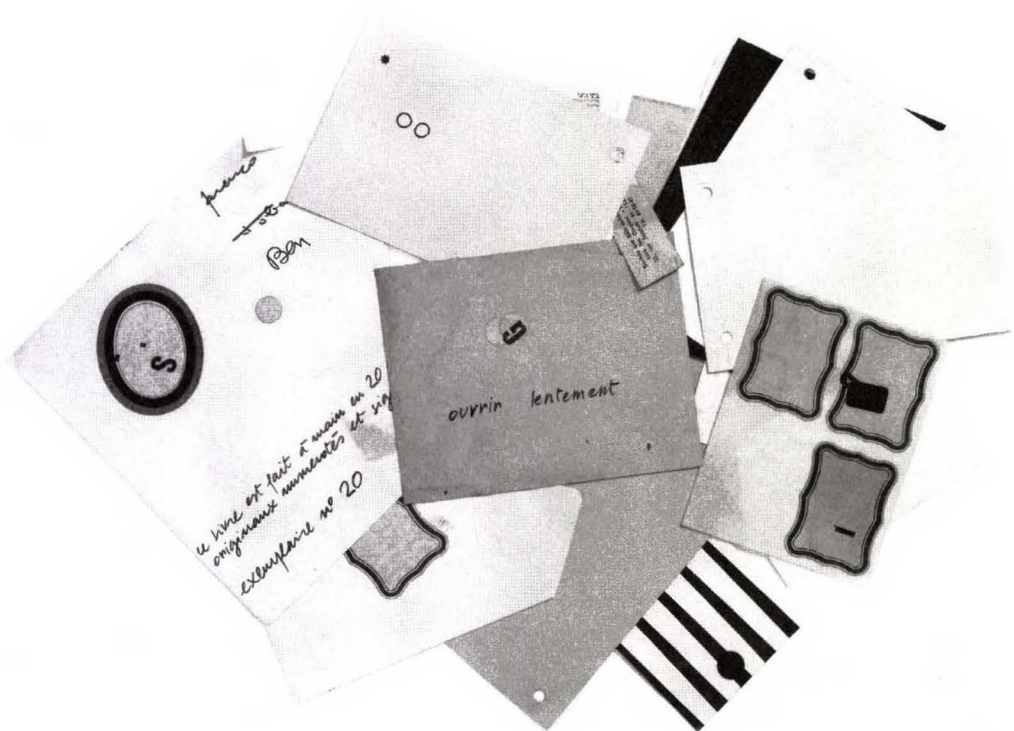


Module, Brescia, 1968

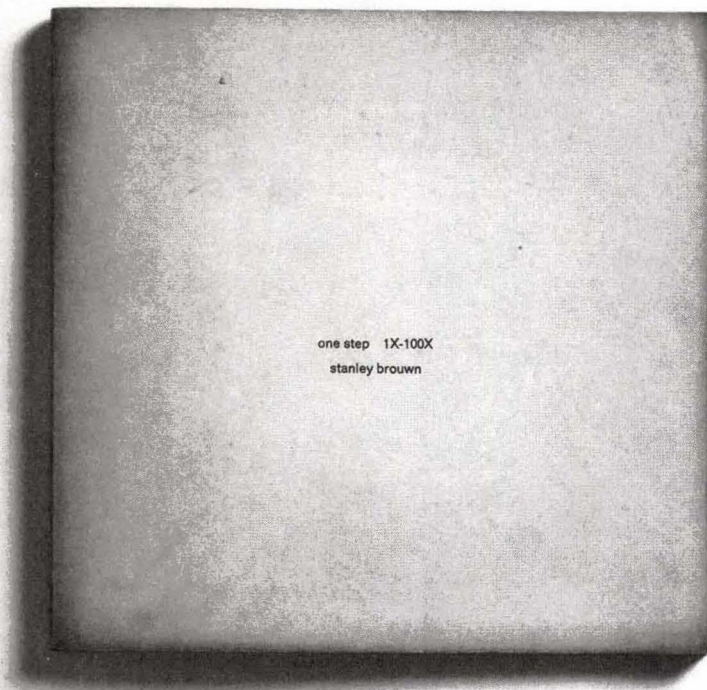
19 x 17,7 x 0,5 cm. 20 signed ex.

Plastic envelope containing drawings, printed sheets, paper and other materials, various sizes

Small envelope containing Ben's hair



Stanley Brouwn
One Step 1X-100X



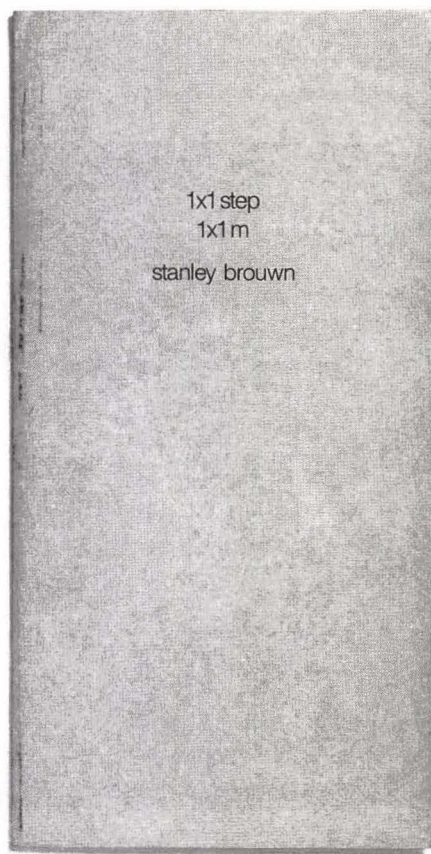
Gallery MTL, Brussels, 1971

15 x 16 x 0,5 cm. 250 ex.

The publication makes mention of 100 steps, one per page: one step 1X, one step 2X (etc)

Stanley Brouwn

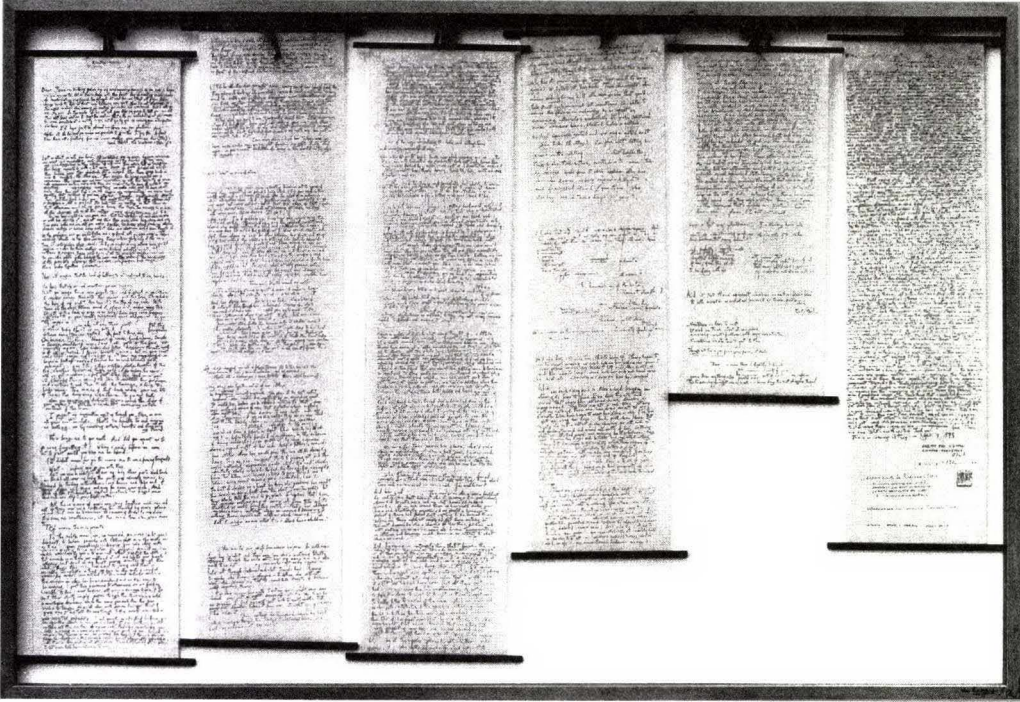
1x1 step. 1x1 m



Stedelijk Van Abbemuseum, Eindhoven, 1976

50 x 25 cm. 500 ex.

This publication consists of two sheets of folded paper in a cardboard cover. One of the pieces of paper measures one meter by one meter, the other has the dimensions of one step by one step



Pari & Dispari Edizioni, Cavriago, 1978
Six silkscreen on fabric scrolls of different size
Unnumbered and unsigned

Robert Filliou

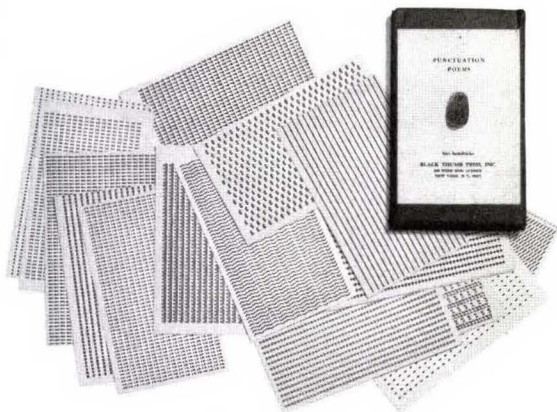
Petite Histoire un Peu Sainte



Robert Morel, Les Petits O, Valcluse, 1969
6 x 6 x 1 cm. Unnumbered and unsigned

Bici Forbes Hendricks

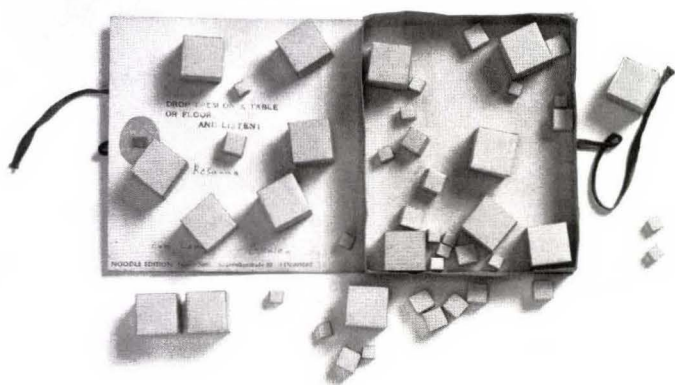
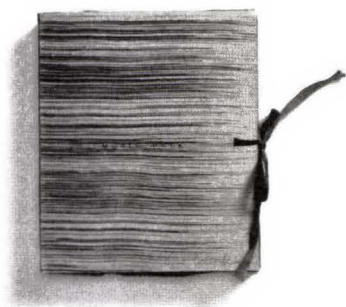
Punctuation Poems



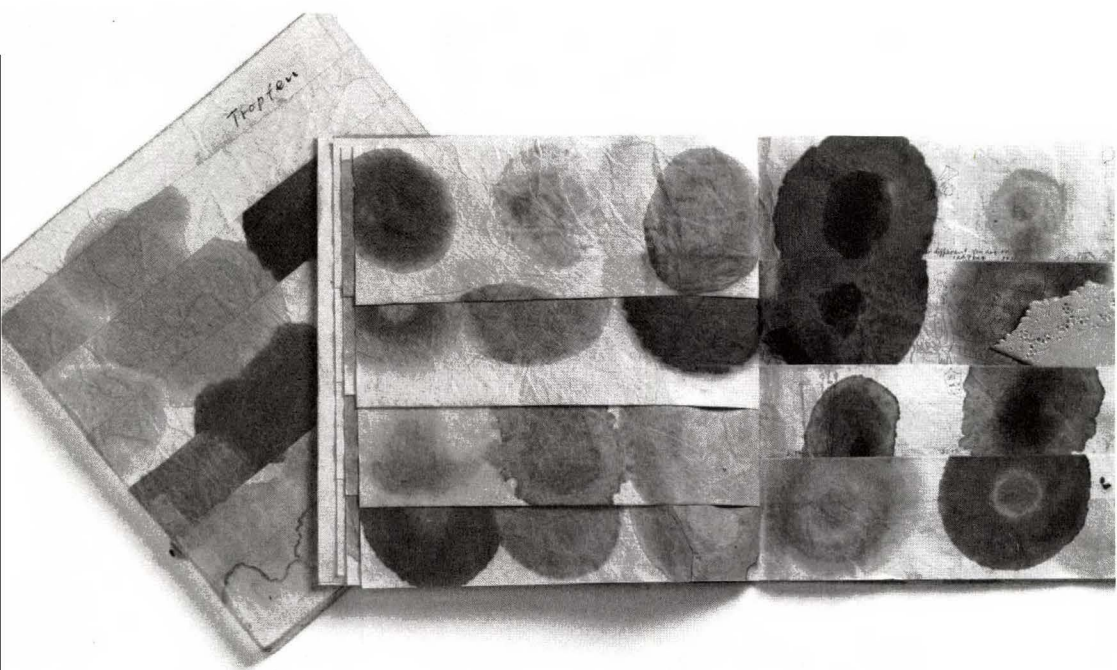
Black Thumb Press, New York, 1966
14 x 8,5 x 0,5 cm. Unnumbered and unsigned
Envelope with white label containing no. 20 printed cards



Ken Friedman, 1971-1975
2,5 x 2,5 x 1,5 cm. Signed edition
Machine-cut colour comic books



Noodle Edition, Takako Saito, Düsseldorf, 1980
15 x 12 x 2,5 cm. 100 numbered and signed ex.
No. 47 cubic, three different dimensions, in a card box



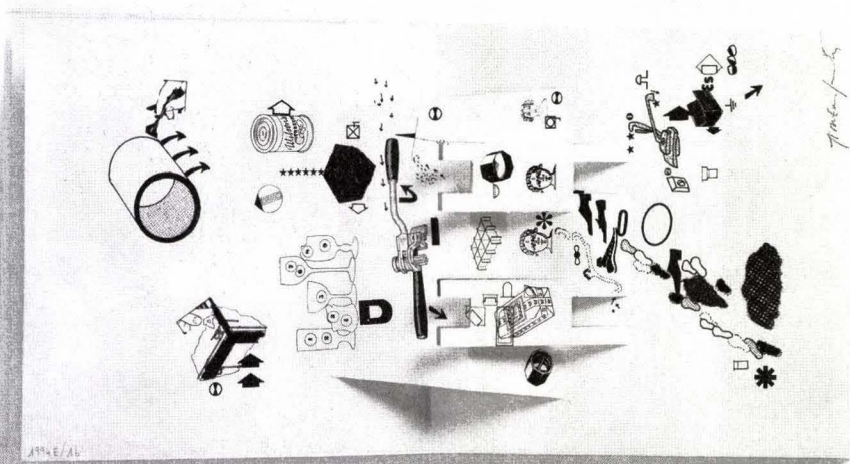
Takako Saito, 1985

21,5 x 21,5 x 1 cm. 10 numbered and signed ex.

Book with pencil drawings, various elements on paper dappled with natural essences

Gianni Emilio Simonetti

A page from: "Analyse du vir.age: l'indifferenza del pensiero analitico non comporta necessariamente l'indifferenza delle sintesi"



Galleria La Bertesca, Genova, 1967
19,5 x 19,5 x 1 cm. Unnumbered and unsigned

Daniel Spoerri
Rezept bibliothek



Francesco Conz, Verona, 1984-1990

60 x 60 x 37 cm. Unique object

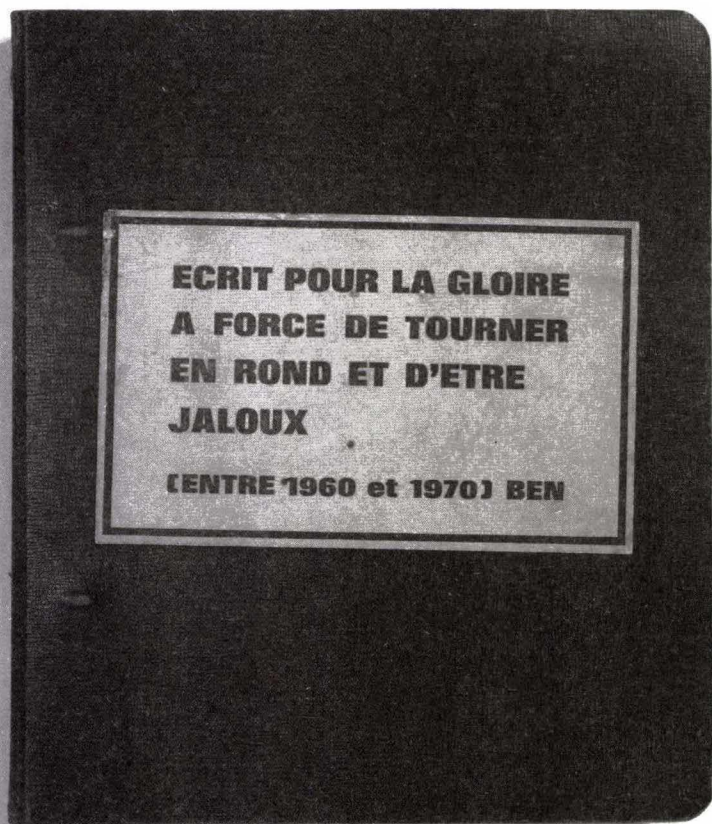
Wooden box with a unique "Tableau-piège". It contains no. 10 artists' books of recipes collected, transcribed and annotated by Daniel Spoerri, each dedicated to a specific ingredient.

Portfolios illustrated by Attersee, Blume, Hofkunst, Luginbuehl, Schroer, Schwegler and Topor.

Portfolios illustrated by Duwen, Gerstners and Roth are edited by Daniel Spoerri

Ben Vautier

Ecrit pour la Gloire a Force de Tourner en Rond
et d'Être Jaloux (Entre 1960 et 1970)

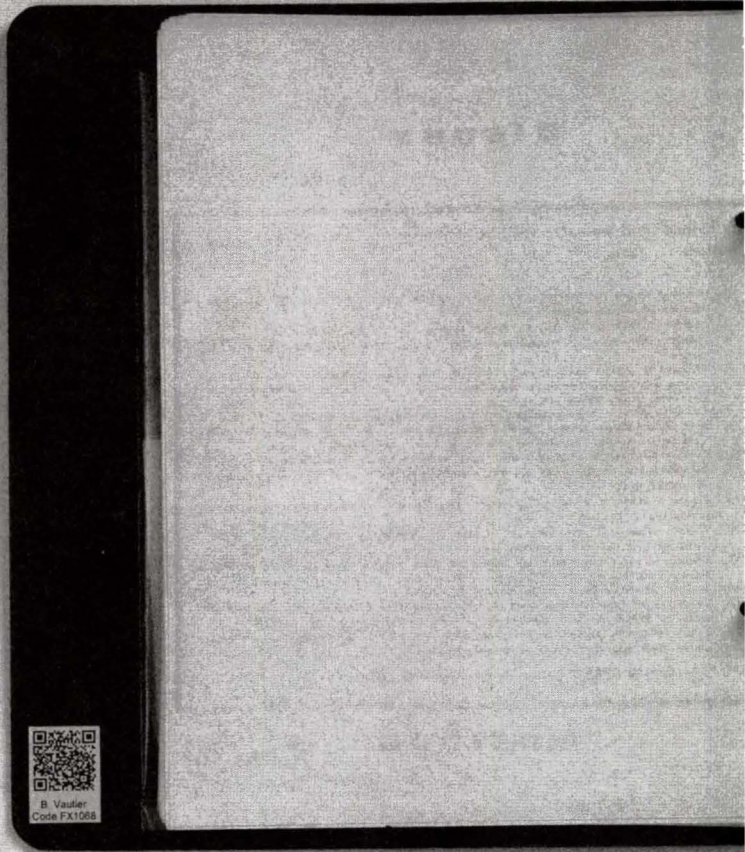


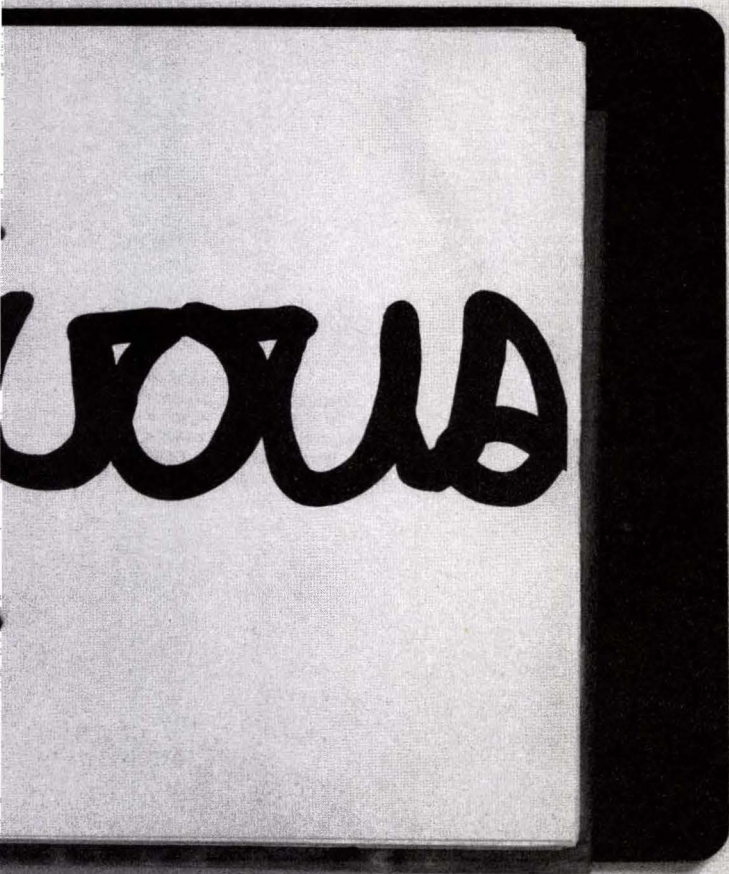
Ben Vautier, Nice, 1970

22 x 17 x 2,5 cm. 751 numbered and signed ex.

Different edition with variations and additions of "BEN DIEU. Art Totale Sa Revue"

New edition: Z' Editions, Nice, 2001





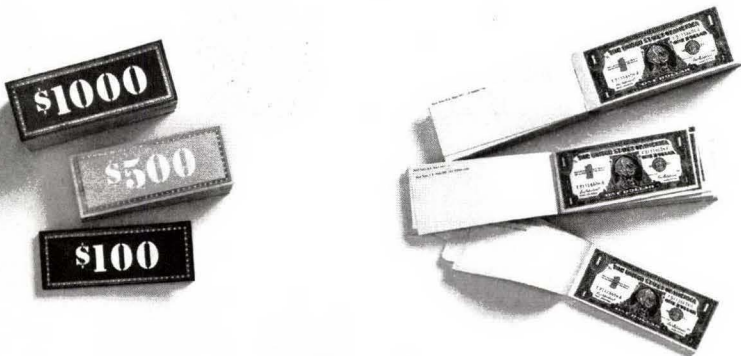
Necklace



Bob Watts, 1970
75 x 3 cm. Unique object
Object book made with numbered gears from a 1950s calculator

Bob Watts

Dollar Bill



Francesco Conz, Verona, 1984
6,5 x 17 x 9,5 cm (each). 40 numbered and signed ex.
No. 3 booklets



A

Alocco, Marcel

Fonction Ecriture, 1971
La (Dé-)Tension, 1972
Signes Des Temps, 1976

Andersen, Eric

Opus 50 (1965), 1965
Index-Book, 1966
This Book Could Have
Been/This Book Could
Have Had, 1966
Es Wird Bereits Klar
Geworden Sein..., 1966
How To Perform..., 1966
New Section, 1970
"182550 - 182949" 1st,
August, 1971
To Endless, 1971
720108, 1972

B

Beuys, Joseph

Azione Terza Via -
Iniziativa Promozionale,
1978
Joseph Beuys, 1987

Brecht, George

Water Yam, 1963
Nut Bone. A Yamfest
Movie, 1964
Book, 1964
Chance-Imagery, 1966
Die Reise Nach
Amsterdam..., 1977
Fluxkit Null (Fluxnullkit),
1978

Letters And Jazz, 1983
Notebooks I-Vii (1958-
1962), 1991

Brown, Stanley

X-Tatvan, 1970
One Step 1x-100x, 1971
100.000 Mm, 1975
1000 Mm 879 Mm, 1978
One Distance, 1981
1x1 Step/1x1 M, 1986
Untitled, 1993
1x1 Royal Cubit, 1999
A Distance Of 336 Steps
/2444601 Feet/2232
Ells, 2000

Bussotti, Sylvano

Musica per amici, 1957
Tableaux vivants, 1964
Rara, 1966
Novelletta, 1973
Brillante, 1975
Rondò di Scena, 1975
Accademia, 1980
Nudo disteso, 1980
Brutto, ignudo, 1980
La vergine ispirata, 1982
Codice D'arti Belle, 1992
Non Fare Il Minimo
Rumore, 1997

C

Cage, John

Suite for Toy Piano, 1948
Fontana mix: material for
tape music, 1958
Cartridge Music, 1960
Concert for Piano and
Orchestra. Solo for
Piano, 1960

"4'33" for any Instrument
or Combination of
Instruments, 1960
"4'33" No. 2 (0'00)", 1962
"4'33", 1967
"26' 1. 1499" for a String
Player, 1960
Three Pieces for Flute
Duet, 1969
Composition for Three
Voices, 1974
Chorals for Violin Solo, 1978
Circus On. A Means of
Translating a Book Four
Solos for Voice, 1988
Diary: How To Improve
The World (You Will Only
Make Matters Worse)
Continued Part Three
(1967), 1967
Notations, 1969
Not Wanting To Say
Anything About Marcel,
1969
A Year From Monday.
Lectures and Writings,
1975
For The Birds, 1977
Empty Words: Writings '73
- '78, 1980
Sculpture Musicale, 1991
M: Writings '67 - '72, 1998
X: Writings '79 - '82, 2001
Silence - Lectures and
Writings, 2004
Castillejo, José L.
La Caída Del Avión En El
Terreno Baldío, 1967
La Política, 1968
The Book of Eighteen
Letters, 1972
The Book Of J's, 1999
Tlalaatala, 2003

- Chiari, Giuseppe
La Strada, 1964
Musica Senza
Contrappunto, 1969
Senza Titolo, 1971
Musica Madre, 1973
Art, 1973
Arte, 1973
Teatrino, 1974
Il metodo per suonare di
Giuseppe Chiari, 1976
Osservazioni su Zarlino/
Riemann, 1987
Biblioteca Musicale, 1989
Dubbio sull'armonia, 1990
Improvvisazione libera,
1990
Il giuoco dei 10 nomi, 1991
Analisi Della Parola
"Tonalità" Secondo F. J.
Fétis, 1992
Treatise on Music, 1993
Teoria, 1994
Musica Et Cetera, 1994
Storia dei modelli musicali,
1996
Helmholtz, 1997
Fantamusicologia, 1998
Musicologia triviale, 1998
Frase, 1999
- Christo
The Umbrellas, 1991
- Corner, Philip
Expressions in Parallel,
1958
Passionate Expanse of the
Law, 1959.
Flux & Form Series,
1958-1960
Gamelan Concert!o,
1982-1989
Horn Voice Men Voice,
1996
Italian Folk Song II: In
cima ai monticelli,
(undated)
Flux and Form #4,
- 1958-1999
Italian Folk Song: La
domenica andando alla
messa", 1996-2001
Summing-up: A Miscellany
for Musicians from
1999-2002
"Piano Activities" and
"Piano Work", 1961-
2006
Everything Max Has
/Beforehand or
Afterward, (undated)
A Salsa Symphony, 2003
Music Muse: Roberto
Ciaccio, 2004
Pieces of an Event, 2005
Piano Works & Piano
Plays, 2006
A la manière de Philip
Corner/In the Manner of
Nam June Paik", 2006
Silensequence, 2008
Chopin Prelude I: The
F# Section in the
Middle of the Chopin D
Major Prelude...
as a Revelation
Accompanied by...,
(undated)
FINALEs, 1965
Poor Man Music, 1967
Solo With..., 1964
Act-Ons, 1963-2004
Dick Higgins' 1000
Symphonies (1968),
2003
Year 1: '69 Summer
(and Winter), 1969
"Lifework: A Unity" A
Prelude, 1991-1993
NY 60s: Scenes from the
Scene, (undated)
In and About and Round-
About in the 60s, 1995
Political Pieces, 1959-
2001
Addressing the Goddess,
1980
- Popular Entertainment,
1967
The Identical Lunch, 1973
Ear Journeys: Water, 1977
Realfantastic, 1978
Sotto Vuoto, 1978
Some Silences, 1983
Pieces of Realities for
Some Days (Italienische
Reise), 1984
Pieces of Ideal Reality:
Dutch Windows, 1997
Earthbreath and
Supplement (1992),
2005
Flux Stuff, 2008
Flux Futures, 2013
- Cunningham, Merce
Changes: Notes on
Choreography, 1968
- D**
- De Ridder, Willem
Paper Fluxwork, 1964
Radio Art, 1981
Handboek Spiegelogie,
1999
- Dupuy, Jean
Sigma 7: Nature et
Technologie, 1971
Collective Consciousness,
1980
La Sotte Carpe, Lape Sa
Crotte, 1981
Trou Verge, 1983
Ypudu, Anagrammiste,
1987
Léon, 1989
Un Anagrammiste Atteint
De Palilalie, 1990
Quoi? Quoi!, 1991
Philosophie Timbrée, 1992
Catalogue Raisonné De
Quelques Oeuvres De
Léon Bégue, 1994

Le Hasard, C'est Moi. Ah!
C'est Drôle, Mais..., 1994
Questionnaire. L'art Est Ci,
L'art Est Là, 1997
Dupuy Chez Conz, 1999
Ja/Ne, 1999
Un Ton De Mon Cru, 2006
Rouge Et Blanc, 2008

F

Ffarrabas, Nye
Language Box. Box
Language, 1966
Punctuation Poems, 1966

Filliou, Robert
Ample Food for Stupid
Thought, 1965
A Filliou Sampler, 1967
Hand Show, 1967
14 Chansons Et 1 Charade
/Six Fillious, 1968
Poème Collectif, 1968
Petite Histoire Un Peu
Sainte, 1969
Teaching and Learning as
Performing Arts, 1970
Commemor, 1970
A Selection from 1000
Basic Japanese Poems
/Ein Sublimat Aus 1000
Gedichte Japanisch, 1971
Research on the Origin/
Recherche Sur L'origine,
1974
Le Siège Des Idées, 1977
Livre – Étalon/Standard –
Book, 1981
Mister Blue From Day-To-
Day (1963), 1983
Longs Poèmes Courts À
Terminer Chez Soi, 1984
There Was a Drawing in
the Center of This Page,
1993
Toi Par Lui Et Moi (1975),
2003

Fine, Albert M.
Piece For Fluxorchestra,
1966

Flynt, Henry
Down With Art!, 1968
Blueprint For A Higher
Civilization, 1975

Forti, Simone
Handbook In Motion, 1974
Angel, 1978

Friedman, Ken
Homage A Dieter Roth,
1971
Fragments of a Book/
Odin's Tea Party, 1985
52 Events 2002, 2001

H

Hansen, Al
A Primer of Happenings &
Time/Space Art, 1965
Incomplete Requiem for
W. C. Fields, 1966
Performance/Live Art
Notes, 1981
Objekte, Collage, Aquarelle
Und Fotos, 1987

Hendricks, Geoffrey
Ring Piece, 1973
Between Two Points/Fra
Due Poli, 1975
Uno scheletro di pecora e
Sassi, 1975
The Wisdom of The Money
for Food Lady, 1978
La Capra, 1979
Sky Anatomy, 1985
100 Skies, 1986
Two Performances, June
27th & July 4th, 1991,
1991
The Sky Is Falling/Il Cielo
sta cadendo?, 1997

Hidalgo, Juan
Viaje A Argel, 1967
De Juan Hidalgo, 1971
Zaj, 1987
Versículos Y Notas (Viaje A
Sanet), 1995

Higgins, Dick
Stacked Deck, 1958
What Are Legends, 1960
One Hundred Plays, 1961
Jefferson's Birthday/
Postface, 1964
A Book About Love & War
& Death. Canto One,
1965
Some Graphis Mirrors,
1967
Act, 1967
Printing Songs (1965),
1968
Towards the 1970's, 1969
Die Fabelhafte Geträume
Von Taifun-Willi (1966),
1969
Foew&Ombwhnw, 1969
Computers For The Arts,
1970
Amigo, 1972
A Book About Love & War
& Death, 1972
The Ladder to the Moon,
1973
For Eugene in Germany/
Cream Dreams, 1973
Suggested by Small
Swallows (1971), 1973
City with All the Angles,
1974
Spring Game, 1974
Modular Poems, 1974
Classic Plays, 1976
Legends & Fishnets, 1976
An Exemplativist
Manifesto/Ett
Exemplativistiskt
Manifest, 1976
Cat Alley (A Long Short
Novel), 1976

Emmett Williams's Ear/
L'orecchio di Emmett
Williams, 1977

Everyone Has Her
Favorite (His Or Hers),
1977

The Epitaphs/Gli epitaphi,
1977

Thirteen Serious
Considerations, 1978

Some Recent Snowflakes
(And Other Things),
1979

Of Celebration of Morning,
1980

Piano Album. Short Piano
Pieces, 1980

Twenty-Six Mountains
for Viewing the Sunset
From, 1981

Ten Ways of Looking at
a Bird for Violin and
Harp, 1981

Selected Early Works
1955-64, 1982

Variations on a Natural
Theme for Orchestra,
1982

Piano Sonata #2 (Graphis
192), 1982

Sonata for Prepared Piano,
1982

Song for Any Voice(S) and
Instrument(S), 1985

Poems Plain & Fancy, 1986

Fourteen Telephone
Translation /
Czternascie Teumaczén
Telefonicznych Dla
Stevèa Mccaffery, 1987

The Journey: Eight
Colored Scenes, 1991

Happytime. The Medicine
Man, 1992

Buster Keaton Enters Into
Paradise, 1994

Storm Riders, 1998

I

Ichiyanagi, Toshi
"Scenes I" for Violin and
Piano, 1978
"Scenes II" for Violin and
Piano, 1979
"Cloud Atlas I, II, III" for
Piano, 1985
"Cloud Atlas IV, V, VI" for
Piano, 1988
"Cloud Atlas VII, VIII,
IX" for Piano, 1990
"Flowers Blooming in
Summer" for Harp, 1982
"Scenes of Poems I"
for Mixed Chorus and
Violoncello, 1999

J

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Catalogue edited by
Catalogo a cura di
Giorgio Maffei
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Exhibition curated by
Mostra a cura di
Giorgio Maffei
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Exhibition
Mostra
"From the Sixties
to the Future"
"From the Sixties..."
Galleria di Piazza San
Marco 71/c, Venezia
"...to the Future"
Palazzetto Tito,
Dorsoduro 2826, Venezia
March 4 – April 26, 2015
4 marzo – 26 aprile 2015

Graphic Designer
Communication
Grafica Comunicazione
CamuffoLab
Progetto allestimento
Outfitting Project
Mauro Muttin
& Fondazione Bonotto

Allestimento
Outfitting
WeExhibit, Venezia

Video
Giulio Maffei
Graziano Panetto

Website
Pierluca Scalco

Photo Courtesy
Courtesy fotografica
Bozzetto Studio
Fotografico, Cartigliano
(VI)

Press Office
Ufficio stampa
StudioMun, Roma
Sec, Milano

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**FONDAZIONE
BONOTTO**

**Publisher
Editore**

**Mousse Publishing,
Milano**

**Publishing Editor
Ilaria Bombelli**

**Proofreading
Correzione testi
Stephen Piccolo**

**Design
Marco Fasolini
Fausto Giliberti
Matteo Gualandris
Massimiliano Pace
Francesco Valtolina**

**Photo Editing
Nicky Leck**

**Printing
Stampa
TEP, Piacenza**

**© 2015
Mousse Publishing,
the artists,
the authors**

**ISBN 9788867491148
28 EURO**

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ISBN 9788867491148



9 788867 491148

