FLUXUS
SELECTIONS FROM THE GILBERT AND LILA SILVERMAN COLLECTION

Museum Of Modern art

The Museum Of Modern Art NEW YORK
Fluxus
Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." South.
3. Med. To cause a discharge from, as in purging.

   a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody flux, or dysentery. b The matter thus discharged.

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

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. reflux.
5. State of being liquid through heat; fusion. Rare.

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART, promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. Chem. & Metal. a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.
Fluxus
Selections from
the Gilbert and Lila Silverman
Collection

Clive Phillpot
and Jon Hendricks

The Museum of Modern Art
New York

1988
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Preface and Acknowledgments

Fluxus has been described as "the most radical and experimental art movement of the sixties" (Harry Ruhe), and at the same time as "a wildgoose chase into the zone of everything ephemeral" (Henry Martin). Such wildly different assessments testify to Fluxus's resistance to pigeonholing and to its multifariousness. Similarly George Maciunas, who named Fluxus, has been called both "a careful office type who neither drank, smoked nor whored, nor wanted to be famous" (Per Kirkeby), and "a tyrant, in the style of Tzara or Breton" (Emmett Williams).

This exhibition focuses principally on the collective works of the group, and documents George Maciunas's slow-motion explosion of the concept of the magazine, from *Fluxus 1* (1964) to the *Flux Cabinet* (1975–77). All the works in the exhibition have been lent from the The Gilbert and Lila Silverman Fluxus Collection Foundation (Detroit), which seeks to encourage research and publication through the use of its material.

I am very grateful to Gilbert and Lila Silverman not only for making available crucial items from their collection, but also for generously supporting this publication and the work of assembling the exhibition. In addition, the curator of the Silverman Fluxus Collection, Jon Hendricks, has been the indispensable co-organizer of this enterprise over many months, and a mentor regarding Fluxus, and much else, over many years.

I would also like to acknowledge the help of the following people in realizing this publication and the exhibition which it accom-
panies: Milan Knizak, Yoko Ono, Sean Ono Lennon, and Ben Vautier; Fatima Bercht, Peter Downsbrough, Joanne Hendricks, Lori Tucci, and Alice Weiner; Dick Higgins, Rolf Jährling, Margaret Kaplan, Manfred Leve, Iain Macmillan, Nancy Mee, Michel Oren, Harry Ruhe, Norie Sato, Tomas Schmit, the Archiv Sohm at the Staatsgalerie Stuttgart, La Monte Young, and Marian Zazeela.

At the Museum, I would especially like to thank the Deputy Director for Curatorial Affairs, Riva Castleman, for her advice, encouragement, and enthusiasm, and Laurence Kardish, Curator, Department of Film, for his sympathetic, and crucial, assistance in presenting the four-dimensional aspects of Fluxus. I would also like to salute the professionalism and creativity of Gregory Gillbergh and James Leggio, designer and editor, respectively, of this publication; also Harriet Bee, Aileen Chuk, Edna Goldstaub, Michael Hentges, Christopher Lyon, Jerome Neuner, Eloise Ricciardelli, Gilbert Robinson, Jessica Schwartz, Sarah Stephenson, and Philip Yenawine. And I wish to compliment the staff of the Museum Library for the teamwork that ultimately makes an exhibition such as this possible.

A last note. One of the earliest mentions of Fluxus magazine occurred at The Museum of Modern Art on October 19, 1961, when a member of the audience at a symposium on the exhibition "The Art of Assemblage" rose to ask a question about neo-Dada. The transcriber of the taped session recorded him as "George McQuiness, editor of Fluexus Magazine."

C.P.
George Maciunas’s choice of the word Fluxus, in October 1960, as the title of a magazine for a projected Lithuanian Cultural Club in New York,1 was too good to let go when that circumstance evaporated. In little more than a year, by the end of 1961, he had mapped out the first six issues of a magazine, with himself as publisher and editor-in-chief, that was scheduled to appear in February 1962 and thereafter on a quarterly basis, to be titled *Fluxus.*2

The projected magazine might well have provided a very interesting overview of a culture in flux. Maciunas planned to include articles on electronic music, anarchism, experimental cinema, nihilism, happenings, lettrism, sound poetry, and even painting, with specific issues of the magazine focusing on the United States, Western Europe, Eastern Europe, and Japan. Although its proposed contents reflected a contemporary sensibility, its emphasis on the publication of essays on those topics suggests that the magazine would have been relatively conventional in presentation. But the seeds of the actual *Fluxus* magazine that was eventually published were nonetheless present, even in the first issue of the projected magazine, since it was also intended to include a brief “anthology” after the essays.

This proposed anthology would have drawn on the contributors to La Monte Young’s publication *An Anthology,* the material for which had been amassed in late 1960 and early 1961, and which George Maciunas had been designing since the middle of 1961.3 In fact *Fluxus* was “supposed to have been the second *Anthology.*”4 But the
anthologized works projected for the first Fluxus were radically different from the articles, since they were printed artworks and scores—as were most of the pieces in An Anthology, which was finally published by La Monte Young and Jackson Mac Low in 1963.

After interminable delays, Fluxus 1 finally appeared late in 1964. But during this three-year gestation period it had evolved dramatically and become virtually an anthology of printed art pieces and flat, or flattened, objects; the essays had practically vanished. At the same time, the appearance of the idiosyncratic graphic design that Maciunas was to impose on Fluxus gave the magazine a distinctive look. The presentation of Fluxus 1 had also become more radical, for not only did it consist of diverse formats and small objects, often in envelopes, but these components were also fastened together with three large metal bolts. In addition, the magazine was mailed in a wooden box branded or stenciled with its title. The quarterly magazine had also been superseded by the concept of Fluxus yearboxes. Whether or not Fluxus 1 lived up to George Maciunas’s intention that it “should be more of an encyclopedia than . . . a review, bulletin or even a periodical,” it certainly met the original definition of the word “magazine”: a storehouse for treasures—or explosives. This format was also very influential, affecting the presentation of several "magazine" ventures later in the decade. (The original meaning of "magazine" was exemplified even more emphatically by the truly three-dimensional successors of Fluxus 1, such as the Fluxkit suitcases and the Flux Year Box 2, containing innumerable plastic boxes, film loops, objects, and printed items.)

When George Maciunas consulted his dictionary he found that the word “flux” not only existed as a noun, a verb, and an adjective, but also had a total of seventeen different meanings. At the head of his Fluxus . . . Tentative Plan for Contents of the First 6 Issues, issued late in 1961, he rearranged five of these definitions to explain the use of the term Fluxus, bringing to the fore the idea of purging (and its association with the bowels). By 1963, these selected dictionary definitions of “flux” could no longer encompass the developing intentions of Fluxus, and Maciunas began to promote three particular senses of the word: purge, tide, and fuse—each now amplified by his own comments. These amounted to new working definitions.
of the three senses, and were refined to the point where they could finally be incorporated into a collaged, three-part Manifesto, together with photostats of eight of the dictionary definitions.

The aims of Fluxus, as set out in the Manifesto of 1963, are extraordinary, but connect with the radical ideas fermenting at the time. The text suggests affinities with the ideas of Henry Flynt, as well as links with the aims of radical groups earlier in the century. The first of the three sections of Maciunas's Manifesto reveals that the intent of Fluxus is to "purge the world of dead art, . . . abstract art, [and] illusionistic art. . . ." What would be left after this purging would presumably be "concrete art," which Maciunas equated with the real, or the ready-made. He explained the origins of concrete art, as he defined it, with reference to the ready-made objects of Marcel Duchamp, the ready-made sounds of John Cage, and the ready-made actions of George Brecht and Ben Vautier.

The first section of the Manifesto also states that Fluxus intends to purge the world of such other symptoms of "bourgeois sickness" as intellectual, professional, and commercialized culture. In one of a series of informative letters to Tomas Schmit, mostly from 1963 and 1964, Maciunas declares that "Fluxus is anti-professional"; "Fluxus should become a way of life not a profession"; "Fluxus people must obtain their 'art' experience from everyday experiences, eating, working, etc." Maciunas is for diverting human resources to "socially constructive ends," such as the applied arts most closely related to the fine arts, including "industrial design, journalism, architecture, engineer-
ing, graphic-typographic arts, printing, etc." As for commercialism, "Fluxus is definitely against [the] art-object as [a] non-functional commodity—to be sold and to make [a] livelihood for an artist." But Maciunas concedes that the art-object "could temporarily have the pedagogical function of teaching people the needlessness of art."  

The last sentence of this section of the Manifesto reads: "PURGE THE WORLD OF 'EUROPEANISM'!" By this Maciunas meant on the one hand the purging of pervasive ideas emanating from Europe, such as "the idea of professional artist, art-for-art ideology, expression of artists' ego through art, etc.," and on the other, openness to other cultures. The composition of the group of Fluxus people was exceptional in that it included several Asians, such as Ay-O, Mieko Shiomi, Nam June Paik, and Yoko Ono—as well as the black American Ben Patterson and a significant number of women—and in that it reached from Denmark to Italy, from Czechoslovakia through the United States to Japan. Interest in and knowledge of Asian cultures were generally increasing in the West at the time, and, in this context, are evidenced by Maciunas's tentative plans in 1961 for a Japanese issue of Fluxus, which would have included articles relating to Zen, to Hakuin, to haiku, and to the Gutai Group, as well as surveys of contemporary experimental Japanese art. (Joseph Beuys rather missed the point when he altered the 1963 Manifesto in 1970 to read: "Purge the World of Americanism." )

The second section of the Manifesto, which initially related to flux as "tide," is really the obverse of the first: "PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART. Promote living art, anti-art, promote non art reality to be grasped by all peoples, not only critics, dilettantes and professionals."  

Maciunas's third section was "fuse," and read: "FUSE the cadres of cultural, social & political revolutionaries into [a] united front & action." Inevitably most of Maciunas's time was spent trying to fuse cadres of cultural revolutionaries, though not all the Fluxus people saw themselves in this way. One of his tactics was the employment of the term Fluxus beyond the title of the magazine as a form of verbal packaging, whereby Fluxus people would benefit from collective promotion.

Toward this end, Maciunas established Conditions for Performing Fluxus Published Compositions, Films & Tapes, which ruled that a concert in which more than half of the works were by Fluxus people should be designated a Fluxconcert, whereas in a concert where fewer than half of the works were by Fluxus people, each Fluxus composition should be labeled "By Permission of Fluxus" or "Flux-Piece" in the program. In this way, "even when a single piece is performed all other members of the group will be publicized collectively and will benefit from it," for Fluxus "is a collective never promoting prima donnas at the expense of other members." Maciunas, therefore, was for the "collective spirit, anonymity and Anti-individualism," so that "eventually we would destroy the authorship of pieces and make them totally anonymous—thus eliminating artists' 'ego'—[the] author would be 'Fluxus.'"
Two years after the 1963 Manifesto, George Maciunas produced another manifesto, significantly different in tone. But in this new statement Henry Flynt’s ideas once again seem evident. Maciunas introduces the topic of “Fluxamusement,” which appears to be an adaptation of Flynt’s “Veramusement,” one of the “successive formulations of [Flynt’s] art-liquidating position.” While Maciunas still aspires “to establish artists nonprofessional, nonparasitic, nonelite status in society” and requires the dispensability of the artist, the self-sufficiency of the audience, and the demonstration “that anything can substitute [for] art and anyone can do it,” he also suggests that “this substitute art-amusement must be simple, amusing, concerned with insignificances, [and] have no commodity or institutional value.”

Later in the year, in a reformulation of this 1965 Fluxmanifesto on Fluxamusement, Maciunas added that “the value of art-amusement must be lowered by making it unlimited, massproduced, obtainable by all and eventually produced by all.” He further states that “Fluxus art-amusement is the rear-guard without any pretension or urge to participate in the competition of ‘one-upmanship’ with the avant-garde. It strives for the monostructural and non-theatrical qualities of [a] simple natural event, a game or a gag.”

The 1963 Manifesto, with its talk of purging and revolution, did not include any mention of amusement or gags, and yet the element of humor was not something introduced suddenly with the 1965 manifestos; it had been an integral part of Fluxus from its beginnings. Talking to Larry Miller in 1978, George Maciunas observed: “I would say I was mostly concerned with humor, I mean like that’s my main interest, is humor … generally most Fluxus people tended to have a concern with humor.” (Ay-O summed up the matter concisely when he said: “Funniest is best that is Fluxus.”)

In this same interview Maciunas made another intriguing remark, explaining that Fluxus performances—or concerts or festivals—came about first because they were “easier than publishing,” and second “as a promotional trick for selling whatever we were going to publish or produce.” Even as early as the fall of 1963 he was able to say that festivals “offer [the] best opportunity to sell books—much better than by mail.”

However, in spite of these beginnings, one might say that ultimately the purest form of Fluxus, and the most perfect realization of its goals, lies in performance or, rather, in events, gestures, and actions, especially since such Fluxus works are potentially the most integrated into life, the most social—or sometimes, anti-social, the obverse of the same coin—and the most ephemeral. And they are not commodities, even though they may exist as printed prescriptions or “scores.” But when such scores and other paraphernalia are encountered in an exhibition, rather than activated and experienced through events, a vital dimension of Fluxus is missing. There are some Fluxus works that can be experienced simply by looking, because they work visually, and there are others that can be performed by an individual as mind games. But many more works require that they be performed through physical ac-
FLUXMANIFESTO ON FLUXAMUSEMENT - VAUDEVILLE - ART? TO ESTABLISH
ARTIST'S NONPROFESSIONAL, NONPARASITIC, NONELITE STATUS IN SOCIETY,
HE MUST DEMONSTRATE OWN DISPENSABILITY, HE MUST DEMONSTRATE
SELF-SUFFICIENCY OF THE AUDIENCE, HE MUST DEMONSTRATE THAT ANY-
THING CAN SUBSTITUTE ART AND ANYONE CAN DO IT. THEREFORE THIS SUB-
STITUTE ART-AMUSEMENT MUST BE SIMPLE, AMUSING, CONCERNED WITH
INSIGNIFICANCES, HAVE NO COMMODITY OR INSTITUTIONAL VALUE. IT MUST
BE UNLIMITED, OBTAINABLE BY ALL AND EVENTUALLY PRODUCED BY ALL.
The artist doing art meanwhile, to justify his income, must demon-
strate that only he can do art. Art therefore must appear to be
complex, intellectual, exclusive, indispensable, inspired. To raise
its commodity value it is made to be rare, limited in quantity and
therefore accessible not to the masses but to the social elite.

George Maciunas.
Fluxmanifesto on
Fluxamusement.
1965. Detail
tivity by one or more persons, with or without onlookers. When works or scores such as these are seen or read in an exhibition, experience of them can only be vicarious.

But Maciunas also said, in 1964, that "Fluxus concerts, publications, etc.—are at best transitional (a few years) and temporary until such time when fine art can be totally eliminated (or at least its institutional forms) and artists find other employment." He also affirmed that Fluxus people should experience their everyday activities as "art" rather than such phenomena as Fluxus concerts, for "concerts serve only as educational means to convert the audiences to such non-art experiences in their daily lives." 

Although Maciunas himself, even by 1973, was referring to the years 1963–68 as the "Flux Golden Age," Fluxus concerts, publications, and so on, however "transitional," actually lasted more than "a few years," for Fluxus did not come to an end until the death of George Maciunas in 1978. By that time the exact composition of the Fluxus group had changed many times: some had left early; some had returned; others had arrived late.

A few Fluxus people and neo-Fluxus people believe Fluxus is still a flag to follow, while others believe that "Fluxus hasn’t ever taken place yet!" George Brecht may have put the matter to rest recently, when he declared that "Fluxus has Fluxed." But the elusive sensibility that emerged from a world in flux in the late fifties and early sixties, and which George Maciunas labeled Fluxus, has weathered the seventies and eighties and is fortunately still with us. Today it goes by many names and no name, resisting institutionalization under the name Fluxus even as it did while Fluxus packaged pieces of it decades ago.

Notes

The following works, edited by Jon Hendricks, are cited in abbreviated form.

Fluxus etc.: The Gilbert and Lila Silverman Collection (Bloomfield Hills, Mich.: Cranbrook Academy of Art Museum, 1981); cited as Fluxus etc.

Fluxus etc./Addenda I: The Gilbert and Lila Silverman Collection (New York: Ink &, 1983); cited as Addenda I.

Fluxus etc./Addenda II: The Gilbert and Lila Silverman Collection (Pasadena, Calif.: Baxter Art Gallery, California Institute of Technology, 1983); cited as Addenda II.

2. Fluxus . . . Tentative Plan for Contents of the First 6 Issues, included with: George Maciunas correspondence, to La Monte Young, December 1961; Silverman Collection. Reprinted in this publication.
5. It must have been completed late in 1964, because
Maciunas told Ben Vautier in a letter dated January 5, 1965, that he was mailing two copies of Fluxus 1 to him. There is no reason to think Vautier was the first recipient. See Maciunas correspondence, to Ben Vautier, January 5, 1965; Silverman Collection.


8. Fluxus etc., p. 6.

9. Maciunas correspondence, to La Monte Young, December 1961 (this was also on the tentative plan for contents of the first seven issues, January 1962(?)); Silverman Collection.

10. Maciunas correspondence, to Tomas Schmit, June or July 1963; Addenda II, p. 161. See also George Maciunas, correspondence, to Willem de Ridder, August(?), 1963; Silverman Collection.

11. Fluxus etc., p. 7; also printed in Jürgen Becker and Wolf Vostell, Happenings, Fluxus, Pop Art, Nouveau Réalisme (Hamburg, 1965), p. 203; Harry Ruhe, Fluxus, the Most Radical and Experimental Art Movement of the Sixties (Amsterdam, 1979), title page; and Happening & Fluxus: Materialien (Cologne: Kölnischer Kunstverein, 1970), Maciunas section.

12. For example, Maciunas mentions the "LEF group of 1929 [sic] in Soviet Union (ideologically)." Maciunas correspondence, to Tomas Schmit, January 1964; Addenda II, p. 166.


17. Ibid.

18. "Europanism" may be a neologism, rather than a repeated spelling error, implying pan-Europeanism.


20. See Fluxus etc., p. 69; see also Happening & Fluxus: Materialien, Beuys section.


22. Ibid., p. 159.


24. Fluxus etc., pp. 8 and 259.

25. Flynt's press release titled From "Culture" to Vermusement was republished in Fluxus etc V TRE (New York), no. 3 (March 1964), and reprinted in Fluxus etc., p. 245.


27. Fluxus etc., pp. 9 and 260.

28. Ibid.


30. Fluxus etc., p. 15.


32. Maciunas correspondence, to Tomas Schmit, October or November(?), 1963; Silverman Collection.

33. Maciunas correspondence, to Tomas Schmit, January 1964; Addenda II, p. 166.

34. Maciunas correspondence, to Tomas Schmit, November 8, 1963; Addenda II, p. 165.


36. Fluxus etc., p. 49.

Introduction to the Exhibition

Jon Hendricks

Fluxus had its antecedents in those enlightened, earlier twentieth-century artists who wanted to release art from the moribund constraints of formalism. What Dada, Marcel Duchamp, and some aspects of Futurism and Russian Constructivism had initiated in diverse ways between 1909 and 1929 was, by the mid-1950s, reigniting a continuing revolution.

One can point to many sparks and flare-ups in the immediate process leading up to the beginning of Fluxus in 1961–62. George Maciunas, who shaped and fired Fluxus, credited John Cage’s invention of concrete music, starting in 1939, which in turn influenced the European musique concrète movement. Maciunas further acknowledged Cage’s 1952 intermedia event at Black Mountain College, North Carolina, with Merce Cunningham, Robert Rauschenberg, M.C. Richards, and others; Georges Mathieu’s proto-happening Battle of Bouvines and his influence on the Japanese Gutai Group; Yves Klein; Joseph Cornell; Ann Halprin’s “natural activities and tasks”; the French Nouveaux Réalistes; Ben Vautier’s gestures and concepts; and La Monte Young, George Brecht, Yoko Ono, Henry Flynt, and the advent of “concept art.”

Initially, George Maciunas laid plans for a movement that would encompass all aspects of the new wave washing against the foundation of formalist aesthetics. He developed a program that included concerts of new music and plans for a series of what he called Fluxus “yearboxes” (anthologies of very new art from many parts of the world) with contributors ranging from Karlheinz Stock-
Willem de Ridder. European Mail-Order Warehouse/Fluxshop. 1965; reconstructed 1984. Photograph by Rick Gardner
hausen and Allan Kaprow to Pierre Restany and Franz Mon, as well as many who later became synonymous with the Fluxus movement, notably George Brecht, Robert Filliou, Henry Flynt, Dick Higgins, Alison Knowles, Yoko Ono, Nam June Paik, Benjamin Patterson, Daniel Spoerri, Ben Vautier, Wolf Vostell, and La Monte Young. As the year 1962 progressed, with the first series of performances (in Wuppertal, Düsseldorf, Paris, Wiesbaden, Amsterdam, London, Copenhagen, and then Paris again), Fluxus became much more defined. It came to be characterized by direct, short, concrete pieces, minimal music and actions, conceptual scores and works, and action music. Many of the action pieces had a double-edged humor; everyday occurrences became art. The planned contents of the Fluxus yearboxes began reflecting this emerging character also.

During 1962, Maciunas conceived the idea of publishing some of the scores used for these concerts as individual Fluxus publications, apart from the Fluxus yearboxes. He had access to a blueprint machine at his job, in Wiesbaden, and proceeded to draw and type the scores on translucent masters (usually rubber-stamping a Fluxus copyright), which were then printed as needed either as translucent blueprint negatives or as positives. The method was basically the same as that used by John Cage’s publishers, Peters Editions. It was only a short step from publishing the separate scores to producing a collection of an individual’s work, at that point called Fluxus editions.

To a large extent, Maciunas retained creative control of Fluxus production, receiving ideas from artists and, in a unique relationship with them, feeling free to alter and interpret their works—designing the labels and packaging, even varying the contents from copy to copy. As an alternative to the mainstream, which Fluxus was against and which wouldn’t handle these works anyway, Maciunas also devised a distribution system—through artist-run Flux shops and mail-order houses in several countries, through the Fluxus newspapers and handbills, and through impromptu exhibitions during concerts and Fluxfests. His production and distribution activities established a practical outlet for Fluxus ideas that could reach beyond the restrictive structure of the formal concert hall, making the artists’ work available for independent performance. (“You can do it in the privacy of your own home”), thereby reaching a potentially much wider and more diverse audience. And by being cheap, the works made art affordable to almost anyone.

In a way, George Maciunas was the Marina
tti or the André Breton of the Fluxus movement. He knitted it together, shaped the earliest concerts, wrote the manifestos, and oversaw the publications and editions, through his editing, design, production, and advertising. But it would be a mistake to think of Fluxus as a one-man show. Fluxus artists recognized Maciunas’s role but remained fiercely independent, at times embracing the ideals of the movement and at other times going their own way. Ultimately, Maciunas’s vision of a collective “united front” proved impossible to realize except within his production of Fluxus anthologies, editions, and occasionally in Fluxfests and environments. His frustration at seeing
Fluxus artists maintaining independence from Fluxus was reflected in his 1975 event in New York entitled Fluxfest Presents: 12! Big Names! Posters were put around town announcing the event and listing twelve famous artists' names. When the scheduled date arrived, the hall was crowded with people eager to be in the presence of those famous artists. Then Maciunas simply projected the names, one at a time, very big, on the screen.

With the death of George Maciunas in 1978, Fluxus ceased—or didn't stop, or stopped sometime before, depending on one's attitude or perception of the movement. (Personally, I think of art movements as having something like a nuclear half-life of residual essentialness.) In the case of Fluxus there is no disputing the continuous, central role of one man. And even though in the end Fluxus failed in its objective of replacing art with "functionalism" and only partially succeeded in engaging artists in a collective struggle against bourgeois aesthetics, nonetheless, its contributions are enormous. Conceptual art, performance art, political art, mail art, minimalism, artists' books, new music, mass-produced art, and even cooperative artists' housing were affected by or developed directly from Fluxus. And, at least in Europe, Fluxus had a major influence on Neo-Expressionism and Arte Povera. We are all richer for it; and perhaps someday Fluxus will yet lead the way to its elusive goals.

The following commentaries are intended to serve as a guide to the individual works in this exhibition. Although we have placed strong emphasis on the collective anthologies, including yearboxes, periodicals, films, and kits, we have included a small sampling of Fluxus editions by many of the artists involved in the movement, to demonstrate the range and diversity of the works. Fluxus performance activities are represented by posters and photographs. Other aspects—political, social, anti-art, and functional—are included through single works or as elements of other pieces.

Collective Anthologies

The Fluxus anthologies, which grew directly out of La Monte Young's seminal An Anthology (cat. 12), are at the heart of the movement. Most of them are in the exhibition:

Fluxus Preview Review (cat. 11), Summer 1963. A hastily produced, first sampling of Fluxus scores, photos of performance, advertisements for Fluxus products, the dictionary definition of Fluxus—a ready-made manifesto—and a list of the editorial committee. It was printed on 3 long, narrow sheets glued and rolled as a scroll.

Fluxus 1 (cat. 13), 1963–64 until 1977. Of the nine (or so) Fluxus yearboxes initially planned, the only one to be produced in this form. It contains scores, events, conceptual pieces, objects, photographs, and essays squeezed into envelopes or printed on unusual paper and bolted together. The whole was packaged in a wood box which served as both a mailing carton and additional protective binding. It is an unnumbered edition, variously described by Maciunas as limited to 250 and then 100. He probably assembled...
more than 100 and Willem de Ridder, in Amsterdam, probably assembled more than 100 of his version, using parts provided by Maciunas.

Fluxus newspapers (cats. 14–16, 19, 21, 22, 26, 28, 44, 60, 61), 1964–79. These temporarily replaced the yearboxes as a faster means of propagandizing the movement and distributing new works; resulted in 9 issues, plus 2 after Maciunas's death. Each issue is different in content and intent, variously including scores, pieces, and ads for Fluxus works, posters for Fluxus concerts, and photo-reportage of past performances.

Fluxkit (cats. 25 and 31), 1964–65 to late 1960s. Maciunas characterized this work, packaged in an attaché case, as a "miniature Fluxus Museum." The contents of Fluxkit varied as copies were assembled. Its interior was designed to hold both built-in works and removable Fluxus editions as well as Fluxus newspapers and other printed Fluxus works. Unlimited edition; fewer than 30 were assembled by Maciunas and 10 of the de Ridder version for the European Mail-Order Warehouse & Fluxshop, in Amsterdam.

Fluxfilms (cat. 32), 1966 to 1970. Fluxus works using the medium of film. Unlimited edition; fewer than 5 prints of the long version, and fewer than 10 short versions are known to exist. We are exhibiting a 1966 long version. Although offered for sale, Fluxfilms were more frequently offered as rentals and were lent for screenings. Maciunas mailed prints to Fluxus artists in various parts of the world for distribution in those areas.

Flux Year Box 2 (cat. 30), 1966–68 to 1976. Limited to an edition of 100 unnumbered copies; only about 50 were assembled. Planned as a film-related yearbox, the compartmented work contains numerous 8mm film loops and a hand-held viewer, plus, usually, a flipbook of film stills, several objects, scores, and printed works.

Flux Post Kit 7 (cat. 35), 1967. Contains artist-made stamps, postcards, and rubber-stamp cancellations. Unlimited edition; only 10 to 20 were assembled.

Flux Paper Games: Rolls and Folds (cat. 42), 1969 to 1976. Paper events, produced by four artists and packaged by Maciunas for Fluxus. Paper events were a continuing interest of Fluxus artists starting with Terry

Flux Year Box 2.
1966–77 (cat. 30).
Photograph by Brad Iverson

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Remember details of your first love affairs before turning this page.
Daniel Spoerri and François Dufrêne. 

L’Optique Moderne: Collection de lunettes présente par Daniel Spoerri avec, en regard, d’inutiles notules par François Dufrêne. 1963 (Cat. 142). Photograph by Brad Iverson
Riley's "Ear Music," Ben Patterson's "Paper Piece," and Nam June Paik's "Young Penis Symphony" from the 1962 Fluxus concerts. Unlimited edition; fewer than 25 were made.

Fluxpack 3 (cat. 46), 1973–75. Contains functional works printed on vinyl and paper. Cost estimates for 1,000 copies of components were solicited; larger numbers of some items were probably made and many fewer of other items. The edition seems never to have been fully assembled and I have seen only one completed copy, although a few others were made.

Flux Cabinet (cat. 59), 1975–77. The final Fluxus anthology, this is like a convenient, parlor sideboard of games. Although two were planned initially, only one was made.

Individual Fluxus Editions

In mid-1963 Maciunas began advertising the first Fluxus editions; each is a radical departure in form and concept from publications and "art multiples" of the time, and each was cheap to buy.

Nam June Paik's Monthly Review of the University of Avant-Garde Hinduism (cats. 126 and 127), an art-assault-of-the-month club was $8 for a one-year subscription, after the free, first single-sheet issue.

George Brecht's Water Yam (cat. 67) was $4, with supplements "by subscription." The work consists of Brecht's brief scores and pieces printed on small cards and assembled in a slide-out cardboard box with a graphic label. It is neither signed nor numbered and the edition was potentially limitless.

La Monte Young's Compositions 1961 (cat. 157), an uncompromising conceptual masterpiece containing all his 1961 compositions, was $2 bound in linen (later $1 with paper binding, and $3 for the linen-binding edition). In addition, Young says, "The compositions are unusual in that some were performed even before they were composed."

Robert Watts's Case of Events—Objects—Cards was initially priced at $4, after it had evolved from a $50 gentleman's essential "traveler's kit."

As finally produced by Maciunas for Fluxus, Watts's Events (cat. 154) is a collection of his scores, etc., printed on cards and sometimes packaged with his Hospital Events, some Playing Cards, perhaps Yamflug/5 Post 5 stamps and Message Card Three or a Yam Postcard and later usually with a fake fruit such as a banana, tomato, or cucumber.

With Maciunas's unbounded energy and sense of urgency, the production of Fluxus editions exploded through the remainder of the sixties and into the seventies, producing works as diverse as George Brecht's flags End, Middle, Start (cats. 68, 69, and 70); Christo's Package (cat. 72) of wrapped roses; Robert Filliou's Fluxdust (cat. 77), packaged dust or floorsweepings; Joe Jones's Violin in Bird Cage (cat. 87), a battery-powered automatic music machine; Carla Liss's Sacrament Fluxkit (cat. 99), a poetic spoof on our per-
ception of religion; and George Maciunas's own *Excreta Fluxorum* (cat. 110), which challenges most people's sensitivities.

**Fluxus Performance**

In 1961 and early 1962, Maciunas simultaneously made plans (cat. 1) not only to edit Fluxus yearboxes but to produce a series of Fluxus concerts. And indeed Fluxus assaulted Europe with more than thirty concerts and events in 1962. At first intending to include a wide spectrum of avant-garde performance—Japanese and American experimental film, multimedia works, *musique concrète*, action music, electronic music, happenings, events, and street actions—Maciunas quickly narrowed the focus of Fluxus, however, and it came to be characterized by sharply provocative actions and by minimal and conceptual pieces reflecting the artists' concern with destroying formalist culture and the icons of aesthetics.

We have tried to include enough performance documentation to suggest worldwide Fluxus activities, along with photographic glimpses from some of these events.

**Fluxus as a Political Movement**

George Maciunas's goals for Fluxus are best stated in his own words. There was contradiction and dissent within the group, but Maciunas's position, stated a number of times in various manifestos and letters, remained the underlying objectives of the movement. In a letter to Tomas Schmit in 1963 he wrote: "*Fluxus objectives are social (not aesthetic). They are connected to the group of Lef . . . of 1929 [sic] in Soviet Union (ideologically) and concern [themselves] with: Gradual elimination of fine arts (music, theatre, poetry, fiction, painting, sculpt, etc. etc.) This is motivated by desire to stop the waste of material and human resources . . . and divert it to socially constructive ends. Such as applied arts would be (industrial design, journalism, architecture, engineering, graphic-typographic arts, printing, etc.) . . . Thus Fluxus is definitely against [the] art-object as non-functional commodity—to be sold & to make livelihood for an artist. It could temporarily have the pedagogical function of teaching people the needlessness of art including the eventual needlessness of itself. It should not be therefore permanent."
Neo-Dada in Music, Theater, Poetry, Art
George Maciunas

This is a draft of an essay/manifesto by George Maciunas (1931–1978), read by Arthus C. Caspari, in German, at the Fluxus concert Après John Cage, Wuppertal, West Germany, June 9, 1962. A version in German was published in Jürgen Becker and Wolf Vostell, Happenings, Fluxus, Pop Art, Nouveau Réalisme (Hamburg, 1965), pp. 192–95. The text first published here is transcribed from microfilm in the Archiv Sohm, Staatsgalerie Stuttgart. The chart illustrated here accompanied the reading of the essay, and was drafted after the two charts reproduced in the Fluxus Documents section of the present publication.

Neo dada, its equivalent, or what appears to be neo dada manifests itself in very wide fields of creativity. It ranges from "time" arts to "space" arts; or more specifically from literary arts (time-art), through graphic-literature (time-space-art) to graphics (space-arts) through graphic-music (space-time-arts) to graphless or scoreless music (time-art), through theatrical music (space-time-art) to environments (space-arts). There exist no borderlines between one and the other extreme. Many works belong to several categories and also many artists create separate works in each category. Almost each category and each artist however, is bound with the concept of Concretism ranging in intensity from pseudo concretism, surface concretism, structural concretism, method concretism (indeterminacy systems), to the extreme of concretism which is beyond the limits of art, and therefore sometimes referred to as anti-art, or art-nihilism. The new activities of the artists therefore could be charted by reference to two coordinates: the horizontal coordinate defining transition from "time" arts to "space" arts and back to "time" and "space"
etc., and the vertical coordinate defining transition from extremely artificial art, illusionistic art, then abstract art, (not within the subject of this essay), to mild concretism, which becomes more and more concrete, or rather nonartificial till it becomes non-art, anti-art, nature, reality.

Concretists in contrast to illusionists prefer unity of form and content, rather than their separation. They prefer the world of concrete reality rather than the artificial abstraction of illusionism. Thus in plastic arts for instance, a concretist perceives and expresses a rotten tomato without changing its reality or form. In the end, the form and expression remain [the] same as the content and perception—the reality of rotten tomato, rather than an illusionistic image or symbol of it. In music a concretist perceives and expresses the material sound with all its inherent polychromy and pitchlessness and "incidental-ness," rather than the immaterial abstracted and artificial sound of pure pitch or rather controlled tones denuded of its pitch obliterating overtones. A material or concrete sound is considered one that has close affinity to the sound producing material—thus a sound whose overtone pattern and the resultant polychromy clearly indicates the nature of material or concrete reality producing it. Thus a note sounded on a piano keyboard or a bel-canto voice is largely immaterial, abstract and artificial since the sound does not clearly indicate its true source or material reality—common action of string, wood, metal,
felt, voice, lips, tongue, mouth etc. A sound, for instance, produced by striking the same piano itself with a hammer or kicking its underside is more material and concrete since it indicates in a much clearer manner the hardness of hammer, hollowness of piano sound box and resonance of string. A human speech or eating sounds are likewise more concrete for the same reason of source recognisability. These concrete sounds are commonly, although inaccurately, referred to as noises. They maybe pitchless to a large extent, but their pitchlessness makes them polychromic, since the intensity of acoustic color depends directly on pitch obliterating inharmonic overtones.

Further departure from artificial world of abstraction is affected by the concept of indeterminacy and improvisation. Since artificiality implies human pre-determination, contrivance, a truer concretist rejects pre-determination of final form in order to perceive the reality of nature, the course of which, like that of man himself is largely indeterminate and unpredictable. Thus an indeterminate composition approaches greater concretism by allowing nature to complete its form in its own course. This requires the composition to provide a kind of framework, an “automatic machine” within which or by which, nature (either in the form of an independent performer or indeterminate-chance compositional methods) can complete the art-form, effectively and independently of the artist-composer. Thus the primary contribution of a truly concrete artist consists in creating a concept or a method by which form can be created independently of him, rather than the form or structure. Like a mathematical solution such a composition contains a beauty in the method alone.

The furthest step towards concretism is of course a kind of art-nihilism. This concept opposes and rejects art itself, since the very meaning of it implies artificiality whether in creation of form or method. To approach closer affinity with concrete reality and its closer understanding, the Art-nihilist or anti-artists (they usually deny those definitions) either creates “anti-art” or exercises nothingness. The “anti-art” form are directed primarily against art as a profession, against the artificial separation of a performer from audience, or creator and spectator, or life and art; it is against the artificial forms or patterns or methods of art itself; it is against the purposefulness, formfulness and meaningfulness of art; Anti-art is life, is nature, is true reality—it is one and all. Rainfall is anti-art, a babble of a crowd is anti-art, a sneeze is anti-art, a flight of a butterfly, or movements of microbes are anti-art. They are as beautiful and as worth to be aware of as art itself. If man could experience the world, the concrete world surrounding him, (from mathematical ideas to physical matter) in the same way he experiences art, there would be no need for art, artists and similar “nonproductive” elements.
Hi Red Center's "Roof Event," Tokyo, 1964
(Cats. 82 a, b, c)
George Maciunas performing George Brecht’s “Drip Music,” Düsseldorf, 1963 (cat. 66). Photograph © by Manfred Leve
George Brecht.
*Middle.* ca. 1965
(cat. 69)

This piece was written on fabric in the 2nd Floor Project 1965.
Fluxus Documents
Attached is provisional plan of FLUXUS contents and FLUXUS festival. The festival is planned in Wiesbaden, (starting March), then Köln, Paris, Milan, Stockholm, Warsaw and maybe Prague and other cities. Plans for Wiesbaden series are already materializing. It may be held in the State Museum there. (big auditorium)

Also attached is suggested rough idea for grouping - categorizing various people between graphic and poetry and theatre on the other end. You may revise, expand, contract or discard this idea if objectionable. Would be good however to work out categories that would suit (more or less) also Europe and Japan, so that all issues would have their indexes of similar pattern. This much for attachments.

Now the requests:
1. Please send me copies of all your works, compositions, tapes etc. that you think could be performed in these series, (if you wish them performed that is) Send these materials not later then Jan.5th. to: Stanley Buetens, 723 7th Ave. Rm.700, New York 19. On January 12th. I must start making up the program folder for the Wiesbaden series.
2. Send me directly, as soon as possible, the titles of the essays you are writing for Fluxus or compositions you would propose to include. Prospectus will be issued on Jan.5th. not a day later.
3. Send the essays, works etc. to S.Buetens at above address not later then Jan.5th. If you have mailed the things to his other address, it will get to me anyway.
5. I need brief histories, or what-you-like of each to include in program folder. Europeans seem to want such things.
6. Can someone obtain scores from M.Feldman?
7. Let me know the minimum $$ you need to come over to Europe and participate in the series. I will at least try to obtain $$ for such purpose.

Send all urgent matters to me at:

E.Europe, if any, may provide some.
FLUXUS

1. To purge. A fluid discharge, esp. an excessive discharge, from the bowels or other part.
2. A continuous moving on or passing, as of a flowing stream.
3. a streamy copious flow,
4. the setting of the tide toward the shore.
5. Any substance or mixture, as silicates, limestone, and fluorite, used to promote fusion, esp. the fusion of metals or minerals.

TENTATIVE PLAN FOR CONTENTS OF THE FIRST 6 ISSUES:

NO. 1 U.S. ISSUE, English edition only. Feb. 1962

Essays:
- George Brecht: Events, Experiences, Fixations, Focus
- Joseph byrd: Modern Music and the Emotion Aesthetic
- Walter De Maria *
- Henry A. Flynt, jr.: The Exploitation of Cultural Revolutionaries in Present Societies.
- Philip Corner: Projections of Indeterminacy.
- Dick Higgins: Some Thoughts on Politics in Art.
- R. Maxfield: Music without Score.
- Jonas Mekas: Experiments in cinema - U.S.A.
- Robert Morris: Environments or *
- Simone Morris: Dance constructions or *
- A. Kaprow: Historical precedents of "Environment-happenings" or *
- La Monte Young *
- all editors: Atlas-index of new art, music, literature, cinema, dance in U.S.

Anthology:
- George Brecht: 6 Exhibits, 3 Telephone Events
- Philip Corner: Chirographic... (score)
- L. Dlugoszewski: Glass Identity (score)
- Dick Higgins *
- Alison Knowles: a glove
- Jackson Mac Low: Letters for Iris Numbers for silence and *
- R. Maxfield: * (record)

NO. 2 WEST EUROPEAN ISSUE 1. (Germany, Scandinavia, Holland, Switzerland) English, German editions. May 1962.

A. ARS AUTOMATICA MACHINARUM
- K. Wiggen: Music Machine
- Diter Rot: Poetry Machine
- C. Maciunas: Hydrokinetic - osmotic painting
- Fehn: Sonorealization of City

B. ARS RATIONALIS (et irrationalis) MACHINIS
- K.O. Goetz: Electronic painting and its programming
- György Fehér: Possibilities of Electronic Television
  (plans for electronic TV studio in Stockholm.)
- M. Koenig ed.: Anthology of Electronic Music (record & comment)
  Stockhausen, Eimert, Koenig, Kagel, Boemer etc.
- C. Bremer & E. Williams: Anthology of serial poetry
- Kirchhoff: Experimental Film with Ossirograph
  (painting with printing press)
- J. Mekas ed.: Experiments in cinema - West Europe 1

C. ARS AUTOMATICA ET RATIONALIS PERSONARUM
- K. Stockhausen: "Original" paar " etc.
- H. K. Metzger: Cage, Marx, Stimmer... Is Anarchism anachronized?
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<td>J. Mekas &amp;</td>
<td>Brutalist architecture</td>
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<td>Toshi Ichiyanagi</td>
<td>Experimentas in Cinema - Japan</td>
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<td>George Brecht</td>
<td>Hakujin, Hakku - Assemblages, Events</td>
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<td>Yoko Ono</td>
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<td>Nam June Paik</td>
<td>Zen Priest training</td>
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<td>Phillip Corner</td>
<td>Of modern times and ancient sounds</td>
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| NO. 4 HOMAGE TO THE DISTANT PAST, |
| English, German, French editions. Nov. 1962 |
| R. Maxfield         | Oscillographic studies of some ancient musical instr. |
| Don Smithers        | Renaissance instrumentation, (essay & record) |
| Phillip Corner      | The radicals of 14th. cent. secular music. |
| Alexis Ranmit       | Ying Yuch Chieh, the ink splasher of Chan painters. |
| Dick Higgins        | Byzantine abstract - lettristic poetry. |
| Prof. Nomura (?)    | Nonsense poetry of E. Lear. |
| G. Macunias          | Zen monk music (essay & record) |
| G. Macunias          | Moussorgsky - First concreteism in Nursery Cycle. |
| Nam June Paik       | Zen Monk music of Athanasius Kircher. |
|                     | Development of abstraction in Animal Style 7-9 cent. |
|                     | Oriental Nihilism in the past |

| NO. 5 WEST EUROPEAN ISSUE II. French, English editions |
| (France, Italy, England, Belgium, Spain), Feb. 1963 |
| A. ARS AUTOMATICA MACHINARUM |
| Tinguley (?)         | Painting machine |
| N. de St. Phalle     | Shot-gun painting |
| B. ARS RATIONALIS MACHINIS |
| p. Schaeffer ed.     | Anthology of Musique Concrete; Schaeffer, Henry, Arthuys, |
|                      | Phillipot, Ferrari, Mache, Xenakis, Boucurechliev, |
|                      | Vanelle, Chamass, Sauguet, Barrague... (essay & record) |
| L. Berio (?) ed.     | Anthology of Italian Electronic music: Berio, Ligeti, |
|                      | Maderna, Nono, Castiglioni... (essay and record) |
| J. Siclier or        | Experiments in Cinema - W. Europe II |
| C. ARS AUTOMATICA PERSONARUM |
| G. Macunias          | Abstract choreography (essay and folio) in France |
| D. Higgins or        | Lettrism since Isidore Isou (essay & anthology) |
| S. Bussotti          | Graphic music |
| S. Bussotti          | New Music in Italy |
| C. Cassan (?) ed.    | Improvisation in France... (essay and record) |
NO. 6 EAST EUROPEAN ISSUE, English, Russian editions, May 1963
Dr. Zofia Lissa  Polish experimental cinema-music
* New Polish concrete and electronic music
J. Patkowski
V. Zavalishin or Y. Czernius
A. Chukhrai (?)
* J. Mekas &
G. Maciunas
Editors

NO. X HOMAGE TO DADA, no date, English, French, German Ed.
* Origins of garbage — junk art
* Noise music of Futurists & Dada: Russolo, Ball, Tzara...
* Poems simultanes (essay & anthology)
* Dada happenings — (corpus)
* Abstract sound poetry: anthology of Tzara, Ball, Arp, Housmann, Schwitters...
* Significance of Dada political orientation.
K. Schwitters

EDITORS: Publisher & editor-in-chief: George Maciunas
U.S. SECTION:
Walter De Maria — art, sculpture
Jackson Mac Low — poetry
Dick Higgins — happenings, theatre, politics
Phillip Corner — music
Simone Morris — dance
Jonas Mekas — cinema
WEST EUROPEAN SECTION I:
M. de la Motte — art, sculpture
J.P. Wilhelm — literature, theatre
Hans G. Helms — poetry
Nam June Paik — music, happenings
Heinz Klaus Metzger — Scandinavian sub-section
Karl Erik Welin — Philosophy
WEST EUROPEAN SECTION II:
Sylvano Bussotti — music
***

EAST EUROPEAN SECTION:
Jozef Patkowski — music
Akosh Csernus — poetry
***

JAPANESE SECTION:
Toshi Ichiyanagi — music
***

CANADIAN SECTION:
Pierre Mercure

HEADQUARTERS: FLUXUS, J.S. Bach Strasse, Wiesbaden, West Germany.

TENTATIVE PROGRAMME FOR THE FESTIVAL OF NEW MUSIC

CONCERT NO. 1 Piano compositions U.S. composers
John Cage — *31'57.9864* for pianist (1954)
**CONCERT NO. 1**
Compositions - U.S. composers
John Cage - "31'57.9664"* for pianist (1954)*
Earle Brown - from 'Folios'.
Morton Feldman - piano piece
Christian Wolff - for prepared piano
Lucia Dlugoszewski - Arcadia Piano Music*
Terry Riley - to be determined
La Monte Young - "566"* to Henry Flynt*
Philip Corner - Chirography for piano*

**CONCERT NO. 2**
Piano compositions - Japanese composers
Toshi Ichiyanagi - complete piano works*
Maki Ishii and Kazuo Fukushima - to be determined

**CONCERT NO. 3**
Piano compositions - Nam June Paik - complete works

**CONCERT NO. 4**
Piano compositions - European composers
Henri Pousseur - to be determined
Ralph Shapey - to be determined
Jan van Vlijmen, Ernst A. Stiebler, Gilles Tremblay, Luis de Pablo and others to be determined.

**CONCERT NO. 5**
Compositions for voice - U.S. composers
John Cage - Solo for voice 2 (1960)*
Joseph Byrd - Homage to Jackson Mac Low*
Agnus Dei* for 3 voices*
Lucia Dlugoszewski - transparencies for everyday sounds*
Dick Higgins - "The sound of the animals dying thirteen to one"*
Jackson Mac Low - Letters for Iris numbers for silence*
George Brecht - Card piece for voice*

**CONCERT NO. 6**
Compositions for voice - European composers
L. Berio, S. Bussotti, Chou Wen Chung, and others to be determined

**CONCERT NO. 7**
Compositions for instruments - U.S. composers
John Cage - Variations (1958)*
Joseph Byrd - Strata II*
Terry Jennings - to be determined
Philip Corner - Chirography music for violin*
Farhad Mechkat - piece for prepared violin*
Earle Brown - to be determined
La Monte Young - Composition 1960 no.13*

**CONCERT NO. 8**
Compositions for Instruments - Japanese composers
Toshi Ichiyanagi - to be determined
Kazuo Fukushima, Maki Ishii, Toshio Mayuzumi and others to be determined.

**CONCERT NO. 9**
Compositions for instruments - European composers
L. Berio, S. Bussotti, K. Stockhausen, N. Castiglioni, F. Evangelisti, G. Arrigo, A. Clementi, D. Lapinskar, B. Schaeffer, and others.

**CONCERT NO. 10**
Compositions of concrete music - U.S. composers
John Cage - to be determined
Joseph Byrd - 2 pieces for R. Maxfield*
Lucia Dlugoszewski - Suchness concert*
Terry Riley - ear piece (for audience)*
Dick Higgins - to be determined
George Brecht - Spanish card piece for objects*
Candle piece for radios*
Comb music* and Drip Music*
Jackson Mac Low - Thanks - a simultaneity for people*

**CONCERT NO. 11**
Compositions of concrete music - European comp.
Nam June Paik - to be determined
Cornelius Cardew - to be determined
G. Maciunas - duet for full bottle and wine glass*
others to be determined

**CONCERT NO. 12**
Neo DaDa, Happenings, U.S. Composers
Dick Higgins - Danger music no. 2*
Symphony no. 3*
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<th>Concert No.</th>
<th>Description</th>
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| No. 12     | Neo DaDa, Happenings, U.S. Composers  
            | Dick Higgins - Danger music no. 2  
            | Symphony no. 3  
            | Henry Flynt - to be determined  
            | La Monte Young - piano piece for David Tudor no. 2  
            | Dennis Johnson & Terry Riley - to be determined |
| No. 13     | Neo DaDa, Happenings, European Composers  
            | Nam June Park, Cornelius Cardew and others to be determined |
| No. 14     | Electronic, magnetic tape music, U.S. composers  
            | John Cage - Fontana Mix, Williams Mix, Music for the Marrying Maiden  
            | Dick Higgins - to be determined  
            | John Mac Dowel - music for a while  
            | Henry Jacobs, David L.Talcott, G.Longfellow, H.Stanley to be determined |
| No. 15     | Electronic, U.S. composers  
| Nos. 16 & 17 | Electronic music, French composers  
            | Compositions to be determined by P.Schaeff, P.Henry, P.Arhus, M.Philipot, J.Barague, E.Varese, L.Ferrari, F.Mache, Y.Xenakis, A.Boucourechliev, R.Vandelle, M.Chapass, H.Saquet |
| No. 18     | Electronic music, Japanese composers  
            | Toshio Mayuzumi - Aoi-No-Ue and others to be determined  
            | Toru Takemitsu - Static Relief, Tori, Untitled  
            | others to be determined |
| No. 19     | Electronic music, Compositions from Köln  
            | K.Stockhausen, M.Koenig, H.Elmert, M.Kagel, G.Ligeti to be determined |
| No. 20     | Electronic music, Italian composers  
            | L.Berio, B.Maderna, N.Castiglioni, L.Nono & others to be determined |
| No. 22     | Electronic music, Belcian composers  
            | Henri Pousseur - Scambi, Etudes pour rimes, Electre, Formes et Lumieres etc.  
            | others to be determined |
| No. 22     | Electronic and instrumental music, Polish comp.  
            | Works of J.Patkowski and K.Penderecki to be determined |
| No. 23     | Electronic music, Canadian composers  
            | P.Mercure, L.Portugais, C.Carp, I.Anhalt - to be determined |
Imagine yourself as a branch of the tree out of which this page was made.

Space projected in time

GRAPHIC MUSIC

indeterminate performance instr.

DIAGRAMS

MUSICAL DIAGRAMS

TAPE MUSIC

NOTE

H. Flynt

P. Corner

Jackson Mac Low

L. Dlugoszewski

Terry Riley

D. Higgins

R. Maxfield

M. Feigl

T. Jencks

J.

Earle Brown

c. Wolf

John Cage

concretist

lettrism

Abstract calligraphy

Futurist Brui via Varese

MUSICAL INSTRUMENTS

MUSIC THEATRE. 1961 (cat. 1).

c. Wolf

Earle Brown

L. Dlugoszewski

Terry Riley

D. Higgins

R. Maxfield

M. Feigl

T. Jencks

J.

John Cage

concretist

lettrism

Abstract calligraphy

Futurist Brui via Varese

MUSICAL INSTRUMENTS

MUSIC THEATRE. 1961 (cat. 1).
**NOTE MUSIC**

- M. Feldman
- J. Byrd
- T. Jennings

**THEATRICAL MUSIC**

- La Monte Young
- D. Higgins
- Jackson Mac Low
- Terry Riley
- A. Kaprow
- A. Hansen
- George Brecht
- D. Johnson

**THEATRE**

- Dada theatre happenings

**Time projected in space**

**MUSIC THEATRE**

**Determinate & specific perf. instructions**

**abstract**

**concretist**
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<th>Time</th>
<th>Time projected in 2dim. space</th>
<th>Space projected in time</th>
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<td>POETRY GRAPHICS</td>
<td>GRAPHIC MUSIC</td>
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| stories | poetry | semantic | abstract | scribbles | chirography | diagrams | music diagrams | note music | time/projected in space/projected in time |
|---------|--------|----------|----------|-----------|-------------|----------|----------------|------------|
|         |        |          |          |           |             |          |                |            |

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<th>Jackson Mac Low</th>
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<td>D.Wakoski</td>
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<td>E.Williams</td>
<td>Christian Wolff</td>
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|                   |             |
|                   | Philip Corner |
|                   | Joseph Byrd |
|                   | M.Feldman |
|                   | T.Jennings |

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<thead>
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<th>L.Dlugoszewski</th>
<th>Terry Riley</th>
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<td>L.Poons</td>
<td>P.Krumm ?</td>
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George Maciunas. Time/time projected in 2 dim. space POETRY GRAPHICS / space/space projected in time GRAPHIC MUSIC / Time/Time projected in space MUSIC THEATRE/space. 1962 (cat. 101). 
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<th>Indeterminacy</th>
<th>Dada theatre-happenings</th>
<th>Dada junk collage</th>
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<td>Charles Ives</td>
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Time projected in space

MUSIC THEATRE

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Bob Morris

La Monte Young

Dick Higgins

George Brecht

W.de Maria

A.Kaprow

A.Hansen

S.Morris

C.Oldenburg

Dennis Johnson

Stankiewicz

D.Lindberg

Dine ?

Whitman ?

R.Johnson

Indiana R

Robert Watts

Westermann
La Monte, I see a magnifying glass. I am saving on postage.

Here is what I received from you. I found out about your picture of Dennis J. S. You are right in your letter that it is in a very big magazine and 60,000 copies. Do you want to do anything about it? Dennis J. Things are not as bad as it seems. People are not as stupid as they look. If you say you will try to talk to Bob Mooge, but is very important that she send her whole story on Hanks. Other people might be interested in her. It is all right this way. How do you think she is doing? I hope she is doing well for people that is. Dennis J. If she does not want to do anything about it, Rauschenberg? Bob Mooge? Larry Pons? I mean to edit that part - get all the things and essays together. Anti-pro and pro essays etc. Mike in London appears to be the chosen mover of the English poets (including himself).

It should be nice. Mike & von Bietz, who does rather nice music will write a essay from some big name M. In past (see Koenig etc.) to write about them. "Abstract expressionist" fakers like Wessel, etc. Also would be nice to include an actual piece "hand" on made for each issue. Somebody anybody could make a very big sheet of paper - do "it" on this paper and then cut it to any nice paper to fly into 5 x 5's or could be small sizes, words or anything. It would not take much time to do and would go to them at least ask them - not "reproduced" that produced. Ask Point about it. or Rauschenberg (he now does rather nice stories). I got my package from Kaprow - several of his "hapenings". Also I got a trunk full of nice pictures from Tosh. There are now about 8 or so very very good people in Japan. Mike things. Looks like magazine (FLUXUS) should sell very well when its starts rolling. I got this nice box of a didooper enemy which is work to put Fluxus to work. I will have to work according to all the nice instructions printed on it. Great box! I notice this: "...in preparation for prostoscopy and sigmoidoscopy, in the relief of constipation due to fecal or hernial intussusceptions, or this..."... assume knees chest position... insert tube and squeeze gently... maintain position... etc. strong urge to evacuate is felt (usually within 5 minutes) etc. etc. wonderful.

I will waste a lot of time as they say, and squeeze box of disposable enemas. Just use it. They can stop up your ass and squeeze gently, until strong urge is felt. etc. etc. So that you can get stuff from Simon, Walker, Bob, and anyone for presents, art, poetry etc. Jackson reaction for everything.

**NOW about Festival. Here is new schedule.** Marits was too early. Fiscal held up on Japanese things till now. I am still missing on some others. Lucas Pogoszewski has not started anything yet. Could you check with her? Let me know. So we have decided to start June. This will give time to collect as stuff and prepare nice posters, program etc. I am ordering out of electronic equipment from Stroebel. I am ordering German importers forms. I hope I won't have to pay for this equipment.

Sir.

Von Bietz & Wessel are making good for the people that is. We should definitely work. So plan to come over next Summer (I am going to Hungary). I am not sure when I am going to Europe. I am good for a few years plus. Then maybe we all go to Europe and have a marvelous time. There is enough money enough for all. I am going to be a little a little practice your comparison: Europa.

---

George Maciunas.

Postcard to La Monte Young, 1962. La Monte Young and Marian Zazeela Collection of The Gilbert and Lila Silverman Fluxus Collection
La Monte: finally I have time to sit down in front of typepwriter. The past month as you guessed right was our festival of fluxus - 14 concerts in all! Wiesbaden was shocked, the mayor almost had to flee the town for giving us the hall. We gave very good performances, too bad the audience was not too large and I still lost some $500 in the whole deal (maybe less when I start accounting more exactly). The press was very attentive and reviews about this event or rather events appeared in some dozen newspapers, 4 magazines, papers even as far as Florence, Austria, Denmark etc. One evening was shot on film for TV presentation, a shortened version of which appeared 4 times on TV. That TV evening included Patterson's contra-bass piece, Emmett's 4-directional song, Jackson's - Thanks II, your-line piece, which Nam June Paik performed in his usual improvisational manner; dipped his head in a night pot full of ink and drew a line with his head over a long roll of paper stretched over floor. Then we did my Olivetti piece, called for one to lift a bowler hat, another to sit down or up, another to point to audience, another (Emmett) was hand farting and Dick was breathing emetically following Olivetti adding machine ribbon, a sort of rhythmical machine like piece. Then on the end we did Corners piano activities not according to his instructions since we systematically destroyed a piano which I bought for $5 and had to have it all cut up to throw away, otherwise we would have to pay movers, a very practical composition, but German sentiments about this "instrument" of Chopin was hurt and they made a row about it. I enclose the program, but we did not follow it, since there were not enough materials from Japan (some arriving too late) and so we added more of American works. What I will do is write a sort of review of this festival or report on what was done etc. in a newsletter printed newsletter form, so I will not have to write it over and over to people in New York etc. Besides my health started to give way and I get tired very quick even on typing. This continuous use of cortisone started to affect the spine in some sort of way (Is the doctor sya would some day happen) so that my hands and a leg for some reason (by way of the spine-if you can figure it all out) don't operate very efficiently and are bothered by annoying and inconvenient pains and other things etc. Then I was knocked off with another lung infection last few weeks and was hardly able to finish the festival. That's why the delay in letter replies etc. (many letters to write also). So the news:

1. Fluxus I is definitely coming out, in fact the whole issue is at printers, I have done all my work. Printer is doing on credit (my bowler hat having impressed him), except I have to pay for paper in advance, not a bad deal. I figure the issue should go out in mid November, since it is a rather fat book and printer is not very fast (not as slow as that Rapport in N.Y.)

2. After all the publicity we got in Wiesbaden it is easier to do festivals elsewhere, so we have it all arranged to have one in Copenhagen (6 concerts in last week of November) and Paris (6 concerts in first week of December), then we will rest a month or two before continuing in other towns.

3. Too bad I did not have Fluxus or Anthology ready at Wiesbaden fests - could have sold quite a few of them, people kept asking, but all we had were prospectuses.

Now I will go over your letters in review and see if I can answer all points:

1. I got your package with Zazeela and figured out which way is up.
2. Also got photos of Jack Smith, poem of Ray Johnson, copy of generation magazine. But since as you say Peters got hold of it - there is no way of reprinting it, since Peters im owns Cage completely, especially here. We can't even perform Cage without paying some fee to GEMA etc etc. All very commercial, and I have no desire to deal with those bastards at Peters. Will include Smith photos (not all!) and R.J.

3. Also got some things from Joe Byrd.


5. I will print your 1961 compositions on my own money (I mean on my own no-money), in other words I will start work, get paper etc., and ask printer to start work. So I hope we will have it done in time for copyright this year. OK? Anyway it will definitely be printed, whether you send money or not, though $ 50 or $ 100 would be of considerable help.

6. How the hell can Charlotte Herman play cello being in New York, that's no good. We need somebody right here. I will write her anyway. You never gave address of Jack Glick.

7. Can't pay your way over, since we lost money on festival. But if you can come on your own, you could perform in Copenhagen and Paris fests (although we assume they will lose money too). So money situation is not good at all and save all I can for getting the fluxus out and some of the books, like your book, Brecht box of cards, plus some costs of festivals, which at least do not eat up as much $ as New York concerts.

8. Dick and Alison Higgins are here helping out with concerts and are staying in my place, so the place is tight, but if you come over, some people in Frankfurt, I forget their name, some fake "collectors" of new art etc. and friends of Cage, oh yes they must be those Sturtevants, well they said they would put you up, but when I made diplomatic inquiries about them backing your trip, they did not respond, the bastards. Anyway they are total fakes and fashion followers. But if you come over, they would put you up, so they say. I don't know whether they would put up with 3 of you, but you can always try. So you must only find a way of getting over Atlantic. Did you try Icelandic Airways? It costs $200 to Luxembourg and $5 from Luxembourg to Frankfurt. So $205 by fast airplane to Frankfurt is not too expensive.

9. Your last letter. Got your string trio. Why the hell did you print it? You wasted $ 100 completely!!1!1 I could have copied for nothing and have done it on a transparency directly, so I could print quick osolith copies for immediate performances. Now the damn thing is printed on both sides of a paper and I can't even transparentize it for quick osolith prints (for festival performance copies - for the players I mean) very thoughtless of you. But I will definitively put it in fluxus, so don't worry in that direction. So my definite answer as you asked is: FLUXUS IS COMING OUT, AND IS BEING PRINTED RIGHT NOW, SOME 30% ALREADY PRINTED.

YOUR BOOK WILL BE PRINTED ALTHOUGH SOME $$ WOULD HELP IT OUT, I WILL SEND YOU THE PROOFS IN A WEEK

FLUXUS WILL BE DISTRIBUTED IN AMERICAN, EUROP, POLAND, YUGOSLAVIA, USSR, JAPAN, etc.

10. If you want to go to Turkey with Dick, you better come to my place (first stopping at Frankfurt by those Sturtevants) say around mid November.
Then you can go to Copenhagen and Paris festivals, perform there, which
would be very nice, and go with Dick & Alison to Turkey after Paris fests
(which is what they are planning to do). But they want to fly by plane
in extravagant manner. The cheapest way to India however is not by way
of Turkey but by a French small boat "Laos" which goes to Japan for
$400 from France, so probably stop at India would be some $200 or so.
Another way would be by way of USSR giving concerts along the way, so it
may not cost anything at all. I would give you names to contact and they
might be able to arrange things. But you must get visas for East Germany,
Czechoslovakia, Poland and USSR. Visas take time to obtain, so you better
start obtaining them right now.

11. As I said fluxus is being printed, but if you send things within another
3 weeks (NOT ANY LONGER) I can still include. So please send your pieces
to Henry as you said you may do. (I mean send them to me not to Henry)

12. THANKS FOR ALL THE NICE MATERIALS YOU ARE SENDING, THEY ARE ALL VERY
GOOD THINGS FOR FLUXUS, MAD AND YOUR COLLABORATION IS VERY IMPORTANT AND
VALUABLE ETC. AND ALL THAT, BUT DON'T GET ANNOYED FOR MY LATE REPLY AND
DELAYS IN FLUXUS, as I said, I was knocked off for a while with my
sicknesses, which is still very inconvenient with this spine now playing
all sorts of tricks with me, but FLUXUS WILL COME OUT FOR SURE, SO WILL
YOUR BOOK, DON'T GET DISCOURAGED. Send those tapes of your concerts, we
can play them in those fests.

13. Keep sending stuff even after fluxus is printed. They can all be included
in the next fluxus, the 1964 fluxus american issue. OK? Ask Simone
Morris, why the Hell she is not sending anything. Things are still Missing
from her. Bob Morris sent a nice thing. Ann Halprin sent a load of stuff,
some of which I will have to include, since there are no other dance
compositions included. Halprin's things are very elaborate and baroque.

We just about performed every piece-composition of yours in the festivals.
The fifth interval we hummed for almost an hour, which was very nice, almost
nicer than the 7 gambas. (sounded like some Buddhist ritual, especially after
Pak announced it in Japanese and wrote your name on blackboard in Chinese
characters). You probably would have disliked such anonymity, but you were
in a Japanese program and we thought it fitted very well in it. We recorded it
on tape as all other concerts, (except the pure action concerts, like Dick's
danger musics and your silent pieces).

14. Why are you going to India ?????? what are you up to ?????? Why not stick
around in Europe and then join us on a tour of East Europe and USSR late
in 1963 ?? then settle down in Siberia. Climate there would be very
healthy, nice cool winters. Give concerts all along the Siberian railroad
stops. Think it over.

I will write this news letter, which will give more details on festival.
Meanwhile let me know you exact plans on travels etc. and keep sending stuff
and goodies. My hand is all swollen and refuses to push keys so I quit.

PS I got all your 3 letters, the one to 633APO also
George Maciunas. Letter to La Monte Young. 1962. La Monte Young and Marian Zazeela Collection of The Gilbert and Lila Silverman Fluxus Collection
Send STUFF & STANCES.

Put in good carton. I can't sell them here.

Send along today. I can bind them here.

Let me know if you can send them.

If you can, send them.

Send them on the ground and we can get them packed.

Send them to me.

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George Maciunas. Instruction drawing for Flux Cabinet. ca. 1977 (cat. 47).
George Maciunas. Instruction drawing for the contents of Flux Cabinet. 1977 (cat. 48)
Opposite page:
Flux Cabinet. 1975–77
cat. 59). Two views. Photographs by Brad Iverson

George Maciunas.
Excreta Fluxorum in a drawer of Flux Cabinet. 1977
cat. 59). Photograph by Brad Iverson
Robert Filliou's bowling pins set up at the Marble Arch, London, 1962 (cat. 75).
Photograph © by Bruce Flemming
Checklist of the Exhibition

Silverman numbers. The numbering system for works in the Gilbert and Lila Silverman Fluxus Collection is explained in *Fluxus Codex*, edited by Jon Hendricks (New York: Harry N. Abrams, 1988), p. 29. In the present checklist, the Silverman number appears at the end of each item.

Dates. Dating of Fluxus works is an inexact science. The system used here employs two, and sometimes three, dates for each work. The first is the probable date the work was initially produced, or when production of the work began, based on information compiled in *Fluxus Codex*. If it is known that initial production took a specific period, then a second date, following a dash, is used. A date following a slash is the known or probable date that a particular object was made.

Titles. In this list, the established titles of Fluxus works and the titles of publications, events, and concerts are printed in italics. The titles of scores and texts not issued as independent publications appear in quotation marks. The capitalization of the titles of Fluxus newspapers follows the originals. Brackets indicate editorial additions to the information printed on the original publication or object.

Facsimiles. This exhibition presents reprints (Milan: Flash Art/King Kong International, n.d.) of the Fluxus newspapers (cats. 14–16, 19, 21, 22, 26, 28, 44) so that the public may handle them.

Collective Works and Documentation of Events


7. **Ekstra Bladet**. Edited by George Maciunas. [Ehlhalten (?), West Germany: Fluxus, ca. spring 1963.] Offset on 2 leaves of paper, glued together; printed both sides, 114.5 × 20.9 cm. Silverman 543


9. **Fluxus News Letter** no. 7. By George Maciunas. [Ehlhalten, West Germany]: Fluxus, May 1, 1963. 1 paper leaf, blueprint positive, 29.8 × 21.2 cm. Silverman <241.1


12. **An Anthology** (scores and texts). Edited by La Monte Young. New York: La Monte Young and Jackson Mac Low, 1963. 1st edition. Designed by George Maciunas and partially distributed by Fluxus. This copy, 67 leaves and 3 inserts. Includes multicolored and onionskin paper, card stock and two envelopes; text printed in offset; heavy paper cover; collated manually, staple and perfect binding; 19.7 × 22.7 cm. Silverman 539


George Brecht, Two-sided photo-portrait by George Maciunas;

abcdeghijklmopqrstuvwxyz; An Opera; "B Song for Five Performers"; "Counting Song No. 1-6"; "Duet for Performer(s) and Audience"; "Litany & Response No. 2 for Alison Knowles"; "Litany & Response for Female and Male Voices"; "Song of Uncertain Length"; "Tag"; "10 Arrangements for 5 Performers"; 2 untitled poems; "Voice Piece for La Monte Young." La Monte Young, 5 part photo-portrait work by George Maciunas; "Death Chant"; Trio for Strings.

Also includes: photo-documentation of Fluxus performances; incomplete list of contributors made up of artists' monogram cards, designed by George Maciunas; Fluxus copyright label, designed by George Maciunas.

14. **Fluxus cc V TRE Fluxus** (Fluxus newspaper no. 1). Edited by George Brecht and Fluxus Editorial Council. New York: Fluxus, January 1964. 4 pages, offset on newsprint, 58.5 x 45.7 cm. Silverman 549

15. **Fluxus cc V TRE Fluxus** (Fluxus newspaper no. 2). Edited by George Brecht and Fluxus Editorial Council. New York: Fluxus, February 1964. 4 pages, offset on newsprint, 57.2 x 43.9 cm. Silverman 550

16. **Fluxus cc Valise e TRanglE** (Fluxus newspaper no. 3). Edited by Fluxus Editorial Council. [New York]: Fluxus, March 1965. 4 pages, offset on wrapping paper, 55.7 x 43.3 cm. Silverman 557

17. **Fluxus Symphony Orchestra in Fluxus Concert** (poster). Carnegie Recital Hall, New York, June 27, 1964. Designed by George Maciunas (recto) and Robert Watts (verso). Offset on newsprint, 58.2 x 46 cm. Silverman 637

18. Robert Watts. Collage for page 3 of **Fluxus cc fiVe ThReE** (Fluxus newspaper no. 4). Edited by Fluxus Editorial Council. [New York]: Fluxus, June 1964. 4 pages, offset on newsprint, 58.2 x 46 cm. Silverman 552

19. **Fluxus Vacuum TrapEzoid** (Fluxus newspaper no. 5). [Edited by George Maciunas.] New York: Fluxus, March 1965. 4 pages, offset on wrapping paper, 55.7 x 43.3 cm. Silverman 557

20. **Perpetual Fluxus Festival** (poster). Washington Square Galleries, New York, ca. February 1965. Designed by George Maciunas. Offset on heavy paper, 44.3 x 41.3 cm. Silverman 634

21. **Fluxus Vaudeville TouRnamEnt** (Fluxus newspaper no. 6). [Edited by George Maciunas.] New York: Fluxus, July 1965. 4 pages, offset on paper, 57.2 x 44.5 cm. Silverman 561

22. **Fluxorchestra at Carnegie Recital Hall** (program). Carnegie Recital Hall, New York, September 25, 1965. Designed by George Maciunas. Offset on paper, 42.9 x 29.9 cm. Silverman 656


25. **Fluxkit**. 1965. Unique example; Fluxus Edition, New York. Vinyl attaché case with nickel-plated hardware; title of work silkscreened on lid; compartmented interior, lined with textured oilcloth; vinyl pocket attached to the lid's interior. Contains the works of artists in diverse mediums. Attaché case, 32 x 43 x 12.5 cm (excluding handle and hardware). Silverman 120

26. *Fluxus 3* newspaper *eVenTs for the pRicE of $1* (Fluxus newspaper no. 7). [Edited by George Maciunas. New York]: Fluxus, February 1, 1966. 4 pages, offset on paper, 55.7 x 43.3 cm. Silverman 568

27. Mechanical for page 4 of *Fluxus Vaseline sTREet* (Fluxus newspaper no. 8). ca. spring 1966. Designed by George Maciunas. Photographs, transfer lettering, typescript on board. Silverman 569

28. *Fluxus Vaseline sTREet* (Fluxus newspaper no. 8) [Edited by George Maciunas. New York]: Fluxus, May 1966. 4 pages, offset on paper, 55.7 x 43.3 cm. Silverman 569

29. *Konzert Fluxu* (announcement card). Galerie Platyz, Prague, Czechoslovakia, October 13, 14, 17, and 18, 1966. Letterpress on stiff paper, 10.1 x 30 cm. Silverman 659.5


The descriptions of the films in the following list are transcribed verbatim from George Maciunas’s 1966 Fluxfilm catalogue.

Reel 1 includes: Fluxfilm no. 23, Wolf Vostell, Sun in Your Head ("various TV screen distortions and interferences"), 250’. Fluxfilm no. 16, Yoko Ono, Number 4 ("sequences of buttock movement as various performers walked. Filmed at constant distance"), 237’. Fluxfilm no. 25, George Landow [in 1988, Landow states that this is not his film], The Evil Faerie, 115’. Fluxfilm no. 14, Yoko Ono, Number One ("high-speed camera, 2000fr/sec. match striking fire"), 184’. Fluxfilm no. 18, Joe Jones, Smoking ("high-speed camera, 2000fr/sec. sequence of cigarette smoke"), 371’. Fluxfilm no. 3, Anonymous, End After 9 ("word and numeral film; a gag"), 47’.

Reel 2 includes: Fluxfilm no. 19, Eric Andersen, Opus 74, Version 2 ("single frame exposures, color"), 533’. Fluxfilm no. 4, Chieko Shiomi, Disappearing Music for Face ("high-speed camera, 2000fr/sec. transition from smile to no-smile"), 4236’. Fluxfilm no. 7, George Maciunas, 10 Feet ("prestype on clear film measuring tape, 10 ft. length"), 30’. Fluxfilm no. 9, Anonymous [Yoko Ono], Eyeblink ("high-speed camera, 2000fr/sec. view of one eyeblink"), 163’. Fluxfilm no. 5, John Cavanaugh, Blink ("flicker: white and black alternating frames"), 92’. Fluxfilm no. 10, George Brecht, Entrance/Exit ("a smooth linear transition from white, through greys to black produced in developing tank"), 262’. Fluxfilm no. 20, George Maciunas, Arttype ("artype patterns on clear film, intended for loops"), 216’.


34. Mechanical for label for collective Flux Post Kit 7. Designed by George Maciunas. ca.1967. Velox, masking tape, transfer lettering, and ink on card stock, 21.2 × 20.8 cm. Silverman >130.11


Includes: Ken Friedman, Inconsequential Is Coming. James Riddle, Everything. Ben Vautier, The Postman’s Choice; (1) Receive (2) Return; Ben Vautier Certifies This to Be a Work of Fluxart; Your Thumb Present. Robert Watts, Fluxpost 17-17; Message Card Three; Yam Postcard.

36. Study for unused label for collective Flux Tattoos. Designed by George Maciunas. ca.1967. Ink and liquid paper on velox, 25.5 × 20.6 cm. Silverman <130.1

37. Mechanical for the label for collective Flux Tattoos. Designed by George Maciunas. ca.1967. Transfer lettering, liquid paper, and ink on velox, mounted on stiff card, 12.5 × 18.6 cm. Silverman <130.11

38. Mechanical for Fluxshopnews (advertisement and pricing leaflet for Fluxus works). Designed by George Maciunas. ca.1967. Ink, transfer lettering, and IBM type on composition board, 25.5 × 35.2 cm. Silverman <591.1
39. 
Flux Fest Kit 2 (tabloid publication). [Edited by George Maciunas. New York: Fluxus, ca. December 1969.] 1 leaf, offset on paper, printed both sides, 56 x 43 cm. Silverman 593

40. 
Mechanical for the label for the collective Flux Paper Games: Rolls and Folds. Designed by George Maciunas. ca. 1969. Photostat, transfer lettering, ink, and liquid paper on paper, attached to stiff paper, 24 x 12.6 cm. Silverman <131.11

41. 
Mechanical for an unused label for the collective Flux Paper Games: Rolls and Folds. Designed by George Maciunas. ca. 1969. Photostat, transfer lettering, ink, liquid paper, and pencil on stiff paper, 28.4 x 22.2 cm. Silverman <131.111

42. 
Flux Paper Games: Rolls and Folds. 1969/1976. Plastic box, offset printed paper label; contains works in a variety of mediums by 4 artists; box, 12.9 x 18 x 4.6 cm. Silverman 131
Includes: Bob Grimes, Pull Fold, Greg Sharits, Bag Trick; Roll Fold; Roll Trick. Paul Sharits, Pull/Flue; Sound Fold; Unrolling Screen Piece. David Thompson, Un Roll.

43. 
Fluxfest Presents John & Yoko + (poster). Joe Jones’s Tone Deaf Music Store in downtown New York, and other locations throughout the city, April 11–June 12, 1970. Designed by George Maciunas. Offset on paper, 40.7 x 43.2 cm. Silverman 673

44. 
JOHN YOKO & FLUX all photographs copyright nineteen seventy by peTer mooRE (Fluxus newspaper no. 9; misnumbered 8). [Edited by George Maciunas. New York: Fluxus, ca. June 1970.] 4 pages and one insert, offset on paper; newspaper, 53.3 x 43.3 cm; insert, 51.3 x 15.3 cm. Silverman 592

45. 

46. 
Includes: George Brecht, No Smoking. Geoffrey Hendricks, Picnic Garbage Placemat. George Maciunas, Face Anatomy Mask; Fluxpost (Aging Men); Flux Stationery: Foot Envelope; Flux Stationery: Hand in Glove; Flux Stationery: Torso in Fur Coat; Grotesque Face Mask; Safe Door; Stomach Anatomy Apron; Venus de Milo Apron. Ben Vautier, Assholes Wallpaper. Robert Watts, Crossed Nude Legs Table Cloth; Giant Stamp Imprint Envelope.

47. 
George Maciunas. Instruction drawing for Flux Cabinet. ca. 1977. Ink on paper, 25.5 x 19.1 cm. Silverman >297. III (1)

48. 
George Maciunas. Instruction drawing for the contents of Flux Cabinet. 1977. Ink on paper, 25.5 x 19.1 cm. Silverman >297. III (2)

49. 

50. 
George Maciunas. Instruction drawing (recto and verso) for Maciunas’s Excreta Fluxorum (component of Flux Cabinet). 1977. Ink on paper, 25.5 x 19.1 cm. Silverman >297. III (7) and >297. III (7a)

51. 
George Maciunas. Instruction drawings for Maciunas’s Excreta Fluxorum (component of Flux Cabinet); an enlarged version of Excreta Fluxorum for the Fluxus exhibition at the alternative space “and/or” in Seattle, 1977; and notes for the exhibition and Fluxfest. 1977. Ink on paper, 28 x 21.7 cm. Silverman >297. III (8) and >297. III (8a)

52. 
George Maciunas. Instruction drawings for Maciunas’s Excreta Fluxorum (component of Flux Cabinet), 1977. Ink on paper, 25.5 x 19.1 cm. Silverman >297. III (9) and >297. III (9a)
53. George Maciunas. Instruction drawings for Maciunas's Excreta Fluxorum (component of Flux Cabinet) and for an enlarged version of Excreta Fluxorum, with additional notes for prepared ping-pong game equipment for the Fluxfest at the alternative space "and/or" in Seattle, 1977. 1977. Ink on paper, 25.5 x 19.1 cm. Silverman >297.III (10) and >297.III (10a)


59. Flux Cabinet (the final anthology of Fluxus work). 1975–77. Unique example; Fluxus Edition, New Marlborough, Massachusetts. Wood cabinet with 20 drawers containing works by various artists in diverse mediums; cabinet, 123 x 37 x 35.5 cm. Silverman >131.II


60. Fluxus MaciuNAS V TRE FLUXUS laudatio scriPTa pro GEoRge (Fluxus newspaper no. 10). Edited by Robert Watts, [Geoffrey Hendricks], Sara Seagull, and Fluxus Editorial Council for Fluxus. [New York]: Fluxus, May 2, 1976. 4 pages, offset on paper, 58.5 x 44.5 cm. Silverman 603

61. a V TRE EXTRA (Fluxus newspaper no. 11). Edited by the Fluxus Editorial Council [Geoffrey Hendricks]. [New York: Geoffrey Hendricks], March 24, 1979. 16 pages and 2 inserts, offset on paper, 37.5 x 29 cm. Silverman 608

Individual Artists


63. Anonymous [concept by Tomas Schmit]. Fluxus Comes to New York (promotion for Fluxus events). 1964. Silkscreen on printed newsprint. 21 x 114.5 cm. Silverman <634.1


66. George Brecht’s “Drip Music,” being performed by George Maciunas during the Festum Fluxorum Fluxus, at the Staatliche Kunsthakademie, Düsseldorf, February 3, 1963. Black-and-white photograph © by Manfred Leve, 24 x 17.8 cm. Silverman 627 Ph-ML I/51/15


73. Willem de Ridder’s “Laughing,” performed during the Fluxus concert Internationaal Programma, at De Kleine Komedie, Amsterdam, December 18, 1963. Black-and-white photograph © by Dorine van der Klei, 15.9 x 24 cm. Silverman >633.1 Ph-DvdK 2

74. Willem de Ridder’s European Mail-Order Warehouse/Fluxshop, Amsterdam, ca. winter 1964/65. Black-and-white photograph by Wim van der Linden. Silverman <101. IV Ph-WvdL 1

75. Robert Filliou’s bowling pins set up at Marble Arch in London, during the Fluxus event The Festival of Misfits, October 1962 (far left, Emmett Williams; center, Arthur Koepcke preparing his own event). Black-and-white photograph © by Bruce Flemming, 20.2 x 20.3 cm. Silverman 620 Ph-BF 1

76. Robert Filliou’s “13 Ways to Use Emmett Williams Head,” being performed during the Fluxus concert Internationaal Programma, at De Kleine Komedie, Amsterdam, December 18, 1963. Black-and-white photograph © by Dorine van der Klei, 24 x 17.8 cm. Silverman >633.1 Ph-DvdK 3

78. Henry Flynt. *Down with Art*. New York: Fluxpress, 1968. 6 paper leaves, printed in offset, stapled binding, 10.5 × 27.6 cm. Silverman 582


82 a, b, c.
Hi Red Center’s “Roof Event,” performed in Tokyo, October 10, 1964. (These photographs with a description of the event were included in the Fluxus 1965 publication *Bundle of Events*, on the activities of the Hi Red Center group in Japan.) 3 black-and-white photographs by unidentified photographers, 8.9 × 12.9 cm, 7.5 × 12.9 cm, 15.7 × 11 cm. Silverman <168 IV a, b, c


90. Preparatory study for a mechanical for Milan Knizak's Complete Works, here called "Events." ca.1967. Designed by George Maciunas. Velox, masking tape, tracing paper, transfer lettering, and ink on mat board, 16.5 x 27.8 cm. Silverman <201.VIII

91. Mechanical for the label for Milan Knizak's Complete Works, here called "Flux Events." ca.1967. Designed by George Maciunas. Velox, transfer lettering, and ink on mat board, 21.6 x 28.1 cm. Silverman <201.IX

92. Milan Knizak. Instruction drawing for the cover of Complete Works. ca.1967. Watercolor and ink on paper, 41.7 x 30.3 cm. Silverman <201.X


94. Arthur Koepcke. Rebus. ca.1963. (Made by the artist. This and other works with the same title were offered for sale by Fluxus.) Pencil and crayon on 2 sheets of paper taped together, 21.8 x 42 cm. Rubber-stamped, titled, and signed by the artist. Silverman <216.V


96 a, b, c. Shigeko Kubota performing "Vagina Painting," during the Perpetual Fluxus Festival, in New York City, July 4, 1965. 3 black-and-white photographs by George Maciunas 15.3 x 10.1 cm, 15.3 x 9 cm, 15.3 x 7.7 cm. Silverman 325, 325a, 325b


100. George Maciunas's manifesto “Neo-Dada in Music, Theater, Poetry, Art” being read by Arthus C. Caspari during the first Fluxus concert, *Après John Cage*, Galerie Parnass, Wuppertal, West Germany, June 9, 1962. (In the background Nam June Paik is seen holding Maciunas's chart Zeitkunst / Zeit-Raum / Raum-Zeit / . . . / Zeit-Raum Kunst / Raum-Zeit, made ca. late spring 1962.) Black-and-white photograph by Rolf Jähring, 12.3 × 25.5 cm. Silverman <613.1 Ph-RJ II 2/3

101. George Maciunas. *Time/time projected in 2 dim. space PoEtry GraPhicS/ space/space projected in time GraPhic MuSic/Time/Time projected in space MuSic TheAtre/space* (chart). [Wiesbaden, West Germany: Fluxus, ca. spring 1962.] 1 paper leaf, blueprint positive, 17.6 × 29.8 cm. Silverman >240.XXIX. La Monte Young and

102. George Maciunas's "In Memoriam to Adriano Olivetti," performed by various artists including Maciunas (second from right), during the *Fluxus Festival* at the Hypokriterion Theater, Amsterdam, June 23, 1963. Black-and-white photograph by Oscar van Alphen, 22.3 × 29.9 cm. Silverman 630 Ph-OvA 22

103. George Maciunas. *U.S. Surpasses All Nazi Genocide Records!*. New York: [Fluxus], 1966. 1 paper leaf, printed in offset, 27.9 × 21.6 cm. Silverman 246

104. George Maciunas. *U.S.A. Surpasses All the Genocide Records!*. New York: [Fluxus, ca. 1966]. 1 paper leaf, printed in color offset, 54.8 × 87.8 cm. Silverman 247


111. George Maciunas. *Your Name Spelled with Objects*. Fluxus Edition, New York. 1972/1976. Metal cigar box containing a variety of objects and a typewritten card; box, 14 × 18.5 × 8.3 cm. Silverman >271.1

112. George Maciunas. *Diagram of Historical Development of Fluxus and Other 4 Dimensional [sic], Aural, Optic, Olfactory, Epithelial and Tactile Art Forms*. (Incomplete). [New York: Fluxus, 1973.] Unidentified printing medium on two sheets of paper glued together, 175.5 × 58.5 cm. Silverman 282


119. Claes Oldenburg. *False Food Selection*. 1966. Unique prototype made for proposed Fluxus Edition. Wood chest containing holograph notes by the artist and George Maciunas on paper; also, plastic butter pats on cardboard server, a variety of plastic vegetables, fruits, and prepared foods, and an unrelated plastic box; chest, 20.5 × 45.2 × 20.5 cm. Silverman 341
120.

121.
Yoko Ono. Typescript for Do It Yourself Fluxfest. ca. 1965. 12 paper leaves (1st page missing) with holograph notes by the artist and George Maciunas, 21.8 x 14.1. Silverman <349.II

122.
Mechanical for Yoko Ono’s Do It Yourself Fluxfest. Designed by George Maciunas. ca. early 1966. Collage on stiff paper, 55.3 x 42.4 cm. Silverman <349.I

123.

124.

125.
Nam June Paik’s “Serenade for Alison” performed by Alison Knowles (at center); Nam June Paik and Jean-Pierre Wilhelm (at far right, in the audience), during the Fluxus event Paral·lelle aufführungen Neuester Musik/Moving Theater No. 1, at the Galerie Monet, Amsterdam, October 5, 1962. Black-and-white photograph by Hans de Boer, 25.5 x 20.3 cm. Silverman 613.1 Ph-HdB 12

126.

127.

128.

129 a, b.
Benjamin Patterson performing “Solo for Double Bass,” during the first Fluxus concert, Après John Cage, for the opening of the Kleine Sommerfest at the Galerie Parnass, Wuppertal, West Germany, June 9, 1962. Black-and-white photographs by Rolf Jährling, 25.5 x 20.3 cm. Silverman <613.1 Ph-RJ II 28/29 and <613.1 Ph-RJ II 34/35

130.
Benjamin Patterson. Poems in Boxes. 1962/1962–64. Produced and packaged by the artist for Fluxus Edition, Paris and New York. Plastic bag with nylon string containing 4 plastic yogurt containers and a photostated title card with holograph notes; inside the containers are 56 cut stiff-paper shapes with collage elements; plastic bag, 25.1 x 14.8 cm; containers, 7.5 x 6.5 cm diameter. Silverman >358.II

131 a, b, c.
Benjamin Patterson’s “Lick Piece” from Methods and Processes performed by Lette Eisenhauer, George Brecht, Benjamin Patterson, and Robert Watts, during the Fully Guaranteed 12 Fluxus Concerts, at Fluxhall, New York City, May 9, 1964. 3 black-and-white photographs © by Peter Moore, 25 x 20.3 cm and 25.2 x 20.3 cm. Silverman >335.V, >335.VI, and >335.VII


137. Tomas Schmit performing “zyklus für wassereimer (oder flaschen),” during the Fluxus concert *Internationaal Programma,* at De Kleine Komedie, Amsterdam, December 18, 1963. Black-and-white photograph © by Dorine van der Klei, 24 x 17.8 cm. Silverman >633.1 Ph-DvdK 1


139. Mieko [Chieko] Shiomi. *Spatial Poem No. 1.* 1965/ca. 1965. Fluxus Edition, New York. A map, ink stenciled on composition board, masking tape; cardboard box containing 69 stiff cards, offset printed on card stock, most mounted on metal pins; map, 30.2 x 44.2 x 1.3 cm; cards, 3.8 cm high. Silverman <410.1

140. Mieko [Chieko] Shiomi. Veloxes of film stills from Fluxfilm no. 4, *Disappearing Music for Face,* camera by Peter Moore. (The veloxes were made by George Maciunas in preparation for the flip-book version of the work.) ca. late 1960s. 20.5 x 7.1 cm and 20.3 x 7 cm. Silverman <257.1 (16) and <257.1 (17)
141. Mieko [Chieko] Shiomi. *Disappearing Music for Face* (photographic interpretation of Shiomi’s work by George Maciunas, using her face as subject). Late 1960s. Black-and-white vintage print, 14.5 x 18.8 cm. Silverman <407.1


144. Ben Vautier signing certificates during *The Fluxus Festival of Total Art and Comportment*, in Nice, France, July 1963. Black-and-white photograph by unidentified photographer, 22.7 x 19.2 cm. Silverman 631 Ph-up 1

145. Ben Vautier. *Trou portatif* (prototype for a Fluxus edition of *Flux Holes*). 1964. Wooden box, metal hinges and handle, paint; includes a 1984 explanatory plaque, paint on wood; box, 33 x 41 x 12.2 cm (without handles); plaque, 10 x 14 cm. Silverman <430.1 and <430.1a

146. Mechanical for a version of label for Ben Vautier’s *Flux Holes*. Designed by George Maciunas. ca.1966. Transfer lettering, ink, and masking tape on velox, 17.2 x 21.9 cm. Silverman <432.1

147. Ben Vautier’s *Flux Car*, Nice, France, ca.1964. Black-and-white photograph by unidentified photographer, 5 x 9 cm. Silverman >426.VI


150. Ben Vautier’s *Flux Car* in Prague, ca. October 1966, for the Fluxus event *Konzert Fluxu*. Black-and-white photograph by unidentified photographer, 11 x 18.2 cm. Silverman >659.V Ph-up 1
151.
Ben Vautier. **Assholes Wallpaper.**
(This work uses two images from Yoko Ono's **Number 4** and is a misinterpretation by George Maciunas of Ben Vautier's **Flux Holes**. In an interview with Jon Hendricks in 1984, Vautier said, "...not mine, that's Yoko's. Mine is the hole, not the ass." George Maciunas produced the wallpaper for inclusion in **Flux Pack 3**, attributing it to Vautier.) Offset on paper, 56.5 x 43.3 cm. Silverman 278

152.
Wolf Vostell performing "Kleenex (De Collage Musique)" during the **Festum Fluxorun Fluxus**, at the Staatliche Kunstakademie, Düsseldorf, February 2, 1963. (Left to right: Tomas Schmit, Emmett Williams, Wolf Vostell, unidentified spectator, Frank Trowbridge, and Arthur Koepcke.) Black-and-white photograph © by Manfred Leve, 17.9 x 24 cm. Silverman 627 Ph-ML II/51/37

153.
Yoshimasa Wada. **Smoke Fluxkit.**
Plastic box with offset printed paper label, containing a variety of objects; box, 9.3 x 12 x 2.5 cm. Silverman 466

154.

155.
Compartmented plastic box with offset printed paper label, containing 24 rocks and 24 typewritten labels; box, 21.2 x 32.7 x 5.7 cm. Silverman 521

156.
Emmett Williams. 
**abcdefghijklmnopqrstuvwxyz.** ca.1963.
Fluxus Edition, Wiesbaden, West Germany. Offset on paper, 223 x 5.9 cm. Silverman 527

157.
La Monte Young. **Compositions 1961 (LY 1961)** (Fluxus special editions, no. h [sic]). Ehlhalten, West Germany: Fluxus, [Fall 1963]. 34 leaves, offset on paper, with stiff paper cover and stapled binding, 9 x 9.2 cm. Silverman 529
Film Programs

In conjunction with the exhibition, the Department of Film of The Museum of Modern Art will present the following programs of Fluxus and related films from the Silverman Collection on November 14 and 15, 1988, and in two showings on February 11, 1989.

Program I

Fluxfilms. 1966 (Cat. 32)

Nam June Paik. Zen for Film. 1964/1965 (Cat. 128)

Program II

Ben Vautier. Spliced rushes of filmed events and concepts in France, including pre-Fluxus and Fluxus events. ca.1962–71. 3 reels, 16mm, silent. The designations in the following list are transcribed verbatim from the inscriptions on the films.

Nam June Paik. Zen for Film. 1964/1965 (Cat. 128). Photograph by Brad Iverson


Video

The Department of Education will present regular showings of the videotape Interview with George Maciunas, made by Larry Miller in 1978, a few weeks before Maciunas's death.
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