

FLUXUS



**The Development
of an Antidote**

FLUXUS

THE DEVELOPMENT
OF AN ANTIDOTE



an exhibition curated by Mats B.

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Tuesday – Sunday 12.00 – 17.00
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Design: Anders Ljungman
Print: Jernström Offset, Stockholm, 1992

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This year thirty years have elapsed since a group of young people from different countries and interested in different art forms met in Wiesbaden, Germany. Most of them knew each other only by reputation as they set out on a concert tour throughout Europe that attracted quite a lot of attention; Fluxus had begun its attempts to break down, or rather tease, bourgeois standards. For more than a decade these and other "artists" were to unite opposites and paradoxes, sometimes more than one.

Although they seemed to lack a sense of history, as time went on they claimed to be closely related to a number of comparatively little-known ancestors.

Although they advocated the equal value of all objects, fetishism later emerged.

Although they seemed to be extremely stubborn individualists, among most of them there arose a sense of forming a community with carefully observed rituals.

This exhibition presents items from a Scandinavian private collection. The selection is not entirely objective nor is it entirely subjective. As in a number of similar exhibitions, there is a preponderance of printed material, often designed by one George Maciunas, confirming the intense activities that different individuals were involved in together or separately. The most important magazines of the period have been included as well as a number of Fluxus boxes which at the time sold in surprisingly small numbers. Furthermore, a group of vintage photographs has been included and some original works by some of the most prominent Fluxus members.

In order to put the expansive and supposedly unique activity of Fluxus in an honourable perspective some examples of the work of historical predecessors in Europe and the US have been included as well.

Because of the quasi-papal authority that George Maciunas tried to exercise over Fluxus up to his death in 1978 the exhibition will conclude – with *a V TRE EXTRA* as the only exception – with the concert that Joseph Beuys and Nam June Paik performed in his honour in Düsseldorf the same year.

Throughout the years, I have met many people involved in Fluxus or in similar activities. My personal feelings towards them and the positions they have taken have changed on different occasions but I extend my warm thanks to all of them.

The exhibition is dedicated to my friends Dick Higgins and Jon Hendricks and the unforgettable Hanns Sohm.



Mats B.



Boulevardkartongen Tvångs-Blandaren, Stockholm 1955, contained more than 30 different kinds of printed materials and objects. Among these was a Swedish note on which the inflation-induced value has been written 4.95, 4.90, 4.85 as well as a coloured sheet from which one could cut out one's own sandwich and cheese, sausage-slices, and anchovies to put on it.

Development of the Antidote

Inevitably, all children have parents, and every medical innovation is based on earlier mixtures of unexpected ingredients. In our century several artists have presented individual works and, in some cases, entire oeuvres which can be perceived as preconditions for Fluxus. Yet each innovation assumes that it is unique.

To ensure that Fluxus might be enjoyed in agreeable company this exhibition contains Futurist examples of visual "sintesi", Futurist manifestoes signed by poets, painters, and musicians, and a book by F.T. Marinetti dedicated to the pilot pioneer Wilbur Wright, "qui sut élever cœurs migrateurs plus haut que la bouche capitavane de la femme".

Heroic Dada is presented by a collective excursion with "courses pedestres dans le jardin" and Marcel Duchamp's cool 1917 text on "The Richard Mutt

Case". In addition *Dadaphone no 7* is exhibited with unexpected greetings from Ezra Pound: "Quelques jeunes hommes intelligents stranded in Zürich desire correspondence with other unfortunates similarly situated in other godforsaken corners of the earth".

The Surrealist group is represented by a visual sabotage, Yves Tanguy's reworking of a dictionary, by Marcel Duchamp's cover for *First Papers of Surrealism*, and of *Dictionnaire Abrégé du Surréalisme* in which Max Ernst states: "Hasard: le maître de l'homme".

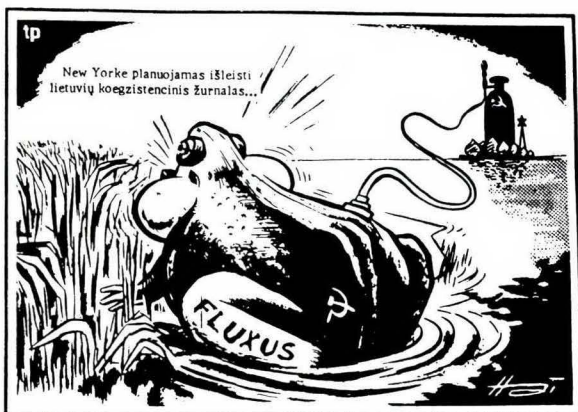
Among musical compositions close in spirit to Fluxus activities (apart from those by John Cage, who exerted a direct influence, and a few examples of William Burrough's cut-up technique) mention should be made of some by the British nostalgic Gerard Hoffnung and of *Facade*, Edith Sitwell's and William Walton's early performance. These will be presented in different ways while the exhibition is on view.

It gives us pleasure to be able to present three issues of *Blandaren*, a magazine that presumably inspired George Maciunas in his Fluxus activities. A group of anonymous editors, among them Hans Nordenström, Pontus Hultén, and Per-Olov Ultvedt, published a humorous Festschrift for the students at the Royal Technical College at Stockholm twice every year in the mid-50s. Their eclectic hotchpotch reached its peak in *Boulevardkartongen Tvångs-Blandaren*, a big box containing more than thirty items: pieces of paper, posters, post-cards, flipbooks, and candy.

Among the artworks included were several thousand of a Tachist character, collages showing the Swedish monarch together with a naked woman and ambassadors' wives naked from the waist downwards.

The publication became a commercial success but following protests from the Court and the Foreign Office an insurmountable conflict arose between the enthusiastic editors and the college authorities. Things were not made easier by the fact that some of the editors were shooting a film, *En dag i staden*, in which Jean Tinguely appeared dressed in a Swedish policeman's uniform.

Of those contemporary artists who in one way or other have been close to Fluxus, Öyvind Fahlström, Carl-Fredrik Reuterswärd, and Ray Johnson are represented in the show. There are also European magazines from the years before Fluxus began to develop as well as Diter Rot's poster for the famous show *Movement in Art*. In addition, there are various printed items by Yves Klein, Allan Kaprow, and Alfred Leslie — where Pontus Hultén's article about Churchill's, Hitler's, and Eisenhower's artistic achievement is a famous example.



DIRVA, CLEVELAND, OHIO, FEBRUARY 3, 1961

When suddenly both Almus Salcius and George Maciunas could afford to open galleries and talked enthusiastically about starting a magazine, *Fluxus*, certain Lithuanian expatriates were getting suspicious — perhaps these expensive plans were funded by Soviet authorities?

The Antidote

The Birth of Fluxus - The Ultimate Version

In 1960 an unusually small art gallery, *Almus Gallery*, had existed for some years in a private home of a once fancy suburb of New York by the name of Great Neck, Long Island. The shows at the gallery were mainly devoted to the work of immigrants or East European artists. Its owner, the expressive but somewhat disorganized Almus Salcius, had arrived from Lithuania ten years earlier, and in the U.S, like so many other *nouveaux pauvres*, he adapted to the contrasts of a dynamic inner life and a cold outward reality filled with compromises.

In the evening of October 8, a group of young Lithuanians met at the gallery to discuss the possibility of founding a "Lithuanian Cultural Club", a forum for recollections, shared emotions and debates. Among the enthusiasts were the artist V. K. Jonynas, Salcius, and George Maciunas, an artist at large whom Salcius had met through the film-maker Jonas Mekas. In the small hours, they finally decided to start a magazine instead of a club. Someone proposed the name *Rysys* (Lithuanian for "union"), someone else suggested *Influx*, but, as one of them was familiar with the medical sense of the word, they laughingly accepted Maciunas' quick riposte: *Fluxus*.

However, the name was not adopted definitely. The only unanimous decision was to allow Maciunas, by then already a part time designer, to make the future magazine's lay-out; to this end, it was decided that in the course of the next week he would receive funds to purchase an electric IBM Executive on behalf of the group.

The next day Salcius sent a cheque to Maciunas and started to write an article, "Lithuania Belongs to the World". He had read an article entitled "The United States Belong to the World", written by an executive at the Rockefeller Foundation, and considered its polemics useful once again.

At the group's second meeting on November 21, at Maciunas' and his mother's home, Salcius and Maciunas realized that they were the only ones still interested in the project. Salcius kept asking Maciunas to review a book on the history of Soviet music, and Maciunas kept insisting that the magazine should be called Fluxus. In an attempt to reconcile their different outlooks, they began to plan an expansion of the gallery.

On December 8, Maciunas found empty premises on Manhattan: 925 Madison Avenue, a prestigious address close to ParkeBernet Galleries; two days later Salcius visited him again. They had an exquisite dinner consisting of canned french gourmet food

(Maciunas had bought enormous quantities of cans in Europe earlier that year in the hope of being able to sell them with a profit to American restaurants). In the course of the meal they found a name for their enterprise, *AG Gallery* (which opened a short time afterwards), and decided that Maciunas alone should be responsible for it since Salcius alone was in charge of *Almus Gallery*.

Their policies were to be the same: they were both to show moderately priced works of art, and the exhibiting artists were to pay for the maintenance of the galleries.

But then Fluxus of course turned out to be something else!

Theory & Practice

The artists/personalities who in different ways have contributed to Fluxus have often had certain starting-points in common despite their differences. As the name indicates, a need for change was felt from the very beginning; usually, this need for change was expressed in the works presented but equally often it emanated from the artist's personal situation.

Heraclitus has provided a philosophical point of departure as well as the Eastern Zen tradition, and seemingly vague predecessors such as Marcel Duchamp, the Japanese Gutai, and John Cage have been important.

Different personalities, all of them with ambitions and a small or a great need to assert themselves, met and George Maciunas aimed at making them accept a common theory. His 1965 *Manifesto* clarifies the difference between what he himself called "Art" and "Fluxus Art Amusement".

Out of these fundamental differences between "Art" and Fluxus there emerged an enthusiastic complexity which, pleasantly enough, makes it very difficult to give a definitive definition of Fluxus.

In 1964 George published his text *Something about Fluxus* in which he states that "in Fluxus there have never been any attempts to agree on aims or methods; individuals with something unnamable in common have simply naturally coalesced to publish and perform their work".

In 1981 Dick Higgins, for many years looked upon with suspicion by George Maciunas, published a list of nine criteria that he suggested as essential to Fluxus. Several years later Ken Friedman extended this list into *The Twelve Criteria of Fluxus*:

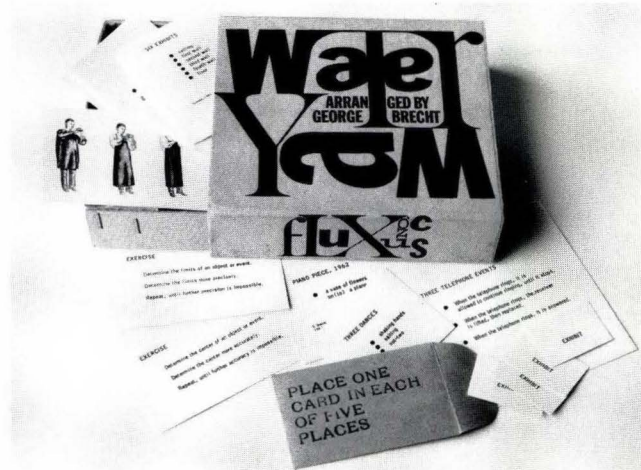
- Globalism*
- Unity of art and life*
- Intermedia*
- Experimentalism, research orientation*
- Chance*
- Playfulness*
- Simplicity, parsimony*
- Implicativeness*
- Exemplativism*
- Specificity*
- Presence in time*
- Musicality*

Other artists have modified these attempts at definition sometimes because they have felt wronged. At the same time as outsiders have felt increasingly confused faced with what seems to be almost unlimited openness, the ability of the central group to perceive the fundamental preconditions of individual works has become more definitive. An important part of Fluxus' attraction is presumably due to the opposition between extreme generosity and striking reserve.

ART	FLUXUS ART-AMUSEMENT
<p>To justify artist's professional, parasitic and elite status in society, he must demonstrate artist's indispensability and exclusiveness, he must demonstrate the dependability of audience upon him, he must demonstrate that no one but the artist can do art.</p> <p>Therefore, art must appear to be complex, pretentious, profound, serious, intellectual, inspired, skillfull, significant, theatrical, It must appear to be valuable as commodity so as to provide the artist with an income.</p> <p>To raise its value (artist's income and patrons profit), art is made to appear rare, limited in quantity and therefore obtainable and accessible only to the social elite and Institutions.</p>	<p>To establish artist's nonprofessional status in society, he must demonstrate artist's dispensability and inclusiveness, he must demonstrate the selfsufficiency of the audience, he must demonstrate that anything can be art and anyone can do it.</p> <p>Therefore, art-amusement must be simple, amusing, unpretentious, concerned with insignificances, require no skill or countless rehearsals, have no commodity or institutional value.</p> <p>The value of art-amusement must be lowered by making it unlimited, massproduced, obtainable by all and eventually produced by all.</p> <p>Fluxus art-amusement is the rear-guard without any pretention or urge to participate in the competition of "one-upmanship" with the avant-garde. It strives for the monostructural and nontheatrical qualities of simple natural event, a game or a gag. It is the fusion of Spikes Jones, Vaudeville, gag, children's games and Duchamp.</p>



Alison Knowles: *Bean Rolls*, 1964



George Brecht: *Water Yam*, 1963

George Brecht: *Exhibit*, 1964





Nam June Paik: *Stop War in Greenland*, 1969

The emphasis put on "low budget", the notion that anyone should be able to join in, during the first years is apparent from all the "mail art" they circulated. The multiples, i. e. artists' objects produced in limited editions, also became available to more and more people. During the 1970s these ideas were adopted by many other artists as well. Concrete poetry, sometimes associated with Fluxus, had its practitioners well before Fluxus but its diffusion, chiefly in the US, is to some extent due to Emmett Williams' *Anthology of Concrete Poetry*, which, according to the publisher Dick Higgins, sold 18,000 copies.

The notion "concept art" was carefully discussed by Henry Flynt in the important *An Anthology* in the beginning of the 1960s. The models of another reality described in it later had an incalculable effect on various academic, and certainly more publicized, artists during the 70s.

The same publication heralded Minimalism, which later became a dominant "trend" during the 70s; again, the artists associated with this movement came from elsewhere. Fluxus is also an important

precondition for much of the minimalist music that was surprisingly popular around this time; LaMonte Young and others had composed similar works a decade earlier.

An even more obvious example of the influence exerted on contemporary life by Fluxus is the "video art" which, particularly during the 80s, infested artists like an epidemic. As early as 1963 Nam June Paik and Wolf Vostell had presented TV sets as parts of works, and in 1965 Nam June Paik showed the first examples of "video art".

Less attention has been focussed on the social ambitions implicit in parts of Fluxus. George Maciunas, and later Joseph Beuys, nourished a strong hope that life would become so full that the need for "Art" would disappear. Maciunas admired the productivism characteristic of a few individuals and groups in the avant-garde of the newborn Soviet Union, and in 1965, together with Henry Flynt, he published the pamphlet *Communists Must Give Revolutionary Leadership in Culture & 7 Appendices*. In it, Maciunas provided some samples, and supported by Flynt's rhetoric he presented different ways of



from upper left to lower right: George Brecht: *Deck*, 1966, Ben Vautier: *Holes*, 1964, James Riddle: *E.S.P. Fluxkit (DOP)*, 1966, George Maciunas: *Same Card Flux Deck*, 1966, Olivier Mosset: *Flux Dots*, 1969, Shigeko Kubota: *Flux Napkins*, 1967, Ken Friedman: *Cleanliness Flux Kit*, 1968, Chieko Shiomi: *Events and Games*, 1964, Benjamin Patterson: *Instruction No 2*, 1964, Ken Friedman: *A Flux Corsage*, 1968, Robert Watts: *Events*, 1964 & Geoffrey Hendricks: *Flux Reliquary*, 1973

producing cheap accomodation in the Soviet Union — it is easy to imagine the confusion that these ambitious attempts at persuasion coming from an expatriate must have created among the authorities!

Nevertheless, a year or two later he was to change the social topography of New York City for ever. In 1966 he organized a number of purchases of warehouses on Lower Manhattan. What began as the creation of some co-operative artist's lofts developed into the high-priced Soho of the 80s.

Joseph Beuys took up an entirely different position as regards "Art", Fluxus, and the future that humanity should strive for. His insistence that "Jeder Mensch ist ein Künstler", everyone is an artist, made the notion of art into something positive that could be used in the context of individual self-realization. One of his most important achievements was presumably his habit during his many years as an art teacher strongly to encourage his students to pursue their own development.

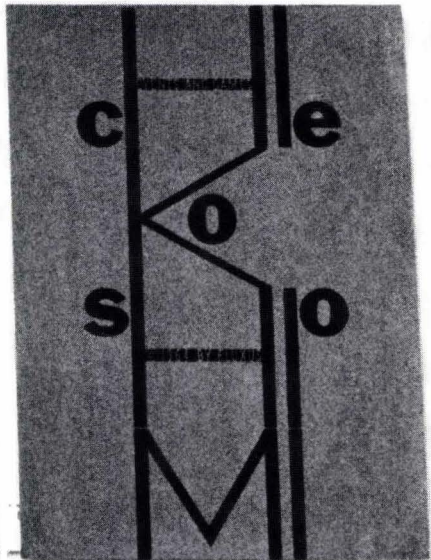
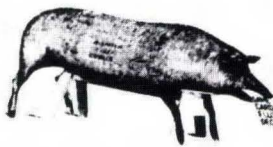
A more important aspect of Fluxus is the apolitical, theoretical or moral questioning that Fluxus artists have represented. Many of them were active as teachers, and their importance in the field of art education is considerable. By virtue of his non-activity attitude George Brecht has exerted as important an influence as Robert Filliou has done as an art educationalist. Eric Andersen's strictness has been as important as Ben Vautier's extrovert generosity. Fluxus contains a plethora ranging over many spheres of human activity, and its complexity is as vague as it is consistent.

The Dotes

In 1958 John Cage taught a composition class at the New School for Social Research in New York. Among his students were George Brecht, Dick Higgins, Jackson Mac Low, Toshi Ichyanagi, Al Hansen, and Allan Kaprow. Here many traditions were reexamined, and some years later the young composerstested them on various friends in New York, among them Yoko Ono, Robert Morris, and George Maciunas.

Among those participating at different concerts given in 1962-63 in Wiesbaden, Germany, and later in Amsterdam, London, Copenhagen, Paris, Düsseldorf, and elsewhere were Dick Higgins, Alison Knowles, Benjamin Patterson, Nam June Paik, Tomas Schmit, Daniel Spoerri, Emmett Williams, George Maciunas, Ben Vautier, Wolf Vostell, and others.

During the mid-60s an international community evolved that kept in close contact with Ay-O, Chieko Shiomi, Bengt af Klintberg, Willem de Ridder, Arthur



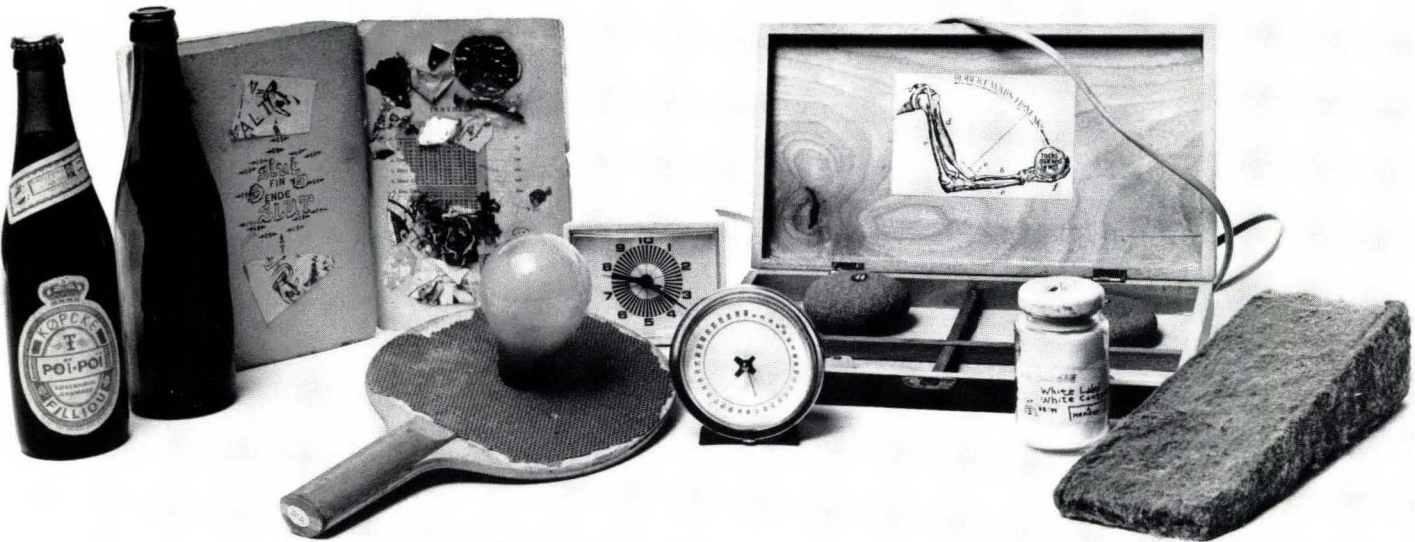
Køpcke, and others. Young artists such as Ken Friedman, Per Kirkeby, Milan Knizak, and others made contributions to the printed materials and multiples that George Maciunas and Dick Higgins produced.

Some people have been important to Fluxus for more than thirty years, others have been involved only for some years, and some people have contributed only a few works.

During the 70s this community developed into a more closely-knit association, which resulted in lines being drawn at the same time as great store was set by a shared attitude to the establishment. Not unexpectedly, the art establishment was not very interested in Fluxus, and it is only now, thirty years after their first initiatives, that their ideas are attracting attention.

For further reading:

Block, René: *1962 Wiesbaden FLUXUS 1982, Berlin 1982*
Hendricks, Jon: *FLUXUS CODEX*, New York 1988
Oliva, Achille Bonito: *Ubi Fluxus ibi motus 1990-1962*, Milano 1990
Ruhé, Harry: *FLUXUS, the most radical and experimental art movement of the sixties*, Amsterdam 1979
Sohm, Hanns: *Happening & Fluxus*, Köln 1970



from left to right: Robert Filliou & Arthur Køpcke: *Poi-poi Bottles*, 1961, Arthur Køpcke: *"Herr Collins affärer i London"*, *Bearbeitung*, 1962, George Maciunas: *Prepared Ping pong Racket*, ca 1967, Robert Watts: *10-Hour Flux Clock*, 1969, Per Kirkeby: *Degree Face Clock*, 1969, Robert Watts: *Rocks marked by weight in grams*, 1964, Ken Friedman: *White Label, White Contents*, 1968/1974 & Joseph Beuys: *Filzkiel*, 1978

décollage

Bulletin aktueller Ideen NO 1 1962

Arthur Köpcke George Maciunas Benjamin P Name June Paik Pera Wolf Vostell La Mon

décollage (detolá'Q) m Le n, -gehen n des Geleitmen Aufsteigen n des Flu Boden; ser (detole) [l' losmachen; F trenne P sterben; péj. ab (detólte) [lc] Kleid den; ~ q. j-m Halb blößen. f décolorer (detole



DECOLLAGE 4 HAPPENINGS

LEZ LE GUIDE !... par Pierre MACAIGNE

IGARO

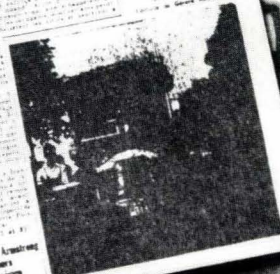
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NOUVEAUX PEU APRES SON DÉCOLLAGE... QUARANTE ANS APRÈS GAGNY célèbre le plus héroïque des rallies automobiles: CELUI DES "TAXIS DE LA MARNE"

INCIDENTS EN Extrême-Orient en SUPER-CONSTELLATION TOMBE ET S'ENGLOUTIT DANS LA RIVIERE SHANNON Sur les cinquante-six passagers et membres d'équipage, vingt-huit ont péri



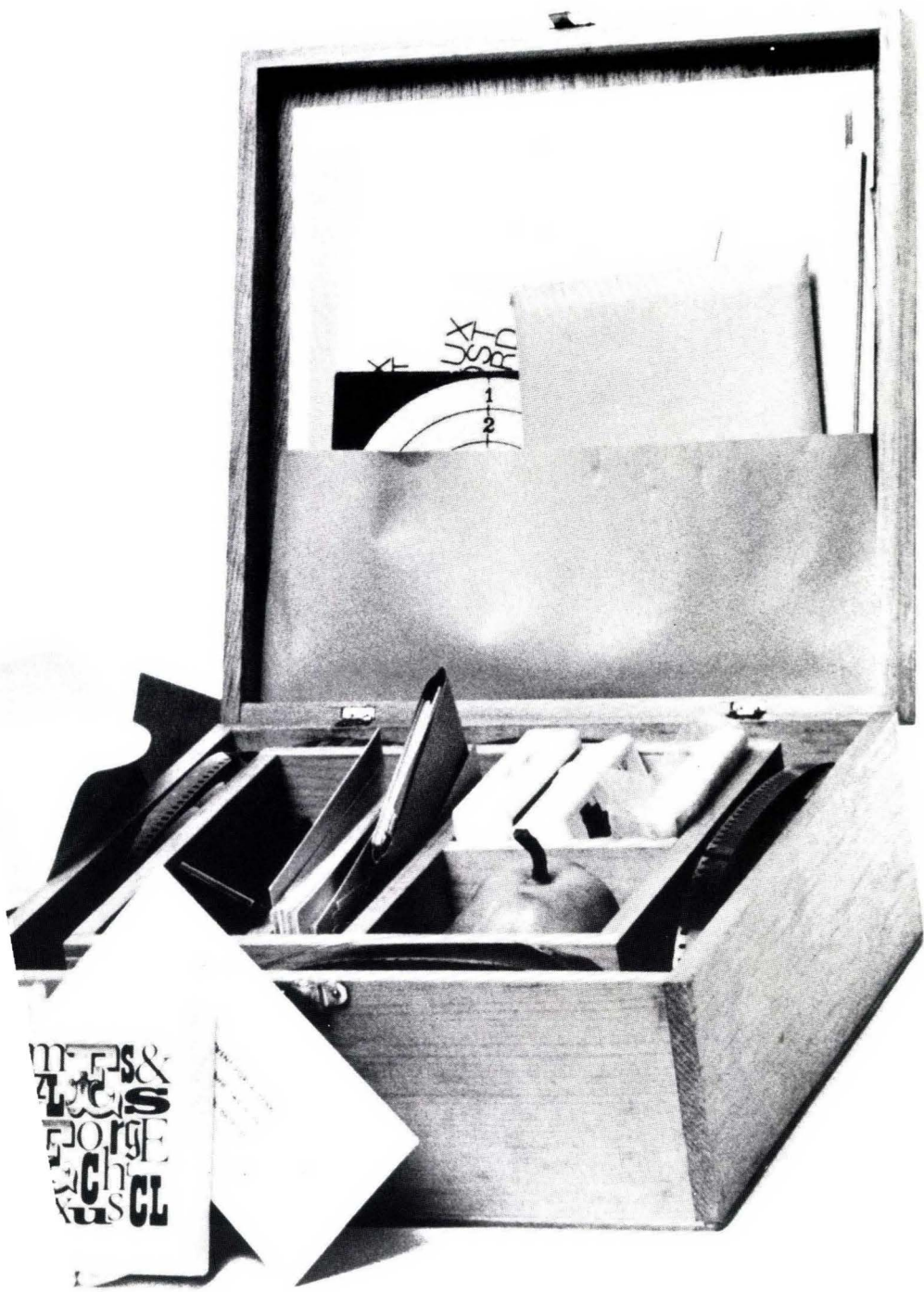
IMPRESSIONS GATION ATTLEE IE COMMUNISTE



from upper left to lower right: Collective (Wolf Vostell): décollage No. 1, decollage, "The Broadway Opera", décollage No. 3, DÉCOLLAGE/HAPPENINGS 4, dé-collage: happenings, stücke, partituren, décollage No. 6 & décollage: Electronischer dé-collage Happening Raum 1968, 1962-1969



from left to right. Collective (Jackson Mac Low, La Monte Young & George Maciunas): *An Anthology*, announcement card, ca 1962.
Anonymous (George Maciunas): *An Anthology*, 1963.
Collective (George Maciunas): *Fluxus 1*, 1964 - 1977, this copy distributed in 1965
& Collective (George Maciunas): *Flux Year Box 2*, 1968



M-F-S&
L-C-S
E-O-R-G-E
E-C-H
K-S-C-L

Catalogue

Parents & Relatives

P & R 1

Filippo Tomasso Marinetti:
Poupées Electriques, Paris 1909, B.
Copy signed by the author.

P & R 2

**Gesellschaft zur Förderung moderner Kunst
m. b. h./Zeitschrift Der Sturm:**
Die Futuristen, Berlin 1912, Cat.

P & R 3

Salong Joël:
Arturo Ciacelli, Stockholm, March 1913, Cat.

P & R 4

Carlo Carrà:
Guerrapittura, Milano 1915, B.

P & R 5

**Marcel Duchamp, Henri-Pierre Roché &
Beatrice Wood:**
The Blind Man No. 2, New York, May 1917,
Mag.

P & R 6

Hans Arp & Tristan Tzara:
Vingt-Cinq Poemes/Dix Gravures sur Bois,
Zürich 1918, 3 woodprints, B.

P & R 7

Hans Arp:
die wolkenpumpe, Hannover 1920, B.

P & R 8

Collective:
*Excursions & Visites Dada, 1ère Visite: Eglise
Saint Julien le Pauvre*, Paris, April 1920, Po.

P & R 9

Tristan Tzara:
Dadaphone no 7, Paris, March 1920, Mag.

P & R 10

Edith Sitwell & William Walton:
Facade, London (1924)/1947, Rec.

P & R 11

Jean Stéphane & E.L.T. Mesens:
Documents 34/Intervention Surréaliste, Brussels
1934, Mag.

P & R 12

**Galerie Beaux-Arts (André Breton & Paul
Eluard):**
Dictionnaire Abrégé du Surréalisme, Paris, April
1938, B.

P & R 13

**Coordinating Council of French Relief
Societies, Inc. (André Breton & Marcel
Duchamp):**
First Papers of Surrealism, New York, Oct 1942,
Cat.

P & R 14

**Bernardo Airas, Horacio Cazeneuve &
Marcos Fridman (Lucio Fontana):**
Manifiesto Blanco, Buenos Aires 1946, Ac.

P & R 15

Lucio Fontana & Giampiero Giani:
Fontana, Venezia 1958, B.

P & R 16

Isidore Isou:
*Introduction à une nouvelle poésie et à une
nouvelle musique*, Paris 1947, B.

P & R 17

William Lee (William Burroughs):
Junkie, New York 1953, B.

P & R 18

William Burroughs:
Call me Burroughs, New York 1966, Rec.

P & R 19

**Galerie Samlaren (Karl G. Hultén & Oscar
Reutersvärd):**
*Pénsné, Objekt eller Artefakter, Verkligheten
förverkligad*, Stockholm, Feb 1954, Cat.

P & R 20

**Anonymous (Brul, Hax, Humpe, Josef, Jus,
Kaiphax, Lazy, Mem, Pim-Pim, Pontus,
Tavve, Wim & others):**
Gäsblandaren, Stockholm, Oct 1954, Mag.

P & R 21

**Anonymous (Brul, Hax, Humpe, Josef,
Kaiphax, Mem, Pim-Pim, Pontus, Tavve &
others):**
Boulevardkartongen Tvångs-Blandaren,
Stockholm, April 1955, Mag.

P & R 22

**Anonymous (Brul, Hax, Humpe, Josef,
Kaiphax, Lazy, Mem, Pim-Pim, Ruffe, Tavve
& others):**
Gäsblandaren, Stockholm, Oct 1955, Mag.

P & R 23

Gerard Hoffnung:
The Hoffnung Music Festival, London, 1956, B.

P & R 24

Gerard Hoffnung:
The Hoffnung Music Festival, London, Nov
1956, Rec.

P & R 25

Gerard Hoffnung:
The Hoffnung Astronautical Music Festival,
London, Nov 1961, Rec.

P & R 26

John Cage:
*The 25-Year Retrospective Concert of the Music
of John Cage*, New York, May 1958, Rec.

P & R 27

John Cage & David Tudor:
Indeterminacy, New York 1959, Rec.

P & R 28

John Cage:
Silence, New York 1961, B.

P & R 29

John Cage:
A Year from Monday, New York 1967, B.

Friends & Accomplishments

F & A 1

Otto Peine & Heinz Mack:
Zero, vol 1., Düsseldorf 1958, Mag.

F & A 2

Daniel Spoerri & Willy Adam:
material 1, 2 & 3, Darmstadt 1958 - 1959,
Mag.

F & A 3

Galerie Samlaren,
NR, Stockholm 1961, I.

F & A 4

**Åhlén & Åkerlunds Förlag AB (Karin
Bergqvist Lindegren):**
Konstrevy, 2.61, Stockholm 1961, Mag.

F & A 5

Jean Tinguely:
Coins for Metamatic, Paris, July 1959

F & A 6

Yves Klein:
Le dépassement de la problématique de l'art,
La Louvière 1959, B.

F & A 7

Yves Klein:
Journal d'un seul jour, Paris, Nov 1960, Mag.

F & A 8

Alfred Leslie:
The Hasty Papers, A One-Shot Review, New
York 1960, Mag.

F & A 9

Öyvind Fahlström:
Därhustapp, 1960, Or.
Indian ink & pencil on paper, 38 x 46 cm

F & A 10

Öyvind Fahlström:
*Minneslista (Till "Dr. Schweitzers sista
uppdrag")*, Stockholm 1964, B.

F & A 11

Öyvind Fahlström:
Sketch for World Map, Part I (American Pacific),
New York, 1972, Po.

F & A 12

Diter Rot:
Bevoegen beweging, Amsterdam 1961, Po.

F & A 13

Martha Jackson Gallery:
Environments, Situations, Spaces, New York,
May 1961, Cat.

F & A 14

György Ligeti:
Trois Baguettes I, 1961, Ph./ (Photographer
unknown)

F & A 15
Allan Kaprow:
An Apple Shrine, New York, Nov 1960, 5
Ph./ (Robert McElroy)

F & A 16
Allan Kaprow:
Words, New York, June 1963, B.

F & A 17
Allan Kaprow:
Four Happenings: Fight, Combat, Money, Sex,
New York, Oct 1963, Po.

F & A 18
Allan Kaprow:
How to Make a Happening, New York 1965,
Rec.

F & A 19
Allan Kaprow:
Assemblage, Environments & Happenings,
New York 1966, B.

F & A 20
Robert Morris:
Portal, New York 1962, Ph./ (Photographer
unknown)

F & A 21
Carl Fredrik Reuterswärd:
*Kuvertet innehåller: På samma gång 1 hårstrå av
CFR, 1 hårstrå av pensel nr. WB 102*, 1963, Or.
Hair & ink on paper, 6 x 10 cm.

F & A 22
**The Washington Gallery of Modern Art
(Billy Klüver):**
Giant Size: \$ 1.57 Each, Washington D. C.,
April 1963, Rec.

F & A 23
Terry Riley:
Reed Streams/Untitled Organ/Dorian Reeds,
New York 1965, Rec.

F & A 24
Collective (Charlotte Moorman):
3rd Festival of Avant Garde, Aug 1965, Po.

F & A 25
Collective (Charlotte Moorman):
4th Annual New York Avant Garde Festival,
New York, Sept 1966, Po.

F & A 26
Collective (Charlotte Moorman):
5th Annual New York Avant Garde Festival,
New York, Sept 1967, Po.

F & A 27
Collective (Charlotte Moorman):
6th Annual New York Avant Garde Festival,
New York, Sept 1968, Po.

F & A 28
Experiments in Art and Technology:
9 evenings, theatre & engineering, New York,
Oct 1966, Pr.

F & A 29
Ray Johnson:
Jim Rosenquist's Dick, 1973, Or.
Xerox & tape on paper, 10 x 15,5 cm

F & A 30
Knud Pedersen:
Kampen mod borgermusikken, København
1968, B.

The Active & The Inactive

AG GALLERY
a forum for debates, concerts and
exhibitions established by George Maciunas
in 1961 in New York City,
New York, U.S.A.

A & I 1
AG Gallery (George Maciunas):
3 Lectures, New York, March 1961, I.

A & I 2
AG Gallery (George Maciunas):
*Cage - de Hirsch - Higgins - (Mac Low,
Morris)*, New York, June 1961, I.

A & I 3
AG Gallery (George Maciunas):
Young - Flynt - de Maria, New York, July
1961, I.

ERIC ANDERSEN
born 1942 in Denmark, lives and works in
København, Denmark

A & I 4
Eric Andersen:
Problem 9: symfoni, (Sommerudstillingen
63), København 1963, Cat.

A & I 5
Eric Andersen:
Opus 45, New York, July 1965, Po.
S. 651

A & I 6
Eric Andersen:
Opus, København ca 1966, Ae.

A & I 7
Eric Andersen:
*Opus 4, Opus 5, Opus 6, Opus 9, Opus 10,
Opus 14 & Opus 17*, København ca 1966,
Ac.

A & I 8
Eric Andersen:
Boxin, København ca 1974, Po.

A & I 9
Anonymous:
New Music, New York, Aug 1960, I./Po.

A & I 10
Anonymous:
Festum Fluxorum, København, Nov 1962,
Pr.
S. 623

A & I 11
Anonymous:
Happenings, Danger Music, Fluxus,
Stockholm, March 1963, Po.

A & I 12
Anonymous:
24 Stunden, Wuppertal, June 1965, Po.

A & I 13
Anonymous:
FLUXFESTIVAL, Kunstcentrum 'T
Venster, Rotterdam, Nov 1964, Po.

A & I 14
Anonymous:
*Fluxus/La Cedille qui Sourit/Art
Total/Poesie/Action*, Lund, March 1967,
Po.
S. 660

A & I 15
Anonymous:
*Fluxus/La Cedille qui Sourit/Art
Total/Poesie/Action*, Lund, March 1967,
Pr.

A & I 16
Anonymous:
*Arbetet: "Repeterad happening, CRAZYkonst i
Lund, HUVUD blev pensel"*, Hälsingborg,
March 1967

A & I 17
Anonymous:
Concert fluxus, art totale, Torino, April
1967, Po.
S. 662

A & I 18
Anonymous:
Intermedia Arts Festival, Tokyo 1969, Pro.
S. 590

A & I 19
**Anonymous (George Brecht, Alison
Knowles & Robert Watts):**
*Items from Sissor Bros. Warehouse (BLINK
Show)*, Los Angeles, Oct 1963, Po.
S. 632

A & I 20
**Anonymous (George Brecht, Alison
Knowles & Robert Watts):**
'Sissor Bros. Warehouse', Los Angeles, Oct
1963, Mag.
S. 547

A & I 21
Anonymous (Willem de Ridder):
Moving Theater No. 1, Amsterdam, Oct
1962, I.
S. 616

A & I 22
Anonymous (Willem de Ridder):
Moving Theater No. 1, World Premiere,
Amsterdam, Oct 1962, I.
S. 618

A & I 23
Anonymous (Willem de Ridder):
*International Programma Nieuwste Muziek,
Nieuwste Theater, Nieuwste Literatuur*,
Amsterdam, Dec. 1963, Pr.

A & I 24
Anonymous (Willem de Ridder):

European Mail-Order House,
Amsterdam 1964, Cat.
S. > 555.II

A & I 25

Anonymous (Willem de Ridder & Wim T. Schippers):
March genom Stockholm, Stockholm, May 1964, Po.

A & I 26

Anonymous (Dick Higgins):
Free Dick Higgins, ca 1970, Ae.

A & I 27

Anonymous (George Maciunas):
An Anthology, announcement card, New York ca 1962, I.
S. 538

A & I 28

Anonymous (George Maciunas):
Fluxclinic Record of Features and Feats, New York ca 1967

A & I 29

Anonymous (George Maciunas):
Flux Printing, New York ca 1967, Fe.
S. 136

A & I 30

Anonymous (George Maciunas):
20 Fluxfilms, New York, April 1977, Po.
S. >683.II

A & I 31

Anonymous (Nam June Paik):
Actions, Agit-Pop, Dé-coll/age, Happenings, Events, L'Autrisme, Art Total, Re-Fluxus, Auditorium Maximum der Th., Aachen, July 1964, Po.
S. 353

A & I 32

Anonymous (New York City Town Hall):
Music of Germany, New York, April 1964, I.

A & I 33

Anonymous (Knud Pedersen):
Copenhagen Pages, København 1963, Mag.

A & I 34

Anonymous (Ben Vautier):
Art Total, Lund, March 1967, Po.
S. <660.I

AY-O

born 1931 in Ibaragi, Japan, lives and works in Tokyo, Japan, and New York City, New York, U.S.A.

A & I 35

Ay-O (George Maciunas):
Rainbow Stairway, New York 1965, I.
S. 658a

A & I 36

Larry Baldwin & Jeff Berner:
Fluxfest, San Francisco Mime Troup, Flux Orchestra, Quick Silver Messenger Service, San Francisco, March 1967, I.

JOSEPH BEUYS

born 1921 in Kleve, Germany, died 1986 in Düsseldorf, Germany

A & I 37

Joseph Beuys:
"... *irgend ein Strang...*", Düsseldorf, Nov 1965, Ph./ (Bernhard Becher)

A & I 38

Joseph Beuys:
Zwei Fräulein mit leuchtendem Brot, 1965, Ae.
Ur *décoll/age*, "Happenings - Stücke - Partituren", Köln, Feb 1966
S. 571

A & I 39

Joseph Beuys:
Fond III, Düsseldorf 1969, I.

A & I 40

Joseph Beuys:
Organisation für direkte Demokratie durch Volkabstimmung, Düsseldorf 1972, Stationary/Ae.

A & I 41

Joseph Beuys & Henning Christiansen:
Schottische Symphonie, Requiem of Art, 1973, Rec.

A & I 42

Joseph Beuys & Albrecht D.:
Performance ("Ich durchsuche Feldcharakter"), (London, Nov 1974)/1975, Rec.

A & I 43

Joseph Beuys:
Filzkiel, 1978, Rfp.
Felt on wood, 5,5 x 25 x 9 cm.

A & I 44

Joseph Beuys & Nam June Paik:
Klavierduett: In memoriam George Maciunas, Düsseldorf, July 1978, Rec.

GEORGE BRECHT

born 1925 in Halfway, Oregon, U.S.A., lives and works in Köln-Lindenthal, Germany

A & I 45

George Brecht:
Motor Vehicle Sundown (Event), 1960, Ae.
S. >27.I

A & I 46

George Brecht:
Solo for Violin, (1961)/New York, April 1964, Ph./ (George Maciunas)

A & I 47

George Brecht:
Water Yam, 1963, /Fe.
S. 355

A & I 48

George Brecht:
V Tre, 1963, Mag.
S. 540

A & I 49

George Brecht:
Direction, 1964, Fe.
S. 64

A & I 50

George Brecht:
Exhibit, 1964, Or.
silkscreen on canvas, 46 x 46 cm
(Comp. S. <28.1)

A & I 51

George Brecht:
Lead Dice, 1964, Fe.
S. 43

A & I 52

George Brecht:
Deck, 1966, Fe.
S. 69

A & I 53

George Brecht:
Closed on Mondays, 1969, Fe.
S. 72

A & I 54

George Brecht:
Nut Bone, 1969, Fe.
S. 44

A & I 55

George Brecht:
Cloud Scissors, Villefranche ca 1968, Ae.
S. 45

A & I 56

George Brecht & Robert Filliou:
La Cedille qui sourit, Banqueroute, La Fête est Permanante, Villefranche, April 1968.
S. 71

A & I 57

George Brecht & Robert Filliou:
The Poetic Science, Stockholm, May 1968, Po.

HENNING CHRISTIANSEN

born 1932 in København, Denmark, lives and works in Askeby, Denmark

A & I 58

Henning Christiansen:
En rose til frk. Stein, København 1965, B.

A & I 59

Collective:
NEO-DADA in der Musik: Parallele Aufführungen, Düsseldorf, June 1962, 2 Ph./ (Manfred Leve)
Comp. S. 308

A & I 60

Collective:
The Festival of Misfits, London, Oct 1962, I.
S. 620

A & I 61

Collective:
Fluxshop, 359 Canal Street, New York, New York, April 1964, Ph./ (George Maciunas)

- A & I 62
Collective:
Actions, Agit-Pop, Dé-coll/age, Happenings, Events, L'Autrisme, Art Total, Re-Fluxus, Auditorium Maximum der Th., Aachen, July 1964, Cat.
- A & I 63
Collective (Joseph Beuys, Bengt af Klintberg & Trækvogn 13): "Filstande", Copenhagen, Oct 1966, Po.
- A & I 64
Collective (Jackson Mac Low, La Monte Young & George Maciunas):
An Anthology, New York 1963, B. S. 539
- A & I 65
Collective (Robert Filliou, Dick Higgins, Alison Knowles, Arthur Köpcke, Wolf Vostell):
Vernissage, 14. Februar 1963, Köln, Feb 1963, Po. S. >627.I
- A & I 66
Collective (Geoffrey Hendricks & George Maciunas):
Fluxus cc V TRE Fluxus, No. 1, New York, Jan 1964, Mag.
Fluxus cc V TRE Fluxus, No. 2, New York, Feb 1964, Mag.
Fluxus cc Valise e TRanglE, New York, March 1964, Mag.
Fluxus cc JiVe ThReE, New York, June 1964, Mag.
Fluxus Vacuum TRapEzoid, New York, March 1965, Mag.
Fluxus Vaudeville TouRnamEnt, New York, July 1965, Mag.
Fluxus 3 newspaper eVents for the pRice of \$1, New York, Feb 1966, Mag.
Fluxus Vaseline sTREeT, New York, May 1966, Mag.
JOHN YOKO & FLUX all photographs copyright nineteen seVenty by PeTer moORE, New York 1970, Mag.
FLUXUS maciuNAS V TRE FLUXUS laudatio ScriPta pro GEoRge, New York, May 1976, Mag.
a V TRE EXTRA, New York, March 1979, Mag.
S. 549, S. 550, S. 551, S. 552, S. 557, S. 561, S. 568, S. 569, S. 592, S. 603, S. 608
- A & I 67
Collective (George Maciunas):
Fluxus Internationale Festsspiele Neuster Musik, Wiesbaden, Sept 1962, Po. S. 615a
- A & I 68
Collective (George Maciunas):
Fluxus Internationale Festsspiele Neuster Musik, Wiesbaden, Sept 1962, Pr. S. 615
- A & I 69
Collective (George Maciunas):
Fluxus (Brochure Prospectus for Fluxus Yearboxes, Version B), 1962, Pr. S. <541
- A & I 70
Collective (George Maciunas):
Festum Fluxonim, Paris, Dec 1962, Po. S. 625
- A & I 71
Collective (George Maciunas):
Fluxus Preview Review, 1963, Po. S. 542
- A & I 72
Collective (George Maciunas):
Ekstrabladet, 1963, Po. S. 453
- A & I 73
Collective (George Maciunas):
Fluxus I, New York 1964 - 1977, Fe.
George Brecht: *2-sided photo-portrait by George Maciunas*
George Brecht: *Direction*
George Brecht: *Five Places*
Giuseppe Chiari: *La Strada*
Christo: *Wrapped name*
Congo: *photo of the artist painting*
Congo: *photo of two untitled works*
Willem de Ridder: *Paper Fluxwork*
Robert Filliou: *Whispered Art History (incomplete)*
Ann Halprin: "Landscape Event"
Sohei Hashimoto: "Composition for Rich Man"
Dick Higgins: *photo-montage-portrait*
Dick Higgins: "Invoads Rebuff'd"
Dick Higgins: "Yellow Piece"
Joe Jones: *Favorite Song*
Alison Knowles: *Glove to be Worn While Examining*
Takehisa Kusunagi: *Theatre Music*
Shigeo Kubota: *Flux Napkin*
György Ligeti: "Trois Bagatelles"
George Maciunas: *Editor card*
George Maciunas: *2-sided photo-portrait*
George Maciunas: *The Grand Frauds of Modern Architecture*
Jackson Mac Low: *2 photo-portraits by George Maciunas*
Jackson Mac Low: *Letters for Iris Numbers for Silence*
Jackson Mac Low: "Thanks II"
Yoko Ono: *Self Portrait*
Nam June Paik: *Theatre for Poor Man*
Benjamin Patterson: *Poems in Boxes*
Benjamin Patterson: "Variations for Double Bass"
Benjamin Patterson: *4 photographs of Patterson performing "Variations for Double Bass"*
Benjamin Patterson: *Questionnaire*
Tomas Schmit: *Sanitas - 200 Sheet theatre*
Chieko Shiomi: *Shadow Piece II, 8 envelopes*
Ben Vautier: *Je Signe Tout*
Ben Vautier: *Turn This Page*
Ben Vautier: *Holes*
Ben Vautier: *Mystery Envelope*
Robert Watts: *Fluxpost 17 - 17*
Emmett Williams: *photo-portraits*
Emmett Williams:
abedefghijklmnopqrstuvwxyz
Emmett Williams: *An Opera*
La Monte Young: *photo-portrait by George Maciunas*
La Monte Young: "Death Chant"
- La Monte Young: *Remains of Composition No. 2*
Monogram Cards: Christo, Willem de Ridder, Dick Higgins, Joe Jones, Alison Knowles, Shigeo Kubota, György Ligeti, George Maciunas, Yoko Ono, Benjamin Patterson, Chieko Shiomi, Ben Vautier, Robert Watts, Emmett Williams, La Monte Young
Copy mailed by George Maciunas to Jeff Berner, San Francisco, Oct 1965
S. 117/S. 119
- A & I 74
Collective (George Maciunas):
Perpetual Fluxus Festival, New York 1964, Po. S. 634
- A & I 75
Collective (George Maciunas):
Fluxorchestra at Carnegie Recital Hall, New York Sept 1965, Pr. S. 654
- A & I 76
Collective (George Maciunas):
Fluxorchestra at Carnegie Recital Hall, New York, Sept 1965
S. 655
- A & I 77
Collective (George Maciunas):
Fluxorchestra at Carnegie Recital Hall, New York Sept 1965
S. 656
- A & I 78
Collective (George Maciunas):
Flux Year Box 2, New York, 1968, Fe.
Anonymous: filmloops
George Brecht: *Games and Puzzles/Bead Puzzle*
George Brecht: *Nut Bone*
George Brecht & Ben Vautier: "Statement on the other side..."
Willem de Ridder: *Paper Flux Works*
Albert M. Fine: *Ice Cream Piece*
Albert M. Fine: *Fluxus Piece for G. M.*
Albert M. Fine: "Clothespin Spring"
Ken Friedman: *A Flux Corsage*
Sohei Hashimoto: *Composition, Rich Man*
Shigeo Kubota: *Flux Medicine*
Fredric Lieberman: *Divertevents One*
Claes Oldenburg: *False Food Selection*
James Riddle: *E. S. P. Fluxkit*
Paul Sharits: *Flux Music*
Bob Sheff: *Hum*
Ben Vautier: "27 cards in a plastic pouch"
Ben Vautier: *The Postman's Choice*
Ben Vautier: *To Look at*
Ben Vautier: *Total Art Matchbox*
Ben Vautier: *Your Thumb Present*
Robert Watts: *Events*
Robert Watts: *Playing Cards*
Monogram Cards: Eric Andersen, George Brecht, John Cavanaugh, Willem de Ridder, Albert M. Fine, Fredric Lieberman, George Maciunas, Yoko Ono, Ben Patterson, James Riddle, Mieko (Chieko) Shiomi, Stanley Vanderbeek, Ben Vautier, Robert Watts and an unknown
S. 125

A & I 79

Collective (George Maciunas):

Flux-Mass, Flux-Sports, Flux-Show, New Brunswick, Feb 1970, Po.
S. 672

A & I 80

Collective (George Maciunas):

Fluxfest Presents John & Yoko, New York, April - June 1970, Po.
S. 673

A & I 81

Collective (George Maciunas):

Flux Fest Kit 2, New York ca 1970, Po.
S. 593

A & I 82

Collective (George Maciunas):

Free Flux-Tours, New York, May 1976, I.
S. 683

A & I 83

Collective (Wolf Vostell):

décoll/age No. 1, Köln, June 1962, Mag.
décoll/age, "The Broadway Opera", Köln,
Nov 1962, Mag.

décoll/age No. 3, Köln, Dec 1962, Mag.
DÉCOLLAGE/HAPENINGS 4, Köln, Jan
1964, Mag.

décoll/age: happenings, stücke, partituren,
Köln, Feb 1966, Mag.

décoll/age No. 6, Köln, July 1966, Mag.
décoll/age, Electronischer dé-coll/age
Happening Raum 1959 - 1968, Köln 1969,
Mag.

S. 531, S. 534, S. 537, S. 548, S. 571, S.
580, S. 587

ROBERT FILLIOU

born 1926 in Sauve, Gard, France, died 1987
in Les Eyzies, France

A & I 84

Robert Filliou:

Etude d'Acheminement de poemes en petite
vitesse ("Suspense Poems"), 1961, I.

A & I 85

Robert Filliou:

13 Facons d'employer la crane d'Emmett
Williams, (Willem de Ridder/Emmett
Williams), Amsterdam, Dec
1963, Ph./ (Paul van der Bros)

A & I 86

Robert Filliou:

La Cedille: Suspense Poems by Subscription,
1966, I.

A & I 87

Robert Filliou:

Internal Research Eternal Network ("A World
of False Fingerprints"), ca 1968, I.

A & I 88

Robert Filliou & Arthur K pcke:

Poi-poi Bottles, 1961, Ae.
Paper on glass, 23 x 6 x cm
S. <105.I

A & I 89

Robert Filliou, Daniel Spoerri & Roland

Topor:

Monsters are Inoffensive, 1967,
Fe./Implosions, Inc.
S. 109

HENRY FLYNT

born 1940 in Greensboro, North Carolina,
U.S.A., lives and works in New York City,
New York, U.S.A.

A & I 90

Henry Flynt:

The Journal of Indeterminate Mathematical
Investigations, ca 1967, I.

A & I 91

Henry Flynt:

Down with Art, 1968, B.
S. 582

A & I 92

Henry Flynt & George Maciunas:

Picket Stockhausen Concert, New York, Sept
1964, I.

A & I 93

Henry Flynt & George Maciunas:

Communists Must Give Revolutionary
Leadership in Culture & 7 Appendices,
1965, Ae.
S. 137

A & I 94

Bici Forbes, Geoffrey Hendricks &
George Maciunas:

Fluxdivorce, New York, June 1971, I.
S. 678

KEN FRIEDMAN

born 1939 in New London, Connecticut,
U.S.A., lives and works in New York City,
New York, U.S.A.

A & I 95

Ken Friedman:

Cleanliness Flux Kit, 1968, Fe.
S. 141

A & I 96

Ken Friedman:

A Flux Corsage, 1968, Fe.
S. 142

A & I 97

Ken Friedman:

Sculpture to be Hung from Two Points, 1973,
Or.
Cotton, paper & plastic, 830 x 7 x 10 cm

A & I 98

Ken Friedman:

White Label, White Contents, 1968/1974,
Or.
Glass & sugar, 8 x 5 x 5 cm

GEOFFREY HENDRICKS

born 1931 in Littleton, New Hampshire,
U.S.A., lives and works in New York City,
New York, U.S.A.

A & I 99

Geoffrey Hendricks:

Flux Reliquary, 1973, Fe.
S. 153

A & I 100

Geoffrey Hendricks:

Picnic Garbage Place mat, 1973, Fe.
S. 157

A & I 101

Geoff Hendricks:

Clouds, 1977, Or.
Gouache, 22 x 29 cm

HI RED CENTER

a group of artists working mostly in Japan
during the early Sixties, among them were
Gempei Akasegawa, Takamutu and
Nakanishi

A & I 102

Hi Red Center:

Fluxclinic/Record of Features and Facts, New
York 1966, Fe.
S. 162

A & I 103

Hi Red Center:

Street Cleaning Event, New York, June
1966, Ph./ (George Maciunas)

A I 104

Hi Red Center (Shigeko Kubota &
George Maciunas):

Fluxus Printing, New York 1965, Po.
S. 168

DICK HIGGINS

born 1938 in Jesus Pieces, England, lives
and works in Barrytown, New York,
U.S.A.

A & I 105

Dick Higgins:

What are Legends?, Calais, Maine, 1960, B.

TOSHI ICHIYANAGI

born 1933 in Tokyo, Japan, lives and works
in Tokyo, Japan

A & I 106

Toshi Ichianagi:

Music for Electric Metronome, (1961)/Fe.
1963
S. >176.102

A & I 107

Toshi Ichianagi:

Stanzas for Kenji Kobayashi, (1961)/Fe.
1963
S. >176.106

IMPLOSIONS, INC.

a loosely organized enterprise through
which George Maciunas, Robert Watts, and
others intended to sell products made
according to Fluxus principles to the public
at large

A & I 108
Implosions, Inc. (anonymous):
Bandit 201, 1967, Mu.

A & I 109
Implosions, Inc. (anonymous):
Flux Tattoos, 1967, Mu.
S. 130

A & I 110
Implosions, Inc. (anonymous):
Tattoo 101, 1967, Mu.
S. <130.I

A & I 111
Implosions, Inc. (George Maciunas):
Fluxus 301, 1967, Mu.
S. 249

A & I 112
Implosions, Inc. (George Maciunas):
Hero 603, 1967, Mu.
S. >249.III

A & I 113
Implosions, Inc. (George Maciunas):
Fluxwear 303, 1967, Mu.
S. >249.I

A & I 114
Implosions, Inc. (Robert Watts):
Biology 704, 1967, Mu.
S. 516.I

A & I 115
Implosions, Inc. (Robert Watts):
Hero 601, 1967, Mu.
S. 516.II

JOE JONES
born 1934 in New York City, New York,
U.S.A., lives and works in Wiesbaden,
Germany

A & I 116
Joe Jones:
Tone Deaf Musik Co., Wiesbaden-
Erbenheim (1977)/1978, Rec.

PER KIRKEBY
born 1938 in København, Denmark, lives
and works on Læsø, Denmark

A & I 117
Per Kirkeby:
Blå, 5, Copenhagen 1965, B.

A & I 118
Per Kirkeby:
untitled, 1966, Or.
Ink & watercolor on paper, 42 x 29,5 cm

A & I 119
Per Kirkeby:
Blå, Tid, Copenhagen 1968, B.

A & I 120
Per Kirkeby:
Blå, Ornament, 1969, B.

A & I 121
Per Kirkeby:

4 fluxdrinks, 1969, Fe.
S. 196

A & I 122
Per Kirkeby:
Degree Face Clock, 1969, Fe.
S. >200.II

BENGT AF KLINTBERG
born 1938 in Stockholm, Sweden, lives and
works on Lidingö, Sweden

A & I 123
Bengt af Klintberg:
Stockholmspelet, Stockholm 1966, B.

A & I 124
Bengt af Klintberg:
The Forest Diver, Lund 1974, B./Ae.

A & I 125
Bengt af Klintberg:
Jordgubbstryck, Stockholm, July 1975, Rfp.
Strawberries on paper, 60 x 46 cm

ALISON KNOWLES
born 1933 in New York City, New York,
U.S.A., lives and works in New York City,
New York, U.S.A.

A & I 126
Alison Knowles:
Bean Rolls, New York 1964, Fe.
S. 208

A & I 127
Alison Knowles:
The Big Book, New York 1967, 3
Ph./ (Peter Moore)

TAKEHISA KOSUGI
born 1938 in Tokyo, Japan, lives and works
in Tokyo, Japan

A & I 128
Takehisa Kosugi:
Theatre Music, New York, April 1964, Rfp.
S. 217

SHIGEKO KUBOTA
born 1937 in Niigata, Japan, lives and works
in New York City, New York, U.S.A.

A & I 129
Shigeko Kubota:
Flux Napkins, New York 1967, Fe.
S. 228

ARTHUR KÖPCKE
born 1928 in Hamburg, Germany, died 1977
in København, Denmark

A & I 130
Arthur Köpcke:
"Herr Collins affärer i London", Bearbeitung,
1962, Or.

A & I 131
John Lennon & Yoko Ono:

Hair Peace, Bed Peace, Amsterdam, March
1969, Ph./ (ANP)

GEORGE MACIUNAS
born 1931 in Kaunas, Lithuania, died 1978
in Boston, Massachusetts, U.S.A.

A & I 132
George Maciunas:
Fluxus News-Policy-Letter No. 1, Wiesbaden
1962

A & I 133
George Maciunas:
Photographic Selfportrait, Wiesbaden 1962,
Ph./ (George Maciunas)

A & I 134
George Maciunas:
Same Card Flux Deck, New York 1966, Fe.
S. 252

A & I 135
George Maciunas:
U.S.A. Surpasses all the Genocide Records!,
New York 1966, Po.
S. 247

A & I 136
George Maciunas & Jonas Mekas:
Film Culture - Expanded Arts, New York,
Nov 1966, Mag.
S. 572

A & I 137
George Maciunas:
Prepared Ping pong Racket, ca 1967, Fe.
Ping pong racket & lightbulb, 26,5 x 16,5
x9 cm
(Comp. S. <258.I, S. <258.II, S. <258.III,
S. <258.IV, S. <258.V, S. <258.VI, S.
<258.VII, S. <258.VIII)

A & I 138
George Maciunas:
*Fluxhouse Cooperatives, Bulletin Prospectus
for 8 Buildings*, New York, ca 1968, I.
S. 583

A & I 139
George Maciunas:
Fluxhouse Co-Operative Inc. 1, 2 & 3, New
York ca 1968, Stationary/Ae.

A & I 140
George Maciunas:
Face Mask, Yoko Ono, New York ca 1970,
Fe.
(Comp. S. 262)

A & I 141
George Maciunas:
Stomach Anatomy Apron, New York 1973,
Fe.
S. 251

A & I 142
George Maciunas:
*Diagram of Historical Development of Fluxus
and Other 4 Dimensional, Aural, Optic,
Olfactory, Epithelial and Tactile Art Forms*,
New York 1973, Po.
S. 282

A & I 143

George Maciunas:

Flux Stationary, Hand in Glove, New York 1975, Fe.
S. 284, ff.

OLIVIER MOSSET

born 1939 in Nice, France, lives and works in Nice, France

A & I 144

Olivier Mosset:

Flux Dots, Total Art, Nice, 1969, Fe.
S. 338

YOKO ONO

born 1933 in Tokyo, Japan, lives and works in New York City, New York, U.S.A.

A & I 145

Yoko Ono:

Painting to Be Stepped On ("Leave a piece of canvas or finished painting on the floor or in the street."), (1960)/AG Gallery, New York, July 1961, Ph./ (George Maciunas)

A & I 146

Yoko Ono:

Blood Piece ("Use your blood to paint. Keep painting until you faint."), (1960)/AG Gallery, New York, July 1961, Ph/ (George Maciunas)

A & I 147

Yoko Ono:

New Works by Yoko Ono, New York, March 1965, I.

A & I 148

Yoko Ono:

Unfinished Paintings and Objects by Yoko Ono, London, Nov 1966, Cat.

A & I 149

Yoko Ono:

Grapefruit, Second Edition, New York 1970, B.

A & I 150

Yoko Ono (George Maciunas):

This is not here, Syracuse, Oct 1971, Po.

NAM JUNE PAIK

born 1932 in Seoul, Korea, lives and works in New York City, New York, U.S.A.

A & I 151

Nam June Paik:

Simple, Action Music, Stockholm, Sept 1961, Ph./ (Lutfi Özkök)

A & I 152

Nam June Paik:

Postmusic, The Monthly Review of the University for Avant-Garde Hinduism, 1963, Mag.
S. 352.1

A & I 153

Nam June Paik:

Robot Opera, Berlin, June 1965, I.

A & I 154

Nam June Paik:

Prospectus for Video Tape Monthly Magazine, 1967, I.

A & I 155

Nam June Paik:

Stop War in Greenland, 1969, Or.
Ink & collage on paper, 15 x 25 cm.

A & I 156

Nam June Paik:

TV Show, ca 1973, Or.
Pencil on paper, 27 x 24 cm

A & I 157

Nam June Paik:

Vive la Fluxus, 1978, Or.
Ink on paper, 9 x 12 cm

A & I 158

Nam June Paik & Jean-Pierre Wilhelm:

Exposition of Music, Galerie Parnass, Wuppertal, March 1963, I./Po.
S. 352 a/S. 352 b

BENJAMIN PATTERSON

born 1934 in Pittsburgh, Pennsylvania, U.S.A., lives and works in New York City, New York, U.S.A.

A & I 159

Benjamin Patterson:

Methods & Processes, Paris 1961, B.
S. 358

A & I 160

Benjamin Patterson:

Instruction No 1, 1964, Fe.
S. 359

A & I 161

Benjamin Patterson:

Instruction No 2, New York 1964, Fe.
S. 362

JAMES RIDDLE

born 1933 in West Point, Virginia, U.S.A., lives and works in Richmond, Virginia, U.S.A.

A & I 162

James Riddle:

E.S.P. Fluxkit (DOP), New York 1966, Fe.
S. 373

DITER ROT

born 1930 in Hannover, Germany, lives and works in Basel, Switzerland

A & I 163

Diter Rot:

die blaue flut, Köln 1967, B.

MIEKO (CHIEKO) SHIOMI

born Chieko Shiomi 1938 in Okayama, Japan, lives and works in Osaka, Japan

A & I 164

Mieko (Chieko) Shiomi:

Events and Games, New York 1964, Fe.
S. 398

A & I 165

Mieko (Chieko) Shiomi:

Spatial Poem no. 2, New York 1966, Fe.
S. 411

A & I 166

Mieko (Chieko) Shiomi:

Disappearing Music for Face, The flipbook version, ca 1969, Fe.
S. 407

GIANNI-EMILIO SIMONETTI

born 1940 in Roma, Italy, lives and works in Milano, Italy

A & I 167

Gianni-Emilio Simonetti:

untitled, 1966, Or.
Ink & collage on paper, 35,5 x 35,5 cm

SOMETHING ELSE PRESS

a publishing firm owned by Dick Higgins which in the period 1964-1974 published books by artists participating in or close in spirit to Fluxus

A & I 168

Something Else Press:

Great Bear Pamphlets:
Bengt af Klintberg: *The Cursive Scandinavian Salve*,
David Antin: *Autobiography*,
George Brecht: *Chance — Imagery*,
John Cage: *Diary: Change the World (You Will Only Make Matters Worse) Part Three (1967)*,
Philip Corner: *Popular Entertainments*,
Robert Filliou: *A Filliou Sampler*,
Al Hansen: *Incomplete Requiem for W. C. Fields*,
Dick Higgins: *A Book About Love & War & Death, Canto One*,
Allan Kaprow: *Some Recent Happenings*,
Allan Kaprow: *Untitled Essay and Other Works*,
Alison Knowles: *by Alison Knowles*,
Jackson Mac Low: *The Twin Plays*,
Collective: *Manifestos*,
Claes Oldenburg: *Injun and Other Stories*,
Diter Rot: *a LOOK into the blue tide, part 2*,
Jerome Rothenberg: *Ritual: A Book of Primitive Rites and Events*,
Luigi Russolo: *The Art of Noises*,
Wolf Vostell: *Berlin and Phenomena*,
Emmett Williams: *the last french-fried potato and other poems*,
Collective: *A Zaj Sampler*
New York 1965 - 67, Books

A & I 169

Something Else Press:

Something Else Newsletters 1 - 9, New York 1965.- 1967, Postcards

A & I 170

Something Else Press:

Something Else Newsletters 1.5 - 2.5, New York 1965 - 1967, Ae.

A & I 171
Something Else Press (Anonymous):
Concrete poetry is something else, New York
ca 1966, Mu.

A & I 172
**Something Else Press (George Brecht &
Robert Filliou):**
*Games at the Cedilla, or the Cedilla Takes
Off*, New York 1967, B.
S. 575

A & I 173
Something Else Press (Robert Filliou):
Ample Food for Stupid Thought, New York
1965, Mu.
S. <105.III

A & I 174
Something Else Press (Robert Filliou):
Ample Food for Stupid Thought, New York
1965, B.

A & I 75
Something Else Press (Al Hansen):
A Primer of Happenings & Time/Space Art,
New York 1965, B.

A & I 176
Something Else Press (Dick Higgins):
Postface/Jefferson's Birthday, New York
1964, B.

A & I 177
Something Else Press (Dick Higgins):
foew&ombwhnw, New York 1969, B.

A & I 178
**Something Else Press (Dick Higgins &
Wolf Vostell):**
Fantastic Architecture, New York 1969, B.

A & I 179
**Something Else Press (Alison Knowles,
Tomas Schmit, Benjamin Patterson,
Philip Corner):**
The Four Suits, New York 1965, B.
S. 560

A & I 180
Something Else Press (Daniel Spoerri):
An Anecdoted Typography of Chance, New
York 1966, B.

A & I 181
**Something Else Press (Emmett
Williams):**
Sweethearts, New York 1967, B.

DANIEL SPOERRI

born Daniel Isaac Feinstein 1930 in Galati,
Romania, lives and works in La Selle sur le
Pied, France

A & I 182
Daniel Spoerri:
Topographie Anécdotée du hasard, Paris
1962, B.

A & I 183
Daniel Spoerri:
Room No. 631 at the Chelsea Hotel, New
York, March 1965, Po.

A & I 184
**Tulane Drama Review Vol. 10 No.
2.(George Maciunas):**
Fluxus (Fold-Out), New Orleans 1965,
Mag.
S. 567

BEN VAUTIER

born 1935 in Napoli, Italy, lives and works in
Nice, France

A & I 185
Ben Vautier:
Poesie, 1962, Or.
Ink & collage on paper, 27 x 42 cm

A & I 186
Ben Vautier:
Je sors du trou a Ben, Laboratoire 32, Nice,
Nice 1963, Ae.

A & I 187
Ben Vautier:
Fluxus recherche d'une nouvelle creation,
Nice 1963, Po.

A & I 188
Ben Vautier:
Fluxus Événement Mondial, Nice 1963, Po.

A & I 189
Ben Vautier:
*Pour préparer l'événement mondial Ben
traversera le 26 Juillet le port de Nice...*, Nice,
July 1963, Po.

A & I 190
Ben Vautier:
*A partir du 27 Juillet `a l'aube la promenade
des Anglais sera décrétée musée international
de sculptures vivantes* Nice, July 1963,
Ph./ (George Maciunas)

A & I 191
Ben Vautier:
Laboratoire 32, Nice, Nice 1963,
Ph./ (George Maciunas)

A & I 192
Ben Vautier:
Holes, New York 1964, Fe.
S. 431

A & I 193
Ben Vautier:
Art Total: Absence d'art = art, Nice 1964,
Ae.

A & I 194
Ben Vautier:
Art Total: Faites comme d'habitude, Nice
1964, Ae.
S. >426.I

A & I 195
Ben Vautier:
Nine Directions in Art, Amsterdam, Nov
1964, Po.

A & I 196
Ben Vautier:
Total Art Matchbox, Nice 1965, Ae.

A & I 197
Ben Vautier:
Personne, Nice 1966, Po.

A & I 198
Ben Vautier:
Et si on tirait un coup, Nice 1966, Ae.

A & I 199
Ben Vautier:
*Le Theatre Total Presente Le Trottoir d'en
Face*, Nice ca 1966, Po.

A & I 200
Ben Vautier:
*Le Theatre Total Presente Bientot un theatre
du rue, un theatre telephone, un theatre de
poche*, Nice ca 1966, Po.

A & I 201
Ben Vautier:
Assholes Wallpaper, New York 1968, Fe.
S. 278

A & I 202
Ben Vautier:
L'Art est inutile, Pas d'art, A bas l'art, Nice
1967, Ae.
S. 452

ROBERT WATTS

born 1923 in Burlington, Iowa, U.S.A., died
1988 in Martin's Creek, Pennsylvania,
U.S.A.

A & I 203
Robert Watts:
Safe Post/K.U.K. Feldpost/Jockpost, New
Brunswick 1961, Ae.
S. 478a

A & I 204
Robert Watts:
Dollar bill, New Brunswick 1962, Ae.
S. >470.I

A & I 205
Robert Watts:
Ping Kornblee & Pong Kornblee, New York,
May 1963, Ae.

A & I 206
Robert Watts:
Events, New York 1964, Fe.
S. 489

A & I 207
Robert Watts:
Rocks marked by weight in grams, New York
1964, Fe.
S. 496

A & I 208
Robert Watts:
Fluxpost 17 - 17, New York 1965, Fe.
S. 487

A & I 209
Robert Watts:
10-Hour Flux Clock, 1969, Fe.
S. 518

EMMETT WILLIAMS

born 1925 in Greenville, South Carolina, lives and works in New York City, New York, U.S.A.

A & I 210

Emmett Williams:

An Opera, New York 1963, Fe.
S. 528

A & I 211

Emmett Williams:

Rotapoems (futura 12), Stuttgart 1966, B.

YAM FESTIVAL

a series of performances organized in 1962-1963 by George Brecht and Robert Watts

A & I 212

Yam Festival (Robert Watts):

Message Card Three, New Brunswick circa 1961, Ae.
S. 469

A & I 213

Yam Festival (Robert Watts):

Yam Festival, New Brunswick 1962, Ae.
S. 470, black version/blue version

A & I 214

Yam Festival (Robert Watts):

Yam Festival place mat, New Brunswick 1962, Ae.
S. 474

A & I 215

Yam Festival (Robert Watts):

Yamflug/ 5 Post 5, New Brunswick 1963, Ae.
S. 479

A & I 216

Yam Festival (George Brecht & Robert Watts):

Yam Festival, Delivery Event, New York 1962, I.
S. 471

A & I 217

Yam Festival (George Brecht & Robert Watts):

Yam Festival Newspaper, New York 1963, Mag.
S. 545

A & I 218

Yam Festival (George Brecht & Robert Watts):

Yam Festival Calender (Maytime/Yamtime), New York 1963, Pr.
S. 629

LA MONTE YOUNG

born 1935 in Bern, Idaho, U.S.A., lives and works in New York City, New York, U.S.A.

A & I 219

La Monte Young:

L.Y. 1961 (Compositions 1961), New York 1963, Fe.
S. 529

A & I 220

La Monte Young & Marian Zazeela:

Dream House 78' 17", Paris 1973, Rec.

WOLF VOSTELL

born 1932 in Leverkusen, Germany, lives and works in Berlin, Germany, and Malpartida, Spain

FRANZ MON

born 1926 in Frankfurt, Germany, lives and works in Frankfurt, Germany

A & I 221

Wolf Vostell & Franz Mon:

Bloomday, Frankfurt-Niederursel, June 1964, Pr.

Abbreviations:

Ae.: Artist edition
B.: Book
Cat.: Catalogue
I.: Invitation
Fe.: Fluxus edition
Mag.: Magazine
Mu.: Multiple
Or.: Original
Ph.: Photo
Po.: Poster
Pr.: Program
Rec.: Record
Rfp.: Relic from a performance

Due to the size of the exhibition some items may be replaced at irregular intervals.

Nos S.1. — S. 683.II refer to the items' place in The Gilbert and Lila Silverman Collection, published in Hendricks, Jon: *FLUXUS CODEX*, New York 1988.

GALLERI STENSTRÖM

29 oktober 1992 – 17 januari 1993