FLUXUS ETC.

The Gilbert and Lila Silverman Collection

Cranbrook Academy of Art Museum September 20-November 1, 1981

Ken Friedman

The Gilbert and Lila Silverman Collection

FLUXUS ETC.

Cranbrook Academy of Art Museum September 20 - November 1, 1981

Credits

Exhibition curator
Jon Hendricks

Catalogue editor
Jon Hendricks

Catalogue design
Katherine McCoy

Catalogue and chronology
Melanie Hedlund
Jon Hendricks

Design assistance
Lori Barnett
Lyn Silarski
Ken Windsor

Catalogue photography
Brad Iverson
Buzz Silverman
Eric Silverman

Catalogue preparation assistance
Linda Parks
Ann Padden
Gilbert Silverman
Paul Silverman
Lori Tucci
Laura Hall

Typesetting
Lettergraphics/Detroit, Inc.

Printing
Typocraft

Special thanks to Hanns Sohm and Albrecht d. for assistance in preparing the Fluxus Performance Chronology.

And appreciation to Backworks, Barbara Moore, and Joanne Stamerra.

© 1981 by the Artists, Authors, and Photographers

Catalogue © 1981 Gilbert Silverman

All rights reserved. No part of this book may be reproduced in any form without permission.

Academy Administrative Staff
Roy Slade, *President*
Barbara Price, *Dean*
Lucille Harper, *Registrar*
Robert Yares, *Administrative Assistant*
Roberta Stewart, *Executive Assistant*
Diane Stupka, *Executive Secretary*
Barbara Newton, *Financial Secretary*
Margaret Hudson, *Secretary*
Sandra Meagher, *Receptionist*
Lincoln Eddy, *Woodshop Technician*
Diane Vogt-O'Connor, *Librarian*
DeWayne Hall, *Buildings Supervisor*

Academy of Art Faculty
Daniel Liebeskind, *Architecture*
Jun Kaneko, *Ceramics*
Michael and Katherine McCoy, *Design*
Gerhardt Knodel/Joan Livingstone, *Fiber*
Richard Thomas, *Metalsmithing*
George Ortman, *Painting and Drawing*
Graphics
Michael Hall, *Sculpture*

Museum Administrative Staff
Roy Slade, *Director*
Linda Parks, *Museum Administrator*
John Gerard, *Curator of Collections*
Susan Waller, *Curatorial Assistant*
Ann Padden, *Administrative Assistant*
Judith A. Donnelly, *Secretary*
John Mininall, *Guard*
Doris Elwell, *Guard*
Josie O'Brien, *Bookstore Attendant*
Irsa Hall, *Custodian*

Cranbrook Academy of Art Museum
500 Lone Pine Road
Bloomfield Hills, Michigan

Accredited by the Association of American Museums
Division of Cranbrook Educational Community
Museum Hours
Tuesday-Sunday 1-5 p.m.
Closed Mondays and major holidays
Group tours available, phone 645-3312

Cranbrook Academy of Art, accredited by the North Central Association of Colleges and Secondary Schools of Art, grants the Master of Fine Arts and Master of Architecture degrees. In its studios, 150 students from around the world study architecture, ceramics, design, fiber, graphics, metalsmithing, painting, photography, and sculpture. For enrollment information, call 313-645-3300.

Cranbrook Academy of Art
Board of Governors
Mrs. S. Brooks Barron
Mrs. Arthur Bloom
Mr. John M. Booth
Dr. Irving Burton
Mrs. Mary Denison
Mrs. Jeanne Findlater
Mrs. David T. Fischer
Mrs. C. Allen Harlan
Mrs. E. J. Hartmann
Mr. Henry M. Hogan, Jr.
Mr. Ernest A. Jones, Chairman
Mr. Semon E. Knudsen
Mr. Harris D. Machus
Mr. Maxwell E. Katzen, Vice Chairman
Mr. Leonard T. Lewis
Mr. Harry Nederlander
Mrs. Sarah Parsons
Mr. Glen Paulsen
Mr. William H. Peck
Mr. John E. Riecker
Mr. Leslie Rose, Treasurer
Mr. E. Harwood Rydholm
Mr. Gilbert B. Silverman
Mr. Robert S. Swanson
Mr. Stanford G. Stoddard
Mrs. Donald E. Young
Mr. George Zonars

Emeritus Members
Mr. J. Denton Anderson
Dr. Robert Angell
Mrs. Ned S. Arbury
Mr. Ralph H. Bastien
Mr. Henry S. Booth
Mr. Warren Booth
Mrs. Hilbert DeLawter
Mr. Raymond T. Perring
Mr. Theodore O. Yntema

Acknowledgements

Cranbrook Academy of Art/Museum is pleased to present exhibitions of contemporary art to the Detroit metropolitan area. The Fluxus exhibition from the collection of Gilbert and Lila Silverman is an important addition to the list of major shows at the Museum including the work of Robert Rauschenberg, Louise Nevelson and most recently 'Viewpoint '81'. The Fluxus movement deserves further exposure and understanding; its content and significance are international. Fluxus artists in this country and in Europe have been asked to participate in the exhibition. Their statements on their work add particular dimension to this catalogue. Thanks go to Jon Hendricks for his diligent and painstaking efforts in research and publication of this unique catalogue. Linda Parks, museum administrator, has worked closely with him and Gilbert Silverman on the exhibition. Thanks must go to Gilbert and Lila Silverman for their unselfish and generous support of this exhibition.

Roy Slade
July 1981

Contents

Introduction page 4

A Complete History of Fluxus
Including Philosophy, Attitudes, Influences & Purposes page 5

Fluxus Editions
& Related Works no. 1-530 page 61

Fluxus Periodicals and Documents
Related Publications and Bibliographic Material no. 531-612 page 226

Fluxus Performance
Documents of Events no. 613-683 page 313

Chronology of Fluxus Performance
(Incomplete) page 361

Introduction

Fluxus seems to have roots in the experimental art movements of the first part of the 20th century: Futurist Sintesi, Dada anti-art gestures and film, Russian Constructivist manifestos, de Stijl design, Bauhaus utilitarian productivity, Duchamp boxes and Readymades. Each of these movements could have a finger pointed at it, and one could say 'ah ha!', but wait a minute. Fluxus is as much a product of the street beggar, Sani-Pak mass marketing, the circus, Detroit, (or anti-Detroit), the doctor's office, and playing doctor, Buster Keaton, Shaker efficiency, childhood, Renaissance spectacle, political consciousness, kaka games and a revulsion of Art 'till it makes you sick. It's better to look at the work itself, and read what Fluxus artists have written if one wants to understand the movement.

Fluxus started in 1962 when George Maciunas brought together artists and composers working against the grain and produced the first of a series of concerts in Europe. By the end of 1962 Maciunas had written the 1st of several Fluxus Manifestos, conceived of a form of publishing inexpensive editions of an artist's work that could be added to when more work was written, made plans for a series of yearboxes of new work from many countries, designated a short lived collective leadership of the group, and started to confront audiences and artists with their own rotten eggs. By late 1963 Maciunas started to produce cheap open editions of artist's events, scores, games and concepts. These editions, referred to in the catalogue as Fluxus Editions, were entirely designed, assembled, edited and published by Maciunas and quite often were also his own free interpretations of an artist's idea—not the written scores, but the games, gags, gestures and other works frequently were.

Assigning a date to a Fluxus Edition is a problem. In reality there could be 3 dates: a) the year the work was conceived or made as a prototype by the artist. b) the year Maciunas started producing an edition of the object. c) the year the actual copy of the edition was made. If known, I have put the 1st date in brackets, i.e. (1961). All the 2nd dates when available have been taken from Maciunas' chart, although in some instances these dates are incorrect. The 3rd date is frequently arrived at with guess work, but unless noted all Fluxus Editions were made before Maciunas' death in 1978.

Because Maciunas assembled boxes over a period of time and his feelings toward the work would change, or certain components would not be available, individual works can vary a great deal in their packaging, labeling and contents. A few of the works were commercially produced, such as Brecht's *Deck,* so these are always identical. In some instances an artist would produce the entire work but give it over to Maciunas to distribute. These pieces are indicated in the catalogue as 'Fluxus Edition/produced by the artist.'

Because this is a catalogue of two people's Fluxus collection and not a book on 'Fluxus Editions', I have included works in the exhibition and catalogue by Fluxus artists that are not Fluxus Editions or Fluxus work. I have also included several artists whose work was never produced by Fluxus but their work and activities interrelate with Fluxus, and in all instances the artists included participated, or their work was performed, in one or more Fluxus manifestation. For purposes of clarity, 'non-Fluxus' works are exhibited on a wall adjacent to the core Fluxus collection.

Jon Hendricks
April 28, 1981, New York City

A Complete History of Fluxus
Including Philosophy, Attitudes, Influences and Purposes

George Maciunas 1963

flux (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere, fluxum*, to flow. See FLUENT; cf. FLUSH, *n.* (of cards).] **1.** *Med.* **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.

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.*
6. A fusible glass used as a base for enamels; also, an easily fusible enamel used as a ground for enamel painting.
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.
8. *Math.* The integral over a surface of the normal component of a vector field. Cf. STOKES' THEOREM.
9. *Photom.* = 1st LIGHT, 18 b.
10. *Physics.* **a** The rate of flow or transfer of fluid or of energy across a surface. **b** By analogy, the surface integral of a vector distributed over a surface. Cf. ELECTROSTATIC FLUX, MAGNETIC FLUX.
11. *Plant Pathol.* A slime flux.

flux, *v.*; FLUXED (flŭkst); FLUX'ING. *Transitive*: **1.** To cause to become fluid; to fuse; to treat with a flux.
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.
——, *Intransitive*: **1.** To flow freely. *Archaic.*
2. To become fluid; to melt.
3. To undergo a flux; specif., to bleed copiously. *Obs.*

flux (flŭks), *adj.* [L., *fluxus*, fr. *fluere*. See FLUX, *n.*] In flux; variable. *Obs.*

[reproduced from Hanns Sohm, *Happening & Fluxus*, koelnischer kunstverein koeln 1970. reprinted with permission from H. Sohm.]

George Maciunas ca. 1963

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.

flux (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere, fluxum*, to flow. See FLUENT; cf. FLUSH, *n.* (of cards).] **1.** *Med.* **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 "EUROPANISM"!

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 to a

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

George Maciunas 1965

FLUXMANIFESTO ON FLUXAMUSEMENT-VAUDEVILLE-ART? TO ESTABLISH ARTIST S NONPROFESSIONAL ,NONPARASITIC,NONELITE STATUS IN SOCIETY, HE MUST DEMONSTRATE OWN DISPENSABILITY, HE MUST DEMONSTRATE SELFSUFFICIENCY OF THE AUDIENCE, HE MUST DEMONSTRATE THAT ANYTHING CAN SUBSTITUTE ART AND ANYONE CAN DO IT. THEREFORE THIS SUBSTITUTE 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 DEMONSTRATE 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.

ART	FLUXUS ART-AMUSEMENT
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.	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.
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. 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.	Therefore, art-amusement must be simple, amusing, unpretentious, concerned with insignificances, require no skill or countless rehearsals, have no commodity or institutional value. The value of art-amusement must be lowered by making it unlimited, massproduced, obtainable by all and eventually produced by all. 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.

FLUXUS HQ P O BOX 180 NEW YORK 10013
FLUXSHOPS AND FLUXFESTS IN NEW YORK
AMSTERDAM NICE ROME MONTREAL TOKYO
V TRE - FLUXMACHINES - FLUXMUSICBOXES
FLUXKITS - FLUXAUTOMOBILES - FLUXPOST
FLUXMEDICINES - FLUXFILMS - FLUXMENUS
FLUXRADIOS - FLUXCARDS - FLUXPUZZLES
FLUXCLOTHES - FLUXORGANS - FLUXSHIRTS
FLUXBOXES - FLUXORCHESTRA - FLUXJOKES
FLUXGAMES - FLUXHOLES - FLUXHARDWARE
FLUXSUITCASES - FLUXCHESS - FLUXFLAGS
FLUXTOURS - FLUXWATER - FLUXCONCERTS
FLUXMYSTERIES - FLUXBOOKS - FLUXSIGNS
FLUXCLOCKS - FLUXCIRCUS - FLUXANIMALS
FLUXQUIZZES - FLUXROCKS - FLUXMEDALS
FLUXDUST - FLUXCANS - FLUXTABLECLOTH
FLUXVAUDEVILLE - FLUXTAPE - FLUXSPORT
BY ERIC ANDERSEN - AYO - JEFF BERNER
GEORGE BRECHT - GIUSEPPE CHIARI - ANT-
HONY COX - CHRISTO - WALTER DE MARIA
WILLEM DE RIDDER - ROBERT FILLIOU
ALBERT FINE - HI RED CENTER - JOE JONES
H KAPPLOW - ALISON KNOWLES - JIRI KOLAR
ARTHUR KØPCKE - TAKEHISA KOSUGI - SHIGE-
KO KUBOTA - FREDRIC LIEBERMAN - GYORGI
LIGETI - GEORGE MACIUNAS - YOKO ONO - BEN-
JAMIN PATTERSON - JAMES RIDDLE - DITER
ROT - TAKAKO SAITO - TOMAS SCHMIT - CHIEKO
SHIOMI - DANIEL SPOERRI - STAN VANDER-
BEEK - BEN VAUTIER - ROBERT M. WATTS
EMMETT O WILLIAMS - LA MONTE YOUNG
FLUX-ART-NONART-AMUSEMENT FORGOES
DISTINCTION BETWEEN ART AND NONART.
FORGOES ARTIST'S INDISPENSABILITY,
EXCLUSIVENESS, INDIVIDUALITY, AMBITION,
FORGOES ALL PRETENSION TOWARDS SIG-
NIFICANCE, RARITY, INSPIRATION, SKILL,
COMPLEXITY, PROFUNDITY, GREATNESS,
INSTITUTIONAL AND COMMODITY VALUE.
IT STRIVES FOR MONOSTRUCTURAL, NON-
THEATRICAL, NONBAROQUE, IMPERSONAL
QUALITIES OF A SIMPLE NATURAL EVENT,
AN OBJECT, A GAME, A PUZZLE OR A GAG.
IT IS A FUSION OF SPIKES JONES, GAGS,
GAMES, VAUDEVILLE, CAGE AND DUCHAMP

Each Fluxus Artist whose work was produced, or planned to be produced, by George Maciunas in a separate Fluxus Edition (other than a Fluxfilm) was commissioned to write a 10 word statement. In addition to these artists, Joseph Bueys and Tomas Schmit were invited also, and although Maciunas never produced an edition of their work, each had an important role in the History of Fluxus. Arthur Koepcke, Greg Sharits and George Maciunas are dead. I have chosen several Fluxus Manifestos written by Maciunas in various years to represent his ideas. We were unable to contact John Chick, Jack Cooke and the Farmer's Coop, Bob Grimes, Jane Knizak, Dan Lauffer, Jim Riddle and David Thompson. At the time of publication, Joseph Beuys and Albert Fine have not responded.

Jon Hendricks

GILBERT B. SILVERMAN
24750 LAHSER ROAD
SOUTHFIELD, MICHIGAN 48034
U.S.A.

DEAR

SHORTLY BEFORE THE DEATH OF GEORGE MACIUNAS, I STARTED COLLECTING FLUXUS MATERIAL AND SINCE THAT TIME, HAVE FORMED A COMPREHENSIVE COLLECTION OF FLUXUS OBJECTS AND DOCUMENTATION, AS WELL AS NON-FLUXUS WORKS BY FLUXUS ARTISTS.

IN THE FALL OF 1981 (SEPT. 20- NOV.1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

The earth is
made of paints.
On earth, only arts are produced
But I found the ultra art, so
I telegraphed FLUXUS long ago.

地球は絵具で出来ている。地球上
では芸術ばかり生れている。だけど
私は超芸術を見つけたので、
昔FLUXUSに打電した。

赤瀬川原平

HI-RED
CENTER
Genpei
Akasegawa
1981. 5. 18.

FLUXUS—
could most probably be described in ten words or less.

↓

Funniest is best that is Fluxus
ay-O

VISIONARY ACTION + OBJECTS + rEVOLUTION + COMMUNITY = ART AND LIFE ARE WON!

ALL
I
HAVE
TO
SAY
ABOUT
FLUXUS
IN
TEN
WORDS

FLUTE

'Fluxus Artists have been my friends for twenty years'.

Fluxus' goal was

the journey

but alas

it became art

Willem de Ridder

./ once a poet always a fool
. " a ____ " a ____
. ____ a ____ _____ a ____
. _____
.

from robert filliou
(if you wish
complete his story of fluxus)

PUBLICIST OF LAST RESORT FOR FLYNT'S EARLY IDEAS

Observe.1

Register.2

Transform.3

Substantiate.4

Journey.5

Gain.6

Release.7

Enquire.8

Enter.9

Refresh.10

Geoffrey Hendricks 1981

A SHORT HISTORY

OF FLUXUS

by
Geoff Hendricks

1981

1.

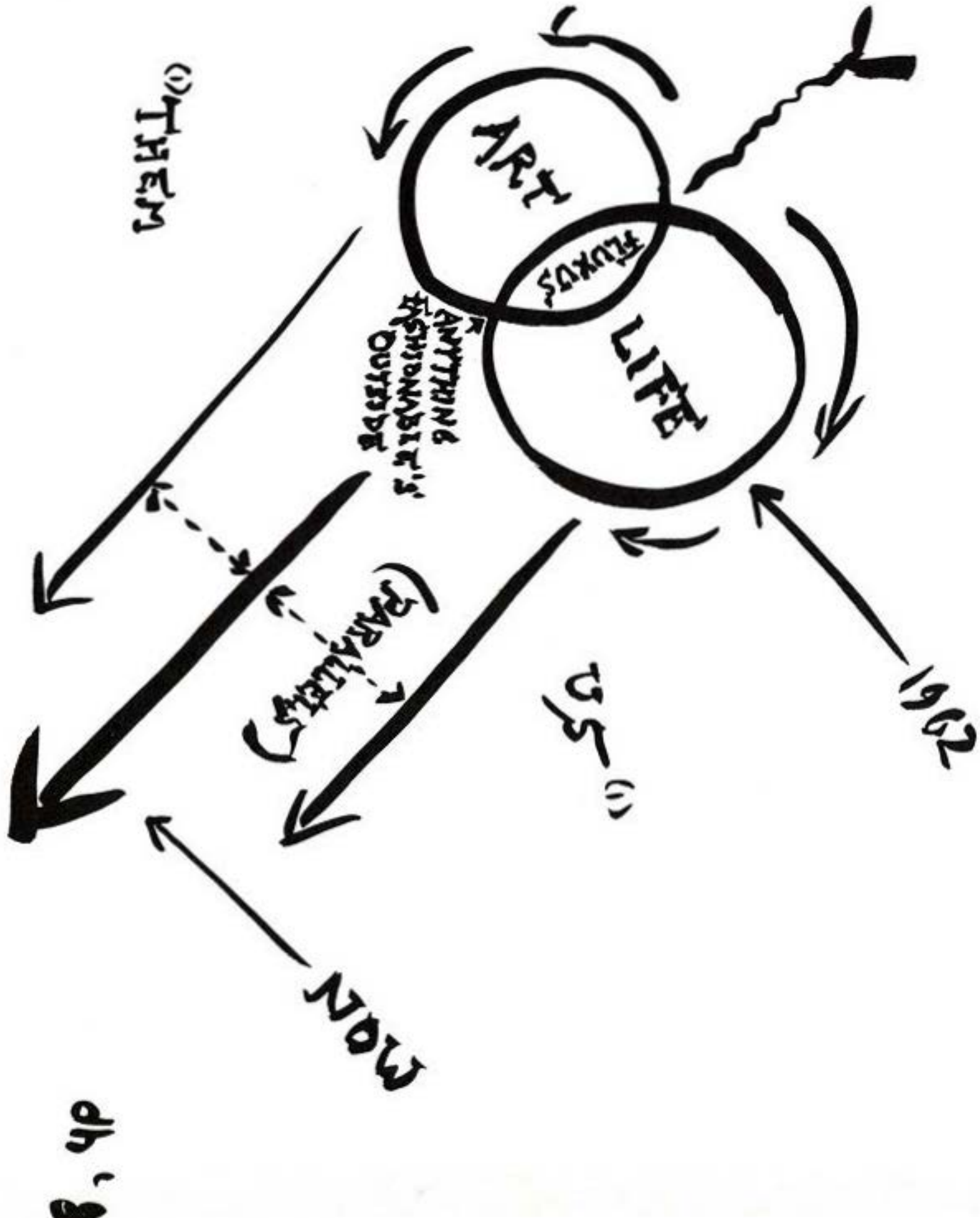
George Maciunas, "Hahaha
hahahahahahahahahahahaha
hahahahahahahahahahahaha
hahahahahahahahahahahaha
hahahahahahahahahahahaha
hahahahahahahahahahahaha
hahahahahahahahahahahaha
hahahahahahahahahahahaha
hahahahahahahahahahahaha

2.

George Brecht,
"Ha. Ha. Ha.
Ha. Ha. Ha."

3.

feel free to re-edit it


ART
LIFE
FLUXUS
ANYTHING FASHIONABLE OUTSIDE
(PARALLELS)
1962
NOW

Coffee Pot

FLUXUS WAS ONE MAN NAMED GEORGE F. MACIUNAS

GEORGE MACIUNAS.

George Maciunas, der geistige Vater der Happening/
Fluxus-Bewegung ist vor kurzem gestorben.
as it says in Notizbuch der Redaktion (das kunstwerk 4, 1978).

As far as I know, George Maciunas was just 50 years old when he died of cancer.

In all his asthmatic modesty Maciunas was a central figure throughout the sixties. A sort of radiant strength whose character is just as difficult to describe as the concept it was intimately connected with—Fluxus. And can perhaps only be described indirectly through something roundabout or what it wasn't. A spiritual influence is what it wasn't. And that which was roundabout is a time when everything was up and down, where impure was good enough, where an insistence upon simple principles was terribly avant-garde and, at other times, completely passe.

I met Maciunas in New York in 1966. Before then I had known him through a number of 'roundabout works', as a figure, as art, and not least through talk, hate and friendly tolerance. The meeting with Maciunas made some simple truths visible to me. And which I experienced as a protection against art life as it developed at the end of the decade with launchings of Concept Art and so on.

I need to outline some things from my own course in some of these years—which is no more my course than that of the passage of time—because I can only record Perhaps this is what one always does in principle (if we really get to the bottom of it), but in this case literally, because I really do not rightly know anything about George Maciunas.

The beginning of the sixties. Everything lay dormant, anxiety lurked. All stages were to be lived through in the course of an unbelievably short space of time. Like Haeckel's bio-genetic law, where a short passage is a reflection of the passage of the whole strain. And perhaps by reason of this condensed biology, an anxiety about the regularity of the series, all which looked like an indication of this painfully acquired 'personality' was just the result of outward conformities which, in addition, only revealed themselves through accidents.

All the sixties words lay in short anxious moments: chance, play, 'anonymity' and the name and conjuration of anxiety itself, entrophy. That disorder and dissolution pressed in upon us and only an effort of strength, an art, kept a zone free just around one that one could live in. As long as one had the strength. Others used Zen in similar invocatory manoeuvres. At the same time one believed that everything was new and open. Beckett was a pessimist from the fifties. One's life was a script. One reinterprets, and one interprets other texts in an ingenious parallel system. Now Beckett and the sixties go together perfectly. The limited optimism about the limitations is just as conspicuous as the anxiety, and Beckett says it better because he gets it to make sense.

After a hectic 'biology' I was at the Ex-school and out in the world there were happenings and Fluxus. Not particularly distinct signals and one could not distinguish between what came of the school's own head and what was pure library loan. And for many years it was important who was first with what: it was the time of great precedence disputes. Fingers out of the pot.

Happenings were attractive to painters. They were physical, but impure, said the others. And I rummaged around with this for many years, pure/impure, and was to be helped by Maciunas. Not by his words but by his attitude. Everything is obviously like a system of Chinese boxes. There are also pure and impure attitudes to pure/impure. The frightening European war of religion, with its precedence disputes and its convert ambitions, was impure. Addi Køpke perpetrated much of the terror but he did it with a volcanic purity. George Maciunas loved boxes, he Collected them, trivial and antique, and almost all of the Fluxus editions were boxes.

I didn't go to the Fluxus-concerts in Copenhagen—I believe that the school only sent one observer. Even though anxiety lay in the air it was not really tempting. But more generally somehow there was anxiety. It became more determinable with Addi's endless Krakatoa outbursts and school contact with the missionary activity of Henning Christiansen and Eric Andersen. Henning soon revealed himself to be a real painter.

All the time there was a terror of being left behind, quite retarded, clinging to a decrepit medium like painting, clinging to false notions of one's person, and, worst of all, as an Artist. One constantly has a bad conscience because one has ambition. It is that which forces something out, but no one can distinguish between pure and impure ambition, between real abandonment and social drive. And now, as Painting was chosen to be the bearer of impure and shameless ambition, because art was now Idea, as preached by Hunov on Roskilde Road, so a feeling of shame stuck to the shitty painting. And Addi, who in reality never had stopped painting, perpetrated this terror with an energy which always made me feel like a schoolboy who had never done anything. And the official entourage, reviewers and the like, put its shoulder to the wheel, with its clear eye for the traditional values in the physical mass. Even the rational argument (this is important for it was a long time before Concept Art and that kind of thing) that the many editions of idea-art were only a surface radicalism, that they were more tied to the traditional concept of art, when it came to the point, more tied than painting which, because of its camouflage, had a far greater and more tenable freedom, all this did not help much. Because one was first entrapped by this material sensuous idiom, one sits in the trap. One knows that the roots behind one are impossible to sever. One half-makes excursions, but in defiance, to the 'ideas'. It was painful and, in the deepest sense, a doubtful process to be a painter—and this a time long before, and in another way than, that about 'painting is dead'.

This is unfortunately not to relate the whole story, but the result was a plaguing anxiety and a remarkable disruption. By the time I went to New York in 1966 all this had naturally somewhat dissipated in the teeth of time and, in more initiated circles, Fluxus was thus almost passe. The disquiet was still there but not located in Fluxus and what could otherwise come from that direction. I had heard of Maciunas, he was the president of Fluxus, self-appointed president, who enrolled and excluded members. But it wasn't anything that anyone took seriously. It was the time of more unprincipled efforts and it was under way. And then Maciunas was the cautious office-type, who neither drank, smoked nor whored after women, or wanted to be famous. In fact he wasn't really an artist, and this was supported by the way he had to sit there and be schoolmaster for the whole cause. If one did something wrong one got detention, if one did not get expelled.

As this is not a dissertation but a tribute I will immediately insert an evaluation. Maciunas's exclusions and threats, and they continued throughout the years as more and more personal statements as everyone gradually saw Fluxus as distant and historical, a declaration of personal merit lists until one day it became dangerous because it was a sign that the one in question either was stuck in something obsolete or was a parrot—all expulsions from the club were from a clear position of principle. They were all controlled by the maintenance of a fundamental utopian and honest attitude and the signal was triggered immediately by sensation-stamped, media-like occasions which were the road to fame. To go one's own way was not the same as to make one's own things. At allowing oneself to be enrolled in art-dealing and renounce allegiance to any form of collective effort in the completely spontaneous basis of life, was reprehensible. Art must never be personal gain. Art should be for its own sake, the purity of the spirit, and perhaps at last to pass into the ultimate political effort. That which recreates society outside of the usual 'politics'.

Then I visited George Maciunas in New York. Like I visited many other bits of history. And, as always, it put me in a remarkably awkward position. 'Hello, I come from Denmark and that's that, and I have followed what's going on and would like . . . . . .' Completely hopeless, what could the poor people do? Maciunas lived in West Broadway, a slum-like quarter, with his old mother from one of the Baltic states. We sat in the kitchen, everything was neat and tidy, there were signs that smoking was forbidden; he had a dangerous asthma, in New York. Was meticulously kind and very straightforwardly occupied with what he was doing, so all went easily and interestingly. I became very interested and carried on the joke, Fluxus in boxes. I had a bad conscience when I was to be enrolled in the firm. I paint paintings, I said desperately, I am a born traitor. I really thought that it was forbidden. And then it came, here is the whole

point of the story: it doesn't matter, he said, there's nothing wrong with being a painter. It's the way you are one. Purity—he did not say the word—but I got the meaning. It isn't physicality that there is anything wrong with, it is the tabus, the prostitution, the imprisonment that are all wrong. That made me easy, and the Fluxus-joke became a real joke and we fired off a few amusing pieces. One's provincial simplicity has some uses.

It was art they defended. Paik, who is in the same format as Maciunas, has steadily and strikingly defended the same point of view.

The core of Fluxus' purity is that everything is simple. In principle, and keeping it always in mind.

Nein, niemals. Fur gewohnlich war es ... Maciunas, der kam und sagte: Heute Nacht nagle ich die Pianotasten fest. Wurde es Dir etwas ausmachen, die Nagel mit hereinzubringen? So ging er dann, setzte sich an das Piano, und ich heilt ihm eine Hand voll Nagel hin[15]. Es war alles sehr einfach und praktisch.

George Brecht

If something becomes too involved, too elegant, too professional (understood as adaptable, not professional in the sense of dedication) then something is wrong. When the piano becomes a tabu it must be destroyed, said Paik in 1963. But there is nothing wrong with playing a piano. But the tabu on the piano as simple and physical reality. As the concept ' painting' can be (and is for most) a tabu which excludes physicality and art from the painting. Painting and piano are always becoming tabus and must constantly be reconquered. incessantly there is something which must have the simple revelation that it is very simple. That doesn't make it easier. To maintain simplicity is difficult. Both in a social and a more private course of affairs—in the same way that one in housing needs can distinguish two dimensions.

From a Maciunas lecture in 1962 in Galerie Parnass in Wuppertal:

Nein, niemals. Fur gewohnlich war es ... Maciunas, der kam und sagte: Heute Nacht nagle ich die Pianotasten fest. Wurde es Dir etwas ausmachen, die Nagel mit hereinzubringen? So ging er dann, setzte sich an das Piano, und ich heilt ihm eine Hand voll Nagel hin[15]. Es war alles sehr einfach und praktisch.

George Brecht

The physical. Naturally it is impossible to use the hammer to hit oneself with, but it is vitally important be clear on the principle.

Maciunas was the great organisor. On behalf of the principles, not for a self-sufficient Fluxus-organisation. It was this which made him so disturbing. To the end of his days he tried to enlarge the great book-keeping on contemporary art. It is instructive, dangerous and entertaining. It ought to be reissued, even though it is a first edition and he was in progress with a revised and enlarged family tree. Reissued, because it could in its time be seen in Hvedekorn[2] No. 6, 1967, and at that time one hardly knew who W.C. Fields was. (And yet again reissued because it appears in Cras[2] XVI, 1977, in John Hunov's introductory Fluxus article in a completely unreadable reproduction.

One can certainly pass the time with this Expanded Arts Diagram. It is made so that there is something lowest and something which is at the top. And we are used to reading this in terms of valuation. It is also Maciunas' own private moral evaluation but, at the same time, it is a very precise characterisation of the different phenomena, so that if one disregards the up-down, then one can place one's expressed sympathy in the passage around Wagnerism, for example. By taking part so distinctly, by confessing one' own moralism so honestly, there is, paradoxically, room for the moralism of others; partisanship is a decent cause. Then one should also just be aware of the other co-ordinate, the passage of time, which has not many lines, goes from Byzantine iconoclasm to the Chinese Red Guards, from prehistory to 1966. Thus it only goes up to 1966, one must remember. In his last year Maciunas was reputed to be working intensely upon a great family-tree.

From 1966 Fluxus was Maciunas. This phantom of an organisation was the one from which Maciunas had disassociated himself. And everything to it was complicated, it was an assertation of vulgarity. And there was enough to get hold of. Especially because a movement of pseudo-simplicity had arisen. Thus much of what went under the name of Conceptual Art was false simplicity. That water falls downwards, that a pendulum is influenced by gravity, can be well worth airing once, but if one has to have the whole of the German building industry to set up this simplicity, then one has exceeded all reasonability.

'However everything is now, it is concerned with making things as simple and as good as possible without exaggerated control—but also without unnecessary slackness.'

Says Georges Brecht (Texte zu einer Heterospektive, Berne Kunsthalle, 1978). An emphasis on reasonability. All complicated overbuilding and excess is tabu and overshadows simplicity, art.

Maciunas was the great organiser. He remade his person to each influence to such a degree that a more conventional person hardly existed. An existence of pure process without purpose in the normal meaning. An influence that did not wish for power or fame.

I will try to answer all your questions. The airport mixup—I ran out of money 4 days before my departure and had to plan on sleeping in airports. So I arrived in London a day sooner, since I knew the airport was very comfortable to sleep in. The evening I arrived I tried to reach you by telephone, and spent the last money on it, but Exeter University did not know how to reach you, and at first would not even take a message (they probably never gave you the message I left). I was not able to stay all day since I was getting hungry, and left therefore with the morning flight. But the trip was not wasted, since I found a phantastic island in a large bay in Manorca. (bay is called Fornells) Island is only an acre but of a very irregular shape and the shores very accessible. I, Bob Watts and few others will most likely buy it. So now I am spending my efforts in making lots of money in as little time as possible. It will probably take all this year and probably 1973. 1974 some 8 of us are planning a 6 month trip in small airplane around the world, since our pilot has $8000 of government money which he can spend only in flying. So we thought of leasing a STOL 8 passenger plane with 1500 mile range (Brequet makes one) and go to strange and inacessible places like Robinso Cruso island, Easter, Pitcairn, Ua Huka, Bora Bora, Moorea, Rarotonga, Manua, Phoenix islands, Gilberts, Yap, Palau, Bargbadur, Anghor Vat,Bhuvanesvar, Konaraka, Chandigarh, Fatehpur Sikri, Gwalior, Khajuraho, Sanchi, Ajanta, Ellura, Pattadakal, Kancipuram, Mamallapuram, Tanjore, Rameshwaram, Anuradhapura, Chiraz, Samarkand, Bukhara, Seychelles islands, Kenya, Luxor, Wadi-Natroun, Palmyra, Krak des Chevaliers, Ruweha, Bakirha, Kasr il Benat, Dar Kita, Kalota, Der Sim'an, Cycladic islands, etc. etc. etc. and then via Iceland, Greenland, Baffin island back to New York, all in 1000 mile steps. We would try to live off the sea. That's my plan for the next few years.'

George Maciunas

(from a letter reprinted in *Flux-Shoe,* Beau Geste Press, England, 1972)

Now Georges sleeps in the great airport.

Per Kirkeby (translated by Peter Shield).

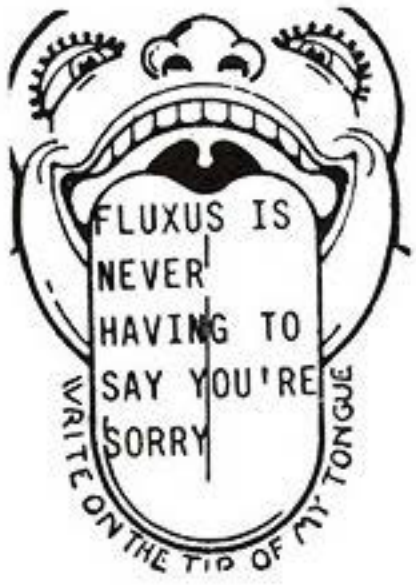
1. The Experimental Art School in Copenhagen.
2. Danish Art magazines.

DREAMS FILLED
UP IN A BOX.

Caught in Fluxus winter rain, all delighted getting wet.

It's been a FLowing Uncharted Xylonite Underground Syndication.

I came to New York because of George Maciunas


FLUXUS IS
NEVER
HAVING TO
SAY YOU'RE
SORRY
WRITE ON THE TIP OF MY TONGUE

Carla Liss 1981

Fluxus
(repeat)
Fluxus
(repeat)
(repeat)
repeat
until you know
Fluxus

Fluxus has made an art of nothing and vice versa.

January 1st, 1981
295 Bowery, New York Ciiy.

Fluxus Is

i) Fluxus is George Maciunias dead and ihe rest of us siill in Fluxus, wiih new members everywhere.

ii) Fluxus is John Lennon dead but Yoko, an early member, still wiih us, her Flux work unknown.

iii) Fluxus is life deaih and resurrection, a political art movement out of DADA, cf Jean Tosche and Jon Hendricks, hard working art pacifisis.

iv) Fluxus is even I, Kate Millett, one of the founding members, (art worker aged forty-six, sculptor of twenty-four years, painter, film-maker, author, doctor of language and literature, also a feminist ~~of~~ Sexual Poliiics, The Basement etc) though -like Yoko- never mentioned in the official masculine communiques of Flux commercialization and ideological formulation..

Wiih best regards io all Flux-free spirits, smiles and kisses from a mad Irish poet

Kate Millett

Kate Millett

Youth - hope - love - humor - sharing - doubt - frustration - sickness - courage - STOP

I'm not informed about Fluxus
2/1/81
R. Morris

What is Fluxus?

I never really knew what Fluxus was.
I have friends who are 'Fluxus' or close to Fluxus.

Some of these friends may have used an idea, some work or my name and that is why, i suppose, i am asked this question.
I never knew about it, but i don't mind because i don't really believe in the idea of property.

p.s.: if you need 10 words, choose them from the preceding text. Thank you.

FLUXUS est un des noms de l'art de la dérision.Dérision par rapport à l' art magistral,academique,dit sérieux.
L'art de la dérision permet de transformer certaines impasses en voies étroites pouvant déboucher sur autre chose.
Vingt ans après FLUXUS,l'esprit FLUXUS ne peut être que la dérision de FLUXUS.
FLUXUS est con,minable,débile. VIVE M A C H I N !

V I V E M A C H I N !

SERGE III

fluxus

form/content (maybe) from areas indifferent to form/content

**Due to Yoko's busy schedule,
we are not at this time able to
consider your business offer.**

Marx : Seize the production-medium !

FLuXus : Seize the distribution-medium !

→ "FOUND

1.0 (Futured)
1.1 FEARLESS
1.2 FLUXUS
1.3 FORMS FORTH

2.0 (For)
2.1 FLYING
2.2 FROLICSOME
2.3 FUCKS FRIVOLOUS

3.0 (Fouling)
3.1 FRIGID
3.2 FLACCID
3.3 FORGERS' FINGERS

4.0 (From)
4.1 FLEECING
4.2 FEARFUL
4.3 FOLK FORLORN?

→ LAMENT"

1. Philosophy
2. Attitudes
3. Influences
4. Purposes

You sent me one hundred dollars. I guess now that you have earned a good chunk, you feel the need to spend it. No need to give it away to artists. I enclose my money-back guarantee. Who says 'You can't take it with you.' My fluxus presciption will allow you to do just that. Take two of these daily. Your body will absorb what is needed and spend the rest on its own. If you need to increase the doseage, take as many as you think you need. If you overdose, the worst that can happen is that you will 'cash in.' Just the right doseage will solve all your cash flow problems. If you need other prescriptions; if these capsules don't buck you up, simply send more of your material symptoms to: Jock Reynolds, Doctor of Sorts, 335 Moscow St, San Francisco, California, 94112 Placebos are a Fluxus specialty.

"Shake hands!"

tomas schmit -- bleibtreustr. 3, d-1000 berlin 12 -- tel. 312 46 49 -- february 3, 1981

dear gilbert b. silverman,
usually i'm clever enough not to take part in the rush which is done about fluxus these days,
but you were clever enough to add a 100-d-check to your invitation, and i'm neither in the situation nor donkey enough to refuse it,
so - what you ask me to write about is full of contradictions - please take this letter as my contribution and print it if possible facsimile.

you mention "non-fluxus works by fluxus artists". can non-fluxus artists do fluxus works?
well, this is a some-letter by a what-artist.

but in the end you are right: there is (and always was!) a lot of non-fluxus in fluxus!

let me start from behind:
i dislike the rush that is done about it since the end of it (and not only since the end of h i m !).
i dislike the activities of ben and the other 99 million guys (oh, i do n o t want to play the game "who has the lower membership number?" - and if anyone wants to play it with me: i am a later-comer as all of them except george brecht and la monte young. and maciunas was no member. he was the chief.).
i find it stupid and sad, that, on one hand, some guys are still doing pieces and performances, which were original some 18 or 20 years ago..,
and, on the other hand, those, who tried to find - or even found - their own line out of this beautiful knot, are more or less said to be out of the game, to be 'primadonnas', as maciunas once called it.

but i don't count this into fluxus, because i have a rather strict view of it:
i say: soon after it started in new york, it came to europe.
and there it was.
and soon after maciunas (and it with him) left for new york again, it started to fade away (this sounds like bad european chauvinism, sorry).
from what i saw and heard of the later n.y. activities i must say: it started to be joky, parties with colored drinks and manipulated food and things like this...,

and i never felt fluxus to be joky!

now i'll tell you what fluxus was for me:
i learnt a lot by it. that is, i met some people by it. addi køpcke and george brecht and emmett williams and ludwig gosewitz, to mention the most important ones for me. and of course paik. but i didn't meet paik by fluxus. i met fluxus by paik. and i met paik by chance.
those were the days.

days, in which artists gathered instead of separating themselves from each other.
i think underground - as long as it is underground - doesn't tend to separate itself into sections or even individuals, it tends to collect members no matter from where.
and so it was. happy chances.

the pieces, activities and personalities of these people and others, la monte young, ben patterson, etc, the activities of maciunas - all this made up a new thing.
a thing new in the art scene. oh, it didn't fill a gap in the art scene+, it created its own gap ~~cuoido~~ outside the scene. it gapped around it.
a new way to produce, to present, and to look at art pieces.
a non-academic, non-feuilletonistic, non-etc... way,
yes, it's easy to describe it negatively,
it's hard to do so positively.
we just did it. and didn't talk about it so much.
but even if i could tell the very thing, i think i'd better keep my mouth shut (partly because i feel i'm still doing it by my art pieces, in a way).

+AS IT SEEMS TO DO NOW...,

there are not enough mouths kept shut about fluxus!

so, when i refuse to tell about the inner, the very thing, i may tell about the things around.
yes, the contradictions, no.

one of them of course was maciunas trying to play the chief, the boss. well, we were able to smile about it, more or less.

another one is a much harder contradiction. and though a much less noticed one...
in contrary, it even seems to have become a sort of ~~trade~~ fluxus trade-mark...
that is the fluxus design, the graphic design of its printed items,
which always embarrassed me,
which i always felt to be very un-fluxish!!
the abundant use of silly cuts from crazy old nostalgic books etc..,
maciunas' nightlong works of fanatically playing with graphic letters, putting as crazy as possible letters into as crazy as possible arrangements... -
i always felt all this to be far out of the line of fluxus!
in my view, a fluxus design would look like this:
straight normal letters one - as it happens in writing - after the other from left to right,
and one line - as it occurs - after the other from top to bottom,
that's it. and no silly joking around.

an important part of fluxus was its contrary.

(i assume the catalogue in which this letter is supposed to be printed will show much of the rest of what fluxus was).

and let me try to add:
we must consider carefully when we disclose that fluxus hasn't ever taken place yet!

- Ohan Schmit

Paul Sharits 1981

"I mistook Fluxus for the INSTITUTE of AUANT-GARDE FINDUISIN" - PAUL SHARITS (IN 1965)

How to view and feel the world with innovated perception.

9-32
720

(24) ~~2076~~

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

2361 2392 03-10-81 12 ~~5279~~ 1380

PAY TO THE ORDER OF DANIEL SPOERRI — $ 100 00

[illegible] sum of 100 [illegible] DOLLARS

National Bank of Detroit
DETROIT, MICHIGAN

NBD

Gilbert B. Silverman

⑈003076⑈ ⑆072000326⑆ 16797⑈49⑈ ⑈00000 10000⑈

NBD LD

PAY ANY BANK P.E.G.
DETROIT FRB 0720-0029-0
2361 2392 03-10-81

Daniel Spoerri

Pay to the order of any Bank
Banker's Trust Company
Value ...
Prior ...
guarantees guaranteed
Deutsche Bank
Filiale Köln

27. Feb. 1981

Hi-red Center consists of Nakawishi Natsuyuki, Akasegawa Gempei and myself and without our consensus it is impossible to make any official statement. As far as answering your questions, I can only give you my personal response.

Briefly, activities of Hi-red Center intended to put structures and restrictions in question. Therefore we excluded from our activities formulating a philosophy, admitting any influences and intending certain purposes. We held no other attitude.

In order to avoid misunderstanding I have to add a few words; our name has 'red' in it, but we never committed any political acts.

'Hi-red center' is the English translation of Taka Aka Naka.

Currently my work is very different from the activities of Hi-red Center in those days. Now my artistic viewpoint is an orthodox one.

translation by Yasunao Tone

"

Fluxus is
a pain in
the ass !

Ben.

FLUXUS IS A GATHERING OF THE MOST PROFOUND FARTING.

"You know what I love? I love words like 'conglomerate,' 'takeover,' 'acquisition,' 'orchestrate,' 'manipulate,' 'fluxus,' 'blockbuster'. . ."

Emmett Williams 1981

FLUXUS IS
WHAT FLUXUS DID
BUT NO ONE KNOWS
WHODUNNIT.

The Self-Contained (Perfect) Form "Classical"

81 III 17 2:11 PM NYC

The Gilbert B. Silverman Commission
To Write, in Ten Words or Less,
A Complete History of Fluxus including Philosophy, Attitudes, Influences, Purposes

to George Maciunas

A complete history of Fluxus including philosophy, attitudes, influences, purposes.

Copyright © 1981 La Monte Young
Property of La Monte Young, protected under U.S. Copyright Act: No part of this work may be published, reproduced, performed, played, exhibited, distributed, or transmitted by any means, electronic or mechanical, including photocopy or recording, or any information storage or retrieval system now known or to be invented without the express permission in writing from La Monte Young.

Codes

FLUXUS AA	Eric Andersen
FLUXUS aa	Hi Red Center
FLUXUS a	Nam June Paik
FLUXUS aa	Barbara Moore
FLUXUS b	Jeff Berner
FLUXUS b	Daniel Spoerri
FLUXUS bo	Daniel Spoerri
FLUXUS c	George Brecht
FLUXUS d	Chieko Shiomi
FLUXUS e	Emmett Williams
FLUXUS e	Christo
FLUXUS f	Robert Filliou
FLUXUS f	Peter Moore
FLUXUS g	Nam June Paik
FLUXUS g	Claes Oldenburg
FLUXUS gz	Nam June Paik
FLUXUS h	Yoko Ono
FLUXUS h	La Monte Young
FLUXUS i	Ben Patterson
FLUXUS j	Dick Higgins
FLUXUS k	Robert Watts
FLUXUS l	Emmett Williams
FLUXUS m	Joe Jones
FLUXUS m	Henry Flynt
FLUXUS n	Ben Vautier
FLUXUS o	Jerry Forester
FLUXUS o	Shigeko Kubota
FLUXUS oi	Shigeko Kubota
FLUXUS p	Alison Knowles
FLUXUS q	Ay-O
FLUXUS r	Takehisa Kosugi
FLUXUS s	Hi Red Center
FLUXUS s	Jim Riddle
FLUXUS sos	Jim Riddle
FLUXUS t	Letty Eisenhauer
FLUXUS t	Robert Morris
FLUXUS t	George Landow
FLUXUS u	Giuseppe Chiari
FLUXUS v	Eric Andersen
FLUXUS w	Albert M. Fine
FLUXUS w	Arthur Koepke
FLUXUS x	
FLUXUS y	Wim. T. Schippers
FLUXUS y	George Maciunas
FLUXUS yx	George Maciunas
FLUXUS z	Willem De Ridder
FLUXUS ž	Milan Knižák
FLUXUS ziz	George Maciunas

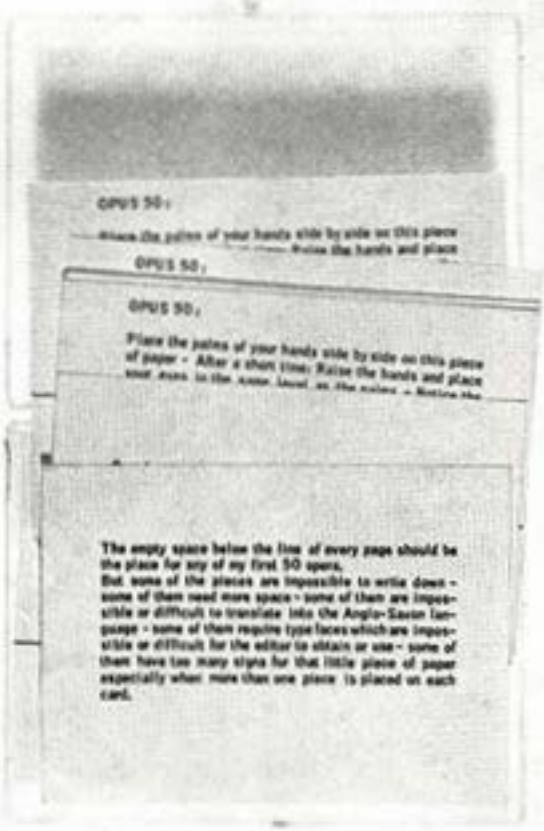
Fluxus Editions
and Related Works

no. **1-530**

1. ERIC ANDERSEN
50 OPERA

Fluxus Edition
1966/
9.3 x 12 x 2.6 cm

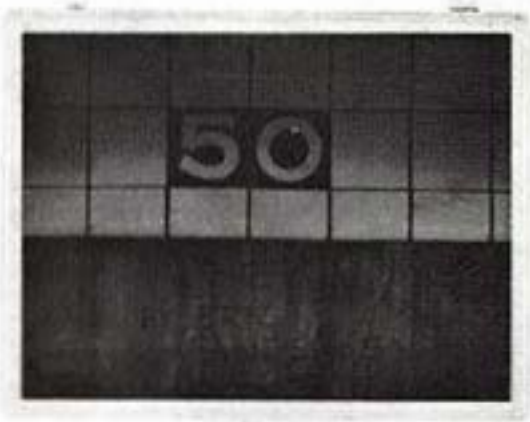
White plastic box with label on the lid, containing 50 'Opus 50' cards and 2 introductory cards. In this copy, all cards are signed on the back by the artist, and some cards are inscribed as well.



2. ERIC ANDERSEN
50 OPERA

Fluxus Edition, component of *FLUXKIT 'C'*
1966/1969
9.3 x 12 x 2.6 cm

White plastic box with label on the lid, contains 49 identical Opus 50 cards and 2 instruction cards.



3. ERIC ANDERSEN
OPUS-SERVICE

Produced by the artist, Copenhagen
n.d.(Ca. 1968)
8.2 x 12.2 x 3.2 cm

Plastic box, detachable cover, 2 plastic dividers, containing 2 Danish kronen, card on bottom with text, 'open - ALL DAY/ALL NIGHT/ OPUS-SERVICE/MARTHA SALONEN/ at: NANSENSGADE 68/ COPENHAGEN K/ '

4. ERIC ANDERSEN
Untitled

Produced by the artist, Copenhagen?
n.d.
8.1 x 12.1 x 3 cm

Silvery tape on orange spool in a clear plastic box with, 'this tape to be played on any tape-recorder or automatic answering device'/ 'excerpt from the tape-piece:' on card on inside bottom of box.

5. GEMPEI AKASEGAWA
Untitled

Blueprint
1967
87.9 x apr. 184 cm

Blueprint of 120 1000 yen notes with what appears to be two holes punched through each note. Two legal exhibit tags are attached to the original. Signed and dated '(63) '67". This blueprint is of a work also reproduced in *Psyche Journal*, August 1967, referred to as 'Pannel II'. See Cat. No. 580

photo 1964 George Maciunas cat. no. 317

6. AY-O
TACTILE BOX

Fluxus Edition made by Ay-O?
1964/1964?
31.3 x 31.3 x 32.6 cm

Orange painted cardboard box with the title silkscreened on all four sides: 'Ay-O's Tactile Box no. 25 b'. On the top there is a rubber membrane with a slit in it large enough to fit a hand through. Contains soap powder or other granulated cleansing substance. (Silk-screen made by Ay-O, with lettering by Alison Knowles.)

7. AY-O
TACTILE BOX

Fluxus Edition made by Ay-O?
1964/1964?
31 x 31 x 31.5 cm

Unpainted brown cardboard box with taped edges and the title 'Ay-O's Tactile Box' silk-screened in black on all four sides and a holographed number 'No. 8' added below the titles. On top is a stitched in rubber membrane with a slit in it large enough to put a hand through. Contains old clothes.

8. AY-O
TACTILE BOX

Fluxus Edition made by Ay-O?
1964/1964?
31 x 31 x 31.5 cm

Orange painted cardboard box with the title 'Ay-O's Tactile Box no. 10. D' silkscreened on three sides and on the fourth side is a photostat of Maciunas designed Ay-O monogram. On the top is a rubber membrane with a slit large enough to fit a hand through. Contains foam rubber. This copy is also numbered 'A 10. D'.

9. AY-O
TACTILE BOX

Fluxus Edition made by Ay-O?
1964/
31 x 31 x 31.5 cm

Cardboard box painted in a variety of bold colors with a silkscreened Maciunas designed monogram title on all four sides. On top is a stitched on rubber membrane with a slit large enough to fit a hand through. Contains crumbled foam rubber and about a third of the way down a solid block of wood. This box appears to have been a reworking on top of an earlier style box, as the remains of earlier lettering bleeds through. See: Ay-O's Tactile Box 'No.8'.

10. Another similar copy, filled with scrap paper.

11. AY-O
FINGER BOX

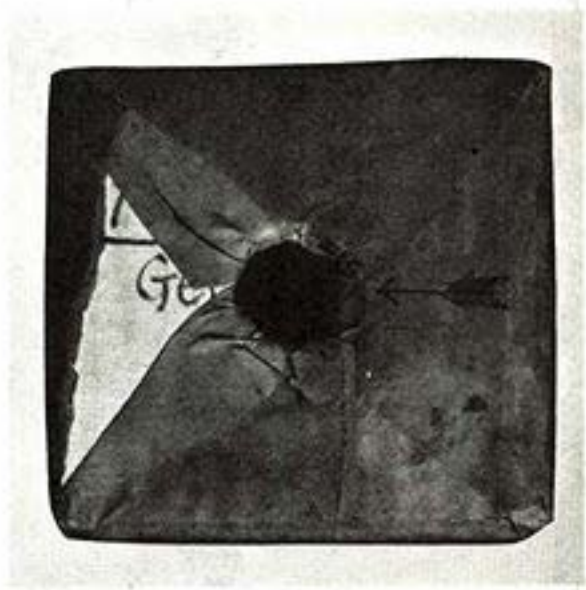
Prototype for the **Fluxus Edition**
1964
10.4 x 11.2 x 10.5 cm

Brown paper tape over cardboard, with foam rubber contents. Hand numbered on all four sides: 'a¾', inscribed and signed on the bottom.

12. AY-O
FINGER BOX

Ay-O's edition using label designed by Maciunas.
1964
8.5 x 8.9 x 9.2 cm

Cardboard box with orange and black label covering entire box, containing foam rubber. Version used as an announcement mailer for exhibition at the Smolin Gallery. Also contains advertisements for Ay-O's Finger Boxes, Tactile Boxes, and for the Flux Shop.



13. Another similar copy, a component of Flux-Kit 'A'. Signed on the bottom, numbered: #5. Has 'Fragile Don't Crush' attached to one side.

14. AY-O
AY-O'S FINGER BOX

Fluxus Edition, component of *Flux-Kit* 'B'
1964/1965
8.5 x 9.5 x 8.5 cm

Orange box with a hole in the top and black and orange label covering all 6 sides of the box. On the bottom is an additional orange and black label numbered '31/50', signed. Contains foam rubber.

15. AY-O
FINGER BOX

Fluxus Edition, component of *FLUXKIT* 'C'
1964/1969
7.5 x 7.5 x 8 cm

Unpainted wood box with offset black on orange paper label on one side; has a black rubber diaphragm with a slit on the top. Contains wood excelsior.

16. AY-O
FINGER BOX (Attache case)

Fluxus Edition (FLUXUS qqq)
1964/1965
30 x 44.5 x 13 cm excluding hinges, locks and handle

Black vinyl attache case containing 15 wood finger boxes, each 8.2 x 8.2 x 8.2 cm. Each box has a hole with a rubber membrane cut so that you can put your finger through to feel the contents inside. The boxes contain the following: smooth interior of glass bottle or tube, nailpoints, convoluted but smooth surface (vacuum-formed plastic (?) somewhat flexible), empty box, rough depression as in a piece of stone, nylon stocking, bristle brush, chopped up cellophane, smooth slanted surface, salt or sugar, foam rubber, wood block that blocks finger entry, coins, 2nd rubber membrane, balls. Case has three labels: 'Ayo's Finger Box' on lid; 'Ayo/put finger in hole' inside lid; 'Ayo's Finger Box N XV' on bottom. Signed and numbered. All boxes are moveable. Two keys are attached to the handle with butcher's twine.

17. Another similar copy.

18. AY-O
FLUX RAIN MACHINE

Fluxus Edition
1965/
12 x 9.2 x 2.6 cm

Clear plastic box with label on the lid, sealed, containing moisture.

19. AY-O
RAINBOW SPIGOT

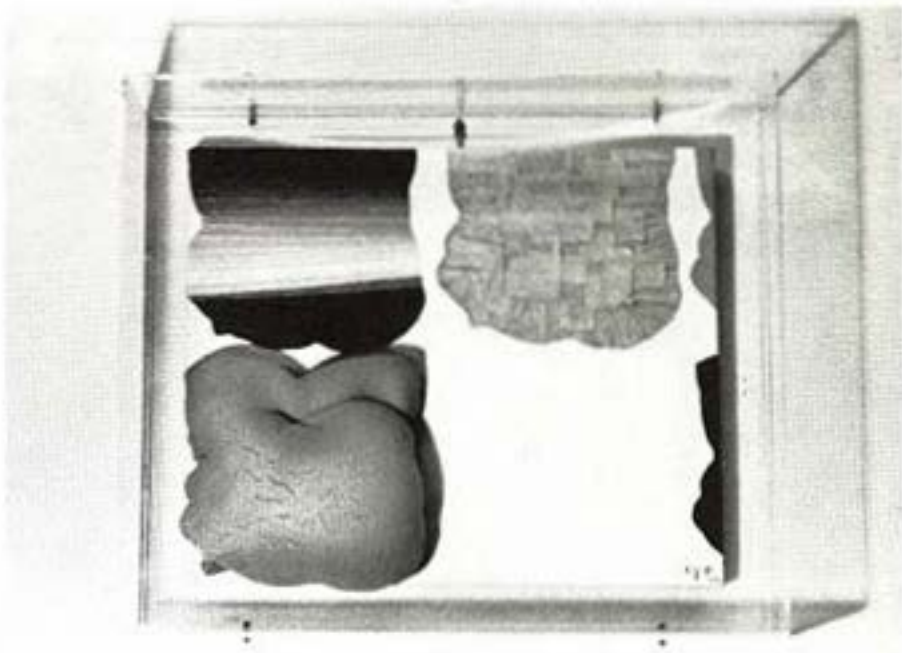
Unique work, made by the artist
ca. 1964
apr. 11 x 17 x 4.3 cm

Painted wood spigot. Also used as a concept for an architectural work. See *Fantastic Architecture,* edited by Wolf Vostell and Dick Higgins, Something Else Press, NY, ca. 1969.

20. AY-O
Untitled assemblage

Unique work made by the artist
1966
38.5 x 43.5 cm

Oil, oil paint, sponge rubber, paper, canvas.



21. AY-O
MISTER & MISSES RAINBOW

Artist's edition ?
1968
58.5 x 47.5 x 10.2 cm

Silkscreen on board and painted frame.

Jeff Berner

22. JEFF BERNER
FLUXBOOK

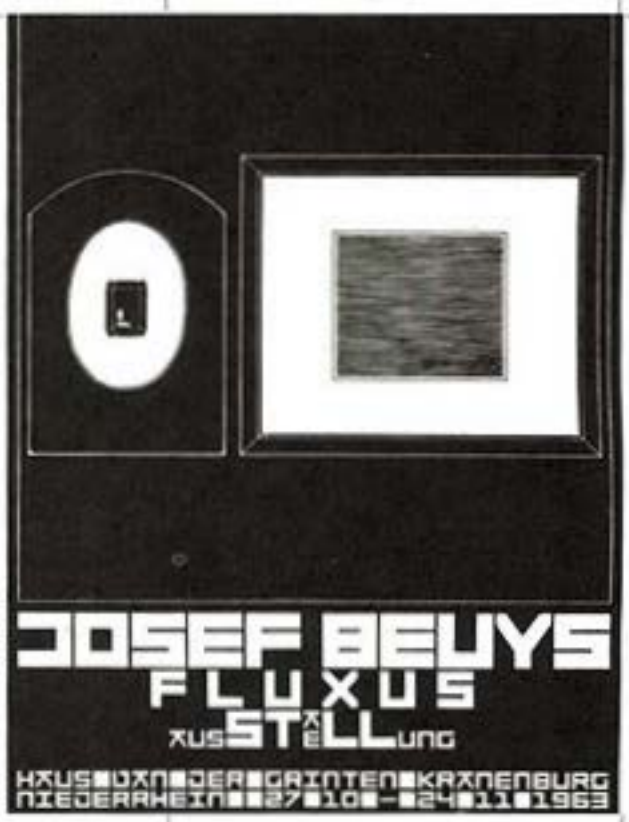
Fluxus Edition
1967/
12 x 9.3 x 1 cm

Transparent plastic box with label on lid, containing varnished pages from a small bible.

23. JOSEPH BEUYS
FLUXUS AUSTAELLING

October 27-November 24, 1963
Vander Grinten, Kranenburg
poster
84 x 64 cm
designed by 'FJG'

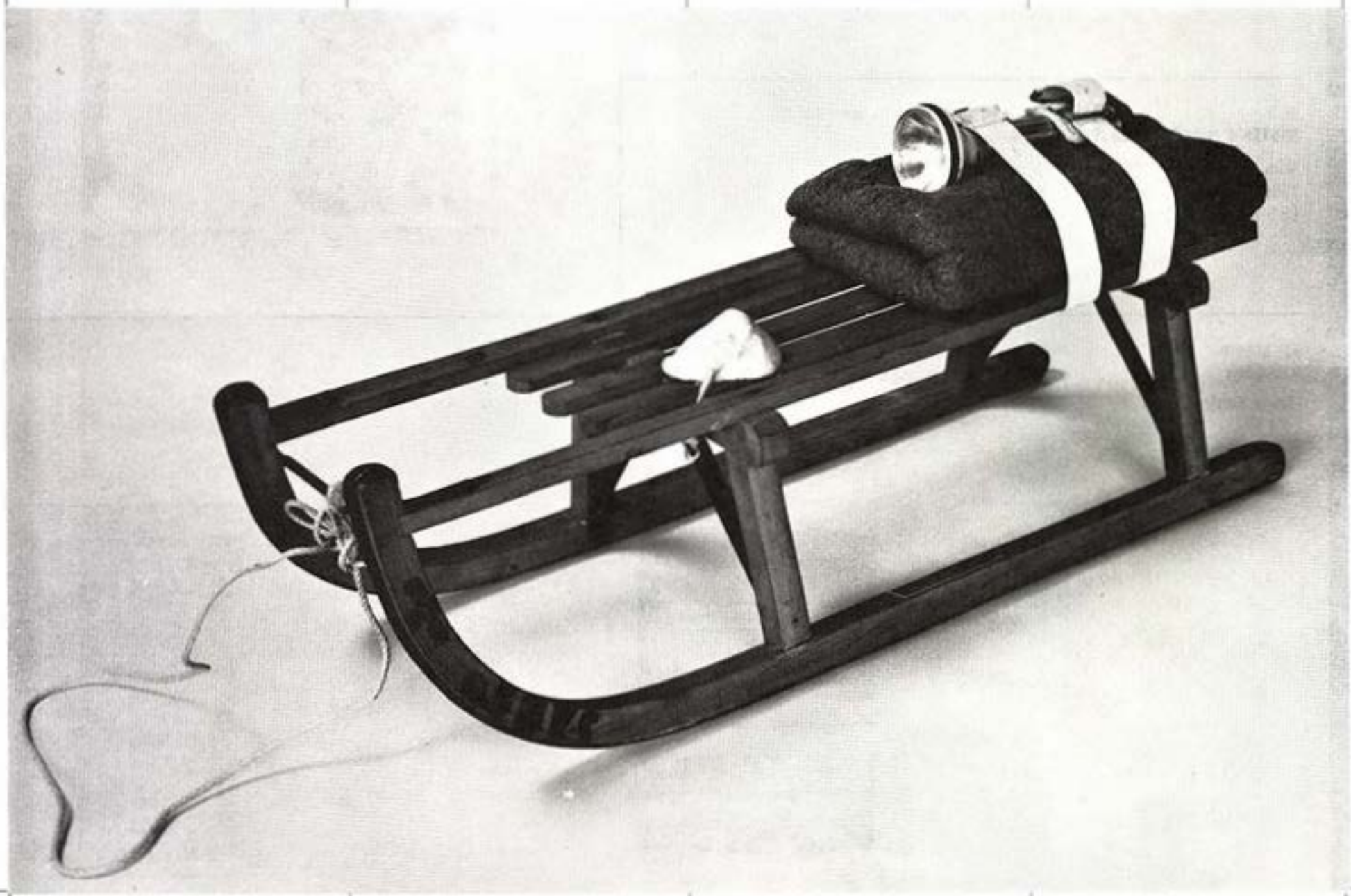
Printed black on white paper with letters appearing in white.



24. JOSEPH BEUYS
SCHLITTEN

Edition René Block, Berlin
1969
approx. 90 x 35 x 35 cm

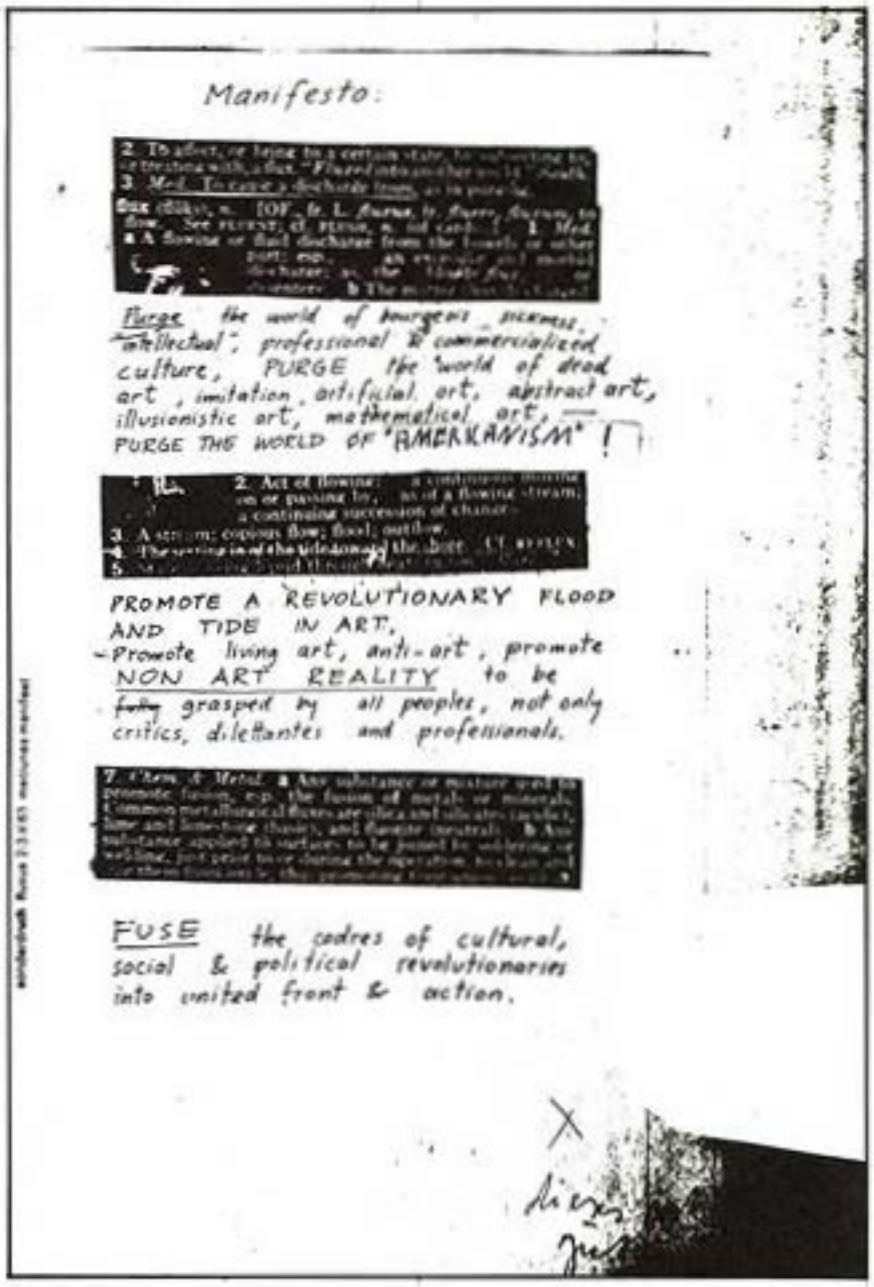
Sled, felt blanket, belt, flashlight, fat sculpture. Edition of 50 (plus 5 H.C.). Stamped and numbered.



25. JOSEPH BEUYS
MANIFESTO

1970
29.7 x 21 cm.

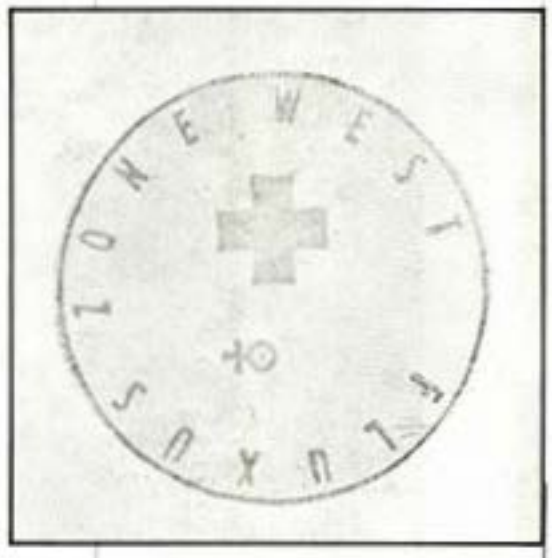
Prototype, (or final proof) of *Manifesto*. The artist has indicated on this proof that it is acceptable to make the edition like it. Original photo copy print, signed. This work reproduces George Maciunas' ca. 1963 Fluxus Manifesto, on which Beuys has superimposed the world 'AMERICANISM' over the word 'EUROPANISM'. In its published form, as part of Edition Hundertmark's *1. Karton*, the work is rubber stamped 'FLUXUS ZONE WEST' and signed.



25a. JOSEPH BEUYS
FLUXUS ZONE WEST

ca. 1970
4.4 cm. diam.

Blue rubber stamp impression of the variety used on the published version of the above work.



26. JOSEPH BEUYS
FILZANZUG

Edition René Block
1970
approx. 170 x 100 cm

Felt suit on hanger with label sewn on inside of jacket. Edition of 100 plus 10 HC #88.

photo ca. March 1964 George Maciunas cat. no. 315

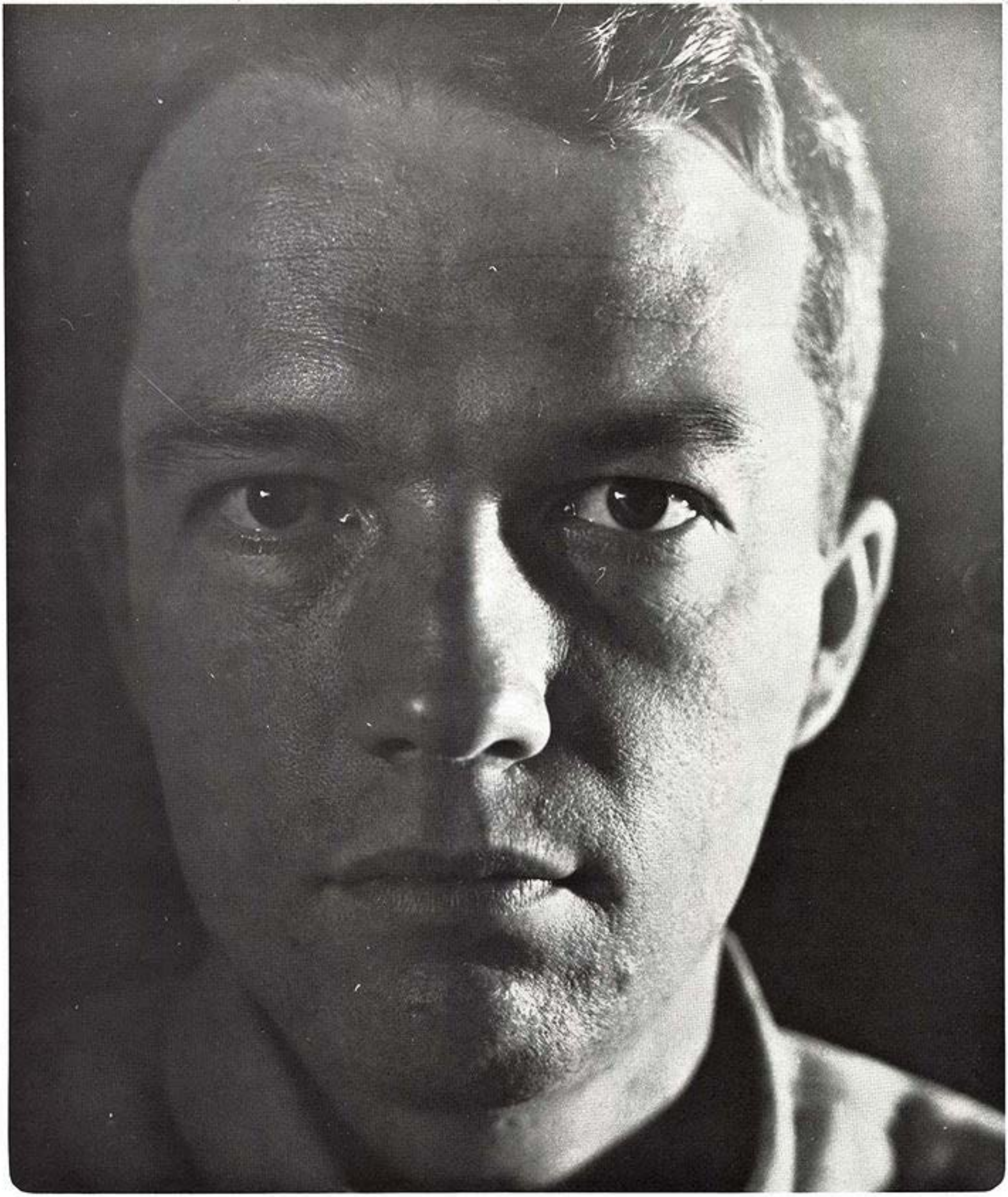
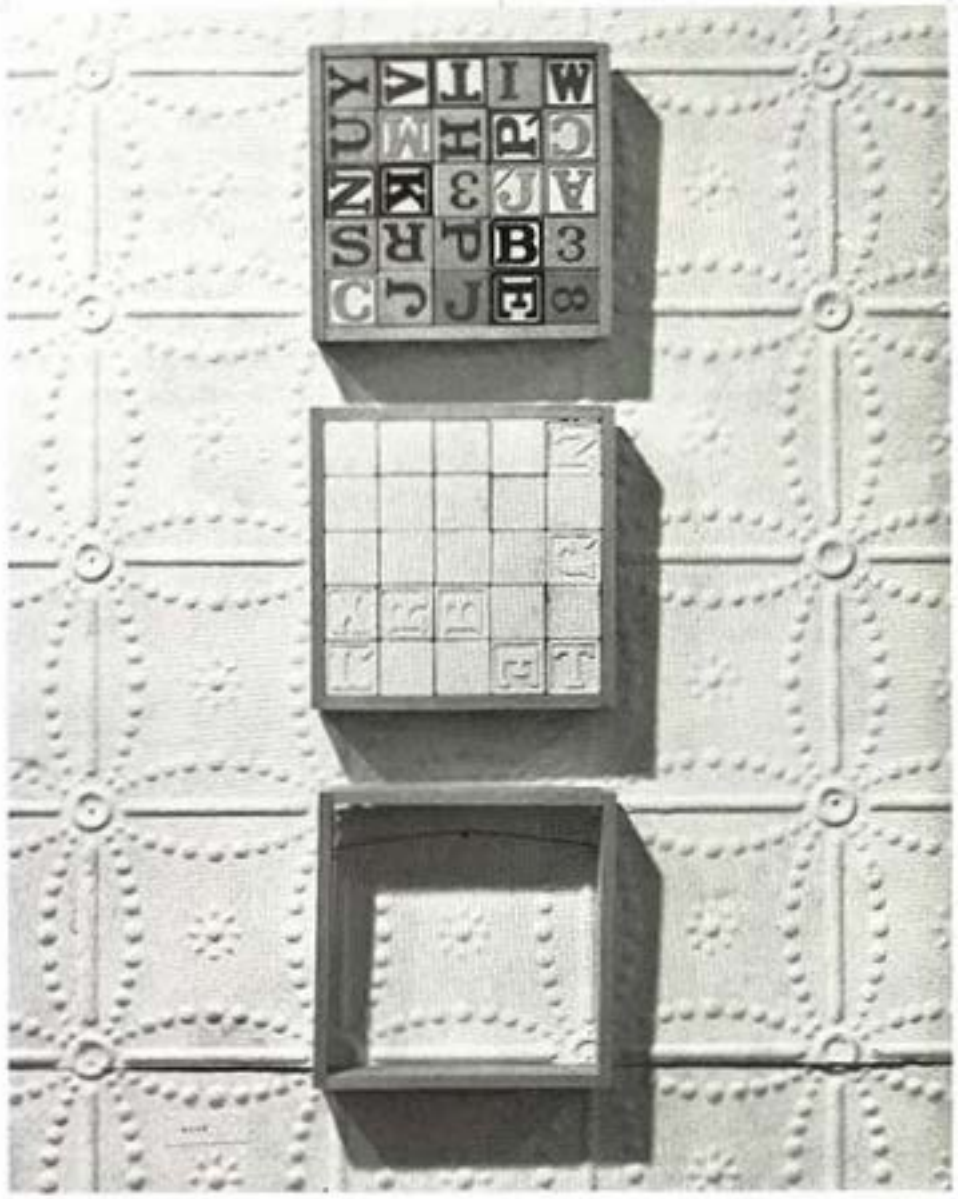


photo © 1959 Scott Hyde

27. (GEORGE BRECHT)/SCOTT HYDE
KOAN

Photograph by Scott Hyde
1959/1978
25.5 x 20.3 cm

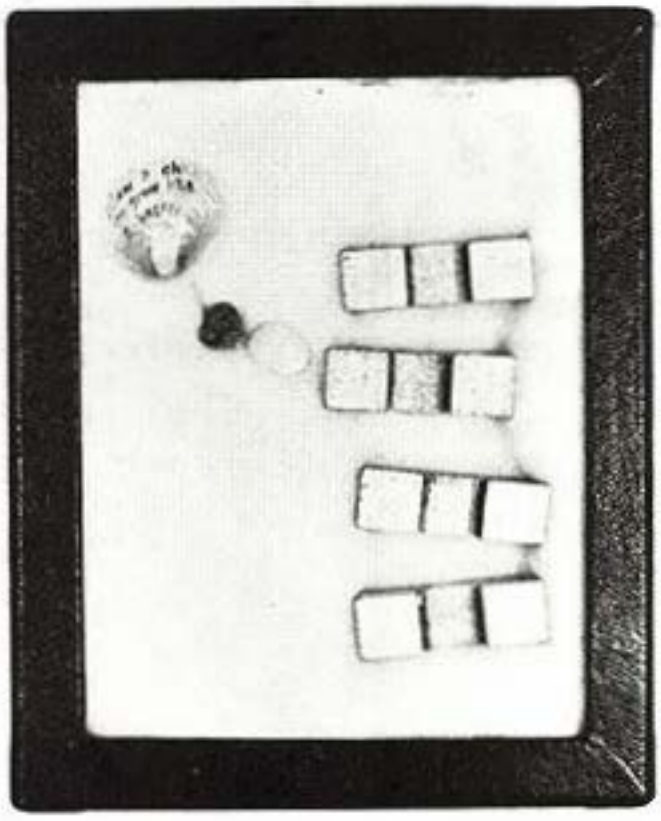
Type C color print with the photographer's stamp on the back, of George Brecht's *Koan* that was exhibited in his Toward Events show at the Reuben Gallery in 1959. The original is now lost. George Maciunas had planned to produce a Fluxus Edition of the work.



28. GEORGE BRECHT
ALLOW A CHILD TO GROW LIKE A BEAN

n.d.
13 x 10.5 x 2.3 cm

A 'Riker Specimen Mount' box edged with black leatherette with a clear plastic face. Contains cotton batting, a buff-colored sea-shell with the title written in ink on it, a pebble, thread, a bean and 4 identical pieces from a 'Lincoln Logs' building set painted silver. The box is closed with the 2 pins integral to the specimen box. The back of the box has the manufacturer's label attached, on which Brecht has written: 'Exhibit 39 (28)
for A.K.'



29. GEORGE BRECHT
'A Box of Yam Festival and Other Rubber Stamps'

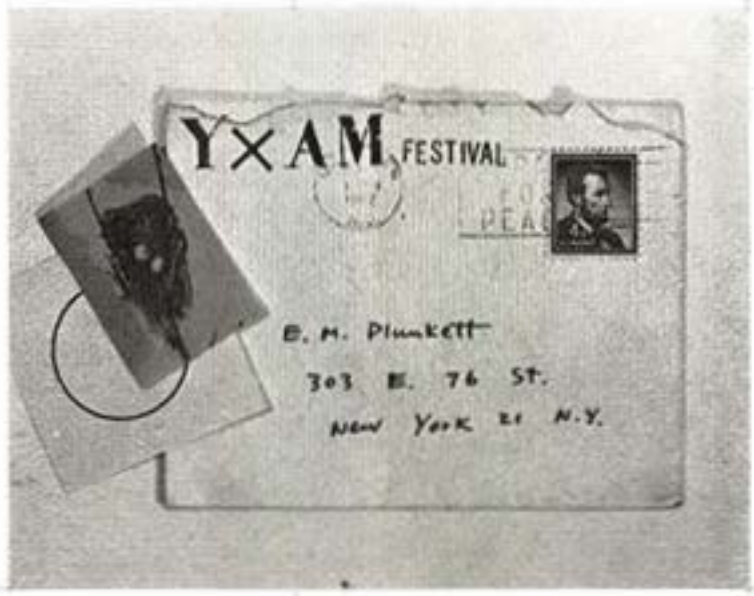
Unique, made and assembled by the artist
1962
16.6 x 21 x 6.8 cm

A cigar box, 'Bering Exquisite Havana Cigars Plazas' with one-half the lid broken and missing. On the bottom, in Dick Higgins' handwriting is the notation, 'George Brecht Rubber Stamps'. Contains a Faber-Castell 'ParaPink' eraser and rubber stamps which fall into three groups: 1 group all 6.7 cm high, different widths, manufactured by 'Sadeow's' Metuchen (N.J.) each with a wooden handle. Made for the Yam Festival, Delivery Events and other mailings done by Brecht and Watts in 1962-63. At least one stamp, 'From the Yam Festival Solar Library' was used as late as 1965. (see Brecht's 'Going to Rome Event' No. 67). Stamps contained in this first group are: Yam Festival Part 7 plus image of hand pointing; Yam Festival (Exhibit); Yam Festival, P.O. Box 412, Metuchen, N.J.; Yam Festival Part 3 plus image of skull and crossbones and mortar and pestle; Mountain Yam; From The Yam Festival Solar Library; Yamfest (Act 6); Yam Festival (Space-Time Aspect); Yam Festival (Clarification); Wheelyam; Yam Yellow. The second group of stamps are 6.5 cm high and various widths. Standard produced 'Glass' and 'Made in USA' stamps with black wood handles. Third group: 16 animal rubber stamps 1.7 cm high, 13 mounted on blocks of wood, three loose; 9 number rubber stamps, plus various symbols, mounted on natural wood. Included are numbers 0,1,3,4,5,6,7,8,9, plus sign, minus sign, 'times' sign, 'equals' sign, and star. Alphabet stamps, .9 cm high are missing 'B' and 'V'. Also included are: 'N°', .9 cm high; a star, .6 cm high; complete 0-9 series, .7 cm high.

30. GEORGE BRECHT
'YXAM Festival'

Unique
1962
9.3 x 11.7 cm

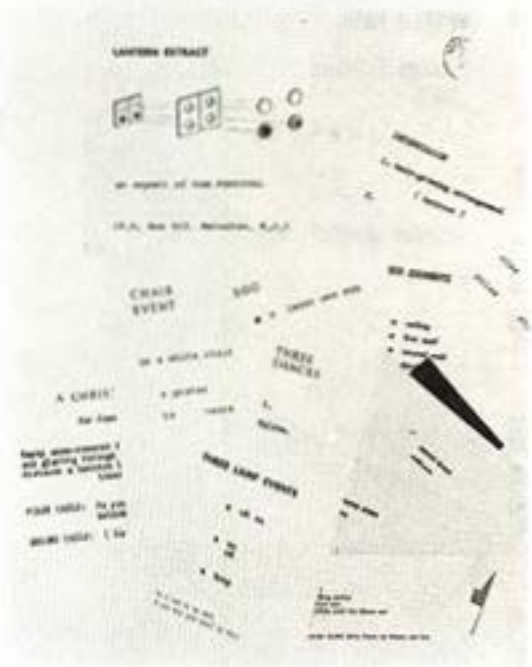
Mailed Delivery Event, a part of Yam Festival. Envelope, rubber stamped: 'YXAM Festival', containing magazine clipping, piece of paper with a compass drawn circle. postmarked Sept., 1962.



31. GEORGE BRECHT AND ROBERT WATTS
LANTERN EXTRACT/AN ASPECT OF YAM FESTIVAL

1962
10.5 x apr. 18 cm (originally 24.1 cm)

Printed mailed envelope containing 10 Robert Watts' Event cards printed on various colored papers (Watts' Edition) and 8 George Brecht Event cards on white paper (Brecht's Edition). Postmark (partially torn away) is Dec. (1962).



32. GEORGE BRECHT, ALISON KNOWLES, ROBERT WATTS
'Blink'

Made by the artists
1963
46 x 46 cm

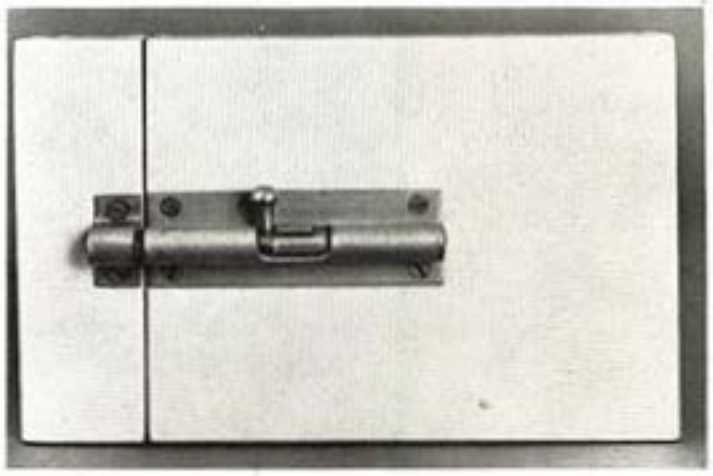
32a,b,c,d.
4 similar copies

Silkscreen and stencil on stretched canvas. These and other works using similar and identical imagery were originally done by the three artists for an anonymous exhibition 'Sissor Bros. Warehouse' at the Rolf Nelson Gallery, Los Angeles, Oct. 7—Nov. 2, 1963. See Peter Moore 'Three Photographs of Lette Eisenhauer', No. 332, 333, 334.
Edition of apr. 50

33. GEORGE BRECHT
'Barrel Bolt'

Made by the artist
ca. 1963
14.2 x 23.2 x 3.8 cm overall

Two blocks of wood painted white, attached to each other on the back with metal braces. On the front is a silver-colored metal barrel bolt attached to the wood.



34. GEORGE BRECHT
WATER YAM

Fluxus Edition in 'prototype' box
ca. 1963
24.5 x 22.5 x 5.2 cm

All wood box without label, opening at the side, with some streaks of grey and brown paint and what appears to be partial sanding. Contains 69 scores.

35. GEORGE BRECHT
WATER YAM

Fluxus Edition (FLUXUS c)
1963
24.4 x 22.5 x 4.8 cm

Wood and masonite box with a wood lid and the label on a masonite surface, containing 69 scores printed black on white card stock.

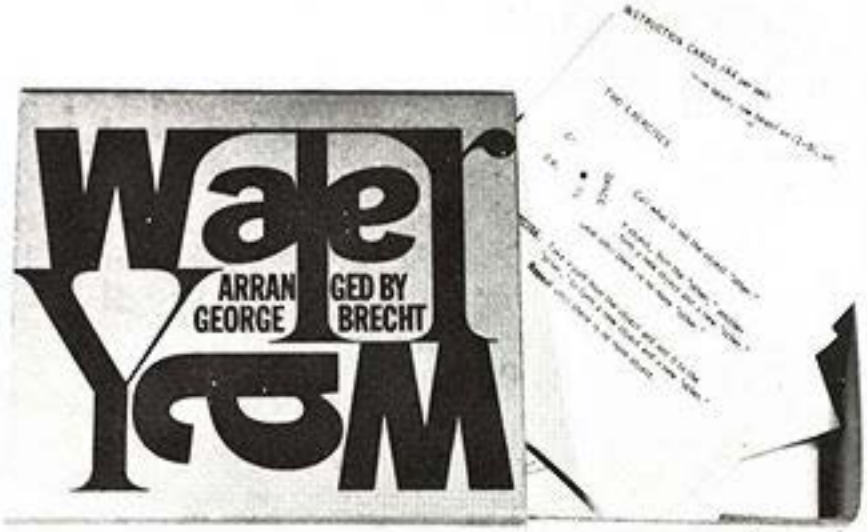
35a. Another identical copy.

---

36. GEORGE BRECHT
WATER YAM

Fluxus Edition (FLUXUS c)
1963
15.3 x 16.5 x 4.4 cm

Cardboard box with a label extending from the top down both sides, and a slide out cardboard inner box, containing 80 scores of various sizes printed black on white card stock.



36a. Another similar copy containing 69 scores.

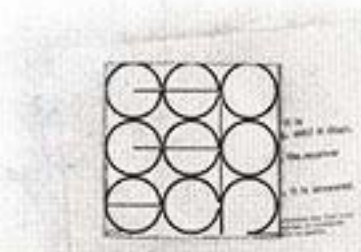
36b. Another similar copy contianing 76 scores.

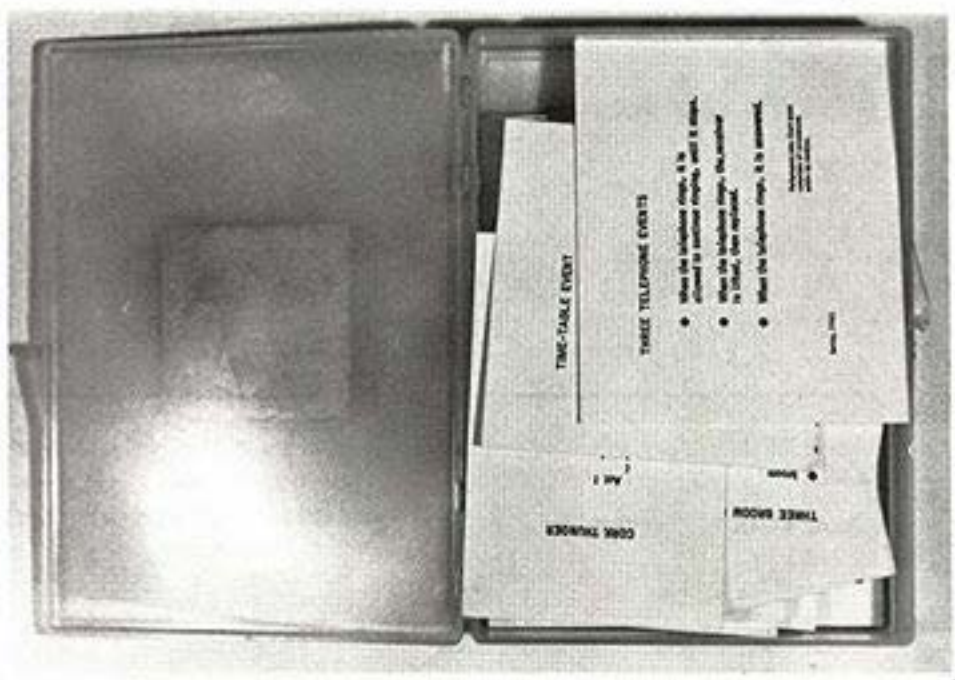
---

37. GEORGE BRECHT
WATER YAM

Fluxus Edition, component of *Flux-Kit* 'A'
1963/1965
13 x 18 x 3 cm

Translucent plastic box with Maciunas-designed monogram card label on the lid. Contains 85 scores printed offset black on white card stock.





38. GEORGE BRECHT
WATER YAM

Fluxus Edition (FLUXUS c), a component of *Flux-Kit 'B'*
1963/1965
13 x 18.2 x 3.1 cm

Translucent plastic box with label on the lid and Fluxus copyright label on the inside of the lid, contains 100 scores printed offset black on white card stock and *Cloud Scissors* with seven scores.

39. GEORGE BRECHT
WATER YAM

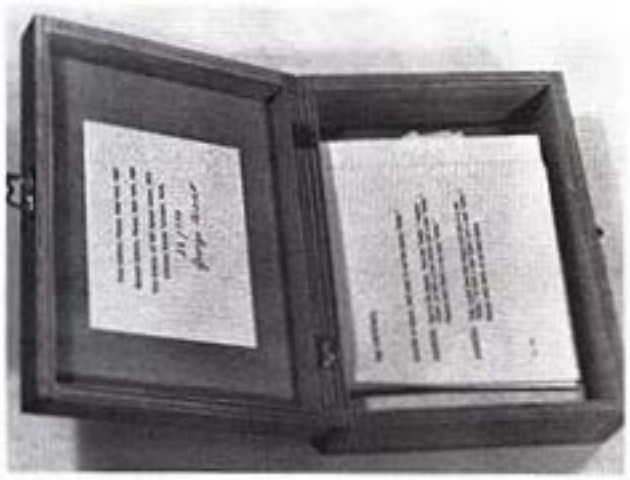
Fluxus Edition, component of *FLUXKIT 'C'*
1963/1969
13 x 18.1 x 3 cm

Plastic box with black bottom and clear lid with label on the lid. Contains 99 scores plus *7 Cloud Scissors* cards.

40. GEORGE BRECHT
WATER YAM

Editions Daniel Templon, Paris
1963/1972
14.5 x 19.6 x 6.6 cm

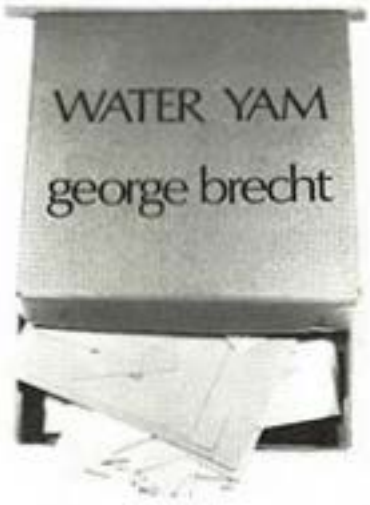
Wood box with brass hinges and clasp. Label on the lid with a justification label on the inside of the lid, numbered '22/100', and signed. Contains 92 scores which are facsimiles of the Fluxus Edition, printed black on white.



41. GEORGE BRECHT
WATER YAM

Parrot Impressions, Surbiton, Surrey
1963/1972
20.5 x 20.5 x 3.4 cm

Tan cardboard box with overfitting lid, title and artist's name printed on the cover in black. Publisher's imprint is rubber-stamped in blue inside lid. Contains 98 scores printed on card stock, including: 14 printed black on orange, 53 printed black on white (probably from the original Fluxus printing), 31 printed black on white by Parrot Impressions, plus *Nut Bone/A Yamfest Movie,* and a Parrot Impressions card.



42. GEORGE BRECHT
EVENTS (from WATER YAM)

Fluxus Edition, component of *FLUX YEAR BOX 2 'C'*
1963/1978
7.9 x 11.1 cm

Manila envelope with flap cut off, the artist's name typewritten on the front, contains 12 scores printed offset black on white card stock.

43. GEORGE BRECHT
ICED DICE

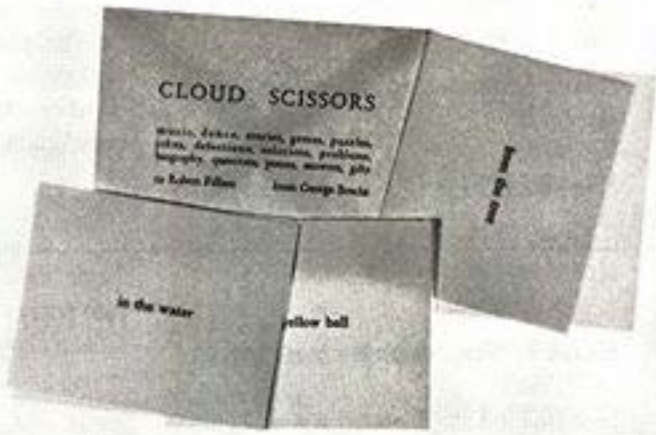
Fluxus Edition (FLUXUS cccc)
ca. 1964
22.9 x 22.5 cm

Set of 8 cards (recently packaged in brown envelope for convenience)

44. GEORGE BRECHT
NUT BONE

Fluxus Edition, component of *FLUX YEAR BOX 2 'C'*
nd/1978
4.2 x 7 cm

Book, subtitled 'A Yam Fest Movie', 21 leaves, offset black on white paper, stapled.



45. GEORGE BRECHT
CLOUD SCISSORS

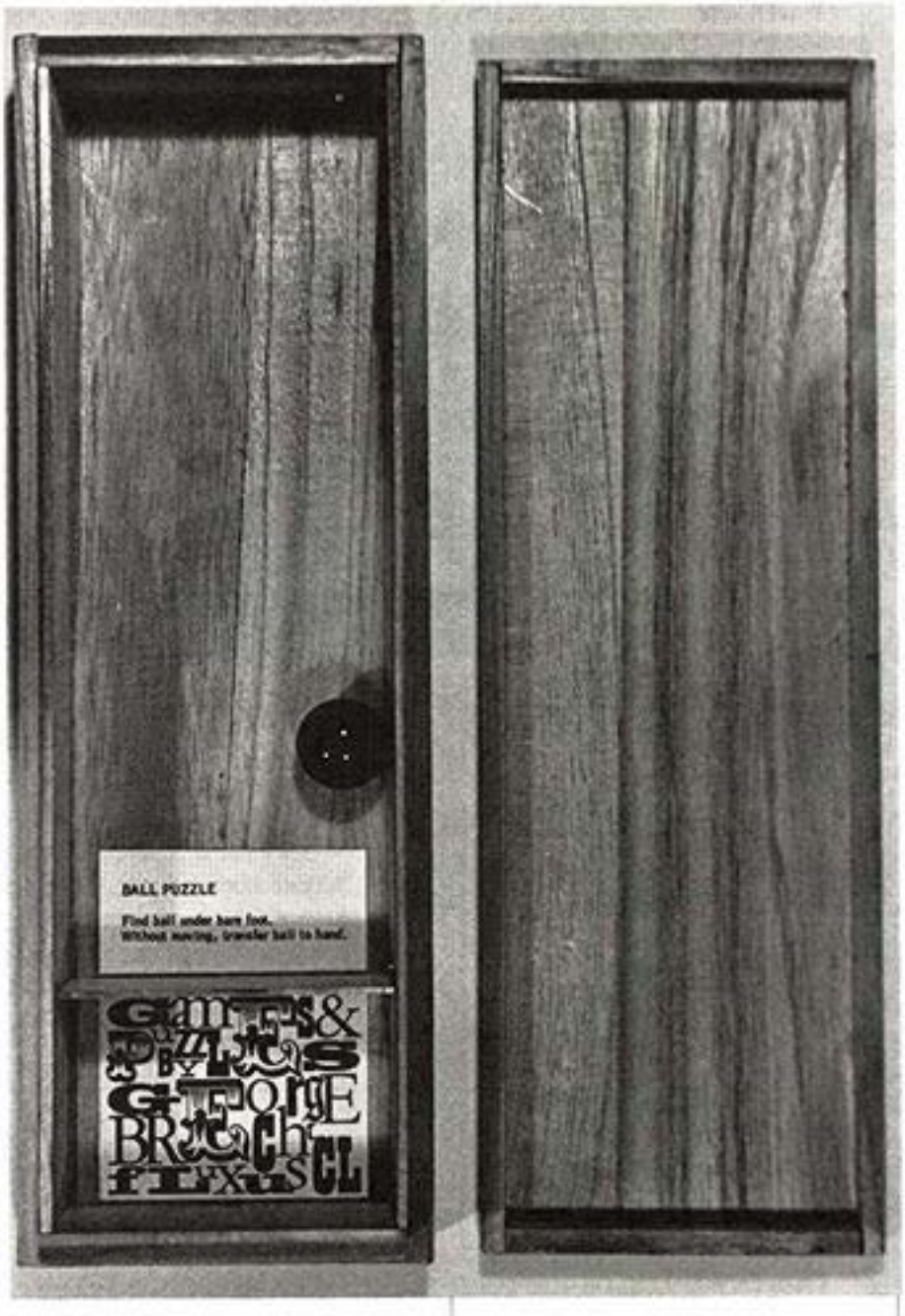
Fluxus Edition, component of *FLUX YEAR BOX 2 'C'*
nd/1978
9.3 x 11.6 cm

White envelope with title printed on the front, contains 6 scores printed black on white card stock.

46. GEORGE BRECHT
GAMES & PUZZLES/BALL PUZZLE

Fluxus Edition (FLUXUS c/1)
1965/
27.7 x 9.3 x 3.7 cm

Balsawood partitioned box with detachable lid, containing black 2.2 cm plastic ball and printed score 'Find ball under bare foot/ Without moving, transfer ball to hand.' attached to the bottom. A small *Games & Puzzles* label is attached to the bottom of the smaller partitioned compartment.



47. GEORGE BRECHT
GAMES AND PUZZLES/INCLINED PLANE PUZZLE

Fluxus Edition, unique copy, component of *FLUX-KIT 'A'*
1965/1965
9.3 x 12 x 2.9 cm

Translucent plastic box, no label, contains a 5.5 x 11 cm manila card with the title, artist's name and score typewritten on, and one glass black ball, 1.5 cm diam.

48. GEORGE BRECHT
GAMES AND PUZZLES/BEAD PUZZLE

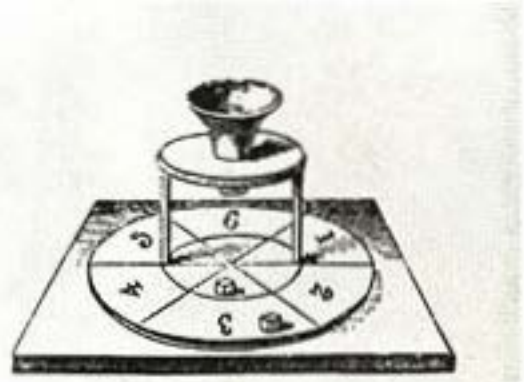
Fluxus Edition, unique copy, component of *Flux-Kit* 'A'
1965/1965
9.3 x 12 x 2.3 cm

7-compartment translucent plastic box, no label, contains a 5.5 x 6.5 cm manila card with the title and the score, 'Your birthday' typewritten on; one glass marble 1.6 cm diam., dark blue with white and blue streaks.

49. GEORGE BRECHT
GAMES AND PUZZLES: BALL PUZZLE/ SWIM PUZZLE/INCLINED PLANE PUZZLE

Fluxus Edition, component of *Flux-Kit* 'B'
1965/1965

Translucent plastic box with label on the lid and a label on the bottom with the image of a funnel and a game board. Contains 3 scores for the 3 different puzzles and one stainless steel ballbearing, 1.6 cm diam.



50. GEORGE BRECHT
GAMES AND PUZZLES/BREAD PUZZLE

Fluxus Edition, component of *Flux-Kit* 'B'
1965/1965
9.3 x 12 x 2.3 cm

7-compartment translucent plastic box with label on the lid and funnel game board label on the bottom, contains a score printed on card stock, and stainless steel ballbearing, 1.25 cm diam.

51. GEORGE BRECHT
GAMES & PUZZLES/SWIM PUZZLE/BALL PUZZLE/INCLINED PLANE PUZZLE

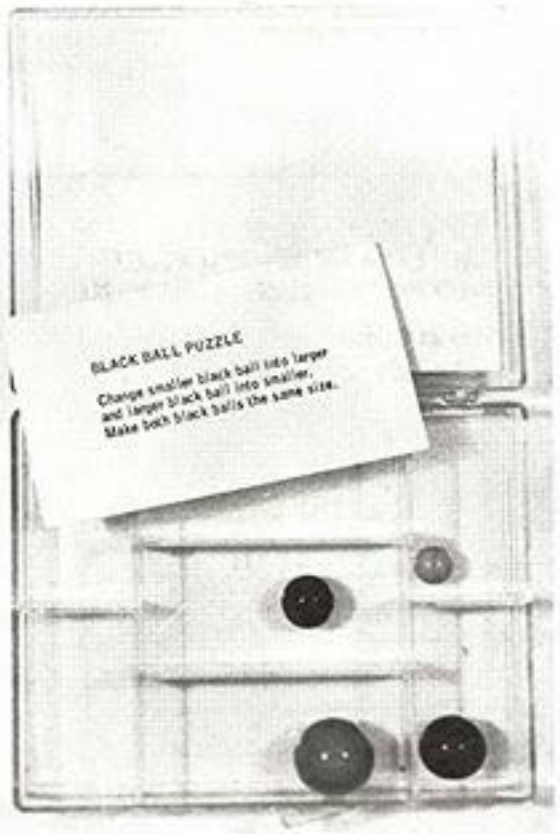
Fluxus Edition, component of *FLUXKIT* 'C'
1965/1969
9.3 x 12 x 1.6 cm

White plastic box with label on the lid, contains one 1.2 cm diam. black ball with scores for the 3 puzzles.

52. GEORGE BRECHT
GAMES & PUZZLES/BLACK BALL PUZZLE

Fluxus Edition, component of *FLUXKIT 'C'*
1965/1969
9.3 x 12 x 2.3 cm

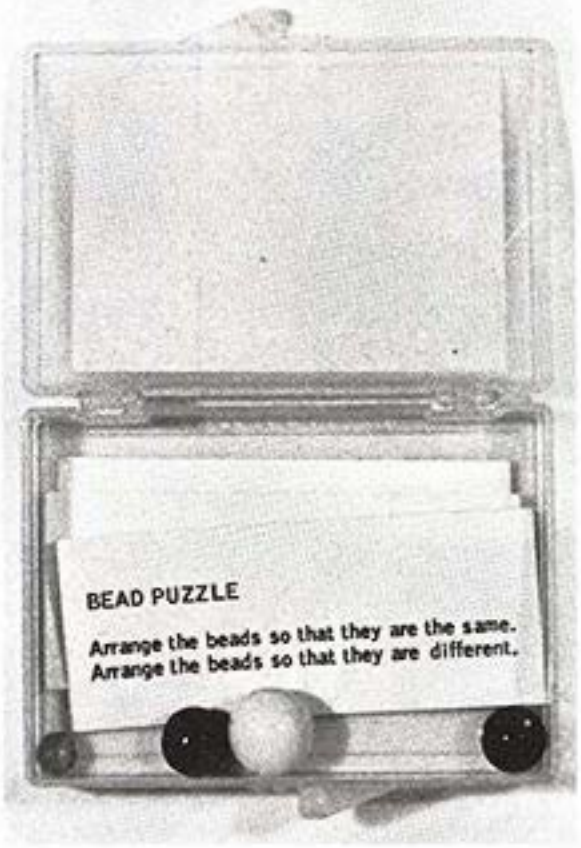
7-compartment clear plastic box with label on the lid. Contains: black ball puzzle score; 2 black balls, one 1.5 cm diam., one 1.2 cm diam.; 1 orange ball, 1.9 cm diam.; 1 light blue ball, 0.9 cm diam.



53. GEORGE BRECHT
GAMES & PUZZLES/BEAD PUZZLE/BALL PUZZLE/SWIM PUZZLE

Fluxus Edition, component of *FLUX YEAR BOX 2 'A'*
1965/ca 1968
5.4 x 7.5 x 1.8 cm

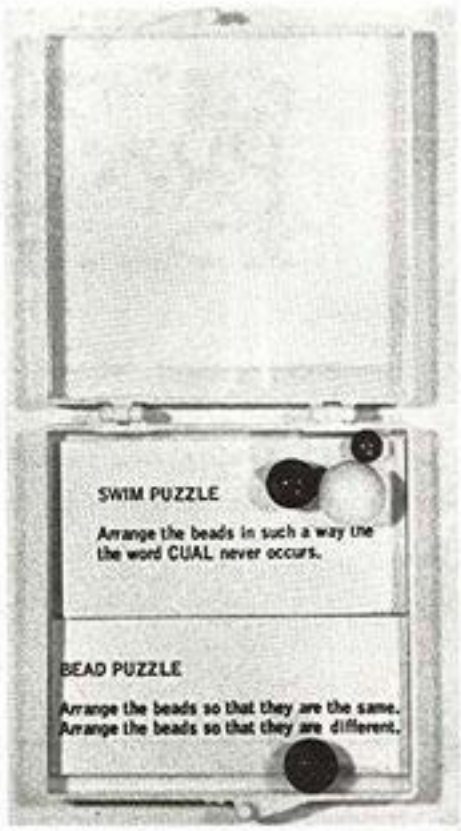
Translucent plastic box with label on the lid. Contains 3 scores printed offset black on white card stock; 1 white plastic ball, 1.3 cm diam.; 2 black plastic balls, 0.9 cm diam.; 1 light blue plastic ball, 1.6 cm diam.



54. GEORGE BRECHT
GAMES & PUZZLES/BEAD PUZZLE/ SWIM PUZZLE

Fluxus Edition, component of *FLUX YEAR BOX 2 'B'*
1965/1968
6.7 x 6.7 x 1.6 cm

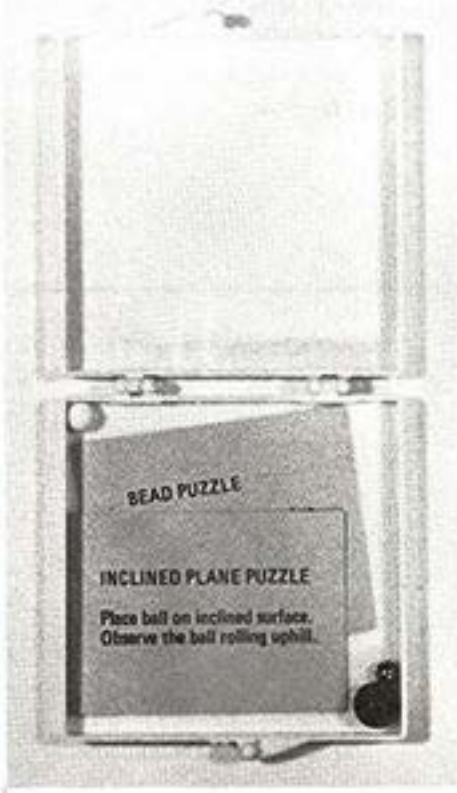
White plastic box with label on the lid, contains 2 scores printed on white card stock; 1 white plastic ball, 1.2 cm diam.; 2 black plastic balls, .9 cm diam.; 1 orange ball, .6 cm diam.



55. GEORGE BRECHT
GAMES & PUZZLES/BEAD PUZZLE/ INCLINED PLANE PUZZLE

Fluxus Edition, component of *FLUX YEAR BOX 2 'C'*
1965/1978
6.7 x 6.7 x 1.65 cm

White plastic box with label on the lid, contains 2 scores typewritten on stiff blue paper; 1 black plastic ball, .9 cm diam.; 1 white plastic ball, .6 cm diam.; 1 stainless steel ballbearing, .5 cm diam.



56. GEORGE BRECHT
GAMES AND PUZZLES/BREAD PUZZLE/ INCLINED PLANE PUZZLE/BEAD PUZZLE

Fluxus Edition
1965/
9.2 x 12 x 1.6 cm

White plastic box with label on the lid. Contains 3 scores, printed black offset on white card stock; 1 white plastic ball, 1.7 cm; 1 purple plastic ball, .9 cm; 1 orange plastic ball, .9 cm; 1 white plastic ball, .6 cm.

57. GEORGE BRECHT
GAMES & PUZZLES/BLACK BALL PUZZLE/ BREAD PUZZLE/BALL PUZZLE/BEAD PUZZLE/SWIM PUZZLE

Fluxus Edition
1965/
9.3 x 12 x 1.7 cm

A red plastic box with label on lid, containing: 5 scores printed black on white cards; 1 white 1.2 cm plastic ball, 1 red .9 cm plastic ball, 1 black .6 cm plastic ball.

58. GEORGE BRECHT
GAMES AND PUZZLES/SWIM PUZZLE

Fluxus Edition
1965/
9.1 x 11.9 x 1.7 cm

Red plastic box with label on the lid, contains a score printed black on white card, and a scallop shell.

58a. Another similar copy.

59. GEORGE BRECHT
GAMES & PUZZLES/SWIM PUZZLE

Fluxus Edition (FLUXUS CLI
1965 early 70's
9.3 x 12 x 1.7 cm

Opaque red plastic box with label on lid containing clam shell and the score printed on card stock: 'Arrange the beads in such a way/ the word CUAL never occurs.'

60. GEORGE BRECHT
GAMES AND PUZZLES/BEAD PUZZLE

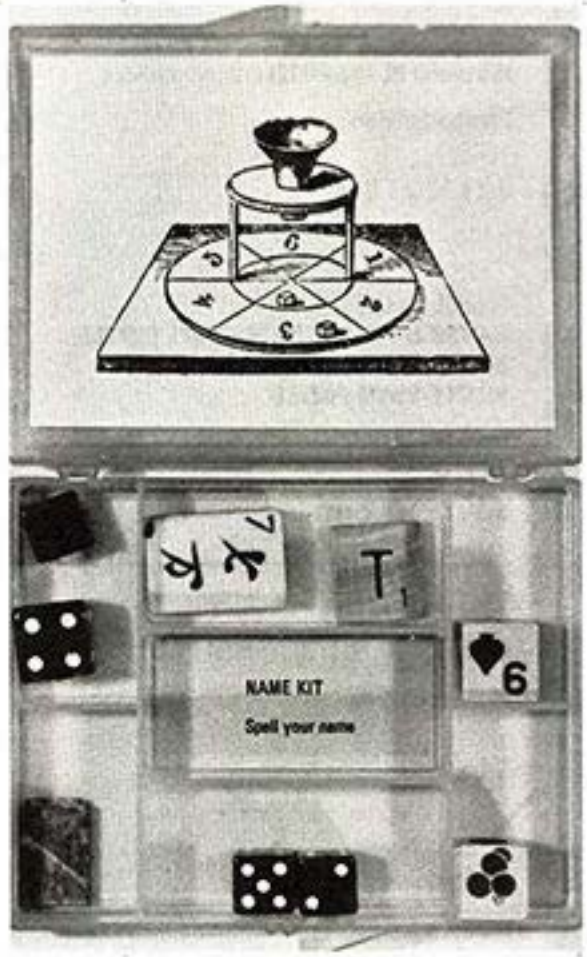
Fluxus Edition
1965/
9.2 x 11.9 x 3.3 cm

Blue plastic box with label on the lid, contains a score printed black on white card stock and a length of butchers twine threaded through a cork, a piece of bamboo, a piece of teak, a piece of bamboo and a hardwood ball.

61. GEORGE BRECHT
GAMES AND PUZZLES/NAME KIT ("Spell your name")

Fluxus Edition
1965/
9.3 x 12 x 2.3 cm

7-compartment translucent plastic box with label on the lid and a 'funnel game' label on the inside of the lid. Contains a score type-written on blue paper, plastic plain blue cube, red dice, lead type piece (parenthesis), ivory and bamboo mah-jong tile, letter T from a Scrabble game, pair of green dice, plastic dice from a slot machine, plastic dice from a poker game.



62. GEORGE BRECHT
GAMES & PUZZLES/NAME KIT ("Spell your name")

Fluxus Edition, component of *FLUXKIT 'C'*
1965/1969
9.3 x 12 x 2.6 cm

7-compartment clear plastic box, label on the lid, containing a Name Kit card, two red dice, two green dice, a wooden 'Spill and Spell' die, a plastic poker die, a plastic slot machine die, 3 letters 'B', 'S' and 'C' from a rubber stamp kit.

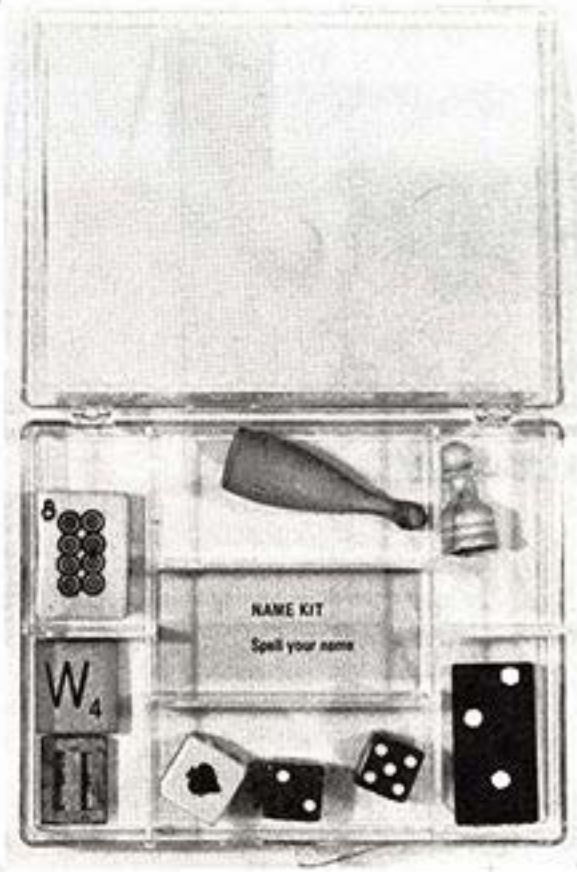
63. GEORGE BRECHT
GAMES & PUZZLES/NAME KIT ('Spell your name')

Fluxus Edition
1965/1977
9.3 x 12 x 1.8 cm

Seven compartment transparent plastic box with label on lid containing: mah-jong piece, small wood bowling pin, plastic pawn, domino, poker die, 2 small green dice, scrabble piece, piece of lead type.

63a. Another similar copy.

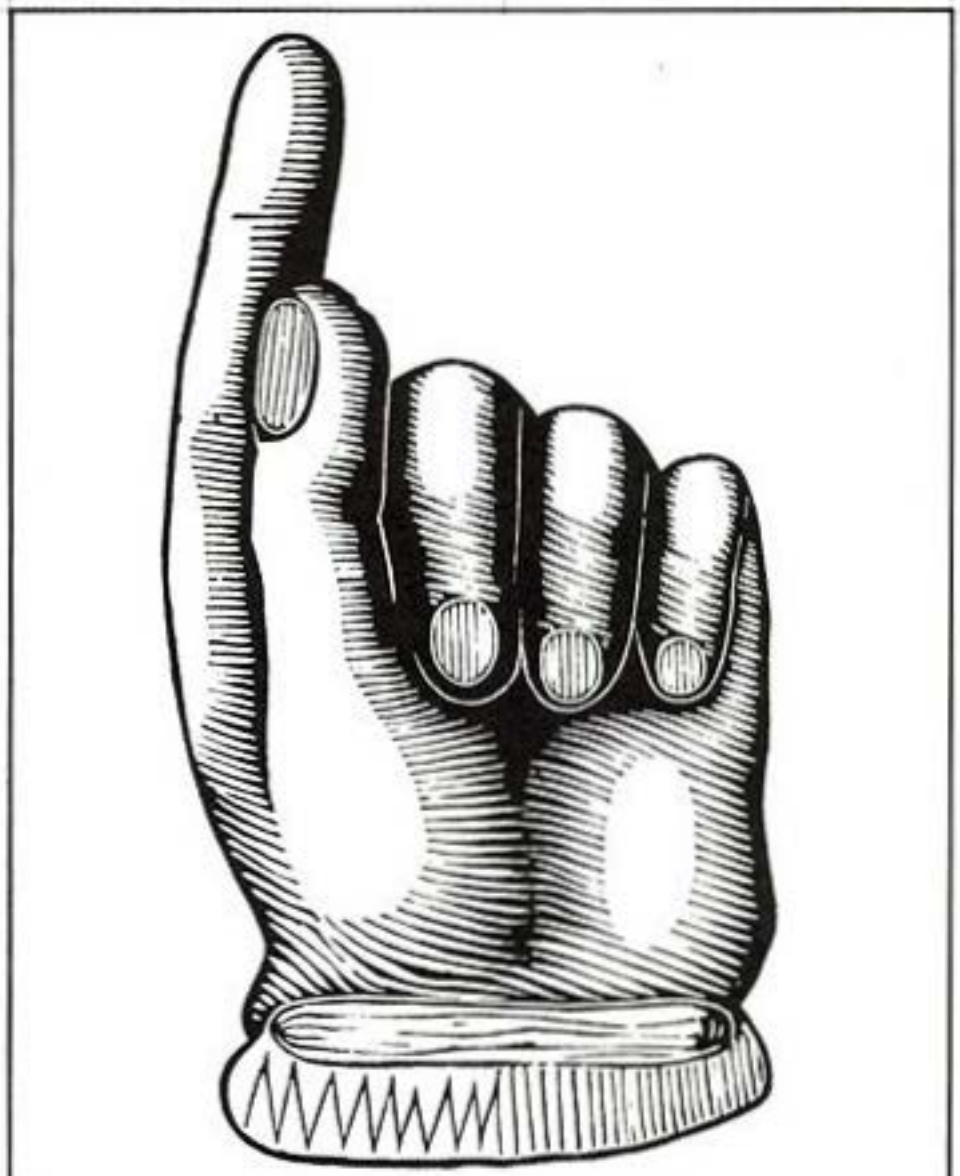
63b. Another similar copy.



64. GEORGE BRECHT
DIRECTION

Fluxus printing
NYC
1964?
1 sheet
14.5 x 20.9 cm

Printed black on white paper. Used in *Fluxfest at Fluxhall* concerts, May 2, 1964, Canal Street, NYC.

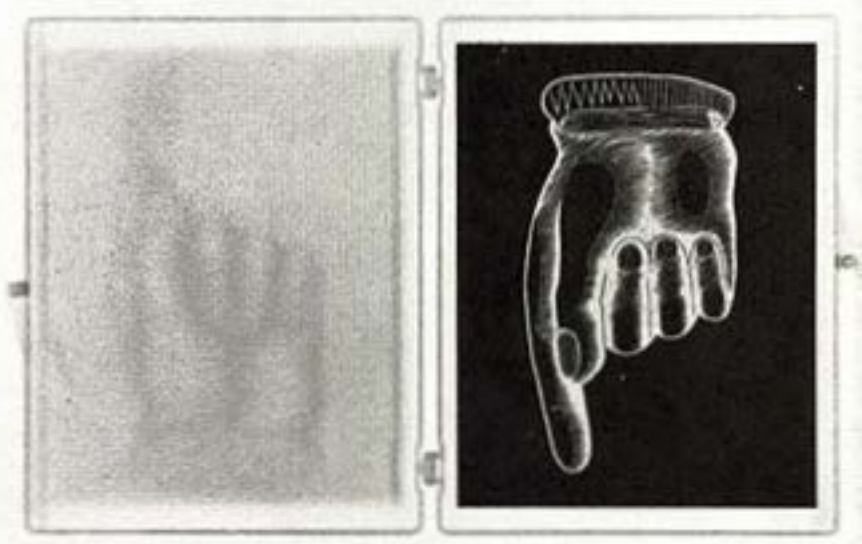


65. GEORGE BRECHT
DIRECTION/A FLUX GAME

Fluxus Edition
ca. 1965/
12 x 9.3 x 1.7 cm

Opaque white plastic box with label on the lid containing a single printed image attached to the bottom of the inside.

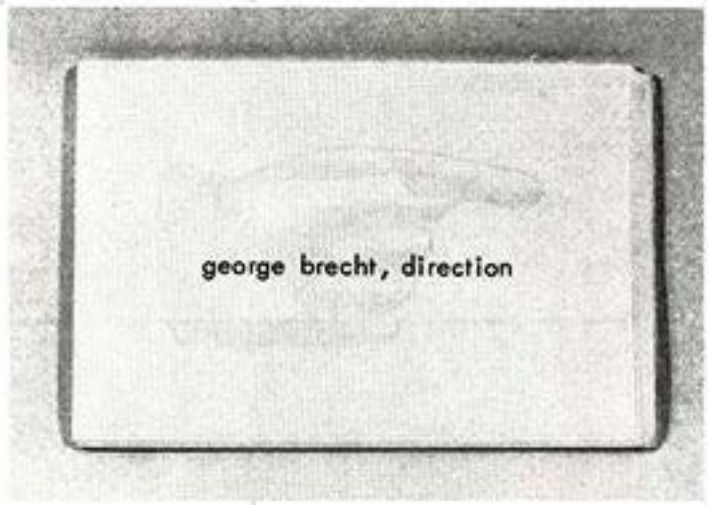
65a. Another identical copy, ca. 1965/1969, component of *FLUXKIT* ℃.



66. GEORGE BRECHT
DIRECTION

Fluxus Edition
ca. 1965
15.2 x 22.5 cm

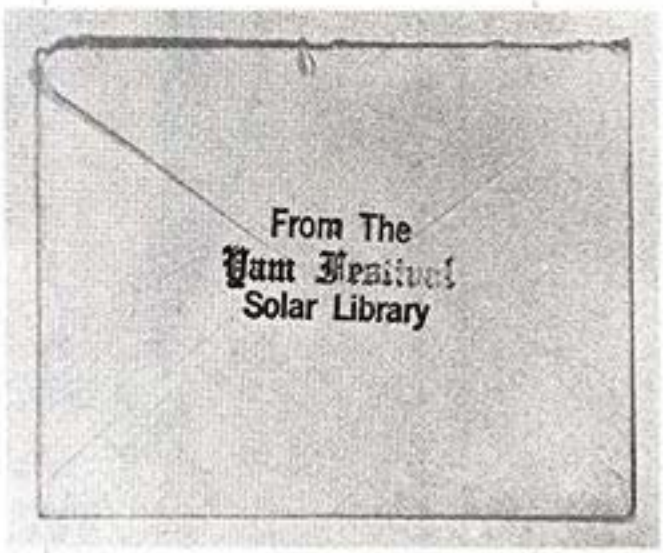
52 unbound pages, without covers.

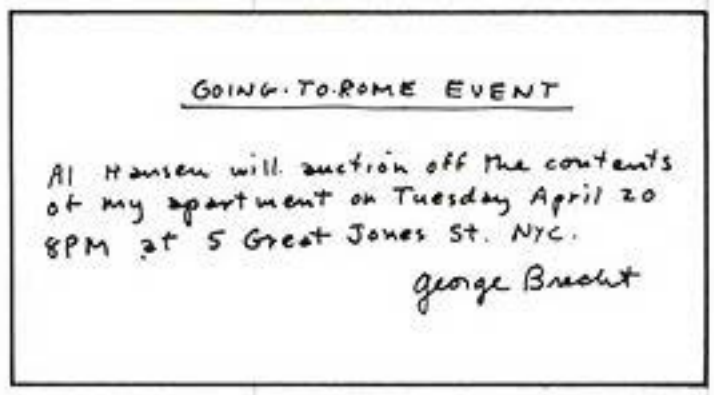


67. GEORGE BRECHT
GOING TO ROME EVENT

April 20, 1965
Al Hansen's loft, 5 Great Jones Street, NYC
6.8 x 21.6 cm in a 9.2 x 11.7 cm envelope

Vintage xerox black on white announcement of the event, in a mailed envelope addressed by Brecht with the rubber stamped text 'From the Yam Festival Solar Library' on the back.




GOING-TO-ROME EVENT

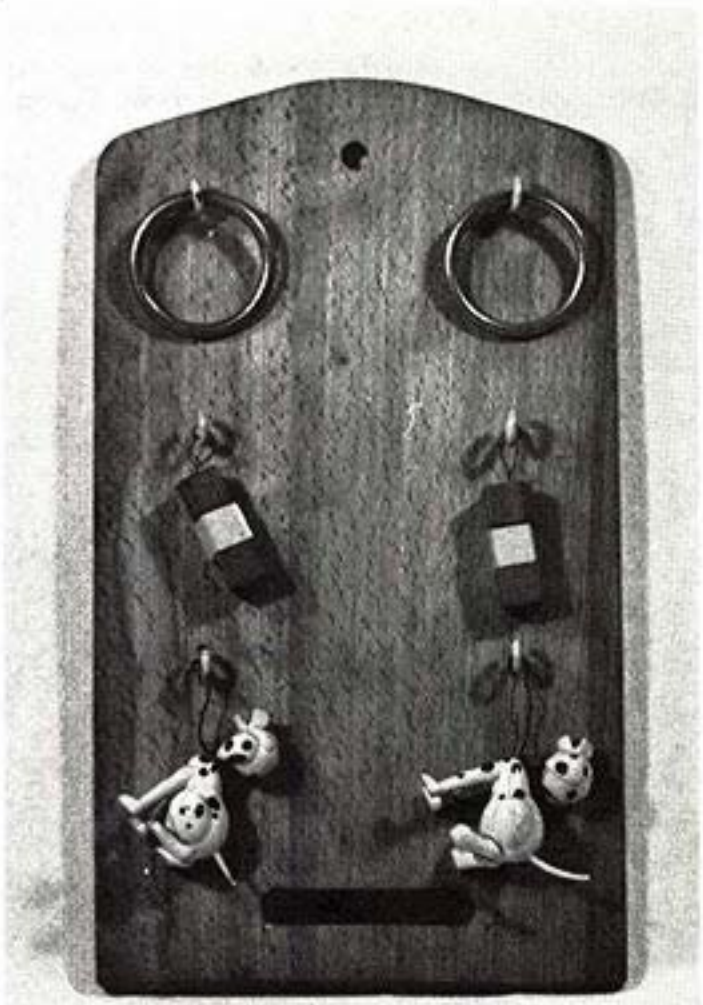
Al Hansen will auction off the contents of my apartment on Tuesday April 20 8PM at 5 Great Jones St. NYC.

George Brecht

68. (GEORGE BRECHT) AND ROBERT FILLIOU
LE CHIEN BILANGUE

1966
26.8 x 15 x .9 cm

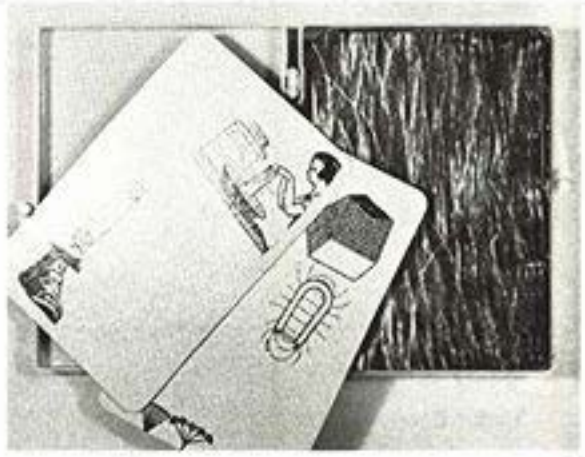
A smooth lightly stained wood plaque with a rounded top. The plaque has 6 metal hooks; 2 silver-colored metal rings, 4.1 cm diam.; 6 square wood beads painted red, yellow and blue strung together with thin brass wire; 2 wooden dogs painted white with black spots; and the title of the work engraved on a brass plaque. N.B. The work is possibly just by Filliou.



69. GEORGE BRECHT
DECK

Fluxus Edition, component of *Flux-Kit 'C'*
1966/1969
6.7 x 9.3 x 2.3 cm

White plastic box with label on the lid, containing 64 plastic coated cards each with a different image on 1 side and identical image of hair on the other side.



69a,b. 2 identical copies 1966/

70. GEORGE BRECHT/ROBERT FILLIOU
'Book of the Tumbler on Fire' and 'Handshow'

October 20-November 20, 1967
Saba Studio
poster
designer unknown
84 x 59.2 cm

71. GEORGE BRECHT AND ROBERT FILLIOU
(LA CEDILLE QUI SOURIT)
BANQUEROUTE

Artists' printing
1968
49.8 x 32.2 cm

Poster printed red on white paper, signed by both artists and dated 3/68.

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

BANQUEROUTE

(nous en particulier)

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

La Fête est Permanente

annonce la réalisation prochaine de

THE ETERNAL NETWORK

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

La Cédille qui Sourit, 13, Rue de May, Villefranche-s-Mer (A.-M.)

72. GEORGE BRECHT
CLOSED ON MONDAYS

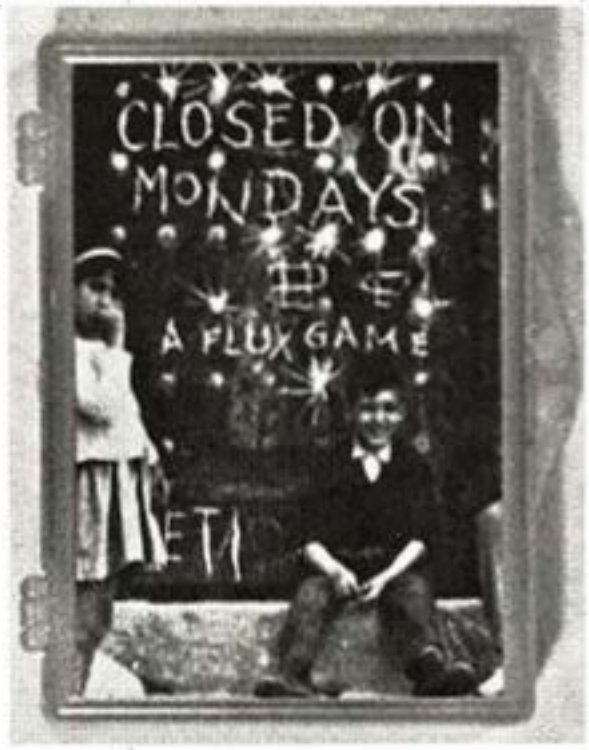
Fluxus Edition
1969/
9.3 x 12 x 1.6 cm

Black plastic box with label on lid, containing an adhesive material.

73. GEORGE BRECHT
CLOSED ON MONDAYS

Fluxus Edition
1969/
7.5 x 5.3 x 1.8 cm

Translucent plastic box with ½ label on lid and ½ on bottom, contains an adhesive material.



74. GEORGE BRECHT
'Event Cards'

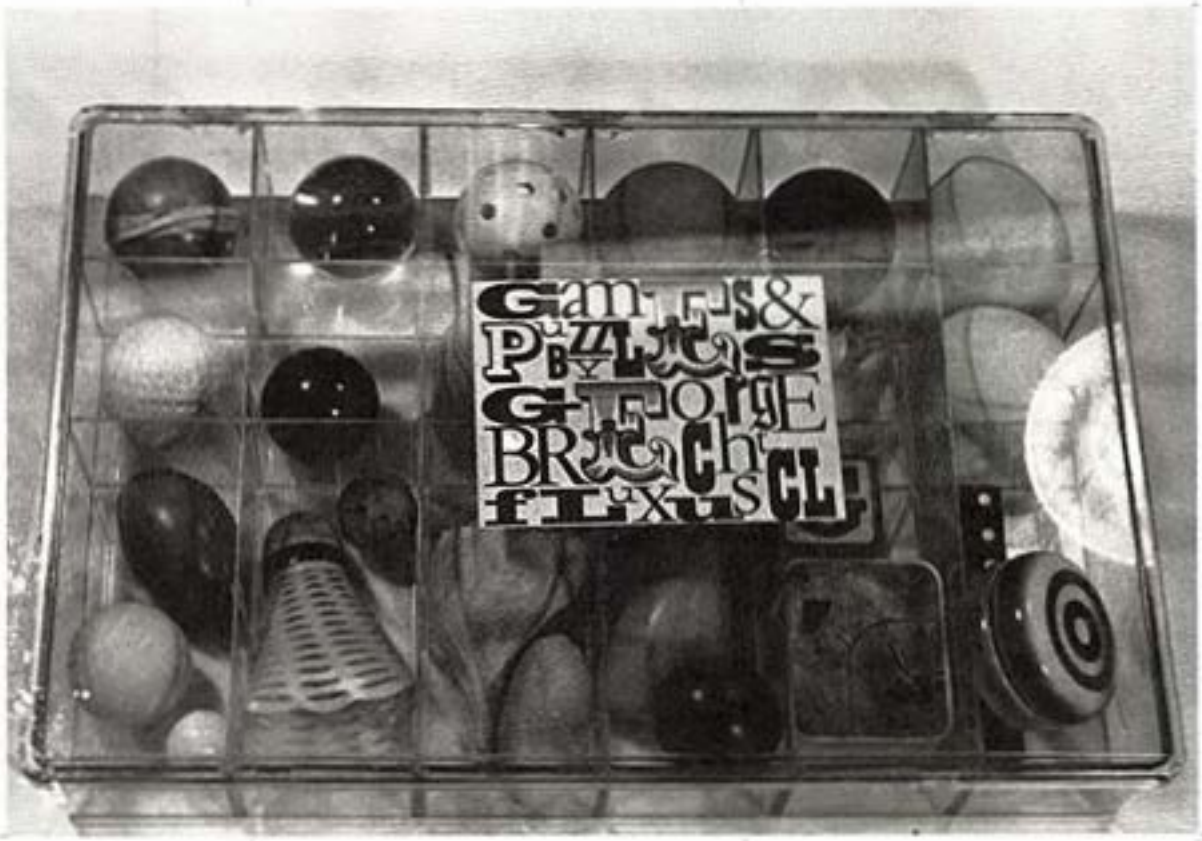
Unique made by George Maciunas
ca. 1972
7.9 x 14 cm

Manila envelope with George Maciunas' holograph inscription, 'Some recent superb work/ of George Brecht/ should definitely be/ included.' Contains 5 Fluxus Edition cards of various sizes.

75. GEORGE BRECHT
VALOCHE

Fluxus Edition (quasi-prototype) using *Games and Puzzles* label
(1959)/early 1970's
24.4 x 33.5 x 5.9 cm

18-compartment clear plastic box with the label loose, contains a day-glo pink rubber ball with an attached elastic; clear plastic 'crystal ball'; practice golf ball, plastic; black handball; plastic and metal green frog's head with black eyes; rubber squeegee egg; plaster-of-paris egg; blown hen egg, now shattered; wooden puzzle piece; rubber suction ball; small maroon tabletop pool ball, no. 15; plastic golf ball with smaller black game ball '11' inside; brown plastic football; white plastic ball; ping pong ball; yellow rubber-tipped white plastic game bird with a maroon band; cork ball from a bobber; sea shell; smooth white rock; yellow plastic bowling pin; blue plastic ball; natural wood pawn with a green felt bottom; Swiss-made music box with a white plastic cover and a stainless steel turn-key; child's wooden alphabet block, blue relief T and red relief G; colorful wooden yoyo with white string; two black dominoes, no. 10 and no. 7.



76. GEORGE BRECHT
VALOCHE/A FLUX TRAVEL AID

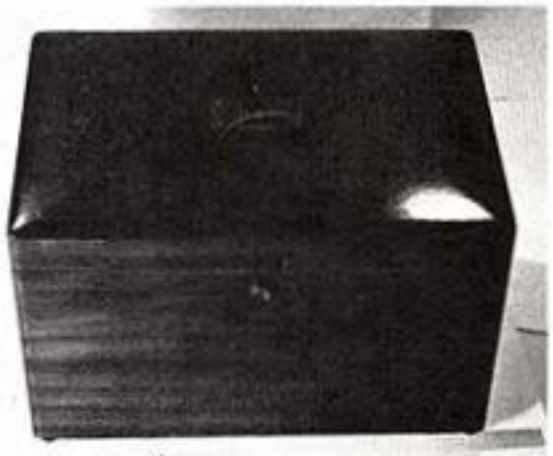
Fluxus Edition
(1959) 1975/1978
17.1 x 27.6 x 14.3 cm including a 2.8 cm lid, excluding hinges and handle.

Antique hardwood box studded with iron nail-heads around the lid, two iron hinges, a brass fold-down handle on the lid and a brass lock with an iron clasp. The label is black offset on brown paper, attached to the inside of the lid, measuring 11.2 x 13 cm. Contains an orange two-part plastic egg; blown hen egg; Rawlings leather race driver's glove with red and blue trim; child's alphabet wood block with a relief red H and blue U; wood and cord jump rope with handles of yellow, white, red, green and blue with wooden red-painted tie ends; plaid and paisley print pincushion, stuffed; ball of 'Carolina' brand soap; red woven straw basket; pool ball, maroon and white, no. 15; blue egg-shaped squeegee; red and white fishing bobber; white plastic golf ball which can be pulled apart; black hard plastic ball; spool of violet 'Star' brand polyester thread; pumice ball; 'Gold Cup' brand ping pong ball; blue and white metal and plastic child's toy; black domino, no 5/1; black plastic pawn with a green-felt bottom; woven straw finger puppet; piece of driftwood; brass key; cloth doll with a flower pattern dress and red yarn hair; woven rope decorative hanging ball; the inner workings of a 'Sanyko' music box; wood toy train car with metal screw eye couplings; red and blue yoyo; styrofoam egg; styrofoam ball; dense orange rubber ball; lathed wooden knob or pin; metal and plastic noise maker.

77. GEORGE BRECHT
VALOCHE/A FLUX TRAVEL AID

Fluxus Edition
(1959) 1975/1978
19.5 x 22.5 x 32 cm

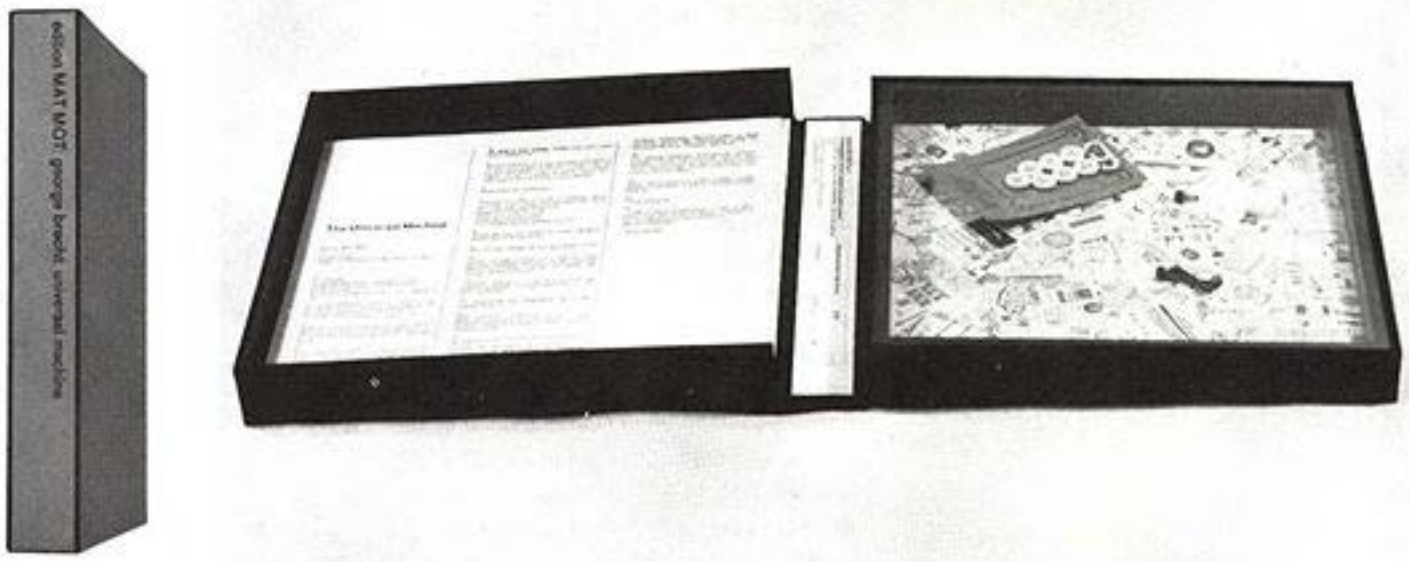
Antique mahogany humidor type box with brass hardware and a brass plate on the lid with the initials J.J.M. and 4 rubber feet on the bottom. Label not attached but would have been attached on inside of lid. Contains: knitted hand puppet; 3 wooden spools; colored rubber ball; piece of wood puzzle; ball game with numbers; blown hen's egg; hemp rope ball; styrofoam egg; yoyo; rubber egg; wooden thread spool; wood ball with hole in bottom; plastic golf ball; threaded wood ball like shape; wood dowel with hole; plastic practice golf ball; soap ball; worm eaten wood; styrofoam ball; furry creature; doll with yarn hair; fishing bobber; spindle top and whistle; child's large wood block; child's small wood block; wood and metal and string top; ping pong ball; cement ball; plastic noise-maker and whistle.



78. GEORGE BRECHT
UNIVERSAL MACHINE

Edition 'Mat Mot'
1965
28 x 28 x 4 cm

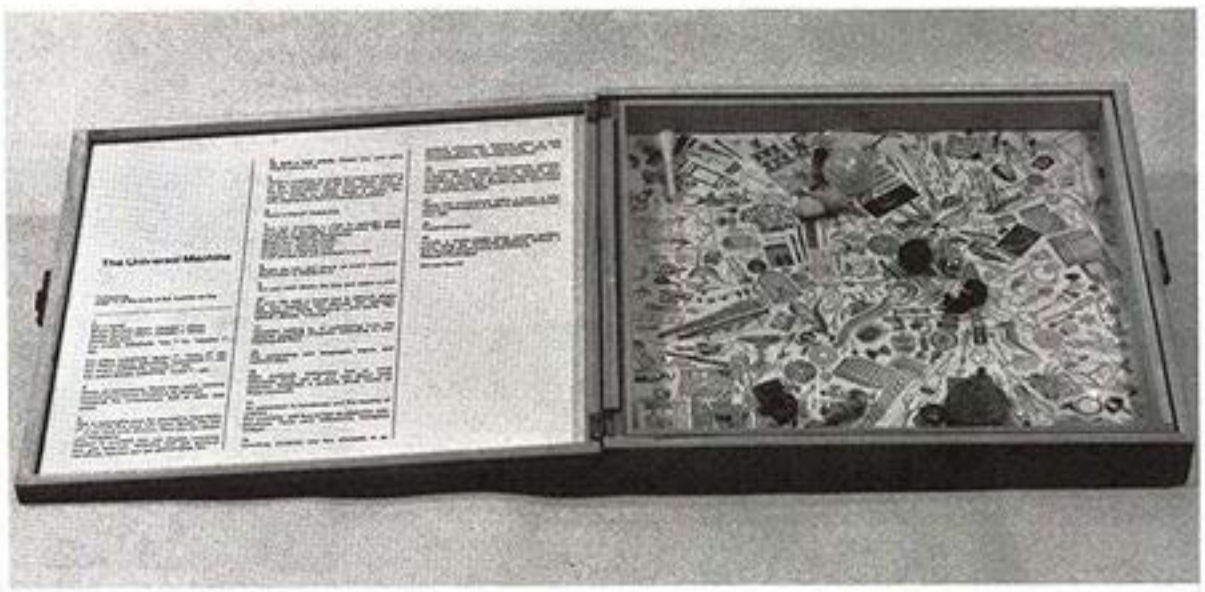
Number 73 of a numbered and signed edition of 100, plus 11 artist's proofs. Black cloth-covered box with label attached to the spine, contains a score printed in English, German and French. The French was done by Robert Filliou. Edition justification, signature, and number are on a white strip inside of the spine. On the base of the box is a sheet of paper printed black offset on white with images that appear on the Fluxus Edition of Brecht's *Deck*, here appearing scrambled together. On top of the paper is a sheet of glass; allowed to move freely on the glass area blue printed card with 7 white buttons made in France, a 1.3 cm stainless steel ballbearing, a balsa wood no. '6', two truncated wood toothpicks, 1 violet and 2 blue cylindrical glass beads, 2 pieces of white glass bead, a black glass bead, a clothing hook & eye (silver-colored), a brass washer, and an iron snap clasp. A sheet of glass covers these items. These items were presumably chosen by Brecht.



79. GEORGE BRECHT
UNIVERSAL MACHINE II

Fluxus Edition
1976
33.3 x 33.3 x 9.2 cm

Unvarnished wood box with a label on the lid containing two sheets of glass, printed instructions, printed sheet of images, and numerous small objects including: various colored plastic balls, seashells, seeds, rubber washers, grommets, plastic letters and numbers, feather, lens, mirror, key, golf tee, metal slug, screws, rivet, pebbles, plastic insulators, straw ornament, metal nut, screw top for bottle, and unidentifiable. 'COPY NO. 35' (of a projected edition of 100, although less than 50 were made).



80. GEORGE BRECHT IAND ROBERT FILLIOUI
EASTERN DAYLIGHT FLUXTIME

Fluxus Edition
1977
6.1 x 1.7 cm thick x 5 cm diam.

A stainless steel watch casing with a plastic 'crystal'. The inner works and stem are removed. The back has been engraved with the title and artists' names. Contains 2 brass screws; 3 brass brads; 1 brass watch screw; 2 smooth brown pebbles; 1 brass and gun metal gear wheel; 1 translucent plastic tube; 1 seashell; 1 fake diamond; 1 stainless steel ball bearing; 2 balls, one red, one white; 1 plastic letter, 'M'; 1 black grommet; 1 blue translucent plastic cube.

N.B. The concept for the work was Brecht's. Maciunas added Filliou's name to the work.

81. GEORGE BRECHT (GEORGE MACIUNAS)
NO SMOKING

Fluxus Edition
n.d.
42.3 x 42.5 cm

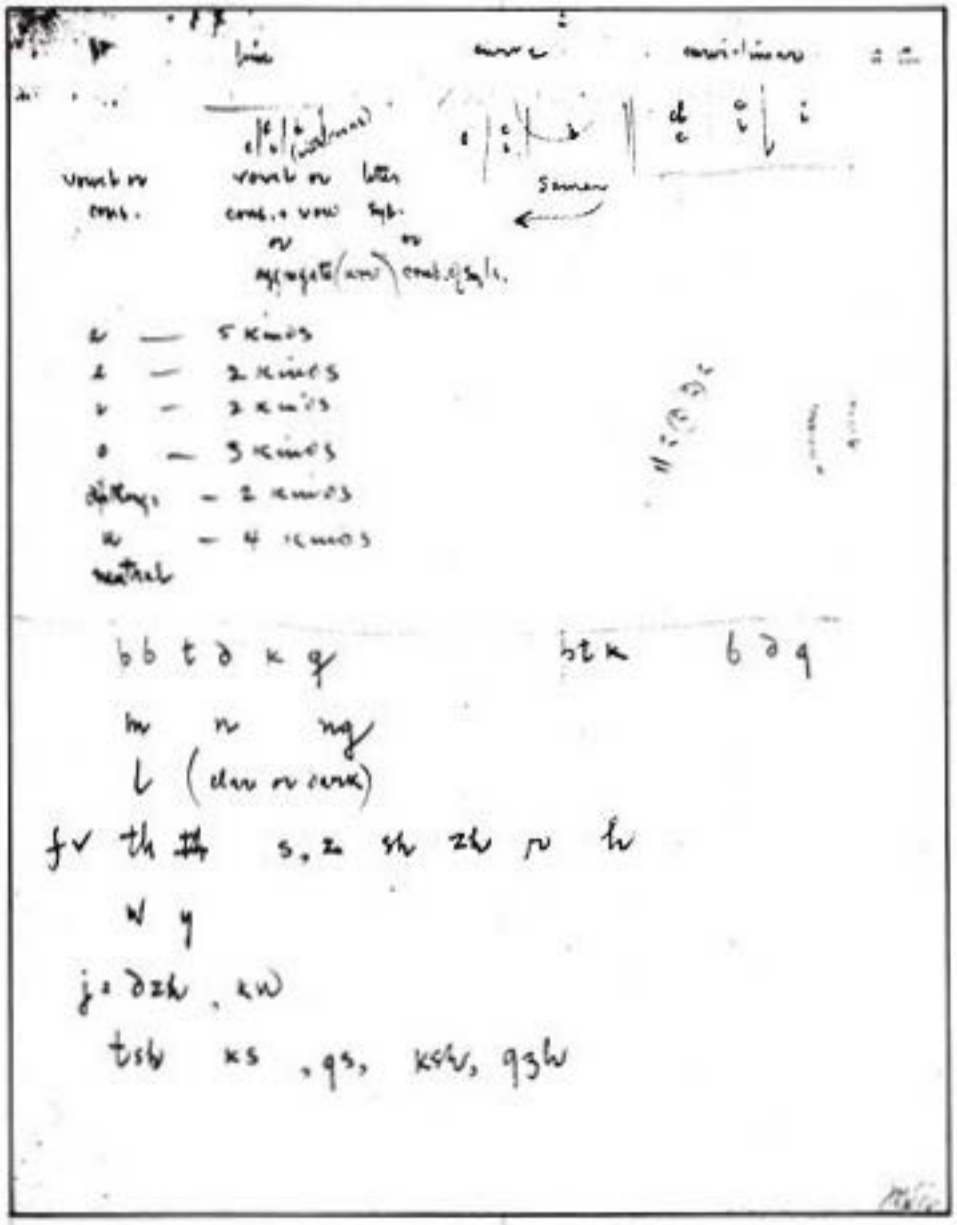
81a,b. 2 identical copies.

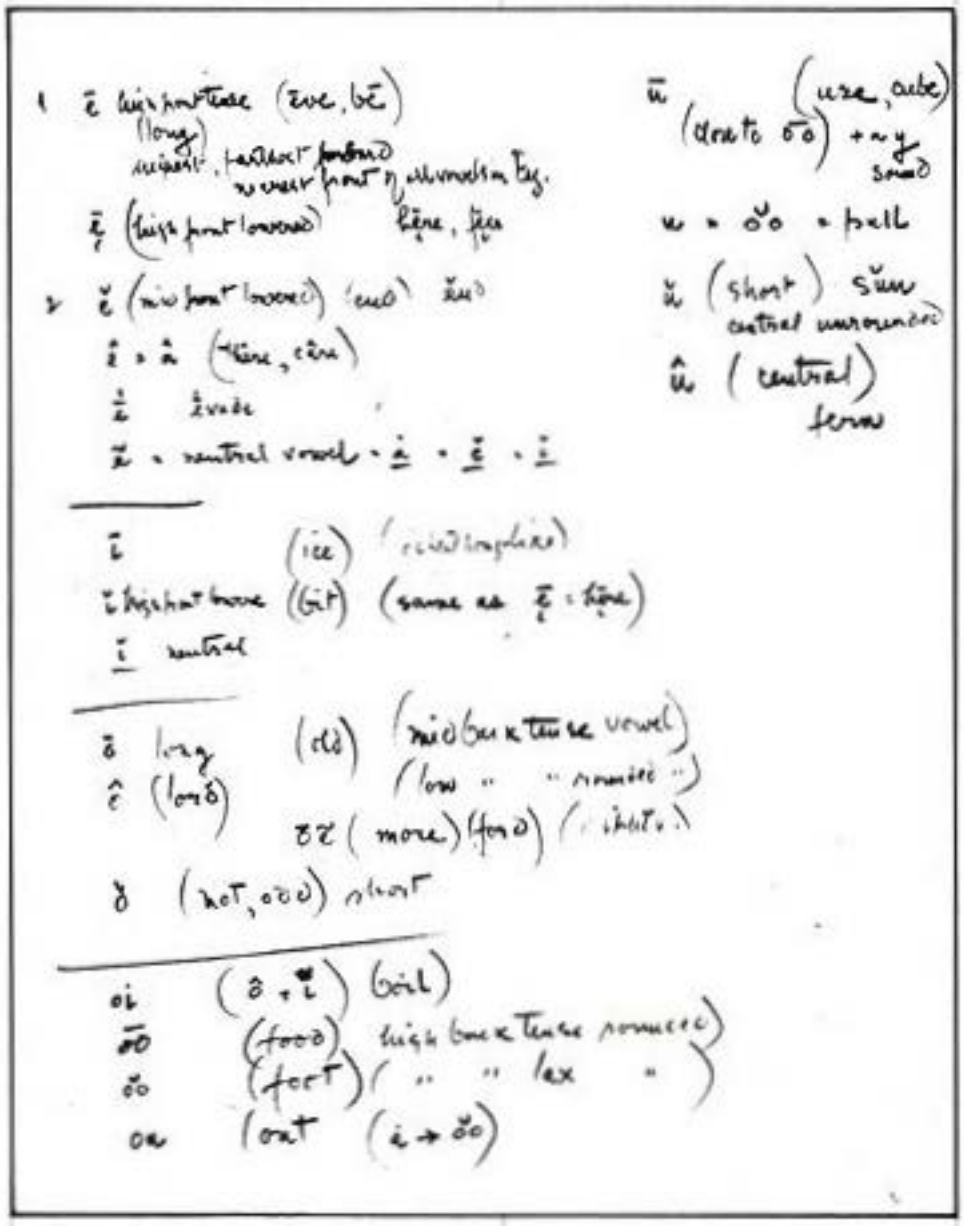
Printed sign, black on white paper. Maciunas' graphic design version.

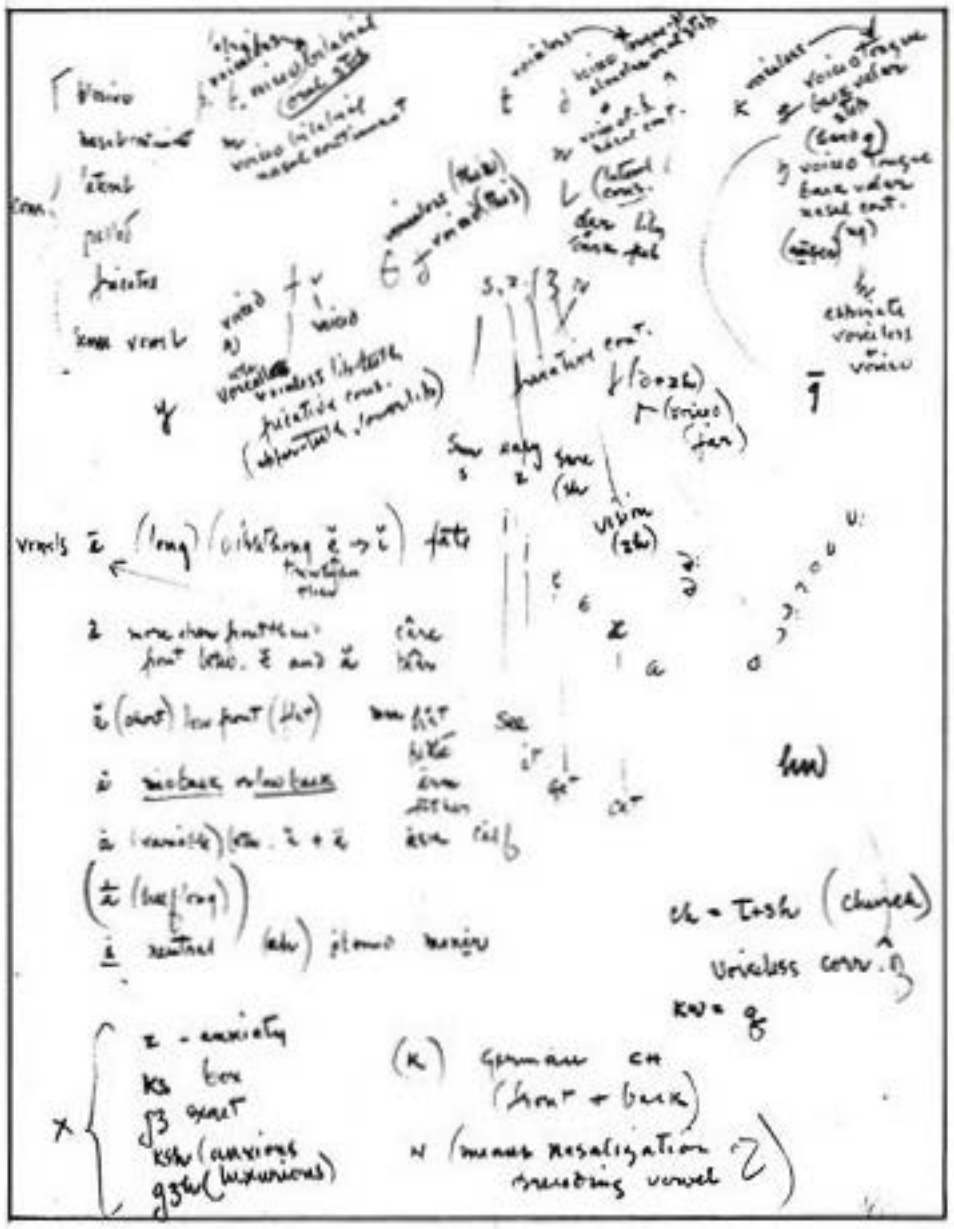
82. JOHN CAGE
SOLO FOR VOICE 2

Holograph score
1960
28 x 21.7 cm
4 leaves

This work was included on the program for *Fluxus Internationale Festspiele Neuester Musik*, Wiesbaden, September 8, 1962 and *Parallele Aufführungen Neuester Musik*, Amsterdam, October 5, 1962.



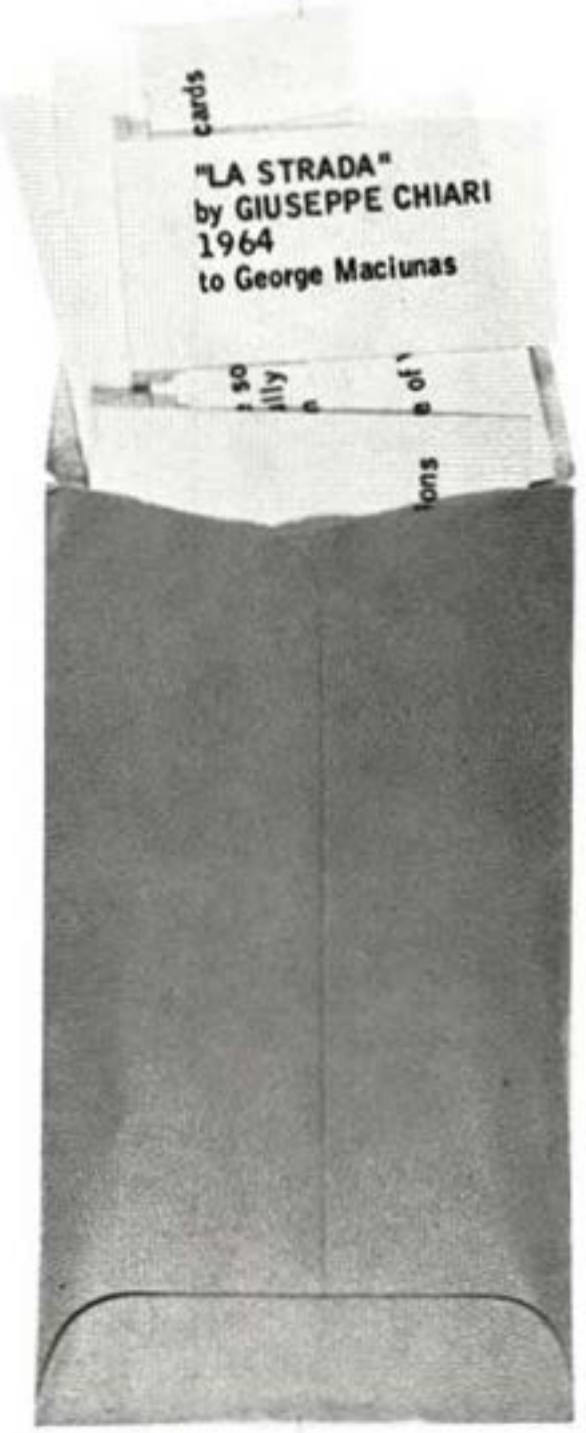



vowels
(long)
(short/long ĕ → i)
fate
(short)
(short)
(short)

83. GIUSEPPE CHIARI
LA STRADA

Fluxus Edition, component of *Flux-Kit 'B'*
1964/1965
10.7 x 6.3 cm

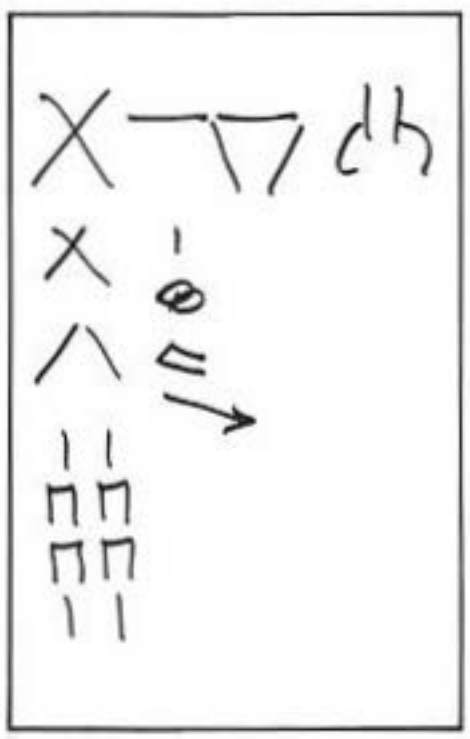
Brown manila envelope containing 22 scores, title card and loose label.

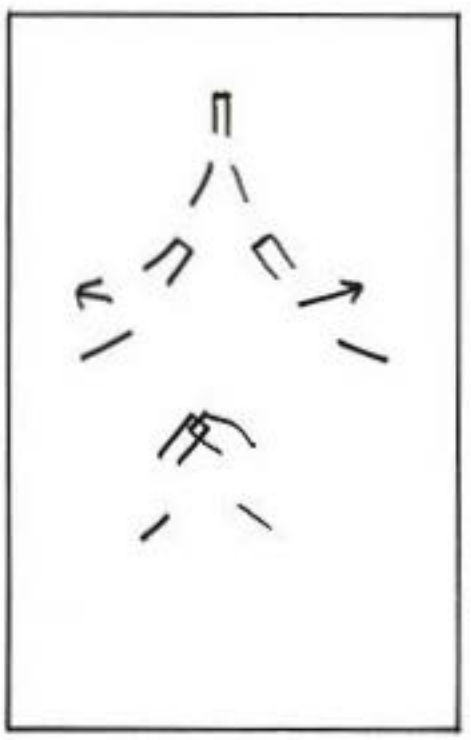


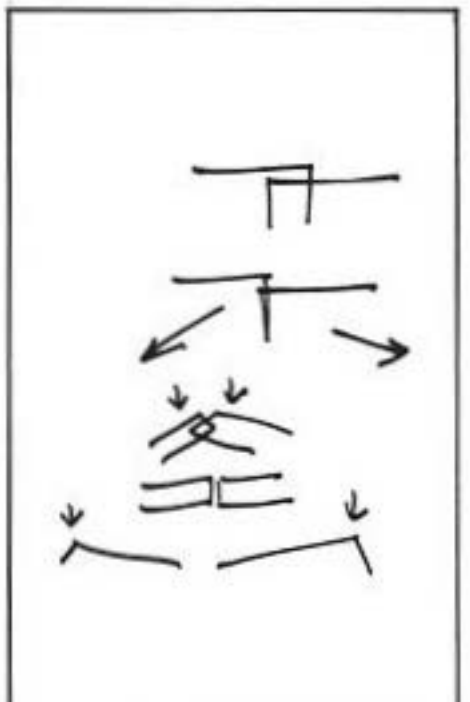
84. GIUSEPPE CHIARI
Title unknown

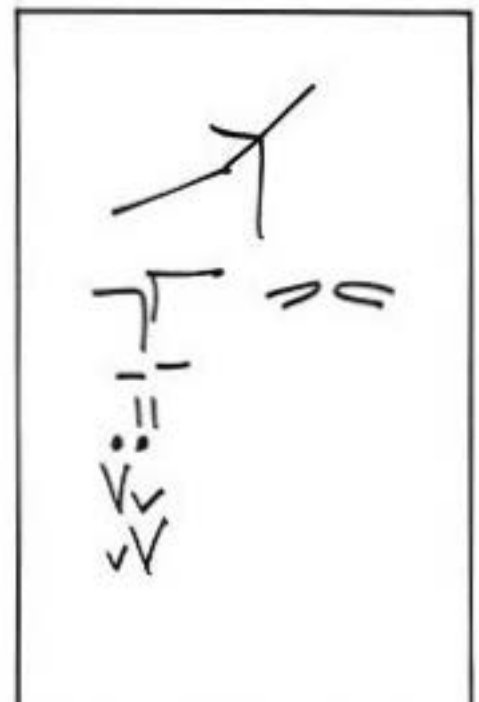
Holograph score
1979
apr. 31.8 x 20.6 cm
5 pp.

Ink on paper.





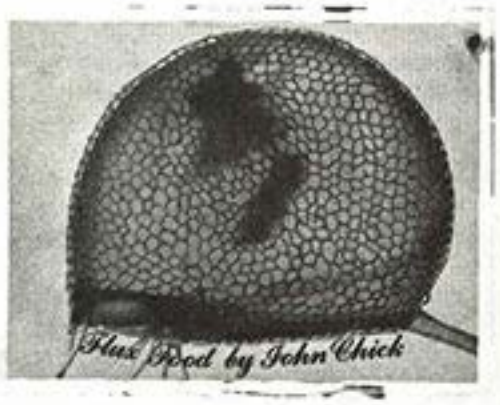




85. JOHN CHICK
FLUX FOOD

Fluxus Edition, component of *FLUXKIT*
1969/1969
9.3 x 12 x 1 cm

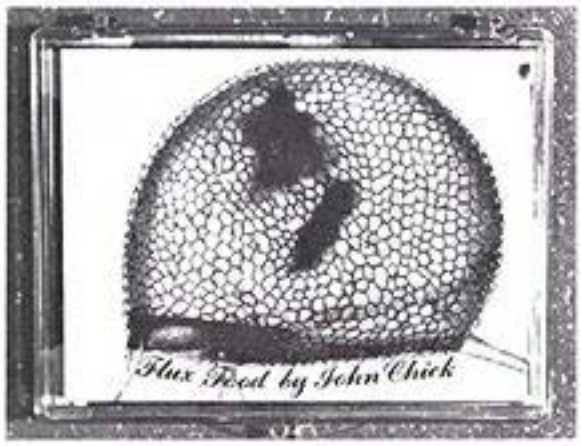
Clear plastic box with armadillo motif label on the lid, contains 14 labels from food cans and jars.

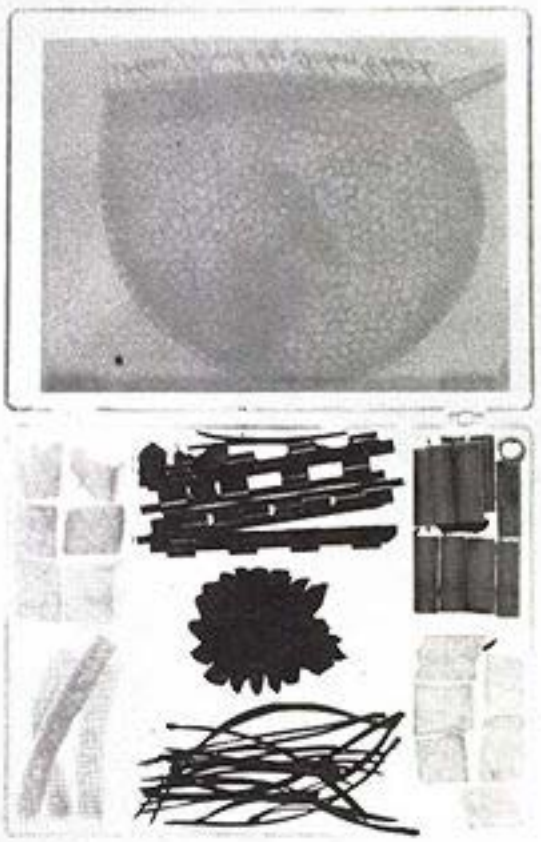


86. JOHN CHICK
FLUX FOOD

Fluxus Edition
1969/
9.2 x 12 x 2.5 cm

A seven compartment, transparent plastic box with label on the lid. Contains: 12 ½" white styrofoam cubes, 11 cardboard tubes, 5 blue plastic tubes, 3 green styrofoam noodles, 1 broken pinecone and a number of pine needles.

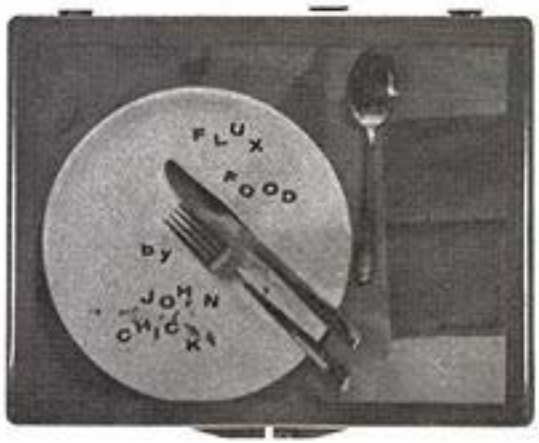


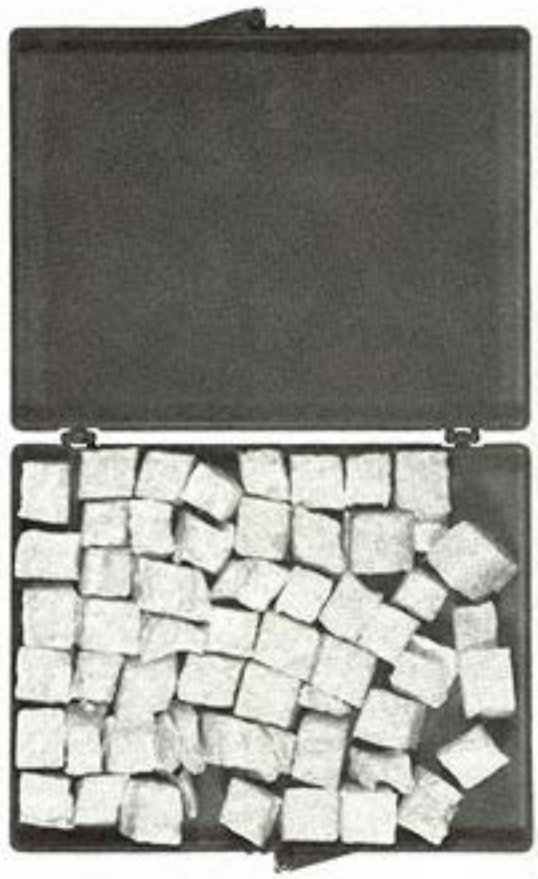


87. JOHN CHICK
FLUX FOOD

Fluxus Edition
1969/
9.1 x 12 x 1.7 cm

Blue plastic box with label on the lid, contains apr. 45 ½" white styrofoam cubes.





88. JOHN CHICK
FLUX FOOD

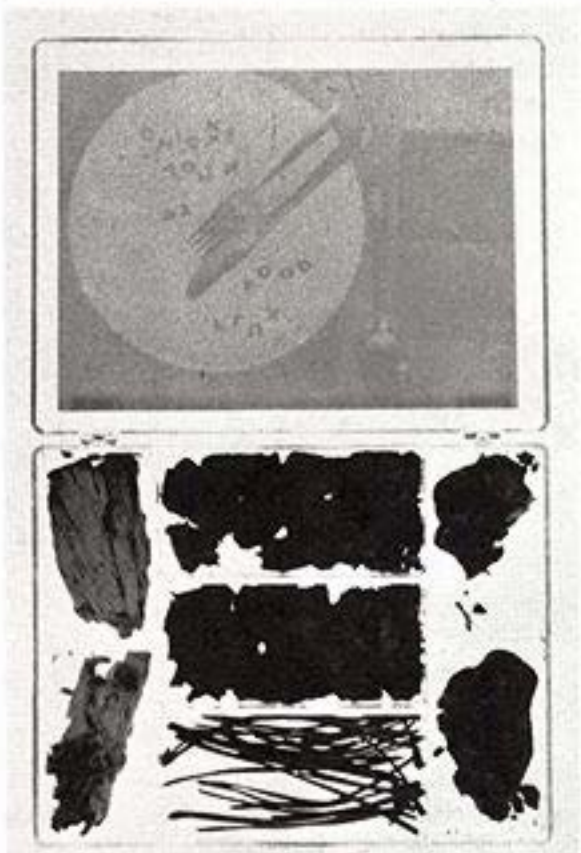
Fluxus Edition
1969/
9.3 x 12 x 1.3 cm

White plastic box with label on lid, containing 11 labels from various cans and packages of food.

89. JOHN CHICK
FLUX FOOD

Fluxus Edition
1969/before March, 1969
9.3 x 12 x 2.6 cm

7 compartment transparent plastic box with label on lid containing parts of hemlock cone, tree fungi, punkwood, Scotch pine needles.



90. JOHN CHICK
FLUX FOOD

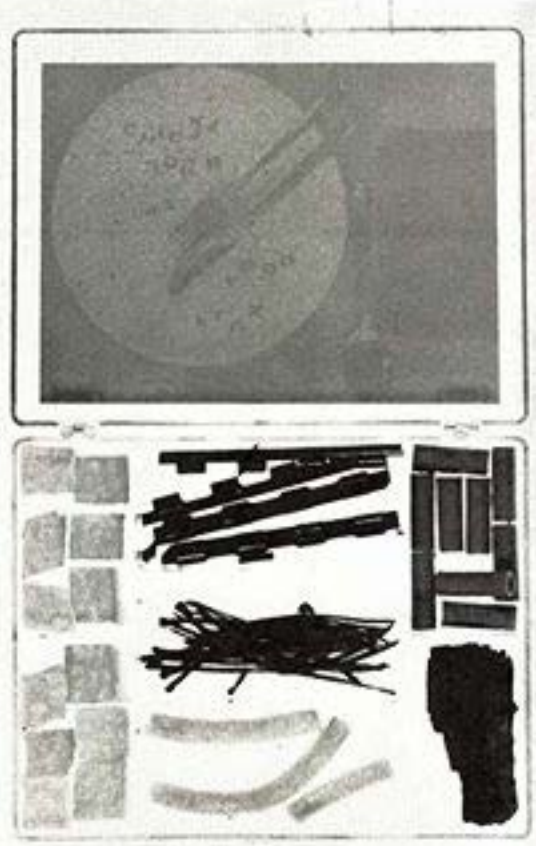
Fluxus Edition
1969/1977
9.3 x 12 x 2.2 cm

7 compartment transparent box with black and white label on lid, containing pinecones, fungi, ½ seed pod, birch bark, punk wood, and beechnut cap.

91. JOHN CHICK
FLUX FOOD

Fluxus Edition
1969/
9.3 x 12 x 2.6 cm

A seven compartment, transparent plastic box with label on lid containing hemlock cone, beechnut, 2 tree fungi, birch bark, punk-wood, tree mushroom, acorn lichen, cherry bark.



92. JOHN CHICK
FLUX FOOD

Fluxus Edition
1969/
9.3 x 12 x 2.5 cm

7-compartment transparent plastic box with label on lid, containing 12 ½ inch white styrofoam cubes, 3 green styrofoam noodles, 5 blue plastic tubes, 11 cardboard cylinders, piece of bark and several pine needles.

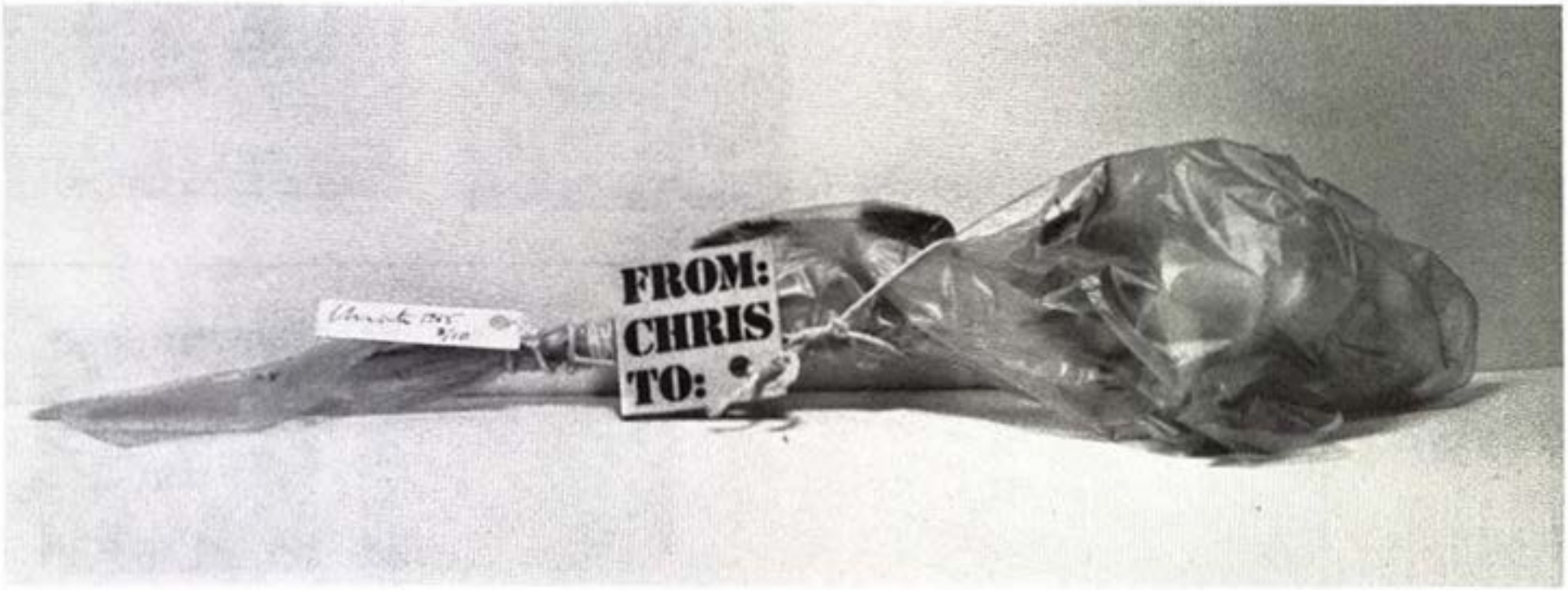
92a. Another similar copy, 1969/before May 28, 1968.

Contains 12 ½ inch white styrofoam cubes, 2 green styrofoam noodles, 4 blue plastic tubes, 11 cardboard cylinders, strips of white paper, several pine needles.

93. CHRISTO
PACKAGE

Made by the artist for the **Fluxus Edition**
(FLUXUS e)
1965
apr. 37 x 10 x 10 cm

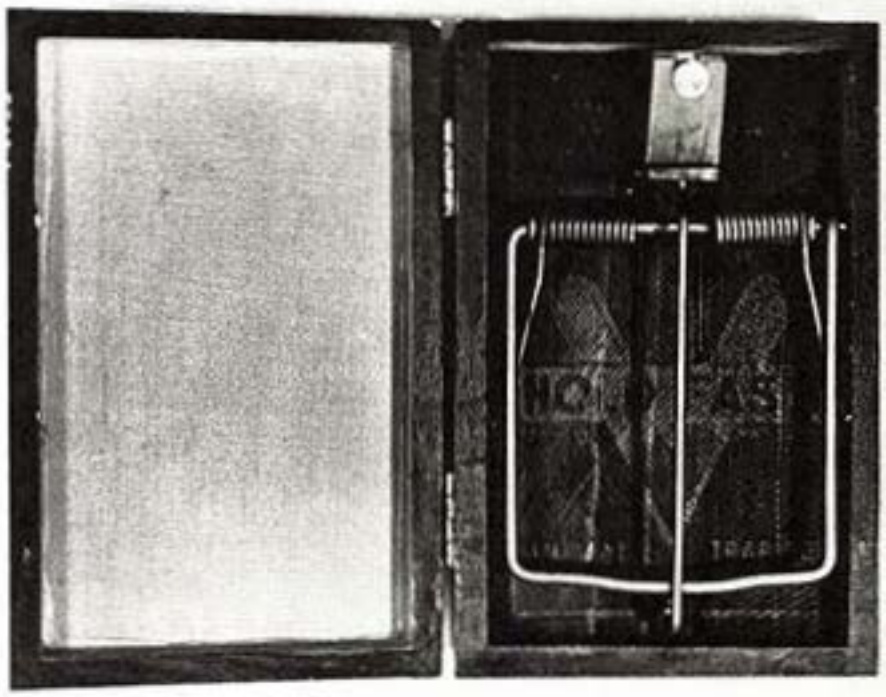
Yellow plastic rose wrapped in polyethylene, stapled and tied with string. Two tags attached, one tag with the artist's signature and the number 8/10 added in 1980, the other tag attached by Maciunas has a photostat text. 'From: Chris/To'. Maciunas advertised this work to be included in *FLUXKIT*.



94. JACK COKE'S FARMER'S COOP
HUMAN FLUX TRAP

Prototype made by Farmer's Coop for the **Fluxus Edition**
ca. 1969
9.7 x 14.9 x 5.2 cm

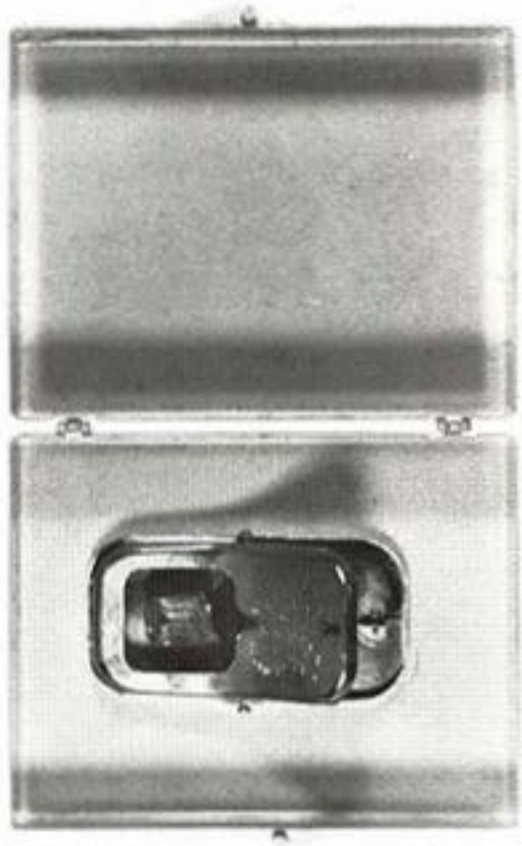
Hinged wooden box painted blue on outside, red and black on inside. Contains rat trap and fake diamond.



95. JACK COKE'S FARMER'S COOP
HUMAN FLUX TRAP

Fluxus Edition
1969/
11.7 x 9.1 x 5 cm

Blue plastic box with label on the lid, containing a stainless steel trap and an aqua colored fake jewel.



96. JAKE COKE'S FARMER'S COOP
FIND THE END/A FLUXGAME

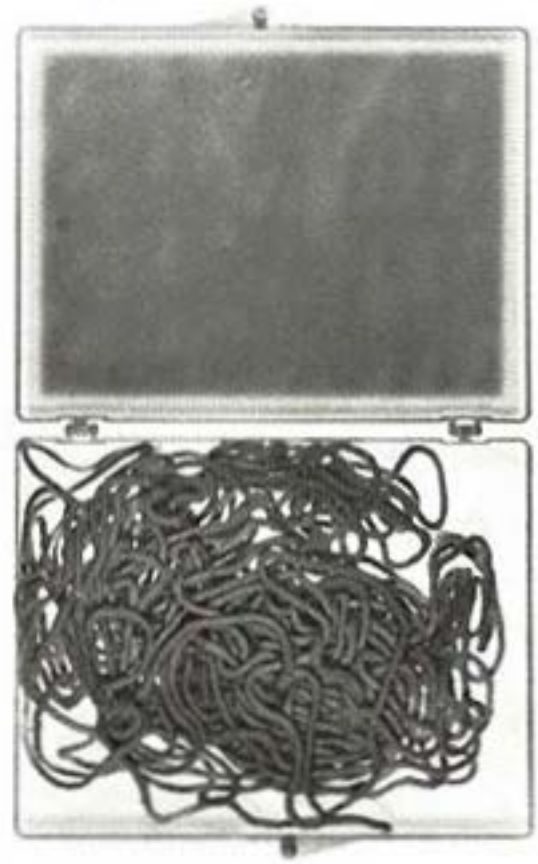
Prototype, made by Farmer's Coop for
Fluxus Edition.
ca. 1969
6.2 x 7.1 x 4.1 cm

Cardboard box with white bottom, blue/green/gold lid. Contains empty wooden spool with taped on label: 'find the end and begin', and a tangle of green thread.

97. JACK COKE'S FARMER'S COOP
FIND THE END A FLUXGAME

Fluxus Edition
1969/before May 28, 1968
12 x 9.3 x 1.3 cm

Opaque white plastic box containing a tangle of butcher's twine.



98. JACK COKE'S FARMER'S COOP
FIND THE END/A FLUX GAME

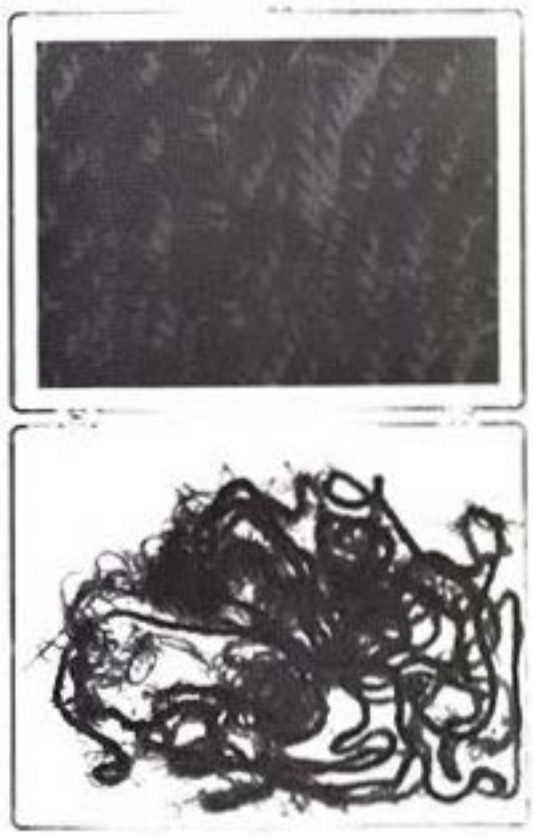
Fluxus Edition, component of *FLUXKIT 'C'*
1969/1969
12 x 9.3 x 1.6 cm

Black plastic box with label on lid, containing 1 piece of string, apr. 3 meters, knotted and glued together at the end with 2 knots tied at different places on the string.

99. JACK COKE'S FARMER'S COOP
FIND THE END A FLUXGAME

Fluxus Edition
1969/
12 x 9.3 x 1 cm

Clear plastic box with label on lid, contains a tangle of butcher's twine.



100. PHILIP CORNER
(A QUIET WORK OF DESTRUCTION)

(1961)/1962
3 reliques: 6 x 22 x 1.2 cm; approx. 13.5 x 6 x 1 cm; 7 x 1.9 x 1 cm

From a piano destroyed by George Maciunas, Dick Higgins, Ben Patterson, Alison Knowles, Emmett Williams and Wolf Vostell during a realization of the work, September 1962 at *Fluxus International Festspiele Neuester Musik,* Wiesbaden. See cat. no. 615.

101. WILLEM DeRIDDER
PAPER FLUX WORK

Fluxus Edition, component of *FLUX YEAR BOX 2 'A'*
ca. 1964/ca. 1968
8.8 x 11.5 cm

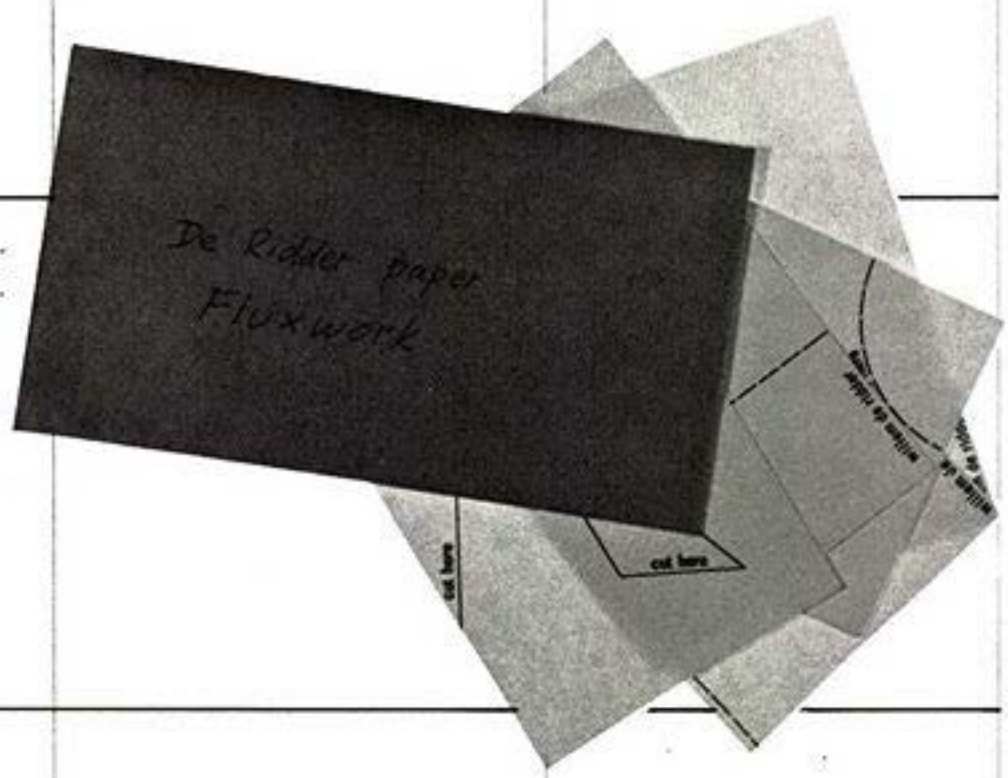
Plain manila envelope with the top flap cut off, contains 14 scores printed offset black on white card stock.

101a. Another identical copy
ca. 1964/Before May 28, 1968. Component of *FLUX YEAR BOX 2 'B'*

102. WILLEM DeRIDDER
PAPER FLUXWORK

Unique, made by George Maciunas
ca. 1964/ca. 1972
7.9 x 14 cm

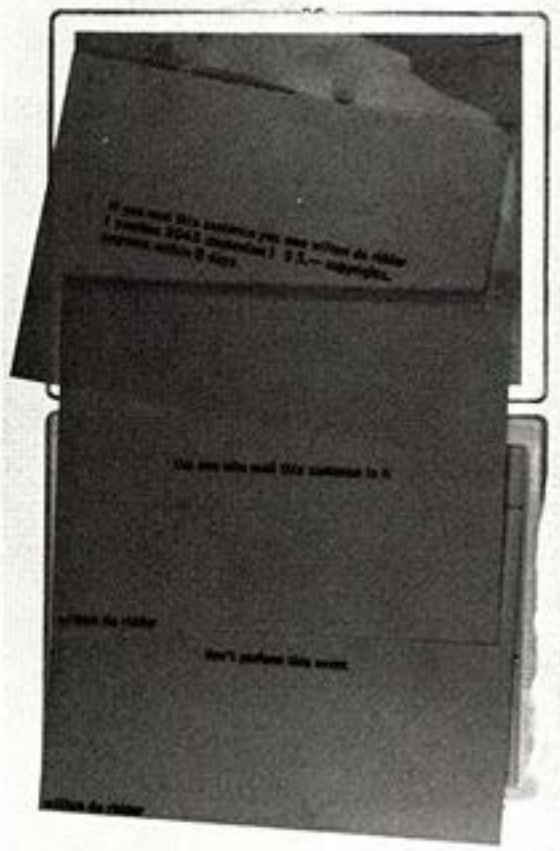
Manila envelope with George Maciunas' holograph inscription: 'De Ridder Paper/Fluxwork'. Contains 7 Fluxus Edition cards of various sizes.



103. WILLEM DeRIDDER
PAPER FLUXWORK

Fluxus Edition
ca. 1964/1977
9.3 x 12 x 1.3 cm

Plastic box with white bottom and transparent top, label on the lid, containing 7 scores printed black on white card stock.



104. WILLEM DeRIDDER
PAPER EVENTS

Fluxus Edition, component of *FLUX YEAR BOX 2 'C'*
ca. 1964/1978
5.7 x 8.9 cm envelope

Plain manila envelope with 3 DeRidder event pages printed black on white.

105. ROBERT FILLIOU
ONE OUT OF FOUR MULTIRACIAL DOLLARS

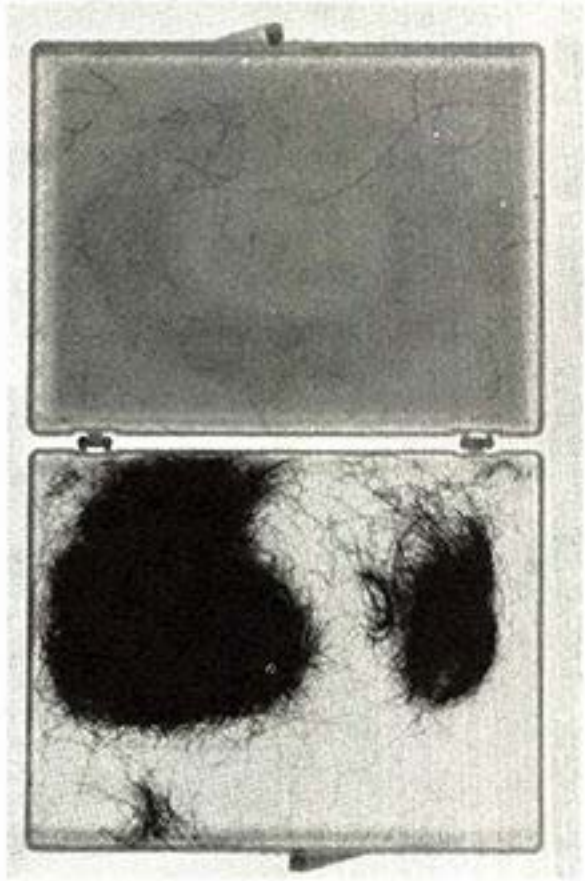
Unique work
ca. 1965
9 x 18 x 2.9 cm

Plastic box with an opaque black bottom and clear top containing three plastic squares 1 red, 1 black, 1 white, and a silver dollar painted yellow with a strip of paper attached on the front inside the bottom of the box with a typewritten title of the work and the artist's signature.

106. ROBERT FILLIOU
FLUXHAIR

Fluxus Edition, component of *FLUXKIT 'C'*
1967 ?/1969
12 x 9.3 x 1 cm

Transparent plastic box, label on the lid, containing human hair.



107. ROBERT FILLIOU
FLUXHAIR

Fluxus Edition
ca. 1967/
12 x 9.3 x 1.3 cm

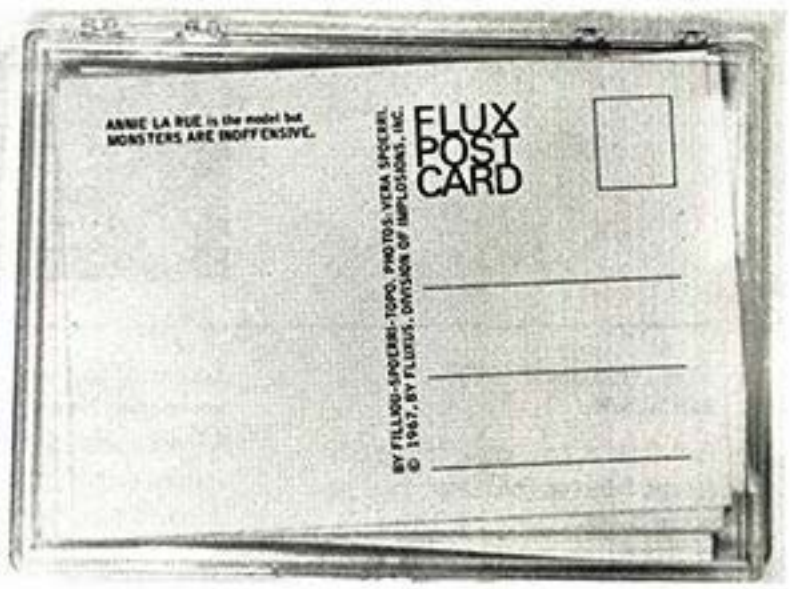
White plastic box with label on the lid.
Contains hair.

108. ROBERT FILLIOU, DANIEL SPOERRI AND ROLAND TOPOR
MONSTERS ARE INOFFENSIVE

Fluxus Edition/Implosions, Inc.
1967/before May 28, 1968
13 x 18 x 1 cm

108a,b. Two more identical copies.

Set of 22 postcards in a transparent plastic box without label.



109. ROBERT FILLIOU, DANIEL SPOERRI AND ROLAND TOPOR
MONSTERS ARE INOFFENSIVE

Fluxus Edition/Implosions, Inc.
1967/
11 x 16 cm

109a. Another identical set.

Set of 22 black and white postcards.

110. ROBERT FILLIOU/SCOTT HYDE
(HANDSHOW)

Flyer/mailer
ca. 1967
42 x 19.7 cm

110a. Another identical copy.

Single sheet printed on two sides, black and white. Designed by George Maciunas, announcing 'The Key to Art (?)' *(Handshow)* in Tiffany's windows, March 27 through April 12, and advertising two Fluxus Editions: 'Clock, 4' diam. with 24 life size hand hour indicators and palmographic hour hand. Ed. of 100.' and 'Translucent vellum life size prints in box with palmographic cover.' Neither edition was made by Fluxus. A Kwik-Proof print from the negative for the proposed clock was made by Scott Hyde and a prototype was made by Unlimited of England, and a boxed edition was later published by SABA-Studio.

AROUNDING

PHOTOGRAPHS OF 5 ARTIST'S HANDS TO BE EXHIBITED IN THE DISPLAY WINDOWS OF TIFFANY'S, MARCH 27 THROUGH APRIL 12.

THE KEY TO ART (?)

It has occured to me that the key to art may well consist in tracking the significance or meaning of each part, line, marking and shape of the artists' hands. As a group, artists have many things in common distinguishing them from other groups like military, for example). However, if you observe individual artists' hands you will soon see vast differences. You will notice that some are large, some small, also that some are soft, others supple. Proceeding carefully with interpretations, finding an indication here, another there, you may form your own judgement about them art without intermediary interpretation by critics.

With this in mind, Scott Hyde, the photographer, and I have asked and obtained the collaboration of 22 American and foreign artists. We photographed the hands of: Arman, Ayo, Mark Brusse, Pol Bury, John Cage, Christo, Al Hansen, Dick Higgins, Red Grooms, Alain Jacquet, Robert Breer, Ray Johnson, Alison Knowles, Roy Lichtenstein, Jackson Mc Low, Marisol, Claes Oldenburg, Benjamin Patterson, Takis, Andy Warhol, Robert Watts, Emmett Williams. Our own hands are included, for a total series of 24. The entire series will be produced by Fluxus (div. of Implosions, Inc.) in 2 editions: 1. Clock, 4' diam. with 24 life size hand hour indicators and palmographic hour hand. Ed. of 100. 2. Translucent vellum life size prints in box with palmographic cover.

Each editions will be available at Multiples, 929 Madison Avenue and at Fluxshops after April 12.

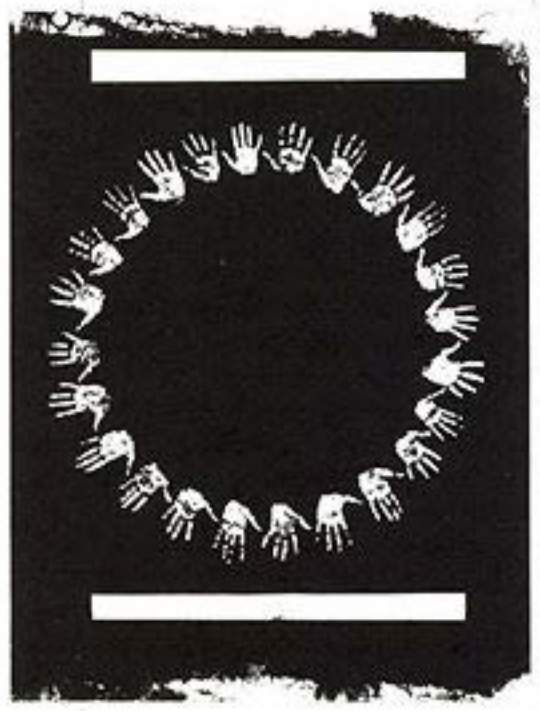
ROBERT FILLIOU

---

111. ROBERT FILLIOU/SCOTT HYDE
HANDSHOW

Kwik-Proof of the negative for proposed **Fluxus Edition:** 'Hand Clock, 24 artists' hands, 4' sq.'
ca. 1967
30.5 x 22.7 cm

Kwik-Proof print signed by Scott Hyde who has written, 'Handshow—24 hour clock face'. A Fluxus Edition of the work was advertised, but was evidently never made by Fluxus. One prototype was made by Unlimted of England.



112. ROBERT FILLIOU/SCOTT HYDE
HANDSHOW

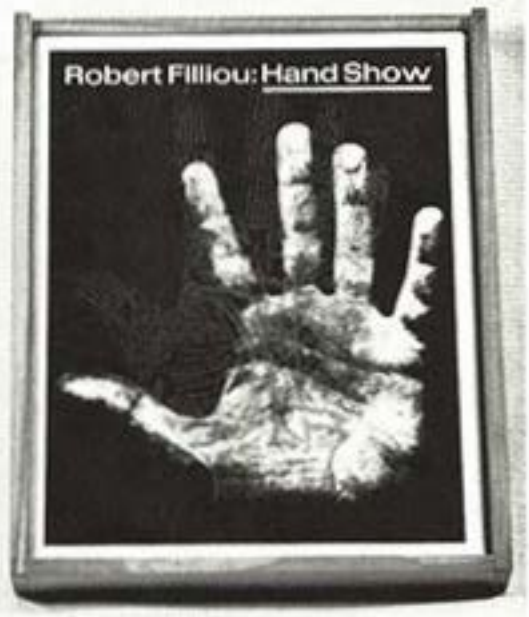
Unique work
1967 (?)
43.5 x 225.3 cm

Five Kodalith prints by Scott Hyde, mounted on masonite, of images of hands of Marisol, Robert Watts, Claes Oldenburg, Robert Filliou and Roy Lichtenstein, from negatives used in Filliou's Handshow. Signed by Scott Hyde on the back.

113. ROBERT FILLIOU/SCOTT HYDE
HANDSHOW

SABA-Studio, Villingen edition
1967
30 x 24 x (?)

Wood box with sliding plexiglass top printed in red. Contains 25 loose black and white sheets, printed on card stock, inside of folder. Signed by Filliou. Edition #136/150.



Robert Filliou: see cat. no. 68

114. ALBERT M. FINE
PIECE FOR FLUXORCHESTRA

Fluxus Edition, component of *FLUXKIT* ℃
1967/1969
12 x 9.3 x 1.3 cm

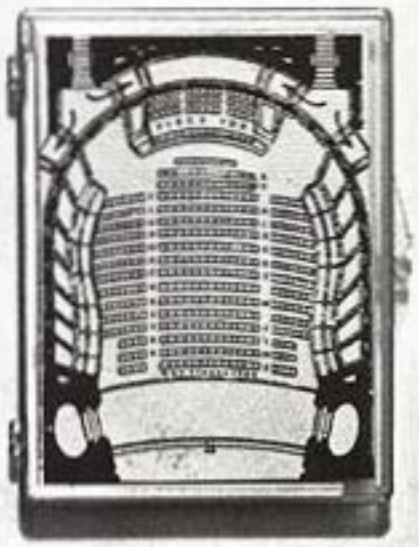
White plastic box with label on lid, containing 24 scores printed on card stock and an instruction card.

114a. Another similar copy, also in *FLUXKIT* ℃, measuring 12 x 9 x 1.3 cm.

115. ALBERT M. FINE
PIECE FOR FLUXORCHESTRA

Fluxus Edition
1967/
12 x 9.3 x 1.3 cm

Transparent plastic box with label on the lid containing 25 cards; one general instruction card, and 24 different scores, one for each performer.



116. ALBERT M. FINE
RAY JOHNSON 3 MUSICS

Fluxus Edition
1966
86.7 x 19.2 cm

Poem/score scroll, black on red paper.

117. **FLUXUS 1**

Fluxus Edition
Edited by George Maciunas
1964
approx. 22.5 x 24.3 x 5 cm

Wood box with the title 'Fluxus-1' burned in, and contents bolted together.

Among the works included are:

Ay-O, 'Put finger in hole'

George Brecht, *Five Places*

Giuseppe Chiari, *La Strada*

Joe Jones, *A Favorite Song*

Sohei Hashimoto, 'Composition for Rich Man'

Dick Higgins, 'Some Aspects of Content . . . Inroads Rebuff'd . . .'

Chieko (Mieko) Shiomi, origami bird

Alison Knowles, glove

Takehisa Kosugi, 'Keep Walking Intently'

Shigeko Kubota, 'Love-ko A"I" Napkin for Next Supper'

Gyorgy Ligeti, *Trois Bagatelles*

Jackson MacLow, *Thanks II; Letters for Iris Numbers for Silence*

George Maciunas, 'The Grand Frauds of Architecture: Mies van der Rohe, Saarinen, Bunshaft, Frank Lloyd Wright.'

Ben Patterson, scores

Chieko (Mieko) Shiomi, *Disappearing Music for Face*

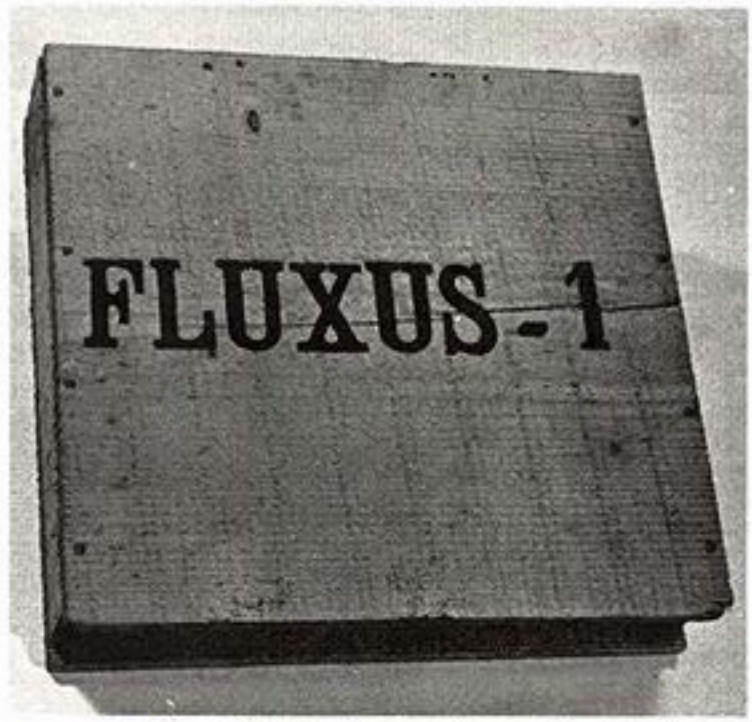
Robert Watts, *Hospital Events*

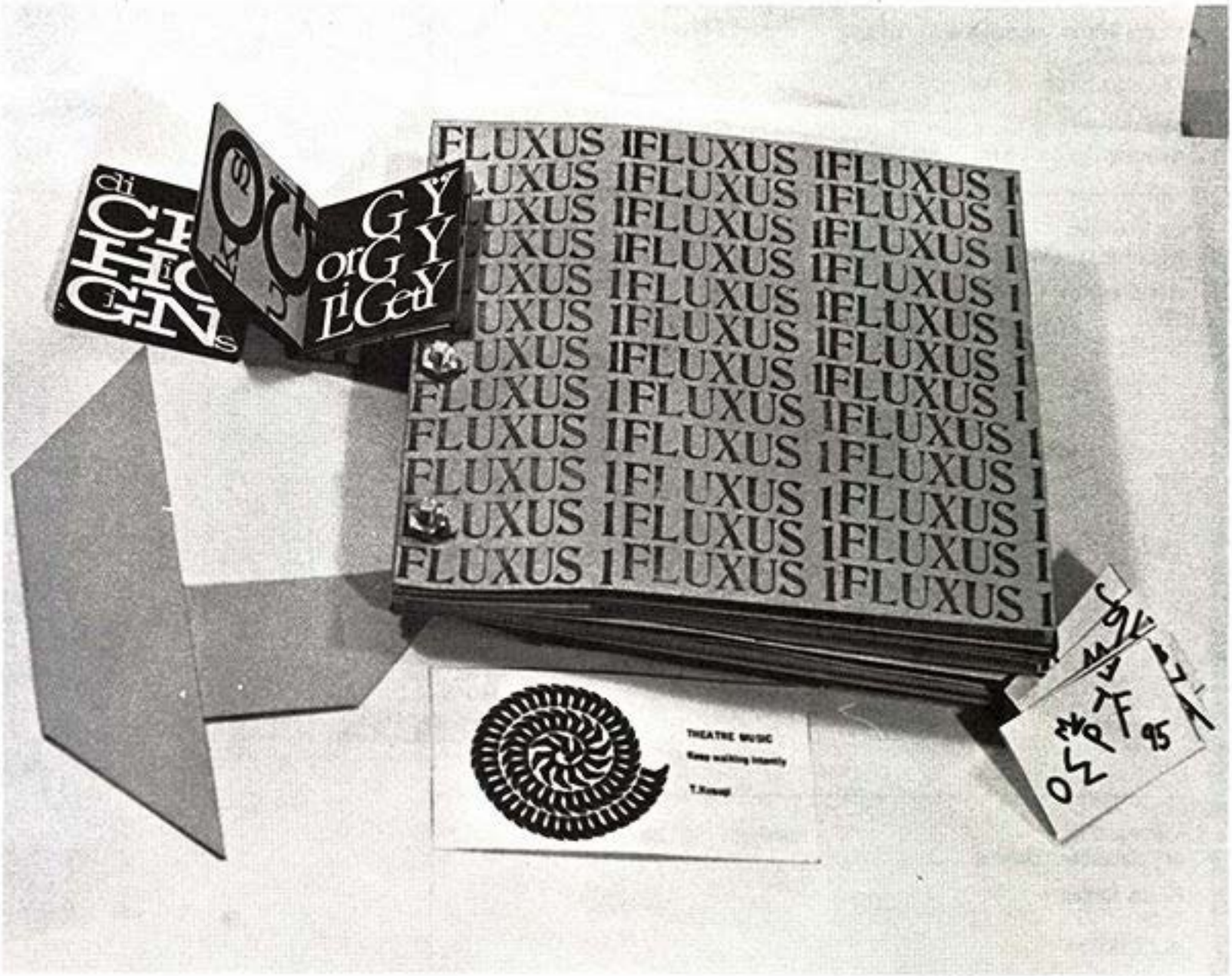
Emmett Williams, *Alphabet Poem*

Emmett Williams, *An Opera*

Ben Vautier, 'Je Signe Tout'

La Monte Young, *Trio for Strings*

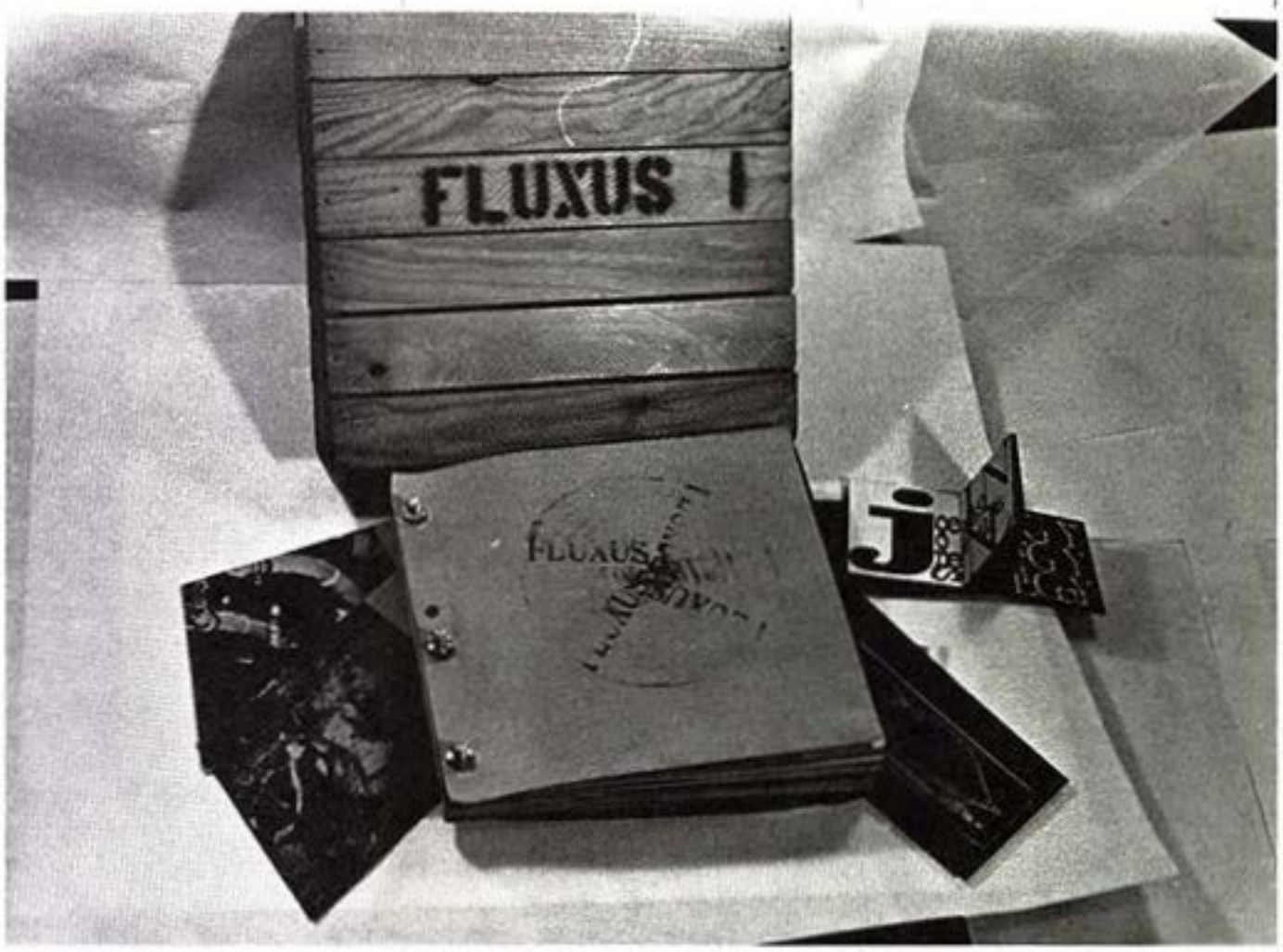




118. **FLUXUS 1**

Fluxus Edition
Another copy, 1964

Wood box with 6 slats front and back and the title *Fluxus 1* stenciled in black on one slat. Similar contents.



119. **(FLUXUS 1)**

Willem de Ridder/**Fluxus Edition**
1964/
20.3 x 20.3 x 3 cm

Partial contents of a *Fluxus 1* (in the original printing) placed in a white cardboard box with part of a Maciunas designed label 'Fluxus no. c' which is actually part of a *Water Yam* label. Contains: Emmett Williams, *An Opera* and *Alphabet Poem;* Giuseppe Chiari, *'La Strada';* and miscellaneous pages and cards of George Brecht, Ben Vautier, Ben Patterson, Jackson Mac Low, Dick Higgins, Emmett Williams, La Monte Young, etc.

119a. Another similar copy.

120. **FLUX-KIT** ('A' copy)

Fluxus Edition, unique copy
32 x 43 x 12.5 cm., excluding locks, hinges and handle
1965

Black vinyl attache case, black stitching, nickel-plated hardware, title *'Flux-Kit'* silk-screened in white on the lid. Six compartments and one black vinyl pocket (attached to the inside of the lid). The box is lined with textured red oilcloth.

Contains:

Fluxus Newspaper #1, *cc V TRE* January 1964

Fluxus Newspaper #2, *cc V TRE* February 1964

Fluxus Newspaper #3, *cc Valise e TRanglE* March 1964

George Brecht, Newspaper *V TRE*

Ben Patterson, *Dance (Instruction No. 1?)*

Ben Vautier, *Dirty Water*

Alison Knowles, *Bean Rolls*

Chieko (Mieko) Shiomi, *Endless Box*

Robert Watts, *Rocks by Wgt. in Grams*

Takehisa Kosugi, *Events*

Dick Higgins, *Invocation of Canyons and Boulders for Stan Brackage*

Nam June Paik, *Zen for Film*

George Brecht, *Bead Puzzle:* 'Your Birthday'

George Brecht, *Inclined Plane Puzzle*

Ay-O, *Fingerbox*

La Monte Young, *LY 61* (Compositions 1961)

Joe Jones, *Wind Radio*

Emmett Williams, *Alphabet Poem*

Emmett Williams, *An Opera*

George Brecht, *Water Yam*

-----, an empty box

121. **FLUX-KIT** ('B' copy)

Fluxus Edition
1965
30.3 x 44.4 x 12.5 cm, excluding locks, hinges and handle

Black vinyl attache case with the title 'Flux-Kit' silkscreened in white on the lid.

Contains:

George Brecht, *Water Yam*

Robert Watts, *Events*

Mieko (Chieko) Shiomi, *Events*

Ben Patterson, *Instruction No. 2*

Robert Watts, *Rocks, Marked by Wgt.*

George Maciunas, *Fresh Goods from the East*

Nam June Paik, *Zen for Film*

George Brecht, *Games & Puzzles/Bread Puzzle*

George Brecht, *Games & Puzzles/Inclined Plane Puzzle/Ball Puzzle/Swim Puzzle*

Dick Higgins, *Invocations of Canyons and Boulders for Stan Brackage*

Ben Vautier, *Collection of Holes* (Fluxholes)

Joe Jones, *A Favorite Song*

Ay-O, *Finger Box*

Giuseppe Chiari, *La Strada*

Mieko (Chieko) Shiomi, *Endless Box*

Alison Knowles, *Bean Rolls*

Ben Vautier, *Dirty Water*

Mieko (Chieko) Shiomi, *Water Music*

Emmett Williams, *Alphabet Poem*

Fluxus Newspaper #3, March 1964, *cc Valse e TRanglE*

122. **FLUXIT** ('C' copy)

Fluxus Edition
1965/1969
28.3 x 44 x 14.7 cm, including a 4 cm lid plus hinges, handles and locks.

A black vinyl attache case with a leather handle and silver-metal hardware and white stitching. 'FLUXKIT' is printed in silver letters on the lip of the lid. The bottom interior is black burlap, has three wood compartments —one is missing which would have made four. The lid is lined in maroon leatherette.

Contents:

Ay-O, *Finger Box*

Alison Knowles, *Bean Rolls*

*Contents Envelope with 17 monogram cards, including 1 duplicate

Eric Andersen, *50 Opera*

Joe Jones, *Music Machine* (2 worms chasing each other)

Oliver Mosset, *Fluxdots*

Ken Friedman, *Open and Shut Case*

Takehisa Kosugi, *Events*

Albert Fine, *Piece for Floxorchestra* 2 copies

George Maciunas, *Mystery Flux Animal*

Ben Patterson, *Instruction No. 2*

James Riddle, *DOP*

Chieko (Mieko) Shiomi, *Water Music*

Chieko (Mieko) Shiomi, *Events and Games*

George Maciunas, *Flux Snow Game*

Ben Vautier, *Flux Mystery Food*

Ben Vautier, *Dirty Water*

Ben Vautier, *Flux Missing Card Deck*

Ben Vautier, *Theatre D'Art Total*

Ben Vautier, *Holes*

Ben Vautier, *Flux Suicide Kit*

Ben Vautier, *Flux Box Containing God*

Robert Watts, *Rocks Marked by Wgt.*

Robert Watts, *Flux Time Kit*

Robert Watts, *Fingerprint*

Robert Watts, *Fluxsand Hide and Seek*

Joe Jones, *Flux Music Box*

Jack Coke's Farmer's Coop, *Find the End/a Flux Game*

John Chick, *Flux Food*

Shigeko Kubota, *Flux Medicine*

Shigeko Kubota, *Flux Napkins*

Robert Filliou, *Flux Hair*

George Brecht, *Deck*

George Brecht, *Games & Puzzles/Swim Puzzle/ Ball Puzzle/Inclined Plane Puzzle*

George Brecht, *Games & Puzzles/Black Ball Puzzle*

George Brecht, *Games & Puzzles/Name Kit - Spell Your Name*

George Brecht, *Direction, a Flux Game* boxed version

George Brecht, *Water Yam*

Serge Oldenbourg, *Flux Contents*

George Maciunas, *U.S. Surpasses All Nazi Genocide Records* 3 copies, card stock version, printed both sides

George Maciunas, *Fluxus . . . its historical development and relationship to the avant-garde movements*

Fluxus Newspaper *#7, 3 newspaper eVents for The pRicE of $1*

Fluxus Newspaper *#8, Vaseline sTREet*

Hi Red Center, *Flux Record of Features and Feats*

**Contents Envelope:* the lower half of a manila envelope, printed black on light gray/ green stock. The letters appear in light gray/ green.

Contains monogram cards for:

Eric Andersen
George Brecht (2 copies)
John Cavanaugh
Willem DeRidder
Albert Fine
Frederick Lieberman
George Maciunas
Jonas Mekas
Ben Patterson
Chieko (Mieko) Shiomi
James Riddle
Stanley Vanderbeek
Ben Vautier
Robert Watts
Yoko Ono
Unknown

123. **FLUXFILMS**
Catalogue

Published by *Fluxus*, N.Y.C.
n.d. ca. 1965
single leaf, printed one side
28 x 21.7 cm

Written by George Maciunas
Possibly a vintage xerox, black on white paper as issued? Lists information for both the short version and the long version of *FLUXFILMS*.

FLUXFILMS
SHORT VERSION, 40 MIN AT 24 FRAMES/SEC. 1400FT.

flux-number	author	title	duration	method of production
9	Anonymous	EYEBLINK	1'	High-speed camera, 2000fr/sec. view of one eyeblink *
20	George Maciunas	ARTYPE	4' 20"	Artype patterns on clear film, intended for loops.
19	Eric Andersen	OPUS 74, VERSION 2	1' 20"	Single frame exposures, color
4	Chieko Shiomi	DISAPPEARING MUSIC FOR FACE	10'	High-speed camera, 2000fr/sec. transition from smile to no-smile. *
7	George Maciunas	10 FEET	0' 45"	Prestype on clear film measuring tape, 10ft. length.
11	Robert M. Watts	TRACE	1' 15"	X-ray sequence of mouth and throat: salivating, e-ting.
24	Albert Fine	READYMADE	0' 45"	Produced in developing tank, color.
26	Paul Sharits	SEARS CATALOGUE 1-3	2'	Single frame exposures, pages from Sears Catalogue
27	"	DOTS 1 & 3		Single frame exposures of dot-screens
28	"	WRIST TRICK		Single frame exposures of hand held rasorblade
29	"	UNROLLING EVENT		Single frame exposures of toilet paper event
16	Yoko Ono	NUMBER 4	5' 30"	Sequences of buttock movement as various performers walked. Filmed at constant distance.
31	John Cale	POLICE CAR	1'	Underexposed sequence of blinking lights on a police car.
18	Joe Jones	SMOKE	6'	High-speed camera, 2000fr/sec. sequence of cigarette smoke.
30	Paul Sharits	WORD MOVIE	4'	Single frame exposures of words, color
25	George Landow	THE EVIL	0' 30"	
3	Anonymous	END AFTER 9	2'	word & numeral film (a gag).

LONG VERSION, ADDITIONAL FILMS TO SHORT VERSION

5	John Cavanaugh	BLINK	1'	Flicker: white and black alternating frames.
6	James Riddle	9 MINUTES	9'	Time counter, in seconds and minutes.
10	George Brecht	ENTRY – EXIT	6' 30"	A smooth linear transition from white, through greys to black, produced in developing tank.
12	Robert Watts	TRACE		
13	"	TRACE		
14	Yoko Ono	NUMBER 1	8'	High-speed camera, 2000fr/sec. match striking fire.*
17	Pieter Vanderbeek	5' O'CLOCK IN THE MORNING	6'	High-speed camera, 2000fr/sec. walnuts and rocks falling.*
23	Wolf Vostell	SUN IN YOUR HEAD	6'	Various TV screen distortions & interferences

* camera: Peter Moore

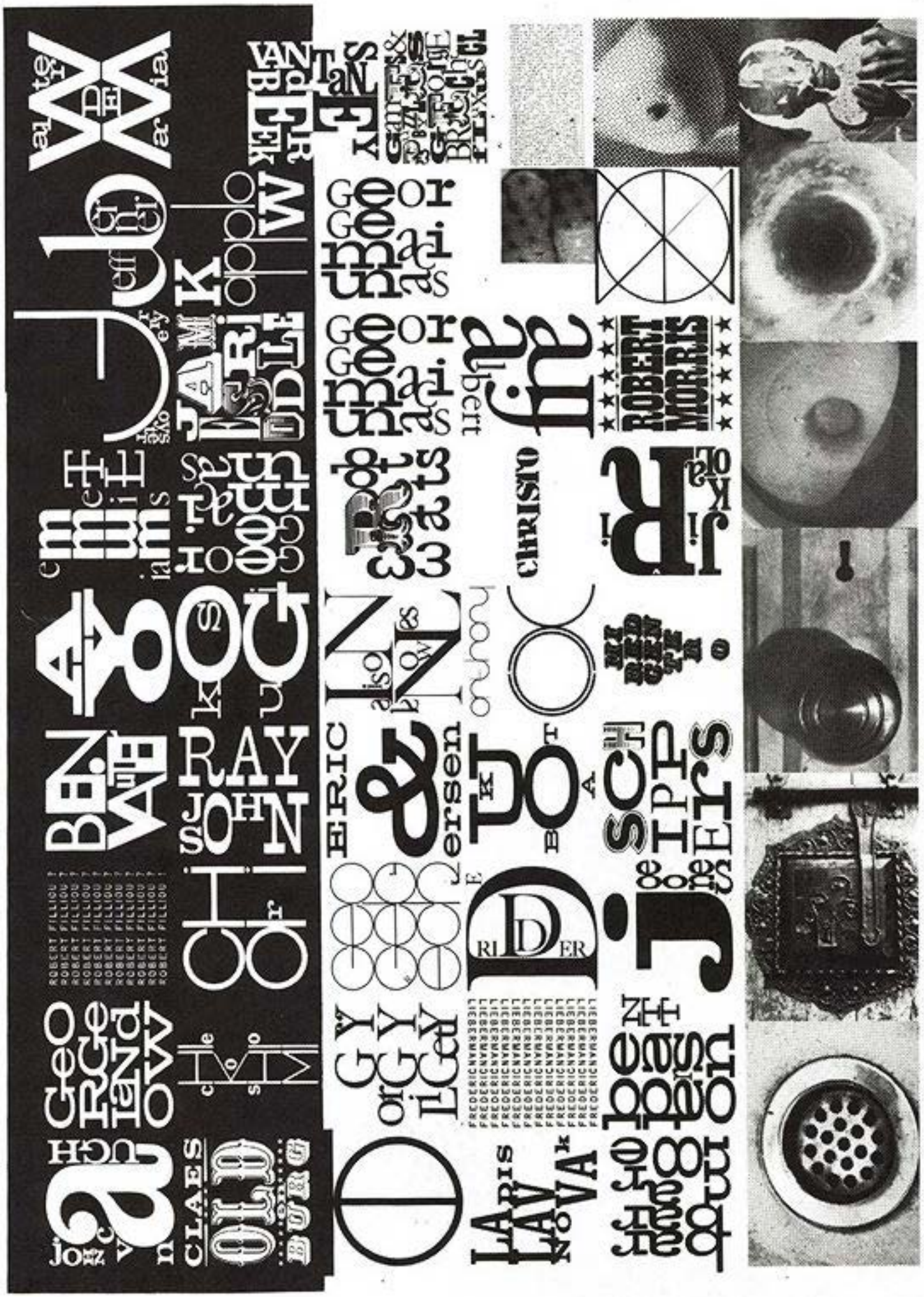
Editing and titles by George Maciunas

Fluxfilms are distributed by FILM-MAKERS' COOPERATIVE, 175 LEXINGTON AVE. NEW YORK, N.Y. & FLUXFILMS, P.O.B 180, NEW YORK, N.Y. 10013, also in Australia and England.

124. Fluxus press sheet

Fluxus printing
New York City
n.d. ca. 1966
single leaf printed one side
42.5 x 59 cm

Uncut sheet of cards designed by George Maciunas, including monogram cards, Vautier holes, small Fluxus calling cards, etc. Offset black on white card stock. Intended to be cut.


ROBERT MORRIS
CHRISTO
BEN VAUTIER
RAY JOHNSON
GEORGE BRECHT
GEORGE MACIUNAS
ERIC ANDERSEN
ROBERT FILLIOU
CLAES OLDENBURG
DICK HIGGINS
JACKSON MAC LOW
LA MONTE YOUNG
YOKO ONO
ALISON KNOWLES
DIETER ROTH
TOM DOCKSTADER
GEORGE BRECHT
GEORGE MACIUNAS
GEORGE MACIUNAS
GEORGE MACIUNAS

125. **FLUX YEAR BOX 2** ('A' copy)

Fluxus Edition
1966/ca. 1968
20.3 x 20.3 x 8.6 cm

5-compartment wood box with title silk-screened in black on the lid and a paper pouch inside the lid.

Contains:

George Brecht, *Games & Puzzles/Swim Puzzle/ Bead Puzzle/Ball Puzzle*

Shigeko Kubota, *Flux Medicine*

Ken Friedman, *A Flux Corsage*

Ben Vautier, *Total Art Matchbox*

Claes Oldenburg, *(False Food Selection)*

Ben Vautier, 27 cards in a plastic pouch

Ben Vautier, 'Fold/Unfold'

James Riddle, *DOP* (E.S.P. Flux Kit)

Fred Lieberman, *Divertevents I*

Six program cards with Watts designed backs for Flux Orchestra at Carnegie Recital Hall

Robert Watts, 2 *Events* cards, Watts Edition

Albert Fine, card

Ben Patterson, card

George Brecht/Ben Vautier, card

an 8mm plastic viewer with instruction card

Paul Sharits, *Pull Glue*

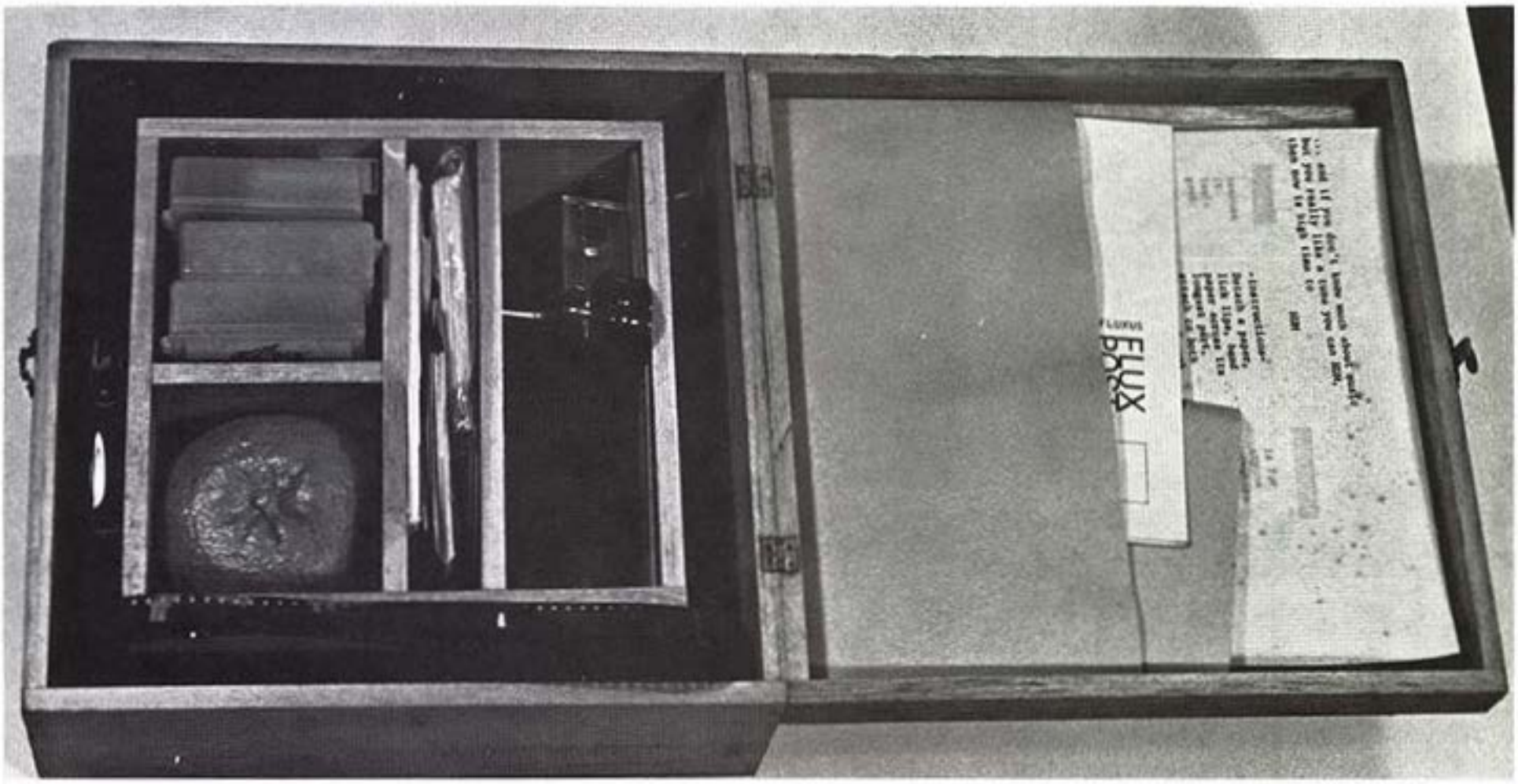
Willem DeRidder, *Paper Flux Work*

Bob Sheff, '. . . and if you don't know much about music . . .'

Ben Vautier, 2 *Flux Postcards*

19 film loops probably by: Eric Andersen, John Cale, John Cavanaugh, George Brecht, Albert Fine, Dan Lauffer, George Maciunas, Yoko Ono, Paul Sharits, Stan Vanderbeek, Robert Watts, Wolf Vostell.

Contents Envelope: monogram cards in a manila envelope with the top flap cut off, black and orange label attached to the front, letters appear in orange. Contains cards for Stanley Vanderbeek, Robert Watts, Ben Vautier, Chieko (Mieko) Shiomi, James Riddle (2), Ben Patterson, Yoko Ono, George Maciunas, Fred Lieberman, Albert Fine, James Cavanaugh, George Brecht, Eric Andersen, and 1 unknown.



126. **FLUX YEAR BOX 2** ('B' copy)

Fluxus Edition
1966/1968
20.3 x 20.3 x 8.6 cm

5-compartment wood box, title/label silk-screened on the lid in black.

Contains:

George Brecht, *Games & Puzzles/Bead Puzzle/ Swim Puzzle*

Shigeko Kubota, *Flux Medicine*

Ken Friedman, *A Flux Corsage*

Ben Vautier, 27 cards in a plastic pouch

Claes Oldenburg, *(False Food Selection)*

**Contents Envelope

James Riddle, *(E.S.P. Fluxkit) DOP*

Ben Vautier, *Total Art Matchbox*

Ben Vautier, 'Unfold/Fold'

Ben Patterson, card

A plastic viewer with operating instruction card

Willem DeRidder, *Paper Flux Work*

Ben Vautier, 2 postcards Fluxus Edition

Ben Vautier, 2 'To Look At' targets

Fred Lieberman, *Divertevents I*

Bob Sheff, '. . . and if you don't know much about music . . .'

Paul Sharits, *Pull/Glue*

18 8mm film loops, probably by: John Cale, Albert Fine, Paul Sharits, Eric Andersen, George Maciunas, John Cavanaugh, George Brecht, Dan Lauffer, Yoko Ono, Stan Vanderbeek, Wolf Vostell, Robert Watts

George Brecht/Ben Vautier, card

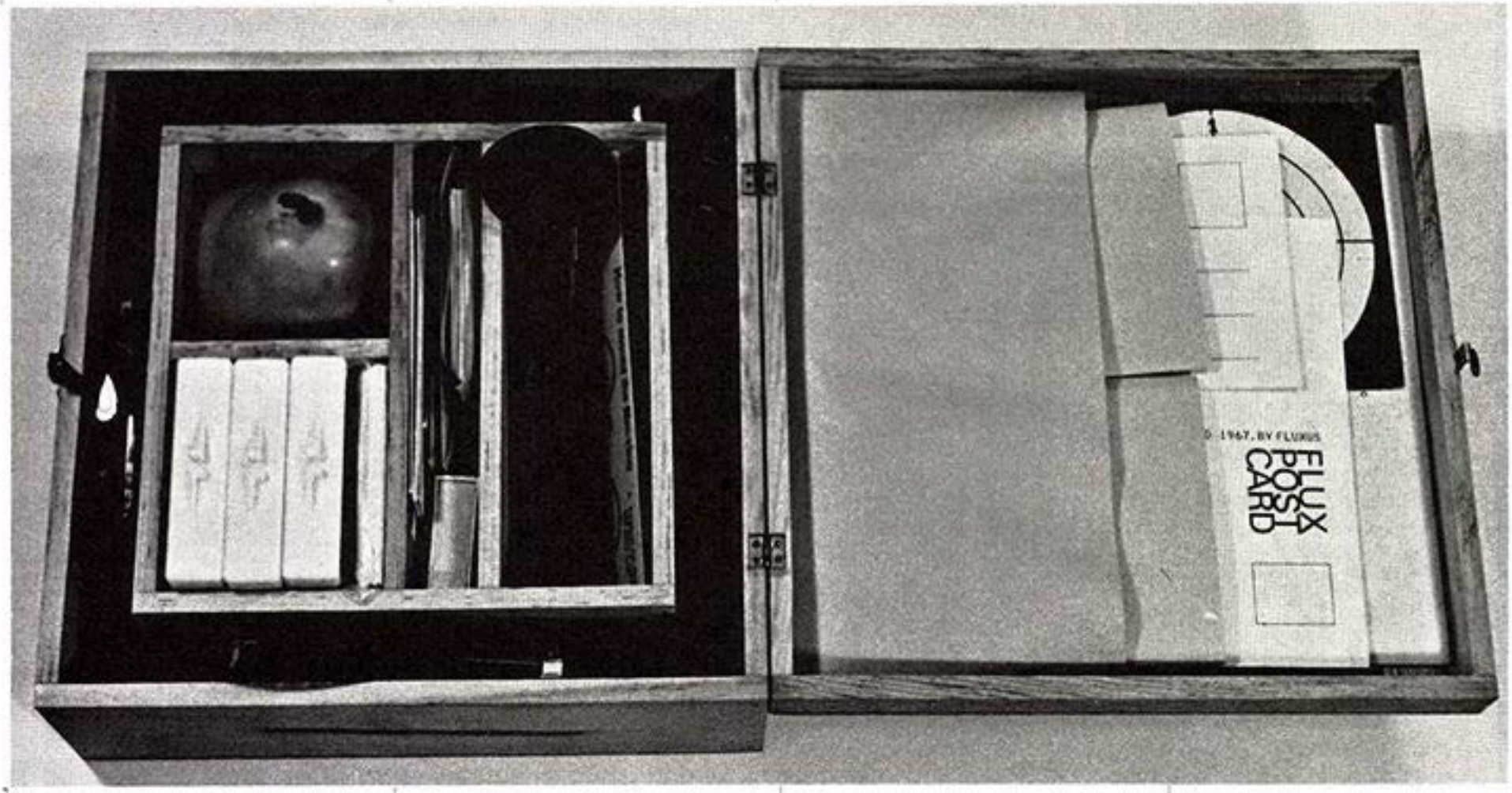
Albert Fine, card

Robert Watts, card

Robert Watts, program cards for *Fluxorchestra at Carnegie Recital Hall*

**Contents Envelope*
7.1 x 7.9 cm

Brown manila envelope with the top flap cut off, a card stock label printed black on greenish grey, the letters appearing in greenish grey. Contains monogram cards for Stanley Vanderbeek, Robert Watts, Ben Vautier, Mieko (Chieko) Shiomi, James Riddle, Ben Patterson, Yoko Ono, George Maciunas, Fred Lieberman, Albert Fine, Willem DeRidder, (2) John Cavanaugh, George Brecht, Eric Andersen, and an unknown.



127. FLUX YEAR BOX 2 ('C' copy)

Fluxus Edition
1966/1978
20.3 x 20.3 x 8.6 cm

5-compartment wood box with the label silk-screened in black on the lid and a paper pouch inside the lid.

Contains:

Robert Watts, Rock from *Flux Atlas*

George Maciunas, *Excreta Fluxorum*

Shigeko Kubota, *Flux Medicine*

George Brecht, *Games & Puzzles/Bead Puzzle/ Inclined Plane Puzzle*

Ben Vautier, 27 cards in a plastic pouch

Robert Watts, *(Events)* in an envelope; Fluxus & Watts printing

George Brecht, *Nut Bone*

George Brecht/Ben Vautier, card

Robert Watts, *Playing Cards* (2)

Chieko (Mieko) Shiomi, *Disappearing Music for Face*

Willem DeRidder, *Paper Events*

James Riddle, *DOP* (E.S.P. Flux Kit)

Ben Vautier, *Total Art Matchbox*

A viewer with instruction card

George Brecht, *Cloud Scissors*

Ben Vautier, *To Look At*

George Brecht, *Events* from *Water Yam*

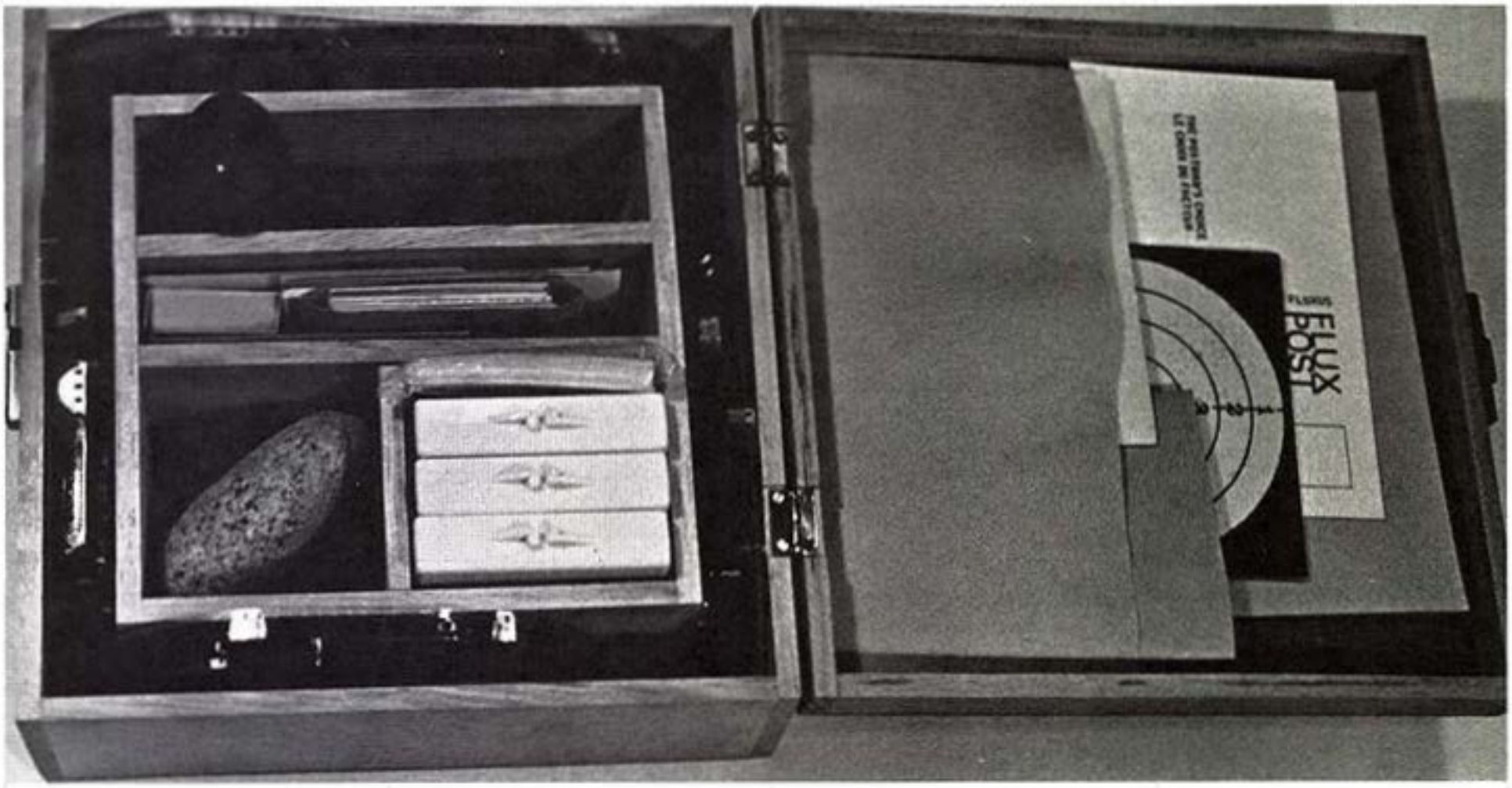
Ben Vautier, (2) *Flux Postcards*

Paul Sharits, *Pull Glue*

14 film loops, probably by: Eric Andersen, John Cale, John Cavanaugh, George Brecht, Albert Fine, Dan Lauffer, George Maciunas, Yoko Ono, Paul Sharits, Stan Vanderbeek, Robert Watts, Wolf Vostell.

** *Contents Envelope:*

Manila envelope with top flap cut off, the word 'Contents' typewritten on the front. Contains monogram cards for Eric Andersen, George Brecht, John Cavanaugh, Willem DeRidder, Robert Filliou, Albert Fine, Hi Red Center, Fred Lieberman, George Maciunas, Claes Oldenburg, Yoko Ono, James Riddle, Paul Sharits, Chieko (Mieko) Shiomi, Daniel Spoerri (black on orange with letters appearing in orange), Stanley Vanderbeek, Ben Vautier, Robert Watts, George Maciunas (woman's breast in Benday-process dots.)



128. **FLUX YEAR BOX** (2)

Fluxus Edition
ca. 1966
23.7 x 25.7 x .8 cm

Proof print of the design for *Flux Year Box 2* title, missing the number. Black silk screened on wood.

129. (Flux Year Box 2)

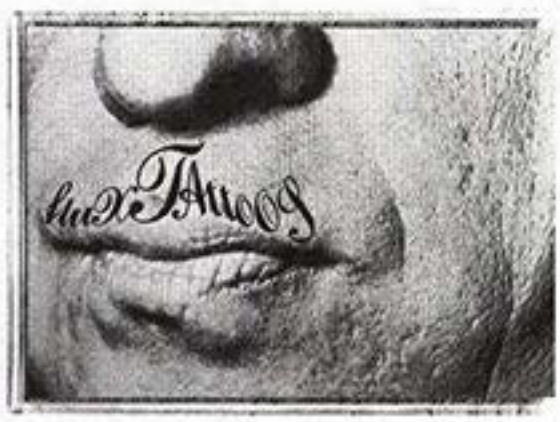
A 'Jolly film' carton that once held a film-strip viewer that is used in the *Flux Year Box 2*. The instructions for the use of the viewer are normally cut out of this package and included in *Flux Year Box 2*.

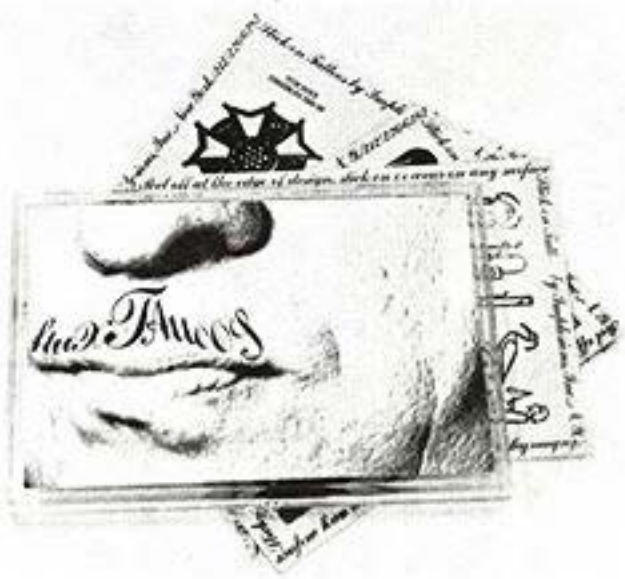
FLUX TATTOOS

Implosions/**Fluxus Edition**
1967/
13 x 18 x 1.1 cm

Transparent plastic box with label on the lid, containing 7 sheets of tattoos: *Hero 604* by George Maciunas; *Hero 601* and *Biology 704* by Robert Watts; *Fluxwear 303, Hero 603, Archeology 900, Fluxwear 304.*

130a. Another similar copy, 1967/1968, lacking *Archeology 900*. See Maciunas, negatives for *Fluxtattoos*. No. 248.





131. **FLUX PAPER GAMES: ROLLS AND FOLDS**

Fluxus Edition
1969/1976
12.9 x 18 x 4.8 cm

Blue plastic box with label on the lid.
Contains:

Greg Sharits, *Roll Trick*

Paul Sharits, *Unrolling Screen Piece*

Greg Sharits, *Roll Fold*

David Thompson, *Un Roll*

Paul Sharits, *Sound Fold*

Greg Sharits, *Bag Trick*

Bob Grimes, *Pull Fold*

Paul Sharits, *Pull/Glue*

photo © 1975 Peter Moore

132. FLUX HARPSICHORD

Unique work
n.d. early seventies

Full size, plus attachments.
Harpsichord was assembled by Takako Saito in the early 70's from a Zuckerman kit for George Maciunas. It is a plain, modern style and is painted white. It was used for the Flux-Harpsichord concert at 80 Wooster Street March 24, 1975 and for other private Fluxus events.

132a. Joe Jones/Flux Harpsichord

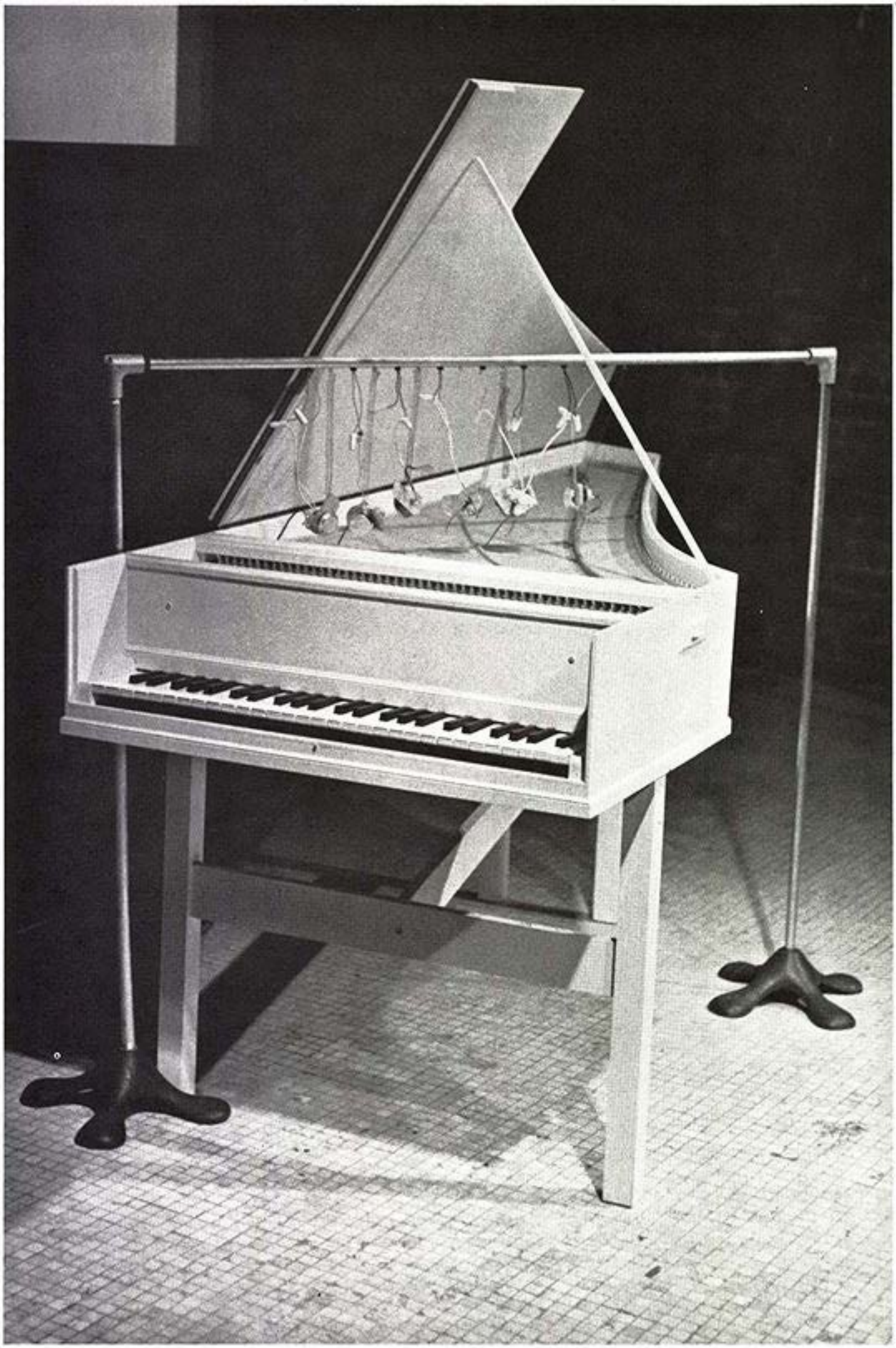
Originally consisted of 6 motorized beaters on a stand, placed over the strings of the harpsichord. The mechanism was originally assembled by George Maciunas and was used in the Flux harpsichord concert in 1975 and again in the Berlin concert September 1976, using a different harpsichord. The work has been rebuilt by Joe Jones in 1981.
See cat. no. 194.

132b. George Maciunas/Flux Harpsichord

A large red rubber weather balloon used in the Berlin concert September, 1976 (inflatable beach toy was used for the same piece in the New York concert). The balloon is attached to a length of transparent plastic tubing. For the piece, the balloon is placed under the lid of the harpsichord and inflated.

132c. Peter Moore

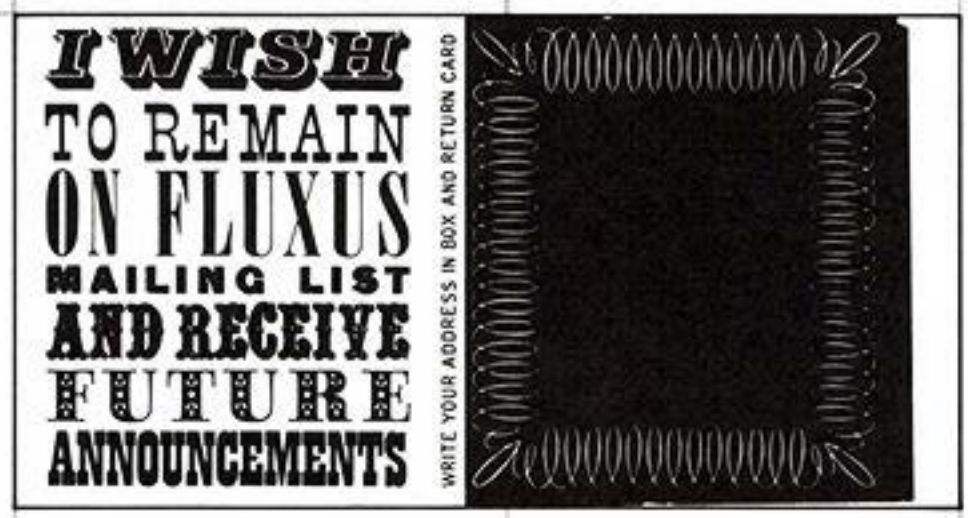
Two photographs showing Flux Harpsichord pieces in concert. One 8 x 12 inches glossy-dried-matte photograph of March 24, 1975 showing the Joe Jones piece with the Flux Harpsichord during the New York concert, the other glossy-dried-matte photograph from September 3, 1976 showing the Maciunas balloon in performance with a different harpsichord which was used in the Berlin concert.



133. Fluxus labels

Fluxus printings
various dates

110 examples of various sizes, colors, paper stocks, etc. These labels were intended for use on Flux kits, games, boxes, bottles, etc. many of which were produced but some were never manufactured or exist only as prototypes. Includes variant styles and printings. An incomplete collection.



134. 'I wish/ to remain/ on Fluxus/ mailing list/ and receive/future/ Announcements'

Published by **Fluxus**
n.d.
Single card printed one side
6.6 x 11.8 cm
Designed by George Maciunas

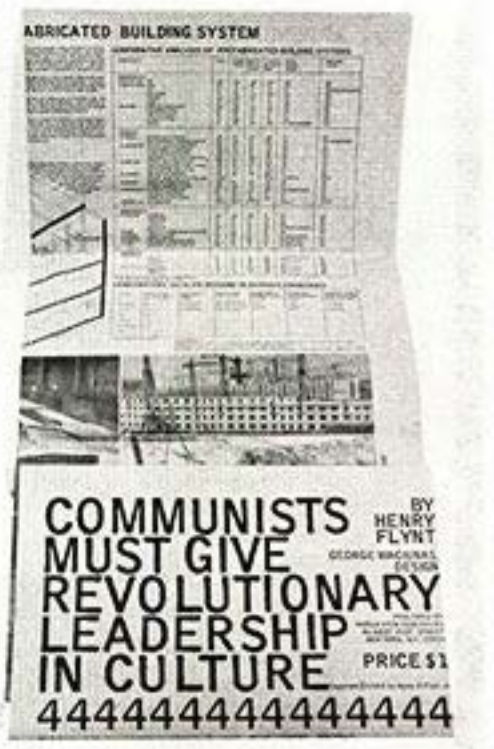
Offset black on white card stock with text appearing in white and a Fluxus P.O. box address rubber stamped in black on the back.

135. Another identical copy but with reverse printing.

136. Stationary: 'Fluxus, or Flux Atlas, Flux Books, Flux Boxes . . .'

Fluxus printing
n.d.
Single leaf printed one side
25.4 x 28.7 cm
Designed by George Maciunas

Offset black on glossy white paper.



137. HENRY FLYNT
COMMUNISTS MUST GIVE REVOLUTIONARY LEADERSHIP IN CULTURE

Worldview Publishers, New York
1966
15.1 x 23.1 x 2.8 cm

Two folded poster size sheets, one an 8 part essay by Flynt, the other having 7 appendices by George Maciunas on pre-fabricated building, geodesic domes, cars, and other design systems. Packaged together with a piece of styrofoam and transparent sheet, held together by a rubber band. The overall work was designed and assembled by George Maciunas. The texts are printed black on red paper.

138 a-t. KEN FRIEDMAN
Contents for **JUST FOR YOU** a proposed **Fluxus Edition**

Made by the artist
1967
Various sizes

21 assorted works, individually wrapped.

139 a-o. KEN FRIEDMAN
'Envelopes and/or paper pieces'

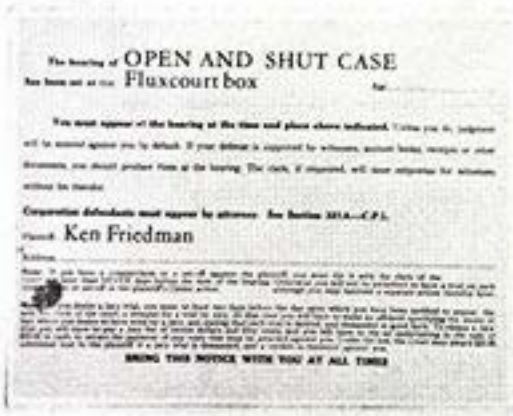
Possibly contents for *Just for You,* a proposed Fluxus Edition
Made by the artist
1967
Various sizes

16 assorted works.

140. KEN FRIEDMAN
OPEN AND SHUT CASE/FLUXCOURT BOX

Fluxus Edition, component of *FLUXKIT 'C'*
1969/1969
9.2 x 12 x 1.6 cm

White plastic box with label on lid, contains an instruction card printed offset black on white on an adhesive paper, mounted on the bottom of the box.


The hearing of OPEN AND SHUT CASE
Fluxcourt box

Ken Friedman

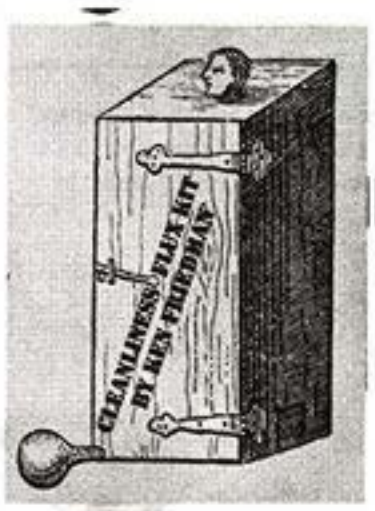
BRING THIS NOTICE WITH YOU AT ALL TIMES

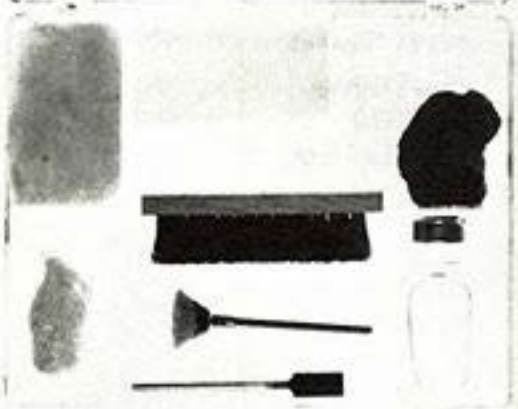
140a. Another similar copy, 1969/

141. KEN FRIEDMAN
CLEANLINESS FLUX KIT

Fluxus Edition
1969/before May 28, 1968
9.3 x 12 x 2.5 cm

7-compartment transparent plastic box, label on lid, containing: yellowed cotton, squeeze of toothpaste, soap papers, brush drill, sander drill, liquid in medicine bottle, wood/bristle brush, gob of rubber cement.





141a. Similar copy, 1969/, missing wood/ bristle brush but contains a nail file.

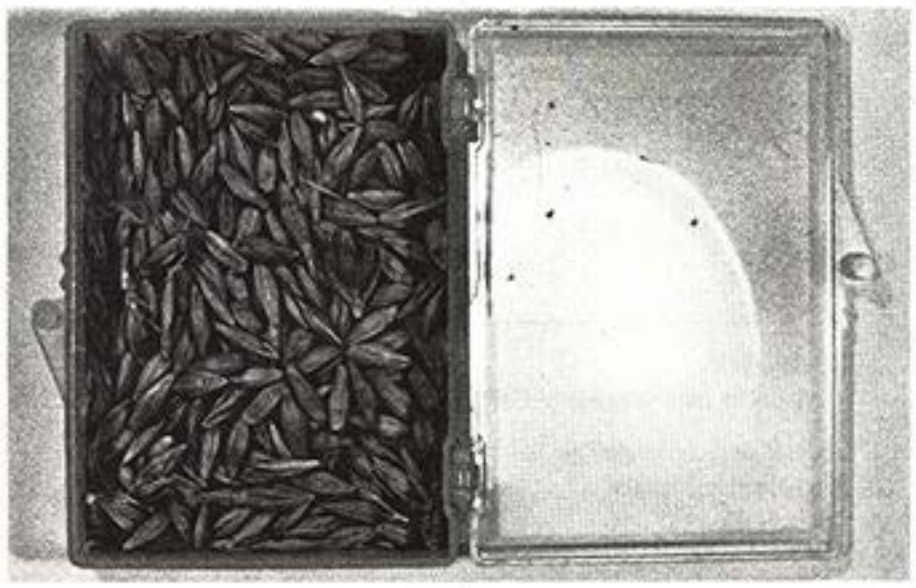
141b. Similar copy, 1969/, contains part of a toothbrush.

141c. Similar copy, 1969/, missing medicine bottle and brush drill.

142. KEN FRIEDMAN
A FLUX CORSAGE

Fluxus Edition, component of *FLUX YEAR BOX 2 'A'*
1969/ ca. 1968
5.4 x 7.6 x 1.8 cm

Translucent plastic box with label on the lid, containing a quantity of oat seeds.



143. KEN FRIEDMAN
A FLUX CORSAGE

Fluxus Edition, component of *FLUX YEAR BOX 2 'B'*
1969/
6.7 x 6.7 x 1.6 cm

White plastic box, label on the lid, contains oat seeds.

144. KEN FRIEDMAN
A FLUX CORSAGE

Fluxus Edition
1969/
12 x 9.3 x 1.3 cm

Plastic box with white bottom and clear lid, label on lid, contains a quantity of loose oat seeds.

145. KEN FRIEDMAN
A FLUX CORSAGE

Fluxus Edition
1969/1969
12 x 9.3 x 1.3 cm

Plastic box with white bottom and clear top, label on lid. Contains package of Burpee Co. sunflower seeds; ('tested 1968 packed for 1969')

146. KEN FRIEDMAN
A FLUX CORSAGE

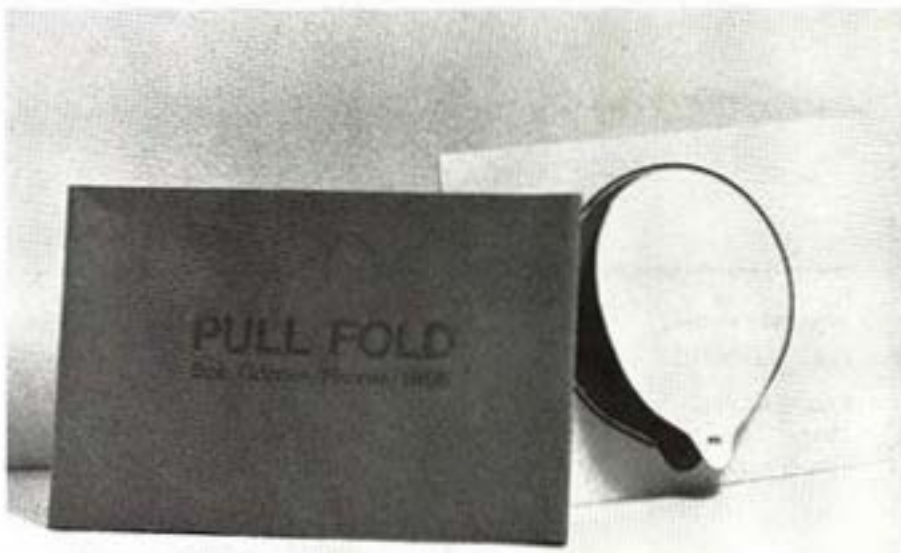
Fluxus Edition
1969/
12 x 9.3 x 1.3 cm

White plastic box with label on lid, containing a package of carnation seeds.

147. BOB GRIMES
PULL FOLD

Fluxus Edition, component of *Flux Paper Games: Rolls and Folds*
1969/1976
10.1 x 14.5 x 3 cm

Brown wrapping paper tube with title printed in silver, containing a piece of white card stock laminating a sheet of thin blue paper printed with the score, 'Pull'. A die cut area on the face of the card reveals blue inside.



148. BICI HENDRICKS (FORBES)
EGG/TIME EVENT

Produced by the artist
1966 and 1967
small version approx. 7.5 x 8.1 x 5.5 cm,
large version approx. 9 x 9.5 x 9 cm

White plaster block with a rubber-stamped text in red, dated on top, the artist's name stamped on the bottom.

148a. Two examples of the small version, dated March 21, 1966

148b. One example of the large version, dated March 2, 1967 (?) Name not stamped on the bottom.

149. BICI HENDRICKS (FORBES)
Sign for **EGG/TIME EVENT**

Made by the artist, unique
ca. 1966
10.2 x 15.1 cm

Rubber-stamped text in red ink on the back of a lined file card.

150. BICI HENDRICKS (FORBES)
PUNCTUATION POEMS

Black Thumb Press, New York
1966
16.3 x 10 cm

Brown manila envelope with a label designed by Bici Hendricks attached to the front. Contains 20 cards.

151. BICI HENDRICKS (FORBES)
LANGUAGE BOX BOX LANGUAGE

Black Thumb Press, New York
1966
11.5 x 9.2 x 3.9 cm

Grey cardboard box with a label designed by Bici Hendricks on the lid, containing more than 325 cards and a 7 page accordian fold introduction.

Bici Hendricks (Forbes): see *Flux-stits* cat. no. 299.

152. GEOFFREY HENDRICKS
SKY AND TWO PAIRS OF PANTS

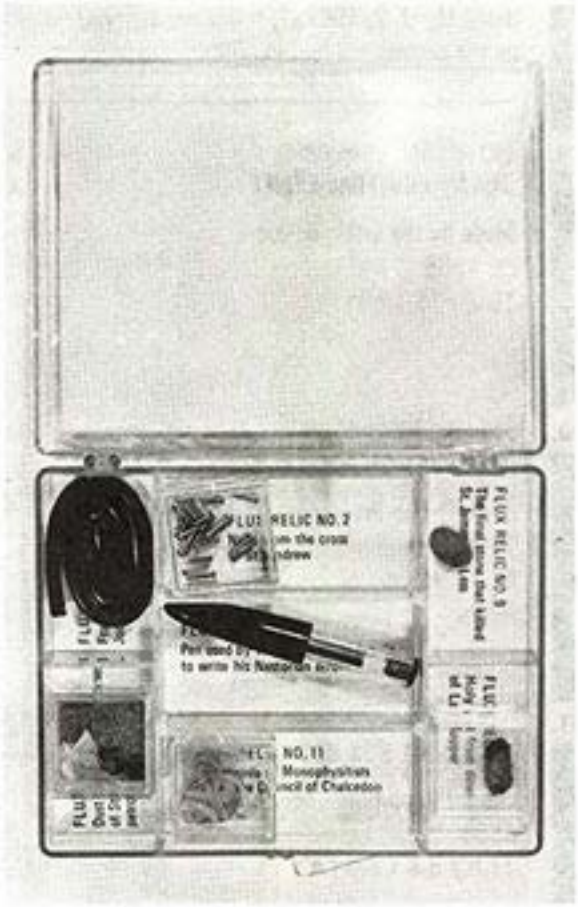
painting/assemblage
1967
102 x 76.4 cm and 109.5 x 25.5 x 12.8 cm overall

Liquidtex on canvas, dungarees. Signed and dated.

153. GEOFFREY HENDRICKS
FLUX RELIQUARY

Fluxus Edition
1970/
12 x 9.2 x 2.3 cm

7 compartment transparent plastic box with label on the lid, contains electrical wire, floor sweepings, fingernail clippings, ball point pen, plastic box with many brass tacks, pebble, plastic box with a piece of shit. Identification cards are on the bottom of the inside under each object.



154. GEOFFREY HENDRICKS
FLUX RELIQUARY

Fluxus Edition, assembled by the artist
1970/1980
12 x 9.2 x 2.3 cm

7-compartment transparent plastic box with label on the lid. Contains: yellow resin, a plastic box with small nails, ball point pen, wire, medicine capsule with nail clippings, medicine capsule with pebble, plastic box with a piece of shit. A label with identification is attached, uncut to the inside of the lid.

154a,b. 2 similar copies.

155. GEOFFREY HENDRICKS
FLUX DIVORCE BOX

Artist's Edition
1973
36.5 x 51 x 10 cm

Oiled pine wood box with brass fittings and an engraved brass plaque with the title, artist's name and date screwed onto the lid. Box No. 5 of an open but small edition.

Contains:

Flux Divorce Album

'Our Flux Divorce/Geoff and Bici/24 June 1971'
By Geoff Hendricks and Peter Moore in cooperation with George Maciunas 1972

31.8 x 36 x 4.6 cm
Copy #4 with 17 photos by Peter Moore

'Relics' from *Flux Divorce*, June 24, 1971 by Geoff Hendricks, Bici Hendricks (Forbes), and George Maciunas.

Fragment of the 2 coats joined together and worn back to back at the 'Separation'.

Fragment of the barbed wire which divided the first floor of the house in half.

Fragment of the black plastic which divided the back yard in the 'Division of Property.'

3 pieces of correspondence cut in half at the 'Division of Property.' (and ½ of a wedding announcement).

Piece of a cardboard box from the lower left hand corner of the wall which divided the playroom in half.

2 signs 'BICI' and 'GEOFF' used for identifying the divisions of the first floor.

156. GEOFFREY HENDRICKS
ALL AMERICAN FLUX SAFETY MATCHES

Hendricks edition
1973/1980
7.5 x 5.4 x 2.2 cm

Transparent plastic box containing an antique box of wooden matches (burnt) with altered text in white press type.

156a. Another similar copy.

157. GEOFFREY HENDRICKS
PICNIC GARBAGE VINYL PLACEMAT

Fluxus Edition
1973
35.5 x 42.5 cm

White vinyl placemat with a green-grey backing and a black and white image of picnic garbage from a photograph by Peter Moore.

157a-g. 7 identical copies.

58-161. HI RED CENTER
'Canned Mystery'

Possibly a **Fluxus** Edition or produced by one of the artists of the Hi Red Center Group.
n.d.

The title is given to the work by Hanns Sohm as listed in Sohm's collection in Harry Ruhe's book *Fluxus . . .* The piece is not recorded in other Fluxus documents.

Lettering appears on top of each can in black magic marker.

158. 'A-1'

7.2 cm diameter x 6.3 cm high.

A tin can with replaceable lid soldered together, and used as bottom. Contains an object that makes a soft sound when it hits the inside of the can. Label is missing.

159. 'B'

6:7 cm diameter x 8 cm high.

A tin can with replaceable lid soldered on, used as bottom. Contains a hard object which is somewhat restricted by something else in the can. Has a red printed exclamation point which is the symbol of Hi Red Center, taped to the side of the can.

160. 'G'

5 cm diameter x 5.2 cm high.

A tin can with replaceable lid soldered on, used as bottom. Contains an object which is restricted in its movement and makes a soft sound. Has a red printed exclamation point taped to the side of the can.

161. 'S-2'

6.7 cm diameter x 8 cm high.

A tin can with replaceable lid soldered on, used as bottom. Contains a small, hard object that makes a metallic sound when it hits the top of the can, but is restricted in such a way that it makes a muffled sound when it hits the bottom or the sides. Printed red exclamation point is completely detached, but present.

162. HI RED CENTER/GEORGE MACIUNAS
FLUXCLINIC/RECORD OF FEATURES AND FEATS

New York City
published by **Fluxus**
1966
1 leaf folded in two, printed on both sides.
19.4 x 12.4 cm

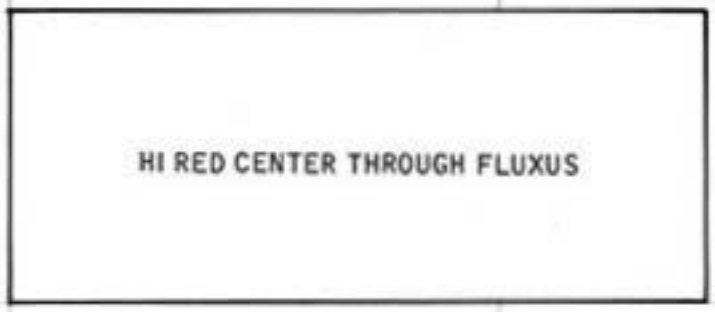
Offset black on white card stock. This folder was used during the Hi Red Center *Fluxclinic* event at the Waldorf Astoria Hotel, NYC June 4, 1966.

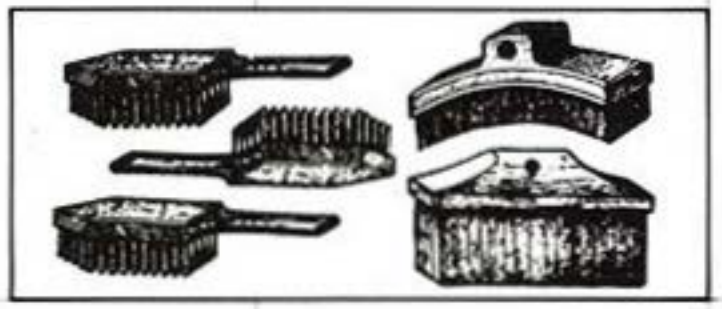
162a. Another identical copy, 1966/1969, component of *FLUXKIT 'C'*.

163. HI RED CENTER
HI RED CENTER THROUGH FLUXUS

Fluxus Edition
1966 (?)
3.4 x 8.3 cm

Single card printed two sides, offset black on white stock. Intended for use for the Hi Red Center's *Street Cleaning Events.*





164. HI RED CENTER
!

Hi Red Center printing
n.d.
3.4 x 2.5 cm

Plastic protective pouch containing appr. 15 exclamation point labels of Hi Red Center. They are printed red on white.

165. HI RED CENTER
Title unknown

Hi Red Center printing
n.d.
9 x 14.1 cm

A card, probably a score or announcement for an event, printed black on yellow paper with a holograph addition. Text in Japanese.

166. HI RED CENTER
Title unknown

Another card printed black on white paper, probably for a different event or score. Text in Japanese.

167. HI RED CENTER
CALLING CARD

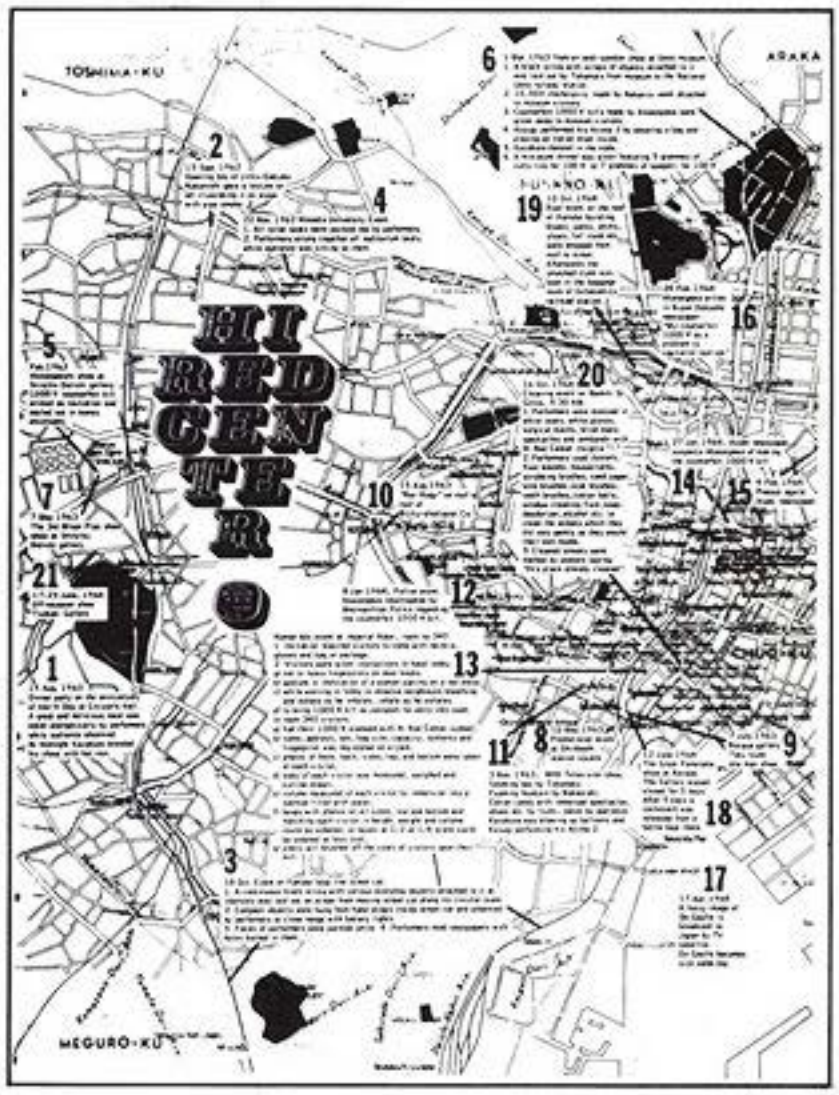
Hi Red Center printing
n.d.
5.4 x 9 cm

Text in Japanese and English. note text 'Trade ! Mark'

168. **HI RED CENTER**
Edited by Shigeko Kubota, designed by George Maciunas

Fluxus printing
1965
1 sheet printed both sides
56.2 x 43.2 cm

Printed black on grey-green paper. This was a poster used, when crumpled into a ball and tied with rope, to make a Fluxus Edition Hi Red Center object, 'a bundle of events'.

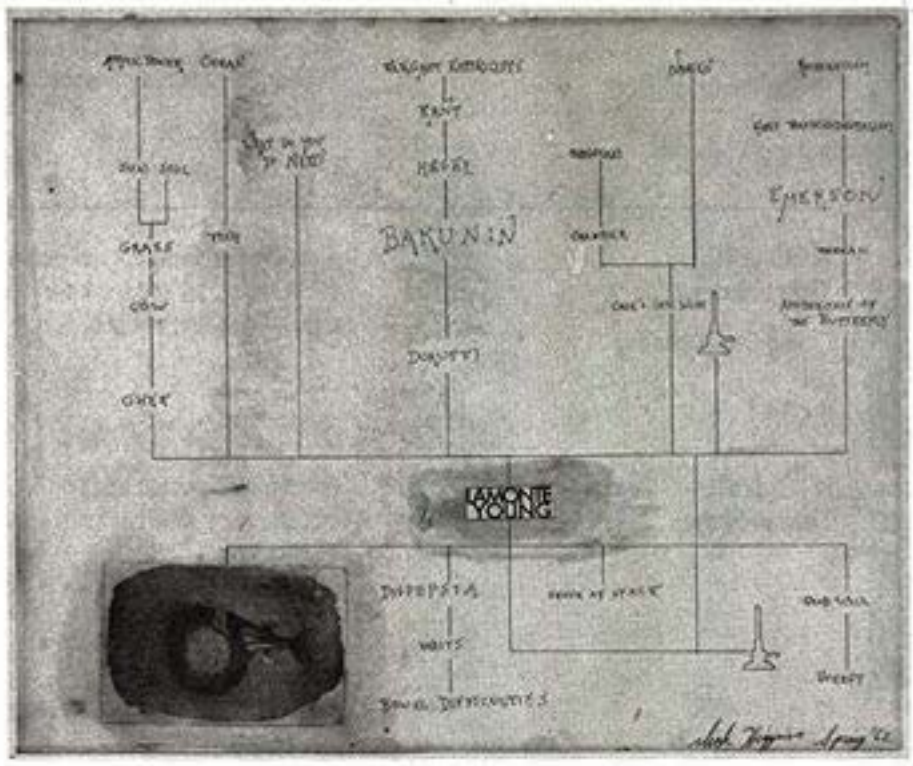


168a. Another identical copy.

169. DICK HIGGINS
Untitled
('Atomic Power . . . Sun . . . Good Will . . . Energy.')

collage/chart
1962
45.7 x 53.2 cm (framed)

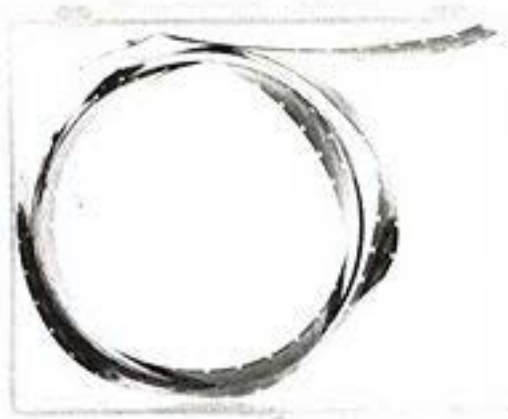
Ink on white paper and collage. Signed and dated.

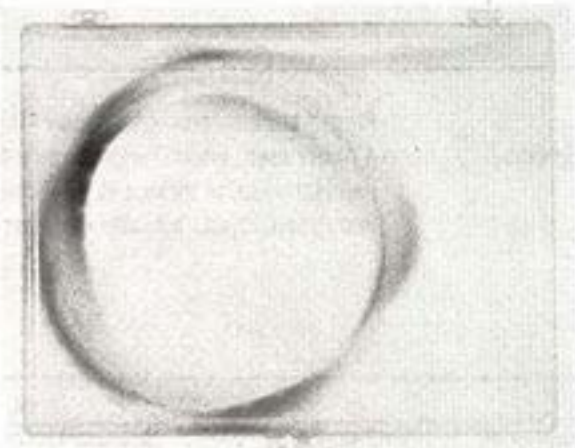


170. DICK HIGGINS
INVOCATION OF CANYONS AND BOULDERS FOR STAN BRACKAGE

Fluxus Edition, a component of *Flux-Kit* 'A'
/1965
9.3 x 12 x 2.9 cm

Translucent plastic box, no label or other identification. Contains a broken 16 mm color film loop of a man's nose and moustachioed mouth speaking.





171. DICK HIGGINS
INVOCATION OF CANYONS AND BOULDERS FOR STAN BRACKAGE

Fluxus Edition, component of *Flux-Kit* 'B'
/1965
9.3 x 12 x 2.9 cm

Transparent plastic box with a loose Maciunas designed Higgins monogram card, titled rubber-stamped on the back. Contains a 16 mm film loop with the image of a moustachioed man's mouth and nose, sticking his tongue out, also a silver mylar card with gold back.

171a. Another identical copy.

172. DICK HIGGINS
EMMETT WILLIAMS'S EAR

Edizione Pari & Dispari, Carriago (Italy)
(1966) 1977
34 x 26.5 cm
4 leaves

Rubber-stamped score on commercial music paper with a holograph cover and printed text inside back cover. Edition of 170 plus 30. Signed and numbered 147.

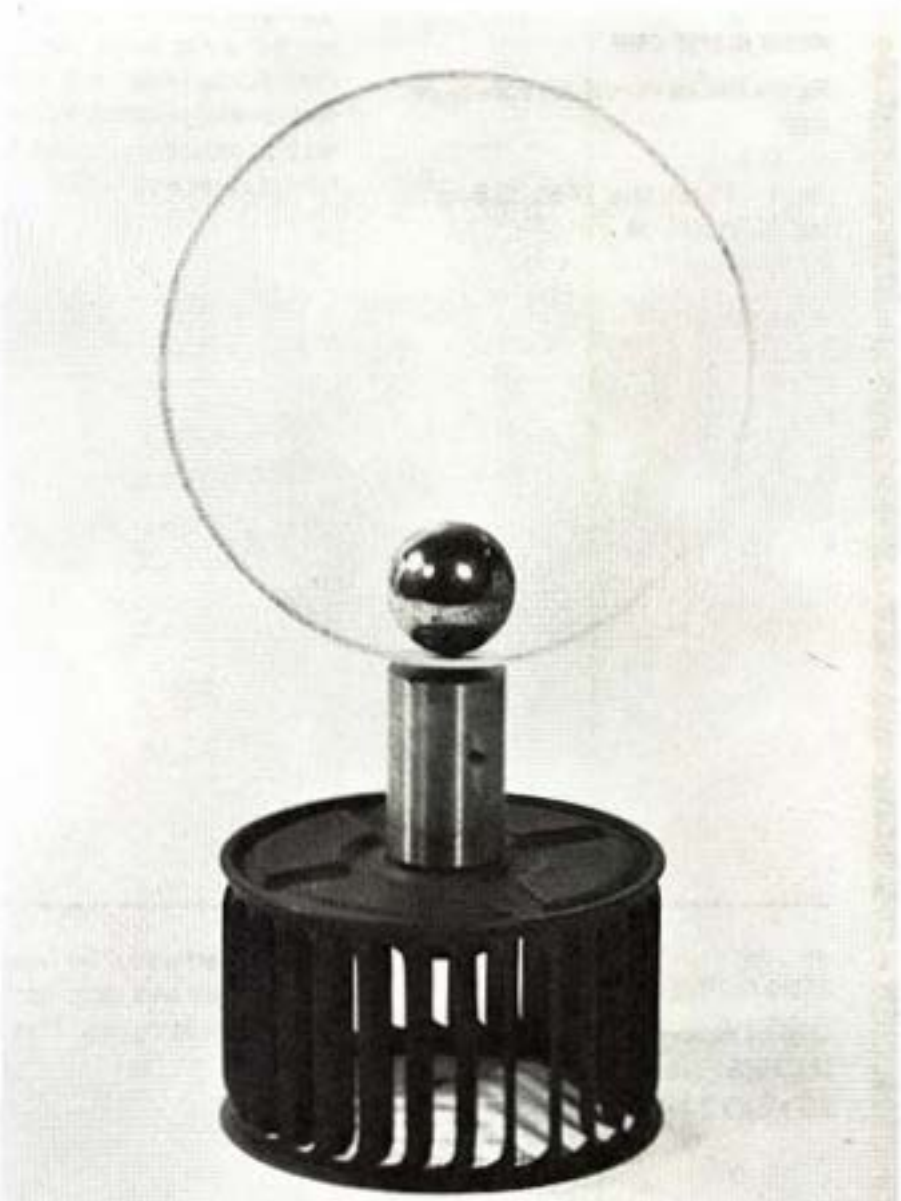
173. DICK HIGGINS
THE BOOK OF LIFE, PART TWO

La Sassone, Amalfi (Edizione Mora?)
1977
20.2 x 14.5 x 2 cm
ceramic, edition of 500.

174. ALICE HUTCHINS
FLUX MOON

Made by the artist; prototype for a **Fluxus Edition** that was never made. 1968 restored in 1980 by the artist with a vintage part.
Apr. 28.5 x 15.7 cm overall

A black fan wheel with a magnetized iron cylinder, half a plexiglass globe and a ball bearing. Round Avery label attached to the bottom of the fan wheel, with the artist's signature, title and date.



175. ALICE HUTCHINS
JEWELRY FLUXKIT

Fluxus Edition
1969/
9.2 x 11.9 x 3.3 cm

Blue plastic box with label on the lid contains four black bells, two aqua bells, appr. 15 small springs, one large spring, a magnetic ring.

176. ALICE HUTCHINS
JEWELRY FLUXIT

Fluxus Edition
1969/1977
6.7 x 6.6 x 5.2 cm

White plastic box with a label on the lid, containing a magnet, springs and bells.

SCOTT HYDE

see #s 27; 110; 111; 112; 113

177. JOE JONES
VIOLIN IN BIRD CAGE

Fluxus Edition (FLUXUS mal made by the artist
ca. 1965
Height: 39.5 cm; base: 24.5 x 23.5 cm; top: 33.2 x 33.2 cm

Commercial metal bird cage, plastic toy violin with four strings, battery painted black; motor, flashlight bulb, spring, rubber beaters, electrical wire, unpainted. A chain for hanging has been added later. The work has been restored by the artist in 1981.

178. JOE JONES
RADIO FOR THE DEAF

Made by the artist
May 1965
9.3 x 5.8 x 2.5 cm

A plastic cream colored 'Fuji Denki' transistor radio case with silver plastic face and metal clip apparatus on the back. Titled and signed on the back.

179. JOE JONES
WIND RADIO

Fluxus Edition, a component of *Flux-Kit* 'A'
1965/1965
apr. 8 x 6 x 4 cm

Composed of a speaker, a Fugi Denki 9-volt battery, the innards of a transistor radio with the plastic dial and on/off switch intact, a loose piece of white wire and a connector.

180. JOE JONES
A FAVORITE SONG

Fluxus Edition, component of *Flux-Kit 'B'*
1965/1965
12.5 x 6.1 cm, approx.

The work is built into the Flux-Kit. It is housed in a container formed by wood dividers of the kit with a wooden lid. There is a Maciunas designed Joe Jones monogram card attached to the lid, the title attached to one edge of the lid. It has a brass-colored metal buzzer with a plastic push button and a transistor radio inside of the box.

181. JOE JONES
MUSIC MACHINE (two worms chasing each other)

Fluxus Edition, component of *FLUXKIT 'C'*
1965/1969
14 x 14 x 11 cm, approx.,
plus 13 x 3 x 1 cm G♯ bar

Mechanical metal toy, painted black with an unpainted copper bell attached to a steel rod, mounted on the base of the FLUXKIT. A stainless steel G♯ bar is mounted on the edge of the FLUXKIT so the bell hits it when the mechanical toy revolves.

182. JOE JONES
FLUX MUSIC BOX

Fluxus Edition, component of *FLUXKIT 'C'*
1965/1969
9.2 x 12 x 1.7 cm

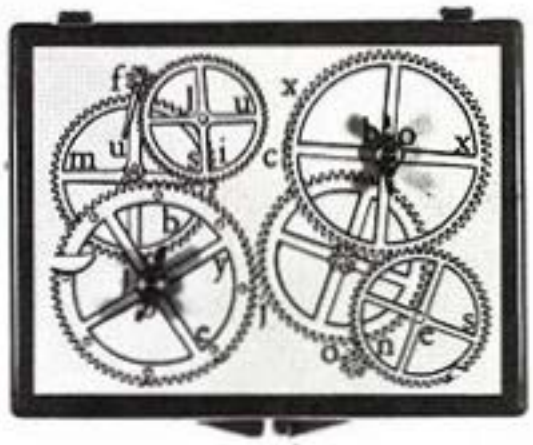
White plastic box with label on the lid, contains 2 altered music box mechanisms mounted on the inside of the lid with 2 brass-colored winding keys with flip-down handles protruding through the lid and label.

183. JOE JONES
FLUX MUSIC BOX

Fluxus Edition
1965/1977
9.3 x 12 x 3.3 cm

Blue plastic box with label on the lid. Contains the works of two child's music boxes attached to the inside of the lid with two holes drilled through the lid and winding devices on the outside. The mechanism has been altered by Maciunas to produce a different sound.

183a. Another similar copy.



184. JOE JONES
FLUX MUSIC BOX

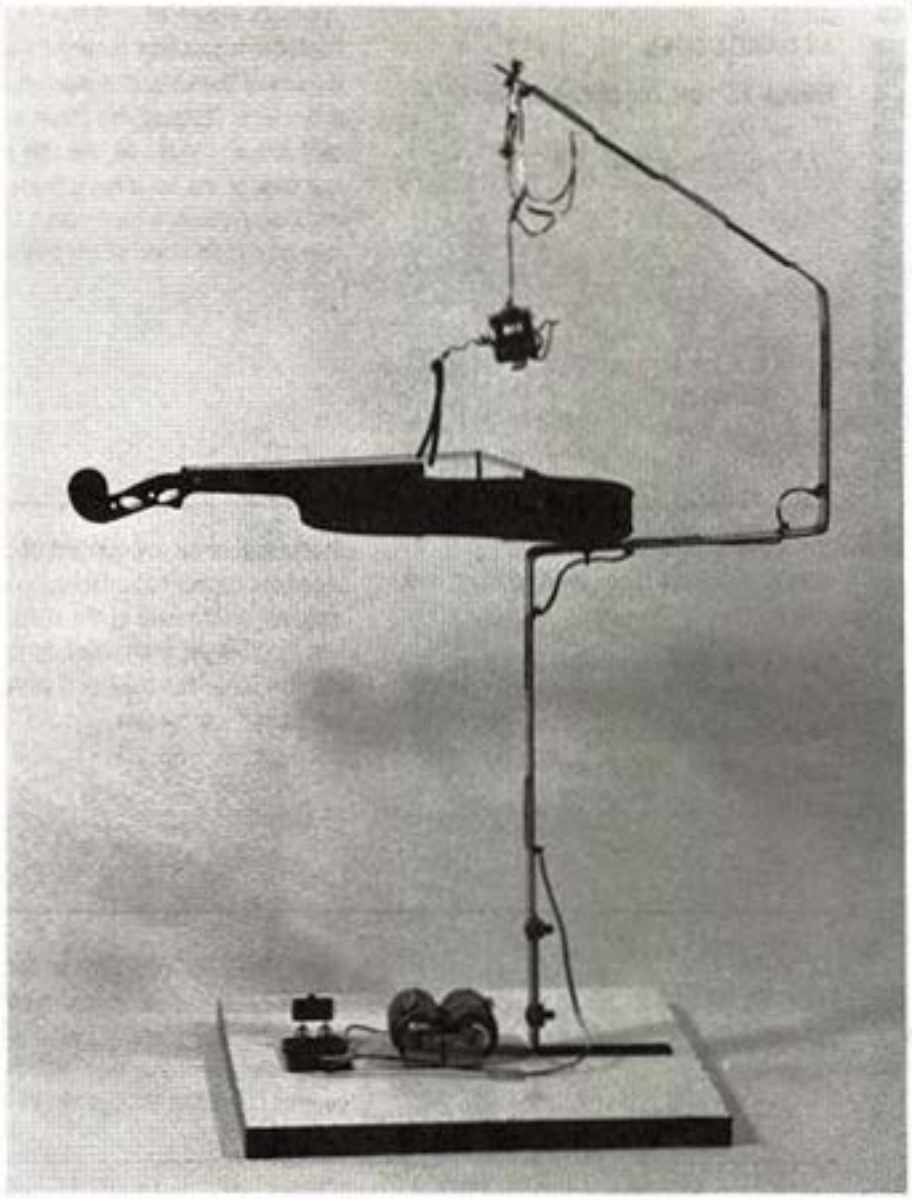
Fluxus Edition
1965/1965?
9.3 x 12 x 2.9 cm

Translucent plastic box with label on the lid. Contains the works of two child's music boxes attached to the inside of the lid and two apr. 2.5 cm stems and winding devices protrude through lid and label.

185. JOE JONES
Erector Set Series

Unique work, made by the artist.
ca. 1968/69 restored by the artist in 1978
66 cm high overall. violin: 36 cm long, the base: 35 cm square

Four string toy violin painted black attached to a bent aluminum yardstick with a small two speed motor with a piece of rubber attached. A two direction switch and double D-cell batteries are mounted on the base. On the bottom of the base the artist has attached a label giving the title, date and signature.



186. JOE JONES
Sign for the Tone Deaf Music Store

Made by the artist
ca. 1968
apr. 12 x 35 cm

The sign from Joe Jone's shop on North Moore Street, New York City.

187. JOE JONES
'The Music Store Presents Sound Sculpture by Joe Jones'

Poster for the event at New York University
February 12, 1971
27.8 x 21.1 cm
Designed by George Maciunas

Offset black on white paper.

188. JOE JONES
JOE JONES IN NEW YORK 1963-1972/ JOE JONES IN EUROPE 1973-1975

Edition F. Conz, Asolo
1975
65.2 x 53.2 x 10 cm

A boxed edition of two volumes containing 36 photographic prints (each signed and numbered on the back) by Peter Moore, Geoff Hendricks and Gisila Scheidler; text on Fluxus by Joe Jones and 6 additional prints by Jones of various subjects. Number 12 of an edition of 15.

189. JOE JONES
Title unknown

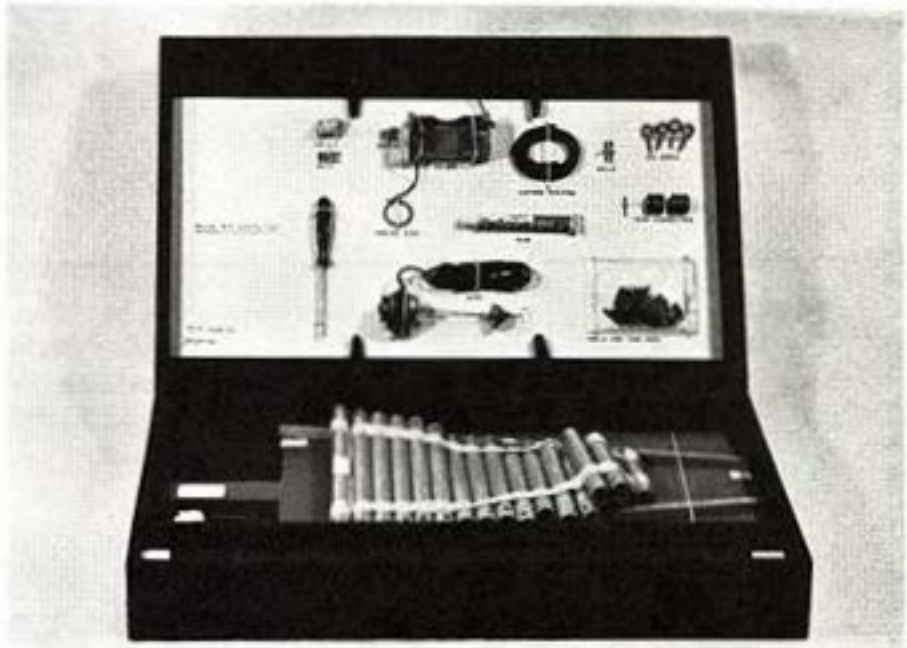
Unique
ca. 1977

Commercial violin case with 10 altered music box works attached to the lid and gun metal winding devices protruding through the lid.

190. JOE JONES
MUSIK KIT XYLOPHON

1975
Edition Francesco Conz, Asolo
52 x 34.7 x 13.5 cm
#15 of an edition of 15

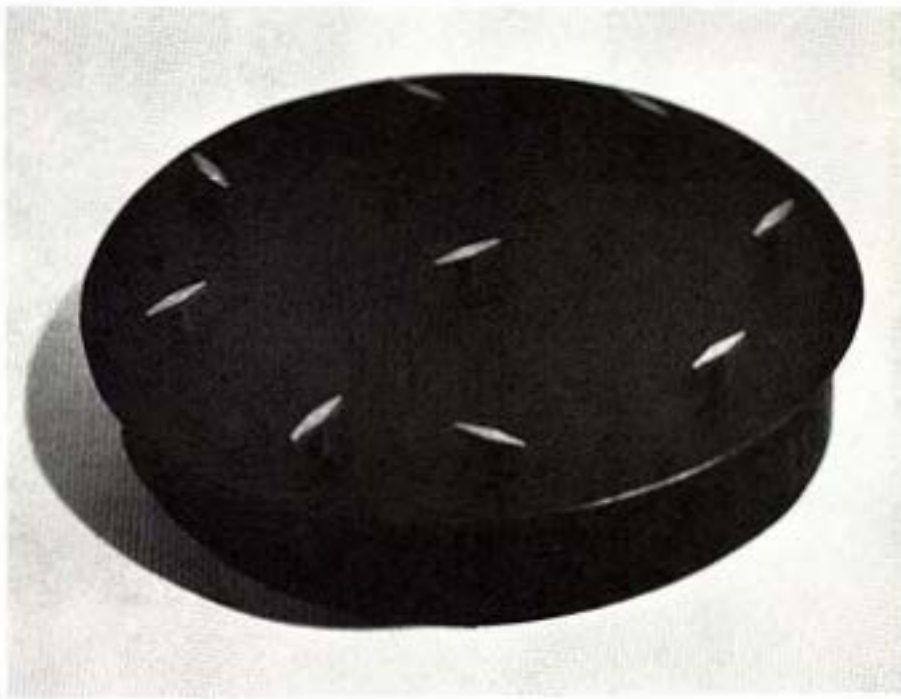
A wood box covered and lined with black cloth. The title, artist's name and publisher is silkscreened in white on the face of the lid. Inside the lid of the box is a piece of wood painted white, 23.7 x 50 x .7 cm, held in place by 4 moveable arms attached to the lid, containing components for the kit and identifications. The body of the box has 2 compartments. The instrument fits into the larger compartment. The smaller compartment holds an open-ended tube, black cloth covered to match the box. Rolled into the tube is a description, explanation and diagram of the instrument, printed black offset on heavy white paper. Signed and numbered by the artist.



191. JOE JONES
Title unknown

Unique, made by the artist
1977
21.3 cm diam. x appr. 4.9 cm thick

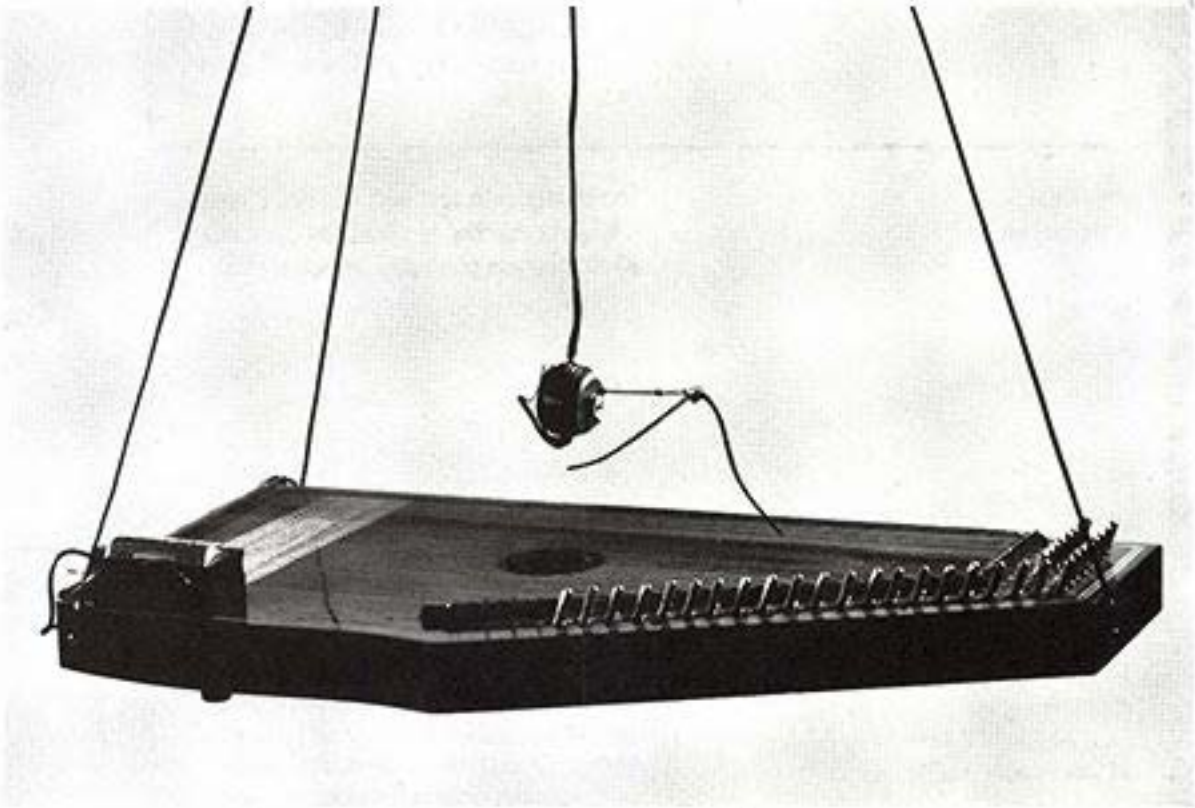
A black steel chimney safe with the identifying number from its previous use ('M0200') indented into the metal. Inside (or on the back) are 9 Swiss made 'Mapsa' brand music box mechanisms, altered by the artist. The stems protrude through the face of the work, are attached to gun metal winding devices.



192. JOE JONES
PAUL'S PIECE

Unique
1980
56 x 33 x 91.5 cm overall

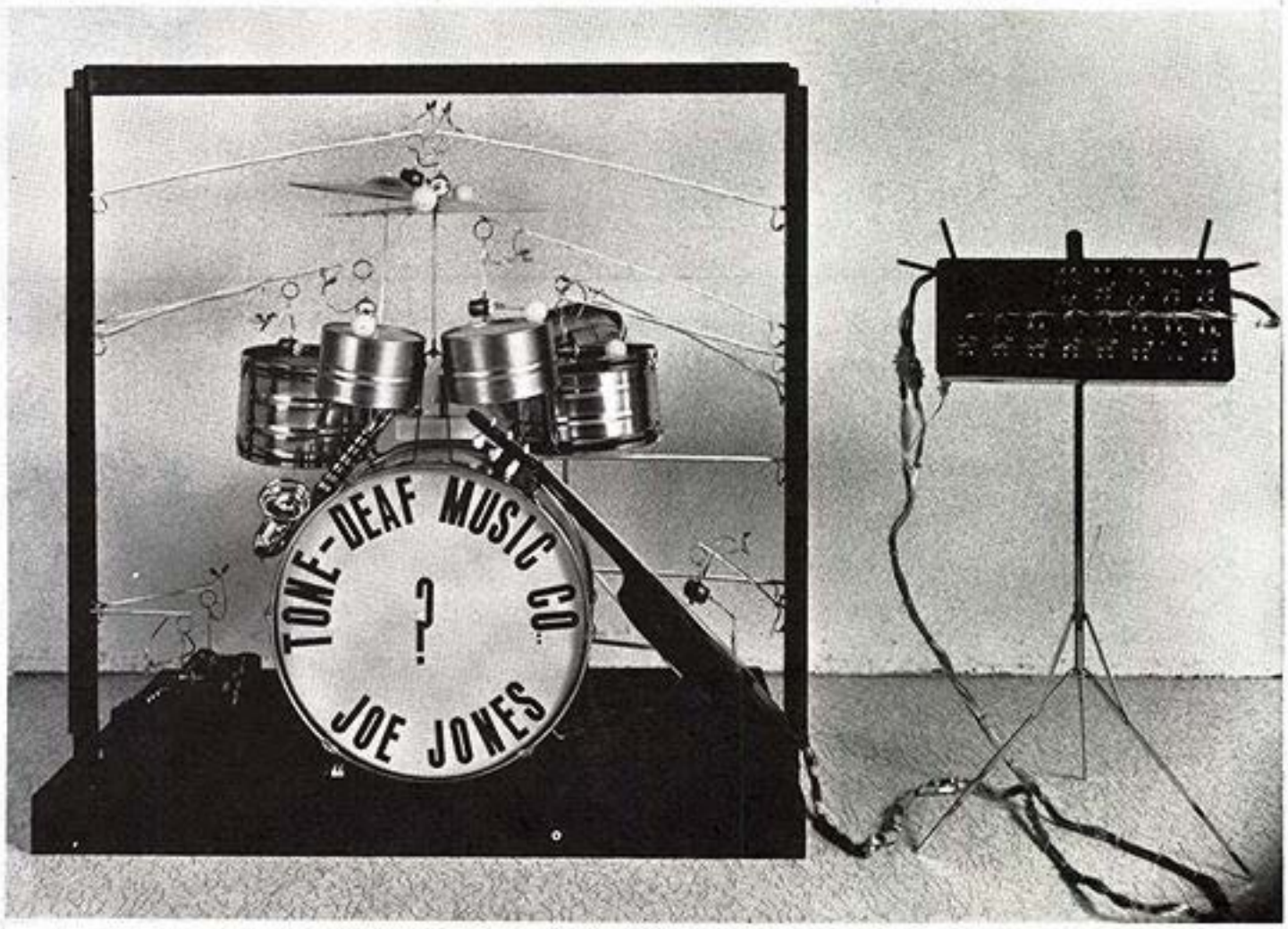
A Chord Harp's zither, suspended, with a battery powered motor and rubber beaters. Signed and dated on the manufacturer's label.



193. JOE JONES
TONE DEAF MUSIC CO.

Unique
1981

Mechanized trap drum set mounted on a black painted wooden base with beaters suspended from a black painted wood structure. An independent control board is mounted on a music stand.



193 bis

JOE JONES
MONKEY HAT

made by the artist
Ca. 1965/1981
40.7 x 25.5 x 30.5 cm

A reconstruction of the work originally made in 1964 or 1965. Consists of a hardhat and a motorized one-monkey band toy bought by the artist in 1964.

194. JOE JONES
FLUX HARPSICHORD

Unique—made by the artist
1981

A re-making and re-interpretation of the work originally constructed by George Maciunas (now non-functioning, see: cat. no. 132 A). Consists of 2 black painted metal stands; a copper tubing structure with 6 motorized ping-pong ball beaters attached by metal rings, and housing wiring. A control box is mounted on a music stand. The whole work has been made to be used with the Flux Harpsichord, cat. no. 132.

195. JOE JONES/ALISON KNOWLES
'Joe Jones Steam Engine'

ca. 1966 ? (second version)

195a, b. Statement by Alison Knowles dated October 16, 1980, and statement with drawing by Joe Jones, dated 1980.

Red toy steam engine, relique from undocumented performance.

196. PER KIRKEBY
4 FLUX DRINKS

Fluxus Edition
1969/1969
9.3 x 12 x 1.3 cm

White plastic box with label on lid, contains 4 conventional tea bags (3 Liptons, 1 Lyons) that have additional powders such as sugar, salt, aspirin added inside.

197. PER KIRKEBY
4 FLUX DRINKS

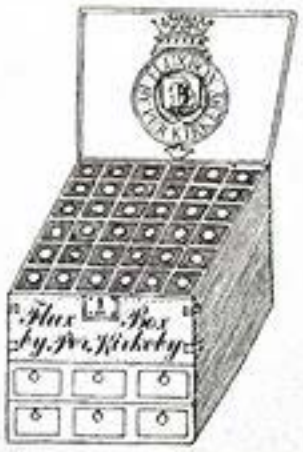
Fluxus Edition
1969/1969
9.3 x 12 x 1.3 cm

Clear plastic box with label on lid, contains 4 altered 'Lyons Darjeeling Tea' bags in original wrappers.

198. PER KIRKEBY
FLUX BOX

Fluxus Edition
1969/1969
12 x 9.3 x 1.3 cm

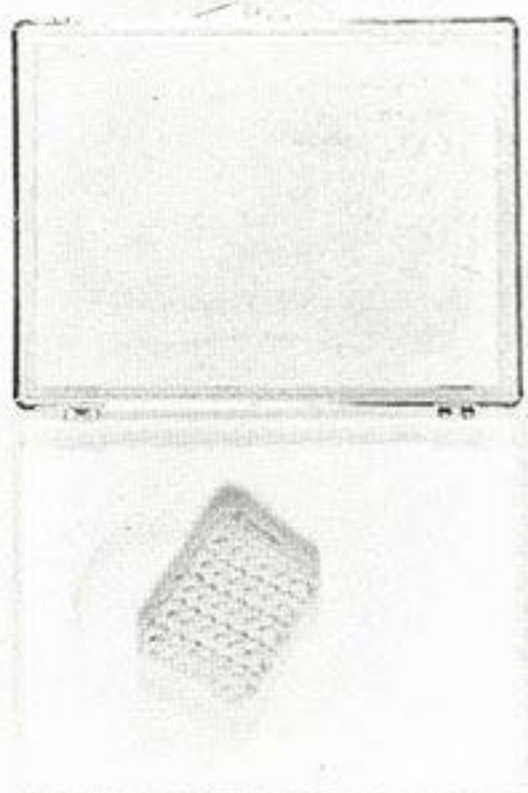
A plastic box with white bottom and transparent cover, label on the lid. Contains a white plastic rectangle which fills most of the space in the bottom of the box.



199. PER KIRKEBY
FLUX FINGER SWEATER

Fluxus Edition
1969?/
12 x 9.3 x 1.3 cm

Plastic box with a white bottom and transparent lid with label. Contains a white crotcheted tube made from yarn.



200. PER KIRKEBY
FLUX FINGER SWEATER

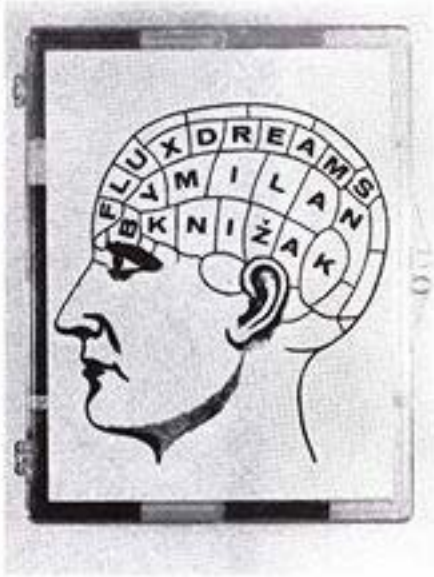
Fluxus Edition
1969?/
12 x 9.3 x 1.3 cm

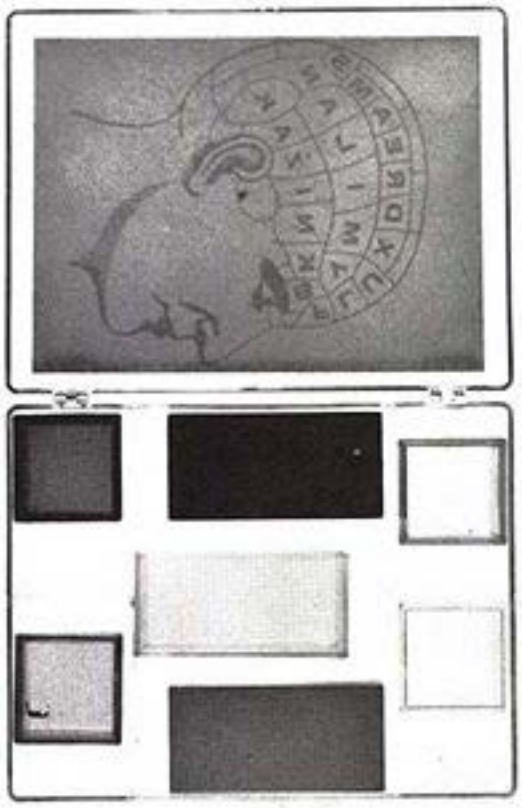
A plastic box with transparent top and opaque black bottom with label on lid. Contains a knitted red and white tasseled object with a printed label inside it 'made in Japan'.

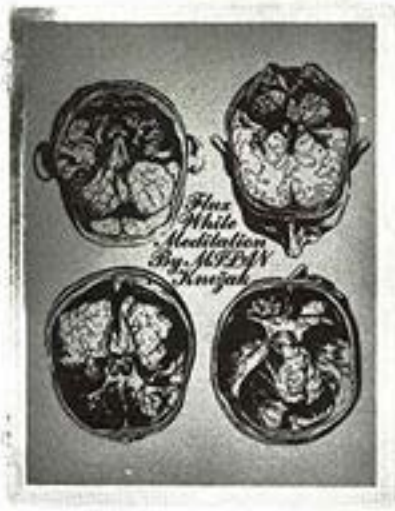
201. MILAN KNIŽAK
FLUX DREAMS

Fluxus Edition
1969/
12 x 9.3 x 2.5 cm

A seven compartment transparent plastic box, each compartment containing another smaller empty box, 1 each of the following colors: transparent blue, clear, transparent yellow, opaque black, opaque white, transparent light green, transparent dark green.







202. MILAN KNIZAK
FLUX WHITE MEDITATION

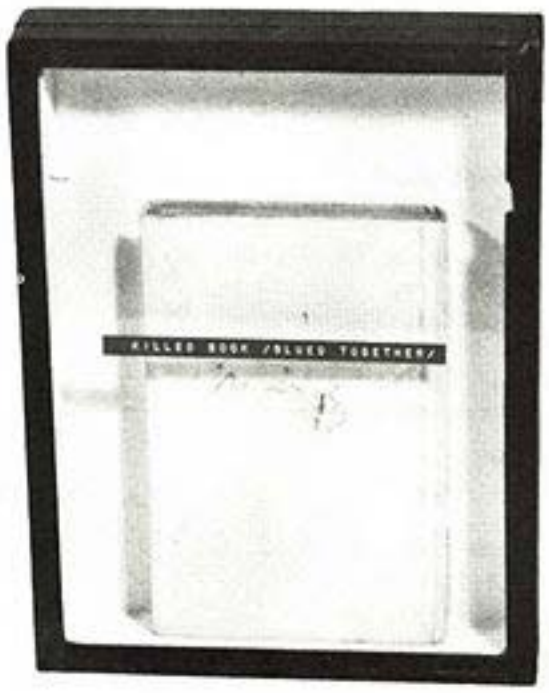
Fluxus Edition
1969/
12 x 9.3 x 1 cm

Transparent plastic box with label on lid containing white powder.

203a. MILAN KNIZAK
KILLED BOOKPAINTED WHITE

Made by the artist, CSSR
1972
30 x 23.2 x 5 cm

A book painted white and mounted inside a black paper covered cardboard specimen box with a glass front, signed. This, and the next 4 works, are reliques from Knizak's action: 'killing the books'.



203b. MILAN KNIZAK
KILLED BOOK/GLUED TOGETHER

Made by the artist, CSSR
1972
30 x 23.2 x 5 cm

A book with all of its pages glued together, mounted in a black paper covered cardboard specimen box with a glass front, signed.

203c. MILAN KNIZAK
KILLED BOOK/CUT

Made by the artist, CSSR
1972
30 x 23.2 x 5 cm

A cut and chopped book with an ink drawing on the cover, mounted in a black paper covered cardboard specimen box with a glass front, signed.

203d. MILAN KNIZAK
KILLED BOOK/SHOT

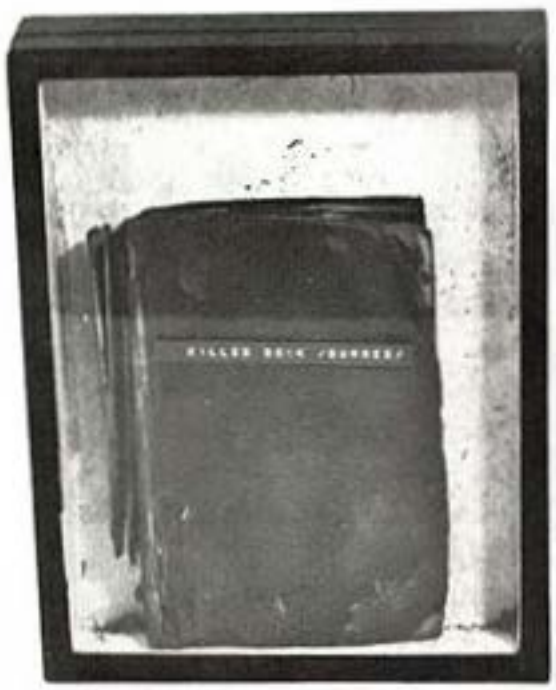
Made by the artist, CSSR
1972
30 x 23.2 x 5 cm

A book with a number of bullet holes through it, mounted in a black paper covered cardboard specimen box with a glass front, signed.

203e. MILAN KNIZAK
KILLED BOOK/BURNED

Made by the artist, CSSR
1972
30 x 23.2 x 5 cm

A burned book mounted in a black paper covered cardboard specimen box with a glass front, signed.



204a. MILAN KNIZAK
Untitled

assemblage
ca. 1975
29.8 x 21 x .5 cm

Compressed multi-colored magazine pages mounted on white cardboard, signed.

'The Faces/Portraits/—I have created them as material studies for architectonical (sic) structures and for notations—scores/mostly for intuited, thought music.' milan knizak 1981.

204b. MILAN KNIZAK
Untitled

assemblage
ca. 1975
30.1 x 21 cm

Beige cotton lace and 6 tin rings mounted on heavy white paper, signed.

204c. MILAN KNIZAK
Untitled

assemblage
ca. 1975
24 x 16.6 cm

Compressed tissue paper painted black mounted on heavy white paper with graph lines on the reverse. Signed.

204d. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.5 x 21 cm

Compressed newspaper mounted on heavy white paper, signed.

204e. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.9 x 21.1 cm

Compressed aluminum mounted on heavy white cardboard, signed.

204f. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
30.2 x 19.8 cm

Layers of crumpled magazine images mounted on heavy white paper with graph lines on the reverse side. Signed.

204g. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.9 x 21 x .3 cm overall

Rusted metal wire attached to white cardboard. Signed.

204h. MILAN KNIZAK
Untitled

ca. 1975
30.2 x 20.9 cm

Egg shells, traces of yolk and grade ? stamps mounted on heavy white paper, signed.

204i. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.8 x 21 cm

Layers of crumpled red cotton cloth, mounted on white paper, signed.

204j. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.8 x 21 cm

Crumpled colored crepe-papers, tied with wires and mounted on white paper, signed.

204k. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.8 x 21 cm

Crumpled black and white music scores mounted on white paper, signed.

204l. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.8 x 21 cm

Layers of burned, forest green cotton cloth mounted on white paper, signed.

204m. MILAN KNIZAK
Untitled

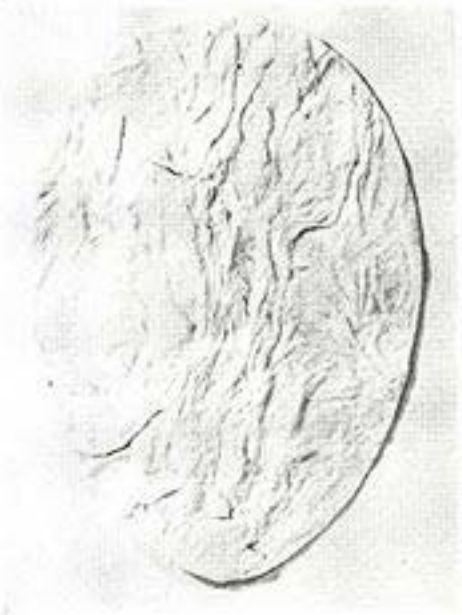
Assemblage
ca. 1975
29.8 x 21 cm

Crumpled sheets of lined looseleaf paper with blue, black and red writing, mounted on white paper, signed.

204n. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.8 x 21 cm

Cotton batting mounted on white paper, signed.



204o. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.8 x 21 cm

Yellowed cotton lace and crumpled varicolored cotton cloth mounted on white paper, signed.

204p. MILAN KNIZAK
Untitled

Assemblage
ca. 1975
29.8 x 21 cm

Crumpled layers of color newspaper comics, mounted on white paper, signed.

204q. MILAN KNIZAK
Untitled

Assemblage
n.d.
29.9 x 21 x .3 cm overall

Rusted metal wire attached to white cardboard. Signed.

205. MILAN KNIZAK
ENFORCED SYMBIOSES

Made by the artist
1977
39.7 x 23.8 cm

White cardboard with two spikes bound with thin rough twine, photograph, ink, typing on paper.

206. MILAN KNIZAK
'Prozess Fur Eine Halfte Des Sinnes und Einen Roten Handschuh'

Produced by the artist ?
1979?
25.3 x 20.1 cm

Red glove, printed b/w photograph of Knizak, printed text black on red paper, signed.

207. MILAN KNIZAK
THE PROCESS FOR HALF A MIND AND A RED GLOVE

Made by the artist
1979-1980
34.5 x 23.9 cm

A collage, red paint, photograph, paper on cardboard. Typed text, and title in black presstype, signed and dated.

208. ALLISON KNOWLES
BEAN ROLLS

Fluxus Edition (FLUXUS p)
1964
7.8 x 8.3 x 8.3 cm

A square tin can with a metal pry-up lid and a cream colored label attached to all 4 sides, containing 16 rolls and 5 beans.

209. Another similar copy: containing 2 beans and 9 rolls. (This copy is missing lid.)

210. Another similar copy, component of *Flux-Kit* 'A', containing 13 rolls, approx. 20 split peas and 2 rubber bands.

211. Another similar copy, component of *Flux-Kit* 'B', containing 14 rolls secured with rubber bands, 1 black bean and 6 white beans.

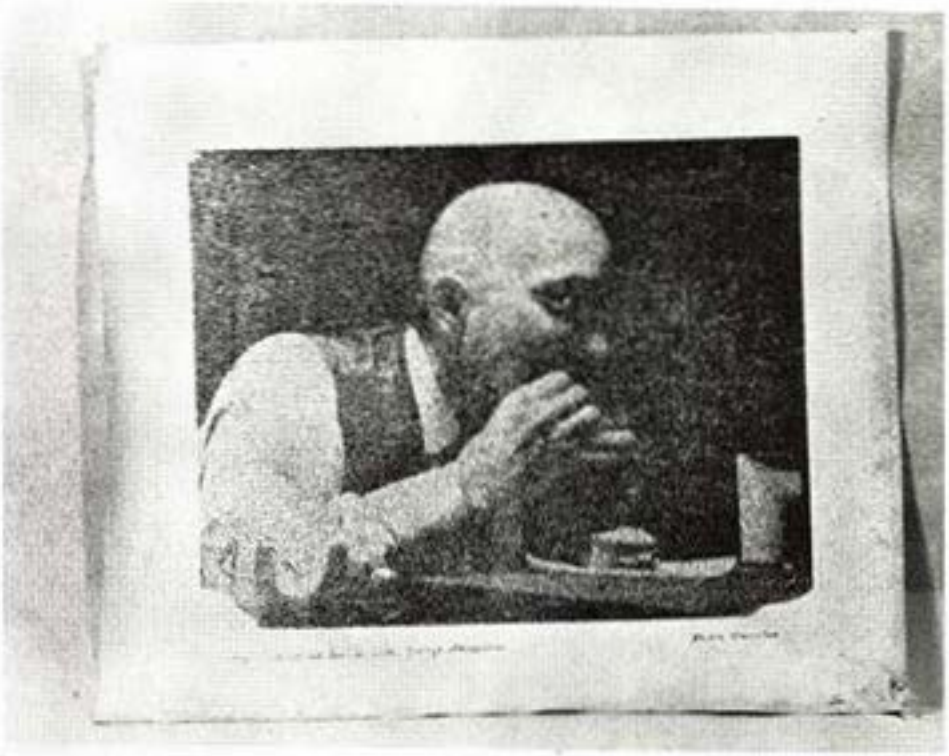
212. Another similar copy, component of *FLUXKIT* 'C', containing 15 rolls secured with rubber bands, 1 chick pea, 4 red beans.

---

213. ALISON KNOWLES
THE IDENTICAL LUNCH WITH GEORGE MACIUNAS

Produced by the artist
n.d.
image size apr. 35 x 44.2 cm, canvas size, unstretched apr. 50.4 x 58.7 cm

Silk-screened grey ink on white gessoed cotton canves. Signed and titled. Unlimited edition.



---

214. ALISON KNOWLES
BEAN BAG

Printed Editions, New York
1978
13.3 x 13.3 x 13.3 cm The lid is slightly larger—13.5 x 13.7 cm

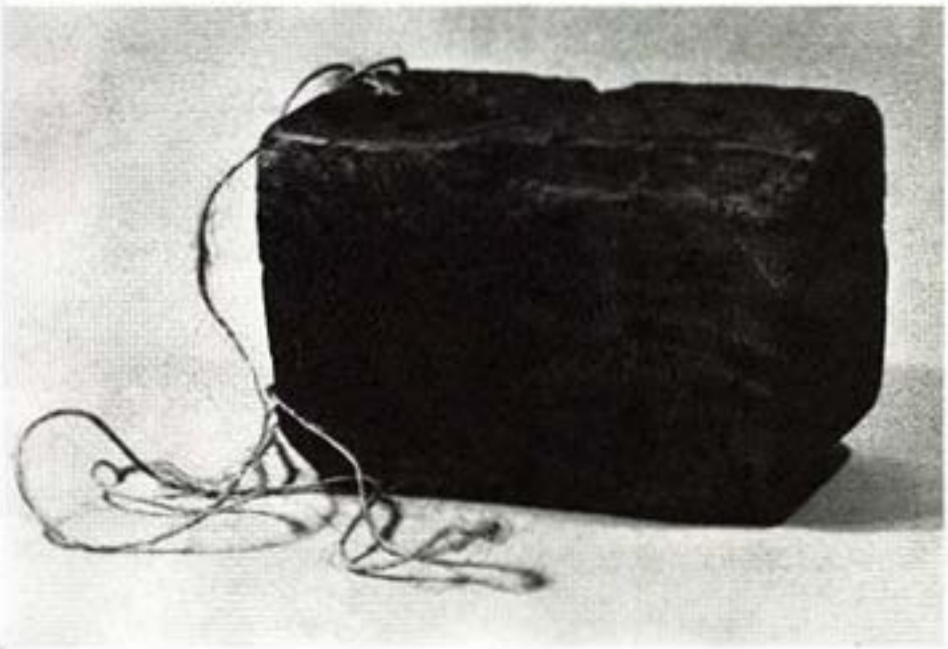
A green material covered box containing a cloth bag with a card attached. The bag contains beans, labeled objects, texts—some in envelopes, some in plastic boxes. The box also contains a photograph and a label inside the lid. Signed and numbered: 7/22 and dated.

---

215. ALISON KNOWLES
'block of wood'

n.d.

Possible relique from Knowles' performance during *Happenings Events and Advanced Musics*, April 6, 1963 at Douglass College, New Brunswick. Knowles states that the block of wood was also used in other performances of her work.



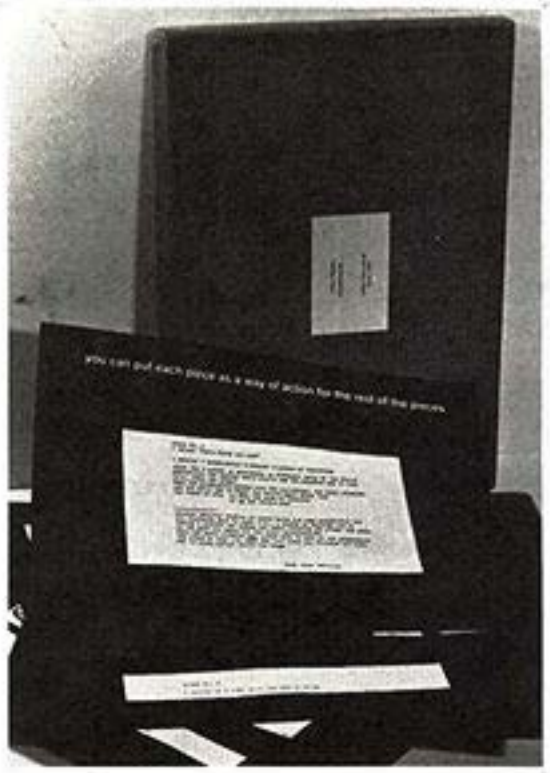
ALISON KNOWLES

'Blink' paintings, see: George Brecht, Alison Knowles, Robert Watts No. 32.

216. ARTHUR KOEPCKE
CONTINUE . . .

Edition René Block, Berlin
1972
26 x 36 x 3.5 cm

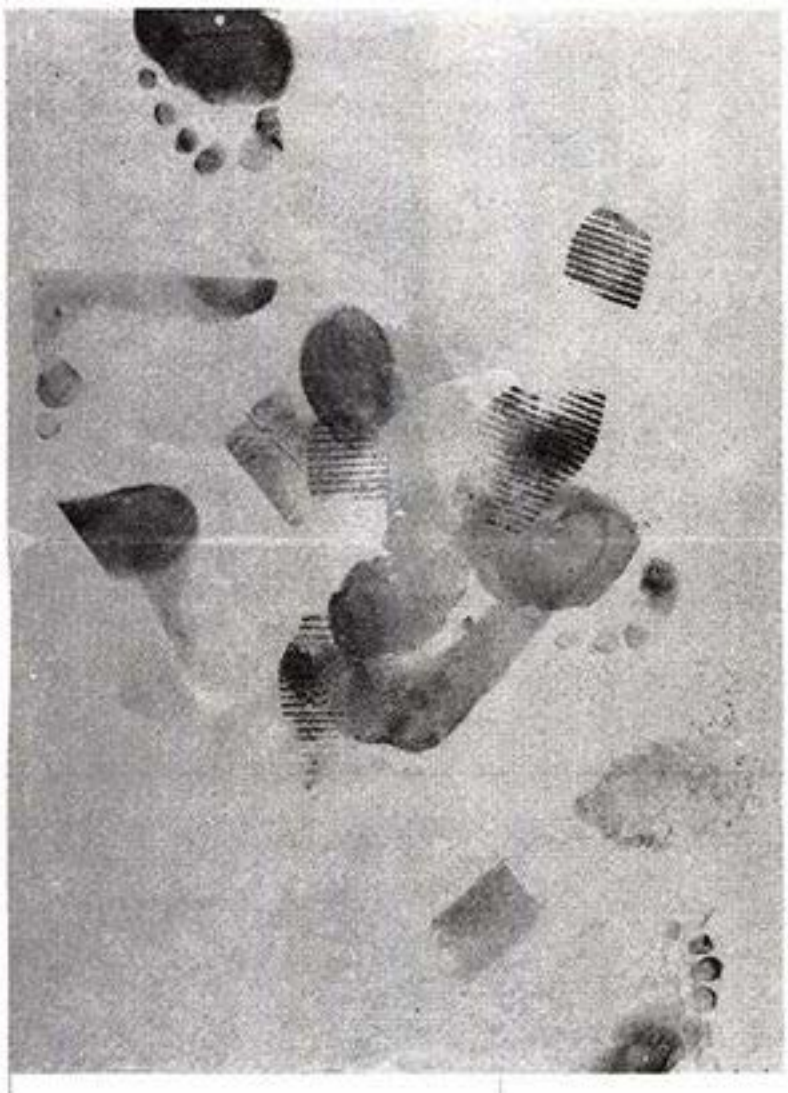
Box of green cloth over board with separate lid which has a black on white label on the outside and the title, signature, and justification sheet attached to the inside. Contains 129 scores for pieces, mounted on 72 sheets of black construction paper, each labeled 'you can put each piece as a way of action for the rest of the pieces,' Numbered 88/150, signed.

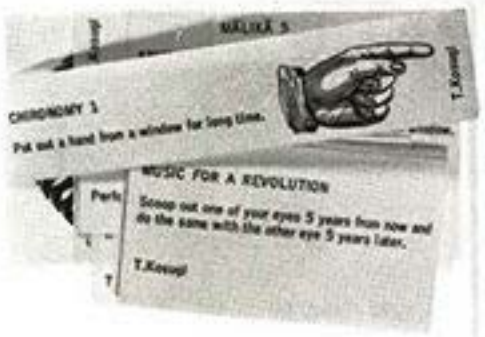


217. TAKEHISA KOSUGI
THEATRE MUSIC 'Keep Walking Intently'

April 17, 1964
Fluxhall 359 Canal St., NYC
appr. 46.5 x 64 cm

Footprints on laid paper; relics from the performance.





218. TAKEHISA KOSUGI
EVENTS

Fluxus Edition, component of *Flux-Kit* 'A'
1964/1965
9.3 x 12 x 2.9 cm

Translucent plastic box with Maciunas-designed monogram card label, offset black on white card stock, 6 x 6 cm, attached to the lid. Contains 13 scores printed black offset on white card stock.

219. TAKEHISA KOSUGI
EVENTS

Fluxus Edition, component of *FLUXKIT 'C'*
1964/1969
12 x 9.3 x 1.3 cm

Clear plastic box with red and black label on red card stock, (the letters appear in red), on the lid. The lid also has an image of a Bic Pen cap printed on clear plastic paper, mounted below the label. Contains 17 scores printed offset black on card stock.

220. TAKEHISA KOSUGI
EVENTS

Fluxus Edition
1964/
12 x 9.2 x 1.8 cm

White plastic box with label on the lid, containing 17 scores printed black on white card stock.

221. SHIGEKO KUBOTA
FLUX MEDICINE

Fluxus Edition, component of *FLUXKIT 'C'*
1966/1969
9.3 x 12 x 2.7 cm

7-compartment clear plastic box with label on the lid, contains 37 empty clear capsules, 1 0.5 cc eye dropper, 1 filled medicine capsule, 1 glass injection bottle with rubber cap and diaphragm, 2 styrofoam discs possibly used as original packing material. On the bottom of each compartment is a label or instruction from various medicines.

222. SHIGEKO KUBOTA
FLUX MEDICINE

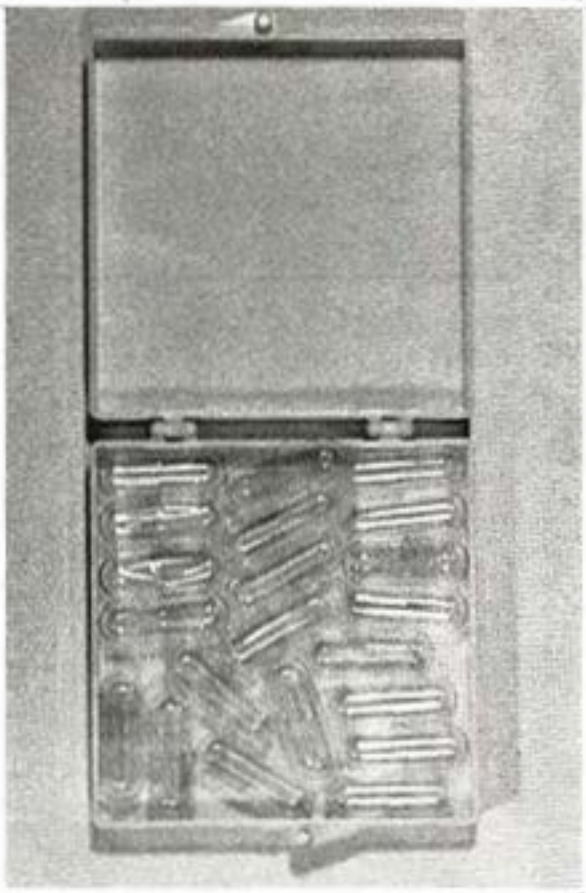
Fluxus Edition, component of *FLUX YEAR BOX 2 'A'*
1966/ca. 1968
5.4 x 7.6 x 1.8 cm

Translucent plastic box with label on the lid, containing 18 transparent medicine capsules with an instruction sheet for 'Acthar Gel'.

223. SHIGEKO KUBOTA
FLUX MEDICINE

Fluxus Edition, component of *FLUX YEAR BOX 2 'B'*
1966/1968
6.7 x 6.7 x 1.6 cm

White plastic box with label on the lid, contains 21 transparent medicine capsules.



224. SHIGEKO KUBOTA
FLUX MEDICINE

Fluxus Edition, component of *FLUX YEAR BOX 2 'C'*
1966/1978
6.7 x 6.7 x 1.65 cm

White plastic box with label on the lid, contains 14 transparent medicine capsules.

225. SHIGEKO KUBOTA
FLUX MEDICINE

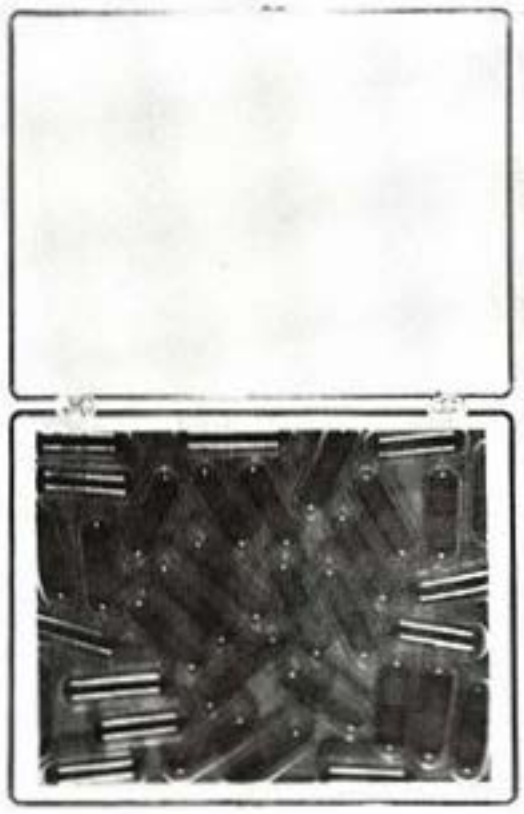
Fluxus Edition
1966/
9.3 x 12 x 2.5 cm

A 7 compartment transparent plastic box containing a number of empty transparent capsules, two styrofoam pellets, one eye dropper, one empty bottle. Each compartment has a medicine label or part of a label laid on the bottom.

226. SHIGEKO KUBOTA
FLUX MEDICINE

Fluxus Edition
1966/1968
9.3 x 12 x 2.5 cm

Copy contains a plain red paper napkin, numerous empty transparent capsules, one 'Stik-Tite' plastic bandage, 1 glass medicine bottle for 'H.P. Acthar Gel', with label on bottle and label from box on bottom of compartment, one nose dropper with label on the bottom of its compartment.

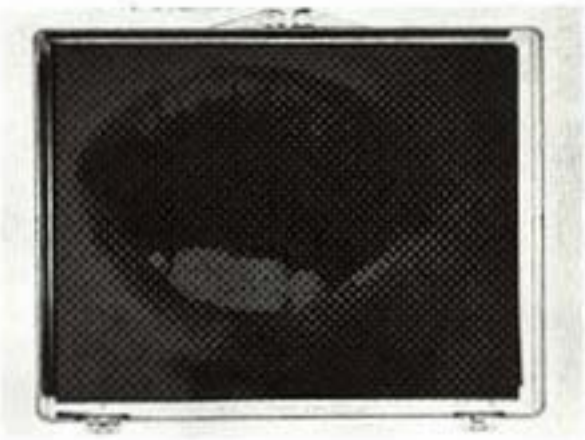


227. Another copy: 9.3 x 12 x 1.4 cm Transparent plastic box with label on the lid. Contains apr. 35 empty medicine capsules.

228. SHIGEKO KUBOTA
FLUX NAPKINS

Fluxus Edition
1967/
9.3 x 12 x 1 cm

Transparent plastic box with label on the lid, containing 4 red paper napkins with cutout color pictures of lips.

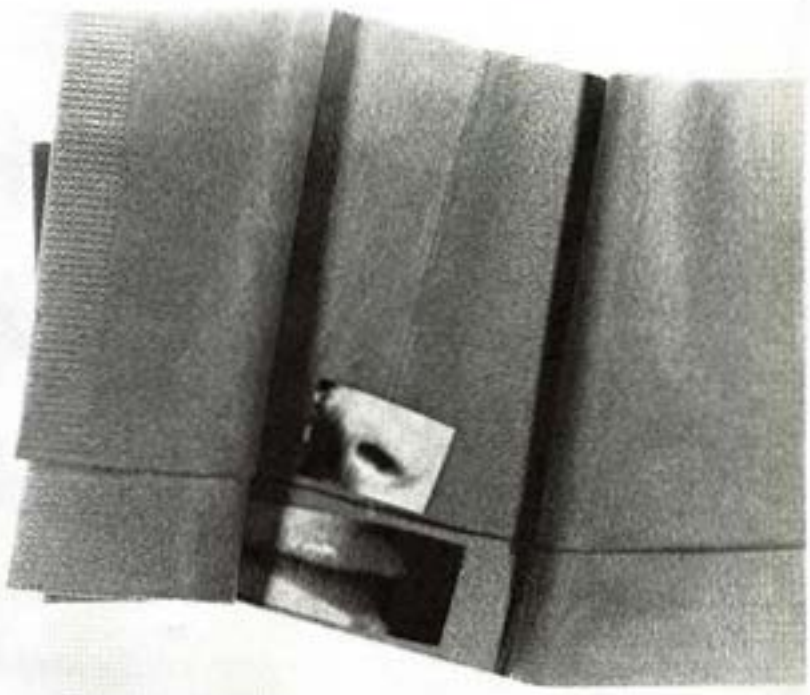


229. SHIGEKO KUBOTA
FLUX NAPKINS

Fluxus Edition
1967/
9.3 x 12 x 1.3 cm

Transparent plastic box containing three red paper napkins. Inside each napkin is a cut-out image from a magazine; an eye, a nose, and a mouth.

230. Another similar copy, 1967/1969, component of FLUXKIT 'C' containing images of a mouth, nose and 2 individual eyes.



231. SHIGEKO KUBOTA
'Season's Greetings to George Maciunas'

Made by the artist/unique
n.d. (early 1970's)
2.6 x 2.6 x 1.9 cm

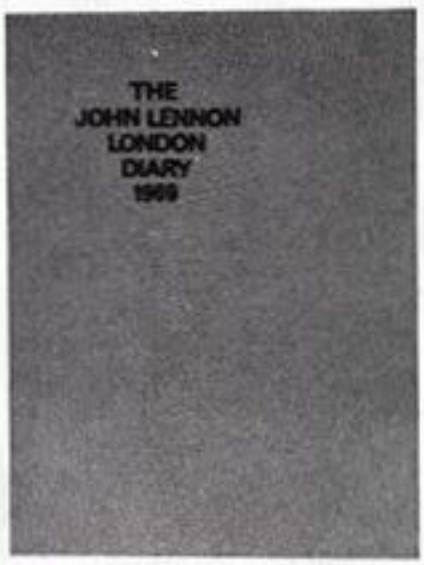
A folded sheet of tracing paper in a transparent plastic box.

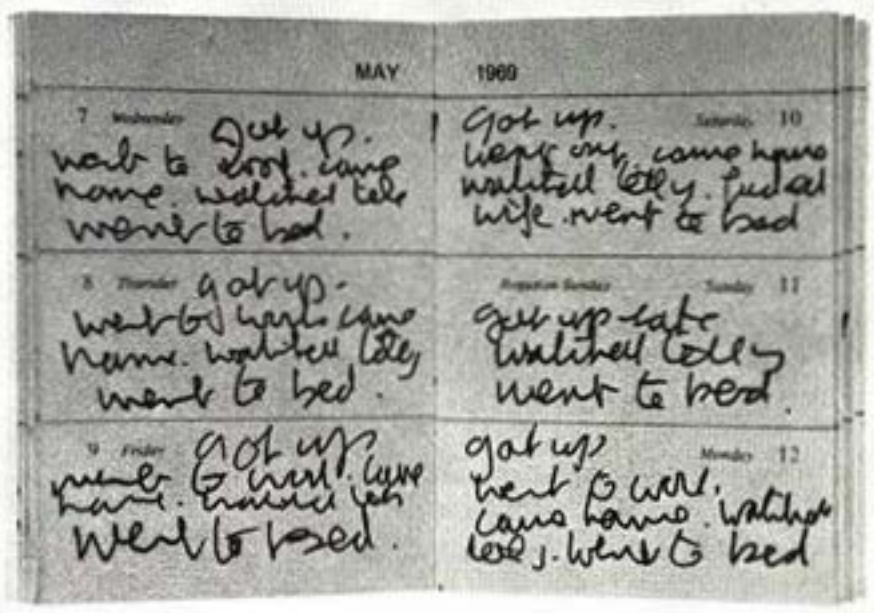
John Lennon

232. JOHN LENNON
THE JOHN LENNON LONDON DIARY 1969

Published by the artist, first edition
1969
10.3 x 7.8 cm

First issued ? in John Lennon/Yoko Ono *Wedding Album*, reprinted and included as Section 8 in Aspen No. 7, Spring-Summer (1969).





233. FRED LIEBERMAN
DIVERTEVENTS ONE

(Fluxus Edition)
1965 ?/
Envelope size: 8.4 x 11.3 cm

Nine cards of various sizes in a plain manila envelope which has flap end cut off.

233a. Another similar copy: Envelope: 8.9 x 11.4 cm.

234. FRED LIEBERMAN
DIVERTEVENTS ONE

Fluxus Edition, component of *FLUX YEAR BOX 2* 'A'
1965/ca. 1968
8.9 x 11.5 cm

Plain manila envelope with the top flap cut off, containing 8 scores printed black on white card stock, each approx. 7.8 x 10.8 cm.

234a. Another similar copy, 1965/1968, component of *FLUX YEAR BOX 2* 'B', containing 9 scores.

235. CARLA LISS
FLUX TRAVEL KIT

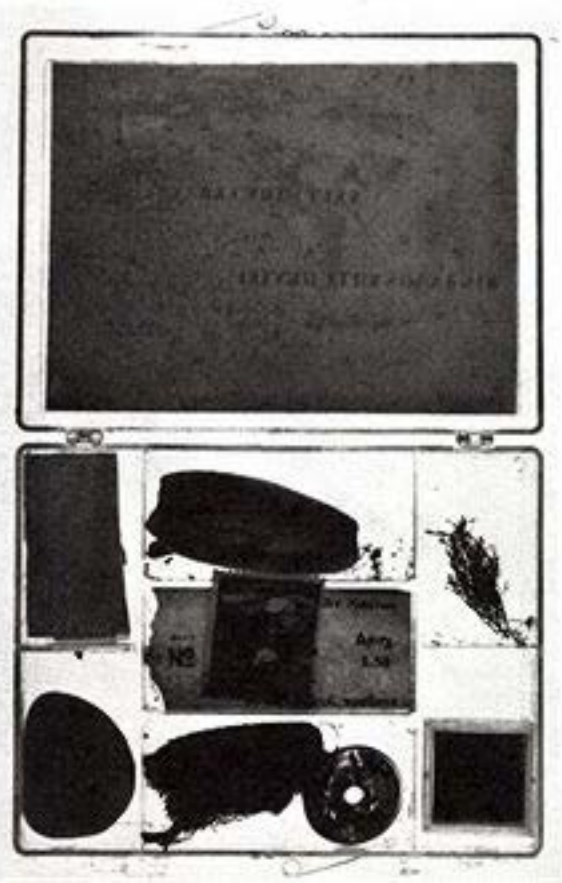
Fluxus Edition
1973/
12 x 9.3 x 1 cm

Transparent plastic box with label on the lid, contains a variety of receipts from European buses, restaurants, museums, etc., and a 'BOAC' nametag.

236. CARLA LISS
ISLAND FLUX SOUVENIR

Fluxus Edition
1973/
9.3 x 12 x 2.6 cm

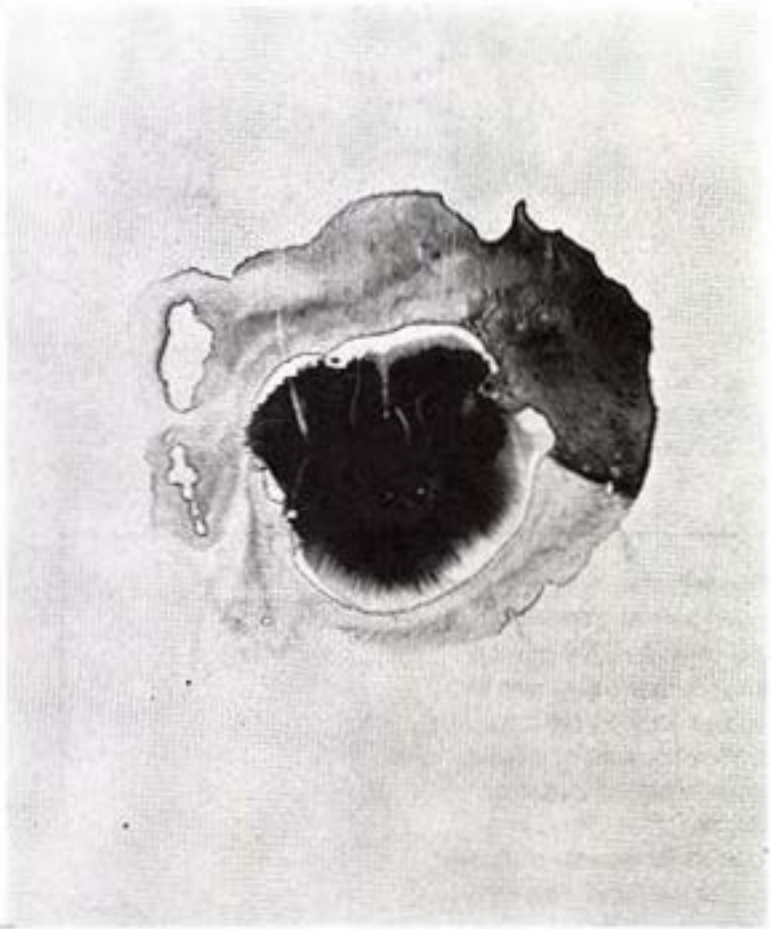
7-compartment transparent plastic box with label on the lid. Contains a rock, shell, strip of fibrous paper, green stamp, bus receipt, coin, 2 pieces of dried seaweed and a transparent plastic box with sand.



237. GEORGE MACIUNAS
Untitled

Painting
ca. 1960 ?
50.5 x 41.7 x 2.7 cm

Black India ink on white formica, laminated on plywood.



238. GEORGE MACIUNAS
Untitled

Painting
ca. 1960 ?
76.3 x 50.7 cm

Black India ink on white board, mounted on plywood.

239. GEORGE MACIUNAS
Untitled

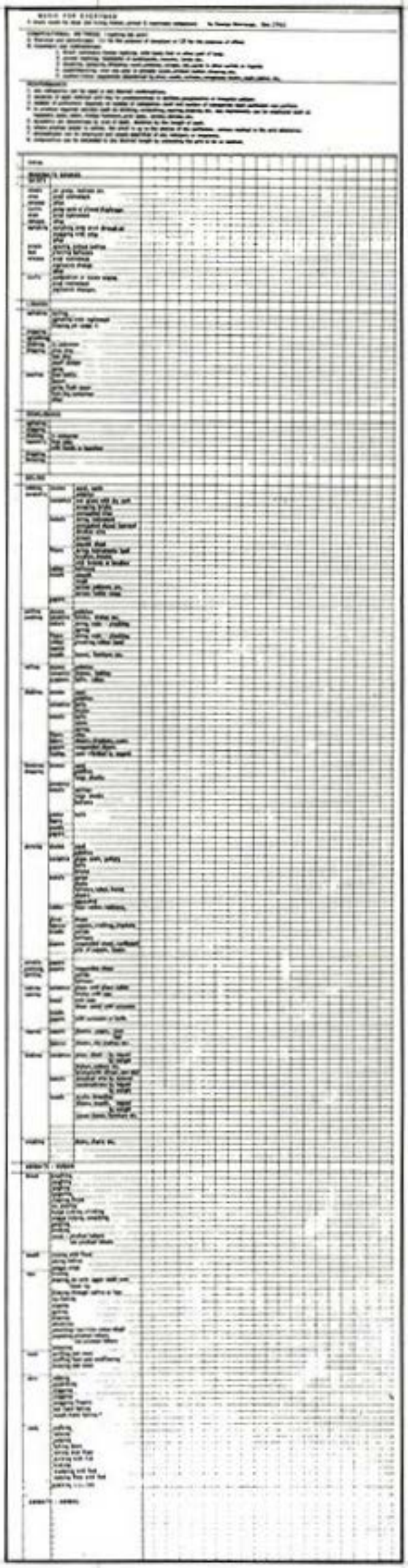
Painting
ca. 1960 ?
76.3 x 50.7 cm

Black India ink on white board, mounted on plywood.

240. GEORGE MACIUNAS
MUSIC FOR EVERYMAN

score
Maciunas printing
November 1961
30.4 x 122.8 cm

A blueprint negative.



241. GEORGE MACIUNAS
'FRESH GOODS FROM THE EAST GEEGAWS FOR GIRLS'

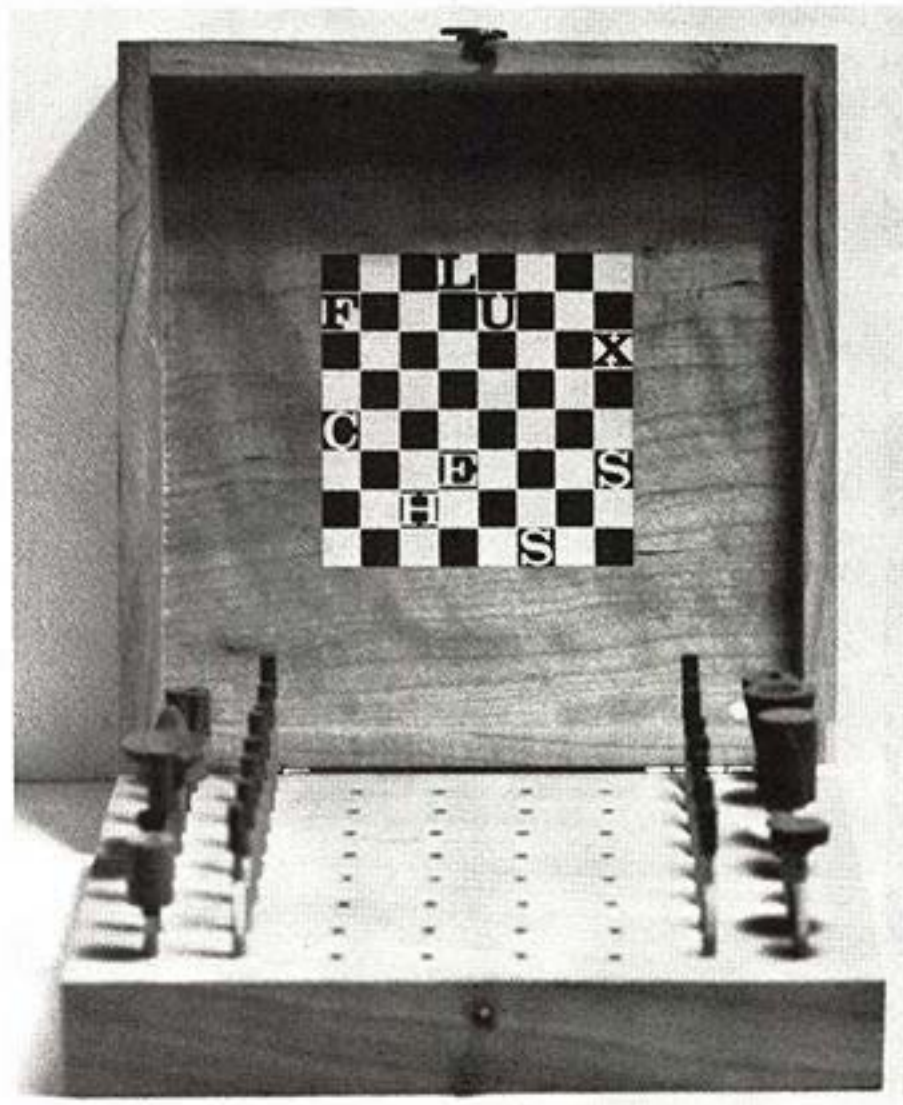
Fluxus Edition, component of *FLUX-KIT 'B'*
/1965
9.3 x 12 x 2.9 cm

Translucent plastic box with label on the lid, containing 6 leather pockets with snaps—3 with ear plugs and wires for transistor radios, 3 are empty.

242. GEORGE MACIUNAS
FLUX CHESS (grinders in hardwood case version)

Fluxus Edition
1965/
17 x 16.9 x 7.3 cm including a 4.7 cm lid

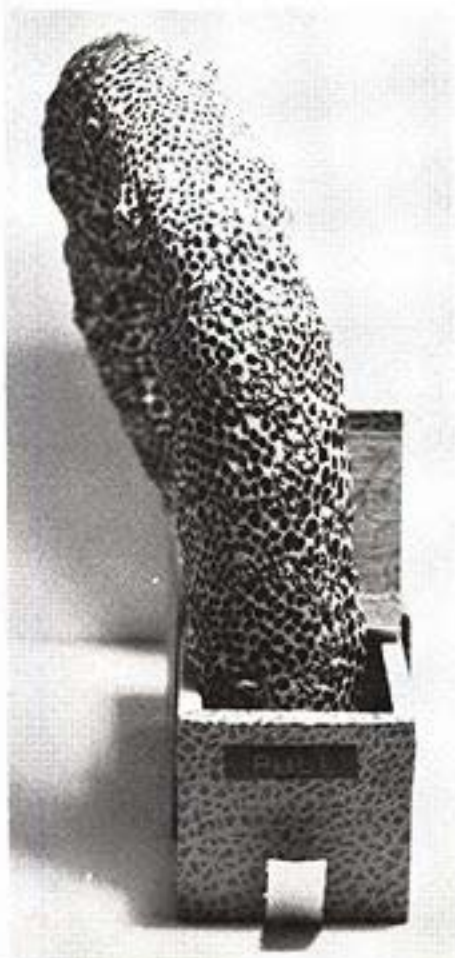
A hardwood box with brass hinges and brass hook. Label offset black on green paper, attached to the inside of lid. The base is a solid 2.5 cm high hardwood piece with 64 holes, 1.8 cm deep, drilled in. The chess pieces are commercially produced grinders and brushes. The bishops are brushes or polishers. One group is blue, the other is brown. The grinders are mounted on stainless steel pins which fit into the machine for which they were intended.



243. GEORGE MACIUNAS
NEW FLUX YEAR

Fluxus Edition
Mid-sixties/
11.9 x 6.9 x 6.9 cm

A red and orange joke box with a green pop-out snake. The box is filled with confetti-like pieces of paper, with New Flux Year printed on each piece.



244. GEORGE MACIUNAS
NEW FLUX YEAR

Fluxus Edition
Mid-sixties/1976
5.5 x 1.8 x 1.8 cm

A decorative, party matchbox with two holes cut in the bottom of the sliding drawer, containing confetti-like pieces of paper with 'New Flux Year' printed on each piece.

245. GEORGE MACIUNAS
U.S. SURPASSES ALL NAZI GENOCIDE RECORDS!

Published by Maciunas, 3 copies components of *Flux-Kit 'C'*
1966
17.7 x 21.5 cm

1 leaf, offset black on white paper, printed on both sides.

U.S. SURPASSES ALL NAZI GENOCIDE RECORDS!

Nazis conducted their "pacification" of Europe by confiscating the grain, burning down of houses, forcible concentration and by massacring 5% of European population hostile to Nazi occupation.[1] The whole world, including the American public was horrified by these Nazi crimes of genocide. Yet today, the United States is employing exactly the same (if not more destructive) methods in trying to pacify the South Vietnamese by destroying their crops, burning their houses,[2] forcing them into camps and by massacring 6% of the population hostile to U.S. occupation,[3] and continuing to do so at the rate of 2% per year without an end in sight.[4] Surprisingly, today there is no repetition of the public indignation and repugnance, nor any effort to charge U.S. leaders for committing these crimes of genocide and standing them for trial, (something we did with Nazi leaders), nor any effort to overthrow these lunatic leaders (something we criticised the Germans for not doing with Hitler), nor refusal of the military to carry out these crimes (something we criticised the Wehrmacht for not doing). The really appalling and incredible fact is that the majority of American people, the same people who were horrified by the Nazi genocide figure of 5%, support the more extensive genocide when committed by U.S. leaders, even urge these leaders to increase it, and some sick elements of the population even volunteer to commit them. (Nazis had no such luck, they had to conscript convicts into antipartisan SS troops.) Are we becoming a nation of criminals? or have we lost our capacity to reason under the magic spell of Our Leader? or were the Nazis innocent after all, since they, like the U.S. leaders, did it all in the name of "anticommunism"?

1 The countries included are France, Belgium, Holland, Denmark, Norway, Poland, Czechoslovakia, Yugoslavia, Greece and the occupied part of U.S.S.R. (population of about 80 million). Also included is 50% of population from countries allied with Nazis, but which supported considerable anti-Nazi partisan movements such as Italy, Hungary and Rumania. The total population at 1940 of these countries was about 280 million. The total of civilians and partisans killed was 23 million. Of these, about 9 million were Jewish casualties due to the Nazi "Final Solution" rather than their "Pacification" program. Casualties connected to Nazi antipartisan or "pacification" action therefore were about 14 million civilians and partisans or 5% of the population of 280 million. These figures were compiled from: Woytinsky, W.S. and Woytinsky, E.S. "World Population and Production - Trends and Outlook," 1953, p.47.

2 20,000 acres of crops have been destroyed by U.S. forces. (New York Times, March 3, 1966)
1000 huts were destroyed by U.S. forces in an average 3 weeks of fighting (New York Times, Feb.15, 1966), or approximately 17,000 huts per year, or at the rate of U.S. escalation a total of 40,000 during the period of U.S. pacification effort. To this must be added the number of buildings destroyed by bombing not directly connected with ground operations.

3 To arrive at greater reliability, this percentage was obtained from 3 unrelated sources:
a. statement of U.S. Congressman Zablocki that early in 1966 there were 2 civilians killed by U.S. and allied forces for every mortal casualty of partisans or N.L.F. forces. (New York Times, Mar.17, 1966, p.9)
b. 100,000 civilians killed by U.S. and allied forces in 1965. (Nation, June 13, 1966, p.704)
c. Statistics provided by Cantho hospital. (New York Times, June 6, 1966). About 6000 wounded civilians are received by the hospital serving an area populated by 500,000. The proportion of mortal to wounded casualties is about 1:1 as indicated by reports of casualties in typical bombed villages, as for example in Beduc where 48 civilians were killed and 55 wounded. (New York Times, Oct.31, 1965). From this fact it is possible to estimate the percentage of civilian mortal casualties as being 5000 out of half a million or 1% of the population per year.
The casualties of the N.L.F. forces were as follows: prior to and including 1964 - 75,000 (New York Times, Mar. 6, 1965 p.3); 30,000 (25,000 in 9 months) in 1965 (New York Times, Oct.18, 1965); 24,000 (4,000 per month) during first 6 months of 1966 (New York Times, Apr.22, 1966); total killed in N.L.F. forces - 130,000.
To arrive at a civilian casualty percentage that could be compared objectively to Nazi inflicted casualties, it is necessary to relate the deaths only to a population subjected to such pacification action. Just as Germany, Austria and part of Italy were excluded from the total European population considered, so should the Saigon controlled population be. It is a generally accepted fact, that half of the South Vietnamese population (urban) is under the control of the Saigon regime and the other half (rural) under the N.L.F. control. The total South Vietnamese population being 15 million, the two halves would amount to 7.5 million each. The percentage of civilian deaths due to U.S. pacification action would be calculated as follows:
a. According to Rep. Zablocki's statement, 130,000 deaths of N.L.F. forces plus 260,000 civilian deaths, following the 1:2 rate established by him would amount to a total of 390,000 or 5.2% of the population.
b. According to the figure established in the Nation article, 100,000 civilian deaths in 1965 constitutes a rate of 1:3.3, thus 130,000 deaths of N.L.F. forces plus 390,000 civilian deaths would amount to 7% of population.
c. According to the figure of 1% per year casualties derived from Cantho hospital statistics, 75,000 deaths in 1965 constitutes a rate of 1:2.5, thus 130,000 deaths of N.F.L. forces plus 325,000 civilian deaths would amount to 6% of the population.
6% figure was used as being the mean percent. Considering the diversity of sources and diversity in method of calculation it is surprising how close to each other are all 3 estimates.

4 The rate of 2% for 1966 has been established as follows: 4,000 deaths per month of N.L.F. forces establishes a yearly rate of 48,000. At the average ratio of 1:1.5, the civilian deaths will amount to 120,000 or a total of 168,000, thus 2% of 7.5 million.

Statistics of other war casualties are given here for comparison:
Number of civilians killed by N.L.F. forces: 11,000 or 1/45 of the total South Vietnamese population. (New York Times, April 29, 1966 p.2)
Number of civilians killed in Germany during the 2nd World War (mainly as a result of bombing): 700,000, or 1% of the German population. (Woytinsky, "World Population and Production - Trends and Outlook," 1953, p.47)

George Maciunas, P.O.Box 180, New York 10013

248. GEORGE MACIUNAS
'U.S. Surpasses All Genocide Records'
Broadside

New York
Designed and published by George Maciunas
1966
1 sheet
27.9 x 21.6 cm

Printed black text on white paper.

247. GEORGE MACIUNAS
'U.S. Surpasses All Genocide Records . . .' Flag Poster

New York
Designed and published by George Maciunas
ca. 1966
1 sheet
54.8 x 87.8 cm

Printed red and blue text on glossy white paper.

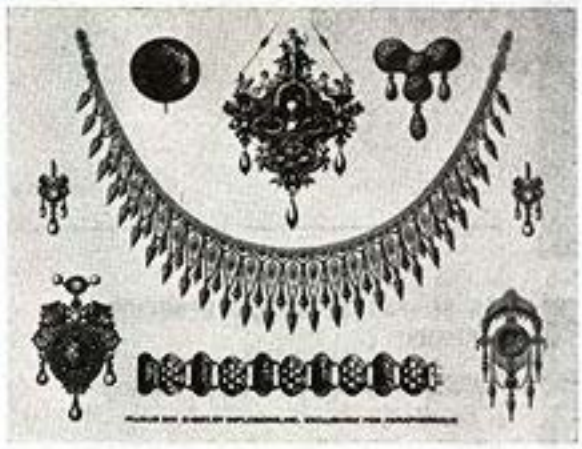
247a. Another copy with cut edges.

247b,c. 2 copies mounted on sticks.

248. GEORGE MACIUNAS
(Flux Tattoos)

unique
1967/
9.3 x 12 x 1.3 cm

Twenty-five original negatives, each 2¼" x 2¼" in individual glassine envelopes, all contained in an unlabeled, opaque white box. Some of the images were used for the Flux Tattoos edition, published by Implosions, Inc. The images are: medals, zippers, safety pins and paper clips, hardware such as nuts, bolts and hinges.



249. GEORGE MACIUNAS
FLUXUS 301

Produced by Implosions, Inc.
1967
25.3 x 33.1 cm

A sheet of stick-on tattoos with silver images of antique jewelry.

250. GEORGE MACIUNAS
'Venus di Milo barbeque apron'

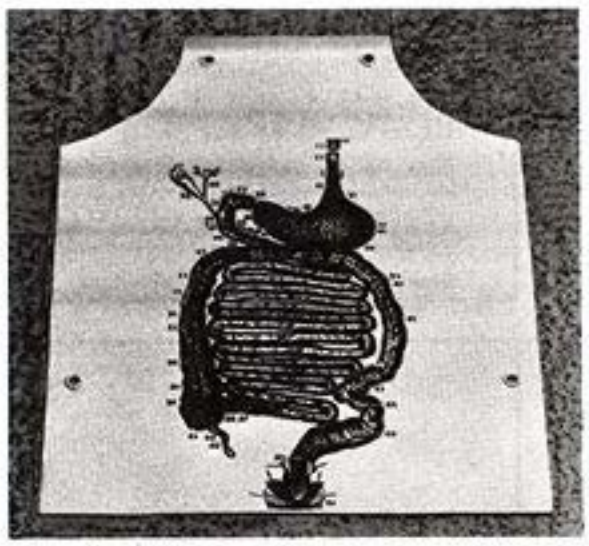
Fluxus Edition
(1967)/1973
76.3 x 40.6 cm

A barbeque apron of white vinyl with a green-grey backing, lacking grommets, printed in black with an image of Venus di Milo.

251. GEORGE MACIUNAS
'Intestinal design apron'

Fluxus Edition
(1967)/1973
50.7 x 40.6 cm

An apron made of white vinyl with green-grey backing and four plastic grommets, printed in black with a depiction of an intestinal tract.

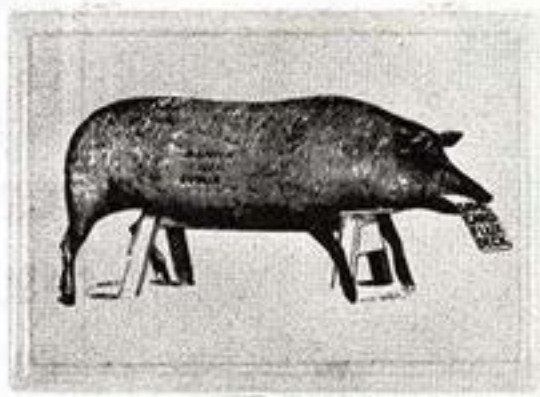


252. GEORGE MACIUNAS
SAME CARD FLUX DECK

Fluxus Edition
n.d./before March 1969
6.7 x 9.3 x 2.3 cm

Opaque white plastic box with label on lid, containing 52 identical playing cards—jokers with red designed backs.

253. Another similar copy, this one containing the 2 of spades.



254. GEORGE MACIUNAS
LEARNING MACHINE

Made by the artist
1969
102.2 x 21.5 cm

An unknown reproductive process, possibly xerox; black on white paper, composed of four sheets glued together vertically.

SOCIAL SCIENCES	ORGANIZATION	CULTURAL		
		ECONOMIC	state	communism socialism & welfare state collectivism, syndicalism
			capitalism	monopolism, cartels, cooperatives oligopoly micro & macro economics commerce, supply-demand, inflation-deflation finance, taxation, wages, etc. labour, industrial organization
			mathematical	economic dynamics activity analysis game theory
		POLITICAL		comparative government constitution international relations public administration
	ETHICS	LEGISLATED		constitutional, legislative, statute administrative commercial international civil, equity, common
			criminal	conspiracy, perjury corrupt practices homicide, etc.
		NON-LEGISLATED LAW		
	HISTORY	THEORY		historiography, methodology
		SOCIAL		political economic scientific-technological art, archaeological
		BIOLOGICAL		paleoanthropology paleozoology, botany etc.
BIOLOGICAL SCIENCES	ECOLOGY & ETHOLOGY	PSYCHOLOGY	social psychology	social ergonomics comparative behaviour, memory applied: industrial, vocational, motivation pedagogy
			para psychology	metaphysics religion, theology e.s.p. telepathy etc.
			abnormal psych.	
		CYBERNETICS	philology	paleography folklore language textual criticism
			phonology, phonetics semantics morphology etymology grammar	
		BIOGEOGRAPHY	demography anthropography ontacology synecology phytosociology	
	TAXONOMY	ANTHROPOLOGY	ethnology, primatology etc.	
		ZOOLOGY		
		BACTERIOLOGY		
		BOTANY		
	MORPHOLOGY	BIOCHEMISTRY	photosynthesis coenzymes, enzymes nucleic acids fermentation etc.	
		MOLECULAR BIOLOGY CYTOLOGY HISTOLOGY ANATOMY		
	PHYSIOLOGY	GENETICS EMBRYOLOGY ORGANOGENY NEUROPHYSIOLOGY CYBERNETICS		
	PATHOLOGY	GYNECOLOGY ORTHOPOLOGY CARDIOLOGY PULMONOLOGY GASTROENTEROLOGY UOLOGY ENDOCRINOLOGY DERMATOLOGY NEUROLOGY OPHTHALMOLOGY OTOLOGY DENTISTRY PSYCHIATRY PHARMACOLOGY, ETC.		
PHYSICAL SCIENCES	CHEMISTRY	BIOCHEMISTRY		
		INORGANIC	crystallography, oxides, sulphides	
		ORGANIC	carbon	
		ANALYTICAL		
		SYNTHETIC		
		PHYSICAL	gases, liquids, solids ionization thermo chemistry electro chemistry photo chemistry	
	PHYSICS	NUCLEAR	radiation, etc.	
		SOLID STATE	quantum mechanics etc.	
		MECHANICS	dynamics wave motion harmonics acoustics statics	
		HEAT	thermometry calorimetry thermo-dynamics cryogenics	
		LIGHT	optics colour, spectroscopy photometry, etc.	
		ELECTRICITY	magnetism, etc.	
	GEOPHYSICS	GEOLOGY	geomorphology mineralogy, petrology, metallurgy vulcanology seismology oceanography geodesy, geography stratigraphy paleontology	
		HYDROLOGY	oceanography hydrography	
		AEROLOGY	meteorology geomagnetism upper air physics	

ENGINEERING (APPLIED SCIENCE)	ASTRONOMY	ASTROPHYSICS COSMOGONY COSMOLOGY SPECTROSCOPY RADIO ASTRONOMY		
	MATHEMATICS	ALGEBRA	linear algebra (vector analysis) groups & rings (algebra,geometry,trigonometry) number theory logic (arithmetic)	
		GEOMETRY	topology differential geometry	
		ANALYSIS	real variables (calculus) complex variables differential equations	
		APPLIED MATH.	probability computer science, cybernetics mathematical physics	
	MECHANICAL	MACHINE & TOOL	steam, turbine, combustion, rocket engines automation, industrial processes tool, industrial machinery	
		MARINE AERODYNAMIC AUTOMOTIVE THERMO-DYNAMIC ACOUSTIC OPTIC		
	ELEC.	ELECTRIC	power, transmission motors, etc.	
		ELECTRONIC	communication, radar, radio, tv etc. computer, controls etc.	
	CHEMICAL	HEAVY	petroleum, petrochemicals, gas, cryogenic products acids, alkalies, salts	
		PLASTICS	elastomers thermosets, thermoplasts fibers coatings, adhesives etc.	
		LIGHT	pharmaceuticals, cosmetics foods photographic materials, etc.	
		ELECTRO-CHEM.		
	MINERAL	MINING METALLURGIC CERAMIC PETRO-CHEMICAL NUCLEAR		
	CIVIL	TOPOGRAPHIC	excavations, grading, earth moving roads, railroads, tunnels etc.	
		HYDRAULIC	water supply & drainage sanitary hydroelectric: dams harbours, canals etc.	
		STRUCTURAL	architecture: concrete, frames and shells steel, frames prefabricated systems, etc. bridge, tower, foundations	
		URBANISTIC		
ART & DESIGN	1 D	NONSENSORY AURAL	Concept	
			Phonological	Concrete Abstract	prose, drama, poetry, journalism, essay, editing, etc. phonetic, sound poetry, etc.
			Aural	Instrumental Concrete Electronic	whisperered, prepared, altered, polychromic voice, etc. tape collage, noise makers, readymades, etc. tape, synthesizer, generator, etc.
	2 D	OPTIC	Photography	still cinema photo-mech.	photoengraving etc.
			Printing	typography planography intaglio printing flexography stencil printing electrostatic handengraving processing	graphic, type toxology film distortion, phototypography, etc. patterns, kinetics, etc. offset letterpress, rotogravure silkscreen, mimeo, xerography etching, dry point, stone lithography, woodcut, linoleum cut, etc. diecutting, folding, binding, packaging, etc.
			Hand making	monochromic polychromic	drawing, drafting, etc. calligraphy, scrolls, doodles, etc. automatism: tachism, diffusion, osmosis, etc. painting, fresco, collage, etc. bodypainting, tattoos, etc.
	3 D	OPTIC AURAL OLFACTORY EPITHELIAL TACTILE	Biological	Psychological Zoological Botanical	para-psychological (esp. religious), abnormal, erotic, etc. cybernetic, live: micro-organisms, insects, animals, humans etc. dead: corpses, leather, fur, foods, etc. live: horticulture, environments, flower arranging, etc. dead: woods, fibers, rubber, food, etc.
			Chemical	ceramic synthetics	stone, cement, clay-pottery, glass, etc. plastics: thermo-sets, thermo-plasts, elastomers (inflatables) etc. gases, cryogenics, coatings, adhesives, paints, (tachism) etc. pharmaceuticals, pyrotechnics, explosives
			Mechanical	machines processes transport physical	simple & compound, motors, engines, molding, vacuum forming, foundry, blowmolding, rollforming, extruding etc. aerodynamic, automotive, marine acoustic, optic, thermodynamic, hydraulic, etc.
			Electric	electric electronic	power, transmission, motors, transformers, etc. communication, radio, tv, radar, computer, controls, telephone, etc.
			Geophysical	mineralogical metallurgical topological hydrological aerological astronomical	 alloying, welding, topography (earth works), etc. (water works), fountains, meteorology (clouds) etc.
			Structural Social	topographical hydraulical architectural	excavations, grading, roads, tunnels, etc. water supply, drainage, irrigation, harbours, canals, concrete frames, shells, steel, plastics, cardboard, tents, etc. prisons, courts, governments, hospitals, clinics, churches, schools etc.
	4 D	KINETIC OPTIC AURAL OLFACTORY EPITHELIAL TACTILE	Spectators	monomorphic kinesthetic biospheric expanded cinema action music polymorphic ritual	events, gags, jokes, readymades, etc. gestures, mimic, gymnastics, dance, body art, etc. pyrotechnics, sky writing, cloud making, hydro arts, fountains, etc. multimedia, happenings, opera, theatre, etc. religious processions, masses, funerals, weddings, wars, orgies, etc.
			participants	competitive readymade transport theatre	games, play, sports, wars, etc. disasters, accidents (pedestrian & vehicular), street events, parades, mail-art, etc. audience participation, audience art, etc.

255. GEORGE MACIUNAS
MYSTERY FLUX ANIMAL

Fluxus Edition, component of *FLUXKIT 'C'*
/1969
6.8 cm high including the lid, 3.4 x 3.4 cm square

Clear square glass bottle with a black lid. Label on the side. Contains dried gut (?).

256. GEORGE MACIUNAS
FLUX SNOW GAME

Fluxus Edition
n.d./
9.3 x 12 x 1.3 cm

256a. Another identical copy, /1969, component of *FLUXKIT 'C'*

Transparent plastic box with label on the lid, containing styrofoam pellets.

257. GEORGE MACIUNAS
SMILE MACHINE

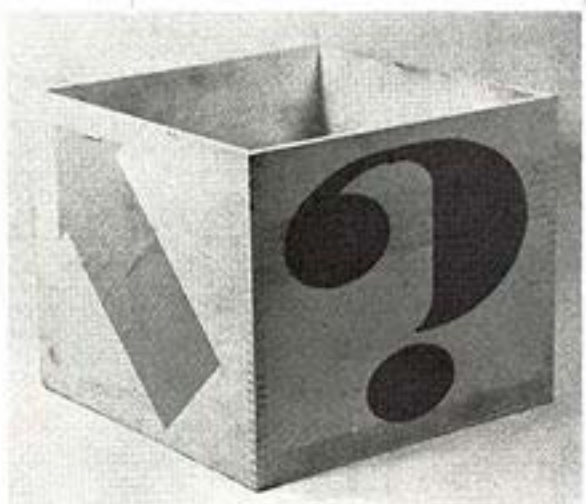
Fluxus Edition
1970/1971
9.2 x 12 x 3 cm

Plastic box with a blue bottom and a transparent lid with label. The label is an actual image cut from a book or magazine with the 'letterset' text 'smile machine by George Maciunas, 1971' placed along 1 blank edge. Contains a metal and plastic spring device to open one's mouth.

258. GEORGE MACIUNAS
'display stand'

1970
32.5 x 38.5 x 38.5 cm

4-sided mitered wood box painted white on the outside, open top and bottom with a 'shelf' ¼ way down on the inside. On the outside, Maciunas has put bold red dayglow cutouts. Used for Fluxus exhibit at Douglass College during Fluxsports and Fluxmass, 1970.



259. GEORGE MACIUNAS
'display stand'

1970
32.5 x 41 x 41.5 cm

4-sided mitered wood box, open top and bottom, intended to have a 'shelf' ¼ way down on the inside, missing here. Maciunas has put bold red dayglow cutouts on the outside. Used for Fluxus exhibit at Douglass College during Fluxsport and Fluxmass, 1970.

260. GEORGE MACIUNAS
'display stand'

1970
32 x 38.3 x 38.3 cm

4-sided mitered wood box painted black outside with supports for a 'shelf' (missing) right at the top of the inside. Used for Fluxus exhibit at Douglass College during Fluxsport and Fluxmass, 1970.

261. GEORGE MACIUNAS
'display stand'

1970
32.5 x 41 x 41 cm

4-sided mitered wood box painted white outside and partially on the inside, open top and bottom but should have a 'shelf' approx. 1/8th way down from the top (missing). The word 'map' is written in Maciunas' writing on a piece of masking tape stuck inside the box—possibly an indication of what the stand displayed. Used for Fluxus exhibit at Douglass College during Fluxsport and Fluxmass, 1970.

262. GEORGE MACIUNAS
'Mask of Yoko Ono'

Fluxus Edition
1970
26 x 21 cm

Offset photograph with eye holes cut out and a rubber band attached to each side of hair, intended for use in the 'Fluxfest Presentation of John Lennon and Yoko Ono' *Grapefruit Flux Banquet* at 18 North Moore Street.

263. GEORGE MACIUNAS
'Mask of John Lennon'

Fluxus Edition
1970
28 x 21.5 cm

Offset photograph on an uncut page, intended for use in the 'Fluxfest Presentation of John Lennon and Yoko Ono' *Grapefruit Flux Banquet* at 18 North Moore Street.

264. GEORGE MACIUNAS
'mask' grotesque face

Fluxus Edition
n.d.
20.3 x 16.3 cm

Black offset photograph printed on white card stock, holes punched out for eyes. Printed one side.

265. GEORGE MACIUNAS
'mask' anatomical face

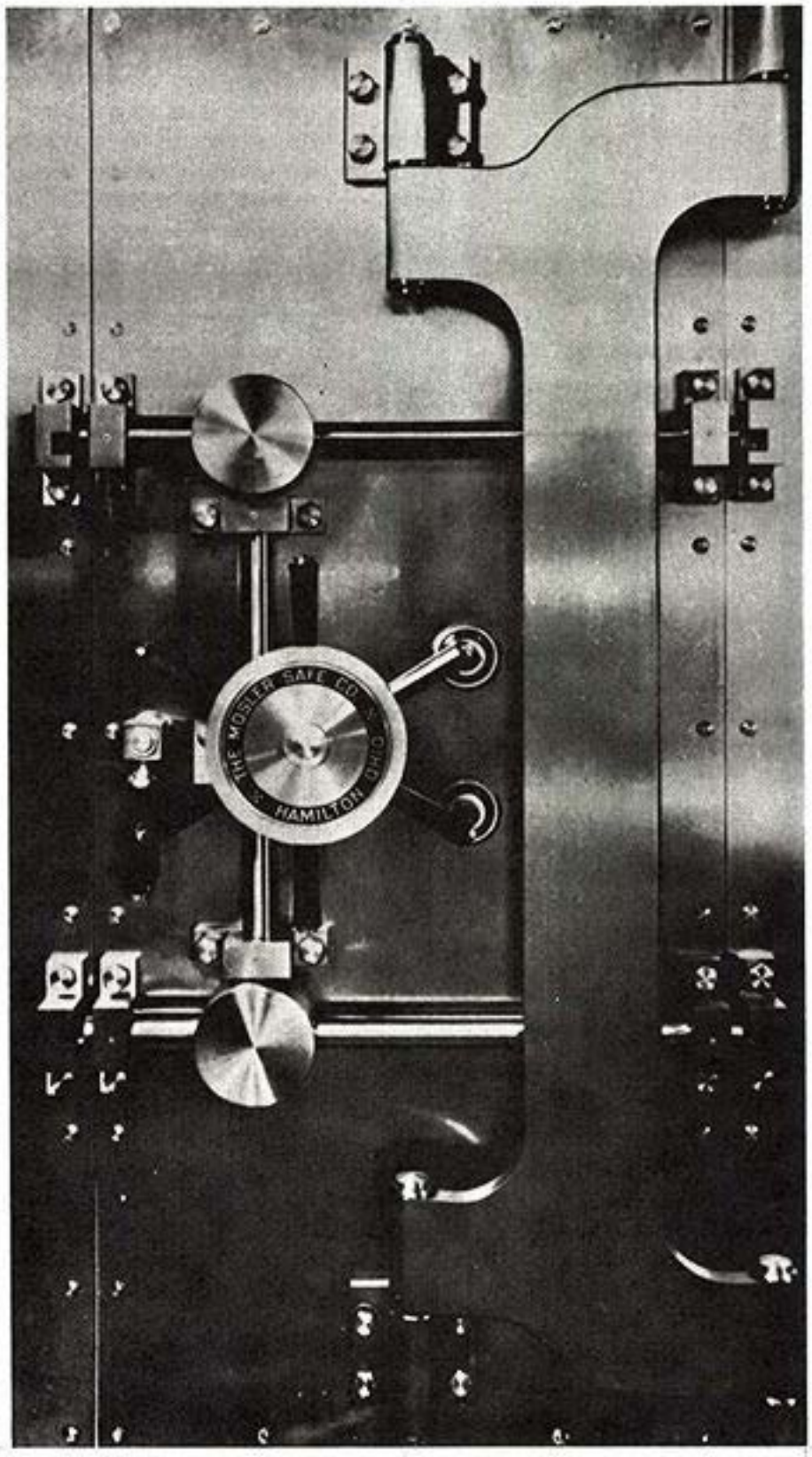
Fluxus Edition
n.d.
24.9 x 21.7 cm

Offset black on one side and grey on the other side on white card stock, holes punched out for eyes.

266. GEORGE MACIUNAS
SAFE DOOR ('Flux Safe Door')

Unique work
Early 1970's
157.5 x 98 cm

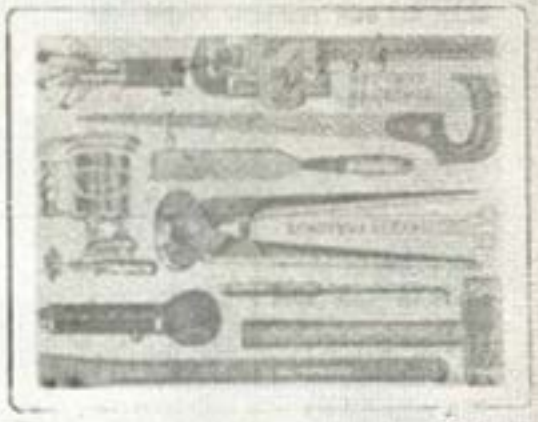
A photograph of a photographic reproduction of a Moser safe door, was once applied to a wall in Maciunas' studio as a part of 'Flux Combat with New York State Attorney (& Police) by George Maciunas (Event in Progress)'. A flux tromp d'oeil exit.



267. GEORGE MACIUNAS
SAFE DOOR ('Flux Safe Door')

Fluxus Edition
ca. 1970
87.7 x 48.7 cm

Offset black on white paper; poster size image of a Moser safe door.



268. GEORGE MACIUNAS
BURGLARY FLUX KIT

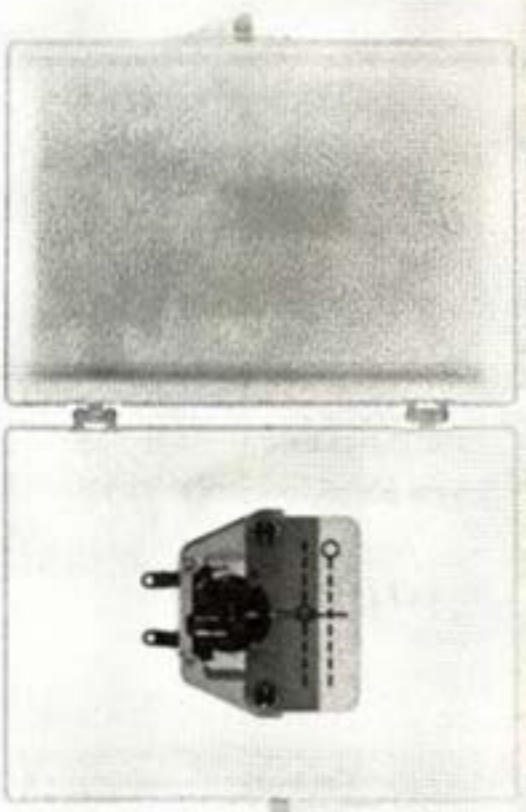
Fluxus Edition
1971/
9.3 x 12 x 2.6 cm

A clear plastic box with label on the lid, containing 9 keys, two of which are broken.

269. GEORGE MACIUNAS
BREATH FLUX TEST

Fluxus Edition
1971/
9.3 x 6.7 x 2.3 cm

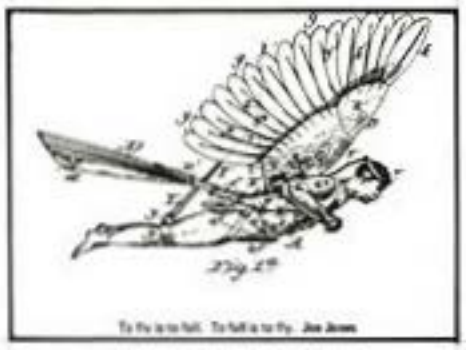
A white plastic box with label on the lid, containing one Flux breath tester.



270. GEORGE MACIUNAS
'To fly is to fall. To fall is to fly. Joe Jones'

Unique
ca. 1972
8.2 x 10.9 cm

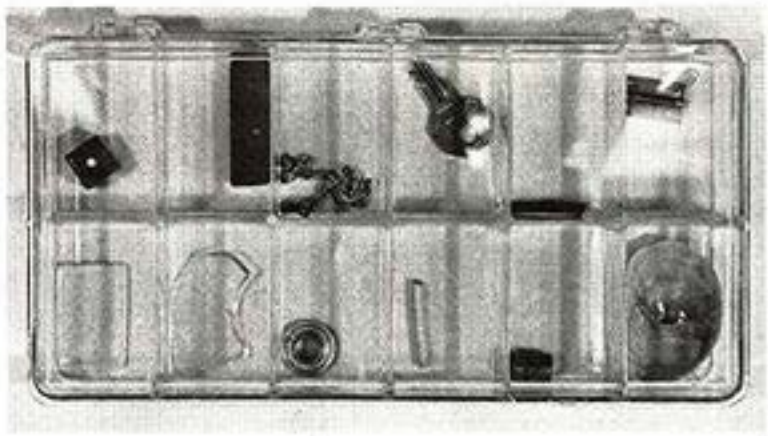
Text typewritten on an image from a 19th century illustration.



271. GEORGE MACIUNAS
NAME KIT BOX 'Your name spelled with objects'

Fluxus Edition
1972/
10.8 x 21.2 x 3.6 cm

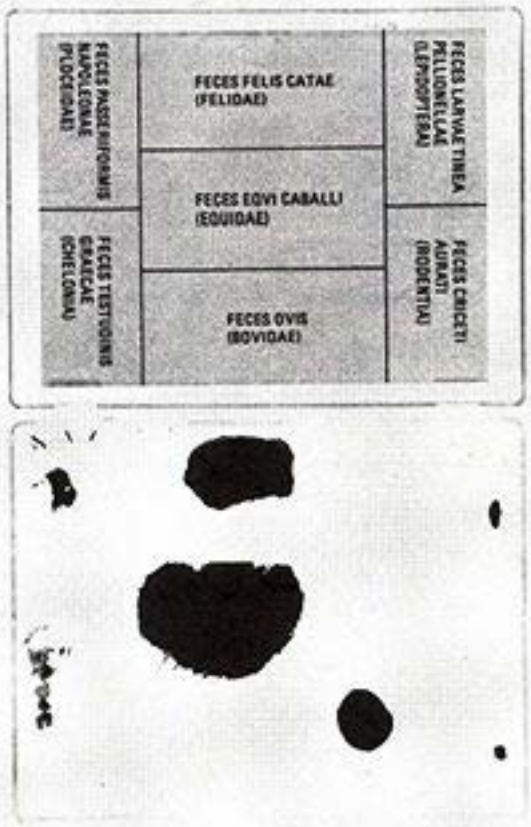
A clear plastic box with objects that spell out the name DICK HIGGINS: one die, incense, chain, key, hinge, ivory, glass, grommet, insulator, nut, shell.



272. GEORGE MACIUNAS
EXCRETA FLUXORUM

Fluxus Edition
1973
12 x 9.3 x 2.7 cm

A clear plastic box with label on the lid, containing seven samples of shit in compartments. (4 are in medicine capsules). Identification labels are on the inside of the lid.

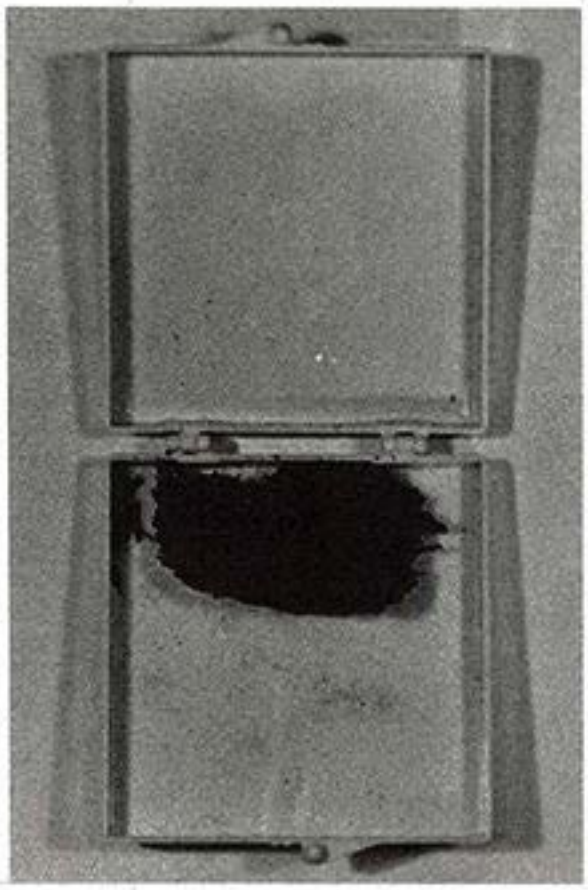


273. GEORGE MACIUNAS
EXCRETA FLUXORUM

Fluxus Edition, component of *FLUX YEAR BOX 2* 'C'
1973/1978
6.7 x 6.7 x 1.65 cm

White plastic box with stiff blue paper label on lid, bearing typewritten information about the contents. Text reads, 'Loxodonta, Family: elephant, Order: Proboscidea, Class: Mammalia'.

Contains elephant shit.



274. GEORGE MACIUNAS
EXCRETA FLUXORUM

Fluxus Edition
1973/ca. March 1978
22 x 33.5 x 5.8 cm

275. Another similar copy.

A twenty-four compartment transparent plastic box with a reddish brown colored label on the lid. Each compartment contains a transparent plastic box or medicine capsule with a different kind of shit and has a blue identifying label on the bottom of the compartment. The shit samples are arranged in a certain concept of evolution. This copy was assembled by George Maciunas, Joe Jones, Billie Maciunas and Jon Hendricks.

276. GEORGE MACIUNAS
FLUXPOST ('Aging men')

Fluxus Edition
n.d.
28 x 21.7 cm

A sheet of 42 black and white images on gummed and perforated paper. The stamps are identified sequentially Fluxpost 1–42.

277. GEORGE MACIUNAS
SMILE STAMPS/FLUXPOST

Fluxus Edition
February or March, 1978
27.9 x 21.6 cm

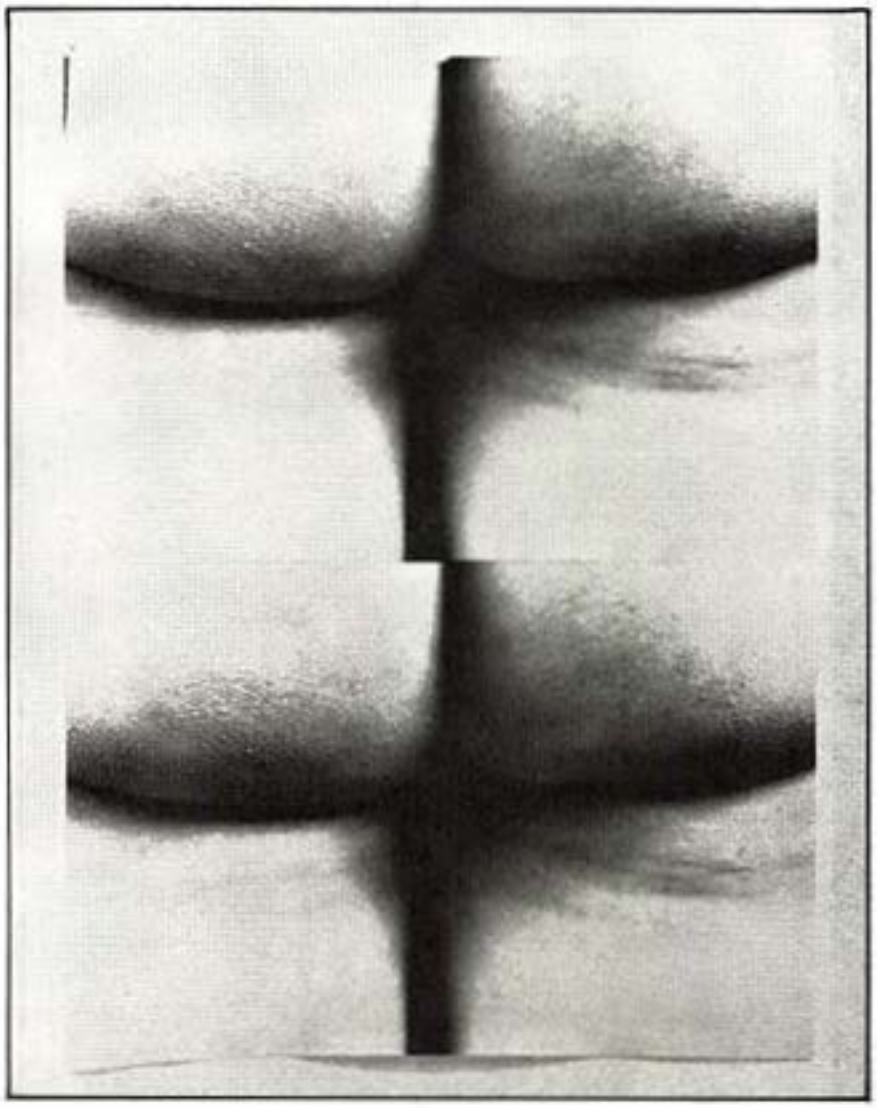
A sheet of 42 black and white images on gummed and perforated paper. The stamps are identified sequentially Fluxpost 1—42. The total number of sheets printed was 833, 30 sheets are signed by Maciunas. Signed copy.

278. GEORGE MACIUNAS
'Fluxus Wallpaper'

Fluxus Edition
n.d.
56.5 x 43.3 cm

Offset black on white paper, two images per sheet. The work appears to be two stills from Yoko Ono's *film no. 4* and also relates to pieces by Ben Vautier and Robert Watts.

300 examples.



279. GEORGE MACIUNAS
FLUXUS (ITS HISTORICAL DEVELOPMENT AND RELATIONSHIP TO AVANT-GARDE MOVEMENTS)

Fluxus Edition
ca. 1965
43.2 x 14.3 cm

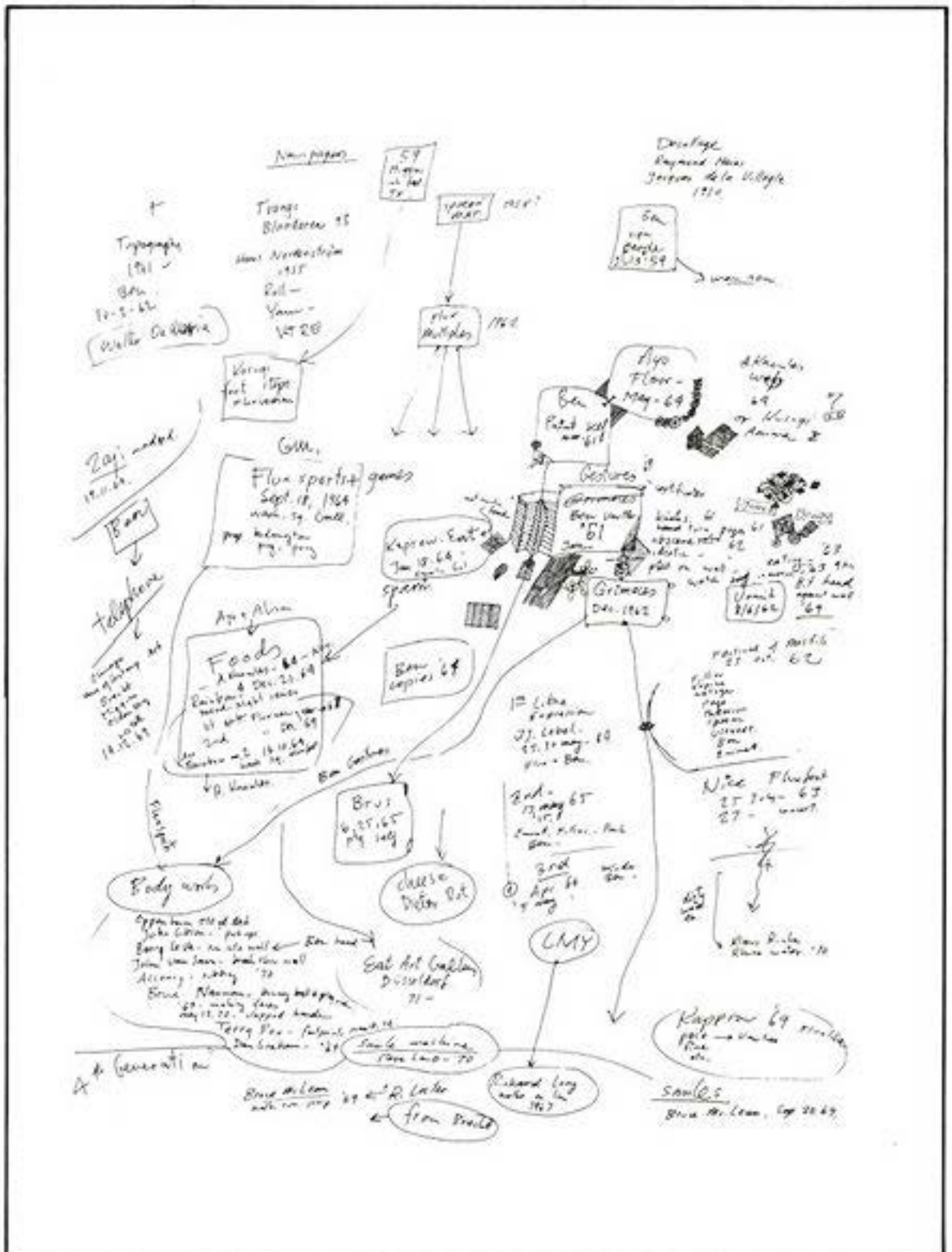
Offset black on green paper.

279a. Another similar copy, printed on red paper, component of *FLUXKIT* 'C'.

280. GEORGE MACIUNAS
Manuscript Notations for: **'DIAGRAM OF HISTORICAL DEVELOPMENT OF FLUXUS/ AND OTHER 4 DIMENTIONAL, AURAL, OPTIC,/OLFACTORY, EPITHELIAL AND TACTILE ART FORMS.'**

ca. 1973
58.4 x 44.4 cm

1 sheet white paper with holograph notations and doodles mostly on 1 side, but some on the other.



Reverse side of 280.

281. GEORGE MACIUNAS
Holograph notations, probably for: **'DIAGRAM OF HISTORICAL DEVELOPMENT OF FLUXUS/AND OTHER 4 DIMENTIONAL, AURAL, OPTIC,/OLFACTORY, EPITHELIAL AND TACTILE ART FORMS.'** Starting with '25.07-03.8.1963/Fluxfest-total Art.'

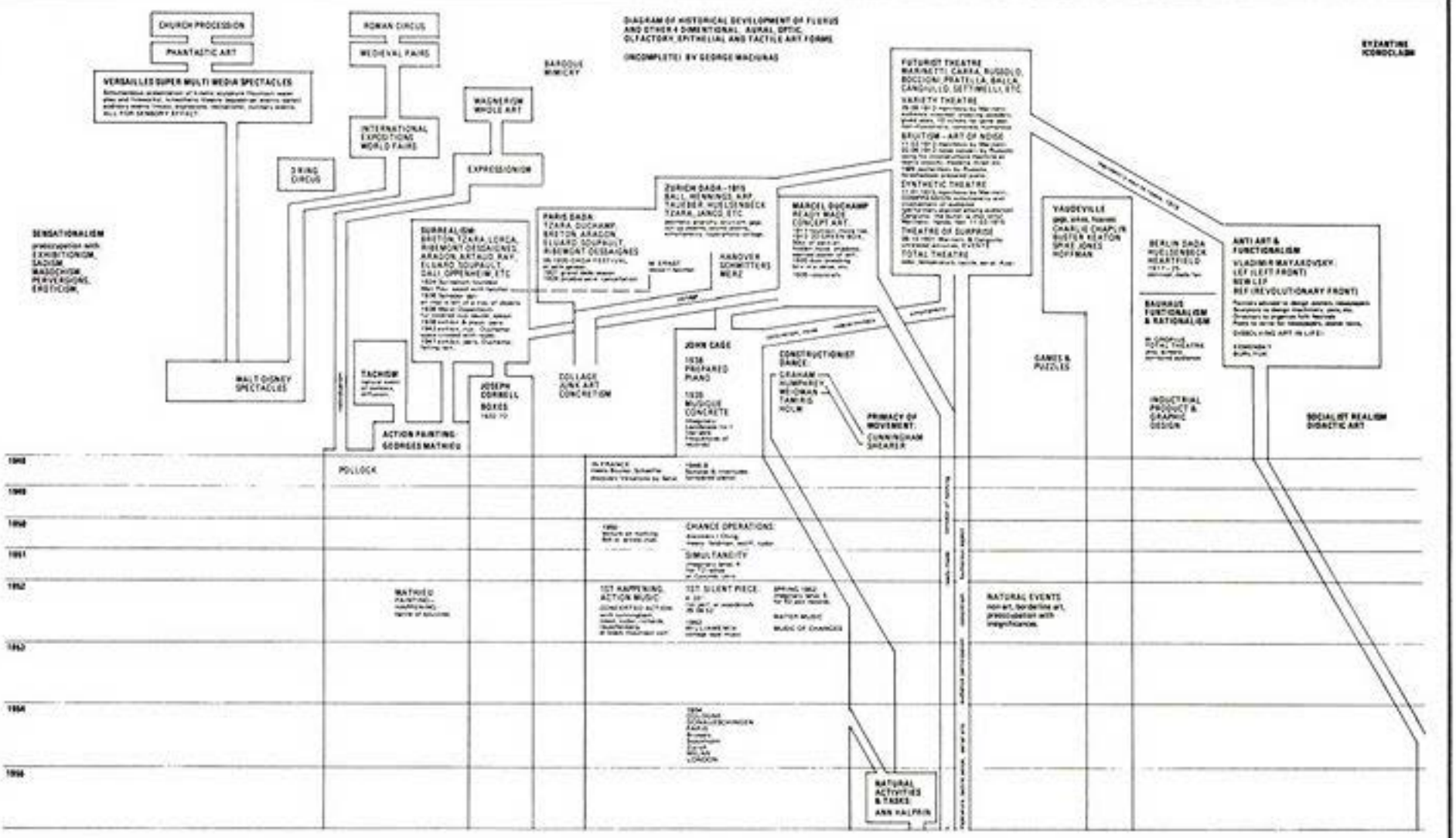
n.d.
25.4 x 18 cm

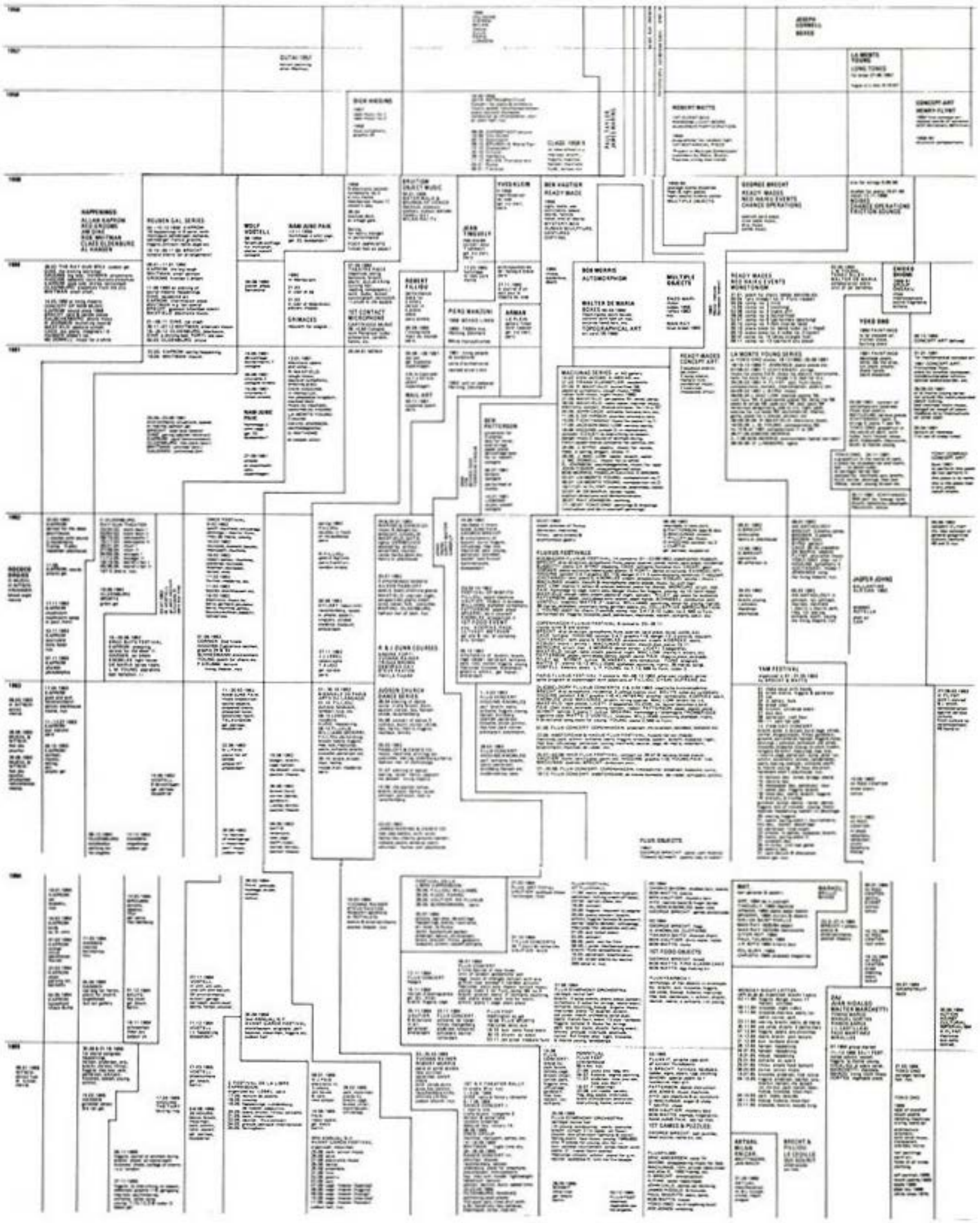
1 page of notes in ink on white paper with additional notes on another subject.

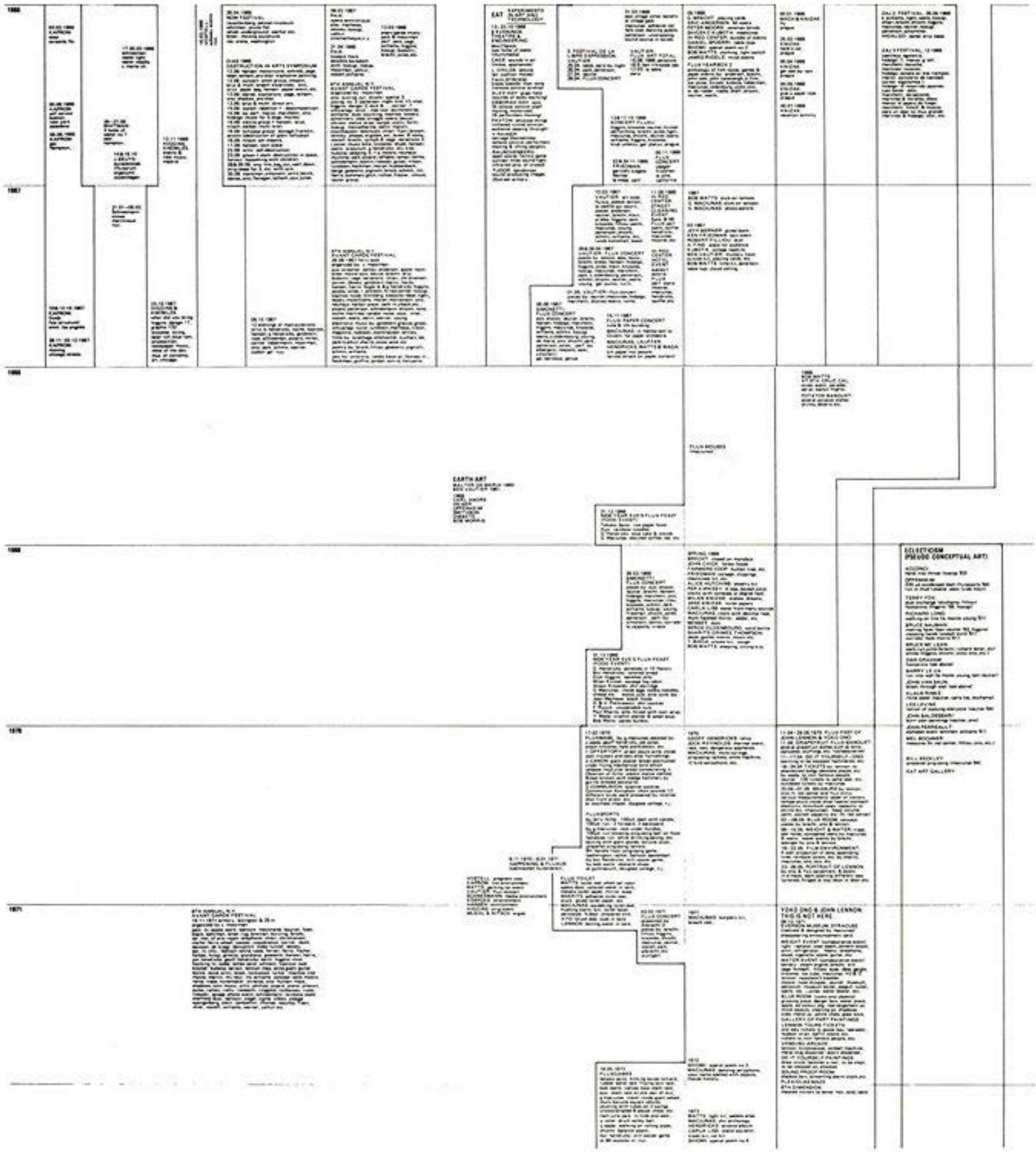
282. GEORGE MACIUNAS
DIAGRAM OF HISTORICAL DEVELOPMENT OF FLUXUS/AND OTHER 4 DIMENTIONAL, AURAL, OPTIC,/OLFACTORY, EPITHELIAL AND TACTILE ART FORMS./(Incomplete).

Published by the artist
1973
apr. 175.5 x 58.5 cm

Unknown reproductive process, possibly photostat or offset, black on white paper. Composed of two sheets glued together vertically.




1956
1957
1958
1959
1960
1961
1962
1963
1964
1965
HAPPENINGS
ALLAN KAPROW
RED GROOMS
JIM DINE
ROB WHITMAN
CLAES OLDENBURG
AL HANSEN
REUBEN GAL SERIES
WOLF VOSTELL
NAM JUNE PAIK
DICK HIGGINS
ROBERT FILLIOU
JEAN TINGUELY
YVES KLEIN
BEN VAUTIER
READY MADE
GEORGE BRECHT
READY MADES
NEO-HAND EVENTS
CHANCE OPERATIONS
LA MONTE YOUNG
LONG TONES
CONCEPT ART
HENRY FLYNT
DON WEARIS
AUTOMORPHISM
WALTER DE MARIA
BOXES
TOPOGRAPHICAL ART
MULTIPLE OBJECTS
READY MADES
NEO-HAND EVENTS
HAPPENINGS
YOKO ONO
CHICO
MAKINO
CONCEPT ART
LA MONTE YOUNG SERIES
READY MADES CONCEPT ART
MACHINAE SERIES
PIERO MANZONI
ARMAN
JEF KUTTNER
FLUXUS FESTIVALS
JASPER JOHNS
FLUX OBJECTS
YAM FESTIVAL
SET FOOD OBJECTS
SET GAMES & PUZZLES
DAI
ANA HIDALGO
WALTER MARCHETTI
ARTFUL
BRIGHT &
LE CHOLLE


1966
1967
1968
1969
1970
1971
EARTH ART
FLUX HOUSES
ECLECTICISM
(PSEUDO CONCEPTUAL ART)

283. GEORGE MACIUNAS
FLUX STATIONERY (shoe envelope, foot writing paper)

Wooster Enterprises Edition, NYC
ca. 1975
27 x 21.6 cm overall

8 envelopes and 8 sheets of writing paper with a card stiffener, sealed in plastic wrap. The title is printed letterpress black on white card stock, the envelopes and writing paper printed black on white paper.

284. GEORGE MACIUNAS
FLUX STATIONERY (glove envelope, hand writing paper)

Wooster Enterprises Edition, NYC
ca. 1975
27.1 x 21.6 overall

8 envelopes and 8 sheets of writing paper with a card stiffener, sealed in plastic wrap. The title is printed letterpress black on white card stock, the envelopes and writing paper are printed black on white paper.

285. Another similar copy with 2 envelopes and 2 sheets of paper. On the back of the package is a sticker with the text 'Wooster Enterprises, New York' and another sticker with a rubber stamped text 'Flux Stationery, 2 sheets, 2 envelopes'.

286. GEORGE MACIUNAS
FLUX STATIONERY (naked woman's body writing paper with fur coat envelope)

Wooster Enterprises Edition, NYC
ca. 1975
27.1 x 21.6 cm overall

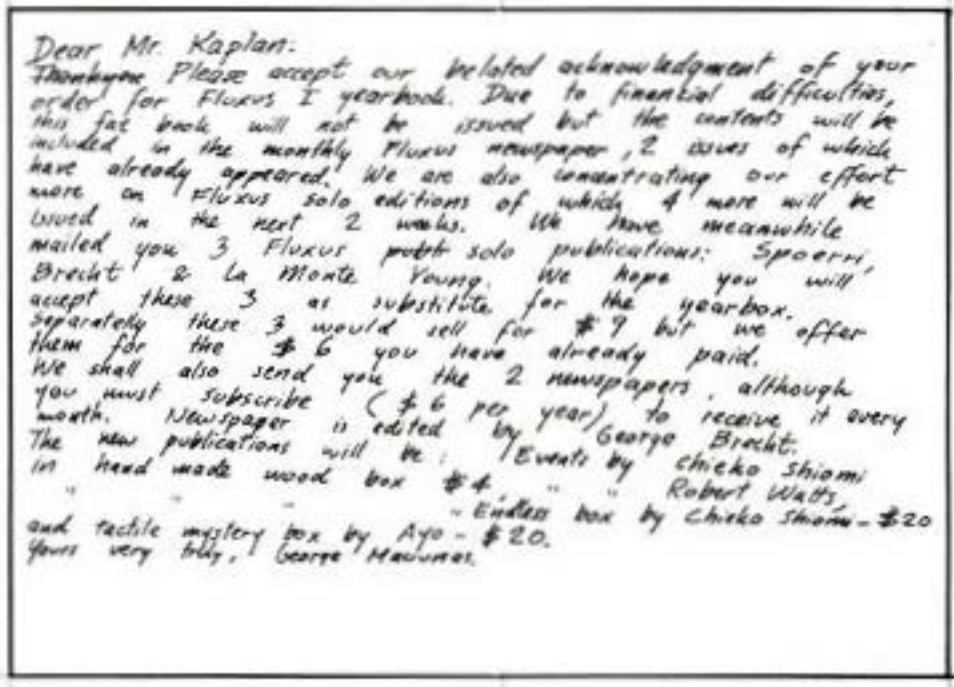
2 sheets of writing paper and 2 envelopes with a card stiffener, sealed in plastic wrap. The title is printed letterpress black on white card stock, the envelopes and writing paper printed offset black on white paper.

286a. Another identical copy with a 1 cm strip attached to the outside of the package with the text 'body in coat/writing paper with coordinated envelope' printed black on white.

287. GEORGE MACIUNAS
Holograph postcard

Postmarked November 19, 1963
8.3 x 14 cm

Standard 4¢ U.S. postcard, mailed. Maciunas writes about the problems of producing *Fluxus 1* and offers other publications instead.



Dear Mr. Kaplan:
Thankyou Please accept our belated acknowledgment of your order for Fluxus I yearbook. Due to financial difficulties, this fat book will not be issued but the contents will be included in the monthly Fluxus newspaper, 2 issues of which have already appeared. We are also concentrating our effort more on Fluxus solo editions of which 4 more will be issued in the next 2 weeks. We have meanwhile mailed you 3 Fluxus pocket solo publications: Spoerri, Brecht & La Monte Young. We hope you will accept these 3 as substitute for the yearbox. Separately these 3 would sell for $9 but we offer them for the $6 you have already paid.
We shall also send you the 2 newspapers, although you must subscribe ($6 per year) to receive it every month. Newspaper is edited by George Brecht.
The new publications will be: Events by Chieko Shiomi
in hand made wood box $4 " " Robert Watts
" " - Endless box by Chieko Shiomi - $20
and tactile mystery box by Ayo - $20.
Yours very truly, George Maciunas

288. GEORGE MACIUNAS
Holograph postcard

November 27, 1963
8.3 x 14 cm

Standard 4¢ U.S. postcard, mailed. Maciunas writes about Fluxus publications and where they can be seen.

Dear Mr. Kaplan: Nov. 27,63
In reply to your card & ingury of Nov. 22nd. the Fluxus boxes can be seen at: 359 Canal St. 2nd. floor. If front door is locked you must Bang very loudly or call CA 6-6315 or CO 7-9198 to be admited in. Best time is daily between 8:30 & 10:30 PM or weekends.
Boxes to be seen:
Chieko Shiomi - "endless box" $ 20
Ayo - "tactile box" (each different - 100 variation)
Ben Vautier - "mystery box" each $ 20
Chieko Shiomi - events $1
George Brecht - complete works or "Water Yam" in wood box
Emmett Williams - 6 foot long poem 3 in rolls long poem
In a few weeks we shall have more publications (Rob. Watts, La Monte Young etc.)
2 boxes.
Respectfully - George Maciunas for Fluxus.

289. GEORGE MACIUNAS
Holograph letter with mailing envelope

1966

Consists of a mailed envelope with a 5¢ U.S. postage circus commemorative stamp and 2 Robert Watts designed blue *Fluxpost 17* stamps, all cancelled. On the back is another Watts designed *Fluxpost 17* stamp. Inside is a holograph letter, signed, which among other things indicates that some 'minor new items' were enclosed (these are missing). The letter is written on the back of a Fluxshop flyer, 17.6 x 17.1 cm.

290. GEORGE MACIUNAS
Holograph notes for *Fluxdivorce* and 'Cologne' (Fluxus Events)

ca. 1971
25.4 x 19 cm

Sheet of notations with ideas for various events and a doodle.

Fluxdivorce.

June 24, 71.

Divided house = toilet, bathroom sink, bedroom, kitchen, balcony, fireplace, mirror, chairs, wardrobe, loveseat, certificate, clothing.

heavy coats pulled apart

yard - ice sculpture, —

Cologne -

Kaprow - saw dust,
Filliou - worn pieces
G. Brecht - furniture — sparse.
Vautier - obstacle.
Gloff - dirt, - burned, blossoms - city

291. GEORGE MACIUNAS
letter

ca. 1971

Holographed letter written by Maciunas to Mieko Shiomi discussing Shiomi's spatial poems and giving his suggestions as to possible contributors for them. This letter is written on the back of a Flux mailing list to which Maciunas refers. Maciunas also tells of his plans to travel, and of his work on the chart.

292. GEORGE MACIUNAS
'holograph notes'

made by Maciunas
ca. 1971

#1-6 & 8 are 7.1 x 12.8 cm; #7, 10 & 11 are 7.6 x 12.7 cm; #12 is apr. 4.2 x 5.2 cm

#1-6 & 8 are on the back of La Monte Young *Composition 1960#9* cards.
#7, 10 & 11 on other white cards

1) Outline for an 11 year program of travel and work from 1972 to 1982.

2) *Spanish* phrases

3) *Greek* phrases and alphabet on 1 side, notes and Maciunas' signature on the other.

4) *Misc.* notes

5) *Investments* notes

6) *Tractor* . . . notes 2 sides

7) *gelatin dynamite* (notes for making) 2 sides

8) *Gourou, P* . . . notes on books 2 sides

9) *Majorca* notes on islands 2 sides

10) *Madeira* notes on islands 2 sides

11) *Azores* notes on islands with sketch of islands 2 sides

12) *Medieval Sculpture*" . . notes on scrap of yellow paper

293. GEORGE MACIUNAS
postcard

1972

Postcard sent from George Maciunas, New York City, to Mieko Shiomi, Osaka, Japan in which he discusses *'Spatial Poem no. 3'* and *'Spatial Poem no. 4'*.

Dear Mieko;
Thanks for your letter. I will leave it up to you whether to send back the sword or not. If you take it, and eventually sell it (whenever you have the time) you can use the money for producing Poem no.4 , if you think the effort to sell it is not worth the amount it may bring, then send it back, but if you send it back, send it via ship, not by air, since I have to pay for its return. Whichever way you decide will be allright with me.
Meanwhile I am sending in a few days Poem no.3 (few copies) by air, since the west coast ships are still on strike (I think). Don't you think we should produce each poem separately, but in such a form that they could be eventually combined into a single package?
For instance if poem no.4 is microfilmed on 35mm roll (for slide projector), then the same reel could be included into the final box or whatever (maybe a box with partitions for each separate poem).
When I come to Japan, I shall bring more swords then, if the duties are not high. Could you tell me what the duties are? if any
My best regards to you,

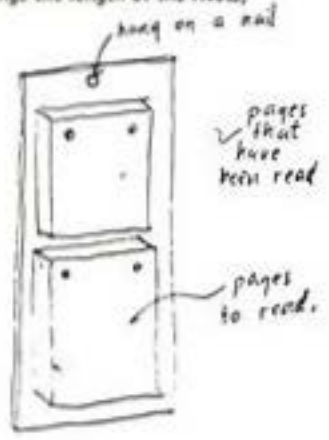
George

294. GEORGE MACIUNAS
postcard

1972 (postmarked March 16, 1972)

Postcard written from George Maciunas, New York City, to Mieko Shiomi, Osaka, Japan in which Maciunas discusses prototypes for Shiomi's *'Spatial Poem no. 3'*, and includes a sketch of the work.

Dear Mieoko,
You may have received by now the Poem no.3 and maybe can't figure out the way it suppose to be hung. These are prototypes and I will change the length of the rivets, now however when hung as shown, the pages will tend to fall down (which was the original intention) about 1/3rd of the way, so you must pick up the fallen pages and hang them on the upper rivets, continuing taking off the pages till the upper rivets hold most of the pages, because they will start falling again when the upper course is full. I could use instead of longer rivets bolts with threads which would also prevent the pages from falling down.
I also will make several models with wood back or thicker leather.
I can send copies to all the participants if you let me know their addresses, I mean addresses of people who are not on my list.
I hope you like the design,
best regards George.



295. GEORGE MACIUNAS
295a. **letter**/*Flux Newsletter*

1975

Holographed letter from George Maciunas to Mieko Shiomi asking for her assistance in the 'Flux Combat with New York State Attorney . . .' event. The letter is written on the back of *Flux Newsletter,* May 3, 1975, which lists the following: *Flux New Year Eve,* 1973—Disguises; *Flux New Year Eve,* 1974—Colored Meal; *Flux Harpsichord Recital,* March 24, 1975 at 80 Wooster St.; *Flux Combat with New York State Attorney (&Police) by George Maciunas (Event in Progress);* New Flux Objects: *Orifice Flux Plugs,* 1974 by Larry Miller; *Fluxfest Presents 12 Big Names,* April 21, 1975.

Dear Mieko,
Could you mail me in an envelope a blank postcard. I need it for item 4 (on other side) I will write a message and then send it to you to mail it to Attorney General in N.Y. It will look like I am in Japan. I will do this from all over the world. Absolutely confuse him.
Thanks a lot,
George.

FLUX NEWSLETTER, MAY 3, 1975

This newsletter substitutes all the delayed replies or letters, and provide information of recent flux-activities.

1. FLUX NEW YEAR EVE, 1973 – DISGUISES:
   a) Stan Vanderbeek - plastic gallon bottle over face (bottle neck in place of mouth)
   b) Alison Knowles, Bici Hendricks - under a giant dragon
   c) Peter & Barbara Moore, Hala Pietkiewicz, Yasunao Tone - with photomasks of G.Maciunas
   d) Nam June Paik - with a sign saying he is George Brecht
   e) Barbara Stewart - grotesque disguise
   f) Peggy Bruno - as garbage can with a fly above
   g) George Maciunas - inside a cubic meter dice, rolling about, etc.

   ENCLOSURES:
   Flux history chart
   new mail list and list of recent objects
   posters of last 2 flux events

2. FLUX NEW YEAR EVE, 1974 – COLORED MEAL:
   Charteuse, by Vytas Bakaitis
   Yellow, by Yasunao Tone, Peter Van Ripper, Simone Forti
   Orange, by Amy Taubin
   Red, by Ayo, Francene Keery
   Violet, by Barbara Moore, Larry Miller, Sarah Seagull
   Blue, by Geoff Hendricks
   Turqoise, by Callie Angell, Mike Cooper, Jonas Mekas, Hollis Melton
   Green, by Jean Brown, Shirley Smith
   White, by Alison Knowles
   Grey, by Almus & Nijole Salcius
   Charcoal, by Shigeko Kubota & Nam June Paik
   Black, by Barbara Stewart & Yoshimasa Wada
   Transparent, by George Maciunas

3. FLUX HARPSICHORD RECITAL, MARCH 24, 1975 AT 80 WOOSTER ST.
   1. Composition 1960, no.13 by La Monte Young, performed by Beth Anderson (playing Bourree I from English Suite no.2 by J.S.Bach
   2. no. 5, 1961 by Toshi Ichiyanagi, perf. by Beth Anderson, Yasunao Tone, Yoshimasa Wada using 9 mallets and wood parts of instrument.
   3. lesson, 1975 by Nam June Paik, perf. by N.J.Paik explaining to the audience on how the feet must be positioned while playing.
   4. Incidental music, 1960 by George Brecht, perf. by Nam June Paik & Peter Moore.
   5. Harpsichord piece for 7 frogs, 1975 by George Maciunas, perf. by Miller, Tone, Wada, 7 mechanical frogs jumping over strings.
   6. Constellation no.4, 1960 by Dick Higgins, perf. by Anderson, Knowles, Kubota, Mathews, Miller, Paik, Tone, Wada, Yoshida
   7. Center, 1962 by George Brecht perf. by Miller, Tone, Wada: balancing harpsichord on its side over a basketball (succeeded)
   8. Fluxharpsichord 1975 by Joe Jones (constructed by G.Maciunas)
   9. Geodesy for harpsichord, 1963 by Yasunao Tone, perf. by self. various objects (feather, ball, pillow etc. thrown from various heights.
   10. Piece for acoustic box, 1975 by Yoshimasa Wada, perf. by self. harpsichord & performer inside acoustic box, single sound.
   11. Trace for harpsichord, 1975 by Bob Watts, perf. by audience, serving ping-pong balls into harpsichord strings (rebound from cover)
   12. Harpsichord piece for 16 fingers, 1975 by Yasunao Tone, 7 performers jamed at keyboard playing two finger remolos simultaneously.
   13. 28 Pole Limas, 1975 by Alison Knowles, perf. by Knowles, & Anderson. beans thrown at strings, at verious intensities.
   14. Symphony no.3, 1964 by George Brecht, perf. by Y.Wada, getting ready to play, then falling off the chair.
   15. Keyboard piece no. 1, 1962 by Tomas Schmit perf. by Larry Miller, constructing a tall wood block structure on cover, then opening cover
   16. 66º 1975, by Larry Miller, perf. by self, Tone, Wada, Yoshida & Knowles. transporting harpsichord at 66º through exact cut-out in curta
   17. Composition no.12, 1962 by George Maciunas, carrying the harpsichord out of performance area.
   18. (actually following no.1) Comp. no.14, 1975 by Maciunas, closed harpsichord opened by inflating animal inside (below cover)

4. FLUX COMBAT WITH NEW YORK STATE ATTORNEY (& POLICE) BY GEORGE MACIUNAS (EVENT IN PROGRESS)
   a) Attorney General's arsenal of weapons: some 30 subpoenas to Maciunas and all his friends, interrogation of his friends, warrant for arrest of Maciunas, search warrants, 4 angry and fr ustrated marshals and policemen armed with clubs.
   b) Maciunas' arsenal of weapons: humorous, insulting and sneering letters to Attorney General, various disguises (gorilla mask, bandaged head, gas mask, etc.) photos of these disguises sent to Att. General. Flux-fortress (for keeping away the marshals & police: various unbreakable doors with giant cutting blades facing out, reinforced with steel pipe braces, camouflaged doors, dummy and trick doors and ceiling hatches, filled or backed with white powder, liquids, smelly extracts etc. funny messages behind each door, real escape hatches and tunnels leading to other floors, vaults etc. various warning alarm systems. various precautions in entering and departing flux-fortress. After termination of this combat (possibly flight from New York State) documentation of this event will be published by Maciunas (copies of letters, disguise photos, photos of various doors and hatches and photos of escape etc.)

5. NEW FLUX OBJECTS: ORIFICE FLUX PLUGS, 1974 BY LARRY MILLER
   containing various plugs to plug human orifices such as: ear plug, ear wax, earphone, rectal medicine, enema syringe, nose drops, snuff, cotton balls, eye drops, pacifyer, cigar, mouth ball, whistle, glass eye, bullet, plaster finger, etc.
   Future new object by Larry Miller: Flux-wife (inflatable in attache case)

6. FLUXFEST PRESENTS 12 BIG NAMES, APRIL 21, 1975 (very large names, about 20ft wide were shown one at a time for about 5 minutes each, to the audience) Since many of the works of chosen big names are immitative of work by smaller names, the large audience attendance must be the cause of the names and not the works. We satisfied the audience therefore by omitting the works altogether and adding instead more big names.

Next newsletter will be in 1976, when the boat and 8 year boat trip commences.
Best regards from
George

296. GEORGE MACIUNAS
Envelope containing notes, maps, clippings, etc. with a holograph title 'Yacht-Barbara and Other Summer Trips'

1975

The envelope contains a variety of material regarding a trip on the Yacht-Barbara that Maciunas organized. Envelope with holograph notations, 12 maps (some duplicates), some with notes or markings, promotional sheet on 'Barbara' with two words changed by Maciunas, 1 receipt from 'The Chandlery Inc.', article from the National Geographic on Cape Cod, article from The New York Times on tying fish hooks, original typescript for 'Newsletter on Sailing Trip', and printed version of the newsletter, four pages of holograph notes written on both sides.

297. GEORGE MACIUNAS
FLUX PAPER EVENTS

Edition Hundertmark, Berlin
1976
21 x 14.7 cm
16 pages
Edition of 500.

298.

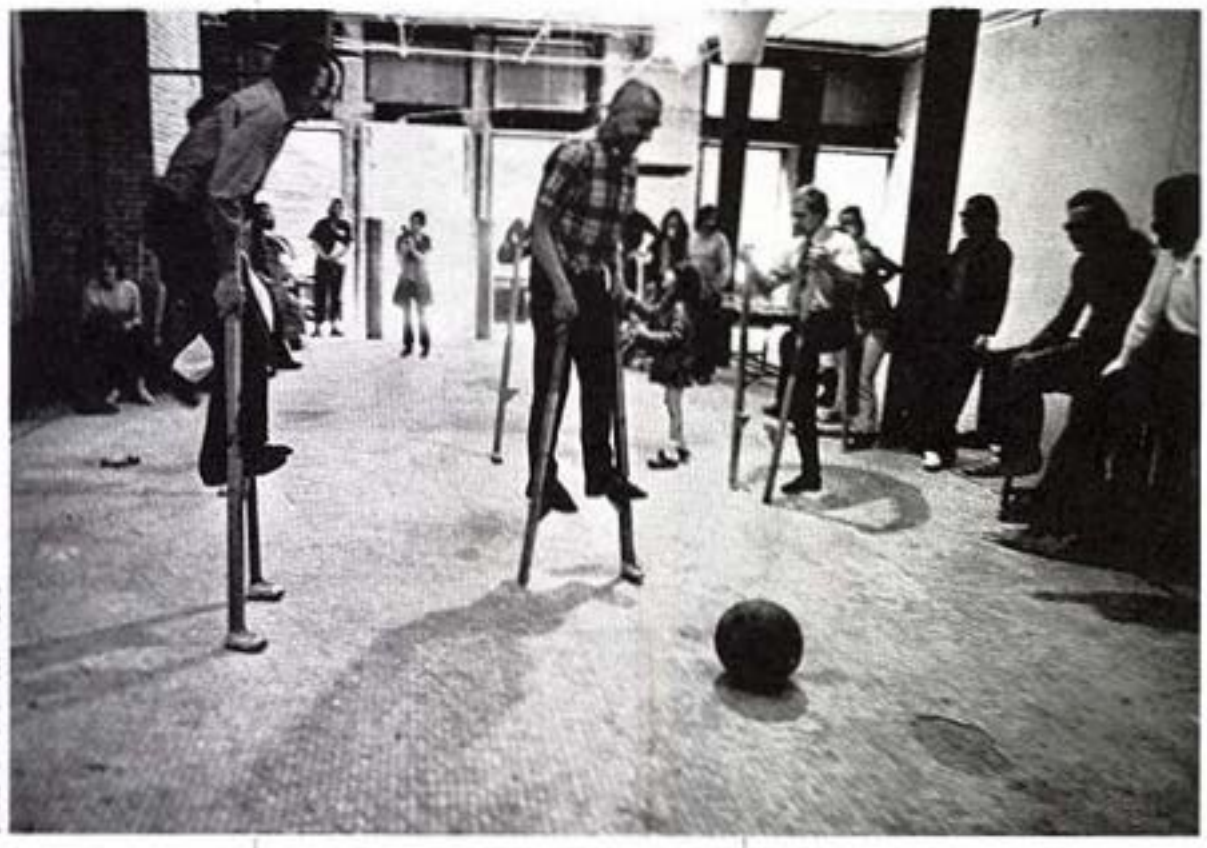
Another identical copy.

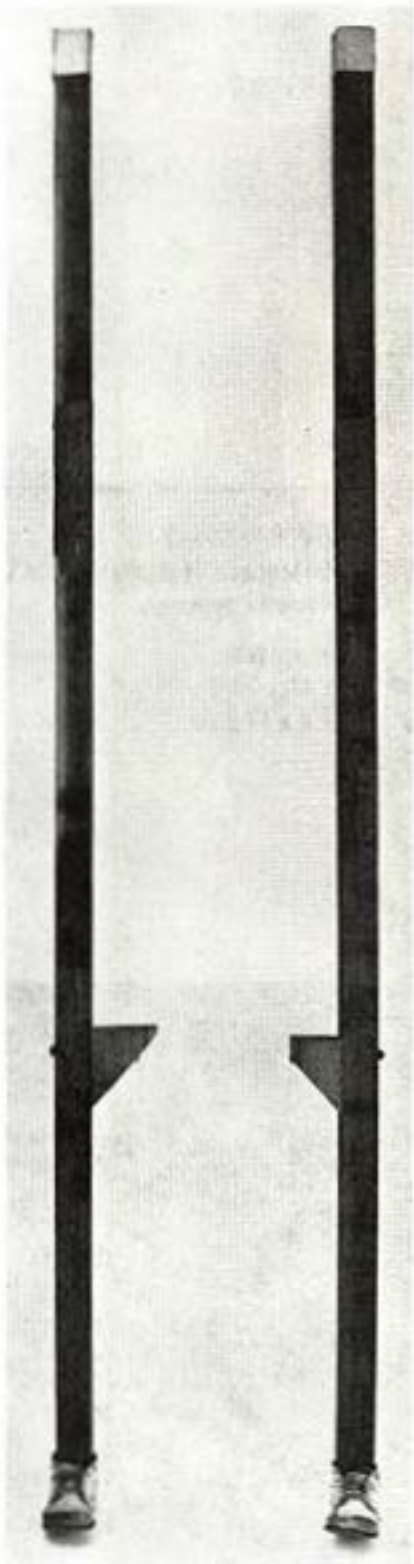
299. GEORGE MACIUNAS/BICI (FORBES) HENDRICKS
FLUX-STILTS

made by Maciunas
Before Feb. 17, 1970
183 x 4.5 x 4 cm

A pair of stilts made of wood and white leather baby shoes tied with red laces, bolted wooden foot rests, purple plastic tape and silver gaffer tape hand holds. They were used in Bici (Forbes) Hendricks' 'Stilt Soccer' game during Flux-Sports at Douglass College, New Brunswick, New Jersey February 17, 1970 and also used in *Flux Game Fest,* 80 Wooster Street, NYC, May 19, 1973.

See Peter Moore No. 336.

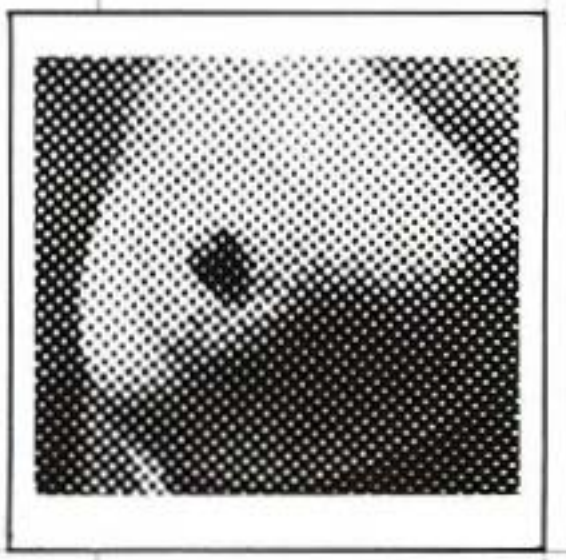




300.
300a. GEORGE MACIUNAS?
Title unknown

Fluxus printing
ca. 1966
5.9 x 6.5 cm and 8 x 5.2 cm

Two misc. cards printed offset black on white stock. Purpose unknown.



301. GEORGE MACIUNAS/AKA GEORGE FLUXFEST
SUBPOENA

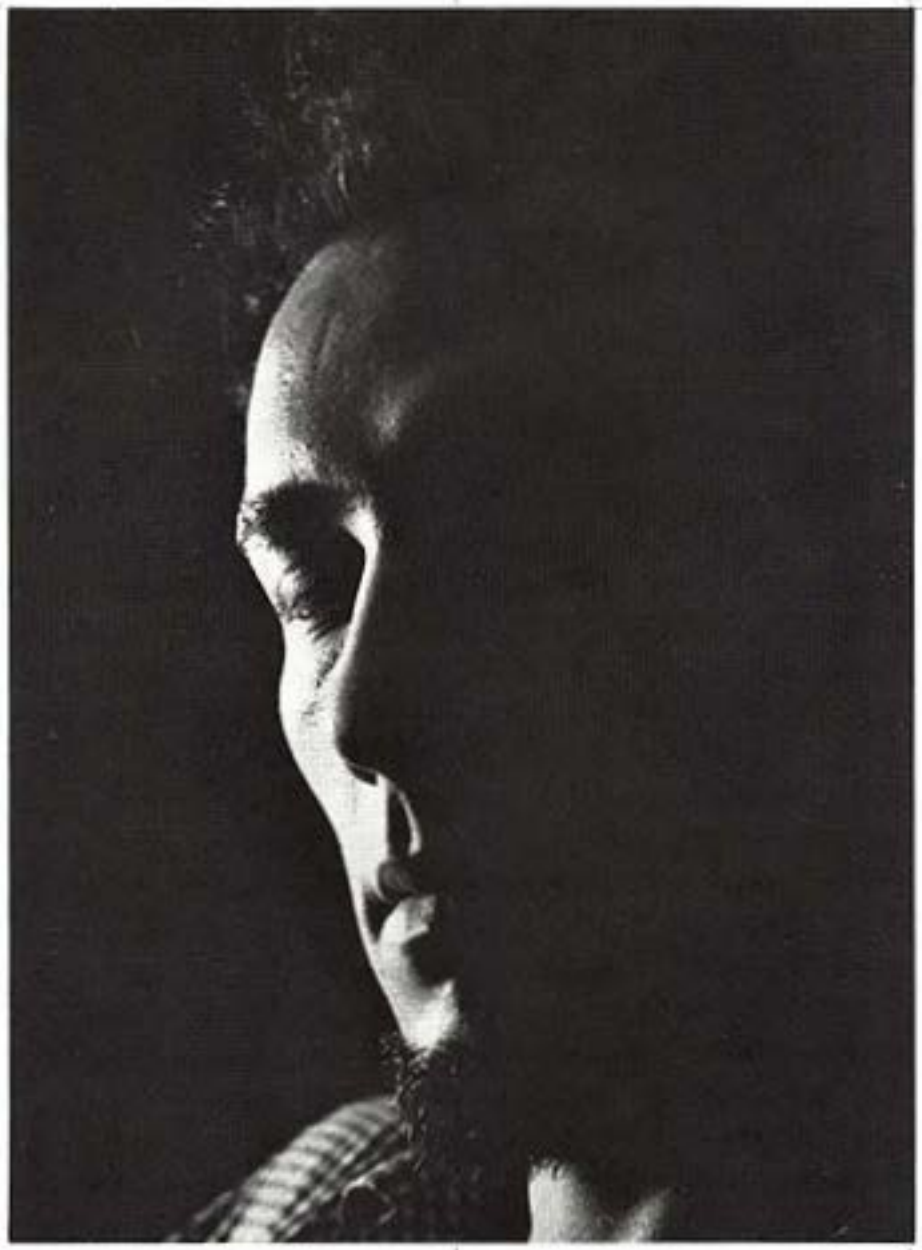
Dated March 12, 1973
21.5 x 35.5 cm overall

New York Telephone Company against George Maciunas, also known as George Fluxfest, for appearance April 25, 1973. This copy in its original envelope.

302. GEORGE MACIUNAS
Photograph of Philip Corner

Vintage print
ca. 1961
23.6 x 16.6 cm

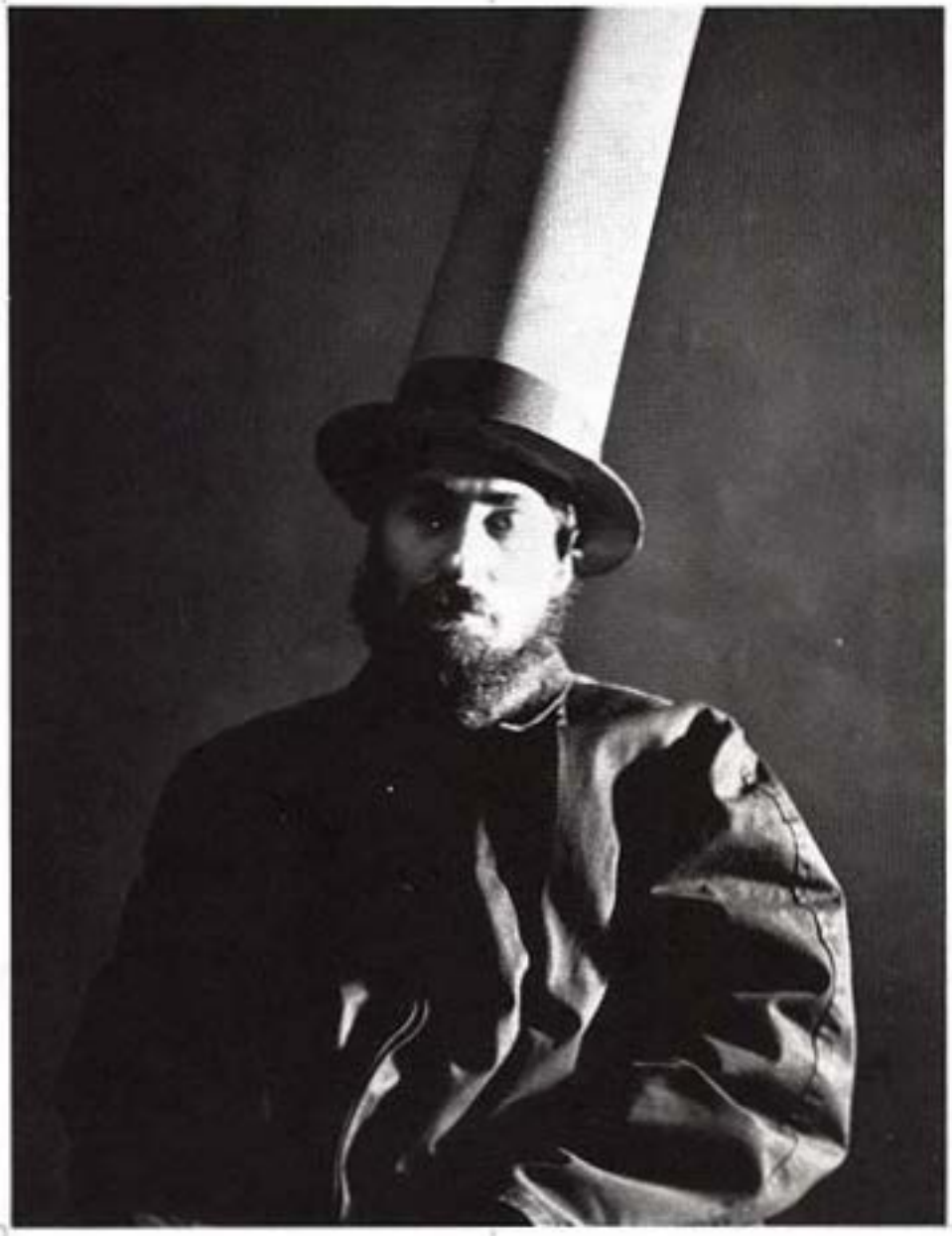
Black and white image on double weight paper with a glossy-dried-matte finish, mounted on board. Signed and labeled on the back by George Maciunas. Printed for but not used in *Fluxus 1*.



303. GEORGE MACIUNAS
Photograph of Jackson Mac Low as Edward Eggleston

Vintage print
ca. May 1961
23.4 x 17.8 cm

Black and white image on double weight paper with a matte finish, mounted on stiff board, signed and labeled on the back by Maciunas. Mac Low is seen in his tall hat as Edward Eggleston in his play *Verdurous Sanguinaria* performed April 8 & 9, 1961 at Yoko Ono's loft, Chambers Street, New York City. The photograph was used by Maciunas on an AG Gallery announcement and in *Fluxus 1*.



304. GEORGE MACIUNAS
Photograph of Joseph Byrd

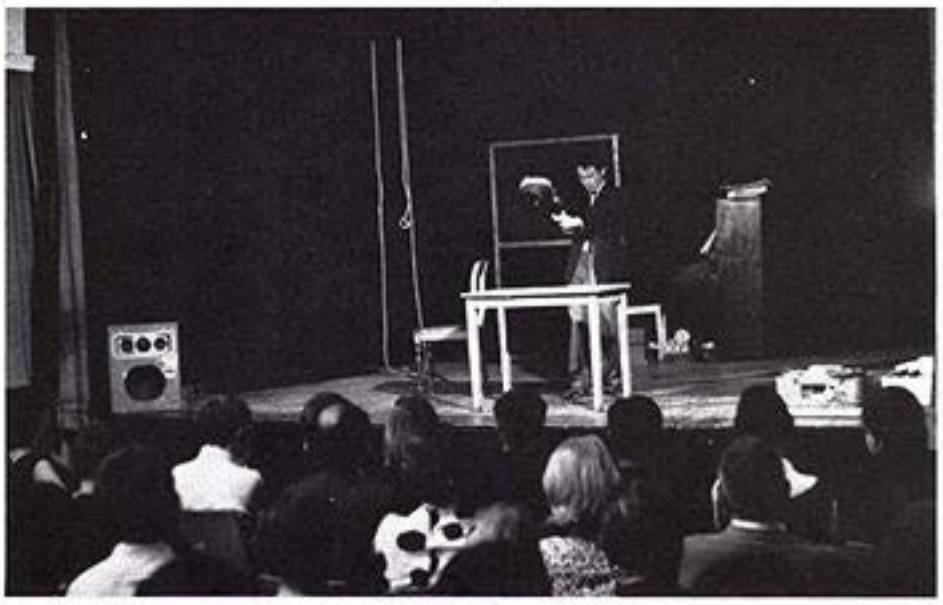
Vintage print
ca. May 1961
19.5 x 17.6 cm

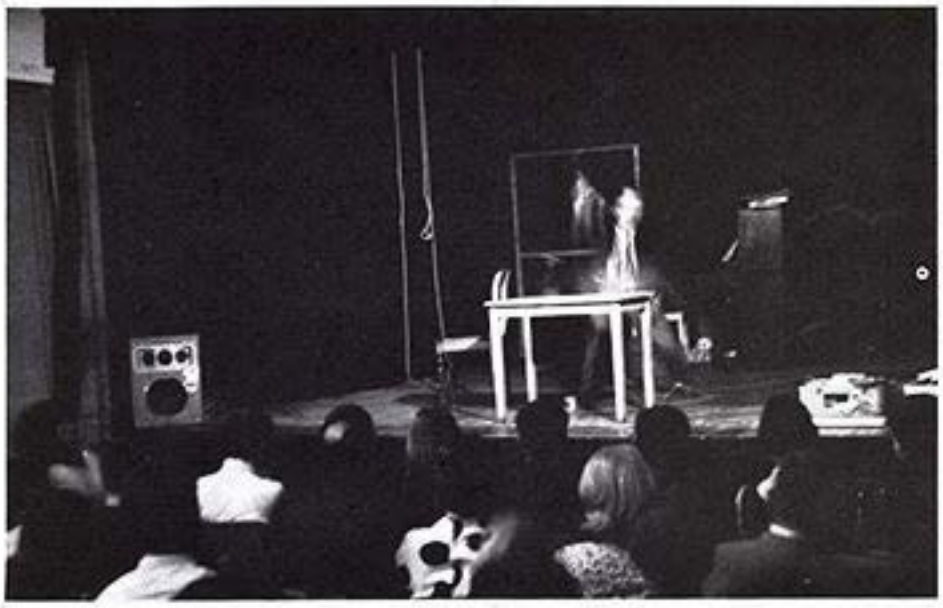
Black and white image on double weight paper with a glossy-dried-matte finish mounted on board, signed and labeled on the back by Maciunas. It was used by Maciunas on a AG Gallery announcement and was printed for but not used in *Fluxus 1*.

305/306. GEORGE MACIUNAS
2 photographs of Nam June Paik performing his 'One for Violin'.

Printed by Marianne Barcellona
June 16, 1962/1977
Image size: 14 x 22.6 cm on 20.4 x 25.5 cm paper (each)

Black and white images on double weight paper with glossy-dried-matte finish, initialed on the backs by Maciunas. Photographed during *Neo-Dada in der Musik,* Dusseldorf, June 16, 1962.

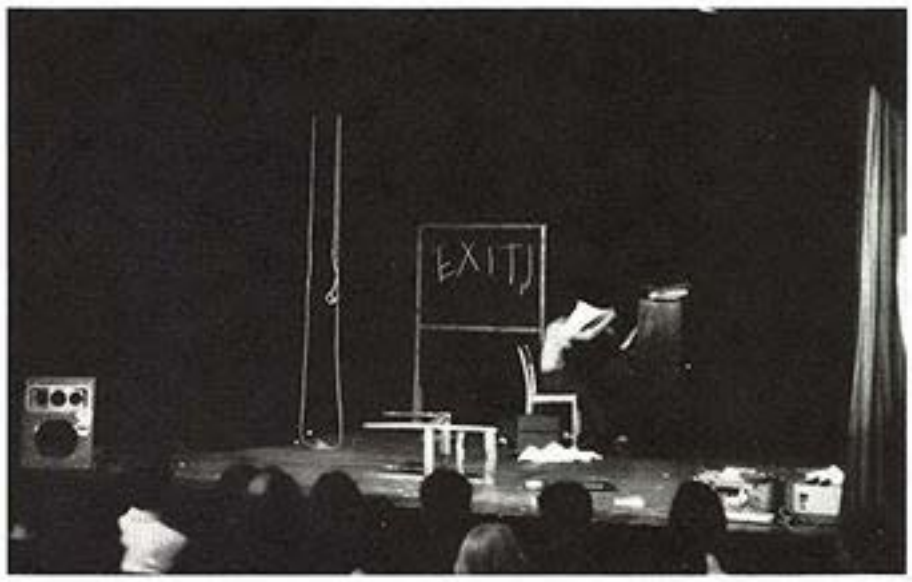




307. GEORGE MACIUNAS
Photograph of Nam June Paik performing his 'Sonata Quasi Una Fantasia'

Printed by Marianne Barcellona
June 16, 1962/1977
Image size: 14 x 22.6 cm on 20.4 x 25.5 cm paper

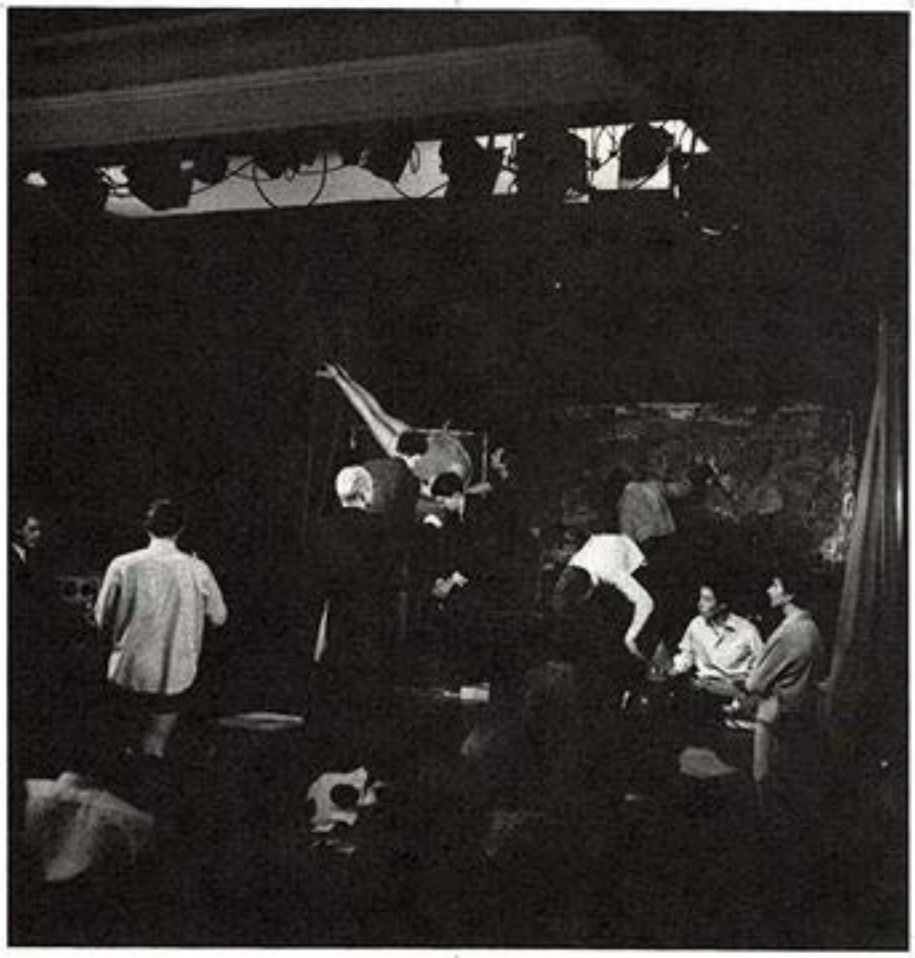
Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed during *Neo-Dada in der Musik,* Dusseldorf, June 16, 1962.



308. GEORGE MACIUNAS
Photograph of simultaneous performances.

Printed by Marianne Barcellona
June 16, 1962/1977
Image size: 17.9 x 17.9 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed during *Neo-Dada in der Musik*, Dusseldorf, June 16, 1962. Amoung the artists seen are Wolf Vostell, George Maciunas, and Nam June Paik.



309. GEORGE MACIUNAS
Photograph of La Monte Young looking through his mail slot

Vintage print
ca. 1963 (but erroneously dated 1965 on back)
24.4 x 20.1 cm

Black and white image on single weight paper with a glossy finish, mounted on board, signed and labeled on the back by Maciunas. Cropped version used in *Fluxus 1*.

see cover photograph

310. GEORGE MACIUNAS
Photograph of Nam June Paik's prepared toy piano.

Vintage print
March 1963
19.5 x 19.5 cm

Black and white image on double weight paper with a matte pebble finish, labeled and signed on the back by Maciunas. Image of one of a number of Flux-pianos from Paik's 'Exposition of Music (?) . . .' at Galerie Parnass, Wuppertal-Elberfeld, March 11-20, 1963.

311. GEORGE MACIUNAS
Photograph of Ben Vautier performing a walk into the sea.

Printed by Marianne Barcellona
July 26, 1963/1977
Image size: 17.8 x 17.8 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed July 26, Le Port de Nice during *Le Festival Fluxus D'Art Total et du Comportement,* Nice, July 25—August 3, 1963.

312. Another photograph of the same performance at a later stage.

Vintage print
July 26, 1963
overall size: 25.5 x 20.4 cm

Black and white image printed on double weight paper with a glossy-dried-matte finish, signed and labeled on the back by Maciunas.

313. GEORGE MACIUNAS
Photograph of Ben Vautier handing out certificated of authentication to the citizens of Nice.

Vintage print
July 27, 1963
20.4 x 25.5 cm

Black and white image on double weight paper with a glossy-dried-matte finish, signed and labeled on the back by Maciunas. Photograph shows Ben Vautier performing 'Ben signe Nice, Oeuvre d'art ouverte' during *Le Festival Fluxus D'Art Total et du Comportement,* Nice, July 25—August 3, 1963.

314. GEORGE MACIUNAS
Photograph of Takako Saito and her liquid smell chess set.

Vintage print
ca. winter 1964
25.5 x 20.4 cm

Black and white image on double weight paper with a glossy-dried-matte finish, signed and labeled on the back by Maciunas.

See Takako Saito section page 184

315. GEORGE MACIUNAS
Photograph of George Brecht

Vintage print
ca. March 1964
25.5 x 20.4 cm

Black and white image on single weight paper with a glossy finish, signed and labeled on the back by Maciunas. Used in *Fluxus 1.*

See George Brecht section page 70

316. GEORGE MACIUNAS
Photograph of M. Shiomi

Vintage print
ca. spring 1964
25.5 x 20.4 cm

Black and white image on double weight paper with a glossy-dried-matte finish, signed and labeled on the back by Maciunas.

See Mieko Shiomi section page 189

317. GEORGE MACIUNAS
Photograph of Ay-O's hand coming through the door of his foam room

Vintage print
1964
20.7 x 20.4 cm

Black and white image on single weight paper with a glossy finish, signed and labeled on the back by Maciunas. Photographed during Ay-O's environment at the Smolin Gallery, New York City, spring 1964.

See photo in Ay-O section page 63

318. GEORGE MACIUNAS
Photograph of Dick Higgins, Letty Eisenhauer, Daniel Spoerri, Alison Knowles, and Ay-O sitting under a sign announcing 'Street Events'.

Printed by Marianne Barcellona
ca. March 1964/1977
Image size: 17.5 x 18.1 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Reproduced in *Valise eTRangIE* (Fluxus newspaper no.3), March 1964. It was used to announce the first American series of Fluxus concerts, held at Fluxshop/Fluxhall, 359 Canal Street, NYC.

319. GEORGE MACIUNAS
Photograph of George Brecht performing his 'Solo for Violin'

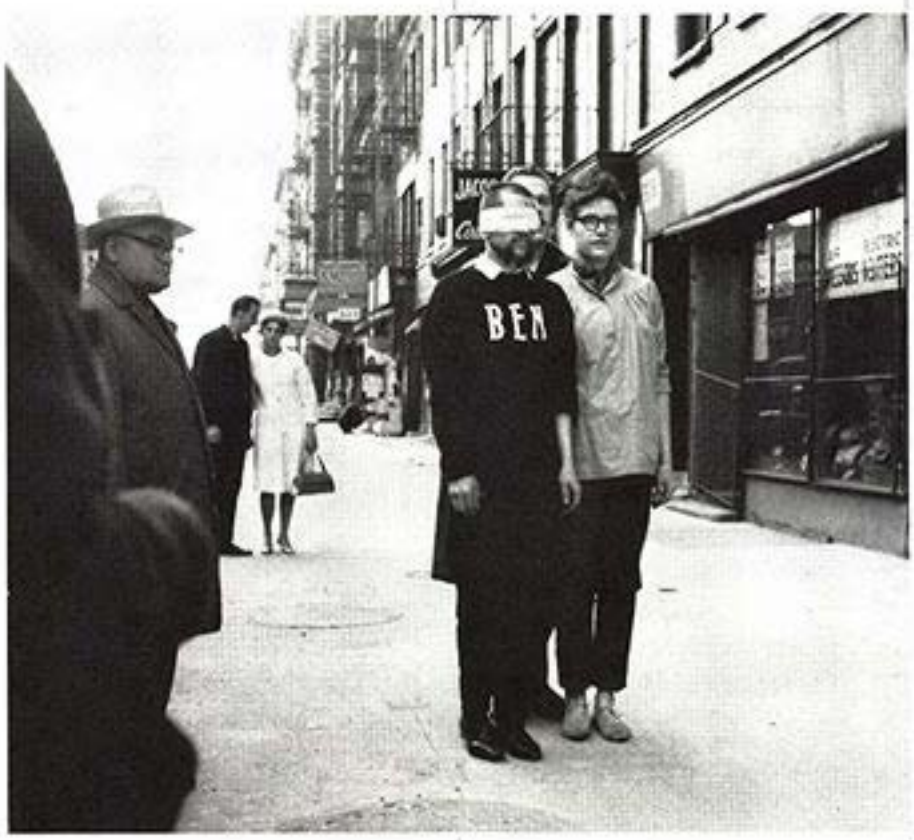
Printed by Marianne Barcellona
April 25, 1964/1977
Image size: 17.5 x 18.1 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed during *Flux Fest at Fluxhall,* 359 Canal Street, New York City, April 25, 1964.

320. GEORGE MACIUNAS
Photograph of Dick Higgins' 'Graphis 118' performed by Higgins, Alison Knowles, and Ben Vautier.

Printed by Marianne Barcellona
May 23, 1964/1977
Image size: 17.5 x 18.1 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed during *Flux Festival at Fluxhall,* on Canal Street, NYC, May 23, 1964.



321. GEORGE MACIUNAS
Photograph of Alison Knowles performing 'Music by Alison'.

Printed by Marianne Barcellona
May 23, 1964/1977
Image size: 17.9 x 18.5 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Knowles is seen performing work and Ben Vautier is holding a chalkboard with the title of the work. Taken during the *Flux Festival at Fluxhall*, 'Street Events' NYC, May 23, 1964.

322. GEORGE MACIUNAS
Photograph of Ben Vautier performing on Canal Street, NYC.

Printed by Marianne Barcellona
May 23, 1964/1977
Image size: 17.5 x 18.1 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with glossy-dried-matte finish, initialed on the back by Maciunas. Vautier is seen wrapped in string from Kosugi's 'Anima 1' and is playing a piece for violin by George Maciunas based on a score by Congo. This was performed during *Flux Festival at Fluxhall*, 'Street Events' May 23, 1964.

323. GEORGE MACIUNAS
Photograph of Robert Watts' 'Two Inches'

Printed by Marianne Barcellona
May 23, 1964/1977
Image size: 17.9 x 18.5 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed during the *Flux Fest at Fluxhall*; 'Street Events' on Canal Street, NYC, May 23, 1964. Ben Vautier and Alison Knowles and street traffic are seen performing the work.

see cat. #484

324. GEORGE MACIUNAS
Photograph of Yoko Ono's 'Bag Piece'

Printed by Marianne Barcellona
June 27, 1965/1977
Image size: 17.8 x 17.8 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed during Ono's performance June 27, 1965 at Cinematheque, 85 E. 4th Street, New York City and was part of the *Perpetual Fluxus Festival* after it was transferred from the Washington Square Gallery.

325. GEORGE MACIUNAS
Photograph of Shigeko Kubota performing her 'Vagina Painting'

Printed by Marianne Barcellona
July 4, 1965/1977
Image size: 17.8 x 17.8 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photograph was taken during Kubota's performance July 4, 1965 at Cinematheque, 85 E. 4th Street, New York City and was part of *Perpetual Fluxus Festival* after it was transferred from the Washington Square Gallery.

326. GEORGE MACIUNAS
Photograph of Hi Red Center's 'Street Cleaning Event'

Printed by Marianne Barcellona
June 1966/1977
Image size: 17.5 x 18.2 cm on 25.5 x 20.4 cm paper

Black and white image on double weight paper with a glossy-dried-matte finish, initialed on the back by Maciunas. Photographed during the event at Grand Army Plaza (58th St. and 5th Ave.) New York City, June 1966. Participants unknown.

327. GEORGE MACIUNAS
GEORGE MACIUNAS - BIOGRAPHICAL DATA

Current up to 1976
27.9 x 21.6 cm
Xerox

George Maciunas
see: *Flux Harpsichord* No. 132

328. JONAS MEKAS
REMINISCENSIJOS

New York
Published by Jonas Mekas, designed by George Maciunas
1972/ca. 1979
52 pages
14 x 19.5 cm

Approximately 200 copies published, wooden covers with hinges. Page sizes vary; text in Lithuanian printed on brown paper alternates with photographs on glossy white paper. The edition was begun by George Maciunas and completed by Mekas. This copy, made by Mekas is #42.

Pierre Mercure

329.
329a.

PIERRE MERCURE
METALLIE STRUCTURES NO. 3
Parts 2 and 6

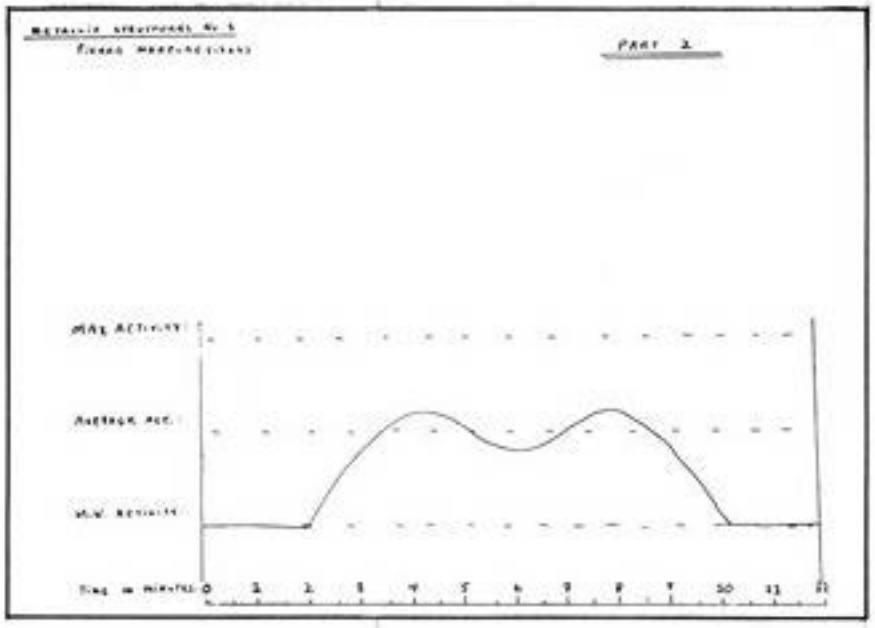
n.d.

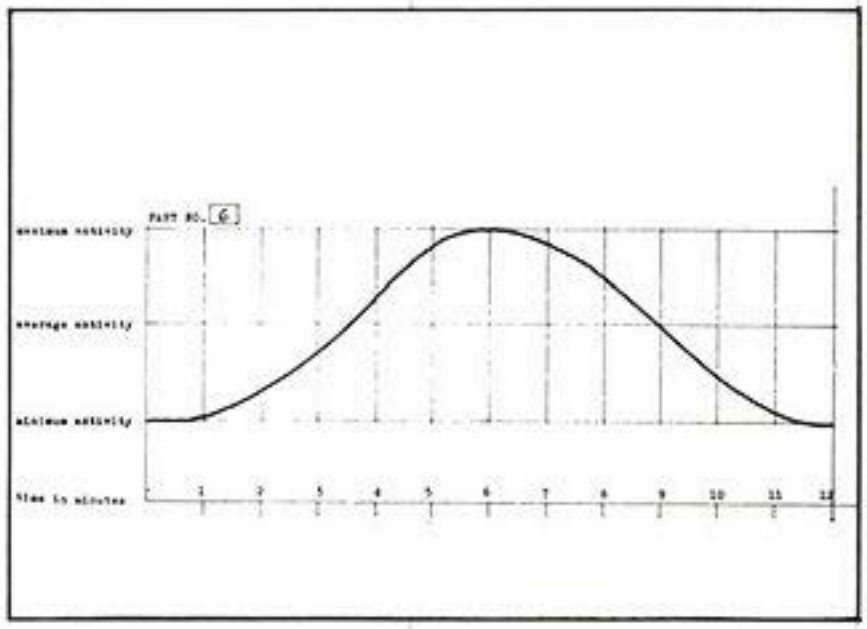
These scores were used September 26, 1962 in *'Fluxus Internationale Festspiele Neuester Musik'*, Weisbaden.

Part 2: 21 x 27 cm. Blue and red ballpoint pen on white paper.

Part 6: Photostat

These two parts were performed by Emmett Williams, other parts were performed by others.





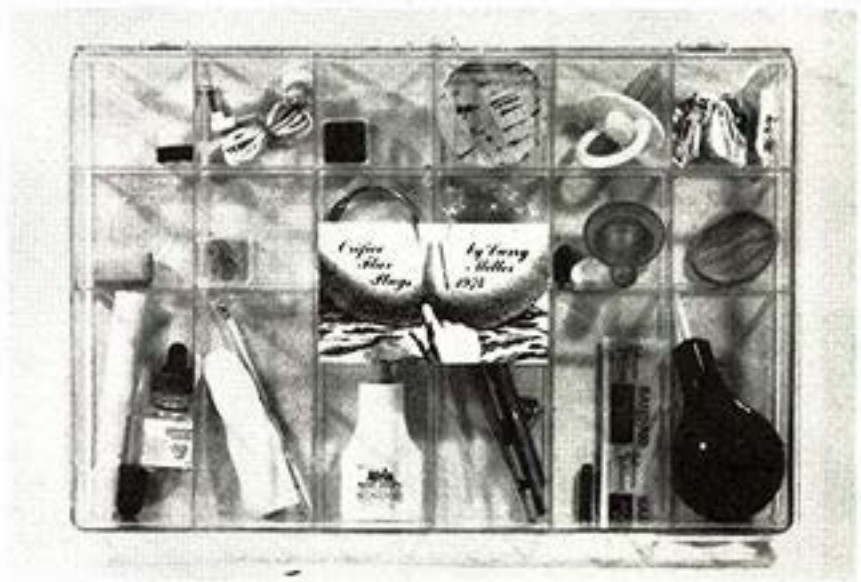
Larry Miller

330.

LARRY MILLER
ORIFICE FLUX PLUGS

Fluxus Edition
1974/
22.2 x 33 x 5.7 cm

An 18-compartment transparent plastic box with label on the lid. Contains: syringe, condom, rubber nipple, pacifier, suppositories, fake eyeball, plaster finger, eye dropper, thermometer, cork, bullet, wooden duck call, tampon with applicator, medicine bottle, ear plugs, box containing snuff, fake pearl, binder ring, Afrin nose drops bottle with pink top, orange lollipop, a whistle, popsickle stick, toothpick, Band-Aid, two beans, medicine capsule, medicine wrapped in gold foil.



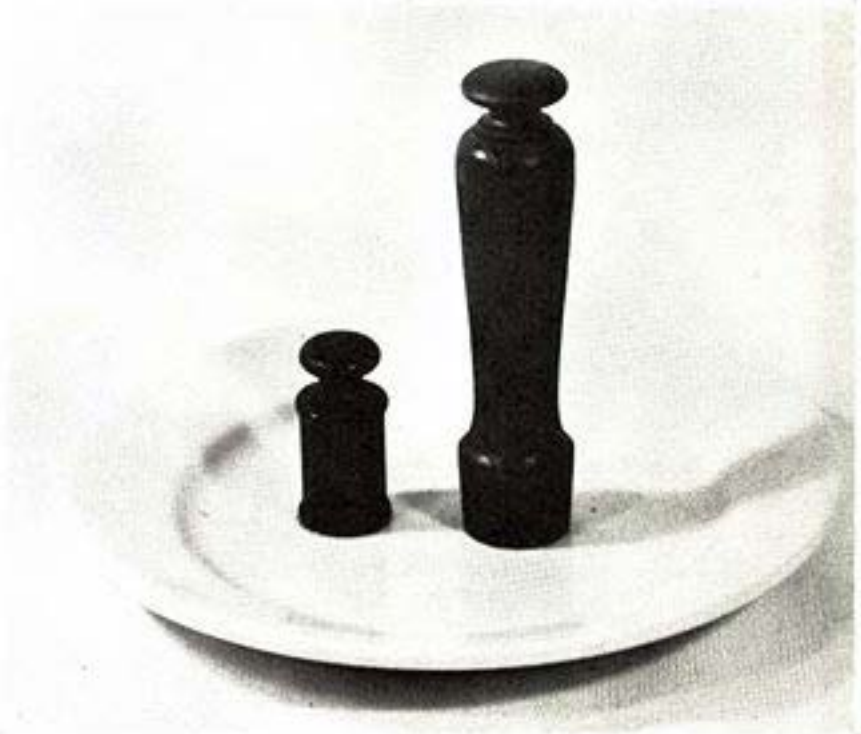
Kate Millett

331.

KATE MILLETT
'plate' a piece of **DINNERWARE**

Unique, probably a prototype for proposed
Fluxus Edition
1966

Plate diameter, 24.5 cm; vertical elements, one 15 cm and one 6 cm. A white dinner plate, 'Caribe' brand, Puerto Rico. Two turned-wood elements glued to center. Plate inscribed 'For George (Maciunas) with many thanks Kate Millett 1966' underneath base.



photos © 1963 Peter Moore

PETER MOORE

Three photographs of Lette Eisenhauer

Vintage prints
August 29, 1963
Image sizes: 9.2 x 12.8; 9 x 12.5;
9.2 x 12.7 cm

Black and white images on double weight paper with a glossy-dried-matte finish. This set of photographs shows Lette Eisenhauer posing with material for Sissor Bros. Warehouse. Each has the photographer's stamp on the back. See No. 32.

photo © 1964 Peter Moore

335. PETER MOORE

Photograph of performance of George Maciunas' 'In Memoriam to Adriano Olivetti'

Vintage print
April 18, 1964
Image size: 17.9 x 24.1 cm on 20.4 x 25.5 cm paper.

Black and white image on double weight paper with a glossy-dried-matte finish. Seen performing are Alison Knowles, Bob Watts, Ben Vautier, George Maciunas and Ay-O at 359 Canal Street during *Flux Fest at Fluxhall*, April 18, 1964.

336. PETER MOORE

Photograph of *Flux Stilts* by George Maciunas and Bici (Forbes) Hendricks

Vintage print
May 19, 1973
20.4 x 25.5 cm

Black and white image printed on double weight paper with a glossy-dried-matte finish. This photo was taken while the stilts were in use during the *Flux Game Fest*, May 19, 1973. See No. 299.

photo © 1973 Peter Moore

337. PETER MOORE
Photographic mask of George Maciunas

Made from a vintage print
1973
apr. size: 25 x 20 cm

Black and white image on double weight paper with a glossy-dried-matte finish. The eyes are cut out and a hole punched above each ear has a piece of red and white striped cord tied through it. The nose is cut to fit that of the wearer. This mask was worn in the New Year's Eve Fluxus Party on December 31, 1973.

Peter Moore
see: *Flux Harpsichord* No. 132.

Peter Moore
see: *Flux Divorce Box* No. 155 a to q.

Peter Moore
see: Joe Jones No. 188.

338. OLIVER MOSSET/'TOTAL ART NICE'
FLUX DOTS

Fluxus Edition, component of *FLUXKIT 'C'*
1969/1969
9.2 x 12 x 1.7 cm

Black plastic box with label on lid, contains a multitude of negative and positive red paper punch holes.

339. OLIVER MOSSET/'TOTAL ART NICE'
FLUX DOTS

Fluxus Edition
1969/before March 1969
9.2 x 12 x 1.7 cm

Opaque red plastic box with label on the lid, containing numerous red paper punch-outs, circular and cross shaped.

340. SERGE OLDENBOURG/'TOTAL ART NICE'
FLUX CONTENTS

Fluxus Edition, component of *FLUXKIT 'C'*
1969/1969
6.8 cm high including lid x 3.4 x 3.4 cm square

Clear glass square bottle with a blue plastic screw lid, label on the side. Contains solidified plaster of Paris.

340a. Another identical copy, 1969/

341. CLAES OLDENBURG
FALSE FOOD SELECTION

Unique, prototype for proposed **Fluxus Edition**
1966
20.5 x 45.2 x 20.5 cm

Antique wood chest with curved lid, containing 2 sheets of holograph notes by Claes Oldenburg and George Maciunas, plus assorted 'false' foods:

pear

orange

hard roll

carrot

egg

2 fried eggs sunny side up and a strip of bacon

2 cucumbers (or pickles)

2 apples

hamburger

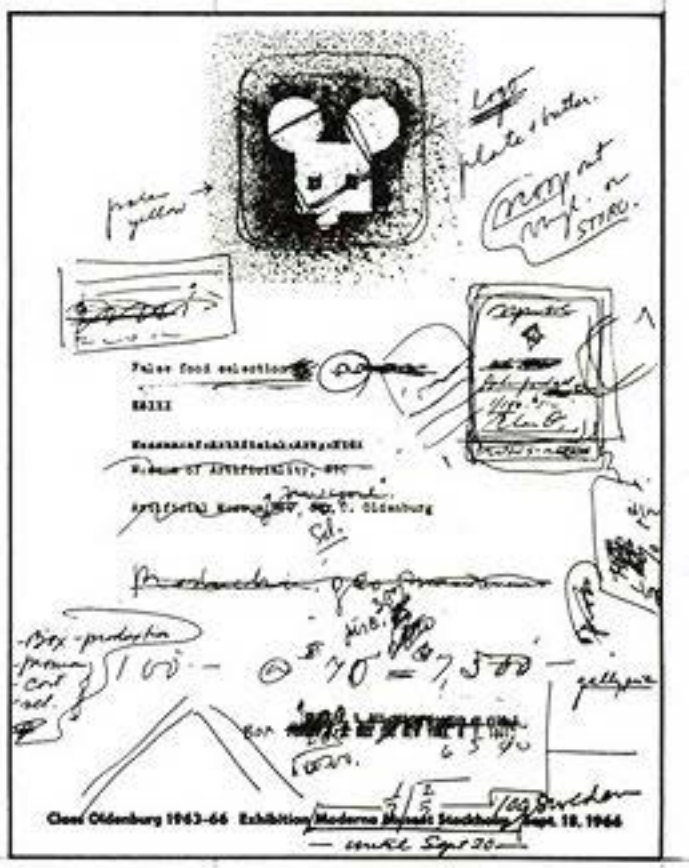
pat of butter on a serving card

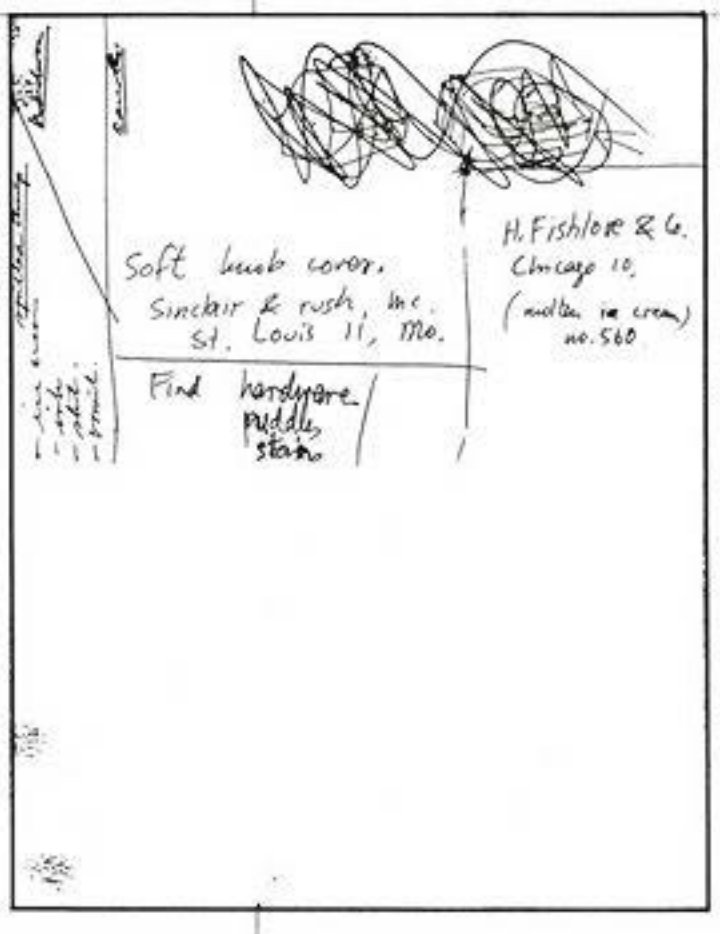
and

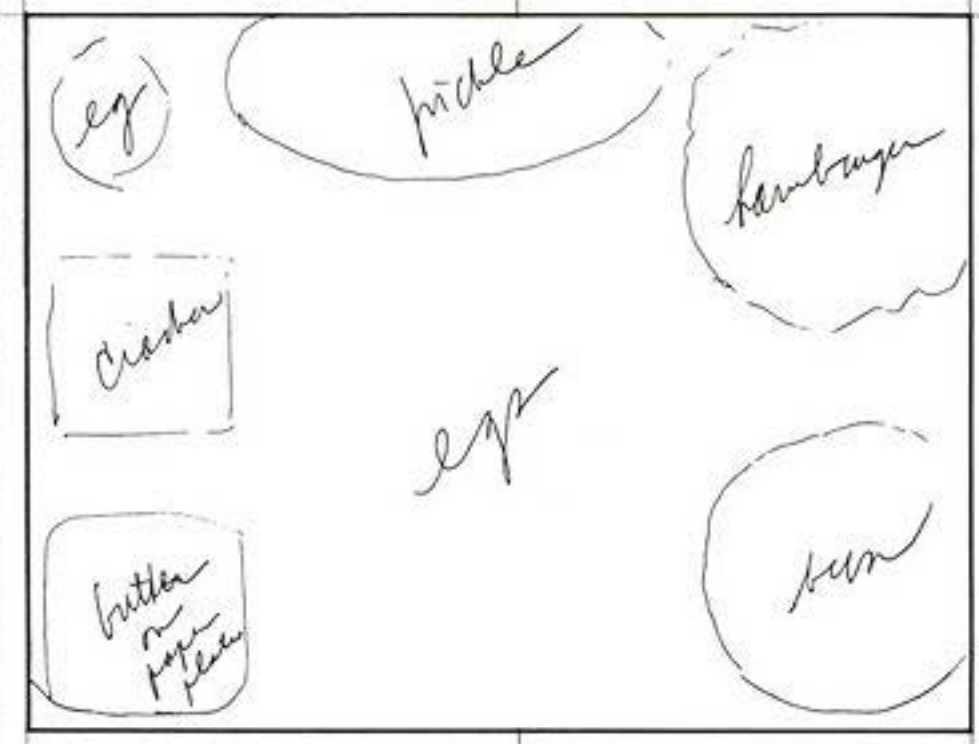
11 slices of hard boiled egg

11 pats of butter

contained in a white plastic box with a Fluxus *Zen for Film by Nam June Paik* label.



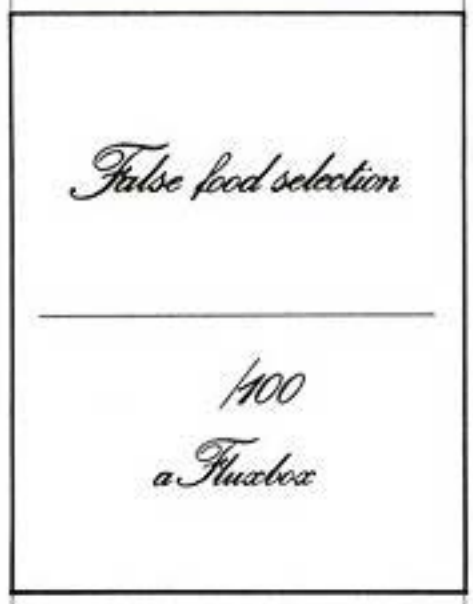




342. CLAES OLDENBURG
FALSE FOOD SELECTION label

Fluxus printing
1966
10.9 x 8.3 cm

A Maciunas designed label for the proposed Fluxus Edition, probably never used.



343. CLAES OLDENBURG
(FALSE FOOD SELECTION)

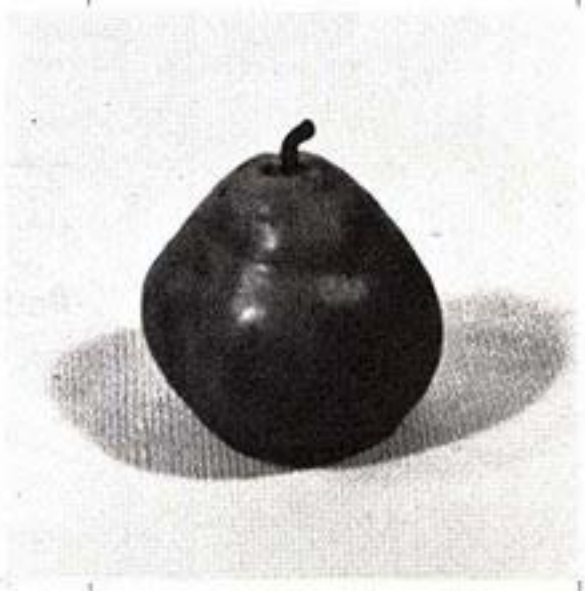
Fluxus Edition, component of *FLUX YEAR BOX 2 'A'*
1966/ca. 1968
5.3 x 7.5 cm approx.

A rubber orange.

344. CLAES OLDENBURG
(FALSE FOOD SELECTION)

Fluxus Edition, component of *FLUX YEAR BOX 2 'B'*
1966/1968
8.1 x 7.6 cm

Commercially manufactured rubber pear, yellowish-green with a red tinge, made in Germany.



345. YOKO ONO
PART PAINTING/SERIES 5/TO TONY COX

Yoko Ono Edition
n.d.
32.1 x 5.5 cm

A strip of red paper with score/text and 3.7 x 3.7 cm square of white paper glued on and the number '#9,850' added by hand.

346. YOKO ONO
YOKO ONO'S SALES LIST

New York City
Self published
1965 ?
Single sheet 35.5 x 21.7 cm

Offset black on white paper with two holograph additions by the artist.

347. YOKO ONO
MORNING PIECE (1964) TO GEORGE MACIUNAS

September 12 and 19, 1965
87 Christopher street roof, NYC
Announcement
21.6 x 27.9 cm
Designed by George Maciunas

Offset black on white paper. Mailed in a second hand envelope, addressed to two other artists by Yoko Ono. Postmarked September 16, 1965.

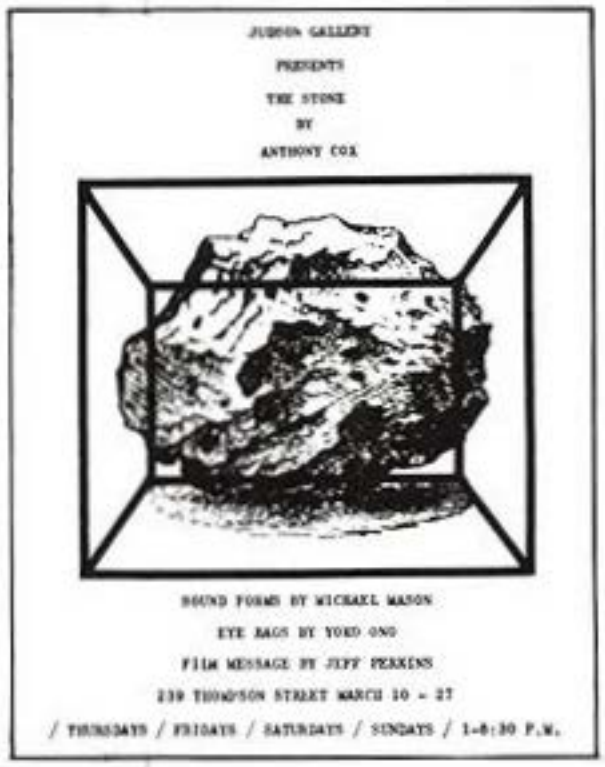
MORNING PIECE (1964) to George Maciunas

by Yoko Ono
will be performed on the roof of 87 Christopher St.
you may come between sunrise and noon
wash your ears before you come
September 12 and 19, 1965

348. YOKO ONO
EYE BAG

Produced by the aritst.
1966
155.5 cm x 105 cm

Black cotton bag which was used in *The Stone* at Judson Gallery, NYC, March 3—27, 1966. Participants in the event, a collaboration between Ono, Anthony Cox, Michael Mason, Jeff Perkins, & Jon Hendricks, were given a bag to put on before entering the environment. One can see out of but not into the bag.



PART PAINTING
SERIES 5
to Tony Cox

congratulations!

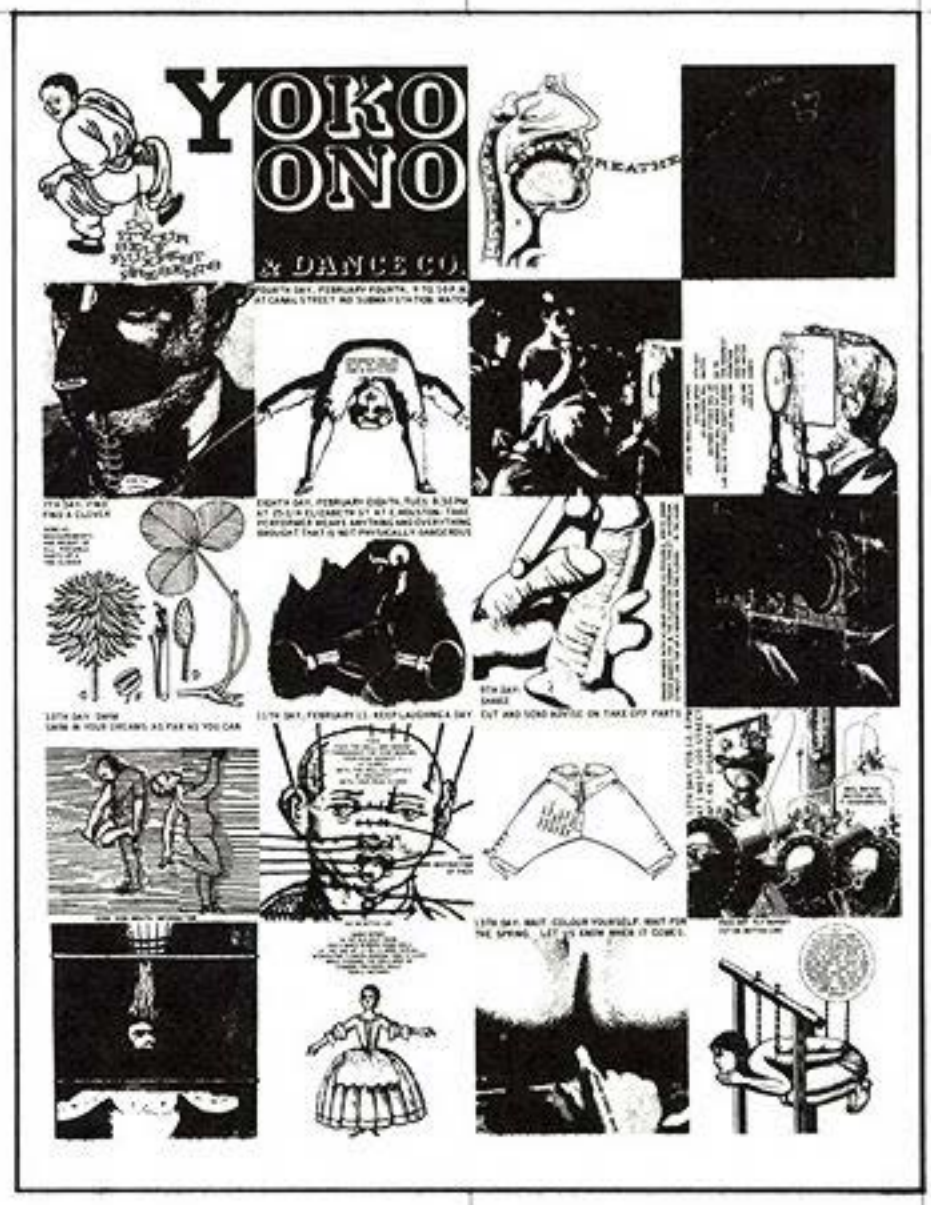
you are one of the 10,000 selected people to whom we are sending this part painting by yoko ono. each person has received a portion of this painting. we are planning to hold a gathering in the future to put all parts together to appreciate the painting in its original form. but meanwhile, you may recommend us select names to send parts as there are a few still in our hand. it is important that you mention in your letter the social position of your friend, as the size of the portion will be decided accordingly.

SERIAL NO.
#9,850

349. YOKO ONO
'Yoko Ono and Dance Co.'

Fluxus Edition
1966
56.3 x 43.2 cm

A contemporaneous reprint from page 2 of Fluxus Newspaper *#1 3 newspaper eVenTs for the pRicE of $1,* February 1, 1966. Printed black on white card stock; uncut sheet of 20 scores for a month long performance piece.



350. YOKO ONO
A BOX OF SMILE Y.O. '71

Possibly a **Fluxus Edition** or Ono Edition, produced by Maciunas
1971
5.4 x 5.4 x 5.5 cm

Plastic box with transparent lid and white bottom containing a metal mirror same size as bottom of box. Title, initials and date are incised into the lid in gold letters.

351. YOKO ONO
WATER EVENT

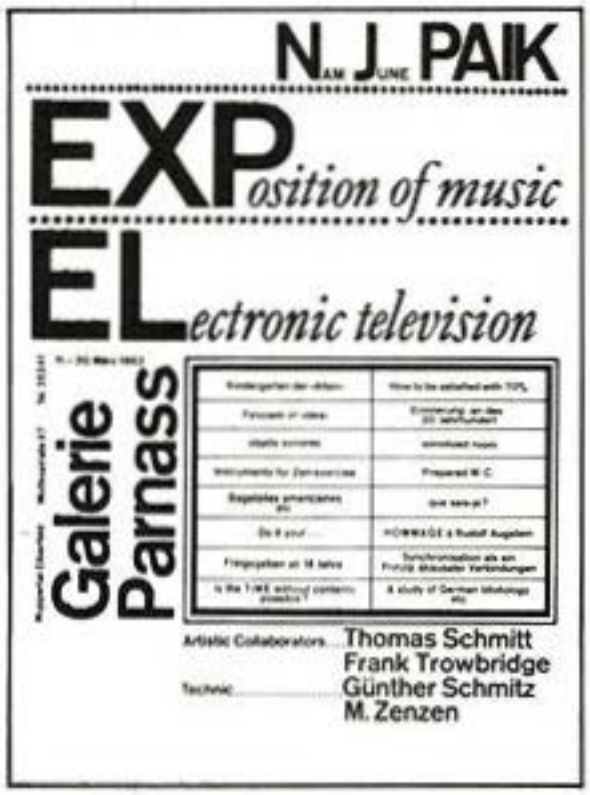
September 20, 1971
The Everson Museum, Syracuse, NY
Invitation to artists to participate in the event
16 x 11.8 cm
Designed by George Maciunas

Offset black on white paper, folded and sealed in a plastic bag as issued.

352. NAM JUNE PAIK
EXPOSITION OF MUSIC ELECTRONIC TELEVISION

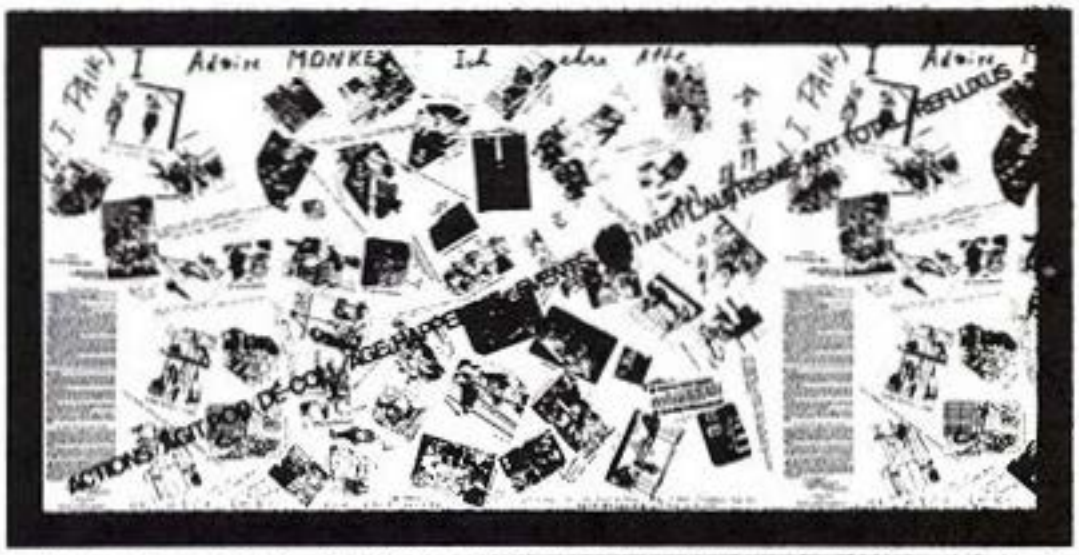
March 11-20, 1963
Galerie Parnass, Wuppertal
Poster
57.5 x 42 cm

Printed black, orange and red on white paper.



353. NAM JUNE PAIK
ACTIONS/AGIT-POP/DE-COLLAGE/ HAPPENING/EVENTS/ANTIART/ L'AUTRISME ART TOTAL/REFLUXUS

July 20, 1964
Aachen
Poster
59 x 84.8 cm
Designed by Wolf Vostell, art work by Nam June Paik

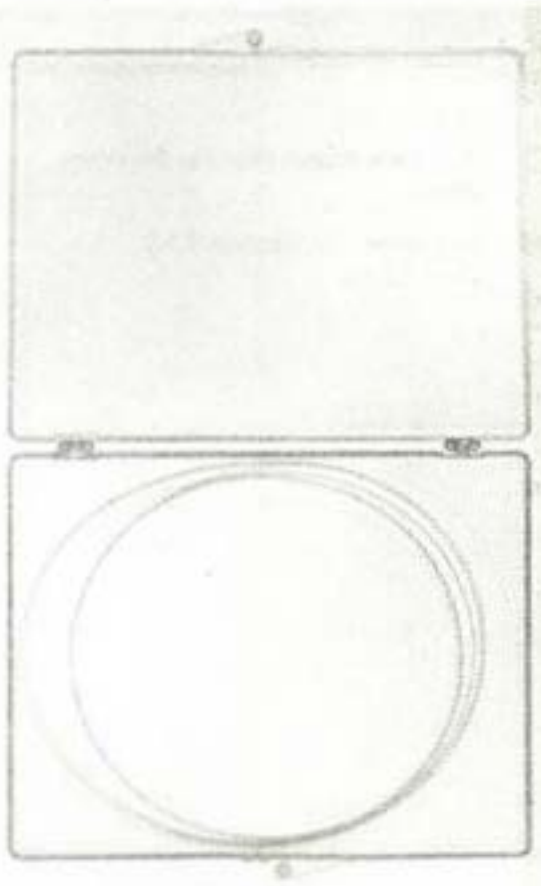


AACHEN 2o.JULI 1964/AUDITORIUM MAXIMUM DER TH.,2o UHR/
eric ANDERSEN /joseph BEUYS /bazon BROCK/stanley BROUWN/
h.CHRISTIANSEN/robert FILLIOU/1.GOSEWITZ/arthur KOEPCKE/
tomas SCHMIT/ ben VAUTIER/ wolf VOSTELL/emmett WILLIAMS/
unkostenbeitrag 4 DM/studenten 2 DM/ ASTA kulturreferat/

354. NAM JUNE PAIK
ZEN FOR FILM

Fluxus Edition, a component of *Flux-Kit* 'A'
1965/1965
9.3 x 12 x 2.9 cm

Translucent plastic box with no label or identification, contains two long pieces of clear 16 mm film leader, rolled.



355. NAM JUNE PAIK
ZEN FOR FILM

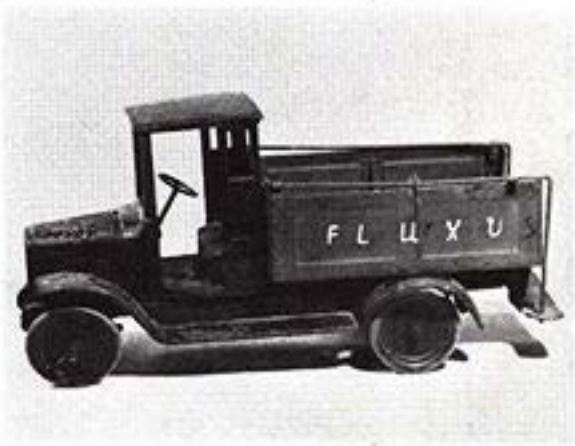
Fluxus Edition (FLUXUS G°), component of *Flux-Kit 'B'*
1964/1965
9.3 x 12 x 2.9 cm

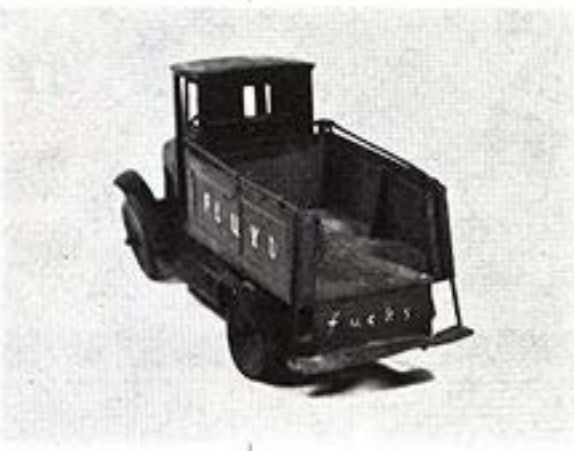
Translucent plastic box with labels on the lid and on the bottom of the box, and a Fluxus copyright label on the inside of the lid, contains a 16 mm film leader.

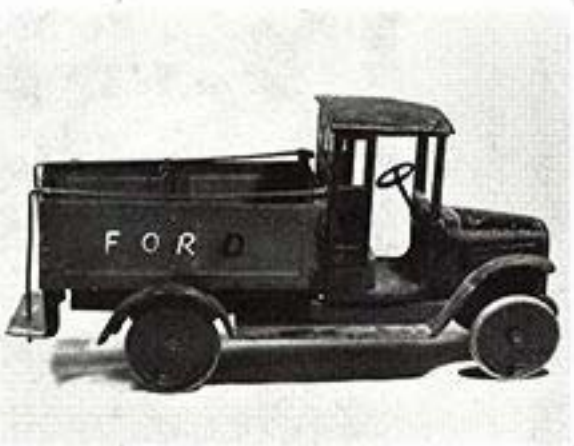
356. NAM JUNE PAIK
3 F TRUCK

Unique work, made by the artist
1977
14 x 66.3 x 20.4 cm

Antique child's truck made of heavy iron which Paik has altered with the words 'Fluxus Fucks Ford' painted one word on a side on the truck's body and the letter 'F' painted on the radiator. Title, signature and date on the bottom.



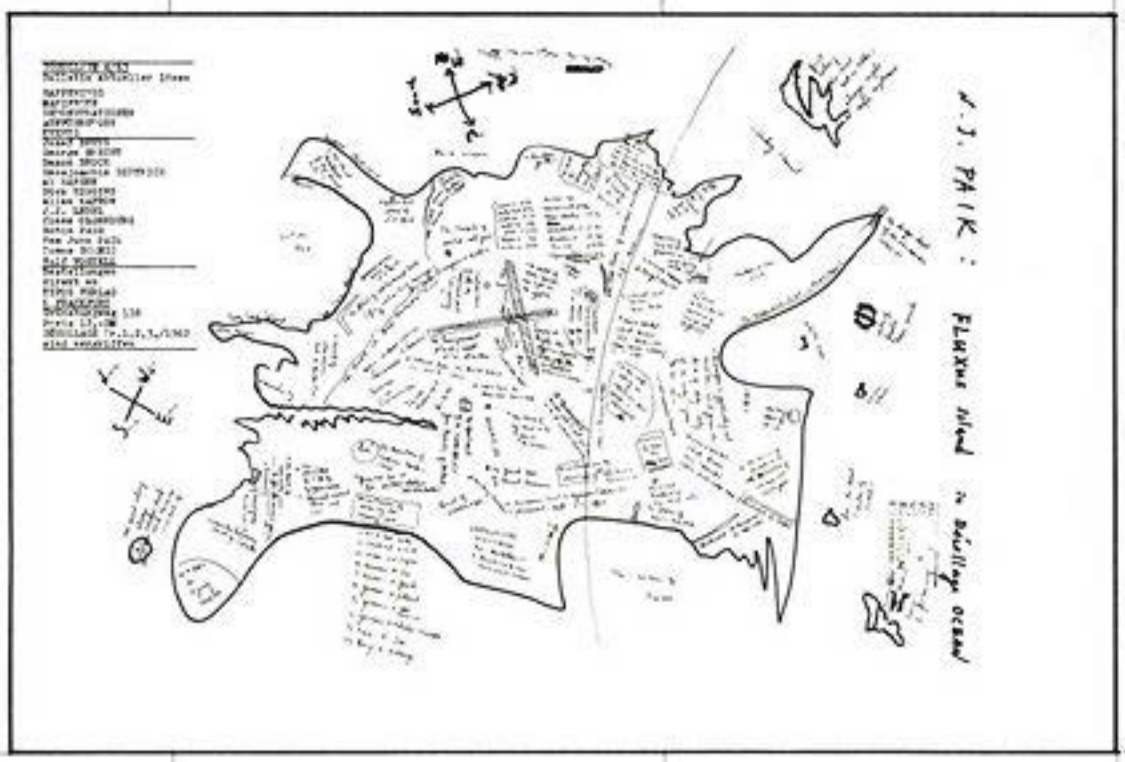




357. NAM JUNE PAIK
'N.J. Paik: Fluxus Island in Décollage Ocean'

Advertisement for 'Décollage 4/63'
41 x 57.2 cm

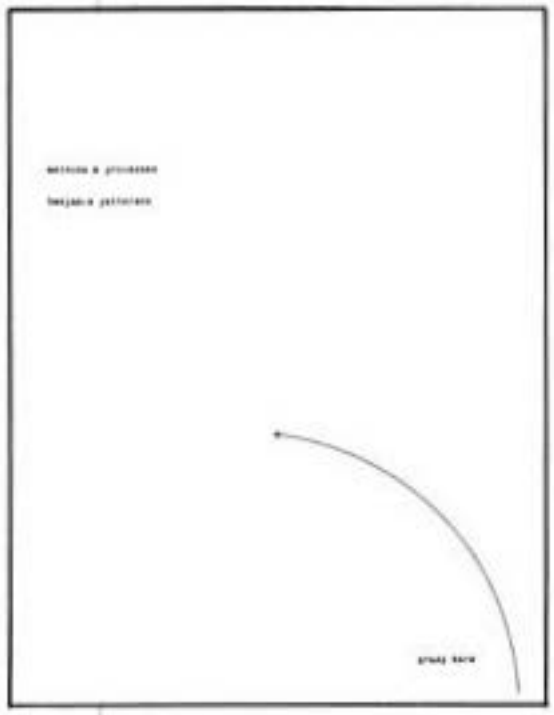
Printed black on white newsprint.

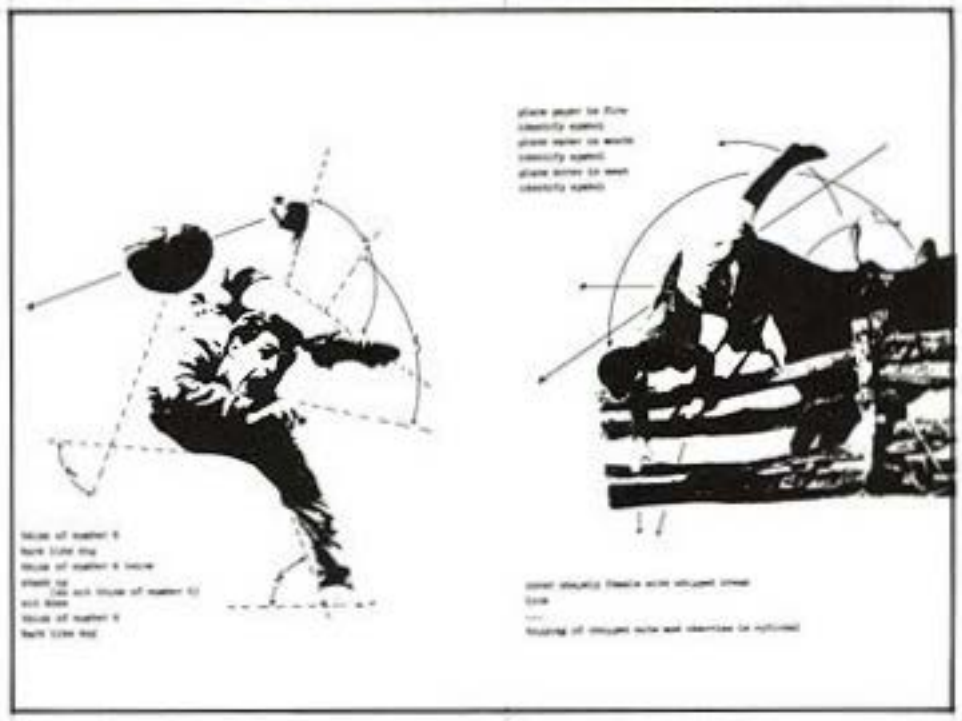


358. BENJAMIN PATTERSON
METHODS & PROCESSES

Paris
Published by Benjamin Patterson
(1962)
27 x 18.5 cm with 9 x 21 cm insert
paper wrap covers

6 panel accordian fold printed both sides plus loose slip of paper. Printed black on white, contains apr. 21 scores.

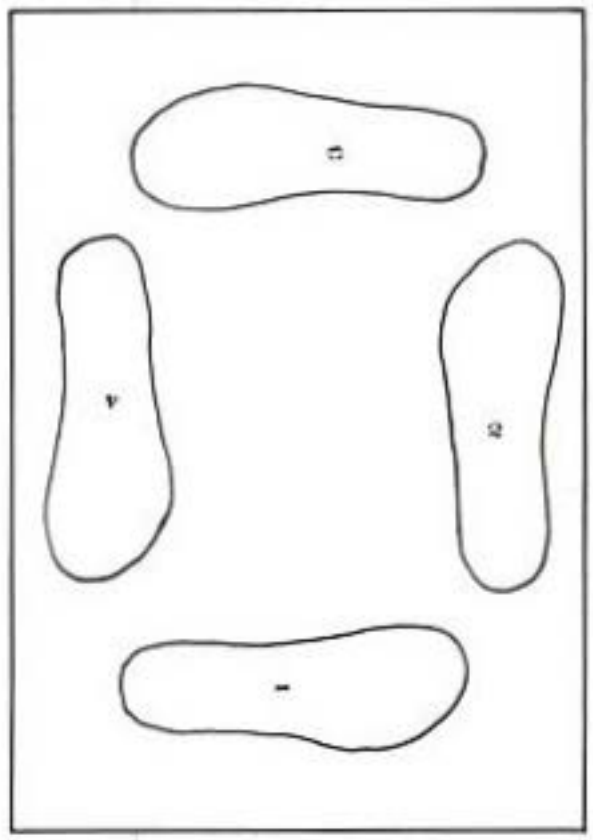




359. BENJAMIN PATTERSON
DANCE (INSTRUCTION NO. 1 ?)

Fluxus Edition, made by the artist
1964/1964?
78 x 51 to 51.6 cm approx.

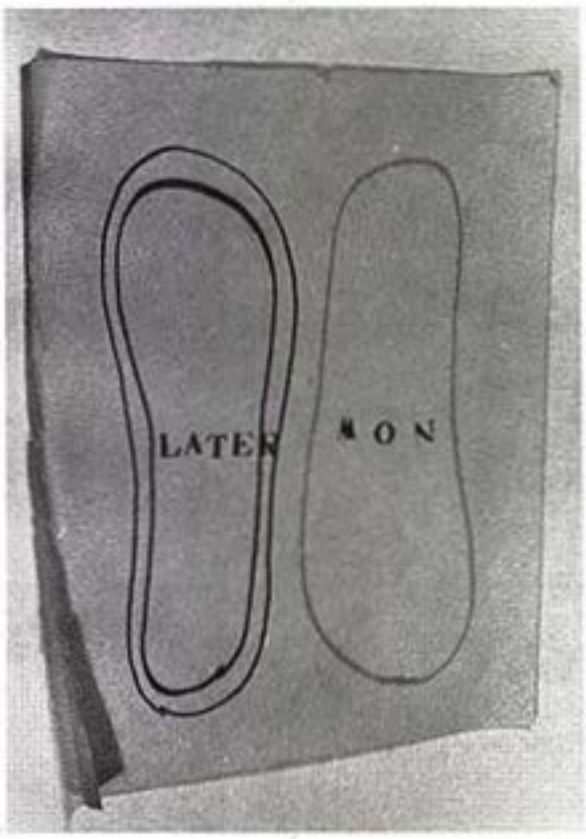
Hand drawn red outline footprints with black stamped numbers on white paper. Used as a score during the Fluxus concerts at Fluxhall at 359 Canal St., NYC. Signed.



360. BENJAMIN PATTERSON
DANCE (INSTRUCTION NO. 1 ?)

Fluxus Edition, made by the artist, a component of *Flux-Kit* 'A'
1964/1964 ?
36.8 x 28.5 cm

Yellow, purple and brown magic marker drawing with text rubber-stamped on stiff newsprint type paper. The score reads: 'Now Later'.

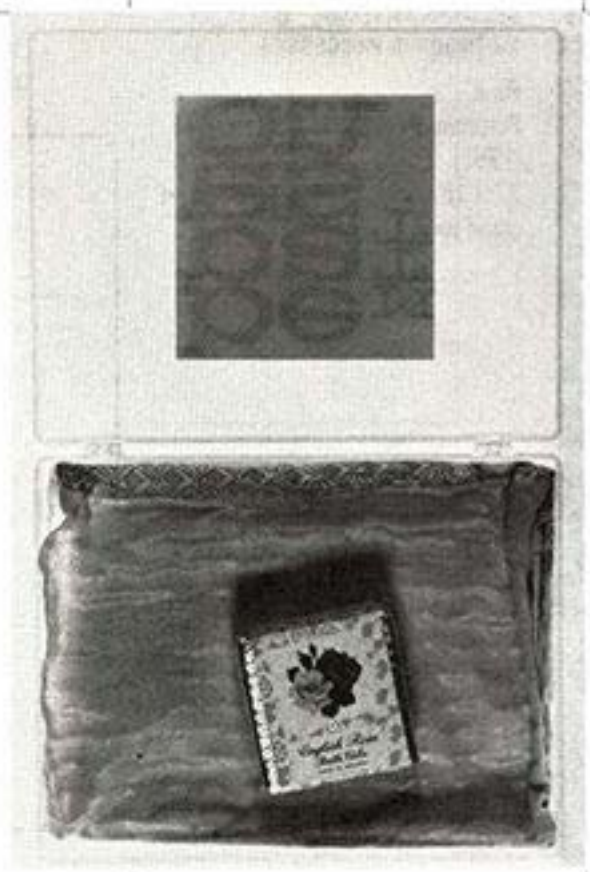


361. Another similar copy, signed.

362. BENJAMIN PATTERSON
INSTRUCTION NO. 2

Fluxus Edition, component of *Flux-Kit* 'B'
1965/1965
9.3 x 12 x 2.9 cm

Translucent plastic box with monogram card label, containing an English rose bath soap cube in the original wrapping and a disposable guest towel, ocre-color, with the score 'please wash your face' rubber-stamped on it.



363. BENJAMIN PATTERSON
INSTRUCTION NO. 2

Fluxus Edition (FLUXUS ii), component of *FLUXKIT* 'C'
1965/1969
12 x 9.3 x 1.7 cm

White plastic box with a label printed black on orange on the lid. Contains soap in the form of a slice of lemon and a light blue disposable guest towel bearing the score 'please wash your face' rubber-stamped on.

364. BENJAMIN PATTERSON
INSTRUCTION NO. 2

Fluxus Edition (FLUXUS ii)
1965/
12 x 9.3 x 2.6 cm

Opaque white plastic box with label on lid. Contains blue guest towel stamped 'Please wash your face' and a yellow soap in the shape of a lemon slice.

365. BENJAMIN PATTERSON
INSTRUCTION NO. 2

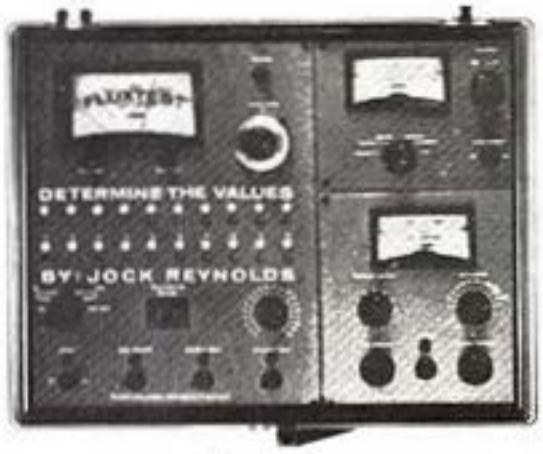
Fluxus Edition (FLUXUS ii)
1965/
12 x 9.3 x 1.3 cm

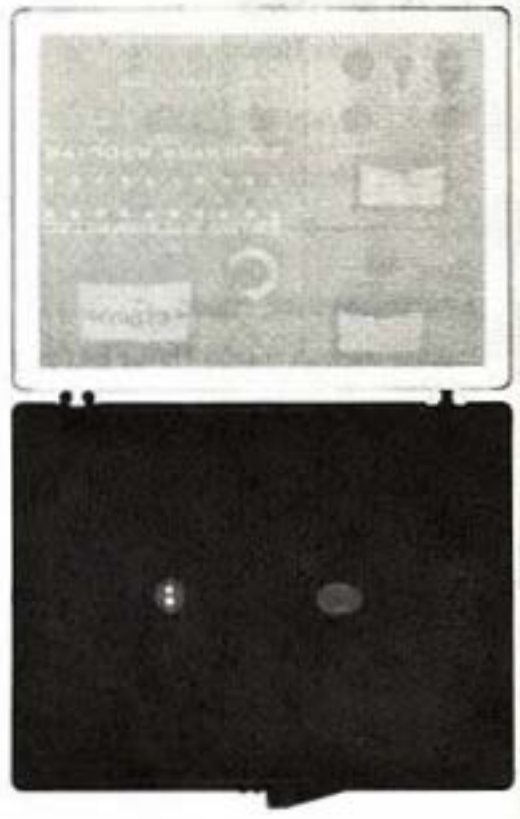
Plastic box, transparent top, red bottom with chartreuse label on lid. Contains a yellow paper napkin stamped 'Please wash your face' and a small bar of pink Camay soap.

366. JOCK REYNOLDS
FLUXTEXT/DETERMINE THE VALUES

Fluxus Edition
1970/
9.3 x 12 x 13 cm

Plastic box with transparent top, black bottom and label on the lid, contains one smooth tan pebble, one artificial pearl.

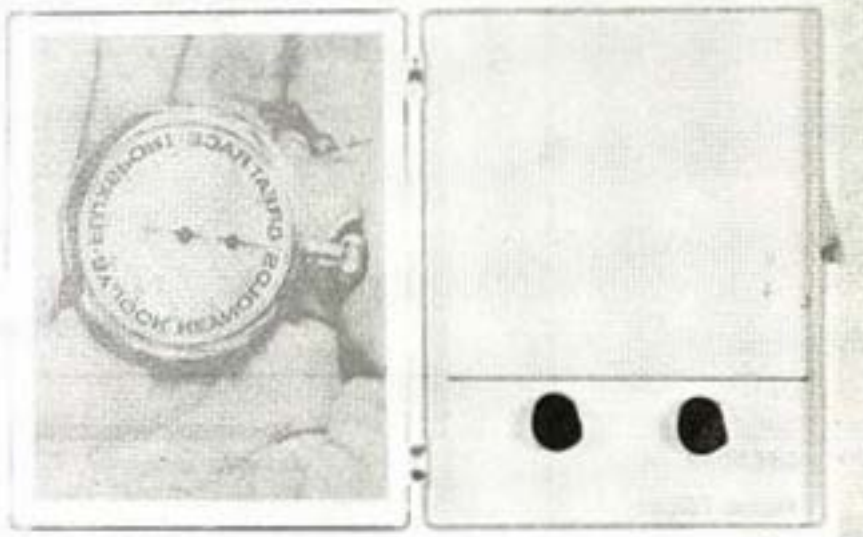




367. JOCK REYNOLDS
GREAT RACE FLUXSPORT

Fluxus Edition
1970/
9.3 x 12 x 1.3 cm

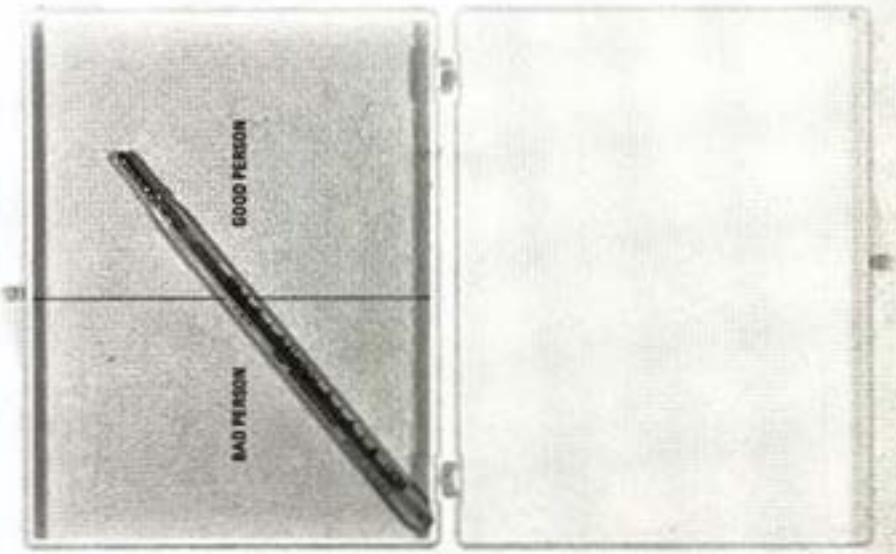
A plastic box with opaque white bottom and transparent lid with label on the lid, contains two small snail shells and a black line.



368. JOCK REYNOLDS
REVEALING FACT

Fluxus Edition
1970/
12 x 9.3 x 2.6 cm

Opaque white plastic box with label on the lid. The label contains text/instructions. On the inside of the lid is a card with a thermometer attached.



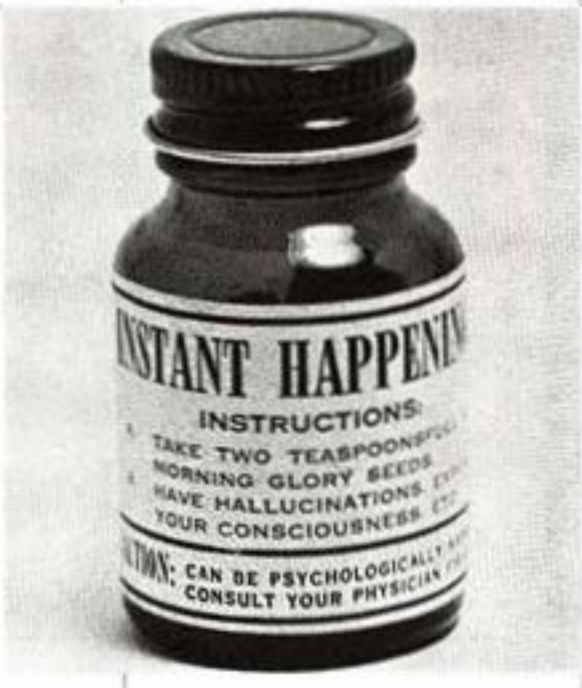
368a. Another similar copy: 12 x 9.3 x 1.3 cm. Plastic box with white bottom and transparent lid. Other data is the same.

369. JAMES RIDDLE
INSTANT HAPPENINGS

Riddle Edition for **Fluxus**
1964
6.3 x 3.7 cm diameter

369a,b. Two more identical copies.

Brown glass bottle containing morning glory seeds. Label on the outside with text/instructions. Signed "Riddle/1964".



370. JAMES RIDDLE
A PSYCHEDELIC HAPPENING

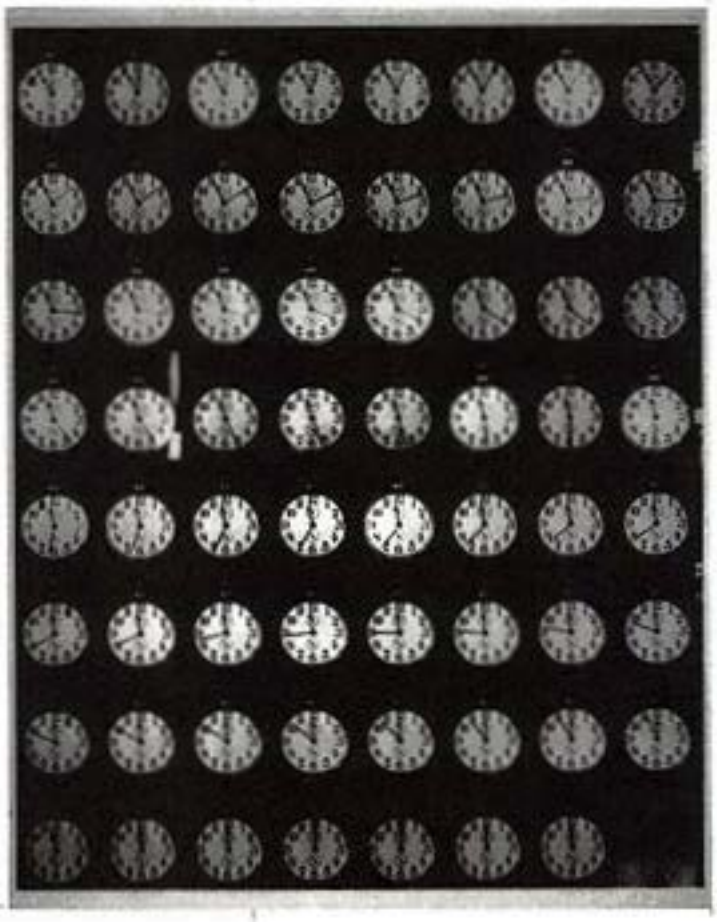
Publisher unknown, possibly **Fluxus Edition**
(1965) 1966/
11.9 x 17.2 cm

Manila envelope with rubber stamped label, containing morning glory seeds. Title is rubber stamped on one side, "Open" and "Packed for 1965" are rubber stamped on the other side.

371. JAMES RIDDLE
ONE HOUR

Fluxus Edition
1966
56.2 x 43.8 cm

A contemporaneous reprint from page 4 of Fluxus Newspaper *#1, 3 newspaper eVenTs for the pRicE of $1,* February 1, 1966. Printed black on white card stock; uncut sheet of 64 images forming the event.



372. JAMES RIDDLE
E.S.P. FLUXKIT (DOP)

Fluxus Edition
1966/1968
12 x 9.3 x 1.3 cm

Opaque white plastic box with label on the lid containing 8 color cards plus one instruction sheet.

373. JAMES RIDDLE
E.S.P. FLUXKIT (DOP)

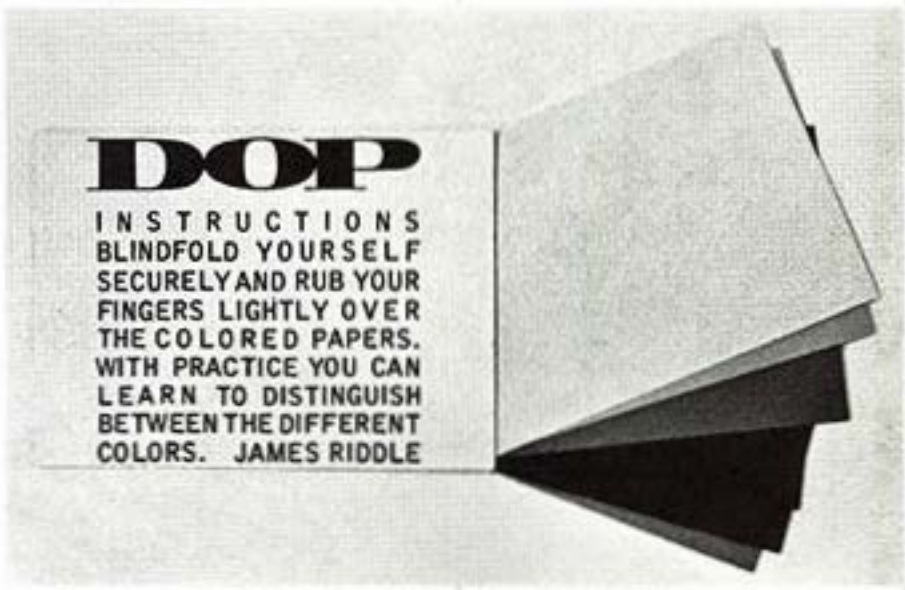
Fluxus Edition
1966/
12 x 9.3 x 1.3 cm

Transparent plastic box with label on the lid. Contains instruction page (uncropped) and 6 color pages (does not include black or white pages.)

374. JAMES RIDDLE
(E.S.P. FLUXKIT) DOP

Fluxus Edition, component of *FLUXKIT 'C'*
1966/1969
8.9 x 5.7 cm

Manila envelope, flap cut off, with the label and instructions on the back. Contains 6 colored pieces of paper.



375. JAMES RIDDLE
(E.S.P. FLUXKIT) DOP

Fluxus Edition, component of *FLUX YEAR BOX 2 'A'*
1966/ca. 1968
5.7 x 9 cm

Brown manila envelope with the DOP instructions label attached to the front, contains 6 color sheets.

375a. Another identical copy, component of *FLUX YEAR BOX 2 'B'*.

375b. Another identical copy, component of *FLUX YEAR BOX 2 'C'*.

376. JAMES RIDDLE
(E.S.P. FLUXKIT) DOP

Fluxus Edition
1966
5.7 x 7.7 cm

Brown manila envelope with *DOP* and instructions glued to the front. Contains 6 color sheets.

377. JAMES RIDDLE
(E.S.P. FLUXKIT) DOP

Fluxus Edition
1966/
5.7 x 8.9 cm

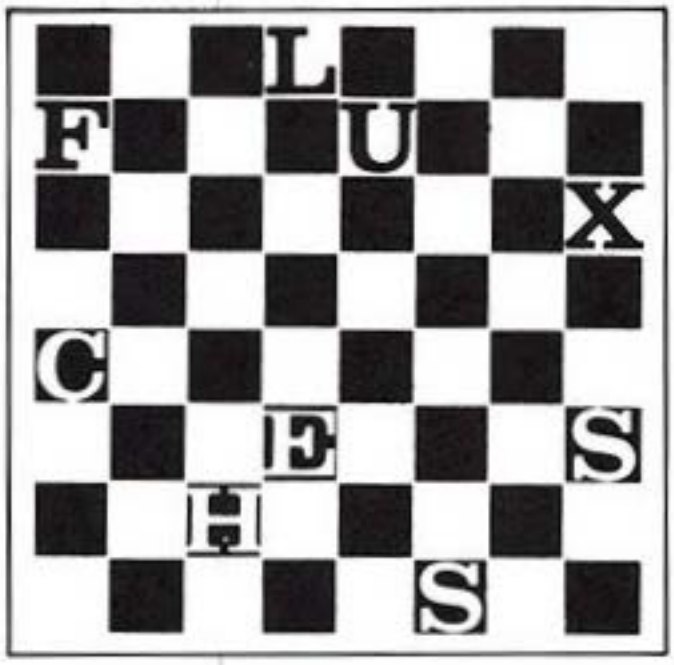
Plain manila envelope with instruction page (missing 'DOP') and 6 color pages.

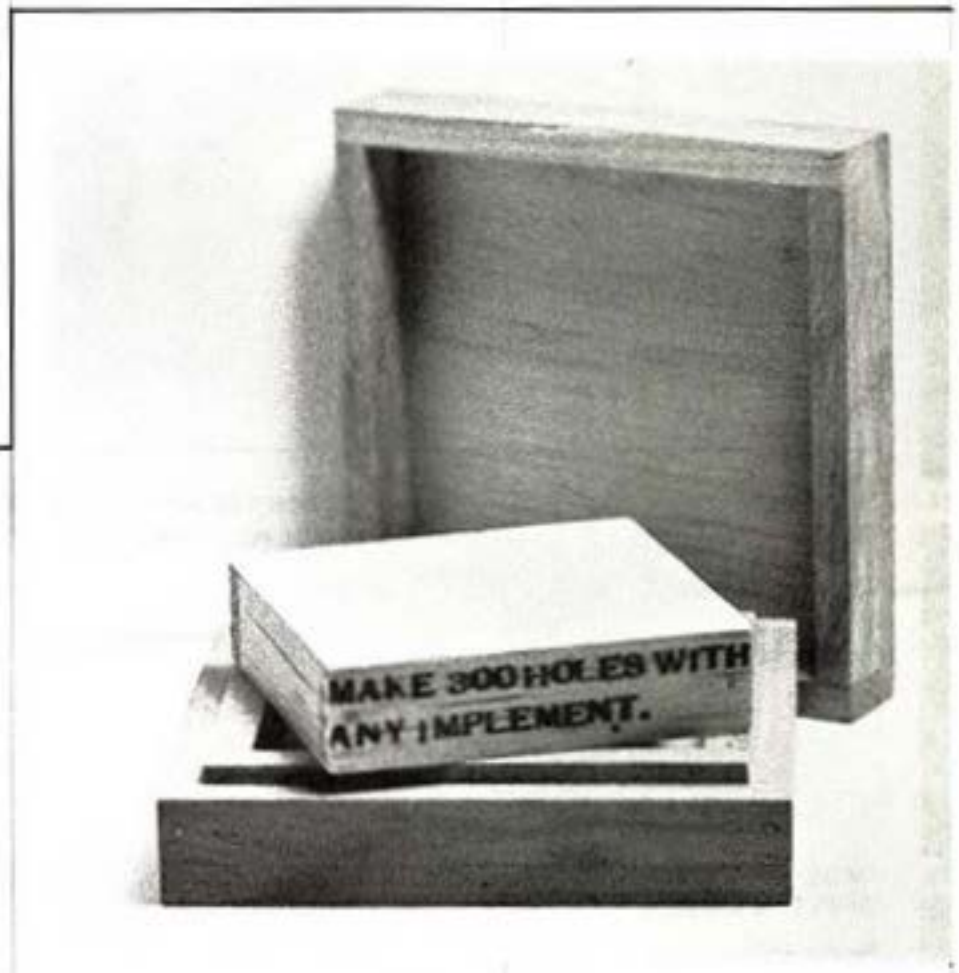
photo 1964 George Maciunas cat. #314

378. TAKAKO SAITO
FLUX CHESS

Fluxus Edition
1965/66
12 x 12 x 6.5 cm

Unvarnished wood box with separate lid. Chess board is ziggurat shaped and is drilled with 64 .5 cm holes. The 32 pieces are made of different nuts and bolts; 16 black and 16 white & gold & silver.





379. TAKAKO SAITO
'Make 300 holes with any implement'
'This is my gift'

Constructed by Saito
n.d.
8.5 x 8.5 x 3.1 cm

Two part wood box: interior wood rectangle covered top and bottom with paper and text along 2 sides. Top of interior box is inscribed.

380. TAKAKO SAITO
SOUND BOX EVENT (larger version)

Constructed by Saito
n.d.
5.7 x 5.6 x 5.7 cm

Sealed wooden box with mysterious contents.

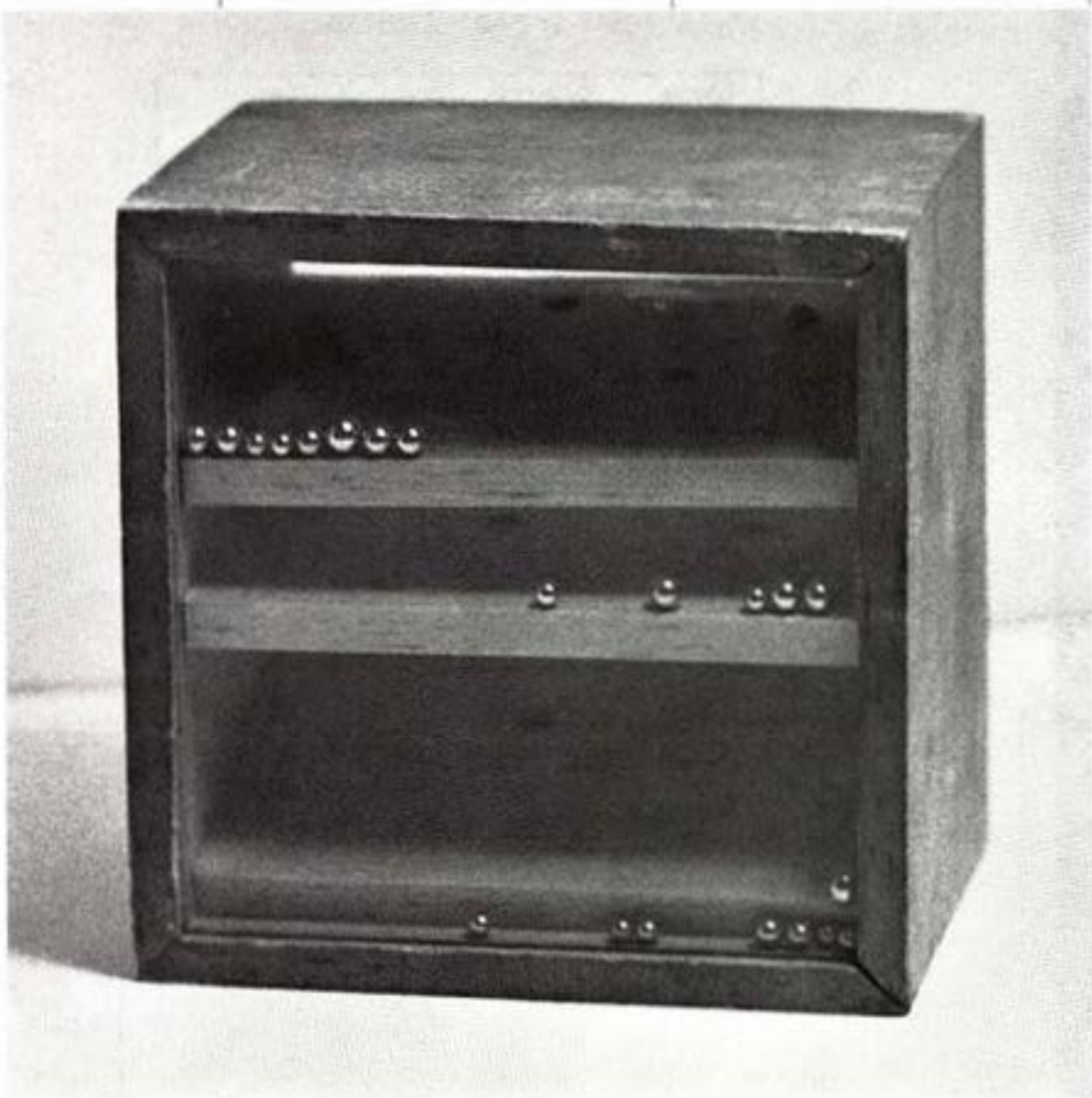
381. Another example: a 2.6 cm cube.

382. Another example: a 1.3 cm cube.

383. TAKAKO SAITO
Ball bearing game box

Constructed by Saito/**Fluxus Edition**
n.d./ca. 1966
9.5 x 9.5 x 7.6 cm

Box with 4 wood sides, glass front and back. Contains 3 wood louvers with holes and ball bearings.



384. TAKAKO SAITO
'Dice'

Constructed by Saito
n.d.
3.6 cm cube

A stiff paper cube with pencilled marks representing the numbers on dice, one through six.

385. TAKAKO SAITO
(SPICE FLUX CHESS)

Fluxus Edition
n.d.
6 x 3.6 cm

Identification card, printed b/w, handcut.

Takako Saito
see: **FLUX HARPSICHORD** No. 132.

386. GREG SHARITS
BAG TRICK

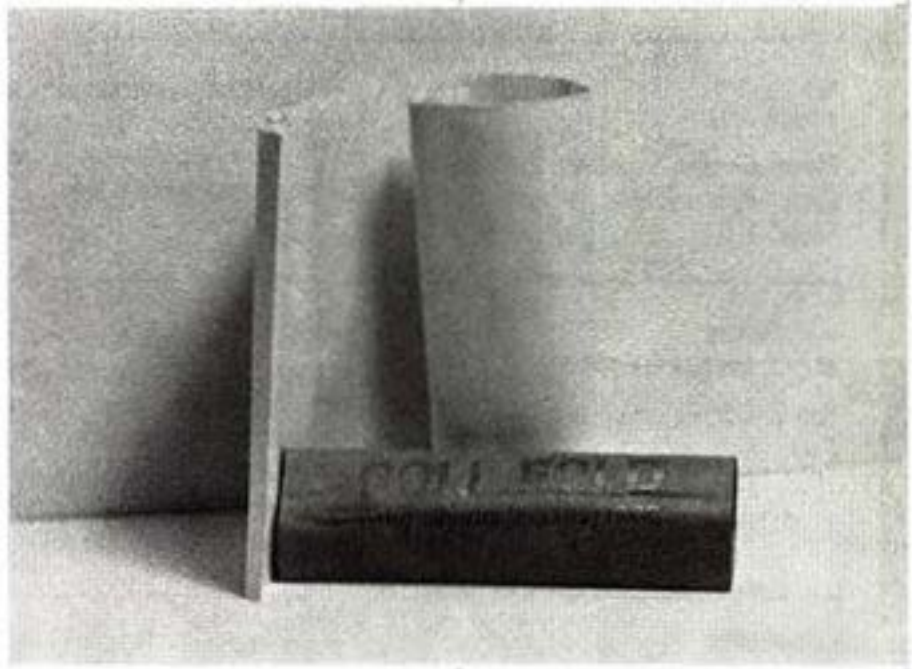
Fluxus Edition, component of *Flux Paper Games: Rolls and Folds*
1969/1976
7.8 x 13.3 cm

Paper bag folded and glued with a score, 'Ignite Bag', title, etc. printed in orange. Probably contains gunpowder or some other ignitable material.

387. GREG SHARITS
ROLL FOLD

Fluxus Edition, component of *Flux Paper Games: Rolls and Folds*
1969/1976
11.6 x 2.7 cm diam.

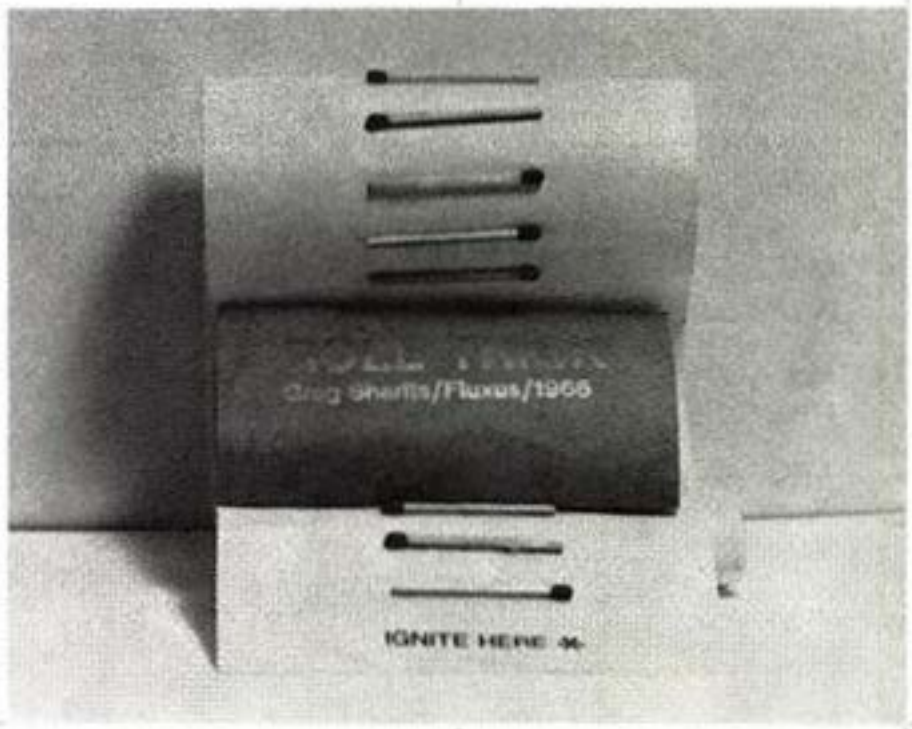
Brown wrapping paper tube, containing a length of folded and rolled paper. Title printed in silver.



388. GREG SHARITS
ROLL TRICK

Fluxus Edition, component of *Flux Paper Games: Rolls and Folds*
1969/1976
12 cm wide, length unknown x approx.
4 cm diam.

A rolled strip of brown wrapping paper with silver printed title. Contains a length of rolled white paper with wooden matches and the score printed in black.



389. PAUL SHARITS
PULL/GLUE

Fluxus Edition
1966/
22 x 16.3 cm

Single leaf folded in 2 and partially glued. Stiff blue textured paper with title printed in red on the front, the artist's name and date printed in red on the back, and the instructions printed in black on the 2 inside faces.

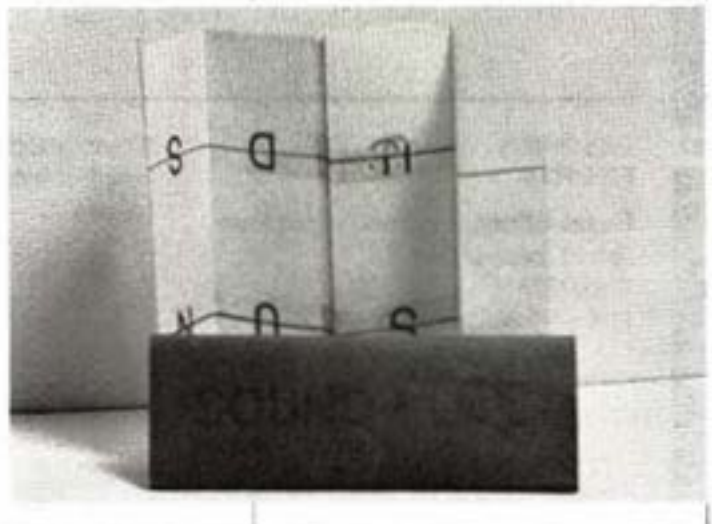
389a. Another identical copy measuring 12 x 16.3 cm, component of *Flux Paper Games: Rolls and Folds*, 1966/1976

389b,c,d. 3 identical copies, measuring 16.5 x 16.3 cm, components in each *FLUX YEAR BOX 2*, 'A', 'B' and 'C'.

390. PAUL SHARITS
AUTOPSY/FLUXCOMIC 1966

Published by the artist
1966
28.5 x 24 cm

6 silkscreen prints in folders, some with texts printed on them. All together in a folder.



391. PAUL SHARITS
SOUND FOLD

Fluxus Edition, component of *Flux Paper Games: Rolls and Folds*
1969/1976

Flattened brown wrapping paper tube, with title printed in silver. The tube contains a folded, taped and glued white vellum paper score or text, printed in silver.

392. PAUL SHARITS
UNROLLING SCREEN PIECE

Fluxus Edition, component of *Flux Paper Games: Rolls and Folds*
1969/1976
12 cm wide x 2.6 cm diam.

Length of brown wrapping paper, rolled, the title printed in silver. Contains a large strip of film with a negative image on it; a score, by Sharits, 21.4 x 12 cm printed in silver, a film loop of a person shitting and flushing a toilet with alternating words, images and blank spaces in a patterned sequence.

393. PAUL SHARITS
FLUX SOUND or FLUX MUSIC or PULL APART

1969/
7.9 x 14 cm

Two examples of a Fluxus printing of the piece in a manilla envelope on which George Maciunas has written: " 'Pull apart' Fluxmusic Best Piece of Sharits./ 2 magazine pages could be glued together at a single spot & on that spot printed 'Fluxmusic by Paul Sharits'/ should definitely be included." and sent to Carla Liss for the Fluxus Issue of 'Art and Artists'.

394. BOB SHEFF
'. . . and if you don't know much about music . . .'

Publisher unknown, component of *FLUX YEAR BOX 2* 'A'
1965/
17.1 x 17.1 cm

Single leaf white paper with mimeographed score and 4 leaves of cigaret paper taped on.

394a. Another identical copy, 1965/Before May 28, 1968, component of *FLUX YEAR BOX 2* 'B'.

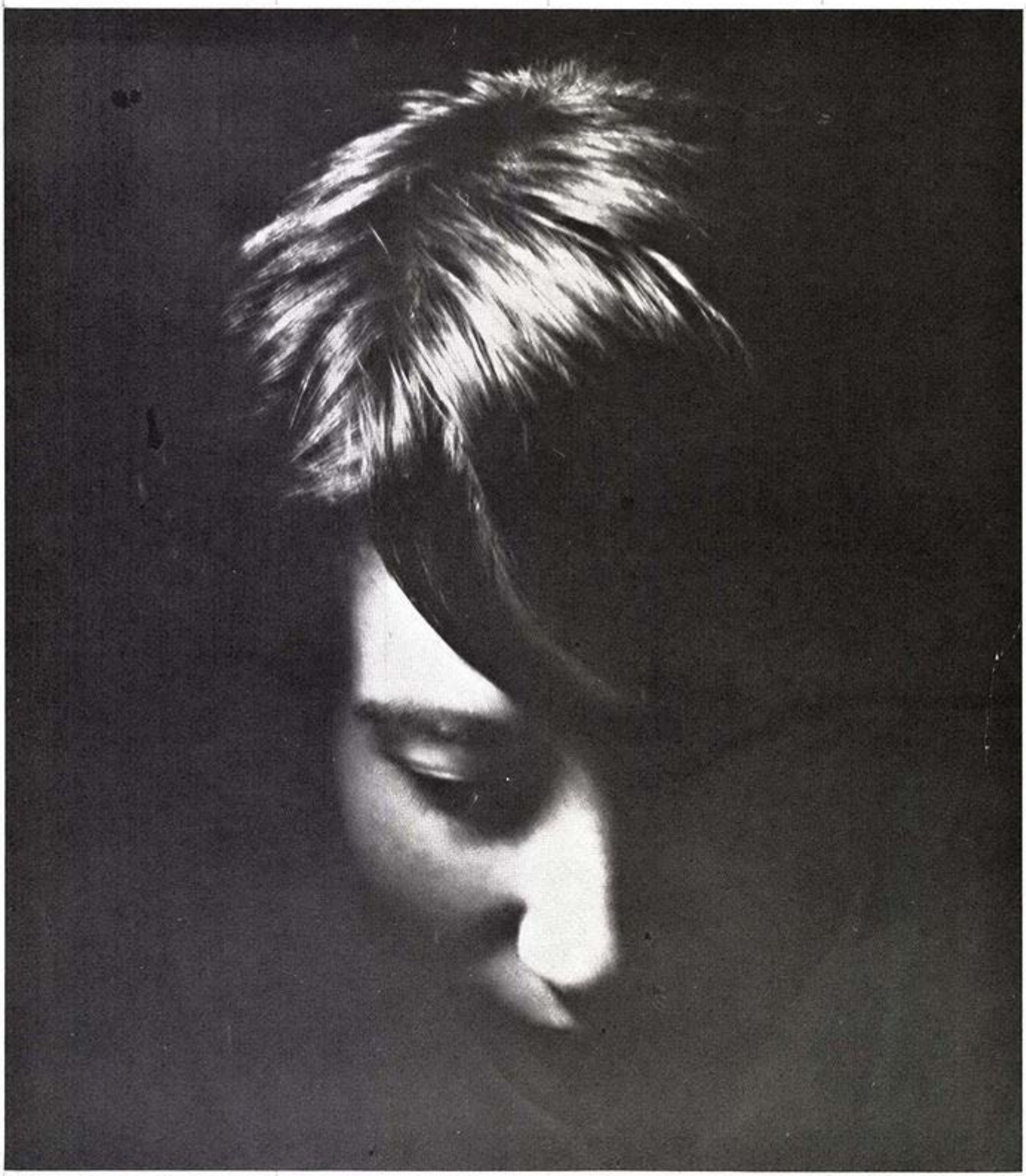
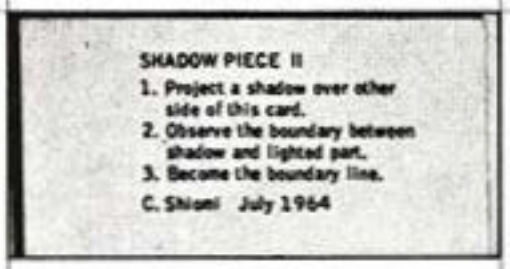


photo 1964 George Maciunas cat. #316

385. MIEKO (CHIEKO) SHIOMI
SHADOW PIECE II

card is **Fluxus Edition,** decoupage is Shiomi's
July, 1964
2.6 x 4.8 cm

Printed card on matboard with magazine cut-out mounted on other side. In a mailed envelope 10.4 x 13 cm, postmarked Oct. 23, 1964.



386. MIEKO (CHIEKO) SHIOMI
AIR EVENT

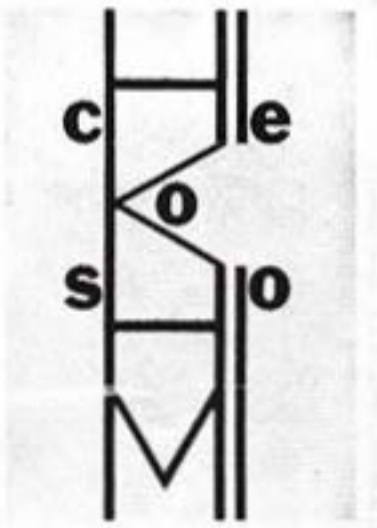
1964
4.9 x 9 cm

From a performance on October 30, 1964 at Washington Square Galleries, NYC, score. Small card with *Air Event* score printed on it **(Fluxus Edition)** *together with a yellow balloon with 'Alison Knowles' written on it.*

387. MIEKO (CHIEKO) SHIOMI
EVENTS AND GAMES

Fluxus Edition, component of *Flux-Kit 'B'*
1964/1965
13 x 18.2 x 3.1 cm

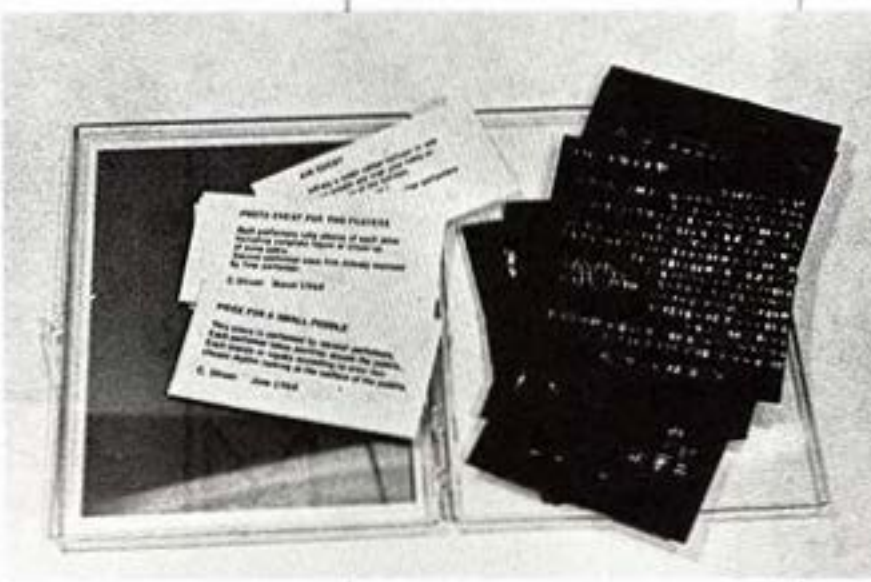
Translucent plastic box with label on the lid and Fluxus copyright label on the inside of the lid, containing 20 scores printed offset black on white card stock, some in English and Japanese. Includes the score 'Shadow Piece II' mounted on board with an image cut from a magazine of a man riding a camel, attached to the back.



388. MIEKO (CHIEKO) SHIOMI
EVENTS AND GAMES

Fluxus Edition, component of *FLUXKIT 'C'*
1964/1969
18.2 x 13 x 1 cm

Clear plastic box with a label printed offset black on orange stock on the lid. Contains 21 scores, some printed in both Japanese and English, on card stock.



399. MIEKO (CHIEKO) SHIOMI
EVENTS AND GAMES

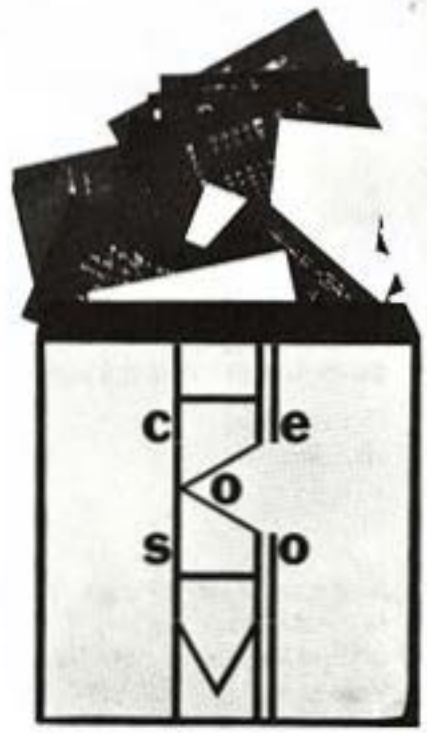
Fluxus Edition
1964/
18 x 13 x 3.1 cm

Translucent plastic box with label on the lid. Contains 21 scores printed on card stock and a crumpled photograph of Shiomi, printed black on white.

400. MIEKO (CHIEKO) SHIOMI
EVENTS AND GAMES

Edition from Willem de Ridder's European Fluxshop/European mail-order house
1964/
10.3 x 15.5 x 1.7 cm

White cardboard box with stapled corners, monogram label designed by Maciunas on cover. Contains 20 cards, 14 having Japanese texts, white on black.



401. MIEKO (CHIEKO) SHIOMI
EVENTS AND GAMES

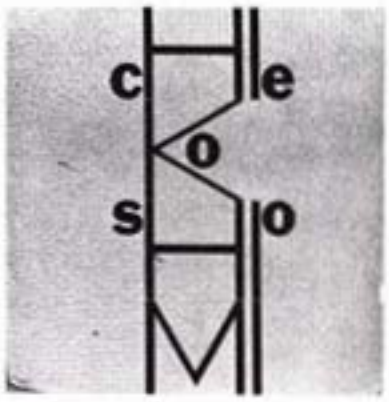
Packaged by Shiomi
1964/
17.5 x 17.1 cm

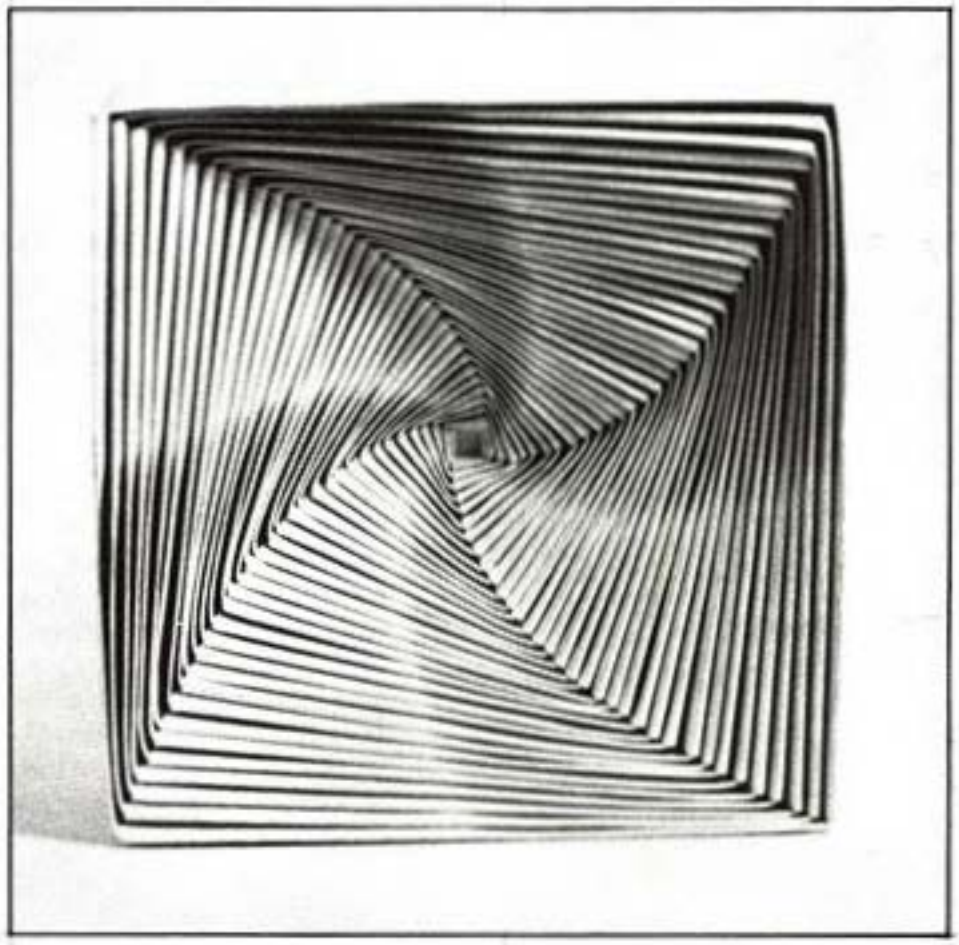
A black envelope with Maciunas designed monogram label, containing 21 cards (used in the Fluxus Edition) of various sizes. The cards are printed texts, some with Japanese on one side, English on the other.

402. MIEKO (CHIEKO) SHIOMI
ENDLESS BOX

Fluxus Edition, made by the artist, component of *Flux-Kit* 'A'
1964/1965
15.6 x 15.7 x 8 cm

Wood box with wood lid, photostat label, white and black, attached to lid. Contains 34 interlocking folded boxes of white stiff paper.





403. MIEKO (CHIEKO) SHIOMI
ENDLESS BOX

Fluxus Edition, made by Shiomi, component of *Flux-Kit* 'B'
1964/1965
15.2 x 14.8 cm

The work is self-contained in a section of the Flux-Kit with a separate wooden lid. Attached to the lid is a label. It contains an unknown number of interlocking paper boxes of diminishing size.

404. MIEKO (CHIEKO) SHIOMI
WATER MUSIC

Fluxus Edition, (FLUXUS 000), component of *Flux-Kit 'B'*
ca. 1964/1965
9.9 x 3.9 x 2.7 cm

Amber glass bottle, label on the front, with a black plastic screw top which has a glass dropper attached to a black rubber stopper top. Contains water.

405. MIEKO (CHIEKO) SHIOMI
WATER MUSIC

Fluxus Edition, component of *FLUXKIT 'C'*
ca. 1964/1969
6.8 cm high including lid x 3.4 x 3.4 cm square

Clear glass square bottle with a white plastic screw lid. Label, which includes the score, is on the side. Contents missing.

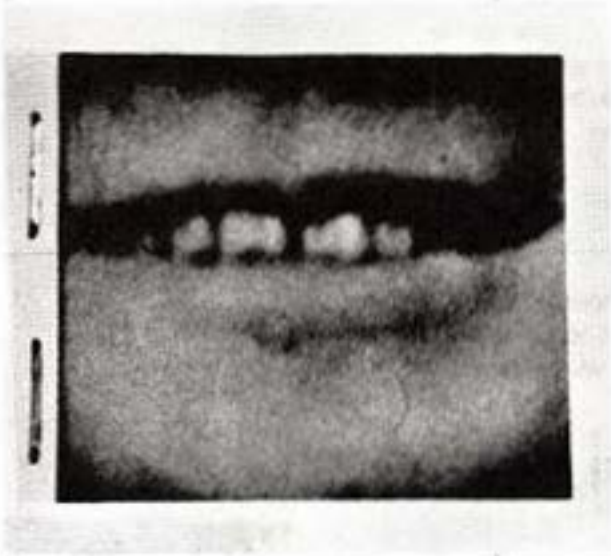
406. Another similar copy, ca. 1964/

407. MIEKO (CHIEKO) SHIOMI
DISAPPEARING MUSIC FOR FACE

Fluxus Edition
1965/(late 60's)
4.2 x 5.9 cm

A 40 page 'flip-book' stapled. Designed by George Maciunas using images of Yoko Ono's mouth from Shiomi's fluxfilm 'Disappearing Music for Face' filmed by Peter Moore.

408. Another similar copy, 39 pages. This copy is contained in a manila envelope (5.7 x 9 cm) on which Maciunas has typed 'Disappearing Music for Face by Mieko Shiomi'.



409. MIEKO (CHIEKO) SHIOMI
DISAPPEARING MUSIC FOR FACE

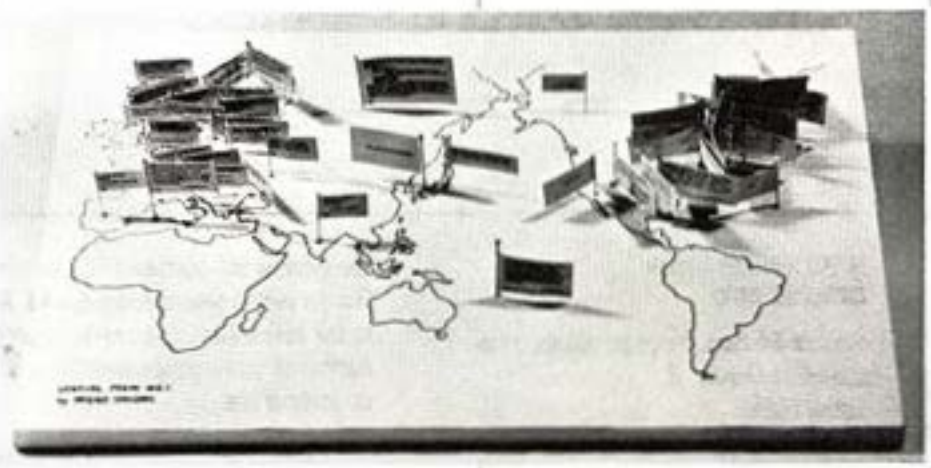
Fluxus Edition, component of *FLUX YEAR BOX 2 'C'*
1965/1978
5.6 x 9 cm

Another similar copy contained in a manila envelope, cut, with title and artist's name typewritten on the front.

410. MIEKO (CHIEKO) SHIOMI
SPATIAL POEM NO. 1

Made by the artist
Japan
1965/1980
30.2 x 45.7 x 2.3 cm

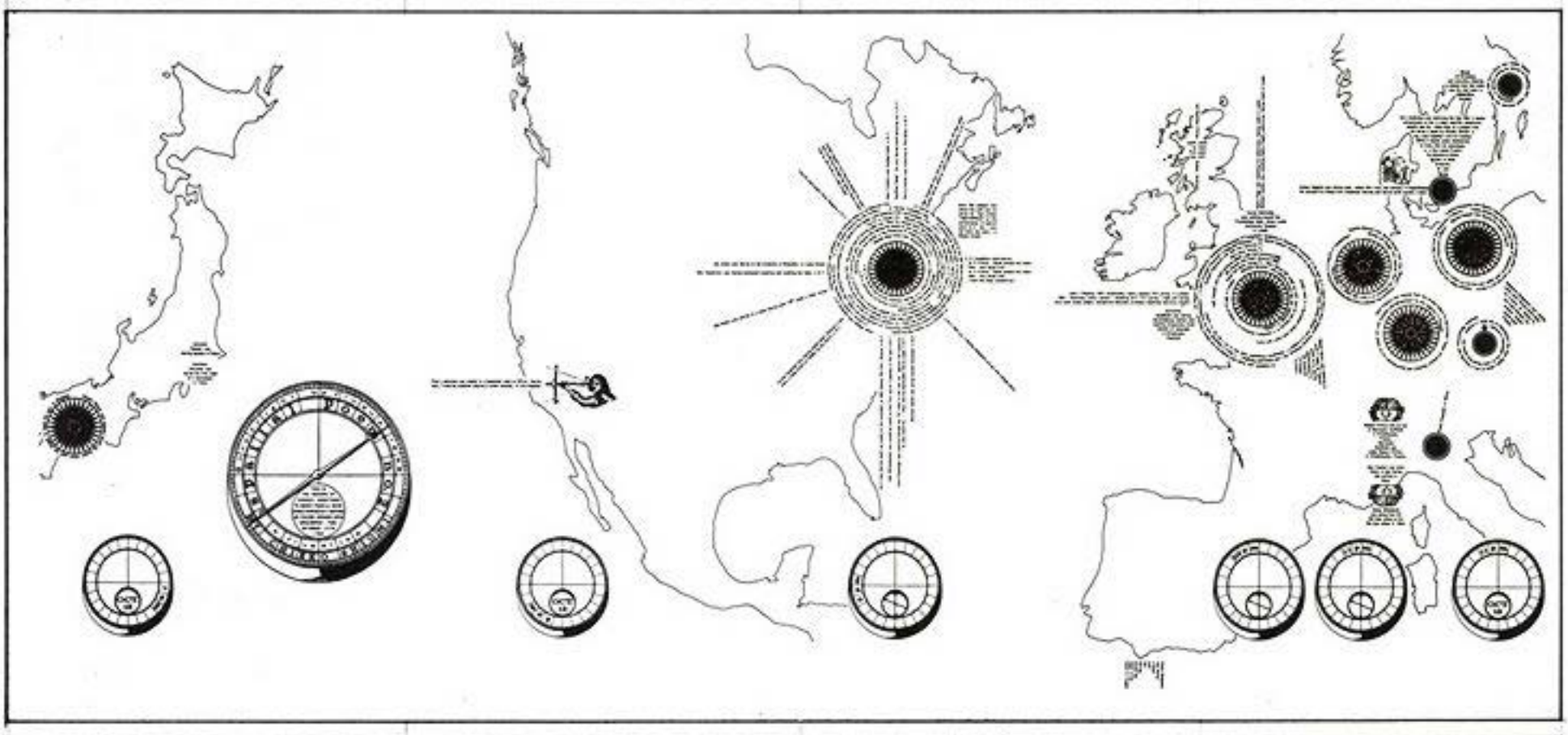
Map, hand drawn black on stiff white glossy paper, mounted on core board with artist's name, title, and date on the front. Into this map of the world are stuck 76 stiff cards printed both sides black on white and mounted on pins, 3.8 cm, matching numbers on the flag/cards with numbers on the map. One card is not mounted. A black stiff envelope 16 x 17.3 cm has title card/label with text & contains the flags when not in use.



411. MIEKO (CHIEKO) SHIOMI
SPATIAL POEM #2 (Direction Event)

Fluxus Edition (FLUXUS d2)
1966
36.8 x 82.6 cm

A world map, 'Fluxatlas', printed black on white paper, folded.



412. MIEKO (CHIEKO) SHIOMI
SPATIAL POEM NO. 2

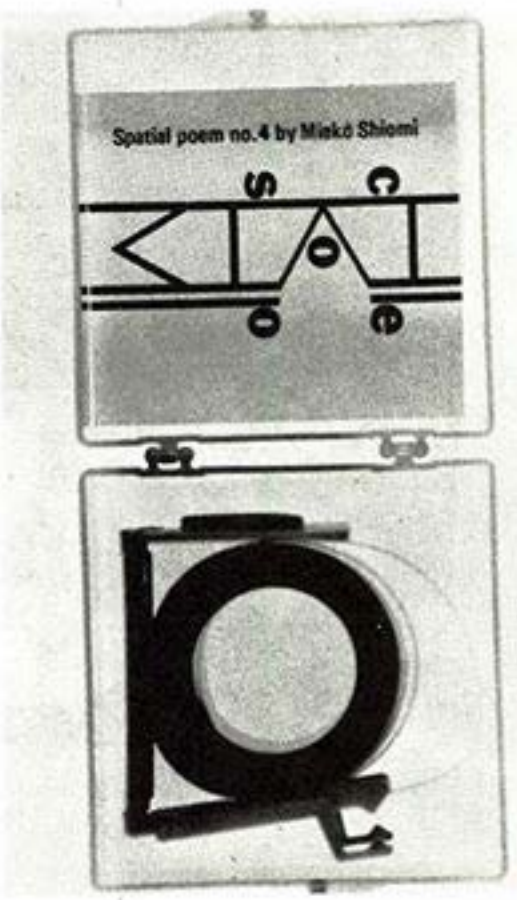
Shiomi printing
1966
25 x 18.1 cm and 12.2 x 20.4 cm

Two sheets, one an original which was mailed and a partial mimeo reprint for further circulation.

413. MIEKO (CHIEKO) SHIOMI
SPATIAL POEM NO. 4

Fluxus Edition
1973/
6.6 x 6.6 x 5.7 cm

White plastic box with label card loose inside. Contains viewer with microfilm.



414. MIEKO (CHIEKO) SHIOMI
SPATIAL POEMS 4-9

Shiomi Edition
1965-1975
apr. 17.8 x 17.8 cm, unfolded; 19.7 x 11.7 envelope size

A set of invitation letters for Spatial Poems 4-9:

#4 Shadow Poem with 'Shadow' insert on acetate, 1971

#5 Open Event, 1972

#6 Orbit Event, 1973

#7 Sound Event, 1974

#8 Wind Event, 1974

#9 Disappearing Event, 1975

Individual sheets are folded in half, vary in size and are printed on tan, green, red and yellow papers.

415. DANIEL SPOERRI
L'OPTIQUE MODERNE 'Collection de Lunettes Presente par Daniel Spoerri avec, en regard, D'inutiles Notules par Francoise Dufrene'

Fluxus (FLUXUS no.b)
1963
61 leaves
20 x 13.9 cm
paper covers

Photographs by Vera Spoerri and Christer Christian
Paris

Besides this regular edition there was also a deluxe edition of 50 copies signed, and containing an original pair of glasses.

Designed by George Maciunas, contains one page listing of the Fluxus Editorial Committee, proposed Fluxus Year Boxes, and Fluxus Edition. Printed on glossy paper, one side white usually with an illustration, the other side orange with both negative and positive printed text. Some pages blank as intended, and one page is glassine with black text. Inscribed by Spoerri: 'to Gilbert Silverman'.

416. DANIEL SPOERRI
'Altered glasses'

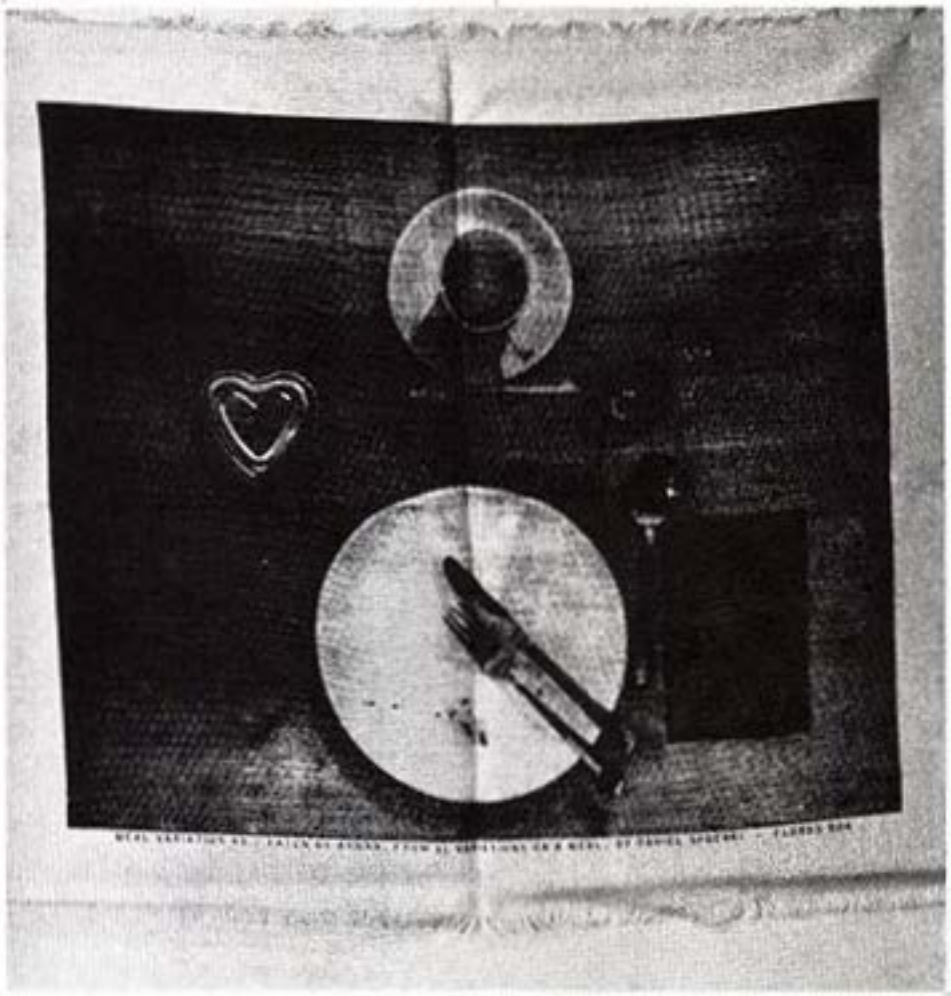
Made by the artist
n.d.
13 x 13 cm

A pair of plastic framed glasses with folding metal needles attached, similar to 'Les Lunettes Noires' and 'Lunettes de Fakir' which appear in Spoerri's book *L'Optique Moderne*.

417. DANIEL SPOERRI
31 VARIATIONS ON A MEAL 'Meal Variation No. 1, Arman'

Tablecloth
Fluxus Edition (FLUXUS boa)
1964/ca. 1965
66 x 77.5 cm, including 4-sided fringe

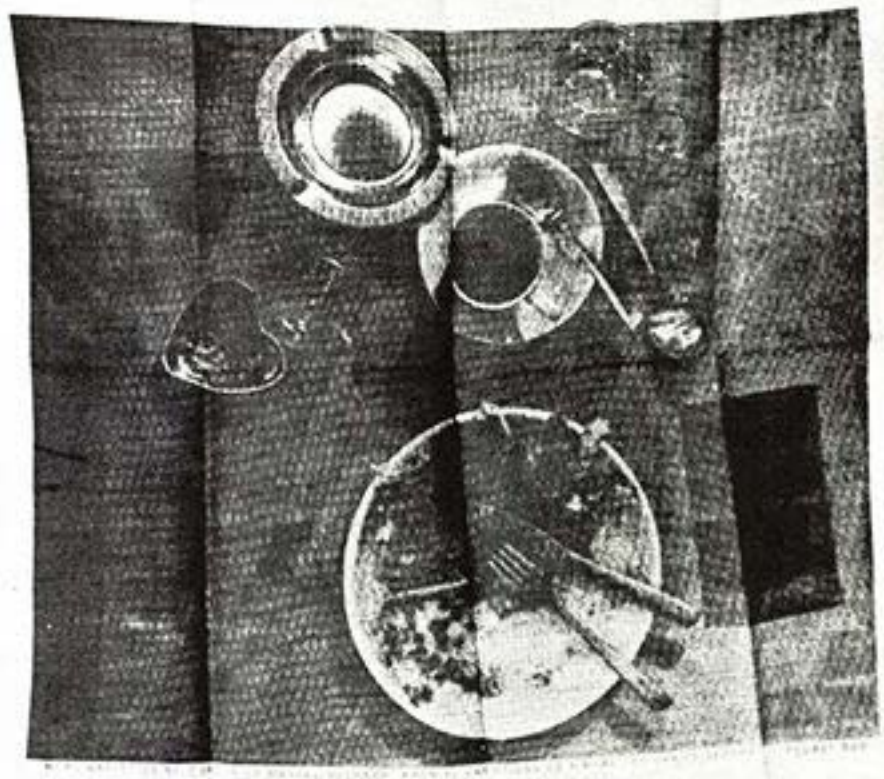
Photo silkscreened image on cloth.



418. DANIEL SPOERRI
31 VARIATIONS ON A MEAL 'Meal Variation No. 2, Marcel Duchamp

Tablecloth
Fluxus Edition (FLUXUS boa)
1964/ca. 1965
66 x 77.5 cm, including 4-sided fringe

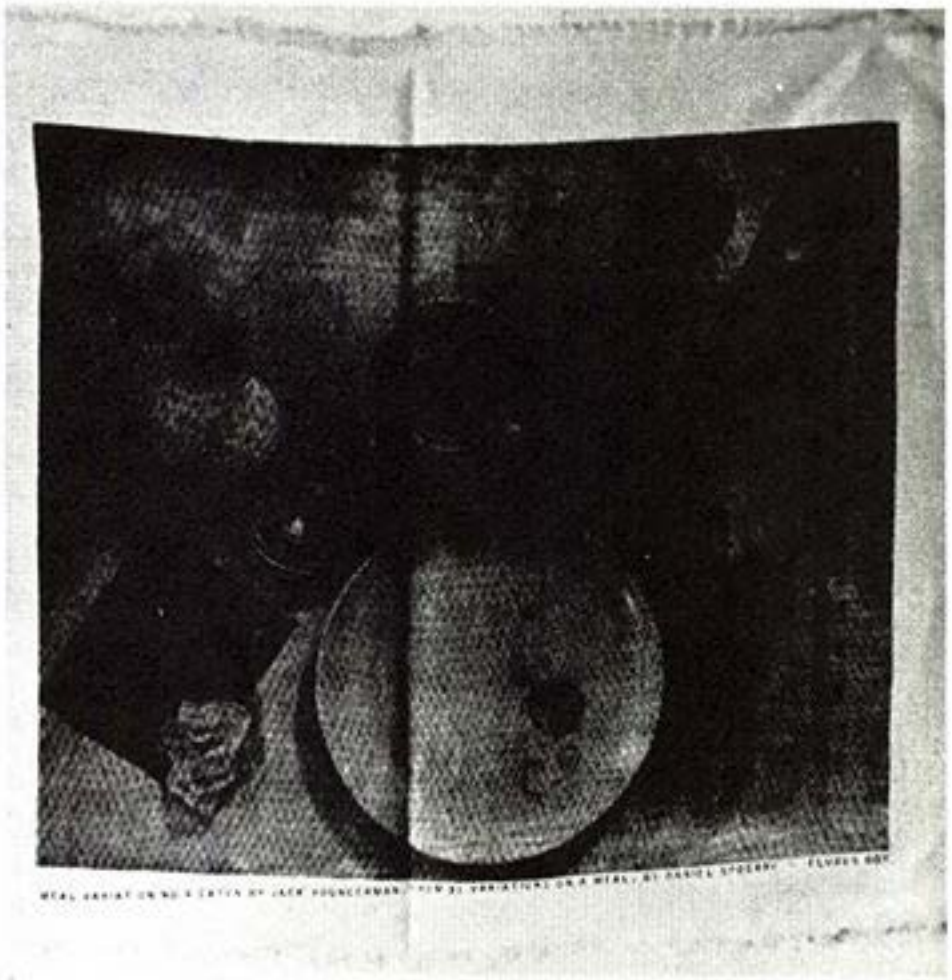
Photo silkscreened image on cloth.



419. DANIEL SPOERRI
31 VARIATIONS ON A MEAL 'Meal Variation No. 4, Jack Youngerman'

Tablecloth
Fluxus Edition (FLUXUS boa)
1964/ca. 1965
66 x 77.5 cm, including 4-sided fringe.

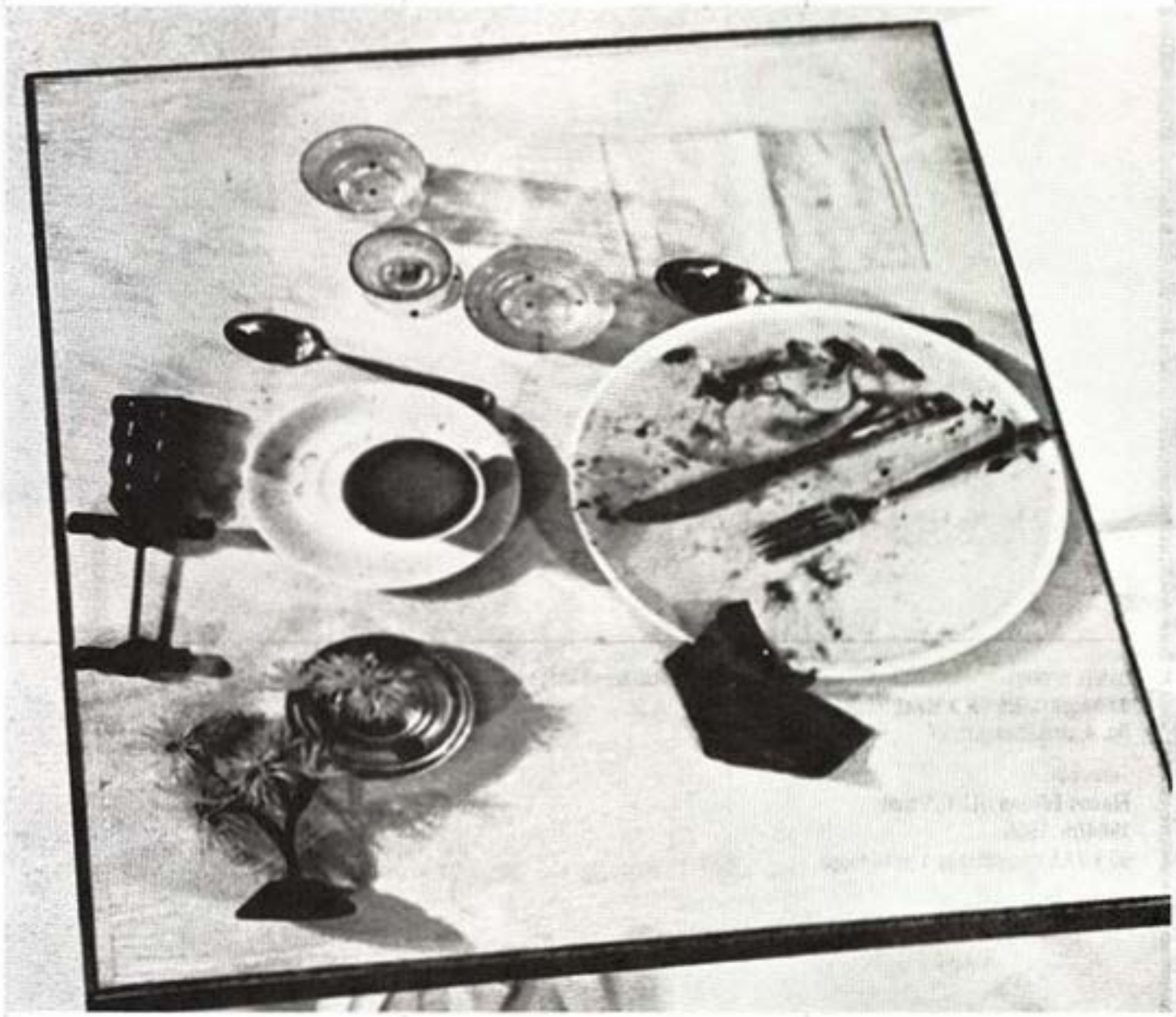
Photo silkscreened image on cloth.



420. DANIEL SPOERRI
31 VARIATIONS ON A MEAL

Tabletop
Fluxus Edition (FLUXUS bo)
1966
53.5 x 64 x 1.5 cm

Wood tabletop with transparent plastic laminated photograph of 'Meal Variation No. 3, Ben Patterson.'



421. DANIEL SPOERRI
OBJECT TO BEE MASTURBATED or NO. 5 TO • SEAT • ON

Made by the artist
1965
20 x 27.6 x 18 cm

A 16 cm stack of hardware nuts on a long bolt protruding from a red painted trapezoidal wood base. Also glued to the base is a single nut with an open hole. Signed twice, titled and dated on the bottom.

422. DAVID THOMPSON
UN ROLL

Fluxus Edition, component of *Flux Paper Games: Rolls and Folds*
1969/1976

Brown wrapping paper tube, title printed in silver, contains 'Roll'; 10 glass marbles glued onto a strip of vellum with the score 'ROLL ROLL ROLL' printed 3 times, shown as R O O L

423. BEN VAUTIER
'Absolument/N'Importe/Quoi Est Art'

Produced by Ben, Nice
1962
22.9 x 32.2 cm

Poster-like work, block letters printed in black ink on brown wrapping paper. (It is possible that this work was originally a part of a larger poster that the artist cut to make a poster-like work. This title was used for a program at Galerie A and at Centre D' Art Total 'FLUXUS', Nice, October 26-November 8, 1962.)

424. BEN VAUTIER
'Art Total/1) Fixez les yeux bas du mur/ 2) Fermez . . .'

Poster-like work
Produced by Ben Vautier
1963 (?)
42.6 x 34.8 cm

Bold black printing on glossy white paper.

ART TOTAL

1) Fixez les yeux au bas du mur
2) Fermez les yeux
3) Dites votre nom 30 fois
4) Ramassez quelque chose parterre
5) Ecoutez pendant 3 minutes attentivement
6) Deshabillez-vous de suite
7) Hurlez : « descends si tu es un homme »
8) Couchez-vous parterre
9) Continuez comme d'habitude
10) Allez dormir
11) Maintenant vous êtes "ART TOTAL"

425. BEN VAUTIER
'Je soussigné Ben Vautier, declare/ authentique oeuvre d'art . . .'

Published by Ben, Nice
1963
13.1 x 18.7 cm

Offset printed both sides on white paper.
'Certificate'

426. BEN VAUTIER
L'ART EST PAS ART

Vautier printing
ca. 1963
11.8 x 39.8 cm

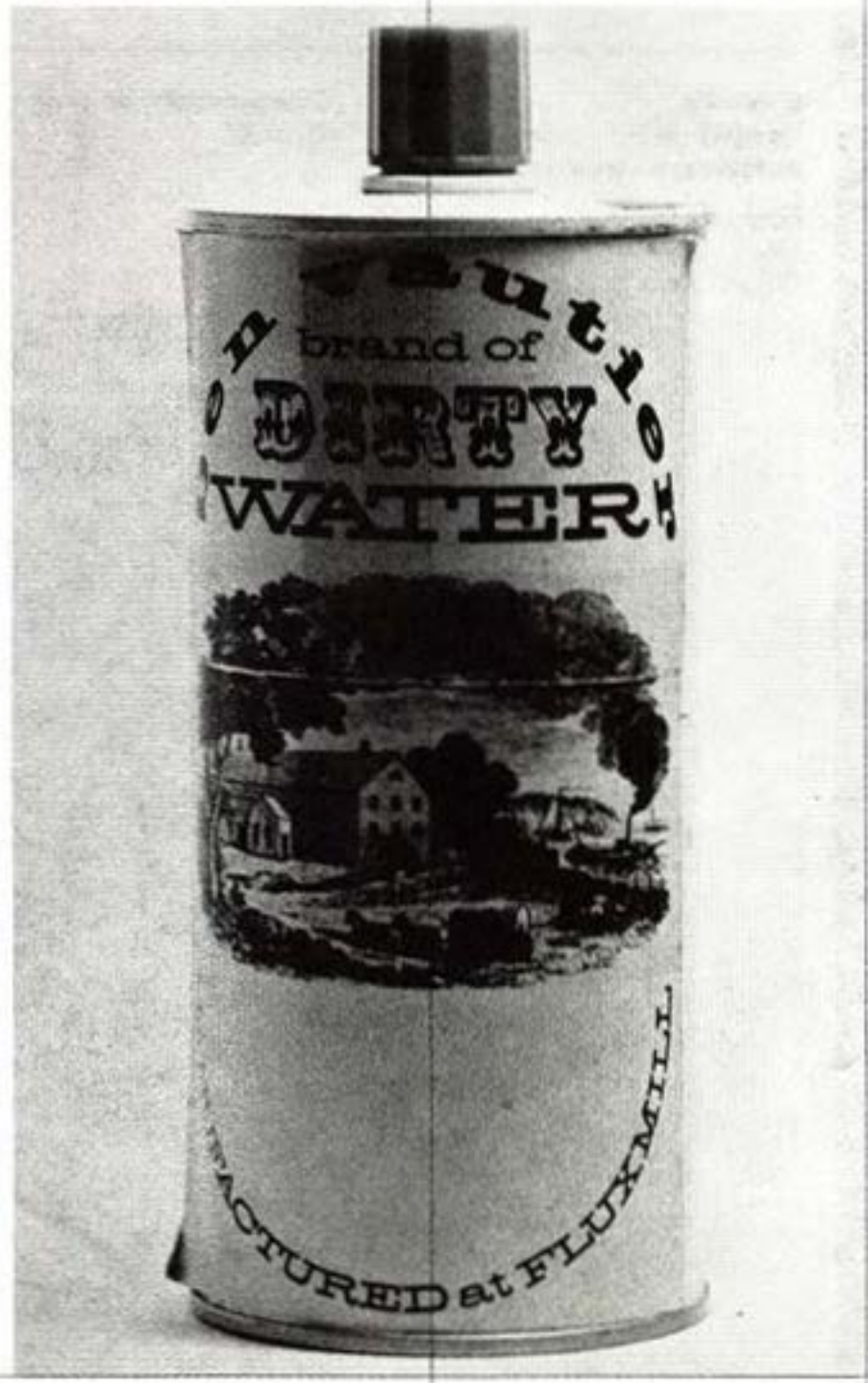
Letterpress, black on yellow paper. Originally this work was part of a large poster but was cut off and used separately as here.

L'ART EST PAS ART

427. BEN VAUTIER
DIRTY WATER

Fluxus Edition, a unique copy, component of *Flux-Kit* 'A'
1964/1965
19.5 cm high x 8 cm diam.

White painted empty metal can with plastic screw top nipple and a red plastic cap. Label is a photostat, white on black, placed on one side.



428. BEN VAUTIER
DIRTY WATER

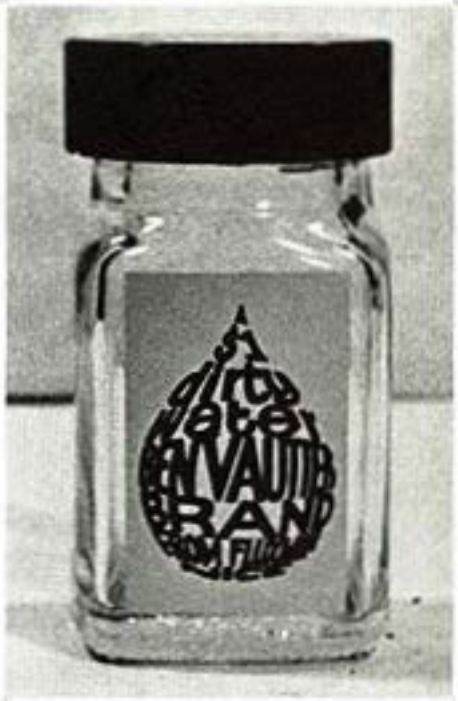
Fluxus Edition, component of *Flux-Kit* 'B'
1964/1965
11.4 cm tall x 5.2 cm wide x 3.8 cm thick

Green glass bottle with a white plastic screw top, which has a glass dropper attached to a black rubber stopper top. Label attached to the front of the bottle. Contains dirty water.

429. BEN VAUTIER
DIRTY WATER

Fluxus Edition, component of *FLUXKIT 'C'*
1964/1969
6.8 cm high including lid x 3.4 x 3.4 cm

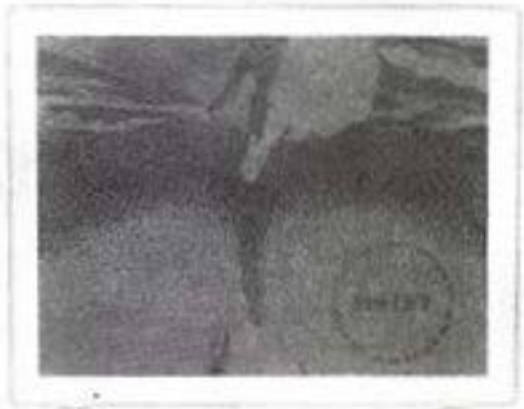
Clear glass square bottle with a black plastic screw lid and label on the side. Contents missing.

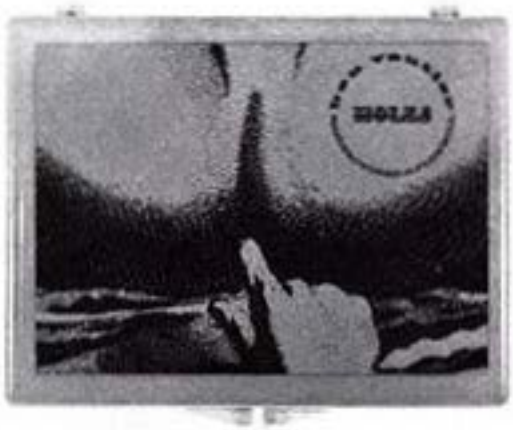


430. BEN VAUTIER
HOLES

Fluxus Edition, component of *Flux-Kit 'B'*
1964/1965
9.3 x 12 x 2.9 cm

Translucent plastic box with 'finger in the anus' motif label on the lid. Contains 5 actual photographs of holes, 4 mounted on card stock, 1 attached to the bottom of the box; 2 pieces of stiff yellow paper, probably added later.

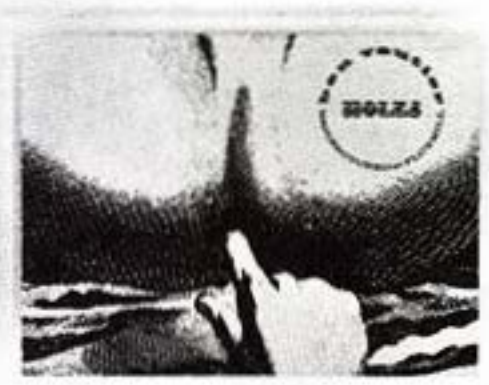




431. BEN VAUTIER
HOLES

Fluxus Edition, component of *FLUXKIT 'C'*
1964/1969
1.3 x 12 x 1.7 cm

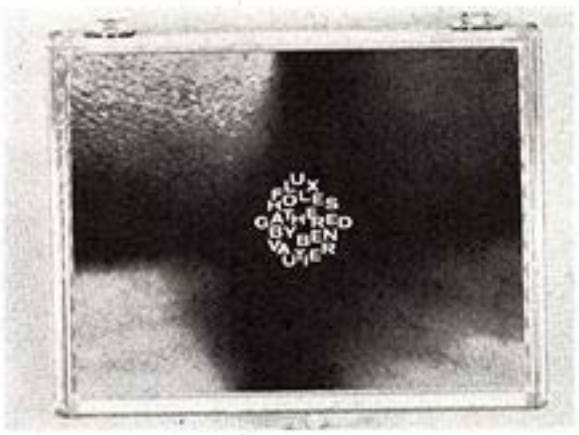
White plastic box with a label on the lid. Contains 4 offset black on white card stock images of holes, 2 of which have holes punched where holes would appear; a stainless steel sink strainer attached with epoxy to the bottom of the box; 2 rubber washers, one red, one black; 1 rubber band.

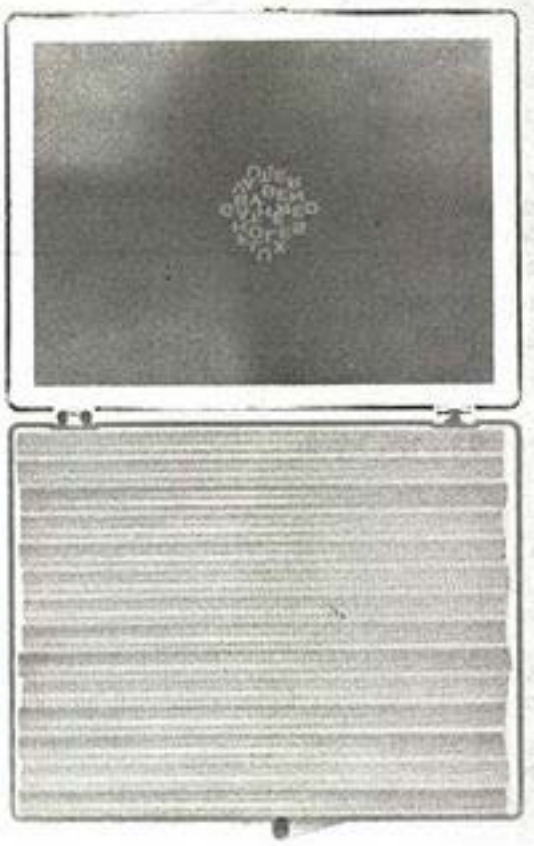


432. BEN VAUTIER
FLUXHOLES

Fluxus Edition (FLUXUS no)
1964/
9.2 x 12 x 1.3 cm

Plastic box, white bottom, transparent lid, with label on the lid. Contains 14 white plastic straws.





433. BEN VAUTIER
CREATION NOV. 1960/BOITE MYSTERE NO. .../ NE PAS OUVRIR (MYSTERY BOX/ NEVER TO BE OPENED)

Vautier Edition
December 27, 1965
9.7 x 7 x 6.3 cm

Wooden box nailed shut, painted black with a single Vautier designed label covering the top and one side. Contains something that makes a rattling sound when box is shaken. This copy is numbered '86' and is further titled 'Tout No. 13 Fluxus'.

434. Another similar copy: no. 73 Sealed Dec. 21, 1965. Label on the top only. 10 x 6.1 x 5.8 cm. Painted glossy black.

CREATION NOV. 1960

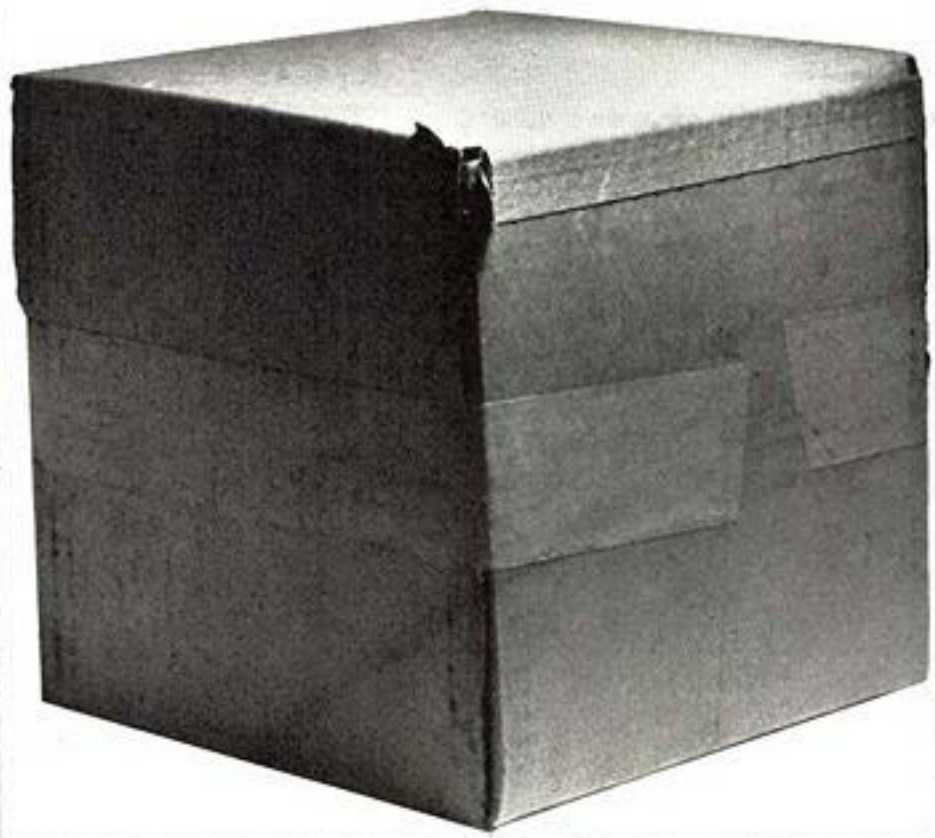
BOITE MYSTERE N° .86

NE PAS OUVRIR

Cette boîte perd toute sa valeur et signification esthétique en tant qu'œuvre d'art (mystère) à l'instant où elle est ouverte.

FERMEE LE 27/12/65 PAR BEN

TOUT N° 13. FLUXUS.



435. BEN VAUTIER
MYSTERY BOX (FLUXUS no)

Fluxus Edition,
1965/1965 ?
apr. 21.6 x 21.6 x 21.6 cm

A brown carton sealed with brown paper tape. There are no exterior markings on the box. Contains something that makes a dull sound when the box is shaken.

436. BEN VAUTIER
'(1) Receive (2) Return'

Fluxus Edition/Flux postcard
1965
14.1 x 16.5 cm

Offset, black on white card stock. The instructions are printed on one side with a blank space for the address, on the other side is the Fluxus mailing address printed in the address space.

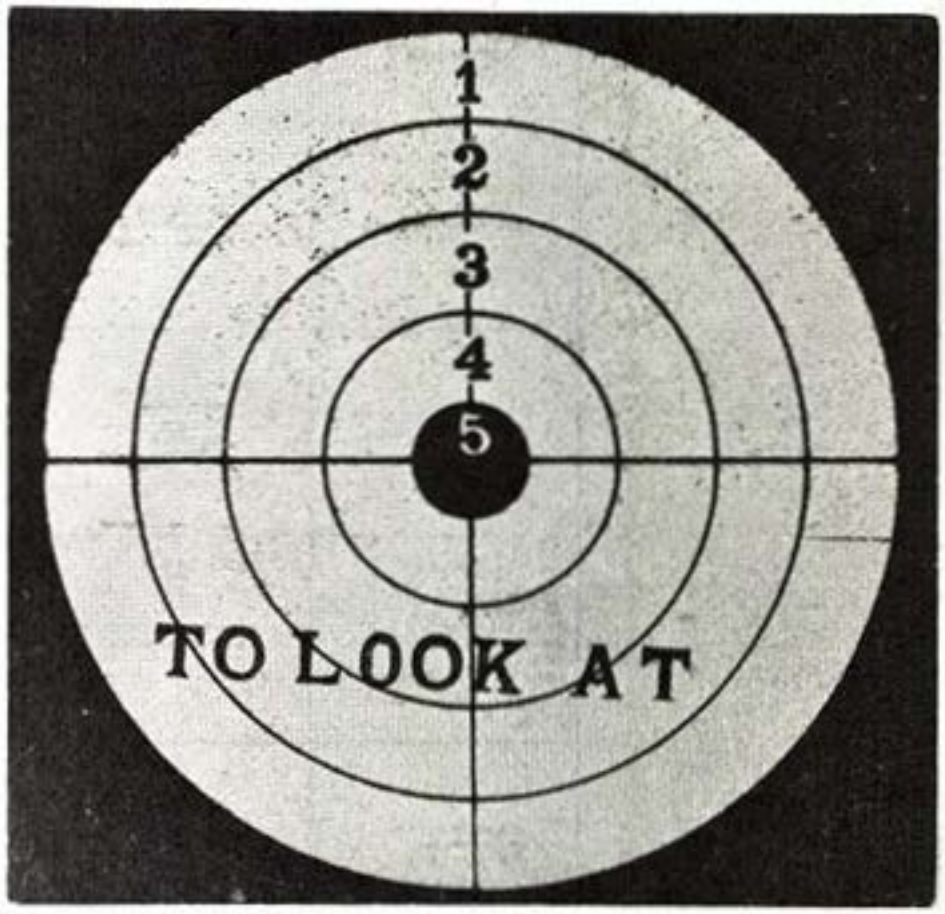
436a. Another identical copy.

---

437. BEN VAUTIER
'To Look At'

Produced by the artist ?
n.d.
9.5 x 9.9 cm

Commercially printed bulls-eye, black on buff board, with a rubberstamped text.



437a. Another copy, component of *FLUX YEAR BOX 2*, 'B'.

437b. Another copy, component of *FLUX YEAR BOX 2* 'C'.

---

438. BEN VAUTIER
'Fold/Unfold'

Fluxus Edition
n.d.
15.3 x 20 cm

Folded paper event in a small manila envelope (5.8 x 9 cm) on which Maciunas has typed: 'Gesture Piece by Ben Vautier'.

438a. Another identical copy without envelope, component of *FLUX YEAR BOX 2* 'A'.

438b. Another identical copy without envelope, component of *FLUX YEAR BOX 2* 'B'.

439. BEN VAUTIER

58 PROPOSITIONS FOR ONE PAGE

Fluxus Edition
1966
56 x 43.4 cm

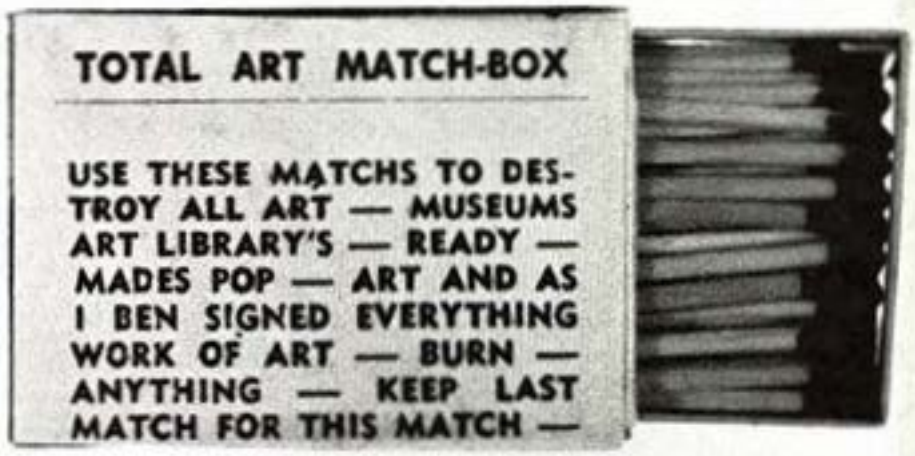
Offset black on white card stock, one uncut sheet. The work is a contemporaneous printing of page 3 of the Fluxus newspaper *#7; 3 newspaper eVenTs for the pRicE of $1,* February 1, 1966, and was intended to be cut up into event cards.

FIFTYEIGHT PROPOSITIONS FOR ONE PAGE BY BEN VAUTIER 1965	imagine some unknown color on the left corner of this page	take a photo of this page	send this page to Ray Johnson 176 Suffolk Street New York, U.S.A.	look through this hole at the world	fold this page many times to the smallest possible size
paint this page white	write on this page a short definition of art and then write on the opposite side the exact contrary - consider both sides as part of my definition of art	close your eyes while you look at this page	try to stop thinking while looking at this page	where is fluxus on this page ?	return to the preceding page
don't laugh and stare at this page for 1 hour in public	swallow this page	put your finger down your throat and vomit over this page	look everywhere else	listen five minutes before turning this page	don't forget this page
hang this page on a string - don't touch it - wait till it disappears	wait until something happens and write it on the next page		wait till a fly settles on this page and watch it closely till it flies away (if necessary put some sugar on the page)	astonish someone quickly with this page	please consider that everything on the left side of this line is sculpture and on the right side is music sculpture | music
I don't propose you do anything with this page	read what is written on this page	change something on this page	what is new on this page ?	just any page would have done as well as this page	this page was written in France on the 25th of July 1965
spit on this page	eat something over this page	write as much as you can on this page	turn 14 pages slowly	remember details of your first love affair before turning this page	hide this page somewhere
put your nose on this page and keep it there for 5 minutes	write on this page what you think the U.S. President should do to stop the war in Vietnam	try to put a horse on this page	place your ear on this page and listen until some sound occurs	place this page in the middle of a street on a windy day	multiply 4673 times 17883 on this page
touch with one finger the whole surface of this page	draw a vase of flowers on this page	mount your photo on this page	set fire to this page	hide this page	miss the next page
turn this page	return to the preceding page write your name on this page	erase or scratch out your name from the preceding page	put this page in some obvious place	tear this page into many small pieces then reconstruct it	hold on to this page for 24 hours
this page is not a work of art	this page is a work of art	sign here please _____	send this page to the police	think of five interesting things to do with the next five pages	

440. BEN VAUTIER
TOTAL ART MATCH-BOX

Vautier Edition
1966
3.5 x 5.1 x 1.3 cm

A box of matches made in France with the label covered over with a Vautier label/score.



440a,b. 2 more identical copies.

440c. Another identical copy, component of *FLUX YEAR BOX 2* 'A'.

440d. Another identical copy, component of *FLUX YEAR BOX 2* 'B'.

440e. Another identical copy, component of *FLUX YEAR BOX 2* 'C'.

---

441. BEN VAUTIER
'27 cards in a plastic pouch'

Vautier Edition
ca. 1966
pouch size: 12.3 x 8.8 cm
card size: 5.1 x 5.1 cm

A set of 27 cards printed with statements and scores, contained in a plastic pouch.

441a. Another identical copy, component of *FLUX YEAR BOX 2* 'A'.

441b. Another identical copy, component of *FLUX YEAR BOX 2* 'B'.

441c. Another identical copy, component of *FLUX YEAR BOX 2* 'C'.

---

442. BEN VAUTIER
FLUX MYSTERY FOOD

Fluxus Edition
1967/
10.2 cm high x 6.8 cm diameter

An unopened tin can with original label removed and replaced with a Fluxus label designed by George Maciunas.

443. Another similar copy
1967/
8.2 cm high x 6.7 cm diameter.

The label is cropped to fit.

---

444. BEN VAUTIER
FLUX MYSTERY FOOD

Fluxus Edition, component of *FLUXKIT* 'C'
1967/1969
8.2 cm high x 6.7 cm diam.

Tin can with its original label removed and replaced with a Fluxus Maciunas-designed label. Contents are unknown.

445. BEN VAUTIER
FLUXUS/THEATRE D'ART TOTAL

Fluxus Edition, component of *FLUXKIT 'C'*
1967/1969
9.3 x 12 x 1.3 cm

Clear plastic box with a Maciunas-designed label on the lid, contains a clear plastic packet with 27 scores printed by Vautier.

445a. Another identical copy, 1967/

446. BEN VAUTIER
A FLUX SUICIDE KIT

Fluxus Edition, component of *FLUXKIT 'C'*
1967/1969

7-compartment clear plastic box with label on the lid, containing plastic bag, iron bit, length of nylon cord, green and black colored medicine capsule, injection bottle with a metal cap and rubber diaphragm containing pink-colored liquid possibly gasoline, 4 wooden matches, rusty finishing nail, brown electric plug with copper wire leads exposed, single-edged razor blade, large sewing needle.

447. BEN VAUTIER
A FLUX SUICIDE KIT

1967/
9.3 x 12 x 2.4 cm

A 7-compartment transparent plastic box containing rope with noose, fish hook, 2 nails, metal bullet-like casing, single edge razor, 3 pieces of broken glass and 5 matches.

448. BEN VAUTIER
A FLUX SUICIDE KIT

Fluxus Edition
1967/
9.3 x 12 x 2.4 cm

A 7-compartment transparent plastic box containing: 2 needles, 3 shot, 4 matches, pocket knife, cord, broken glass, fish hook, mat knife blade, electrical plug with wire exposed.

449. BEN VAUTIER
FLUX MISSING CARD DECK

Fluxus Edition, component of *FLUXKIT 'C'*
1967/1969
9.3 x 6.7 x 2.3 cm

White plastic box with label on the lid, contains 51 standard commercially produced playing cards.

450. BEN VAUTIER
FLUX MISSING CARD DECK

Fluxus Edition
1967/
9.3 x 6.7 x 2.3 cm

Opaque white plastic box containing a deck of 51 cards, missing the Ace of Spades, plus one different 'Sample Bee' card from another deck design.

451. BEN VAUTIER
FLUXBOX CONTAINING GOD

Fluxus Edition, component of *FLUXKIT 'C'*
(1961) nd./1969
9.3 x 12 x 2.6 cm

White plastic box with label on the lid. The box is sealed shut.

451a. Another similar copy, (1961) nd./
9.3 x 12 x 1.6 cm.

452. BEN VAUTIER
'L'Art Est/Inutile/Pas D'Art/ A Bas L'Art'

Poster-like work
Produced by the artist
1968
65 x 49.9 cm

Bold block letters printed in red on yellow paper.

453. BEN VAUTIER
YOUR THUMB PRESENT Flux Postcard

Fluxus Edition, component of *FLUX YEAR BOX 2* 'A'
(1966) 1967
8.3 x 14 cm

Printed offset black on white card stock.

453a. Another identical copy, component of *FLUX YEAR BOX 2* 'B'.

453b. Another identical copy, component of *FLUX YEAR BOX 2* 'C'.

453c,d. 2 identical copies.

454. BEN VAUTIER
THE POSTMAN'S CHOICE

Fluxus Edition/Flux postcard
(1965) 1967
8.3 x 14 cm

Offset black on white card stock with identical information printed on each side.

54a,b,c. Three identical copies, component of each *FLUX YEAR BOX 2* 'A', 'B', 'C'.

455. BEN VAUTIER
FLUX/US/NICE 'why not try to pass A GOOD (sic) DAY'. . .

Produced by Ben Vautier
Dated March 20, 1967
12.5 x 16.2 cm

Colorful cover with 12 squares and letters imprinted.

455a. Another copy.

456. BEN VAUTIER
FOURRE-TOUT 3

Vautier edition
September, 1968
apr. 10.2 x 6.5 cm

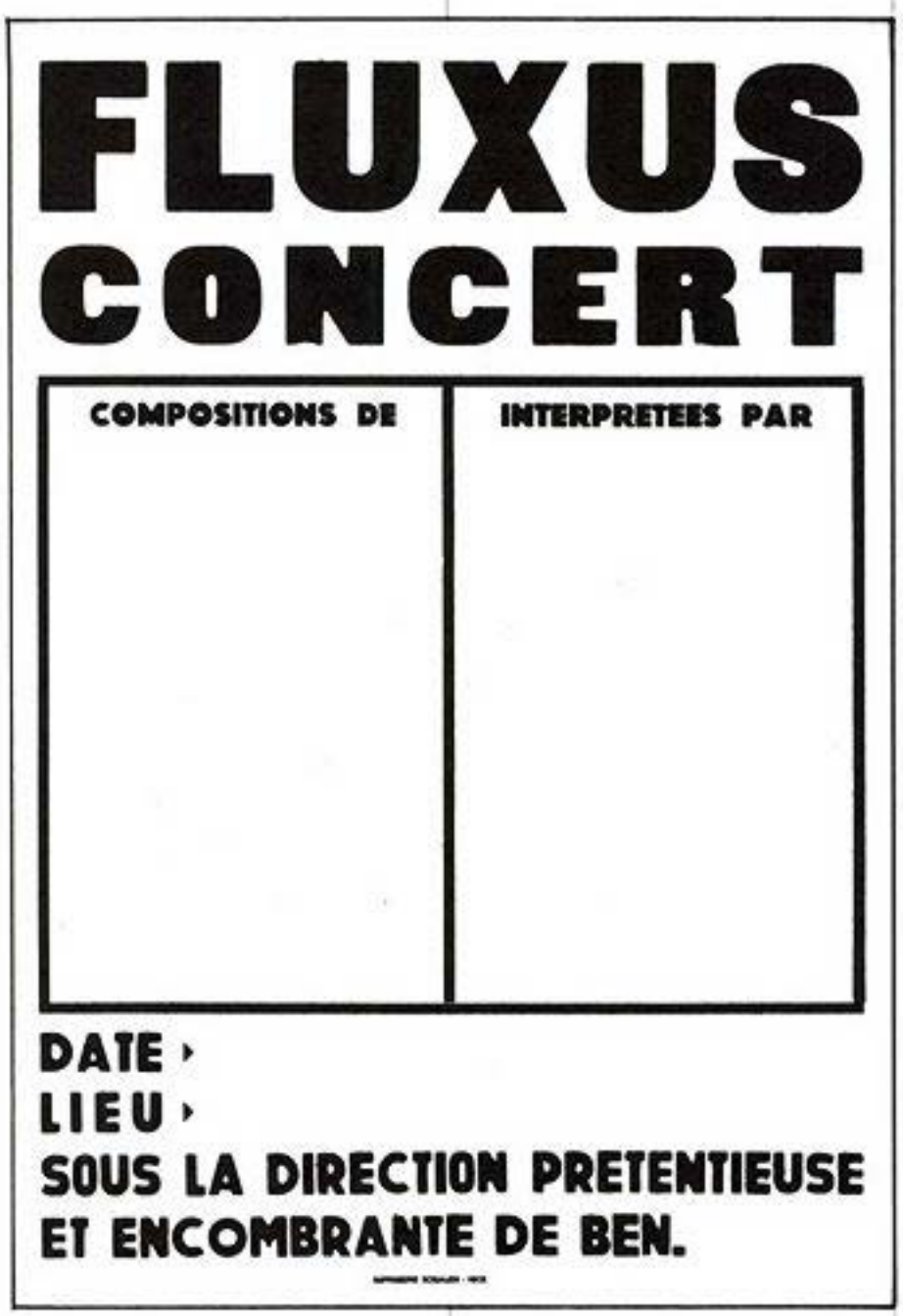
A glass container with cork top and paper label, signed, containing: a piece of photograph, camembert key chain, pen point, marble, paperball, piece of jigsaw puzzle, old stamp, piece of broken record, part of a candle, 'NO' or 'ON' decal, match, piece of broken plastic, pin, chain, thumbtack, 2 pebbles, paper clip, washer, 'Aspro' label on string 'etiquette', strip of newspaper with stockmarket report coin pasted on, yellow paper and gummed label attached with text, signed. This copy is numbered 41/100.

457. BEN VAUTIER
FLUXUS/CONCERT

Vautier printing
n.d.
60 x 39.8 cm

Pre-printed blank form poster suitable for any Fluxus concert by simply adding information such as date, participants, etc. Black letterpress on blue paper.

458. Another similar copy, letterpress black on tan paper with a large red paper square covering the space for 'Compositions du' and 'Interpretees par'.



459. BEN VAUTIER
Untitled

Collage
n.d.
31 x 23.5 cm

A two sides work; on one side, a page removed from a magazine with a photograph of two birds, Vautier has added a torn blank white piece of paper, signed. On the other side a photograph of part of a door by Ansel Adams, Vautier has drawn a circle around the key hole, signed.

460. BEN VAUTIER
DES MOTS QUE JAIME—BEN (version of **DES MOTS, DES MOTS, DES MOTS**)

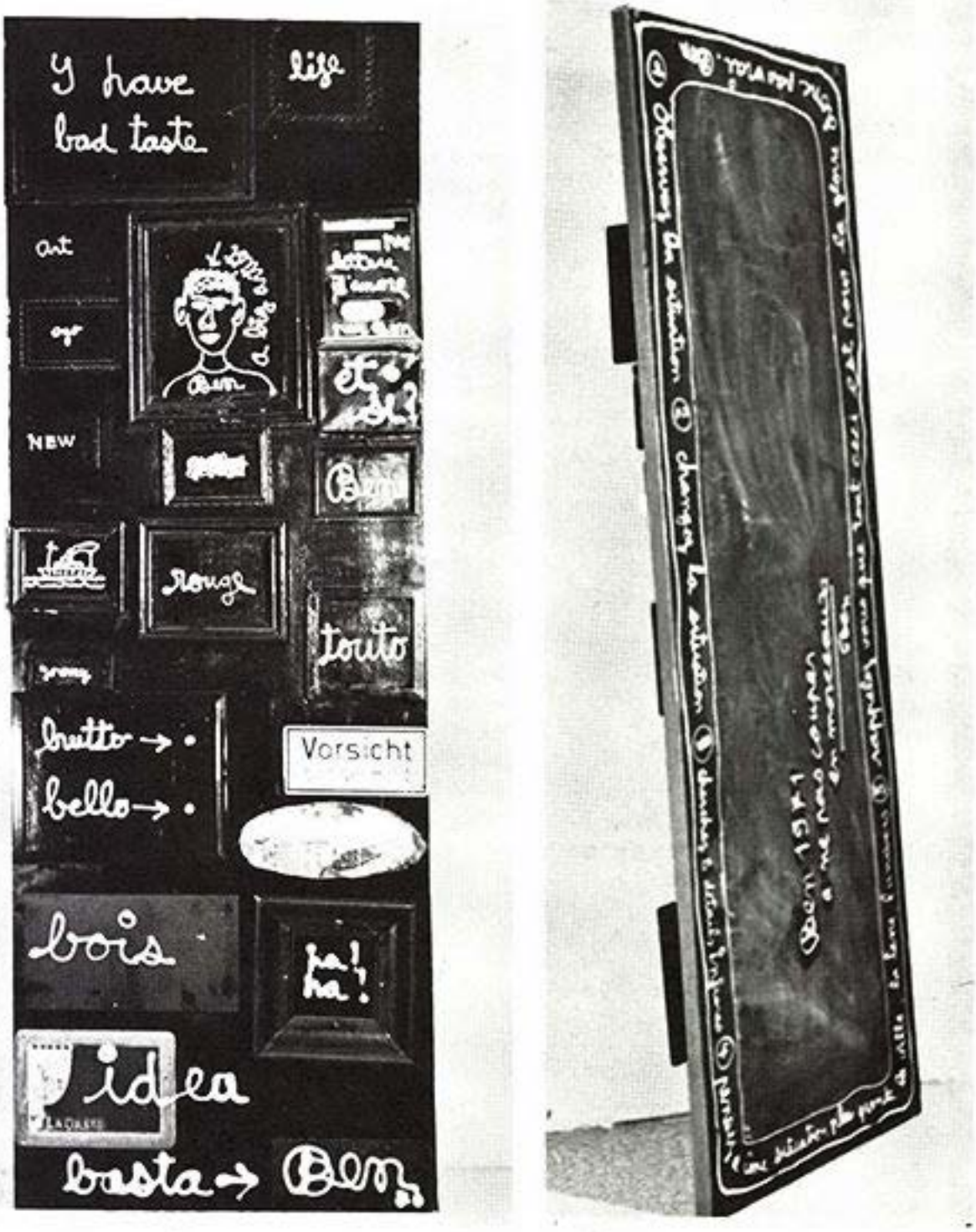
n.d.
31 x 21 cm

1 page, carbon copy of a collection of quotes with holograph changes and addition, signed 'words I Like for I C Teric'.

461. BEN VAUTIER
Untitled assemblage

Unique work made by the artist
1971
211 x 73.8 x 10.2 cm

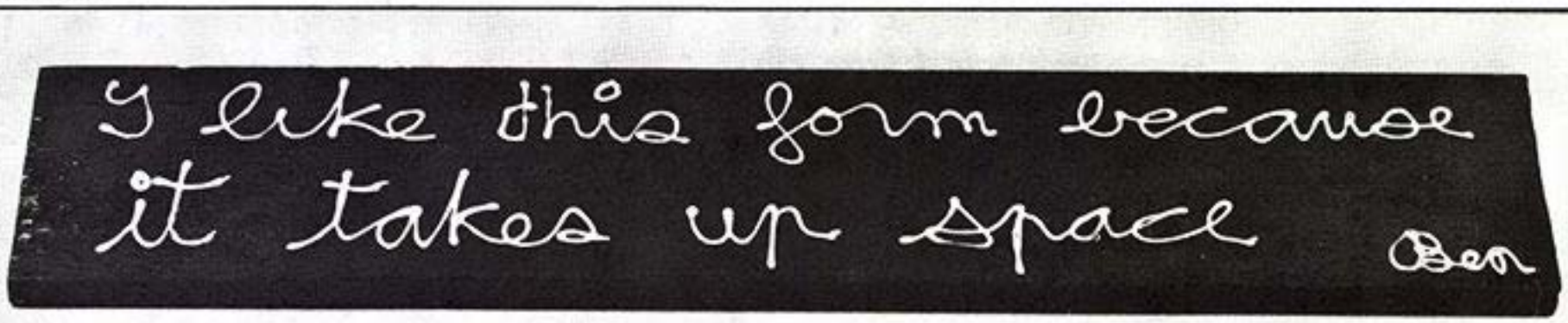
Slate, wood, paint, canvas, found objects.



462. BEN VAUTIER
I LIKE THIS FORM BECAUSE IT TAKES UP SPACE

Painting
1971
15.3 x 76.5 cm

Oil on board, signed.



463. BEN VAUTIER
letter

Postmarked 'Nice 23.9.72'
envelope: 11.5 x 16.2 cm; note: 10.5 x 14 cm; letter: 29.7 x 21 cm

Typed letter, signed; holograph note, signed; mailing envelope all addressed to George Maciunas,

464. BEN VAUTIER
postcard

Postmarked 'Basel 2.11.72;
10.5 x 14.8 cm

Holograph postcard to Geroge Maciunas. 14 words, signed. The front of the postcard is a picture of a horse with 'Hello George' written by Ben in a balloon coming from the horse's mouth.

465. BEN VAUTIER
'5 Ben cards'

Vautier printings
Nice
n.d.

Je Sign Tout 'Ben 60' 6.5 x 8.2 cm

Composition Musicale 1 . . . 'Ben' 6.5 x 8.2 cm

'I mean to kill George Brecht during Fluxus Festival 1964' *Piece n 33* Ben 6 x 8 cm

'I did not kill George Breacht during Fluxus Festival 1964' *Piece n 34* Ben 5.9 x 8 cm

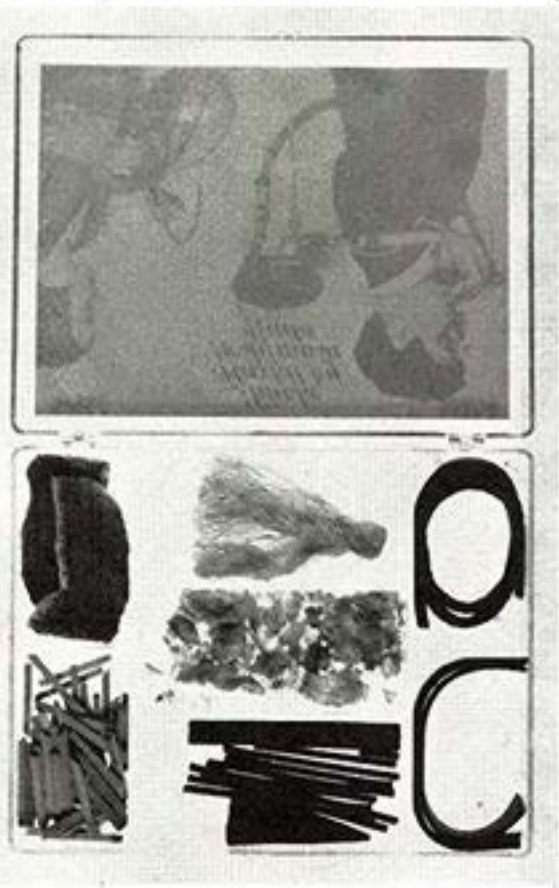
'1-Oubliez Ben . . . .' 29/5/1967 6.6 x 9.5 cm

466. YOSHIMASA WADA
SMOKE FLUXKIT

Fluxus Edition
1969/
9.3 x 12 x 2.5 cm

A 7-compartment transparent plastic box with label on lid containing: 2 pieces of dried orange peel, cut up wood match-stick stems, frayed rope, corn flakes, leather strip, 3 kinds of incense (red cone, brown stick, thin green sticks), 2 pieces of rubber from wide rubber bands.

467. Another similar copy, contains: leather, 3 twine knots, 4 sticks of incense, dried orange peel, wood, rubber and plastic.



468. ROBERT WATTS
SAFE POST/K.U.K. FELDPOST/JOCKPOST

Watts Edition
1961
9.8 x 26.8 cm

30 stamps using 3 images, 2 of which are repeated in negative, printed red on white gummed and perforated paper. This sheet is signed and dated 'Watts 61'.

468a. Another identical unsigned sheet.

Yoshimasa Wada
Robert Watts

469. ROBERT WATTS
MESSAGE CARD THREE

Watts Edition
ca. 1961
8.3 x 13.4 cm

A postcard printed blue on manila card stock.

470. ROBERT WATTS
YAM POSTCARD

Watts edition
1962
9 x 16 cm

Postcard printed black on white. Made for *Yam Festival.*

471. ROBERT WATTS AND GEORGE BRECHT
DELIVERY EVENT YAM FESTIVAL 'Part 5'

1962
25.4 x 10.9 cm

Postcard printed black on white card stock, used as an invitation to subscribe to the *Yam Festival Delivery Event.*

471a. Another identical copy.

YAM FESTIVAL PART 5

DELIVERY EVENT

by subscription

R. WATTS and/or G. BRECHT
will assemble a work
and arrange delivery
to you
or an addressee of your choice

upon receipt of either

(A) $1 2 3 5 8 13 21 34 55 etc.

or

(B) a number of $ equal to the date of the month on which the work is subscribed to multiplied by the number of food items consumed by the subscriber on that day.

To subscribe, address:
YAM FESTIVAL, P.O. Box 412, Metuchen, N. J.

472. ROBERT WATTS
BONE

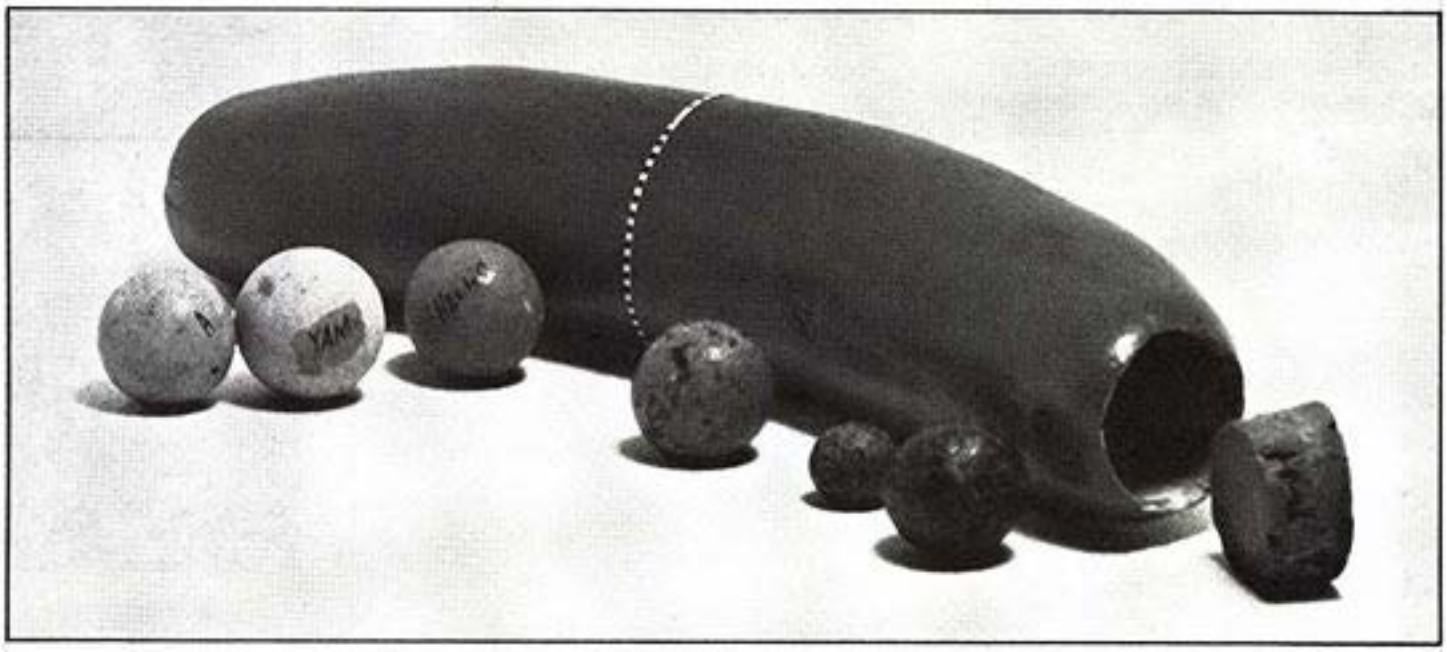
Unique found object for *Yam Festival Delivery Event*
ca. 1962
22 x 2.6-3.6 x 4 cm

An animal bone plus a separate authentification card which is signed, dated and thumbprinted by Watts.

473. ROBERT WATTS
HOT DOG RATTLE

Unique work made for *Yam Festival Delivery Event*
ca. 1962
13.5 cm long

A hollow fake hot dog with a thin strip of black and white checks and a cork stopper, containing 6 antique clay marbles of various colors. Three marbles have one word each of the message 'A/Yam/Hello'.



474. ROBERT WATTS
'Yam Festival place mat'

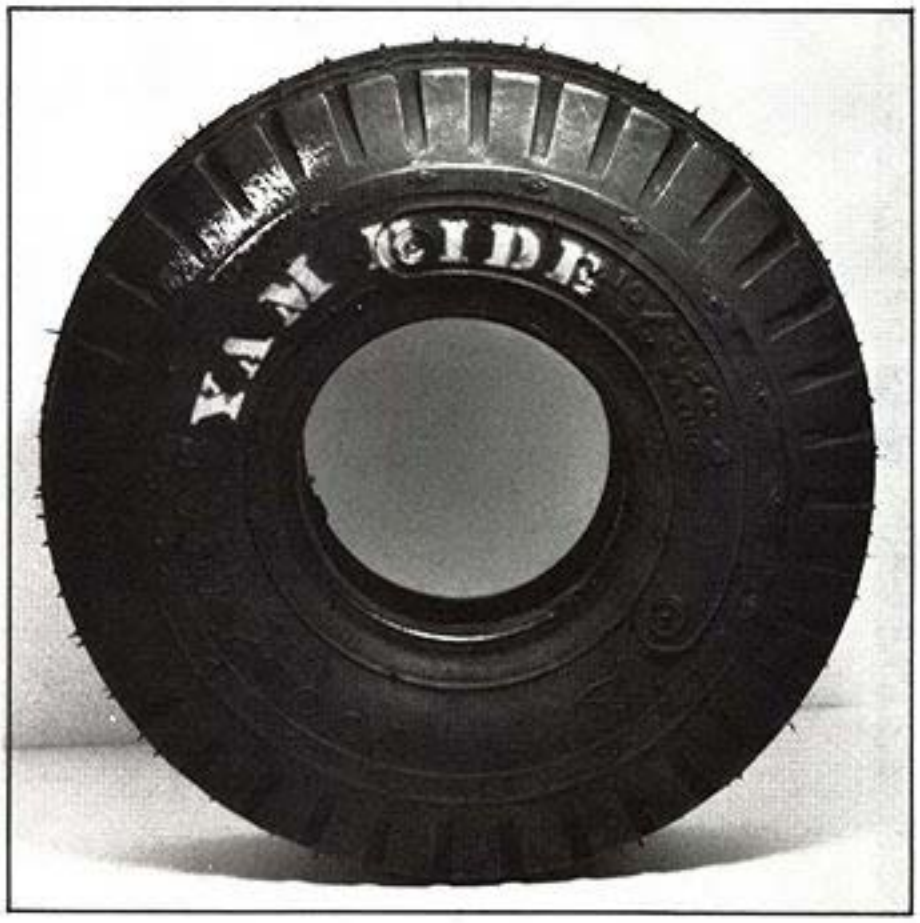
Watts Edition
1962
21.5 x 38.3 cm

Standard white paper placemat, fillagree border. 'Yam Festival' stamped in gold.

475. ROBERT WATTS
YAM RIDE

Unique
1962/1963
25.6 x 9 cm

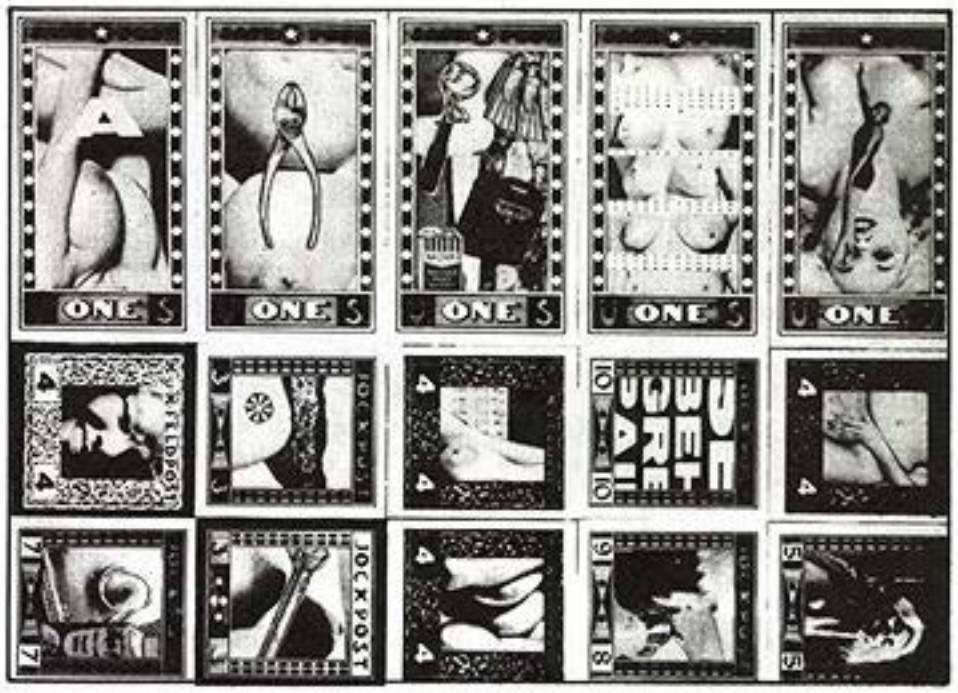
A heavy tread Goodyear rubber tire with the title stenciled in silver.



476. ROBERT WATTS
SAFE POST/K.U.K. FELDPOST/JOCKPOST

Watts Edition
1962
11.6 x 14.1 cm

15 different images printed black on glossy white gummed and perforated paper.



476a. Another identical copy as above.

477a. 2 identical copies printed green on white glossy gummed and perforated paper.

478a. 2 identical copies printed blue on white glossy gummed and perforated paper.

479. ROBERT WATTS
YAMFLUG/5 POST 5

Watts Edition
1963
26.3 x 21 cm

100 different images printed green on white gummed and perforated paper with the 'marginal plate number' 25W070630, packaged in *Affixations* cellophane wraps with label attached to the top 'Affixations/© 1967/Implosions/NO.'

479a. Another identical sheet as above.

480a. 2 identical sheets printed dark red on white gummed and perforated paper, packaged as above.

481. 1 identical sheet printed pink on white gummed and perforated paper, packaged as above.

482. 1 identical sheet printed dark blue on white gummed and perforated paper, without the later *Affixations* packaging, and missing 7 stamps removed by previous owner.

483. ROBERT WATTS
HOSPITAL EVENTS

Fluxus Edtion
1963/1976
12.7 x 17.2 cm (largest picture)

7 picture sheets with explosive paper caps.

483a. Another identical copy.

484. ROBERT WATTS
2"

Unique
1964—1979
approx. 477.5 x 5.7 cm

The ribbon used by Watts in all his performances of *2"*. An authentification card, handwritten by Watts in red ink, states 'Repairs indicate the number of performances' and is dated, signed and thumb-stamped.

See: George Maciunas No. 323.

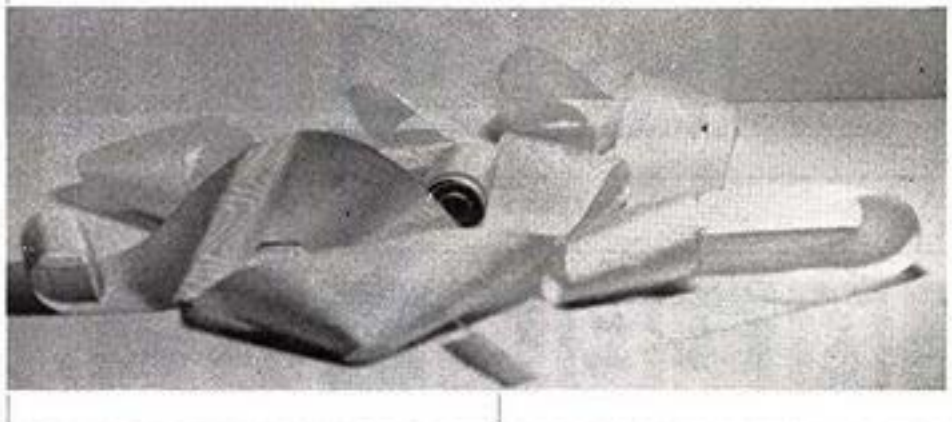


Photo 1964 George Maciunas cat. #323

485. ROBERT WATTS
FLUXPOST 17

Watts Edition
1964
18.2 x 17.8 cm

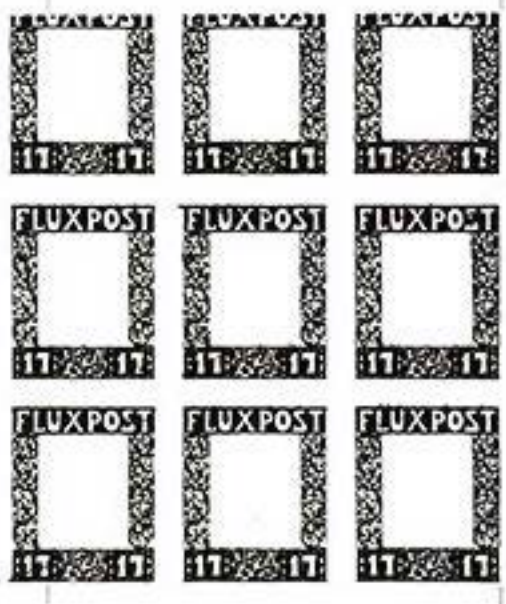
Single image printed black on glossy white paper. Not gummed or perforated.

485a. Another identical copy.

486. ROBERT WATTS
FLUXPOST 17

Watts Edition
1964
15.3 x 13.3 cm

9 stamps with no central image printed black on glossy white paper, not perforated or gummed.

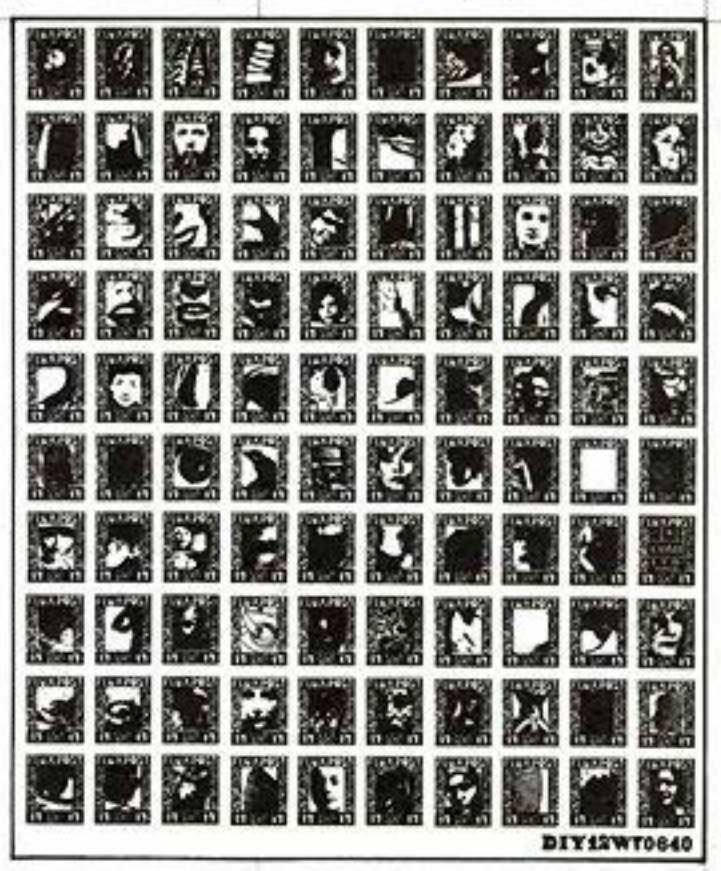


486a. Another identical copy.

487. ROBERT WATTS
FLUXPOST 17-17

Fluxus Edition
1964
28 x 21.5 cm

100 different images printed black on white gummed and perforated paper with the 'marginal plate number' DIY12W70640.



488. Another identical sheet printed blue on white gummed and perforated paper.

488a. Another identical sheet printed black on white gummed and perforated paper, packaged in *Affixations* cellophane wraps with a label attached to the top 'Affixations/© 1967 by/Implosions/NO.'

489. ROBERT WATTS
EVENTS

Fluxus Edition, component of *Flux-Kit* 'B'
1964/1965
13 x 18.2 x 3.1 cm

Translucent plastic box with label attached to the lid. A copyright label is attached to the inside of the lid. Contains 60 scores plus a *Hospital Events* instruction score, 4 *Hospital Events* pieces, 1 *Message Card Three* and 3 postcards.

490. ROBERT WATTS
EVENTS

Fluxus Edition (FLUXUS k1)
1964/
13 x 18 x 3 cm

A plastic box with red bottom and transparent top, with an offset black on chartreuse label attached to the lid. Contains 97 cards with texts and/or pictures, including a Watts printed gold 'Mailbox Event' and silver 'Xmas Event' and a plastic banana.

491. ROBERT WATTS
EVENTS

Fluxus Edition (FLUXUS k1)
1964/
13 x 18 x 4.8 cm

Blue plastic box with grey-green and black label on the lid, containing 91 cards and a plastic tomato.

492. ROBERT WATTS
EVENTS

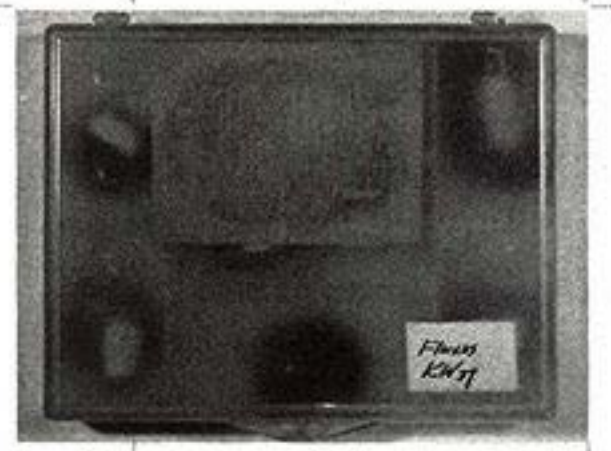
Fluxus Edition, compiled by Willem de Ridder
1964/
13 x 15 x 2.3 cm

A white cardboard box with stapled corners and a b/w label glued to the cover, contains 49 cards.

493. ROBERT WATTS
EVENTS

Fluxus Edition
1964/Compiled in March 1979 by Backworks
13 x 18 x 4.8 cm

Blue opaque box with a grey-green label, containing 76 white cards with texts and photographs, 10 Watts' printing cards with texts on colored stock, 1 Watts' printing 'message card three' postcard, 7 'Hospital Events' sheets and one instruction card, 1 plastic cucumber, 6 playing cards with 1964 Fluxorchestra program.



494. ROBERT WATTS
(EVENTS)

Fluxus Edition and Watts Edition, component of *FLUX YEAR BOX 2 'C'*
1964/1978
5.7 x 9 cm

Manila envelope with the artist's name typewritten on front. Contains 6 Watts Edition *Event* scores printed on various colored papers, and 7 Fluxus Edition *Event* scores printed on card stock.

495. ROBERT WATTS
ROCKS BY WEIGHT IN GRAMS

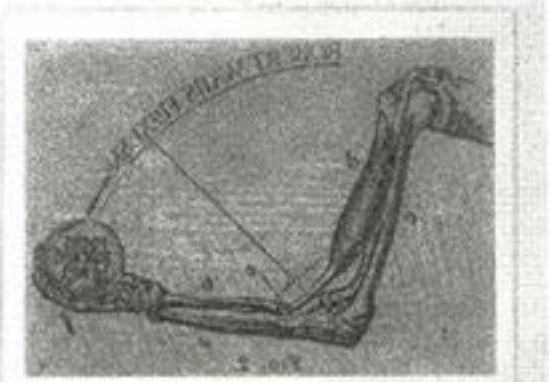
Fluxus Edition, unique copy, component of *Flux-Kit 'A'*
1964/1965
9.3 x 12 x 2.3 cm

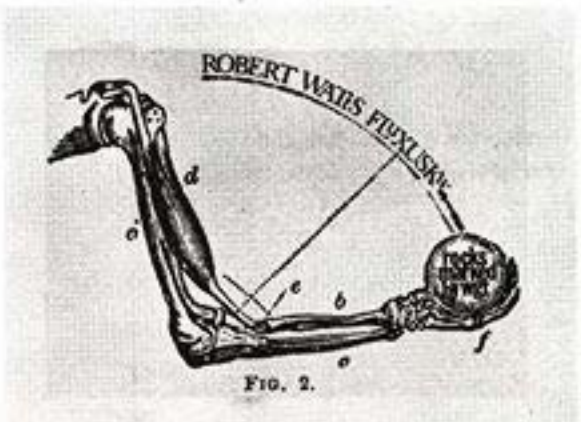
7-compartment translucent plastic box has a piece of adhesive tape and Maciunas' holograph notation, 'Fluxus/KW37'. This sticker, 1.6 x 2.5 cm appears to have become detached from the lid. The label, cut from a book, is an image of an anatomical arm holding a globe with text typewritten on. Mounted on white board it is 4.8 x 6.3 cm. Contains 7 rocks with dabs of white paint with Maciunas' holograph numbers signifying weights. The paint and numbers are protected with clear varnish.

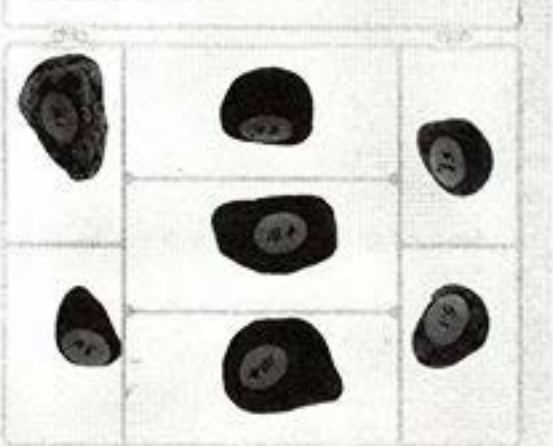
496. ROBERT WATTS
ROCKS MARKED BY WGT.

Fluxus Edition [FLUXUS K[W]), component of *Flux-Kit 'B'*
1964/1965
9.3 x 12 x 2.3 cm

7-compartment translucent plastic box with anatomical arm holding globe motif label on the lid. Contains 7 rough pebbles with oval white adhesive pieces with the rocks' weights marked by hand in ink.







497. ROBERT WATTS
ROCKS MARKED BY WGT.

Fluxus Edition, a component of *FLUXKIT* 'C'
1964/1969
9.2 x 12 x 2.5 cm

7-compartment clear plastic box with label on the lid. Each compartment contains a smooth stone with its weight marked on in white presstype, coated with varnish.

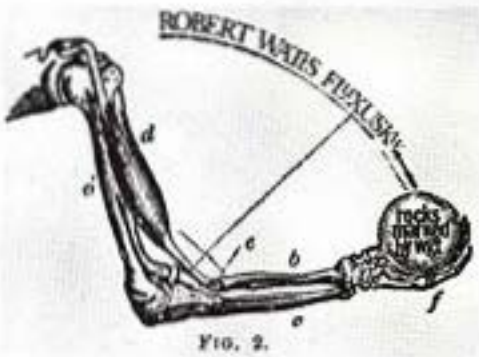
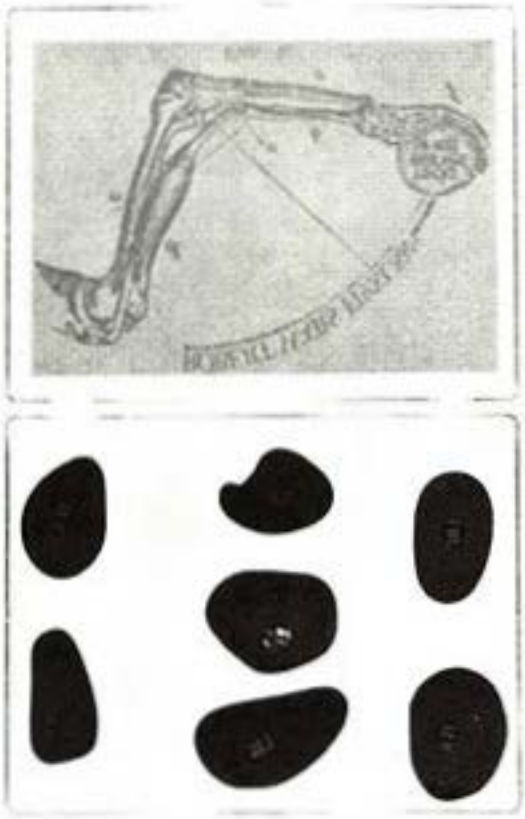


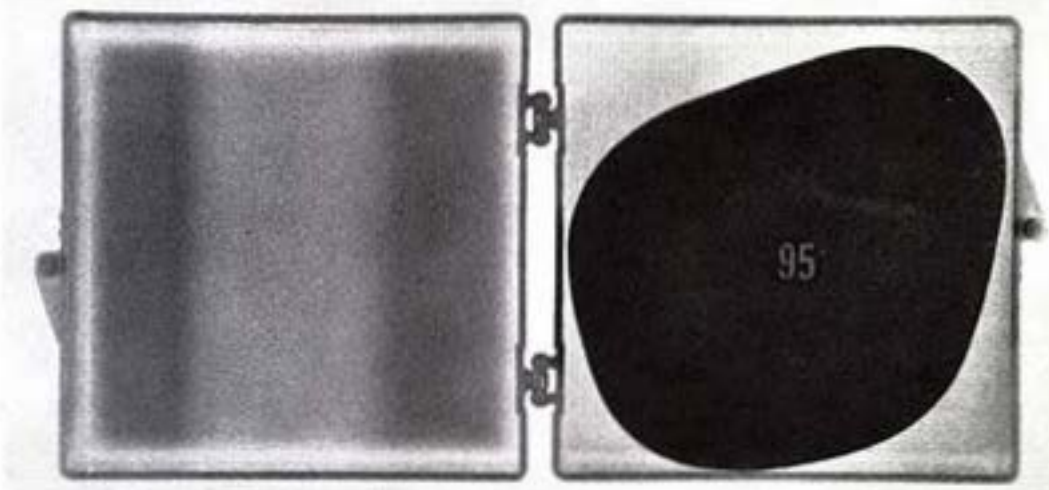
Fig. 2.



498. ROBERT WATTS
FLUX ROCK/MARKED BY VOLUME IN CC

Fluxus Edition (FLUXUS kv)
1964/
6.6 x 6.6 x 5.7 cm

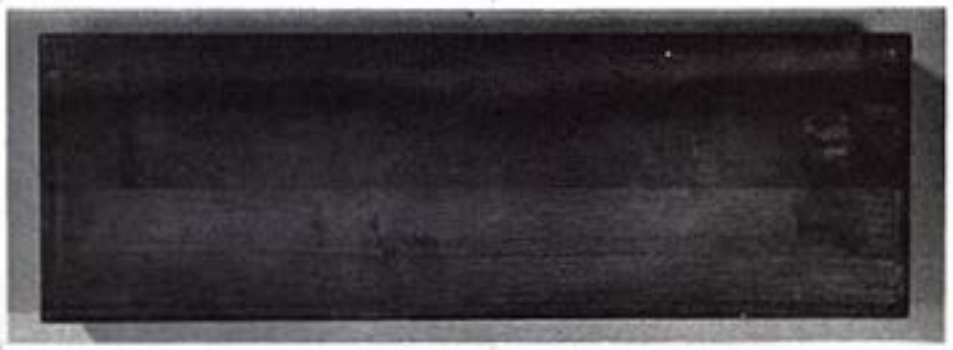
Opaque white plastic box with label on the lid, containing a grey rock with a white press type varnished number.

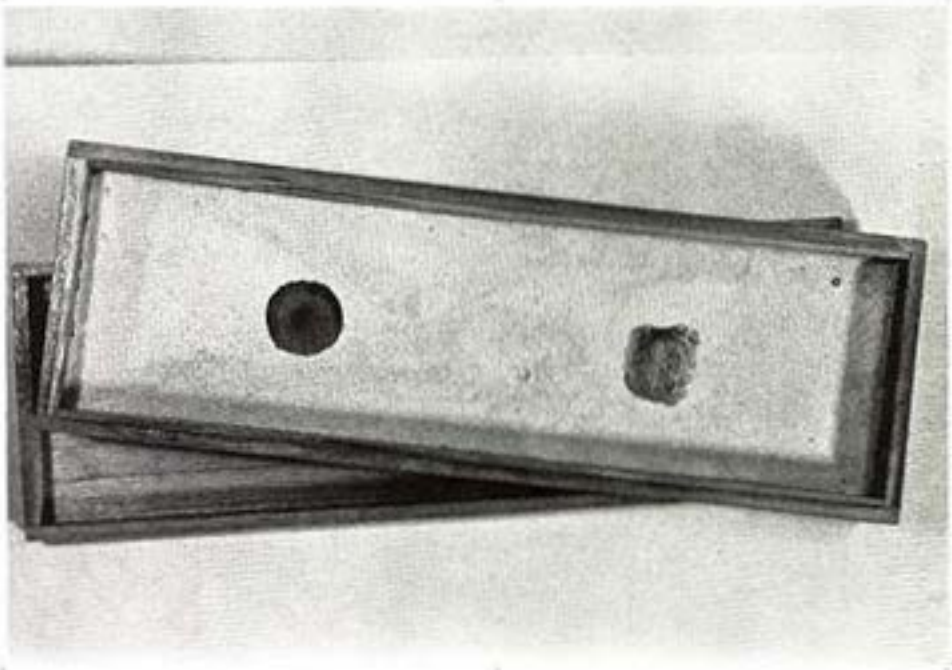


499. ROBERT WATTS
FINGERPRINT BOX

Prototype
1965
27.2 x 9 x 3.7 cm

A Japanese commercial wood box containing plaster, filling 2/3 of the box, with a rubber nipple and a fingerprint impression in black ink. Also a red fingerprint impression and a silver stenciled 'K' on bottom end of the lid. 'Net ½ lb' is rubber stamped on one edge of the bottom. Signed and dated on the bottom.

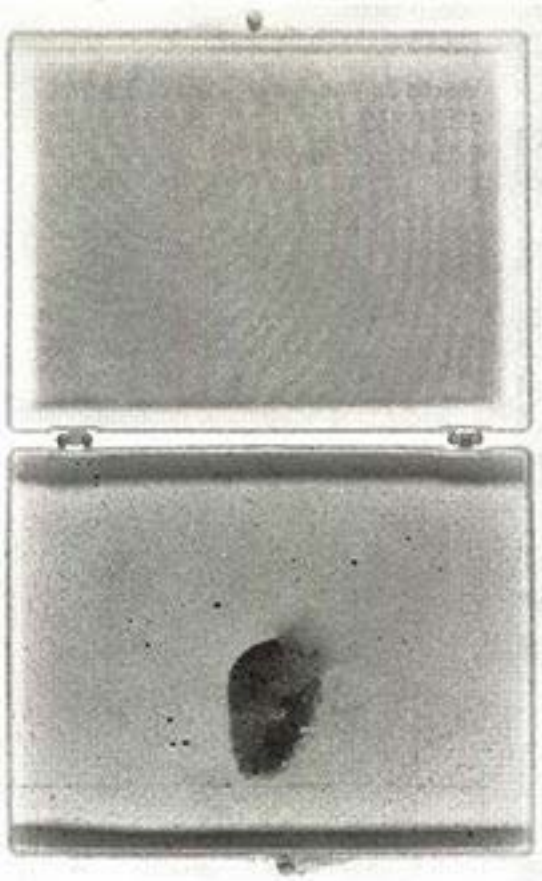




500. ROBERT WATTS
FINGERPRINT

Fluxus Edition, component of *FLUXKIT* 'C'
1965/1969
12 x 9.3 x 2.5 cm

White plastic box with black and green label on the lid, lettering appears in green. Contains hardened plaster of Paris molded into the bottom of the box with a black fingerprint impression.



501. ROBERT WATTS
FINGERPRINT

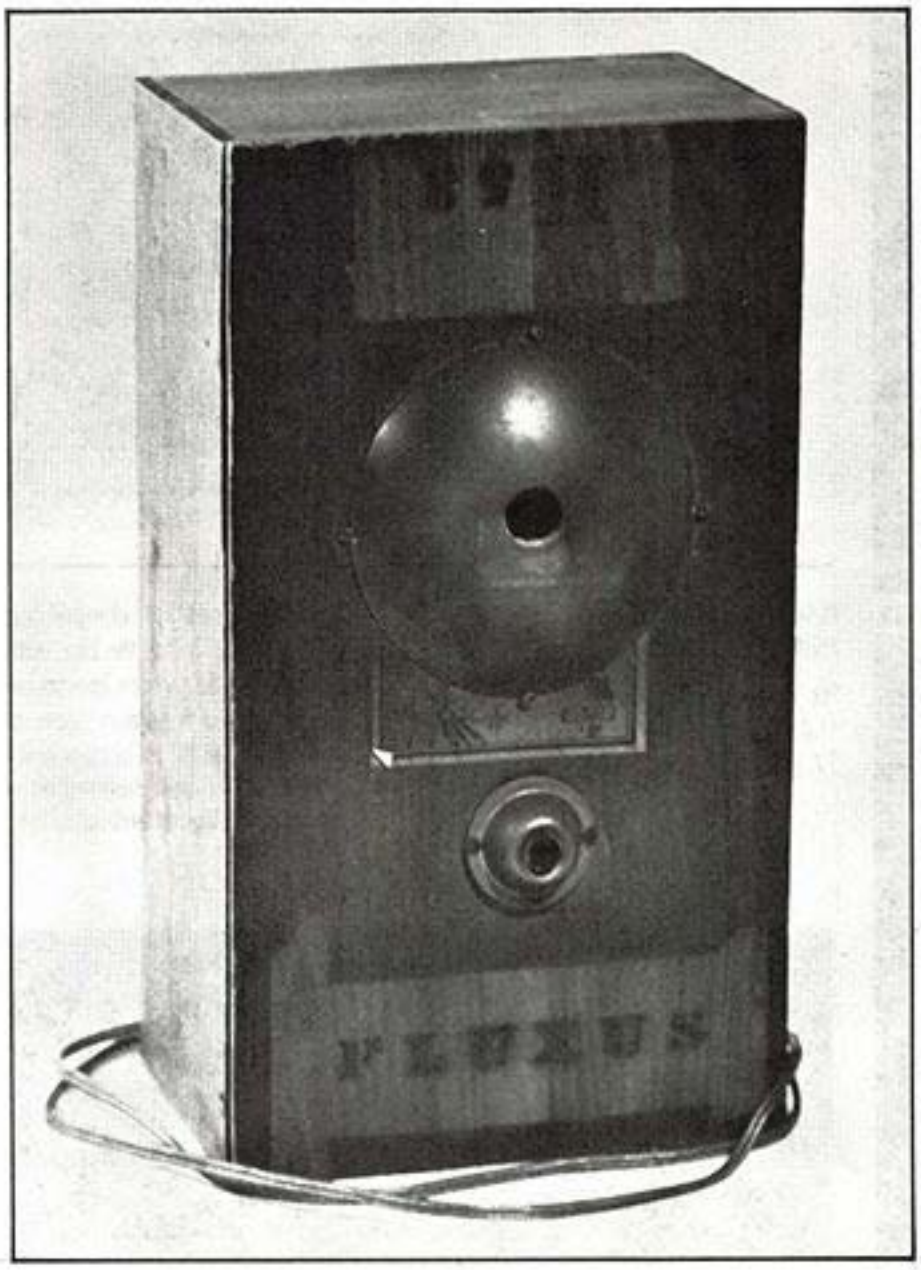
Fluxus Edition (FLUXUS KG)
1965/
12 x 9.2 x 2.6 cm

White plastic box with a black on olive--green label (lettering appears in olive-green) on the lid. The bottom of the inside of the box contains hardened white plaster of Paris with a grey finger print.

502. ROBERT WATTS
FLUXUS LIGHT BOX

Unique
1965
33.5 x 18.5 x 15.3 cm

A commercial Japanese wood box. Screwed into the front is a lens and a buzzer bell push button. Parts of the front surface are spray painted blue with 'Fluxus' and 'K53' stencilled on. A standard electric cord leads out of the back of the box. Inside is an electric light bulb, which is turned on when the buzzer is pushed, and a false mustache, visible only when the light is activated.



503. ROBERT WATTS
YAM RADIO

Unique
1965
6.5 x 8.5 x 3 cm

A hinged watch or jewelry case covered with grey vinyl and lined inside the cover with white satin, containing 14 heavy metal 'H' shaped pieces, several red and blue electrical wires, a round wood bead, a gear, a bit of green sealing wax and a lavender satin ribbon which is signed and dated 'Watts 1965' in red.

504. ROBERT WATTS
Stuffed shirt with bow tie

Fluxus Edition
1965
medium size

Black turtle neck, long sleeve t-shirt with silk screened black and white image on the front.

505. ROBERT WATTS
PLAYING CARDS

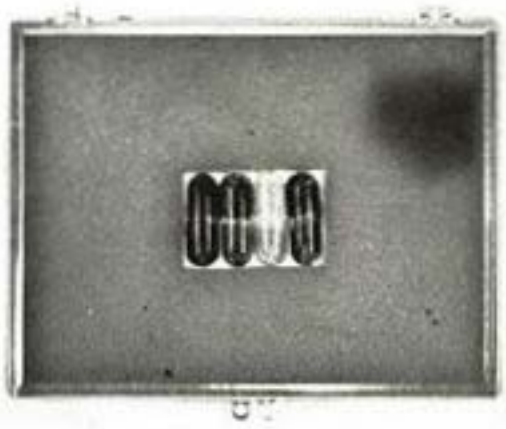
Watts Edition (?), component of *FLUX YEAR BOX 2 'C'*
nd/1978
8.3 x 6 cm

2 cards with identical commercial playing card backs, Watts altered design, a Jack and a King, black on white card stock.

506. ROBERT WATTS
PEE KIT

Prototype for proposed **Fluxus Edition**
ca. 1966-1967
9.3 x 12 x 1.3 cm

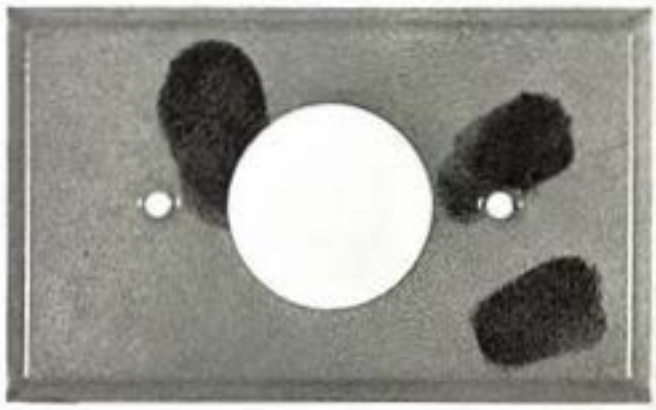
Transparent plastic box containing a piece of yellowing plastic foam and 4 empty medicine capsules, transparent green, yellow, red and blue (each a different color).



507. ROBERT WATTS
LIGHT SWITCH PLATE WITH FINGERPRINT

Fluxus Edition
1966
11.5 x 7 cm

A white standard electrical outlet plate with 3 black fingerprints on it.



508. ROBERT WATTS
Tabletop (crossed legs)

Fluxus Edition
1967/
53.3 x 63.5 x 1.9 cm

An enlarged photograph mounted on plywood with walnut edges and mitred corners.

509. ROBERT WATTS
FLUXSAND HIDE AND SEEK

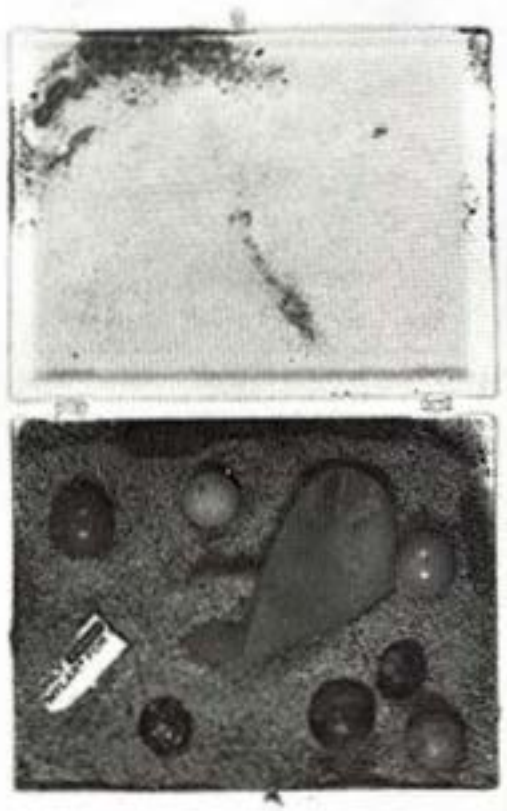
Fluxus Edition, component of *FLUXKIT* ©
1967/1969
9.3 x 12 x 2.6 cm

White plastic box with label on the lid, containing yellow sand and a quantity of various-sized glass balls which are in colors of white, black, red, orange, yellow, light blue, dark blue, aqua, green, pink and purple.

510. ROBERT WATTS
FLUXSAND HIDE AND SEEK

Fluxus Edition
1967/
9.3 x 12 x 2.7 cm

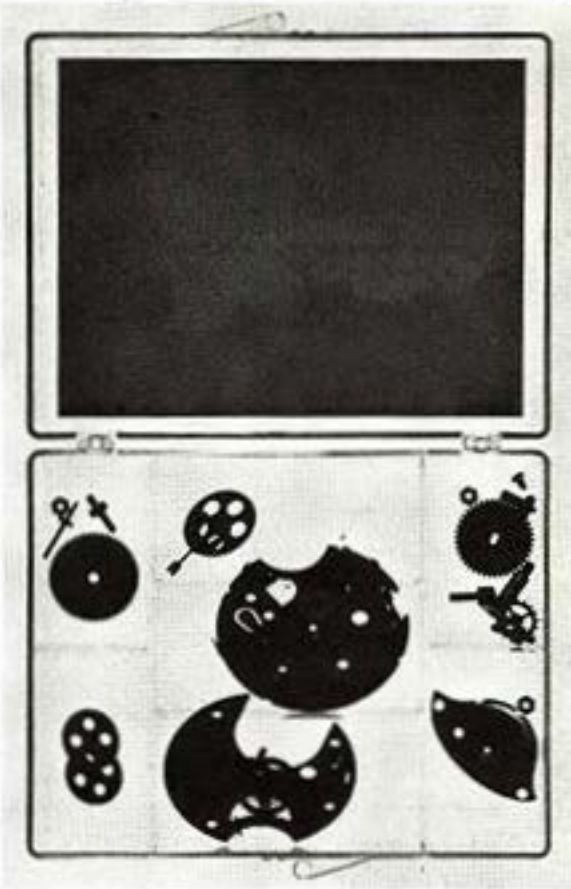
An opaque white plastic box containing sand with 7 antique marbles, 1 condom, 1 - 1" piece of a yellow metal tape measure, 1 red rubber earth worm.



511. ROBERT WATTS
FLUX TIMEKIT

Fluxus Edition
1967/
9.3 x 12 x 2.6 cm

A 7-compartment transparent plastic box with label on lid, containing gears and other watch parts, mostly brass.



512. Another copy containing 5 beans, 2 gears, counting mechanism, paper tape measure, mylar audio tape rolled around a rubber cylinder, 1 dried pea, 1 dried kernel of corn, several wheat and oat seeds, 1 piece of round styrofoam.

512a. Another similar copy containing: 5 beans, corn, 2 counting devices, metal tape measure, bullet, ball bearing, wooden ball, audio tape.

513. ROBERT WATTS
FLUX TIMEKIT

Fluxus Edition, component of *FLUXKIT* ℃
1967/1969
9.2 x 12 x 2.6 cm

7-compartment clear plastic box with label on the lid, containing 20 brass, copper and steel parts of mechanisms from watches, including springs, gears and nuts.

514. ROBERT WATTS
FLUX TIMEKIT

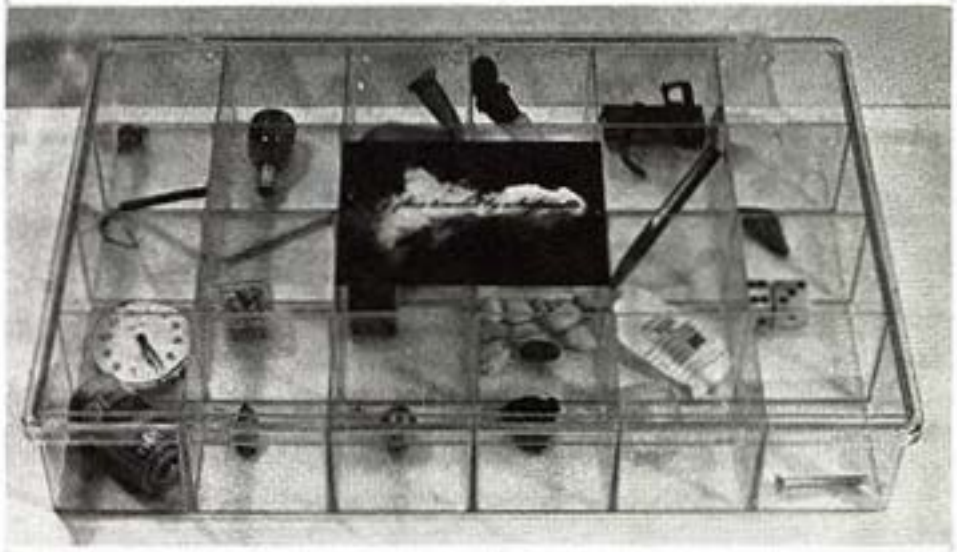
Fluxus Edition
1967/
9.1 x 11.9 x 2.6 cm

7-compartment clear plastic box with label on the lid; containing wheat and oat seeds, a wooden ball painted white, dry battery, candle, match, white chalk, misc. springs, nuts, etc.

515. ROBERT WATTS
FLUX TIMEKIT

Fluxus Edition
1967/1978
21.2 x 32.7 x 5.7 cm

A 24-compartment transparent plastic box containing: spring, sparkler, pocket watch without case, battery, flashbulb, match, plastic box containing a number of cumin seeds, sea shell, orange balloon, incense, plastic box containing curry powder, metal ball, coal, 10 beans and corn, round rubber eraser, glass eye-dropper with rubber bulb, works from a windup toy, red pencil, 13¢ canceled postage stamp on part of its envelope, plastic box with 2 pills, glass timer with white sand, piece of red wax, 2 dice, screw.



516. ROBERT WATTS
McLUHAN SWEATSHIRT

Implosions Edition
ca. 1967-1968
apr. 48 cm across chest

A white cotton sweatshirt with a photograph silk-screened in large black half-tone dots across the chest.

517. ROBERT WATTS
MALE UNDERPANTS

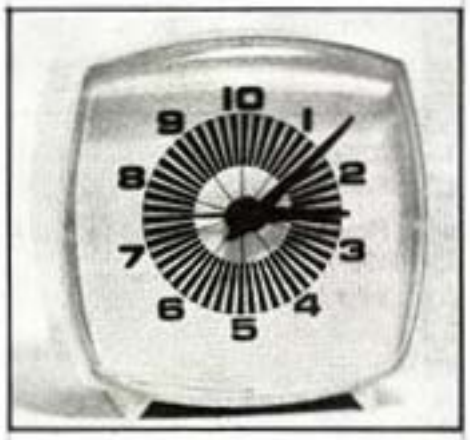
Implosions Edition
n.d./late sixties
apr. 27 x 26.5 cm

Photo-image silk-screened black on white nylon stretch women's bikini underwear.

518. ROBERT WATTS AND GEORGE MACIUNAS
10-HOUR FLUX CLOCK

Fluxus Edition
1969/
approx. 8.5 x 8.5 x 5.9 cm overall

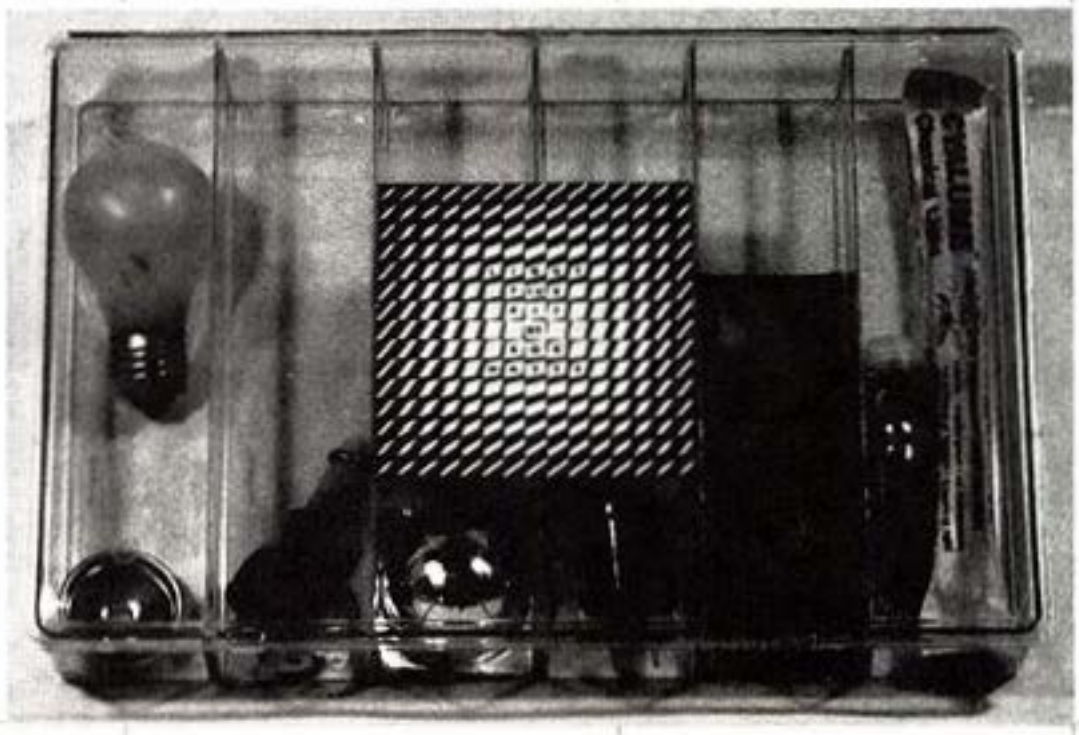
Commercial white plastic wind-up alarm clock with the face replaced by one designed by the artists.



519. ROBERT WATTS
LIGHT FLUX KIT

Fluxus Edition
1973/
22.3 x 32.8 x 6 cm

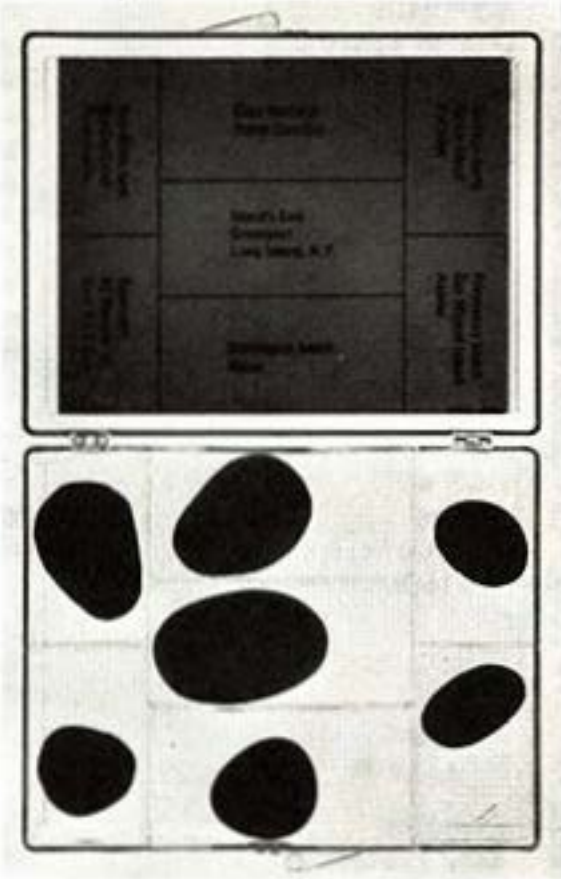
Six-compartment transparent plastic box with label on the lid. Contains: Opaque off-white rubber light bulb; cap end of a paint roller; one-half of a paper sale label, 'reduced'; 'Omni-Glo' light device, translucent, with a black rubber socket and metal male prongs; brown plastic socket, metal male prongs, with an opaque screw-in night-light bulb; card green and white, mounted on white paper, which when moved, gives an optical illusion of gears turning; card which gives the illusion of depth, picturing part of a garden; 'Cylalume' brand 'Chemical Lite', an emergency light/marker; red plastic pocket flashlight with a small metal key chain attached; snap in light bulb of the kind used in automobile dashboards.



520. ROBERT WATTS
FLUX ATLAS

Fluxus Edition
1973/
12 x 9.3 x 2.6 cm

A 7-compartment transparent plastic box with label on lid, containing 7 rocks with their provenence listed on a printed label inside the lid.

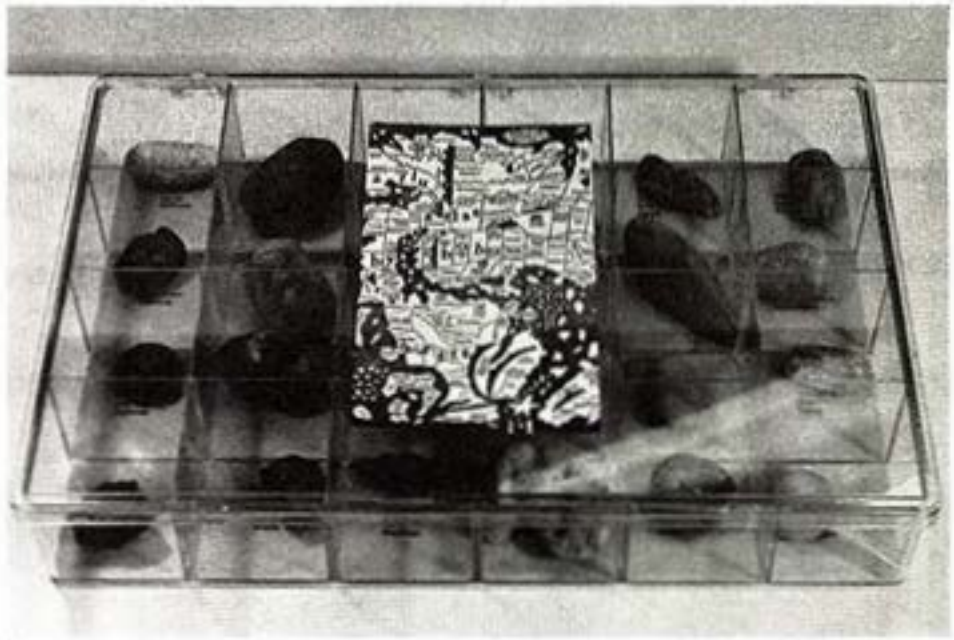


521. ROBERT WATTS
FLUX ATLAS

Fluxus Edition
1973/1975
21.2 x 32.7 x 5.7 cm with a 15.6 x 9.2 cm Label

A 24-compartment transparent plastic box containing 24 rocks from 24 parts of the world; typewritten blue identifying label for each rock or group of rocks.

522. Another similar copy made in early 1978. The label is 10.5 x 8.3 cm. It contains 28 rocks from 24 parts of the world.

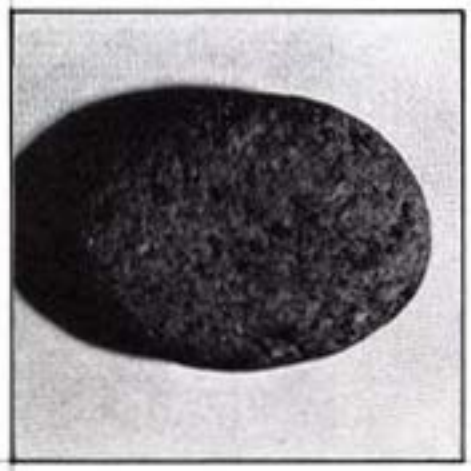


522a. Another similar copy made in early 1978. The label is 10.5 x 8.3. It contains 29 rocks from 24 parts of the world.

523. ROBERT WATTS
Rock from **FLUX ATLAS**

Component of *FLUX YEAR BOX 2 'C'*
1973/1978
5.9 x 8 x 3.1 cm rock, 6.5 x 6.4 cm card

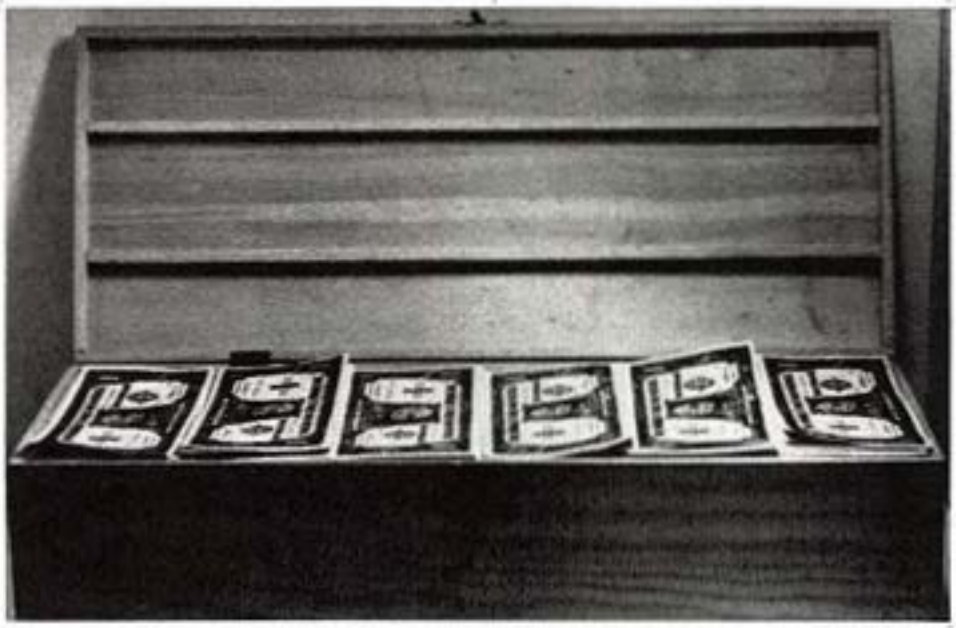
Flat oval rock with typewritten blue card on the bottom of Flux Year Box with the text 'From Pebble Beach near Old Harbor Block Island'.



524. ROBERT WATTS
CHEST OF $ BILLS

Fluxus Edition
no date
40.8 x 17.2 x 9.2 cm

A light colored plywood box with a brass catch and two hinges. The inside of the lid is reinforced with two narrow lengths of plywood. No label. Contains: A multitude of Watts designed fake $1.00 bills, stacked in six piles, each pile apr. 7.8 cm high. Most of the bills are printed offset black on white paper, a few printed in dark blue on white. Some of the bills are printed on one side, most printed two sides. All bills bear only the face side of the $1.00 bill. The bills are 15.5 x 6.5 cm each.



525. ROBERT WATTS
postcard
Postmarked May 9, 1972
8.9 x 14 cm

Holograph postcard to George Maciunas written on *'Sky Postcard #4'* by Geoff Hendricks. Appr. 50 words.

526. ROBERT WATTS
letter
Dated August 2, 1973
27.6 x 21.8 cm

Holograph letter to George Maciunas in blue ball point pen on lined yellow paper.

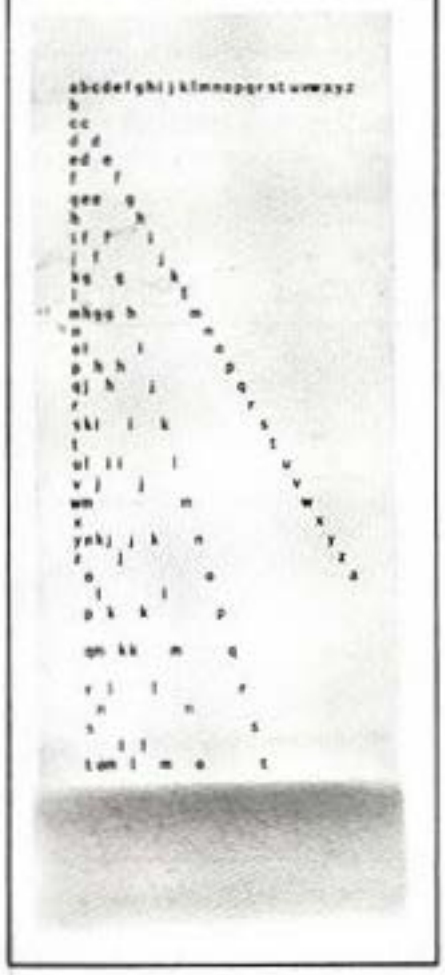
Robert Watts
'Blink' paintings

See: George Brecht, Alison Knowles, Robert Watts No. 32.

527. EMMETT WILLIAMS
'Alphabet Poem'

Published by **Fluxus** (FLUXUS L1)
ca. 1963
approx. 223 x 5.9 cm

Printed black on white paper, rolled.



detail

527a. Another identical copy, component of *Flux-Kit* 'A'.

527b. Another identical copy, component of *Flux-Kit* 'B'

528. EMMETT WILLIAMS
AN OPERA

Published by **Fluxus** (FLUXUS L2)
ca. 1963
178 x 9.9 cm

Printed black on 3 sheets of white paper glued together, rolled.

detail

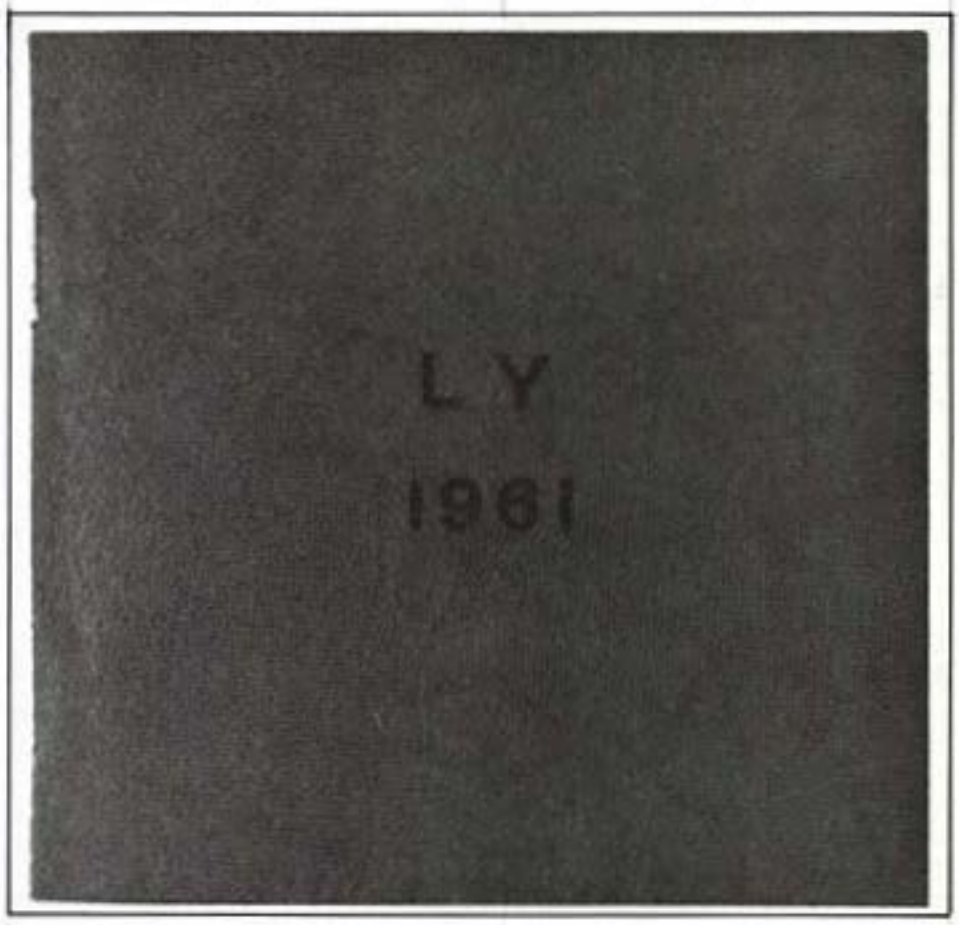
528a. Another identical copy.

528b. Another identical copy, a component of *Flux-Kit* 'A'.

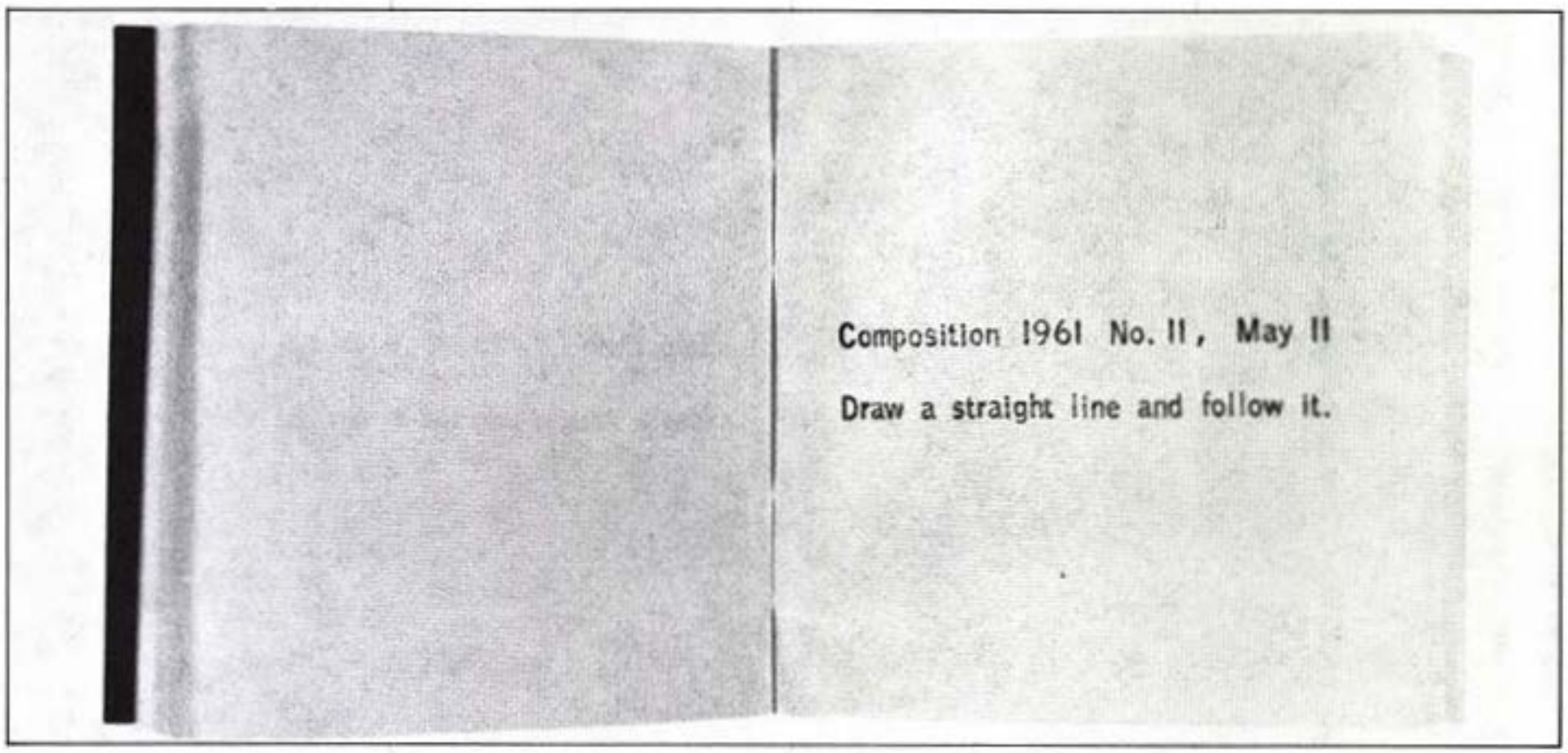
529. LA MONTE YOUNG
L Y 1961 (COMPOSITIONS 1961)

Fluxus Edition (FLUXUS h)
1963
9 x 9.2 cm

34 leaves printed black on glossy white paper. Stiff blue paper covers, stapled, with title printed in black. Contains 1 page advertisement for (proposed) Fluxus Year Boxes 1963–1965 and Fluxus Special Editions 1963–1964.



529a. Another identical copy, component of *Flux-Kit* 'A'.



530. LA MONTE YOUNG
STATEMENT OF COMPOSER'S PERMISSION FEES PAYABLE TO LA MONTE YOUNG . . .

New York
Published by La Monte Young
May 6, 1965
5 leaves
28 x 21.6 cm
Stapled

Mimeo on white paper with one typewritten correction.

Fluxus Periodicals and Documents
Related Publications and Bibliographic Material

[redacted] no. **531-612**

(N.B. Publications and documents not in the collection are not listed.)

[redacted]

531. **DÉ-COLL/AGE 1**

Edited, designed and published by Wolf Vostell
Cologne
June 1962
14 pp., each a double-size fold-out.
26.1 x 22 cm

The cover has a pasted on black half wrap around with Vostell's 'dictionary definition' of de coll/age. On a flap inside the cover are ads for Ben Patterson's *Methods and Processes; Fluxus nr.1; Kalenderolle 1 and 2; Topographie Anecdotee du Hasard,* by Daniel Spoerri; Robert Filliou's Galerie Legitime and Vostell's *TPL*. The issue includes works by Koepcke, Patterson, Young, Vostell, Maciunas, Paik, Pera, Braun.

532. **(THE STARS AND STRIPES)**

Thursday, August 30, 1962

Interview with Ben Patterson, schedule for *Fluxus Internationale Festspiele Neuester Musik*, Wiesbaden, and 3 photographs from earlier concerts.

533. **(DAILY EXPRESS)**

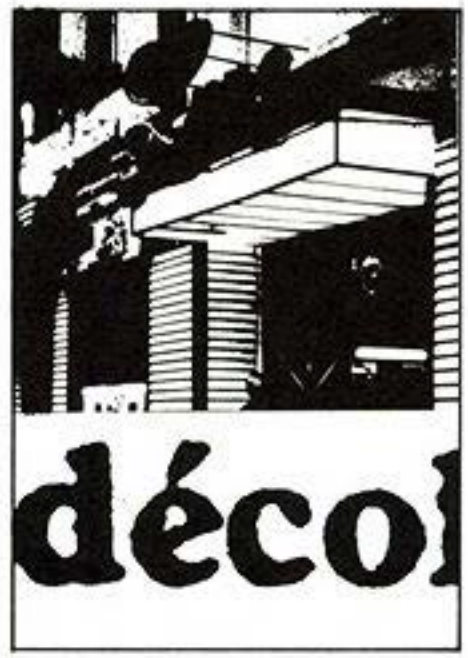
Friday, October 19, 1962

Article by Jeremy Hornsby on *Festival of Misfits.*

534. **DÉ-COLL/AGE 2**

Edited, designed and published by Wolf Vostell
Cologne
November 1962
21 pp. printed on one side, mimeo.
29.3 x 21 cm

Paper front cover with a photograph of Dick Higgins in front of the LUPE theater on the front and a program for Higgins' 'The Broadway Opera' printed on the other side. A white wrap around strip has the word 'dĕcollage' printed in black. The issue is devoted to works of Dick Higgins, in English and German.



535. **(MANCHESTER GUARDIAN)**

November 14 ?, 1962

Article by George Butcher on *Festival of Misfits.*

536. **DANSK MUSIK TIDSSKRIFT**

Nr.7, November 1962
Edited by Gregers Dirckinck-Holmfeld and Sigurd Berg, København
24.6 x 17 cm
30 pp.

Printed black and red on glossy white paper. Includes Editorial 'Anti-Kunst en gros'; Jan Maegaard 'Beretning fra den 3. Festival for NY Musik i Palermo den 1 - 8 Oktober'; Mauricio Kagel 'Det instrumentale teater'; George Maciunas'Neo-dada i musk, teater, digt, kunst'; Program for Fluxus Festival, November 23, 24, 25, 27, 28, 29, (1962).

537. **DÉ-COLL/AGE 3**

Edited, designed and published by Wolf Vostell
Cologne
December 1962
96 pp., most fold out to double size, plus advertising insert.
27 x 21.5 cm

Silkscreened wrap around cover printed black on white with letters and images appearing in white. Printed mimeo and offset on many kinds of paper. Includes works by Christo, Flynt, Higgins, Vostell, Paik, Wilhelm and others as well as documentation of Fluxus concerts.

538. **AN ANTHOLOGY** announcement card

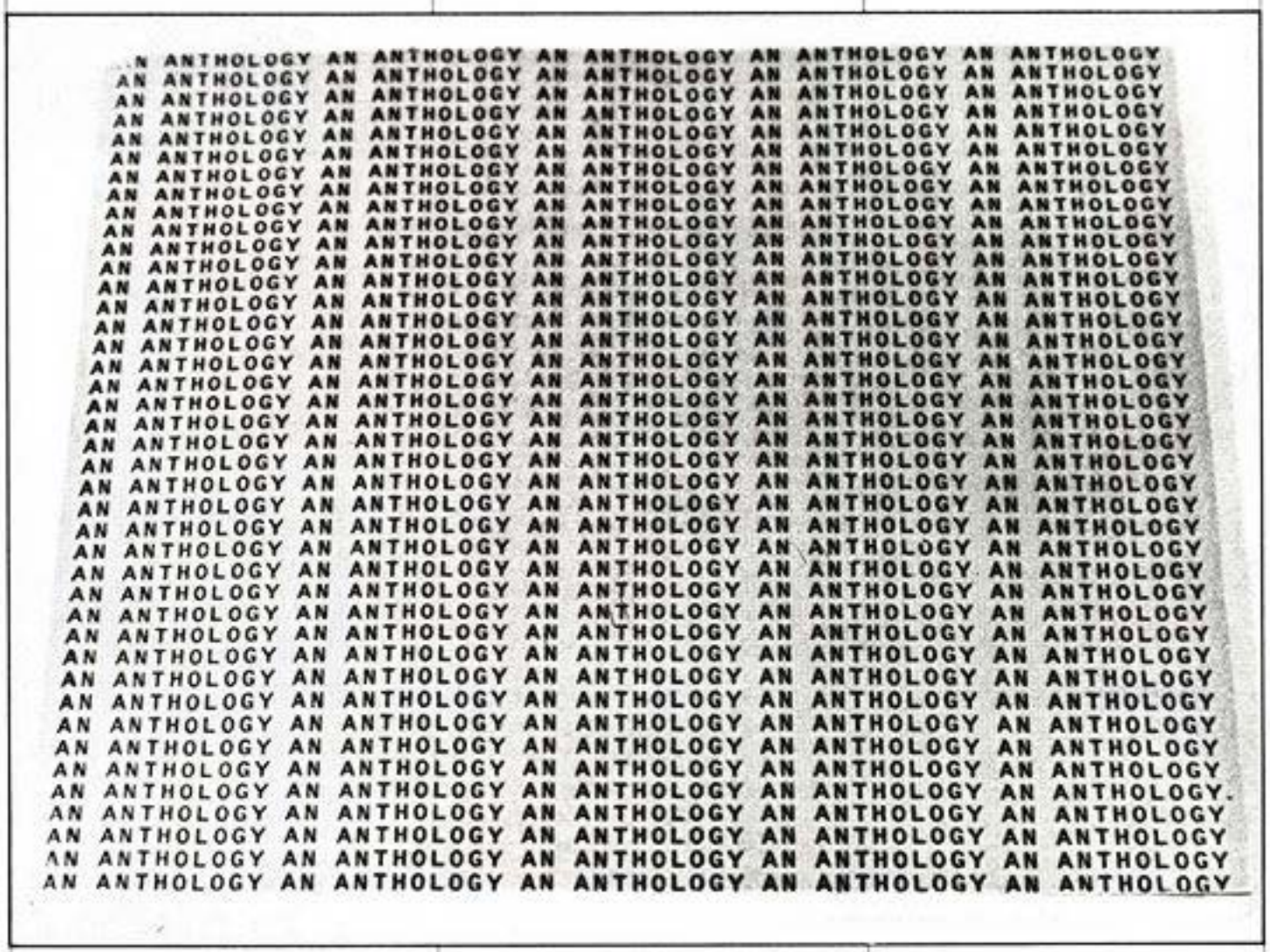
Designed by George Maciunas
New York City
ca. 1962
appr. 6.7 cm cube

Printed black on white card stock, graphic design text could be folded and glued to form an open cube with the design appearing on inside and outside.

539. **AN ANTHOLOGY**

Edited by La Monte Young
Published by La Monte Young and Jackson MacLow, New York City
Designed by George Maciunas
First Edition, 1963
Unpaginated
19.7 x 22.7 cm
Paper covers

Hand-collated single pages, some pages missing words due to close trimming. (In this copy, Jackson MacLow has written in his title). Papers are multi-colored, with a card stock insertion, two foldout pages, two envelopes, etc. Covers are glossy red card stock.

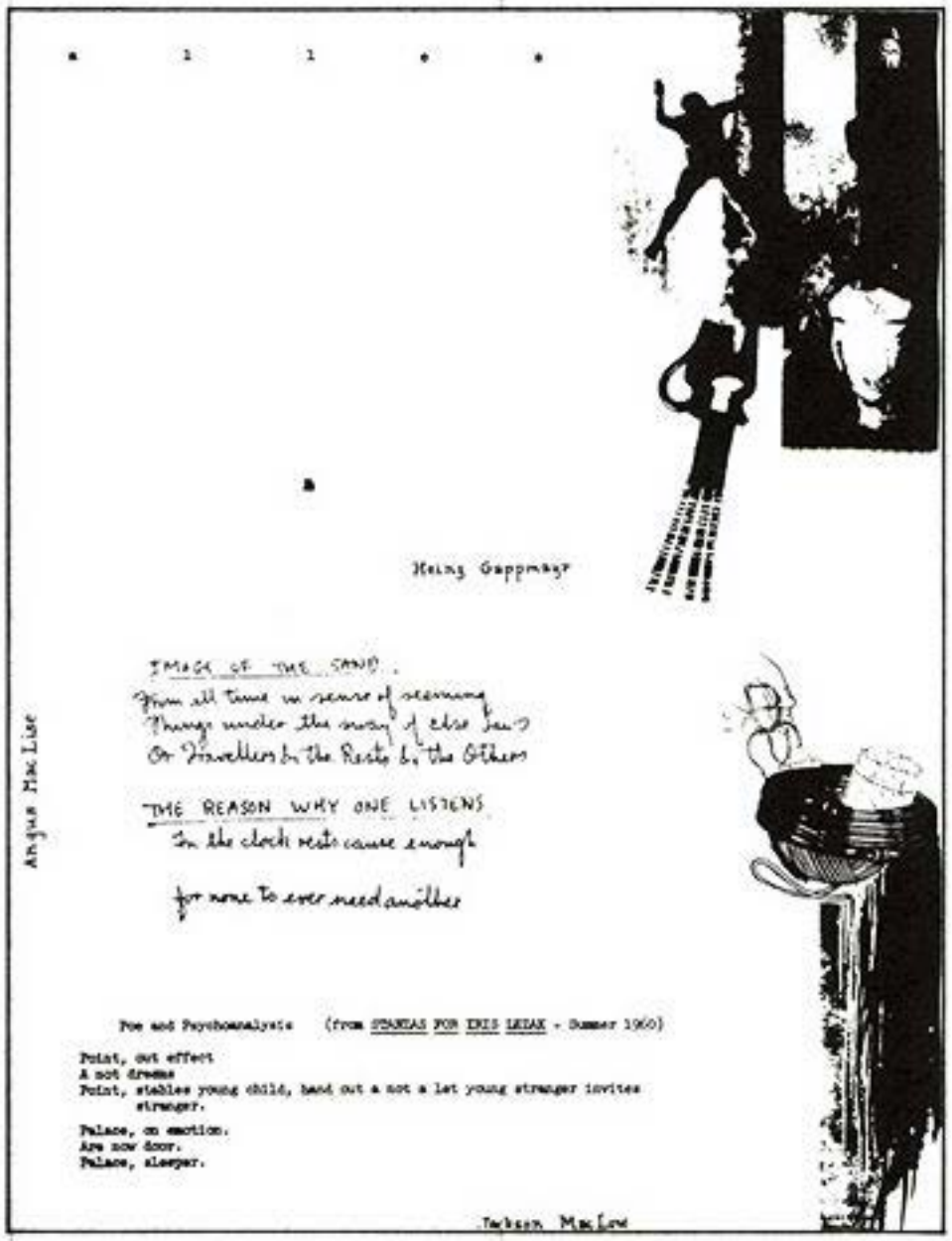

N ANTHOLOGY AN ANTHOLOGY AN ANTHOLOGY AN ANTHOLOGY AN ANTHOLOGY
AN

540. **V TRE**

Edited by George Brecht
Metuchen, N.J.
1963
1 leaf printed both sides
32.2 x 24.8 cm

Printed black on white, includes works by Brecht, Diter Rot, Robert Morris, Claes Oldenburg, Ruth Krauss, Heinz Gappmayr, Angus MacLise, Jackson MacLow.

540a. Another identical copy, component of *Flux-Kit* 'A'.



541. **BROCHURE PROSPECTUS FOR FLUXUS YEARBOXES**

Published by **Fluxus** in Ehlhaltern, West Germany
ca. 1963
1 leaf, folded, printed both sides
20 x 21 cm
This copy without covers

Designed by George Maciunas. Printed offset black on newsprint. This was the second of three announcements for *Fluxus 1*.

FLUXUS NO.2 FRENCH YEARBOOK-BOX

Daniel Spoerri, ed.	Works by Arman, Cesar, Christo, Dufrene, Yves Klein, Arthur Kopcke, Retaella, Spoerri, Benjamin Vautier, Jacques de Villeglé, Jean Tinguely.
J.C.Lambert, ed.:	F
F.Dufrene	Tango, Comptines and other poems
Robert Filliou	Poems, compositions Biography in cards
J.C.Lambert	ALEA poesie, Lista Aleatoire
Gherasim Luca	Le secret du vide et du plein
..	Proportion, Coupable ou non,
Emilio Villa	Un eden Precox
Sonderborg &	Gastone Novelli scribbles
Kumi Sugai	calligrapgy

FLUXUS NO.3 GERMAN & SCANDINAVIAN YEARBOX

H.K.Metzger	Marx, Stirner, Cage...is Anarchism anachronized?
J.P.Wilhelm	Wilfred Gaul - Dialogue avec le neant
Ditar Rot	Poetry machine & essay
Gerhard Rühn	
Tomas Schmit	Action music, audience compositions
F.Trowbridge	
Dieter Hillsmanns	La Scarification S'Allanguit dans le cercle
Gyorgy Ligeti	Die Zukunft der Musik-Eine Kollektive Komposition.
M.Koenig	Automation in electronic music production
Nam June Paik	Apology of John Cage New compositions Towards the New Ontology of Music Ode to Chernichy or to Dmitri Karamazov and Zen exercises (record)
Tomas Schmit	Action music & audience compositions
Karl-Erik Wellin	New possibilities in the interpretation of Cage and his followers
K.Wiggen	Music Machine
Öyvind Fahlström	Possibilities of Electronic Television
W.Gaul	Color in new art
K.O.Goetz	Electronic painting and its programming
Kirchgässer	Experimental Film with Oszinograph
Arthur Kopcke, ed.	Collected visuals
..	Works, compositions
Harry Kramer	Kinetics
Franz Mon	Bernard Schultze
Andre Thomkins	Oxmatic painting
Wolf Vostell	Decollage (originals in luxus fluxus only)
Per olof Ultvedt	to be determined
C.Caspari	Theatralisches BYL
Jörn Janssen	Anthology of possible architectural critique
Fahn	Sonorealization of City
Heussner	Indeterminate theatre
Werner Ruhnau	Indeterminate & immaterial theatre

FLUXUS NO.5 HOMAGE TO THE PAST

M.von Biel	Chance methods in musical compositions of the past
Paolo Castaldi	Italian Futurist noisemusic
Philip Corner	Medieval musical extremities of Avignon
Dick Higgins	Tradition of experimental literature in English
Fumio Kosuzui	Cosmology of Indian Music
G.Maciunas	Early concretism in Moussorgsky's Nursery Cycle
..	China's & Europe's cultural debt to Siberia
Dr.P.G.Heike	Overtone structure of ancient wind musical instruments instruments
H.K.Metzger	Machine music of Athanasius Kircher
..	Moritz Hauptmann and the musical time
Prof. Nomura	Zen monk music (essay & record) (being consulted)
Nam June Paik	Indeterminism in Korean Medieval Art
Alexis Rannit	Byzantine abstract-letteristic poetry
Don Smithers	Renaissance instrumentation (essay & record)
Isan Yun	Stone instruments of Korean court
to be determined	Ying Yuch Chieh, ink splasher of Chan painters

FLUXUS NO.7 EAST EUROPEAN YEARBOX
English & Russian Editions

A.Volkonski (?)	Experimental music in USSR (being consulted)
Dr.Zofia Lissa	Polish experimental cinema-music
K.Penderecki	Polish concrete music
J.Patkowski	to be determined
V.Zavalishin	Abstract sound poetry in Russia 1900-1921: Annenskii, Khvshinskii, Shershun, Kliebnikov etc. (being consulted)
G.Maciunas	Potentialities of concrete prefabrication in USSR
Miroslav Miletic	New music in Yugoslavia
W.Borowski	Cybernetics in Concrete Art
Yevgeni Murzin	Photoelectric Machine automatically playing pitch-time graphs
to be determined	ballet Without Gravity (in orbital space stations)
to be determined	junk architecture
Henry Flynt	Analysis of Communist Culture
..	The Fraud of "Western Artistic Freedom"
..	Culture for a Decadent Alienated Elite
..	New Culture for Fully Industrialized Communist Society
Vaclav Kaslik	Czech musique concrete (record)
"Zamek"	works (photographs)
Soviet composers	glass electronic music (record)
Joseph Byrd	Critical analysis of the theories of Zhdanov
..	Critical analysis of current Marxists esthetician (in regard to lack of dialectic approach)
Anthology of Soviet Realism:	Bertolt Brecht, El Lissitzky, V.Mayakovsky, Yury Pimenov, A.Korneichuk, V.Evtushenko

flux (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, *n.* (of cards).] **1.** *Med.* **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.

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.*
6. A fusible glass used as a base for enamels; also, an easily fusible enamel used as a ground for enamel painting.
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.
8 *Math.* The integral over a surface of the normal component of a vector field. Cf. STOKES' THEOREM.
9 *Photom.* = 1st LIGHT, 18 b.
10 *Physics.* **a** The rate of flow or transfer of fluid or of energy across a surface. **b** By analogy, the surface integral of a vector distributed over a surface. Cf. ELECTROSTATIC FLUX, MAGNETIC FLUX.
11. *Plant Pathol.* A slime flux.
flux, *v.*; FLUXED (flŭkst); FLUX'ING. *Transitive*: **1** To cause to become fluid; to fuse; to treat with a flux.
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.
—, *Intransitive*: **1.** To flow freely. *Archaic.*
2 To become fluid; to melt.
3 To undergo a flux; specif., to bleed copiously. *Obs.*
flux (flŭks), *adj.* [L. *fluxus*, fr. *fluere*. See FLUX, *n.*] In flux; variable. *Obs.*

EDITORIAL COMMITTEE:

CHAIRMAN:
U.S. SECTION: George Maciunas, La Monte Young, Jackson Mac Low, Dick Higgins, Benjamin Patterson, Jonas Mekas
GERMAN SECTION: Jean-Pierre Wilhelm, Heinz Klaus Metzger, Nam June Paik, Arthur Kopcke
SCANDINAVIAN SECTION: Karl Erik Wellin
FRENCH SECTION: Daniel Spoerri, Jean Clarence Lambert, François Bayle
ITALIAN SECTION: Sylvano Bussotti
AUSTRIAN SECTION: Kurt Schwertsik
ENGLISH SECTION: Michael Horowitz
E.EUROPEAN SECTION: Henry Flynt, Josef Patkowski
JAPANESE SECTION: Toshi Ichiyanagi, Yoko Ono
CANADIAN SECTION: Pierre Mercure

SUBSCRIPTIONS: for each yearbox (unless noted otherwise)
standard fluxus
20 NF. 16 DM. $4.00
luxus fluxus
(with inserts of originals)
40 NF. 32 DM. $8.00

ADDRESS: FLUXUS
6241 Ehlhalten
Gräfliche str.17
West Germany

SPECIAL EDITIONS
George Brecht - Complete works (box of cards)
Henry Flynt, jr. Essays
Tape recordings of musical compositions - list & prices upon request

FLUXUS NO.1 U.S. YEARBOX

ESSAYS

George Brecht	Events: scores and other occurrences Ten Rules: no rules
Joseph Byrd	Modern Music and the Emotion Aesthetic
L.Dlugoszewski	Is Music Sound ?
Henry A.Flynt, Jr.	The Exploitation of Cultural Revolutionaries in Present Societies
..	My New Concept of General Acognitive Culture
Dick Higgins	Some thoughts on Politics in Art
George Maciunas	The grand frauds of architecture: M.v.d.Rohe, Saarinen, Burnham, F.L.Wright
..	The zoological precursor of Abstract Expressionism
Jackson Mac Low	On the concern with the new
R.Maxfield	Music without Score
Jonas Mekas	A press release
..	American Film poets
George Maciunas	Atlas of new art, music, literature, dance etc.

COMPOSITIONS

George Brecht	exhibits and events
Joseph Byrd	2 pieces for R.Maxfield
Bloedow & Wakoski	Conversation between Diane & Jerry simulated by one hundred ones.
Jerry Bloedow	Logosigphs, Sexzine, Sword Poem
Philip Corner	Chirographics, Piano Activities
Walter De Maria	Portrait of John Cage
	Portrait of the school of Cage, Cagot
Larry Eigner	poems
Henry A.Flynt, Jr.	Linact: Incongruities, Audact Composition
..	A way of Enjoying a non-Controlled Acoustical Environment
Brion Gysin	Basic statement on cut-up method & permutated poems (cut card)
Fo	
Ann Halprin	Five legged stool (dance score & photographs)
.. & workshop	Lanscape score for a 45 Minute Environment
Dick Higgins	Complete Danger musics
..	Constellations & Contributions
..	Stacked Deck (photographs)
..	Some Aspects of Content & Ideation in Inroads
..	Rebuff'd or the Distasteful evacuation. Inroads Rebuffd (text and photographs)
..	The Tart or Miss America
..	Legend of the Amicancers
..	Collection of ready mades
Spencer Holst	sections from the Hunger of the Magicians
Terry Jennings	poems
Dennis Johnson	Items, score, scraps
Allan Kaprow	Happenings: Chapel, Stockroom (text & photo)
	Happening for Ann Arbor & An Apple Shrine.
Alison Knowles	A glove to be worn while examining (glove)
..	Bats (drawing)
George Maciunas	Tactile composition for skin (molded paper)
	Music for Everyman (luxus fluxus only)
..	Infinice poem
..	In Memoriam to Adriano Olivetti (score)
Richard Maxfield	Night music (record) (luxus fluxus only)
Angus Mac Lise	Calender, The Doubletake Walk
Ch. Mac Dermed	Letters (luxus fluxus only)
Jackson Mac Low	Letters for Iris numbers for silence
..	From Nuclei III
..	Punctuation mark numbers
..	One Hundred
..	Machault
..	the 3rd biblical poem & foreword
..	Rush Hour & introduction
..	Tree Movie
..	Thanks I & II
..	Piano Suite for David Tudor & John Cage
Robert Morris	Words & Actions - A Polemic
..	Sculpture (photographs)
Rochelle Owens	Poems
Ben Patterson	Variations for double bass
..	Second solo dance from "Lemons"
..	Overture
..	Sextet from "Lemons"
..	Traffic Light - A very Lawful Dance
..	Collage poem
Larry Poons	Baltimore Seaside Zephyr (drawing)
Margaret Randall	poems
Ron Rice	portrait of an artist with a bad tooth
M.C.Richards	poems & foreword by Jackson Mac Low
Griffith Rose	Squares, 2nd. Ennead (score)
Ed Sanders	Playerwheel & vision
Stan Vanderbeek	film flip books
..	(John Film sections (luxus fluxus only)
Diane Wakoski	poems
James Waring	formal comic and chance poems
Robert Watts	Theatre Events for intermission
..	Playing cards, postage stamps, dollar bill,
..	Collection of ready mades
Emmett Williams	a german chamber opera for 38 marias
..	litany and response
..	4-directional song of doubt for 5 voices (luxus)
La Monte Young	String Trio, Death Chant (scores)
Marian Zazeela	Sonbolles

standard Fluxus $ 6.00 luxus fluxus $ 12.00

FLUXUS NO.4 JAPANESE YEARBOX
Japanese & English Editions. Contents to be determined

542. FLUXUS PREVIEW REVIEW

Published by **Fluxus** in Europe
1963
3 leaves glued together and rolled, printed two sides.
167.2 x 9.9 cm

Offset black on glossy white paper. The third announcement for *Fluxus I*. Contains a selection of scores; photographs of performances; ads for Fluxus publications, both planned and produced; the Fluxus Editorial Committee and a definition of Fluxus.

542a. Another copy. Mailed with 2 5¢ US stamps and 1 Knowles *Blink* stamp.

543. **(FLUXUS NEWSPAPER ROLL) EKSTRA BLADET**

Published by **Fluxus,** in Europe
1963
2 leaves glued together, printed two sides, rolled.
114.5 x 20.9 cm

543a-d. 4 identical copies roll/folded.

Designed by George Maciunas. Offset black on newsprint. Collage of newspaper clippings reviewing Fluxus concerts up to the time of publication. Another version exists with 'Fluxus Comes to New York' silk screened across one side, which was used as a poster and mailer to advertise the first American series of Fluxus concerts, spring 1964.

EKSTRA BLADET

Ud med det hele

I aften starter Fluxus-festivalen i Nikolai Kirke i København

Kulturen skal i skraldespanden

Det er Fluxus

Sådan som De skal opleve det i TV på onsdag aften

Nulpunktet

Berlingske Tidende

FLUXUSTID I KIRKERUM

POLITIKEN

og kaffe-kande-dut

Hatten af — efter noder

Dødsbo?

TV aflyser Fluxus

Transmissionen på onsdag bøget af programmet — Men hvidt kontoret for underholdning

Die Welt

Kaka, Sch und geplatzte Torte

„Musik und Antimusik" — Ein Spaß für Eulenspiegel und andere Schelme

000!!!XXX???$$$&&000!!!*

**Translation: Very New Music and Anti-Music Are Really For Out*

In German festival, performers get hair cut, throw eggs, dismantle piano—and it's art, brother, art!

Sunday, November 4, 1962

By RICHARD O'REGAN, AP Staff Writer

Richmond Times-Dispatch

The Courier-Journal

The Telegraph-Herald

Cutting Hair Smashes Pianos Enraptures 'Musician'

STERN DIESE WOCHE

Konzert mit vier Teekesseln

WIESBADEN. Extrapreis! Tam in die heisseste Hauptstadt

Musik mit allen erlaubten Griffen / Die Internationalen Festspiele in Wiesbaden

Ein heißes Musikinstrument

Neue Presse

Bild Zeitung — Dienstag, 4. Sept. 1962

Musik mit Ei

Wiesbaden: „Modernes Konzert" kostete zwei Klaviere

THE STARS AND STRIPES — August 30, 1962

Mainzer Anzeiger — Montag, 3. September 1962

Musik und Antimusik

Allgemeine Zeitung

Wiesbadener Tagblatt — Dienstag, 4. September 1962

Musikalisches Varieté

„Internationale Festspiele neuester Musik" in Wiesbaden

Wiesbadener Kurier — 4. September 1962 / Seite 4

Das Stimmeisen im Resonanzkasten

Tiroler Tageszeitung — Freitag, 28. September 1962 — Kunst-Terroristen

544. **MAGNUM**

#47 April 1963
Published by M. DuMont Schauberg, Köln

Contains 'Magnum-Interview: Die Fluxus-Leute' John Anthony Thwaites, Gottfried Michael Koenig, Wolfgang Ramsbott. Jean-Pierre Wilhelm interview with Nam June Paik, Wolf Vostell, C. Caspari. Illustrated with photographs from European Fluxus concerts.

545. **YAM FESTIVAL NEWSPAPER**

Edited, designed and published by George Brecht and Robert Watts
New York City
1963
1 sheet, printed both sides
73.7 x 15.3 cm

Printed black on pink newsprint; collaged design with texts, scores and ads including ads for Fluxus 1 and *An Anthology*.

545a. Another identical copy.

546. **FILM CULTURE**

#30, Fall 1963 First Edition
Edited by Jonas Mekas
Published in New York City
45 leaves
29.2 x 21.6 cm

Bound with tan corrugated board covers. Designed by George Maciunas, printed on coarse grey paper, white glossy paper and translucent grey paper. A tan and black wrap around on the cover includes advertisement for Fluxus Editions.

547. **'Sissor Bros. Warehouse'**

An untitled newspaper
Produced by George Brecht, Alison Knowles and Robert Watts
Place of publication unknown
1963
Single sheet printed two sides
46.3 x 17.8 cm

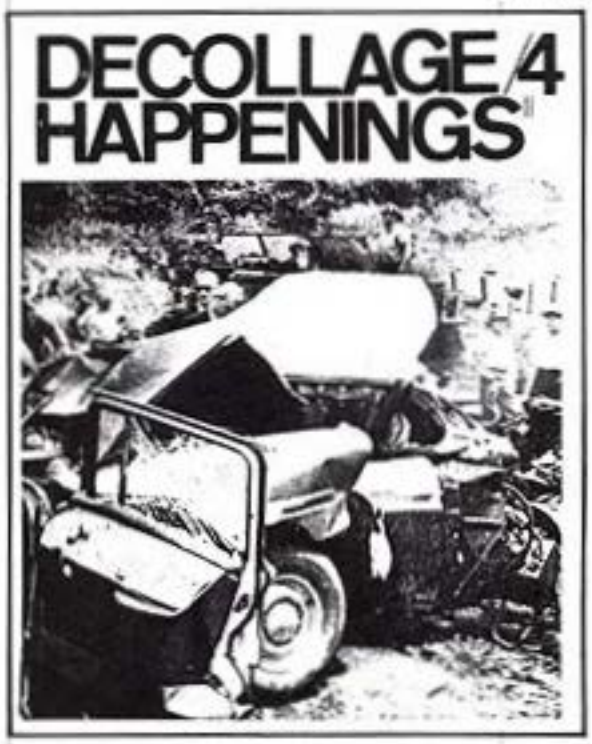
Offset black on newsprint, apparently produced to be handed out during 'Sissor Bros. Warehouse' (BLINK show) at the Rolf Nelson Gallery, Los Angeles, October 7—November 2, 1963. Contains ads for: *An Anthology,* Fluxus Festival, NYC, January 1964 as well as other publications.

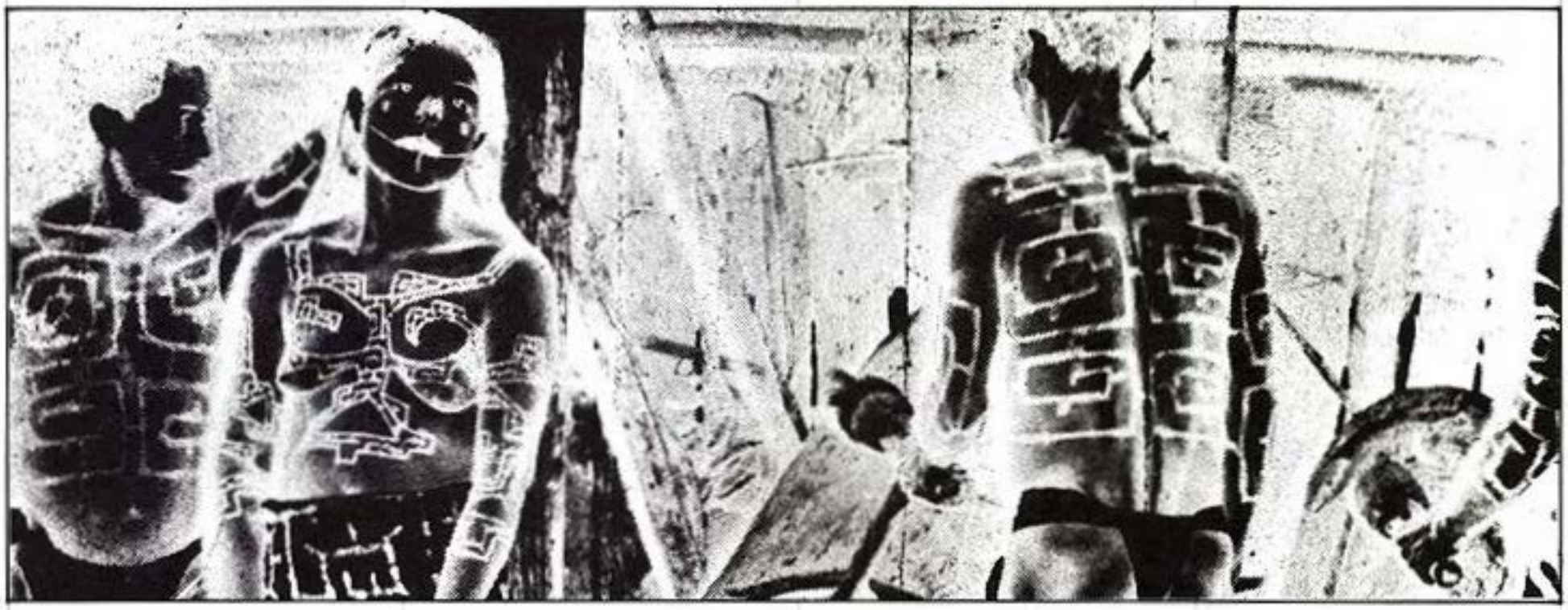
547a. Another identical copy.

548. **DÉ-COLLAGE 4**

Edited and designed by Wolf Vostell
Published by Typos Verlag, Frankfurt
January 1964
apprx. 110 pp. plus covers, many fold out to double size.
28 x 21.3 cm

Paper covers, photo silkscreened dark gray on white. Mimeo and offset on various papers, some with red ink, includes an advertising insert and a paper bag object. This issue is primarily a collection of American work which Vostell gathered on his first U.S. trip in 1963. Included are texts for and photos of events by Kaprow, Brecht, Higgins, Paik, Hansen, et al., and documentation of the Yam Festival.





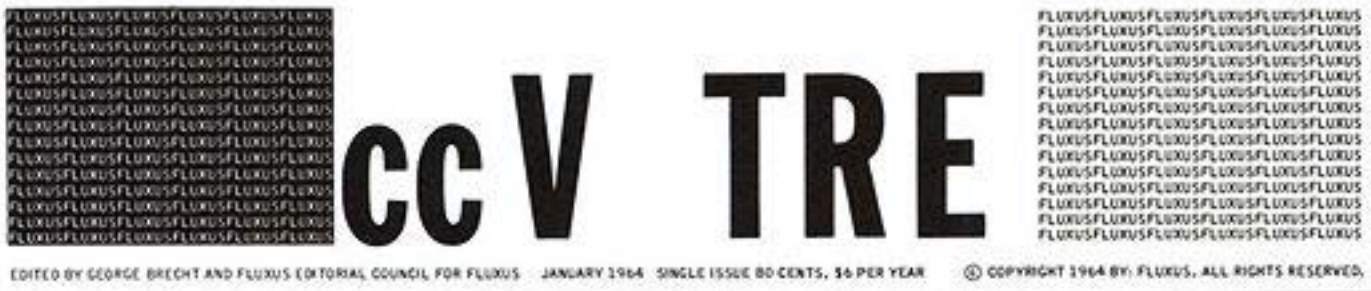
549. **cc V TRE** Fluxus Newspaper #1

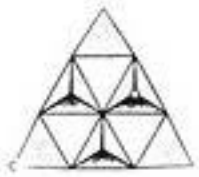
Edited by George Brecht, George Maciunas
Published by **Fluxus**, New York City
January 1964
4 pp.
58.5 x 45.7 cm

Printed black on white newsprint.

549a. Another identical copy.

549b. Another identical copy in *Flux-Kit* 'A'.





EVENTS: scores and other occurences (EDITORIAL)

George Brecht 12/28/61

"A stitch in time saves nine."

"Ruthlessly pruning cultural interests." (Herbert)

"All's well that ends well."

"All in a day's work."

"Watch for it at your neighborhood theater."

event: the event-score
event: finding an incident of it (only incidental)

Three Aqueous Events

- ice
- water
- steam

Composers, performers, and auditors of music permit sound-experiences by arranging situations having sound as an aspect. But the theater is well lit. I cough, the seat creaks, and I can feel the vibration. Since there is no distraction, why choose sound as the common aspect ?

Three Lamp Events

- on, off.
- lamp
- off,on.

"It is sure to be dark if you shut your eyes." (J. Ray)

Objects and events as units of thought. (Alan Watts)

Sounds barely heard. Sights barely distinguished.
"Borderline" art. (See which way it goes.)
(It should be possible to miss it completely.)

no junk, no treasure

Three Chair Events

- Sitting on a white chair.
  Occurrence.
- On (or near) a black chair.
  Occurrence.
- Yellow chair.
  Occurrence.

"It is like water and ice: without water no ice, without human beings, no Buddhas."
(Hakuin, "Song of Meditation")

"Musical sculpture

Sounds lasting and leaving from different places and forming a sounding sculpture which lasts."
(Duchamp)

Event: EXIT

"The Pause that Refreshes"

garbage-can, EXIT-sign, shrub, bed-spread shoe-scrape, motor-sound, something dropping tea, sachet, a chair, a door-knob

"The absolute has no connection with good and evil. It is like the light of a lamp. Thanks to it you may read the Holy Scriptures. But you may equally commit forgery by the same light."

No incorrect forms present themselves.

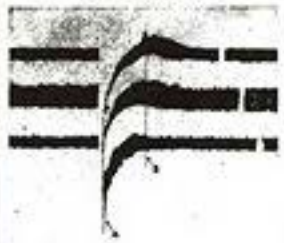
"What is yellow, weighs one-thousand pounds, and flies?"
"I dunno, what?"
"Two five-hundred-pound canaries."

Robert Watts: Swimming pool event no.3

MIRROR

Stand on the sandy beach with your back to the sea.
Hold a mirror in front of your face and look into it.
Step back to the sea and enter into the water.

Chieko Shiomi, 1963



WEATHER

Drizzle tonight off the east coast of my head (R.Krauss)

和泉 達 EVENTS JULY TATU IZUMI

TEL(59)36795 + YOU
I
ROOM COOLER + MANAGER OF N. G.
YOU + I
+ I
YOU
ORANGE POWDERED JUICE + STRAW
YOU
DOOR + KEY
YOU
I + YOU

NAIQUA GALLERY

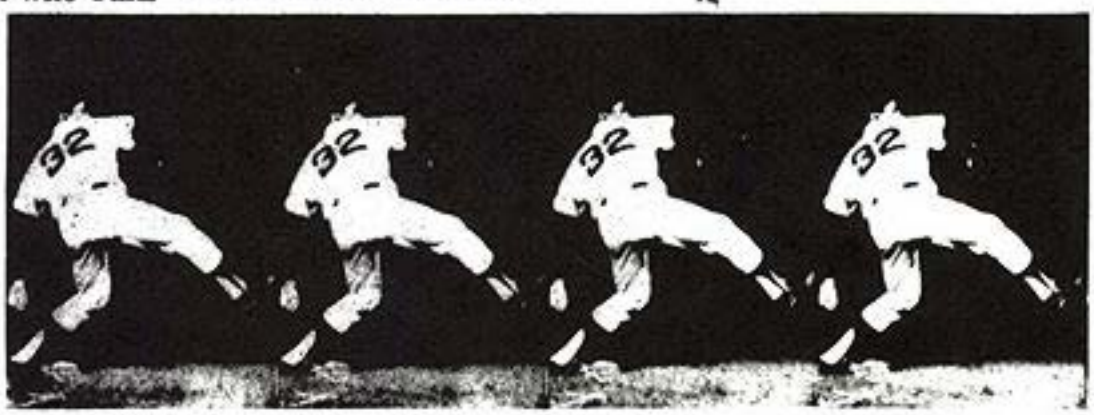
Ben Patterson, 1963

man who runs New York Public Library Event.

CHRONOMY 1

Put out a hand from a window for long time.

T.Kosugi



GYORGY LIGETI - POEME SYMPHONIQUE 1962
for 100 metronomes + score

"Poème Symphonique" (for 100 metronomes) requires, as its primary condition for performance, 100 metronomes.
Their acquisition may be accomplished in several ways. For example, they may be borrowed from one or more music instrument stores. (When the pertinent special shops are not to be found on the spot, it is recommended that inquiry be made to this end at so-called music dealers). For the purpose of advertising the desired result (i.e., the permission to borrow), some comments may be useful with regard to the value of the advertising to the firm, gained through its readiness to loan. In this connection one may offer to print the name(s) of the firm(s) on the concert poster, in the programme book or on a placard to be placed on the stage, or one or another combination of the listed possibilities. If necessary, the announcement may take the form of a verbal communication, either by itself or as a means of following up the printed announcement.
Another way to bring about the acquisition of the metronomes is to insert advertisements in the newspapers. In this case all private persons will be invited to be so generous as to make temporarily available the metronomes in their possession for use in the performance. In cities which have their own music schools*, this request can be made directly to the teaching staff or the student body, with the assistance of the customary media of communication. In the two last-named instances it is recommended that the owners of the required instruments be asked to put some means of identification on them, to prevent their being misplaced or mixed up. This can be achieved, for example, through the obligatory affixing of the owner's name by means of a suitable strip of paper*.
Should it happen that a Maelzelmus makes it possible to borrow the metronomes for the purpose of performance, his name after consultation with the person in question shall be made public.*** The composition is provided with a paste-painted definition on each occasion the work is dedicated to the person (or persons) who have helped to bring about the performance through the contribution of the instruments, by any means whatsoever, whether it be the executive council of a city,one or more music schools****, one or more businessmen, one or more private persons. If a patron can be found who will remove once for all the financial hindrances to the performability of the work by lying the necessary metronomes and guaranteeing the transportation costs which arise from time to time, "Poème Symphonique" will be dedicated from then on to him alone.
In particular, the following instructions for performance are to be carried out :
1) It is preferred that pyramid-shaped metronomes be employed.
2) The work is performed by 10 players under the leadership of a conductor. Each player operates 10 metronomes.
3) The metronomes must be brought on to the stage with completely run-down clockwork (that is, in an unwound condition). It is expedient that they be placed on suitable resonators. Loudspeakers, distributed throughout the concert hall, can serve to raise the dynamic level. It is recommended that each of the 10 groups of 10 metronomes be arranged about a microphone which is connected to an appropriate loudspeaker system. The distance between the metronome-group and the microphone, as well as the regulation of the dynamic level of the stimulated loudspeakersystems, are to be differently set in order to achieve the proper effects of closeness and distance.
4) As a sign from the conductor the players wind up the metronomes. Following this, the speeds of the pendulums are set within each group they need be different for each instrument.
"Poème Symphonique" may be performed in two versions :
1) All metronomes are wound equally tightly. In this version the chosen metronome numbers (oscillation speeds) alone determine the time it will take for the several metronomes to run down; those which swing faster will run down faster, the others more slowly.
2) The several metronomes of a group are wound unequally: the first of the 10 metronomes the tightest, the second a little less, the tenth the least tightly. Care must be taken, however, that the winding and the regulation of the speeds of the several metronomes are carried out completely independently of each other. Thus the metronomes in each group which has been most tightly wound must not be the fastest or the slowest in its oscillation.
The conductor arranges with the players beforehand the method and the degree of winding.
The performance may be considered ideal, if
a) in the first version all the metronomes
b) in the second version the first metronome of each group is (are) completely wound.

PIANO SUITE FOR DAVID TUDOR & JOHN CAGE ...1961

(any number of persons may participate in one or more of the movements)

1. Carefully disassemble a piano. Do not break any parts or separate parts joined by gluing or welding (unless welding apparatus & an experienced welder are available for the 2nd. movement). All parts cast or forged as one piece must remain one piece.

2. Carefully reassemble the piano.

3. Tune the piano.

4. Play something.

Jackson Mac Low
7 April 1961
New York City

Tree* Movie

Select a tree*. Set up and focus a movie camera so that the tree* fills most of the picture. Turn on the camera and leave it on without moving it for any number of hours. If the camera is about to run out of film, substitute a camera with fresh film. The two cameras may be alternated in this way any number of times. Sound recording equipment may be turned on simultaneously with the movie cameras. Beginning at any point in the film, any length of it may be projected at a showing.

*) For the word "tree", one may substitute "mountain","sea", "flower", "lake", etc.

Jackson Mac Low
985 Hoe Avenue
New York 59,N.Y.
January, 1961

Pyeme serielle,

Tomas Schnit, 1963

TEN ARRANGEMENTS FOR FIVE PERFORMERS 1962

conductor rings bell, performers move about freely. conductor rings bell again, performers freeze and say a single word. this procedure is repeated nine more times.

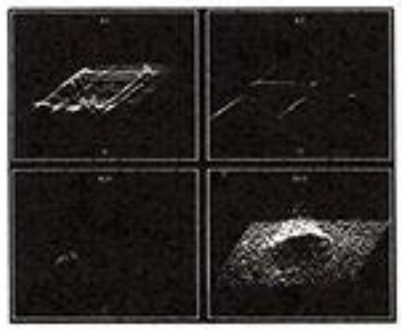
emmett williams

VOICE PIECE FOR LA MONTE YOUNG 1962

ask if la monte young is in the audience, then exit. (if performance is televised or broadcast, ask if la monte young is watching or listening to the program.)

emmett williams

BY THE PRESENT ATTESTATION
I BEN VAUTIER DECLARE ARTISTIC REALITY
AND MY PERSONAL WORKS OF ART :
THE LAPSE OF TIME BETWEEN
.....OCLOCK ..... MINUTES AND ..... SECONDS
OF THE YEARS ..... OF THE ..... CENTURY ..... BY GREENWICH TIME
AND
.....OCLOCK ..... MINUTES AND ..... SECONDS
OF THE YEARS ..... OF THE ..... CENTURY ..... BY GREENWICH TIME.
BEN .....



Carolyn Foczinick's Earthquake Event was realized recently in Skoplje, Yugoslavia.

RECIPE

cloth
paper
match
string
knife
glass
egg

Level cloth.
Place paper on cloth
Light match.
Extinguish.
Mark paper with
burnt match.
Tie at least one knot
in string.
Cut string with knife,
arranging pieces on cloth.
Place glass, open upward, on cloth.
Place egg in glass.

(G.B.)

RED HAND MARINE PAINTS
Available Around The World
RED HAND COMPOSITION CO. Inc.

GRADE EXTRA LARGE

CANDLES AND INSPECTED

Constellation No.4

Any number of performers may participate in Constellation Number Four. Each performer chooses a sound to be produced on any instrument available to him, including the voice. The sound is to have a clearly-defined percussive attack and a decay which is longer than a second. Words, crackling, and rustling sounds, for example, are excluded, because they have multiple attacks and decays. The performers begin at any time when they agree they are ready. Each performer produces his sound as efficiently as possible, almost simultaneously with the other performers' sounds. As soon as the last decay has died away the piece is over.
New York City, July, 1960

New Constellation (Constellation No. 7)

Any number of performers agree on a sound, preferably vocal, which they will produce. When they are ready to begin to perform, they all produce the sounds simultaneously, rapidly, and efficiently, so that the performance lasts as short a time as possible. Boulder, Colorado, October 1960

iv - Two Copper Histories

i
Thursday evening. A cop watches the drums roll off the truck at the green light.
ii
Thursday evening. A chinese cop walks along West Street, weeping buckets.

Dick Higgins

MUSIC FOR STRINGED INSTRUMENTS

1. Lots of extra strings may be attached to conventional stringed instruments for the performance of this piece. One performer uses each instrument. Each performer has a dull knife. A lovely lady acts as referee.

2. At a signal from the lovely lady each performer cuts and removes the strings from his instrument as noisily and as rapidly as possible, using no other equipment than his hands and his knife.

3. The first to finish gets a kiss from the lovely lady, which is the signal for all the other performers to stop performing.

Dick Higgins, Nov.1963

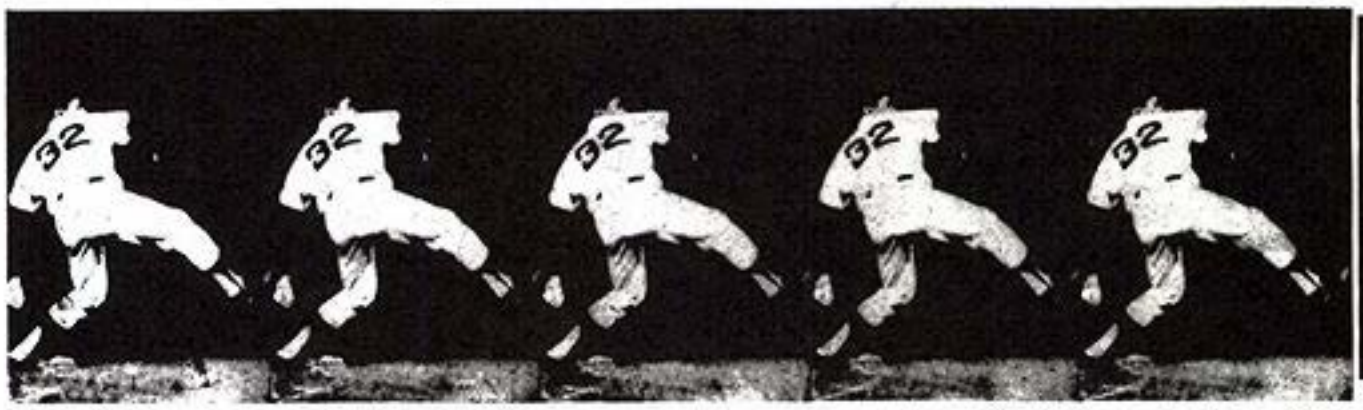
NON-PERFORMANCE PIECES by Dick Higgins

from "Twenty Sad Stories"

v
You see, there was this baby. And it melted.
ix
A fish was caught. They told him he was too little and they threw him back again.
xviii
There was a 53-year old widow, and she had a little dog. And that was all there was about her.

Willem de Ridder: Card piece no.1 "please hand this card to your neighbour"
Card piece no.2 "return to distributor" (distribute quickly)

LIST Philip Korner



The ideal manner of performance is the obligatory one, however ideal performances are only permitted if weighty reasons are present which force the occurrence of a deviation from the ideal performance, such as the playing of a shortened version of the work. In this unwelcome case the conductor must select with the performers the number of items for (1) all the metronomes or (2) the first of each group, according to whether the first or second version is being played. The winding-up and the regulation of the oscillation speeds (the setting of the metronome numbers) must be done conscientiously and formally. At the conclusion of this preparatory activity comes a motionless silence of 2-6 minutes, the length of which is to be left to the discretion of the conductor. At a sign from the conductor, all the metronomes are set in motion by the players. To carry out this action as quickly as possible, it is recommended that several fingers of each hand be used at the same time. With a sufficient amount of practice, the performers will find that they can set 4 to 6 instruments in motion simultaneously. As soon as the metronomes have been started in this fashion, the players absent themselves as quietly as possible from the stage, led by the conductor, leaving the metronomes to their own devices.
"Poema Symphonique" is considered as ended when the last metronome has run down. It is up to the conductor to decide the duration of the pause, before he leads the players back on to the stage to receive the thanks due from the public.

(Translated by - Eugene Hatfield)

*resp., collapse of music
orig. is recommended that the use of fountain pen or ball-point pen be proscribed.
**see in this connection the paragraph on the music instrument flutes.
***resp., collapse of music
****resp. group of loudspeakers
*****resp., group of loudspeakers
******resp. possible
*******resp. suitable footwear is requested.

Photo of Daniel Spoerri by Erismann, Bern

CHILD ART PIECE ALISON KNOWLES

Two parents water with their child, and they decide a power game which they will do with the child, such as bathing, eating, playing with toys, and they continue until the procedure is finished. (December 1962)

bean:
In 1910 and thereafter, colloquial for one dollar, a bullet, and a pea rifle.
beany:
a "Beany" horse is when they goes dotty on one foot and you put a little bit of sharpfilot between the toe and the shoe of the clothes foot to make em go level (from F.W. Carew's The Australiasyphony of a Story, 1893.)
Pachyrhizus tuberosus Leguminosae - Yam bean.
This bean has very large tubers and stands 25ft. high. It has a white or violet flower. The pod is beaked reddish and hairy and the plant bears wings. The roots of the plant, and young pods are eaten. Common in the American tropics.
Bean loaf:
2 cups cold cooked beans
1 egg, beaten
2 tablespoons tomatoe paste
1 cup bread crumbs
1/4 cup chopped onion
1/4 cup chopped walnuts
salt and pepper
Combine ingredients and shape into loaf. Bake 25min.350 degree oven. Serve topped with strips of hot fried bacon with mango chutney on the side. Serves two or three only.

excerpts from: Flavia A. Alison Knowles: Canned bean roll

YEAR
The new universal solar calendar. Handwritten copies: $ 1
printed copies: 50 cents. Angus MacLise, 516 E 5th Street

I am looking all the time for movie film, home movies, newsreels, left overs from other movies, old time movies, new time movies... in almost any condition, I will come and take it away anywhere, anytime...
Stan VanDerBeek, (has now a new address)

Portrait of Jean Tinguely by Christo Christian

AN ANTHOLOGY AN ANTHOLOGY AN ANTHOLOGY
$3.95 Now available at bookstores and Soulitn Gallery or
Checks payable to La Monte Young, P.O.Box 1190, New York
10013, or to Jackson Mac Low, 965 Hoe Ave., Bronx 59

Rita Mass, a schoolteacher, in her first skydiving jump left a light plane at 5000 feet. Her parachute failed to open and she plummeted into a small lake. Rescuers found her treading water somewhat hysterically but unharmed. Upon being pulled into the boat her first question was, "What did I do wrong?"

ping pong
ping pong ping
pong ping pong
ping pong
Eugen Gomringer 1953

MILTON I. MARCUS, O.D.
OPTOMETRIST

*Another Kienholz sends greetings from his friends

ASK YOURSELF

Will He Be Hard to Live With?

A crucial qualification for marriage is emotional stability or social maturity. Early in her dating of any man to whom she may be strongly attracted, a girl should make sure that he is not unstable, asocial or aversive. Honest "Yes" or "No" answers to these questions may help her understand instability and how it can be recognized.

Is he:

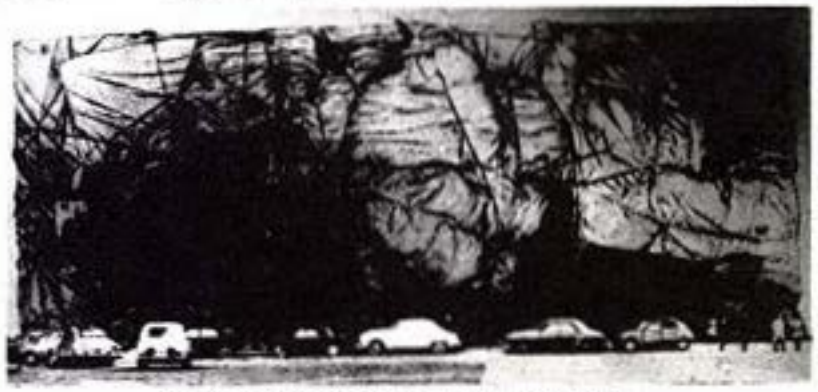
1. Rather jealous and demanding?
2. Often sulky and inconsiderate?
3. Dissatisfied, restless or unsympathetic?
4. Moody and hard to understand?
5. Indifferent to the opinions of others?
6. Overly concerned about sex?
7. Often nonconformist or unpredictable?

Does he:

8. Act times hasty or unwise (rash)?
9. Have trouble making or holding friends?
10. Seem to resent routine or authority?
11. Act without regard for consequences?
12. Often create a bad impression?
13. Have habits which annoy his friends?
14. Hold radical or unconventional views?

On rare occasions or under extreme provocation, any individual might display one or two of these characteristics. But if several of these negative traits of behaving are habitual or ingrained, the possibility of serious maladjustment should not be ignored. Why not ask these same questions about yourself? If you have four or five "Yeses" it may help explain why your courtship or marriage is not successful (see you next...

Opal J. Gill
Luca Harr
Gertha Littlejohn
Rose Marmelzadh
Ruben Marmelefsky
Magdalena Marmann
Julius Modelista
Mila R. Quipple
Lujettie Quarles
Ida Virtue
Ngook F. Yee
Alvar Applequist
Marilyn Cool
Robert S. Lis
all live in Central Los Angeles



CHRISTO L'EMPAQUETAGE D'EDIFICE PUBLIC OCTOBRE 1961

ENVELOPE EVENT: by Bill Wilson

open an envelope that has been sealed since the 1920's.

550. **cc V TRE** Fluxus Newspaper #2

Edited by George Maciunas
Published by **Fluxus,** New York City
February 1964
4 pp.
57.2 x 44.5 cm

Printed black on white newsprint.

550a. Another identical copy.

550b. Another identical copy in *Flux-Kit* 'A'.

cc V TRE

EDITED BY GEORGE BRECHT AND FLUXUS EDITORIAL COUNCIL FOR FLUXUS FEBRUARY 1964 SINGLE ISSUE 80 CENTS, $6 PER YEAR © COPYRIGHT 1964 BY: FLUXUS, ALL RIGHTS RESERVED.

Latest News

Moanin' High

Girdled Girls Suffer in Altitude

Do you ever find yourself . . .

1. Not staying alert to what you're doing?
2. Failing to use the right equipment for the job?
3. Throwing things?

Bank Yeggs Trap Selves In Locked Ladies' Room

Glasgow, March 18 (Reuters)—For the second time in a year, burglars broke into a bank here last night only to find themselves locked in the women's rest room.

The burglars had drilled through the floor of a dental mechanic's workshop above the bank and climbed down a rope ladder—straight into the ladies' room. The door was still securely locked from the outside this morning when the burglars were found and arrested.

700 Mosquito Men to Gang Up on Pest

"This measure," the Attorney General stated, "this legislation - which I endorse - requires some thirty-thousand alcoholics to register for the first time with my office." And he left the room.

WORLD WIDE GENERAL STRIKE FOR PEACE
JAN. 25 - FEB. 4, 1962

fashions with the custom-comfort

for executives, diplomats, businessmen, lawyers

SALUTING DEVICE.

No. 556,248. Patented Mar. 10, 1896.

Fig. 1

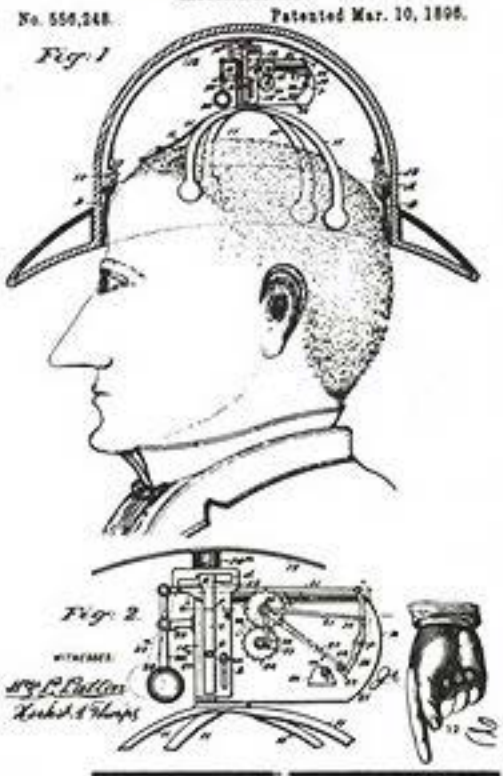


Fig. 2.

WITNESSES:

Now that you're ready for the real thing.

FLUXUS 1963 EDITIONS, AVAILABLE NOW FROM FLUXUS P.O. Box 180, New York 10013, N.Y. or FLUXUS 359 Canal St. New York. CO 7-9198

FLUXUS a Monthly Review of the University of Avant-Garde Hindulism, edited by Nam June Paik $10 per year.
FLUXUS b L'OPTIQUE MODERNE Collection de presente par DANIEL SPOERRI, avec, en regard, D'INUTILES NOTULES par François Dufrêne. $5 (20 copies left)
FLUXUS c WATER YAM, arranged by George Brecht in wood box, $5 in "special box" $10 works from 1963 - $1 per year
FLUXUS cc V TRE, monthly newspaper, edited by George Brecht, $6 per year, 80c per issue
FLUXUS d CHIEKO SHIOMI: "Endless box" $20
FLUXUS dd CHIEKO SHIOMI: events in wood box $2
FLUXUS h LA MONTE YOUNG: Compositions 1961 bound in linen: $3, in paper cover: $1
FLUXUS hh LA MONTE YOUNG: Trio for strings, bound in linen: $3, in paper cover: $1
FLUXUS k ROBERT WATTS: events in wood box $3
FLUXUS n BEN VAUTIER: "Mystery box" $2
FLUXUS q AYO: "Tactile box" (100 variations) $20
FLUXUS r TAKEHISA KOSUGI: events in wd. box $2

FLUXUS 1964 EDITIONS:
FLUXUS e EMMETT WILLIAMS: complete works $8 works from 1964 - by subscription
FLUXUS f ROBERT FILLIOU: complete works, $6
FLUXUS g NAM JUNE PAIK: list of publications by special request
FLUXUS i BEN PATTERSON: complete works, $6 works from 1964 - by subscription
FLUXUS j DICK HIGGINS: Jefferson's Birthday, $6 (works from April 1962 to April 1963)
FLUXUS kk Robert Watts: OBJECTS (list by request)
FLUXUS kkk ROBERT WATTS: "Suitcase" $40
FLUXUS nn BEN VAUTIER: complete works $8
FLUXUS o ALISON KNOWLES: canned bean roll $6
FLUXUS p HENRY FLYNT: essays

Most Fluxus publications can be viewed and purchased at George Wittenborn 1018 Madison Ave.

FLUXUSFESTIVAL IN NY MARCH-MAY

Street events, demonstrations, concerthall events, film, music, wnyc radio program, exhibit tour, environments, bazaar, auction, feast, lectures etc. etc. etc. etc. etc. etc. etc. Akiyama, Brecht, Cale, Corner, De Ridder, Filliou, Higgins, Ichiyanagi, Jones, Kaprow, Knowles, Kosugi, Kubota, Koepcke, Mac Low, Maciunas, de Maria, Mekas, Morris, Paik, Patterson, Shiomi, Schmit, Tone, Vautier, Watts, Williams, Young will participate in this festival. For further information write POBOX 180 NY 10013

Will you be one of the privileged Americans to share in this unique experience?

• the super perm • the superb cut • the sensational styling • the style set • the smart new comb out

Be suspicious!

WOW!

"How I came into money

SEND THOSE $ TO FLUXUS

OO

TEN RULES: NO RULES (EDITORIAL)

forgoing intention: nothing unaccomplished
forgoing needs: no requirement unfulfilled
forgoing satisfaction: no favoring
forgoing judgment: no inappropriate action
forgoing comparison: exact oneness
forgoing attachment: nothing to eliminate
no true generality
no progress, no regression: static change, complete punctuality
no coming, no going
no grasping

1962
yb

"I got my job through The New York Times"

a german chamber opera for 38 marias
by emmett williams

stage directions:
each maria's attribute will determine her costume, props, gestures.
each maria will choose a tone as curtain opens and salutations begin.
each maria must "ave" and shake hands with the other 37 marias before exiting.
when stage is quiet, curtain.

santa maria del buon consiglio:	ave maria!	(37 times)
santa maria di misericordia:	ave maria!	"
santa maria della grazia:	ave maria!	"
santa maria auxilium afflictorum:	ave maria!	"
santa maria del pianto:	ave maria!	"
santa maria del dolore:	ave maria!	"
santa maria soccorso:	ave maria!	"
santa maria de buon core:	ave maria!	"
santa maria consolatrice:	ave maria!	"
santa maria della consolazione:	ave maria!	"
santa maria del conforto:	ave maria!	"
santa maria refugium peccatorum:	ave maria!	"
santa maria della speranza:	ave maria!	"
santa maria del parto:	ave maria!	"
santa maria della pace:	ave maria!	"
santa maria del popolo:	ave maria!	"
santa maria della vittoria:	ave maria!	"
santa maria della sapienza:	ave maria!	"
santa maria della perseveranza:	ave maria!	"
santa maria della liberta:	ave maria!	"
santa maria liberatrice:	ave maria!	"
santa maria catena:	ave maria!	"
santa maria della cintola:	ave maria!	"
santa maria dell libro:	ave maria!	"
santa maria del presepio:	ave maria!	"
santa maria della lettera:	ave maria!	"
santa maria della scodella:	ave maria!	"
santa maria della rosa:	ave maria!	"
santa maria della spina:	ave maria!	"
santa maria de belem:	ave maria!	"
santa maria di loretto:	ave maria!	"
santa maria del pilar:	ave maria!	"
santa maria del carmine:	ave maria!	"
santa maria della neve:	ave maria!	"
santa maria del rosario:	ave maria!	"
santa maria della stella:	ave maria!	"
santa maria del flore:	ave maria!	"
santa maria mapplore:	ave maria!	"

PLAYS *for* LIVING

"I don't know" is apropos.

Elaine Bloedow

Hans Nordenjorsen: "Plug-out" motor, 1955
(from Tvangs Blandaren no.93)

"Why did Bodhidharma come from the West ?"
"To get to the other side."
Jackson Mac Low

COMPOSITION 1961 NO.4, FEBRUARY 9
DRAW A STRAIGHT LINE AND FOLLOW IT

La Monte Young

PIANO PIECE, 1962

- a vase of flowers
  arrival: a piano

SCIENCE PROJECTS

Unique New Teaching Machine

Animal Distributors, Inc
63 W. 14th St.,
New York 11, N. Y.

punctuation mark numbers

seven times one times ten times eleven times three
equals
two thousand three hundred and ten
two plus three plus one plus zero
equals
six
two thousand three hundred and ten times six
equals
thirteen thousand eight hundred and sixty
one plus three plus eight plus six plus zero
equals
eighteen
one plus eight
equals
nine
nine
equals
four plus five
one plus nine
equals
ten
eight plus four
equals
twelve
nine plus five
equals
fourteen
ten times twelve times fourteen
equals
one thousand
six hundred
and eighty-four
one plus six plus eight plus four
equals
nineteen
one plus nine
equals
ten
one plus zero
equals
one

Jackson Mac Low
Summer 1961
New York City

"POND" BEJAMIN PATTERSON

a grid (dimensions not less than 6 feet by 6 feet), coordinates (Q, A, E) and time ranges are chalked on floor of performing area. (see graph)

each of 8 performers is assigned an area, (I-VIII) (area consists of 3 adjacent columns in their whole lengths) and is entrusted a mechanical animal ("wind-up" toy, suggesting such animals found in or around a pond, frogs, etc.)

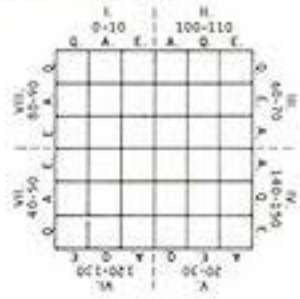
each performer takes an attending position at the head of any column within his area and upon a signal from a director begins counting silently from zero to the number he has selected from the time-range (10-20, etc.) assigned to his area, upon reaching this number he releases "frog" into an adjacent column facing pond center, should a "frog" move into, through or stop in a column which is being attended, the responsible performer will, if necessary, stop counting and reply immediately with response assigned to the column. (Q - Question, A - Answer, E - Exclamation), this response will be repeated, intoned and accented in a manner exhibiting the general characteristics of natural animal calls, it will continue until "frog" exits the column/performer may then begin again counting from zero) or director signals end of performance.

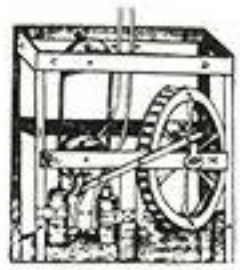
a Question (Q.) will have 3 syllables and loudness level "soft"
an Answer (A.) will have 2 syllables and loudness level "moderate"
an Exclamation (E.) will have 1 syllable and loudness level "loud"

performers each have free choice of texts, language and/or dialect. exit of a "frog" from a personally attended column allows a performer to change position to attend another column within assigned area. however, each performer is limited to 2 changes of position during performance. should a second "frog" enter a column already occupied, the response may be transferred to new "frog".

performance ends a) when all "frogs" have halted in unattended columns, b) all "frogs" exit and halt beyond boundaries of grid, c) combination of a) and b), d) upon a signal from director (used only to end infinite-response situations.)

cologne-copenhagen, november 1962





DRIP MUSIC (DRIP EVENT)

For single or multiple performance.

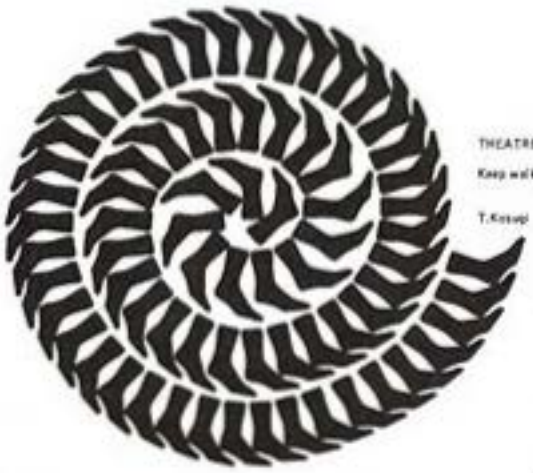
A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.

Second version: Dripping.

G. Brecht
(1959-62)

BEN VAUTIER

COUPS DE PIEDS : CRÉATIONS (1961)



THEATRE MUSIC

Keep walking intently

T.Kosugi

"0-0-0 MY FEET"

CORNS & CALLOUSES

GRACE BELEFF

Bean: To commit suicide; Jan.3, 1925, Flyork Henry Leverage; extant not much used. Perhaps orig. and distinctly, to shoot oneself through the bean, i. for head.

Bean town: throughout the Under World Chicago is known by its nickname, "Chi", Kansas City, "Kay See" and Boston as bean town.

excerpts from: Flavus p. Allison Knowles; Canned bean roll

RELOCATION

Limited to 5 per year. A signed and numbered CERTIFICATE OF RELOCATION is provided with each realization of the work.

Bounds (which may be of any extent) are set by the subscriber. Once set, a relocation within the bounds is arranged.

(Send subscriptions or inquiries to George Brecht c/o Flavus)

Twelve Great Problems (Yes or No?)

EVENT: 13

provide two vertical slits in curtain

behind slit on left release 13 black helium filled balloons
behind slit on right drop 13 white balls (or eggs)

eggs may be packed in mailing tube and aimed at object below
time interval by chance
performers should be invisible

Robert Watts, 1962

EVENT: Washroom

local national anthem or other appropriate tune supervised by uniformed attendant in washroom

Robert Watts

SOLO FOR BRASS. by Dick Higgins

1. Before performance a brass musical instrument is heated to very hot
2. It is carried into the performance area on a cushion.
3. A volunteer is found to perform the piece.
4. The instrument is given to the volunteer -
5. - who now performs the piece.

EVENT FOR THE MIDDAY IN THE SUNLIGHT

12:00 - Shut your eyes
12:03 - Open your eyes
12:03'05" - Shut your eyes
12:04 - Open your eyes
12:04'04" - Shut your eyes
12:04'30" - Open your eyes
12:04'33" - Shut your eyes
12:04'50" - Open your eyes
12:04'52" - Shut your eyes
12:05 - Open your eyes
12:05'01" - Shut your eyes
12:05'05" - Open your eyes
12:05'06" - Shut your eyes
12:07 - Open your eyes and look at your hands

Chiaki Shiomi, 1963

paradise
11—Three Stooges
13—Studio 99½
— 5:55 A. M. —
4—News, Weather
— 6:00 P. M. —
2—President Kennedy
4—President Kennedy
5—Felix and Friends
7—President Kennedy
11—Popeye the Sailor
13—President Kennedy
— 6:30 P. M. —
2—People's Choice
4—News: Gabe Pressman

Collection of works by Yoko Ono $3.00 before $4.00 after publication Subscribe to Grapefruit Apt 13D5 Kamo Building, 53 Kanda-Ito Shibuya-ku, Tokyo, Japan

INSTRUCTION
Instructions for Piece No. 66

FLY

How to succeed while you're still young

Tear out this ad.

Ben Patterson,

IN WHICH THREE WAYS DO YOU DIFFER FROM JESUS

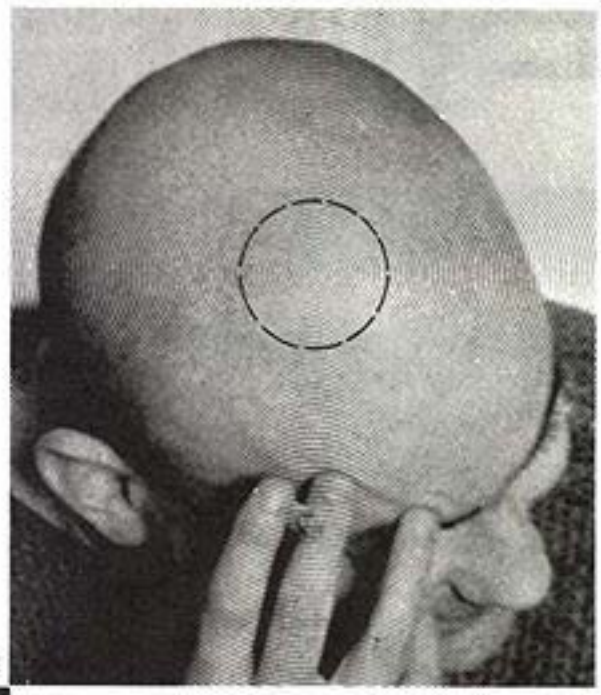
One Hundred

one one one one one one one one one one
one one one one one one one one one one
one one one one one one one one one one
one one one one one one one one one one
one one one one one one one one one one
one one one one one one one one one one
one one one one one one one one one one
one one one one one one one one one one
one one one one one one one one one one

WOOD
World famous founder of reading dynamics
WILL SHOW
YOU
HOW TO
READ
and comprehend
3 TO 10

Pick the "fun" number

Jackson Mac Low
15 December 1961
965 Hoe Avenue
New York 59 N Y

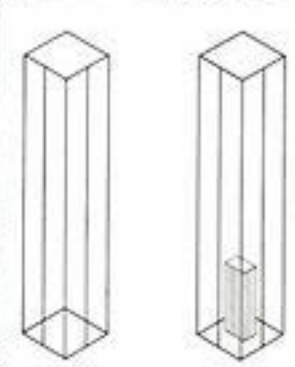


Cut hole in head along dotted line to produce Dieter Roth's "Poem Machine"
Photo of Dieter Rot by Christer Christian

LINCOLN CENTER
for the Performing Arts

PHILHARMONIC TAKES ON THE AVANT-GARDE

"ONE OF THE BEST!" —DAILY NEWS **"IMPRESSIVE!"** —JOURNAL AMERICAN
"MEMORABLE!" —WORLD TELEGRAM **"A GIGANTIC DRAMA!"** —LIFE MAGAZINE
"AN EPIC!" —TIME MAGAZINE **"BRILLIANT!"** —HERALD TRIBUNE **"A TRIUMPH!"** —NEWSDAY



Portrait of John Cage

Portrait of the School of Cage, Caged
(De Maria 62)

V. Feldman by permission from PUNCH

Decollage by Raymond Hains and Jacques de la Villeglé, 1950

: from a richard maxfield concert :

elektrahnik nachtmusick

I (for j, mac l.)
thiqu thas toss bambu jungel
redlaqu doors open ope plan o
whips whisperattl whisqueak
fish flashappen whippoowont
grasshapper hoppenin wimt

fistfog mosfist grassqueak
no nollow leanda meanda meout
mollol symph sypath seasymph
tymph tatymph tatahe ti ti
meta metaph mustaf a fistfog

jim himweed jimweed jinjoyrt
joyjoyrt jobey jobl jajaw jajo
jagu kennabekkon bak bak
gaimin gamindragon dragonese

o dragonfligh courss down o
tnem thik bambow juggl o citle
thinroad owt spewspowt a yew

II (for r, e, b.)
a luv lettus be kine to 1
anuth mi orien pine wheel o
disextabli rive und than nie
zi glorl un lins undate ams
nubli skil lighin in ori
crak has haus dor un woodwatch
skil skut ut opclt ut nemsu
kung dovid mof un majestum
thet u shud be I hoo underst
thet war approche thet anni
muve down olda mudded rode
ainsaqua is own foetus shee
muven in shellaform w/ alla
shelles fallin arown slch
und marrow twang et sprachen
sprung out finimente massa ze
zulder cumen seed mein ovarl
okapi disguys schl burnt fr
yest ope katl katzen katsuml
unden orientar skimme schiml
aber ober ajeck abjeck i kamen
thu awry tu u wear wadin wld
luk lak nassse mi qui veut yu

III (for r, k.)
nacht au slch eine cleansnail
hatcorlket dlkkn owntn cocoon
neetwon ya yup up owen jorge
ye mutflos juice fuorathoty em
twen um nicht nacht blossum
fratwind movin eyah in-er eye
ah seez ye hrbeest makkin a
maxum slcima to trema chees
breadnats turnum out each cam
camholy ovah rest inta robot
summa robot frossbottumd cole
legermain latme takme blud em
spel vykewishe vosc vobis bosk

IV (for d, w.)
winda somun awakenin on my
grayv gravitle it moonshammy
la monatque tumov brld beerd
gi rabel gl semin sl vulner el
shl corrason aquillah waxt zim
watta bufalch falla outa fr to
nowland thatrain humz atque
thirteen go grounnitsat ga pine
doun hollough upp mts tis ov
thet halu ml countrie uv wind uv
whs slghlant weve upin nachtwind

carol berge
new york city
april 1961

551. **cc Valise e TRangIE** Fluxus Newspaper #3 Printed black on white newsprint.

Edited by George Maciunas
Published by **Fluxus,** New York City
March 1964
4 pp.
57.2 x 44.5 cm

551a. Another identical copy.

551b. Another identical copy in *Flux-Kit* 'A'.

551c. Another identical copy in *Flux-Kit* 'B'.

FROM RECENT FLUXUS CONCERT IN NICE, PRESENTED BY BEN VAUTIER

from top to bottom: Ben Patterson: Paper Piece, Robert Watts: Two Inches, Ben Vautier: Balloon, Nam June Paik: One for Violin Solo(Ben Vautier performing), Daniel Spoerri: Chair pieces, Ben Vautier: "Viva Castro", George Brecht: Trio for violins, Olivetti adding machine: In Memoriam to Adriano Olivetti, (quartet) Ben Vautier: Quartet, Anonymous solo for large toe.

FLUXUS 1964 EDITIONS, AVAILABLE NOW FROM
FLUXUS P.O. Box 180, New York 10013, N.Y. or
FLUXUS 359 Canal St. New York. CO 7-9198

☐ FLUXUS a Monthly Review of the University of Avant-Garde Hinduism, edited by Nam June Paik $10 per year.

☐ FLUXUS b L'OPTIQUE MODERNE. Collection de presente par DANIEL SPOERRI, avec, en regard, D'INUTILES NOTULES par François Dufrêne, $5 (2 copies left)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

☐ FLUXUS c WATER YAM, arranged by George Brecht in wood or translucent plastic box, $5 in one of the kind wood box, $10 & up

☐ FLUXUS cc V TRE, monthly newspaper, co-edited by George Brecht & Fluxus Editorial Council $6 per year, 60 cents per single issue.

☐ FLUXUS ccc CLOUD SCISSORS, $3

☐ FLUXUS dd ICED DICE, event prospectus $3

☐ FLUXUS eee EXIT & ENTRANCE music, on tape, $2

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

☐ FLUXUS ca series. OBJECTS from GEORGE BRECHT

☐ FLUXUS ca PENNANTS $30 & up FLAGS $ 50 & up. Bunting. Sewn legends. With staff.
SIGNS, oil on canvas, mounted $25 & up sets of two $ 40.
Available with following legends:
air, (arrow), set of 2: bath neither, butter guide, dance, set of 2: day night, dust, earth meeting, edge memory, end, exit, set of 2: fact fiction, food, forget this, front, liver, lower, location, meeting, middle, mind shade, mine yours, monday, no smoking, no vacancy, o'clock, question, rain trick, ray, remember this, river wire, room, silence, smoke, soup, start, surprise signs, set of 2: thing thought, top, unit.

☐ FLUXUS ch SUITCASE or TRUNK (packed, ready for traveling) $50 and up.

☐ FLUXUS cd RELOCATION. Score/Prospectus, 50 c.

☐ FLUXUS ce FURNITURE (with or without additional objects) prices on request.

☐ FLUXUS cf HARDWARE, supplied as-is, ready for use ($3 & up), bolts, brushes, brooms, latches, house numbers, locks, toilet floats, nails, screws, tools, and others.
mounted, where practical ($5 & up)

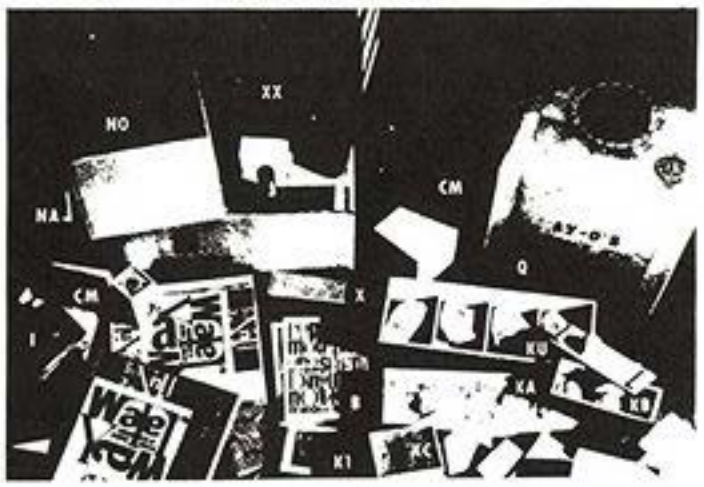
☐ FLUXUS cg LADDERS, wood ($40, specially painted or otherwise prepared ($150)

☐ FLUXUS ch LOCATOR SIGNS. Oil on canvas, with directions for use. 6"x 6", 12"x 12"& 18"x 18" ($35) Larger sizes on request

☐ FLUXUS ci DOOR EVENTS (signs, locks, doorknobs, curtains, glass, complete doors, etc.) made to order.

☐ FLUXUS cj RUGS (locator rugs, readymade rugs, hand woven rugs, etc.)
Hand written catalog, illustrated $10

FLUX SHOP & MAIL ORDER WAREHOUSE
359 CANAL ST.
OPEN DAILY
2 TO 10 PM
APRIL 10 TO MAY 30



COME ONE! COME ALL!
HURRY! HURRY!
see, hear
ALL 12
FLUXUS
concerts
& $AVE $
FULLY GUARANTEED!
GREATEST MUSICAL SHOW ON EARTH!
stupendous, gigantic, colossal, impressive!

★ ★ ★ ★ ★ **FLUXHALL** ★ ★ ★ ★ ★

359 CANAL ST

ALL SUBWAYS LEAD TO FLUXHALL ! FOR INFORMATION CALL: CO-7-9198

CONCERT NO.1, APRIL 11, SATURDAY, 8:30PM. ADMISSION $3
NAM JUNE PAIK-PRELUDE FOR AUDIENCE, GEORGE BRECHT-3 LAMP EVENTS, EMMETT WILLIAMS-COUNTING SONG, CHIEKO SHIOMI-FALLING EVENT, EMMETT WILLIAMS-B SONG FOR FIVE PERFORMERS, TOMAS SCHMIT-SANITAS 35, LETTE EISENHAUER-TRAFFIC, BEN PATTERSON-SEPTET, DICK HIGGINS-DANGER MUSIC NO.13, TAKEHISA KOSUGI-ANIMA 1 & 2, PHILIP CORNER-CARROTT CHEW PERFORMANCE, ROBERT WATTS-TRACE K, BEN VAUTIER-BALLOON, DICK HIGGINS-CONTRIBUTION NUMBER 1, ALISON KNOWLES-BRAID, EMMETT WILLIAMS-DUET FOR PERFORMER AND AUDIENCE, LA MONTE YOUNG-COMPOSITION 1960 NO.4, GEORGE BRECHT-WORD EVENT (1ST. VERSION)

CONCERT NO.2, APRIL 17, FRIDAY, 8:30PM. ROBERT WATTS-TRACE KKKKKKKKK ADMISSION $1

☐ FLUXUS cb CLOTHING Creator clothing, ready made clothing, clothing hand-made from hand-woven fabrics, etc.)
Hand written catalog, illustrated, $10

☐ FLUXUS el GAMES AND PUZZLES
CARD GAMES, with rules $100
BOARD GAMES, with rules $150
PUZZLES, easy and difficult $150
All games and puzzles invented and made to order, no two alike.

☐ FLUXUS cm BOXES. Some are containers and some aren't. Small, simple, cardboard to elaborate ones of fine woods, engraved metal, leatherette. None are empty, though not all are filled. Made to order. $10 and up.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

☐ FLUXUS d CHIEKO SHIOMI: "Endless box" $3
☐ FLUXUS dd CHIEKO SHIOMI events in wood box $2
☐ FLUXUS h LA MONTE YOUNG: Compositions 1961 bound in linen: $3, in paper cover: $1
☐ FLUXUS hh LA MONTE YOUNG: Trio for strings, bound in linen: $3, in paper cover: $1

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

☐ FLUXUS koc series, OBJECTS from ROBERT WATTS ROCKS, in compartmented wood or plastic boxes, $4 to $20
☐ FLUXUS kz colored rocks
☐ FLUXUS ky gray rocks
☐ FLUXUS ke even numbered rocks
☐ FLUXUS kw rocks marked by their weight in kilograms,
☐ FLUXUS ks rocks marked by their weight in pounds,
☐ FLUXUS ko odd numbered rocks
☐ FLUXUS ki rocks marked by their volume in cubic cm, etc.
☐ FLUXUS ke SAND BOXES, with hidden objects $10
☐ FLUXUS kk EGG BOXES $10
☐ FLUXUS kw WORM BOXES $10
☐ FLUXUS kk a to z series; (a) pens $.25 (b) pencils 10c, (c) photographs $1, $2 (d) assistants 15c, (e) soap $1 and up, (f) lighter $8 (g) pens $1 and up, (h) necktie $2 & up, (i) tie $8 & up, (j) briefcase $1 & up, (k) book $1 & up, (l) magazine $1 & up, (m) bell 75¢, (n) earring 10¢, (o) socks $2, (p) geography 50¢ & up, (q) psychology $1, (r) zoology 15¢ (s) pornography 25¢ and up, (t) finger prints 10¢ and up (u) smears 25cents, (v) sex, male $15, female $25 (w) assorted tools 75¢ & up (x) stamps, U.S. 10¢, other 15¢ (y) blind date $15, (z) 35mm slide, any subject 50¢, special order $2.
☐ FLUXUS kl ROBERT WATTS events in wood box $3
☐ FLUXUS kkk ROBERT WATTS: chromed goods
Hand written catalog, illustrated $10

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

☐ FLUXUS s series, ITEMS FROM BEN VAUTIER
☐ FLUXUS sa MYSTERY BOXES: $1 postage not incl.
☐ FLUXUS sw DIRTY WATER, in 1 or 2oz. bottles 50¢ in wine bottles $1, in gallon bottles $2 in 5 gallon containers $6.
☐ FLUXUS sh COLLECTION OF HOLES, photographs and actual holes, in plastic box $5
☐ FLUXUS p ALISON KNOWLES: canned bean roll $6
☐ FLUXUS ppa TRANSPARENT SUIT $ 20
☐ FLUXUS pph SWEAT SHIRT $ 10
☐ FLUXUS q AYO: Tactile box (100 variants) $ 20
☐ FLUXUS qa Ayo: FINGER BOX $3.98
☐ FLUXUS r TAKEHISA KOSUGI: events in box $2
☐ FLUXUS g NAM JUNE PAIK: list of publications by special request. Works printed in Japan.
☐ FLUXUS i BEN PATTERSON: poems in boxes, no 2 alike, $1 and up.
☐ FLUXUS j DICK HIGGINS: Jefferson's Birthday, $6 (works from April 1962 to April 1963)
☐ FLUXUS k SOUVENIR BOXES by Lette Eisenhauer No two alike, $2 each.
☐ FLUXUS x FLUXUS MACHINE $5
☐ FLUXUS xx MYSTERY MEDICINE $1
☐ FLUXUS xxx ARCTIC BIBLIOGRAPHY Booklet $8
☐ FLUXUS xxy INDEX $2 each
☐ FLUXUS xxx MUSIC CHAIR $ 25
☐ FLUXUS xxz ALL OTHER THINGS

☐ FLUXUS 1 Anthology of yet unpublished works by: Ayo, George Brecht, Compo, Philip Corner Dick Higgins, Joe Jones, Allan Kaprow, Alison Knowles, Takehisa Kosugi, Gyorgi Ligeti, Bob Morris, Robert Filliou, George Maciunas, Jackson Mac Low, Tomas Schmit, Chieko Shiomi, Ben Patterson, Nam June Paik, Ben Vautier, Robert Watts, Emmett Williams, La Monte Young.
Loose leaf binding (nonperiodically renewable), with objects in wood box $6
LUXUS edition, with file, tape, objects and accessories, no 2 boxes alike $12

FLUXFLEET READY TO DELIVER

CONCERT NO.3, APRIL 18, SATURDAY, 8:30 PM. (RESERVED SEATS ONLY) ADMISSION $1
TOMAS SCHMIT-SANITAS 165, DICK HIGGINS-GRAPHIS NO.24, EMMETT WILLIAMS-VOICE PIECE FOR LA MONTE YOUNG, ALISON KNOWLES-CHILD ART PIECE, BEN PATTERSON-POND, BEN VAUTIER-TO BE DETERMINED, GEORGE BRECHT-COMB EVENT & DRIP MUSIC, TAKEHISA KOSUGI-MICRO I, GEORGE MACIUNAS-IN MEMORIAM TO ADRIANO OLIVETTI (NO.3), DICK HIGGINS-CONSTELLATION NO.7, BEN PATTERSON-DANCE, ROBERT WATTS-EVENT 33, SIGERO KUBOTA-TO BE DETERMINED, TOMAS SCHMIT- ZYKLUS, GEORGE BRECHT-WORD EVENT (2ND VERSION)

CONCERT NO.4, APRIL 24, FRIDAY, 8:30 PM. DICK HIGGINS-REQUIEM TO WAGNER ADMISSION 20¢

CONCERT NO.5, APRIL 25, SATURDAY, 8:30 PM.
GEORGE MACIUNAS-PIANO PIECE NO.1 FOR N.J.PAIK, GEORGE BRECHT-PIANO PIECE 1962, TOMAS SCHMIT-PIANO PIECE NO.1 FOR GM., GYÖRGI LIGETI-3 BAGATELLES, DICK HIGGINS-SONATA & CONCERT NO.2, TOSHI ICHIYANAGI-PIANO PIECE NO.5 (FLUXUS VERSION) PHILIP CORNER-PIANO DANCES GEORGE MACIUNAS-PIANO PIECE NO.10 FOR N.J.PAIK, TOMAS SCHMIT-SANITAS 151, (FOR PIANO) NAM JUNE PAIK-FLUXUS CONTEST FOR PIANO, PHILIP CORNER-PIANO ACTIVITIES.

CONCERT NO.6, MAY 1, FRIDAY, AY-O CONCERT IN CARNEGIE HALL. TICKETS 30¢ AT FLUXSHOP

CONCERT NO.7, MAY 2, SATURDAY, 8:30 PM. (ORCHESTRAL MUSIC) ADMISSION $1.50
DICK HIGGINS-CONSTELLATION NO.4 & MEANINGFUL LIVES THROUGH MEANINGFUL AND REWARDING WORK, CHIEKO SHIOMI-BOUNDARY MUSIC & WIND MUSIC, GEORGE BRECHT-DIRECTION & CONCERT FOR ORCHESTRA, DICK HIGGINS-BUBBLE MUSIC & MUSIC FOR STRINGED INSTRUMENTS, LA MONTE YOUNG-COMPOSITION NO.10, 1960, TAKEHISA KOSUGI-ORGANIC MUSIC, CONGO-MUSIC FOR STRING INSTRUMENTS, TOSHI ICHIYANAGI-IBM, PHILIP CORNER-TABLEAU.

CONCERT NO.8, MAY 8, FRIDAY, 8:30 PM. NAM JUNE PAIK-ZEN FOR FILM ADMISSION 20¢

CONCERT NO.9, MAY 9, SATURDAY, 8:30 PM. ADMISSION $1
GEORGE BRECHT-QUARTET FOR STRINGS NO.1 AND 2, EMMETT WILLIAMS-4 DIRECTIONAL SONG OF DOUBT FOR QUINTET, GEORGE BRECHT-SAXOPHONE SOLO, JACKSON MAC LOW-THANKS !!, GEORGE BRECHT-FLUTE SOLO-BEN PATTERSON-VARIATIONS FOR CONTRABASS, ROBERT WATTS-SOLO FOR TUBA, TAKEHISA KOSUGI-FOR MR. M, JOE JONES-SOLO FOR CONTRABASS.

CONCERT NO.10, MAY 15, FRIDAY, 8:30 PM. TOMAS SCHMIT-SANITAS 79, BY RESERVATION ONLY.

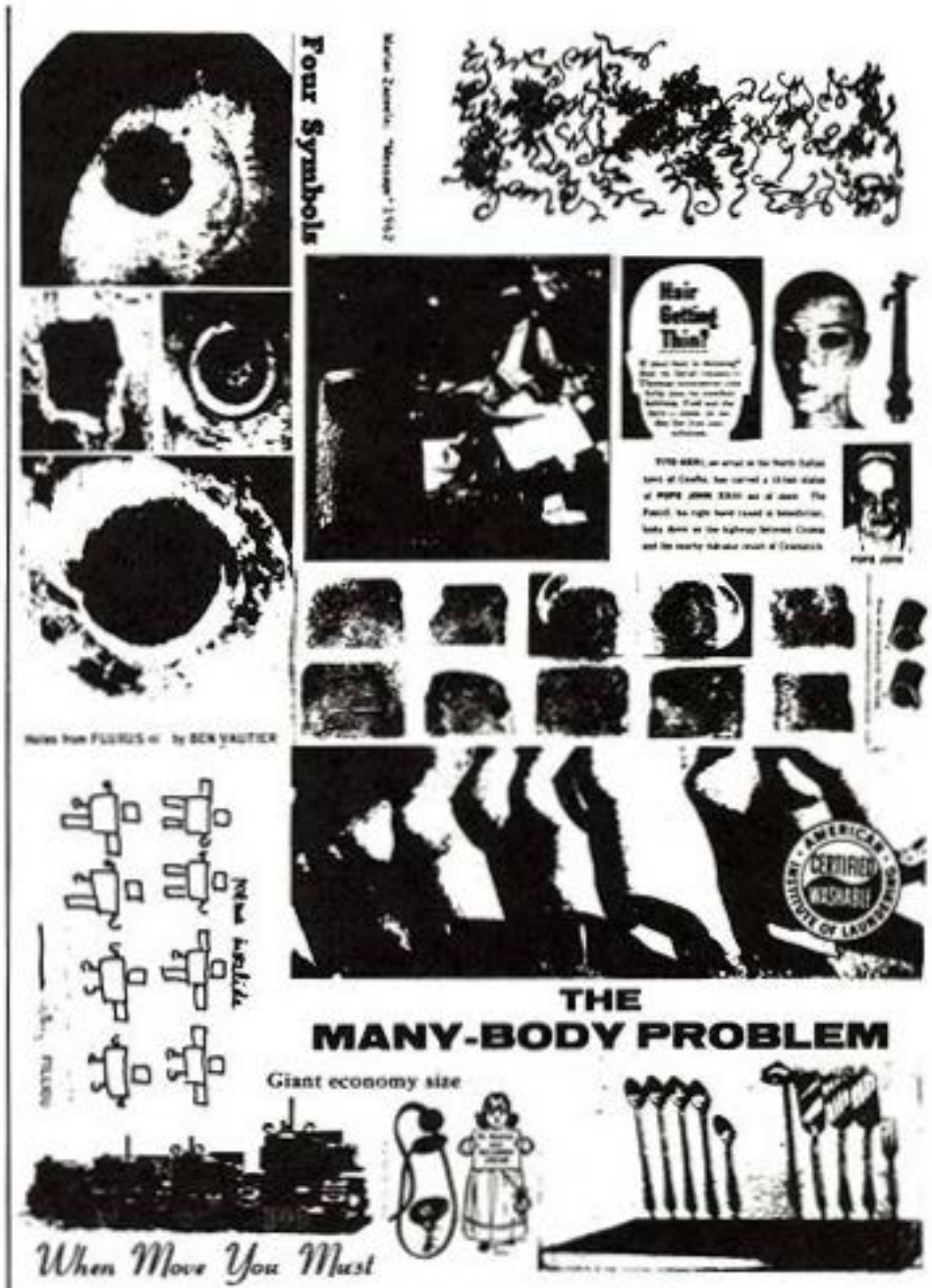
CONCERT NO.11, MAY 16, SATURDAY, 8:30 PM. COLLECTIVE COMPOSITION - MOVING THEATRE

CONCERT NO.12, MAY 25, SATURDAY, 8:30 PM. PLACE TO BE ANNOUNCED ADMISSION $2
NAM JUNE PAIK-SECRET COMPOSITION TO BE UNVEILED

★ ★

LECTURE SERIES BY DICK HIGGINS
LECTURE NO.1, April 2nd, Thursday, 8:19 PM., Main entrance Carnegie Hall, N.Y.C., No admission charge
LECTURE NO.2, April 12th, Sunday, 2:15 PM, Top of the Cascade of Slide off Pine Meadow Trail, Shokokan, New York, (via Short Line Bus from N.Y.C.) Contributions accepted.
LECTURE NO.3, April 13th, Monday, 1:15 PM, NE corner 20th St. and Park Ave. So. NYC, No admission charge
LECTURE NO.4, April 13th, 6:15 PM, Beside newspaper stand on Island Herald sq. NYC, No admission charge
LECTURE NO.5, April 17th, after 8:30 PM, New York City, Contribution 12¢
LECTURE NO.6, April 22nd, Wednesday, 7:40 PM, 3rd. floor loft, 359 Canal St, New York City, Contribution.
LECTURE NO.7, April 22nd, Wednesday, after 8:50 PM, 3rd. floor, 359 Canal St. N.Y.C. Contribution 12¢
LECTURE NO.8, May 1st, Friday, 6:20 AM, starts at 359 Canal St. New York City, Contribution 12¢

River War
Jury Blames Wind
Keep This Coupon
It Is Valuable
New media
When Move You Must


Four Symbols
Hair Getting Thin?
Notes from FLUXUS II by BEN VAUTIER
THE
MANY-BODY PROBLEM
Giant economy size

FROM "CULTURE" TO ENLIGHTENMENT
PRESS RELEASE: for March-April 1963
Statement of November 1963

552. **fluxus cc fiVe ThReE** Fluxus Newspaper #4 Printed black on white newsprint,

Edited by George Maciunas
Published by **Fluxus**, New York City
June 1964
4 pp.
58.2 x 46 cm

552a. Another identical copy.

"All the News That's Fit to Print"

LATE CITY EDITION

FLuxus cc fiVe ThReE

FINANCIAL
OFFERINGS TO BEYERS
PAGE 4

ROBERT WATTS: PAGE 2
NEWSPAPER EVENT

Section 2

JUNE, 1964. EDITED BY FLUXUS EDITORIAL COUNCIL, ©COPYRIGHT 1964 BY: FLUXUS, ALL RIGHTS RESERVED. 25¢ SINGLE COPY

afterlude to the EXPOSITION of EXPERIMENTAL TELEVISION 1963, March, Galerie Parnass, nam june PAIK,

(1)

My experimental TV is

not always interesting

but

not always uninteresting

like nature, which is beautiful,

not because it changes beautifully,

but simply because it changes.

The core of the beauty of nature is, that, the limitless QUANTITY of nature disarmed the category of QUALITY, which is used unconsciously mixed and confused with double meanings.

1) character
2) value.

In my experimental TV, the words "QUALITY" means only the CHARACTER, but not the VALUE.

A is different from B,
but not that
A is better than B.

Sometimes I need red apple
Sometimes I need red lips.

(2)

2 My experimental TV is the first ART (?), in which the "perfect crime" is possible..... I had put just a diode into opposite direction, and got a "waving" negative Television. If my epigons do the same trick, the result will be completely the same (unlike Webern and Webern-epigons)..... that is .....

My TV is NOT the expression of my personality, but merely

a "PHYSICAL MUSIC"

like my "FLUXUS championcontest", in which the longest-pissing-time-recordholder is honoured with his national hymn. (the first champion: F.Trowbridge. U.S.A. 59.7 seconds)

My TV is more (?) than the art,
or
less (?) than the art.
I can compose something, which lies
higher (?) than my personality,
or
lower (?) that my personality.

---------- 3 ----------

Therefore (?), perhaps therefore , the working process and the final result has little to do,... and therefore,.... by no previous work was I so happy working as in these TV experiments.

In usual compositions, we have first the approximate vision of the completed work, (the pre-imaged ideal, or "IDEA" in the sense of Plato). Then, the working process means the torturing endeavour to approach to this ideal "IDEA". But in the experimental TV, the thing is completely revised.. Usually I don't, or cannot have any pre-imaged VISION before working. First I seek the " WAY ", of which I cannot foresee where it leads to. The "WAY".....that means, to study the circuit, to try various "FEED BACKS", to cut some places and feed the different waves there, to change the phase of waves etc..... whose technical details, I will publish in the next essay..... Anyway, what I need is approximately the same kind of "IDEA" which american Ad Agency used to use..... just a way or a key to something NEW. This "modern" (?) usage of "IDEA" has not much to do with "TRUTH", "ETERNITY", "CONSUMMATION", "ideal IDEA", which Plato--Hegel ascribed to this celebrated classical terminology. (IDEA)

(3)

"KUNST IST DIE ERSCHEINUNG DER IDEE"
"Art is the appearance of the idea"
(Hegel----Schiller)

This difference should be underlined, because the "Fetisism of Idea" seems to me the main critical criteria in the contemporary art, like "Nobility and Simplicity" in the greek art (Winkelman), or famous five pairs of categories of Woelffin in Renaissance and Baroque art.

---- 4 ----

INDETERMINISM and VARIABILITY is the very UNDERDEVELOPED parameter in the optical art, although this has been the central problem in music for the last 10 years. (just as parameter SEX is very underdeveloped in music, as opposed to literature and optical art.

a) I utilized intensely the live-transmission of normal program, which is the most variable optical and semantical event, in Nineteen-sixties. The beauty of distorted Kennedy is different from the beauty of football hero, or not always pretty but always stupid female announcer.

b) Second dimension of variability.
13 sets suffered 13 sorts of variation in their VIDEO-HORIZONTAL-VERTICAL units. I am proud to be able to say that all 13 sets actually changed their inner circuits. No Two sets had the same kind of technical operation. Not one is the simple blur, which occurs, when you turn the vertical and horizontal control-button at home. I enjoyed very much the study of electronics, which I began in 1961, and some life-danger, I met while working with 15 Kilo-Volts. I had the luck to meet nice collaborators: HIDEO UCHIDA (president of UCHIDA Radio Research Institute), a genial avantgarde electronican, who discovered the principle of Transistor 2 years earlier than the Americans, and SHUYA ABE, almighty poli-technician, who knows that the science is more a beauty than the logic. UCHIDA is now trying to prove the telepathy and prophesy electromagnetically.

c) As the third dimension of variability, the waves from various generators, tape-recorders and radios are fed to various points to give different rhythes to each other. This rather old-typed beauty, which is not essentially combined with High Frequency Technique, was easier to understand to the normal audience, maybe because it had some humanistic aspects.

d) There are as many sorts of TV circuits, as French cheese-sorts. F.i. some old models of 1952 do certain kind of variation, which new models with automatic frequency control cannot do.

e) Many mystics are interested to spring out from ONE-ROW-TIME, ONE-WAY-TIME, in order to

GRASP the Eternity.

aa) To stop at the consummated or start! Zero-point is a classical method to grasp the eternity.

bb) To perceive SIMULTANEOUSLY the parallel flows of many independent movements is another classical way for it.

But poor Joyce was compelled to write the parallely advancing stories in one book with one-way direction, because of the ahology of the book. The simultaneous perception of the parallel flows of 13 independent TV movements can perhaps realize this old dream of mystics, although the problem is left unresolved, whether this is possible with our normal physiognomy (we have only one heart, one breath, one focus of eye,) without some mystical training, and IF WELL TRAINED,.....,he needs neither 13 TVs, nor TV, nor electronics, nor music, nor art.....the happiest suicide of art.... the most difficult anti-art, that ever existed..... I don't know, who could have achieved this platonic and start! consummation of art,

because if he REALLY did,

I should not know his name,

I must not know his name.

---- 5 ----

This reflection reminds me of two usages of the word "ECSTASY", which originaly means in Greek

ekstaseanai (ek=ex- out of + histanai to set, stand).

xx) Normal use of this word is the frenzy of poetic inspiration, or mental transport or rapture from the contemplation of divine things. (A,C,D.)"
In other words,...
** completely filled time** the presence of eternal present
*** a kind of abnormal situation of the consciousness
*** unconscious- or superconsciousness ***
extreme concentration
**** some mystics forget themselves
*** I unify with myself *** The world stops for 3 minutes !!! the eternal 3 minutes !!!
(Dostoyevsky, before having the spasm of Epilepsy) etc. etc.....
*** There is dimension of "HIGH" OR "DEEP", which germans are very fond of .....

zz) Above uses are somehow related with the abnormal state of consciousness, but J.P.SARTRE applied this word (EXTASIS) in analising our consciousness in NORMAL STATE.
(S. L'Etre et Le Neant)
According to Sartre,, our consciousness (cogito) is always "l'etre pour soi" (Sein fuer sich), a kind of being, which cannot unify with itself. We are condemned to think and that means we are condemned to ask.
That means in his word

I AM ALWAYS, WHAT I AM NOT and
I AM ALWAYS NOT, WHAT I AM.

This uneasant EX-TASIS (to go out of oneself) is the "NORMAL" character in the normal situation of our consciousness. The word "Ecstasy" (ex'tasis) is used here, almost as an antonym to the first case (xx). In xx) our consciousness is UNIFIED with itself. It has synthesized the dualism of our consciousness. But in zz), this dualism, or the dialectic evolution of our esprit is kept precious as the proof of our freedom,...

(9-6-63

The xx) (to stop at the consummated or start! zero-point to grasp the eternity ....) and the xx), (the ecstasy, in the sense of" mental transport or rapture from the contemplation of divine things") is the same thing.
But the bb) (the perception of parallel flows of many independent movements simultaneously) and the zz) (the ecstasy in the sense of Sartre,.., that is, the perpetual proceeding of our consciousness in the normal state,..) seems to be completely different. But there are important common things between these two (bb) and zz)).
Both bb) and zz) don't know the terminal station, conclusion, stopped absolute moment, consummation, ascension. In other words, they are relative, relative, suspending, plain and common, movable, variable, hanging in mid-air,,

NOT VERY SATISFIED,
BUT NOT VERY UNSATISFIED.....
like my experimental TV, which is
NOT ALWAYS INTERESTING,
BUT NOT ALWAYS UNINTERESTING.....

--- 7 ---

Now let me talk about Zen, although I avoid it usually, not to become the salesman of "OUR" culture like Daisetsu Suzuki, because the cultural patriotism is more harmful than the political patriotism, because the former is the disguised one, and especially the self-propaganda of Zen (the doctrine of the self-abandonment) must be the stupid suicide of Zen.

Anyway, Zen consists of two negations.
the first negation:
The absolute IS the relative.
the second negation:
The relative IS the absolute.

The first negation is a single fact, which every mortal meets every day: everything passes away..., mother, lover, hero, youth, fame,.., etc.
The second negation is the KEY-point of Zen.
That means.....
The NOW is utopia, what it may be.
The NOW in 10 minutes is also utopia, what it may be.
The NOW in 20 hours is also utopia, what it may be.
The NOW in 30 months is also utopia, what it may be.
The NOW in 40 million years is also utopia, what it may be.
Therefore

We should learn,
how to be satisfied with 75%
how to be satisfied with 50%
how to be satisfied with 38%
how to be satisfied with 9%
how to be satisfied with 0%
how to be satisfied with -1000%.....

Zen is anti-avant-garde, anti-frontier spirit, anti-Kennedy..
Zen is responsible of asian poverty.
How can I justify ZEN, without justifying asian poverty ??
It is another problem, to which I will refer again in the next essay.

Anyway, if you see my TV, please, see it more than 30 minutes.

"the perpetual evolution is the perpetual UNsatisfaction,
it is the only merit of Hegelian dialectic."
(R.KUTAGAWA)

"the perpetual Unsatisfaction is the perpetual evolution,
it is the main merit of my experimental TV"
(N.J.P.)
The frustration remains as the frustration.
There is NO catharsis.

(8)

Don't expect from my TV: Shock..Expressionism..Romanticism., Climax., Surprise., etc..... for which my previous compositions had the honour to be praised. In Galerie Parnass, one bull's head made more sensation than 13 TV sets. May-be one needs 10 years to be able to perceive delicate difference of 13 different "distortions" (!), as it was so in perceiving the delicate difference of many kinds of "noises" (!) in the field of electronic music.
(please, refer to introduction of J.P.Wilhelm and my own to the Exposition of 1963 March in Galerie Parnass, Wuppertal. (reprints available, also published in Decollage no.4)

GEORGE BRECHT: SOMETHING ABOUT FLUXUS , MAY 1964

Now that Fluxus activities are occuring in New York it's possible for statesiders to get some understanding and, relatively, some misunderstanding of the nature of Fluxus. (A report on last year's Fluxus activities in Europe, Dick Higgins' "Postface", is to be available this summer.) From my point of view the individual understandings of Fluxus have come from placing hands in Ay-o's Tactile Boxes, from making a poem with Diter Rot's Poem Machine published in the Fluxus newspaper, from watching Ben Vautier string Alison Knowles-on-the-blue-stool to objects in the room and to the audience in Kosugi's Anima I ...

The misunderstandings have seemed to come from comparing Fluxus with movements or groups whose individuals have had some principle in common, or an agreed-upon program. In Fluxus there has never been any attempt to agree on aims or methods; individuals with something unnameable in common have simply naturally coalesced to publish and perform their work. Perhaps this common something is a feeling that the bounds of art are much wider than they have conventionally seemed, or that art and certain long-established bounds are no longer very useful. At any rate, individuals in Europe, the U.S., and Japan have discovered each other's work and found it nourishing (as something) and have grown objects and events which are original, and often unclassifiable, in a strange new way:

Alison Knowles' BEAN CAN: Early Red Valentines, Early Mohawks, Long Yellow Six Weeks, English Canterburys ... Bean's Insulated Boot Foot Wader (Suspenders extra) ... Ich bean ein Star-, ein King- Starr ... The U.S. bean crop would make enough bean soup to run Niagara Falls for three hours ...
Bob Watts' BOX OF ROCKS marked with their weight in kilograms.
Tomas Schmit's ZYKLUS; the performer, surrounded by a ring of bottles, pours water from one bottle into the next, until all the water has evaporated or been spilled.
Ben Patterson's TWO MOVEMENTS FROM SYMPHONY NO.1 : The audience stands in line. One person at a time sits at a stool across the table from Ben, who whispers "Do you trust me ?" Ben puts glasses on one side of the room, noes on the other. The lights go out. Waiting, possibly tensions. Then, the smell of coffee, ground-coffee-rain, in the hair, dusting over the floor. Medaglia d'Oro.
Ben Vautier's Battle of Dirty Water, the Street Composition LIE DOWN ON YOUR BACK, Tuxai Art Sculpture PICK UP ANYTHING AT YOUR FEET, Total Art Poetry JUST SAY ANYTHING ...
Daniel Spoerri's OPTIQUE MODERNE: collection of unknown spectacles, with Duchmp's useless notes.
Dick Higgins' lectures, like "The day begins. After a time the day ends. The day begins. After a time the day ends. The day begins...." (repeated the number of times that a day appears in a common span of time)
Emmett Williams PIECE FOR LA MONTE YOUNG - "Is La Monte Young in the Audience ?"
Brooklyn Joe Jones' chair, switchboards on the arms. Lower the white translucent hat over your head, and flip the switches. Lights here and there, and sounds from peripheral radios on, off, news, static, twist music, commercials ...George Brecht's BEAD PUZZLE: "Your birth day."
George Brecht's BEAD PUZZLE: "Your birthday."
La Monte Young, COMPOSITION 1960, NO.2, "Build a fire in front of the audience ..."
Ay-o's EXIT EVENTS: the audience leaves the performance room through a narrow hall, over a large mirror on the floor, or over a bed of upward-pointed nails, with foot-sized gaps in the bed, or through rows of taut, knee-high strings.
Nam June Paik's ZEN FOR FILM. (See it, then go to your neighborhood theater and see it again.)
Henry Flynt's professional anti-culture and down-withs (paying culture a sort of inverse compliment), making Alison Knowles' bean-sprouts seem even lovelier.

Whether you think that concert halls, theaters, and art galleries are the natural places to present music, performances, and objects, or find these places mummifying, preferring streets, homes, and railway stations, or do not find it useful to distinguish between these two aspects of the world (theater), there is someone associated with Fluxus who agrees with you. Artists, anti-artists, non-artists, anartists, the politically committed and the apolitical, poets of non-poetry, non-dancers dancing, doers, undoers, and non-doers. Fluxus encompasses opposites. Consider opposing it, supporting it, ignoring it, changing your mind.

EXCERPTS FROM A DISCUSSION BETWEEN GEORGE BRECHT AND ALLAN KAPROW ENTITLED: "HAPPENINGS AND EVENTS" BROADCAST BY WBAI SOMETIMES DURING MAY.

Kaprow: "Happening was a title of a piece I put on in New York at Rubin Gallery and it was taken up by the press and some artists so that I wish to disclaim any responsibility for the word after that. Now as we know, it is around the world and very few people have much in common who use it or know even what it means. Infact it comes to mean in the general public sense any kind of rather casual and usually innocuous event."

Brecht: "Event has simply the meaning it has in the dictionary."....
"I don't take any credit for having written a score like telephone events"
"Act of imagination or perception is in itself an arrangement, so there is no avoiding anyone making arrangements".

Kaprow: "The group, with few exceptions, that associates itself with Fluxus is irresponsible . It is my impression that many people just simply goof-off and pretend in a kind of very very nasty way, socially speaking, and certainly socially with respect to other artists, that they have certain superiority in their seemingly indifferent little activities such as sneeze tomorrow or a finger is as good as a hole in a wall, or any of these little directives which if acted out are somehow to me important rather than unimportant so far as its effect is to say to me and others - "You guys are doing important things, but look, we are even more important doing unimportant things""

Brecht: ....."the occurence that would be of most interest to me would be the little occurences on the street....."

More excerpts to follow in next issue of V TRE

CAN
HOW TO GO
Astral Oil
29¢
ANNIVERSARY SALE
LESS
GREAT
OF
THE

SYMPHONY ORCHESTRA CONDUCTED BY KUNIHARU AKIYAMA

FLUXUS presents FLUXUS SYMPHONY ORCHESTRA

IN FLUXUS CONCERT

June 27th SAT 8:30 PM

Carnegie Recital Hall 154 W. 57 st.

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

PROGRAM

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

NEWNEWNEWNEWNEWNEWNEWNEW!

FLUXKIT containing following fluxus - publications: (also available separately)

FLUXUS c WATER YAM, arranged by George Brecht (complete set of GB events, including the 1964 events) in plastic box, $5
FLUXUS cc V TRE newspaper, edited by the Fluxus Editorial Council, each issue 25¢
FLUXUS cl3 BALL PUZZLE, by George Brecht, $3
FLUXUS d CHIEKO SHIOMI: "endless box" $20
FLUXUS dd CHIEKO SHIOMI: events in box $2
FLUXUS gp NAM JUNE PAIK: ZEN FOR FILM 16mm loop, in special plastic box $3
FLUXUS h LA MONTE YOUNG: compositions 1961 $1
FLUXUS hhh LA MONTE YOUNG: remains from Composition 1960 no.2, in jar, $2
FLUXUS ii BEN PATTERSON: poem-puzzle 25¢
FLUXUS ii BEN PATTERSON: INSTRUCTION 1 50¢
FLUXUS iii BEN PATTERSON: INSTRUCTION 2 $3
FLUXUS iii BEN PATTERSON: questionaire 10¢
FLUXUS jan DICK HIGGINS: "Invocation of Canyons & Boulders", 16mm color film loop, each loop different, boxed $6
FLUXUS jak DICK HIGGINS: instructions & events 25¢
FLUXUS k1 ROBERT WATTS: complete set of events, dollar bill and stamps, in box, $5
FLUXUS kw ROBERT WATTS: rocks in compartmented plastic box, marked by their weight $3
FLUXUS L1 EMMETT WILLIAMS: long poem, 25¢
FLUXUS L2 EMMETT WILLIAMS: opera, 25¢
FLUXUS L3 EMMETT WILLIAMS: "Four directional song of double for 5 voices," no 2 alike $3
FLUXUS mx JOE JONES: mechanical music box titled: "my favorite song" (not sold separately!).
FLUXUS nas BEN VAUTIER: mystery envelopes 25¢
FLUXUS ni BEN VAUTIER: dirty water, 2oz bottle $1
FLUXUS no BEN VAUTIER: "holes", photos & stij. $5
FLUXUS p ALISON KNOWLES: canned bean rolls $3
FLUXUS qq AYO: FINGER BOX, each different, in wood box, $6
FLUXUS r TAKEHISA KOSUGI: events in wd.box $2
TAKEHISA KOSUGI: Theatre music, performed on handmade Japanese paper, $2
FLUXUS s JAMES RIDDLE: mind event in bottle $4
FLUXUS zai BOX FROM THE EAST, each different $2

FLUXKIT all listed items in specially partitioned suitcase, with silkscreen imprint, $100

OTHER NEW FLUXUS ITEMS AVAILABLE IN FLUXSHOP OR BY MAIL: P.O.BOX180 NEW YORK, 10013

FLUXUS ma JOE JONES: radios $10
FLUXUS me JOE JONES: radios for the deaf $ 2
FLUXUS mi JOE JONES: radio hats $40 to $90
FLUXUS mo JOE JONES: mechanical violins $30& up
FLUXUS mu JOE JONES: mechanical contrabass $95
FLUXUS o JERRY FOYSTER: "one way" signs $ 5
FLUXUS s JAMES RIDDLE: mind event in bottle $5
FLUXUS sos JAMES RIDDLE: mind event poster $5
FLUXUS t films, movies, services by
FLUXUS t series - movies by GEORGE LANDOW
FLUXUS tak ARE ERA, 3 min. 8mm $50
FLUXUS tak Richard Kraft at the Playboy Club, 1.5 minutes, 8mm $45
FLUXUS tik INFECTIONS, loops 8mm, each $10
FLUXUS tok FLEMING FALOON, 10min, 16mm color, with sound $150
FLUXUS tuk home movies made to order.
FLUXUS uuu AYO: finger box SUITCASE with 16 different wood finger boxes $100

FROM FLUXUS CONCERTS IN FLUXHALL - APRIL & MAY, PART I . PHOTOGRAPHS BY PETER MOORE
1. Takehisa Kosugi - Anima 2. 2. La Monte Young - Composition 1960 no.2. 3. Ben Vautier - Bomb. 4. Philip Corner - Carrot Chew Performance 5. George Brecht - Solo for violin, 1964. 6. Joe Jones - "Electric chair" 7. Alison Knowles - Web. X. Takehisa Kosugi - Anima 1. 8. Philip Corner - Piano Dances. 9. George Brecht - 3 Lamp events. 10. Dick Higgins - Piano Concerto no.2. 11. Carpenter - Piece for keyboard. 12. Ma-Chu - Piano piece for NJP no.10. 13. George Brecht - Word Event (writing "EXIT") followed by audience exiting. 14. Ayo - exit floor piece.

FLUX SHOP & MAIL ORDER WAREHOUSE
359 CANAL ST.
924-2114
10 to 6 PM

553. (HENRY FLYNT) ACTION AGAINST CULTURAL IMPERIALISM
FLIGHT MUSICAL DECORATION OF FACISM!

Published by Action Against Cultural Imperialism, New York City
April, 1964
Single sheet handbill/broadside
28 x 21.6 cm

Offset black on white paper designed by George Maciunas. This broadside was handed out during the demonstration in front of Town Hall, NYC, April 29, 1964, during Stockhausen's concert, and was also used as a mailer to invite people to join the demonstration. Mailed copy postmarked April 24, 1964.

ACTION AGAINST CULTURAL IMPERIALISM CALLS ON YOU TO

FIGHT MUSICAL DECORATION OF FASCISM!

JOIN THE DEMONSTRATION AT THE WEST GERMAN COMPOSERS CONCERT,
TOWN HALL (43RD. STREET WEST OF SIXTH AVENUE), WEDNESDAY, APRIL 29, 8:00PM

In a lecture at Harvard in the fall of 1958, Stockhausen contemptuously dismissed "jazz" as "primitive... barbaric... beat and a few simple chords...", and in effect said it was garbage.

By the time he made that fascist-like attack on Afro-American music, Stockhausen was a well-known symbol of contempt and disdain for every kind of workers' ,farmers', or non-European music, whether the music of Black Americans, East European peasants, Indians, or even most of the music that West German workers themselves like. All of the West German composers on tonight's program share this contempt; Stockhausen is their most significant representative.

"ONLY MY MUSIC EXISTS"
Stockhausen's magazine, as well as his lectures, have decreed over and over that the one True Music is European Serious Music. They have decreed over and over that today music must obey the "scientific" Laws of Music, discovered by Stockhausen - or else it does not exist. (That is, you must compose passage work (Zeitmasse), a concerto grosso (Gruppen), "Dance of the Sugarplum Fairy" (Gesang), a Mahler symphony (Carre), or some such.) In other words, the music of Japan, India, Africa, or in the U.S., R&B or hillbilly music, does not exist ! And Stockhausen's reason: because it is not composed, or is not made up of pitches, etc. etc. (Die Reihe 4, the first essay, sums up the doctrine of Stockhausen's clique.)

STOCKHAUSEN'S DECREES SERVE NEO-NAZISM
Why does Stockhausen NEED to vilify every kind of workers' music, to limit True Music to the European owning classes, to invent "scientific" Laws which require all music to start from the premises of 19th.-century European Serious Music ? And mainly to carry on vicious fascist vilification of the Black peoples' music as "low and primitive" ? Because Stockhausen's Music is composed to serve the West German bosses. Stockhausen is a lackey of the West German bosses and their government, just as Haydn was of the Esterhazys. His patronage comes mainly from the government-owned Cologne Radio. Like all court music, Stockhausen's Music is of course a decoration for the West German bosses. But more than that, it is ideology, capitalist, fascist ideology. Stockhausen's repeated decrees about the lowness of plebian music and the racial inferiority of non-European music, are an integral, essential part of his Art and its "appreciation". Stockhausen's Music is West German fascist ideology.

THE BOSSES HAIL STOCKHAUSEN
Of course, some conservative, philistine elements among the bosses have opposed Stockhausen as "too modern". But this kind of opposition to Stockhausen is rapidly melting away as the bosses of West Europe and America realize that Stockhausen is one of the best salesmen they're going to get. The West German government, which is in the hands of the bosses there, patronizes Stockhausen and brings him here tonight. Already more than a few U.S. millionaires have begun to support Stockhausen. And because of the power of the West German and U.S. bosses, this Musical style is imposed on all weaker nations of the "Free World".

FIGHT FASCIST MUSICAL THOUGHT !

STOCKHAUSEN GET OUT ! TOO MANY LIKE YOU HERE ALREADY !

Action against Cultural Imperialism
359 Canal Street, New York, New York 10013

554. DICK HIGGINS
JEFFERSON'S BIRTHDAY/POSTFACE

Something Else Press, New York
1964
20.9 x 14.3 cm 271/90 pages plus 24 plus endpages. Cloth, with dust jacket

This work was advertised in *ccValise e TRangle,* March 1964 as 'Fluxus j'. George Maciunas had planned to publish *Jefferson's Birthday* as a Fluxus Edition. The work is a collection of all of Dick Higgins' pieces from April 13, 1962 to April 13, 1963. Because of delays in realizing the project as a Fluxus Edition, Higgins decided to publish it himself and it became the first book to be published by the Something Else Press.

$5.95

Dick Higgins says this of his POSTFACE:

On a good day, somebody is shot, somebody is sold, somebody can't find work, somebody doesn't care, somebody has contempt for somebody's hunger. The central problems of the moment are based on this fact. The question is how should or does art mirror this fact. I wrote POSTFACE to try to help end a line of degeneration that leads directly from Wagner and Strindberg to Koch and Leroi Jones and Stockhausen. It is necessary to have an art which creates a tough, unsentimental, revolutionary mentality capable of expressing, handling, and extending scientifically the great tendencies of our times.

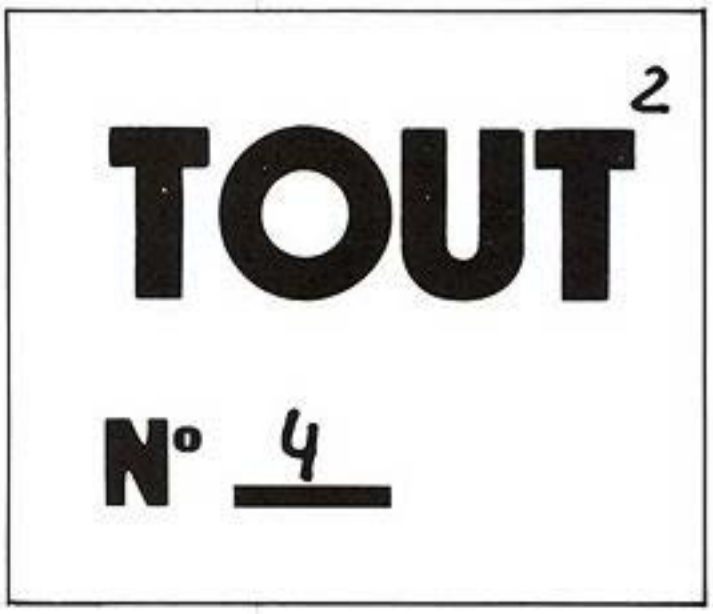
In large part the new art is already with us. But it is forbidden. Attention is diverted from it by the vested interests' promotion of pornography, and by brutal exclusion from the pages of leading reviews, such as the Evergreen, of anything which tends to be concrete, in favor of the Jones school of sensitive. The work exists which is an end to lies and professionalism, in Patterson and Filliou, Vostell and Brecht, Knowles and Kaprow, and in so many others whose work is both real and beautiful. The artist is on his way back to being any man who tells the truth. I wanted to say this, and to say why I think that, alone of contemporary work, only such work as I describe can I sensibly be loved as part of our experiences.

555. **TOUT #4**

Edited, designed and published by Ben Vautier
Nice
1964
25 leaves plus folder cover
21.5 x 16.8 cm

Edition of 250
Loose sheets in a folder

Mimeo black on white paper with numerous attachments and insertions, rubber stamps, etc., including cloth, postcards, wallpaper, sheet music, Brecht's *Direction,* Vautier's scores. The cover is stiff brown wrapping paper with two white cards mounted on top of one another and the title printed black letterpress with the numbers '4' and '2' added in red felt pen.



TOUT 2

Nº 4

556. HENRY FLYNT
'The Russian-Soviet Anti-Art Tradition Will Serve the Working Class!'

Self published
1964 or 1965
28 x 21.6 cm

A 6 page off-set stapled pamphlet. The work is unsigned. It was probably submitted for the proposed *Fluxus Year Box* on Eastern Europe. Copy has red underlining on pages 3 and 5.

557. **Vacuum TRapEzoid** Fluxus Newspaper #5 Printed black on brown wrapping paper,

Edited by George Maciunas
Published by **Fluxus,** New York City
March 1965
4 pp.
55.7 x 43.3 cm

557a. Another identical copy.

AT CINEMATHEQUE 85 E. 4 ST.

NEW! EVERY SUNDAY 8PM NEW!

PERPETUAL

FLUXFEST

YOKO ONO

SHIGEKO KUBOTA

SEE VAGINA PAINTING!

ERIC ANDERSEN

FREDERICK LIEBERMAN

BEN VAUTIER

GIUSEPPE CHIARI

FLUXFILMS

WILLEM DE RIDDER

JAMES RIDDLE

A VARIETY PROGRAM

A AUGUST JU JULY JUN

22 15 8 1 25 18 11 0 4 27

FLUX SHOP & MAIL ORDER WAREHOUSE

FLUX PRICE LIST

FUTURE FLUXSHOP TO OPEN IN SEPTEMBER 1965

FLUX - HQ
MAILORDERS, FACTORY, WAREHOUSE, FLUXFESTS
P.O. BOX 150, CANAL ST. STA, NEW YORK, NY. 10013

FLUXSHOP & FLUXFESTS - NEW YORK
CINEMATEQUE

FLUXSHOP & FLUXFESTS - EUROPE NORTH
WILLEM DE RIDDER, POSTBOX 2045 AMSTERDAM
HOLLAND
FLUXSHOP & FLUXFESTS - EUROPE SOUTH
BEN VAUTIER, 32 RUE TONDUTTI DE L'ESCARENE
NICE - FRANCE
FLUXSHOP - JAPAN (PROVISIONAL)
c.o. KUNIHARU AKIYAMA, 3-803 MATSUBARACHO,
SETAGAYA-KU, TOKYO, JAPAN.

IMPORTANT !
PERSONS WISHING TO REMAIN ON FLUX MAILING
LIST SHOULD CONFIRM BY WRITING TO FLUX HQ

YEARBOXES

FLUXUS 1

1965 ANTHOLOGY, boxed events,objects
compositions, chosen by:
Ayo, George Brecht, songs Robert Filliou
Dick Higgins, Joe Jones, Alison Knowles,
Takehisa Kosugi, Shigeko Kubota, George
Ligeti, George Maciunas, Jackson Mac Low
Ben Patterson, T Tamas Schmit, Chieko
Shiomi, Ben Vautier, Robert Watts, Emmett
Williams, La Monte Young.
Limited edition of 1200, hand assembled &
bound with belts $12

FLUXUS 2 1965 ANTHOLOGY, Bow-tie loops with
eye-fine projector, sound objects, patches,
surf games, paper events, toys by Ayo,
George Brecht, James Riddle, Walter de
Maria, Willem De Ridder, Dick Higgins,
Joe Jones, Frederic Lieberman, Yoko Ono,
Ben Patterson, Chieko Shiomi, Ben Vautier
Robert Watts.
Limited edition of 500, available by Sept.
In partitioned wood box, hinged top. $20

FLUX KIT

FLUXKIT containing following fluxus + publications
(also available separately)

FLUXUS: WATER YAM, arranged by George Brecht
(contains set of 69 events through 1964)
in plastic box, $5
FLUXUS: a FYE newspaper, edited by the Fluxus
(General Council), past issues,ea. $1
future issues, ea. 25¢
FLUXUS1 GEORGE BRECHT: ball events ea $3
FLUXUS2 GEORGE BRECHT: name kit $4
FLUXUS3 GEORGE BRECHT: visual screens, $1
FLUXUS4 GEORGE BRECHT: time discs,
sound perspective theme (1959) $3
FLUXUS5 FLUXCHESS or FLUXORGAN $20
FLUXUS6 CHIEKO SHIOMI: events in box $3
FLUXUS7 CHIEKO SHIOMI: water music,bottled $1
FLUXUS8 NAM JUNE PAIK: can for film
(blank box, in plastic box $3
FLUXUS9 LA MONTE YOUNG,composition/text/list $1
FLUXUS10 BEN PATTERSON: instruction 2 $3
FLUXUS11 DICK HIGGINS: "Innovation of Concern &
Boredom", blank color film loop, $4
FLUXUS12 ROBERT WATTS: drawing cards,
set of 12 (4 suites of 3 G.O.K) $1
FLUXUS13 ROBERT WATTS: postcards, ea. 10¢
FLUXUS14 ROBERT WATTS: Fluxpost stamps,
sheet of 100 different stamps, $1
FLUXUS15 ROBERT WATTS: fingerprint in box $2
FLUXUS16 ROBERT WATTS: complete set of events,
in plastic box $5
FLUXUS17 ROBERT WATTS: rocks in compartmented
box, marked by their weight in grams $3
FLUXUS18 JOE JONES: mechanical music box, $6
FLUXUS19 BEN VAUTIER: glory water, Box bottle $1
FLUXUS20 BEN VAUTIER: collection of holes, $3
FLUXUS21 ALISON KNOWLES: canned solar cells $3
FLUXUS22 AYO: finger box, $6
FLUXUS23 TAKEHISA KOSUGI: events in box $2
FLUXUS24 GIUSEPPE CHIARI: Le Sonate, score $1
FLUXUS25 ERIC ANDERSEN: 50 cards, $8
FLUXUS26 BEN FROM THE EAST, re:fluxfeast $2
FLUXUS27 MYSTERIOUS ANIMAL, in bottle $1

FLUXKIT all items in partitioned suitcase $100

FLUXCHESS

FLUXUS 6 FLUXCHESS: pieces identified by sound
or weight or smell etc.
FLUXUS 6.1 small chess, tobacco $ 50
FLUXUS 6.2 small chess, spices $ 50
FLUXUS 6.3 sound chess, $ 60
FLUXUS 6.4 weight chess, based on scales $ 65
FLUXUS 6.5 paper chess $ 65
FLUXUS 6.6 wet & bark chess, $ 70
FLUXUS 6.7 grinder chess, $ 70
FLUXUS 6.8 bearing bark checkers $ 90

FLUXUS 6a FLUXCHARTS, 10 variant, $ 20 to $ 40

GAMES

FLUXUS 9.1 GEORGE BRECHT: ball puzzle, $ 3
FLUXUS 9.2 GEORGE BRECHT: cube kit, $ 4
FLUXUS 9.3 GEORGE BRECHT: coin puzzle, $ 3
FLUXUS 9.4 GEORGE BRECHT: bead puzzle, $ 3
FLUXUS 9.5 GEORGE BRECHT: bead puzzle, $ 3
FLUXUS 9.6 GEORGE BRECHT: "chair ball" puzzle $ 3
FLUXUS 9.7 GEORGE BRECHT: inclined plane puzzle
in plastic box, $ 3

FLUXUS 9a GEORGE BRECHT,
exit and entrance music, on tape $ 2
FLUXUS 9b GEORGE BRECHT, miniature,
score-prospectus 50¢

CHIEKO SHIOMI

FLUXUS 14 CHIEKO SHIOMI: "matinee box" $ 20
FLUXUS 14a CHIEKO SHIOMI: special poem, 70 word
locations individual to Fluxus printed in map
boards, not sold, but exchanged for objects.

FLUXUS 15a LA MONTE YOUNG: microfilm in suitcase
(5 different music microprints), $ 150

FLUXUS 16 BEN PATTERSON: dance instructions $ 2

ROBERT WATTS

FLUXUS 17 ROBERT WATTS: EGGBIT, egg making
tools & materials in suitcase $ 60

JOE JONES

MUSIC MACHINES

FLUXUS 18 JOE JONES: MUSIC MACHINES
FLUXUS 18a with 1 2 spring motors $ 100
FLUXUS 18b with 1 2 electric motors $ 160

MUSIC BOXES

FLUXUS 19a JOE JONES: music box grinder
with crank $ 150

NEW!

FLUXUS 19b JOE JONES: radio box $ 30 to $ 80
FLUXUS 19c JOE JONES: violin in box case $ 50
FLUXUS 19d JOE JONES: music box-tonal studies $ 20

AYO

FLUXUS 5 AYO: hand box in box $ 20
FLUXUS 5a AYO: finger box SUITCASE with
16 4-Percept wood finger boxes $ 120
FLUXUS 5b AYO: on miniatures $ 100
FLUXUS 5c AYO: rare machine, 4 variants,
$50, $100, $150 & $200
FLUXUS 5d AYO: human body $ 500

FLUXUS 20 JAMES RIDDLE: mind event poster $ 5

FLUXUS: series : movies by GEORGE LANDOW
FLUXUS 21a ARE EBA, 3 min, film $ 50
FLUXUS 21b Richard Kraft at the Playboy Club,
1.5 minutes, film $ 45
FLUXUS 21c IMPERFECTIONS, loop film $ 10
FLUXUS 21d FLEMING FALDON, 10min, 3 film
color, with sound $ 150
FLUXUS 21e home movies made to order

BEN VAUTIER

FLUXUS 22 BEN VAUTIER DIRTY WATER
2oz bottle, $ 1
1 gal bottle, $ 5

ALISON KNOWLES

FLUXORGAN

FLUXUS 1c manual, 20 sounds ,in suitcase, $ 50
FLUXUS 2 manual, 50 sounds ,in suitcase, $ 90
FLUXUS 3 electrical, 20 sounds, in suitcase $ 150
FLUXUS 4 electrical, 40 sounds, in suitcase $ 250
FLUXUS 5 portable contents, keyboard $ 250
FLUXUS 6 contents, keyboard $ 400

NEW!

FLUXKITS

FLUXUS 6a CHIEKO SHIOMI: dressmaking music for
face, 1 tape box, 1 mic, $ 20
FLUXUS 6b NAM JUNE PAIK: can for film
1 tape, 20 min, b & w, no sound, $ 50

NEW!

1965
PUBLICATIONS
AVAILABLE
BY OCTOBER

FLUXUS 6c HEDCENTER: a bundle of events and
activities on newspaper, wrapped in hand-
stitched and tape, ed Shigeko Kubota $ 4

FLUXUS 6d BARBARA MOORE, five cook pot,
collection of recipes in a pot, $ 4

FLUXUS 6d1 ERIC ANDERSEN, 50 cards, boxed $ 2

FLUXUS 6e DANIEL SPOERRI: suitcase 21¾ 25¾,
full size reproduction of each variation
from the "21 Variations on a meal"
in 1965 the following variations will be
available: Amen, Duchamp, Palaterie &
Transaction. Limited edition of 100,
printed on linen,
each tablecloth, any variation $ 4

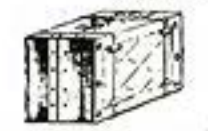
ITEMS NOT IN STOCK, DELIVERY 1 TO 4 MONTHS

GEORGE BRECHT

FLUXUS 6a GEORGE BRECHT: postcards $ 50 and up,
flags $ 50 & up, buttons, speechbaloons, stuff
signs, all on cards ea, mounted $ 25 and up,
sets of two $ 40
Available with following legends:
air, (almost), sun of 2: bath number, ballet
guide, dance, sun of 2: day night, dust,
earth meeting, edge mystery, end, exit, sun
of 2: face fountain, food, forget this, from,
(sun), frozen, vacation, meeting, middle,
mind shade, mine yours, monday,
no smoking, no vacancy, o'clock, question,
rain stick, ray, remember this, road map,
room, silence, smoke, soup, stair, starter
signs, sun of 2: thing thought, top, unit,

ROBERT WATTS

FLUXUS 6e GEORGE BRECHT: suitcase or trunk,
cached, ready for travelling, $ 50 and up
FLUXUS 6f GEORGE BRECHT: hemlocks, with or
without inserts, prices on request
FLUXUS 6f1 GEORGE BRECHT: hemlocks, suspended on
rc, ready for sale, $ 5 and up; bells,parts,
brushes, brooms, latches, house numbers,
locks, letter blocks, screws,parts (before
mounted, where practical, $ 5 and up,
FLUXUS 6g GEORGE BRECHT: ladders, wood $ 40
specially painted or otherwise prepared,
or otherwise prepared, $ 250
FLUXUS 6h GEORGE BRECHT: lacquer signs, $ 5 or
canvas,with directions for use,
8½" x 11", 12" x 12" & 18" x 18" $ 35
FLUXUS 6i GEORGE BRECHT, door events: complete
doors, traps, locks, doorknobs, curtains,
glass etc prices on request
FLUXUS 6j GEORGE BRECHT: rugs
handwritten catalogue, illustrated $ 10
FLUXUS 6k GEORGE BRECHT: clothing
handwritten catalogue, illustrated $ 10
FLUXUS 6l GEORGE BRECHT: card games $ 500
board games $ 500



FLUXUS 6m GEORGE BRECHT: boxes, some are
containers and some aren't. Small, simple,
cardboard or elaborate ones of fine woods,
engraved metal, leather etc. Some are
empty, though not all are listed. $ 10 & up

ROBERT WATTS

FLUXUS 6n ROBERT WATTS: a box of surprises,
flat pack 25¢, flat ceramics 25¢, full photo-
graphic $1 to $2, all trays $1 & up, full
higher $5, $7 cans $1 & up, full machine
$2 & up, file size $8 & up, illustrated $1
& up, 12 bowl $1 & up, file magazine $1
& up, ball bell 75¢, full spring $10, full
works $12, full paperweights 50¢ & up, toy pens
simple $15, female $25, full assembled books
75¢ & up, full fetish sets $15, full 500mm
disks, any subject 50¢, special order $2.

ERIC ANDERSEN

FLUXUS 6o1 ERIC ANDERSEN: open 48 $ 5
FLUXUS 6o2 ERIC ANDERSEN: open 49,film $ 30
FLUXUS 6o3 ERIC ANDERSEN: open 50,film $ 60
FLUXUS 6o4 ERIC ANDERSEN: $ 100

ARTHUR KOPKE

FLUXUS 6p1 ARTHUR KOPCKE: "tubes",
pictures visible, postcard, colored $ 50 & up
FLUXUS 6p2 ARTHUR KOPCKE: "chessmovers",
pictures visible, postcard,colored, $ 50 & up
FLUXUS 6p3 ARTHUR KOPCKE: "Investments Found $ 20
FLUXUS 6p4 ARTHUR KOPCKE: complete with no visible
postcard, colored, $ 50 & up
FLUXUS 6p5 ARTHUR KOPCKE: erasers, records, tubes
in aprimon and stand, $ 5
FLUXUS 6q ARTHUR KOPCKE: films
copenhagen-era more work many, 1.5min, $ 5
one day, 3 min, $ 12
five, 5 min, $ 12
parts in cross-stitch, 3 min, $ 12
FLUXUS 6r ARTHUR KOPCKE:
suitcases, closings, summers $ 2
FLUXUS 6s ARTHUR KOPCKE & ROBERT FILLIOU
per-per-base $ 10
FLUXUS 6t WIM T. SCHIPPERS, soft jar around $ 5

WILLEM DE RIDDER

FLUXUS 6u WILLEM DE RIDDER,
invitation for dinner, prices on request
a visit, prices on request

SCIENCE

River War

SCIENCE

A special report prepared by the Yam Festival Research Laboratories (Peter Longoyo, Dir.)

IT IS NOT BUT I SAID BUT AND

you may be the first scientist whose information problems can't be helped

Are you as smooth in Hoboken as you are in Louisville?

perhaps this

FRICTION BETWEEN FEET AND GROUND

By Dr. O. PI. BADOUX

Host Size as a Factor in the Attraction of Malaria Mosquitoes

Electrification of Snowstorms

A patient could not be induced to repeat the sentence, "The sun is shining," on a rainy day....

A patient can count on his fingers, and by various roundabout methods; in this fashion he can even obtain results which look like subtraction and addition, but he is entirely unable to state whether 7 or 4 is more and has no concept of the value of numbers whatever.

The patient can use a key to open a door, but he is unable to demonstrate how to use the key unless the door is present.

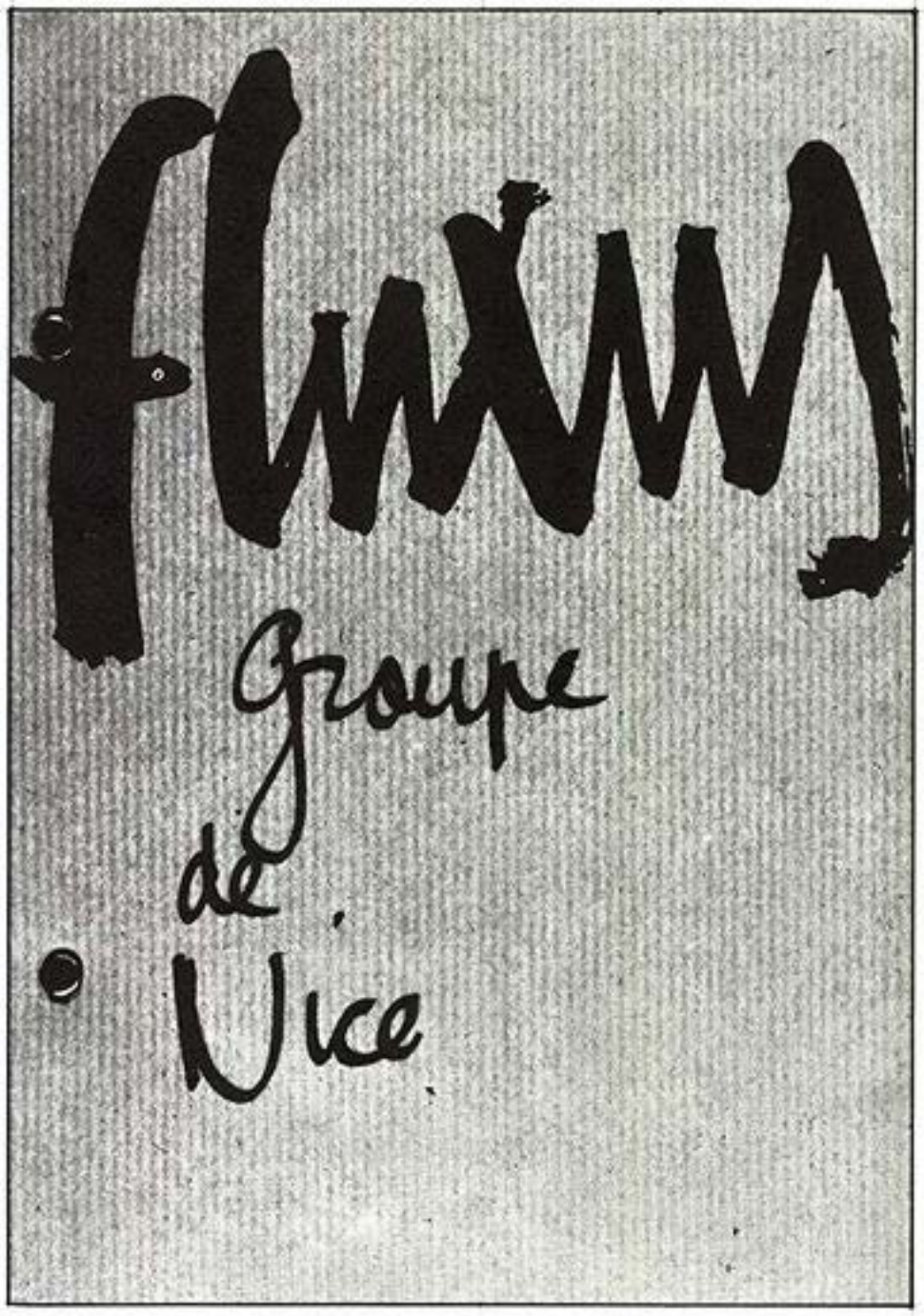
Another patient cannot demonstrate how to drink out of an empty glass, whereas he can drink out of a full glass (Hilgard, 1957, p. 515).

558. **TOUT #7**

Edited, designed and published by Ben Vautier
1965
21.6 x 16.5 cm

558a. Another similar copy.

30 pages with brown wrapping paper cover and the word 'Fluxus' printed in black on it. Ben has hand written 'Groupe de Nice' below 'Fluxus'. The work is hand collated and hand assembled. It is printed by offset and mimeograph with tipped-in works, and bound with two split rivets. The edition is approximately 250 copies.



559. **TOUT #9**

Edited, designed and published by Ben Vautier
Nice
1965
21.5 x 16.5 cm

22 pages with brown paper cover with the word 'Fluxus' printed in black on it, and a hand drawn '9'. The work is hand collated and assembled. It is offset and mimeograph with tipped-in works, and bound with split rivets. Some of the pieces are repeated from *Tout #7*. The edition is approximately 250 copies.

560. **THE FOUR SUITS**

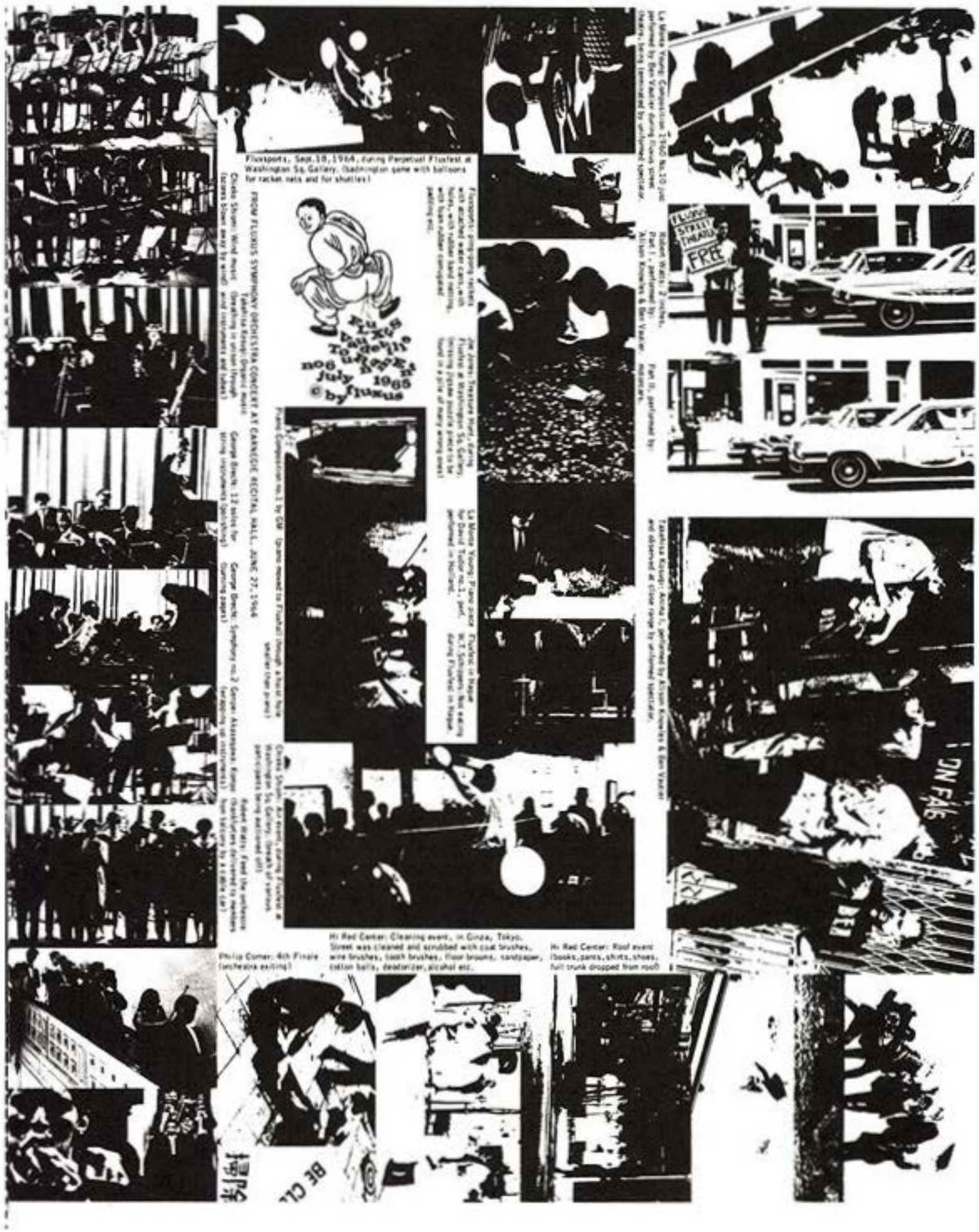
Alison Knowles, Tomas Schmit, Benjamin Patterson, Philip Corner
Something Else Press, New York City
1965
192 pp plus XVi pp

561. **fluxus Vaudeville TouRnamEnt** Fluxus Newspaper #6

Edited by George Maciunas
Published by **Fluxus,**
New York City
July 1965
4 pp.
57.2 x 43.9 cm

Printed black on grayish green paper,

561a. Another identical copy.



AT NEW CINEMATHEQUE 85 E.4TH ST. PRESENTS EVERY SUNDAY E
EVENING-9 PM. THE PERPETUAL FLUXFES
OCTOBER
NOVEMBER
SEPTEMBER
DEC.

562. **FLUXSHOP/FLUXORCHESTRA includes FLUXMANIFESTO ON FLUXAMUSEMENT**

Published by **Fluxus,** New York City
1965
1 leaf, printed 1 side
56.1 x 17.2 cm
1,000 copies printed

Designed by George Maciunas. Offset black on red paper (was also printed on grey-green paper).

FLUXUS HQ P.O.BOX 180 NEW YORK 10013
FLUXSHOPS AND FLUXFESTS IN NEW YORK
AMSTERDAM NICE ROME MONTREAL TOKYO
V TRE-FLUXMACHINES-FLUXMUSICBOXES
FLUXKITS-FLUXAUTOMOBILES-FLUXPOST
FLUXMEDICINES-FLUXFILMS-FLUXMENUS
FLUXRADIOS-FLUXCARDS-FLUXPUZZLES
FLUXCLOTHES-FLUXORGANS-FLUXSHIRTS
FLUXBOXES-FLUXORCHESTRA-FLUXJOKES
FLUXGAMES-FLUXHOLES-FLUXHARDWARE
FLUXSUITCASES-FLUXCHESS-FLUXFLAGS
FLUXTOURS-FLUXWATER-FLUXCONCERTS
FLUXMYSTERIES-FLUXBOOKS-FLUXMAGIC
FLUXCLOCKS-FLUXCIRCUS-FLUXANIMALS
FLUXQUIZZES-FLUXWATER-FLUXMEDALS
FLUXDUST-FLUXCANS-FLUXTABLECLOTH
FLUXVAUDEVILLE-FLUXTAPE-FLUXSPORT
GENPEI AKASEGAWA-ERIC ANDERSEN-AYO
GEORGE BRECHT-STANLEY BROUWN-ANT-
HONY COX-GIUSEPPE CHIARI-PHILIP COR-
NER-WALTER DE MARIA-WILLEM DE RID-
DER-ROBERT FILLIOU-DICK HIGGINS-HI
RED CENTER-JOE JONES-ALISON KNOWLES
JIRI KOLAR-ARTHUR KOPCKE-TAKEHISA
KOSUGI-SHIGEKO KUBOTA-FREDERIC LIEB-
ERMAN-GYORGI LIGETI-JACKSON MAC LOW
GEORGE MACIUNAS-JONAS MEKAS-BARBA-
RA MOORE-ROBERT MORRIS-LADISLAV NO-
VAK-YOKO ONO-NAM JUNE PAIK-BENJAMIN
PATTERSON-JAMES RIDDLE-DITER ROT
TAKAKO SAITO-WILLEM SCHIPPERS-TOMAS
SCHMIT-CHIEKO SHIOMI-DANIEL SPOERRI
BEN VAUTIER-ROBERT M.WATTS-EMMETT
WILLIAMS-LA MONTE YOUNG AND OTHERS

FLUXMANIFESTO ON FLUXAMUSEMENT-VAUDEVILLE-ART? TO ESTABLISH ARTIST S NONPROFESSIONAL ,NONPARASITIC,NONELITE STATUS IN SOCIETY, HE MUST DEMONSTRATE OWN DISPENSABILITY, HE MUST DEMONSTRATE SELFSUFFICIENCY 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.

563. **FLUXMANIFESTO ON FLUXAMUSEMENT**

Published by Ben Vautier, Vence
1965
Postcard printed both sides
9.4 x 14.4 cm

Postcard designed by Ben Vautier using the Fluxmanifesto designed by George Maciunas. Offset black on white card stock.

FLUXMANIFESTO ON FLUXAMUSEMENT-VAUDEVILLE-ART? TO ESTABLISH ARTIST S NONPROFESSIONAL ,NONPARASITIC,NONELITE STATUS IN SOCIETY, HE MUST DEMONSTRATE OWN DISPENSABILITY, HE MUST DEMONSTRATE SELFSUFFICIENCY 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.

584. **CONDITIONS FOR PERFORMING FLUXUS PUBLISHED COMPOSITIONS, FILMS & TAPES**

Published by **Fluxus,** New York City
n.d. ca. 1965
Single sheet 35.6 x 21.6 cm

Offset black on white paper.

CONDITIONS FOR PERFORMING FLUXUS PUBLISHED COMPOSITIONS, FILMS & TAPES

A. These conditions apply to the following:

complete works of: GEORGE BRECHT
ALBERT M. FINE (textual work only)
HI RED CENTER
MILAN KNIŽAK
GEORGE MACIUNAS
CHIEKO SHIOMI
JAMES RIDDLE
BEN VAUTIER
ROBERT WATTS

individual works of: ERIC ANDERSEN - opus 50
GIUSEPPE CHIARI - La Scala
ALISON KNOWLES - Child art piece
TAKEHISA KOSUGI - Anima I, Anima 2
Chronony 1, Ear drum event, For m-M,
Malika 5, Manodharma with M.T, Manodharma with M.Y,
Micro 1, Music for a revolution, Organic music,
Tender Music, Theatre Music.
GYORGI LIGETI - Poeme Symphonique (for 100 metronomes) 1962
Trois Bagatelles, 1961
JACKSON MAC LOW - Tree Movie
Piano Suite for David Tudor and John Cage, 1961
Punctuation mark numbers,
One hundred,
Thanks I, Thanks II,
Letters for Iris, numbers for silence.
BENJAMIN PATTERSON - Overture,
Septet from "Lemons",
Solo dance from "Lemons",
Variations for double-bass,
Traffic Light - a very lawful dance,
Fluxfest.
NAM JUNE PAIK - Zen for Tele.
TOMAS SCHMIT - Sentas numbers: 2, 13, 22, 35, 107, 165,
Zyklus for water parts,
3 piano pieces for G.M.
Floor and foot theatre.
EMMETT WILLIAMS - Voice piece for La Monte Young
Song of uncertain length,
Litany and response,
Ten arrangements for 5 performers,
Duet for performer(s) and audience,
Counting songs numbers 1 to 6,
A german chamber opera for 38 mamas,
Tag and An Opera.
LA MONTE YOUNG - Trio for strings,
1961 compositions.

B. BASIC CONDITION:
1. If Fluxus compositions outnumber numerically or exceed in duration other, non-fluxus compositions in any concert, the whole concert must be called and advertised as FLUXCONCERT.
2. If Fluxus compositions do not exceed non-fluxus compositions, the following notice must follow each Fluxus composition: BY PERMISSION OF FLUXUS or FLUX-PIECE

C. ALTERNATE CONDITION:
1. If basic condition is not followed, $ 50 fee must be paid to each applicable composer through Fluxus, for each composition performed.
2. If compositions are announced or advertised but not performed the fee shall be $10 for each composition so announced.

Non compliance with any of the hereinafore mentioned conditions by the producer(s) and/or performer(s) will make him, her or them liable to a suit in court of Law for the recovery of amounts mentioned in alternate condition.

585. **Broadside manifesto information sheet starting with 'Publishing, massproducing & peforming works by:. . .'**

Published by **Fluxus,** New York City
September 1965
Single leaf printed 1 side
28 x 21.6 cm

Offset black on white paper. This broadside includes the manifesto 'Art/Fluxus Art-Amusement', a list of Fluxus Festival concerts, as well as information on publications and mass produced objects.

PUBLISHING, MASSPRODUCING & PERFORMING WORKS BY:

GENPEI AKASEGAWA
ERIC ANDERSEN
AYO
GEORGE BRECHT
STANLEY BROWN
GIUSEPPE CHIARI
PHILIP CORNER
ANTHONY COX
WALTER DE MARIA
WILLEM DE RIDDER
ROBERT FILLIOU
HI RED CENTER
DICK HIGGINS
TOSHI ICHIYANAGI
JOE JONES
ALISON KNOWLES
JIRI KOLAR
ARTHUR KOPCKE
TAKEHISA KOSUGI
SHIGEKO KUBOTA
FREDERIC LIEBERMAN
GYORGI LIGETI
JACKSON MAC LOW
GEORGE MACIUNAS
JONAS MEKAS
ROBERT MORRIS
LADISLAV NOVAK
CLAES OLDENBURG
YOKO ONO
BENJAMIN PATTERSON
JAMES RIDDLE
DITER ROT
TAKAKO SAITO
WILLEM T. SCHIPPERS
TOMAS SCHMIT
CHIEKO SHIOMI
DANIEL SPOERRI

BEN VAUTIER
ROBERT WATTS
EMMETT WILLIAMS
LA MONTE YOUNG

PUBLICATIONS:

Periodical newspaper: V TRE (4 times per year)
Periodical yearbox
Complete works: (supplemented yearly) of:
George Brecht, Takehisa Kosugi, Chieko Shiomi and Robert Watts.
Individual compositions by: Eric Andersen, Giuseppe Chiari, Dick Higgins, Hi Red Center, Alison Knowles, Gyorgi Ligeti, Jackson Mac Low, Yoko Ono, Benjamin Patterson, James Riddle, Tomas Schmit, Daniel Spoerri, Ben Vautier, Emmett Williams, La Monte Young.
Films by: Eric Andersen, Ayo, George Brecht, Walter de Maria, Dick Higgins, Joe Jones, Alison Knowles, Arthur Kopcke, Takehisa Kosugi, Shigeko Kubota, George Maciunas, Yoko Ono, Benjamin Patterson, James Riddle, Chieko Shiomi, Robert Watts, La Monte Young.

MASS PRODUCED OBJECTS BY:

Ayo, George Brecht, Joe Jones, Shigeko Kubota, George Maciunas, Yoko Ono, Claes Oldenburg, Benjamin Patterson, James Riddle, Takako Saito, Tomas Schmit, Chieko Shiomi, Daniel Spoerri, Ben Vautier, Robert Watts, La Monte Young.

boxes, cards, chess & checkers, clocks, clothes, fingerprints, flags, food, holes, machines, music boxes, organs, postage stamps, puzzles, rocks, signs, sporting goods, suitcases, tablecloths, etc.

art, amusements, circus, compositions, concerts, events, everything, films, gags, games, jokes, music, non-art, nothing, objects, paintings, plans, poetry, theatre, vaudeville, etc.

FLUXSHOPS & WAREHOUSES

New York, P.O.Box 180, New York, N.Y. 10013
Amsterdam, Postbox 2045, Holland
Nice, 32 rue tondutti de l'escarene, France
La Cedille qui Sourit, 12 rue de May, Villefranche-sur-Mer, France
c/o Akiyama, 3-814 Matsubaraicho, Setagayaku, Tokyo, Japan.

FLUXUS FESTIVALS, CONCERTS

WIESBADEN, W.Germany, Sept.1962, at state museum, 14 concerts.
COPENHAGEN, Denmark, Nov.23 to 28, 1962 6 concerts.
PARIS, France, Dec.1962, 7 concerts.
DUESSELDORF, W.Germany, Feb.2 & 3, 1963, at Academy of Art.
AMSTERDAM, Holland, June 1962, 2 concerts.
HAGUE, Holland, June 1962, 1 concert.
NICE, France, July 27 to 30, 1963, 1 concert & 7 street events.
COPENHAGEN, "2 internationale koncerter for nyeste instrumental teater og artart.," Sept.1963
AMSTERDAM, "Internationaal programma nieuste muziek, nieuwste literatuur, nieuwste theater", Dec. 1963.
AMSTERDAM, "Dich.Fluxus Film Festival", 24 Feb.1964
NEW YORK, "Fully Guaranteed 12 Fluxus Concerts", at Fluxhall, April 11 to May 25, 1964
NEW YORK, Fluxus Symphony Orchestra Concert, June 27,1964, at Carnegie Recital Hall.
MILAN, Italy, Nov.16,1964 at Galleria Blue.
ROTTERDAM, Nov.23, 1964
AMSTERDAM, Holland, Dec.6, 1964
WARS
COPENHAGEN, Dec.3 to 23,1964
NEW YORK, Sept.1964 to Jan.1965, at Washington Sq.Gallery.
NICE, France, 7 concerts Oct.31, to Nov.7,1964
MARSEILLES, France, Mar.8,1965 at Marseille University theatre
NICE, 1965 perpetual Fluxfest
NEW YORK, Perpetual Fluxus Festival, weekly concerts since June 27'65 at Cinematheque.
NEW YORK, the 83rd.Fluxus concert: Fluxorchestra at the Carnegie Recital Hall, Sept.25,1965

ART

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.

Therefore, art must appear to be complex, pretentious, profound, serious, intellectual, inspired, skillful, significant, theatrical, it must appear to be valuable as commodity so as to provide the artist with an income.
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.

FLUXUS ART-AMUSEMENT

To establish artist's nonprofessional status in society, he must demonstrate artist's dispensability and inclusiveness, he must demonstrate the self-sufficiency of the audience, he must demonstrate that anything can be art and anyone can do it.

Therefore, art-amusement must be simple, amusing, unpretentious, concerned with insignificances, require no skill or countless rehearsals, have no commodity or institutional value.

The value of art-amusement must be lowered by making it unlimited, massproduced, obtainable by all and eventually produced by all.

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 nonstructural 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.

566. **LITERARY TIMES**

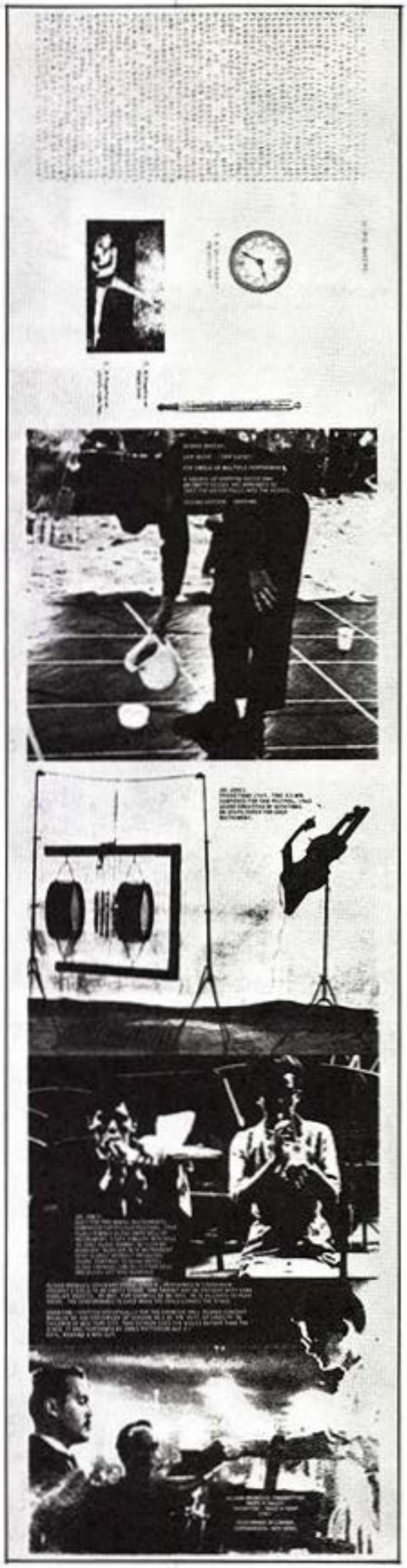
Vol. 4 No. 4 Sept.-Oct., 1965
Edited by Jay Robert Nash, Chicago

Includes 'The Fluxus Movement: More Hate than Love' by Udo Kasemats.

587. **t d r** (Tulane Drama Review)

Vol. 10 No. 2 Winter 1965 (T30)
Edited by Richard Schechner Co.-editor Michael Kirby.
Covers designed by George Maciunas
Published by Tulane University, Dept. of Theater and Speech, New Orleans.
248 pages plus 2 foldouts
20.3 x 13.6 cm
Bound with paper covers

Includes a Fluxus fold-out by George Maciunas: 89 x 19.7 cm printed black on orange paper with photographs and scores of Fluxus performances.

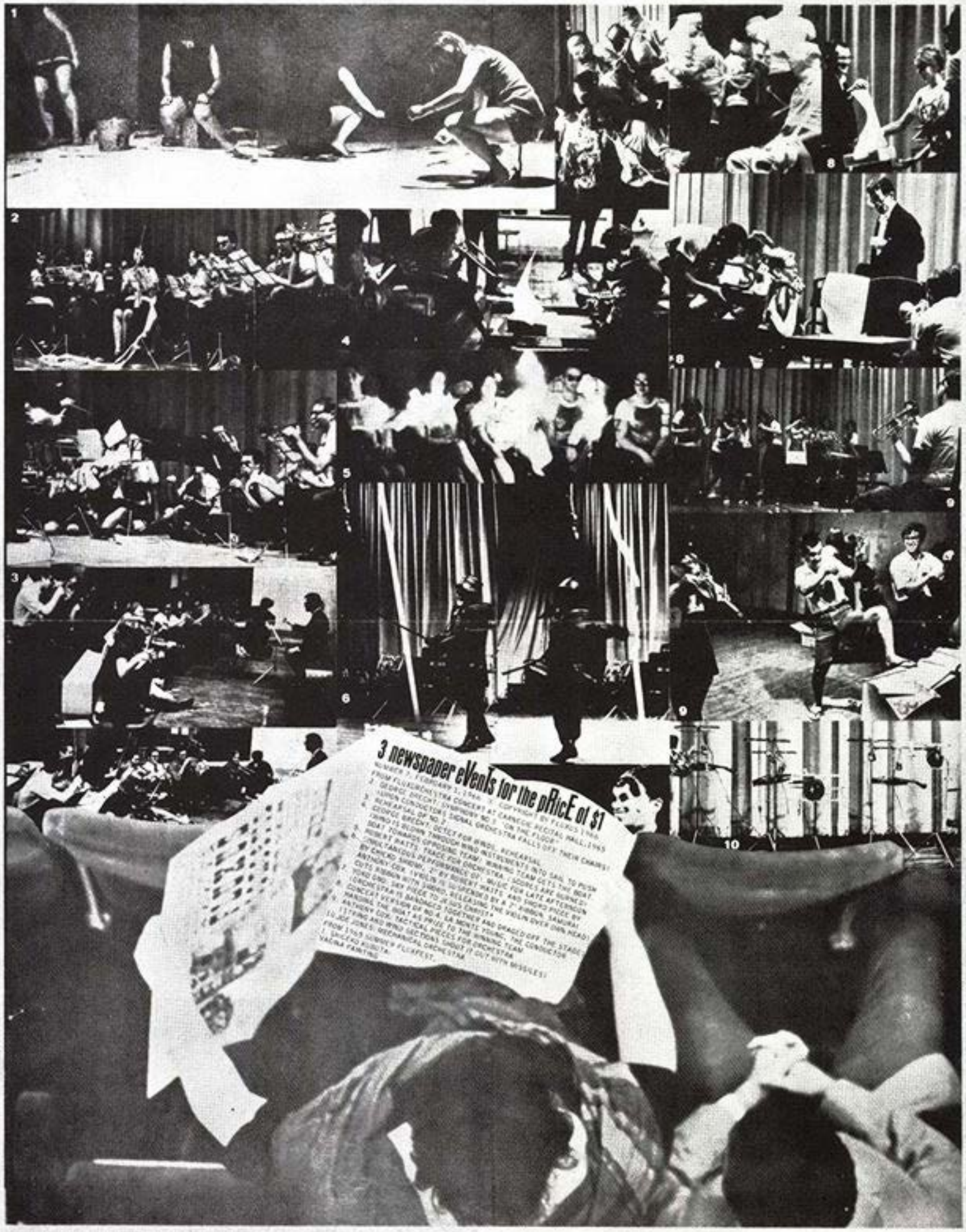


568. 3 newspaper eVenTs for the pRicE of $1 Printed black on green paper,
Fluxus Newspaper #7

Edited by George Maciunas
Published by **Fluxus,**
New York City
February 1, 1966
4 pp.
55.7 x 43.3 cm

568a. Another identical copy.

568b. Another copy printed on red paper, component of *FLUXKIT 'C'*.



YOKO ONO

& DANCE CO.

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

7TH DAY: FIND
FIND A CLOVER

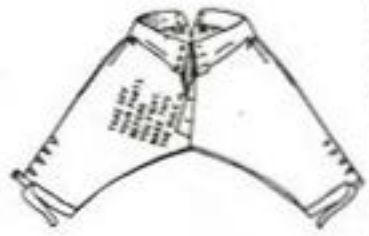
SEND US
MEASUREMENTS
AND WEIGHT OF
ALL POSSIBLE
PARTS OF A
THE CLOVER.

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

9TH DAY:
SHAKE
CUT AND SEND ADVISE ON TAKE OFF PANTS

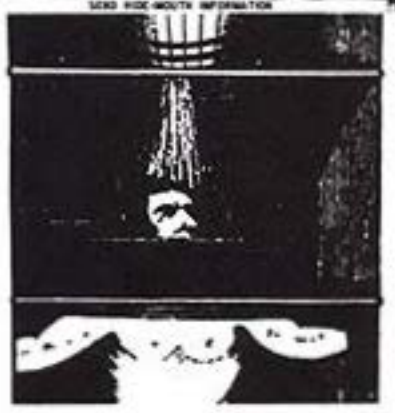
10TH DAY: SWIM
SWIM IN YOUR DREAMS AS FAR AS YOU CAN

11TH DAY, FEBRUARY 11: KEEP LAUGHING A DAY



12TH DAY, FEB. 12, 8 PM
AT 1 WEST 100 STREET
APT. 6B: DISAPPEAR

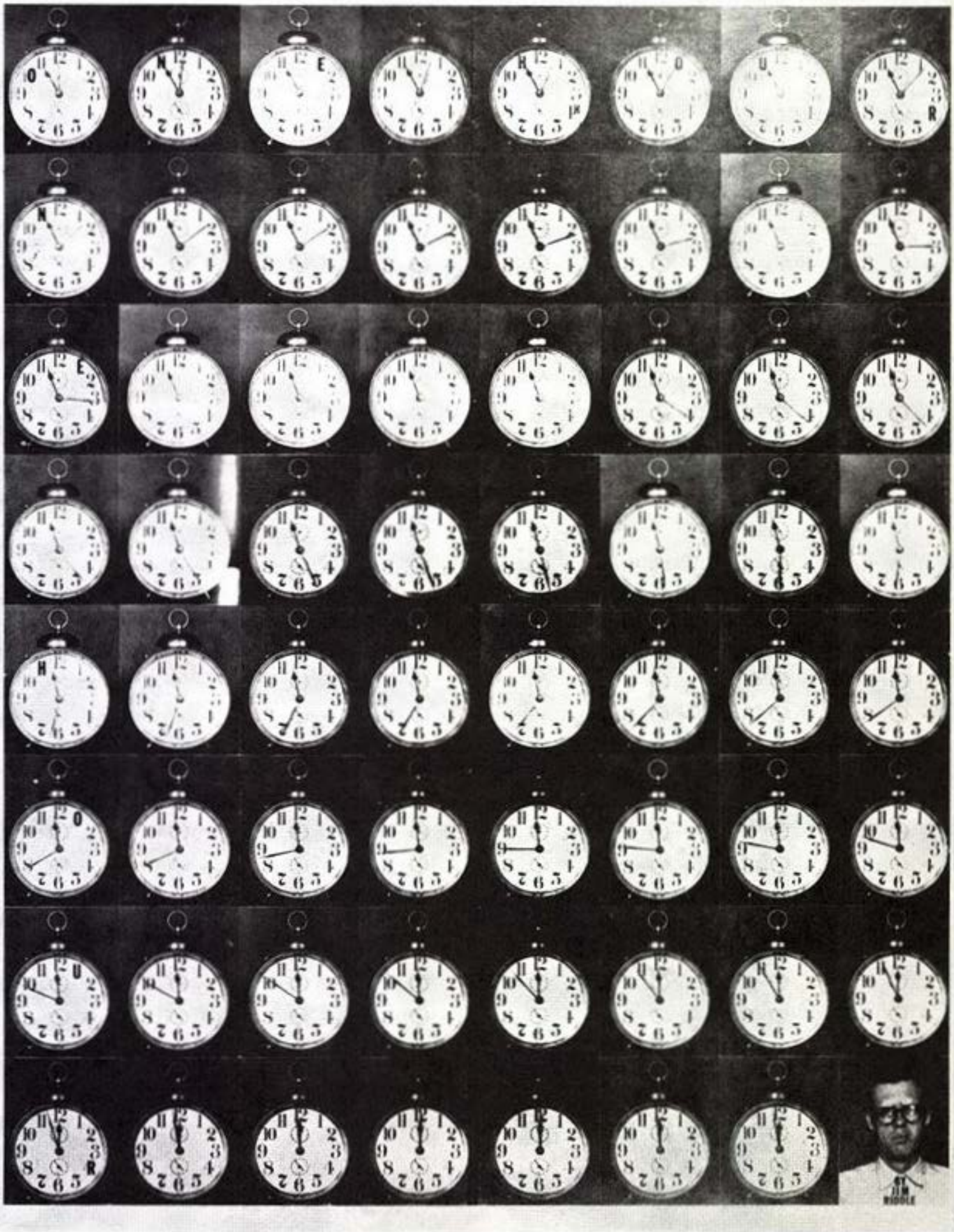
SEND SIDE-MOUTH INFORMATION



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

PASS OUT FLY REPORT
CUT ON DOTTED LINE

FIFTYEIGHT PROPOSITIONS FOR ONE PAGE BY BEN VAUTIER 1965	Imagine some unknown color on the left corner of this page	take a photo of this page	send this page to Ray Johnson 176 Suffolk Street New York, U.S.A.	look through this hole at the world	fold this page many times to the smallest possible size
	paint this page white	write on this page a short definition of art and then write on the opposite side the exact contrary - consider both sides as part of my definition of art	close your eyes while you look at this page	try to stop thinking while looking at this page	where is Fluxus on this page ?
return to the preceding page	don't laugh and stare at this page for 1 hour in public	swallow this page	put your finger down your throat and vomit over this page	look everywhere else	listen five minutes before turning this page
don't forget this page	hang this page on a string - don't touch it - wait till it disappears	wait until something happens and write it on the next page		wait till a fly settles on this page and watch it closely till it flies away (if necessary put some sugar on the page)	astonish someone quickly with this page
please consider that everything on the left side of this line is sculpture and on the right side is music sculpture | music	I don't propose you do anything with this page	read what is written on this page	change something on this page	what is new on this page ?	just any page would have done as well as this page
this page was written in France on the 25th of July 1965	spit on this page	eat something over this page	write as much as you can on this page	turn 14 pages slowly	remember details of your first love affair before turning this page
hide this page somewhere	put your nose on this page and keep it there for 5 minutes	write on this page what you think the U.S. President should do to stop the war in Vietnam	try to put a horse on this page	place your ear on this page and listen until some sound occurs	place this page in the middle of a street on a windy day
multiply 4673 times 17883 on this page	touch with one finger the whole surface of this page	draw a vase of flowers on this page	mount your photo on this page	set fire to this page	hide this page
miss the next page	turn this page	return to the preceding page write your name on this page	erase or scratch out your name from the preceding page	put this page in some obvious place	tear this page into many small pieces then reconstruct it
hold on to this page for 24 hours	this page is not a work of art	this page is a work of art	sign here please _____	send this page to the police	think of five interesting things to do with the next five pages

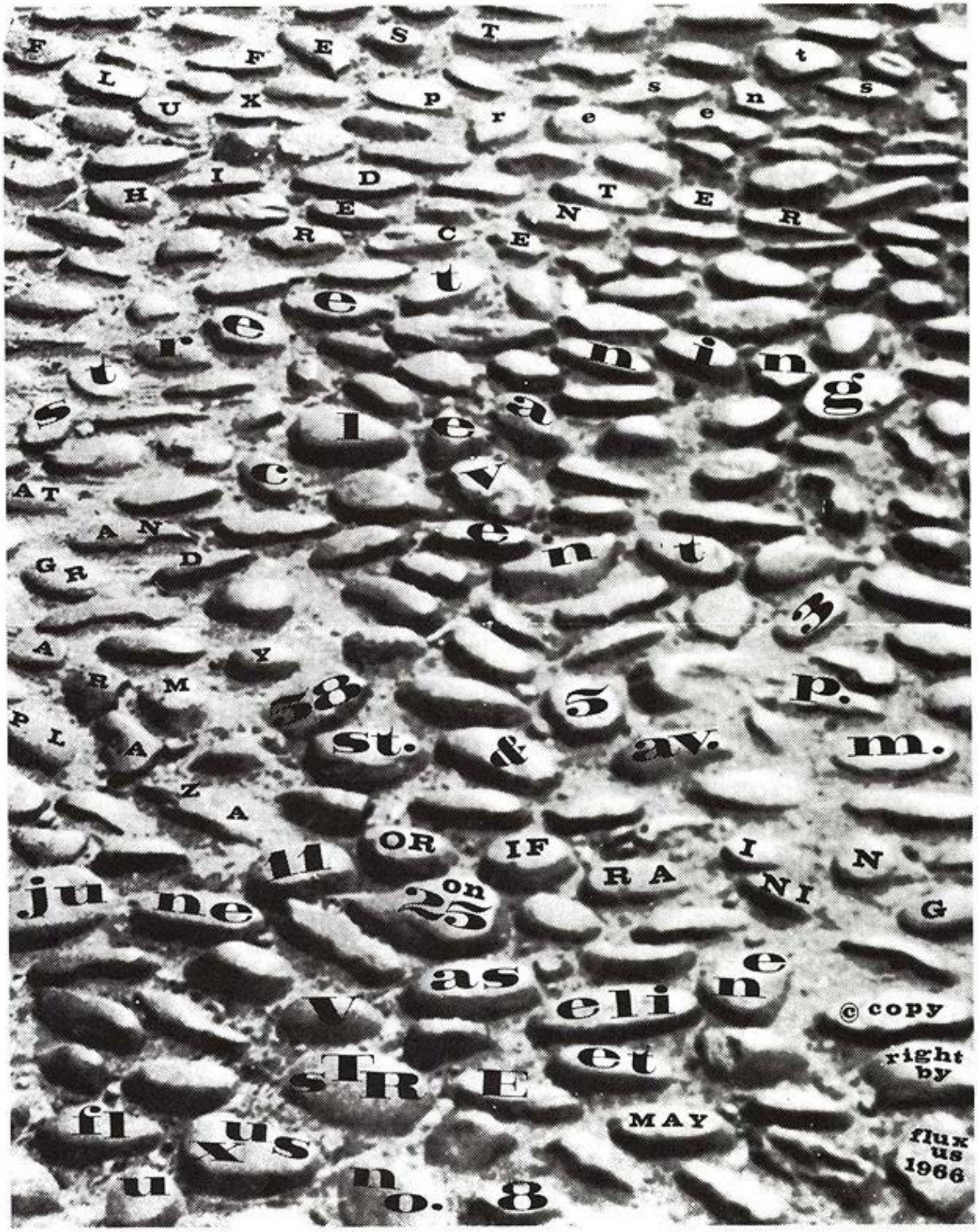

ONE HOUR
ONE HOUR
JIM RIDDLE

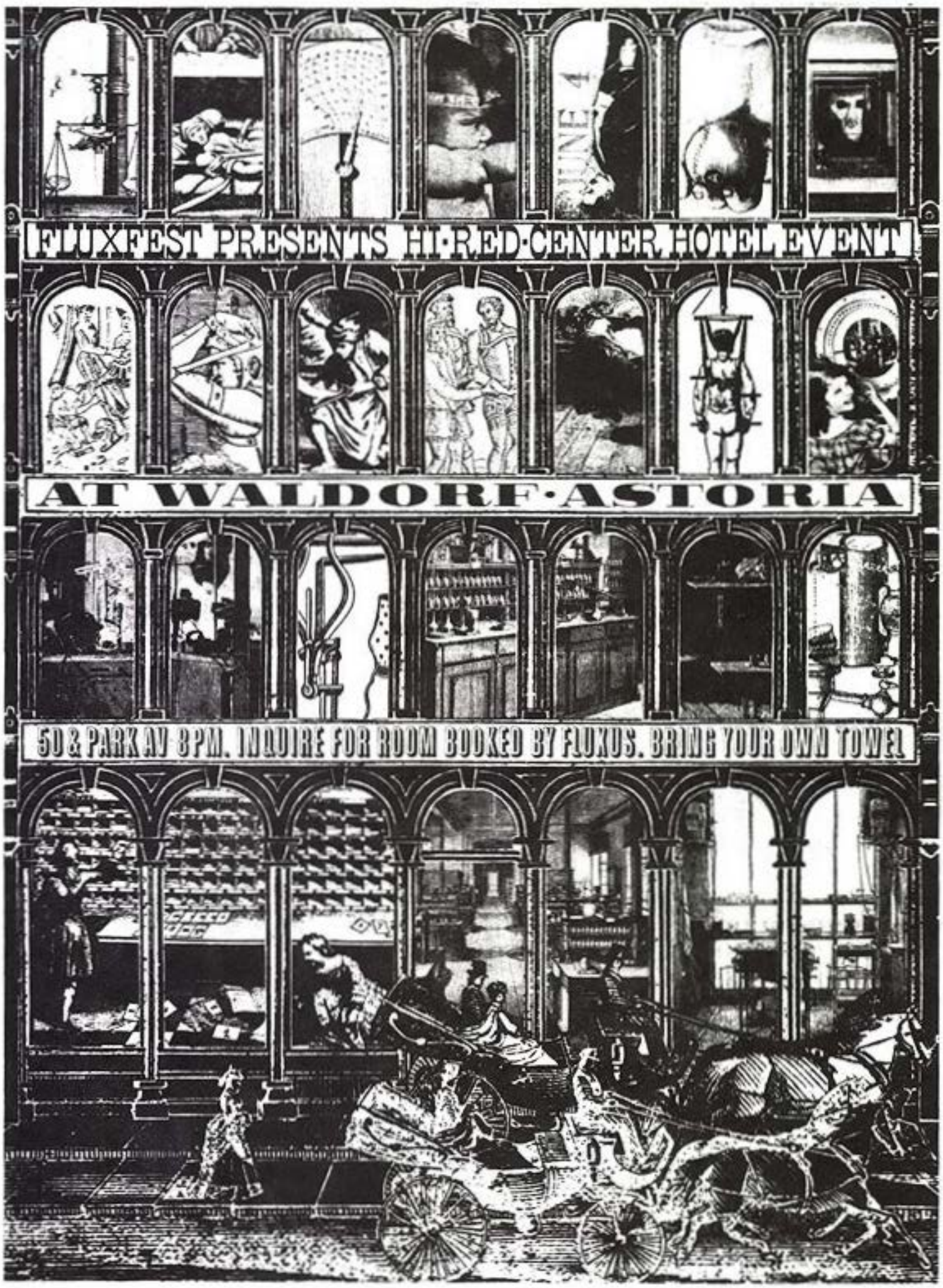
569. **Vaseline sTREet** Fluxus Newspaper #8 Printed black on red paper,

Edited by George Maciunas
Published by **Fluxus,** New York City
May 1966
4 pp.
55.7 x 43.3 cm

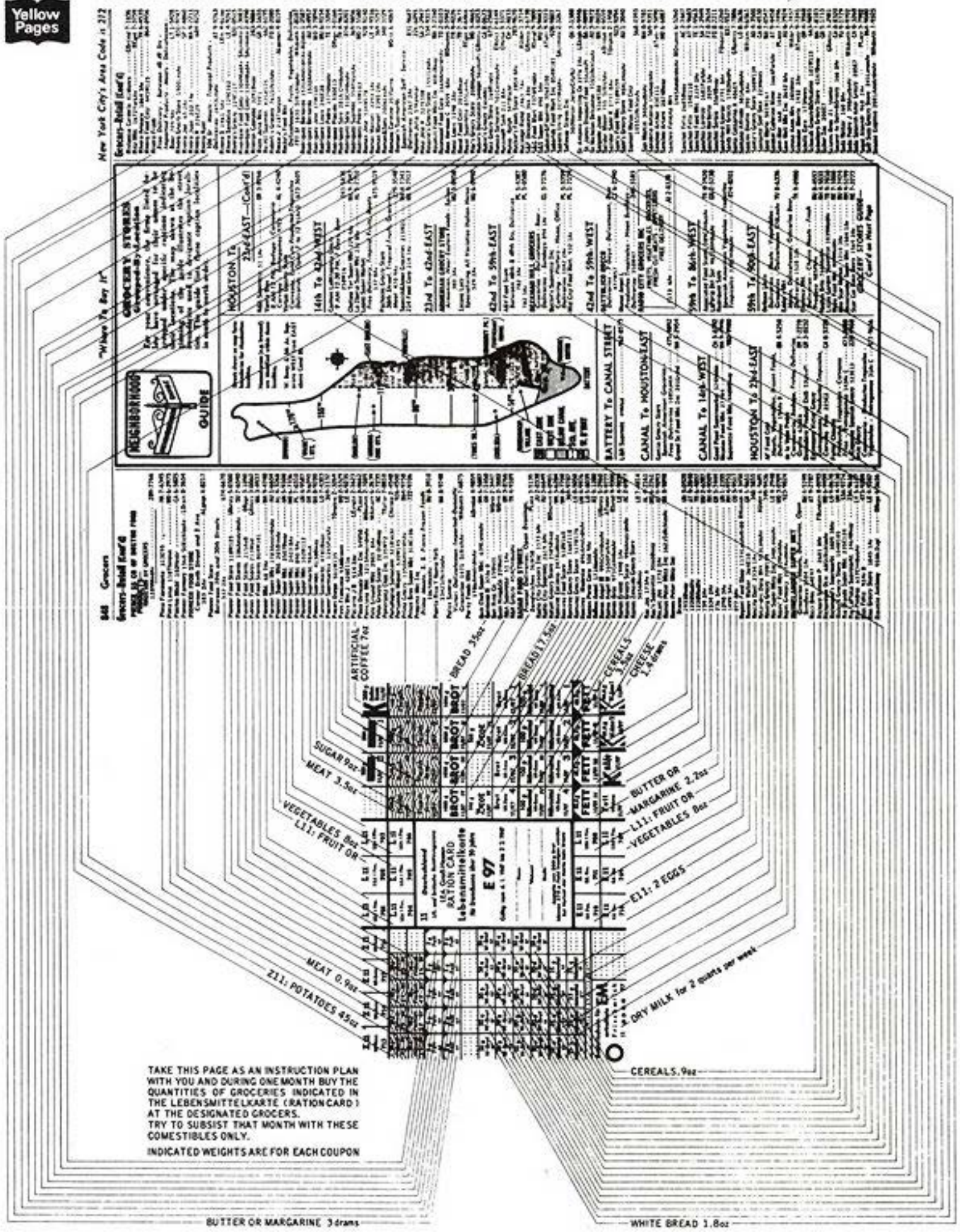
569a. Another identical copy.

569b. Another identical copy, component of *FLUXKIT* 'C'.




FLUXFEST PRESENTS HI·RED·CENTER HOTEL EVENT
AT WALDORF·ASTORIA
50 & PARK AV 8PM. INQUIRE FOR ROOM BOOKED BY FLUXUS. BRING YOUR OWN TOWEL

OR AN ACTION PAGE BY WOLF VOSTELL, 1966



FLUX SHOP

MAILORDERS, FACTORY, WAREHOUSE, FLUXFESTS
P.O. BOX 180, CANAL ST. STA., NEW YORK, NY 10013
WATCH FOR FLUXSHOP OPENING IN SEPTEMBER!

Framed items will appear late in 1966. Other items are in stock, delivery within 2 weeks.

FLUXUS 1 1964-5 ANTHOLOGY, book events, objects, compositions, essays by: George Brecht, Christo, compo, William De Ridder, Robert Filliou, Dick Higgins, Ann Halprin, Joe Jones, Alison Knowles, Shigeko Kubota, Gyorgi Ligeti, Jackson Mac Low, George Maciunas, Yoko Ono, Ben Patterson, Chieko Shiomi, Tomas Schmit, Ben Vautier, Robert Watts, Emmett Williams, La Monte Young. Limited edition of 100, hand assembled, bound with bolts and boxed: $20

FLUXKIT containing following fluxus - publications: (also available separately)

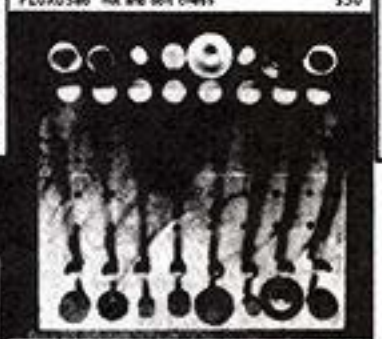
FLUXUSc	WATER YAM, arranged by George Brecht (complete set of GB events through 1966) in plastic box:	$6
FLUXUScn	GEORGE BRECHT: deck plastic coated playing cards, boxed	$8
FLUXUSc1	GEORGE BRECHT: ball puzzles, each	$4
FLUXUSc2	GEORGE BRECHT: name kit	$5
FLUXUScsc	GEORGE BRECHT: cloud scissors	$1
FLUXUScccc	GEORGE BRECHT: lead dice, event prospectus (menu cards)	$3
FLUXUSec	V TRE newspaper, 5 issues, each first 3 issues - out of print	$1
FLUXUSdd	CHIEKO SHIOMI: events in box	$5
FLUXUSddd	CHIEKO SHIOMI: water music, bottled	$1
FLUXUSe	CHRISTO: package	$15
FLUXUSg	CLAES OLDENBURG, rubber udder not sold separately	
FLUXUSh	YOKO ONO: self portrait	$1
FLUXUSiii	BEN PATTERSON: instruction 2	$4
FLUXUSif	ROBERT WATTS: fluxpost stamps, sheet of 100 different stamps,	$1
FLUXUSig	ROBERT WATTS: fingerprint in box.	$4
FLUXUSil	ROBERT WATTS: events, complete set through 1966	$6
FLUXUSiw	ROBERT WATTS: rocks in compartmented box, marked by their weight in grams	$5
FLUXUSmx	JOE JONES: mechanical music box	$8
FLUXUSni	BEN VAUTIER: dirty water, 2oz. bottle	$1
FLUXUSno	BEN VAUTIER: collection of holes	$4
FLUXUSo	SHIGEKO KUBOTA: fluamedicines	$4
FLUXUSoo	SHIGEKO KUBOTA: set of napkins	$1
FLUXUSp	ALISON KNOWLES: canned bean rolls	$4
FLUXUSpp	AYO: finger box	$6
FLUXUSr	TAKEHISA KOSUGI: events in box	$4
FLUXUSs	HI RED CENTER: a bundle of events and exhibits, wrapped in rope, edited by Shigeko Kubota	$5
FLUXUSu	JAMES RIDDLE: mind events, boxed	$5
FLUXUSw	ALBERT FINE: piece for fluxorchestra	$4
FLUXUSv	ERIC ANDERSEN: 50 opera, boxed	$4
FLUXUSziz	MYSTERY ANIMAL, in bottle	$1
	choice of one of the three:	
FLUXUSz2	FLUXCHESS, smell pieces, spices	$40
FLUXUSd	CHIEKO SHIOMI: endless box	$35
FLUXUSx	FLUXORGAN: 12 sounds, not sold separately.	
FLUXKIT	all items in partitioned suitcase	$150

FLUXUSa FLUXCHESS: pieces identified by smell or weight or shape or time etc.

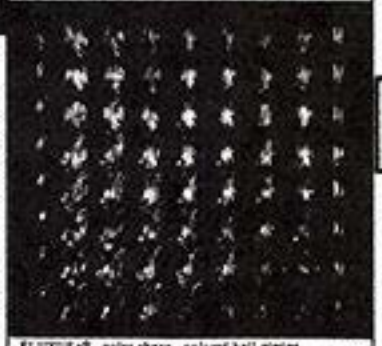
FLUXUSa1 smell chess, liquids $40

FLUXUSa2	smell chess, spices	$40
FLUXUSa3	sound chess, wood blocks	$60
FLUXUSa4	sound chess, bells	$40

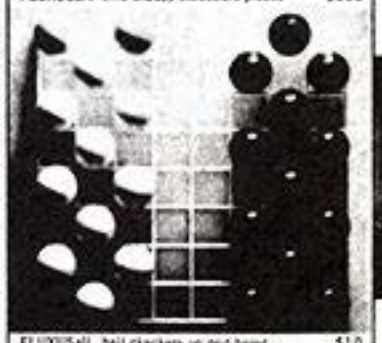
FLUXUSa5	weight chess, board made up of 64 scales,	$100
FLUXUSa6	nut and bolt chess	$30



FLUXUSa7 grinder chess $35



FLUXUSa8	color chess, colored ball pieces. board made up of 64 glass bottles,	$40
FLUXUSa9	time chess, hourglass pieces	$60
FLUXUSa10	time chess, clockwork pieces	$100

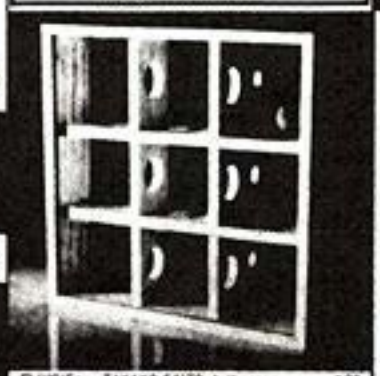


FLUXUSall ball checkers on grid board $10

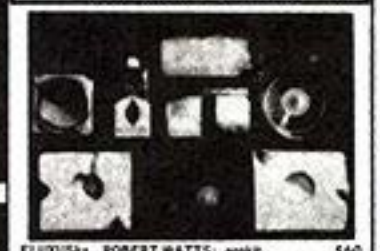
FLUXUSz2 jewel chess, in plastic cubes, $60

FLUXGAMES

FLUXUSc1	GEORGE BRECHT: ball puzzle	$4
FLUXUSc2	GEORGE BRECHT: name kit	$5
FLUXUSc3	GEORGE BRECHT: swim puzzle	$4
FLUXUSc4	GEORGE BRECHT: bead puzzle	$4
FLUXUSc5	GEORGE BRECHT: bread puzzle	$4
FLUXUSc6	GEORGE BRECHT: black ball puzzle	$4
FLUXUSc7	GEORGE BRECHT: inclined plane puzzle, all boxed	$4
FLUXUScn	GEORGE BRECHT: deck plastic coated playing cards	$8
FLUXUSb	JEFF BERNER: cosmopoly board game with playing cards, dice, chips, objects and board, boxed	$30
FLUXUSka	ROBERT WATTS: deck of playing cards, plastic coated,	$8
FLUXUSoi	SHIGEKO KUBOTA, deck of circular playing cards and calendar	$8



FLUXUSw	TAKAKO SAITO: ball games	$20
FLUXUSd1	CHIEKO SHIOMI: spatial poem no.1 word locations of 70 performers indicated by flags pinned to a map board	$30
FLUXUSd2	CHIEKO SHIOMI: spatial poem no. 2 record of various directions simultaneously faced by 56 performers, large map	$3
FLUXUSd3	CHIEKO SHIOMI: spatial poem no.3 to be published late in 1966	
FLUXUSga	CLAES OLDENBURG: rubber dinner setting, in suitcase	$150
FLUXUSgi	CLAES OLDENBURG: destruction kit, various destruction devices and objects to be destroyed, in suitcase	$150
FLUXUSgo	CLAES OLDENBURG: theatre kit, $150 stage with figures moved by remote control	
FLUXUSkb	YOKO ONO, grapefruit no.2 events, exhibits in a grapefruit	$10



FLUXUSka	ROBERT WATTS: eggkit, egg making tools & materials in suitcase	$60
FLUXUSke	ROBERT WATTS: sitting kit,	$100
FLUXUSki	ROBERT WATTS: sleeping kit,	$100
FLUXUSko	ROBERT WATTS: bathing kit,	$100
FLUXUSku	ROBERT WATTS: time kit,	$100
FLUXUSkxx	ROBERT WATTS: eating kit,	$100
FLUXUSiw	ROBERT WATTS: rocks marked by their weight in grams, in small plastic box	$5
FLUXUSiv	ROBERT WATTS: rocks marked by their volume in cub.cm. in small plastic box	$6
FLUXUSiu	ROBERT WATTS: single rock marked by its weight or volume, in wood box	$20
FLUXUSit	ROBERT WATTS: single rock marked by number, in wood box	$20
FLUXUSim	ROBERT WATTS: flushit, male shit, silkscreened, male	$5
	shit, silkscreened, female	$5
FLUXUSin	ROBERT WATTS: pants, silkscreened	$5
FLUXUSip	ROBERT WATTS: shit, customade	$30
FLUXUSir	ROBERT WATTS: clouds on luminous ceiling panel, 2'x 2'	$100
FLUXUSiq	ROBERT WATTS: light switch plate with fingerprint,	$5

FLUXUSm	JOE JONES: mechanical fivesinthesize	
FLUXUSm1	JOE JONES: mechanical violin	$60
FLUXUSm2	JOE JONES: mechanical aerophone	$60
FLUXUSm3	JOE JONES: mechanical bells	$60
FLUXUSm4	JOE JONES: control boxes for 3 instruments	$20
	for 6 instruments	$30
	for 12 instruments	$40
	for 24 instruments	$70

FLUXUSma	JOE JONES: violin in bird cage	$200
FLUXUSme	JOE JONES: music box in suitcase	$ 80
FLUXUSq	AYO: hand tactile box	$20
FLUXUSqoo	AYO: suitcase with 16 fingertoucs	$120
FLUXUSqb	AYO: air sculpture	$100
FLUXUSqp	AYO: rain machine, 4 variacs $50, $100, $150, $200	
FLUXUSqtb	AYO: tactile human body	$500
FLUXUSx1	FLUXORGAN, 12 sounds, in suitcase	
FLUXUSx2	FLUXORGAN, 12 sounds, in suitcase	$80
FLUXUSx2	FLUXORGAN, portable console	$280
FLUXUSx3	FLUXORGAN, console	$800
FLUXUSy	FLUXCLOCK, 12 movements	$100
FLUXUSz	FLUXADDER, electric, boxed	$40
	FLUXFLAGS AND BANNERS ea. $25 28" square, sewnlegends, double bunting, readable both sides, grommets at corners	
FLUXUSce	GEORGE BRECHT: all following legends: grey on red: "start" green on blue: "middle" red on grey: "end" black on orange: arrow blue on black: "no smoking" blue on yellow: "location"	
FLUXUSpx	FLUXFLAG: white on black: "flux"	
FLUXUSe	HI RED CENTER: red on black: "!"	
FLUXUSt	ROBERT MORRIS: black on white: "flag"	
FLUXUSwa	ALBERT FINE: yellow on blue: yellow on blue: "banana standard" orange on black: "strumpet trumpet."	
	FLUXFURNITURE & ACCESSORIES	
FLUXUSbe	DANIEL SPOERRI: tabletops in multiples of 21" x 25", each multiple with laminated full size photoreproduction of one variation from his "21 Variations on a meal", any combination of variations available.	
	tabletop with single variation	$30
	tabletop with two variations	$60
	tabletop with four variations	$120
	metal table legs,	$20
FLUXUSf1	PETER MOORE, photo-rug photoreproduction on canvas of an inverse panoramic portrait of any human subject. (photo of all sides flattened out)	$300
FLUXUSf2	PETER MOORE: photo-venetian blinds, any human subject,	$300
FLUXUSf3	PETER MOORE: photo-floor tiles, in multiples of 4ft. x 4ft. in following	$80
	downward view from a tall building	$80
	view down an elevator shaft	$80
FLUXUSai	TAKAKO SAITO: musical chairs, ea.	$40
FLUXFILMS		
FLUXFILM	3 ERIC AFTER 9, 1min	$6
FLUXFILM	4 CHIEKO SHIOMI: disappearing music for face, 15min	$60
FLUXFILM	5 JOHN CAVANAUGH: blink, 10min	$40
FLUXFILM	6 JAMES RIDDLE: 9 minutes, 9min	$36
FLUXFILM	7 10 FEET, 16sec	$6
FLUXFILM	8 1000 FRAMES, 40sec	$6
FLUXFILM	9 ONE, 1min	$6
FLUXFILM	10 GEORGE BRECHT: entrance-exit, 6.5min, with sound	$50
FLUXFILM	11 ROBERT WATTS: swallowing,	$20
FLUXFILM	12 ROBERT WATTS: hot dog, 3min	$20
FLUXFILM	13 ROBERT WATTS:	$20
FLUXFILM	14 YOKO ONO: no.1, 10min	$40
FLUXFILM	15 EYE BLINK, 5min	$20
FLUXFILM	16 YOKO ONO: no.4, 4min	$16
FLUXFILM	17 PIETER VANDERBEEK 5 o'clock in the morning, 5min	$20
FLUXFILM	18 JOE JONES: smoking, 15min	$60
FLUXFILM	19 ERIC ANDERSEN: opus 74, 4sec	$5
FLUXFILM	20 ALBERT FINE: 1min	$5

FLUXUSÉ	MILAN KNIŽAK: complete works, cards, objects, fold-outs, in a box	$15
FLUXUSwm	ALBERT FINE: events, boxed	$5
FLUXUSoi	SHIGEKO KUBOTA: surgical kit, human rubber body consisting of inflatable lungs, heart, stomach, intestines; with surgical instruments and rubber repair supplies. in partitioned case	$300
FLUXUSxxx	HI RED CENTER: box portrait custom made box of same weight, height & volume as the subject, and with same size photos of subject on all sides, top & bottom quarter scale box portrait	$200 $70
FLUXUS 2	1966 ANTHOLOGY, 8mm film loops with film eye viewer, playing cards, card games, puzzles, paper events, toys by: Eric Andersen, Jeff Berner, George Brecht John Cale, Christo, John Cavanaugh, Albert Fine, Joe Jones, Milan Knižak, Shigeko Kubota, Frederic Lieberman, George Maciunas, Claes Oldenburg, Yoko Ono, William de Ridder, James Riddle, Bob Sheff, Chieko Shiomi, Ben Vautier, Robert Watts. Limited edition of 100, in partitioned box, hinged top:	$30

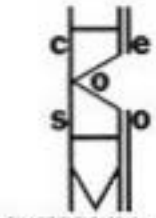
570. FLUXFEST SALE

Published by **Fluxus,** New York City
1966
1 sheet, folded in 2,
printed both sides.
56.2 x 43.4 cm

Designed by George Maciunas. Offset black on white paper. This work was simultaneously published as the Fluxus section of Film Culture #43, winter 1966 'Expanded Arts Issue' but printed here, back to back.

Possibly 2,000 copies printed in this version

570a. Another identical copy.



FALLING EVENT, 1963
1. Let something fall from a height.
2. Let yourself fall.

FLUXVERSION I
Concert programs are flown down as gliders or thrown as paper balls.
FLUXVERSION II
Parachute or very large sheet is suspended over audience. Performers cut all supports simultaneously, letting the sheet fall over audience.

MUSIC FOR TWO PLAYERS I, 1963
2 performers stand at precise distances from each other for precise durations. Score.

BOUNDARY MUSIC, 1963
Performers make the farthest possible sounds.

LYAR PIECE, 1963
Obscure star with cigarette smoke, reflect it in water etc.
11 variations. Score.

EVENT FOR THE MIDNIGHT, 1963
0.00 one light
0.04 five tunes
0.05 smile

EVENT FOR THE LATE AFTERNOON, 1963
Suspend a violin with a long rope.

FLUXVERSION I
Violin is suspended with rope or ribbon (inserted through pulley at top) and secured to floor. Performer in ceremonial armor positions himself under suspended violin, draws his sword and cuts the rope in front of him releasing violin which falls on to his helmeted head.

EVENT FOR THE MIDDAY IN THE SUNLIGHT, 1963
Performer opens and shuts eyes at very precise intervals. Score.

MIRROR PIECE NO. 1, 1963
Stand on sandy beach with back to the sea. Hold a mirror in front of face and look into it. Step back to the sea and enter into the water.

MIRROR PIECE NO. 2, 1966
Orchestra members spread their instruments on the floor. Each walks backwards through instruments trying not to step on them, guiding themselves by hand held mirror.

MIRROR PIECE NO. 3, 1966
Performers seat themselves around a large mirror on the floor of a dark stage. Vessel filled with water stands in middle of mirror. Performers stand and sit at random intervals with flashlight pointing to the mirror. Water can be drunk.

SHADOW PIECE NO. 1, 1963
Make shadows.

SHADOW PIECE NO. 2, 1964
Score.

SHADOW PIECE NO. 3, 1966
Performers eat various fruits behind a white screen. A light projects their shadows on the screen.
Eating sounds may be amplified.

WIND MUSIC, 1963 Raise wind.

WIND MUSIC, FLUXVERSION I
Scores are blown away from stands by wind from a strong fan or wings as orchestra tries to hold them.

WIND MUSIC NO. 2, 1966
Several performers operate fans towards suspended objects such as bottles, rattles, bells, etc, making them swing.

DISAPPEARING MUSIC FOR FACE, 1964
Change gradually from smile to no smile.

FLASH PIECE, 1966
A record player on dark stage turns with a stuffed bird on it, while other performers blow soap bubbles and another flashes on photo flashlights or flashes on stage lights.

BALANCE POEM, 1966
Audience writes on cards of various size provided to them an object or material and its quantity (2 gallons of wine, 4 elephants etc.) On stage cards of equal weight are balanced and their contents announced.

RADIO, 1961
Performers and audience listen to a play over the radio.

THEFT, 1961
Theft is announced and audience searched.

POLICE, 1961
Performers disguised as police push audience to stage.

SMILE, 1961
5 performers smile about smiling.

STRIKE, 1962
After audience is admitted and seated, a member of actors' group gives a 5 minute talk on low wages and announces a 3 hour strike.

DRINK I, 1962
While other pieces are being performed one performer in a corner of stage gets himself drunk and starts being a nuisance.

DRINK II, 1962
Performer(s) drinks as much and as quickly as possible.

SHOWER II, 1962
A performer seats himself on stage holding an end of a fire hose and does nothing. Upon hearing the audience make its first complaint he shouts "GO!" and soaks the audience with water from the hose.

TELEPHONE, 1962
With a telephone placed on stage and monitored to a loudspeaker:
1) call the police and talk as long as possible
2) call the president of the country
3) call the local newspaper with false news.

THE OTHERS, 1962
Various people such as blind beggars, tramps, bums, drunkards, etc. are invited to a meeting they know nothing about, and led to stage by way of back entrance. When all are assembled on stage curtain is raised.

THEY, 1962
Queen, Hess, Kissinger, Higgins, Petersen, Vautier should accept to live imprisoned in a cage for 48 hours on stage for audience to watch.

MAKE FACES, 1962
20 performers grimace and make vulgar gestures until audience expresses protest.

WET, 1962
Performers throw wet objects to the audience.

NOTHING, 1962
Performers do nothing.

SALE, 1962
Performers sell the theatre.

RUN, 1963
A performer runs about, around and through the audience till completely exhausted.

MYSTERY FOOD, 1963
Performer eats a meal that can not be identified by anyone.

APPLES, 1963
4 performers eat 4 apples.

MONOCHROME FOR T. KLEIN, 1963
Performer paints a very large white panel black.

FLUXVERSION I
Performer paints a movie screen with nonreflective black paint while a favorite movie is being shown.

FLUXVERSION II
An orchestra, a quartet or soloist, dressed in white, plays a favorite classic while a fine mist of black washable paint rains down over performers, their instruments, scores & music stands, slowly turning all from white into black.

MEETING, 1963
A people who have never met are invited on stage to talk to each other for 20 minutes or more.

VERBS, 1963
Performers enact various verbs from a book of verbs.

BATHTUB, 1963
As many performers as possible join themselves into a bathtub.

PUSH, 1963
10 to 20 performers try to push each other from stage more violently until 2 are left.

MENS, 1963
3 hens are released and then caught.

LESSON, 1963
Like a classroom teacher, with a blackboard, performer gives a lesson to other performers or audience on subjects such as: geography, latin, grammar etc.

CURTAIN I, 1963
After the usual 3 rings or knocks, the curtain does not go up. Rings or knocks are repeated 10 times, 20 times, 100, 1000 times for 2 hours, but curtain never goes up.

CURTAIN II, 1963
A messy performance takes place behind a closed curtain. Curtain is raised only for a bow.

I WILL BE BACK IN 10 MINUTES, 1963
Performer ascends on stage a pulpit announcing, "I will be back in 10 minutes" and goes across the street to have a cup of coffee.

LOOK, 1964
Performer looks at an object / piano for (material) in as many different ways as possible.

BEN'S STRIP TEASE, 1964
A naked performer enters an entirely darkened stage. Light turns on for a fraction of a second.

HOLD UP, 1964
A real hold up is enacted in the theatre. As much loot as possible is stolen and taken away by thieves.

GESTURES, 1964
One performer positions a table on the stage. 2nd performer positions a suitcase on the table. 3rd performer takes the suitcase off the table. 4th performer takes the table off the stage.

CHOICE, 1964
4 identical objects are placed on the stage. 3 performers enter, choose in succession one of the objects and then exit. The last object remains.

TANGO, 1964
Audience is invited to dance a tango.

ORDERS, 1964
One performer seated at a table or stage gives orders such as "get up!" "run!", "jump!" etc. to 20 performers filling among the audience.
Audience is free to join performers.

EXPEDITION, 1964
Very voluminous but light package or suitcases are carried by performers from stage through audience to exit or through crowded streets, street cars, etc.

SUPPER, 1965
Curtain is raised and a large table set with food, drink and flowers is displayed on the stage. 10 well dressed performers carrying instruments enter, bow down, seat themselves behind the table and lay down their instruments. 2 waiters begin to serve food and wine. Performers begin to eat, drink and talk. After a few minutes audience can also be offered food and drinks.

PIANO CONCERTO FOR FIVE NO. 2, 1965
Orchestra members seat themselves and wait for the pianist. Pianist arrives, bows and walks to the piano, but upon reaching piano, he jumps from the stage and runs to the exit. Orchestra members must cry their tears to run after him, catch and drag him back to the piano. Pianist must cry his tears to keep away from the piano. When pianist is finally brought to the piano, lights are turned off.

ORCHESTRA PIECE NO. 4, 1965
On the stage are distributed sixty instruments, chairs and empty seats. Performers appear, one by one, very slowly and silently. Performers entering from left should go to far right and vice versa. Conductor enters last and just as slowly. The whole entry should last 10 minutes. Upon completion of the entry the lights are turned off.

CONCERTO FOR AUDIENCE BY AUDIENCE, 1965
Audience is invited to enter the stage, take an instrument provided for them, seat themselves on orchestra seats and play for three minutes. If audience does not respond to the invitation, instruments should be distributed to them.

3 PIECES FOR AUDIENCE, 1964
1. change places
2. talk together
3. give something to your neighbour

AUDIENCE PIECE NO. 1, 1966
Audience is locked up in theatre. Piece ends when they find a way out.

AUDIENCE PIECE NO. 2, 1966
Curtain remains closed. As the exit leaflets are distributed saying: "Ben hopes you enjoyed the play."

AUDIENCE PIECE NO. 3, 1966
An announcer asks audience to follow a guide who leads them to another theatre to watch an ordinary play or movie.

AUDIENCE PIECE NO. 4, 1966
After audience seats themselves, performers proceed to clean theatre very thoroughly: wash floor, vacuum chairs and curtain, while watch the stage, change light bulbs etc.

AUDIENCE PIECE NO. 5, 1966
Tickets are to be sold between 8 & 9 PM. At 9 PM announcement is made that the play has already started and will end at 1.2 PM, yet at no time will the audience be admitted.

AUDIENCE PIECE NO. 6, 1966
The stage is transformed into a refreshment area. After curtain is raised, the audience is invited to come on stage to eat and dance.

AUDIENCE PIECE NO. 7, 1967
The audience is requested to enter the stage one by one and sign a large book placed on the table, after which they are led away one by one into the street. This is continued till all have left the theatre. Those left outside should not be permitted to return.

AUDIENCE PIECE NO. 8, 1967
The audience is told that the next piece is presented in a subterranean area. They are led away in small groups by ushers through back exits to the street and left there.

AUDIENCE PIECE NO. 9, 1965
Each member of the audience is led individually into an antechamber where they are asked to undress and then led individually into a dark theatre. Those who refuse can have their money returned. When all the audience is seated naked in the auditorium, a huge pile of their clothing is displayed on the stage.

AUDIENCE PIECE NO. 10, 1965
An announcer well hidden from view of the audience observes each spectator's act who enter the theatre and reproaches him/her each through audible address system.

MASHROOM 1962
Local national anthem or other appropriate tune, suppressed by unrhythmed abandon is sung or played in washroom.

EVENT 10 1962
One performer on a dark stage, with his back to audience strikes 10 matches at uniform intervals.
Another performer rings bell 10 times at same or different intervals.

EVENT 13 1962
Behind curtain sits on left release 13 black helium filled balloons. Behind sits on right drop 13 white balls (1 oz each).

EVENT FOR SWIMMING POOL Score.

SUBWAY EVENT 1962
Performer enters station with token and quarter. He uses token for turnstile, leaves by nearest exit and buys one token at booth.

STREET CAR VARIATION
Any number of performers in a queue enter bus one by one, pay fare, exit nearest exit, and rejoin the last end of the queue to continue performance in any direction.

CASUAL EVENT 1962
Performer drives a car to filling station to refuse right front tire. He continues to refuse until tire blows out the changes tire and drives home. If car is a newer model he drives home on blown out tire.

TWO INCHES 1962
2 inch ribbon is stretched across stage or street and then cut.

DUET FOR TUBA 1963
Tuba is prepared to dispense coffee from one spit valve and soups from another.

C/S TRACE, 1963
A person is fired at symbol.

C/S TRACE, 1963
A person is fired at symbol.

C/T TRACE, 1963
An object is fired from canon and caught on ball of tube.

F/H TRACE, 1963
French horn is fired in advance with small objects or fluid (rice, beaming balls, ping pong balls, mud, water, small animals, etc.). Performer then enters stage, and bows to audience (using the bell on the objects contacts) not toward the audience.

EVENT FOR GUGGENHEIM, 1963
(Foucault Pendulum)
A very heavy pendulum, suspended by steel wire from a high dome is permitted to swing over a concave outer of fine sand on the floor, inscribing thus notation of swing according to rotation of the earth.

TRACE FOR ORCHESTRA, 1965
Scores made from flash paper are burned on music stands.

SONG OF UNCERTAIN LENGTH
Performer improvises tunes on own head and walks about singing or speaking until bottle falls. 1962

DUET FOR PERFORMER AND AUDIENCE, 1961
Performer waits for audible reaction from audience which he imitates.

FOR LA MONTE YOUNG, 1962
Performer asks if La Monte Young is in the audience. 1962

10 ARRANGEMENTS FOR 5 PERFORMERS
Leader rings bell, performers move, leader rings bell second time, all freeze saying a single word. 1962

A SONG FOR 5 PERFORMERS
Theatre piece group performance. 1962, score.

FAIL 1962
Group piece. Score.

COUNTING SONGS, NOS. 1 TO 6
Audience is counted by various methods, 1962

LITANY AND RESPONSE 1 & 2
For voices or voices and accompaniment, 1962 , score.

A GERMAN CHAMBER OPERA FOR 50 MARIAS
Opera for 50 performers in the style of a church litany. 1962, score.

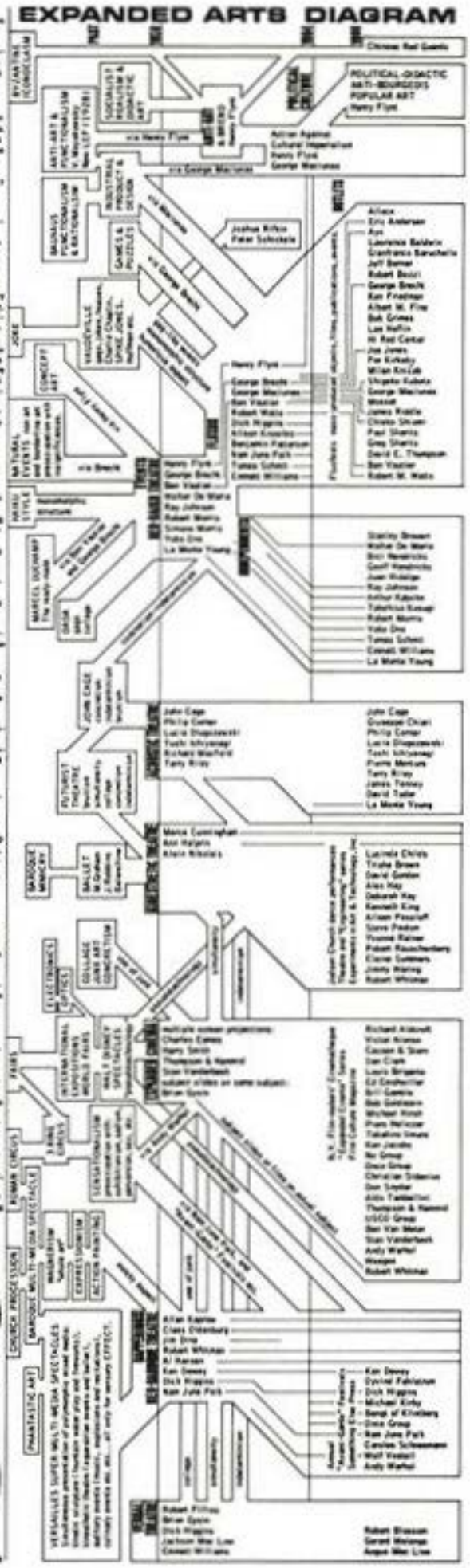
AIR OPERA
Opera for voices and percussion. 1962, score.

mimeographic neo-Dada Flux event

mixed media neo-baroque happening

INTRODUCTION TO DIAGRAM
The diagram on the right categorizes and describes diachronically the development of various "Expanded performing arts" movements. It describes movements rather than individuals and therefore should not be taken as a catalogue of names. Except for the Fluxus group, none others are complete. By the next edition it is hoped this diagram can be expanded to include more artists. Any comments, suggested additions and/or changes from readers will be welcome. The grouping of various artists was determined in most cases from statements of the artists themselves. When such statements were unobtainable, their work was studied to provide clues. Some controversial subjects such as semi-sadomasochism or pseudotechnology were based on careful observations of many performances rather than hearsay. Urinating in public or sweeping own pants to expose own bare bottom, or urinating in public, any such acts are considered by any dictionary definition exhibitionistic. Throwing oneself into water or covering self with cream etc., etc., can be considered as masochistic acts. Examples of preoccupation with sex and perversion are too numerous as to mention. All these shenanigans are intended to arouse strong emotional responses from the audience (and artist) in contrast from the years of counsel, which may be a major motivation for such shenanigans. Pseudotechnology or "tongue-twisting" (in quotes) has been derived from the fact that artists at best can acquire technical knowledge or understanding comparable to that of a technician (?) repairman or the like) rather than that of an engineer or scientist who spends many years studying his specialty (just like artists spending many years on producing art). Such knowledge among these artists at best represents understanding wiring diagrams, function of basic electronic components, mechanism of electric motors, simple engineering, dismantle techniques and the like. Unfortunately this technology among most of the artists employing that term is of the radio shop variety. Collaboration with engineers can achieve only a level of sophistication comprehended by the artists since (1) artist's new ideas or concepts will be affected or rather limited by his own past and recent technical-scientific knowledge rather than the accommunicated knowledge of the engineer.
(2) the collaborating engineer meanwhile can't very well communicate a sophisticated technical and scientific knowledge to the artist without giving him a four year university course on related subjects.
Categories are ordered on the vertical scale to some degree within a spectrum of artificiality. Thus most "artistic" or cultural or serious are at the bottom and least so at the top ending with art-art at the very top. The horizontal scale is chronological. Influences upon various movements is indicated by the source of influence and the strength of this influence (varying thicknesses of connecting links). Another vertical column indicates esthetic, or major organizational units, events, publications or institutions associated with the particular movement or group. Lines leading in and out of each persons name indicate various changes in the persons associations or chronological continuity of his work within any particular movement or group. Thus within Fluxus group there are 4 such categories. (1) individuals active in similar activities prior to formation of Fluxus collective, then becoming active within Fluxus and still active up to the present day, (only George Brecht and Ben Vautier fit this category). (2) individuals active since the formation of Fluxus and still active within Fluxus. (3) individuals active independently of Fluxus but presently associated with Fluxus. (4) individuals active within Fluxus since the formation of the collective but having since then detached themselves. (Higgins, Paxlanian, Park, Schiess, Williams, Flynt etc.) Some of them have even published own statements confirming their exodus.
George Maciunas

EXPANDED ARTS DIAGRAM



571. **DÉ-COLL/AGE 5**

Edited and designed by Wolf Vostell, Cologne—New York
Published by Typos Verlag, Frankfurt
February 1966
28 x 21 x 4.2 cm

Printed on stiff white card boards, contained in a fold-out paper box with title and index printed in black. Contains object-like works by Beuys, Block, Bremer, Christiansen, Dietrich, Gosewitz, Higgins, Hoeke, Kaprow, Mon, Patterson, Rahn, Ruehm, Vautier, Vostell, members of Zaj, and others. This copy is numbered 231/500.

572. **FILM CULTURE**

#43 Winter, 1966 'Expanded Arts Issue'
Edited by Jonas Mekas, New York City
6 leaves, printed both sides.
55.8 x 43 cm

Designed by George Maciunas, offset black on white paper, includes *Fluxfest* section.

573. **calling card/manifesto/information card starting with 'Fluxus HQ P.O. Box 180, New York 10013 . . .'**

Published by **Fluxus,** New York City
n.d. 1966 ?
Single card, printed 1 side
6.5 x 3.6 cm
Designed and written by George Maciunas

Offset black on white card stock. Lists a variety of Fluxus activities and artists, and contains the manifesto 'Flux-Art-Nonart-Amusement forgoes . . .'

FLUXUS HQ P.O. BOX 180 NEW YORK 10013
FLUXSHOPS AND FLUXFESTS IN NEW YORK
AMSTERDAM NICE ROME MONTREAL TOKYO
V TRE - FLUXMACHINES - FLUXMUSICBOXES
FLUXKITS - FLUXAUTOMOBILES - FLUXPOST
FLUXMEDICINES - FLUXFILMS - FLUXMENUS
FLUXRADIOS - FLUXCARDS - FLUXPUZZLES
FLUXCLOTHES - FLUXORGANS - FLUXSHIRTS
FLUXBOXES - FLUXORCHESTRA - FLUXJOKES
FLUXGAMES - FLUXHOLES - FLUXHARDWARE
FLUXSUITCASES - FLUXCHESS - FLUXFLAGS
FLUXTOURS - FLUXWATER - FLUXCONCERTS
FLUXMYSTERIES - FLUXBOOKS - FLUXSIGNS
FLUXCLOCKS - FLUXCIRCUS - FLUXANIMALS
FLUXQUIZZES - FLUXROCKS - FLUXMEDALS
FLUXDUST - FLUXCANS - FLUXTABLECLOTH
FLUXVAUDEVILLE - FLUXTAPE - FLUXSPORT
BY ERIC ANDERSEN - AYO - JEFF BERNER
GEORGE BRECHT - GIUSEPPE CHIARI - ANTHONY COX - CHRISTO - WALTER DE MARIA
WILLEM DE RIDDER - ROBERT FILLIOU
ALBERT FINE - HI RED CENTER - JOE JONES
M. KAPPLOW - ALISON KNOWLES - JIRI KOLAR
ARTHUR KOPCKE - TAKEHISA KOSUGI - SHIGEKO KUBOTA - FREDRIC LIEBERMAN - GYORGI LIGETI - GEORGE MACIUNAS - YOKO ONO - BENJAMIN PATTERSON - JAMES RIDDLE - DITER ROT - TAKAKO SAITO - TOMAS SCHMIT - CHIEKO SHIOMI - DANIEL SPOERRI - STAN VANDERBEEK - BEN VAUTIER - ROBERT M. WATTS EMMETT O. WILLIAMS - LA MONTE YOUNG
FLUX-ART-NONART-AMUSEMENT FORGOES DISTINCTION BETWEEN ART AND NONART, FORGOES ARTIST'S INDISPENSABILITY, EXCLUSIVENESS, INDIVIDUALITY, AMBITION, FORGOES ALL PRETENSION TOWARDS SIGNIFICANCE, RARITY, INSPIRATION, SKILL, COMPLEXITY, PROFUNDITY, GREATNESS, INSTITUTIONAL AND COMMODITY VALUE. IT STRIVES FOR MONOSTRUCTURAL, NONTHEATRICAL, NONBAROQUE, IMPERSONAL QUALITIES OF A SIMPLE NATURAL EVENT, AN OBJECT, A GAME, A PUZZLE OR A GAG. IT IS A FUSION OF SPIKES JONES, GAGS, GAMES, VAUDEVILLE, CAGE AND DUCHAMP

574. KEN FRIEDMAN (FLUXUS WEST)
News letter

nd. ca. 1967

Written regarding 'New Flux Center, Flux Activities, Flux Classes' at Fluxus West.

FROM: FLUXUS WEST/ FRIEDMAN

TO: FLUX EVERYWHERE

RE: NEW FLUX CENTER, FLUX ACTIVITIES, FLUX CLASSES

NOTE: NOW OPENING FLUXUS WEST FOR WESTERN HEMISPHERE IN WESTERN CALIFORNIA ON THE NORTH END OF WESTERN SAN FRANCISCO.
NEED YOU TO HELP BY SENDING IDEAS, TOYS, GAMES, ANYTHING NOT AVAILABLE IN FLUXKIT OF INTEREST, FUN, GOOD WISHES, HAPPENIS, AND WHATEVER ELSE YOU MAY HAVE THAT YOU CAN PART WITH.

ALSO: TEACHING CLASS NOW AT SAN FRANCISCO STATE COLLEGE [ENGLISH 177.02, EXPLORATION IN SURREALISM AND THE AVANT-GARDE]. FOR THIS, ANY KIND OF NEW ART/ OLD ART/ FLUX ART/ BOOKS/ PAPERS/ SLIDES/ MUSIC/ TAPES/ PICTURES that YOU HAVE AVAILABLE WILL BE APPRECIATED. IF YOU NEED MONEY FOR SHIPPING OR EXPENSES, I WILL SEND IT TO YOU [EVEN THOUGH I AM NEARLY BROKE, SO IF YOU CAN AFFORD YOUR HELP FREE IT WILL BE GREATLY APPRECIATED]. THE GOAL IS THE TOTAL LIBERATION OF THE MIND AND OF ALL THAT TRAMMELS IT [DECLARATION OF THE SURREALIST RESEARCH BUREAU OF 1927, JANUARY 27 in PARIS]. THE GOAL IS THE LIBERATION OF THE STUDENTS THROUGH WHATEVER MEANS POSSIBLE. YOUR HELP AS A PIONEER IN THE NEW LIBERATION FLUXFRONT WILL BE NEEDED IF WE ARE TO CULMINATE THE CULTURAL-EDUCATIONAL REVOLUTION. THIS CLASS IS A CREDITED CLASS WORTH 3 UNITS, AND IF WE CAN PROVE THAT IT IS VALID NEXT YEAR WE ARE GOING TO WRITE THE FIRST MAJORS IN FLUX, WITH MINORS IN SURREALISM, DECOLLAGE, HAPPENINGS, INSTANT THEATRE, AND SELF-KNOWLEDGE.

ADDRESS ALL CORRESPONDENCE AND ASSISTANCE IMMEDIATELY TO: KEN FRIEDMAN, EXPERIMENTAL COLLEGE, SAN FRANCISCO STATE COLLEGE, 1600 HOLLOWAY, SAN FRANCISCO, CALIFORNIA, USA.

REMEMBER: TWO METHODS ----- 1.) FLUX TO 8TH GRADES 2.) EDUCATION TO BACHELOR'S * ..... ONE GOAL: LIBERATION OF ALL SPIRITS AND ALL BEINGS! ALL LOVERS ALL UNITED TOTAL ART *****

575. GEORGE BRECHT AND ROBERT FILLIOU
GAMES AT THE CEDILLA, OR THE CEDILLA TAKES OFF

Something Else Press, New York
1967

Unpaginated, dustjacket, illustrated.

576. BEN VAUTIER
GALERIE BEN DOUTE DE TOUT PRESENTE

Published by Ben Vautier, Nice
1967
20 leaves
31 x 21.5 cm
250 copies printed
Unbound sheets in a paper folder

Mimeo black on white papers. The cover is letterpress black on white paper.

577. **OPEN**

No. 1, February 1967
Edited by Marcel Alocco, Nice
12 pp. including covers

Includes George Brecht, Emmett Williams, Ben Vautier, etc.

578. **OPEN**

No. 2, May 1967
Edited by Marcel Alocco, Nice

Includes Guiseppe Chiari, Erik Dietmann, George Brecht, etc.

579. **bt**

#2
Edited by Germano Celant, Mario Diacono, Daniela Palazzoli, Tommaso Trini
Milano
May 1967
32 pages including covers
23.8 x 17.3 cm

Contains articles and reviews including Fluxus concert at Group 70 Theater.

580. **DÉ-COLL/AGE 6**

Edited and designed by Wolf Vostell, Cologne
Published by Typos Verlag, Frankfurt
July 1967
29 x 21.8 cm

Cardboard covers, the front appears to be a facsimile of part of a page of *Le Figaro*, with a magenta wrap around strip with title and list of contributors appearing in white. Includes works by Hansen, Higgins, Kaprow, Knizak, Knowles, J.J. Lebel, Paik, Vautier, Vostell, and others, plus the *Fluxnewsletter* from March 8, 1967.

EZ LE GUIDE !... par Pierre MACAIGNE

FIGARO

15 francs

NICOLL
29, RUE TRONCHET
SUR MESURES

LUNDI 6 SEPTEMBRE 1954
N° 3108 128e ANNEE

NOUVEAUX INCIDENTS en Extrême-Orient

- Deux officiers américains sont tués au cours du bombardement de l'île de Quemoy par les batteries communistes chinoises
- Un bombardier de la marine des Etats-Unis est abattu par deux Mig dans la mer du Japon

(Voir l'ensemble de nos informations en page 3)

IMPRESSIONS
GATION ATTLEE
IE COMMUNISTE

PEU APRÈS SON DÉCOLLAGE...
UN SUPER-CONSTELLATION TOMBE ET S'ENGLOUTIT DANS LA RIVIÈRE SHANNON
Sur les cinquante-six passagers et membres d'équipage, vingt-huit ont péri

L'aviateur américain Armstrong se tue au cours d'un meeting aérien

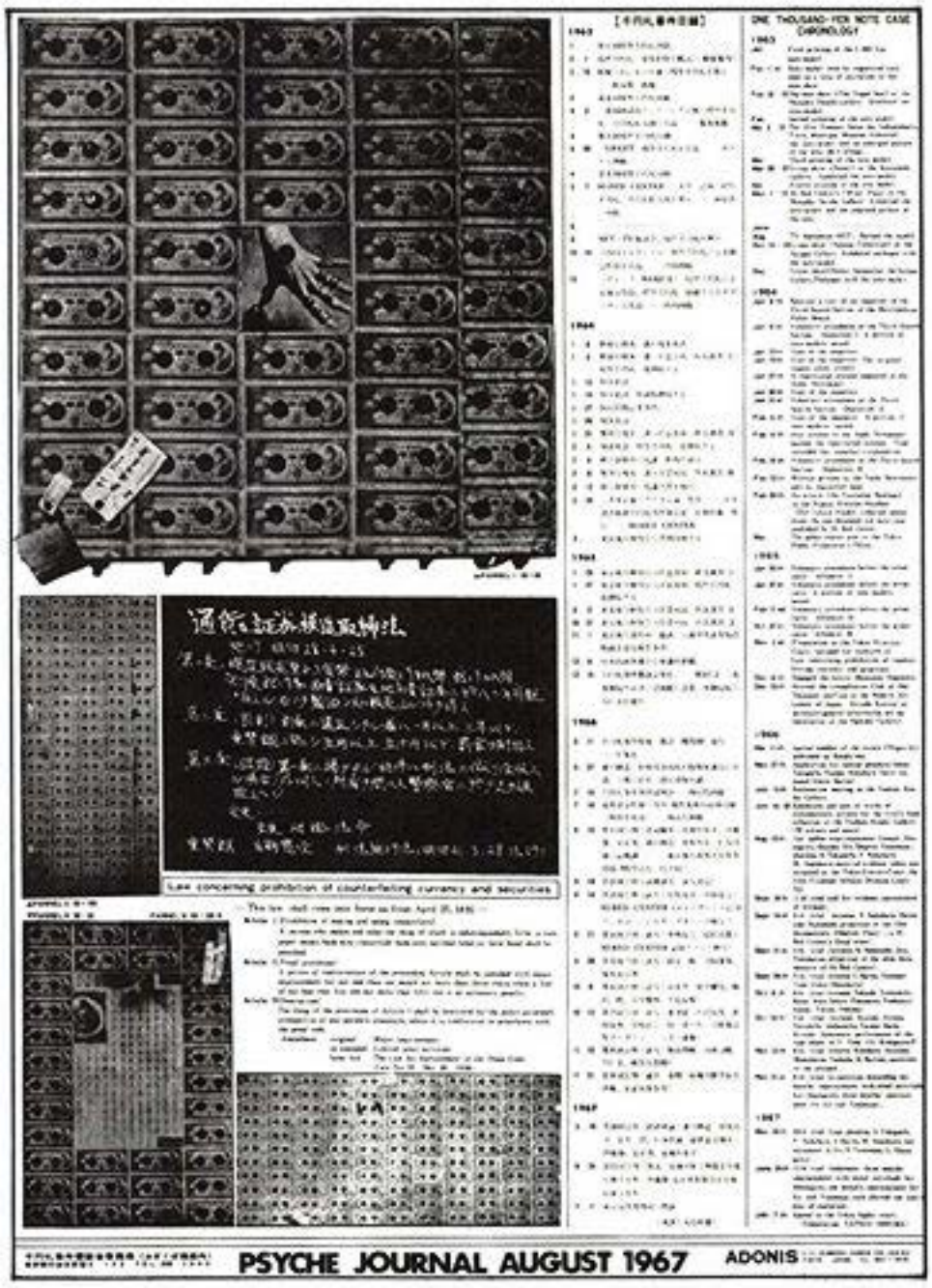
Quarante ans après...
GAGNY célèbre le plus héroïque des rallies automobiles :
CELUI DES "TAXIS DE LA MARNE"

581. GEMPEI AKASEGAWA
ONE THOUSAND-YEN NOTE TRIAL

Psyche Journal, Tokyo, Japan
August, 1967.
59.1 x 43.5 cm

Single sheet, printed two sides. Text printed in Japanese and English. Illustrations of seized works. Akasegawa was part of Hi Red Center. This issue of the Journal was distributed in America by Fluxus.

581a. Another identical copy.



582. HENRY FLYNT
DOWN WITH ART

Published by **Fluxpress,** New York City
1968
12 pages, including covers.
10.5 x 27.6 cm

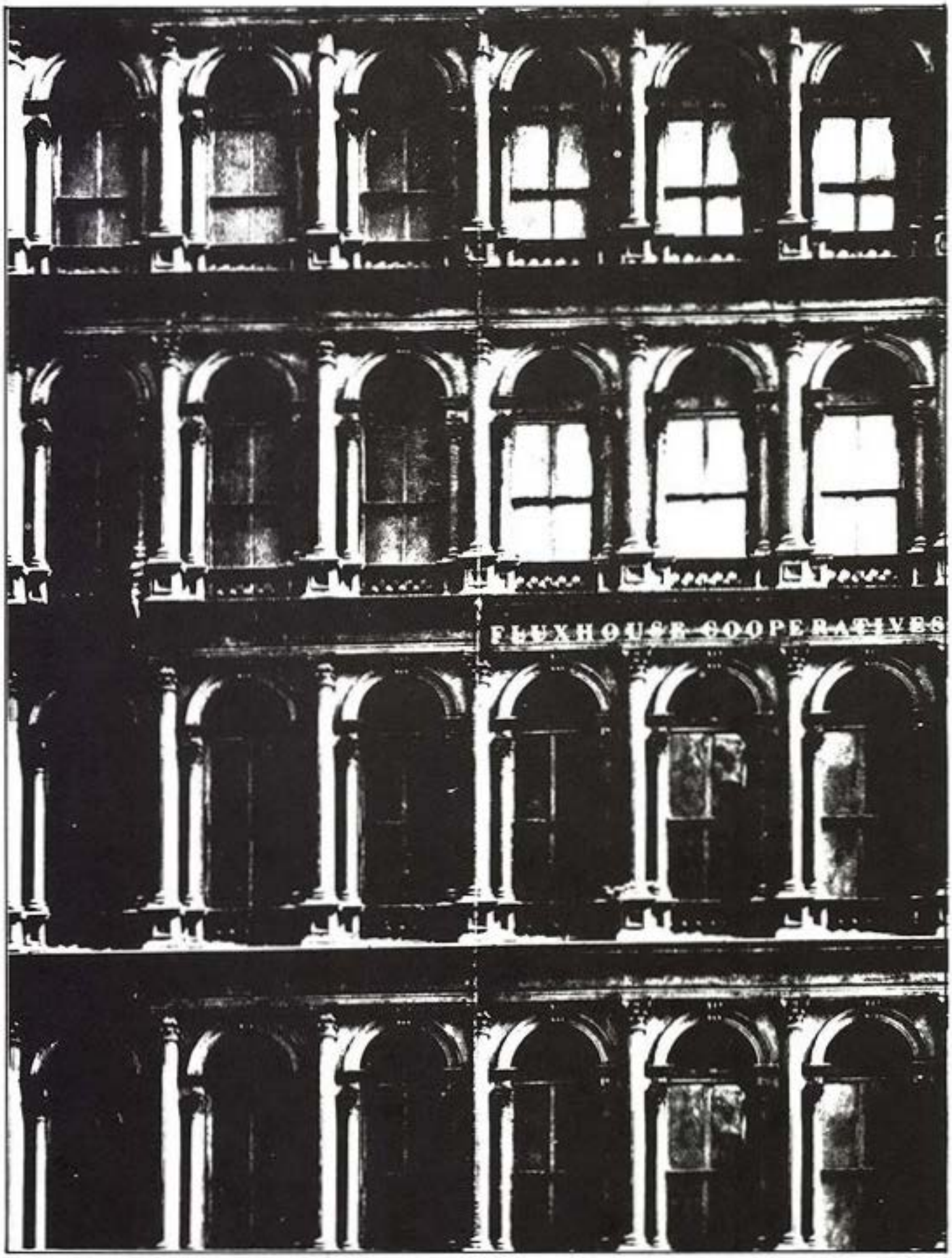
Offset black on white paper. Contains *ART or BREND?, From 'Culture' to Veramusement* press release and statement, by Henry Flynt; letters by Terry Riley, Bob Morris, Walter De Maria, Diane Wakoski; a quote by Cornelius Cardew; *Ben Abandonne l'Art* by Ben Vautier. Designed by George Maciunas.

582a. Another identical copy.

583. **'Fluxhouse Cooperatives: Bulletin Prospectus for 8 Buildings'**

Published by **Fluxus,** New York City
n.d. ca. 1968
Single leaf folded in two, printed both sides.
23 x 8.2 cm, folded
Designed and written by George Maciunas

Offset black on stiff white paper.



FLUXHOUSES were formed in 1966 as cooperatives consisting solely of artists, film-makers, musicians, dancers, designers, etc. seeking adequate combined work and living space. Its aim is to purchase, renovate and maintain suitable buildings for artist occupancy. A comprehensive survey led FLUXHOUSE to select the area of Manhattan between Houston and Canal as most suitable because of economy, structural soundness of buildings located there and accessibility from them to subway transportation. 8 buildings have already been purchased, grouped in 3 cooperatives and renovation work commenced or nearing completion. The buildings already purchased are at: 80 Wooster street (also housing *Film-Makers' Cinematheque*), 16-18 Greene st. (which will house various cooperative workshops, darkrooms, studios, food distribution center and a theatre to be called *18 Greene street precinct*; 64-70 Grand and 33 Wooster st. and 131 Prince st. Buildings may be formed into independent cooperative corporations or grouped with an existing cooperative. Each member becomes a shareholder with shares proportional to the square footage he owns. Since Fluxhouse Cooperatives are not receiving any assistance from any foundations or government agencies, members must purchase buildings with own money and finance own renovation costs. All buildings to be purchased will have the ground floor owned by all members of the cooperative and leased for profit, thereby reducing for all the monthly carrying charges. This scheme requires members to put up cash of about $2 per square foot to purchase the building with a monthly charge of about 3 cents per sq. ft. per month to carry mortgage interest, amortization, realty tax, insurance premiums, heating and elevator maintenance. Cash payment for the purchase of the building also includes legal fees, organizational commission, brokerage or finders fees (if any). Not included are: renovation costs (extent of which is determined by the members), architectural fees (which are determined from cost of renovation), further legal fees, (residence permits, proprietary leases etc.).
Renovation costs amount to the following:
2x4 stud partition with 5/8" gypsum board, both sides - 30 cents per sq. ft. without labor, 60 c. with labor; electric system within floor (conduits, fixtures, outlets, switches) about 15 cents per sq. ft.; new plumbing system (brass water pipes, bathroom fixtures and kitchen sink) $1000 per bathroom; carpentry and ceramic tile work - $300 to $500 per bathroom, tile alone - $1.30 per sq. ft. labor & mtls.
Labor costs: unskilled (demolition, hauling etc.) $1.50 per hour; skilled (carpentry, masonry, minor electrical etc.) $2.50 to $3.00 per hour.
All these buildings are located in M1-5 (manufacturing) zone and prior to its legal use for residences and studios, it will be necessary to obtain appropriate permits either (1) by ammendment of sec. 276 of N.Y.State Multiple Dwelling Law, or (2) by reclassification of artists residence-studio by the City Zoning Commission, or (3) by obtaining zoning variances from the Board of Standards & Appeals.

All inquiries should be directed to GEORGE MACIUNAS 349 West Broadway, apt.11, tel: 925-0274, president of Fluxhouse Cooperative, Inc., who is performing all organizational work: forming cooperatives, purchasing buildings, obtaining mortgages, legal and architectural services, conducting work as general contractor for all renovation and building management (if so desired by the members). Checks should be made out to: Fluxhouse Cooperative, Inc. Meetings and tours of buildings for prospective members start weekly at 80 Wooster st. ground floor, every Thursday 3 P.M. Buildings can be also visited by appointment. This bulletin is not an offer. Inquiries will be accepted.

584. **'Fluxhouse Cooperative list of members: 16-18 Greene; 80 Wooster; 64-70 Grand'**

Printed by George Maciunas, New York City
n.d. ca. 1968
Single leaf printed one side
21.6 x 28 cm

Vintage xerox black on white paper.

			occupation	occupants	no.of children
GREENE STREET PRECINCT, INC. formerly FLUXHOUSE COOPERATIVE, INC. 16-18 GREENE ST.					
• George Maciunas, pres. 349 W. Broadway, apt.11		925-0274	graphics, architecture	1	
Nijole Valaitis, treas. 38 Pintail rd. Irvington		(914)591-9244	flower arrangements	1	
Donald & Diane Porter, v.p. 279 E 44 st.		867-4777	writing, painting	2	
Ray Mortenson, sec. 16 Greene st.			sculpt.	2	
Louis Pruit, 16 Greene st.		966-3591	sculpt.	4	2 infants, no school
Robert & Ingrid Wiegand, 12 W 4 st.		477-0081	painting	2	
Milan Knížak (tenant), 16 Greene st.			events, objects	3	1 child, 3yr. no school
Johnny Clements, (tenant) 16 Greene st.			photography	2	
Frank Owen, (tenant) 16 Greene st.			painting	2	
FLUXHOUSE COOPERATIVE II, INC. 80 WOOSTER ST. (all members residing there)					
Film-makers' Cinematheque, Jonas Mekas		925-2250	theatre		
• George Maciunas, pres. (rep. Cinematheque)		925-0274			
• Shael Shapiro, treas.		227-2793	designer, arch.	1	
Joel McGlasson, (J. Rosenfeld as tenant)			designer, arch.	2	
Charles Ross,		267-0473	sculpting	1	
Melvin & Judith Reichler,		966-5182	painting, sculpt.	2	
Elisabeth & James Baumbach		925-6169	weaving	3	1 child, no school
Robert M. Watts (Ely Raman as tenant)		925-4585	objects	2	
Betty Klavun, & Fred Flower		243-8657	sculpting	1	
(Susan Weisberg & Pat Novell as tenants)		227-6919	painting	2	
Joseph & Patricia-Brown Schlichter		925-6898	choreographers	3	1 child 3.5 yrs. Corlears private sc!
GRAND STREET ARTISTS COOPERATIVE, INC. formerly FLUXHOUSE COOPERATIVE III, INC. 64 TO 70 GRAND STREET					
Frank Herz, pres.	70 Grand	966-3929	sculpting	4	2 children, no school
Martin Theodores,	70 Grand	226-0306	painting	7	5 children, 4 to I.S.70; 1 to P.S.41
Waldo Balart,	70 Grand			1	
Roger Sorkin,	70 Grand		sculpting	1	
Norman Taffel	70 Grand		dancer	1	
Joan Jonas	66 Grand		choreographer	1	
Alice Hutchins	66 Grand		sculpting	1	
Richard Bamet	66 Grand		sculpting	1	
Jake Berthot	66 Grand		painting	3	1 child to P.S.41
• Richard Miller, treas.	66 Grand	966-2643	sculpting	1	
Michael Biddle	64 Grand		painting	1	
Feldman	64 Grand			1	
Bill Alpert	64 Grand		painting	1	
Norman Lewis	64 Grand		painting	1	
Mike Leff	64 Grand		painting	3	1 child no school
John MacWells	64 Grand		painting	3	1 child no school

584a. **'Fluxhouse Cooperative list of members: 131 Prince; 465 West Broadway; 451 West Broadway.'**

Printed by George Maciunas, New York City
n.d. ca. 1968
Single leaf printed one side.
21.7 x 28 cm

Vintage xerox, black on white paper.

				no.of occupants	no. of children
131 PRINCE STREET COOPERATIVE, INC.					
Peter Nicholson, pres.	131 Prince	228-7437	painting	3	1 child, no school
Emmanuel Ghent, v.p.	131 Prince	982-7855	composer	5	4 children: 1 Montesory nursery, 2 to private Grace church sch. 1 no s
• Lynn W. Anderson, treas.	176 W. Houston	989-7374	painting, sculpt.	1	
Alan & Florence Brown,	113 Bedford st.	242-8632	design, paint. sculpt.	2	
Paul Kiela,	131 Prince	982-5863	theatre, product.	1	
Geraldine Brussel,	131 Prince		painting	1	
Ornette Coleman	131 Prince		composer, musician	1	
SDS, N.Y. Region	131 Prince	674-8310	student organization		
465 WEST BROADWAY COOPERATIVE, INC.					
Aaron Roseman, pres.	868 Broadway	475-0436	painting	1	
• Dan Marshal, treas.	145 E 16 st.	777-8115	designer	2	
Robert Buecker,	465 W. Broadway	982-4810	sculpting	1	
Ken Ewers	465 W. Broadway		painting	2	
Donald Gangemi	214 Riverside dr.	UN6-0059	design	3	1 child, no school
Elaine Starkman	30 W 73 st.	873-5038	painting, design.	1	
Octavio Diaz	465 W. Broadway	982-8260	designer	5	3 children, P.S.41
Alan & Florence Brown,	113 Bedford st.	242-8632	design, paint. sculpt.	2	
Virginia Admiral	68- 7Ave.	OR5-4372	painting	1	
451 WEST BROADWAY COOPERATIVE, INC.					
Gerhardt Liebmann, pres.	Hotel Albert rm.1106	OR7-0100	architect, photog.	1	
• Jim Stratton, treas.	29 Cornelia st.	691-4876	writer	3	1 infant
Pierre Jochmans,	451 W. Broadway		design	2	
Jeffrey Mitchell,	117 W 74 st.	873-4095	painting	2	
Robert Chapman,	425 E 6 st.	982-9376	sculpting	2	
Gabriella de Gennaro,	55 W. Dover st. Valley Stream.		designer	1	
Harvey Simons,	344 E 11 st.	477-0656	painting	1	
Vivian Browne,		596-6945	painting	1	
Esteban Fernandez,	129 W 56 st.	PL9-6129	painting, sculpt.	1	
Sylvia Jung,	Hotel Renselaer,	AL5-6660	design, planning	1	

585. **TOUT/NO. 1 (ESSAI)**

Edited and published by Ben Vautier and Annie
Nice
February 1968
4 leaves printed two sides
27.8 x 21.5 cm
1000 copies printed

Unbound, offset black on quality newsprint. Contains reviews, text, interviews, etc. by and on a number of artists.

586. **PUBLIKACIJA NO. 1**

Published by Galerija 212, Beograd ?
ca. 1968
41.6 x 59.4 cm

Printed black on pink newsprint. Includes article 'Fluksus' by Bora Ćusić.

587. **DÉ-COLL/AGE 7**
(Wolf Vostell-Elektronischer De-Coll/Age Happening Raum 1959-1968)

Edited and designed by Wolf Vostell
Published by Typos Verlag, Frankfurt
1969

588. **NOTATIONS**

Edited by John Cage
The Something Else Press, New York City
1969
Cloth

589. BEN VAUTIER
STENCILS DE BEN/1963-1969

Published by Ben, Nice ?
1969
57 leaves
31 x 21.5 cm

Edition size between 180 and 250 copies of which the first 15 examples were boxed with 5 original ink drawings. Loose sheets in a folder. Mimeo black on white paper, loose sheets in no particular order. Printed from some of the original stencils that Ben produced between 1963 and 1969. The cover is letterpress black on stiff board.

590. **INTERMEDIA ARTS FESTIVAL**

Publisher unknown, Japan
1969
79 x 45 cm

Printed red and black on brown paper. Poster for the festival which was organized by Kosugi, Shiomi and Tone. The text is mostly in Japanese and contains pieces by a number of Fluxus artists.

590a. Another identical copy.

591. **FLUXSHOPNEWS**

Published by **Fluxus,** New York City
n.d. (late sixties)
Single leaf, printed one side
21.6 x 28 cm

Offset black on white paper. Designed by George Maciunas.

591a. Another identical copy.

592. **all photographs copyright nineteen seVenty by peTer mooRE**
Fluxus Newspaper #9 (misnumbered #8)
Edited and designed by George Maciunas

Published by **Fluxus,** New York City
1970
4 pp. plus insert
55.3 x 43.3 cm plus 51.3 x 15.3 cm insert

592e. Another identical copy.

Printed black on white paper, All text is printed on the blue insert.

no.8 all photographs copyright nineteen seVenty by PeTer MooRE

FLUXFEST PRESENTATION OF JOHN LENNON & YOKO ONO + * AT 80 WOOSTER ST. NEW YORK – 1970

OPENING: APR.11,4PM. *COME IMPERSONATING JOHN & YOKO* (Photo masks were provided) GRAPEFRUIT FLUX-BANQUET

APR.11–17: DO IT YOURSELF – BY JOHN & YOKO + EVERYBODY

1,2 *Draw Circle painting (Yoko Ono '64)*
3,4,5 *Do It Yourself painting (Yoko Ono)*
6 *Flux egg (George Maciunas '70)* egg filled with paint & thrown against wall
7,8 *Painting to be stepped on (Yoko Ono '61)* ink pad as door mat
9 *Kitchen Piece (Yoko Ono '60)* painting to wipe floor and street with
10 Jonas Mekas filming GRAPEFRUIT FLUX-BANQUET
11-14 *Grapefruit delivery event (Yoko Ono & John Lennon '70)*
15 John Lennon mask
16 left to right: George Maciunas, Emmett Williams, Alison Knowles
17 stuffed grapefruit, grapefruit mashed potatoes by Bici & Geoff Hendricks
18 grapefruit drink by Hala Pietkiewicz
19 grapefruit dumplings by G.Maciunas, grapefruit hors d'oeuvre, soup
20 *Painting to hammer a nail (Yoko Ono)* in background
21 *2 Egg (John Lennon)* at right, grapefruit flower in center
22 Yoko Ono mask
23 stuffed grapefruit
24 grapefruit wine by G.Maciunas

25 APR.18–24: TICKETS BY JOHN LENNON + FLUXTOURS

100 tickets to same numbered seat, same day show *(Ben Vautier)*
Audience piece no.5 (Ben Vautier) tickets to locked up theatre
One way trip to Wharton Tract, N.J. (Tomas Schmit) out 8hrs. by foot
Unauthorized tickets to visit famous people *(Yoshimasa Wada)*:
tickets to visit Lauren Bacall through stage door of Palace theater
tickets to visit James Stewart through stage door of Anta theatre
tickets to visit Jonas Mekas at Hotel Chelsea at 10:58PM, May 8th
tickets to visit La Monte Young (front door always locked)
tickets to Cortland Alley, N.Y.C. (John Lennon) desolate, narrow street
facsimile ticket to Crozier Club Exhibition, 1893 (George Maciunas)
ticket to Perham's Opera House (G.Maciunas) building no longer there
facsimile ticket to visit House of Commons, 1985 (George Maciunas)
London Underground tickets, London to Dublin tickets (outdated)
Bear Mountains (by boat, return by bus) *(Bob Watts) $4.00*
3 hour Harlem Tour (Bob Watts) $4.50
bus to Ginger Bread Castle, N.J. (Bob Watts) $4.70
5 minute helicopter flight over New York City (Bob Watts) $5.40
9 hour round trip by bus to Cape May, N.J. (Bob Watts) $10
roundtrip ticket by air to Goose Bay, Labrador (John Lennon) $168
roundtrip ticket by air to Fort Chimo, Hudson Strait (J.Lennon) $250
all inclusive 4 day stay in Greenland $340
one way ticket to Siberia (George Maciunas) $200
40 day trip by local buses from Texas to Rio De Janeiro (G.M.) $160
Special 8 hour walking Fluxtour of New York City (G.Maciunas) $1
one way trip to Ginger Island (G.M.) $80 become stranded, no way out

APR.25–MAY 1: MEASURE BY JOHN & YOKO + FLUXDOCTORS

31 Bob Watts waiting for patients at Fluxclinic
32 patient completing questionaire with a none impression
33 *maximum width of smile (Hi Red Center)*
34 *minimum distance from mouth to foot (G.Maciunas)*
35 *maximum diameter of grasp (G.M)*
36 *maximum kick height (G.M.)*
37 *minimum erect but shrunk height (G.M)*
38 *maximum erect height (G.M)*
39 *maximum distance to blow out candle (Brian Lane)*
40 *distance between nipples (HRC)*
41 *maximum width of inflated cheeks (Bob Watts)*
42 *maximum head diameter (HRC)*
43 *maximum hair length (HRC)*
44 *maximum extended tongue length (HRC)*
45,46 *maximum mouth capacity (HRC)*
47 *electric conductivity (Joe Jones)*
48 *maximum saliva production (G.M)*
49 *capacity to crush egg with grip (G.M)*
50 *distance from the store to the nearest water (Yoko Ono)*
50 *distance from the nearest water to the store (John Lennon)*
51 *capacity to distinguish many separate sounds (Joe Jones)*
52 *maximum depth of forefinger punch (G.M)*
53 *maximum weight (G.M)*
54 *temperature inside pocket (Bob Watts)*

measurements taken but not shown:
head, pain, body, pocket volume, hair strength (Hi Red Center)
shoe/foot difference, temperature inside shoe, weight of pocket fuzz,
liquid capacity of shoe, weight of dandruff, capacity to fly (Bob Watts)
eyesight beyond forehead, minimum away at head, minimum away
after a cup of vodka, stomach elasticity, maximum sweating capacity,
weight with one foot off the scale, kick strength, pain sensitivity,
number of hairs in nostril, vision with wrong spectacles, (G.Maciunas)
X ray vision (Brian Lane), maximum drinking capacity, maximum
urinating capacity (Nam June Paik), maximum duration of smile,
capacity to fly (Yoko Ono), resistance to haircut, tolerance of bad
smell, lifting capacity of erect penis (unknown source)

MAY 2–8: BLUE ROOM BY JOHN & YOKO + FLUXLIARS

Entire room (floor, walls, ceiling), and furnishings were white.
1. soft rubber ball with sign: *This sphere will be a sharp point when it gets to the far side of the room in your mind. (Yoko Ono '64)*
2. an upright needle with sign: *Forget it, (Yoko Ono)*
3. another one with sign: *Needle (John Lennon, 1970)*
4. a cup with sign: *Not to be appreciated until it's broken (Yoko Ono)*
5. another one with sign: *Mend (Yoko Ono '66)*
6. a very large box with sign: *This is not here (Yoko Ono '67)*
7. window sign: *This window is 2000ft wide (Yoko Ono '67)*
8. another window sign: *This window is 5ft wide (John Lennon '70)*
9. Long straight line with sign: *This line is a part of a large sphere, a straight line exists only in your mind, (Yoko Ono, 1966 & 70)*
10. interior sign: *Stay until the room is blue (Yoko Ono '66)*
11. interior sign: *Do not disturb (John Lennon '70)*
12. interior sign: *Use ashtray for ashes (Yoko Ono '66)*
13. sign at ashtray: *No Smoking (George Brecht '61)*
14. sign on blank wall: *Exit (George Brecht '61)*
15. sign on exit door: *Entry (George Brecht '61)*
16. sign at edge of room: *Middle (George Brecht '61)*
17. sign during day: *Night*, during night: *Day (George Brecht 1961)*
18. interior signs: *Forget this, Listen, Location, Silence (G.Brecht '61)*
19. exterior signs: *Spring, Rain, Wind (according to weather (Yoko Ono)*
20. window display: set of 4 spoons with sign: *3 spoons (Yoko Ono '67)*
21. another set of 4 spoons with sign: *4 spoons (John Lennon '70)*

MAY 9–15: WEIGHT & WATER BY JOHN & YOKO + FLUXFAUCET

55,59 *Stay on it (Bob Watts)* crushed styrofoam over water hole
60-62 *Symphony no.3 – in the water (George Brecht '64) realized by G.M.* plywood float fitted over water hole, sinking slowly when stepped on.
63 *Three Aqueous Events (George Brecht '60)* a still
64 suspended: *A dry sponge (Yoko + John, 1970)*
64 on the floor: *A wet sponge (Yoko + John, 1970)*
65 *Fluxwater (G.Maciunas '70)* 50 spring water bottles filled with tap water

MAY 16–22: CAPSULE BY JOHN & YOKO + FLUX SPACE CENTER

A 6x6 ft enclosure having various films projected on its walls to a single viewer inside.
1. transition from small to large dot screens (Paul Sharits '66)
2. single frame exposures of Sears Catalogue pages (Paul Sharits '66)
3. lines falling or rising (G.Maciunas '66)
4. transition through color scale (Ayo '69)
5. No.4 (Yoko Ono '66) close up of walking buttock
6. Moon landing (Geoff Hendricks '70)
7. Word movie (Paul Sharits '66)
8. Dots in squares (G.Maciunas '66)

MAY 23–29: PORTRAIT OF JOHN LENNON AS A YOUNG CLOUD BY YOKO ONO & EVERY PARTICIPANT

A maze with 8 doors each opening in a different manner:
66 door openable through a small trap door, with knob on other side
67 door hinged at center of horizontal axis
68 door split in separate top and bottom halfs
69 door hinged at ceiling
70 door hinged at center of vertical axis
71 door with missing knob
door hinged at the floor
door with adhesive knob

FEB.17,1970: FLUX-MASS BY GEORGE MACIUNAS

72-74 *Baptism:* various mist sprays at entrance (deodorants, disinfectants, etc.)
75 *OFFERTORY, procession:* choir with bald heads and under one single cloak march in small steps to *Second air de Trompette, by W.A.C.*
76 singal-man raises signal flags to identify mass sections
Antephon: priest's recorded chanting is answered at balcony by: barking dog, chicken coop, cows mooing, cuckoo clock, alarm, steam locomotive, tropical birds, cash register, radios, applause, lip sounds
Water to wine: priest with chasuble front as gen. Washington cuts with scissors an inflated superman filled with wine over tub of water
CANON, Sanctus, sanctus, sanctus: in morse code
Ipitur: chanting by priest in Japanese
77-79 *Major elevation – 3rd candle:* smoke bombs and plastic statue melting
80 *– 3 bells:* priest puts on helmet, hits it with mallet
81-82 *Elevation of the host:* giant bread filled with sawdust is brought in by assistants in gorilla outfits
83 *Consecration of the host:* mechanical dove by Joe Jones flies over bread and releases mud over bread while *This is my body* is recited 4 times normal speed (recorded)
84-85 *Elevation of Chalice:* priest drinks ¼ gallon of water while *This is my blood* is recited 4 times slower than normal speed (recorded)
Epiclesis: calling down of Holy Spirit: crushed polystyrene snow storm with sneeze powder from balcony
BREAKING OF THE BREAD, Lords prayer: choir reads it simultaneously in 10 languages
86-87 *Breaking of the bread:* 2 gorilla assistants break bread with clubs
88 *Peace greeting:* priest raises arms holding dumb bells
Agnus Dei (Lords Lamb): choir imitates lamb
89 *COMMUNION:* priest with chasuble front as Venus de Milo offers to congregation cookies prepared with laxative and blue urine pills
90 gorilla assistant offering to congregation watered wine from plasma tank
Rinsing of crumbs: while holding crumbs, the priest is doused with water from pail or hose
91 *Communion Antephon:* 12 different bird calls from choir are answered with 12 gunshots by the priest
Vestments by Hala Pietkiewicz, mechanical dove by Joe Jones,

FEB.17,1970: FLUX-SPORTS AT DOUGLASS COLLEGE

92 tennis with 6ft handle badminton rackets & ping pong balls (G.Maciunas)
93 100 yard candle carrying dash (Larry Miller)
100 yd race while drinking vodka (George Maciunas)
race with shoes filled with shaving cream (Greg Calvert)
race with platform shoes of different heights (Sarah Seagull)
race with unbendable knees (G.Maciunas)
race under hurdles
94 joust of mounted riders with carton tubes (G.Maciunas)
boxing with giant inflated boxing gloves (G.Maciunas)
crowd wrestling in confined space
95 soccer with ping pong ball pushed by blow tubes (G.Maciunas)
soccer with players on stilts (Bici Hendricks)
basketball with badminton rackets and balloon (G.M.)

NEW YEARS EVE'S FLUX-FEST, DEC.31,1969

100 shit cookies by Hala & Veronica Pietkiewicz
101 whole eel soup in fish bowl by Elaine Allen
102 wood, jute & manila rope, pine cone tea by George Maciunas
103 sausage log cabin by Milan Knizak
104 egg shells stuffed with vodka, wine, coffee jello, noodles, cheese, etc.
105 *left to right:* Bob Watts, G.Maciunas, Joan Mathews, Frank Rycyk
106 participants around flux-table
107 *clouds* (mashed potatoes in 10 flavors) by Geoff Hendricks
108 Yoshimasa Wada eating stuffed egg by George Maciunas
109 flux eaters eating black foods by Joan Mathews
110 Bici Hendricks (center) serving her colored bread
111 Dick Higgins flanked by Jones & Jones
112 Hala Pietkiewicz at left
113 Yoshimasa Wada serving his salad soup to Alison Knowles
114 Peter Van Riper conversing
115 Wolf Vostell & Bob Watts
116 Jonas Mekas & G.Maciunas eating shit porridge by Alison Knowles
117 Donna & Joe Jones eating *gentle jello* (water jello) by Dick Higgins
118 George Maciunas serving his pine cone tea
119 Henry Flynt performing own violin composition
120 Dick Higgins starts to conduct his *Constellation* at 11:58
121 Dick Higgins conducting his *Constellation* at 11:58:50
122 match flag *(In Memoriam to Richard Maxfield)* by G.Maciunas
123 match flag burning at 12:05

HOME & FOOD

FLUX
CLINIC
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
25

72 73
74 75
76 77
78 79
80 81
82 83
84 85
86 87
88
90
92 93
94
60
61
62
63
64
65

100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
66
67
68
69
70
71

593. **FLUX FEST KIT 2**

Published by **Fluxus,** New York City
ca. 1970
1 leaf printed both sides
56 x 43 cm

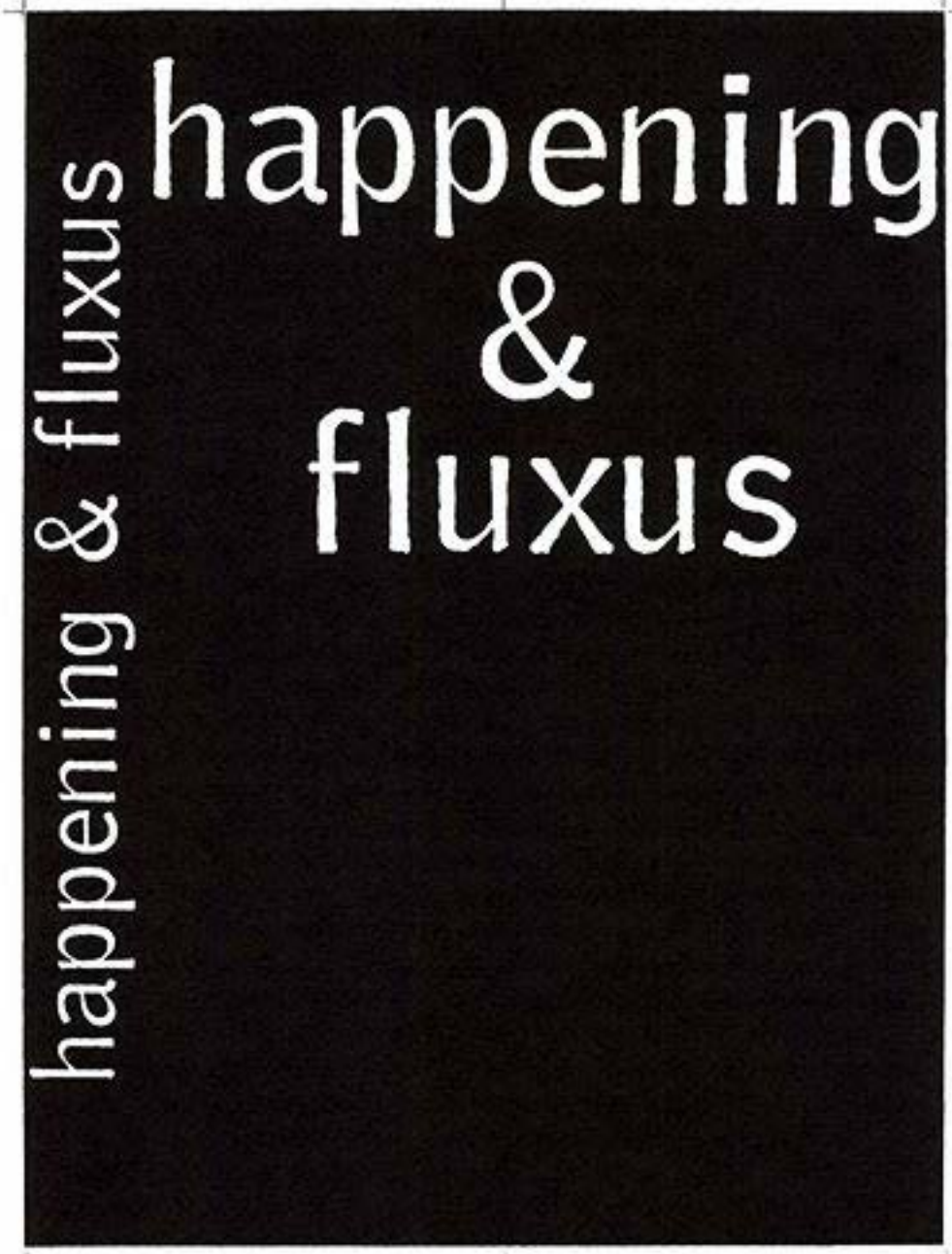
Designed by George Maciunas. Offset black on white paper (also printed on brown paper) with Fluxus information such as bios of members, scores, programs and a list of 'Flux Products 1961-1970'.

593a. Another identical copy.

594. **HAPPENING & FLUXUS**

Edited by Hanns Sohm and Albrecht d.
Published by Koelnischer Kunstverien, Koeln
1970
336 pps.
23.1 x 15.2 cm
Paper covers

This book served as the catalogue for the exhibition and series of events at the Koelnischer Kunstverien, November 6, 1970—January 6, 1971. Contains a chronology and bibliographies. Richly illustrated with documentation.



595. GEOFFREY HENDRICKS/BICI HENDRICKS (FORBES)
'Public notice' (manifesto for 'Fluxdivorce') June 24, 1971.

28 x 21.7 cm

Black on white single sheet, signed.

596. YOKO ONO
THIS IS NOT HERE

Published by the artist
1971
12 pages
55.2 x 42.6 cm
Newspaper format

Made for Yoko Ono's exhibition at the Everson Museum of Art, Syracuse October 9-27, 1971. Includes photos, newspaper clippings, documents, drawings plus a reproduction of the *This Is Not Here* poster, designed by George Maciunas.

597. **FLUXSHOE**

Edited by David Mayor
Beau Geste Press, Cullompton, Devon U.K.
1972
144 pp.

598. ROBERT FILLIOU
THE FROZEN EXHIBITION OCT. 62-OCT. 72

Galerie Légitime, distributed by Vice Versand
1972
20.5 x 32 cm overall

Presented in the shape of a bowler hat with a pocket containing offset photos and documentation from the *Festival of Misfits*. On the back are attached two leaves giving information about the *Frozen Exhibition*. Edition of 170 copies, signed by the artist.

599. **SOURCE** ('International Sources')
No. 11 (Vol. 6 #1) 1972

Guest Editor Ken Friedman,
Editor Stanley Lunetta
Published by Composer/Performer Edition
Sacramento, California
Begun in 1971, not issued until after Jan., 1974
124 pp.
27.3 x 35 cm

Includes work of Christo, Dick Higgins, Eric Andersen, Per Kirkeby, Robert Filliou, N.J. Paik, Albrecht d., Wolf Vostell, etc.

600. **FLUXSHOE ADD ENDA**

Edited by David Mayor
Beau Geste Press, Cullompton, Devon U.K.
1973

36 sheets, cards, etc. plus poster in a folder. Extensive documentation of Fluxshoe organized by David Mayor.

601. **ARTISTS' STAMPS AND STAMP IMAGES**

Simon Fraser Gallery, Burnaby, B.C.
1974
41 leaves
25 x 33 cm
Loose leaves gathered in an envelope

Offset black on white paper. Inc. Stamps designed by Friedman, Robert Watts and George Maciunas.

602. HENRY FLYNT
BLUEPRINT FOR A HIGHER CIVILIZATION

Multhipla Edizioni, Milano
1975
208 pps. plus 2 page errata slip
23.4 x 17.1 cm
Paper covers

603. **MACIUNAS V TRE/LAUDATIO SCRIPTA PRO GEORGE** Fluxus Newspaper #10

Edited by Geoff Hendricks, Sara Seagull, Robert Watts.
Published by the editors, with a Fluxus copyright. New York City
May 2, 1976
4 pp.
58.5 x 44.5 cm

Printed black on white paper. This issue was produced in honor of George Maciunas for the Flux-Banquet. Includes pieces by Vostell, Tone, Higgins, Ay-O, Knowles, Miller, Beuys, Flynt, Shiomi, Saito, G. Hendricks, Spoerri, Paik, P. Moore, Hutchins, Jones, and Brecht.

603a. Another identical copy.

amciaus V TRE

FLUXUSFLUXUSFLUXUSFLUXUSFLUXUSFLUXUS
FLUXUSFLUXUSFLUXUSFLUXUSFLUXUSFLUXUS
FLUXUSFLUXUSFLUXUSFLUXUSFLUXUSFLUXUS

laudatio Scripta Progetto

EDITED BY Robert Watts and Sara Seagull AND FLUXUS EDITORIAL COUNCIL FOR FLUXUS

May 2, 1976

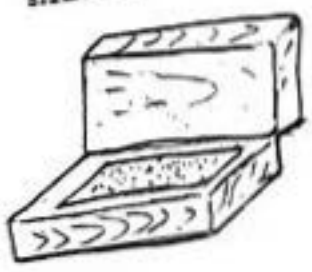
© COPYRIGHT 1976 BY: FLUXUS. ALL RIGHTS RESERVED.

FLUXUS

CONFIRMATION COPY

CONTAINER FOR USED SANDPAPER
to GEORGE MACIUNAS

This sand paper was used to scour out the inside of this container of which the inside has some capacity as the sand paper.



piece for Maciunas

once a day
saying "sanuicaM"

in honor of our friend

dick higgins
new york
march 12. 1976

A Poem for George Maciunas

Oh ! George
Oh !! George
Oh !!! George

ay-o

OUTER SPACE

The Septic Tank News

RESPONSIVE GOVERNMENT BEGINS WITH LISTENING

LIFE STYLE

Plan to Display Severed Hand Is Called a Hoax

MELBOURNE, June 29 (UPI). —Police have described as a "gimp hoax" a claim by a Melbourne artist that he would display an amputated right hand in an art exhibition at the Sydney Opera House.

The artist, Ivan Durrant, said the hand is genuine.

"I bought the hand for $250 from a Melbourne medical student who had it amputated three days ago," Mr. Durrant said. "The student did it as an expression of his right to do what he wishes," he said.

A police spokesman said that the hand a detective impounded was made of rubber but Mr. Durrant said he did not produce the licence issued to police. Mr. Durrant said he kept the hand in the freezer of the refrigerator at his home.

Mr. Durrant recently slaughtered a cow in front of the Victorian Art Center.

Energy-Saving Posters Are Popular on Campus

PHILADELPHIA (AP)—The University of Pennsylvania began a campaign to get campus residents to think in terms of saving energy.

Fred Shabel, vice president for operational services, had bright red posters printed. They carried the plain logo of the Federal Energy Administration, and delivered this message:

"Do it in The Dark . . . Save Energy Now!"

LEICESTER, England (UPI) — The Midland Steam Fair Circus offered a $12 reward for the return of five of its missing star attractions. A spokesman said the absent artists were fleas and "are very easily recognizable. They can walk tightropes."

BONN, Feb. 12 (UPI) — Twenty-eleven per cent of the women in West Germany would prefer to be men, according to a public opinion poll taken by the Institute for Applied Sociology. It reported that only 5 per cent of the men questioned would rather be women.

Greek Game Legalized

ATHENS, June 18 (AP)— Monopoly, Greece's popular card game, has been made legal again after being banned under the former dictatorship as "time-wasting, reactionary nonsense and immoral."

Shooting at Fiumicino

ROME, Jan. 5 (UPI) — A policeman on anti-terrorism duty at Fiumicino Airport accidentally turned a submachine-gun burst this day, slightly wounding two Italian tourists, police spokesman said.

BASIC WHEELCHAIR - folding type, exc. cond. Call [illegible] after 6.

WANTED — BASIC WHEELCHAIR - folding type, exc. cond. Call [illegible] after 6.

There's got every inch your man's pockets upheld at (56) from an Ipswich shop by a thief who left after a display and pulling chairs through the letterbox.

2,500 TURN OUT TO SEE MUSCLE

BRECHT & MACDIARMID

RESEARCH ASSOCIATES

Wildenburgstr.9 5Köln41 W.Germany

March 23rd 76

Mr. Geoffrey Hendricks
311 Church Street
New York, N.Y. / U.S.A.

Dear Mr. Hendricks:

As our contribution to the LAUDATIO SCRIPTA PRO GEORGE MACIUNAS CONCEPTA NOMINISQUE FLUXI we are pleased to be able to enclose our report on the physicochemical properties of MACIUNAS.

Having adhered here, as always, to the highest standards of scientific procedure, and believing therefore that you will find our work satisfactory, we beg to remain, dear Sir,

yours most sincerely,
George Brecht
George Brecht, B.Sc.
for the management

A PHYSICOCHEMICAL ANALYSIS OF MACIUNAS

M MASS. The quantity of matter contained by a body, regardless of its location. Mass is constant, and is distinguished fr.m weight, which is affected by the distance of a body from the earth, i.e., by gravitation.

Ac Actinium: A radioactive metallic element. The name is from modified Latin derived from the Greek ακτ, ray + ium, so called because of the action of light upon its salts. It is the first member of the actinide series, which includes uranium, neptunium, plutonium, americium, curium, californium, einsteinium, fermium, mendelevium, and nobelium. It is a silvery white metal with a melting point of 1050°C. Its most stable isotope has a half-life of 21.8 years. It is derived from uranium ores and the neutron bombardment of radium. It is a radioactive poison, radiation being of the bone-seeking type. Its isotope 225 is used in medicine as a radioactive tracer.

I Iodine: Nonmetallic element, the least reactive of the halogens.

Properties: Heavy, grayish-black plates or granules, having a metallic luster and characteristic odor. Readily sublimed, having a violet vapor (whence its name). Soluble in alcohol, insoluble in water. Noncombustible.
Derivation: From California oil-well brines; from mother liquors of Chilean saltpeter; from seaweed.
Method of purification: Sublimation.
Hazard: Highly toxic by ingestion and inhalation; strong irritant to eyes and skin.
Uses: Dyes; catalyst; pharmaceuticals; process engraving and lithography; special soaps; iodized salt; medicine; in special lubricants for titanium and stainless steel parts.

U Uranium: Dense, silvery solid; strongly electropositive; ductile and malleable; poor conductor of electricity. Forms solid solutions with molybdenum, niobium, titanium, and zirconium. Green tetravalent uranium and yellow uranyl ion (UO_2^{++}) are the only species which are stable in solution.
Occurrence: Uraninite, coffinite, and carnotite (Colorado, Canada, Congo, So. Africa, Australia, USSR).
Forms available: Solid pure metal; alloys; powder.
Hazard: (Powder) Dangerous fire risk; ignites spontaneously in air.
Shipping regulations: Red label.

N Nitrogen: Gaseous element of atomic number 7. Valences 1, 2, 3, 4, 5.
Properties: Colorless, odorless, tasteless gas constituting about four-fifths of the air. Noncombustible; non-toxic.
Derivation: From liquid air by fractional distillation.
Containers: Steel cylinders; pipelines; gravity.
Uses: Production of ammonia, cyanides; inert gas for purging, blanketing, and exerting pressure; in-transit food refrigeration; quick-freezing foods; bright annealing of steel; inert pressuring and blanketing gas in missiles; manufacture of float glass; source of pressure in oil wells; inflating tires.
Shipping regulations: (Gas) Green label. (Liquid, pressurized) Green label. Not acceptable on passenger planes.

As Arsenic: Silvery-gray brittle, crystalline solid that darkens in moist air.
Allotropic forms: Black, amorphous solid; yellow, crystalline solid.
Derivation: Flue dust of copper and lead smelters. The commercial grade is not made in U.S.A.
Uses: Alloying additive for metals, especially lead and copper (shot, battery grids, boiler tubes). Electronic devices; special solders; medicine.

NOTA BENE: Depending on the way in which the compound "NACIUNAS" is decomposed, the analysis can give the alternative to the above: "NAcIUNaS". Thus, in place of nitrogen and arsenic, sodium and sulfur are obtained. Both methods of treatment are equally valid. The latter decomposition gives:

Na Sodium (Natrium): Soft, silver-white solid; wax-like at room-temperature, brittle at low temperatures. Store in air-tight containers or in naphtha or similar liquid that does not contain water or free oxygen. Severe fire risk in contact with water in any form. Ignites spontaneously in dry air when heated. Used in production of tetraethyl lead, as a polymerization catalyst for synthetic rubber, as a coolant in nuclear reactors, and in non-glare lighting for highways.

S Sulfur: Nonmetallic element existing pure in at least two amorphous liquid forms, and in two stable crystalline forms: alpha-sulfur, rhombic, octahedral yellow crystals stable at room temperature, and beta-sulfur, monoclinic prismatic pale yellow crystals changing to the alpha form below 94.5°C. It occurs native in Texas, Sicily, Canada, Poland, Saudi Arabia, Iraq, U.S.S.R., and Japan, among other places, such as the bottom of the Gulf of Mexico. Sulfur is obtained by direct mining and by processing of sour natural gas, petroleum, and volcanic ash. It is used in pulp and paper manufacture, in the manufacture of dyes, pharmaceuticals, explosives, rodent repellents, and fertilizers, and as a cement sealant for repairing cracks in airport runways.

7

BEAUTY AND THE BLEACH

what you need to know about

Electricity

The new bus shelter at Spofforth, near Wetherby, is ideal for keeping out the wind and rain. It is soundly built and is designed without wondrous which can be broken by hooligans. In fact it has only one fault—it is 100 yards from the bus stop.

Courier carrier saves maid's life in burning house

A 56-year-old Louisville man, a carrier agent for The Courier-Journal and The Louisville Times, was credited with saving an elderly maid early yesterday at the burning home of Miss Edith Callahan in Glenview in eastern Jefferson County.

Joe Norvell, of 3744 Graham, said he was making his morning deliveries when he spotted an unusual light coming from Miss Callahan's home on the Bingham Estate grounds.

When he went to investigate, Norvell said, he found that Miss Callahan, 74, had gone to call the firemen and that her maid was inside "with smoke just pouring around her" and unable to escape.

Norvell said he entered and dragged the woman, Mrs. Cora Ford, 74, to safety. Both women apparently suffered no ill effects from the fire or smoke.

Policeman Chasing Boy Runs Into 'Difficulties'

The Final Days

GLAMOUR AISLE

PATIENT

HISTORY OF CONDITION

VISITS

X-RAY

DRUGS

OTHER IMPAIRMENTS (NOT result of this accident)

DIAGNOSIS (Describe and locate character and extent of injury)

NATURE OF TREATMENT and Recommendations

PROGNOSIS (Include estimate of probable permanent results)

ESTIMATED (or actual) DISABILITY

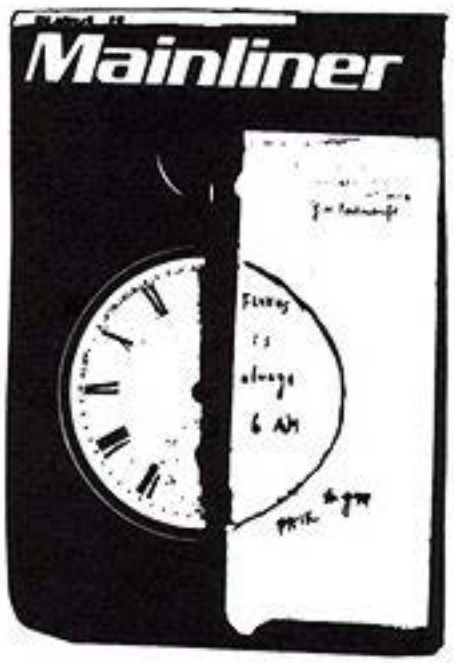
MEDICAL BILL

Electric light is created in either an incandescent bulb or a fluorescent tube.

8 Guilty in International Drug Case

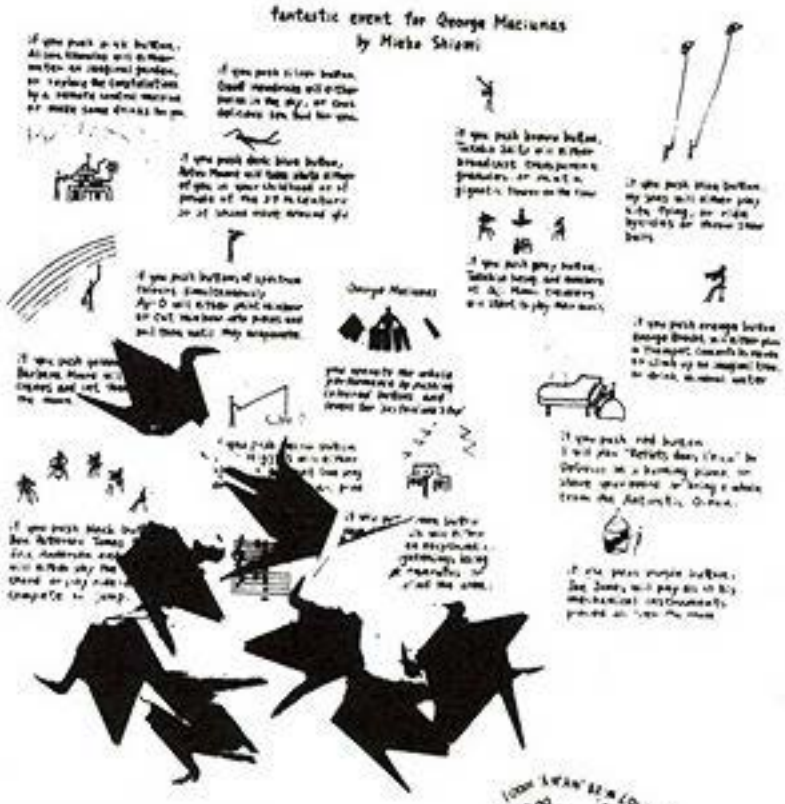
FLUX

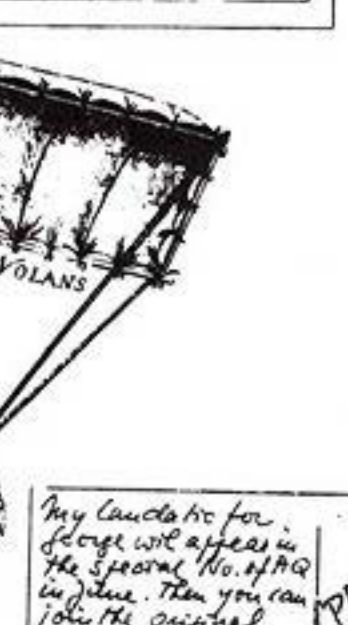
INFORMATION AND INSTRUCTIONS



Concepta Hominibus Fluxi

fantastic event for George Maciunas
by Mieko Shiomi





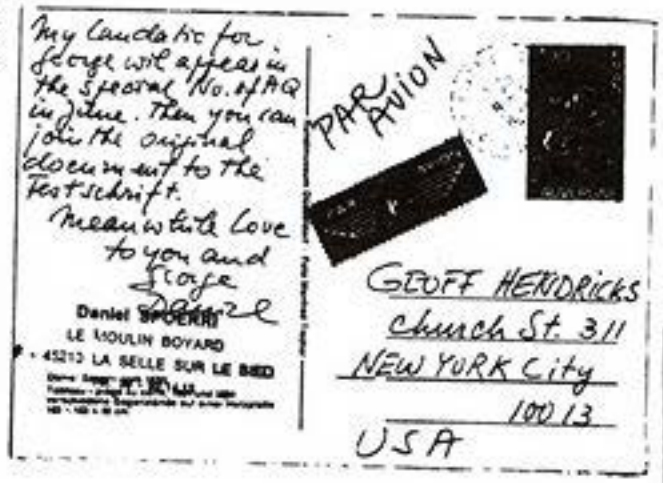
TWENTY-EIGHT TASKS FOR SIMONE MACHINA

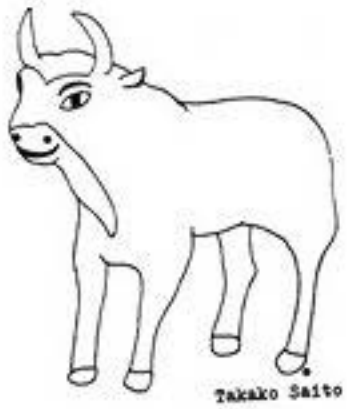
FIND THE FACES OF A gOD
FIND THE LEAVINGS OF AN eND
FIND THE wOODEN BONE OF THE wINDSTOD
AND THE BACKBONE OF THE yOU
COLLECT THE wORDS AND OTHER MASTER OF THE gRAPPE
GATHER BONE meTE FROM AN eAGLE
BOX UP THE FROZEN HAPPER OF HAMBONES (AND HAPPINGS)
FIND A LARGE TOAD OF AN eNTOMBE
DISCOVER wHOOSHED FACES OF A cHAMELEON
b-BAT THE BACKBONE OF AN LEOPARD
wROOTER BONE FROM A wROOSTER
FIND SEVEN wOOLE OF A HAIRMAL
HAVE FECAL MATTER FROM AN eMBASSIAN
FIND LEAVINGS OF A HIPPOCRIMP
DISCOVER THE wRIGGLY BOWEL MOVEMENTS OF gHOSTLIES AND GRIPPONS)
FIND THE BACKBONE OF AN eLK
wREATHE THE FACES OF eNDITECHNICS
FIND THE wRIT OF rEPTOMIN
COLLECT FECAL PELLETS OF gLANDULFFORD
FIND THE LEPRECHAN EXCREMENTAL LEAVINGS OF HARPIES
HAVE HAIRS AND BONE FROM A HeRCULLS (AND A MOA)
FIND THE BACKBONE OF AN eTE
GATHER wRIGGLEFED TOADS OF A cRAZYDOG
FIND THE wRIT OF AN IBEE
FIND FIFTY DIFFERENT FACES OF wHOOLATER
FIND LIMPSH LEAVINGS FROM wOLF
COLLECT TOADS AND wEEDS FROM AN eMPHAD, (AN ALPHID A AN eMBAE)
AND HAVE BACKBONES FROM wOODPOKES.

GEOFF HENDRICKS
APRIL 1974

a notorious student of flight

IF YOU WANT A TALKING MACHINE





TO BEAT TO FAIL A DRIVING TEST: Helen Ireland's auto protruding from a Department of Motor Vehicles building in Auburn, Calif., after she failed her first driving test. According to the driving examiner, Mrs. Ireland stepped on the gas instead of the brakes, and the car plunged through the wall, injuring three persons. Mrs. Ireland had an immediate photo at take the test again.

604. MIEKO (CHIEKO) SHIOMI
SPATIAL POEM

Sakaguchi, Osaka Japan
1976
70 pp. plus title page

Stiff cardboard covers with a heavy highly textured wrap around jacket printed green on white, with letters and image appearing in white. A record of the nine global events which were performed during the period from 1965 to 1975.

605. **AQ 16**

Edited by Silke Paull and Harvé Werz
Saarbrücken-Dudweiler
1977
100 pages
24.7 x 18.6 cm

A special issue devoted to Fluxus titled *How We Met or a Microdemystification.*

606. (GEORGE BRECHT)
TEXTE ZU EINER HETEROSPEKTIVE VON GEORGE BRECHT

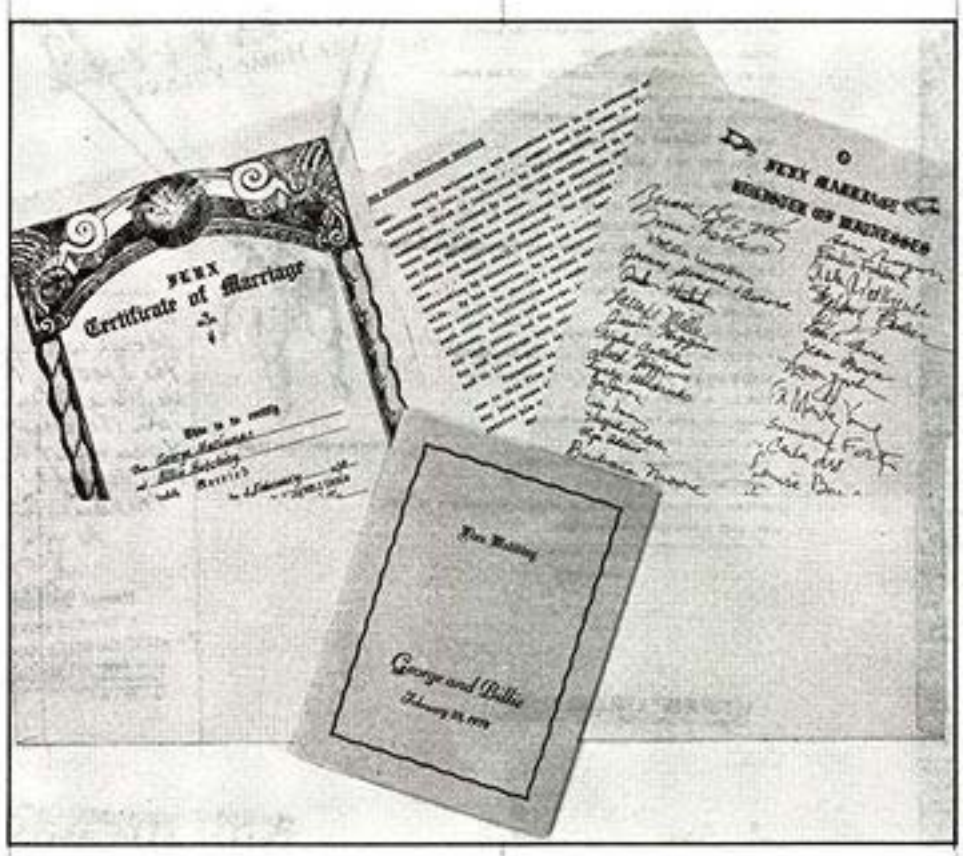
Kunsthalle Bern
1978
206 pp. plus advertisements
Paper covers

Catalogue for the exhibition August 19—September 24, 1978. Includes interviews by Ben Vautier, Henry Martin, Robin Page, Irmeline Lebeer, Gislind Nabakowski, Michael Nyman.

607. GEOFFREY HENDRICKS/BRIAN BUCZAK
FLUX WEDDING (Album)

Money for Food Press, New York
Deluxe edition
1978
29.6 x 24 cm

White folder with 'Flux Wedding'/'George and Billie'/'February 25. 1978' rubber-stamped on the cover. Contains 'Flux Certificate of Marriage', hand tinted and numbered; 'Flux Marriage Register of Witnesses', rubber-stamped and numbered; 'Fluxus Marriage Service', adopted by Geoffrey Hendricks, 3 pages; 1 sheet with the list of participants; and photo album containing 2 photographic prints of the 'Flux Wedding' by Hollis Melton. This album documents the 'Flux Wedding' of George Maciunas and Billie Hutching, Feb. 25, 1978 at 537 Broadway, New York City. Numbered edition of 30 copies.



608. **a V TRE EXTRA** Fluxus Newspaper #11

Edited and published by Geoffrey Hendricks
New York City
March 24, 1979
37.5 x 29 cm
16 pp., 2 inserts

Printed black on white paper, this issue devoted to Maciunas after his death, includes four pages of 'Last Works of George Maciunas in Photos by Peter Moore', as well as contributions by Ay-O, Brecht, Dupuy, Flynt, Forbes, Friedman, Gordon, J. and G. Hendricks, Higgins, Jones, Spike Jones, Keaton, Knizak, Knowles, Liss, Maciunas, Mekas, Miller, van Riper, Saito, Shiomi, Spoerri, Tone, Vautier, Vostell, Wada, Watts. Two inserts; one 37.7 x 7.2 cm black on tan paper, a Correction for Robert Watts' 'George Maciunas: Life Span Data'; and another insert 37.7 x 13.3 cm printed black on tan paper which has captions for the photographs by Peter Moore.

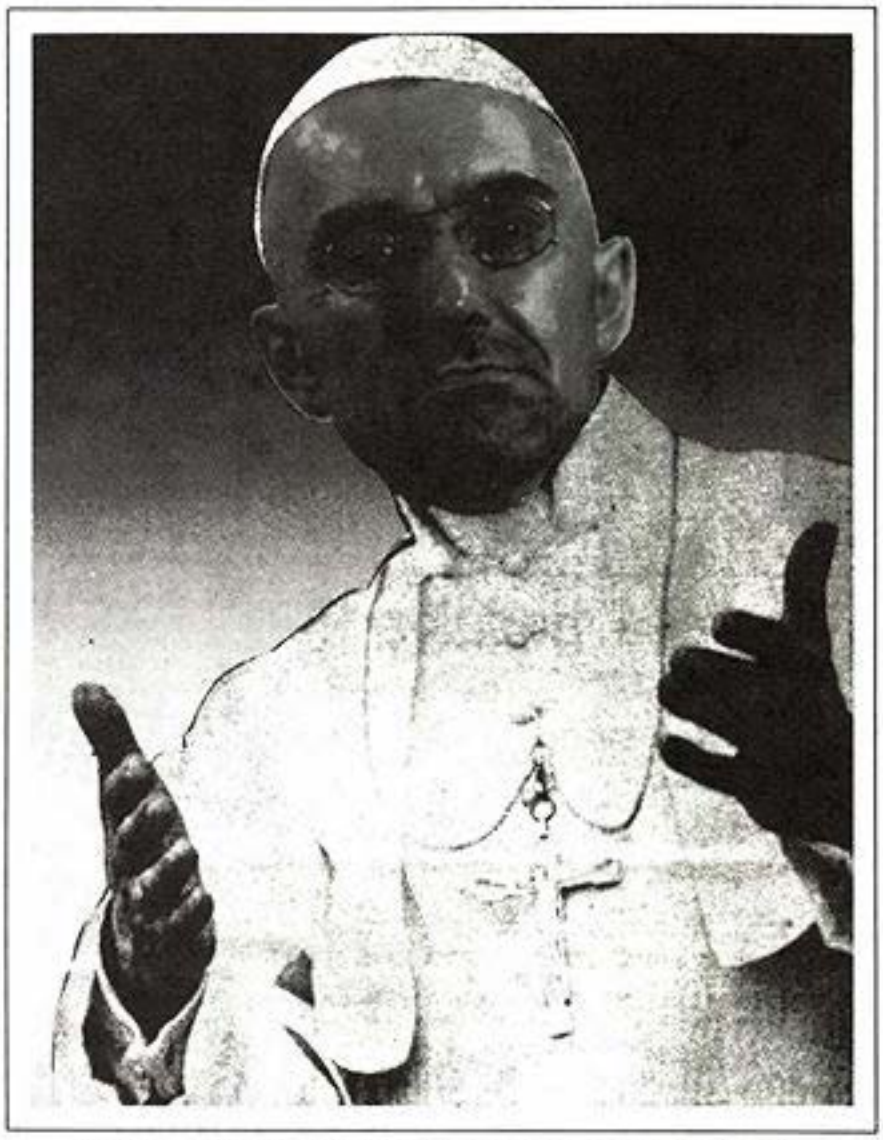
608a. Another identical copy.

aVTRE EXTRA

No. 11 | COPYRIGHT © 1979 by the FLUXUS Editorial Council. | *Unsettled* | Saturday, March 24, 1979 | TV Page 18 | $2.00

Hart attack kills him at summer palace

MACIUNAS DIES



George Maciunas in one of his many disguises to elude the Attorney General.

Flux Pope George Maciunas died last year after collapsing with a heart attack at his summer palace in New Marlborough. Earlier doctors fought to save the 92 years old spinster after being beaten and gang raped. He was given the last rites and the Flux Council appealed for world-wide prayers for his life.

'With deep anguish' Sobbing aide breaks news to the world

"She suffered horribly," said a Scotland Yard man. "The people who did this were animals."

A sobbing spokesman announced the news "with profound anguish and emotion." Crowds wept in the main square outside the palace.

Bruises

Three youths were involved—Afterwards one of them went to sleep on the battered spinster's bed. The parish church bell tolled a death knell. The papal Flux guards, dressed in their evening uniform of dark blue, closed the heavy gates of the palace.

The Pope was administered a Holy Flux Oil, a rite known as "extreme unction."

The old lady was raped three times. Her jaw and six ribs were broken. Her body was a mass of bruises—battered with her own aluminum tea kettle. At the time the frail leader of 700 million pranksters was listening to jokes recited at his bedside by his private secretary.

Tragedy

"This was the most horrific attack on a woman I have ever experienced and one I hope I'll never experience again," added Detective Inspector Robert Hayday, who is leading the investigation.

The Pope's two personal physicians, the Fluxus Secretary of State, George Brecht, and several others were at the Pope's bedside when he died. Yesterday the spinster underwent two emergency operations in Bart's Hospital, London. Only six days ago the Pope visited a cardinal's tomb and told a congregation, "I hope to meet him after death, which cannot be far away."

The attack was on Saturday night. A police spokesman said: "He made full use of his jet age papacy and in his 15 years of office has travelled further and wider than any of his predecessors." "An apostle on the move," he was the first reigning pontiff to travel by air, the first to go on a pilgrimage to Jerusalem, and the first to receive Communist leaders. He survived a knife attack in the Philippines in 1978. Two youths shinnied up a drainpipe into the neighboring flat of a 34 year old man who was out playing bingo. They ransacked the man's flat. They disturbed the old lady who came up to investigate. They beat her up and then they all raped her.

Blood

One of the most difficult moments was in 1971 when he issued his encyclical letter on so called "Avant Garde" Festivals, which upheld the ban on verbal communication. When the neighbor came home, he found this youth asleep on the bed and the woman in a pool of blood on the floor.

Fluxus officials were said to be inspecting the grottos of St. Peter's Basilica, where Popes are buried, and the sewers of Rome. It was during this that he was stricken by the fatal attack. Last night a youth was helping police inquiries.

Strollers along the waterfront of Buenos Aires are often surprised to see the crews of Japanese merchant ships playing stickball or catch, which the soccer-loving Argentine longshoremen consider "quaint Oriental games."

The Eskimos have been forbidden by Danish authorities to hunt within several square miles of the crash site. The Eskimos have also been told not to boil their meat with melted sea ice, as they have done for centuries in order to obtain salt, but to buy salt at the Danish Government trading post and to use melted glacier ice from the island for water instead.

450 SPERRY WORKERS FACE THE AX

A funeral atmosphere gripped the Sperry Gyroscope plant at Lake Success, L.I., today as its 6,350 employees reported for work.

ON FLUXUS

From an interview between Larry Miller and George Maciunas, March 24, 1978, at Greenwich, Connecticut.

Larry: Do you make a connection between Fluxus and Dada in that Fluxus is a word that is applied to a particular aesthetic or expression of a certain art sensibility?

George: Yea, there is nothing wrong there. It became that eventually after a few years. It became I would say not a group, but more like a way of life. Dada was definitely a tight group with a strict membership. Fluxus is not. It is more like a way of doing things, very informal, sort of like a joke group. You know if you ask people like George Brecht, "Are you Fluxus?" then he will just laugh at you. It's more like Zen than Dada in that sense. If you ask a Zen monk "Are you Zen?" then he probably won't reply, saying "Yes, I'm Zen." He will give you some odd answer like hitting you on the head with a stick. So it's not easy to describe its characteristics in just a sentence. I think that you carry many things over. You know it has the humor and it definitely does have the functionalism, a lot of that. It is very concrete I think. It has the influence of John Cage, a tremendous influence, and Duchamp and to a slight degree maybe (Yves) Klein by way of Ben Vautier. . . . Monomorphism is an important item that should be mentioned. That's where it differs from happenings. Happenings are polymorphic which means many things happening at the same time. That's fine. That's like Baroque theater. You know, there would be everything going on, horses jumping, fireworks and waterplay, somebody reciting poems and Louis XIV eating a dinner at the same time. So that's polymorphism, poly, many forms. Monomorphism means one form. Now the reason for that, you see, a lot of Fluxus is gag-like. That's part of the humor, it's just as gag. In fact, I wouldn't put it in any higher class than a gag, maybe a good gag.

Larry: You don't consider Fluxus art?

George: A high art form? No, I don't. A good inventive gag. That's what we're doing. There's no reason why a gag, if some people want to call it art, fine. Like I think the gags of Buster Keaton are a high art form, you know, sight gags. Now we do not just sight gags but sound gags, object gags. You can't have a joke in multiforms. In other words, you can't have six jokers standing and telling you six jokes simultaneously. It just wouldn't work. It has to be one joke at a time.

Larry: Because jokes apply to our linear expectation?

George: Right, the whole structure of a joke is linear and monomorphic. I think that's why our concert pieces tend to be that way. It's like a gag. You can't have three gags simultaneously either. You're going to miss two of them. You get one and miss two.

Frigan & fri

MYSTERIOUS TELEGRAM RECEIVED

New York, Saturday, May 13, 1978.

A curious telegram was received by Fluxminister Geoffrey Hendricks today during the Flux Funeral service for the late George Maciunas. It read in full: "GOD IS AN INFANT. DEVIL IS AN INFANT. EAT BABY FOOD. (signed) GEORGE MACIUNAS."

PETER MOORE

George Maciunas

PHILADELPHIA COURT VOIDS MACIUNAS TERMS

PHILADELPHIA, Nov. 8—George Maciunas, the bank robber and prison escape artist, won his freedom yesterday from Philadelphia Authorities and now belongs solely to New York.

Maciunas, who is now 69 years old and in ill health, was sentenced in 1934 in Philadelphia to 25 to 30 years for bank robbery. In 1945 he escaped from the Eastern State Penitentiary. Recaptured, he drew an additional 10 to 20 years.

He then was sentenced to 35 to 70 years at Holmesburg Prison but escaped from there in 1947.

In 1952, he was arrested in New York and sentenced to a 30-year-to-life term for bank robbery.

Judge Edmund Spaeth Jr. ruled here yesterday that Maciunas's 1934 conviction was invalid, saying Maciunas was not represented by a lawyer. Those who could have supported the charges are now dead and the state is without evidence, the court was told.

Judge Spaeth set aside Maciunas's 10-to-20 year sentence for escaping prison in 1945 and placed Maciunas on two years' probation for the 1947 jail break but gave him credit for 22 months and 7 days served.

PAIK FLUXFIRE

New York, Sunday, September 10, 1978, mid-day.

At the southeast corner of MacDougal and Bleecker Streets Brian Buczak and Geoffrey Hendricks walking east encountered Nam June Paik and Takahisa Kosugi walking west. Several days before Paik had had a small fire, a "Fluxfire", for he said that it had created some flux, and that he was staying at a hotel. He further recounted how he had been trying to figure out how George Maciunas was manifested in the fire.

Paik also spoke of how he was making two typewriters for Jean Brown, a typewriter that types just the letters "G" and "M", and another that types all the letters except for "G" and "M".

MAN GIVES BIRTH TO GORILLA TWINS

Great Bearington, Mass., January 10, 1978. George Maciunas, most recently known for the Attorney General Office scandal, where it was revealed that over six million dollars had been spent in a world wide search for this individual when in actualf act he had been selling snowballs made to look like apples in front of the Attorney General's office and for a short time had actually been working, in a disguise, as messenger boy for the Attorney General himself, was admitted to the hospital here for unexplained abdominal pains. Exploratory surgery revealed they were laboey pains, and that two warring gorilla cubs were the cause of the patient's discomfort. The two young cubs are now being nursed by a she-wolf that came down out of the hills in nearby New Marlborough, and the local priest, Father Jones has declared the event a miracle.

It had been surmised that conception took place miraculously this past Halloween, when Maciunas was suddenly transformed into a ravishing blonde woman just before the arrival of guests to his New Marlborough mansion. Throughout the weekend guests tried unsuccessfully to locate their host, although they were well entertained by this blonde woman wearing a red dress. Also that weekend, there were two unconfirmed reports of a wandering gorilla who guests thought was perhaps Maciunas himself. They recalled a religious service some years back in which gorillas assisted the person in question.

Two other theories have been advanced for this scientific first. One is that it was caused by extra-terrestrial visitors. Local residents reported sighting strange hovering glowing lights in the neighborhood of his estate. The other theory is that he was impregnated by gorillas at the time of the aforementioned religious service, and that it has been an extremely long gestation.

The recent phenomenal growth of these two infant animals has been explained by the fact that

medical personnel have seen Maciunas inject himself with a specially constructed 100 point hypodermic needle in rotating patterns of tastes, colors and smells. It is reported that stools and urine have been changing color constantly, and although laboratory reports are being kept under maximum security because of the highly sensitive nature of this event, we have received this information from an usually reliable source. The National Guard has been called out to restore order to this normally quiet New England community.

CALIFORNIA POSSE HUNTS WOMAN REPORTED CARRIED OFF BY 'BIG FOOT'

HOOPA, Calif.—a 23-year-old blonde reportedly was carried off by a hulking, hairy animal resembling the legendary "Big Foot."

Humboldt County Sheriff's deputies, Forest Service employees and volunteers searched yesterday without finding a trace of the woman who disappeared from a trail late Saturday in rugged mountains near here. Efforts continue today.

Deputies identified the woman as George Maciunas, 23, of Redding, Calif. They said she was with Ed Bush, his wife, Katherine, and Terry Grafton, who were seeking evidence of "Big Foot's" existence.

Their camper was painted with the sign, "Outdoor Adventure Motion Pictures."

Deputies said they found large footprints in the area but search dogs could not find a scent.

"We are treating this seriously," Sheriff's Sgt. Harold Reed said. "None of her relatives has heard from her. We don't even know what we have. Even if this is a prank, it is serious."

There have been many reported sightings of "Big Foot" in northern California in the last several years. He has been described as a hairy humanoid nine feet tall and weighing about 350 pounds.

OPEN THE CONTAINER AND DRINK THE LIQUID. THESE BOTTLES ARE NOT MEANT TO BE EATEN AS THEY HAVE NO FOOD VALUE. BUT THEY MAY BE USED AS TOYS.

GEORGE MACIUNAS: LIFE SPAN DATA

CONSUMPTION

Lemons: 4524
Eggs: 12,480
Bread: 2691 lbs.
Cereal: 2301 lbs.
Apples: 12,857
Beets: 3214
Meat: 1607 lbs.
Milk: 6420 qts.
Water: 17.72 Tons
Total Food Intake at Smorgasbord Restaurants: 2.85 Tons.
Total Food: 21.62 tons.

ELIMINATION

Feces: 8.12 tons
Urine: 10.68 tons
Perspiration: 910 lbs.

PRODUCTION

Hair: 118.7 miles
Nails: 11.75 sq. ft.
Words Spoken: 3.07 x 10
Lines Drawn & Words Written: 62.14 miles
Characters Typed: 2.53 x 10 (stretched-out length: 47,8 miles)
Distance Traveled: 14,829 miles (foot)
Distance Traveled: 256,000 miles (mechanical)

OBSERVATION

Total Observed Distance: 8.88 x 10 ft. (16,830,000 miles)
Total Objects Seen: 9.6 x 10 (add 10 /10 , all stars in galaxy)
Total Sounds Heard: 3.14 x 10

Robert Watts
May 12, 1978

FLUX

a V TRE

EXTRA

Editor-in-chief: George Maciunas
Managing Editor: George Maciunas
Art Director: George Maciunas
Copy Chief: George Maciunas
Senior Editor: George Maciunas
Staff Writers: George Maciunas, Ben Vautier, Geoff Hendricks
Contributors: Ay-o, George Brecht, Jean Dupuy, Henry Flynt, Bici Forbes, Kate Friedman, Camille Gordon, Geoff Hendricks, Jon Hendricks, Dick Higgins, Joe Jones, Spike Jones, Buster Keaton, Milan Knizak, Alison Knowles, Carla Liss, George Maciunas, Jonas Mekas, Larry Miller, Peter von Riper, Takako Saito, Mieko Shiomi, Daniel Spoerri, Yasunao Tone, Ben Vautier, Wolf Vostell, Yoshimasa Wada, Bob Watts.
Reporter: Nam June Paik
Assistant Editor: Geoff Hendricks
Executive Assistant: George Maciunas
Associate Art Director: George Maciunas
Picture Editor: George Maciunas
Senior Photographer: Peter Moore
Photo Researcher: Barbara Moore
Production Manager: Sara Seagull
Assistant Production Manager: George Maciunas
Print Manager: George Maciunas
Supervisor: George Maciunas
Marketing Director: George Maciunas
Research Director: George Maciunas
Production Coordinator: George Maciunas
Account Manager: George Maciunas
Vice President of Finance: J.P. Morgan
Credit Director: George Maciunas
Data Systems Manager: George Maciunas
Circulation Director: George Maciunas
Narratology: George Maciunas
Translation: Larry Eisenhauer
Copywriter: Lynn Tillman
Typography: Bonnie Nielsen/Fenn Type
Promotion Manager: George Maciunas
Classified Advertising Director: George Maciunas
President: George Maciunas
Publisher: Geoffrey Hendricks

Published occasionally by the FLUXUS Editorial Council.

COOK MEETS UNTIMELY END

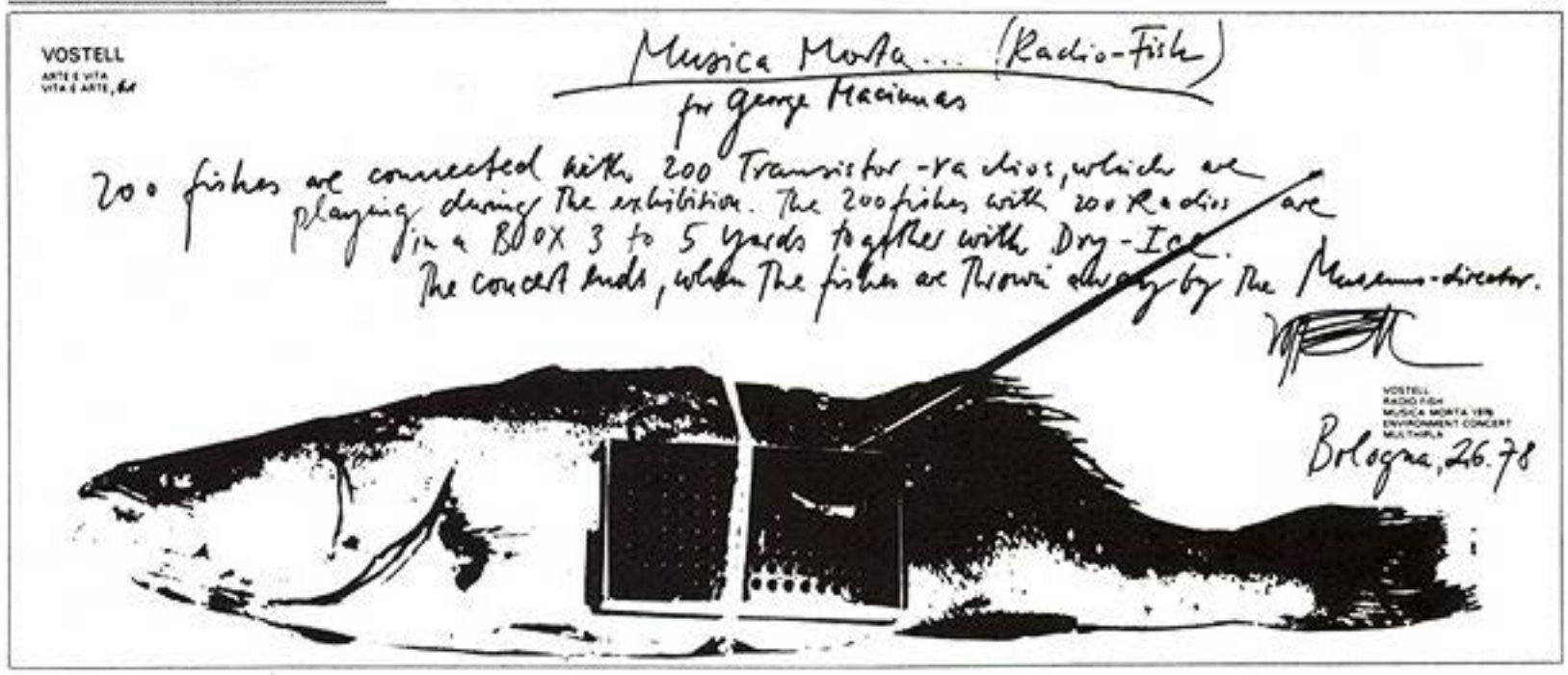
La Selle sur le Bied, France, April 1.

While leaning over to taste the broth, an internationally renowned cook fell into the soup he was preparing and drowned.

Early in the last century, some families of the colony enriched themselves by encouraging shipwrecks. They would lure ships upon the reefs at night by posting false beacons on the shore.

A missionary has described the remarkable effect of the cry "Wreck! Wreck!" on a colony of pigs.

On hearing the shout, the pigs would go into transports of ecstasy, the missionary reported. Squealing with joy, their tails erect, the pigs would leap out of their sties and head for the beach, as if hoping to share in the spoils.



GEORGE MACIUNAS
Retired Train Conductor

PETER MOORE

Monday, August 28th, 1978

Services for George Maciunas, 83, of Brighton, a retired railroad freight conductor, will be at 2 Monday in the Fluxus Chapel, Brookline [Massachusetts].

A native of New Brunswick, Canada, he was the former Secretary of the Brotherhood of Railroad Trainmen, Local 1901; the founder of the Blackberry Pie Post, Armorican Legion, in Boston; a member of Armorican Legion Post 1261, and a member of the El Paso, Texas, Lodge No. 130, Muttons, for 55 years.

A World War I Army veteran, he was a member of the Jewish War Veterans of Remembrance and a member of Congregation Kadimas Moshe Megillah in Brighton.

The medical library at the U.S. Public Service Hospital in Barton [Vermont] was dedicated in his name and his wife Myra's name for thousands of hours of volunteer work at the facility.

His wife, Myra, survives with a daughter, Billie Hutchens of Newtown, three grandchildren and one great-grandchild.

—Camille Gordon

Note from Henry Flynt: "This is the tribute *Flash Art* didn't use — you may use it any way you like, in part or the whole." Well, *Flash Art* did use it, but we'll print it again here and print it sideways in tribute to the special relation of Flynt to Maciunas.

—Editor

George Maciunas and My Work With Him

by Henry Flynt
(written February 1978 for *flash art* magazine)

I believe that George Maciunas' potentially most valuable contribution has been in the field of socialist planning of consumption. I refer especially to his design for a prefabricated housing system, which so far as I know received its only publication in 1965 in a pamphlet which George and I co-authored entitled "Communists Must Give Revolutionary Leadership in Culture." George's design would be immediately recognizable as socialist even if it were not labelled as such. It is an innovative, integrated functional solution which combines quality with the possibility of mass production of components—and which allows both centralized and decentralized construction. The design was conceived as an improvement on the Soviet prefabricated concrete system which has been implemented on a massive scale in the USSR. George approached the Soviet authorities with his design, but so far as I know they never became seriously interested in it. Implementation in the U.S. was never a serious possibility either, because the design is not suitable to the capitalist housing market.

The principle of George's design is a highly innovative and integrative approach to "efficiency" in the sense of distributing given consumption resources over the largest number of acts of consumption (making a wealth of use-values available to the whole population). George also illustrates this principle by contrasting the Citroen 2CV and the Cadillac automobiles. This example shows that George's principle needs modification: the social problem is one of the system of *public* transport which takes both passenger comfort and pollution into account; and a minimal automobile is not necessarily the appropriate solution. However, George's housing system would seem to be ideal as an illustration of how a wealth of use-values can be made available to the whole population (in more technical terms, how to interface solutions in specific problem areas with economy-wide feasibility). George's plans should at least be available in libraries of architecture and design.

In the early Sixties, George and I collaborated on a series of projects which grew out of our shared dismay at the official art of the Soviet Union—the combination of feudal and bourgeois "classics" and propaganda kitsch. We picketed Stockhausen twice in 1964 in order to oppose the bourgeois and European-chauvinist implications of the ideology of "serious art." (We were not opposing all culture directed at small audiences; we were opposing the reactionary elitism specific to "serious art.") Subsequently, some of the points we were making came to be taken for granted with the appearance of "black studies" and the growing interest of American students in classical Indian music. However, the Left still has not settled accounts *theoretically* with "serious art." Another development was that one of the ethnic musics of the U.S., rock-'n'-roll, became so successful as commercial culture that it became subject to all of the manipulation and degradation of the larger imperialist society. (From Chuck Berry to Johnny Rotten.) Today, Rock mostly represents kitsch and depravity. We do not concede in any way that this perversion discredits our support of ethnic music.

(I should also mention the long narrow dark grey leaflet which George designed for the second demonstration. I well remember Marc Schleifer's astonishment when I took the leaflet to him.)

At the time of the demonstrations against Stockhausen, I was associated with a tiny Leftist sect called WWP. After the second demonstration, the chairman of WWP, Sam Marcy, made the valid criticism that one does not expound a new theory in a leaflet; one does not hold a demonstration unless an issue is well enough understood to be expressed in a slogan. Marcy said that I ought to write a theoretical pamphlet. I approached George about co-authoring such a pamphlet, and that is how "Communists Must Give Revolutionary Leadership in Culture" came about. I still agree with that pamphlet in three areas: (a) criticism of Soviet culture as the expression of a retrogressive elite in Soviet society; (b) interest in documentary film and revivified ethnic music as symptoms of social progressivism; (c) George's architecture as an example of the socialist planning of use-values. Where George and I were naive was in not recognizing the primacy of the relationship between the economic core of society and mass consciousness in determining the character of culture. State manipulation of the fine arts cannot turn an otherwise retrogressive situation into a revolutionary one; and in a revolutionary situation, the spontaneous revolution in culture becomes primary: state manipulation of culture is a misplaced use of executive authority.

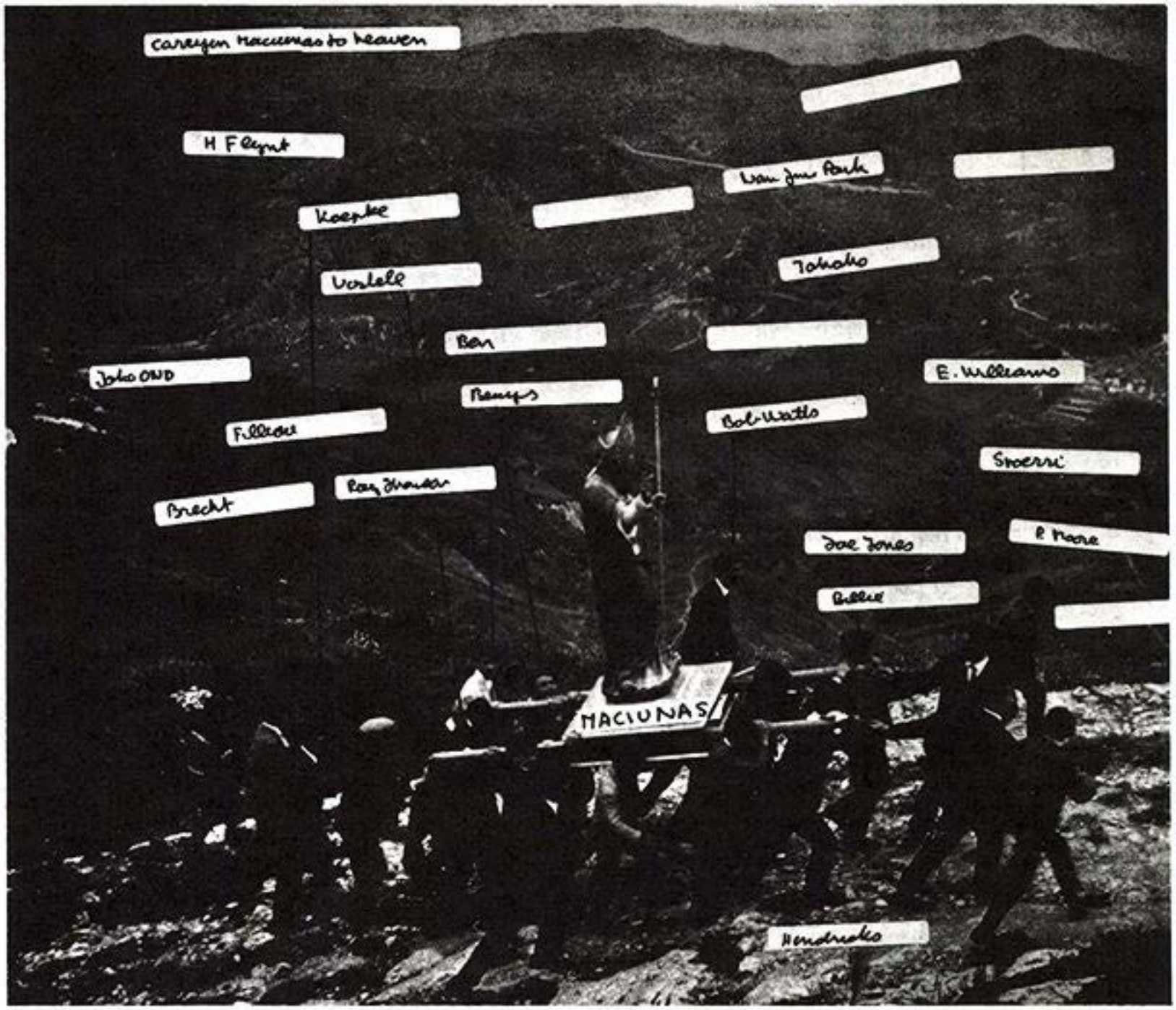
The "Communist Culture" pamphlet certainly exemplified Richard Kostelanetz's idea of new book format. The text was on two broadsides which were folded and sandwiched between slabs of materials used in George's building system. Although the result was physically able to be mailed without wrapping, postal regulations did not permit us to do so. The problem has appeared in other works of George's that designs cannot be used in the intended way because they do not comply with bureaucratic regulations.

I mailed copies of the "Stockhausen" leaflets to Robert F. Williams in Cuba in 1964, and copies of the "Communist Culture" pamphlet to China in 1965. I have often wondered if those mailings had any connection with the fact that when the factional struggle in the Chinese Communist Party surfaced in 1966, it did so in the misleading guise of a "Cultural Revolution."

I never had any connection with Fluxus as an art movement. The connection was rather that Maciunas published important documents of mine in Fluxus publications at a time when nobody else would touch them. I consider myself to be a philosopher above all, and the first philosophical manuscript I ever had published was published by George in *Fluxus V TRE No. 3*. The same issue also published the documents of my 1963 anti-art manifestation.

George printed my texts sideways to dissociate them from the content of the rest of *V TRE*. George told me at the time that the avant-garde was already horrified by my attack on art; when they heard I was to have a manuscript published attacking language as well, they really thought I was going off the deep end. Nevertheless, this manuscript was the source of much of the work which subsequently appeared in my book *Blueprint for a Higher Civilization*, to mention my recent unpublished manuscripts. In 1968, George published my *Down With Art* pamphlet. George also supported my efforts in musical composition. When I became the leader of a country rock band in 1975, George played an important role in producing the first two concerts which we gave. At this time we premiered several works which I thought would never receive live performances. (From Johnson wrote a review of the first concert for the *Village Voice*, but Robert Christgau held the review until he could attend the second concert, and then cancelled the review.)

As a result of knowing George in the early Sixties, I came to understand the sense of historic mission which many Russians have about the Soviet state (which is after all still the most important world institution inspired by Marxism). At the same time, the fact that George's ideas in socialist design have never been socially implemented raises profound questions about social appropriation of talent, about the claims of the Left to be the vehicle of articulation of real needs, and about the point at which historical-institutional success becomes meaningless in relation to stated goals. I hope that in the future I will have the opportunity to discuss these questions in print.



"Fill up some names and place the arrows." —Ben.

①

② THE DEATH of CULTURE

20 CENTURY'S BIGGEST MOST IMPORTANT, MOST DIFFICULT, MOST INTERESTING, MOST PROBLEM MAKING, MOST CONTROVERCIAL, MOST CUNNY MOST DISGUITING. PERSON HAS GONE TO THE PARADISE RECENTLY ALONE??

③ GEORGE! I WANTED TO ASK YOU WHY YOU DIDN'T TELL ME BEFORE YOU GO
DEATH IS MUCH MORE INTERESTING THAN FLUXUS
COME BACK GEORGE.

Yoshimasa Wada

THE LAST EVENT FOR GEORGE IN ANOTHER WORLD

turn round..... swing your right hand.....
smile..... squat for a while and murmur twice
" seaweed, seaweed "..... stand up, throw a
stone toward us..... then keep going your way
.....
during these I will send you this chord.

mieko shiomi

No.1

Feb 15. '75

Dear Ayo.
I have some bad news — discovered I have advanced cancer of liver and pancreas. That explains the pain I have had since August. They discovered that only through exploratory surgery. They can't do much here except give me morphine to kill very severe pain and some chemo-therapy with 50/50 chance of survival. I have a favour to ask you.
I found that at
National Cancer Center Hospital in Tokyo Dr. Ishikawa has discovered a method of operating on cancerous liver. This was never yet done in U.S. Procedure takes about a year since plasma has to be fed while remaining liver grows back, but I would be willing to stay in Japan for a year. Maybe I can receive plasma supplies like Nana.
In other words do operation in Tokyo and plasma in Nara where I will take archery lessons.
Could you find out as soon as possible how soon I could be admitted for surgery and the cost of the whole procedure — surgery, hospitalization & plasma (which I suppose could be given me as out-patient).
Last request — Do you think it would be wise to organize a reception of your kids either in NYC or Japan. I will bring your from room & rainbow daircare - both in perfect shape —
Best Regards & Thanks. — George

No.2

From Emmett Williams
Carpenter Center for the Visual Arts
Harvard University
Cambridge, Massachusetts 02138

May 25th, 1978

Dear Ay-O,

Too, I have taken my time answering your last letter, although I meant to write you almost every day, "I'll do it tomorrow," et cetera et cetera et cetera. And I didn't even tell you how happy I was to receive the great Shiga-Kit.

Well, George Maciunas came to Everson's University Hospital to get cured. So I went to see him every day, and we became friends again after all those years! On Friday, the 7th of May, I told George about the great Shiga-Kit, and he made me promise to bring it to the hospital the very next day, and to bring a tape recorder so he could hear the cassettes. Well, to make a long story short, George died the next day, at four o'clock in the afternoon. (That's my wedding anniversary, the 7th of May!)

George also told me he saw no reason to go on living in such pain, that he would just like to disappear. I told him to think absolutely hard, and maybe it would happen. And yesssir, Ay-O, the next day he just disappeared.

I will tell you all about it one of these days.

No.3

TELEGRAM — NIPPON TELEGRAPH & TELEPHONE PUBLIC CORPORATION

04
042 TKO125 NJAC25 VIA ITT CIA744 4-066851E129
JPTK NL DINK 015 TKHT NEW YORK NY 15 09 0542P EST

LT
AYO 2-6-38 MATSUYAMA KIYOSE
SHI TOKYO
GEORGE DIED TODAY MAY 8 3A*BAYA AND PETER

OOL 2-6-38 9 0835 ISA

Ps 2.
From No.1 Shiga-Kit ..... Emmett and I once did a seminar in Japan 1976 (Kikkoh-about demos) That documents we call "Shiga-Kit"

7 Decorated Faces for Occasion of George's Funeral

Kuzyak 1978

Scientists are still processing data from the spacecraft's pass through the so-called Io flux tube. As Io moves through Jupiter's strong magnetic field, it generates an electric current that flows along the magnetic field lines connecting the satellite and the planet. The spacecraft experienced no strange interactions with the flux tube.
Indeed, Dr. Norman F. Ness of NASA's Goddard Space Flight Center announced, "we are unable to say definitely that we penetrated the flux tube."

GEORGE MACIUNAS

dith 4 die

ACTIONS FOR G. MACIUNAS
Am Kuzyak 1978

AKCE, KTERÉ SE NEMOHOU STÁT

AKCE, O KTERÝCH NELZE ANI PŘEMÝŠLET

AKCE, KTERÉ NEJSOU AKCEMI

BILLIE HUTCHING AND GEORGE MACIUNAS, FLUXUS LEADER, ARE WED

New York, February 26, 1978.

The Flux-marriage of Billie Hutching, daughter of solitude and will-o-the-wisps, and George Maciunas took place yesterday in the Grommet Art Theater. The FluxRev. Geoffrey Hendricks performed the ceremony. The bridegroom is the son of Buster Keaton and Spike Jones, and the service took place in the State of Anxiety.

The bride, who has kept her maiden name, is an alumna of the Outer Mongolian Polytechnic Institute, and was until last week a trust officer of the Fluxus Savings and Loan Company. The groom attended the Aleutian University's program in tropical architecture. Both bride and groom were dressed in white antique wedding gowns. Her previous marriage ended in uncertainty. Her father is a senior vice president of Joe's Toys.

The bride was attended by Olga Adorno, heir to a whipped cream fortune, by the lovely Larry Miller, and by Barbara Moore, senior archivist for Yesterday, Inc.

Mr. Maciunas is the grandson of the late Tristan Tzara, a noted cafe entertainer of the last century, and also of a Zen priest, whose name has not been revealed. It is reported that he was born in Lithuania. His best man was Alison Knowles, international authority on bean production. His paternal great-grandfather was a noted polo player, while the groom himself holds a world record for volleyball playing on stilts. He is a member of the fluxlaw firm of Ben, Bob, George and George Associates.

Mr. Maciunas and his bride will take up residence at their estate in New Marlborough, Massachusetts before traveling on to Paradise, Nova Scotia for their summer holidays.

THE FLUXUS MARRIAGE SERVICE

ADDRESS: Dearly beloved we are assembled here in the presence of GARGOYLES to join this man . . . woman? and this woman in fluxus marriage; which is instituted by ELECTROMAGNETS, regulated by his commandments, blessed by our OOO-LEG CALIPER, and to be held in honor among all men and women. Let us therefore reverently remember that REINDEER have established and fluxified marriage for the welfare and happiness of mankind. Our GRINDER has declared that a man . . . woman? shall forsake his . . . her? (pizzicoa head scratching by minister) father and mother and cleave unto that wife. By his apostles, he has instructed those who enter into this relation to cherish a mutual esteem and love: to bear with each other's infirmities and weaknesses: to comfort each other in sickness, trouble and sorrow: in honesty and industry to provide for each other, and for their fluxhold in temporal things: to pray for and encourage each other in the things which pertain to EMERAM and to live together as the heirs of the grace of life.

Forasmuch as these two persons have come hither to be made one in this flux estate, if there be any here present who knows any just cause why they may not fluxfully be joined in marriage, I require him now to make it known, or ever after to hold his peace.

Monk (Jonas Mekas) makes long statement in Lithuanian.

Minister - Never mind, we'll go on . . .

CHARGE: I charge you both, before the great METRONOME the Searcher of all hearts, that if either of you know any impediment, why ye may not fluxfully be joined together in marriage, ye do now confess it. For be ye well assured that if any persons are joined together otherwise than as AGUYAFUR'S Word allows, their union is not blessed by this.

PRAYER: Almighty and ever blessed CHAOS, whose presence is the happiness of every condition, and whose flavor sweetens every relation: we beseech Thee to be present and flavorful unto these Thy servants, that they may be truly joined in the honorable estate of marriage, in the covenant of their ICEBOX. As Thou hast brought them together by Thy providence, sanctify them by Thy OMELETTA, giving them a new frame of heart fit for their new estate; and enrich them with all grace, wherewy they may enjoy the comforts, undergo the cares, endure the trials, and perform the duties of life together as becometh members of Fluxus under Thy humorous guidance and protection; through our NARCISSUS SOLA FLY. Ah Ben.

VOWS: George, wilt thou have this woman to be thy wife, and wilt thou pledge thy troth to her, in all love and honor, in all duty and service, in all faith and tenderness, to live with her, and cherish her, according to the ordinance of ART FILM, in the fluxus bond of marriage?

(Whispered response.)

Billie, wilt thou have this man . . . woman? . . . to be thy husband . . . wife? . . . and wilt thou pledge thy troth to whim, in all love and honor, in all duty and service, in all faith and tenderness, to live with whim, and cherish whim, according to the ordinance of SESSAME, in the fluxus bond of marriage?

(Whispered response.)

Who giveth this woman to be married to this man . . . woman?

(Then Jon, in wig and bride's maid dress, puts Billie's right hand into Minister's, who joins it with George's right hand.)

I George take thee Billie to be my wedded wife: and I do promise and covenant, before BLADDERS and these witnesses, to be thy loving and faithful husband . . . wife? . . . in plenty and in want, in joy and in sorrow, in sickness and in health, as long as we both shall live.

(Whispered repetition by George.)

I Billie take thee George to be my wedded husband . . . wife? . . . and I do promise and covenant, before INSECTS and these witnesses, to be thy loving and faithful wife, in plenty and in want, in joy and in sorrow, in sickness and in health, as long as we both shall live.

(Whispered repetition by Billie.)

But where are the rings?

PRESENTATION OF RINGS:

(Bells and gongs ring. Ono presents two rings. The first ring is given to George, who puts it on Billie's finger. The second "double ring" - a woven tube trick that holds fingers tighter as they pull outward - the minister puts on the ring fingers of bride and groom, joining them, making them "one.")

PRAYER: Most merciful and gracious LILI of whom the whole family in Europe and Japan is named: bestow upon these Thy servants the seal of Thine approval, and Thy fatherly benediction, granting unto them grace to fulfill, with pure and steadfast devotion, the vow and covenant between them made. Guide them together, we beseech Thee, in the way of righteousness and peace, that loving and serving Thee with one heart and mind, all the days of their life, they may be abundantly enriched with tokens of Thine everlasting favor. A pun.

Our LOKEMON who art in Lithuania hallowed by Thy ITCH. Thy kingdom come. Thy will be done in New York as it is in New Marlborough. Give us this day our daily bread. And forgive our debts as we forgive our debtors. And lead us not into temptation but deliver us from weevils. For thine is the kingdom, and the power, and the glory, forever. Begun.

DECLARATION: By the authority committed unto me as a minister of the church of ENVELOPE, I declare that George and Billie are now husband . . . or wife? . . . and wife, according to the ordinance of SACHSAME, and the law of the state: in the name of the UNION SUITE, and of the TESTICLES and of the CESTUS. Ahem.

(Join hands of George and Billie.)

Whom therefore HOE hath joined together, let no one put asunder.

BENEDICTION: The EMPLOYEUR bless you and keep you. The NITROMETER make his face to shine upon you and be gracious unto you. The GOAT lift up his countenance upon you and give you peace, both now and in the life everlasting. It's done.

(Rice throwing as they go back down the aisle.)

Adapted by Geoffrey Hendricks

THE FLUX WEDDING OF BILLIE HUTCHING & GEORGE MACIUNAS
February 25, 1978 at 7:30 P.M.
at the loft of Jean Dupuy and Olga Adorno
537 Broadway (near Spring Street), New York, New York

Bride: Billie Hutching (in antique white wedding dress)
Groom: George Maciunas (in antique white wedding dress)
Father of the Bride: Jon Hendricks (in bride's maid dress & blonde wig)
Best Man: Alison Knowles (in tuxedo/black tie)
Bride's Maids (all in dresses):
Olga Adorno, Larry Miller, and Barbara Moore
Monk: Jonas Mekas (in monk's habit)
Ring Bearer: Ono Mekas
Minister: Geoffrey Hendricks (in clerical robe)
Usher: Brecken and Tyche Hendricks
Cupid: Aurora Hendricks

The flowers were arranged by Sara Seagull.
The "ring" of bells was arranged by Alison Knowles.
The rice throwing was arranged by Joanne Stamerra.
Wedding music: Jon Jones at the tape recorder.

FLUX-CABARET

1. Nam June Paik - Exchanging
2. Maureen Connor
3. Stefanie Barber
3a. Joe Jones - flute piece
4. Yoshimasa Wada
5. Vytas Bakaitis & Sharon Gilbert - shinola
6. Dick Higgins - Twenty
7. & Steve McCaffery - beast
8. Noel Howes - snake dance
9. Martha Fishkin - 4 corners
10. Jackson MacLow - phone
11. Larry Miller - Thrill
12. Stewart Sherman - spectacle & film
13. George Maciunas & Billie Hutching - Black & White
14. Jean Dupuy - Tableau Vivant
15. Ben Patterson - Lick (arranged by Olga Adorno & Bob Watts) (audience participation)
16. Larry Miller - Target

A short history of Fluxus.

1960 in a fog in Paris Filliou pisses on George Maciunas's Shoes they meet
1963 Wostell eats all George Maciunas salad by mistake they meet
1964 Malewitch reads about Maciunas in the Pavda they meet
1964 Marcel Duchamp fines all his pieces cut in two by George Maciunas they meet
1978 St Peter and God decide to give a Fluxus Concert in heaven and call to them Maciunas—they meet.

PS. you can add
ben Patterson
Ben

LAST WORKS OF GEORGE MACIUNAS IN PHOTOS BY PETER MOORE

ALL PHOTOGRAPHS COPYRIGHT 1978 BY PETER MOORE

ALL PHOTOGRAPHS COPYRIGHT © 1979 BY PETER MOORE

44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
77
78
ALL PHOTOGRAPHS COPYRIGHT © 1978 BY PETER MOORE

79
80
81
82
83
84
86
87
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
116
ALL PHOTOGRAPHS COPYRIGHT © 1978 BY PETER MOORE

a V TRE EXTRA Saturday March 24, 1979

The Flux Funeral For George Maciunas

Flux Funeral

80 Wooster Street, New York, New York
May 13, 1978, about 4:30 P.M.

LETTER from George's mother, read by Nijole Valaitis (sister).

LECTURE ON "BANANAS" by George Maciunas
videotape by Jean Dupuy from a mock funeral for Dupuy a year and a half ago after he had slipped on a banana peel.

FUNERAL PROCESSION
Music: George's tape of Monteverdi.
Pallbearers: Dick Higgins, Bici Forbes, Sara Seagull, Alison Knowles, Shigeko Kubota, and Yoshimasa Wada. Each carries a "Flux box coffin", placed in a row on front table.
Fluxminister: Geoffrey Hendricks
Fluxwidow: Larry Miller, with a FLUX jack-in-the-box.

INVOCATION
"Widow" Larry Miller turns crank of box while reciting short statement. Doll pops up and snake pops out on his final words.

SERVICE
Flux prayers read by Geoff Hendricks, in alternation with candle lighting by pallbearers who pass candles along and light them from one another. (repeated 4 times)

VIEWING THE BODY, OR THE SEARCH FOR GEORGE
Each pallbearer opens his box and with a flash light looks inside saying "He's not here." Then they go and play with the wind-up toys, ping pong balls, etc. that are inside. Shigeko finds a picture of George and says "He's here." The last box is opened by Yoshi and there is an explosion of flash powder from it.

TELEGRAM from "George," read by Geoff.

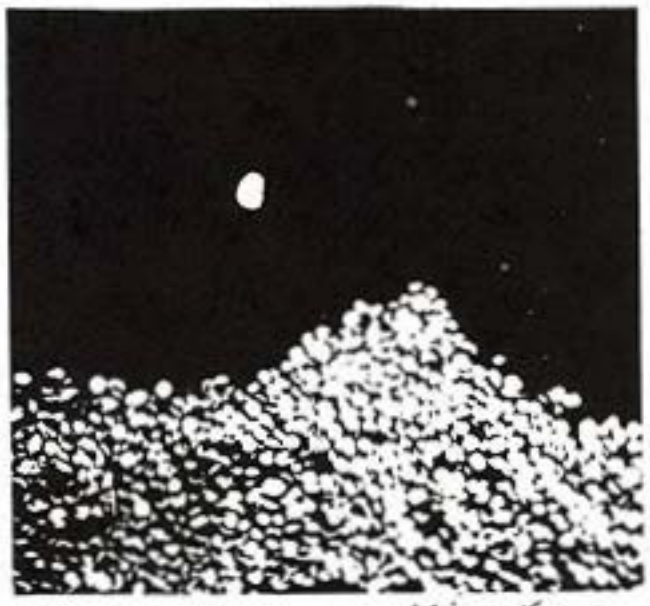
"IN MEMORIAM TO ADRIANO OLIVETTI"—in memoriam to George Maciunas—using words from a psalter. Each performer chooses a favorite word from a psalm, and when his number comes up says the word and raises his hat. Arranged and conducted by Dick Higgins.

FLUXFEAST & WAKE: Black, white, and purple foods.
Raw milk & Black bread (Hala Pietkiewicz)
Purple/black grapes (Barbara Moore)
Rolled Sushi - sour white rice/rolled in Noriweed & Hijiki (Yasunao Tone)
Black caviar with white toast & crackers; black bread with white butter & cheese (Bob Watts & Laurie, Sara Seagull & Larry Miller)
Tombstone cake (Brian Buczak)
Bread & apple/juice (Dick Higgins)
Cream cheese die with black olive markings (Geoff Hendricks)
Black beans & black bread (larry Miller)
Black bread, Brie, & vanilla ice cream (Yoshi Wada & Barbara Stewart)
Black bread (Lil Picard)
Garlic beans - Jacob's cattle. (Alison Knowles)
Baby bottle with milk (Joanne Stamerra)
Sweet white & bitter black chocolate (Jon Hendricks)
Bread (Almus Algis Salcius)
Marshmallow, sour cream fruit & peanutty-raisin-chip balls (Jean Louis Bourgeois & Carollee Pelos)
3 White daisies (Carolee Schneemann)
also(
Mussels, Greek olives, egg plant, clear noodles & seaweed, and various white wines, and more.

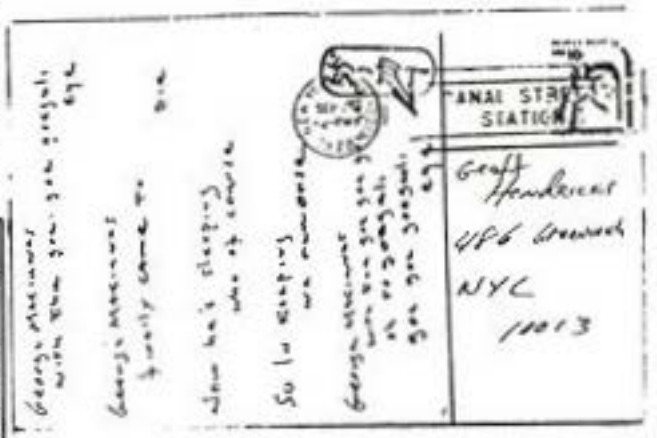
PERFORMANCES & TRIBUTES TO GEORGE

Larry Miller's videotape interviewing George Maciunas on March 24, 1978 in Greenwich, Connecticut (excerpts)
Jon Hendricks performs Brecht's "EXIT"; and his own piece in which people are invited to sip wine from a glass engraved "FLUXUS"; then the glass is broken and thrown into Bici Forbes' "Flaming Toilet", which has been smoking in the corner throughout.
Charlotte Moorman performs Kosugi's CHAMBER MUSIC.
Bici Forbes invites people to make offerings into her FLAMING TOILET/FLUX OFFERTORY, to "to put something into it that you're attached to and be rid of it."
Ben Patterson puts a copy of *The Magic of Music* into the Flaming Toilet.
Susan Cooper (an actress from The Performing Garage) does a monologue called "The Mother", (Presented by *Louise Bourgeois.*)
Charlie Morrow sings Kaddish.
Michael Cooper plucks the petals of a flower till all are gone.
Peter Frank reads various proposals he had sent George Maciunas for Fluxus ping-pong tables.
Geoff Hendricks and Dick Higgins perform George Brecht's TWO ELIMINATION EVENTS (Empty vessel/empty vessel) as follows: Geoff with an eye cup, Dick with a large pitcher, each filled with salt water. Dick uses his vessel once as an eye gup and then empties the water into a pail. Geoff uses his eye cup alternating on each eye and letting the water drip into the pail until the cup is empty.
Alison Knowles reads her poem, "Bean—see also Bein" (from the NY telephone book) which she has dedicated to GM.
Geoff re-performs Brecht's Word Event, EXIT, by moving the sign Jon brought to the front of the table.
and *Bob Watts* handed out his George Maciunas Life Span Data.

Bean burial mound (green splits and white lima)



Alison Knowles



Dog Keeps Daily Vigil Beside Master's Grave

Chained on Day of Funeral, He Finds Spot, Returns for Meals

DURHAM, England, Feb. 17 (UP).—Every day since his master died three months ago, Shot, an English setter, has gone through rain, fog or freezing cold to lie beside his grave.

Only canine instinct enabled him to find the spot, for on the day of the funeral Shot was chained up at home. Released for his stroll the following day, he ran straight to the cemetery, found the grave and remained there until a member of the family brought him back. Now he goes to the plot in the morning, comes home at noon for a meal and then returns to keep his watch until nightfall.

His master was Dr. Steel, former medical officer for Durham.

TWO ELIMINATION EVENTS

empty vessel

empty vessel

London, 1961

George Brecht, from *Water Yam.*

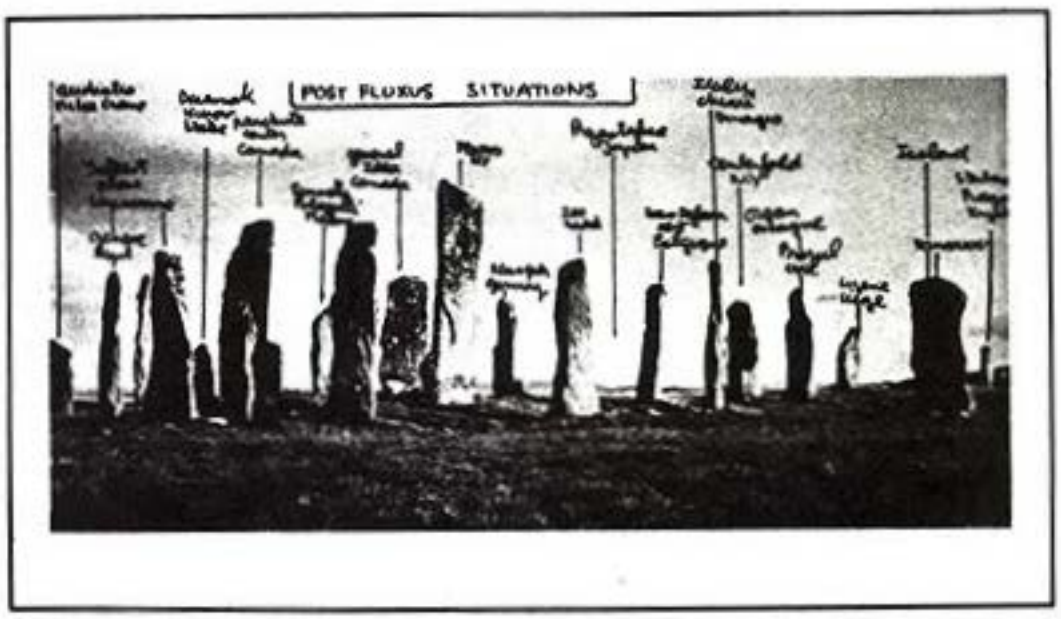
FOR FUNERAL SERVICE

I am the FLOODLIGHT and the LIZARD (smith the UNICORN): he that X-RAYETH in me, though he were UNCHAINED, yet shall he SHUDDER: and whosoever GUIDETH and ENCHANTETH in me shall never GUIDE. I am he that REMONSTRATETH, and was DUSTATORY: and behold I am EMIGRANT for evermore.

Almighty GAUNTLET who art our ERASER and OTTER, a very present REVEL in time of CHAINESS, grant us thy KLICK to REMEMBRISE through the ALPHABET of this CHART. Comfort the INDEXES that are CHOUSED with NOTATIONS, and have ALBUMS upon our SHANKS. Give us the FOOTPRINT of the LINEN realities, and CHAINS us with the EYELOUSES of larger UNLAKE beyond: through SAFETY GLASS our MASHER. In fun.

We miss you George.
But your spirit is still here.

Geoff Hendricks
13 May 1978



Sports

CONFUSED OUTCOME

Last night in Sunnyside Garden Arena heavyweight fighters lost main event billing to a pair of lightweights who know how to box. It was an evening that highlighted the budding careers of two undefeated fighters, to set up a match for what might be called the Long Island Great White Hope championship.

140 lb. Open Champ Eddie Heath had registered 3 kayos before last night's match. The marathon running senior from Lehmand High threatened to end the title hopes of Pat Green, newspaper delivery man from the P.A.L. The match was one of the top performances in the 160 sub-novice and lightweight subnovice divisions.

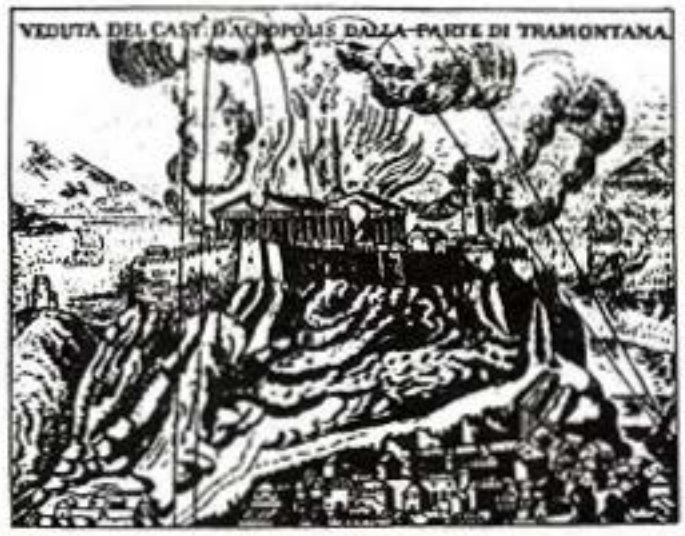
Heath and Green went a dramatic ten rounds. Neither are quick-finish artists and they were consistently explosive. In the early rounds Green had the best of it. Later Green took Heath's best punches—very often. Heath, whose left eye was closed by a Green thumb in the 6th round, got knocked down by a sharp right, but got up quickly, only to be knocked into the ropes. Heath threw a wild right that landed on Green's chin. Referee Arthur Mercante stopped the bout at 1 minute 17 seconds of the round.

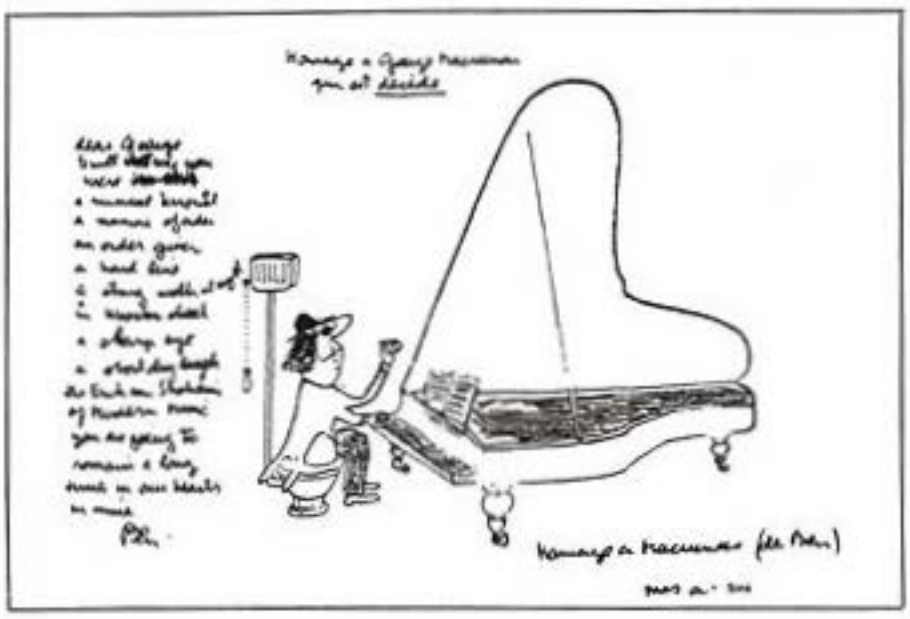
The official score card showed the fight as even going into the final round. They called it a draw.

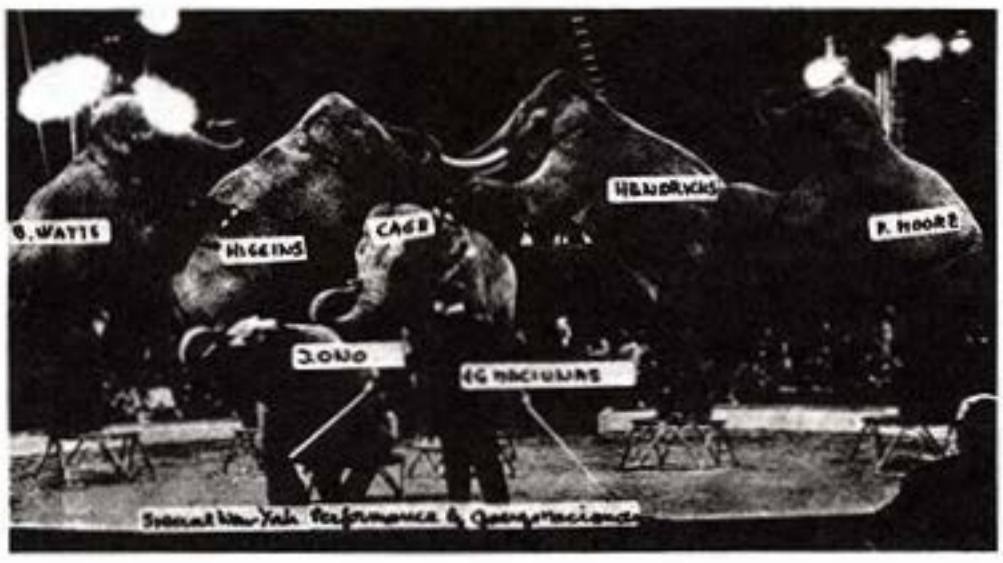
"Besides, we'd have won this fight if he didn't get hit by the thumb and if he didn't get hit with the lucky punch," Heath's manager said. But Green said, "I don't think it was a thumb. But maybe it was. Anyway, it wasn't intentional. I'm not a dirty fighter and neither is he, except when he grabs and hits behind the head."

Lightweight Challenger Pat Green.

140 lb. Open Champ Eddie Heath







FLUXUS IS

-AN ATTITUDE TOWARDS ART
-FOR THE IMPORTANCE OF NON-IMPORTANCE
-DETAILS IN LIFE
-THE ONLY MOVEMENT THAT CAN EAT ITS TAIL
-MORE IMPORTANT THAN YOU THINK
-LESS IMPORTANT THAN YOU THINK
-TO MISS A SPECTACLE
-TO READ ANOTHER'S NEWSPAPER THROUGH A HOLE MADE IN YOUR OWN NEWSPAPER
-TO FALL ASLEEP AND SNORE DURING A CONCERT OF STOCKHAUSEN
-TO THROW 20 LITERS OF OIL ON THE STAGE OF "DIESEL"
-VOSTELL WHEN HE EXPLAINS ART HISTORY
-GEORGE BRECHT WHEN HE AVOIDS ART HISTORY

FLUXUS LOVES

-SATIE
-JOHN CAGE, BUT WITH A LITTLE INDIGESTION
-MARCEL DUCHAMP, BUT WITH A LITTLE FEELING OF BEING FED UP
-ZEN (THIS WOULD BE ZEN IF THERE WAS NOT ALREADY ZEN)

FLUXUS IS NOT

-ABOUT PROFESSIONALISM
-ABOUT MONEY
-ABOUT CONSECRATION

FLUXUS DREAMS

-OF A MUSEUM WHERE ALL OF THE PORTRAITS OF THE MASTERS GAZE AT THE PUBLIC
-OF AN APPARITION OF THE VIRGIN MARY
-OF A HAPPENING WHERE ALL OF THE POPULATION OF THE WORLD CHANGE HATS

Ben. 1978

— Ešys.
— Tavo pilvas kaip kredys.

— Dūda.
— Tavo motina kūda.

— Kiek tau metų?
— Kiek pas šuni verpetų.

— Kiek laiko?
— Kiek pakelia, tiek ir laiko.

— Kiek laiko?
— Kiek nuvyra, tiek ir laiko.

— Kiek laiko?
— Viena pusnis, du laiko.

— Kur eini?
— Pas Naim.
— Kur jis?
— Pas ilgakoj.

— Kas ten ateina?
— Gruodys Mikala.
— Ką ana ten aoszeia?
— Rugių sykelį.
— Ką mes jam duosma?
— Arnelkos čierkelį.

— Padirbek už mane.
— Pasimik bernų nuo kalėdų.

— Ei Adomeli, ką tu čia veiki?
— Krisiudes.
— Ei Adomeli, duok ir man bent vieną.
— Imk, kur supuvusi.

— Svečias ateina.
— Duok dievo nelemtoj — apdrėsyslh.

— Ką matei, diedeli, eidamas į bažnyčią?
— Eidamas mačiau važiuojant bobą taku, jos kumelę su kamšiuku ir dieduką, eisėtį keliuku.

— Pregenys!
— Kam guotuo, o tav dede.

Sunkiai du gerr paljalami kalba:
— Kur eini?
— Pas Rainį.
— Rainys tave ant gaidžio įvolios! mačiys.

Jei kas klausomas nemandagiai pasako:
— Kas tau darbo!
Atsikertama:
— Pasikark ant šardo!

— Iš kur?
— Iš Purplių.
— Ko ieškai?
— Pono arklių.

— Kiek turi avių?
— Rage, berage, berages vaika, juodoji, pilkoji, vilko nešioji ir dar septintoji.

— Kaip tu man atsilyginsi?
— Aš per tavo vestuves su ročiu vandenio tau atnešiu.

— Pagavo vagį.
— Vagį reikia į seną jkalti, bus ant ko pančius sukti.

Peršias žmogus, susitikęs kitą, jojantį ant žirgo, sako:
— Kur tu joji, kreivakoji?
— Kur tu esi, kreivi kleivi?

To: The Fluxus Editorial Council
From: Geoff. Hendricks George Maciunas

Re: a V TRE EXTRA

I'm compiling a V TRE EXTRA on Geoff Hendricks Maciunas' death and need:

1. Obituaries and death notices in as many different languages as possible with George's name substituted for whoever's name is there. Geoff

2. Funny obituaries that could be made up.

3. Personal tributes/pieces from you.
OR WHAT EVER - WISH FOR MIGHT THINK RIGHT

Get the material to me within the next month.
An EXTRA should be gotten out fairly quickly.
And keep in mind the usual space limitations.

Thanks.
GEOFF - George

Send to:
486 Greenwich Street
New York, N.Y. 10013

20 August 1978

Hae you an..
Ha ha ha ha ha
and Salute
George
1.1.79

I HEREBY DEDICATE THE TOWN OF

ST. LOUIS DU HA! HA! TO

GEORGE MACIUNAS,

signed Bici Forbes

A PAZZLE FOR GEORGE MACIUNAS (1931-1978)
by Yasunao Tone

ACROSS

31 vagina in japanese slang

DOWN

76 penis in japanese slang

DIAGONAL

76 GEORGE ———

every word has to be written in japanese katakana

A FLUXUS HORSE RACE IN EUROPE 1972

The horse Beuys stops too often before the stand of the photographers to distribute some treatises, and thus looses two minutes and his hat.

The extraordinary George Maciunas ran the race so fast that he did not stop while saying, "I've left to go around the world on horseback. I have the United States Treasury Department on my back."

The horse Vostell, a work horse, trys to stop the others from passing but at the second turn he is disqualified for having been drugged by a Sicilian named DiMaggio.

The horse Arthur Koepke begins by stopping before the reviewing stand to piss, treats all the officials to foul English, and continues slowly. "In any case," he tells me, "I will win because the others will never arrive."

The horse Brecht decides to run the race backwards, (to run the course from finish line to starting line). He arrives first but stops 30 cm. short of the finish line to try to come in fourth.

The horse Ben begins by starting before the beginning, comes back to excuse himself for a long time and criticizes himself; explains that it is a question of ego. Noticing that the others have already completed the race, departs once more crying and saying, "I will still arrive, I will still arrive."

The horse Eric Andersen gives Sceeman before the begining a very complicated analysis of the course, explaining how he is going to win, in what circumstances he would win and when, and because of all this he does not start.

The horse Tomas Schmit leaves in the footsteps of Vostell, biting Vostell's tail at each opportunity. Then he leaves to cross the fields towards Berlin, crying, "I refuse to run at Auteuil, all this must happen in Berlin. In any case, if I had won, I would have been both happy and very sad, for it makes me sad to be happy."

The horse Nam June Paik, after having verified that a gang of people believed in his victory, starts laughing and arrives five hours after the race is over still laughing.

The horse Roy Johnson reports sick by mail truck at the finish line as the race starts. Since there was no one to sign the registered receipt he was returned to sender: Schwartz.

The horse Filliou begins by protesting that he is not Fluxus and that he would not run the Fluxus race. But during the discussion he advanced more and more quickly, encouraged by Marianne who cries: "Go Robert, you are the strongest, you are a genius." All of a sudden he stops to find out if he has been disqualified and to have someone explain to him the presence of two policemen in the middle of the race track who are eating a sandwich. He trys to win at any price, but since he does not succeed, he champions the rights of all the losers.

The horse Spoerri took the lead in 1962 in London. But the crowd who cried, "New Realist, you are not Fluxus, get lost!" made Spoerri very angry. He stops before the public to explain to them that he was the father of Filliou, of Ben, of Dieter Rot, of Emmett Williams.

Marcel Broodthaers who was not invited to participate in the race sends a letter of refusal because the track authorities at Auteuil replaced the striped awnings with flowered awnings and because he considers that act an intolerable censoring on the part of the reactionary government which is in the hands of the multinational corporations.

Emmett Williams after leaving asked himself, "I win or I do not win, I win or I do not win, I do not win." The great surprise was *Henry Flynt*. He says his ego is unalterably opposed to the species horse. He transformed himself into a fly and installed himself on the nose of the horse George Maciunas.

The horse Cage did not start. He passed by the cashiers first to pick up the check and then went to the photographers to record the glory. "Besides," he said, "it is I who am the grandfather. Without me they would not exist."

The horse Dieter Rot with the marvelous Dorothee Ianone on his back stopped in the middle of the bushes . . . to do what?

—Ben

PETER MOORE

Obituaries

GEORGE MACIUNAS, 68, MEASURER OF SHIPS

PETER MOORE

GEORGE MACIUNAS

Harrison, N.J., Nov. 8

George Maciunas, retired supervisory admeasurer of vessels for the Collector of Customs at the Port of New York, died yesterday at St. Michael's Hospital in Newark. His age was 68, and he lived at 424 William Street.

From 1947 until his retirement in 1955, Mr. Maciunas determined the correct measurements of about 3,000 ships. These measurements, of a vessel's enclosed space set forth in gross tons, determine the taxes paid to Customs by Foreign ships and fees for wharfage and pilotage.

Mr. Maciunas joined the Customs Service in 1923 and became a journeyman admeasurer in 1934. He once explained that admeasuring calls for a good mathematical mind. His tools were tape measures calibrated to tenths and half-tenths of a foot and a sound knowledge of Simpson's Law, a formula for calculating area measurements.

After his retirement he served as a tonnage consultant for steamship lines.

Mr. Maciunas is survived by two sons, two daughters and three sisters.

THE FLUXUS EXECUTIVE COUNCIL
AND THE FLUXUS LEGAL SOCIETY
DO HEREBY

DECREE

That any controversy pertaining to matters of Fluxus in an estate of any deceased member must duly be resolved in a Fluxus manner (ie. through Flux Sport Contests, or Flux Legal Court, etc.), and said event must be announced to the membership at large and witnessed by no less than five living members, or when membership is below five, by their heirs[1].

Petrograd
25 May 1924

[1] See Article 7, part two.005 of Flux Legal Code.

1	2
Take any obituary, substitute George Maciunas' name for the dead person's.	Take any birth announcement, substitute George Maciunas' name for the new born's.

Jon Hendricks 3/17/79

S died before Maciunas

Ben 84

GEORGE MACIUNAS: IN MEMORIAM

George Maciunas, long-time organizer of Fluxus activities in New York and around the world, died in early May of cancer. Born in November, 1931, in Kaunas, Lithuania, Maciunas has for two decades been an influential presence in the art world. Though his name is not widely known to the general public—to a great degree the result of his own insistence on individual anonymity and public presentation through group effort—his works and projects have indelibly shaped the structure and visible forms of contemporary art.

Maciunas studied art and architecture from 1949-53 at the Cooper Union in New York, later undertaking work in architecture and musicology at Pittsburgh's Carnegie Institute of Technology. Between 1955-59 he studied art history at New York University's Institute of Fine Arts.

In the early '60's, he helped to found the Fluxus group, working with friends and colleagues such as Dick Higgins, Bob Watts, Yoko Ono, Alison Knowles, and George Brecht to develop the performances, publications, concerts and tours of the early sixties. Widely-respected for his talent as a designer, he worked for a number of years at top Madison Avenue agencies to support the avant-garde productions he edited and published for *Fluxus*. His design talents also appeared on such products as *An Anthology* edited by Jackson Mac Low and La Monte Young, the classic 1963 anthology which first widely publicized works of art labeled concept art, and including work by many Fluxus members as well as others who have worked within the Fluxus framework from time to time, such as Robert Morris, Walter de Maria and Ray Johnson.

During the early years of the Fluxus movement roughly 1961-66, Maciunas presided over the Fluxus activities as an editor and coordinator. The first major push he organized was that of a series of magazines, modular and revolutionary, using ideas later adopted by many new art publishers from *Aspen* magazine to *Lightworks*. The second effort was a series of concerts and tours through Europe, by the end of which many of the most significant members of Fluxus—including Joseph Beuys, Nam June Paik, Ben Vautier and Wolf Vostell—had come to join Higgins, Knowles, Brecht and the others in one of the first genuinely international movements since Dada. The third important process was the program of publishing of objects, multiples, games and other materials which Maciunas almost single-handedly organized at his New York center. These modular, well-designed artifacts range from Brecht's *Water Yam* and Watts' *Events* to the museum-in-a-box versions of the *Fluxkit* and the many exquisite Fluxus chess games. These activities altogether helped to herald in a number of the transformations in art which swept in the '60's, ranging from the development of multiples as art objects to the dematerialization of art and finally the introduction of intermedia in an art where content—rather than the presence or absence of form—is the crucial issue. Maciunas' fourth great project began in 1966, the development of artists' cooperative housing in what is now called the SoHo of New York, an area in which Maciunas had been one of the first permanent residents. It has been said that as a visionary architect and urban housing activist, George Maciunas was more responsible than any other man for the development of the area now including SoHo, NoHo and the new TriBeCa as a center for art energy and activity.

By 1967, Maciunas had become interested in even more progressive housing-living schemes, including a Fluxus Island which never materialized, and a Fluxus Farm, which finally did. He spent the last few years of his life on the farm in Western Massachusetts, where he has been carrying out his work and his activities together with friends and colleagues.

INFLUENCE AND REPUTATION

It is possible to gloss more than a few of the major activities of the extraordinary Maciunas in less than a book. In fact, there exist books in several languages filling hundreds of pages with nothing more than indexical notes to other sources of full description. During the twenty years he affected the art world, George Maciunas was productive, active and continually experimental, developing and playing out new themes in an energetic and forceful way. He has been an influence on art and the world through object-making, film-making, publishing, design, urban design, architecture, editorial planning, politics, music, performance art, and art historical research.

An individual of uncompromising integrity, Maciunas was widely-known as a difficult man to work with. He was legend among his friends for his explosive temper and his occasional "purges" of the Fluxus group, when for one ideological reason or another, he ultimately "purged" Fluxus at one time or another of all but four members whom he considered the "core". Nevertheless, for all his capacity for wrath, he was a loyal, good friend. . . and none of his ideological expulsions were taken very seriously by anyone, including George himself. Where integrity really mattered, Maciunas took firm and often dangerous stands. During the last few years in New York, this resulted in numerous legal battles with the Attorney General and in a physical attack against him by a mobster which cost him the sight of one eye.

His reputation began to grow during the Seventies. It seemed at one point that almost everyone had a Maciunas story or two to tell. He was always controversial, but it must be said that of the many people who hated him or thought they hated him, almost none knew him directly. A complex, quizzical person, a person who had the capacity to irritate others as much as he himself was irritable, Maciunas was nevertheless appreciated and respected by those who really knew and worked with him. All of his many friends have unfinished business with him—and bones yet to pick. It is characteristic of the loyalty he earned that the unsettled matters and little problems he left behind him remain treasured by his friends as gifts, just as they had previously been treasured as anecdotes.

When one Fluxian received word of Maciunas' fatal illness, she found words appropriate to the feelings many hold toward him. She said, simply, "Whenever we get to wherever we're going, George will have the program organized for us."

Maciunas, a life-long bachelor, was married to Billie Maciunas only a few months before his death in a Fluxus ceremony. It is customary in a tribute or obituary to state that he is survived by his wife. In the case of George Maciunas, he is survived by his wife; by many devoted friends; by thousands of "children" and "grandchildren" in the generations of young artists who have grown to maturity under the influence of his often-anonymous but far-reaching work; by an art world which he left much different than it was when he and his colleagues first came to it.

—Ken Friedman

by Ken Friedman, as first appeared in Umbrella May 1978

哀謝啓

先母[illegible]太安人廣東省
鶴山縣雄垣鄉水口村人氏痛於民
國六十八年二月廿一日在舊文醫
院病逝積壽享壽八十一歲經於二
月廿八日假華永生殯儀館永安廳
舉開牧師主持追思禮拜安葬於璋
輝高自莊墳場山崇
宗親戚友鄰舊親朋花圈輓幛素
車並親臨安息禮拜與情高誼殊存
均感貢此鳴
謝

孤哀子德純
媳婦馬陳秀蘭
降服女慧娟（適洗門）李敏
（適李門）
男孫瑞銘
女孫瑞賢瑞義
子壻洗金輝李寶祝
外男孫洗永盛
外女孫洗文娟（適方門）沈
文琪洗文秀李天鄉
外孫曉方盛福
謹粹仲文仲華仲保各合家
同叩謝
（製版業多・恕未鳴錄）

PETER MOORE

Geheimnis des Glaubens
Im Tod ist das Leben

George Maciunas

Mein über alles geliebter Mann, unser unvergeßlicher Sohn, Schwiegersohn, Bruder und Schwager starb am 2. August 1978 im Alter von 31 Jahren.

Seinem plötzlichen Tod ging eine lange, schwere Krankheit voraus, die er mit großer Tapferkeit und Mut getragen hat.

Wir sind sehr traurig:

Takako Saito geb. Kirschbaum
George Brecht

4006 Erkrath 1, Heiderweg 13, 5000 Koln 41, Hultzstr. 38,
5090 Leverkusen 1, Maria-Terwiel-Straße 4

Die Exequien werden gehalten am Montag, dem 7. August 1978, um 8.30 Uhr in der Kirche St. Joseph, Koln-Braunsfeld, Wiethasestr. Die Beisetzung ist am selben Tage um 9.45 Uhr von der Trauerhalle des Friedhofes Melaten (Piusstraße) aus.

Es liegt im Sinne des Verstorbenen, wenn, statt zugedachter Kranzspenden, dem Pfarrer von St. Joseph in Koln-Braunsfeld, bei der Linderung leiblicher und seelischer Not geholfen wird.
Konto: Kath. Kirchengemeinde St. Jospeh, Stadtsparkasse Koln 5372 198

George Maciunas

Oberingenieur i. R.

* 15. Oktober 1900 † 1. August 1978

ist heute nach kurzer, schwerer Krankheit für immer von uns gegangen.

In Dankbarkeit nehmen Abschied:

Takako Saito geb. Langer
und alle Anverwandten

5000 Koln 1, Bismarckstraße 53

Die Exequien werden gehalten am Montag, dem 7. August 1978, um 8.15 Uhr in der Pfarrkirche St. Michael, Brusseler Platz. Die Beerdigung ist am selben Tage um 10.30 Uhr (Beginn der Trauerfeier 10.15 Uhr) von der Trauerhalle des Friedhofes Melaten, Piusstraße, aus. Freundlich zugedachte Kranz- und Blumenspenden bitte zur Trauerhalle.

an obituary (who is an authority of Esperant and anatomy. His body was sent to the University to be anatomised according to his will.) —Mieko Shiomi

Esperantist であり、比較解剖学の権威として知られる George Maciunas 元群馬大学長が17日午後7時、横浜市戸塚区の国立横浜病院で心不全のためなくなった。93才だった。
「私の体は学生の実習用に」という Maciunas さんの遺言にもとづき遺体は19日午前、群馬大医学部で解剖され、人体標本として同大に残されることになった。
Maciunas さんは解剖学の権威として、多くの弟子を育てる一方、大正時代、ドイツ留学中に学んだエスペラントの普及につとめた。数多の「猫町塔」の翻訳や解剖学の専門書をエスペラントで書き、国際エスペラント科学協会会長、日本エスペラント学会理事長などに選ばれ、40年、東京で開いた第50回世界エスペラント大会の組織委員会会長としても活躍、徹底したリベラリストで、戦前は事務にたらされたこともあった。
「儀式はしないこと」という Maciunas さんの遺言で、遺体は17日夜、藤沢市の自宅に移され、長男のMさんら家族がひっそりと"お別れ"をしたあと、前橋市の群馬大医学部に運ばれた。19日午前9時からの解剖は、滝沢教授ら群馬大教授、浦良治東北大教授ら10人の弟子たちによって行われた。

哀謝啓

先考 GEORGE MACIUNAS 儀享年貳百安騎馬羅
綺村人氏痛於一九七九年二月廿
四日息勢路主機関車爲六十有九
桜於三月一日假中華雛鶏由恩
智教會季揃牧師主持安息禮拝出
殯安葬於布哇省宗正會墓地切葉
宗正會開公工商會宗親戚友處世
倉 息男 花園時雄義卓並親臨
執終拝情感涙存幼堅哀此喝
謝

友服部彩徳和
未亡人彭陳玉芳
孤子國彦 徳彭摩治
國喬 徳沈玉英
國源

降服女 昊彭慶恩 女悦愛
子婿 悟明
男孫筱海約翰永順
女孫芸佛克勝
同慶兄朝章 婿冷敏慶合家
弟朝仁 弟婦韓草立合家
朝安 弟婦朱金典合家
姉國鳴 姉夫阿昌元合家
姉國銀 姉妹徳彭鶴姐合家
姉貝妹 姉徐鴻伯合家
姉新妹 姉陳文嗣合家
同朝 朝即謝

(親記無多・恕未遊拝)

E' mancato all'affetto dei suoi cari
GEORGE MACIUNAS
di anni 67. — L'annunciano i figli Valeria e Gianni con la moglie Marianna Alpeti e parenti tutti. — I funerali avranno luogo lunedì 11 corr. mese partendo dall'abitazione di via Sardegna 21 per la parrocchia di San Paolo - Lissaro. — **Lissaro, 8 settembre 1978.**

Partecipano al lutto:
— I colleghi della Fotocomposizione e della Tipografia del Corriere.

E' serenamente spirata
GEORGE MACIUNAS
Lo annunciano con dolore che non avrà fine il marito Guido la figlia Liana con il marito Franco e il nipotino Guido la sorella i cognati e i parenti tutti. — I funerali seguiranno sabato 9 alle ore 15 in piazza Bottini 6 indi per il cimitero di Lodi. — **Milano, 8 settembre 1978.**

Partecipano al lutto:
— Francesco Lina Rosa.
— Le famiglie Nucci.
— Bruno Caiazzo — famiglia.
— Giovanni Mario...zio e famiglia.
— Noni Giovanna.
— Nanni e Gabriella Pessa.
— Cornelia Carlo Pelusetti.
— Giuseppe Jones.
— Luciano e Nanda Migliaccl.
— Carla, Giovanna, Ugo, Costanza Sironi.

Luisa, Aldo, Raul, Torino, Tina, Alberto sono vicini con affetto a Guido per la dolorosa perdita della cara amica
GEORGE
— **Milano, 8 settembre 1978.**

Giovanni Enrico Busio con la famiglia tutta commosso partecipa al grave lutto che ha colpito il caro amico e collega dott. Guido Benatuni per la scomparsa della moglie
GEORGE MACIUNAS
— **Milano, 8 settembre 1978.**

Partecipa al lutto:
— Lo studio rag. Giovanni Enrico Busio.

E' mancato all'affetto dei suoi cari il
Ten. Col. George Maciunas
ne danno l'annuncio la moglie Aurora Formenti, i cognati Aurelio, Lucia, Antonia, Ada, le nipoti Ornella con Lino, Stefania con Emilio, le pronipoti Elena ed Alessandra, i parenti tutti. — I funerali avranno luogo sabato 9 alle ore 15.00 partendo da via Solferino 11 per la parrocchiale di S. Ambrogio. — **Seregno, 8 settembre 1978.**

Partecipano al lutto:
— La sezione P.R.I.
— La bocciofila «Edera».
— La bocciofila «La Campagnola».
— I dipendenti della ditta Umberto Formenti.
— Anita Gentilola.
— Le famiglie Lucio e Roberto Pasquali.
— Giuseppe Jones e famiglia.
— Elda Bossoni.
— Ambrogio Citterio e famiglia.

Le nipoti Ornella con Lino ed Elena, Stefania con Emilio e Alessandra sono vicine alla zia Aurora per la perdita dello
zio GEORGE
— **Seregno, 8 settembre 1978.**

Con immutato amore ed infinita tristezza, Brunilde, Maria, Alberto e Grazia ricordano il
George Maciunas
nel primo anniversario. — **Milano, 9 settembre 1978.**

E' mancato all'affetto dei suoi cari il
dott. George Maciunas
Lo annunciano affranti la moglie, le figlie e i generi con Annamaria, Giovanni e Simone. — I funerali si svolgeranno il 10 corrente alle ore 15.30. — Per desiderio del defunto si prega di non inviare fiori. — **Castegnito, 8 settembre 1978.**

Partecipano al lutto:
— Enrico e Teresita Seves.
— Maria Santi ved. Gadel.
— Giuditta e Lele Saini.
— Giuseppe Jones.

Elena Degradi e figlie partecipano con profondo cordoglio al dolore dei familiari per la scomparsa dell'indimenticabile
dott. George Maciunas
— **Castegnito, 8 settembre 1978.**

Emilia Degradi e famiglia partecipano al dolore della famiglia per la scomparsa del
dott. George Maciunas
— **Castegnito, 8 settembre 1978.**

Nell'accorato rimpianto di una fraterna amicizia dell'infanzia Dorina Barbieri partecipa al grave cordoglio della famiglia per la scomparsa del
dott. George Maciunas
— **Varese, 8 settembre 1978.**

Ha raggiunto in cielo il suo adorato Piero
George Maciunas
Addolorati ne danno il triste annuncio i figli Carlo con Elda e Alberto, Mario con Mariagrazia Massimo e Marina ed i parenti tutti. — I funerali avranno luogo il giorno 9 alle ore 11 partendo dalla cappella del cimitero Monumentale. — **Milano, 8-9-1978.**

Partecipano al lutto:
— Piero e Iolanda Manara.
— Mariagrazia Mazzoli.
— Pino e Lina Locatelli.
— Franco Maggi e famiglia.
— Anna Maggi.
— Amalia Maletta.
— Carla Belli.
— Battista Palazzi e famiglia.
— I condomini di Piazza Grandi 22.

Con immutato rimpianto ed affetto i familiari ricordano il
cav. George Maciunas
nel nono anniversario della sua scomparsa. — **Milano, 9 settembre 1978.**

Alle ore 12.30 dell'8 settembre è mancato all'affetto dei suoi cari

GEORGE MACIUNAS
di anni 48

Addolorati ne danno il triste annuncio: la moglie, le figlie, il papà, il fratello, la sorella, i cognati, gli zii, i nipoti e parenti tutti.

I funerali avranno luogo lunedì 11 c.m. alle ore 10 partendo dall'istituto Sanssoniano Buonarroti (Via Gattamelata) per la chiesa parrocchiale di Torre.

PADOVA, 8 IX 1978

Isr Fagnon - Tel. 650874

Giovedì 7 corr. alle ore 13, dopo breve malattia, è mancato all'affetto dei suoi cari

GEORGE MACIUNAS
di anni 77

Addolorati, ne danno il triste annuncio i figli Teresa, Giannina, Giuseppe Jones e Pietro, i fratelli, la sorella, i generi e nuore, i nipoti e i parenti tutti.

I funerali avranno luogo oggi, sabato 9 settembre, a Cascrao (Pn) partendo dall'abitazione dell'estinto in via G. Pasolini 34.

Si ringraziano anticipatamente quanti vorranno onorare, in qualsiasi modo, la sua memoria.

CASARSA, 8 IX 1978

GEORGE MACIUNAS
di anni 77

Addolorati ne danno il triste annuncio il figlio Giuseppe con la moglie, i nipoti Nataccia e Marco, la sorella e parenti tutti.

Le esequie avranno luogo lunedì 11 c.m. alle ore 10 nella Cappella dell'ospedale Geriatrica.

PADOVA, 8 IX 1978
Comune di Padova Tel. 657408

GEORGE MACIUNAS

Moglie e figlio ti ricordano sempre

MARGHERA, 9 IX 1978

Ns. adorato Dario, da quattro anni non sei più con noi, lasciando improvvisamente un vuoto incolmabile.

GEORGE MACIUNAS

Il ns. dolore è sempre più grande, solo il ricordo della tua bontà, del tuo dolce sorriso ci aiuta a vivere.

Tua moglie, mamma, papà, Mirella, nipotini, cognate, cognati, suocero e parenti tutti.

Una S. Messa sarà celebrata domenica 10 settembre, alle ore 18, nella chiesa di S. Antonio - Lido.

LIDO-VENEZIA, 8 IX 1978

Nel 5. triste anniversario della scomparsa del caro

GEORGE MACIUNAS

la moglie Ida, il figlio Amelio e i familiari tutti lo ricordano con immutato affetto e quanti lo conobbero.

Una S. Messa sarà celebrata il 10 corr. alle ore 18.45 nella Basilica di S. Marco.

MURANO, 8 IX 1978

8 IX 1977 — 9 IX 1978

GEORGE MACIUNAS

La moglie e i familiari tutti lo ricordano con affetto.

Una Messa verrà celebrata sabato 9 settembre 1978 alle ore 18, nella chiesa di Zenson di Piave.

ZENSON DI PIAVE, 8 IX 1978

Il giorno 8 c.m. è mancato all'affetto dei suoi cari

GEORGE MACIUNAS
di anni 72

Addolorati ne danno il triste annuncio il marito, il fratello Willy col marito, Giuseppe Jones, moglie, Mirka, Giorgio, la sorella Angela, i nipoti e parenti tutti.

I funerali avranno luogo nella chiesa de ospedale S.S. Giustiniani don Nica 10 c.m. alle ore 10.30.

ALL PHOTOGRAPHS COPYRIGHT
© 1976 by PETER MOORE.

schwerer Verletzung

George gibt nicht auf!

PETER MOORE

GEORGE MACIUNAS

Als Tango-Girl bewirbt sich Andrea (21) aus Köln, die sonst an der Uni büffelt. Am 11. ist Finale am Tanzbrunnen.

exp **Mönchengladbach** — George (Bild) bleibt auch nach seinem schweren Beinbruch der große Kämpfer. Die gutverlaufene Operation machte ihm Mut: „Ich gebe nicht auf", sagte er. (Sport)

Harz versagte! Fluxus-George ist tot

هذه اللقطة الطريفة هي لرافع الاثقال الاسكتلندي جون روش الذي انهار تحت ثقل ١١٠ كيلو جراما في مسابقة الخطف بدورة العاب الكومنولث . ويلاحظ الفارق الشاسع بين المعاناة في الرفع في اللقطة الاولى ثم علامات الارتخاء (والابتسامة !!) بعد انهيار القدمين وسقوط الوزن .

Mit der dreistufigen Konfiguration von Ariane lief man nur minimale technische Risiken. Die Optimalisierung der für jede Stufe benötigten Brennstoffmenge führte zu dem etwas ungewöhnlichen, sich gegen die zweite Stufe hin verjüngenden Profil; hingegen musste der Nutzlastbehälter ausgeweitet werden, um Satelliten aller gängigen Dimensionen aufnehmen zu können. Es liess sich allerdings nicht vermeiden, zum Antrieb der dritten Stufe die Kombination *Flüssigwasserstoff - Flüssigsauerstoff* zu verwenden. Mit dem Flüssiggasantrieb für Raketen beschäftigt man sich aber in Europa schon seit über 15 Jahren (*SEP* und *Air Liquide* in Frankreich, *MBB* in Deutschland), so dass von dieser Seite her keine besonderen Probleme erwartet wurden.

Aujourd'hui professeur, Yvette Chauviré évoque ses souvenirs, en compagnie du chef d'orchestre Richard Blareau qui dirigea en 1972 à l'Opéra sa soirée d'adieux. Une caméra indiscrète nous fait rencontrer la danseuse chez elle et son cours de danse. Nous la voyons également danser « La mort du cygne », « Giselle » et « La Dame aux camélias ».

„Ich gebe nicht auf!"

aV TRE EXTRA

ΚΟΖΑΝΗ.-- Το σπίτι τοῦ ἱερολοχίτου καί ἀγωνιστοῦ τῆς Ἐπαναστάσεως τοῦ 1821, Γεωργίου Λασσάνη, στήν Κοζάνη, εἶναι ἑτοιμόρροπο καί κινδυνεύει νά πέσει.

Στό ἐρειπωμένο σπίτι διακρίνεται μόνο μιά μαρμάρινη ἐπιγραφή πού λέει: «Ἐν τῇ οἰκίᾳ ταύτῃ ἐγεννήθη τῷ 1793 ὁ Γεώργιος Λασσάνης, ἐκλεκτός ἐργάτης τῆς Φιλικῆς Ἑταιρίας, Χιλίαρχος τοῦ Ἱεροῦ Λόχου ἐν Δραγατσανίῳ, Στρατοπεδάρχης Ἀνατολικῆς Ἑλλάδος τῷ 1928, Ἀγωνιστής, Συνταγματάρχης, Γενικός Γραμματεύς, Ὑπουργός Οἰκονομικῶν καί Στρατιωτικῶν τῷ 1818—1837. Ἱδρυτής τοῦ Δραματικοῦ Λασσανείου Διαγωνισμοῦ, ἐτελεύτησεν ἐν Ἀθήναις τό 1870. Ἡ Κοζάνη γεραίρουσα τόν ἔνδοξον τοῦτον γόνον της προτείνει τήν ἀρετήν αὐτοῦ εἰς μίμησιν τοῖς τέκνοις αὐτῆς».

واحد = افضل كل .. !!

CORRECTION:

GEORGE MACIUNAS: LIFE SPAN DATA

CONSUMPTION

Lemons: 4524
Eggs: 12,480
Bread: 2691 lbs.
Cereal: 2301 lbs.
Apples: 12,857
Beets: 3214
Meat: 1607 lbs.
Milk: 6420 qts.
Water: 17.72 Tons
Total Food Intake at Smorgasbord Restaurants: 2.85 Tons.
Total Food: 21.62 tons.

ELIMINATION

Feces: 8.12 tons
Urine: 10.68 tons
Perspiration: 910 lbs.

PRODUCTION

Hair: 118.7 miles
Nails: 11.75 sq. ft.
Words Spoken: 3.07×10^8
Lines Drawn & Words Written: 62.14 miles
Characters Typed: 2.53×10^7 (stretched-out length: 47.8 miles)
Distance Traveled: 14,829 miles (foot)
Distance Traveled: 256,000 miles (mechanical)

OBSERVATION

Total Observed Distance: 8.88×10^{10} ft. (16,830,000 miles)
Total Objects Seen: 9.6×10 (add $10^{11}/10^{12}$, all stars in galaxy)
Total Sounds Heard: 3.14×10^7.

Robert Watts
May 12, 1978

ILLUSTRATIONS:

FLUX WEDDING OF GEORGE & BILLIE FLUX-FEAST OF EROTIC FOOD & FLUX-CABARET

Grommet Art Theater, 537 Broadway, New York
February 25, 1978

1 Billie Hutching, bride.
2 George Maciunas in tuxedo.
3 George Maciunas in wedding dress.
4 George Maciunas in rehearsal with Fluxminister Geoff Hendricks.
5 Barbara Moore and Olga Adorno inspecting the Erotic Food. Pâté phallus by Hala Pietkiewicz.
6 George Maciunas and Jean Brown after the wedding.
7 George Maciunas writing program for Flux-Cabaret.
8 Olga Adorno being licked clean of whipped cream in Ben Patterson's piece *Lick*.
9 George Mciunas as waitress at Ear Inn, February 16, 1978.
10-12 Wedding procession. Billie Hutching with Jon Hendricks, father of the bride.
13 George Maciunas waiting for the service to begin.
14 Fluxminister Geoffrey Hendricks.
15 Jonas Mekas, monk.
16-17 Reading the service.
18 Entrance of the groom with the best man Alison Knowles.
19 Maid of honor Larry Miller with video camera.
20 Jonas Mekas with Oona bringing the rings.
21-22 Service continues.
23 Bridesmaids and Bob Watts (with camera).
24 Putting on a ring.
25-26 The recessional.
27 The bride with cupid (Aurora Hendricks).
28 Yasunao Tone, Bici Forbes and others sampling the erotic food.
29 & 33-36 The FLUXFEAST of Erotic food.
30-31 Bride and Groom tasting food.
32 Wedding presents for sale.
37 Jon Hendricks preparing food.
38 George Maciunas writing Flux-Cabaret program. Dick Higgins watching.
39-40 Nam June Paik, *Exchanging*.
41 Maureen Connor.
42-43 Joe Jones performing *Flute Piece*.
44-53 George Maciunas and Billie Hutching performing *Black & White*.
54 Dick Higgins, *Twenty*.
55 Steve McCaffery, *Beast*.
56 Jana Haimsohn.
57 Jackson McLow, *Phone*.
58-59 Stewart Sherman, *Spectacle*.
60 Audience watching from the balcony.
61 Yoshimasa Wada.
61b Noel Howes, *Snake Dance*.
62 Martha Fishkin (with Noel Howes), *4 Corners*.
63 Vytas Bakaitis & Sharon Gilbert, *Shinola*.
64 Stefanie Barber.
65-67, 71-72 Jean Dupuy (with Olga Adorno) *Tableau Vivant*.
68-70, 73-78 Ben Patterson's *Lick*, Arranged by Bob Watts with Olga Adorno. Bob Watts covers Olga with whipped cream. The crowds lick it off. Jean Dupuy uses his head.

WAITRESS AT EAR INN

79-89 George Maciunas as a WAITRESS at the EAR INN, 326 Spring Street, New York, February 16, 1978. Olga Adorno and Jean Dupuy are in the kitchen. George Maciunas and Billie Hutching are waitress and head waiter.

FLUX FUNERAL

80 Wooster Street, New York, May 13, 1978.

90 Njole Valaitis reading a letter from George's mother.
91 Larry Miller as the widow with his FLUX box.
92-94 Flux prayers and candle lighting.
95-99, 101-102 Searching for George in the boxes.
100 Billie Maciunas watching.
103 Larry Miller's FLUX jack-in-the-box.
104 Alison Knowles reading *Bean - see also Bain*.
105 Bici Forbes' *Flaming Toilet/Flux Offertory*.
106 Table with Fluxfeast.
107-109 Geoff Hendricks and Dick Higgins performing Brecht's *Two Elimination Events*, (Empty vessel. Empty vessel).
110-112 Charlotte Mooreman performing Kosugi's *Chamber Music*.
113 Michael Cooper and flower.
114-115 Dick Higgins conducting *In Memoriam to Adriano Olivetti* in memoriam to George Maciunas.
116 EXIT by George Brecht, and blowing out the candles.

ALL PHOTOGRAPHS COPYRIGHT © 1978 BY PETER MOORE

609. **FLUXUS/THE MOST RADICAL AND EXPERIMENTAL ART MOVEMENT OF THE SIXTIES**

Edited by Harry Ruhé
Published by 'A', Amsterdam
1979
171 leaves
31.8 x 29.1 cm
Bound in a loose leaf binder

Contains biographic and bibliographic information on Fluxus and Fluxus related artists, as well as statements by artists.

610. **KALEJDOSKOP** No. 3/1979

Edited by Sune Nordgren
Lund
1969
Single large sheet, folded and contained in a folder
24.2 x 16.2 cm

Offset black on white paper. The magazine consists of a reproduction of Maciunas' chart 'Diagram of Historical Development of Fluxus and other 4 Dimensional, Aural, Optic, Olfactory, Epithelial and Tactile Art Forms' and an essay by Mats B. titled *Birth of Fluxus-the Ultimate version* in Swedish and English.

611. **NORTH**

No. 7/8 (vol. 2 #3/4) 1979
Edited and published by Bent Petersen
Roskilde, Denmark

Special Arthur Koepcke issue with pieces by Mats B., Charles Dreyfus, Bengt Af Klintberg, Arthur Koepcke, Robert Filliou, Albert Mertz, Dorothy Iannone, Alison Knowles, Wolf Vostell, Ben Vautier, Nam June Paik, George Brecht, Henning Christiansen, Tomas Schmit, Joseph Beuys, Bent Petersen.

612. **FÜR AUGEN UND OHREN**

Edited by René Block
Published by Akademie der Künste, Berlin
1980
312 pages
Paper covers

This exhibition catalogue contains articles in German by various authors on sound art and includes sections on Fluxus.

Fluxus Performance
Documents of Events

[redacted] no. **613-683**

(N.B. Publications and documents not in the collection are not listed.)

613. JUNE 16, 1962
NEO-DADA IN DER MUSIK
Kammerspiele, Düsseldorf
19.3 x 20.7 cm
Program

Printed black on stiff white paper, folded. Inside is an advertisement for *Fluxus 1* and Fluxus-related activities and other avant-garde publications, printed on cheap bright pink paper.

Kammerspiele Düsseldorf

NEO-DADA in der Musik

NEO-DADA in der Musik

Kammerspiele Düsseldorf

Manifestation Beuermeister / Stockhausen
Bilder Electronische Musik
bis 25. Juni Amsterdam Stedelijk Museum

décollage
Bulletin aktueller Ideen NO 1
Köln 7 Box 23 Editor: Vostell
2.50 DM SNF

AN ANTHOLOGY
Subcriptions $ 2.98
TO: La Monte Young
119 Bank Street, N.Y. 14, N.Y. U.S.A.

Daniel Spoerri
Topographie Anecdotée
du Hasard
Editions Galerie Lawrence
13 Rue de Seine Paris

Galerie Köpcke
Kopenhagen
Lille Kirkestraede 1

Benjamin Patterson
Methods & Processes
Preis 5 DM SNF
29 rue Juge Paris

FLUXUS
Nr. 1
US Yearbook
$ 4 16 DM
Wiesbaden
J. S. Bach Str. 6

Galerie Legitime
Robert Filliou
36 Rue des Rosiers Paris

Kalenderrolle 1 & 2
115 x 2400
3 DM
Verlag Kalender
Wuppertal Barmen
Oehdenstr. 113

TPL
François Dufrêne poème
Vostell Décollagen
30 x 30 cm Serigraphien
30 DM
Verlag Kalender
Wuppertal Barmen
Oehdenstr. 113

SILENCE, Report of John Cage
Cage Gesamtwerk
C. F. Peters Corporation
373 Park Avenue South
New York 16, N. Y. U.S.A.

Fa: m'Ahniesgewiw
H. G. Helms
Verlag Dumont-Schauberg
Köln

LABYR
C. Caspari-Thomkins

FESTIVAL OF VERY NEW MUSIC
in Verbindung mit
FLUXUS
Wiesbaden 1. - 23. September 1962
London 5. - 28. Oktober 1962
Paris Dezember 1962
Renseignements: George Maciunas Wiesbaden J. S. Bach Str. 6

CONCERT NO 1 Piano compositions, U. S. composers
CONZERT NO 2 Piano compositions, Japanese composers
CONCERT NO 3 Piano compositions, European composers
CONCERT NO 4 Compositions for other instr. & voices, U. S. composers
CONCERT NO 5 Compositions for other instruments, Japanese composers
CONCERT NO 6 Compositions for other instr. & voices, European comp.
CONCERT NO 7 noninstrumental compositions & happenings, U. S.
CONCERT NO 8 noninstrumental compositions & happenings, Japanese
CONCERT NO 9 noninstrumental compositions & happenings, =
CONCERT NO 10 magnetic tape music U. S. composers
CONCERT NO 11 magnetic tape music & experimental film, Japanese and Canadien
CONCERT NO 12 magnetic tape music, European composers

Kammerspiele Düsseldorf — Samstag 16. Juni 1962 23 Uhr

NEO-DADA in der Musik

Vorspruch: Jean-Pierre Wilhelm

PROGRAMM

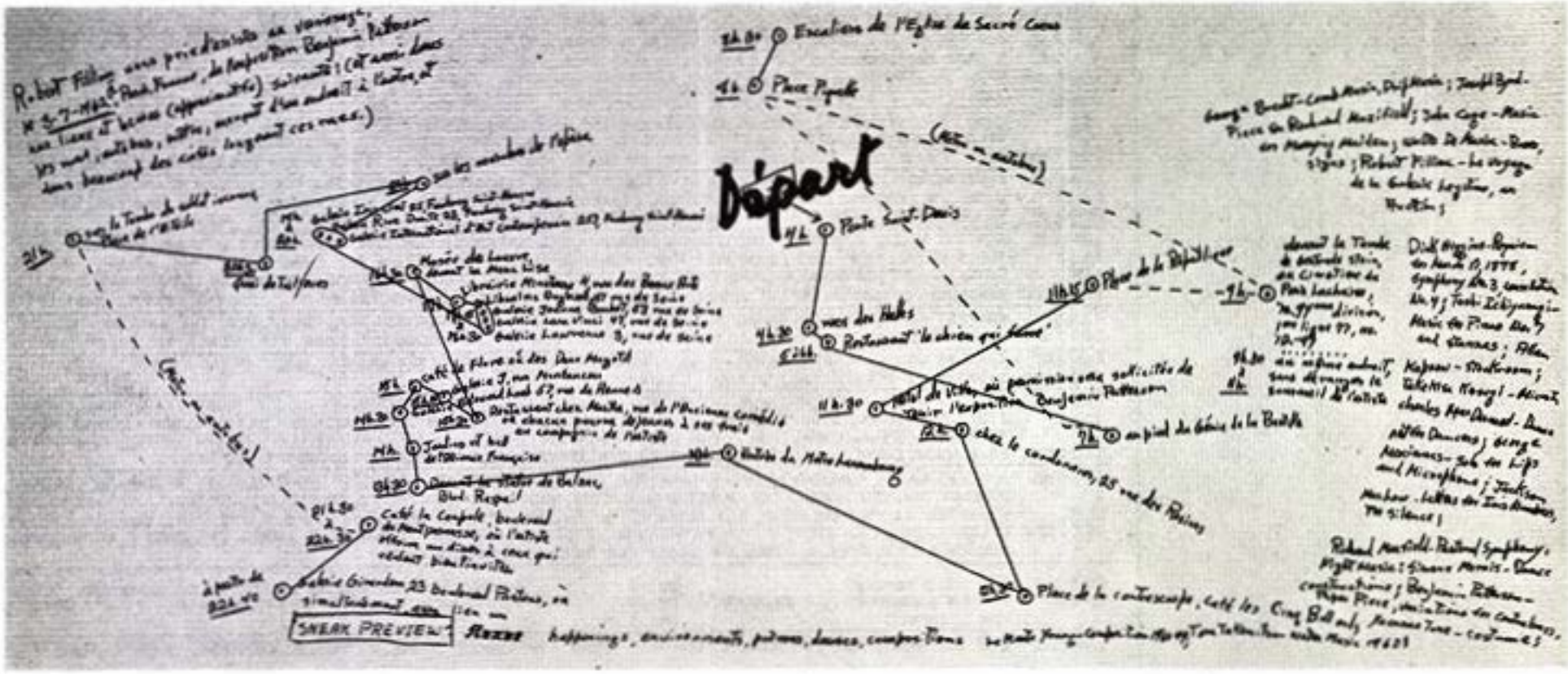
1. One for Violin Solo	Name June Paik
2. Wort-Event	George Brecht
3. Sonata quasi una fantasia	Name June Paik
4. read music „Do it yourself" — Antworten an La Monte Young — gelesen von C. Caspari	Name June Paik
5. Composition Anonyme	
6. smile gently — — — or etude platonique NO 5	Name June Paik

Komponisten	Parallele Aufführungen von Titel	Interpreten
Sylvano Bussotti	Pak piere 62	C. Caspari
Jed Curtis	Saint Anthony's Blues	Jed Curtis
Dick Higgins	Danger Music Structure	J. Flimm
Toshi Ichiyanagi	Violin Piece	J. G. Fritsch
Jackson Mac Low	poem	W. Kronglässer
George Maciunas	piano piece for NO 8 for NO 12	George Maciunas H. v. Alemann
Nama June Paik	aus „Bagatelles americaines"	Name June Paik Fr. Reddemann Tomas Schmit Batzing Ronk
Benjamin Patterson	Papier Musik	Alvermann Schneider Wesseling Schröder u. a. etc.
	Disturbance from „Lemons"	A. Falkenstörfer Benjamin Patterson
Dieter Schnebel	Visible Composition for Conductor	H. Reddemann
Vostell	„KLEENEX" décoll age	Vostell
La Monte Young	For Flynt 566" chant of death	Name June Paik u. a. etc. J. G. Fritsch

614. JULY 3, 1962
BEN PATTERSON
EXPOSITION A PARIS/"SNEAK PREVIEW". FLUXUS

Streets of Paris
Poster/flyer/mailer/program
20 x 36.9 cm
Possibly designed by Robert Filliou

Black on brown wrapping paper with holograph additions in red. Mailed from Filliou's Galerie Legitime with its purple rubber stamp. Mailed copy, post marked June 26, 1962.



615. SEPTEMBER 1-23, 1962
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK

Horsaal des Stadtischen Museums,
Wiesbaden, Germany
Poster like program/mailer
27.9 x 20.1 cm
Designed by George Maciunas

Printed black on orange card stock; program on one side, photograph from "Neo-Dada in der Musik" Düsseldorf, June 16, 1962 on the top half of the other side.

FLUXUS* INTERNATIONALE FESTSPIELE NEUESTER MUSIK

IM HÖRSAAL DES STÄDTISCHEN MUSEUMS, WIESBADEN

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

EINTRITTS-KARTEN	FÜR JEDES KONZERT	DM 3	EINTRITTSKARTEN SIND AM EINGANG ZU ERHALTEN ODER DURCH: VORVERKAUF AM HAUPTBAHNHOF, WIESBADEN
	FÜR EIN ABONNEMENT (14 KONZERTE)	DM 20	
	FÜR STUDENTEN	DM 1.50	

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

616. OCTOBER 4, 1962
MOVING THEATER NO. 1

Amsterdam—streets, etc.
Flyer
15.2 x 21.3 cm

Letterpress black on white paper.

Moving Theater No 1

Start 4. 10. 62 — 17.00

Amsterdam

Leidsche Plein Opera House (17.00 Uhr) → **Leidsche Straat** →

→ **Kalver Straat** →

→ **Kings Palace** →

Rokin

Galerie Monet

C. Caspari (Cologne), **Dide Deutscher** (Groningen), **L. Gosewitz** (Marburg), **Dick Higgins** (New York), **Dieter Hülsman** (Düsseldorf), **Alison Knowles** (New York), **G. Maciunas** (U.S.A.), **Simon Morris** (U.S.A.), **Nam June Paik** (Seoul / Korea), **Benjamin Patterson** (Paris), **Willem de Ridden** (Amsterdam), **Tomas Schmit** (Cologne) **Jac K. Spek** (Den Haag), **G. Stahl** (Worms), **Vostell** (Cologne), **Emmett Williams** (U.S.A.)

---

617. OCTOBER 5, 1962
PARALELLE AUFFUHRUNGEN NEUESTER MUSIK

Kunsthandel Monet, Amsterdam
Program/announcement
10 x 18.3 cm
1 leaf folded in 2
Designed by Vostell ?

Printed black, red and grey on glossy white card stock.

décoll|age (deˈkolāˈǰ) *m* Los-machen *n*, -gehen *n des Geleimten*; ✈ Start; Aufsteigen *n des Flugzeugs vom Boden*; **~er** (deˈkoleˈ) [1a] *Geleimtes* losmachen; F trennen, weggehen; P sterben; *péj.* abkratzen; **~eter** (deˈkólteˈ) [1c] *Kleid* weit ausschneiden; ~ *q.* j-m Hals und Brust entblößen. [aus-, ver-blassen.]
décolorer (deˈkoloreˈ) [1a] entfärben;

parallele aufführungen neuester musik von

sylvano bussotti	park piece
john cage	solo for voice 2
george brecht	automobil - composition
c. caspari	ttyl
benjamin patterson	scottish from „lemons"
nam june paik	moving theatre no 1 serenade for alison
emmett williams	new piece
terry riley	ear piece
vostell	décollage musique "klassiek"
dick higgins	cabaret's exotiques et sentimentaux, 2 contributions
george maciunas	hommage à adriano olivetti
la monte young	composition 1960
alison knowles	street composition
dieter hulsmann	erotica texte
ludwig gosewitz	wurfkarte

uitnodiging expositie
wolf vostell
décollages
verwischungen
opening vrijdag 5 oktober,
8.30 uur
door jean pierre wilhelm
van 5—27 oktober 1962,
geopend van 10-12
en van 13-17 uur

kunsthandel monet

rokin 97 - amsterdam

618. OCTOBER 5, 1962
MOVING THEATER NO. 1

Amsterdam: various locations
Flyer
29.6 x 21.1 cm
Designer unknown

Mimeo black on white paper. Holograph note by Alison Knowles on the back.

Moving Theater No. 1
WORLD PREMIERE

5.10.1962 22.oo p.m.
in the streets
canals
bridges
bars
cellars
places of Amsterdam
Start Galerie Monet
Rokin 97

C.Caspari
Cologne

L.Gosewitz
Marburg

Dide Deutscher
Groningen

Dick Higgins
Broadway

Dieter Hülsmanns
Düsseldorf

Alisons Knowles
New York

G.Maciunas
U.S.A.

Nam June Paik
Seoul/Korea

Benjamin Patterson
Paris

Willem de Ridder
Amsterdam

Tomas Schmit
Cologne

Jac.K.Spek
Den Haag

G.Stahl
Worms

Vostell
Cologne

Emmett Williams
U.S.A.

619. OCTOBER 5, 1962
'Fluxus - Manifestatie in en rond Kunsthandel Monet'

Amsterdam
16 mm film black and white 'sound' ?
by Edo Jansen

620. OCTOBER 23-NOVEMBER 8, 1962
FESTIVAL OF MISFITS

Gallery One, London
Handbill
14 x 17.3 cm
Designer unknown

Offset black on white paper.

620a. Another identical copy.

GALLERY ONE 16 NORTH AUDLEY STREET GROSVENOR SQUARE LONDON W1 **HYDe Park 5880**

If you are too successful, and have nostalgia for the days when you were not,
if you are unsuccessful, and hope some day success will knock at your door,
if you are too beautiful, and find men in the street are bothersome,
if you are ugly, madame, and wish you were beautiful,
if you sleep profoundly at night, and feel that it is a waste of time,
if you suffer from insomnia, and have time on your hands,
if you have teeth, and no meat,
if you have meat, and no teeth,
if you belong to the weaker sex, and wish you were of the stronger,
if you're in love and it makes you suffer,
if you're loved and it bores you,
if you're rich, and envy the simple happiness of the poor,
if you're poor, and long for la Dolce Vita,
if you're afraid to die, or find no point in living,
if you're a drunkard or a teetotaler,
if you believe in heaven or believe in hell,
if you're satisfied with the colour of your skin, or would rather change it,
if you believe in yourself and are pleased with what you do,
or don't believe in yourself, and wonder what you are doing, and why

then come to see the
FESTIVAL OF MISFITS

built by people who sometimes sleep soundly, sometimes don't; sometimes are hungry, sometimes overfed; sometimes feel young, rich and handsome, sometimes old, ugly and poor; sometimes believe in themselves, sometimes don't; sometimes are artists, sometimes not.
We make music which is not Music, poems that are not Poetry, paintings that are not Painting, but
music that may fit poetry
poetry that may fit paintings
paintings that may fit . . . something.
something which gives us the chance to enjoy a happy, non-specialized fantasy.

Try it
THE FESTIVAL OF MISFITS

Robert Filliou, one-eyed good-for-nothing Huguenot
Addi Kaapke, German professional revolutionist
Gustav Metzger, escaped Jew
Robin Page, Yukon lumberjack
Benjamin Patterson, captured alive Negro
Daniel Spoerri, Romanian adventurer
Per Olof Ultvedt, the red-faced strongman from Sweden
Ben Vautier, God's broker
Emmett Williams, the Pole with the elephant memory

You are invited to the opening between 10 a.m. and 6 p.m. on 23rd October. The Festival will continue until Thursday 8th November. Admission 2s. 6d.

In conjunction with the Festival there will be a special evening at the Institute of Contemporary Arts in Dover Street at 8.15 on Wednesday, 24th October, which will include a 33 title poem by Robert Filliou, an Alphabet Symphony by Emmett Williams, a Paper Piece and The Triumph of Egg by Benjamin Patterson and a Do-it-yourself Chorale by Daniel Spoerri.

621. OCTOBER 24, 1962
ICA evening program (part of the *Festival of Misfits*

Institute of Contemporary Arts, London
Program/flyer
17.4 x 20.3 cm
Designed by Dick Higgins

Black and white mimeograph.

ALISON KNOWLES PROPOSITION

DICK HIGGINS - SYMPHONY NO. 4- SCORE: SOMETHING BIG AND SOMETHING SMALL.

ARTHUR KØPCKE- MAHLEREI ZWISCHEN MUSIK

BENJAMIN PATTERSON - PAPER PIECE

DANIEL SPOERRI- COMPETITION FOR CHAIRS AND TABLES.

ROBERT WILLIAMS-ALPHABET PIECE FOR TWO ALPHABETS, 26 INSTRUMENTS, CONDUCTOR, AND PERFORMER. chance and exactitude

ROBERT FILLIOU- 53 KILO POEM

ROBIN PAGE- BLOCK GUITAR PIECE

G. NETZGER - AUTO-DESTRUCTIVE CONSTRUCTION WITH: AMPLIFIED SOUND. LUMINOUS PAINT, PAPER. MAGNET, METAL, GLASS, PLASTIC. ACID, NYLON. LIGHT, REFLECTORS. DURATION: TWENTY MINUTES.

622. NOVEMBER 23-28, 1962
FESTUM FLUXORUM (FLUXUS/MUSIK OG ANTI-MUSIK/DET INSTRUMENTALE TEATER)

Nikolai Kirke, Copenhagen
Poster
83.2 x 61 cm

Printed black on heavy gray paper.

NIKOLAI KIRKE

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

samt

ALLÉ SCENEN

Søndag den 25. november 1962 kl. 15

FLUXUS

MUSIK OG ANTI-MUSIK
DET INSTRUMENTALE TEATER

6 PRO- ET CONTRAGRAMMER

Medvirkende:

Nam June	**Paik**
Dick	**Higgins**
Alison	**Knowles**
Emmett	**Williams**
Arthur	**Køpcke**
Albert	**Mertz**
Wolf	**Vostell**
Robert	**Filliou**
George	**Maciunas**
Jørgen	**Frisholm**
Musica	**Vitalis**
med	flere

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

---

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

623. NOVEMBER 23-28, 1962
FESTUM FLUXORUM (FLUXUS/MUSIK OG ANTI-MUSIK/DET INSTRUMENTALE TEATER)

Nikolai Kirke, København
Program
29.5 x 19.8 cm
2 leaves, originally stapled

Printed offset black on white paper.

program

FESTUM FLUXORUM

FLUXUS FESTIVAL 1962 (NICHLAI) I KØBENHAVN

Medvirkende (1):
Bob JUNG Paik · DICK Higgins · William Saroyan · Raphael Vaca · gØTTFRID Wagner · WOLF Vostell
GEORGE Maciunas · ROBERT Williams · JØRGEN Fritzbolt · ALBERT Mertz · Ulf Wilhelm · ERIK Knudsen · TURKER petersen

elektroakustiske installationer (a/s NUTID (KØBENHAVN): SKAFT hjernedam · ERIK sauna) · ØYVIND Bergen

FREDAG 23 NOVEMBER 1962 Kl. 20
NICOLAI KIRKE

KONCERT NR. I. Instrumentale kompositioner ("action music")

Joseph Byrd	:	piece for R.Mumford
Jackson Mc Low	:	Shades II
Dieter Schnebel	:	visible music for solo conductor
George Brecht	:	direction
George Maciunas	:	in memoriam to Adriano Olivetti
George Brecht	:	candle piece (for radios (CHECK MUSIC)
Dick Higgins	:	constellation nr.2
Ben Patterson	:	creature (version II)
Terry Riley	:	war piece (for audience)
George Brecht	:	word wheel

LØRDAG 24 NOVEMBER 1962 Kl. 17
NICOLAI KIRKE

KONCERT NR.II. Instrumental- og vokal kompositioner

Jackson Mc Low	:	Letimate for Iris Numbers for silence
Dick Higgins	:	constellation nr.3 & 4
Robert Williams	:	4-directional song of death for 5 voices
George Maciunas	:	solo for ukulele, solo for mouth and microphone
George Brecht	:	card piece for voice
Ben Patterson	:	variations for double bass
George Brecht	:	flute solo, saxophone solo, string solo
La Monte Young	:	composition 1960 nr.7 (string quartet)
Robert Filliou	:	Bobby Lenka

SØNDAG 25 NOVEMBER 1962 Kl. 13
ALLE DØRENE

KONCERT NR.III. Instrumental- og vokal kompositioner samt "action music"

Benjamin Patterson	:	Discretion (for female voice)
Yoshi Ichiyanagi	:	mikanoza (for contra bass) music for el.metronome
		ZEN for M.Cunningham
Tomonao Ono	:	sonagram for strings (quartet)
Yoko Ono	:	the pulse
Takehisa Kosugi	:	MIZUNO I & AFTER I
Nam June Paik	:	one minute

BESTYKNING på nedenstående adresser:

(3 morse-apparatlige telegrafer, 4 radioer, 2(by event) fonografer, 1 stereoapp. (og musik), 1 kvadrat-bil,1 hundebåd, 1 ELEFANT, 1 DØDSKISTE, 1 ø, et dansk kanon, 1 ø, 1 billede kinesisk (anal) kinesen), 1 ø, 1 ø, 1 ø,

624. NOVEMBER 23-28, 1962)

cartoon from an unknown Danish newspaper of *Festum Fluxorum (Fluxus/ Musik og Anti-Musik/det Instrumentale Teater)*

POLITIKEN

Efter alle kunstens regler

Det kobenhavnske musikliv præges i denne uge af „FLUXUS"-bevægelsen, hvis mål det er at pille den traditionelle musik fra hinanden efter et nøje indstuderet forarbejde.

— Celloen har fire takters pause her, om jeg må be'!

625. DECEMBER 3-8, 1962
FESTUM FLUXORUM

American Students and Artists Center, Paris
Poster
32.3 x 23.4 cm
Designed by George Maciunas

Printed white type with black offset background on newsprint.

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

FESTUM FLUXORUM

POESIE, MUSIQUE ET ANTIMUSIQUE EVENEMENTIELLE ET CONCRETE

DECEMBRE
62
UNDI
0,30 HRS.
CONCERT NO.1, MUSIQUE EVENEMENTIELLE. RAOUL HAUSMANN: POESIE PHONETIQUE / JOSEPH BYRD: PIECE FOR R. MAXFIELD / JACKSON MAC LOW: THANKS II / ROBERT WATTS: NEWS & TWO INCHES / EMMETT WILLIAMS: ALPHABET SYMPHONY / G. BRECHT: DRIP MUSIC & DIRECTION / GEORGE MACIUNAS: IN MEMORIAM TO ADRIANO OLIVETTI / DICK HIGGINS: CONSTELLATION NO. 7 & 4 BENJAMIN PATTERSON: SEPTET FROM "LEMONS" AND SOLO FOR DANCER / LA MONTE YOUNG: COMPOSITION 1961 NUMBER 2? / NAM JUNE PAIK: ONE FOR VIOLIN SOLO & SERENADE FOR ALISON / WOLF VOSTELL: DÉCOLLAGE MUSIQUE "KLEENEX" ALISON KNOWLES: PROPOSITION TERRY RILEY: EARPIECE / G. BRECHT: WORD EVENT.

DECEMBRE
62
DI
,30 HRS.
CONCERT NO.2, MUSIQUE INSTRUMENTALE ET VOCALE. JACKSON MAC LOW: LETTERS FOR IRIS NUMBERS FOR SILENCE & BIBLICAL POEMS / DICK HIGGINS: GRAPHIS 82 / EMMETT WILLIAMS: 4-DIRECTIONAL SONG OF DOUBT FOR 5 VOICES / GEORGE MACIUNAS: SOLO FOR UKULELE & SOLO FOR MOUTH AND MICROPHONE / BENJAMIN PATTERSON: VARIATIONS FOR DOUBLE BASS GEORGE BRECHT: CARD PIECE FOR VOICE, FLUTE SOLO, STRING QUARTET AND SAXOPHONE SOLO LA MONTE YOUNG: COMPOSITION 1960 NO. 7 (STRING QUARTET)

DECEMBRE
62
ARDI
0,30 HRS.
CONCERT NO.3, DANIEL SPOERRI: COMPOSITION NO. X / KENJIRO EZAKI: DISCRETION / TOSHI ICHIYANAGI: STANZAS AND MUSIC FOR ELECTRIC METRONOME / YASUNAO TONE: ANAGRAM FOR STRINGS / EMMETT WILLIAMS: LITANY AND RESPONSE / TAKENHISA KOSUGI: MICRO I & ANIMA I / ROBERT PAGE: GUITAR SOLO / NAM JUNE PAIK: TO BE DETERMINED /

DECEMBRE
1962
MERCREDI
20,30 HRS.
CONCERT NO.4, ROBERT FILLIOU: POI POI SYMPHONY NO. 2 / ARTHUR KØPCKE: MUSIC WHILE YOU WORK ROBERT WATTS: EVENT 13 / SYLVANO BUSSOTTI: PIECE FOR PAIK SIMONE MORRIS: DANCE CONSTRUCTION / GEORGE BRECHT: CANDLE PIECE FOR RADIOS / DICK HIGGINS: DANGER MUSIC NO. 17 / DIETER SCHNEBEL: VISIBLE MUSIC II, (SOLO FOR ONE CONDUCTOR) TOSHI ICHIYANAGI: IBM FOR MERCE CUNNINGHAM / B. PATTERSON: TWO PIECES FROM METHODS & PROCESSES / LA MONTE YOUNG: COMPOSITION 1960 NO. 3

DECEMBRE
62
DI
HRS.
CONCERT NO.5, POUR PIANO. TOSHI ICHIYANAGI: MUSIC FOR PIANO NOS. 2, 5 AND LA MONTE YOUNG: 566 TO HENRY FLYNT / GYORGY LIGETI: TROIS BAGATELLES / PHILIP CORNER: PIANO ACTIVITIES (FOR 10 PIANISTS) / GEORGE MACIUNAS: PIANO PIECE NO. 11 FOR N.J.P. GIUSEPPE CHIARI: GESTI SUL PIANO / GRIFITH ROSE: SECOND ENNEAD / TERRY RILEY: PIECE FOR 2 PIANOS & MAGNETIC TAPE / YORIAKI MATSUDAIRA: CO-ACTION / GEORGE BRECHT: INCIDENTAL MUSIC / LA MONTE YOUNG: PIANO PIECE FOR D. TUDOR NO. 2

DECEMBRE
62
MEDI
HRS.
CONCERT NO.6, MUSIQUE ENREGISTRÉE ET FILMS. JOHN CAGE: MUSIC FOR THE MARRYING MAIDEN & FONTANA MIX / RICHARD MAXFIELD: COUGH MUSIC, RADIO MUSIC, PASTORAL SYMPHONY AND NIGHT MUSIC STAN VANDERBEEK: (FILMS) A LA MODE, WHAT WHO HOW, ACHOO MR. KEROOCHEV CIONI CARPI: POINT AND COUNTERPOINT / GEORGE BRECHT: 3 YELLOW EVENTS, AND 2 DURATIONS / NAM JUNE PAIK: FILMS / DICK HIGGINS: REQUIEM /

DECEMBRE
1962
SAMEDI
21,00 HRS.
CONCERT NO.7 POESIE OUVERTE. FRANÇOIS DUFRENE: LE TOMBEAU DE PIERRE LAROUSSE, ROBERT FILLIOU: PÈRE LACHAISE NO.1 / BRION GYSIN: PERMUTATIONS SANS FIN JEAN-CLARENCE LAMBERT: X ALÉAS / GHERASIM LUCA: QUART D'HEURE DE CULTURE METAPHYSIQUE. SOIRÉE ORGANISEE AVEC LE CONCOURS DU DOMAINE POETIQUE ET LA PARTICIPATION DE JACQUES GRUBER ET JEAN-LOUP PHILIPPE.

PLACES: 4.N.F., 2.N.F. ETUDIANTS, 20.N.F. ABONNEMENT POUR LES 7 CONCERTS

626. DECEMBER 3, (1962)
FESTUM FLUXORUM

Paris
Program
27 x 21 cm

Mimeo on white paper.

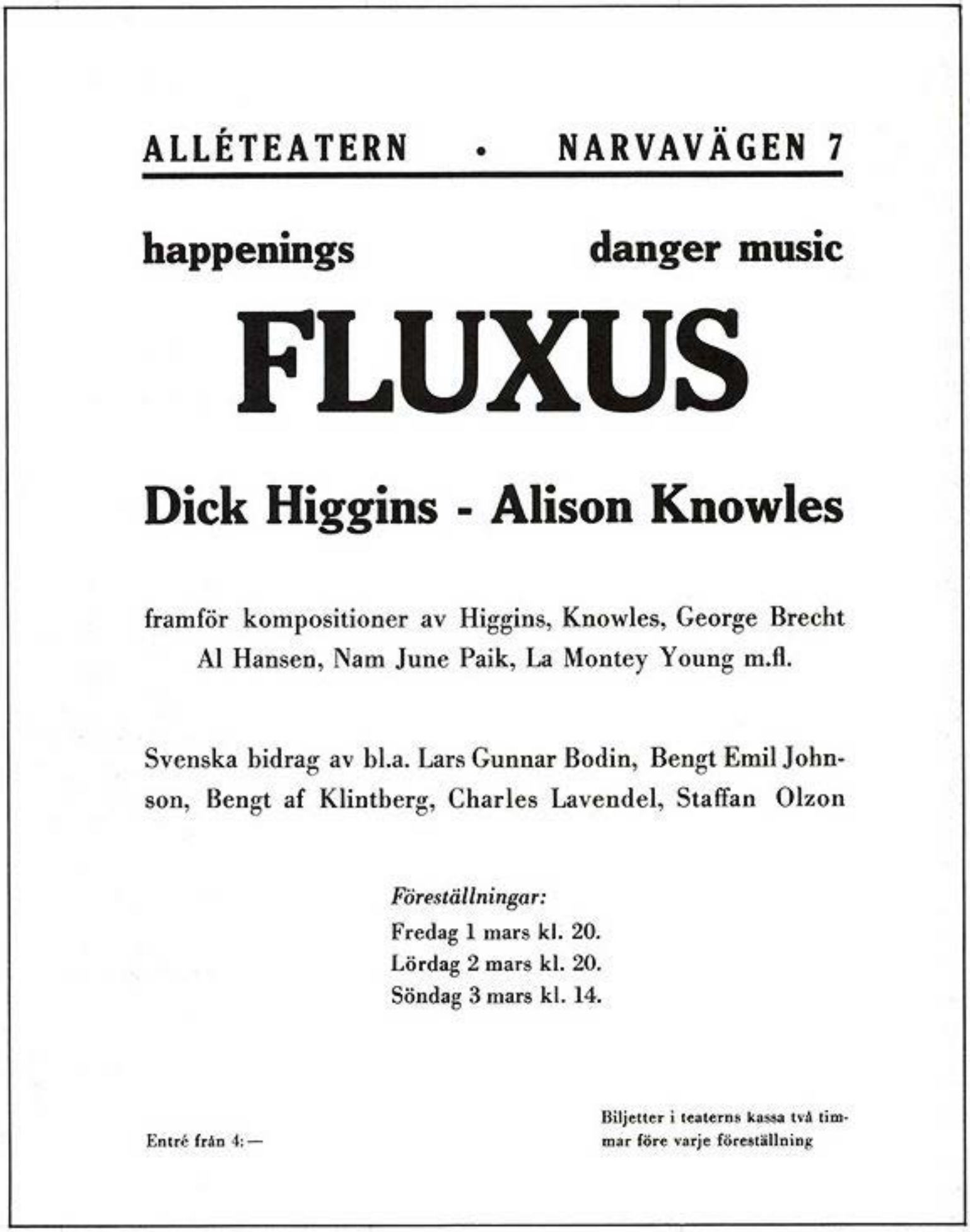
627. FEBRUARY 2 & 3, 1963
FESTUM FLUXORUM/FLUXUS/(MUSIK UND ANTIMUSIK DAS INSTRUMENTALE THEATER)

Staatliche Kunstakademie, Düsseldorf
Poster
48.5 x 23.7 cm
Designed by George Maciunas

Printed black on white stiff paper.

628. MARCH 1,2,3, 1963
HAPPENINGS DANGER MUSIC/FLUXUS/ DICK HIGGINS·ALISON KNOWLES
Alléteatern, Stockholm
Poster
29.7 x 21 cm

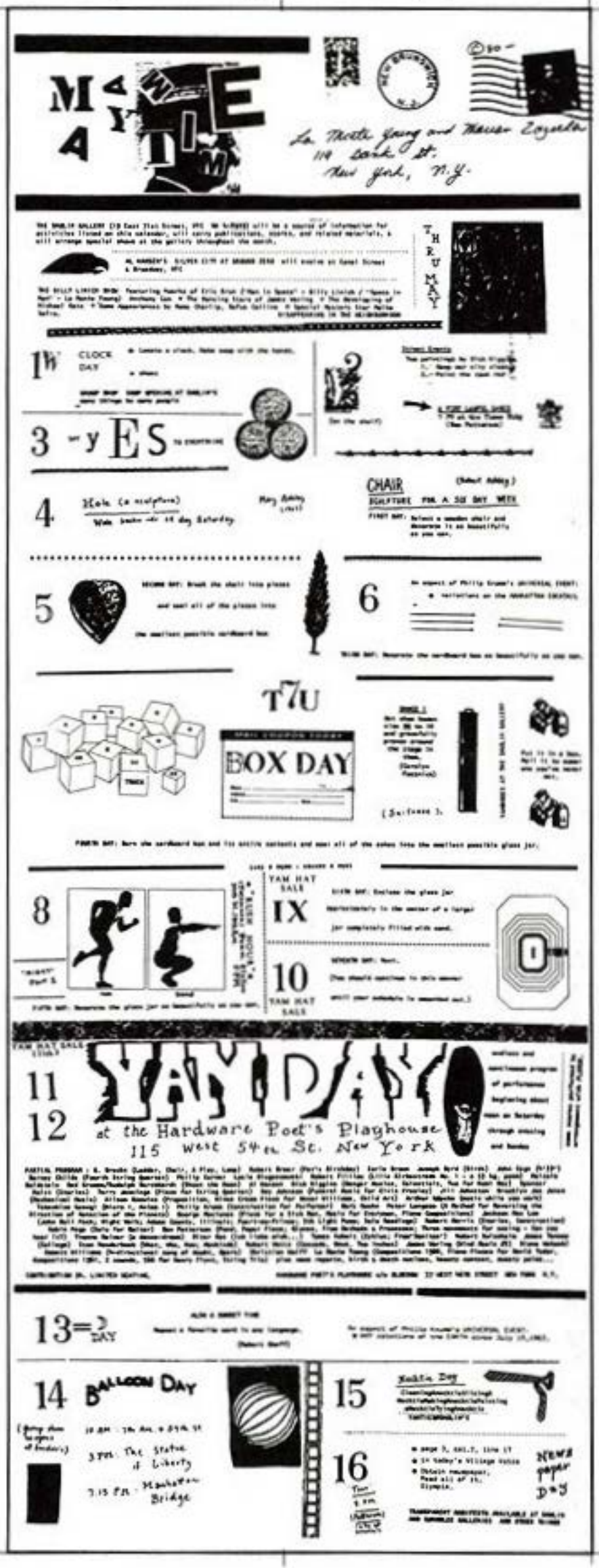
Printed black on white paper.



629. — MAY 1963
YAM FESTIVAL
YAM FESTIVAL CALENDAR (Maytime/ Yamtime)

1 sheet, printed both sides
55.7 x 21.5 cm
Designed by George Brecht and Robert Watts

— Printed green and blue on white paper.



629a. — Another identical copy.

630. JUNE 23 AND JUNE 28, 1963
FLUXUS FESTIVAL

Hypokriterion, Amsterdam and Bleijenburg 16, Den Haag
Poster
85 x 61 cm

Printed black on white paper.

631. JULY 25-AUGUST 4, 1963
FESTIVAL D'ART TOTAL ET DU COMPORTEMENT

Various locations in Nice
Program
31 x 21 cm
Designer unknown

Mimeo black on cream color paper, printed two sides.

PROGRAMME DU FESTIVAL D'ART TOTAL ET DU COMPORTEMENT ORGANISE PAR BEN AVEC LA PARTICIPATION DE FLUXUS GROUPE INTERNATIONAL DE CREATION CONCENTRE AUTOUR D'UNE SEANCE EXTRAORDINAIRE DE RECHERCHE D'UN NOUVEAU LANGAGE ET CHOC THEATRAL QUI AURA LIEU LE 27 JUILLET A 21 HEURES AU NOUVEAU CASINO A NICE .
PRIX UNIQUE 4.F

- Le 25 Juillet à 14 Heures Ben fera visiter en tant qu'oeuvre d'art le musé d'Art Total, le Marché aux puces de Nice. Il signera tout objet acheté car Ben sous Duchamp égale Duchamp Sous Ben . Acette occasion Ben décrètera musée d'Art Total les cimetières, les Casernes, les Eglises, les Commissariats.

- Le 26 Juillet à 21 heures Ben en hommage à Ben Patterson mangera un aliment mystère à la terrasse du Provence Avenue Félix Faure. Des certificats seront délivrés.

- Le 27 Juillet, à la sortie du Festival Ben signera Nice ville OEUVRE D'ART OUVERTE la prise de possession aura lieu au Mont Alban à 23 heures.

- Le 27 Juillet dans l'après-midi Aguigui (sculpture vivante à Ben) Montera sur un platane

Parceque la mort est une oeuvre d'art toute personne qui mourra à Nice entre le 27 Juillet et le 4 Août sera considérée comme créant une oeuvre d'art à Ben.

- Le Samedi 3 Août au Ballon d'Alsace à 18 heures rue Gioffredo Ben expliquera l'Art Total et l'Art du Comportement macuinas parlera de l'anti-art Ben chantera l'Idole des Jeunes.

- Le 26 Juillet à 10 heures Ben traversera le port de Nice à la nage en tant qu'oeuvre d'Art des certificats seront délivrés.

- A partir du 27 Juillet à l'aube la Promenade des Anglais sera decretée Musée International de Sculptures vivantes.

- Le 27 Juillet à 23 heures à la sortie de l'Evénement Mondial un car sera mis à la disposition Public et Arman vous amenera assister à un dynamitage

- Le 27 Juillet à 17 heures à l'Artistique Bd Dubouchage Arman et Martial Raysse feront une conférence sur le thème l'Actualité de Delacroix.

- Le 29 Juillet à 15 heures sur invitation seulement Ben accablé de Dettes affiches, location de théâtre, divorce, amendes diverses etc., aura une crise de dépression nerveuse au centre d'Art total 32 Rue Tondutti de l'Escarène Nice .

- Le 4 Août 1963 ,Aguigui sculpture vivante à Ben invite tous ses amis à une salade à Golfe Juan.

632. OCTOBER 7-NOVEMBER 2, 1963
Sissor Bros. Warehouse (BLINK SHOW)

Rolf Nelson Gallery, Los Angeles
Poster/mailer
32.7 x 40.6 cm
Designer unknown

Printed black and red on yellow paper, reproduces six identical photographs by Peter Moore of Lette Eisenhauer modeling BLINK clothes in front of six BLINK paintings. The participants in this anonymous group exhibition were George Brecht, Alison Knowles and Robert Watts.

ITEMS FROM

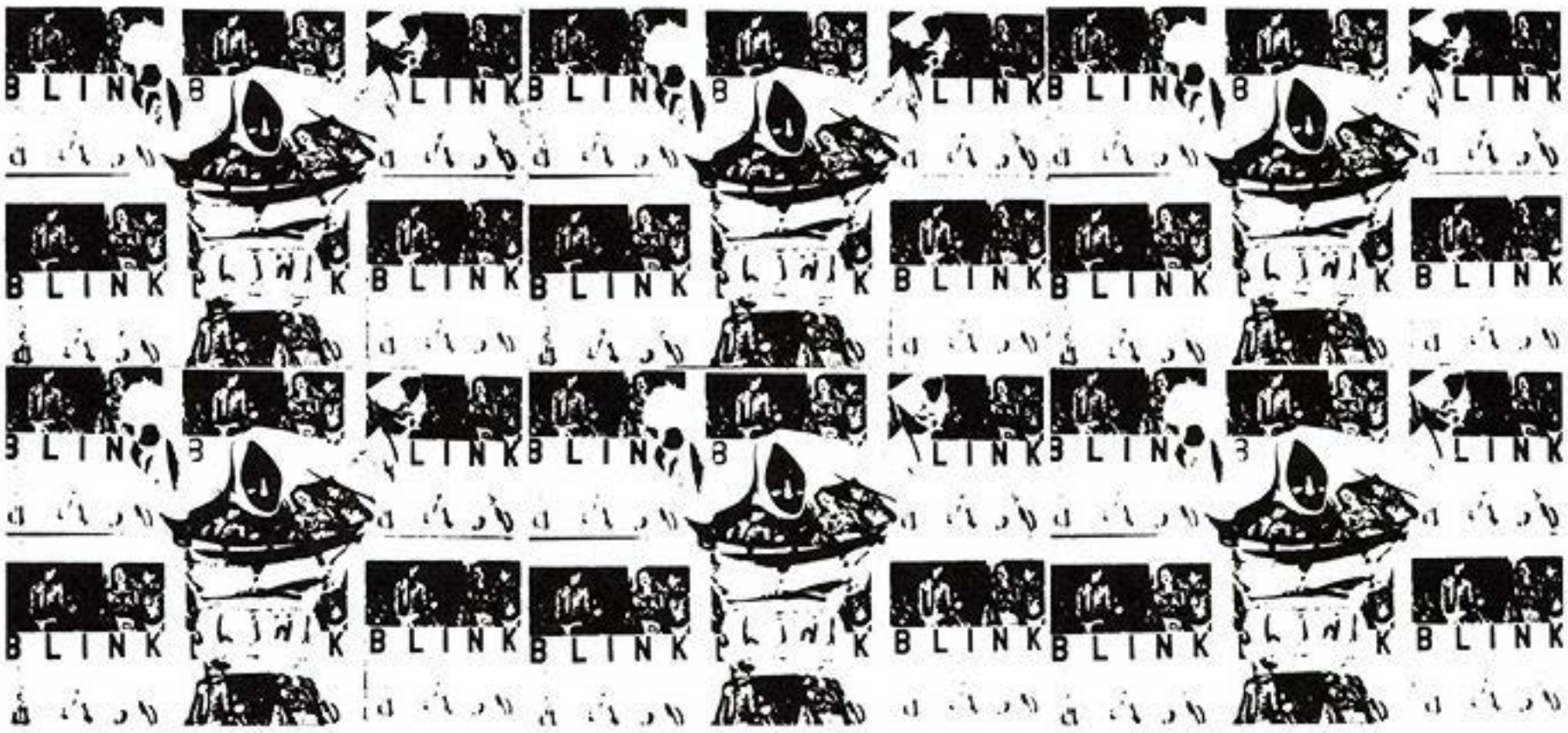


PHOTO BY PETER MOORE

SISSOR BROS. WAREHOUSE

ROLF NELSON GALLERY
530 N. LA CIENEGA BOULEVARD - LOS ANGELES 48
TUESDAY THROUGH SATURDAY - 11:00 A.M. TO 6:00 P.M.
OPENING OCT. 7, 1963, 8-10 P.M. THROUGH NOV. 2

633. OCTOBER 9, 1963
POESIE ET CETERA AMERICAINE

Musee D'Art Moderne, De la Ville de Paris
in conjunction with Biennalle Internationale
des Jeunes Artists
Program with scores
20.1 x 20.1 cm

Introduction by Jean-Pierre Wilhelm
Edited by Emmett Williams, helped by Daniel
Spoerri
Translations by Robert Filliou

14 leaves, offset black on white paper with
stiff paper covers.

Contains additional loose leaf, 12.6 x 10.6 cm
with the score *For Ear Piece* by Terry Riley.

634. 1964
PERPETUAL FLUXUS FESTIVAL

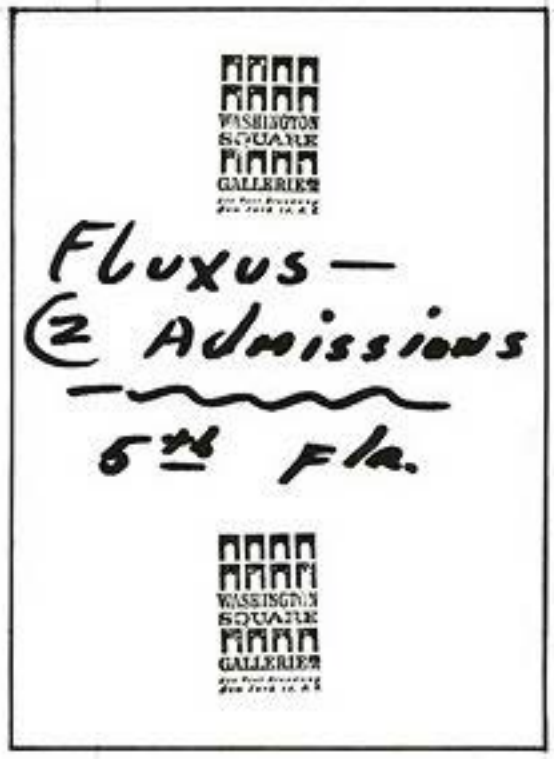
Washington Square Galleries, NYC
Poster
44.3 x 41.3 cm
Designed by George Maciunas

Printed offset black on soft grey heavy paper. As the name implies, it was planned that performances of the artists listed would fall on those dates, year after year. However, the gallery closed soon after the program was begun, and only a few performances actually took place there. Some of the events did take place at other locations.

634a. Another identical copy.

635. Date unknown; 1964
Event unknown
Washington Square Galleries, NYC
Ticket
15.6 x 11.5 cm
Designed by George Maciunas

Handwritten ticket with Maciunas' holograph text 'Fluxus-/12 Admissions/—/5th FLA.' and the location rubber stamped twice.



636. APRIL 2-MAY 1, 1964
DICK HIGGINS
LECTURE SERIES

Various locations throughout New York City
Flyer/mailer
28 x 21.6 cm
Designed and printed by the artist

Offset black on white paper. Lists a series of 8 lectures, announces further activities for May and the publication 'In mid-July' of Higgins's *Jefferson's Birthday* and *Postface*.

636a. Another identical copy.

LECTURE SERIES, by Dick Higgins

LECTURE No. 1- 4/2/64, Thursday, 8:19 PM. Main entrance, Carnegie Hall. No admission fee.

LECTURE No. 2 - 4/12/64, Sunday, 2:13 PM. Top of the Cascade of Slide off Pine Meadow Trail, Stoatsburg, N.Y. Via Short Line Bus from N.Y. Port Authority Terminal. Contributions accepted.

LECTURE No. 3 - 4/13/64, Monday, 1:15 PM. NE corner 28th St & 4th Ave. No admission fee.

LECTURE No. 4 - 4/13/64, Monday, 6:15 PM. By news stand on island, Herald Square, N.Y.C.

LECTURE No. 5 - 4/17/64, Friday, after 8:30 PM. Phone CO 7-9198 for information.

LECTURE No. 6 - "On the Dance" - 4/22/64, Wednesday, 7:40 PM. 3rd Floor Loft, 359 Canal Street, N.Y.C. Very limited capacity, reservations advisable. Contribution 12¢.

LECTURE No. 7 - "On Employment" - 4/22/64, Wednesday, after 8:50 PM. 3rd Floor Loft, 359 Canal St, N.Y.C. Very limited capacity, reservations advisable. Contribution 12¢.

LECTURE No. 8 - 5/1/64, Friday, 6:20 AM. Starts at 359 Canal St, NYC. No admission fee.

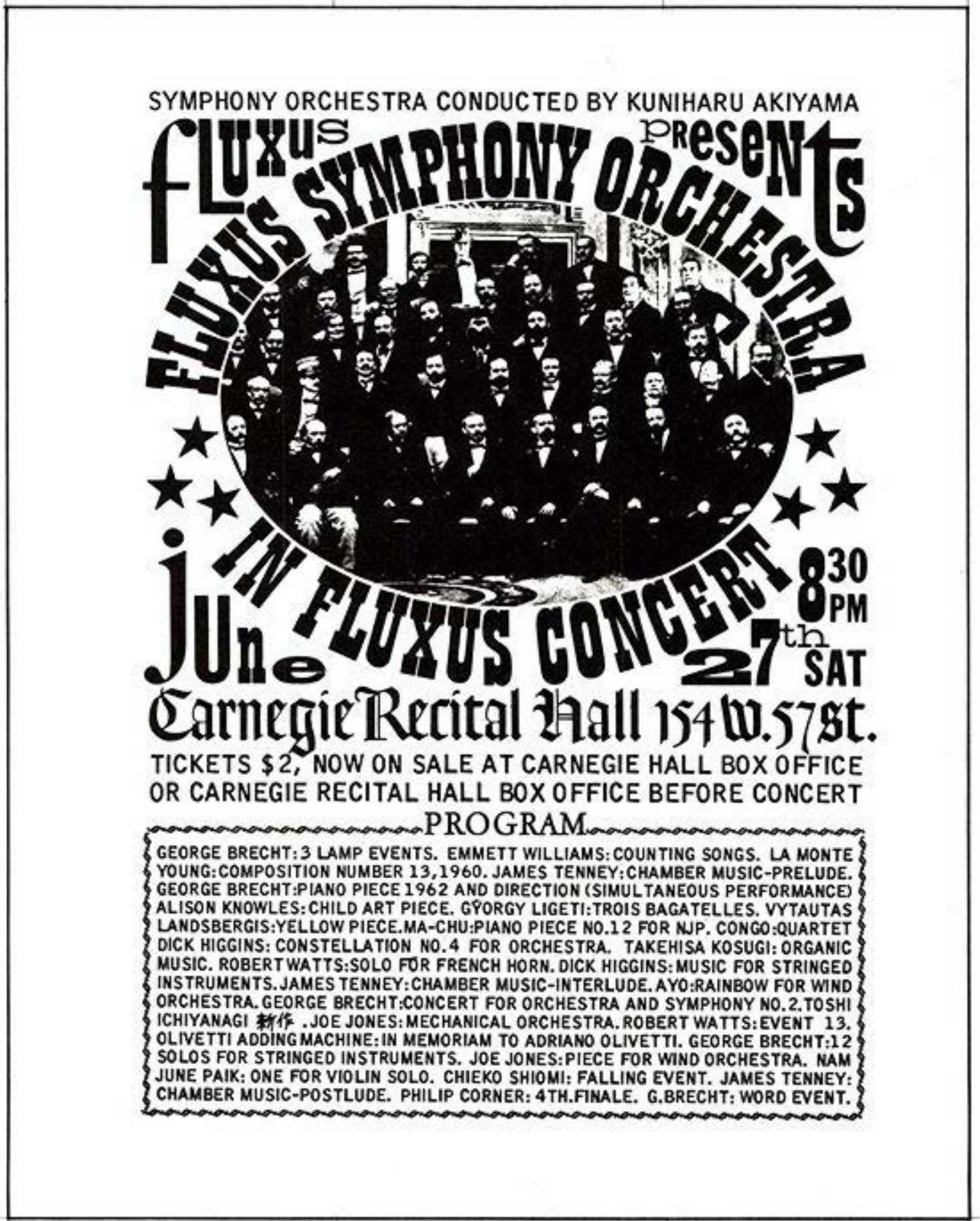
DURING MAY, VARIOUS SMALL CONCERTS, LECTURES, AND FILMS WILL HAPPEN TO US. THERE WILL BE NO MASS MAILING FOR MOST OF THESE. KINDLY JUST SEND A COUPLE OF SELF-ADDRESSED POSTCARDS TO DICK HIGGINS, 423 BROADWAY, NEW YORK 13.

In mid-July DICK HIGGINS's JEFFERSON'S BIRTHDAY and POSTFACE, the first a collection of all pieces written between 4/13/62 and 4/13/63, the second a critical- very critical- essay, will be published by the SOMETHING ELSE PRESS. Prepublication price is $4.95 for the two, postpublication price is $5.95. Checks should be made payable to and sent to ALISON KNOWLES, 423 BROADWAY, NEW YORK 13, NY.

637. JUNE 27, 1964
FLUXUS SYMPHONY ORCHESTRA IN FLUXUS CONCERT

Carnegie Recital Hall, NYC
Poster
58.2 x 46 cm
Front designed by George Maciunas, the back designed by Robert Watts

Offset black on newsprint. The poster appeared in the Fluxus newspaper No. 4 *fluxus cc fiVe ThReE,* June, 1964. At the time of the printing a certain number of single sheets were printed with the poster on one side and Watts' page on the back instead of the Flux Handy Horn Order, etc. page as appears in the newspaper. When these specially done posters ran out, posters were cut from the Fluxus newspaper so that both versions were used.



638. JUNE 27, 1964
FLUXUS SYMPHONY ORCHESTRA IN FLUXUS CONCERT

Carnegie Recital Hall, NYC
Program
6 of 7 program cards, each card is 8.9 x 6.4 cm

Designed by George Maciunas each with Robert Watts' designed playing cards on the back. Offset black on white card stock. Present are Number 2 which is blank; Number 3, list of performers A-L; Number 4, list of performers N-W; Number 5, program part 1; Number 6, intermission card; Number 7, program part 2. (Number 1 is Ben's monogram card) Probably all 7 cards were handed out at the time of the concert but cards Number 3-7 and 2-7 were used in various copies of *Flux Year Box 2*.

639. JULY 5, 1964 2:30 PM AND 7 PM
A LITTLE FESTIVAL OF NEW MUSIC

University of London, Goldsmith's College, London
Program
8.5 x 21.3 cm (including binding)
Designer unknown

Mimeo black on white paper with dark blue silkscreen cover and a plastic clip binding. 22 leaves, plus cover.

640. SEPTEMBER 22–OCTOBER 10 AND OCTOBER 16, 1964
AY-O
RAINBOW EVENT NO. 1-6 and ENVIRONMENT NO. 1-3

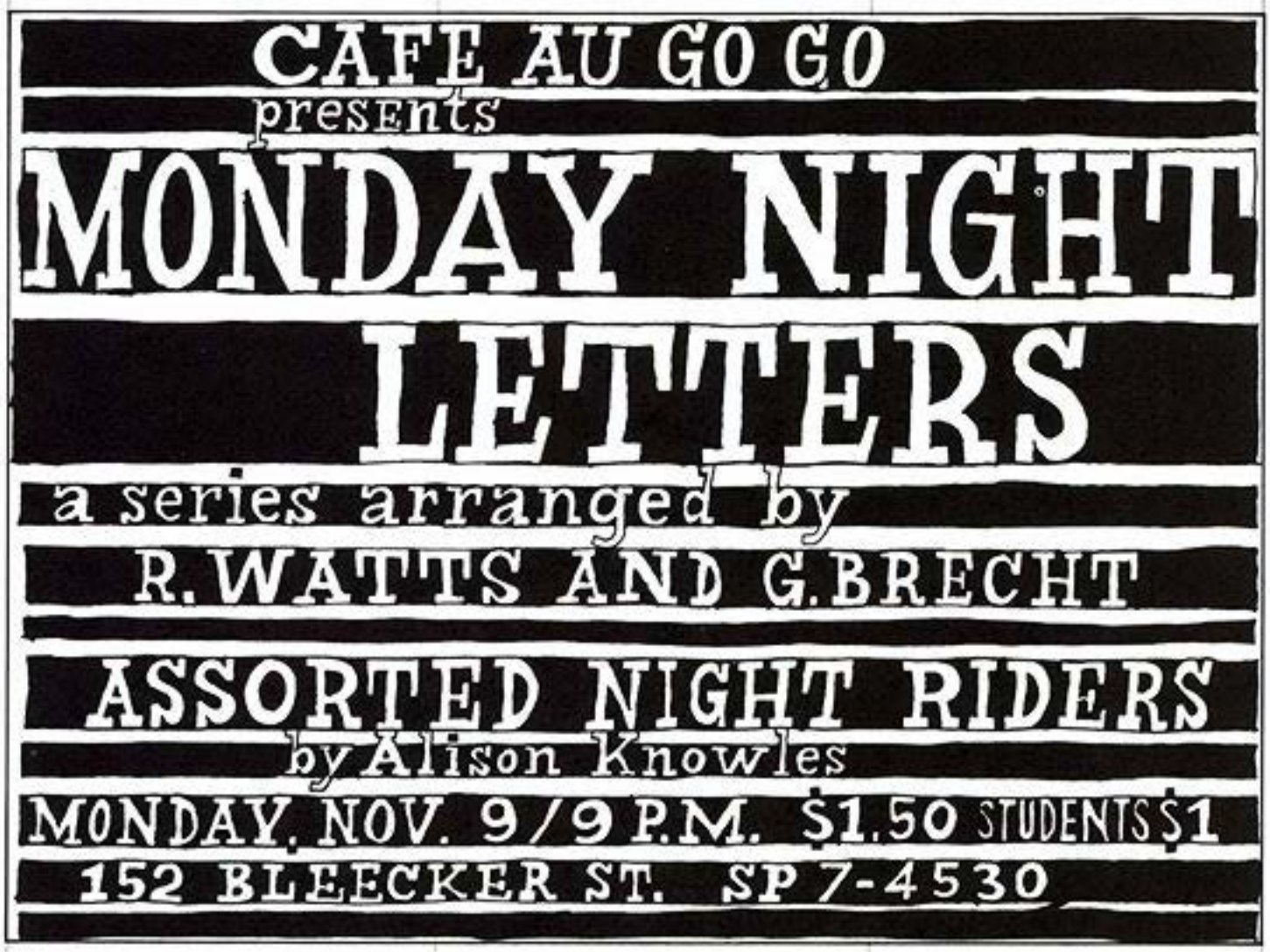
Washington Square Gallery and Smolin Gallery, NYC
Announcement/mailer
6 sheets, each 10.3 x 13 cm

Printed black on red, green, yellow, purple, blue and orange papers, folded to form a rainbow. Mailed copy. The Rainbow Events at Washington Square Gallery were part of the *Perpetual Fluxus Festival.*

641. NOVEMBER 9, (1964)
ALISON KNOWLES
ASSORTED NIGHT RIDERS

Cafe Au Go Go, New York City
Flyer/mailer
21.6 x 27.8 cm
Designer unknown
Offset black on white paper, mailed

This event was a part of the Monday Night Letter series arranged by George Brecht and Robert Watts.



642. NOVEMBER 13, 1964
FLUX-FESTIVAL DEN HAAG

Den Haag
Program
28.6 x 16.2 cm

Mimeo on white paper.

Het festival in Scheveningen bestaat uit 3 delen.
-- het "konsert" dat in de Kurzaal gegeven wordt.
-- in de omgeving van de Kurzaal is een ruimte besproken waar op vrijdag 13 november 1964 om 20.15 precies een tweede festival achter gesloten deuren begint. In sommige gevallen lopen de stukken in de Kurzaal en de tweede ruimte synchroon, zoals bij het pianostuk "Half Time" van de koreaner Nam June Paik
-- In de straten van Scheveningen en Den Haag vinden "street-events" plaats: gebeurtenissen die soms ongemerkt plaatsvinden en die bedoeld zijn voor de toevallige voorbijgangers of lantaarnpalen, straatstenen etc.

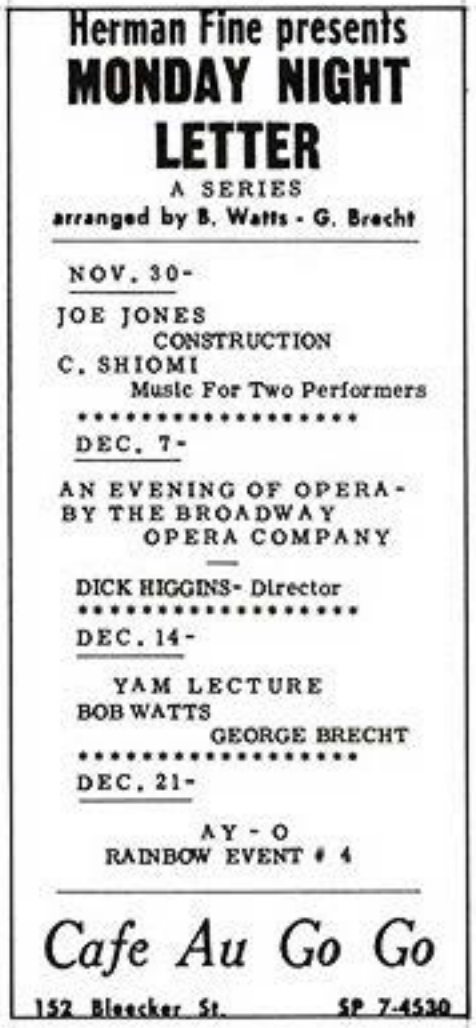
P R O G R A M M A
flux-festival in de Kurzaal te Scheveningen.

1.	Takehisa Kosugi japan	Micro I
2.	George Brecht U.S.A.	Incidental Music 1961 5 stukken voor piano
3.	Eric Andersen denemarken	Opus 38 voor piano en atem.
4.	Nam June Paik korea	Half Time 1963 voor piano
5.	La Monte Young U.S.A.	Piano piece for David Tudor 1960
6.	Emmett Williams U.S.A.	Litany and response for Alison Knowles 1962
7.	Wim T. Schippers nederland	1. niet roken 2. niet eten, 3. roken 4.eten.
8.	Mischa Mengelberg nedgerland	In memoriam van Zweden piano.
9.	Takehisa Kosugi japan	Organic Music
10.	Willem de Ridder nederland	Laughing 1962
11.	George Brecht U.S.A.	Trio for Violins
12.	Arthur Køpcke denemarken	When This You See Remember Me
13.	AFSRINMOR International	HR/K b
	pauze	
14.	stuk voor Wekkers van	Bob Lenz nederland
15.	Bengt Af Klintberg zweden	Food piece for Dick Higgins 1963
16.	Music While you work	Arthur Køpcke denemarken
17.	Mischa Mengelberg nederland	Journal II
18.	Eric Andersen denemarken	Opus 35
19.	Willem de Ridder nederland	fluitkonsert nr: 2
20.	Robert Watts U.S.A.	2 inches
21	Wim T. Schippers nederland	ekonomisch konsert

643. NOVEMBER 30, DECEMBER 7, 14, 21 (1964)
MONDAY NIGHT LETTER

Cafe Au Go Go, New York City
Flyer
21.7 x 9.8 cm
Designer unknown

Offset black on white paper. This announcement for the series arranged by George Brecht and Robert Watts: Joe Jones *Construction;* C. Shiomi, *Music for Two Performers;* An Evening of Opera-By the Broadway Opera Company, Dick Higgins-Director; Bob Watts and George Brecht *Yam Lecture;* Ay-O, *Rainbow Event #4.*



644. DECEMBER 7, 11, AND DURING THE FIRST REALLY HEAVY SNOWSTORM IN DECEMBER, 1964
DICK HIGGINS
THE PreCHRISTMAS RUSH

New York City
Flyer/mailer
27.9 x 21.6 cm
Designed and printed by Dick Higgins

Offset black on white paper. This flyer was used to announce 'an evening of opera', *Hrusalk* at the Cafe Au Go Go, Monday December 7; 'ones' at The Washington Square Galleries, New York City, December 11; 'Muscadel, or How Red can Good Wine Be without Being Investigated?' outside Rex Liquor Store, Canal Street, New York City, as well as advertising Higgin's *Jefferson's Birthday/Postface* and announcing the publication of Ray Johnson's *The Paper Snake* by The Something Else Press.

645. DECEMBER 21, (1964)
AY-O
EVENT/NO.1/NO.2/NO.3/NO.5/NO.6 and ENVIRONMENT/NO.1/NO.2/NO.3

Cafe Au Go Go, New York City
Flyer/mailer
21.7 x 14.2 cm
Designer unknown

Offset black on white paper. The event was a part of the Monday Night Letter series, arranged by George Brecht and Robert Watts.

646. JANUARY 8, 1965
TAKAKO SAITO
Washington Square Gallery
announcement/mailer

11.5 x 7.5 x 0.5 cm

Piece of wood with rubber stamped partial text. The other side is addressed in ink.

647. Another similar copy with the text formed by pin holes, some additional text and the address in ink on the same side as text.

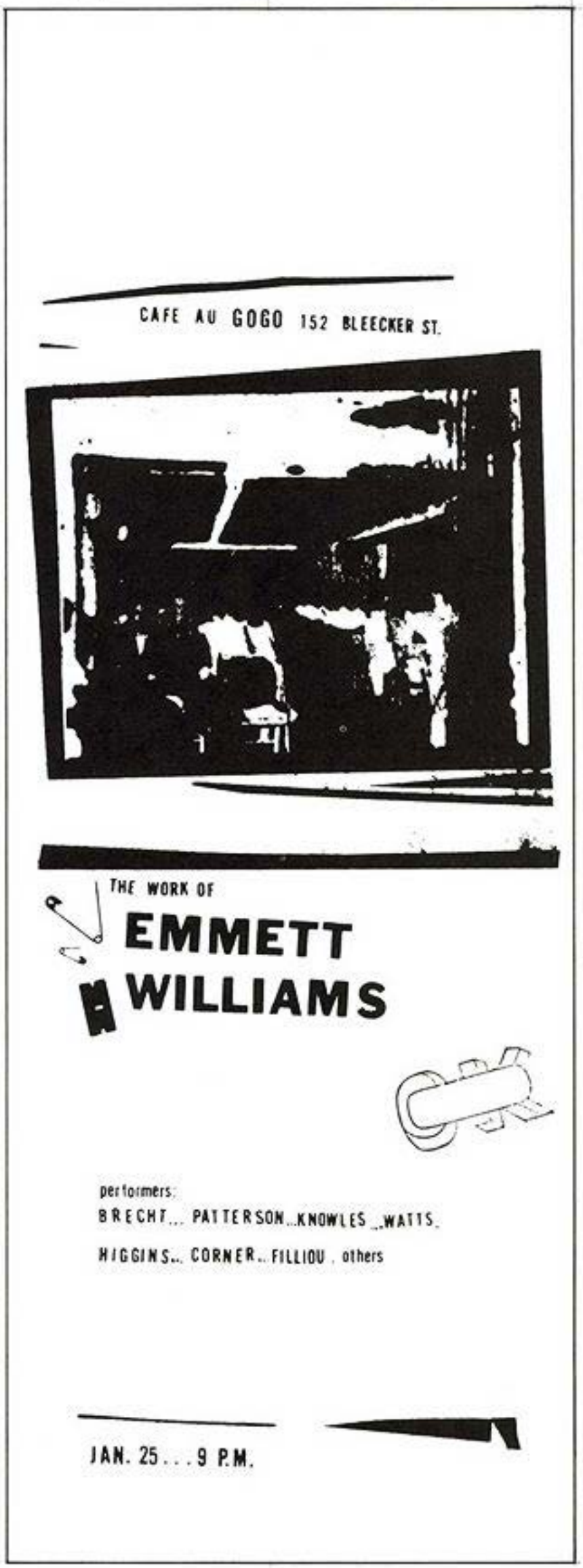
648. Another similar copy rubberstamped, announcing the event to be at Cafe Au Go Go Feb. 22. This announcement is incomplete.

649. A U.S. postcard with rubberstamp text 'Please correct the/wooden card you/had' & 'at 3rd Roil (sic) Gallery/5 Great jons (sic) St. on/March 1, 9 pm'. 8.3 x 14 cm.

650. JANUARY 25 (1965)
EMMETT WILLIAMS
THE WORK OF EMMETT WILLIAMS

Cafe Au Go Go, NYC
Poster/mailer
38.5 x 15.2 cm
Designed and printed by Alison Knowles

An original red silkscreen print with two black rubber stamp impressions over it. This copy mailed Jan. 17, 1965.



651. JULY 11, 1965
ERIC ANDERSEN
OPUS 45

Perpetual Fluxfest at Cinematheque, 85 East 4th St., NYC
Poster/mailer
26.7 x 20.8 cm
Designed by George Maciunas

Offset black on brown paper.

652. SEPTEMBER 25, 1965

Contract (#R-2810) with Carnegie Recital Hall, Corp., NYC for use of the hall Saturday evening, September 25, 1965. Signed by George Maciunas and the booking manager. 40.9 x 21.7 cm open

Standard contract form, printed black on white paper, with carbon copy conditions and holograph signatures.

AMONG OTHER REQUIREMENTS THE FOLLOWING WILL BE NECESSARY

R 2810

CARNEGIE HALL

IMPORTANT

R 2810

Agreement made this _____ day of _____ between THE CARNEGIE HALL CORPORATION, a New York Corporation, as Licensor, party of the first part, and

GEORGE MACIUNAS
349 East Broadway
New York 13, N.Y.

for his self, his successors, and/or legal representatives, as Licensee, party of the second part.

Witnesseth that the Licensor does hereby license to the Licensee, and the Licensee does hereby hire and take from the Licensor, the use of the CHAMBER HALL of the Carnegie Hall Building, Seventh Avenue and 57th Street, Borough of Manhattan, New York City, for a term of 2½ hours, commencing at 8:00 o'clock P.M. and terminating at 11:30 o'clock P.M. on SATURDAY EVENING, SEPTEMBER 25, 1965

the said premises to be used by the Licensee only and for the sole purpose of CHAMBER CONCERT

The Licensee agrees to pay in lawful money of the United States of America to the Licensor, as rental therefor, the sum of $145.00 plus the Licensor's charges for personnel prevailing at the time of the Licensee's engagement pursuant to the schedule of Licensor then in force, together with Licensor's charges for overtime, extra rehearsals, special equipment, etc. as follows:

$70.00 on the signing of this agreement and $75.00 plus all additional charges (other than overtime rental and overtime personnel charges which are payable immediately at the close of the engagement to which they apply) on each of the dates above specified for Licensee's use of said premises, prior to the time of opening of the doors to the said premises for each of the above engagements, and time shall be of the essence with respect to such payments. If the Licensee shall fail to make each and every payment to the Licensor as the same becomes due, then the entire unpaid balance shall become immediately due and payable, and Licensee's right to possession of the said premises shall cease, and Licensor may at its election, sell or offer for sale the remaining dates specified in this agreement, or any of them, and Licensee shall remain liable to Licensor for the full amount of rental payable thereunder, less any amounts received by Licensor from reselling and from the Licensee on account thereof.

This lease is made upon the foregoing and following terms, agreements and conditions, which the respective parties agree, serve, keep and perform:

Tickets 1. Licensee shall furnish and supply its own tickets for its performances in form agreeable to Licensor. The aggregate number of tickets issued by Licensee for each engagement shall not exceed the total capacity of the said premises. Tickets must be distinctly marked with the address, 154 West 57th Street and the CARNEGIE RECITAL HALL or CARNEGIE CHAPTER ROOM.
Unless Licensee shall have obtained a license pursuant to Chapter 10, Title B, Article 1, of the Administrative Code of the City of New York or unless Licensee or the engagement(s) hereunder is (are) exempt under said Article, Licensee agrees that (a) Licensee will not advertise or cause others to advertise tickets or subscriptions for the engagement(s) hereunder as being, or to be, for sale at any place other than the Carnegie Hall Box Office, and (b) any checks or money orders to be accepted in payment for tickets or subscriptions shall be made payable to Carnegie Hall Box Office. If Licensee cancels or fails to perform or hold any engagement or engagements hereunder, immediate restitution shall be offered and made to all purchasers of tickets for such engagement or engagements who present the same for refund, and Licensee shall reimburse Licensor for any such refunds to any persons who purchased such tickets from Licensee or others elsewhere than at the Carnegie Hall Box Office as well as to any persons who purchased such tickets at said Box Office.

Premises 2. Licensee agrees that he has examined the demised premises and is familiar with the condition thereof.

Overtime 3. Overtime use of the demised premises will be allowed only when it does not conflict with Licensor's subsequent engagements. The rental payable by Licensee for overtime shall be at the rate of SEVEN Dollars ($7.00) for each half hour of overtime or any part thereof, plus established overtime charges for personnel.

Radio, Television, Recording 4. It is mutually agreed that no radio broadcasting, televising, filming or Linecope tape or sound recording will be permitted without the consent of Licensor first had and obtained in writing. An additional charge shall be made for each engagement for which such consent is granted and shall be payable by Licensee, and a further additional rental shall be payable for overtime at the rate of Seven Dollars ($7.00) for each half hour of overtime whether prior or subsequent to the hours specified above as the time of each such engagement, during which broadcasting, recording or televising equipment is being set up or taken down, plus established overtime charges for personnel.

Stage Work, etc. 5. The Licensee agrees that all stage work shall be done under the supervision of and with the approval of the Licensor, and the Licensee agrees to pay for the same.
No nails, tacks or screws shall be driven or placed in or upon the said premises, and all decorations shall be put up without defacing the building and under the supervision and with the approval of the Licensor, and in case any damage of any kind shall be done to the said premises the Licensee agrees to pay in addition to the sum above mentioned the amount of such damage, or such amount as shall be necessary to put the said premises in as good order and condition as the same were at the commencement of the term of this agreement.

Use and Compliance with Law 6. That Licensee will secure in advance before the doors are opened any and all consents, licenses and certificates and/or permits that may be requisite for any performances, concerts, lectures and/or public meetings given under this agreement, and for the use of any motion picture, television, radio broadcasting or recording or other machine or equipment in connection therewith, and Licensee will do all other acts necessary on the part of Licensee to comply with all laws and lawful requirements of the State of New York, the City of New York, or any department, or board of authority thereof applicable to said premises and that Licensee will supply at Licensee's expense the necessary operator or operators for any motion picture machine, projecting machine, stereopticon, or other machine used by Licensee.

Proper Use of Premises 7. Licensee agrees that one of the express conditions of this license is that Licensee will not use nor attempt to use any part of the premises for any purpose other than that above specified, nor for any use or proposed use which will be contrary to law or be opposed to decency or good morals, or be otherwise improper or detrimental to the reputation of Carnegie Hall.

Indemnify Licensor 8. The Licensee agrees to assume responsibility for and to indemnify Licensor against and and all damage to Licensor arising from any performance, concert, lecture or public meeting during the term of this license, excepting such damage as may be caused by or result from the negligence of the Licensor. The Licensee agrees to assume responsibility for, and to save the Licensor harmless from any liability upon any claim or action arising out of the publication of alleged slanderous or libelous statements in the broadcasting of any radio or televising program from the premises, or in any recording or publication of the same. Licensee agrees that Licensor shall not be liable for any claims or causes of action arising from the acts of ushers, door-keepers, or other employees of Licensee, and agrees to indemnify Licensor from any such claims or causes of action.

Assignment and Re-sale 9. The Licensee agrees that this license will not be transferred nor assigned nor any sublease made of the premises or any part thereof without the written consent of the Licensor first had and obtained.
This agreement may not be cancelled by the Licensee except with the Licensor's consent, and only if another Licensee, satisfactory to the Licensor, is secured for the use of the premises for the engagements covered by this license. In the event of cancellation and re-sale, as aforesaid, the Licensee agrees to pay to the Licensor Twenty-five Dollars ($25.00) for additional services necessarily incident to the re-sale of each such cancelled engagement.

Licensor Not Liable 10. Licensor shall not be liable for any damage to or loss of any property in said premises or building at any time for any cause whatsoever.

Fire, etc. 11. Should the premises herein described be destroyed or injured by fire or the elements, mob, or riot, or any use under this license be prevented or interfered with by public authorities, strikes or other cause prior to or during the term for which said premises are licensed, the Licensor may, at its discretion, terminate the said license, returning to the Licensee any payments that may have been made to it for the term of license prevented or interrupted, and the Licensee hereby expressly waives any claims for damages or compensation should the license be so terminated.

Entry by Licensor 12. The Licensor, its officers, agents and servants shall have the right at all times to enter any part of the said premises without charge.

No Representations by Licensor, etc. 13. Neither Licensor nor Licensor's agents have made any representations or promises except as herein expressly set forth or set forth in such other printed matter as may be issued by Licensor for the information of Licensees. The parties hereto agree that this agreement cannot be changed orally, but can be changed only by an agreement in writing signed by the parties hereto. This license contains all of the terms of the agreement between the parties hereto and shall not be binding on THE CARNEGIE HALL CORPORATION, and the Hall is not secured for any of the dates mentioned herein, until this license has been signed by the Licensor and Licensee respectively.

653. SEPTEMBER 1965
FLUXORCHESTRA CIRCULAR LETTER NO. 2

NYC
1 leaf printed 1 side
27.9 x 21.6 cm

Offset black on white paper. Written by George Maciunas, this circular lists a description of compositions for performers for *Fluxorchestra at Carnegie Recital Hall,* September 25, 1965.

FLUXORCHESTRA CIRCULAR LETTER NO.2

Herewith is the description of compositions of the entire revised program.
The rehearsal will be held on 23rd. of September, Thursday evening 7:30 PM. in the loft of Jerry Foyster, 44 Lispenard St. 3rd floor, one block south of Canal St., near Church St. Performers failing to appear for the rehearsal will not perform during the concert. Performers will meet at Carnegie Recital Hall, 154 W. 57th. St., 25th. of September, Saturday 7:30 PM on the stage.

Conductor will be La Monte Young.
Orchestra costume designed by Robert Watts will be distributed during the rehearsal. Performers wishing to keep these costumes after the concert will be able to do so.

1.
Ben Vautier: audience piece no.4. Each member of the audience is described in detail as he enters the hall by a hidden observer speaking into a public address system.

2.
Chieko shiomi: falling event. Programs are distributed to audience as gliders thrown from the balcony or/and as paper balls shot out from catapults in the balcony and stage.

3.
George Brecht: symphony no.3. Upon signal from the conductor all players fall off their chairs in unison and smoothly. This is accomplished by sitting on the very forward edge of the chair and then sliding forward. Instruments are held in ready position. Performers are advised to practice this composition at home.

4.
Yoko Ono: 4 pieces for orchestra to La Monte Young. Provisional instruction. It may be revised by conductor.
a) upon first signal from the conductor each performers begins to rub a dowel, srewdriver or file accross the f hole of any string instrument which will be provided for that purpose, or with an erasor on the surface of a wind instrument. Second signal will indicate termination.
b) upon third signal each performer peals off a tape taped upon their instrument.
c) upon fourth signal each performer tears off a page from the score.
New instructions to these pieces will most likely be provided by La Monte Young during rehearsal.

5.
Chieko Shiomi: disappearing music for face. Performers begin the piece with a smile and during the duration of the piece, change the smile very gradually to no-smile.

6.
Anthony Cox: tactical pieces for orchestra. The orchestra is divided into teams, winds and strings, sitting in opposing rows. Wind instruments must be prepared to be able to shoot out peas. This can be accomplished by inserting a long narrow tube into wind instrument. String instruments are strung with rubber bands which are used to shoot out paper V missiles. Tubes, peas, rubber bands and paper missiles will be provided during the rehearsal to those who did not prepare their instruments in advance, but performers are advised to prepare their instruments in advance and practice shooting at home to improve their aim.
In this piece, the performers are required to hit a parformer of opposite team with a missle. If a performer is hit he must exit. The conductor will act as a referee.

7.
Olivetti adding machine: in memoriam to adriano olivetti. Performers follow used adding machine ribbon as a score. Each horizontal line on this ribbon represents a metronome beat. Each performer is assigned a number. When his number appears in the line he performs upon that beat. It is very important that the performance be exactly on time and sharp. Performance of this version will consist of sharp, short and percusive lip and tongue sounds only. They can be tongue clicks, pops, smacks etc. etc. Performers are very strongly urged to practice a sound of their choosing, so as to be able to produce one sound clearly, loudly, sharply and in time with beat of about 100 per min.

8.
Robert Watts: trace for orchestra. Performers will be provided with special flash type paper sheets, which they will place on music stands. Lights will be turned off. Upon signal from conductor, which will be a match strike, performers will strike their matches and inflame the sheets which will burn in a flash. Different size sheets will be provided to each performer, so that the flashes will vary in duration and size with each performer.

9.
George Brecht: octet for winds. 4 performers will be seated opposite another 4. A large pan with water will contain a toy sail boat. Performers will blow their instruments at the sail of the boat to push it to opposing side. Instruments can be prepared to provide better wind concentration. Inserting a smaller tube is helpfull. Winning team will get the sailboat, loosing one the water in the pan, which they must remove from stage.

11.
Tomas Schmit: piano piece number 1. The performer places various objects on the closed lid of a grand piano. He arranges these objects very carefully and with deliberation. He may construct a building out of blocks, or arrange chess pieces etc. When he has completed his arrangement, he lifts the great lid, suddenly and sharply.

12.
Simultaneous performance of:
Anthony Cox: sword piece, Chieko Shiomi: music for late afternoon & Robert Watts: 2".
A violin is suspended by a 2" ribbon over the head of the performer. The ribbon holding the violin is held by a pulley at ceiling and then is stretched to the floor where it is secured. Performer enters in Samurai armor suit and armed with a Samurai sword. He positions himself exactly under the violin, then draws the sword and in same flash cuts the ribbon streched in front of him, thereby releasing the violin which falls crashing on his helmeted head.

13.
Robert Watts: c/t trace. A cannon situated in balcony shoots a light ball which must be cought by performer on stage with the bell of a french horn or tuba.

14.
Stan Vanderbeek: moviee music. Instruction to be presented during rehearsal.

15.
Joe Jones: mechanical orchestra. No performers.

16.
Ben Vautier: secret room. Audience is told by announcer that only row at a time can be led to this secret area. An usher then leads a row at a time through back exit into the street (end of performance).

654. SEPTEMBER 25, 1965
FLUXORCHESTRA AT CARNEGIE RECITAL HALL

Carnegie Recital Hall, NYC
Poster/flyer with announced program
26.1 x 21.4 cm
Designed by George Maciunas

654a-e. 5 additional copies.

Offset black on grey-green paper, unfolded copy, originally the flyer was distributed folded as a paper airplane.

655. SEPTEMBER 25, 1965
FLUXORCHESTRA AT CARNEGIE RECITAL HALL

Carnegie Recital Hall, NYC
Ticket
Balloon: apr. 8.9 x 4.5 cm, envelope: 8.9 x 16.5 cm
Designed by George Maciunas

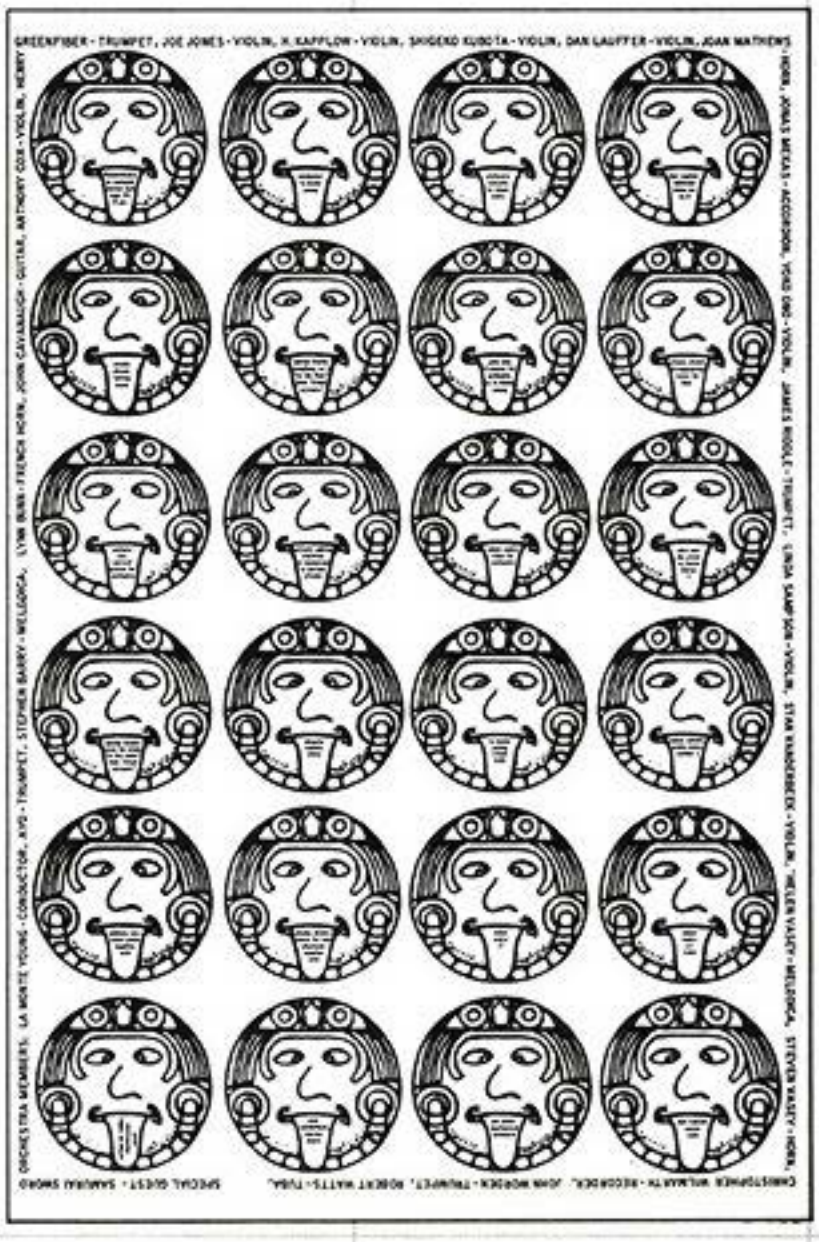
Offset black on pink balloon, black rubber stamp on manila envelope. Text on the balloon reads: 'One TICKET for fluxorchestra Carnegie Recital Hall concert on Sept. 25, 8 PM balloon must be inflated to permit entry $2'.

656. SEPTEMBER 25, 1965
FLUXORCHESTRA AT CARNEGIE RECITAL HALL

Carnegie Recital Hall, NYC
Program
42.9 x 29.9 cm
Designed by George Maciunas

656a-f. Six additional identical copies.

Offset black on grey-green paper, 1500 copies printed.



657. OCTOBER 4, 11, 18 (1965)
WORLDTHEATER

Cafe Au Go Go, New York City
Flyer/mailer
21.5 x 14 cm
Designer unknown

Black offset on white paper. Mailed by Charlotte Moorman who has underlined parts of the text. This series of Monday night events was organized by H. Solomon and Steve Balkin.

658. NOVEMBER 20, 1965
AY-O
RAINBOW STAIRCASE 'A Fluxfest Presentation'

363 Canal Street, NYC
Announcement for the event
35.6 x 9.6 cm when flat. Large version

Printed black on cream colored construction paper. Issued folded in an accordian fold to suggest a staircase. This copy is in an original mailed envelope, postmarked November 15, 1965.

658a. Another similar copy.
24.6 x 5.9 cm. Small version.

659. MARCH 12, 1966
BEN VAUTIER
LA TABLE

L'Artistique, Nice
Presented by: L'Art Total-Identities et Fluxus
Poster
Designed by Ben

L'ART TOTAL - IDENTITES ET FLUXUS
présentent, le 12 Mars 1966 à 21 heures
à L'ARTISTIQUE, 27, Boulevard Dubouchage
Entrée : 4 F

LA TABLE

"Il s'agit d'une création théâtrale qui prétend modifier dans un temps et un espace déterminé, la conception du théâtre que possède le spectateur".

! !

! ! !

A Y O ' S

R A I N B O W

S T A I R C A S E

E N V I R O N M E N T

7 PM. TILL 10 PM

NOVEMBER 20 ONLY

$1 ENTRY CONTRIBUTION

363 CANAL ST. NEW YORK

A FLUXFEST PRESENTATION

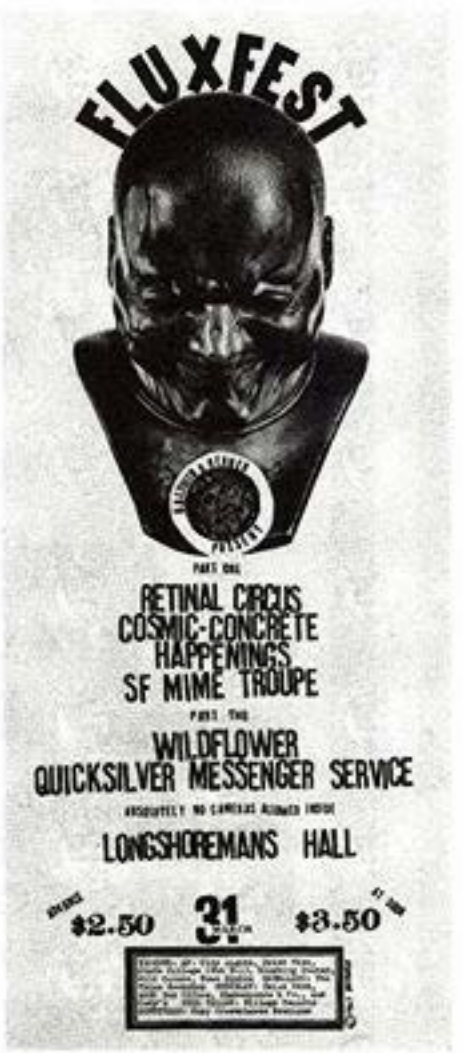
660. MARCH 10, 11, 12, 1967
FLUXUS/LA CEDILLE/QUI SOURIT/ART TOTAL/POESIE/ACTION

Lunds Konsthall
Poster
39.5 x 30.5 cm
Possibly designed by George Brecht

Printed black on grey paper. The concert was organized by P.A. Gette. This is the second version of the poster, the first version was designed by Ben Vautier.

661. MARCH 31, 1967
FLUXFEST

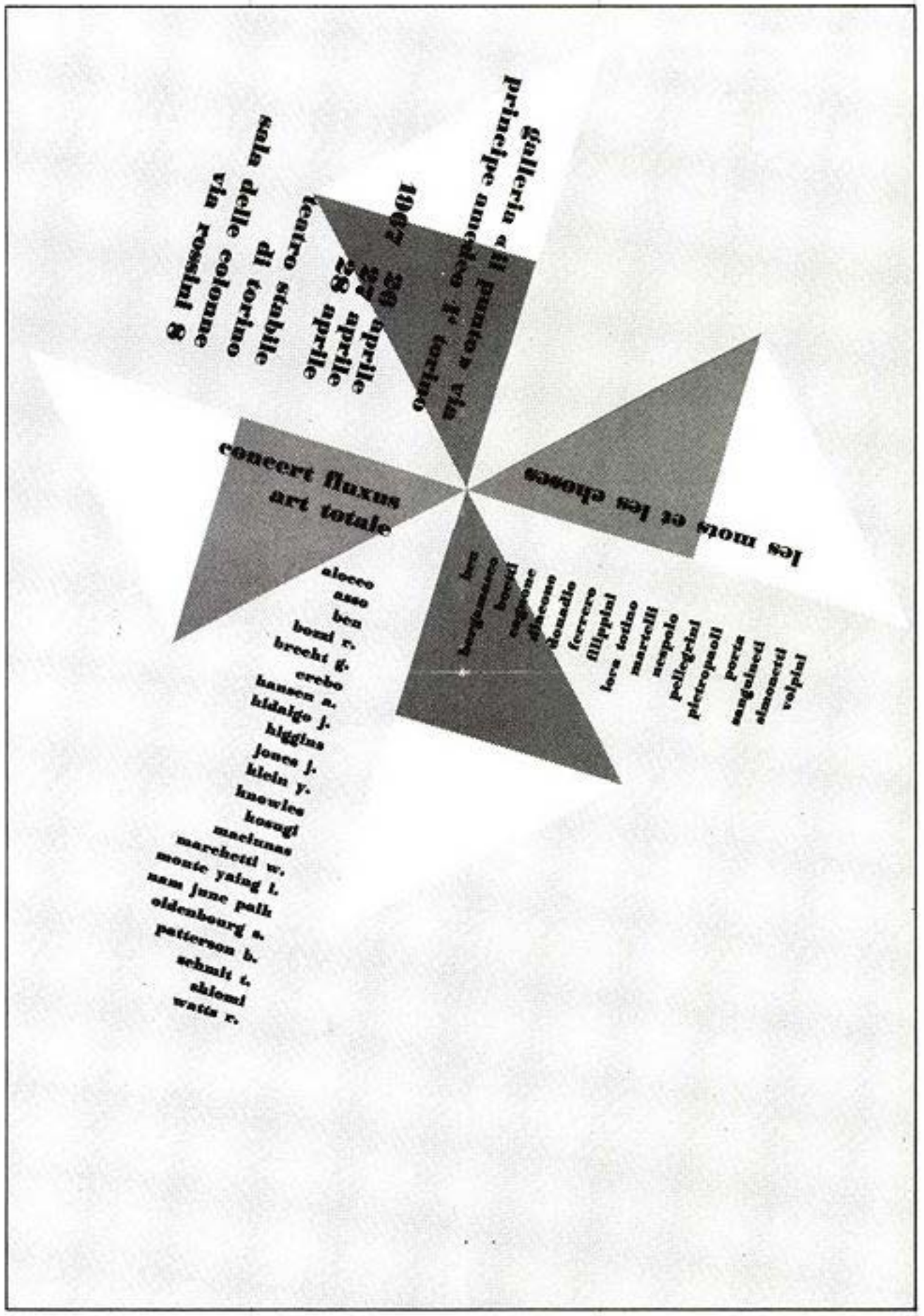
Longshoreman's Hall, San Francisco,
Poster
Designed by Jeff Berner



662. APRIL 26-28, 1967
CONVERT FLUXUS/ART TOTAL

Teatro Stabile di Torino
Poster
47.6 x 32.7 cm
Designer unknown

Printed black text with yellow green and blue design on thick textured white stock. The concert was organized by Ben Vautier and Simonetti.



663. EXHIBITION JULY 8-16; PERFORMANCE JULY 23; MOVING EVENTS, JULY 17-22, 1967
BEN VAUTIER
VAUTIER DAY TOTAL ART THEO, exhibition and performance at Fluxwest and Red Shed, Point Loma

Flyer
27.9 x 21.6 cm

Offset black on white paper, designed by Ken Friedman.

664. NOVEMBER 15, 1967
A PAPER EVENT BY THE FLUXMASTERS OF THE REAR-GARDE

The Time & Life Building, NYC
Poster/mailer/program
43.2 x 56 cm
Designed by George Maciunas

Offset black on white paper. These events were sponsored by the Museum of Contemporary Crafts of the American Craftsmen's Council.

665. DECEMBER 31 (1968)
INVITATION TO PARTICIPATE IN NEW YEAR EVE'S FLUX-FEST (FOOD AND DRINK EVENT)

Cinematheque, 80 Wooster Street, NYC
Invitation
27.9 x 21.6 cm
Written by George Maciunas

Vintage xerox, black on white paper.

INVITATION TO PARTICIPATE IN NEW YEAR EVE'S FLUX-FEAST *(FOOD & DRINK EVENT)*
9PM. DEC.31, AT CINEMATHEQUE, 80 WOOSTER STREET, GROUND FLOOR

DISTRIBUTION:
Ayo, Chudnov, Henry Flynt, Geoff & Bici Hendricks, Dick Higgins & Alison Knowles, Milan Knizak, Jonas & Adolfas Mekas, Joan Mathews, Jackson Mac Low, Peter & Barbara Moore, Paul Sharits, Nam June Paik, Bob Watts, Yoshimasa Wada, La Monte Young, ,Marion Zazeela, Heiner Friedrich, Lawrence Alloway. Joe Jones, Alice Hutchins, Shigeko Kubota, Dan Lauffer, Ben Patterson, Adams Sitney, Richard Forman, Emmett Williams.

You may participate by contributing either a food or drink of your own invention, or make something up from the list below (except what is marked with *, since these will already be made up)

Please verify and indicate piece to be contributed so as to avoid having too much of the same or similar.
Write: George Maciunas, POB 180, Canal St. Sta. New York 10013

FLUX DRINKS & FOODS

•	FLUX EGGS	emptied egg shells filled with one of the following: plaster, urethane foam, shaving cream, liquid white glue, white paint, ink, water, white jellatin, coffee, bad smell (rotten), good smell (spices, perfumes), dead bug, etc. (G.Maciunas)
	MONO-MEALS: FISHMEAL	clear fish carbonated drink, fish jello, fish bread (from fish bone flour), fish pudding, fish ice cream, fish salad, fish pastry, fish candy etc. (G.Maciunas)
	POTATOMEAL	potato salad, potato pate, potato vinaigrette, potato moonshine, potato soup, potato pancakes, potato dumplings, potato cake, fried, boiled, broiled, baked potatoes, potato chips, creamed potatoes, mashed potatoes with sauce, potato cutlets, potato bread, potato jello, potato patfait, sweet potato pie, yam jam, cream of Yam, potato ice cream, potato parzipan. (Bob Watts)
	MONO-COLORS: WHITE MEAL	white drink (milk), white potatoes, rice, white cheese, spagetti, white creamed salad, white jello etc. white cake, white ice cream, (Bici Hendricks)
	BLACK MEAL	black drink (coffee), black beans, black meat & sauce, black bread, black chocolate etc. (Bici Hendricks)
	OTHER COLORS	blue, red, green etc. (Bici Hendricks)
	TRANSPARENT	clear coffee, tea, prune juice, tomato juice (distilled), clear butter, onion, fish, beef etc. (clear jellatin with appropriate flavours), clear ice cream etc. (G.Maciunas)
•	TEA VARIATIONS	tea bags with: salt, or sugar, or aspirin, or citric acid. (Per Kirkeby) tea made from boiling: wood, or rope (sisal, jute, manila), or leather, or wool, or paper etc. (G.Maciunas)
	SOUPS	gravel soup, nail soup, hardware soup etc. (Bici Hendricks)
	TURKEY	with concrete filling (Milan Knizak), with squeaking rubber toy turkey (G.Maciunas)
	SANDWICHES	crunched ice hamburger (frozen beef nouillon (Bici Hendricks), Novocain sandwich (Joe Cammerata) sleeping pill sandwich (G.Maciunas) etc.
	URINE COLORS	food with invisible drug giving color to the urine of the person eating it (red,blue,green,orange) (Bob Watts)

666. FEBRUARY 12, (1969?)
CONCERT FLUXUS ('concerto permusica non-strumentale')

Teatro La Piccola Commenda, Milano
Program announcement/mailer or possibly a ticket.
5 x 12.9 cm plus 7 cm string

Manila tag with green text on two sides, a green string and a metal tie back attached. The date '12 Feb.' rubber stamped.

667. FEBRUARY 12-MARCH 22, 1969?
FLUXUS

University of California, San Diego Art Gallery
Poster
43 x 27.9 cm
Designer unknown

Offset black on white paper.

668. JUNE 1-15, 1969
FESTIVAL/NON ART • ANTI-ART

Poster
59.7 x 39.6 cm
Ben Vautier

Letterpress yellow on white glossy paper.
This is the second version of the poster.

669. (DECEMBER 31, 1969)
FLUX NEWSLETTER JAN. 8, 1970

NYC
Published by **Fluxus**
January 8, 1970
1 leaf printed 1 side
27.9 x 21.6 cm

Offset black on white paper. This publication includes the Flux mailing list for Jan. 1970 and information on the New Year Eve's Flux Feast, Dec. 31, 1969 at Cinematheque, 80 Wooster St., NYC.

FLUX MAIL LIST JAN. 1970

Lawrence Alloway, 330 W 20 St. New York, 10011, 691-5558
AYO, 445 S.Ashland Ave. apt.B-23, Lexington, Ky 40502 or Univ. of Ky, art dept.
Eric Andersen, Willemoesgade 67, Copenhagen, OE 2100
Jeff Berner, Esalen Institute, P.O.B. 31389, San Francisco, Cal. 94131
George Brecht, 83 Ladbroke Grove, London, W11
John Cage, Gate Hill Road, Stony Point, N.Y.10980
Robert Filliou, *La Cedille qui Sourit*, 12 rue de May, Villefranche-sur-Mer, A.M.
Albert M. Fine, c/o City Lights, 261 Columbus st. San Francisco, Cal.
Henry Flynt, 306 E. Tremont Ave. Bronx, N.Y.10457, 872-2691
Ken Friedman, 6361 Elmhurst drive, San Diego, Cal.92120
Heiner Friedrich, Maximilianstrasse 15, Munich
Grace Glueck, New York Times, 229 W 43 St. New York 10036
Joe Jones, 18 North Moore, New York 10013, 925-7360
Geoff & Bici Hendricks, 331 W 20 St. New York 10011, 924-9298
Juan Hidalgo, Batalla del Sadado 1, Madrid 7,
Dick Higgins & Alison Knowles, 238 W 22 St. New York 10011, 924-3975
Davi Det Hompson, (Thompson) 3551 N.Washington Blvd. Indianapolis, Ind.46205
Alice Hutchins, 17 rue Chanoinesse, Paris 4
Milan Knižak & Jan Mach, 633 E 11 St. New York 10009, 533-8883
Kasper König, 5 Köln, Zeughausstr.38, W. Germany
Per Kirkeby, Bullowsvej 40 V, Copenhagen V
Arthur Køpcke, Gillesager 248 I, Brøndbyøster, post: hvidovre, Denmark
Shigeko Kubota, Gate Hill Rd. Stony Point, N.Y.10980, (914) 947-3372
Brian Lane, Project 67, Gallery no.10, 10 Royal Parade, Blackheath SE3, England
Vytautas Landsbergis, R.Armijos 74 a-30, LTS. Vilnius, USSR
Kalevi Lappalainen, Kanneltie 5 B 14, Et. – Kaarela, Finland
Dan Lauffer, 84 Jane St. New York 10014, 691-5461
Carla Liss, 1 Royal Crescent, London W11
Jackson Mac Low, 1764 Popham Ave. Bronx, N.Y.10453
George Maciunas, 349 W.Broadway, apt.11 or POB 180, New York 10013
Jonas Mekas, Hotel Chelsea, 222 W 23 St. New York 10011, 243-3700
Joan Mathews, 137 Rivington St. New York 10002, LE5-4346
Jean-Claude Moineau, Meta Art, 41 Boulevard Exelmans, Paris 16
Peter & Barbara Moore, 351 W 30 St. New York 10001, 564-5989
Cavan McCarthy, Flat a, Grosvenor Court, 3 Grosvenor Rd. Leeds 6, England
Multiples, 929 Madison Ave. New York 10021 249-3250
Nam June Paik, 359 Canal St. New York 10013, 226-7187
Ben Patterson, 881 7 Ave. New York 10019, 246-4376
Hala Pietkiewicz, 152 Hawthorne Ave. Glen Ridge, N.J.07028
PROVO (Roel van Duijn), Karthuizerstraat 14, Amsterdam C
Jock Reynolds, 2811 Rosedale Ave. Soquel, Cal. 95073
Frank Rycyk, Jr. 202 Townsend St. New Brunswick, N.J. 08901
Tomas Schmit, 1 West Berlin 12, Bleibtreustr. 3, vh.iV, W. Germany
Paul Sharits, The Maryland Inst. College of Art, 1300 Mt. Royal Ave. Baltimore, Md.21217
Mieko Shiomi, 2b Miyoshi bldg. 3-1-6 Higashigotanda, Shinagawa-ku, Tokyo
Gianni Emilio Simonetti & Daniela Palazzoli, ARCH/DO Via Piolti de Bianchi 29, Milan
Dr. H. Sohm (Archive Sohm) 7145 Markgroeningen, Postfach 7, Bahnhofstr. 38, W. Germ.
Daniel Spoerri, 4000 Duesseldorf, Burgplatz 19, W. Germany
Ben Vautier, 32 rue tondutti de l'escarene, Nice, France
Wolf Vostell, 5000 Köln, Bismarckstr. 28, W. Germany
Branko Vučicevic, Cvijiceva 80, Belgrade, Yugoslavia
Yoshimasa Wada, 15 Greene St. New York 10013, 925-4237
Emmett Williams, 137 Rivington St. New York 10002, 982-0143 or c/o AYO
Bob Watts, 80 Wooster St. New York 10013, 226-1795
La Monte Young, 275 Church St. New York 10013, 966-4089
Willem De Ridder, Inst. for Advanced Studies, Herengracht 49, Amsterdam
Harald Szeemann, Munstergasse 48, CH 3011, Bern
Joseph Beuys, 4 Düsseldorf – Oberkassel, Drakeplatz 4,

FLUX NEWSLETTER JAN. 8, 1970

Since interest in Flux-activities is beginning to grow (Sohm Archives, Flux-fest at Douglass College in Feb. at Stony Brook in Spring, traveling exhibition of *Happening and Fluxus* organized for late 1970 by Harald Szeemann & Kunstverein Cologne, etc) need has arisen to organize all diverse and dispersed documentary information regarding all past flux performances and exhibits. I wish to request therefore all recipients of this letter to send me dates and places of flux-concerts, performances, compositions performed, posters, any newspaper reviews, photographs of these performances or exhibits. Contributors will also receive a set of 1969-70 Flux-productions, which documentary information, copies of collected documentation together with their own originals. Contributors are Ingfo: Henry Flynt: Down with Art! Alice Hutchins: Jewelry consist of the following: 1969 – George Brecht: Closed on Mondays, Robert Filliou: Monsters are Inoffensive; Henry Flynt: Down with Art! Alice Hutchins: Jewelry Fluxkit; Milan Knizak: Flux white meditation, Flux dreams, Flux snakes; Jane Knizak: Flux papers; George Maciunas: same card deck, Flux tattoos, flux flag; Paul Sharits: Open the Door; Yoshimasa Wada: smoke flux kit; 1970 – Vague TREasure (Vautier Litany, Eric Andersen page, news of past years etc.) Mieko Shiomi: Spatial poem no.3, calender (production to be completed by mid. February), George Brecht: Flags *exit, entry or no smoking*.

Best regards from George Maciunas, POB 180, New York 10013

NEW YEAR EVE'S FLUX-FEAST, DEC.31, 1969 AT CINEMATHEQUE, 80 WOOSTER ST.

Henry Flynt performed his violin compositions; Joe Jones: prepared beer cans; Geoff Hendricks: *clouds* – mashed potatoes in 10 flavors (vanilla, almond, orange, mint etc.) Bici Hendricks: colored bread (purple etc.); Dick Higgins: *gentle yello* – tasteless jello (gelatin & water); Milan Knizak: sausage log cabin; Alison Knowles: shit porridge and Shit Manifesto; Elaine Allen: eel soup (with whole eel in fish bowl); George Maciunas (with Barbara Moore): eggs containing: vodka, fruit brandy, wine, noodles, cheese and coffee jello; George Maciunas: wood, jute & manila rope, pine cone tea; match flag (burnt 12:05AM); Joan Mathews: black foods; Hala & Veronica Pietkiewicz: shit cookies; Frank Rycyk, Jr.: unopenable nuts in openable paper enclosures; chocolate inside nut shells; Paul Sharits: jello in their own paper packs and wrappings; Yoshimasa Wada: vitamin platter and salad soup; Bob Watts: shooting with gun candies into guests' mouths.

670. FEBRUARY 17, 1970
OUTLINE OF FLUX-MASS

NYC
Printed by **Fluxus**
Single leaf, printed one side
17.7 x 21.6 cm

Offset black on white paper. Sequence for performers in Flux-Mass, performed at Douglass College, New Brunswick.

OUTLINE OF FLUX-MASS

BAPTISM various mist sprays from above the heads at 3 entrances (deodorants,medicated vapor,perfumes, disinfectant,various flavours etc.)

1. OFFERTORY *signal-man assistant raises signal flags (1,a,b,2,a,b,c,d,e,f,g,h, 3,a,b,c,d, 4,a,b,c,d,e,f,g) to identify the sections (scenes)*
   a) Dominus vobiscum
   a1 Procession, 2', all assistants, bald-heads and fur coats or under single cloak, small steps (4 per sec.) to Marc-Antoine Charpentier –
   a2 Placing gifts on table and exit to balconies (except for altar assistants) simultaneously \ Second air de Trompette.
   a3 Antephon, priests chanting (recorded and real) answered at balcony by: barking dog, chicken coop, cows mooing (recorded)
   lip-tongue sounds (choir & microphones)
   cuckoo clock, alarm, steam locomotive (recorded)
   , applause, radios (choir & microphone)
   tropical birds, cash register, choral fragment (recorded)
   a4 Sorting gifts out, 2 assistants with long sticks or tongues, into waste can or onto altar.
   a5 Water to wine. Enter priest, start Joe Jones music instrument no.1, assistant decapitates upside down doll filled with wine over large tub of water (alternate; brake suspended upside down bottle with club). Priest chants in Japanese. 1st turn: Napoleon's front.
2. CANON Joe Jones 2nd instrument turned on. Priest commences to inflate slowly (full at end only)
   a) Sanctus, sanctus, sanctus (morse code from choir); Benedictus & Hosanna (slow recitation, 10 sec. per letter)
   b) Igitur – 5 prayers, remembrance of the living, Japanese chanting 5min.
   c) Major elevation – consecration of Host, "3 bells": priest puts on helmet,gets hit on it, large pot or tub is hit, bicycle bell.
   "3rd candle" is lit (plastic statues with smoke bombs on hot plates)
   sneeze powder incense is carried among audience by assistant &
   giant bread positioned under suspended dove, dove moves wing, sounds & releases mud.
   This is my body 4 times normal speed, recorded, choir. Priest's 2nd turn: Venus de Milo front.
   d) Elevation of Chalice, lift plasma tank and hose on rack, while *This is my blood*, 4 times slower than normal speed ,recorded, choir.
   e) Epiclesis, calling down of Holy Spirit bell sound, crushed polystyrene snow storm from balcony, with compressor wind.
   f) Supplices, remembrance: lip sounds through tube and microphone, by priest. Priest's 3rd. turn: Washington's front.
   g) Commemoration of dead & list of saints: choir simultaneously reads various lists of saints Priest's 4th turn: tomb cover front.
   h) Minor elevation, (alternate time for sneeze powder incense among audience) or child enters ,does his thing, exits.

   [Gorilla assistants proceed to eat altar furnishings.]
3. BREAKING OF THE BREAD Joe Jones 3rd instrument turned on.
   a) Lords prayer, choir simultaneously in: English,Latin,French,Spanish,German,Japanese,Russian ,Czech,Polish,Lithuanian,Italian etc.
   b) Breaking of the bread: 2 gorilla assistants with clubs, or axes, sledge hammers, mace etc.
   c) Peace greeting, Priests' 5th turn: nude back front.
   d) Agnus Dei – Lords Lamb: choir lamb sound (recorded or live)
4. COMMUNION Joe Jones 4th instrument turned on.
   a) Priest drinks a quart or gallon (alternate time of inflating vestment)
   b) Communion offered to congregation, (laxative & blue urine cookies – watered wine from plasma tank & hose or water gun, siringe.)
   c) Rinsing of crumbs, ,spray from water hose over priest holding crumbs, chalice and priest wiped with giant cloth (or toilet paper)
   d) Communion Antephon: 12 different bird calls from choir are answered with gunshots by priest.
   e) Ite Missa est,, semaphot signal by signal flag assistant. , end flag raised, (words spelled out letter by letter by child?) Priest turns & exits.
   f) Prologue of St.John's Gospel: (language or other instruction record, choir, recorded, or reader)

671. WINTER-SPRING-1970
VOORHEES ASSEMBLIES/ DOUGLASS COLLEGE/WINTER-SPRING-1970

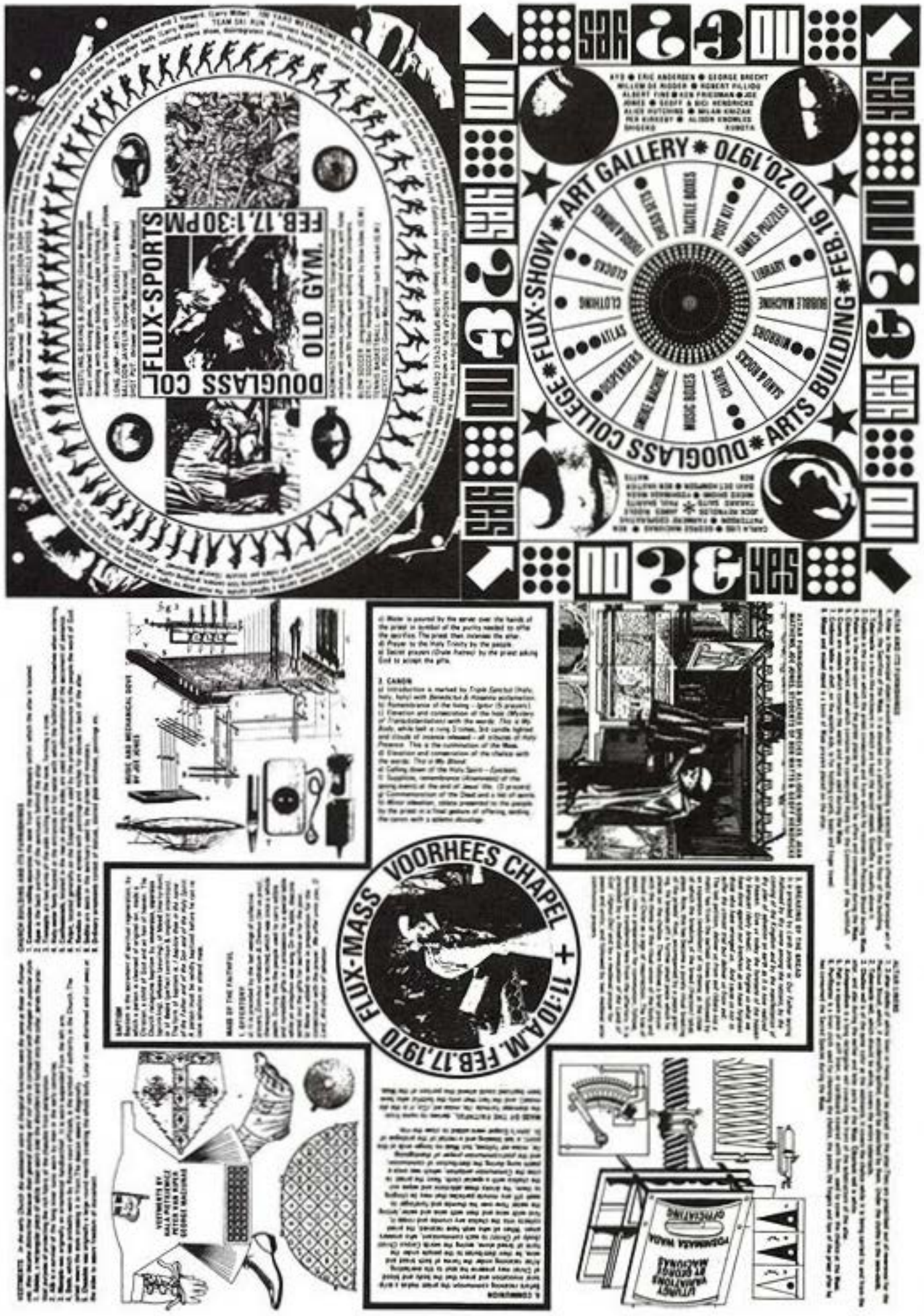
Douglass College, New Brunswick
Poster
43x56 cm.

Designed by George Maciunas. Offset black on white paper with text in white. Lists *Fluxday; Fluxmass; Flux Olympiad; Flux Show* as well as a number of other non-Fluxus events.

672. FEBRUARY 16-20, 1970
FLUX-MASS, FLUX-SPORTS AND FLUX-SHOW

Douglass College, New Brunswick
Poster/program
44.3 x 58.7 cm
Designed by George Maciunas

Offset black on white paper.



673. APRIL 11-MAY 14; MAY 16-30; JUNE 6-12, 1970

FLUXFEST PRESENTS JOHN & YOKO +

Starting at Joe Jones' *Tone Deaf Music Store* 18 North Moore St., NYC and then in other locations throughout the city.
Poster
40.7 x 43.2 cm
Designed by George Maciunas

Offset black on glossy white paper with letters appearing in white.

674. **'uncut sheet of Fluxtour tickets'**
Fluxus printing, New York City
1970
Single leaf printed one side
21.6 x 27.9 cm
Designed by George Maciunas

Offset black on white card stock. Intended to be cut.

---

675. NOVEMBER 14 AND 15, 1970
FESTUM FLUXORUM

Galerie Block im Forum Theater, Berlin
Program/flyer
30x 13.9 cm

Mimeo black on newsprint.

galerie block im forum-theater --- FESTUM FLUXORUM

ausfuehrende: ERIC ANDERSEN, MARIANNE FILLIOU, ROBERT FILLIOU, AL HANSEN, VALERIE HEROUVIS, ARTHUR KOEPCKE, CHARLOTTE MOORMAN, ROBIN PAGE, CAROLEE SCHNEEMANN, TOMAS SCHMIT, EMMETT WILLIAMS.

sonnabend, 14.11.197o, 16.oo uhr:

KOEPCKE: Music while you work.

sonntag, 15.11.197o, 0,3o uhr:

ANDERSEN: Opus 99 which requests at least 1oo persons in the audience; BEUYS: Infiltration - Homogen fuer Cello; ROBERT FILLIOU & EMMETT WILLIAMS: The Berlin Co-Invention: No.6 (The Nostalgia Factor) co-starring Marianne Filliou; HANSEN: Max's Kansas City (Open work); KOEPCKE: Arbeitsstuecke; KOSUGI: Chamber Music; ONO: Cut piece; PAGE; PAIK: TV-Bra for Living Sculpture (Charlotte Moorman); PAIK: New Piece for Charlotte; SCHMIT: "any simple hurrican can do what i not even in a hurry can."; und/oder auch anderes.

sonntag, 15.11.197o, 16.oo uhr:

ANDERSEN: Opus 1o1; FILLIOU: Singing de Sade; KOEPCKE: Der Hund, 16mm-Film; PAGE; PAIK: TV; SCHMIT: linien und punkte; SCHNEEMANN: "Schlaget auf ..."; und/oder auch anderes.

(dies sind keine programmfolgen,sondern alfabetische verzeichnisse des zu erwartenden!)

---

676. NOVEMBER 6, 1970—JANUARY 6, 1971
HAPPENING UND FLUXUS

Kölnischer Kunstverein, Köln
Press release dated September 24
29.7 x 21 cm

Mimeo black on white paper.

---

677. FEBRUARY 3, 1971
FLUXUS KONZERT

Stuttgart
Poster
42 x 29.7 cm
Designed by Albrecht D.

Printed orange on white paper with lettering appearing in white.

678. JUNE 24, 1971
BICI HENDRICKS (FORBES), GEOFF HENDRICKS, AND GEORGE MACIUNAS
'Fluxdivorce'

331 West 20th St., N.Y.C.
Invitation cards
14 x 8.4 cm each card
Designed by George Maciunas

Two cards that together form the complete text. The cards were mailed separately.

678a. Another identical set, mailed.

679. OCTOBER 1972—AUGUST 1973
FLUXSHOE

United Kingdom
Poster
66 x 43 cm
Designed by Chris Welch

Offset brown on cream paper.

FLUXSHOE

presentation of

A year long journey round a small country

works, ideas, words, playings, doings, mailings,
jokes, playthings,
givings,
and other - ings (no -sms, please) past and present by present and past
fluxus people, their friends, co-workers, acquaintances and others.

AND

an influx of invasion of
some of these crazy-serious artists, non-artists, jesters and
disturbances,
dances,

disruptions

geniuses creating and performing their demonstrations, doodles, drinks,

FLUXSHOE

poster chris welch printed by colin printing

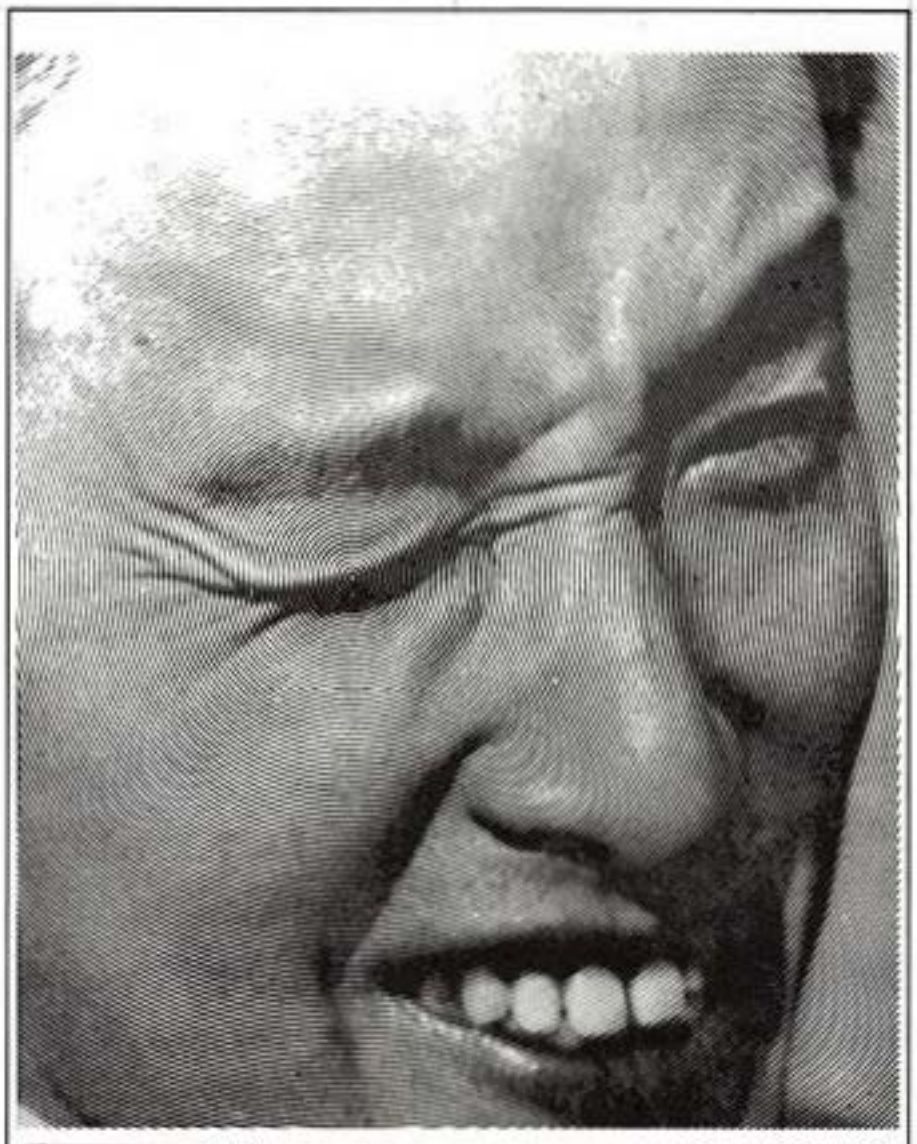
abolins albrecht alocco anderson atchley a-yo beuys boucourechliev breakwell brecht cardew and the scratch orchestra carrega cana canaasa chalmowicz chiari chopin crozier discono ehrenberg felfa filliou fine fisher flynt fox friedman gaglione gayor gerz gette g gibbe goserwitz gosling groh hayashi hendricks hendricks hickman higgins hompson hutchins jones kalkmann kirkeby knizak kopcke koosgi and the taj mahal travellers lambert lemaitre lennon lies lockwood lovell luca lucas mccall mccallion mccallion mach maciu maciunas mancusi marioni mathews matsnow maurer mayor metzger miller miller miesmahl moineau nations nannucci ono palazzo palazzoli park parker patterson pedersen plant van raay reynolds de ridder saito schmit schneeman schwarzenberger sharits shion shiomi spoerri steinbera takanashi toche tot urban vautier vostell wada watts welch zaj

68D. MARCH 17, 1973
NAM JUNE PAIK
FLUX SONATA BY/NAM JUNE PAIK. . . ./ ORANGE ENTRY

80 Wooster Street, New York City
Flyer
Designed by George Macinas

68Da. Another similar set, the image of the face printed black on blue paper.

Two sheets each 21.7 x 28 cm, meant to be glued together, printed black on white paper. One sheet is a graphic image of Nam June Paik's face, the other a still from 'Phantom of the Opera'.

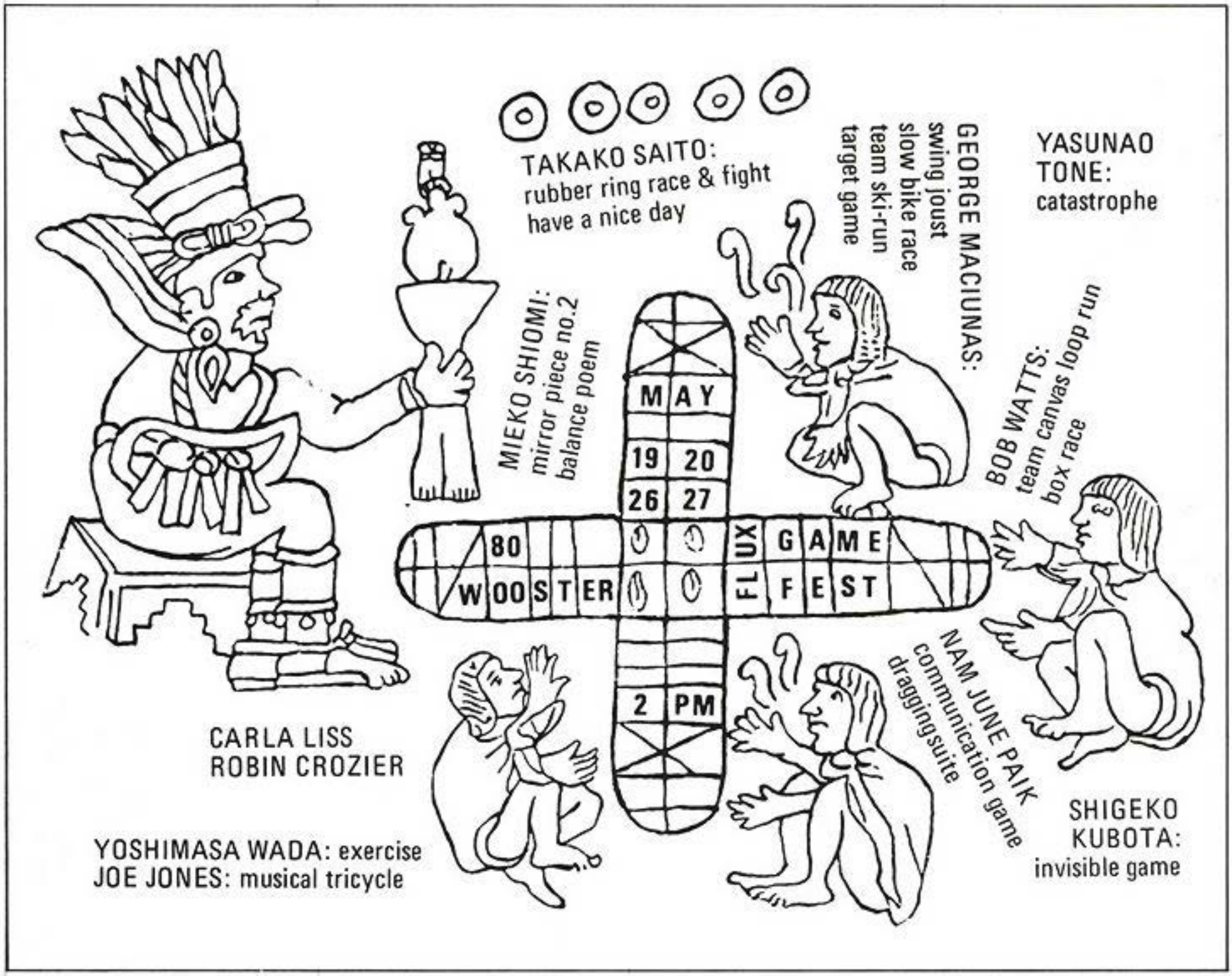


FLUXSONATA BY
NAM JUNE PAIK
MARCH17 · 2PM
80WOOSTER ST
ORANGE ENTRY

681. MAY 19, 20, 26, 27, 1973
FLUX GAME FEST

Various locations, NYC
Flyer
21.7 x 28 cm
Designed by George Maciunas

Offset black on blue paper.



682. FEBRUARY 15, 1974
ROBERT WATTS
FLUXYEAR/GEMINI/74/PART 1

Onnasch Gallery, NYC
Flyer
28 x 21.6 cm

Printed black on yellow paper.

683. MAY 1-16, 1976
FREE FLUX-TOURS

Various locations, NYC
Flyer
31 x 23 cm
Designed by George Maciunas

Offset black on white paper.

FREE FLUX-TOURS

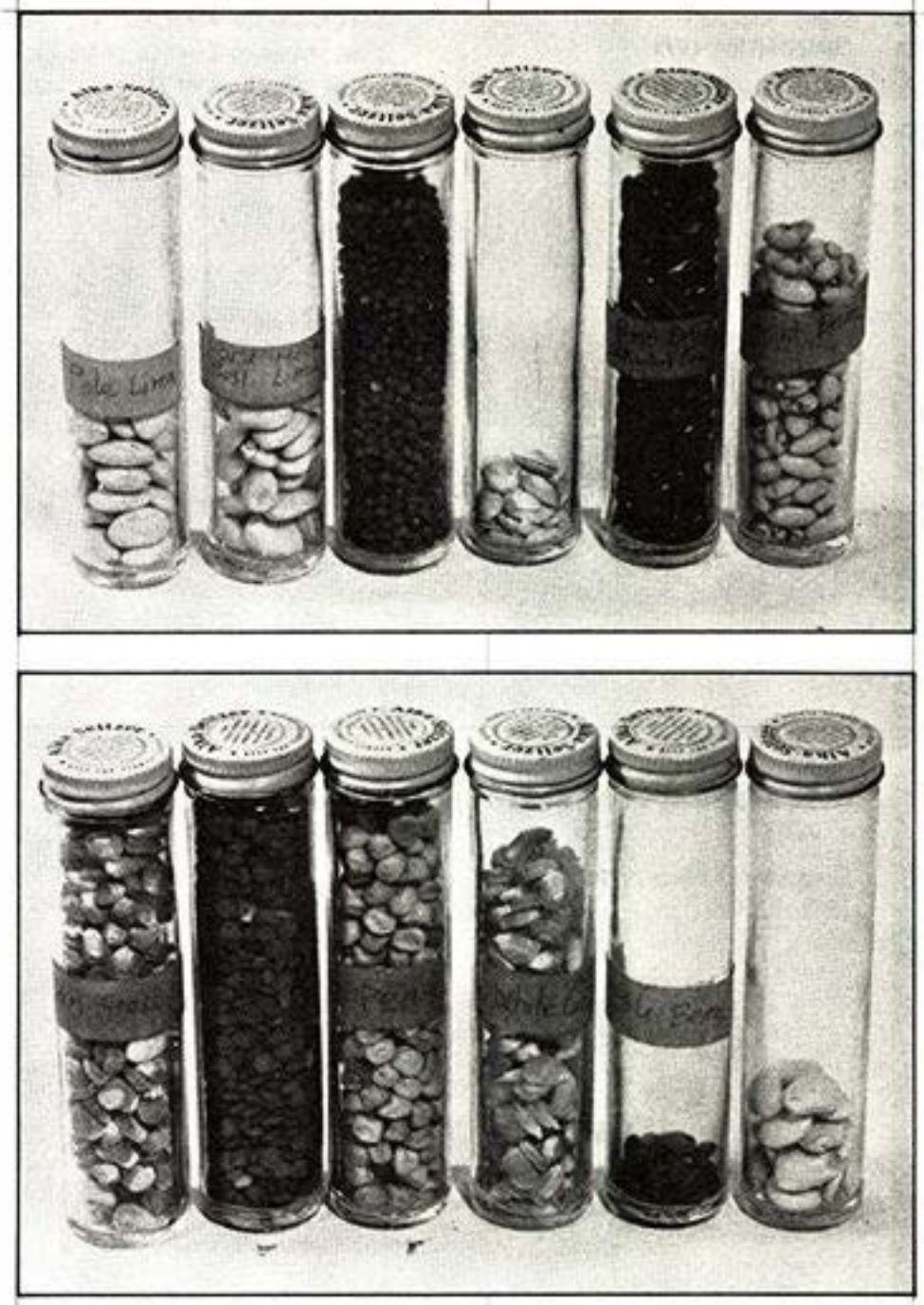
(EXCEPT FOR COST OF TRANSPORTATION & MEALS IF ANY)

May 1: MAYDAY guided by Bob Watts, call 226-3422 for transportation arrangements.
May 3: FRANCO-AMERICAN TOUR, by Alison Knowles & Robert Filliou, 2pm at 80 Wooster st.
May 4: TOUR FOR FOREIGN VISITORS, arranged by George Brecht, start noon at 80 Wooster st.
May 5: ALLEYS, YARDS & DEAD ENDS, arranged by G. Maciunas, start 3pm at 80 Wooster st.
May 6: ALEATORIC TOUR, arranged by Jonas Mekas, meet at noon at 80 Wooster st.
May 7: MUSIC TOUR & LECTURE, by Yoshimasa Wada, start at 2pm at 80 Wooster st.
May 8: GALLERIES, guided by Larry Miller, start at noon at 80 Wooster st.
May 9: SUBTERRANEAN TOUR I, guided by Geoff Hendricks, start at noon at 80 Wooster st.
May 9: SUBTERRANEAN DANGER by Charles Bergengren, start 11 pm at 47 st. & Park av. island.
May 10 & 11: at 6am go to 17 Mott street and eat Wonton soup (says Nam June Paik).
May 12: SUBTERRANEAN TOUR III, arranged by George Maciunas, start 2pm at 80 Wooster st.
May 13: SOUVENIR HUNT, meet at noon at 80 Wooster st.
May 14: SOHO CURB SITES, guided by Peter Van Ripper, meet at 3:30pm at 80 Wooster st.
May 15: EXOTIC SITES, guided by Joan Mathews, meet 3pm at Oviedo Restaurant, 202W 14 st.
May 16: ALL THE WAY AROUND & BACK AGAIN, by Peter Frank, meet at noon 80 Wooster

212/bis a (ALISON KNOWLES)/GEORGE MACIUNAS
(Bean Rolls)

Unique
ca. 1964

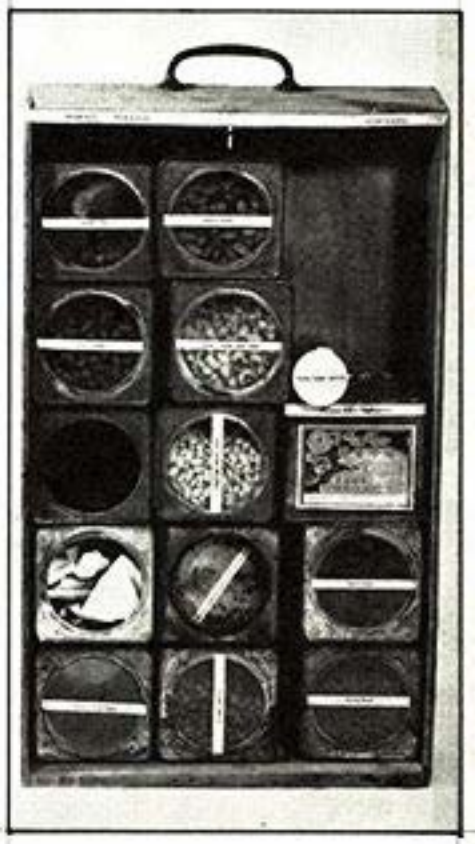
12 Alka-Seltzer bottles with caps (and the original labels removed) containing various kinds of beans, peas, and corn. 8 of the bottles have Maciunas' holograph labels identifying the contents. Beans etc. from these bottles would have been used by Maciunas in assembling the Fluxus Edition of Knowles' *Bean Rolls*.



212/bis b (ALISON KNOWLES)/GEORGE MACIUNAS
BEAN KIT/1964 EDITION

Unique, made by George Maciunas
no date
46.5 x 27.6 x 10.7 cm

Wooden drawer with metal handle, 12 Knowles *Bean Rolls* cans without Fluxus labels and 10 of which are missing the metal lids; 1 'salter black bean' can; 1 plastic bottle with lid. The containers are sealed and labeled, and contain beans of various sorts and forms used to assemble the Fluxus Edition of Knowles' *Bean Rolls*. 1 can contains remains of printed rolls from Fluxus Edition.



269/bis GEORGE MACIUNAS
COMPOSITION 1971

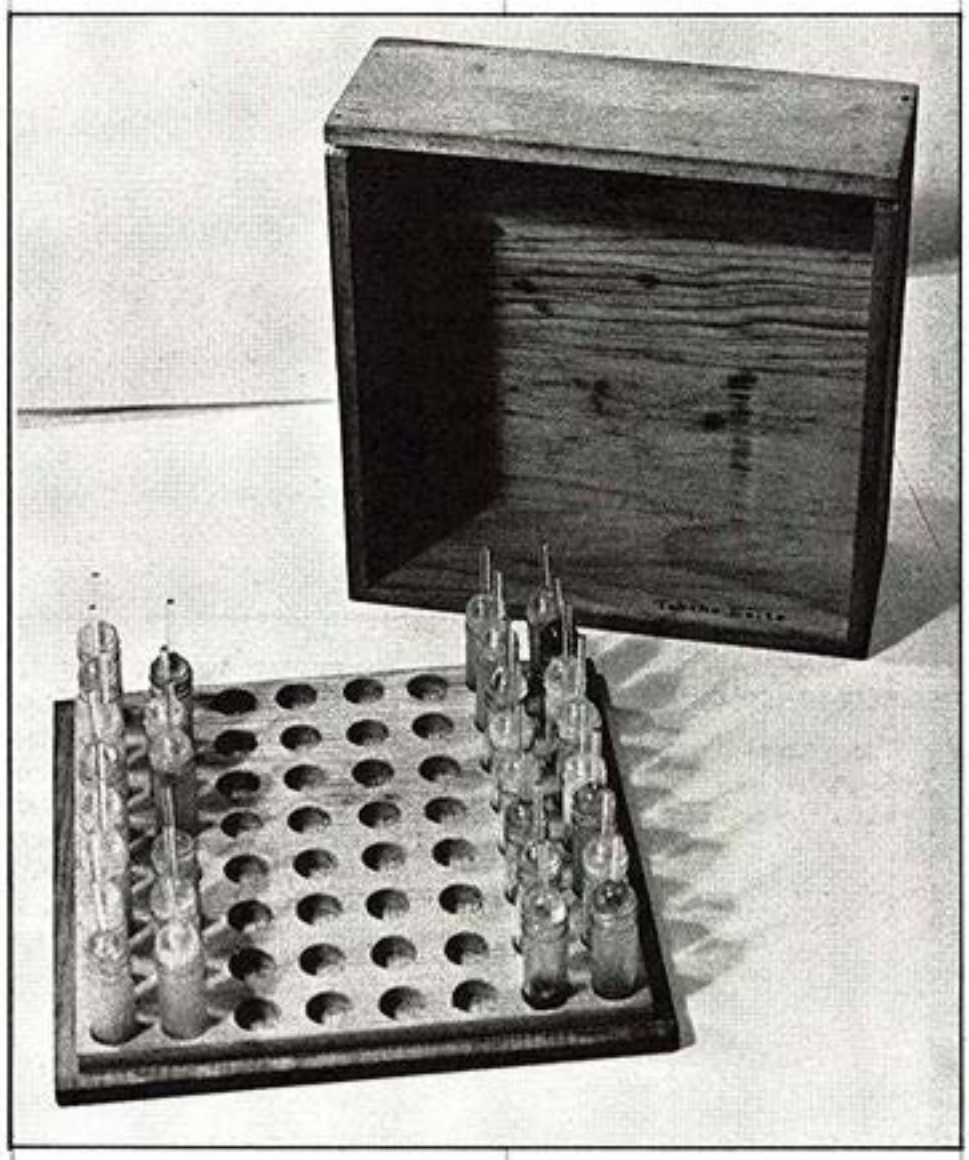
made by the artist
Ca. 1971

Black leatherette wallet with zipper and chain, containing the score for the work printed offset black on white card stock.

378/bis TAKAKO SAITO
FLUXCHESS/SMELL CHESS, LIQUIDS
(FLUXUS a1)

Fluxus Edition? (Made by the artist)
1965/ca. 1965

Wood board with 64 holes drilled apr. 2 cm into it, and a wood box lid. The chessmen are 30 plastic vials (2 are missing) with sealed caps and glass tubes extending down into the containers (now empty) signed, no label.

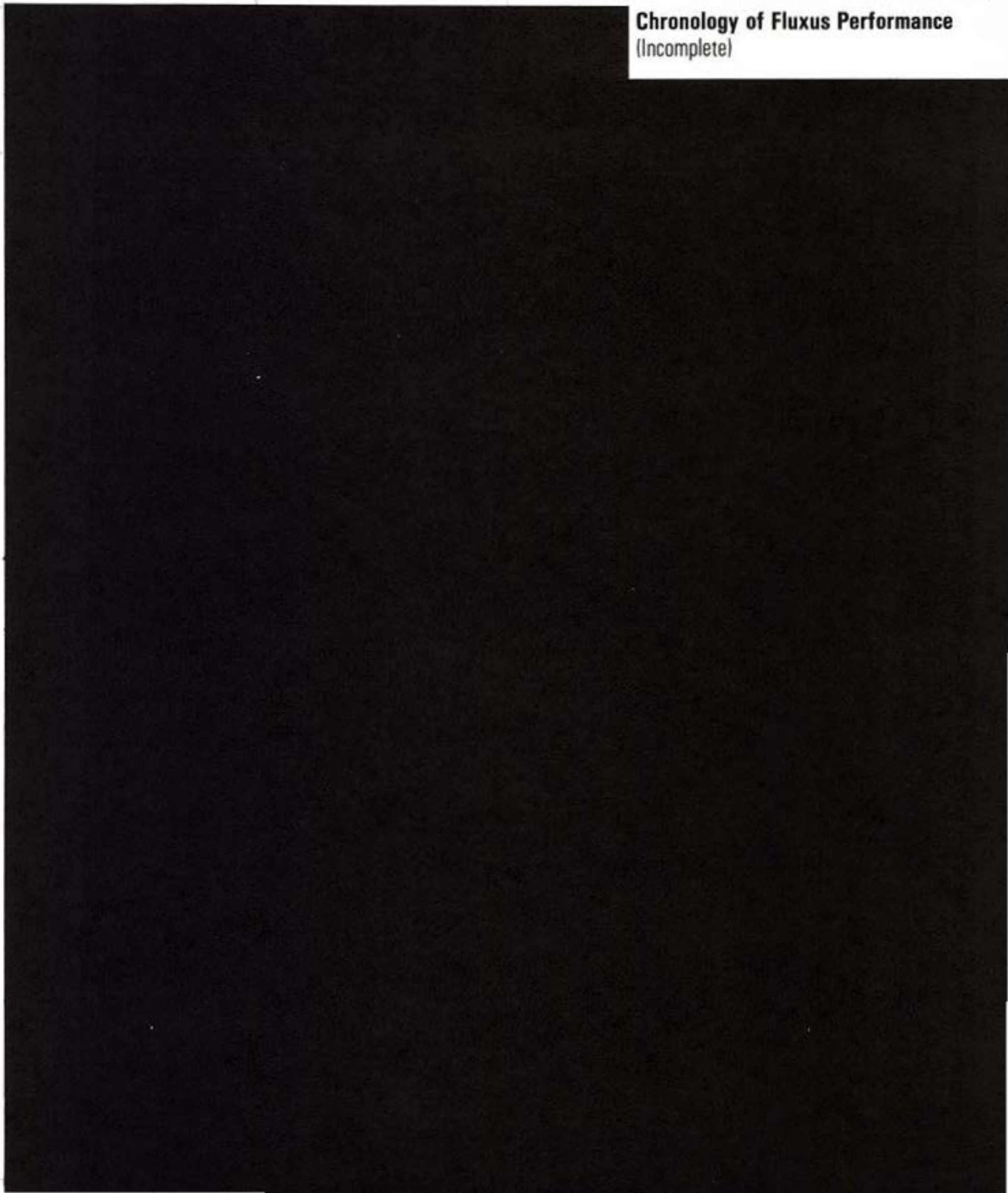


556/bis EMMETT WILLIAMS
text starting with **'Ten Counting Songs** were born during the Copenhagen Fluxus Festival.'

New York?
self published
ca. January 1965
3 leaves
29 x 21.6 cm
stapled

Mimeo black on yellow paper. This is an essay that Williams wrote on a number of his performance pieces up to that time and was handed out during the performance of *The Work of Emmett Williams* ('Yes, it was still there an opera') at the Cafe Au Go Go, NYC, January 25, 1965. Williams was not present at the performance, the performers were George Brecht, Ben Patterson, Alison Knowles, Robert Watts, Dick Higgins, Philip Corner, Robert Filliou and others.

Chronology of Fluxus Performance
(Incomplete)



This chronology of Fluxus performance must be viewed as a working document. It is in no way complete, nor should the information in it be considered as accurate. Some of the events listed did not occur. Frequently programs were changed at the last minute, performers were unable to attend or other problems came up. What we have done is to gather as much information as possible that was available to us, and organize it into a form that can be added to, corrected, deleted and debated.

Jon Hendricks
New York, June 5, 1981

JUNE 9, 1962
KLEINEN SOMMERFEST
Galerie Parnass, Wuppertal-E.
Revised Program:
'Apres John Cage'

Artist	Work	Performers
George Maciunas	Einführung: Neo-dada in New York	
Benjamin Patterson	Duo	
Benjamin Patterson	Variation für Kontrabass	
George Maciunas	Hommage to Adriano Olivetti	
Terry Riley	Ear Music	
Dick Higgins	Constellation No. 2	
Jed Curtis	Tribut	

JUNE 16, 1962
***NEO-DADA* IN DER MUSIK**
Kammerspiele, Dusseldorf
Program:

Artist	Work	Performers
1. Nam June Paik	One-for Violin Solo	N.J. Paik
2. George Brecht	Word Event	
3. Nam June Paik	Sonata Quasi Una Fantasia	N.J. Paik
4. Nam June Paik	read music 'Do it yourself' —Antworten an La Monte Young— gelesen von C. Caspari	
5. Composition Anonyme: Simultaneous performances		
Sylvano Busotti	Paik piece 62	C. Caspari
Jed Curtis	Saint Anthony's Blues	Jed Curtis
Dick Higgins	Danger Music Structure	J. Flimm
Toshi Ischiyanagi	Violin Piece	J.G. Fritsch
Jackson MacLow	poem	W. Kirchgässer
George Maciunas	piano piece No. 8	George Maciunas
	No. 12	H.v. Alemann
Nam June Paik	aus 'Bagatelles americaines'	N.J. Paik Fr. Reddemann Tomas Schmit Batzing Bonk

SEPTEMBER 1—SEPTEMBER 23, 1962
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden

**
Performers for the 14 concerts, as listed in *Happening & Fluxus,* included:
Dick Higgins, Alison Knowles, Nam June Paik, Emmett Williams, Arthur Koepcke, Wolf Vostell, Robert Filliou, George Maciunas.

SEPTEMBER 1, 1962 2:30 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 1, Klavier Kompositionen - U.S.A.

Artist	Work	Performers**
John Cage	31'57.9864"	
Philip Corner	Klavier Tatigkeiten	
Philip Corner	Flux	
Philip Corner	Form nr. 7	
Philip Corner	Form nr. 14	
Terry Riley	Konzert für 2 Pianisten un Tonband	
T. Jennings	Klavier Stücke	
Jed Curtis	Klavier Stücke	
Grifith Rose	2. Ennead	
Dick Higgins	Constellation nr. 1	
La Monte Young	'566' für Henry Flynt	
La Monte Young	Klavier Stücke für David Tudor nr. 2	
George Brecht	Funf Klavier Stücke 1961	
George Brecht	Drei Klavier Stücke 1962	

**
Performers:
K.E. Welin
F. Rzewski
plus the Fluxus group

Benjamin Patterson	Papier Musik	Alvermann Schneider Weselina Schröder u.a. etc.
Benjamin Patterson	Disturbance from 'Lemons'	A. Falkenstörfer Benjamin Patterson
Dieter Schnebel	Visible Composition for Conductor	H. Reddemann
Wolf Vostell	'KLEENEX' décoll/age	W. Vostell
La Monte Young	For Flynt 566" chant of death	N.J. Paik u.a. etc. J.G. Fritsch
6. Nam June Paik	smile gently—or etude platonique NO. 5	

JULY 3, 1962
SNEAK PREVIEW: FLUXUS
Performed in various locations around Paris
Organisé par la Galerie Legitime (Robert Filliou)
In conjunction with the opening of Ben Patterson's exhibition at the Galerie Girardon, Paris

Artist	Work	Performers
George Brecht	Comb Music	
George Brecht	Drip Music	
Joseph Byrd	Piece for Richard Maxfield	
John Cage	Music for Marrying Maiden	
Walter de Maria	Boxes	
Walter de Maria	Signs	
Robert Filliou	Le Voyage de la Galerie Legitime	
Robert Filliou	An Auction	
Dick Higgins	Requiem for March 17, 1848	
Dick Higgins	Symphony No. 3	
Dick Higgins	Constellation No. 4	
Toshi Ichiyanagi	Music for Piano No. 7	
Toshi Ichiyanagi	Stanzas	
Allan Kaprow	Stockroom	
Takehisa Kosugi	Micro I	
Charles Mac Dermed	Dance not for Dancers	
George Maciunas	Solo for Lips and Microphone	
Jackson MacLow	Letters for Iris Numbers for Silence	
Richard Maxfield	Pastoral Symphony	
Richard Maxfield	Night Music	
Simone Morris	Dance Constructions	
Benjamin Patterson	Paper Piece	
Benjamin Patterson	Variations for Contrabass	
Yasunao Tone	Costumes	
La Monte Young	Composition 1960, #4	
Toru Takemitsu	Water Music 1960	

SEPTEMBER 1, 1962 8:00 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 2, Klavier Kompositionen - Japan

Artist	Work	Performers**
Toshi Ichiyanagi	Musik für Klavier nr. 1 bis nr. 7	
Yorkiaki Matsudaira	Instruktionen für Klavier	
Shinichi Matsushita	Mosaiken	
Yoko Ono	Ein Stücke um den Himmel zu Sehen	
Keijiro Sate	Calligraphy	
Yuji Takahashi	Ekstesis	
Toru Takemitsu	Klavier Entfernung und Übergang	
Yasunao Tone	Klavier Ton Mit Tonband	
George Ynasa	Projection Esemplastic I, II und III	

**
Performers:
K.E. Welin
plus the Fluxus group

SEPTEMBER 2, 1962 2:30 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 3, Klavier Kompositionen - Europa

Artist	Work	Performers**
K.H. Stockhausen	Klavierstück IV	
G. Ligeti	Trois Bagatelles	
G.M. Koenig	2 Klavier Stücke	
Konrad Boehmer	Klangstück	
Konrad Boehmer	Potential	
Jan Morthenson	Courante	
Lars J. Werle	Griller für Pianist	
Michael von Biel	Ein Buch für Drei	
Dieter Schnebel	Reactions (für einen instrumentalisten & publikum)	
Dieter Shnebel	Visible Musik für 1 Dirigenten und 1 Instrumentalisten	

**
Performers:
K.E. Welin
plus the Fluxus group

SEPTEMBER 2, 1962 8:00 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 4, Klavier Kompositionen - Europa

Artist	Work	Performers**
Jacques Calonne	Quadrangles Suivis de Fenetres et Boucles	
Paolo Emilio Carapezza	9° Cielo	
Giuseppe Chiari	Gesti sul Piano	
Sylvano Bussotti	Pour Clavier	
Sylvano Bussotti	5 Klavier Stücke für David Tudor	
Sylvano Bussotti	Per Tre (für ein klavier und 3 pianisten)	
Frederic Rzewski	Studien	
Frederic Rzewski	Träume	
Lucier	Action Music for Piano Book I	
Macchi	Titone	
Marchetti	Musik	

**
Performers:
F. Rzewski
plus the Fluxus group

SEPTEMBER 8, 1962
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 5, Kompositionen für Andere Instrumente und Stimmen - U.S.A.

Artist	Work	Performers**
George Brecht	Kartenstuck für Stimmen	
John Cage	Solo fur Stimme (2) 1960	
Philip Corner	Passionate Expanse of the Law	
Dick Higgins	Constellation nr. 4	
Dick Higgins	Constellation nr. 7	
Terry Jennings	Streichquartett	
Philip Krumm	Muster	
Jackson MacLow	Buchstaben für Iris Nummern für Die Stille	
Jackson MacLow	Danke-Eine	
Jackson MacLow	Zusammenarbeit für Leute	
Terry Riley	Umschlag 1960	
Emmett Williams	Ein Zweifelhaftes Lied in Vier Richtungen für 5 Stimmen	
George Brecht	Streichquartett	
La Monte Young	Komposition 1960 nr. 7	

**
Performers:
The Fluxus group

SEPTEMBER 14, 1962
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 8, Konkrete Musik & Happenings - U.S.A.

Artist	Work	Performers**
Joseph Byrd	Zwei Stücke für Richard Maxfield, 1960	
John Cage	Variations	
George Brecht	Kartenstück für Objekte	
George Brecht	Tröpfelnde Musik	
George Brecht	Kerzen Stück für Radios	
George Brecht	Solo für Einen Bläser	
Jed Curtis	Gavotte, Allemand und Gigue	
Dick Higgins	Gefährliche Musik nr. 2	D. Higgins A. Knowles
Dick Higgins	Graphis 82	
Jackson MacLow	Ein Stück für Sari Dienes	
Terry Riley	Ohr Stück (für publikum)	

**
Performers:
The Fluxus group

SEPTEMBER 15, 1962
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 9, Konkrete Musik & Happenings - Japan

Artist	Work	Performers**
Toshi Ichiyanagi	Musik für Elekrische Metronom	
Toshi Ichiyanagi	IBM Musik	
K. Akiyama	Eine Geheim Methode	
Takenhisa Kosugi	Micro I	
Takenhisa Kosugi	Manodharma	
Yoko Ono	Zwei Stücke	
Yasunao Tone	Tage	
Yasunao Tone	Nummer	
Yasunao Tone	Unterredung	
George Ynasa	Musique Concrete und Aoinoue	

**
Performers:
The Fluxus group

SEPTEMBER 9, 1962 2:30 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 6, Kompositionen für Andere Instrumente und Stimmen - Japan

Artist	Work	Performers**
Toshi Ichiyanagi	Stanzen	
Toshi Ichiyanagi	Pile	
Kenjiro Ezaki	Bewegliche Pulse	
Kenjiro Ezaki	Discretion	
Yoritsune Matsudaira	Ein Stück für Solo Flote	
Yasunao Tone	Anagram für Streicher	
Yoko Ono	Der Puls	

**
Performers:
The Fluxus group

SEPTEMBER 9, 1962 8:00 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 7, Kompositionen für Andere Instrumente und Stimmen - Europa

Artist	Work	Performers**
Michael von Biel	Streich Musik	
George Maciunas	Solo für Stimmen und Mikrophon	
Grifith Rose	Streichquartett	
Frederic Rzewski	Soliloquy (für violine) und Three Rhapsodies for Slide Whistles	
Benjamin Patterson	Variationen für Kontrabass	

**
Performers:
The Fluxus group

SEPTEMBER 16, 1962
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 10, Konkrete Musik & Happenings - International

Artist	Work	Performers**
Nam June Paik	Simple	
Pierre Mercure	Structures Metalliques nr. 3	
Nam June Paik	Hommage á John Cage	
Nam June Paik	Etude for Pianoforte	
Nam June Paik	Sonata Quazi una Fantasia	
Dieter Schnebel	Sichtbare Musik für Einen Dirigenten	
George Maciunas	In Memoriam für Adriano Olivetti	
Benjamin Patterson	Septet aus 'Lemons'	
Benjamin Patterson	Overture (2. Darstellung)	
George Brecht	Word Event	

**
Performers:
The Fluxus group

SEPTEMBER 22, 1962 2:30 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 11, Tonband Musik und Filme - U.S.A.

Artist	Work	Performers**
John Cage	Fontana Mix	
John Cage	Music for the Marrying Maiden	
La Monte Young	Zwei Töne	
Stan Vanderbeek	Filmen	
Dick Higgins	Requeim for Wagner the Criminal Mayor	

**
Performers:
The Fluxus group

SEPTEMBER 22, 1962 8:00 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 12, Tonband Musik - U.S.A.

Artist	Work	Performers**
Richard Maxfield	Huften Musik	
	Radio Musik	
	Dampf	
	Pastoral Symphony	
	Perspectives	
	Nacht Musik	

**
Performers:
The Fluxus group

SEPTEMBER 23, 1962 2:30 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 13, Tonband Musik und Filme - Japan, Kanada

Artist	Work	Performers**
Toshi Ichiyanagi	Kaiki	
Nobutaka Mizuno	Tonband Stück	
Toru Takemitsu	Vocalism A-I	
Toru Takemitsu	Wasser Musik	
Yasunao Tone	Costume und Waranin	
George Ynasa	AOI-NO-UE	
Teshigahara	Film	
Yoji Kuri	Human Zoo	
Oshima	Film	
Hani	Film	
Istvan Anhalt	Composition nr. 4	
Cioni Carpi & L. Portugais	Point et Contrepoint (film)	
Maurice Blackburn	Je (film)	

**
Performers:
The Fluxus group

OCTOBER 5, 1962
PARALLELE AUFFUHRUNGEN NEUESTER MUSIK
Galerie Monet, Rokin, Amsterdam
Program:

Artist	Work	Performers**
La Monte Young	Composition 1960 #4	
John Cage	Solo for Voice 2	Dick Higgins, Alison Knowles
Dieter Hülsmann	Erotica Texte	Dieter Hülsmann
Nam June Paik	Moving Theater no. 1 Serenade for Alison	Tomas Schmit A. Knowles
Wolf Vostell	Décollage Musique 'Kleenex'	Wolf Vostell
Gerd Stahl	Compositie	G. Stahl
Terry Riley	Ear Piece	
Dick Higgins	Caberets Exotiques et Sentimentaux, 2 Contributions	D. Higgins
Unknown Author		
Sylvano Busotti	Paik Piece	
Alison Knowles	Street Composition	A. Knowles
Wolf Vostell	Décollage (Jukebox)	W. Vostell
Willem de Ridder	P K's	W. de Ridder
Nam June Paik	Zen for Walking	N.J. Paik
Gyorgy Ligeti	Trois Bagatelles	N.J. Paik
Ludwig Gosevitz	Wurftexte	L. Gosevitz

**
(Happening & Fluxus also lists Emmett Williams, Benjamin Patterson, Tomas Schmit as participants.)
Dick Higgins, in *Postface,* writes that George Maciunas and Benjamin Patterson withdrew.
It is also uncertain if Caspari participated.

OCTOBER 5, 1962 following *Parallele Auffuhrungen Neuester Musik*
MOVING THEATER NO. 1
Beginning at Galerie Monet, Amsterdam
Announced participants:

Artist	Work	Performers
C. Caspari		
L. Gosewitz		
Dide Deutscher		
Dieter Hülsmanns		
Alison Knowles		
Dick Higgins	Danger Music No. 17	
George Maciunas		
Nam June Paik	Floated a flaming violin and radio	
Benjamin Patterson		
Willem de Ridder		
Tomas Schmit		
Gerd Stahl		
Jac.K.Spek		
Wolf Vostell		

SEPTEMBER 23, 1962 8:00 PM
FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK
Hörsaal des Städtischen Museums, Wiesbaden
Announced program:
Konzert nr. 14, Tonband Musik - Frankreich
'Les Premieres Decouvertes'

Artist	Work	Performers**
P. Schaeffer	Etude aux Casserol	
P. Henry	Musique sans Titre	
P. Arthuys	Nature Morte à la Guitare	
A. Hodeir	Jazz et Jazz	
'Recherches Recentes'		
L. Ferrari	Etude aux Accidents	
L. Ferrari	Tête et Queue du Dragon	
F.B. Mache	Prêlude	
E. Canton	Etude	
J. Hidalgo	Etude	
B. Parmegiani	Etude	
F. Bayle	Tremplins	
F. Bayle	Lignes et Points	
M. Philippot	Ambiance II	
P. Carson	Etude	
P. Schaeffer	Simultané Camerounais	

**
Performers:
The Fluxus group

Dick Higgins, in *Postface,* writes that George Maciunas and Benjamin Patterson withdrew.

OCTOBER 24, 1962
Concert in conjunction with the *Festival of Misfits*
Institute of Contemporary Arts, London
Announced Program:

Artist	Work	Performers**
Arthur Koepcke	Music While You Work	Koepcke
Dick Higgins	Symphony no. 4 'Something big and something small'	Dick Higgins
Robin Page	Block Guitar Piece	Robin Page
Robert Filliou	53 Kilo Poem	
Benjamin Patterson	Paper Piece	
Daniel Spoerri	Competition for Chairs and Tables	
Emmett Williams	Alphabet Piece (for 2 alphabets, 26 instruments, conductor & performer)	conducted by D. Higgins performed by E. Williams
G. Metzger	Auto Destructive Construction	G. Metzger
Alison Knowles	Proposition	A. Knowles

**
Performers as listed in *Happening & Fluxus,* included:
Alison Knowles, Arthur Koepcke, Gustav Metzger, Dick Higgins, Robert Filliou, Robin Page, Daniel Spoerri, Ben Vautier.

OCTOBER 23–NOVEMBER 8, 1962
FESTIVAL OF MISFITS
Gallery One, London

Artist	Work	Performers
Robin Page	Neti Neti (Suicide corner) Drawing chalk circles (outdoors)	
Ben Vautier	'Living sculpture'	Ben Vautier
Emmett Williams	Universal Poem	
Daniel Spoerri	Dark Room	
Arthur Koepcke	Paintings to drive nails through Gifts	
Robert Filliou	Tree of Vowels Chance poem on wheels Bowling game Measuring with objects	

NOVEMBER 23-28, 1962
FESTUM FLUXORUM/MUSIK OF ANTI-MUSIK DET INSTRUMENTALE TEATER

Nikolai Kirke, Copenhagen

Performers for these 6 concerts, as listed in *Happening & Fluxus*, included:

Emmett Williams, Jackson MacLow, Wolf Vostell, Dick Higgins, Alison Knowles, George Maciunas, Nam June Paik, Arthur Koepcke, Robert Filliou.

Postface lists Eric Andersen;
the program does not list Jackson MacLow, Robert Filliou, or Eric Andersen, but also lists Harold Boje, Jørgen Frisholm, Albert Mertz, Ole Schwalbe, Erik Moseholm, and Torben Petersen

NOVEMBER 23, 1962
FESTUM FLUXORUM/MUSIK OG ANTI-MUSIK DET INSTRUMENTALE TEATER

Nikolai Kirke, Copenhagen

Concert No. 1, presented program:

Artist	Work	Performers
Emmett Williams	A German chamber opera of 38 Marias	audience
Joseph Byrd	Piece for R. Maxfield	
Jackson MacLow	Thanks II	
Robert Watts	Two Inches	
Emmett Williams	Alphabet Symphony	
George Brecht	Drip Music	
George Brecht	Direction	
George Maciunas	In memoriam to Adriano Olivetti	
Dick Higgins	Constellation No. 7 & No. 4	
Alison Knowles	Nivea Cream Piece for O. Williams	
Benjamin Patterson	Paper Piece	
Arthur Koepcke	Music While You Work (not perf.)	
George Brecht	Saxophone Solo	
Wolf Vostell	Décollage musique 'Kleenex'	
Terry Riley	Ear Piece	for audience
George Brecht	Word Event	

NOVEMBER 24, 1962
FESTUM FLUXORUM/MUSIK OG ANTI-MUSIK DET INSTRUMENTALE TEATER

Nikolai Kirke, Copenhagen

Concert No. 2, presented program:

Artist	Work	Performers
Jackson MacLow	Letters for Iris Numbers for Silence	
Dieter Schnebel	Visible Music II for (solo conductor)	
Dick Higgins	Constellation 2 & 4	
Emmett Williams	Litany & Response (for A. Knowles)	
George Maciunas	Duo for mouths, tubes & micros	
George Brecht	Flute solo	
George Brecht	String quartet	

NOVEMBER 27, 1962
FESTUM FLUXORUM/MUSIK OG ANTI-MUSIK DET INSTRUMENTALE TEATER

Nikolai, Kirke, Copenhagen

Concert No. 5 (Piano) presented program:

Artist	Work	Performers
George Brecht	3 Piano Pieces 1962	Alison Knowles
Toshi Ichiyanagi	Music for Piano No. 5 (darts)	
Sylvano Bussotti		
Henning Christiansen	Sonata for Piano	
György Ligeti	Trois Bagatelles	Dick Higgins
George Maciunas	Piano Piece No. 10 for N.J. Paik	Emmett Williams
George Maciunas	Piano Piece No. 11	Emmett Williams & Alison Knowles
George Brecht	Comb Music	
La Monte Young	Piano Piece 1960 No. 13	
La Monte Young	566 to Henry Flynt	
La Monte Young	Piano Piece for D. Tudor No. 2	
Emmett Williams	Counting Song	

NOVEMBER 28, 1962
FESTUM FLUXORUM/MUSIK OG ANTI-MUSIK DET INSTRUMENTALE TEATER

Nikolai Kirke, Copenhagen

Concert No. 6, presented program:

Artist	Work	Performers
John Cage	Fontana Mix & Music for the Marrying Maiden	
Richard Maxfield	Cough Music, Radio Music, Steam, Pastoral Music, Night Music	
George Brecht	3 Yellow Events & 2 Durations	
Dick Higgins	Requiem for Wagner the Criminal Mayor	

DECEMBER 3-8, 1962
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'

American Students & Artists Center, Paris

Performers for the 7 concerts, as listed in *Happening & Fluxus*, included:

Robert Filliou, Emmett Williams, Arthur Koepcke, Tomas Schmit, George Maciunas, Dick Higgins, Alison Knowles, Daniel Spoerri, Wolf Vostell.

Dick Higgins	Piano Concerto No. 2	
Emmett Williams	Song of Indeterminate Length	
La Monte Young	Composition 1960 No. 7 (organ)	

NOVEMBER 25, 1962
FESTUM FLUXORUM/MUSIK OG ANTI-MUSIK DET INSTRUMENTALE TEATER
Alle Scenen, Copenhagen
Concert No. 3, presented program:

Artist	Work	Performers
Pierre Mercure	Structures Metalliques No. 5	
Wolf Vostell	Soleil dans la tête	
Robert Watts	Event 13	
Kenjiro Ezaki	Discretion (for female voice)	
Dick Higgins	Graphis 118	
Yasunao Tone	Anagram for Strings (bass quartet)	
Emmett Williams	4-Directional Song of Doubt for 5 voices	
Takenhisa Kosugi	Micro I & Anima I	
Ben Patterson	Solo for Dancer	A. Knowles
Robert Watts	Event 10	
Nam June Paik	Serenade for Alison	A. Knowles
Dick Higgins	Danger Music 17	
Nam June Paik	Theatre Piece	

NOVEMBER 26, 1962
FESTUM FLUXORUM/MUSIK OG ANTI-MUSIK DET INSTRUMENTALE TEATER
Nikolai Kirke, Copenhagen
Concert No. 4, presented program:

Artist	Work	Performers
Sylvano Bussotti	Piece for N.J. Paik (not perf.)	
Toshi Ichiyanagi	IBM	
Benjamin Patterson	Septet	
George Brecht	Card Piece for Voice	
Dick Higgins	2 Contributions for the Theater	
Benjamin Patterson	Pond (premiere)	
Tomas Schmit	Zyklus for beer bottles	
Arthur Koepcke	Music While You Work	
Emmett Williams	Counting Song (P.)	
Jackson MacLow	5th Biblical Poem for 3 Voices	
Alison Knowles	Proposition	

DECEMBER 3, 1962
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'
American Students & Artists Center, Paris
Program:

Artist	Work	Performers
Joseph Byrd	Piece for R. Maxfield	
Jackson MacLow	Thanks II	
Robert Watts	Two Inches	
George Brecht	Drip Music	
Philip Corner	Piano Activities	
La Monte Young	Composition 1961 No. 29	
Dick Higgins	Graphis No. 82	
Emmett Williams	Counting Songs	
Nam June Paik	Serenade for Alison	
La Monte Young	566 for Henry Flynt	
Benjamin Patterson	Paper Piece	
Arthur Koepcke	Music While You Work	
Wolf Vostell	Kleenex	

DECEMBER 4, 1962 8:30 PM
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'
American Students & Artists Center, Paris
Announced Program:
Concert No. 2, Musique Instrumentale et Vocale.

Artist	Work	Performers
Jackson MacLow	Letters for Iris Numbers for Silence	
	Biblical Poems	
Dick Higgins	Graphis 82	
Emmett Williams	4-Directional Song of Doubt for 5 Voices	
George Maciunas	Solo for Ukulele	
	Solo for Mouth and Microphone	
Benjamin Patterson	Variations for Double Bass	
George Brecht	Card Piece for Voice, Flute Solo, String Quartet, and Saxophone Solo	
La Monte Young	Composition 1960 no. 7 (string quartet)	

DECEMBER 5, 1962 8:30 PM
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'
American Students & Artists Center, Paris
Announced Program:
Concert No. 3

Artist	Work	Performers
Daniel Spoerri	Composition no. X	
Kenjiro Ezaki	Discretion	
Toshi Ichiyanagi	Stanzas	
	Music for Electric Metronome	
Yasunao Tone	Anagram for Strings	
Emmett Williams	Litany and Response	
Takenhisa Kosugi	Micro I	
	Anima I	
Robin Page	Guitar Solo	
Nam June Paik	To be Determined	

DECEMBER 6, 1962 8:30 PM
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'
American Students & Artists Center, Paris
Announced Program:
Concert no. 4

Artist	Work	Performers
Robert Filliou	Poi Poi Symphony no. 2	
Arthur Koepcke	Music While You Work	
Robert Watts	Event 13	
Sylvano Bussotti	Piece for Paik	
Simone Morris	Dance Construction	
George Brecht	Candle Piece for Radios	
Dick Higgins	Danger Music no. 17	
Dieter Schnebel	Visible Music II (solo for one conductor)	
Toshi Ichiyanagi	IBM for Merce Cunningham	
Benjamin Patterson	Two Pieces from Methods & Processes	
La Monte Young	Composition 1960 no. 3	

DECEMBER 8, 1962 9:00 PM
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'
American Students & Artists Center, Paris
Announced Program:
Concert no. 7, Poesie Ouverte

Artist	Work	Performers
François Dufrene	Le Tombeau de Pierre Larousse	
Robert Filliou	Père Lachaise no. 1	
Brion Gysin	Permutations sans Fin	
Jean-Clarence Lambert	X-Alëas	
Gherasim Luca	Quart D'Heure de Culture Métaphysique	

FEBRUARY 2 & 3, 1963
FESTUM FLUXORUM/MUSIK AND ANTIMUSIK DAS INSTRUMENTALE THEATER
Staatliche Kunstakademie, Düsseldorf
Performed Pieces:

Artist	Work	Performers
Nam June Paik	Chair Composition	
J.P. Wilhelm	Introduction	
Benjamin Patterson	Paper Piece	
Emmett Williams	Alphabet Symphony	
Dick Higgins	Constellations 7 & 4	
Daniel Spoerri	Hommage a l'Allemagne (a Wilhelm)	
Tomas Schmit	Sanitas 2	
Jackson MacLow	Letters for Iris	
Robert Watts	2 Inches	
George Maciunas	In Memoriam to A. Olivetti	
Benjamin Patterson	Variation on Septet	
György Ligeti	Trois Bagatelles	
George Brecht	Drip Music (2 versions)	
George Brecht	Saxophone Solo	
Joseph Beuys	Syberian Symphony	
Emmett Williams	4-Directional Song for 5 voices	
George Maciunas	Quartet for Contrabass	
Wolf Vostell	Décollage musique 'Kleenex'	
George Brecht	Word Event	
••		
Alison Knowles	Child Art Piece	
Dick Higgins	Graphis 118	

DECEMBER 7, 1962 8:30 PM
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'
American Students & Artists Center, Paris
Announced Program:
Concert no. 5, Pour Piano.

Artist	Work	Performers
Toshi Ichiyanagi	Music for Piano nos. 2, 5, & 7	
La Monte Young	566 to Henry Flynt	
Gyorgy Ligeti	Trois Bagatelles	
Philip Corner	Piano Activities (for 10 pianists)	
George Maciunas	Piano Piece no. 11 for N.J.P.	
Giuseppe Chiari	Gesti sul Piano	
Griffith Rose	Second Ennead	
Terry Riley	Piece for 2 Pianos & Magnetic Tape	
Yoriaki Matsudaira	Co-Action	
George Brecht	Incidental Music	
La Monte Young	Piano Piece for David Tudor no. 2	

DECEMBER 8, 1962 7:00 PM
FESTUM FLUXORUM 'Poésie, Musique et Antimusique Evènenementielle et Concrète'
American Students & Artists Center, Paris
Announced Program:
Concert no. 6, Musique Enrégistrée et Films.

Artist	Work	Performers
John Cage	Music for the Marrying Maiden	
	Fontana Mix	
Richard Maxfield	Cough Music	
	Radio Music	
	Pastoral Symphony	
	Night Music	
Stan Vanderbeek	(films) a la Mode	
	What Who How	
	Achoo Mr. Keroochev	
Cioni Carpi	Point and Counterpoint	
George Brecht	3 Yellow Events	
	2 Durations	
Nam June Paik	Films	
Dick Higgins	Requiem	
Emmett Williams	Litany for Alison	
Bengt-af Klintberg	Alternative to Another Rattlesnake	
Tomas Schmit	Piano Piece No. 1	
George Brecht	Incidental Music	
La Monte Young	Piano Piece No. 2	
Arthur Koepcke	Music While You Work	
Benjamin Patterson	Pond	
Staffan Olzon	Mr. Laurel Just Had to Become a Bird	
Nam June Paik	Serenade for Alison	
Nam June Paik	Fluxus Contest	
Emmett Williams	Voice Piece for La Monte	
Simultaneous performances:		
R. Maxfield	tape	
George Brecht	3 Yellow Events	
Emmett Williams	Counting Song	
Frank Trowbridge	Exposing Cigarette Case	
Tomas Schmit	Zyklus	
Nam June Paik	Ribbon	
La Monte Young	566 for Henry Flynt	

**
as it appears in George Maciunas' notes, the pieces following the ** may have been the second evening's performance.

MARCH 1, 1963
FLUXUS CONCERT
Allé Teatern, Stockholm
Announced/revised program:
Concert no. 1

Artist	Work	Performers**
Emmett Williams	4 Directional Song of Doubt	
George Brecht	Riktning	
	3 Gula Händelser	
Robert Watts	2"	
Dick Higgins	Graphis 24	
George Brecht	Droppmusik	
Bengt-af Klintberg	Alternative to Another Rattlesnake	
Al Hansen	Bibbe's Tao	
Dick Higgins	Graphis 62	
La Monte Young	Composition 1960 no. 11	
George Brecht	Word Event	
Charles Lavendel	Charles Lavendel	

**
Performers, as listed in *Happening & Fluxus*, included:
Dick Higgins, Alison Knowles, L.G. Bodin, B.E. Johnson, Bengt-af Klintberg, Charles Lavendel, Staffan Olzon.

MARCH 2, 1963
FLUXUS CONCERT
Allé Teatern, Stockholm
Announced/revised program:
Concert no. 2

Artist	Work	Performers**
Emmett Williams	4 Directional Song of Doubt	
Benjamin Patterson	Grod-damm	
Dick Higgins*	En Moins que une Minute i	
Nam June Paik	Seranade for Alison	
George Brecht	Light Event	
Alison Knowles	Child Art Piece	
Dick Higgins	Two for Hami Bay	
	Gångsång	
	En Moins que une Minute ii	
Bengt af Klintberg	Matbit till Dick Higgins	
Staffan Olzon	Sardinsång ii	
Al Hanson	Alice Denham på 48 Sekunder	
Dick Higgins	Canzona nr 29	
Emmett Williams	Kull	
Dick Higgins	En Moins que une Minute iii	
	Gravity Piece	
La Monte Young	566 for Henry Flynt	
Alison Knowles	Förslag (Gör en sallad)	

**
Performers, as listed in *Happening & Fluxus,* included:
Dick Higgins, Alison Knowles, L.G. Bodin, B.E. Johnson, Bengt-af Klintberg, Charles Lavendel, Staffan Olzon.

MARCH 28, 1963
FLUX CONCERT: HIGGINS, KNOWLES
Studentekroa, Oslo

Artist	Work	Performers**
Dick Higgins Alison Knowles Emmett Williams George Brecht Robert Watts Benjamin Patterson Bengt-af Klintberg Al Hansen et al		Dick Higgins and Alison Knowles for all pieces

**
Performers, included Bengt-af Klintberg and Sten Hanson

MARCH 3, 1963
FLUXUS CONCERT
Allé Teatern, Stockholm
Announced/revised program:
Concert no. 3

Artist	Work	Performers**
Benjamin Patterson	Dans för Solist	Alison Knowles
Jackson MacLow	Thanks ii	
Alison Knowles	Child Art Piece	
Dick Higgins	Konstellation nr 7	
	Konsetllation nr 4	
	Gångsång	
George Brecht	Kamstycke	
	Light Event	
Dick Higgins	Time (1957)	
	Danger Music nr 17	
	Graphis 118	
Alison Knowles	Nivea Cream Piece	
Robert Watts	Event 10	
	Event 13	
Tomas Schmit	Pianostycke nr 2 till George Maciunas	
Bengt-af Klintberg	Another Alternative	
La Monte Young	Piano Piece no. 2 for David Tudor	
Philip Corner	Andra Final	
Charles Lavendel	Charles Lavendel	

**
Performers, as listed in *Happening & Fluxus,* included:
Dick Higgins, Alison Knowles, L.G. Bodin, B.E. Johnson, Bengt-af Klintberg, Charles Lavendel, Staffan Olzon.

APRIL 6, 1963
HAPPENINGS, EVENTS AND ADVANCED MUSICS presented by Al Hansen
Old Gym, Douglass College, New Brunswick, New Jersey
Announced program:

Artist	Work	Performers
Al Hansen	Alice Denham in 48 Seconds: Percussion Piece	
Benjamin Patterson	'Stand Erect' from *Methods and Processes*	
Dick Higgins	Gångsång	
Alison Knowles	Nivea Cream Piece for Oscar Williams	
George Brecht	2 Durations	
George Brecht	THREE Aqueous Events	
Alison Knowles	Shoes of Your Choice	
Dick Higgins	Danger Music No. 17	
Dick Higgins	Lecture No. 4	
Ray Johnson	Funeral Music for Elvis Presley	
Ray Johnson	Lecture on Music	
Benjamin Patterson	Solo for Dancer	
Joe Jones	Lulu and Ensemble	
La Monte Young	Composition 1960 #7	
Dick Higgins	Constellation No. 7	
Benjamin Patterson	Frog Pond	
Lanny Powers	Homage to the Alphabet	
Benjamin Patterson	Paper Piece	
Joe Greenstein	Untitled Piece	
Emmett Williams	4-Directional Song of Doubt	
Alison Knowles	Child Art	
Dick Higgins	Two for Hamibay	
Al Hansen	A Happening; Parisol 4 Marisol	
Dick Higgins	Danger Music No. 3	
Larry Poons	Star Spangled Banner	
George Brecht	Exit	

Program performed by members of the New York Audio-Visual Group for Research and Experimentation in the Fine Arts. (Same list as 'Artists')

MAY 4, 1963
'Party-benefit/auction' part of *Yam Festival*
49 East Broadway, NYC (3rd Rail Gallery)
Auction of miscellany of/by:
Kaprow, Watts, Brecht, Higgins, Knowles, Eisenhauer, Hansen and others.

MAY 9-11, 1963
YAM HAT SALE
Smolin Gallery, NYC
Hats by:
Joe Jones, Alison Knowles, Al Hansen, Wolf Vostell, et al.

MAY 11 and 12, 1963
YAM FESTIVAL/*YAMDAY*
Hardware Poet's Playhouse, 115 W. 54th St., NYC
'Order of performance (revised)':

Artist	Work	Performers
Dick Higgins	Celestials	
Alison Knowles	Child Art	
Spencer Holst		
Benjamin Patterson	Pond	
Dick Higgins	New Poems	
Robert Breer		
Bob Sheff	Ykounofphone Piece	
Robert Watts	News	
George Brecht	No Smoking	
James Tenney	Collage (tape)	
Ray Johnson		
Robert Watts	Cascade	
Terry Jennings	Piano Piece (1960)	
Stan Vanderbeek	A La Mode	
Robin Page	Solo for Guitar, performed by the audience	
Joe Jones	Mechanical Music	
Benjamin Patterson	Septet	
Dick Higgins	Yellow Piece	
George Brecht	Elimination Event (tape)	
Jackson MacLow	Questions and Answers, Incredible Statements, The Litany of Lies & Action in Freedom	
Spencer Holst		
Jackson MacLow	5 Biblical Poems (Selection)	
George Maciunas	Piece for a Sick Man	
Robert Breer		
Benjamin Patterson	Three Movements for Seeing (Can you hear it?)	
George Brecht	Two Durations	
Takehisa Kosugi	Anima I	
Alison Knowles	Vocal Piece	
La Monte Young	Composition 1960 #7	
Yvonne Ranier	Dance-Drama	
Benjamin Patterson	Paper Piece	
Robert Watts	Sun/Moon	
George Brecht	Drip Music	
Dick Higgins	Two Neoromantic Pieces	
George Brecht		
Stan Vanderbeek	Days & Nights, Blacks & Whites	
George Maciunas	Piano Compositions #s 1, 3, 4, 9, 10, 12	
La Monte Young	Composition 1960, #9	
Robert Watts	Toilet	
George Maciunas	Music for Everyman	
(Midnight String Music?)		
Bob Sheff	Dramatis Personae	
Joe Jones	Mechanical Music	
Robert Morris	Stories	
George Brecht	EXIT	
La Monte Young	Composition 1960, #10	
La Monte Young	Composition 1961, #3	
Ray Johnson	Lecture & Funeral Music	
Red Grooms		
Al Hansen		
Robert Watts		
George Brecht	Aqueous Events	
Robert Watts	Two Inches	
Arthur Koepcke	20 Cigarettes	
Spencer Holst	Stories	
La Monte Young	Composition 1960, #15	
Benjamin Patterson	Cloves, from *Methods and Processes*	
Benjamin Patterson	Whipped Cream, from *Methods and Processes*	
Dick Higgins	Danger Music #14	
Jackson MacLow	Nuclei for Simone Morris	Trisha Brown
Robert Watts		
Diane Wakoski	Reading Wakoski, Morris (G.S.?)	
George Maciunas	Homage to La Monte Young	
La Monte Young	Composition 1960, #6	
Diter Rot	Nr. 832	
Dick Higgins	Two for Hami Bay	

Jackson MacLow	Night Walk
News	
Diter Rot	Ich liebe mich...
Fillious	List (TWA)
La Monte Young	Composition 1961, #1
George Brecht	Lamp Event
Stan Vanderbeek	Skullduggery
Tomas Schmit	From 'Sanitas' No. 2
La Monte Young	Composition 1961, #2
Dick Higgins	Romantic Readymade
George Brecht	Ladder
Alison Knowles	Nivea Cream Piece for Oscar Williams
News	
Jackson MacLow	John Bull Pack
La Monte Young	String Trio
Beauty Contest	
George Brecht	A Play
Dick Higgins	Danger Music #3
Dick Higgins	A Tiny Movie
Tomas Schmit	Zyklus
George Brecht	String Quartet
Bob Sheff	A Singular Visit
James Waring	Wind Music #3
News	
Emmett Williams	Opera
George Maciunas	In Memoriam for Adriano Olivetti
Arthur Koepcke	Music While You Work
La Monte Young	Composition 1960 #5
Jackson MacLow	Adams County, Illinois
La Monte Young	Death Chant
Dick Higgins	Danger Music #17
La Monte Young	Composition 1960, #2 (also #13)
John Cage	4'33"
Joe Jones	Mechanical Music
News	
Robert Watts	
Dick Higgins	Danger Music #15
Alison Knowles	Preposition
Dick Higgins	Dance Readymade
Philip Krumm	Construction for Performer
La Monte Young	Composition 1960, #15
Dick Higgins	Bubble Music
Jackson MacLow	Solo Readings, Haiku no Haiku, Machault, Ode from the I Ching

Jackson MacLow	1# for Simone Morris
Robert Filliou	Lille Kirkestrade No. 1 (a 53 kg. poem)
David Gordon	Bubble Music
Longazo	A Method for Reversing the Direction of Rotation of the Planets
Dick Higgins	
Connor	Music (slide)
La Monte Young	Piano Piece for David Tudor #3
George Brecht	Piano Piece
Joe Jones	Mechanical Music
James Tenney	Untitled Piece (tape)
La Monte Young	Composition 1961, #4
Dick Higgins	Danger Music #0
Jackson MacLow	Word Event
La Monte Young	2 Sounds
Benjamin Patterson	Second Solo Dance from 'Lemons'
Benjamin Patterson	Variations for Double Bass
Robert Breer	Pat's Birthday
La Monte Young	Piano Piece for David Tudor #2
Jackson MacLow	A Piece for George Brecht (to perform)
Emmett Williams	4-Directional Song of Doubt
Ray Johnson	
La Monte Young	Composition 1960, #3
Jackson MacLow	Port-au-Prince
George Brecht	Chair Event
Nicholas Cernovich	
Swisshelm	
Takehisa Kosugi	Micro I
Tomas Schmit	From 'Sanitas', #35
Ray Johnson	Distribution ('Part I')
Ray Johnson	Projection ('Part II')
Ray Johnson	
Stan Vanderbeek	What Who How
Tomas Schmit	From 'Sanitas' #165
La Monte Young	Composition 1960, #13
La Monte Young	730 for Henry Flynt
Stan Vanderbeek	Mankinda

Most of the performed works would have been performed by the artists.

MAY 11, 1963 11:30 PM
YAM FESTIVAL
Hardware Poet's Playhouse, 115 W. 54th St., NYC
Announced program for a concert which was part of the *YAMDAY* continuous performance, May 11-12, 1963

Artist	Work	Performers
John Cage	4'33'	Joseph Schor, Paul Zukofsky, Samuel Rhodes, Charlotte Moorman
Terry Jennings	String Quartet	Paul Zukofsky, Joseph Schor, Samuel Rhodes, Charlotte Moorman
Paul Zukofsky	No. 8 3 Pieces for Unaccompanied Clarinets	Stanley Walden
Morton Feldman	Projection IV	Joseph Schor, Gilbert Kalish
John Cage	162.06" for a String Player	Charlotte Moorman
Joseph Byrd	Loops and Sequences	Charlotte Moorman, Joseph Byrd
Christian Wolff	Trio I	Samuel Baron, Fred Mills, Charlotte Moorman
Morton Feldman	Durations I	Joseph Schor, Charlotte Moorman, Samual Baron, Gilbert Kalish
Christian Wolff	Duo for Violins	Joseph Schor, Paul Zukofsky
Edgar Varese	Density 21.5	Samuel Baron
Luciano Berio	Sequenza	Samuel Baron
Earle Brown	December, 1952	Joseph Schor, Paul Zukofsky, Samuel Rhodes, Charlotte Moorman, Samuel Baron, Fred Mills, Nicholas Zumbro, Joseph Byrd, Max Neuhaus, Earle Brown (conductor)
Morton Fedlman	Projection II	Paul Zukofsky, Charlotte Moorman, Samuel Baron, Fred Mills, Nicholas Zumbro, Earle Brown (conductor)
Joseph Byrd	Kronoi	Samuel Rhodes, Samuel Baron, Fred Mills, Charlotte Moorman, Max Neuhaus, Joseph Byrd (conductor)
Barney Childs	Interbalances III	Charlotte Moorman, Joseph Schor, Samuel Baron, Fred Mills, Joseph Byrd, Max Neuhaus
Paul Zukofsky	No. 7 For a Dancer	Yvonne Ranier, Nicholas Zumbro, Max Neuhaus
John Cage	.59½" For a String Player	Paul Zukofsky
Malcolm Goldstein	Rokuden (1958)	Paul Zukofsky
Joseph Byrd	String Trio	Joseph Schor, Samuel Rhodes, Charlotte Moorman
Philip Corner	Complement I	Charlotte Moorman, Philip Corner
Karlheinz Stockhausen	Zyklus	Max Neuhaus

JUNE 7, 1963
SOMMERUDSTILLINGEN 1963/FLUXUS FESTIVAL/FLUXUS – AFTEN
Tonekunstnerselskab, Copenhagen
Announced program:

Artist	Work	Performers
György Ligeti	Trois Bagatelles	Eric Andersen
Eric Andersen	Hommage a Eric Andersen - Acognitive Culture - European Shades – A Part of a Consequence of Absolute Art	
György Ligeti	Trois Bagatelles	Eric Andersen

JUNE 14, 1963
SOMMERUDSTILLINGEN 1963/FLUXUS FESTIVAL/FLUXUS – AFTEN
Tonekunstnerselskab, Copenhagen
Announced program:

Artist	Work	Performers**

**
Medvirkende:
Arthur Koepcke, John Davidsen, Henning Christiansen, Eric Andersen og gruppe fra Eksperimentalmalerskolen.

JUNE 23, 1963
FLUXUS FESTIVAL
Hypokriterion Theater, Amsterdam
Announced program:

Artist	Work	Performers**
Emmett Williams	Voice Piece for La Monte Young	
Ben Patterson	Paper Piece	
Tomas Schmit	Sanitas 165	
Arthur Koepcke	Music While You Work	
Emmett Williams	Counting Song	
Dick Higgins	Constellation No. 7	
Dick Higgins	Constellation No. 4	
George Maciunas	In Memoriam to Adriano Olivetti	
George Brecht	Saxophone Solo	
Robert Watts	Event 10	
Robert Watts	2 Inches	
George Brecht	Drip Music Variation I	

MAY 19, 1963
YAM FESTIVAL
George Segal's Farm, South Brunswick, New Jersey

Artist	Work	Performers
Allan Kaprow	Tree, A Happening	all participating; with La Monte Young & Allan Kaprow as main characters
Dick Higgins	Snake in the Grass/a variation on Concretion Number Eight	Dick Higgins and others
Yvonne Rainer	A Dance	Yvonne Rainer
Wolf Vostell	Television Decollage	Wolf Vostell
La Monte Young	Music	La Monte Young, Marion Zazeela, and others

MAY 21–29, 1963
SPRING EVENT/TOURNAMENTS DAILY AND INTERMISSIONS
Kornblee Gallery, NYC
Organized by Robert Watts

Artist	Events	Performers
	Ping Pong Tournament	
	Joe Jones Haircut	

JUNE 6, 1963
SOMMERUDSTILLINGEN 1963/FLUXUS FESTIVAL/FLUXUS – AFTEN
Tonekunstnerselskab, Copenhagen
Announced program:

Artist	Work	Performers**
Eric Andersen	Moving	
Henning Christiansen	Inwards - Outwards	
Dick Higgins	Structure 1961	
Henning Christiansen	Structure 1963	
John Davidsen	???????????	

**
Medvirkende:
Arthur Koepcke, John Davidsen, Henning Christiansen, Eric Andersen

George Brecht	Drip Music Variation II	
Ben Patterson	Septet (Fluxus Variation)	
Jackson MacLow	Letters for Iris Numbers for Silence	
Tomas Schmit	Sanitas 35	
Emmett Williams	4-Directional Song of Doubt for 5 Voices	
Emmett Williams	4-Directional Song of Doubt for 5 Whistles	
George Maciunas	Piano Piece No. 1 for Nam June Paik	
George Brecht	Piano Piece 1962	
Toshi Ichiyanagi	Piano Piece No. 5	
La Monte Young	Piano Piece No. 2 for David Tudor	
Simultaneous Performances:		
Dick Higgins	Graphis 110	
George Brecht	Direction	
George Brecht	Word Event	

**
Performers, as listed in *Actie, Werkelijkheid en fictie in kunstvande jaren '60 in Nederland,* (Museum Boymans-Van Beuningen, Rotterdam, 1980) included:
Peter Brötzmann, Manfred Montwe, Willem de Ridder, Tomas Schmit

JUNE 28, 1963
FLUXUS FESTIVAL
Den Haag
Program:

Artist	Work	Performers**
Tomas Schmit	Zyklus	
Willem De Ridder	Hammer	
Benjamin Patterson	Pond	
Toshi Ichiyanagi	Piano 5, mouth version	
George Maciunas	In Memoriam to Adriano Olivetti 3rd version	
Tomas Schmit	Sanitas 2	
Emmett Williams	4-Directional Song of Doubt	
Terry Riley	Ear Piece	

**
Performers, as listed in *Actie, . . . in Nederland,* included:
Peter Brötzmann, Manfred Montwe, Willem de Ridder, Tomas Schmit

JULY 25, 1963 2:00 PM
FESTIVAL OF TOTAL ART AND COMPORTMENT
Flea Market, Nice
Announced program:

Artist	Work	Performers
Ben Vautier	Signing every object bought with 'Ben sous Duchamp'	Ben Vautier

JULY 26, 1963 10:00 AM
FESTIVAL OF TOTAL ART AND COMPORTMENT
Port of Nice
Announced program:

Artist	Work	Performers
Ben Vautier	Swim across the harbor of Nice. Certificates handed out.	Ben Vautier

JULY 26, 1963 9:00 PM
FESTIVAL OF TOTAL ART AND COMPORTMENT
Provence Avenue Felix Faure, Nice
Announced program:

Artist	Work	Performers
Ben Vautier	'en hommage a Ben Patterson' eating mystery food and delivering certificates.	Ben Vautier

JULY 26, 1963
FLUXUS FESTIVAL OF TOTAL ART AND COMPORTMENT
Promenade des Anglais le Provence
Organisées par George Maciunas
Announced program:

Artist	Work	Performers**
Robert Watts	Two Inches	
George Maciunas	In Memoriam to Adriano Olivetti	
Dick Higgins	Gants	
Ben Vautier	Brosse a Dents	
Robert Watts	No Event	
Ben Vautier	Aliment Mystere	
Tomas Schmit	Sanitas 35	
Erêbo	Cravatte	
La Monte Young	Deux Notes	

**
Interprêtes: Bozzi, Ben, Maciunas, Erêbo, Oldenbourg

JULY 27, 1963 5:00 PM
FESTIVAL OF TOTAL ART AND COMPORTMENT
l'Artistique Blvd. Dubouchage, Nice
Announced program:

Artist	Work	Performers
Arman Martial Raysse	Lecture on the theme 'L'Actualite de Delacroix'	Arman Martial Raysse

JULY 27, 1963 9:00 PM
FLUXUS FESTIVAL OF TOTAL ART AND COMPORTMENT
Nouveau Casino, Nice
Announced program:

Artist	Work	Performers
George Brecht	Lumiere	
Arthur Koepcke	Musique en Travaillant	
La Monte Young	Piece pour Piano	
Ben Vautier	Ben se Peindra de Toutes les Couleurs	
Pietro	Revelations sur l'Affaire Profumos	
Ben Vautier	Distribution d'Objets Mouilles Pendant la Representation	
George Maciunas	Piece pour Piano	
Ben Patterson	Piece pour Paper	
Ben Vautier	Bagarres, Insultes	
Robert Filliou	Poi-Poi	
Christo	Depaquetage	
Daniel Spoerri	Hommage a l'Allemagne	
Ben Vautier	Vommissures	

JULY 27, 1963
FESTIVAL OF TOTAL ART AND COMPORTMENT

Nice

Announced program:

Artist	Work
Ben Vautier	'Because death is a work of art, every person who dies in Nice between the 27 of July and the 4th of August (1963) will be considered a work of art by Ben.'

JULY 27, 1963
FESTIVAL OF TOTAL ART AND COMPORTMENT

The Promenade des Anglais, Nice

Announced program:

Artist	Work
Ben Vautier	Declares the area 'The International Museum of Living Sculptures'

JULY 27, 1963 AFTERNOON
FESTIVAL OF TOTAL ART AND COMPORTMENT

Nice

Announced program:

Artist	Work	Performers
Ben Vautier	Climbing a plane-tree	Aguigui

JULY 27, 1963
FLUXUS FESTIVAL OF TOTAL ART AND COMPORTMENT

Hotel Scribe, Nice

Information from various sources:

Artist	Work	Performers
George Maciunas	In Memoriam to Adriano Olivetti (quartet)	
Benjamin Patterson	Paper Piece	B. Patterson
George Brecht	Violin Solo	
Robert Watts	Two Inches	R. Watts
Dick Higgins	Constellations	
La Monte Young	Duo de Violin (deux notes)	
Nam June Paik	Violin Solo	B. Vautier
Emmett Williams	Counting Song	
George Brecht	Violin Quartet (se serre la main)	
Ben Vautier	'Viva Castro'	B. Vautier
Ben Vautier	Balloon	B. Vautier
Daniel Spoerri	Chair Pieces	D. Spoerri

Interprètes: Bozzi, Ben, Maciunas, Erebo, S. Oldenbourg (pièces retranscites de memoire)

JULY 27, 1963 11:00 PM
FESTIVAL OF TOTAL ART AND COMPORTMENT

Location unknown

Announced program:

Artist	Work	Performers
Arman	Dynamiting 'At the exit of the festival, a car will be made available to the public for Arman to lead them to the explosion.'	Arman

JULY 27, 1963 11:00 PM
FESTIVAL OF TOTAL ART AND COMPORTMENT
Mont Alban, Nice
Announced program:

Artist	Work	Performers
Ben Vautier	'Oeuvre d'Art Ouverte' (Ben signs the city of Nice)	Ben Vautier

JULY 29, 1963 3:00 PM
FESTIVAL OF TOTAL ART AND COMPORTMENT
Rue Tondutti de l'Escarene, Nice
Announced program:

Artist	Work	Performers
Ben Vautier	By invitation only, Ben will 'fix' ('take care of') debts, bills, theater tickets, divorces and various outstanding judgments	Ben Vautier

AUGUST 3, 1963 6:00 PM
FESTIVAL OF TOTAL ART AND COMPORTMENT
rue Gioffredo, Nice
Announced program:

Artist	Work	Performers
Ben Vautier	explanation of 'Art Total and 'Art du Comportement'	Ben Vautier
George Maciunas	speaking on anti-art	G. Maciunas
Ben Vautier	'Idole des Jeunes' (singing the virtues of youth)	Ben Vautier

OCTOBER 9, 1963
POESIE ET CETERA AMERICAINE
Musee d'Art Moderne, Paris
Program:

Artist	Work	Performers
Terry Brown & Pat Keene	Overture	
Dick Higgins	Tag	
Jackson MacLow	5th Biblical Poem	
George Maciunas	In Memoriam to Adriano Olivetti	
Robert Watts	2 Inches	
Emmett Williams	Four-Dimensional Song of Doubt	
Sept Compositions Simultanées		
Benjamin Patterson	Paper Piece	
Al Hansen	?	
Terry Riley	Ear Piece	
La Monte Young	Poem for Tables, Benches & Chairs	
Alison Knowles	Shuffling Piece (for audience)	
Simone Morris	Instructions for a Dance	
George Brecht	Word Event	
Participants:		
Marcelle	Agneta Ehrlenfeldt	Terry Riley
Terry Brown	Robert Filliou	Mme Riley
Jack Canepa	Peter Green	Knut Schumacher
Joan Canepa	Regine Henriot-Santoux	Daniel Spoerri
Lourdes Castro	Jeanette Janitian	Emmett Williams
Jed Curtis	Patrick Keene	Les Spectateurs
Jennifer Cushing	Robert Ledermann	*Et Cetera*
Erik Dietmann	Marta Minujin	

DECEMBER 18, 1963
INTERNATIONAAL PROGRAMMA NIEUWSTE MUZIEK, NIEUWSTE LITERATUR, NIEUWSTE THEATER
De Kleine Komedie, Amsterdam
Organizers: W. de Ridder, W.T. Schippers
Announced Program

Artist	Work	Performers**
Benjamin Patterson	Paper Piece	
Arthur Koepcke	Music While You Work	
AFSRINMOR* J.K. 22	Fluitconcert	
Robert Watts	Two Inches	
Takehisa Kosugi	Micro I	
Jackson MacLow	Letters for Iris, Numbers for Silence	

AUGUST 4, 1963
FESTIVAL OF TOTAL ART AND COMPORTMENT
Golfe Juan, Nice?
Announced program:

Artist	Work	Performers
Aguigui	Aguigui invites all of his friends to share salad with him the Golfe Juan	

SEPTEMBER 27–30, 1963
2 INTERNATIONALE KONCERTER FOR NYESTE INSTRUMENTAL TEATER OG ANTIART
Nikolajkirke, Copenhagen
Program:

Artist	Work	Performers**
Willem de Ridder	Laughing 1962	
Emmett Williams	Counting Song	
Robin Page	Guitar Piece	
George Brecht	Piano Piece	
La Monte Young	Piano Piece for David Tudor	Emmett Williams
Robert Filliou	13 Facons d'employer la crane de Emmett Williams	
Win T. Schippers	Economisch Concert	
AFSRINMOR C. 230	La Forêt Chante Film	
Tomas Schmit	Zyklus	Schmit

•
Association for Scientific Research in New Methods of Recreation

••
Performers:
E. Anderson, A. Koepcke, J. Curtis, T. Riley, H. Christiansen, T. Schmit

Performers: as listed in *Happening & Fluxus,* included:
Willem de Ridder, Wim T. Schippers, Tomas Schmit, Emmett Williams

OCTOBER 7–NOVEMBER 3, 1963
SISSOR BROS. WAREHOUSE
Rolf Nelson Gallery, Los Angeles

Artist	Work	Performers

MARCH 27, 1964
QUELQUECHOSE
L'Artistique, Nice
Program?:

Artist	Work	Performers
Ben Vautier		
Pierre Pontani		

APRIL 2, 1964
LECTURE NO. 1
Main entrance Carnegie Hall, NYC
Announced Program

Artist	Event	Performers
Dick Higgins		

MARCH–MAY, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Performers as announced in ccV TRE (Fluxus Newspaper #2) were:
Akiyama, George Brecht, John Cale, Philip Corner, Willem de Ridder, Robert Filliou, Dick Higgins, Toshi Ichiyanagi, Joe Jones, Allan Kaprow, Alison Knowles, Takehisa Kosugi, Shigeko Kubota, Arthur Koepcke, Jackson MacLow, George Maciunas, Walter de Maria, Jonas Mekas, Robert Morris, Nam June Paik, Benjamin Patterson, Chieko Shiomi, Yasunao Tone, Ben Vautier, Robert Watts, Emmett Williams, La Monte Young

(Although announced, only some were able to participate in the festival)

APRIL 11, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced programs plus additions
Concert no. 1

Artist	Work	Performer
Nam June Paik	Prelude for Audience	
George Brecht	3 Lamp Events	
Emmett Williams	Counting Song	
Chieko Shiomi	Falling Event	
Emmett Williams	B Song for Five Performers	
Tomas Schmit	Sanitas 55	
Lette Eisenhauer	Traffic	
Ben Patterson	Septet	
Dick Higgins	Danger Music no. 13	
Takehisa Kosugi	Anima 1 & 2	
Philip Corner	Carrot Chew Performance	
Robert Watts	Trace K	
Ben Vautier	Balloon	
Dick Higgins	Contribution no. 1	
Alison Knowles	Braid	
Emmett Williams	Duet for Performer and Audience	
La Monte Young	Composition 1960, no. 4	
George Brecht	Word Event (1st version) 'Exit'	
Robert Watts	Edible Fire Hydrant	
Ben Patterson	Untitled/(lick piece)	

APRIL 12, 1964
LECTURE NO. 2
Top of the Cascade of Slide off Pine Meadow Trail, Sloatsburg, New York
Announced program

Artist	Event	Performers
Dick Higgins		

APRIL 18, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 3

Artist	Work	Performers
Tomas Schmit	Sanitas 165	
Dick Higgins	Graphis no. 24	
Emmett Williams	Voice Piece for La Monte Young	
Alison Knowles	Child Art Piece	
Ben Patterson	Pond	
Ben Vautier		
George Brecht	Comb Event	
	Drip Music	
Takehisa Kosugi	Micro 1	
George Maciunas	In Memoriam to Adriano Olivetti (no. 3)	A. Knowles R. Watts B. Vautier G. Maciunas Ay-O
Dick Higgins	Constellation no. 7	
Ben Patterson	Dance	
Robert Watts	Event 13	
Shigeko Kubota		
Tomas Schmit	Zyklus	
George Brecht	Word Event (2nd version)	

APRIL 22, 1964, 7:40 PM
LECTURE NO. 6
359 Canal St, NYC
Announced program

Artist	Event	Performers
Dick Higgins		

APRIL 22, 1964, after 8:50 PM
LECTURE NO. 7
359 Canal St., NYC
Announced program

Artist	Event	Performers
Dick Higgins		

APRIL 13, 1964, 1:15 PM
LECTURE NO. 3
NE corner 28th St. and Park Ave. So. NYC
Announced program

Artist	Event	Performers
Dick Higgins		

APRIL 13, 1964, 6:15 PM
LECTURE NO. 4
Island at Herald Square, NYC
Announced program

Artist	Event	Performers
Dick Higgins		

APRIL 17, 1964, after 8:30 PM
LECTURE NO. 5
New York City
Announced Program

Artist	Event	Performers
Dick Higgins		

APRIL 17, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 2

Artist	Work	Performers
Robert Watts	Trace KKKKKKKKK	

APRIL 24, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 4

Artist	Work	Performers
Dick Higgins	Requiem to Wagner	

APRIL 25, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 5

Artist	Work	Performers
George Maciunas	Piano Piece No. 1 for N.J. Paik	
George Brecht	Piano Piece 1962	
Tomas Schmit	Piano Piece No. 1 for G.M.	
György Ligeti	3 Bagatelles	
Dick Higgins	Sonata	
Dick Higgins	Concert No. 2	
Toshi Ichiyanagi	Piano Piece No. 5 (Fluxversion)	
Philip Corner	Piano Dances	
George Maciunas	Piano Piece No. 10 for N.J. Paik	
Tomas Schmit	Sanitas 151 (for piano)	
Nam June Paik	Fluxus Contest for Piano ?	
Nam June Paik	Zen for Film	
Philip Corner	Piano Activities	
George Maciunas	For Carpenter	
George Brecht	Solo for Violin	G. Brecht

MAY 1, 1964 6:20 AM
LECTURE NO. 8
Start at 359 Canal St., New York City
Announced program

Artist	Event	Performers
Dick Higgins		

MAY 1, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 6

Artist	Work	Performers
Ay-O	Concert in Carnegie Hall 'Ticket Event'	

MAY 2, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 7 Orchestral Music

Artist	Work	Performers
Dick Higgins	Constellation no. 4	
	Meaningful Lives through Meaningful and Rewarding Work	
Chieko Shiomi	Boundary Music	
	Wind Music	
George Brecht	Direction	
	Concert for Orchestra	
Dick Higgins	Bubble Music	
	Music for Stringed Instruments	
La Monte Young	Composition no. 10, 1960	
Takehisa Kosugi	Organic Music	
Congo	Music for String Instruments	
Toshi Ichiyanagi	IBM	
Philip Corner	Tableau	

MAY 8, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 8

Artist	Work	Performers
Nam June Paik	Zen for Film	

MAY 23, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 12 'Place to be Announced'

Artist	Work	Performers
Nam June Paik	Secret Composition to be unveiled	

MAY 23, 1964
FLUXFEST AT FLUXHALL
359 Canal Street, New York City

Artist	Work	Performers
Ben Vautier	Street Events	

JUNE 27, 1964
FLUXUS SYMPHONY ORCHESTRA CONCERT
Carnegie Recital Hall, New York City
From program cards

Artist	Work	Performers**
Nam June Paik	Prelude in d minor	
George Brecht	3 lamp events	
Emmett Williams	Counting songs	
Emmett Williams	Voice piece for La Monte Young	
La Monte Young	Composition no. 13, 1962	
Chieko Shiomi	Wind Music	
James Tenney	Chamber music-prelude	
George Brecht	Piano piece 1962	
George Brecht	Piano piece 1964	
George Brecht	Direction	
György Ligeti	Trois Bagatelles	
Ma-Chu	Piano piece no. 12 for N.J. Paik	
Congo	Quartet	
Nam June Paik	Bagatelle Americain nr. 97	
Dick Higgins	Constellation no. 4	
Takehisa Kosugi	Organic Music	
Robert Watts	Solo for French Horn	
Adding Machine	In Memoriam to Adriano Olivetti	

MAY 9, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 9

Artist	Work	Performers
George Brecht	Quartet for Strings Nos. 1 & 2	
Emmett Williams	4-Directional Song of Doubt for Quintet	
George Brecht	Saxophone Solo	
Jackson MacLow	Thanks II	
George Brecht	Flute Solo	
Ben Patterson	Variations for Contrabass	
Robert Watts	Solo for Tuba	
Takehisa Kosugi	For Mr. M	
Joe Jones	Solo for Contrabass	
Joe Jones	Mechanical Quartet	
Ben Patterson	Untitled '. . . lick . . .'	Lette Eisenhauer & audience

MAY 15, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 10

Artist	Work	Performers
Tomas Schmit	Sanitas 79	

MAY 16, 1964
'FULLY GUARANTEED 12 FLUXUS CONCERTS'
Fluxhall, 359 Canal Street, New York City
Announced Program:
Concert no. 11

Artist	Work	Performers
Moving Theater	Collective Composition	
Ben Patterson	Examination	
Yoko Ono	Questionaire	
Robert Watts	Intermission events: Ladies' washroom object, Gentlemens' washroom event, Duet for Tuba	
Yoko Ono & Chieko Shiomi	Reply to Questionaire	
Dick Higgins	Graphis 110	
Dick Higgins	Meaningful Life Through Meaningful and Rewarding Work	
James Tenney	Interlude	
Ay-O	Rainbow for Wind Orchestra	
George Brecht	Concert for Orchestra	
George Brecht	Symphony No. 2	
George Brecht	12 Solos for Stringed Instruments	
Gempei Akasegawa	Kompo	
Robert Watts	Feed the Orchestra	
Joe Jones	Piece for Wind Orchestra	
Robert Watts	Event 13	
Joe Jones	Mechanical Orchestra	
James Tenney	Postlude	
Philip Corner	4th Finale	
George Brecht	Word Event 'Exit'	
Nam June Paik	Picket pour la Picket	

**

Performers	Instrument
Kuniharu Akiyama	conductor
Ay-O	violin
David Behrman	viola
George Brecht	recorder
Davette Caughey	violin
Tony Conrad	violin
Philip Corner	trombone
Reginald Daniels	flute
Malcolm Goldstein	violin
Abe Hamber	flute
Dick Higgins	zurna
Ikuko Iijima	whistle
Joe Jones	sopr. trombone
Takanori Kawakami	gongs
Alison Knowles	violin
Shigeko Kubota	bells
Jerry Kuhl	trombone
George Maciunas	contrabass

Performers	Instrument
Tony Magar	trumpet
Jonas Mekas	concertina
Charlotte Moorman	cello
Alex Murray	contrabass
Max Neuhaus	percussion
Pat O'Brien	trombone
Nam June Paik	violin
Ben Patterson	contrabass
Greg Reeves	viola
Joshua Rifkin	
Takako Saito	whistles
Joy Seaman	french horn
Chieko Shiomi	trumpet
David Solomon	zurna
James Tenney	
Frank Trowbridge	trumpet
Robert Watts	hunting horn
Frank White	french horn

JULY 6, 1964 2:30 PM
A LITTLE FESTIVAL OF NEW MUSIC
Goldsmith's College, London
Program: Concert 1

Artist	Work	Performers
John Cage	Music of Changes Book IV	Fred Turner
Griffith Rose	Ennead II	Griffith Rose
Michael von Biel	Book for Three	Michael Garrett, piano Fred Turner, piano John Cale, violin
Cornelius Cardew	Autumn '60 for orchestra	Cornelius Cardew, conductor
John Cage	Concert for piano and orchestra with Aria	Michael Garrett, piano Enid Hartle, voice Robin Page, assistant John Cale, conductor

JULY 6, 1964 7:00 PM
A LITTLE FESTIVAL OF NEW MUSIC
Goldsmith's College, London
Program: Concert 2

Artist	Work	Performers
George Maciunas	Solo for violin	Robin Page
Edwin Mason	Torture Music	Edwin Mason
La Monte Young	Piano Piece for David Tudor no. 2	Cornelius Cardew
George Brecht	Two Pieces for String Quartet	George Maciunas Tomas Schmit Emmett Williams John Cale
Robert Watts	Two Inches	Tomas Schmit
Emmett Williams	Counting Song	Emmett Williams
John Cale	Piano Piece (unsequel music 212b)	Michael Garrett
Nam June Paik	One for Violin	George Maciunas
Tomas Schmit	Piano Piece for George Maciunas	Tomas Schmit
La Monte Young	For Henry Flynt	John Cale, piano
Robin Page	Plant Piece	Robin Page
La Monte Young	Composition 1960 no. 3	George Maciunas

NOVEMBER, 1964–NOVEMBER, 1965
MONDAY NIGHT LETTERS
Cafe Au Go Go, New York City
Announced program

	Artist	Work
*November 2, 1964	Dick Higgins	Danger Music no. 17
	Al Hansen	
*November 9, 1964	Alison Knowles	Assorted Night Riders
*November 16, 1964	Alison Knowles	(-)
	Robert Watts, C.E. Welin, Jackson MacLow, Philip Corner, Diter Rot, Nam June Paik	
*November 23, 1964	James Waring	A Lecture Demonstration
	George Brecht	Life of George Washington
	Robert Watts	Doing Al Hansen
	Walter de Maria	Drums
*November 30, 1964	Joe Jones	Constructions-birdcage
	Chieko Shiomi	Music for two performers
*December 7, 1964	Dick Higgins	An Evening of Opera, Hrušalk
*December 14, 1964	Robert Watts George Brecht	Yam Lecture
*December 21, 1964	Ay-O	Rainbow Events Nos. 1-6 Environments Nos. 1-3
December 28, 1964	Al Hansen and the NYC Audiovisual Group	Garbo-X Mas-Bibbe
January 4, 1965	Al Hansen	
January 18, 1965	William Meyer	
January 25, 1965	Emmett Williams	Yes, it was still there an opera
January 25, 1965	Robert Filliou	Ample food for stupid thought-yes
February 8, 1965	Philip Corner	. . . . accompanied by
July 19, 1965	Alison Knowles, Eric Andersen, Albert Fine	The Silent Circus
October 4, 11, 18, 1965	Eric Andersen, Andy Warhol, Dick Higgins, Steve Balkin, Al Hansen, Yoko Ono, John Herbert McDowell, Diter Rot, Christo, Nam June Paik, Wolf Vostell, Charlotte Moorman, Alison Knowles, Liz Keen, Takehisa Kosugi	WORLD THEATER
October 4, 11, 1965	Nam June Paik	Electronic video recorder
November 8, 1965	Takehisa Kosugi, Charlotte Moorman	
November 22, 1965	Alison Knowles, L. Loonin, Woody King	

*Arranged by George Brecht and Robert Watts

SEPTEMBER 18, 1964
PERPETUAL FLUX FEST 'Flux Sports'
Washington Square Gallery, New York City
Announced events

Artist	Work	Performers
George Maciunas		
Takako Saito		
Ay-O		

OCTOBER 16, 1964
PERPETUAL FLUX FEST
Washington Square Gallery, New York City
Announced events:

Artist	Work	Performers
Ay-O	Color-food Event	

OCTOBER 30, 1964
PERPETUAL FLUX FEST
Washington Square Gallery, New York City
Announced events:

Artist	Work	Performers
Mieko (Chieko) Shiomi	Air Event	
Mieko (Chieko) Shiomi	'Disappearing Music for Face'	Allison Knowles Mieko Shiomi

NOVEMBER 3, 1964
PERPETUAL FLUX FEST
Washington Square Gallery, New York City
Announced event:

Artist	Work	Performers
Joe Jones	Treasure Hunt	

NOVEMBER 13, 1964
FLUX-FESTIVAL
Den Haag
Program:

Artist	Work	Performers**
Takehisa Kosugi	Micro I	Wim Schippers
George Brecht	Incidental Music 1961 5 stukken voor piano	
Eric Andersen	Opus 38 voor piano en stem	
Nam June Paik	Half Time 1963 voor piano	
La Monte Young	Piano Piece for David Tudor 1960	
Emmett Williams	Litany and Response for Alison Knowles 1962	
Wim T. Schippers	1.niet roken 2.niet eten 3.roken 4.eten	
Mischa Mengelberg	In Memoriam Hans van Zweden	
Takehisa Kosugi	Organic Music	
Willem de Ridder	Laughing 1962	
George Brecht	Trio for Violins	
Arthur Koepcke	When This You See Remember Me	
AFSRINMOR International RB/K b		
Bob Lentz	Stuk voor Wekkers	
Bengt af Klintberg	Food Piece for Dick Higgins 1963	
Arthur Koepcke	Music While You Work	
Mischa Mengelberg	Journal II	
Eric Andersen	Opus 35	
Willem de Ridder	Fluitkonsert No. 2 ('Sweet Sue' and 'Dinah')	
Robert Watts	2 Inches	
Wim T. Schippers	Ekonomisch Konsert	Win T. Schippers

**
Performers, as listed in *Actie, . . . in Nederland,* included:
Eric Andersen, Anna Beeke, Bob Lens, Mischa Mengleberg, Willem de Ridder, Wim T. Schippers

NOVEMBER 16, 1964
RECITAL D'AVANTGUARDIA
Galleria Blu, Milano
Announced program:

Artist	Work	Performers
Giuseppe Chiari	No	
John Cage	Variations IV	
George Brecht	Center	
Dick Higgins	Requiem for Wagner The Criminal Mayor	G. Chiari
'da Franz Kafka'	For Piano	
Ds Bonset	Eventualita	
Achille Perilli	Un Film	

NOVEMBER 23, 1964
FLUX-FESTIVAL NIEUWSTE MUZIEK EN ANTI-MUZIEK-HET INSTRUMENTALE THEATER
De Lantaren, Rotterdam

Artist	Work	Performers**
Willem de Ridder	Card Piece 1962	
Wim T. Schippers	Auteur en Compositie Onbekend	
Willem de Ridder	4B en 1 0	W. de Ridder, Hans Claessen
Ben Vautier, Eric Andersen	Auteur en Compositie Onbekend	
Bob Lens	Stuk voor Wekkers	
Ben Vautier	Auteur en Compositie Onbekend	
Mischa Mengelberg	In Memoriam Hans van Sweeden	
George Brecht	Piano Solo	W.T. Schippers
Willem de Ridder	Laughing Piece	
Mischa Mengelberg	Spel	
Ben Vautier	Painting	

**
Performers, as listed in *Actie, . . . in Nederland,* included:
Eric Andersen, Louis Andriessen, Hans Claessen, Bob Lens, Misha Mengelberg, Willem de Ridder, Wim T. Schippers, Ben Vautier

DECEMBER 11, 1964
THE PRE-CHRISTMAS RUSH Event no. 2 (part of the Perpetual Fluxfest)
Washington Square Galleries, NYC
Announced event:

Artist	Work	Performers
Dick Higgins	'Ones'	

JUNE 15, 1965
FLUXUS KONZERT 'Siebte Soiree'
Galerie René Block, Berlin
Program:

Artist	Work	Performers**
Emmett Williams	Counting Song	
Nam June Paik	Violin Solo	
Giuseppe Chiari	Per Arco	
Stanley Brown	December 52	
Yoko Ono	Touch Poem	
John Cage	26'1.1499" for a string player	
Nam June Paik	Simple	
Yoko Ono	Touch Poem	
Wolf Vostell	China town (Uraufführung)	
Philip Corner	Solo with	
Jackson MacLow	A piece of Sari Dienes	
Malcolm Goldstein	Illuminations from 'Fantastic Gardens 64'	
Ditter Rot	Lullaby of Karl May	
Nam June Paik	Cello Sonata I	

**
Charlotte Moorman, cello
Nam June Paik, Piano

. . . . 1965
TAKAKO SAITO
Amusements, Planned for the Washington Square Gallery, NYC. Moved to:
January 8, at 528 W. Broadway, NYC. Moved to:
February 22 at Cafe Au Go Go, NYC. Moved to:
March 1, at 3rd Roil (sic) Gallery, NYC
Announced event:

Artist	Work	PerformerS
Takako Saito	Amusements	

JUNE 27, 1965
PERPETUAL FLUX FEST
Cinematheque, 85 E. 4th St., NYC
Announced program:

Artist	Work	Performers
Yoko Ono	Bag Piece	

JANUARY 25, 1965
THE WORK OF EMMETT WILLIAMS
Cafe Au Go Go, NYC

Artist	Work	Performers
Emmett Williams	An Opera (Yes, it was still there an opera)	Ben Patterson, Alison Knowles, Ay-O, George Brecht, Robert Watts, Dick Higgins, Philip Corner, Robert Filliou and 'others

JUNE 14, 1965
FLUXUS KONZERT
Galerie Block, Berlin
Announced program:

Artist	Work	Performers
Nam June Paik		
Bazon Brock		
James Tenney		
Stanley Brown		
John Cage		
Giuseppe Chiari		
Philip Corner		
Dick Higgins		
Toshi Ishiyanagi		
Malcolm Goldstein		
Jackson MacLow		
Yoko Ono		
Diter Rot		
Wolf Vostell		
Emmett Williams		

JULY 4, 1965
PERPETUAL FLUX FEST
Cinematheque, 85 E. 4th St., NYC
Announced program:

Artist	Work	Performers
Shigeko Kubota	Vagina Painting	S. Kubota

JULY 11, 1965
PERPETUAL FLUX FEST
Cinematheque, NYC
Announced program:

Artist	Work	Performers
Eric Andersen	Now You See It, Now You Don't	

JULY 18, 1965
PERPETUAL FLUX FEST
Cinematheque, NYC
Announced program:

Artist	Work	Performers
F. Lieberman		

AUGUST 22, 1965
PERPETUAL FLUX FEST
Cinematheque, NYC
Announced program:

Artist	Work	Performers
Jim Riddle	Variety: flag, dog, apple, interview, brain stimulation, evolution, everything, home, urine, etc.	

SEPTEMBER 5, 1965–DECEMBER 19, 1965
PERPETUAL FLUXFEST AT NEW CINEMATHEQUE
85 E. 4th Street, NYC
Proposed schedule:

September 5	Fluxfilms Part 1	
September 12	Jackson MacLow	
September 19	Fluxfilms Part 2	
September 25	Fluxorchestra at Carnegie Recital Hall	
October 3	Yoko Ono	
October 10	Hi Red Center	
October 17	Ay-O	
October 24	Takehisa Kosugi	
October 31	Shigeko Kubota	
November 7	Anthony Cox	
November 14	Walter de Maria	
November 21	Joe Jones	
November 28	Glue Mamma	
December 5	Ben Patterson	
December 12	Robert Watts	
December 19	Auction	

SEPTEMBER 25, 1965
THE 83RD FLUXUS CONCERT; FLUXORCHESTRA AT CARNEGIE HALL
Carnegie Recital Hall, New York City
Revised Program:

Artist	Work	Performers**
Ben Vautier	Audience Piece no. 4	
Chieko Shiomi	Falling Event	
George Brecht	Symphony no. 3	orchestra
Yoko Ono	4 Pieces for Orchestra to La Monte Young	orchestra
Chieko Shiomi	Disappearing Music for Face	orchestra
Anthony Cox	Tactical Pieces for Orchestra	orchestra

NOVEMBER 20, 1965
AY-O'S RAINBOW STAIRCASE ENVIRONMENT
'A Fluxfest Presentation'
363 Canal Street, New York City

Artist	Work	Performers
Ay-O	Rainbow Staircase Environment	

MAY 29, 1966
UN CONCIERTO ZAJ part of Festival ZAJ 2 (May21–29, 1966)
University of Madrid
Announced Program

Artist	Work	Performers**
Emmett Williams	10 Arregiospara 5 Ejecutantes	
György Ligeti	3 Bagatelles	
Robert Watts	3 Acontecimientos	
Takehisa Kosugi	Distancia para Piano	
Guiseppe Chiari	Actual	
George Brecht	Paraguas	
Chieko Shiomi	Música Limite	
Dick Higgins	Música Peligrosa N.° 22	
George Macuinas	Piezas para Piano N.° 4 y 10	
Ben Vautier	3 Gestos	
Takehisa Kosugi	Micro I	
Benjamin Patterson	Metados y Procesos	
Alberto Schommer	Diapositivas en Color	
Dick Higgins	Música Peligrosa N.° 2	
Alainel Ariasmission	Poema Ambiente	

**
Performers:
Juan Hidalgo, Walter Marchetti, Tomás Marco, José Cortés, De Vicente, M. Cortés, Misson, Alberto Schommer

JUNE 11, 1966
HI RED CENTER/STREET CLEANING EVENT
Grand Army Plaza; 58th and 5th Ave., NYC

Artist	Work	Performers
Hi Red Center	Street Cleaning Event	Robert Watts Dan Lauffer Geoff & Bici Hendricks George Maciunas Barbara & Peter Moore et al

Olivetti adding machine	In Memoriam to Adriano Olivetti	orchestra
Robert Watts	Trace for Orchestra	
George Brecht	Octet for Winds	
Tomas Schmit	Piano Piece no. 1	
Simultaneous performances of: (next three)		
Anthony Cox	Sword Piece	Ay-O
Chieko (Mieko) Shiomi and	Music for Late Afternoon	
Robert Watts and	2"	
Robert Watts	c/t trace	
Stan Vanderbeek	Moviee Music	
Joe Jones	Mechanical Orchestra	no performers
Ben Vautier	Secret Room	Audience and usher

**
Fluxorchestra members:

Conductor: La Monte Young
Ay-O - trumpet, Stephen Barry - melodica, Lynn Bunn - French horn, John Cavanaugh- guitar, Anthony Cox - violin, Henry Greenfiber - trumpet, Joe Jones - violin, Shigeko Kubota - violin, Dan Lauffer - violin, Joan Mathews - horn, Jonas Mekas - accordian, Yoko Ono - violin, James Riddle - trumpet, Linda Sampson - violin, Stan Vanderbeek - violin, Helen Vasey - Melodica, Steven Vasey - horn, H. Kapplow - violin, Christopher Wilmarth -recorder, John Worden - trumpet, Robert Watts - tuba, special guest: Samurai sword
Orchestra costume designed by Robert Watts

NOVEMBER 5, 1965
SOMETHING ELSE
I.C.A., London

Artist	Work	Performers**
Alison Knowles	Shoes of Your Choice	
Robert Erebo	Vive le President Mao	
George Brecht	Shake	
George Brecht	Sit, Stand, Walk	
Dick Higgins	Sounds of the Animals Dying 13 to 1	
Robert Filliou	S E P Cards	
Emmett Williams	Counting Song	
Alison Knowles	Interruption Music	
A collage of events, including:		
Joe Jones	Steam Engine	
Ben Vautier	Description	
Exercise and deep breathing		
Bean roll reading		
Alison Knowles	Oh Yes...Yes for Hansjörg Mayer	
Dick Higgins	Graphis 82	
Food		
Ben Patterson	Paper Piece	
Dick Higgins	Lecture No. 1	

**
Performers:

Alison Knowles
Dick Higgins
Peter Green
Gustav Metzger

JUNE 11, 1966
HI RED CENTER/HOTEL EVENT
Waldorf Astoria, NYC

Artist	Work	Performers
Hi Red Center	Hotel Event	Robert Watts Barbara & Peter Moore George Maciunas Geoff & Bici Hendricks Dan Lauffer et al

---

SEPTEMBER 25, 1966
JUXATAPOSITIONEN 1
Galerie Aachen, Aachen
Announced program:

Artist	Work	Performers**
Juan Hidalgo		
Tomás Marco		
Dick Higgins		
Alison Knowles		
Bernard Hoeke		
Wolf Vostell		
Vagelis Tsakiridis		
Emmett Williams		
Al Hansen		
Diter Rot		

**
Performers, as listed in *Happening & Fluxus,* included:
Juan Hidlago, Dick Higgins, Alison Knowles, Tomás Marco, Vagelis Tsakiridis, Wolf Vostell

---

OCTOBER 4, 1966
FLUXUS-CONCERT
Galerie René Block, Berlin

Artist	Work	Performers
Dick Higgins		
Alison Knowles		

OCTOBER 13, 1966
KONCERT FLUXU
Prague
Program:

Artist	Work	Performers**
Yves Klein	Monotone	
Mieko Shiomi	Disappearing Music for Face	
George Brecht	4 Pieces pour Piano	
Robert Watts	Trace for Orchestra	
George Maciunas	Hommage a Adriano Olivetti	
Nam June Paik	Violin Solo	
Ben Vautier	Choix	
Alison Knowles	Newspaper Music	
Nam June Paik	Zen for Head	
pour Daniel Spoerri	Chaises	
George Brecht	Drip Music	
R. Koering	Piano Concerto	
Ben Vautier	Pommes	
Robert Watts	Haricot	
Serge Oldenbourg	Quatuor	
Nam June Paik	Opera Piece	
Alison Knowles	Candles for the Moldau	
Dick Higgins	Gants	
Benjamin Patterson	Paper Piece	

**
Performers:
Dick Higgins, Alison Knowles, Ben Vautier, Milan Knizak, Serge Oldenbourg, Jeff Berner

OCTOBER 17, 1966
KONCERT FLUXU
Prague

Artist	Work	Performers**
George Brecht		
Joe Jones		
Georgy Ligeti (sic)		
George Maciunas		
Chieko Shiomi		
Ben Vautier		
Robert Watts		
Emmett Williams		

**
Performers:
Dick Higgins, Alison Knowles, Ben Vautier, Milan Knizak, Serge Oldenbourg, Jeff Berner

NOVEMBER, 1966
FLUXUS FILMS AND CONCERT
Unicorn Theater, la Jolla, California
Fluxus Group, Xian Yeagan and Ken Friedman
Film showing with musical accompaniement/concert

NOVEMBER 22-24, 1966
HAPPENING (Z) BENEFIT GARNISHT KIEGELE FESTIVAL
Bifrost Bridge, La Mesa, California
Fluxus West, Ken Friedman, Sebastopol James

Artist	Work	Performers

FEBRUARY 12, 1967
CONCERT FLUXUS (Concert per musica non-instrumentale)
Teatro la Piccola Commenda, Milano
Announced program:

Artist	Work	Performers**
Ay-O		
Alocco		
Ben Vautier		
George Brecht		
Dick Higgins		
George Maciunas		
Terry Riley		
Alison Knowles		
Emmett Williams		
Tomas Schmit		
Robert Watts		
Yoko Ono		
Ken Friedman		
Mieko Shiomi		
Nam June Paik		
Joe Jones		
Wolf Vostell		
Jackson MacLow		
Carolee Schnemann		

**
Performers:
Albergoni, Gaia, Neri, Pedrini, Sassi, Simonetti

OCTOBER 27, 1966
LE LITRE DE VAR SUPERIEUR COUTE 1, 60
Nice
Announced event:

Artist	Work	Performers
Dick Higgins	Fluxus Procession	

OCTOBER 29, 1966
CONCERT FLUXUS as part of Le Litre de var Superieur Coute 1, 60
Galerie A, Nice
Performed Pieces:

Artist	Work	Performers**
Chieko Shiomi	Violin Solo	
George Brecht	Piano Piece	
Ben Vautier	Piece pour Partition	
Erêbo	Polymnestre IV pour Troy Saxon	
George Brecht	3 Pieces pour Piano	
M. Alocco	Piece pour Piano Seul	
Ben Vautier	Regard	
George Brecht	Incidental Music	
Annie	Piece pour Piano	
M. Alocco	Piece pour Piano et Violon	
George Brecht	Cloud Scissors pour R. Filliou	
R. Bozzi	Musique pour Eric Dietmann	
Koering	Piece pour Piano a Quatre Mains	
R. Erêbo	Monodie pour la Monte Young	
Guiseppe Chiari	Bourdonnement	
R. Erêbo	Bottez leur le Cul a Cette Bande de Cons	
R. Erêbo	Vive le President Mao	
Organized by Ben Vautier, R. Erêbo, R. Bozzi		

**
Performers:
R. Erêbo
R. Bozzi
Ben Vautier
Marcel Alocco
Pietropaoli

MARCH 10-12, 1967
FLUXUS, LA CEDILLE SOURIT, ART TOTAL, POESIE, ACTION
Lunds Konsthall, Lund
Concert No. 1: Organized by Ben Vautier and George Brecht and P. A. Gette

Artist	Work	Performers**
La Monte Young	Composition No. 2	
Mieko Shiomi	Violin Solo	
Robert Watts	2 Inches	
Ben Vautier	Piano Piece	
Dick Higgins	Constellations	
George Brecht	Incidental Music	
George Maciunas	Hommage a Adrianno Olivetti	
George Brecht	Charlies Piece	
Emmett Williams	Voice Piece for	
Mieko Shiomi	Disappearing Music for Face	
George Brecht	Drip Music	
George Maciunas	Piano Piece (paint piano white)	
George Brecht	Piano Piece No. 2 (flowers)	
George Brecht	Violin Solo	
Alison Knowles	News Paper Music	
Ben Vautier	Inventaire pour Spoerri	
Tomas Schmit	Piano Piece	
Benjamin Patterson	Paper Piece	
Ben Vautier	Air	
George Brecht	Exit	

**
Performers:
Donna Brewer
George Brecht
Tubrid
P.A. Gette
Ben Vautier
Bernard Heidsieck

MARCH 12, 1967
FLUXUS, LA CEDILLE SOURIT, ART TOTAL, POESIE, ACTION
Lunds Konsthall, Lund
Concert No. 2:
Organized by Ben Vautier and George Brecht and P. A. Gette

Artist	Work	Performers**
Ben Vautier	Monotone pour Y. Klein	
Mieko Shiomi	Falling Event	
La Monte Young	Piano Piece for Terry Riley 1960	
Serge Oldenbourg	4 Concerti for Piano	
George Brecht	3 Aquous Events	
Ben Vautier	Choix	
Ben Vautier	Regard	
Ben Vautier	Orchestra Piece 4 (elimine)	
George Brecht	String Quartet	
Ben Vautier	Orchestra New	
Burger Andersson	Cigarette	
George Maciunas	Piano Piece (nails)	
Tomas Schmit	Sanitas Two	
Ben Vautier	Vocal Piece	
George Brecht	Incidental Music	
Annie	Piano Piece	
George Brecht	1 Minute Senario	
Eric Andersen	Opus 23 (mistake was a piece by Schmit)	
Bernard Heidsieck	Piano Piece	
	B Flat for Hansen	
	Tour, for Patterson de Ben	

**
Performers:
Donna Brewer
George Brecht
Tubrid
Ben Vautier
P.A. Gette
Bernard Heidsieck

APRIL 26, 1967
LES MOTS ET LES CHOSES Fluxus Concert/Art Total
Galleria Il Punto, Turin
Organized by Ben Vautier

Artist	Work	Performers
Ben Vautier	Attachage	
Mieko Shiomi	Violin Solo	
Robert Watts	K.K. Trace	
Ben Vautier	Manger	
Ben Vautier	Variation pour un Public No. 13 (voir partition)	

**
Participants in the festival included:
Ferrero, Martelli, Bergamasco, Lora Totino, Volpini, Pietropaoli, Sanguineti, Boetti, Diacono, Filippini, Porta, Ugo Nespolo, Gianni-Emilio Simonetti, Ben Vautier

APRIL 28, 1967
LES MOTS ET LES CHOSES
Turin
(Organized by Ugo Nespolo and Gianni-Emilio Simonetti)

Artist	Work	Performers
Tomas Schmit and Ben Vautier	Turin by Night	Ben and audience

MAY 1, 1967
FLUX CONERT (Invita alla Manifestazione Internazionale)
Dioniso Teatro, Roma
Announced program:

Artist	Work	Performers
George Maciunas	Rendez-vous	G. Maciunas
Ben Vautier		Ben
Walter Marchetti		W. Marchetti
Juan Hidlago		J. Hidalgo
Ben Vautier	Prova di Arte Totale	Ben

JUNE 6, 1967
CONCERT FLUXUS
Galleria la Bertesca, Genova
Announced program:

Artist	Work	Performers**
Ay-O		
Alocco		
Ben Vautier		
George Brecht		
Al Hansen		
Juan Hidalgo		
Walter Marchetti		
Dick Higgins		
George Maciunas		
Alison Knowles		
Emmett Williams		
Tomas Schmit		
Takehisa Kosugi		
Robert Watts		

APRIL 26, 1967
LES MOTS ET LES CHOSES 'Pieces de Rue'
Organized by Ben Vautier
Musee d'Art, Turin
Street Events:

Artist	Work	Performers
Ben Vautier	Attachage	
Nam June Paik	Zen for Head	
Ben Vautier	Bonbons	
George Brecht	Symphonie No. 2	
Ben Vautier	Homme Couche	

APRIL 27, 1967
LES MOTS ET LES CHOSES Fluxus Concert/Art Total
Galleria II Punto, Turin
(Organized by Ben Vautier, Ugo Nespolo and Gianni-Emilio Simonetti)

Artist	Work	Performers**
George Brecht	Drip Music	
La Monte Young	Piano Piece for Terry Riley	
Serge Oldenbourg	4 Concerti	
Robert Watts	Two Inches	
George Brecht	Piece pour Piano 1 (lumieres)	
George Brecht	Piece pour Piano 2 (photo)	
Ben Vautier	Piece pour Piano 1	
Robert Watts	Solo	
Mieko Shiomi	Disappearing Music for Face	
Robert Watts	Trace for Orchestra	Ben, Nespolo, Pietropadi, E. Simonetti
Alison Knowles	News Paper Music	
George Brecht	Violin Solo	Gianni-Emilio Simonetti
Nam June Paik	Zen for Head	
Benjamin Patterson	Bougies	
Koering	Piano Concerto	
Dick Higgins	Constellations 1 2 3 4	
George Maciunas	Piano Piece (clouer)	
George Brecht	String Quartet	
Ben Vautier	Orchestra News	
Nam June Paik	Violin Solo	Ben Vautier
Takehisa Kosugi	Micro	
George Maciunas	Memoriam to Adriano Olivetti	
Daniel Spoerri	Inventaire	
Tomas Schmit	Pièce pour Piano	
Benjamin Patterson	Paper Piece	
Ben Vautier	Air	
Ben Vautier	Pommes	
Ben Vautier	Public	Ben, Nespolo, Pietropaoli, Simonetti, Titti, Bepe
Ben Vautier	Variation pour un Public No. 13	
Serge Oldenbourg		
Walter De Maria		
La Monte Young		
Yoko Ono		
Chieko Shiomi		
Nam June Paik		
Benjamin Patterson		
Joe Jones		

**
Performers:
Sergio Albergoni
Ugo Nespolo
Giannisassi
Gianni-Emilio Simonetti

JUNE 26, 1967
CONCERT FLUXUS
Villa Cuccirelli, Milano
Announced program:

Artist	Work	Performers**
Ay-O		
Marcel Alocco		
Ben Vautier		
George Brecht		
Al Hansen		
Juan Hidalgo		
Walter Marchetti		
Dick Higgins		
George Maciunas		
Terry Riley		
Alison Knowles		
Emmett Williams		
Tomas Schmit		
Takehisa Kosugi		
Robert Watts		
Serge Oldenbourg		
Walter De Maria		
La Monte Young		
Yoko Ono		
Ken Friedman		
Chieko Shiomi		
Nam June Paik		
Benjamin Patterson		
Joe Jones		

**
Performers:
Sergio Albergoni
Carlo Gaia
Gianni Sassi
Gianni-Emilio Simonetti

OCTOBER 21, 1967
CONCERTO FLUXUS
Liberia Rinascita, Modena
Announced Program

Artist	Work	Performers**
Ay-O		
Marcel Alocco		
Ben Vautier		
George Brecht		
Al Hansen		
Juan Hidalgo		
Walter Marchetti		
Dick Higgins		
George Maciunas		
Terry Riley		
Alison Knowles		
Emmett Williams		
Tomas Schmit		
Takehisa Kosugi		
Robert Watts		
Giuseppe Chiari		
Walter De Maria		
La Monte Young		
Yoko Ono		
Ken Friedman		
Chieko Shiomi		
Nam June Paik		
Benjamin Patterson		
Joe Jones		

**
Performers:
Sergio Albergoni
Till Neuburg
Gianni Sassi
Gianni-Emilio Simonetti

NOVEMBER 15, 1967
A PAPER EVENT BY THE FLUXMASTERS OF THE REAR-GARDE
Time & Life Building, NYC
Announced program:

Part 1

Artist	Work	Performers
George Maciunas	In Memoriam to Adriano Olivetti for Paper Orchestra	Orchestra*

MARCH 29, 1969
CONCERT FLUXUS
La Capella, Trieste
Announced program:

Artist	Work	Performers**
Ay-O		
Marcel Alocco		
Ben Vautier		
George Brecht		
Al Hansen		
Juan Hidalgo		
Walter Marchetti		
Yoko Ono		
Dick Higgins		
George Maciunas		
Terry Riley		
Alison Knowles		
Tomas Schmit		
Nam June Paik		
Emmett Williams		
Takehisa Kosugi		
La Monte Young		
Ken Friedman		
Chieko Shiomi		
Joe Jones		
Benjamin Patterson		

**
Performers:
Simonetti
Bento
Corrado

DECEMBER 31, 1969
NEW YEAR EVE'S FLÜX-FEAST
80 Wooster Street, New York City

Artist	Work	Performers
Hala & Veronica Pietkiewicz	Shit Cookies	
Elaine Allen	Whole eel soup in fish bowl	
George Maciunas	Wood, jute & manila rope, pine cone teas; match flag (in Memoriam to Richard Maxfield)	
Milan Knizak	Sausage log cabin	
Geoff Hendricks	Clouds (mashed potatoes in 10 flavors)	
George Maciunas and Barbara Moore	Eggs stuffed with vodka, fruit brandy, wine, noodles, cheese, coffee jello	
Joan Mathews	Black foods	
Bici Hendricks	Colored bread	
Yoshimasa Wada	Salad soup, vitamin platter	

Part 2		
Artist	Collective Compositions by FluxGroup	Performed by*
Ay-O		
Bici Hendricks		
Geoff Hendricks		
Milan Knizak		
Dan Lauffer		
George Maciunas		
Paul Sharits		
Chieko Shiomi		
Ben Patterson		
Ben Vautier		
Bob Watts		

*
Ay-O, Michael J. Allen, Danny Baumbach, J.S. Baumbach, John Benedict, Earnie Gehr, Fred Gratzon, Bici & Geoff Hendricks, Richard Howe, Shigeko Kubota, Dan Lauffer, C. Amos Nash, Haig Oundjian, Ben Patterson, Mark Peltz, Tom de Pew, Gunthar Rooda. Michael Singer, Charles Strouchler, Bob Watts, and audience

MAY 15, 1968
BEN VAUTIER, VAUTIER DAY

Santa Cruz, San Francisco, Berkely, San Jose, and between: Fluxus West

San Diego: Ken Friedman

Artist	Work	Performers

DECEMBER 31, 1968
NEW YEAR EVE'S FLUX-FEAST (Food Event)

80 Wooster St., New York City ?

Artist	Work	Performers
Takako Saito	Rice paper food	
Ay-O	Rainbow noodles	
Geoff Hendricks	Blue cake and clouds	
George Maciunas	Distilled coffee, tea, etc.	

Alison Knowles	Shit porridge, shit manifesto	
Dick Higgins	Gentle jello, tasteless jello	
Henry Flynt	Violin Compositions	
Dick Higgins	Constellations	
Robert Watts	Shooting candies with gun into people's mouths	
Frank Rycyk	Unopenable nuts in openable paper enclosures	
Frank Rycyk	Chocolate inside nutshells	
Paul Sharits	Jello mixed with own wrap	
Joe Jones	Prepared beer cans	
Other participants:		
Jonas Mekas, Peter van Riper, Wolf Vostell, Donna Jones, and others		

FEBRUARY 17, 1970 11:10 AM
FLUX-MASS

Voorhees Chapel, Douglass College, New Brunswick, N.J.

Announced Outline:

Artist	Work	Performers**
George Maciunas	Liturgy Variations: Baptism Offertory Dominus vobiscum Procession Placing gifts & exit Antephon Sorting gifts Water to wine Canon Sanctus Igitur Major elevation - consecration of Host Elevation of Chalice Epiclesis Supplices Commemoration of dead & lists of saints Minor elevation Breaking of the Bread Lord's Prayer Breaking of the bread Peace greeting Agnus Dei Communion Priest drinks Communion offered to congregation Rinsing of crumbs Communion antephon Ite Missa est Prologue of St. John's Gospel	

**
Performers:

Organized by Geoffrey Hendricks; Officiated by Yoshimasa Wada; music and mechanical dove by Joe Jones; vestments by Hala Pietkiewicz, Peter van Riper, George Maciunas; Altar furnishings & sacred species by Alison Knowles, Joan Matthews, Joe Jones, students of Bob Watts, Geoff Hendricks; other participants included Larry Miller, Sara Seagull, Bob Watts, Dick Higgins, Bici Hendricks (Forbes), Joe Jones, et al.

FEBRUARY 17, 1970 1:30 PM
FLUX-SPORTS
Douglass College, New Brunswick, New Jersey
Announced Program:

Artist	Event	Performers
George Maciunas	Wrestling, Boxing and Jousting	
Larry Miller	Long Jump - With Lighted Candle	
George Maciunas	Balloon Javelin	
	Shot Put	
	Badmington & Table Tennis	
	Blow Soccer	
Bici Hendricks	Stilt Soccer	
George Maciunas	Tennis Basketball	
	Bicycle Polo	
	Slow Speed Cycle Contest	
	Overloaded Race	
	Adhesive Surface Run	
	Team Ski Run	
	Handicap Run	
	45° Slope Run	
Larry Miller	100 Yard Metronome Run	
	100 Yard Run	
	220 Yard Candle Dash	
Greg Calvert, Fur Family of California, and Sara Seagull	Obstacle Shoes	
Larry Miller	220 Yard Balloon Dash	

APRIL 11, 1970
FLUXFEST PRESENTATION OF JOHN LENNON AND YOKO ONO
18 North Moore Street, New York City
Opening: *Grapefruit Flux-Banquet* by Flux-chefs
'Come impersonating John & Yoko'

Artist	Work	Performers
Bici & Geoff Hendricks	Stuffed grapefruit, grapefruit mashed potatoes	
Hala Pietkiewicz	Grapefruit drink	
George Maciunas	Grapefruit dumplings	
George Maciunas	Grapefruit wine	
	Grapefruit hors d'oeuvre	
	soup	
	stuffed grapefruit	

(incomplete list)

George Maciunas	One way ticket to Siberia	
	40 day trip by local buses from Texas to Rio de Janeiro	
	Special 8 hour walking Fluxtour of New York City	
	One way trip to Ginger Island (become stranded, no way out)	
John Lennon	Fillmore East 105 2nd Ave., NYC	
	Howard Smith 732 Broadway, NYC to interview him	
	20 hour bicycle trip to NYC	
	to visit Harold Syder at ABKO 1700 Broadway for free problems	
	15 hour walking tour around Manhattan Island, NY	

APRIL 25—MAY 1, 1970
FLUXFEST PRESENTATION OF JOHN LENNON & YOKO ONO
80 Wooster Street, New York City
Measure by John & Yoko • Fluxdoctors

Artist	Event	Performers**
Hi Red Center	Maximum width of smile head diameter hair length extended tongue length mouth capacity	
George Maciunas	Minimum distance from mouth to foot Maximum diameter of grasp kick height erect but shrunk height erect height saliva production depth of forefinger punch weight	
	Capacity to Crush Egg With Grip	
Bob Watts	Temperature Inside Pocket	
Hi Red Center	Distance Between Nipples	
Brian Lane	Maximum Distance to Blow Out Candle	
Joe Jones	Capacity to Distinguish Many Separate Sounds	
John Lennon	Distance from the Nearest Water to the Store	
Yoko Ono	Distance from the Store to the Nearest Water	
Hi Red Center	Head, Palm, Body, Pocket Volume; Hair Strength	
Bob Watts	Shoe/Foot difference, temperature inside shoe, weight of pocket fuzz, liquid capacity of shoe, weight of dandruff capacity to fly	

APRIL 11, 1970
FLUXFEST PRESENTATION OF JOHN LENNON AND YOKO ONO
18 North Moore Street, New York City
Do It Yourself by John & Yoko + Everybody

Artist	Work	Performers**
	Graffiti Wall	
Yoko Ono	Draw Circle Painting	
Yoko Ono	Do It Yourself Painting	Audience
Yoko Ono	Painting to be Stepped On	Audience
Yoko Ono	Kitchen Piece	Jon Hendricks, & Poppy Johnson
Yoko Ono	Painting to Hammer a Nail	Audience
George Maciunas	Flux-egg	
George Maciunas	Osmosis (1960)	
John Lennon & Yoko Ono ?	Grapefruit Delivery Event	
John Lennon	2 eggs	

**
Performers:
George Maciunas, Emmett Williams, Alison Knowles, Geoff and Bici Hendricks, Barbara and Peter Moore, Jonas Mekas, Hala Pietkiewicz, Jon Hendricks, Poppy Johnson (very incomplete list)

APRIL 18-24, 1970
FLUXFEST PRESENTATION OF JOHN LENNON AND YOKO ONO
80 Wooster Street, New York City
Tickets by John Lennon + Fluxtours

Artist	Work
Ben Vautier	100 tickets to same numbered seat, same day show
	Audience Piece no. 5 (Tickets to locked up theater)
Tomas Schmit	One way trip to Wharton Tract, N.J.
Yoshimasa Wada	Unauthorized tickets to visit famous people: Lauren Becall through stage door of Palace Theater James Stewart through stage door of Anta Theater Jonas Mekas at Hotel Chelsea at 10:58 PM, May 8th La Monte Young (front door always locked)
John Lennon	Cortland Alley, N.Y.C. (desolate, narrow street)
George Maciunas	Facsimile ticket to Grolier Club Exhibition, 1893
	Ticket to Perham's Opera House (building no longer there)
	facsimile ticket to visit House of Commons, 1885
	London underground tickets, London to Dublin (outdated)
Bob Watts	Bear Mountains (by boat, return by bus)
	3 Hour Harlem Tour
	Bus to Ginger Bread Castle, N.J.
	5 minute helicopter flight over New York City
	9 hour round trip by bus to Cape May, N.J.
John Lennon	Roundtrip ticket to Goose Bay, Labrador
	Roundtrip ticket to Fort Chimo, Hudson Strait
	An all inclusive 4 day stay in Greenland
George Maciunas	Eyesight beyond forehead, minimum sway of head, minimum sway after a cup of vodka, stomach elasticity, maximum sweating capacity, weight with one foot off the scale, kick strength, pain sensitivity, number of hairs in nostril, vision with wrong spectacles
Brian Lane	X-ray Vision
Nam June Paik	Maximum drinking capacity urinating capacity
Yoko Ono	Maximum duration of smile Capacity to fly
Unknown source	resistance to haircut tolerance to bad smell lifting capacity of erect penis

**
Performers:
Robert Watts, George Maciunas, Alison Knowles, Yoshi Wada (incomplete list)

MAY 2-8, 1970
FLUXFEST PRESENTATION OF JOHN LENNON AND YOKO ONO
80 Wooster Street, New York City
Blue Room by John & Yoko + Fluxlars
Entire room (floor, walls, ceiling and furnishings) were white

Artist	Work
Yoko Ono	'This sphere will be a sharp point when it gets to the far side of the room in your mind.'
	'Forget it'
	Not to be appreciated until it's broken'
	'Mend'
	'This is not here'
	'This window is 2000 ft wide'
	'This line is a part of a large sphere, a straight line exists only in your mind'.
	'Stay until the room is blue'
	'Use ashtray for ashes'
	'Spring' 'Rain' 'Wind' (according to weather)
	'3 spoons'
John Lennon	'Needle'
	'This window is 5 ft wide'
	'Do not disturb'
	'4 spoons'
George Brecht	'No Smoking'
	'Exit'
	'Entry'
	'Middle'
	'Night' and 'Day'
	'Forget this' 'Listen' 'Location' 'Silence'

MAY 9-15, 1970
FLUXFEST PRESENTATION OF JOHN LENNON AND YOKO ONO
80 Wooster Street, New York City
Weight & Water by John & Yoko + *Fluxfaucet*

Artist	Work	Performers
Bob Watts	Step on it	G. Maciunas ?
George Brecht	Symphony no. 3	G. Maciunas
	Three Aqueous Events	
Yoko Ono & John Lennon	A dry sponge	
	A wet sponge	
George Maciunas	Fluxwater	

MAY 16-22, 1970
FLUXFEST PRESENTATION OF JOHN LENNON AND YOKO ONO
80 Wooster Street, New York City
Capsule by John & Yoko + Flux Space Center
A 6 x 6 foot enclosure having various films projected on the walls to a single viewer inside.

Artist	Film
Paul Sharits	Transition for small to large dot-screens (1966)
Paul Sharits	Single frame exposures of Sears Catalogue pages (1966)
Paul Sharits	Word Movie
George Maciunas	Lines Falling or rising (1966)
Ay-O	Transition through color scale (1969)
Yoko Ono	No. 4 (1966)
George Maciunas	Dots in squares (1966)
Geoff Hendricks	Moon Landing (1970)
George Brecht	Transition from white to black
J. Cavanaugh	Flicker (1965)
George Maciunas	Linear fall (1966)
George Maciunas	Linear turn (1966)
George Maciunas	Slide projection of: Diffusion and osmosis of solvents (1969)

MAY 23-29, 1970
FLUXFEST PRESENTATION OF JOHN LENNON AND YOKO ONO
80 Wooster Street, New York
Portrait of John Lennon as a Young Cloud
By Yoko Ono and every participant
A maze with 8 doors, each opening in a different manner.

NOVEMBER 15, 1970 12:30 PM
FESTUM FLUXORUM
Galerie Block im Forum Theater, Berlin

Artist	Work	Performers**
Eric Andersen	Opus 99	
Joseph Beuys	Infiltration - Homogen fuer Cello	
Robert Filliou & Emmett Williams	The Berlin Co-Invention: No. 6 (The Nostalgia Factor) Co-starring Marianne Filliou	
Al Hansen	Max's Kansas City (Open Work)	
Arthur Koepcke	Arbeits Stuecke	
Takehisa Kosugi	Chamber Music	
Yoko Ono	Cut Piece	
Robin Page		
Nam June Paik	TV Bra for Living Sculpture	Charlotte Moorman
Nam June Paik	New Piece for Charlotte	
Tomas Schmit	'any simple hurricane can do what i not even in a hurry can'	

**
Performers included:
Eric Andersen, Marianne Filliou, Robert Filliou, Al Hansen, Valerie Herouvis, Arthur Koepcke, Charlotte Moorman, Robin Page, Carolee Schneemann, Tomas Schmit, Emmett Williams

NOVEMBER 15, 1970 4 PM
FESTUM FLUXORUM
Galerie Block im Forum Theater, Berlin

Artist	Work	Performers**
Eric Andersen	Opus 101	
Robert Filliou	Singing de Sade	
Arthur Koepcke	Der Hund, 16 mm film	
Robin Page		
Nam June Paik	TV	
Tomas Schmit	Linien und Punkte	
Carolee Schneemann	"Schlaget auf . . ."	

**
Performers for *Festum Fluxorum* included:
Eric Andersen, Marianne Filliou, Robert Filliou, Al Hansen, Valerie Herouvis, Arthur Koepcke, Charlotte Moorman, Robin Page, Carolee Schneeman, Tomas Schmit, Emmett Williams

NOVEMBER 6, 1970
FLUX-CONCERT
Kolnischer Kunstverein, Köln

Artist	Work	Performers
Nam June Paik	Solo for Violin	Ben Vautier
Robert Watts	F/H Trace	Bici Hendricks
George Brecht	String Quartet	Ben, Albrecht d., Bici Hendricks Unknown
Ben Vautier	Piano Piece	Ben, Unknown
Ben Vautier	Audience Piece	Ben Vautier
Dick Higgins	Danger Music No. 17	Ben, Bici Hendricks
Ben Vautier	Audience Piece	Ben Vautier
George Maciunas	Piano Pieces	All Performers
George Maciunas	Carpenter's Piano Piece	Ben Vautier
Nam June Paik	New Piece for Charlotte	Charlotte Moorman
George Brecht	Drip Music	Ben Vautier
Yoko Ono	Bag Piece	Charlotte Moorman
Nam June Paik	Zen for Head	Ben Vautier
Takehisa Kosugi	Micro I	Ben Vautier
Benjamin Patterson	Paper Piece	All Performers
Ben Vautier	Fuck Fluxus	Ben, Albrecht d.
Mieko Shiomi	Disappearing Music for Face	Ben, Geoff Hendricks, Bici Hendricks, Szeemann, Albrecht d., Unknown
Robert Watts	2 Inches	Ben, Geoff & Bici Hendricks
Charlotte Moorman	Hommage a Beuys	Charlotte Moorman

NOVEMBER 14, 1970
FESTUM FLUXORUM
Galerie Block im Forum Theater, Berlin
Announced Program

Artist	Work	Performers
Arthur Koepcke	Music While You Work	

FEBRUARY 3, 1971
FLUX CONCERT presented by Albrecht D.
Stuttgart, Jegendhaus Ost

Artist	Work	Performers**
George Brecht	Three Lamp Events	
George Brecht	Comb Music	
George Brecht	Drip Music	
George Brecht	Exit	
George Brecht	Solo for Violin	
Dick Higgins	Music for Strings	
Alison Knowles	Nivea Cream Piece	
Mieko Shiomi	Disappearing Music for Face	
George Maciunas	Solo for Balloons	
Ben Vautier	String Piece	
Nam June Paik	Piece for Transistor Radio	
Albrecht d.	Brushing Piece	
Yoko Ono	Line Piece	
Yoko Ono	Wall Piece for Orchestra	
Yoko Ono	Sweep Piece	
Tomas Schmit	Zyklus	

**
Performers:
Albrecht D.
H. Decker

JUNE 24, 1971
FLUX DIVORCE
331 W. 20th St., NYC

Artist	Work	Performers
	Environment Pieces:	
Geoffrey Hendricks & George Maciunas	Divisions of the house	
Bici Forbes	Ice Sculpture	
	Events:	
Geoffrey Hendricks & George Maciunas	Separation	Bici Forbes, Geoff Hendricks, audience
Geoffrey Hendricks George Maciunas	Division of Property cutting documents cutting wedding dress & tie cutting sheet & mattress cutting furniture	Bici Forbes, Geoff Hendricks
	Celebration	everyone

OCTOBER 9, 1971
YOKO ONO
THIS IS NOT HERE
Everson Museum, Syracuse

Artist	Work	Performers
John Lennon and Yoko Ono	Weight Event (collaborative)	
	Water Event (collaborative)	
	Includes:	
Peter Bendry	Steam Engine	
George Brecht	Still	
John Cage	Himself	
Robert Filliou	Eyes	
Ken Dewey	Gargle	
Alison Knowles	Ice Cube	
George Maciunas	H2 + O	
John Lennon	Napolean's Bladder	
Peter Moore	Nose Dropper	
Ben Vautier	Museum	
Penovich	Museum Boiler	
Sara Seagull	Toilet	
Robert Watts	VW	
Joe Jones	Water Beater	
Jon Hendricks	Add Water	
Geoffrey Hendricks		
	Blue Room	
Yoko Ono	Gallery of Part Paintings	
John Lennon	Lennon Tours Tickets	
John Lennon	Vending Arcade, includes: Kinetoscope Pinball machine Metal slug dispenser Acorn dispenser	
Yoko Ono	Do It Yourself Paintings, includes: Draw Circle Hammer a Nail To be slept To be stepped on Smoked	
	Sound Proof Room	
	Plexiglass Maze	
	6th Dimension	

Incomplete

MAY 12, 1972
AN EVENING OF PERFORMANCE PIECES FOR ARTASIA
Ventura, California
Program:

Artist	Work	Performers**

NOVEMBER 16, 1972
TAJ MAHAL TRAVELLERS CONCERT part of *Fluxshoe*
University in Exeter

Artist	Work	Performers
George Brecht	2 Durations	David Mayor
George Brecht	Drip Music	Takehisa Kosugi
La Monte Young	Composition 1960, No. 10	Dave Bennett, Mick Gibbs
Emmett Williams	Counting Song No. 4	Felipe Ehrenberg
Yoko Ono	Touch Poem	
Dick Higgins	Danger Music No. 17	F. Ehrenberg, T. Kosugi
Nam June Paik	Zen for Head	David Mayor, Carol
Per Kirkeby	Dinosaur	
Takehisa Kosugi	Mano-Dharma Concert	Takehisa Kosugi
Takehisa Kosugi	Anima 2	Martha Erhenberg
Taj Mahal Travellers	Improvisation	Ryo, T. Kosugi, Y. Tsuchiya

FEBRUARY 19, 1973
'BELLS, BAGS, HATS & PEBBLES' part of **FLUXSHOE**
Museum of Modern Art, Oxford

Artist	Work	Performers
Ay-O	Fluxfilms for Wall Environment	Ay-O
Ay-O	Ben's Smile	Ay-O
George Brecht	2 Durations	
Ay-O	Smell Piece	Ay-O
Mieko Shiomi	Water Music	
George Brecht	String Quartet	Ay-O, David Mayor
George Brecht	Comb Music	Audience
Takehisa Kosugi	Chamber Music	Will Adams
Alice Hutchins	reading the 'Oxford Guide'	Alice Hutchins
	Hong Kong Can-Can	David Mayor, Audience
Nam June Paik		Ay-O
Benjamin Patterson	'Do you trust me?'	Ay-O
Emmett Williams	'P' of Alphabet Symphony	David Mayor

MARCH 17, 1973
FLUXSONATA
80 Wooster St., New York City

Artist	Work	Performers
Nam June Paik	Fluxsonata	

Robert Watts	2 Inches	
Alison Knowles & Lugo Gosewitz	Weather Cast 1	
Gutai Group	Paper Piece	
Hi Red Center	Cleaning Event	
George Brecht	Three Broom Events	
Peter L. Van Riper	Up-Down Piece	
Alison Knowles	Nivea Cream Piece for Emmett Williams	
Alison Knowles	Proposition VI	
Peter L. Van Riper	Wire Sounds	

••
Performers:
Alison Knowles
Peter L. Van Riper

OCTOBER 23, 1972—AUGUST 24, 1973
FLUXSHOE

A traveling show of performances, events and Fluxus documentation took place at the following:
Falmouth, October 23-31, 1972
Exeter, November 13—December 2, 1972
Croydon, January 15-26, 1973
Oxford, February 10-25, 1973
Cardiff, June 14, 1973
Nottingham, June 6-19, 1973
Blackburn, July 6-21, 1973
Hastings, August 17-24, 1973

Concerts included in this chronology are:
October 30, 1972 at Falmouth School of Art
November 16, 1972 at the University in Exeter
February 19, 1973 in Oxford Museum of Modern Art
August 18 and 19, 1973 in Hastings

OCTOBER 30, 1972
TAJ MAHAL TRAVELLERS CONCERT part of *Fluxshoe*

Falmouth School of Art

Artist	Work	Performers••
George Brecht	2 durations (Kosugi's version)	Stuart Reid
La Monte Young	Composition 1960, no 10	Timo Lehtonen, Vincent Gizzi
Mieko Shiomi	Disappearing Music for Face	
Takehisa Kosugi	Anima 7	Ryo, T. Kosugi, Yukio Tsuchiya
Emmett Williams	Counting Song No. 4	Felipe Ehrenberg
Takehisa Kosugi	Man-Dharma, electronic	Takehisa Kosugi
Taj Mahal Travellers	Catch Wave '72	

••
The Taj Mahal Travellers for these *Fluxshoe* concerts included:
Ryo, Hiroko Koike, Yukio Tsuchiya, Takehisa Kosugi

MAY 19, 1973
FLUXGAMES also announced as *Flux Vehicle Day*
80 Wooster St., New York City
Announced Program

Artist	Work	Performers
Takako Saito	Kicking Boxes Billiard	
	Rubberband Race	
	Flipping Box Race	
Robert Watts	Canvas Loop Team Race	
Ay-O	Team Race on One Pair of Skiis	
George Maciunas	Travel Inside Giant Wheel	
	Multi-Bicycle Square Vehicle	
	Jousting with Tubes on Two Swings	
	Uncoordinated 6 Player Chess	
Nam June Paik	TV Hide and Seek	
Yasunao Tone	Drum Volley Ball	
Yoshi Wada	Walking on Rolling Pipes	
Mieko (Chieko) Shiomi	Balance Poem	
Bici Hendricks	Stilt Soccer Game	

MAY 19, 20, 26, 27, 1973
FLUX GAME FEST
80 Wooster, New York City
Announced Program:

Artist	Work	Performers
Takako Saito	Rubber ring race & fight	
Takako Saito	Have a nice day	
Mieko Shiomi	Mirror piece no. 2	
Mieko Shiomi	Balance poem	
George Maciunas	Swing joust	
George Maciunas	Slow bike race	
George Maciunas	Team ski-run	
George Maciunas	Target game	
Yasunao Tone	Catastrophe	
Bob Watts	Team canvas loop run	
Bob Watts	Box race	
Nam June Paik	Communication game	
Nam June Paik	Draggingsuite	
Shigeko Kubota	Invisible game	
Carla Liss		
Robin Crozier		
Yoshimasa Wada	Exercise	
Joe Jones	Musical Tricycle	

AUGUST 17, 1973
FLUXSHOE: A SMALL FESTIVAL OF FLUXUS
Hastings, Sussex
Preview Concert:

Artist	Work	Performers
Yoko Ono	Touce Piece	
Ay-O	Rainbow 1	
George Brecht	Drip Music	
George Brecht	Symphony No. 2	

AUGUST 18, 1973
FLUXSHOE: A SMALL FESTIVAL OF FLUXUS
Hastings, Sussex
Concert 1

Artist	Work	Performers
George Brecht	Comb Music	
Tomas Schmit	Piano Piece	
George Brecht	Drip Music	
George Maciunas	Trio	
George Brecht	Candlepiece for radios	

DECEMBER 31, 1973
FLUX NEW YEAR EVE–DISGUISES
80 Wooster St., New York City ?

Artist	Work	Performers
Stan Vanderbeek	plastic gallon bottle over face (bottle neck in place of mouth)	
Allison Knowles Bici Hendricks	under a giant dragon	
Peter & Barbara Moore Hala Hietkiewicz	photomasks of George Maciunas	
Yasunao Tone		
Nam June Paik	with a sign saying he is George Brecht	
Barbara Stewart	grotesque disguise	
Peggy Bruno	as a garbage can with a fly above	
George Maciunas	inside a cubic meter dice, rolling about, etc.	
Shirley Smith		
Alison Knowles	White	
Almus & Nijole Salcius	Grey	
Shigeko Kubota Nam June Paik	Charcoal	
Barbara Stewart Yoshimasa Wada	Black	
George Maciunas	Transparent	

MARCH 24, 1975
FLUX-HARPSICHORD
80 Wooster St., New York City

Artist	Work	Performer
La Monte Young	Composition 1960, no. 13	Beth Andersen (playing Bouree from English Suite no. 2 by J.S. Bach)
George Maciunas	Composition no. 14	inflatable animal
Toshi Ichiyanagi	No. 5, 1961	Beth Andersen, Y. Tone, Y. Wada
Nam June Paik	Lesson, 1975	N.J. Paik
George Brecht	Incidental music, 1960	Nam June Paik, Peter Moore
George Maciunas	Harpsichord piece for 7 frogs, 1975	Miller, Tone, Wada, & 7 mechanical frogs
Dick Higgins	Constellation no. 4, 1960	Andersen, Knowles, Kubota, Mathews, Miller, Paik, Tone, Wada, Yoshida
George Brecht	Center, 1962	Miller, Tone, Wada
Joe Jones	Fluxharpsichord, 1975	constructed by G. Maciunas
Yasunao Tone	Geodesy for harpsichord, 1963	Tone
Yoshimasa Wada	Piece for acoustic box, 1975	Wada
Bob Watts	Trace for harpsichord, 1975	Audience
Yasunao Tone	Harpsichord piece for 16 fingers, 1975	7 performers
Alison Knowles	28 Pole Limas, 1975	Knowles, Andersen
George Brecht	Symphony no. 3, 1964	Y. Wada
Tomas Schmit	Keyboard piece no. 1, 1962	Larry Miller
Larry Miller	66* 1975	Miller, Tone, Wada, Yoshida, Knowles
George Maciunas	Composition no. 12, 1962	Maciunas

See: Flux Newsletter, May 3, 1975 for description of works.

APRIL 21, 1975
FLUXFEST PRESENTS: 12! BIG NAMES!
80 Wooster St., New York City

Artist	Work
George Maciunas	Acconci
	Beuys
	Philip Glass

Kaprow
Levine
Manzoni
Nauman
Ono
Snow
Rinke
Vostell
Warhol

See: Flux Newsletter, May 3, 1975 for description of event.

MARCH 13, 1974
FLUX CONCERT
Sunderland Polytechnic, England
Program:

Artist	**Work**	**Performer** (for all pieces):
Benjamin Patterson	Overture c. 1962	Robin Crozier
Mieko Shiomi	Falling Event 1963	
Yoko Ono	Clock Piece 1964	
Ben Vautier	Radio 1961	
Robert Bozzi	A Piece for Mieko Shiomi 1966	
Mieko Shiomi	Disappearing Music for Face 1964	
Alison Knowles	Proposition 1962	
George Brecht	Comb Music (Comb Event) 1959-62	
La Monte Young	Composition 1960 #3	
Emmett Williams	Duet for Performer and Audience 1961	
Yoko Ono	Lighting Piece 1955	
Robert Watts	Two Inches 1962	
George Brecht	Three Yellow Events 1961 (to Arosel	
Ben Vautier	Lesson 1963	
George Brecht	Recipe c. 1961	
Tomas Schmit	Lexicon Poem 1963	
George Maciunas	Piece for Conductor 1965	
George Brecht	Word Event 1961	

DECEMBER 31, 1974
FLUX NEW YEAR EVE, 1974—COLORED MEAL
80 Wooster St., New York City ?

Artist	**Color**
Vytas Bakaitis	Chartreuse
Yasunao Tone Peter Van Ripper Simone Forti	Yellow
Amy Taubin	Orange
Ay-O Francene Keery	Red
Barbara Moore Larry Miller Sara Seagull	Violet
Geoff Hendricks	Blue
Callie Angell Mike Cooper Jonas Mekas Hollis Melton	Turquoise
Jean Brown	Green

APRIL 18, 1976
DELAYED FLUX NEW YEAR'S EVE EVENT
Clock Tower, New York City

Artist	(George Maciunas' description of performed work)	**Performers**
Olga Adorno-	reset non operating pocket watch	O. Adorno
Ay-O	clock and watch tempura	Ay-O
George Brecht	exhibited 'Eastern Daylight flux-time'	
Jean Brown	meringue which shrank	J. Brown
Jean Dupuy	exhibited a 'Leonardo Da Vinci' clock	J. Dupuy
Robert Filliou	performed telepathic music no. 3	R. Filliou
Simone Forti	aged herself & exhibited ancient eggs	S. Forti
Peter Frank	decorated egg timers	P. Frank
Geoff Hendricks	interpreted dictionary definition of 'Clock' exhibited live grasshoppers imitated a hen's call (from Lithuanian klukseti)	G. Hendricks
Jon Hendricks	'fixed' an old clock with Fluxus Fixit Kit	J. Hendricks
Alison Knowles	Beans on the hour	A. Knowles
George Maciunas	Butterfly Chess	G. Maciunas
Jonas Mekas	sound loop of 'exactly six o'clock'	J. Mekas
Hollis Melton	time game	H. Melton
Larry Miller	'Stand By Please' video message, converted clock face into windmill	L. Miller
Peter Moore	2 hour time exposure	P. Moore
Yoko Ono	Water clock exhibited	
Tatsumi Orimoto	exhibited broken dish clocks	
James Riddle	film	
Sara Seagull	timing people with egg timer	S. Seagull
Stuart Sherman	Time Spectacle	S. Sherman
Ann Tardos	clock to be boiled	
Peter Van Riper	aged himself & exhibited ancient eggs	P. Van Riper
Robert Watts	2 sirens with parachutes	R. Watts
Emmett Williams	Counting Piece	E. Williams

MAY 1-16, 1976
FLUX-TOURS
NYC
Organized by George Maciunas

Date	Artist	Work	Performers
May 3	Alison Knowles & Robert Filliou	Franco-American Tour	
May 4	George Brecht	Tour for Foreign Visitors	Nam June Paik
May 5	George Maciunas	Alleys, Yards and Dead Ends	Jon Hendricks
May 6	Jonas Mekas	Aleatoric Tour	
May 7	Yoshimasa Wada	Music Tour & Lecture	
May 8	Larry Miller	Galleries	
May 9 noon	Geoff Hendricks	Subterranean Tour I	
May 9 11 pm	Charles Bergengren	Subterranean Danger	
May 10 & 11 (6 am)	Nam June Paik	eat wonton soup at 17 Mott Street	
May 13		Souvenir Hunt	
May 14	Peter Van Riper	Soho Curb Sites	
May 15 noon	George Brecht	Tour for Foreign Visitors	
May 15	Joan Mathews	Exotic Sites	
May 16	Peter Frank	All the Way Around and Back Again	

MAY 2, 1976
LAUDATIO SCRIPTA PRO GEORGE MACIUNAS CONCEPTA HOMINIBUS FLUXI
134-6 Spring Street, NYC
Flux-Banquet:

Artist	Work	Performers
Alison Knowles	Cold Curried Bean Soup	
Barbara Moore	Zatziki	
Dick Higgins	Bread and Butter	
Larry Miller & Sara Seagull	Salad	
Yasunao Tone	Fish	
Yoshi Wada & Barbara Stewart	Vegetables	
Jean Brown	Stuffed Rock Cornish Game Hens	
Geoff Hendricks	Whole Lamb with Apple	
Jean Brown	Strawberries with Sabajone	
Jean Brown	Cheese Pie	
Robert Watts	Fruit and Cheese	
René Block, Robert Filliou & Peter Frank	Wine	
Nijole Valaitis	Flowers	
George Maciunas	Frogs Playing Harpsichord, 1974	
Dick Higgins	Constellation for Harpsichord, 1974 version	
Joe Jones	Harpsichord Music, 1974	
Anne Vautier	Music in Harpsichord	
Ben Vautier	Harpsichord Piece for Blind Man, 1976	
Robert Filliou	Telepathic Music for Harpsichord Player, 1976	
Yoshimasa Wada	Harpsichord Piece, 1976	
Robert Watts	Trace for Harpsichord, 1974	
George Brecht	Piece for Eric (harpsichord realization by GMI 1976	
George Brecht	Center (harpsichord realization by GMI) 1974	
Tomas Schmit	Piano Piece No. 1, 1963	
Larry Miller	70°	
Robert Filliou	Auction	
Robert Filliou & Robert Watts	Exit	

**
Performers:
George Brecht
Robert Filliou
Joe Jones
Larry Miller
Nam June Paik
Ben Vautier
Yoshimasa Wada
Robert Watts

JANUARY 22, 1977
FLUX FOOD ATLAS & SNOW EVENT (New Years Celebration)
New Marlborough, Massachusetts
Flux Food Atlas:

Artist	Work	Performers
Barbara Moore	Australian fruit	
Yasunao Tone	Japanese desert & Chinese shark fin soup	
George Maciunas	Indian fish curry, Machi Dahi	
Charlie Bergengren	Iranian fruit bread	
J & A Baal-Teshuva	Arabian casserole	
Olga Adorno	Turkish cucumber salas	
Jean Dupuy	Bulgarian dish	
Hala Pietkiewicz	Polish pirogi	
Geoff Hendricks	Swedish bread & herring	
Jon Hendricks	Swedish salad Jonas	
Hala Pietkiewicz	Danish danish	
John Bourgeois	Greek stuffed vine leaves	
Bob Brown	Italian cheese gorgonzola	
Stuart Sherman	Lithuanian bread	
Robert Watts	Swedish drink gloegg	

Geoff Hendricks	Brick Barrier	
Mike Zaccar	Loft Space	
Performances:		
Henry Flynt	Music for Amplified Violin	Henry Flynt
Robert Watts	Rock and Roll for Balloons	Robert Watts
Robert Filliou	Roumanian Story	Robert Filliou
Wolf Vostell	Kiss for Maciunas	Geoff Hendricks
Dick Higgins	Aria from the opera Tireisio	(choir of all participants)
Alison Knowles	Finger Bowl (choral piece for all participants)	Group
Benjamin Patterson	The Grand Toast	Ben Patterson
Peter Moore	Photographing of the group portrait	Peter Moore
Geoff Hendricks	Presentation of Box	Geoff Hendricks
Robert Watts	Distribution of special V TRE issue	Robert Watts
Jonas Mekas	filming	Jonas Mekas

SEPTEMBER 5–OCTOBER 17, 1976

New York - Downtown Manhattan: SoHo

Akademie der Kunste, Berlin

Artist	Work	Performers**

**

Participants included:

George Maciunas, Robert Watts, George Brecht, Yoshi Wada . . .

SEPTEMBER 9, 1976

FLUX-HARPSICHORD KONZERT

Akademie der Kunste, Berlin

Program:

Artist	Work	Performers**
Ben Vautier	Curtain	
George Brecht & Robert Filliou	Schoenwerk, 1976	
George Maciunas	Harpsichord aire, 1974	
La Monte Young	Composition 13, 1960	
Mieko Shiomi	Record (harpsichord realization by G. Maciunas)	
Ben Vautier	Keyboard Piece No. 1	
Larry Miller	Remote Music for Harpsichord, 1976	
Yasunao Tone	Harpsichord Music for GM, 1974	
Nam June Paik	Harpsichord Lecture, 1976	
Robert Watts	Spontaneous Music, 1976	
George Brecht	Sheet Music, 1976	
Robert Bozzi	Score Piece for Harpsichord	

Peter Frank	Dutch cheese	
George Maciunas	French boeuf Bourguignon	
Rena Gill	Basque chicken	
Jean Brown	French pate & English 'triffle'	
Joan Mathews	Cuban avacado salad	
Dick Higgins	New England bean soup	
Alison Knowles	New England bean stew	

JANUARY 23, 1977 1 AM

FLUX FOOD ATLAS & SNOW EVENT (New Years Celebration)

New Marlborough, Massachusetts

Flux-Concert:

Artist	Work	Performers
Dick Higgins	New Years Constellation	
La Monte Young	5th Interval for Humming Voices	
George Maciunas	Mouth & Tongue Constellation	
Jackson MacLow	Letters for Iris, Numbers for Silence	
Everyone	Fart Constellation	

JANUARY 23, 1977 11 AM

FLUX FOOD ATLAS & SNOW EVENT (New Years Celebration)

New Marlborough, Massachusetts

Snow Events

Artist	Work	Performers
Alison Knowles	Simultaneous songs in a gazebo	
George Maciunas	Human pyramid on 5 sleds	
Jean Dupuy	Snow drawing of man with cigar and cap	Jean Dupuy
John Bourgeois	Snow poems	John Bourgeois
George Maciunas	One yard marching	
George Maciunas	Version of Dick Higgins graphis no. x	
everyone	Saluting passing cars on the road	
Stuart Sherman	Two snow spectacles	Stuart Sherman
Joan Mathews	Souvenirs	Joan Mathews
Dick's friend	Axe event of Flux 1 pages	
C. Bergengren	Procession to see religious snow picture	
Geoff Hendricks	Pissing FLUXUS on the snow	Geoff Hendricks
Yasuano Tone	Snow apple hung on tree	Yasuano Tone
Rena Gill	Sale of snow	
Jon Hendricks	Frozen can of sardines in ice pool	Jon Hendricks

MARCH 20, 1977
FLUXUS & C.
Cannaviello Studio d'Arte, Roma
Organized by Geoff Hendricks, Joe Jones and Takako Saito

Artist	Work	Performers
Eric Andersen		
Joseph Beuys		
George Brecht		
Giuseppe Chiari		
Robert Filliou		
Henry Flynt		
Ken Friedman		
Al Hansen		
Geoffrey Hendricks		
Juan Hidalgo		
Dick Higgins		
Joe Jones		
Allan Kaprow		
Milan Knizak		
Alison Knowles		
George Maciunas		
Walter Marchetti		
Yoko Ono		
Robin Page		
Nam June Paik		
Benjamin Patterson		
Takako Saito		
Tomas Schmit		
Gianni Emilio Simonetti		
Daniel Spoerri		
Ben Vautier		
Wolf Vostell		
Robert Watts		
Emmett Williams		

APRIL 5, 1977
20 FLUXFILMS
Anthology Film Archives, New York City

Artist	Work
George Maciunas	Eye Blink
	Artype
Eric Andersen	Opus 74
Mieko Shiomi	Disappearing Music for Face
Dick Higgins	Envocations

JULY 16 AND 17, 1977
FLUX FEST: FOREIGN VISITORS
New Marlborough, Massachusetts
Summary of proposed Flux Fest:

Artist	Work
Ben Vautier	Tours
Robert Filliou	
Ben Vautier	Concert
Robert Filliou	
Ben Vautier	Exhibits
Robert Filliou	
Daniel Spoerri	Food Events
Ben Vautier	Films

Not realized

JULY 23 AND 24, 1977
FLUX FEST: SKY & WATER
New Marlborough, Massachusetts
Summary of proposed Flux Fest:

Artist	Work
	Lake & river
	Air & flight events
Bob Watts	Cloud music
	Exhibit
Geoff Hendricks	Cloud Food
Yves Klein	Sky movie

Not realized

George Maciunas	Ten Feet
Albert Fine	Readymade
Paul Sharits	4 loops
Yoko Ono	No. 4
John Cale	Police Car
Joe Jones	Smoke
George Brecht	2 Kennedy films
	Entry-Exit
Nam June Paik	Zen for film
End after 10	

JULY 4 AND 5, 1977
FLUX FEST: FLUX DAY
New Marlborough, Massachusetts
Summary of proposed Flux Fest:

Artist	**Work**
	Parade and vehicle procession, Rt. 57
	Flux Fireworks
	Flux brass band
	Fluxfilms
Bob Watts George Maciunas George Brecht	Flags
Jean Dupuy	July 4th soup

Not realized

JULY 9 AND 10, 1977
FLUX FEST: NATURE
New Marlborough, Massachusetts
Summary of proposed Flux Fest:

Artist	**Work**
	Forest & meadows
	Rainbow food
Yoshimasa Wada	Concert
Dick Higgins	
Ay-O	Tactile objects and environment
Nam June Paik	Zen for film

Not realized

JULY 30 AND 31, 1977
FLUX FEST: FUNNY WEEKEND
New Marlborough, Massachusetts
Summary of proposed Flux Fest:

Artist	**Work**
	Flux clinic Funny foods Flux show and vending machines
Nam June Paik	Concert
Stuart Sherman	Magic Show
Stan Vanderbeek Terry Gillian Bruno Bozzetto Norman Mac Larren	Animation films

Not realized

AUGUST 6 AND 7, 1977
FLUX FEST: AUDIENCE PARTICIPATION
New Marlborough, Massachusetts
Summary of proposed Flux Fest:

Artist	**Work**
	Flux sports & games
La Monte Young Jackson MacLow	Audience performance of works
Audience contribution	Potato dinner
Joe Jones	Musical environment played by audience
	Magic Christian

Not realized

AUGUST 13 AND 14, 1977
FLUX FEST: HISTORIC WEEKEND

New Marlborough, Massachusetts

Summary of proposed Flux Fest:

Artist	Work
	Variations on chess and go
	Flux string quartet
George Maciunas	Historical boxes
George Maciunas	1450 dinner
	Rise of Louis 14th or Miracle in Milan

Not realized

AUGUST 20 AND 21, 1977
FLUX FEST

New Marlborough, Massachusetts

Summary of proposed Flux Fest:

Artist	Work
	Team hide and seek
Yoko Ono and John Lennon	Concert (by or of pieces by)
	Films
	Exhibit
John Lennon	Edible clothing fashion

Not realized

NOVEMBER 28/DECEMBER 1, 1977
FLUXUS FESTIVAL

Galeria Akumulatory 2, Poznań, Poland

13 Flux Days of Fun and the Forth in a Flux Clinc];

Artist	Work	Performers**
George Maciunas		
Yoko Ono		
George Brecht		
Dick Higgins		
Robert Watts		
Nam June Paik		
Ben Vautier		
Ay-O		
Joe Jones		
Paul Sharits		

**
Performers:

Andrzej Jur
Kinga Kozlowska
Iwona Maliñska
Karoslaw Kozlowski
Adam Kalinowski

FEBRUARY 16, 1978
WAITRESS AT EAR INN

Ear Inn, 326 Spring Street, New York City

Performer	Role
George Maciunas	Waitress
Billie Hutching	Head Waiter
Jean Dupuy Olga Adorno	Kitchen

FEBRUARY 25, 1978, 7:30 PM
THE FLUX WEDDING of Billie Hutching & George Maciunas

Grommet Art Theater, 537 Broadway, New York City (the loft of Jean Dupuy and Olga Adorno)

Performer	Role
Billie Hutching	Bride
George Maciunas	Groom
Jon Hendricks	Father of the Bride
Alison Knowles	Best Man
Olga Adorno Larry Miller Barbara Moore	Bride's Maids

SEPTEMBER 24–OCTOBER 2, 1977
FLUXFEST
and/or Seattle, Washington
Announced Special Events/Calendar:

Sept. 24 1 PM	Fluxfest Kickoff
Sept. 25 11 AM	BUS EVENTSeattle score by George Maciunas
Sept. 25 7-10 PM	Opening: Science exhibit, Game Show, FluxFilms
Sept. 26 3-7 PM	Store Grand Opening, 111 Bell Street
Sept. 26	Monday Night Football: Dinner, Fish Market Restaurant
Sept. 27 4:30-7 PM	Toilet Inauguration, Triangle Studios
Sept. 27 8:30 PM	George Maciunas
Sept. 28 5 PM	Bellevue Tour
Sept. 28 8:30 PM	Game Night
Sept. 29 8:30 PM	Fluxconcert
Sept. 30 9 PM	Fluxdance
Oct. 1 11 AM	Park Old Cars
Oct. 1 12-6 PM	Fleece Mart
Oct. 1 8:30 PM	Fluxfilms: Flux Film Anthology by Brecht, Maciunas, Yoko Ono and others
Oct. 2 1 PM	Sports & Picnic
Oct. 2 4 PM on	Flux Clinic
Oct. 2 11 AM	Bellevue Tour

LATE FALL, 1977
FLUX HALLOWEEN
New Marlborough, Massachusetts

Artist	Work	Performers**
George Maciunas	Tour of local garbage dumps & spontaneous events in costume at the garbage dumps	everyone
George Maciunas	Tour, in costume of antique stores in Great Barrington	everyone
Ay-O	Tempura mushrooms	
Billie Hutching	Shaker apple fritters	
everyone	(meal of apple and potato dishes)	
Jean Dupuy & Olga Adorno	Apple Tarts	

**
Participants included:

George Maciunas, Robert Watts, Dick Higgins, Ay-O, Yasunao Tone, Geoff Hendricks, Jon Hendricks, Joanne Stamerra, Peter & Barbara Moore, Jean Brown, Yoshi Wada, Barbara Stewart, Jean Dupuy, Olga Adorno, Billie Hutching

Jonas Mekas	Monk
Oona Mekas	Ring Bearer
Geoffrey Hendricks	Minister
Bracken and Tyche Hendricks	Ushers
Aurora Hendricks	Cupid

Flowers arranged by Sara Seagull
The "ring" of bells was arranged by Alison Knowles
The rice throwing was arranged by Joanne Stamerra
Wedding music: Joe Jones at the tape recorder
The marriage service adapted by Geoffrey Hendricks

FEBRUARY 25, 1978
FLUX-FEAST OF EROTIC FOOD and FLUX CABARET
Grommet Art Theater, 537 Broadway, New York City
Flux-Cabaret:

Artist	Work	Performers
Nam June Paik	Exchanging	
Maureen Connor		
Stefanie Barber		
Joe Jones	Flute Piece	Joe Jones
Yoshimasa Wada		
Vytas Bakaitis	Shinola	
Sharon Gilbert		
Dick Higgins	Twenty	
Steve McCaffery	Beast	
Noel Howes	Snake Dance	
Martha Fishkin	4 corners	
Jackson MacLow	Phone	
Larry Miller	Thrill	
Stuart Sherman	Spectacle & film	Stuart Sherman
George Maciunas	Black & White	George Maciunas
Billie Hutching		Billie Hutching
Jean Dupuy & Olga Adorno	Tableau Vivat	Jean Dupuy & Olga Adorno
Ben Patterson	Lick	arranged by Olga Adorno & Robert Watt
Larry Miller	Target	

Documented in *a V TRE EXTRA*, 1979

MAY 13, 1978

FLUX FUNERAL FOR GEORGE MACIUNAS

80 Wooster Street, New York City

Events	Participants
Letter from George's mother	read by Nijole Valaitis
Lecture on 'Bananas' by George Maciunas	videotape by Jean Dupuy from a mock funeral for Dupuy
Funeral Procession	
Music:	George Maciunas' tape of Monteverdi
Pallbearers:	Dick Higgins, Bici Forbes, Sara Seagull, Alison Knowles, Shigeko Kubota, Yoshimasa Wada all carry 'Flux box coffins'
Flux Minister:	Geoffrey Hendricks
Fluxwidow:	Larry Miller
Invocation	Larry Miller
Service	Flux prayers by Geoff Hendricks Candle lighting by Pallbearers
Viewing the Body, or the Search For George	Pallbearers
Telegram from 'George'	read by Geoff Hendricks
'In Memoriam to Adriano Olivetti' in memoriam to George Maciunas	arranged and conducted by Dick Higgins

PERFORMANCES AND TRIBUTES TO GEORGE

Artist	Work	Performers
Larry Miller	Videotape interviewing George Maciunas on March 24, 1978	
George Brecht	Exit	Jon Hendricks
Jon Hendricks	drinking wine from a glass engraved 'FLUXUS' participation invited	
Kosugi	Chamber Music	Charlotte Moorman
Bici Forbes	Flaming Toilet/Flux Offertory	participation invited
Benjamin Patterson	puts a copy of *The Magic of Music* into the Flaming toilet	Ben Patterson
Susan Cooper	monologue 'The Mother'	Louise Bourgeois
Charlie Morrow	Kaddish	Charlie Morrow
Michael Cooper	plucks petals from a flower	Michael Cooper
Peter Frank	reads proposals sent to George for Fluxus ping-pong tables	Peter Frank
George Brecht	Two Elimination Events	Dick Higgins, Geoff Hendricks
Alison Knowles	'Bean—see also Bein' dedicated to George	Alison Knowles
George Brecht	Exit	Geoff Hendricks
Bob Watts	handing out 'George Maciunas Life Span Data'	

FLUXFEAST AND WAKE: Black, white and purple foods

Artist	Food
Hala Pietkiewicz	Raw milk and Black bread
Barbara Moore	Purple/black grapes
Yasunao Tone	Rolled Sushi-sour white rice rolled in Noriweed & Hijiki
Bob Watts and Laurie Sara Seagull and Larry Miller	Black caviar with white toast & crackers; black bread with white butter and cheese
Brian Buczak	Tombstone cake
Dick Higgins	Bread & apple juice
Geoff Hendricks	Cream cheese die with black olive markings
Larry Miller	Black beans and black bread
Yoshi Wada & Barbara Stewart	Black bread, Brie & Vanilla ice cream
Lil Picard	Black bread
Alison Knowles	Garlic beans—Jacob's cattle
Joanne Stamerra	Baby bottle with milk
Jon Hendricks	Sweet white and bitter black chocolate
Almus Algis Salcius	Bread
Jean Louis Bourgeois Carolee Pelos	Marshmallow, sour cream fruit & peanutty-raisin-chip balls
Carolee Schneeman	3 White daisies

EXIT