

# *ACTION ART*

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A Bibliography of Artists'  
Performance from Futurism  
to Fluxus and Beyond

*Compiled by*  
JOHN GRAY

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# ACTION ART

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I am for an art that is political-eretical-mystical, that does something other than sit on its ass in a museum....I am for an art that embroils itself with the everyday crap & still comes out on top. I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary.

- Claes Oldenburg

FLUX-ART - NON-ART - AMUSEMENT foregoes distinction between art and non-art, foregoes artists' indispensability, exclusiveness, individuality, ambition, foregoes all pretension towards significance, rarity, inspiration, skill, complexity, profundity, greatness, institutional and commodity value. It strives for nonstructural, non-theatrical, nonbaroque, impersonal qualities of a simple, natural event, an object, a game, a puzzle or a gag. It is a fusion of Spike Jones, gags, games, vaudeville, Cage and Duchamp.

- George Maciunas

We--the new artists--are our own people--neither in competition with our ancestors, nor responsible for either their sins or their greatnesses. We are pan-tribal, pan-professional. No single identity can suffice for the new artist whose eye is on her (his or her) life and not on inherited or arbitrary boundaries...The old artist worries about who she or he is; the new one observes herself among the shoes, and makes a work of it. For the new artist, the past lives in the present, and works from the past take on new meaning as models of present experience.

- Dick Higgins



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## Acknowledgments

Over the course of Action Art's creation I have had two principal home bases--the Museum of Modern Art Library and the General Research Division and Art & Architecture Divisions of the New York Public Library. At the former, able and generous assistance was offered by MoMA Library Director Clive Phillpot and his excellent staff, while at the latter the staff of NYPL's Cooperative Services/Interlibrary Loan section fielded my nearly endless list of loan requests. Without their assistance Action Art could not have been done.

In addition the following individuals--Fluxus archivist Jon Hendricks, Fluxartist Dick Higgins, Hideko Otake (Gutai) and Duke University art history professor Kristine Stiles--also deserve thanks for their many valuable additions and suggestions.

Finally, credit must be given to two of my ex-art history professors at S.U.N.Y. Purchase. It was their steadfast marginalization of all non-object, performance-oriented art movements both in their writings and in their art history courses which prodded me to undertake this work. I only hope that the result will assist future generations of professors and students interested in presenting a more holistic view of contemporary art history.



## Introduction

...there will always be an avant garde so long as there are new possibilities (formal or otherwise), and the useful thing is not to moralize about its goodness or badness but to try to identify what it is and where it is going.

Dick Higgins

During the 20th century there have been two major developments in the art world, one concerned with formal innovations in object making (painting and sculpture) and a second involved with live performance. The first is well documented and available to anyone with access to a library, museum or gallery. The second, decidedly anti-object-oriented and impermanent in nature, is much more difficult to trace. In fact, judging by most mainstream modern art histories and survey courses, it is difficult, if not impossible, to know that such a development has even existed. The literally thousands of formalist monographs and journal articles on both pre-WWII and post-war art developments are equally silent. In these studies the major, and usually only topics, are the objects produced by those movements, while the key role of performance in virtually all of the pre-war movements from Futurism to the Bauhaus, as well as its influence on many post-war ones such as Conceptual, Body, and Performance Art, remains unmentioned.

Fortunately, despite this mainstream silence, there have been a number of works written on artists' performance, most notably RoseLee Goldberg's Performance Art (# 255), Al Hansen's A Primer of Happenings and Time/Space Art (# 257), Adrian Henri's Total Art (# 258), Allan Kaprow's Assemblage, Environments and Happenings (# 261), Michael Kirby's Happenings (# 263), Richard Kostelanetz's The Theatre of Mixed Means (# 264), Arnaud Labelle-Rojoux's L'Acte Pour L'Art (# 267), Jurgen Schilling's Aktionskunst (# 279) and Wolf Vostell's Aktionen (# 281). However, all but the Labelle-Rojoux work were written in the 1960s or 70s. In addition, none are comprehensive in their coverage. With this in mind, I thought that now, a little more than eight decades after the first Futurist performances, might be a good time to take stock. What I have tried to do in these pages is to provide as

complete a record as possible of artists' performance and its many developments from 1909 to ca.1975, that is, its key creative and developmental years.

Now, for the first time, users can find information on both the major movements and leaders of Action Art--Futurist, Dada and Bauhaus Performance, Happenings, Fluxus, Oskar Schlemmer, Allan Kaprow, George Maciunas, and others--and such oft-overlooked topics as the Viennese Actionists, Destruction in Art, the Dutch Provos, the Internationale Situationniste, Kommune-I, the New York Avant Garde Festivals of the 1960s and 70s, Action Art around and outside of the United States, and much more.

In this edition though I have not covered 1970s and 80s Performance Art. Due to the increased exposure given to performance as an independent art form during the 1970s and 80s and the consequent increase and accessibility of information sources such as videos, artist's books, monographs, exhibition catalogues, and journals, for example, Artforum, Flash Art, High Performance, and The Village Voice, I felt it best to concentrate my energies on the much less well-known developments which precede it.

However, since no art or social movement ends with the opening or close of a decade, I have included materials on a few artists whose work extends beyond the 1960s/70s, for example, Allan Kaprow's 1970s and 80s "activities," Carolee Schneemann's kinetic theatre/body works of the 1970s and 80s, and Fluxus works from the 70s, 80s, and 90s. Each of these examples was seen as either an extension or expansion upon work begun during the 1960s and thus of importance to anyone seeking to understand the careers of these artists or groups. The information sources on these works are not limited by date. Dates for materials included range from 1914 to late 1992.

In order to achieve as comprehensive coverage as possible, I have gathered a wide array of sources--books, dissertations, periodical and newspaper articles, films, videos, and audiotapes--in all the major Western languages. It is my hope that this linguistic breadth will increase the book's usefulness, particularly for European researchers.

The number of individual artists and artist groups assembled is equally broad. Types of materials included for them emphasize biographical and critical works, although a selection of exhibition and concert reviews may also be found. Works which contain only brief references to Action Art have for the most part been excluded.

In several cases in which an artist's career has had only a limited connection to performance--John Armleder, Jim Dine, Robert Filliou, Red Grooms, Davi Det Hompson, Vytautas Landsbergis, Jackson Mac Low, Robert Morris, Claes Oldenburg, Bern Porter, Robert Rauschenberg, Faith Ringgold, for example--I have included only works pertaining to that aspect of their career. This accounts for the brevity of their sections.

Another exception of note is Joseph Beuys. Here I have limited materials to those which relate primarily to his early and mid-60s Fluxus pieces. It was felt that his better known performances of the 70s relate more closely to the concerns of the international Performance Art scene of the 70s and 80s and thus fall outside of Action Art's scope. Fortunately, though, they are well documented elsewhere.

Research for Action Art began nearly a decade ago as part of my undergraduate work at the State University of New York at Purchase. In the years since I have spent innumerable hours pouring over print indexes, copying out new entries, and tracking down any and all potential leads. The result, some ten years and 3700 entries later, is the work now before you.

The key in this endeavor, and the basis for my search strategy, was a personally compiled name list of some 115 artists and artist groups, which I developed during the course of Action Art's long gestation. Using it I made a systematic search of the Museum of Modern Art Library--Special Collections, Artist and Subject Files, Artist Exhibition Catalogues, and monograph and serial holdings, along with those of the Art and Architecture and General Research Divisions of the New York Public, Whitney Museum, and Guggenheim Libraries. I then combed through the Art Index (Nov. 1959-Dec. 1991) and ArtBibliographies Modern (1969-71/1973-1991), viewed complete or near complete runs of some twenty-two different journals and newspapers, searched the on-line catalogues of the New York Public Library (CATNYP), RLIN (Research Libraries Information Network) and FirstSearch/OCLC (On-Line Computer Library Center). Supplemental searches were conducted in a variety of CD-ROM sources--Dissertation Abstracts International, InfoTrac/Magazine Index, Expanded Academic Index, Reader's Guide to Periodical Literature, MLA International Bibliography, and Biography Index. (For a more complete list of sources consulted, see Appendix I.)

Accuracy was achieved by personally viewing virtually all of the book, periodical and newspaper items included. The approximately ten percent of items which I was unable to view but thought to be of sufficient value to include were checked either against the Library of Congress's National Union Catalogue or the RLIN and OCLC library databases. Each of these citations is preceded by an asterisk (\*).

For all artists included I have tried, whenever possible, to supply birth and death dates as well as country of origin for each non-U.S. born artist. Information on artists for whom I have been unable to locate this information or corrections of inaccurate data will be most appreciated.

## Organization

Action Art is organized into three basic sections followed by five appendixes and four indexes. The first section focuses on the formative years of artists' performance using F. T. Marinetti's first Futurist stage works of 1909 as the jumping off point, proceeding on to Dada Performance in Zurich and Berlin, Surrealist Theater in Paris, Bauhaus Performance, particularly the works of Oskar Schlemmer and Xanti Schawinsky, in Weimar, Dessau and Black Mountain College, and ending with John Cage's Untitled Event of 1952.

Section Two picks up the story with general works and geographical studies chronicling Action Art's most fertile period--the post-War years between the mid-1950s and the mid-1970s. Covered here are works which describe the international development of artists' performance from the mid-50s actions of Japan's Gutai Group, to the late-50s/early-60s Environments and Happenings of Allan Kaprow, Jim Dine, Red Grooms, Claes Oldenburg and Robert Whitman, to the Fluxus

festivals and event art of the early and mid-60s, the blood orgies of the Viennese Actionists, the happenings of the Dutch Provos, the Situationist-inspired rebellions in France and the late 60s/early 70s actions of the Guerrilla Art Action Group. A sub-section on some of the more important Action Art festivals and exhibitions of the 1960s, 70s and 80s, eg. the Destruction in Art Symposium of 1966, the Happening & Fluxus show of 1970, Charlotte Moorman's New York Avant Garde Festivals (1963-1980), Nine Evenings: Theatre and Engineering (1966), the Yam Festival (1963), follows. The chapter concludes with a brief compendium of geographical studies on Action Art arranged by country.

The third and largest section is devoted to biographical and critical studies of more than 115 individual Action Artists and artists groups. Five appendixes follow dealing with, respectively, Reference Works utilized in Action Art's compilation; Libraries and Archives with significant holdings on Action Art; an Addenda citing works found after Action Art's completion; and two lists, one listing artists by country and another indicating the affiliation(s) of artists with artist groups or collectives. Four indexes--Artist, Subject, Title and Author--complete the work.

Materials in each of these sections are broken down into the following categories: books, book sections, dissertations and theses, journals, articles, newspaper articles, and media materials. A brief glance at some of the book's opening sections should make this system clear.

To assist users interested in finding related subjects and artists in Action Art, I have also incorporated extensive cross referencing. However, the most complete information on a given artist or subject will be found in the book's indexes.

### Availability of Works

Because the bulk of the research for this project was carried out at two New York libraries--the Museum of Modern Art and the Art & Architecture and General Research Divisions of the New York Public Library--I can safely say that a majority of the works included here may be found in those collections:

Museum of Modern Art Library (11 West 53rd St., New York, NY 10019-5498. Tel. 212/708-9433). Access by appointment only.

New York Public Library - Art & Architecture Division (Rm. 313) and General Research Division (Rm. 315) (Fifth Ave. and 42nd Street, New York, NY 10018. Tel. 212/930-0834 (Art); and 930-0830 (GRD)).

For those who don't have access to these collections, or others listed in Appendix II, the best alternative is the Inter-Library Loan department of your university or public library.

For librarians and others interested in purchasing works cited here the best source is: Bound & Unbound, 351 W. 30th Street, New York, NY 10001. Tel. 212/564-5989. This is the premiere U.S. art book dealership specializing in works on the intermedia avant-garde. Catalogues are available upon request.

# Action Art 1909–1952: The Antecedents; Futurism, Dada, Cubism, Russian Performance, the Bauhaus and Black Mountain College

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3. Goldberg, RoseLee. Performance Art: from futurism to the present. Rev. and enl. ed. London: Thames and Hudson, 1988. 216p. Revised edition of: Performance. 1979.
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5. Labelle-Rojoux, Arnaud. L'Acte pour l'Art. Paris: Editeurs Evidant, 1988, pp. 15-64. Survey of pre-WWII developments in European artist's performance--Futurism, Dada, Russian Constructivism, and Bauhaus Theatre.
6. Rischbieter, Henning, comp. Art and the Stage in the 20th Century; painters and sculptors work for the theater. Greenwich, CT: New York Graphic Society, 1968. 306p. Contains sections on Futurist Performance (pp. 68-75), the Russian Constructivists (pp. 128-139), Dada (pp. 164-171) and Oskar Schlemmer (pp. 152-157).

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16. Kirby, Michael, and Victoria Nes Kirby. Futurist Performance: includes manifestos, playscripts, and illustrations. New York: Dutton, 1971; New York: PAJ Publications, 1986. 335p.
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- \*21. O'Keefe Bazzoni, Georgiana Frances. "Avant-Garde Italian Drama: Futurists, 'I Grotteschi,' and Pirandello." Dissertation (Ph.D.) City University of New York, 1983. 323p.
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33. Barsotti, Anna. Futurismo e Avanguardie nel Teatro Italiano fra le Due Guerre. Roma: Bulzoni, 1990. 240p. (Biblioteca di cultura; 407)
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Action Art 1950s-1970s:  
Gutai, Happenings, Fluxus,  
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528. Johnston, Jill. "Dance Journal: Over His Dead Body." Village Voice (March 28 1968): 19-20. Review of destruction art performances at the Judson Gallery by Ralph Ortiz ("Chicken Destruction Realization") and Charlotte Moorman ("One for Violin"). [Reprinted in # 260]
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**JUDSON FLAG SHOW**

See Peoples Flag Show (# 729-741)

**NEW YORK AVANT-GARDE FESTIVAL (1963-1980)**

See also # 1658, 1715, 2232, 2325, 2341-2344, 3647

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**NINE EVENINGS: THEATRE AND ENGINEERING (1966)**

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See also # 434

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**PEOPLES FLAG SHOW (1970)**

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#### THE POPULAR IMAGE (1963)

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**AKASEGAWA, GENPEI** (1937- ) (Japan)

See also # 794-797, 804, 1225, 1669-1677

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\*1039. 10/65-67: Selfdestruction--Action Gunter Brus. B&W, Silent. 5 1/2 min. Directed by Kurt Kren.

\*1040. 13/67: Sinus Beta. B&W, Silent. 6 min. Directed by Kurt Kren. Montage of several shots from actions by Brus and Otto Muehl at the Destruction in Art Symposium in London, 1966.

\*1041. 16/67: September 20--Gunter Brus. B&W, Silent. 6 3/4 min. Dir. by Kurt Kren.

[All four of the above films are available from: Film-Makers' Cooperative, 175 Lexington Avenue, New York, NY 10016. Tel. 212/889-3820]

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See # 1538-1551

#### FLUXUS

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**FRIEDMAN, KEN** [Kenneth Scott] (1949- )

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\*2626. Happenings: One (1962). B&W, Silent. 20 3/4 min. Dir. by Raymond Saroff. "A combination of films of 'happenings' staged by the Ray Gun Theater, with Claes Oldenburg, Pat Oldenburg, Lucas Samaras, and Company. Introduction by art critic Brian O'Doherty" (from cat. descr. by the filmmaker).

\*2627. Happenings: Two (1962). B&W, Silent. 22 1/2 min. Dir. by Raymond Saroff. A companion piece to Happenings: One. Both Happenings One and Two are a composite of the ten individual happenings listed below, all directed by Saroff.

\*2628. Injun (NYC): I. B&W, Silent. 16 min.

\*2629. Injun (NYC): II. B&W, Silent. 17 1/4 min.

\*2630. Nekropolis: I. B&W, Silent. 14 3/4 min.

\*2631. Nekropolis: II. B&W, Silent. 17 1/2 min.

\*2632. Store Days: I & II. B&W, Silent. 14 1/4 min.

\*2633. Voyages: I. B&W, Silent. 14 1/2 min.

\*2634. Voyages: II. B&W, Silent. 17 1/2 min.

\*2635. World's Fair: I. B&W, Silent. 17 1/4 min.

\*2636. World's Fair: II. B&W, Silent. 17 1/2 min.

\*2637. Scarface and Aphrodite (1963). B&W. 15 min. Dir. by Vernon Zimmerman.

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**PROVOS (1965-1967) (The Netherlands)**

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[All of the above films are available from: Film-Makers' Cooperative, 175 Lexington Ave., New York, NY 10016. Tel. 212/889-3820]

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See Wiener Aktionismus

VOSTELL, WOLF (1932- ) (Germany)

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See Young, La Monte

**ZELIBSKA, JANA** (1934- ) (Czechoslovakia)

See # 771, 776

**ZERO DIMENSION GROUP** (Japan)

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See Group Zero

**ZIMMER, HANS-PETER** (1936- ) (Germany)

See # 1543-1551

**ZIZKOVA, ZDENKO** (Czechoslovakia)

See # 824-832

# Appendix I: Reference Works

## GENERAL WORKS

### Computer Databases/CD ROMs

Note: Dates in brackets indicate years checked by the author.

- 3503. Art Index [Sept 1984-Dec 1991]
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- 3505. Dissertations Abstracts International [1861-Dec. 1991]
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- 3507. Humanities Index [Feb. 1984-Feb. 26 1992]
- 3508. Magazine Index/InfoTrac [1989-Apr. 1992]
- 3509. MLA International Bibliography [Jan. 1981-Mar. 1992]
- 3510. National Newspaper Index [1988-1992]
- 3511. Reader's Guide to Periodical Literature [1983-1992]
- 3512. RILM Abstracts [1970-1984]
- 3513. RLIN (Research Libraries Information Network)
- 3514. Worldcat/Firstsearch = OCLC (Online Computer Library Center)

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- 3515. Art Index [Nov 1959-Oct 1984]
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3554. Contemporary Artists, ed. Colin Naylor. 2nd ed. London: Macmillan; New York: St. Martin's Press, 1983. 1041p.
3555. Contemporary Artists, eds. Colin Naylor and Genesis P-Orridge. London: St. James Press; New York: St. Martin's Press, 1977. 1077p.
3556. Cummings, Paul. Dictionary of Contemporary American Artists. 5th ed. New York: St. Martin's, 1988. 738p.
3557. International Directory of Contemporary Art. Milano: Editoriale Metro, 1964. 397p.
3558. Marks, Claude. World Artists, 1950-1980: an H.W. Wilson biographical dictionary. New York: H.W. Wilson, 1984. 912p.

3559. \_\_\_\_\_. World Artists 1980-1990: an H.W. Wilson biographical dictionary. New York: H.W. Wilson, 1991. 413p.
3560. The New Grove Dictionary of American Music. London: Macmillan Press, 1986. 4 vols.
3561. The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie. London: Macmillan, 1986. 20 vols.
3562. Utrecht. Rijksuniversiteit. Kunsthistorisch Instituut. Projectgroep Moderne Kunst. Kunst Van Nu. Encyclopedisch overzicht vanaf 1960. Amsterdam: Elsevier, 1971. 159p., 48p. of photos.
3563. Vinton, John. Dictionary of Contemporary Music. New York: E.P. Dutton, 1974. 834p.
3564. Walker, John A. Glossary of Art, Architecture and Design since 1945; terms and labels describing movements, styles and groups derived from the vocabulary of artists and critics. 2nd rev. ed. London: Clive Bingley; Hamden, CT: Linnet Books, 1977, c1973. 352p.
3565. Who's Who in American Art. 1991-1992. 19th ed. New York: R.R. Bowker. 1404p.

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3566. Bell, Doris L. Contemporary Art Trends 1960-1980: a guide to sources. Metuchen, NJ: Scarecrow Press, 1981. 171p.
3567. Danky, James P. Undergrounds; a union list of alternative periodicals in libraries of the United States and Canada. Madison, WI: State Historical Society of Wisconsin, 1974. 206p.
3568. Fox, Hugh. "An Analytical Checklist of Books from Something Else Press." Small Press Review, No. 21 (March 1974): 1-21. Special issue.
3569. Frank, Peter. Something Else Press: an annotated bibliography. New Paltz, NY: McPherson, 1983. 89p. Consists of a brief history of the press and its founder Dick Higgins, followed by lengthy annotations of each of the books and pamphlets published by SEP.
3570. Held, John. Mail Art: An Annotated Bibliography. Metuchen, NJ: Scarecrow Press, 1991. 534p.
3571. Underground Newspaper Microfilm Collection, table of contents, 1963-1982. Wooster, OH: The Division, 1983. 241p.

#### FILMOGRAPHIES

3572. Film-Makers' Cooperative Catalogue. No. 7 (1989).



## Appendix II: Libraries and Archives

### GENERAL WORKS

3573. American Art Directory. 1991-1992. 53rd ed. New York: R.R. Bowker. 782p.
3574. Art Diary 1991. Milano: G. Politi. 520p.
3575. International Arts Directory. 20th ed. 1991/92. Frankfurt/Main: Art Address. 2 vols.
3576. International Contemporary Arts Directory, ed. Ann Lee Morgan. Chicago: St. James Press, 1985. 393p.
3577. Krantz, Leslie J. The New York art review: an illustrated survey of the city's museums, galleries, and leading artists. 3rd ed. Chicago, IL : American References, 1988. 1343p.

### INDIVIDUAL LIBRARIES, MUSEUMS, AND ARCHIVES

3578. ARCHIV HANS SOHM (Bahnhofstr. 38, 7145 Markgroningen, Germany. Tel. (07145) 5231). This collection is now held by the Staatsgalerie Stuttgart (# 3609).
3579. ARCHIVE DR. KLAUS GROH (Al. Siedlung 45, D-2913 Augustfehn II).
3580. ARCHIVE OF EXPERIMENTAL ART (351 W. 30th St., New York, NY 10001. Tel. 212/564-5989). Directors, Peter and Barbara Moore. Photographic archive of the intermedia avant-garde of the 1950s, 60s and beyond.
3581. JEAN BROWN ARCHIVES (The Tyringham Institute, The Shaker Seed House, Tyringham, MA 01264). Curator, Mrs. Jean Brown. This collection is now held by the Getty Center Library (# 3583).
3582. CENTRE NATIONAL D'ART ET DE CULTURE GEORGES POMPIDOU [a/k/a Musee National d'Art Moderne] (31, rue Saint-Merri, 75191 Paris, France. Tel. (1) 42 77 12 33).

3583. GETTY CENTER LIBRARY (401 Wilshire Blvd., Santa Monica, CA 90401-1455. Tel. 213/458-9811; FAX: 213/458-6487). Jean Brown Collection.

3584. Kuh, Katherine. "Fine Arts: Preservation of the Avant-Garde." Saturday Review (October 30 1976): 55-57. On Jean Brown's efforts to document contemporary art movements from Dada and Surrealism to Fluxus, Mail Art, Concrete Poetry and beyond, and the collection she maintained.

3585. Vos, Eric. Report on the Present State of the Jean Brown Collection, Getty Center for the History of Art and the Humanities, Santa Monica. Eemnes, the Netherlands: the Author(?) (Haagwinde 12, 3755 TA Eemnes) [Electrische Uitgeverij "De Weidewachter"], Jan. 1989. 33p.

3586. JON HENDRICKS ARCHIVE (488 Greenwich Ave., New York, NY 10013. Tel. 212/925-4697). Includes a number of rare items by the Viennese Actionists along with documentation of the Guerrilla Art Action Group and others.

3587. INTERNATIONAAL INSTITUUT VOOR SOCIALE GESCHIEDENIS (International Institute of Social History) (Cruquiusweg 31, 1019 AT Amsterdam. Tel. (31-20) 6685866).

3588. Campfens, Mies. De Nederlandse archieven van het Internationaal Instituut voor Sociale Geschiedenis te Amsterdam. Amsterdam: Van Gennep, 1984. 294p. Guide to the Netherlands collections of the International Insitute for Social History.

3589. International Institute of Social History. Guide to the International Archives and Collections at the IISH, Amsterdam, eds. Atie van der Horst and Elly Koen. Amsterdam: International Institute of Social History, 1989. 348p.

3590. MUSEUM OF MODERN ART LIBRARY (11 West 53rd St., New York, NY 10019-5498. Tel. 212/708-9433). Director, Clive Phillpot. In addition to its extensive holdings of monographs and exhibition catalogues, MoMA maintains an extensive collection of Artist and Subject Clipping Files, Artist Exhibition Catalogues and Special Collections. An in-house card catalogue provides a guide to the library's holdings. Computer access is available via the RLIN database.

3591. NEW YORK PUBLIC LIBRARY - ART & ARCHITECTURE DIVISION (Rm. 313) and GENERAL REFERENCE DIVISION (Rm. 315) (Fifth Ave. and 42nd Street, New York, NY 10018. Tel. 212/930-0834 (Art); and 930-0830 (GRD)).

3592. Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971. New York: New York Public Library, Astor, Lenox, and Tilden Foundations, 1979. 800 vols. This catalog is now continued by a computer database known as CATNYP which covers NYPL acquisitions for the period 1972 to the present. On-line access to NYPL holdings is also available via the RLIN and OCLC databases.

**Art and Architecture Division**

3593. New York Public Library. Art and Architecture Division. Dictionary Catalog of the Art and Architecture Division. Boston: G.K. Hall, 1975. 30 vols. Contains entries for materials catalogued for the collection through Dec. 1971.

3594. New York Public Library. Art and Architecture Division. Dictionary Catalog of the Art and Architecture Division. Supplement, 1974. Boston: G.K. Hall, 1976. 556p. Covers acquisitions for the period January 1972 to September 1974.

3595. Bibliographic Guide to Art and Architecture. 1975- . Boston: G.K. Hall. Annual supplement to the Dictionary Catalog of the Art and Architecture Division (# 3593-3594).

3596. New York Public Library Artists File. Microfiche collection of the Art and Architecture Division's clipping files on individual artists. An in-house index provides a guide to the artists included.

3597. NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS (111 Amsterdam Avenue, New York, NY 10023. Tel. Music Division: 212/870-1650; Dance Division: 870-1657; Theater Division: 870-1639).

**Dance Division**

3598. New York Public Library. Dance Collection. Dictionary Catalog of the Dance Collection. A list of authors, titles, and subjects of multi-media materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library. New York: The New York Public Library, Astor, Lenox and Tilden Foundations & G.K. Hall & Co., Boston, 1974. 10 vols.

3599. Bibliographic Guide to Dance. 1975- . Boston: G.K. Hall. Annual supplement to the Dictionary Catalog of the Dance Collection (# 3598).

Note: Both of these catalogs have now been merged into an in-house computer database which offers comprehensive coverage of the Dance Division's holdings.

**Music Division**

3600. Clipping Files. Vertical files on individual composers, performers, music-related topics, etc. No guide.

3601. New York Public Library. Music Division. Dictionary Catalog of the Music Collection. 2nd ed. Boston: G.K. Hall, 1982. 45 vols. Includes all works (monographs, scores, serials) catalogued through 1971.

3602. New York Public Library. Music Division. Dictionary Catalog of the Music Collection, Supplement 1974. Boston: G.K. Hall, 1976. 559p. Covers acquisitions for the period Jan. 1972 to Sept. 1974.

3603. Bibliographic Guide to Music. 1975- . Boston: G.K. Hall. Annual supplement to the Dictionary Catalog of the Music Collection (# 3601-3602).

**Theater Division**

3604. Clipping Files. In-house card catalogue provides information on holdings.

3605. New York Public Library. Research Libraries. Catalog of the Theatre and Drama Collections. Boston: G.K. Hall, 1973-1976. 51 vols. Contents: Pt. 1. Drama Collection: [A] Author Listing. 6 vols. [B] Listing by Cultural Origin. 6 vols. -- Pt. 2. Theatre Collection Books on the Theatre. 9 vols. --Pt. 3. Non-Book Collection. 30 vols.

3606. -- --- First Supplement. Boston: G.K. Hall, 1973. 3 vols. Contents: Pt. 1. Drama Collection. 1 vol. -- Pt. 2. Theatre Collection Books on the Theatre. 2 vols.

3607. New York Public Library. Research Libraries. Dictionary Catalog of the Theatre and Drama Collections, 1974. Boston: G.K. Hall, 1976. 276p. Covers acquisitions for the period Jan. 1972 to Sept. 1974, and supplements the Catalog of the Theatre and Drama Collections (# 3605-3606).

3608. Bibliographic Guide to Theatre Arts. 1975- . Boston: G.K. Hall. Annual supplement to the Catalog of the Theatre and Drama Collections (# 3605-3607).

3609. STAATSGALERIE STUTTGART/ARCHIV SOHM (Urbanstr. 35, 7 S1 Stuttgart, GERMANY. Tel. 212.5054/56).

3610. Kellein, Thomas. "Frohliche Wissenschaft": das Archiv Sohm. Stuttgart: Staatsgalerie Stuttgart, 1986. 184p. Catalog of an exhibition held Nov. 22, 1986-Jan. 11, 1987, showcasing the avant-garde collection of the Staatsgalerie's Sohm Archive. The particular focus of this collection is on the action art developments of the 1960s--Happenings, Fluxus, Wiener Aktionismus, Concrete Poetry, etc.

3611. Schwarzbauer, Georg F. "Die Dokumentationsammlung Sohm (The Sohm Documentation Center)." Magazin Kunst, Vol. 15, No. 4 (1975): 66-68.

## Appendix III: Addenda

### ANTECEDENTS

3612. Denkler, Horst. "Das Drama des Expressionismus." In Expressionismus als Literatur, ed. Wolfgang Rothe. Bern; Munchen: Francke, 1969, p. 135. Brief discussion of Wassily Kandinsky's 1909 stage work "Der gelbe Klang" (The Yellow Sound).
3613. Grohmann, Will. Wassily Kandinsky: Life and World. New York: Harry N. Abrams, 1958, pp. 99-100. Discussion of Kandinsky's theatre works.
- \*3614. Hahl-Koch, Jelena. "Kandinsky et le Theatre--Quelques aperçus." In Wassily Kandinsky a Munich: collection Stadtische Galerie im Lenbachhaus: [exposition] Bordeaux, Galerie des beaux-arts, 7 mai-1er septembre 1976. Munchen: Prestel-Verlag, 1976, pp. 53-59.
3615. Kandinsky, Wassily. "Der gelbe Klang: Eine Bühnenkomposition." In Der Blaue Reiter, eds. Wassily Kandinsky and Franz Marc. Munchen: R. Piper & Co., 1912, pp. 114-131. Original scenario for Kandinsky's The Yellow Sound.
3616. \_\_\_\_\_. "On Stage Composition." In The Blaue Reiter Almanac, eds. Wassily Kandinsky and Franz Marc. New documentary ed. Edited and with an introd. by Klaus Lankheit. New York: Viking Press, 1974, pp. 190-206.
3617. \_\_\_\_\_. "The Yellow Sound: A Stage Composition." In The Blaue Reiter Almanac, eds. Wassily Kandinsky and Franz Marc. New documentary ed. Edited and with an introd. by Klaus Lankheit. New York: Viking Press, 1974, pp. 207-225.
3618. Poertner, Paul. "Expressionismus und Theater." In Expressionismus als Literatur, ed. Wolfgang Rothe. Bern; Munchen: Francke, 1969, p. 196-197. Brief discussion of The Yellow Sound.
3619. Schreyer, Lothar. Expressionistisches Theater. Hamburg: J.P. Toth, 1948, pp. 69-82. Analysis of The Yellow Sound.



**Dissertations and Theses**

\*3620. Behr, Shulamith. "Wassily Kandinsky as Playwright: The Stage-Compositions, 1909-1914." Dissertation (Ph.D.) University of Essex (UK), 1991. 398p.

\*3621. Pevitts, Robert Richard. "Wassily Kandinsky's 'The Yellow Sound': a synthesis of the arts for the stage." Dissertation (Ph.D.) Southern Illinois University at Carbondale, 1980. 138p.

3622. Renaud, Lissa Tyler. "Kandinsky: dramatist, dramaturge, and demiurge of the theatre." Dissertation (Ph.D.) University of California, Berkeley, 1987. 347p.

\*3623. Stein, Susan Alyson. "The Ultimate Synthesis: An Interpretation of the Meaning and Significance of Wassily Kandinsky's 'The Yellow Sound.'" Thesis (M.A.) State University of New York at Binghamton, 1980.

**Articles**

3624. Greenwood, Michael. "Kandinsky's 'Cosmic Sounds.'" Artscanada, Vol. 29, No. 3 (No. 169-171) (Early Autumn 1972): 97-99.

3625. Kobialka, Michal. "Theatre of Celebration/Disruption: Time and Space/Timespace in Kandinsky's Theatre Experiments." Theatre Annual, Vol. XLIV (1989-90): 71-96.

3626. Sheppard, R.W. "Kandinsky's Abstract Drama 'Der Gelbe Klang': An Interpretation." Forum for Modern Language Studies, Vol. 11, No. 2 (April 1975): 165-176.

3627. Stein, Susan Alyson. "Kandinsky and Abstract Stage Composition: Practice and Theory, 1909-1912." Art Journal, Vol. 43, No. 1 (Spring 1983): 61-66.

3628. Tassel, Janet. "Theater: Staging a Kandinsky Dream." New York Times (February 7 1982): Sec. 2, p. 4. [The Yellow Sound]

3629. Weiss, Peg. "Kandinsky: Symbolist Poetics and Theater in Munich." Pantheon, Vol. 35, No. 3 (July-Sept 1977): 209-218. Pages 211-212 focus on Kandinsky's theatre works.

**RUSSIAN PERFORMANCE****Victory Over the Sun**

3630. Chlebnikow, Welimir, Alexei Krutschonich, Kasimir Malewitsch, Michail Matjuschin. "Sieg uber die Sonne." In Sieg uber die Sonne: Aspekte russischer Kunst zu Beginn des 20. Jahrhunderts: Ausstellung der Akademie der Kunste, Berlin und der Berliner Festwochen vom 1. September bis 9. Oktober 1983, ed. Christiane Bauermeister, et al. Berlin: Frohlich & Kaufmann, 1983, pp. 53-77. German-language scenario and music for Victory Over the Sun.

\*3631. Erbsloh, Gisela. "Pobeda nad solncem": ein futuristisches Drama von A. Krucenykh. Übersetzung und Kommentar (mit einem Nachdruck der Originalausgabe). München: O. Sagner, 1976. 121p. (Slavistische Beiträge; Bd. 99)

3632. Kowtun, Jewgeni. "'Sieg über die Sonne': materialen." In Sieg über die Sonne: Aspekte russischer Kunst zu Beginn des 20. Jahrhunderts: Ausstellung der Akademie der Künste, Berlin und der Berliner Festwochen vom 1. September bis 9. Oktober 1983, ed. Christiane Bauermeister, et al. Berlin: Frohlich & Kaufmann, 1983, pp. 27-52. Materials on Victory Over the Sun.

\*3633. Kruchenykh, A. Pobieda nad solntsem: opera A. Kruchenykh. Muzyka M. Matiushina. Saint Petersburg, Russia: "EUY", 1913. 24p. Original scenario for Victory Over the Sun (Pobeda nad solntsem) [Held by the Getty Center Library / RLIN ID: CJPA88-B26236]

3634. Matiushin, M. V. La Victoire sur le Soleil: opera. Musique M. Matiouchine; livret A. Kroutchonykh; prologue V. Khlebnikov; decors et costumes K. Malevitch; traduction de J.-C. et V. Marcade; postface de J.-C. Marcade. Lausanne: L'Age d'Homme, 1976. 98p. Text in Russian and French on opposite pages. Libretto for Victory Over the Sun.

#### Articles

3635. Gunther, Hubertus. "Sieg über die Sonne: Maler als Bühnenbildner ca.1910-1930. III. Teil: Die Aufführung von 'Sieg über die Sonne' (Victory Over the Sun: artist as scenographer ca.1910-1930. Part III: The performance of Victory Over the Sun)." Die Kunst und das schöne Heim, Jahrg. 99, Heft 12 (December 1987): 1012-1117.

#### DADA PERFORMANCE

3636. Bonnett, Alastair. "Art, Ideology, and Everyday Space: Subversive Tendencies from Dada to Postmodernism." Environment and Planning. D: Society & Space, Vol. 10, No. 1 (February 1992): 69+.

#### SURREALIST PERFORMANCE

##### Les Mamelles de Tiresias

3637. "Les Mamelles de Tiresias: Compte rendu." Sic (Paris), No. 18 (Juin 1917). 3p. Review of the original Paris production.

3638. "Les Mamelles de Tiresias (Extraits de la Presse)." Sic, No. 19-20 (Juillet/Aout 1917). Excerpts from reviews.

## BAUHAUS PERFORMANCE

3639. Tharandt, Beate Elisabeth. "Walter Gropius' Totaltheater Revisited: A phenomenological study of the theater of the future." Dissertation (Ph.D.) Southern Illinois University at Carbondale, 1991. 171p.

## ACTION ART 1950S-1970S

## GENERAL WORKS

3640. Backworks (Firm). Was ist Backworks? New York: Backworks, 1976. 1 v. (unpaged). Annotated sales catalogue from the now defunct intermedia art dealership Backworks. Includes sections on: Fluxus and related objects and documents; the Reuben Gallery (1959-61); and, Other Performance and Events (Music, Dance, Happenings).

3641. Kostelanetz, Richard. "Printout on the New Art." In On Innovative Art(ist)s: Recollections of an Expanding Field. Jefferson, NC: McFarland and Company, 1992, pp. 92-97. [Reprint of # 407]

3642. McEvilley, Thomas. "Art in the Dark." In Apocalypse Culture, ed. Adam Parfrey. New York: Amok Press, 1987, pp. 81-100. [Reprint of # 415]

3643. Zehn Jahre Edition Hundertmark, 1970-1980, Berlin-Koln, eds. Armin Hundertmark and Dietmar Kirves. Berlin: Berliner Künstlerprogramm des Deutschen Akademischen Austauschdienstes (DAAD), 1980. 214p. Tribute to multiples publisher Armin Hundertmark. Includes listings of multiples by a number of Fluxus and Viennese Actionist artists--Eric Andersen, Joseph Beuys, George Brecht, Gunter Brus, Robert Filliou, Ken Friedman, Joe Jones, Milan Knizak, Alison Knowles, Otto Muehl, Hermann Nitsch, Gerhard Ruehm, Takako Saito, Tomas Schmit and Ben Vautier.

## Dissertations

3644. Fetterman, William Benson. "John Cage's Theatre Pieces: Notations and Performances." Dissertation (Ph.D.) New York University, 1992. 500p.

## Articles

3645. Erickson, Jon. "The Spectacle of the Anti-Spectacle: Happenings and the Situationist International." Discourse, Vol. 14, No. 2 (Spring 1992): 36-58.

## Action Art Festivals and Exhibitions

## DESTRUCTION IN ART/SYMPOSIUM

3646. Stiles, Kristine. "Survival Ethos and Destruction Art." Discourse, Vol. 14, No. 2 (Spring 1992): 74-102. In depth discussion of the Destruction in Art Symposium, events leading up to it and related works which followed.

**NEW YORK AVANT-GARDE FESTIVAL**

3647. New York Avant Garde Festival. Unpublished bibliography compiled by Charlotte Moorman. Xerox copy. [Held by the Emily Harvey Gallery (537 Broadway, New York, NY 10012) - Charlotte Moorman File]

**COUNTRY STUDIES****FINLAND**

3648. Elovirta, Arja. "What's Happening: Musiikin, Teatterin vai kuvataiteen Perillinen." Taide (Helsinki), Vol. 31, No. 2 (1991): 8-11. Includes a discussion of Ken Dewey's "Helsinki Street Piece" of 1963 as well as various Finnish Happenings of the 1960s and 70s. [Finnish text. English summary, p. 66]

**FRANCE**

3649. Nice a Berlin = Nizza in Berlin. Edited by Toni Stooss. Berlin: Berliner Künstlerprogramm (DAAD), 1980. 120p. Exhibition focusing on the Nice School of Nouveau Realistes and Fluxartists. Includes brief profiles of Ben, Robert Filliou, Serge Oldenbourg III and Marcel Alocco.

**BIOGRAPHICAL AND CRITICAL STUDIES****BRECHT, GEORGE**

3650. Politi, Giancarlo. "George Brecht: Sure, We Had Reasons, But We Had No Goals." Flash Art, No. 167 (Nov-Dec 1992): 58. Previously unpublished 1971 interview from the Flash Art archives.

**DEBORD, GUY**

3651. Berman, Russell, David Pan, and Paul Piccone. "The Society of the Spectacle 20 Years Later: A Discussion." Telos, No. 86 (Winter 1990-91): 81-102.

**FLUXUS**

3652. Morgan, Robert. "The Fluxus Ensemble." In Commentaries on the New Media Arts: Fluxus & conceptual art, artists' books, correspondence art, audio & video art. Pasadena, CA: Umbrella Associates, 1992, pp. 1-5. Reprint of article originally published in # 1312.

3653. "Nouveau Realisme und Fluxus." In Vom Klang der Bilder: die Musik in der Kunst des 20. Jahrhunderts, ed. Karin von Maur. Munchen: Prestel, 1985, pp. 293-302. Photos and descriptions of musical works and instruments by various Fluxartists.

**Exhibition Catalogues**

3654. Fluxus. Koln: Galerie Schuppenhauer, 1992. 399p. Alternate title: Fluxus Virus, 1962-1992. Catalog of an exhibition held at the "Temporares Museum," Kaufhof-Parkhaus, Kolnischer Kunstverein Moltkerei, Sept. 1-27, 1991, and at the Aktionsforum Praterinsel, Munich, Nov. 19, 1991-Januar 1993. [German and English text]

\*3655. Fluxus: elements d'informations. Text by Charles Dreyfus. Paris: ARC 2, Musee d'Art Moderne de la Ville de Paris, 1974. (Documents d'art contemporain, 2)

\*3656. In The Spirit of Fluxus. Minneapolis, MN: Walker Art Center, 1993. 192p.

**Special Issues**

3657. "Fluxus: A Conceptual Country." Visible Language (Providence, RI), Vol. 26, No. 1/2 (Winter/Spring 1992). 220p. Special issue edited by Estera Milman. Includes articles by Milman, Martha Wilson, Stephen C. Foster, Owen Smith, Ellsworth Snyder, Roy A. Allen, Craig Saper, John G. Hanhardt, Jonas Mekas, Dick Higgins, Ken Friedman, Hollis Melton, Peter Frank, Michael Partridge and Joan S. Huntley.

**Articles**

3658. Babias, Marius. "'Genau hinschen, genau hinhoren, mitdenken'; Marius Babias sprach mit Rene Block uber DAAD, seine Sammlung und Fluxus." Kunstforum International, Bd. 120 (1992): 321-323.

3659. Belloni, Cristina. "Fluxus (5). La Societa Post-Industriale." Terzo Occhio, Vol. 16, No. 4 (No. 57) (December 1990): 45-46.

\*3660. \_\_\_\_\_. "Fluxus (6): dopo e oltre l'anima del flusso (Fluxus (6): after and beyond the soul of the free-flow)." Terzo Occhio, Vol. 17, No. 1 (March 1991): 31-32.

3661. Gomez, Edward M. "All is Flux." Art News (September 1992): 16. Report on the various shows and exhibits throughout the United States and Europe celebrating the 30th anniversary of Fluxus's birth.

3662. Huebl, Michael. "Spurenelement: Scherz, Witz und Ironie in der Gegenwartskunst mit einem ausfuhrlichen Ruckblick auf Fluxus." Kunstforum International, Bd. 120 (1992): 97-107.

3663. Rian, Jeff. "Fluxus, Flux On; It all started a 17th of January, one million years ago." Flash Art, No. 167 (November-December 1992): 53, 55-57, 59.

**Exhibition and Performance Reviews**

3664. Babias, Marius. "Austellung: Fluxus da Capo, Wiesbaden, 6.9-18.10.1992, 12 Orte." Kunstforum International, Bd. 120 (1992): 324-326.

3665. Cotter, Holland. "Review/Art: Three Shows Celebrate the Spirit of Fluxus." New York Times (October 23 1992): C19. Review of a trio of Fluxus shows at New York's New Museum of Contemporary Art, Franklin Furnace Archive and the Emily Harvey Gallery.

3666. O'Regan, Richard. "There's Music--and Eggs--in the Air!" Stars and Stripes [European Edition] (October 21 1962): 11. Report on the early Flux-concert--International Festival of Very New Music and Anti-Music--held in Wiesbaden, W. Germany. Includes comments on Fluxus aesthetics from George Maciunas.

**Media Materials**

\*3667. Some Fluxus (1978-90). 60 min. Directed by Larry Miller. Video documentary featuring footage from a variety of Flux-concerts and events. Includes excerpts of Flux-performances at The Kitchen (1979) and Neuberger Museum (1983), Krinzinger Gallery, Vienna (1990), Gallery 1900-2000, Ecole Nationale des Beaux-Arts, Paris (1989), Emily Harvey Gallery, New York (1990), and Bonner Kunstverein (1989). Other events include George Maciunas's Flux-Wedding and Ben Vautier addressing the question of whether Fluxus is still a living art movement. [For availability contact: Anthology Film Archives, 32 Second Avenue, New York, NY 10003. Tel. 212/505-5181]

**GROOMS, RED**

3668. Lequire, Louise. "Charles Grooms, the artist at 23." Motive (Nashville, TN), Vol. 21, No. 6 (March 1961): 20-31. Includes many reproductions of early Grooms drawings and paintings.

**INTERNATIONALE SITUATIONNISTE**

\*3669. Barrot, Jean. What is Situationism: Critique of the Situationist International. London: Unpopular Books (Box 15, 136 Kingsland High Road, Dalston, London E8 2NS), 1987.

3670. Shipway, Mark. "Situationism." In Non-Market Socialism in the Nineteenth and Twentieth Centuries, eds. Maximilien Rubel and John Crump. Houndmills, Basingstoke, Hampshire: Macmillan, 1987, pp. 151-172.

**Articles**

3671. Bonnett, Alastair. "Art, Ideology, and Everyday Space: Subversive Tendencies from Dada to Postmodernism." Environment and Planning, Vol. 10, No. 1 (February 1992): 69+. Includes a discussion of the Lettrist and Sit. Internationals.

3672. \_\_\_\_\_. "Situationism, Geography and Poststructuralism." Environment and Planning. D: Society & Space, Vol. 7, No. 2 (June 1989): 131-146.

3673. Erickson, Jon. "The Spectacle of the Anti-Spectacle: Happenings and the Situationist International." Discourse, Vol. 14, No. 2 (Spring 1992): 36-58.

3674. Plant, Sadie. "The Situationist International: A Case of Spectacular Neglect." Radical Philosophy, No. 55 (Summer 1990): 3-10.

3675. Thomas, Michael J. "Urban Situationism." Planning Outlook, n.s. Vol. 17 (1975): 27-39.

3676. "What is 'Situationism'?" Re Search, No. 2 (1981): 29.

#### JONES, JOE

\*3677. Interview with Joe Jones (1988). 30 min. Conducted by Larry Miller. [For availability contact: Anthology Film Archives, 32 Second Avenue, New York, NY 10003. Tel. 212/505-5181]

#### KAPROW, ALLAN

3678. Kaprow, Allan. "Introduction to a Theory: 7 Environments." Bull Shit (Milan), No. 01 (Oct-Nov 1991). Special issue. Discussion and photos of seven Kaprow environments from 1957 to 1964--Beauty Parlor (1957/58); Apple Shrine (1960); Stockroom (1960); Yard (1961); Words (1962); Push and Pull (1963); Eat (1964), shown at Milan's Fondazione Mudima.

3679. Rubinstein, Meyer Raphael. "Review of Exhibitions: Milan: Allan Kaprow at Fondazione Mudima." Art in America (April 1992): 171. Review of Fondazione Mudima show of Kaprow environments.

#### KNIZAK, MILAN

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## Appendix IV: List of Artists/Artists Groups by Country

### Argentina

Masotta, Oscar  
Minujin, Marta

### Austria

Achleitner, Friedrich  
Artmann, H.C.  
Bayer, Konrad  
Brus, Gunter  
Cibulka, Heinz  
Export, Valie  
Frohner, Adolf  
Kren, Kurt  
Mis, Erika  
Muehl, Otto  
Nitsch, Hermann  
Rainer, Arnulf  
Ruehm, Gerhard  
Schilling, Alfons  
Schwarzkogler, Rudolf  
Weibel, Peter  
Wiener Aktionismus  
Wiener Gruppe  
Wiener, Oswald

### Belgium

Toche, Jean  
Vaneigem, Raoul

### Canada

Page, Robin

### Czechoslovakia

Aktual Group  
Brikcius, Eugen  
Filko, Stano

### Czechoslovakia (cont.)

Honys, Josef  
Knizak, Milan  
Mach, Jan  
Mach, Vit  
Marik, M.  
Mlynarcik, Alex  
Patocka, J.  
Pospisilova, Helena  
Svecova, Sona  
Tichy, P.  
Trtilek, Jan  
Wittmann, Robert  
Zelibska, Jana  
Zizkova, Zdenko

### Denmark

Andersen, Erik  
Christiansen, Henning  
Koepcke, Arthur

### France

Bernstein, Michele  
Debord, Guy  
Lebel, Jean-Jacques  
Oldenbourg, Serge III  
Vautier, Ben  
Vienet, Rene

### Germany

Beuys, Joseph  
Brock, Bazon  
Caspari, Carlheinz  
Dressler, Otto  
Fischer, Lothar  
Group Zero  
Gruppe Spur

**Germany (cont.)**

Mack, Heinz  
 Piene, Otto  
 Prem, Heimrad  
 Roth, Dieter  
 Schmit, Tomas  
 Schult, HA  
 Strid, Hardy  
 Sturm, Helmut  
 Uecker, Gunther  
 Vostell, Wolf  
 Wilhelm, Jean-Pierre  
 Zimmer, Hans-Peter

**Great Britain**

Boyle, Mark  
 Fazakerley, Gordon  
 Latham, John  
 Nuttall, Jeff  
 Rumney, Ralph

**Italy**

Chiari, Giuseppe  
 Marchetti, Walter  
 Pinot Gallizio

**Japan**

Akasegawa, Genpei  
 Ay-O  
 Gutai Group  
 Hi Red Center  
 Kanayama, Akira  
 Kosugi, Takehisa  
 Kubota, Shigeo  
 Motonaga, Sadamasa  
 Mukai, Shuson  
 Murakami, Saburo  
 Nakanishi, Natsuyuki  
 Neo-Dada Organizers  
 Ono, Yoko  
 Saito, Takako  
 Shimamoto, Shozo  
 Shiomi, Mieko  
 Shiraga, Kazuo  
 Takamatsu, Jiro  
 Tanaka, Atsuko  
 Tone, Yasunao  
 Wada, Yoshi  
 Yamasaki, Tsuruko  
 Yoshihara, Jiro  
 Yoshihara, Michio  
 Zero Dimension Group

**Korea**

Paik, Nam June

**Lithuania**

Landsbergis, Vytautas  
 Maciunas, George

**Netherlands**

Broun, Stanley  
 Constant  
 Duyn, Roel van  
 Grootveld, Robert Jasper  
 Jong, Jacqueline de  
 Kabouters  
 Ridder, Willem de  
 Schippers, Wim T.  
 Stolk, Rob  
 Tuynman, Hans  
 Vries, Bernhard de  
 Weerlee, Duco van  
 Weetering, Irene van der

**Spain**

Barce, Ramon  
 Castillejo, Jose Luis  
 Hidalgo, Juan  
 Zaj Group

**Sweden**

Elde, Ansgar  
 Oldenburg, Claes

**Switzerland**

Armleder, John

**United States**

Agnello, Michael  
 Art Workers Coalition  
 Ashley, Mary  
 Ashley, Robert  
 Black Mask  
 Borkin, Harold  
 Brecht, George  
 Byrd, Joseph  
 Cacioppo, George  
 Callahan, Michael  
 Cohen, Milton J.  
 Corner, Philip  
 Dewey, Ken

**United States (cont.)**

Dine, Jim  
Durkee, Steve  
Fine, Albert M.  
Flynt, Henry  
Friedman, Ken  
Georgakas, Dan  
Grooms, Red  
Guerrilla Art Action Group  
Hansen, Al  
Hay, Alex  
Hendricks, Geoffrey  
Hendricks, Jon  
Higgins, Dick  
Hompson, Davi Det  
Johnson, Poppy  
Jones, Joe  
Kabalevsky, Dan  
Kaprow, Allan  
Kirby, Michael  
Knowles, Alison  
Krumm, Philip  
Leaf, Peter  
Liddell, Cynthia  
Los Angeles Provos  
Mac Low, Jackson  
Manupelli, George  
Miller, Larry  
Moorman, Charlotte  
Morea, Ben  
Morris, Robert  
Mumma, Gordon  
New York Provos  
Oldenburg, Claes  
ONCE Group  
Ortiz, Ralph  
Patterson, Ben  
Porter, Bern  
Raiken, Laupin  
Rauschenberg, Robert  
Reynolds, Roger  
Scavarda, Donald  
Schneemann, Carolee  
Sharits, Paul  
Stern, Gerd  
Up Against the Wall  
USCO  
Watts, Robert  
Wehrer, Anne  
Wehrer, Joseph  
Whitman, Robert  
Williams, Emmett  
Young, La Monte



## Appendix V: List of Artists Groups and Collectives

### **Aktual Group**

Knizak, Milan  
Korejs, V.  
Marik, M.  
Patocka, J.  
Pospisilova, Helena  
Svecova, Sona  
Tichy, P.  
Trtilek, Jan  
Wittmann, Robert  
Zizkova, Zdenko

### **Art Workers Coalition**

Gross, Alex  
Haacke, Hans  
Lippard, Lucy

### **Bauhaus Situationniste**

Elde, Ansgar  
Fazakerley, Gordon  
Magnus, Carl  
Nash, Jorgen  
Prem, Heimrad  
Strid, Hardy  
Thorsen, Jens Jorgen

### **Black Mask**

Georgakas, Dan  
Morea, Ben

### **Fluxus**

Andersen, Eric  
Armleder, John M.  
Ay-O  
Berner, Jeff  
Beuys, Joseph

### **Fluxus (cont.)**

Boyd, Don  
Brecht, George  
Caspari, Carlheinz  
Chiari, Giuseppe  
Christiansen, Henning  
Corner, Philip  
Filliou, Robert  
Fine, Albert M.  
Flynt, Henry  
Friedman, Ken  
Hendricks, Bici  
Hendricks, Geoffrey  
Higgins, Dick  
Hompson, Davi Det  
Kirkeby, Per  
Klintberg, Bengt Af  
Knowles, Alison  
Koepcke, Arthur  
Kosugi, Takehisa  
Kubota, Shigeko  
Landsbergis, Vytautas  
Maciunas, George  
Miller, Larry  
Oldenbourg, Serge III  
Ono, Yoko  
Page, Robin  
Paik, Nam June  
Patterson, Ben  
Porter, Bern  
Ridder, Willem de  
Roth, Dieter  
Saito, Takako  
Schippers, Wim T.  
Schmit, Tomas  
Sharits, Paul  
Shiomi, Mieko  
Spoerri, Daniel  
Tone, Yasunao  
Vautier, Ben

**Fluxus (cont.)**

Vostell, Wolf  
 Wada, Yoshi  
 Watts, Robert  
 Wilhelm, Jean-Pierre  
 Williams, Emmett  
 Young, La Monte

**Group Zero**

Mack, Heinz  
 Piene, Otto  
 Uecker, Gunther

**Gruppe SPUR**

Fischer, Lothar  
 Prem, Heimrad  
 Sturm, Helmut  
 Zimmer, Hans-Peter

**Guerrilla Art Action Group**

Hendricks, Jon  
 Johnson, Poppy  
 Raiken, Laupin  
 Toche, Jean  
 Toche, Virginia

**Gutai Group**

Kanayama, Akira  
 Motonaga, Sadamasa  
 Mukai, Shuson  
 Murakami, Saburo  
 Shimamoto, Shozo  
 Shiraga, Kazuo  
 Tanaka, Atsuko  
 Yamasaki, Tsuruko  
 Yoshihara, Jiro  
 Yoshihara, Michio

**Hi Red Center**

Akasegawa, Genpei  
 Nakanishi, Natsuyuki  
 Takamatsu, Jiro  
 Tone, Yasunao

**Internationale Situationniste**

Bernstein, Michele  
 Constant  
 Debord, Guy  
 Jong, Jacqueline de  
 Jorn, Asger  
 Martin, J.V.

**Internationale Sit. (cont.)**

Pinot Gallizio  
 Rumney, Ralph  
 Vaneigem, Raoul  
 Vienet, Rene

**Kabouters**

Duyn, Roel Van

**Kommune-I**

Langhans, Rainer  
 Teufel, Fritz

**Los Angeles Provos**

Agnello, Michael  
 Byrd, Joseph  
 Kabalevsky, Dan  
 Leaf, Peter

**Neo-Dada Organizers**

**New York Provos**

Beal, Dana

**ONCE Group**

Ashley, Mary  
 Ashley, Robert  
 Borkin, Harold  
 Cacioppo, George  
 Cohen, Milton J.  
 Krumm, Philip  
 Liddell, Cynthia  
 Manupelli, George  
 Mumma, Gordon  
 Reynolds, Roger  
 Scavarda, Donald  
 Wehrer, Anne  
 Wehrer, Joseph  
 Wise, Bruce

**Provos**

Duyn, Roel van  
 Grootveld, Robert Jasper  
 Stolk, Rob  
 Tuynman, Hans  
 Vries, Bernhard de  
 Weerlee, Duco van  
 Weetering, Irene van der

**Situationist International**  
 See Internationale Sit.

**SPUR**

See Gruppe SPUR

**Up Against the Wall  
Motherfuckers**

Morea, Ben

**USCO**

Callahan, Michael  
Durkee, Steve  
Stern, Gerd  
Yalkut, Jud

**Viennese Actionists**

See Wiener Aktionismus

**Wiener Aktionismus**

Brus, Gunter  
Cibulka, Heinz  
Export, Valie  
Frohner, Adolf  
Kren, Kurt  
Mis, Erika  
Muehl, Otto  
Nitsch, Hermann  
Rainer, Arnulf  
Schilling, Alfons  
Schwarzkogler, Rudolf  
Weibel, Peter

**Wiener Gruppe**

Achleitner, Friedrich  
Artmann, H.C.  
Bayer, Konrad  
Ruehm, Gerhard  
Wiener, Oswald

**Zaj**

Barce, Ramon  
Castillejo, Jose Luis  
Ferrer, Esther  
Hidalgo, Juan

**Zero Dimension Group**

**Zero Group**

See Group Zero





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Berner, Jeff  
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