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AND AFTER...

QUEENSLAND ART GALLERY 1993

A number of impulses have been in force to arrive at this particular constellation of images and objects. Over the past five years the Queensland Art Gallery has acquired a number of recent print portfolios and large-scale multiples whose production testifies to sustained interest in the visual innovations and intellectual disruptions of Marcel Duchamp and, later, of John Cage. In

PREFACE

part, this collecting activity has been driven by the Gallery's policy to draw attention to major developments in twentieth-century art practice. However, encouragement for specific representation of Fluxus-related material has come from outside Australia as well as from Brisbane and its environs. New areas of growth for the Collection have been stimulated by the professional and entrepreneurial support of both René Block in Berlin and Francesco Conz in Verona.

In 1990 Block's print portfolio, *The Readymade Boomerang*, connected with his superb Biennale of Sydney of the same year, was recognised by our Curator of Prints, Drawings and Photographs, Anne Kirker, as an ideal means of representing contemporary international figures in the Gallery. Subsequently, René Block brought to our attention the *Hommage à Arthur Köpcke* compilation of images (a visual compendium of key individuals connected with Fluxus), and through him we were also able to secure Cage's *Mozart Mix*, a multiple which is as much a visual installation as a rich aural experience.

Similarly, the publishing ventures of Francesco Conz have attracted keen interest, and in 1991 two portfolios by Alison Knowles, an original member of Fluxus, were generously gifted to augment the fledgling holdings of Fluxus-inspired material at the Queensland Art Gallery. Other material has come from the artists themselves, especially Knowles and Dick Higgins.

In this field, Brisbane has also benefited enormously from the scholarship and enthusiasm of Dr Nicholas Zurbrugg. He was the initiator of three exhibitions — 'Visual Poetics' (Museum of Contemporary Art, 1989), 'FLUXUS!' (Institute of Modern Art, 1990) and 'Henri Chopin' (Queensland College of Art Gallery, Griffith University, 1992). He has also been a creative influence in the current project.

Likewise, we are indebted to Malcolm Enright for bending the rules in the design of this publication, ensuring that, as a proto-Fluxus product, it lives on independently from the exhibition. Through his efforts, CPI Paper, Queensland, has generously donated the paper for this catalogue and Platypus Graphics has contributed aspects of the printing component.

'FLUXUS and after...' implies a territory beyond the origins of the movement in the 1960s and emphasises its global orientation. What began as a collection-driven exhibition has gathered momentum and broadened its focus to situate leading Brisbane-based artists (especially Robert MacPherson) and other Australian artists within the context of the Fluxus phenomenon.

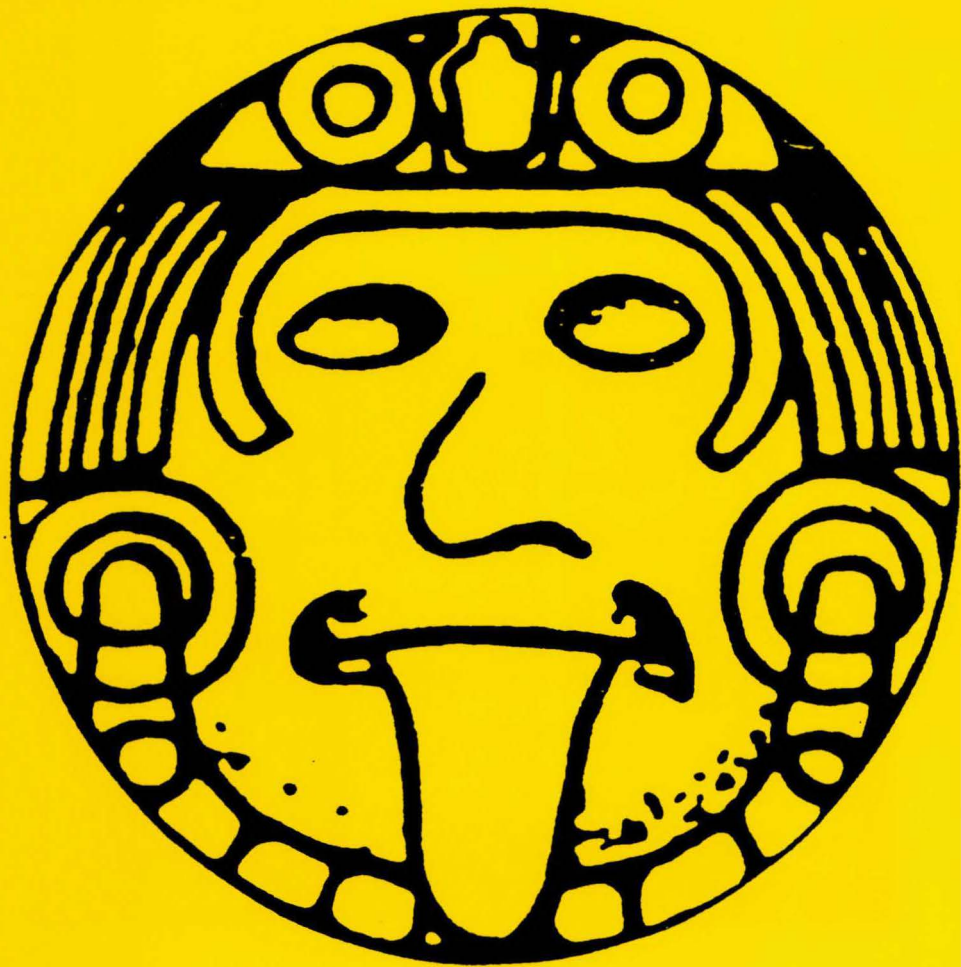
From the private holdings of MacPherson, Madonna Staunton, Malcolm Enright and Peter Tyndall, hitherto unexhibited works have been lent especially for the exhibition. This material augments imagery by these artists from the Gallery's holdings in a manner particularly pertinent to the spirit of Fluxus, and we greatly appreciate their support and interest. In addition, the Queensland Art Gallery is indebted to Noreen Grahame for lending Something Else Press material and to the poet Richard Tipping for the loan of items which infuse visual language with an engaging discontent.

What inevitably emerges from an enterprise of this kind is the realisation that the practice in our art museums of segregating collections according to media and traditional classifying methods constantly needs review. Fluxus is about 'intermedia' and the experimental, interdisciplinary flow of ideas across the visual arts, music, theatre, film, design, poetry, literature — a flow of ideas both imbued with serious humour and inseparable from the world at large.

Doug Hall *Director* Queensland Art Gallery

Am I or is
Australia
far away?
Ben

BEN VAUTIER
Am I or is Australia far away? 1990



**FLUXUS-ART-NONART-AMUSEMENT FOREGOES
DISTINCTIONS BETWEEN ART AND NONART, FOREGOES
ARTIST'S INDISPENSABILITY, EXCLUSIVENESS,
INDIVIDUALITY, AMBITION, FOREGOES ALL
PRETENSIONS TOWARDS SIGNIFICANCE... IT IS A
FUSION OF SPIKE JONES, GAGS, GAMES, VAUDEVILLE,
GAGE AND DUCHAMP**

(George Maciunas, 'Fluxus Manifesto', 1966)

This exhibition reminds us of the relevancy of the Fluxus ethos in an era which is too often dictated by apocalyptic anxieties, edgy cynicism and the cult of the individual. Born at a point of shifting world views, the history of Fluxus is well known. The term was coined in 1962 to unite members of a disparate avant-garde in Europe and the United States

INTRODUCTION

who were working in parallel art forms. The group which was spearheaded by a Lithuanian-born architect and designer named George Maciunas had no stylistic identity, but its activities were in many respects a revival of the spirit of Dada, though not nihilistic. Anti-art in the conventional sense, figures connected with the Fluxus movement emphasised the paradoxical, humorous and ephemeral in their practice. They represented a collective struggle against bourgeois aesthetics.

To Fluxus we owe the term 'intermedia'. It pioneered the fields of concept art, events, scores, 'happenings', performance art and published multiple forms (print portfolios, artists' books, artists' records) that we take for granted today. Some saw it as the most radical and experimental art movement of the 1960s. In that it proposed ways of thinking about art and life from which other ideas and approaches could grow, it was not limited to a specific historical moment but rather was fluid and open-ended. Nowadays, we see Fluxus as an attitude rather than an art movement, and the term 'fluxism' has evolved to emphasise the ongoing philosophy associated with it.

The obvious immediate ancestors of Fluxus are Marcel Duchamp and John Cage. As Ben Vautier observed: 'Without Cage, Marcel Duchamp and Dada, Fluxus would not exist... Fluxus exists and creates from the knowledge of this post-Duchamp (the ready-made) and post-Cage (the depersonalisation of the artist) situation'.¹ Fluxus artists were part of a laboratory of ideas, of experimenting with ways to integrate art into life and reaching out on a global scale to enter into dialogue with like-minded individuals. Amongst the criteria which are central to this phenomenon are those listed by Dick Higgins, a founding member of Fluxus, and updated by Ken Friedman in 1990:

Globalism
Unity of art and life
Intermedia
Experimentalism, research orientation
Chance
Playfulness
Simplicity, parsimony
Implicativeness
Exemplativism
Specificity
Presence in time
Musicality²

Most of these notions are implicit in the diverse range of material on show, whether it be the product of artists central to Fluxus, or of those whose life and work intimately connects with the values it promoted. Denying territorial parochialism, Fluxus crossed international boundaries and encouraged networking and collaboration between people from opposite sides of the globe. At the beginning of the 1970s, Peter Kennedy, for example, built up connections with George Maciunas, Al Hansen, Larry Miller and Robert Watts as part of the *Inhibadress* program in Sydney. Peter Tyndall developed an active dialogue with Henning Christiansen, Chris Mann with John Cage and Emmett Williams. Nicholas Zurbrugg has built up a strong rapport with Henri Chopin and many other visual poets and exponents of the treated text.

With everyday life as a model for creative expression, the most mundane experiences become relevant and a spirit of freedom, openness and humour is engendered. The *Propositions*

performances created by Alison Knowles in the early 1960s such as *Make a salad* and *Find something in the street* and *give it away* set the tone. They fit perfectly with Maciunas's values: no cost, no waste, and lots of surprises. Over a decade later, with vantage points in both New York and Brisbane, Robert MacPherson with his 'Secular red' collages, and the 'Relics of boredom — sculpture' series arrived at works of great elegance and parsimony from the most mundane, usually discarded, materials.

If boundaries are collapsed between art and life, it follows that distinctions between media became problematic and the growth of new hybrids is possible. The large and heroic may be avoided in favour of statements which are intimate, ephemeral and highly poetic. Dick Higgins developed the term 'intermedia' to explain these shifting sites of artistic exploration, to cover works that might fall between the visual, musical and literary. His publishing enterprise Something Else Press became one of the most important disseminators of experimental activity of the 1960s and 1970s, serving happenings, poetry, events, art theory, music and literature.

The range of material using the printed word and the printed multiple as a means of conveying the Fluxus credo is enormous and bewildering. The numerous event scores and instructions for which Maciunas was responsible, his Yearboxes, Flux-kits and anthologies have given way to compilations of screenprints recording the transitory activities of particular individuals such as Alison Knowles, to fabricated postage stamps by Robert Watts which gently subvert the bureaucratic system and combat the pretensions of high art. In exploring language and verbal concepts, Ben Vautier's self-reflexive irony rubs shoulders with the minimalist 'concrete' compositions of German typographer Hansjörg Mayer, later joined by the activities of Richard Tipping in Australia with his well-aimed slogans.

Fluxists go where the interesting problems are, and in breaking down traditional disciplines often join forces with other experimenters. The early Flux-festivals of the 1960s engendered projects between artists who welcomed the integration of separate talents, and for whom chance procedures and the serious business of play were paramount. Fluxus scores could potentially be realised by anyone, and many claims have been made to place music as a central focus for this form of social radicalism. In their collaborative work, Chris Mann and Warren Burt have built upon Cage's practice of problematising music and sound. Furthermore, the emphasis on text makes their events 'language happenings' as much as they can be described as 'sound works'. They are carefully orchestrated confusions between performance and music and text. Fluxus-inspired work is characterised by both humour and high seriousness. There are jokes and gags but the concept of playfulness extends more importantly to the play of ideas, to unfettered experimentation and free association, and to the play of paradigm shifting.

Having passed the age of thirty, Fluxus has long survived the demise of Maciunas, and has taken on a life of its own. It involves not only continuing participation of key figures from the early years but has expanded to reach an incalculable number of artists situated as far afield as Nice, Brisbane, New York, Hamburg, Copenhagen, Berlin, Paris, Los Angeles, Wangi Wangi and Melbourne. In a much broader sense, it may also bring people to a kind of aesthetic receptivity in their everyday lives which is not only refreshingly removed from set dogma, but unequivocally optimistic and open-ended.

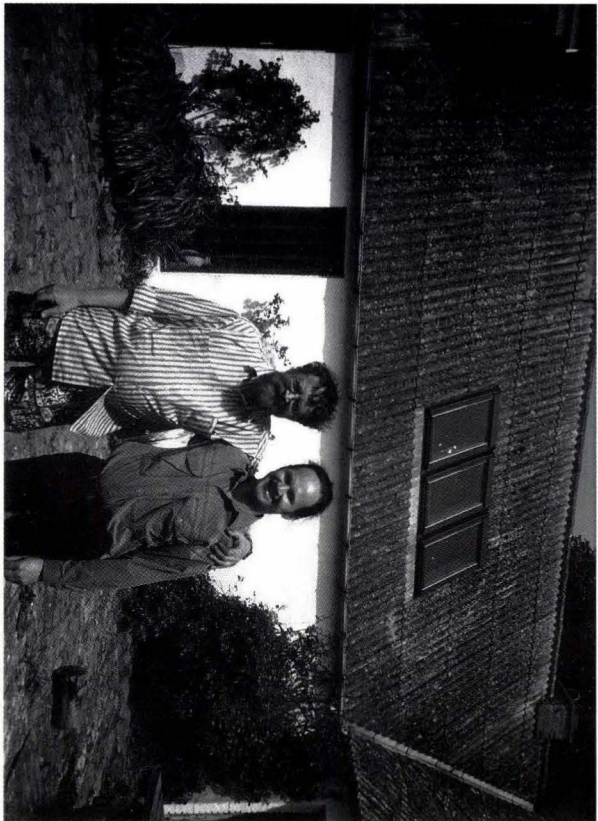
Anne Kirker *Curator of Prints, Drawings and Photographs* Queensland Art Gallery

NOTES

- 1 Quoted in *In the Spirit of Fluxus* [exhibition catalogue], Walker Art Center, Minneapolis, 1992, p.30.
- 2 Ken Friedman, 'Fluxus and Company', in *Ubi Fluxus, Ibi Motus* [exhibition catalogue], Venice Biennale, 1990, p.329.

FURTHER READING

- Fluxus: Selections from the Gilbert and Lila Silverman Collection* [exhibition catalogue], Museum of Modern Art, New York, 1988.
- FluxAttitudes* [exhibition catalogue], Imschoot Uitgevers, Gent, 1991.
- 'Fluxus: A conceptual country', *Visible Language*, vol. 26 1/2, Providence, 1992.



PETER TYNDALL WITH HENNING CHRISTIANSEN IN THE COURTYARD OF
CHRISTIANSEN'S HOME IN ASKEBY, DENMARK 1992
PHOTOGRAPH BY CHRISTINE STOKES



ALISON KNOWLES'S PERFORMANCE, *PROPOSITIONS No. 5* (FIND SOMETHING IN THE STREET AND GIVE IT
AWAY) DURING W.O.R.K.S. FESTIVAL IN ALBERTA, CANADA, JUNE 1972

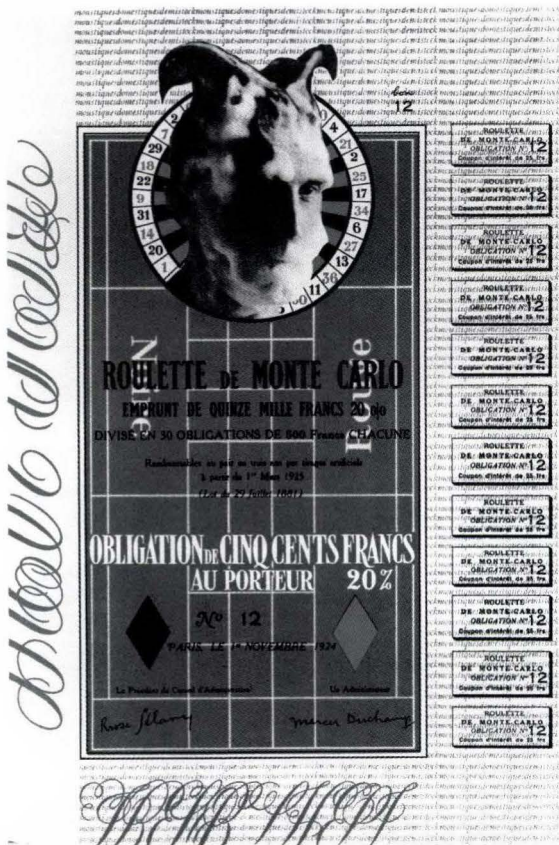
The radical attitudes and iconoclastic aesthetic of Marcel Duchamp have had a profound influence on the development of twentieth-century art. Believing that art should be accessible to all and, consequently, that it could be made of the most mundane and ephemeral of materials, Duchamp's 'readymades' (c.1914–21) represented the first major step towards the demystification of the artist and his/her work.

CHECKLIST AND COMMENTARIES

Transforming mass-produced objects

MEASUREMENTS ARE GIVEN IN CENTIMETRES, HEIGHT BEFORE WIDTH, AND REFER TO SHEET SIZE.

such as wooden stools and bicycle wheels into creative statements, these readymades expanded definitions of art to an unprecedented extent. Duchamp's vast creative and ideological legacy has been particularly influential for Fluxists from the 1960s onwards.



MARCEL DUCHAMP
Obligation Monte Carlo. Monte Carlo bond 1924–38

Marcel Duchamp (France 1887–1968)
Obligation Monte Carlo. Monte Carlo bond 1924–38
Colour lithograph
31.8 x 23.2cm

Collection: Queensland Art Gallery

The original bond was issued in an edition of 30 in 1924. This impression is from the only edition issued by XXe Siècle, Paris in 1938.

Fluxus attracted many people and the issue of key participation has always been a subject of dispute. Certain artists were initiated into its ideals as participants in John Cage's legendary class in experimental composition during the late 1950s at the New School of Social Research in New York. A festival of New Music, organised by George Maciunas at Wiesbaden, Germany in 1962 is generally accepted as the event when Fluxus was recognised, and artists included

FLUXUS AND COMPANY

are now acknowledged as founders of the loosely knit movement. The Wiesbaden group included Dick

Higgins, Alison Knowles, George Brecht, Eric Andersen, Tomas Schmit, Wolf Vostell, Nam June Paik, Emmett Williams, Maciunas himself and several others. Other members came into Fluxus on the basis of working in a similar vein. They included Ben Vautier, Joseph Beuys, Bengt af Klintberg, Robert Filliou, Jackson MacLow and La Monte Young. The group kept growing. Fluxus artists began to influence others through friendship and collaboration.

'IT BECAME, I WOULD SAY, NOT A GROUP, BUT MORE LIKE A WAY OF LIFE...'

(George Maciunas)

An Anthology 2nd edition. Edited by La Monte Young

Published by Heiner Friedrich, New York, 1970. Designed by George Maciunas

Collection: Queensland Art Gallery

With graphic directness, George Maciunas described the contents of this anthology:

**NATURAL DISASTERS
CHANCE OPERATIONS
CONCEPT ART
INDETERMINACY
IMPROVISATION
ESSAYS
STORIES
MUSIC
ANTI-ART
DIAGRAMS
MEANINGLESS WORK
MATHEMATICS
COMPOSITIONS
DANCE CONSTRUCTIONS
PLANS OF ACTION
POETRY**

Including contributions from various artists active in the 1950s who became associated with Fluxus, this publication served most importantly as a model and catalyst for Fluxus anthologies per se. This volume was preceded by an earlier edition, published by La Monte Young and Jackson MacLow in 1963 from materials collected in 1960.

George Maciunas (Lithuania/United States 1931–78)

Diagram of Historical Development of Fluxus and Other 4 Dimensional, Aural, Optic, Olfactory, Epithelial and Tactile Art Forms. Compiled by George Maciunas

Published by Kalejdoskop, Ahus, Sweden, 1981

Collection: Queensland Art Gallery

Approximately half of the Fluxus performance pieces in Fluxus-page were listed giving instructions so that 'Any of the pieces can be performed anytime, anyplace and by anyone...'. Characteristic were the following pieces by Ay-O:

RAINBOW NO. 1 FOR ORCHESTRA

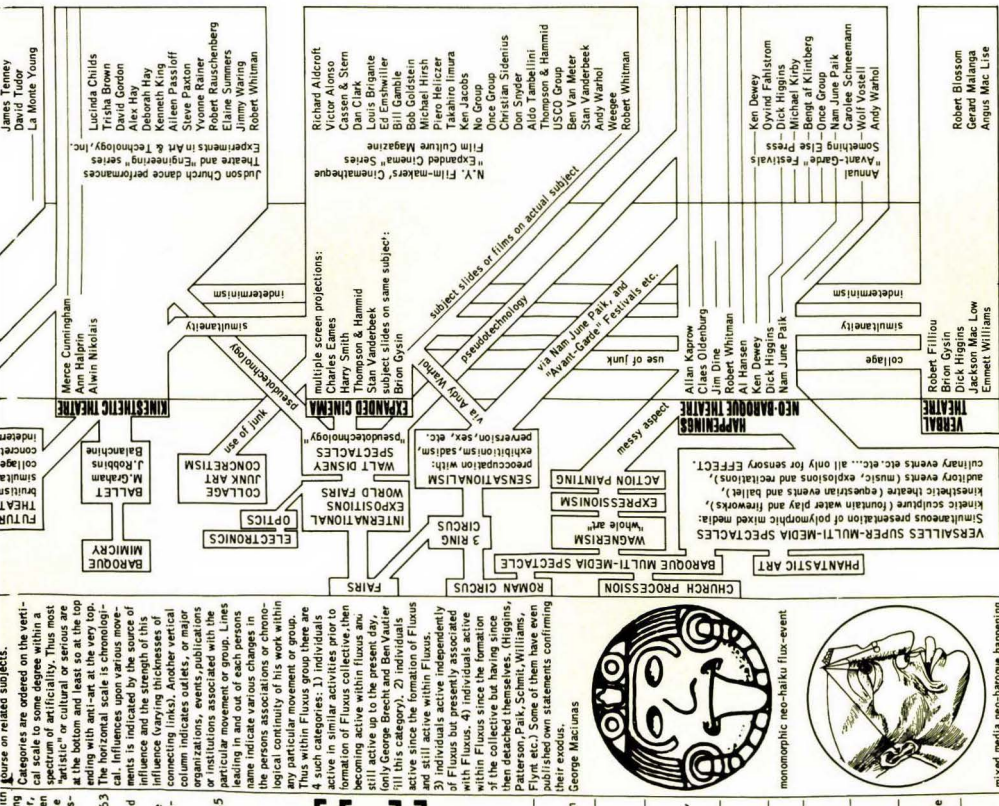
Soap bubbles are blown out from various wind instruments, while conductor breaks the escaping bubbles with his baton. Variation: conductor cuts bubbles with samurai sword.

CHOICE 1, 1966

Performer enters the stage with a tied parcel, places it on a table, opens it and takes out a whipped cream cake with 10 candles. He lights the candles, blows them out, removes the candles, picks up the cake, shows it to the audience and flings it into his own face.

CHOICE 8, 1966

Performer enters with a violin case, removes a violin and a saw from the case, saws the violin in half, replaces the violin pieces and saw in the case, bows down and exits.



Fluxus poster

Designed by Ben Vautier in the 1960s for a 'total art' event in Lund, Sweden. George Brecht, Yves Klein, Robert Filliou, La Monte Young, Nam June Paik, Mieko Shiomi, Robert Watts and 'Ben' himself were among the participants

Private collection.



BEN VAUTIER
FLUXUS POSTER 1960S

From 1958 to 1963 Arthur (Addi) Köpcke ran a small, very experimental gallery in Copenhagen where he exhibited new art by, among others, Diter Rot, Niki de St Phalle, Daniel Spoerri and Robert Filliou. Köpcke's gallery provided a meeting place for Danish and foreign artists and was

a lively forum for discussion and the exchange of ideas. In November 1962 he organised a group of Fluxus artists to visit Copenhagen. Here, in collaboration with

locals such as Eric Andersen and Henning Christiansen, a series of concerts under the title 'FLUXUS — Music and Anti-Music: The Instrumental Theatre' was held in the St Nikolaj Church. These concerts predictably caused considerable public scandal and were branded by the media as 'Fluxus tripe'.

Hommage à Arthur Köpcke 1928–1977 1979

Portfolio of 18 prints by various artists ed.76/100

Published by Den Danske Radeerforening, Denmark

Collection: Queensland Art Gallery

Eric Andersen (Denmark b.1943)

Waste basket 1979

Offset

40 x 31.1cm

Joseph Beuys (Germany 1921–86)

Untitled 1979

Offset with rubber stamps

42 x 39.8cm

George Brecht (United States b.1926)

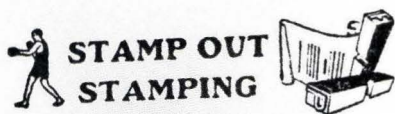
Stamp out stamping 1979

Rubber stamps

42 x 29.7cm

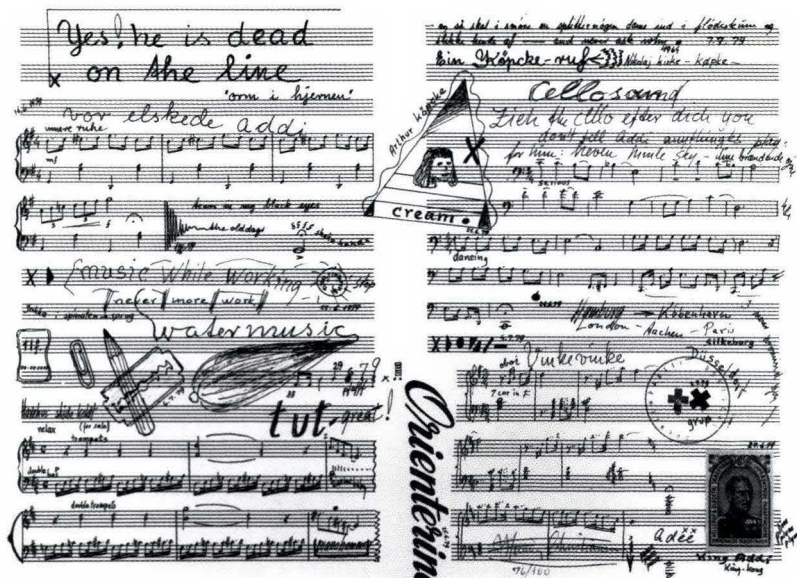


JOSEPH BELYS
UNTITLED 1979



GEORGE BRECHT
STAMP OUT STAMPING 1979

Henning Christiansen (Denmark b.1932)
Yes! he is dead on the line 1979
 Collage, offset and original stamp
 29.8 x 42cm



Henning Christiansen (Denmark b.1932)
Stranger on the shore 1979
 Letterpress, orange and green felt-tipped pen
 Two sheets: 30 x 42cm, 46 x 30cm

**STRANGER ON THE SHORE
 ARTHUR KÖPCKE IN MEMORIAM**

**Wild man
 born in a breaker
 in Hamburg's casemates
 Hamburg's froth of rage
 was on your sharp mouth
 the words flew from your
 slender shape
 when you chafed the Prussian spirit**

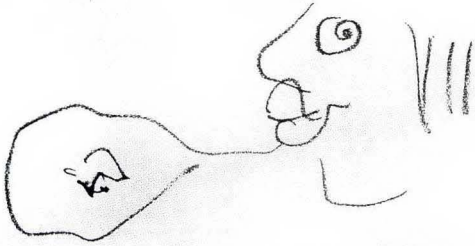
**you read us the text against stupidity
 it was the Prussian spirit that chased you from Germany**

**'worms in the brain'
 'worms in the brain'
 to Denmark
 where your flapping artist mind
 telephonically
 sought and sought
 contacts
 all over the world**

**Fluxus – luxus – huxus
 muxus – truxus – kuxus
 cross x cross Addi...**

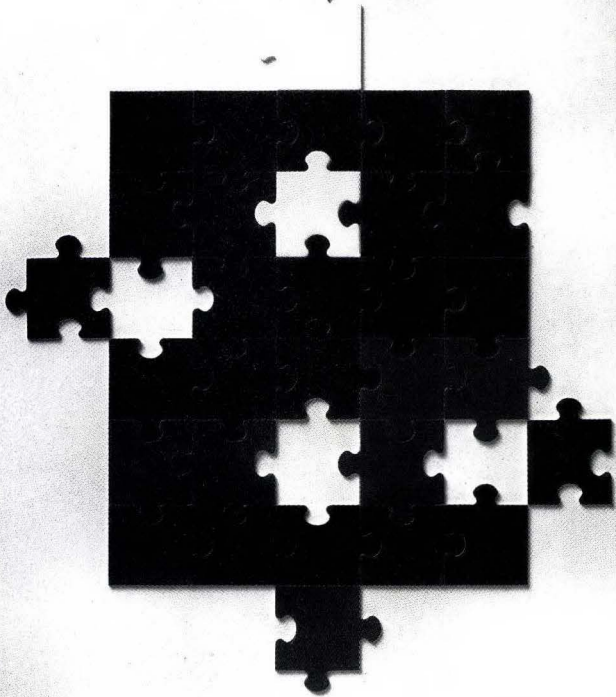
(From Christiansen's poem, 8 June 1978)

HENNING CHRISTIANSEN
 YES! HE IS DEAD ON THE LINE 1979



I saw you look at me when I was
Imitating the song of a bird

ROBERT FILLIOLI
IMITATING THE SONG OF A BIRD 1979



I Saw Addi Yesterday on West Broadway 9/10/1979

AL HANSEN
I SAW ADDI YESTERDAY ON WEST BROADWAY 1979

Robert Filliou (France b.1926)
Imitating the song of a bird 1979
Offset
29.8 x 42cm

Ludwig Gosewitz (Germany b.1936)
Addi Köpcke 1979
Offset, perforated
29.7 x 41.9cm

Al Hansen (United States b.1926)
I saw Addi yesterday on West Broadway
1979
Offset and assemblage of jigsaw puzzle pieces
39 x 32cm

Per Kirkeby (Denmark b.1938)
The painter and his model 1979
Etching and lithograph
48.1 x 38.1cm

Bengt af Klintberg (Denmark)
Bootlifting for Addi 1979
Offset
29.4 x 41.9cm

Alison Knowles (United States b.1933)
Bruna bönar (Brown beans) 1979
Offset with acetate overlay
41.2 x 31cm

Bjorn Norgaard (Denmark b.1947)
Untitled 1979
Etching, woodcut and offset
32 x 37.9cm

Nam June Paik (United States b.1932)
I learned from my sister how to open a piano — I learned from Köpcke how to close a piano 1979

Offset
31 x 42cm

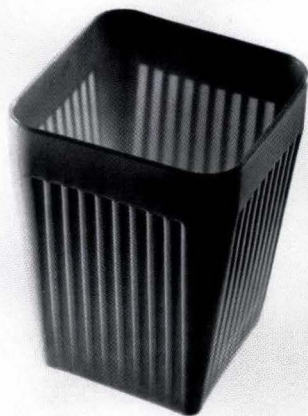
Tomas Schmit (Germany b.1943)
Geschichte (History) 1979
Offset, hand-coloured
29.8 x 42cm

Daniel Spoerri (Switzerland b.1930)
I do not want to participate 1979
Offset and rubber stamps
42 x 29.5cm

Ben Vautier (Switzerland/France b.1935)
oh Ben you are stupid you talk too much about art (addi said that once to me) 1979
Screenprint and gelatin silver photograph
40 x 39.7cm

Wolf Vostell (Germany b.1932)
Die Fluxisten sind die Falken der Kunstgeschichte (The Fluxists are the falcons of the history of art) 1979
Offset
40.2 x 28.5cm

Robert Watts (United States 1923–88)
Cloud music for Addie 1979
Offset
29.8 x 42cm





BENGT AF KLINTBERG
BOOTLIFTING FOR ADDI 1979

I learned from
my sister - 4/7 -
how to open
a piano



7/10

one

I learned
from Kopyke -
how to close a piano

Paris 199

re - piano "K" (1965)



NAM JUNE PAIK
I LEARNED FROM MY SISTER HOW TO OPEN A PIANO
I LEARNED FROM KOPYKE HOW TO CLOSE A PIANO 1979



oh Ben you are
Stupid you talk
too much about art
(addi said that once to me)

BEN VAUTIER
OH BEN YOU ARE STUPID YOU TALK TOO MUCH ABOUT ART (ADDI SAID THAT ONCE TO ME) 1979



THE 6 MARCH 70

ROBERT WATTS
CLOUD MUSIC FOR ADDIE 1979

'FLUXUS IS STILL NEEDED, IN A WORLD OF PRETENSION AND FALSENESS, GRANDIOSITY AND HUMORLESSNESS'

(Dick Higgins)

Dick Higgins and Alison Knowles were two of the original protagonists of Fluxus in the United States. Many of their performances and installations from the early 1960s have since become classics, and are models of the Fluxus precept that art and life should be indistinguishable. With backgrounds in poetry and the visual arts respectively, Higgins and Knowles used basic elements of daily life, such as cooking and reading the newspaper, as the focus of their work which relied for its effect upon simplicity, specificity and chance.

Dick Higgins has often been regarded as Fluxus' major thinker and was the earliest to theorise the phenomenon. The term 'intermedia' was coined by him to describe a new site of creative activity which existed between various fields (music, poetry, design, theatre, vaudeville, high art etc.), thereby continuing the blurring of classic distinctions which had begun earlier in the century with Futurism and Dada. In his landmark statement of 1966, Higgins observed that such an impulse had re-emerged as a result of the challenge felt by artists to respond to dramatic shifts in cultural value systems:

DICK HIGGINS **UNITED STATES B. 1938**

'For the last ten years or so, artists have changed their media to suit this (current) situation, to the point where the media have broken down in their traditional forms, and have become merely puristic points of reference. The idea has arisen... throughout the entire world, that these points are arbitrary and only useful as critical tools...

This is the intermedial approach, to emphasise the dialectic between the media... the central problem is now not only the new formal one of learning to use them (the intermedia), but the new and more social one of what to use them for. Having discovered tools with an immediate impact, for what are we going to use them?... there are dangerous forces at work in our world, isn't it appropriate to ally ourselves against these, and to use what we really care about and love or hate as the new subject matter in our work?... We must find the ways to say what has to be said in the light of our new means of communicating... There is a great deal for us to do...'

(Statement on Intermedia by Dick Higgins, New York, 3 August 1966)

Poetry Intermedia

Gift of the artist, Barrytown, New York 1993

Collection of small 'intermedial visuals' from the 1960s and 1970s including a word puzzle, *Ode to London 1967*, the poem *pearls, pearls of pearls*, and a handful of copies of *Tamurlane's 'Darugar'*. Higgins explains:

'This piece, dating from c.1964, is a sound poetry event for audience. Everyone is given a score, and they howl out, as loud as possible, the indicated sounds in any order. The piece lasts as long as desired'.

(Letter to A. Kirker, 4 July 1993)

Self portrait of 1973 takes the form of a pithy quotidian poem on delicate handmade paper impressed with leaves and butterflies.

Largely as a result of Fluxus publishing plans not being realised and subsequent friction between himself and George Maciunas, Dick Higgins established the Something Else Press in New York in 1964, with the aim of publishing both his own work and other examples of alternative literature. As a Fluxist, Higgins was committed to one of the most radical art concepts of the time but, apart from the incorporation of dramatic graphics and typefaces, he refused to experiment with the standard

format of the book. Through their deceptive appearance, these avant-garde publications reached a

traditionally conservative audience. Producing many books and pamphlets during ten years of activity, Higgins and his Something Else Press successfully infiltrated the publishing establishment and laid much of the groundwork for the artists' book revolution which was to come. He went on to establish the Printed Editions co-operative where, in conjunction with several of the Press authors including Alison Knowles, John Cage and Jackson MacLow, the concerns of Something Else Press were continued. Peter Frank points out that the Press 'was the first publishing house in the United States to devote itself to what are now called "artists' books"... and the scope and importance of its activities have not been equalled since'.

(*Something Else Press*, McPherson & Company, A Documentext Publication, USA, 1983)

SOMETHING ELSE PRESS

Jefferson's Birthday by Dick Higgins

Published by Something Else Press, New York, 1964

Collection: Robert MacPherson, Brisbane

According to the dust jacket blurb, this publication 'consists of all the things Dick Higgins wrote, composed, or invented between April 13th, 1962 and April 13th, 1963, inclusive, on the assumption that the bad work that one does is just as valid as the interesting work. So some is lousy. So? Some is terrific. Hurrah for the Irish! And hurrah for Thomas Jefferson! And Daniel Webster too!'.

The Paper Snake by Ray Johnson

Published by Something Else Press, New York, 1965

Collection: Noreen Grahame, Brisbane

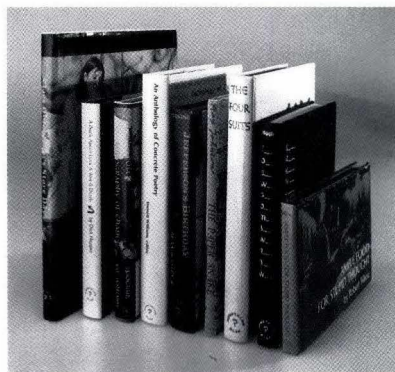
A compendium of Ray Johnson's mail-art works which included writings and images the artist sent to Higgins over a period of years.

Ample Food for Stupid Thought by Robert Filliou

Published by Something Else Press, New York, 1965

Collection: Noreen Grahame, Brisbane

The first book in English by French artist/poet Robert Filliou. The minimal text comprises questions which require dumbfounded, sarcastic or foolish answers.



SELECTION OF BOOKS FROM SOMETHING ELSE PRESS, NEW YORK, 1965-69

The Four Suits by Alison Knowles, Tomas Schmit, Benjamin Patterson and Philip Corner

Published by Something Else Press, New York, 1965

Collection: Robert MacPherson, Brisbane

A grouping of four distinct 'booklets' comprising, for instance, Knowles's 'T Dictionary', a visual-verbal expansion of definitions for words beginning with the letter 'T'.

An Anecdoted Topography of Chance by Daniel Spoerri. Translated and annotated by Emmett Williams

Published by Something Else Press, New York, 1966

Collection: Noreen Grahame, Brisbane

Celebrating and magnifying the mundane, *Anecdoted Topography* documents the history of every piece of detritus situated on a table in Spoerri's Paris flat.

An Anthology of Concrete Poetry. Edited by Emmett Williams

Published by Something Else Press, New York, 1967

Collection: Robert MacPherson, Brisbane

This assemblage of 'concrete' poetry worldwide, including 77 poets from 20 countries, remains a standard text on the subject.

Store Days by Claes Oldenburg

Published by Something Else Press, New York, 1968

Collection: Robert MacPherson, Brisbane

This compiles notations and documents realised by Oldenburg at 'The Store' in New York which became the site of his early happenings.

foew&ombwhnw by Dick Higgins

Published by Something Else Press, New York, 1969

Collection: Robert MacPherson, Brisbane

Higgins discarded 'Freaked Out Electronic Wizards and Other Marvellous Bartenders Who Have No Wings' in favour of the acronym above for the title of this book. Bound like a prayer book the publication is crammed with miscellaneous writings from the mid 1950s onwards.

THE GREAT BEAR PAMPHLETS

An imprint of Something Else Press, the *Great Bear Pamphlets* were initiated in order to publish material which was not appropriate to the Press's hardback format. Mundanely named after the distilled-water company that supplied the Press office with its water cooler, the two series of pamphlets produced between 1965 and 1967 resembled earlier political booklets of the Dadaists and Futurists.

A Book About Love & War & Death, Canto One by Dick Higgins. Great Bear Pamphlet

Published by Something Else Press, New York, 1965

Collection: Noreen Grahame, Brisbane

Instructions originally issued with this Pamphlet stated: 'Dick Higgins's A BOOK ABOUT LOVE AND WAR AND DEATH is intended to be read aloud by at least two people. It is not important whether they read to each other or to an audience. One person reads at a time. When he breaks up laughing, which is usual, the next person picks up where the first cracked. Please do not try to read this text silently. The sense is oral'.

A Book About Love & War & Death by Dick Higgins

Published by Something Else Press, Barton, Vermont, 1972

Collection: Noreen Grahame, Brisbane

Written over a ten-year period, the prose format derives in part from Gertrude Stein (Something Else Press reprinted several of her stories). It is a compilation of phrases and ideas which work in simultaneous coordination and confrontation.

A Valentine for Noel by Emmett Williams

Published by Something Else Press, Barton, Vermont and Edition Hansjörg Mayer, Stuttgart and London, 1973

Collection: Noreen Grahame, Brisbane

The game-playing visual sequences in this book derive from words selected by chance operations.

Diary: How to Improve the World (You Will Only Make Matters Worse) Continued Part Three (1967) by John Cage. Great Bear Pamphlet

Published by Something Else Press, New York, 1967

Collection: Noreen Grahame, Brisbane

'In commonplace objects usually found on the street I wish to make an expressive link with change as it is in nature and everything. By rolling out a cloth and folding it over, I use both accidental and chance methods finding a way to begin. I also use numbers from the I Ching or the phone book. I don't know starting out what a work will sound or look like and I go on faith. All the new means and processes of the 20th century are fascinating because they allow for fragmentation and mutability within the process. I let the process take over within a formal structure. My pleasure is in trying to

ALISON KNOWLES UNITED STATES B.1933

keep order while letting things open up and run down! It's the same method in the performances. Real information is gathered about the weather for instance; and then it is turned upside down

and inside out, sounds and projections are added and it appears, the whole piece as something new with a new existence. It comes out of silence for a time, shows itself in a very precise ordered fashion to its end phase, and returns again to silence. The materials in the performances change although the mayan rainstick has become a stand-by as have the garbanzo beans.'

(Alison Knowles, artist statement, New York, 15 October 1992)

Great Bear Fluxus events 1985

Portfolio of 16 sheets

Letterpress and screenprint ed.2/50

34.5 x 48.5cm (each)

Published by Editions Francesco Conz, Verona

Gift of Francesco Conz, Verona 1991

These events appeared first as performances with Fluxus in the early 1960s. Later, they were printed as the first of the Great Bear Pamphlet series from Something Else Press. Several have become classics in the course of time, for example, *Nivea Cream Piece* (1962) in which the performers massage Nivea cream into their hands close to a microphone, or *Newspaper Music* (1965) in which a conductor directs a group of people reading aloud simultaneously from newspapers in different languages.

Leone D'Oro 1977

Portfolio of 18 sheets

Photo-screenprint ed.22/40

40 x 40cm (each)

Published by Editions Francesco Conz, Verona

Gift of Francesco Conz, Verona 1991

In the frontispiece of this portfolio Knowles states: 'These prints *Leone D'Oro* are made by combining a label from an orange crate and shoes found burned on the shore of the Bay of Naples by Jasmine Ban. The label itself was found later on the same beach, while taking a walk on a Sunday morning. The photography of the shoes and shoe parts plus some found street items was done by myself. The parts of the label were selected, projected and drawn in. All the parts arrived to me by chance but from the same place'.

Proposition # 1 -

Shuffle

The performer or performers shuffle into the performance area and away from it, above, behind around or through the audience. They move as a group or solo: but quietly.

Presented August 1961 in National Association of Choreographers and Performers in New York at the Advertisers' Club

Alison Knowles 1961

#2 -

make a salad.

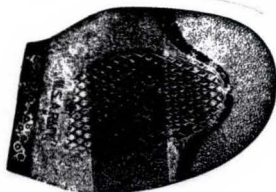
Presented October 21st, 1962 in Pavilion for Contemporary Art in London

Variation

Make a soup

Presented November 9th, 1964 at Cafe au Go Go in New York

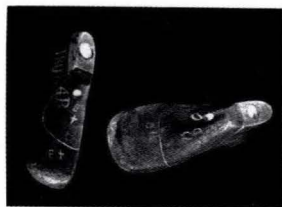
Alison Knowles 1964



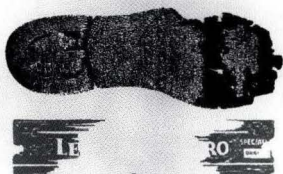
1991 1991



1991 1991



SPECIAL
ORIGINALE



1991 1991

Coco princesse 1991

Screenprint on fabric A.P. 4/5 from an edition of 30
4 panels: 114 x 150cm (each approx.)
Published by Editions Francesco Conz, Verona

Collection: Queensland Art Gallery

Coco princesse documents a number of Scrabble games played by Alison Knowles, Dick Higgins, Bryan McHugh and, on one occasion, John Cage.

Francesco Conz's editions of Fluxus artworks on fabric have offered a diverse group of multimedia artists, poets and composers the opportunity to project their work on a grand scale. Mass-produced, these large prints from the 1980s and 1990s can be hung as banners or stretched on frames in the manner of paintings. An exhibition of fabric multiples published by Editions Francesco Conz was held at the Institute of Modern Art, Brisbane in 1990 under the title 'FLUXUS!'.

Frijoles Canyon 1991

Alison Knowles in collaboration with Joshua Selman
Compact disc, Nonsequitur Foundation

Gift of the artist, New York 1992

Joshua Selman has collaborated with Alison Knowles on a number of performances as a composer and producer. With this recording they endeavour to 'bring a poem off the page with the voice'.

A central figure in Fluxus activities from the early 1960s onwards, much of Ben Vautier's work has focused on the written word. Incorporated into and often describing his performances, inscribed on objects or signs, this insistence on the visual presence of language

BEN VAUTIER **SWITZERLAND/FRANCE B.1935**

has reinforced the textual dimensions of Fluxus. Illuminating the machinations of the art world and the pretence of many of those involved, these scrawled slogans are consistently humorous and 'range from the megalomaniac to the apocalyptic'.

(Nicholas Zurbrugg, *Visual Poetics* [exhibition catalogue], Museum of Contemporary Art, Brisbane, 1989, p.9)

Signed by another 1980s

Screenprint ed.80

23 x 31.5cm

Texts on adhesive paper

10 sheets: 10.3 x 14.5cm (each)

Figured with words and short statements, these stickers can, like Scrabble pieces, be arranged and re-arranged in any order, dependent upon will or random chance.

PERSONNE 1966

Letterpress poster announcing "Une création théâtrale de Ben..."

30 x 38cm

TOUT February 1968

Letterpress magazine, 8 pages unstapled, published by Ben Vautier and his partner Annie in Nice

Distributed free, this rudimentarily produced document desanctifies the deluxe art magazine tradition.

Private collection



Signifying the links between Fluxus and the Pop Art movement, Bob Watts's art traversed the boundaries of both. Closely involved in Fluxus from the early 1960s, much of his ephemeral work

ROBERT WATTS

UNITED STATES 1923-88

focused on aspects of the postal system, and on mail art as a

means of readily propagating ideas and objects. This screenprint on fabric reprints *Yamflug/5 Post 5*, a sheet of stamps originally produced by Watts in 1963 which was distributed in various Flux-kits and available from Watts's own remodelled stamp dispenser. In its enlarged form the work overcomes the fleeting impact of the small mass-produced objects and suggests that greater attention be paid to the mental quirks of Fluxus.

Stamps 3 pieces 1984

Screenprint on fabric ed.20/45

150 x 345cm

Published by Editions Francesco Conz, Verona

Collection: Queensland Art Gallery



ROBERT WATTS
STAMPS 3 PIECES 1984

**'IF PEOPLE DID NOT SOMETIMES
DO SILLY THINGS, NOTHING
INTELLIGENT WOULD EVER GET
DONE'**

(Ludwig Wittgenstein)

Guglielmo Cavellini (Italy 1914–2014)

Sheets of various postage stamps, stamped envelopes and photographs of the artist c.1979–82

Private collection

Although never directly associated with official Fluxus activities, Guglielmo Cavellini's work as an audacious 'auto-historicist' and a mail artist links him closely with the playful side of the movement. He has produced posters, stickers and stamps which feature his own image alongside Paul Cézanne, Vincent Van Gogh and Andy Warhol (for example), and celebrate his legendary, 'century-long' career. In the aptly titled project, 'operation round trip', he posts letters which, lacking any official postage stamps, are always 'returned to sender'!



GUGLIELMO CAVELLINI
SHEET OF POSTAGE STAMPS

Donald Celender (United States b.1931)

Art Ball 1971

Pack of 20 Cards, 9 x 6.5cm (each)

Holy Art Cards c.1972

Pack of 40 cards, 10 x 5.5cm (each)

Collection: Malcolm Enright, Brisbane

Conceptual artist and historian, Don Celender pokes fun at the 'sanctification' of figures in the upper echelons of New York's art world by featuring the likes of Jim Dine, George Segal, Andy Warhol, Roy Lichtenstein and Lucas Samaras as saints. On the reverse of each card in the *Holy Art Cards* sequence is a ludicrous statement by the relevant artist which relates to orthodox religious beliefs.

Although his direct involvement with 'official' Fluxus events has been limited, Henri Chopin's continuing lifework and experimentation with language and sound are intimately connected with Fluxus on both a conceptual and a spiritual level. As one of the pioneers of sound-poetry (in which

HENRI CHOPIN

FRANCE B. 1922

vocal and other bodily sounds are transformed by multiple tape-

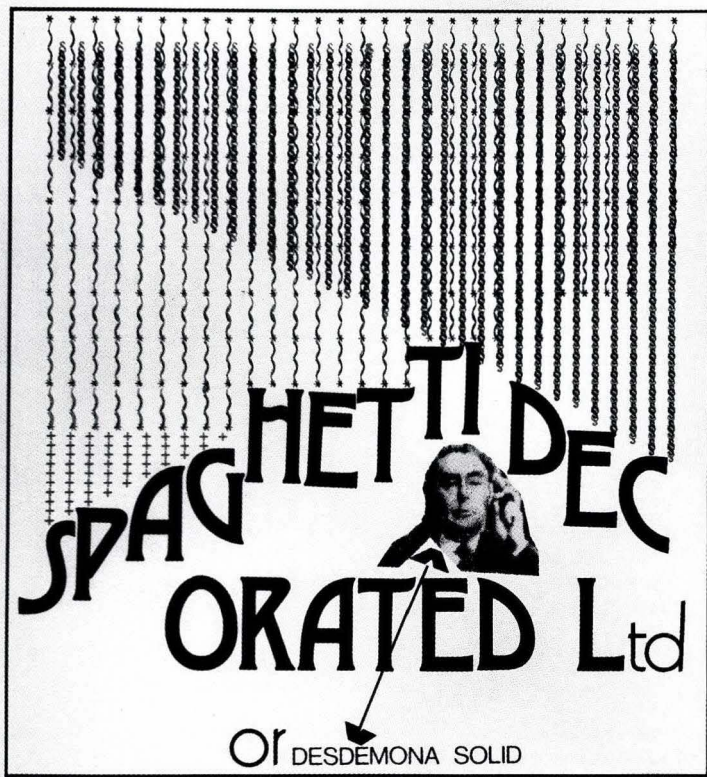
recorder operations) and an exponent of the typewriter poem (in which the design possibilities of the Roman alphabet and other typewriter characters are exploited), his work is intermedial in character and directly linked with the most contemporary aspects of, and technological developments within, Western culture. Committed to the dissemination of such experimental ideas and activities, Chopin in 1958 began the review *Cinquième Saison* which published the work of his fellow poets. In 1964 this review became *OU*, a packaged collection which was reminiscent of Flux-kits, including recorded sound poetry, multiples, prints and writings from members of the international avant-garde. In more recent years, Chopin has produced a series of screenprinted poems which usually address political and social issues.

Spaghetti Decorated Ltd or Desdemona solid 1974

Screenprint ed.59/100

76.5 x 56cm

Private collection



Bon voyage to Australia 1983
Typewriter with postage stamp collage
29.5 x 21cm

Les moirures de février (The moirés of February) 1988
Typewriter and Letraset
29.5 x 21cm

'les doigts titillés par d'irrésistibles envies' (fingers titillated by irresistible desire) 1992
Typewriter
32 x 24cm
Private collection

With elegant finesse and subversive humour Chopin links the vocal 'particles' of his sound poems with the characters of his electric typewriter. These small stylish works are not purely typographical; they operate as visual hybrids.

To ray the rays. Poème classique 1984–86
Screenprint on fabric ed.11/35
191.5 x 147cm
Published by Editions Francesco Conz, Verona
Collection: Queensland Art Gallery





Named after the typeface in which they were always printed, *futura editions* were published during the 1960s by the German typographer, Hansjörg Mayer (b.1943). They represent a series of poem posters with compositions 'constructed in the concrete way — all materials are used functionally', according to Mayer (*Visual Poetics*, p. 14). As manifestations of 'concrete poetry', they demonstrate how literature and art have converged, becoming verbal/visual statements. For *futura 26* Filliou contributed a pattern for making a paper hat. A number of these editions published artists who were centrally placed within Fluxus including Dick Higgins, Robert Filliou and Emmett Williams.

FUTURA EDITIONS

- Diter Rot (Germany b.1930)
futura 11, zum laut lesen 1966
- Emmett Williams (United States b.1925)
futura 12, rota poems 1966
- Dick Higgins (United States b.1938)
futura 21, january fish 1967
- Wolf Vostell (Germany b.1932)
futura 22, de coll age aktions text 1967
- Robert Filliou (France b.1926)
futura 26, galerie légitime 1968

Private collection

The primary position which John Cage is assigned in Maciunas's diagrammatic representation of the history and development of Fluxus is indicative of the influence he had on many individuals who later became Fluxists. Avant-garde music, like art, was based on a response which questioned,

JOHN CAGE

UNITED STATES 1912-92

experimented with, and frequently discarded existing traditions within that discipline. Taking the work of the earlier

Futurists to its logical conclusion, Cage made the radical proposal that any sound could be used in music. His compositions often utilised incidental sounds from unconventional sources — the street, domestic and natural environments — and in doing so, rendered distinctions between random 'noise' and melodic musical sound irrelevant. Accordingly, it followed that in order for music to exist, the act of listening was all that was required. In classes at the New School for Social Research, New York during the late 1950s, Cage communicated his ideas to students including Dick Higgins and Jackson MacLow who, in turn, continued his experimentation and made music, in its broadest sense, an integral element of Fluxus.

Mozart Mix 1991

5 cassette recorders, 25 loop tapes, screenprint on paper in wooden box

box: 10 x 86 x 81cm

Published by René Block, Berlin

Collection: Queensland Art Gallery

Emphasising the individual characteristics of each element within the acoustic material, compositions involving the notion of 'random operations' first entered Cage's oeuvre in 1951. The arrangement of these pieces was not preordained but, like the roll of a dice or fall of the Chinese I Ching stones, relied upon chance to determine their final sound. Accordingly, a unique 'sound' is achieved each time a composition is performed. The intervention of the composer in the final form of the sound is thus minimised, and the significance of the composer/creator is lessened.

Within Cage's 1991 *Mozart Mix*: 'the new acoustic "objects" produced as a result of playing the tapes is entirely self-sufficient, being independent both of the original composition — Mozart — and of any subjective or artistic interpretations by the listener... through a process of selection, acoustic coincidence and duration, a work comes into being that has no intentionality. This acoustic object... does not bear upon the meaning of its original Mozartian elements... The random mix and unending repetition of the tapes erodes familiar meaning...'

(*Mozart Mix* 1991 [exhibition brochure], Kunst, Sydney 1992)



Music by Marcel Duchamp 1991

John Cage in collaboration with Petr Kotik and the S. E. M. Ensemble
Compact disc, Edition Block

Collection: Queensland Art Gallery

Between 1912 and 1915, Duchamp composed two works of music and a conceptual piece which suggested a musical happening. Presenting a radical departure from anything done until that time, Duchamp's music, like his art, anticipated and exemplified the notion that the arts were for all to create, not just the domain of skilled or trained professionals. This compilation of works was performed by the S. E. M. Ensemble with the voice of John Cage.

Prepared box for John Cage

Published by the Carl Solway Gallery, Cincinnati, Ohio, 1987

Collection: Noreen Grahame, Brisbane

A tribute to John Cage on his 75th birthday and coinciding with an exhibition on the composer at the Chicago International Art Fair in May 1987, this 'box' (designed in the manner of Flux-boxes) contains sheets of statements by Cage's numerous friends and colleagues.

An important figure in intermedial activities in Copenhagen from the early 1960s, Henning Christiansen's work reflects one point of convergence between experimental music and Fluxus.

Sharing the opinion of the new generation of composers that traditional music was at

**H E N N I N G
CHRISTIANSEN
D E N M A R K B . 1 9 3 2**

an end, he introduced a personal version of 'minimal music' which collected unconventional sounds using animals, commonplace objects, fellow artists and, later, pre-recorded urban and industrial noises as instruments. Through the processes of reduction, repetition and variation, he produced endless combinations of simple musical structures.

As a result of his direct involvement with Fluxus festivals during the 1960s, Christiansen began a series of collaborations with Joseph Beuys which continued until the latter's death some seventeen years later. The integration of visual elements into Fluxus concert performances prompted Christiansen to present his compositions in visual form as well. From this point on, the graphic aspects of the score assumed greater importance and works like *Schottische Symphonie: Requiem of Art* were produced, where an illustrated score elaborates upon the recorded sound, reflecting the artist's dual interest in the auditory and visual elements of music. In the watercolour portrait which stretches across the inside cover of the LP records, Christiansen playfully distorts his own facial features, emphasising both ears and their aural capacity.

Henning Christiansen and Joseph Beuys (Germany 1921–86)

Schottische Symphonie: Requiem of Art 1986/1992

2 LP records (30cm, 33RPM), watercolour, offset

Edition Bernd Klüser/Jörg Schellmann, Munich

Record cover: 31.4 x 31.4cm

Collection: Queensland Art Gallery

The recording was made at the College of Art, Edinburgh on 21 August 1970. It was subsequently released in 1973 and again in 1986. In 1992, a colour offset score and watercolour drawing by Christiansen were added to a number of the 1986 LPs.

Extending his Fluxus productions beyond manuscripts, recordings and concert performances, Christiansen also produced editioned art-boxes which like Flux-kits contained a humorous selection of apparently unrelated objects. Emphasising the intermedial nature of his work, *Betrayal* functions to involve the eye, the ears, feeling and thoughts.

Henning Christiansen

Betrayal 1981

EP record (17cm, 33RPM), screenprint on card, paper serviettes in cardboard box ed.450/500

box: 18.7 x 18.7 x 1.3cm

Published by Borgen Records, Copenhagen

Verena Vogelzymphon/Schafe statt Geigen

(*Verena Bird Symphony/Sheep instead of Violins*) 1991

Compact disc, Edition Bernd Klüser, ed.501/800

Collection: Queensland Art Gallery



The *Readymade Boomerang* print portfolio acts as a bridge between the work of artists based in Europe and the United States, and their Australian counterparts. It was launched as a satellite project of the Eighth Biennale of Sydney in 1990 and as such was the brainchild of René Block —

AUSTRALIAN 'FLUXATTITUDES'

gallerist, organiser and supporter of many Fluxus artists. Including the work of twenty-one international artists, many of whom were working with print media for the first time, the portfolio reflects the themes which underpinned the Biennale. Based on the idea that the innovations introduced by Duchamp, Man Ray and Picabia in 1914–20 have had, and continue to have, a profound influence on the art produced since, this portfolio represents a constellation of images which provocatively tell the story of art in terms of the readymade. Taking their lead from these three masters of Dadaist subversion, contributors to *The Readymade Boomerang* portfolio produced work which displays a disrespectful sense of humour, relentless iconoclasm and an inclination towards chance. Several Australian artists were represented including Peter Tyndall. In the company of John Cage, Emmett Williams and Ben Vautier, Tyndall similarly gives language a principal role in his screenprint, taking his Christian name and disassembling it as a metaphor for the endless process of one orthodoxy breaking apart and being replaced by another.

The Readymade Boomerang Print Portfolio 1990

5 prints from portfolio of 21, by various artists ed.A15/60

Published by René Block, Berlin

Collection: Queensland Art Gallery

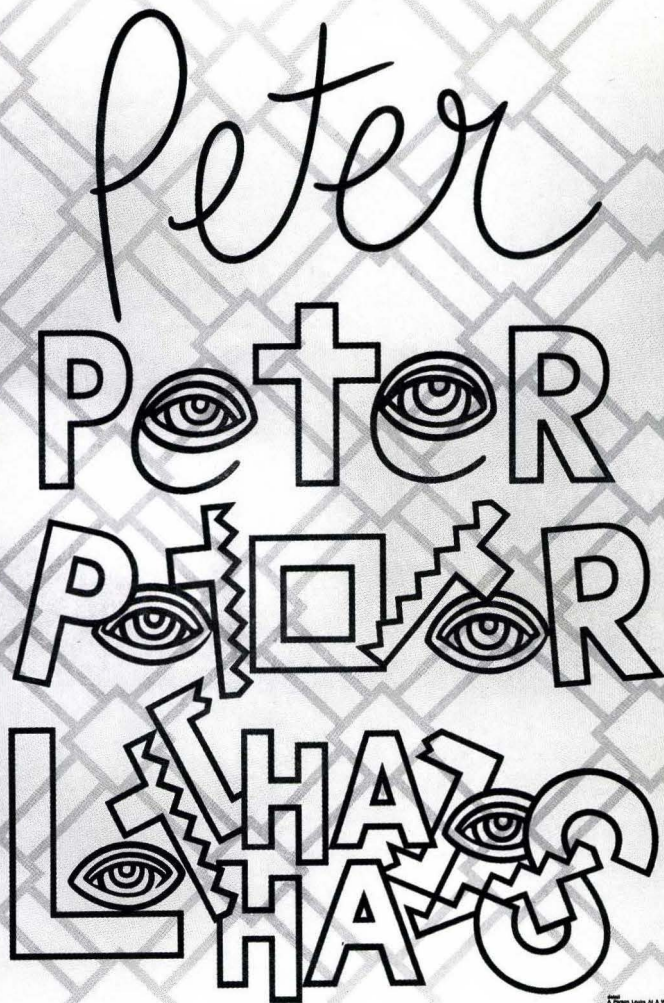
John Cage (United States 1912–92)

Methostic [a 'mesostic'] 1989

Screenprint

70 x 100cm

alTernatives
to Harmony
liFE spent findE them
now haRmony
has changEd
its nAture it comes back to you it has no laws
there is no alternative to it how Did that happen
first of all james tenneY his varèse-given vision
More recently
dempster'n'pAuline oliveros- his first name is stuart
an improvisation calleD
dEep listening
cistern Beneath the surface
Of the earth
45" echO
troMbonist
accordionist voicE
didgeRidu
miAmi
teNney's critical band also an accordion
with six other instruments the full reachinG of sound with sounds



1/40

THE PERSON LOOKS AT A WORK OF ART
SOMEONE LOOKS AT SOMETHING... 1989

PETER TYNDALL
REPRODUCED BY PERMISSION
SOMEONE LOOKS AT SOMETHING... 1989

PETER TYNDALL
DETAIL
A PERSON LOOKS AT A WORK OF ART/
SOMEONE LOOKS AT SOMETHING... 1989

Allan Kaprow (United States b.1927)
Yard 1990
Offset
100 x 70cm

Peter Tyndall (Australia b.1951)
detail
*A Person Looks At A Work Of Art/
someone looks at something...* 1989
Screenprint
100 x 70cm

Ben Vautier (France b.1935)
Am I or is Australia far away? 1990
Screenprint
70 x 100cm

Emmett Williams (Germany b.1925)
The X factor 1989
Screenprint
70 x 100cm

'ANYTHING CAN BE MADE INTO
ART, ART CAN BE MADE OUT
OF ANYTHING...'

(Robert MacPherson)

During the 1970s Robert MacPherson was at the forefront of conceptual art practice in Australia, operating between Brisbane and New York. As a somewhat paradoxical result of his investigations into artistic formalism and, more recently, systems of classification within the natural sciences (for instance, the *Frog Poems* series which he began in 1988), MacPherson's art has been consistently down-to-earth, reflecting a playful wit with visual/verbal puns. The *Secular red* collages were produced after the artist travelled to New York in 1977. There he became entranced by street litter which he collected, sent home, and integrated with other kitsch and distinctly Australian found objects. He says, 'With the 'Secular red' series I was taking very basic elements of what people would consider to be bad taste — foil, tourist postcards, whatever, and sanctifying them with human content'.

(Interview with A. Kirker, 27 May 1993)

No. 8 (from Series I, 'Secular red' series)
1977

Collage
78 x 42cm

No. 16 (from Series I, 'Secular red' series)
1977

Collage
78 x 58cm

New York kangaroo (unnumbered, from
Series II, 'Secular red' series) 1978

Collage
78 x 42cm

New York kangaroo, No. 6 (from Series II,
'Secular red' series) 1978

Collage
78 x 42cm

Collection: Queensland Art Gallery

While working as a cleaner for the Brisbane City Council during the late 1970s, MacPherson's obsessive collecting continued. Gathering the discarded remnants of public service bureaucracy such as paperclips and staples, he produced the aptly titled 'Relics of boredom' series which, Duchamp-like, exemplified the transformation of mundane elements into fine art. Importantly, the artist did not intervene in the actual shape of the found objects; the paperclips, for instance, were already twisted and bent into random forms. The series was originally shown in June 1981 at Art Projects, 566 Lonsdale Street, Melbourne, an alternative artists' space run by John Nixon. The 'Relics of boredom' series is enormous, part of an expanding process whereby MacPherson has exchanged objects with fellow Australians Peter Tyndall and Gunter Christmann.



Secular Red Series I, No. 8
N.Y. Kangaroo Series II, No. 6
1977

ROBERT MACPHERSON
NEW YORK KANGAROO, No. 6 (FROM SERIES II, 'SECULAR RED' SERIES) 1978

Paperclips

Paperclips, filing box
box: 35 x 27 x 10cm

Small monument: Foil balls

Silver foil, filing box
box: 35 x 27 x 10cm

Small monument: Red tape ball

Legal tape with documentation form
circumference: 19cm

Small monument: Staple mound

Staples, paint tin lid, cutlery box
box: 32 x 27 x 10cm

Three books

Typewritten text, magazine and newspaper clippings
30 x 21cm (each)

From 'Relics of boredom — sculpture 1978–1981' series 1978–81

These books with their free-form text drawn from ordinary, everyday conversation on activities such as sandwich making, have continued as part of MacPherson's work until the present. The artist sees them as following in the mode of Gertrude Stein's rhythmic, unpunctuated text.

Collection: The artist, Brisbane



ROBERT MACPHERSON
PAPERCLIPS (FROM 'RELIQS OF BOREDOM — SCULPTURE
1978–1981' SERIES) 1978–81



ROBERT MACPHERSON

Small Monument: Red Tape Ball

1978-81

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ART PROJECTS 566 LONSDALE ST., MELBOURNE

WED-FRI 12-30 - 5-00 PH. 60 1191

Art Projects is assisted in part by
the Victorian Ministry for the Arts.

ROBERT MACPHERSON
SMALL MONUMENT: RED TAPE BALL (FROM 'RELIQS OF BOREDOM — SCULPTURE 1978–1981' SERIES) 1978–81

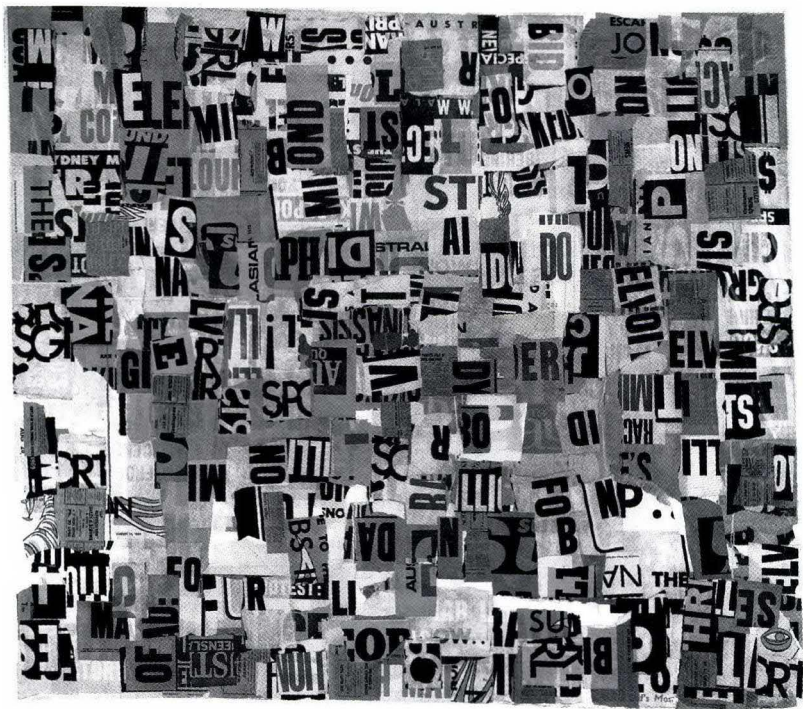
Madonna Staunton has worked almost exclusively in collage since 1976, incorporating discarded and often weathered, found elements in her images. She has said, 'What is left over after the business of living is what interests me.

We make our way through tons of packaging and disposable stuff each day. People tend not to notice litter... I

like to introduce urban iconography, waste, scraps, scrapings of the city tissue...'

MADONNA STAUNTON AUSTRALIA B.1938

(MacPherson, Shepherdson, Staunton [exhibition catalogue], University of Queensland Art Museum, 1979, p.2)



MADONNA STAUNTON
UNTITLED 1973

Untitled 1973

Collage on canvas with acrylic
151 x 173cm

Collection: The artist, Brisbane

NO 1976

Stamped imagery
24 x 27.5cm

Collection: Malcolm Enright, Brisbane

Fable I 1979

Stamped imagery with text ed.3/4
3 sheets: 23.5 x 18cm

Collection: The artist, Brisbane

Franz Marc 1978

Collage of photograph and postage stamps
38.1 x 33.9cm

Collection: Queensland Art Gallery

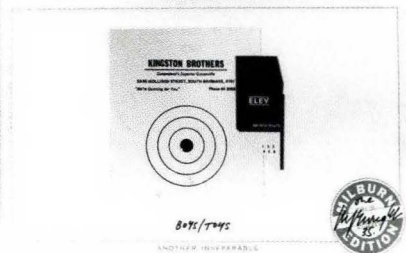
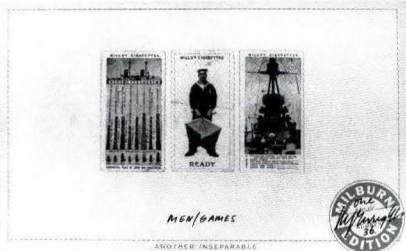
Bertold Brecht 1978

Collage of photograph and tickets
38.1 x 33.9cm

Collection: Queensland Art Gallery

A central figure in experimental art in Brisbane who has strong connections with the contemporary New York art world, Malcolm Enright also has a successful career in graphic design. Beginning his collection of 'visual debris' over twenty-five years ago, the vast ongoing series of

'Inseparables' in which he 're-presents' these appropriated images was initiated in 1982. Enright's 'Inseparables' collage familiar found objects, texts and pictures which invite the viewer to look, read and play an intellectual game, interpreting the new visual configuration which is often provocative and almost always fun.



MALCOLM ENRIGHT
NOS.35, 36, 41, 42 FROM 'ANOTHER INSEPARABLE' SERIES, 1985

*Boys/Toys
Men/Games
Occupation/Danger
Murder/Revenge*

Numbers 35, 36, 41, 42 from 'Another inseparable' series, 1985

Collage with cibacopy images, each 21 x 33.2cm.

Gift of the artist 1993

*Clothing/Tailor
Laundry/Clothes
Soap/Stains
Dirty/Clean
Body/Bath
Body/Size
Body/Weight
Body/Paint*

Numbers 74–81 from 'Another inseparable' series, 1985

Collage with cibacopy images, each 21 x 33.2cm.

Collection: Queensland Art Gallery.

What gets up your nose? 1991

Artist's book ed.1/4

Published by Parallel Productions, Brisbane

Collection: Noreen Grahame, Brisbane

On every alternate page, Enright lists just what it is that 'gets up his nose': Secret Society Members, News Readers, Self-Service Petrol Pumps, Mormons, Telephone Salespersons...

Humour forms the essence of Peter Tyndall's art, providing him with the means to produce images which satisfy both his critical and his democratic aims. Exposing the idiosyncrasies and claustrophobia of the art community as well as highlighting the subjectivity of the critic's opinion, his work signals democratically to all viewers that their own judgment is valid. Tyndall says, 'I want to find a level at which those uneducated in artspeak can understand my images, because I believe in being able to say complicated things in understandable language. A reformist tendency must be articulate. Take the title which I give all my works: "detail: A Person Looks At A Work Of Art/someone looks at something...". There is not a word here that can't be understood'.

PETER TYNDALL AUSTRALIA B.1951

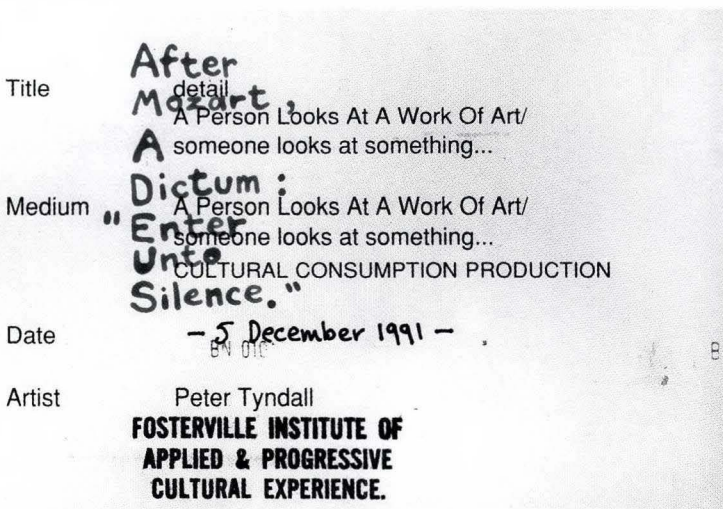
(Pamela Hansford, *Peter Tyndall: Dagger Definitions*, Greenhouse, Richmond, 1987, p.15)

detail

*A Person Looks At A Work Of Art/
someone looks at something...*

Collection of postcards and drawings (includes *Postcard* 1991)

Collection: The artist, Hepburn Springs, Victoria



PETER TYNDALL
POSTCARD 1991

This collection of postcards (with specific reference to John Cage and his 'mesostics') is accompanied by drawings from the 1970s and 1980s which the artist, for a number of reasons, relates to Brisbane. For instance, Tyndall reworks a brochure published by the Queensland Art Gallery on aspects of the Karl and Gertrude Langer Collection: 'When in 1985 I saw on the Q. A. G. brochure a classic Tyndall depiction of Gertrude Langer looking at a bronze Hotei, this "someone looks at something..." certainly made me chuckle. By over-painting my imagery and over-writing my title onto the brochure, I included Gertrude as a specific example into the field'.

(Letter to A. Kirker, 28 September 1993)

Work from *Fosterville Institute of Applied & Progressive Cultural Experience* 1985

Collage of labels, address card and ribbon

30 x 40cm

Collection: Malcolm Enright, Brisbane

Serving as a gesture of appreciation for hospitality, Tyndall inscribes this whimsical collage, 'I return from Germany with new stories and find Malcolm is now a dancer...'. It is an example of the private humorous exchange between artists which extends to collaborations through the mail.

Including the work of six contemporary artists, the *Courts and Jesters* portfolio was initiated and published by Jeff Gibson for Ars Multiplicata, a Sydney gallery which specialises in editions and multiples. Seeking to promote interest in and appreciation of contemporary Australian art, Gibson looked to the greater affordability (and thus accessibility) of the multiple-editioned print as a means

COURTS AND JESTERS

of achieving wide dissemination. Whilst the overall aim and format of this project provide parallels

with those of Fluxus and Pop Art, the strongest link here is seen in the artists' irreverent humour and mockery of artistic traditions. While Dale Frank presents actual sheets of vinyl wallpaper, A. D. S. Donaldson's monochromes are reminiscent of hardware store colour charts.

Courts and Jesters 1992

Selection of prints from a portfolio by six artists ed.8/20

Published by Jeff Gibson for Ars Multiplicata, Sydney

Collection: Queensland Art Gallery

Dale Frank (Australia b.1959)

Untitled 1992

Vinyl wallpaper

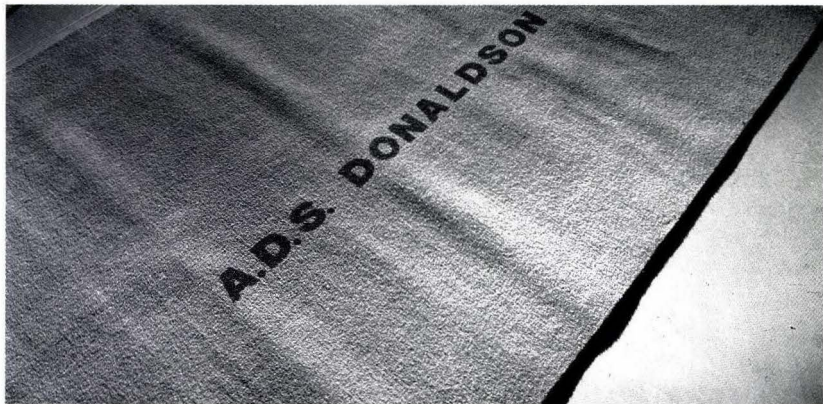
6 sheets: 63 x 47.5cm (each)

A. D. S. Donaldson (Australia b.1961)

The purples 1992

Screenprint

6 sheets: 63 x 47.5cm (each)



A. D. S. DONALDSON / CARPET 1991

A. D. S. DONALDSON 1991

Wool carpet

200 x 314cm

Collection: Malcolm Enright, Brisbane

Representing the emergence of a new abstractionism, Andrew Donaldson's work explores the expressive potential of the monochrome. Through the use of objects such as mother-of-pearl buttons and metres of household carpet — and the resulting references to suburban, domestic and personal matters — what initially appears as a purely formal exercise is transformed into an often humorous narrative. Instead of a doormat printed with the 'welcome' text, Donaldson proffers his name.

Nicholas Zurbrugg is a distinguished writer on theories of the avant-garde and postmodernism. His knowledge of the 'concrete poetry' movement is extensive and he curated the exhibition 'Visual Poetics: Concrete Poetry and its Contexts' for the Museum of Contemporary Art, Brisbane in 1989. As a visual poet, Zurbrugg has been active since the late 1960s, shifting from Haiku-inspired observations to verbal/visual ripostes which counter prevailing theoretical debates: 'Subjectivity? mere self-delusion! (remember who told you that)'.

**NICHOLAS
ZURBRUGG**
ENGLAND/
AUSTRALIA B.1947

Intuition? 1989

Computer print
52.5 x 81.5cm

Objectivity? 1989

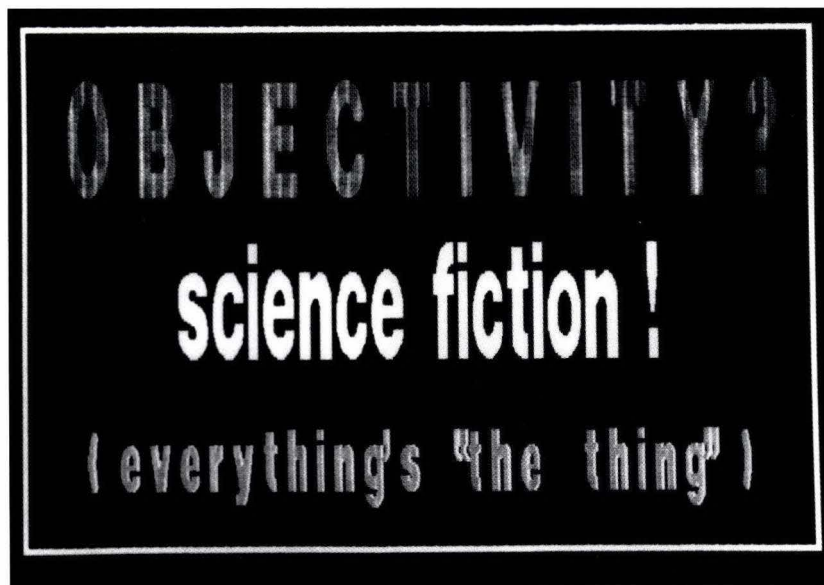
Computer print
56 x 79cm

Subjectivity? 1989

Computer print
51 x 79.5cm

Collection: The artist, Brisbane

These computer-generated texts were produced in collaboration with the artist Adam Wolter (Australia b.1958). They were printed on the Canon A1 Bubble Jet Copier.



From his base at Wangi Wangi, New South Wales, Richard Tipping explores verbal concepts in 'word works' which refuse to be coerced into the old rules of poetry. Trading pomposity and preciousness for quick witted, satirical words and phrases, he takes well-aimed public digs at Australia's image of itself.

'I've wanted to stretch the boundaries of poetry — in form, spoken and physical, from overlaid rhythm (performance with music) to engraved stone, giving weight to words — in media, seen & heard from film/video and audiocassette and radio to badges, postcards, roadsigns, screenprints, taking self-declaring perceptual emotion facts (i.e. poems) into the gallery, street, livingroom — wherever there's room to jump and shout, or intently whisper.'

(Artist statement, *Visual Poetics* [exhibition catalogue], Museum of Contemporary Art, Brisbane, 1989, p.17)

RICHARD TIPPING AUSTRALIA B.1949



RICHARD TIPPING
Copyright 1977-78

Collection of 'word works' from the 1970s to the present including:

Coffee table edition of 'Soft Riots' 1973

Copy of Richard Tipping's book *Soft Riots* (University of Queensland Press, Brisbane, 1972) bolted between sheets of perspex and set on castors ed.12/12

Copyright 1977-79

Blue pearl granite, 7cm in circumference, engraved, with gold leaf ed.6/7

Australian Mad c.1983

Tin can ('Chowder can of worms') filled with 'Australian Mad' badges, accompanied by other versions of that badge and two of 'Sing', all designed by Tipping 1981-82 in editions of 500-1000 each

openotherend 1979–89

Screenprint

18.5 x 18.3cm

The Sydney Morning, Volume III: Word Works 1979–92 1992

Portfolio of 12 screenprints ed.19/72–88

28.5 x 21.5cm (each)

Published by Thorny Devil Press, Wangi Wangi, New South Wales

According to the title page, these 'word works' include those 'from the ongoing series Roadsigned & Subvertising'.

Various signs and stickers, 1990–93

Including 'No more Cunding Futs' (a car bumper sticker designed for the Eighth Biennale of Sydney), 'Dadaists & Surrealists NOT ADMITTED' (a small metal sign) and 'DANGER: Surrealism is Electric' (a printed sign on plastic)

Collection: The artist, Wangi Wangi, New South Wales



RICHARD TIPPING
THE SYDNEY MORNING, VOLUME III: WORD WORKS 1979-92 1992

Probably best described as operating from an 'intermedia' standpoint, Chris Mann defies ready classification. Just as John Cage was a writer, composer, draughtsman and poet, and proto-Fluxus artists such as Higgins and Knowles engaged in a variety of activities, Mann works across several fields, renegotiating the past in terms of current technologies. His 1978 'tablecloth poem' titled *Words and classes* and the early 1990s text for radio broadcast, 'A Machine for Making Sense',

**C H R I S
M A N N
AUSTRALIA B.1949**
**W A R R E N
B U R T
AUSTRALIA B.1949**

mix provocative aphorisms with colloquial nonsense. In a relentless monologue Mann asserts, for instance, 'Ownership is the only reasonable alternative to knowledge'; 'Cross a name with its mutation and come up with a croak "the economy" yeh'.

Similarly, the Melbourne composer Warren Burt (with whom Mann often collaborates) has extended the parameters of electronic and computer music, performing in Australia, Europe, Japan and the United States. Aside from his work as a composer, Burt is a film maker, video artist and community arts organiser. In tracing the history of Australian experimental music in the period 1963–90 for the *Leonardo Music Journal* (vol.1, no.1, 1991), he drew attention to its protean nature: 'Experimental music in 1990 could encompass such areas as Cagean influences *and* work with low technology *and* improvisation *and* sound poetry *and* linguistics *and* new instrument building *and* multimedia *and* music theatre *and* work with high technology *and* community music, among others...'.
3 5 88



CHRIS MANN (LEFT)
AND WARREN BURT (RIGHT) IN MELBOURNE 1988
PHOTOGRAPH BY KATY MUNSON

This Does That 1993 (Chris Mann)

Chris Mann, voice, simultaneously with a selection of early Fluxus and pre-Fluxus works by George Brecht, Takehisa Kosugi, La Monte Young, Emmett Williams, Robert Watts, Eric Andersen, Roberto Bozzi, Ken Friedman, Dick Higgins, Bengt af Klintberg, Larry Miller, Yoko Ono, Jackson MacLow and Terry Jennings, performed by Warren Burt with piano, voice and props.

(15 minutes)

This Does That is a series of twenty-six small statements for solo voice, performed at the rate of one each thirty seconds. The Fluxus and pre-Fluxus pieces were selected from three separate sources: Michael Nyman's *Experimental Music* (Studio Vista, London, 1974); *The Fluxus Performance Workbook*, edited by Ken Friedman (El Djarida, Trondheim, 1990); and *An Anthology*, edited by La Monte Young (Heiner Friedrich, New York, 1970). The Fluxus pieces are the performance equivalent of the 'one-liner'. Their juxtaposition with Mann's short statements is in the purest Cagean structural tradition.

Same Place, Later 1992 (Chris Mann and Warren Burt)

Chris Mann, voice and live electronics; Warren Burt, live electronics and computer programming

(15 minutes)

Same Place, Later uses 'state of the art' technology to allow a performer's gestures to electronically modify their own reading. While reading, Chris Mann wears two rings which generate invisible infra-red light. This light is detected by a device which responds to the gestures of his hands and gives out a series of electronic signals to a small synthesiser and sound effects unit. These produce drum sounds, as well as altering the voice. This piece allows the inadvertent body gestures of the reader to act as a 'score' for the real time modification and accompaniment to his text. The whole body of the poet, not just the voice, is the basis for this piece.

The Very Idea 1993 (Chris Mann and Oskar Mann)

Chris Mann, amplified voice; Warren Burt, piano accordion and arrangement for piano accordion

(10 minutes)

The Very Idea was first performed at Linden Gallery, St Kilda, Melbourne in July 1993 with spoken text by Chris Mann and his son Oskar on saxophone. The idea was to juxtapose the different acoustics (reverberant halls with saxophone, as opposed to close-miked and slightly amplified voice) available in an art gallery. At the Queensland Art Gallery, Warren Burt plays an arrangement of the original saxophone part on piano accordion in juxtaposition with Chris Mann's voice.

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'I WELCOME WHATEVER HAPPENS NEXT'

(John Cage)