

# Fluxus : selections from the Gilbert and Lila Silverman Collection

Clive Phillpot and Jon Hendricks. --

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# FLUXUS

SELECTIONS FROM THE GILBERT AND LILA SILVERMAN COLLECTION

Museum Of Modern art



THE MUSEUM OF MODERN ART NEW YORK





**Fluxus**



## Manifesto:

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

**flux** (flüks), n. [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, n. (of cards).] 1. *Med.* a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody *flux*, or dysentery. b The matter thus discharged.

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

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

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,

Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

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

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

# Fluxus

Selections from  
the Gilbert and Lila Silverman  
Collection

Clive Phillpot  
and Jon Hendricks

The Museum of Modern Art  
New York

1988



Archive  
MoMA  
1502

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write as much as you can on this page

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The Museum of Modern Art Library

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fmm

*please consider that everything that is on the left side of this page is sculpture and on the right side is music*



**Benjamin Patterson  
performing "Solo for  
Double Bass," Wup-  
pertal, West Ger-  
many, 1962 (cat.  
129a). Photograph by  
Rolf Jährling**

# Preface and Acknowledgments

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

This exhibition focuses principally on the collective works of the group, and documents George Maciunas's slow-motion explosion of the concept of the magazine, from *Fluxus 1* (1964) to the *Flux Cabinet*

(1975–77). All the works in the exhibition have been lent from the The Gilbert and Lila Silverman Fluxus Collection Foundation (Detroit), which seeks to encourage research and publication through the use of its material.

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

I would also like to acknowledge the help of the following people in realizing this publication and the exhibition which it accom-

touch with one finger the whole surface of this page



panies: Milan Knizak, Yoko Ono, Sean Ono Lennon, and Ben Vautier; Fatima Bercht, Peter Downsbrough, Joanne Hendricks, Lori Tucci, and Alice Weiner; Dick Higgins, Rolf Jährling, Margaret Kaplan, Manfred Leve, Iain Macmillan, Nancy Mee, Michel Oren, Harry Ruhé, Norie Sato, Tomas Schmit, the Archiv Sohm at the Staatsgalerie Stuttgart, La Monte Young, and Marian Zazeela.

At the Museum, I would especially like to thank the Deputy Director for Curatorial Affairs, Riva Castleman, for her advice, encouragement, and enthusiasm, and Laurence Kardish, Curator, Department of Film, for his sympathetic, and crucial, assistance in presenting the four-dimensional aspects of Fluxus. I would also like to salute the professionalism and creativity of Gregory Gillbergh and James Leggio, designer and editor, respectively, of this publication; also Harriet

Bee, Aileen Chuk, Edna Goldstaub, Michael Hentges, Christopher Lyon, Jerome Neuner, Eloise Ricciardelli, Gilbert Robinson, Jessica Schwartz, Sarah Stephenson, and Philip Yenawine. And I wish to compliment the staff of the Museum Library for the teamwork that ultimately makes an exhibition such as this possible.

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

C.P.

# Fluxus: Magazines, Manifestos, *Multum in Parvo*

Clive Phillpot

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

The projected magazine might well have provided a very interesting overview of a culture in flux. Maciunas planned to include articles on electronic music, anarchism, experimental cinema, nihilism, happenings, lettrism, sound poetry, and even painting, with specific issues of the magazine focusing on the United States, Western Europe, East-

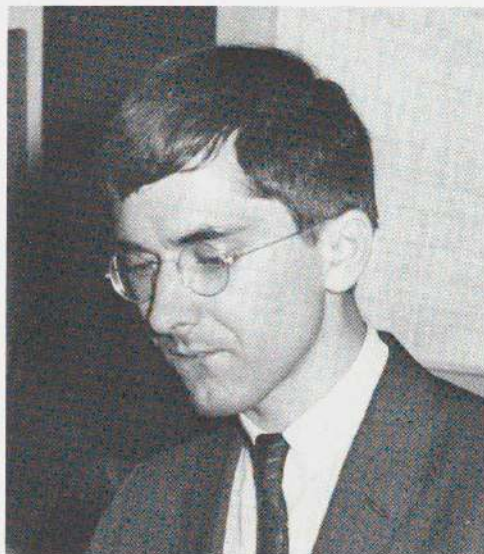
ern Europe, and Japan. Although its proposed contents reflected a contemporary sensibility, its emphasis on the publication of essays on those topics suggests that the magazine would have been relatively conventional in presentation. But the seeds of the actual *Fluxus* magazine that was eventually published were nonetheless present, even in the first issue of the projected magazine, since it was also intended to include a brief "anthology" after the essays.

This proposed anthology would have drawn on the contributors to La Monte Young's publication *An Anthology*, the material for which had been amassed in late 1960 and early 1961, and which George Maciunas had been designing since the middle of 1961.<sup>3</sup> In fact *Fluxus* was "supposed to have been the second *Anthology*."<sup>4</sup> But the

try to put a horse on this page



George Maciunas performing "In Memoriam to Adriano Olivetti." Wuppertal, West Germany. June 9, 1962. Photograph by Rolf Jährling



anthologized works projected for the first *Fluxus* were radically different from the articles, since they were printed artworks and scores—as were most of the pieces in *An Anthology*, which was finally published by La Monte Young and Jackson Mac Low in 1963.

After interminable delays, *Fluxus 1* finally appeared late in 1964.<sup>5</sup> But during this three-year gestation period it had evolved dramatically and become virtually an anthology of printed art pieces and flat, or flattened, objects; the essays had practically vanished. At the same time, the appearance of the idiosyncratic graphic design that Maciunas was to impose on *Fluxus* gave the magazine a distinctive look.<sup>6</sup> The presentation of *Fluxus 1* had also become more radical, for not only did it consist of diverse formats and small objects, often in envelopes, but these components were also fas-

tened together with three large metal bolts. In addition, the magazine was mailed in a wooden box branded or stenciled with its title. The quarterly magazine had also been superseded by the concept of *Fluxus* year-boxes. Whether or not *Fluxus 1* lived up to George Maciunas's intention that it "should be more of an encyclopedia than . . . a review, bulletin or even a periodical,"<sup>7</sup> it certainly met the original definition of the word "magazine": a storehouse for treasures—or explosives. This format was also very influential, affecting the presentation of several "magazine" ventures later in the decade. (The original meaning of "magazine" was exemplified even more emphatically by the truly three-dimensional successors of *Fluxus 1*, such as the *Fluxkit* suitcases and the *Flux Year Box 2*, containing innumerable plastic boxes, film loops, objects, and printed items.)

When George Maciunas consulted his dictionary he found that the word "flux" not only existed as a noun, a verb, and an adjective, but also had a total of seventeen different meanings.<sup>8</sup> At the head of his *Fluxus . . . Tentative Plan for Contents of the First 6 Issues*, issued late in 1961, he rearranged five of these definitions to explain the use of the term *Fluxus*, bringing to the fore the idea of purging (and its association with the bowels).<sup>9</sup> By 1963, these selected dictionary definitions of "flux" could no longer encompass the developing intentions of *Fluxus*, and Maciunas began to promote three particular senses of the word: purge, tide, and fuse—each now amplified by his own comments.<sup>10</sup> These amounted to new working definitions

fold this page many times to the smallest resalable size

of the three senses, and were refined to the point where they could finally be incorporated into a collaged, three-part *Manifesto*, together with photostats of eight of the dictionary definitions.

The aims of Fluxus, as set out in the *Manifesto* of 1963,<sup>11</sup> are extraordinary, but connect with the radical ideas fermenting at the time. The text suggests affinities with the ideas of Henry Flynt, as well as links with the aims of radical groups earlier in the century.<sup>12</sup> The first of the three sections of Maciunas's *Manifesto* reveals that the intent of Fluxus is to "PURGE the world of dead art, . . . abstract art, [and] illusionistic art. . . ." What would be left after this purging would presumably be "concrete art," which Maciunas equated with the real, or the ready-made.<sup>13</sup> He explained the origins of concrete art, as he defined it, with reference to the ready-

made objects of Marcel Duchamp, the ready-made sounds of John Cage, and the ready-made actions of George Brecht and Ben Vautier.<sup>14</sup>

The first section of the *Manifesto* also states that Fluxus intends to purge the world of such other symptoms of "bourgeois sickness" as intellectual, professional, and commercialized culture. In one of a series of informative letters to Tomas Schmit, mostly from 1963 and 1964, Maciunas declares that "Fluxus is anti-professional"; "Fluxus should become a way of life not a profession"; "Fluxus people must obtain their 'art' experience from everyday experiences, eating, working, etc."<sup>15</sup> Maciunas is for diverting human resources to "socially constructive ends," such as the applied arts most closely related to the fine arts, including "industrial design, journalism, architecture, engineer-



*Fluxus 1. 1964 (cat. 13). Photograph by Brad Iverson*



ing, graphic-typographic arts, printing, etc."<sup>16</sup> As for commercialism, "Fluxus is definitely against [the] art-object as [a] non-functional commodity—to be sold and to make [a] livelihood for an artist." But Maciunas concedes that the art-object "could temporarily have the pedagogical function of teaching people the needlessness of art."<sup>17</sup>

The last sentence of this section of the *Manifesto* reads: "PURGE THE WORLD OF 'EUROPANISM'!"<sup>18</sup> By this Maciunas meant on the one hand the purging of pervasive ideas emanating from Europe, such as "the idea of professional artist, art-for-art ideology, expression of artists' ego through art, etc.,"<sup>19</sup> and on the other, openness to other cultures. The composition of the group of Fluxus people was exceptional in that it included several Asians, such as Ay-O, Mieko Shiomi, Nam June Paik, and Yoko Ono—as well as the black American Ben Patterson and a significant number of women—and in that it reached from Denmark to Italy, from Czechoslovakia through the United States to Japan. Interest in and knowledge of Asian cultures were generally increasing in the West at the time, and, in this context, are evidenced by Maciunas's tentative plans in 1961 for a Japanese issue of *Fluxus*, which would have included articles relating to Zen, to Hakuin, to haiku, and to the Gutai Group, as well as surveys of contemporary experimental Japanese art. (Joseph Beuys rather missed the point when he altered the 1963 *Manifesto* in 1970 to read: "Purge the World of Americanism."<sup>20</sup>)

The second section of the *Manifesto*, which initially related to flux as "tide," is

really the obverse of the first: "PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART. Promote living art, anti-art, promote NON ART REALITY to be grasped by all peoples, not only critics, dilettantes and professionals."

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

Toward this end, Maciunas established *Conditions for Performing Fluxus Published Compositions, Films & Tapes*,<sup>21</sup> which ruled that a concert in which more than half of the works were by Fluxus people should be designated a Fluxconcert, whereas in a concert where fewer than half of the works were by Fluxus people, each Fluxus composition should be labeled "By Permission of Fluxus" or "Flux-Piece" in the program. In this way, "even when a single piece is performed all other members of the group will be publicized collectively and will benefit from it," for Fluxus "is a collective never promoting prima donnas at the expense of other members."<sup>22</sup> Maciunas, therefore, was for the "collective spirit, anonymity and Anti-individualism," so that "eventually we would destroy the *authorship* of pieces and make them totally anonymous—thus eliminating artists' 'ego'—[the] author would be 'Fluxus.'"<sup>23</sup>



Two years after the 1963 *Manifesto*, George Maciunas produced another manifesto, significantly different in tone.<sup>24</sup> But in this new statement Henry Flynt's ideas once again seem evident. Maciunas introduces the topic of "Fluxamusement," which appears to be an adaptation of Flynt's "Veramusement,"<sup>25</sup> one of the "successive formulations of [Flynt's] art-liquidating position."<sup>26</sup> While Maciunas still aspires "to establish artists nonprofessional, nonparasitic, nonelite status in society" and requires the dispensability of the artist, the self-sufficiency of the audience, and the demonstration "that anything can substitute [for] art and anyone can do it," he also suggests that "this substitute art-amusement must be simple, amusing, concerned with insignificances, [and] have no commodity or institutional value."

Later in the year, in a reformulation of this 1965 *Fluxmanifesto on Fluxamusement*, Maciunas added that "the value of art-amusement must be lowered by making it unlimited, massproduced, obtainable by all and eventually produced by all."<sup>27</sup> He further states that "Fluxus art-amusement is the rear-guard without any pretension or urge to participate in the competition of 'one-upmanship' with the avant-garde. It strives for the monostructural and non-theatrical qualities of [a] simple natural event, a game or a gag."<sup>28</sup>

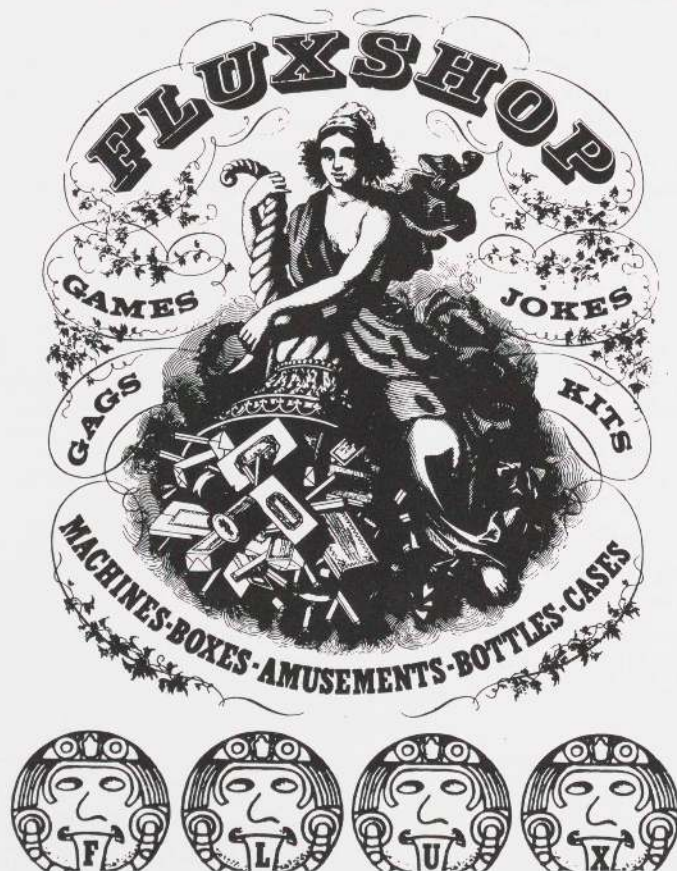
The 1963 *Manifesto*, with its talk of purging and revolution, did not include any mention of amusement or gags, and yet the element of humor was not something introduced suddenly with the 1965 manifestos; it had been an integral part of Fluxus from its

beginnings. Talking to Larry Miller in 1978, George Maciunas observed: "I would say I was mostly concerned with humor, I mean like that's my main interest, is humor . . . generally most Fluxus people tended to have a concern with humor."<sup>29</sup> (Ay-O summed up the matter concisely when he said: "Funniest is best that is Fluxus."<sup>30</sup>)

In this same interview Maciunas made another intriguing remark, explaining that Fluxus performances—or concerts or festivals—came about first because they were "easier than publishing," and second "as a promotional trick for selling whatever we were going to publish or produce."<sup>31</sup> Even as early as the fall of 1963 he was able to say that festivals "offer [the] best opportunity to sell books—much better than by mail."<sup>32</sup>

However, in spite of these beginnings, one might say that ultimately the purest form of Fluxus, and the most perfect realization of its goals, lies in performance or, rather, in events, gestures, and actions, especially since such Fluxus works are potentially the most integrated into life, the most social—or sometimes, anti-social, the obverse of the same coin—and the most ephemeral. And they are not commodities, even though they may exist as printed prescriptions or "scores." But when such scores and other paraphernalia are encountered in an exhibition, rather than activated and experienced through events, a vital dimension of Fluxus is missing. There are some Fluxus works that can be experienced simply by looking, because they work visually, and there are others that can be performed by an individual as mind games. But many more works require that they be performed through physical ac-

FLUXMANIFESTO ON FLUXAMUSEMENT -VAUDEVILLE-ART? TO ESTABLISH ARTIST'S NONPROFESSIONAL, NONPARASITIC, NONELITE STATUS IN SOCIETY, HE MUST DEMONSTRATE OWN DISPENSABILITY, HE MUST DEMONSTRATE SELFSUFFICIENCY OF THE AUDIENCE, HE MUST DEMONSTRATE THAT ANYTHING CAN SUBSTITUTE ART AND ANYONE CAN DO IT. THEREFORE THIS SUBSTITUTE ART-AMUSEMENT MUST BE SIMPLE, AMUSING, CONCERNED WITH INSIGNIFICANCES, HAVE NO COMMODITY OR INSTITUTIONAL VALUE. IT MUST BE UNLIMITED, OBTAINABLE BY ALL AND EVENTUALLY PRODUCED BY ALL. THE ARTIST DOING ART MEANWHILE, TO JUSTIFY HIS INCOME, MUST DEMONSTRATE THAT ONLY HE CAN DO ART. ART THEREFORE MUST APPEAR TO BE COMPLEX, INTELLECTUAL, EXCLUSIVE, INDISPENSABLE, INSPIRED. TO RAISE ITS COMMODITY VALUE IT IS MADE TO BE RARE, LIMITED IN QUANTITY AND THEREFORE ACCESSIBLE NOT TO THE MASSES BUT TO THE SOCIAL ELITE.



George Maciunas.  
Fluxmanifesto on  
Fluxamusement.  
1965. Detail



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

But Maciunas also said, in 1964, that "Fluxus concerts, publications, etc.—are at best transitional (a few years) and temporary until such time when fine art can be totally eliminated (or at least its institutional forms) and artists find other employment."<sup>33</sup> He also affirmed that Fluxus people should experience their everyday activities as "art" rather than such phenomena as Fluxus concerts, for "concerts serve only as educational means to convert the audiences to such non-art experiences in their daily lives."<sup>34</sup>

Although Maciunas himself, even by 1973, was referring to the years 1963–68 as the "Flux Golden Age,"<sup>35</sup> Fluxus concerts, publications, and so on, however "transitional,"

actually lasted more than "a few years," for Fluxus did not come to an end until the death of George Maciunas in 1978. By that time the exact composition of the Fluxus group had changed many times: some had left early; some had returned; others had arrived late.

A few Fluxus people and neo-Fluxus people believe Fluxus is still a flag to follow, while others believe that "Fluxus hasn't ever taken place yet!"<sup>36</sup> George Brecht may have put the matter to rest recently, when he declared that "Fluxus has Fluxed."<sup>37</sup> But the elusive sensibility that emerged from a world in flux in the late fifties and early sixties, and which George Maciunas labeled Fluxus, has weathered the seventies and eighties and is fortunately still with us. Today it goes by many names and no name, resisting institutionalization under the name Fluxus even as it did while Fluxus packaged pieces of it decades ago.

## Notes

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

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

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

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

1. Mats B., "Birth of Fluxus: The Ultimate Version," *Kalejdoskop* (Åhus), no. 3 (1979).

2. *Fluxus... Tentative Plan for Contents of the First 6 Issues*, included with: George Maciunas correspondence, to La Monte Young, December 1961; Silverman Collection. Reprinted in this publication.

3. Jackson Mac Low, "How George Maciunas Met the New York Avant-Garde," 1962 Wiesbaden *FLUXUS* 1982 (Wiesbaden and Berlin, 1983), pp. 113–15.

4. Maciunas correspondence, to Tomas Schmit, June 21, 1969; Silverman Collection.

5. It must have been completed late in 1964, because

change something on this page



astonish someone quickly with this rage

- Maciunas told Ben Vautier in a letter dated January 5, 1965, that he was mailing two copies of *Fluxus 1* to him. There is no reason to think Vautier was the first recipient. See Maciunas correspondence, to Ben Vautier, January 5, 1965; Silverman Collection.
6. See Barbara Moore, "George Maciunas: A Finger in Fluxus," *Artforum* (New York), October 1982, pp. 38–45.
7. Maciunas correspondence, to Tomas Schmit, December 1962 or January 1963, marginal note; *Addenda II*, p. 157.
8. *Fluxus etc.*, p. 6.
9. Maciunas correspondence, to La Monte Young, December 1961 (this was also on the tentative plan for contents of the first seven issues, January 1962(?)); Silverman Collection.
10. Maciunas correspondence, to Tomas Schmit, June or July 1963; *Addenda II*, p. 161. See also George Maciunas, correspondence, to Willem de Ridder, August(?) 1963; Silverman Collection.
11. *Fluxus etc.*, p. 7; also printed in Jürgen Becker and Wolf Vostell, *Happenings, Fluxus, Pop Art, Nouveau Réalisme* (Hamburg, 1965), p. 203; Harry Ruhé, *Fluxus, the Most Radical and Experimental Art Movement of the Sixties* (Amsterdam, 1979), title page; and *Happening & Fluxus: Materialien* (Cologne: Koelnischer Kunstverein, 1970), Maciunas section.
12. For example, Maciunas mentions the "LEF group of 1929 [sic] in Soviet Union (ideologically)." Maciunas correspondence, to Tomas Schmit, January 1964; *Addenda II*, p. 166.
13. "Transcript of the Videotaped Interview with George Maciunas by Larry Miller, March 24, 1978"; *Addenda I*, pp. 20–22.
14. *Ibid.*, p. 21.
15. Maciunas correspondence, to Tomas Schmit, November 8, 1963; *Addenda II*, p. 165.
16. Maciunas correspondence, to Tomas Schmit, January 1964; *Addenda II*, p. 166.
17. *Ibid.*
18. "Europanism" may be a neologism, rather than a repeated spelling error, implying pan-Europeanism.
19. *Addenda II*, p. 165.
20. See *Fluxus etc.*, p. 69; see also *Happening & Fluxus: Materialien*, Beuys section.
21. *Addenda I*, p. 158.
22. *Ibid.*, p. 159.
23. Maciunas correspondence, to Tomas Schmit, January 1964; *Addenda II*, pp. 166 and 167. For more on collectivism, see Jon Hendricks, "Aspects of Fluxus from the Gilbert and Lila Silverman Collection," *Art Libraries Journal* (London), Autumn 1983, pp. 6–25.
24. *Fluxus etc.*, pp. 8 and 259.
25. Flynt's press release titled *From "Culture" to Veramusement* was republished in *Fluxus cc V TRE* (New York), no. 3 (March 1964), and reprinted in *Fluxus etc.*, p. 245.
26. Henry Flynt: *Fragments and Reconstructions from a Destroyed Oeuvre, 1959–1963* (New York: Backworks, 1982), p. 11.
27. *Fluxus etc.*, pp. 9 and 260.
28. *Ibid.*
29. "Transcript of the Videotaped Interview," *Addenda I*, p. 22.
30. *Fluxus etc.*, p. 15.
31. "Transcript of the Videotaped Interview," *Addenda I*, p. 15.
32. Maciunas correspondence, to Tomas Schmit, October or November(?) 1963; Silverman Collection.
33. Maciunas correspondence, to Tomas Schmit, January 1964; *Addenda II*, p. 166.
34. Maciunas correspondence, to Tomas Schmit, November 8, 1963; *Addenda II*, p. 165.
35. *Addenda II*, p. 217.
36. *Fluxus etc.*, p. 49.
37. George Brecht, "Fluxus Has Fluxed," *Whitewalls* (Chicago), no. 16 (spring 1987), p. 50.

# Introduction to the Exhibition

Jon Hendricks

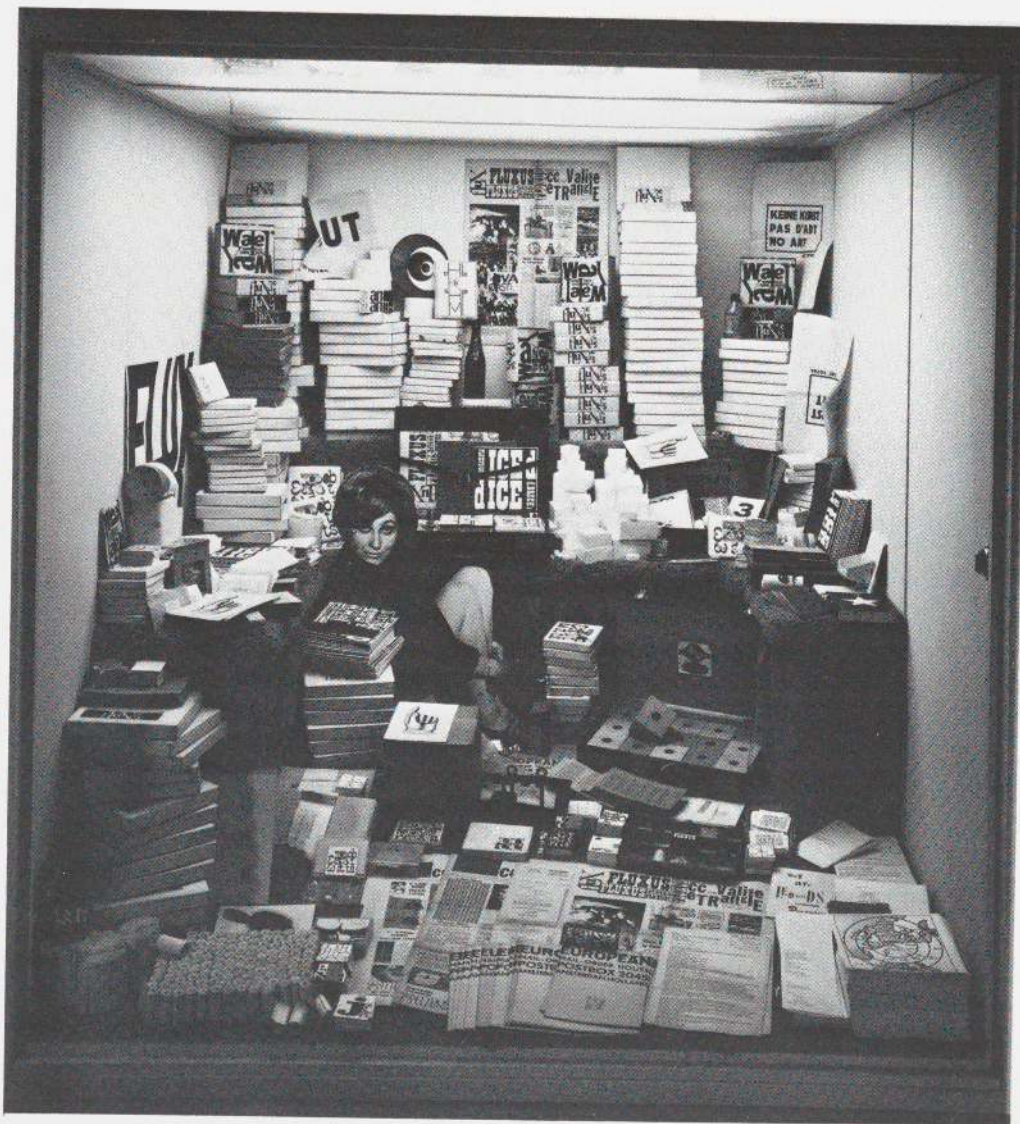
Fluxus had its antecedents in those enlightened, earlier twentieth-century artists who wanted to release art from the moribund constraints of formalism. What Dada, Marcel Duchamp, and some aspects of Futurism and Russian Constructivism had initiated in diverse ways between 1909 and 1929 was, by the mid-1950s,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

One can point to many sparks and flare-ups in the immediate process leading up to the beginning of Fluxus in 1961–62. George Maciunas, who shaped and fired Fluxus, credited John Cage's invention of concrete music, starting in 1939, which in turn influenced the European *musique concrète* movement. Maciunas further acknowledged Cage's 1952 intermedia event at Black Mountain College, North Carolina, with

Merce Cunningham, Robert Rauschenberg, M.C. Richards, and others; Georges Mathieu's proto-happening *Battle of Bouvines* and his influence on the Japanese Gutai Group; Yves Klein; Joseph Cornell; Ann Halprin's "natural activities and tasks"; the French Nouveaux Réalistes; Ben Vautier's gestures and concepts; and La Monte Young, George Brecht, Yoko Ono, Henry Flynt, and the advent of "concept art."

Initially, George Maciunas laid plans for a movement that would encompass all aspects of the new wave washing against the foundation of formalist aesthetics. He developed a program that included concerts of new music and plans for a series of what he called Fluxus "yearboxes" (anthologies of very new art from many parts of the world) with contributors ranging from Karlheinz Stock-





Willem de Ridder.  
European Mail-Order  
Warehouse/Fluxshop.  
1965; reconstructed  
1984. Photograph by  
Rick Gardner



hausen and Allan Kaprow to Pierre Restany and Franz Mon, as well as many who later became synonymous with the Fluxus movement, notably George Brecht, Robert Filliou, Henry Flynt, Dick Higgins, Alison Knowles, Yoko Ono, Nam June Paik, Benjamin Patterson, Daniel Spoerri, Ben Vautier, Wolf Vostell, and La Monte Young. As the year 1962 progressed, with the first series of performances (in Wuppertal, Düsseldorf, Paris, Wiesbaden, Amsterdam, London, Copenhagen, and then Paris again), Fluxus became much more defined. It came to be characterized by direct, short, concrete pieces, minimal music and actions, conceptual scores and works, and action music. Many of the action pieces had a double-edged humor; everyday occurrences became art. The planned contents of the Fluxus yearboxes began reflecting this emerging character also.

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

To a large extent, Maciunas retained creative control of Fluxus production, receiving ideas from artists and, in a unique relation-

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

In a way, George Maciunas was the Marinetti or the André Breton of the Fluxus movement. He knitted it together, shaped the earliest concerts, wrote the manifestos, and oversaw the publications and editions, through his editing, design, production, and advertising. But it would be a mistake to think of Fluxus as a one-man show. Fluxus artists recognized Maciunas's role but remained fiercely independent, at times embracing the ideals of the movement and at other times going their own way. Ultimately, Maciunas's vision of a collective "united front" proved impossible to realize except within his production of Fluxus anthologies, editions, and occasionally in Fluxfests and environments. His frustration at seeing

*close your eyes while you look at this page*

Fluxus artists maintaining independence from Fluxus was reflected in his 1975 event in New York entitled *Fluxfest Presents: 12! Big Names!* Posters were put around town announcing the event and listing twelve famous artists' names. When the scheduled date arrived, the hall was crowded with people eager to be in the presence of those famous artists. Then Maciunas simply projected the names, one at a time, very big, on the screen.

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

The following commentaries are intended to serve as a guide to the individual works in this exhibition. Although we have placed

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

## Collective Anthologies

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

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

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



remember details of your first love affair. Before turning this page

fluxus

more than 100 and Willem de Ridder, in Amsterdam, probably assembled more than 100 of his version, using parts provided by Maciunas.

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

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

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

*Flux Year Box 2* (CAT. 30), 1966–68 to 1976.

Limited to an edition of 100 unnumbered copies; only about 50 were assembled. Planned as a film-related yearbox, the compartmented work contains numerous 8mm film loops and a hand-held viewer, plus, usually, a flipbook of film stills, several objects, scores, and printed works.

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

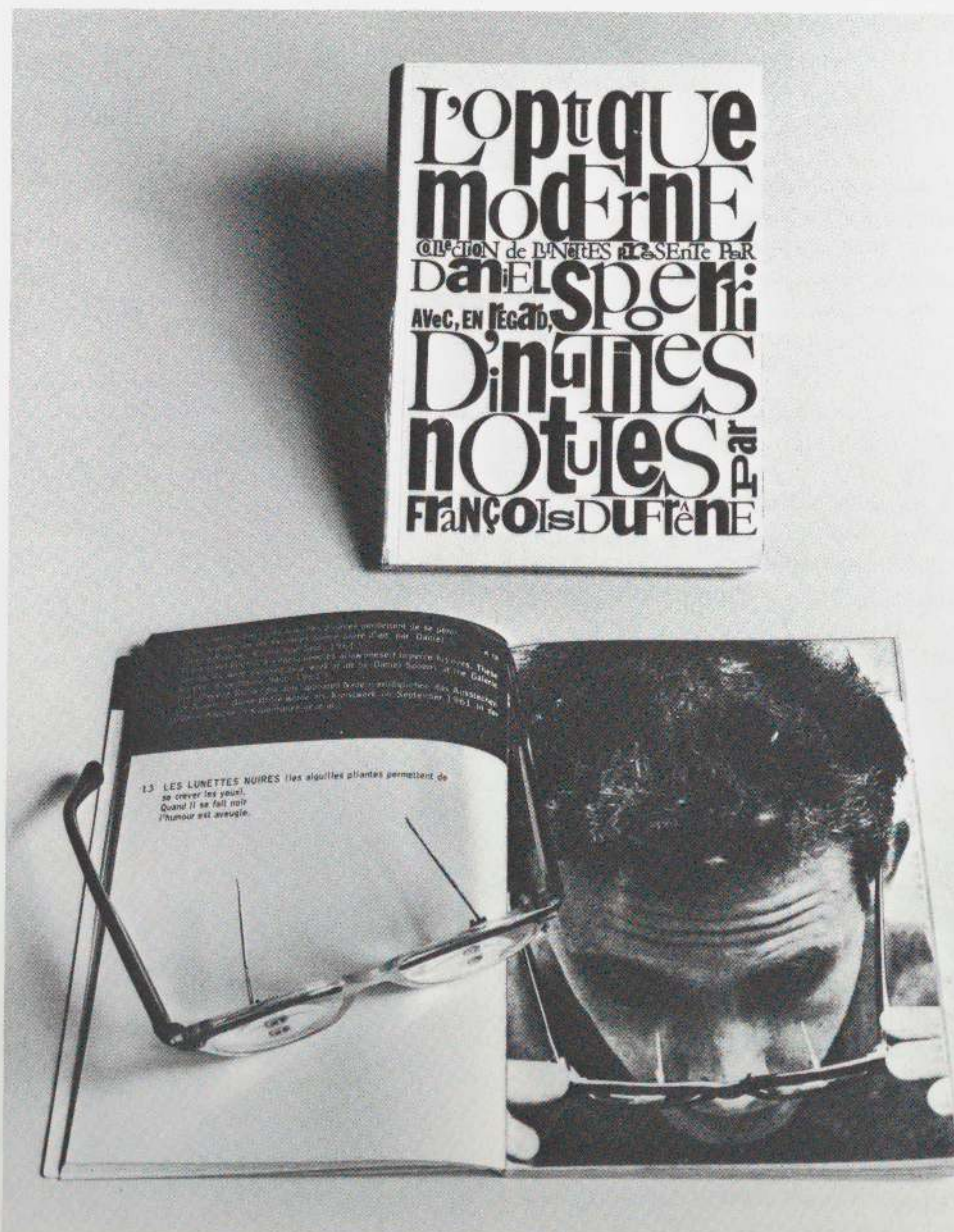
*Flux Paper Games: Rolls and Folds* (CAT. 42), 1969 to 1976. Paper events, produced by four artists and packaged by Maciunas for Fluxus. Paper events were a continuing interest of Fluxus artists starting with Terry

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





Daniel Spoerri and  
François Dufrêne.  
*L'Optique Moderne:*  
Collection de lu-  
nettes présente par  
Daniel Spoerri avec,  
en regard, d'inutiles  
notules par François  
Dufrêne. 1963 (CAT.  
142). Photograph by  
Brad Iverson



wout till something happens and write it on the next page

fluxus

Riley's "Ear Music," Ben Patterson's "Paper Piece," and Nam June Paik's "Young Penis Symphony" from the 1962 Fluxus concerts. Unlimited edition; fewer than 25 were made.

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

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

## Individual Fluxus Editions

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

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

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

The Spoerri/Dufrène *L'Optique Moderne* (CAT. 142) book was \$4—or a "luxus Fluxus edition," with one pair of spectacles from the collection, \$40. Designed by Maciunas, it is one of the most beautiful artists' books ever made.

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

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

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

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



ception of religion; and George Maciunas's own *Excreta Fluxorum* (CAT. 110), which challenges most people's sensitivities.

## Fluxus Performance

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

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

## Fluxus as a Political Movement

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

# Neo-Dada in Music, Theater, Poetry, Art

George Maciunas

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

Neo dada, its equivalent, or what appears to be neo dada manifests itself in very wide fields of creativity. It ranges from "time" arts to "space" arts; or more specifically from literary arts (time-art), through graphic-literature (time-space-art) to graphics (space-arts) through graphic-music (space-time-arts) to graphless or scoreless music (time-art), through theatrical music (space-time-art) to environments (space-arts). There exist no borderlines between one and the other extreme. Many works belong to several categories and also many artists create separate works in each category. Almost each category and each artist however, is bound with the concept of Concretism ranging in intensity from pseudo concretism, surface concretism, structural concretism, method concretism (indeterminacy systems), to the extreme of concretism which is beyond the limits of art, and therefore sometimes referred to as anti-art, or art-nihilism. The new activities of the artists therefore could be charted by reference to two coordinates: the horizontal coordinate defining transition from "time" arts to "space" arts and back to "time" and "space"

put this page in some obvious place



etc., and the vertical coordinate defining transition from extremely artificial art, illusionistic art, then abstract art, (not within the subject of this essay), to mild concretism, which becomes more and more concrete, or rather nonartificial till it becomes non-art, anti-art, nature, reality.

Concretists in contrast to illusionists prefer unity of form and content, rather than their separation. They prefer the world of concrete reality rather than the artificial abstraction of illusionism. Thus in plastic arts for instance, a concretist perceives and expresses a rotten tomato without changing its reality or form. In the end, the form and expression remain [the] same as the content and perception—the reality of rotten tomato, rather than an illusionistic image or symbol of it. In music a concretist perceives and expresses the material sound with all its inherent polychromy and pitchlessness and “incidentalness,” rather than the immaterial abstracted and artificial sound of pure pitch or rather controlled tones denuded of its pitch obliterating overtones. A material or concrete sound is considered one that has close affinity to the sound producing material—thus a sound whose overtone pattern and the resultant polychromy clearly indicates the nature of material or concrete reality producing it. Thus a note sounded on a piano keyboard or a bel-canto voice is largely immaterial, abstract and artificial since the sound does not clearly indicate its true source or material reality—common action of string, wood, metal,

Arthus C. Caspari  
reading Maciunas's  
manifesto "Neo-Dada  
in Music, Theater,  
Poetry, Art,"  
Wuppertal, West  
Germany, June 9,  
1962. Behind Caspari  
is Maciunas's chart  
Zeitkunst/Zeit-Raum/  
Raum/Raum-Zeit/ ...  
/Zeit-Raum Kunst/  
Raum/Raum-Zeit.  
1962 (cat. 100).  
Photograph by Rolf  
Jährling



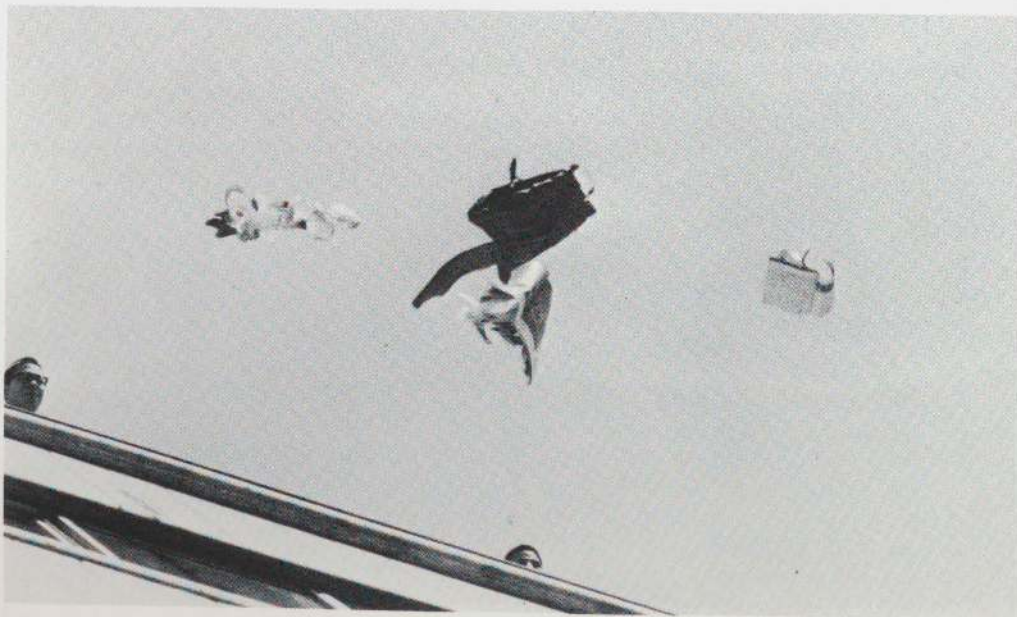
felt, voice, lips, tongue, mouth etc. A sound, for instance, produced by striking the same piano itself with a hammer or kicking its underside is more material and concrete since it indicates in a much clearer manner the hardness of hammer, hollowness of piano sound box and resonance of string. A human speech or eating sounds are likewise more concrete for the same reason of source recognisability. These concrete sounds are commonly, although inaccurately, referred to as noises. They maybe pitchless to a large extent, but their pitchlessness makes them polychromic, since the intensity of acoustic color depends directly on pitch obliterating inharmonic overtones.

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

The furthest step towards concretism is of course a kind of art-nihilism. This concept opposes and rejects art itself, since the very meaning of it implies artificiality whether in creation of form or method. To approach closer affinity with concrete reality and its closer understanding, the Art-nihilist or anti-artists (they usually deny those definitions) either creates "anti-art" or exercises nothingness. The "anti-art" form are directed primarily against art as a profession, against the artificial separation of a performer from audience, or creator and spectator, or life and art; it is against the artificial forms or patterns or methods of art itself; it is against the purposefulness, formfulness and meaningfulness of art; Anti-art is life, is nature, is true reality—it is one and all. Rainfall is anti-art, a babble of a crowd is anti-art, a sneeze is anti-art, a flight of a butterfly, or movements of microbes are anti-art. They are as beautiful and as worth to be aware of as art itself. If man could experience the world, the concrete world surrounding him, (from mathematical ideas to physical matter) in the same way he experiences art, there would be no need for art, artists and similar "nonproductive" elements.

think of give interesting things to do with the  
next five pages -

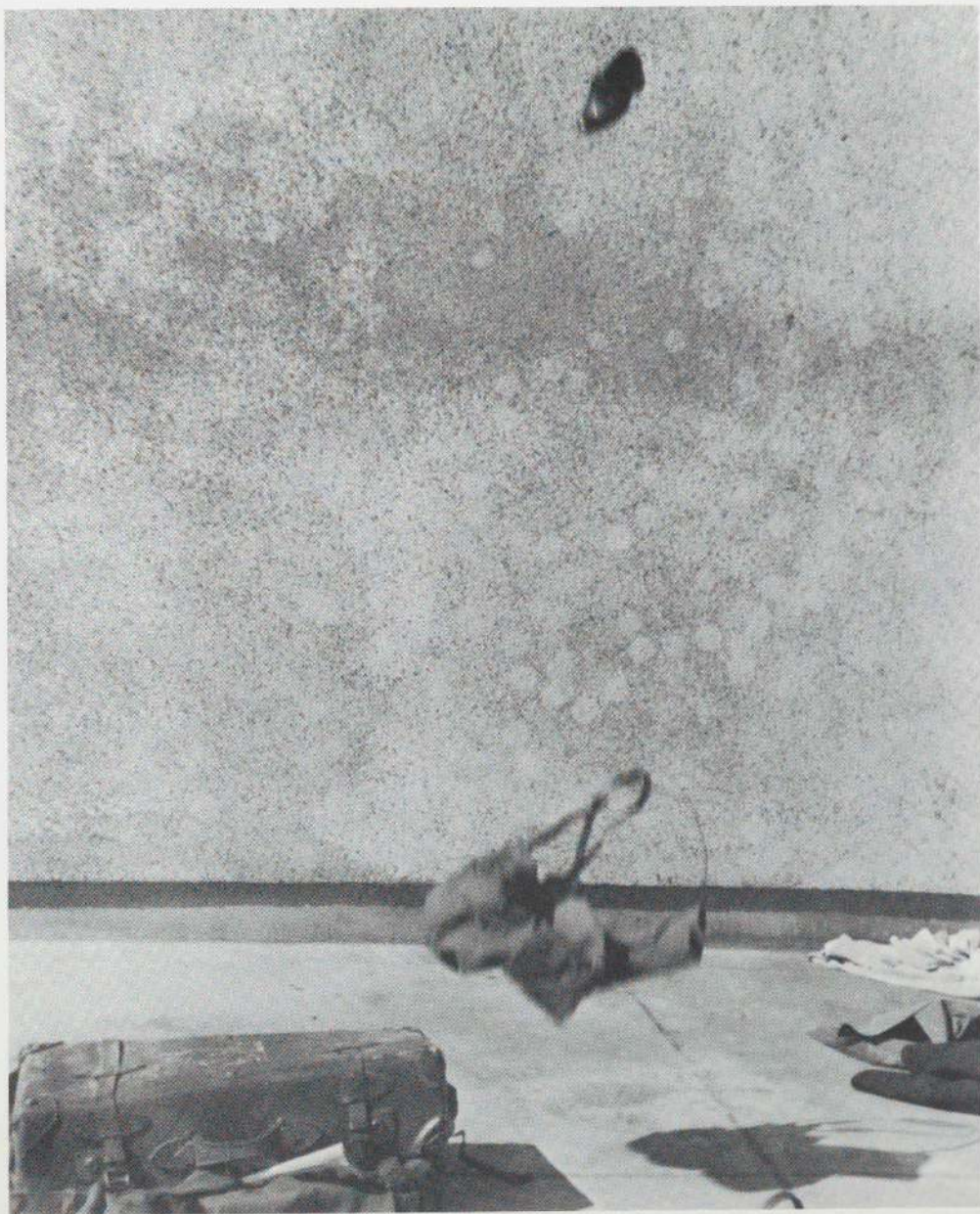




Hi Red Center's "Roof  
Event," Tokyo, 1964  
(CATS. 82 a, b, c)



fluxus



draw a vase of flowers on this page





George Maciunas  
performing George  
Brecht's "Drip  
Music," Düsseldorf,  
1963 (CAT. 66).  
Photograph © by  
Manfred Leve



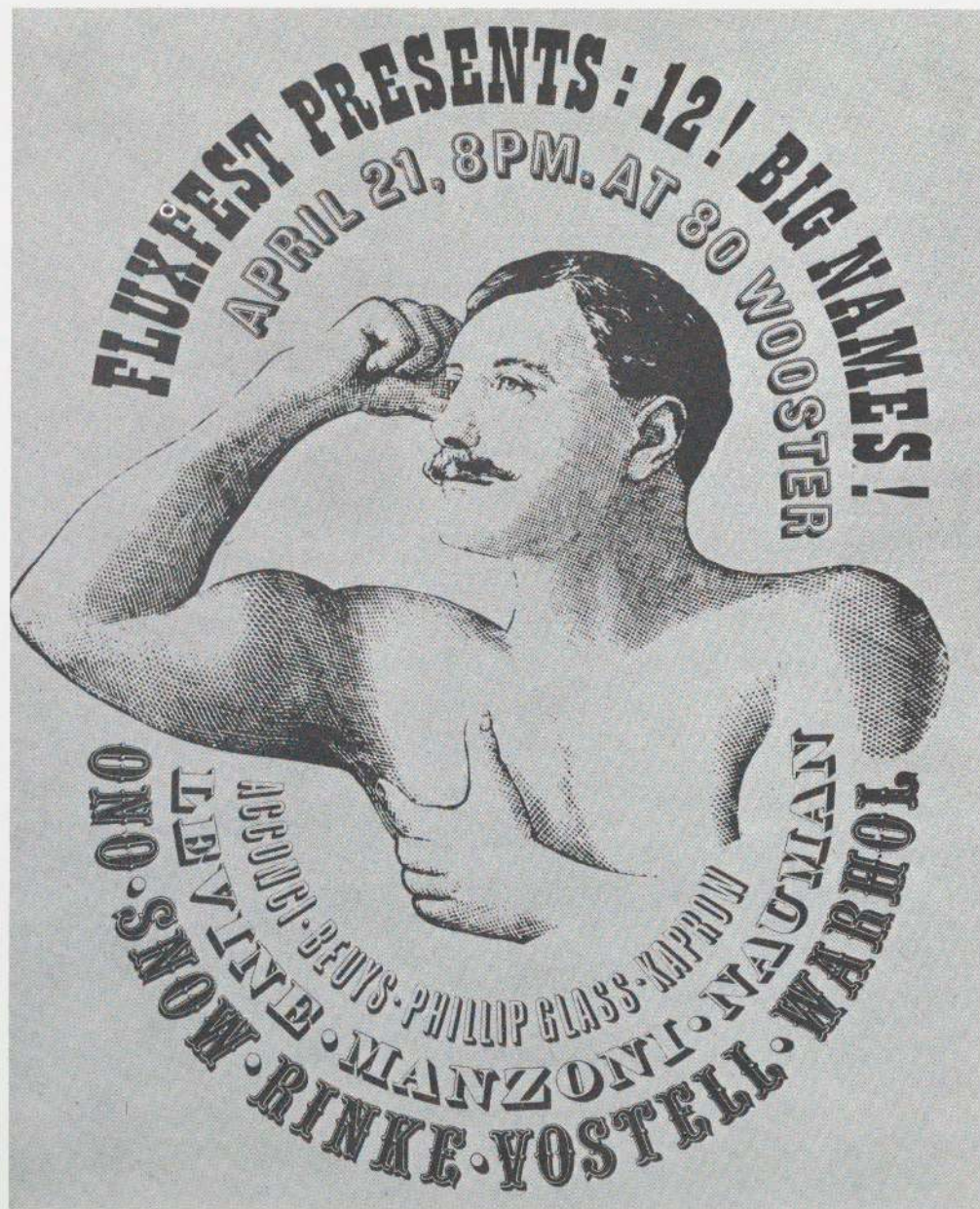
George Brecht.  
*Middle*, ca. 1965  
 (CAT. 69)

This page was written in France on the 25<sup>th</sup> of July 1965



flux

just any page would have done as well as this page



Fluxfest Presents:  
12! Big Names! 1973  
(CAT. 45)

# Fluxus Documents

*eat something over this page*



Keep this page to use it if necessary one day in W.C.

George Maciunas.  
Attached is a  
provisional plan of  
Fluxus contents and  
Fluxus festival. . .  
and Fluxus . . .  
Tentative Plan for  
Contents of the First  
6 Issues. . . 1961  
(CAT. 1). Reduced  
facsimile

Attached is provisional plan of FLUXUS contents and FLUXUS festival. The festival is planned in Wiesbaden, (starting March), then Köln, Paris, Milan, Stockholm, Warsaw and maybe Prague and other cities. Plans for Wiesbaden series are already materializing. It may be held in the State Museum there. (big auditorium)

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

Now the requests:

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

Send all urgent matter to me at:

7. Let me know the minimum \$\$ you need to come over to Europe and participate in the series. I will at least try to obtain \$\$ for such purpose. E. Europe, if any, may provide some.

Send all urgent matter to me at:

J.S. Bach Str. 6, Wiesbaden,  
and bulk matter to Stan Buetans, who will relay it.

## FLUXUS

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

## TENTATIVE PLAN FOR CONTENTS OF THE FIRST 6 ISSUES:

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

#### Essays:

- |                     |  |
|---------------------|--|
| George Brecht       | Events   |
| Joseph Byrd         | Experiences, Fixations, Focus  |
| Walter De Maria *   | Modern Music and the Emotion Aesthetic.  |
| Henry A. Flynt, jr. | * The Exploitation of Cultural Revolutionaries in Present Societies.             |
| Philip Corner       | Projections of Indeterminacy.  |
| Dick Higgins        | Some Thoughts on Politics in Art.  |
| R. Maxfield         | Music without Score.   |
| Jonas Mekas         | Experiments in cinema - U.S.A.   |
| ed.                 | Anthology of statements.   |
| Robert Morris       | Environments or *  |
| Simone Morris       | Dance constructions or *   |
| A. Kaprow           | Historical precedents of "Environment-happenings" or *                           |
| La Monte Young *    |  |
| George Maciunas     | The grand fakers of architecture: M.v.d. Rohe, Saariinen, Bunshaft, F.L. Wright. |
| all editors         | Atlas-index of new art, music, literature, cinema, dance in U.S.                 |
| Anthology:          | 6 Exhibits, 3 Telephone Events   |
| George Brecht       | Chirographic... (score)  |
| Philip Corner       | Glass Identity (score)   |
| L. Dlugoszewski *   |  |
| Dick Higgins        | a glove  |
| Alison Knowles      | Letters for Iris Numbers for silence and *                                       |
| Jackson Mac Low     |  |
| R. Maxfield         | * (record)   |

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

#### A. ARS AUTOMATICA MACHINARUM

- |  |  |
|--|--|
| K. Wiggen                                    | Music Machine  |
| Diter Rot                                    | Poetry Machine   |
| G. Maciunas                                  | Hydrokinetic - osmotic painting  |
| Fehn   | Sonorealization of City  |
| B. ARS RATIONALIS (et irrationalis) MACHINIS |  |
| K.O. Goetz                                   | Electronic painting and its programming  |
| Pyrind Fahlstroem                            | Possibilities of Electronic Television (plans for electronic TV studio in Stockholm.)            |
| M. Koenig ed.                                | Anthology of Electronic Music (record & comment) Stockhausen, Elmer, Koenig, Kagel, Boerner etc. |

#### C. BREMER & E. WILLIAMS

- |  |   |
|--|---|
| Kirchgässer                                | Anthology of serial poetry  |
| J. Mekas ed.                               | Experimental Film with Ossirograph (painting with printing press) |
| C. ARS AUTOMATICA ET RATIONALIS PERSONARUM | Experiments in cinema - West Europe I                             |
| K. Stockhausen                             | "Originale" paar "etc..."   |
| H. K. Metzger                              | Cage, Marx, Stirner... Is Anarchism anachronized?                 |



H.K. Metzger  
Cage, Marx, Stirner... Is Anarchism anachronized?  
M. Baumeister  
Towards the new Ontology of Painting  
Nam June Paik  
several studies (compositions)  
Karl-Erik Wehn  
New possibilities in the interpretation of Cage  
and his followers.  
Nam June Paik  
Apology of John Cage  
D. ANTHOLOGY OF NEW LITERATURE:  
H.G. Helms, F. Kriwet, D. Huelmanns, Franz Mon.  
E. PAINTING, ARCHITECTURE, PHILOSOPHY  
J.P. Wilhelm  
W. Gaul  
Brüning and Twombly  
Bernard Schultze  
Franz Mon  
Color in new art  
W. Gaul  
\* (architecture)  
\* ( ' ' )  
LABYR. ...no more Bauhaus.  
German philosophy after and against Heidegger  
digests of Adorno and Suzuki in Culture/Nature  
Critique contre critique / critique pour critique  
The militant art politic - a brutalist manifesto  
Atlas-index of new art, music, literature, cinema  
theatre in West Europe I.  
ed.  
Anonymous  
Anonymous  
Editors

### NO. 3 JAPANESE ISSUE, Japanese & English editions, Aug. 1962

S. Morita or \*  
Abstract chirography (origins, aesthetics/essay & folio)  
\*  
Brutalist architecture  
J. Mekas & \*  
Experimentas In Cinema - Japan  
Toshi Ichiiyanagi  
George Brecht  
\*  
Hakuin, Haiku - Assemblages, Events  
The Gutai theatre  
\*  
Kinetics (essay and anthology)  
Yoko Ono  
Japanese electronic music (essay and record)  
\*  
Sculpture from inside  
Ayo or \*  
Zen Priest training  
Nam June Paik  
Phillip Corner  
Of modern times and ancient sounds  
\*\*\*\*\*

### NO. 4 HOMAGE TO THE DISTANT PAST,

English, German, French editions. Nov. 1962  
R. Maxfield  
Oscillographic studies of some ancient musical instr.  
Don Smithers  
Renaissance instrumentation. (essay & record)  
Phillip Corner  
\*  
The radicals of 14th. cent. secular music.  
Alexis Rannit  
Ying Yuch Chieh, the ink splasher of Chan painters.  
Dick Higgins  
Byzantine abstract - lettristic poetry.  
Nonsense poetry of E. Lear  
Prof. Nomura (?)  
Zen monk music (essay & record)  
G. Maciunas or \*  
Moussorgsky - first concretism in Nursery Cycle.  
\*  
Machine music of Athanasius Kircher  
Development of abstraction in Animal Style 7-9 cent.  
Nam June Paik  
Oriental Nihilism in the Past  
\*\*\*

### NO. 5 WEST EUROPEAN ISSUE II. French, English editions (France, Italy, England, Belgium, Spain), A. ARS AUTOMATICA MACHINARUM Feb. 1963

Tinguely (?)  
Painting machine  
N. de St. Phalle  
Shot-gun painting  
B. ARS RATIONALIS MACHINIS  
p. Schaeffer ed.  
Anthology of Musique Concrete: Schaeffer, Henry, Arthuys,  
Phillipot, Ferrari, Maché, Xenakis, Boucourechliev,  
Vandelle, Chamass, Sauguet, Barrague... (essay & record)  
Anthology of Italian Electronic music: Berio, Ligeti,  
Maderna, Nono, Castiglioni... (essay and record)  
Experiments in Cinema - W. Europe II  
L. Berio (?) ed.  
J. Siclier or \*  
C. ARS AUTOMATICA PERSONARUM  
G. Maciunas  
Abstract chirography (essay and folio) in France  
D. Higgins or \*  
Lettrism since Isidore Isou (essay & anthology)  
\*  
Junk and garbage art  
S. Bussotti  
Graphic music  
S. Bussotti  
New Music in Italy  
C. Cardew (& or \*  
New Dada in England

C. MACIUNAS  
Abstract chronography (essay and folio) in France  
D. HIGGINS or \*  
Lettrism since Isidore Isou (essay & anthology)  
\*  
Junk and garbage art  
S. BUSSOTTI  
Graphic music  
S. BUSSOTTI  
New Music in Italy  
C. CARDew (&or)\*  
Neo Dada in England  
\*\*\*\*\*

# NO. 6 EAST EUROPEAN ISSUE, English, Russian editions, May 1963

Dr. Zofia Lissa  
\*  
Polish experimental cinema--music  
\*  
New Polish concrete and electronic music  
\*  
J. Patkowski  
\*  
V. Zavalishin or \*  
Abstract sound poetry in Russia 1900-1921:  
Annenski, Kruchonoych, Shurshtun, Klebnikov, etc.  
Sound poetry at present (essay & anthology)  
\*  
\* or Film making procedures in Soviet studios.  
\*  
Principles of Dialectic Materialism in concrete art  
\*  
Experiments in cinema - East Europe  
\*  
Potentialities of concrete prefabrication in USSR  
\*  
Dostoyevski - the unsuspected champion of the Party.  
a letter  
G. Maciunas  
\*  
Atlas-index of new art, music, cinema in E. Europe  
\*  
Editors

NO. X HOMAGE TO DADA, no date, English, French, German ed.  
\*  
Origins of garbage - junk art  
\*  
Noise music of Futurists & Dada: Russolo, Ball, Tzara...  
\*  
Poemes simultanees (essay & anthology)  
\*  
Dada happenings - (corpus)  
\*  
Abstract sound poetry: anthology of Tzara, Ball, Arp,  
Housmann, Schwitters, ...  
\*  
Significance of Dada political orientation.  
a Theatre piece.  
K. Schwitters  
\*  
to be determined

## EDITORS:

Publisher & editor-in-chief: George Maciunas

U.S. SECTION:  
Walter De Maria - art, sculpture  
Jackson Mac Low - poetry  
Dick Higgins - happenings, theatre, politics  
Philip Corner - music  
Simone Morris - dance  
Jonas Mekas - cinema  
WEST EUROPEAN SECTION I:  
M. de la Motte - art, sculpture  
J.P. Wilhelm - literature, theatre  
Hans G. Helms - poetry  
Nam June Paik - music, happenings  
Heinz Klaus Metzger - Scandinavian sub-section  
Karl Erik Welin - Philosophy  
WEST EUROPEAN SECTION II:  
Sylvano Bussotti - music  
\*\*\*  
EAST EUROPEAN SECTION:  
Jozef Patkowski - music  
Akosh Csernus - poetry  
\*\*\*  
JAPANESE SECTION:  
Toshi Ichiiyanagi - music  
\*\*\*  
CANADIAN SECTION:  
Pierre Mercure

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

## TENTATIVE PROGRAMME FOR THE FESTIVAL OF NEW MUSIC

CONCERT NO.1 Piano compositions U.S. composers  
John Cage - 31, 57, 9864" for pianist (1954) \*



John Cage - "31'57.9864" for pianist (1954) *	
Earle Brown - from "Folio"	
Morton Feldman - piano piece	
Christian Wolff - for prepared piano	
Lucia Dlugoszewski - Archaic Piano Music *	
Terry Riley - to be determined	
La Monte Young - "566" to Henry Flynt *	
Philip Corner - Chirography for piano *	
CONCERT NO.2 Piano compositions Japanese composers	
Toshi Ichivanagi - complete piano works *	
Maki Ishii and Kazuo Fukushima - to be determined	
CONCERT NO.3 Piano compositions	
Nam June Paik - complete works	
CONCERT NO.4 Piano compositions European composers	
Henri Pousseur -- to be determined	
Ralph Shapey - to be determined	
Jan van Vlijmen, Ernst A. Stiebler, Gilles Tremblay, Luis de Pablo and others to be determined.	
CONCERT NO.5 Compositions for voice U.S. composers	
John Cage - Solo for voice 2 (1960) *	
Joseph Byrd - Homage to Jackson Mac Low *	
Agnus Dei for 3 voices *	
Lucia Dlugoszewski - transparencies for everyday sounds *	
Dick Higgins - "The sound of the animals dying thirteen to one" *	
Jackson Mac Low - Letters for Iris numbers for silence *	
George Brecht - Card piece for voice *	
CONCERT NO.6 Compositions for voice European composers	
L.Berio, S'Busotti, Chou Wen Chung, and others to be determined	
CONCERT NO.7 Compositions for instruments U.S. composers	
John Cage - Variations (1958) *	
Joseph Byrd - Strata II *	
Terry Jennings - to be determined	
Philip Corner - Chirographic music for violin *	
Ferhad Mechat - piece for prepared violin *	
Earle Brown - to be determined	
La Monte Young - Composition 1960 no.13 *	
CONCERT NO.8 Compositions for Instruments Japanese composers	
Toshi Ichivanagi - to be determined	
Kazuo Fukushima, Maki Ishii, Toshiro Mayuzumi and others to be determined.	
CONCERT NO.9 Compositions for instruments European composers	
L.Berio, S'Busotti, K.Stockhausen, N.Castiglioni, F.Evangellisti, G.Arriago, A.Clementi, D.Lapinskar, B.Schaeffer, and others.	
CONCERT NO.10 Compositions of concrete music U.S.composers	
John Cage - to be determined	
Joseph Byrd - 2 pieces for R.Maxfield *	
Lucia Dlugoszewski - Switnness concert *	
Terry Riley - ear piece (for audience) *	
Dick Higgins - to be determined	
George Brecht - Spanish card piece for objects *	
Candle piece for radios *	
Comb music * and Drip Music *	
Jackson Mac Low - Thanks - a simultaneity for people *	
CONCERT NO.11 Compositions of concrete music European comp.	
Nam June Paik - to be determined	
Cornelius Cardew - to be determined	
G.Maclunas - duet for full bottle and wine glass *	
others to be determined	
CONCERT NO.12 Neo DaDa, Happenings, U.S. Composers	
Dick Higgins - Danger music no.2 *	
Symphony no.3 *	

G.Maclunas - duet for full bottle and wine glass \*  
others to be determined

CONCERT NO.12 Neo DaDa, Happenings, U.S. Composers  
Dick Higgins - Danger music no.2 \*  
Symphony no.3 \*

Henry Flynt - to be determined

La Monte Young - piano piece for David Tudor no.2 \*

Dennis Johnson & Terry Riley - to be determined

CONCERT NO.13 Neo DaDa, Happenings, European Composers  
Nam June Paik, Cornelius Cardew and others to be determined

CONCERT NO.14 Electronic, magnetic tape music, U.S. composers  
John Cage - Fontana Mix, Williams Mix, Music for 'the Marrying  
Maiden' \*\*\*

Dick Higgins - to be determined

John Mac Dowel - music for a while \*

Henry Jacobs, David L.Talcott, G.Longfellow, H.Stanley to be det.

CONCERT NO.15 Electronic, U.S. composers  
Richard Maxfield - Night music\* Cough music \*, Radio music \*,  
Steam \*, Pastoral symphony \*, Perspectives

CONCERTS NOS. 16 and 17. Electronic music, French composers  
Compositions to be determined of: P.Schaeffer, P.Henry, P.Arthuys,  
M.Philippot, J.Barrague, E.Varese, L.Ferrari, F.Mache, Y.Xenakis,  
A.Boucouchreiliev, R.Vandelle, M.Chagnass, H.Sauguet.

CONCERT NO.18 Electronic music, Japanese composers  
Toshiro Mayuzumi - Aoi-No-Ue and others to be determined  
Tooru Takemitsu - Static Relief, Tori, Untitled  
others to be determined.

CONCERT NO. 19 Electronic music, Compositions from K'lin  
K.Stockhausen, M.Koenig, H.Eimert, M.Kagel, G.Ligeti to be determined

CONCERT NO. 20 Electronic music, Italian composers  
L.Berio, B.Maderna, N.Castiglioni, L.Nono & others to be determined

CONCERT NO. 22 Electronic music, Belgian composers  
Henri Pousseur - Scambi, Etudes pour rimes, Electre,  
Formes et Lumieres etc.  
others to be determined

CONCERT NO. 22 Electronic and instrumental music, Polish comp.  
Works of J.Patkowski and K.Penderecki to be determined.

CONCERT NO.23 Electronic music, Canadian composers  
P.Mercure, L.Portugals, C.Carpi, I.Anhalt - to be determined



Imagine yourself as a branch of the tree out of  
with this page was made

Abstract calligraphy  
lettrism

Futurist Bru  
via Varese

Space projected in time  
**GRAPHIC MUSIC**

indeterminate performance instr.

DIAGRAMS	MUSICAL DIAGRAMS	TAPE MUSIC	NOTE
H.Flynt		R.Maxfield	M.Fel
	P.Cornier	D.Higgins	J.
	Jackson Mac Low		T.Jen
	L.Dlugoszewski		
	Terry Riley		
	Earle Brown		
	c.Wolf		
	John Cage		

concretist

abstra

George Maciunas.  
Space projected in  
time **GRAPHIC**  
**MUSIC/Time**  
projected in space  
**MUSIC THEATRE. 1961**  
(CAT. 1).



rist Bruitism

a Varese

Dada theatre  
happenings

Time projected in space  
**MUSIC THEATRE**

determinate & specific perf.instructions

NOTE MUSIC	THEATRICAL MUSIC	THEATRE
M.Feldman	La Monte Young	
	D.Higgins	
J.Byrd	Jackson Mac Low	
T.Jennings	Terry Riley	
		A.Kaprow
		A.Hansen
	George Brecht	
	D.Johnson	

abstract

concretist



	Dada, futurist sound poetry		abstract calligraphy lettrism		Futurist bruitism		Indeter Charle
	Time		time projected in 2dim.space POETRY GRAPHICS		space projected in time GRAPHIC MUSIC		Time
	stories	poetry semantic	abstract	scribbles chirography	diagrams	music diagrams	note music t
	Jackson Mac Low						
		D.Wakoski				John Cage	
		E.Williams				Earle Brown	
						Christian Wolff	R
					H.Flynt		
						Philip Corner	
						Joseph Byrd	
						M.Feldman	
						T.Jennings	
						L.Dlugoszewski	
						Terry Riley	
					L.Poons		
						P.Krumm ?	
						Robert Sheff	

George Maciunas.  
*Time/time projected  
 in 2 dim. space  
 POETRY GRAPHICS /  
 space/space  
 projected in time  
 GRAPHIC MUSIC /  
 Time/Time projected  
 in space MUSIC  
 THEATRE/space. 1962  
 (CAT. 101).*

use this page as a key under the name



Indeterminacy Charles Ives		Dada theatre-happenings		Dada junk collage Schwitters		
Time		Time projected in space MUSIC THEATRE		space		
music	tape music	theatrical music	theatre happenings	environments	junk-art	fluid splash
			Bob Morris			
	R.Maxfield					
		La Monte Young			Rauschenberg	
		Dick Higgins			Mallary	
		George Brecht				
ph Byrd				W.de Maria		
eldman			A.Kaprow			
nnings			A.Hansen			
			S.Morris		Indiana R	
			C.Oldenburg			
		Dennis Johnson			Stankiewicz	
			D.Lindberg			
			Dine ?		R.Johnson	
			Whitman ?			
				Robert Watts		
				Westermann		



consider this page as important because not important

La Monte: (use a magnifying glass, I am saving on postage)  
 Here is what I received from you: your 2 sounds on tape, picture of Dennis J., music of Terry J., your chair  
 poem, Vision. Then with last mail I got (with your letter that is) Dennis J. things all of it in a  
 very big envelope and 60¢ stamp on it. You say you will try Walter & Bob Morris but  
 Simone! very important! she sends her whole section on dance. Other dance things  
 beside her own. She is editing all this. Maybe Walter does not want to do anything? In  
 that case who do you think I would be good for plastic arts? Rauschenberg? Bob Morris?  
 Larry Poons? I mean to edit that part - get all the things and essays together. Anti  
 and pro- essays etc. While in London I got this Mike Horowitz agree to write about  
 the "after reactionism" of the Living Departures, new English poets (including himself) etc.  
 This should be nice. Mike & von Biel, who does rather nice music will write a  
 against new music, concrete music etc. (against himself) etc. Would be good to get an  
 essay from some big name N.Y. painter (like Rauschenberg etc.) to write about these  
 "abstract expressionist" fakers like Kline, etc. Also would be nice to include an  
 actual piece "hand" or made for each issue. Somebody, anybody could take a very  
 big sheet of paper - do "it" on this paper and then cut it to any size goes to  
 fit into 8"x8" - could be small scrap, terra or anything. It would not take much  
 time to do and would be nice to have at least one item - not "reproduced" but  
 produced. Ask Poons about it or Rauschenberg (he now does rather nice scribbles).  
 I got big package from Kapirow - several of his "happenings". Also I got a trunk -  
 full of nice goodies from Toshi. There are now about 8 or so very very good  
 people in Japan. Nice things. Looks like magazine (FLUXUS) should look very good when  
 its starts rolling. I got this nice box of a disposable enema unit which I will use to  
 put FLUXUS prospectus in. (I will get box reproduced with all the nice instructions  
 printed over it - great box. Listen to this: ... in preparation for proctoscopy and sig-  
 moidoscopy; in the relief of constipation due to fecal or barium impactions. or this .....  
 ...assume knee-chest position... insert tube and squeeze bottle gently.... maintain position  
 until a strong urge to evacuate is felt (usually within 5 minutes) etc. etc. - wonderful.  
 (got the box in London). So I will roll the prospectus like the tube they speak about,  
 so people can stick it up their ass and squeeze gently... until strong urge is felt...  
 Nice? So try all you can to get stuff from Simone, Walter, Bob, and anyone for  
 plastic arts. I think we got plenty for music, poetry etc. Jackson is sending loads.  
Now about Festival. Here is new schedule. March was too early. Toshi held up  
 on the Japanese things till now. I am still missing on some others. Lucia Dlugoszewska  
 has not sent anything yet. Could you check with her? Let me know. So we  
 here decided to start June. This will give time to collect all stuff and prepare nice  
 posters, programs etc. I just ordered plenty of electronic equipment from States  
 on false German importers forms. I hope I won't have to pay for this equipment -

Absender: George Mao Chu Nas  
 (Vor- und Zuname)

( ) Wiesbaden

J.S. Bach Str. 6.

Straße, Hausnummer, Gebäudetell, Stockwerk oder Postschlüsselnummer,  
 bei Untermietern auch Name des Vermieters

because I have no money for them. But I  
 will have them anyway. (maybe I will  
 collect money if I have to pay for them)  
 The equipment would arrive not earlier  
 than early May - so we can't start  
 earlier. Now we fixed schedule:  
 June Berlin, July - Köln, Aug. - Florence?  
 Sept. Wiesbaden\*, Oct. - London\*  
 Nov. - Copenhagen (?), Dec. - Paris (?) etc.  
 each 1963 Spring in USSR, Poland, Czech -  
 (maybe). \* means everything is fixed.  
 Bussotti & Mc Dermid trying to arrange in  
 Paris. Metzger + Bussotti dropping in Florence  
 (maybe). London - all arranged, & Köln.  
 Now, I think we will be able to pay for  
 your trip after we have chance to collect  
 money after first concert (series) the 15 concert  
 in June - Berlin or Köln. This should definitely  
 work. So plan to come over mid Summer  
 for a years stay. Then maybe we all go to  
 Japan, via Siberia, nice? Those festivals should make money enough for all, once they get  
 started. Now money is very short. So you must wait a little. practice your compositions. - George

MIT LUFTPOST  
 PAR AVION



La Monte Young  
 119 Bank St. Apt 1G.  
 New York 14, N.Y.

U. S. A.  
 Hurrah!

George Maciunas.  
 Postcard to La Monte  
 Young. 1962. La  
 Monte Young and  
 Marian Zazeela  
 Collection of The  
 Gilbert and Lila  
 Silverman Fluxus  
 Collection



fluxus

XX

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

1. Fluxus I is definitely coming out, in fact the whole issue is at printers, I have done all my work. Printer is doing on credit (my bowler hat having impressed him), except I have to pay for paper in advance. not a bad deal. I figure the issue should go out in mid November, since it is a rather fat book and printer is not very fast (not as slow as that Rapport in N.Y.)
2. After all the publicity we got in Wiesbaden it is easier to do festivals elsewhere, so we have it all arranged to have one in Copenhagen (8 concerts in last week of November) and Paris (8 concerts in first week of December), then we will rest a month or two before continuing in other towns.
3. Too bad I did not have Fluxus or Anthology ready at Wiesbaden fests - could have sold quite a few of them, people kept asking, but all we had where prospectuses.

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

1. I got your package with Zazeela and figured out which way is up.

look for and correct all my spelling faults

do you think this page is jealous of the next one?

George Maciunas.  
Letter to La Monte  
Young. 1963. La  
Monte Young and  
Marian Zazeela  
Collection of The  
Gilbert and Lila  
Silverman Fluxus  
Collection



fluxus

2. Also got photos of Jack Smith, poem of Ray Johnson, copy of generation magazine. But since as you say Peters got hold of it - there is no way of reprinting it, since Peters ~~is~~ owns Cage completely, especially here. We can't even perform Cage without paying some fee to GEMA etc.etc. All very commercial, and I have no desire to deal with those bastards at Peters. Will include Smith photos (not all!) and R.J.
3. Also got some things from Joe Byrd.
4. Never got the tapes of your concerts -(?????)
5. I will print your 1961 compositions on my own money (I mean on my own no-money), in other words I will start work, get paper etc. and ask printer to start work. So I hope we will have it done in time for copy-wright this year. OK? Anyway it will definitely be printed, whether you send money or not, though \$ 50 or \$ 100 would be of considerable help.
6. How the hell can Charlotte Morman play cello being in New York, thats no good. We need somebody right here. I will write her anyway. You never gave address of Jack Glick
7. Can't pay your way over, since we lost money on festival. But if you can come on your own, you could perform in Copenhagen and Paris fests (although we assume they will loose money too). So money situation is not good at all and save all I can for getting the fluxus out and some of the books, like your book, Brecht box of cards. (plus some costs of festivals, which at least do not eat up as much \$ as New York concerts).
8. Dick and Alison Higginses are here helping out with concerts and are staying in my place, so the place is tight, but if you came over, some people in Frankfurt, I forget their name, some fake "collectors" of new art etc. and friends of Cage, oh yes they must me those Sturtevant's, well they said they would put you up, but when I made diplomatic inquiries about them backing your trip, they did not respond, the bastards. Anyway they are total fakes and fashion followers. But if you come over, they would put you up, so they say. I don't know whether they would put up with 3 of you, but you can always try. So you must only find a way of getting over atlantic. Did you try Icelandic Airways ? it costs \$200 to Luxembourg and \$5 from Luxembourg to Frankfurt. So \$205 by fast airplane to Frankfurt is not too expensive.
9. Your last letter. Got your string trio. WHY THE HELL DID YOU PRINT IT ! You wasted \$ 100 completely !!!!! I could have copied for nothing and have done it on a transparency directly, so I could print quick ozolith copies for immediate performances. Now the damn thing is printed on both sides of a paper and I cant even transparentize it for quick ozolith prints (for festival performance copies - for the players I mean) very thoughtless of you. But I will definitely put it in fluxus, so don't worry in that direction. So my definite answer as you asked is: FLUXUS IS COMING OUT, AND IS BEING PRINTED RIGHT NOW, SOME 30% ALREADY PRINTED.  
YOUR BOOK WILL BE PRINTED ALTHOUGH SOME \$\$ WOULD HELP IT OUT, I WILL SEND YOU THE PROOFS IN A WEEK  
FLUXUS WILL BE DISTRIBUTED IN AMERICAN, EUROPE, POLAND, YUGOSLAVIA, USSR JAPAN, etc.
10. If you want to go to Turkey with Dick, you better come to my place (first stopping at Frankfurt by those Sturtivants) say around mid November.



fluxus

do you think this page is part of the next one?

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

11. As I said fluxus is being printed, but if you send things within another 3 weeks (NOT ANY LONGER) I can still include. So please send your pieces to Henry as you said you may do. (I mean send them to me not to Henry)
12. THANKS FOR ALL THE NICE MATERIALS YOU ARE SENDING, THEY ARE ALL VERY GOOD THINGS FOR FLUXUS, NAD AND YOUR COLLABORATION IS VERY IMPORTANT AND VALUABLE ETC. AND ALL THAT, BUT DON'T GET ANNOYED FOR MY LATE REPLY AND DELAYS IN FLUXUS, as I said, I was knocked off for a while with my sicknesses, which is still very inconvenient with this spine now playing all sorts of tricks with me, but FLUXUS WILL COME OUT FOR SURE, SO WILL YOUR BOOK, DON'T GET DISCOURAGED. Send those tapes of your concerts, we can play them in those fests.
13. Keep sending stuff even after fluxus is printed. They can all be included in the next fluxus, the 1964 fluxus american issue. OK ? Ask Simone Morris, why the Hell she is not sending anything. Things are still missing from her. Bob Morris sent a nice thing. Ann Halprin sent a load of stuff, some of which I will have to include, since there are no other dance compositions included. Halprins things are very elaborate and baroque.

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

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

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

Flage:

PS I got all your 3 letters, the one to 633APO also







I can sell it in festival  
[& bind them here.]  
PUT IN GOOD CARTON  
BOX.

Good news! We got festivals arranged almost for every month: Paris, Amsterdam, Düsseldorf, Copenhagen, etc. SO you could come stay with Fluxus in one location] those towns. [I must stay well? (I mean exact pitches OK? Do you play violin well?? So you could perform live in piano pieces, string & wind pieces happenings all opera tape machines. There would be OK? & a to me know how soon to assist you, you can Let us know for Dec. 1st. → to Paris directly. you come for there & continue indefinitely till OK? Start there & up in New York via Siberia \$320 Icelandic air lines round trip costs \$320 to Luxembourg. See if you can find cheaper travel. If not reserve Icelandic to arrive. Luxembourg in say Nov. 25th. or so. How much \$ will you have? and how! We may need from US. Let us know! festival starts rolling. after Sept. 1

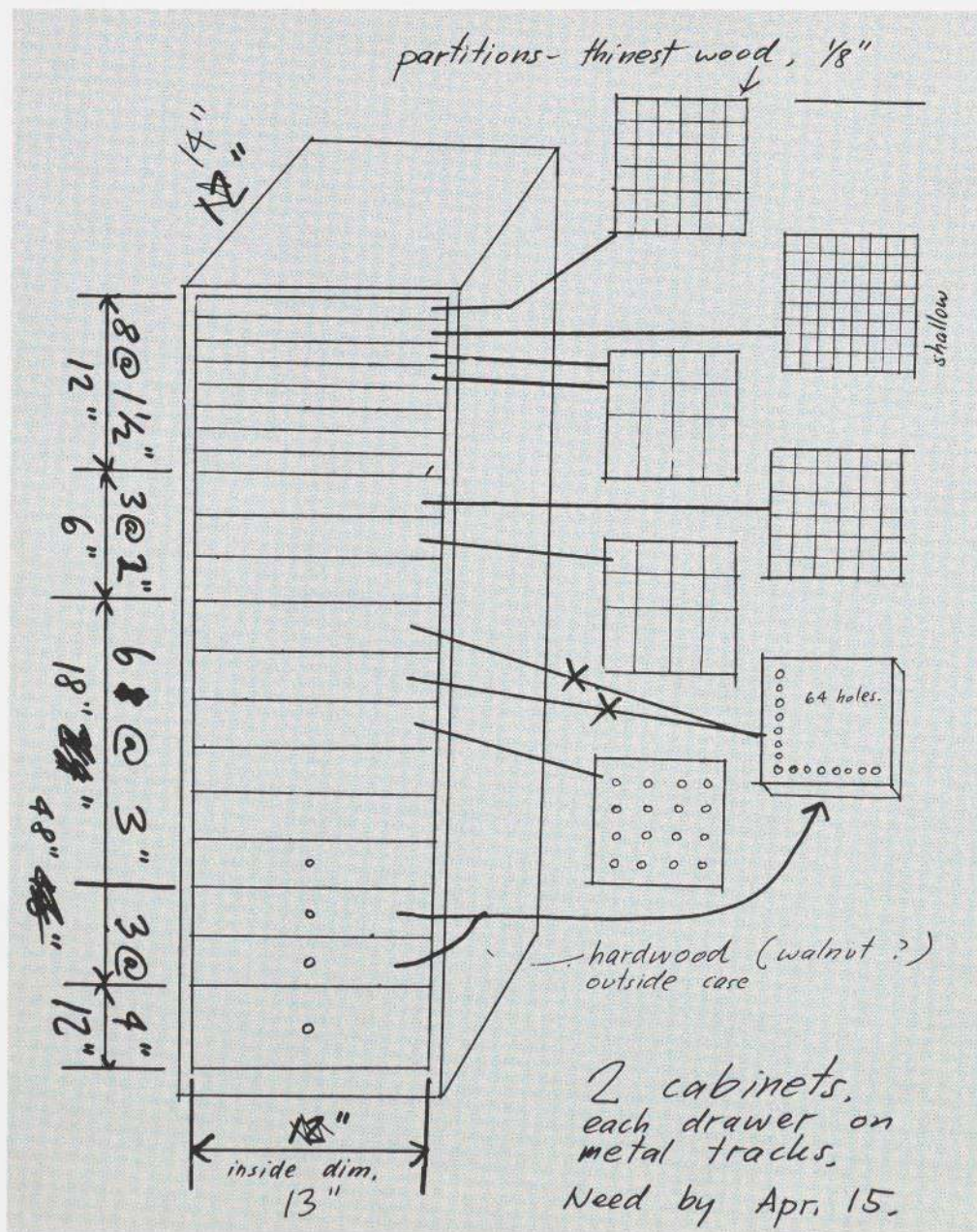
SEND STUFF &  
ANTHROLOGIES.

George.

Fluxus



flux






George Maciunas.  
Instruction drawing  
for Flux Cabinet.  
ca.1977 (CAT. 47)



fluxm

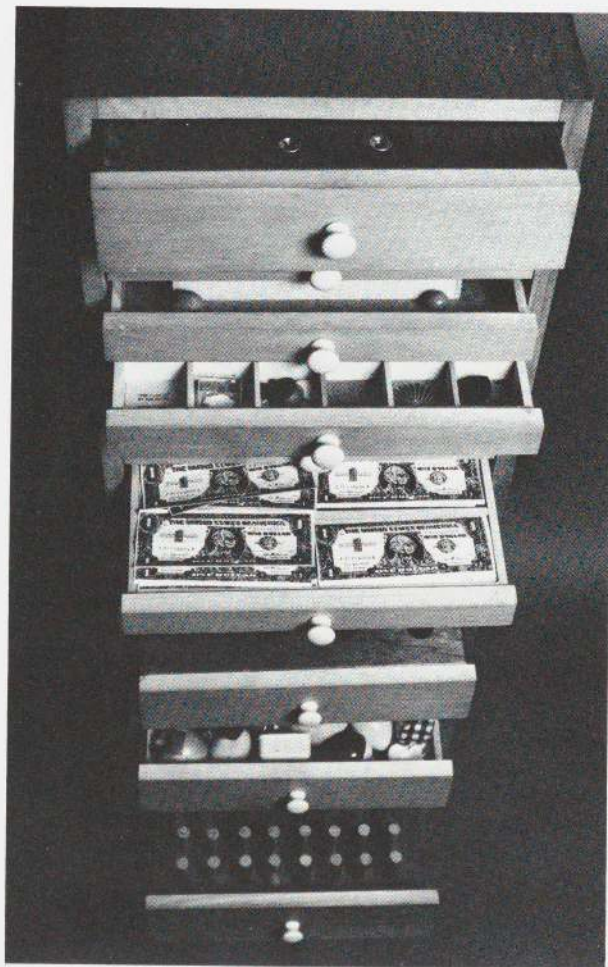
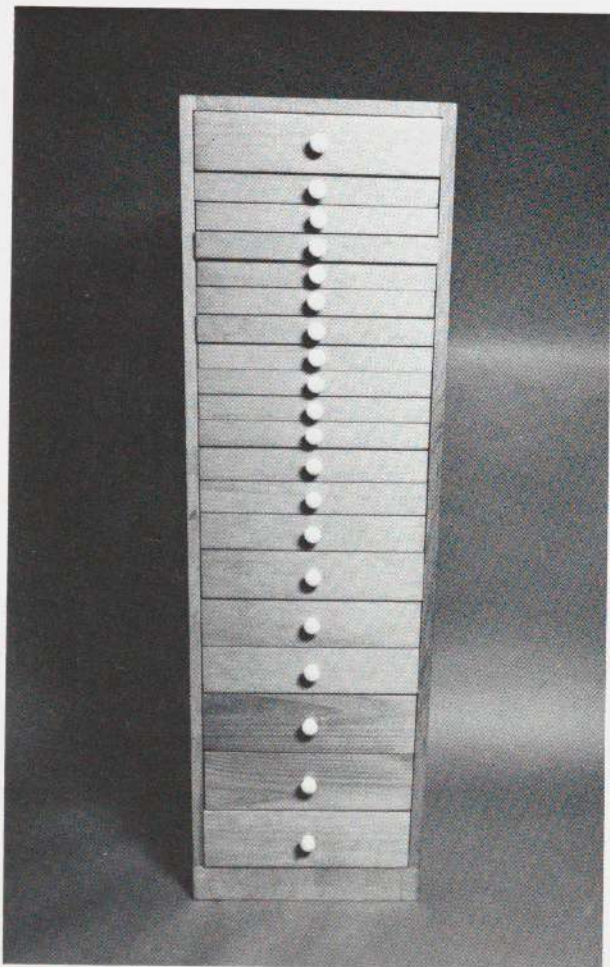
do you think H.F. might think this page is in Russian?

<p>10 @ 1 1/2"</p> <p>15"</p>   	1 - Monday	GB
	2 - Shoot out	GM
	3 - Comb music	GB
	4 - <del>Foam</del> <sup>new year</sup> <del>solid</del> <sup>cards</sup> or <del>mystery</del>	GM
	5 - Relics	Geoff
	6 - Suicide	Ben
	7 - Shit (or pin ball)	GM
	8 - Rocks	Bob
	9 - History	GM
	10 - Larry <sup>or Univ. mach.</sup> or Shiom	Shiom
<p>3 @ 2"</p> <p>6"</p>	11 - Sound chess	Takako
	12 - Vatoch <del>Shiom</del> 1	GB
	13 - Pin ball or shit	hold. GM
<p>4 @ 3"</p> <p>12"</p>	14 - JL Viewer	JL
	15 - Ayo <sup>Elec.</sup>	Ayo
	16 - Takako game <sup>3r. Watts</sup> <sup>Light kit</sup> <sup>Elec.</sup>	Bob
	17 - Flux films. or -	hold. —
<p>3 @ 4"</p> <p>12"</p>	18 - timer chess	GM
	19 - spice chess	Takako
	20 - JJ <sup>Elec.</sup>	hold. JJ
<p>Other possibilities</p> <p>Watts - time kit.</p> <p>14 ready</p> <p>6 not</p>		
<p>GM - 6</p> <p>GB - 4</p> <p>Bob - 2</p> <p>Takako - 2</p> <p>JL</p> <p>Shiom</p> <p>Larry</p> <p>Ayo</p> <p>Geoff</p> <p>Ben</p>		

George Maciunas.  
Instruction drawing  
for the contents of  
Flux Cabinet. 1977  
(CAT. 48)

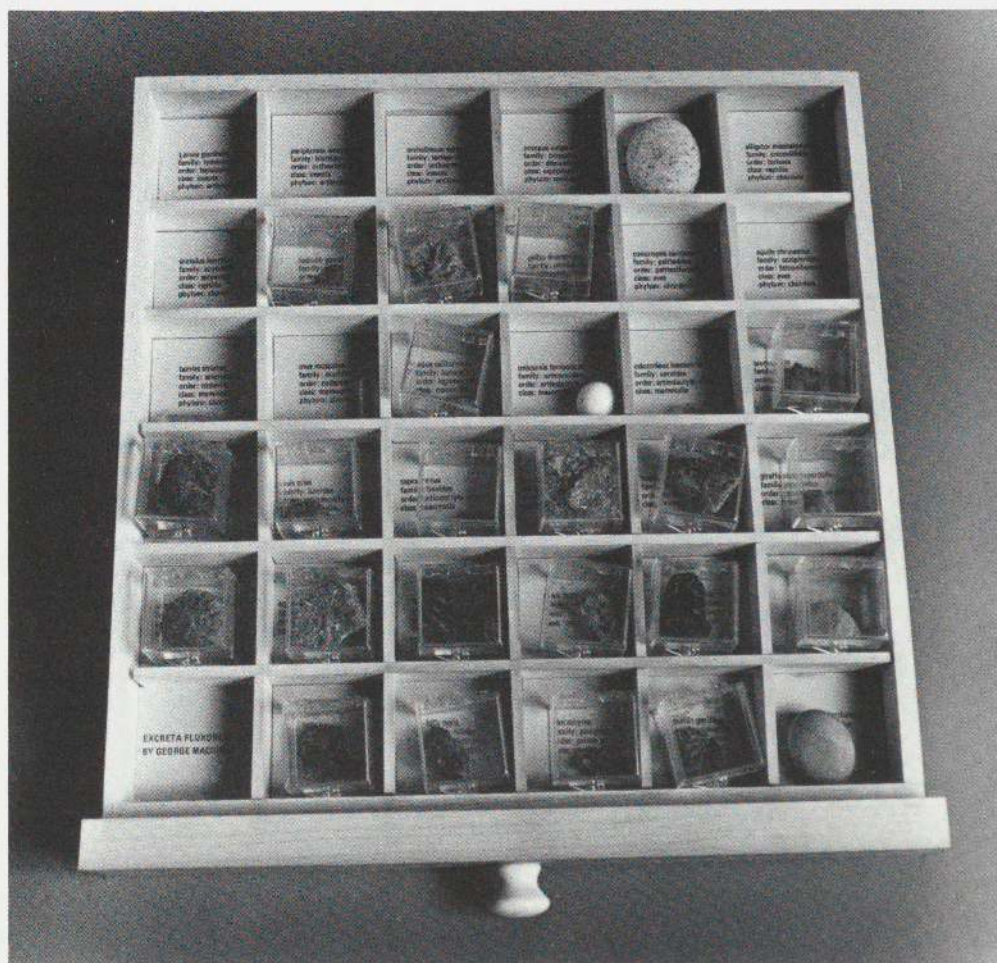


fluxus



try to grow mushrooms in this cage

flux



Opposite page:  
*Flux Cabinet. 1975-77*  
(CAT. 59). Two  
views. Photographs  
by Brad Iverson

George Maciunas.  
*Excreta Fluxorum* in  
a drawer of *Flux*  
*Cabinet. 1977*  
(CAT. 59). Photograph  
by Brad Iverson





Robert Filliou's  
bowling pins set up  
at the Marble Arch,  
London, 1962 (CAT. 75).  
Photograph © by  
Bruce Flemming

# Checklist of the Exhibition

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

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

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

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

## Collective Works and Documentation of Events

1.

*Attached is a provisional plan of Fluxus contents and Fluxus festival . . .* (Fluxus newsletter). [By George Maciunas. Wiesbaden, West Germany: Fluxus, ca. late December 1961]. Attached to *Fluxus . . . Tentative Plan for Contents of the First 6 Issues . . .* (first

preliminary program for the Fluxus movement). [Edited by George Maciunas. Wiesbaden, West Germany: Fluxus, ca. early December 1961.] Also attached: George Maciunas, *Space projected in time GRAPHIC MUSIC/ Time projected in space MUSIC THEATRE* (preliminary chart for grouping and categorizing artists). [Wiesbaden, West Germany: Fluxus, ca. late December 1961.] Scroll of 4 glued leaves, blueprint positive, 211 × 15.8 cm. Silverman <531.11. La Monte Young

and Marian Zazeela Collection of The Gilbert and Lila Silverman Fluxus Collection

2.

*fluxus* (brochure prospectus for Fluxus yearboxes), Version A. Edited by George Maciunas. Wiesbaden, West Germany: Fluxus, [ca. June 1962]. 1 leaf folded, offset on newsprint, printed both sides with covers, stapled, 20 × 21 cm. Silverman <541.1



3.

**Fluxus Internationale Festspiele Neuester Musik** (program/mailler). Hoersaal des Städtischen Museums, Wiesbaden, West Germany, September 1–23, 1962. Designed by George Maciunas. Offset on card stock, printed on both sides, 27.9 × 20.1 cm. Silverman 615

4.

**Fluxus: Musik og Anti-Musik det Instrumentale Teater** (poster). Nikolai Kirke, Copenhagen, Denmark, November 23–28, 1962. Woodblock letterpress on heavy paper, 83.2 × 61 cm. Silverman 622

5.

Cartoon from *Politiken* (Copenhagen). Unidentified artist. ca. November 1962. Silverman 624

6.

**Festum Fluxorum** (poster). American Students and Artists Center, Paris, December 3–8, 1962. Designed by George Maciunas. Offset on newsprint, 32.3 × 23.4 cm. Silverman 625

7.

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

8.

**Fluxus News-Policy Letter** no. 6. By George Maciunas. Ehlhalten, West Germany: Fluxus, April 6, 1963. 1 paper leaf, blueprint positive, 29.8 × 21.2 cm. Silverman >240.I

9.

**Fluxus News Letter** no. 7. By George Maciunas. [Ehlhalten, West Germany]: Fluxus, May 1, 1963. 1 paper leaf, blueprint positive, 29.8 × 21.2 cm. Silverman <241.II

10.

**Fluxus Festival** (poster). Hypokriterion, Amsterdam, June 23, 1963; The Hague, June 28, 1963. Offset on paper, 85 × 61 cm. Silverman 630

11.

**Fluxus Preview Review** (scores and photographs of performances; advertisements for Fluxus editions). Edited by George Maciunas. Cologne-Muelheim, West Germany: Fluxus, [ca. July] 1963. 3 paper leaves glued together, printed both sides in offset and rolled, 167.2 × 9.9 cm. Silverman 542

12.

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

13.

**Fluxus 1** (yearbox). Edited by George Maciunas. 1963–64/1964. Fluxus Edition; Wiesbaden, West Germany, and New York. Wood box with pyrographed title and containing works by 24 artists in various media, assembled with metal bolts; box, 22.5 × 24.3 × 5 cm. Silverman 117. Includes: Ay-O, *Finger Envelope*.

George Brecht, Two-sided photo-portrait by George Maciunas; **Direction; Five Places**. Stanley Broun, untitled, inserted 5 times throughout. Giuseppe Chiari, *La Strada*. Congo, photo of the artist painting; reproduction of 2 untitled works. Robert Filliou, *Whispered Art History* (incomplete). Brion Gysin, "Basic Statement on Cut-up Method & Permuted Poems (cut card)." Sohei Hashimoto, "Composition for Rich Man." Dick Higgins, photomontage-portrait; "Inroads Rebuff'd"; "Yellow Piece." Joe Jones, *A Favorite Song*. Alison Knowles, *Glove to Be Worn While Examining*. Takehisa Kosugi, *Theatre Music* (with score). Shigeo Kubota, *Flux Napkin*. György Ligeti, "Trois Bagatelles." George Maciunas, editor card; Two-sided photo-portrait; *The Grand Frauds of Architecture*. Jackson Mac Low, 2 photo-portraits by George Maciunas; *Letters for Iris Numbers for Silence*; "Thanks II"; 2 "Vocabularies." Benjamin Patterson, *Overture* (version II); *Overture* (version III); *Poems in Boxes*; *Questionnaire*; *Septet from "Lemons"*; "Solo Dance from 'Lemons'"; *Traffic Light*; "Variations for Double Bass"; 4 photographs of the artist performing "Variations for Double Bass." Takako Saito, *Magic Boat*. Tomas Schmit, "Floor and Foot Theatre"; "Sanitas 2"; "Sanitas 13"; "Sanitas 22"; "Sanitas 35"; "Sanitas 107"; "Sanitas 165"; "Zyklus for Water Pails." Chieko Shiomi, *Disappearing Music for Face* [*Disappearing Music for Envelopes*]. Ben Vautier, *Je Signe Tout*; *Turn This Page*; [missing contents; could have been: *Disque de Musique Total*; *No Art*; *Untitled Booklet*]. Robert Watts, *Brands*; *Hospital Events*; photomontage self-portrait. Emmett Williams, 2 identical photo-portraits;

*abcdefghijklmnopqrstuvwxyz; An Opera*; "B Song for Five Performers"; "Counting Song No. 1-6"; "Duet for Performer(s) and Audience"; "Litany & Response No. 2 for Alison Knowles"; "Litany & Response for Female and Male Voices"; "Song of Uncertain Length"; "Tag"; "10 Arrangements for 5 Performers"; 2 untitled poems; "Voice Piece for La Monte Young." La Monte Young, 5 part photo-portrait work by George Maciunas; "Death Chant"; *Trio for Strings*. Also includes: photo-documentation of Fluxus performances; incomplete list of contributors made up of artists' monogram cards, designed by George Maciunas; Fluxus copyright label, designed by George Maciunas.

14.

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

15.

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

16.

*Fluxus cc Valise e TRangle* (Fluxus newspaper no. 3). Edited by Fluxus Editorial Council. [New York]: Fluxus, March 1964. 4 pages, offset on newsprint, 57.2 × 44.5 cm. Silverman 551

17.

*Fluxus Symphony Orchestra in Fluxus Concert* (poster). Carnegie Recital Hall, New York, June 27, 1964. Designed by

George Maciunas (recto) and Robert Watts (verso). Offset on newsprint, 58.2 × 46 cm. Silverman 637

18.

Robert Watts. Collage for page 2 of *Fluxus cc five ThReE* (Fluxus newspaper no. 4) ca. spring 1964. Collage; Pen and ink on paper. Silverman <552.1

19.

*Fluxus cc five ThReE* (Fluxus newspaper no. 4). Edited by Fluxus Editorial Council. [New York]: Fluxus, June 1964. 4 pages, offset on newsprint, 58.2 × 46 cm. Silverman 552

20.

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

21.

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

22.

*Fluxus Vaudeville TouRnamEnt* (Fluxus newspaper no. 6). [Edited by George Maciunas.] New York: Fluxus, July 1965. 4 pages, offset on paper, 57.2 × 43.3 cm. Silverman 561

23.

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

24.

*Fluxshop/Fluxorchestra and Fluxmanifesto on Fluxamusement* (broadside). Edited by George Maciunas. New York: Fluxus, [1965]. Offset on paper, 56.1 × 17.2 cm. Silverman 562

25.

*Fluxkit*. 1965. Unique example; Fluxus Edition, New York. Vinyl attaché case with nickel-plated hardware; title of work silkscreened on lid; compartmented interior, lined with textured oilcloth; vinyl pocket attached to the lid's interior. Contains the works of artists in diverse mediums. Attaché case, 32 × 43 × 12.5 cm (excluding handle and hardware). Silverman 120 Includes: Ay-O, *Fingerbox*. George Brecht, *Games & Puzzles/Bead Puzzle; Games & Puzzles/Inclined Plane Puzzle; V TRE; Water Yam*. Dick Higgins, *Invocation of Canyons and Boulders*. Joe Jones, *Wind Radio*. Alison Knowles, *Bean Rolls*. Takahisa Kosugi, *Events*. Nam June Paik, *Zen for Film*. Benjamin Patterson, *Instruction No. 1*. Mieko (Chieko) Shiomi, *Endless Box*. Ben Vautier, *Dirty Water*. Robert Watts, *Rocks by Wgt. in Grams*. La Monte Young, *Compositions 1961*. Emmett Williams, *abcdefghijklmnopqrstuvwxyz; An Opera*. Empty box. Also includes: *Fluxus cc V TRE Fluxus* (Fluxus newspaper no. 1), January 1964; *Fluxus cc V TRE Fluxus* (Fluxus newspaper no. 2), February 1964; *Fluxus cc Valise e TRangle* (Fluxus Newspaper no. 3), March 1964.



26.

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

27.

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

28.

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

29.

*Koncert Fluxu* (announcement card). Galerie Platyz, Prague, Czechoslovakia, October 13, 14, 17, and 18, 1966. Letterpress on stiff paper, 10.1 × 30 cm. Silverman >659.V

30.

*Flux Year Box 2*. 1966/ca.1968. Fluxus Edition, New York. Compartmented wood box with title silkscreened on lid and paper pouch attached to lid's interior; contains works by various artists in diverse mediums; box, 20.3 × 20.3 × 9.6 cm. Silverman 125. Includes: Anonymous film loops. Eric Andersen, *Opus 74, Version 2*. George Brecht, *Games & Puzzles/Swim Puzzle/Bead Puzzle/Ball Puzzle*. George Brecht and Ben Vautier, "Statement on the otherside . . ." John Cale, *Police Car*. John Cavanaugh, *Blink*. Willem de Ridder, *Paper Flux Work*. Albert Fine, "clothespin spring"; *Ready Made*. Ken

Friedman, *A Flux Corsage*. Shigeo Kubota, *Flux Medicine*. Fred Lieberman, *Divertevents One*. George Maciunas, *Artype; Dots in Squares; Linear Turn; Lines Falling or Rising*. Claes Oldenburg, *False Food Selection*. Yoko Ono, *Number 4*. Benjamin Patterson, [part of] *Poems in Boxes*. James Riddle, *E.S.P. Fluxkit*. Paul Sharits, *Flux Music; Dots 1 & 3; Sears Catalogue; Wrist Trick; Unrolling Event*. Bob Sheff, *Hum*. Stanley Vanderbeek, untitled film loop. Ben Vautier, *Theatre D'Art Total; Fold/Unfold; Total Art Match-Box; The Postman's Choice; Your Thumb Present*. Wolf Vostell, *Sun in Your Head*. Robert Watts, *Events (2); Playing Cards; Trace No. 22*. Monogram cards: Eric Andersen, George Brecht, John Cavanaugh, Albert Fine, Fred Lieberman, George Maciunas, Yoko Ono, Benjamin Patterson, James Riddle, Chieko Shiomi, Stanley Vanderbeek, Ben Vautier, Robert Watts, unknown. Also contains loop film viewer with instructions.

31.

*Fluxkit*. 1965/1966. Fluxus Edition, New York. Vinyl attaché case with silver-plated hardware and lined with velveteen, leather strap; 8 built-in

compartments of natural wood; contains works by 12 artists in diverse mediums, and Fluxus publications; 30.5 × 44.5 × 12.5 cm excluding handle and hinges. Silverman >121.II Includes: Eric Andersen, *50 Opera*. Ay-O, *Finger Box*. George Brecht, *Games & Puzzles/Ball Puzzle/Swim Puzzle/Inclined Plane Puzzle; Games & Puzzles/Black Ball Puzzle; Games & Puzzles/Deck; Games & Puzzles/Name Kit; Water Yam*. Joe Jones, unidentified work, probably *A Favorite Song* or *Music Machine*. Alison Knowles, *Bean Rolls*. Takehisa Kosugi, *Events*. Shigeo Kubota, *Flux Medicine*. George Maciunas, *Fluxus (Its Historical Development and Relationship to Avant-Garde Movements)*; "Complete set of Joe Jones labels"; *Fluxorgan, 12 Sounds*. Benjamin Patterson, *Instruction No. 2*. Chieko Shiomi, *Spatial Poem No. 2; Events and Games; Water Music*. Ben Vautier, *Dirty Water; Flux Holes; No Art*. Robert Watts, *Events; Fingerprint; Rock Marked by Weight*. Also includes: *Fluxus cc V TRE Fluxus* (Fluxus newspaper no. 2), February 1964; *Fluxus cc Valise e TRangle* (Fluxus newspaper no. 3), March 1964; *Fluxus Vacuum TRapEzoid* (Fluxus newspaper no. 5), March 1965; *Fluxus Vaudeville*



CATS. 25 and 31

Photograph by Brad Iverson



**TouRnamEnt** (Fluxus newspaper no. 6), July 1965; **Fluxus 3 newspaper eVenTs for pRicE of \$1** (Fluxus newspaper no. 7), February 1, 1966; program for **Fluxorchestra at Carnegie Recital Hall**, September 1965; **Fluxus Vaseline sTREet** (Fluxus newspaper no. 8), May 1966; "I wish to remain on Fluxus Mailing List" (a card).

32.

**Fluxfilms** (long version). 1966. Fluxus Edition, New York. 3 reels, 16mm, silent. Silverman >123.IV  
The descriptions of the films in the following list are transcribed verbatim from George Maciunas's 1966 Fluxfilm catalogue.  
Reel 1 includes: Fluxfilm no. 23, Wolf Vostell, **Sun in Your Head** ("various TV screen distortions and interferences"), 250'. Fluxfilm no. 16, Yoko Ono, **Number 4** ("sequences of buttock movement as various performers walked. Filmed at constant distance"), 237'. Fluxfilm no. 25, George Landow [in 1988, Landow states that this is not his film], **The Evil Faerie**, 115'. Fluxfilm no. 14, Yoko Ono, **Number One** ("high-speed camera, 2000fr/sec. match striking fire"), 184'. Fluxfilm no. 18, Joe Jones, **Smoking** ("high-speed camera, 2000fr/sec. sequence of cigarette smoke"), 371'. Fluxfilm no. 3, Anonymous, **End After 9** ("word and numeral film; a gag"), 47'.  
Reel 2 includes: Fluxfilm no. 19, Eric Andersen, **Opus 74, Version 2** ("single frame exposures, color"), 53'3". Fluxfilm no. 4, Chieko Shiomi, **Disappearing Music for Face** ("high-speed camera, 2000fr/sec. transition from smile to no-smile"), 423'6". Fluxfilm no. 7, George Maciunas, **10 Feet** ("presstype on clear film measuring tape, 10 ft. length"), 30'. Fluxfilm no. 9, Anonymous [Yoko Ono], **Eyeblink** ("high-speed camera,

2000fr/sec. view of one eyeblink"), 163'. Fluxfilm no. 5, John Cavanaugh, **Blink** ("flicker: white and black alternating frames"), 92'. Fluxfilm no. 10, George Brecht, **Entrance/Exit** ("a smooth linear transition from white, through greys to black produced in developing tank"), 262'. Fluxfilm no. 20, George Maciunas, **Artype** ("artype patterns on clear film, intended for loops"), 216'.

Reel 3 includes: Fluxfilm no. 31, John Cale, **Police Car** ("underexposed sequence of blinking lights on a police car"), 76'. Fluxfilm no. 24, Albert Fine, **Readymade** ("produced in developing tank, color"), 28'. Fluxfilm no. 30, Dick Higgins, **The Flaming City** ("image begins with close up and long shots of human activities"), 106'. Fluxfilm no. 6, James Riddle, **9 Minutes** ("time counter, in seconds and minutes"), 369'. Fluxfilm no. 26, Paul Sharits, **Sears Catalogue** ("single frame exposures, pages from Sears Catalogue"), 39'. Fluxfilm no. 27, Paul Sharits, **Dots 1 & 2** ("single frame exposures of dot-screens"), 17'. Fluxfilm no. 28, Paul Sharits, **Wrist Trick** ("single frame exposures of hand held razorblade"), 10'. Fluxfilm no. 11, Robert Watts, **Trace No. 22** ("X-ray sequence of mouth and throat: salivating, eating"), 57'. Fluxfilm no. 13, Robert Watts, **Trace No. 24**, 118'. Fluxfilm no. 12, Robert Watts, **Trace No. 23**, 113'. Fluxfilm no. 17, Pieter Vanderbeek, **5 O'Clock in the Morning** ("high-speed, 2000fr/sec. walnuts and rocks falling"), 192'.

33.

**Fluxfest Sale** (tabloid publication). [Edited by George Maciunas.] New York: [Fluxus, ca. January 1967]. 1 sheet, folded in 2; offset on paper, printed both sides, 56.2 x 43.4 cm. Silverman 570

34.

Mechanical for label for collective **Flux Post Kit 7**. Designed by George Maciunas. ca.1967. Velox, masking tape, transfer lettering, ink and liquid paper on card stock, 21.2 x 20.8 cm. Silverman >130.II

35.

**Flux Post Kit 7**. 1967. Fluxus Edition, New York. Plastic box, offset printed paper label; contains works in a variety of materials by 4 artists; box, 21 x 15 x 4.8 cm. Silverman >130.I  
Includes: Ken Friedman, **Inconsequential Is Coming**. James Riddle, **Everything**. Ben Vautier, **The Postman's Choice; (1) Receive (2) Return; Ben Vautier Certifies This to Be a Work of Fluxart; Your Thumb Present**. Robert Watts, **Fluxpost 17-17; Message Card Three; Yam Postcard**.

36.

Study for unused label for collective **Flux Tattoos**. Designed by George Maciunas. ca.1967. Ink and liquid paper on velox, 25.5 x 20.6 cm. Silverman <130.I

37.

Mechanical for the label for collective **Flux Tattoos**. Designed by George Maciunas. ca.1967. Transfer lettering, liquid paper, and ink on velox, mounted on stiff card, 12.5 x 18.6 cm. Silverman <130.II

38.

Mechanical for **Fluxshopnews** (advertisement and pricing leaflet for Fluxus works). Designed by George Maciunas. ca.1967. Ink, transfer lettering, and IBM type on composition board, 25.5 x 35.2 cm. Silverman <591.I



39.

*Flux Fest Kit 2* (tabloid publication). [Edited by George Maciunas. New York: Fluxus, ca. December 1969.] 1 leaf, offset on paper, printed both sides, 56 × 43 cm. Silverman 593

40.

Mechanical for the label for the collective *Flux Paper Games: Rolls and Folds*. Designed by George Maciunas. ca. 1969. Photostat, transfer lettering, ink, and liquid paper on paper, attached to stiff paper, 24 × 12.6 cm. Silverman <131.II

41.

Mechanical for an unused label for the collective *Flux Paper Games: Rolls and Folds*. Designed by George Maciunas. ca. 1969. Photostat, transfer lettering, ink, liquid paper, and pencil on stiff paper, 28.4 × 22.2 cm. Silverman <131.III

42.

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

43.

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

44.

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

45.

*Fluxfest Presents: 12! Big Names!* (flyer). 80 Wooster Street, New York, April 21, 1973. Designed by George Maciunas. Offset on paper, 28 × 21.6 cm. Silverman >682.II

46.

*Fluxpack 3* (yearbox). 1973–75. Produced by Fluxus Edition, New York; packaged and distributed by Multhipla Edizioni, Milan. Cardboard mailing tube with metal caps, ink-stenciled title and offset-printed paper label; contains works on vinyl and paper by 5 artists; tube, 170 × 8.5 cm diameter. Silverman >131.I

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

47.

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

48.

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

49.

George Maciunas. Instruction drawings for (recto) Maciunas's *Excreta Fluxorum* and (verso) Geoffrey Hendricks's *Flux Reliquary* (components of *Flux Cabinet*). 1977. Ink on paper, 25.5 × 19.1 cm. Silverman >297.III (6) and >297.III (6a)

50.

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

51.

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

52.

George Maciunas. Instruction drawings for Maciunas's *Excreta Fluxorum* (component of *Flux Cabinet*). 1977. Ink on paper, 25.5 × 19.1 cm. Silverman >297.III (9) and >297.III (9a)

53.

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

54.

George Maciunas. Instruction drawing for Ay-O's *Finger Box* (component of *Flux Cabinet*). 1977. Ink on paper, 25.5 × 19.1 cm. Silverman >297.III (11)

55.

George Maciunas. Instruction drawing for Ben Vautier's *A Flux Suicide Kit* (component of *Flux Cabinet*). 1977. Ink on paper, 25.5 × 19.1 cm. Silverman >297.III (12)

56.

George Maciunas. Instruction drawing for Maciunas's *Biography Box* [Susan Reinhold] (component of *Flux Cabinet*). 1977. Ink on paper, 25.5 × 19.1 cm. Silverman >297.III (13) and >297.III (13a)

57.

George Maciunas. Instruction drawings for Robert Watts's *Flux Timekit*, Maciunas's *Maze*, and Larry Miller's *Orifice Flux Plugs* (components of *Flux Cabinet*). 1977. Ink on paper, 25.5 × 19.1 cm. Silverman >297.III (15) and >297.III (15a)

58.

George Maciunas. Instruction drawing for *Flux Cabinet*. 1977. Ink on manila envelope, 24 × 31 cm. Silverman >297.III (18)

59.

*Flux Cabinet* (the final anthology of Fluxus work). 1975–77. Unique example; Fluxus Edition, New Marlborough, Massachusetts. Wood cabinet with 20 drawers containing works by various artists in diverse mediums; cabinet, 123 × 37 × 35.5 cm. Silverman >131.II  
Includes: Drawer no. 1, Jean Dupuy, *Magnification Piece*, and independently, John Lennon, *Magnification Piece*. Drawer no. 2, George Brecht, *Closed on Mondays*. Drawer no. 3, Ben Vautier, *Mystery Box*. Drawer no. 4, George Maciunas, *Maze*. Drawer no. 5, Robert Watts, *Flux Time Kit*. Drawer no. 6, Robert Watts, *Fluxatlas*. Drawer no. 7, Ben Vautier, *A Flux Suicide Kit*. Drawer no. 8, Geoffrey Hendricks, *Flux Reliquary*. Drawer no. 9, George Maciunas, *Biography Box*. Drawer no. 10, Robert Watts, *\$ Bills in Wood Chest*. Drawer no. 11, Takako Saito, *Sound Chess* and *Weight Chess*. Drawer no. 12, George Maciunas, *Excreta Fluxorum*. Drawer no. 13, Chieko Shiomi, *Spatial Poem No. 1*. Drawer no. 14, Larry Miller, *Orifice Flux Plugs*. Drawer no. 15, Ay-O, *Finger Box*. Drawer no. 16, Claes Oldenburg, *False Food Selection* with a pop-up stem glass from *Rubber Dinner Setting Kit*. Drawer no. 17, George Brecht, *Valoche/A Flux Travel Aid*. Drawer no. 18, George Maciunas, *Time Chess*, *Sand Timer Pieces*. Drawer no. 19, Takako Saito, *Spice Chess*. Drawer no. 20, Joe Jones, *Fluxmusic*.

60.

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

61.

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

## Individual Artists

62.

Eric Andersen. *50 Opera*. 1965/ca.1967. Fluxus Edition, New York. Plastic box with offset printed paper label, containing offset printed cards; box, 9.3 × 12 × 2.6 cm. Silverman 1

63.

Anonymous [concept by Tomas Schmit]. *Fluxus Comes to New York* (promotion for Fluxus events). 1964. Silkscreen on printed newsprint, 21 × 114.5 cm. Silverman <634.I

64.

Ay-O. *Flux Rain Machine*. 1965/ca.1965. Fluxus Edition, New York. Plastic box with offset printed paper label, containing moisture; box, 12 × 9.2 × 2.6 cm. Silverman 18

take a photo of this page



65.  
Joseph Beuys performing "Siberian Symphony," during the *Festum Fluxorum Fluxus*, at the Staatliche Kunstakademie, Düsseldorf, February 2, 1963. Black-and-white photograph © by Manfred Leve, 17.5 × 23.5 cm. Silverman 627 Ph-ML II/51/21

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

67.  
George Brecht. *Water Yam* (collected scores). 1963. Fluxus Edition, Wiesbaden, West Germany, and New York. Cardboard box with offset printed paper label, containing scores offset on card stock; box, 15.3 × 16.5 × 4.4 cm. Silverman 36



CAT. 68

Photograph by Brad Iverson

68.  
George Brecht. *End* (flag). 1964/ca.1965. Fluxus Edition, New York. Sewn fabric with metal grommets, 70 × 70 cm. Silverman >45.II

69.  
George Brecht. *Middle* (flag). 1964/ca.1965. Fluxus Edition, New York. Sewn fabric with metal grommets, 70 × 70 cm. Silverman >45.III

70.  
George Brecht. *Start* (flag). 1964/ca.1965. Fluxus Edition, New York. Sewn fabric with metal grommets, 70 × 70 cm. Silverman >45.I

71.  
John Chick. *Flux Food*. 1969/ca.1969. Fluxus Edition, New York. Plastic box with offset printed paper label, containing printed labels for food containers; box, 9.3 × 12 × 1.3 cm. Silverman 88

72.  
Christo. *Package*. 1965. Made by the artist for Fluxus Edition, New York. Plastic rose, polyethylene, staples, string, and holograph and photostated tags, approximately 37 × 10 × 10 cm. Silverman 93

73.  
Willem de Ridder's "Laughing," performed during the Fluxus concert *Internationaal Programma*, at De Kleine Komedie, Amsterdam, December 18, 1963. Black-and-white photograph © by Dorine van der Klei, 15.9 × 24 cm. Silverman >633.I Ph-DvdK 2

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

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

76.  
Robert Filliou's "13 Ways to Use Emmett Williams Head," being performed during the Fluxus concert *Internationaal Programma*, at De Kleine Komedie, Amsterdam, December 18, 1963. Black-and-white photograph © by Dorine van der Klei, 24 × 17.8 cm. Silverman >633.I Ph-DvdK 3

77.  
Robert Filliou. *Fluxdust*. 1966/ca.1967. Fluxus Edition, New York. Plastic box with offset printed paper label, containing floor sweepings; box, 12.2 × 9.3 × 1.3 cm. Silverman <106.I



Cat. 72

Photograph by Brad Iverson

78.

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

79.

Henry Flynt. *Communists Must Give Revolutionary Leadership in Culture* (including George Maciunas's *Appendices*). New York: Worldview Publishers [Fluxus Edition], 1965. Designed by George Maciunas. Distributed by Fluxus, New York. Package of plastic, expanded polystyrene, and rubber band, containing publications offset on paper; package, 15.1 × 23.1 × 2.8 cm. Silverman 137

80.

Ken Friedman. *Flux Clippings*. 1966/1968. Fluxus Edition, New York. Plastic box with offset printed paper label, containing bits of human tissue and nails; box, 12 × 9.3 × 1 cm. Silverman >146.la

81.

Geoffrey Hendricks. *Flux Reliquary*. 1970/ca.1972 Fluxus Edition. Compartmented plastic box with offset printed paper label, containing ballpoint pen, brass tags, electrical wire, excrement, fingernail clippings, floor sweepings, plastic box, and offset printed tags; box, 12 × 9.2 × 2.3 cm. Silverman 153

82 a, b, c.

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

83.

Hi Red Center. *I* (banner). 1966/1966. Fluxus Edition, New York. Sewn fabric with metal grommets, 73 × 73 cm. Silverman >168.l

84.

Dick Higgins's "Graphis 118," performed by (left to right) Dick Higgins, Frank Trowbridge, Nam June Paik, Joseph Beuys, Tomas Schmit, Bengt af Klintberg, Arthur Koepcke, Wolf Vostell, George Maciunas, Alison Knowles, and Daniel Spoerri, during the *Festum Fluxorum Fluxus*, at the Staatliche Kunstakademie, Düsseldorf, February 3, 1963. Black-and-white photograph © by Manfred Leve, 17.9 × 24 cm. Silverman 627 Ph-ML II/52/4

85.

Dick Higgins. *Invocation of Canyons and Boulders*. 1964/1965. Fluxus Edition, New York. Plastic box with rubber-stamped paper label, containing 16mm film and mylar; box, 9.4 × 12 × 2.6 cm. Silverman >171.l

write on this page a short definition of art and then write on the  
opposite side the exact definition of art - consider both sides as part  
of my definition of art





CAT. 87

86.

Alice Hutchins. *Jewelry Fluxkit*. 1968/ca.1969. Fluxus Edition, New York. Plastic box with offset printed paper label, containing a magnetic ring, metal bells, and springs; box, 9.2 × 11.9 × 3.3 cm. Silverman 175

87.

Joe Jones. *Violin in Bird Cage*. 1965/ca.1965. Restored by the artist in 1981. Made by the artist for Fluxus Edition, New York. Metal bird cage, plastic violin, battery, motor, flashlight bulb, spring, rubber strips, electrical wire, and chain, 39.5 × 33.2 × 33.2 cm. Silverman 177

88.

Per Kirkeby. *Solid Plastic in Plastic Box*. 1967/1969. Fluxus Edition, New York. Plastic box with offset printed paper label, containing plastic rectangle; box, 12 × 9.3 × 1.3 cm. Silverman 198

89.

Milan Knizak. *Complete Works*. 1966/unpublished. Preliminary plans for Fluxus Edition, New York. Photographs, collage, original typeset, holograph notes, and sketches on paper, 27.2 × 20. Silverman <201.VII

90.

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

91.

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

92.

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



CAT. 93

Photograph by Buzz Silverman

93.

Alison Knowles. *Bean Rolls*. 1964/1964. Fluxus Edition, New York. Tin can with offset printed paper label, containing beans and rolls of paper printed in offset; can, 7.8 × 8.3 × 8.3 cm. Silverman 208

94.

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

95.

Takehisa Kosugi. *Events* (collected scores). 1963, copyright 1964/ca.1967. Fluxus Edition, New York. Plastic box with offset printed paper label, containing card-stock scores printed in offset, 12 × 9.2 × 1.8 cm. Silverman 220

96 a, b, c.

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

97.

Shigeko Kubota. *Flux Medicine*. 1966/ca.1966. Fluxus Edition, New York. Plastic box with offset printed paper label, containing gelatin capsules, styrofoam pellets, eyedropper, and sections of medicine labels; box, 9.3 × 12 × 2.5 cm. Silverman 225

98.

John Lennon. *Piece for George Maciunas Who Can't Distinguish Between These Colors*. 1971/ca.1971. Fluxus Edition, New York. Metal box, watercolor tubes, brush, and typewritten card, 12 × 24 × 2.5 cm. Silverman >232.1

99.

Carla Liss. *Sacramento Fluxkit*. 1969/ca.1969. Fluxus Edition, New York. Plastic box with offset printed paper labels, containing injection bottles with metal caps and rubber diaphragms; each bottle contains water from a different source; box, 6.7 × 6.7 × 5.2 cm. Silverman <235.1

100.

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

101.

George Maciunas. *Time/time projected in 2 dim. space POETRY GRAPHICS/space/space projected in time GRAPHIC MUSIC/Time/Time projected in space MUSIC THEATRE/space* (chart). [Wiesbaden, West Germany: Fluxus, ca. spring 1962.] 1 paper leaf, blueprint positive, 17.6 × 29.8 cm. Silverman >240.XXIX. La Monte Young and



CAT. 98

Photograph by Nancy Anello

Marian Zazeela Collection of the Gilbert and Lila Silverman Fluxus Collection

102.

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

103.

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

104.

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

105.

George Maciunas. *Fluxus (Its Historical Development and Relationship to Avant-Garde Movements)*. New York: Fluxus, ca.1967. 1 paper leaf, printed in offset, 43.2 × 14.3 cm. Silverman 279

106.

George Maciunas. *Flux Smile Machine*. 1970/ca.1970. Fluxus Edition, New York. Plastic box with typewritten label cut out of offset printed paper, containing a metal and plastic spring device; box, 9.3 × 12 × 3.3 cm. Silverman 257b

107.

George Maciunas. *Flux Smile Machine*. 1970/ca.1970. Fluxus Edition, New York. Plastic box with typewritten label cut out of offset printed paper, containing a metal and plastic spring device; box, 9.3 × 12 × 3.3 cm. Silverman 257a

108.

George Maciunas. *Flux Smile Machine*. 1970/1971. Fluxus Edition, New York. Plastic box with transfer lettering on label cut out of offset printed paper, containing a metal and plastic spring device; box, 9.2 × 12 × 3 cm. Silverman 257

109.

George Maciunas. *U.S.A. Surpasses All The Genocide Records—Calculations and References*. [New York: Fluxus, ca.1971.] 1 paper leaf, printed in offset, 28 × 21.7 cm. Silverman >247.1



110.

George Maciunas. *Excreta Fluxorum*. 1970/ca. March 1978. Fluxus Edition, New York, and New Marlborough, Massachusetts. Compartmented plastic box with offset printed paper label, containing plastic boxes and medical vials enclosing samples of animal excrement and stone; typewritten cards; box, 22 × 33.5 × 5.8 cm. Silverman 274

111.

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

112.

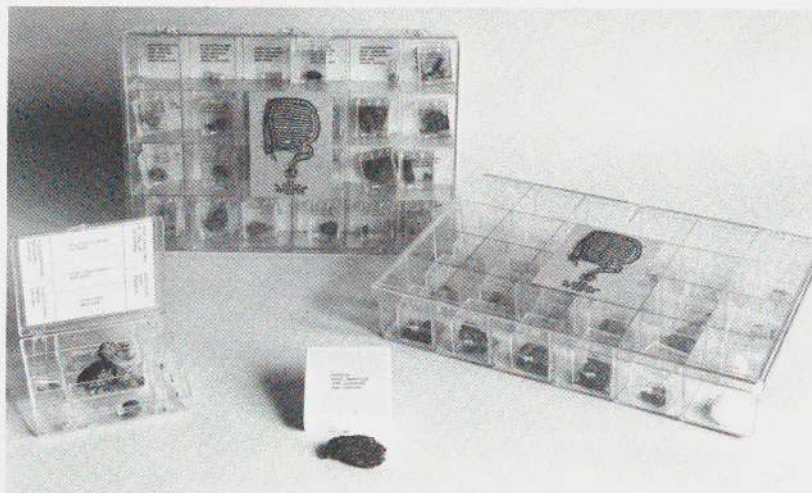
George Maciunas. *Diagram of Historical Development of Fluxus and Other 4 Dimensional [sic], Aural, Optic, Olfactory, Epithelial and Tactile Art Forms*. (Incomplete). [New York: Fluxus, 1973.] Unidentified printing medium on two sheets of paper glued together, 175.5 × 58.5 cm. Silverman 282

113.

George Maciunas. *Fluxpost (Aging Men)*. 1975/ca.1975. Fluxus Edition, New York. Offset on gummed and perforated paper, 28 × 21.7 cm. Silverman 276

114.

George Maciunas. *Fluxpost (Smile Stamps)*. ca. February–March 1978. Offset on gummed and perforated paper, 27.9 × 21.6 cm. Silverman 277



CAT. 110

Photograph by Brad Iverson

115.

Larry Miller. *Orifice Flux Plugs*. 1974/ca.1974. Fluxus Edition, New York. Compartmented plastic box with offset printed paper label, containing various organic items, commercial objects, and anatomical and medical devices in a variety of materials; box, 22.2 × 33 × 5.7 cm. Silverman 330

116.

Kate Millett. *Dinnerware*. 1966. Prototype for Fluxus Edition, New York. Ceramic plate with turned wood elements glued to it; plate, 24.5 cm diameter. Signed and dated. Silverman 331

117.

Peter Moore. *Inverse Panoramic Portrait of Any Human Subject*. 1966/1967. Made by the artist for Fluxus Edition, New York. Photosensitized material, cloth backing, and nailed strips of wood, 178.8 × 86.7 cm. Silverman <337.1

118.

Serge Oldenbourg. *Flux Contents*. 1969/ca.1969. Fluxus Edition, New York. Glass bottle with plastic lid and offset printed paper label, containing solidified plaster of Paris; bottle, 6.8 × 3.4 × 3.4 cm. Silverman 340a

119.

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

120.

Claes Oldenburg. *False Food Selection*. 1965/ca. early 1970s. Fluxus Edition, New York. Plastic box with offset printed paper label, containing a variety of plastic vegetables, fruits, and prepared foods; box, 13 × 18 × 5 cm. Silverman >341.I

121.

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

122.

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

123.

Yoko Ono. *Do It Yourself Fluxfest*. 1966/1966. Fluxus Edition, New York. Offset on card stock, 56.3 × 43.2 cm. Silverman 349

124.

Yoko Ono. *Do It Yourself Fluxfest*. 1966/1966. Fluxus Edition, New York. 20 cards, offset on card stock, 10.2 × 10.2 cm. Silverman >349.II

125.

Nam June Paik's "Serenade for Alison" performed by Alison Knowles (at center); Nam June Paik and Jean-Pierre Wilhelm (at far right, in the audience), during the Fluxus event *Parallele aufführungen Neuester Musik/Moving Theater No. 1*, at the Galerie Monet, Amsterdam, October 5, 1962. Black-and-white photograph by Hans de Boer, 25.5 × 20.3 cm. Silverman 617 Ph-HdB 12

126.

Nam June Paik. *The Monthly Review of the University for Avant-Garde Hinduism*. (Fluxus special editions no. a). Cologne-Muelheim, West Germany: Fluxus, [ca. March 1963]. Offset on newsprint, 31.2 × 21.8 cm. Silverman <352.I

127.

Nam June Paik. *Monthly Review of the University of Avant-Garde Hinduism*. Fluxus Edition, Cologne-Muelheim, West Germany. ca. April 30, 1963. Rubber-stamped envelope with blueprint positive label, containing one pfennig coin (missing), 11.2 × 16 cm. Silverman <352.III

128.

Nam June Paik. *Zen for Film*. 1964/1965. Fluxus Edition, New York. Film canister with holograph label of masking tape; 16mm film reel with approximately 23 minutes of film leader; canister, 38 cm diameter. Silverman <354.I

129 a, b.

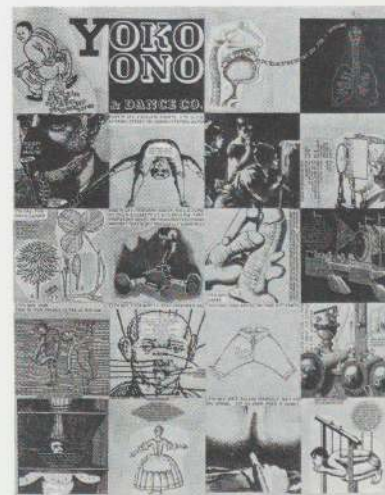
Benjamin Patterson performing "Solo for Double Bass," during the first Fluxus concert, *Après John Cage*, for the opening of the Kleine Sommerfest at the Galerie Parnass, Wuppertal, West Germany, June 9, 1962. Black-and-white photographs by Rolf Jährling, 25.5 × 20.3 cm. Silverman <613.I Ph-RJ II 28/29 and <613.I Ph-RJ II 34/35

130.

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

131 a, b, c.

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



CAT. 122

Photograph by Scott Hyde



132.

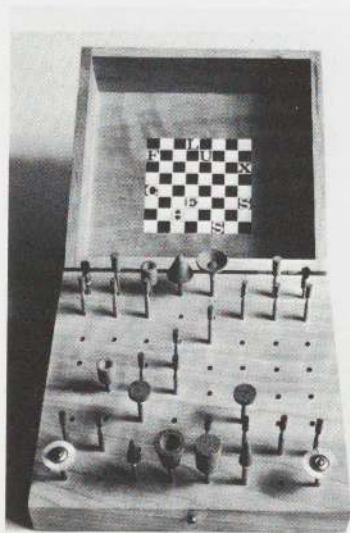
Benjamin Patterson. *Instruction No. 2*. 1964/ca.1968. Fluxus Edition, New York. Plastic box with offset printed paper label, containing rubber-stamped paper towel and soap; box, 12 × 9.3 × 2.6 cm. Silverman 364

133.

Jock Reynolds. *Revealing Fact*. 1970/ca.1970. Fluxus Edition, New York. Plastic box with offset printed paper label, containing thermometer and offset printed card; box, 12 × 9.3 × 2.6 cm. Silverman 368

134.

James Riddle. *E.S.P. Fluxkit*. 1966/1968. Fluxus Edition, New York. Plastic box with offset printed paper label, containing color cards and offset printed instructions on cards; box, 12 × 9.3 × 1.3 cm. Silverman 372



CAT. 136

Photograph by Brad Iverson

135.

Takako Saito. *Grinder Chess*. Instruction drawing by George Maciunas. ca.1965. Ink on tracing paper, 24.3 × 21.1 cm. Silverman <242.I

136.

Takako Saito. *Grinder Chess*. 1965/ca.1966. Fluxus Edition, New York. Hardwood box with brass hardware and offset printed paper label, containing stone grinders and steel brushes for machines; box, 17 × 16.9 × 7.3 cm. Silverman 242

137.

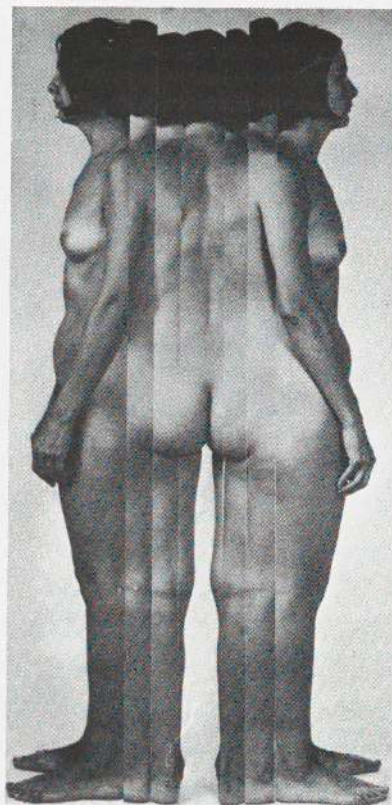
Tomas Schmit performing "zyklus für wassereirmer (oder flaschen)," during the Fluxus concert *Internationaal Programma*, at De Kleine Komedie, Amsterdam, December 18, 1963. Black-and-white photograph © by Dorine van der Klei, 24 × 17.8 cm. Silverman >633.I Ph-DvdK 1

138.

Mieko [Chieko] Shiomi. *Events and Games*. 1964/ca.1965 Fluxus Edition, New York. Plastic box with offset printed paper labels, containing 21 scores, offset printed card stock, and one offset reproduced photograph mounted on cardboard; box, 18 × 13 × 3.1 cm. Silverman 399

139.

Mieko [Chieko] Shiomi. *Spatial Poem No. 1*. 1965/ca.1965. Fluxus Edition, New York. A map, ink stenciled on composition board, masking tape; cardboard box containing 69 stiff cards, offset printed on card stock, most mounted on metal pins; map, 30.2 × 44.2 × 1.3 cm; cards, 3.8 cm high. Silverman <410.I



CAT. 117

Photograph by Nancy Anello

140.

Mieko [Chieko] Shiomi. Veloxes of film stills from Fluxfilm no. 4, *Disappearing Music for Face*, camera by Peter Moore. (The veloxes were made by George Maciunas in preparation for the flip-book version of the work.) ca. late 1960s. 20.5 × 7.1 cm and 20.3 × 7 cm. Silverman <257.I (16) and <257.I (17)

141.

Mieko [Chieko] Shiomi. *Disappearing Music for Face* (photographic interpretation of Shiomi's work by George Maciunas, using her face as subject). Late 1960s. Black-and-white vintage print, 14.5 × 18.8 cm. Silverman <407.I

142.

Daniel Spoerri and François Dufrêne. *L'Optique Moderne: Collection de lunettes présente par Daniel Spoerri avec, en regard, d'inutiles notules par François Dufrêne* (Fluxus special editions, no. b). [Wiesbaden, West Germany]: Fluxus, 1963. 61 leaves, 20 × 13.9 cm. Silverman 415

143.

Yasunao Tone. *Anagram for Strings*. 1963. Fluxus Edition, Wiesbaden, West Germany. 2 leaves, blueprint positive, 29.8 × 21.2 cm. Silverman >422.102

144.

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

145.

Ben Vautier. *Trou portatif* (prototype for a Fluxus edition of *Flux Holes*). 1964. Wooden box, metal hinges and handle, paint; includes a 1984 explanatory plaque, paint on wood; box, 33 × 41 × 12.2 cm (without handles); plaque, 10 × 14 cm. Silverman <430.I and <430.Ia



Cat. 137

146.

Mechanical for a version of label for Ben Vautier's *Flux Holes*. Designed by George Maciunas. ca.1966. Transfer lettering, ink, and masking tape on velox, 17.2 × 21.9 cm. Silverman <432.I

147.

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

148.

Ben Vautier. *Dirty Water*. 1964/ca.1965. Fluxus Edition, New York. Metal can with plastic screw nipple and plastic cap, containing dirty water; photostated paper label; can, 19.5 × 8 cm diameter. Silverman 427a

149.

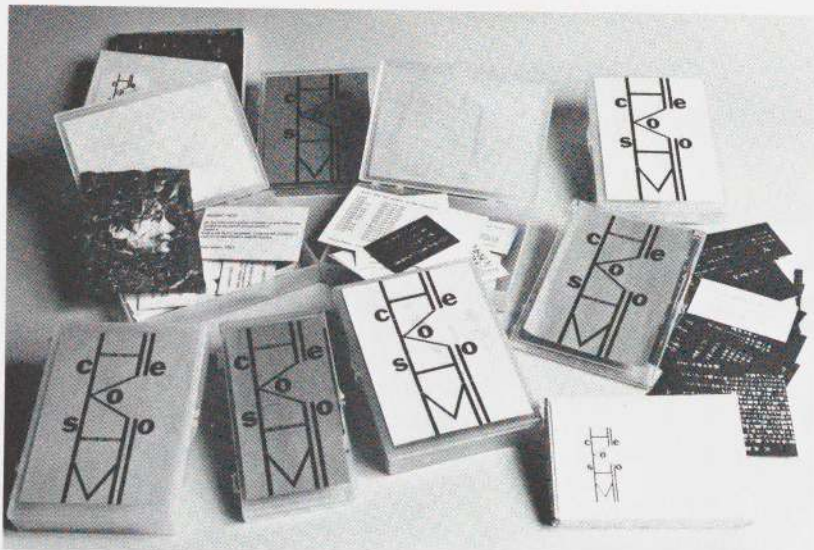
Ben Vautier. *Total Art Match-Box*. 1965/1965. Produced in Nice, France, by the artist for Fluxus Edition, New York. Matchbox with offset printed paper label, 3.5 × 5.1 × 1.3 cm. Silverman 440

150.

Ben Vautier's *Flux Car* in Prague, ca. October 1966, for the Fluxus event *Koncert Fluxu*. Black-and-white photograph by unidentified photographer, 11 × 18.2 cm. Silverman >659.V Ph-up 1

hang this page on a string don't touch it until it disappears —





Cat. 138

Photograph by Brad Iverson

151.

Ben Vautier. *Assholes Wallpaper*. 1968/ca.1974. Fluxus Edition, New York. (This work uses two images from Yoko Ono's *Number 4* and is a misinterpretation by George Maciunas of Ben Vautier's *Flux Holes*. In an interview with Jon Hendricks in 1984, Vautier said, "... not mine, that's Yoko's. Mine is the hole, not the ass." George Maciunas produced the wallpaper for inclusion in *Flux Pack 3*, attributing it to Vautier.) Offset on paper, 56.5 × 43.3 cm. Silverman 278

152.

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

153.

Yoshimasa Wada. *Smoke Fluxkit*. 1969/ca.1969. Fluxus Edition, New York. Plastic box with offset printed paper label, containing a variety of objects; box, 9.3 × 12 × 2.5 cm. Silverman 466

154.

Robert Watts. *Events* (collected scores). ca.1962—copyright 1964/ca. late 1960s. Fluxus Edition, New York. Plastic box with offset printed paper label, containing 97 offset printed cards, a plastic banana, and 2 "event cards" previously published by the artist; box, 13 × 18 × 3 cm. Silverman 490

155.

Robert Watts. *Fluxatlas*. 1972/1975. Fluxus Edition, New York. Compartmented plastic box with offset printed paper label, containing 24 rocks and 24 typewritten labels; box, 21.2 × 32.7 × 5.7 cm. Silverman 521

156.

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

157.

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

tear this page into many small pieces then  
reconstruct it

fluxus

# Film Programs

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

## Program I

*Fluxfilms. 1966 (CAT. 32)*

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

## Program II

Ben Vautier. Spliced rushes of filmed events and concepts in France, including pre-Fluxus and Fluxus events. ca.1962-71. 3 reels,

16mm, silent. The designations in the following list are transcribed verbatim from the inscriptions on the films.

Reel 1 includes: 1, "Ben mesure une de ses sculptures vivantes (1962)"; 2, "Ben écrit sur les murs (1962)"; 3, "curieux! de Ben"; 4, "2 inches de R. Watts"; 5, "violin solo (2 sounds) for La Monte Young"; 6, "homme couché 1963"; 7, "attache de Ben 1963"; 8, "Ben signe Agui gui sculpture vivant 1963"; 9, "s'asseoir au milieu de la rue 1964"; 10, "ceci est art"; 11, "1965 Gestes de Rue. Nice"; 12, "hommage à F. Fellini de Erebo"; 13, "attache de Ben 1965"; 14, "Gestes de Rue



flumm



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

Flux Year Box 2 and  
Fluxfilms. 1966 (CATS.  
30 and 32). Photo-  
graph by Brad  
Iverson



1966: une derouler de la ficelle de Ben 1962 (filmé en 1966)"; 15, "attachage sur la plage 1966"; 16, "courir sur la plage 1966"; 17, "attendre que le temps passe 1966"; 18, "homme couche de Ben 1966 (filmé par moi)"; 19, "paper in the wind 1966"; 20, "Gestes simples 1967: Regardez l'heure/ s'asseoir/lever le bras/enlever et remettre ses lunettes/aller et revenir 2. fois"; 21, "Pieces de rue 1967: trafic piece No 3 de Ben"; 22, "Baudruche dans la rue 1967."

Reel 2 includes: 23, "eat and drink 1966"; 24, "film vie 1967"; 25, "visages 1970"; 26, "175 voitures (1968)."

Reel 3 includes: 27, "(title missing) Fortissimo pour piano"; 28, "homme couche dans la rue (1971)"; 29, "regardez ailleurs (1971)"; 30, "two inches de R. Watts (1971)"; 31, "la vie est art (1971)"; 32, "tete caché

de Ben (1971)"; 33, "attachage de Ben (1971)."

Arthur Koepcke. *The Dog*. ca.1964. Denmark. Silent.

Milan Knizak. *Zab se a leť* (Kill Yourself and Fly). 1962-70; 1982. Czechoslovakia. Magnetic sound. Filmed by Milan Knizak and Dobroslav Zborník.

## Video

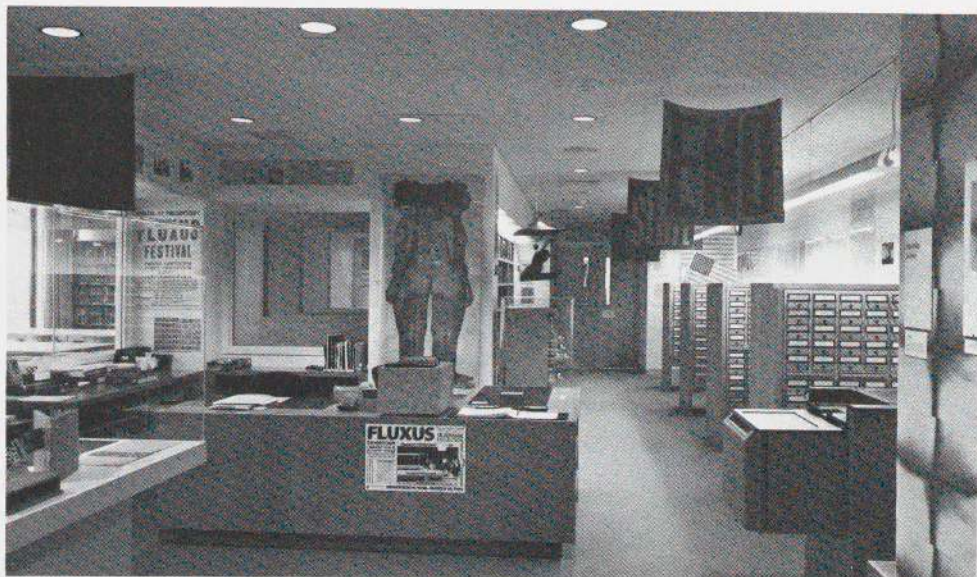
*The Department of Education will present regular showings of the videotape Interview with George Maciunas, made by Larry Miller in 1978, a few weeks before Maciunas's death.*

would tell a fly settles on this page and watch it closely  
till it flies away (if necessary put some sugar on the page)



fluxus

hold on to this page for 24 hours



Two views of the exhibition *Fluxus*, installed in The Museum of Modern Art Library, November 17, 1988–March 10, 1989. Photographs by Mali Olatunji, The Museum of Modern Art, New York

multiply 4673 time 17883 on this page





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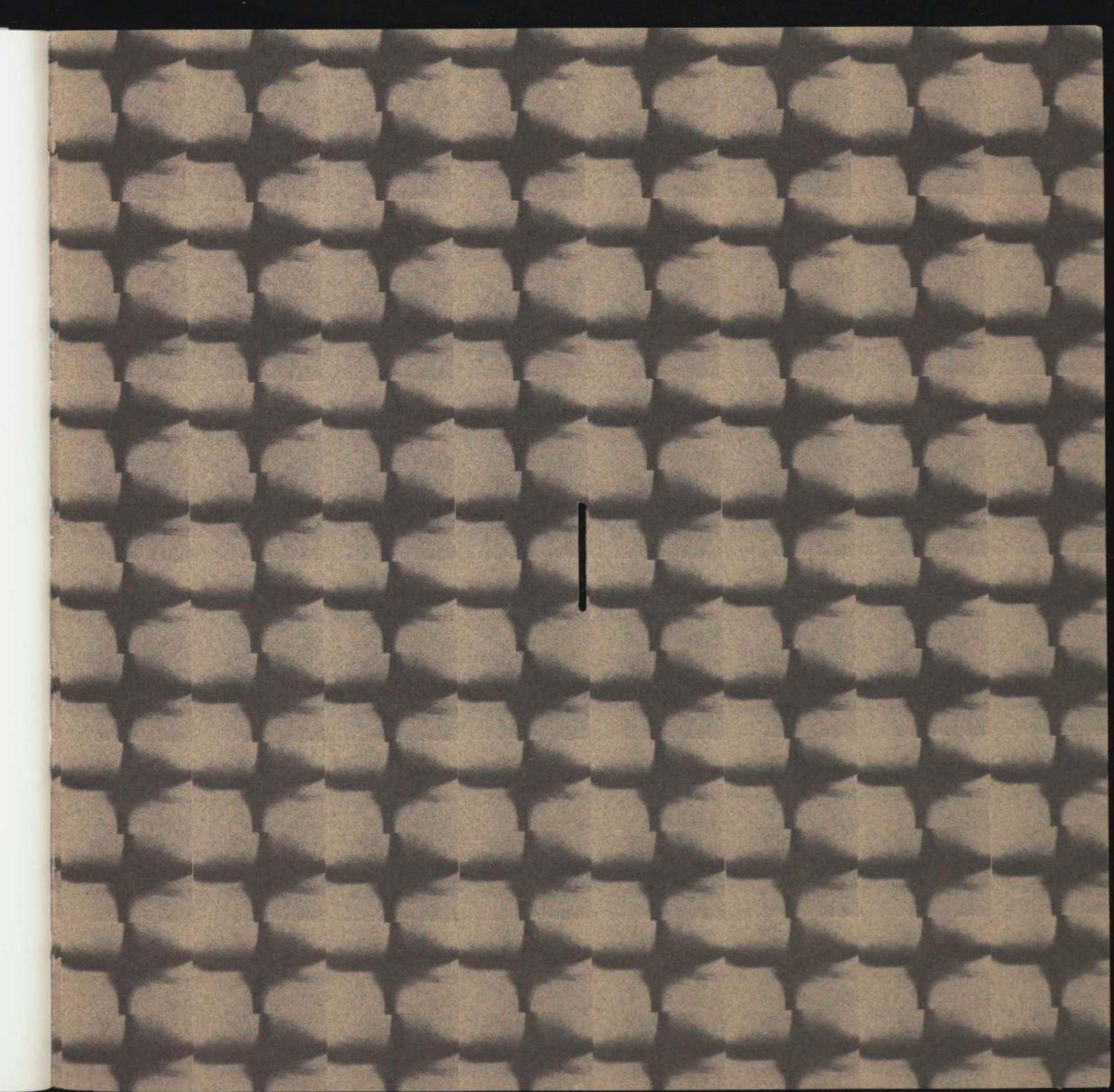
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FLUXUS