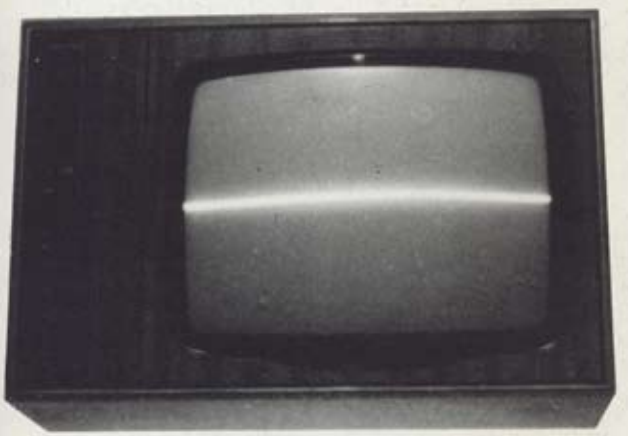


FLUXUS



F**L**

A TOURIST'S GUIDE TO FLUXUS AND THE MOST MODERN MUSIC OF ALL TIMES

Officially, the whole thing started in Wiesbaden in 1962. This was the year when American architect and designer George Maciunas arranged a series of performances of works to be published as "Fluxus Magazine". Fluxus was just a word in Maciunas' head, an evocative collective name given to the core of quite disparate artists he wanted to cooperate with. But as the performances proceeded, with the total dismantling of a grand piano as some sort of peak, they generated enough scandal-flavoured newspaper and television coverage for the word to take on a life of its own.

And, in a century when for the time art was able to envision some sort of mass appeal, and, accordingly, seemed to organize itself (or to become organized) in ever more handy and purposeful "groups" and "movements", another movement was born. The fact that nobody ever signed any of Maciunas' attempts at manifestos, or that no definition was ever proposed, didn't stop Fluxus from assuming an ultra-radical identity as *the* alternative: Whereas contemporary pop art was still pondering the eternal modernist art/life dichotomy, Fluxus simply stated that no such divergence ever existed.

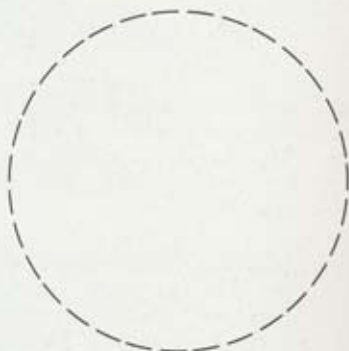
With an identity thus established, the concept of Fluxus could but expand and deepen. Obviously, the first thing to be undertaken was an historical update: Lines were drawn (somewhat humourously) as far back as the Roman circuses and medieval church processions, but the most immediately relevant connections were to be found in our own century, notably in the ideas of Marcel Duchamp and John Cage. Duchamp's introduction of the readymade combined with the Cagean realization that all the sounds surrounding us, including the ones normally called "noise", may be listened to as music, served as a conceptual foundation on which Fluxus could build. For if Duchamp launching

any old bottle rack, shovel or toilet as "art-if-I-say-so" represented a rather nihilistic view of art itself, Fluxus would use the same insight as an opening, as a means to reshuffle the cards, to fuse traditionally separated categories and thereby create an expanded field of experience. Or, as Robert Filliou put it: "Art is to make life more important than art."

In this process of discovery, John Cage was to play a vital part even in a purely practical manner: In the late 50's, several of the artists who would later constitute the core group of Fluxus pioneers gathered in his composition classes. Class experiments were transformed into public performances, and this was how George Maciunas got in touch with the most recent developments in modern music. And with Cage as a door-opener to any kind of available sound, there was only a small mental leap from the idea of the readymade *art object* to the idea of the readymade *art action* (music, poetry, theatre). The contrast to the contemporary and extremely systematic serial music was striking, and the score to George Brecht's "Drip Music" is symptomatic of the almost haiku-like quality of much Fluxus work: "A source of dripping water and an empty vessel are arranged so that the water falls into the vessel." The score thus describes an ordinary activity which takes place unnoticed and free of charge in most homes every day.

The large number of artists from all over the world participating more or less actively in Fluxus during the 60's and 70's may give some indication of the extent to which these ideas were seen as a natural alternative: If art, by definition, probes the unknown, Fluxus' detachment from the apparent eternal valid art-world focus on technique, genre and artistic ego seemed a timely proposal.

Ina Blom



PAINTING FOR THE WIND

Make a hole.
Leave it to the wind.

Yoko Ono

Autumn, 1961

LEIÐBEININGAR TIL FERDAMANNA UM FLUXUS OG MESTU NUTÍMATONLIST ALLRA TÍMA

Opinberlega hófst þetta allt saman í Wiesbaden 1962. Það var árið sem bandaríski arkitektinn og hönnuðurinn George Maciunas skipulagði röð af uppákomum (performance) sem átti að gefa út undir titlinum „Fluxus Magazine“. Fluxus var einfaldlega orð sem Maciunas hafði búið til, heillandi samheiti sem var gefið þeim kjarna ólíkra listamanna, sem hann vildi vinna með. En eftir því sem leið á uppákomurnar (performance) sem náðu eins konar hámarki með því að stór flygill var hlutaður algjörlega í sundur, ollu þær nægilega miklu hneykslis-umtali í blöðum og sjónvarpi til þess að heitið eignaðist eigið líf.

Og þar með fæddist ný hreyfing, á öld þar sem listin gat tímabundið gert ráð fyrir eins konar fjöldatylgi, og virtist skipuleggja sig (eða vera skipulögð) samkvæmt því í sífellt handhægari og ákveðnari „hópa“ og „hreyfingar“. Sú staðreynd að enginn annar skrifaði nokkurn tíma undir þær stefnuýfirlýsingar sem Maciunas reyndi að setja saman, eða hitt, að engin skilgreining hreyfingarinnar var nokkru sinni sett fram, kom ekki í veg fyrir að Fluxus tók sér ímynd svæsinnar róttækni sem hinn eini sanni valkostur gagnvart hefðinni.

Á meðan poplist samtímans var enn að velta fyrir sér hinu eilífa vandamáli sem fólst í aðskilnaði nútímalista og lífsins almennt, lýsti Fluxus því einfaldlega yfir að slík aðgreining hefði aldrei verið til.

Þegar ímynd hreyfingarinnar hafði verið sköpuð á þennan hátt, gat hugmyndafræði Fluxus aðeins vikkað út og dýpkað. Hjú fyrsta sem þurfti að gera var auðvitað að skapa söguleg tengsl. Línur voru dregnar (meira í gamni en alvöru) allt aftur til rómversku hringleikahúsanna og til skrúðgangna miðaldakirkjunnar, en nánustu tengslin sem skiptu máli voru frá þessari öld, einkum við hugmyndir Marcel Duchamp og John Cage. Val Duchamp á hinum tilbúna hlut (readymade) og sá Cage-íski skilningur að hægt sé að heyra tónlist í öllum hljóðum í umhverfinu, þar með talið þeim sem venjulega eru kölluð „hávaði“, þjónuðu sem hugmyndafræðilegur grunnur sem Fluxus gat byggt

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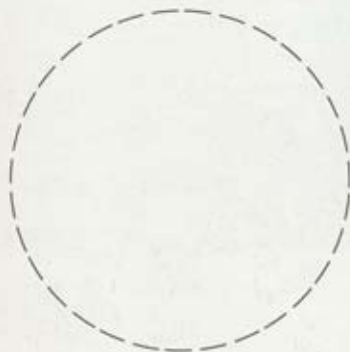
S

á. Því ef sú aðferð Duchamp að setja flöskugrind, skóflu eða hlandskál á stall sem „list-ef-ég-segi-það“ bar vott um eyðileggjandi viðhorf til listarinnar yfirleitt, þá gat Fluxus notað sama innsæi sem opinberun, sem aðferð til að stokka spilin upp á nýtt, til að tengja aðskilda þætti og þannig vikka reynslusvið mannsins. Eða, eins og Robert Filliou orðaði það: „Listin er til þess ætluð að gera lífið mikilvægara en listina.“

John Cage átti eftir að gegna mjög mikilvægu hlutverki í þessum þróunarferli sókum einstaklega hagkvæmra kringumstæðna: Síðari hluta sjötta áratugarins áttu margir af þeim listamönnum, sem seinna mynduðu kjarna brautryðjendahóps Fluxus, samleið sem nemendur Cage í tónlist. Tilraunir nemendanna breyttust í opinberar uppákomur (performance), og þannig kynntist George Maciunas því sem þá var að gerjast í samtímatónlist. Cage opnaði mönnum dyr að öllum mögulegum hljóðum, og þaðan var aðeins lítið stökk frá hugmyndinni um tilbúin listaverk (art object) til hugmyndarinnar um tilbúna listviðburði (art action) (í tónlist, ljóðlist eða leiklist). Þetta var í augljósri andstöðu við hina mjög svo kerfisbundnu serial music samtímans, og nóturnar fyrir „Drip tónlist“ George Brecht eru einkennandi fyrir hið bragfræðilega eðli flestra Fluxus verka: „Vatnshana, sem dropar úr, og tómu íláti er komið fyrir þannig að droparnir falla í ílátið.“ Tónverkið lýsir þannig ósköp venjulegum atburði, sem gerist daglega á flestum heimilum án þess að nokkur taki eftir því eða greiði fyrir að vera viðstaddur.

Hinn mikli fjöldi listamanna alls staðar að úr heiminum sem tók meiri eða minni þátt í Fluxus á sjöunda og áttunda áratugnum gefur nokkra hugmynd um hversu víða þessar hugmyndir voru taldar eðlilegur valkostur: Ef list er skilgreind sem könnun hins óþekkta, þá virtust þær tillögur um aðskilnað frá hinum eilífu áherslum listheimsins á tækni, stíl og listrænan persónuleika, sem Fluxus setti fram, vera orð í tíma töluð.

Ina Blom



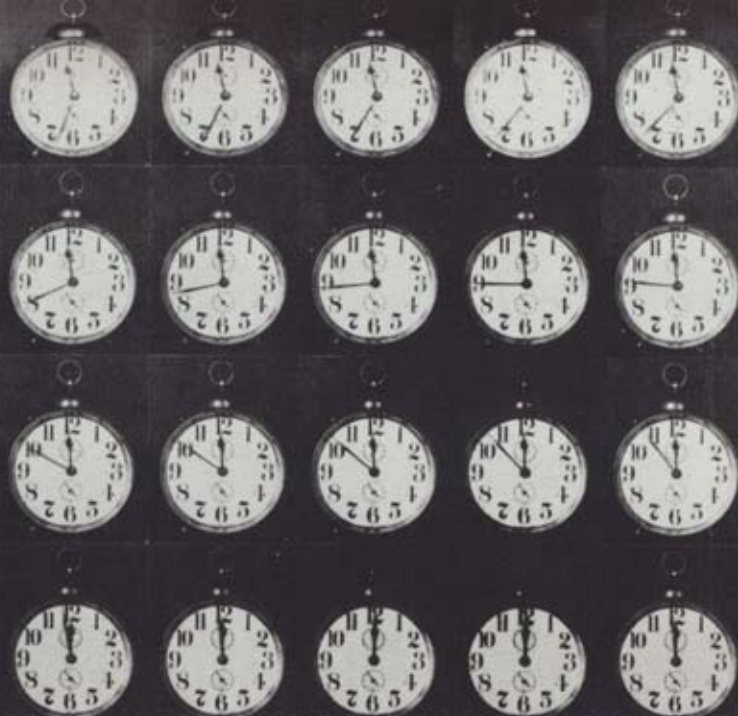
HOLE

Ben Vautier

1961



BEN EXPOSE PARTOUT



KJARVALSSTAÐIR
LISTASAFN REYKJAVÍKUR
27. APRÍL – 2.JÚNÍ 1991

SPATIAL POEM NO. 4

shadow event

Make a shadow or shadows of the enclosed score. Please describe to me in details the light source, duration, movement, performance. Your reports will be recorded in the world.

Performance period: October 31, 1960
Reports should be sent to me and within about three weeks.
* Please include your report date and time of your performance

SHADOW

DELIVERY

An area is set aside.

Delivery of objects to the area is arranged.

Inquiries: G. Brecht, Fluxus, P.O. Box 180
New York 13, N.Y.



F

EXHIBITION CHECKLIST VERKOVERSIKT

MARCEL ALOCCO

Events. Box of scores. 1967.

ERIC ANDERSEN

In Case of Emergency. Lighter on oval board. 1980.

Opus 7. Score in plastic cover. Offset print. Original 1960, remake 1963.

Opus 44. Pad of scores. Offset print on transparent paper. 1963.

Opus 99. Score (Preferably Telephone, Wireless, or by Mail). 1963.

50 Opera. Box of scores. Fluxus ed. 1966, Reflux ed. 1987.

JOSEPH BEUYS

Noiseless Blackboard Eraser. Eraser with rubber stamp and signature. 1974.

Intuition (Instead of Cookbook). Wooden case with pencil writing. 1968.

GEORGE BRECHT

V TRE. Newspaper, offset print. 1963.

Water Yam. Box of scores. 1973.

Games and Puzzles (Bead Puzzle). Box with scores and beads. Fluxus ed. 1965, Reflux ed. 1983.

Games and Puzzles (Bead Puzzles/Swim Puzzle). Box with scores and beads. Fluxus ed. 1965.

Direction - A Fluxgame. Box with printed image attached to the bottom. Fluxus ed. 1965, Reflux. ed. 1983.

Deck. Box of 64 playing cards with different images. Fluxus ed. 1966.

Land Mass Translocation. Offset print. 1969.

Five Places. Score card + five "Exhibit" cards, offset print. 1965.

HENNING CHRISTIANSEN

Betrayal (Opus 144). Box of scores and a 45" record. Borgen Records. 1982.

CHRISTO

Wrapped New York Times. Newspaper wrapped in polyethylene. 1985.

PHILIP CORNER

Piece of Reality/Honey Dripper. Framed tracing with honey dripper over the glass, with honey drop and empty bottle. 1986.

Two Piece of Reality stamps & stamp pad. No Date.

Sounds out of Silent Spaces. Score. No Date.

An Ultimate Reduction - Prolong An Unchanging Constant. Score. 1975.

Ear Journeys - Water. Box with scores and dried grass. Unpublished Editions. 1977.

JEAN DUPUY

Trou Verge/Rouge Vert. Acrylic on canvas. 1987.

Grønn, Tssjernobyl Apr. 86. Acrylic on canvas.

Video Ergo Sum. Acrylic on canvas. 1988.

Trompe l'oeuil. Graph paper and plastic button. 1981.

ALBERT M. FINE

An Unparallel Event. Offset print. 1966.

Send 69 Cents. Offset print. 1966.

ROBERT FILLIOU

Leeds - A New Cardgame. Score. Offset print. 1969.

Ample Food for Stupid Thought. Wooden case with printed cards. Something Else Press. 1965.

False Fingerprints. Offset print. 1964.

L

ROBERT FILLIOU & SCOTT HYDE

Announcing Photographs of Five Artists Hands. Flyer/Mailer. Offset print. 1967.

KEN FRIEDMAN

Icon in a Can. Sardine tin with collage. 1968-70.

Icon Box. Paper Box with collage. 1970.

Fluxclothing - Banker's Filzanzug (to Joseph Beuys). Commercially manufactured man's suit with felt applications. 1971.

Homage a Diter Rot. 8 boxes with miniature books made of cartoons. 1975.

Open and Shut Case. Box with printed image attached to the bottom. Fluxus ed. 1966, Reflux ed. 1987.

KLAUS GROH

Readymade Poetry. Collage on paper. 1982.

AL HANSEN

Untitled. Collage of cigarette ends on a wooden board. 1979.

Kate Millett Snow Chimes. Collage on wooden board. 1975.

GEOFFREY HENDRICKS

Sky Ladder. Sculpture, mixed media. 1984.

U

Some Relics for Oslo. Stones, earth, artists beard, roots, teeth. 1974.

Sky Anatomy. Artists book. 1982.

Flux Reliquary. Box with div. objects. Fluxus cont. ed. 1980.

HI RED CENTER

Fluxclinic. Folder. Offset print. 1966.

DICK HIGGINS

Graphis 144: Wipeout for Orchestra. Score, offset print on acetate and paper. 1967.

Graphis 143: Softly, for Orchestra. Score, offset print on acetate and paper. [Newspaper page added for this exhibition.] 1967.

Taffeta Landscape no. 3. Dyed taffeta. 1959.

DAVI DET HOMPSON

These Words Will Have Been Typed ... Artists book. 1977.

ALICE HUTCHINS

Jewelry Fluxkit. Box with metal objects. Fluxus ed. 1968.

Untitled. 10 plastic boxes with div. objects. 1967.

Letraset Postcards. Commercially printed postcards with letreset. 8 ex. 1966.

MILAN KNIZAK

Aktual Shirt. Commercially manufactured shirt with ink heart. 1969.

PER KIRKEBY

Blå, Tid. Artists book. Fluxus, New York. 1968.

BENGT AF KLINTBERG

Stockholmspelet. Artist's book. 1966.

Imagine Yourself as a Group of Bandy Players. Postcard and score (from a series of Identification Exercises). 1966.

The Forest Diver. Two photos by Olle Tesch. 1974.

ALISON KNOWLES

House of Dust. Mixed media. 1964.

Journal of the Identical Lunch. Artists book. 1971.

J.H. KOCCMAN

My Activity. Artists book. 1971.

TAKEHISA KOSUGI

Events. Box of scores. Fluxus ed. 1964, Reflux ed. 1987.

JAROSLAV KOZLOWSKY

Lingual Exercise no. 12 and 13. Score, collage and typewriter. No Date.

X

SHIGEKO KUBOTA

Flux Medicine. Box with transparent medicine capsules. Fluxus ed. 1966, Reflux ed. 1987.

ARTHUR KØPCKE

Continue. Box of scores/collages on black card stock. Edition René Block, 1972.

GYORGI LIGETI

Trois Bagatelles. Score 1961/62. Transcribed by Eric Andersen. Ink on music sheets. 1962.

GEORGE MACIUNAS

Fluxshop. Poster, offset print. 1965.

In Memoriam Adriani Olivetti. Score and adding machine tape. Offset print. 1962.

Perpetual Fluxus Festival. Poster, offset print. 1964.

Fluxus Newspaper Roll - Ekstrabladet. Offset print. 1963.

Fluxus: Its Historical Development ... Diagram. Offset print. 1965.

USA Surpasses all Genocide Records. Poster and leaflet. Offset print. 1966.

Fluxus Review Preview. Paper roll. Offset print. 1963.

Fluxus Festspiele Neuester Musik. Poster. Offset print. 1962.

Diagram of Historical Development of Fluxus (Incomplete) ... Kaleidoskop reprint. Offset print. 1978.

Smile Stamps - Fluxpost. Stamp sheet. Offset print. 1978.

Flux paper events. Artists book. Edition Hundertmark. 1976.

Burglary Fluxkit. Box with keys. Fluxus ed. 1966, Reflux ed. 1987.

Diagram. Handwritten. 1962.

Fluxus cc five ThreE. Fluxus newspaper. Offset print. June 1964.

LARRY MILLER

Flux Orifice Plugs. Box with div. objects. Fluxus ed. 1974.

CLAES OLDENBURG

Unattended Dinners. Artist's Book. 1968.

YOKO ONO

Box of Smile. Box with mirror attached to bottom. Fluxus ed. 1971. Reflux ed. 1982.

Part painting to Tony Cox. Offset print with small piece of paper attached. 1961-64.

Musical Piece. Score. Offset print. Original 1953, remake 1965.

Yoko Ono & Dance Company. Proof sheet from Fluxus Newspaper. February 1966

U

ROBIN PAGE

Hole. Score. Offset print. No date.

NAM JUNE PAIK

Symphony no. 5. Score cards. No date.

Robot Opera. Score. Offset print. No date.

Paik Robot Robot. Invitation to "Experimental Colour TV Experiment." Offset print and marker pen. 1964.

Zen for TV. Prepared television. 1963/75.

Zen for Film. Box with 16. mm. film leader. Fluxus ed. 1964/65.

Postmusic - The Monthly Review of the University for Avantgarde Hinduism. Fluxus Publication. Offset print. 1963.

Exposition of Music . Electronic Television. Poster/mailer. Silkscreen on newsprint paper and offset print on transparent paper. 1963.

Moving Theatre no.2. Score, offset print. 1962-64.

KNUD PEDERSEN

Divide Denmark. Artists book/project. 1972.

JAMES RIDDLE

ESP Fluxkit. Box with score cards and papers. Fluxus ed. 1966/68.

TAKAKO SAITO

Blaues Regenbogen Wein Schachspiel. Two paper chessboards. Offset print. 1982.

TOMAS SCHMIT

Geshichte. Offset print/handcoloured. 1979

Will You Enjoy Answering This Question. Score. Offset print. 1964.

MIEKO SHIOMI

Spatial Poem no.1. Map drawn on core board and envelope with paper flags printed on both sides. 1965/80.

Spatial Poem no.2. Fluxatlas. Offset print. Fluxus ed. 1966.

Spatial Poems 4-9. A set of invitation letters. Offset print. 1965-75.

DANIEL SPOERRI, ROBERT FILLIOU & ROLAND TOPOR.

Monsters are Inoffensive. 22 Postcards in envelope. Fluxus ed. 1967.

JACQUES STRAUCH-BARELLI

3 Performance Photos of Ben Vautier. 1963-65. Copyright Michou Strauch-Barelli.

ENDRE TOT

Totalzeros. Artists book. No date.

Questionnaire. Score. Offset print. No date.

JIRI VALOCH

Expansion. Offset print. 1968.

Love. Offset print. 1968.

BEN VAUTIER

Fluxholes. Box with drinking straws. Fluxus ed. 1966, Backworks ed. 1981.

I Signed. Offset print. 1961.

Ben N'expose Pas. Poster. 1966.

Ben Expopse Partout. Poster. Offset Print. 1965.

Attention Oeuvre d'Art. Offset print. 1960-62.

Crise et Depression chez Ben et Annie. Poster. Offset print. No date.

The Postmans Choice. Postcard. Offset print and handwriting. Fluxus ed. 1965-67.

The Signature of This Work has been Torn Off. Offset print. 1972.

Kick In The Pants Certificate. Offset print. 1963.

58 Propositions for One Page. Proof sheet from Fluxus Newspaper. February 1966

S

WOLF VOSTELL

Décollage 4. Magazine. Offset print. 1964.

Kleenex/Fluxus. Silkscreen on cardboard. No date.

ROBERT WATTS

Fluxpost. Sheet of stamps. Offset print. 1964.

Luna Airmail Stamps. Sheet of stamps. Offset print. 1981.

Dollar Bills. Stack of fake dollar bills. Offset print. 1962.

Hospital Event. Box with cards and score cards. Fluxus/Reflux ed. 1963/83.

EMMET WILLAMS

Opera. Score. Offset print. 1962/63.

LA MONTE YOUNG

Composition 1961. Small booklet/score. Offset print. 1961.

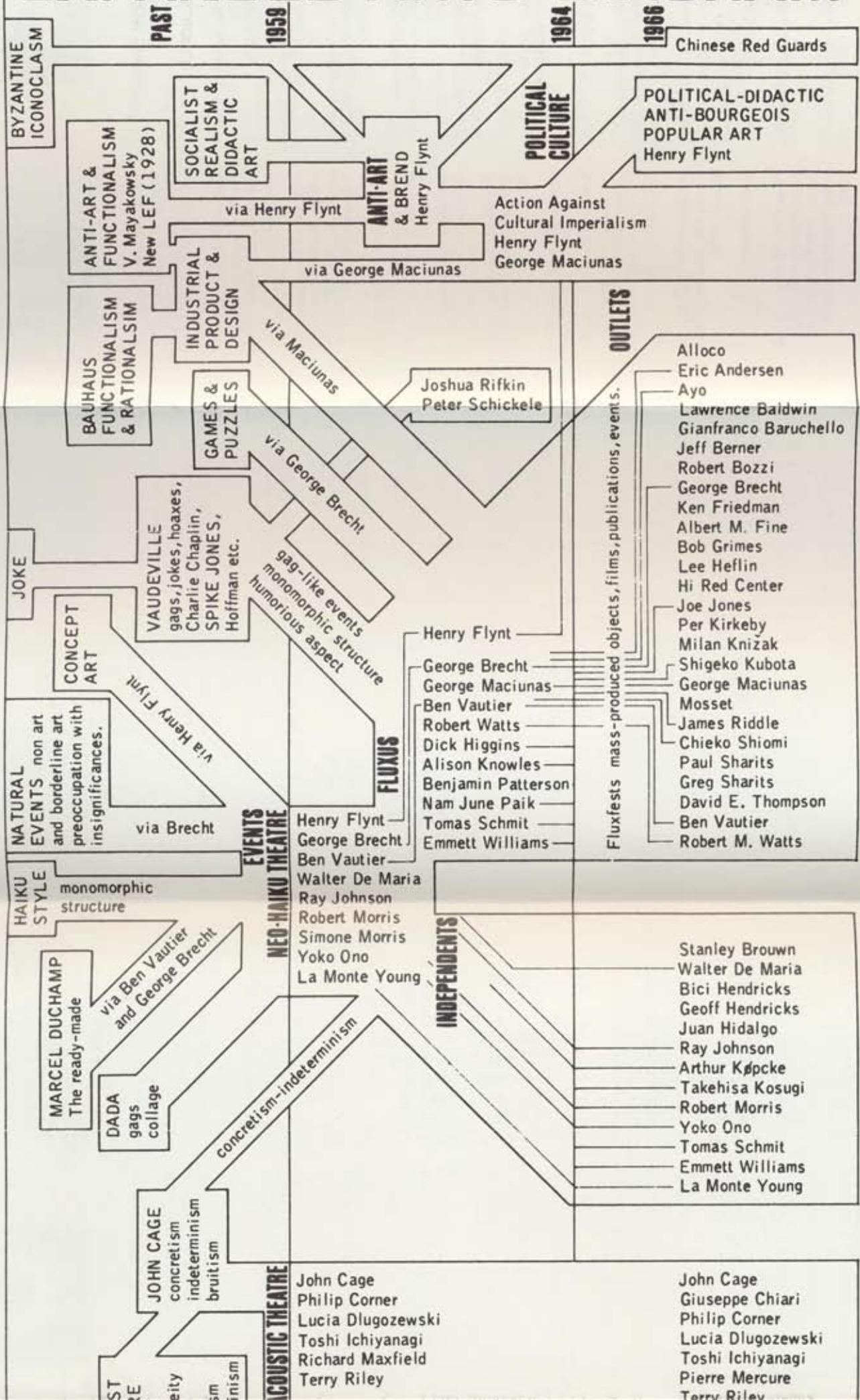
Composition. Score card in envelope. Offset print. 1960.

LA MONTE YOUNG & JACKSON MAC LOW

An Anthology. Artists book. 1963.

PROGRAM OF FLUXFILMS
Courtesy of Archiv Sohm,
Stadtsгалerie Stuttgart.

EXPANDED ARTS DIAGRAM



FUTURE THEATRE
 brutism
 simultaneity
 collage
 concrete
 indeterminate

James Tenney
 David Tudor
 La Monte Young

BAROQUE MIMICRY

BALLET
 M. Graham
 J. Robbins
 Balanchine

KINESTHETIC THEATRE
 Merce Cunningham
 Ann Halprin
 Alwin Nikolais

Judson Church dance performances
 Theatre and "Engineering" series
 Experiments in Art & Technology, Inc.
 Lucinda Childs
 Trisha Brown
 David Gordon
 Alex Hay
 Deborah Hay
 Kenneth King
 Aileen Passloff
 Steve Paxton
 Yvonne Rainer
 Robert Rauschenberg
 Elaine Summers
 Jimmy Waring
 Robert Whitman

ELECTRONICS
OPTICS

COLLAGE JUNK ART CONCRETISM

use of junk

pseudotechnology

simultaneity

indeterminism

FAIRS

INTERNATIONAL EXPOSITIONS WORLD FAIRS

WALT DISNEY SPECTACLES
 "pseudotechnology"

EXPANDED CINEMA
 multiple screen projections:
 Charles Eames
 Harry Smith
 Thompson & Hammid
 Stan Vanderbeek
 subject slides on same subject:
 Brion Gysin

N.Y. Film-makers' Cinematheque
 "Expanded Cinema" Series
 Film Culture Magazine

Richard Aldcroft
 Victor Alonso
 Cassen & Stern
 Dan Clark
 Louis Brigante
 Ed Emshwiller
 Bill Gamble
 Bob Goldstein
 Michael Hirsh
 Piero Heliczer
 Takahiro Iimura
 Ken Jacobs
 No Group
 Once Group
 Christian Sidenius
 Don Snyder
 Aldo Tambellini
 Thompson & Hammid
 USCO Group
 Ben Van Meter
 Stan Vanderbeek
 Andy Warhol
 Weegee
 Robert Whitman

ROMAN CIRCUS

3 RING CIRCUS

SENSATIONALISM
 preoccupation with:
 exhibitionism, sadism,
 perversion, sex, etc.

via Andy Warhol

pseudotechnology

subject slides or films on actual subject

CHURCH PROCESSION

BAROQUE MULTI-MEDIA SPECTACLE

WAGNERISM
 "whole art"
EXPRESSIONISM
ACTION PAINTING

messy aspect

via Nam June Paik, and
 "Avant-Garde" Festivals etc.

use of junk

PHANTASTIC ART

VERSAILLES SUPER-MULTI-MEDIA SPECTACLES
 Simultaneous presentation of polymorphic mixed media:
 kinetic sculpture (fountain water play and fireworks),
 kinesthetic theatre (equestrian events and ballet),
 auditory events (music, explosions and recitations),
 culinary events etc. etc... all only for sensory EFFECT.

HAPPENINGS
NEO-BAROQUE THEATRE

Allan Kaprow
 Claes Oldenburg
 Jim Dine
 Robert Whitman
 Al Hansen
 Ken Dewey
 Dick Higgins
 Nam June Paik

collage

simultaneity

indeterminism

Annual
 "Avant-Garde" Festivals
 Something Else Press
 Ken Dewey
 Oyvind Fahlstrom
 Dick Higgins
 Michael Kirby
 Bengt af Klintberg
 Once Group
 Nam June Paik
 Carolee Schneemann
 Wolf Vostell
 Andy Warhol

VERBAL THEATRE

Robert Filliou
 Brion Gysin
 Dick Higgins
 Jackson Mac Low
 Emmett Williams

Robert Blossom
 Gerard Malanga
 Angus Mac Lise