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THE CONTEXT OF FLUXUS

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INTRODUCTION

Fluxus was an attempt (most emphatically between 1950-1960) to coordinate disparate but related concepts and activities under a recognizable but unrestraining rubric. It served as a coalescing and jumping off point for activities in all the arts which tried to dissolve barriers and graft and crossbreed the arts in order to produce intermedia activity, where the identity of a particular medium is freed from its historical presuppositions. Fluxus and fluxus participants were engaged at significant levels in the invention, development and theory of a number of important issues in contemporary art and culture; notably issues and directions that positioned themselves as alternatives to traditional practice. Among these: Intermedia, communications art, artists' books, new art spaces, museum development, the development of artists cooperative housing, arts legislation, performance, events, film, concept art, concrete poetry, the new music, artists' musical scores, composers visual scores, alternative publishing, multiples, festivals, the development of Soho in New York, the development of major archives of contemporary art in several important museums, universities and libraries etc.

Fluxus was an attempt to get at an essence in intermedia, a process of simplification that characterized Fluxus and distinguished it from other intermedia. That is other intermedia variants of the 1960's continued the gesturality of Abstract Expressionism while otherwise reacting against all other aspects of the predominant Zeitgeist.

This distinction serves to differentiate Fluxus from other manifestations of the "new sensibility," because the Fluxus aesthetic embodied but not exclusively practiced by the Fluxus participants were the first to achieve such an essentialism and reduction of gesture. Fluxus works with and explores the basic nature of elemental factors: movements, images, sounds, ideas rather than choreography, picture making, compositions, dramatizations.

Naturally no single Fluxus artist has been involved in all Fluxus activities. However all have been involved in several activities. Fluxists could then participate in the Fluxus aesthetic or depart from that rarefied point to something more formally or personally complex. For each artist, the Fluxus work was part of a different body, that is, no Fluxist did only Fluxus work. Fluxus was not a movement: "Those who worked in Fluxus had the sense of a momentary coincidence of interest".¹ Consequently, Fluxus has been described in many ways and yet is never quite anything that can be described. It has been a group of artists which is not quite a group characterized by the flux and reflux of it's participants. It has been termed a school, yet there have never been enough common traits or organisation among it's members to make this an accurate description. It has been termed a philosophy, yet there are no commonly held ideological or philosophical grounds. It has been termed a movement, yet there has never been any cohesive action that make a movement a 'movement'.

At least, it is a phenomenon that occurred during the late fifties and continued into the sixties.

A phenomenon and sensibility arising from the emergence of artist's work and independent individuals who were not involved in art as such but who had a "taste for un-nameable activities" outside the mainstream of art, that did not fit into any already known category. George Macuinias became director of what became known as Fluxus in 1961. He brought together artists, some of them coming from literature and music, where there was a far less developed avant-garde than in the fine arts or in the modern dance, and proportionally for Fluxus a far smaller audience, which effectively produced greater financial obstacles to any sort of performance than in other fields. These were conceptual artists who had been doing and proposing happenings for some years earlier.

SECTION ONE

The Fluxus phenomenon emerges from an analysis of the politics of art (i.e. History of Art), or just politics in general. The meaning of politics in connection with Fluxus is a rigorous questioning of structure, which falls into two categories: How things are done, and how things can be done. An analysis of structure might begin with an analysis of criticism or theory.

Structure as a mechanistic approach that echoes the various sub-divisions of the feudal system relies on the pure medium, that is the painting or the precious object, as characteristic of the painting world as an institution. The belief in this system is natural to the concept of the pure medium. This is how such objects are marketed since that is the world to which they belong and to which they relate. This structure which is not just characteristic of the art world is the way we view art. It does not allow for any sense of dialogue in as much as it relates to a structure of criticism that enforces a uniformity into which work or theoretical material is compelled to fit, as opposed to pointing out the implications of the material² and work developing any theory not a priori, but from a dialectical relationship with the material and by contextualizing it.

As a matter of course this leads to the Avant-Garde³ which, once identified, is not subject to a procrustean criticism because it can be viewed first hand and free of modifications into what may become it's eventual subsumptions of traditions and modes.

Furthermore, in the avant-garde one sees the artist dealing with the moment and its needs and by focusing on these, the critic can contextualize works which reflect them into their time of origin.

Contextualizing work, then, means describing it according to its own time and culture. Seen in this way the work is not a definitive realization, but is an example or paradigm of art. Consequently if work is seen as an example of or rather a pattern of it allows for a projection back into like works from the past without an elaborate historical justification, e.g. works by Gertrude Stien, Marcel Duchamp, James Joyce can be put in lineage with more recent avant-garde (i.e. Fluxus), than the Modern/Post modern dichotomy allows.

This allows us to deal with the commonality of such artists without too much regard to precisely what art movement they belong to. It decentralizes movements in general by reducing them to technical trends containing works that justify it as a formal approach. However this does not imply that Fluxus itself is without structure, or is an attack on structure or the acadamia, rather it is an attack on their politics as the dialectic between what one says and the rules and practices of university politics. In effect this means that if one is to make a projection back into the past without elaborate historical justifications, the implication is that one does not start from criticism, (i.e. university politics), by way of developing one's ideas but rather starts from ideas common in recent arts and generalizes from them.

The dialectic then is that each work is a gestalt which no single performance or notation can totally realize. The character or persona in a work, the thematic concept and abstract values are subordinate to this gestalt, thus the role of 'idea' becomes different in that it can be evoked but is not a proof or a demonstration. In Alison Knowles, Bean Garden, (1968), she performed with her daughter, the gestalt, or the organised whole that is more than the sum of its parts enacted is that of mother and daughter, or mother and child. The gestalt of the work is then part of a linkage of other gestalts, neither subordinate, nor superior to it. The gestalt is a quality which the work realizes and exemplifies and further exemplifies another gestalt - daily life as opposed to being a separable idea.

This in itself is an iconoclastic reaction, as opposed to an nihilistic one, against the way things 'should' be done in a search for liberation, that is the absolute concern of Fluxus. This explains the fluid nature and loose organisation of Fluxus work which is always conceptual with minimum description that allows for personal and analogical interpretation. It is ideas and intuition, then perhaps a description or prescription and at length an actualised version of the idea as a work, as a documentation or as a medial exploration. It does not by necessity have limits to its expression to traditional and hierarchical methods which insists on a compliance with order, i.e. a beginning, a middle and an end. It is not dogmatic in drawing boundaries around the individual arts. Thus an entire range of experience and understanding is brought to bear upon art and it is the politics of Fluxus to draw from all areas of art, study and science.

The work of Patterson in the Four Suits; Flynts design and culture manifestos of the mid 1960's, Dick Higgins essays and histories of intermedial arts, Macuinas' cooperatives in New York City which launched the new development of the SOHO and co-op housing development for artists, Alison Knowles giant books and poetry projects collectively articulate an attack on the politics of the art world. (Ken Friedman who, before he met Fluxus, was going to join the ministry describes it "as a goal both spiritual and social in nature. It approaches religion and anthropology").

One key assumption of Fluxus work is that there are close analogies among things. Projected onto the aesthetics of art, and viewed from this perspective, the behaviour of the different arts is sufficiently close that these are properly seen as media, with the ground between such media, then the intermedia - and each intermedia can become in its own right a new medium as it becomes more established as a point of reference. These projections are abstractions of the individual arts from their traditional bases interacting with other media. Consequently the study of these projections becomes the semiotics of the fusion between media which leads to one possibility for a criticism based on a methodology of interpretation. Therefore the term intermedia allows for an ingress into a work making it easier to classify or recognise while stressing that intermediality is merely a part of how a work was and is, since it implies continuity rather than categorization. Each work then is part of something else that proceeds to a further understanding of a given work, where one must look elsewhere and not just to its formal origins.

However not all intermedial works are Fluxus works. The Fluxus phenomenon appears when these works are treated as conceptual models, with no excess of 'matiere' involved in their realization. This approach, then, stems from having no assumptions about media, the work assumes only that which will create its own inherent and natural medium. It involves from the outset a merging of inflected forms which were unusual in Western art for a long time immediately preceding this century and going back as far as the Aristotalian tradition of discrete and inflexible genres. However, in 1812 Samuel Taylor Coleridge said something quite similiar to Fluxus:

"All the arts are different species of poetry. The same spirit speaks to the mind through different senses by manifestations of itself, appropriate to each. They admit therefore of a natural division into poetry of languages; poetry of the ear or music; and poetry of the eye"⁴

As far back as the 16th century Giordano Bruno, (1548-1600), voiced this syncretism in trying to find conceptual and linguistic patterns among all areas of intellectual concern - magic, astrology, theology, ethics, epistemology, logic, mathematics, mythology, cosmology and of course the arts. The last work published in his lifetime De Imaginum Signorum et Idearum Compositione (1591) constitutes a veritable semiotics of some of these areas -

"Therefore, and in a certain measure philosophers
are painters; poets are painters and philosophers;
painters are philosophers and poets. He who is
not a poet and a painter is no philosopher. We say
rightly that to understand is to see imaginary forms
and figures; and understanding is fancy, at least
it is not deprived of fancy".

In other words it is a peculiarity of the recent past that anyone should think that concept art was not among the obvious possibilities or to imagine that the media of the arts were not discrete. In fact the major aspect of Fluxus was concretion of all kinds - the interpenetration of art and life as well as the interpenetration of the media.

The politics of the intermedial message then is about the "process" of work where the overt message follows the narrative into being mere ornament. The artist ceases to create his own myth, but rather tends to make the working materials assume mythic or archetypal characteristics. The dialectic that emerges from this process as structure lies not between the artist and his profession, but rather between the artist and his working materials. Consequently the execution of work becomes a ritual as a distinction between acting and enacting. The enactment as an archetype or a gestalt and the artist as part of that gestalt, thus creates a dialogue between working material and its myths, that is between the actuality of things and the "idea" of things.

For example one thinks of Charlotte Moorman playing Opera Sextronique (1967) by Nam June Park on a mythic level as 'the topless cellist' more than as an individual artist which she actually is.

"..... that in place of an artist's consistent and ongoing persona or ego, that the ego is replaced by a super ego, an objectified, generalised and mythicized version of the artist, used as both a poetic reference and as a genius implied by the work. The artist becomes a metaphor, while the particular artist remains hard at work"⁵.

The ritual aspect of Fluxus that is particular to their events (the term 'event' being a minimalist analogue of the other term, the happening which is a three-way intermedium of text/drama, visual art and music) stems from an acknowledgement that succeeds the artist to that of the work; the work constituting a process of it's realization as opposed to a fixed ideal towards any given realization to which it merely aspires. That is, there is no definitive performance here as there might be for example with a symphonic work by Mozart. In fact there are no symphonies or sonatas in Fluxus music (John Cage) or sound poems; as symphony (the term) denotes a 'serious' orchestral work and Fluxists do not take themselves so seriously. Instead there is the consciousness that one is experiencing only one of several ways in which a given work could be realised. Effectively then art as process would be in opposition to an Aristotlian belief whereby one is moved by art, that is one is waiting to be seduced by it.

"Rather one must be like the witness at a ritual or a crime, or like the public at a boxing match, being both in tune emphatically with what one is seeing and mentally dealing with the tactics of each move"⁶.

This brings us to a second dialectic of that between audience and the work at hand. Audience, reader, etc., are encouraged to be active-minded rather than passive. The onus is then on the spectator - he alone is responsible if he is disappointed. The process is not an academic one involving an articulation of the artist's own intentions which manifest themselves through a structure of a beginning, a climax and an end. Instead the work serves as a minimalist example of the continuity of an idea where the text is made deliberately opaque; there seems to be no definition, thus the emphasis is on thinking or postulating on things rather than ideas. For example drawing a straight line from between any two points is a postulate or assumption that is taken for granted; it is an organising faculty common to everyone's experience. Therefore the work does not specialize or particularize but merely is the thing itself, a minimal example from which the viewer makes his own arrangements.

The arrangement or dialectic common to everyone's experience, and experience with work where there is a definitive structure, is between what the artist seems to be doing and what we choose if anything to contribute to that process. Contribution is how one relates one's own experience to that of the artist's experience as opposed to following the structured course i.e. finished piece, from beginning to end as an already achieved position. The complexity which arises from definitive statements and achieved positions when contrasted to one's own experience is that nothing is as simple as it seems - everything is in flux.

The momentum of the linear thrust is broken as indicative of a development geared towards proof and demonstration, and ultimately towards power. The rhetoric that emerges from such a development is one that tries to persuade and even impress (persuasion as a logical defense) rather than say, to develop the mental or perceptual capabilities and resources. Thus if power, as the embodiment of defensible logic is removed what is left is criteria common to everyone's experience, and for this reason, undervalued. Thus artworks, to be defined as such are forced by definition to be only one thing, because serious works are thought to be only one thing, and whilst they may be logically defensible they may not be experimentally adequate. Thus the drive to make works which are conceptually intermedial, gathers momentum as part of a variety of what passes for 'movements' though without being a movement in it's own right.

The term intermedial says only that intermedial works exist with a history which can be traced in Eastern cultures, (India), in Italy at the end of the Renaissance, (e.g. Intermedia in literary and emblematic painting, and pattern poems). The term then does not present or prescribe a model for doing either new or great works, it instead remains a possibility wherever the desire to fuse ⁷ the different media exists. Intermediality has always been a possibility, and is not necessarily dated in time to the 1960's like art movements of the time.

This again brings us to art criticism, criticism as it is applied to the arts and criticism as distinct from what is actually happening within the arts.

"Perhaps what we need is an appropriate criticism ... a hermeneutics that is not just for specialists, a structuralism which relates to the language of things and not to the fashions in French departments, a poststructuralism which uses the ideas of Derrida or every Lyotard positively, rather than merely to attack what a few French professors said twenty years ago. In short we need a repository of sets of critical approaches and ideas from which we can develop this appropriate criticism."⁸

An appropriate criticism, in as much as criticism as it is in structuralism and poststructuralism which takes its principles from linguistics whose critical terms reveal nothing but themselves, or whose relevance refers to what was say fifty years ago, whilst having no dialectic with practice now, or no dialectic between critic and reader. It exists then as a formula for itself.

It is the process of simplification that characterised Fluxus work and distinguishes it from other intermedia which still continued the gesturality of Abstract Expressionism while otherwise reacting against it. Fluxus insists on the essence of things, that is things as they are left relatively unchanged, a stripped down to minimum model quality to make the essence of a work or presentation absolutely clear. Fluxus is then, among other things, a kind of work, a form of forms; a meta-form.

The essence would be those components that make up the overall completed version of a work and the meta-form would be the higher or second order of the hidden patterns of any of the component parts within the realized piece.

The word 'model' is an important adjective for describing Fluxus work, because all Fluxus works are models that exist for further interpretations. That is, they are simplified descriptions of ideas that will assist further calculations and predictions. Therefore the concept is activated by the execution and not rigorously enforced by it, as in Conceptual Art, so that the interpretation of a concept is as important as the concept itself. Thus Fluxus concept art is an attitude, its concerns are attitudinal concerns, that are a kind of Marxism. This attitude concerns the innate given-ness of the particular moment, subject or object at hand, the is-ness of things as they exist. This fetish which denies personal intrusion on the part of the artist, instead, for the most direct relationship with reality, specifically objective reality: the lives of objects, their histories and events are considered somehow more realistic than any personal intrusion on them.

As a sensibility this echoes the anti-aesthetics of the Dadaists, the Futurists and the Surrealists, as was recognised by Fluxus. However, Fluxus was more than a debasement of traditional values, it was a new definition that avoided all definitions. Fluxus then is not about self-cognition and this is the main political tenet as well as the only feature insisted upon if one is to be a Fluxus member.

"Capitalism and Industrial society created a cult of the strong individual opposed to the masses, and a strong individual had to develop his sense of unique identity."⁹

Having said this it follows that Fluxus was never a movement as such: its movement aspect is only a description, for want of a better word. It was never a professional or completely career oriented strategy, but was simply coordinated by George Macuinas (1931 - 1978). The use of the word coordinator is deliberate here because, "George liked to be the boss", but he was smart enough to know that he couldn't be boss and tell the flux artist what to do, because they'd quit and they were mostly better artists than he was. So he became the Chairman instead."¹⁰

In 1961 Macuinas who owned a gallery in New York tried to get it to sponsor a series of festivals of the avant-garde of all kinds and in all media as opposed to the purely visual oriented work being promoted by the art galleries. It follows then, to quote Dick Higgins, "A professional fluxist would be a bad Fluxist". So you have within Fluxus two categories of artists - proto-fluxist and fluxist related artists that form the spontaneity and ongoing activity (flux) of Fluxus. This contrasts with movements as we know them, where artists are defined as either in or out on the grounds of manifesto and uniformity in the work. Futurism and Dada are closest to Fluxus in that neither claimed their associates.

Futurism despite Marrinetti's ego-centrism, was a spirit as much as a body of achievement in that it speaks to the viewer, in a way which transcends the individuality of the artist. Dadaism was not a movement, it was a spirit, intuitive and counter rational and Dada objects are merely manifestations of that spirit. All three are syncretic, but the element of spirit in general is greatest in Dada and Fluxus.

Fluxus is potentially, however, rational, where Dada is not; Dada allows only the irrational and anarchic. Fluxus on the other hand allows any conceptual patterning on condition that it be minimal.

A more significant figure leading up to Fluxus was composer John Cage (1912). Cage in 1952 put together the first truly mixed means performance in America - an untitled piece performed at Black Mountain College. In the mid 1950's he held classes in composition at the New School for Social Research, whose students included Allen Kaprow, Dick Higgins, George Brecht, Jackson McLow and Al Hanson. Later all of these went on to do theatrical works of their own, and all are proto-fluxist, with the exception of Allen Kaprow, who mostly pursued his own personal ideas and work. Cage then did two things for Fluxus. The first at the level of contemporary music, by the notion of indeterminateness, the other by his teaching of Zen and his desire to depersonalize art.

The point of interest with Cage in relation to Fluxus is that as a composer he maintained a working relationship with individuals from other artistic disciplines by collaborating on presentations with artists, poets, dancers and other musicians. In his theatre at Black Mountain, (1952), he incorporated the work of dancer Merce Cunningham, poet M. C. Richards, mixed media artist Robert Rauschenberg and pianist David Tudor. In other words he set the pace for a confluence within the arts, but more especially he sought an elucidation of elemental factors, in that anything can be taken and used in terms of its relevance to positive action now.

As an attitudinal concern, this goes against Western values and criticism, in fact it totally rejects criticism, for interpretation; that is one understands, in order to understand at all, rather than say, correctly understand. Thus an expository prose type of approach is avoided for a very basic reason - it is exhausting and boring. Jacqueline Thywhitt, (an architectural historian), says something like this in talking about Versailles, which is admittedly impressive but, "inwardly we find it rather boring."¹²

Thus every situation is to be consumed and enjoyed, consequently another discipline is cultivated, that of seeing through things - to see through what is intentional, i.e. the realised version of a work, and find there what is unintentional. This implies active listening, reading, etc., or participation as opposed to observation. Thus narrative, when it exists, functions more as a convention than a revelatory structure or primary component, for the themes of a piece are more likely to emerge from repetition of certain forms, etc. or the coherence of imagery. This can be further exemplified by the notion of space. In earlier architecture, as well as in early styles of theatre, space was a static volume which could be best viewed from one position (it asks to be viewed from the front), as opposed to space that becomes kinetic, as our perception of it is continually changing. Contrasting Renaissance space, to space as it is relations within it; its many sidedness denies the clear boundary between inside and out, between what belongs to the structure and what does not, as analogous to an infinite potential for awareness. This means that art is tested against life; life which is non-intentional and life which is complex. Thus criticism as value judgement rather than explanatory remark, is detrimental to "our proper business which is curiosity and awareness."¹³

On the question of discipline, Cage in an interview with Richard Kostelanetz - makes the suggestion -

"Listen to Beethoven and get something out of it that's not what he put in it - use experience no matter what it is. We must take intentional material like Beethoven and turn it into non-intention".¹⁴

Using one's experience no matter what it is, implies then, that one is always using one's time as a continuous gathering of information that is akin to a principle of simultaneity. Thus an effort is made to make the structures of art emulate the hidden or 'insignificant' forms; then a micro-physics rather than a macro-physics, where energy is described as an uneven arrangement whose line of movement cannot be precisely predetermined. (Quantum physics as opposed to a Newtonian physics - energy that flows in a continuous stream).

This method of 'chance' within the context of music and Fluxus which was intermedial poses a problem or reaction against European thinking and the politics of that system as the politics of the possible by contrast to the politics of the impossible. Fluxus might be described as the politics of the impossible, yet some say Fluxus still lives, and others say Fluxus died when Macuinas died (1979). At any rate it's hey-day lasted for about thirteen years, beginning in 1962. It even had a period of organizational stability in the early sixties with Per Kirkely in Copenhagen as director of Fluxus North, Fluxus South being directed by Ben Vautier in Nice, Fluxus East being directed by Milan Knizak in Prague, Fluxus West being directed by Ken Friedman in California, and Macuinas himself at Flux headquarters in New York.

In the late 1960's activity died down, but came alive again when a Flux centre was established in Exeter, England (1969-1970) this being Fluxus West in England under the direction of David Mayor and Mike Weaver. The main activity of this group was a year long process of festivals and exhibitions entitled Fluxshoe. Things died down again for a while in the early '70's. By the mid '70's a new generation of artists interested in Fluxus began to spin off projects that were not directly connected to Fluxus until after the projects were launched.

The later phases of Fluxus were spin-offs that became enterprises in their own right such as the Something Else Press set up by Dick Higgins in 1964 which lasted for a decade. Others turned into new projects; Fluxus West itself split off into a formalized institution which now does research and consulting, organizes exhibitions and publications and interacts on an interface basis with many major institutions such as the Institute for Advanced Studies in Contemporary Art, and with the Smithsonian Institution's Archives of American Art. While this is very formal and established, it still maintains links, with the original Fluxus West which, continues under new leadership of Tommy New and Don Boyd.

Fluxus then was or is a possibility, but more importantly it makes problematic the supposed natural order of the system and calls into question the notion of success and achievement as the two fundamental tenets of that system. No artist ever made his oeuvre while in Fluxus because as I have already said, Fluxus was not career oriented.

Western music since the Renaissance has complied with a system in its interest in climax and directionality, as does the conventional novel with a beginning, a middle and an end. Yet musical systems, have used stasis as a point of structure. And the serial language dimension of this static concept whereby the same information is repeated over and over and over again in permuted transpositions and forms, that is the original in continually different ways. Therefore these continually different ways are related in such a way that they can be the unifying structure of a composition, or as one method. Or the use of graphic notations as opposed to sheet music, which diagrammatically describe what is to happen - its configurations 'suggest' the musical events which will occur, or they describe the overall matrix of a piece which the performers will then fill in. Thus while there is an inherent method, there is no method of interpretation. In other words there is no final word as far as structure is concerned as there are so many forms it can take, and so many structures that form can take.

La Monte Young and George Brecht both proto-fluxist, take up this idea in that their work is not easily categorised as music because it equally involves vision; but more particularly through their use of chance methods. In Vision, a Poem for Chairs, Tables and Benches Etc. (1960, Young uses random number digits as a method for determining the timing and succession of the sounds.

Brecht multiplies this chance even more - Candle piece for radios and Card piece for voices in which each performer has something different whereby these different somethings interpenetrate.

And again another variation - Brechts Comb Music, Drip Event, La Monte's Hold a fifth where each performer is given the same verbal information a "score", not an individual part. Therefore the actuality of notation comes from within the pieces, by the same activity being done simultaneously by a number of people, so that everyone does it slightly differently.

Individual differences, then as opposed to individual talent is the hidden resource. Both are aware of the organising tendencies of the perceptual faculties, and of the audience as a social situation.

"The act of imagination or perception is in itself an arrangement, so there is no avoiding anyone making arrangements."¹⁵

This removes the idea of structure in music and everything else. If art and music are about structure then all that is left as a listener is to impose the intentions of the composer and acknowledge it's cognitive pretensions - that is sound is used only to carry the structure and that the real point is the structure. The implication then is that music to be defined as such must be a structural direction, or inversely 'music proper' is primarily a structure.

Musical performance is reduced to it's essence: The horn players spit, shaking hands (string quartet), putting it down (solo for wind instrument) exchanging (concerto for orchestra), etc.

Brecht's Ten Rules: No Rules. These are the visual aspects of music as well as the non-intentional aspects of music, that pays homage to, or at least credits us the audience with awareness.

Therefore there is no such thing as a single event and the dichotomy between art, amusement and life is dissolved. Brecht's events keep in line with the qualities that George Macuinias chose to distinguish Fluxus Art-Amusement from Art -"simple, amusing, unpretentious, concerned with insignificances, requiring no skill, or countless rehearsals, having no commodity or institutional value".¹⁶

The aesthetic of Fluxus is tied up with concretism and the part that humour plays in that. The term concrete is used as opposed to terminology like, realism, illusionism or abstraction - denoting thing as opposed to quality, state or action, not abstract; existing in material form, real.¹⁷

In an interview with Larry Miller (March 24th, 1978), George Macuinias explains both of these:

"... Now the same thing in music. You have illusionistic music, you can have abstract music, you can have concrete music, or you can have poetry the same way.

... if you have an orchestra play, that abstract, because the sounds are all done artificially by musical instruments. But if that orchestra is trying to imitate a storm, say like Debussy, or Ravel does it, that's illusionistic. It's still not realistic. But if you're going to use noises like the clapping of the audience or farting or whatever, now that's concrete. So the same thing with action. You have a ballet, which is very abstract. You make completely concrete () abstract gestures nothing to do with everyday life. So it's very stylized, very abstract. You can be illusionistic too in a ballet where you try to imitate something, like a swan, the movement of a swan; that's still not realistic."¹⁸

The business of concretism might then begin with the readymade as the most concrete thing. John Cage extended it to readymade sounds, and George Brecht extended it furthermore into readymade actions. This ties in with the Duchampian idea of signing; the readymade object as the most concrete thing. Ben Vautier (1935) takes this to an absurd end -

"He leaves nothing untouched; he signs everything, therefore everything is Ben Vautier. So there is humour coming in already. But otherwise humour, there's a lot of humour in Futurist's theatre, there's also humour in just straight vaudeville, like Charlie Chaplin and Buster Keaton. There's a lot of humour in musical humour, like Spike Jones. Now they may not have a very direct influence but they were still there, so there's still that tradition of doing funny concerts and funny music. So lots of boxes, everything, concerts, sport events, foods, whatever we did, like even serious things like a mass ended up to be humourous".¹⁹

The movement towards intermediality connects with the tradition of non-literary performance that was vaudeville, for an emphasis on performance values, where the performer himself was the author of whatever words he spoke.

Vaudeville theatre that occurred in the early part of this century, but otherwise part of the tradition of American stage is analogous to Fluxus as a hybrid, mixed means format, that could encompass nearly every known kind of entertainment. Vaudeville, like Fluxus which was a kind of theatre was not exclusive but inclusive with a distinctly similar strategy -

"Not the happy ending but the happy moment.

Not the fulfillment at the end of some career rainbow
but a sensory psychically satisfying here and now where
the results of a vaudeville show".²⁰

Significantly at the same time performers such as the Marx Brothers, Charlie Chaplin, Buster Keaton, and Orson Welles were entering the cinema and either dominated the directors efforts or became their own directors and scriptwriters, and in Chaplin's case the composer too.

Concretism/= Functionalism and Automorphism are three terms interconnected with the idea of concretism. That is, not all Fluxus work is exactly concrete. This occurs in the more textual pieces that adhere with the characteristics of the form that the content of the work deals with.

For example Fluxus designed their own aprons and stationery etc., as opposed to using other mass produced functional objects whose design or rather decoration was non-functional. For instance instead of using flowers as a design for an apron, George Macuinas used a photographic image of the Venus de Milo and in another version for the apron series an image of a stomach worn on top of your own stomach. In the envelope series, the envelopes were like gloves and the letters were like hands. Therefore the connection is made between an envelope and a glove as similar functions, or functions with similar meanings - the glove encloses the hand and bears relation to the idea of an envelope, which means enclosing something else. This in itself is a lighthearted approach to the complexity of language, particularly when it comes to the naming of objects, the incongruous nature between their concretion and the abstraction of words by which they are signified.

Automorphism as a variant of functionalism, means a thing making itself, something that refers to itself. George Macuinas first coined the term to describe the work of Bob Morris, who built a box which contained its own making - sound of it's own making, a tape, the making of that box. And that's all it was.

He also made a filing system, like a library card filing system where every card described its own making: where he got the paper, where he got the card, what size, etc. In other words a file that referred totally to itself as pure automorphism which is also very concrete.

Thus the essence of things indicates one possibility for thinking, where one is working within an understanding of what one cannot do, that is, in effect a radical acceptance of vulnerability. Rather than reiterate narrative rationalist structures, which close off discussion, rationalist cognitive thinking is deconstructed so that the priority of Western thinking, and the politics of that priority is further questioned. Therefore there is no single answer to any one question, there is more than one reason for any one cause and it goes on and on into an infinitude of answers and questions. The discussion is then opened, whereby the question - What is Fluxus? - only serves to reiterate cognitive thinking, and the victory of cognitive thinking as a kind of rationalist cause and effect in a very singular way as opposed to; What is art that it was obliged to make such a text of itself? Fluxus then is a way of doing things.

"It's like if you ask people like George Brecht, are you Fluxus?, then he'll just laugh at you. It's more like Zen than Dada in that sense. If you ask a Zen monk, "are you Zen?", he probably won't reply by saying "Yes I'm Zen" he'll give you some odd answer, like hit you on the head with a stick".²¹

Fluxus then is a statement about art, and high art. First of all high art is very marketable, and secondly the names are big names, they're marketable names. By contrast Fluxus never paid off. George Macuinas as director of Fluxus, spent 90% of his pay as a graphic designer on Fluxus productions. In 1964 they opened a store in New York that sold Fluxus objects, publications, etc. It stayed open for one year, and the story goes that they did not make one sale in that whole one year.

High art is something we find in museums. Fluxus you do not find in museums, because museums didn't buy it. The only exceptions to this are collectors who are willing to pay high prices, because Fluxus objects have become precious in their terms. Yet this isn't a sad story or a shameful case because Fluxus never intended to be high art, and that is part of the humour. In other words, Fluxus came out to be like a group of jokers.

George Macuinas: "I think it's good inventive gags. That's what we're doing. Like I think gags of Buster Keaton are really high art form, you know heh, heh, sight gags. We do not just sight gags: sound gags, object gags, all kinds of gags".²²

Thus the text of art, which is art history, is extended to include functionalism and art experience, which means we are leaving the professional artist completely. That is if one can substitute art experience with everyday experience and everyday objects, then you completely eliminate the need for artists. And this is where the shallow waters of paradox run deep:

"... to obtain an art experience from a chair by Charles Eames, lets say. Then you have a good chair you can sit on, plus have an art experience when you sit on it. You kill two birds with one stone and still have no artist needed, but you need then somebody like Charles Eames, heh, heh".²³

The contradiction in terms then, means, that there are structures, and there is cognitive thinking, but cognitive thinking that is symptomatic, and if seen as such becomes enabling, and if it is disabling, it is not a disablement one should shy away from.

FOOTNOTES - Section One

- 1 Higgins, Dick. "Something Else Press" p16
- 2 Material - the form that a work assumes and the material of which it consists.
- 3 Not the popular Avant-Garde.
- 4 Higgins, Dick. "Some Thoughts on the Context of Fluxus". p35
- 5 Ibid p35
- 6 Higgins, Dick. Horizons. Poetic's and Theory of the Intermedia. p78
- 7 Ibid p81.
- 8 Ibid p74.
- 9 Higgins, Dick. "Some Thought on the Context of Fluxus". p36
- 10 Higgins, Dick. Horizons. Poetic's and Theory of the Intermedia. p90
- 11 Higgins, Dick. "Some Thoughts on the Context of Fluxus". p38
- 12 Kostelanetz, Richard. The Theatre of Mixed Means p35
- 13 Ibid p57
- 14 Ibid p58
- 15 Rhue, Harry. Fluxus the most Experimental Art Movement of the Sixties. Taken from an interview between Allen Kaprow and George Breght.
- 16 Nyman, Michael. "The Experimental Tradition". p47
- 17 As explained in the Oxford Dictionary.
- 18 Hendriks, Jon Ed. Fluxus Etc. Addenda I p21
- 19 Ibid p22
- 20 Kostelanetz, Richard. The Theatre of Mixed Means p27
- 21 Hendriks, Jon Ed. Fluxus Etc. Addenda 1 p26
- 22 Ibid p26
- 23 Ibid p28

SECTION TWO

Through a confluence of the arts or as Ken Friedman put it:

"Like the new men of the Renaissance skilled in many fields arise architecture, film, video, anthropology, painting, sculpture, collage, dance, design, happenings, the new music, practical jokes, games, festivals, puzzles, religion, street theatre, publishing, mathematics, sociology, Zen, minimalist arts, and many more professions."¹

Many of these mediums came about through experimentation coupled with intuitive discovery before being brought under a formal name. In its earliest stages Fluxus was a loose band of artists working together to form a new mentality, seeking to create a concrete art readily available at a low cost, that would stimulate new forms of productivity and creation.

Thus emerged the form of concept art, box editions and publishing ethic of Fluxus. Later from the original group came the Something Else Press set up by Dick Higgins in 1963, that continued to publish Fluxus, and Fluxus related works.

The publishing phase of Fluxus then begins with artists' books and anthologies of Fluxus, that coincides with the box editions, in the style of Joseph Cornell. Most of these come in small, white plastic boxes, and are either object poems or texts or both, with labels that have an integrity all of their own. The typography uses highly ornamental faces, broken up at different angles to each other forcing the reader to treat each as a type poem, to unscramble when he reads for subject matter, then to appreciate for visual impact, as he had on first casual viewing.

The first box was Water Yam (1963) which contained the complete works of George Brecht on printed cards, in the form of directions for games and puzzles, like the ball puzzle: "Observe the ball rolling up hill." Or a box that contained a shell, seashell, the text says, "Arrange the beads in such a way that the work "C-U-A-L" never occurs." It would never occur. They are shell not beads. Bob Watts came out with rocks marked by weight and volume in cubic centimetres and in 1964 he came out with food art, such as a fire alarm as a cake and a Mona Lisa cake.

The cards in Water Yam were produced over a number of years. Brecht sent them to his friends and it was Macuinas' idea to put them together in a box and publish them as a Fluxus edition. Some of the cards are performance scores and some are not, for example, "Piano Piece"(1962) is not necessarily a performance piece, because the score says "A vase of flowers on a piano." So you could observe a vase of flowers on a piano and that would be a realization. Some of the performance scores are musical performance scores, others are not since no sounds are produced. String Quartet (1962) is reduced to shaking hands. Sound producing instruments have been made mute - Solo for Violin (1962) reads a direction for polishing a violin, cello, or any string instrument. Thus the objective is always the object, the 'thing' itself: The thing itself is a gestalt, that is part of another gestalt, in other words the event is never an isolated event. The orchestra then is not a separable event from the audience and vice versa, but a combination of both that make a situation, a social situation.

If the objective is the object, then it follows that one is not dealing with ideas or theory. Thus one could say that Fluxus did not deal with ideas, or Fluxus had no ideas. The meaning of idea here if understood as having a transfer of meaning with the meaning of theory, which means a system of ideas independent of the facts, phenomena, etc. implies it's opposite, that is practise. William Carlos Williams, the American poet says something similar to this, when he said "No ideas but in Things,"² to mean "No ideas" in that each work, becomes a paradigm, with each element treated democratically or autonomously, more or less independent from, or parallel to each other. Thus

"It is not that one need demand that all literary works be forced to be about something; after all narrative or ratiocination is only one possible way to organise material. But is for example, one made up a set of words, and one then set it into alphabetical order, this revelation of the process or experience of alphabeticalization would constitute an overpiece, or at least a formal element which implied some kind of overpiece, and a really perceptive listener would then hear through the words to that experience (or read through them)"³

Intention becomes a kind of fallacy, that is instead replaced by contextualizing; that is meaning is fixed by the parts that precede or follow it. For every work is an example of something and that something is an indicator of context.

In effect the objective is the object itself, the lives of objects, the is-ness of things as opposed to intentional ideas; a time element is brought in. That is one is concerned with the present, the here and now - the indeterminate moment as it arises. Thus structure becomes intrinsic rather than extrinsic to the way things are, bringing the art, life, and amusement dichotomy together.

Many of Fluxus' events make this fusion explaining their sense of humour and inclusive nature. For example all Fluxus performances were given very collective and entertainment entitlements such as the Yam Festival (N.Y. 1963) organised by Ben Vautier and Robert Watts, Festum Fluxorum organised by Macuinas, Higgins and Alison Knowles in Weisbaden (1962) which toured to Copenhagen, Paris and in 1963 Dusseldorf, Amsterdam, Hague, and Nice under other names such as Festspiele Neuester Musik and The Festival of Misfits (London, October 1962) or just Fluxus Festival (Amstel, 1963) performing musical scores - Flux orchestra, events - Flux mass, Flux clinic, Flux swimming pool events, Flux parade, Flux phone - (composed by Ben Vantier (1962): with telephone placed on stage and monitored to loudspeaker.

- 1) Call the police and talk for as long as possible.
- 2) Call the president of the country.
- 3) Call the local newspaper with false news).

Flux-food, Fluxolympiad, Flux film, radio and TV pieces etc.etc.

Later Macuinas was to edit and publish the Flux Year Boxes and Flux Kits which were of encyclopedic - anthological character, containing the more textual pieces from the festivals, as well as the inclusion of many loose items. All of the Fluxus publications come in boxes, or envelopes instead of covers so as to permit inclusion of many object pieces: records, films, scraps of paper, clippings, junk etc. Thus allowing any composition of work that cannot be reproduced in standard sheet form, or cannot be reproduced at all.

In addition to the Year Boxes and Kits that contained samples of various Fluxists, Macuinas edited and published collections of single authors and special items works of single authors. The collections comprised of the complete works of a single author. (Water Yam 1963 by George Brecht was the first of these), to be contained in a box that would be perpetually renewable and expandable for as long as the author was living and producing new works. Thus new boxes were added to the first issues as the first ones were filled up. Thus nearly every Flux member has a collection of boxes in their name.

These Flux collections were themselves expansions on the anthology compiled by La Monte Young in 1960, but not published until 1963. An Anthology brought together verbal, visual and musical notations that proposed, and realised directly on or with the page phenomena that evolved beyond the traditions of the Fine Arts towards one another, into a realm designated intermedia.

While Macuinas continued to publish Fluxus things - cards, games and ideas - and put them into boxes instead of 'books', Dick Higgins founded the Something Else Press 1964 which was essentially Fluxus but didn't have that name. The press was an outgrowth of the publishing and intermedial activity of the Fluxus group in New York, of which Higgins was a member. The only difference was the design for publication and distribution that was in traditional book formats.

Fluxus publications and editions is another extension of their aesthetic ideas, i.e. concretism and functionalism, as a branch of concretism.

Merce Cunningham's *Changes: Notes on Choreography* (1968), done in collaboration with the designer Frances Starr, has words superimposed over photographs and/or related materials. Texts and visual information overlap, nearly obscuring one another. The colours shift from page to page. Many different typefaces are employed, often with a single passage, as are Cunningham's own handwriting and typescripts, together with texts printed upside down, sideways, at various angles, etc.

'Changes' documents Cunningham's career without regard for chronology and was edited by Starr who laid out the pages using a chance method, orientating this process towards an evocation of his dance. Texts, that are Cunningham's accounts, recollections and observations, interact with photographs of Cunningham and dancers in actions, formal and informal dance notations, programs from various performance dates, and texts and notations by musicians with whom Cunningham worked, notably Cage. Consequently Cunningham is not a story teller, but that his words, together with the book's appearance reveal how he thinks about dance and what he had accomplished in dance up to that time. Similarly, there are aesthetic reasons to regard John Cage's, Notations, (1968) not as an anthology of manuscripts by contemporary composers but as a Cagean menage incorporating other composers writings - just as some of his compositions freely draw from musical pieces by other composers.

Alison Knowles collaborated with Cage on the typography and design of 'Notations'. There are 255 reproduced scores by composers, together with a running text of writings by Cage, and incorporating the declarations and ideas of the other composers.

As every composer, including the author/editor, is limited to a single page of notation, Cage is outnumbered 254 to 1 in his musical contribution. Even so the book is Cage's in concept and process, demonstrating the ways compositional notation can abandon not just the staff, but the page as well.

In Knowles' layout the texts are set in a variety of typefaces, that range in content and attitude from dogmatism profundity to triviality, from self importance to wry self effacement. The scores are presented alphabetically by composer, placing for example Milton Babbitt's duration measurement for electronic sound next to Ay-O's verbal arrangement, and Max Matthew's computer printout opposite an account of a dream by Richard Maxfield. The 'text' as chronicle is abandoned instead for a questionnaire, (the composers were asked to write about notation or something relevant to it) as a precedent for the absence of information.

In *foew&ombwhnw* (1969) a collection of miscellaneous writings from the mid 1950's onwards by Dick Higgins looks like a prayer book. The title is an acronym for "Freaked Out Electronic Wizards and Other Marvelous Bartenders Who Have No Wings," as the original title that Higgins discarded as "hopelessly hippie". *foew&ombwhnw* incorporates, within every two-page spread, four separate columns, each one a single exposition of the author/artist's interests. The book then is a selection from Higgins' own collection of work: Essays on the new arts, Fluxus-type events, permutational poems, proposals for impossible objects and situations, concrete poems, operas, mathematical games, photographs, found graphics, songs, etc.

"To read everything in the book in sequence", states Higgins in the preface-
"the reader would have to read the book four times. Hopefully the reader
will get the point and read the four columns more or less together, keeping
clear in his mind the correlations as well as the divergences which hazard
has established".⁴

By realizing other ways of 'doing' writing, they confront not only their
particular subjects, but by implication alternative possibilities for the
structure of writing as well as expanding on the idea of a book, being a
concrete autonomous object in itself. Writing, moving beyond its original
definition as a system of signs about and separate from the various objects
of investigation, now begins to interact with the semiotic structure of
content itself such that the form of the investigation may even assume the
form of the investigated object.

The breakdown in conventional forms of unity particularly in terms of
writing and typography can be traced back to the Futurists and Cubist
collage. Collage by its very nature presupposes a willingness to break
traditional visual syntax by its juxtaposition of images and materials.
Running parallel to this the futurists introduced into literature visual
and auditory means of representing temporal experience which created a
synthesis of poetry and the visual arts. This proclaimed the destruction
of syntax, punctuation, and the replacement of transitions by the
juxtaposition of 'parole in liberta' (liberated words) so that unexpected
analogies might be created.

Texts constituted in this way become autonomous figurations, insofar as they exist by virtue of their reality as elements or signs, and by their relation to meanings outside their actual structure. Thus the improvisation of language allows a wider context of form and meaning, and furthermore recognises the word as something that can create or constitute its own reality that refers to itself.

FOOTNOTES - Section Two

¹ Friedman, Ken. "Fluxus and Concept Art" p51

² Higgins, Dick. Horizons. Poetic's and Theory of the Intermedia p68

³ Ibid p68

⁴ Frank, Peter Ed. Something Else Press p32

Fluxus, by George Maciunas

FLUXUS (ITS HISTORICAL DEVELOPMENT AND RELATIONSHIP TO AVANT-GARDE MOVEMENTS)

Today it is fashionable among the avant-garde and the pretending avant-garde to broaden and obscure the definition of fine arts to some ambiguous realm that includes practically everything. Such broad-mindedness although very convenient in shortcutting all analytical thought, has nevertheless the disadvantage of also shortcutting the semantics and thus communication through words. Elimination of borders makes art nonexistent as an entity, since it is an opposite or the existence of a non-art that defines art as an entity.

Since fluxus activities occur at the border or even beyond the border of art, it is of utmost importance to the comprehension of fluxus and its development, that this borderline be rationally defined.

Diagram no.1 attempts at such a definition by the process of eliminating categories not believed to be within the realm of fine arts by people active in these categories.

DEFINITION OF ART DERIVED FROM SEMANTICS AND APPLICABLE TO ALL PAST AND PRESENT EXAMPLES.

(definition follows the process of elimination, from broad categories to narrow category)

	INCLUDE	ELIMINATE
1. ARTIFICIAL:	all human creation	natural events, objects, sub or un-conscious human acts, (dreams, sleep, death)
2. NONFUNCTIONAL: LEISURE	non essential to survival non essential to material progress games, jokes, sports, fine arts.*	production of food, housing, utilities, transportation, maintenance of health, security, science and technology, crafts, education, documentation, communication (language)
3. CULTURAL	all with pretence to significance, profundity, seriousness, greatness, inspiration, elevation of mind, institutional value, exclusiveness. FINE ARTS ** only. literary, plastic, musical, kinetic.	games, jokes, gags, sports,

* Past history shows that the less people have leisure, the less their concern for all these leisure activities. Note the activities in games, sports and fine arts among aristocrats versus coal miners.

** Dictionary definition of fine arts: "art which is concerned with the creation of objects of imagination and taste for their own sake and without relation to the utility of the object produced."

Since the historical development of fluxus and related movements are not linear as a chronological commentary would be, but rather planometrical, a diagram would describe the development and relationships more efficiently.

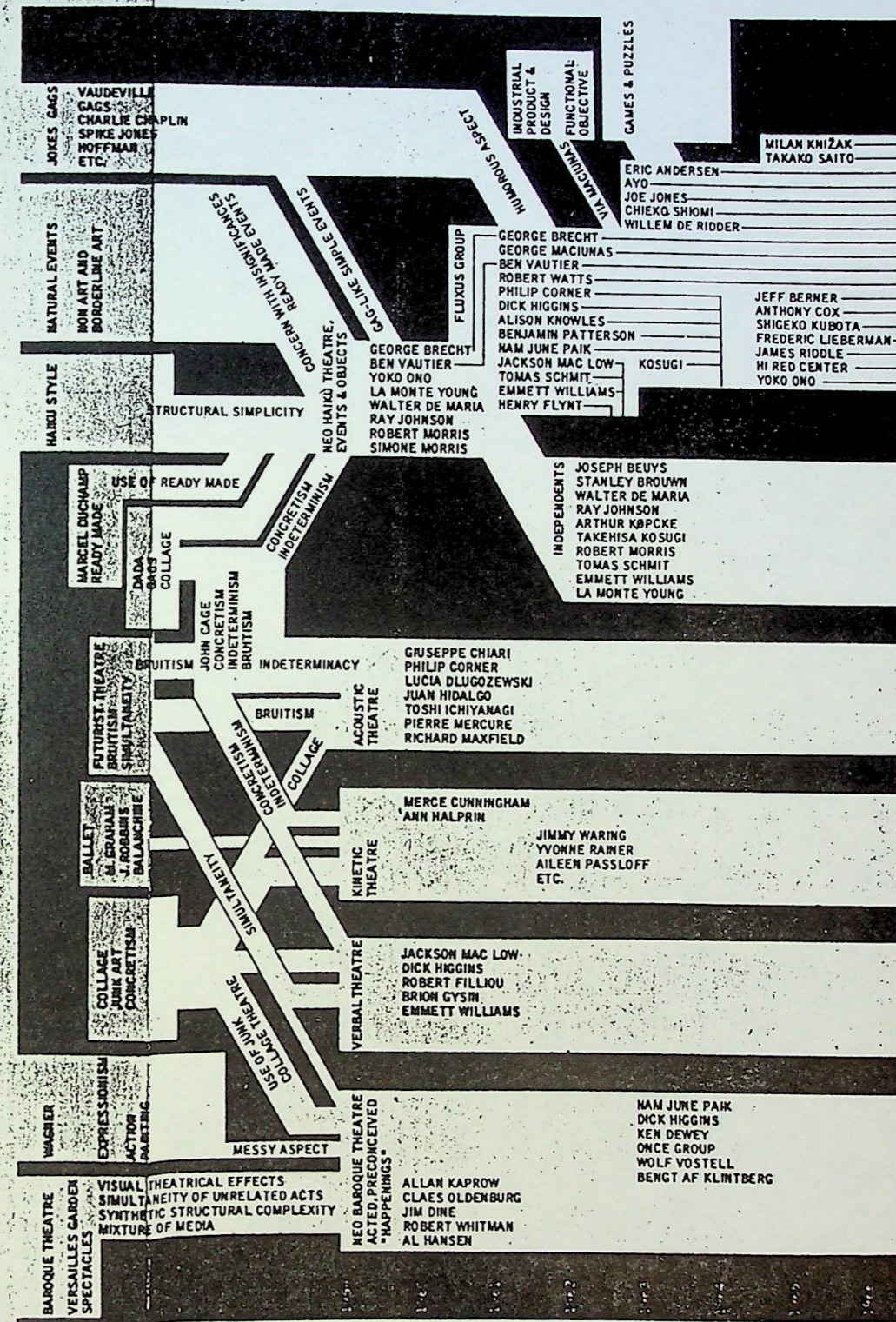
Diagram no.2 (relationships of various post-1959 avant-garde movements)

Influences upon various movements is indicated by the source of influence and the strength of influence (varying thicknesses of connecting links).

Within fluxus group there are 4 categories indicated:

- 1) Individuals active in similar activities prior to formation of fluxus collective, then becoming active within fluxus and still active up to the present day, (only George Brecht and Ben Vautier fill this category);
- 2) Individuals active since the formation of fluxus and still active within fluxus;
- 3) Individuals active independently of fluxus since the formation of fluxus, but presently within fluxus;
- 4) Individuals active within fluxus since the formation of fluxus but having since then detached themselves on following motivations:
 - a) anticollective attitude, excessive individualism, desire for personal glory, prima dona complex (Mac Low, Schmit, Williams, Nam June Paik, Dick Higgins, Kosugi),
 - b) opportunism, joining rival groups offering greater publicity (Paik, Kosugi),
 - c) competitive attitude, forming rival operations (Higgins, Knowles, Paik).

These categories are indicated by lines leading in or out of each name. Lines leading away from the fluxus column indicate the approximate date such individuals detached themselves from fluxus.



George Maciunas

MUSIC FOR EVERYMAN, 1961
 (Methodology rather than a score)
 Various marking techniques such as animal footprints, scores of other composers, rain drops etc. may be used on a grid of two coordinates: time scale and sound categories systematized into inanimate sounds (gaseous, liquid, semiliquid, solid) and animate sounds. (about 160 categories). Schematic score.

TRIO FOR BASS SORDUNE, OLD SCORE, MOUTH & ETUIS, 1962
 Score.

SOLO FOR SICK MAN, 1962
 Specified sounds of various medications after a score.

SOLO FOR IMPORTANT MAN
 telegram is sent to the place performing this event.

DUET FOR FULL BOTTLE AND WINE GLASS, 1962
 Various specified sounds (dripping, gargling, sipping, rinsing etc.) are performed. Score.

HOMAGE TO LA MONTE YOUNG
 Lines previously drawn as performance of Compositions 1961 by La Monte Young are erased, scraped and washed. 1962

HOMAGE TO RICHARD MAXFIELD
 Master tape of any composition by Richard Maxfield is erased as it is being rewound after its performance.

HOMAGE TO WALTER DE MARIA
 All the large constructions of Walter de Maria are brought to performance area by most difficult route: through windows, fire escapes, via crowded subway, bus etc. and then returned to him by same route. 1962

IN MEMORIAM TO ADRIANO OLIVETTI
 Each performer chooses any number from a used adding machine paper roll. Performer performs whenever his number appears in a row. Each row indicates beat of metronome. Possible actions to perform on each appearance of the number:
 1. bowler hats lifted or lowered,
 2. mouth, lip, tongue sounds,
 3. opening, closing umbrellas, etc.

1962 PIANO PIECES

1. piano is moved to performing area
2. piano is tuned
3. with a stick of keyboard length, all keys are sounded together
4. a dog or cat (or both) are placed inside piano and an old classic played
5. three highest strings are stretched with tuning key till they burst
6. one piano is placed on top of another
7. piano is placed upside down and a vase of flowers placed over it
8. picture of piano is drawn
9. "piano piece no.9" is written and sign shown to audience
10. piano is whitewashed
11. piano is washed and waxed.
12. piano is removed.

SOLO FOR VIOLIN, 1962
 Old classic is performed on a violin. Where pauses are called, violin is mistreated by scratching the floor with it, dropping pebbles through f hole, pulling out pegs etc. Score.

PIECE FOR CONDUCTOR, 1965
 Conductor steps over podium and takes a conventional bow. He remains bowed while tying shoelaces, scratching ankles, rolling and unrolling legs of his trousers, etc. etc.

Performance scores from:
 Film Culture, no. 43, 1966.



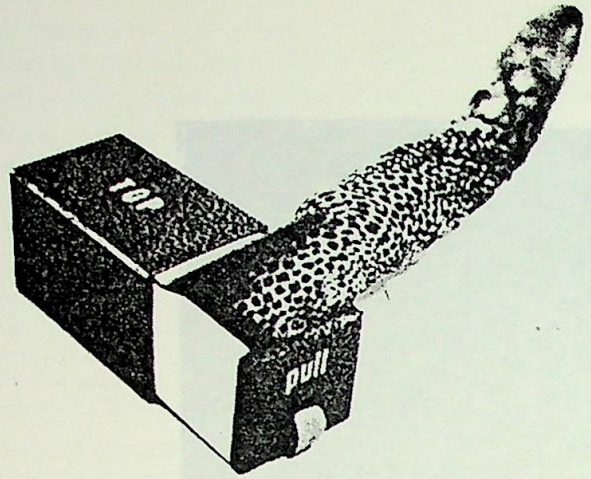
Photos from:
 Fluxus Preview Review, 1963.

George Maciunas: In memoriam to Adriano Olivetti, 1962

243a.
George Maciunas
NEW FLUX YEAR

FLUXUS EDITION
mid '60s/
12 X 7 X 7 cm

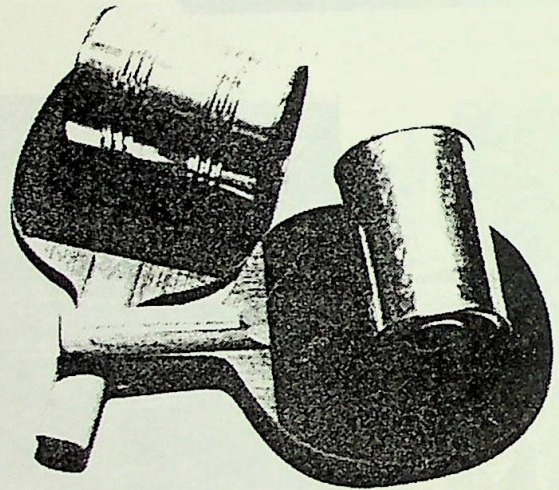
A faded aqua and black jokebox with a green and black pop-out snake. The box contains confetti-like pieces of paper with "New Flux Year" printed on each. White presstype "Top" and "Pull" are on the appropriate surfaces.



<258.I
George Maciunas
PREPARED PING PONG RACKETS
"With spilling water containers"

Unique
1970
26.5 X 15 cm

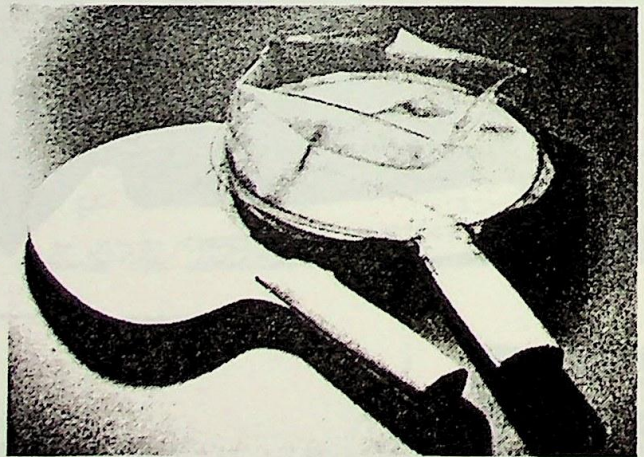
A set of two standard ping pong paddles, marked "Japan", one a blue rubber padded paddle with a tin can bolted on one side of the paddle, the other paddle has red padding and a tin can bolted on.



<258.II
George Maciunas
PREPARED PING PONG RACKETS
"Convex surface"

Unique
1970
26.5 X 15.5 cm

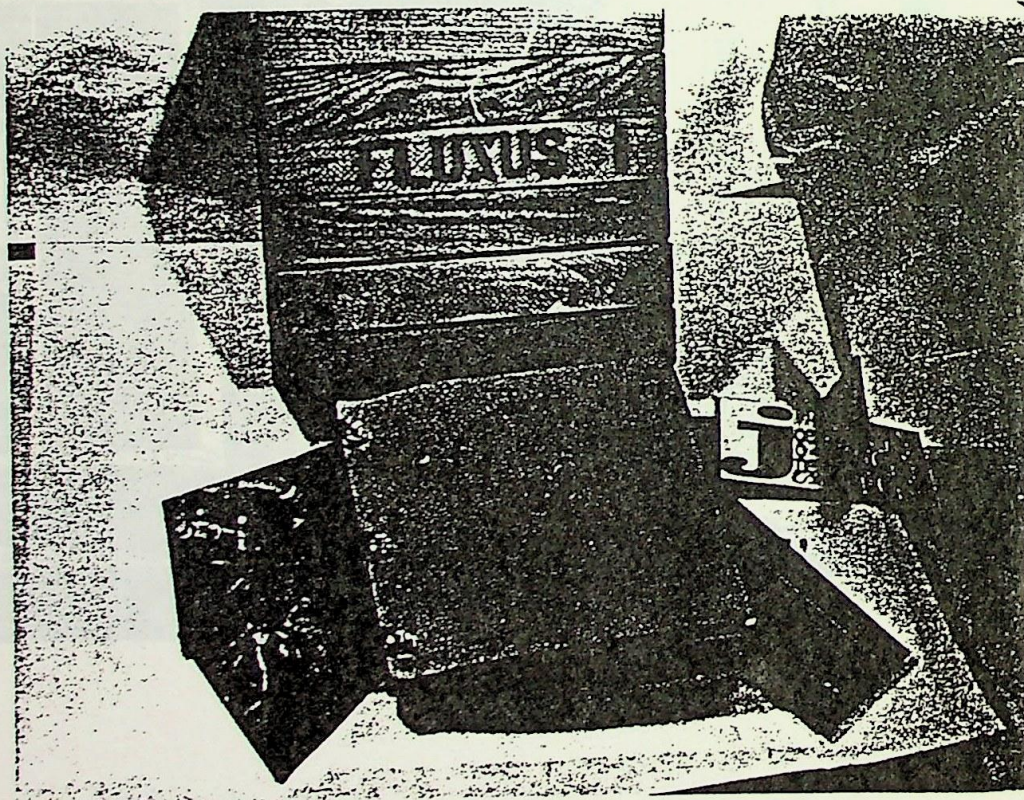
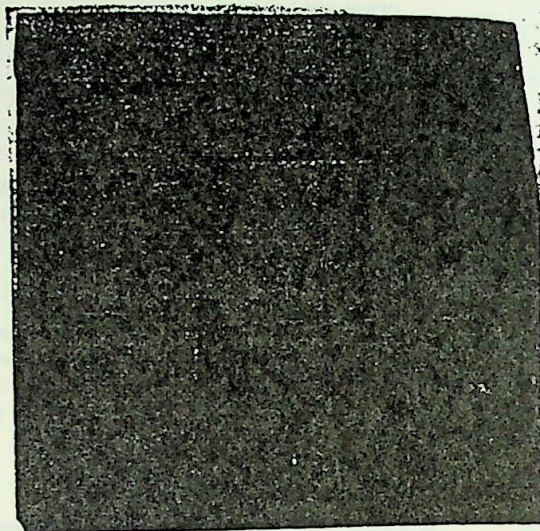
A set of two standard ping pong paddles marked "Imperial - Made in Hong Kong." One has blue padding on one side with a convex surface dome of plastic dented in. The other has red padding and is missing the dome.



FLUXUS 1

Fluxus Edition
Another copy, 1964

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

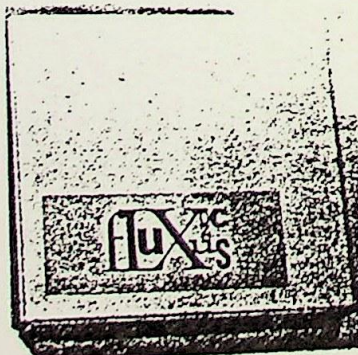


(FLUXUS 1)

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

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

Another similar copy.



LUX YEAR BOX 2

Fluxus Edition

966 ca. 1968

10.3 x 20.3 x 8.6 cm

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

Contains

George Brecht, *Games & Puzzles: Swan Puzzle*
Bead Puzzle, *Ball Puzzle*

Shigeo Kubota, *Flux Machine*

Ken Friedman, *A Flux Corsage*

Ben Vautier, *Total Art Matchbox*

Claes Oldenburg, *False Food Selection*

Ben Vautier, 27 cards in a plastic pouch

Ben Vautier, "Fold/Unfold"

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

Fred Lieberman, *Divertents I*

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

Robert Watts, 2 *Events* cards, Watts Edition

Albert Fine, card

Ben Patterson, card

George Brecht, Ben Vautier, card

an Brin plastic viewer with instruction card

Paul Sharits, *Pull Glue*

Willem DeBelder, *Paper Flux Work*

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

Ben Vautier, 2 *Flux Postcards*

19 film loops probably by Eric Andersen,

John Cale, John Cavanaugh, George Brecht,

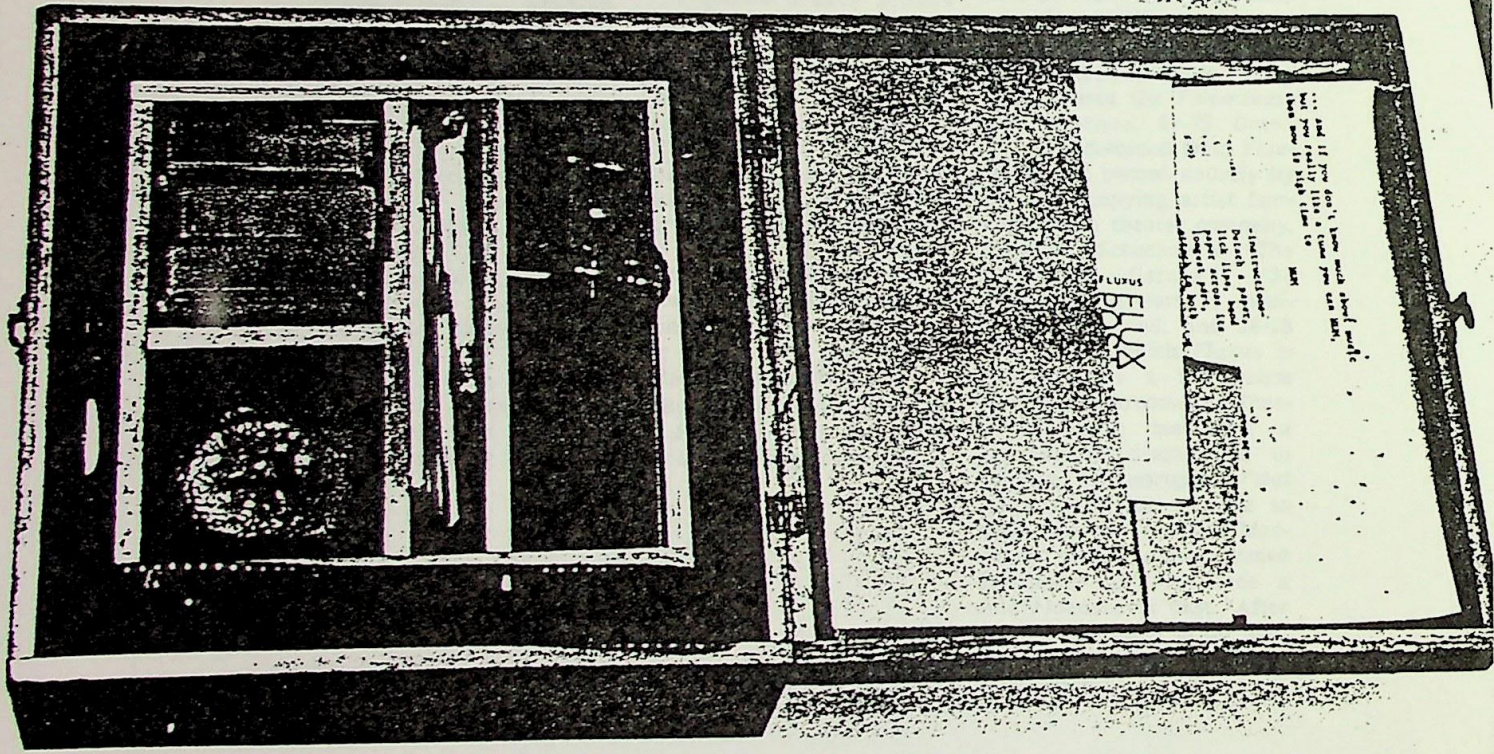
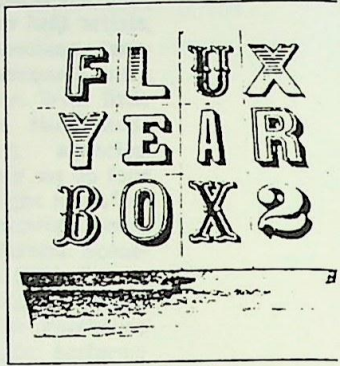
Albert Fine, Dan Lauffer, George Macunas,

Yoko Ono, Paul Sharits, Stan Vanderbeek,

Robert Watts, Wolf Vostell

Contents Envelope, monogram cards in a manila envelope with the top flap cut off, black and orange label attached to the front, letters appear in orange. Contains cards for

Stanley Vanderbeek, Robert Watts, Ben Vautier, Chesko (Mick) Storm, James Riddle, Ben Patterson, Yoko Ono, George Macunas, Fred Lieberman, Albert Fine, James Cavanaugh, George Brecht, Eric Andersen, and 1 unknown



Art Notes

By GRACE GLUECK

FLUXURY ITEM

Pandora would adore it. "Flux Year Box 2," a small wooden chest available (maybe) at your local Esoterica, is the latest on the list of boxed art magazine/games ("Aspen," "S.M.S.," Eduardo Paolozzi's "Moonstrips Empire News"). So crammed with ephemera that it makes the others look like — well, Harper's, "Flux Year Box 2" comes in an edition of 100; sells for \$50. It contains such playthings as a squeezable rubber pear (anonymous); a "Flux Jewelry Kit" by Alice Hutchins (a spring necklace jumps out when you open it); a "Total Art Matchbox" by Ben Vautier ("Use the matches to destroy all art"); some rather strange card games. There are also 20 8mm film-loops, by Stan Van

Der Beek, Yoko Ono, John Cale, etc. Seen through a lorgnette-like hand viewer, the films include a run of bare bottoms (Ono); an underexposed sequence of blinking lights on a police car (Cale).

"Flux Year Box 2" (No. 1 came out six years ago) is produced by Fluxus, a loose-knit collective of Happeners, Eventists, and way-out musicians organized — no, disorganized — in 1961 by George Maciunas (we'll get back to him). Though Fluxus's membership fluxuates, it goes on dauntlessly producing — fluxfests, fluxhims, fluxgags and fluxbooks.

A sample Fluxus activity was its concert last fall at the opening of a paper show staged by the Museum of Contemporary Crafts. One number on the program was "Kill Paper, Not People," consisting of a bow-and-arrow attack on a paper theatrical curtain by the Japanese Fluxist Ay-O. A Fluxus project slated for last winter was a "snow event," the construction of a 6-story snow building by 100 participants. (Alas! It didn't snow.)

But don't think Fluxus is all Frivolity. It is also moving into the neglected field of

artists' housing. In 1966 Maciunas, a young ex-Lithuanian who calls himself an agitator by profession, started Fluxhouse Cooperatives, Inc., whose aim is to help artists, filmmakers, musicians, dancers, etc. find adequate work and living space. With little assistance from foundations or government agencies, F.C.I. has already set up four co-ops, in the light manufacturing district between Houston and Canal Streets. Scouted by Maciunas, the buildings are bought with members' own money. But Fluxhouse obtains mortgages, performs legal and architectural services, does renovation work and (if members want) manages the buildings.

The four co-ops so far are 80 Wooster St., whose ground floor houses the Filmmakers Cinematheque; 64-70 Grand St., now divorced from Fluxhouse and owned entirely by the 17 occupying artist families plus a theater company, (Richard Schechner's "The Performing Garage"); 131 Prince St., a sort of musician's compound; and 16-18 Greene St., which Fluxus is preparing as a fun house (shops, workrooms, a theater, vending machines, a ground-floor discotheque to help pay the mortgage). "But we're really too esoteric to make money," explains Maciunas, whose round-rimmed eyeglasses give his face a mildly Menshevik cast. "After all, if we wanted to do that, we could simply put on Chopin concerts."

THE NEW YORK TIMES, SUNDAY, JUNE 16, 1968

FLUX-KIT ('A' copy)

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

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

Contains:

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

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

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

George Brecht, Newspaper *V TRE*

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

Ben Vautier, *Dirty Water*

Alison Knowles, *Bean Rolls*

Chieko (Mieko) Shiomi, *Endless Box*

Robert Watts, *Rocks by Wgt. in Grams*

Takehisa Kosugi, *Events*

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

Nam June Paik, *Zen for Film*

George Brecht, *Bead Puzzle: Your Birth*

George Brecht, *Inclined Plane Puzzle*

Ay-O, *Fingerbox*

La Monte Young, *LY 61 (Compositions 1*

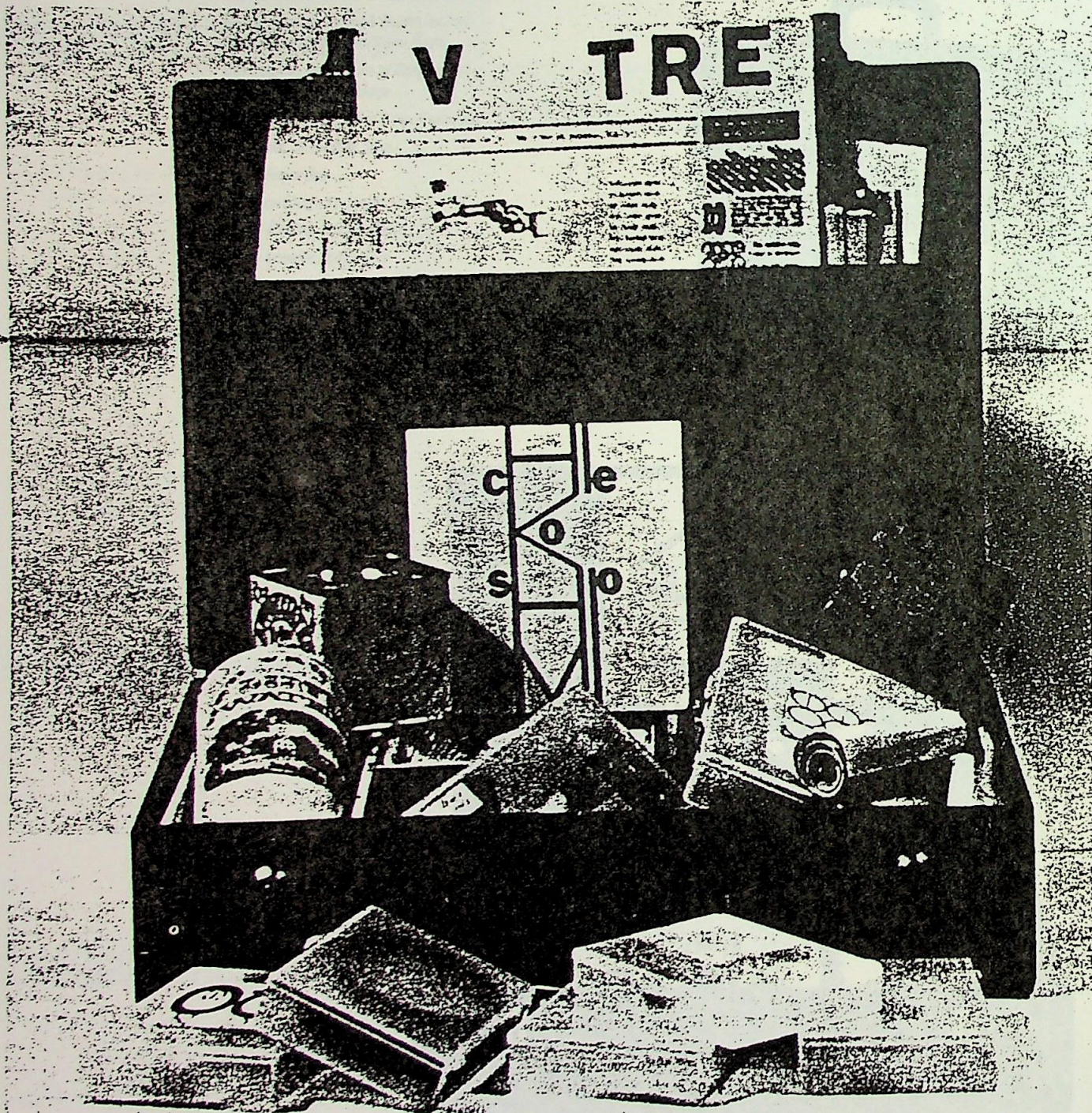
Joe Jones, *Wind Radio*

Emmett Williams, *Alphabet Poem*

Emmett Williams, *An Opera*

George Brecht, *Water Yam*

---, an empty box



FLUX-KIT (B' copy)

Fluxus Edition

1965

30.3 x 44.4 x 12.5 cm, excluding locks, hinges and handle

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

Contains

George Brecht, *Water Yam*

Robert Watts, *Events*

Mieko (Chieko) Shiomi, *Events*

Ben Patterson, *Instruction No. 2*

Robert Watts, *Rocks, Marked by Wgt*

George Maciunas, *Fresh Goods from the East*

Nam June Paik, *Zen for Film*

George Brecht, *Games & Puzzles/Bread Puzzle*

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

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

Ben Vautier, *Collection of Holes (Fluxholes)*

Joe Jones, *A Favorite Song*

Ay-O, *Finger Box*

Giuseppe Chiari, *La Strada*

Mieko (Chieko) Shiomi, *Endless Box*

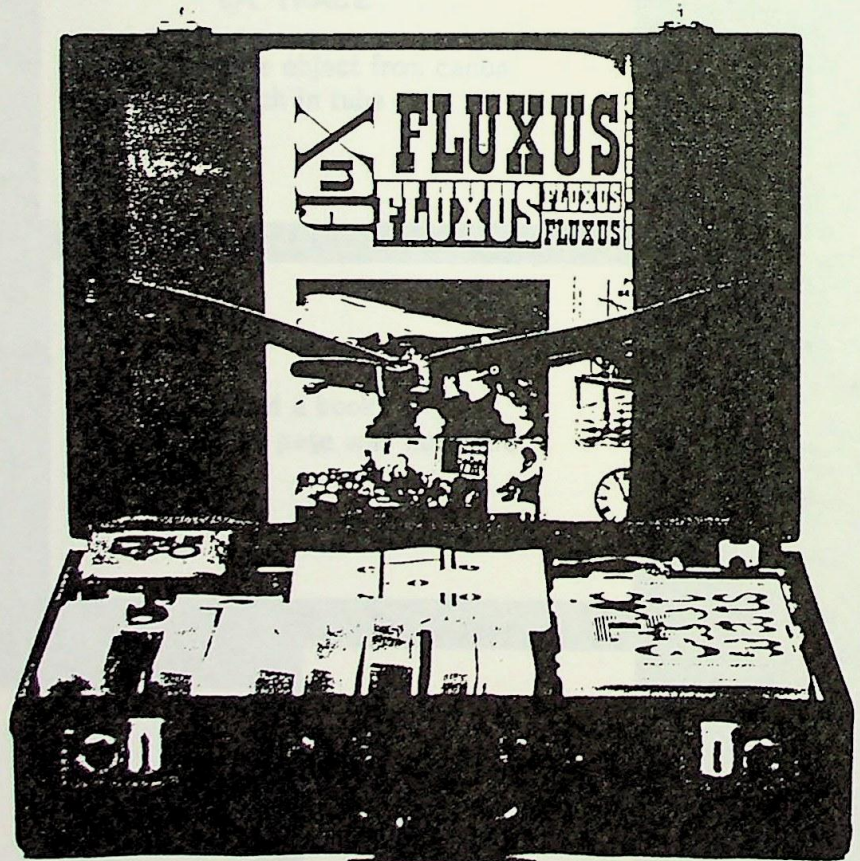
Alison Knowles, *Bean Rolls*

Ben Vautier, *Dirty Water*

Mieko (Chieko) Shiomi, *Water Music*

Emmett Williams, *Alphabet Poem*

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



Robert Watts

this card may be destroyed

winter event

snow

I looked at the calender
and the date had gone by

My Favorite Spot

Rain Event
by subscription only

c/t TRACE

Fire object from canon
catch in tuba



Bean on a plate

I opened a book
and the page was not there

casual event

drive car to filling station
inflate right front tire
continue to inflate until tire blows out
change tire*
drive home

* if car is a newer model drive home on blown out tire

no event

George Brecht

EVENT

pulse start

pulse stop

STRING QUARTET

- shaking hands

G. Brecht
1962

2 UMBRELLAS

- umbrella
- umbrella

IMPOSSIBLE EFFORT

Do 1.

Do 2.

*This
clear upon waking from
a dreamless sleep
I consider a gift
for La Monte Young
George Brecht*

ORGAN PIECE

- organ

G. Brecht
1962

Cards from Water Yam, published by Fluxus / New York.

George Brecht

MOTOR
VEHICLE
SUNDOWN
(EVENT)

(TO JOHN CAGE)
SPRING/SUMMER 1960
G. BRECHT

Any number of motor vehicles are arranged outdoors.

There are at least as many sets of instruction cards as vehicles.

All instruction card sets are shuffled collectively, and 22 cards are distributed to the single performer per vehicle.

At sundown (relatively dark, open area incident light 2 foot-candles or less) the performers leave a central location, simultaneously counting out (at an agreed-upon rate) a pre-arranged duration 1 1/2 times the maximum required for any performer to reach, and seat himself in, his vehicle. At the end of this count each performer starts the engine of his vehicle and subsequently acts according to the directions on his instruction cards, read consecutively as dealt. (An equivalent pause is to be substituted for an instruction referring to non-available equipment.) Having acted on all instructions, each performer turns off the engine of his vehicle and remains seated until all vehicles have ceased running.

A single value from each parenthetical series of values is to be chosen, by chance, for each card. Parenthetical numerals indicate duration in counts (at an agreed-upon rate). Special lights (8) means truck-body, safety, signal, warning lights, signs, displays, etc. Special equipment (22) means carousels, ladders, fire-hoses with truck-contained pumps and water supply, etc.

INSTRUCTION CARDS (44 per set):

1. Head lights (high beam, low beam) on (1-5), off.
2. Parking lights on (1-11), off.
3. Foot-brake lights on (1-3), off.
4. (Right, left) directional signals on (1-7), off.
5. Inside light on (1-5), off.
6. Glove-compartment light on. Open (or close) glove compartment (quickly, with moderate speed, slowly).
7. Spot-lamp on (1-11), move (vertically, horizontally, randomly), (quickly, with moderate speed, slowly), off.
8. Special lights on (1-9), off.
9. Sound horn (1-11).
10. Sound siren (1-15).
11. Sound bell(s) (1-7).
12. Accelerate motor (1-3).
13. Wind-shield wipers on (1-5), off.
14. Radio on, maximum volume, (1-7), off. Change tuning.
15. Strike hand on dashboard.
16. Strike a window with knuckles.
17. Fold a seat or seat-back (quickly, with moderate speed, slowly). Replace.
18. Open (or close) a window (quickly, with moderate speed, slowly).
19. Open (or close) a door (quickly, with moderate speed, slowly).
20. Open (or close) engine-hood, opening and closing vehicle door, if necessary.
21. Trunk light on. Open (or close) trunk lid (if a car), rear-pane (if a truck or station-wagon), or equivalent. Trunk light off.
22. Operate special equipment (1-15), off.
- 23-44. Pause (1-13).

Card from Water Yam:
'Motor Vehicle Sundown (Event) was Brecht's first (1960), most public and most Cageian event, in that there is no single focus as there is in the later 'monostrural' (George Maciunas' word) events.' (Michael Nyman in Studio International, Nov/Dec., 1976, p. 265.)

George Brecht



George Brecht - Solo for violin, 1964.

From V TRE no. 4, June, 1964.

SOLO FOR
VIOLIN
VIOLA
CELLO
OR
CONTRABASS

● polishing

George Brecht
1962

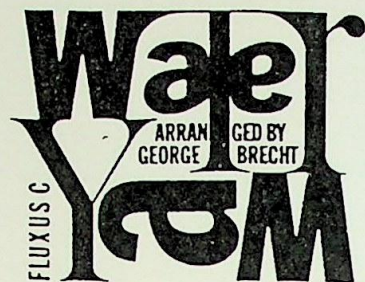
Card from Water Yam.

3.Bre

GEORGE BRECHT
WATER YAM

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

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



GEORGE BRECHT
WATER YAM

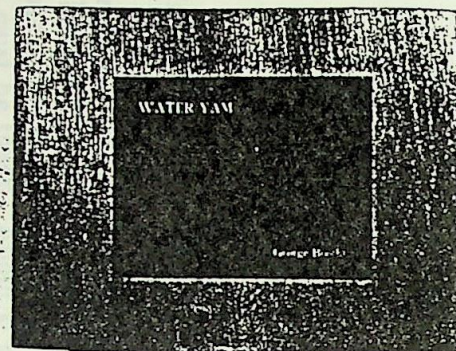
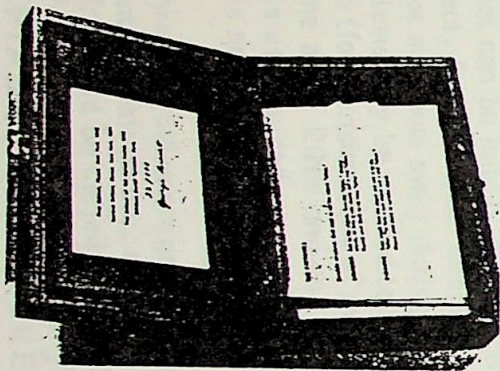
Fluxus Edition, component of *FLUXKIT 'C'*
1963/1969
13 x 18.1 x 3 cm

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

GEORGE BRECHT
WATER YAM

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

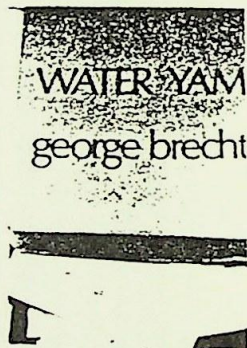
Wood box with brass hinges and clasp. Label on the lid with a justification label on the inside of the lid, numbered '22/100', and signed. Contains 92 scores which are facsimiles of the Fluxus Edition, printed black on white.



GEORGE BRECHT
WATER YAM

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

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



GEORGE BRECHT
EVENTS (from WATER YAM)

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

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

GEORGE BRECHT
ICED DICE

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

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



EVENT NO.9

HI RED CENTER - FLUXCLINIC

Our experience has shown that only about 20 people can be invited and handled, since the procedure is lengthy. A room is set up as a clinic for taking various measurements of invited guests. Most of the measurements are meaningless. The included card indicates all measurements, though not all must be taken. About 8 or 10 performers should be taking measurements of the guests to prevent a long waiting time. The measurements consist of: weights of body, body with one foot off the scale, head over scale, volumes of head (insert head into pail of water, measure displaced water), capacities of mouth (water held in cc), palm, dimensions of height, head min. and max. diameter, nipple to nipple, max. hair length, shoe and foot difference, strength of hair, forefinger punch into some soft material such as expanded polystyrene (measure depth of hole), strength of fist slam, (breaking a stick between 2 supports - measure strength by span of stick), capacities of sucking (water in cc), saliva production in one minute (in cc or grams), capacity between fingers (number of rice seeds that can be held), dimensions of extended tongue, width of inflated cheeks, grasp in diameter of object, foot to mouth minimum dimension, kick height, lean back, minimum to floor, still standing, or minimum sway during 30 seconds. Contents of pocket to be weighed.

The following items may be needed to perform this piece:

Rulers, triangle (for measurement of sway), scale, (large and small), graduated cylinders (for volume measurement) one about 20cc and one several liters (for head measurement), many paper cups (for hygiene - guests use unused cups to sip water, then spill the water through a funnel into cylinders, this way there is no chance of infection).

This whole program is just a suggestion, any parts could be omitted, other pieces added, some concerts or events combined etc. etc.

The whole affair should be called a FLUXFEST, and it is suggested that individual events be called either FLUXCONCERT or / and FLUXEVENT (FLUXSPORTS or FLUXOLYMPIAD), FLUXSTREETEVENT something of this sort.

2

In the "Publisher's Foreword" to this grouping of four distinct "booklets," Higgins cites the features common to all four artists:

.... 1) each is essentially not operating in the medium for which he was trained, 2) each is really operating in a medium—or mode of activity—of his own devising, which 3) lies somewhere between the conventional concept of the seven arts.

(p. xiii)⁹

Alison Knowles' "T Dictionary" opens the volume, a silverprint visual-verbal expansion on a three-page dictionary for the letter "T" set in convincing Websterian type by Knowles, whose intimately personal entries include definitions for "tacos," "tourists," and "Tarwell Gibbs." The "T Dictionary" was realized from Knowles' "Performance Piece #8," indicated by this legible insertion into the montage:

Divide a variety of objects into two groups. Each group is labeled "everything." These groups may include several people. There is a third division of the stage empty of objects labeled "nothing." Each of the objects is "something." One performer combines and activates the objects as follows for any desired duration of time:

1. something with everything
2. something with nothing
3. something with something
4. everything with everything
5. everything with nothing
6. nothing with nothing

The *Alison Knowles 'T' Dictionary* is a graphic performance of this piece which uses words as one group of objects and images as the other.

(p. 35)

Benjamin Patterson follows with a sequence of didactic and epistemological tracts, moving from straight essay ("Notes on PETs," i.e., Perceptual Education Tools) to program outline, then to diagrammatic evaluation of the program function and efficacy, and finally to raw material for "fueling" the program. This last resembles the brief, open-ended "Haiku theater" propositions of George Brecht, Bob Watts, La Monte Young, and Tomas Schmit—e.g. disjunct phrases such as "take the word 'spleen' and give it meaning" (p. 74) or "friendly fragments" which imply action and analysis at once ("is this the evidence of your civilization" (p. 75)).

♣ ALISON KNOWLES
♦ TOMAS SCHMIT
♠ BENJAMIN PATTERSON
♣ PHILIP CORNER

Knowles, Alison; Schmit, Tomas; Patterson, Benjamin; Corner, Philip. *The Four Swits*. New York: Something Else Press, 1965. 192 pp. 9 1/2 x 6 1/4 x 1 1/8" (24.2 x 16 x 2.7 cm.). 1st and 2nd printings, each 1000 copies cloth. (2nd printing has colored end leaf.)

Ben

ART = BEN

ART IS INTENTION + PRETEN-
TION OR DOUBT — CAN BE SI-
GNING OR NOT SIGNING —
CAN BE COPYING OR NOT CO-
PYING — CAN BE ANYTHING
THOUGHT OR DESTRUCTION —
CAN BE ME AND THE REST CAN
BE « I DONT CARE A DAM
ABOUT ART » TOO

I AM NOT A CREATOR
ALL I DO IS COPY
ISIDORE ISOU - G. BRECHT
JHON CAGE - MARCEL DUCHAMP
DADA _____

TOTAL ART POETRY

**I SIGN THE
T R U T H**

**JUST SAY
ANYTHING**

BY THE PRESENT CERTIFICATE
I BEN DECLARE . AUTHENTIC
WORK OF ART

**I
DO
NOT
SIGN
ANymore**

DATE

(I DONT SIGN)

BEN 1961

Cards, published by Ben, Nice. 1963/64.

3.Ben

FLUXFILMS
Catalogue

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

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

FLUXFILMS

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

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

LONG VERSION, ADDITIONAL FILMS TO SHORT VERSION

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

* camera: Peter Moore

Editing and titles by George Maciunas

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

APPENDIX

- Mid 1950's: John Cage (1912) held classes in composition at the New School for Social Research whose students included, Allen Kaprow, Dick Higgins, George Brecht, Jackson McLow and Al Hanson. Cage did two things for Fluxus. The first at the level of contemporary music, by the notion of indeterminateness, the other by his teaching of Zen.
- 1961: George Macuinias (1931-1978) organised events by Cage, Maxfield, Ichiyanagi, Vanderbeek, Higgins, La Monte Young, Yoko Ono, De Maria etc. at his own A.G. Gallery. These were the first Fluxus events in the U.S.A. though the name Fluxus had not yet been coined.
- 1962: Beginning of Flux-group activities with 1st flux festivals: 14 concerts in Weisbaden state museum, 6 concerts in Copenhagen, 7 in Paris. Started to edit, publish, design containers, labels, packaging of all flux editions.
- 1963: Flux festivals in Dusseldorf, Amsterdam, Hague, Nice.
- 1964: Publication of Flux-year-box one, anthology of flat objects in envelopes.
- 1965: Production of Fluxkit, an attache case with various flux objects by various artists up to that date. 2nd flux orchestra concert at Carnegie Recital Hall. Flux-fest at New York Cinematheque.
- 1966: Production of Flux-year-box 2, anthology of film loops, games and paper events. Event at Village Gate (benefit for Evo): adhesive net dropping over dancing guests. Flux-fest in Prague.
- 1967: Flux films shown at Cologne, Turin, Perugia, Como, Savono, Zurich, Belgrade, Zagreb, Sarajevo and several U.S. colleges. Flux film awarded Milwaukee Art Centre Award, 4th Ann Arbor Film Festival Award. Fluxus Paper Performance at Time & Life Building sponsored by Container Corp. and Museum Contemporary Crafts. Flux Clinic organised by Hi Red Centre (Japanese collective) at the Astoria Hotel N.Y.

- 1968: George Macuinas organised first artist housing co-operatives in Soho N.Y.
First Flux-food event - flux eggs, food with invisible drug giving colour to the urine of person eating it, gravel soup, nail soup, tea variations, mono colour meals: white meal, black meal and other colours, fish ice cream, sleeping pill sandwiches etc., etc.
- 1969: Second flux-food event (funny foods).
- 1970: Flux mass performed at Voorbees chapel, Douglas College, New Jersey, at same college organised flux sport olympiad - giant glove boxing, prepared table tennis: rackets (1) with attached cans filled with water (2) with holes in centre (3) with extremely soft surfaces (4) with 3ft long handles etc.
Jousting on bicycles with stuffed pillows, chess tournaments, handicap races, etc., etc.
Flux festival in collaboration with Yoko Ono and John Lennon: Grapefruit banquet, funny tours and tickets, measuring clinic, garden of water events, maze of difficult doors etc.
First flux toilet project - toilet seat variations: covered with double faced adhesive tape, brush mat, sand paper, inflated rubber, corrugated surface and polished slippery surface etc.
Plastic soap with thin coat of real soap that washes off in first use, urinals turned upside down, etc., etc.
- 1972: Flux shoe festival at Falmouth, Exeter, Croydon, Oxford, Cardiff, Blackburn, Hastings and Nottingham.
- 1975: Flux Harpsichord Recital at 80 Wooster St. Soho N.Y.
- 1976: Flux-labyrinth project and second Flux Harpsichord Recital at Kunstverein show in Berlin.
- 1978: Death of George Macuinas, director of Fluxus.

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