

# FLUXUS

A long tale with many knots

Germany 1962 - 1994

12 April - 1 July 07

The exhibition is accompanied by an extensive catalogue containing an illustrated chronology of the story of FLUXUS in Germany as well as pictures of important documents and all art works shown in the exhibition.

May 07: Seminar about Fluxus history and guided tour of the exhibition. In collaboration with El Monte Foundation

## Centro Andaluz de Arte Contemporáneo

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### Timetable. 1 April - 1 July

Tuesday to Friday: 10 - 21 h.  
Saturday: 11 - 21 h.  
Sunday: 10 - 15 h.  
Monday: Closed  
Holidays: Consult with Centre

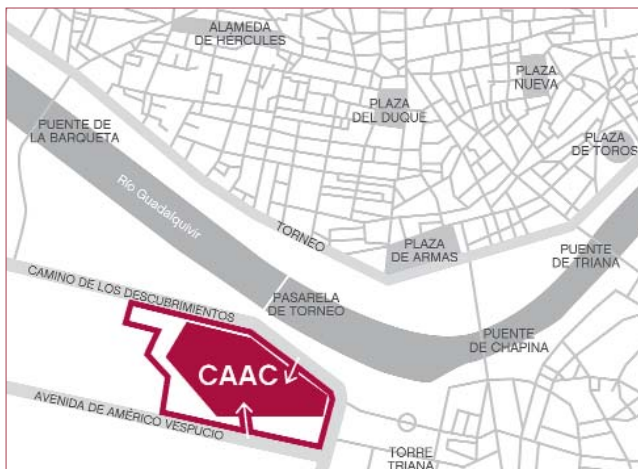
### Access

Avda. Américo Vespucio nº2  
Camino de los Descubrimientos s/n

### Transport

C1 and C2 buses

Tickets sales until 30 minutes  
before closing



 Centro Andaluz de Arte Contemporáneo  
CONSEJERÍA DE CULTURA

ifa

An Exhibition of the Institute for  
Foreign Cultural Relations (ifa),  
Stuttgart, Germany

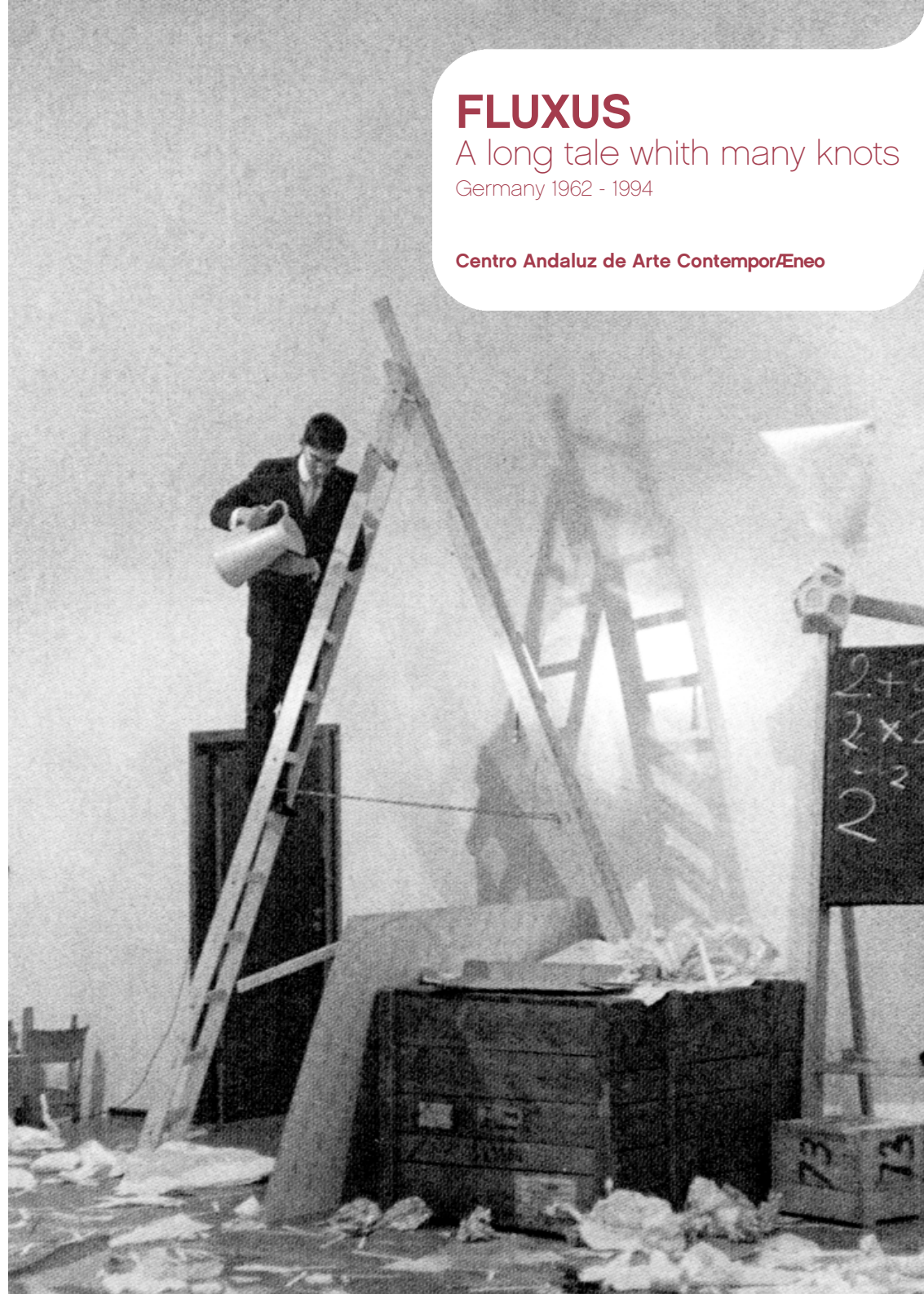
Cover: George Meclunas in Brechts "Drip Music", 1963

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Joseph Beuys  
George Brecht  
John Cage  
Henning Christiansen  
Robert Filliou  
Ludwig Gosewitz  
Al Hansen  
Geoffrey Hendricks  
Dick Higgins  
Joe Jones  
Ute Klophaus  
Milan Knizak  
Alison Knowles  
Arthur Köpcke  
Manfred Leve  
George Maciunas  
Nan June Paik  
Benjamin Patterson  
Robert Rehfeldt  
Dieter Roth  
Gerhard Rühm  
Takako Saito  
Tomas Schmit  
Daniel Spoerri  
Endre Töt  
Ben Vautier  
Wolf Vostell  
Emmett Williams



D. Roth, *Hare made of rabbit excrement*, 1972-1987

The first Fluxus Festival took place at the Städtisches Museum in Wiesbaden in 1962. George Maciunas, an artist-impresario who came from Lithuania and was trained at various art schools in New York, had planned a concert series for September 1962 with the title "Fluxus + International Festival of the Newest Music". Over four weekends, artists from various fields appeared together in Wiesbaden in "action music" pieces and "happenings", in "events" and compositions of "concrete music"; tapes were played and films were shown.

The term "Fluxus", which Maciunas had originally thought of as the title for an "International Magazine of the Newest Art, Anti-art, Music, Anti-Music, poetry, Anti-poetry, etc.", served the tireless organizer from then on as the name for numerous concerts and events, manifestos and editions that have come into being and been publicized, thanks in large part to his initiative, during the following years in Europe, the United States and Japan. Although the magazine never was published, the term "Fluxus", as a description for a wealth of the most varied artistic activities, has been retained from the sixties until today.

Fluxus - it is first and foremost a many-dimensional web of encounters, performances, ideas and objects that extends over a long time period and many countries. Fluxus - it is a field phenomenon, whose borders are indistinct and difficult to determine. Fluxus - it is, in a free translation of Lewis Carroll, a long tale with many knots. Important nodes formed first in New York and in the German cities of Darmstadt, Düsseldorf, Cologne, Wuppertal, Wiesbaden and Berlin. Lively connections developed with Tokio, and with Paris, Amsterdam, Copenhagen, London, Stockholm, Prague and Madrid. But in the long history of Fluxus, the two main scenes of action were New York - where George Maciunas lived - and the Federal Republic of Germany - which since the late sixties has become the provisional, or more permanent, place of residence for many Fluxus artists.

Characteristic of the history of Fluxus in Germany is that artists such as John Cage, Nam June Paik, George Maciunas, La Monte Young and Emmett Williams met with a sense promoted interdisciplinary approaches and reacted



W.Vostell, *Fluxus-Piano-Lituania, Hommage à Maciunas*, 1994



G. Maciunas, *Fluxkit*, 1964

immediately to new impulses. In the Federal Republic of Germany, which was beginning to reorient itself not only politically and economically but also culturally, a favorable climate developed for artistic experimentation that linked up with the avant-garde movements of the early 20th century and was able to develop new, "intermediating" forms.

Unlike other European countries or the USA, in the Rhineland and Berlin there were, from the start, not only artists who created a platform of one kind or another for themselves and their friends. There also were a number of engaged individuals in galleries and museums who experienced Fluxus as irritating, therefore important, work on the concept of art and who tried to communicate this. But it was the artists such as Joseph Beuys or Wolf Vostell who saw to it that Fluxus remained a continuing presence in the West German art scene into the seventies. Fluxus had provided decisive



B. Vautier, *Ben Museum*, 1972

impulses for their own work and they never gave up their contact to the Fluxus circle.

In presenting various aspects of the long history of Fluxus in Germany, the exhibition and catalog document, on the one hand, important festivals, concerts and appearances by the artists in Germany. But in connection with other preserved documents such as posters, letters, film or sound recordings as well as scores and artists' books, they do make it possible for today's observer to form an image of the actions and events of those times. On the other hand, the exhibition shows original works by Fluxus artists, works that were created during the early days of concerts and activities together, and also newer works by artists who have lived and worked in Germany or who still live there today. The multiples and publications chosen were, with few exceptions, published either by Maciunas or in German editions.

Given in many diverse sources and forms of expression, Fluxus repeatedly eludes ultimate attempts at definition and definitive art historical categorization. If one searched contemporary thought for concepts that might characterize the unsystematic, intermediary and ephemeral nature of Fluxus, one encounters for example, the concept of the "rhizome", taken from botany by Gilles Deleuze and Félix Guattari. The "rhizome", so the philosopher and psychoanalyst describe it in their book *A Thousand Plateaus*, "can take on the most disparate forms, from a branched spreading in all directions on the surface to a compression in bulbs and tubercules..."