

# Fluxus Heidelberg Center BLOG

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This FHC BLOG will contain an overview of all news we find and get in connection to Fluxus. Articles, publications, events, celebrations, Biographies, you name it. Every month the collection of the blog will be published on the FHC website as a digital archive

THURSDAY, JUNE 25, 2009

## Something Else Press: Exploring the Ways and Means of Communication

By Steve Clay

Designed, edited and produced by Dick Higgins, Something Else Press books contain offbeat and avant-garde writing in a neat and tidy yet quirky and distinctive form. The Press began in 1964 following Higgins's break with Fluxus founder George Maciunas, and embodied the many of the concerns which identified the then nascent art movement.

Early titles include Jefferson's Birthday/Postface (1964), Higgins's collection of performance scores about which the jacket copy reads: 'Jefferson's Birthday consists of all the things Dick Higgins wrote, composed or invented between April 13th, 1962 and April 13th 1963 inclusive, on the assumption that the bad work one does is just as valid as the interesting work. So some is lousy. So? Some is terrific. Hurrah for the Irish! And hurrah for Thomas Jefferson! And Daniel Webster too!' Jefferson's Birthday was produced back-to-back with Postface, Higgins's account of the background and beginning of Fluxus. He thus connects theory to practice a theme that would be pursued and enacted throughout his career.

Other early publications include New York Correspondance School of Art pioneer Ray Johnson's The Paper Snake (1965). Here is a bit of Higgins's somewhat polemical jacket copy description: 'The meaning in Ray Johnson's work is not logical, like an Aristotelian syllogism, but counter logical, like a psalm. All art... 'Al Hansen's A Primer of Happenings & Time/Space Art (1965) was another early title, as was Rumanian born nouveau realiste artist Daniel Spoerri's 1966 classic, An Anecdoted Topography of Chance (re- Anecdoted Version) 'Done with the help of his very dear friend Robert Filliou and translated from the French, and further re-anecdoted at random by their very dear friend Emmett Williams, with one hundred reflective illustrations by Topor'.

Dick Higgins's 1969 collection foewaomwhnw (disguised as a prayer book) contains his defining essay 'Intermedia' in which he first describes and elaborates artworks which 'fall between media' arguing that the social conditions of the time (early to mid 1960's) no longer allowed for a 'compartmentalised approach' to either art or life. Indeed the range of works published by Something Else exemplify a very diverse approach: first American editions of several of Gertrude Stein's works including The Making of Americans (1966); a reprint of Henry Cowell's New Musical Resources (1969); Merce Cunningham's Changes: Notes on Choreography (1968); John Cage's anthology of radial musical scores Notations (compiled and produced with Alison

Knowles and published in 1969); A Sailors Calendar by Ian Hamilton Finlay and Gordon Huntly(1971); Jackson MacLow's aleotric and systematic composition Stanzas for Iris Lezak; Richard Meltzer's The Aesthetics of Rock (1970); One Thousand American Fungi by Charles McIlvaine and Robert K MacAdam(1973); and Emmett Williams's Anthology of Concrete Poetry (1967) which still stands, along with Mary Anne Solt's Concrete Poetry: A World View (Indiana University Press, 1970) as one of the defining gatherings of the subject. Artist's books, critical theory, early

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## Litsa Spathi's Storefront



### Fluxus Heidelberg Videos

Explanation of technical details about some videos made by the Fluxus Heidelberg Center. This booklet also contains some appendixes with texts previously published by the Fluxus Heidelberg Center (Litsa Spathi & Ruud Janssen).

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### Textual Architectures Sourcebook

Textual Architectures Sourcebook. Yes we

Modernism, concrete poetry, amusement, Fluxus, back to the land hippie culture

– through the use of conventional production and marketing strategies, Dick Higgins was able to place unconventional works into the hands of new and often unsuspecting readers.

In *Two Sides of a Coin: Fluxus and Something Else Press*, Higgins notes his style of publishing (large edition books in a 'trade' format) in contrast to that of Maciunas, who stressed the original, the hand-made or hand-assembled book/object that was necessarily produced in relatively small editions. Both Maciunas and Higgins rejected the 'Helvetica look' which dominated commercial design at the time (early to mid sixties); Maciunas, in Higgins's words '...favoured a tight energetic look, which he achieved by using sans serif types, especially News Gothic, which he then juxtaposed with old-fashioned and florid display faces...' Higgins describes some of his own ways around the 'Helvetica look' thus: '...I set poems and short chapters flush bottom on the type pages (usually they are set in the middle). I used larger and bolder running heads at the tops of pages than is customary in order to tie the page together and because I liked the legibility it gave to a sometimes rather scattered or unorthodox page. Since I did not wish to develop favouritism among type faces, I used whatever faces a particular supplier had, often making my selections by means of chance operations, using dice ... [this] gave the Something Else Press books their look of old but new.

In addition to pamphlets, cards, newsletters, posters and other ephemera, Something Else Press had published over sixty book titles when it ended due to personal health and departmental problems in 1974. Peter Frank's *Something Else Press an annotated Biography* (MacPherson and Co, 1983, now out of print) is a generally excellent source of information about the publications and the aesthetic and intellectual curiosity which drove them. Other useful sources include *The Something Else Press – Notes for a History to be Written Someday* published in *The New Lazarus Review* (Vol.2, n.1, 1979; ¾, 1980) as well as the essay *Two Sides of a Coin: Fluxus and Something Else Press* (published in Higgins's *Modernism Since Postmodernism: Essays on Intermedia* (SDSU Press, 1997) *Modernism Since Postmodernism* is the final volume in Higgins's critical trilogy which also includes *A Dialectic of Centuries: Notes Towards a Theory of the New Arts* (Printed Editions, 1979) and *Horizons: The Poetics and Theory of the Intermedia* (Southern Illinois University Press, 1984). Higgins's scholarly projects include *Pattern Poetry: Guide to an Unknown Literature* (State University of New York Press, 1978) and *On the Composition of Images Signs and Ideas (De Imaginum Signorum et Idearum Compositione)* by Giordano Bruno, edited and annotated by Dick Higgins, translated by Charles Doria and with a foreword by Manfredi Piccolomini (Willis, Locker & Owens publishing, 1991).

Toward the end of his career, Dick Higgins voraciously collected the works of American commercial trade book designer Merle Armitage (1893-1975) and authored the yet-to-be published *Merle Armitage and the Modern Book*. One of the projects sadly left unfinished at the time of Higgins early death was *A Theory of the Book*, which was to be published by Granary Books. The concept for this book had been developing in Higgins's mind for years; he'd even compiled an extensive bibliography, which was later found in his computer files. A lovely obituary for Dick Higgins (1938-1998), written by Ken Friedman, appears in *Judith Hoffberg's Umbrella* (Vol. 21, n. ¾, 1998) and is reprinted in *Umbrella: The Anthology* (Umbrella Editions, 1999).

*Steven Clay is co-author (with Rodney Phillips) of A Secret Location on the Lower East Side: Adventures in Writing 1960-1980. He is also an editor, curator, archivist and publisher of Granary Books. He lives with his wife and*

can (fly), is the result of a Fluxus performance done by Litsa Spathi documenting the election of Barack Obama as first black president of the USA. The text of a newspaper article formed the basis for *Fluxus Poetry*. This book contains the complete set of works and an explanation of the performance. A biography of Litsa Spathi is included.

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## Textual Architectures

*Textual Architectures, Yes we can (fly)*, is the result of a Fluxus performance done by Litsa Spathi documenting the election of Barack Obama as first black president of the USA. The text of a newspaper article formed the basis for *Fluxus Poetry*. This book contains the final set of 24 works and an explanation of the performance. A biography of Litsa Spathi is included.

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## Fluxus Flesh Power

*Fluxus Flesh Power* is a unique publication with *Fluxus Poetry* where computer generated anagrams are presented both in text format as visual format. The book also includes a biography of the artist.

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## Performances Fluxus Heidelberg 2003-2005

B&W version. An overview of the Fluxus Performances done for the Fluxus Heidelberg Center by Litsa Spathi and Ruud Janssen. This publication contains an overview of the first performances done from 2003 till 2005. The texts of the scores and many B&W photos are published in this book.

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*their two daughters in New York City.*

Labels: [Dick Higgins](#), [Something Else Press](#), [Steve Clay](#)

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## FLUXUS chapter in AUSSAULT ON CULTURE by Stewart Home (UK)



THE ASSAULT ON CULTURE CHAPTER 9 (pages 50-55)

THE ORIGINS OF FLUXUS AND THE MOVEMENT IN ITS 'HEROIC' PERIOD

In the summer of 1958 John Cage (born Los Angeles, 1912) began teaching a course in musical composition at the New School For Social Research, New York. This course brought together, as guest lecturers and pupils, a number of personalities who would be crucial to the development of what would later become known as Fluxus. Apart from Cage, those in attendance included George Brecht (born Halfway, Oregon, 1925), Jackson Mac Low (born Chicago, 1922), Dick Higgins (born 1938), Allan Kaprow and Toshi Ichijanagi (Yoko Ono's first husband).

A couple of years later, George Maciunas (born Kaunas, Lithuania, 1931) attended classes in electronic music run by Richard Maxfield at the same venue. La Monte Young also attended these classes. Young was simultaneously organising a series of performances and concerts in Yoko Ono's New York studio (December '60 to June '61) which featured a number of the future 'fluxus' personalities. Meanwhile, Maciunas held three lecture/demonstrations, entitled 'Musica Antiqua et Nova', at his own AG Gallery between March and June '61. On the invitation card to these conferences appeared the message "a 3-dollar contribution will help to publish Fluxus magazine". This is the first recorded appearance of the name.

Sometime before this, the poet Chester Anderson had asked La Monte Young to edit an issue of "Beatitude East". Various documents which were to have gone into "Beatitude East" disappeared, along with Anderson. When they eventually reappeared, Young got Jackson Mac Low to assist him in assembling a selection of material representing the new trends in musical and poetic composition. As well as those connected with the group which had met at the New School For Social Research ([Henry Flynt](#) and Ray Johnson are among those not already mentioned), works by composers living in Europe (such as Nam June Paik, Dieter Rot and Emmett Williams) were collected. Maciunas did the layout and design for what had by this time been retitled "An Anthology". The paste-up was completed by October '61, but due to delays and financial difficulties the

## Performances Fluxus Heidelberg 2003-2005

Colour Version. An overview of the Fluxus Performances done for the Fluxus Heidelberg Center by Litsa Spathi and Ruud Janssen. This publication contains an overview of the first performances done from 2003 till 2005. The texts of the scores and many full colour photos are published in this book.

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## Rail Track

Visual Poetry and Fluxus Performance by Litsa Spathi. A Journey from Breda to Munich that is presented in a visual way.

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## Rail Track - Variation 2

Rail Track - Variation 2 has the same content as the first edition. It contains Visual Poetry and Fluxus Performance by Litsa Spathi. A Journey from Breda to Munich that is presented in a visual way. Only the cover is different.

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## Balla Balla Size XL

Balla Balla Trilogy is a conceptual work where Visual Poetry and a Fluxus Performance are combined. This is part SIZE XL of this Trilogy. The final result of the performance is the installation of these three books

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## Balla Balla Size XXL

Balla Balla Trilogy is a conceptual work where Visual Poetry and a Fluxus Performance are combined. This is part SIZE XXL of this Trilogy. The final result of

book didn't actually appear for another two years.

Debt forced Maciunas to take a graphic artists job with the US Air Force, and so, in November '61, the government sent him to West Germany to design lettering for military aircraft. The work was not only highly paid, it also enabled Maciunas to use the government resources placed at his disposal to promote fluxus. He became particularly adept at abusing the subsidised postal system which was intended to keep up morale among military personnel by minimising the cost of communication between them and their loved ones. Once in Europe, Maciunas made contact with Nam June Paik (born Seoul, Korea, 1932, and already infamous for cutting John Cage's necktie in two). Paik, in his turn, introduced Maciunas to a number of other avant-gardists resident in Europe, most notable among whom was Wolf Vostell (born Leverkusen, Germany, 1932).

Maciunas was still planning Fluxus magazine, but by this time he was also working on a series of concerts to promote it. Because he believed the avant-garde should present the public with a unified front, Maciunas asked Paik to delay his event "Neo-Dada in der Musik", and Vostell to put off publication of his "De-coll/age" magazine, until plans for all Fluxus events and publications were finalised. Paik and Vostell ignored this request; "Neo-Dada in der Musik" took place in Dusseldorf in June 1962, and the first issue of "De-coll/age" was published to coincide with this event.

Maciunas's plan was for a world tour of fluxus concerts taking in one large city a month. These were to have begun in June '62 in Berlin and ended in New York in December '63. The scheme was only very partially realised. Initially scheduled as the fourth festival in the series, "The Fluxus International Festival Of Very New Music" at the Horsaal des Stadtischen Museums, Wiesbaden, West Germany (fourteen concerts staged over the four weekends of September 1962), turned out to be the first and most ambitious of a series of performances that later became known as the "Festum Fluxorum". During the course of organising the Wiesbaden event, Maciunas fell out with a number of those billed as taking part (most notably the composers grouped together under the New Stylists label); and as a result, this and future fluxus manifestations would consist chiefly of action music verbally scripted compositions which tended to receive attention from those interested in performance art, rather than music critics.

The composers present at Wiesbaden (including Alison Knowles and her artist husband Dick Higgins, Nam June Paik, Robert Filliou, Arthur Koepcke, Wolf Vostell, Emmett Williams, Thomas Schmit, Ben Patterson and George Maciunas) performed not only their own works, but also many pieces by the likes of Yoko Ono, John Cage, Jackson Mac Low, Robert Watts and La Monte Young. Sometimes the audience became the performers, as with Terry Riley's "Ear Piece For Audience":

"The performer takes any object(s) such as a piece of paper, cardboard, plastic etc. and places it on his ear(s). He then produces the sound by rubbing, scratching, tapping or tearing it or simply dragging it across his ear, he also may just hold it there, it may be placed in counterpoint with any other piece of sound source."

This, like many other pieces performed during the festival, was included in the - at that time - unpublished "An Anthology", the paste-up of which Maciunas had brought with him to Europe.

The bizarre and destructive nature of some performances - which included the destruction of musical instruments, shaving exercises, and a leap into a bathtub filled with water - attracted a certain amount of media coverage. The festival as a whole highlighted the difference between what Maciunas would later label the 'monomorphic neo-haiku flux-event' and the 'mixed media neo-baroque happening'. That is to say that although the fluxus performances were intermedial, in the sense that they fell between various

the performance is the installation of these three books

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## [Balla Balla Size X](#)

Balla Balla Trilogie is a conceptual work where Visual Poetry and a Fluxus Performance are combined. This is part SIZE X of this Trilogie. The final result of the performance is the installation of these three books.

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disciplines such as music and visual arts, each composition focused on a single event isolated from any other action and was presented as an iconoclastic insight into the nature of reality itself. Thus the emphasis in fluxus work was on structural simplicity, and its protagonists placed it in the tradition of the natural event, Marcel Duchamp, jokes, gags, Dada, John Cage and Bauhaus Functionalism. The scores on which performances were based were invariably short, even if the actual pieces were often indeterminate in duration. For example, Maciunas's "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 the 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."

Theoretically, by using these scores anyone was able to perform fluxus works with little need for practice, skill, or preparation. (1) Chieko Shiomi's "Disappearing Music For Face" is one of the best known and most popular examples of this:

"Change gradually from smile to no smile."

Maciunas was unable to attend the 'Festival Of Misfits' in London (Gallery One and Institute of Contemporary Arts, 23rd October to 8th November '62) and critics are divided over whether it should count as an official fluxus event. The participants were Arthur Koepcke, Gustav Metzger, Robin Page, Ben Patterson, Daniel Spoerri, Ben Vautier and Emmett Williams. Ben Vautier (born Naples, Italy, 1935) lived in the window of Gallery One for much of the festival. Many considered Robin Page's "Guitar Piece" to be the highlight at the evening of action music held at the ICA. Victor Musgrave describes the performance in "The Unknown Art Movement" (Art and Artists, October '72):

"Wearing a shining silver crash helmet and holding his guitar ready to play, Robin waited a few moments before flinging it onto the stage and kicking it into the audience, along the aisle and down the steps into Dover Street. The effect was dramatic, the spectators arose and rushed after him as he ran round the block aiming frenetic kicks at the disintegrating guitar. The night sky was lurid with flashes of lightning; it was also the very day when the world stood poised in trepidation at the crucial point of the Kennedy-Kruschev confrontation over Cuba."

The "Festival of Misfits" was followed by concerts in Copenhagen (November '62), Paris (December '62), Dusseldorf (February '63), Amsterdam (June '63), the Hague (June '63) and Nice (August '63). It was at the Dusseldorf event that Joseph Beuys (born Cleve, Germany 1921) first involved himself with the fluxus movement. After the "Fluxus Festival Of Total Art" organised by Ben Vautier, Maciunas returned to New York where he concentrated on publishing activities rather than the organisation of concerts and other performances.

This first period of Fluxus activity coincided with a split within the movement over the question of disrupting high cultural activities and plans to harass middle class commuters as they travelled to and from work. In the "Fluxus New-Policy Letter No.6" (dated 6/4/63) Maciunas outlined his 'proposed propaganda action' for Fluxus in New York. The use of propaganda was broken down into four main areas:

- a) Pickets and demonstrations.
- b) Sabotage and disruption.
- c) Compositions.
- d) Sale of Fluxus publications.

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These were to serve a dual purpose, "action against what H. Flynt describes as 'serious culture' & action for fluxus". Flynt, despite his bizarre and unorthodox Leninist leanings (for an example of these see the pamphlet "Communists Must Give Revolutionary Leadership In Culture" - World View Publishers, New York, 1965), had already established himself as the most politically committed of the Fluxus circle. In February '63, under the auspices of 'Action Against Cultural Imperialism', he'd held public demonstrations outside the Lincoln Center and the Museum Of Modern Art, New York, to protest against serious culture. **Flynt** (born Greensboro, North Carolina, USA, 1940) was one of the first white political activists to perceive that American high culture - due to its bourgeois European ancestry - was both racist and classist, and that its falsely assumed superiority was simply one aspect of its imperialistic nature.

The Fluxus aesthetic of unpretentious simplicity was by implication an assault on serious culture. It is therefore not surprising that Maciunas believed those adhering to his 'movement' would welcome some no less bizarre, but somewhat more practical, attacks on class society. In "News-Policy Letter No.6", Maciunas uses Flynt's example as a role model for organising pickets and demonstrations.

The next set of suggestions dealt with ideas for 'propaganda through sabotage and disruption'. These were divided into nine sections, with three main headings. The transportation system was to be disrupted with pre-arranged break-downs at strategic points on the city road system during the rush hour. The communication system was to be disrupted by the dissemination of false information and, most ingeniously of all, "stuffing postal boxes with thousands of packages (containing heavy bricks etc) addressed to various newspapers, galleries, artists etc, bearing no stamps & bearing as return address various galleries, concert halls, museums". Although Maciunas was being over optimistic in assuming that either the 'sender' or 'receiver' would be bound to pay for these, there is no doubt that the plan could have caused a good deal of disruption. Since any given postal worker can only carry a limited weight when delivering mail, if enough packages had been sent simultaneously to a single district this could have caused considerable delay in the distribution of mail. If the district selected was a business district the tactic would have been particularly effective with virtually no adverse effect on ordinary workers. Finally, there were plans to disrupt cultural life through the use of stink and sneeze bombs, the mailing of fake announcements, and using telephones to direct emergency and delivery services to museums (&c) on opening nights.

In a letter to Maciunas dated 25th April '63, Jackson Mac Low describes these tactics as approaching the "unprincipled, unethical and immoral". Mac Low, who had edited the anarcho-pacifist magazine "Resistance" from 1945-54, came out on the side of reaction by declaring that he was not concerned with demolishing the edifices of his enjoyment of the past. For similar reasons Brecht, Knowles (born New York, 1933) and Higgins sided with Mac Low, - while Flynt criticised Maciunas' s plan as being over artistic.

The dichotomy between those with a pan-disciplinary perspective and those who were unable to perceive anything beyond minor aesthetic concerns reached a head in August '64. Allan Kaprow (who had already disassociated himself from fluxus) organised and directed a performance of Stockhausen's "Originale" at the Judson Hall, as a part of the 2nd Annual New York Avant-Garde Festival. Maciunas and other fluxists (A-Yo, Takako Saito and Ben Vautier) who agreed with Flynt and Tony Conrad's condemnation of Stockhausen as an active supporter of Amerika's white racist elite, picketed the concert under the auspices of Action Against Cultural Imperialism. Other members of the fluxus movement decided to cross the picket line. Dick Higgins angered both pickets and scabs by joining the protest before going into the concert hall.

After this incident, Maciunas eventually gave way to the demands of the scabs and removed political issues from the fluxus agenda. Flynt distanced and disassociated himself from the movement Fluxus, like the Situationist International before it, proved incapable of sustaining itself as simultaneously a political and cultural movement. The heroic period was over, fluxus could do no more than slowly degenerate.

Footnotes

1. Fluxus never dealt with the problem of exactly who the audience should be for these performances. Perhaps the performer acted out the script for their own, rather than anyone else's, amusement. However, the fact that Fluxus staged public performances of these events would indicate that the intended audience was wider than the individual performer(s).

source: <http://www.stewarthomesociety.org/ass/fluxone.htm>

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posted by Ruud Janssen @ [4:34 AM](#)

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FRIDAY, JUNE 19, 2009

## Yoko Ono - Interview 2009

*"Meine Arbeit zu kritisieren, hat immer noch eine starke Tradition in der Kunstwelt" art sprach exklusiv mit der japanischen Künstlerin Yoko Ono in New York*

Hamburg (ots) - Seit mehr als 40 Jahren lebt Yoko Ono mit den Sonnen- und Schattenseiten des Berühmtseins und galt jahrzehntelang als Drachenfrau, Hexe oder Spalterin der Beatles. 29 Jahre nach dem Tod von Beatles-Mitglied John Lennon scheint die 76-jährige Yoko Ono wieder als Künstlerin wahrgenommen zu werden. Auf der Biennale in Venedig wurde sie mit dem Goldenen Löwen für ihr Lebenswerk ausgezeichnet. Das Kunstmagazin art traf Yoko Ono in New York und sprach mit ihr exklusiv über ihren künstlerischen Werdegang.

Es war eine schwierige Anfangszeit für die in Japan geborene Künstlerin, die sich nicht unterordnete und kontroverse Kunst machte. "Es hat mich schon immer interessiert, die Dinge aufzurütteln", so Yoko Ono. Ihre gemeinsam mit John Lennon produzierte Musik und die Mission als Friedensbotschafter verband das Paar Ono-Lennon, überschattete jedoch über viele Jahre die eigentliche künstlerische Arbeit der Japanerin. Umso mehr scheint es sie zu berühren, dass ihr Lebenswerk nach fast 50 Jahren mit dem Goldenen Löwen ausgezeichnet wird und Yoko Ono gibt zu, dass sie überrascht und glücklich darüber ist, dass keine Angst gezeigt wurde, sie zu nominieren, denn ihre Arbeit zu kritisieren, habe immer noch eine starke Tradition in der Kunstwelt.

Der Künstler George Maciunas ermöglichte der jungen Frau 1961 ihre erste öffentliche Ausstellung und prägte den Begriff der Fluxus-Bewegung. Als Fluxus-Künstlerin war Yoko Ono dafür bekannt, dass sie den Betrachter mit Anweisungen herumkommandierte. Zu ihren berühmtesten Arbeiten zählt die Performance "Cut Piece", die sie zwischen 1964 und 1966 in Japan, in New York und London und 2003 ein letztes Mal in Paris aufführte. Yoko Ono forderte die Besucher auf, ihr Stück für Stück die Kleider vom Leib zu schneiden. Mit dieser Arbeit verbindet die Künstlerin eine für sie sehr wichtige Aussage: "Du willst kein Opfer sein, obwohl sie versuchen werden, ein Opfer aus dir zu machen."

Yoko Ono musste über viele Jahre mitansehen, wie männliche Kollegen mit ähnlichen Arbeiten mehr Beachtung fanden als sie und zahlreiche Lügen über sie und ihren Mann auf der ganzen Welt verbreitet wurden. "Wenn ich das an mich herangelassen hätte, wäre ich als Mensch gestorben", erklärt sie. Warum sie bereits in ihren frühen Arbeiten einen starken feministischen Standpunkt vertrat, begründet Yoko Ono mit folgenden Worten: "Ich bin Feministin, weil ich Mensch bin. Was dir angetan wird, sollte dich bestürzen. Weil sie so viel Angst haben, sind die Leute jedoch nur halbe Menschen." Und sie fügt hinzu: "Ich mache das alles, um ein vollständiger Mensch zu sein."

art ist Europas größtes Kunstmagazin und Marktführer im Segment der Kunstzeitschriften. Die monatlich erscheinende Zeitschrift informiert auf journalistisch anspruchsvolle, verständliche und unterhaltsame Weise über alle wichtigen Ereignisse, Entwicklungen und neuen Trends der internationalen Kunstszene. Neben Malerei, Plastik und Architektur wird auch über jüngere Gattungen wie Fotografie, Videokunst, Design und CrossCulture berichtet.

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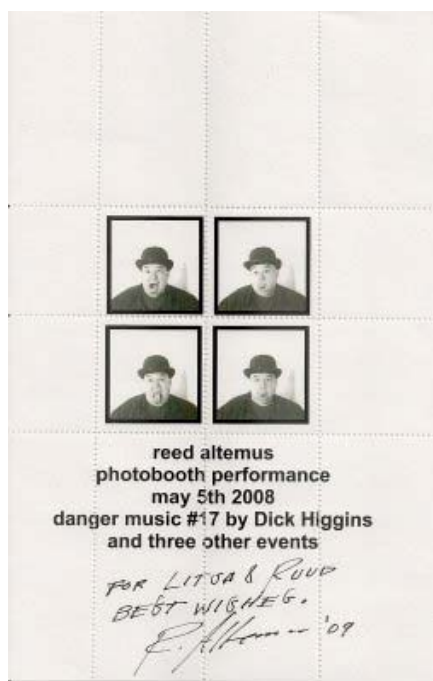
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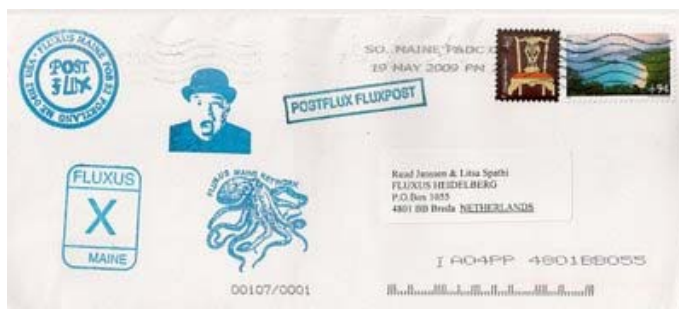
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FRIDAY, JUNE 12, 2009

## Mail from FLUXUS MAINE







Mail from FLUXUS MAINE (Reed Altemus) with his photobooth performance may 5th 2008 - Danger Music #17 by Dick Higgins and three other events, and his "Encyclopedia Fluxanica". Thanks for this wonderful gift Reed Altemus. It is now part of the Fluxus Heidelberg Center Archive.

Labels: [Artistamps](#), [Danger Music #17](#), [Dick Higgins](#), [Reed Altemus](#), [USA](#)

posted by Fluxus Heidelberg Center @ [11:09 PM](#)

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## John Cage als Bildkünstler in Waiblingen



Außergewöhnliche Galerie: Bildern lauschen und Musik sehen  
John Cage als Bildkünstler in Waiblingen

WAIBLINGEN – John Cage einmal anders: Die visuellen Arbeiten des vor allem als Komponist der Avantgarde weltweit bekannten Künstlers werden

im baden-württembergischen Waiblingen gezeigt.

Vom 14. Juni bis zum 20. September präsentiert die Galerie Stihl 72 Exponate, die einen Einblick in das bildkünstlerische Schaffen Cages (1912-1992) geben. Wie seine Kompositionen sind auch seine visuellen Arbeiten vom Zufall geprägt, «und von zurückhaltendem Respekt gegenüber der Natur», wie Galerieleiterin Ingrid-Sibylle Hoffmann berichtete.

Bildern lauschen und Musik sehen

Cages Arbeit war einst Impuls für die europäische Fluxus-Bewegung mit Aktionskunst und Happenings. Die Besucher gehen in einem quadratischen Turm am Eingang buchstäblich durch einen Cage-Film in die Galerie. Der Film «one and 103» führt ein in die Welt von Cage, «in der man »Bildern lauschen« und »Musik sehen« kann», wie Kuratorin Gisela Sprenger-Schoch mitteilte.

Mit seiner 35-teiligen Serie «On the surface» versuche der US-Amerikaner, die Funktionsweise der Natur nachzuvollziehen. Die multimediale Ausstellung bezieht Cages Bezugspunkte zu anderen Künstlern mit ein, etwa durch ein Blatt von Robert Rauschenberg oder einem von Cage und Jasper Jones gestaltetem Plakat.

Weltweite Ableger

Nach Angaben des John Cage Trust at Brad Collage in New York gibt es ein großes Interesse am bildnerischen Schaffen Cages: Sechs verschiedene Ausstellungen werden weltweit vorbereitet – Waiblingen ist die erste.

dpa  
10.6.2009 17:04 MEZ

source: <http://www.roth-hilpoltsteiner-volkszeitung.de/artikel.asp?art=1032883&kat=48&man=15>

Labels: [exhibition](#), [John Cage](#), [Waiblingen](#)

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