

**"THE LUNATICS ARE
ON THE LOOSE ..."**

*European Fluxus Festivals
1962-1977*



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**EUROPEAN
FLUXUS
FESTIVALS**

1962-1977

CONTENTS

2

⁵ Petra Stegmann

PREFACE

⁷ Peter van der Meijden, Henar Rivière Ríos,
Heike Roms, Petra Stegmann, Caroline
Ugelstad

EUROPEAN FLUXUS FESTIVALS 1962–1977

¹⁷ Henar Rivière Ríos

KLEINES SOMMERFEST: APRÈS JOHN CAGE Wuppertal, 9 June 1962

²⁹ Henar Rivière Ríos

NEO-DADA IN DER MUSIK Düsseldorf, 16 June 1962

⁴³ Benjamin Patterson in interview
with Petra Stegmann

SNEAK PREVIEW: FLUXUS. HAPPENINGS, ENVIRONNEMENTS, POÈMES, DANSES, COMPOSITIONS Paris, 3 July 1962

⁴⁹ Henar Rivière Ríos

FLUXUS – INTERNATIONALE FESTSPIELE NEUESTER MUSIK Wiesbaden, 1–23 September 1962

⁹³ Peter van der Meijden

PARALLELE AUFFÜHRUNGEN NEUESTER MUSIK Amsterdam, 5 October 1962

¹⁰⁹ Heike Roms

FESTIVAL OF MISFITS London, 23 October – 8 November 1962

¹²³ Peter van der Meijden

FLUXUS – MUSIK OG ANTI-MUSIK – DET INSTRUMENTALE TEATER – 6 PRO- ET CONTRAGRAMMER Copenhagen and Fredriksberg, 23–28 November 1962

¹⁶¹ Excerpt from Dick Higgins's account
of the festival

FESTUM FLUXORUM. POÉSIE, MUSIQUE ET ANTI-MUSIQUE ÉVÉNEMENTIELLE ET CONCRÈTE Paris, 3–8 December 1962

¹⁶³ Susanne Rennert

FESTUM FLUXORUM FLUXUS – MUSIK UND ANTIMUSIK. DAS INSTRUMENTALE THEATER Düsseldorf, 2–3 February 1963

¹⁸³ Caroline Ugelstad

PRE-FLUXUS Stockholm, 1–3 March 1963

¹⁹⁵ Caroline Ugelstad

FLUXUS CONCERT Oslo, 28 March 1963

²⁰³ Peter van der Meijden

CONCERTO Copenhagen, 23 April 1963

²¹³ Peter van der Meijden

2 FLUXUS-AFTENER Copenhagen, 6–7 June 1963

²²¹ Peter van der Meijden

FLUXUS FESTIVAL Amsterdam, 23 June 1963

²³⁵ Jennifer Burkard

FLUXUS FESTIVAL D'ART TOTAL (ET DU COMPORTEMENT) Nice, 25 July – 3 August 1963

²⁵¹ Peter van der Meijden

2 INTERNATIONALE KONCERTER FOR NYESTE INSTRUMENTALTEATER OG ANTIART Copenhagen, 27 and 30 September 1963

²⁶³ Excerpts from correspondence between
Emmett Williams and George Maciunas

POÉSIE ET CETERA AMÉRICAINNE Paris, 9 October 1963

- ²⁶⁹ Peter van der Meijden
**INTERNATIONAAL PROGRAMMA
 NIEUWSTE MUZIEK – NIEUWSTE
 THEATER – NIEUWSTE LITERATUUR**
 Amsterdam, 18 December 1963
- ²⁸³ Myriam Kroll
FESTIVAL DER NEUEN KUNST
 Aachen, 20 July 1964
- ²⁹⁷ Peter van der Meijden
**NYE KONCERT-FÆNOMENER,
 HAPPENINGS, ACTION MUSIC ETC.**
 Copenhagen, 29–30 August, 3–4
 and 6 September 1964
- ³²¹ Peter van der Meijden
**FLUX FESTIVAL – NIEUWSTE MUZIEK
 EN ANTI-MUZIEK – HET INSTRUMEN-
 TALE THEATER**
 Scheveningen, 13 November 1964
 and Rotterdam, 23 November 1964
- ³⁴⁵ Petra Stegmann
**NEHUDBA, NEDIVADLO, NELITERATURA,
 NEUMĚNÍ – ADVANCED ART,
 AKCE, NOVÝ REALISMUS, HAPPENINGS,
 EVENT**
 Prague, 5–7 April 1966
- ³⁵⁷ Henar Rivière Ríos
CONCIERTO ZAJ (FESTIVAL ZAJ 2)
 Madrid, 29 May 1966
- ³⁶⁷ Petra Stegmann
FLUXUS
 Vilnius, Spring 1966
- ³⁷⁵ Henar Rivière Ríos
FLUXUS-CONCERT
 Berlin, 4 October 1966
ZAJ-CONCERT
 Berlin, 5 October 1966
- ³⁹¹ Petra Stegmann
KONCERT FLUXU
 Prague, 13, 17 October 1966
HRY
 Prague, 14 October 1966
- ⁴¹⁵ Henar Rivière Ríos
EVENTS Y NEW MUSIC
 Madrid, 12 November 1966
- ⁴²⁹ Heike Roms
FLUXCONCERT BY AND FOR FLUXUS
 Aberystwyth, 28 November 1968
- ⁴⁴¹ Petra Stegmann
FLUXCONCERT
 Budapest, 24 February 1969
- ⁴⁵³ Vanja Sisek
FESTUM FLUXORUM
 Berlin, 14–15 November 1970
- ⁴⁶⁵ Petra Stegmann
**FLUX-CEMBALO-ABEND /
 FLUX-LABYRINTH**
 Berlin, 3 and 5 September – 17 October
 1976
- ⁴⁸⁹ Petra Stegmann
**FLUXUS FESTIVAL – 3 DNI FLUX
 ZABAWY I CZWARTY W FLUX KLINICE**
 Poznań, 28 November – 1 December 1977
- ⁵¹⁰ **CHRONOLOGY OF EUROPEAN
 FLUXUS FESTIVALS 1962–1977**
- ⁵⁴⁸ **ARTISTS' BIOGRAPHIES**
- ⁵⁷⁶ **AUTHORS' BIOGRAPHIES**
- ⁵⁷⁸ **INDEX**
- ⁵⁸⁴ **INDEX OF SCORES**
- ⁵⁹¹ **ACKNOWLEDGEMENTS**
- ⁵⁹² **IMPRINT**

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()

()

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()

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**FLUXUS-CONCERT
BERLIN, 4 OCTOBER 1966**

**ZAJ-CONCERT
BERLIN, 5 OCTOBER 1966**

Henar Rivière Ríos

At the opening of the exhibition *Das Nichtbarocke in der Kunst* – an event taking place as part of the Berlin Festwochen – a Fluxus concert was held on 4 October 1966, followed by a Zaj concert the next evening. The exhibition was presented by Galerie Block in the foyer of the Forum-Theater and showed images of pop-realism by artists such as Konrad Lueg, Gerhard Richter and Sigmar Polke. The concerts were respectively the 9th and 10th soirées of a series organised by René Block since 1964 and had been made possible by the German artist Wolf Vostell.¹

THE FLUXUS-CONCERT

The 9th soirée of Block's series was offered by the American composers Alison Knowles and Dick Higgins as a part of their 1966 European tour.² Higgins and Block had been considering the possibility of calling it "Pre-fluxus, Post-fluxus, Un-fluxus",³ but it would finally simply be presented as a *Fluxus-Concert*. It began at 11:00 p.m. on Wednesday, the 4th and was divided into two parts. The first part consisted of works by different authors that were staged simultaneously in pairs according to the method established by Alison Knowles's *Interruption Music – for J.C.* (1966): "The audience picks the pieces by [selecting] numbered cards. No activity is ended, it is just overlaid with another".⁴ As for the second part, it can be assumed that it was Dick Higgins who put it together and that the works were performed consecutively one after the other.⁵

The *Interruption Music – for J.C.* lasted "for an hour"⁶ and, needless to say, it did not follow the order set out in the programme but the one chosen at random by the spectators. Knowles and Higgins,

along with the Spanish composer Juan Hidalgo and the Greek artist and writer Vagelis Tsakiridis, carried out a *Simultaneous Bean Reading* (1964). They took printed paper scrolls found "scattered on stage", unrolled them and read aloud simultaneously "a series of strangely alienated texts" on beans (fig. 1).⁷ These writings were part of Knowles's *Bean Rolls* (1963), a collection of canned books for which she had "got some tea cans [...]. After placing some beans in each can, I began filling them with printed scrolls. I collected real information on beans, like songs, Japanese proverbs, LL Bean Company clothing ads, and all kinds of other stuff from the public library and my friends. [...] Nam June Paik told me later that he kept the Bean Rolls beside the toilet for his morning contemplative reading. There were eleven offset printed scrolls in each can, each roll held with a rubber band, the kind used by orthodontists to pull teeth into alignment".⁸

Another lecture would take place during the *Interruption Music – for J.C.*: a recital from "the official 'rental contracts for residential properties'",⁹ copies of which had also been distributed in the stalls, so that the audience could read along. An attending expert would later conclude that "no other text could have seemed more absurd than these".¹⁰ This performance corresponded to Higgins's *Lecture Number One* (1957) and was accompanied by the German poet and dramatist Claus Bremer reading from another form of printed document, namely a newspaper (fig. 2).¹¹

The fragment of newspaper Bremer held in his hands was left over from a previous action where it had not been used as a source of information, but rather as a source of sound and recreation. Higgins, Tsakiridis and, apparently, also Vostell and the Spanish composer Tomás Marco had handled different sorts of paper, showing "everything that can actually be done" with this material: "it can be torn, made into confetti, built into a paper boat and can, if wanted, even be eaten" (fig. 3).¹² In spite of being a free interpretation of Benjamin Patterson's *PAPER PIECE* (1960), this rendition came closer to the original score than did other, more characteristic Fluxus versions, since it concentrated on the activities done by the performers, rather than on the interactions of the audience with the paper.¹³

At a certain point during the first part of the concert, Tsakiridis oriented himself by following an arrow sign moved by Marco over his own head according to the instructions of George Brecht's event-score *DIRECTION* (1961): "Arrange to observe a sign | indicating direction of travel | •travel in the indicated direction | •travel in another direction" (fig. 4).¹⁴ Knowles, though, focused all her attention on a toy steam engine that was placed on a kind of pedestal improvised by placing a metal bucket upside down on a small table (fig. 5). Ignoring the other activities going on around her on stage, Knowles manipulated the little mechanism in order to set it in motion, thus performing Joe Jones's *Steam Engine* (1963).¹⁵ Meanwhile, Marco and Vostell were eating meringues, a dessert that was offered to the audience too.¹⁶ This was a rendition of the first movement of Geoffrey Hendricks's "For A. Knowles – Eat – Gymnastics – Rest" (1966), the second part of which would be carried out by Knowles. Even though she "had the flu and was bathed in sweat and sneezing constantly"¹⁷ she would not hesitate to lay on stage with her shoulders on the floor and her hands holding her waist, kicking her legs in the air (fig. 6).

The second part of the programme was structured symmetrically, comprised of a piece by Knowles sandwiched between four works by Higgins, two before and two after. Right after the intermission, Higgins's *Constellation No. 2* (1959) and *New Constellation (Constellation No. 7)* (1960) were staged consecutively.¹⁸ Both compositions allow an indefinite number of performers and leave it up to them to choose the sounds they would produce. While *No. 7* specifies that it has to be only one, "preferably vocal", sound agreed upon by all of the interpreters, in *No. 2* "Each performer selects a set of possible sounds". *No. 7* has to last "as short a time as possible", whereas in *No. 2* the duration depends on a die roll.¹⁹ That night at the Forum-Theater, Tsakiridis, Marco, Knowles, Hidalgo, Bremer and Vostell placed themselves in line side by side facing Higgins, who, with his back to the audience, conducted them, moving his arms "through a complete clockwise circle" (fig. 7).²⁰ The sounds produced during the interpretation of *Constellation No. 2* were probably not audible to the audience. Instead of a "set of possible" tones and/or noises, the artists had seemingly preferred to interpret

sets of different gestures: Tsakiridis raised his pullover covering his head with it and leaving his chest bare, Marco scratched his neck, Knowles sat on the floor, Hidalgo and Bremer remained standing and Vostell bent down to touch the floor with his hands and flashed the audience with a light.²¹ The *Constellation No. 7* might have acted as the closure for these activities, with all of the artists "simultaneously, rapidly and efficiently" emitting the agreed upon vocal.²²

Thereafter, Knowles took the stage alone to initiate a long recital and shoe contemplation. While polishing her shoe with a cloth, she gave the listeners different pieces of information, regarding for instance the process of shoe fabrication, the different materials from which shoes can be made and the possible origin of human shoe use, including different English figures of speech that involve the word "shoe". These and other notes on shoes were the content of her piece *Shoes of Your Choice (II)* (1965).²³ The "10 minute silence and shoe meditation" with which she completed her performance (fig. 8)²⁴ annoyed an audience member, whose mockeries provoked a strong reaction from Higgins: "he rolled up his sleeves and ordered: 'On stage!' The light went off and obscured the drama of the fight, the Fluxus-friend of course was victor, he pinned, clearly visible in the glare of the flashlight of the photographer, the Fluxus-adversary with both shoulders to the floor quite like in a ring. Then the fighting cocks were separated" (fig. 9).²⁵ Only the intervention by theatre staff brought an end to the fight, as Knowles would remember some days later, describing the altercation as "a very good fight", in spite of her performance having been so abruptly interrupted.²⁶

Higgins's *Long Constellation (Constellation No. 10)* (1965) that should have followed did not take place. However, the darkness into which the theatre had been plunged during the incident was very appropriate for the realisation of the closing piece, Higgins's *Danger Music Number Three* (1962): "the light was not switched on at first. Instead, Indian incense cones, with which one could draw beautiful light reflexions in the dimness [...], were distributed". Only after a while it became noticeable "that the cones raised a stink like a ten tonne curd soap".²⁷

THE ZAJ-CONCERT

379

The programme of the *Zaj-Concert* contained four pieces by each of the three main composers currently involved in the group, namely Juan Hidalgo, Walter Marchetti and Tomás Marco. Hidalgo and Marco would perform the pieces of the absent Marchetti, which were scheduled one after the other as a block, constituting the central part of the programme. Preceding and following them, Marco's and Hidalgo's works, which would be performed by their own authors, were symmetrically distributed in blocks of four pieces, each block including three pieces by one of them, and one by the other.²⁸

An unknown performance by Juan Hidalgo, listed only as "?", opened the concert. Nowadays, the artist remembers that he wrote a question mark in the programme because he did not know beforehand what he would do. Almost fifty years later, he has already forgotten what he finally did perform.²⁹

Then Tomás Marco went on stage, where a chair and a small table were his only props. He sat down on the chair at the table, took out an apple and a knife and started to carefully peel the fruit, letting the peel fall on the table (fig. 10). Once finished with this task, he ate the apple, chewing thoroughly and savouring it. This *Homenaje a Rossini (Guillermo Tell)* ('Homage to Rossini [Wilhelm Tell]', 1965) was followed by another homage, in this case to Stravinsky. In the semidarkness of the theatre, Marco showed the audience a beautiful paper bird hanging from the ceiling. He brought lit matches to it from many different angles and set it on fire (fig. 11). He then moved some steps away from "The Firebird", observing it burn into ashes (*Homenaje a Stravinsky [El pájaro de fuego]*, 1965).³⁰ Once the bird was fully consumed, Marco sat down again and made himself comfortable: he took off his shoes and placed them on the table, he took off his jacket and hung it on the back of the chair and, finally, he took a package of tobacco out of his pocket and filled a pipe (fig. 12). He lit the pipe and, placing his feet on the table, he calmly read the newspaper as if he were in the living room of his own house. In fact, the score of this performance, titled *LIVING-ROOM MUSIC* (1965), had initially been conceived to be interpreted in a private home. Along with four other scores from dif-

ferent Zaj artists, it had been sent as part of a *Concierto Postal* ('Postal Concert', 1965) that invited the addressee to become the performer her- or himself. Marco's *LIVING-ROOM MUSIC* suggests that its recipient draw back the curtains of her or his living room, raise and lower the blinds, drag armchairs and sofas, switch lights off and on and fold and unfold newspapers, among other sound generating actions.³¹

The piece Walter Marchetti had sent as part of the *Concierto Postal* was *MANDALA* (1964) for which the author declared himself "incapable of giving the interpreter or interpreters any indication" regarding its fulfilment.³² Thus, Marchetti's mandala would be performed by Zaj throughout the years in many different ways. In Berlin, Hidalgo chose to stand on stage, facing the audience and holding a pinwheel in front of his crotch (fig. 13).

For the partial accomplishment of the next work Tomás Marco would also take his time: "drink from a baby bottle and pee", reads one of the brief instructions of Marchetti's *arpocrate seduto sul loto* (1965).³³ Sitting on the stage floor, Marco opened a milk bottle, filled a baby bottle with its content and, little by little, he drank to the last drop (fig. 14). He probably rendered the second part of the indications as well, but he avoided doing so in public.

The two performers of the soirée would interpret together the remaining two pieces by Marchetti. Positioning two chairs on opposite sides of the table, they sat face to face and remained in that position, staring at each other, for a long time (fig. 15). Probably, at a certain point, one of them, or perhaps both, uttered: "Oh!", an exclamation envisioned by Marchetti in his *madrigal de otoño* ('Autumn Madrigal', 1965) as an expression of "pleasure or pain, wonder, disdain, doubt, suspicion, compassion, fear".³⁴ Finally, in a stage emptied of props again, the artists played with medium-sized balls in a version of the mathematical scheme of Marchetti's *Variaciones 1965* (1965) (fig. 16).³⁵

EL RECORRIDO JAPONÉS ('The Japanese Route', 1963) by Juan Hidalgo is a poem, whose reader is invited to cover an indefinite distance "with any object | or | thing".³⁶ That autumn evening, Hidalgo took off his left shoe before beginning his "Japanese route", which consisted in crossing the stage from one end to the other in an exas-

peratedly slow motion.³⁷ In so doing, he carried his left shoe with his right hand, hiding it with a cloth held between his mouth and his left hand (fig. 17). Afterwards, green envelopes were distributed among the spectators (fig. 18). This was the realisation of Hidalgo's *el sobre verde* ('The Green Envelope', 1965), a mail art piece and an "etcetera" at the same time, which offers a good example of the intermedia multiplicity of Zaj's artistic practice. "An etcetera is defined by Hidalgo, inventor of the 'form', as a short happening, a musical event of short duration and self-contained, which presents to the audience an enigma or dilemma",³⁸ seeking to produce an insight in the manner of a Zen *kôan*.³⁹ The "etcetera" *el sobre verde* contains the description of the mail art piece *el sobre verde* with which Hidalgo had contributed to Zaj's *Concierto Postal*: "give or send to everyone a green envelope containing a cream-coloured card with the following text printed in lowercase black letters :(in the middle ,in one line) ,the green envelope ,(in the lower right corner ,in a smaller type and in two lines of the same length) ,juan hidalgo ,(and underneath) ,Madrid 4/65 in case of emergency :give to everyone a green envelope without card" (sic).⁴⁰

The last of Hidalgo's performances was the premiere of his *SONATA EN TRES TIEMPOS: ALCACHOFA (I), CALABAZA (II), MANZANA (III)* ('Sonate in Three Movements: Artichoke, Pumpkin, Apple', 1966). In it, "a man" sits at a table "in front of an audience" with a bag containing a squeaky plastic artichoke, pumpkin and apple: the artichoke is to produce a "quite high-pitched nuanced sound", the pumpkin a "slightly deeper muffled sound" and the apple a "very high-pitched festive sound". The audience provides three numbers between one and one thousand: the first number corresponds with the number of times in which the man will press the artichoke (first movement), the second number will be performed with the pumpkin (second movement) and the last one with the apple (third movement).⁴¹ Such well-tuned sounds were followed by "the extremely unpleasant" sound of a toy trumpet played by Tomás Marco for as long as he could blow it.⁴² This rendition of his *EIN ENGELSKONZERT (HOMENAJE A HINDEMITH)* ('Angels' Concert [Homage to Hindemith]', 1966) constituted the grand finale of the concert.⁴³

1

A letter addressed by Wolf Vostell to René Block proves that by 6 November 1965 he had already been advocating for some time a Zaj concert to be hosted by Galerie Block in Berlin. On 28 January 1966 Juan Hidalgo sent Vostell a tentative programme for the *Zaj-Concert* in Berlin. Further correspondence between both artists reveals that Vostell helped Hidalgo to overcome the difficulties he would find in the following months to undertake his European tour. As for the *Fluxus-Concert*, Vostell would also help to prepare it. On 5 August 1966 Dick Higgins wrote him the following words:

"I don't think I should bother Block with the organization of this performance, do you?" Higgins felt he would not have enough time for preparing the concert and, subsequently, he suggested that he would rather do "a small street piece". A week later, Vostell replied, "I [will] help you to organise a small evening of smaller pieces in the forum theatre" (sic). On 6 September he received a copy of Higgins's letter to Block asking to postpone the date of the concert until 4 October. See Wolf Vostell in letter to René Block, 6 November 1965; Juan Hidalgo in letter to Wolf Vostell, 28 January 1966; Dick Higgins in letter to Wolf Vostell, 5 August 1966; Wolf Vostell in letter to Dick Higgins, 12 August 1966; and Dick Higgins in letter to René Block, 6 September 1966, all letters in the *Archivo Happening Vostell*, Museo Vostell Malpartida.

2

From Germany, their tour would bring them to Prague, among other destinations, ending in Madrid. The Prague and Madrid concerts are included in this publication.

3

Higgins in letter to Block (see note 1).

4

Alison Knowles in letter to Emmett Williams, written in Prague prior to 13 October 1966, manuscript in Jean Brown Papers, The Getty Research Institute, Los Angeles. Also see the copy of the programme of the *Fluxus-Concert* with handwritten corrections in the Archiv Sohm, Staatsgalerie Stuttgart; and Heinz Ohff, 'Absurdes Geschehnis. Galerie Block mit Dick Higgins im Forum-Theater', *Der Tagesspiegel*, 6 October 1966, p. 4.

5

The similarities of this concert with the *Events y New Music* evening in Madrid on 12 November 1966 suggest this conclusion. On that occasion, the programme was also divided into two parts and it is a proven fact that each part was respectively set out by each one of the two American composers. During Higgins's part, the pieces were rendered consecutively, while Knowles chose for hers the general structure of her *Interruption Music – for J.C.* For more information, see Henar Rivière Rios's entry on *Events y New Music* in this publication. The content of the second part of the programme of the *Fluxus-Concert* supports this hypothesis: on one hand, it mostly included Higgins's works, and on the other hand, the performance of some of them required full concentration from all of the performers, not allowing a simultaneous rendition.

6

Knowles (see note 4).

7

"Higgins las aus Papierrollen, die er verstreut auf der Bühne fand, eine reihe von seltsam verfremdeten Texten zum Thema 'beans' –

Bohnen", Ohff (see note 4). The photographs taken by Hans-Rüdiger Strey prove that not only Higgins, but also at least the three other performers mentioned (Hildago, Knowles and Tsakiridis) carried out this simultaneous reading. In the programme, this performance was listed under the title "Bühnenrolle", which is most likely a misspelling of "Bohnenrolle". See the programme in the Archiv Sohm, Staatsgalerie Stuttgart. For the score of Alison Knowles's *Simultaneous Bean Reading* (1964), see Alison Knowles, *By Alison Knowles* (New York: Something Else Press, 1965), p. 10.

8

Alison Knowles in Hannah Higgins and Alison Knowles, 'Notes toward Indigo Island: A Conversation between Alison Knowles and Hannah Higgins, 1994', in *Indigo Island. Art Works by Alison Knowles*, ed. by Bernd Schulz, exh. cat. (Saarbrücken: Stadt-galerie, 1994), pp. 100–111 (pp. 104–105).

9

Ohff (see note 4).

10

"Da wurde aus den offiziellen 'Mietverträgen für Wohnräume' rezitiert, die 'Partitur', die üblichen Vordrucke, auch im Parkett verteilt, so daß man auch mitlesen könnte: absurder könnte kein Text wirken als dieser", Ohff (see note 4).

11

Other photographs by Hans-Rüdiger Strey show Vagelis Tsakiridis and Wolf Vostell during the first part of the soirée, reading from papers that were not the bean scrolls; it can be therefore assumed that they were also performing Higgins's instructions, which read, "The lecturer distributes to the audience sheets of

directions for games, assembly instructions, sample rental leases, tax forms, etc. He requests the audience to read these back to him, each reading so loud that he drowns out all others to his own hearing", Dick Higgins, *Lecture Number One* (1957), in Dick Higgins, *Selected Early Works, 1955–64* (Berlin: Edition ARS VIVALI & Berliner Künstlerprogramm des DAAD, 1982), p. 14. Also see Hans-Rüdiger Strey's photographs, archive of Hans-Rüdiger Strey, contact sheet number 101.

12

"Da wurde vorgeführt, was man eigentlich alles mit Papier machen kann (man kann es reißen, zu Konfetti verarbeiten, Schiffchen daraus drehen und wenn man will, kann man es sogar essen)", Ohff (see note 4). Higgins and Tsakiridis worked with newspaper pages. Unlike them, Marco and Vostell held large sheets of what seems to be blank paper in their hands. Strey (see note 11), contact sheets numbers 105 and 106.

13

On *PAPER PIECE* becoming a participatory performance, see Henar Rivière Ríos's entry on the *Fluxus – Internationale Festspiele Neuester Musik* in this publication.

14

Scorecard published by George Maciunas in George Brecht, *Water Yam*, Fluxus Edition (1963).

15

"Da wurde eine antiquierte Dampfmaschine in Gang gesetzt", Ohff (see note 4).

16

"[M]an verzehrte Sahnebaisers und gab auch dem Publikum davon ab", Ohff (see note 4).

17

Knowles (see note 4).

18

The printed programme of the concert lists *Constellation No. 1* instead of the *No. 2*, but the copy of this document kept in the Archiv Sohm, Staatsgalerie Stuttgart, includes a holograph notation that corrects this information. The three radios and two grand pianos required by *Constellation No. 1* (1959) are not to be seen in any of Hans-Rüdiger Strey photographs, further proving that this was not the performed piece. For the score of *Constellation No. 1* (1959), see *Selected Early Works* (see note 11), p. 2

19

Dick Higgins, *Constellation No. 2* (1959) and *New Constellation* (*Constellation No. 7*) (1960), both reproduced in *Selected Early Works* (see note 11), pp. 3–5.

20

Dick Higgins, *Constellation No. 2* (1959), in *ibid.*, p. 3.

21

Strey (see note 11), contact sheets numbers 101 and 102.

22

Dick Higgins, *New Constellation* (*Constellation No. 7*) (1960), in *Selected Early Works* (see note 11), p. 5.

23

Complete score in Alison Knowles, *More by Alison Knowles* (New York: Unpublished Editions, 1976).

24

Knowles (see note 4).

25

"Ihm [Dick Higgins] gelang sogar etwas, was heute fast nie mehr gelingt: die Provokation. Als sich die Sache im zweiten Teil dann noch quälend in die Länge zog, und ein zum Teil recht witziger, zum Teil auch nur bierforscher Zwi-schenrufer Prügel angeboten

bekam, rollte dieser die Hemds-ärmel hoch und befahl: 'Auf die Bühne!' Das Licht ging aus und verhüllte die Dramatik der Rauferei, der Fluxus-Freund freilich blieb Sieger, er nagelte, im Blitzlicht der Photographen deutlich sichtbar, den Fluxus-Gegner mit beiden Schultern ganz wie im Ring auf den Boden. Dann trennte man die Kampf-hähne", Ohff (see note 4).

26

Knowles (see note 4).

27

"Das Publikum beruhigte sich rasch, denn das Licht ging erst gar nicht wieder an. Man bekam stattdessen indische Räucherkerzen in die Hand, mit denen sich schöne Lichtreflexe in die Dusterkeit zeichnen ließen, was auch mit Hingabe geschah. Erst dann bemerkte man, daß die Kerzen einen Gestank verbreiteten wie zehn Tonnen Kernseife", Ohff (see note 4).

28

Copy of the programme in the Archiv Sohm, Staatsgalerie Stuttgart.

29

Juan Hidalgo in telephone interview with Henar Rivière Ríos, 18 May 2012. There is no photographic evidence of Hidalgo's opening performance. On the other hand, the photographs taken by Hans-Rüdiger Strey show Tomás Marco performing an action with a plastic chicken that apparently preceded the second piece of the programme. However, Hidalgo strongly denies the possibility that Marco's activities with the chicken correspond to his unidentified piece, claiming that Marco had not interpreted any of his works, in the same manner as he, Hidalgo, had not interpreted any of Marco's. Marco no longer re-

members which composition his actions with the plastic chicken correspond to. He has the vague memory that it was not a piece of his own and suggests that it could have been one of Marchetti's. However, neither the place it occupied during the course of the concert, nor the actions done, seem to support this conjecture. Juan Hidalgo in interview with Henar Rivière Ríos (see above); and Tomás Marco in interview with Henar Rivière Ríos, Madrid, 29 December 2011. One of Strey's photographs showing Marco during the performance with the plastic chicken is reproduced (unidentified) in *Zaj*, ed. by José Antonio Sarmiento, exh. cat. (Madrid: Museo Nacional Centro de Arte Reina Sofía, 1996), p. 115.

30

The *Homenajes* are brief verbal scores, archive of Tomás Marco.

31

Tomás Marco, *LIVING-ROOM MUSIC* (1965), in *Concierto Postal* (Madrid: Zaj, 1965). Zaj named its postal or mail art pieces *cartones Zaj* in allusion to their material (construction paper). For more details on the *cartones Zaj* refer to note 2 of Henar Rivière Ríos's entry on the *Concierto Zaj* (*Festival Zaj 2*) in this publication, as well as Henar Rivière Ríos, 'Papeles para la historia de Fluxus y Zaj: entre el documento y la práctica artística', *Anales de Historia del Arte*, supp. vol. (2011), pp. 421–436. Full-text article also under: <http://revistas.ucm.es/index.php/ANHA/article/view/37473/36271>.

32

"Il compositore non è in grado di dare all'interprete o interpreti nessuna indicazione sulla realizzazione di questo mandala", Walter Marchetti, *Mandala* (1964), in *Concierto Postal* (see note 31).

33

This is the first of four pieces, each of them titled *arpocrate seduto sul loto* (unnumbered). The other three consist respectively of the following sentences: "sit down on the curb and smash bottle caps with a rock", "sit down with dignity on a huge pumpkin for quite a while" and "sit down on a chair with a pinwheel in your hand and blow to make it spin". All four were published by the author in his artist book *arpocrate seduto sul loto* (Madrid: Artes Gráficas Luis Pérez, 1968). However, in the book only the first piece *arpocrate seduto sul loto* bears its title, while the other three are given without titles. This was due to economical as well as to compositional reasons. For more information on Marchetti's book and aesthetics, see Henar Rivière Ríos, 'arpocrate seduto sul loto', in *Walter Marchetti. Música visible*, ed. by Carlos Díaz-Bertrano, exh. cat. (Las Palmas de Gran Canaria: CAAM, 2004), pp. 19–31.

34

Walter Marchetti, *madrigal de otoño* (1965), in *arpocrate seduto sul loto* (see note 33).

35

Score partially printed in *arpocrate seduto sul loto* (see note 33).

36

"hacer hacer
o
hacer
con cualquier objeto (1)
o
cosa (2)
un recorrido cualquiera
de duración indeterminada
o
a determinar para cada ejecución
delante de un público
si así se desea
oculta
o
abiertamente

(1) un solo objeto (2) una sola cosa", Juan Hidalgo, *EL RECORDIDO JAPONÉS* (1963), in Juan Hidalgo, *De Juan Hidalgo* (Madrid: Artes Gráficas Luis Pérez, 1971).

37

Tomás Marco emphasises the slowness of Hidalgo's rendition of this piece. Marco (see note 29).

38

Edmund Haines, 'The New Dada in Spanish Music', *The Antioch Review*, 27. 1 (1967), pp. 76–88 (p. 80).

39

See Juan Hidalgo and Carlos Franchy, *Zaj* (Madrid: Consejería de Cultura y Deportes, Gobierno de Canarias, 1987). Hidalgo used the term "etcetera" for the first time on 18 May 1965 during a presentation in the Galería Edurne in Madrid. For more information on Hidalgo's "etceteras", see David Pérez, 'El arte sin géneros: los etcéteras y el Viaje a Argel' (1993), in *Sin marco: Arte y actitud en Juan Hidalgo, Isidoro Valcárcel Medina y Esther Ferrer* (Valencia: Editorial UPV, 2008) pp. 29–64.

40

"EL SOBRE VERDE (un etcetera) dar o enviar a cada cual un sobre verde con dentro una tarjeta color crema que lleve impreso en negro el siguiente texto en caja baja : (al centro , en una sola línea) , el sobre verde ,(en el ángulo derecho inferior , en tipo menor y en dos líneas de igual longitud) ,juan hidalgo ,(y debajo) ,madrid 4/65 en caso de emergencia :dar a cada cual un sobre verde sin tarjeta Madrid ,abril 1965" (sic), Juan Hidalgo, *el sobre verde* (1965), in Hidalgo (see note 36).

41

Juan Hidalgo, *SONATA EN TRES TIEMPOS: ALCACHOFA*

(I), CALABAZA (II), MAN-
ZANA (III) (1966), printed in
Hidalgo (see note 36).

42

Marco (see note 29).

43

On the score, see note 30. Other
renditions of this piece may in-
volve the audience's participation,
Haines (see note 38), p. 80.

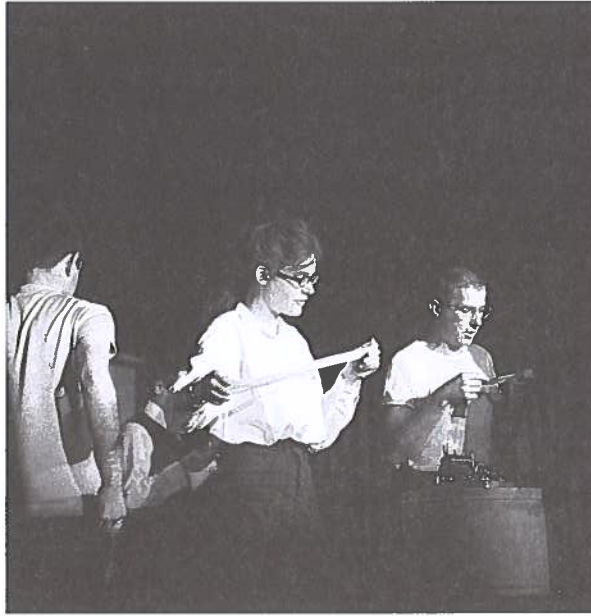


Fig. 1 Alison Knowles and Juan Hidalgo performing Alison Knowles's *Simultaneous Bean Reading*; Tomás Marco (back to the camera) and Claus Bremer in the background, 4 October 1966



Fig. 2 Claus Bremer performing Dick Higgins's *Lecture Number One*, 4 October 1966



Fig. 3 Dick Higgins performing Benjamin Patterson's *PAPER PIECE*, 4 October 1966



Fig. 6 Alison Knowles performing Geoffrey Hendrick's "For A. Knowles - Eat - Gymnastics - Rest", 4 October 1966



Fig. 4 Tomás Marco and Vagelis Tsakiridis performing George Brecht's *DIRECTION*, 4 October 1966

Fig. 5 Alison Knowles performing Joe Jones's *Steam Engine*, 4 October 1966



Fig. 7 Vagelis Tsakiridis, Tomás Marco, Alison Knowles, Juan Hidalgo, Claus Bremer, Wolf Vostell and Dick Higgins (back to the camera) performing Dick Higgins's *Constellation No. 2*, 4 October 1966

photos: Hans-Rüdiger Strey

Fig. 8 Alison Knowles performing her *Shoes of Your Choice (II)*, 4 October 1966

Fig. 9 A fight between Dick Higgins and an audience member, started during Alison Knowles's performance of her *Shoes of Your Choice (II)*, 4 October 1966



Fig. 10 Tomás Marco performing his *Homenaje a Rossini (Guillermo Tell)*, 5 October 1966

Fig. 11 Tomás Marco performing his *Homenaje a Strawinsky (El pájaro de fuego)*, 5 October 1966





Fig. 12 Tomás Marco performing his *LIVING-ROOM MUSIC*, 5 October 1966



Fig. 13 Juan Hidalgo performing Walter Marchetti's *MANDALA*, 5 October 1966



Fig. 14 Tomás Marco performing Walter Marchetti's *arpacrate seduto sul loto*, 5 October 1966



Fig. 15 Tomás Marco and Juan Hidalgo performing Walter Marchetti's *madrigal de otoño*, 5 October 1966



Fig. 16 Tomás Marco and Juan Hidalgo performing Walter Marchetti's *Variaciones 1965*, 5 October 1966



Fig. 17 Juan Hidalgo performing his *EL RECORRIDO JAPONÉS*, 5 October 1966



Fig. 18 Audience member performing Juan Hidalgo's *el sobre verde*, 5 October 1966

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