



A SHORT NOTE ON FLUXUS

The history of Fluxus as an organised body of work really begins with George Maciunas – a Lithuanian émigré who lived in New York City and took an interest in art and politics.

George was something of a collector – a collector of both things and people. After meeting several artists who had been heavily influenced by the conceptual composer John Cage, he suggested that these new friends publish together in a putative magazine called Fluxus. The magazine was never produced (so many of George's ideas were never fulfilled) but by 1961, George was organising public concerts of “new music” – firstly in Germany where he and other artists were stationed during army service and then in New York. Wasting nothing including ideas, he organised these events under the banner of Fluxus (originally having found the word in a dictionary and liking the overlapping meanings of change and that of an anatomical process).

“New music” did not necessarily involve sounds. Artists like La Monte Young by 1961 were already creating scores which were entirely conceptual (“Draw a line and follow it”), Yoko Ono in Japan was already producing instruction paintings describing the works rather than actually doing them (years before Lawrence Weiner's exhortation that it was ‘not necessary to construct a work’) and the influence of Cage's Zen Buddhism and use of chance operations was taken up by George Brecht, for one, who created event scores that were often contradictory and metaphysical in tone. A typical new music event might consist of eight or ten short performances with different actors taking part at different times during the evening sometimes sitting incognito amongst the bemused audience until it was their turn to stand up and take part. One oft performed score, for example, had five participants standing on stage in line wearing bowler hats which they would raise or lower according to the instructions from a conductor. Another performance: “Zen for one”; usually consisted of a violinist poised to play and waiting for silence before suddenly smashing the violin on the ground, breaking it into pieces.

Maciunas saw himself as the natural leader of Fluxus – and to begin with this was accepted but as he made more and more physical and financial demands on the other artists (including an ill advised attempt to persuade them to allow Fluxus control over the charges, copyrights and organising of all of their outputs) his colleagues began to refuse to be part of the organised grouping. Wolf Vostell, Joseph Beuys, Marian Zazeela, Dick Higgins (editor of the Something Else Press) and even La Monte Young all refused to accept Maciunas' demands and were officially only members of Fluxus for short periods of time. Feuds would erupt and Maciunas was not slow to excommunicate those whom he felt were not sufficiently committed to the common cause.

However others were very much happy to work within the framework provided by the hard working “pope of Fluxus” and a large number of object multiples, prints, posters, public leaflets, events and concerts were created in a fruitful period of activity from 1963 to 1977. Significant figures were working as Fluxus artists in Europe – including Thomas Schmidt, Emmett Williams, Robert Filliou and William de Ridder - while Milan Knizak the best known Eastern European Fluxarian suffered state repression after the Prague Spring of 1968 ended Czech artistic liberalism for 30 years. The Korean Nam June Paik was mostly based in the US and regularly toured the world (often with celloist Charlotte Mooreman) performing music events: Mooreman often being arrested for performing topless much to the horror of the prurient local authorities. It is also worth noting here that Paik created the first ever artist's video tape when he borrowed a very early prototype of the video camera and filmed from a taxi cab window the crowds awaiting a state visit of the Italian Pope (a neat counter point to the irreverent New York pontiff that was Maciunas). The film was shown at a Fluxus event that same evening – thus creating a new genre in art. On the West Coast of America two figures: Jeff Berner and Ken Friedman, were creating a range of curious events which merged the hippy aesthetic of psychedelia and Fluxus – adding to the rich counter culture mix that only serf and sun and the Berkeley campus could encourage.

From 1963 Maciunas spent most of his time organising Fluxus but rarely found his life easy. At one point he claimed that 90% of his income from design work and journalism was being spent on producing Fluxus editions. Certainly his output was prodigious – many items nominally by other artists were in reality works created by Maciunas and then distributed by him using a form of mail order to a small group of buyers. But when one considers that he also created the first artist's lofts in Soho as a Fluxus project (hoping that his utopian vision of communal artists' living would take root in those spaces) and was severely beaten up by the mafia for his troubles when he complained about shoddy workmanship; found work as a designer for publications like Film Culture and creating posters for the comedian Lenny Bruce amongst others and started commercial enterprises such as Implosions Inc which began selling what we would nowadays recognise as kitch ‘novelties’ (such as printed aprons with naked female bodies on them or plastic removable tattoos) then his incredible energy can be appreciated. Once, on being asked by a bank manager (worried about how George would pay the mortgage he was applying for) what did for a living: George replied “I make jokes”.

Maciunas died of cancer in 1978. Despite the jokes, it was at times an unhappy life but for all that a life full of incident. His legacy was not only in the thousands of small artworks and productions he left behind but in the activities of the 40 or so artists who had been directly touched by him, artists who sometimes rebelled but never failed to take part of Maciunas' ethos of working hard and playing hard. His death spurred many of them to take stock and revalue his contribution to their art and most are now happy to acknowledge his passionate support for their work. Fluxus as an art style may not be synonymous with George Maciunas' life but certainly it could not have happened without him. There are trees growing in New York avenues that were planted by Maciunas despite zoning regulations that forbade such plantings, he simply dug the holes and set the plants down: Maciunas' art was like that to – simply carried out no matter what the resistance or consequences.

ITEMS DISPLAYED

1.

(Paik, Nam June)

Fluxus and Happenings

ACTIONS / AGIT-POP / DE-COLLAGE /
HAPPENING / EVENTS / ANTIART / L'
AUTRISME / ART TOTAL / REFLUXUS.

Festival der neuen kunst / 20. Juli 1964

Aachen th (= Technische Hochschule) with E.

Andersen, Joseph Beuys, Bazon Brock,
Stanley Brouwn, Henning Christiansen, Robert
Filliou, Ludwig Gosewitz, Arthur Koepcke,
Tomas Schmit, Ben Vautier, Wolf Vostell,
Emmett Williams, et al.56 x 84, black on cream offset exhibition
poster. The rare poster which was designed
by Nam June Paik for this important display of
happenings – an important Festival of
performance art which included many
important Fluxus events including an action by
Beuys which elicited a violent response (a
student attacked the artist making his nose
bleed; the dried blood resembled Hitler's
moustache and Beuys later was photographed
aping the fascist). This copy has been formerly
neatly folded but it is a rare item in very good+
condition.

595 uk pounds

2.

(Fluxus)

Schmitt, Tomas & George Maciunas
EKSTRA BLADET no 239.

Copenhagen, s.p. (Maciunas)1962.

58 x 22cm, two separate 2pp sheets, b/w on
newsprint. First edition of this collage of news
articles covering the Copenhagen Fluxus
festival which acted as publicity for the show
and later was issued by Maciunas as a
general Fluxus print edition. Slight browning to
the paper and folded as issued but otherwise
very good.

395 uk pounds

3.

(Fluxus)

FLUXUS (V TRE).

Editors: George Brecht, Fluxus Editorial
Council, George Maciunas. New York: Fluxus,
1964 - 79.A single issue of this important organ for
Fluxus propaganda. Originally conceived by
Maciunas during a frustrating delay in
production of the 'Fluxus 1' box, vTRE was
consistently issued during the period of 1964 -
66, later numbers appeared only occasionally
in 1970, 76 & 79 (respectively). Only eleven
separate issues were ever produced. The title
was derived from Brecht's earlier one- off
journal 'V TRE), and this term was integrated
into the title of each issue (possibly adapted
from the French 'votre' and /or the English
'voter', while eliminating the letter 'o').

cc V TRE, Fluxus, Fluxus Newspaper # 1

Edited by George Brecht and George
Maciunas, published by Fluxus, New York,
19644 pp., 58,5 x 45,7 cm, includes works by:
George Brecht, Gyorgy Ligeti, Ben Patterson,
Chieko Chiomi, George Maciunas, Jackson
MacLow, Dick Higgins, Alison Knowles, Emmett
Williams, Eugen Gomringer.

650 uk pound

4.

(Moorman and Paik)

J. J. Lebel

2IEME FESTIVAL DE LA LIBRE EXPRESSION
Paris: Lebel, 196554.5 x 32cm poster advertising the very important
second festival of free expression which featured
poetry and cinema events as well as
performances by Charlotte Moorman doing Paik's
"Robot Opera," Ted Joans, Alexandro
Jodorowsky, Robert Filliou, Arrabal, Emmett
Williams, et al. Illustrated with an intriguing still
from an underground film. Printed in black on pink
newsprint with the text reproduced in holograph.
One very small closed tear bottom right otherwise
very good.

250 uk pounds

FIRST VITRINE

Top Shelf:

Lennon, John and Yoko Ono
FILMS BY JOHN LENNON YOKO ONO
NYC: Ono/Lennon, n.d. (c.1970)15.5 x 12cm, 1pp b/w leaflet with an image of
Lennon and Ono looking out of a car window.
Scarce. Fine.

145 uk pounds

Lennon, John
LENNON TOURS: FLUXUS TICKET TO VISIT
QUEEN ELIZABETH AT BUCKINGHAM PALACE,
LONDONNYC: Fluxus/Lennon, n.d. (1970)
2.5 x 7cm, 1pp b/w card. Artist's multiple. One of
a number of different fluxtours as conceived by
Lennon. Scarce. Fine. Silverman nr 232.

125 uk pounds

Lennon, John
LENNON TOURS: FLUXUS TICKET TO VISIT
ALLAN KLEIN 3101 PALISADES AV RIVERDALE
NY FOR A FREE SWIM IN HIS POOL
NYC: Fluxus/Lennon, n.d. (1970)2.5 x 7cm, 1pp b/w card. Artist's multiple. One of
a number of different fluxtours as conceived by
Lennon: here to visit the Beatles' manager and
partake in his unwilling/unwitting hospitality. Oh
how John must have laughed. Scarce. Fine.
Silverman nr 232.

125 uk pounds

OTHER TOUR TICKETS ALL 125 UK POUNDS
EACHLennon, John and Yoko Ono
FILMS BY JOHN LENNON YOKO ONO
NYC: Ono/Lennon, n.d. (c.1970)15.5 x 12cm, 1pp b/w leaflet with an image of
Lennon and Ono looking out of a car window.
Scarce. Fine.

125 uk pounds

Ono, Yoko.

FILM NO.4.

Artist designed watch. Zurich: manufactured by
Swatch, 1991.Watch designed by Ono + mini-poster housed in
original plastic case. First issue of this design-
multiple by Ono. Announced as an edition of 50,000
(nothing approaching this figure came to fruition).
Original silver-foil extant on clock-face. Numbered.
As new.

95 uk pounds

Ono, Yoko and John Lennon

BOX OF SMILE

NYC: s.p. (Ono/Lennon), 1972

7.5 x 7.5 x 7.5cm cardboard covered by white
printed paper cube with one end open content of a
small silver mirror made of paper. One of a very
small number of Boxes of Smile which were given
out by Lennon and Ono at a Madison Square
Garden benefit concert on 30th August 1972 at
which the former Beatle performed. The outside of
the box has printed upon it "a box of smile—one to
one day n.y.c.—8.30.72—from john and yoko"
The bottom of the box has very slight soiling but is
otherwise in very good condition and is contained in
a custom made bottomless plexi box. Rare.

1,200 uk pounds

Ono, Yoko

BOX OF SMILE

NYC: Ono, 1971

3.5 x 5.3 x 5 cm. opaque plastic box stamped in
silver: "A Box of Smile/Y.O. '71". Contents: a form-
fitted mirror. the first edition in this plastic form of
this Fluxus multiple. This NOT one of the later
Reflux re-editions but the true first edition in this
form. There are minor defects - the white plastic
shows wear to the surface (light scuffing/scratches)
and there is a crack in the box at the back bottom,
but the box structure is completely sound. The
bottom of the box shows some minor wear but
nothing serious. Rare. Fluxus Codex, p.416,
Silverman No. 350

500 uk pounds

Ono, Yoko.

BOX OF SMILE.

New York: ReFlux Editions, 1984.

3.5 x 5.3 x 5 cm. opaque plastic box stamped in
gold: "A Box of Smile/Y.O. '71". Contents: a form-
fitted mirror. A continuation edition of this Fluxus
multiple (originally issued in 1971). The box is from
the original Fluxus source (i.e. George Maciunas).
Fine estate. White or black outer plastic box
versions available.

95 uk pounds

Lennon, John and Yoko Ono

JOHN LENNON'S LITHOS

Amsterdam: Bag One, 1970

15 x 16.5cm, 28pp plus pictorial card covers. This
book was created as the promotional booklet for a
group of erotic lithographs drawn by Lennon and
issued as a portfolio but it is de facto an artist's
book by the former Beatle and by 1970 wholly
accepted Fluxus artist. A series of line drawings of
John and Ono in explicit sexual activities (as well
as, paradoxically, dealings with immigration officials)
are counterpoised against an alphabet rhyme by
Lennon which is typically warped eg "A is for Parrot
which we can plainly see". The front cover is
reproduced photograph of the lovers in their bed-in
with Lennon playing his guitar. A delight and very
scarce.

175 uk pounds

*Also displayed other leaflets and postcard
multiples by Ono and Lennon*

Second shelf:

Christo
PACKAGE (WRAPPED ROSE)
NYC: Fluxus (Maciunas), c. 1966
41 x 12 x 12cm approx, plastic artificial rose wrapped in transparent plastic and tied with twine. One of very few (c. 12) such wrappings prepared by Christo for inclusion in Fluxus Box nr 1 but usually not included (although Christo's box does have a copy). This rose was found in Maciunas' office at his death and does not have the tag that were found on the few copies that were issued ("From/Christ/To"). Fine estate. A rare and exceptionally early multiple from the later pop artist.

2,950 uk pounds

Third Shelf:

Fine, Albert M.
UNTITLED (THREE HAND DRAWN POSTCARDS). UNIQUE WORKS 1973
15 x 10 cm., hand drawn postcards created by Fluxarian Fine and sent to friends in the mail art circles.

100 uk pounds each

Wilson, May
UNTITLED (MAIL ART COLLAGE) unique work c. 1970
15 x 10cm hand made collage by Wilson who has written a personal signed message verso. Wilson was a key member of the mail art movement albeit coming to art late in life and close friend of Ray Johnson. This is a nice example of her work. Fine and scarce.

150 uk pounds

Schwippers, Wim T.
UNTITLED SIGNED POSTCARD
15 x 10cm appropriated postcard of a 1950s "bathing beauty" - a typical choice of card sent to friends by the well known Fluxus artist Schwippers during the 70s - that of a "lovely lady" (to be spoken with no irony hard as that is in these ironic years). Signed verso in full in blue ink - very neatly at the bottom with no other text as usual in such postings. Addressed in Schwipper's hand and stamped but seemingly not mailed. Such dissemination of postal beauty was part of the artist's humorous approach to life. Fine.

65 uk pounds

Vautier, Ben
UNTITLED COLLAGE/Mail Art unique work. circa 1978.
11 x 9 cm. Original collage /mail artwork created by Ben from a cut photograph of the upper torso of a naked young boy with the face obscured by a torn postcard fragment which has been glued completely over the boy's face (verso on the scrap can be seen some handwriting by Ben). Ben has signed this item ("Ben") and by means of a line has indicated that he (Ben) made be found or represented by the boy's armpit! Excellent estate. Provenance and image upon request. Mailed from the USA to Amsterdam, franked and stamped by the postal authorities on the rear, the addressee's name is slightly blurred by slight waterdamage having caused the ink to run during the postal process but the collage itself is unaffected. Image on request.

150 uk pounds

Maciunas, George
FLUXUS PREVIEW REVIEW.
'Published by Fluxus in Europe'. Editorial Committee: Chairman: George Maciunas. Cross Section: Nam June Paik, Emmett Williams. Koln-Mulheim: 1963. 9.6 x 166 cm. Content of three offset glossy black on white sheets (printed on both recto and verso) vertical scroll rolled together. Composed of text and 7 half-tone photographic illustrations. A scarce anthology in object-multiple format. Typographic design and layout by George Maciunas. Content of a montage of scores, performance photographs and adverts for Fluxus publications, et. al. Contributors include: Eric Anderson, Ben Patterson, La Monte Young, Jackson Mac Low, Dick Higgins, Daniel Spoerri, J. J. Lambert, Henry Flynt, Yoko Ono, et. al.. Includes the definition of the hyper-word 'Fluxus'. This example is a little creased and rubbed and the price reflects this but still an attractive and fragile piece (rolled, as issued). Displayed is the illustration of Spoerri's famous unwearable spectacles. Silverman 542ff.

295 uk pounds

Sprinkle, Annie
UNTITLED (PHOTOBOOTH PHOTOGRAPHY). UNIQUE WORK 1978
19 x 14cm original artist-chosen frame content of an original period photo-booth work by Sprinkle (four serial b/w images from a commercial photo-booth with added text and colour). The work is dedicated "For my mentor, Chaz Gatewood/All the best Annie Sprinkle, 1978" in pencil above and below the image and the photographs show Annie and a female friend waving happily to Charles with the last frame exposing their breasts as a friendly "gift". The lips and nipples of the images have been coloured in red by Sprinkle and annotated "Hi Charles Gatewood/ we are your biggest fans/In fact, we want to show you/ OUR TITS!!!!". In the late 70s former porn star Sprinkle married Fluxus artist Willem De Ridder (who founded Suck, one of Europe's first porn magazines) and began to create her first performances and works although it was not until 1988 when Annie recreated herself officially as an artist after undergoing a performance ritual where Linda Montano baptised her as such in a public park. However during the 70s and 80s Sprinkle continued to work in sex films (as well as being an activist for sex workers' rights) and, at that, time had a series of monthly features in Velvet magazine where she took a notable actor or actress into a photo-booth and reprinted the images of the sexual encounter (despite the risk of being arrested due to the short curtains and lack of comfort involved). Sprinkle was paid 500\$ and a roll of quarters for each spread. This unique work is a wonderful and very joyous example of such a work given as a present to Sprinkle's friend Charles Gatewood, photographer and author of "Sidetrapping". Fine estate.

1,750 uk pounds

Fourth Shelf:

Riley, Terry
EAR PIECE
n.p. (Germany), n.p. (the artist/Fluxus), n.d. (c. 1965)
12.5 x 10.5cm b/w leaflet with text in French with German shortened translation - 9.8 x 10cm - both 1pp. The score which was handed out to participants of a Riley Fluxus event where the paper was to be held to the ear and the participant encouraged to grimace - the sounds of the movements to be heard by reflection from the paper. The score goes on to suggest that the paper be used during other musical events to create a Fluxus counterpoint. Both fine condition and very scarce.

Together - 195 uk pounds

De Ridder, Willem
FLUX PAPER WORK (Variant in envelope)
NYC: De Ridder/Maciunas, n.d. (c. 1972)
8.7 x 15.4cm orange-yellow envelope content of eight different event cards (some of which were in the Maciunas boxed edition). The cards herein are:
8 x 10.7cm, 1pp. "If you read this sentence (...) you owe William de Ridders \$5."
8 x 10.7cm, 1pp. "the one who reads this sentence is it."
8 x 10.7cm, 1pp. "Don;' perform this event."
8 x 10.7cm, 1pp. "Please do not fold"
8 x 10.7cm, 1pp. "Send this card to your neighbour"
8 x 10.7cm, 1pp. "Fold " makes a paper airplane"
8 x 10.7cm, 1pp. "Cut here " to leave a random shape"
5 x 7.5cm, 1pp. "Changer "
Some versions of these cards were used in Fluxbox 1 and 2 and others (as noted above) in the Maciunas box - but this vintage example is in an unprinted envelope. Similar cards and envelopes are illustrated in Silverman Codex Pg. 236. Fine.

195 uk pounds

Higgins, Dick.
TWENTY-TWO CONCERTS.
New York: self-published, c. 1962.
8vo. 2 pp. Stenciled text on stapled pink stock. A very scarce early Fluxus text-score piece by Higgins. Content of a series of instructions for 'concert' events. Par example: 'Concert Twenty-Two: this concert doesn't happen'. A fine example of this fragile document.

175 uk pounds

Gutai Group
SHUJI MUKAI EXHIBITION
Tokyo: Gutai Pinacoteca, May 1963
Gutai Pinacoteca Bulletin No 1, 25 x 13cm, 8pp.
General publicity leaflet for a Gutai exhibition - a wholly independent Japanese equivalent of Fluxus with an emphasis on dramatic street actions - the two groups came together in the form of the Hi Red Centre who published various multiples with Maciunas.

Together: 600 uk pounds

In vitrine (bottom shelf) and also two b/w photographs on walls (5):

THE FIRST EXPRESSION OF A FAMOUS FLUXUS WORK BY FILLIOU AND WILLIAMS.

Label, Jean-Jacques.
Zieme FESTIVAL DE LA LIBRE EXPRESSION.
Organised by Jean Jacques Label.
Original poster/programme + three handbills and a 6pp programme along with 3 original b/w photographs from the event. Paris: Centre Americains des artistes, May 17 - 25, 1965.

Programme: Hand out for the Earle Brown Lecture on "Composing Music by Chance" and the Filliou/Williams Extra-Sensory Misperception. 27 x 22cm, 6pp. Included in the stapled leaflet is a "souvenir sheet" which consists of a copy of the Filliou/Williams multiple "The Pink Spaghetti handshake" (each unique). The artists shook hands while holding painted spaghetti onto a sheet of white paper and the resulting "print" was allowed to dry and included here stapled within the handout. This is a rare and important example of this famous work - which takes pride of place

in both poet's oeuvre and is oft amusingly mentioned in William's autobiography as the poets' most important joint contribution to the history of art. Some folding and tears without any paper loss - a very good example of this first edition example of this rare work - later this work was produced as an editioned print.

3 handbills (not displayed) : uniformly 4to, all 1pp. Mimeotext on white paper. Programme details of the first two bills are respectively for the Ferlinghetti contribution ("Underwear") and a Lebel happening and le Groupe Panique International (a drama). Some small closed tears but no paper loss, previous creases where folded. The third hand out is the programme for a concert by Nam June Paik and Charlotte Moorman on 21 May 1965 where works by Paik, Chiari, Brown, Corner, Cage, La Monte Young, Dick Higgins and Ichiyanagi were performed. Interestingly the programme notes the loss of a Paik sculpture "Robot" as having "disappeared mysteriously on the way from Iceland to Paris in the international air labyrinth."

Three original photographs – only two here are on display - respectively 18 x 24cm, (image 12.5 x 18.5cm); 24 x 18cm (image 18.5 x 12.5 cm) and 9 x 13 cm (image 5.5 x 9.5 cm). All are b/w and press shots from "Chapman-Fotogram" Cignac, France (company stamps and hand written descriptions verso). The images are of a performance by Alexandro Jodorowsky (2 images) where he and his naked female co-performers had their bodies smeared with honey and hair and a 'sacrilegious' ceremony was performed where a 'priest' handed out hosts for consumption by the same naked participants. The third smaller photograph is a portrait of Label. All have very minor surface scratches but are otherwise very good. Images on request.

Together - a rare group of material from this historic festival. The material is also with some significance to the works of several Fluxus affiliated artists (especially the bound in copy of the "Pink Spaghetti handshake") and despite the typical wear associated with such freely distributed material a very desirable group of material.

750 uk pounds for all together

ON WALL

6.

(Maciunas, George)
Lennon, John and Yoko Ono
FLUXUS PRESENTS JOHN & YOKO 1 TO 8PM
AT JJ STORE 18 N.MOORE ST. OPENING ARP
!! 4PM COME AS JOHN LENNON OR YOKO
ONO.GRAPEFRUIT FLUXBANQUETAND
43 x 41 cm b/w publicity poster designed by Maciunas displaying various events by the couple including Tickets, Measure, Blue Room, Weight and Water, Capsule, Portrait of John Lennon as a young cloud, The store and Exam as well as Fluxus collective events such as the Flux Amusement center" Unfolded. Quite rare. Fine condition.

500 uk pounds

7.

Ono, Yoko.
BOTTOMS. Fluxus wallpaper.
New York: Fluxus, 1965.
40 x 59cm. Single sheet of glossy stock printed in offset with a b/w photographic image of two fleshy 'bottoms', as designed by the artist. First issue of this print-multiple. Issued as a Fluxus product by George Maciunas in 1965. This piece was intended to be functional wallpaper. The

image was adapted from Ono's experimental film of the title. Pristine condition. Scarce.

225 uk pounds

Ono, Yoko
5 UNTITLED EVENT SCORES – ONE SIGNED
NYC: s.p.(Ono), c. 1966
Uniformly 7 x 6cm 1pp. Important early event scores created by Ono – the texts give a flavour of the deliberately contradictory nature of many such actions – with the intent of creating a zen like frisson of contemplation. Rare especially signed.

475 uk pounds for all 5 together

8.

Maciunas, George and George Brecht
V TRE 3 NEWSPAPER EVENTS FOR THE
PRICE OF \$1 No. 7. Fluxus Feb.: 1966.
55 x 43cm. Tabloid format. Printed on green-tinged stock. For this issue of VTre, Maciunas invited contributions that were specifically: 'Not events of something else but events related to paper page'. Contributors: Ono, Kubota, James Riddle, Vautier. Also includes photographs from the Flux- Orchestra Concert. Illustrated are four small images of the notorious vagina painging by Kobuta where a rag inserted into her body cavity was dipped (by sitting on a paint filled bucket) and then used to paint a image on the floor without her using her hands. Formerly folded, else in fine estate. Silverman No. 568. Very scarce.

500 uk pounds

9.

Fluxus (V TRE). No. 5. Vacuum TRapEzoid.
Editors: George Brecht, Fluxus
Editorial Council, George Maciunas.
New York: Fluxus, 1965
42.5 x 55cm, 4pp. Tabloid format. Overall design by Maciunas. First edition of this quintessential Fluxus collective publication - composed of text pieces and scores by various contributors including a full page Brecht collage. This copy previously owned by Ben Vautier as can be seen by the rubber stamping "Fluxus Nice- Ben". Fine, if folded and a little aged due to the paper employed. Silverman No. 557.

265 uk pounds

10.

Beuys, Joseph
LA RIVOLUZIONE SIAMO NOI
Napoli, Modern Art Agency, 1971
186 x 106 cm life size exhibition poster the image of the artist striding towards the camera A rare copy of this important Beuys' plakate - only 100 were issued. The title text translates as "the revolution begins with us". Slight bumping to edges otherwise very good. Very rare and very large. Beuys Plakate 14b.

3,950 uk pounds

11.

Vautier, Ben.
LABORATOIRE 32-32, RUE TONDUIT DE
L'ESCARENE. Placard designed by the artist.
Nice: c. 1962.
22 x 72 cm. Featherweight rose-colored stock printed in black with text by Vautier. A very rare promotional piece designed and (apparently) printed by the Fluxus artist. A somewhat cheeky

advert for Vautier's famous eccentric record shop. Formerly folded, else a very good+ example of this ephemeral design piece.

250 uk pounds

Ben (Vautier)
ABSENCE D'ART = ART ART TOTAL.
Nice: s.p. (the artist), 1964
22.5 x 31 cm silkscreen print - ABSENCE D'ART = ART ART TOTAL. 1963/64". Not a poster per se but rather a typical Ben work of the period - folded by Ben for mailing to the owner - and designed for pasting to a wall as a multiple work. Edition not known. Good provenance. Rare. Very good condition.

175 uk pounds

Ben (Vautier)
FAITES COMME D'HABITUDE. ART TOTAL
Nice: s.p. (the artist), n.d. (1964)
22 x 34 cm silkscreen print - wholly consisting of the title text. A typical Ben work of the period - folded by Ben for mailing to the owner - and designed for pasting to a wall as a multiple work. Edition not known. Good provenance. Rare. Very good condition.

175 uk pounds

Also displayed : Ben record shop bag, a Fluxus newsletter from 1981 where Ben remarks sometimes unkindly on various other Fluxus artists and TOUT Fluxus poem (c. 1963)

12.

Friedman, Ken
UNTITLED. UNIQUE FLUXUS COLLAGE 1972.
30 X 40cm, a unique collage consisting of various used postal labels on a deliberately torn envelope - the whole attached to a card. Signed and dated "KF72" by the artist. One of the labels is for Emmett Williams and another from Eric Andersen and incorporates the latter's signature. Fine estate.

225 uk pounds

13.

Friedman, Ken
FOUND. UNIQUE WORK C. 1970
22 x 17.5cm unique work by the Fluxus artist - a offset litho 1pp printed sheet with the image of the unblinking eye of the Great Seal (often ascribed to the mythical Illuminati). part of a series of such found fluxus objects made by Friedman in the 1970s - it is titled, signed and dated in the artist's hand. Full provenance. Fine except slight crease across the front of the work as found by the artist.

175 uk pounds

14.

(Moorman, Charlotte)
13th NEW YORK AVANT GARDE FESTIVAL AT
WORLD TRADE CENTRE 19 JUNE 1977
NYC: New York Avant Garde Festival, 1977
73 x 37cm full colour publicity poster for Moorman's annual festival featuring over 200 artists (all named on the poster) and offering performances and shows in all the artistic disciplines. The poster design is particularly attractive and striking (if now poignant) given the multiple use of the World Trade Centre towers as a repeated motif and collaged elements. This is a mailed and folded copy of the poster. Mooreman's

avant garde festivals became the most important and certainly massive annual events to showcase Fluxus and former Fluxus colleagues in the USA – there are several posters in this series and all have a wonderful colourful graphic quality. Very good condition taking into account the mailed aspect of this item with some tape remnants from the mailing.

100 uk pounds

(Other posters from the series are available – please enquire)

15.

Knowles, Alison
EAST SLOWLY. UNIQUE WORK 1974.
Standard white cotton tee-shirt with unique hand printed silkscreen by Knowles, Signed and dated in ink.

195 uk pounds

16.

Berner, Jeff
FLUXFEST 1967
San Francisco, California, n.p. (Berner), 1967
45 x 34cm silkscreen poster for West Coast Fluxus event in the Longshoreman Hall. This design is notable for its psychedelic design which reflects the then vogue for hippie typography and colours. Interestingly the most hip (then) of west coast bands – Quicksilver Messenger Service are billed as appearing after the Flux Orchestra. Fine example of this rare poster. This copy is signed by the artist.

175 uk pounds

IN VITRINE

Top Shelf:

Andersen, Eric
UNTITLED (720108). UNIQUE WORK 1970.
Transparent box with lid content of various pasted down pieces of paper typed over with various measurements in cms. A typically obtuse yet quantitative work by Andersen.

1,450 uk pounds

SIGNED AND DATED BY YOUNG

Young, La Monte
LY 1961(COMPOSITIONS 1961)
n.p. (NYC): Fluxus, 1961
Small book. 10 x 10cm, unpaginated. Original card wrappers. First printing of this rare early Fluxus book by La Monte Young. Each page has the text & "Draw a straight line and follow it" and a date. The instructions were seen by Young as a way of creating a performance piece representing infinity soemthign which he later found ways of recreating in musical works. The dates on each apge are equally spaced throughout one calendar year. Extremely hard to find. Fine. This copy is unusually signed and dated on the internal front cover in black ink by Young. Silverman Nr. 529.

600 uk pounds

SIGNED BY YOUNG

(Maciunas)
Young, La Monte and Angus MacLow
SUBSCRIPTION OBJECT FOR AN ANTHOLOGY
n.p. (NYC): n.p. (Young), 1963
6.5 x 6.5 x 6.5cm b/w offset on card which is

formed to stand up and create an open ended cube with printing both on the outside and the inside. Experimental typography (wholly successful here) by George Maciunas (who also designed the book). The book 'An Anthology' was one of the key texts in Fluxus and this subscription / promotional item was designed by Maciunas to stand alone as a Fluxus object. This copy is unusually signed and dated by Young in pencil later in NYC in 1975. Not in Silverman. Very rare.

450 uk pounds

SIGNED BY YOUNG

(Fluxus).
Young, La Monte, ed.
AN ANTHOLOGY.
New York: Young & Jackson Mac Low, 1963.
22.8 x 20.5 cm, 136 pp., including three fold-outs, one unbound insert + two tipped-on envelopes containing texts. Printed red wrappers. Design and layout by George Maciunas. First edition of this prototypical Fluxus compendium. Pagework contributions by Brecht, Cage, De Maria, Flynt (the first publication of his essay on concept art), Ono, Higgins, Ray Johnson, Mac Low, Nam June Paik, Terry Riley, Diter Rot (die-cut pagework), Emmett Williams, Young, et. al. Typically, this example lacks the Robert Morris contribution which Morris removed from all but a handful of copies. Some sunning to spine (normal) and minor spotting to wrappers, else a solid copy. This copy is signed and dated "1 X 73" by la Monte Young.

950 uk pounds

Roth, Dieter
TASCHENZIMMER
Remscheid: Edition Vice-Versand, 1969
10x 7 x 2cm plastic box (with removable lid)
content of a card with a rubber stamp drawing of a high-stool upon which Roth has placed a slice of banana. Roth found the fluid from the banana to be sufficient to firmly glue the matter to the card & and this is apparent here too since the detritus is firmly attached. Initialled and dated 1969 by Roth in ink this is a first edition of this unlimited (although now rare) edition. The banana has rotted, of course, but there is a substantial piece of it left along with some banana dust accumulating in the bottom of the box. The card on which it has been placed is browned and buckled from the moisture from the decomposing fruit but over all after 30 years this is as good an example as could be found with no cracks to the box. And, after all, the rotting is the Roth rationale.

995 uk pounds

Ay-o
FINGER BOX (BLACKHOLE).
New York Emily Harvey Gallery, 1991.
8.5 x 9.5 x 8.5 cm. sealed black card box with central (top-wise and unperforated) thumb-size hole. Signed in ink by the artist. A scarce announcement as object-multiple by the obsessive Japanese Fluxus artist. A thematic variant on his interactive Finger Box concept, which he originally introduced via Fluxus Editions in the mid-60's. An unusually pristine example of this fragile piece.

150 uk pounds

Second Shelf:

Knowles, Alison
ONE. Unique object. 1990
7 x 4 x 4cm found wooden object , signed and dated (by scratching on the base). The corners of the wood are worn but this was as found. The uniqueness of the object seemingly retaining its essence at least for Knowles.

200 uk pounds

Vostell, Wolf
T.O.T. (Technological Oak Tree).
Edition Galerie Howeg, n.d. 1973
13 x 12 x 9cm approx box, numbered and signed by the artist containing 310 event cards. One of a deluxe edition of edition of 170 copies. This copy is accompanied by an additional small multiple - an odd geometrically shaped piece of clay contained in a small box and with a signed photograph of a dog on the front - signed by Vostell over the photograph. Both boxes and contents are in fine condition. Rare.

1,750 uk pounds

Ay-o
FINGER BOX Unique work within an edition.
1980
n.p., n.p. (Ay-o), n.d. (1980)
10 x 10 x 8cm wooden box with cut circular hole and rubber lips and printed sides. Internally there is a small rubber object (nubbin) which can be felt by putting one's finger through the hole - an inferred sexual act. An edition of circa 10 boxes were made - each unique – this one has a surprising noisy aspect to the contents. Stamped around 4 sides and signed on the bottom of the box by Ay-o in English and Korean. Not in Fluxus Codex. Fine condition.

750 uk pounds

Maciunas, George
FLUX PAPER EVENTS
Berlin, Hundertmark, 1976
15 x 21 cm, 16 pp plus card wrappers made up of different papers all manipulated as designed by Fluxus's self-appointed 'leader' (cut, stained, crushed, torn, stapled, perforated and folded) and a cardboard cover, Edition of 500 copies. This is a very good example of the scarce first edition of this Maciunas artist's book.

95 uk pounds

Saito, Takako.
FLUX LUNCH. UNIQUE WORK 1992
Found Chinese carryout lunch box in moulded plastic content of numerous hand painted stones and dried red peppers and a pair of chopsticks. The work's title is hand applied letraset to the top and internally each stone and spice has the name of a Fluxus colleague painstakingly painted on it. A wonderful homage to her friends - this is a small but significant work.

750 uk pounds

Third Shelf:

Filliou, Robert
OPTIMISTIC BOX NO. 1
Remscheid, Germany : Vice-Versand, 1968
11 x 11 x 11 cm approx wooden box with labels adhered to the exterior lid and interior lid. Exterior label reads: "Optimistic Box no. 1/ Thank god for modern weapons." Interior label reads: "We don't throw weapons at each other any more./ Robert Filliou." Inside the box is the original stone wrapped in the original paper packing. One of the

first edition of the "unlimited edition" nonetheless scarce. Verz. No. 151 Very good condition. This copy is initialled by Filliou in pen on the inside label.

575 uk pounds

Filliou, Robert

OPTIMISTIC BOX NO. 2

Remscheid, Germany : Vice-Versand, 1968
10 x 12 x 2 cm approx wooden box with labels adhered to the exterior lid and interior lid. Exterior label reads: "Boite Optimiste Nr 2/Vive la marriage" Interior label reads: "A trois./ Robert Filliou." Inside the box is also a pornographic image of 2 women and one man involved in coitus. One of the first edition of the "unlimited edition" nonetheless scarce. Verz. No. 151 This copy is initialled by Filliou in pen on the inside label in blue ink. Label's are slightly stained due to the original glue aging but otherwise in very good condition.

575 uk pounds

Filliou, Robert

OPTIMISTIC BOX NO. 3

Remscheid, Germany : Vice-Versand, 1968
3 x 12 x 6 cm approx wooden chess board that folds into a box, ordinarily to contain chess pieces, but this box is empty. There are labels on exterior and interior lid: the exterior label reads: "Optimistic Box no. 3/ So much the better if you can't play chess." Interior label reads: "You won't imitate Marcel Duchamp./ Robert Filliou". One of the first edition of the "unlimited edition" nonetheless scarce. Verz. No. 151 Very good condition. cm approx

575 uk pounds

Filliou, Robert

OPTIMISTIC BOX NO. 4/5

Remscheid, Germany : Vice-Versand, 1968 - 1971

9.5 x 16.5 x 11 cm approx clay pink piggybank with added label: "One thing I learnt since I was born/that I must die since I was born." Initialled verso. The text is of course applicable to the pig but also to all humans too. Life's bad news: suck it up.

575 uk pounds

Filliou, Robert

PETITE HISTOIRE UN PEU SAINTE S'rie 0 58

Robert Morel/diteur, Forcalquier 1969

6 cm diameter - approx 50 sheets of double sided printed paper held together by a single brass ring and two blue covers. One of only 300 published. Fine condition. Increasingly scarce

165 uk pounds

Fourth shelf:

SIGNED & STAMPED BY BEUYS

Beuys, Joseph

WIRTSCHAFTSWERT BRUSTEE / ECONOMIC VALUE BREAST TEA.

Heidelberg: Edition Staeck, 1977.

11 x 15 x 1cm. Card-box stamped by Beuys, content of tea-bag with holograph edition by the artist. One of a small number of signed but not numbered examples of this multiple aside from the edition of 50 numbered copies. Per. example the 'bags' varied as to manufacturer's label. Pristine condition in like box. Uncommon. Schellmann Nr. 227.

950 uk pounds

Beuys, Joseph., et. al.)

24 STUNDEN: Beuys, Brock, Jahrling, Klopheus, Moorman, Paik, Rahn, Schmit,

Vostell. Wuppertal: Hansen & Hansen, 1965.

12mo. 336pp. 260 b/w reproductions of photographs + tipped-in booklets & a die-cut pagework (with insert-object). Printed wrappers. First edition. The documentation in artists' book format of the legendary group Happening. Composed of pageworks by each contributor. A superior assemblage. Some typical minor wear to wrappers and spine, else a near fine example. Increasingly scarce.

300 uk pounds

Beuys, Joseph.

INTUITION.

Remscheid: Vice-Versand, 1968.

21 x 30 x 5 cm wooden box with a hand-drawn (dual) pencil line drawing on the interior. Signed and dated in pencil by the artist. An early and important multiple by Beuys. Exemplary of his Minimalist and democratic principles. One of a so-called unlimited edition. Schellman 7. This copy is one of the very earliest created by Beuys, as can be told by the use of small nails rather than staples, and was hand made by the artist. The box is signed verso and dated 1968 and stamped VICE. Fine estate.

995 uk pounds

Beuys, Joseph

FRIEDENSHASE BUTTON BADGE (FOR 7000 EICHEN)

n.p. (Kassel): n.p. (FIU/Beuys), n.d. (circa 1982)

56mm dia b/w button badge (metal and plastic) with the image of a Beuys drawing of a hare and the text "Friedenshase". The badge was sold during Documenta 7 to raise money for the 7000 Eichen project. Some minor rustiness on the back of the metal but otherwise near fine.

45 uk pounds

Beuys, Joseph

MONCHEHAUS MUSEUMSFEST BUTTON BADGE (FOR 7000 EICHEN)

n.p. (Munich): n.p. (FIU/Beuys/Monchehaus), 1979

5 cm dia b/w button plastic badge with metal pin. The image is of Beuys with the museum text. The badge was sold (as above) during Documenta by Beuys' supporters. Fine.

45 uk pounds

Beuys, Joseph

AKTION VOLSSENTCHELD BUTTON BADGE (FOR 7000 EICHEN)

n.p.: n.p. (FIU/Beuys), n.d. (circa 1982)

5 cm dia b/w button plastic badge with metal pin.

The image is a FIU symbol of an animal (fox/dog) carrying a shovel. The badge was sold (as above) during Documenta. Fine.

45 uk pounds

Beuys, Joseph

PORTRAIT BUTTON BADGE (FOR 7000 EICHEN)

n.p.: n.p. (FIU/Beuys), n.d. (circa 1982)

2.5 cm dia b/w button plastic and metal badge with metal pin. The image a small head and shoulders portrait of Beuys. Again the badge was sold (as above) during Documenta. Fine.

45 uk pounds

Also displayed Beuys wooden postcard and felt postcard.

Bottom Shelf:

Knizak, Milan.

PROZESS FUR EINE HALFE DES SINNES AND ROTEN HANSSCHUCH.

Remscheid: Edition Vice-Versand, c. 1968-9.

20 x 25 cm. Original b/w photographic print (portrait of the artist) with text and intersecting (manipulatable) affixed red cotton glove. Signed on the verso by Knizak. A rare (presumably unique) prototype for the title multiple, which was never editioned, as designed by the Czech Fluxus artist and actioneer. The glove serves double duty as figurative symbolic element (re its varying position across the artist's mouth: either a punch in the face or the silencing of one's freedom of expression). Excellent estate.

500 uk pounds

Maciunas, George

FLUXUS STATIONERY

New York: Fluxus/Wooster Publications, 1968.

One single sheets, uniformly 20 x 22.5cm printed with an image of a glove in black (also designed by Maciunas) extant. An examples of the quirky stationery designed by the innovative Fluxus pope.

195 uk pounds for letterhead and envelope together

Others in this series included a naked woman with 'fur coat' envelope and a foot (letterhead) with show envelope (displayed).

THIRD VITRINE

Top Shelf:

Ben

DISQUE DE MUSIQUE TOTAL. Je ne signe plus.

Nice: Centre D'art Total (Ben), 1963

A standard 7", 45 rpm single record within a printed b/w sleeve. Ben's intention was to create music without music as the sleeve notes "en hommage de John Cage". The record was a found object - another record - where Ben had pasted his own printed centre label over the original record's label. The instructions on how to play the record are typically Fluxus e.g. Nr. 2 'wait to listen to the record for about 3 minutes' (trans) thus causing the record to conclude before the listener attends to the sound. Being a found record the importance of the work as a record is less relevant than its status as a Fluxus multiple. Some visible surface scratches to the record and the central spindle has been removed (as was the custom in those days of pre-hifi record players) and there is very minor marking to the printed cover but otherwise a very good example of an early Fluxus work by the owner of the world's most eccentric record store.

295 uk pounds

Brecht, George

DIRECTION

NYC: Fluxus (Maciunas), 1964

12 x 10.5 x 2cm plastic box with Maciunas designed label containing a single additional label. Original vintage Fluxus object where the game is to open the box to guess the direction of the pointing finger - of course, the label is stuck down and therefore the direction never changes. Edition size not noted. Rare. Silverman Nr 65.

600 uk pounds

Brecht, George
DECK
NYC: Fluxus (Maciunas), 1966
9 x 12 x 7cm plastic box with Maciunas designed label containing a deck of cards with no suites or numbers but various images in their place - making each card's status hard to identify - the idea being for the owner to invent their own games. Original vintage Fluxus object. One small part of the plastic box's hinge has broken off otherwise fine. Edition size not noted. Rare. Silverman Nr 69.

500 uk pounds

Fine, Albert
PIECE FOR FLUXORCHESTRA
NYC: Fluxus Editions, 1967
12 x 9.3 x 1.3cm, transparent plastic box with printed label on lid, contains 25 cards; one general instruction card, and 24 different scores, one for each performer. First edition ie vintage period, of this artist's multiple as edited by Maciunas. Silverman 114.

950 uk pounds

Fine, Albert M.
PIECE FOR FLUXORCHESTRA
New York, NY: ReFlux Editions, 1988.
12 x 9.3 x 1.3 cm., offset-printed, black-and-white, transparent plastic box from original Fluxus source, containing twenty-five printed cards, some of which are vintage, some reprinted along with vintage Maciunas-designed label.

100 uk pounds

Hendricks, Geoffrey
FLUXRELIQUARY
NYC: Fluxus, 1970
11.8x 10.2 x 2.8cm approx. plastic box with 7 compartments containing various pseudo-religious relics and two printed labels (both designed by Maciunas). First edition of this wonderfully anti-clerical fluxbox where Hendricks has offered various relics which are clearly modern and not what is claimed: ie, a pen used by Theodore of Mopsuestia to write his Nestorian errors (a biro); a fragment of rope by which Judas hung himself (some electrical wire), fingernails of Monophysitists cut at the Council of Chakcedon (true enough - fingernails); holy shit from diners at the Last Supper (cat poop); the final stone that killed St James the Less (a tiny pebble); nails from the cross of St Andrew (again nails but suspiciously modern looking) and sweat of Lucifer from the heat of hell (the liquid is indeed red and in a medical bottle once used by Maciunas to treat his own ailments). To our taste the very best of the small Fluxus boxes. Limitation not known but very scarce. Fine. Silverman nr. 153.

1,450 uk pounds

Shiomi, Mieko.
WATER MUSIC.
New York: ReFlux Edition, 1991.
3 x 3 x 9cm. glass bottle with typo-pictorial instruction text, as label. Content of an inserted eyedropper with stopper. Designed by the artist. Signed and numbered by Shiomi. A demure Fluxus object-multiple by the intrepid artist. The bottle is designed to be filled with water, and then manipulated as to produce a subtle action akin to music. One of only 16 examples (total edition) signed and numbered by Shiomi. Fine estate. Scarce.

250 uk pounds

Shiomi, Mieko.
A VARIANT OF WATER MUSIC

150 uk pounds

(Fluxus/ Maciunas)
FLUXUS PIN BADGE
n.p.: n.p. (Fluxus), n.d. (circa 1964?)
5 cm dia b/w button plastic badge with metal pin. The image is the well known face with sticking out tongue (such an appropriate logo was never better appropriated by any other art movement). The badge is "copyright 1964". Fine.

75 uk pounds

Second and third shelves – various ReFlux boxes including:

Brecht, George
GAMES AND PUZZLES: BEAD PUZZLE
New York, NY: ReFlux Editions, 1983.
9.3 x 12 x 1.6 cm., opaque plastic box from original Fluxus source, containing text card and string of beads with the Maciunas-designed label, the latter reprinted black-on-beige. Unlimited edition. Fine condition.

75 uk pounds

Brecht, George
GAMES AND PUZZLES: SWIM PUZZLE
New York, NY: ReFlux Editions, 1983.
9.3 x 12 x 1.6 cm, opaque plastic box from original Fluxus source, containing a counting text card and shell along with the Maciunas-designed label, the latter reprinted black-on-beige. Unlimited edition. Fine condition.

75 uk pounds

Ken Friedman.
GARNISHT KIGELE
New York, NY: ReFlux Editions, 1983.
9.3 x 12 x 1.6 cm, transparent plastic box and an opaque white bottom from the original Fluxus source. Contains a label button printed with "Garnisht Kigele" which is apparently Yiddish slang for "nothing pudding". With vintage Maciunas-designed label.

75 uk pounds

Ken Friedman.
OPEN AND SHUT CASE
New York, NY: ReFlux Editions, 1987.
9.3 x 12 x 1.6 cm, opaque white plastic box from original Fluxus source, containing a vintage attached card which tells the opener to "Shut Quick". Vintage Maciunas-designed label with detailed instructions on how to use the box.

75 uk pounds

De Ridder, Willem
PAPER FLUXWORK
New York, NY: ReFlux Editions, 1990.
9.3 x 12 x 16 cm., transparent plastic box from original Fluxus source, with vintage Maciunas-designed label, blind stamped containing a series of fourteen cards printed with various instructions to perform various events and make various origami-like paper sculptures. Fine

125 uk pounds

Knizak, Milan
FLUX WHITE MEDITATION
New York, NY: ReFlux Editions, 2002.
12 x 9.3 x 1 cm, transparent plastic box from

original Fluxus source, containing white powder with original vintage Maciunas-designed label. Unlimited edition. Fine condition

75 uk pounds

Knizak, Milan
FLUX SNAKES
New York, NY: ReFlux Editions, 2002.
13 x 18 x 1 cm., transparent plastic box from original Fluxus source, containing uncooked spaghetti with original vintage Maciunas-designed label. Unlimited edition. Fine condition

75 uk pounds

Ben (Vautier)
FLUX MISSING CARD DECK
New York, NY: ReFlux Editions, (1966) 1981
9 x 12 x 7cm plastic box with vintage Maciunas designed label containing a 51 piece, deck of cards with the Ace of Spades removed by Ben. Fine. Out of print and scarce.

100 uk pounds

Maciunas, George.
SAME CARD FLUX DECK.
NYC: ReFlux Editions, 1983
6.8 x 9.3 x 2.3 cm. opaque plastic box with typographic pictorial label. Contents: 52 plastic-coated playing cards. One of 486 examples assembled of this reissue of the classic Fluxus multiple of the title. Both box and label are from the original Fluxus source. All cards fine in like box.

95 uk pounds

Maciunas, George.
BURGLARY FLUXKIT.
New York: ReFlux Editions, 1988
9.3 x 12 x 2.3 cm. transparent plastic box with 7 compartments and typo-pictorial label. Contents: 7 found keys. A continuation of the original Flux edition conceived and issued by Maciunas in the early 70's. Both box and label are from the original Fluxus source. All elements fine in like box.

95 uk pounds

Maciunas, George with Peter Moore, Geoff Hendricks, Larry Miller. Maciunas
FLUX-DECK
New York, NY: ReFlux Editions, 1988.
9.3 x 6.7 x 2.3 cm plastic box containing offset-printed, black-and-white, fifty-four card, plastic laminated card. From a limited edition of 500, this was the last multiple planned by Maciunas, with photographs by Peter Moore.

100 uk pounds

Maciunas., George
NEW FLUX YEAR
New York, NY: ReFlux Editions, 1983.
approx. 3.5 x 5.7 x 2 cm., offset-printed paper matchbox, containing a multitude of vintage tiny printed papers ("snowflakes") which on opening are thrown into the air. Some boxes in the edition are vintage, some slightly later but from the original source (the Japanese gift shop Azuma in New York City). Sizes and shapes vary, each matchbox within the edition is unique. Now quite scarce.

225 uk pounds

Brecht, George
WATER YAM
Tokyo: 360, 2002
13. 2 x 18. 2 x 4.6cm wooden box with printed label content of more than 100 instruction cards. Artist's multiple. The final (or, at least, latest) in the series of Water Yam boxes created by Brecht since the early 1960s. The texts here are in Japanese. Fine.

50 uk pounds

Watts, Robert.
HOSPITAL EVENTS.
New York: Fluxus/Reflux Editions, 1963/1983
14.6 x 22.2 cm. plastic box with typo-pictorial label. Content of 7 instruction cards (each backed with blasting caps) + diagrammatic card. The now uncommon reissue of this Fluxus box. The explosive caps are designed to be struck sequentially toward the desired end. Instruction card from original Fluxus source. All elements fine in like box.

125 uk pounds

'Reflux' boxes were later releases of the original Fluxus boxes assembled by Barbara Moore in New York from the original components of Fluxus boxes left behind by Maciunas on his death with some additional components made up (where missing) from original sources. They are now in themselves quite scarce and eagerly collected. All are clearly marked Reflux to differentiate them from the original editions.

Paik, Nam June.
WHEN TOO PERFECT LIEBER GOTT B°SE'.
Wiesbaden: Harlekin Art. , n.d. (1999)
15 x 25 cm, black on white plastic multiple. A plaque printed with the words "When too perfekt lieber Gott b°se". Limitation unknown. Fine.

40 uk pounds

ON WALL

17.

Filliou, Robert
UNTITLED (AUTOUR DES VISITES A SPINOZA). Unique work/wall sculpture c. 1968
110 x 14.5 x 4cm sculpture. Cardboard, wood, string and found text on paper. 12 x 14.5 x 4cm cardboard box with a found single page of text from book "AUTOUR DES VISITES A SPINOZA" glued to the bottom of the box. On the text is glued a wooden block from which over 2m of string is attached. The string is designed (as was typical of this vintage period work by Filliou) to hang the work on a wall. Spinoza was, of course, a Dutch rationalist and determinist (of sorts) and Filliou's various researches into science and the origins of art are comparable and no less encompassing if less well known. Fine condition with some minor yellowing of the page from the book. Full and clear provenance available.

4,950 uk pounds

18.

Friedman, Ken
FLUXUS PURITANS VS FLUXUS HERETICS.
Unique drawing in ink and pencil, 27
April 1990
100cm x 70cm on heavy paper. Checkerboard pattern with names of the various Fluxus

associated artists aligned to each black or white square in a 16 x 4 "board" eg Maciunas presumably a Fluxus 'puritan' is on a white square, 'Freidman himself' is also on a white square - surprisingly "Charlotte Moorman" is on a black square. Alternatively one could read the board as two conflicting sides squaring up to each other in a Fluxus chess game. Titled, signed ("KF") and dated in ink. A very desirable work full of insight from a Fluxus insider. Fine estate. Unique.

600 uk pounds

19.

Paik, Nam June and Moorman, Charlotte
ACTION MUSIC
Cincinnati, Sprint Arts Festival, 1968
56 x 35cm, b/w poster for their public concert and collaboration. The poster has the famous image of a cello with two breasts on it - referencing Moorman's famous naked performance of a John Cage piece which had led to police action. The poster in turn sparked controversy. Folded but otherwise fine. scarce.

145 uk pounds

MUSIC HISTORY NEEDS IT'S D.H. LAWRENCE
IT'S SIGMUND FREUD

Paik, Nam June and Moorman, Charlotte
OPERA SEXTRONIQUE
NYC: Film-Maker's Cinematheque, 1967
33 x 20cm, b/w poster for an invitation only concert where Paik wished to investigate sexuality in music. Works to be performed included pieces by Kosugi, Matthews, Tenny and Paik. The overall image of the piece is a photograph by Peter Moore of Moorman rising up from her chair wearing only a bra and panties while having completed a performance. Very good although skilfully repaired where some small closed tears had occurred in the past. Scarce.

195 uk pounds

Paik, Nam June and Moorman, Charlotte
MIXED MEDIA OPERA
NYC: Norman Seaman, 1968
44 x 21.5cm, b/w poster for a public concert by Paik and Moorman that was organised to pay for Moorman's legal costs. Moorman had been found guilty of indecent exposure and given a suspended sentence for performing naked. The front of this poster is a collage of a semi-naked Moorman performing amidst a chorus of naked classical nudes from Renaissance paintings - effectively making the artist's point. Verso - various reproduced quotes from the trial and critics. Formerly folded but otherwise very good. Very scarce.

195 uk pounds

Also displayed a photograph of Paik and an invitation card from 1965.

20

Maciunas, George
VENUS DI MILO BARBEQUE APRON
NYC: Fluxus edition, 1967
76,1 x 40,6 cm, screenprinted black on white vinyl barbeque apron which was printed with an image of Venus di Milo, the first edition of a typically humorous Maciunas object which at the time was a radical idea but now is a commonplace in joke shops: could there be a greater homage to the

great art joker? Now very hard to find, the edition size is not known, although the apron was included in Fluxkit 3 and limited to approximately 200 copies some additional copies were made: this apron was given to the previous owner by Maciunas just before the latter's marriage to Billie and appears to be an extraneous item to the edition. Full provenance available.. Very good condition with a few unavoidable minor surface scuffs on the screenprint as always. Scarce.

500 uk pounds

21

V TRE No. 11. a V TRE EXTRA.
March: 1979. 11 x 15". Tabloid format.
A special number in memory of George Maciunas after he had succumbed to cancer. Typically, the headline story of his death (and surrounding events) are absurdist. Contributions by Brecht, Knowles, Shiomi, Vautier, Williams, et. al. Formerly folded, else in fine estate. Inserted is the sometimes lost keysheet to the reproduced photographs of Maciunas' wedding to Billie. Silverman No. 604

95 uk pounds

26.

Saito, Takako
PERFORMANCE AM RHEIN Nr 7. UNIQUE
WORK 1999
21 X 21 X 7cm handmade wooden box with silkscreened glass front content of various different sized paper folded cubes. The work references Saito's performance on the banks of the Rhein in Koln where she covered herself with paper cubes before allowing the paper constructions to float away downstream. Signed and dated and titled on rear in pencil.

600 uk pounds

22.

Knizak, Milan.
HALSCHMUCK.
Remscheid: Edition Vice-Versand, 1969.
Object multiple. Aluminum necklace with attached (welded) open scissors, measuring 27.5cm in diameter. A rather dangerous multiple for the adventurous dresser, from the Czech Fluxus actioneer. (In fact, part of the intention of the artist may have been to cause damage to any little black dress worn with the scissors) Edition size not noted. Very good condition. Scarce.

225 uk pounds

23.

Sharits, Paul
MIRROR '66. Unique work 1966.
43 x 22.5cm mirror with two attached self-portraits (b/w photographs - both different but uniformly 15 x 10.5cm) of Sharits with a painted face. Signed in ink on the bottom photograph. an appropriate work by the cineaste, and sometimes hellraiser, Sharits who was an active Fluxus participant. Fine estate. Unique.

950 uk pounds

24.

Vautier, Ben

PARTIE DU TOUT A BEN. Unique work. n.d. (c. 1965)

24 x 14.7cm found page torn from a (French) dictionary with added blue ink and artist's rubber stamp impression. The artist has circled the word "recette" (trans. receipt) in blue in and indicated by an arrow the rubber stamp impression "partie du tout à Ben" (trans. "Left whole by Ben"). Unique. Fine.

500 uk pounds

BACK OF DOOR

Maciunas, George

SAFE DOOR WALLPAPER

NYC: s.p. (Maciunas), 1973

88 x 48cm, b/w poster/wallpaper which was contained within Fluxpack 3. Maciunas was notoriously security conscious (in part because he did not pay his bills on time and was oft threatened by creditors) – the original reproduced image of this safe was hung on the rear of his front door. Around 1,000 were perhaps originally printed but they are now hard to find. Silverman 267.

125 uk pounds

IN THE BOOKCASE

PLEASE ENQUIRE IF YOU WISH MORE INFORMATION ABOUT ANY ITEM IN THE BOOKCASE - ONLY SOME ARE DESCRIBED HERE

Maciunas, George

ELEVEN DIFFERENT NAME LABELS

DESIGNED BY MACIUNAS

NYC: Fluxus (Maciunas), n.d.

4 x 4cm, 1pp black on white name labels. First issue. A group of 11 separate logo cards as designed by Maciunas. First edition of this wonderful example of Maciunas' typographical skills which are often overlooked by art historians in favour of his anti-art leanings. Each label is a design based on a different artist's name here we can offer: Tomas Schmit; Robert Watts; Joe Jones; George Maciunas; Takehisa Kosugi; La Monte Young; Dick Higgins; Emmett Williams; Ben Patterson; Ben Vautier; Jonas Mekas

75 uk pounds each

(Kudo, Tetsumi).

INSTANT SPERM - Kudo Co. Ltd.

Texts by Pierre Restany, Otto Hahn, et. al. Paris: Galerie Mathias, 1967. 16.5 x 27 cm. 16 pp. B/w and color photo-documents. Wrappers. The scarce catalogue documentation of the title series of works by the Japanese Fluxus artist. Kudo's machine sculptures of this period were actively phallic and interactively explosive. One of 1000 examples printed. Uncommon. Fine condition.

75 uk pounds

Maciunas, Georges

FLUXPOST (SMILES)

NYC: Fluxus, 1978

28 x 21.5cm sheet of b/w stamps (42 - all different) - the first edition of this last Maciunas multiple finished in the year of his death. Silverman 277. Fine condition

125 uk pounds

(Fluxus performance).

FESTIVAL OF MISFITS: Robert Filliou, Addi Kopcke, Gustav Metzger, Robin Page, Benjamin Patterson, Daniel Spoerri, Per Olof Ultvedt, Ben Vautier, Emmet Williams. Leaflet-announcement/invitation.

London: Gallery One (Oct. 23), 1962.

14 x 18cm. Single sheet printed with descriptive text. The extremely rare leaflet invitation for this historic Fluxus event, which featured the performances: '53 Kilo Poem' by Filliou (aka. 'one-eyed good-for nothing Huguenot'), 'Alphabet Symphony' by Williams (aka. 'the Pole with the elephant memory'), 'Paper Piece' & 'The Triumph of Egg' by Patterson (aka. 'captured alive Negro') and 'So Yourself Chorale' by Spoerri (aka. 'Rumanian Adventurer'). The text also notes the similarly site specific nicknames of Kopcke, Metzger, Page, Olof Ultvedt & Vautier. Formerly folded, else a very good+ example of this extremely rare ephemeral keepsake of one rollicking good time indeed.

195 uk pounds

Ono, Yoko

ONO'S SALE LIST

NYC: Ono, 1965

36 x 22cm, 1pp black on white offset lithograph - containing the list of Ono's available event scores and works with descriptions of each and prices. Very rare Fluxus ephemera containing a great deal of detail on Ono's work of the time. Folded 4 times but otherwise very good.

325 uk pounds

(Fluxus)

de Ridder, Willem

SOCIETY FOR EXHIBITION ORGANISING

Amsterdam: s.p. (de Ridder), c. 1963

31 x 16.4cm, 1pp leaflet advertising the artist's offer of organising a surprise exhibition in a gallery while the gallery owners take a long bath or go on vacation (or in a collector's home if desired). Quite a serious suggestion by de Ridder it is not known how many took up his offer. An early example of this event/happening by the Flux-ateer. Slight crease marks top right but otherwise a fine example of this rare ephemera.

295 uk pounds

ON WINDOW LEDGE

SHOW & TELL EDITIONS

Friedman, Ken

52 EVENTS.

153 x 145mm, 118pp. A 2002 diary, stapled with card covers and printed offset dust jacket. Each diary is signed and numbered by well known Fluxus artist Ken Friedman in an edition of only 250 copies. Each week of the year is accompanied by an event score by Friedman. Most scores are annotated in 9pp of detailed notes at the back of the diary containing much historical Fluxus information and anecdotes as well as background on the various event scores themselves. An artist's multiple as deconstructed diary.

25 uk pounds

ALSO AVAILABLE WITH A UNIQUE DRAWING

Friedman, Ken

52 EVENTS.

100 uk pounds

Friedman, Ken

TEA SHIRT

Edinburgh: Show & Tell Editions, 2005

Standard XL white T-shirt with round neck which has been dipped in a strong solution of Twinings' Lapsong Souchong tea and silkscreened with the following Fluxus event score: "Tea Shirt/ Brew a large kettle of tea./Soak a white cotton shirt in the tea./ Ken Friedman 1974." The whole is shrink-wrapped in plastic to retain the pungent aroma of the tea along with a signed and numbered certificate from the artist to create a self-referential artist's multiple. Edition of 40 signed and numbered copies with 2 A/Ps.

50 uk pounds

(Paik, Nam June)

Baladi, Roland

NAM JUNE'S FIRST TAPE

Edinburgh: Show and Tell Editions, 2002

Standard VHS Cassette tape in box with printed insert content of Baladi's video investigation into Nam June Paik's mythical first video tape piece (sometimes referred to as "The Pope Tape"). Paik picked up an early portable video recorder and filmed the crowds attending the Pope's NYC visit from a moving taxi. The tape was later shown that same evening at a Fluxus event - Paik's tape is usually regarded as the very first use of video in an art context. Baladi's investigation takes place in a yellow cab touring the streets of New York while various possible sources of information are quizzed over the telephone about the original art event. Baladi's voice is joined by voiced responses in English from June Nam Paik himself, Barbara London (the video curator at MOMA), Shigeco Kubota (Nam June Paik's companion) as well as Don Foresta, Russel Connor and John Hanhart. The replication of Paik's activity underscores the artist's urgent attempts to discover more about this legendary event. Voiced in English with French sub-titles. Issued in an edition of 30 tapes plus 2 A/Ps, the tape has both PAL and NSTC versions allowing for viewing on both US and European VCRs.

50 uk pounds

CENTRE TABLE

Spoerri, Daniel

UNTITLED (TABLE PEAGE)

Milan: Ars Viva, 1973

50.5 x 50.5 x 1cm folder content of a 70 x 70cm (unfolded) three dimensional paper multiple by Spoerri replicating a table peage work. Following his move away from the nouvelle realistes and into the mainstream of Fluxus (if Fluxus ever had a mainstream) Spoerri made many works where he captured the contents of a post-mal table top by gluing the various objects down onto the wood and displaying the result vertically on a wall. Later his famous Typography of Chance artist's book took the idea to a conceptual level. This multiple, which was published as part of an Untitled suitcase portfolio of works by various artists, is a magnificent paper construction where the various objects - a spoon, a bottle of beer, a wine glass, a box of Gitane, an ashtray, a used match and a cup are all made out of paper and pop-up when the table top is unfolded. This is a remarkable object multiple and as befitting the artist who created the first artist editions is a perfect example of how the object multiple can make accessible to many what was once only possible as a unique work. One of 600 signed, dated and numbered copies (on base). The folder (not a constituent part of the work but rather the packing has a piece of card missing from one edge. Scarce and very desirable.

1,250 uk pounds