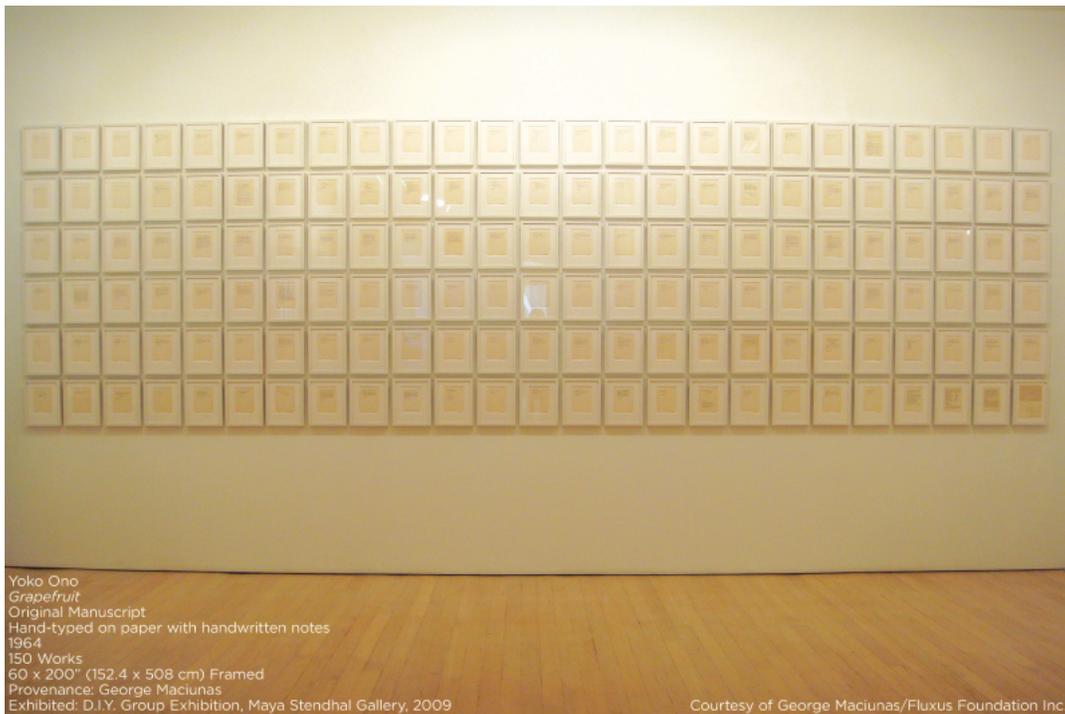


## ***Progress Report: Newsletter #2***

### **Sotheby's will auction Yoko Ono *Grapefruit* original manuscript in December 2013**



### **NOTES ON GRAPEFRUIT**

150 pieces comprise the original manuscript of Yoko Ono's pivotal 1964 work *Grapefruit*. Assembled into an artist's book and originally published in Tokyo in a limited edition of 500 (Simon and Schuster would release a mass market edition in 1970), the small, rectilinear cards each contain simple, hand-typed instructions, such as "Imagine the clouds dripping. Dig a hole in your garden to put them in." (Cloud Piece, 1963) This format, which became a crucial precursor to conceptualism, emerged from the event scores by artists attending John Cage's Experimental Music Composition classes at the New School in New York—in particular, George Brecht and La Monte Young.

Event scores, invented by George Brecht, are simple directives to complete mundane tasks. To perform Brecht's 1961 piece EXIT for instance, one would simply exit a doorway. The idea, which recall Happenings with less theatricality, was to highlight facets of everyday life—and more conceptually, critique traditional artistic representation. Similar to a musical score, event scores could be performed and reinterpreted by anyone. These event scores became a key artistic praxis of Fluxus, with numerous artists offering their own interpretations of the medium, including the likes of Ken Friedman and Allison Knowles.

By the end of 1960, Yoko Ono and La Monte Young had begun to host performances featuring emerging avant-garde artists in Yoko Ono's Chambers St. loft. It was these performances that drew the attention of George Maciunas, who offered Yoko Ono a solo exhibition of her "Instruction Paintings" at his short-lived AG Gallery, located at 925 Madison Avenue, in the summer of 1961. Shortly thereafter, Fluxus was born.



P - Instructions for Painting 46 cards  
 Po - Instructions for Poetry 2 cards  
 M - Instructions for Music 53 cards  
 E - Instructions for Event 42 cards  
 O - Instructions for Object 8 cards

The pieces here are works and information of works of 1952 - 1964. There are more pieces of this period that I can send you by next mail which I would like to include in the book.

Poetry was instructionalized in 1960 winter.

Painting was instructionalized in 1961 summer.

After 1961 fall, many of my music pieces are meant to spread by word of mouth, therefore, do not have scores or written instructions. This method is essential of the pieces since the gradual change which occurs in the piece by word-spreading is also part of the piece. If you want to know of these pieces, please ask people who already know of them.

- turn -

郵便はがき

Some of my pieces were dedicated to the following people. Sometimes they were informed of it, but mostly not.

John Cage	Ray Johnson
David Tudor	James Waring
Toshi Ichihyanagi	Isamu Noguchi
Tony Cox	Beate Gordon
La Monte Young	Diane Wakoski
George Maciunas	Allyson Knowles
Nan June Paik	Philip Corner
Jackson Mac Low	Styra Corner
Simona Morris	Takanina Kosugi
Earl Brown	Shirley Smith
Morton Feldman	Malka Sairo
Peggy Guggenheim	Richard Maxfield
M. C. Richard	Joseph Byrd
Tris Lezak	Elizabeth Coe
Erica Hennefeld	Kyoko Cox
Bob Morris	Yoko Ono
Terry Jennings	
Bob Rauschenberg	
George Brecht	

Although Yoko Ono’s instruction pieces—some of which were assembled during a brief stay in a sanatorium in Japan following the dissolution of her first marriage—reflect the same format as the Fluxus event scores pioneered by George Brecht, they occupy a separate poetic and imaginative dimension. Brecht’s scores confound the boundaries between text and physical performance, while Yoko Ono’s provoke a more cerebral, illusory performance.

An introductory card from original manuscript reads, “Some of my pieces were dedicated to the following people. Sometimes they were informed of it but mostly not.” The list that follows contains the names of fellow artists, friends, and Fluxus components, from George Maciunas to Robert Rauschenberg, to Isamu Noguchi, to Peggy Guggenheim, revealing the array of individuals who inspired Yoko and consorted within her closest social circle.



The original Grapefruit manuscript is further bestrewn with handwritten notes, reflecting Ono’s whimsy. It is this imaginative use of language that paved the way for the first wave of conceptual artists, including Lawrence Weiner and Sol LeWitt, to materialize in the 1960s. Perhaps then, Grapefruit can be regarded not only as a seminal Fluxus work and Yoko Ono’s magnum opus, but also the crown jewel of Conceptualism—and accordingly, on a broader level, a paragon of Postwar contemporary art.



**Fluxus Foundation** kicked off its fall 2012 exhibition season at **454 W 19th St.** with ***Fluxhouse™/Fluxcity™ : Prefabricated Housing System***, an exhibition of George Maciunas’s dynamic mass building system known as Flux-house. The gallery walls featured work from Christoph Gielen’s *Ciphers*, a series of aerial photography of urban and suburban sprawl. Gielen’s photographs, which show a starkly geometric view of auto-oriented human expansion, trigger discussion about sustainable urban planning and current development trends-- particularly in a time of growing global need for new housing.

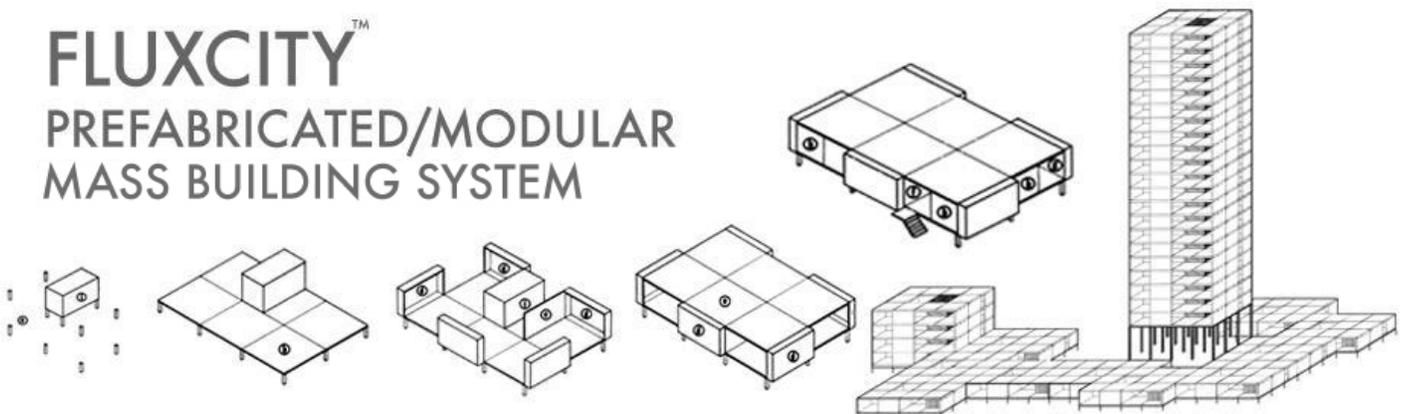


Christoph Gielen cibachrome prints



**Fluxhouse**--a 1900-sq-ft modular system achieved through inexpensive factory production—operated as Fluxus Foundation Chairman Harry Stendhal’s response to the questions raised by Gielen’s work. The system, which takes advantage of plastic’s high strength-to-weight ratio, is easily affordable, mass-producible, and resistant to pests, earthquakes, floods, and hurricanes. Moreover, the design was completed and copyrighted as an invention which can be used to build a single family house, highrise, or even an entire city. The exhibition became particularly meaningful in the wake of Hurricane Sandy, when many faced damage to their living spaces. In conjunction with the exhibition, the foundation launched the interactive website Fluxcities ([www.fluxcity.org](http://www.fluxcity.org)) in November to further promote George Maciunas’s design.

**FLUXCITY™**  
**PREFABRICATED/MODULAR**  
**MASS BUILDING SYSTEM**





# © FLUXUS

## Original Copyright Documents 1963-1967

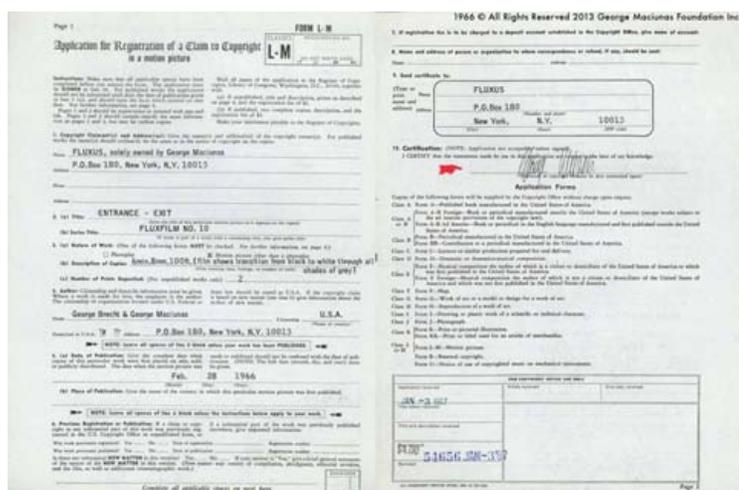
May 9 – June 29, 2013

GEORGE MACIUNAS GEORGE BRECHT YOKO ONO HENRY A. FLYNT CHIEKO SHIOMI  
JAMES RIDDLE ROBERT WATTS SHIGEKO KUBOTA ALBERT M. FINE TAKEHISA KOSUGI

Fluxus Foundation  
454 W 19th St. New York, NY 10011 | (212) 675-4392  
Tue - Sat 10:00-5:00, Open by appointment

On May 9th, Fluxus Foundation opened its current exhibition, © **Fluxus: Original Copyright Documents, 1963-1967**, drawing an eclectic crowd of art history students, curators, artists, and New Yorkers alike, to the opening reception that evening. The rest of Chelsea hummed with art activity as well—the 2013 Frieze Art Fair debated the same night, and other gallery events lit up the neighborhood.

The copyright show itself is a testament to George Maciunas’s scrupulousness. The artist had established the Fluxus Headquarters in New York and subsequently sought copyright protection for Fluxus and its artists to safeguard the group’s interests. He registered claims to copyright for many, many notable works, including pieces by Chieko Shiomi, Yoko Ono, Albert M. Fine, Robert Watts, and more. The exhibition indeed represents what has been referred to as the “Flux Golden Age.” It is on view until June 29th.



## ADAA 50 YEARS Art Dealers Association of America

In February, the Foundation was honored and grateful to be a recipient of a ten thousand dollar grant from the Art Dealer Association of America’s Hurricane Sandy Relief Fund. The ADAA’s support for the arts, culture, and George Maciunas’s legacy is greatly appreciated.

Late in March, Fluxus Foundation welcomed **Angela Wang** to the team. Angela, who holds a recent honors Art History degree from Northwestern University, is currently researching, writing, and designing for Fluxus Foundation. She has previous experience in art museums, media, and design studios. Her interest in 20th century avant-garde groups will undoubtedly flourish at the foundation.



Art History students (left), Meena Saifi (center), Chairman Harry Stendhal, Angela Wang (right)

The foundation is also pleased to sponsor emerging artist **Meena Saifi**. Saifi is a young painter from Afghanistan whose colorful portraits capture the tradition and culture of her native country. To perfect her craft, Saifi studied in exile under famed Afghan painter Ustad Qais Nawabi. She recently exhibited at New York’s Pool Art Fair, the United States’ premier art fair for independent artists.

# Fluxus!



›Antikunst‹ ist auch Kunst

**1.12.2012 – 28.4.2013**



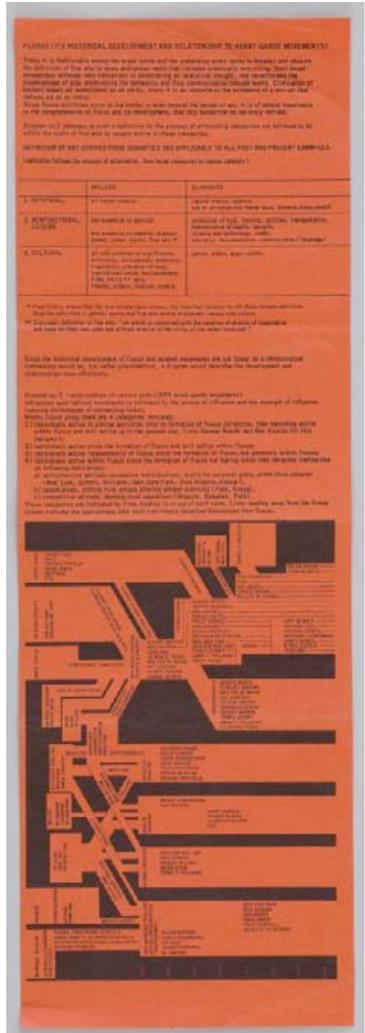
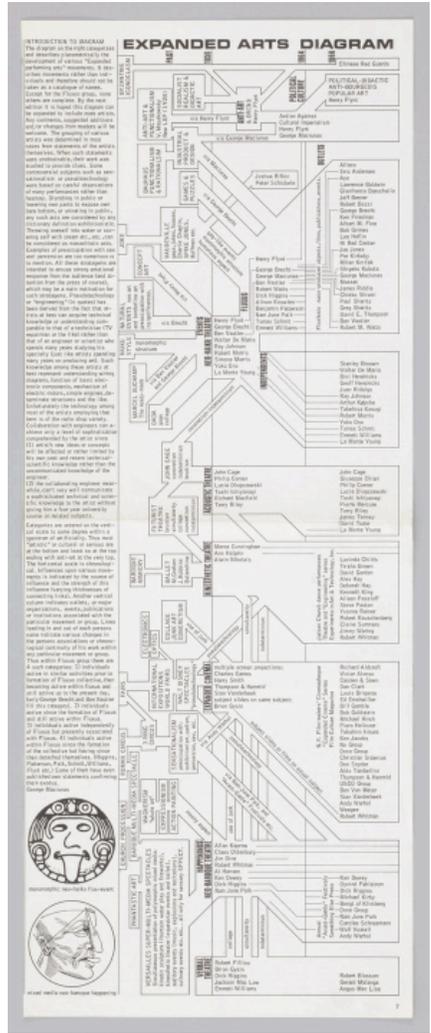
Lastly, Fluxus Foundation is thrilled to observe a resurgence of Fluxus interest and scholarship.

In December, on Fluxus's 50th birthday, Germany's Staatgalerie Stuttgart (Stuttgart State Gallery) opened ***Fluxus! Anti-art is also Art.***

Meanwhile Cooper Union announced ***Anything Can Substitute Art: Maciunas in SoHo***, an exhibition that focused on rarely exhibited Fluxus works, with an emphasis on Maciunas's plans for artist housing in Soho. The exhibition included a film of scenes from Maciunas's life, described as "exhilarating and heartbreaking" by the New York Times.

# MoMA CHARTING FLUXUS

## George Maciunas's Ambitious Art History



When spring rolled around, the **Museum of Modern Art**, New York opened **Charting Fluxus: George Maciunas's Ambitious Art History**, perhaps the most extensive exhibition we have seen on George Maciunas from a major institution. Running from March 6 to May 6, the exhibition examined Maciunas's grand and ultimately unfinished art history chart chronicling and contextualizing Fluxus.

Following the exhibition, at the end of May, MoMA announced the opening of the **Gilbert and Lila Silverman Fluxus Collection**. The collection, which comprises thousands of documents and Fluxus works, is now available to researchers and scholars at MoMA Queens.

As Fluxus scholarship continues to blossom, Fluxus Foundation hopes more and more light is shed upon George Maciunas and his fascinating and incredible oeuvre.