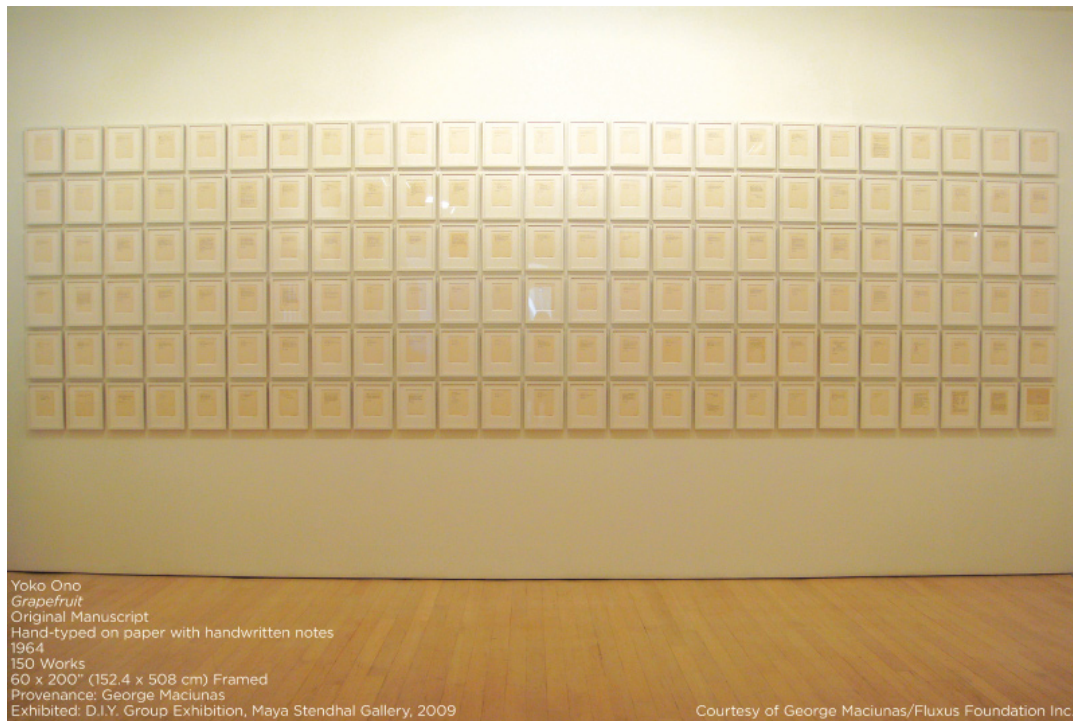


## Progress Report: Newsletter #2

### Yoko Ono *Grapefruit* original manuscript to go on sale; some proceeds will benefit Fluxus Foundation



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.

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.

The original *Grapefruit* manuscript is further bestrewn with handwritten notes, reflecting Ono's whimsy and attention to detail. 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.



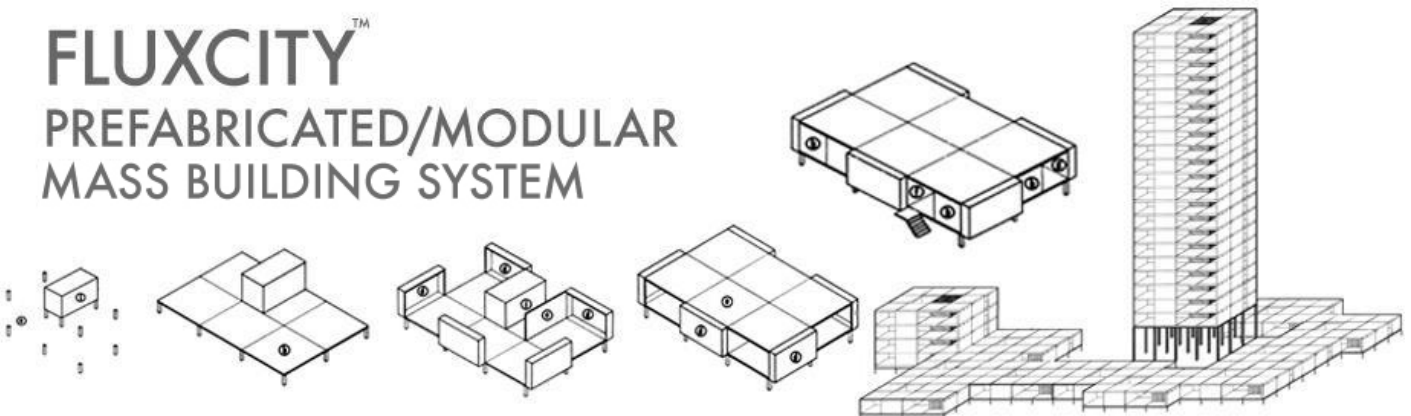
Christoph Gielen cibachrome prints





**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 FOUNDATION

© **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 debuted 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 "Fluxus 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**



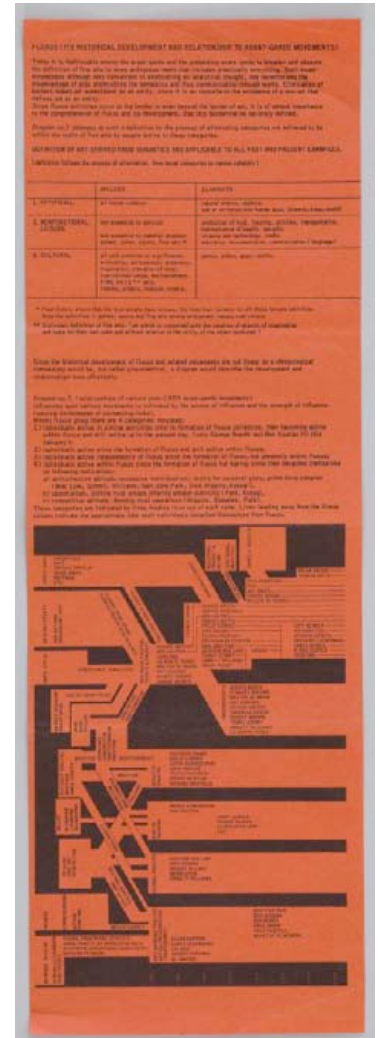
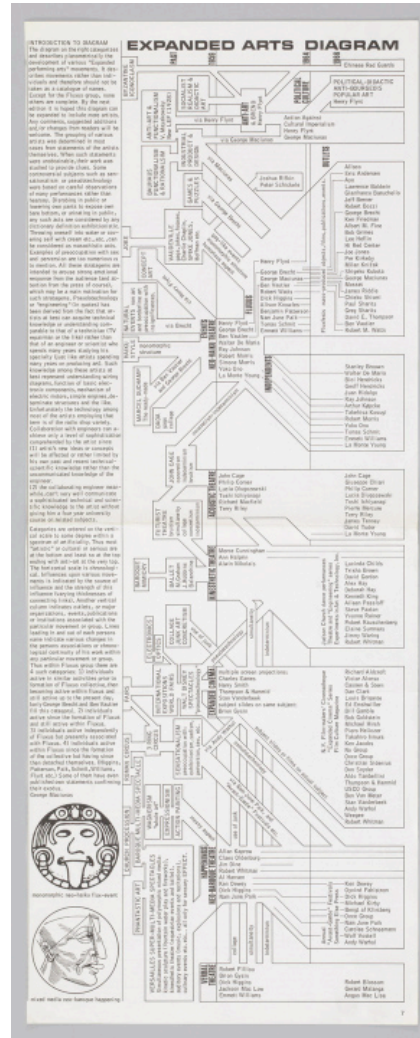
Lastly, Fluxus Foundation is thrilled to observe a resurgence of Fluxus interest and scholarship.

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.



**FLUXUS FOUNDATION**

454 W 19th St. New York, NY 10011

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