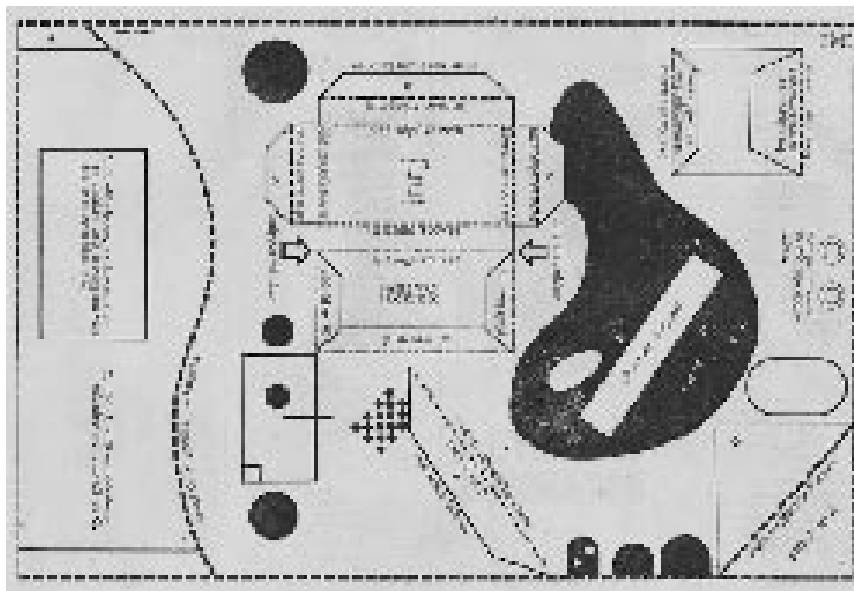


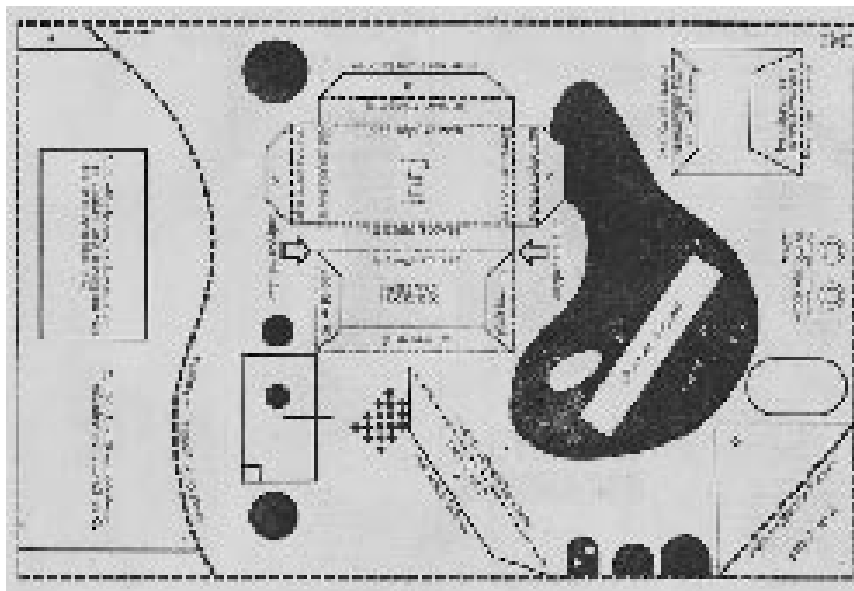
Fluxshop / 15.12.2006 – 29.06.2008, Fokus 03, Museum Moderner Kunst Stiftung Ludwig Wien



Willem de Ridder: Fluxus-Bastelbogen. Halbseitig erschienen in KUNST VAN NU auf S. 7 als Spezialbeilage in der holländischen Zeitung Algemeen Handelsblad. Gestalter/Herausgeber: Willem de Ridder und Wim T. Schippers, 1966.

Der Begründer von Fluxus, George Maciunas, fordert in seinem **Manifesto** von 1963 eine neue Form der Kunst, ein 'Abfuhrmittel' für die intellektuelle und kommerzialisierte Kultur. In seinem New Yorker Loft entwirft er den **Fluxshop**, der nicht auf einen konkreten Ort festgelegt ist. Vielmehr handelt es sich um ein systematisches Konzept zur Distribution von Fluxus-Objekten: Schachteln mit Dingen aus einfachen Materialien wie auch Textanweisungen – wesentlich ist das performative Element dieser Objekte. 1964 ernennt Maciunas den Amsterdamer Künstler Willem de Ridder zum Vorsitzenden von Fluxus in Nordeuropa. De Ridder erfindet darauf folgend das **European Mail-Order Warehouse** mit der Vertriebszentrale in seiner Amsterdamer Wohnung. Fluxus entsteht durch Ereignisse als unmittelbare Ansprache an die BetrachterInnen, die dadurch selbst zu AkteurInnen werden. Diesen Anspruch realisiert de Ridder heute durch das Internet: Auf www.ridderradio.com veranstaltet er regelmäßig Livechats, aus denen auch das folgende Interview mit Displayer hervorgegangen ist. Welche Anforderungen stellt die explizite Verweigerung von Musealisierung an zeitgenössische Ausstellungspraxis in Institutionen? Wie kann Zufälligkeit vermittelt werden, wenn der Ort der Wahrnehmung, das Museum, strengen Verhaltensregeln unterliegt? Gemeinsam mit den MUMOK-KuratorInnen Susanne Neuburger und Achim Hochdörfer haben die Ausstellungsarchitekten Kuehn Malvezzi für die Ausstellung **Fokus 03** ein Raumkonzept entwickelt, das die Sammlungswerke aus Fluxus, Pop-Art und Concept-Art neu präsentiert: Das Modell eines Magazins – im Sinne von Shop, Lager und Zeitschrift – thematisiert sowohl Musealisierung (Depot, Archiv) als auch Publikationsdisplays.

Fluxshop / 12/15/2006 – 06/29/2008, Fokus 03, Museum Moderner Kunst Stiftung Ludwig Wien



Willem de Ridder: Fluxus-Punch-Out. On a half page published in KUNST VAN NU, p. 7, as a special supplement of the *Durch* news paper *Algemeen Handelsblad*. Designer/Editor: Willem de Ridder and Wim T. Schippers, 1966.

In his **Manifesto** of 1963, the founder of Fluxus, George Maciunas, called for a new form of art, a 'purging' of intellectual and commercialized culture. In his New York loft, he designed the **Fluxshop**, which is not tied to a specific place. Rather, it is a systematic concept for distributing Fluxus objects: boxes with things of simple materials and written instructions—the performative element of these objects is essential. In 1964 Maciunas appointed the Amsterdam-based artist Willem de Ridder chairman of Fluxus for northern Europe. De Ridder then invented the **European Mail-Order Warehouse**, whose distribution center was in his Amsterdam apartment. Fluxus emerges from events as direct address to the viewers who thus become participants themselves. De Ridder achieves this address today through the Internet: at www.ridderradio.com he organizes live chats from which the following interview with Displayer is taken. What demands does the explicit refusal of 'museumization' place on the contemporary practice of exhibitions in institutions? How can randomness be communicated when the place of viewing—the museum—is subject to strict rules? Together with Susanne Neuburger and Achim Hochdörfer, curators at **MUMOK**, the exhibition architects, Kuehn Malvezzi, developed a concept for the space of the exhibition **Fokus 03** that presents works from the collection from the Fluxus, Pop, and conceptual art movements in a new way: the model is that of a 'Magazin'—in German 'shop', 'warehouse', as well as 'magazine'—which makes the museum (depot, archive) its theme, as well as publication display.

Willem de Ridder

The sound of an accordion can be heard, a rustling at the microphone. After a while, the melody stops.

WILLEM DE RIDDER Rhmmhm (sings, picking up the accordion tune). Yappadappada yadidadadi yadadadidyadadam yadadam. Hi Displayer! We have a date! Mmh. Aha. Yapadada mmmhbodidodi.

Yes. Okay dear chatters. Hello Displayer. Hello. Hahaha. Rhmmhmhm. Tonight I have to give a little introduction. Tonight I'm gonna be interviewed on this program by Displayer! Yeah. And I'm going to tell a story of a long time ago. And Displayer is actually in Germany, somewhere I think in Karlsruhe and Berlin. Displayer is a magazine, a very famous art magazine, yes, and they want to interview me. I got your question, Displayer.

DISPLAYER How did you get to know George Maciunas? Long time ago. Rhmm. Now can you start recording because it's a story about a long time ago. Rhmm. Yeah it's quite a story. Actually it all started in the early sixties, late fifties. I brought together all the young, big name Dutch composers. I got them to do three concerts under the name of the Mood Engineering Society, DE M.E.S. to do the first performances and happenings and events and what have you. And it was very exciting, because there was new music, there were new developments. But the press was absolutely disgusted and angry, so they were terrified for their carriers, oh yes, they had all studied and wanted to become famous composers. So they stopped, they were terrified. So they totally forgot about it. I was a little disappointed because I thought: this is where we have to go! Then I heard about Nam June Paik, the guy from Korea. He had an exhibition in Wuppertal in Germany. I'd already heard many interesting things about him. So I went to a local magazine in Holland named HP, the Haagse Post and did a little interview

with him. So I hitchhiked to Wuppertal, I had no money and there I met Nam June Paik. And the interesting thing was that we had a long, long talk. I was telling him about my disappointment with all the composers and all the weird things I was doing and he said: 'You should be part of Fluxus!' And I said: 'Fluxus?' 'Yes, we talked all about it,' he said, 'in fact what you have been doing already for years is what Fluxus is doing. Like so many artists now were stepping out of art and actually doing completely different things.' I said, 'Okay, okay.' He said, 'You will hear from us.' He was one of the first ones to start working with video, with television. So what happened was that, I think a week or so later I got a telephone call in Amsterdam. It was George Maciunas! And George Maciunas worked for a magazine. He was an editor for a magazine for the US Army, still in Germany at that time. He was actually from Lithuania. He said to me, 'You should be part of Fluxus! I got the whole story from Nam June Paik and you should be absolutely part of it.' He said, 'We are coming to Holland in a gallery in the center of town. And you should be part of this performance. Your first Fluxus performance.' Indeed, George Maciunas kept in contact. And at some point indeed they came to the center of town. There was a gallery then. And there were Dick Higgins, Alison Knowles, Nam June Paik and many other artists. I felt right at home. I had stopped with painting. So what happened was that I took the last white piece of paper from my easel where I worked on and I crumbled it up and I said, 'This is my last work of art.' This crumbled piece of paper. I started to make crumbled music and crumbled theatre and crumbled fashion and crumbled paintings and crumbled statues etcetera, etcetera. There at my first performance I did something with my big crumbled paper balls, burning them at the end. It was quite nice. Vostell was there, too. Yeah, incredible things happened. We did performances all through the streets and so. It was wonderful! From now on I was part of Fluxus. I got invitations to do all sorts of concerts, as they called them. All over Europe with all those people. It was a very nice community spirit. People were really open to each other. There was no competition, you

know. It was like a fantastic party. The crumbled papers became quite popular. In fact, they even made the pages of Stern magazine in Germany! I did a television program in 1963 on VARA TV the very first television studio that Holland had and it was called Signalement. For the first time, we announced Fluxus and Pop Art and Zero on national television. Again the press was really quite enraged about us, they made it all up, names like Warhol, they clearly made up. You can actually see the film still if you go to my site willemderidder.com, you see a photograph on top of the front page of the opening page and there on that photograph you see a lot of titles and if you click on Signalement 1963 you'll see in black and white that film which is a historic monument. I started organizing Fluxus festivals in Holland. Big Fluxus concerts and we even organized a big Fluxus concert for the TV show, but it was a pity that actually all the recording of it, all the filming of it turned out black so we missed that. Yeah, otherwise we'd had an incredible monument. Yes! At some point—and don't ask me for dates—I have no idea about years and dates, you know, that's out of the question with me—George Maciunas, who wrote me a lot, came to Amsterdam. We had one thing in common: Just like me, he had asthma. We were sitting there, both asthmatic, heeheeheehee! We had endless talks and he said: 'Willem, I'm moving back to America. I have all that stuff in Germany and I want you to be the Fluxus Shop for Europe. I make you the chairman for northern Europe.' Oh wow, heehee! So. Then one day a big, big box arrived, a container. Very big. Full of Fluxus works. Full of boxes, you know. Of Chieko Shiomi, of The Hi Red Center publications and whatever. Incredible, you know.

Willem, we heard that Maciunas was really dominant. How did it work? How did you cooperate with him?

Yeah, you know, we had great talks. Of course he was very dominant and very prominent and he organized everything. He decided who was Fluxus and who wasn't and all that. He was just like me a designer, I liked designing things and he did that, too, you know. He was like a real newspaper maker and he designed

wonderful newspapers that he sent me. At some point, I had an incredible collection of Fluxus works at home where I lived. He was somebody that inspired many people. We had long theoretical talks with each other when we met. The art world had always been so dominant. They always decided what was art and what wasn't. And they have separated everything. Paintings and sculptures in the museums, music in the concert building, theatre in the theatre. It was all different scenes, you know. The music scene, too, it was so conservative. And so we said: forget it. He seriously agreed with me, and he wrote about it in his newspaper and I added things to it, which he used. At some point when he was leaving for New York, he gave me an incredible amount of stuff. Yeah, I had hundreds and hundreds of boxes that he made up. I had all the works of George Brecht in a box. I had all kind of works, I can't even remember anymore. Before this radio show started I was trying to find a catalog, I might have one somewhere in the chaos here. I couldn't find it, otherwise I would have read to you. You could see all the stuff we had to sell, it was quite a lot. I made a nice box with crumbled piece of papers in it. We made a publication. An official publication, it was an art newspaper. As he asked us to make a special issue and we did. We actually had a national publication about the whole Fluxus thing, European Mail-Order Warehouse, as it was called. But you know, I wasn't very commercial at all. So I considered the Mail-Order Warehouse more than a work of art. I had a very good friend, Wim van der Linde, a very famous photographer in that time. I said to him: 'Listen, we have to make a great photograph for the Fluxus Shop!' So in the little house where I lived I had a nice little couch and on the whole couch I put all the stuff on there and you can see on the photograph it's an enormous amount! Wim made a great photograph of it. By that time I was in love with Dorothea, who is the girl that you see in the middle of the Fluxshop photograph. That photograph has become famous. In fact it was on the cover of many magazines and on books. I mean, its not that the Fluxshop looked like that, no. It was just a set-up for the photograph and that was it. And then all the stuff

went back to the attic. When I moved I took all of the Fluxshop with me. So that was it, hahahaha!

The European Mail-Order Warehouse is the same like the Fluxshop? Were they the same boxes as in the NY Fluxshop Headquarters? Who gave the title to it? **The European Mail-Order Warehouse / Fluxshop, yeah that's okay. But it was originally called the European Mail-Order Warehouse. Yeah. Rhmmh. Yeah. A container. I had an enormous amount of stuff! Now it would be a fortune! Hahahaha! And you know, I didn't sell anything in that time. Fluxus was considered weird, a joke. The official art world absolutely did not take it seriously. So we gave a big concert, a Fluxus concert in the Kurhaus in Scheveningen, a very famous town on the North Sea. It's a beautiful theater and we gave a big show there. Sold out, too. The people loved it, you know, but the press didn't. And I invited all sorts of friends to do Fluxus pieces, people who had never heard of Fluxus but loved the idea. So Wim T. Schippers did some Fluxus works and I invited some Dutch guys, but we had peoples from all over, you know. Tomas Schmit was still there in that time, you know. And of course Emmett Williams, Addi Koepcke—yeah you name it. We had many, many people. They were exactly the same boxes as in New York City, Displayer. Absolutely. The title European Mail-Order Warehouse I gave to it. I made it up. I considered the European Mail-Order Warehouse more than a work of art, you know. Because I thought museum is over, I hate museums, I never went to them—or to galleries. Instead of having a gallery or museum where you have overly official situations, you have to watch those art works, you could order it by mail! Just like that! I sold some, actually I sold stuff to America. There was a family with a very famous big business in cosmetics, you know. Max Factor. Yeah, heeheehee. An order of two or three boxes from Max Factor. They were one of my clients. Yeah, hahahaha. Great. Rhmmh. That was basically how I worked with George. Since he was in America I kept in contact through mail. He sent me a lot of letters and later I lost them all. He wrote very precisely, he wrote very small letters like it was printed. He was a**

real designer. Very small capital letters, and used those official airmail envelopes that you fold open.

Was the Fluxshop located in your gallery?

Nonononono. The European Fluxshop was not in a gallery. It was not a place you could visit. It was just in the house where I lived. So I never had an open place where people could see the stuff and buy it, you know. In that time, the official art world absolutely laughed at it. They thought it was ridiculous. The stuff was just in the attic. And there was just a catalog that I made and I sent the catalog all over. Anybody who looked at me got a catalog! That's all I did and if somebody ordered by mail then I would send him the piece. Right. That's all it was. So there was no Fluxshop in the flat. The only thing once that I did I made an incredible set-up, a kind of show window, you can say. At some point I moved. I lived at Amstel 47, where I started a gallery. In the gallery Amstel 47 I held exhibitions with Nam June Paik. With his piano, his famous Piano of All Senses. That was exhibited there. But I had also exhibitions by Zero, of Nouveau Realisme, and all sorts of people. They were not directly Fluxus, but in the same situation. As going into non-territory, that was basically what it was. Much later when so many things had happened, because at some point I moved away from art altogether. I started a national newspaper where anyone could write in it. So that became my Fluxus project and I never mentioned the word art again.

But Willem, what do you think about all the shows held in museums about Fluxshop, like the big Silverman show in 1984?

Yeah, what happened was that at some point John Hendricks contacted me. And he said: 'Willem what are you gonna do with all that Fluxus stuff?' I wasn't someone who was planning to go to an art collector and sell a lot of stuff and make a lot of money with it, you know. So I said it would be great if all that stuff stayed together! Through John Hendricks, Silverman decided to buy the entire collection. So the whole big container that George Maciunas gave me went to Silverman. What he did—and I liked it—he reconstruct-

ed the photograph. Yeah. He made a beautiful big box with a glass window in front and there you could see the photograph in 3D with the real stuff in the photo. That big showpiece has been traveling all over the world. It has become ... hahahaha ... the symbol of Fluxus. I liked that! I prefer that it lead its own life than be sold to a lot of different people and that's it. So it's a memory, you know. I visited Silverman once, he lives in Texas. We had a long talk about it at his villa. It was actually the suggestion I made, 'Just keep the whole thing together.' I think that's why he made this fantastic showpiece with the whole works reconstructed.

Willem, do you still have an original photograph of the Fluxshop?

The original photograph? Oh I don't know if I have the original photograph. George Maciunas gave me a lot of great photographs. But if I have an original print of the original photograph, I don't know. I could look around and try to find one. But John Hendricks put on the cover of his big collection book the big box, the whole thing where it is reconstructed. As I said, the original photo was made by a very good friend, I'll write down his name. (typing) yabadabadaa. He's actually already dead. So we couldn't contact him to find an original print or make a new print.

Willem, how can you present a Fluxus exhibition, if Fluxus was something that happened in real time and concrete situations?

Yeah. You know Displayer, one of the things that I always say is that Fluxus used to be a party. I just don't like exhibitions, you know what I mean? I did illegal exhibitions. You can see on my site where I did an illegal exhibition in the museum, in Amsterdam the Stedelijk Museum and one in the Museum of Modern Art. Fluxus indeed doesn't need exhibitions. It's a way of being.

Willem, what could be an appropriate format for showing all the Fluxus objects in an exhibition?

Oh ja, Displayer, I think that Silverman did that already when he did the photograph of the Fluxshop. And then

you know, you cannot show it, you cannot exhibit it. You have to actually bring a bunch of people together and perform them. Because all those boxes were full of performances! The 'paper Fluxwork cards', for example. I made a bunch of cards that you had to give out to people when they came in. And if you looked on this card it says: 'Okay, throw this card in the air and step on it.' Or it said: 'Hand this card to the people next to you.' Or 'Rip this card into pieces and throw them in the air,' etcetera etcetera, you know. So they gave little instructions and they started doing them. It was great! So if you display it, it becomes dead. It's like to go to a mortuary, you know what I mean? It's something from the past, it's not working.

Willem, I know that it's a usual academic question but we have to touch on it and you can be the person to tell us! **Yes, again, what could be a good idea would be if people come to the show, if you want to make a show, they put headphones on, right? And hear my voice and get instructions. And if they follow the instructions they know exactly what to do, where to go and they become Fluxus themselves. And then all those pieces actually come to life! You know what I mean? Then it becomes something that they will not forget. But if you only show stuff on the wall and it says, 'Please hand this card to the next one,' and you can't even touch it because it's art, it's gone.**

Willem, that would be a new piece for each new exhibition? Nothing for collections, no?

No, rather not! No. In the Vostell Museum in Spain there is a thing of mine that I never mentioned, I never wanted to sell it, you know. And I didn't sell it so he just got it. And its five chairs and if you sit on a chair something very special happens with you. If you sit on one chair, you get rich, and on the other you get sexy. And it became very popular.

But all the other pieces then could not be perceived with the headphones?!

Oh yes! Because they will tell you what to do. And you get instructions. You become the piece, you know

what I mean? And that would be a whole different ball game, its not just explanation, no. It's actually when you follow the instructions you have an incredible adventure! And that is what its all about, you know. That you go into a territory where you don't know yet. Where everything is new. Its not like an official headphone you get in museums. Not at all! For example when I did an illegal exhibition at MoMA, people went into the museum with the headphones on, the guards couldn't stop it. And people watched little dots on the windows and weird things on the ceiling, strange holes in the floor... incredible.

Willem, what could have been your auditive level in the Silverman show in 1984?

1984, that's a long time ago! Like the Middle Ages, last century! So I would have talked with Silverman and they would have done the show quite differently so that actually it creates an incredible adventure rather than show the material as works of art. You know what I mean? And I'm sure if we had done that in that time, I mean, I didn't want to, but it would have been a total different show. Fantastic. And if you listen to the soundtrack than it all comes back to you again. It's just great. You would have to change the show, then. Its not that you first make the show and then you make the soundtrack, no! You make a soundtrack and then you make a show around it. And then every piece comes to life.

Willem, what soundtrack? How would the show change?

Yeah you know, I'm the inventor of that. Can you imagine that if you come into the show. The first room, right? And the voice says: 'Welcome. It's great that you're here. See the chair? Now sit down.' And first it gives you some simple instructions to see if this will work with you. So I give you a simple instruction, you stand up. Very good. Sit down again. Great. Now stand up again, turn around and stand on the chair. Very good, you know how it works now! Now jump off the chair. I said jump off the chair, ha ha. Great. Most of the Fluxus pieces give instructions or are performance pieces. And so they will actually get into an incredible

adventure. And all the other people in the show are surrounded by people who do all these weird things, you know. So you experience Fluxus. It becomes a party again, you know what I mean? Instead of objects that were part of the historic movement. You know what I mean? In fact for a music festival in Berlin I once made Walkman Berlin. Which was a walk through the city in the time that the wall was still up. And it became so popular that by the time the festival was over it has still been going on for years! But then the city had changed too much and the instructions didn't fit anymore and then it stopped. But it was amazingly popular! And you can imagine like they walked through a street in Berlin and then the voice says: 'Okay, you see that very fancy apartment building from the thirties okay, go inside, the front door is open. Go to the second floor and ring the bell there and turn off your Walkman.' And then some woman opened the door and said: 'Come in!' She didn't say: 'Who are you?' She'd say: 'Come in.' And she walked into the corridor and she opened a door and it turned out to be a storage place and there was a chair standing there and she said. 'Sit down,' and you sat down and she locked the door and you sit in the dark. And then she says through the door: 'Okay you better turn on your Walkman again.' Yes, turn on the walkman in the dark you can imagine (starts laughing), it's quite hard. Half of the Germans were quite in shock and when they turned on they couldn't hear anything in the beginning and then the voice says: 'You better knock on the door or you sit the whole day here.' Yeah and if they knocked on the door they could go home again. That's kind of adventure, its fantastic!

Willem, do you feel it's more like a sort of memory of the Flux activities? Or is Fluxus a matter of a special time period in history? So why is Fluxus going into art? No! It was the beginning, Displayer. It was the beginning of something that is now very popular with a lot of young people. The problem is at some point that galleries got interested. They start buying things and you have to be very strong not producing things for the art world. It's that simple. So for me its okay, hahaha-

hah. But I never did. You know what I mean? I rather live like Fluxus and go on and on and on with it you know. Fluxus means forever changes. Everything changes all the time. But also means diarrhea, hee hee. No, its great. So the word art is from the past, its forever changes. (Voice doubles, the past sentence is echoed.) That's something from the church. (...word art is from the past...) The people in power who decide who's art for distant reasons. (...something from the church...) And now we have to make life into art. (...the people in power who decide...) Fluxus started with that. It was the beginning. (...and now we have to make life into art...) And that's why I'm very proud (Echo stops) that indeed I was part of it and still am, you know, busy with it.

Promoting it and its getting really popular. In fact I made a book about how to realize that you are an absolute creator. That you create reality according to your own image, and how you can actually use that. A lot of people worked with it. It's fantastic. I mean the book is already in the seventh printing. If you are interested I will send you an English translation in the mail. Let me know.

Willem, what did you learn from that intensive time with Fluxshop and Maciunas?

Yeah, Raphael says: 'All the flow.' Hahaha. Like Maciunas, to totally go your own way. And I kept doing that with the little movies, the sad movies. They were all Fluxus, but we never gave it a name of a movement. We wanted people to go to unfamiliar places. And you all feel very insecure, very uncomfortable to go places you don't know. And yet that's important, you know. Yeah. Hahahahaha. But Displayer, I really liked that we did the interview like this at the Ridderradio, which is again pure Fluxus.

Willem, yes, we did too, very much indeed. You know, the museum is also a kind of reality. That's also life. So there is a connection.

Yeah, I'm not against museums! Oh not at all! But I think that things should become more alive. And they become aware of that too, you know. I've done all

these things for museums that did everything except exhibiting, you know what I mean? In New York when I did the illegal show at MoMA, the Village Voice called 'exhibition of the month.' They loved it, hahahahah. Yeah. A lot of people didn't, which was also nice. So anyway. I'm still very involved in all kind of projects and it goes on and on and on with playing. That's important.

Willem, do you have any museum exhibition in mind that was really Fluxus lately?

I was in Venice in the big Biennale you know. There was a big Fluxus thing. Yoko Ono was there, too. And that was actually a great exhibition because everybody was there, so there was life. So the museum-like thing there in Venice was great. I think an exhibition would be great if most of the Fluxus people are there and doing things, you know and you almost live there, hihihih.

Was this a kind of historicization of Fluxus? Is it like a family meeting?

Probably it was like a family meeting. The people react very strongly, they get involved. It's not like a passive experience. It becomes more like an active experience. One way of doing that is with a soundtrack, that's one way. I think the best shows have always been when everybody was there. But if that would be now I don't know. No, no, no, no...Anyway! We have three minutes left...

But Willem, the public in museums acts differently today. Listen Displayer. Television has made our attention span very, very short. People go through magazines now at the speed of television. And if you watch, in museums they walk through at the speed of television shows. They have seen everything in seconds. Really. And that's the big difference in museums you know. You very rarely see somebody standing very long in front of a piece and going out of his brain, very rarely. That's why you see a lot of video now, where people actually get involved in a different way. But the young generation is not even working with video anymore. They're working in real life, you know, doing weird things. Fluxus was the beginning of a whole new

experience. Which is developing and developing and developing. Which is great. The Flux keeps going. Okay! That was it dear chatters. Special for Displayer.

Willem, it was a great pleasure! Thank you!

Yeah, I loved it Displayer. Thank you very much for this show. Ha ha ha ha ha! Yeah. Fluxus!

The interview is based on an online-chat with Willem de Ridder on 10/30/2007, 10pm at www.ridderradio.com

René Block: Wiesbaden 1962–1968. Eine kleine Geschichte von Fluxus in 3 Teilen, Wiesbaden 1983.

Ina Conzen, Staatsgalerie Stuttgart (Hg.): Art Games – Die Schachteln der Fluxuskünstler, Katalog, Stuttgart, Hagen 1997.

Ken Friedman (Hg.): The Fluxus Reader, Chichester, New York 1998.

Jon Hendricks (Hg.): Fluxus Codex. The Gilbert and Lila Silverman Fluxus Collection, Detroit, New York 1988.

Hannah Higgins: Fluxus Experience, Berkeley, CA 2002.

Kunstforum International: Fluxus – Ein Nachruf zu Lebzeiten, hg. v. Dieter Daniels, Band 115, 1991.

Hanns Sohm (Hg.): Happening & Fluxus: Materialien, Katalog, Köln 1970.

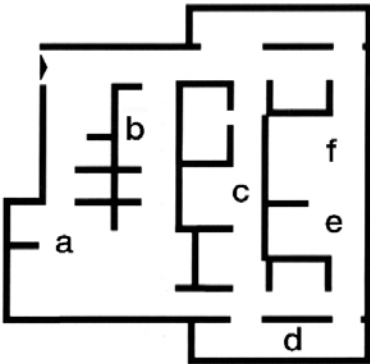
Emmett Williams, Ann Noël (Hg.): Mr. Fluxus, Wiesbaden 1996.



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01 Willem de Ridder: Fluxshop (Fotografie); Fluxus-Schachteln (unter Vitrine) in der Ausstellung Fokus 03, Ebene 3. Detail der Sammlungspräsentation des MUMOK in Wien mit Werken aus wiener gruppe, Wiener Aktionismus, Fluxus, Pop-Art und Konzeptkunst, Installationsansicht, 2006–08.

02 Robert Pincus-Witten, Gilbert und Lila Silverman (v. l.) im Januar 1986 vor der Rekonstruktion vom European Mail-Order Warehouse/Fluxshop als Box, ausgeführt durch Jon Hendricks für die Gilbert and Lila Silverman Fluxus Collection, Detroit 1984.

03 Grundriss: 'Magazin' als Raum-Konzept für die Sammlungspräsentation Fokus 03, Ebene 3 im MUMOK; (a) Museum – Kaufhaus (b) Fluxshop (c) Mail-Art, Lecture Performance (d) Instruction Pieces (e) Sprache (f) Publikationen.

04 Dorothea Meijer, damalige Freundin Willem de Ridders, mit Fluxkit, Fluxshop-Schild und Hund Arthur. Der Fluxkit-Koffer enthält ein Sortiment von Schachteln unterschiedlicher FluxuskünstlerInnen, u. a. Water Yam von George Brecht, finger tactile box von AY-O und endless box von Chieko Shiomi. Wohnung de Ridders, Amsterdam, Winter 1964/65.

05 Willem de Ridder: European Mail-Order Warehouse im Wohnzimmer de Ridders, Amsterdam, 1964. Dorothea Meijer inmitten der Fluxus-Schachteln von George Maciunas, AY-O, George Brecht, Hi Red Center, Chieko Shiomi u. a. Diese Fotografie von Wim van der Linden ist bekannt geworden als Vorlage für die Rekonstruktion des Fluxshop für eine Ausstellung der Silverman Collection im Jahr 1984.

06 Willem de Ridder: PK (Papieren Konstellatie). Mehrere PKs und eine Schachtel mit Papier-Assemblagen aus dem European Mail-Order Warehouse, 1964.

07 Willem de Ridder: Walkman Piece. Die Akteure erhalten Handlungsanweisungen über Kopfhörer.

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