

# **Fluxhibition #3**

## **Thinking Inside of the Box**

### **Boxes, Cases, Kits and Containers**

An Exhibition of Contemporary Box Assemblage

## Also by Cecil Touchon

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# Fluxhibition #3

## Thinking Inside of the Box

### Boxes, Cases, Kits and Containers

An Exhibition of Contemporary Box Assemblage (and a few other things)

Exhibition Conceived & Curated by

**Cecil Touchon**





*Noor-un-nisa Touchon and friends helping out with the installation of Cecil Touchon's Stack Blocks.*

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## National Public Radio Interview: Preparatory Notes

### Cecil Touchon

This exhibition, *Fluxhibition #3: Thinking Inside of the Box*, is the culmination till the present of my ideas related to the Art Museum as a kind of new artistic genre. This show is a combination of two different shows that share a common link. This link is the *box* as an expressive medium. Collage and assemblage artists were asked to contribute a box for the *International Museum of Collage, Assemblage and Construction: collagemuseum.com* and later, I put out a call for the *Fluxmuseum (at fluxmuseum.org)*, through the networks of Fluxus and mail artists I am involved with. They were asked to create and contribute a box, or case or fluxkit. This was spurred by an opportunity that came up to use the university gallery at UTA for the Summer via Zack Greer of the *UTA Student Art Association*.

In a matter of just a few weeks enough buzz was created through the internet to put this show together with artists participating from all over the world. It is extraordinary really, what we can do via the internet. This recognition of the power of the internet, in fact has been at the root of my endeavors since 1994 when I first started comprehending how radically it would change the world.

What we see in this show are examples of works from the collage/assemblage artists community, the Fluxus community and the mail-art community - what is known as the *Eternal Network* pioneered early on by people like Ray Johnson.

All three of these communities have intertwining histories and shared interests that go back to the Dadaists, Futurists, Surrealists and key artists such as Kurt Schwitters, Marcel Duchamp and Joseph Cornell. Fluxus arose as a loose community of artists through the efforts of George Maciunas who, in 1961, invented the word and then worked diligently to develop an international artists community with Fluxus being its name. This included people like George Brecht who just died in 2009, Yoko Ono (who has donated a work for this show), John Lennon, Claus Oldenberg, Christo, etc. It is not really a particular style of art but there are certain important innovations that Fluxus is credited with such as the wide spread use of the event score, instructions, performance, inter-media, concept based art, collaborative and communal art, etc. as well as a strong interest in global community and the inter-cultural exchange of ideas.

This interest in global community and collaboration is at the core of why this extraordinary show was able to be conceived, coordinated and executed in less than two months time. Why have we done it? Just to show that we can, that Fluxus is alive and well and for the simple joy of sharing with each other. Most participating artists will never see this show first hand. For this reason I have gone to great lengths to document the show and make sure that everyone can admire each other from afar via the Museum's website [fluxmuseum.org](http://fluxmuseum.org).

Coming back to the exhibition, we see in this show, really, as Gary Bibb has noted, a "summation and clarification of all the previous artistic ideologies regarding tangible objects" or you might say certainly, an accumulation of many artistic trends and ideas that have been developing in the art world for the last 100 years.

While the objects in this exhibition are not organized in any certain way, the over all theme of the box brings a unifying quality to the exhibition. Yet within this unity a great deal of diversity in terms of intention or purpose is apparent. Among these boxes are political messages, personal stories, jokes, social commentary, inventions, commemorative works, obsessive passions, homages to other artists, games, gadgets, dead bugs, a rotten egg from Macedonia, family heirlooms from Denmark, handmade objects, scientific paraphernalia from the EPA, training kits, the hair of virgins, magic boxes, hidden compartment boxes, a pot of lightning from Greece, air from Colorado and even a bottle chock full of God.

There are those artists whose central interest is the world of objects and ways to organize them, sometimes with a narrative in mind such as the work by Mobius Artists Group artist/composer/performer Jane Wang from Boston called "Box of Failures". This box documents personal events. Sometimes artists

are interested in the romance of unknown private histories such as the little box by Peter Swann from the UK entitled "For Life-Like Snaps" related to and containing artifacts from English summer cottages in the 20th century. Some artists are driven by the aesthetic appeal of the objects gathered such as the highly sensitive San Francisco artist and print-maker Janet Jones in her work 'Q & A Box'.

We see some examples, of a more Fluxus nature where the box object is intended as a performance such as in Reid Wood's 'Fluxbox' with hidden objects that the viewer is instructed to shake and perhaps figure out what is inside with their ears instead of their eyes. Of the same sort is Bob Rizzo's *FLUXchest* and D.S.H. Watson's Noise Fluxbox. These harken to Marcel Duchamp's *With Hidden Noise (A bruit secret - 1916 - right)*. An assisted readymade composed of ball of twine between 2 brass plates, joined by 4 long screws, containing a small unknown object added by Walter Arensberg and unknown to Duchamp as to what it is.



Other boxes are the artifacts of Fluxus performances such as the set of boxes of organ parts from a 2006 performance "Organ F - Ride an Organ, Burn an Organ" by Rebecca Cunningham and Fluxus crew in Australia who stirred up quite a controversy when, with a \$3,000.00 government grant, held a Fluxus performance in which she cut up a piano with a chain saw and burned up an organ. This is dangerous stuff!

Many Fluxus art works have a performance element involved with their making or imply performance in one way or another. This tradition has a lot to do with a number of seminal Fluxus artists having studied with John Cage in New York City. This connection led to a lot of experimentation in inter-media - or in other words, breaking down the barriers between one medium and another. This idea goes all the way back to early modernist experiments in multi-sensory artistic events combining sound, theatre, music, visual art, performance, dance, etc. which culminated into Fluxus Happenings in the 1960's.

In fact, among the contributions to the show are a number of videos and recordings to be seen either through the 'box' of a television screen or heard through speaker boxes. I am hoping that I may be able to show these extra works during the exhibition or possibly have an evening - to be arranged - when folks can gather to see and hear them.

This is really quite a special opportunity to peak inside the secret life of an art community that for the most part has remained intentionally hidden from view for its nearly fifty year history. I would venture to say that if you asked one thousand people here in the Dallas/Fort Worth area if they had ever even heard of the word Fluxus nine-hundred and ninety-nine of them would say "no". Yet Fluxus artists and ideas have had a major impact on the wider artistic community. While some art historians will say Fluxus is a phantom from the past, the burgeoning Fluxus community, in fact, is more dynamic than ever with literally thousands of artists involved to one degree or another. I believe this exhibition is evidence of its ongoing vitality and creative fervor.

In conclusion, I would just like to say thank you to all of the wonderful artists who have contributed works to the museum for this show. I am hoping to interest other institutions in mounting exhibitions of these works. It certainly deserves to be seen far and wide and, I believe, will be inspiring to many who get the opportunity to take the whole thing in now or in the future.

Some works already in the permanent collection were also exhibited in this show. Please see this exhibition online at [fluxmuseum.org](http://fluxmuseum.org) to see additional works, the installation shots of the show and links to the contributing artists' websites. Be sure to look up the individual artists online. They are all so interesting!

## Fluxus in Texas

By Jerome Weeks - National Public Radio interview (KERA, Dallas) July 17, 2009

Anarchic and whimsical, Fluxus was a little-known art movement in the '60s — little-known, even though Yoko Ono was an occasional and influential Fluxite. (John Lennon once quipped that everyone knew who Yoko was yet no one knew what she did.) But the movement arguably died out in the '70s — although a Fort Worth artist, author and home-grown museum curator disagrees. As proof, he has assembled the current show, *Fluxhibition #3*, in the student gallery at the University of Texas at Arlington.

Most art museum directors would have us believe that running an art museum is an all-consuming job. Yet Cecil Touchon runs two, three, maybe four — out of his own home. Actually, out of his living room.

TOUCHON: "We're standing in the living room of a three-bedroom, ranch-style house in Fort Worth, and the entire living room is wall-to-wall metal shelving housing boxes, plastic containers full of collages and arts supplies."

These are not just any overflowing shelves. Touchon is a successful artist with his boldly-colored collage works selling in New York and Santa Fe galleries. They've been featured in *Interior Design* magazine.

But what's taking over his house are other people's artworks. For a decade, Touchon has been exchanging pieces through the mail with fellow artists. The resulting collections he's boxed up and crowded into his living room.

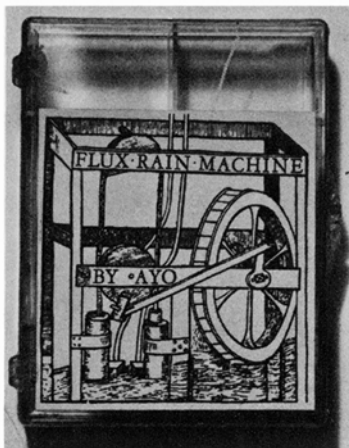
TOUCHON: "It's all part of the Ontological Museum of the International Post-Dogmatist Group. There's the FluxMuseum, the International Museum of Collage, Assemblage and Construction, and then Fluxus Laboratories is here. Oh, and FluxShop. Yeah - you know you've got a real Fluxus product when you have a FluxShop gold stamp on it like these. [laughs]"

[Lis Gundlach-Sell](#), (right) *An Heirloom from My Aunt Augusta*, brass caster wheel from grand piano, display box, 2009



In 1961, Fluxus was christened (and loosely organized) by George Maciunas, a Lithuanian-American who eventually sought to establish "Fluxfestivals" in Europe. Paradoxically — meaning, in this case, fittingly — the word "flux" refers to both "flowing" (as in water or energy) and "fusing together" (as in soldering metals). Maciunas and his fellow Fluxites were inspired by Dada, the mocking, anti-traditionalist art movement that came out of World War I, pioneered by artists Tristan Tzara, Marcel Duchamp, Hugo Ball and Jean Arp.

The apparent irrationality, the deadpan jokes aimed at political and art establishments, the use of pointless mechanisms to spoof technology, the love of paradox, inversion and mass-manufactured products: All of these Dada traits re-appeared in Fluxus (which was originally termed "Neo-Dada"). Fluxus set out, Maciunas wrote, to purge the world of "dead art" and "bourgeois sickness" through a "fusion of Spike Jones, gags, games, vaudeville, Cage and Duchamp."



In the early '60s, Yoko Ono's performance efforts (what Maciunas called "neo-Haiku theater") and composer John Cage's experimental music — with his use of random sounds and silence — were major influences on Fluxus. Flux artists specialize in noise music, brief performance works, puzzles and games, as well as "intermedia." They refuse to conform to the restrictions of paintings or sculptures or theater, preferring to blend or muddle them. Curiously, Fluxus has also been influential on architecture because of Maciunas' early interest in prefab buildings.

A typical Fluxus project was Maciunas' Flux Rain Machine (left), a little, clear plastic box with a bit of water in it. The water condenses and forms droplets on the inside of the box. Voila — rain.



Another plastic Fluxbox by Keith Buchholz holds a pair of dice. The cover declares, "Roll 13 and Win!" But a pair of dice can only add up to 12. Voila – futility and the illusion of easy prosperity.



One reason that Fluxus isn't more widely known, I'd suggest, is that its ideas and elements were various (and contradictory) enough that they could easily morph into or be absorbed by the larger waves in '60s art, particularly pop art and conceptual art. To a degree, both of these also had origins in Dada, so the flow of Fluxuteers into their ranks is not surprising.

Even so, Flux artworks are often distinguished by their manufacture: They're cleverly made from cheap, ordinary, even scruffy materials, including human hair, cardboard, string, discarded books, clothing, broken crockery and novelty-store items. These "found objects" are deliberately not employed for museum-quality masterworks. The pieces are ephemeral and disposable, even self-destructive.

They're more like junk. With a sense of humor.

Jon Hendricks is a Fluxus scholar and the curator of a major Fluxus archive, the Gilbert and Lila Silverman Collection, which was recently donated to the Museum of Modern Art in New York.

HENDRICKS: "Maciunas' idea of Fluxus was to move away from art that was something precious to something where art can become a part of everyday life."

A utopian, Maciunas deemed that the entire 'art industry' – museums, theaters, galleries, concert halls, everything – should die and be replaced by radically simple artworks that anyone could do. Maciunas also disliked the idea of the heroic individual artist. He preferred collaborative and group efforts. Which inspired his use of boxes. He borrowed the idea from Marcel Duchamp's Boite-en-Valise and Joseph Cornell's famous shadow boxes. But for Maciunas, Hendricks notes, the box isn't a way of framing and fusing together disparate objects through a single artist's sensibility. A box is a way to contain contributions from dozens of artists. They're like little museums that way – or anthologies. Indeed, Maciunas' first boxes were called "editions" and they were like yearbooks, compiled annually from various efforts by Fluxites.

In Fort Worth, Touchon's mail exchanges with other artists and his boxed-up collections eventually led to his assembling Fluxhibition #3 at UT-Arlington – which he was able to do very quickly with works submitted from around the world. The show is sub-titled "Thinking Inside of the Box." It features 140 kits, cases, tubes, cans, birdhouses, bottles and containers – including a piece by Yoko Ono herself, a limited-edition, yellow Japanese box containing a poem, "We're All Water" (left). Through the course of the exhibition, we see the box as utility item and metaphor, the box as a little stage, as board game, toolkit, toy set, parfait glass, map case, juggling pin, animal cage and laboratory



sample – just about everything, perhaps, except the box as coffin. Touchon likes to point out that even a website can be a box – and he's created several linked, Flux-related "web-boxes." In fact, his entire exhibition is mounted to the walls of the gallery on shelves made of the cardboard boxes that will be used to ship it to its next home.

It's a touring show – in a box.

But – is it Fluxus?

Scholars like Hendricks see Fluxus fading after 1978 with Maciunas' death and with the other Flux artists going in new directions (echoing what a number of early Dadaists did when they turned to Surrealism in the '20s). So Fluxus belongs to a specific historic era – just like



Impressionism or Cubism. Today, you could call your artwork Fluxus or Cubist, and Hendricks says, it still could be interesting. But it won't have the same meaning, the same revelation. Times change, people change. What was fresh can now feel redundant or irrelevant.

HENDRICKS: "Movements do tend to have a kind of time frame, a period when they are essential, when they have to exist."

Touchon argues that this is the way collectors and curators think, not artists. Collectors want movements to be limited to a period, a place, a canon of select works. This increases the value of their own collections. Ironically, Touchon himself is clearly a manic collector. But for him, while Flux artists may play with boxes, Fluxus itself can't be contained in one. The impulses behind Dada and Fluxus, he believes, resurface during certain periods (World War I, the Cold War, the Bush years). Besides, he notes, over the years, Fluxus works have often been produced by artists in their spare time (making an actual living at it would be directly counter to Maciunas' ideas. Not surprisingly, he died impoverished). For them, Fluxart is a low-cost sideline, as it were, a way to stretch the aesthetic muscles, an intellectual game that doesn't have to pay the bills.

Which means the Fluxkits and Fluxcreations are likely to go on -

[VOICEOVER intercuts with sounds of Touchon picking through the boxes in his house]:

TOUCHON: "So there's more ... " [rummages]

- and on -

TOUCHON: "This is full ..." [rummages]

And on.

TOUCHON: "I think this is one of them here..."

So — has Touchon ever thought of rental storage?

TOUCHON: "Well, I'm considering that at this point. But I'm still actually organizing the collection to tell you the truth. [Laughs.]"

Fluxhibition #3 runs through July 31 at the E. H. Hereford University Center Gallery at the University of Texas at Arlington. Cecil Touchon has already posted a call for contributions to Fluxhibition #4: Fluxus Amusements, Diversions, Games, Tricks and Puzzles.

## FluxKits and Performance

William R. Howe

Fluxus' relationship to performance is an interesting one. Like Duchamp's readymades, not only does it suggest that everyday objects in modified contexts become art, but that everyday acts and events can also be transformed into art, given the proper context and presentation. Here I am thinking of many of Alison Knowles' food pieces like *Proposition* or *Variation #1 on Proposition* where the score is to "Make a salad" or "Make a soup," respectively; but there are many more such examples though throughout the history of Fluxus. LaMonte Young's concept of short scores, of which the Knowles pieces are perfect examples, and which was so readily utilized by the early Fluxus participants, opens the act of performing a score to a great degree: a performer is given a small set of directions, and thus has far more creative control over the resulting performance than one might expect. For example, in performing the making of Knowles's salad, one must choose what kind of salad to make: Caesar salad, pasta salad, or some other kind of salad. Consequently, performance becomes an active reading rather than a passive following of instructions.

(Right) Allison Knowles with Marcel Duchamp 1967



The interpretive role of the performer in the construction of the Fluxus performance text becomes even more clear upon approaching some of the more reduced form scores of practitioners like Dick Higgins. Famously, his *Danger Music Number Two* hardly looks like a score at all: "Hats. Rags. Paper. Heave. Shave.". Altogether two nouns, two imperatives, and one that might be either or both, the score is an ambiguous list of props and actions that sets up the conditions for a performance as it demands an imaginative, active engagement with it.

Flux scores ask us to re-examine our relationship to performance by requiring a reconsideration of what performance might be. What these scores do is blur the boundaries of performance. On the one hand we have scores that ask us to perform ordinary, everyday actions *as art*, thus bringing art and the everyday into a closer, maybe even interchangeable, relationship, and on the other we have scores that demand that we re-construct the score through a close reading of its language with every staging of it. In a sense, the performance begins when the performer/s first encounter the score; the decisions that the performers make as a part of realizing the piece are in themselves performances of the score. If making potato salad is art, then buying the ingredients is too, and furthermore, deciding on potato rather than pasta or green garden is as well. The act of finding interesting hats for *Danger Music Number Two* is an integral part of the performance, and is realized over and over each time the piece is performed even if the only knowing audience is the performer tasked with tracking down the hats. There is no longer a clear distinction between performance and non-performance, and, like in Vito Acconci's *Following Piece*

(1969)<sup>1</sup>, the public at large is drawn, unwittingly, into the piece themselves becoming at once audience and performer.

One of the things that results from this blurring is a kind of tension between the two; when the boundaries of performance spaces (both physical and conceptual) are erased we, as both audience and participants, are always already asking ourselves the questions “Is this the performance?”, “Has the performance started?”, and “When does the performance end?” The answers to these questions tend towards expanding the performance outwards into the everyday lives of all involved. That self-reflexive act of asking the questions itself drives the performance. The very tension itself that comes out of erasing the boundaries between what is and is not performance produces the self-reflexive moment of performance. The answer to the question “Is this a performance?” becomes always “Yes.”

This dissolution of distinction between audience and performer is also very much at play with FluxKits and many Fluxus boxes. There are essentially two different performances going on with these kinds of objects: the artist’s collection of the components and assembly of the piece as performance, and the interaction between the viewer/reader/audience with the piece as performance. FluxKits came in two basic configurations: a kit with instructions to do something, or a collection of other pieces—sometimes boxes themselves—to interact with. Like Fluxus games, FluxKits ask for a level of active audience participation that goes well beyond a more traditional, consumerist role of viewer (i.e. strolling through a museum, occasionally stopping to contemplate a painting or a piece of sculpture).

George Brecht’s *Five Places* is a good example of the first kind of FluxKit. *Five Places* is an envelope with instructions printed on it and contains five (or in some instances more) cards each with the word “exhibit” printed on them. The instructions ask the reader to “place one / card in each / of five / places,” essentially working as a short score for the piece as a whole by drawing the reader into the performance of *Five Places* and thereby transforming five places into Fluxus exhibitions of the everyday. This moves well beyond Duchamp’s transformation of the everyday by recontextualizing it in the gallery by recontextualizing the gallery in the spaces and places of everyday life. In so doing, Brecht transforms the everyday world into a gallery and thereby transforms the totality of the everyday into art.

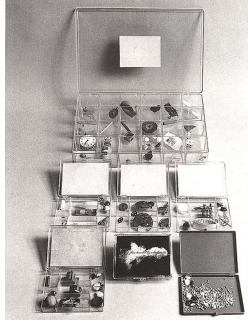
Here the reader is not only audience and performer, but also exhibition curator and artist. With one simple piece, Brecht collapses the art world down into one active participant who fills all of the roles (except maybe art critic, and who needs them anyway); he provides the props and suggests the conditions for a fully participatory experience as performance. It is through the creation of this performance that we can see a second level of performativity in *Five Places*. The envelope and the cards are all rubber stamped by Brecht. Like Jackson Pollock’s paintings, the piece is part of the residue of a performance of making it.<sup>2</sup> In the case of Pollock’s paintings, the dance, gesture and movement of his body that is then recorded on the canvas is a kind of hidden performance that we are barred from seeing directly, our only access to the performance is through the residue of the paint marking his movements as clearly, in some ways, as a video. For Brecht, the performance consisted of buying the envelopes and card, repeatedly inking the rubber stamps and stamping them onto the cards and envelopes, and finally assembling the edition and sending it to George Maciunas. The performance of its making is hidden, with our only access to that performance being through the residue of the objects that it produced. The haptic quality of many Fluxus objects points directly to the hand (often of Maciunas) that assembled them. In a very real way this could be said about all objects; they are all residues of the mostly private performance of their creation—they stand as intermediaries between performer and audience, only allowing traces of the performance to be apprehended through their physical materiality. However, without art objects, and particularly one like *Five Places*, referencing their own creation, the performances which underlies all objects creation would be overlooked. In a very post-modern move, the fact that Brecht’s

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<sup>1</sup>. In this piece, he would randomly pick a person in New York and follow them until they entered a private place that he could not go into. He did this with different people once a day for a month, some of the pursuits lasted on a few minutes until they got into a car or a taxi, and others lasted hours and proceeded through restaurants, train rides, bars, etc. ending when the followee went into a private residence. On at least one occasion Acconci was arrested as a result of the followee becoming aware of him and his refusal to “go away”.

<sup>2</sup>. This implies that everything is the residue of the performance of its production, which is fundamentally true, but what is important with both Pollock and *Five Places* is the haptic, hands on, quality to the resulting product. The rubber stamped envelope and cards are intentionally (and out of necessity) not all the same, and the streaks and curves of Pollock’s paintings self-reflexively point to his dance over the canvas. It is this quality of the object self-reflexively pointing to its creation that makes it an interesting residue of performance.

“craftsmanship” is poor and thereby non-transparent focuses our attention on the creative act itself as a kind of performance, something that a more normatively transparent production would never have done.



Bob Watts' piece *Flux Timekit* (left) is a good example of the second type of FluxKit. It appeared in at least two different versions (which was not uncommon for pieces coming out of the Flux Shop). The kit was a multi-compartment plastic lidded box with various objects in each of the compartments. Earlier versions of the kit had 7 compartments while later versions had 24. Each of the compartments had an object placed in it that seemingly has some relationship with the concept of time. Many of the compartments had watch components in them, but others might have chalk, wooden balls, seeds, eye-droppers, a small box of a spice (i.e. curry powder), etc.. While it seems as though *Flux Timekit* is a deconstructive investigation of cultural ideas about time, it also seems to be asking us to re-construct the dismantled time pieces using corn kernels or beans to substitute for the missing gears, levers, and ratchets. We are being asked to perform not as audience or viewer here, but as archeologist/anthropologist and construction engineer. The key there is that we are being asked to perform, not to passively absorb. These two possible paths through the objects are reflected in the two word title of the piece: “Flux” as a change over a period of time, and “Timekit” as a kind of model kit for building time<sup>3</sup>. What we are left with is a level of ambiguity and irresolvability that is almost poetic in nature: the juxtaposition of these elements together with only a title to add a level of coherence to them allows for a great deal of active imaginative work on the part of the audience participant.

Similarly, Watts' piece *Pee Kit* is working through a certain level of ambiguity<sup>4</sup>. The kit features four different colored capsules each containing an “invisible drug giving color to the urine of the person eating it”<sup>5</sup> all mounted on a small rectangle of plastic foam inside of a clear plastic, lidded case (Hendricks 560). What I find interesting about *Pee Kit* is its almost complete lack of instructional language (the description of the “invisible drug” seems only to have been used in promotional materials for food events, not on either the drawing or the prototype), yet with the two word title and the four different colored capsules we know exactly what to do and what is going to happen. Eat the capsules, pee, look at the colors. The piece itself is a short score for performance. We the public are the performers, and the performance culminates in an activity normally engaged in behind closed doors with the results disposed of immediately. Watts is asking us to trust that he is not going to poison us and at the same time asking us to step outside of our socially constructed taboos (and in some cases laws) about our bodies in a bodily, visceral performance—a performance which either culminates in a completely private and ephemeral moment, or serves to break down cultural norms of public and private with the end result of public (or at least semi-public) urination and a subsequent admiration and discussion of the aesthetics of the waste. Bataille would have loved this. Watts has given us a real pissing contest as performance and re-inscribed the body-public into art through manipulation of bodily function.

So much of what makes Fluxus interesting and significant as an art movement is how it re-positions us, both as audience and participant, with respect to performance and participation. We, either as instigator or audience, are always being implicated by Fluxus pieces, and it is through this implication that we are drawn in to the performance. Fluxus collapses the distinctions that the art world tries to impose in its bid for order and to maintain value and taste, and it is through that collapse that the everyday becomes worth looking at again. By allowing us to see ourselves and our surroundings as artistically valuable, Fluxus is really returning control of aesthetics to the individual. It is through our personal interactions with FluxKits, Flux Games, and Fluxus performance pieces that the artistic value of not just the objects but the world becomes apparent. Fluxus pieces are not intrinsically valuable in and of themselves. They are not precious objects, however, our interaction with them through performance and play places the value experientially on our shoulders: we don't make Fluxus objects valuable—Fluxus

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<sup>3</sup>. By this I mean that the pieces suggest a kind of assembly kit for various ways of conceptualizing time, tracking time, or recording time. The watch pieces are most easily placed into this mode, but things like the seeds fit as well (plant the seed and it changes and grows over time, thereby embodying in itself a kind of conceptualization of time). However, what seems to me interesting about the kit in its various instantiations is that it is trying to give us a broader, maybe even metaphoric, understanding of time.

<sup>4</sup>. *Pee Kit* was only produced in prototype form. Maciunas had been slated to produce a Fluxus Edition of the box from the prototype and a drawing of the kit by Bob Watts, but it never went into production.

<sup>5</sup>. Bob Watts as quoted in *Fluxus Codex* edited by Jon Hendricks (Harry N. Abrams, 1988).

objects make us valuable. By interacting with FluxKits we become aware of ourselves as aesthetic beings, we make the art.

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- - -. *Flux Timekit*. Late version. Fluxus Editions. 1978.

- - -. *Pee Kit*. 1966-7.





**Fluxonomics - Dr. William R. Howe - Cincinnati, Ohio**

**Box #2 of 8 2009**

wooden box Letterpress on wood, glass mirror, and game components from a Monopoly game.  
9"x12"x3.25"



### The Essence of Life Kit - Michelle N. Ary

2009

wood box, pencil/charcoal sketches done by the artist, piece of distressed wood found on a bench, candles, turquoise beads, garnet beads, fresh water pearl beads, abalone bead, gauge cover, burnt out vacuum tube, vine, three vials, nails, black lentils, bailing wire, handmade paper.

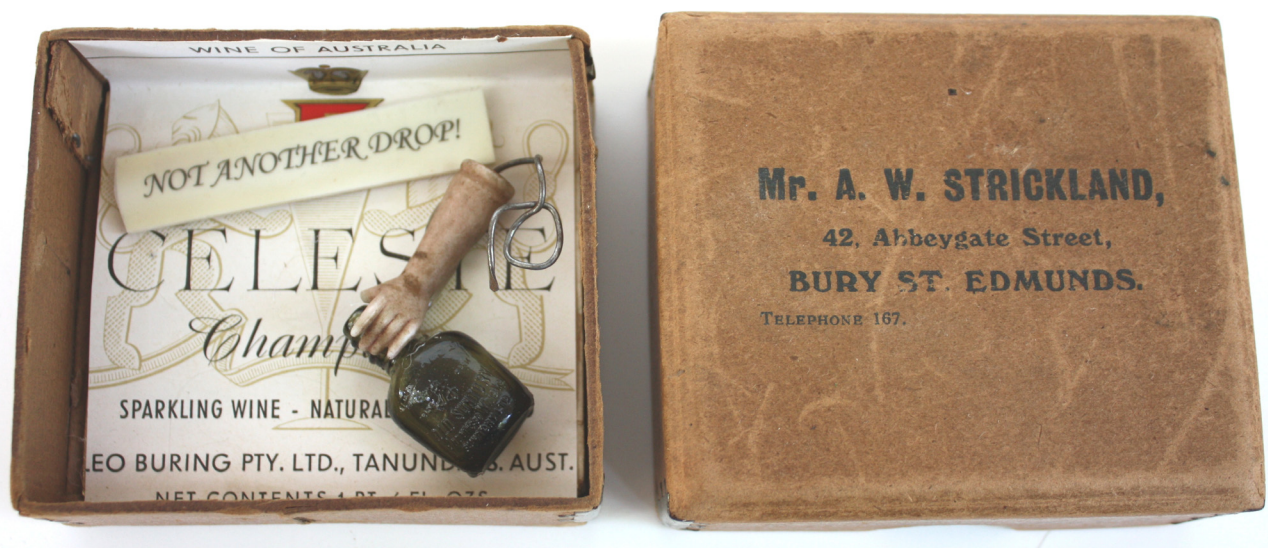




**"Can You See What I See?" Erica James - Houston, Texas**

**2009**

wooden box with printed paper attached to the interior.  
2x2x3 inches



**Not Another Drop - Stephanie Forsyth - Australia**

**2009** Vintage cardboard box with collage elements and found objects



**A Bird in the Hand - Stephanie Forsyth - Australia**  
 2009 - Wooden box with collage elements and found objects





**Boxed Division - Robert Tucker**  
2009 - porcelain-wood-steel



**Wag More, Bark Less - Ellen Filreis**  
Mixed Media Box 2009

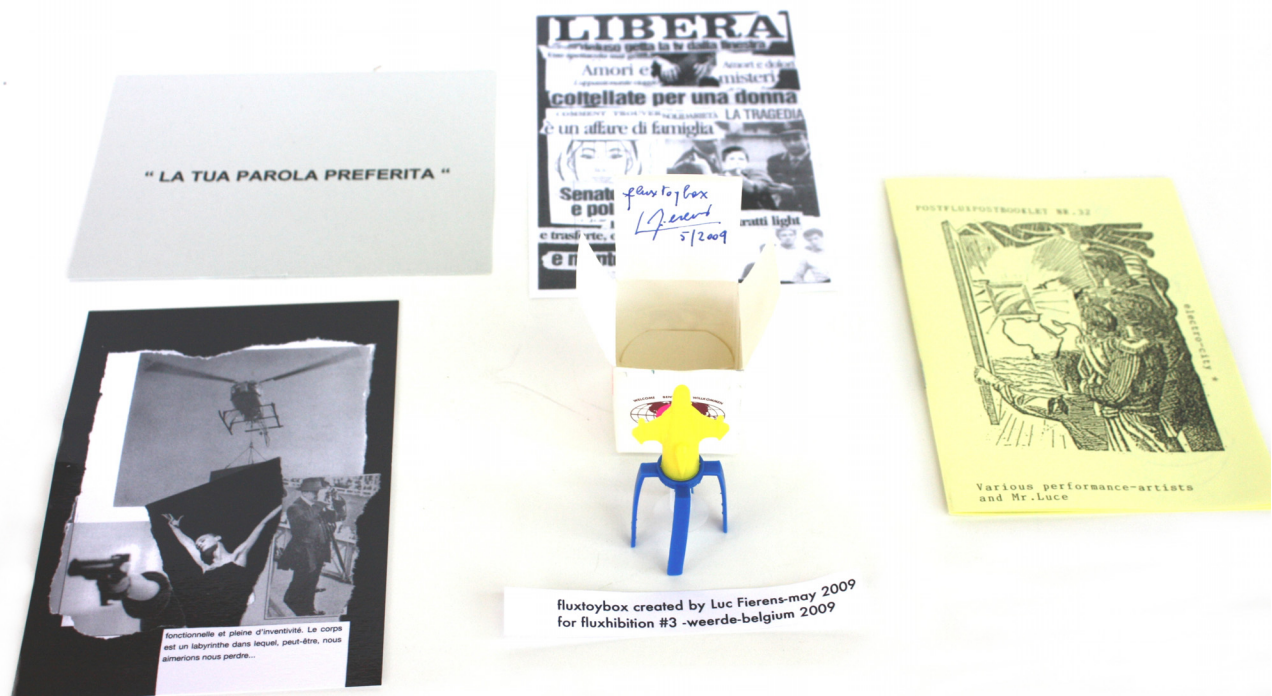




**Romeo and Juliet Box - Ed Blackburn - Fort Worth, Texas**

**2009**

altered cigar box with ball



**Fluxtoybox (with ephemera - Luc Fierens - Belgium**

Toy box with several plastic found objects that fit together to make a jet-like toy.



**Fluxkit - Bibiana Maltos Padilla - Mexico**  
cardboard box with various fabricated fluxus materials in plastic bags 2009



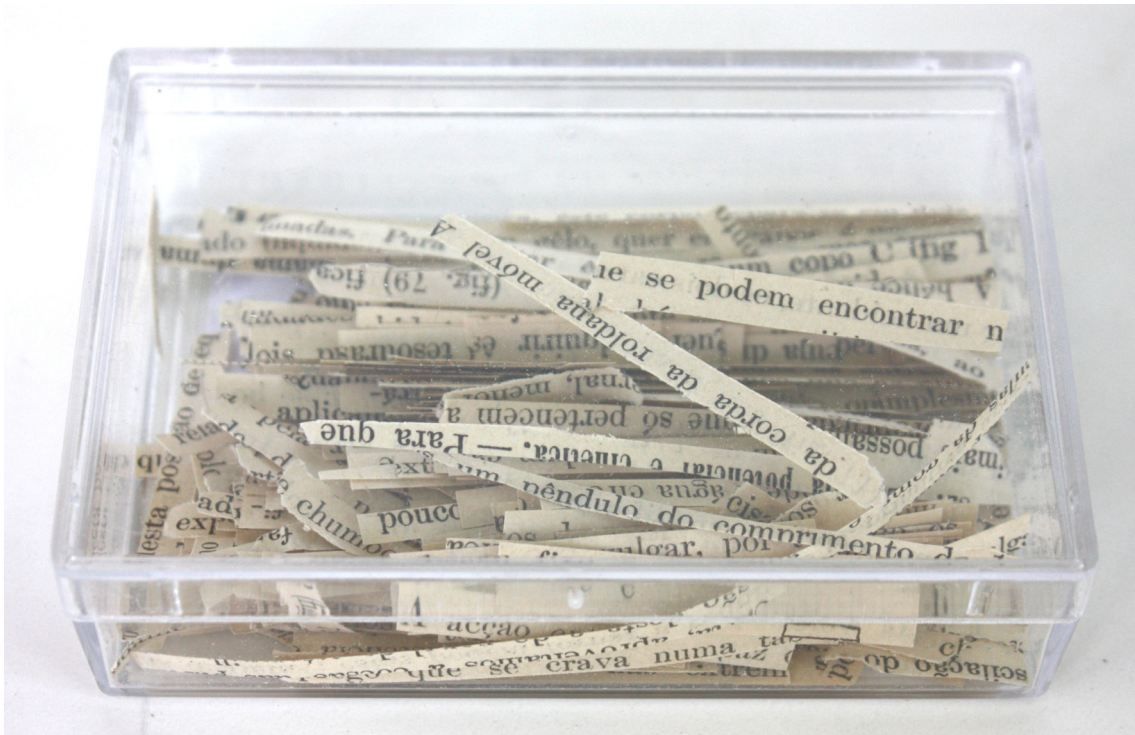


**Optical Geometric Game - Dilar Pereira - Lisbon, Portugal**  
blue box, small colored plastic pieces and letter-press  
9x9x2.5 cm 2009



**Play Your Destination - Dilar Pereira - Lisbon, Portugal**  
blue box, map collage, little plastic color pieces and one die  
21x17x3.2 CM

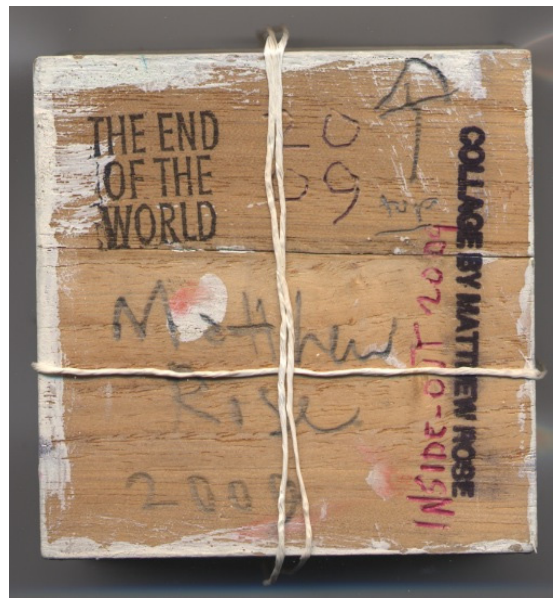




**Visual Literature - Dilar Pereira - Lisbon, Portugal**  
Transparent box and printed strips of paper 2009



**Blur - John M. Bennett - Columbus, Ohio**  
Found Objects in an old plastic box 2009



### Inside-Out, Matthew Rose - Paris, France

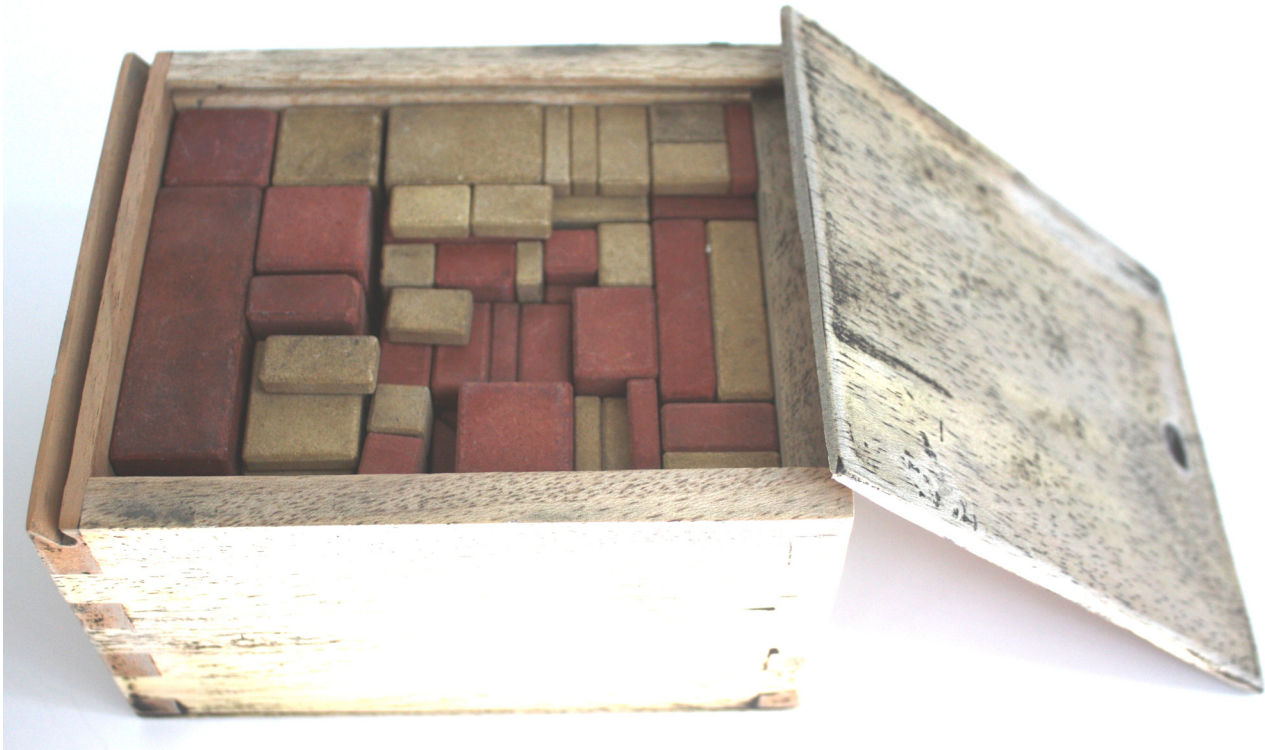
Wooden box assemblage, painted, rubber stamped, with painted water color bottle also rubber stamped and string. 4 cm x 4 cm x 1.5 cm 2009





**Spectators - Caroline Waite - Louisville, Kentucky**

2009 Altered Cigar Box with the lid made into a stage upon it is a plastic ballerina figurine surrounded by doll arms, in the background three swans above them a line of doll eyeballs (stage lights) that open and close. Attached to the top of the stage is an ornate facade the whole stage lined with gold colored filigree.



**Stack Blocks - Cecil Touchon - Fort Worth, Texas**

**1958 (realized 2009)**

box full of antique English ceramic building blocks

Instruction: *Remove blocks from box,  
stack blocks into a sculptural form using the box as a base.*



**The Geography Lesson - Cecil Touchon - Fort Worth, Texas**  
2009 - Box with geography lessons in Spanish from an antique journal.  
contents are various sized balls found on the streets of Mexico City.





**Art About Art - Evelyn Eller - New York City , New York**

1991- plastic box with collage elements containing a hand made envelope and booklet



**Stone Ellipsis (2) w/ case - Jamie Newton - Portland, Oregon**

(may also be used for aposiopesis)

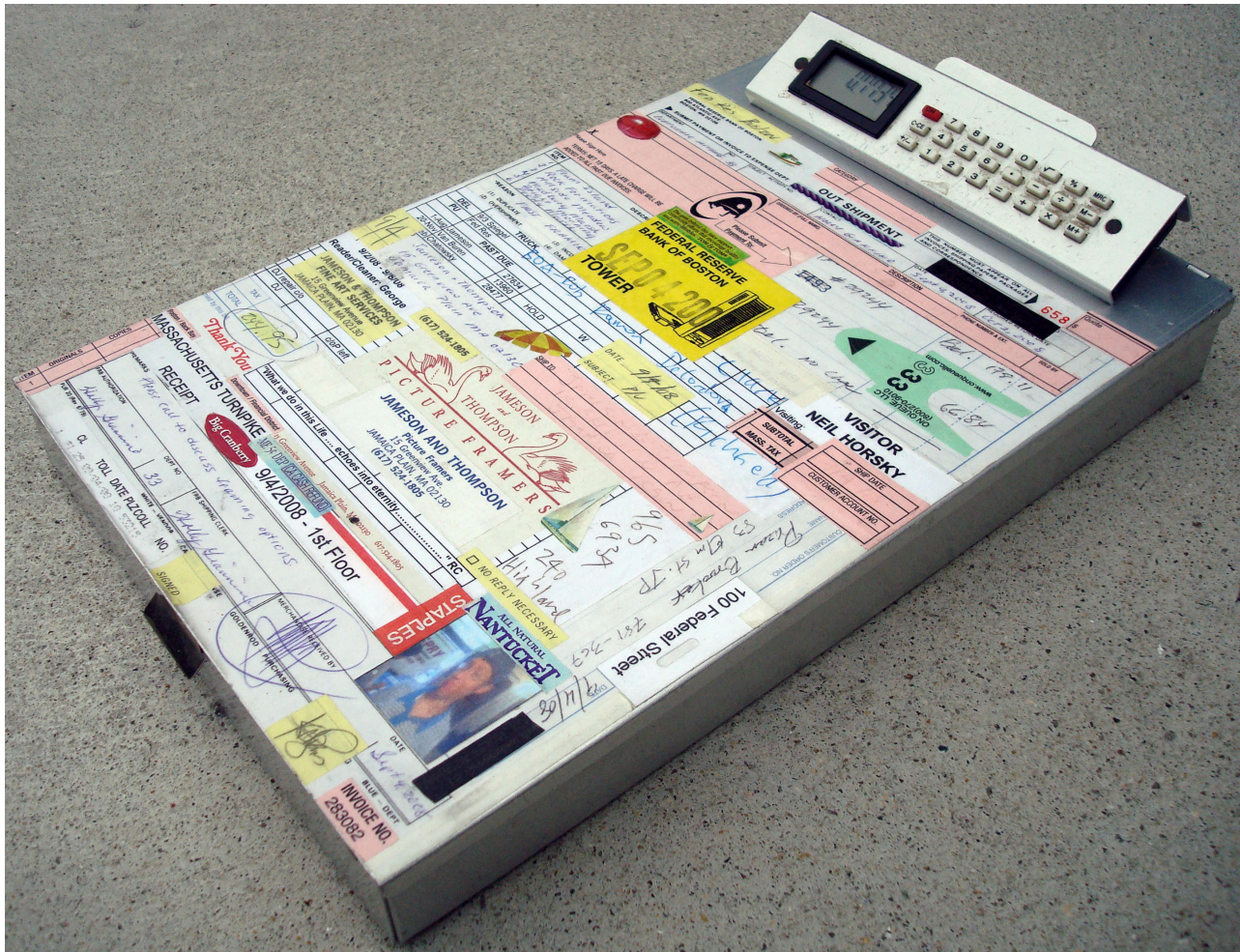
Green plastic glasses case with three smooth stones and three rough stones.



**Alpha-Lightning-Omega - Costis - Athens, Greece**

1979 - Pewter pot with letters Alpha and Omega attached to the interior of the pot and the lid. on the bottom is inscribed the letter Alpha, a symbol of lightning, Omega. Signed 'Costis 1979'





**Fluxassignments #43, #58 #65 combined into one - Neil Horsky**  
 (assuming he loves me or I am the boss)

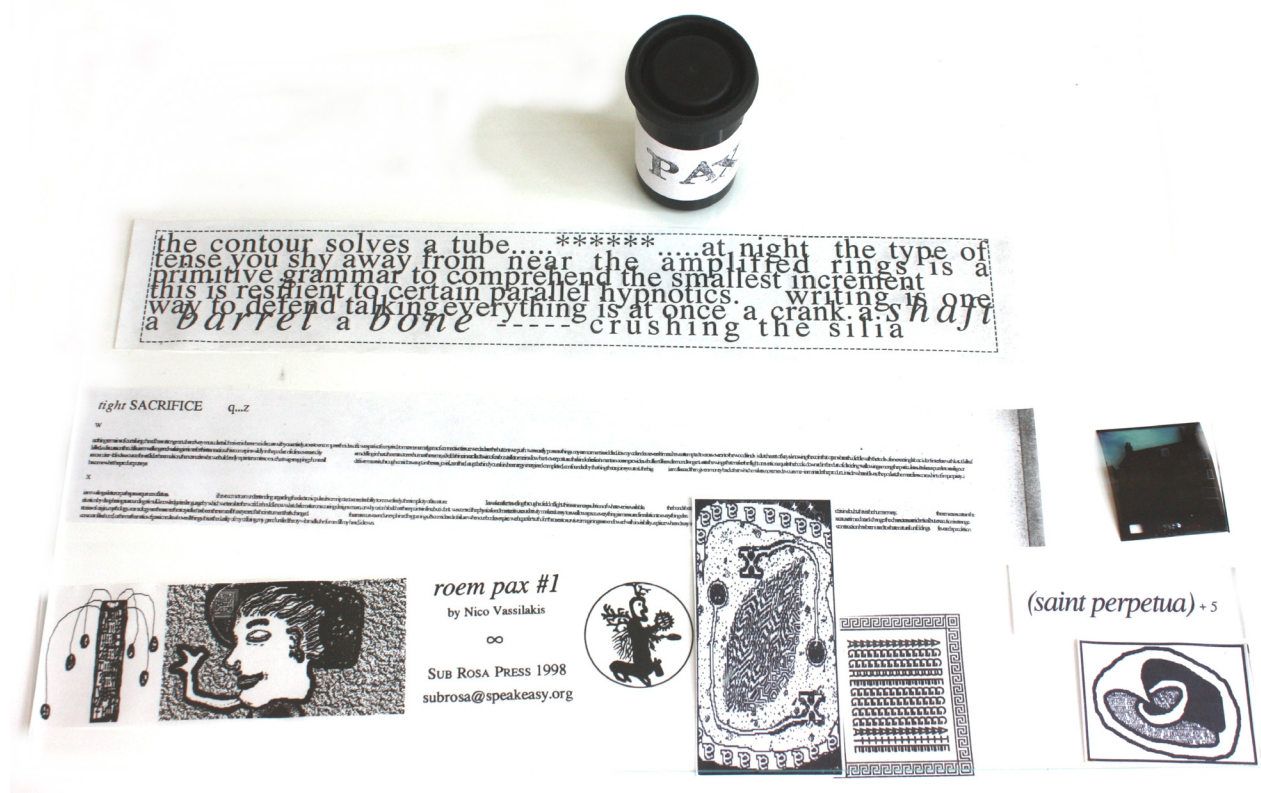
Aluminum clip board/box with calculator, collaged with dry trash collected during a day's time.  
 Sept 4 2008

Fluxusignment #43 Make a box and send it to a loved one.

Fluxusignment #58 - for an entire work/school day, collect all of your dry trash. That evening, create a collage/assemblage with those articles. The next day, give it to your boss/teacher as a gift, or if you are the boss/teacher, hang it up.

Fluxusignment #65 - Collect dry trash from any trip. Create a collage/assemblage with those items on a ground acquired during and/or symbolic of the trip.





### Roem Pax #1 - Nico Vassilakis

2009 - 35 mm film tube filled with paper items and one color photographic frame



### Poetry Kits John M. Bennett - Columbus, Ohio

2009 Strips of paper with text in plastic bags



**Fluxbox - Reid Wood - Oberlin, Ohio**  
2009 - wooden crate with a box containing objects that make sound when shaken.



**Vortextus - Gary A. Bibb - Denver, Colorado USA**  
2009 - Mixed Media Construction





**Fluxscape Kit - Cecil Touchon - Fort Worth, Texas**  
 2008 wooden box with metal political pins with the name/word: HILL  
 (from Fluxhibition #2)



**Fluxvision glasses - Cecil Touchon - Fort Worth, Texas**  
 2008 Vintage glasses with original case with lenses sanded down so that,  
 when worn the center of one's vision is blinded leaving only peripheral vision.  
 Instruction: Use to look at an art exhibition  
 (from Fluxhibition #2)



**Jurassi-fluxkit - Cecil Touchon, Fort Worth, Texas**  
2008 - Case with red alegator skin and interior fold out shelves filled with plastic dinosaurs and implements  
(from Fluxhibition #2)



Cigar Box Fluxkit - [Allan Revich](#) Toronto, Canada  
2009 - with misc. items





**46.4 Meters - Lis Gundlach Sell - Denmark**

2009 - Description : 46.4 meter unbroken string with blue plastic tarpaulin rings in a wooden box.



**Fluxus Entertainment - Cecil Touchon, Fort Worth, Texas**  
2008 popcorn container with Styrofoam popcorn packing material in a Plexiglas vitrine  
(from Fluxhibition #2)





**Theater Piece #1 - Cecil Touchon - Fort, Worth, Texas**

Title: Under Tension - a Suspense Thriller! 2008

box filled with rubber bands and a ceramic hand around which are stretched rubber bands facing a round mirror in the lid of the box. Instruction: Watch hand until a rubber band breaks.  
(from Fluxhibition #2)

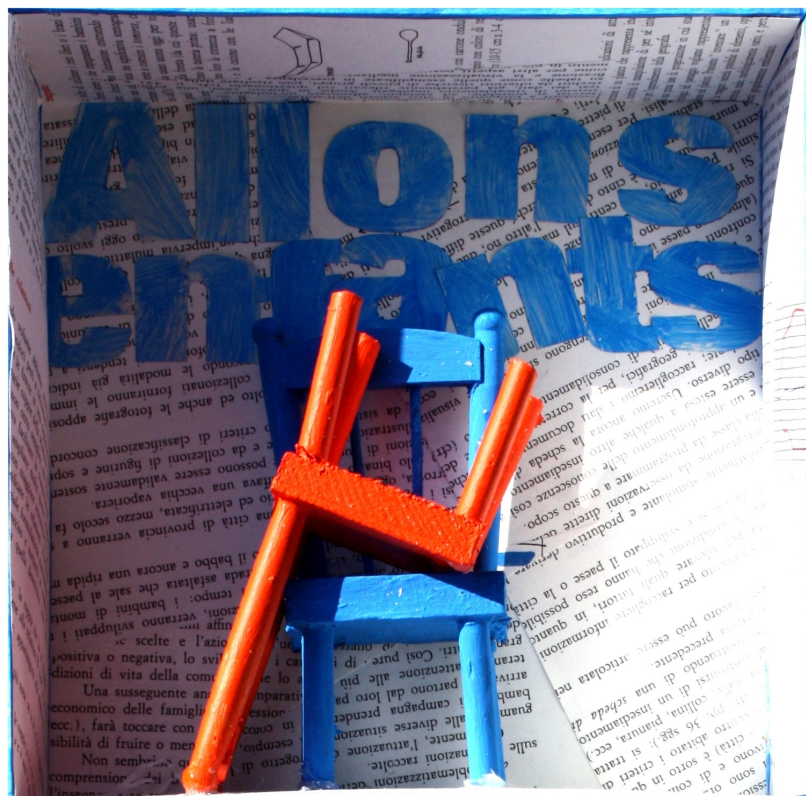
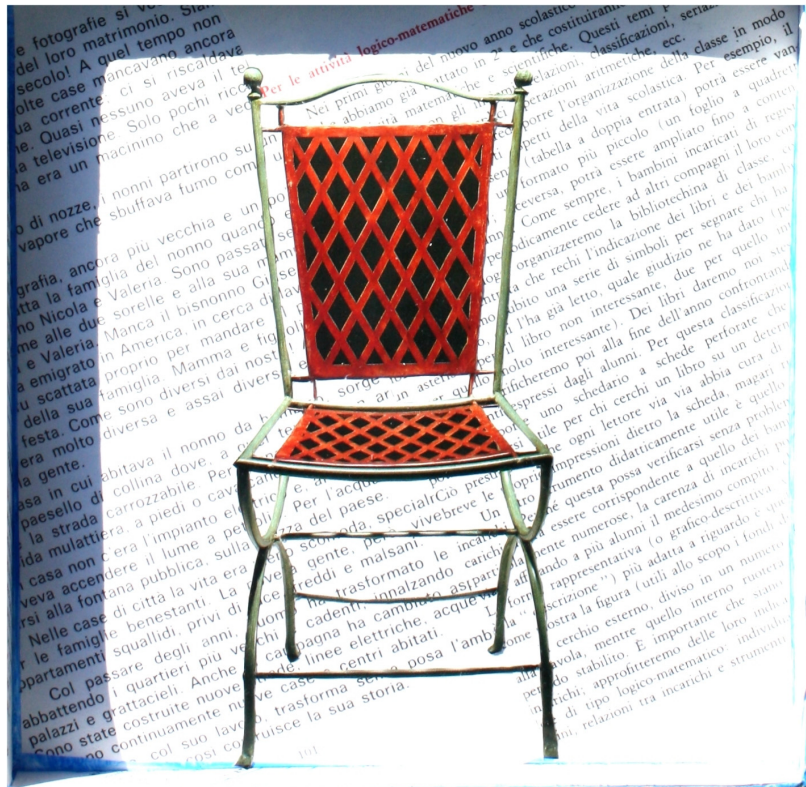


**Poetry Fluxkit - Cecil Touchon - Fort Worth, Texas**

2008 (museum delux version)

vintage box lined with satin containing a metal jar filled with paste, a brush, a vintage pair of scissors and scraps of paper to make collage poetry with. (from Fluxhibition #2)





### Box and lid - Maria Spisso Nilson

A cardboard box (above) containing an orange and a blue wooden chair and the box lid (below) with an illustration of a chair. 3x4x1 inches

From the Under the Influence Exhibition



**Cage Box - Homage to John Cage - Dilar Pereira - Lisbon, Portugal**

2009 Small black card box with a mirror and a black card inscribed:

*"This Box Contains 4'33" of Silence."*



**Flux Medicine for Someone Who has Lost Their Marbles - Cecil Touchon**

Anchovy can with antique marbles





### Tissue Box to Bird House Bleu - Kate Robinson

2009 - With *Tissue Box to Bird House Bleu*, I honor the ultimate thinker-inside-the-box, Joseph Cornell. Cornell is known for his box assemblages, his love of nature, nostalgia for childhood and an affinity for shades of blue reminiscent of the star-studded night sky. This tissue box cover becomes a celestially imagined bird house with treasures Cornell would appreciate: a tin with fabric tucked inside, a jar with blue yarn, blue buttons and beads, a crayon, a muscle shell with a white egg-like stone, and a dragon fly.



### Mysterious Fluxobject - Cecil Touchon, Fort Worth, Texas

circa 1830's box with hand carved art object made of wood inscribed '1831'





**Behave - Nancy Keeling - Cypress, Texas**

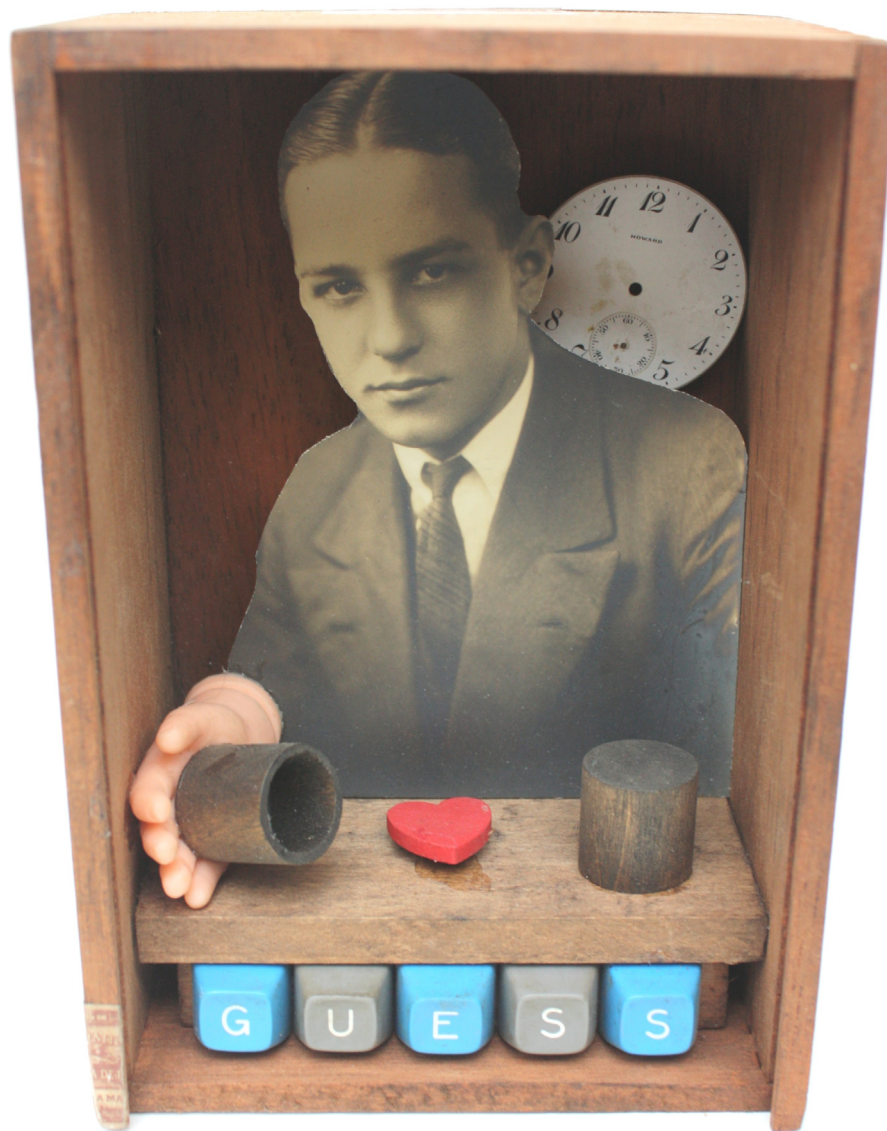
Cigar box with found objects some of them spelling the word 'behave' on the lid





**Navigation Box - Lisa Carroll - Oakland, California**

wooden cigar box with wooden handles, maps, book spine materials, Mylar and vile.



**Guess- Clint Chadsey - Melrose, Mass. USA**  
2009 Wooden box with various found objects



**Organ F - Ride an Organ, Burn an Organ - Rebecca Cunningham - Australia**  
Artifacts from a Fluxus Performance in which an organ was completely destroyed and burned. 2006





***Babies Neopolitan* - Elizabeth K. Bogard - Dallas, Texas**

**2009** Materials: a clear drinking glass shaped like a female, tiny German made baby dolls painted colors of vanilla and chocolate, Liquitex gloss heavy gel for the whipped cream, coaster is made from plaster to resemble a dollie, and collaged with bits of paper cherry is a found object (a knob off something)



**Sapphire Box - Gary A. Bibb - Denver, Colorado USA**

2009 Blue box with blue tray 10x10x3 inches



**Share the Air - Gary A. Bibb - Denver, Colorado USA**  
 2009 French canning jar with instructions





**One Box for Love- Alexandra Holownia - Berlin, Germany**  
2009 artifact box from the performance project Alexandra Fly



**Headless, Act 1. Find the Bodies - Gabriella de Montmollin & Tony Calzetta, Toronto, Canada**  
2009 (Art is Hell)  
Plastic doll heads in a plastic box.



**Q & A Box - Janet Jones - San Francisco, California USA**

Instructions: The viewer supplies both the questions and the answers according to associations suggested by the various objects.

Wood type, metal type cut, wristwatch, antique Chinese coins,  
tiny seashells, buffalo horn beads, metal object of unknown use,  
possibly a chemists' weight

Mounted in shadow box 6" x 6" x 1.25"



**Fluxus Cut-in for Cecil Touchon - Jorge Artajo Madrid, Spain**  
 2009 Plastic media box with names of fluxus artists and pieces of video tape with numbers collages to them





**We're All Water - 2005 - Yoko Ono - New York, USA**

Three scores, in Japanese and English, in round plastic box

Edition size: 400

Produced by: Gallery 360°, Tokyo

Dimensions: 6.82" x 4.1" x 1.77"



**Yoko Ono - Jorge Artajo - Madrid, Spain**

2009 - handmade postcard with wrapping



**Music Box for John Cage** - Jorge Artajo - Madrid, Spain  
2009 Box made of card material with a figure playing a lute inside.



### Secrets Box (for Yoko Ono) - Jorge Artajo - Madrid, Spain

2009 - Box with secrets printed on paper then rolled up and tied with string

Box has the word "Keep on the inside with a wooden match

Sides of box have fine sandpaper attached for lighting the match





Whisper Bag - Jorge Artajo - Madrid, Spain

2009



Discarded Brush for George Maciunas - Jorge Artajo - Madrid, Spain

**A COLLECTION OF CORPSES FOUND IN MUSEUM FOUNDATIONS BY  
A FLUXUS CHILD - Jorge Artajo Madrid, summer 2009**

1

Picasso Museum in Paris, spring: A group of children sit on the floor in front of one of those Marie-Thérèse Walter's abstract portraits Picasso made. The teacher asks them to speak their impressions on what they are seeing. One child about 6 years old says: "She's sad"

"Oh! No! She's smiling, she's happy" corrects the teacher. No other child offers any other comment.

2

Madrid, summer at a Press conference in El Retiro gardens. An artist is in anger because some vandals have destroyed his outdoors sculptures by the Rose Garden. The journals that morning show in front page some photos of the broken sculptures with the headline: "New Art Revolution". The journalist assumed that this was the way in which the sculptures were conceived by the artist.

3

There is a painter in Berlin who reached international stardom with his "Number 1" series of paintings. He has been twenty years drawing with carbon a huge number "1" on a white canvas. He did it every day at 10 a.m.

During all these years he had had a personal assistant who helped him with everything in his professional and personal life 24 hours a day, sending to Museums, galleries and art collectors those number 1 paintings at 10.30 a.m.

This morning the personal assistant was late, because he had diarrhoea and sent the number 1 painting of the day at 12 a.m. He has been fired with no mercy.

4

A middle class family gathers around TV on a Xmas Eve in Cracovia. When Rock Hudson appears on the screen a ten year old boy says "Oh this man is really handsome!" His older brother, in his teens, slaps him in the face and says "You don't have to have any kind of opinion on this!" Everybody remain silent. The younger one cries.

5

Madrid - June - 1975: Only those who made a hyperrealist charcoal drawing of a classical statue, to the likes of the jury, were admitted to the Fine Arts School.

Madrid - June - 1976: Only those who made an abstract painting, to the likes of the jury, were admitted to the Fine Arts School.

6

Rugby and wrestling were sports invented for muscled men who loved muscled men in a time in which homosexuality was banned. It was the closest way they found to have sex among men in the open without being punished.

7

1925 in the outskirts of Honfleur (France) a musician is hugging trees and crying. In a whisper he says: "I love you, because you have never harmed anyone"

8

In Bilbao, the authorities shut down the microphone of a widow when she was addressing the people who attended the funeral of her husband killed by a terrorist group. The representatives of the Law argued that the widow wasn't politically correct when called the assassins of her husband 'assassins'.

9

Today, a mass of [unemployed] immigrant Chinese workers is marching on the streets of the city of Mataró (Barcelona) as a protest for being released by the police from the illegal factory where they were working 15 hours a day for the last ten years for only 30 euros a day. They are shouting: "¡VIVAN LAS CADENAS!" (CHEERS FOR THE CHAINS!)





J. Beuys Soap Box with Wax and Wrapped Margarine - Yves Maraux - Salins, France

2009



**Amus-i-Kit - 7 Piece Orchestra in a Box Judith Stadler**



**Love, Love's Necklace - Mimi Shapiro - Lancaster, PA**

Antique jewelry box stamped on the outside lid Delettres Paris, France, inside velvet fabric, enameled red rose with wire, shredded silk knots and twisted wire cable embedded in acrylic.

15"w x 5"d x 4"h 2009





**La Ronde - Sam Tan - Boston, Mass, USA**

Wooden Box with cut up skin colored porno magazine papers.

8x5x3 inches





**"Shelf Life - Homage to Hannalore Baron."- Marianne Lettieri**

assemblage  
(from the Under the Influence exhibition)



**Stack Blocks Fluxkit #2 -) Cecil Touchon Fort Worth, Texas**  
**1958 (realized 2009 vintage index card box with vintage children's wooden blocks**  
**signed and stamped (given to Picasso Gaglioni)**





**Fluxus Laboratories Test Kit - Cecil Touchon, Fort Worth, Texas**

2009 - Wooden cigar box with glass of a frame sent by Keith Buchholz that was broken during shipping. (given to Keith Buchholz)





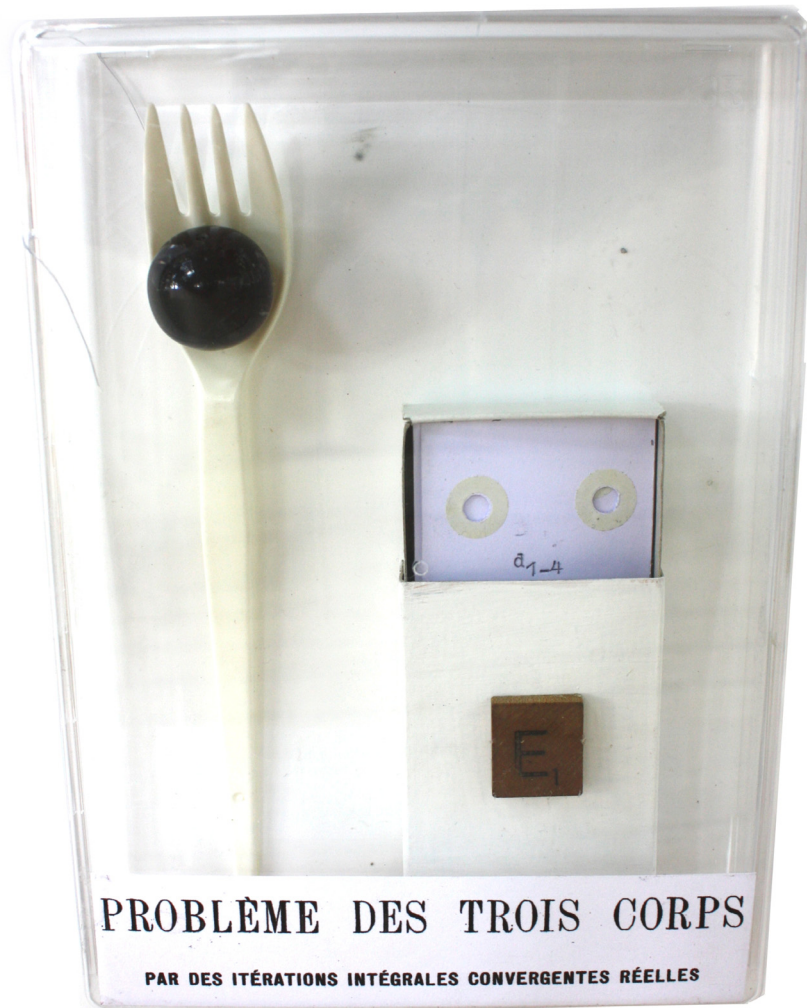
**Fluxus Time Box with watches from the "Shell Beach" series - Andrew Eyman - CA - USA**  
Box, 4 watches (filled with different colored sand), sand, shells  
Edition of 100 "watches" 2009

also enclosed is a DVD with various videos and other material as seen on his website



**Flux Cache - Angela McGuire - Fluxmass - Holyoke, MA**  
2009 Wood, paint, gold

Statement: Leibniz said; "Whatever terms are used it is always false to say that all our conceptions come from the so-called external senses, because those conceptions which I have of myself and of my thoughts and consequently of being, of substance, of action, of identity, and of many others comes from an inner experience". This object records, confirms and reflects its natural self. Nothing is disguised, hidden, or insincere.



### 3-Body Problem - Bernd Reichert - Brussels, Belgium

2009 plastic box with plastic fork, black marble, matchbox with with small papers with holes punched in then cover with hole punch re-enforcers, the holes are annotated with a number/letter system

On the outside of the box is a printed paper attached that says:

PROBLEME DES TROIS CORPS - par des iterations integrales convergentes reelles





**Collaged Egg from Macedonia - Caule Violeta - Skopse, Macedonia**

hardboiled or perhaps pickled egg covered with collage elements arrived in bubble wrap but alas, was broken. Now kept in a mason jar. Do not open! 2009



**Triptych - Alphabet Kit (exploded version) - 2009**

Andrew Riley Clark (ARC) - Boston. Ma. USA

metal container with clear lid containing small black plastic pieces with white symbols

**Triptych - Mouthpiece - 2009**

metal container with clear lid containing small human figure and collage elements

**Triptych - The Valley - 2009**

metal container with clear lid containing collage elements representing a topographic map.



**Joie de George - Fluxbox - Christine Blackwell, Winter Park, FL**  
Box with glass face filled with various found objects 2009





**Fluxus Hubirdeer Collection - Christine Tarantino - USA**  
assemblage of human (including artist's) hair, bird nest, deer fur, mounted in plastic container, 24.8 x 23.6 cm, initialed and dated lower right, 2009





**Noise Fluxbox - D.S.H. Watson - Winter Park FL USA**  
printed handmade box of cardboard with wires, plastic, twine and hidden objects



**FluxFlight Field Study - David Dellafiora - Geelong, Australia**

Plastic box with title page, pencil, plastic stencil of an airplane, instructions:

1. Take a map, size 6x8cm
2. Place the stencil of plane on map and draw around shape with pencil
3. Travel to destination on map
4. Follow the outline of the plane by using any means of transportation.



**FluxFlight - An assemblage by Chris Davis - Fort Worth, Texas**

Davis followed the instructions and performed David Dellafiora's FluxFlight Field Study. This assemblage is an artifact composed of elements found during the performance of the work. 2009

## Notes from Chris Davis's Fluxflight Performance Piece

### Preface

When traveling through life we mostly follow certain dictated paths or routes in order to arrive at a given destination. Occasionally one might travel randomly with no particular destination, but even then preexisting routes are normally used. Even the hiker of mountains and fields follows the path of least resistance.

The idea of following a rigid pattern regardless of existing routes, paths, or obstacles as suggested by David Dellafiora in his work *Fluxflight* (page 76) appealed to me. So I set out to actually try *Fluxflight*.

My plan was to collect objects along the way to be used in the construction of my piece for Fluxhibition #3. Only objects and materials directly encountered on my 'flight' would be utilized. Restrictive? Yes, but the whole concept of *Fluxflight* is absolutely restrictive if strictly followed. Working within such a highly restrictive framework heightens creativity and is liberating. The seemingly incompatible dichotomy of *restrictive liberation* is post dogmatism at its very best. My self imposed restrictions would leash dogma and allow only fresh creativity without interference.

*In post dogmatism ...the key thing is the focus on the 'threshold of becoming' that place where all things that have shape, take shape. It is the point of inception, the place from which the creative impulse rises where art is pure and our interaction with life is at it's most powerful. To arrive somewhere close to this threshold is to have peeled away many layers of other intentions (and beliefs) that 'sully' our relationship with that creative impulse.*

Cecil Touchon - 17 February, 07

### The Flight

I used the *plane* stencil from David Dellafiora piece *Fluxflight* to set my flight plan. Choosing a suitable area for virgin *Fluxflight* is important. For this flight I selected an area that I was at least somewhat familiar with and that had a minimum of obstacles. I followed *Dellafiora's Fluxflight* instructions exactly and marked my map. A GPS unit was carried to help keep me on track and document the flight.

The flight started out simple and uneventful. My flight plan had been carefully chosen so that the first leg of the route followed an existing road - one must gradually ease into *Fluxflight*.

Obstacle number one was the ubiquitous Texas barbed wire fence. Easy enough to slip through, but not without consequences. My jeans now have a hole in the inner left leg. That's OK, it mirrors the one in the right leg. All Texas outdoorsmen have perforations of this sort. Some enterprising fashion designer might do well to copy and market this.

Since this *Fluxflight* was taken on foot it seemed appropriate that I found the sole of a boot long since discarded by the original owner. It was about a half hour into the flight and all I had was a boot sole. I began to worry about having anything to construct after I landed. So I picked some dead weeds still standing intact from last season and almost immediately encountered a plastic flower pot to put them in. Further afield I ran into a herd of cows and a bull protecting his harem (I admit to a small deviation to the flight plan at this point). As I entered a mesquite thicket to avoid the angry bull I found a Bluebell ice cream wrapper complete with printed cows on the label. Though not an object I would normally choose to make art with it nevertheless was too much of a coincidence not to pick up and use.

The curious cows and angry bull clustered on the edge of the thicket preventing my departure.

Fortunately, I carried a pair of handheld garden pruners - I have been hiking before. I cut my way through the treacherous mesquites with minimal cuts and scratches to emerge hidden from the view of my bovine friends. The flight plan turned me back into view of the herd which lost no time in stampeding in my direction. Fortunately the flight plan then placed me over another fence. This one had to be climbed since the lower half was hog wire and couldn't be slipped through. I didn't heed the NO TRESPASSING sign.

I then found myself in a tight grove of hackberry trees with limbs mostly too thick for my pruners. It was now a hands and knees crawl and I came face to face with one of nature's life and death scenarios. A beautiful butterfly was struggling frantically to free itself from a large spider web. A spider circled cautiously waiting for the butterfly to become hopelessly entangled before delivering its venomous *coup de gras*. Much to my and the spider's surprise, the butterfly broke free and continued on its way as if nothing had happened. The spider, sensing the loss, returned to the margins of the web. Crawling on my



belly, I returned to my flight. Within a few feet I was greeted by open prairie but now, instead of crawling, I found myself high stepping over clumps of cacti that carpeted the hillside. This area was mostly rocky limestone with little soil for grasses and had been colonized by hardy prickly pear cactus. This was, perhaps, the roughest part of the flight. The formidable cacti were, at times, too high or wide to step over and my flight became erratic. Staying more or less true to course I navigated to cacti only to find a very large shed skin of a Diamondback rattlesnake. This I could certainly use for art, but the question remained - where is the owner? Now I like snakes a lot, including venomous ones, but I do like to know where they are and the cacti completely obscured my view of the ground. He'll rattle - right?

The flight plan had been one hour to that point and I had very few objects in my possession. I didn't even have a box for the box show.

Flying down an incline I passed into some non-native plants - a good sign that a house once stood here. I knew I would find some old discarded stuff here. Bits of old dishes and knick knacks revealed themselves by their bright colors. A metal box was wired to a fencepost. I was getting plenty of things to work with.

The juxtaposition of the natural with the man-made, the flight without flying, the prospect of landing without landing at the point of origin were the thoughts swirling, mixing, hybridizing in my mind as I descended for landing with auto-pilot on.

Preparing to cross Interstate 20 lost in thoughts of artistic endeavor, I was shaken back into reality by a loud blast. Bits of gravel, near molten rubber and steel braids showered me as a semi - trailer truck screeched to a halt in front of me with a blown tire. As the dust settled I picked up pieces of the tire to use as art. They were still too hot to handle so I scooped them up in my metal box. I had enough for art now. It was time to land and go home. One more obstacle - four lanes of 70 mph traffic. A mad dash and it was over. I eased on down to the starting point. I had completed my first *Fluxflight*.

*Fluxflight* is not easy and even a little dangerous. It's not for everyone. But, it can be rewarding for the adventurous. I'm already planning my next flight.



### Three Fluxboxes - Don E. Boyd

Three plastic hardware boxes with dead bugs and plant material and a small block of wood signed and dated by the artist. 2009



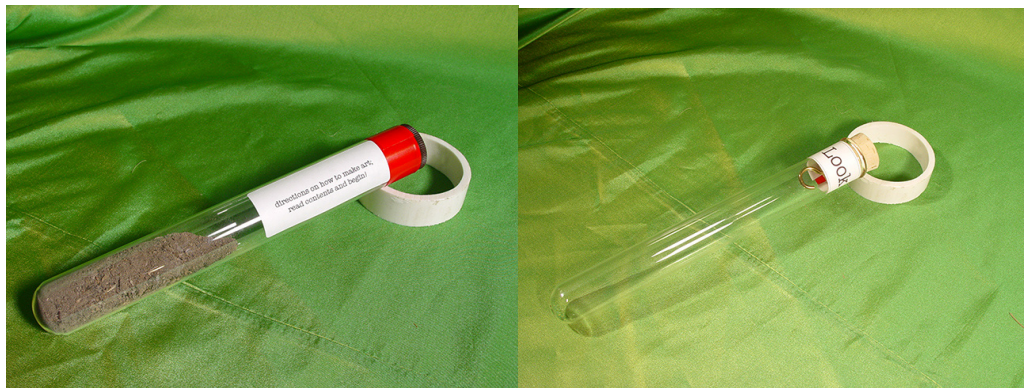
### Fluxbox - Natascha Mattmuller - Berlin, Germany

cardboard box with attached photographs and a multicolored heart.





**Flux Action #1 - Gregory Steel - Carmel, Indiana**  
wooden box, mirror, instructions



**How to Make Art - Gregory Steel - Carmel, Indiana**  
Vile with ash, instructions

**How to Make Art - Gregory Steel - Carmel, Indiana**  
Empty vile with instructions





**411 #2 - Allison McElroy**

2009 roughly 100 .5 inch diameter rolls of phonebook pages, wire, in black frame - 6.25x6.25x1.75 inches

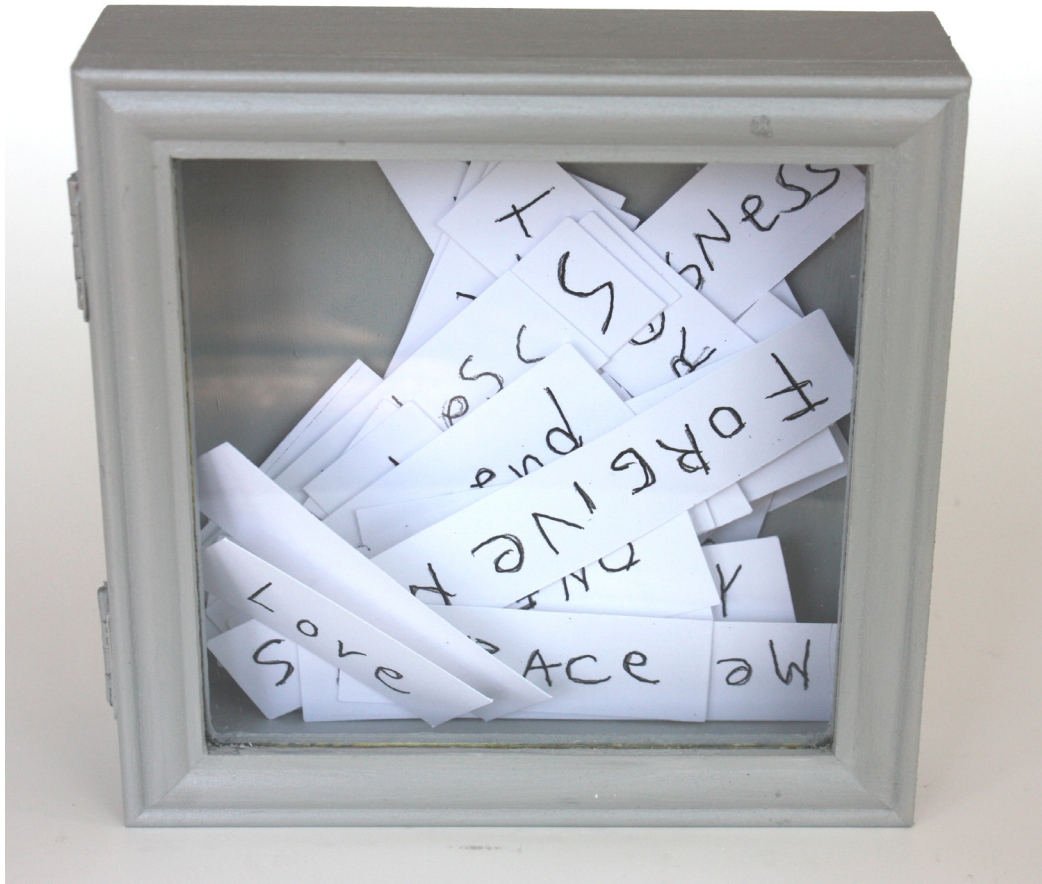




**Bottle (for Ben Vautier) Keith Buchholz - Fluxus Saint Louis**

Empty bottle with tag

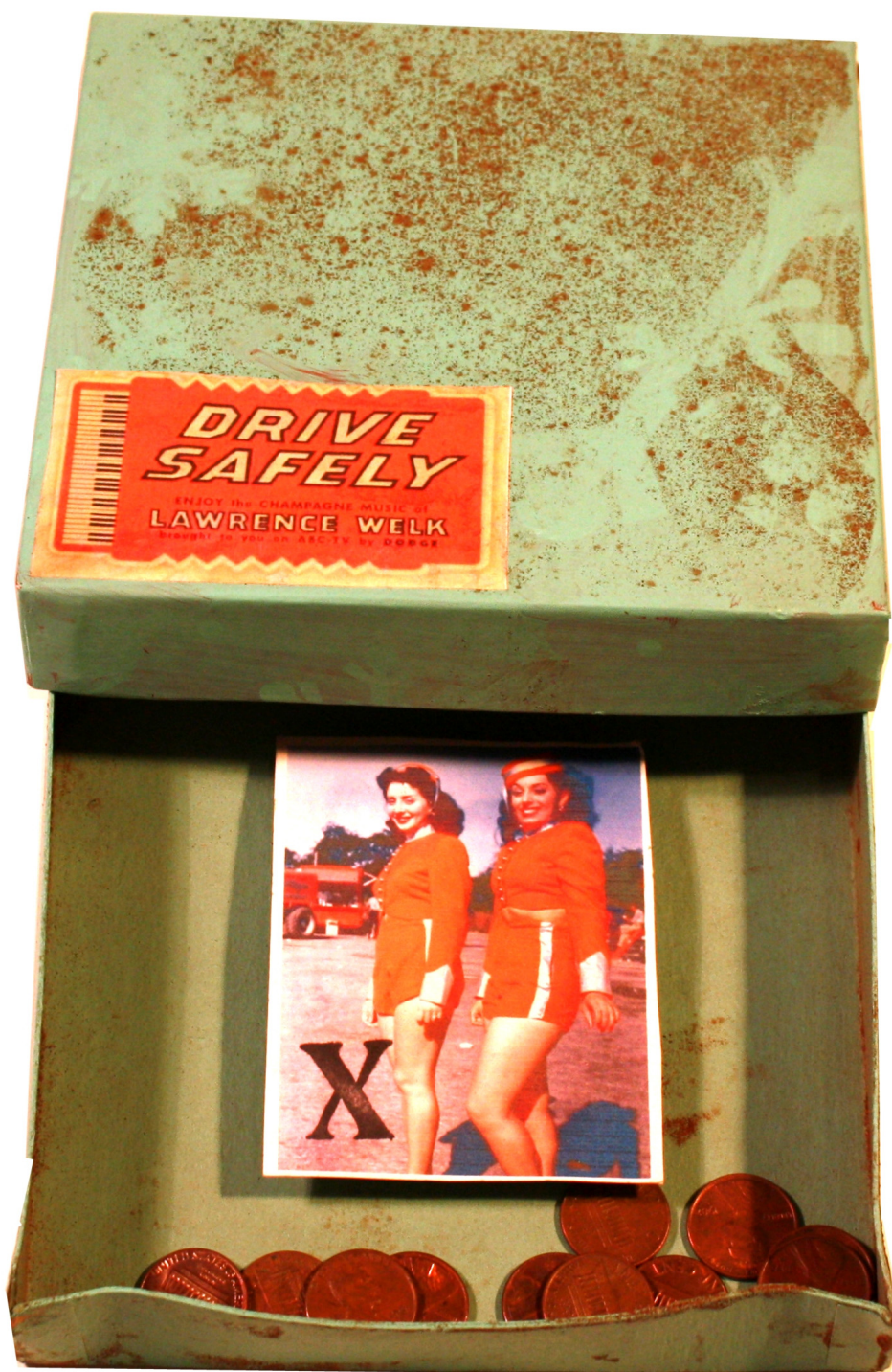




**Words of Light (Silver Box) Keith Buchholz - Fluxus Saint Louis with Christine Tarranito**  
2009



**Portrait/ABC - Keith Buchholz - Fluxus Saint Louis**  
6 attached match boxes with a self portrait on the inside of each 2008



**Directional/Change Box - Drive Safely - Keith Buchholz - Fluxus Saint Louis**  
Lawrence Welk box with found pennies, vintage card with two women posing 2009





**Directional/East Side - Keith Buchholz - Fluxus Saint Louis**  
heart shaped box with dice, marbles, deck of cards. 2009



**Firebox (directional) - Keith Buchholz - Fluxus Saint Louis**  
Box with compass, marbles, match sticks and label 2009





**Directional/Used Vinyl - Keith Buchholz - Fluxus Saint Louis**  
record shipping box with compass 2009



**Eulogy Box - Keith Buchholz - Fluxus Saint Louis**

Wooden box with label, ribbon, moss and reproductions of antique photos 2009





**From the Yard (Bunny Box) - Keith Buchholz - Fluxus Saint Louis**  
 painted match box with bunny, interior: bottle of Mississippi river water, lilac twigs, map 2009



**Secret Access Fluxkit - Keith Buchholz - Fluxus Saint Louis**  
 A box in the form of a book with a drawer containing color reproductions of old documents such as membership cards, library book card, etc. 2009





**Megaphone - Keith Buchholz - Fluxus Saint Louis**  
Three plastic cups in a box with dividers. 2008



**Performance Event Box - Keith Buchholz - Fluxus Saint Louis**  
 edition of 25 boxes to commemorate a Fluxus performance in Chicago at the Harris Theatre. 2009



**Fluxbox Collaboration: Morning Street Afternoon - Laura Dunn - Biddeford, Maine Elaine Roy**  
**- Albuquerque, NM**  
 found objects in cardboard matchboxes 2009





**War Study Box - Keith Buchholz - Fluxus Saint Louis**

Box with mirror and plastic cowboy and Indian figures. pencil to hold up box to see reflection of dove  
2008





**Your Home First - Keith Buchholz - Fluxus Saint Louis**  
Box with candy and infamous image of abused detainee from Abu Ghraib, Iraq 2008



**Box of Failures or Failure to Ejaculate - Jane Wang - Mobius Artists Group - Boston, MA**  
Museum box containing artifacts with notations related to failures. 2009

This box of failures is itself a failure.

I've always slightly resented museums which tempt visitors with objects but warn "Don't Touch" setting alarms off if the hapless visitor gets within breathing range of the objects.

To counteract these acts of repression against hapless visitor(s) THEREFORE

#### In/De-structions for the Visitor:

Feel free to

1. take out and open the zip lock bags even if they tear
2. blow up the balloons
3. listen to the cassette ( although maybe I should have sent a cassette player as well -another example of the box's failure)
4. rearrange items in the box
5. misfile items
6. take parts of the items away
7. rip the silver paper (good luck it's harder than you might think)
8. improvise
9. scream





**"A Heirloom from My Aunt Augusta" - Lis Gundlach Sell - Copenhagen, Denmark**  
A heavy caster (wheel) from a grand piano leg "in" a little flat box with a rhombic mirror inside. 2009



**Kelly Gorman - Farnham, Surrey, UK**  
Glass box with collage and feathers





**"Tordenskjold`s Nightmare" - Lis Gundlach Sell - Copenhagen, Denmark**  
 matches without sulfur in a matchbox. On the matchbox a picture after a painting of Tordenskjold.  
 Tordenskjold (1690-1720) was a Norwegian naval hero in the Danish-Norwegian army. Won many battles  
 with cannons. 2009



**Fluxwax - Laura Dunn - Biddiford, ME**  
 Inside out tiny match box with encaustic 2009



**Untitled Fluxbox - Lis Gundlach Sell - Copenhagen, Denmark**

Small colored wooden sticks crowded in a transparent plastic box. Two colored rubber bands on the outside. 2009



**Daily News - Rick D. Adkins - Gadsden, AL**

Plastic Boxes containing the materials a deliver person would use every day: News paper, rubber bands, plastic delivery bags 2009



### 31 Secret Truths - Litza Spathi - Germany/Netherlands

Lock box containing 31 wine corks and wine opener hidden inside of a box resembling a cloth bound book. Front and back covers open independently. 2009





(interior)

**Chocolate Obsession Box - Christina Stahr NYC, NY USA**  
 wooden box with foil chocolate wrappers 2009



(exterior)



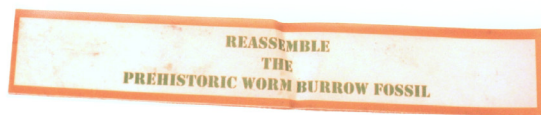
**'View of the World' Fluxbox - Linn Craig**  
cardboard box with collage elements and found objects 2009





**Fluxus Reaction Core - Scott Ray Randall - Grass Valley, CA**

Antique juggling pin with hidden chamber containing 4 vials that contain cadmium metal shards, glass beads and ink. 2009



**Fossiliferous Flux - Scott Ray Randall - Grass Valley, CA**

vintage wooden box containing fossilized worm burrows excavated from a shale hill side. 2009





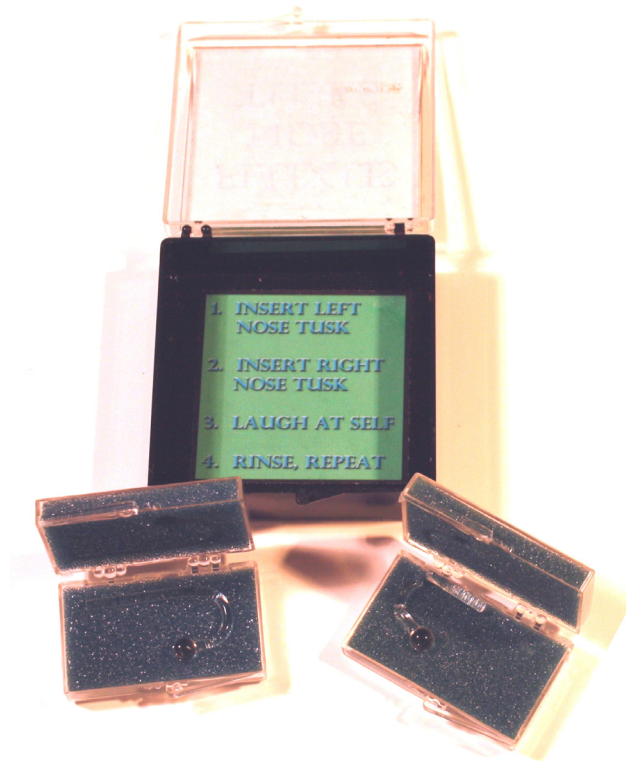
**Mini Fluxus Tool Kit - Scott Ray Randall - Grass Valley, CA**

small vintage metal box from England with a short wooden ruler and a wrench with instructional decals. 2009



**Fluxus Science Box - Scott Ray Randall - Grass Valley, CA**

cuvette containing abalone shell pieces in acetone, reaction vile containing glass beads (from a cryogenic concentrator) and blue ink, Piece if scientific glassware containing driftwood and polyurethane-coated lentils, antique American Trust company bag containing lies. 2009



**Fluxus Nose Tusks - Scott Ray Randall - Grass Valley, CA**

Plastic Box containing two small plastic boxes and instructions for use. the smaller boxes contain one glass nose tusk each - to be inserted in each nostril. 2009



**Flux on Heels - Nazimova Boheme, Mesa, AZ**  
Mixed media assemblage/ fluxus box 2009





**Jewel Flux - Nazimova Boheme, Mesa, AZ**  
Mixed media assemblage/ Fluxus box 2009



**Flux-book - Pal Csaba - Budapest**  
wooden box with paint, collage elements and found objects



**"Roberts Rules of Order, Revised, Deconstructed and Reconstructed in a Video Box for Easy Reading"**

**Marie Stockhill - Polson, Montana**  
book parts glued inside of a vintage video tape case made of plastic.





Natur Aqua - Torma Cauli Laszlo - Budapest, Hungary  
wooden box collages with advertisements of bottled liquids, interior contains collage elements and an empty water bottle held in place by a rod. 2009





**Spare Alphabet for a Man of Letters - Robert Kirkbride, PhD - New York, USA**

recycled plastic film canister with 'J' hook attached to lid (forming a question mark) interior lid has wine cork attached (stopper), canister contains a slip of paper with accordion fold with the letter 'Y' repeated on it.

Comment: an emergency cartridge for forensic crossfire and idle chit-chat



**Indexical Prophylactic or Preventative Measure for Finger-Pointing - Robert Kirkbride, PhD - New York, USA**

Albrechts-Guld ringbox with recycled plastic dingbums (ring-like object for the index finger)  
Conceived as an inhibitor for needless categorization, the item has gained repute as a mnemonic keepsake among conflict negotiators. 2009



Fluxus Happy Birthday Kit - Tulio Restrepo - Medellín, Colombia

2009



Video Performance Fluxkit - Tulio Restrepo - Medellín, Colombia

2009





**Tidal - Roberto Munguia - Irving, Texas**

2009 wooden serving bowl (northwest coast style) willed with human hair of virgin girls with hidden tape recorder playing a short excerpted loop of Yoko Ono's Voice Piece for Soprano (1961) of a girl screaming (Coco Hayley - Gordon Moore) recording produced by Sonic Youth, Good-Lige 20th Century, 1999



**Untitled - Wade Towers Fort Worth, Texas**

box with collage, acrylic paint, metal 2009



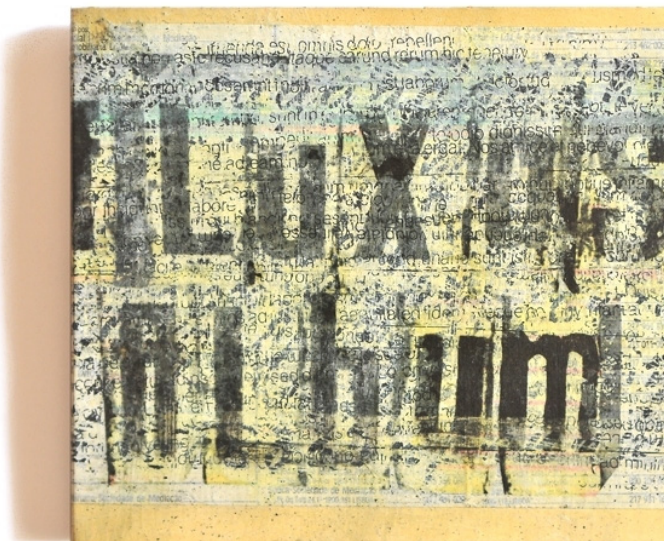


**'W' Fluxbox - William Picasso Gaglione - Chicago, Il.**

2009 cardboard box with a rubber stamp of the letter 'W' on the lid. On the interior of the lid a description of a performance in Chicago based on Kurt Schwitter's work entitled: 'W', an additional loose stamp and ephemera



**Fluxbox - Senryu - Zachary Scott Lawrence**  
wood container with text on slips of paper. 2009



**Fluxus Visual Noise (cd) - Dilar Pereira - Lisbon, Portugal**  
2009





### A Brief History of Fluxus Midwest - Fluxbox Allan Bukoff

box with photo images of the artist holding letters and a sheet of printed paper with hand drawn elements 2008





**Untitled - Chris Mudhead Reynolds AZ. USA**  
Column of Painted Cardboard Boxes 2009

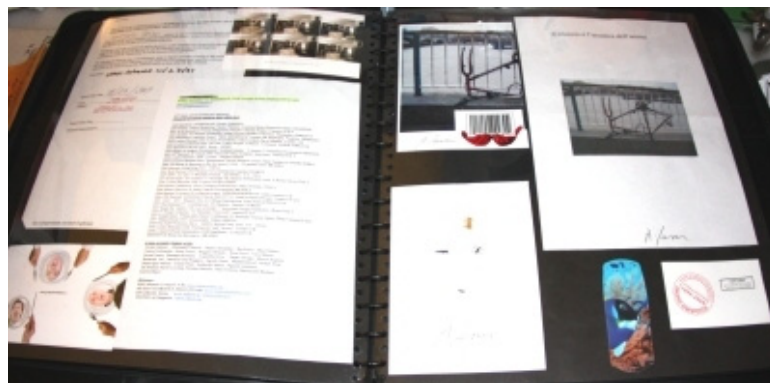


**Achtung Bitte Kunst Kann Eine Falle Sein - Angelo Ricciardi and Antonio Picardi - Italy**  
set of photos on cardstock in a box spelling out the title of the work- 2008





Large Collaged Heart - Gruppo Sinestetico - Italy  
2009



Three Collages and ephemera - Sassu Antonio - Torreglia, Italy





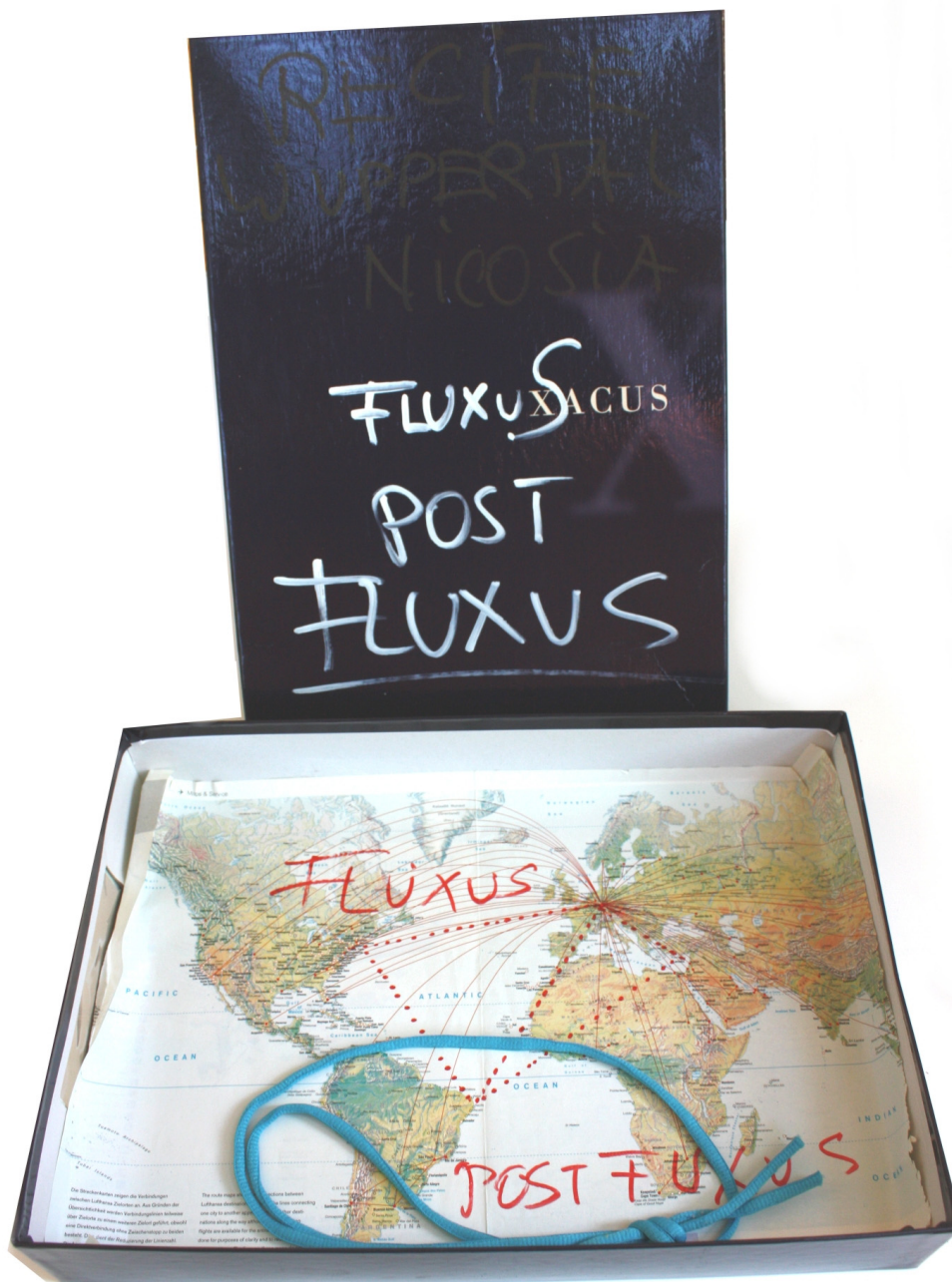
**In an Perfect World #3 - Melanie Leslie - Houston, Texas**

box comprised of a monoprint, cardboard, paper, plastic toy, ribbon, and photographic image on polymer matrix 2009





**Far From the Madding Crowd Fluxus Assemblage - Linda Renz - Houston, Texas**  
 Repurposed greeting card box, wooden box lid with glass window, solar print of CDR at San Gregorio  
 Beach, ink, paint, sand, alcohol, words and found objects 2009  
 Size: 8.75 x 11.75 x 1.5



**Fluxbox - Horst Weierstall - Nicosia, Cyprus**  
cardboard box with cord, envelope from Brazil, handmade unique book, world map with red arcs to various destinations and inscribed with the words *Fluxus*, *Post Fluxus* 2009



Κι' αυτό  
τό ξέρατε;

*Τώρα*

για καθε ελληνικη οικογενεια

για νέο άλμα



Ύστερα από μακρότατη περίοδο έσωτερικῆς γαλήνης

ΕΝΤΕΛΩΣ ΔΩΡΕΑΝ

ΣΕΙΡΑ ΕΚΡΗΞΕΩΝ



με

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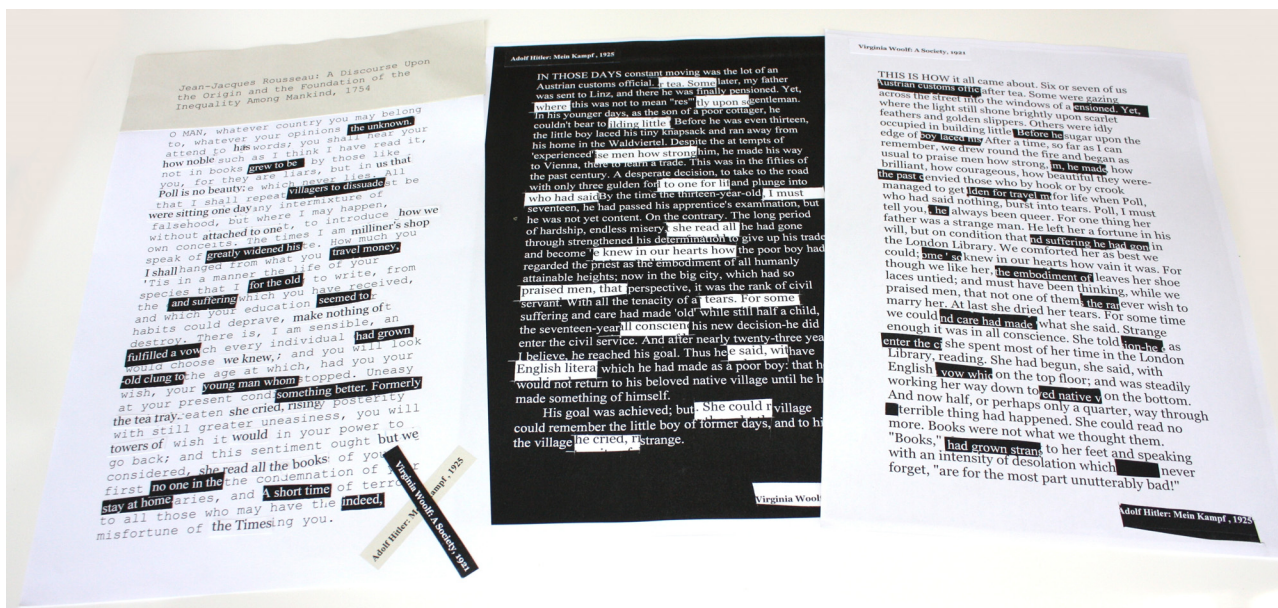
δρχ. στό σπίτι σας...



ΠΡΩΤΟΠΟΡΙΑΚΟ ΠΕΡΙΟΔΙΚΟ

ΛΩΤΟΣ

Copy of First Published Collage - Costis - Athens, Greece  
in the revue Lotos, Athens 1969



Chance Operation - Jorge Artajo - Madrid, Spain  
2009



Louse Detection Training Kit - Rachel Lawrence, Fluxmass, Holyoke, Ma  
found box, artist's shed hair, acrylic medium 2009





**FLUXchest - Bob Rizzo - USA**

black box with lock containing hidden objects. attached to exterior is a golden colored 'breast' with thorns for a teat. 2009





**Wish Box - Lisa Nordstrom - USA**

Wooden box with glass lid with copper peace signs suspended inside and attached to the exterior 2009



**Possession - Liz Yates - U.K.**

shadow box assemblage  
- 3x3 inches 2009



### 47 Years of Good Flux - Keri Marion & Justin Lewis USA

2009 - The box was a readymade aside from the project-specific hand-carved stamp (Justin Lewis) in mock Chinese lettering marking the word “FLUXUS” twice: once on the side and once on the flap (shown).

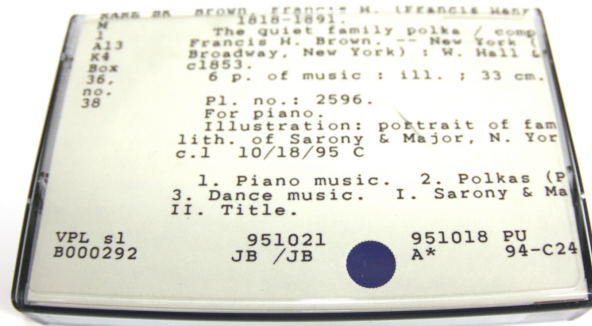
Instructions:

1. Take a cookie.
2. Remove Good Fortune.
3. Read Good Fortune
4. Place Good Fortune in Box.
5. Leave cookie outside for Urban Wildlife.

There are exactly 47 cookies and no double fortunes. Each fortune is stamped with a Fluxus X and numbered with the year, 2009.



**Happy B-day Fluxbox - Lee Peterson - Arlington, Texas USA**  
wooden cigar box with ceramic 2009



**Family Conflict: The Quiet Family Polka of High Energy Music - Melissa Grey - New York, USA**  
plastic box; cassette tape, paper with text; original (analog) electronic music 1989,2002,2009





### 7 FluxKits in a Box - Keith Buchholz - Fluxus Saint Louis

Museum Box containing individual works of ephemera in editions of 50 each by: Reed Altemus (USA), Guido Vermeulen (Belgium), Keith Buchholz (USA), Snappy (Canada), Luc Fierens (Belgium), Denis Chamot (France), Buz Blurr (USA), Angela Behrendt (Germany), John M. Bennett (USA), Matthew Lee Knowles (UK), Roland Halbritter (Germany), Christine Taranino (USA), Valentina Calendrina (Italy), Allan Revich (Canada), Yoko Ono (USA), Cecil Touchon (USA), Dewi (Canada), David Dellaforkia (Australia), Boog (USA) Kelly Courtney (USA), Tim Devin (USA), Reed Wood (USA), Picasso Gagliione (USA), Lancilloto Bellini (Italy), Carla Cryptic (USA), Alan Bowman (Italy), Ex Post Facto (USA), David Baptiste Chirot (USA), Carol Starr (USA), Litsa Spathi (Netherlands), Maurizio Fillin (Italy), Bruno Chiarlone (Italy), Lex Loeb (USA), Madawg (USA), Neil Horsky (USA), Ed Varney (Canada), Jamie Newton (USA), Don Boyd (USA), Mikeal And (USA), Rebecca Cunningham (Australia), Clark Whittington (USA), Peter Dowker (Canada), Pierpaolo Limongelli (Italy), Mailarra (Canada), Ed Schenk (Netherlands), Christine Chaponniere (France), Ann Klefstad (USA), Ann Seltzer (USA).



**7 Passionate Songs - A Homagionistic Danger for Dick Higgins - Michael Basinski - USA**

Contains score for various buttoning and unbuttoning events



The FluxMuseum & The International Museum of Collage, Assemblage & Construction Present:  
**FLUXHIBITION #3: THINKING INSIDE OF THE BOX**  
 Boxes, Cases, Kits and Containers from the Permanent Collection



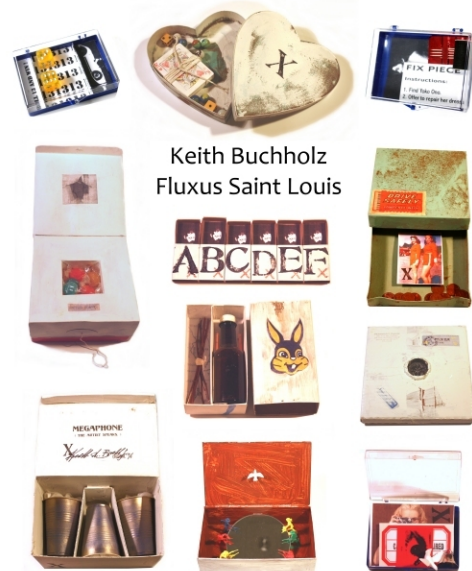
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 Boxes, Cases, Kits and Containers from the Permanent Collection



The FluxMuseum & The International Museum of Collage, Assemblage & Construction Present:  
**FLUXHIBITION #3: THINKING INSIDE OF THE BOX**  
 Boxes, Cases, Kits and Containers from the Permanent Collection



Keith Buchholz  
 Fluxus Saint Louis

ABCDEF

Four posters for the show designed by Cecil Touchon



