

The

# FLUXUS

Reader

EDITED BY KEN FRIEDMAN

**AE** ACADEMY EDITIONS

# THE FLUXUS READER

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Edited by KEN FRIEDMAN

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Much Fluxus research has been made possible by four individuals who have been responsible for publishing the three largest series of publications of Fluxus material: objects, scores, and multiples, books and catalogues. George Maciunas' Fluxus editions launched Fluxus publishing as an organized phenomenon. Dick Higgins' Something Else Press books brought Fluxus to the larger world. Gilbert Silverman and Jon Hendricks are responsible for the catalogues that have become the largest series of Fluxus research documents.

Several collections are central to the research on Fluxus. Three major collections are now readily accessible. Hanns Sohm's Archiv Sohm is now located at Stadtsgalerie Stuttgart and Jean Brown's collection has become The Jean Brown Archive at the Getty Center for the History of the Arts and Humanities. The collections and archives of Fluxus West and my own papers have been distributed among several museums and universities. The largest body of material is located at Alternative Traditions in Contemporary Art at University of Iowa, the Tate Gallery Archives in London and the Hood Museum of Art at Dartmouth College. Substantial holdings that once belonged to Fluxus West are now part of the Museum of Modern Art's Franklin Furnace Archive Collection, the Museum of Modern Art's Performance Art Archives, the Smithsonian Institution's Archives of American Art, the Ken Friedman Collection at the University of California at San Diego and the Henie Onstad Art Center in Oslo. All of these holdings are available for research, publication and exhibition under the normal conditions of research archives and museum collections. A number of important private collections are available under restricted access or by special appointment. Most notable among these are the Gilbert and Lila Silverman Fluxus Foundation in New York and Detroit, Archivio Conz in Verona, and MuDiMa in Milan.

The documentation section was edited by Owen Smith. I developed the first versions of the documentation at Fluxus West in 1966 and supported improved versions over the years since. Project scholars and editors included Nancy McElroy, Kimberley Ruhe, Matthew Hogan, Judith Hoffberg, Giorgio Zanchetti, and James Lewes. Hoseon Cheon, Dick

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The Norwegian School of Management has been generous with resources, time and freedom for research and publishing. The poetic and playful dimensions of Fluxus often involve intensely practical phenomena. We wanted to work with industry. Our experiments in media and industrial production, successes and failures both, led me to doctoral work in leadership and human behavior. Our ideas on design, manufacturing and marketing took me to Finland and then to Norway. This is the place to thank Lisa Gabriellson and Esa Kolehmainen who brought Fluxus into a working industrial organization at Arabia in Helsinki, and this is the place to thank John Bjørnbye, Ole Henrik Moe and Per Hovdenakk, who brought me to Norway, together with the American Scandinavian Foundation, which funded a year of research.

Professor Johan Olaisen, my department head, has encouraged me to deepen my thinking on the arts as a supplement to scholarship in management and informatics. Professor Fred Selnes, my recent dean, encouraged me with solid collegial support that made it a joy to work with him. Professor Pierre Guillet de Monthoux of the University of Stockholm School of Management invited me to join the European Center for Art and Management at a time when I was ready to stop my research in the arts. Instead of leaving the field, he urged me to consider how Fluxus ideas might apply to management theory. My work on this book is a step in that direction. The freedom to explore problematic concepts is at the heart of the academic enterprise. It is interesting to note that the world of management and industry is often more open to revolutionary thinking than the world of art and culture. This idea, in fact, was at the heart of George Maciunas' view of Fluxus. The bridge between art and the world of social and political production is a central issue in the work of two people who have been vital to my thinking on art, Christo and Jeanne-Claude. My esteem and affection for them cannot be measured.

Here, I thank also Ditte Mauritzon Friedman. Canon and deacon of Lund Cathedral, psychotherapist-in-training, and wife, Ditte has enriched my perspective on Fluxus and on life. And I thank Oliver Mauritzon, walking companion, philosopher and the first taster of whatever I happen to be cooking for Ditte.

Another wise man made this book possible in many ways. He was the secret patron of Fluxus West. The Fluxus West projects in San Diego, San Francisco and around the world did more than anyone thought possible on limited resources and money. As creative and resourceful as it was possible to be, however, money often ran out. That was when our patron stepped in. He made it possible for me to follow my passion for knowledge. He helped me to organize and preserve the collections that are now housed in museums and archives around the world. He was profoundly generous, the more profound considering that he was a patron of the arts on a college professor's salary. I dedicate this book to an outstanding human being: advisor and patron, friend and father, Abraham M Friedman.



## THE CONTRIBUTORS

The scholarly content of *The Fluxus Reader* has been the product of a laboratory of ideas, a virtual colloquium. It has been my pleasure here to work with a number of the leading scholars now writing on Fluxus. The authors of the history chapters wrote doctoral dissertations on various aspects of Fluxus. **Owen Smith** is associate professor of art history at the University of Maine. He wrote on George Maciunas at University of Washington. Simon Anderson is head of art history, theory and criticism at the School of the Art Institute Chicago. He wrote on Fluxshoe and British Fluxus at the Royal College of Art. **Hannah Higgins** is assistant professor of art history at University of Illinois at Chicago. She wrote on the interpretation and reception of early Fluxus at University of Chicago.

The authors of the theory chapters have specialized in different aspects of intermedia. **Ina Blom** is doctoral research fellow in art history at the University of Oslo. She has written extensively on Fluxus and intermedia. Craig Saper is assistant professor of criticism at the University of the Arts in Philadelphia. He has written on intermedia, multimedia, artist publishing and visual poetry. **David Doris** is a doctoral fellow in art history at Yale University. The chapter on Fluxus and Zen was adapted from his award-winning master's thesis at City University of New York.

The chapters on critical and historical perspectives have been written by three internationally renowned scholars in art history, art theory and literary theory. **Stephen Foster** is professor of art history at University of Iowa and director of the Fine Arts Dada Archive. **Estera Milman** is associate professor of art history at the University of Iowa and founding director of Alternative Traditions in Contemporary Art. **Nicholas Zurbrugg** is professor of English and head of the department of English, Media and Culture Studies at De Montfort University.

The section titled 'Three Fluxus Voices' is the result of two unique collaborations. The first is an extensive interview between Fluxus artist **Larry Miller** and Fluxus co-founder George Maciunas. Made just before Maciunas's death in 1978, it sheds important light on Maciunas' view of Fluxus. The second is the only known interview with Maciunas' wife, Billie. This interview was recorded by **Susan Jarosi**, doctoral candidate in art history at Duke University. The section ends with Larry Miller's own thoughts on what it is to think about Fluxus. Here, I beg the reader's indulgence. There could have been, perhaps there should have been any number of other views, other chapters. Time and space limit every book. I selected these three voices because they are unique and because they form a conceptually elegant triad. If there is a clear message in the sections on history, theory, critical and historical perspectives, it is that there no way to encapsulate Fluxus in any neat paradigm. On another occasion, and for other reasons, I will present other voices: here, time, a page limit and circumstance dictate a useful choice that makes available an interview with ideas that have never before been published.

The section titled 'Two Fluxus Theories' makes available the thoughts of two Fluxus artists who have attempted to theorize Fluxus and place it in a larger intellectual and cultural framework. The first is by **Dick Higgins**, Fluxus co-founder and legendary publisher of Something Else Press. The second is my own: as editor of this book, I feel obliged to put my thoughts on the table here, too.

## FLUXUS READER WEB SITE

The World Wide Web is making a vital difference to many fields of human endeavor. The arts and scholarship have been particularly well served by this medium.

One of the most important developments for research and writing on Fluxus is a consortium of five major universities and museums with a key focus on Fluxus and intermedia. These five are developing a Web-based series of virtual resources for scholarship and reflection on contemporary art. University of Iowa's Alternative Traditions in Contemporary Art, the University of California Museum of Art at Berkeley, Hood Museum of Art at Dartmouth, Walker Art Center in Minneapolis and Franklin Furnace in New York maintain the site. ATCA at University of Iowa will be hosting a wide variety of scholarly and pictorial materials that dovetail with the material in this book, and a portion of the site will be dedicated to expanding and reflecting on the specific chapters presented here.

The URL is: <<http://www.lib.uiowa.edu/spec-coll/resources/atca.html>>. Please visit the site.

## INFORMATION AND IDEAS

I welcome queries and idea on any of the subjects covered in this book. If you have questions or thoughts you would like to pursue, please contact me at:

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 <<http://hdl.handle.net/1959.3/42234>>



## KEN FRIEDMAN: INTRODUCTION: A TRANSFORMATIVE VISION OF FLUXUS

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A little more than thirty years ago, George Maciunas asked me to write a history of Fluxus. It was the autumn of 1966. I was sixteen then and living in New York after dropping out of college for a term. George had enrolled me in Fluxus that August. Perhaps he saw me as a scholar, perhaps simply as someone with enough energy to undertake and complete such a project.

Not long after, I grew tired of New York and I was ready to move back to California. That was when George appointed me director of Fluxus West. Originally intended to represent Fluxus activities in the western United States, Fluxus West became many things. It became a centre for spreading Fluxus ideas, a forum for Fluxus projects across North America – outside New York – as well as parts of Europe and the Pacific, a travelling exhibition centre, a studio in a Volkswagen bus, a publishing house and a research programme. These last two aspects of our work led George to ask me once again to take on a comprehensive, official history of Fluxus. I agreed to do it. I didn't know what I was getting into.

This history project was never completed. In part, I lacked the documentation, and despite gathering documents and material for years, I never did accumulate the material I should have done to carry out the job. Moreover, I found that it was the ideas in Fluxus that interested me most, far more than the specific deeds and doings of a specific group of artists. While I am a scholar in addition to being an artist, my interest in Fluxus does not focus on documentation or archival work.

The documents and works I did collect have not gone to waste. They found homes in museums, universities and archives, where they are available to scholars who do want to write the history of Fluxus, as well as to scholars, critics, curators and artists who want to examine Fluxus from other perspectives. The history that I never finished gave rise to several projects and publications that shed light on Fluxus in many ways. This book is one of them.

The key issue here is explaining a 'how' and 'why' of Fluxus. Emmett Williams once wrote a short poem on that how and why, writing 'Fluxus is what Fluxus does – but no one knows whodunit.' What is it that Fluxus does? Dick Higgins offered one answer when he wrote, 'Fluxus is not a moment in history, or an art movement. Fluxus is a way of doing things, a tradition, and a way of life and death.' For Dick, as for George, Fluxus is more important as an idea and a potential for social change than as a specific group of people or collection of objects.

As I see it, Fluxus has been a laboratory, a grand project summed up by George

Maciunas' notion of the 'learning machines'. The Fluxus research programme has been characterised by twelve ideas: globalism, the unity of art and life, intermedia, experimentalism, chance, playfulness, simplicity, implicativeness, exemplativism, specificity, presence in time and musicality. (These twelve ideas are elaborated in the chapter titled 'Fluxus and Company'.) These ideas are not a prescription for how to be a Fluxus artist. Rather they form a description of the qualities and issues that characterise the work of Fluxus. Each idea describes a 'way of doing things'. Taken together, these twelve ideas form a picture of what Fluxus is and does.

The implications of some ideas have been more interesting – and occasionally more startling – than they may at first have seemed. Fluxus has been a complex system of practices and relationships. The fact that the art world can sometimes be a forum for philosophical practice has made it possible for Fluxus to develop and demonstrate ideas that would later be seen in such frameworks as multimedia, telecommunications, hypertext, industrial design, urban planning, architecture, publishing, philosophy, and even management theory. That is what makes Fluxus so lively, so engaging and so difficult to describe.

We can grasp the phenomenon through the lens of several disciplines. One such discipline is history, and there is a history of Fluxus to be told. While the core issues in Fluxus are ideas, Fluxus ideas were first summarised and exemplified in the work of a specific group of people. This group pioneered these ideas at a time when their thoughts and practices were distinct and different from many of the thoughts and practices in the world around them, distinct from the art world and different from the world of other disciplines in which Fluxus would come to play a role. To understand the how and why of Fluxus, what it is and does, it is important to understand 'whodunit', to know what Fluxus was and did. History therefore offers a useful perspective.

Fluxus, however, is more than a matter of *art* history. Literature, music, dance, typography, social structure, architecture, mathematics, politics ... they all play a role. Fluxus is, indeed, the name of a way of doing things. It is an active philosophy of experience that only sometimes takes the form of art. It stretches across the arts and even across the areas between them. Fluxus is a way of viewing society and life, a way of creating social action and life activity. In this book, historians and critics offer critical and historical perspectives. Other writers frame the central issues in other ways.

The ideal book would be three times as long as this one is and impossible to publish. I therefore chose to focus on issues to open a dialogue with the Fluxus idea. Rather than teaching the reader everything there is to know about Fluxus, this book lays out a map, a cognitive structure filled with tools, markers and links to ideas and history both.

Fluxus has now become a symbol for much more than itself. That companies in the knowledge industry and creative enterprise use the name Fluxus suggests that something is happening, both in terms of real influence and in terms of fame, the occasional shadow of true influence. Advertising agencies, record stores, performance groups, publishers and even young artists now apply the word Fluxus to what they do. It is difficult to know whether we should be pleased, annoyed, or merely puzzled.

Tim Porges once wrote that the value of writing and publishing on Fluxus rests not on what Fluxus has been but on 'what it may still do'. If one thread binds the chapters in this book, it is the idea of a transformative description that opens a new discourse. A new and

appropriately subtle understanding of Fluxus leaves open the question of what it may still do. That's good enough for me.

Owen Smith and I were discussing this book one afternoon. We reached the conclusion that it is as much a beginning as a summation. If, as George Brecht said in the 1980s, 'Fluxus has Fluxed', one can equally well say what someone – Dick? Emmett? – said a few years later: 'Fluxus has not yet begun.' There is an on-line discussion group called Fluxlist where the question of what lies between those two points has been the subject of much recent dialogue. One of the interesting aspects of the conversation has been the philosophical subtlety underlying the several positions. Those who believe there is a Fluxus of ideas and attitudes more than of objects feel that there is, indeed, a future Fluxus. This Fluxus intersects with and moves beyond the Fluxus of artefacts and objects. This vision of Fluxus distinguishes between a specific Fluxus of specific artists acting in time and space and what René Block termed 'Fluxism', an idea exemplified in the work and action of the historic Fluxus artists.

Beginning or summation, this book offers a broad view of Fluxus. It is a corrective to the hard-edged and ill-informed debates on Fluxus that diminish what we set out to do by locating us in a mythic moment of time that never really existed. Fluxus was created to transcend the boundaries of the art world, to shape a discourse of our own. A debate that ends Fluxus with the death of George Maciunas is a debate that diminishes George's idea of Fluxus as an ongoing social practice. It also diminishes the rest of us, leaving many of the original Fluxus artists disenfranchised and alienated from the body of work to which they gave birth. In the moments that people attempt to victimise us with false boundaries, I am drawn to two moments in history.

The first moment occurred in sixth-century Chinese Zen. It reflects the debates around Fluxus in an oddly apt way, and not merely because Fluxus is often compared with Zen. It involved the alleged split between the Northern and Southern schools of Zen. The real facts of the split seem not to have involved the two masters who succeeded the Sixth Patriarch, one in the North and one in the South, Shen-hsiu and Hui-neng. The long and tangled stories of schism seem rooted, rather, in the actions of Hui-neng's disciple Shen-hui and those who followed him. It has little to do with the main protagonists who respected and admired each other to the point that the supposedly jealous patriarch Shen-hsiu in fact recommended Hui-neng to the imperial court where he, himself, was already held in high renown. This is like much of the argument around Fluxus. It seems that the protagonists of one view or another, the adherents of one kind of work or another, those who need to establish a monetary value for one body of objects or another, seem to feel the need to do so by discounting, discrediting or disenfranchising everyone else. That makes no sense in a laboratory, let alone a laboratory of ideas and social practice.

The other moment I consider took place a few years ago, when Marcel Duchamp declared that the true artist of the future would go underground. To the degree that Fluxus is a body of ideas and practices, we are visible and we remain so. To the degree that Fluxus is or may be an art form, it may well have gone underground already. If this is true, who can possibly say that Fluxus is or isn't dead? We don't know 'whodunit', we don't know who does it and we certainly don't know who may do it in the future.

PART VI  
DOCUMENTS OF FLUXUS

# A LIST OF SELECTED FLUXUS ART WORKS AND RELATED PRIMARY SOURCE MATERIALS

- A**
- Abron, Sueann and Kristin Hooper, ed, *Interactive Multimedia*, 1988.
- Alocco, Marel, *Des écritures en patchwork*, Nice, Z Editions, 1987.
- Andersen, Eric, *A Traveller's Item*, Zurich, Edition Gallery Howeg, 1971.
- Andersen, Eric, R Filliou, P Paschali, K Pedersen, *Divide*, Denmark, 1971.
- Andersen, Eric, *1825500-182949*, Cologne, Edition Hundertmark, 1971.
- Andersen, Eric, *Opus 43*, 1971.
- Andersen, Eric, *Finish It*, Somerville, MA, Abyss Publications, 1973.
- Andersen, Eric, *A New*, Oldenburg, IAC Editions, 1973.
- Andersen, Eric, *Waste Basket*, Cologne, Edition Hundertmark, 1974.
- Andersen, Eric, *Other Boxes and So*, Antwerp, New Reform, 1975.
- Andersen, Eric, *Pour et contre*, Nice, Ben Press, 1975.
- Andersen, Eric, *Self Portrait*, London/Stuttgart, Reflection Press, 1975.
- Andersen, Eric, *Become a Member of Eric Andersen's Random Audience*, Cologne, Edition Hundertmark, 1975.
- Andersen, Eric, *Dansk Raderforening*, 1979.
- Andersen, Eric, *PS*, 1979.
- Andersen, Eric, *DRESS*, Copenhagen, 1352 Edition, 1980.
- Andersen, Eric, *EA*, Berlin, Rehfeldt Edition, 1980.
- Andersen, Eric, *Strauss*, Heidelberg, Edition Staeck, 1980.
- Andersen, Eric, *Bricks*, Copenhagen, 1352 Edition, 1981.
- Andersen, Eric, *Lawn*, Copenhagen, 1352 Edition, 1981.
- Andersen, Eric, *Miklgard*, Copenhagen, 1352 Edition, 1981.
- Andersen, Eric, *The Twelve Commandments*, Verona, Sarenco, 1981.
- Andersen, Eric, *Hemmelighedsrummet*, Copenhagen, The Art Library, 1982.
- Andersen, Eric, *Hommage*, Copenhagen, Danmarks Radio, 1982.
- Andersen, Eric, *Badges*, Humlebaek, Louisiana Museum, 1983.
- Andersen, Eric, *Exophylla*, Copenhagen, Nationalmuseet, 1984.
- Andersen, Eric, *Joanna and Adam*, Krakow, Krzystofory, 1984.
- Andersen, Eric, *Women Today*, Rostock, Brockmann, 1984.
- Andersen, Eric, *The Pianist Hideaway*, Verona, Editions F, Conz, 1985.
- Andersen, Eric, *Schutzengel Aktiv-Passiv/Ange Gardien Actif-Passif/Gardien Active-Passive/Angelo Custade Activo-Passivo*, Cologne, Edition Hundertmark, 1985.
- Andersen, Eric, *Hommage Heidelberg*, Edition Staeck, 1986.
- Andersen, Eric, *Tryk Morgens*, Sandberg, 1989.
- Andersen, Eric, *Arte Manuale*, Milan, Fondazione Mudima, 1990.
- Andersen, Eric, *Pianospin*, Milan, Fondazione Mudima, 1990.
- Andersen, Eric, *Andersen, Eric*, New York, Emily Harvey Gallery, April 1991.
- Anon, *It's an Old Story*, Collumpton, Beau Geste Press, 1974.
- Atchley, Dana, ed, *Notebook 1*, Victoria, Ace Space Co, B Cobbing, R Filliou, G Hendricks, D Higgins, DD Hompson, D-S Houedard, R Johnson, G Lee-Nova, J Mac Low, T Meyer, I Newman, T Ockersee, P Sharits, M-E Solt, R Topor, E Varney, E Williams, J Williams, 1970.
- Ay-O, *Finger Box*, New York, Fluxus, 1964.
- Ay-O, *Tactile Box*, New York, Fluxus, 1964.
- Ay-O, *Finger Box* (attaché case), New York, Fluxus, 1965.
- Ay-O, *Rain Machine*, New York, Fluxus, 1965.
- Ay-O and Emmett Williams, *Shiga Kit, boxed volume*, Fukui, Imadate-cho, 1978.
- Ay-O, *Niji, Ai O hanga zen sakunish u, 1954-1979/Kubo Sadajir o hen*, Tokyo, Sobunsha, Show, 1979.
- Ay-O, *Ay-O*, Emily Harvey Gallery, 1991.
- B**
- Baroni, Vittore, ed, Eric Anderson, Robin Crozier, Tommy Mew, Ben Vautier, *Arte Postale no. 7*, New York, Reflux Editions, 1980.
- Barron, Susan, and John Cage, *Another Song*, Callaway Editions, 1981.
- Bartholome, Monika, *Geniemlicht*, Cologne, Edition Hundertmark, 1984.
- Bertoni, Carlos, *El Cansador Intrabable*, Collumpton, Beau Geste Press, 1973.
- Beuys, Joseph, *Von Tod zu Tod und andere kleine Gesichter von Richard Schaukel*, Bruhl, Verlag Otfried Hagar, 1965.
- Beuys, Joseph, *Felt TV*, Dusseldorf, Videogalerie Schum, 1970.
- Beuys, Joseph, *Filanzug*, Berlin, Edition René Block, 1970.
- Beuys, Joseph, *Heidelberg*, Heidelberg, Edition Staeck, 1970.
- Beuys, Joseph, *Interfunktionen, vol 4*, Cologne, FW Heubach, 1970.
- Beuys, Joseph, *Interfunktionen, vol 5*, Cologne, FW Heubach, 1970.
- Beuys, Joseph, *La rivoluzione siamo noi, I Sils Baseglia, il malaja*, Dusseldorf, Joseph Beuys, 1970.
- Beuys, Joseph, *Mit Schwefel überzogene Zinnkiste (Tamponierte Ecke)*, Heidelberg, Edition Staeck, 1970.
- Beuys, Joseph, *la gebratene Fischgrate*, Dusseldorf, Eat Art Gallery, 1970.
- Beuys, Joseph, *Postcard*, London, Edition Angela Flowers, 1970.
- Beuys, Joseph, *Vakuum-Masse*, Cologne, Gallery Art Intermedia, 1970.
- Beuys, Joseph, *Airmail*, Heidelberg, Edition Staeck, 1971.
- Beuys, Joseph, *Celtic + + + + +*, Munich, Verlag Schellmann and Kluser, 1971.
- Beuys, Joseph, *Display Boards for Instruction I and II*, Heidelberg, Edition Staeck, 1971.
- Beuys, Joseph, *Fingernail Impression from Hardened Butter*, Munich, Verlag Schellmann and Kluser, 1971.
- Beuys, Joseph, *Free Democratic Socialism*, Heidelberg, Edition Staeck, 1971.
- Beuys, Joseph, *How the Dictatorship of the Parties Can Be Overcome*, Cologne, Gallery Art Intermedia, 1971.



- Beuys, Joseph. *In Interfunktionen*, vol 6. Cologne, FW Heubach, 1971.
- Beuys, Joseph. *In Interfunktionen*, vol 7. Cologne, FW Heubach, 1971.
- Beuys, Joseph. *Prim 1 and 2*, Heidelberg, Edition Staeck, 1971.
- Beuys, Joseph. *Backrest for a Fine-Limbed Person (Haretype) of the 20th century AD*. Amsterdam, Edition Serial, 1972.
- Beuys, Joseph. *Better Active Today*. Heidelberg, Edition Staeck, 1972.
- Beuys, Joseph. *Beuys Boxes for Direct Democracy*. Heidelberg, Edition Staeck, 1972.
- Beuys, Joseph. *Blackboard*. Essen. Kunstring Folkwang, 1972.
- Beuys, Joseph. *Eurasian Staff over the Alps*. Heidelberg, Edition Staeck, 1972.
- Beuys, Joseph. *Fluxus Zone West, Postcard*. Cologne, Edition Hundertmark, 1972.
- Beuys, Joseph. *From Strauss Folder*. Göttingen, Kunstverein zur Förderung Moderner Kunst, 1972.
- Beuys, Joseph. *From the Calendar, Sitting in Front of Your TV*. Göttingen, Verlag Udo Breger, 1972.
- Beuys, Joseph. *Hare Sugar*. Heidelberg, Edition Staeck, 1972.
- Beuys, Joseph. *I Knew No Weekend*. Berlin, Edition René Block, 1972.
- Beuys, Joseph. *La Rivoluzione siamo Noi*. Heidelberg, Edition Staeck, 1972.
- Beuys, Joseph. *I a Gebratene Fischgrate*. Cologne, Edition Hundertmark, 1972.
- Beuys, Joseph. *Object to Smear and Turn*. Museumverein. Mönchengladbach, 1972.
- Beuys, Joseph. *Phosphorous-Cross Sledge*. Krefeld, Edition Merian, 1972.
- Beuys, Joseph. *Poster-cross, 'Peace Celebration'*. Düsseldorf, Jonas Hafner, 1972.
- Beuys, Joseph. *Save the Woods*. Munich, Heinz Moos Verlag, 1972.
- Beuys, Joseph. *Silver Broom and Broom without Bristles*. Berlin, Edition René Block, 1972.
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