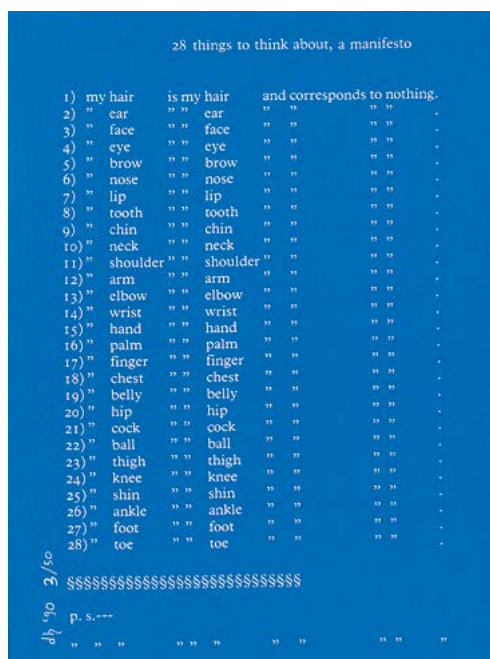


## A.02

Dick Higgins, 1938 Cambridge, United Kingdom – 1998 Québec City, Canada  
*28 Things to Think About, a Manifesto*, 1990

Dick Higgins was an American artist, composer, and writer, known for being one of the founders and most influential members of Fluxus. Higgins approached experimental art and music from a young age, influenced by his academic training and encounters with prominent figures such as John Cage. He was a pioneer in exploring new artistic languages, which included performance and visual poetry. In 1961, Higgins founded Something Else Press: a publishing house that launched groundbreaking work, including texts by Fluxus artists and writers. In 1962, together with artist and wife Alison Knowles, he participated in the Fluxus festival in Wiesbaden. He was a pioneer and passionate advocate of the use of computers as a tool for artistic creation from the mid-1960s onwards, when he and Alison Knowles created the first computer-generated literary texts together. Between 1976 and 1994, he collaborated with Italian writer and visual artist Luciano Caruso through email correspondence.

The work *28 Things to Think About, a Manifesto* is one of seven large prints created by Dick Higgins and published by Edizioni Francesco Conz. Although the work is from 1990, the text is from 1975 and was created at a time when, according to the artist, many critics tended to interpret texts as if they must necessarily be innovative and carry hidden, symbolic, or semiotic meanings. By proposing a text whose meaning is simply what it appears, without further interpretation, this work represents a form of protest by the artist against this type of critical approach.

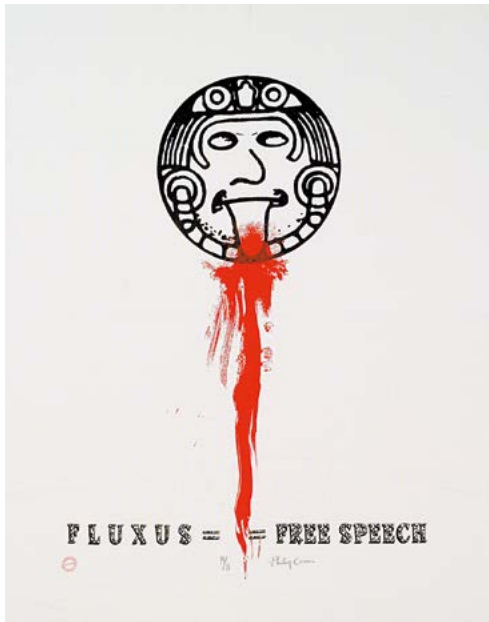


### A.03

Philip Corner, 1933 New York, USA, lives in Reggio Emilia, Italy  
*Fluxus == Free Speech*, 2006

Philip Corner is an American composer, musician, and visual artist, known for his involvement with Fluxus and for his experimental works that challenge traditional conventions of music and art. Corner studied music at Connecticut College and Columbia University, where he developed an interest in contemporary composition and innovative artistic practices. His music is distinguished by its unconventional approach and the use of nontraditional sounds, often creating compositions that explore silence, noise, and the interaction between music and the environment. In addition to his musical activity, Corner has also produced visual artwork, often using writing and drawing as his means of expression.

The work *FLUXUS == FREE SPEECH* depicts a stylized image, akin to a “mouth of truth,” and may be considered an example of how conceptual art and Fluxus are closely related to the theme of freedom of expression. Corner reflects on the concept of “freedom of speech” not only as a political right, but also as a creative and performative act. His composition expresses an invitation to break artistic conventions and overcome the limits imposed by society and institutions. The symbolic repetition of the equals sign, which appears in the title, suggests an idea of equality and direct, unfiltered communication, along with the free exchange of ideas.



## A.08

Nam June Paik, 1932 Seoul, South Korea – 2006 Miami, USA

*Fluxus Island in Décollage Ocean*, 1989

Nam June Paik was a South Korean artist, considered one of the pioneers of video art and a leading Fluxus figure. His work embraced numerous media, including video art, electronic music, installation, and performance. Paik is known for his innovative approach to using television as an artistic medium, creating works that challenged the conventions of visual perception and mass communication.

A graduate of Tokyo University, Paik moved to Europe where he studied in Munich, Cologne, and at the Freiburg Conservatory. In 1964 he moved to New York, where he began a long collaboration with cellist Charlotte Moorman. Paik revolutionized the use of new technologies to create new forms of artistic expression. At his first solo exhibition in 1963, he exhibited thirteen distorted television sets using magnets. His interactive, audience-engaging works blend sound and image into a performative experience, inspired by Cage's teachings.

Alongside his robotic works, Paik maintained a dynamic practice of drawing, both in works on paper and in sculpture and multimedia installations. The *Fluxus Island in Décollage Ocean* silkscreen print is inspired by a 1963 drawing by Paik himself for Wolf Vostell's *dé-coll/age* magazine. The work represents a conceptual map of the boundaries of Fluxus, of which Paik was an active member, symbolizing an island of artistic experimentation in the middle of the ocean. The artists who inhabit the island are listed in the upper left-hand corner, while handwritten annotations fill the entire surface. Writings, annotations, and musical scores are central to Paik's art, which explores the creative process, improvisation, and randomness as part of his work.



## A.09

Gerhard Rühm, 1930 Vienna, Austria, lives in Vienna  
*Ohne Titel (NIGHT FLIGHT)*, 1962

Gerhard Rühm is an Austrian composer, poet, and artist, known for his involvement with Fluxus and his work in experimental music and visual art. His career is characterized by the exploration of the interactions between words, sounds, and images, and he is considered one of the pioneers of sound art and visual poetry. Rühm studied music composition and, over the years, developed an interest in experimentation and interdisciplinarity, seeking to cross boundaries between various art forms. His work includes avant-garde music compositions, performances, poems, and artist's books that play with form and perception. His works have been performed in international contexts, and Rühm has also been involved in the creation of Fluxus events, where his performances and installations have challenged traditional notions of music and poetry. His artistic research focuses on the interplay between language, sound, and space, seeking to break down the conventions and expectations associated with music and writing, often working in the field of visual music and visual poetry.

From 1955 onward, Rühm produced numerous "image-texts," characterized by the use of collage, in which words extracted from magazines and newspapers, with various fonts and sizes, combine to bring his works to life. *Ohne Titel (NIGHT FLIGHT)* is an emblematic example of this type of work, which the artist referred to as "typo collage."





## B.07

Various Artists

*La Livre – An Homage to Ezra Pound, 1986 – 2008*

*La Livre – Un omaggio a Ezra Pound* is a collection consisting of eleven display cases, each housing 304 works of art created by fifty-nine different artists. The project, conceived by Francesco Conz in 1986, continued its development until 2009, the year before Conz's death, but did not reach its conclusion. It was not until 2024 that the Archivio Conz in Berlin completed this monumental opus.

The works were created by artists invited by Conz, Ezra Pound's wife Olga Rudge, and daughter, Mary de Rachewiltz, to take part in seven workshops held at Brunnenburg Castle in Tirolo, where poet and artist Ezra Pound spent much of his time from 1958 onwards. After 1992, Conz opted for a different approach, inviting artists to send works by mail, forgoing the in-person workshops in Brunnenburg. The collection was intended as a way to pay homage to the artist Ezra Pound.

Each of the eleven vitrines contains a varying number of original works by artists such as Emmett Williams, Ilse Garnier, Gerhard Rühm, Eugen Gomringer, Bernard Heidsieck, Henri Chopin, Augusto and Haroldo de Campos, Shoachiro Takahashi, and many others.

Of each of the eleven vitrines, ten editions were made. Each edition features texts specially created for the occasion by Augusto de Campos, Eugen Gomringer, and Wieland Schmied, along with new contributions by Hubertus von Amelunxen, director of the Archivio Conz, and British writer Tom McCarthy.



## B.10

Berty Skuber, 1941 Fiè allo Sciliar, Italy, lives in Aica di Fiè, Italy  
*Name and Place of Birth*, 1992–1998

Berty Skuber was born in Fiè allo Sciliar and has lived and worked in Aica di Fiè for decades, while alternating between longer stays in Venice and Milan as well as making numerous trips abroad. Her exhibition career, which began in 1970, has taken her far beyond the borders of South Tyrol and Italy, contributing to galleries, museums, and collections in Europe and the United States. Skuber's work is distinguished by the variety of media used: boxes, assemblages, objects, books, book-objects, videos, photography, pyrography, drawing, collage, painting, handwriting, simulated writing, and samplings of printed texts. Her art takes the form of "a personal fantastic encyclopedia," in which the word plays a key role. The care in the choice of titles and themes of her works highlights their importance.

In the film *Name and Place of Birth*, Skuber interviewed twenty-seven people, between 1992 and 1998, including friends and leading figures from Fluxus. All were asked the same initial question: "Name and place of birth?" followed by questions such as "What moment in the past would you like to visit with a time machine?" or "What invention do you consider the most ingenious of all time?" Among the personalities interviewed were collector Francesco Conz, Andreas Hapkemeyer, director of Museion from 2000 to 2006, and Henry Martin, an American author and critic as well as Skuber's husband.



### B.13

Daniel Spoerri, 1930 Galați, Romania – 2024 Vienna, Austria  
*Rezeptbibliothek*, 1986

Daniel Spoerri was a dancer, choreographer and visual artist born in Romania but forced to take refuge in Switzerland during World War II. He is known as the originator of “Eat Art,” defined by the artist himself as “the exploration of everything that is edible or looks edible.” In 1968, he opened his *Restaurant Spoerri* in Düsseldorf, where the menu, in addition to beef steaks, included unusual dishes such as python schnitzel, ant omelet and snake ragout, with the intention of pushing back the boundaries of taste and surprising diners. Two years later, he opened the Eat Art gallery on the restaurant’s upper floor, presenting an exhibition of objects made from bread dough and other edible artworks, including those by Joseph Beuys, Dieter Roth, André Thomkins, and Robert Filliou, all exponents of the Eat Art movement. In *Rezeptbibliothek*, the books in the wooden cabinet contain authentic recipes, written and illustrated together with other artists (Dieter Roth, Alfred Hofkunst, Bernhard Johannes Blume, Katharina Duwen, Sabine Schroer, Christian Ludwig Attersee, Bernhard Luginbühl, Karl Gerstner, Roland Topor, and Fritz Schwegler). Each book is dedicated to a different part of the body (tongue, lungs, heart, brain, tripe etc.). On one side of the cabinet, Spoerri fixed a *tableau piège* (“trap painting”) consisting of a black plastic tray with glued-on crockery. The crockery features remnants of food, drinks, and cigarette butts. Spoerri is known for his trap paintings, in which objects abandoned after a meal or meeting are arranged and glued exactly as they were found. Thus, the painting/sculpture becomes the result of the daily action of eating, displayed on the wall like a painting or on a pedestal like a sculpture.





## C.02

Alison Knowles, 1933 New York, USA, lives in New York  
*[untitled]*, 1988

Alison Knowles was one of the founders of Fluxus. A fine arts graduate from New York's Pratt Institute, she soon became involved in the New York art scene influenced by artists such as John Cage and Marcel Duchamp. She then began to create her first performances in which she brought the everyday closer to art, an example of which is her 1962 performance *Proposition #2: Make a Salad*, in which she transformed an everyday gesture such as preparing a salad into a theatrical act to challenge traditional notions of feminine domesticity. Her graphic and pictorial works are characterized by a tactile and consistent quality, while her performances explore indeterminacy, repetition, and everyday life.

The work, like many of Alison Knowles's other works, is composed of various objects and plays on the audience's tactile and auditory interaction with the artwork. Indeed, inside the work are dried beans, which when shaken make a sound. Used by the artist in her works since the 1960s, beans were a unique object to use at a time when other Fluxus artists were employing street debris, ready-mades, and assemblage objects.

Francesco Conz and Alison Knowles met in New York during Conz's first visit in 1974, thus beginning their collaboration on various projects and editions. As was the case with most of the artists Conz collaborated with, their relationship soon transformed from a professional one to a great friendship.

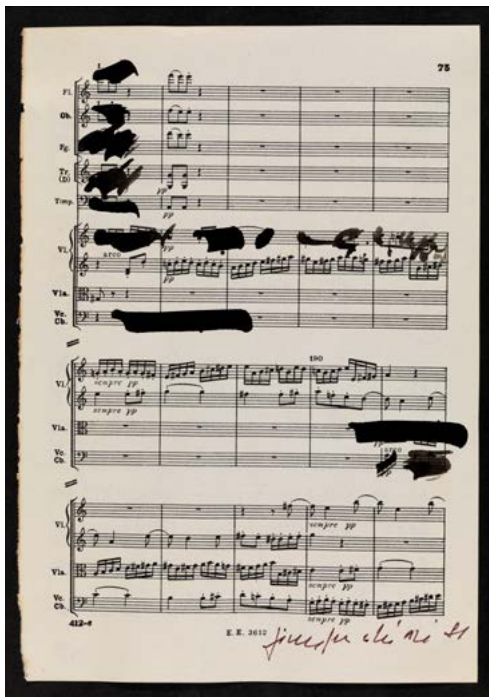


## C.06

Giuseppe Chiari, 1926 Florence, Italy – 2007 Florence  
*[untitled]*, 1981

Giuseppe Chiari was a prominent composer, performer and visual artist, a central figure in twentieth-century experimental music and visual art. During his university studies in mathematics and engineering, he began to approach the world of music, studying piano. In 1950, he began to compose, following rational and mathematical principles after founding a jazz club in Florence in 1947. A pivotal moment in his education was his meeting with the Gruppo 70 and subscribing to the ideas of Fluxus, which came after the performance of his piece *Gesti sul Piano*, at the Fluxus Festival in Wiesbaden in 1962. The following year, in 1963, his work *Teatrino* was performed in New York as part of a series of concerts organized by Charlotte Moorman and Nam June Paik.

Chiari's approach is characterized by his need to interweave music, language, action, and image. Among his most famous creations are the visual scores, also on display in this exhibition, where musical notation is not limited to traditional sound representation, but is transformed into a visual work that solicits novel interpretations. These scores, modified by Chiari with colors, marks, and erasures, invite the viewer and observer to change their reading and understanding of the work. Chiari explored the concept of "visual music," where the graphic element becomes fundamental to decoding the sense of the piece, stimulating the viewer to reflect on the hidden meaning behind each sign.



### C.13

Joe Jones, 1934 New York, USA – 1993 Wiesbaden, Germany

*Music Machine*, 1973

Joe Jones was an American avant-garde musician associated with Fluxus, known for his innovative musical machines. Born and raised in Brooklyn, he studied music at the Hartnett Music School in New York. However, following the advice of John Cage, he began “unlearning music” with Earle Brown, abandoning the rigid conventions of traditional music in favor of a more open and casual approach. From 1962, Jones began experimenting with mechanical instruments, creating unusual works such as musical boats and pedal-powered vehicles. Beginning in 1963, after participating in the YAM festival organized by George Brecht, he actively joined Fluxus initiatives in and around New York City, taking part in performances and exhibitions. In 1969 he opened the Tone Deaf Music Store in New York, where he organized performances with artists such as Yoko Ono and John Lennon. The store also served as a studio and living space, with the backroom used for his artistic pursuits. In the store window he displayed his automatic musical instruments, which could be operated from the outside. A microphone picked up the sounds generated by the instruments, while a loudspeaker, placed above the front door, allowed passersby to hear them.

The *Music Machines*, displayed in this exhibition, are two of Jones’ automatic musical instruments and consist of a small *guitalele* (an instrument midway between a classical guitar and a ukulele) hanging on cables from the ceiling. Mounted on the soundboard is a small motor that plucks the instrument’s strings, also suspended by wires. Next to the guitar bridge is a battery holder and a switch to operate the work.

The restoration

As part of the multi-year collaboration between Museion and the Central Institute for Restoration (ICR) – School of Higher Education and Study, the works were subject of a thesis project by student Federica Salvemini. The thesis, entitled *Studio e restauro delle Music Machines di Joe Jones (1973). L’uso dell’energia solare per il restauro sostenibile di opere cinetiche* (“Study and Restoration of Joe Jones’ *Music Machines* (1973). The use of solar energy for sustainable restoration of kinetic works”) focused on the study and restoration of the two kinetic sound-works. First, an art-historical analysis was conducted, delving into the FLUXUS context and the artist’s poetics, thanks to the study of his texts and drawings and the testimonies of those who knew him in Italy. Next, the execution technique and state of preservation of the works was analyzed through photographic documentation and scientific investigation, in order to address their conservation and restoration. It was necessary to examine the two main aspects of these works: the kinetic and the multi-material aspect, being composed of wood, plastic, and metal. The former involved managing the re-functionalization of the electrical apparatus, while the latter called for various approaches on the basis of the different materials.

The goal of the restoration was to restore the aesthetics and movement of the works, and thus the sound, while respecting the artist’s message. Considering the environmental impact of batteries, which are the original power system of the works, an alternative solar power system was proposed, which is more ecological and eliminates the need for any direct handling of the works. This solution could be adopted for other autonomous kinetic works. The restoration of contemporary artworks poses challenges that require innovative solutions and cross-disciplinary expertise. Collaboration with a multidisciplinary team was essential in terms of addressing the various technical and conservational aspects, ensuring an intervention respectful of the work and the artist’s will.



## C.14

Charlotte Moorman, 1933, Little Rock, USA – 1991 New York, USA  
*Neon Cello*, 1989

Described by composer Edgar Varèse as “the Jeanne d’Arc of new music,” Charlotte Moorman was a central figure in the New York avant-garde of the 1960s and 1970s. She began playing the cello as early as the age of ten, later earning both a bachelor’s and master’s degree in Cello Performance from New York’s Julliard School of Music. Influenced by her friend and roommate Yoko Ono, Moorman soon abandoned traditional music for a more experimental and avant-garde approach.

In 1963, Moorman founded the annual New York Avant-Garde Festival, which she ran until 1980. It was at the second of these festivals, in 1964, that she first met and collaborated with Nam June Paik, with whom she created some of her most famous works, including *TV Bra for Living Sculpture* (1969) and *TV-Cello* (1971), in which three working television sets take the form of a cello, later played by the artist herself. This work combined music, performance and technology, creating a unique sensory experience. The performance was not only a reinterpretation of classical music, but also a reflection on the relationship between the individual, technology, and visual perception. In 1967, Moorman achieved great notoriety following her performance of Paik’s *Opera Sextronique* at the Film-Makers’ Cinematheque in New York. The performance involved the artist playing the cello topless, leading to her arrest during her performance of a piece. Although characterized by playfulness, her performances were always marked by a deep seriousness where her approach to music was concerned.

