Gallery 4
3rd September 2019 – 2nd February 2020

Sense Sound/Sound Sense:
Fluxus Music, Scores & Records in the Luigi Bonotto Collection

Large Print Guide
Fluxus, literally meaning ‘flow’, emerged in the 1960s as an international network of artists, musicians, composers, poets, and dancers who engaged in experimental performances.

Deploying a critical stance to society and the status-quo, artists including **George Maciunas**, **John Cage**, **Alison Knowles**, **Yoko Ono**, **Nam June Paik**, **La Monte Young**, **Philip Corner** and **Joe Jones** aimed to blur the boundaries between art and life through actions that used everyday materials. From the United States to Japan to countries throughout Europe, these Fluxus actions were shared through festivals, happenings and publications.

Fluxus artists staged concerts that challenged the norms of music production. From chewing carrots to dropping beans in a piano,

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their conceptual compositions introduced the element of chance and sought to emphasise art as lived experience over an individual ‘genius’ or finished product. Breaking free from traditional scores, Fluxus devised notational systems based on graphics, poetry, and written instructions. In Dick Higgins’ series of scores The Thousand Symphonies, the musical notation is created by holes in the sheet music made by machine guns, which is then distributed to performers to ‘play’. By contrast, Takehisa Kosugi’s score Musical Piece offers a direct instruction to visitors to make sound: ‘put this sheet of paper against your ear and rub it with your index finger.’

The movement’s core principle of equality also enabled many female artists to gain recognition. Significant examples such as Charlotte Moorman’s Bomb Cello and Mieko Shiomi’s An Embryo of Music are featured in the display. Continues on next page.
With a particular focus on Fluxus activity in Europe, *Sense Sound/Sound Sense* also includes audio recordings, posters, instruments, publications and photographs.

*Sense Sound/Sound Sense* was produced and first show at Fondazione Musica Per Roma, Auditorium – Parco Della Musica Roma, 6 April – 21 May 2016, curated by Patrizio Peterlini, Walter Rovere, and Anna Cestelli Guidi, Head of Exhibition, Fondazione Musica per Roma. The exhibition is accompanied by a fully illustrated catalogue published by Danilo Montanari that contains texts in English and Italian from Nayia Yiakoumaki, Curator: Archive Gallery and Head of Curatorial Studies, Whitechapel Gallery; Alison Knowles, Fluxus Artist; Anna Cestelli Guidi, Musica per Roma; Patrizio Peterlini, Director, Fondazione Bonotto; Walter Rovere, Curator. #SenseSound

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Large print wall maps

Please return after use
George Maciunas

1. Festum Fluxorum. Poesie, Musique et antimusique événementielle et concrete, 1982, black offset on white paper, advertising flyer

2. Fluxfest Presents John & Yoko, 1970, black offset on white paper, advertising poster for event series by John Lennon and Yoko Ono, New York

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3. A little festival of new music (1963), 2002, digital re-print of the poster, from the festival at Goldsmiths, London

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**Joe Jonas**

4. Pages from History of the Music Bike and Other Stories, 1975, silkscreen on cardboard, published by F. Conz, Verona

5. Music Kit Xylophone, 1975, wooden box containing different materials and instructions for constructing a xylophone, edition produced by F. Conz, Verona

**Philip Corner**


Watch: Wiesbaden Fluxus (1962), 1992, 01:40mins, digital copy of VHS edited by Harlekin Art, Wiesbaden

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Dick Higgins


8. The Thousand Symphonies Project, 1967, printed sheet

📺 Watch: The Thousand Symphonies, 1968
documentation of the event at South Brunswick Police Riffle Range, filmed by Alison Knowles, participants D. Higgins, P. Corner, G. Hendricks, M. Knížák and others, 18:50 mins, digital copy of VHS

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**George Brecht**


**Gianni-Emilio Simonetti**

3. Ephemere (Le fait m’errent-tango), 1965, mixed media on paper

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Giuseppe Chiari

4. Gesti sul Piano (1962), 1975, assemblage of thirty four black and white photographs and two drawings on glossy paper


Walter Marchetti

5. La Caccia. Quartetto No. 2, 1997, assemblage of music score, bird calls and audio player

Continues on next page.
Robert Filliou


Meiko Shiomi


Milan Knížák

8. A Composition for a Record Player & 5 Musicians, 1985, assemblage with vinyl record and musical instruments

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Large print labels

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Claes Oldenburg
Miniature Soft Drum Set (1967), 1969


*Miniature Soft Drum Set* is a small replica of a full drum-kit consisting of a bass drum, big and small tom drums, a pair of cymbals, a bell and woodblock and a set of drumsticks. An example of ‘soft sculpture’ made in canvas, the drum-kit suggests the noise of the instrument but cannot make a sound. Known as a Pop artist, Oldenburg was involved in Fluxus from 1965, when he made a number of editions for the group. Together with festivals and musical events, artist multiples played an essential role communicating Fluxus activity internationally.

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Mieko Shiomi
An Embryo of Music, 1995

Glass bottle and audio player, manufactured by glass-maker Massimo Lunardon

Made by Japanese composer and experimental performer Mieko Shiomi, *An Embryo of Music* is a glass bottle with six lettered corks which spell out ‘minuet’ and an entangled cassette tape of Mozart’s Minuet, which also plays in the gallery. As described by the artist, it is “an awkward performance (as if music were taking its initial form).” In the Fluxus spirit of experimentation and ephemerality, the corks can be arranged at random to be read like a puzzle. Shiomi was introduced to Fluxus in 1963 by Nam June Paik and became a proponent of creating...

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...conceptually-related works exploring one idea through a number of different materials.
Charlotte Moorman, Nam June Paik

Human Cello, 1965
Performing John Cage 26’ 1.1499” for a String Player (1955)

Black and white photograph at Café au GoGo, New York, 1965 documented by P. Moore, printed 1989-90 by Pari & Dispari Editori, Cavriago

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Charlotte Moorman
Bomb Cello, 1984

Assemblage: iron, strings and bow of cello
Edition produced by Karl Solway Gallery, Cincinnati

Charlotte Moorman was a radical cellist based in New York known for disrupting the limits of musical performance. In *Human Cello*, Moorman replaced a traditional cello for the body of Nam June Paik, who crouched in front of her with a cello string stretched across his bare back. In this performance, Moorman played John Cage’s *26’1.1499” for a String Player*, a piece composed by chance operations in which the performer is instructed to intersperse instrumental music with other, non-musical actions and sounds...

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...Moorman performed Cage’s piece a number of times, often incorporating *Bomb Cello*, a military
practice bomb that she transformed into a cello with tuners in protest of the Vietnam War. Explaining her standpoint in an interview in 1967, she said: “With the assassination of Kennedy, the war, the bomb – well, in times like this, you can’t just expect the kind of art you had before.”

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George Maciunas
Henry Flynt & Nova’ Billy, 1975

Black offset on white paper, poster for the programme at 80 Wooster Street, New York

Wada’s LIP Vibrations, 1977

Black offset on white paper, poster for Yoshimasa Wada performing “KYO-JIN SHO-1” at Film Archives, New York

Perpetual Fluxus Festival, 1964

Black offset on white paper, advertising poster for the festival at Washington Square Gallery, New York

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Emmett Williams
Sense Sound (1955), 1989

Silkscreen on cloth, edition produced by F. Conz, Verona

**Yoshimasa Wada**

Earth Horn, 1974

Assemblage of different-sized iron tubes and joints

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**Jackson Mac Low**
A Vocabulary for Sharon Belle Mattlin, 1988

Silkscreen on cloth, edition produced by F. Conz, Verona

A Vocabulary for Sharon Belle Mattlin, 1973


This is the first work in a series of performance scores comprised of a vocabulary built from the letters in a person’s name, in this case ‘Sharon Belle Mattlin.’ Mac Low intended for the score to be read out-loud spontaneously by one or more...

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people and encouraged readers to make performative decisions based on the spacing, placement and meaning of the text.

**Walter Marchetti**

*Piccola musica notturna (a modo de meditación profunda), 2002*

White candles in a violin case

*Piccola musica notturna (a modo de meditación profundo) [Little Night Music (in the style of profound meditation)]* is a violin case containing white votive candles. The written score inside the case instructs participants to light and extinguish the candles “alternatively and in any order; one or more at once, or even all of them until enlightenment is reached.” Marchetti was...

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...a founding member of Zaj Group, an experimental music and performance art group founded in Madrid in 1964 that transformed everyday objects and actions into art, parallel to the Fluxus movement.

12” Vinyl Records (covers): left to right

Wall on the entrance side of gallery 4:


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Wall on the opposite side of gallery 4 (white wall):

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12” Vinyl Records (covers): left to right

Wall on the left side of gallery 4 (orange wall):


All items courtesy of Fondazione Bonotto
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