

The Fluxus Newspaper: The Avant-garde Art Movement

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The book *The Fluxus Newspaper* (Primary Information) highlights the avant-garde art movement of the 1960s that sought to dissolve the boundaries between art and daily existence, embracing performance and event organization over conventional artistic creation.

By [Gianna Annunzio](#)

Fluxus emerged in the 1960s as an experimental art movement aiming to break down boundaries between art and everyday life. The newspapers allowed conceptual artists, writers, and composers to blend appropriated headlines, ads, articles, images, and comic strips into a playful critique of mainstream culture, indicative of the group's anti-art sensibility and humor.

Influenced by Dada, Futurism, and Bauhaus traditions, Fluxus artists promoted an inclusive spirit as opposed to what they viewed as the functionless art object and ego-driven artist.

Formed in 1960 by artist George Maciunas, who organized the first Fluxus event in 1961—a poetry reading at the AG Gallery in New York—the movement focused on performance art and organized events rather than commodifiable art objects.

George eventually introduced the Fluxus newspaper, a periodical promoting events and the group's iconic Fluxkits. These kits were filled with objects like artwork, games, and multiples.

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The publication served as a canvas for more than 60 artists, including Ay-O, Alison Knowles, Yoko Ono, Nam June Paik, and Wolf Vostell.

The Fluxus Newspaper compiles all 11 newspapers published by the Fluxus artist collective between January 1964 and March 1979. The book is an early example of the artist newspaper—a medium that thrived in the underground press movement of the '60s and '70s during the counterculture movement.

Each issue, from “cc V TRE” to “Vacuum TRap-Ezoid,” showcases the collective's DIY ethos and collaborative spirit, challenging the boundaries of traditional media.

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