

Wolf Vostell

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Wolf Vostell (14 October 1932 – 3 April 1998) was a German painter and sculptor and is considered one of the early adopters of Video art and Environment/Installation and pioneer of Happening and Fluxus. Techniques such as blurring and Dé-collage are characteristic of his work, as is embedding objects in concrete and the use of television sets in his works.

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Biography

Wolf Vostell was born in Leverkusen, Germany, and put his artistic ideas into practice from 1950 onwards. In 1953, he began an apprenticeship as a lithographer and studied at the Academy of Applied Art in Wuppertal. Wolf Vostell created his first Dé-collage in 1954. In 1955-1956, he studied at the École Nationale Supérieure des Beaux Arts in Paris and in 1957 he attended the Düsseldorf Academy of Arts. Wolf Vostell's philosophy was built around the idea that destruction is all around us and it runs through all of the twentieth century. He used the term *Dé-collage*, (in connection with a plane crash) in 1954 to refer to the process of tearing down posters, and for the use of mobile fragments of reality. Vostell's working concept of *décollage* is as a visual force that breaks down outworn values and replaces them with thinking as a function distanced from media.

His first Happening, *Theater is in the Street*, took place in Paris in 1958, and incorporated auto parts and a TV.^[1] In 1958, he took part in the first European Happening in Paris and he produced his first objects with television sets and car parts. He was impressed by the work of Karlheinz Stockhausen, which he encountered in 1964 in the electronic studios of the German radio station WDR, and in 1959 he created his electronic *TV Dé-collage*. It marked the beginning of his dedication to the Fluxus Movement, which he co-founded in the 1960s. Vostell was behind many Happenings in New York, Berlin, Cologne, Wuppertal and Ulm among others.^[1] In 1962, he participated in the planning of the Festum Fluxorum, an international event in Wiesbaden together with Nam June Paik, and George Maciunas. In 1963 Wolf Vostell became a pioneer of

Wolf Vostell



Wolf Vostell, 1980

Born	14 October 1932 <div>Leverkusen, Germany</div>
Died	3 April 1998 (aged 65) <div>Berlin, Germany</div>
Nationality	German
Education	Kunstakademie Düsseldorf
Known for	Painting Sculpture Installation art Video art Dé-collage
Movement	Happening Fluxus

Video art and Installation with his work *6 TV Dé-coll/age* shown at the Smolin Gallery in New York, and now in the collection of the Museo Reina Sofía in Madrid. The Smolin Gallery sponsored two innovative Wolf Vostell events on TV; the first, *Wolf Vostell and Television Decollage*, featured visitors to the gallery who were encouraged to create poster art on the walls.^[2] In 1967 his Happening *Miss Vietnam* dealt with the subject of the Vietnam war. In 1968, he founded Labor e.V., a group that was to investigate acoustic and visual events, together with Mauricio Kagel, and others.

Wolf Vostell was the first artist in art history to integrate a television set into a work of art. This installation was created in 1958 under the title *Cycle Black Room* is now part of the collection of the art museum Berlinische Galerie in Berlin. Early works with television sets are *Transmigracion* 1-3 from 1958 and *Elektronischer Dé-coll/age Happening Raum*,^[3] (E.D.H.R), (*Electronic Dé-coll/age Happening Room*), an Installation, from 1968. In 1974, his first major retrospective took place in the ARC 2 at the Musée d'Art Moderne de la Ville de Paris, an expanded version of which was shown at the Neue Nationalgalerie, in 1974.



Wolf Vostell, "Goethe Heute", 1967

Wolf Vostell's automobile-concrete-sculptures made from cars and concrete are to be found in Cologne *Ruhender Verkehr* (*Stationary traffic*) from 1969, in Berlin *Beton Cadillacs* (*Concrete Cadillacs*) from 1987 as well as *VOAEX* (*Viaje de Hormigón por la Alta Extremadura*) from 1976 in the Museo Vostell Malpartida at Malpartida de Cáceres, Spain and *Concrete Traffic* from 1970 in Chicago.

Wolf Vostell also gained recognition for his drawings and objects, such as images of American B-52 bombers, published under the rubric "capitalist realism" and as a result of his inclusion of television sets with his paintings. Nam June Paik and Wolf Vostell were both participants in the Fluxus movement and the work of both artists involved a critique of the fetishization of television and the culture of consumption. The catalogue raisonné of his screen prints and posters has been published in the *Nouvelles de l'estampe* by Françoise Woimant and Anne Moeglin-Delcroix in 1982.^[4]

In 1992, the town of Cologne honoured Wolf Vostell with a major retrospective of his work. His pieces were distributed over 6 exhibition venues: Stadtmuseum Köln, Kunsthalle Köln, Rheinisches Landesmuseum Bonn, Kunsthalle Mannheim, Schloss Morsbroich Leverkusen and Städtisches Museum Mülheim/Ruhr. Under the artistic direction of David Vostell, the documentary *VOSTELL 60-RÜCKBLICK 92*, (*VOSTELL 60-REVIEW 92*) was created.

Wolf Vostells grave is at the Cementerio Civil de la Almudena in Madrid.

Wolf Vostell Archive

At more or less the same time, he founded the Vostell Archive. With great fervour and strict consistency, Wolf Vostell collected photographs, artistic texts, private correspondence with colleagues such as Nam June Paik, Joseph Beuys, Dick Higgins and many others, as well as press cuttings, invitations to exhibitions and events or books and catalogues which document wolf Vostell's work and that of his contemporaries. His private library with more than 6,000 books has formed part of the Archive. Wolf Vostell's extensive oeuvre is documented in photographic form and makes up part of the archive. About 25,000 documents from four decades make the Vostell Archive a treasure of art history. Since 2005 the archive has been housed in the Museo Vostell Malpartida and is available to art historians, journalists and authors.

Selected works

- „Korea“,^[5] 1953, Museum Fluxus+, Potsdam

- „Serie Guadalupe“, 1958
- „Zyklus Schwarzes Zimmer“/„Cycle Black Room“,^[6] 1958, Installation with TV, Berlinische Galerie, Berlin
- „Transmigracion“ 1-3, 1958, Canvas with TV
- „Das Theater ist auf der Straße“, („The theater is on the street“), 1958, Happening
- „Rue de Buci“,^[7] 1960, Dé-coll/age
- „Ihr Kandidat“,^[8] 1961, Dé-coll/age, Haus der Geschichte der Bundesrepublik Deutschland
- „Coca-Cola“,^[9] 1961, Dé-coll/age, Ludwig Museum, Köln
- „Cityrama“, 1961, Happening
- „Wochenspiegel Beatles“, 1961, Dé-coll/age, Saarlandmuseum
- „Marilyn Monroe“,^[10] 1962, Dé-coll/age
- „Kleenex“, 1962
- „Marilyn Monroe Idolo“,^[11] 1963, Dé-coll/age
- „6 TV Dé-coll/age“,^[12] 1963, Installation, Museo Nacional Centro de Arte Reina Sofía, Madrid
- „Sun in your head“, 1963, Video
- „You“, 1964, Installation
- „Goethe Heute“, 1967, Sprengel Museum Hannover
- „Hommage an Henry Ford und Jaqueline Kennedy“, 1967, Installation, Ludwig Museum
- „Elektronischer Dé-coll/age Happening Raum“, 1968, Installation with TV, Neue Nationalgalerie, Berlin
- „Hours of fun“, 1968, Dé-coll/age, Berlinische Galerie, Berlin
- „Miss Amerika“,^[13] 1968, Ludwig Museum
- „Jetzt sind die Deutschen wieder Nr. 1 in Europa“, 1968, Germanisches Nationalmuseum
- „B-52 - statt Bomben“,^[14] 1968
- „Ruhender Verkehr“, 1969, Hohenzollernring, Köln
- „Concrete Traffic“,^[15] 1970, Chicago
- „Heuschrecken“, 1970,^[16] "Museum Moderner Kunst", MUMOK, Vienna
- „Auto-Fieber“, 1973, Installation, Museo Vostell Malpartida
- „VOAEX“^[17]
- „Die Winde“,^[18] 1981
- „Die Steine“,^[19] 1981
- „Taxistand“, 1983
- „Mythos-Berlin“, 1987, Museo Vostell Malpartida



Wolf Vostell, *Elektronischer dé-coll/age Happening Raum*, 1968



Ruhender Verkehr / Stationary traffic, Cologne, 1969

- „2 Betoncadillacs in Form der nackten Maja“, 1987, Rathenauplatz, Berlin
- „La Tortuga“, 1988, Marl
- „Schule von Athen“, 1988, LVR-LandesMuseum, Bonn
- „Tauromaquia mit BMW-Teil“, 1988
- „Der Fall der Berliner Mauer“, 1989
- „9.November 1989“ 1989
- „Triptychon Berlin“, 1990
- „Le Choc“,^[20] 1990
- „Auto-TV-Hochzeit“,^[21] 1991, Zentrum für Kunst und Medientechnologie, Karlsruhe
- „Weinende / Hommage an Anne Frank“, 1992
- „Arc de Triomphe N°1“, 1993
- „A-Z“, 1995, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Mérida
- „Jesus-TV“, 1996
- „Shoah“, 1997
- „Ritz“, 1998



Wolf Vostell, *Heuschrecken*, 1970

Selected exhibitions

- 1966 *Bilder, Verwischungen, Happening-Notationen 1961-1966*, Kölnischer Kunstverein, Köln.
- 1970 *happening & fluxus*, Kölnischer Kunstverein, Köln.
- 1974 *Retrospektive*, Neue Nationalgalerie, Berlin.
- 1974 *Retrospektive*, Musée d'Art Moderne de la Ville de Paris.
- 1977 *documenta 6*, Kassel.
- 1978 *Bilder 1959–1974*, Museo de Arte Contemporaneo, Madrid.
- 1980 *Bilder 1959–1979*, Kunstverein Braunschweig.
- 1980 *Fluxus-Zug* in Nordrhein-Westfalen.
- 1982 *Die gesamte Druckgrafik*, Bibliothèque National de France, Paris.
- 1992 *Retrospektive*, Rheinisches Landesmuseum Bonn, Josef-Haubrich-Kunsthalle, Köln, Kölnisches Stadtmuseum, Museum Morsbroich Leverkusen, Städtische Kunsthalle Mannheim.
- 2006 *Die gesamte Druckgrafik*, Kunsthalle Bremen.
- 2007 *Wolf Vostell My art is the eternal resistance to death*, Rheinisches Landesmuseum, Bonn.
- 2008 *Wolf Vostell My art is the eternal resistance to death*, Carré d'Art-Musée d'Art Contemporain de Nîmes.
- 2010 *Das Theater ist auf der Straße, Die Happenings von Wolf Vostell*. Museum Morsbroich, Leverkusen.
- 2010 *Wolf Vostell Artista Europeo*, Fondazione Mudima, Milano.



Wolf Vostell, *VOAEX*, 1976, Museo Vostell Malpartida.

Quotes

- „Art is Life, Life is Art.“ 1961 ^[22]
- „I declare peace as the greatest work of art.“ 1979
- „Every human being is a work of art.“ 1985

Honors

- 1982 Premio Pablo Igesias, Madrid
- 1990 Medaille de Paris^[23]
- 1996 Berliner Bär (B.Z.-Kulturpreis), Berlin
- 1997 Hannah Höch Preis, Berlin
- 1998 Medalla de Extremadura, Spain
- 1998 Ehrenbürger von Malpartida de Caceres, Spain
- 2001 Wolf Vostell Strasse, Leverkusen



Wolf Vostell, "Weinende, Hommage an Anne Frank", 1992

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- Hrsg.: Jürgen Becker und Wolf Vostell: *Happenings, Fluxus, Pop Art, Nouveau Réalisme*. Eine Dokumentation. Rowohlt Verlag, Reinbek 1965.
- *Wolf Vostell. Ziehung der Lottozahlen, Tagesschau und Wetterkarte, Das Wort zum Sonntag*. edition et, et 14, 1966.
- *Vostell. Bilder, Verwischungen, Happening-Notationen 1961-1966*. Kölnischer Kunstverein, 1966.
- Rainer K. Wick: *Vostell Soziologisch*. Bonn 1969.
- *Wolf Vostell. Dé-coll/agen, Verwischungen 1954-1969*. Edition 17, Galerie René Block Berlin 1969.
- *Wolf Vostell. Aktionen, Happenings und Demonstrationen seit 1965*, Rowohlt Verlag, Reinbek 1970, ISBN 3-498-07053-3.
- *Wolf Vostell. Happening und Leben*. Luchterhand Verlag 1970.
- *Wolf Vostell. Elektronisch*. Neue Galerie im Alten Kurhaus, Aachen 1970.
- *Vostell. Environments / Happenings 1958-1974*, Arc2, Musée d'art Moderne de la Ville de Paris, Paris, 1975.
- *Vostell. Retrospektive 1958–1974*. Neue Nationalgalerie Berlin, Staatliche Museen Preußischer Kulturbesitz, Berlin 1974.
- *Wolf Vostell*, Museum am Ostwall, Dortmund, Kestner-Gesellschaft, Hannover, Centro Miró, Barcelona, 1977.
- *Vostell. Fluxus-Zug. Das mobile Museum*. 7 Environments über Liebe Tod Arbeit, Berlin, 1981.
- *Vostell. Das plastische Werk 1953-87*, Mult(H)ipla, Milano, 1987.



Wolf Vostell - Signature

- *Vostell.*, Galerie Lavignes-Bastille, Paris, 1990, ISBN 2-908783-00-2
- *Vostell. Retrospektive*, Rolf Wedewer, Bonn; Köln; Leverkusen; Mülheim an der Ruhr, 1992, ISBN 3-925520-44-9
- *Vostell - Extremadura*, Asamblea de Extremadura, 1992, ISBN 84-87622-07-0
- *Wolf Vostell. Leben = Kunst = Leben*, Kunstgalerie Gera, E.A. Seemann, 1993, ISBN 3-363-00605-5
- *Wolf Vostell in nordrheinwestfälischen Sammlungen*. Kulturabteilung Bayer AG, Leverkusen, 1997.
- *Wolf Vostell. Automobile*, Pablo J. Rico. Wasmuth Verlag, 1999, ISBN 3-8030-3093-5
- *Vostell – I disastri della pace/The Disasters of Peace*, Varlerio Dehò, Edizioni Charta, Milano, 1999, ISBN 88-8158-253-8
- *Wolf Vostell. The Fall of the Berlin Wall*. Museo Vostell Malpartida, 2000, ISBN 84-7671-583-8
- *10 Happenings de Wolf Vostell*, José Antonio Agúndez García, Editora Regional de Extremadura, 2001, ISBN 84-7671-510-2
- *Wolf Vostell*, Maria del Mar Lozano Bartolozzi, Editorial Nerea, Serie Arte Hoy, 2005, ISBN 9788489569386
- *Wolf Vostell – Die Druckgrafik*. Dr. Wolfgang Vomm, Prof. Dr. Wulf Herzogenrath u. José Antonio Agúndez García, Städtische Galerie Villa Zanders in Zusammenarbeit mit dem Galerie + Schloßverein e.V. Bergisch Gladbach 2006, ISBN 3-9810401-0-4
- *sediment: Wolf Vostell. auf Straßen und Plätzen durch die Galerien* Mitteilungen zur Geschichte des Kunsthandels, Heft 14/2007. Zentralarchiv des internationalen Kunsthandels, Verlag für moderne Kunst, Nürnberg, ISBN 978-3-939738-61-9
- *Wolf Vostell. Meine Kunst ist der ewige Widerstand gegen den Tod*. LVR-Landes Museum Bonn, 2007. ISBN 978-3-9811834-0-5
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- *Wolf Vostell. Artista Europeo*, Mudima Edizioni, Milano, 2010, ISBN 9788896817049
- Mercedes Vostell: *Vostell – ein Leben lang*. Siebenhaar Verlag, Berlin 2012, ISBN 978-3-936962-88-8.
- Klaus Gereon Beuckers: *Dé-coll/age und Happening*. Studien zum Werk von Wolf Vostell. Ludwig, Kiel 2012, ISBN 978-3-86935-145-2.^[24]
- Klaus Gereon Beuckers, Hans-Edwin Friedrich und Sven Hanuschek: *dé-coll/age als Manifest, Manifest als dé-coll/age*. Manifeste, Aktionsvorträge und Essays von Wolf Vostell, neoAvantgarden, Bd. 3, edition text + kritik: München 2014, ISBN 978-3-86916-260-7.<

See also

- Installation art
- Video art
- Happening
- Fluxus
- Conceptual art
- Video installation

- Video sculpture

Notes

- ^{a b} Ian Chilvers & John Graves-Smith, *A Dictionary of Modern and Contemporary Art*. Oxford University Press, p. 742
- [^] Salter, Chris (2010). *Entangled: Technology and the Transformation of Performance* (<http://books.google.com/books?id=ZBJbIP0fMr0C&pg=PA122>). MIT Press. p. 122. ISBN 978-0-262-19588-1.
- [^] Electronic Dé-coll/age Happening Room, 1968 (<http://www.medienkunstnetz.de/works/elektronische-decollage/>)
- [^] *Nouvelles de l'estampe*, 1982, n°63, p. 17-24.
- [^] [1] (<http://wolfvostellwerke1950erjahre.blogspot.com.es/>) Selection of works - Wolf Vostell the 1950s
- [^] Cycle Black Room 1958 Installation with TV (<http://www.medienkunstnetz.de/artist/vostell/biography/>)
- [^] Wolf Vostell Rue de Buci 1960 Dé-coll/age (http://www.nrw-museum.de/rue-de-buci.html?attribute_set=9)
- [^] Ihr Kandidat 1961, Dé-coll/age (http://www.hdg.de/lemo/objekte/pict/KontinuitaetUndWandel_decollageVostellIhrKandidat/index.html)
- [^] [2] (<http://wolfvostellwerke1960erjahre.blogspot.com.es/>) Selection of works - Wolf Vostell the 1960s
- [^] Wolf Vostell, Marilyn Monroe, 1962, Dé-coll/age, Walker Art Center (<http://artsconnected.org/resource/85383/marilyn-monroe>)
- [^] Wolf Vostell, Marilyn Monroe, 1963, Dé-coll/age (<http://www.hockartstudios.com/pages%20F%20ist%20tot/Marylin%20Idol.html>)
- [^] 6 TV De-coll/age, 1963 (<http://www.medienkunstnetz.de/works/television-decollage/>)
- [^] Wolf Vostell Miss Amerika 1968, Museum Ludwig (http://www.museenkoeln.de/homepage/bilder-woche.asp?bdw=1997_18)
- [^] B-52 - statt Bomben // B-52 Instead of Bombs, 1968 (http://www.nrw-museum.de/b-52-statt-bomben.html?attribute_set=9)
- [^] [3] (<http://wolfvostellwerke1970erjahre.blogspot.com.es/>) Selection of works - Wolf Vostell the 1970s
- [^] Wolf Vostell, Heuschrecken, 1970 (http://www.mumok.at/xyz123/fluxus/?tx_sbmumokcollection_pi1%5Bdetail%5D=2172&cHash=907d66a102cb1addb34c86c9ca794672)
- [^] „VOAEX“, 1976 Museo Vostell Malpartida (<http://www.extremaduramente.com/es/extrema/caceres/malpartida/f2.htm>)
- [^] Wolf Vostell, Die Winde/The Winds, 1981 (http://www.elpais.com/fotografia/cataluna/Die/Winde/Wolf/Vostell/elphot/20100919elpcat_2/Ies/)
- [^] [4] (<http://wolfvostellwerke1980erjahre.blogspot.com.es/>) Selection of works - Wolf Vostell the 1980s
- [^] [5] (<http://wolfvostellwerke1990erjahre.blogspot.com.es/>) Selection of works - Wolf Vostell the 1990s
- [^] Wolf Vostell Zentrum für Kunst und Medientechnologie (<http://www02.zkm.de/car-culture/index.php/de/werke/19-wolf-vostell>)
- [^] Wolf Vostell. *Leben = Kunst = Leben*, Kunstgalerie Gera, E.A. Seemann, 1993, ISBN 3-363-00605-5
- [^] [6] (http://www.poll-berlin.com/Galerie/kuenstler/?kuenstler_id=66)
- [^] Wolf Vostell – Christian-Albrechts-Universität zu Kiel (<http://www.kunstgeschichte.uni-kiel.de/projekte/forschungen-zu-wolf-vostell-und-der-aktionskunst-der-1950-60er-jahre>)

External links

- Approximately 60 fotos of art works by Wolf Vostell at: a world history of art (http://www.all-art.org/art_20th_century/vostell2.html)
- The Vostell Museum in Malpartida de Cáceres, Spain (<http://www.museovostell.org>)
- Fotos and videos about Wolf Vostell (<http://wolfvostellwerke1990erjahre.blogspot.com>)
- ArtNet Profile, Focus on paintings (<http://www.artnet.com/magazine/features/moore/moore6-12-01.asp>)
- List of some works (<http://www.medienkunstnetz.de/search/?qt=vostell>)
- Wolf Vostell at ifa (http://kuenstlerdatenbank.ifa.de/datenblatt.php3?TOPIC=beteiligung&NAME=vostell&GRUPPE=&GESCHLECHT=&ZEITRAUM_VON=&ZEITRAUM_BIS=&ORT=&ACTION=kuenstler&SUB_ACTION=1%7C8&ID=77&RANGE=&GID=)
- Latest news about Wolf Vostell Shows (<http://www.kunstaspekte.de/index.php?action=webpages&k=303>)
- About Wolf Vostell - english text (<http://www.nrw-museum.de/en/#/more/biographies/details/details/artists///wolf-vostell.html>)

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Categories: 1932 births | 1998 deaths | People from Leverkusen | 20th-century German painters

| German painters | Postmodern artists | German printmakers | Modern artists | Installation artists

| Modern sculptors | German sculptors | Fluxus | German video artists | Contemporary artists

| Noise musicians | Kunstakademie Düsseldorf alumni | Video artists | Media theorists | Political artists

| German pacifists | German artists

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Biography

Wolf Vostell (1932-1998)

Art is life.
Life is art. (1961)

1932

Born in October 14, 1932, son of Joseph and Regina Vostell in Leverkusen, Germany.

His father worked for the railways.
Spent World War II in Czechoslovakia.

1945

Return to Cologne on a three month journey on foot from Budweis, Prague, Chomutov, Czechoslovakia to Dresden, Gera and Kassel, Germany.

1950-1953

Apprenticeship as a photolithographer.
First attempts at painting, photography and lithography.
Attracted by the fantastic drawings of Alfred Kubin, whom he visits in Austria.

1954

Attends the *Werkkunstschule Wuppertal*, Germany. Free painting and experimental typography. First trip to Paris, France, from August through September. On the front page of the newspaper *Le Figaro* dated 6 September 1954, Vostell finds the word *décollage* (i.e. to take off, to remove, to separate, to scratch off, to kick the bucket) which is used in connection with the crash of a Superconstellation into the Shannon River. He transfers the term to torn posters and later on uses it for the open course of events. "Dé-coll/age" becomes Vostell's formal principle and comprehensive idea of art.

First Happening as dé-coll/age action: "Skelett" ("Skeleton") in Wuppertal (change of environs – partly realized).

Becomes acquainted with the composer Karlheinz Stockhausen at the Electronics Studio of the German broadcasting corporation WDR Cologne.

1955-56

Studies painting, graphic arts and anatomy at the *Ecole National Supérieure des Beaux Arts* in Paris.

Intensive studies of prints by Hieronymus Bosch, Francisco de Goya, Pieter Bruegel and Fernand Léger in the *Bibliothèque National de Paris*.

Assistant to the advertising designer A.M. Cassandre.

Vostell starts to use everyday objects he has found for his art.

He works on torn poster wall with paints and fire.

Meets the sociologist Benoit Hepner.

1957

Visits the Academy of Fine Arts Düsseldorf.

Studies of the Talmud. Iconographic investigations into happenings (events) of paintings (images) by Hieronymus Bosch.

1958

Return to Paris. Realizes his second Happening “Das Theater ist auf der Straße” (“Theater is on the street”) (dé-coll/age actions with an anonymous audience on the streets of Paris), which was at the same time the first Happening ever realized in Europe.

First object paintings into which parts of cars are integrated and televisions are installed behind torn canvases. Vostell thus becomes the first artist to introduce television as a medium in 20th century art. First Environment “Schwarzes Zimmer” (“Black Room”) including “Deutscher Ausblick” (“German View”), “Treblinka” and “Auschwitz Scheinwerfer” (“Auschwitz Spot”). Influenced by the psychoanalysis of Carl Gustav Jung. First journey to the Spanish Extremadura and first one man show in Cáceres, Spain.

1959

Marriage to Mercedes Guardado Olivenza in Cáceres. She will remain his inseparable companion throughout his entire life.

Return to Paris and Cologne.

First electronic dé-coll/age Blurs in the form of television distortions.

Work with oscillographs and electro-acoustic objects.

Contact with WDR and Electrola.

Performance of “Fernseh-dé-coll/age für Millionen” (“TV-dé-coll/age for Millions”).

1960

One man show in Cáceres.

Preparations for his first exhibition in Paris at the gallery *Le soleil dans la Tête*.

Becomes acquainted with Affichistes François Dufrène, Jacques de la Villeglé, Raymond Hains and MIMO Rotella. These representatives of the *Nouveau Réalisme* work with a method of torn poster walls which is similar to the one Vostell uses for his dé-coll/age. Unlike Vostell, they are only interested in the aesthetic results and not in the process of production.

Meets Pierre Restany, theorist of the *Nouveau Réalisme*.

Birth of first son David.

1961

Exhibition “Coll/age and Dé-coll/age” in Paris.

First one man show in Germany at the gallery *Lauhus*, Cologne. For a short time, he works as a designer for the magazine *Neue Illustrierte*, where thousands of photographs pass through his hands. The first Blurs are developed by working on magazines or photographs and wiping them out or off with turpentine and tetrachlorinecarbon. By contrast to Robert Rauschenberg, Vostell sees Blurs not only as a visual event, but as an action with regard to content.

The Happening “Cityrama 1”, a “realistic demonstration”, declares certain streets and ruins in Cologne to be works of art for a random audience.

Vostell defines the premise of his view of art: Art is life. Life is art.

Together with Jean-Jacques Lebel, Lucio Fontana, Ferro, Robert Rauschenberg and others, he takes part in exhibitions in Paris and Milan.

Wolf Vostell and Stefan Wewerka live at Spichernstraße in Cologne. Spontaneous actions with Nam June Paik, Stefan Wewerka and Benjamin Patterson in Cologne.

1962

Working from Cologne, the New York based artist and composer George Maciunas – organiser of the Fluxus movement – prepares the first international Fluxus festival together with Vostell and Nam June Paik. The “Fluxus Internationale Festspiele neuester Musik” (“Fluxus International Festival of Most Recent Music”) takes place at the Museum Wiesbaden from 9 to 16 September 1962 and leads to a collective dawning of consciousness of the Fluxus movement.

FLUXUS (i.e. flowing, going on, in motion) becomes an expression for the attitudes of mind and life of an entire generation of artists and musicians as well as extending the concept of art during the second half of the 20th Century.

Vostell presents his music dé-coll/age action “Kleenex 1” at the Museum Wiesbaden. He gets to know Dick Higgins, Alison Knowles and Emmet Williams.

During the same year, the artists’ group travels to Fluxus concerts in Copenhagen and Paris.

Vostell founds the magazine “dé-coll/age – Bulletin aktueller Ideen” (“dé-coll/age – Bulletin of Current Ideas”); the first three issues appear.

Meets Joseph Beuys.

Dé-coll/age-Bus-Happening “P.C. Petite Ceinture” in Paris.

1963

First one man show in the U.S.A. at Smolin Gallery, New York.

Vostell’s “6 TV-dé-coll/ages” are the first TV-Environments ever shown in the United States.

Participates in the Yam-Fluxus-Festival in New York with the Happening “TV-Begräbnis” (“TV-Burial”).

Meets John Cage, Allan Kaprow, George Brecht, Robert Watts, La Monte Young, Allen Jones, Al Hansen, Claes Oldenburg and Andy Warhol.

The first Travel-Happening “9-Nein-dé-coll/ages” (“9-No-dé-coll/ages”) was performed for a selected audience at nine different places in the town of Wuppertal.

Declares “car accidents to be sculpture”.

First retrospective at Rolf Jähling’s gallery *Parnass* in Wuppertal.

Vostell discovers a method of applying photographs onto emulsified canvas. In the following years he develops a complicated technical and chemical process to combine blurs, screen print and spray can color on canvas-photography, culminating in the coated picture series “Umfunktionierungen” (“Changing functions”) at the end of the 60s.

By recording a distorted program including film actions, Vostell produces the first experimental film “Sun in Your Head”; a new form of dé-coll/aged electronic pictures. The first showing of the film is in Amsterdam, Netherlands 1964.

1964

Second trip to New York. Realization of the Dé-coll/age-Happening “You”.

First Fluxus Events and Happenings at the newly founded gallery René Block in Berlin. Vostell becomes involved in the Berlin art scene.

Invited by the Theatre of Ulm, Germany, Vostell performs the 6-Hour-Happening “In Ulm, um Ulm und um Ulm herum” (“In Ulm, round Ulm and around about Ulm”), a concert of three jet fighters at a military airport, a dinner in a slaughterhouse, etc. at 24 places in Ulm.

Vostell develops the initially “poor” form of his Happenings into complex situations of experience and decision-making for selected audiences.

1965

Realization of two Happenings in Berlin: “Phaenomene” (“Phenomena”) at a car dump and “Berlin 100 Ereignisse” (“Berlin 100 Events”) in co-operation with René Block. A cycle of 50 drawings entitled “Phaenomene” is produced and exhibited at Gallery René Block.

Performance of the Happening “24 Stunden” (“24 Hours”) at the gallery *Parnass* in Wuppertal.

In co-operation with Jürgen Becker, Vostell edits the documentation “Happenings, Fluxus, Pop Art, Neuer Realismus” published by Rowohlt.

Meets Marcel Duchamp in Hanover.

Birth of his second son Rafael.

1966

Realization of the Happening “Dogs and Chinese not allowed” in New York in co-operation with the Something Else Press founded by Dick Higgins. Involving the complete subway network, the Happening takes place in the city zone of New York and lasts for 14 days.

Edition of a documentation about the Happenings of Vostell.

Retrospective at the *Kölnischer Kunstverein* (Cologne Arts Association). Meets the psychologist Wilhelm Salber.

1967

Realization of the Happening “Miss Vietnam” in Cologne.

In a cycle of object pictures, Vostell takes a critical look at the Vietnam War.

Series of portraits of politicians with a new alienation technique using photographic-chemicals.

1968

With the composers Mauricio Kagel, Alfred Feussner, F. Heubach and others, Vostell founds “Labor e.V.”, a laboratory for research into acoustic and visual events.

On the invitation of the Institute of Modern Art in Nuernberg, Germany, Vostell realizes the Environment “E.d.H.R.” (Electronic dé-coll/age-Happening-Room) in co-operation with the technologist Peter Saage. The Environment is afterwards shown at the special exhibition of the *Venice Biennial*.

During the planning, first object drawings emerge – these are to become an important genre in Vostell’s future oeuvre.

Action lectures in Karlsruhe, at documenta 4 in Kassel and in Berlin.

Together with Joseph Beuys, the protests against politico-cultural practices behind the documenta scenes.

The first “Labor”-Festival (“5-days-race”) runs parallel to the Cologne Art Fair in the underground car park beneath the Cologne *Kunsthalle*.

1969

Environment "Induktion" ("Induction") for Gallery Schwarz in Milan, Italy.

Performance of the radio Happening "100 mal Hören und Spielen" ("Hearing and Playing 100 times) commissioned by WDR.

Founding of "Kombinat 1" in Cologne.

First concreting "Ruhender Verkehr" ("Stationary Traffic") (a cemented-in Opel Kapitän) in co-operation with helmut Rywelski's gallery *art intermedia* in Cologne.

Vostell calls his three-dimensional concretings Event Sculptures.

1970

Second car-concrete-sculpture "Concrete Traffic" at the Museum of Contemporary Art in Chicago, Illinois.

Realization of the Environment-Happening "T.E.K." (thermoelectronic chewing gum) at Cologne *Kunsthalle* and the Happening "Salat" ("Salad") which runs for one year on a train between Cologne and Aachen.

Becomes acquainted with the gallerist Inge Baecker in Bochum, Germany.

The *Kölnischer Kunstverein* – in co-operation with Vostell and Harald Szeemann – organizes the first retrospective show about the international movement of Happening and Fluxus.

A performing ban means that Vostell's Happening "TV-Ochsen" ("TV-Bullocks) fails because the birth of a calf should have been shown.

First meeting between Vostell and the Italian collector Gino Di Maggio, founder of Gallery Multipla in Milan.

1971

Move from Cologne to West Berlin.

"Beton-Stuhl" ("Concrete Chair") in co-operation with René Block and Modus Ltd. in Berlin.

Founding of the H.A.B. (Happening Archive Berlin).

Cycle: "Desastres de la Guerra".

1972.

Happening "Schnee" ("Snow") in Switzerland and Environment-Happening "T.O.T." (Technological Oak Tree) in the U.S.A.

Co-founder of the first German video-tape library at the *Neuer Berliner Kunstverein* (New Berlin Arts Association).

Correspondence with the GDR artist Robert Rehfeldt.

Commissioned by the *Neuer Berliner Kunstverein*, Vostell produces the 45-minute film "Desastres" about concreting a sleeping-car and body concretings on a Berlin railway marshalling yard.

Vostell starts to express his view of humanity through the means of painting.

1973

Works on the cycles "Mania" (object drawings) and "Calatayud" (leaded Blurs).

First version of the Environment "Endogene Depression" at Galleria Rotta in Genua, Italy.

Co-founder of ADA – "Actions of the Avant-garde". The first festival takes place in Berlin during the autumn. Its main organizer, the *Neuer Berliner Kunstverein*, engages Vostell to present the Environment "Auto-Fieber" ("Car Fever") and the Happening "Berlin-Fieber".

Vostell participates in the exhibition “Contemporanea” in Rome, Italy with the European Happening “Energie” (“Energy” part one).

First meeting with the Italian arts theorist Achille Bonito Oliva.

1974

Takes part in ADA 2 with the Bus-Happening “Erdbeeren” (“Strawberries”).

Meets Suzanne Page, Michel Giroud and Raphael Sorin in Paris.

The huge Vostell retrospective opens at A.R.C. 2 of the *Musée d’art Moderne de la Ville de Paris* in December. An extended version of this exhibition will travel to the *Neue Nationalgalerie*, Berlin in 1975.

In the barren landscape of the central Spanish Extremadura, near the village of Malpartida, Vostell founds the Museum for the Concept of Art in the 2nd Half of the 20th Century in the building of an old woolen mill. It will be completed at the end of 1993.

1975

Rents a studio in Paris.

Exhibition of the cycle “Extremadura” (leaded object pictures) at Gallery van de Loo, Munich, Germany.

A cycle of object watercolors “La Quinta del Sordo” is developed – based upon the black paintings by Francisco de Goya.

Exhibition of the Environment “Fandango” at Gallery Milthipla in Milan.

In co-operation with the *Neuer Berliner Kunstverein*, Jörn Merkert shows the largest Vostell retrospective to date at the *Neue Nationalgalerie*, Berlin.

Realization of the third car-concrete-sculpture “V.O.A.EX” at the Vostell Museum of Malpartida, Spain.

1976

First one man show in Warsaw and six other Polish towns.

Official opening of the Vostell Museum of Malpartida (MVM), Cáceres, a center for documenting and exhibiting the international movement of Fluxus.

First video Happening “Hintern Baum” (“Behind the Tree”) in co-operation with Gallery G in Barcelona, Spain.

Performance of the Happening “Regen” (“Rain”) in Berlin.

1977

Participates in documenta 6, Kassel with the Environment “La Quinta del Sordo”.

Guest lecture series on the aesthetics of action art at the Polytechnic University of Essen, Germany. Together with his students, Vostell performs the Happening “Heuwagen” (“Haycart”) in January 1978.

Intensive studies of painting from 1977 onwards.

Vostell works in Milan, Barcelona and Paris.

1978

First huge retrospective at *Anja Kunst Center Aabenraa*, Denmark.

Studies of sculptures by the Spanish court poet of Charles V, Alonso Berruguete, who was influenced by Michelangelo.

Meeting with Portuguese artists in Lisbon.

Vostell meets Salvador Dalí, who commissions him to produce a sculpture for the Dalí Museum of Figueras, Spain: the “Fernseh-Obelisk” (“TV-Obelisk”). Vostell invites Dalí to realize his sculpture “Der Vorhang des Parzifal” (“The Curtain of Parzival”) based on an idea by the Catalan artist dating back to 1929.

Huge retrospective (1954-1978) at the *Museo Español de Arte Contemporaneo* in Madrid, which travels to Barcelona and Lisbon in 1979.

Vostell organizes S.A.C.O.M. (Week of Contemporary Art) at the Vostell Museum of Malpartida, where he presents his cycle of paintings and the environment “Der Tote, der Durst hat” (“The dead man who is thirsty”).

1979

Vostell creates the first electronical set for the director Hansgünther Heyme and his staging of “Hamlet” in Cologne. The actors operate with 120 televisions and video cameras.

Becomes acquainted with the film-maker and art critic Rudij Bergmann.

Exhibition of the cycle of paintings “Der Tote, der Durst hat” at Peter Schiller’s gallery *Ars Viva!* in Berlin.

S.A.C.O.M. II presented at the Vostell Museum of Malpartida.

1980

Exhibition of the cycle of paintings “Johanna, die Wahnsinnige” (“Joan, the Lunatic”) at gallery *Il Centro* in Naples, Italy.

Jürgen Schilling organizes a retrospective of Vostell’s paintings from 1954 – 1979 at the *Kunstverein Braunschweig*, Germany. At the Institute of Contemporary Art in Los Angeles, California, Vostell realizes the largest version of his Environment “Endogene Depression” (“Endogenous Depression”) including 30 TV-concrete-sculptures and seven live turkeys.

1981

Exhibition of the cycle “Garten der Lüste” (“Garden of Desires”) (drawings) at the gallery *Ars Viva!* in Berlin.

Vostell realizes the mobile museum “Fluxus-Zug” (“Fluxus-Train”), organized by Mrs. Dagmar von Gottberg and under the patronage of Johannes Rau, the prime minister of North-Rhine-Westfalia: the train, which passes through 16 towns in North-Rhine-Westfalia, Germany, includes nine containers with seven Environments. Vostell accompanies the train, and the artist is engaged in educational work during its three-day stay in each place.

1982

Exhibition “Vostell in Berlin” at the DAAD Gallery in Berlin.

Exhibition of the “Fluxus-Train”-Environments at the *Centre Culturel du Marais* in Paris.

Vostell receives the *Pablo-Iglesias-Cultural-Award* in Madrid, Spain.

Retrospective at the Museum Calais, France.

Pro Musica Nova music festival and Radio Bremen broadcasting corporation commission the mixed-media opera “Der Garten der Lüste” by Wolf Vostell.

The *Bibliothèque National de Paris* shows the complete graphic works by Vostell.

On the occasion of his 50th birthday, the Vostell Museum of Malpartida organizes a homage to the artist. Mercedes Vostell edits her book “Das Rätsel Vostell”

(“The Enigma Vostell”). Vostell presents the cycle of paintings and the Fluxus-concert “La Siberia Extremeña” as well as the Environment “Der Garten der Lüste”.

1983

Journey to Buenos Aires, Argentina, where Vostell realizes the Fluxus action “Beton-Tango” (“Concrete Tango”) at the *Centro Arte y Comunicación*.

Meets Jorge Luis Borges and Jorge Glusberg.

Exhibition of two huge Fluxus concerts “Die Nackten und die Toten” (“The Naked and the Dead”) at the gallery Michael Wewerka in Berlin and “La Siberia Extremeña” at the *Hedendaagsche Kunst Center Gent*, Belgium.

Vostell and the Fluxus group participate in the Sao Paulo Biennial.

Organizes DACOM (Day of Contemporary Art) at the Vostell Museum of Malpartida.

1984

Realization of the Environment “Los Fuegos” in co-operation with the Gallery Michael Wewerka, Berlin, for the Madrid art fair ARCO’84.

Takes part in the first Video-Festival in Madrid with a third version of the Environment “Endogenous Depression”.

Vostell presents the “Fluxus-Train” Environment “Die Winde” (“The Winds”) in the exhibition “Art and Automobile” at Los Angeles’ MoCA (Museum of contemporary Art).

As a guest professor, Vostell offers his first course at the International Summer Academy of Fine Arts in Salzburg, Austria.

1985

Participates in the huge international exhibition “Dialogue” in Lisbon.

Exhibitions dealing with the topic of Spain at the galleries Inge Baecker, Cologne and Michael Wewerka, Berlin.

Second invitation to be a guest professor at the International Summer Academy, Salzburg.

Production of the video piece “TV Cubisme Liège” at *Espace 251 Nord* in Liège, France. A complete Vostell video-retrospective from 1958-1085 is shown during the exhibition in Liège.

Takes part in the Video-Festival Stockholm, Sweden.

Vostell is elected chairman of the International Association to Protect Artists.

Exhibition of current works at the *Musée d’Art Moderne* in Strasbourg, France.

First huge Vostell-Retropective at the Vostell Museum of Malpartida.

1986

In co-operation with the Gallery Inge Baecker, Cologne, Vostell presents a cycle of paintings and the Environment “Milonga” at ARCO’86 in Madrid.

Participation in the VIII Biennial of Iberian Sculpture in Zamora, Spain, where he shows a version of “Endogenous Depression”. The Goethe-Institute Madrid dedicates a one-week event entitled “Vostell. Kunst lehrt Leben” to the artist – including exhibitions, concerts and lectures.

1987

Realization of the first large sculpture “2 Beton-Cadillacs in Form der nackten Maja” (“Two Concrete Cadillacs in the Form of the Naked Maja”) on Rathenauplatz for the Sculpture Boulevard on the occasion of Berlin’s 750th Anniversary Celebrations.

Realization of his fifth car-concrete-sculpture “Auto-Barricade” in Belfort, France.

Exhibition “arts & automobiles” in Montbeliard, France showing all the car Environments.

1988

Large sculpture “VW für Zen” (“VW for Zen”) for the sculpture garden of the Olympic Games in Seoul, Korea.

Large sculpture “La Tortuga” for Anhalter Bahnhof, Berlin.

From 1993 onwards, “La Tortuga” will be shown permanently at the Sculpture Museum of Marl, Westfalia.

Completion of Salvador Dalí’s sculpture “The Curtain of Parzival” for the Museum Vostell of Malpartida, commissioned in 1978.

Television broadcast of the dé-coll/age Fluxus Happening “Das Frühstück des Leonardo da Vinci in Berlin” (“Leonardo da Vinci’s Breakfast in Berlin”) commissioned by *Sender Freies Berlin*.

Creation of the Sorat *Art’otel* in Berlin, commissioned by Dirk Gaedeke.

1989

Participation in the First Cruise of Contemporary Art in the Mediterranean Sea with a lecture and a Fluxus concert.

Exhibition of the collage series “Tauromaquie, Atomaquie, Frauenmaquie” at Gallery Chobot, Vienna, Austria.

After the Fall of the Berlin Wall, Vostell creates the painting “9th November 89” and the cycle “The Fall of the Berlin Wall” (lead-concrete paintings).

1990

Exhibition of the cycle “The Fall of the Berlin Wall” at the *Galerie am Weidendam* in East Berlin.

Produced set for hoelderlin’s “Empedokles” directed by Hansgünther Heyme at the Schauspielhaus Düsseldorf.

One man show at the Fondazione Mudima in Milan.

Takes part in the Fluxus-retrospective “Ubi Fluxus ibi motus” as well as in the special show “Ambiente Berlin” at the Venice Biennial.

In Paris, the gallery Lavigne dedicates a series of five exhibitions to Vostell. Realization of the Fluxus concert and the largest Action Music Sculpture to date, “Le Cri” (“The Scream”).

Vostell receives the “Medaille de Paris”, the most important honor awarded by the city of Paris.

1991

Exhibition of a new cycle of paintings “Tauromaquie” at the gallery Sebastiá Jané in Barcelona.

Realization of the Event Sculpture “Auto-TV-Hochzeit” (“Car-TV-Marriage”) for *Galerie Michael* in Darmstadt.

Exhibition at *Galeria Miscetti* in Rome.

Vostell is invited by Spanish television to create the Action "TV-Rebano" for the program "El arte de Video".

Vostell purchases a farm to the south of Berlin, which becomes the production center for his large sculptures.

1992

On the occasion of his 60th birthday, six museums in Cologne, Muelheim/Ruhr, Bonn, Leverkusen and Mannheim, Germany organize the most comprehensive retrospective of Vostell's oeuvre from 1954 – 1992.

Exhibition "Vostell-Extremadura" in Merida and Cáceres, Spain.

Cycle of paintings "Die Weinenden" ("The Weeping") at *Galerie Inge Baecker*, Cologne.

Retrospective of his paintings at the *Palacio de Exposiciones* Rome.

Exhibition at the Academy of Fine Arts in Leipzig, Germany

Vostell receives an honorary professorship from the Berlin Senate for Cultural Affairs.

1993

Appointment as a member of the European Academy of Science and Art in Salzburg.

Exhibition of the cycle "Sara-Jevo" (object paintings) at the gallery Fine Art Rafael Vostell, Berlin.

Retrospective at *Kunstgalerie Gera*, Germany.

Official opening of the large sculpture "La Tortuga" at the Sculpture Museum of Marl, Westfalia.

1994

Nationalization and re-opening of the Vostell Museum of Malpartida by the provincial government of Extremadura.

Exhibition and Fluxus concert "Sara-Jevo-Pianos" at the *Fundación Miró*, Palma de Mallorca, Spain.

Exhibition and documentation of the Fluxus concert "Le Cri" at the *Biblioteca Pública* in Badajoz, Spain.

Exhibition "Utopische Stadtprojekte" ("Utopian City Projects") at the gallery Fine Art Rafael Vostell, Berlin.

1995

Exhibition "Bronzes and Drawings" at Galeria Joao Guaita in Palma de Mallorca.

Vostell presents his cycle of paintings "Drei Grazien" ("Three Graces") at *Galerie Enderle* in Wuppertal.

Galerie Inge Baecker, Cologne, dedicates a one man show to Vostell at Art Cologne '95.

Participation in the 3rd Biennale de Lyon with the Environment "6 TV-dé-coll/ages" from 1963 – a version restored by Vostell.

1996

Realization of his biggest multimedia sculpture, the dé-coll/age airplane sculpture "Warum dauerte der Prozeß zwischen Pilatus and Jesus nur 2 Minuten?"

(“Why did the trial between Pilate and Jesus take only 2 Minutes?”) for the 1st *Festival di un Altro Mondo/Fluxus & Fluxus* at Villa Scheibler in Milan.

Exhibition at the *Kunstverein Lueneburg*, Germany.

Participation in the huge exhibition “Face à la Histoire” at the *Centre Pompidou* in Paris.

Completion of the car Environment “Fluxus-Cadillac-Radio”.

Birth of grandson Levin Jonathan.

1997

On the occasion of his 65th birthday, the cultural department of the *Bayer* concern honors Vostell with the exhibition “Vostell in North-Rhine-Westfalian Collections”.

Exhibition at the *Centre Kyron* in Paris.

First presentation of his monumental work “Shoah 1492 – 1945” at the gallery *Fine Art Rafael Vostell*, Berlin.

Official opening of his large sculpture “Warum dauerte der Prozeß zwischen Pilatus und Jesus nur 2 Minuten?” at the *Vostell Museum of Malpartida*.

Participation in the exhibition “Deutschlandbilder” at the *Martin-Gropius-Bau*, Berlin, with a presentation of his video films.

Awarded the *Hannah-Höch-Prize* by the Berlin Senate of Cultural Affairs and the *Berlinische Galerie*.

Completion of the multimedia Event Sculpture “Fluxus-Russe” which will be shown for the first time in the huge *Vostell-Retrospective* at the *Martin-Gropius-Bau*, Berlin, during 2001.

1998

The monumental work “Shoah 1492 – 1945” is shown at the *Palacio Galveias* in Lisbon and afterwards at the *MEIAC* (Museum of Ibero-American Contemporary Art) in Badajoz.

The crashed Mercedes from the 1963 Happening “9-Nein-dé-coll/agen” and its photographic documentation are shown in the exhibition “Out of action” at the *Museum of Contemporary Art* in Los Angeles.

Wolf Vostell dies of heart disease on April 3, 1998 at the age of 65.

From 1958 to 1998, Wolf Vostell exhibited at more than 200 one man shows in Europe, America and Asia, and participated in more than 750 group shows. From 1954 to 1988, Vostell staged 51 Happenings. During the years 1960 to 1962, Vostell gave five pre-Fluxus concerts, and between 1962 and 1994 he performed innumerable Fluxus concerts, of which 30 are documented.